

Project journal
Interiors Buildings Cities:
MSc 3/4 Palace



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Apendix

- a. Stockholm sketchbook
- b. Excel calculations floor areas

1. Introduction

During this year I will be graduating from the masters in Architecture, Urbanism and Building Sciences. This year long project is indeed a long one, therefore it is important to keep track of all the things that happened to be able to reflect and look back on them. On one hand as an academic exercise but also to be able to understand my own design process to know where certain choices came from that informed the design process.

The journal is in the beginning kept per assignment. Later on the P's start to inform the parts as they are clear reference points within the process.

What is kept out of the journal is the excessive archival research that has been done. By working on an existing building one needs to get to know the building and all its layers. For me this has happened by looking at all the archival images we got via Brightspace as well as all the current situation images from the same source. When it comes to drawings also a lot was given to us on Brightspace but we also found more ourselves in the Stockholm archives. In trying to keep the design but also the project journal succinct, adding all reasonings that is based on the archival material is too much. I think it is clear throughout the project journal and design that this part of research has found its clear expression in the design.

2. Before thoughts

Consciousness

When I look back at projects I have done before the graduation project I always recognise things that at the time were intuitive but actually have a good grounding in theory and references. This has in part been because of insufficient documentation.

When I design I look at a lot of things. I read articles, I study references, I see how other students do things. In a way this is what happens to every architect as I believe that architects get better with experience. This is also why most architects create their best works when they're older. They have seen more, are more informed, recognise problems more easily and know solution. This is however usually an intuitive process.

What I want to be during this graduation process is be more conscious about the choices make and about the reasoning behind them. I am not sure why but I always feel an urge to design in such a way that every argument is weighed and that I have at least 2 arguments why I am 'allowed' to make a choice. By being more conscious about what I do maybe this argumentative urge becomes less strict.

Keeping the project journal should help in this process as I can note where things come from and where I have read things.

3. Introduction week

Introductory lectures

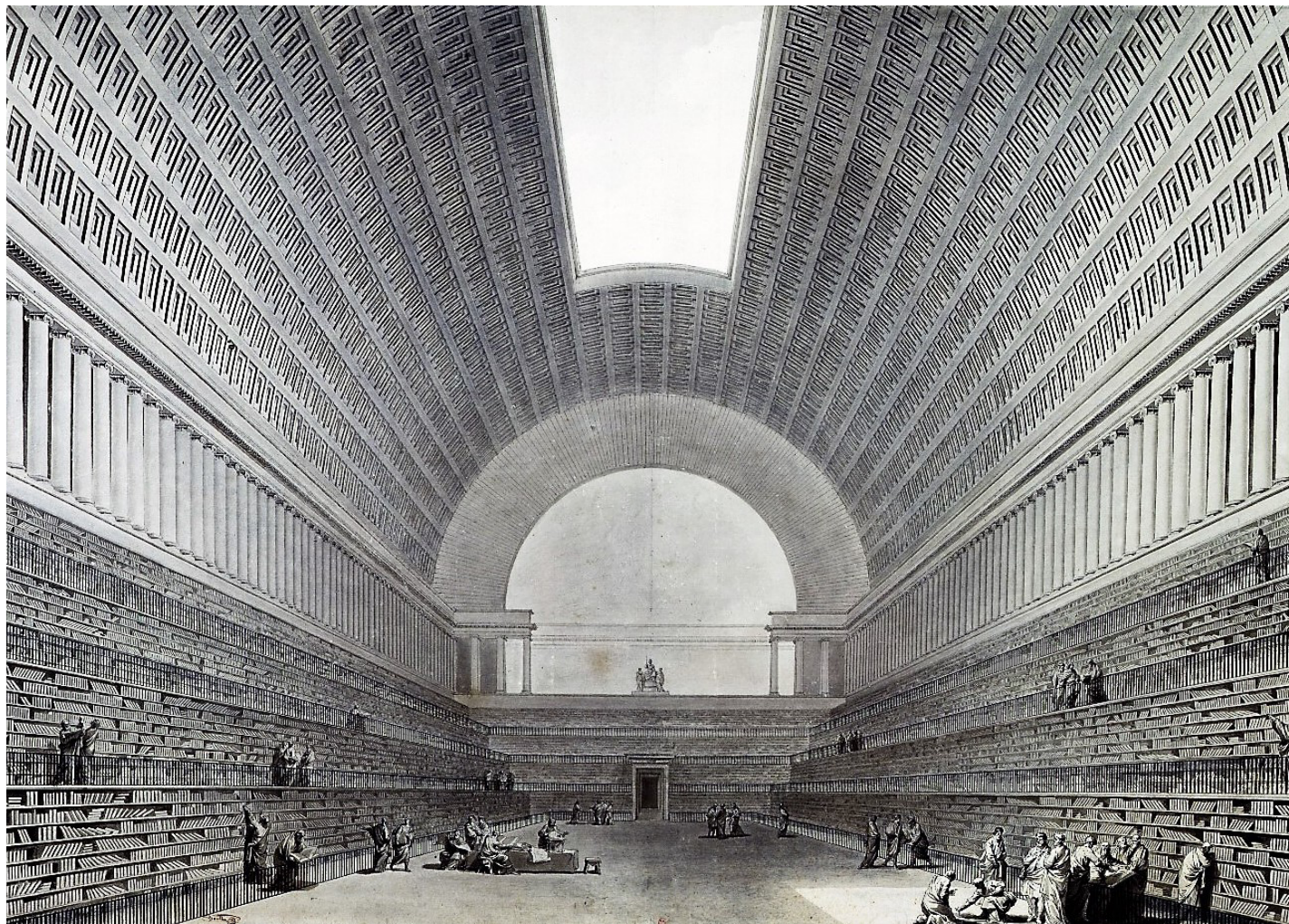
There was one main note it took during the introductory lectures:

Ambitions: what do you want to learn, how does it represent you in your portfolio.

This was reason for me to think about what I actually wanted to do during this graduation year and being conscious about it, setting goals and ambitions. This led me to write down some first thoughts:

- Deriving design from a strong concept and being consistent
- To be passionate about design:
 - Fun process, fun inspiration, fun presentation
- Inspiration from fascination:
 - Swedish design (Greta Magnusson-Grossman, Bruno Mathsson)
 - Fabric patterns (Josef Frank, Stig Landberg, Märta Måås-Fjetterström)
 - Traditional construction
 - Contemporary ornaments?
 - Puzzle of program

Own design?: Pragmatic, spatially easy to understand, insightful, structured, elementary, inspired, traceable, integrated, tradition, derived from context, linear routing



Interior view of the new room planned for the extension of the King's library. Étienne-Louis Boullée (1785)

Associations

Architecture is an art form that often relies on looking back at former examples. Either by referring or imitating it, by being a continuation of development or opposing it. During the introduction of the assignment and probably throughout the whole graduation associations can be made. What these associations might mean or imply can be of interest.

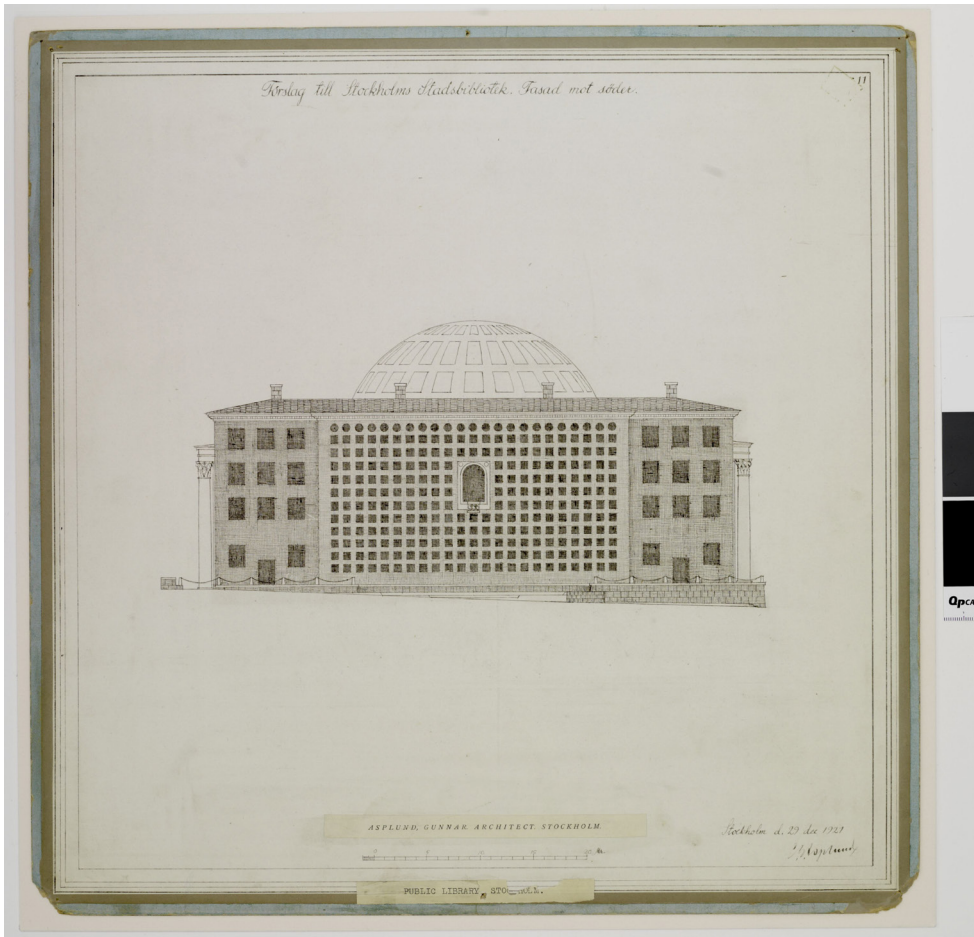
As part of the ambition to be more conscious about what I do with my architecture I want to investigate what associations can be seen in the architecture I get to know and see throughout graduation.

The first association I made was whilst looking at the briefing document we got during the introduction. Here an image was on prominent display that showed the plan by Étienne-Louis Boullée for the expansion of the King's library. I immediately remembered a church I visited in Copenhagen this summer. Boullée relies heavily on classicist elements to make a grand palace to knowledge. I found it interesting that the church in Copenhagen has a similar palatial expression but then to a god that wasn't necessarily represented in Greek/Roman architecture.



Interior Domkirke Copenhagen built 1829 (2023)

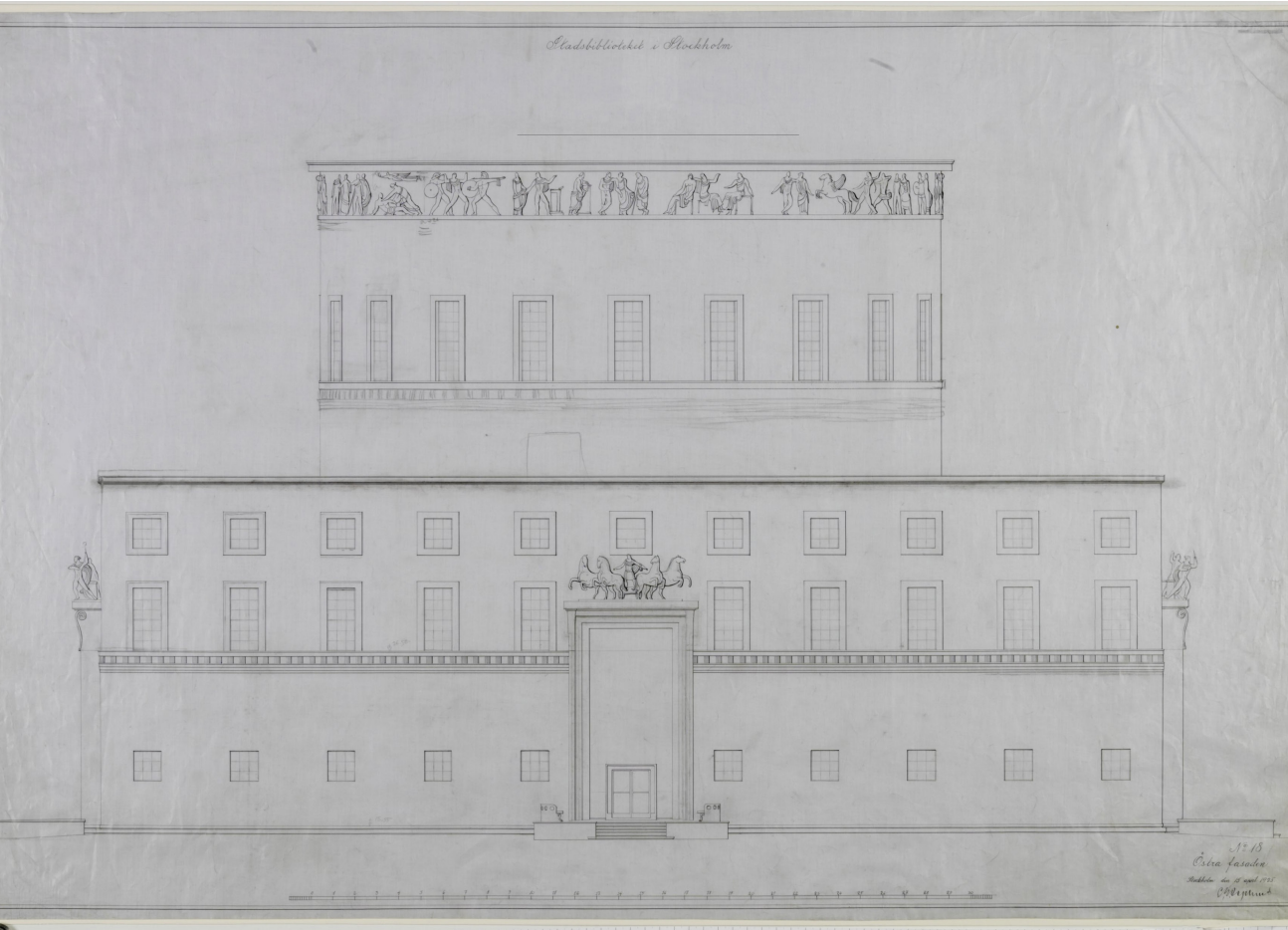
What the intention of this expression and why it would be used in either projects is still unclear to me. To be researched...



Unrealised proposal STH library, Gunnar Asplund (1921)



San Cataldo cemetery, Aldo Rossi (1971)



Unrealised proposal STH library, Gunnar Asplund (1925)

Egyptian, Roman and Greek elements. In Copenhagen I found out that this way of using these elements is characteristi of nordic classicism. The Danes even tried to find their own architecture through this remarkable usage.

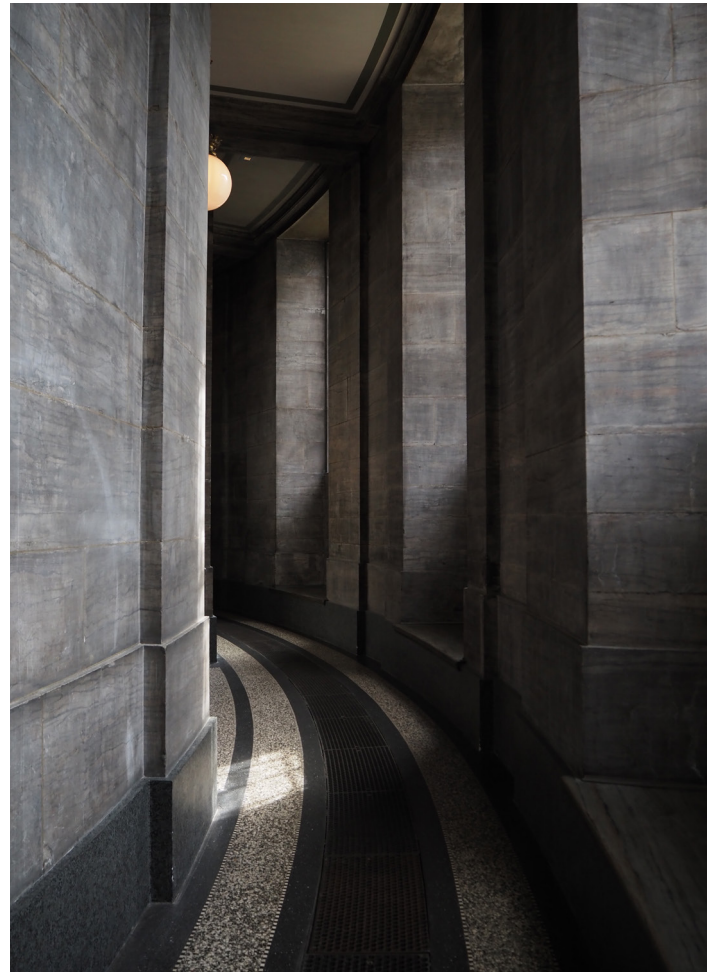


Thorvaldsens Museum Copenhagen, Michael C. Bindesbøll (1848)

Through the curve and having light come in at various points through the curve, one is drawn into the corridor. The dark architecture and the light create an interesting play of contrast.



Staircase in STH library, Gunnar Asplund (1925)



The marble church Copenhagen built 1894 (2023)

4. Research 1930 Stockholm Exhibition

Research

Together with Natalia, James and Carlotta, I got to research the Stockholm exhibition of 1930 as one of the studies into Asplund's oeuvre. The other groups researched different projects by Asplund from before and after the exhibition. The Stockholm exhibition is particularly interesting as some people see it as a turning point in Asplund's design signature. Others see it as a catalyst in his 'change' from Classicism to Modernism.

We started on the first day by just getting acquainted with the project and reading into it. After finding some good sources we split up and read into each source specifically and shared the knowledge we found on a Miro board. This worked great in sharing the knowledge in a readable and visual way. I looked into a source which was a publication by Atli Magnus Seelow and Chalmers university of technology about

a project they did where they recreated pavilions of the Stockholm exhibition through models.

After meeting again on the next Tuesday we assigned some roles for things to work out in the presentation. I had already started making the drawings of the entrance pavilion after which we decided I should continue this process also for the transport hall. This proved to be more tricky as there were no drawings of the transport hall, only an axonometric drawing and photos of the real building and the model.

Using only images available and written notes about dimensions of the construction, I recreated both pavilions first in 2D CAD drawings after which I could easily turn them into 3D models. These drawings and models formed the base for other visualisations and analysis.



Front page of publication (2016)



Photo of entrance pavilion (1930)



Model of transport hall (2016)

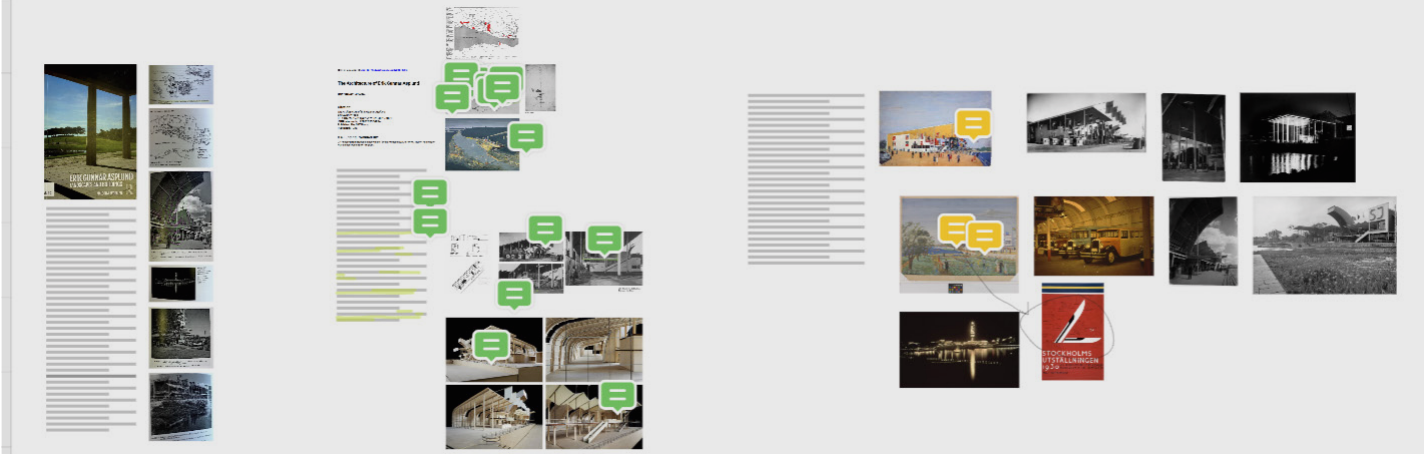
Miro board and findings

As the research was done by the whole group, it is important to share the knowledge between each other, especially because we all studied different sources. For this purpose we created a Miro board which was a first for me personally. By adding images and notes, we could quickly learn from each others notes.

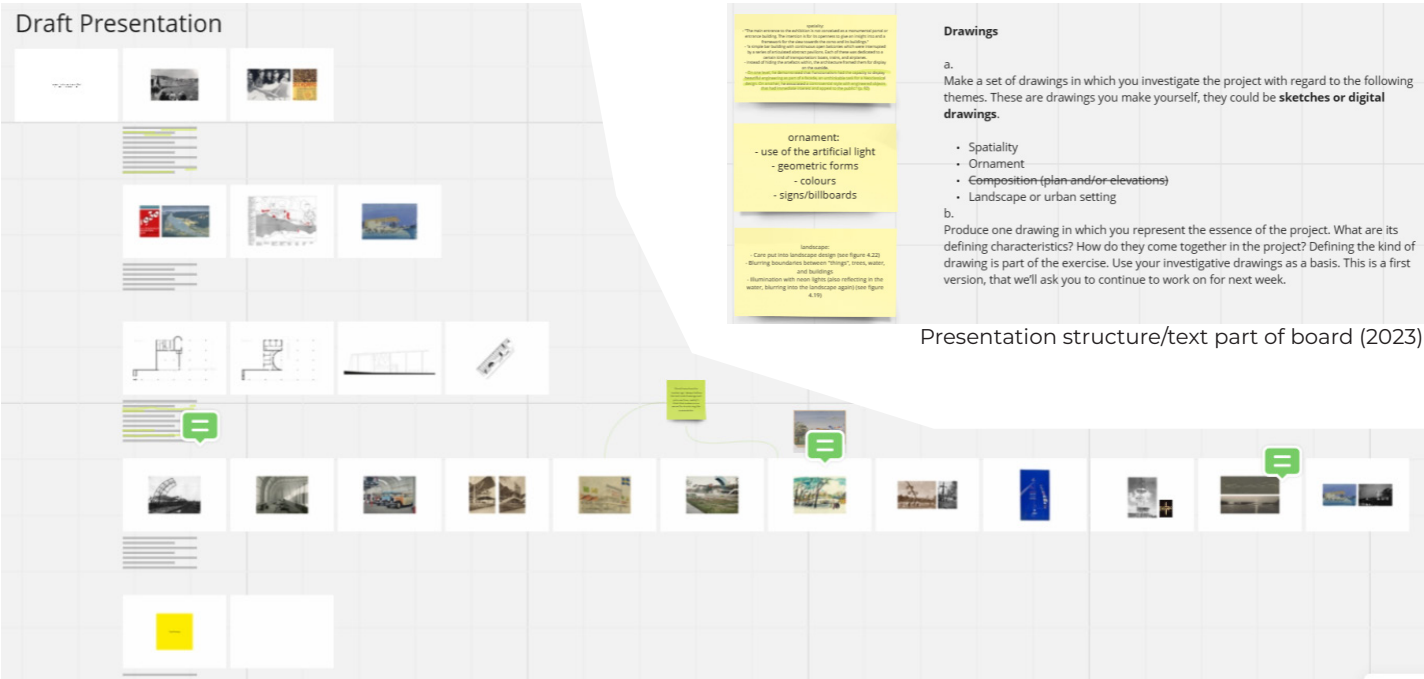
Miro also has the function to add comments, here we asked each other questions about the findings

and made remarks. when we met again we could refer to this joint research and discussion to elaborate on our findings.

According to the structure given on brightspace, we noted down what our findings were per category. Based on this James put together concept slides which we discussed and which James used to give the first presentation.



Findings part of board (2023)



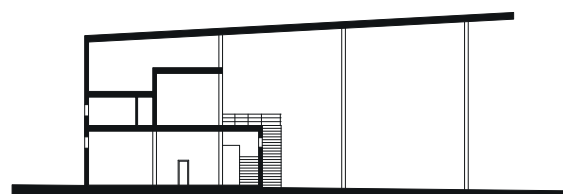
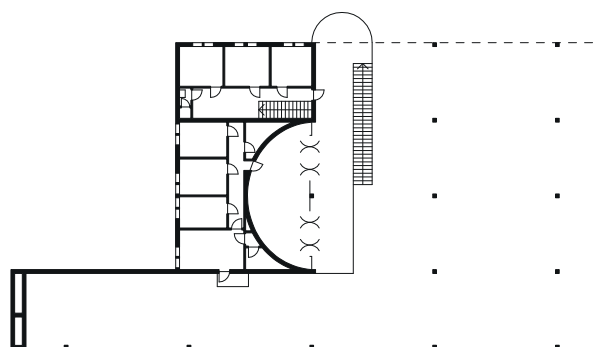
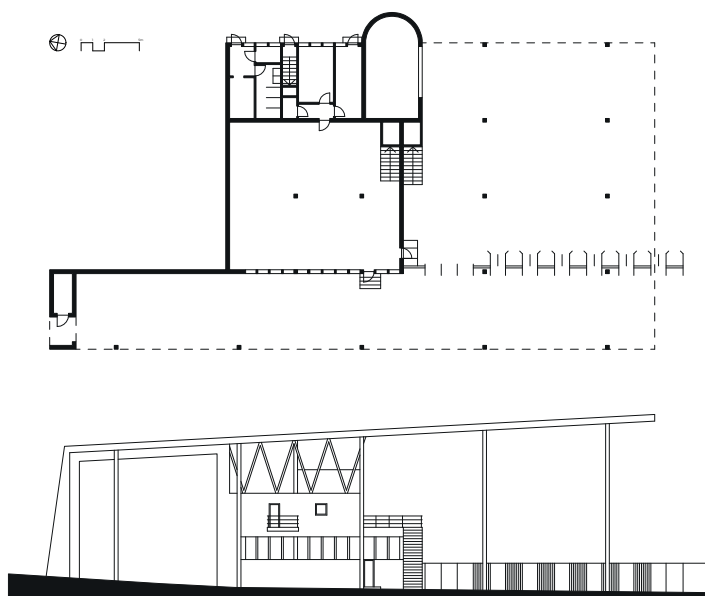
Presentation structure/text part of board (2023)

Concept slides part of board (2023)

Concept final drawing

With the research done so far we discussed what was to us the essence of the project. We found that the modernist construction of the two pavilions was not to serve as a building of architecture in itself but just as a backdrop or even just a shelf to what was to be displayed.

To show this we looked at several drawing references to show architecture compared to elements. This led us to a sketch with a frontal axonometric of the building with around it stylised elements of the exhibition. James worked this out to a version with more elements from the built exhibition.



Recreated drawings of entrance pavilion (2023)

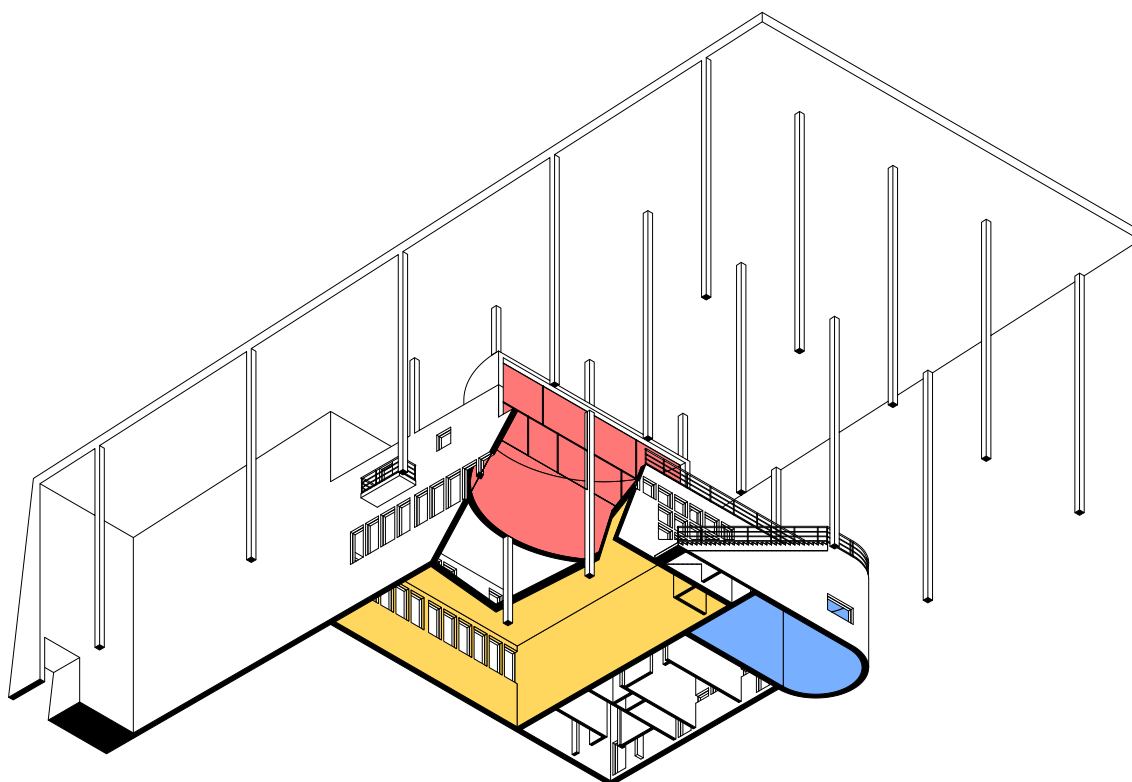
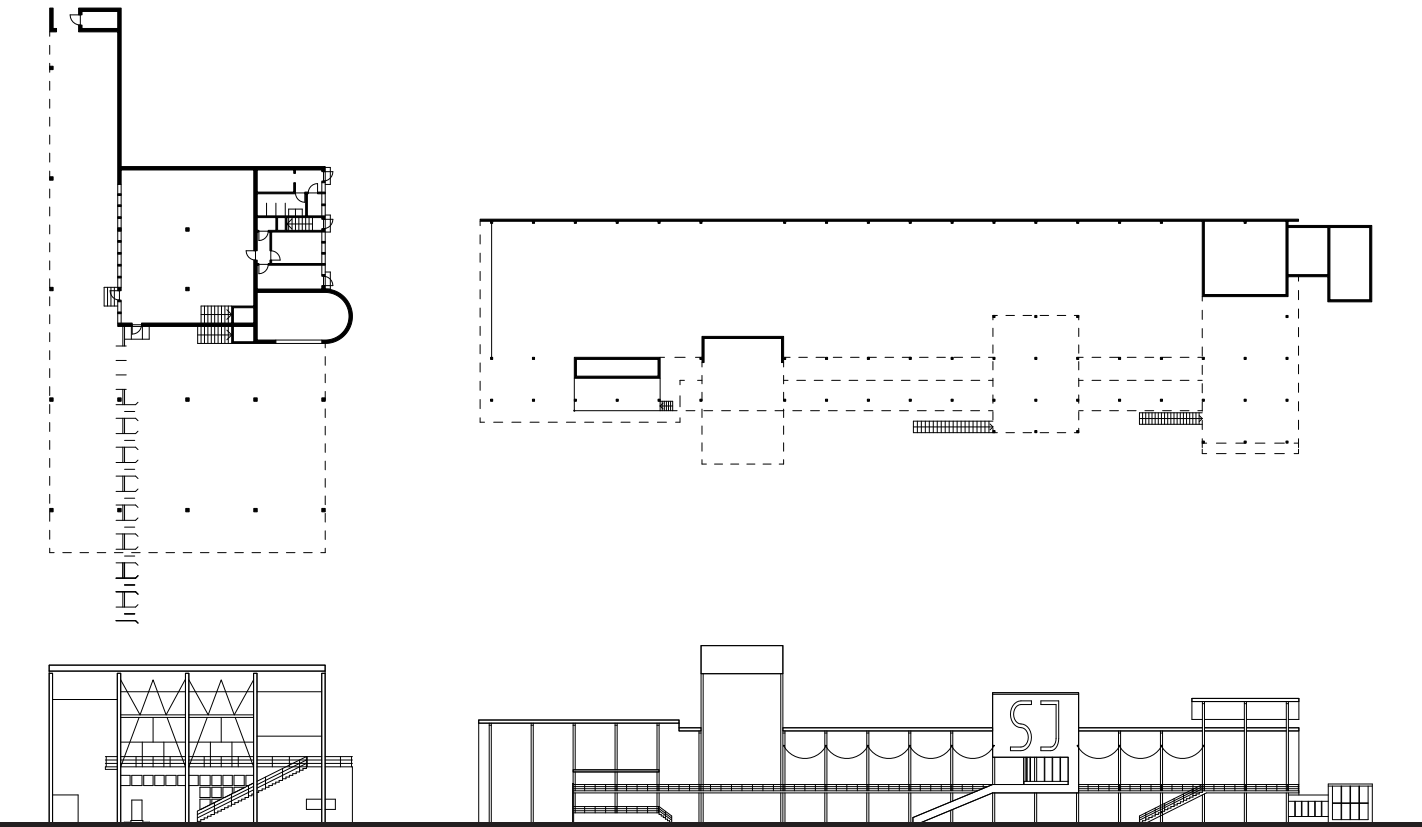
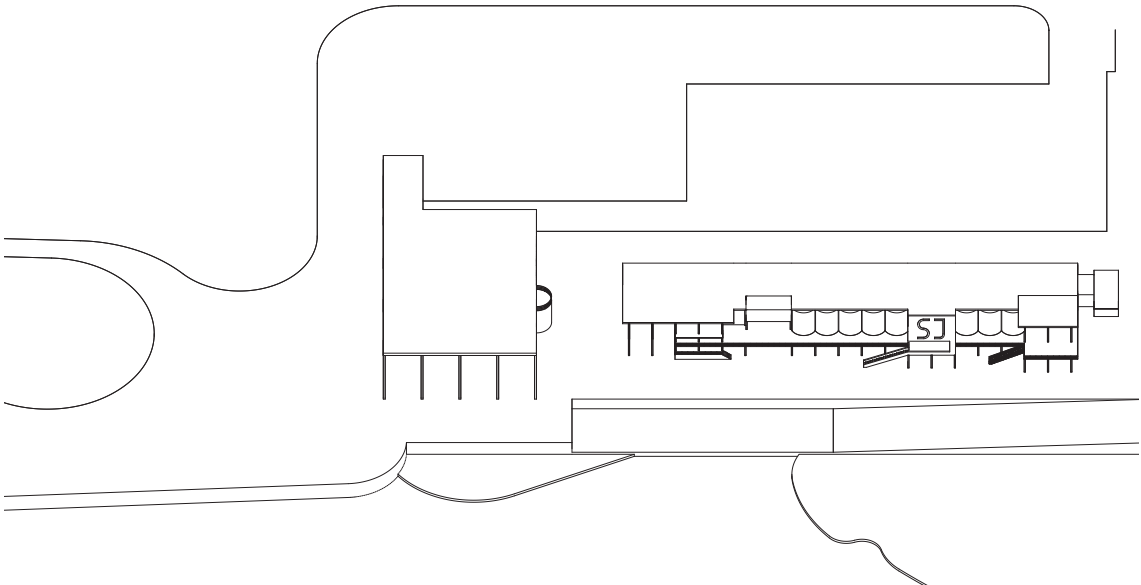


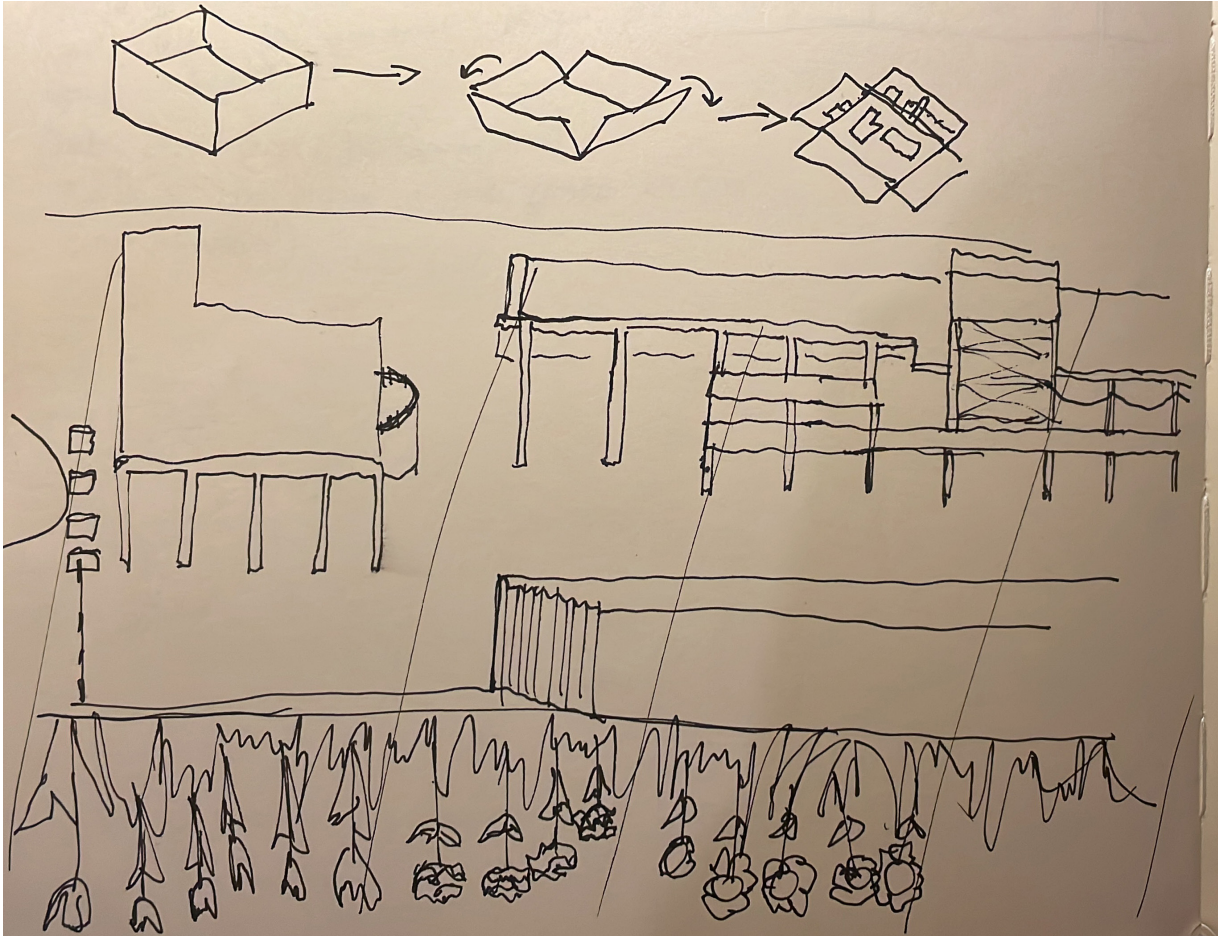
Diagram to show functions, possibility when recreating drawings (2023)



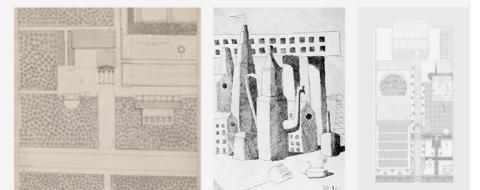
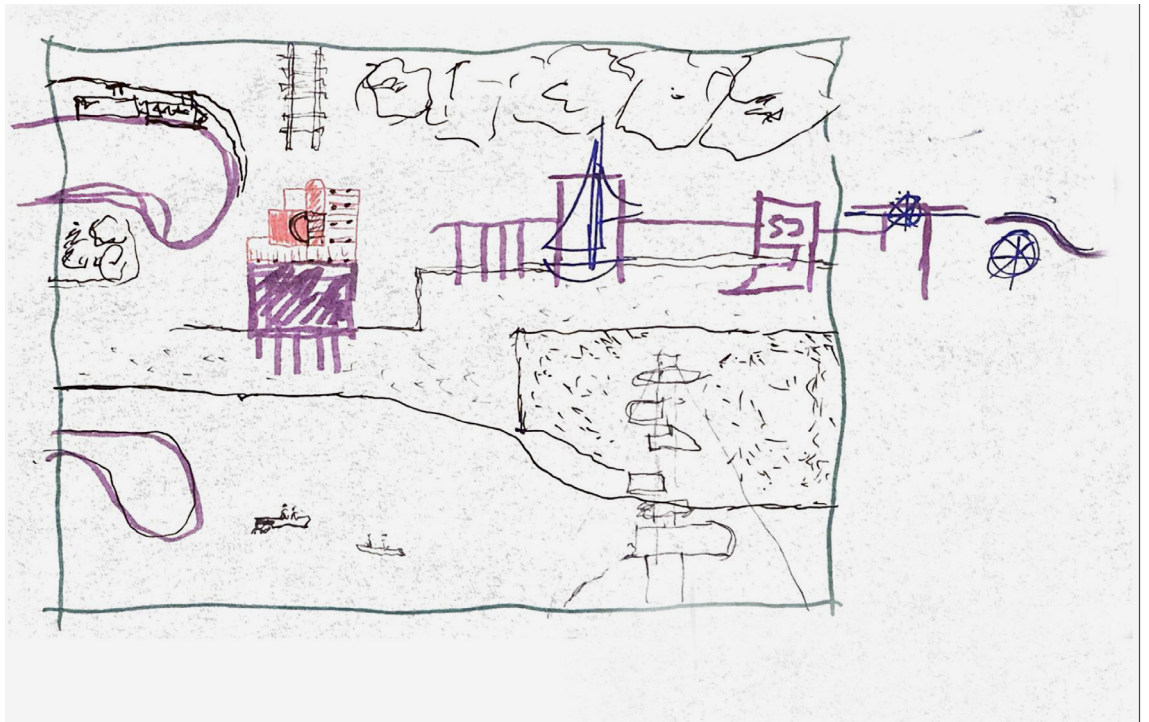
Recreated drawings of both pavilions together (2023)



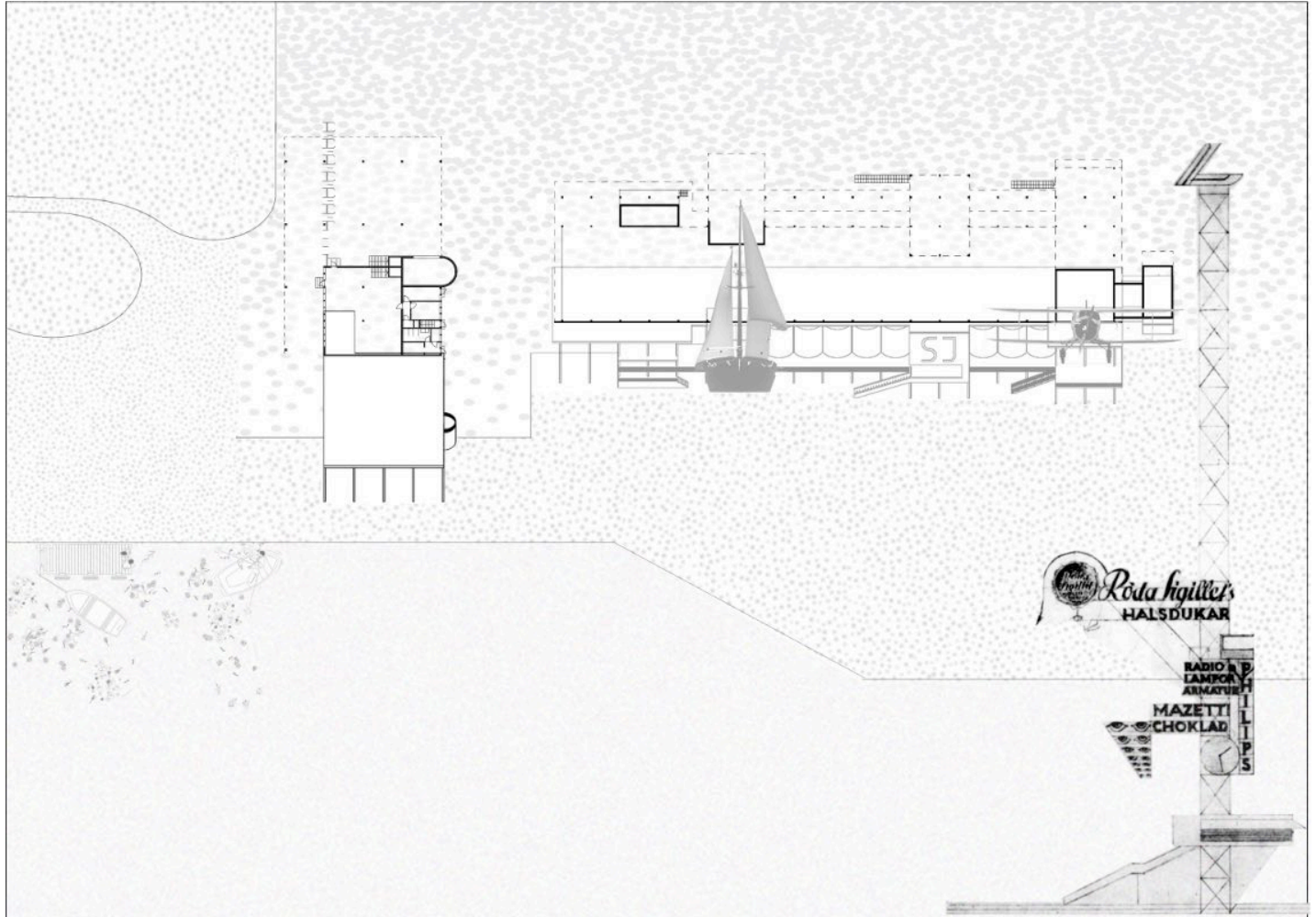
Axonometry based on own drawings (2023)



Proposal for axonometric ensemble drawing (2023)



Sketched proposal with references by James (2023)



First concept of final drawing (2023)



Feedback reference by Madelon Vriesendorp (1983)

Feedback on drawing

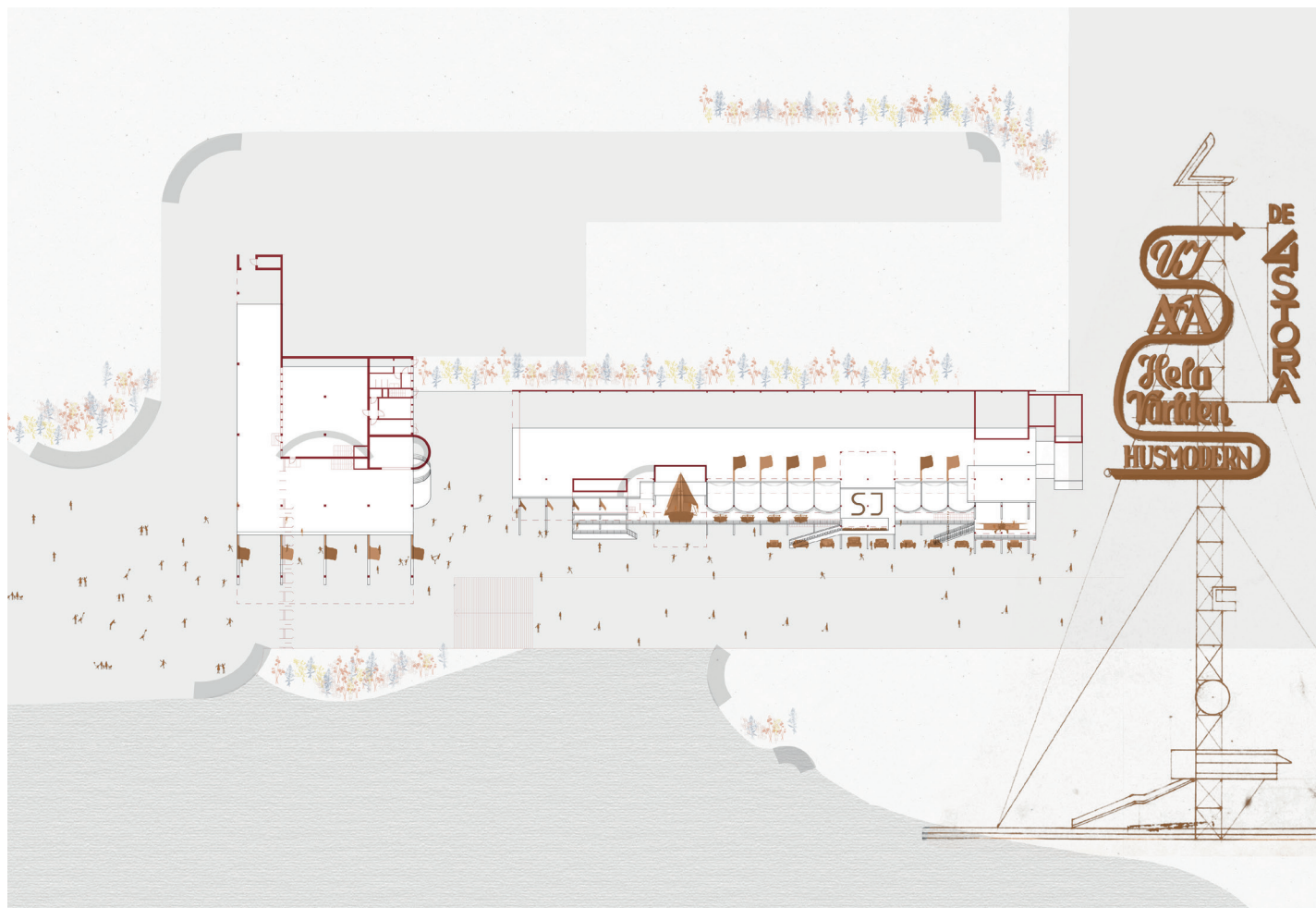
- Make it clear which drawings are made by you.
- They are good drawings as they blend together.
(Not visible which ones are Asplund's)
- Quote by Alvar Aalto maybe larger font.
- Madelon Vriesendorp as inspiration.
- Include enormous flags for entrance pavilion,
- Make blurring of inside and outside clear.

Further research Exhibition

As most research was already done last week, the focus on the model didn't interfere with the research too much. We read some more sources and discussed about the concept final drawing.

We wanted to combine the findings we showed in other drawings within this drawing. For example the

flowers and half circles now got a stronger expression. We had some discussion on the use of color. Natalia and I were for using the colors of the exhibition visualisations whilst Carlotta and James preferred the more monotone approach. In the end we settled on a muted version wherein the elements get a subtle expression but still decorate the architecture.



Second concept of final drawing (2023)

Feedback

-Including the exhibits (cars, boats, ship, flags) with the building drawings is a good idea. Try to see if the entrance pavilion could become 'fuller' with flags, f.i. by leaving out the roof and showing the columns and all the flags

-By using various grey tones and colours, both for background and objects, your drawing becomes more abstract and harder to understand. What if you would use colour only for the exhibits, flags and planting (and perhaps for the water)?

-by filling the walls in the floor-plan with a brown colour, you over-emphasize this element and compete too much with the front elevation. Consider leaving out this fill

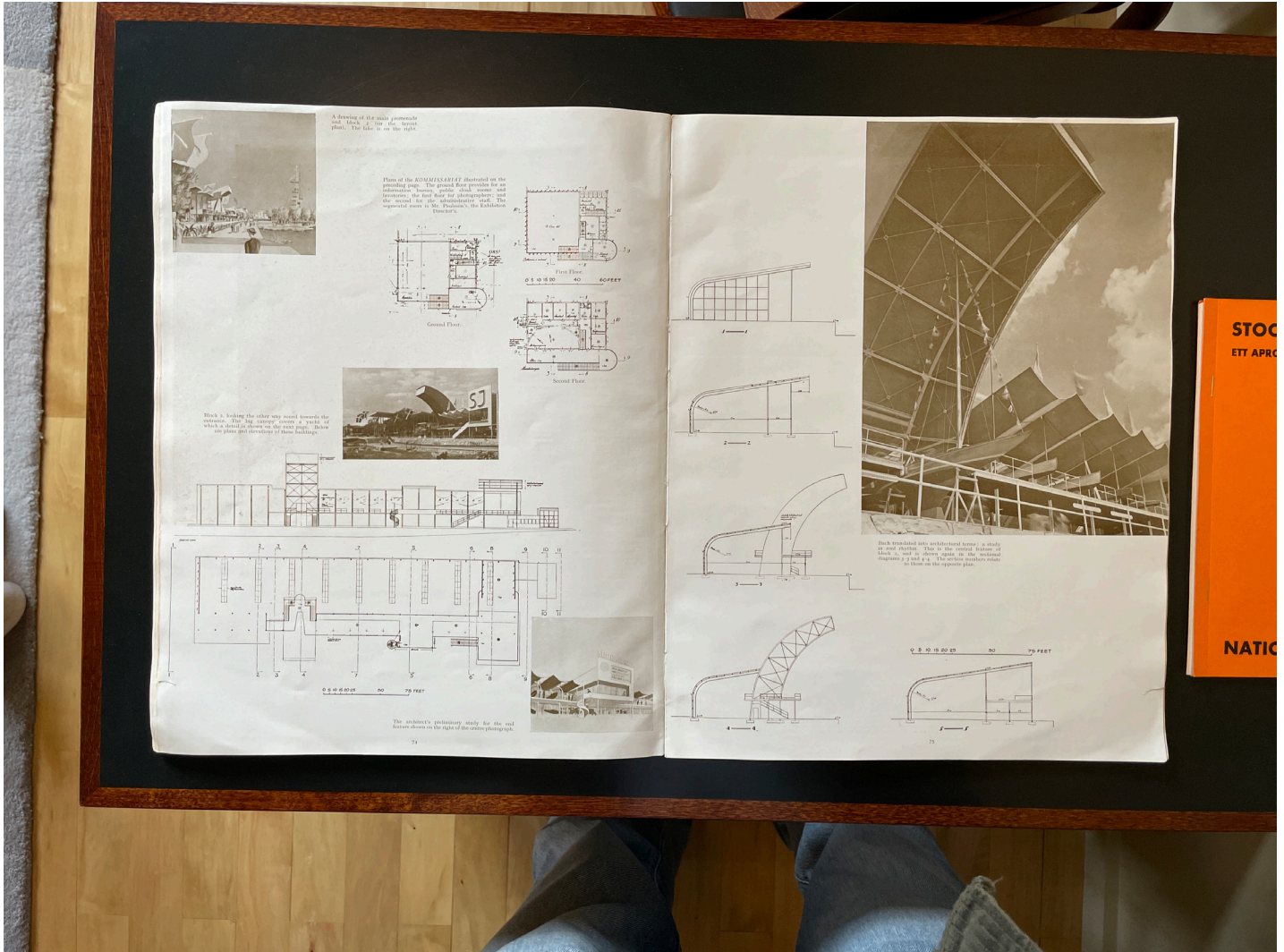
Reflection first two weeks

The method of doing research as a group really worked for me. Generally when I do research its first about skimming sources and then deciding what to focus on. With the collective, a lot of the skimmig has already been done and the sources are there. It is then up to oneself to go further with it in a way that is more specific.

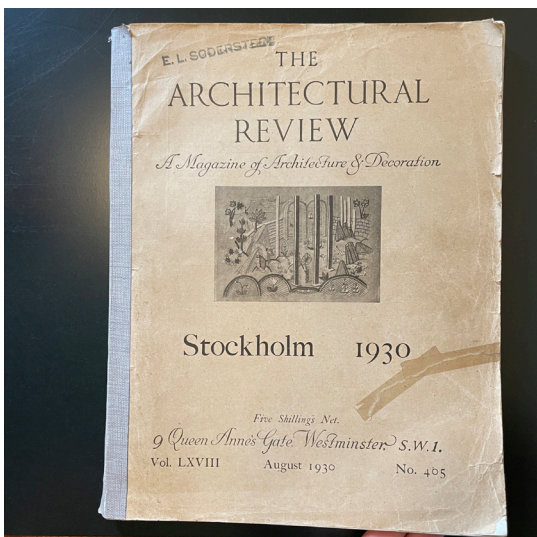
Drawings found in Stockholm

When visiting the National Insurance Institute by Sigund Lewerentz in Stockholm, I found drawings of the entrance pavilion and transport pavilion of the 1930 Stockholm exhibition. I found them whilst browsing through a magazine that was in the corner

office we visited during the tour. The drawings showed the buildings in an earlier fase, the actually built pavilions had slight changes: the SJ lobby on the transport pavilion was added and the rooms were divided slightly differently in the entrance pavilion.



Drawings in The Architectural Review Stockholm 1930 (2023)



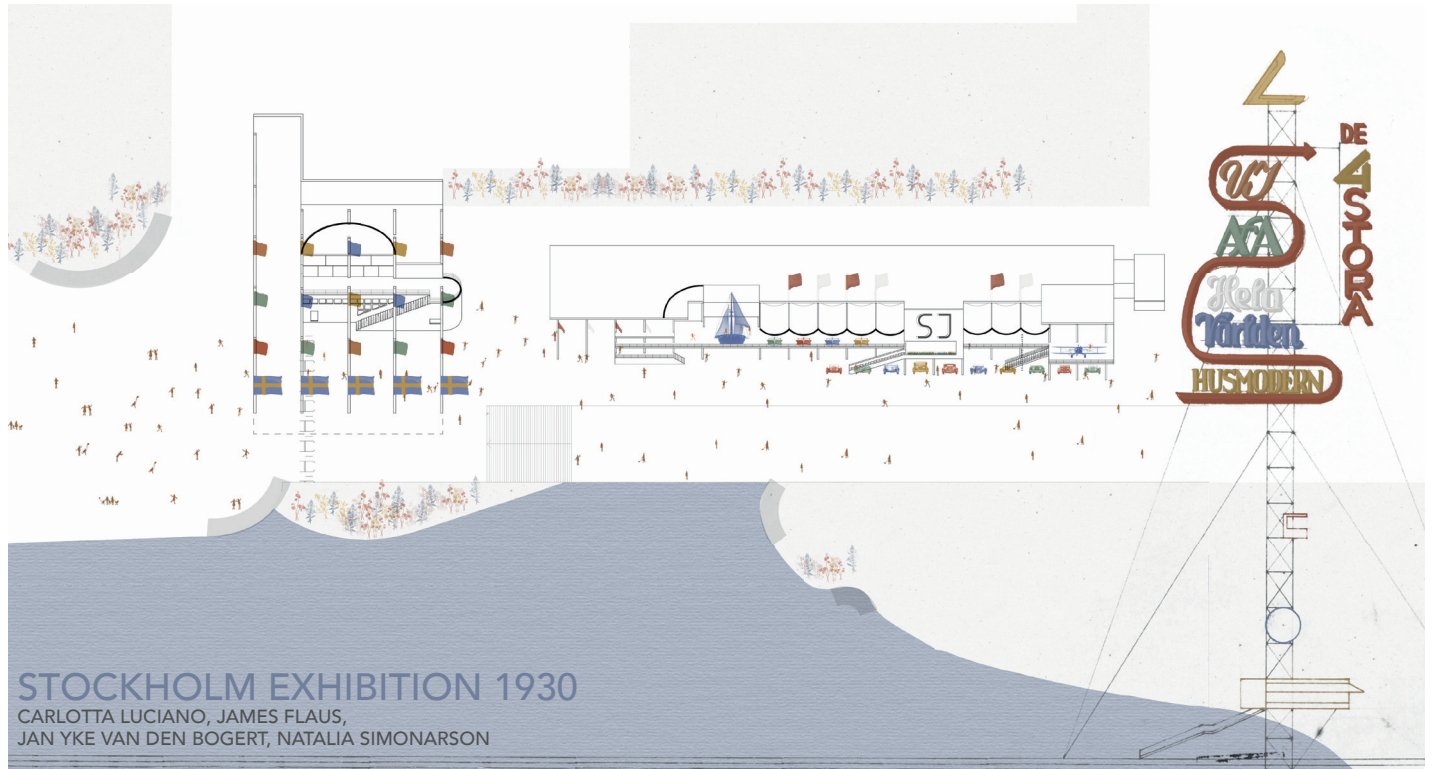
Cover of the magazine (2023)

Final drawing

As most research was already done last week, the focus on the model didn't interfere with the research too much. We read some more sources and discussed about the concept final drawing.

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flowers and half circles now got a stronger expression. We had some discussion on the use of color. Natalia and I were for using the colors of the exhibition visualisations whilst Carlotta and James preferred the more monotone approach. In the end we settled on a muted version wherein the elements get a subtle expression but still decorate the architecture.



Final drawing (2023)



Getting feedback on final drawings (2023)

Feedback

- Colors and density of exhibits is better
- Show the 3D terrain, how does the stair function

- More people showing how the various places work
- Denser greenery showing its natural setting

Reflection on research

-It was really inspiring to see all the drawings made by the whole studio. They really represent Asplunds works in new ways.

-Seeing the work 32 people can do, condensed in small presentations and drawings is very interesting. It all becomes extremely usefull later in the project.

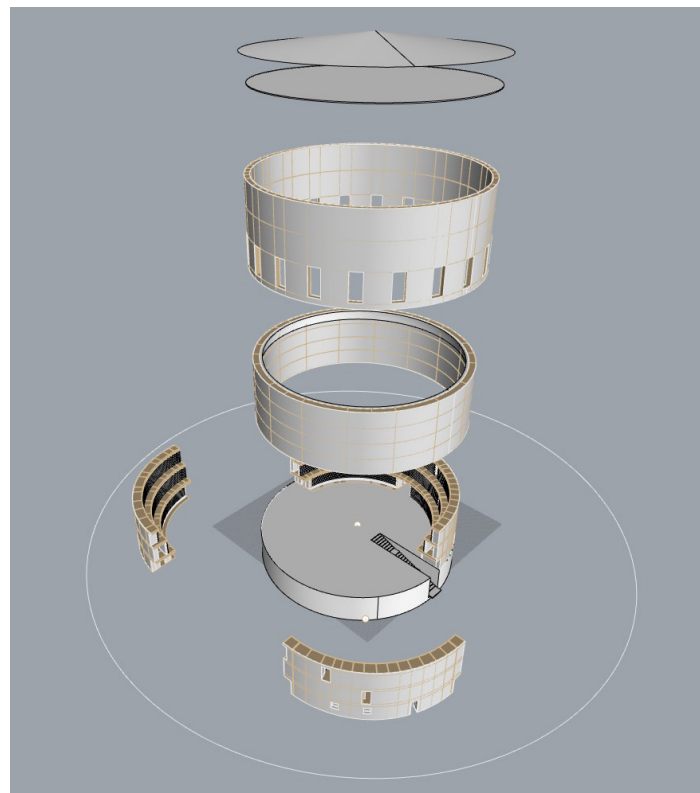
-Vital is also sharing whats behind the screens of the groups research. Sharing sources, sharing extra info that got left out during presentations. It was good that our studio culture was very open so you could always approach fellow students about more info, drawings, sources, etc.

5. Poché model making

Model making

Making a model with a group of 32 people is quite the challenge. Especially when the materials and style need to be the same and when all the parts need to fit together seamlessly. Because of this difficulty, the first active week of the studio was spent carefully planning and testing materials. The group was split in four, a rotunda group, a childrens library group, a perimeter hall group and a poché group (of which I was a part). The rotunda group worked out their model structure in a digital model first. As our poché group models connect to the rotunda and are within the rotunda, Lenore worked closely together with Conor to make our own digital model connected to this digital model.

Working out the digital model delayed working out the physical model. The rest of the group focused on looking for pictures and testing model materials. For the materials it was agreed on that all materials should be paper, similar to the style of the artist Thomas Demand. This would require an extreme amount of precision compared to for example paint as imperfection can't be covered up. Also the pallet is limited by the colors of paper produced.



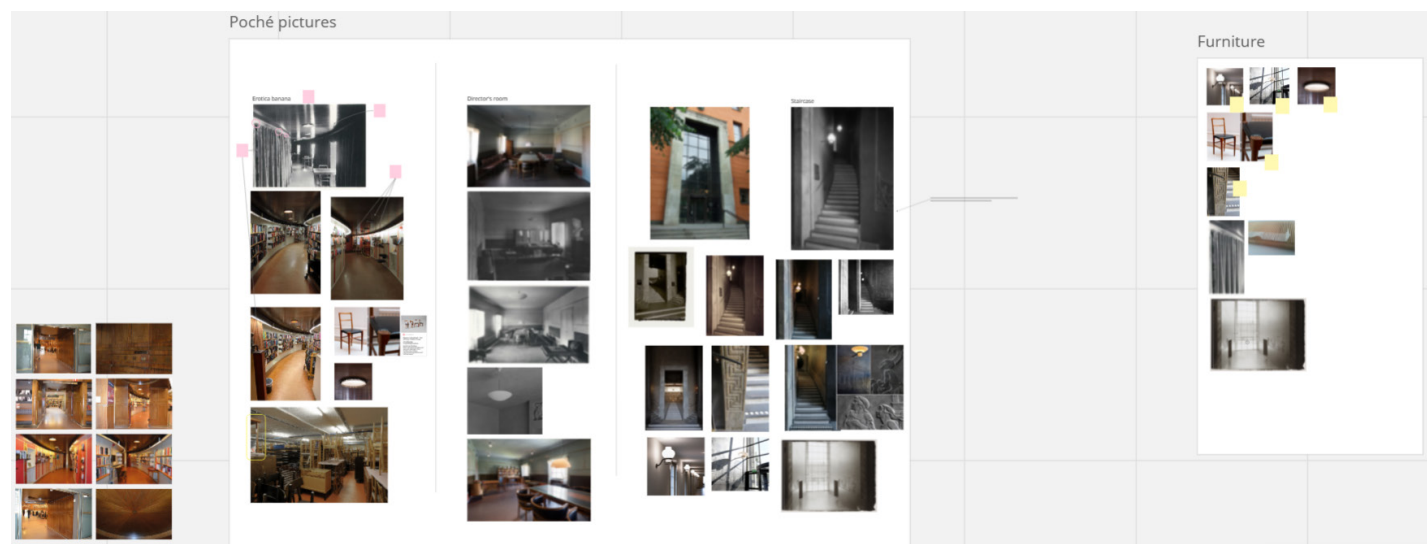
Screenshot digital model by Conor (2023)



Image of paper model by Thomas Demand (1999)



Screenshot digital model by Conor and Lenore (2023)



Miroboard poché group (2023)

Model making

After most of the preparation work was done and lasercut orders were in, the model making could properly start. Firstly we divided the group into two so that one group could focus on lamps and furniture whilst the other group could focus on the structure. In the end the lamp and furniture group took less time to complete their work so we could work on the complete model as one group again.

The lamp and furniture group would use old drawings of the lamps and furniture to get the right measurements. To recreate the lamps and furniture various techniques were tried and used: lasercutting

cardboard and paper, using an electric nail filer to cut foam balls, bending metal wires.

Meanwhile we could focus on the structure. With close guidance from Lenore who instructed us by using the digital model. Because things were planned carefully we could quite easily create the elements that would make up the structure. The only struggle through the proces was getting the papers to match colorwise. Before going on the Stockholm trip we managed to almost finish most elements. When we come back the biggest task will be to just put the elements together.



Making lamps (2023)



Making stairs (2023)



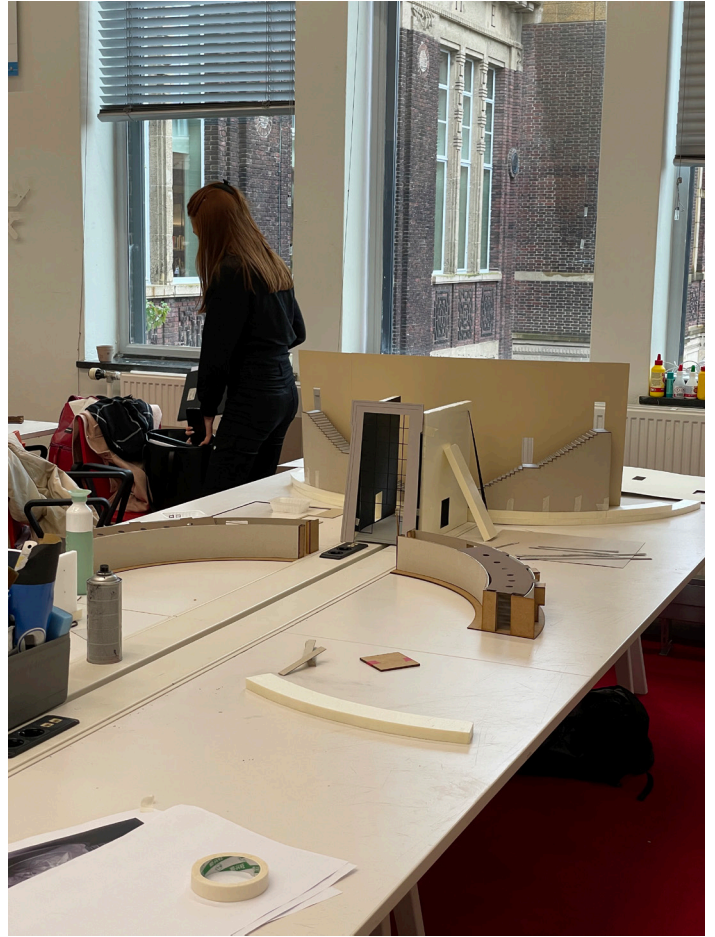
Discussing colors with shade, changed to different one (2023)



First time putting things together (2023)

Finalising model

The last part is always the hardest. The classic 20 / 80 rule comes into play. You can do 80% of the work in 20% of the time while the last 20% of the work takes 80% of the time. Luckily the collaboration was very smooth so maybe more 30 / 70. The focus really lied on the level of detail of the models and the refinement of all the elements. It was always about testing materials, trying techniques for details etc. Everyones own speciality really came into view as how Joanna, James and Carlotta made some amazing lamps while Tiana and me could do the structural parts.



Weird Egyptian sculpture (2023)



Testing interior perspectives entry (2023)



Testing interior perspective banana room (2023)



Putting on details (2023)



Glueing the exterior circled wall (2023)



Mat ceiling (2023)



Difference with a reflective ceiling (2023)



The banana room in the rotonda element (2023)



Onlook into the rotunda (2023)



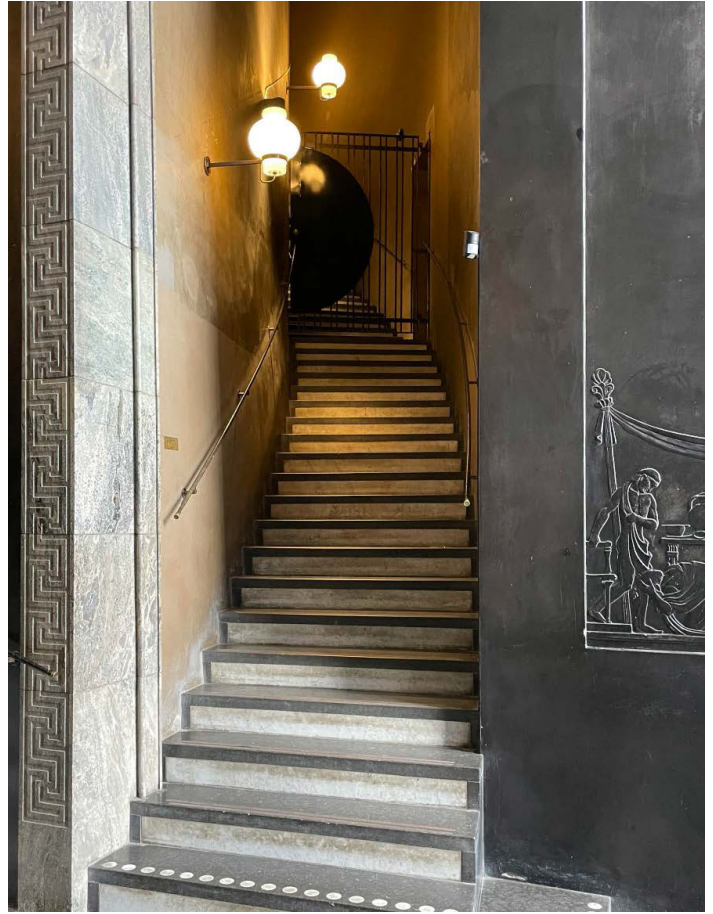
Photography of the models (2023)



Photography of the models (2023)



Archival image stair around rotunda (1929)



Current situation (2023)

Photographing the model

Part of the assignment of making these models was to photograph them. By recreating a real situation, you really get to understand how it works, what the important elements are, how materials are used, what the effect of light is etc. The models we made are in a way only sets/stages. By recreating the original situation and comparing it to the current situation (of which we took the pictures when we were in Stockholm) you can also see how the building has changed over time. Sometimes a lot, sometimes very little.



Model recreation (2023)



Archival image sensitive literature room (1929)



Current situation (2023)



Model recreation (2023)

Reflection on model

-The proces of actually making the model has been a really great one. In part as an educational thing but also as a social thing. Our studio really got together to make these models. Because we wanted to have a coherent style and because all the rooms from came from the same building, there needed to be a lot of discussing. Even though sometimes this can be heated, it mostly brought the whole studio together. Also the trip to Stockholm really helped with this.

-What for me was the most striking about the model recreations was actually seeing how much the building had changed. This becomes a intrigal part of my design proposal later on.

6. Stockholm trip

About the trip

To design something in a foreign context it is vital to get to know it. Therefore a week long trip to Stockholm was absolutely necessary. During this trip we got to take an indepth look into the library and its workings whilst also visiting many of the architectural highlights of Stockholm. Also we got tours and lectures from some of the best experts in Stockholm about architecture there which was in many ways very enlightening.



Group picture in the library (2023)



Platform in Hamburg to board the night train (2023)



Roaming through the old town on sunday (2023)



Roaming through the old town pt.2 (2023)



Seeing the library for the first time (2023)



Hidden entrance (2023)



Scenic approach (2023)

Sunday and meeting the library

Arriving on Sunday allowed for some informal exploration of the city together with people from the studio. In part these were mainly the tourist highlights and some nice bars and restaurants.

On Monday the 'formal programming' started where we got to meet the library for the first time. Only walking around it and seeing its context as we were going to get an in-depth tour later on.



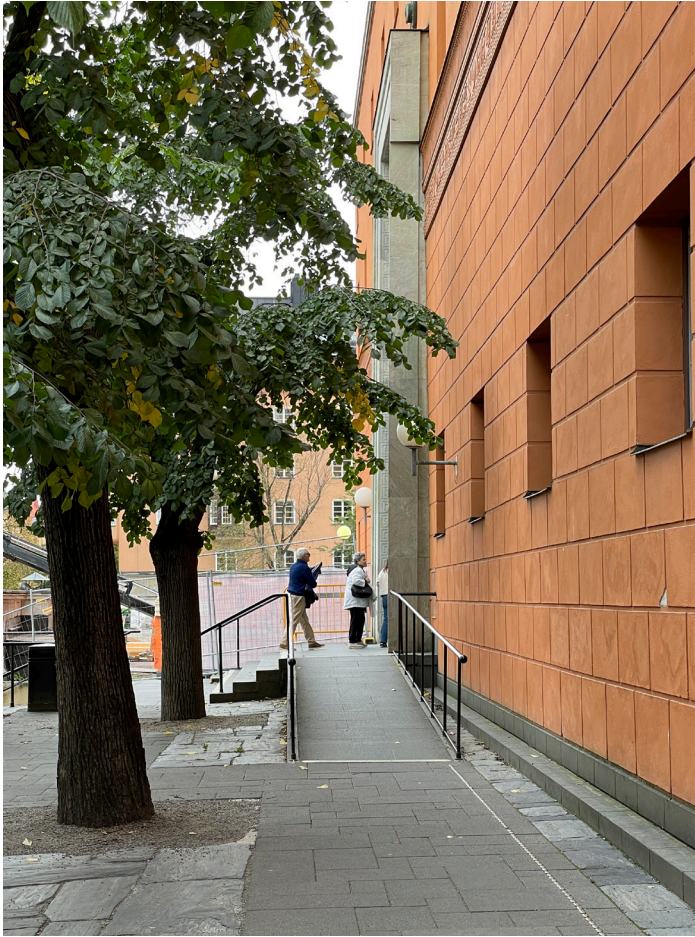
Market behind the library (2023)



Romantic view of the library (2023)



Sketchbook exert (2023)



Entrance yard (2023)



Library vs 2023 (2023)



Onlook (2023)



Proportions exterior (2023)



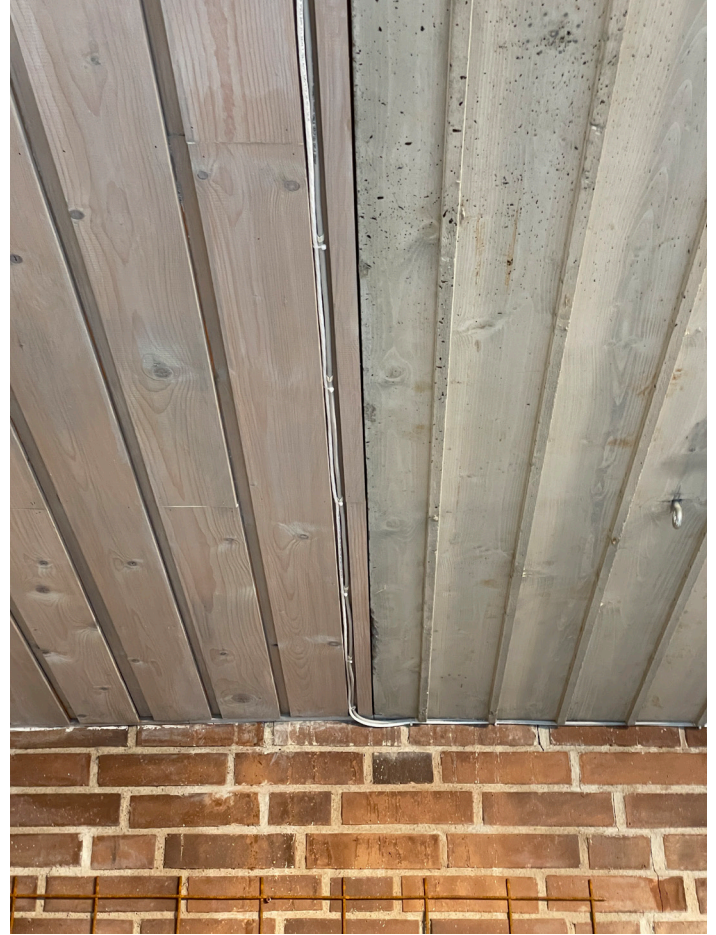
Benches facing each other (2023)



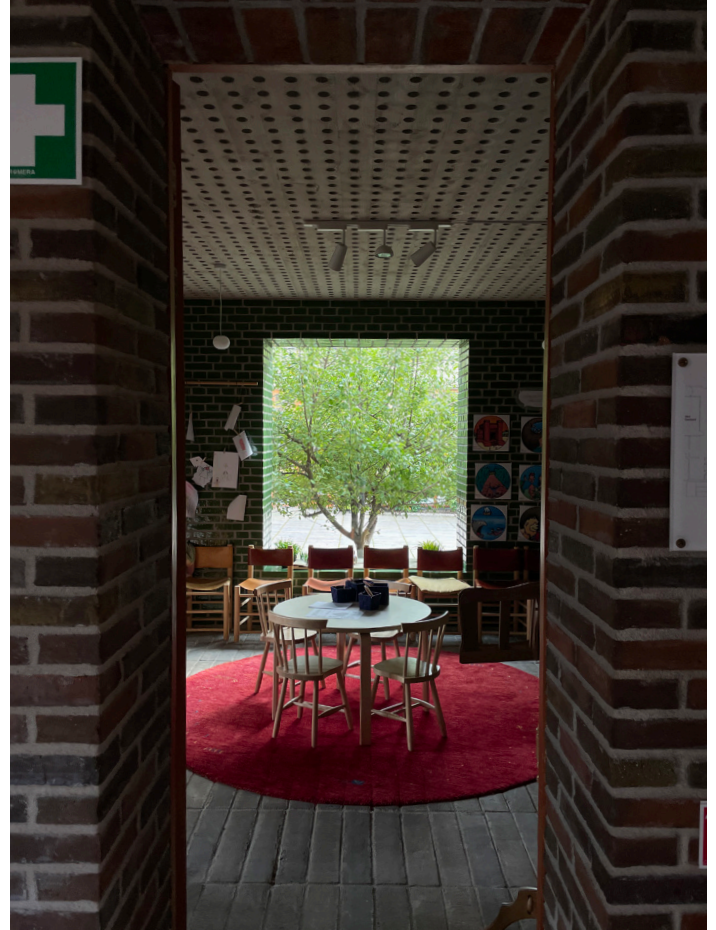
From the dark into the light (2023)



Heavy but light (2023)



Meeting of materials (2023)



Sights and colors (2023)

Church and woodland cemetery

The woodland cemetery was the longest lasting continues work of Asplund in collaboration with Le-werentz. The work they did here shows great use of themes surrounding mourning and remembering. Also the fact that we got to visit all three chapels was extraordinary.



Fire division in the cemetery, mayor axis (2023)



Woodland cemetery chappel by Asplund (2023)



Interior of the Lewerentz chapel (2023)



Columns, beams, roofs, disconnect (2023)



Exterior of the Lewerentz chapel (2023)



Inside the Asplund chapel (2023)



Going through the entrance gate, today me, tomorrow you (2023)



Outlook on the hill (2023)



Statue under the pavilion (2023)

Visiting the library

After having seen the outside of the library on Monday, on Tuesday we got to look inside before opening hours. During this we got a lecture about the library and a back of house tour whilst also roaming around ourselves. After this we got some time to experience the library working with its visitors.

