Project Journal

1 [Palace]

Contents

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National and University Library
A Room for a Library



Archival photograph of the exterior.

PREPARATION

Brief 1: Thinking and doing

This year, the Graduation Studio will undertake a design project for a public library in relation to the existing Stockholm City Library by Erik Gunnar Asplund. The opening weeks of the Graduation Studio engage in a collective period of design research as preparation for the main project, establishing the contexts in which it will develop through a process of thinking and doing across the Design Studio and Research Seminar. As students, themes, questions and your developing positions oscillate between these two spaces, each informing the other. These weeks are critical in establishing the terms through which we engage with one another and from which your individual projects will emerge. This is emphasised through collective teaching and group work. The conclusion will be a set of drawn and modelled outcomes. These are situated in a body of thinking and articulated through collective research documents and individual research plans that will, together, begin to establish the concerns and ambitions of your graduation project. Previous examples of each will be available for consultation and discussion. The weeks up to the P1 will be arranged as two periods in the Research Seminar and Design Studio. The first, Looking Carefully, will be followed by the second, First Thoughts.

LOOKING CAREFULLY: Weeks 1-4

Asplund

The first weeks of the Research Seminar will explore the world from which Stockholm City Library emerged by examining the work and thinking of its architect, Erik Gunnar Asplund. Working in groups of four, you will carefully study and describe eight buildings from different periods of his practice to begin to understand the ideas, methods and aesthetic, compositional and material concerns that characterised his developing architectural concerns. These will also provide the lens through which you will gain a collective understanding of the wider social, political, cultural, physical and architectural contexts in which Asplund worked. Considering the individual position that will begin to emerge from your early design work and study of the City Library itself, the questions raised through these studies will help inform your individual research plans.

Villa Snellman, 1917–1918
Woodland Chapel, 1918–1920
Lister County Courthouse, 1917–1921
Skandia Cinema, 1922–1923
Stockholm Exhibition Main Entrance & Exhibition Hall for Transport, 1930
Bredenberg Department Store, 1933–1935
Göteburg Law Courts Annex 1934–1937
Woodland Crematorium 1935–1940

Stockholm City Library

2023-24 MSc3 AR3AI100



Archival photograph of the Rotunda.



Archival photograph of the stairs.

Each group will prepare a succinct presentation in which you will introduce the project. This will be accompanied by collating a complete set of drawings and a selection of images to describe its key characteristics. Alongside an investigation of the building itself, you will situate the project within wider architectural and societal developments in Sweden and Scandinavia, considering its relation to other projects from beyond Scandinavia and, perhaps, from different times.
Finally, you will make a set of drawings in which you investigate the project with regard to the following themes:

Spatiality
Ornament
Composition (plan and/or elevations)
Landscape or urban setting

These are drawings you make yourself; they could be sketches or digital drawings. From them, you will produce one presentation drawing representing what you consider to be the essence of the project. Defining what kind of drawing would best describe your critique of the building is part of the exercise.

Scenes from a Public Library

In parallel, the first weeks of the Design Studio will focus on the Stockholm City Library itself.

You will collectively draw the building and construct a three-dimensional digital model. Alongside this, working in the same groups of four at the Research Seminar, you will research, study and make models of key spatial moments in the library. These will relate to four key spatial themes:

The Rotunda
The poche which surrounds it, including the stairs
The children's library
The perimeter halls

Each of these will be represented by one or two models, which might encompass the following key spaces to be agreed upon:

The central rotunda reading room
The lobby and staircases
The erotica library
The Head librarian's office
The Children's entrance, reading room and storytelling room
The North and South Halls

The models will be made at a consistently large scale, to be agreed upon, and will depict the rooms as they were first designed and opened. They will include the furnishings and colour schemes of the original interiors as well representations of any decorative artworks. They will therefore record both the library as it was

Interiors
Buildings
Cities

Palace



1

Skandia Cinema

Stockholm, Sweden
Erik Gunnar Asplund
1923

Group Members

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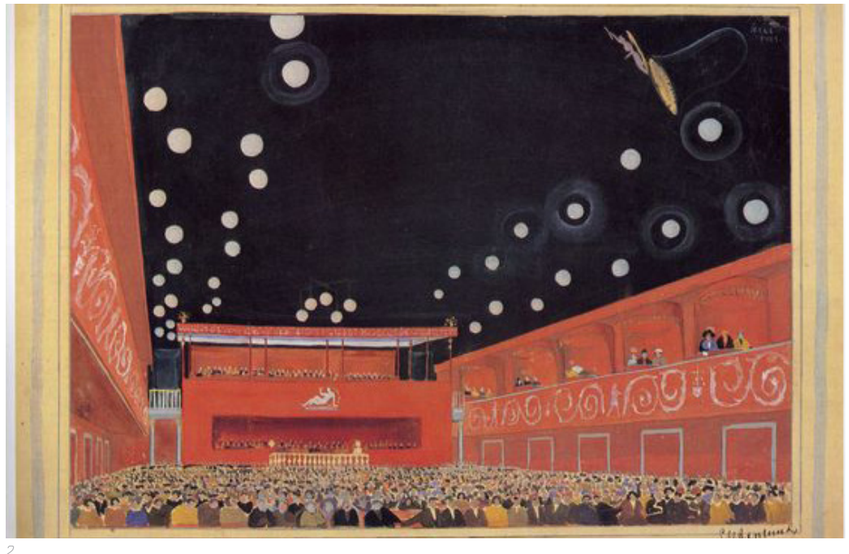
Wang Haoyu
Marijke de Groot
Olga Strzałkowska

interior photo, auditorium



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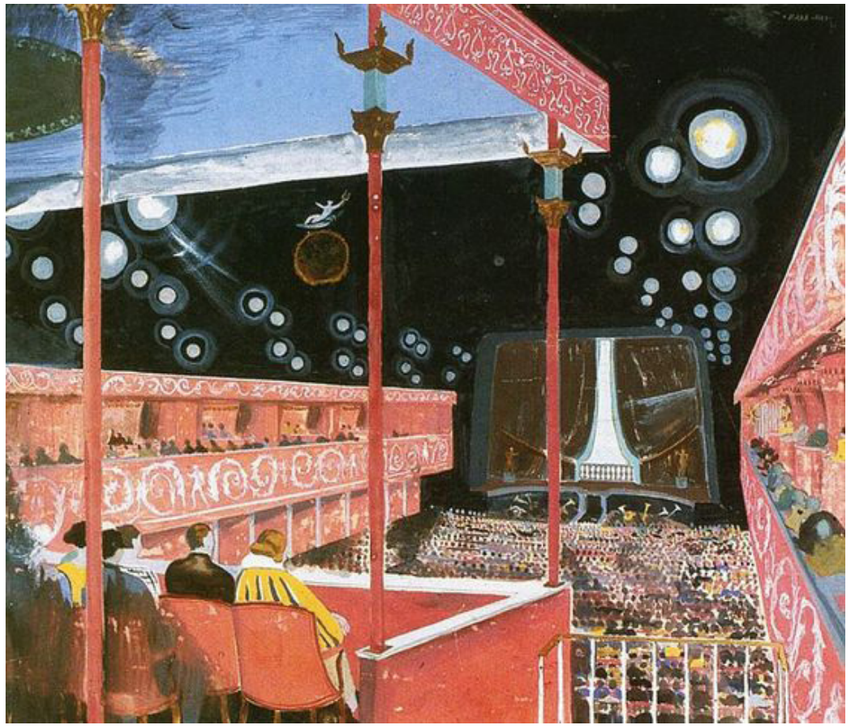
interior rendering, balcony



3

It was the last day of the carnival there, and in the evening there were coloured lanterns and funny coloured people, and a big band on the square beneath the starry sky up there and with the roar of the sea deep down below...

4

interior rendering, stage

text from E.G.Asplund



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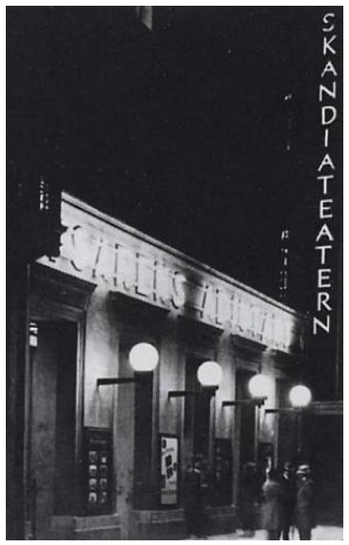

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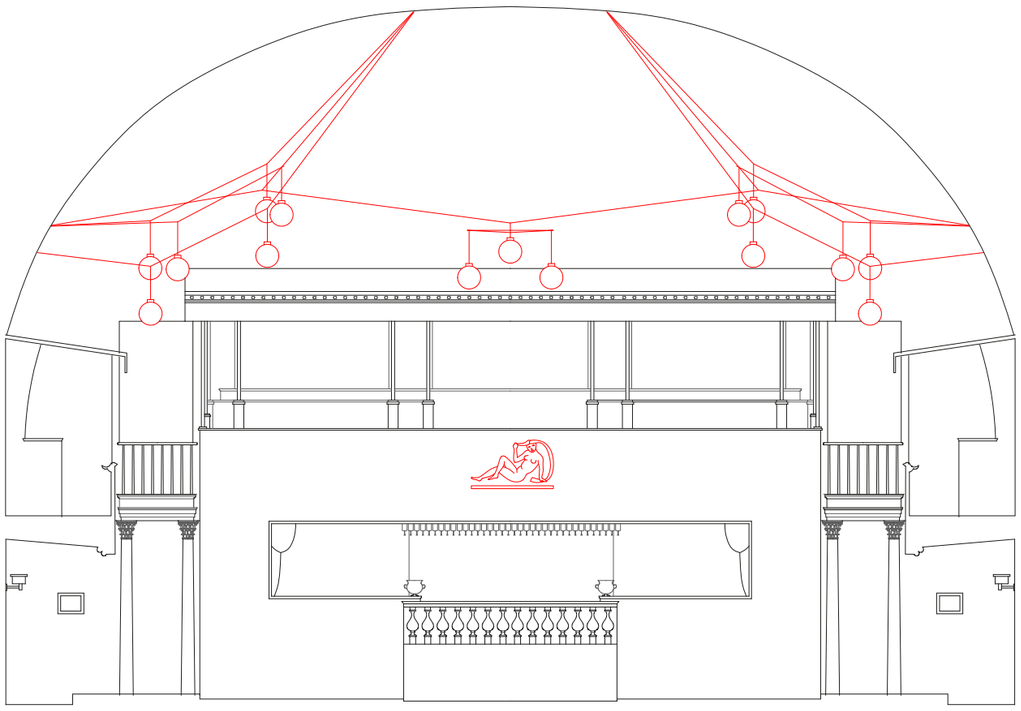
site plan

facade before renovation

cinema entrance, 1929



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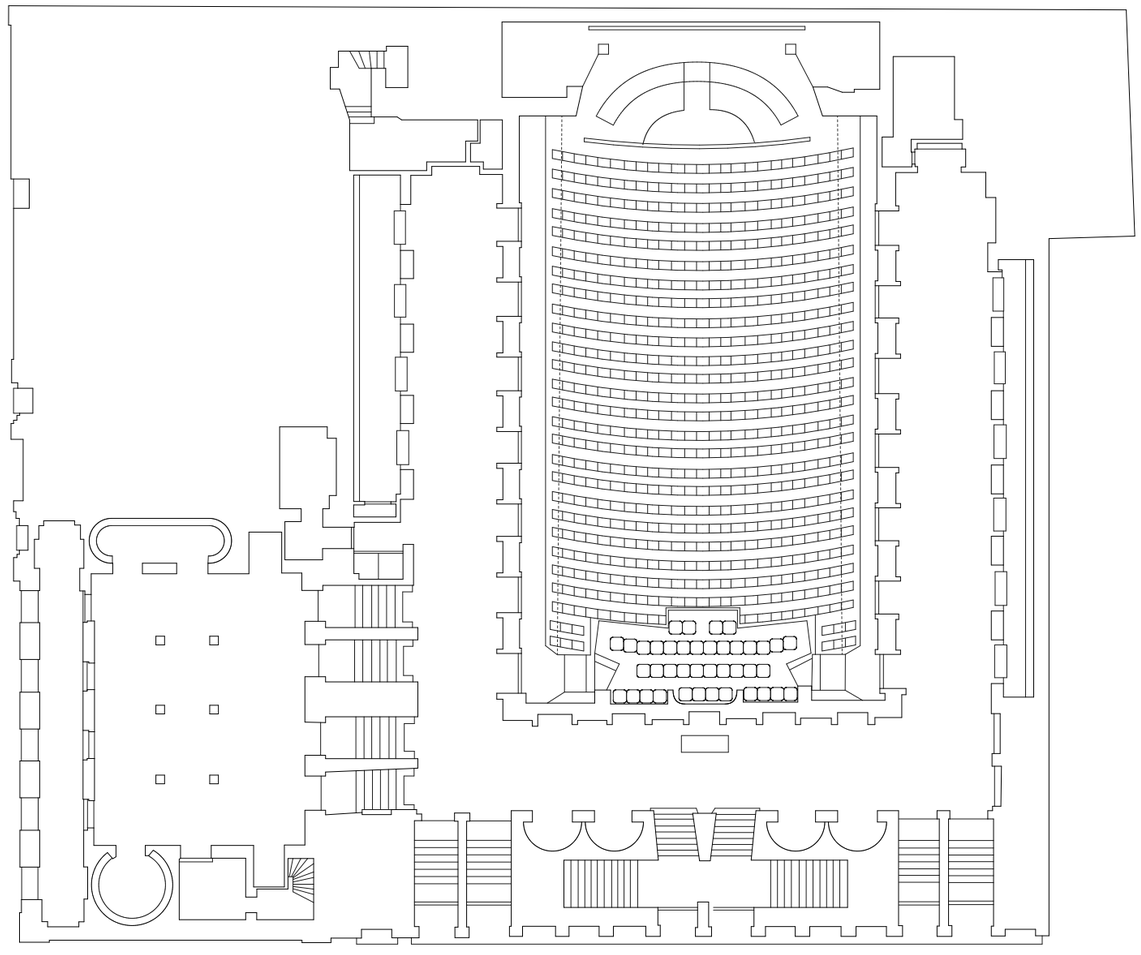