Notes written whilst there:

- Reading, laptops, chatting, working on a presentation, taking pictures for instagram, tourists
- Does it need a central desk? People find their own way
- Central area is empty as there is little furniture, most of which is already occupied
- Cross sight lines are strongly visible
- Adaptability of signage
- Need for easy reading seatage
- A lot of formal sitting
- Do people look up?
- Why do librarians look like librarians?
- Who goes up all the way?
- There are actually not that many study spots
- The west wing has a more interactive personality



Through looks (2023)



Overview of the rotunda (2023)



Listening to the lectures (2023)

Notes from lecture

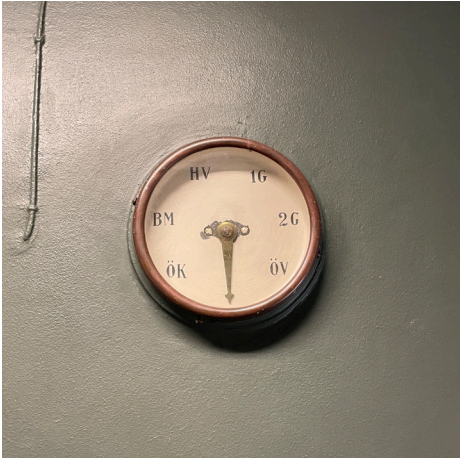
- Various libraries: parishes, social liberal etc.
- Doesn't conform with Stockholm people today
- Social democratic majority -> extending renovations
- Owners are less interested in heritage
- Asplund was keen to show he's modern after 1930 exhibition (almost political)
- Terraces undermine his own design
- Building had to be saved from its users
- 1990's: were books going to be needed?
- Huge public building program, too big
- Proposal didn't comply with heritage
- No money to run the that big of a program
- The program is actually needed and would work in its own place
- The collaboration between the Asplund building and the added program makes things awkward
- They're very conscious about taxpayers money
- More right wing government cut the later renovation project
- Cultural public projects are hard to finance in Sweden in general
- Country with a civil engineering culture, less about humanitarian
- From acceptera: old and new should not mix



Poché courtyard (2023)



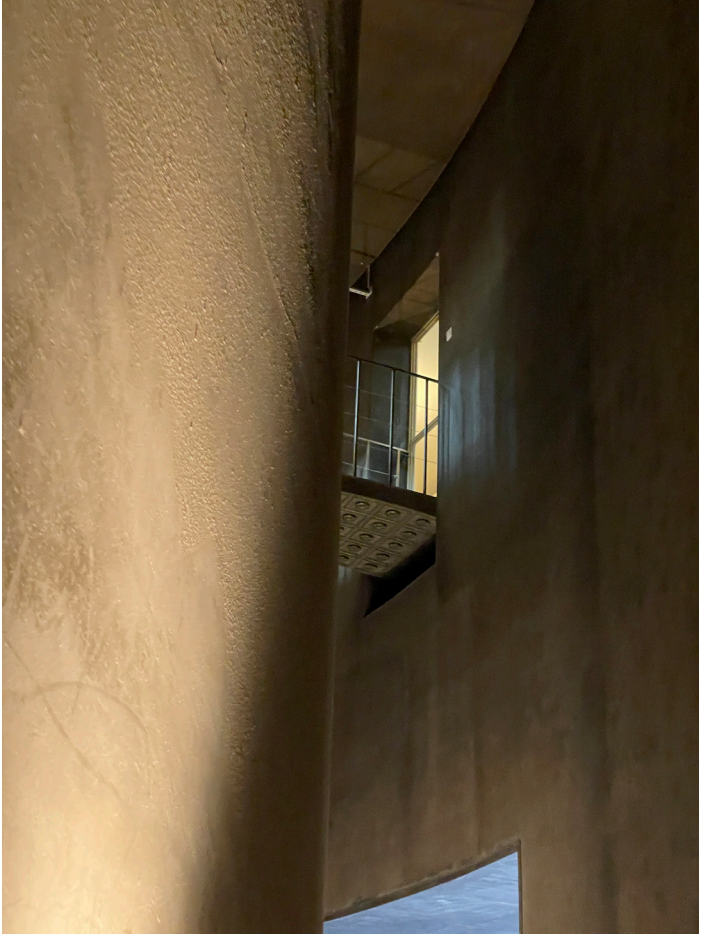
Reading/study hall (2023)



Out of use indicator for elevator (2023)



Looking down from the bridge (2023)



Hidden bridge (2023)



Archival picture of the staircase (1929)



Recreation of the archival photo (2023)

City hall and city walk

When visiting the city hall of Stockholm and during the city walk we got to learn more about the architectural discourse in Sweden and specifically Stockholm. Mark Pimlot is an amazing story teller which he got to do a lot during that day. From the funny side of National Romanticism to the high levels of detail of Selcing.



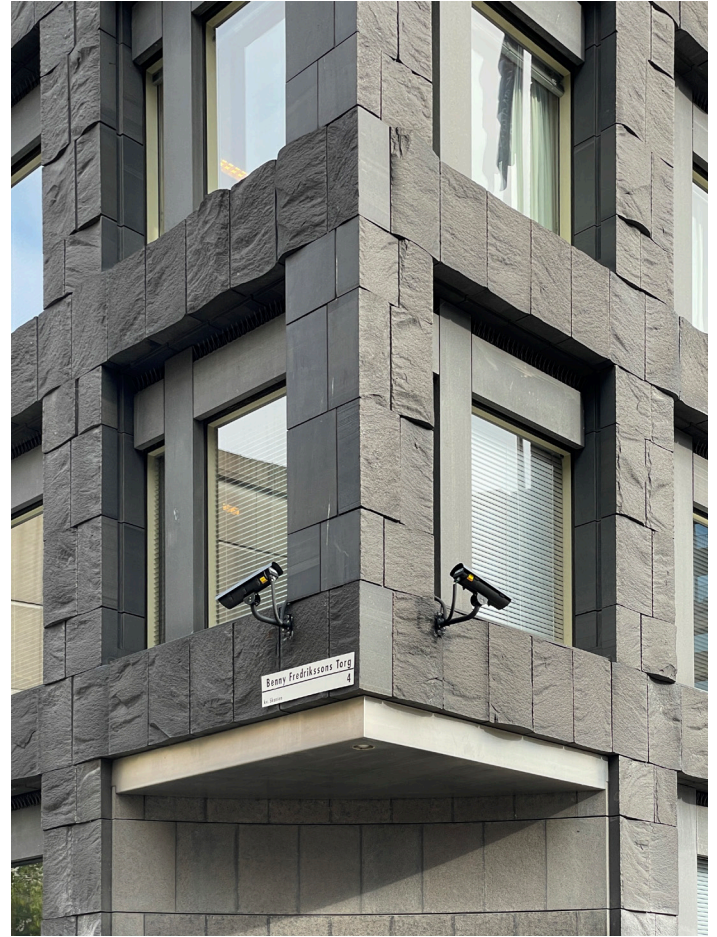
Portals (2023)



Colonnade or portico? What do these stairs do? (2023)



Informal portal in a formal setting (2023)



Smooth and rough in one corner (2023)



Hard and soft, reflections (2023)



Bridging but not really meeting (2023)

Lewerentz bank building

The National Insurance Institute building was designed by Sigurd Lewerentz and built in 1932. It is a remarkable early functionalist building with great detailing. We were privileged to get a tour through the building during which the guide had great anecdotes about Lewerentz design and the building. This was followed by a lecture by Kieran Long (architecture journalist and director of Arkdes) about Sweden and its political context.

Notes from the lecture by Kieran Long:

- Sweden is not a country that spends a lot of money a lot of money on cultural projects
- Conservative architecture/politics
- Sleepiness of institutions
- Library doesn't have a great collection because of the weight of bureaucracy
- Egalitarian society
- Social democracy is good for everything except for culture
- Architecture is oscillating between building regulations and artistic expression
- Institutions don't own buildings, the city owns them, the institution employs people, no relation between user and building
- The Dutch are more British when it comes to ownership and exploitation
- No plans to switch from shops to culture

- No plan in Sweden for a third 'new' library typology like Asplund's library and Kulturhuset in their time
- Scared of exploitation
- Business and building are considered different
- Renovations don't change the building radically, not solving actual problems
- Sweden is getting polarised while the institutions are staying the same/conservative
- Polarised public debate about architecture
- David Chipperfield, Nobel foundation building
 - Private foundation
 - To build a nobel centre
 - Gets planning permission and funding
 - Campaign against it by rich local residents and far right (hating anything modern) & all mayor parties for political gain (all their own reasons)
- Public institutions should be depolarising
- Sweden is right wing liberal
- The library copes with lack of storage
- Places planned for storage were never used for that
- McDonalds etc. takes the place of book storage
- They like open competitions but those don't work with 1100 entries
- No more executive architect, dividing the project
- Soft politics is essential in architecture
- Public is powerful in Sweden, politicians are scared
- Draw something they want
- How do you make them want it and who is them?



Building and sky (2023)



Gradient of patina on window sills (2023)



Gradient of patina on window sills (2023)



Railing one (2023)



Railing two (2023)

Moderna Museet

On the Friday I visited the Moderna Museet. The exhibits showed the development of art in Sweden from the end of the 19th century to about the 1990s. Two works I found remarkable were paintings by Kristina Abelli Elander from 1979. They showed a dystopian Swedish cityscape. I found them, however, not so dystopian. They looked like things I've seen in German or Belgian cities. Goes to show how tidy things in Sweden actually are.

I loved how the museum didn't only display art but also had great places to about the art. Throughout the exhibitions there were books laying around about the art itself. In between the exhibitions were more collected spaces. In the basement was a fascinating study place. The musuem of course can't display all the art it owns. To make it more accesible, they made this room with movable walls which could be moved to eye height through a computer. On these walls hung more artworks for people to look at and study. Within this room was also a full wall of books all about the art the museum displayed. So instead of only looking at art quickly and moving on like in most museums, this museum gives the possibility to study and learn more about the art.



Back of Moderna Museet, geometry and natural setting (2023)



Front façade of ArkDes (2023)



Street between Moderna Museet and old buildings (2023)



Dystopian scenes by Kristina Abelli Elander, 1979 (2023)



Tent space by ? ? (2023)



A place to read (2023)



A place to read and discuss (2023)



A place to read, discuss and study (2023)



A place to read, discuss, study and research (2023)

Churches

I like to visit churches when visiting new places. They are like recognition points in a cities fabric. They say a lot about the development of a city through time. They show age through different architectural styles. They show what is important to people whilst also having a more individual character but also a character representing a specific group.

The Riddarholmskyrkan is a former monastery church but is now part of the complex of royal buildings. It is also where most of the members of the royal family of Sweden are buried in its various chappels.

The Storkyrkan is located more centrally in the old town. It is more of a peoples church. In its base it is a medieval church as can be seen in the brick columns and plastered vaults. It has however been heavily renovated in the baroque time. Its whole exterior is in baroque style and inside baroque elements hang around the medieval structure.

The Riddarholmskyrkan had various styled extensions from medieval to renaissance to baroque to rococo showing its more gradual evolution. The Storkyrkan only shows two styles which might indicate wealth in only those two periods. To be researched.



Naive of Riddarholmskyrkan (2023)



Naive of Storkyrkan (2023)



Baroque within a medieval shell (2023)

Medborgarhuset and others

The Medborgarhuset is one of the mayor libraries in Stockholm beside the Asplund library. Medborgarhuset translates to citizens building, when it was constructed it was intended to be a peoples palace containing a public bath, an auditorium, a library, a gymnasium, a children's theatre, and several meeting rooms. Recently it has been heavily renovated, moving around programme, making it more accessible, changing to contemporary programme. For example a metro entrance has been added inside the building. The library has been moved from the east side to the west side so it is on the more public side and the has been made in such a way that it is a contemporary library with spaces for meeting, a public living room, lecture spaces for poetry readings, cafés, mixing spaces etc.



Entrance Medborgarhuset (2023)



A corner with no corner (2023)



Platform 10, Stockholm station, train home (2023)



Bricks townhall (2023)



Bricks Lewerentz building (2023)



Bricks Lewerentz church (2023)



Brick Lewerentz building without mortar (2023)



Jules and snake rail (2023)



Architecture students sketching (2023)



Conor sketching (2023)



Jurjen pointing to Sam (2023)



Looking at a goat on the roof (2023)



Olga sketching (2023)



Mark herding his children (2023)



Relaxing on the roof (2023)



Pelle enjoying an expensive store (2023)

Reflection from the trip: Assignment

- Does the Asplund library need more program?
- Does it only need a good renovation plan?
- Should the library be somewhere else?
- Should it be two separate buildings with different focusses? Like a book depot and a Kulturhuset?
- Scared to use tax payers money, maybe make a minimal intervention
- Is the library used optimally?
- Lot of empty offices upstairs
- Check flows, where do people enter, where do they go, backstage flows
- Inwards or outwards?
- Maybe just a make good restoration plan and then design a new library somewhere else?

Reflection from the trip: Library

- Tourists, students, homeless people, adults, pensioners
- Flow of people
- Entrance from street side, quickly going through the ground floor to the front side to go up into the rotunda
- People who stay there do different things: café, newspapers, meeting. That space is now the busiest of all.
- Newspaper readers always appear to be way older.. Future proof typology? Does the fact that this typologie is still available here attract these people? Haven't seen it in other libraries..
- Upstairs needs more spaces to sit and read.
- Childrens library is an entity by itself, it functions by itself and is accessible like that, it's almost a shame it claims the park entrance the way it does.
- Redesign the library in such a way that contemporary use can be fit in a monumental shell?:
- Furniture -> replace all? Isn't it a shame we would lose all remaining Asplund furniture? Make one museum room with all the furniture that's left?
- Functionality -> make a proper and functional backstage to properly serve the frontstage
- Routing -> use of main entrances
- Terrace space -> Replace McDonalds yes or no?

Reflection from the trip: Own position

- What do you want yourself?
- Complexity and simplicity
- Develop my signature -> look at my other projects
- Modern classicism? Grassi/Chipperfield
- Ordering: functions and volumes
- Manifesto
- Expansion vs inspansion
- Sustainability through quality and valuation, material and immaterial
- Positioning old and new (spectrum of repurposing)
- Conscious and aware
- Should you impose things on Sweden?
- Make offensive things? Reflective things? Confronting things? Isn't art for that?

Reflection from the trip: Stockholm

- Small amount of cars, small amount of bikes, more people -> do they walk and use public transport mainly? Or is there just a small amount of people?
- Refugee crisis but nowhere to be seen in the centre
- Refugees all live out of the centre and can't travel because of high metro costs
- The old centre is what it is, the Swedes want it to stay that way

Reflection from the trip: Kulturhuset

- Open centre, galleries either side -> feel private
- Library -> 4 places to sit, really only just for lending media and consuming elsewhere
- Places to sit around the core or in restaurants -> forced consumption?
- Much less a place to work or study but more to interact and meet
- Lots of groups, older, less students
- No national funding, all city or municipality

7. Research Viipuri Library - Alvar Aalto

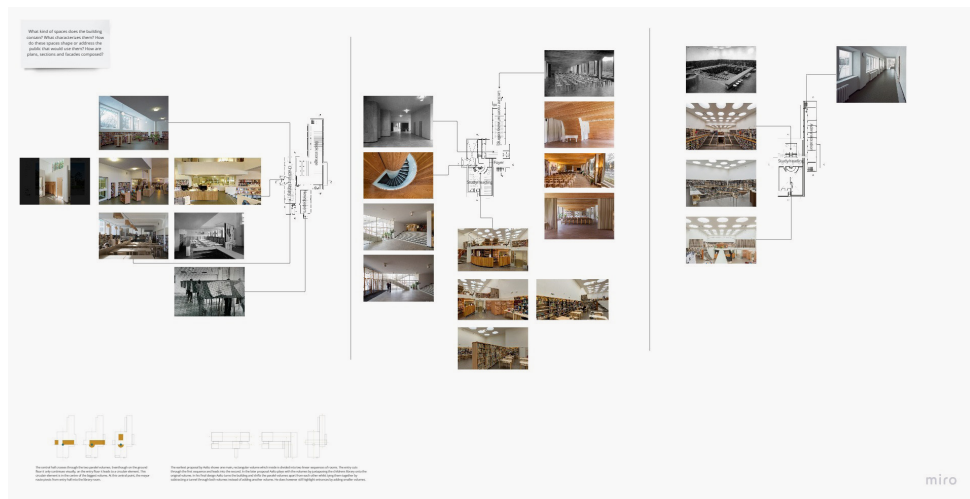
Research: Viipury library by Aalto

As we approached the research into the Stockholm Exhibition 1930, we also approached the research into the Viipury library by Alvar Aalto. This again is part of a series of research into contemporary libraries of which other groups covered other libraries. What makes the Viipuri library so interesting is that

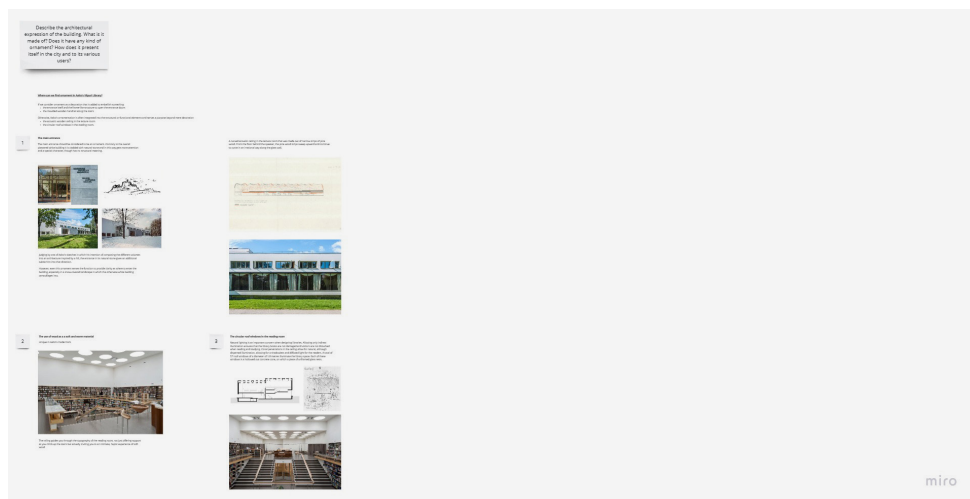
it is actually a contemporary of Asplunds library as it was constructed around the same time. Even though the use is therefor similar, this building has a very different architectural and spatial expression. Exploring how this works was an absolute joy.



Part of Miro board about urban setting, interior & exterior (2023)



Part of Miro board about spatiality & composition (2023)

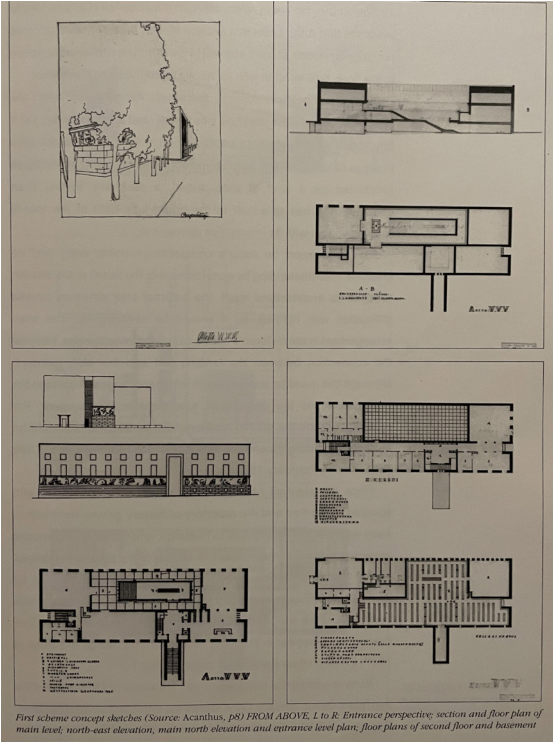


Part of Miro board about ornament & representation (2023)

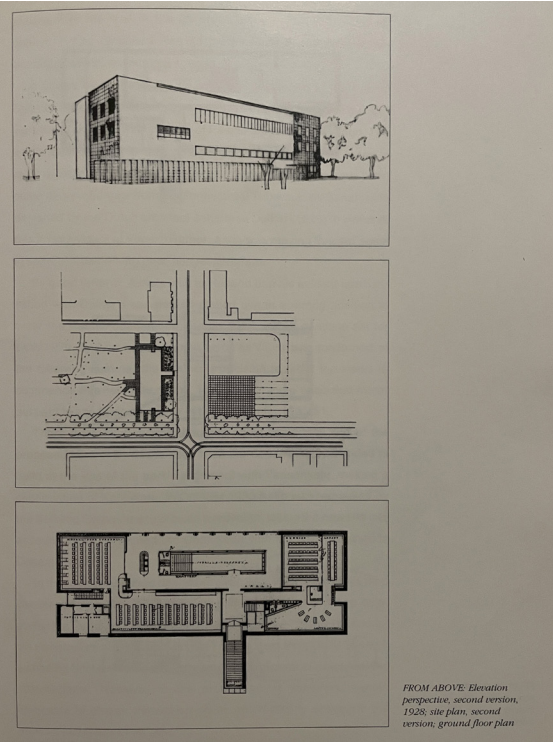
Older proposals Viipury library

We found out that earlier proposals for the Viipury library by Aalto were very classical in their expression and detailing. When Scandinavia started to move to modernism after the Stockholm exhibition of 1930, Aalto changed his proposal to a modernist design which is also what was built in the end. It is very in-

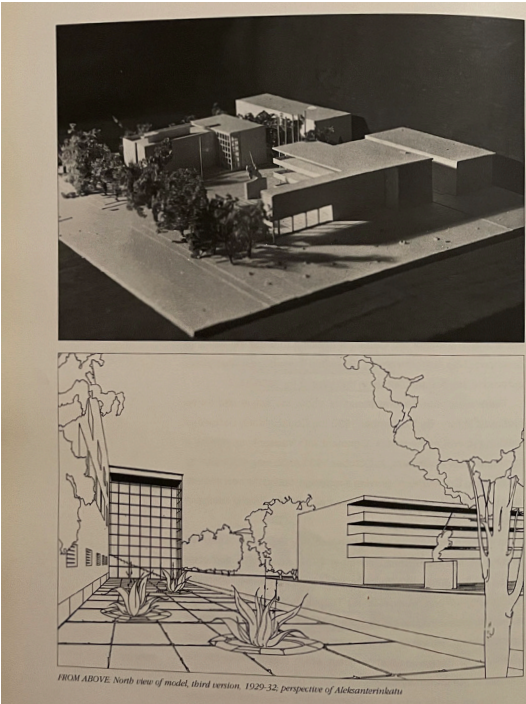
teresting to see how big of an influence has on the whole of architecture in Scandinavia. Also what I found interesting was how spatiality changed through out the iterations of Aalto.



Original proposal from 1927 (2023)



Reworked design from 1928 (2023)



Reworked design from 1929 (2023)

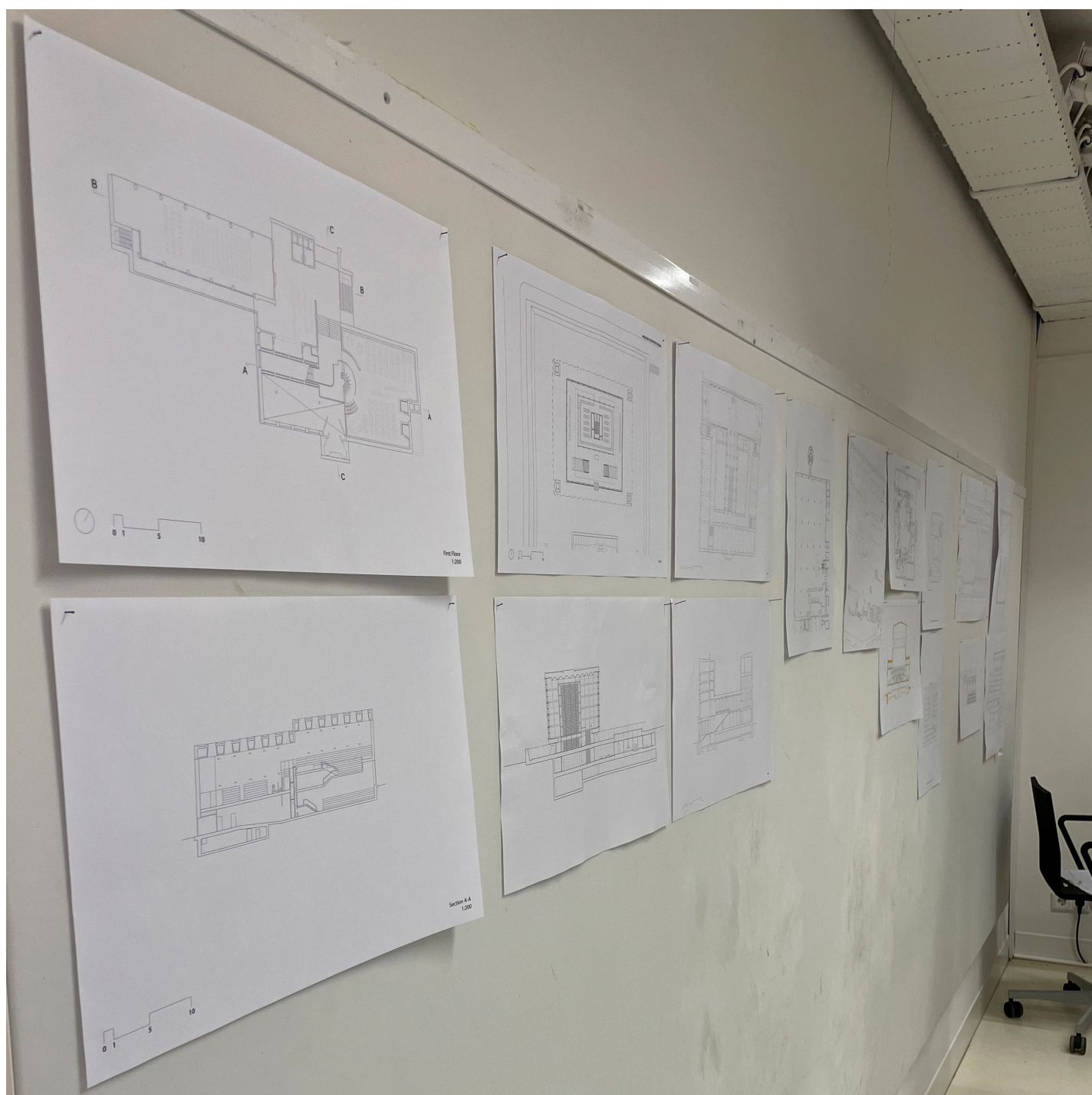
Research: Viipury library by Aalto

The final products of the Contemporary library was, like the Asplund precedents, a research booklet and a presentation. For the Asplund precedents we however made interpretative drawings whilst for the contemporary libraries series we made factual drawings. All within the same style to make all drawings a series within the studio.

Reflection research Viipury library

-I really enjoyed working on the drawings of the library. The building looks simple but is very complex on the inside with its different levels, separated routes for public and personnel and its varying entrances for different uses.

-The place it takes in the architectural discourse of Scandinavia was also really inspiring to me. This led to me looking more into the change of architectural styles in Scandinavia eventually leading to my research plan.



Collection of plans and sections compared to Asplund library (2023)

8. Research plan

Original research plan

With P1 coming up, it is time to reflect on the research that has been done the last 8 weeks and look forward to the assignment for the rest of the year. Research has been done through modelling the Asplund library 1:25 scale and through investigation into the 1930 Stockholm Exhibition and the Viipuri Library by Alvar Aalto.

For me the research has revealed two main points, the first is about the shift from Classicism to Modernism in Scandinavia. Even though these are often seen as complete opposites they are more of a radical evolution rather than an actual revolution. Especially in Scandinavia where Scandinavian Classicism was maybe evolving more than its European counterparts. We see this quite clearly in the Stockholm City Library where the west wing is described as Modernist whilst it fits in well with the Classicist original library. This also showed in the 1930 Stockholm Exhibition where the Modernist architecture was inspired by the more natural and grounded heritage of Sweden.

The second point is about the use materials. In both libraries materials have been very specifically used to cater to specific atmospheres. In Viipuri library, Aalto made the entrance is harsh, cold, stoney and formal whilst its lecture room is bright, warm, and wooden creating a domesticity for which he is famous. In the Stockholm library, Asplund plays with light and dark walls in the entrance hall and uses reflective materials to make rooms appear larger like in the erotica section. However, both libraries use materials that are part of the evolution of local products. In Stockholm the overall building is constructed quite traditionally with brick and stucco (in the traditional colours) whilst in Viipuri the furniture is bentwood.

Most revelations for the assignment came to me during our trip to Stockholm. Swedish people seem to very reluctant to changes. Kieran Long made this quite clear in his lecture. Good examples of this are the failed competition of the Stockholm City Library and the cancelation of the construction of the Nobel centre designed by David Chipperfield. Maybe the Swedes don't like foreign interference in projects where public money needs to be spent. A thing they don't like doing on cultural projects anyway.

As a Dutch architect, should I come in and tell the Swedish people how to do things? I do think that in the Netherlands we make very good contemporary libraries, Neude Library in Utrecht, Amsterdam Public Library or DOK in Delft to name a few. Are we, however, to impose our ideas on the Swedes? Should we impose some international ideals onto them? In past design assignments I have always worked within a Dutch context so intervening into the built environment with native programs has always gone naturally. I feel that for this assignment a different approach is needed. A more informed approach about Swedish tradition and culture.

Before starting the graduation year, I have already briefly looked into such tradition and culture through Swedish designers from various disciplines. So far, I haven't been able to research them thoroughly or apply any findings, that is something I want to work on the coming period. I don't think, however, that the design should be just Swedish. It's a personal process in which I also want to show my design attitude and ideals. Maybe in the end the design can be something that feels like me but also like something Swedish.

Final research plan

For me the research has revealed two main points, the first is about the shift from Classicism to Modernism in Scandinavia and the second about materiality.

Even though Classicism and Modernism are often seen as complete opposites they are more of a radical evolution rather than an actual revolution. Especially when the Nordic countries took some steps in between. At the end of the 19th century, architects developed Art Nouveau, Arts and Crafts, and Jugendstil. All these movements were attempts to invent a new architectural language distancing them from historical revival architecture. They showcased new ways or ornamentation, new construction methods, and new meanings. In the Nordic countries this led to the National Romanticism movement which was looking back at a simpler pre-industrial time with an interest in regional vernacular architecture.

When attitudes towards National Romanticism changed, and the Nordic countries advanced industrially and economically, the dominant style shifted towards Nordic Classicism. Nordic Classicism was not just a neoclassical stylistic revival but a renewal, as young Nordic architects sought to reinvent themselves like had happened with the National Romantic movement. During Grand Tours, architecture students noticed simplistic Italian vernacular architecture. This simplistic attitude got a strong expression in Nordic Classicism. Even though it has the ornaments, they are used less frequently while the focus lies on massing and composition of the buildings (even being a bit playful with it).

The shift from Nordic Classicism to Modernism was then not so strange. Again, it was an interest in reinventing a new architectural language whilst stripping it of ornaments. This shift could be seen as

more revolutionary rather than evolutionary as the 1930 Stockholm exhibition had a catalyst function in this process. Even though Modernist ideas distanced themselves from classical ideas, the Nordic development was maybe a bit more rooted in tradition. We see this quite clearly in the Stockholm City Library where the west wing is described as Modernist whilst it fits in well with the Nordic Classicist original library. Even though it was now completely stripped of ornamentation, compositions, and proportions stayed similar.

The second point is about the use materials. In both libraries materials have been very specifically used to cater to specific atmospheres. In Viipuri library, Aalto made the entrance is harsh, cold, stoney and formal whilst its lecture room is bright, warm, and wooden creating a domesticity for which he is famous. In the Stockholm library, Asplund plays with light and dark walls in the entrance hall and uses reflective materials to make rooms appear larger like in the erotica section. However, both libraries use materials that are part of the evolution of local products. In Stockholm the overall building is constructed quite traditionally with brick and stucco (in the traditional colours) whilst in Viipuri the furniture is bentwood.

Before starting the graduation year, I have already briefly looked into such tradition and culture through Swedish designers from various disciplines. So far, I haven't been able to research as much as I would have wanted, that is something I want to work on the coming period. I did already take a quick dive into Nordic Classicism which showed me a development of style with an eye for tradition which I enjoy. Maybe this small dive can be a starting point for analysing the Nordic library context further and finding elements to relate to.

Feedback concept researchplan

Your remarks on the continuity of Scandinavian Classicism into Scandinavian Modernism are valuable, although, as an architect and not an architectural historian, I prefer the more concrete discussion of materials, daylight and spaces. Perhaps it goes beyond the scope of this short reflection, but it would be quite interesting to also point out the classicist tendencies in Aalto's library (regarding materials, daylight and spaces).

I would try to stay away from sweeping generalizations, such as 'the Swedes don't like..' or 'in the Netherlands we make good libraries'. To answer your doubts about operating in a foreign context, you have to be aware that you work on a fictional project (ignoring f.i. budget constraints and local building regulations to a large extent) but that you are challenged to 'read' the situation and the assignment in order to translate it into a convincing building proposal. Try to be aware that we do not so much ask you to develop a 'personal design attitude' or a 'Swedish design' but a careful and well-considered answer to the assignment you are given.

Feedback final researchplan

Compared to the collective work, this reflection is a bit disappointing. It focuses not on the Studio assignment, but instead on the stylistic developments of Nordic architecture and design in the beginning of the 20th century. The connection to the research into the Modern library precedents is limited to Aalto's Viipuri library. There is no referencing of sources.

Mark for the Personal Reflection: 6,5 / Final mark: 8,5

Reflection researchplans

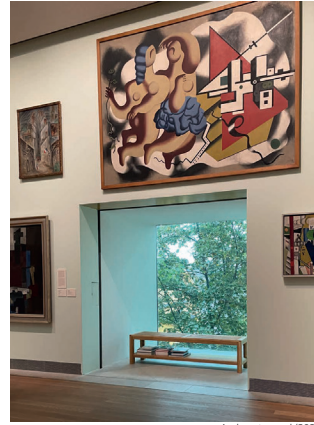
Writing the reflection to the research plans between P3 and P4 I can say that even though my final research plan didn't comply with reflecting on the group research, the individual research I put into it has been proven as important. The use of materials and how Asplund found his origin in National Romanticism is key in my design for new interventions in the poché of the library.

9. Design 'a room for a library'

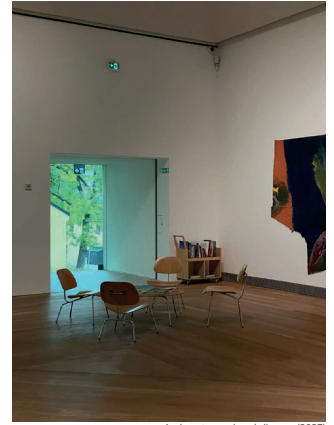
Develop a room for a library

After doing mostly research we now were used to do design work. Not directly into the project but first a small design exercise. We were asked to design a room for a library.

For my room for a library I took inspiration from the Modern Museet. In the Modern Museet in Stockholm they created an enfilade of different scaled rooms to house different uses. I wanted to explore how one room could be designed in such a way that it could still cater to different scales of uses.



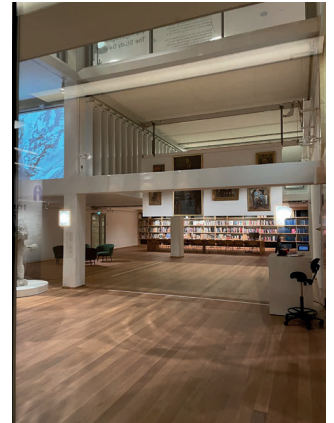
A place to read (2023)



A place to read and discuss (2023)



A place to read, discuss and study (2023)

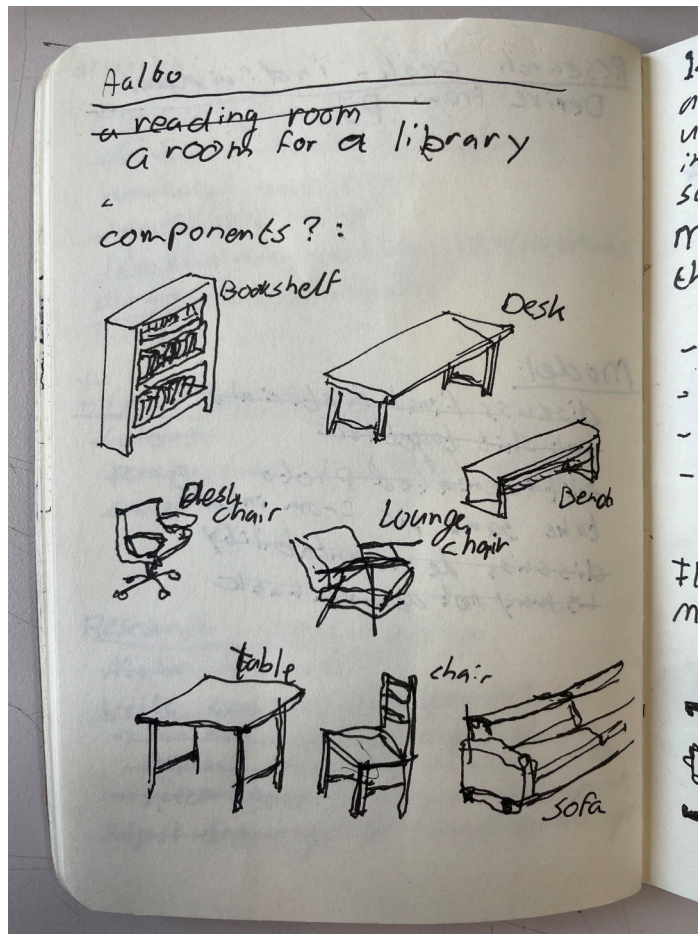


A place to read, discuss, study and research (2023)

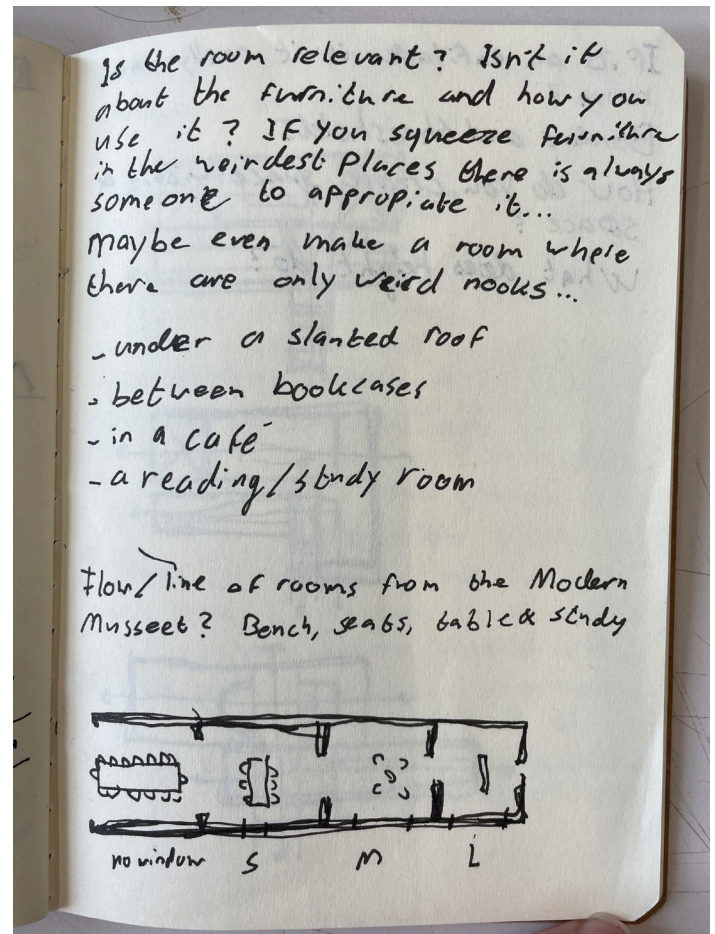
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Interiors Buildings Cities

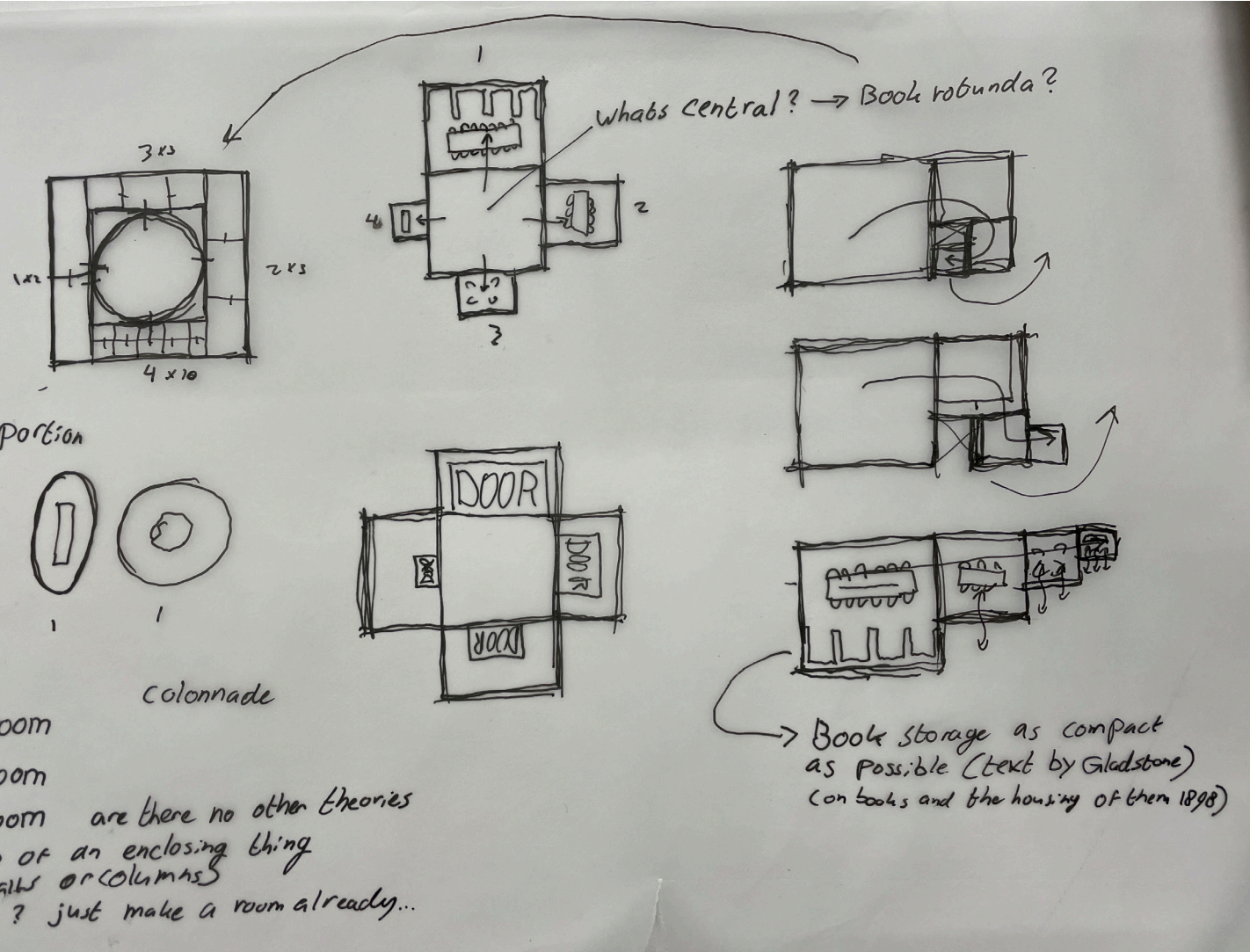
Exert from project journal (2023)



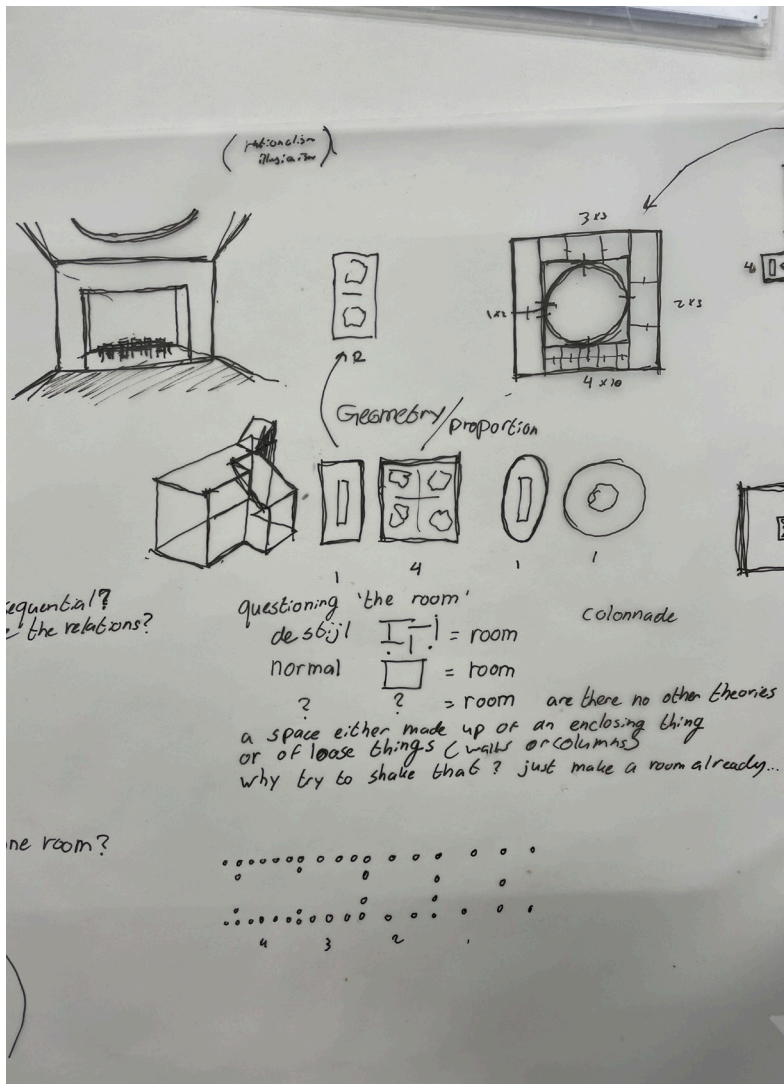
Components in a room (2023)



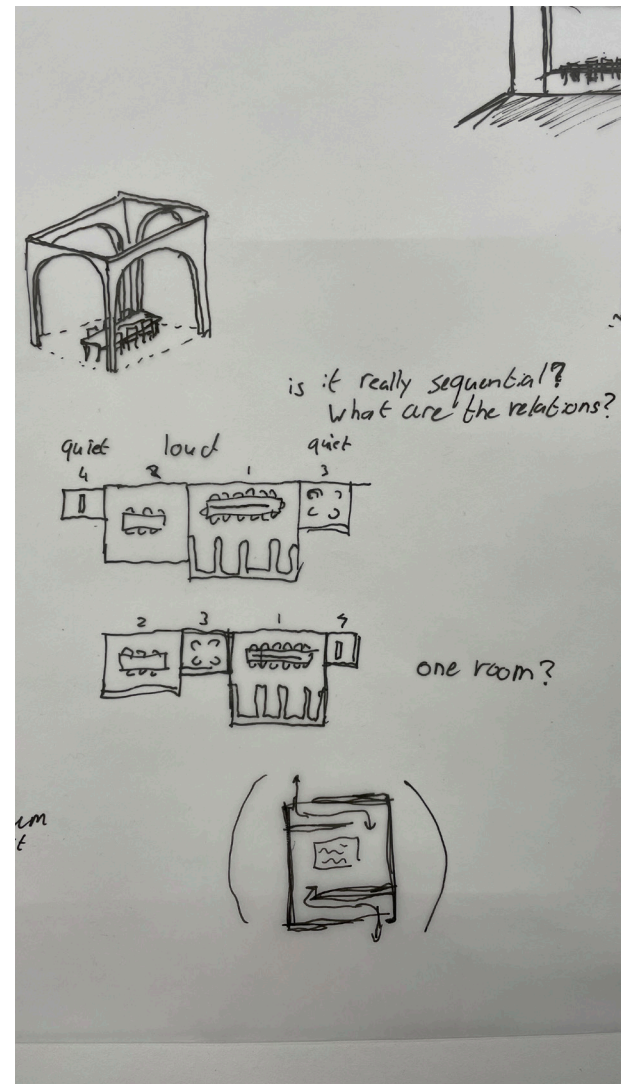
Notes from sketchbook (2023)



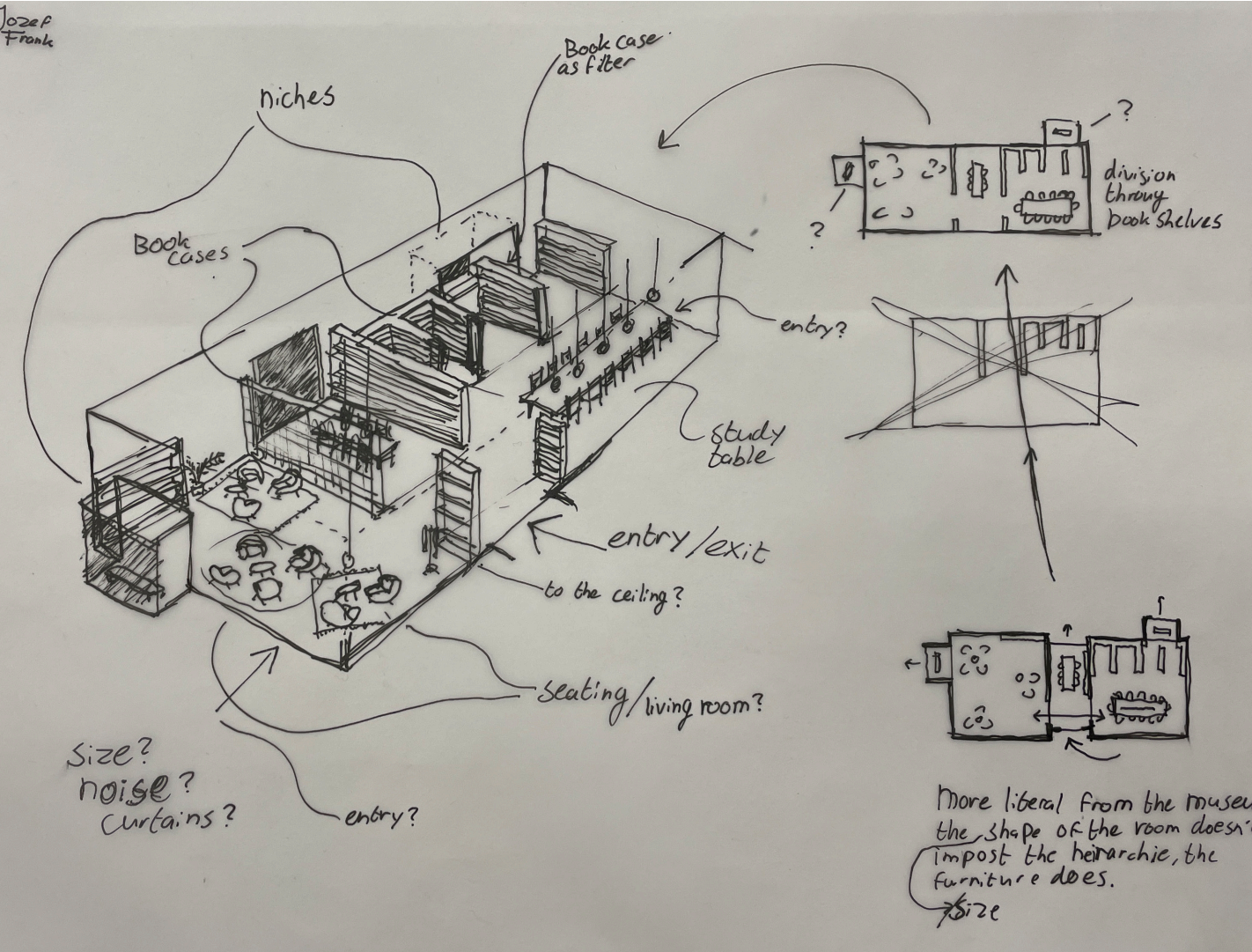
Sketches about different enfilades (2023)



Sketches about places in rooms (2023)



Sketches about different orders (2023)



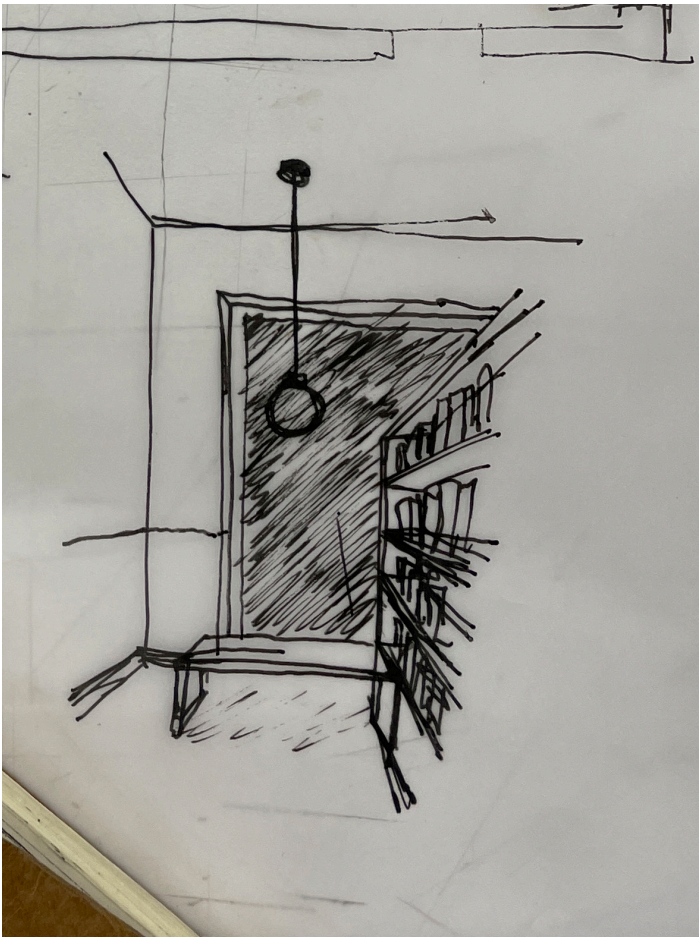
Creating rooms in one room using furniture (2023)

Presentation/tutoring

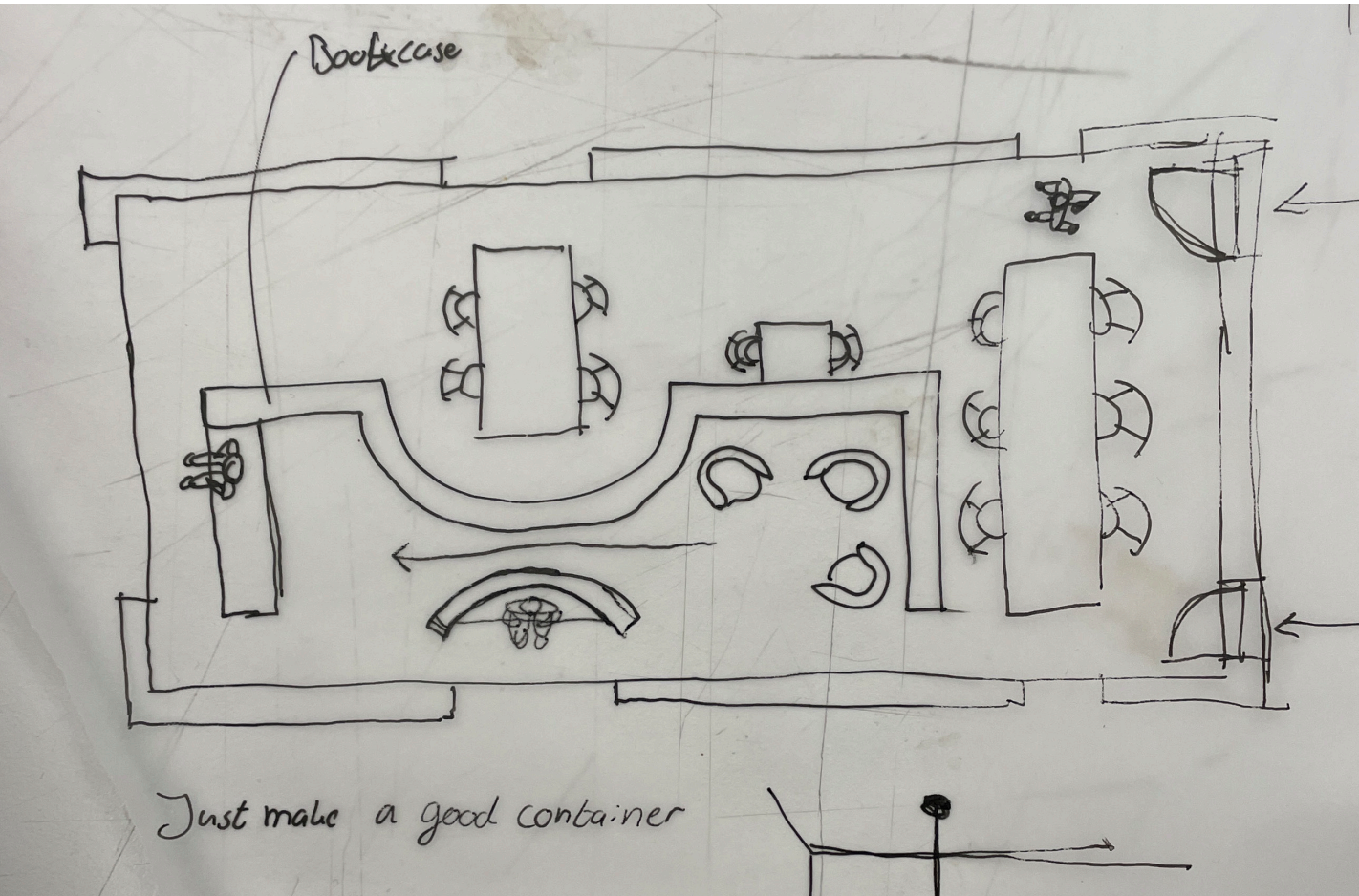
For first tutoring we were asked to put on the table all our work and then we would present to everyone in only a few minutes.



Table full of proposals (2023)



Onlook into the rotunda (2023)

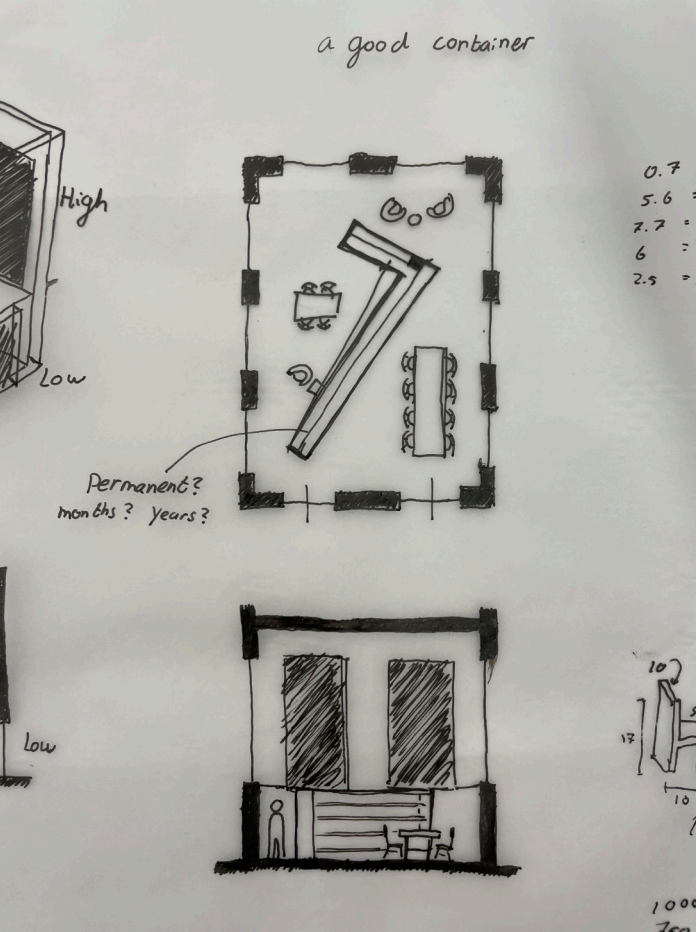


Onlook into the rotunda (2023)

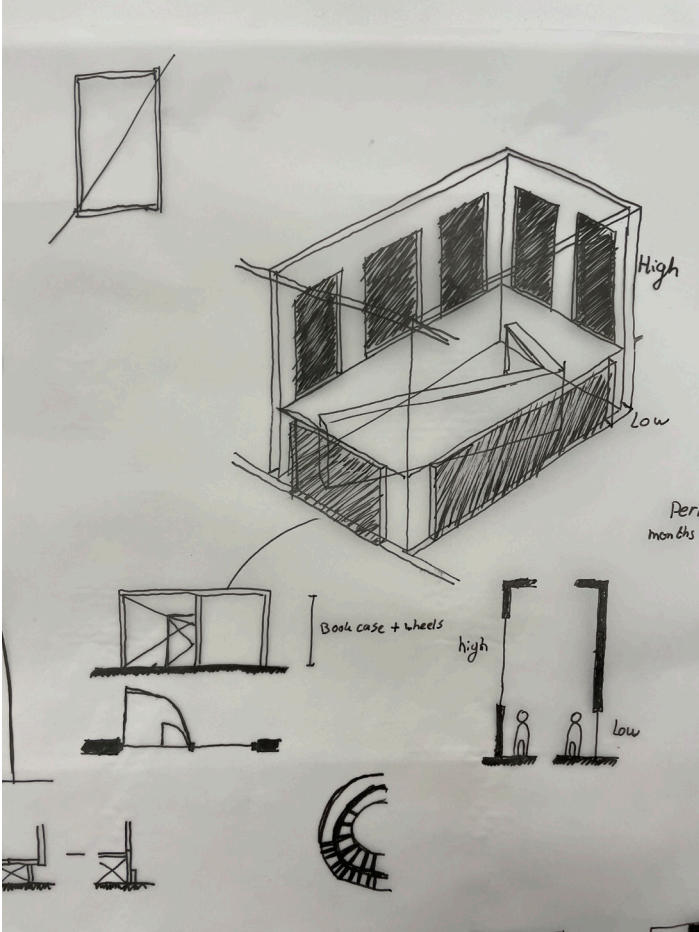
Reflection on a room for a library

- Reactive, reductive presentation
- 'Quite a contemporary model.' Question the contemporary model?
- What is it really about?
- Do you want to just make a furniture placement plan?
- Did I focus too much on furniture instead of on creating places?
- Is using only bookcases as dividers reductive?
- Is a library alien to me?
- 4 ways of being, what are those ways really?
- Where is it manifested most, sometimes it needs a backdrop
- An artwork has to do 1 think and exist. (So actually two things?)
- Classical rooms are just good containers and maybe that's fine.
- Is it about furniture or creating different environments?
- How do you present something? Sketches are fine but maybe not so clear as a product...

500 lux on the floor, 1000 lux on desks continuously.



Classical set up with oblique bookshelf as organiser (2023)



Introduction of the contemporary windows (2023)

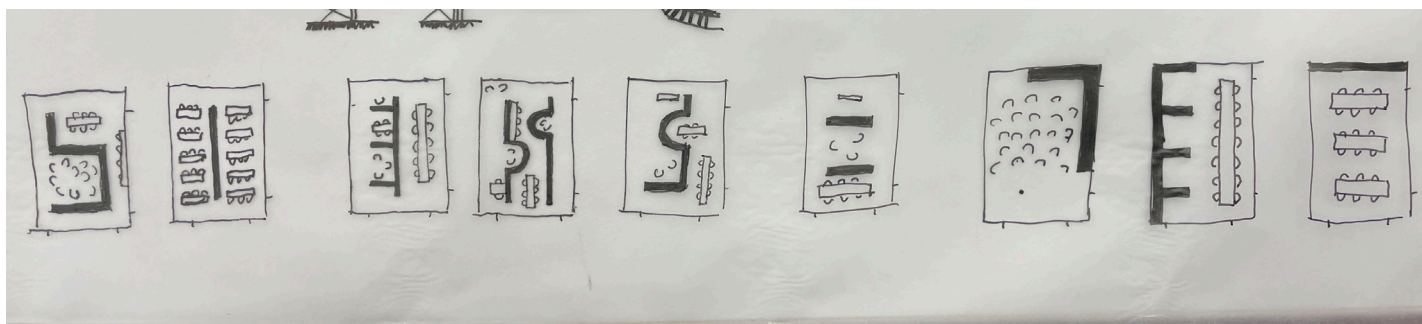
Explanation design

Last week I had a concept about 4 ways of using one room by creating different spaces within that room. In the presentation I focussed a lot on arranging the furniture whilst it for me was more about spatiality and adaptability. What resonated with me the most was when Daniel said that sometimes classical rooms are just good containers. That attitude of just creating was really revealing for me. Combining the attitude from last week about creating spaces with furniture and putting them in a simply good room led me to this proposal.

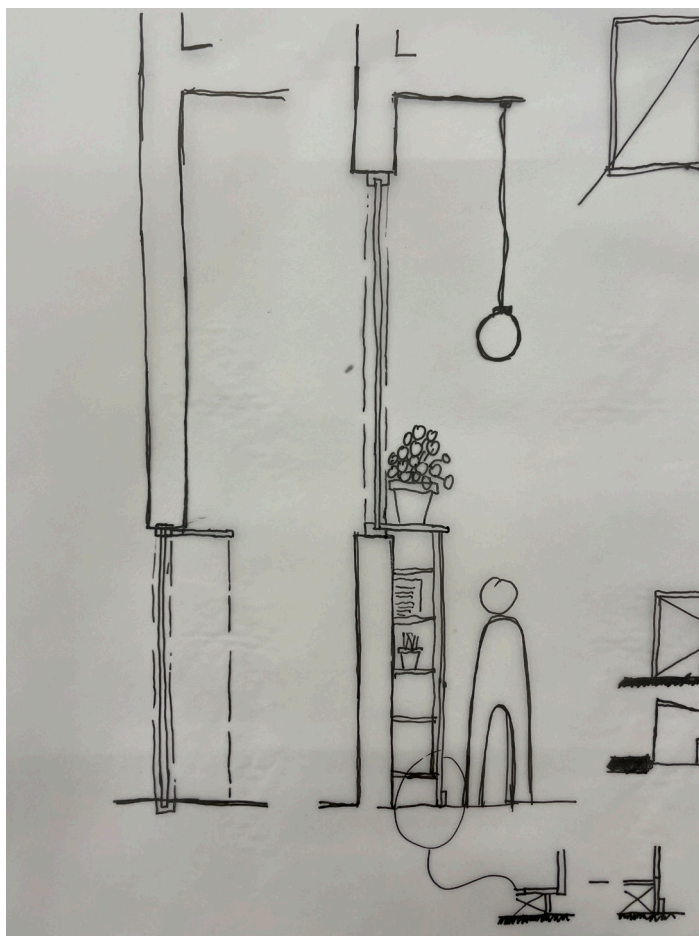
This room has two faces, one of a classical library with high windows and one more contemporary with big low windows connected to the outside. In our assignment we talk a lot about what a contemporary li-

brary is and also with what a city or neighbourhood library is. With this room I try to facilitate this changing typology of the library. By having the two faces it can cater to different use cases. Because of the low window it can function related to what happens outside or have a more outward function like a classroom or a workshop space. With its more inward face it can be a place to study or have intimate conversations.

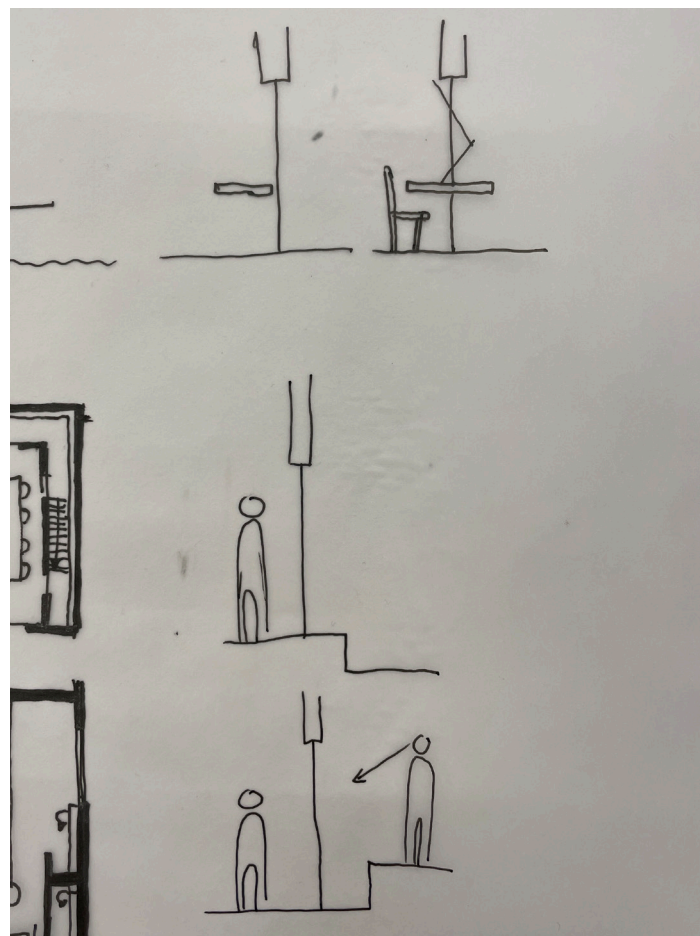
The one constant in the changing arrangements is the bookcase, similar to how books still seem to be the constant through all library developments. By using the bookcase as an adaptable divider, spaces can be created to however a library might change in a simply good room.



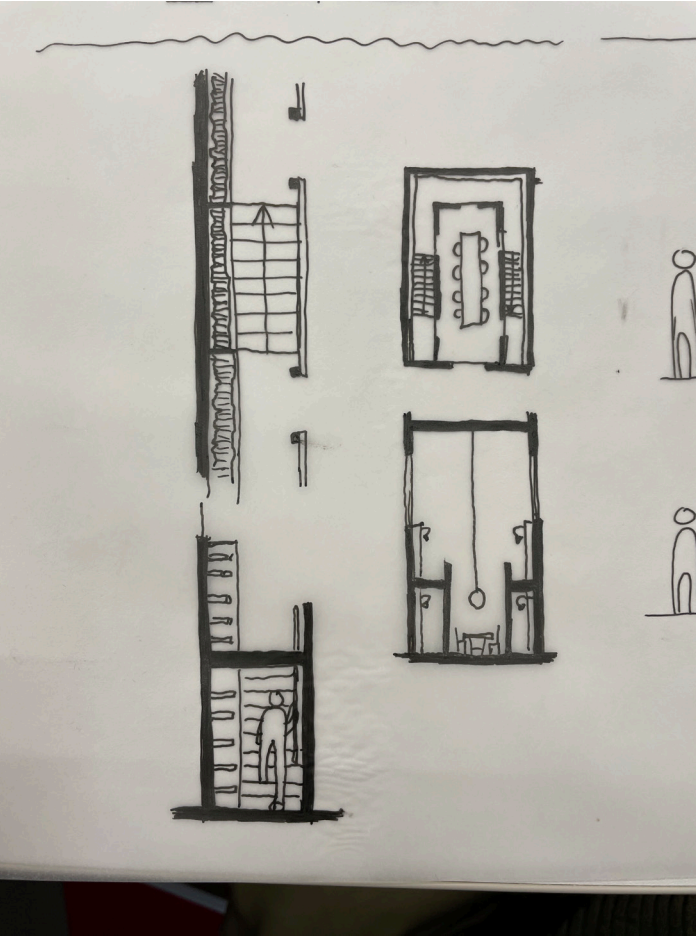
Study into divisions (2023)



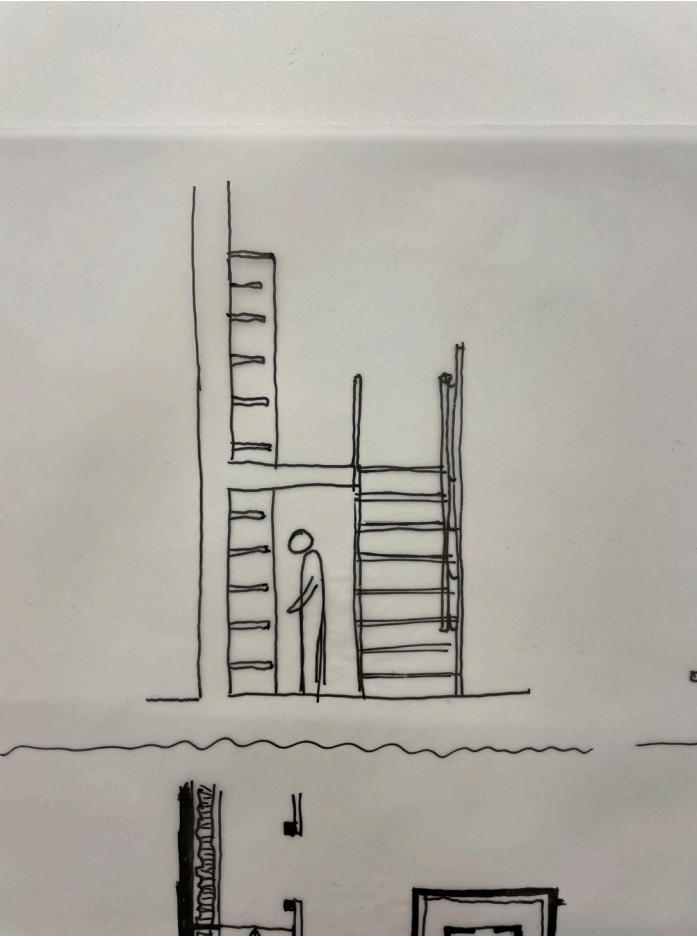
What does the wainscoting look like (2023)



Iterating the low window (2023)



Inset with storey and walls (2023)



Wider version of the inset (2023)



View within the test model (2023)



View of the room with a test setup (2023)

Photography workshop

Whilst we were working on the room for a library, we had just finished up the 1:25 models of the Asplund library. It was now time to properly photograph them.



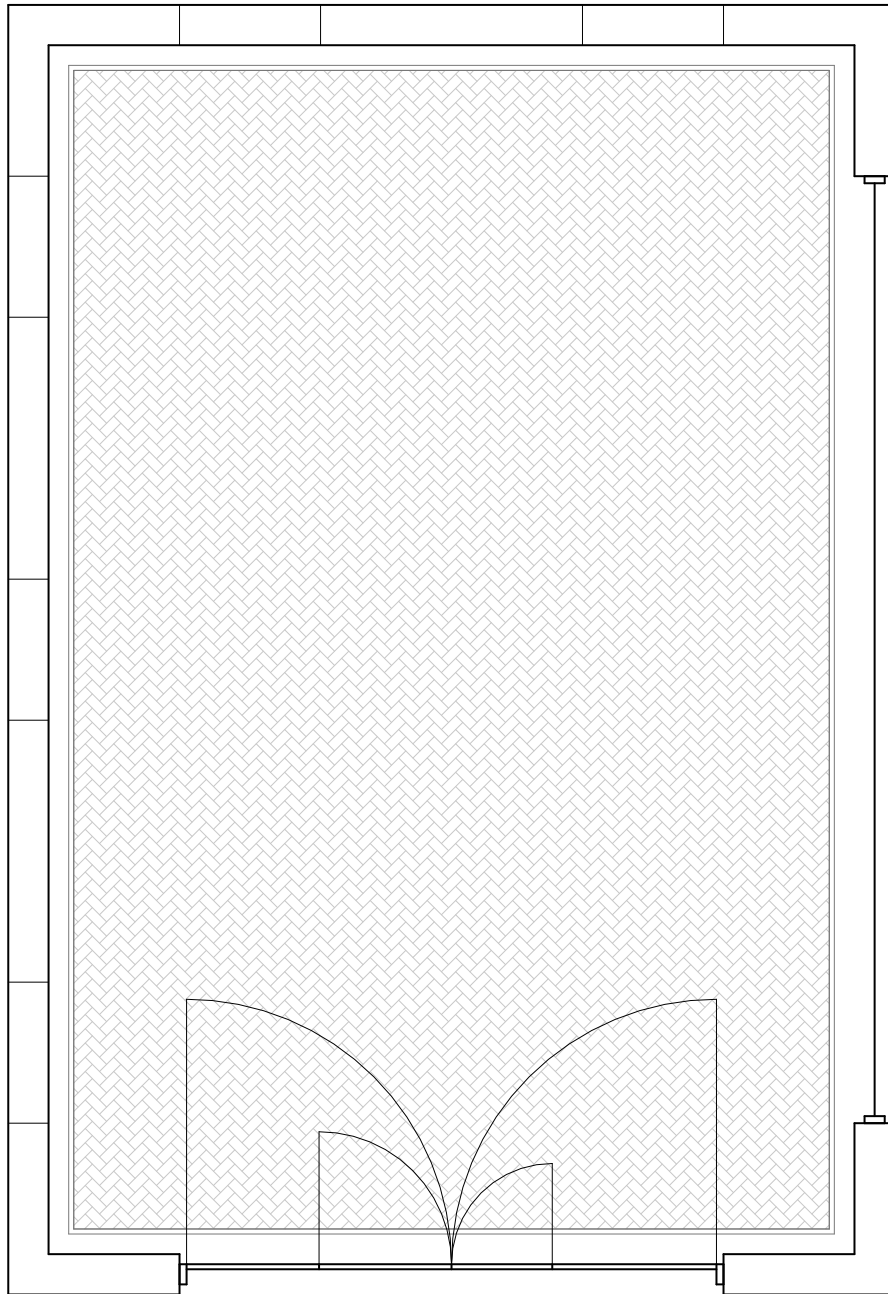
Mark face to face with the colossus (2023)



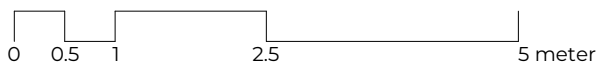
People enjoying the photography workshop (2023)

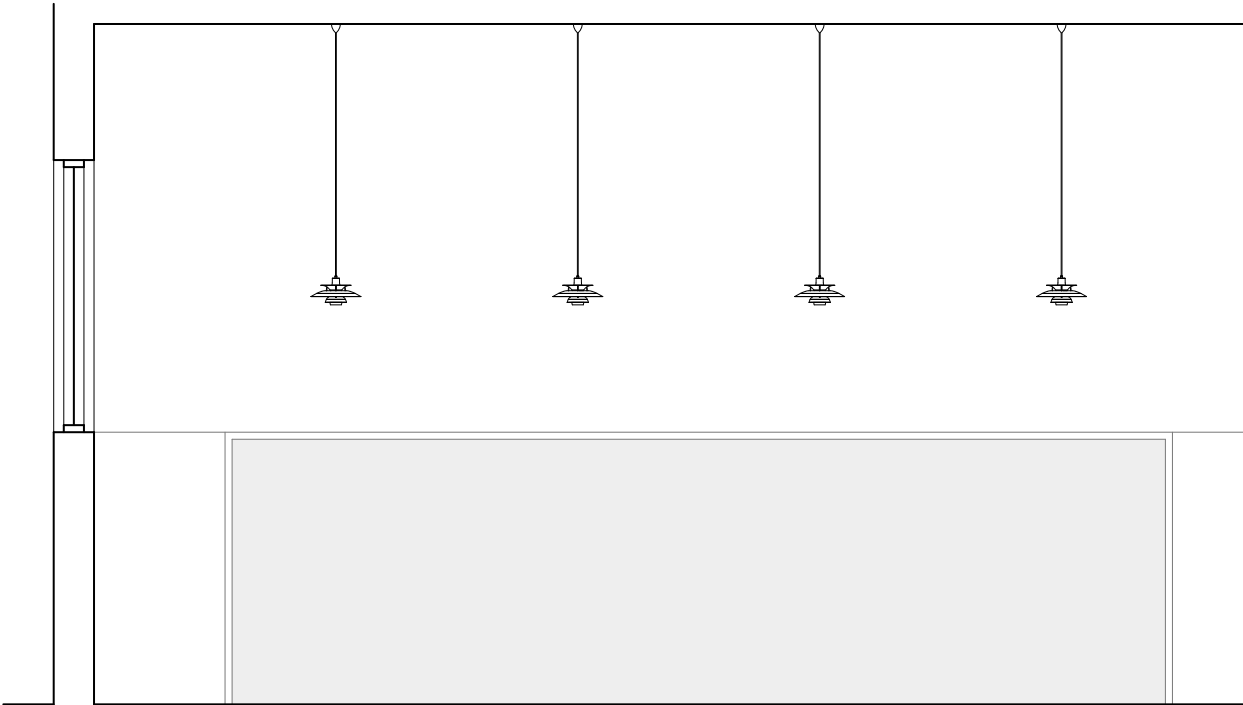
Description

A room, 8 by 12 meters in size, 6,75 meters high. Two types of windows, five 1,4 by 2,7 meter windows and a 9,4 by 2,7 meter one. A door with multiple doors, 5,4 by 2,7 meter.

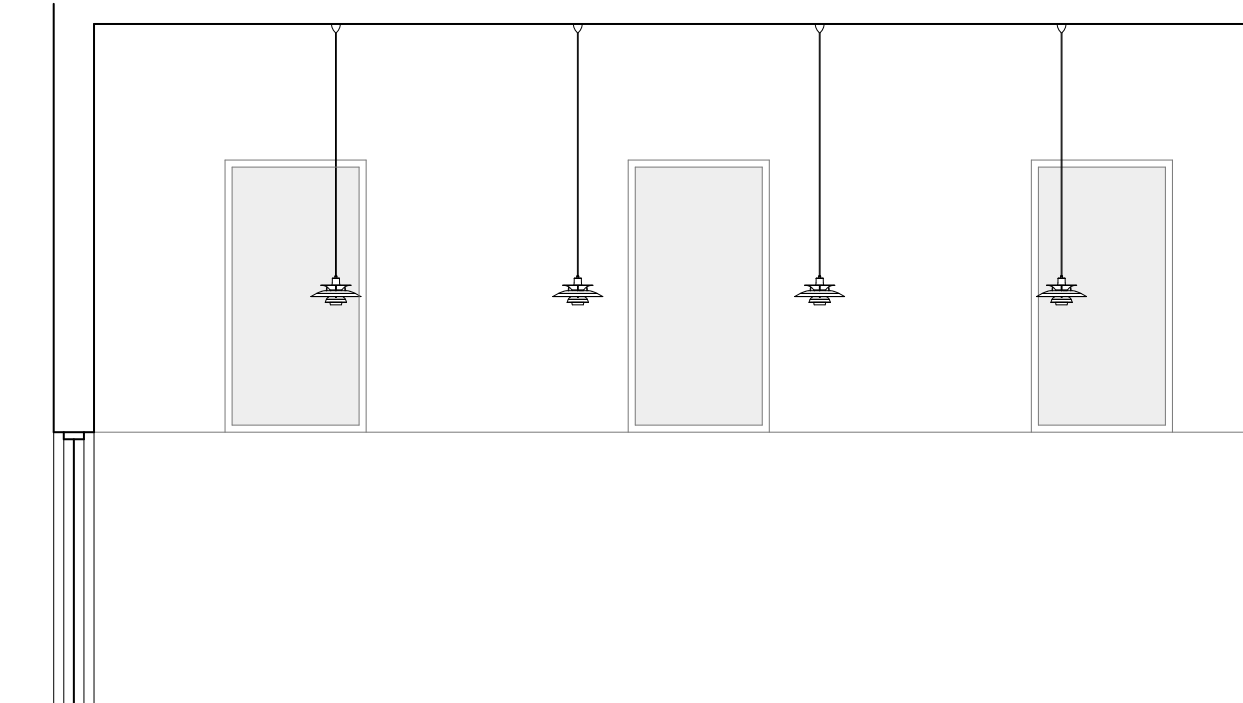


A room for a library - empty (2023)

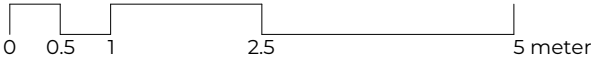


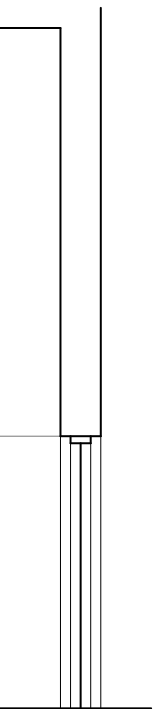


Interior view of the room, right

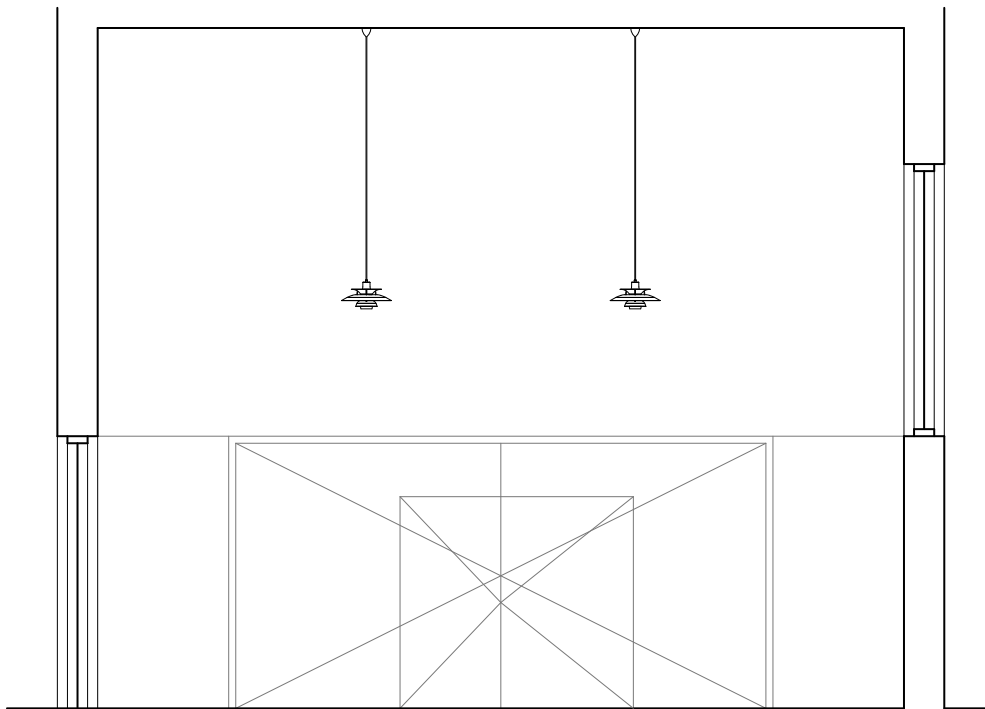


Interior view of the room,

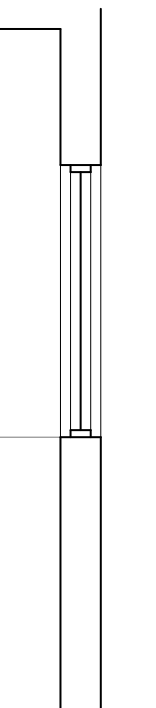




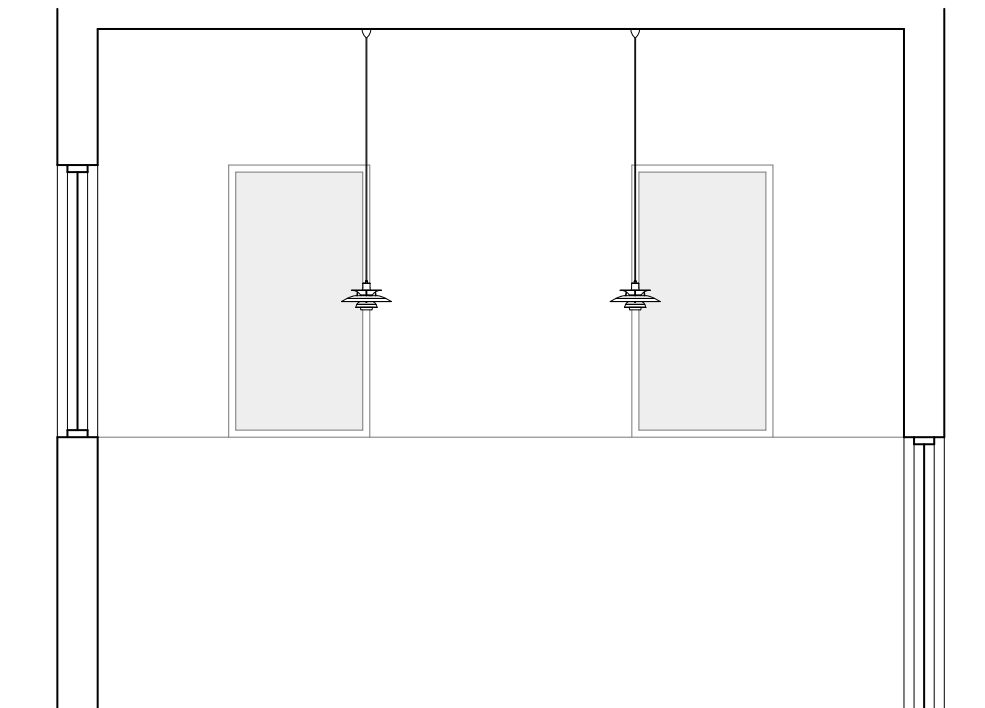
right wall (2023)



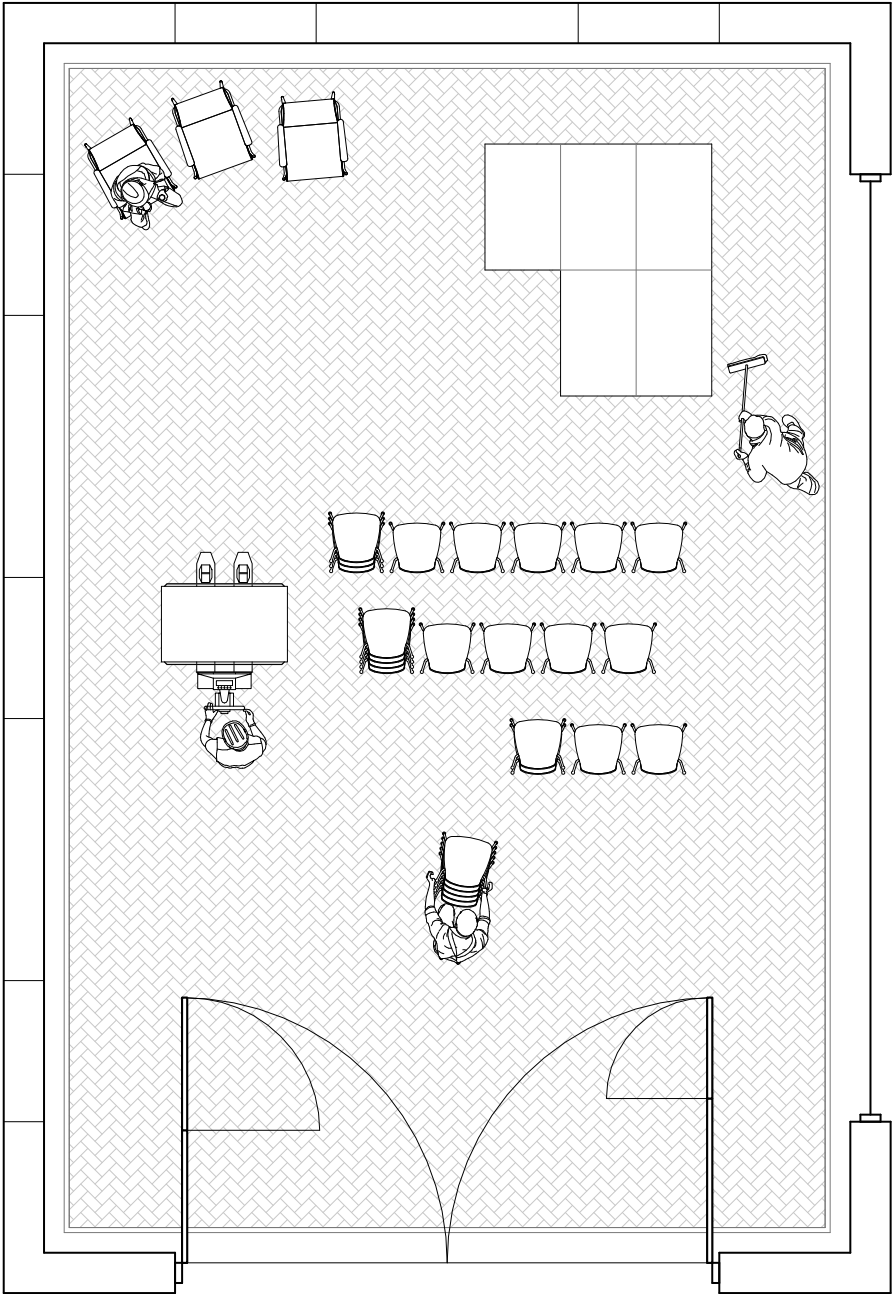
Interior view of the room, back wall (2023)



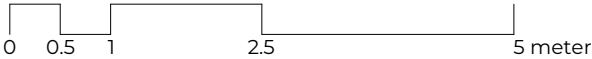
left wall (2023)

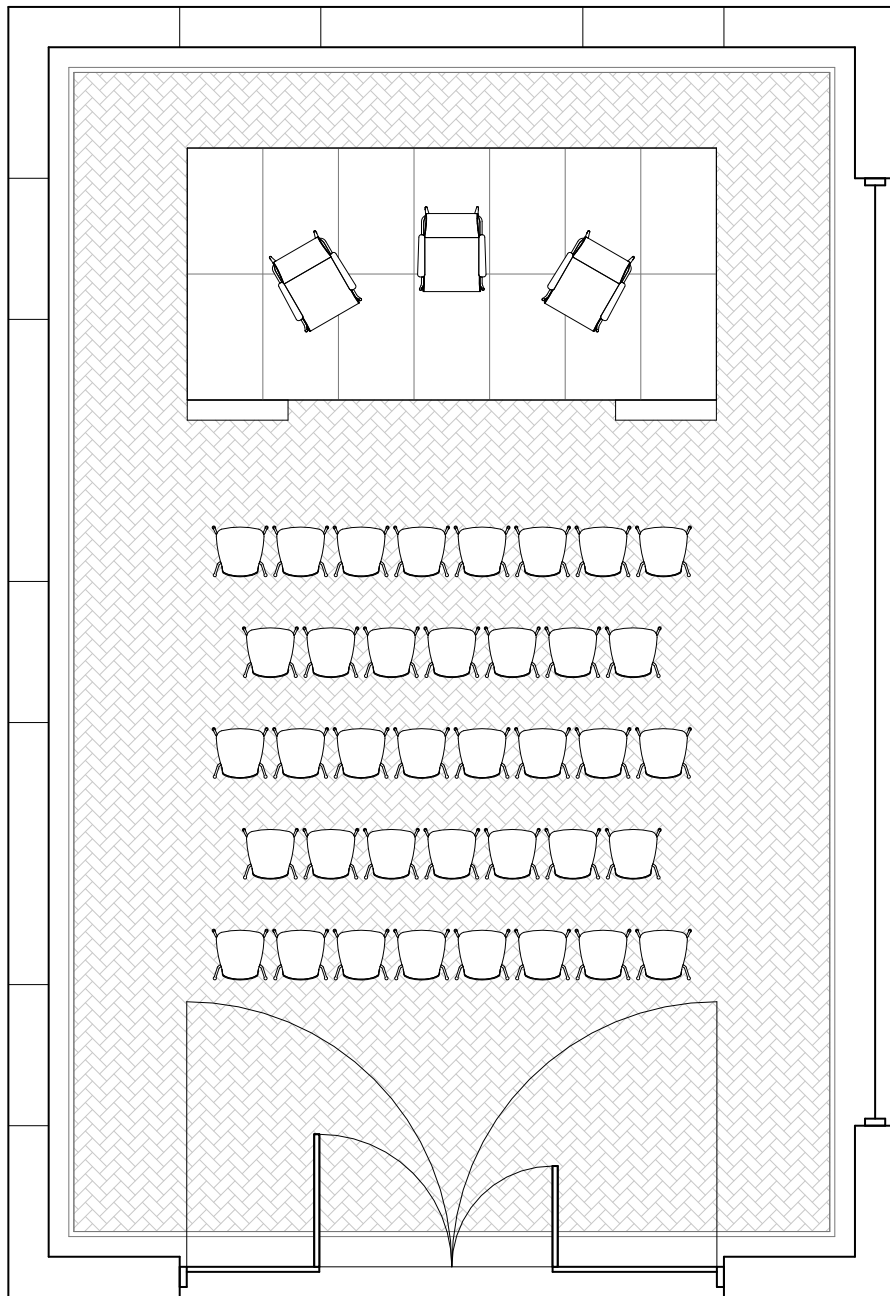


Interior view of the room, front wall (2023)

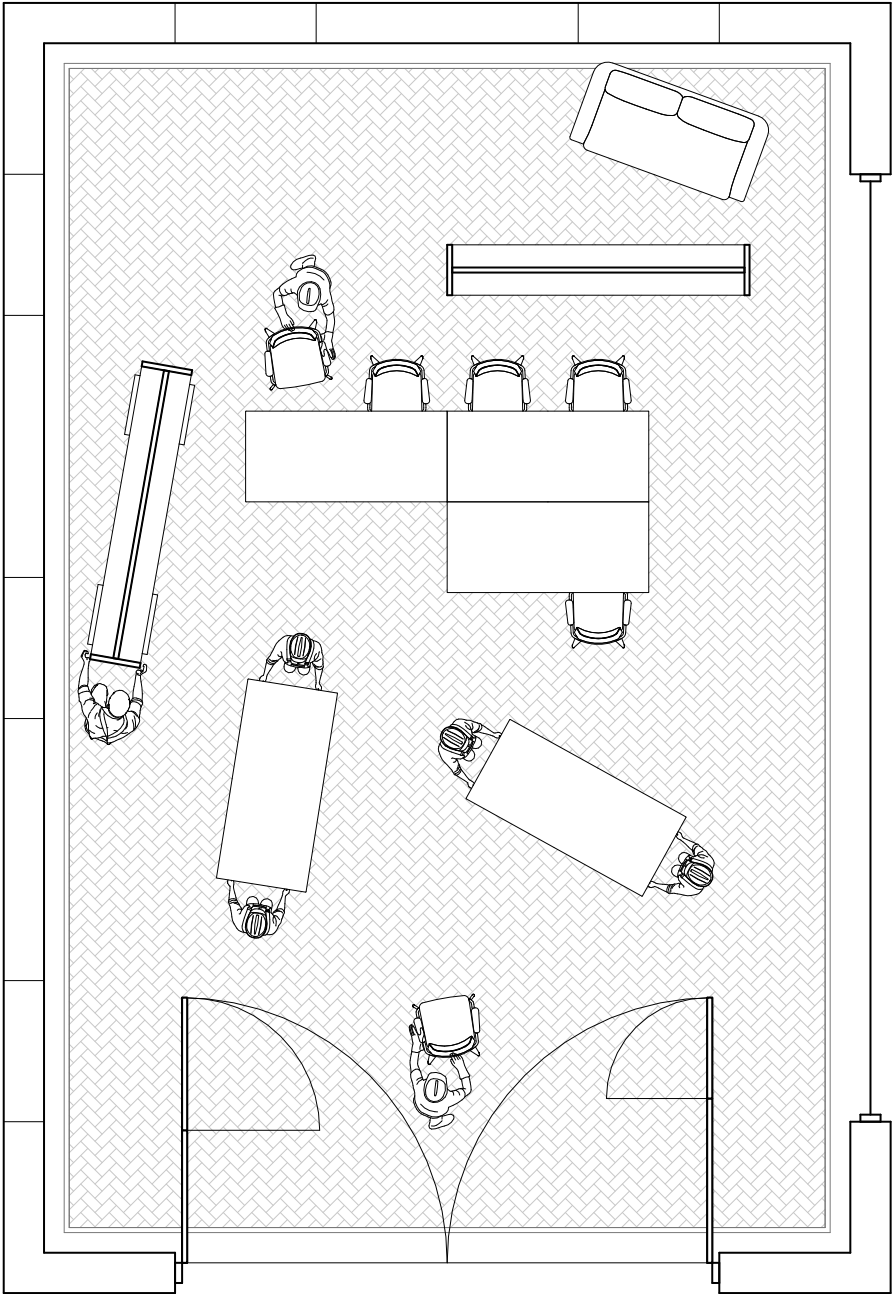


A room for a library - under construction (2023)

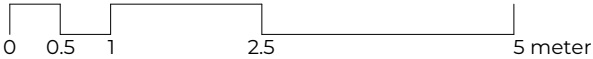


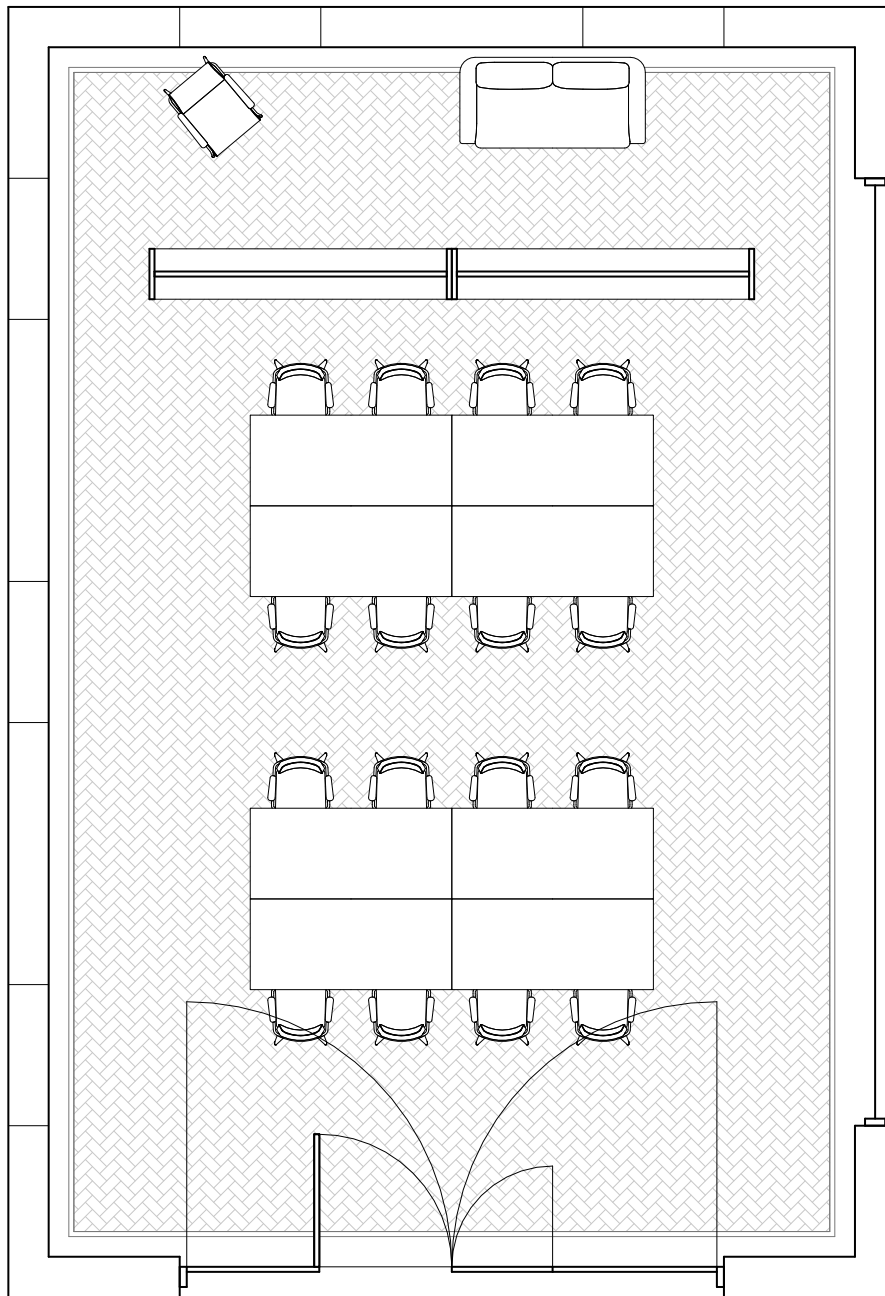


A room for a library - lecture setup (2023)

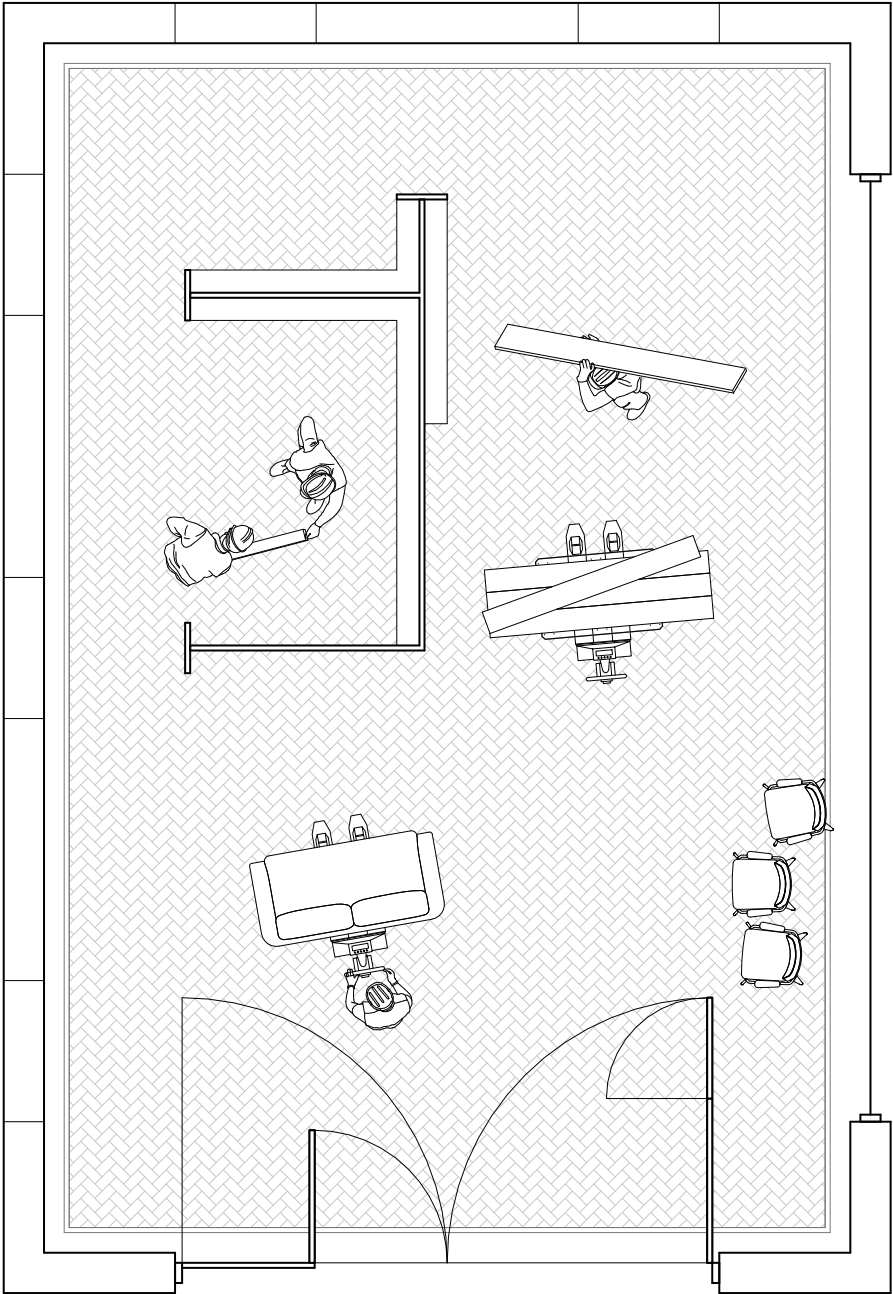


A room for a library - under construction (2023)

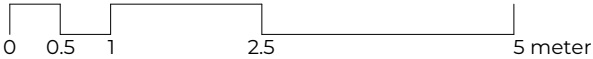


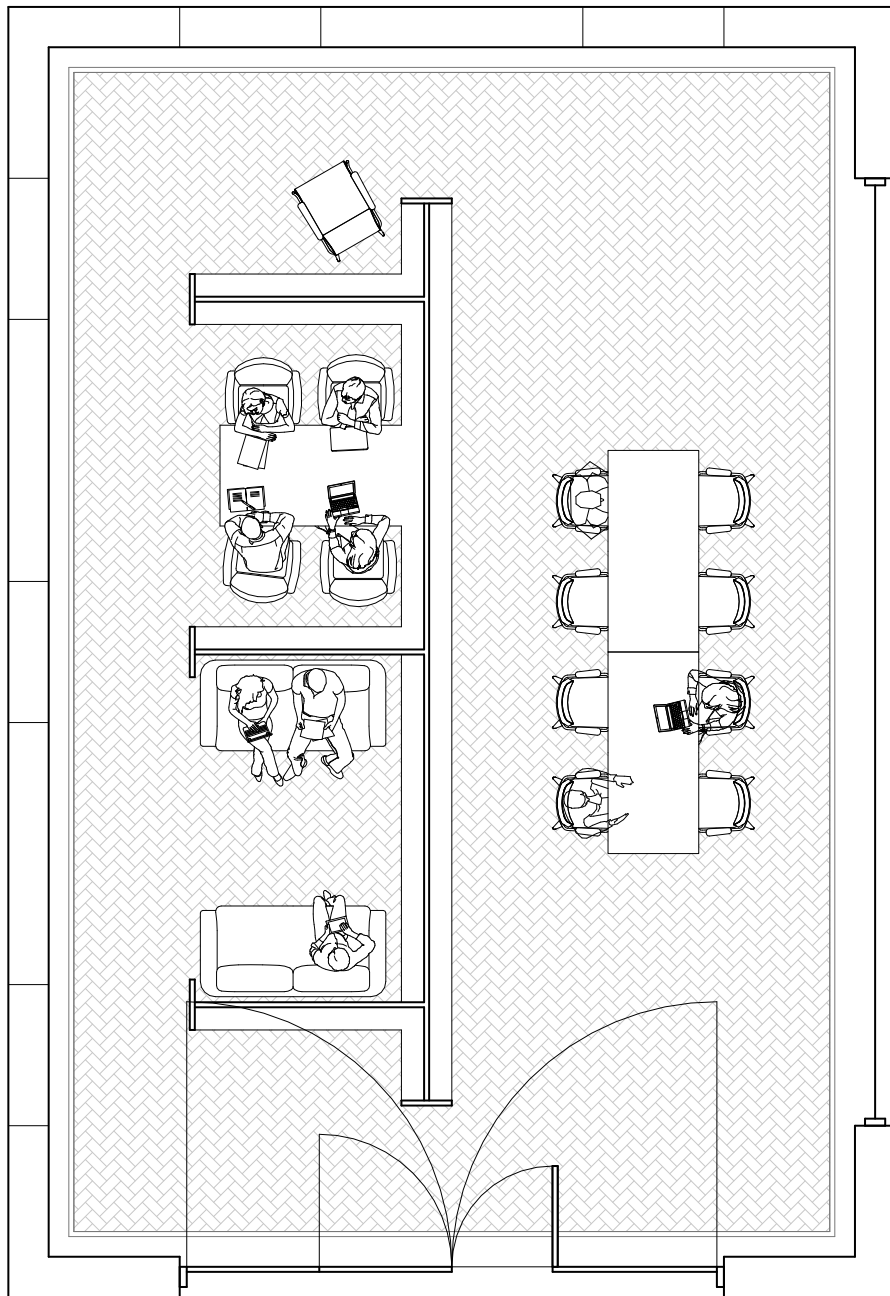


A room for a library - workshop setup (2023)

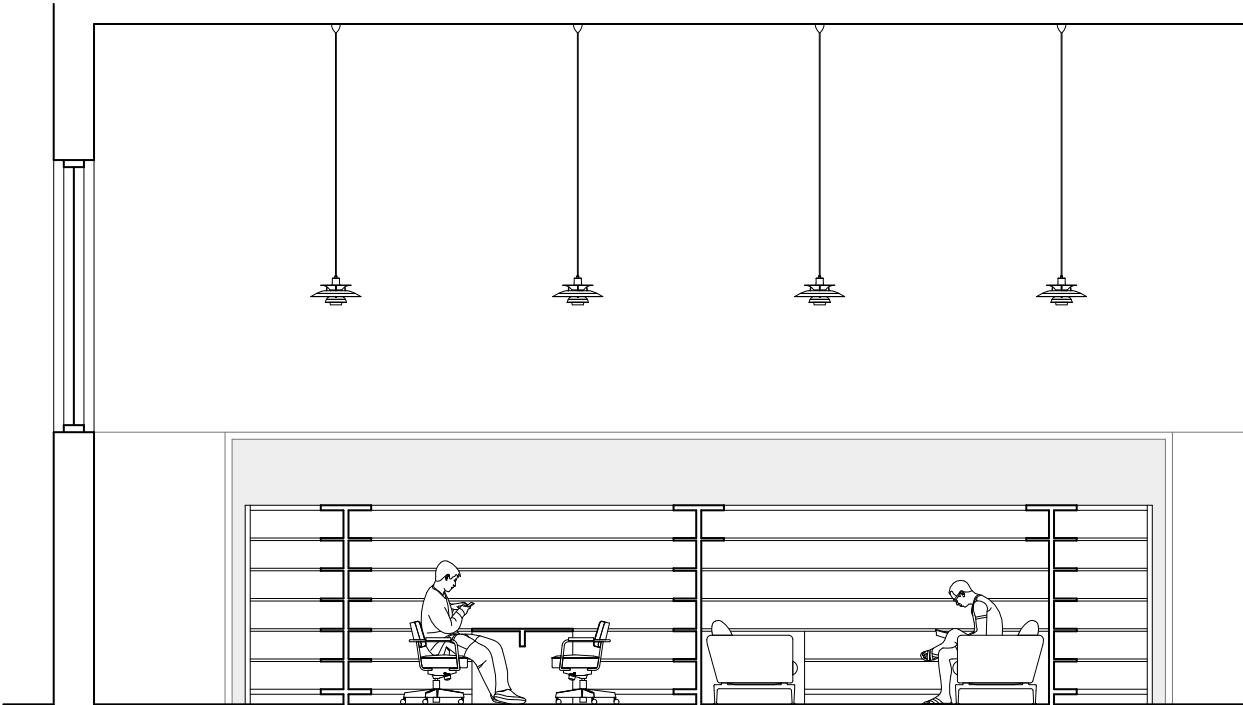


A room for a library - under construction (2023)

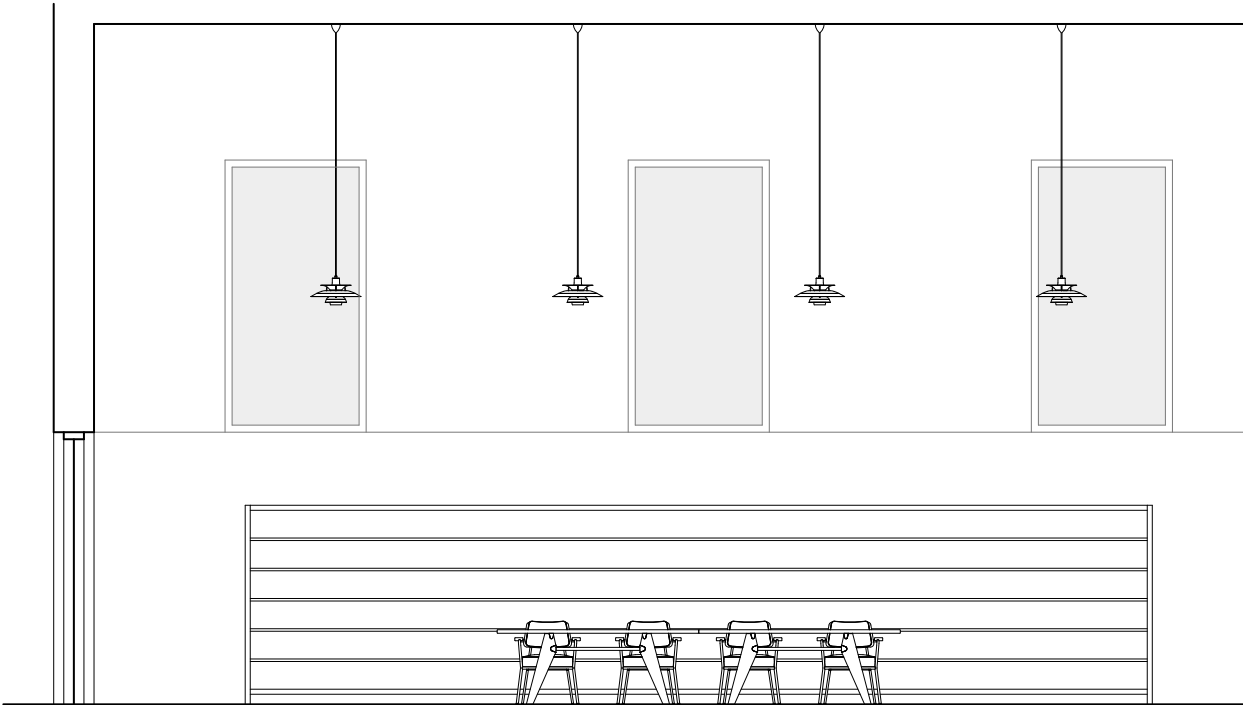




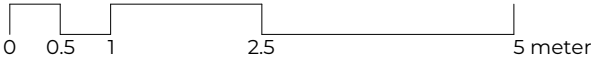
A room for a library - 'normal' library setup (2023)

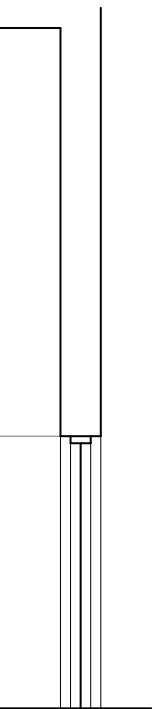


Interior view of the room furnished, ri

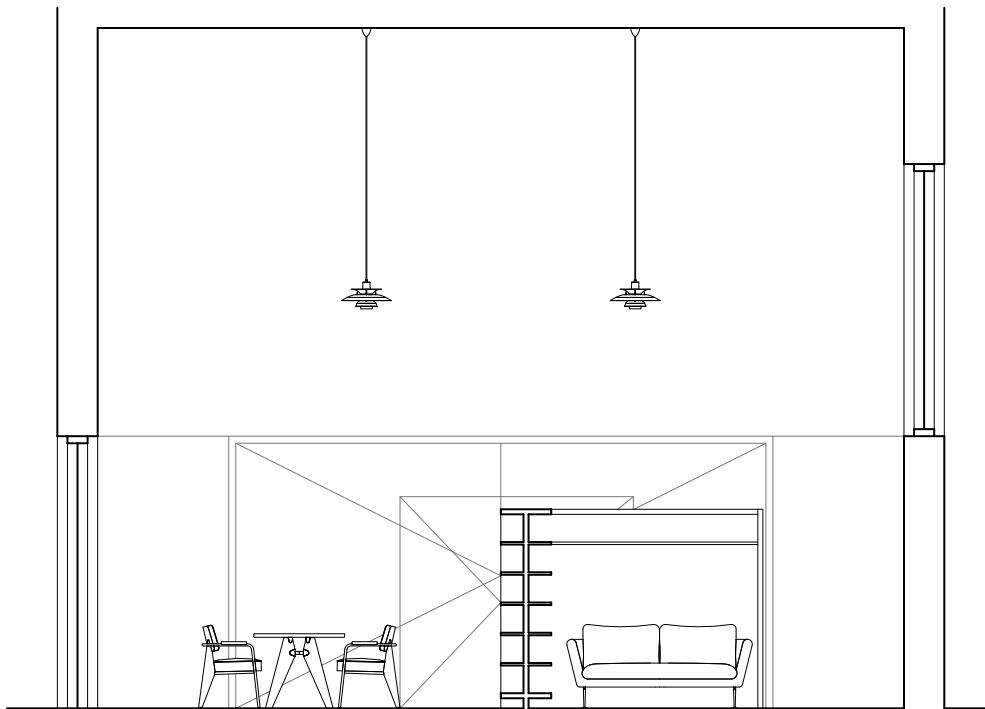


Interior view of the room furnished,

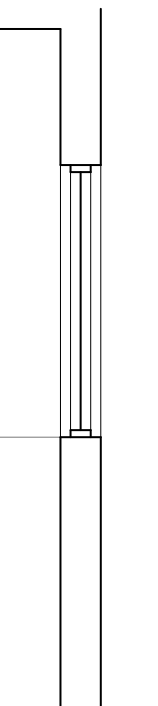




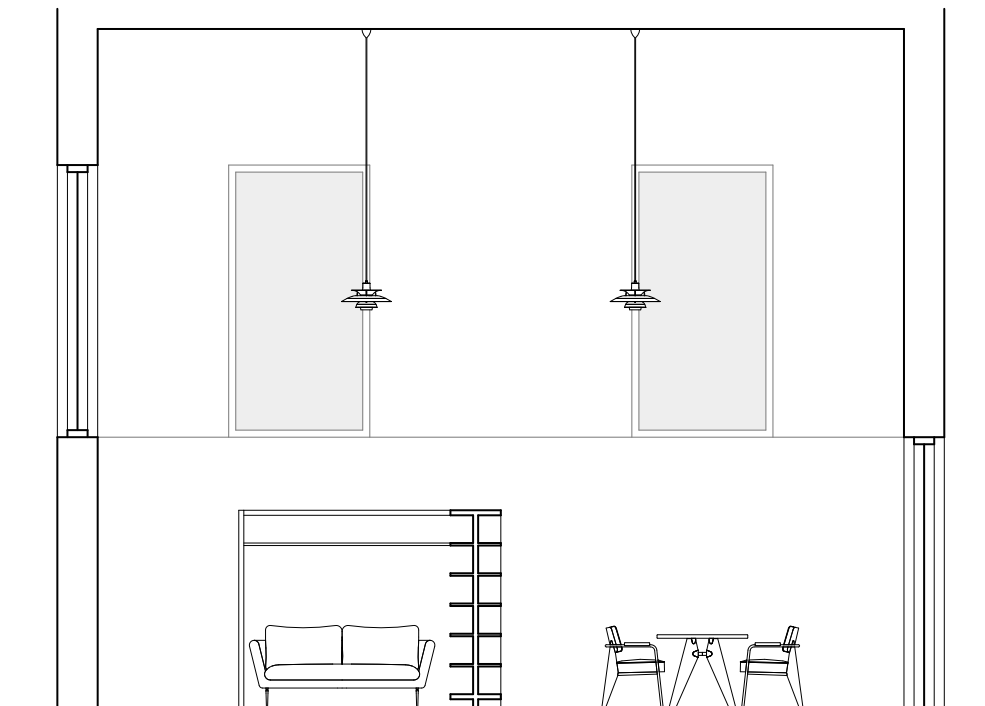
left wall (2023)



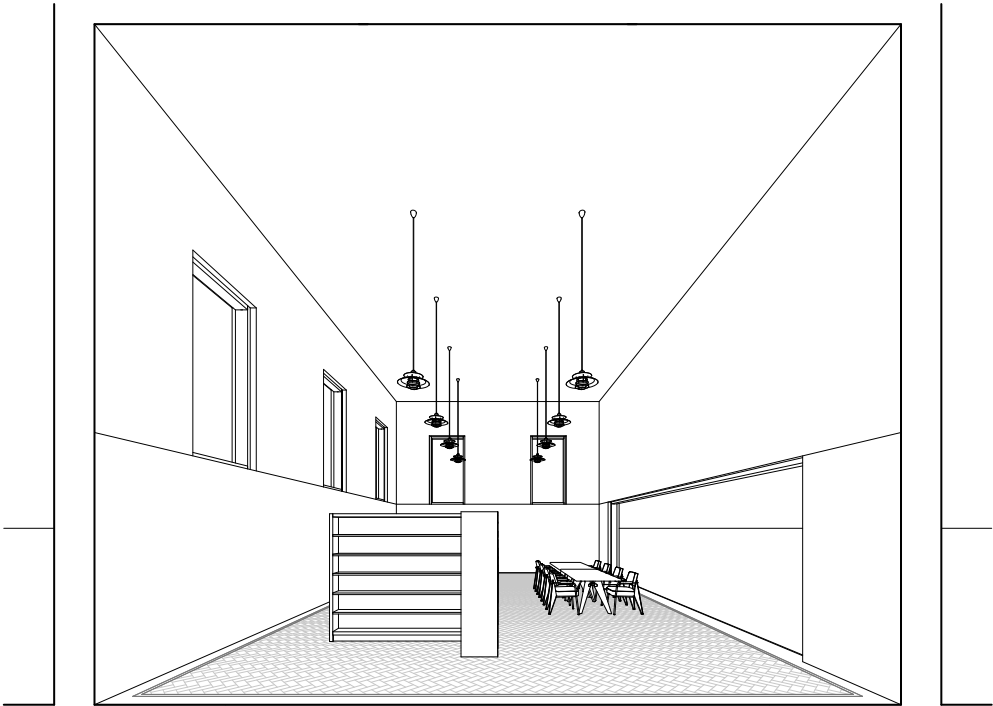
Interior view of the room furnished, back wall (2023)



left wall (2023)



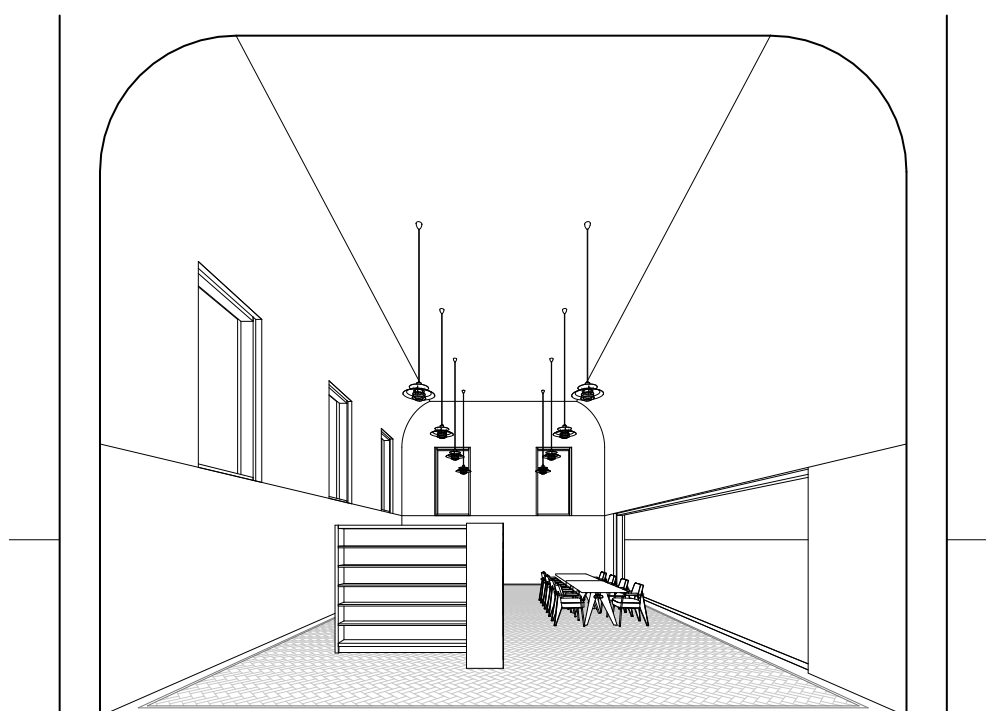
Interior view of the room furnished, front wall (2023)



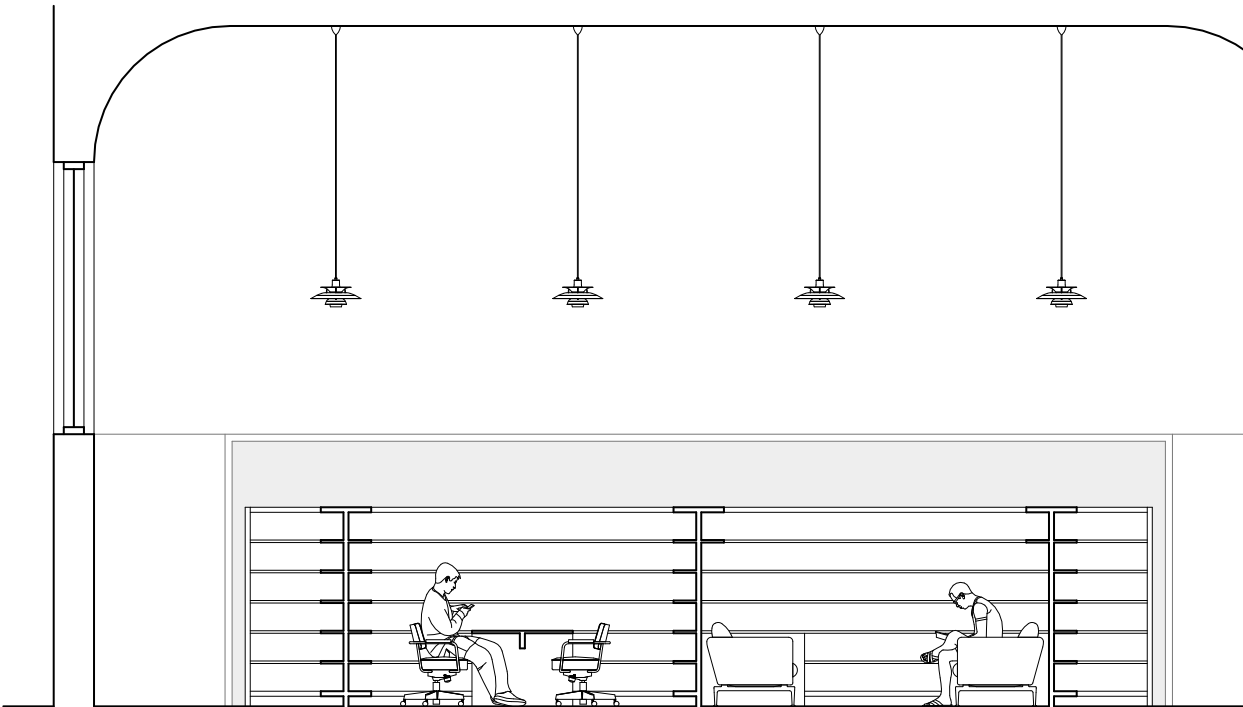
Interior perspective of the room (2023)

Vertical ending of the room

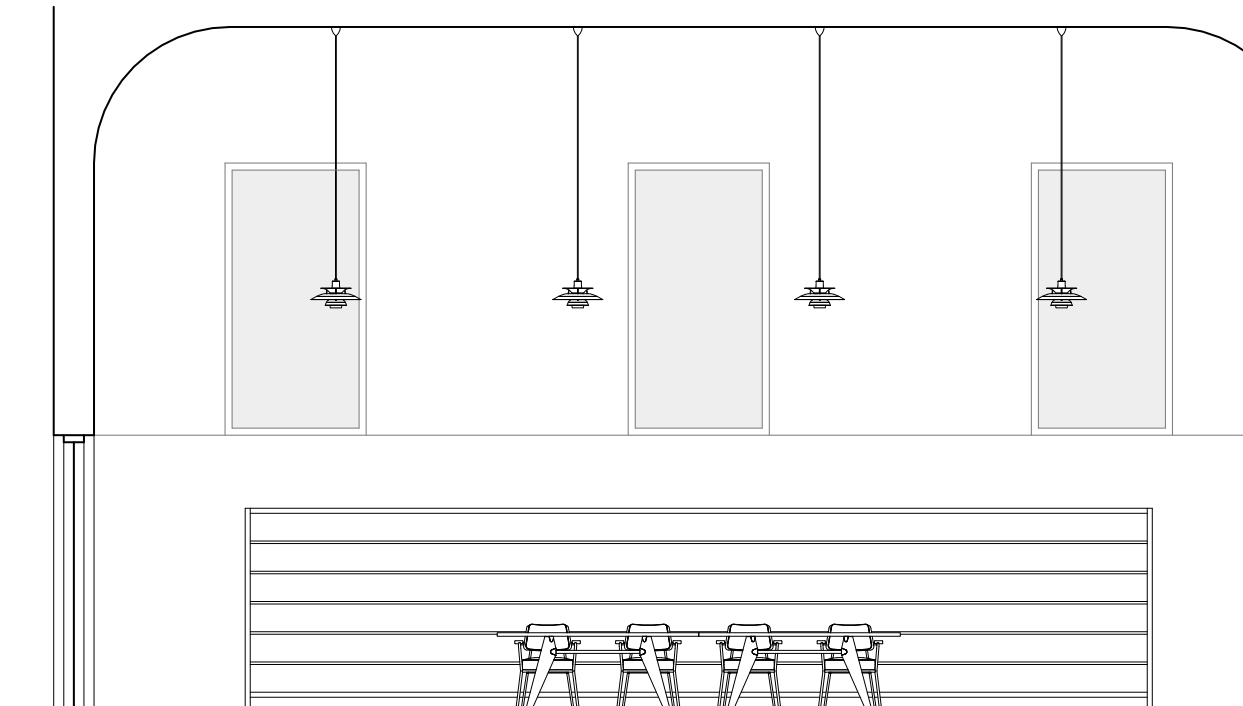
The floor got a distinct pattern, the wooden heringbone. The ceiling however had no definition yet. Does it need that though? Use of a room shows in what stuff you put in it, usually on the floor or on surfaces. The ceiling is always a backdrop, only housing utilities. By rounding the corners between the wall and the ceiling this undefinedness emphasis the floor and the furniture in the room.



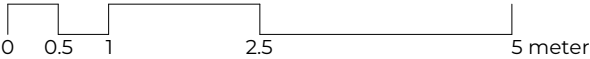
Interior perspective of the room with curved ceiling (2023)

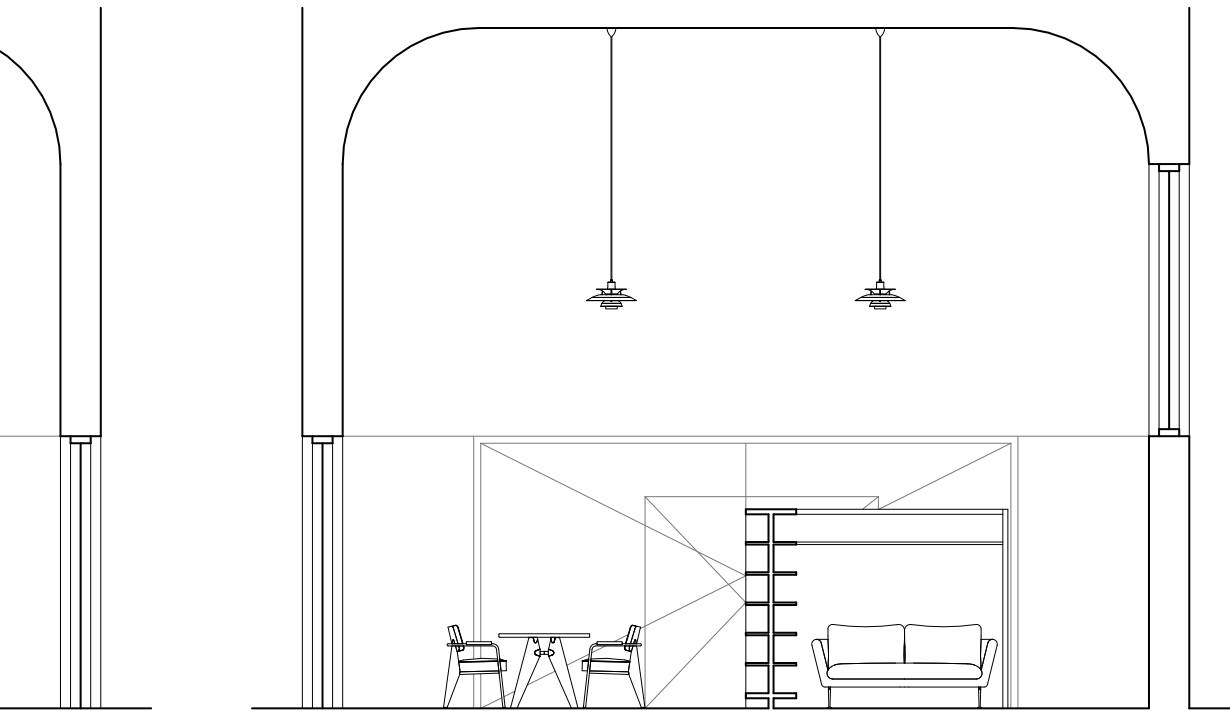


Interior view of the room with curved ceiling, right side

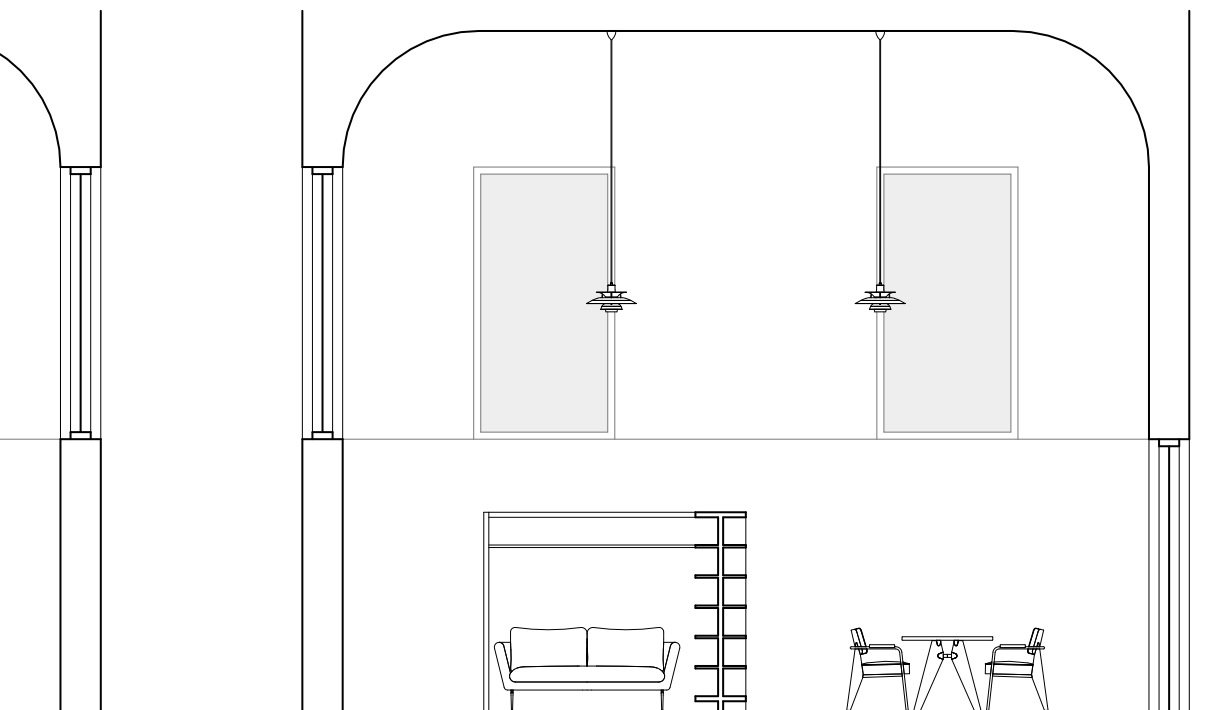


Interior view of the room with curved ceiling, left side



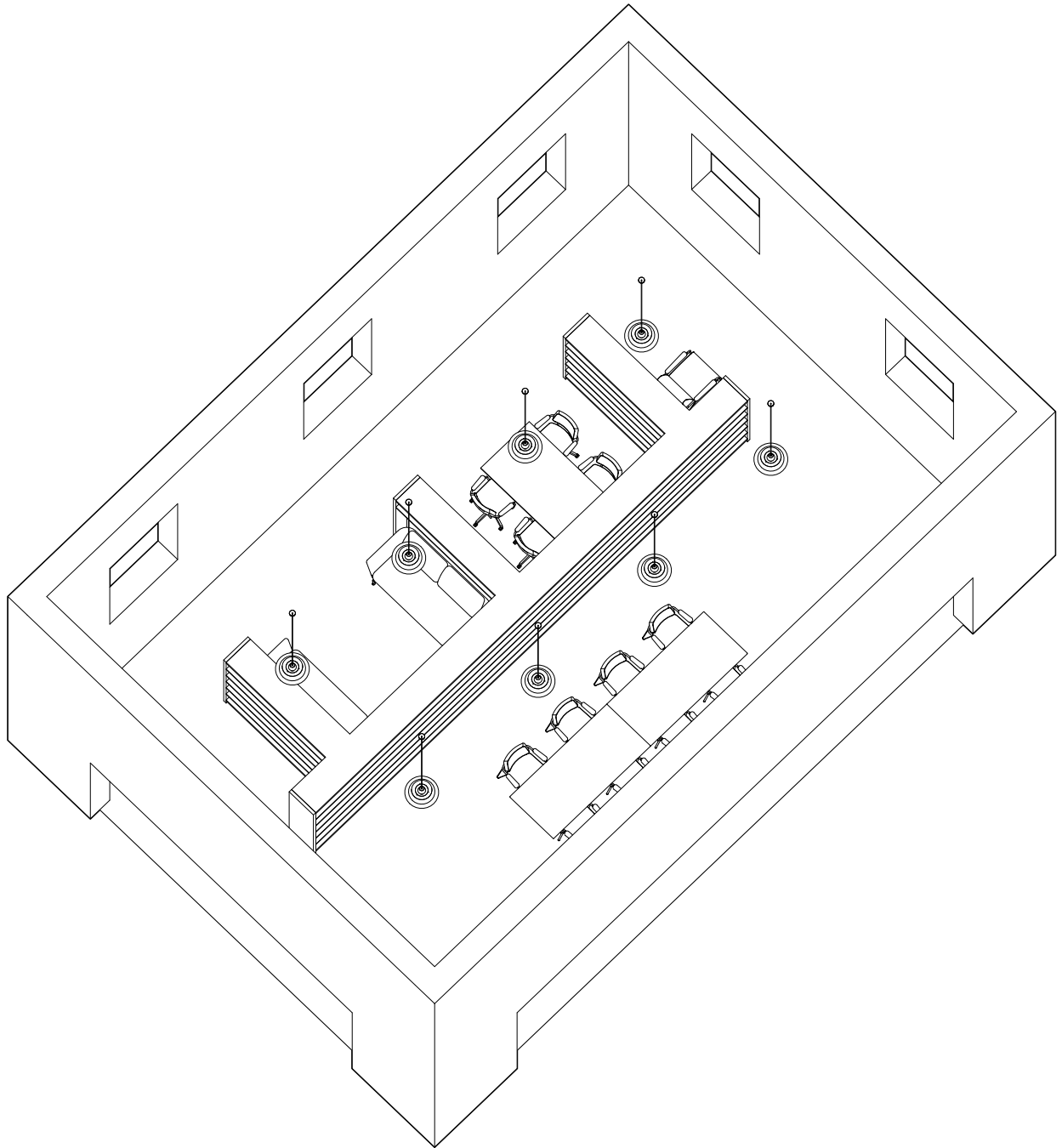


Interior view of the room with curved ceiling, back wall (2023)



Interior view of the room with curved ceiling, front wall (2023)





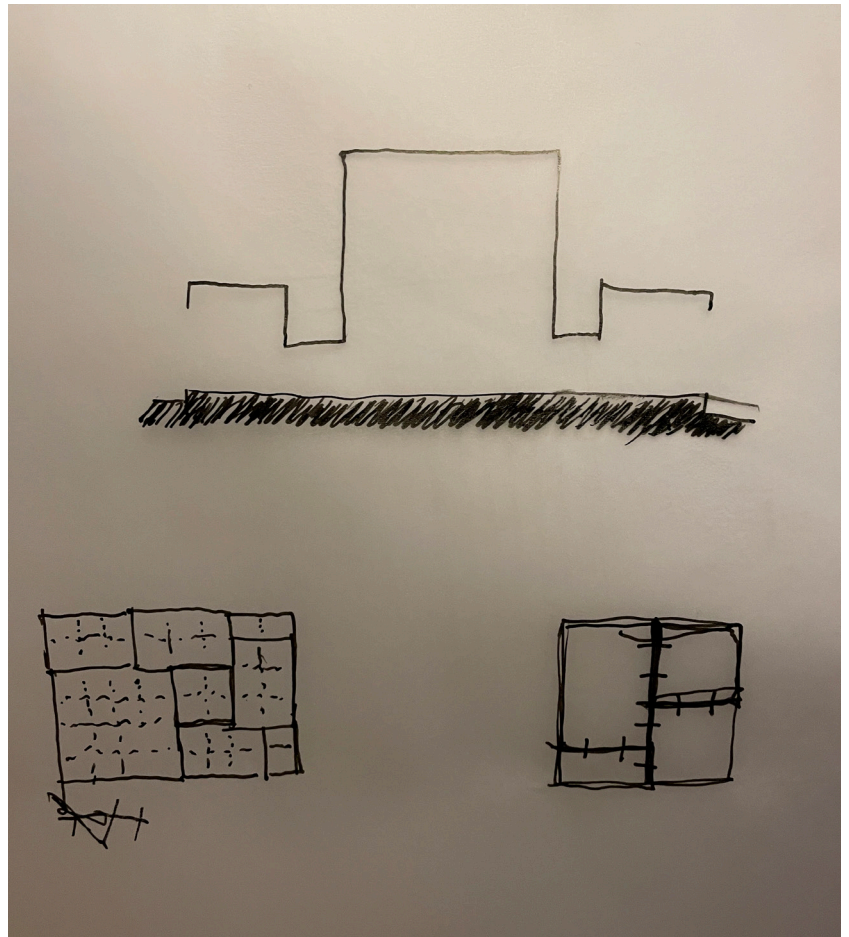
Axonometric view of the furnished room for a library (2023)

Reflection on a room for a library

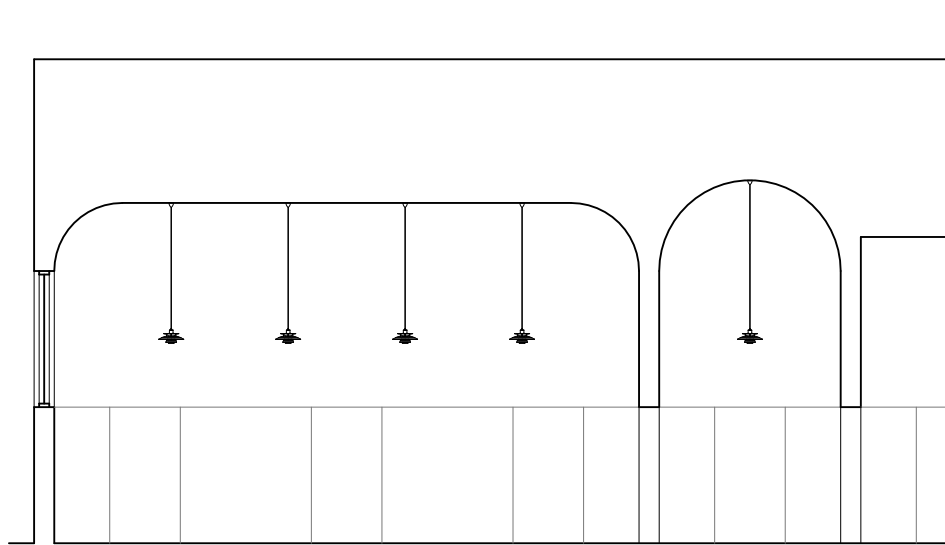
- First note what the strange relationship between the high windows and the low windows. Or more, the lack of a relationship. If it's about high and low why not use the same windows but lower.
- If it's about high and low it might be a different reading: It's about creating a sort of case over a continuous floor/landscape. (less about being a counterpart)
- Either a room that's formed by ceilings in a landscape or a room that you go into and is closed.
- It's more about what the ceilings do, how they create a space instead of walls.
- The ceilings can then do whatever with different characters.
- A series of rooms bound together by this sort of type they sit in.
- Idea of the changing ceiling. Ceilings are always different in every room.
- The idea of changeable furniture will always happen, modern libraries are like that.
- It's an open plan landscape but it's giving character, scale, definition to these spaces through the ceiling.
- Ceiling changes the character, the light condition, give people a place they like better than another place.
- Where do you place the bookshelf? Under the edges? Next to the column? Does it make the spaces? Or let the ceilings do that?
- Maybe it has a grid held by a column or a wall or the ceiling, maybe the exceptions are nice.
- What to proceed with? Enlarge the scheme and focussing on the ceilings concept.

Working out the revised room

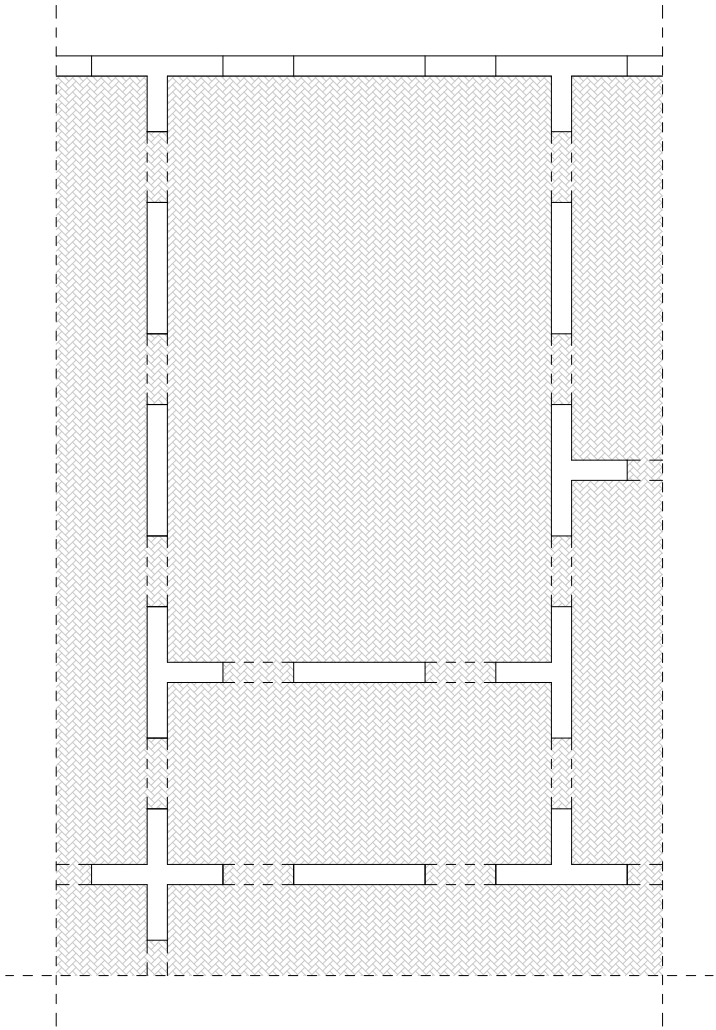
After last weeks tutoring I realised my base concept was not strong enough and too simple. Changing furniture is something that will happen anyhow. The first traces of trying to create a room that caters to different uses through its two faced architecture led to the expanded concept with the ceilings. In this concept there are also spaces created but then specifically through the ceilings expression. The height, shape and size of the room can again cater to the different use cases.



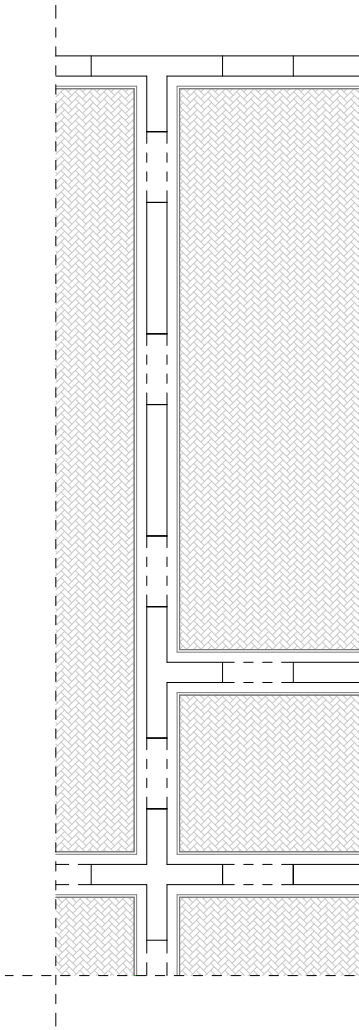
Sketch after tutoring (2023)

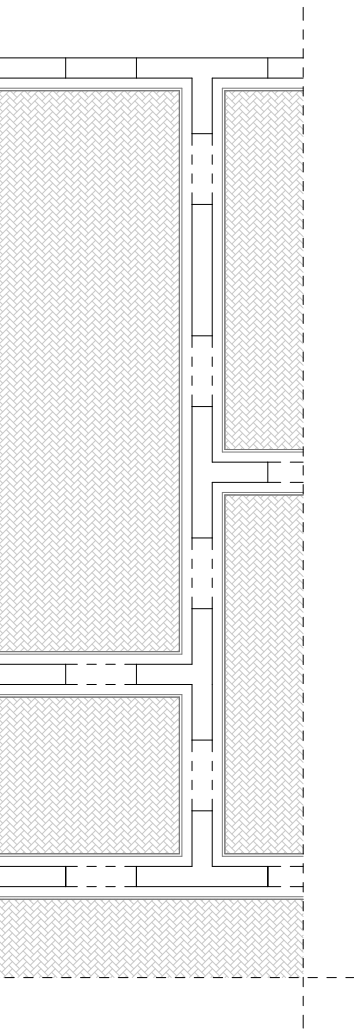


Series of ceilings (2023)

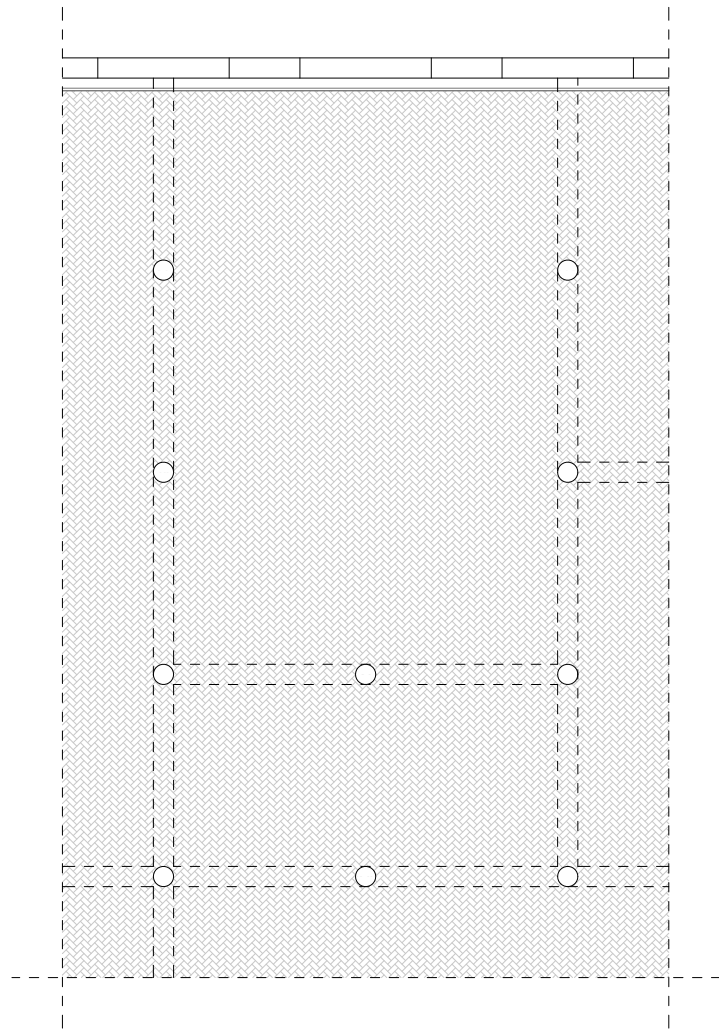


Loadbearing walls (2023)

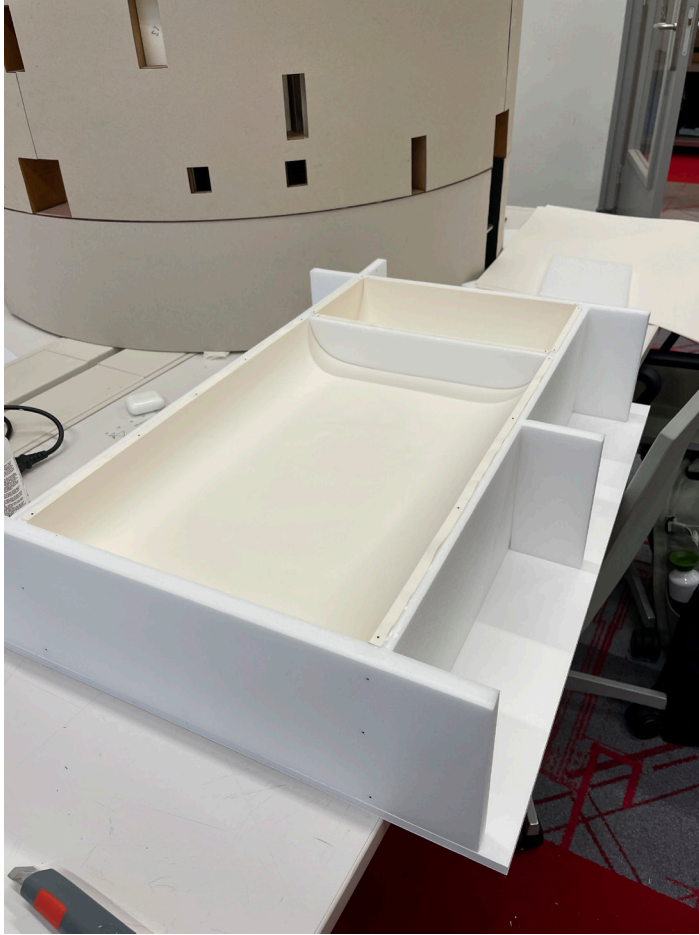




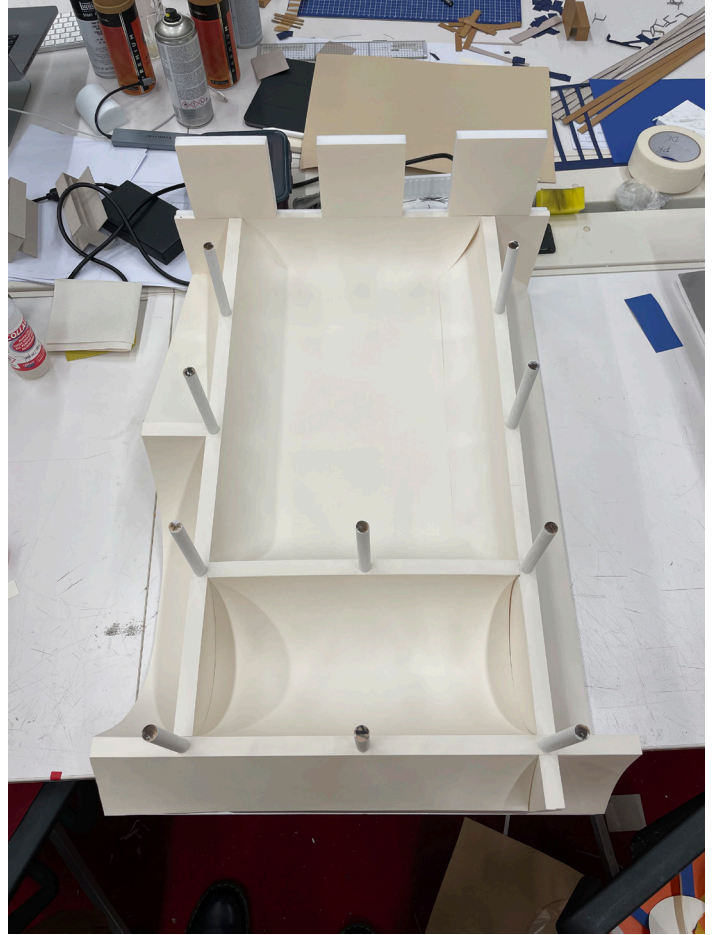
Walls and floor areas (2023)



A forest of columns (2023)



First papers put in place (2023)



Finished ceiling with walls and columns (2023)

Start of the model

With the concept clear I drew out a big plan with a multitude of rooms divided by walls with holes that reflected the original proposal's proportions. I struggled with this as I felt they defined the rooms too much whilst that was now the job of the ceiling. To not lose too much time I decided to start working on the ceiling model and ambition to test the differences between walls and columns in the model.

During this proces I realised the columns were indeed the most neautral way of carying the space definig ceiling.



Interior photograph of the model for exhibition and booklet (2023)



Interior photograph of the model for exhibition and booklet (2023)



Interior photograph of the model for exhibition and booklet (2023)

10. P1



Set up furniture in the model (2023)



Pinup of P1 (2023)



Overview first room (2023)



Overview second room (2023)

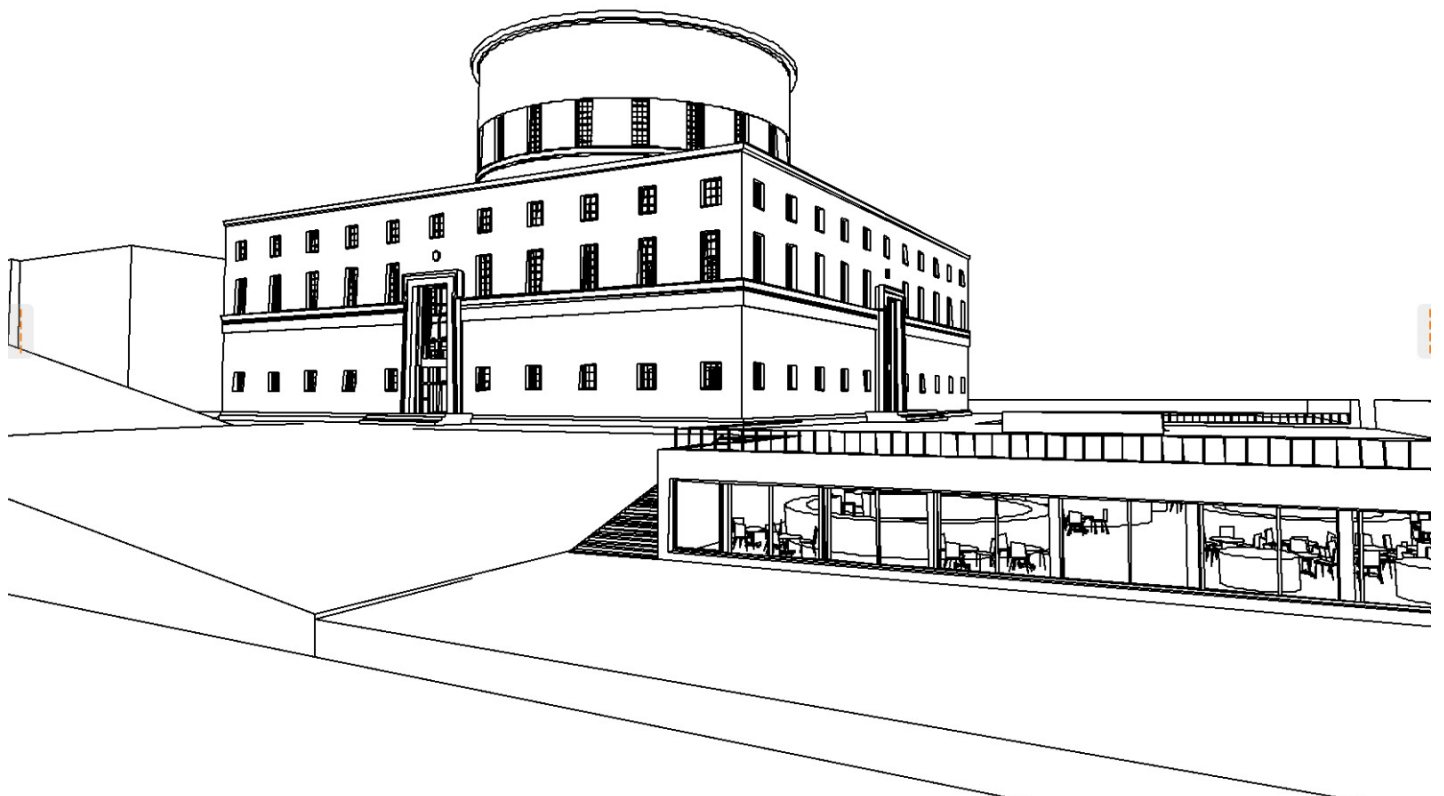
Notes from feedback P1

- First of all I think it's a very interesting design
- Very successful and very difficult what you have created at the center
- Drawings and lights in the ceiling are also important and might need adjustment
- As you move through the model you can see the ceilings being quite characteristic
- How Light is distributed seems to be a very interesting component
- Having the lights in the right place is important
- But then you have an unevenness of light; I wonder if you were doing this how you would maintain this illusion of a feeling
- You need to find a real grid
- There is a lot of Poché in the ceiling; it could be a whole floor; it could be places where you have other things; what is that ceiling? Is it a structure? What is it? Do I see its edge?
- This space in the gap might be a place where you move all kinds of infrastructure to.
- Are you trying to reinforce the room through the lights or are you trying to reinforce the ____ (I didn't get the word, so sorry about that) through the light – or are you trying to do both?
- Ceilings go up and down – but then you have one big continuous space with that horizontal line – but maybe you want that
- It's a bit like the mosque in Spain (Jurjen) – although this is more Japanese (Mark)
- Is it structural vaults or just a thin non-load-bearing surface that hides things like a service zone – these are questions yet to be answered

11. Digital 3D model

3D model for the group

Part of working in a studio is being able to divide the work that everyone requires. We could all sign up to different groups: 2D drawings, 1:500 model, 1:100 model, digital model. I decided to work on the digital model as I found most of my skills lied there. From CSTJ we already got a quite well worked out ArchiCad model. However, this was not drawn to bim standards and there were still some differences with reality. Using 2D drawings and notes by CSTJ we re-drew the digital model for everyone to be able to use it effectively.