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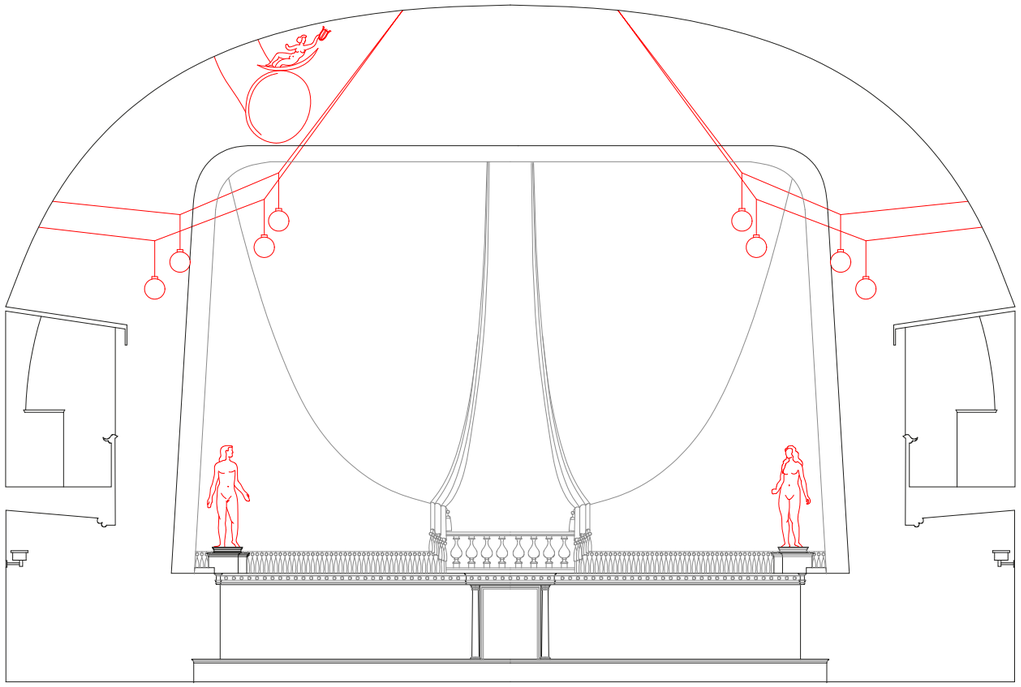
interior elevation, balcony

plan, ground floor



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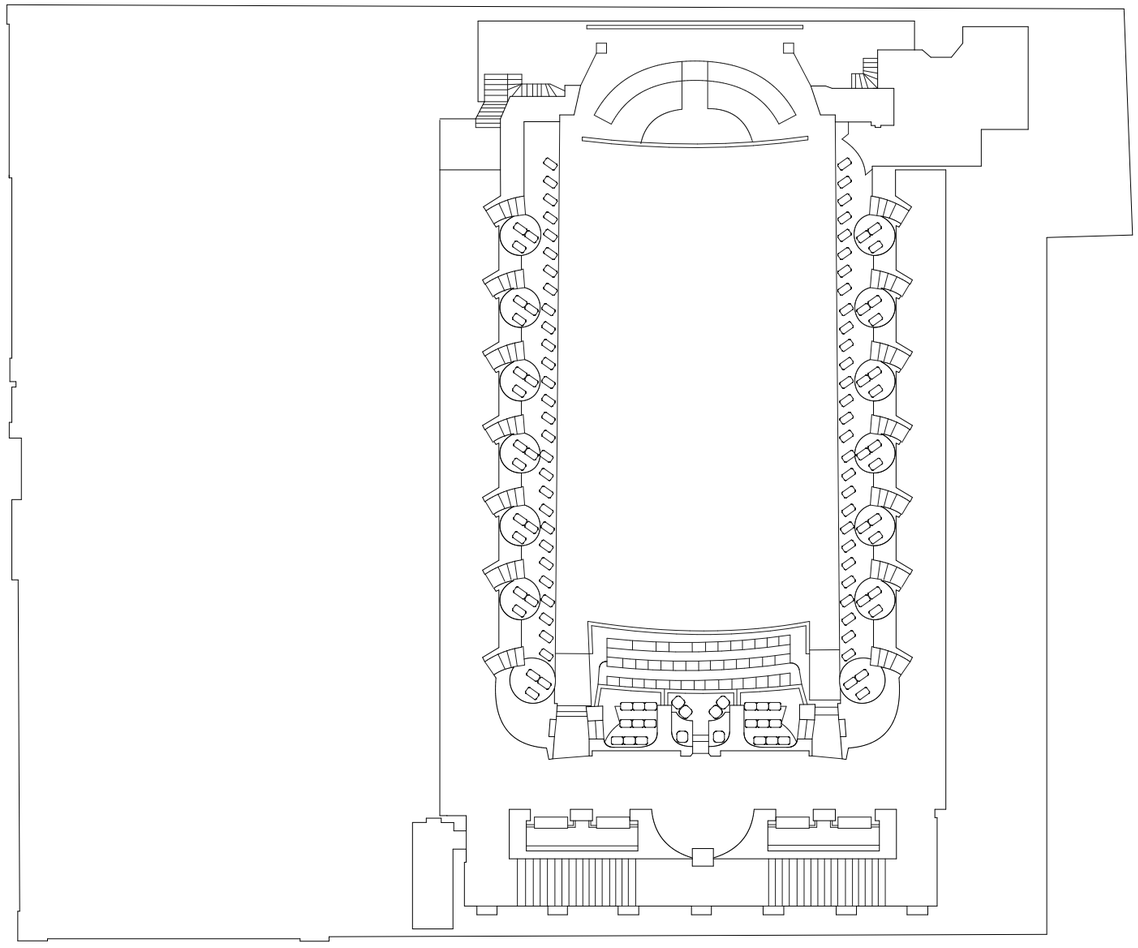

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interior elevation, stage

plan, first floor



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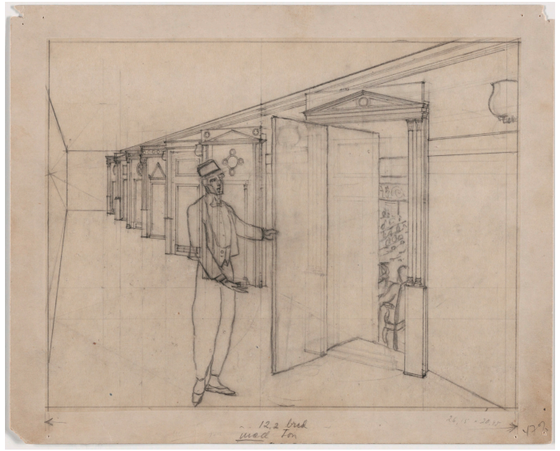

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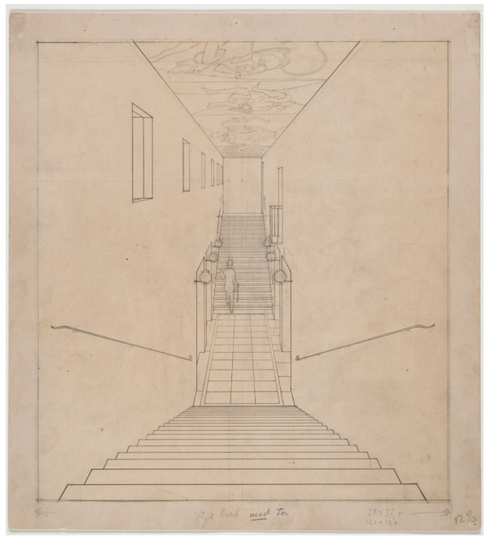

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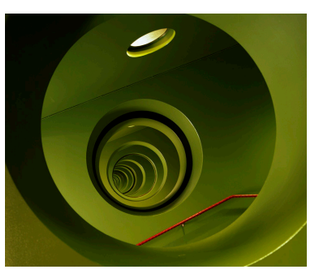

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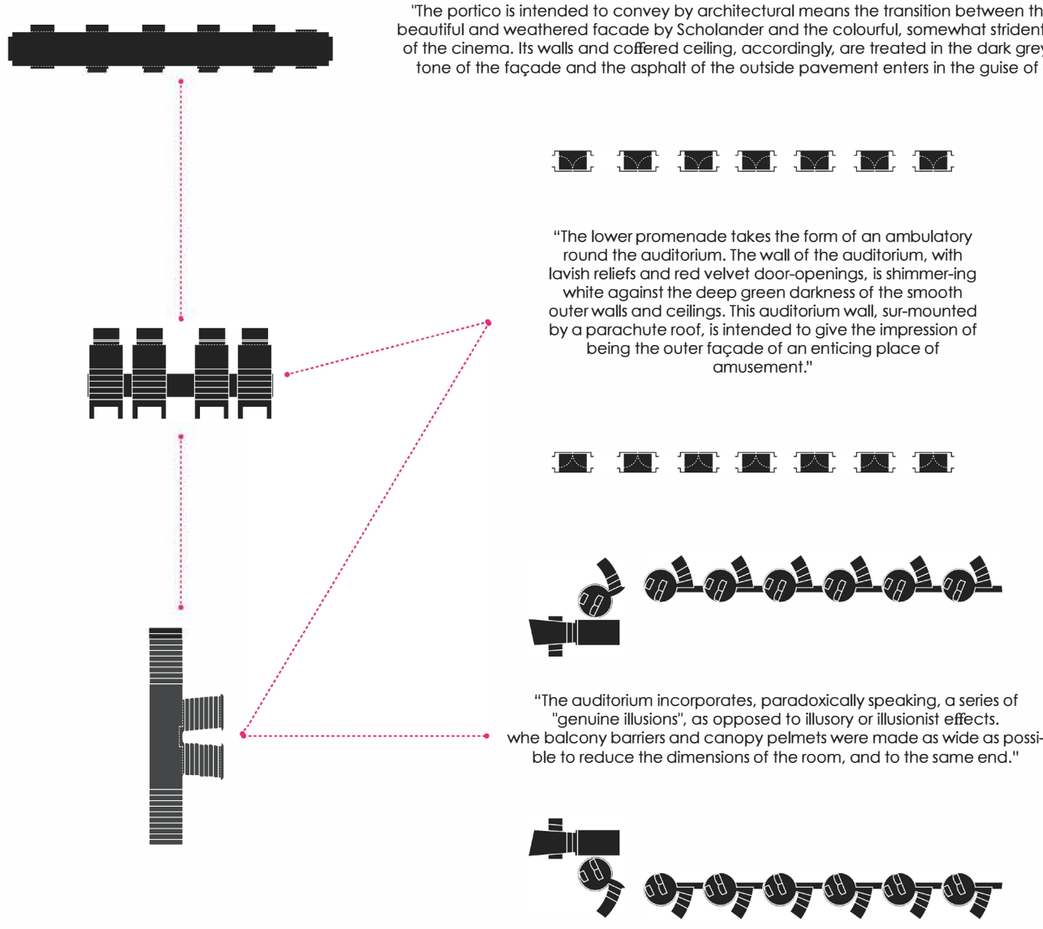

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photo, portals on ground floor

perspective drawing, first floor

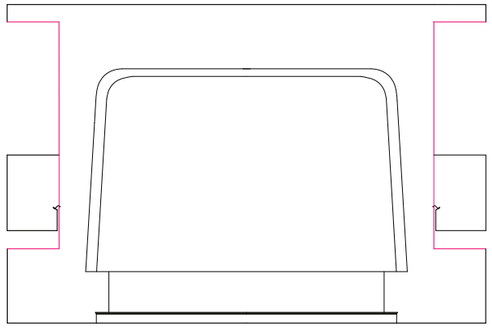
perspective drawing, stair

photo, portals on first floor

photo, stair with mirrors

threshold as a spatial device

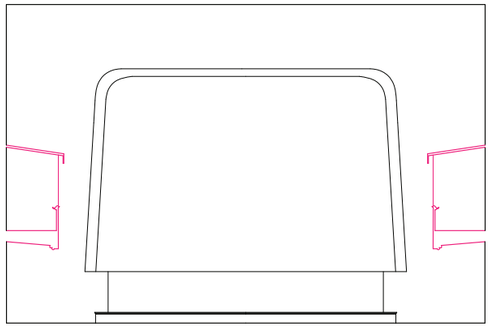
Balcony as Volume





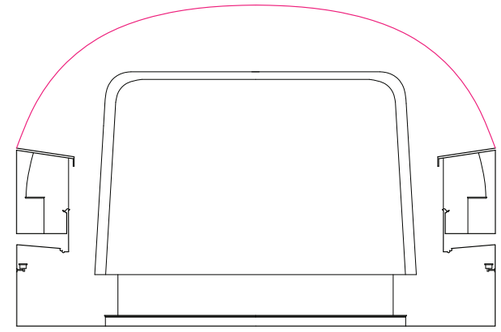


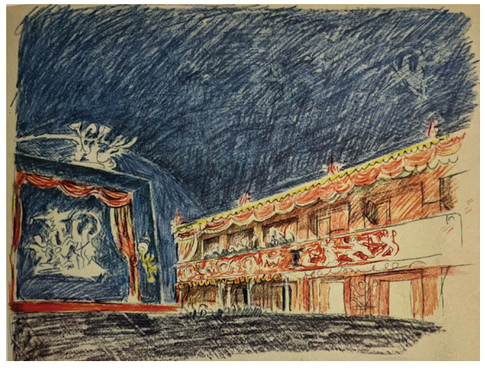
Balcony as
Language; Motif of
sky and sea





Sky as a Vault







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The great concert hall is midway between indoors and outdoors, but it is no compromise. It is consistently based more on musical mood than on architectural effect, and just for once this may be right. The architecture is light and buoyant, the ceiling hovers freely, an effect which puts one in mind of Gustavian tents on slender tent poles. The bright, inviting space and the far prospect of the orchestra platform draw one's gaze away from the architecture and into a room which is limitless and incorporeal. This room, when filled with music, would be felt to constitute the natural framework for the most unreal of the arts.

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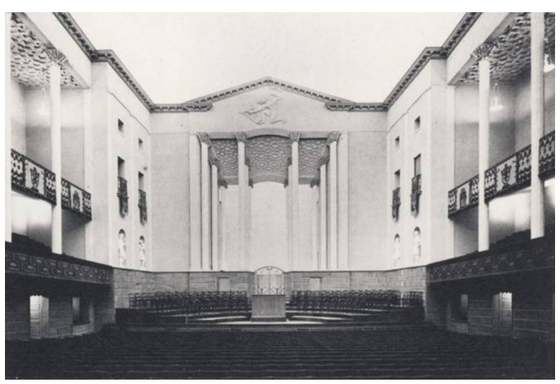

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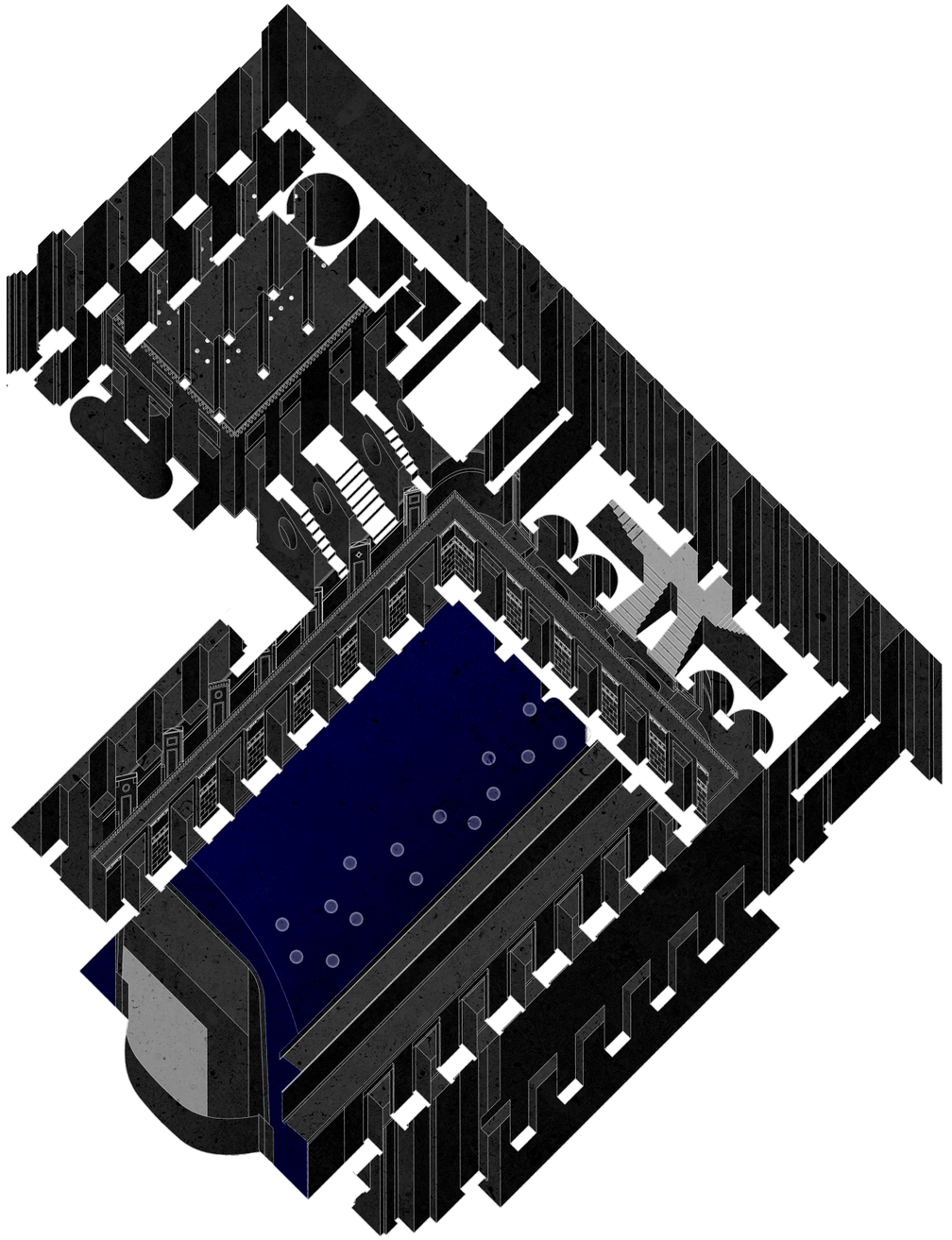