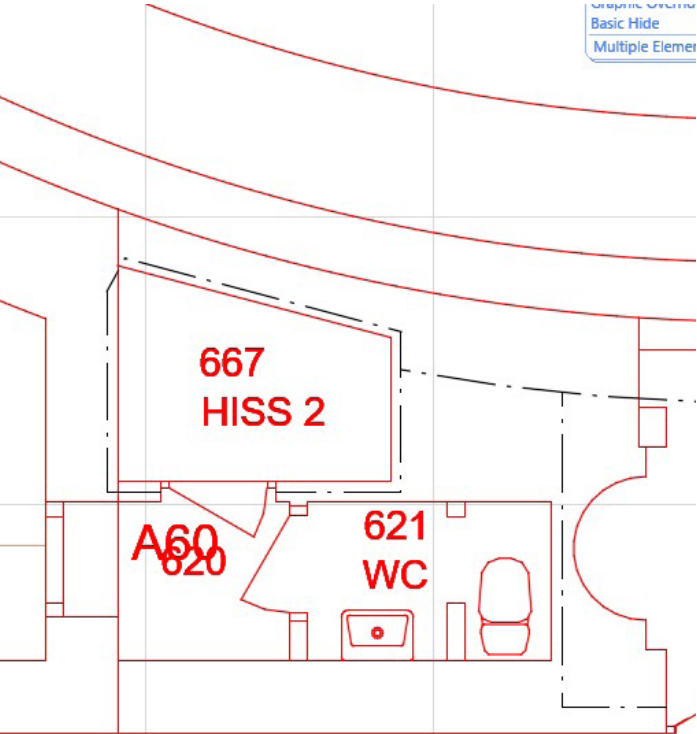
Recieved model from CSTJ (2023)



Differences between overlay and model (2023)

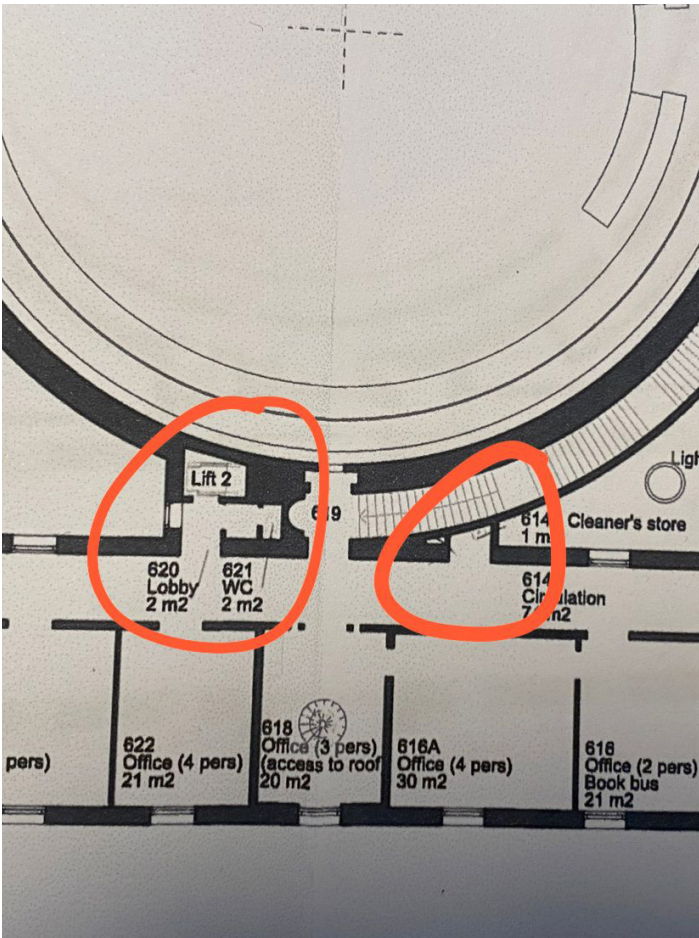


Differences between overlay and model (2023)



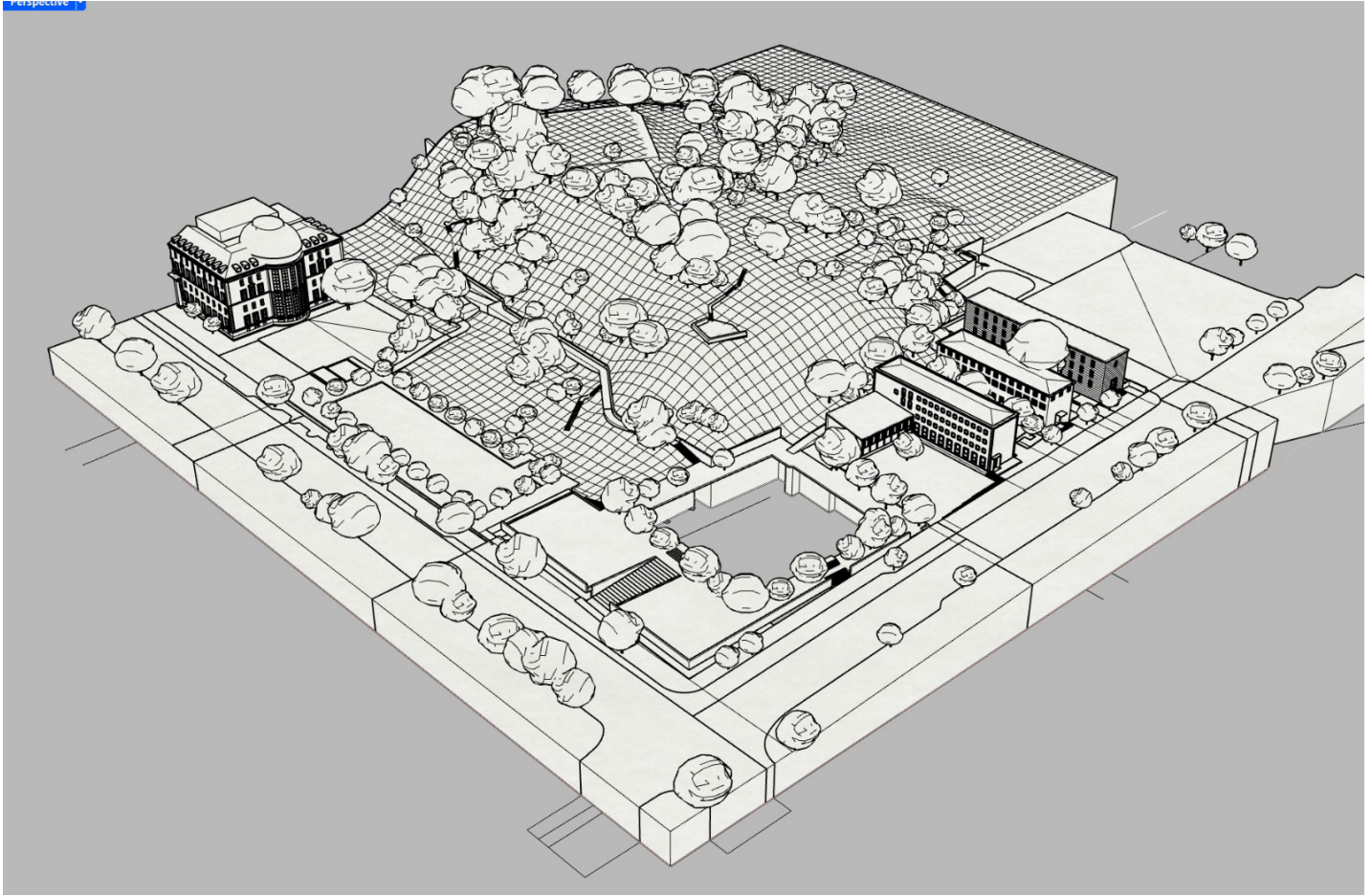
14
CORRIDOR

Weird parts in CAD overlays (2023)

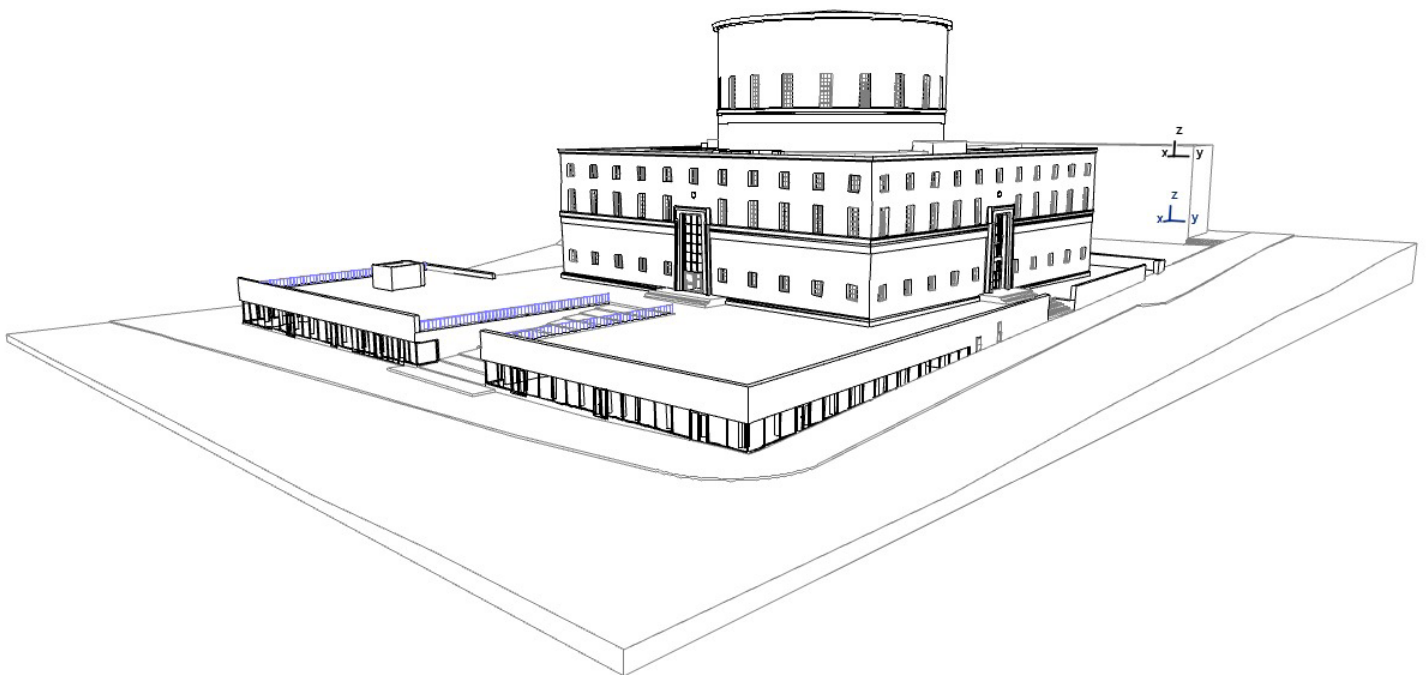


Checking with CSTJ notes drawings (2023)

Perspective



Area model by Conor (2024)



Finished 3D model (2024)

12. Start of THE project

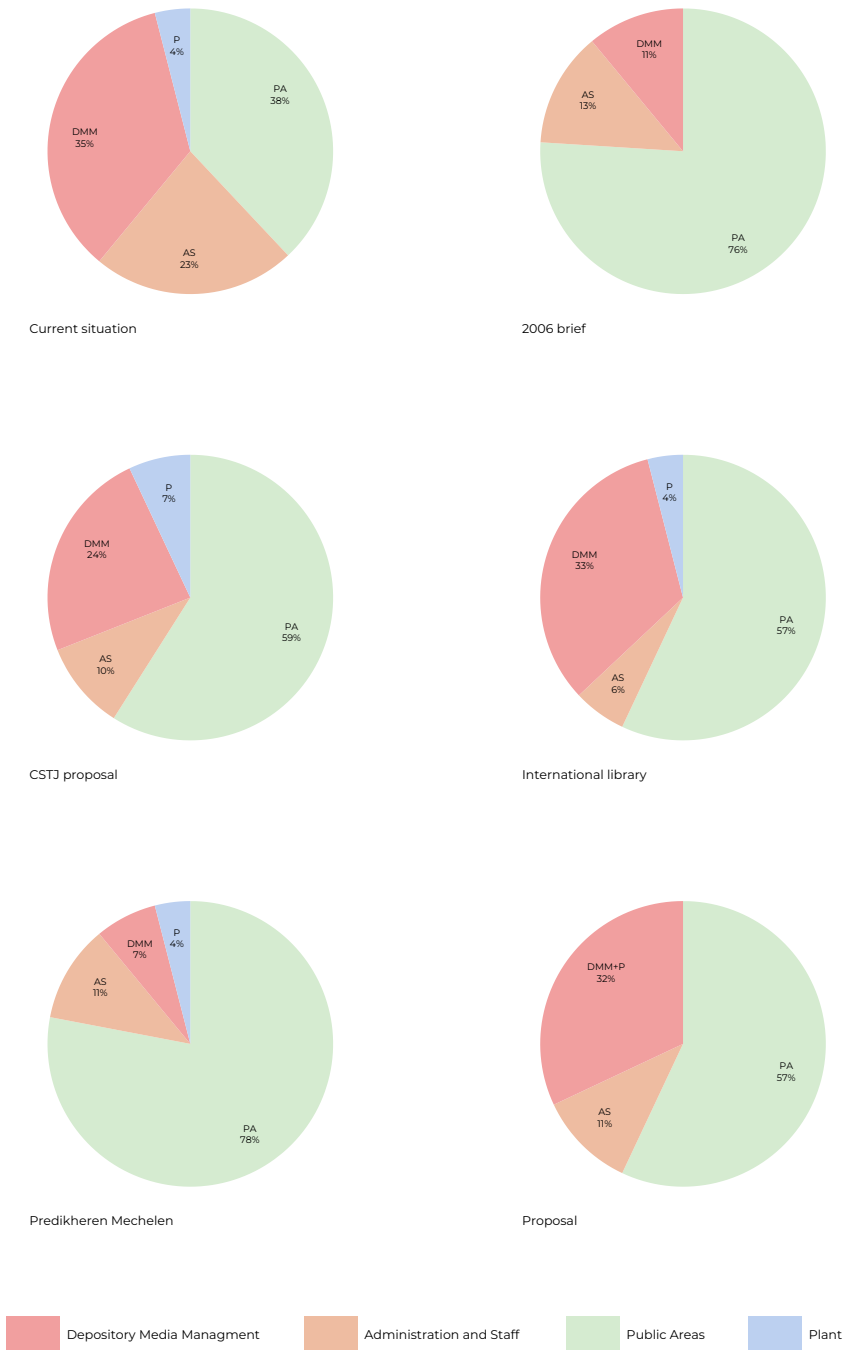
Brief, position and design

Already in Stockholm, based on what we saw in the library and the lectures we got, I realised that the library itself needed more work than just expanding it. An renovation was necessary. I was already against the idea of expanding the library in its site. The way the library is a free standing object and how the surrounding buildings already have a very specific place around the hill make it very uncomfortable for volumes to be added. I wanted to propose a renovation plan for the library should be made and that I would design a contemporary library elsewhere in Stockholm. This could be argued for as the Stockholm Public Library is already an institution with a lot of different locations in the greater Stockholm area.

However, I decided to not propose this as designing a new library in a chosen context would be 'easy'. Instead my focus would lie on the renovation of the Asplund library.



Overview of public libraries in Stockholm (2023)



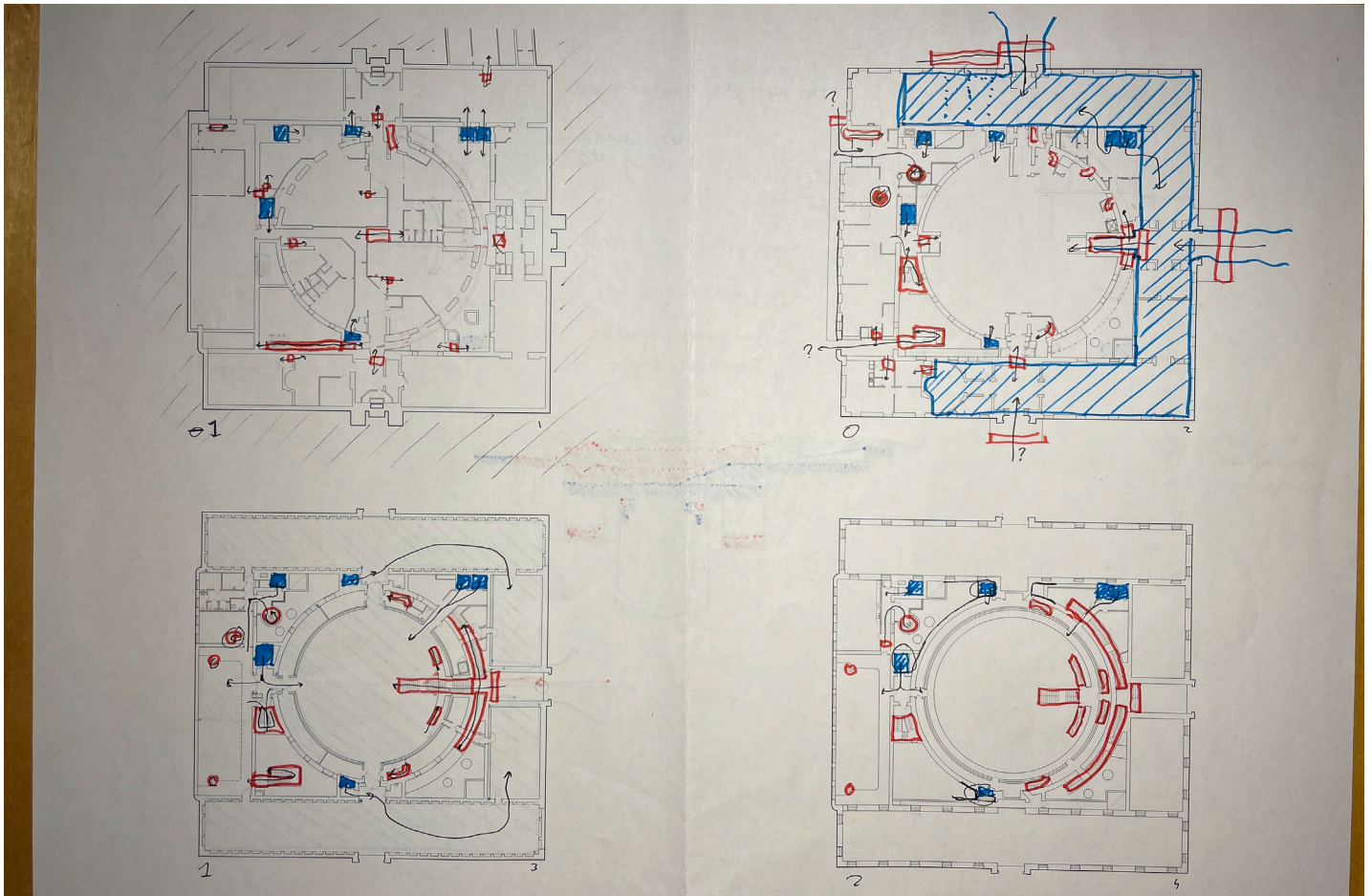
Charts showing area divisions (2024)

Brief, position and design

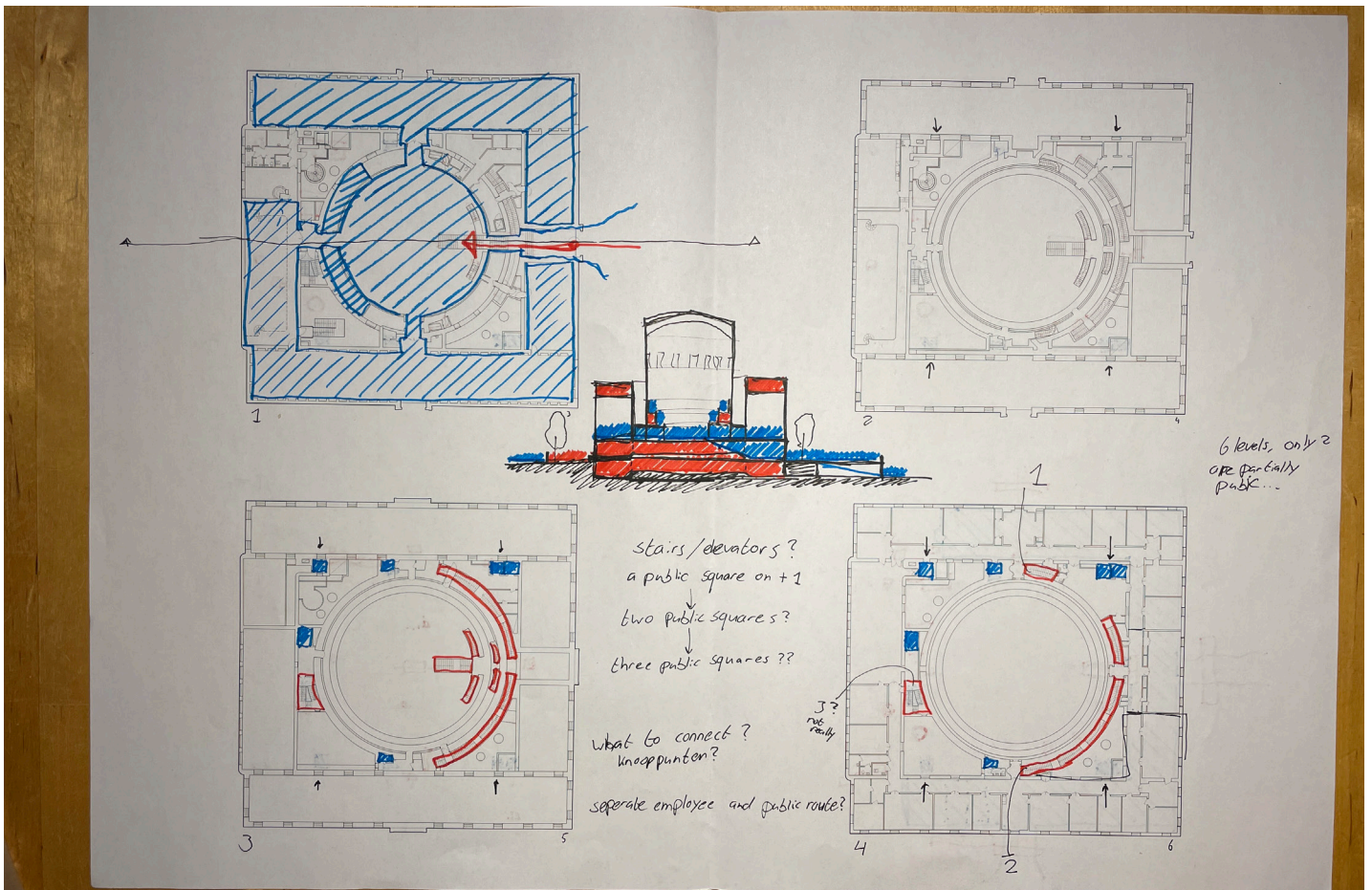
To make a proper renovation plan, it is vital to understand the building such as it is. This started with understanding the programme of the building and its internal circulation as these were the areas where the building could be changed best.

What came out of the annalysis of programme was the skew division of public areas compared to back-of-house programme. Only 38% was for the public whilst in other libraries more than 50%, sometimes reaching 75%, was for the public. The library needed to be changed to be more public.

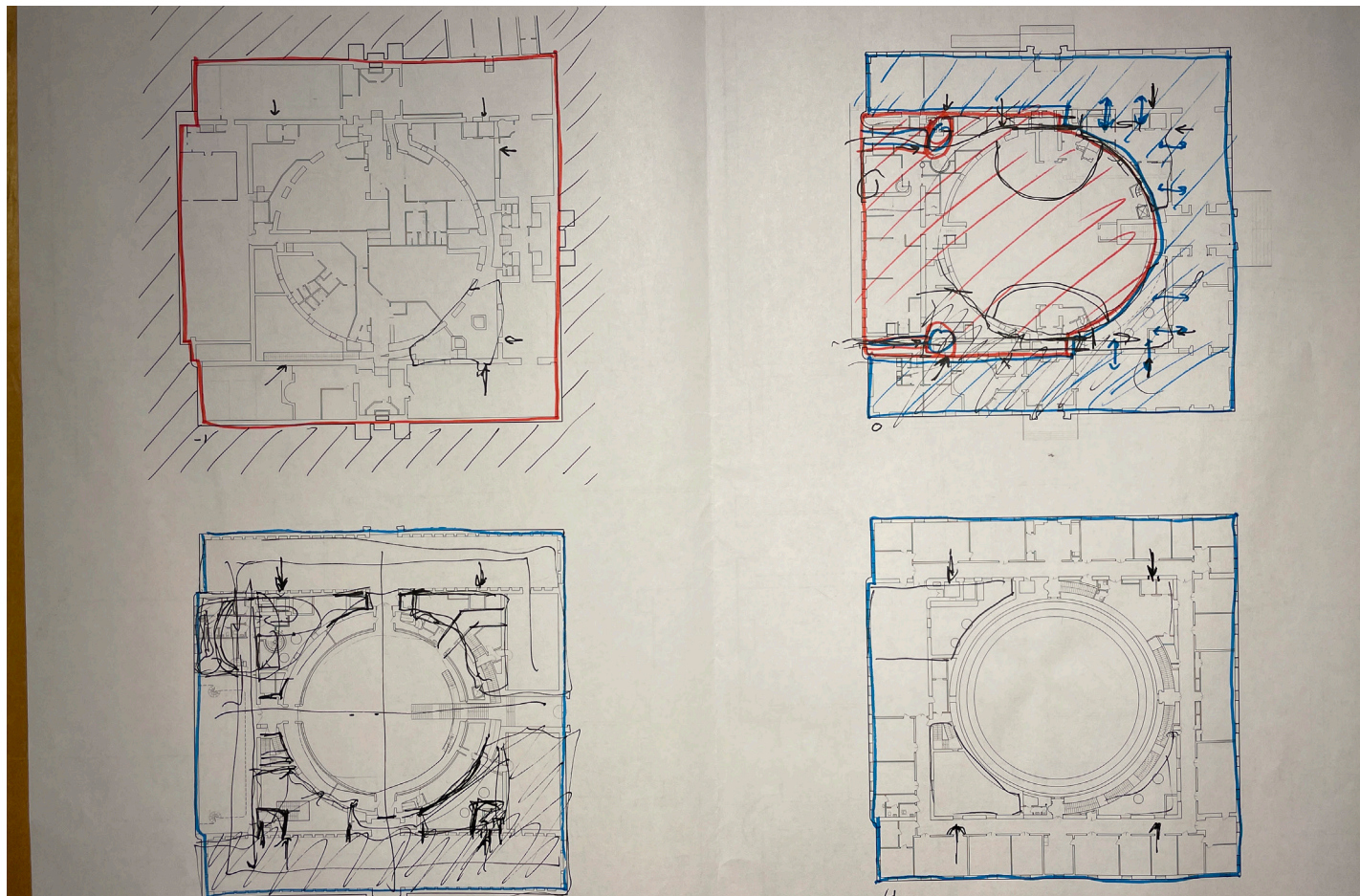
The Asplund library has actually quite a complex layered structure. Most of the levels are designed by Asplund to work by themselves and be connected quite sporadically. The office floor was only accesible by small elevators and two narrow staircases. The rotunda floor had one mayer way into it and also the small elevators. The North and south wing on the entrance floor were also designed to function as self operating elements with dedicated entrances. The basement was only accesible by back-of-house entrances. To make the library function as a whole, this needed to be addressed, more vertical circulation was necessary.



Finding circulation points (2023)



Circulation and public/private use (2023)

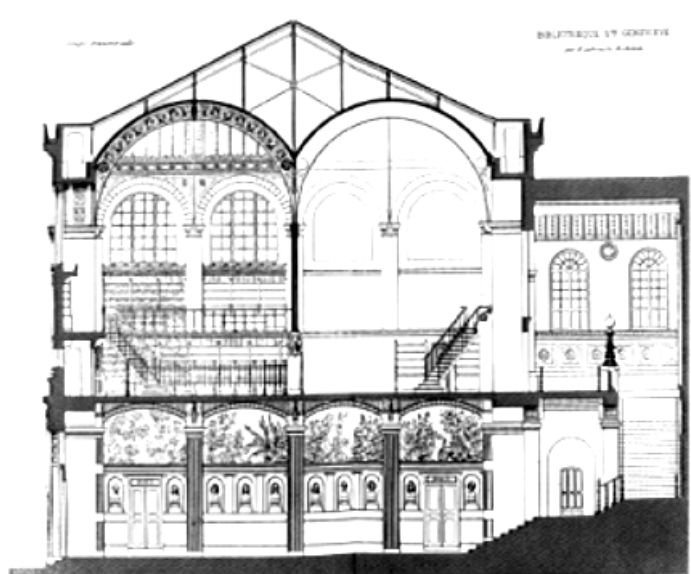


Sketching and testing back-front of house places (2023)

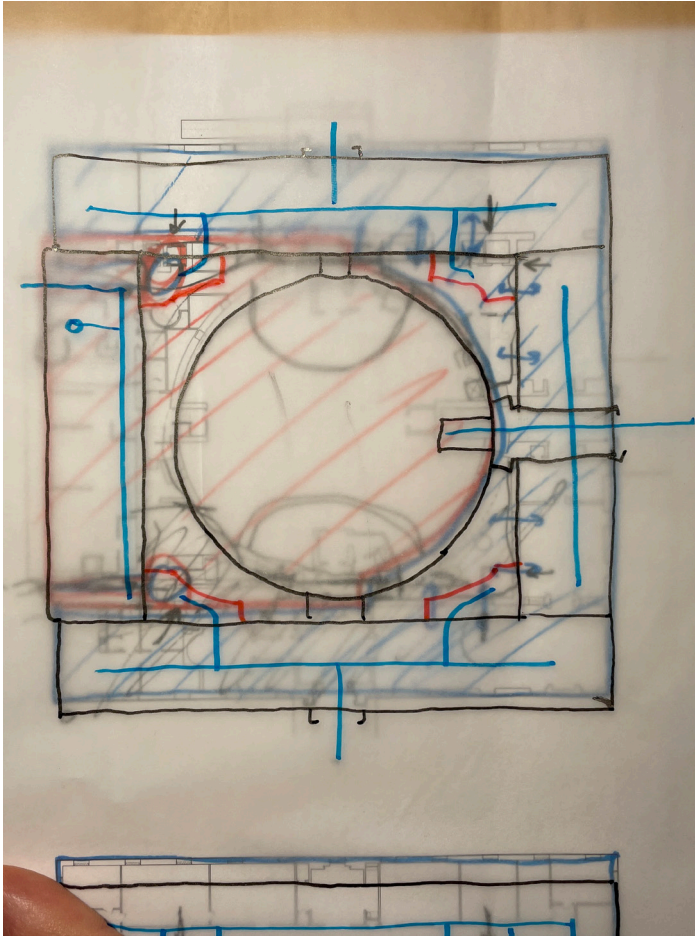
Knowing the building, circulation and functions

The first thing I wanted to propose was to use the pochés as circulation cores. I was inspired by the St. Genevieve library by Labrouste where he had the operational part of the library in a main wing and the circulation in an extension to the side. This section could be similar to the Asplund library section with only the addition of an office floor instead of a vaulted ceiling.

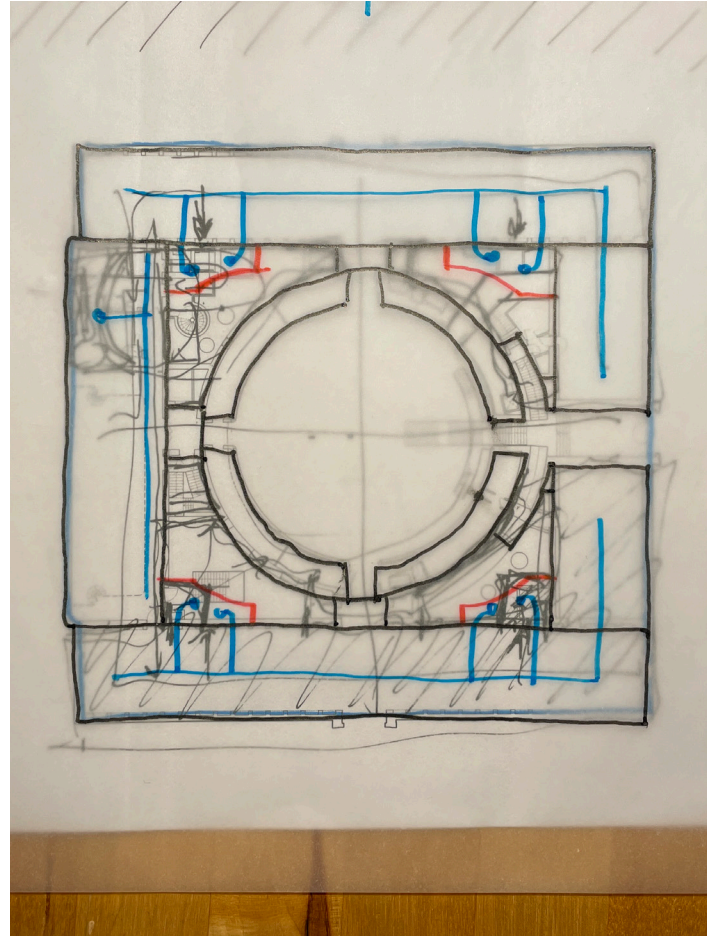
I wanted to explore if the library could be divided up in a vertical way instead of a horizontal way. The north and south wing could then operate as their own building with their own circulation cores. The rotunda could then work as a connector between the two whilst also being its own operating thing.



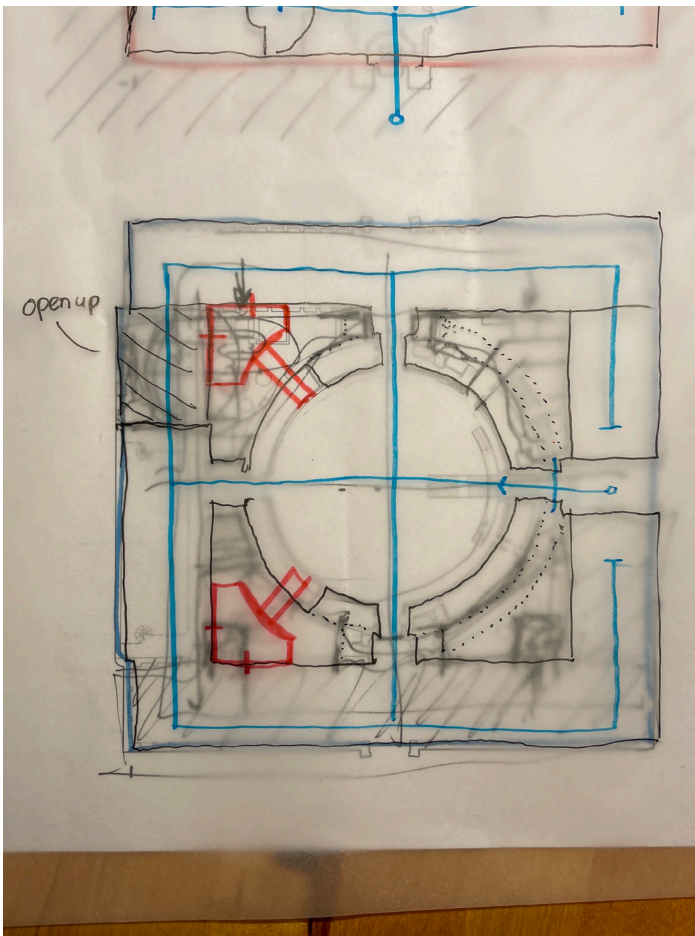
Section of St. Genevieve library by Labrouste (1850)



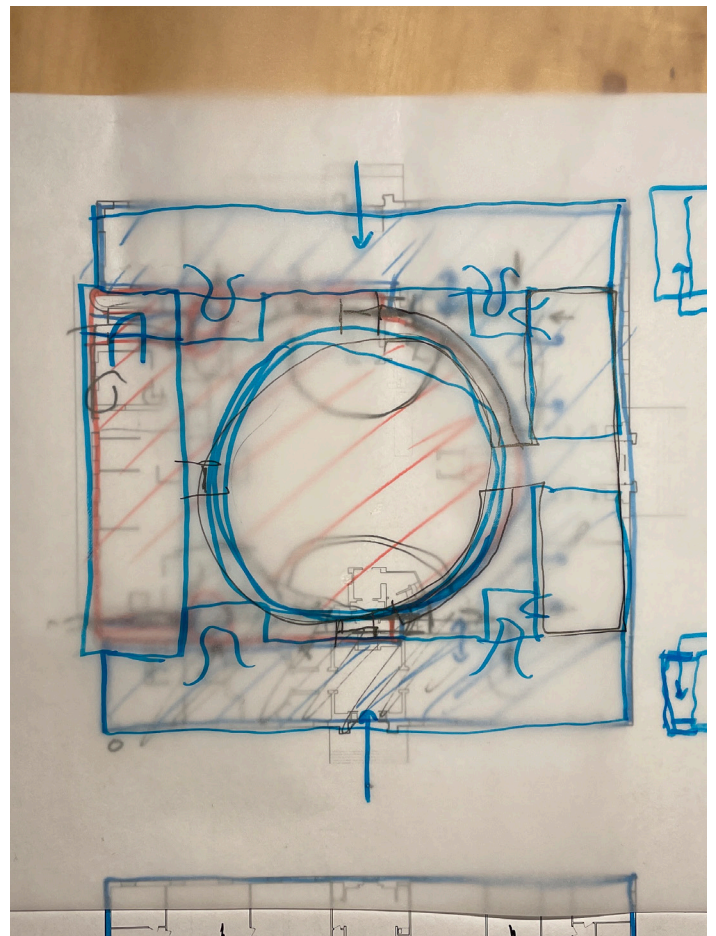
Testing routes with new circulation shafts (2023)



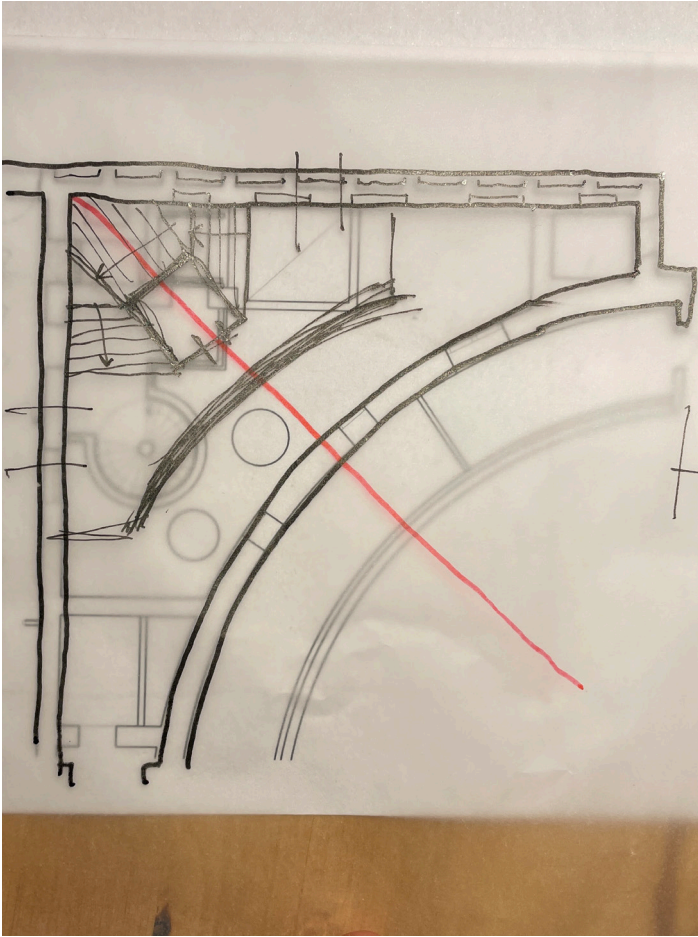
Testing routes with new circulation shafts (2023)



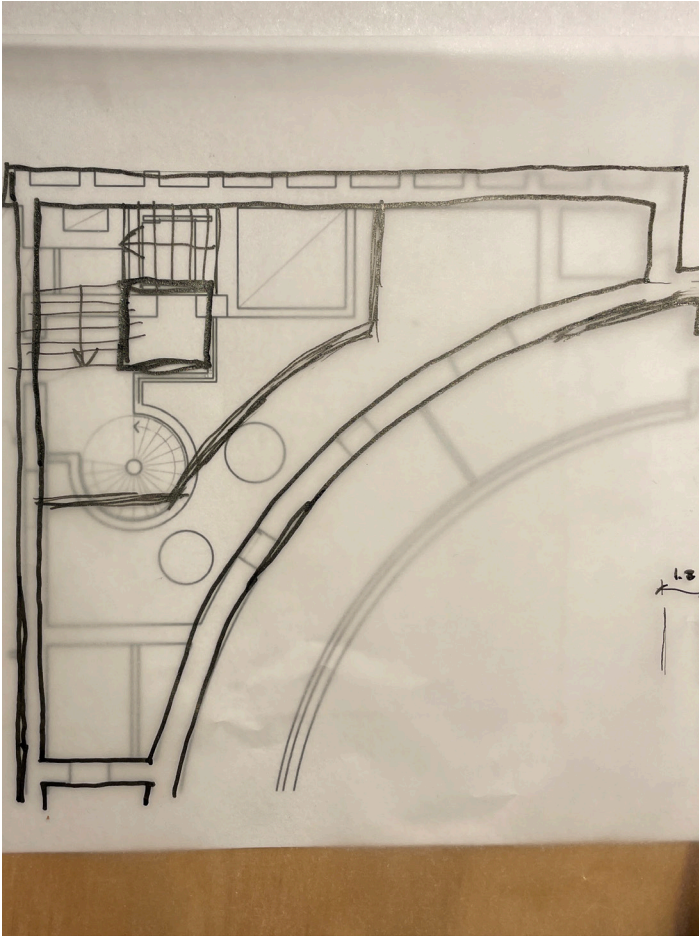
Testing routes with new circulation shafts (2023)



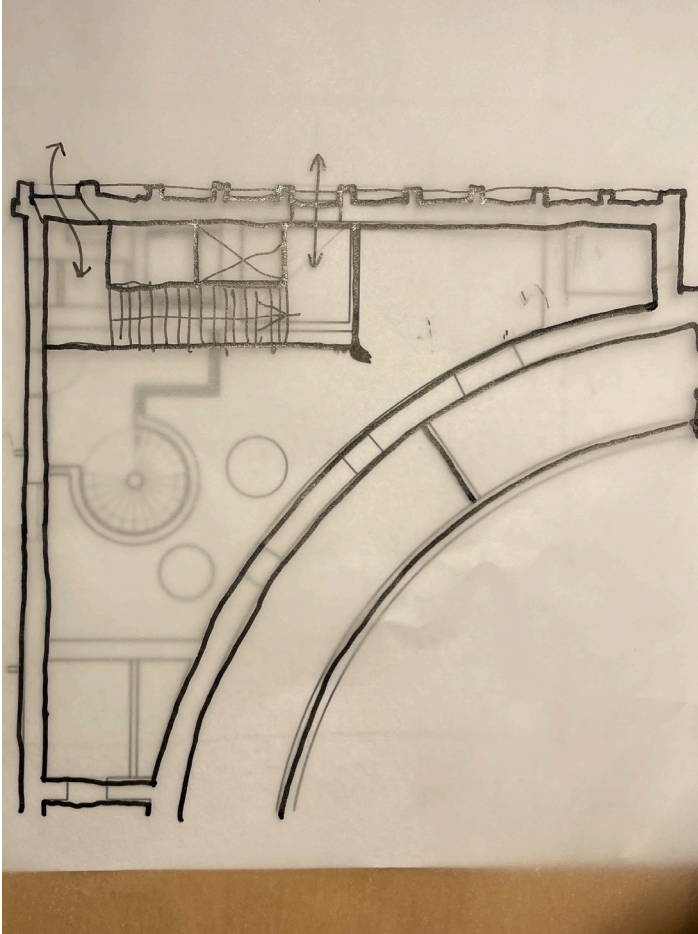
Testing routes with new circulation shafts (2023)



Testing infills for the poché (2023)



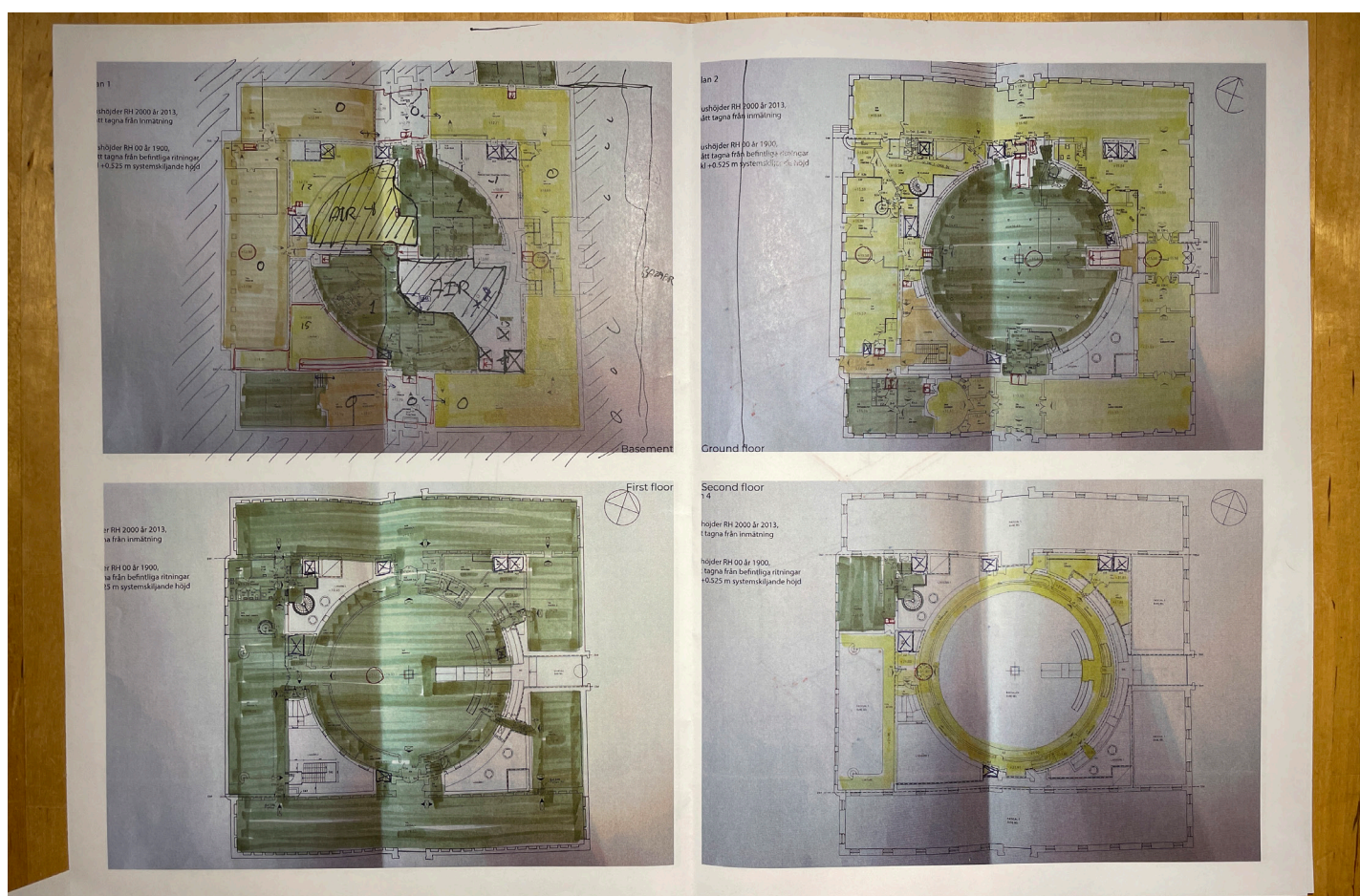
Testing infills for the poché (2023)



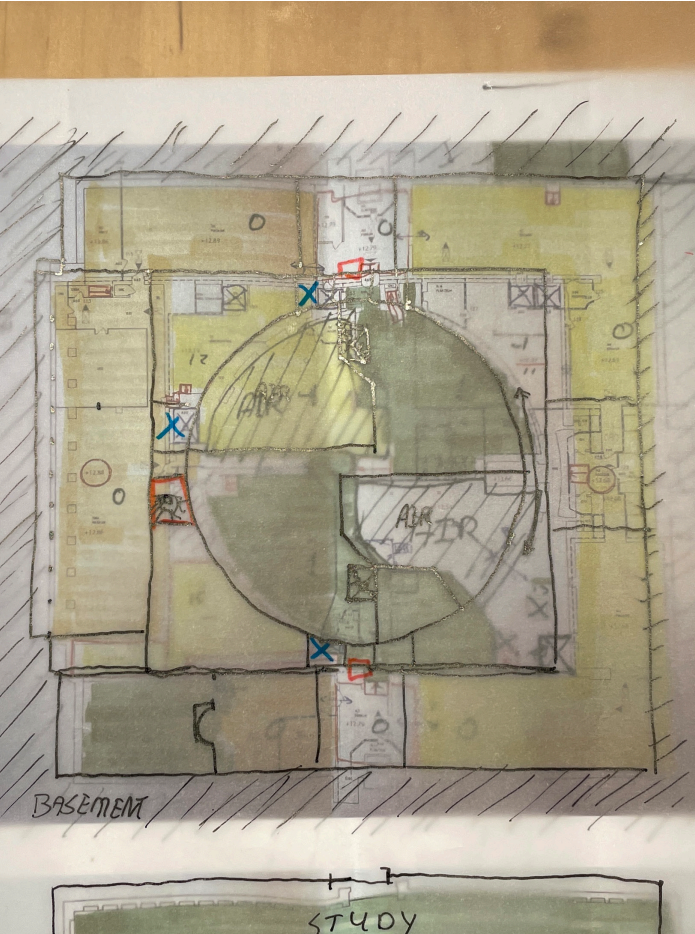
Testing infills for the poché (2023)

Learning about the building

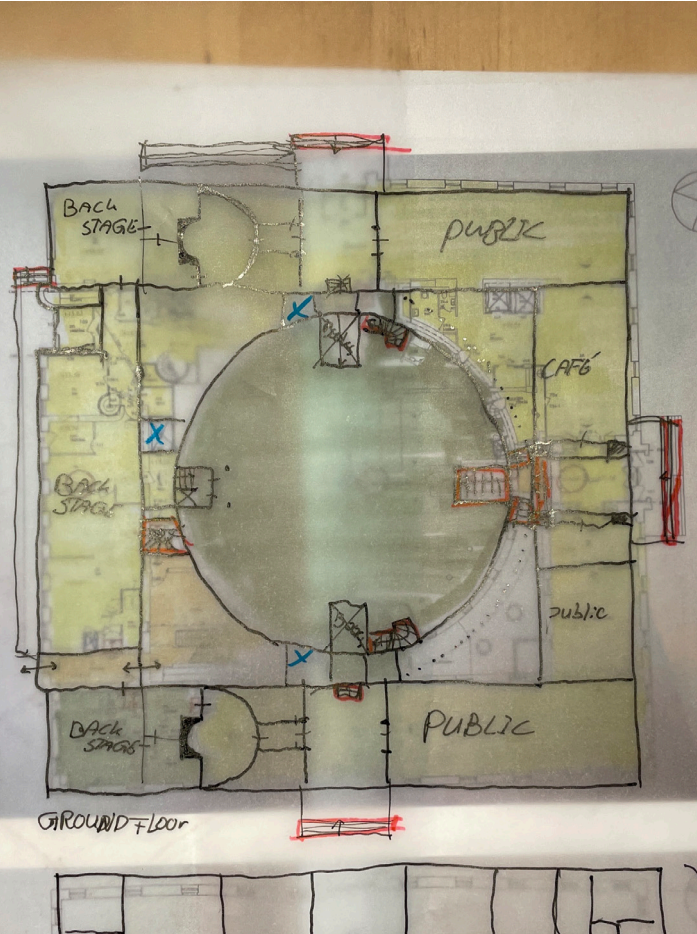
This phase of designing was still heavily influenced by the getting to know the building. A lot of the sketches are a strange combination of analysis and intervention trials.



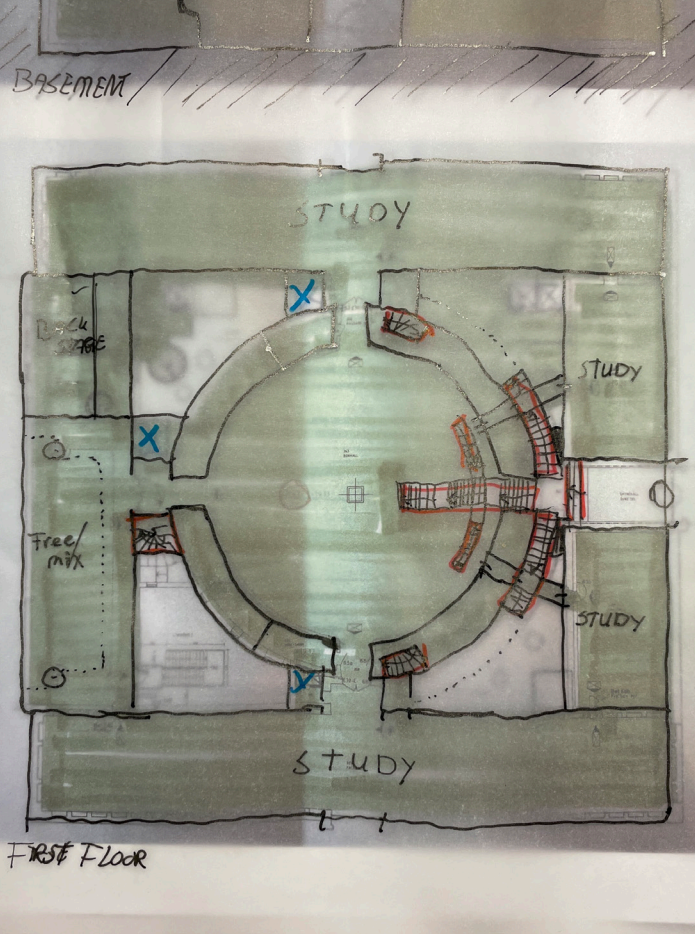
Heights determined in 3D model (2023)



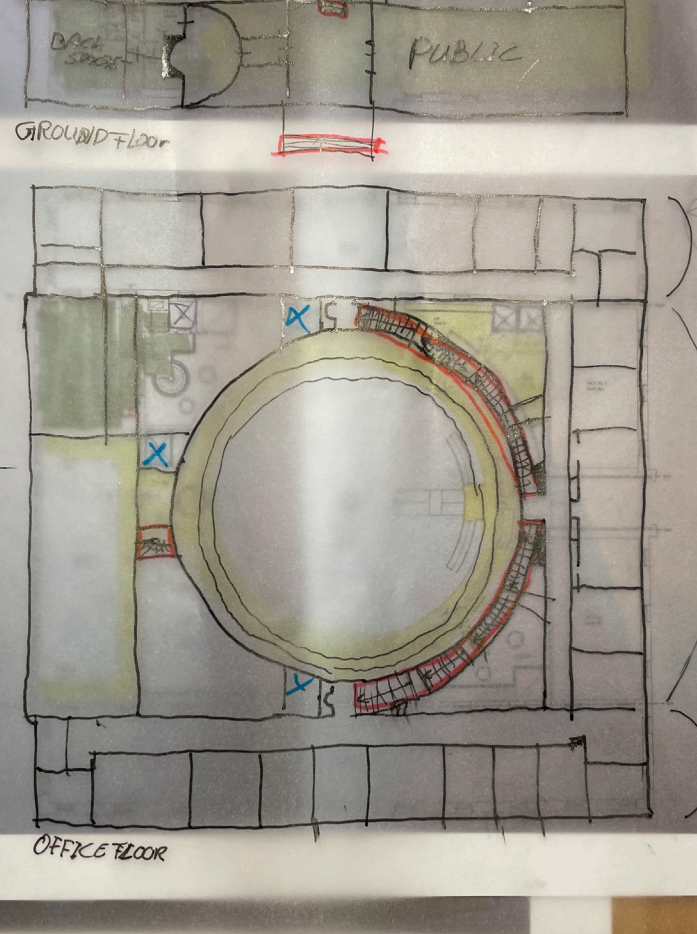
Functions with reduces shafts (2023)



Functions with reduces shafts (2023)



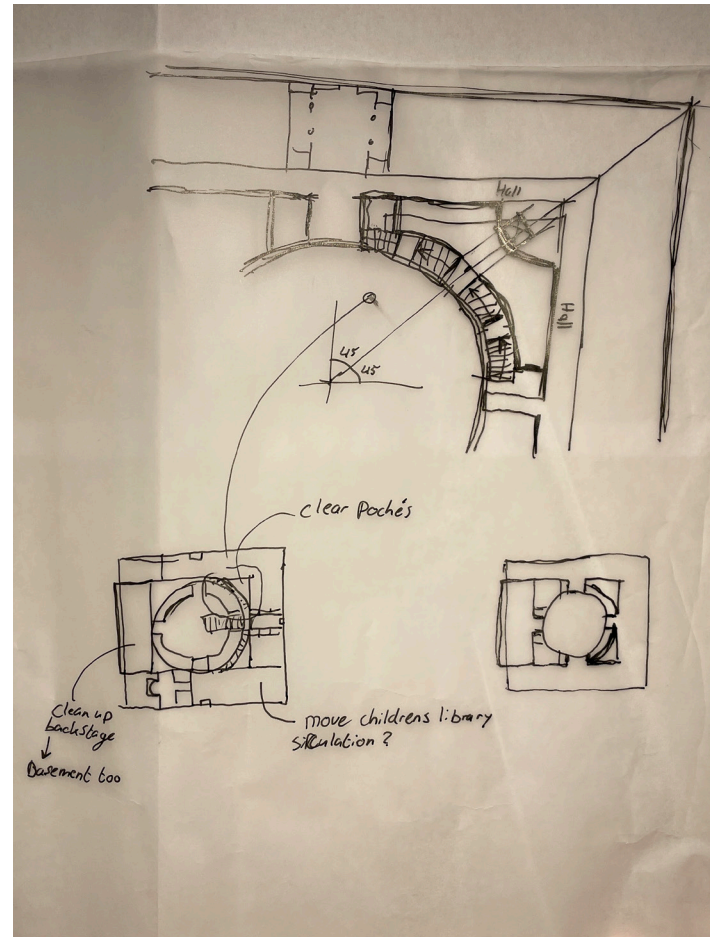
Functions with reduces shafts (2023)



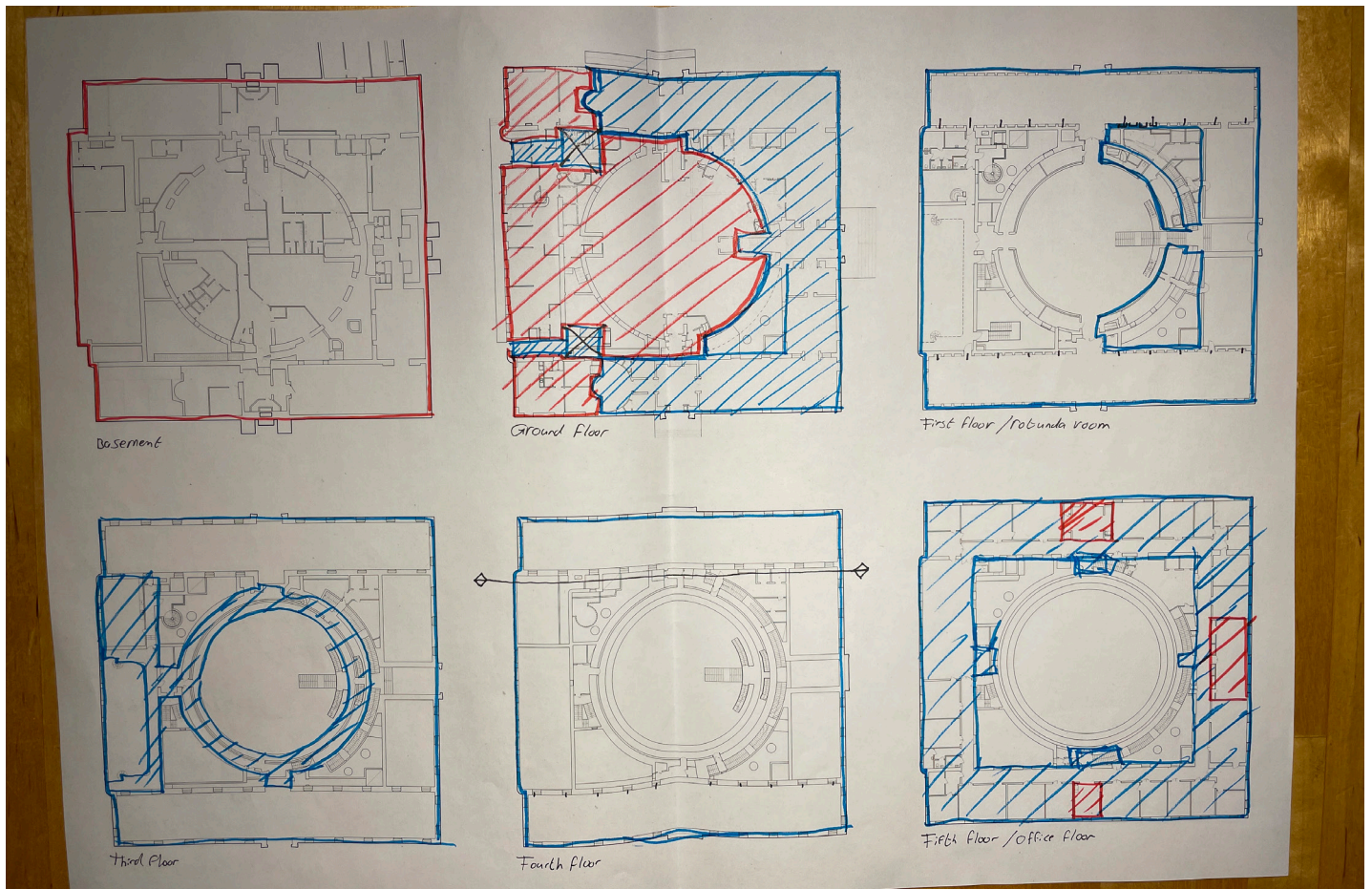
Functions with reduces shafts (2023)

Decision about back- and front-of-house and poché

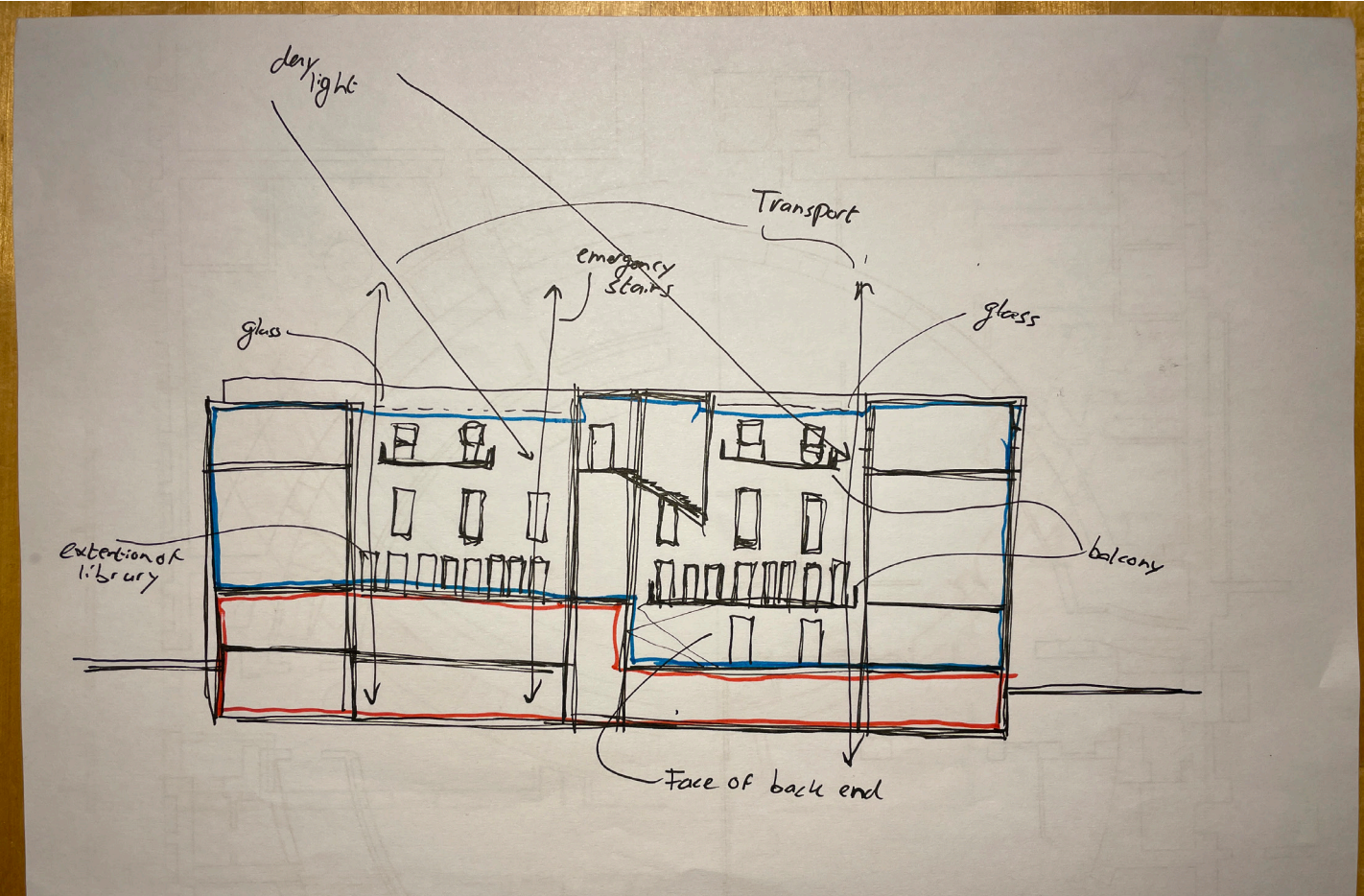
Working towards pre-P2 I wanted to propose to empty out the pochés and adding circulation in there. Also the office floor I wanted to make public and have the back-of-house operations in the basement and on the entrance level. Because I would only add staircases and elevators in the pochés, they would also create open floor space which could functions as lobbies within the building.



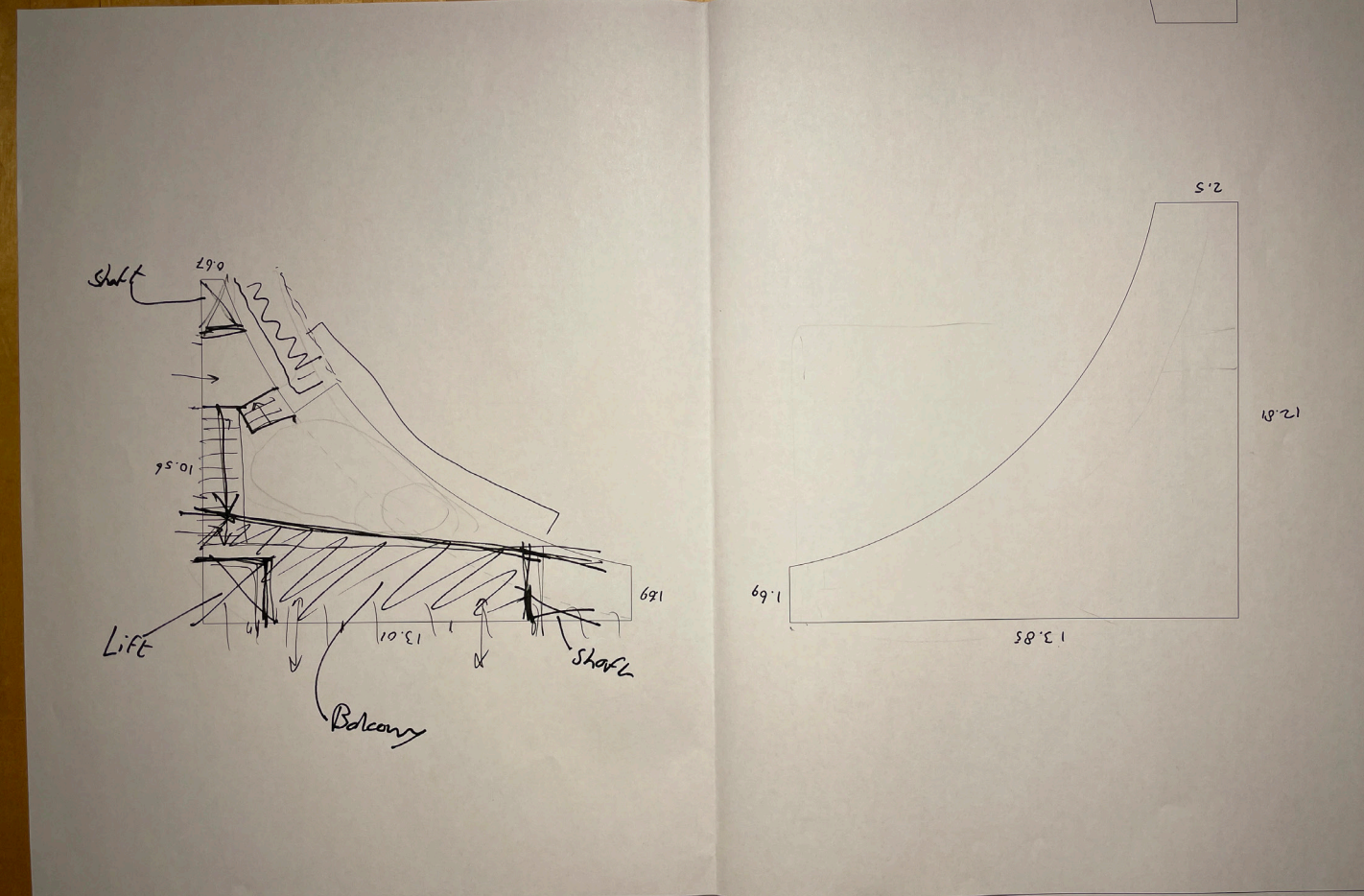
Concept for poché infill (2023)



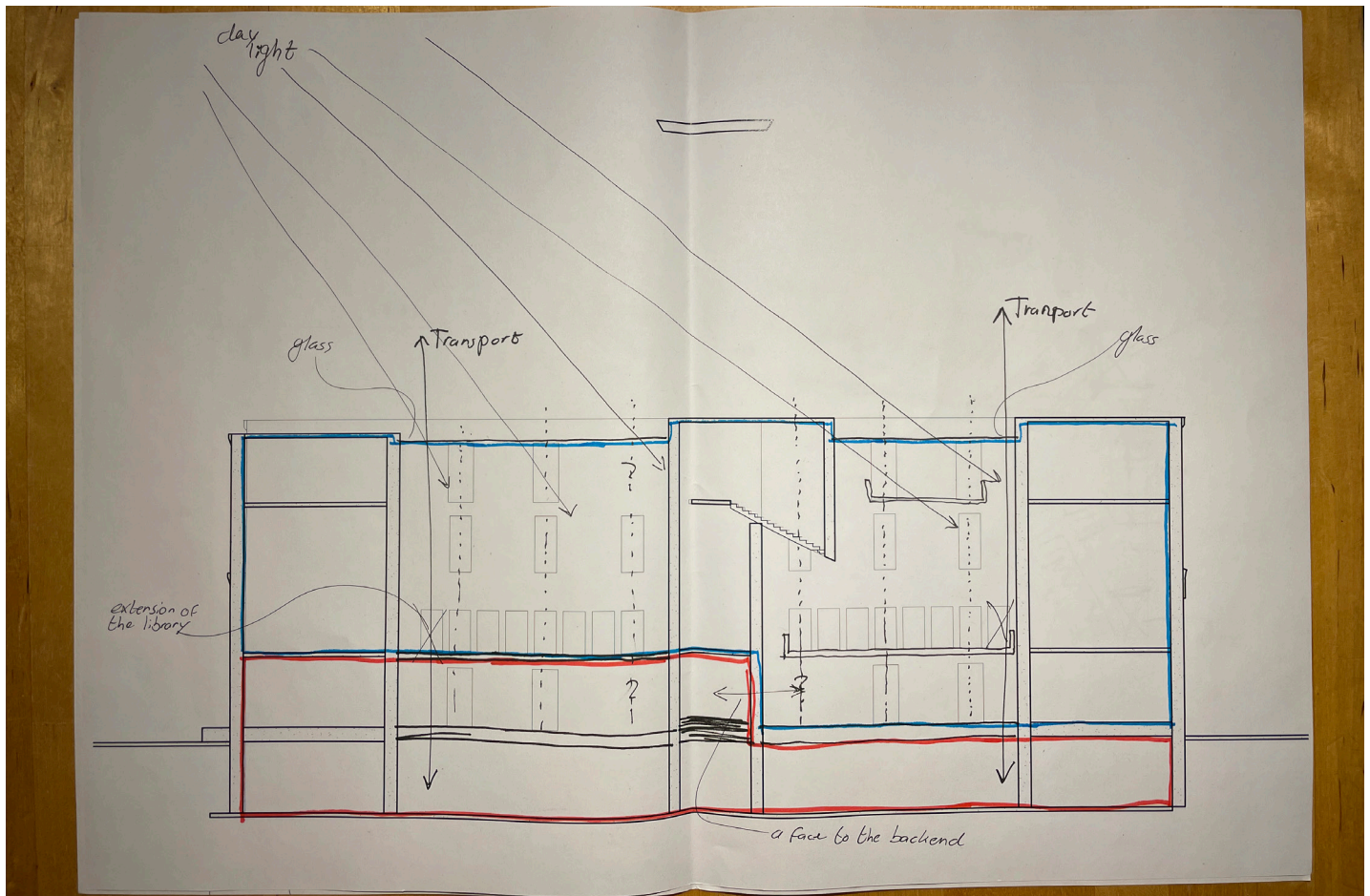
Decided upon division between back- and front-of-house (2023)



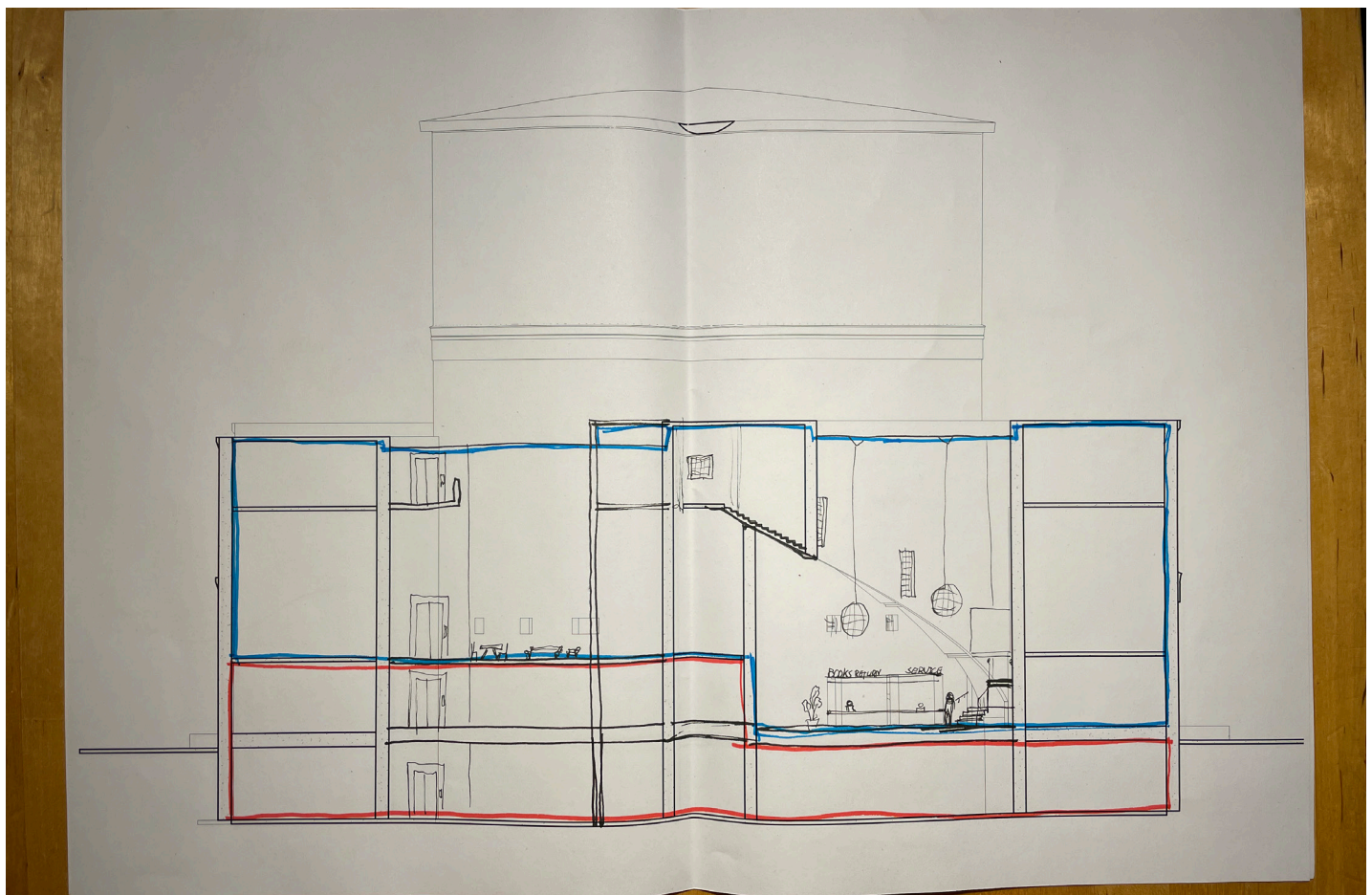
Result of division in section (2023)



Proposal to let the pochés stay as empty as possible (2023)



Workout minimal poché infill (2023)



Workout minimal poché infill (2023)

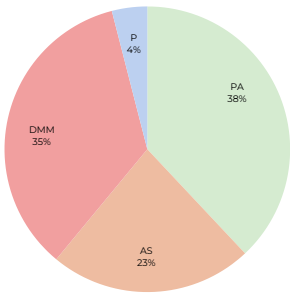
13. Pre-P2

Pre-P2

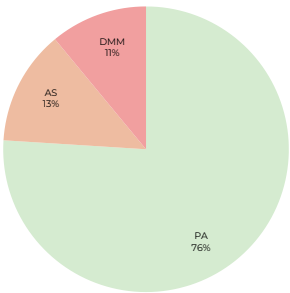
Pre-P2 was to me very much still about defining and defending my approach. Choosing to not expand the library or connect it with other buildings is an approach not a lot of my fellow students did. I felt I needed to have the reasoning behind this approach crystal clear and believable. Therefore pre-P2 was not so much about the designed proposals I make.



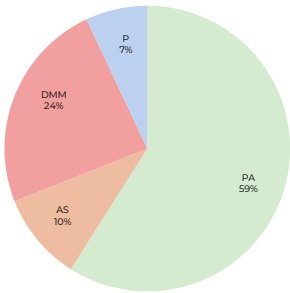
Pin up of the pre-P2 (2024)



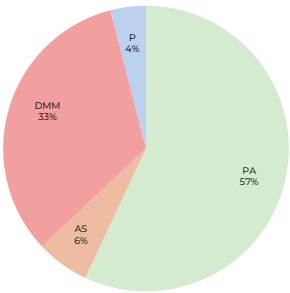
Current situation



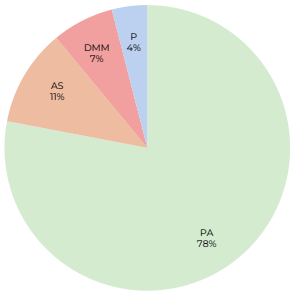
2006 brief



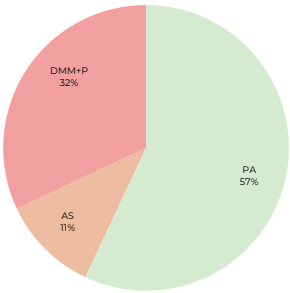
CSTJ proposal



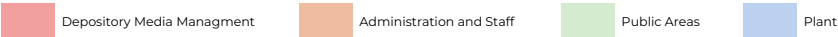
International library



Predikheren Mechelen



Proposal



Charts showing area divisions (2024)



Section over poché used in pre-p2 (2024)

Reflection on pre-P2

-It was really great to hear the confirmation from Daniel and Nina about the proposed strategy. Before the pre-P2 I felt the strong urge of having to proof that this strategy is a good one. This has held me back in actually designing the intervention.

- With the confirmation of Daniel and Nina I can now start designing the poché infills.

Notes from feedback pre-P2

N: Geometry of the light wells is awkward

D: Poché is poché

M: Asplunds strategy of walking up against the rotunda, allow for mystery of the rotunda to be preserved.

N: Draw pure spaces

D: Draw rooms with geometrical precision, no lumps of stuff, consider the spatial character

N: Repair original walls in café, look at villa Snellman

M: Look at masters of poché geometry, Borenini

D: Are they all the same or all different, look at P1, proposal of differentiation through geometry

D: Look at Asplund, make a collage of other Asplund buildings

N: Look at Scottish Castles, nice visual could be a strong model for presentation steps

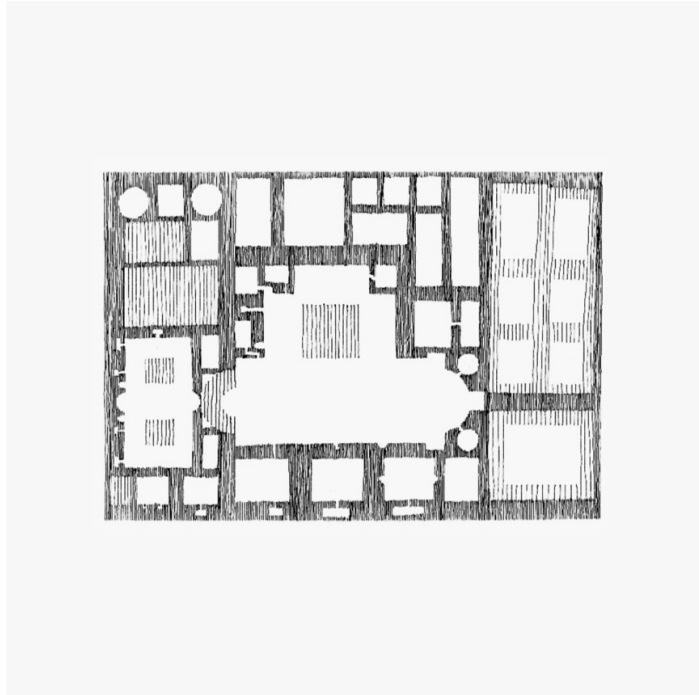
M: If the poché needs to have visual character as well as house crap, thats a question.

D: A project can be complicated in precision, not necessarily through scale

14. Towards P2

Moving on from pre-P2

With the feedback from the pre-P2 I had a good idea of how to continue. The first step was to look at poché and learn about it. Then I should be able to apply it to my own design. For inspiration on poché I looked through various sources from books to papers to instagram posts. Resulting in the following accumulation.



Post by @__caryatide__ on instagram (2023)

Description of post

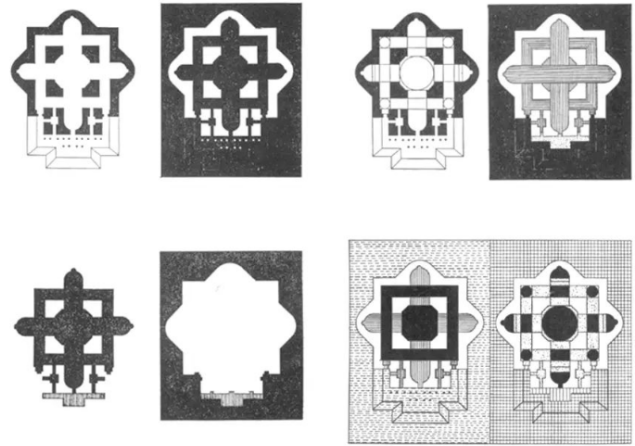
From Classeur 01 "Le Mythe de Pierre", Éditions Cosa Mentale, 2016

Direction editorial: Simon Campedel, Baptiste Manet, Claudia Mion, Giacomo Ortalli.

Conception graphique: Spassky Fischer

"The Myth of Peter is above all a story. This first issue of Classeur, a theoretical architectural journal, tells it. To do this, she will track down its traces: gather, describe, draw, narrate, photograph; then make them meet, kiss and confront each other."

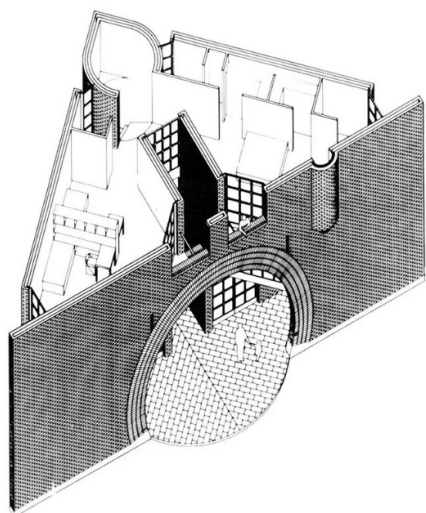
Plan accompanying the essay "Reflections on the "thought" of the plan of Saint-Gall (early 9th century)", Guy Desgrandchamps



Post by @poiesis.of.space on Instagram (2023)

Description of post

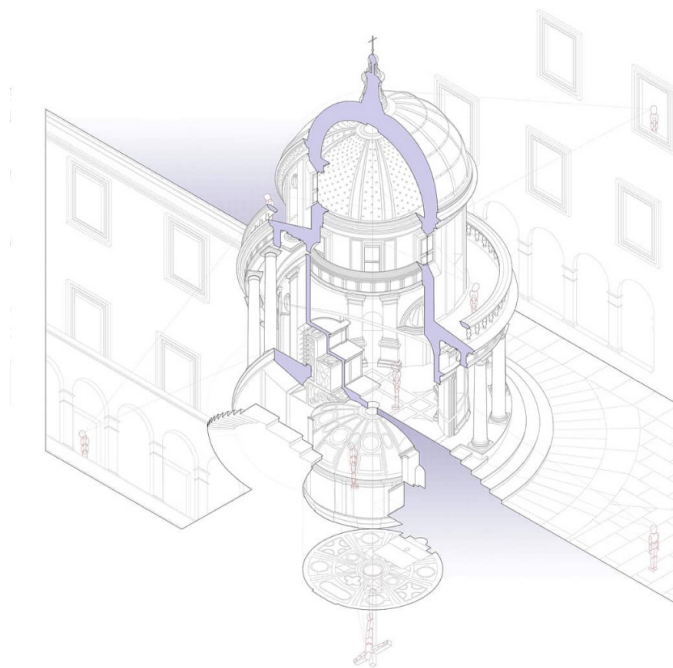
The drawings of Bruno Zevi and the chapter "The Representation of Space" from his "Architecture as Space. How to look at Space"/"Saper vedere l'architettura. Saggio sull'interpretazione spaziale dell'architettura". Zevi's different interpretative versions of the "plan générateur" were attempts to graphically translate the interior space into a flat 2d drawing, playing with the classical poché technique and taking it further in the discourse of solid-void, positive-negative, figure-ground representation. Some of the many purposes of these experiments were to generate a spatial consciousness, to find means of expressing a historical discourse with architectural instruments (drawing) and to start the construction of a graphic three-dimensional/spatial operational criticism. The idea of critically bringing history at the drawing table and using the interior space of buildings as the main guideline meant that the employed REpresentation had to overcome the stage of revelation and reproduction and instead to reach a meta-graphical and meta-historical sphere, in which the parlante image would be a critical instrument of analysis and interpretation (as subjective as it might get). The plan, though an orthodox mean of representation, could thus serve as a terrain of visual manipulation where the poiesis (the emergence) of space might occur.



Post by @poiesis.of.space on Instagram (2023)

Description of post

from Mario Botta's archive of axonometrics



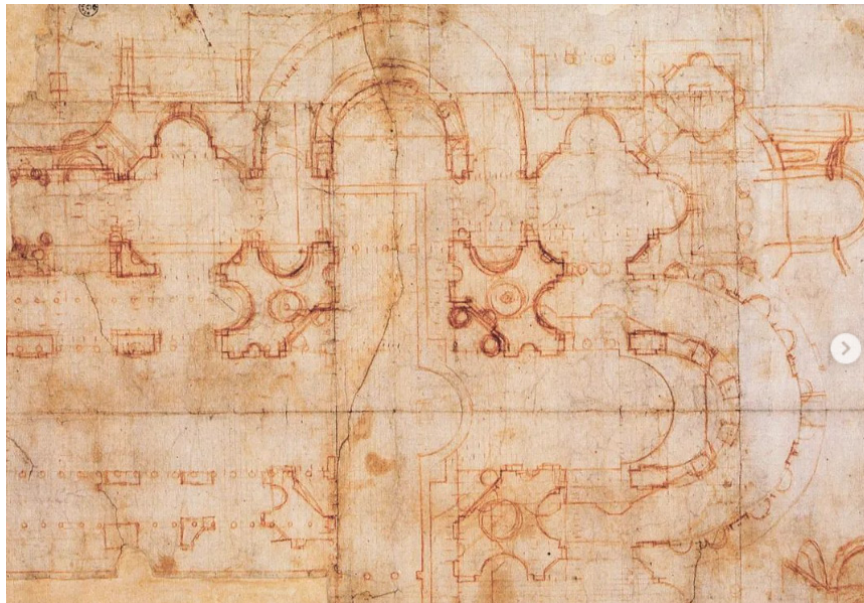
Post by @poiesis.of.space on Instagram (2021)

Description of post

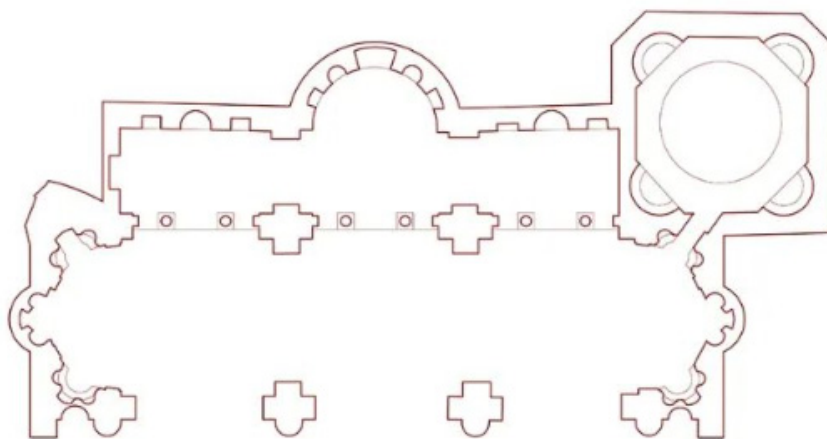
Nader Tehrani, Katherine Faulkner, Lisa LaCharité, Mitch Mackowiak - St. Peter's Inverted Crucifixion: Down to Earth, Looking up to the Heavens - 2018

"This telltale detail of the Tempietto also exposes the difficulty of drawing complex circumstances that require simultaneously looking up and down, if only to show two facets of something inextricably bound together. For this reason, this small structure offers the ideal opportunity with which to advance a form of representation whose purpose is not to illustrate what is already known but to expose the inner workings of something that can only be unearthed forensically. The architectural application of this technique resides in the latent alignment between the conventional bird's eye and worm's eye views, the latter often attributed to Auguste Choisy. If the bird's eye view exposes the world of the roof, the worm's eye reveals the inner workings of the dome, effectively two different symbolic realms."

Original post from @hidden_architecture



Post by @poiesis.of.space on Instagram (2023)



Post by @poiesis.of.space on Instagram (2023)

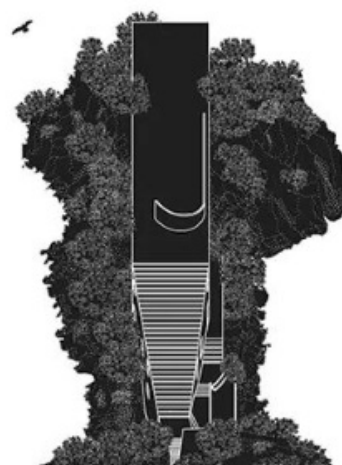
Description of post

@reuseitaly had the idea of constructing together a call for contributions collateral to their super main mission-competition REUSE THE NYMPHAEUM. An image as a translation for the spatiality of Bramante's Nymphaeum. Check their page, join the mission & don't hesitate to share the call!

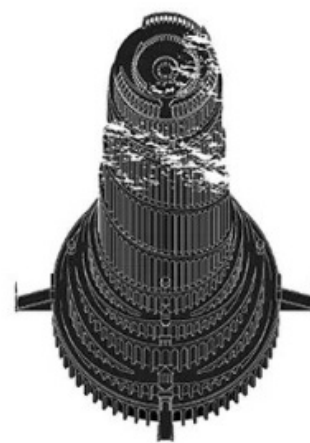
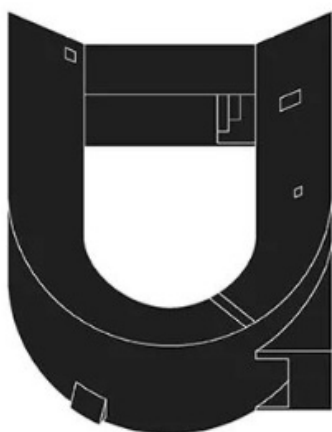
The issue of Bramante's spatiality constitutes a fascinating study field. In his masterful manipulation of order(s) and void(s), he charged his space of forms oriented to perfection, with inexhaustible possibilities, letting it become a receptacle of all potential gestures and manifestations that could end up molding its emptiness.

Centuries after their conception, the ruin of Bramante's Nymphaeum still has this power, now opening new rooms for interpretation, expanding outside the initial ideal and perfectly closed framework, thus diluting the limit between what is real and what is possible, between what is finite and what is infinite. Ruined space, which one may say has more void than solid order, is a repository of new potentiality and still allows itself to be subject to abstraction. Bramante's architecture, with its universal language, is an abstract architecture developing in the structures and sequences of spaces offering a spectacle of spatiality. Since the space is richer than any description of it, let's let the drawing do the talking.

The idea of space can be graphically represented in multiple ways, and although the drawing of space is just a convention meant to translate the multiple dimensions into a flat figure, images have the power to facilitate a mental encounter with the spatial phenomena. One of the few original drawings of Bramante, that managed to reach us, is a plan of overlapped proposals for Basilica di San Pietro, made with red chalk called sanguine. This parlante graphical object talked about the way the architect molded the voids and solids, the spaces and structures, thus transgressing the field of a mere mental image and becoming a visual experience. We ask the participants to empower their drawing of the ruined nymphaeum with a strong spatial charge and translate the initial/real/current/fictional/possible/ruined/complete space of the building



Post by @poiesis.of.space on Instagram (2023)



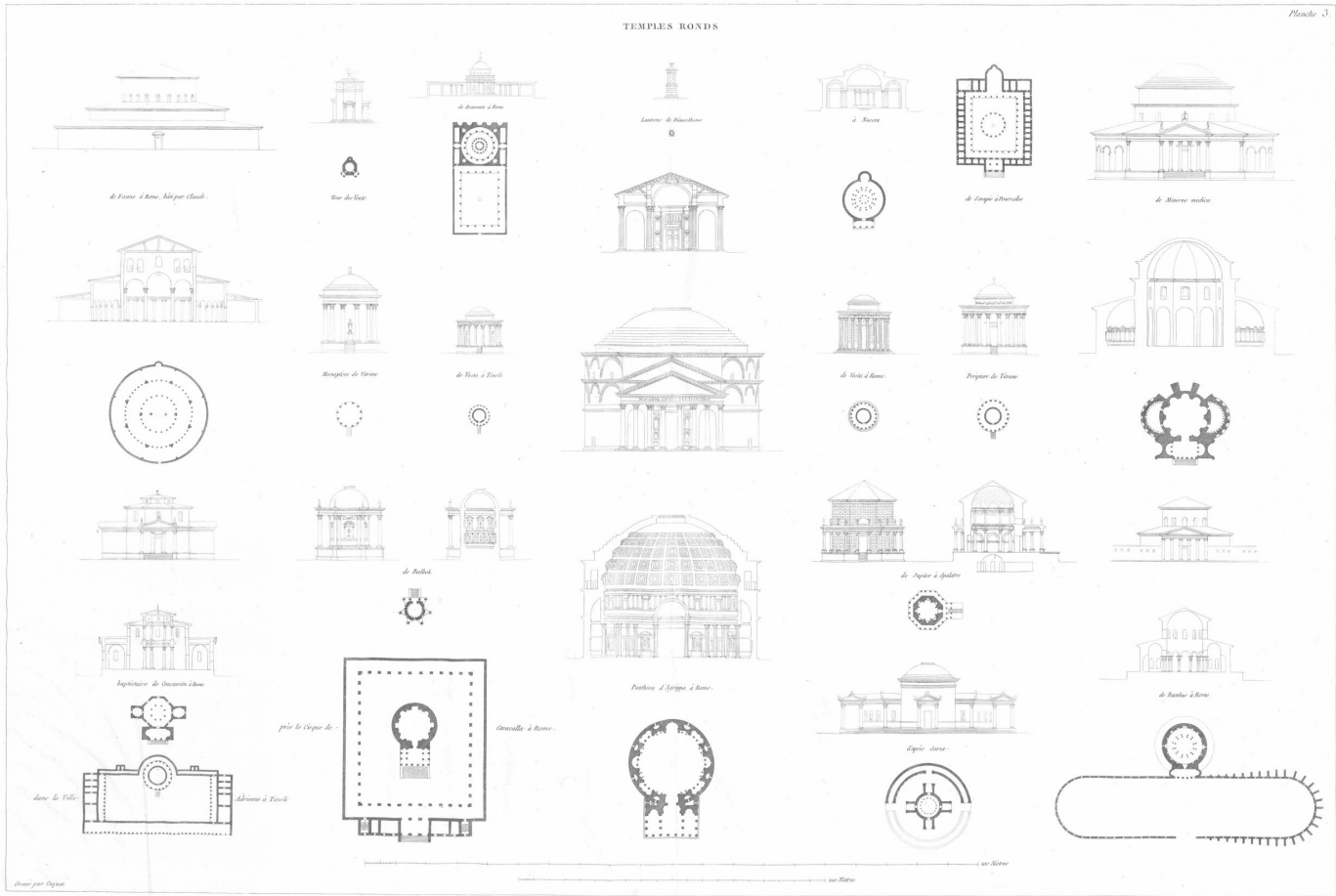
Post by @poiesis.of.space on Instagram (2022)

Description of post

bringing the major and minor architectural objects at the same table, at the same scale, at the same time, through representation

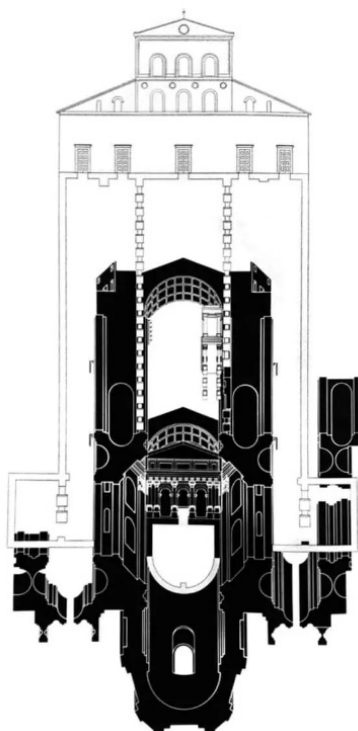
"Besides the already developed use of drawings in our practice, besides the wish to construct a recognisable image of the magazine, I would say that there was another particular motivation, probably the most important one. Since we were talking about buildings of the past spread all over the world, about projects that were produced in the '60s, '20s or the Ancient times, from Rome or Egypt or any other place, applying the same method of representation to every object was a way of making all of them contemporary, to make them all present and productive in this moment of time. If you use authorial drawings (like sketches or perspectives), that drawing immediately sets the project in its specific time and its specific moment, which puts a series of other questions. Our purpose was to have a series of different objects all together on the same table so that they could be compared. We wanted to build an archive of comparable objects, to construct a taxonomy. In order to construct a taxonomy, you have to make a series of diverse objects to be homogenous, you have to use the same method of representation."

Excerpt from the interview with @m_ghidoni

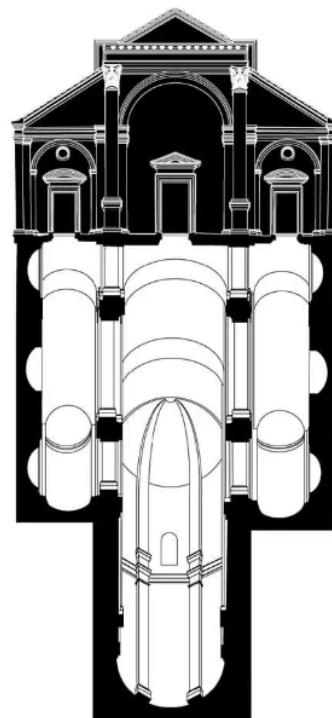


Post by @poiesis.of.space on Instagram (2022)

Description of post
Un musée imaginaire. Temples Ronds
From Durand's "Recueil et parallèle"



Post by @poiesis.of.space on Instagram (2021)



Post by @poiesis.of.space on Instagram (2021)

Description of post

'Abstraction is both the method and the goal. Abstraction is the goal because Bramante's architecture aims to expose a universal manner of organizing space, but also the method, for it is the indifference to style, content and message that allows architectural "language" to address the multiplicity of reality. [...] Space is produced and then immediately dissolved. Reality and illusion are constantly played off against each other, somehow proving each other wrong.'

This fragmented excerpt from San Rocco #11 issue "Happy birthday, Bramante" might be seen as an unintentional mirror (the richest symbol) of the architectural represented reality/imaginarium of San Rocco. In a visual and critical language of its own, abrupt, abstract, San Rocco encloses architecture in a series of self-standing metasigns.

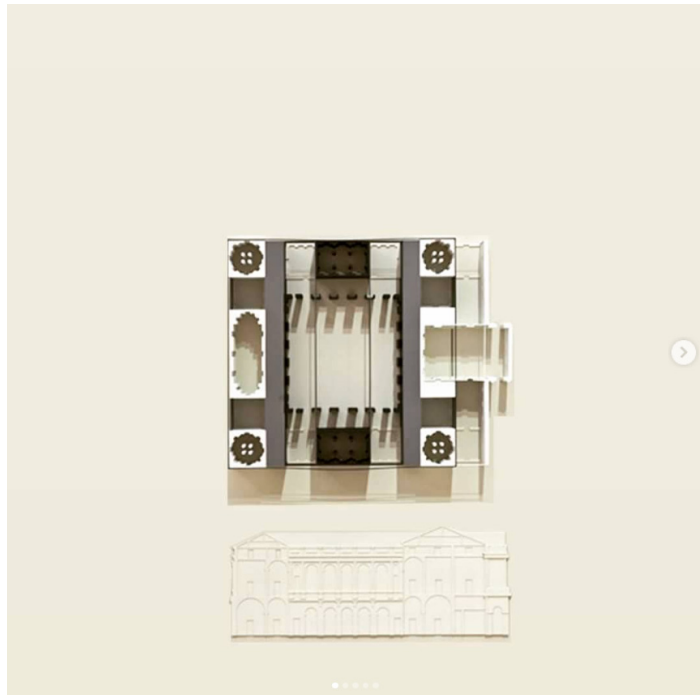
The drawing represents San Pietro at the time of Bramante's death

Description of post

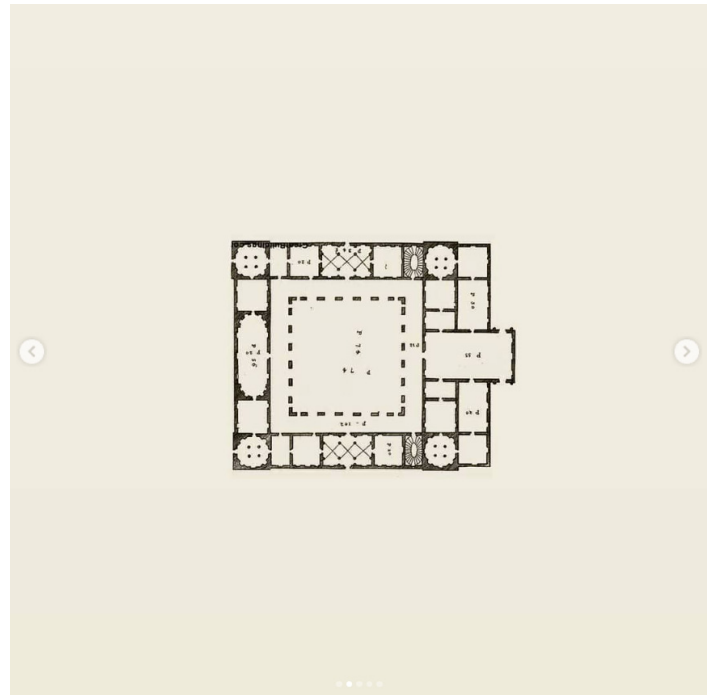
'Santa Maria Annunziata in Roccaverano: The Misinterpretation of a Project by Bramante' in San Rocco "Mistakes" issue

Drawing by Michele Marchetti

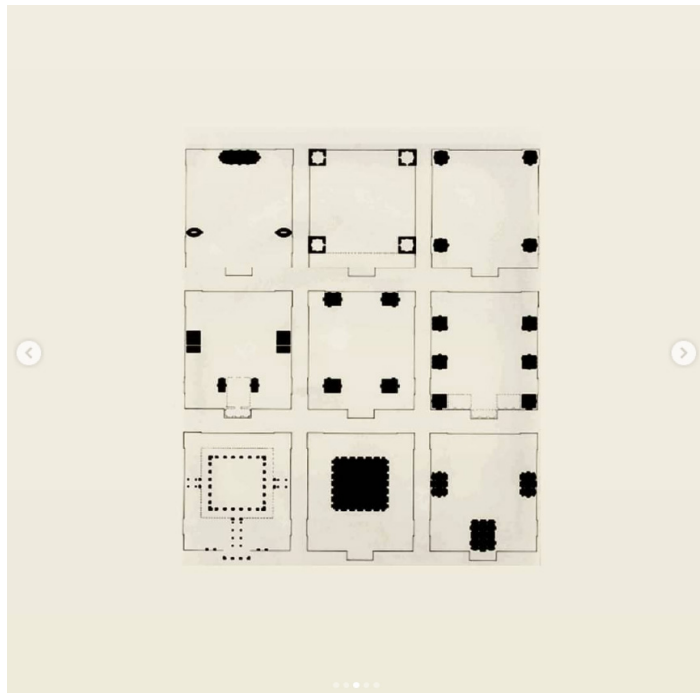
Space gone abstract in representation. At times, the process of drawing can be used for encryption, making the object hide its spatial signifier, while intensifying the visual and mental relationship with the sign. It is a continuous construction, deconstruction, reconstruction, with physical and mental matter.



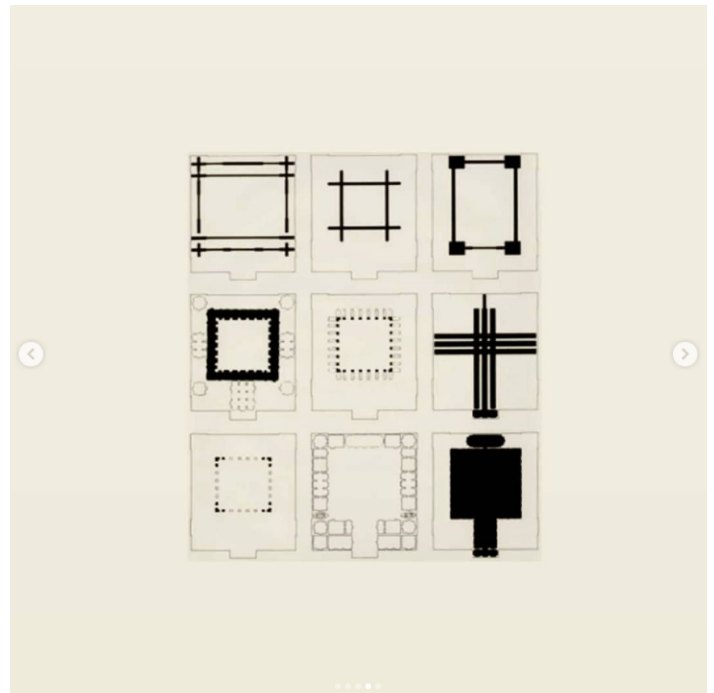
Post by @poiesis.of.space on Instagram (2021)



Post by @poiesis.of.space on Instagram (2021)



Post by @poiesis.of.space on Instagram (2021)

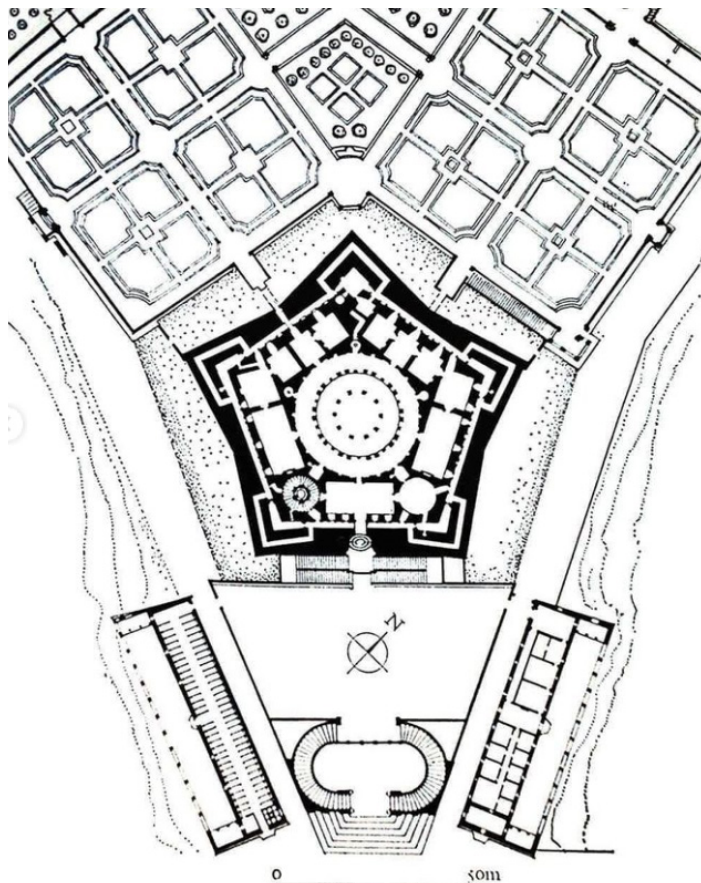


Post by @poiesis.of.space on Instagram (2021)

Description of post

According to Manfredo Tafuri, a longtime associate of Eisenman, “Palladio’s *ars combinatoria* criticizes the concept of the type and presents itself as an open structure, a logical concatenation of experiments on the aggregation of spaces, on the syntax of structures, and on the composition of pivotal elements, made possible thanks to grammatical purification. For those who love traditional historiographic definitions, we can say that Palladio in this way barred access to architectural Mannerism in the Veneto region, demonstrating at the same time that the philological use of Latin grammar does not thwart open-minded experimentalism in the least.”

1. Eisenman_Palladio Virtuel_Palazzo Thiene
2. Plan of Palazzo Thiene
- 3, 4. Spatial Study for Palazzo Thiene

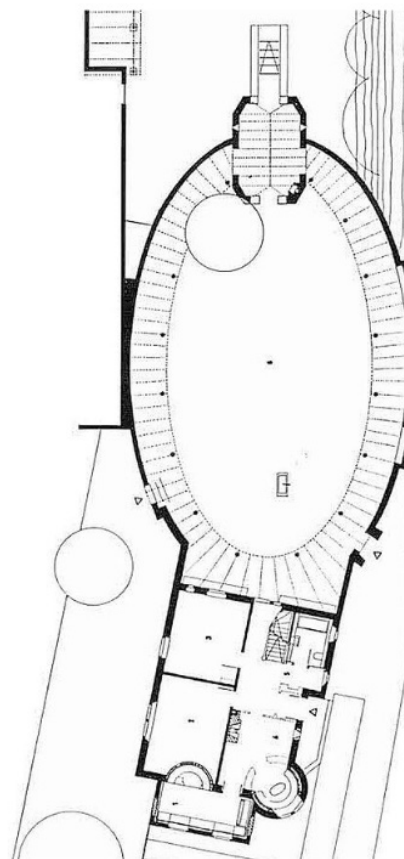


Post by @poiesis.of.space on Instagram (2021)

Description of post

The Farnese Villa in Caprarola was finally completed at the end of the 17th century. The following century witnessed architects and engravers attempt to create the best possible visual representation of the building. This represented a collective effort to shape the building's image for all of Europe, because the palazzo in Caprarola is a remote building, inaccessible to most. Above all, it is a building whose exterior discloses nothing of its interior, thereby presenting itself as an enigma generated by its own geometric solutions.

From Valter Scelsi's (@opusmetrico) super article "Collodi, Vignola and the nightmares of Italian children". SAN ROCCO "Scary Architects" issue



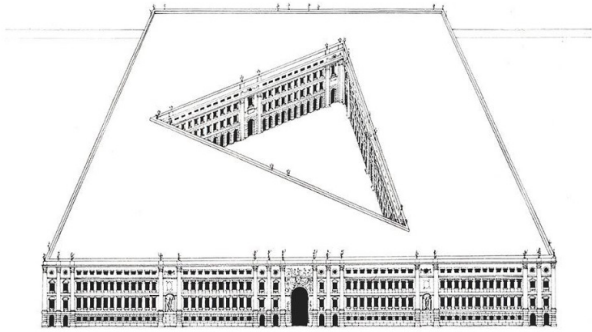
Post by @aseriesofrooms on Instagram (2022)

Description of post

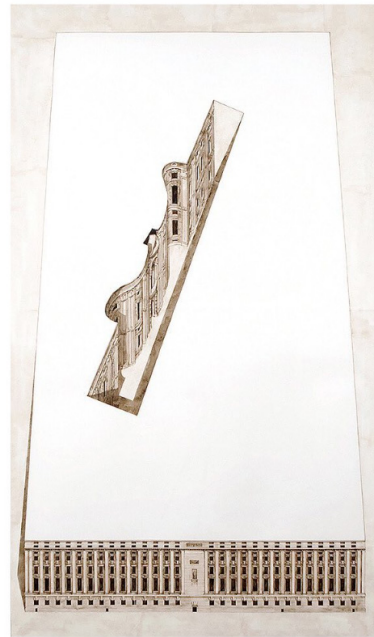
Heinz Bienefeld, Josef Stein House, 1976-77

"There are two essential aspects to be borne in mind in architecture in my opinion. One is the choice of correct proportions; the other is the material used. More specifically, the effect of the wall surface on the retina. The mechanics of perception are very complex. We do not focus attention on individual factors and then join them together to form an overall image, but rather perception consists of the general effect of the object on the one hand, and of light, the surroundings, and the observers view point on the other. Each separate component affects the others and determines the effect they produce." (On the Relationship between Surfaces and Spaces, Heinz Bienefeld)

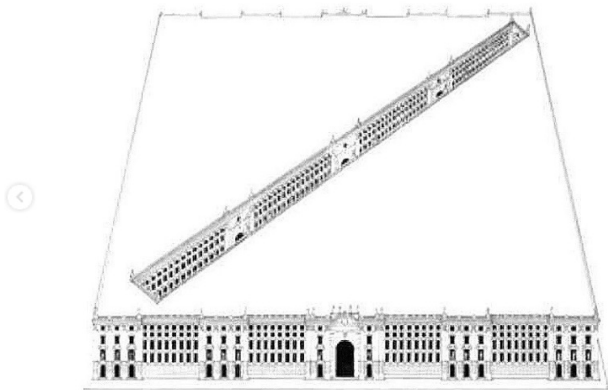
"Bienefeld had two groups of clients: the church and couples. Towards the end of his life, the church officials' impatience with him grew due to his meticulous and slow way of working, while his private clients exchanged their experiences with "their architect" in psychological preparation for the test of endurance that the typical four years of design and construction of a house by Heinz Bienefeld would require of them. Seen from the vantage point of the 21st century, the intensity and time that Heinz Bienefeld devoted to each building, each wall, each roof, each door and each window would appear to most architects to be at best sheer madness, and at worst utter commercial and professional suicide." (Wilfried Wang, on A+U 19:09 Heinz Bienefeld – Drawing Collection)



Post by @aseriesofrooms on Instagram (2023)



Post by @aseriesofrooms on Instagram (2023)



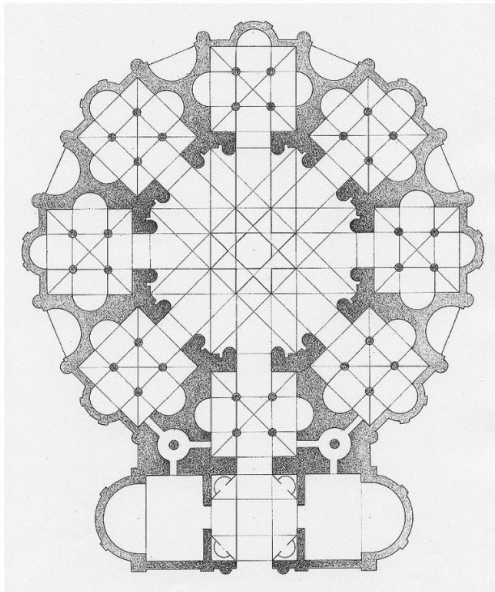
Post by @aseriesofrooms on Instagram (2023)

Description of post

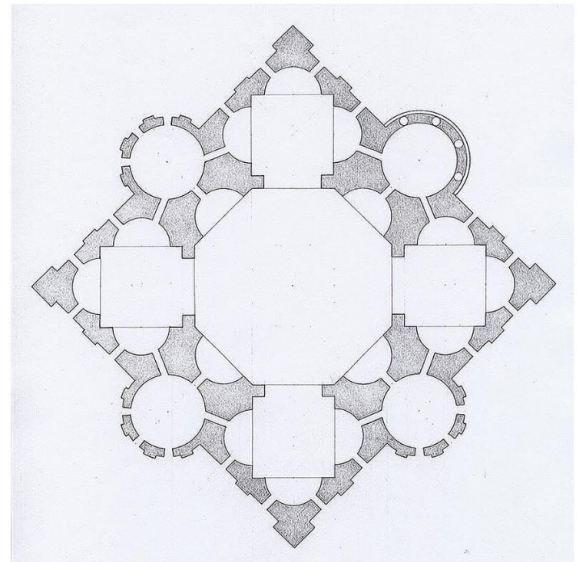
Pablo Bronstein, Large Buildings with Courtyards, 2005-2008

Pablo Bronstein's works subvert ideas about heritage and conservatism. His drawings look back to architectural representations of centuries past and transforms the designs depicted to make their viewers reach a "kind of subtle realization that something might not be entirely right with the object".

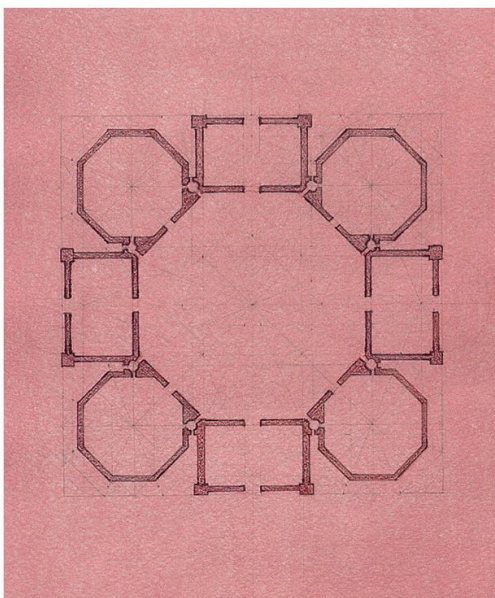
In the drawings seen here, large monolithic building blocks in a neo-classical style are punctured with strangely shaped courtyards that offer a dissonance with what we have come to expect from this kind of architecture. This apparent transgression is only visible to us because of the chosen point of view, an aerial perspective.



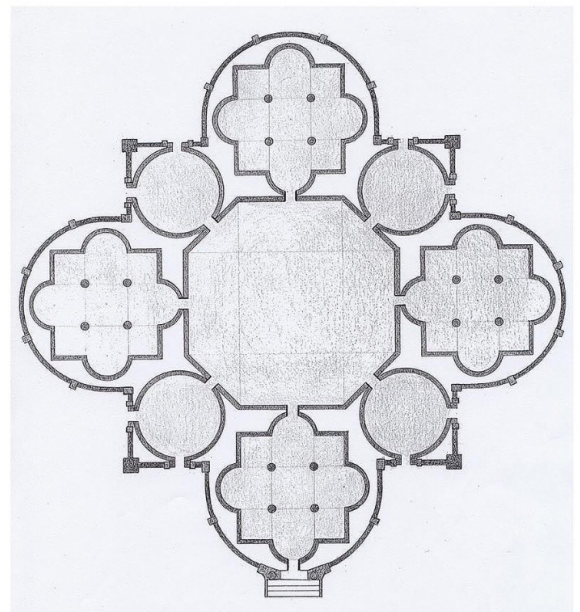
Post by @aseriesofrooms on Instagram (2022)



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Description of post

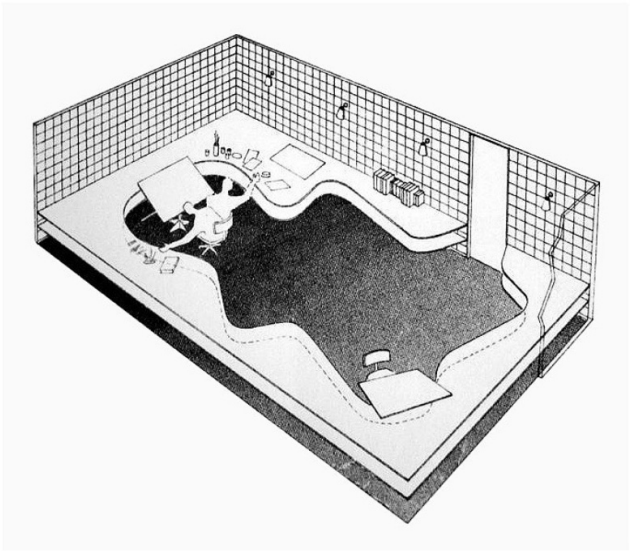
Mark A. Reynolds, *The Octagon in Leonardo's Drawings*, 2003

Mark A. Reynolds is an artist and geometer whose work explores “interpretations of traditional principles found in Euclidean and philosophical geometry”.

In 2003, he temporarily moved to Tuscany to research Leonardo da Vinci's use of the octagon in his drawings and architectural projects. The number eight was regarded in medieval times as the representation between cosmic balance and eternal life. Reynolds and other historians that have preceded him, however, argue that Leonardo's use of the eight-sided polygon probably refers to the variety of spatial possibilities around a central design and its structural stability.

Reynolds studied around 120 drawings, from floor plans to incomplete drafts. Of those rough sketches that Leonardo would draw without any particular use in mind, Reynolds selected a few and studied them further, trying to imagine the intentions behind them and the spaces he had envisioned.

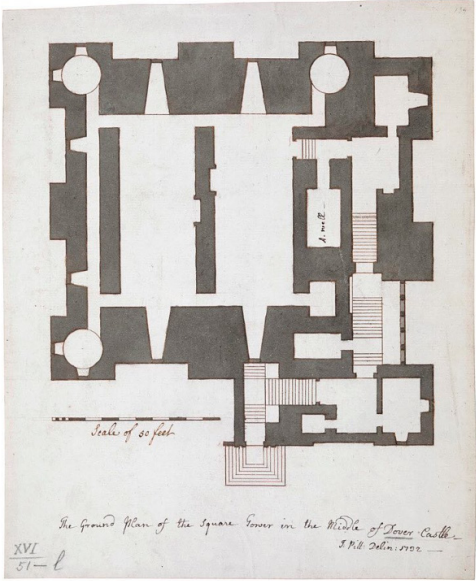
Jan Yke van den Bogert



Post by @aseriesofrooms on Instagram (2021)

Description of post

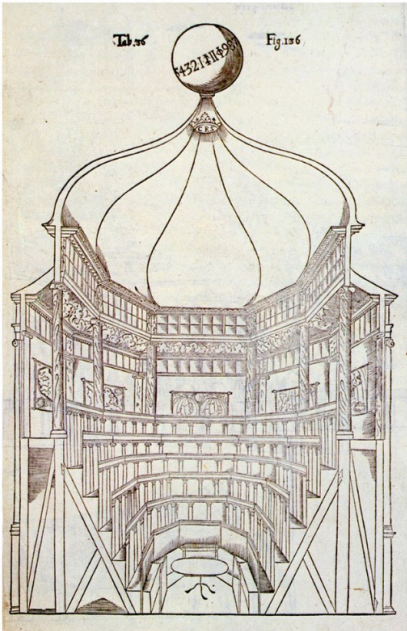
John Pitt, Ground Plan of the Square Tower in the Middle of Dover Castle, 1732



Post by @aseriesofrooms on Instagram (2020)

Description of post

John Pitt, Ground Plan of the Square Tower in the Middle of Dover Castle, 1732

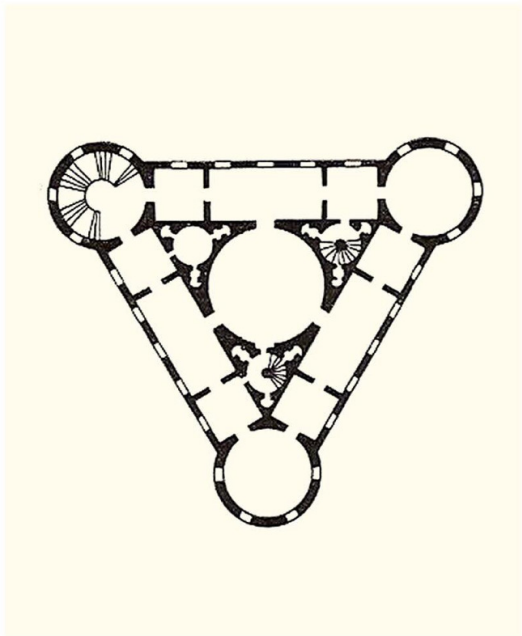


Post by @aseriesofrooms on Instagram (2020)

Description of post

Olof Rudbeck the Elder, The Anatomical Theatre in Gustavianum, 1679

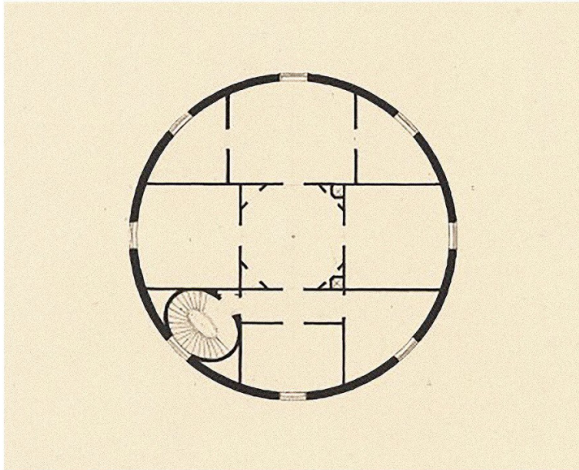
Illustration from “Atland eller Manheim (Atlantica)”



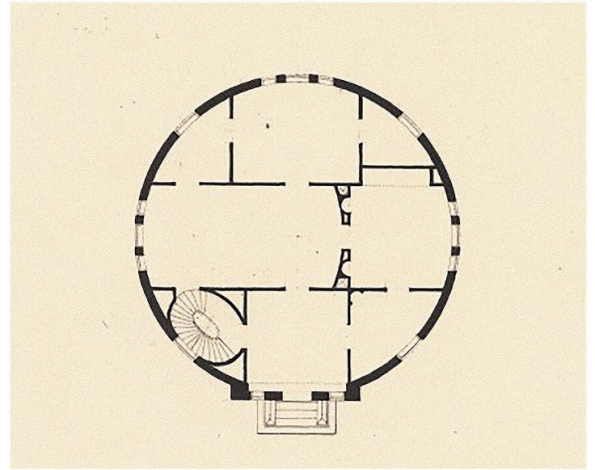
Post by @aseriesofrooms on Instagram (2018)

Description of post

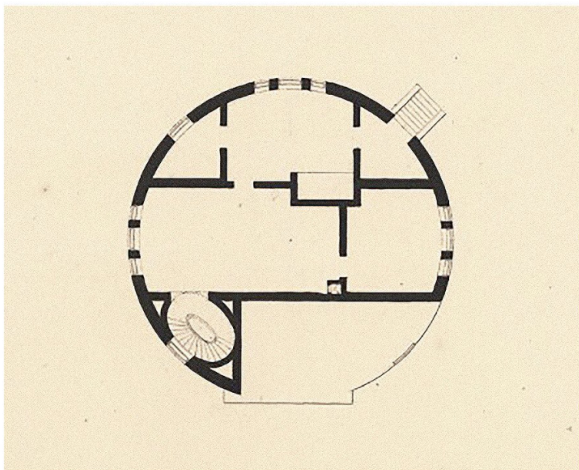
Marie-Joseph Peyre, Plan du bâtiment qui contendroit les Académies, published in Oeuvres d'architecture, 1765



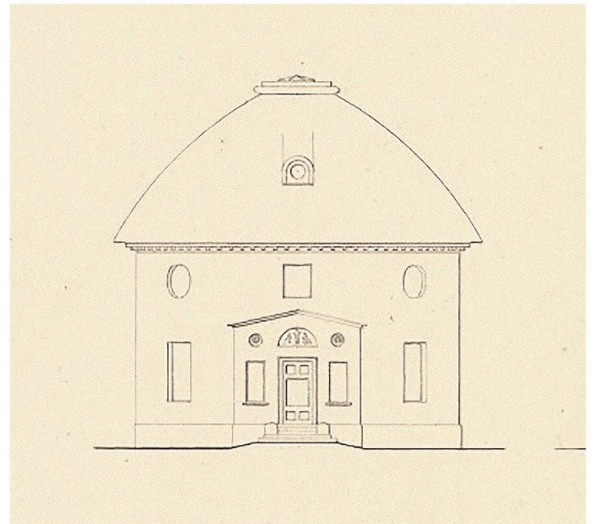
Post by @aseriesofrooms on Instagram (2020)



Post by @aseriesofrooms on Instagram (2020)

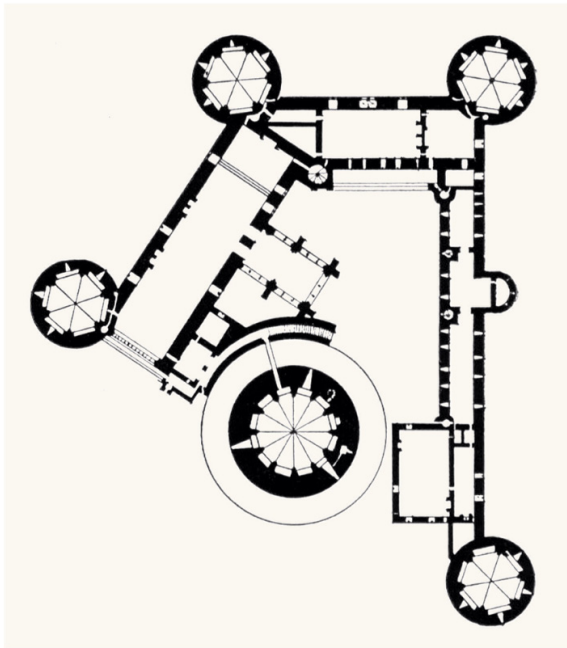


Post by @aseriesofrooms on Instagram (2020)

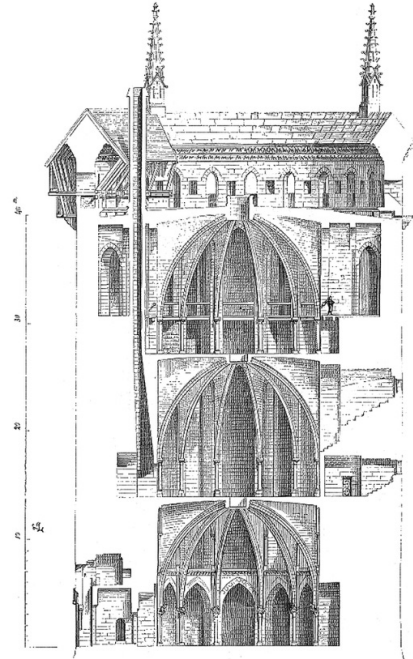


Post by @aseriesofrooms on Instagram (2020)

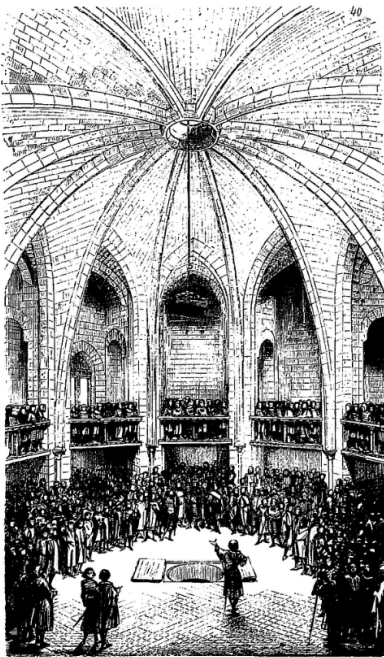
Description of post
C. F. Hansen, Plan for a Rural House, 1800



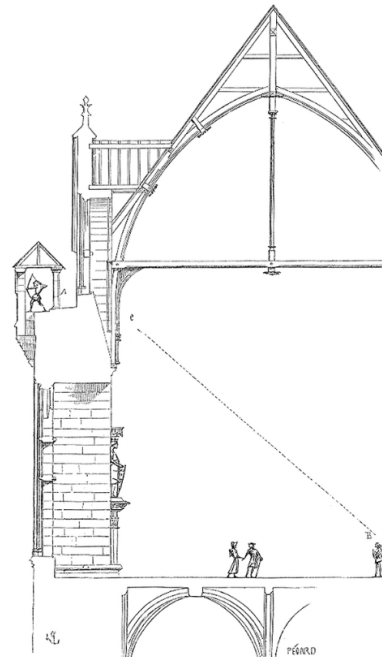
Post by @aseriesofrooms on Instagram (2018)



Post by @aseriesofrooms on Instagram (2018)



Post by @aseriesofrooms on Instagram (2018)



Post by @aseriesofrooms on Instagram (2018)

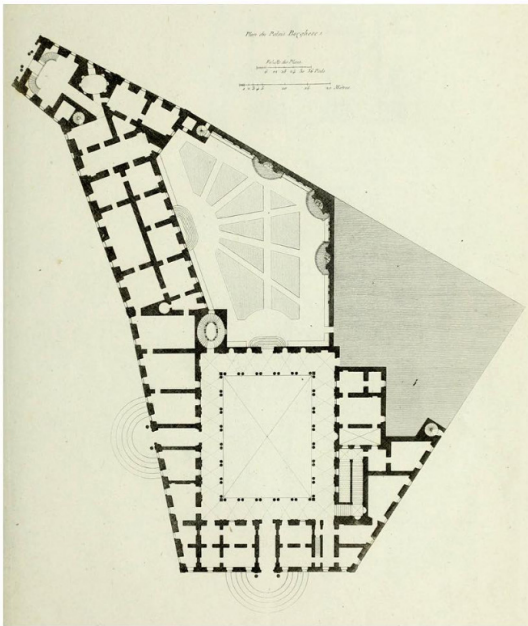
Description of post

Château de Coucy, 1220s

Built in the 1220s by Enguerrand III, Lord of Coucy, the castle rapidly became an architectural landmark for the size of its towers, far larger than anything that was being built at the time.

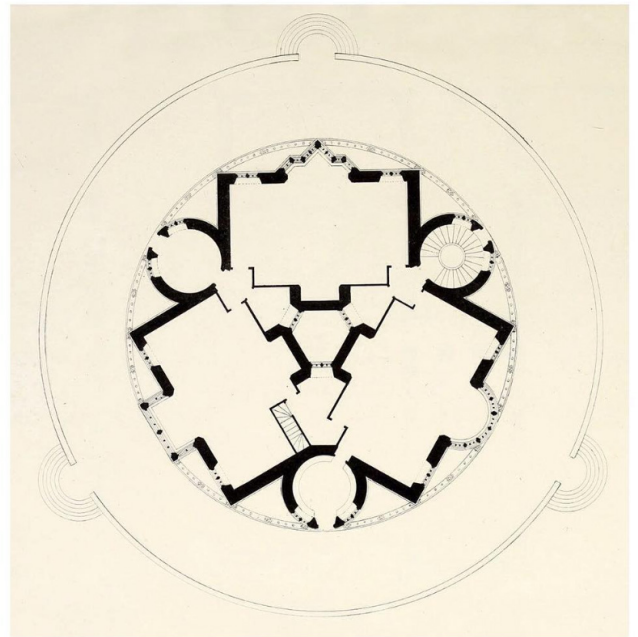
The drawings of the renovation of the castle, which Eugène Viollet-le-Duc directed in the 19th century, show an architecture of grand, carefully detailed rooms in contraposition with the narrow spaces projected to defend and protect the castle from external attack.

The castle was occupied by the German army during World War I and destroyed in 1917.



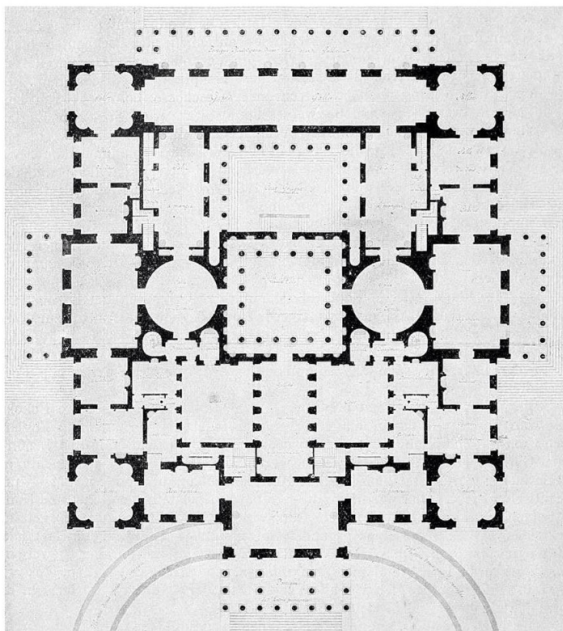
Post by @aseriesofrooms on Instagram (2018)

Description of post
Floorplan of the Palazzo Borghese in Rome



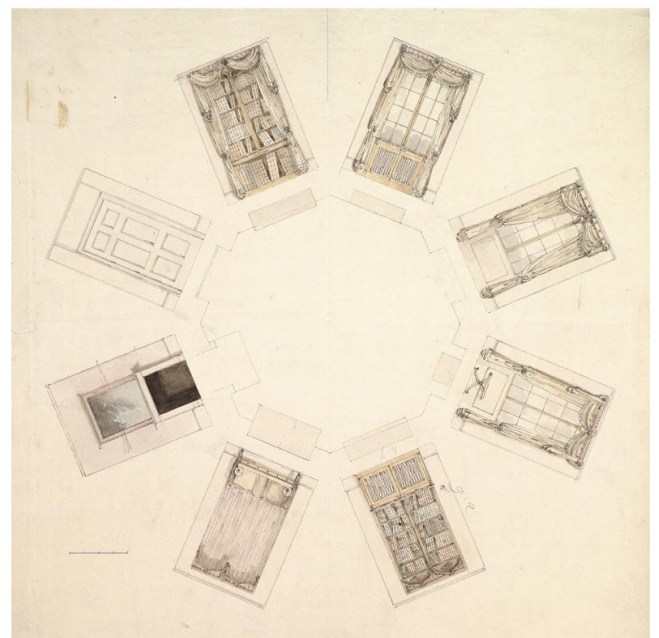
Post by @aseriesofrooms on Instagram (2018)

Description of post
John Thorpe, Plan of a House



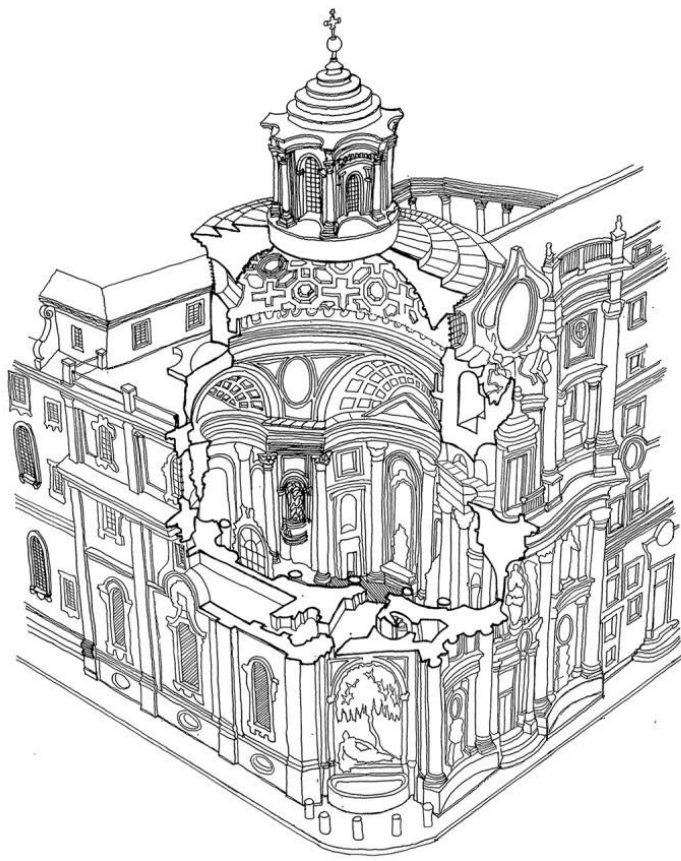
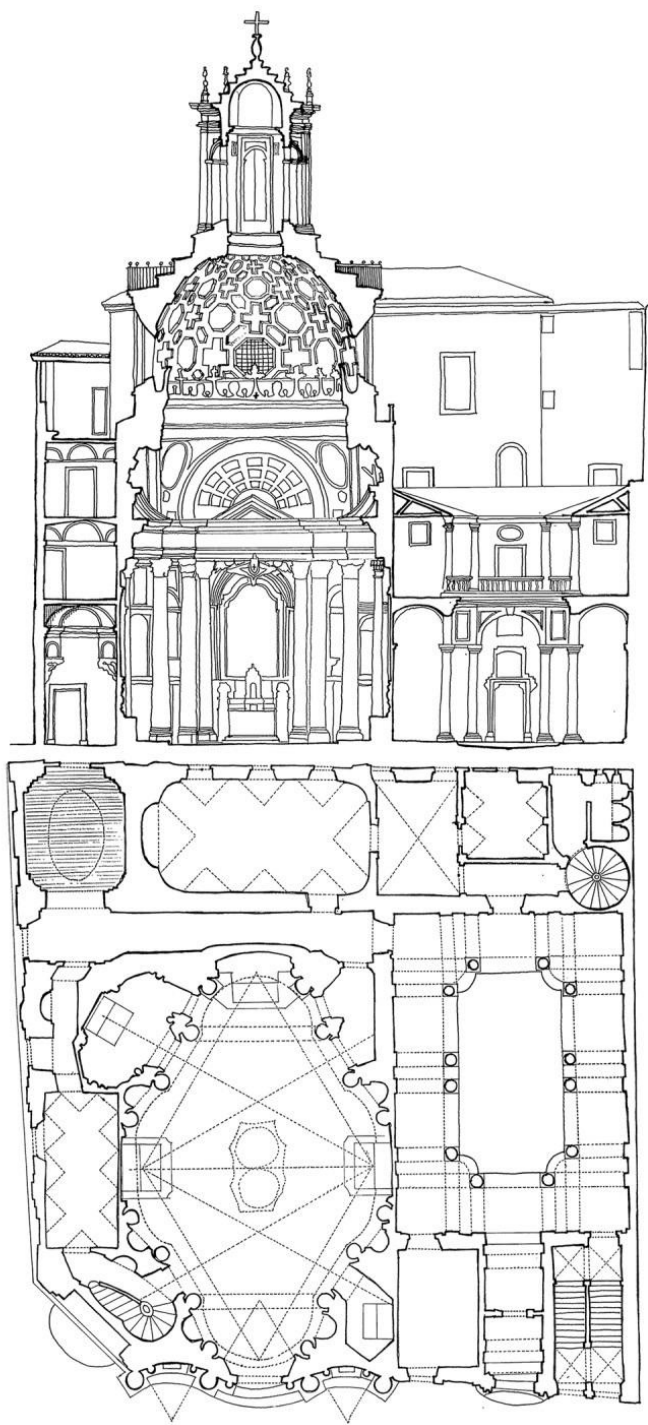
Post by @aseriesofrooms on Instagram (2017)

Description of post
Unknown author, Design for a Country House, 1779



Post by @aseriesofrooms on Instagram (2017)

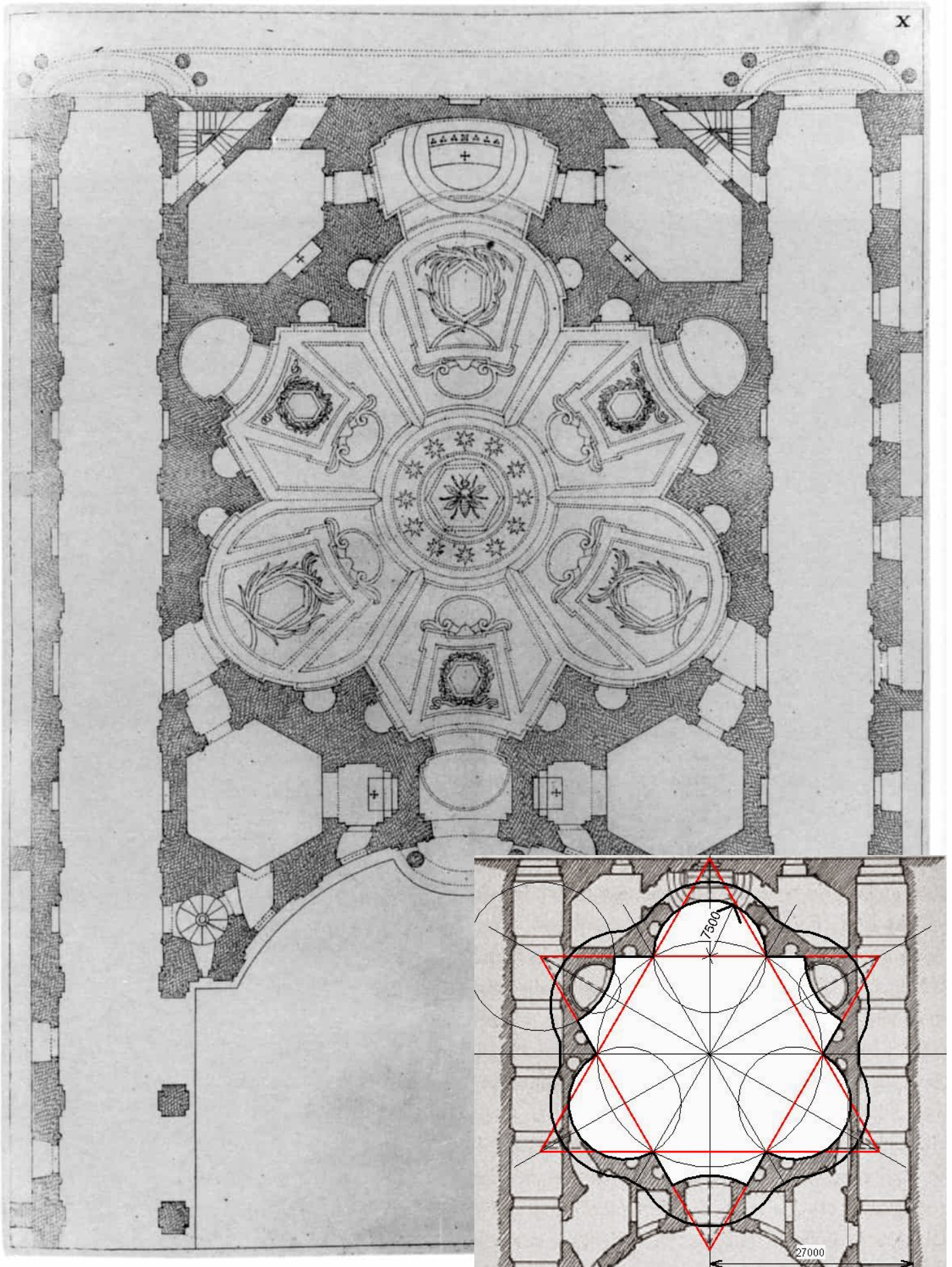
Description of post
Octagonal Room with Sectional Views, c. 1850, unknown author



San Carlo alle Quattro Fontane, Borromini 1638-1641 (2017)

Description of post

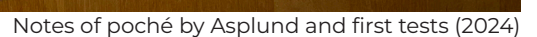
Drawings, cut axonometrie and picture of San Carlo alle Quattro Fontane by Borromini, built between 1638 and 1641.

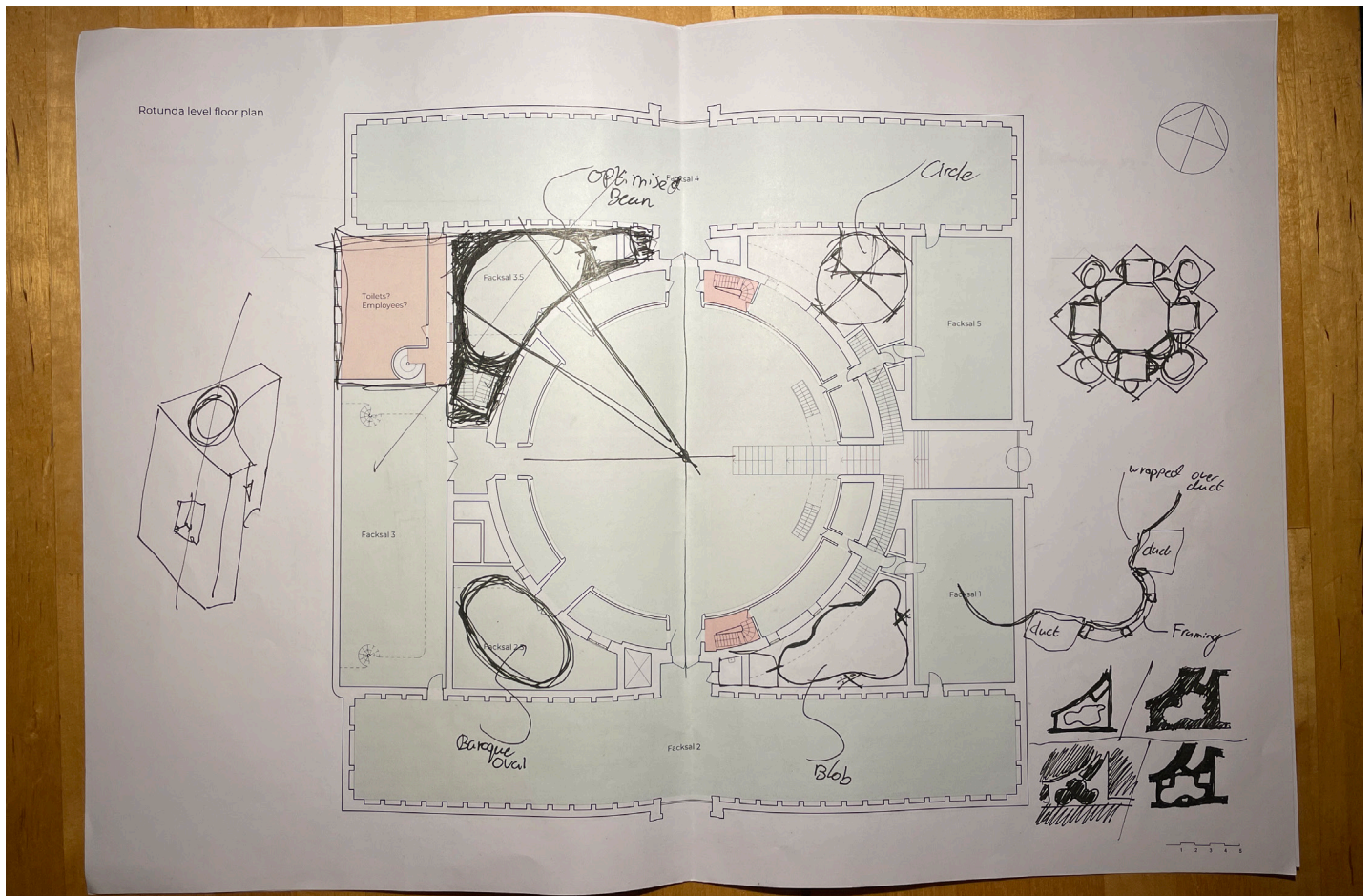


Sant'Ivo alla Sapienza, Borrominni 1641-1660 (2017)

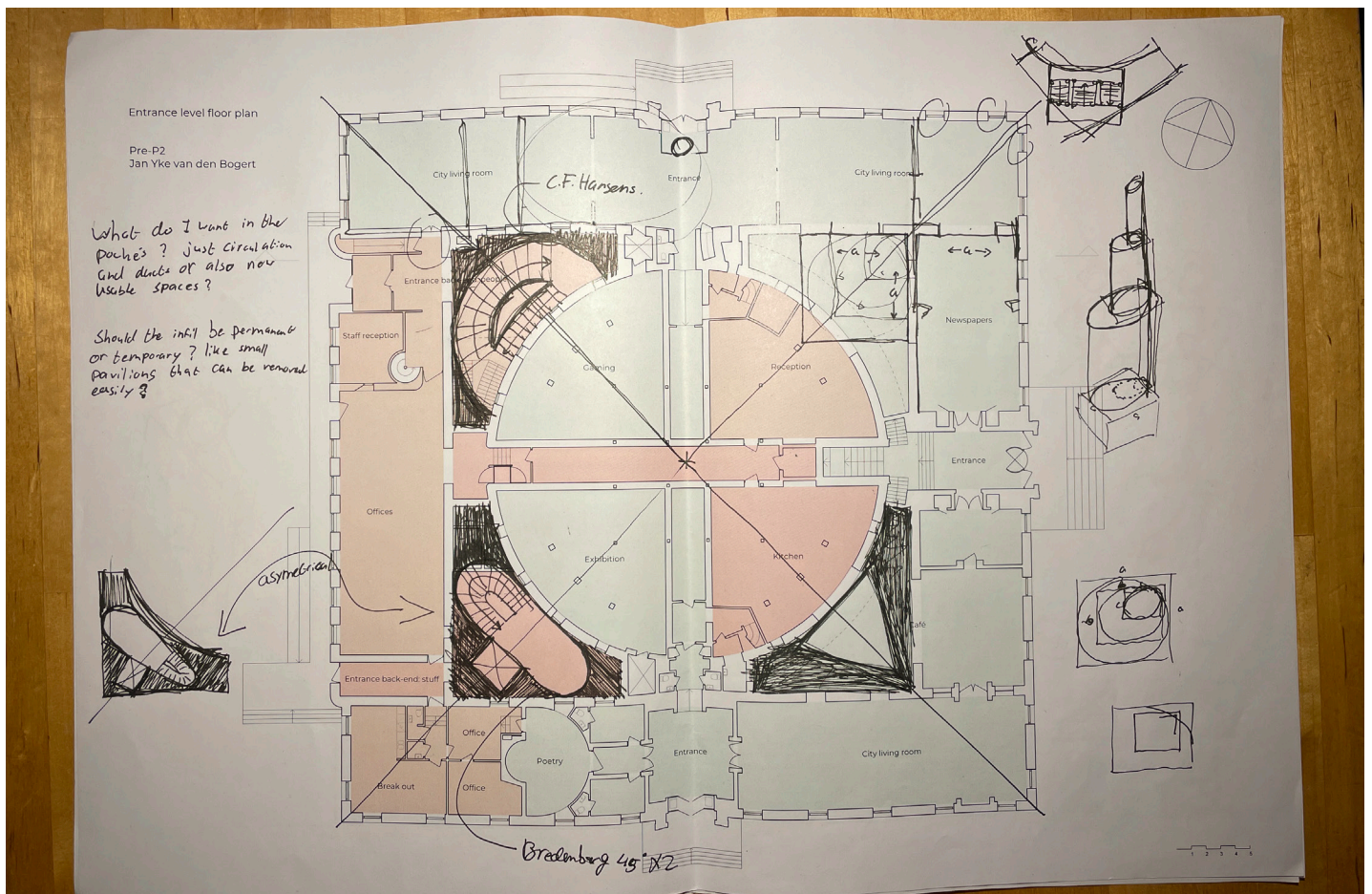
The following pages contain these poché studies. Trying to fit in circles, pentagons, hexagons, octagons, ovals, kidneys and Aalto vases. In the end my favourites were the two half circles with the circular stair in the poché and the pentagon.

What was in the back of my mind whilst testing these pochés was also how they could function. I feel that the two pochés on the left are to be used as extensions of the reading rooms whilst the two on the right can be faces to the back of house and house more circulation. The shapes created can cater to these functions.

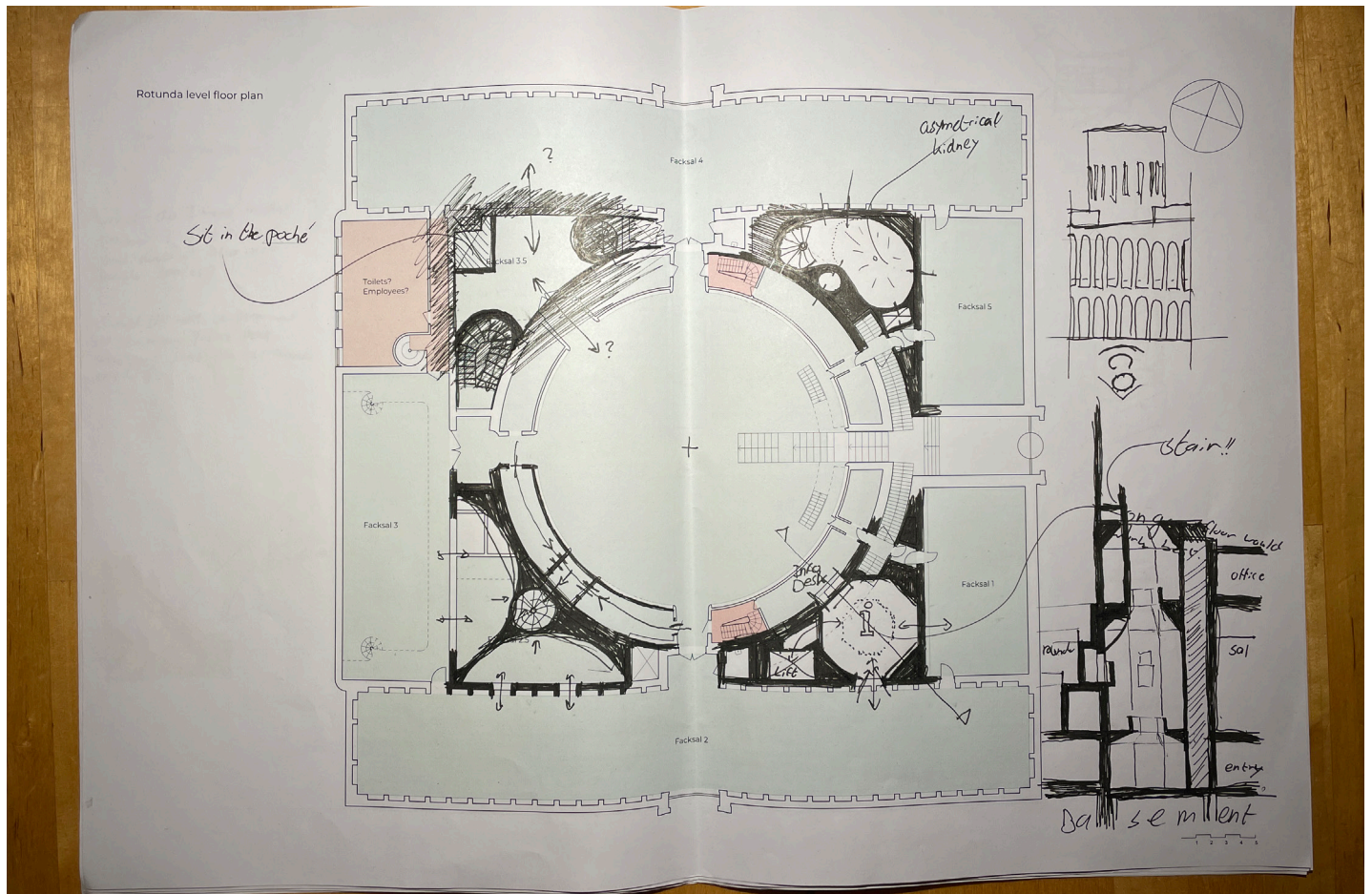




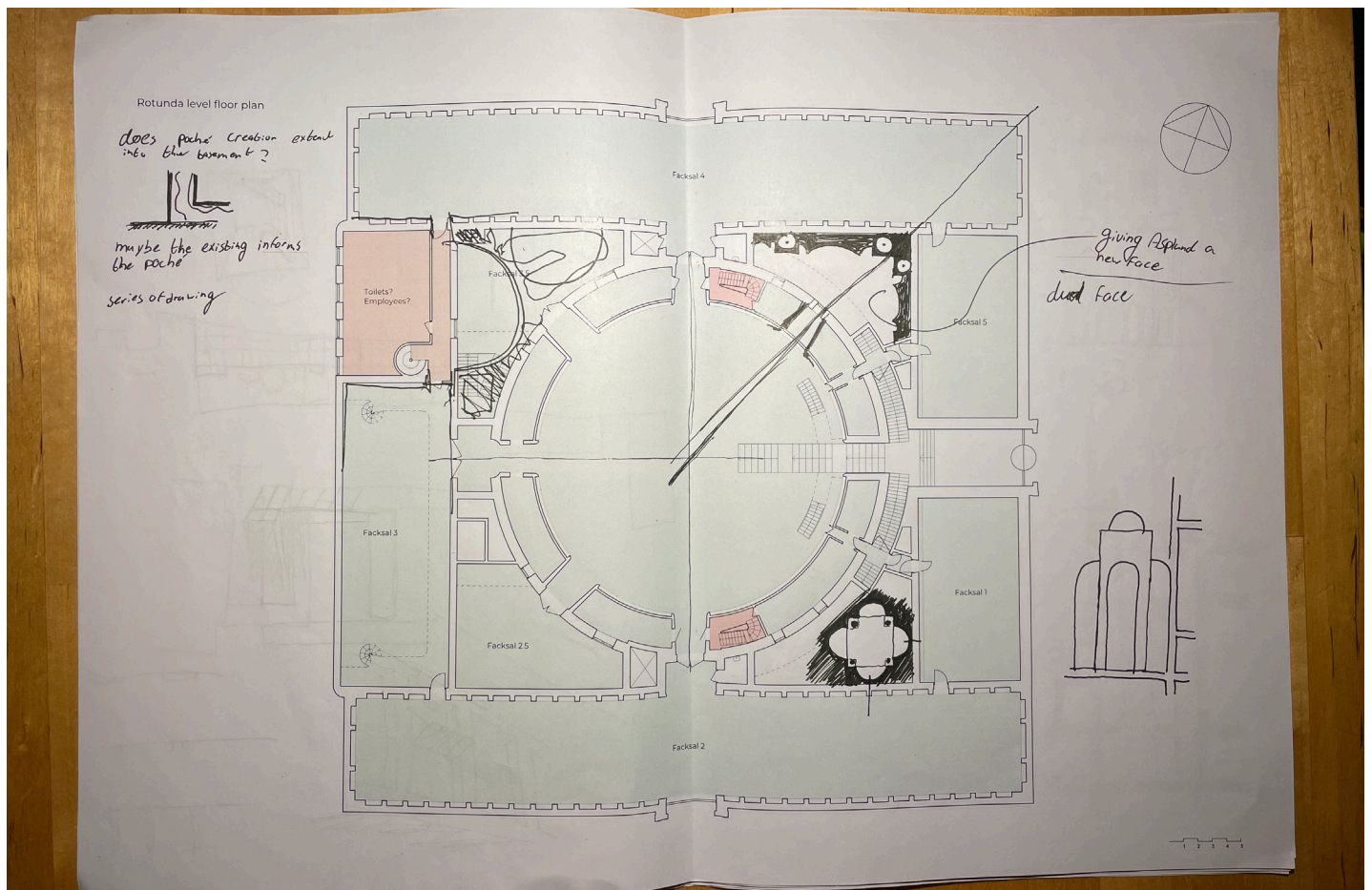
Second trials, also trying black and whites (2024)



Third trials (2024)



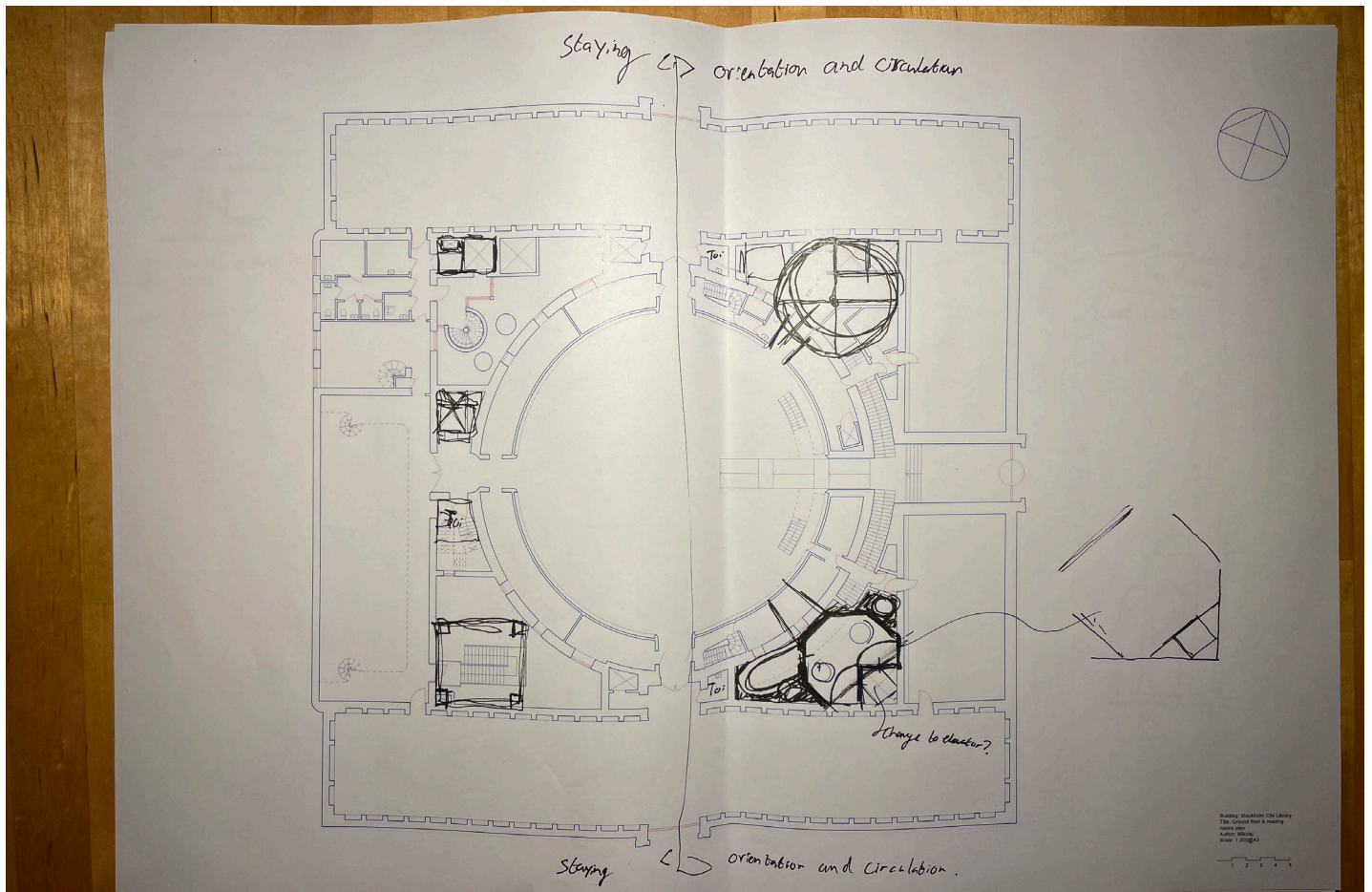
Fourth trials, with these I was the happiest (2024)



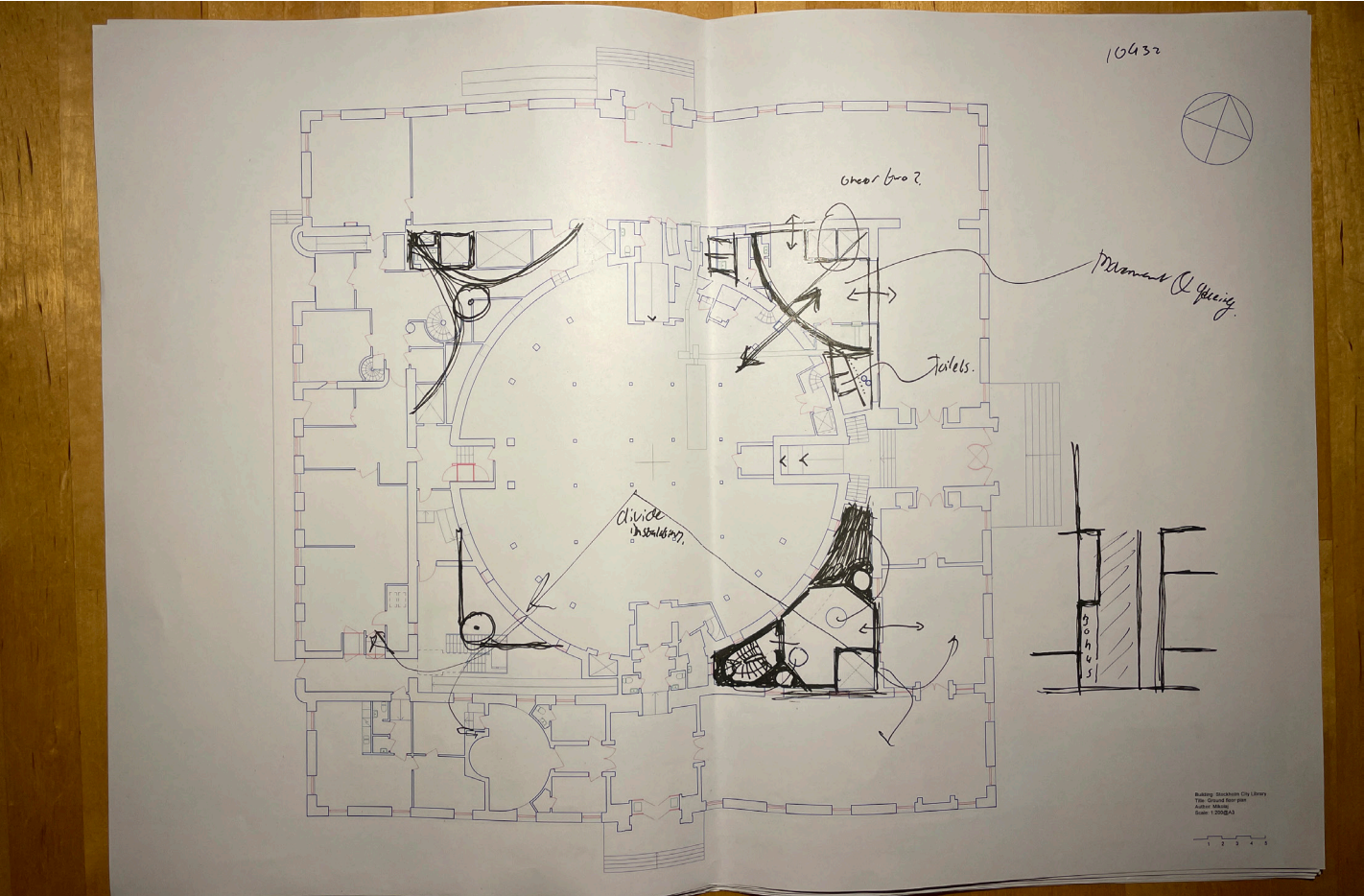
Fifth, less succesful trials (2024)

Poché with existing infrastructure

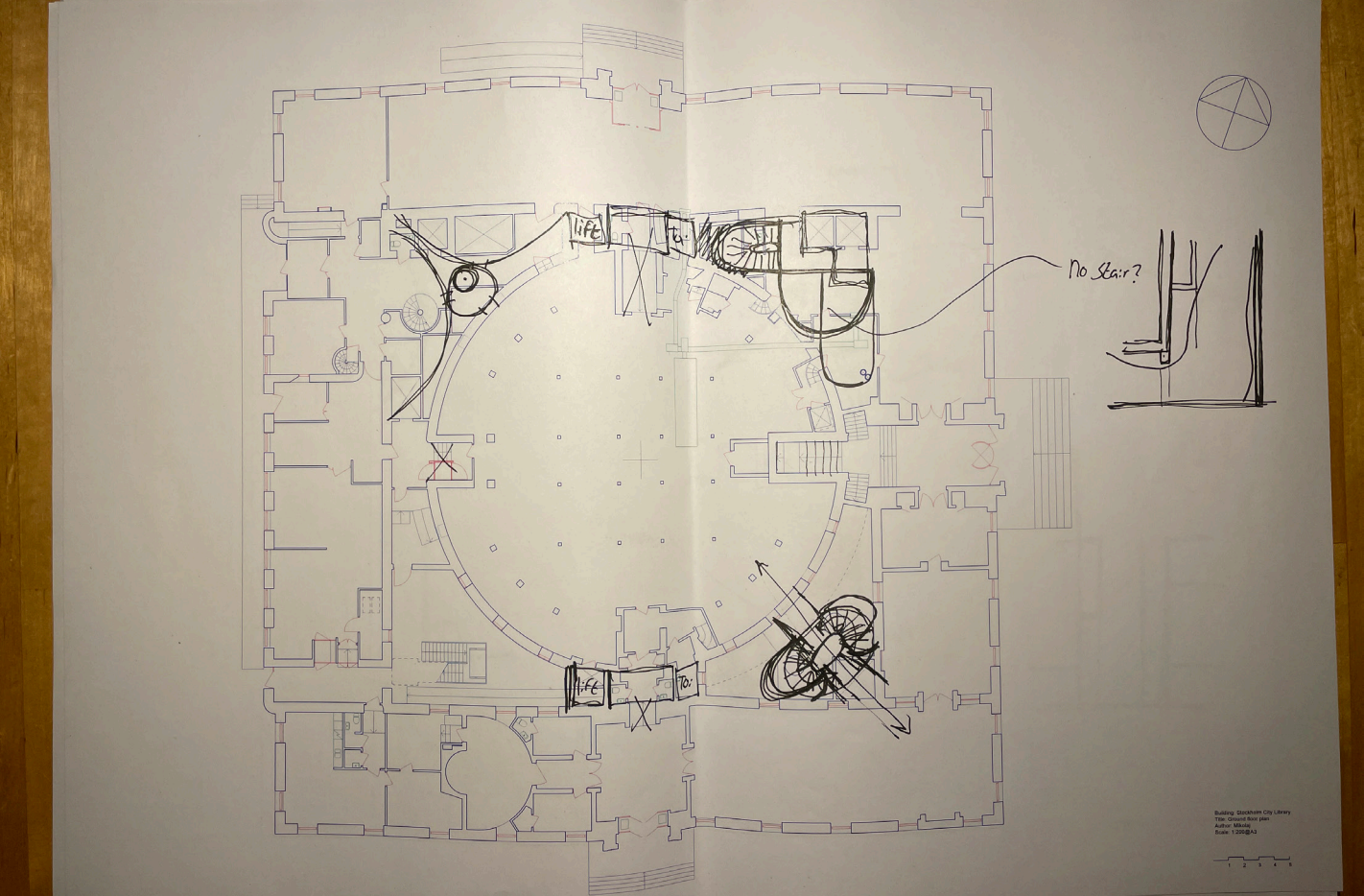
During the last tutoring before P2, Daniel pointed out that the proposals I made all came from an empty poché. It might be a better strategy to try to maintain some elements as they are still quite useful to the functionality of the building and don't cost money to keep.