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interior photo, auditorium

text by E.G.Asplund

photo, stockholm concert hall

inverted axonometric drawing



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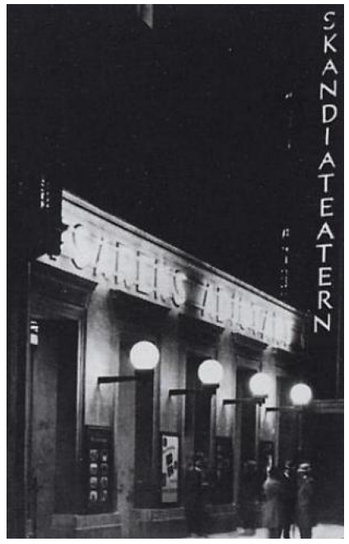

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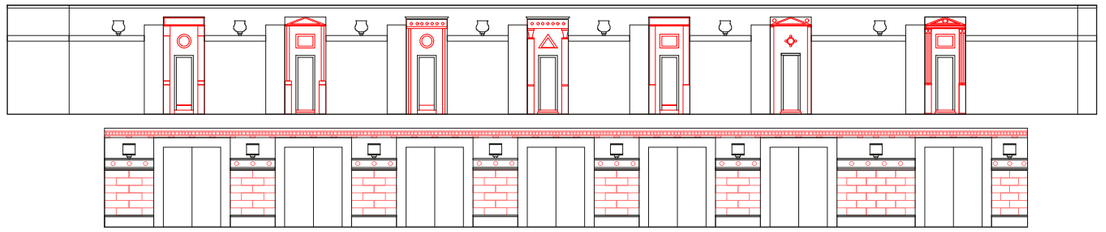

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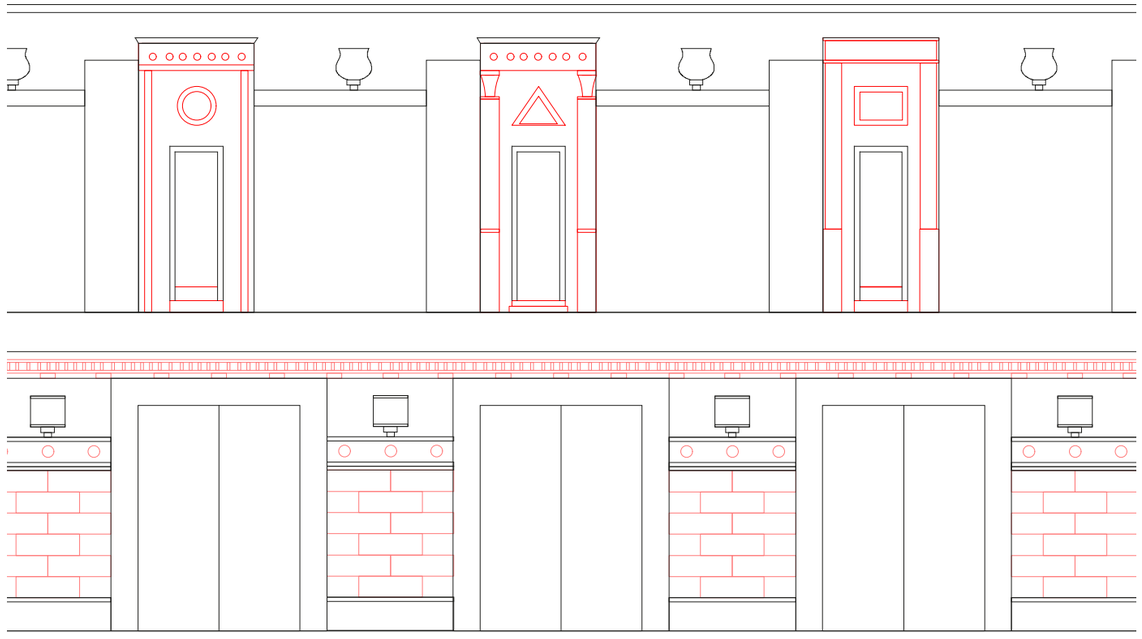



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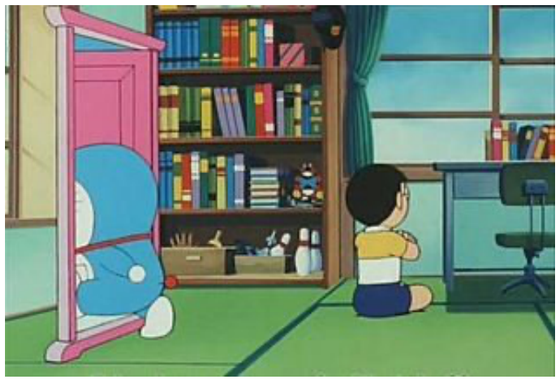

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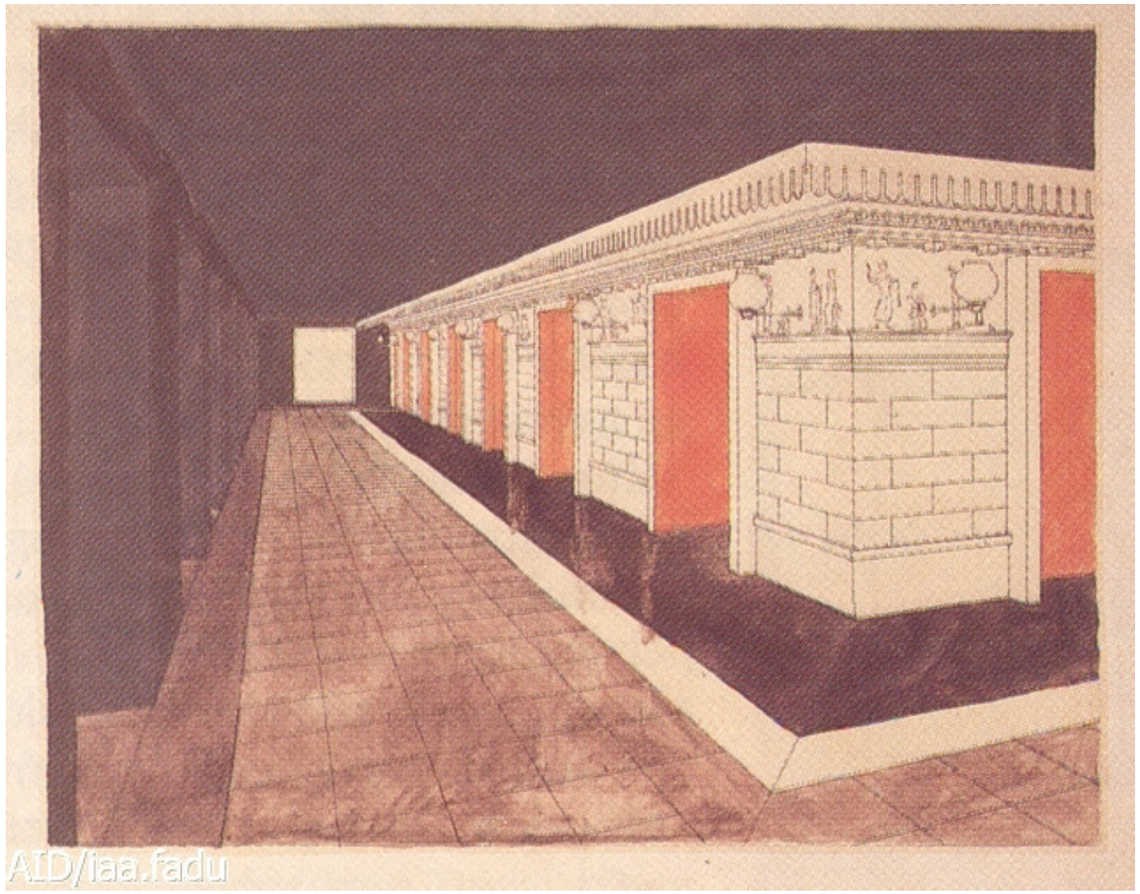
photo, portals on first floor

screenshot, Anywhere Door

illustation of skandia cinema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perspective drawing, ground floor



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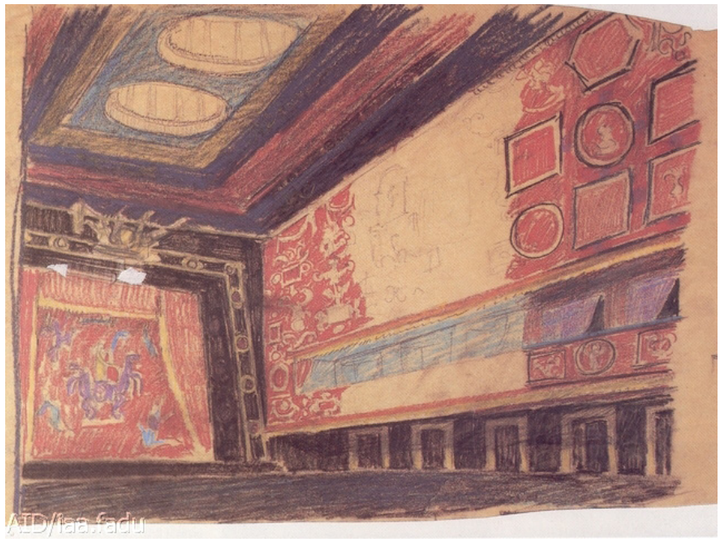
photo, entrance in 1924



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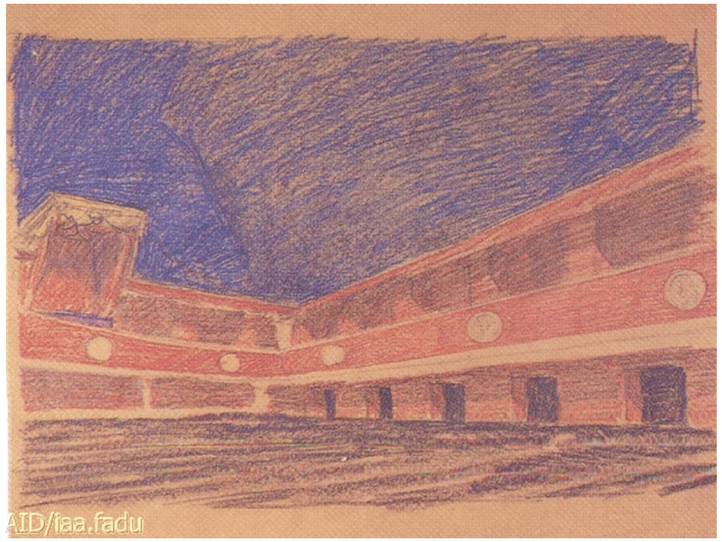

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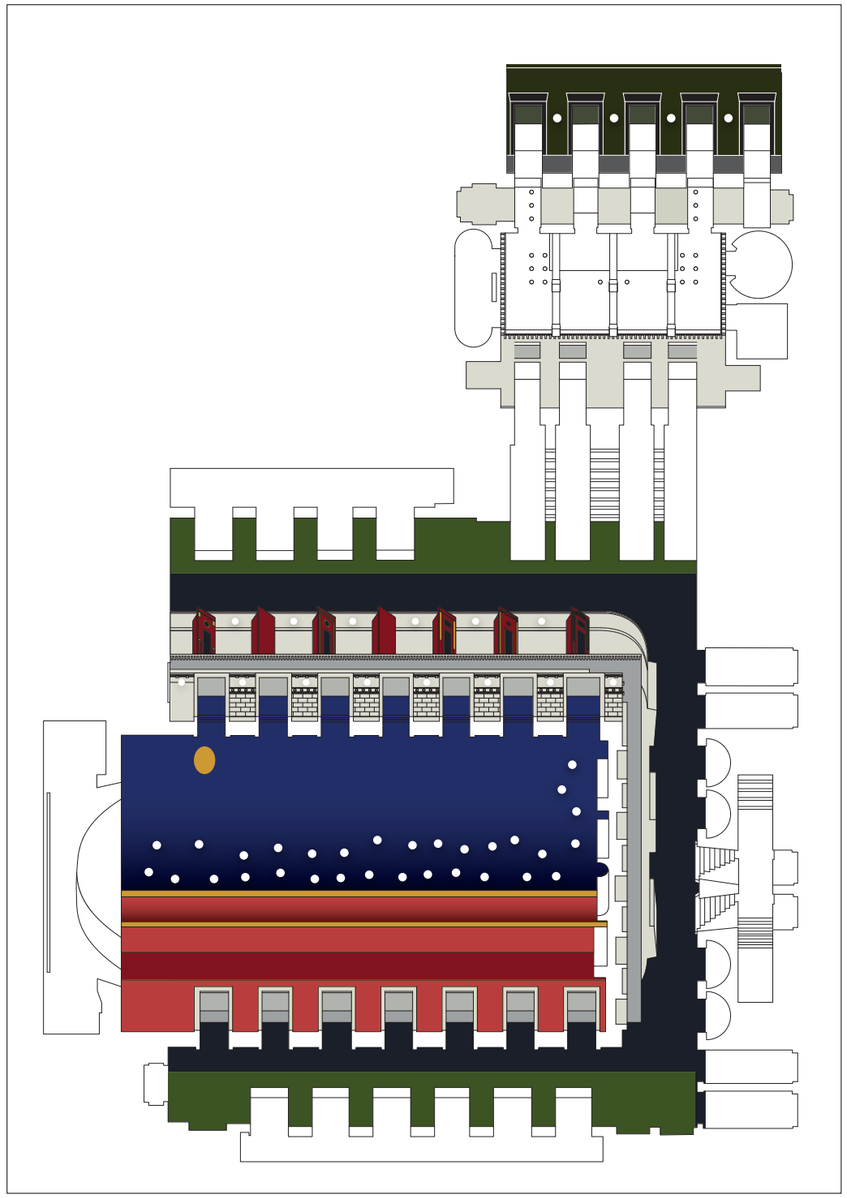
perspective drawing, auditorium



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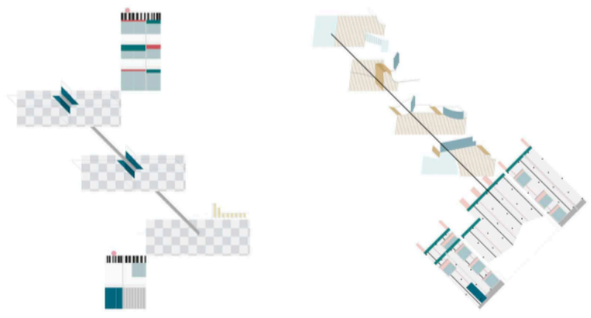
draft summary drawing

FALA: COMPREHENSIVE

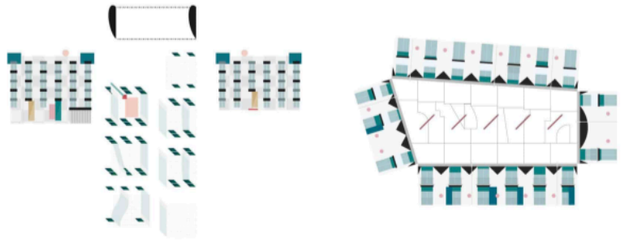
– fala

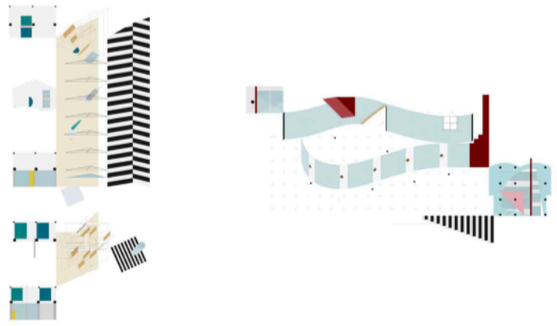
This is the second of eight articles in which the partners at fala examine different approaches to drawing and imagery within their practice as designers.