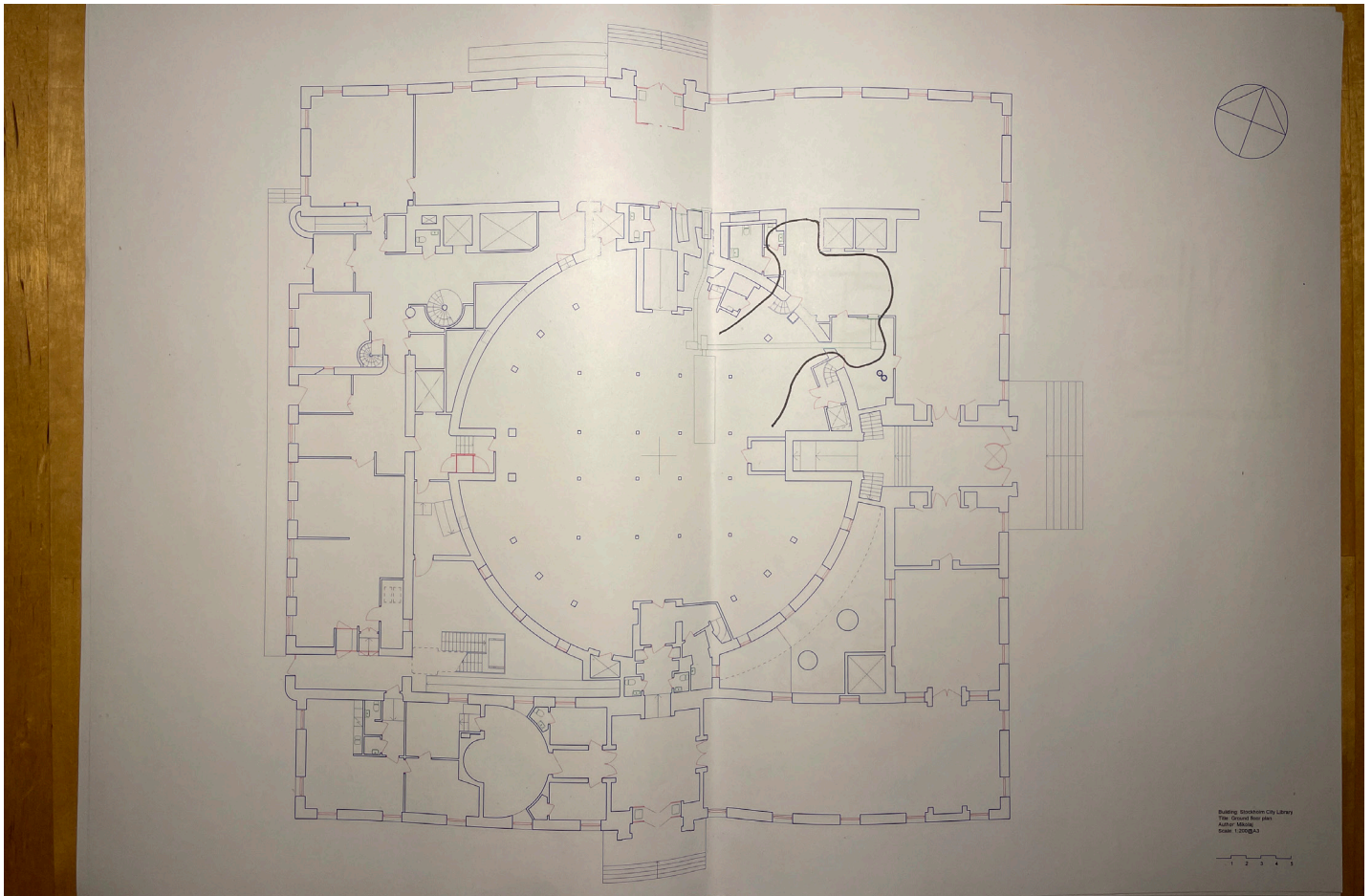
Trials with existing infrastructure (2024)



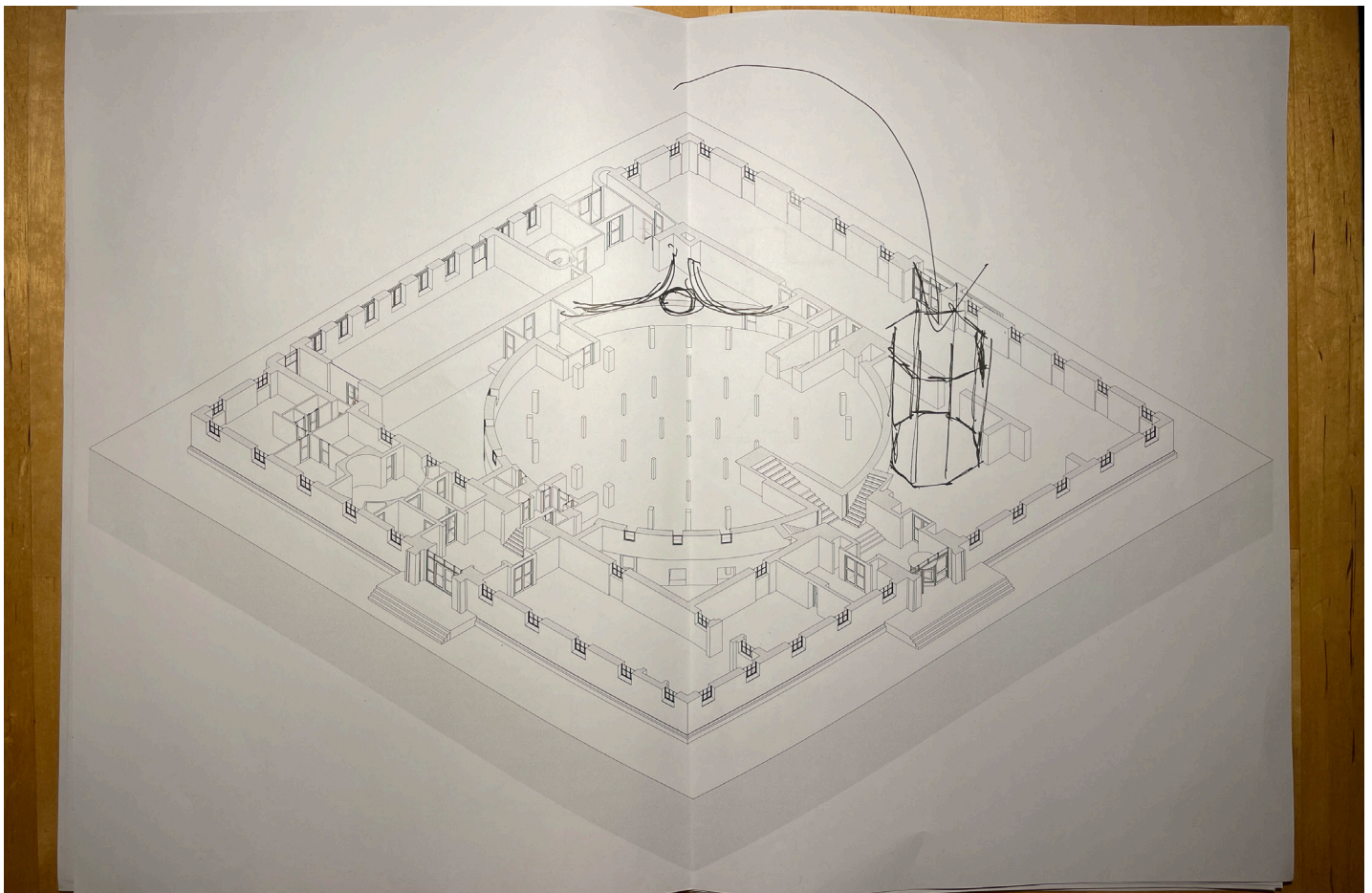
Trials with existing infrastructure (2024)



Trials with existing infrastructure (2024)



Trials with existing infrastructure (2024)



Test for P2 to visualise the poché infill (2024)

15. P2

Notes from feedback P2

Dan: wrote down some stuff: Inaudible Step back, I want to understand what your attitude to the making of poche (figure and ground) is.

You show spaces (semi circular)
How do i read this plan, are these new figures or a result of the needs of the building

JY: inbetween recognisable but I try to use the shapes as they are used by the building

Dan: is all this space full of stuff?

JY: dia met ducts, schachten gaan heen en weer

Dan: real purpose: one way the diagram propose a reorder of poche,

Other thing

Two lift, cost money, dont want to, keep ducts, try and shape the space I can engage with, Poche as scenography, all spaces adapt to given for

Do i read the poche as new primary figures or as new scenography?

Squeese spaces in that result in geography

JY: bit of both

Dan, how much cognisence do you take of the things that are there?

Important to undersand for future directors

Jur, matter of how formal things have to be
Can you have more variety

Similar investigation for electie.
Poche started as using lefrover space, pragmatism.
If it was formalized, it had a pragmatic approach

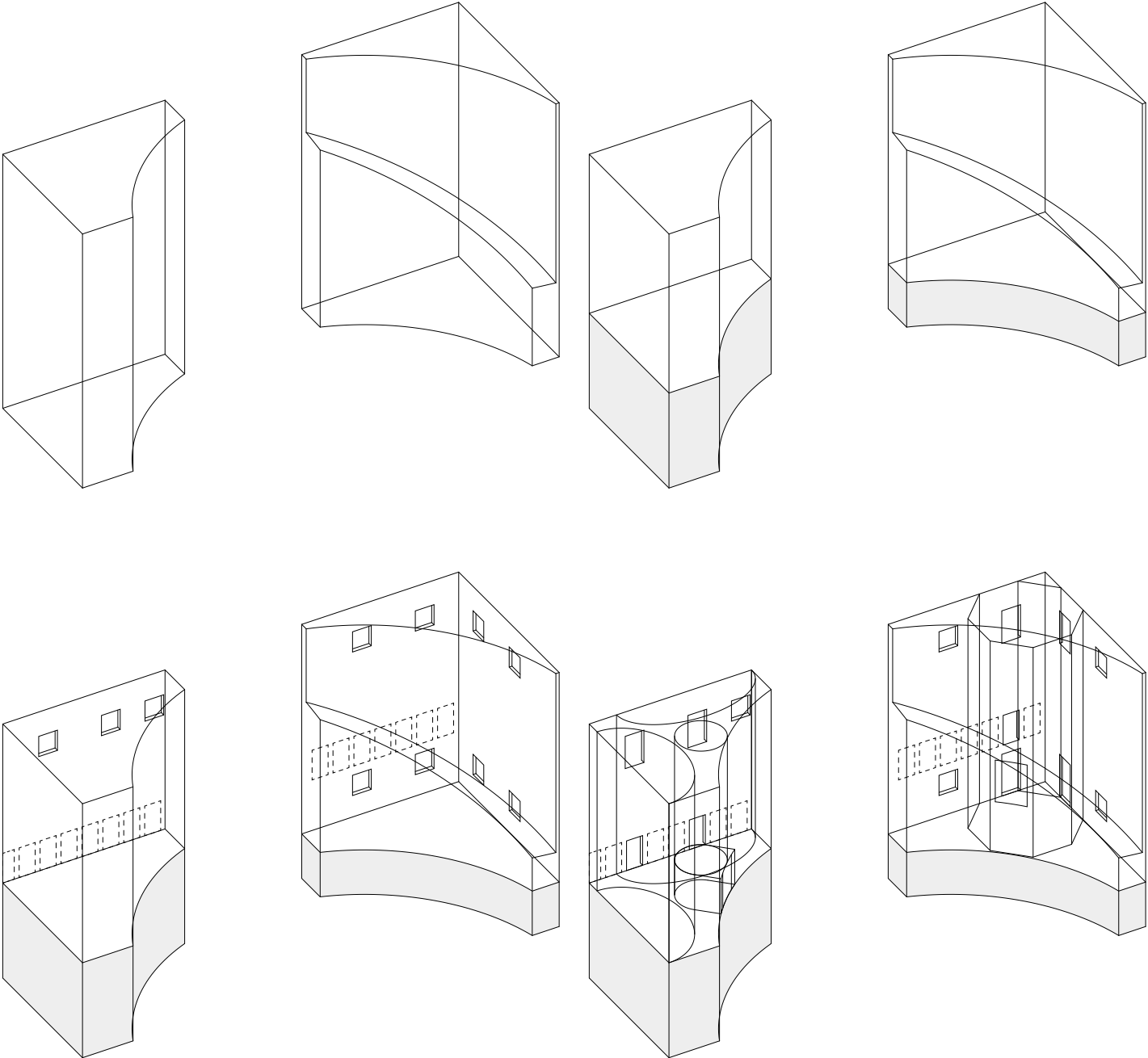
Dan: fascinating project,
Would be better if you said "how little can I change"
Take the oppotunity that I find
You might see it as all ferm thin stuff, treat it like that, look at the basement and carve space off
Opportunistisch plan, dat waardigheid geeft, beter dan alles wegdoen en opnieuw invullen

Looking for the oportunities

Reflection on P2

-Step away from trying to make a shape fit in the poché. Before going into P2 I already doubted this approach. The fact that this is an academic project and i want to make 'pretty pictures' made me go this way. Normally I would always approach such a project from practicality first. How can the most be kept is always the starting point.

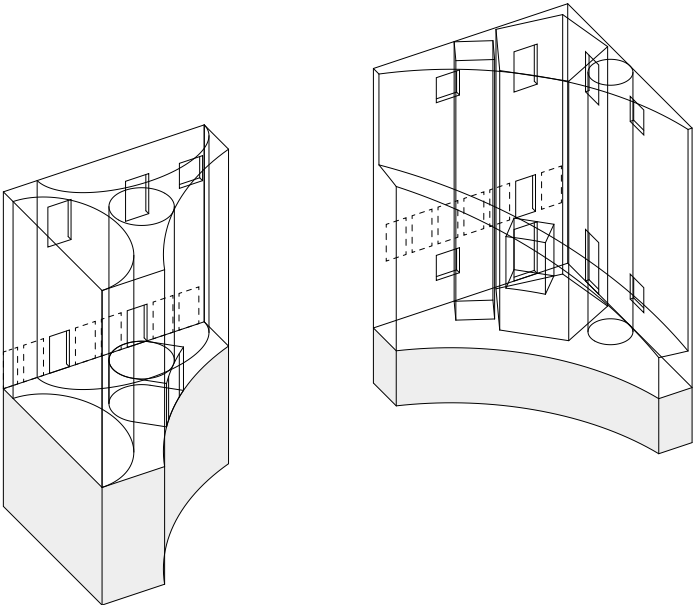
After P2 I want to explore this approach further. Also get a better of the architecture of Asplund which I am reacting to.



Proces of infill in poché

Works okay.

Maybe a bit too abstract, can be more factual.

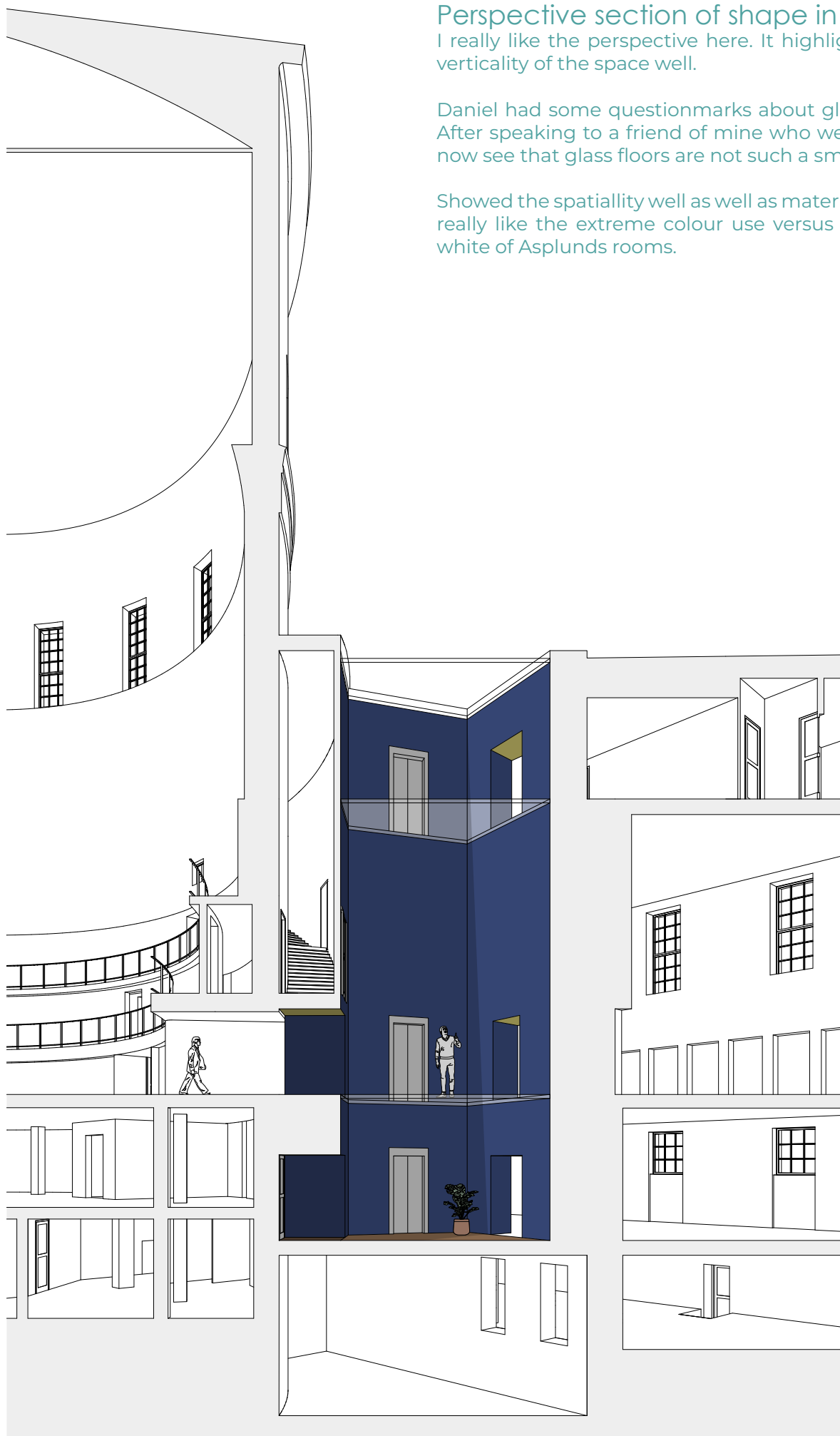


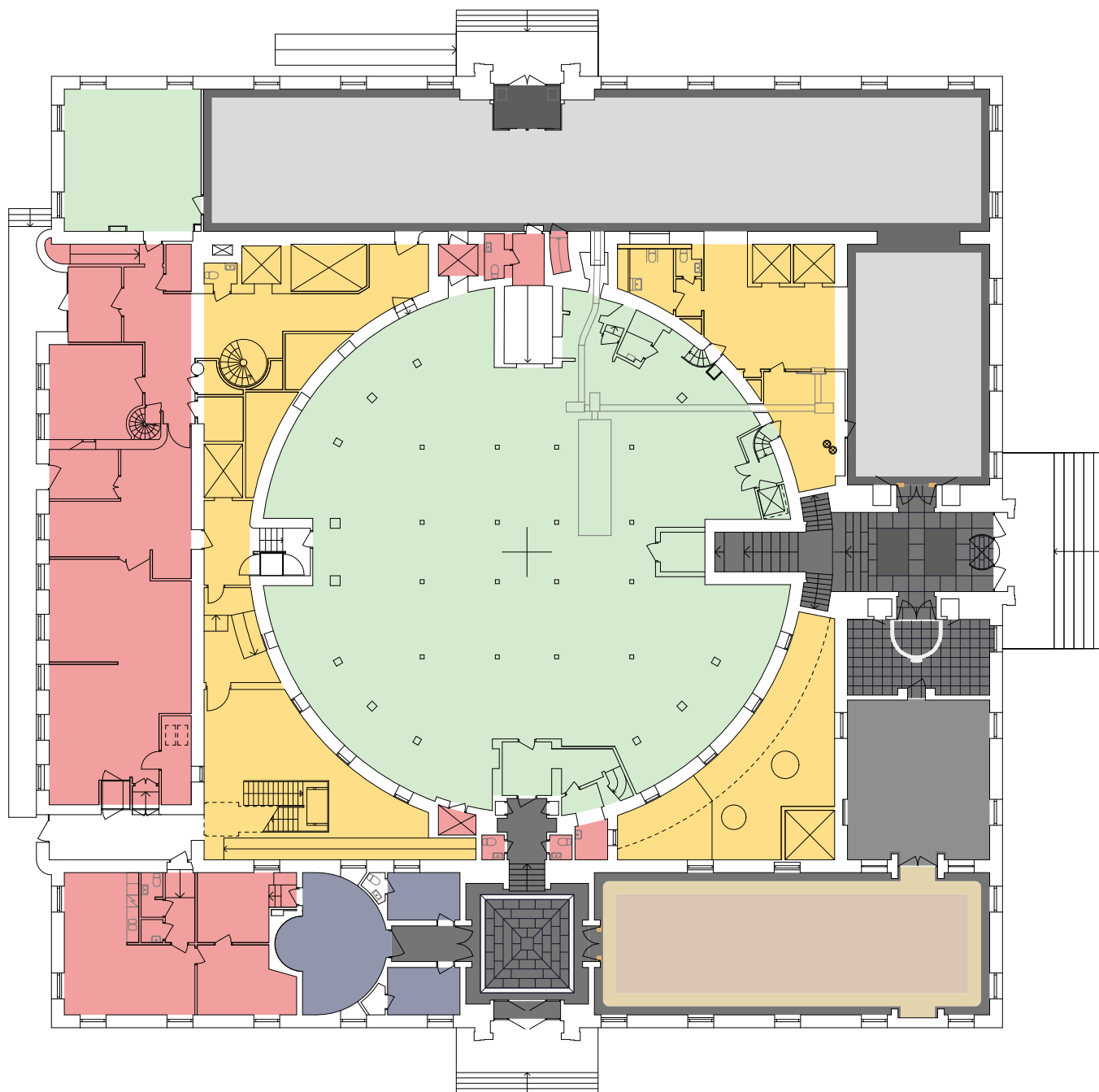
Perspective section of shape in poché

I really like the perspective here. It highlighted the verticality of the space well.

Daniel had some questionmarks about glass floors. After speaking to a friend of mine who wears skirt I now see that glass floors are not such a smart idea.

Showed the spatiality well as well as materiality. I still really like the extreme colour use versus the more white of Asplunds rooms.

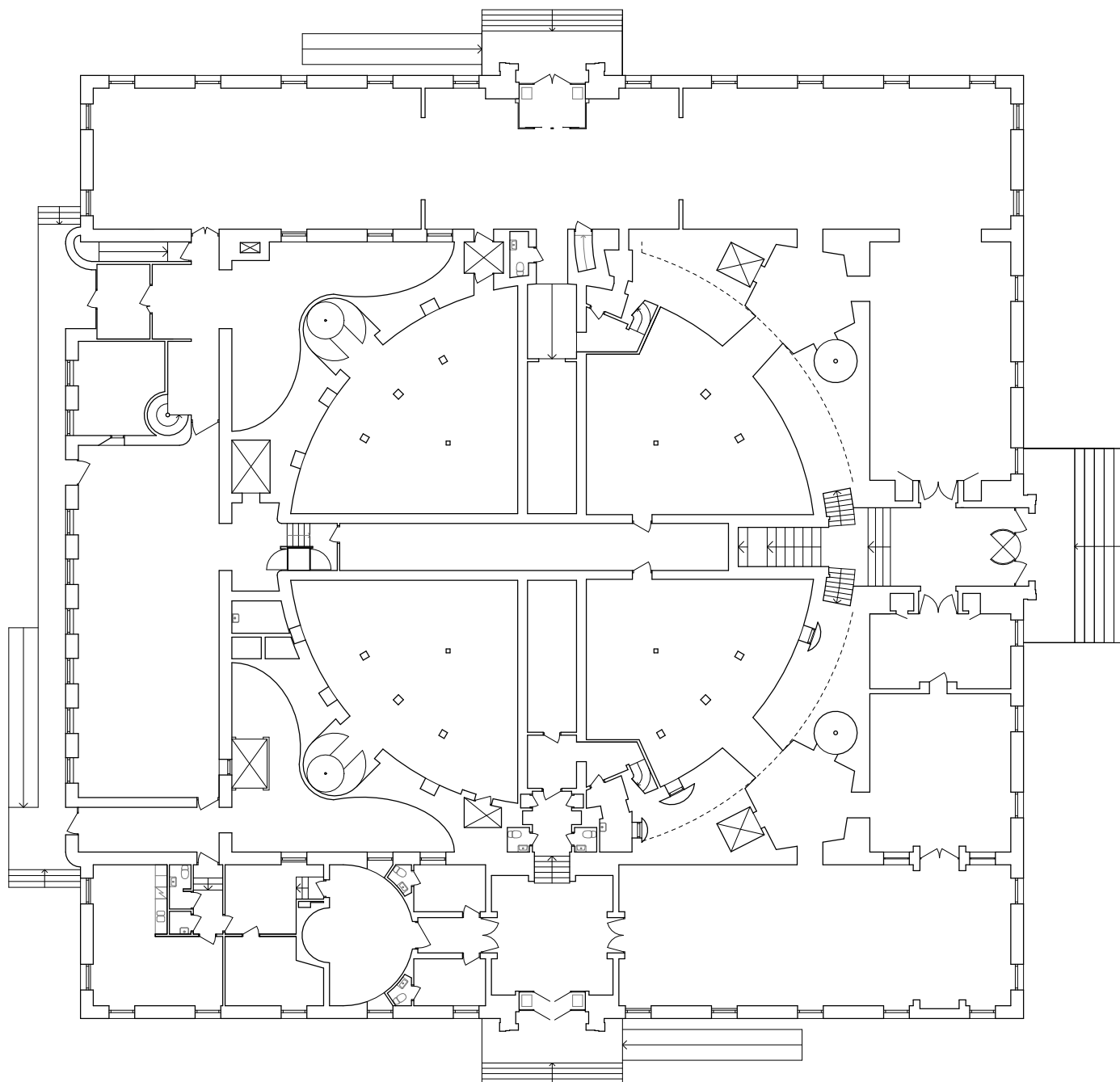




Plan indicating opportunities

Weird mix between floor finish and diagram colours

Colours indicate liberty even though the city foyer has a finish but more opportunities to change than the back of house behind the story telling room.



Adjust plan

Poché has poché which is now solid white even though in reality it has cavities with things in it. I tried to be architectural in this plan but it created unclarity.

Look into what poché is, what it means, how it is drawn.

16. P3

Reflection on P3

For P3 I tried to make a drawing set which could show multiple considerations over each other. During P3 this didn't really work out. Because of the many layer the base was not clearly visible so there was a lot of confusion about what the plan exactly was. Develop this idea further towards P4.

Notes from feedback P3

Drawings, what is the white space?

Objects in poché creating negative space

Void = poché, but treating it as if its hidden

Versions of drawings, poché black, poché white

Diagram public: existing & public: mine. Why I'm doing the project.

Before you make 'these moments' create a complete strategy (& a lot of diagrams)

Visualise your ambitions

Before and after drawings and diagrams, white axo and your cute images

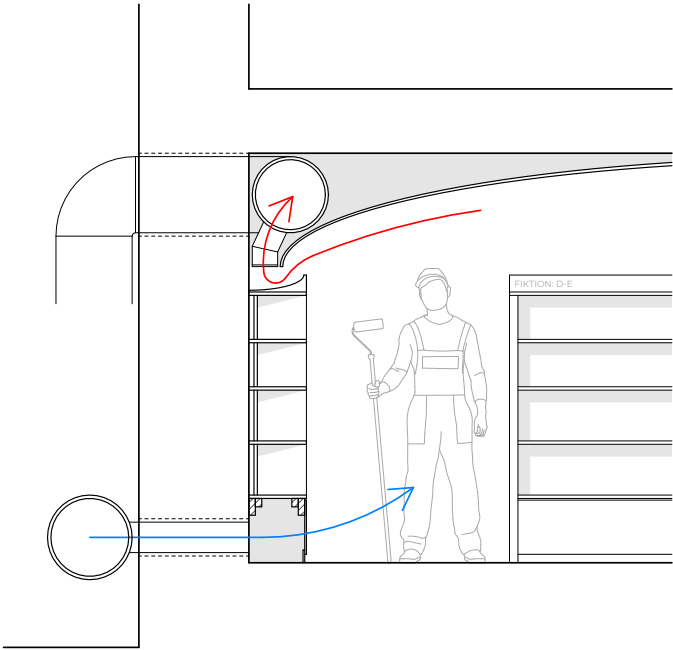
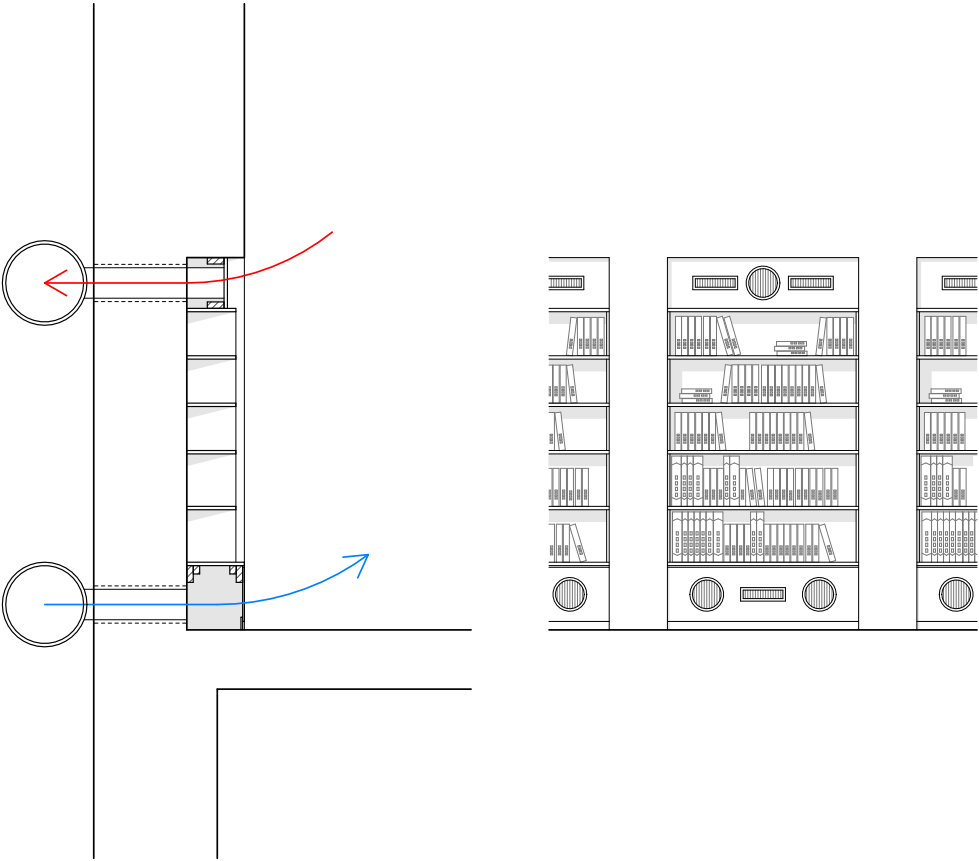
Moving from something Asplund to not Asplund -> what about the portal? What is its intention, portals lead to bigger spaces? What is it made of?



Pin up for P3 (2024)

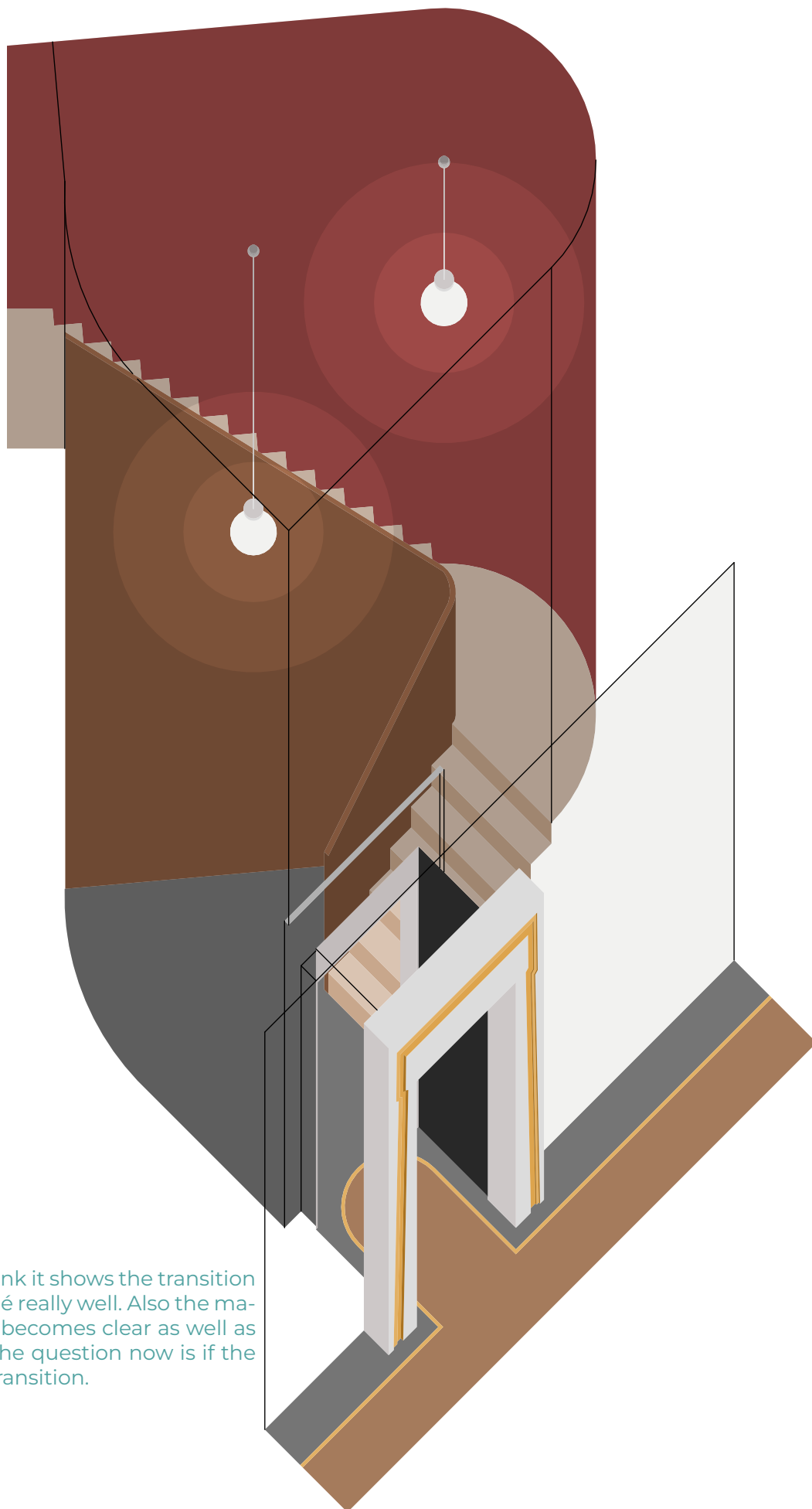
Gates

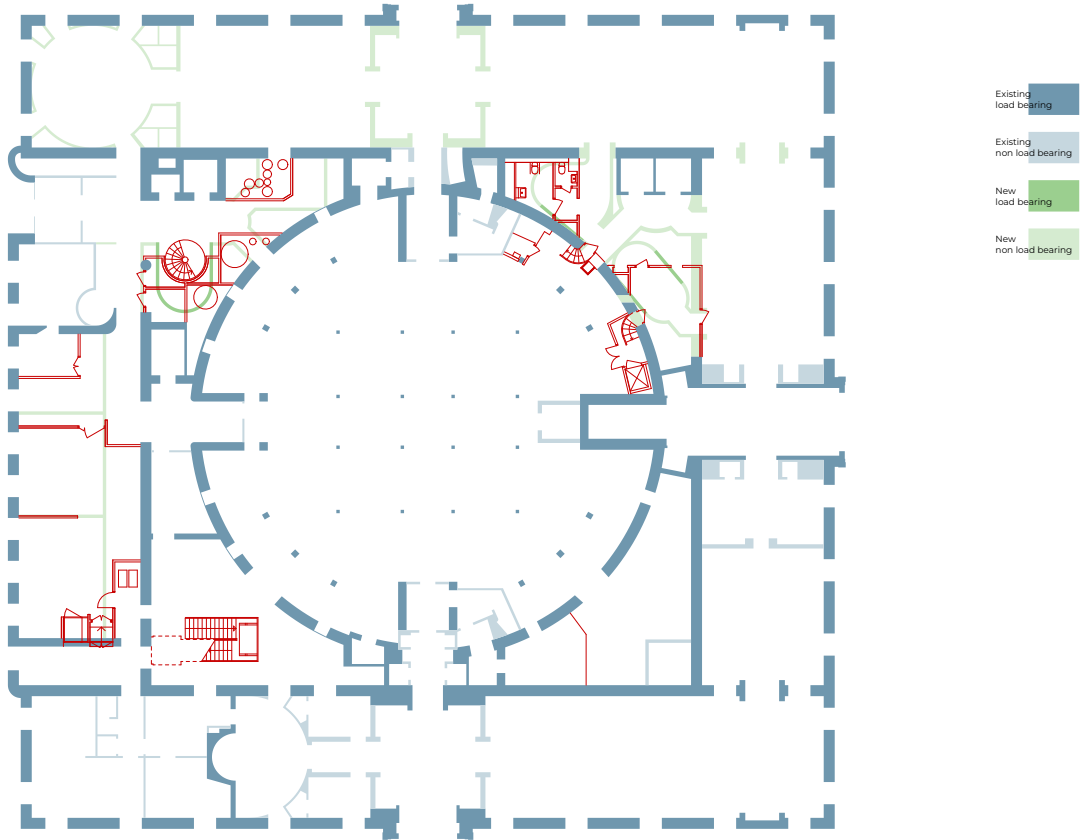
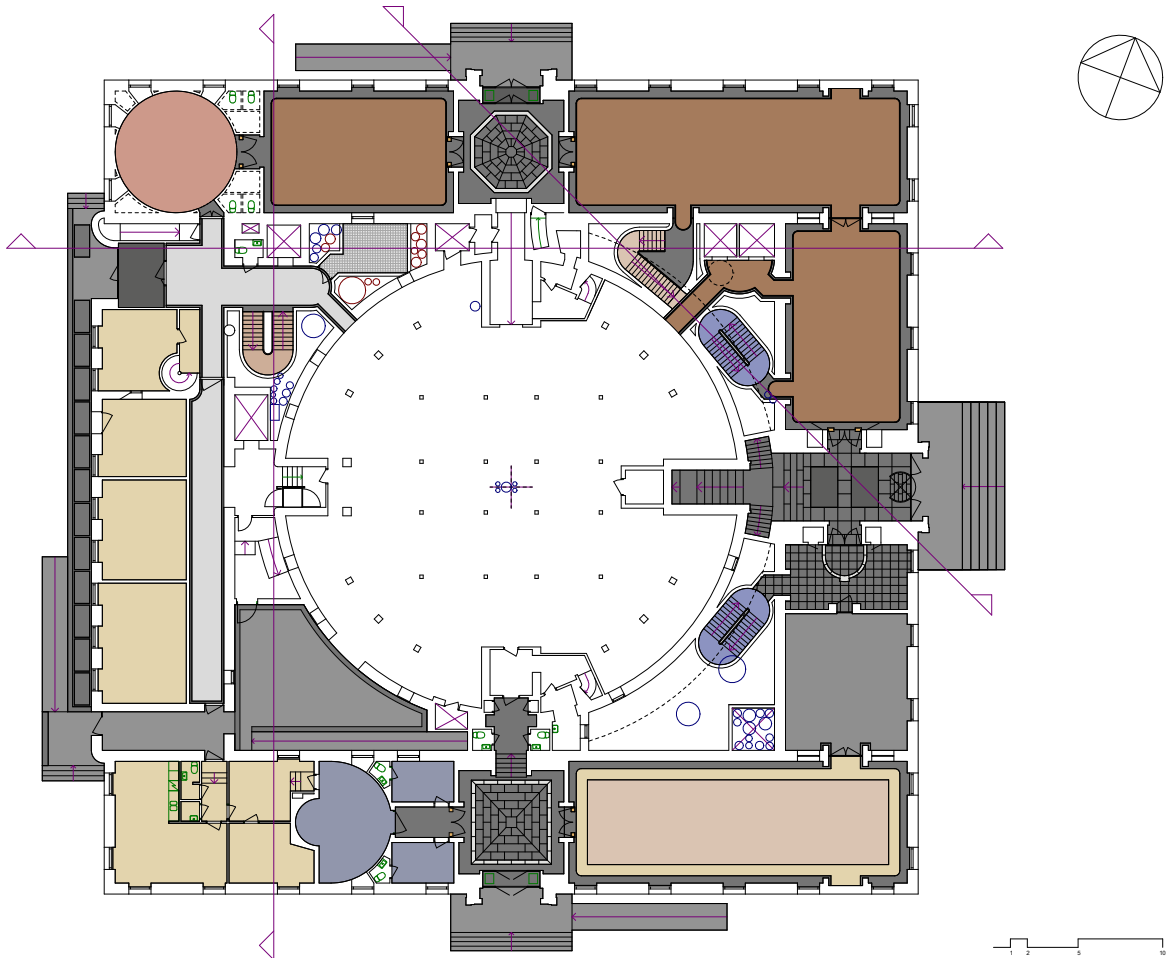
The fragment I workes out is a part of the newspaper room, the threshold into a poché space and one of the poché spaces. The enfilade on the entrance floor is characterised by gates that lead from one room into another room. I wanted to use the theme of the gate as a figure to introduce the new spaces I make. However I didn't want them to be direct imitations of the existing gates as they lead to different routes. So instead I created a gate that has the shape of the existing but with a contemporary brass detailing signifying that it is a contemporary element. A slight contrast to Asplund's gates.

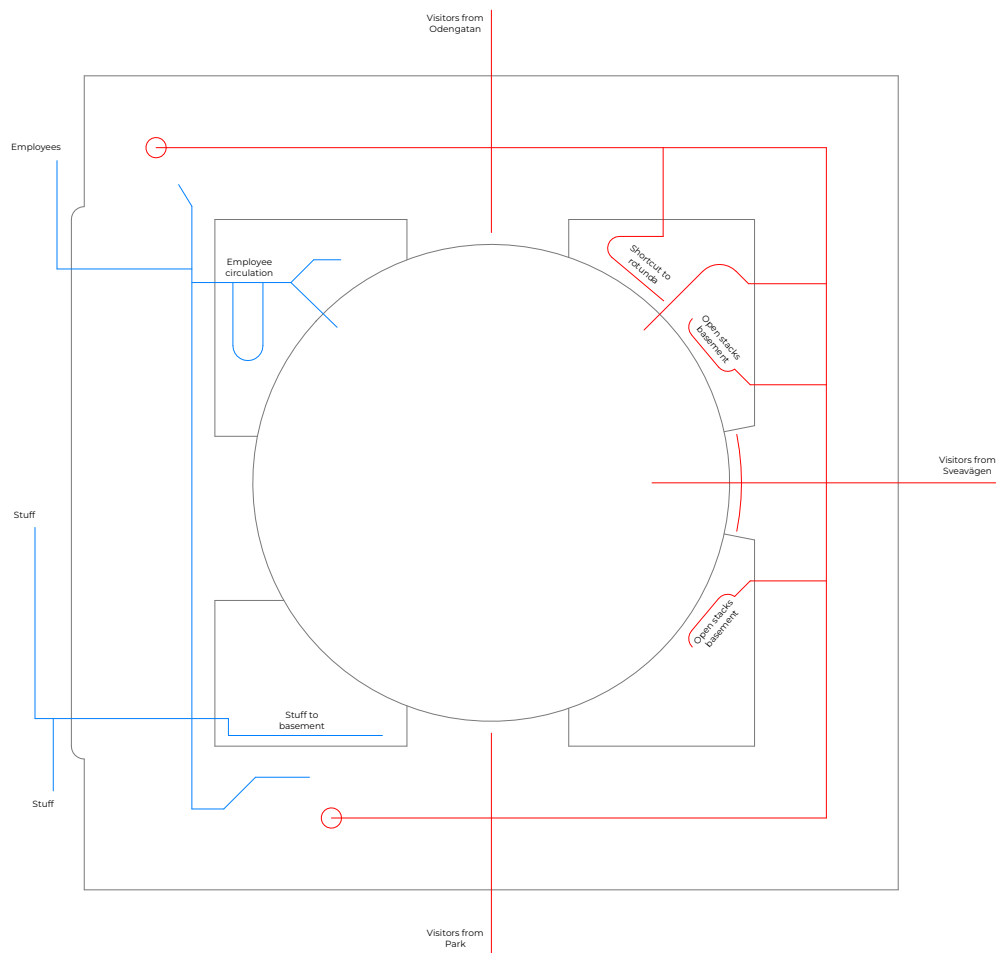
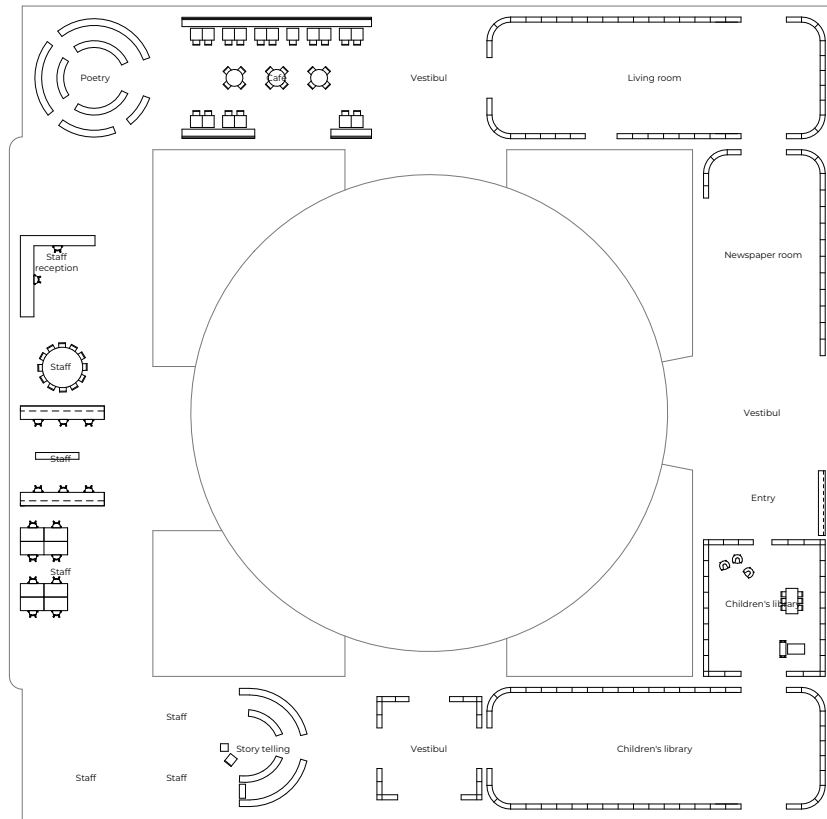


Poché room axo

Really proud of this axo, I think it shows the transition from Asplund room to poché really well. Also the materiality of the poché room becomes clear as well as its intended atmosphere. The question now is if the gate is the right figure for transition.







17. Towards P4

Reflection on P4 preparations

-Waited to long with updating the project journal, now I have so little its emberassing.

- Working out the practical side of my project, doing research into the building and my methodology of drawing has been really slow. Going in P4 I believe I have a convincing plan and strategy but I don't have the means to show it. The visualisations are not there apart of some adjust axonometrics from P3 and a big drawing set. In theorie this would mean that P4 to P5 would only be a matter of visualising things.

Part of this is also working a proper drawing style to show all the aspects (as was the ambition at P2 already) and making clearer diagrams. For now I have indicated most aspects on top of the final base drawings which is information overload.



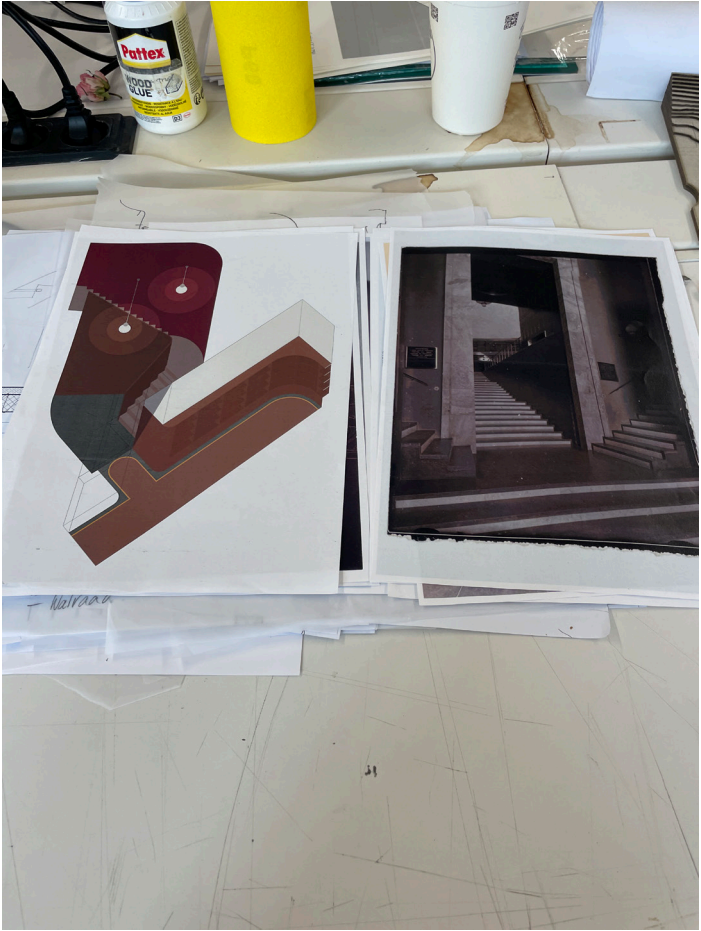
Trials with existing infrastructure (2024)



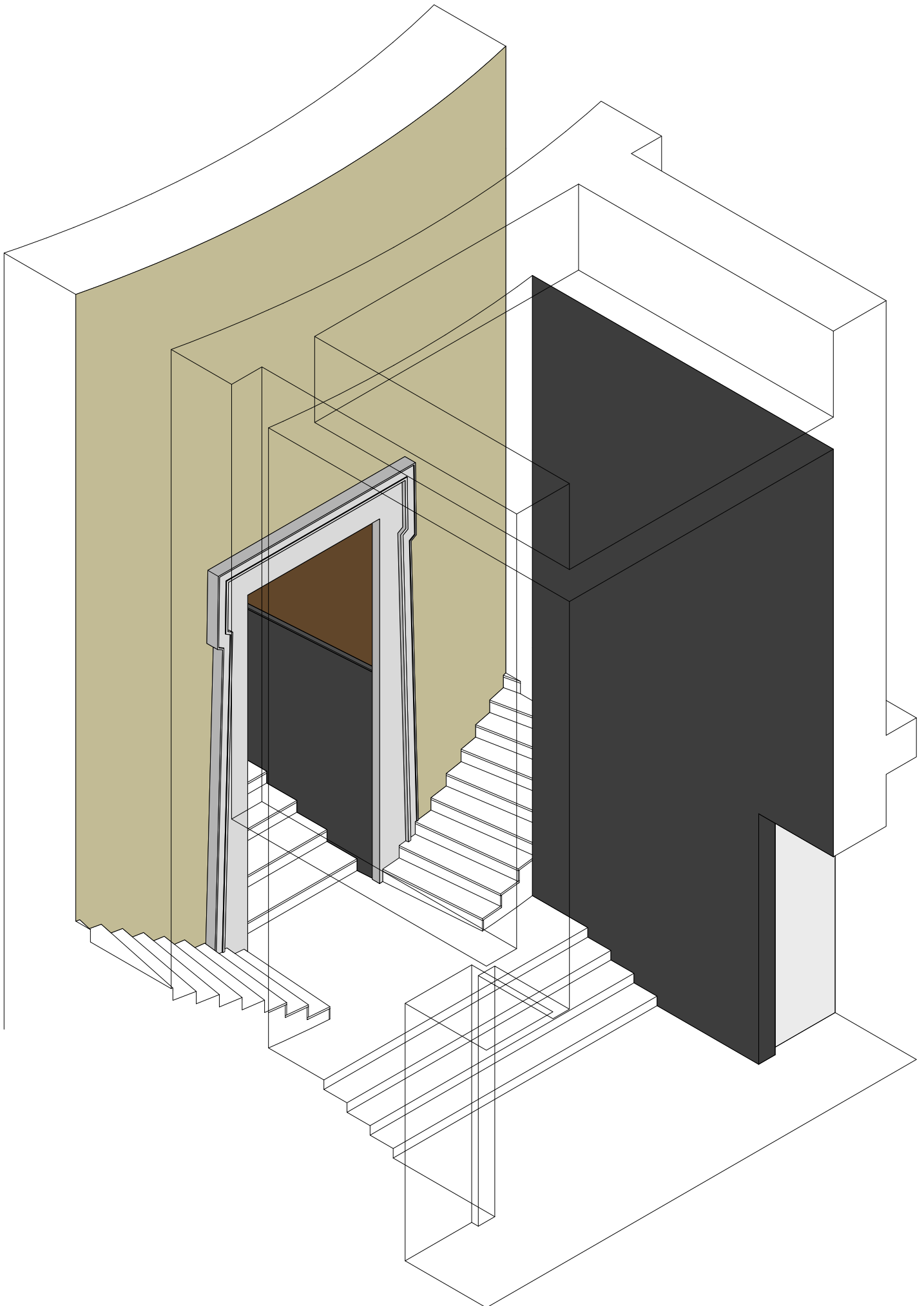
Trials with existing infrastructure (2024)



Trials with existing infrastructure (2024)



Trials with existing infrastructure (2024)



Analytical axo's

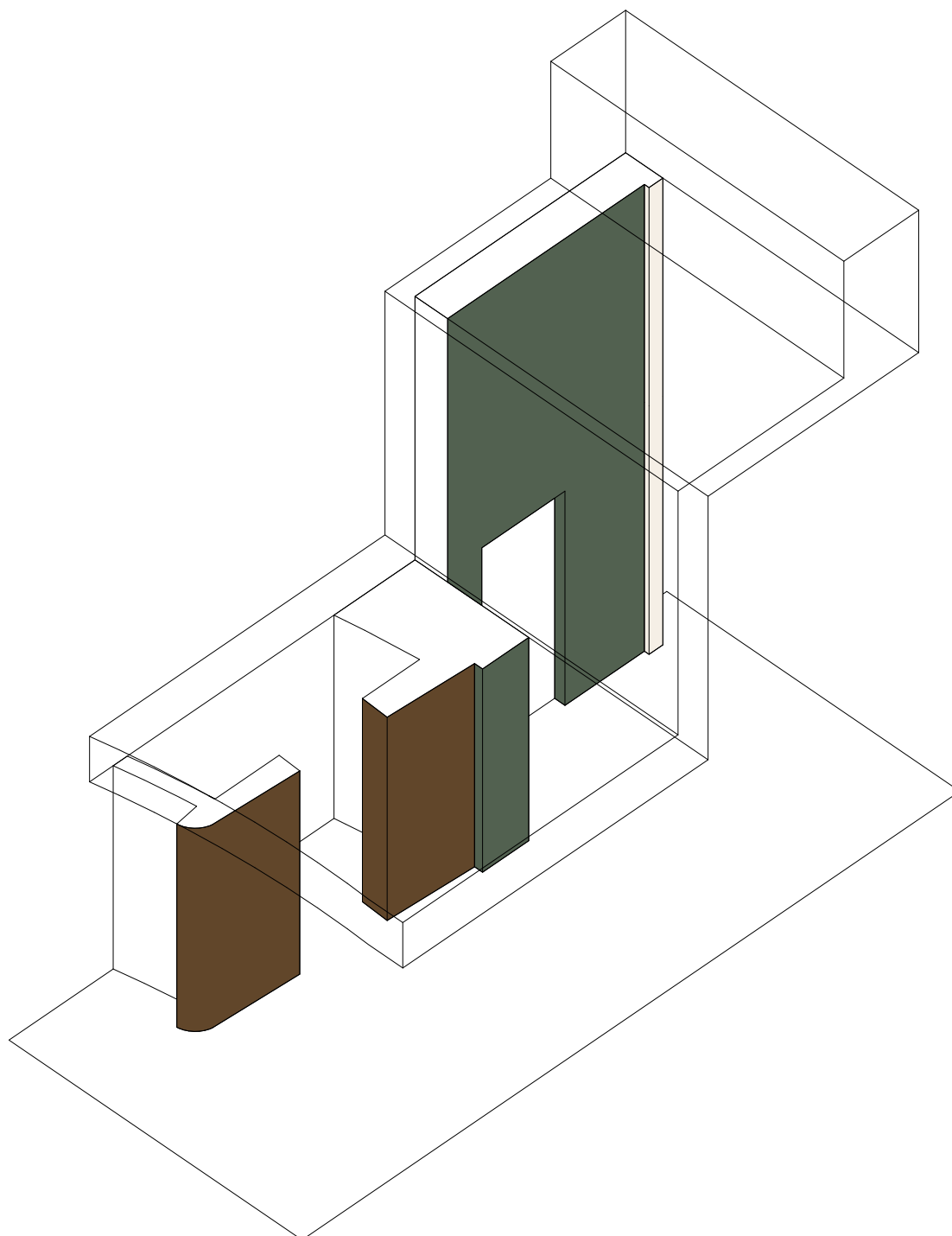
With these axonometric drawings of the existing building I want to show how in shape and in materiality Asplunds makes transitions from earth to light, from room to room, from book case to room. Key here is making an edge stick out so one world can bump into the other world.

It was quite a struggle to design the transition from room to my poché spaces. It was clear directly after P3 that the gate didn't work as it implied the wrong hierarchy. Gates are between proper rooms, the poché space is not a proper room. I tried various iterations about bending the bookcase into the poché space, imitating the rotunda room bookcases. I struggled however in defining where it then should end, should it go deep into the poché space or should

it end right before. I even made a version where the bookcase doesn't come close to the opening.

When I analysed the current building more and more I saw the edge of green where the bookcase bumps into. In Asplunds design the green space is what he would consider poché. On the rotunda side the folding bookcase would lead you into the poché, on the other side a classical gate would (this gate was never constructed for budget reasons).

So Asplund would either make a gate or something that folds away, opening up into a poché space. The poché space would then stick out slightly so the material of the gate or bookcase could bump into it. This is the detail I will use for my thresholds.

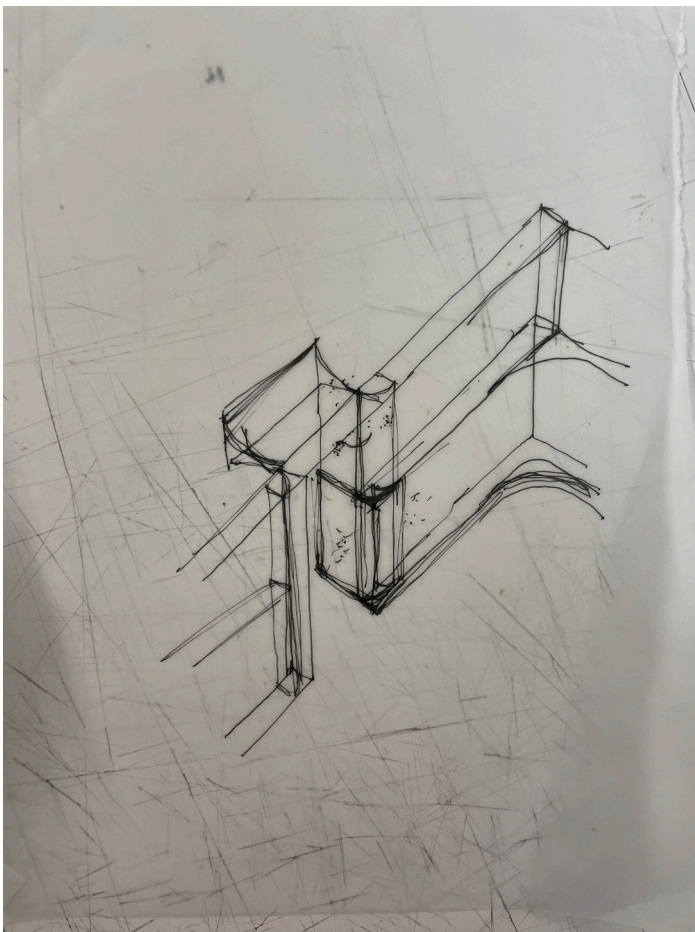




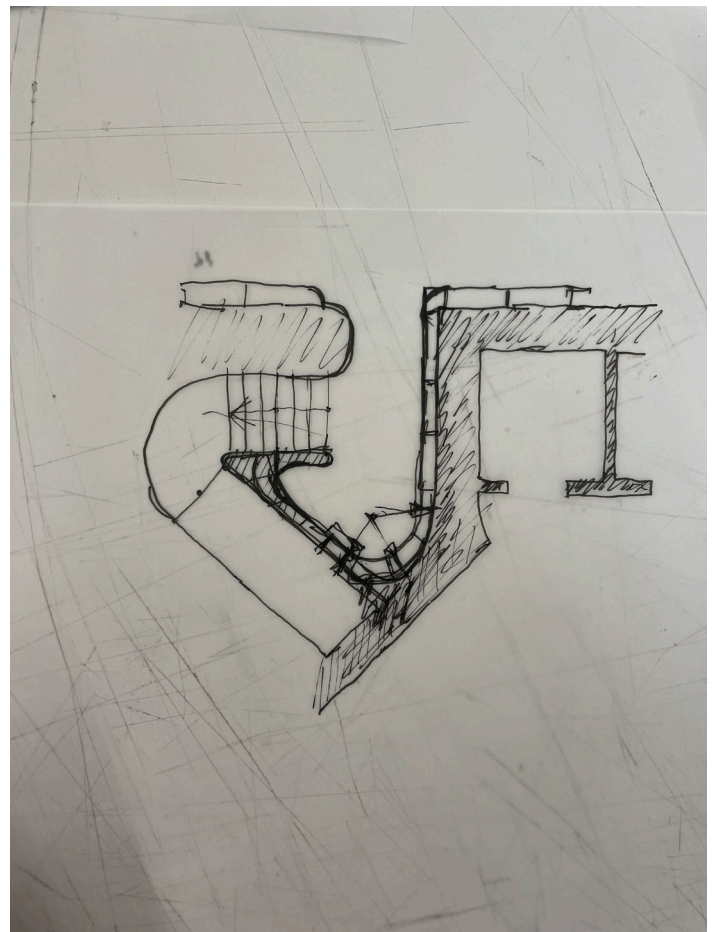
Sketches over P3 axo (2024)



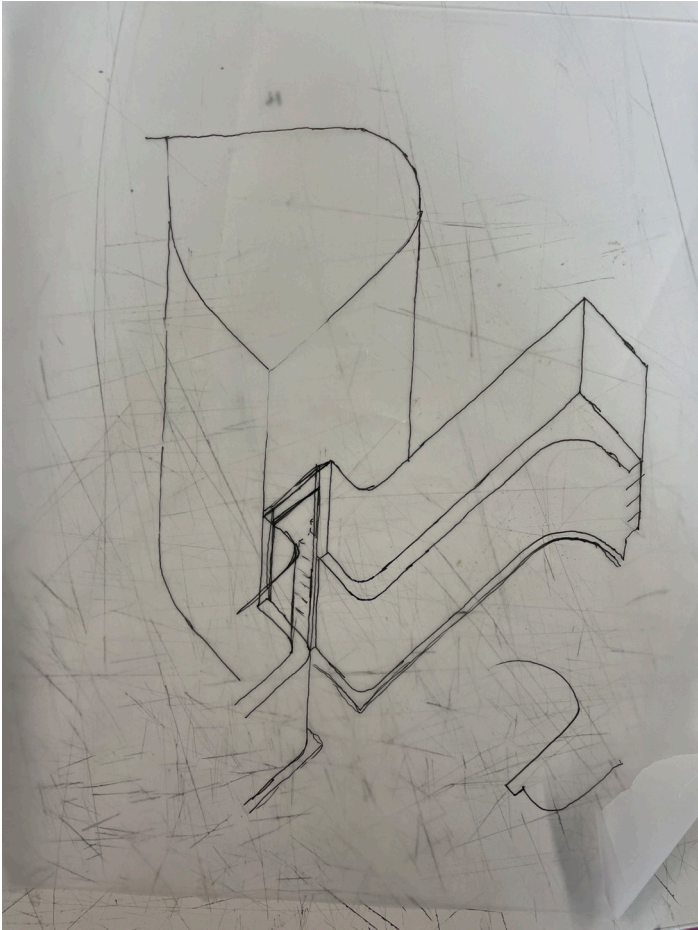
Trial axo (2024)



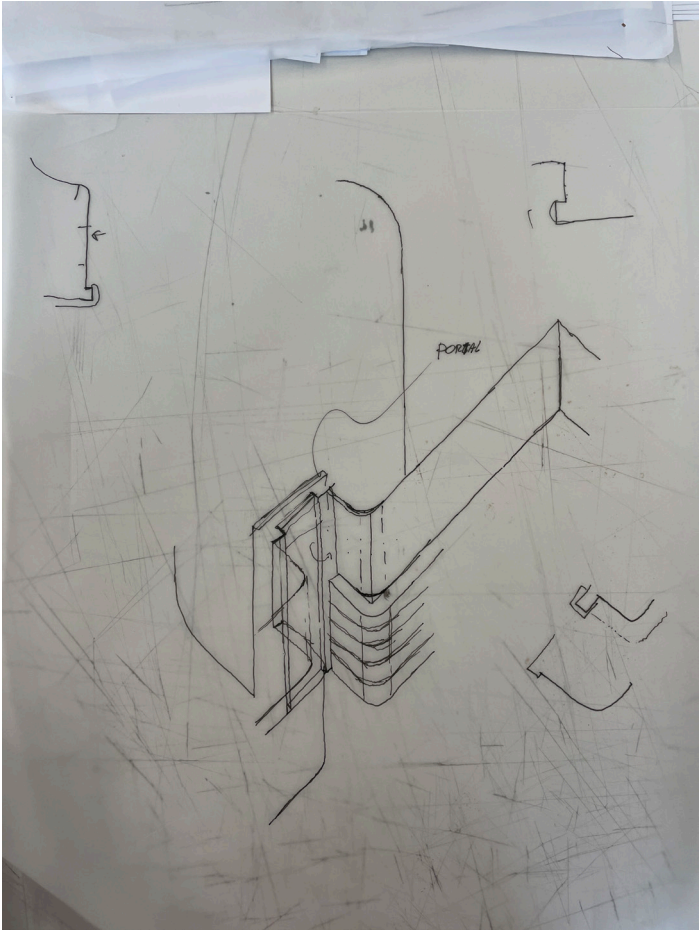
Sketch of higher bookcase and fold (2024)



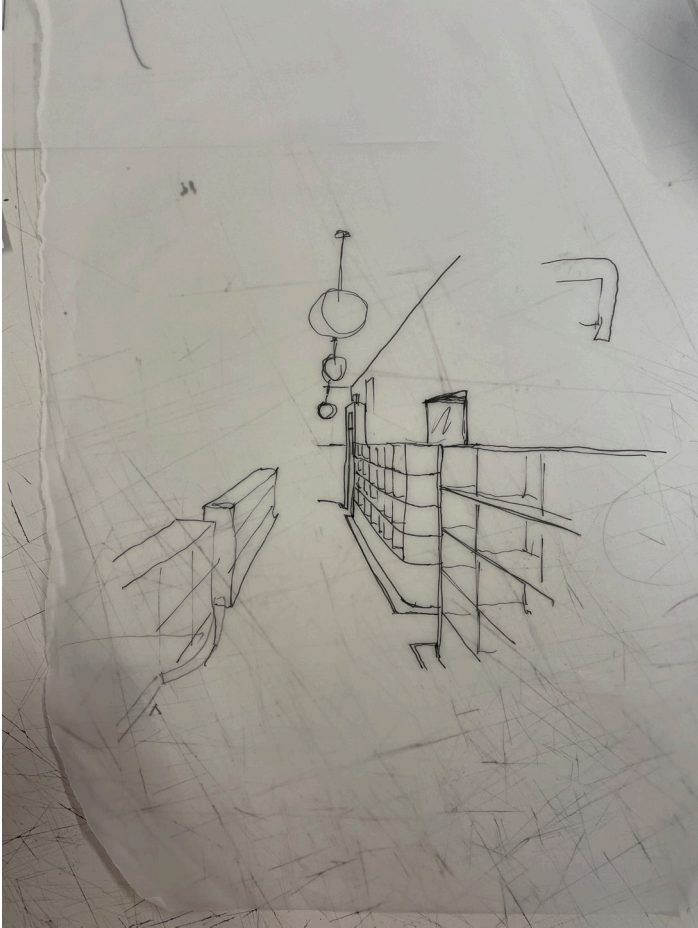
How far should the bookcase extend? (2024)



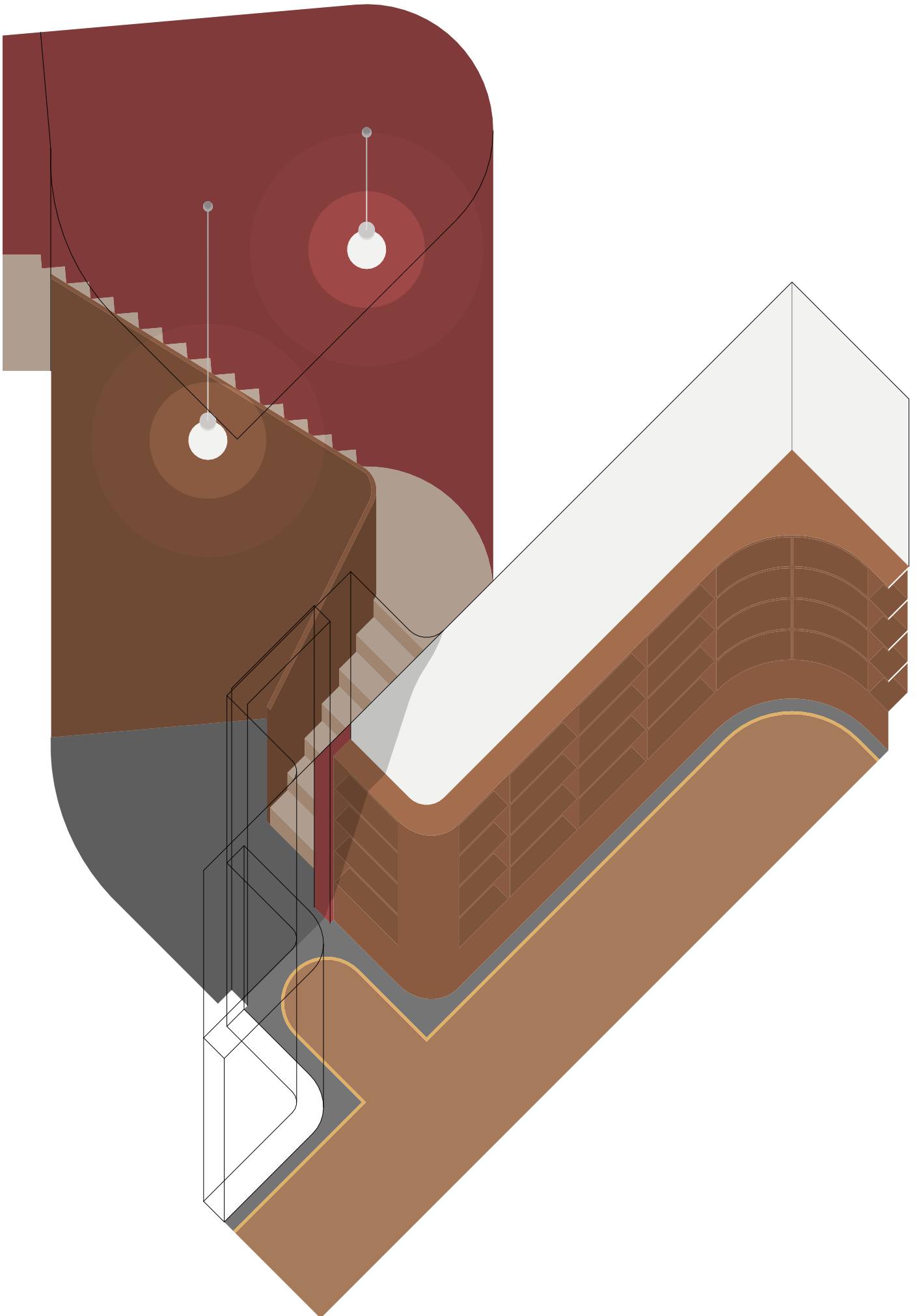
First sketch of 'bumping into poche material' (2024)



Refined sketch of bump (2024)

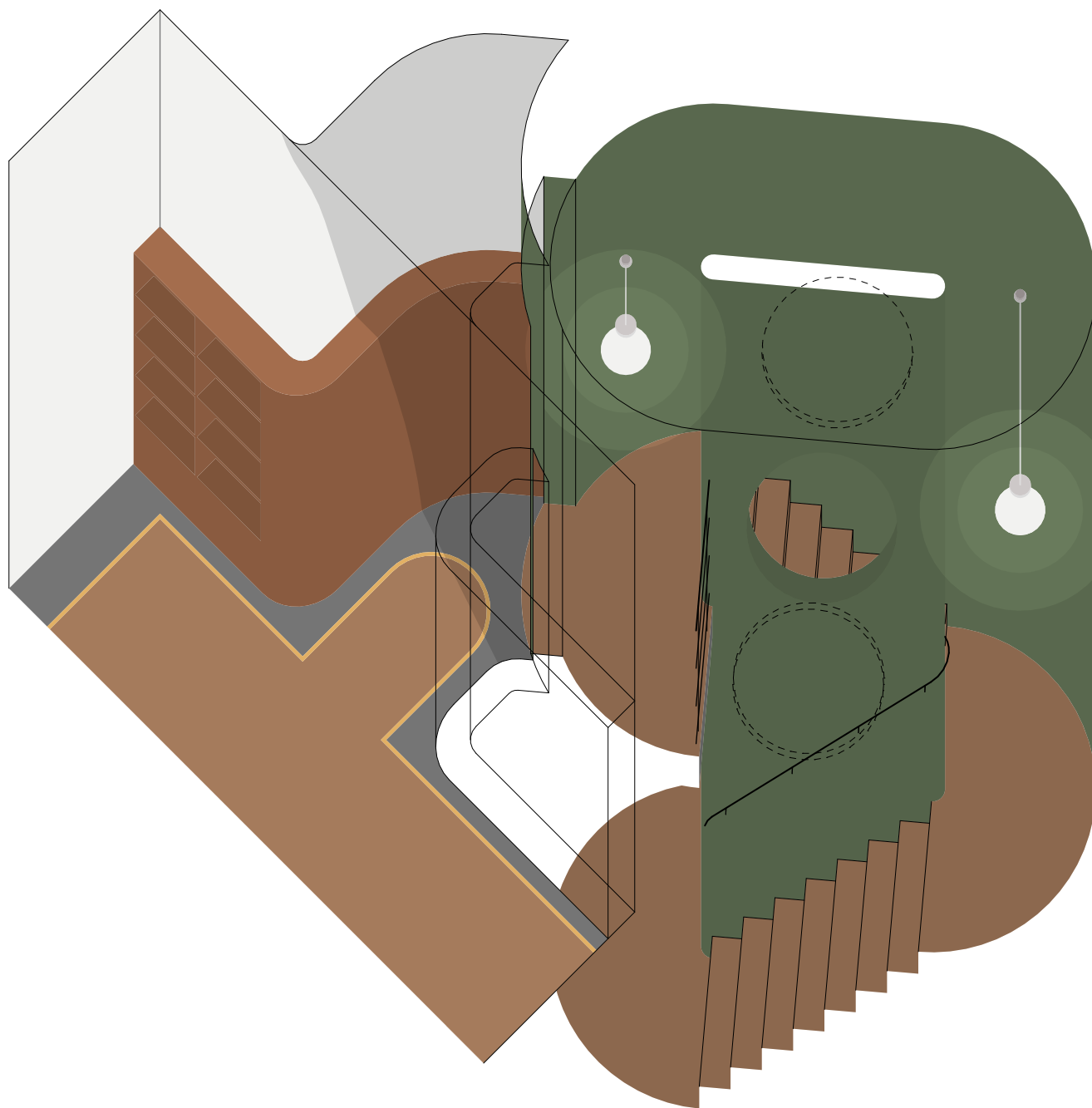


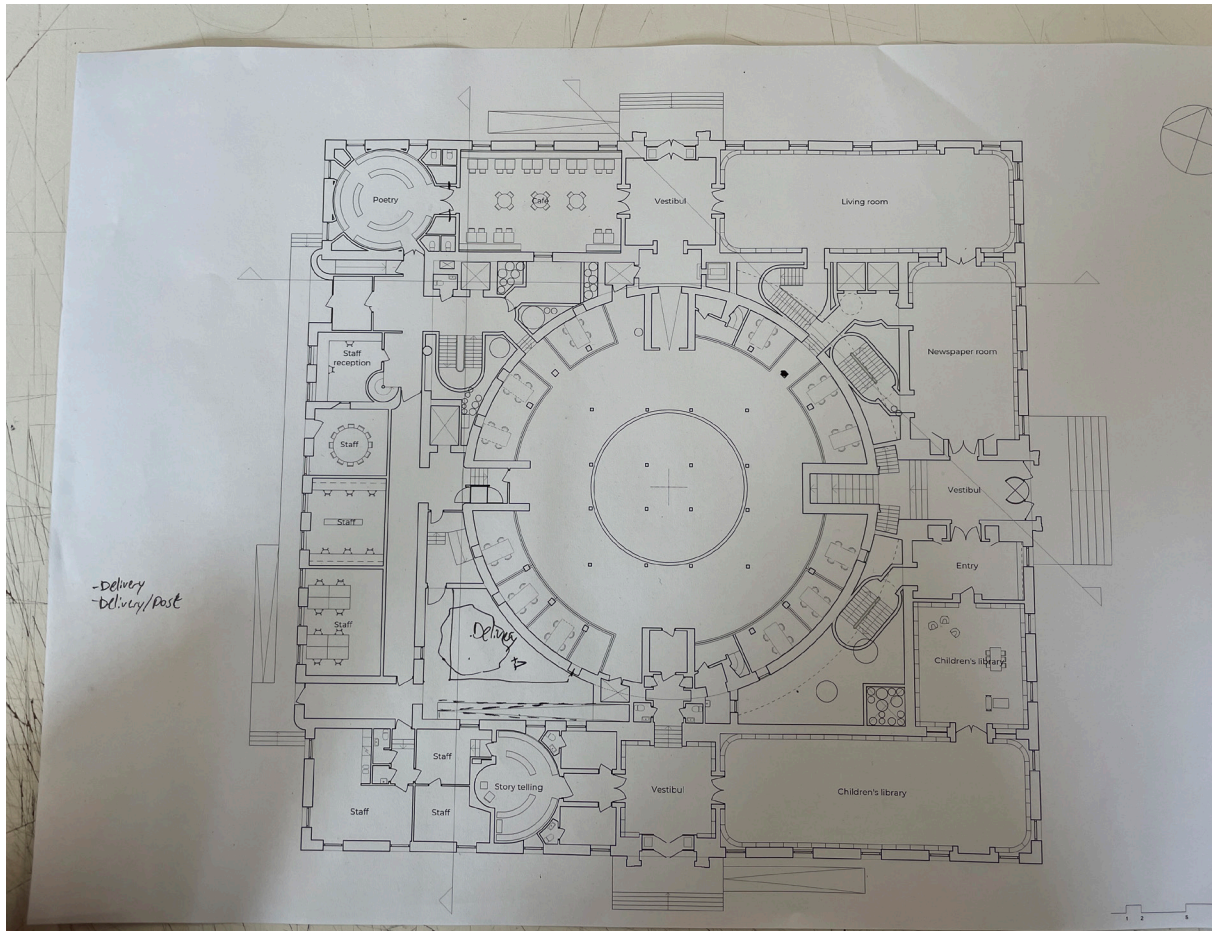
Perspective test of how high the opening should be (2024)



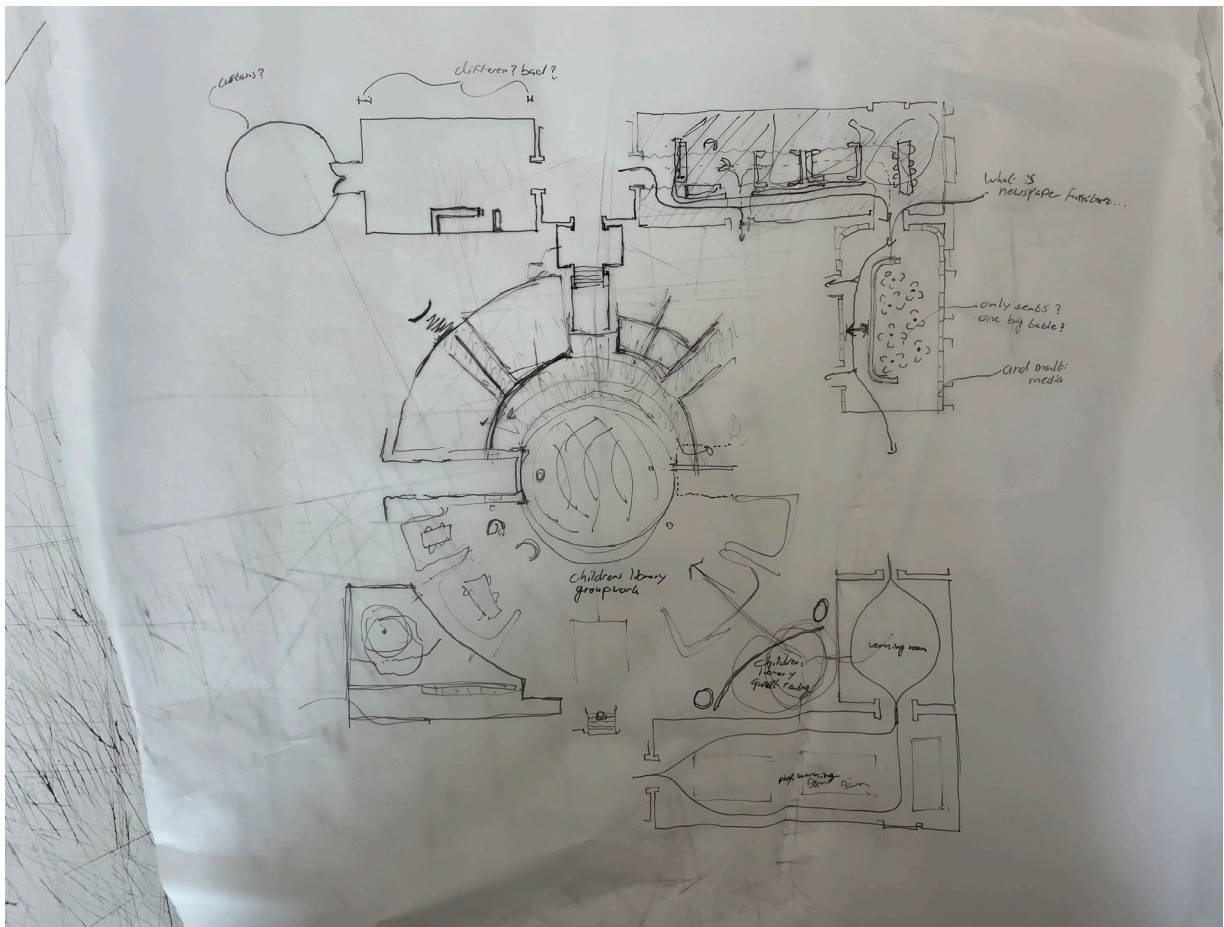
New axo's

With these axonometric drawings I want to show the transition from room to poché. Having looked at As-plunds work, cutting away an element to reveal an edge has become a theme. The edge is the poché revealing itself. The poché's are like the earth, quite dark and with a dark coloured materiality.