Normally, a project is depicted through a series of plans, sections, elevations, and some axonometric drawings, perhaps – every aspect of it explained and documented. We imagined a drawing that would say it all at once. At the time we were looking at some complex unfolded projections made by aDVVT, and were intrigued by how everything was brought together in one single figure.



A comprehensive drawing is a summary of a project. But it is never complete in the sense of incorporating all the projections. It is fragmented and selective. The comprehensive drawing brings together key elements of a project. It usually unfolds from the plan, and from there works with lines and hatches. It is both flat and volumetric and takes apart each building differently depending on the logic of the project. Some are laid out in layers: consecutive surfaces of floors and ceilings; bends of intricate walls in between, and roofs. Some are explosions of elements. Some suggest a complete volume, while others are disassembled into clashing surfaces. Columns are often exaggerated to highlight connections between levels and become important anchors. Some facades are ignored and others are continued as an endless pattern. We would love to have clear rules and a defined system that applies to all the drawings, but different projects demand different approaches.





Parts of these drawings find precise points of connection – it doesn't fall apart into unrelated chunks. The project's materiality is also taken into account. Elevations, pavements, and accentuated elements coexist in the thin black lines, and a drawing can include the smallest elements: doors and door handles, kitchens and kitchen hoods, lamps, mirrors, and so on.

It can get complex and baffling, but it creates a stimulating opposition – a project can live as a thick brochure of execution drawings, or as one page. Both are valid. Perhaps it is the oneness or the all-at-once quality that fascinates us. Comprehensive drawings are rarely done midway through a project. They are always a sort of conclusion, allowing for a final account of the community of elements, taking it apart and putting it back together, one last time.

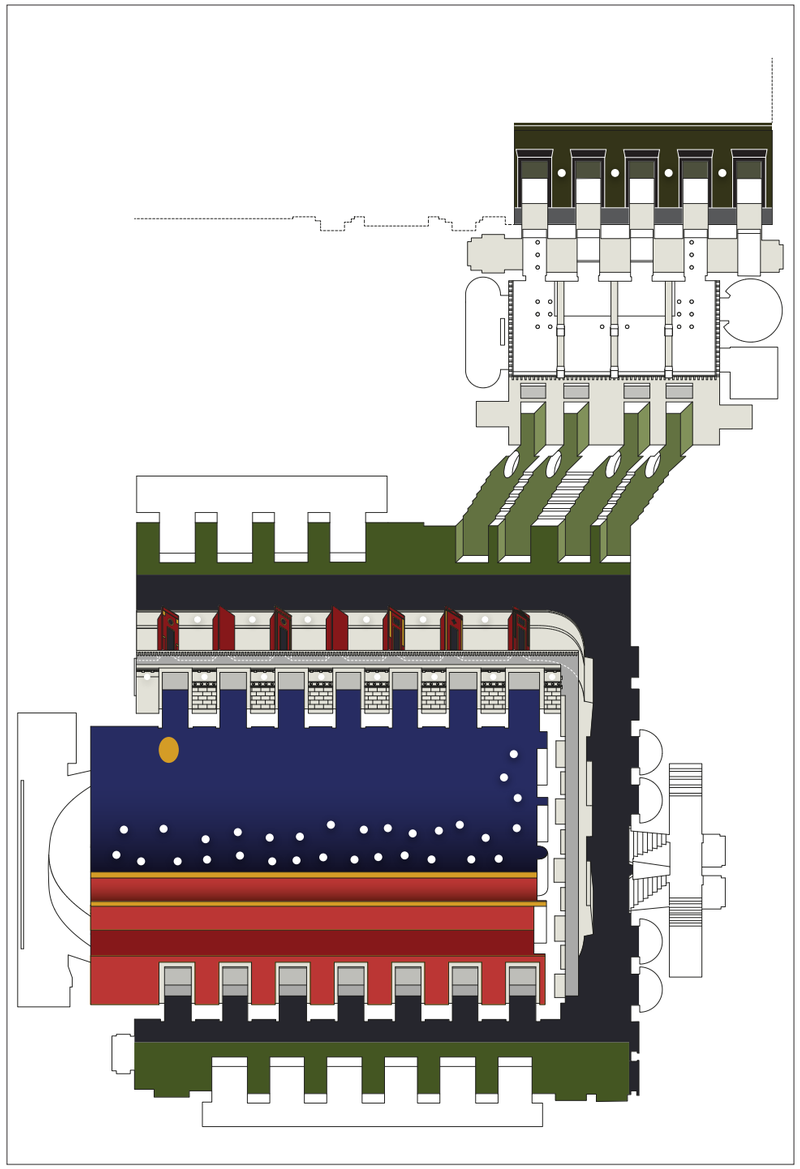


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Image Sources

Fig.1.1: https://www.cca.qc.ca/en/search/details/collection/object/5249.
Fig.1.2: https://arkivkopia.se/sak/digmus-ark-ARKM.1990-04-68.
Fig.1.3: https://en.wikipedia.org/wiki/Gunnar_Asplund#/media/File:Skandiateatern_Asplund_1922.jpg.
Fig.1.5, 1.9, 1.11: by *Marijke de Groot*.
Fig.1.6, 1.7, 1.26, 1.29: https://www.filmsoundsweden.se/backspegel/skandia-teaterns-historia.pdf.
Fig.1.8, 1.10: by *Francesca Tritapepe*.
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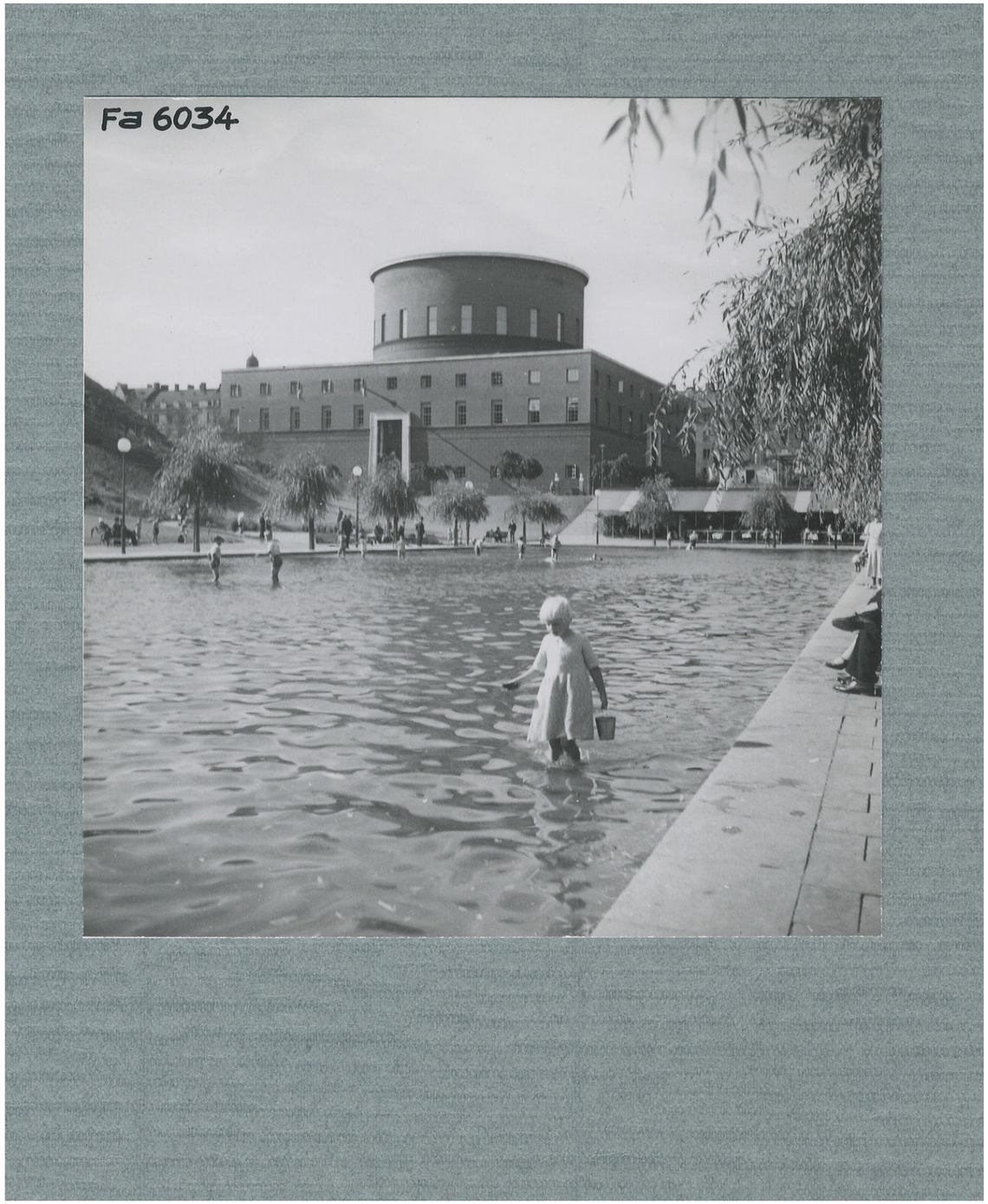
[4] Puente, M. (2019). Fala atelier (porto) (Ser. 2g essays, 80). Walther König (Verlag).



1

Modelling Stockholm City Library

Stockholm, Sweden
Erik Gunnar Asplund
1928

Group Members

Eirini Sideri
Francesca Tritapepe
Wang Haoyu
Marijke de Groot
Mikolaj Waszkiewicz
Olga Strzałkowska
Simon Muntz
Fang Zhengxin

exterior photo, view from street

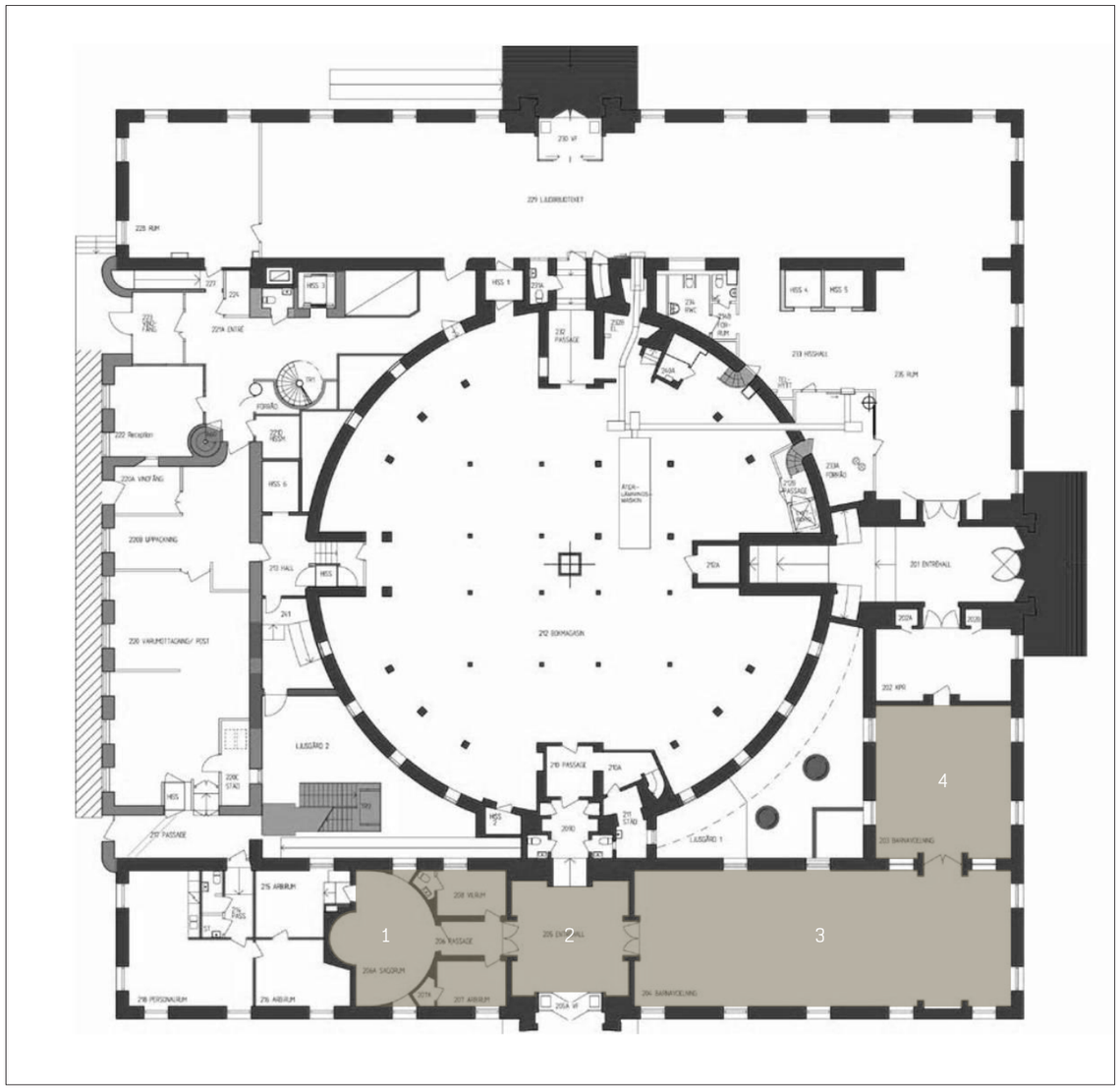


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Fig. 4. Barnavdelningens utlåningsrum (före uppsättandet av de i texten omnämnda golvhyllorna).

hela bibliotekssystemet — har till uppgift att driva en direkt utlåningsverksamhet i stor omfattning.

De ändamål, som skulle tillgodoses i bibliotekets huvudbyggnad, kunna sammanfattas i följande punkter:

I biblioteket skulle finnas *en avdelning för vuxna* och *en för barn och ungdom*. I detta avseende ställde man sig — liksom i de flesta folkbibliotek i Skandinavien — på den ståndpunkt, som sedan länge hävdats även av sådana stora public libraries i Förenta staterna, som eljest äro till sitt bokbestånd fullt jämförliga med Europas stora vetenskapliga bibliotek. I den inom folkbibliotekskretsar mycket omdebatterade frågan, om inom ett bibliotek möjlighet borde beredas till läsning av dagliga tidningar, gick man in för att åtminstone huvudbiblioteket skulle innehålla ett *tidningsläsrum*. Då biblioteket var avsett att vara centrum i Stockholms stads bibliotekssystem och då det ur olika synpunkter var lämpligast att hit koncentrera större delen av arbetet med bokanskaffning, katalogisering etc., fordrades stort utrymme för *arbetslokaler för personalen*. Liksom de allra flesta större svenska folkbibliotek, som på senare tid erhållit nya lokaler, har slutligen Stockholms stadsbibliotek ställt som en viktig uppgift för sig att underlätta *studiecirklarnas* arbete genom att bereda dem sammanträdeslokaler i omedelbar anslutning till biblioteket.

12


BIBLIOTEKSBLADET

ORGAN FÖR SVERIGES ALLMÄNNA BIBLIOTEKSFÖRENING

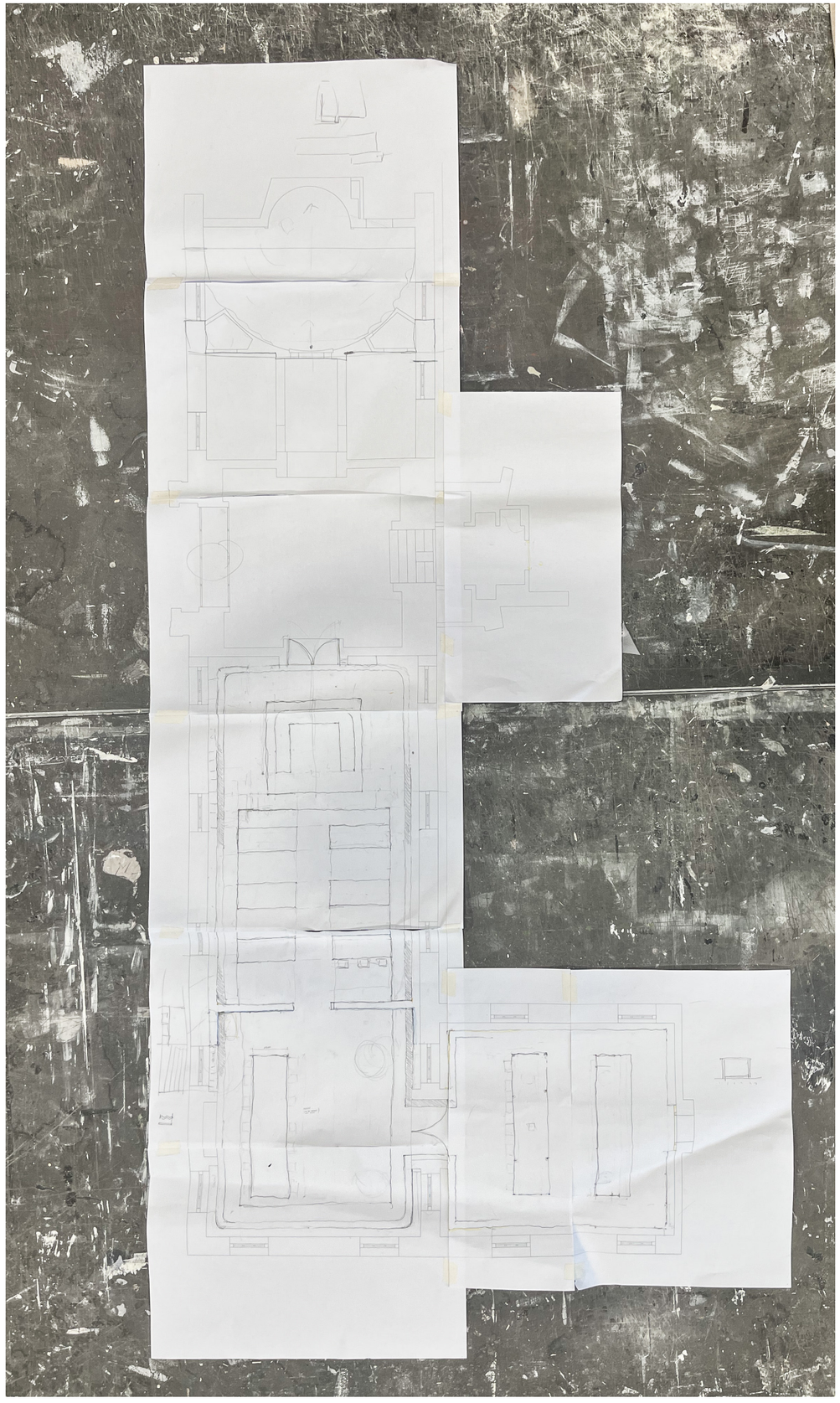
REDAKTION:
FREDRIK HJELMQVIST, KNUT TYNELL
och HANS KUNTZEL

TRETTONDE ÅRGÅNGEN

1928

STOCKHOLM
P. A. NORSTEDT & SÖNERS FÖRLAG

page from a library magazine in 1928



13

plan, flooring and furnishing the rooms



14



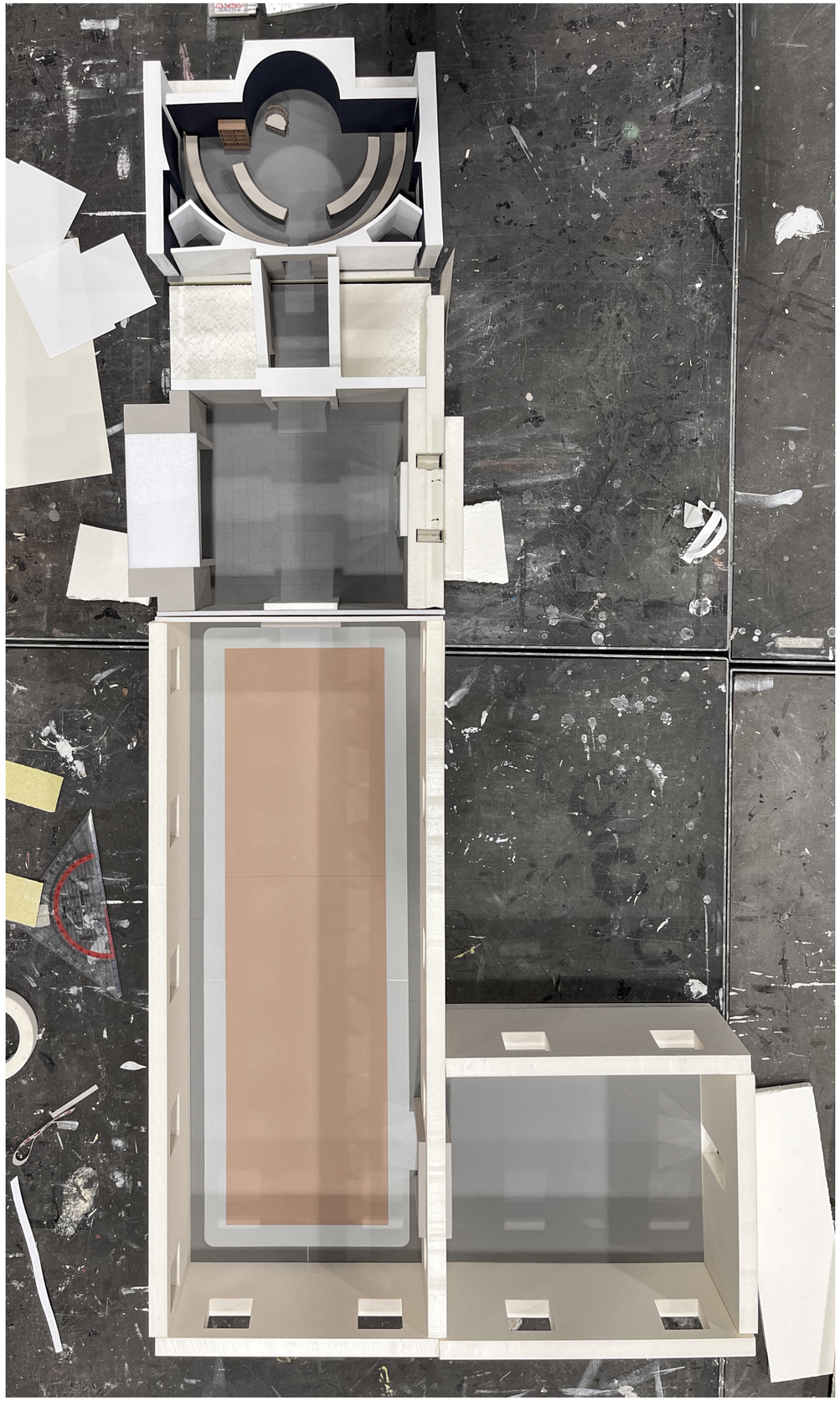
15



16

model photo, storytelling room

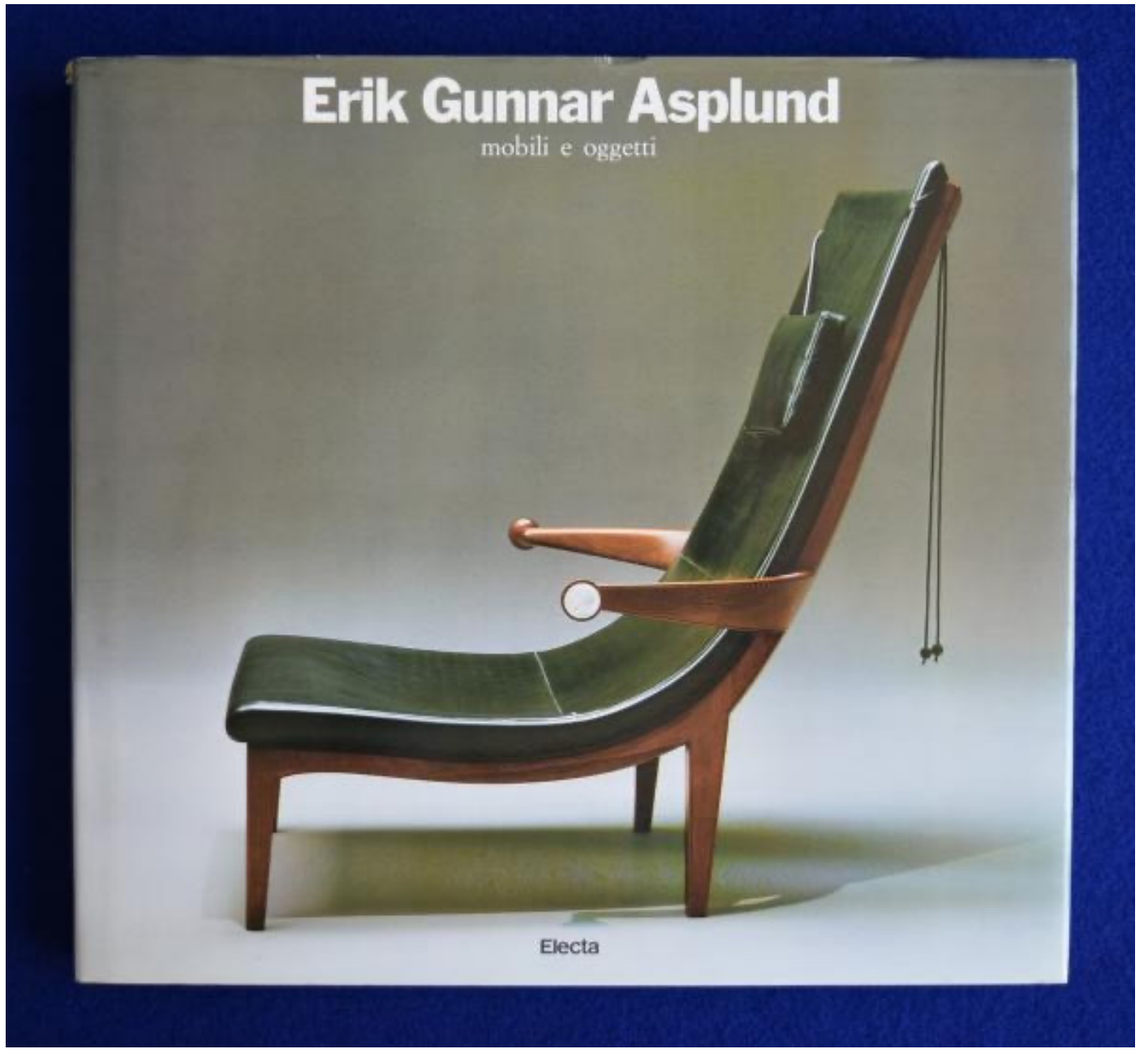
model photo, entrance hall



17

model process, reading room

model process



18

19



Erik Gunnar Asplund : mobili e oggetti.

Alison, Filippo.
Milano : Electa, 1985

Print Book

BK W.XIV.252 - open stacks (for loan)

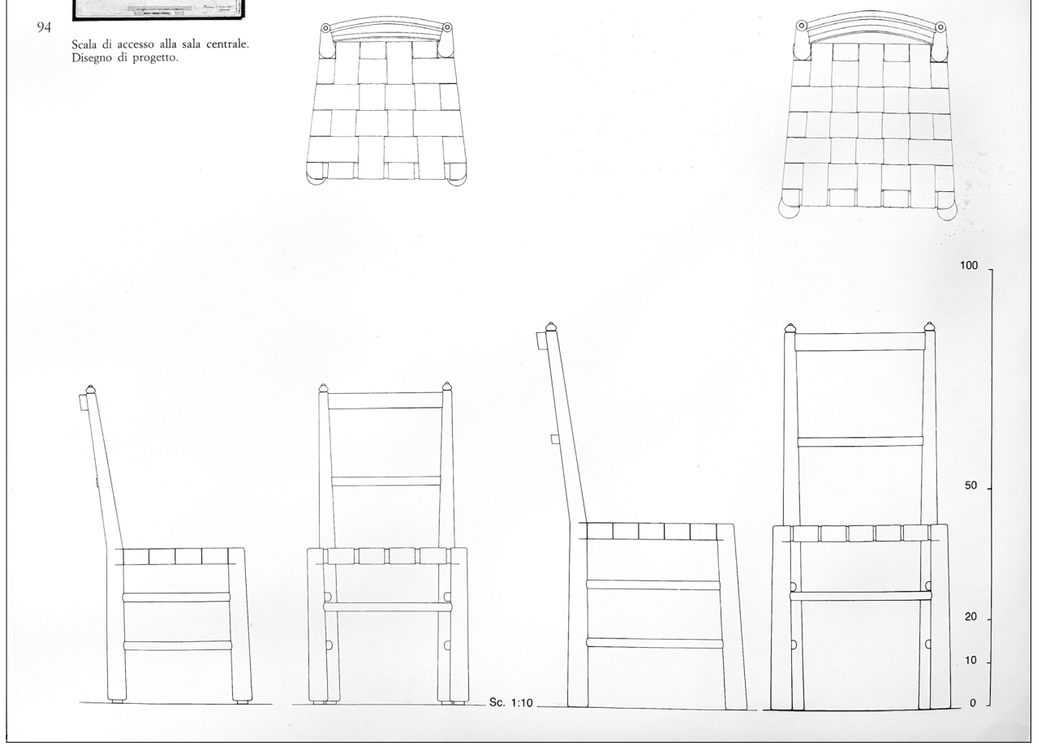
11/01/2023
by 11:59 PM

Due in 24 days
Renewed 1 time.



94

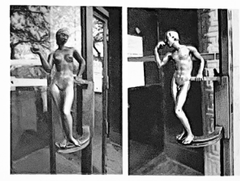
Scala di accesso alla sala centrale.
Disegno di progetto.