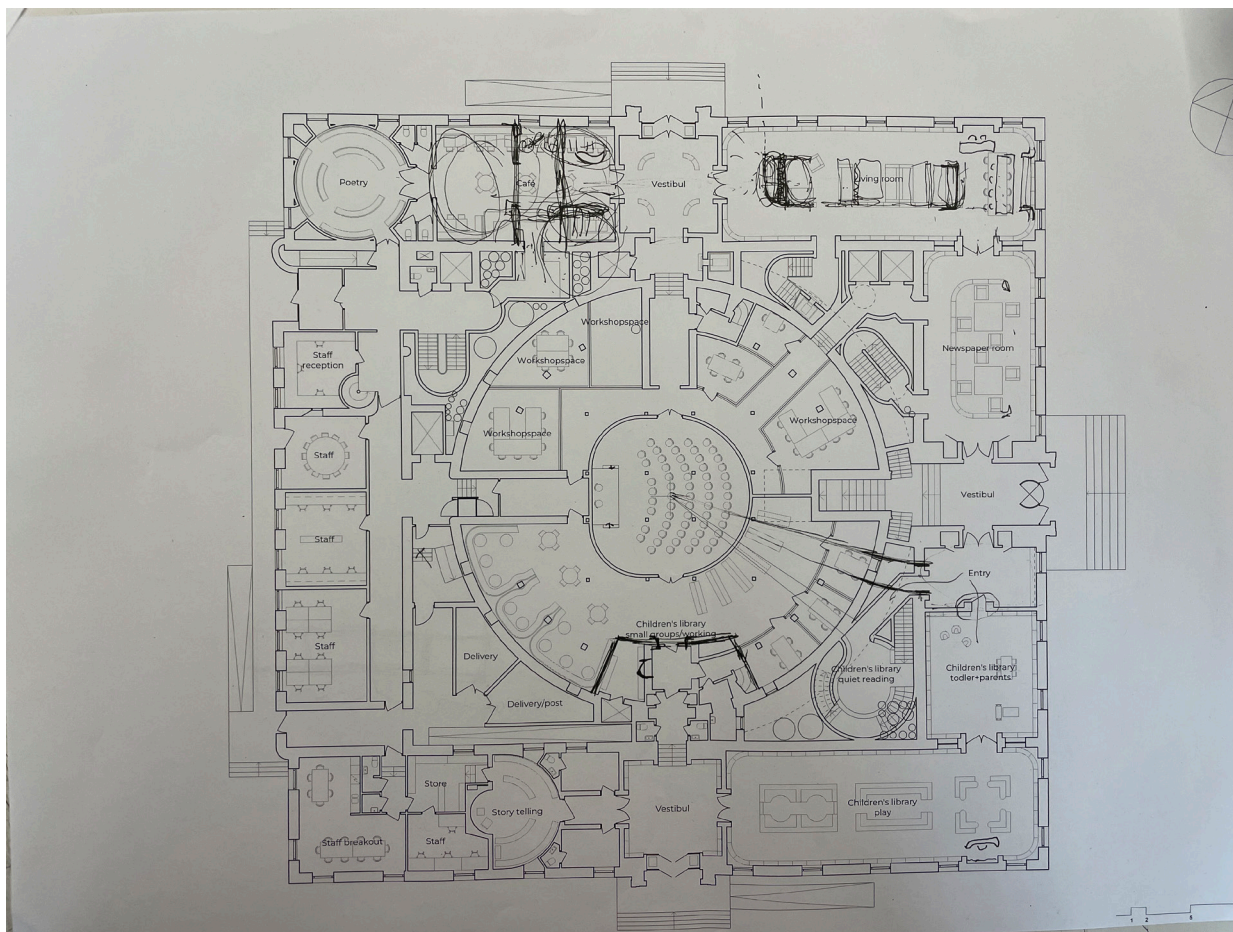




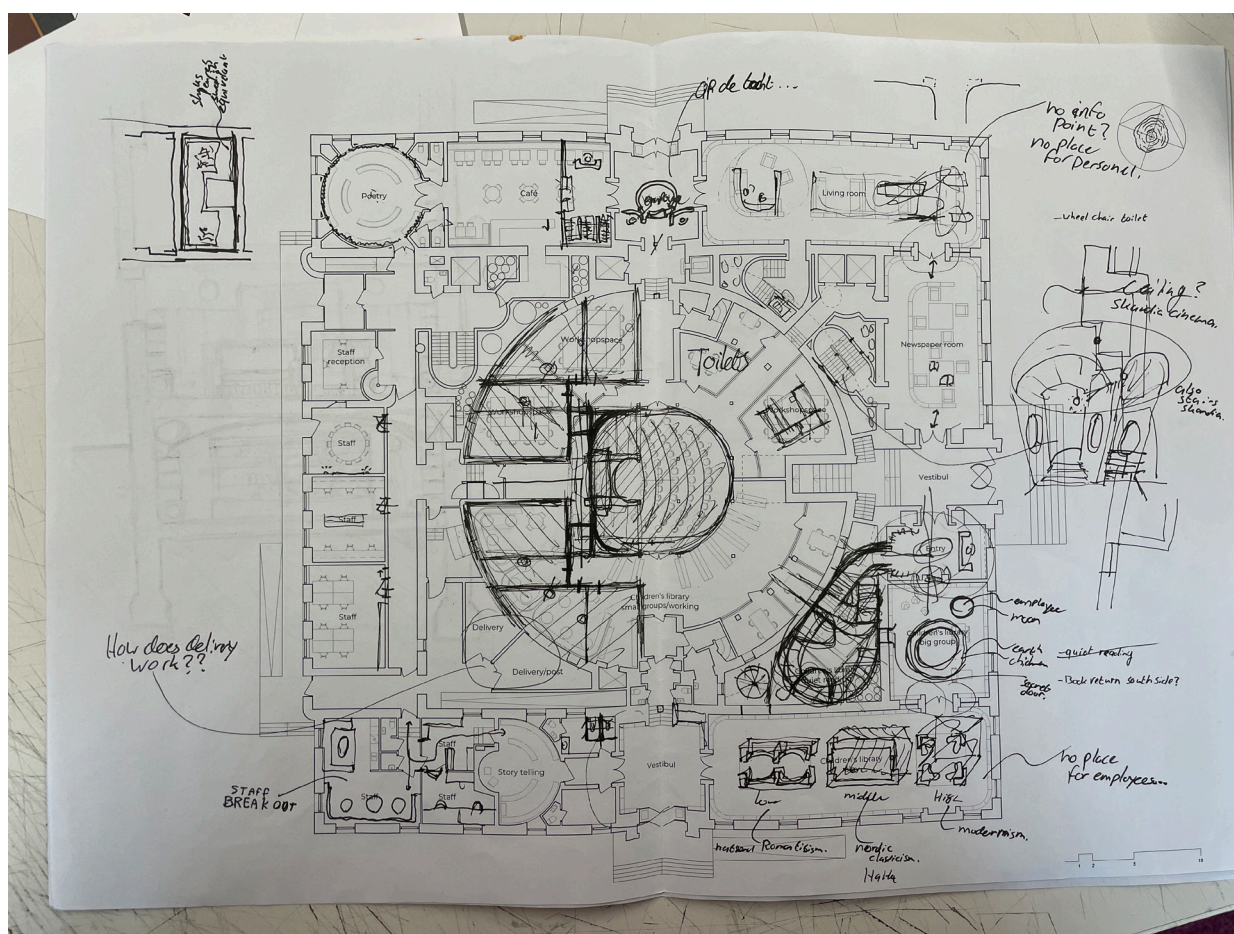
New base drawing after P3 (2024)



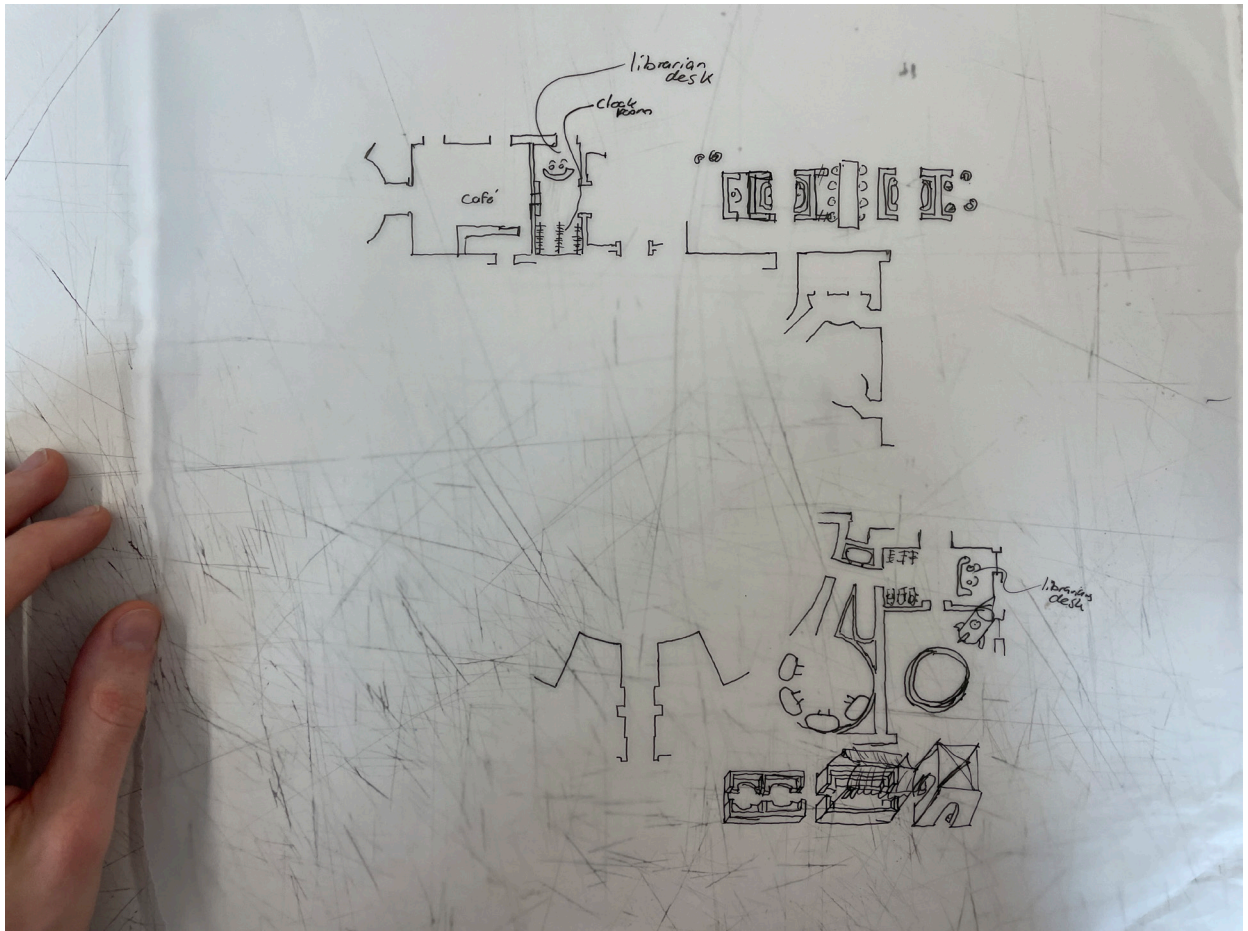
Sketching furniture and routes in north and south wing, trying division in rotunda. (2024)



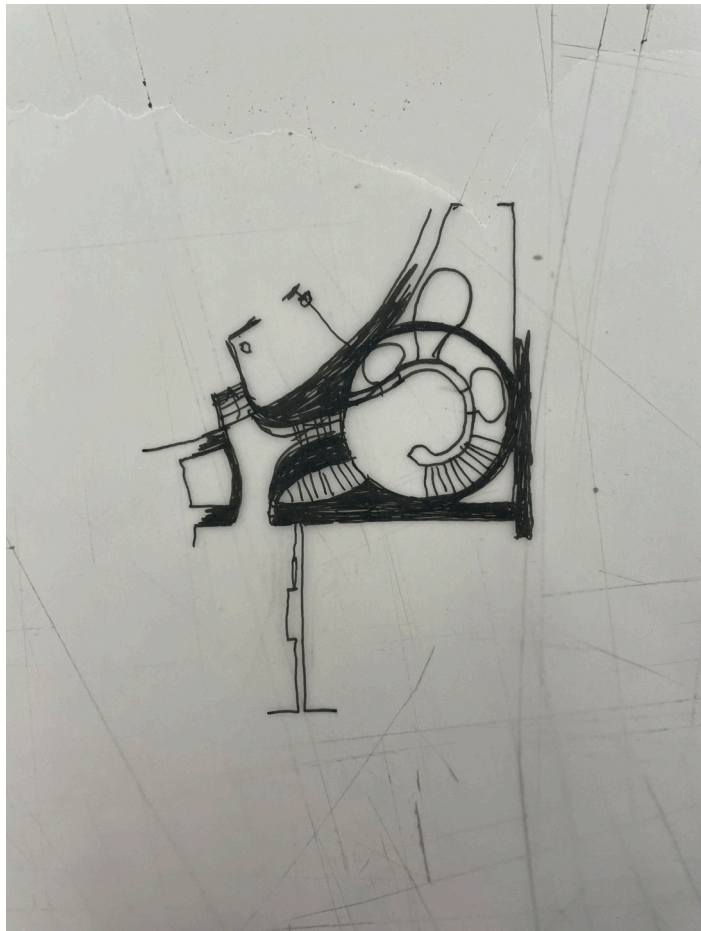
Working on the layout of the city foyer (2024)



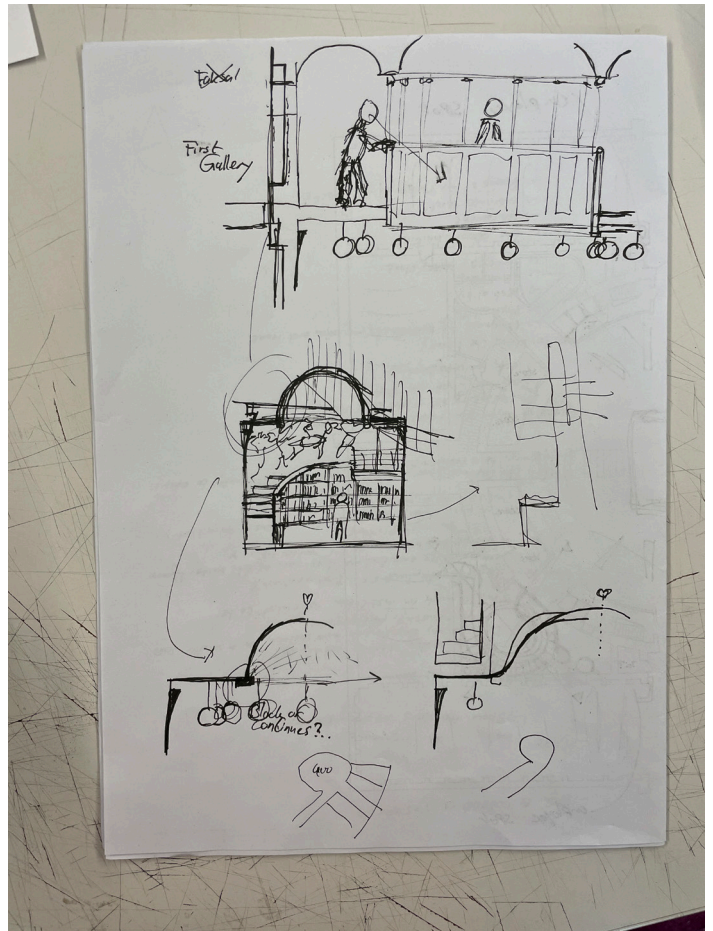
More tests with furniture, layout under rotunda and initial SW poché space (2024)



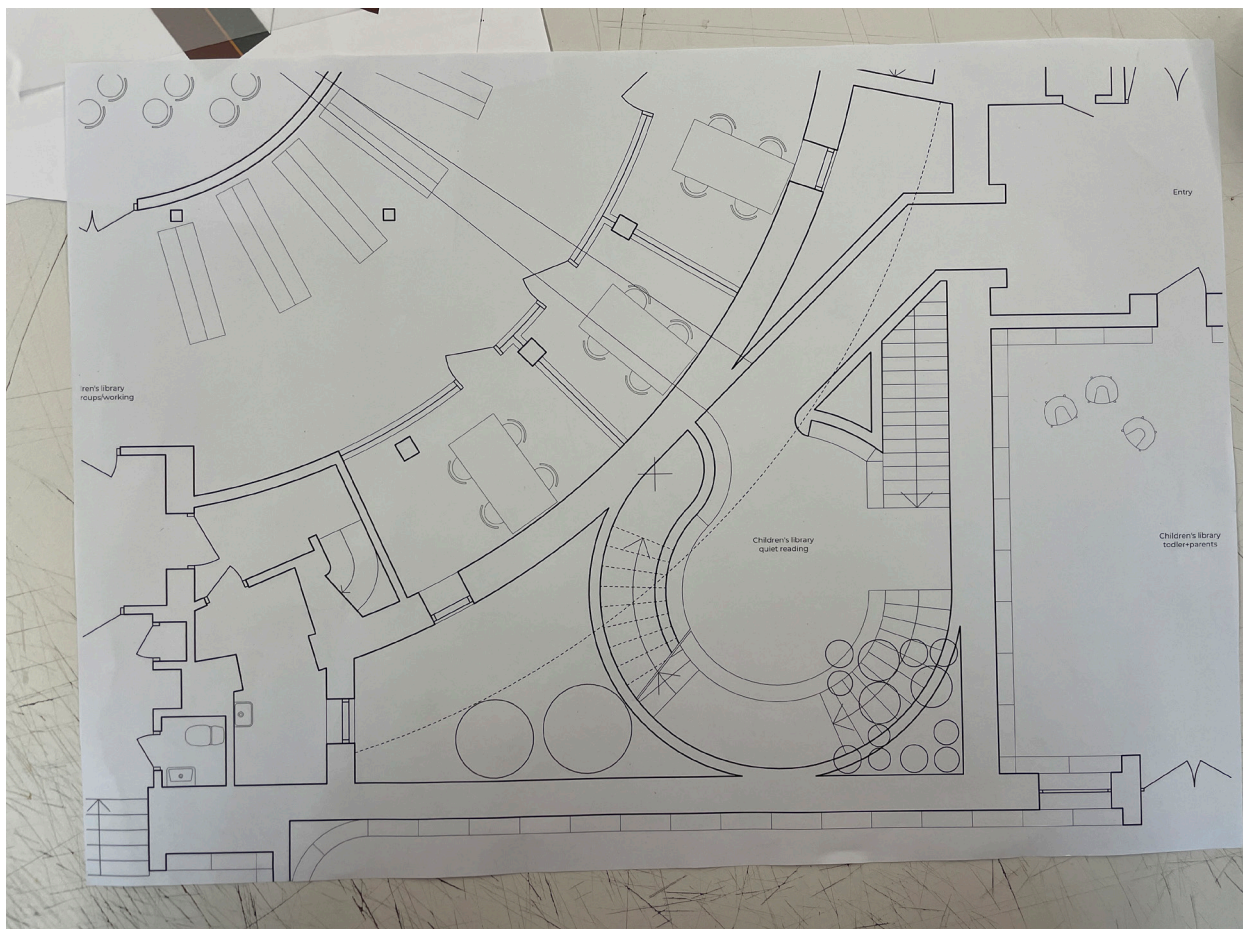
More trials of furniture (2024)



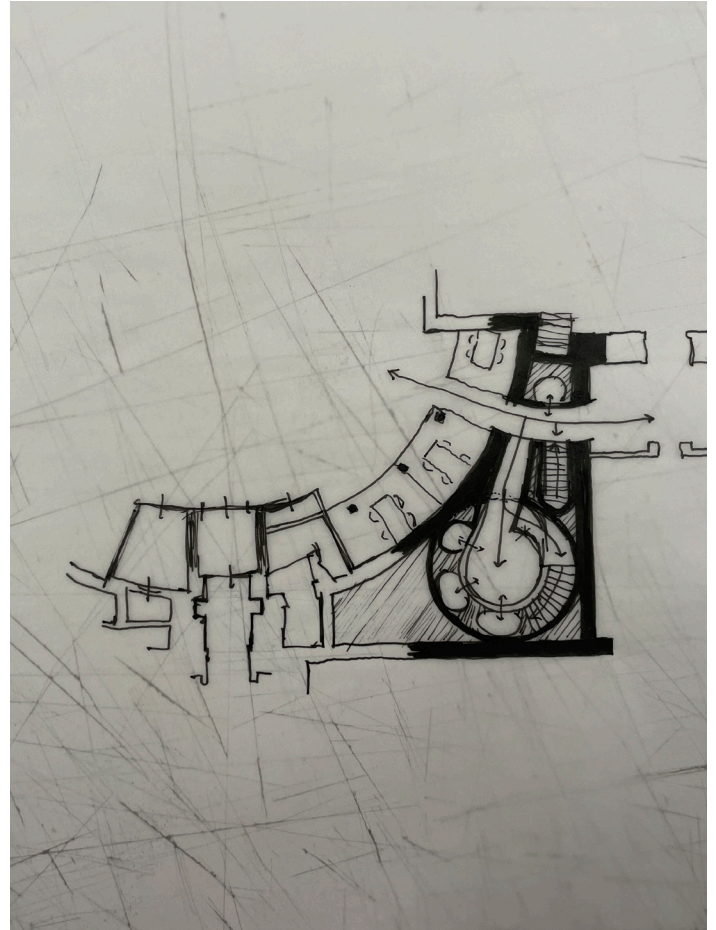
Testing SE poché, this entrance doesn't work (2024)



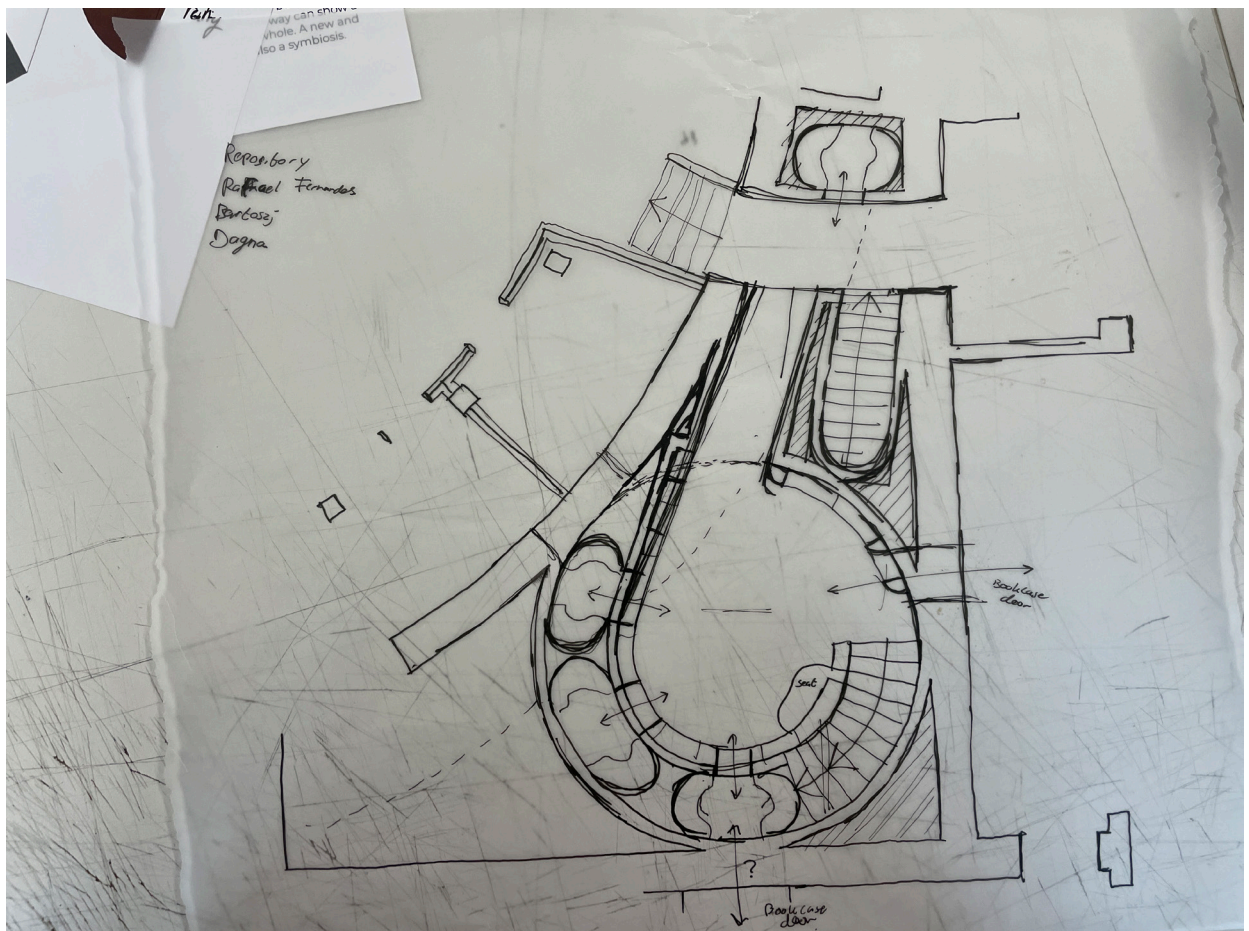
Thinking about spatial qualities of SE poché (2024)



Worked out sketch, I didn't like how the access to the basement was so far from the main spaces (2024)



Seperate basement staircase (2024)



Worked out sketch (2024)

Material and spatial qualities

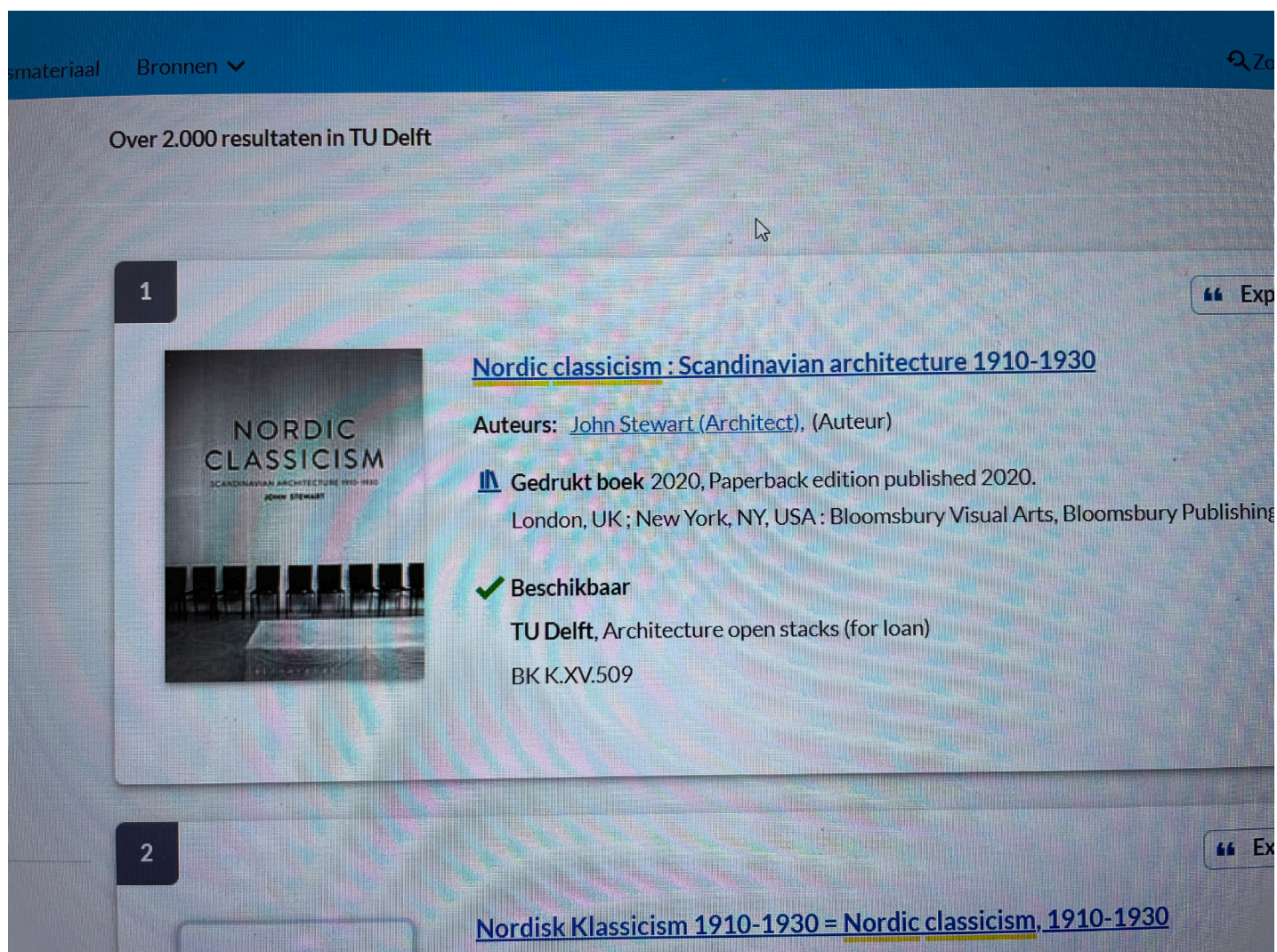
For my research plan I already talked a lot about the architectural discourse in Scandinavia. Also for P4 I made the timeline on the following two pages. This shows coming out of the industrial revolution where neo styles were very prominent, architects started to look for a new architectural language in sync with new material qualities. This led to various styles throughout Europe. In Scandinavia specifically to National Romanticism. This style took not necessarily from industrialisation as it was more of a counter movement. Instead it took from the earthness, primalness and domestic. Whilst the rest of Europe moved to Modernism, Scandinavia took a step back to the neo styles. However, they kept the traditions they learned during National Romanticism. This very specific type of Classicism is now called Nordic Classicism. Even when Scandinavia moved towards Modernism, elements from National Romanticism stayed.

My intervention tries to be a dialogue with Asplund's architecture. Therefore Asplund's place in the Architectural discourse needs to be understood to under-

stand his intentions. Asplund got brought up during a time when National Romanticism was the prominent Scandinavian style. During his education, things started to move to classicism again as a lot of Scandinavian architects from that time started to make grand tours again to Italy and Greece. Asplund did this too.

Learning from the collective research the studio did into Asplund's works, this architectural discourse is clearly visible. The skandia cinema, woodland chapel, and the Lister courthouse are good examples of National Romanticism whilst the library is considered one of the best examples of Nordic Classicism.

Even in the library we can already see the movement towards modernism with the west wing and quite sober interior of the renovated north wing. Asplund had gained an important position within the architectural profession at that point. He was one of the catalysts that moved Scandinavia towards Modernism by organising the Stockholm Exhibition of 1930, heavily influencing architecture afterwards.

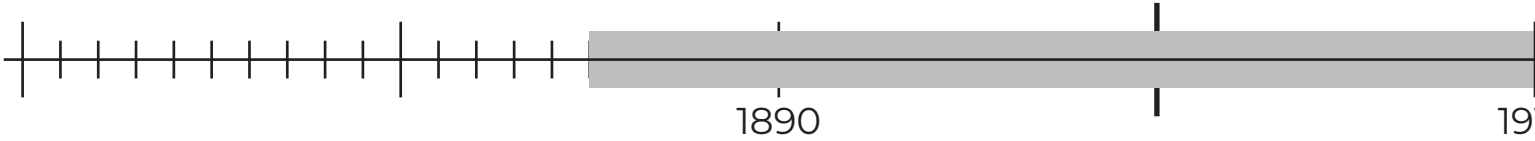


Book about nordic classicism which was the main source for the above text (2024)

Europe/wes

Gothic revival
Classical revival

Art Nouveau
Arts and Crafts
Jugendstil



Gothic revival
Classical revival

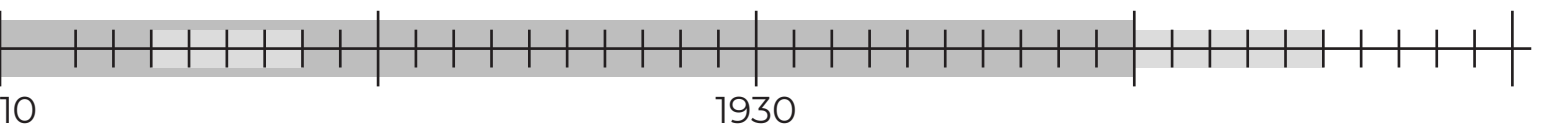


National Romanticism

Scand

tern Europe

Modernism



Nordic Classicism



Modernism

inavia

18. P4



Presenting at P4 (2024)

Reflection P4

My main reflection can be made about presenting. My presentation consisted of 181 slides. When I was roughly 100 slides in, I got notified I had 5 minutes left. For P5 I really need to practise my text and also scrap a lot of side tracks in my presentation. Make things more succinct. This is going to be quite a challenging as I believe pretty much everything I talked about during my P4 added to the point I am trying to make and to the reasoning behind my proposal.

To find a good answer to what *poché* is to my project is going to be a hard one. I have to reason what I do with theory I read, my current proposal doesn't work. I create shapes that create *poché* even though that is not my intention. I could make an argument that space for ducts could be considered contemporary building mass but I am not so sure about this. I wanted to create spaces in *poché* that feel like they would be in *poché*, like carved out from solid. A contemporary and reasonable approach would let it be very light and organic whilst I make something of a more classical shape. This is more fitting with Asplund's architecture which I think is justified considering my whole approach towards the project.

Feedback P4

You make a detailed description of the building and its development, which is relevant to your proposal

Your argument that the library is part of a network is sophisticated, your proposal, it seems, is that understood like this, many of the things happening in the library might be removed to elsewhere. It would be good to make a clear statement about this within the presentation

Your interior views could do with some more work. The basement looks incredibly low – is the person too high? What is your attitude to furniture, other than shelving, is it designed specifically for the library like Asplund did, or are there specific fixed pieces, could the screen which currently has generic sofas behind become the sofas?

Your explanations of the key concerns of the project, the *poché*, style etc, and with Asplund's architecture, portals etc, are interesting but need to be made succinct to leave you time to talk about the detail of your interventions. You should think more about what *poché* means in your case and in terms of working with and adding to an existing building - *poché* in the *poché* - and use your precedents to illustrate and build this argument.

Hans Asplund made lifts down to the basement to connect to the bazaar, you add a stair to these but do not make the connection. Should you?

DR What is the character of these opportunistic interventions? They are lightweight but take on a different materiality. What will this feel like and sound like and how would they feel in response to Asplund's traditional and rather heavy material

DR The ceilings in the basement are cloaking services and giving spatial definition. What happens at the edges? Are you masking existing ducts or are they new? Could you use a plenum to slim down the construction and allow more headroom

AM you say you have failed in creating a modern library (how might you succeed?)

19. Towards P5

Poché

What poché is in my project is still not defined enough. After P4 I looked at the research I did about the subject again and looked at new sources to make a more informed statement about poché to hopefully justify my interventions.

In this proces I found a great article: *De opkomst van het poché* by Frans Sturkenboom in *Bergen/verbergen/ontbergen*. Sturkenboom is an architect, former editor of *Oase* and published different magazines. He is also a teacher and educator and got his PhD writing about the element of time in Frank Lloyd Wright's architecture. Sturkenboom gives a very indepth description about the definiton of poché, where it comes from and how it has evolved.

Poché in general

Poché evolved. Starting from being pure mass like the pyramids. Moving on to inhabited mass like the Scottish castles. To renaissance palaces and hôtels. To baroque/mannerist churches. To Beaux-arts where the principal got its definition. To being taken out of the architecture vocabulary by Modernism. To being reintroduced by post Modernists like Kahn or Venturi.

The pyramids and Scottish castles had actual building mass that in a way was carved out to create spaces. For the pyramids this resulted in hallways and burial chambers whilst in the Scottish castles the heavy wall surrounded a representative hall. These heavy walls were often partially hollow for to house smaller rooms.

This idea of carving away mass to create a space is also what lies at the base of the baroque churches. The construction was still very heavy and massive whilst the architects (often also sculptors) worked as sculptors to carve complex geometric and richly ornamented spaces. What already started to happen that around these carved spaces, the building mass was not completely solid resulting in secondary rooms.

In the beaux-arts this struggle became more apparent as they still wanted to create similarly carved

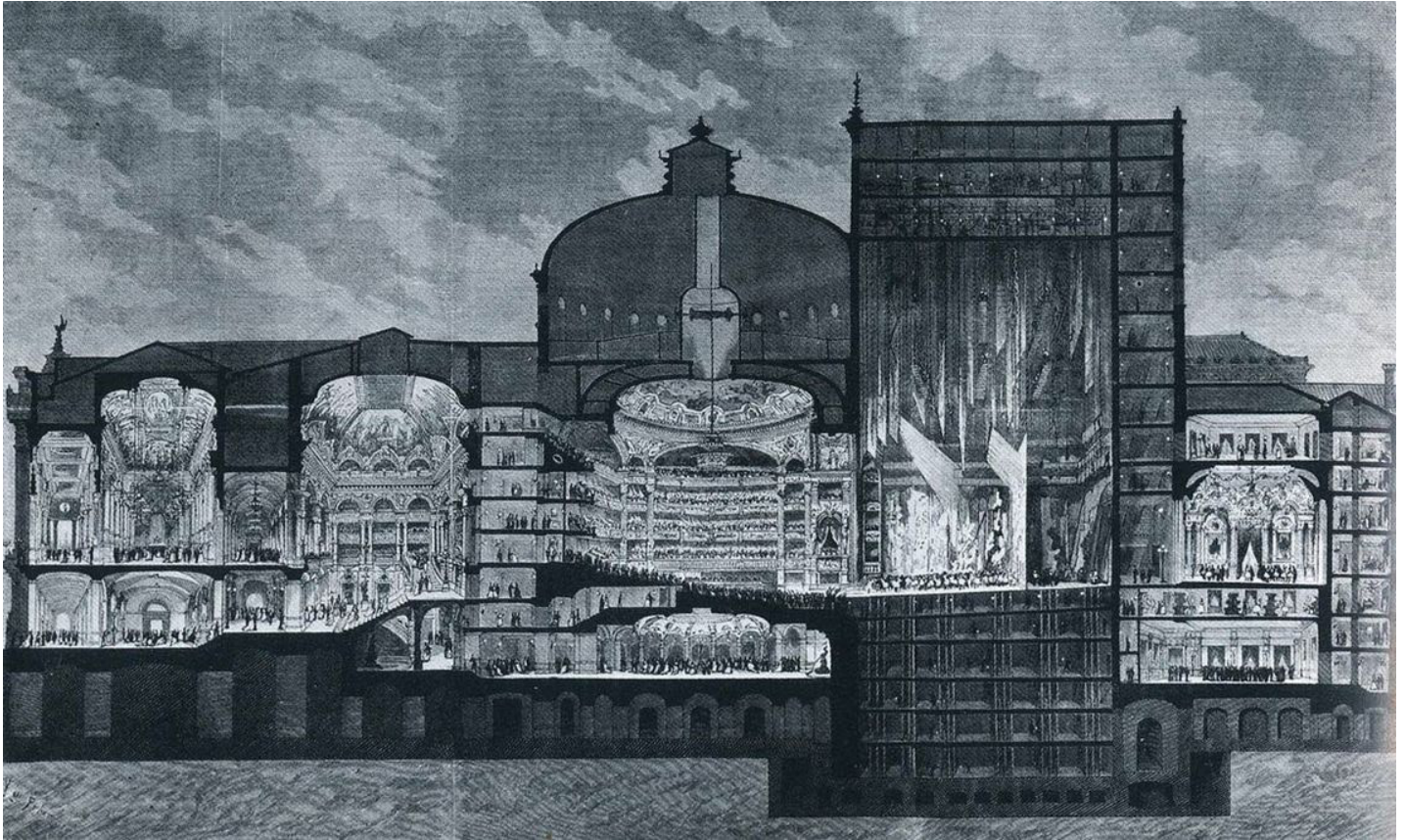
out spaces but building technology had evolved even more to be even lighter. In that process they created even more poché rooms.

The term poché finds its origin in the beaux-arts. It was used to identify a way of hatching that signified the difference between representative rooms that weren't hatched, building elements that were hatched the heaviest and left over poché spaces that were hatched lightly. This created the division between poché pure and poché dilute.

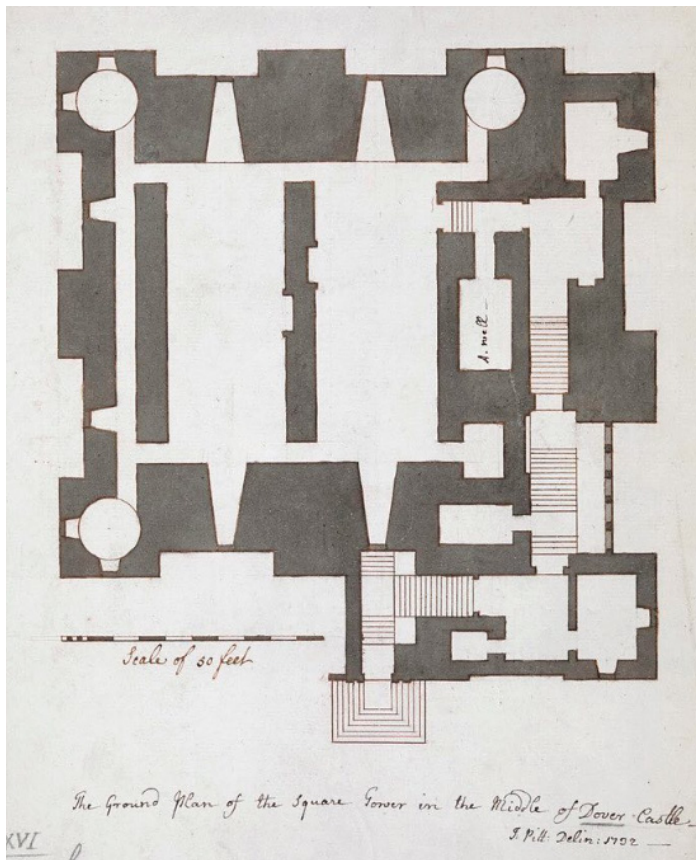
When Modernism started to become dominant, architects found that poché was not to be created as the whole programme should be solved in a logical and readable manner.

It was Louis Kahn who reintroduced the term as he saw that architecture can't exist without poché. You always need space to solve irregularities or weird parts of programme. The perfect dream of Modernism was unachievable. For him this was mainly about the hierarchy of programme resulting in served and servant spaces. He recognised plant and duct spaces within the concept of poché as they are often hidden, increasing the 'mass' of a building.

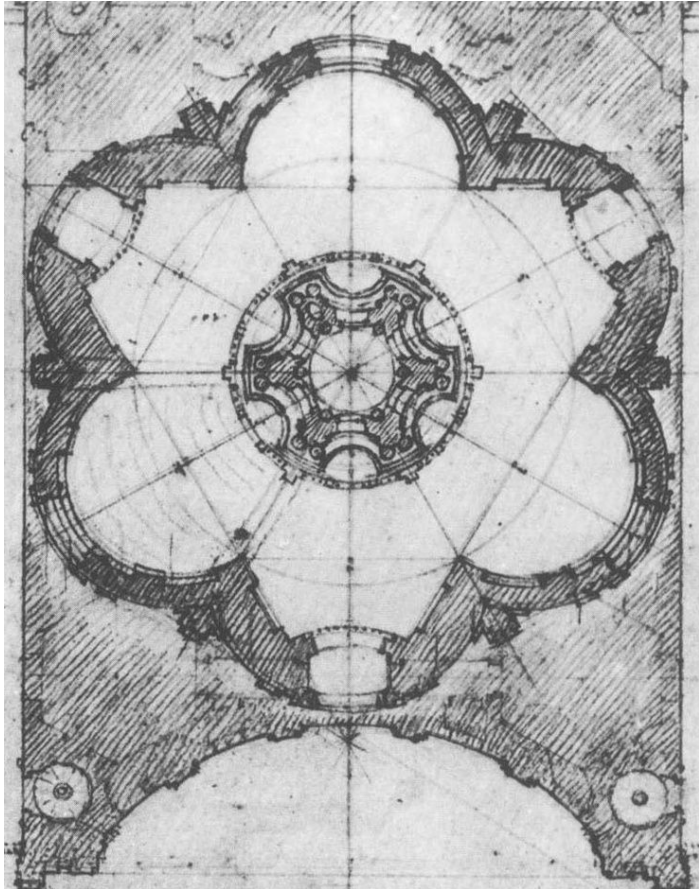
In the current day where installations have become an even more integral part of building technology it might be interesting to reinterpret poché again.



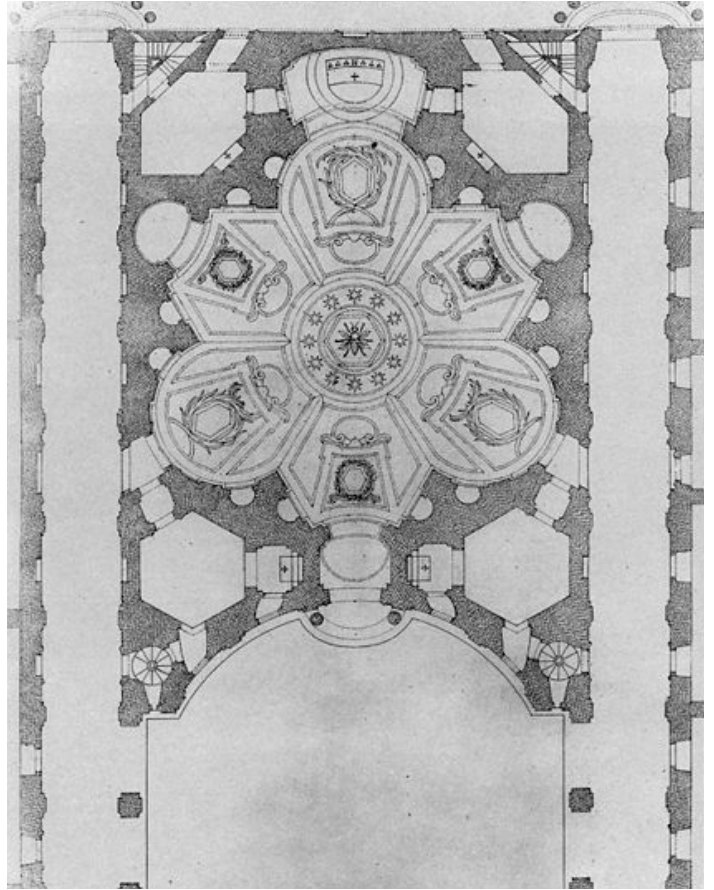
Section of opera Garnier (1875)



Square tower Dover castle (1732)



Poché pure and poché dilué Sant'Ivo alla Sapienza (1660)



Plan Sant'Ivo alla Sapienza, Borromini (1660)



Exterior San Carlo alle Quattro Fontane, Borromini (1641)



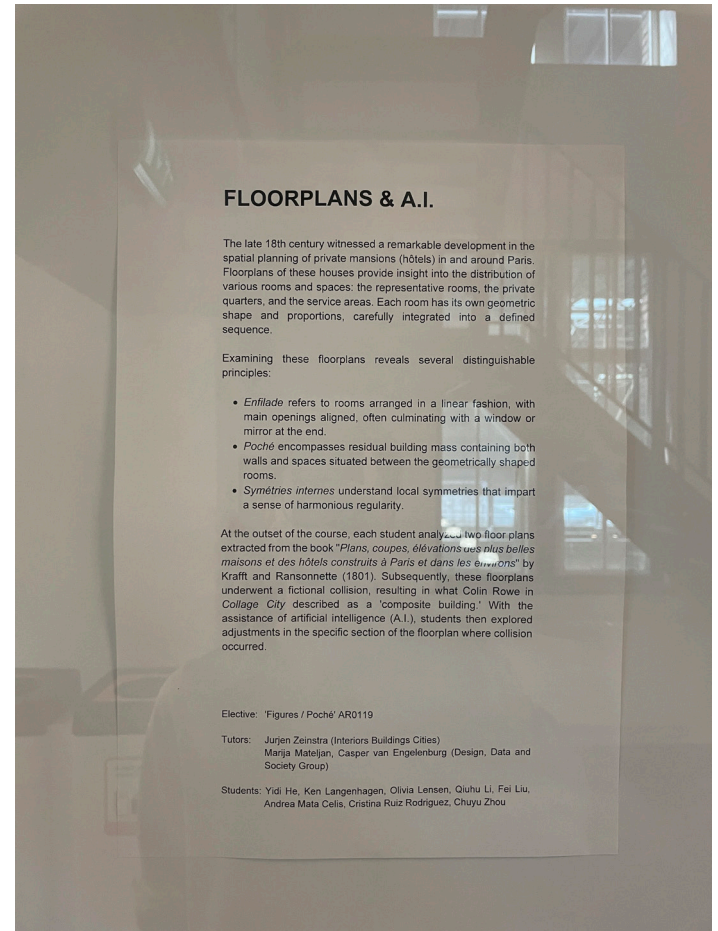
Exterior San Carlo alle Quattro Fontane, Borromini (1641)

Figures exhibition

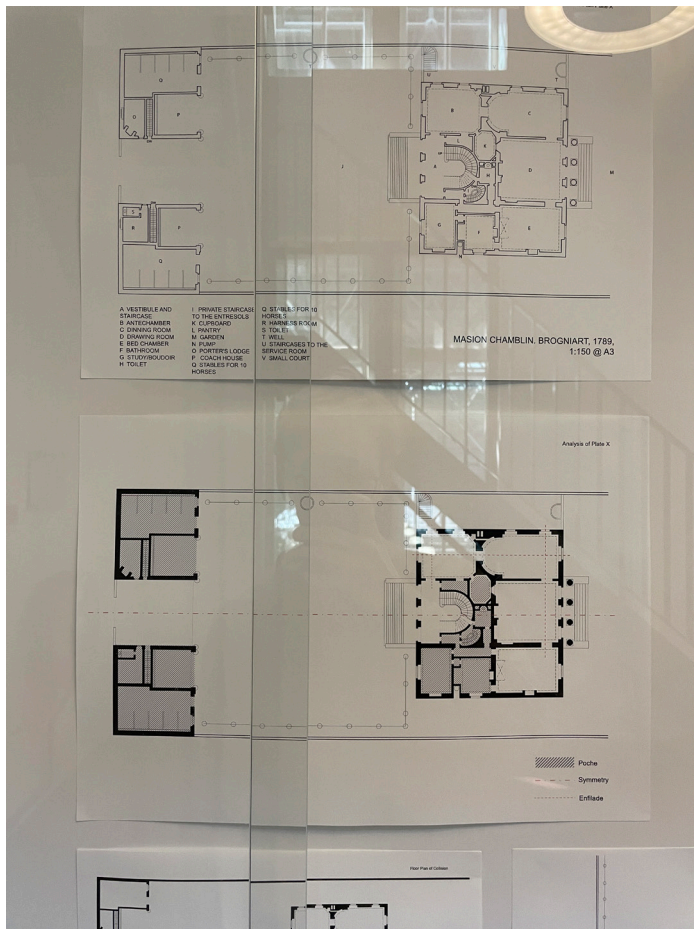
As part of the architecture master track at TU Delft, students chose two electives during MSc2. One elective that can be chosen is Figures within which Jurjen Zeinstra leads a group of students in doing research on a specific subject resulting in an exhibition. This year the research was about French Hôtels, the way poché was created in these plans and how A.I. could read pochés and merge two plans creating its own poché.

What I mainly took from this exhibition were the initial steps where plans were analysed. In the plans a symmetry axis is drawn as well as lines signifying the enfilade within the plan. All the spaces that do not fall in this enfilade are considered pochés as they are servant spaces to the served space, the representative rooms.

This way of systematically analysing a plan and identifying hierarchy and poché is a very useful one as it can also be applied on different projects. On the following two pages I use this methodology to show the hierarchy of San Carlo alle Quattro Fontane by Borromini. The black walls signify the poché pure, the built mass while the hatch signifies the poché dilué, the servant spaces.



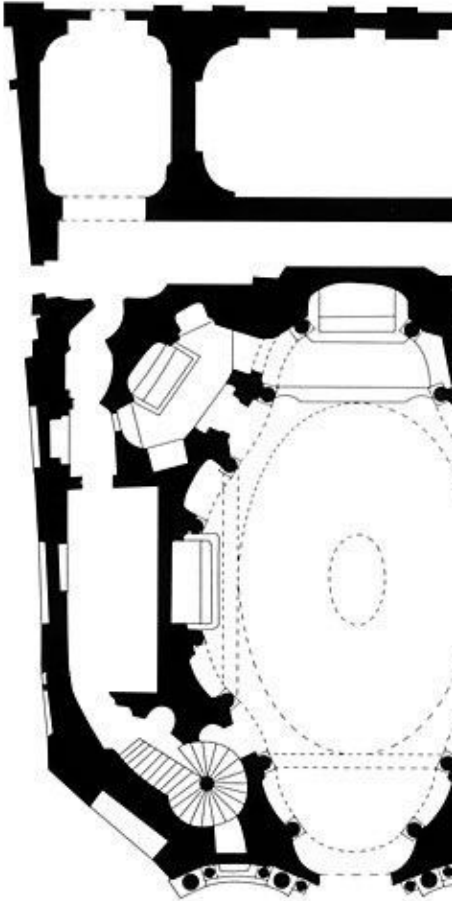
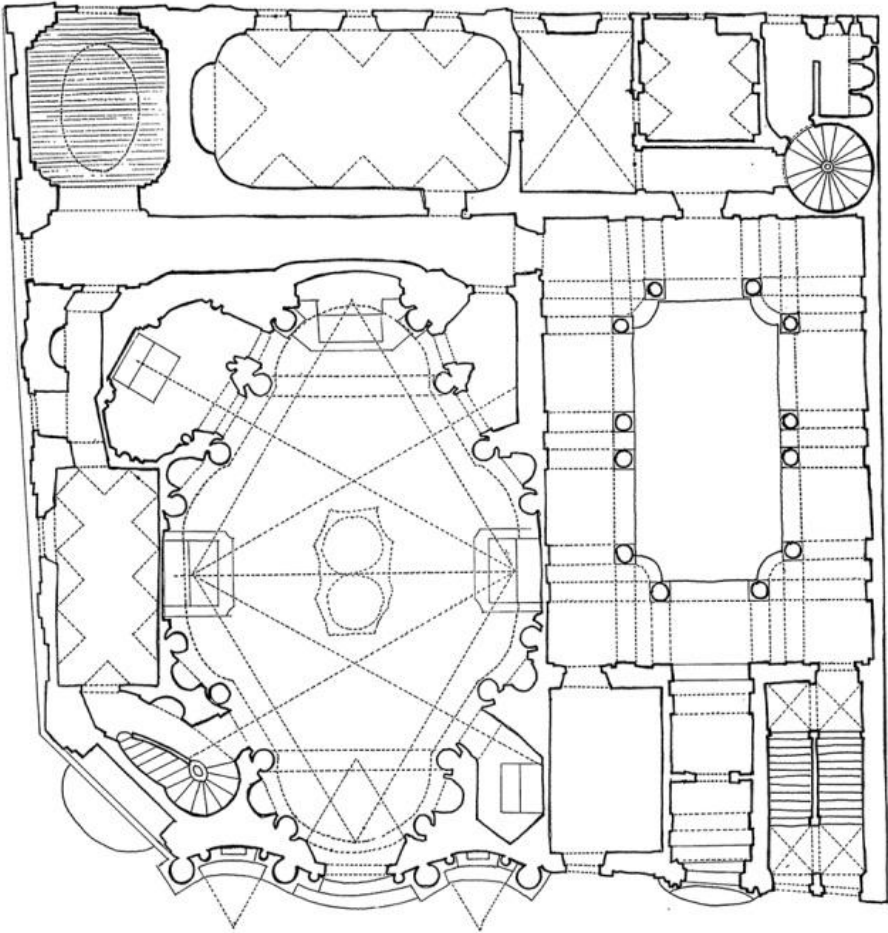
Trials with existing infrastructure (2024)

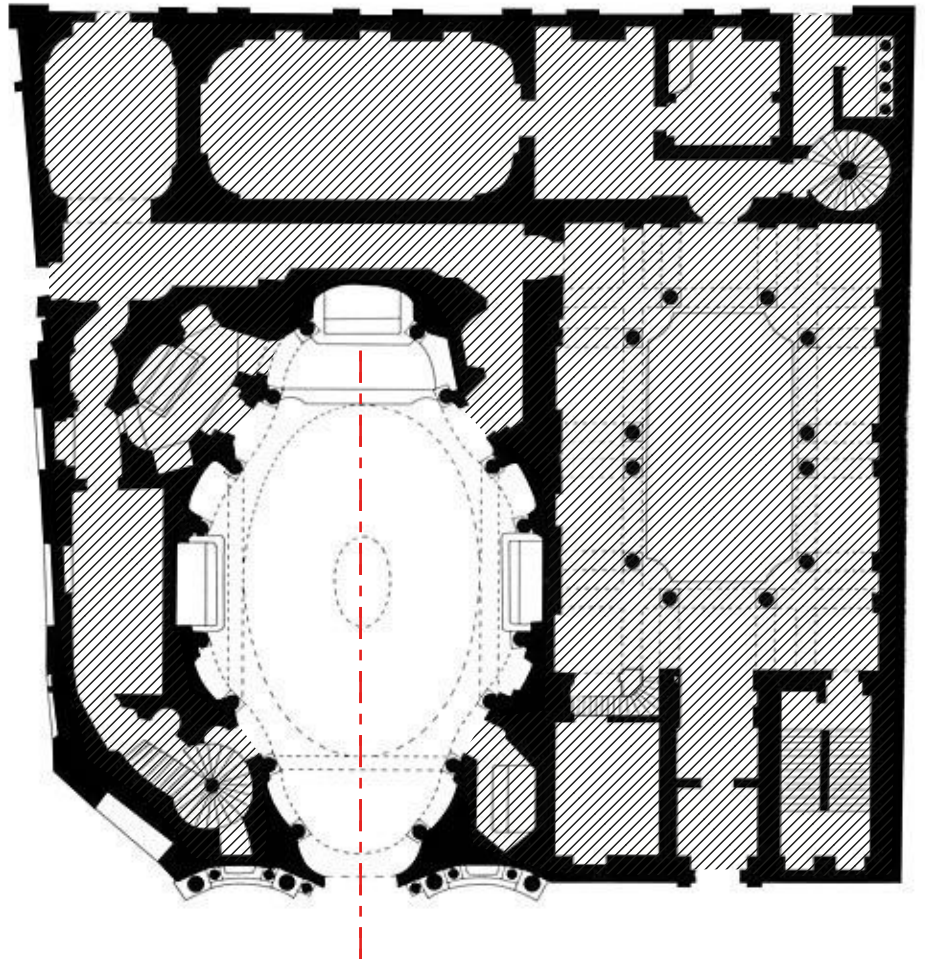
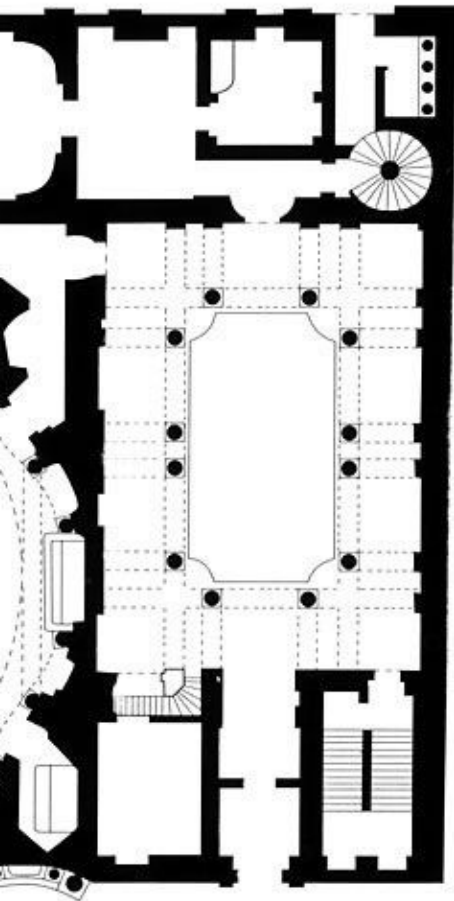


Trials with existing infrastructure (2024)



Trials with existing infrastructure (2024)



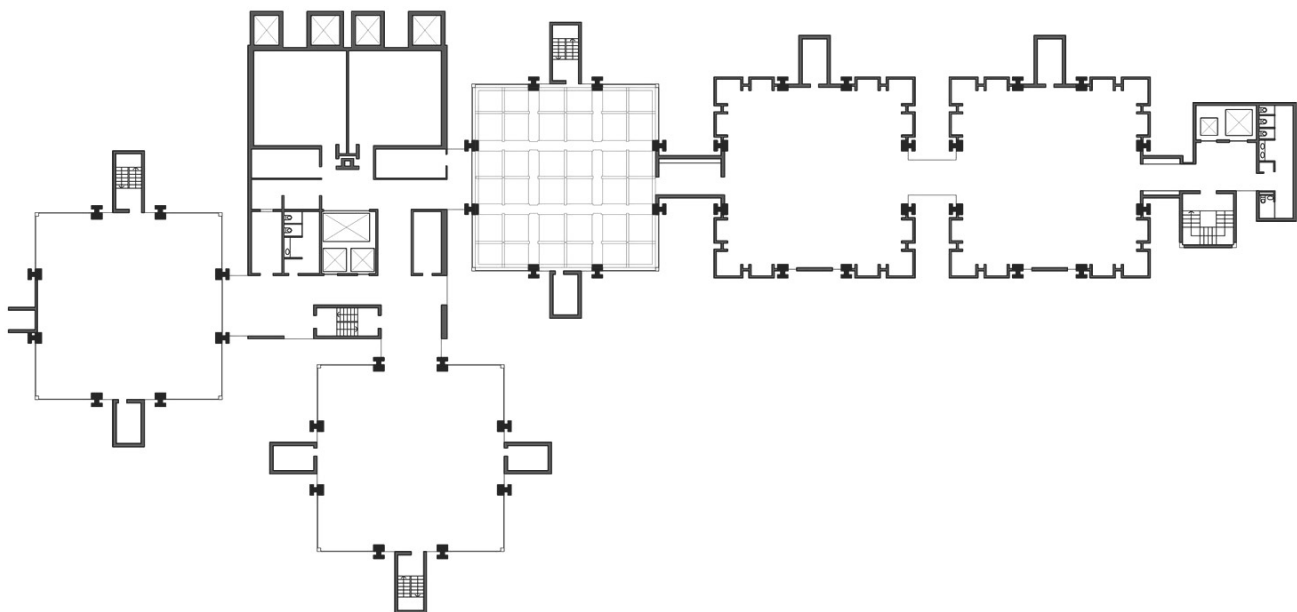


-  Poché
-  Symmetry
-  Enfilade

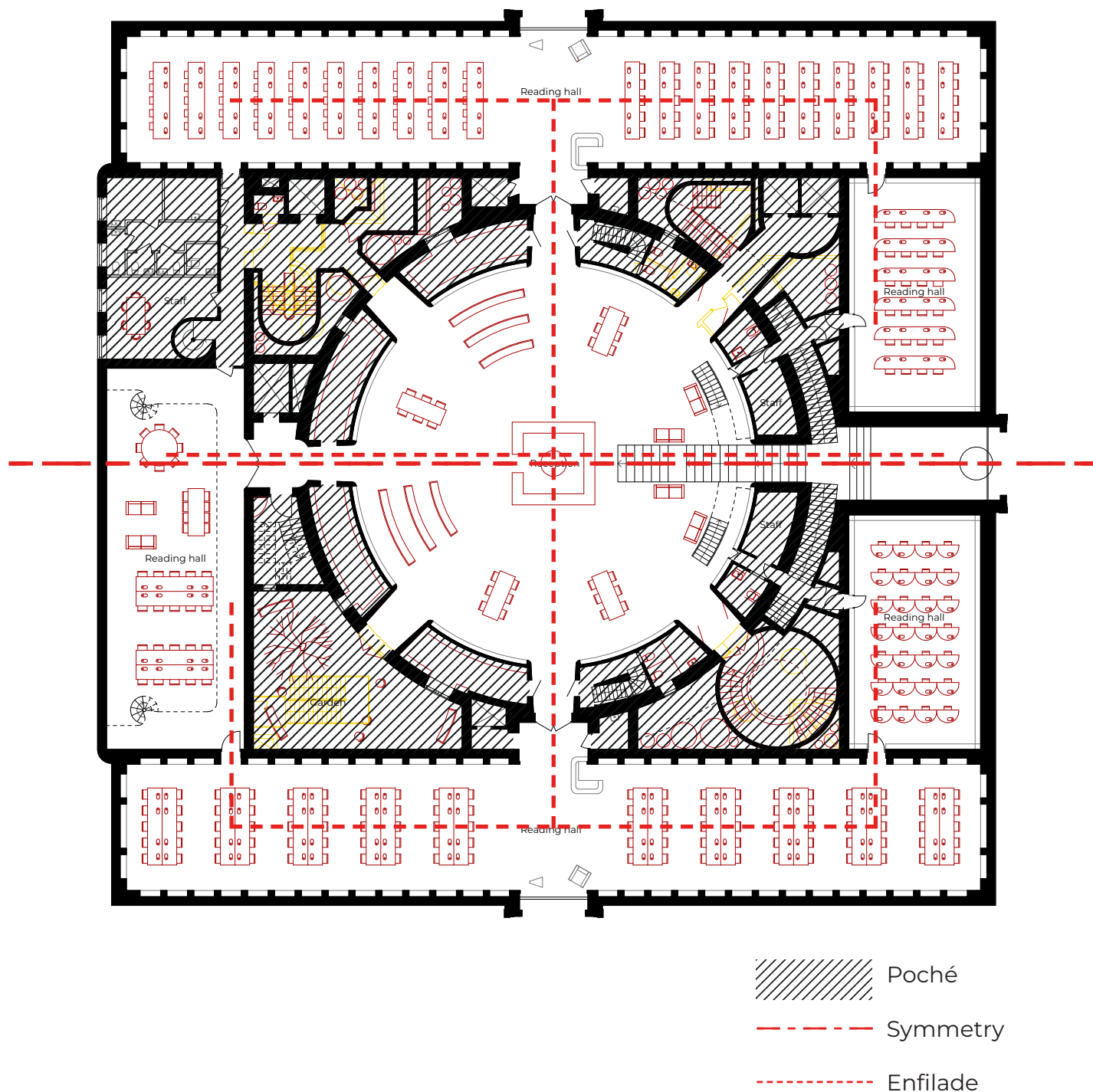
Poché analysis of the San Carlo alle Quattro Fontane (2024)



Exterior Richards Medical Research Laboratories, Louis Kahn (1960)



Plan Richards Medical Research Laboratories, Louis Kahn (1960)



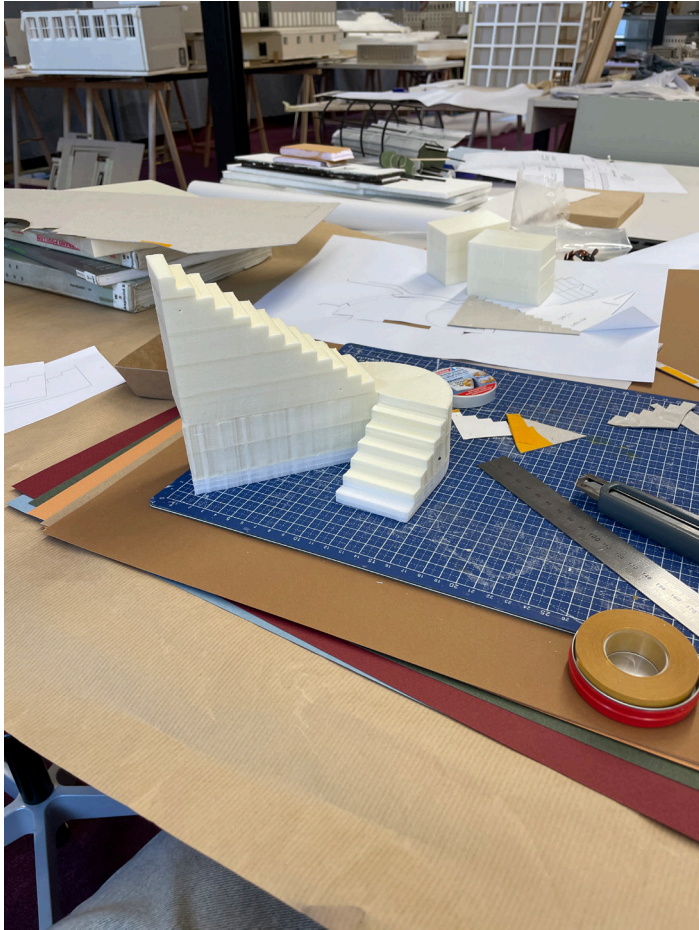
Poché in my project

Using the method of identifying poché from the Figures elective, it shows how most of the back of house and the spaces we were already referring to can be considered poché. Where the issue in my proposal lies however, is that in geometry, the rooms I make in the pochés create their own poché yet again. It is often said by tutors that what I do is creating poché within poché even though that is not my intention and also not how I see it.

By studying poché I learned that poché can be something that is either created through the geometry of spaces, through programmatic hierarchy, and through building mass. To go over these subjects: Asplund creates poché in his plan by giving the spaces a specific geometry resulting in the lightwells we refer to as pochés. What I do with my interventions is

create servant spaces that aid the served spaces namely the perimeter halls and the rotunda. My poché is based on a hierarchy of programme.

When it comes to building mass it becomes strange. Originally building mass was actually solid, when we started to build lighter and lighter, building mass became hollow therefore denying it the term of poché. Louis Kahn, however, reestablished void space as poché when he makes the duct spaces and plant rooms part of poché (in hierarchy and expression). I think my proposal builds on this idea by identifying the 'poché' spaces my spaces create as hollow mass: building mass made up of skin, air, ducts, and cables. Therefore my spaces are actually poché in hierarchy whilst also being spaces that fit in with the material and spatial narrative of Asplund.



Foam cut of staircase (2024)

Model

During my graduation year I think I made the least models out of everyone in the studio. I helped with the 1:25 models and I made one small fragment for P3. I think this is very telling for my way of designing. I can be very hesitant during design, making a model always feels like something final, an unchangeable thing. In the end I really wanted to make a model of one of the pochés as it would greatly help in explaining the weird spatialness of the intervention. What is high, what is low, what is filled, what isn't.

With the presentation, project booklet and finally the project journal handed in on Brightspace I can spend the last week of my masters here at TU Delft doing the thing I am most scared of doing, making a model.