20

Struttura in betulla; sedile in paglia
84 x 65,5 x 49 cm
Destinazione originaria e collocazione attuale: teatrino della Reading Room per bambini nella Biblioteca di Stoccolma, 1920-28
Bibliografia: Ahlberg, p. 133; Wrede, p. 121; Zevi, p. 91

Nella *Reading Room* per bambini, lo spazio termina con un'alcova con un affresco a soggetto fantastico di Nils Dardel; ai lati della nicchia un panneggio è lì come ad alleviare la consistenza muraria dell'ambiente; di fronte, una panca circolare su cui far prendere posto ai piccoli ascoltatori.
Questa configurazione perfettamente circolare e centripeta dell'ambiente viene sintetizzata nel segno centrale, a tutti gli effetti, della sedia del lettore. In quanto luogo da cui viene trasmesso il racconto, per un pubblico che non avrebbe potuto intendere e condividere il rito un po' gelido del leggio, la sedia somiglia piuttosto ad una larga seggiola da favola boscaiola; oppure, con passaggio contiguo, alla stessa seggiola-della-nonna, mitico luogo della favola ma anche segno di una calda domesticità. Di qui la proporzione lievemente ingrandita della sedia, che può essere addebitata sia alla visione infantile sia alla "favolosità" dell'oggetto stesso. Il risultato consiste in una affabile semplicità, che coniuga esigenza funzionale e irrinunciabile tensione all'immaginario autoctono tipica di Asplund. Questa poltroncina ricorda una delle sedie progettate da Asplund nel 1921 per il Municipio di Stoccolma. Un modello analogo, ma in legno tinto e con una configurazione più schematica e meno avvolgente, è usato anni dopo nella sala di riunione al primo piano del Municipio di Göteborg.

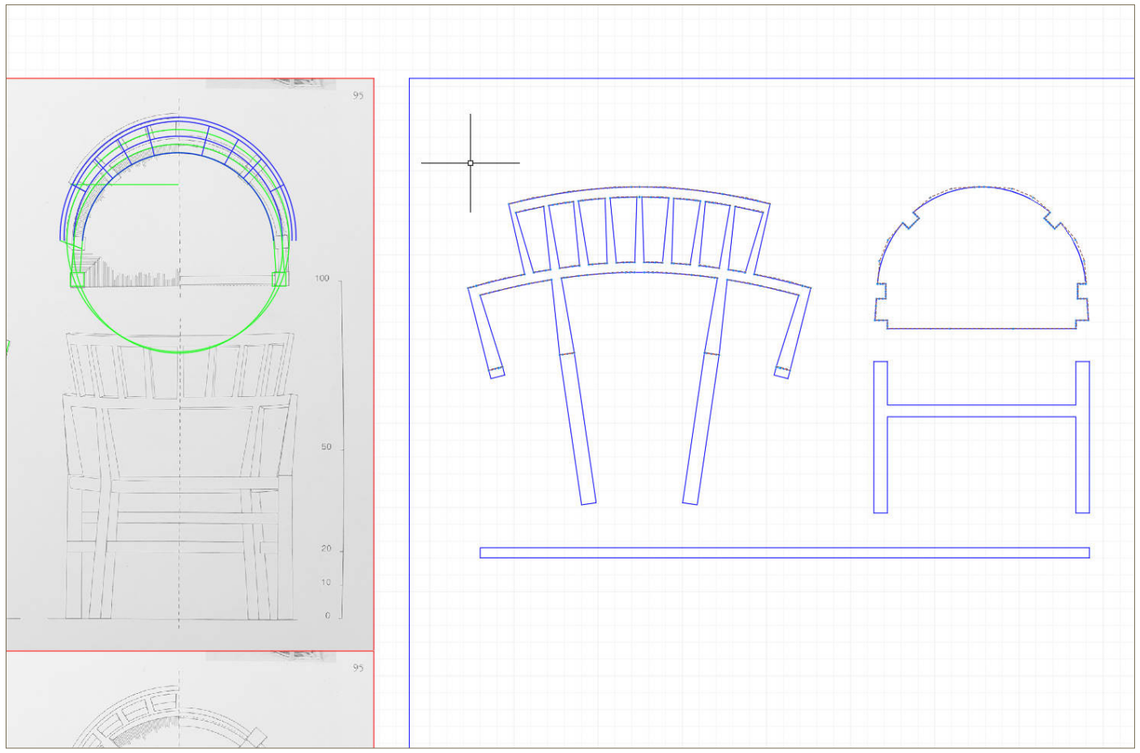


Maniglie "Eva" e "Adamo"
del portone principale.

Teatrino con fondale decorato.
Affresco di Nils Dardel.
(in alto a destra)

95

21



22



23

mock-up, testing the geometry

24



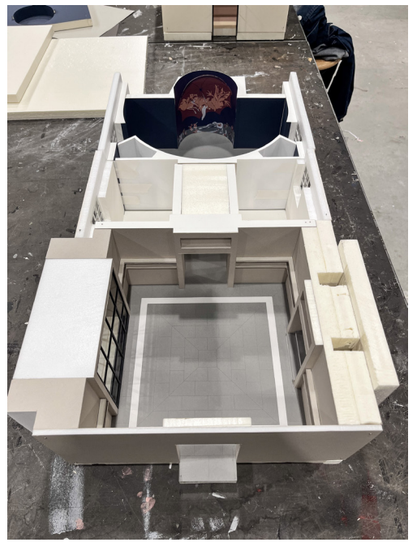
furnitures



25



26



27



28

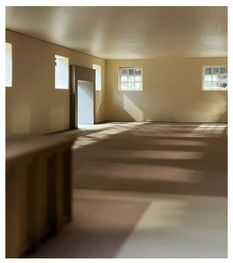
painting by Nils Dardel

simplified painting

model process

model photo, storytelling room


28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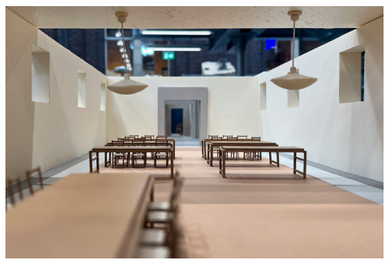
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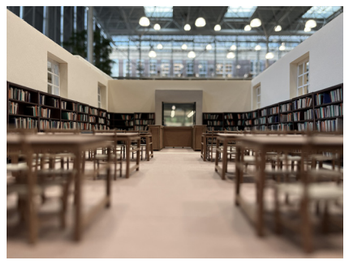
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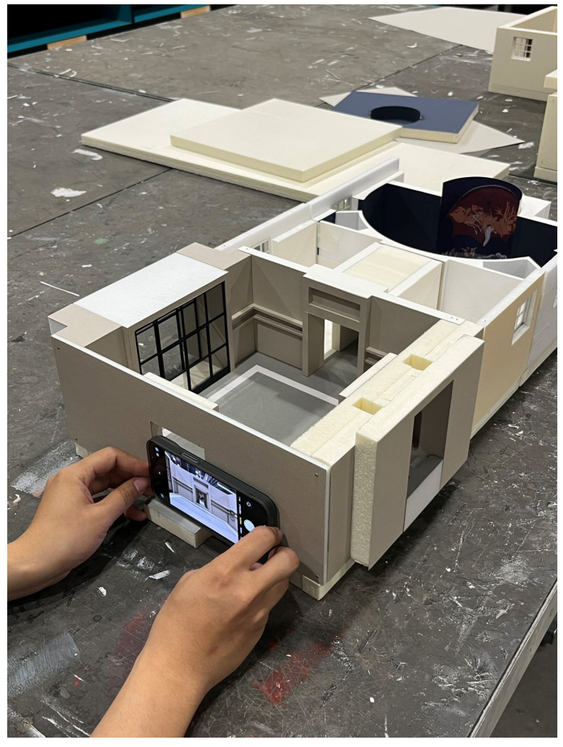
38

model process, reading room

model process, entrance hall

model process, small reading room

working scene, testing model with an iPhone



39

working scene



40

model photo, entrance hall with a view



41



42



43



44



45



46



47



48

archival photo, reading room

model photo, reading room



49



50



51



52



53



54



55

model photo, entrance

photos, shooting day

56



archival photo, children in the storytelling room



57

photo, homage of the scene

Image Sources

Bibliography

[1] Alison, F., & Acking, C·—A. (1985). Erik gunnar asplund : mobili e oggetti (Ser. Collana “i maestri”). Electa.
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[3] Norri, M·—R., Kärkkäinen Maija, & Museum of Finnish Architecture. (1992). Peter celsing : the facade is the meeting between outside and inside (Ser. Five masters of the north). Museum of Finnish Architecture.
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Stockholm City Library

2023-24 MSc3 AR3AI100
Brief 02



Der Himmel über Berlin, 1987, Werner Herzog, video still.

First Thoughts: Unpacking the Library

"I am unpacking my library. Yes, I am. The books are not yet on the shelves, not yet touched by the mild boredom of order. I cannot march up and down their ranks to pass them in review before a friendly audience. You need not fear any of that. Instead, I must ask you to join me in the disorder of crates that have been wrenched open, the air saturated with the dust of wood, the floor covered with torn paper, to join me among piles of volumes that are seeing daylight again after two years of darkness, so that you may be ready to share with me a bit of the mood. It is certainly not an elegiac mood but, rather, one of anticipation, which these books arouse…"

Walter Benjamin, Introduction to *Unpacking my Library*, in *Illuminations*, 1969

Through this brief, we will begin to unpack the library, not *the* library, as in Erik Gunnar Asplund's Stadsbibliotek in Stockholm, which we have just visited together, but the idea of *a* library, in its modern, public form. For almost two decades, *the* library has struggled with the idea of what *a* library needs to be, in order to serve the needs of a diverse contemporary society in an increasingly digital age (in Sweden). At the moment, like Benjamin's disarrayed books, your own thoughts might also be unfocused, muddled yet filing you with a sense of anticipation, or perhaps confusion.

The Modern Public Library

In the next four weeks you will start to define your first thoughts about the project, through two parallel pieces of work. In the research seminar you will be studying eight modern public libraries that are also considered significant in terms of their architecture. These encompass different contexts, both in place and time. You will not only consider what the motivations of those who made them might have been, but also investigate the ways in which these are expressed and elaborated upon in terms of their architecture and translated into spatial, organisational and functional strategies. The outcome of this part of the seminar will be a set of newly made architectural drawings, undertaken in the same way and at the same scale as drawings of Asplund's library, to allow them each to be compared with the other. Alongside these you will develop methods of making analytical diagrams which will again all for each precedent to be understood and compared in terms of its strategic order.

A Room for a Library.

In parallel, in the design studio, you will begin to think about how your attitudes to the question of the library can be expressed through design. Working in the abstract, we ask you to develop a room for a library. This room is not necessarily *the* library at this stage, nor is it necessarily in Stockholm. However, it should be understood as a real, functional, tangible place, with architectural qualities, where people can do things. To consider what those qualities and uses might be, you will need to reflect upon your own developing attitude to what a public library is *now*, also drawing perhaps on your own experience as a user of libraries: What happens in your room? Is it for one, a few or many? What scale is it? Does one read there and, if so, how or what? Can one eat, talk, drink coffee? Is it ok to fall asleep? What are the qualities and atmosphere that it presents? What does it offer? How formal is it? How is it lit? Can one see outside, or be seen by passers by? Is anybody watching you? Does it matter who you are?

Asplund's reflections on such questions, more than 100 years ago, led to particular forms, spaces and relations: between people, between people and books, between books and the city. How might you respond in the present? It is an open question whether your proposal for a room, is a room in relation to Asplund's library. For some or perhaps all of you, it might be liberating not to be too concerned with this now.

However directly you choose to respond to, or counterpoint, Asplund's spaces, this initial project will be developed and presented in the form of a model, at 1:25. This will allow your thoughts to be comparable, not only with each other but also with the spaces in the Stockholm library that you have already focused so intently upon. It would be interesting to consider whether or how, the strategies he employs might be reiterated in your own thinking. Your model should be presented as a physical artefact and through photography. It should be thought about in terms of inhabitation and furnishing and you should also consider about how it might perform technically, both structurally and environmentally, in terms of light and air. Accompanying the model should be a set of drawings, describing it in section, plan and reflected ceiling plan.

You should be able to discuss this initial design project in terms of both Asplund's work and wider thinking about the contemporary public library, encompassing the given precedents and your own thoughts and interests. These individual proposals will form the core of your P1 presentation alongside the collective work.

Stockholm City Library

2023-24 MSc3 AR3AI100
Brief 02

Der Himmel über Berlin, 1987, Werner Herzog, video still.



1

archival photo, reading room

National and University Library

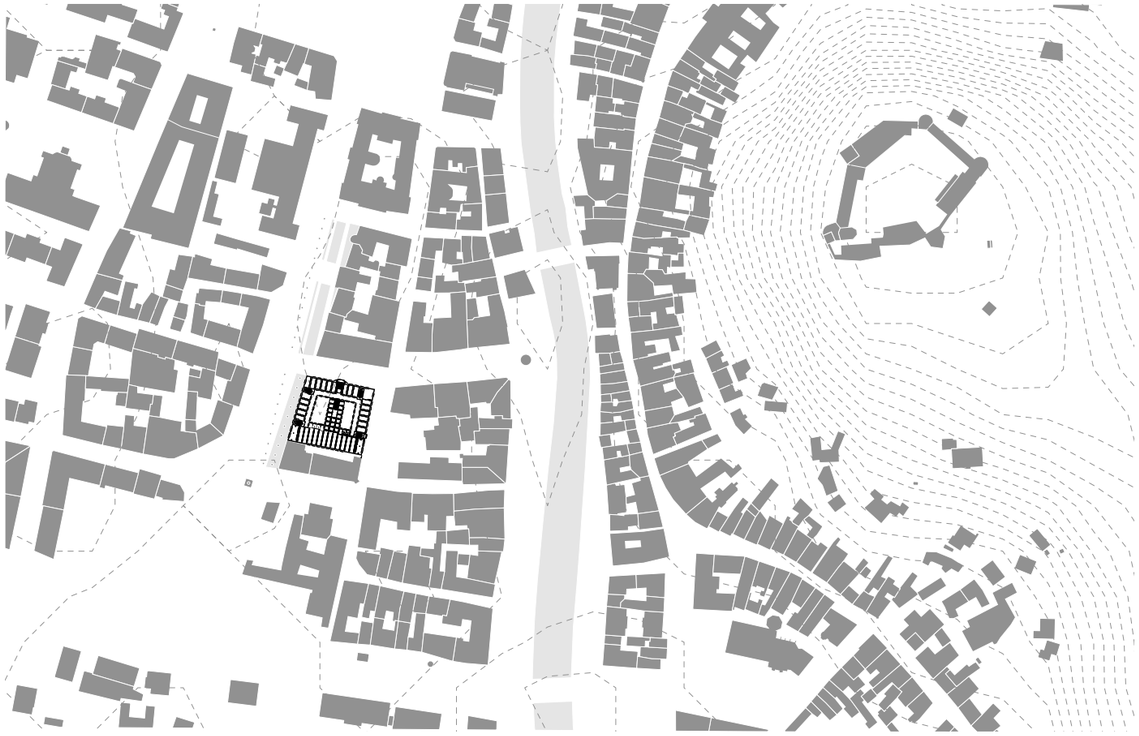
Ljubijana, Slovenia
Jože Plečnik
1938

Group Members

Francesca Tritapepe
Wang Haoyu
Marijke de Groot
Olga Strzałkowska



2



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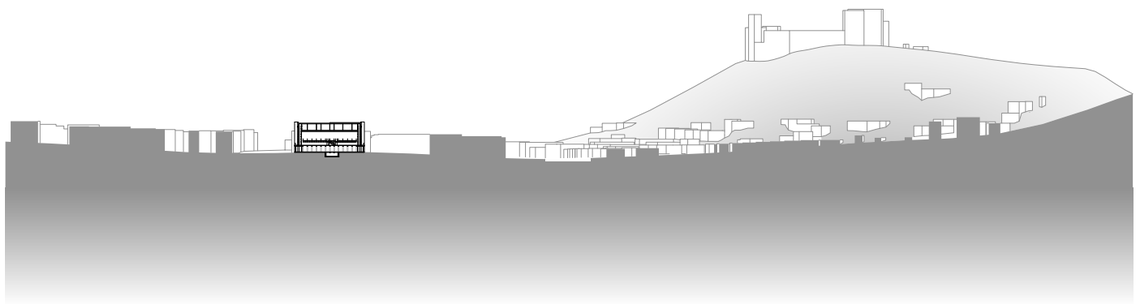
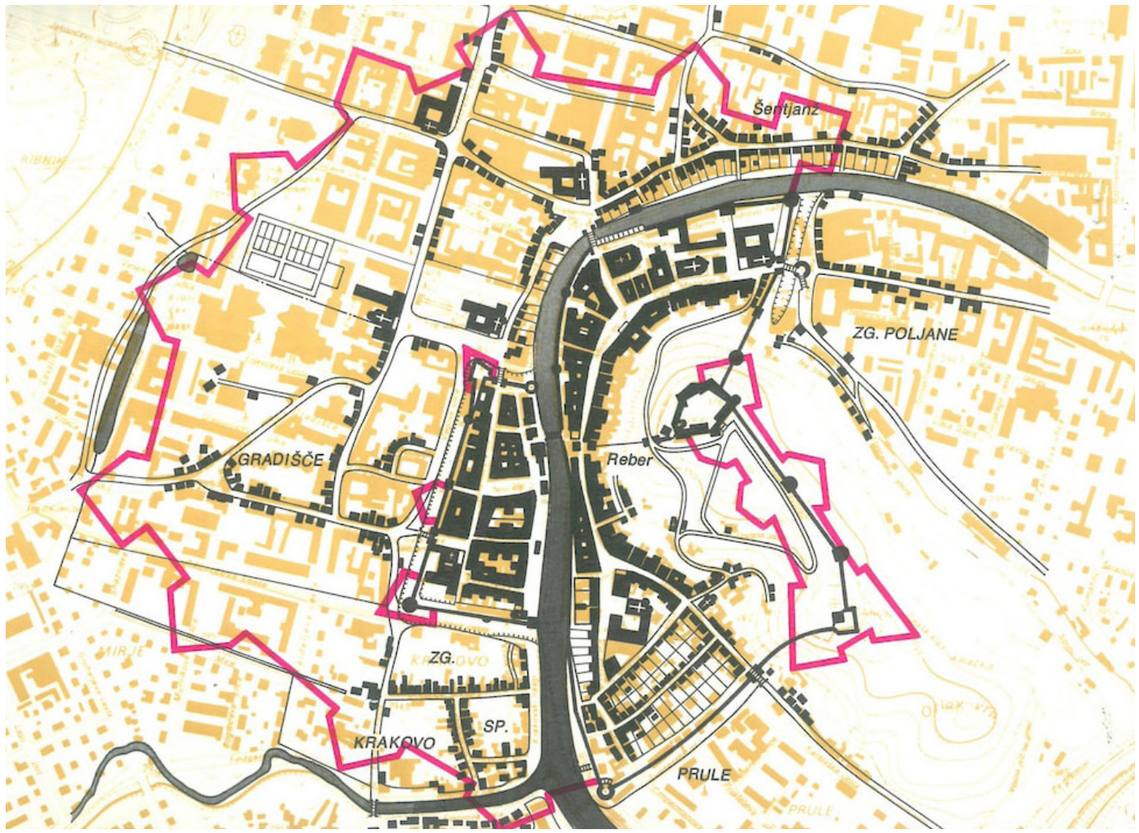


4

plan of Ljubijana

site plan, building and the city

section, building and theground



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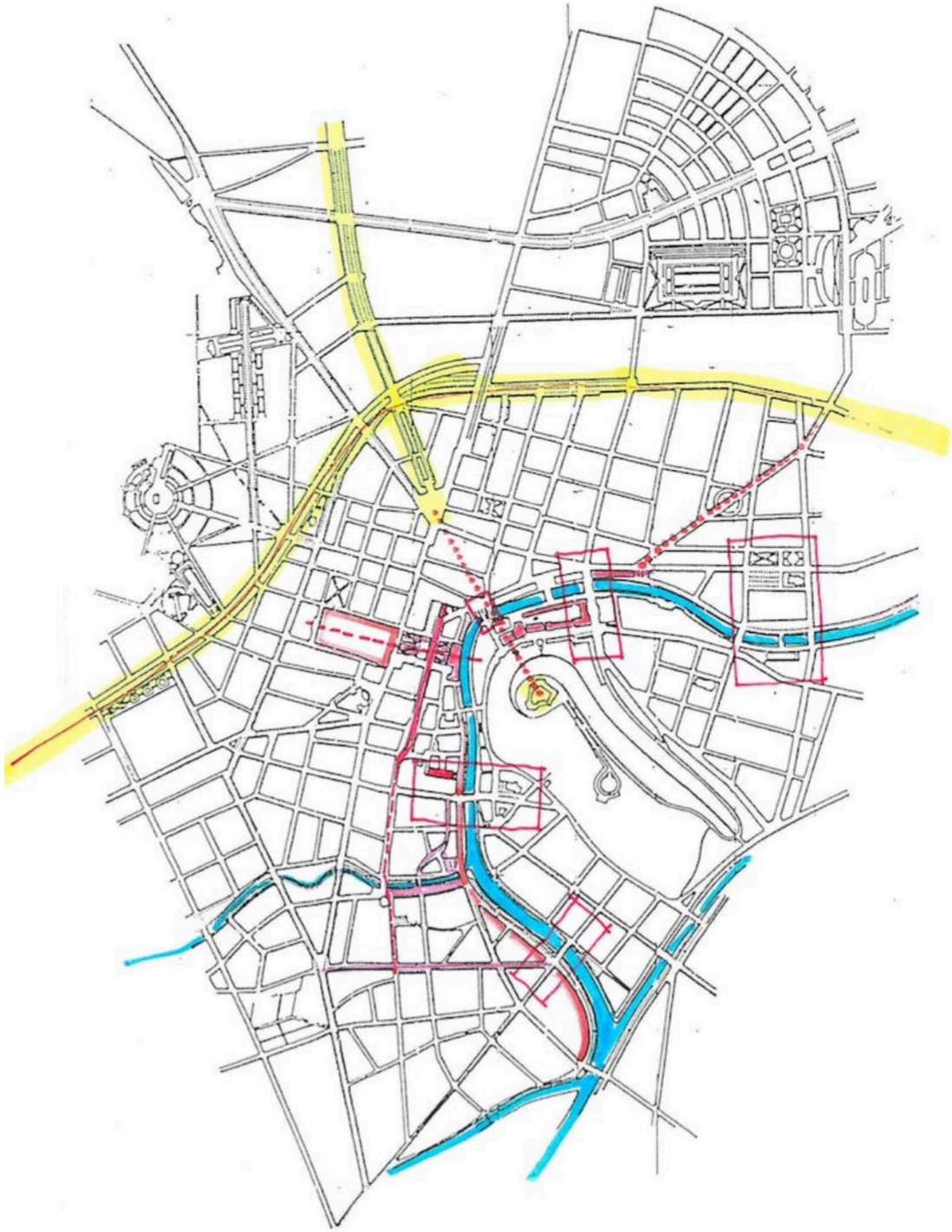
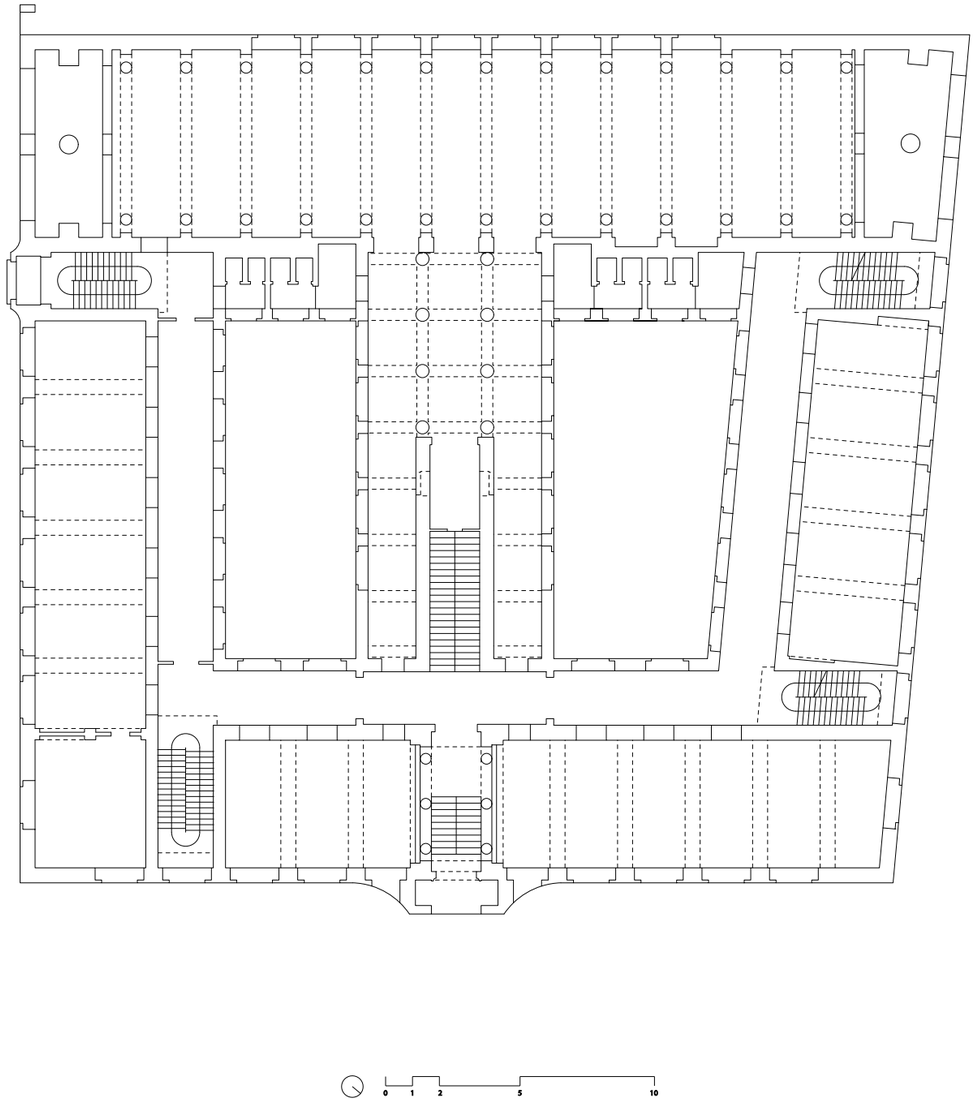