Puzzle of lasercut elements (2024)



Existing walls (2024)



Puzzle put together as a skeleton (2024)

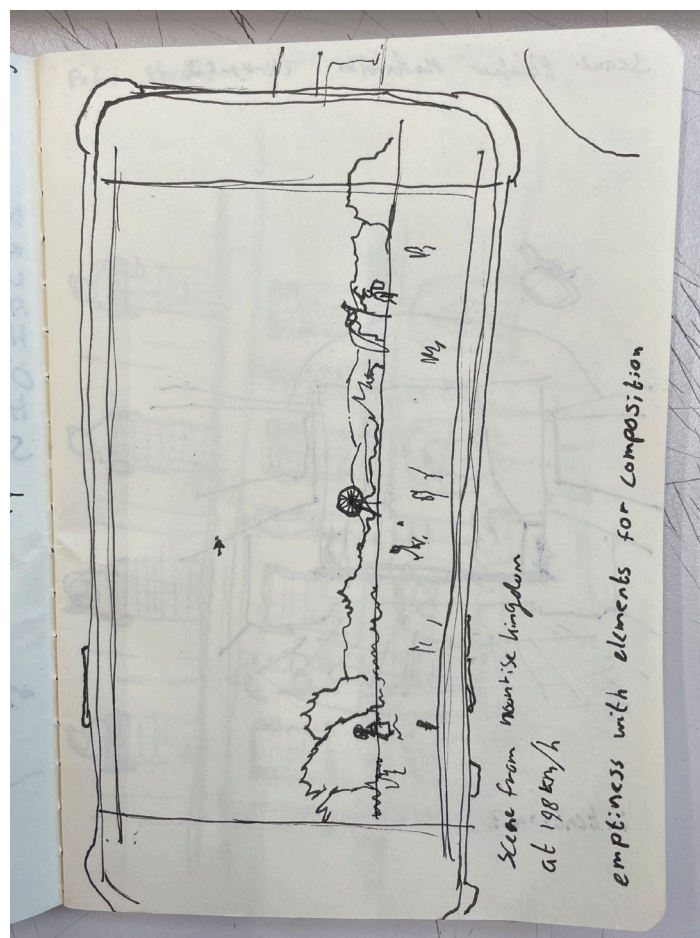
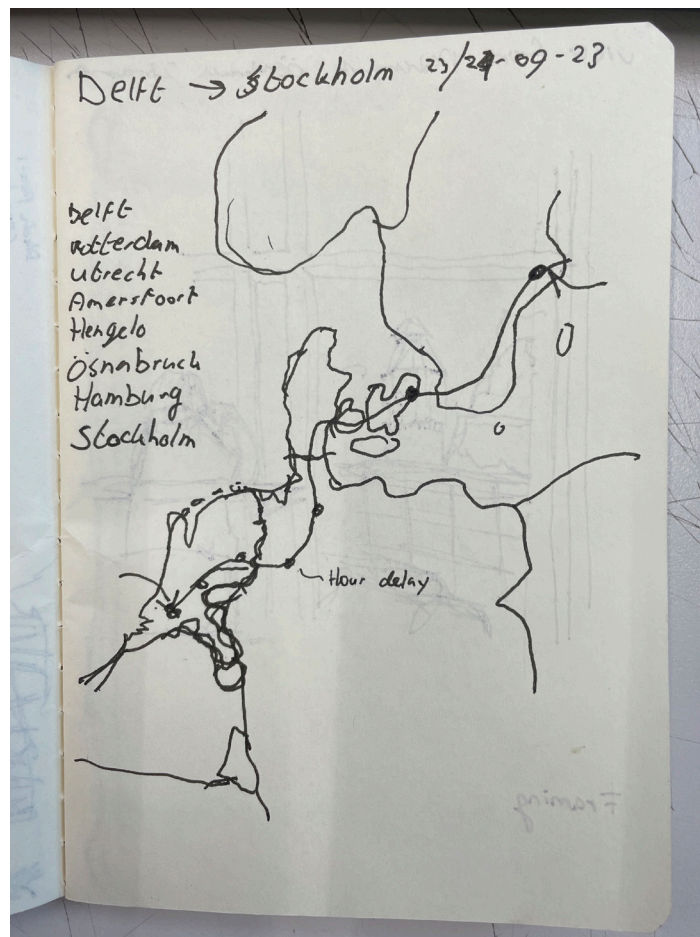
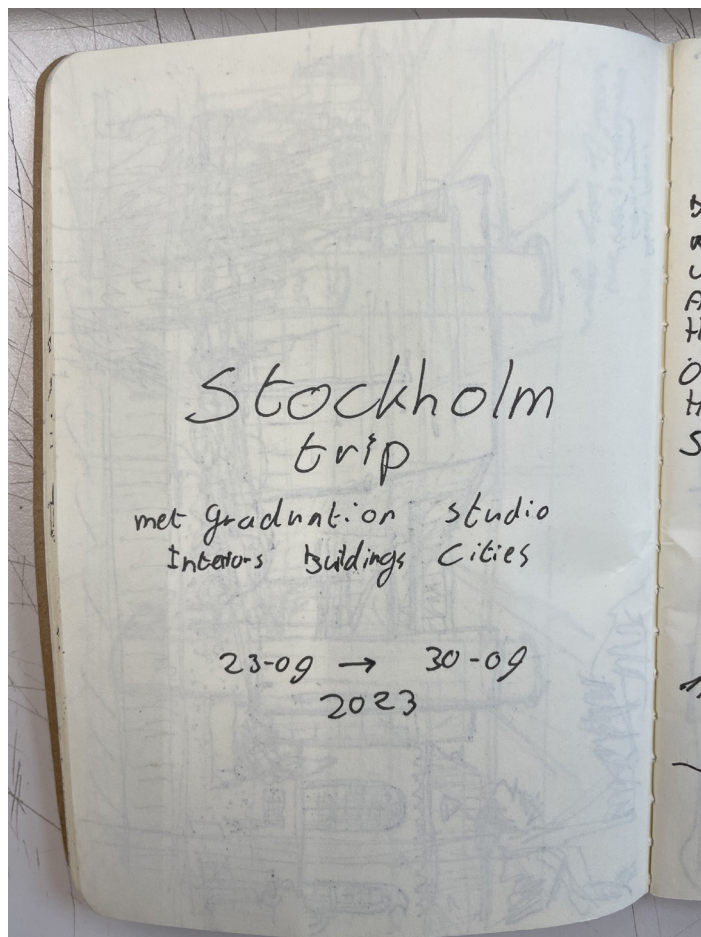


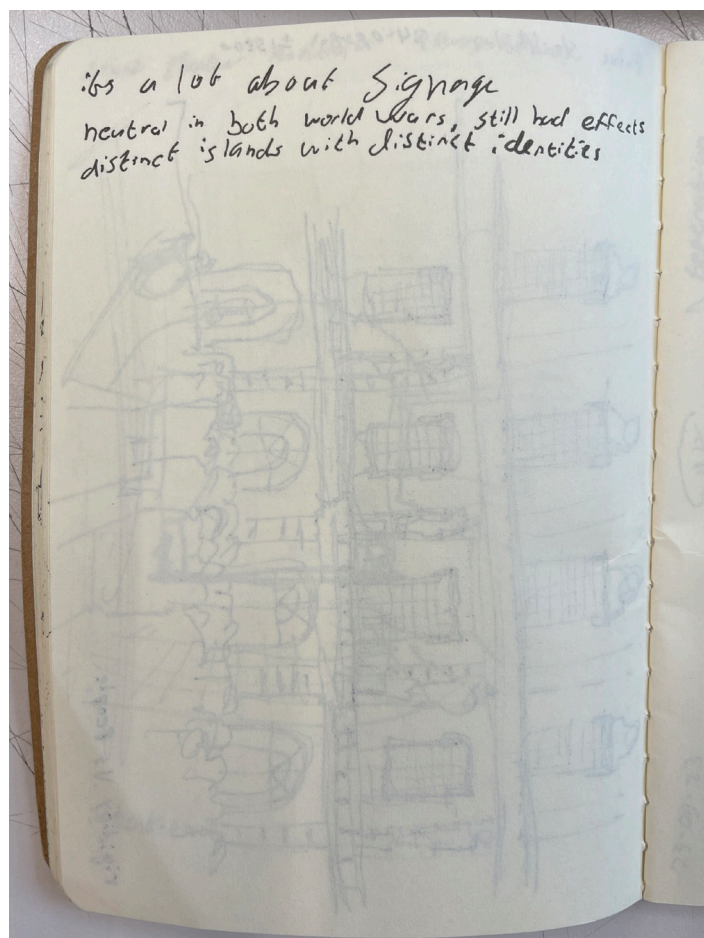
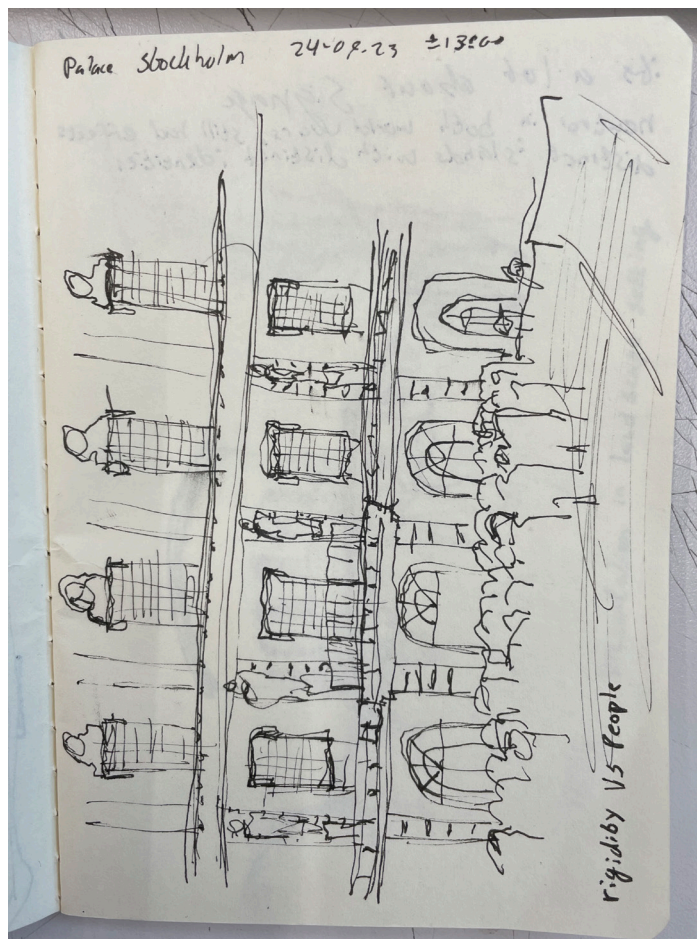
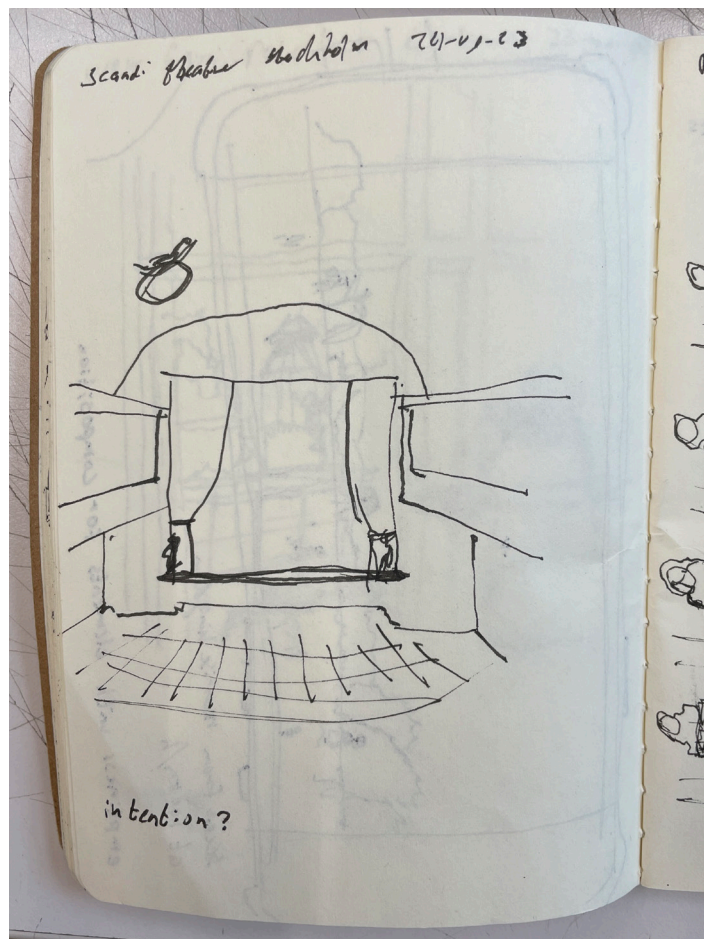
Skeletons at home to be clad in paper (2024)

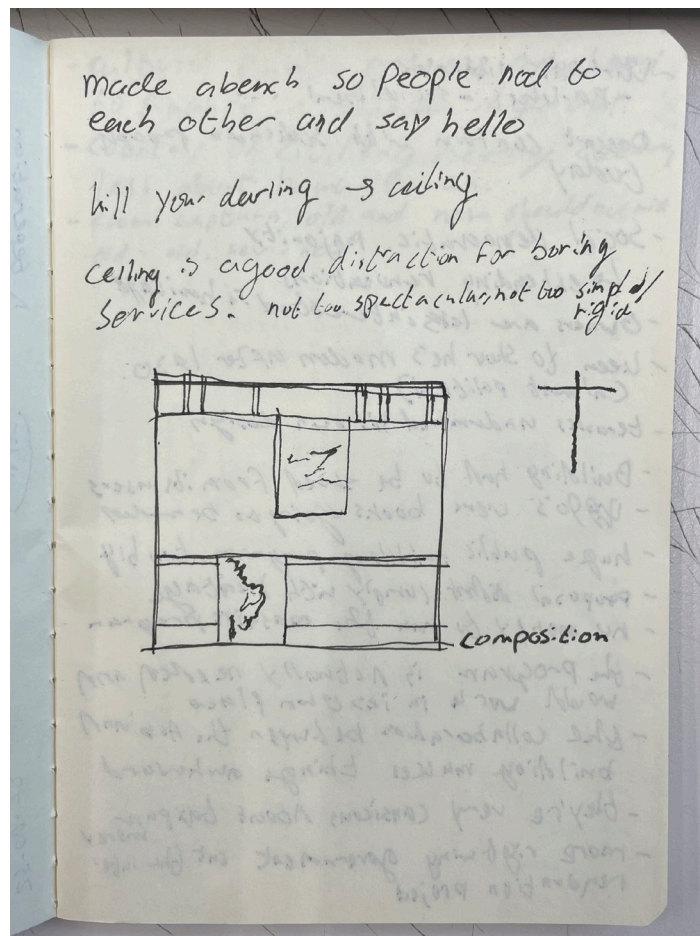
**“In case I don’t see ya,
good afternoon,
good evening,
and good night!”**

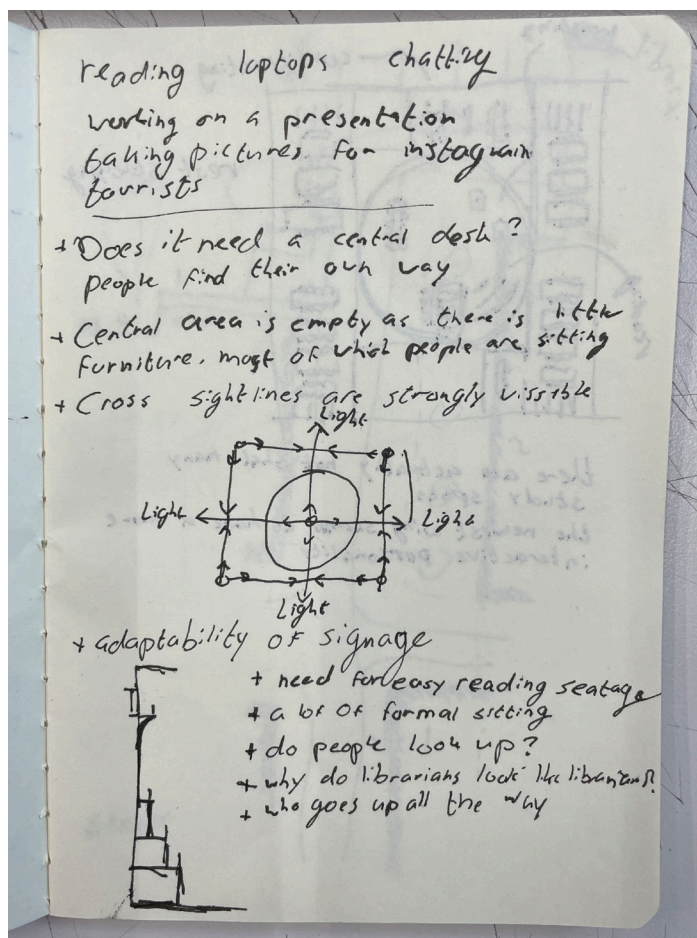
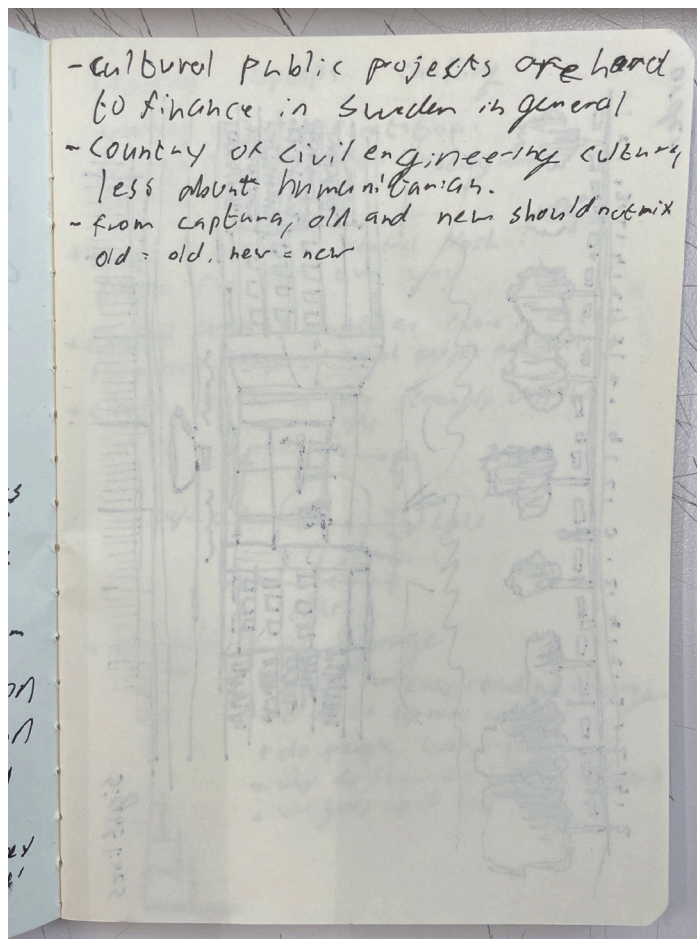
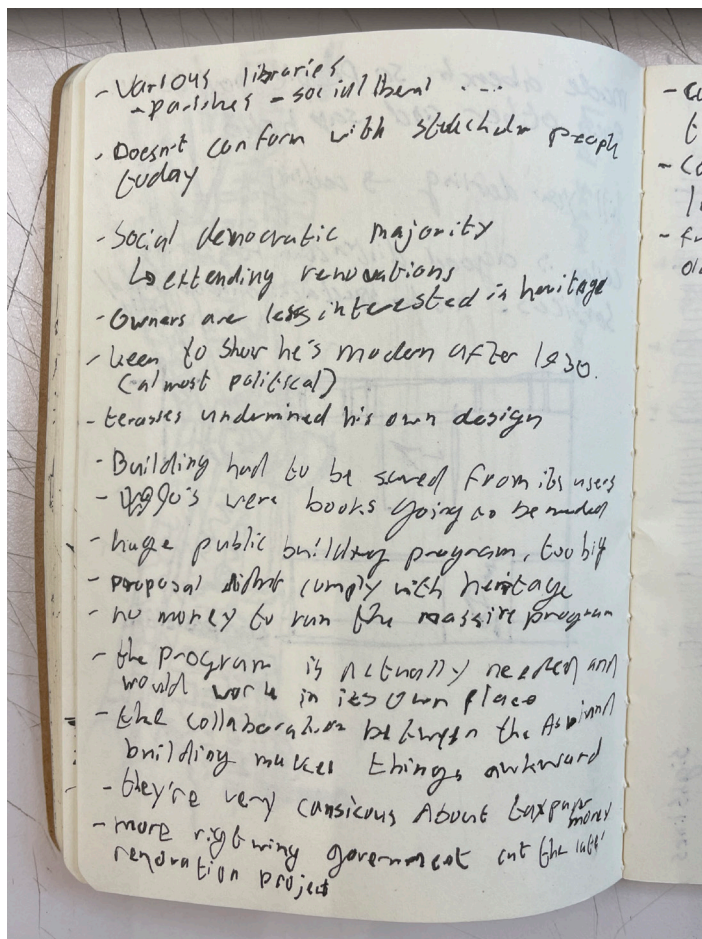


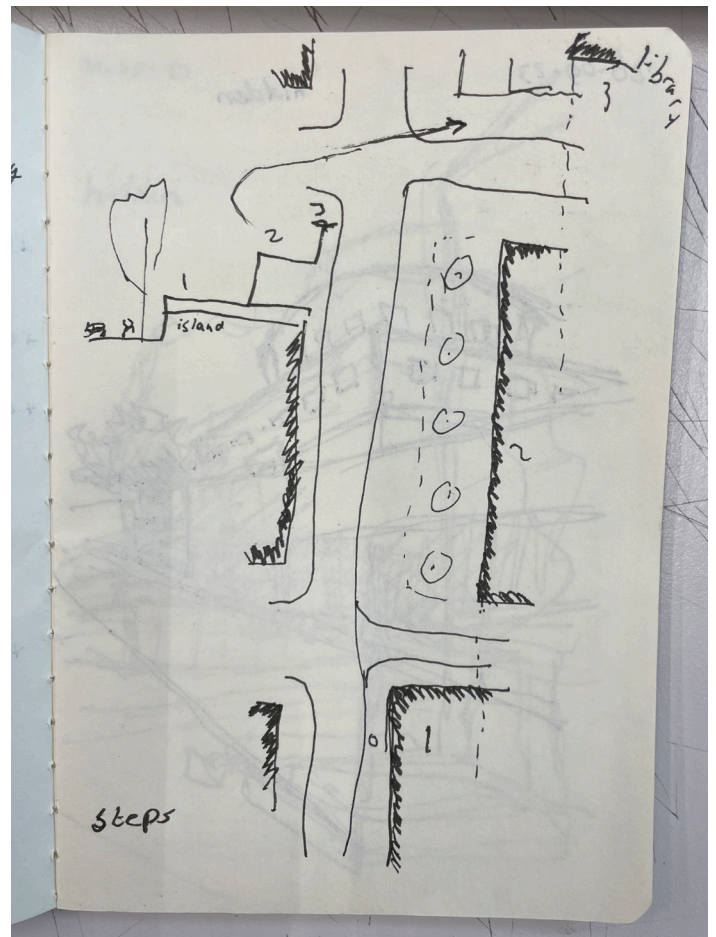
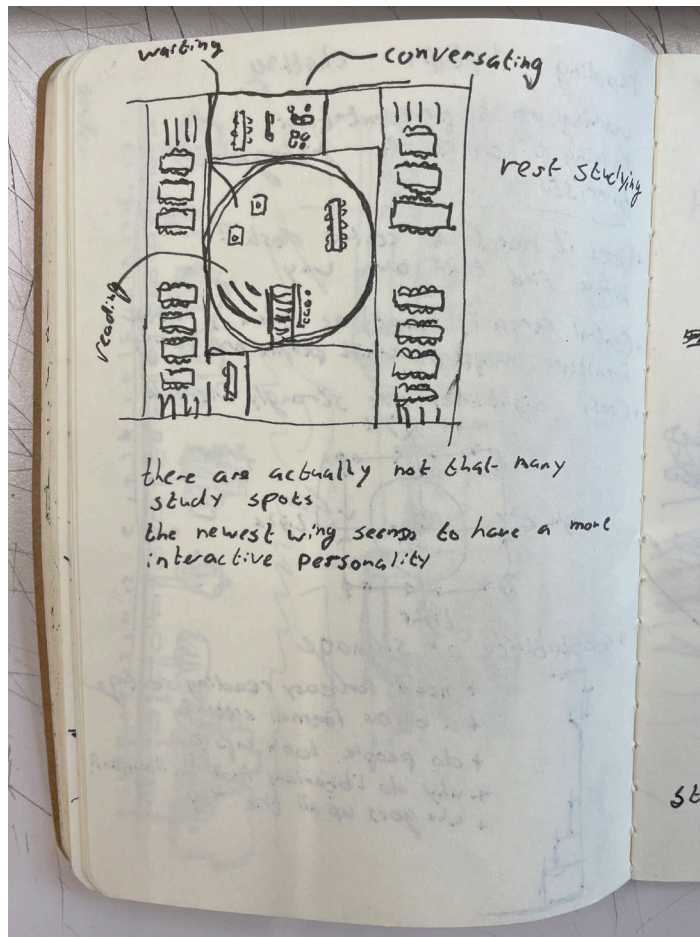
Stockholm trip sketchbook

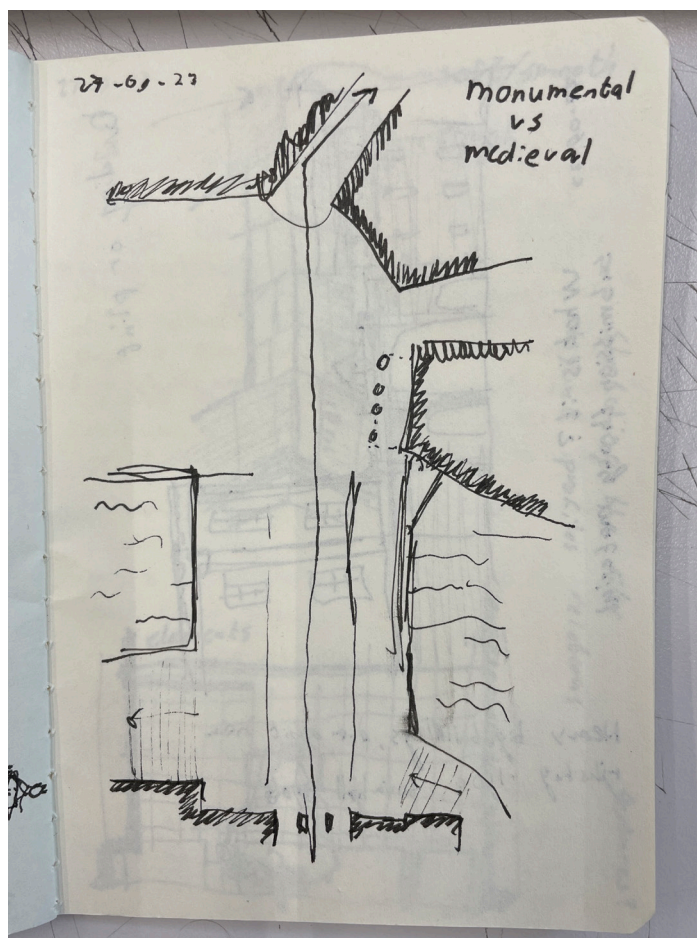
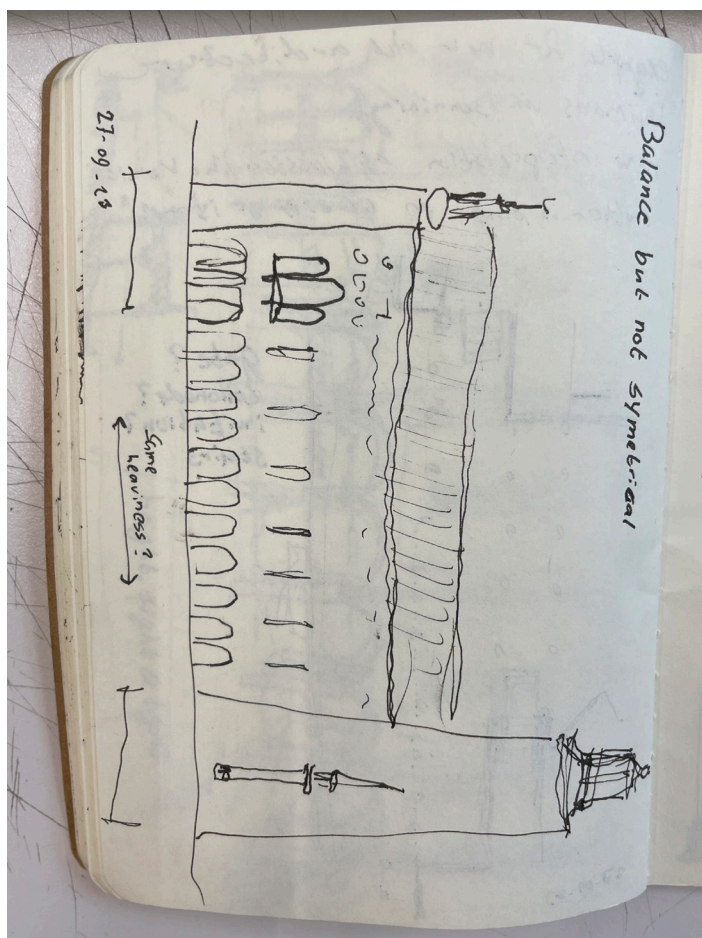
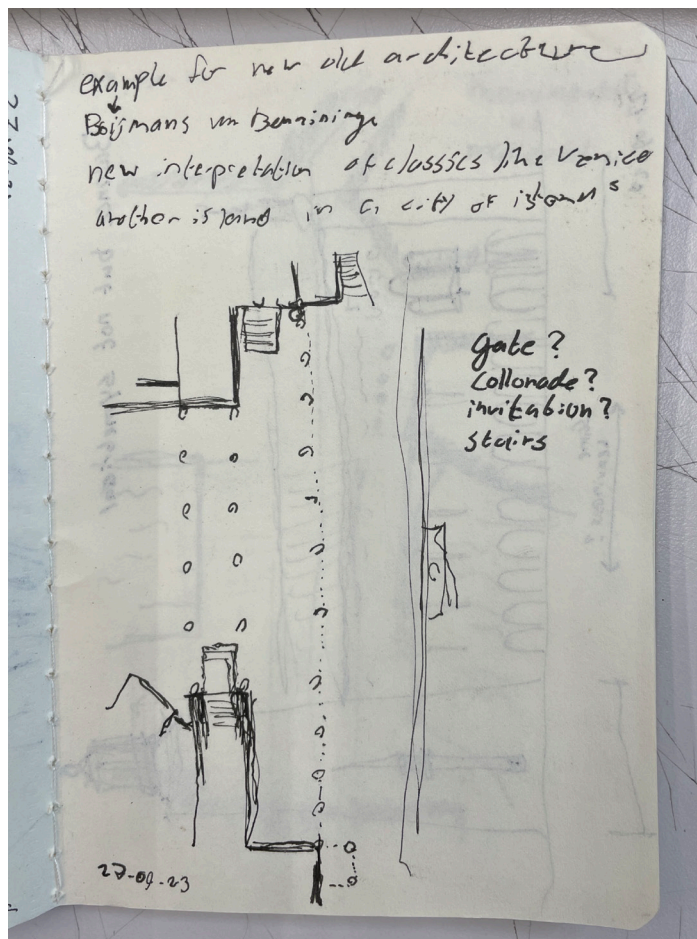


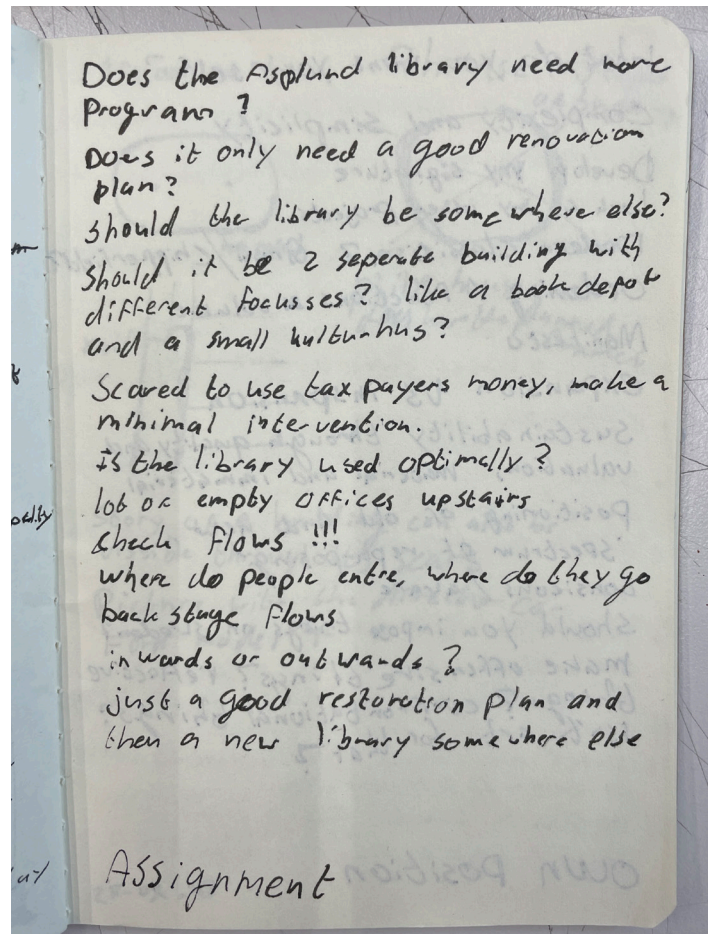
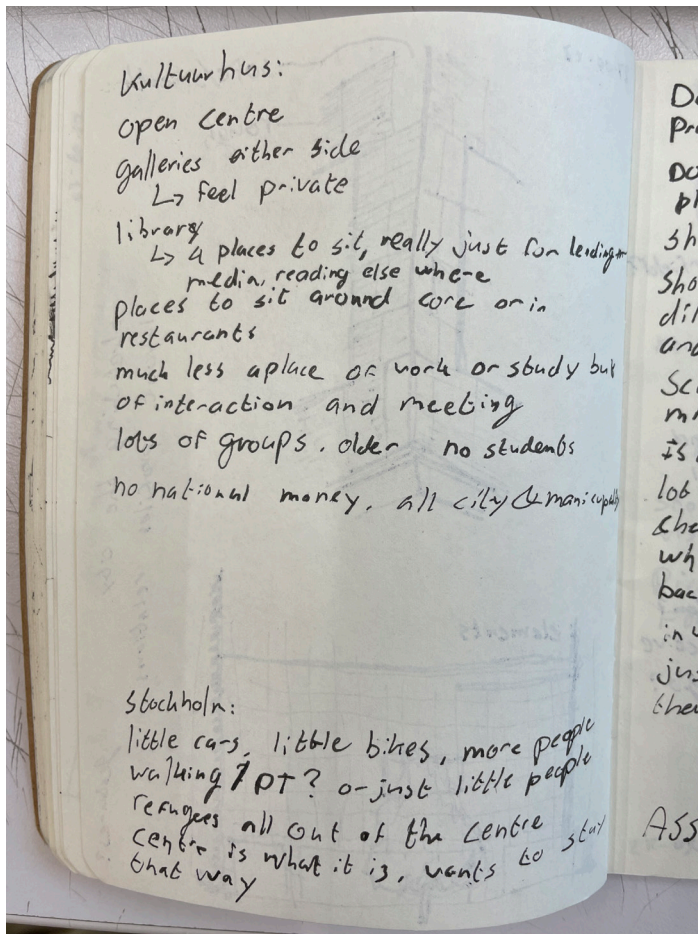
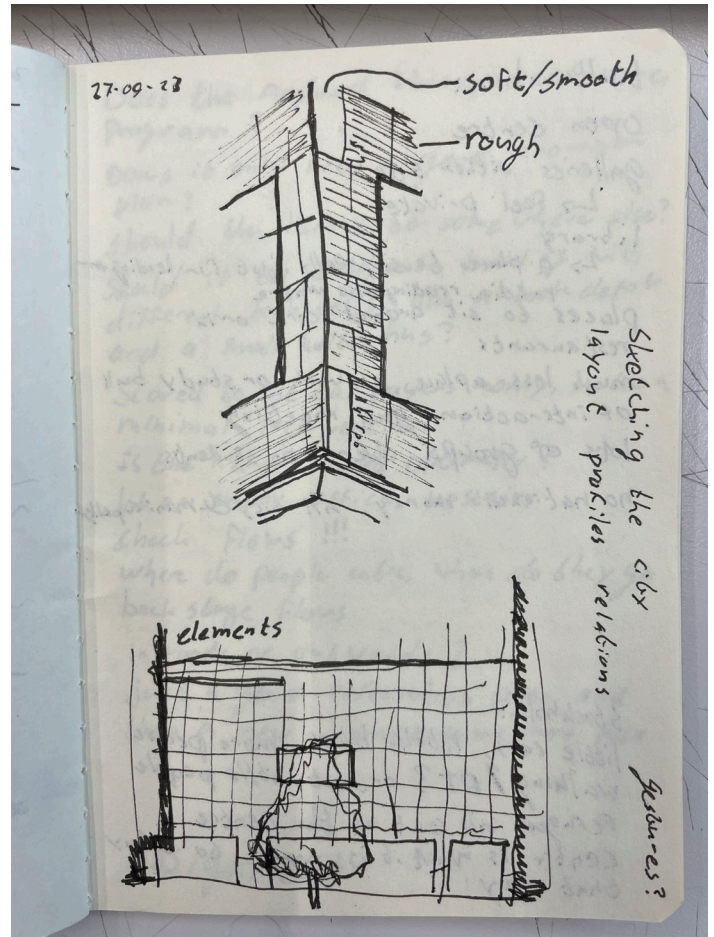












What do you want yourself?

Complexity and Simplicity

Develop my signature

Look at my other projects

Modern Classicism? Grassi/Chipperfield

Ordering / Functions & Volume

Manifesto

Expansion VS Inexpansion

Sustainability through quality and valuation, material and immaterial

Positioning of old and new

'Spectrum of repurposing'

Consistent / aware

Should you impose things on Sweden?

Make offensive things? Reflective

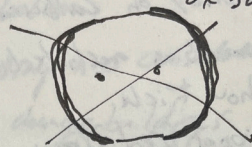
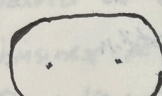
things? confrontational things?

Isn't art for that?

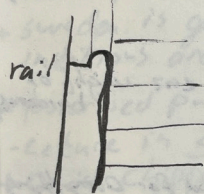
OWN POSITION

155 000 own km

? house instead of building



philip house
does have the planned frames



Story of a building can also be visible through its scars

Picture with the Director Car Ford model +

27-02-23

* Sweden is not at a place to speculate of money on cultural projects

+ Conservative architecture / politics

+ Arhbor Fick

+ national (centre) museum of Architecture & Design (Arkades) 1960's

+ Sleepiness of institutions

* ~~Not~~ a great collection of ~~value~~ of ~~buried~~

+ equilibrium society

+ Social democratic is good for everything except culture

+ Architecture between building regulation and artistic expression

+ Institution don't own buildings, the city owns them. the library employs people those people have no relation to the building

* Localism, free of charge

+ Dutch are more British when it comes to ownership & exploitation

+ no plan in Sweden for a third new library like Aspinwall & Kullerås

+ no plans to switch from shops to culture

+ saved of exploitation

+ business & building are considered diff.

+ Renovations don't change buildings radically. not solving actual problems.

+ Sweden is getting polarised while the institutions are staying the same / conservative

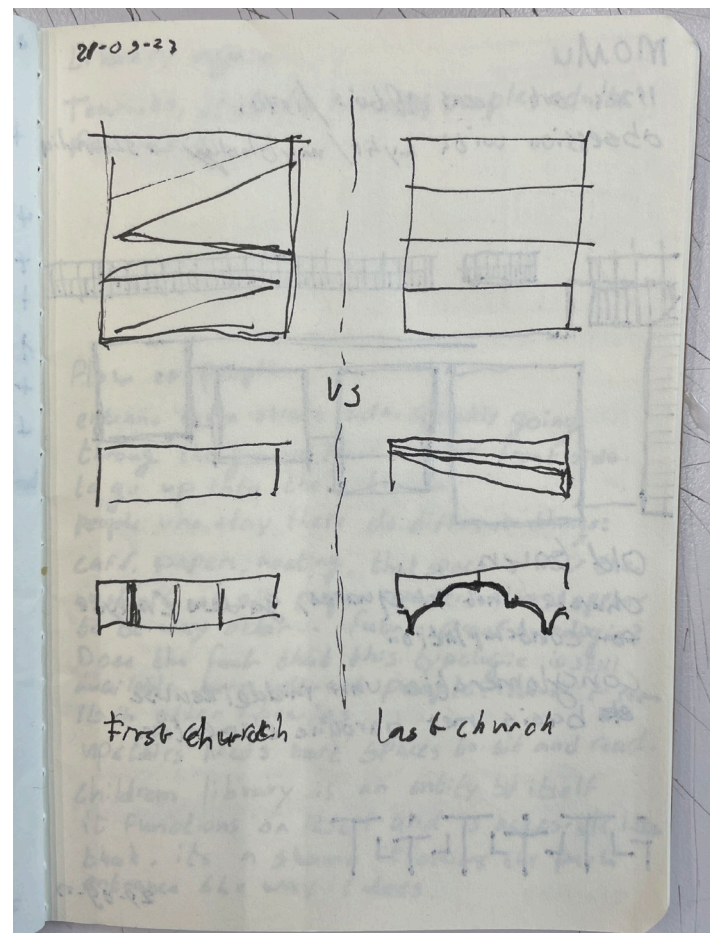
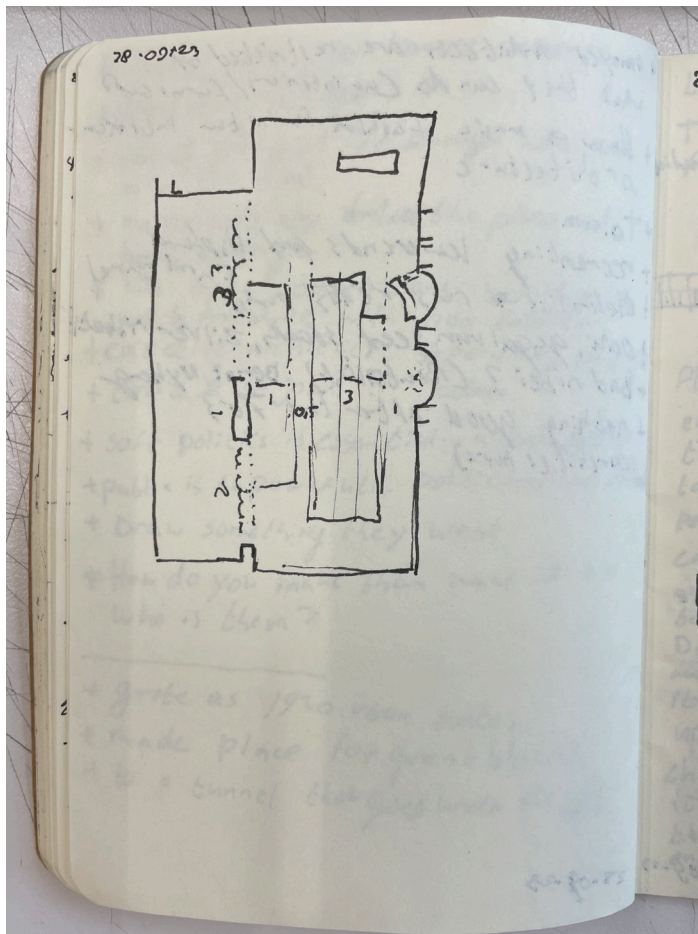
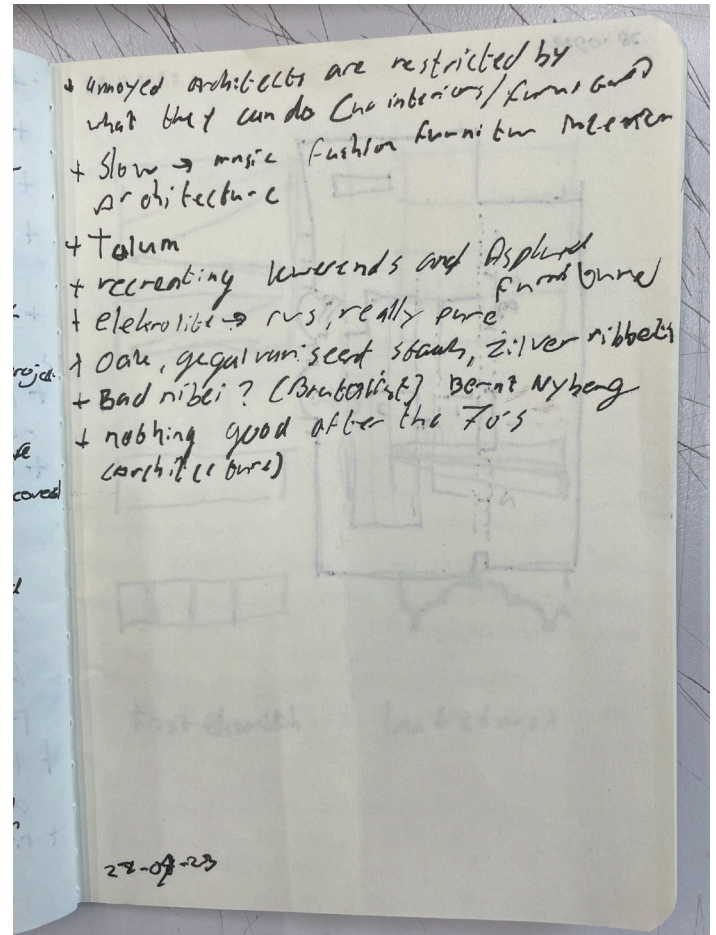
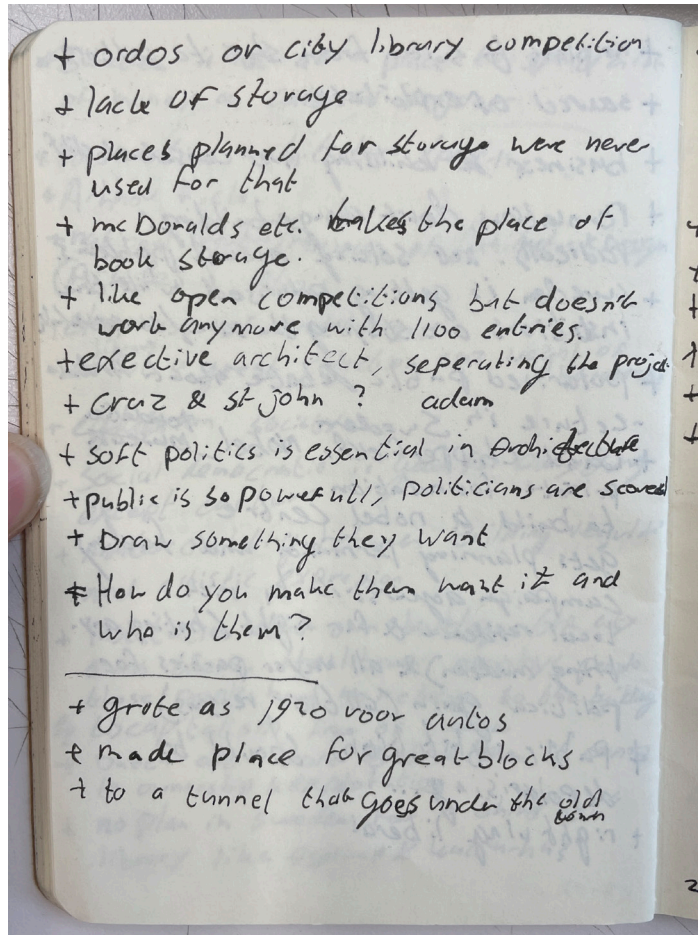
+ polarised public debate about Architecture in Sweden

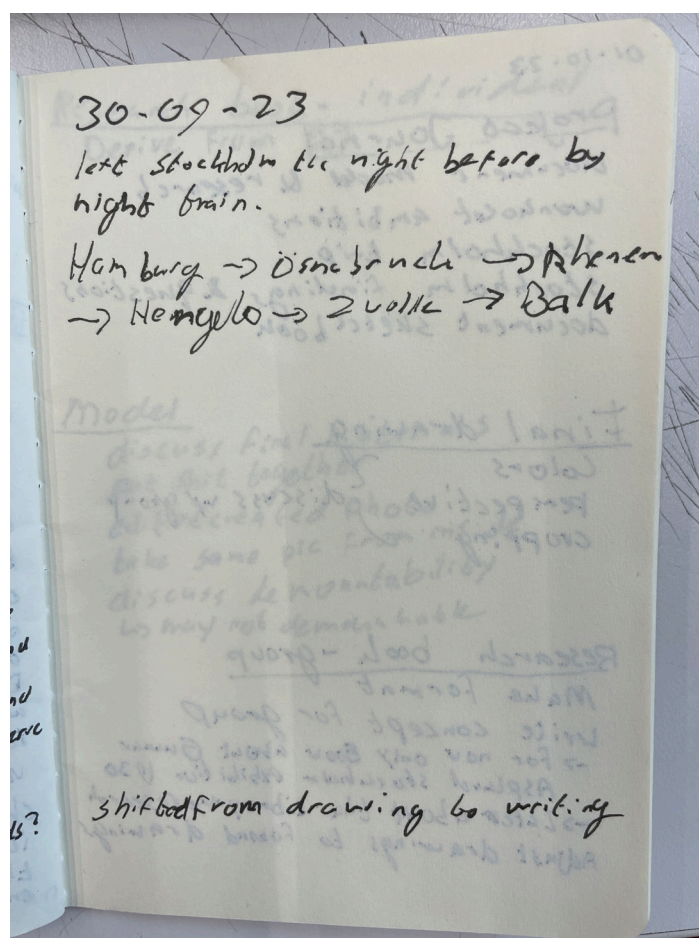
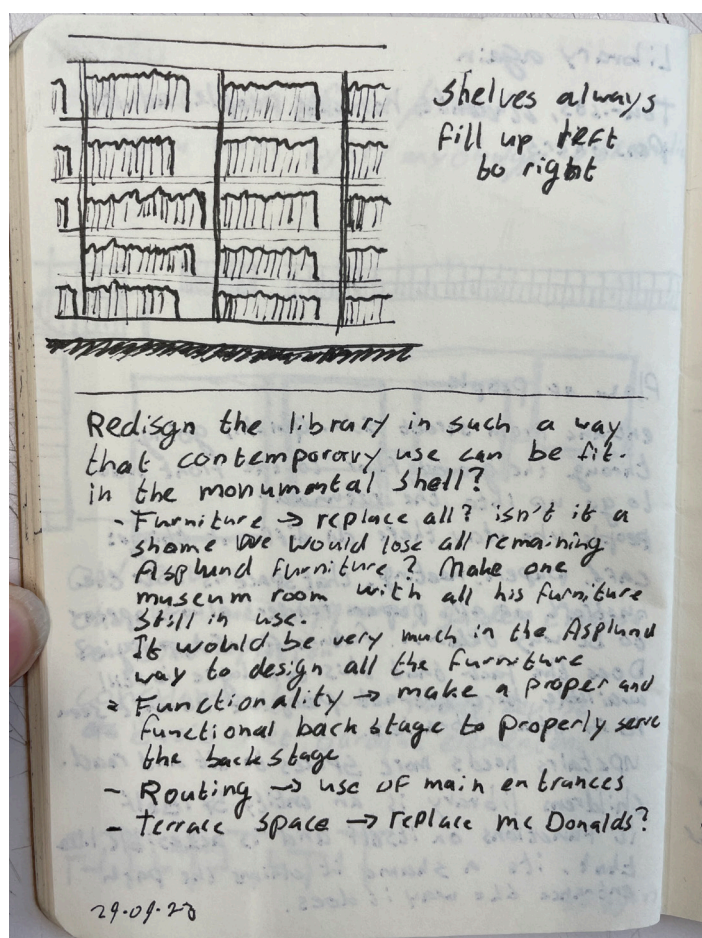
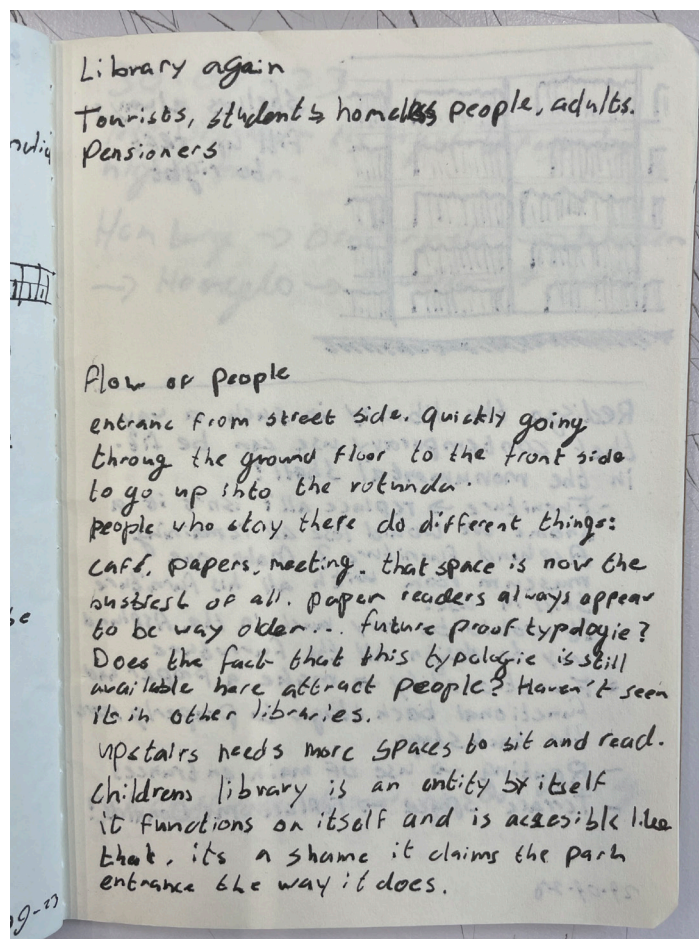
+ David Chipperfield, Nobel ~~foundation~~ ^{foundation} museum

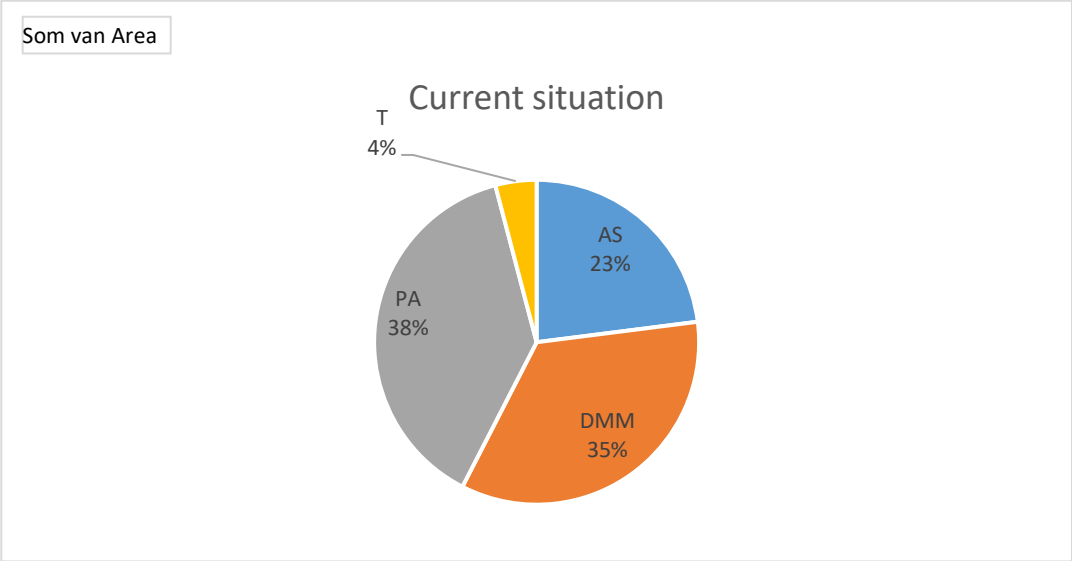
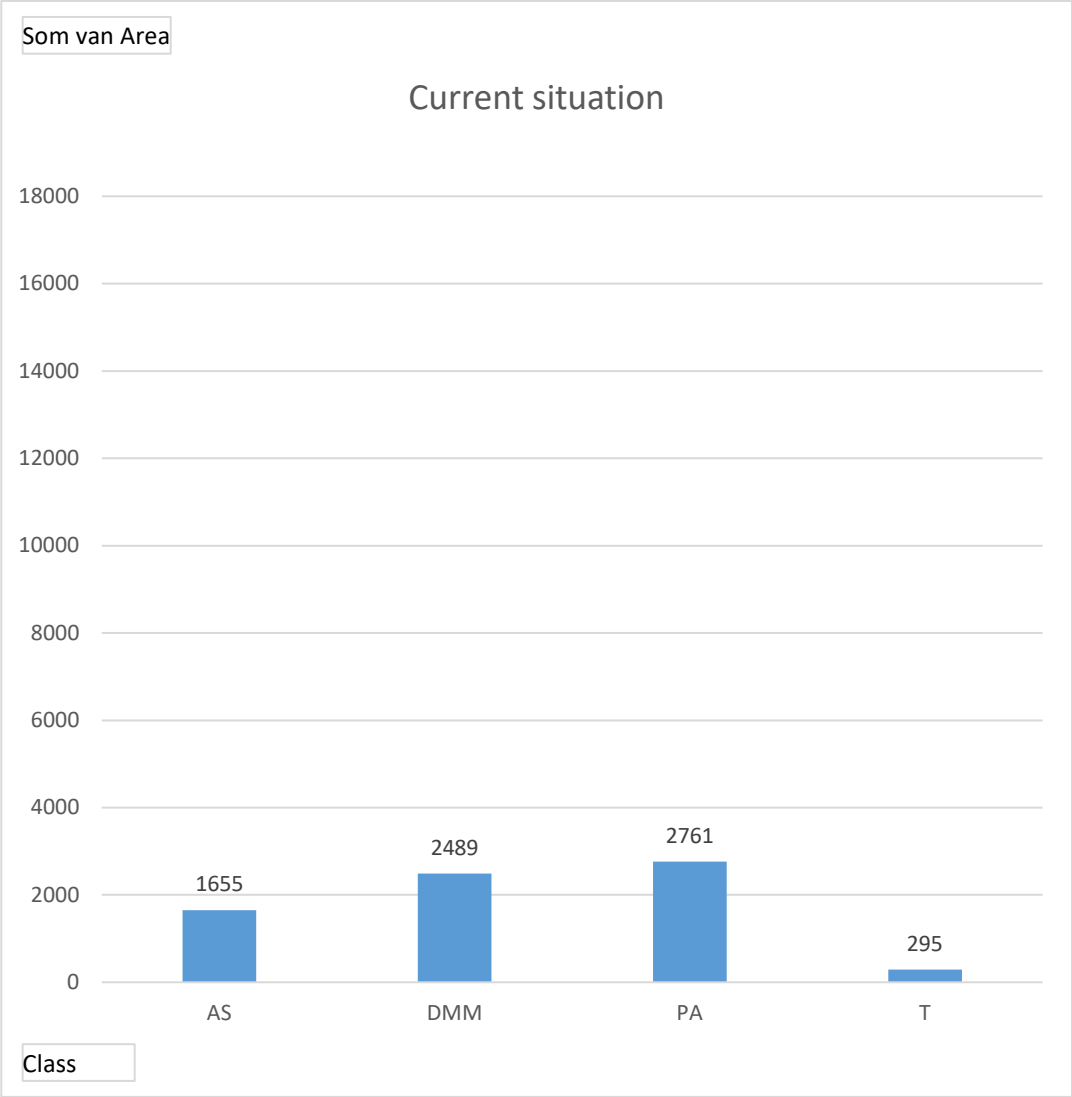
private foundation to build a Nobel Centre gets planning permission and funding campaign against it by rich local residents & far right (hating anything modern) & all mayor parties for political gain (all their reasons)

+ Public institutions should be depolarising...

+ right wing liberal

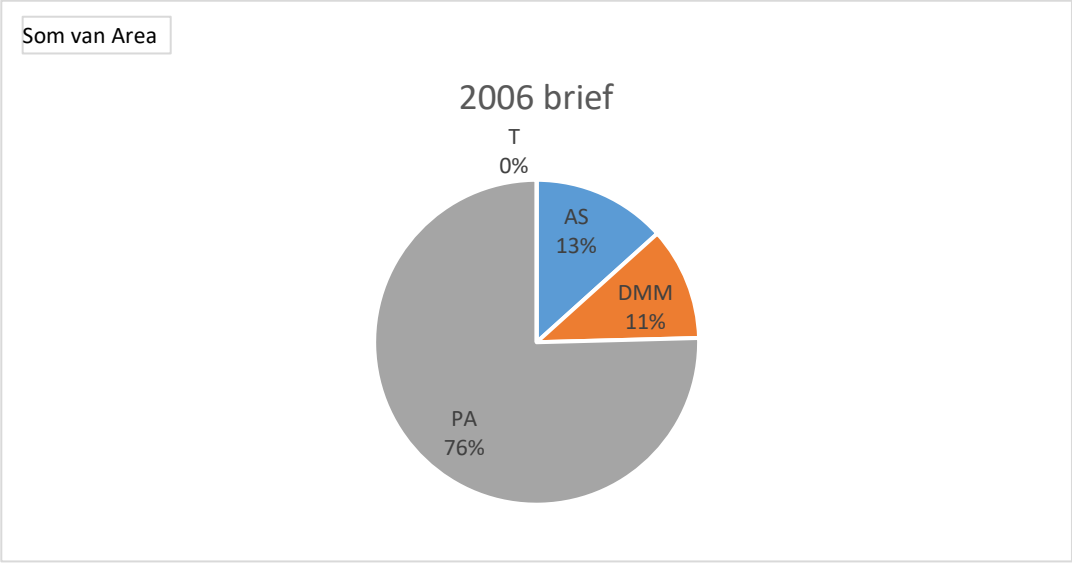
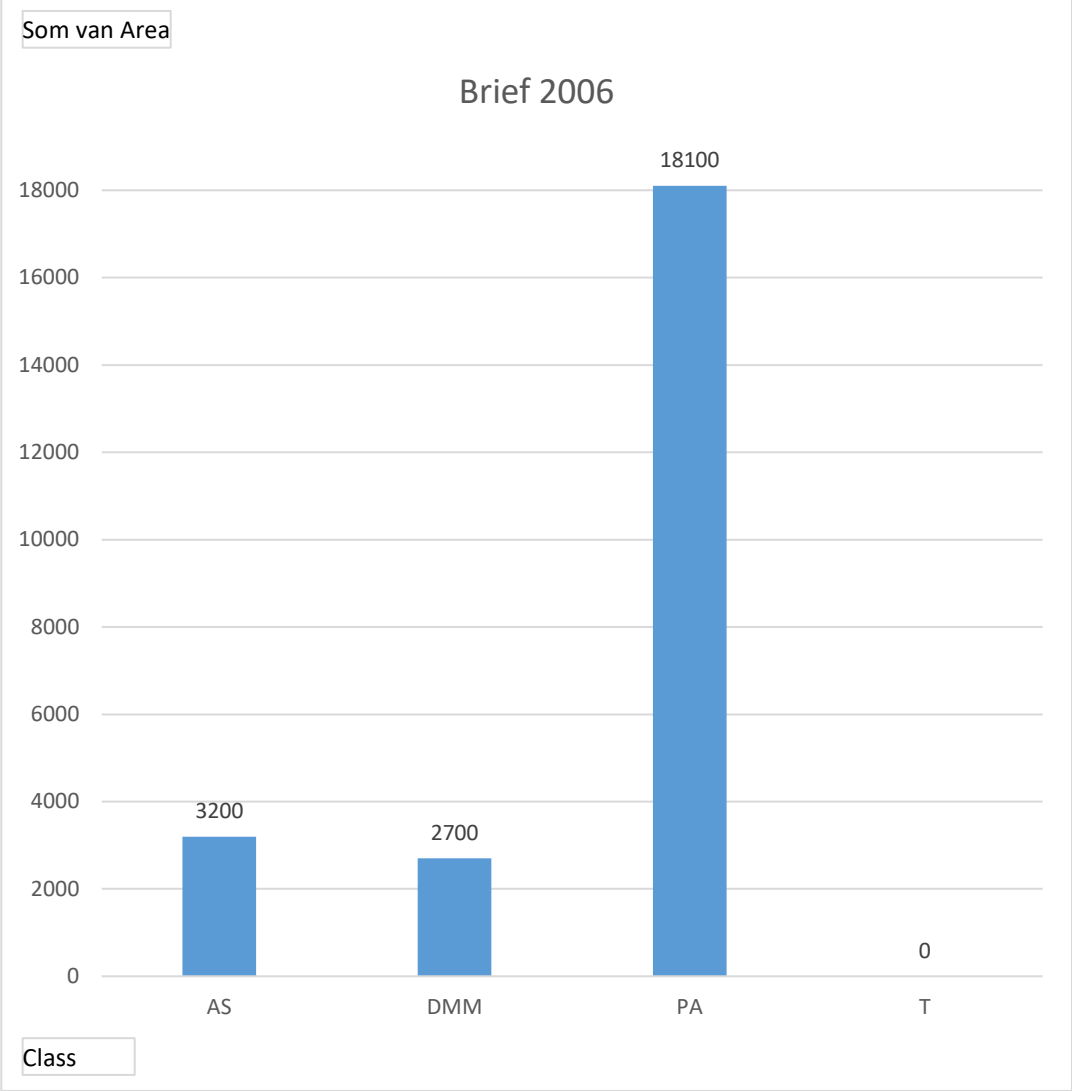






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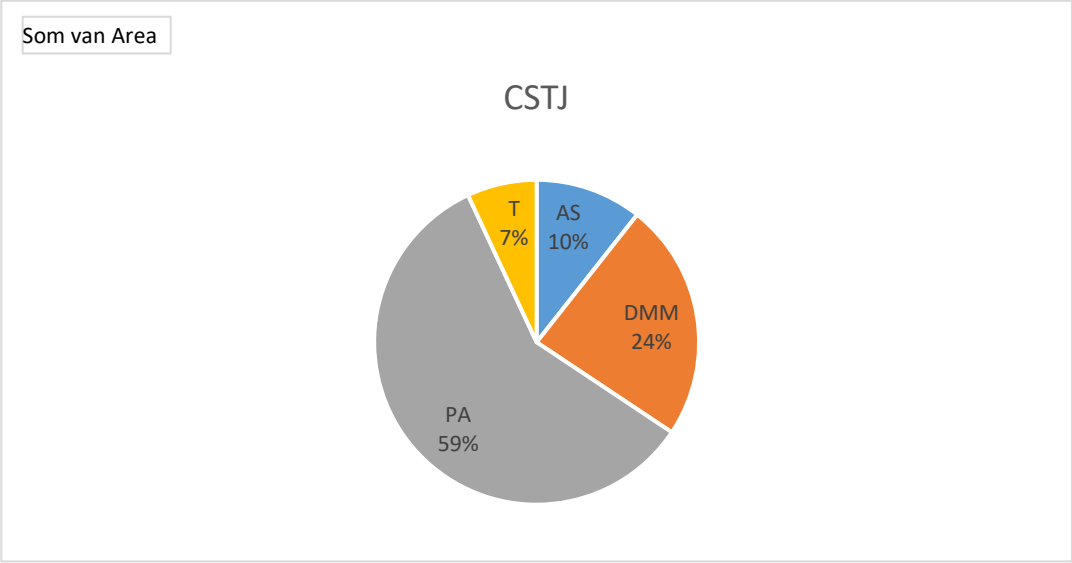
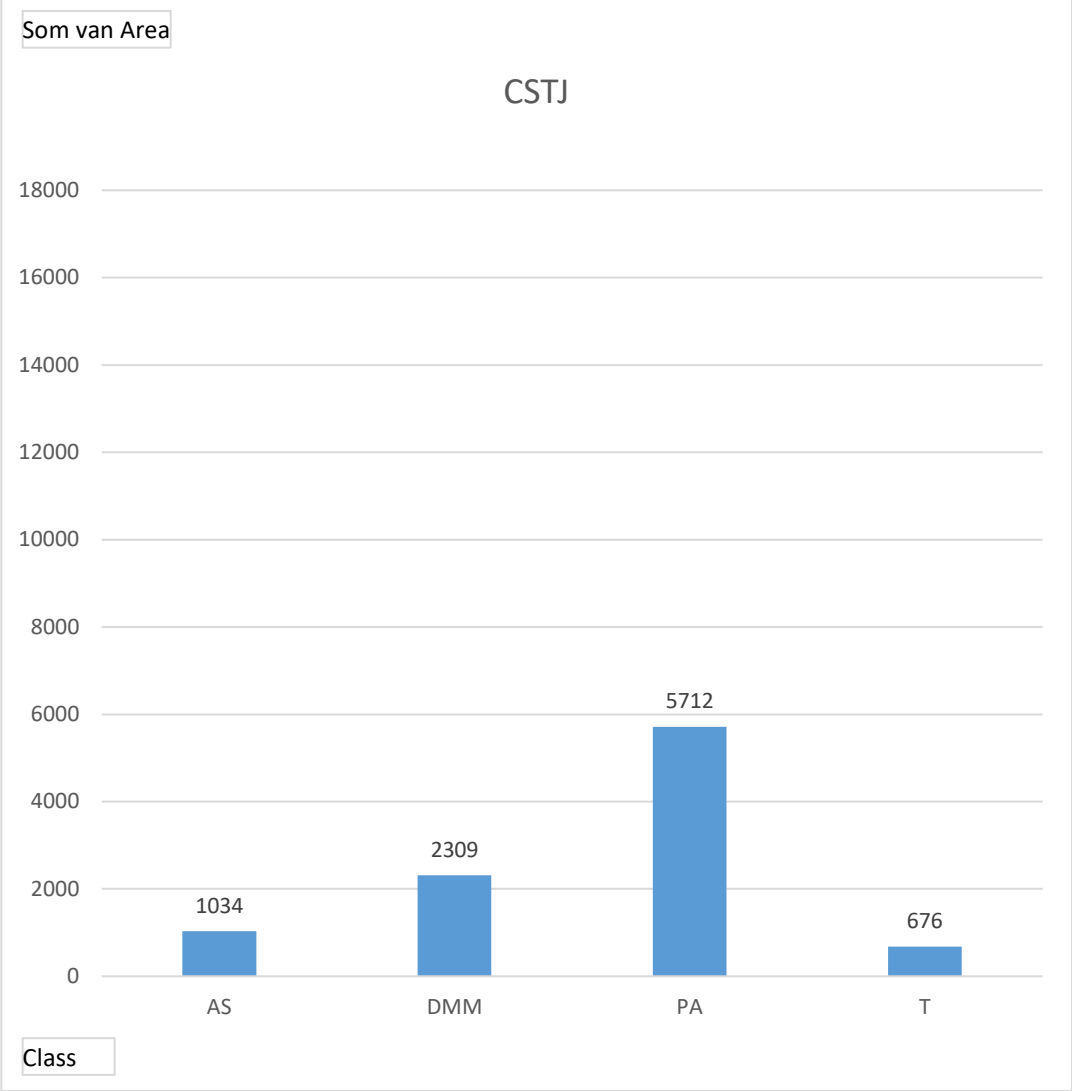
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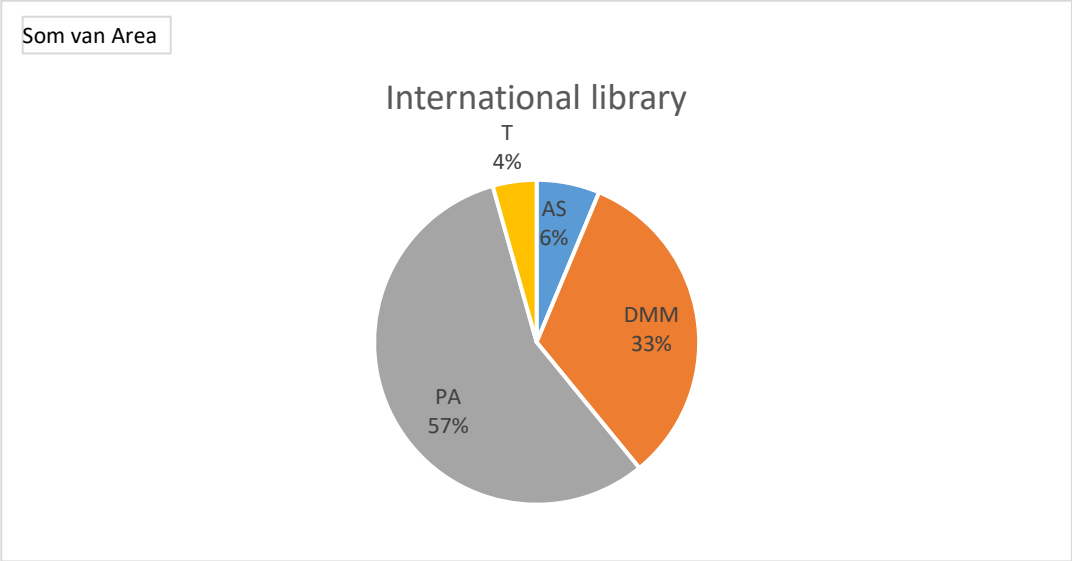
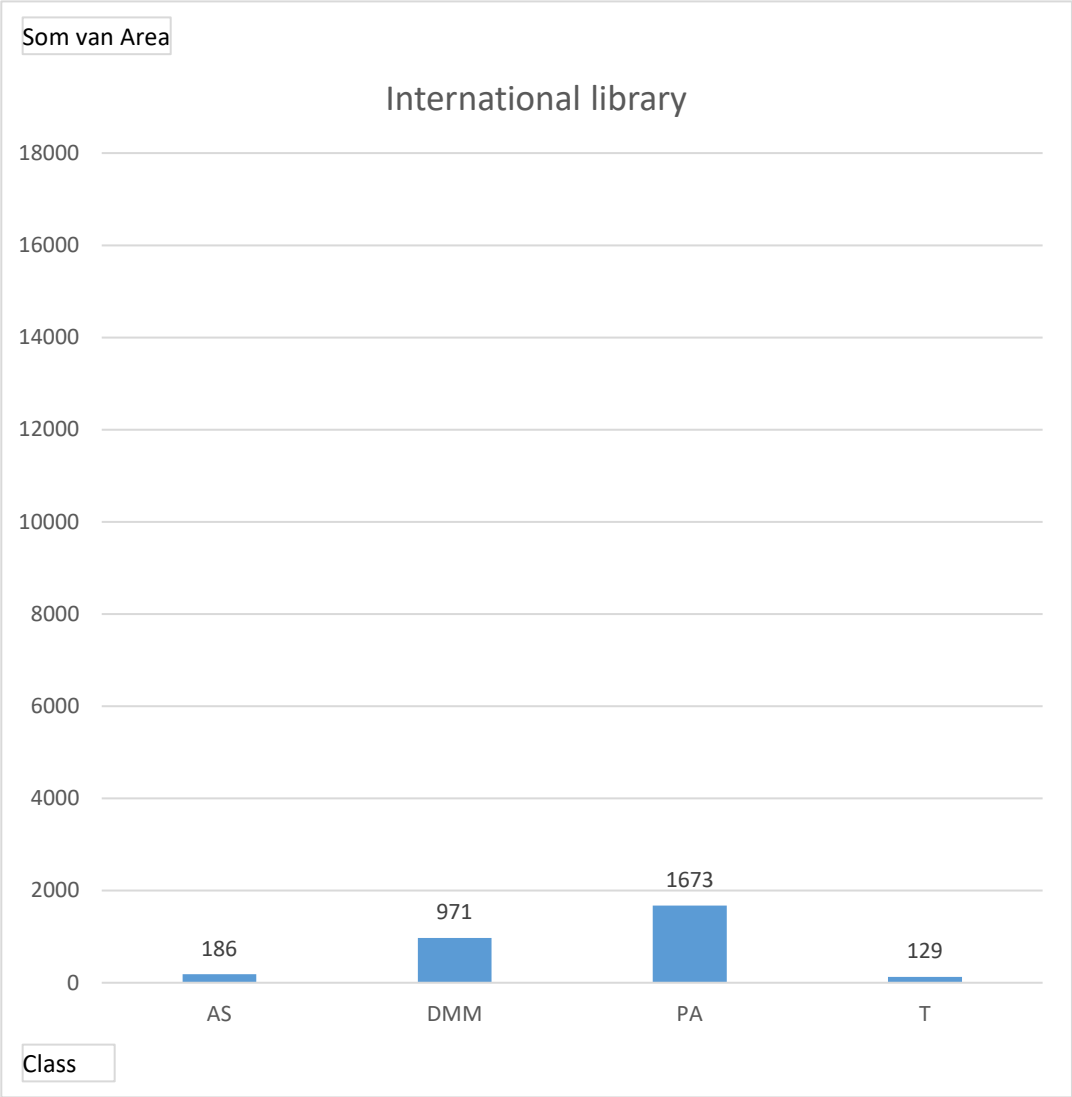
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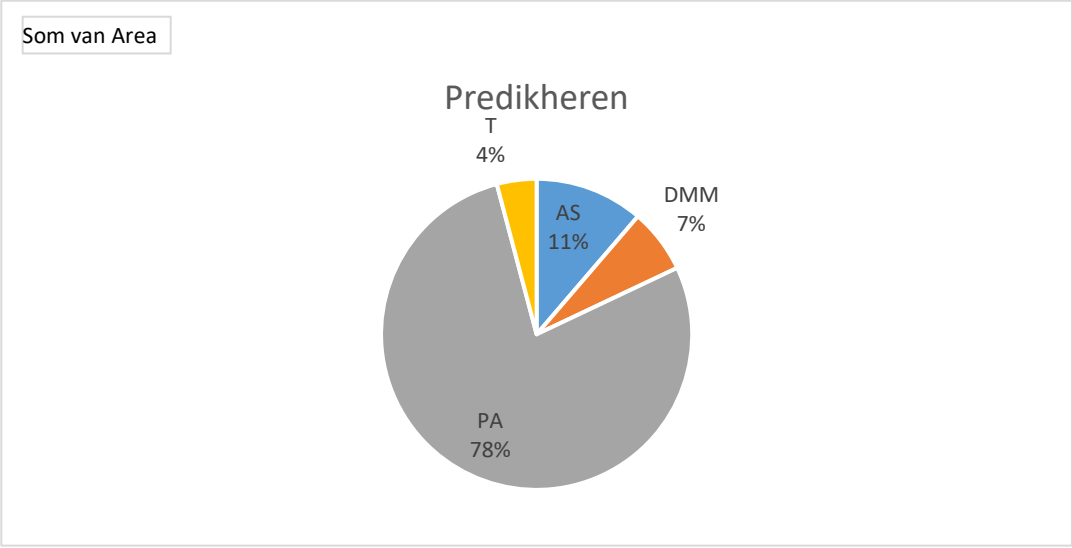
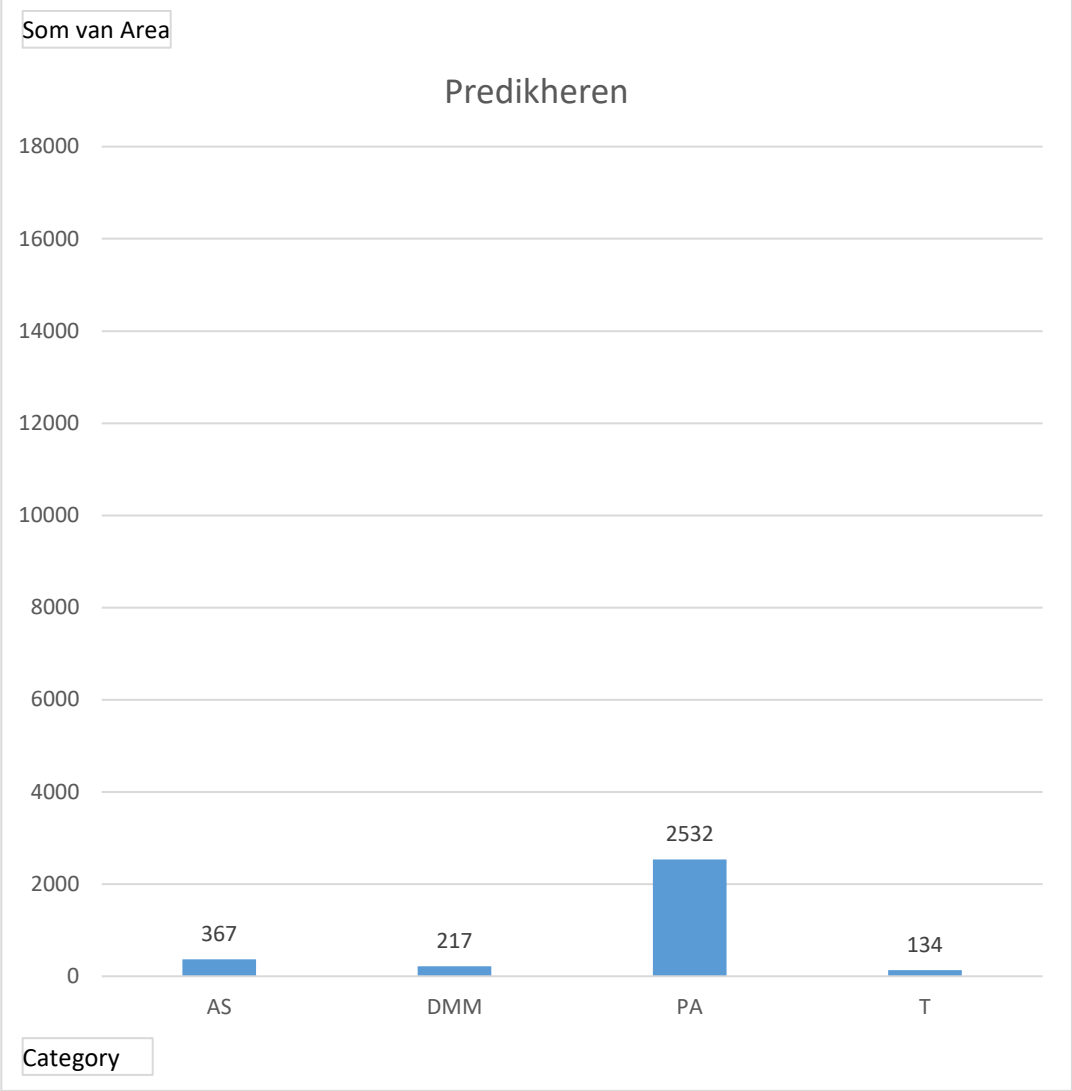
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XL
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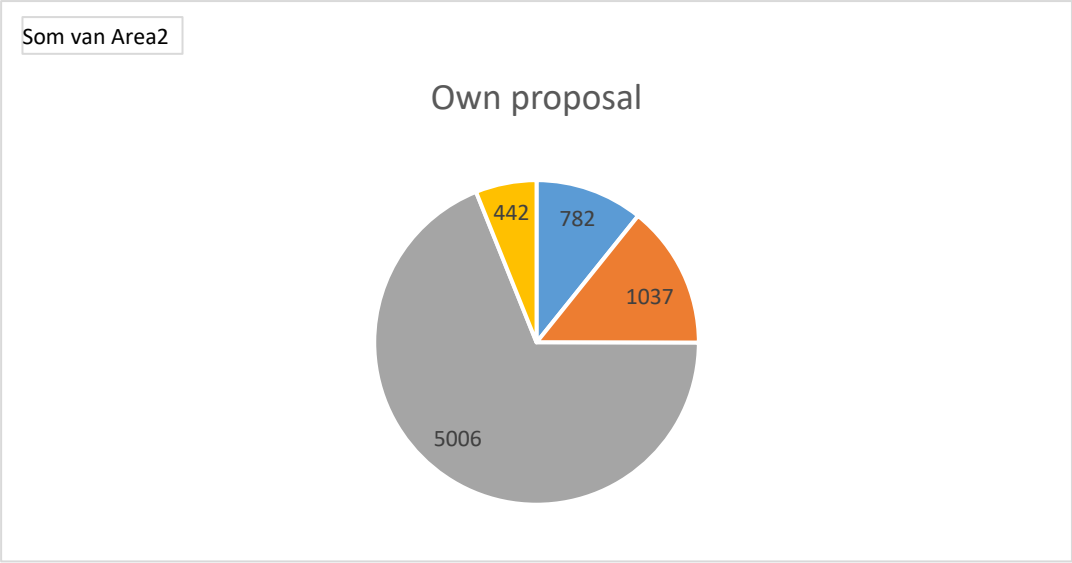
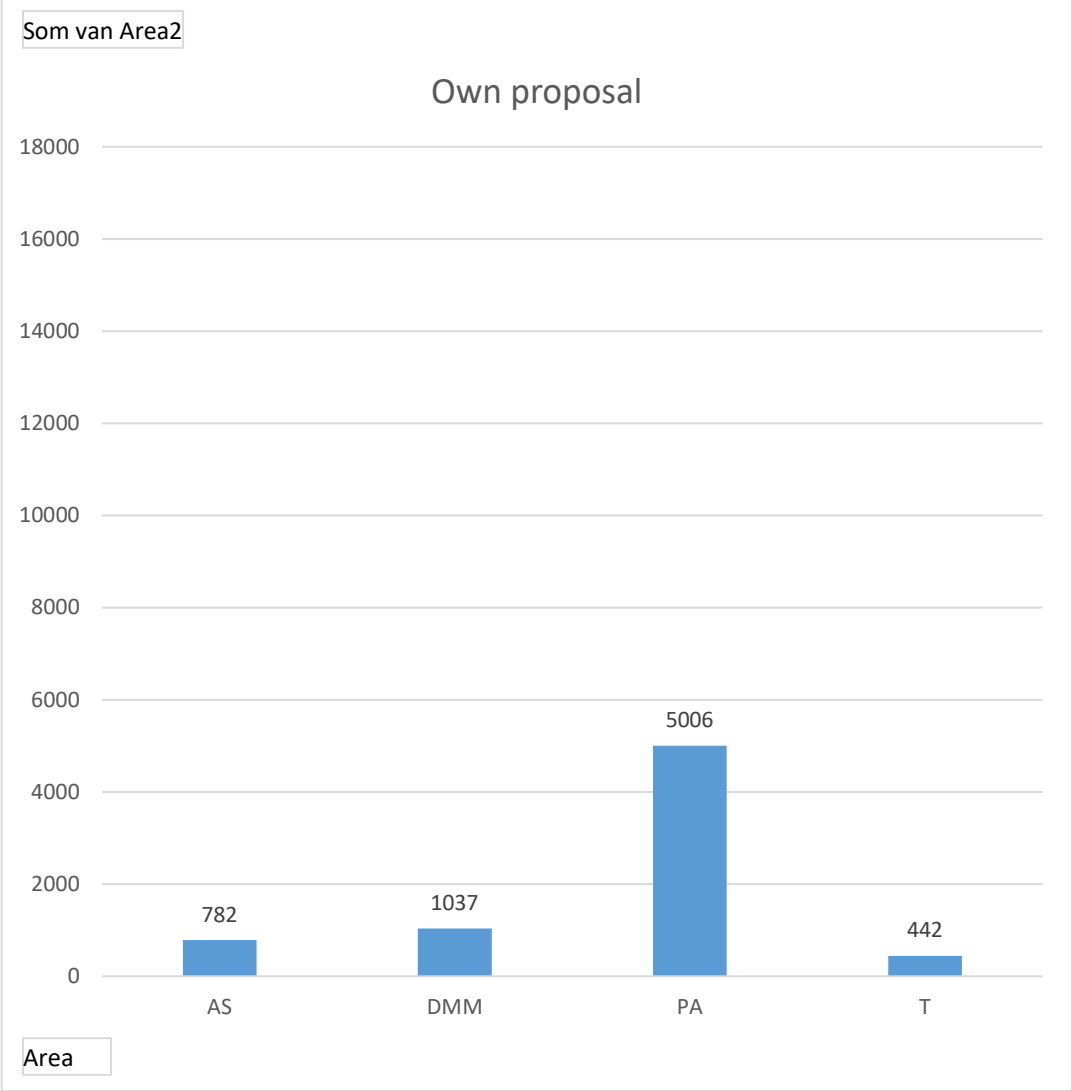
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M
2959



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M
3250



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L

7267