6

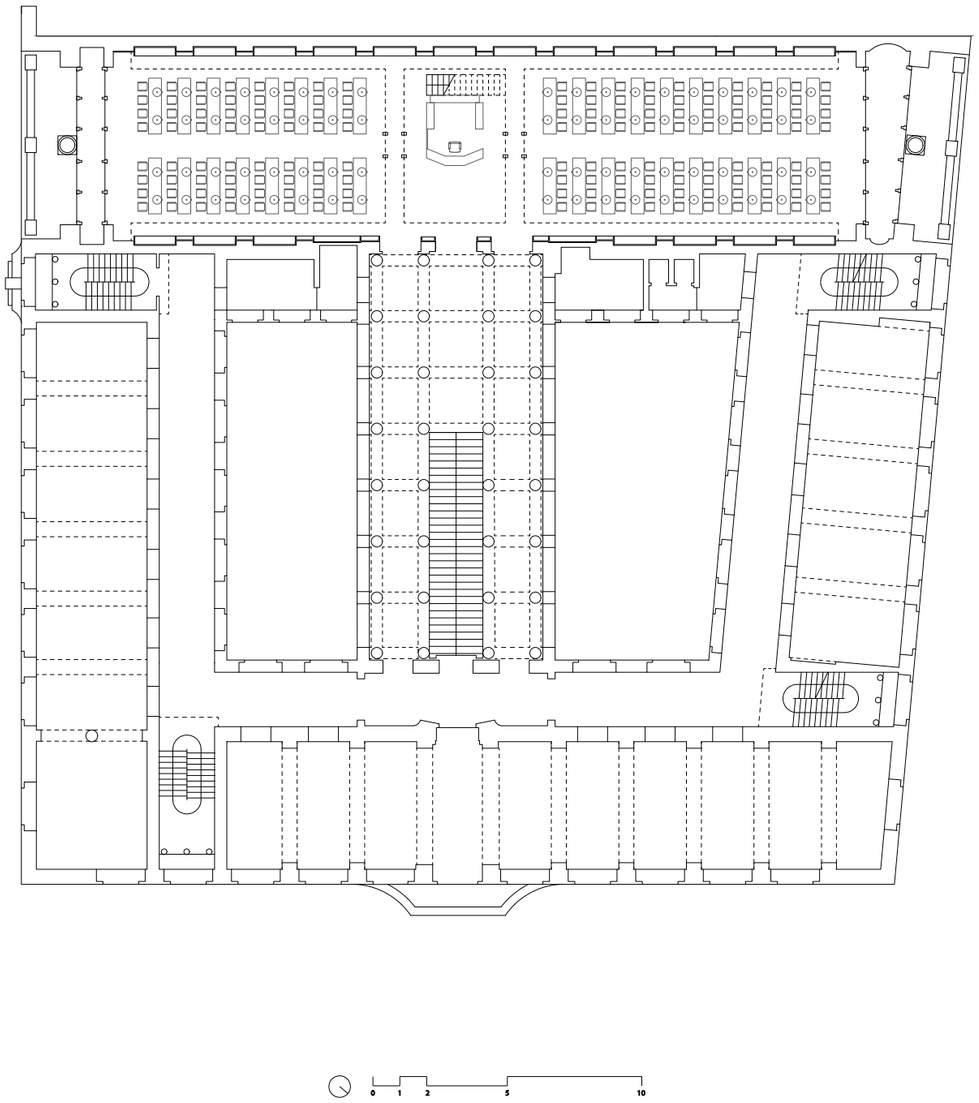
diagram, footprint of old city wall

diagram, urban structure



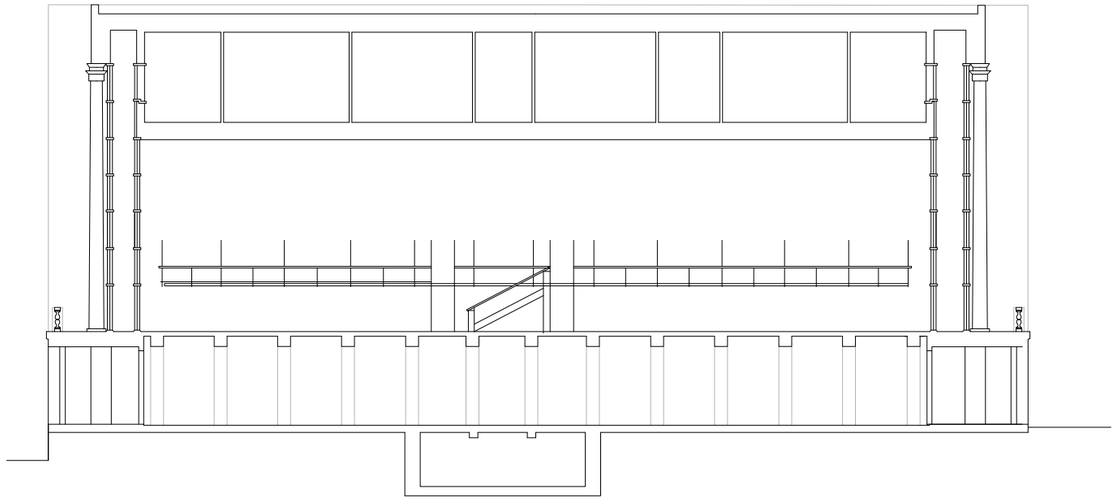
7

plan, ground fllor



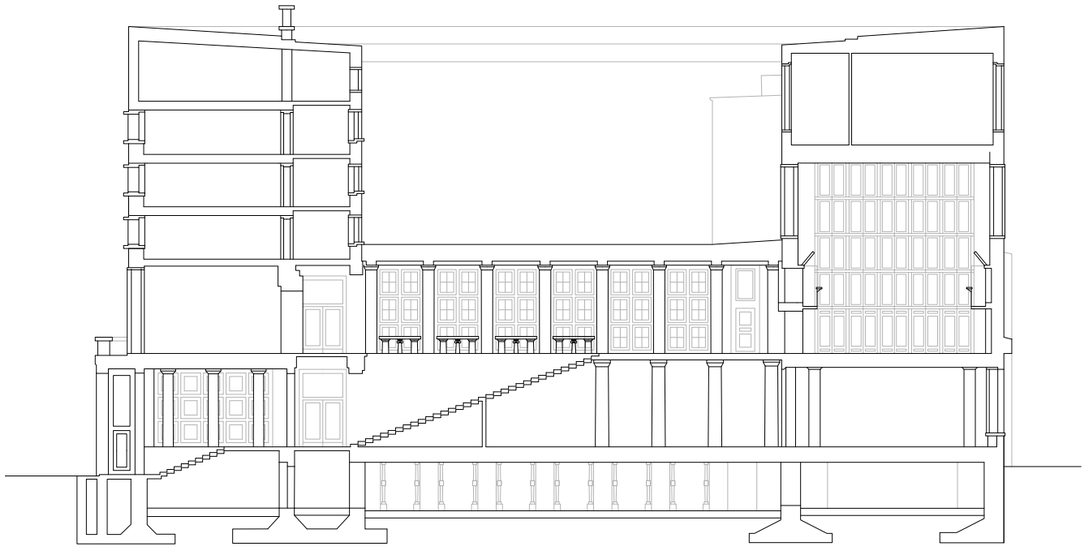
8

plan, first floor



0 1 2 5 10

9



0 1 2 5 10

10

·86·

section, reading room

section, main staircase

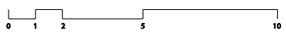
·87·



11

interior elevation of main staircase

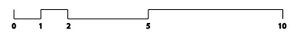




12

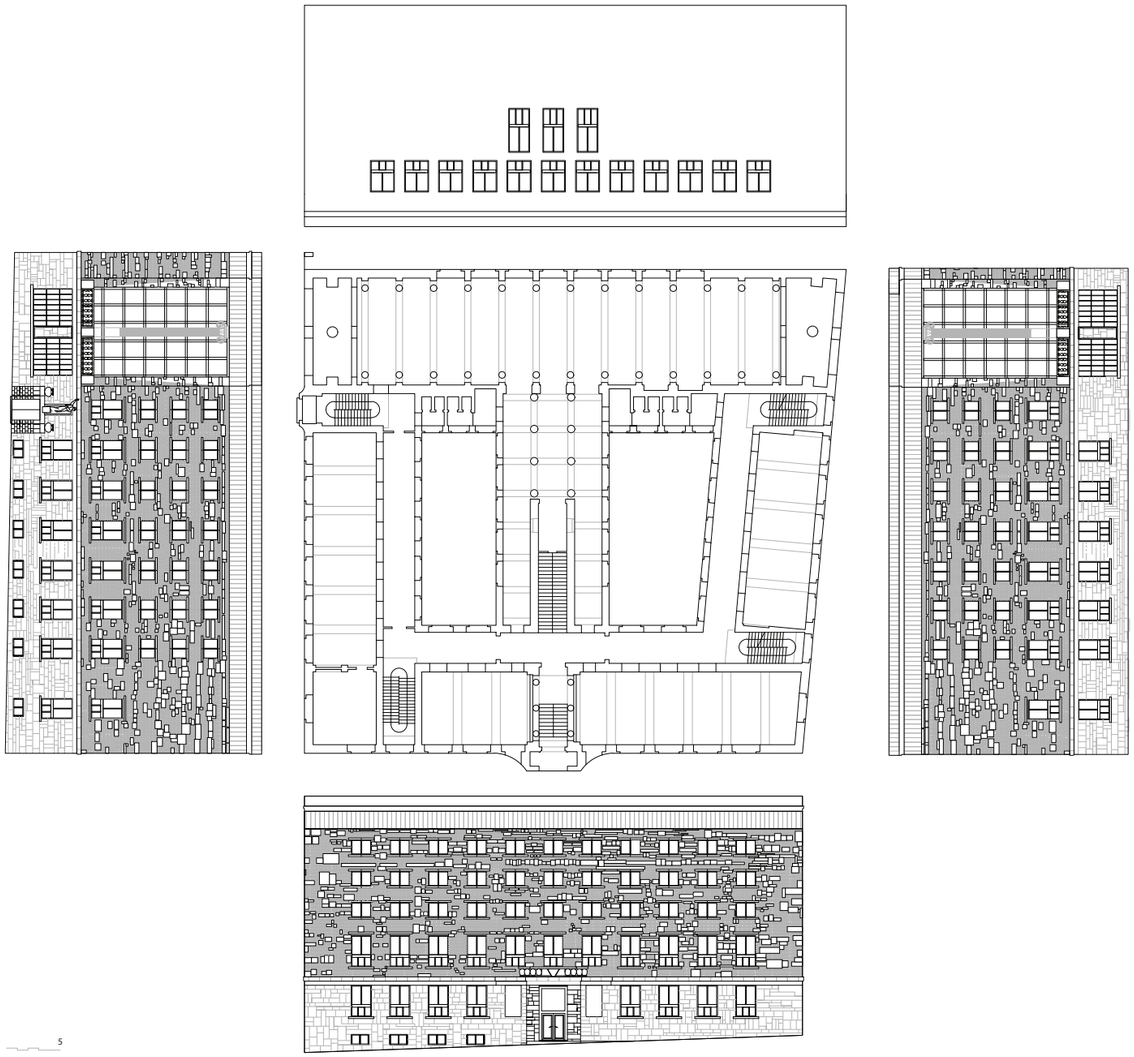
north facade, main entrance





13

east facade, bing window



14



15

unfolded elevations

photo, view from the canal



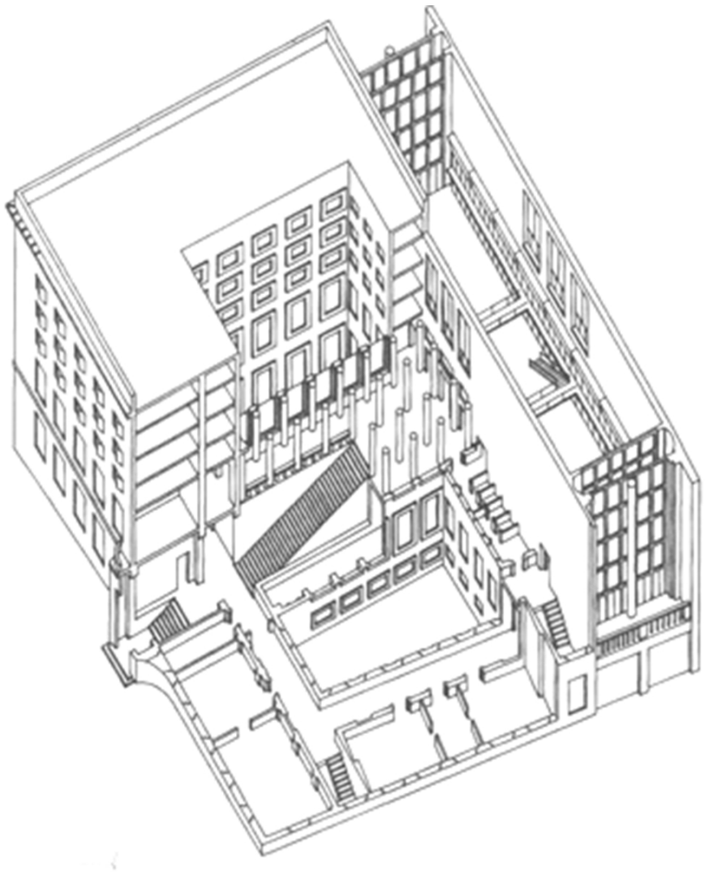
16

archival photo, after bombage



17

archival photo, building under construction



18



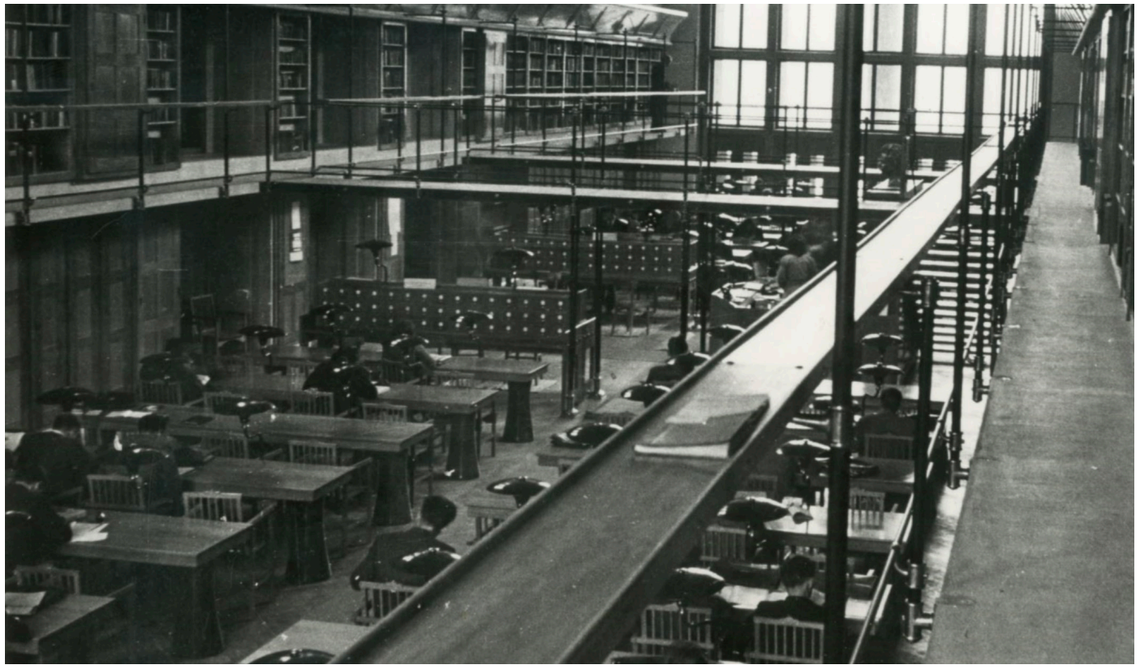
19

axonometric, spatial composition

archival photo, reading room



20



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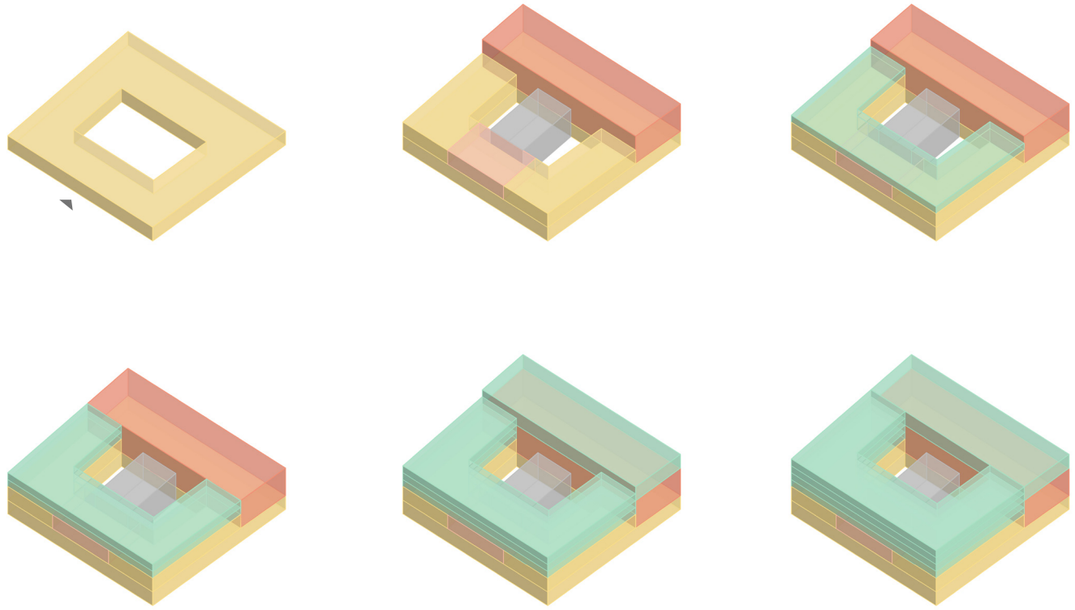
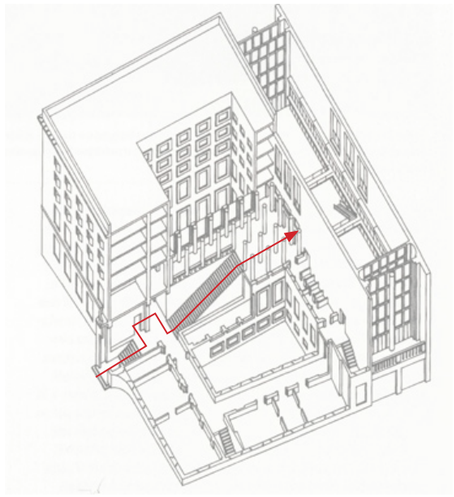


Education

Reading room

Storage and offices

22



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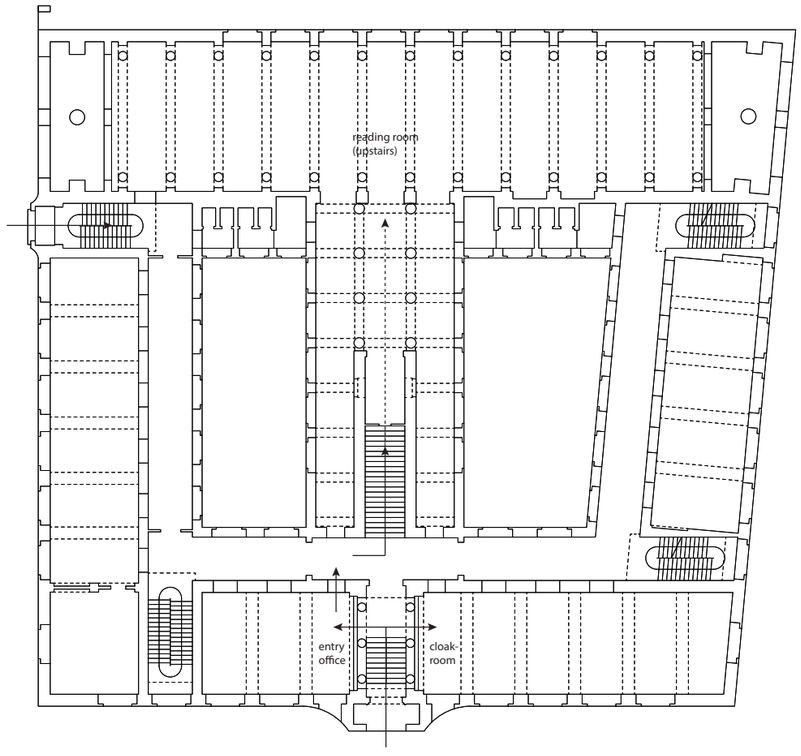

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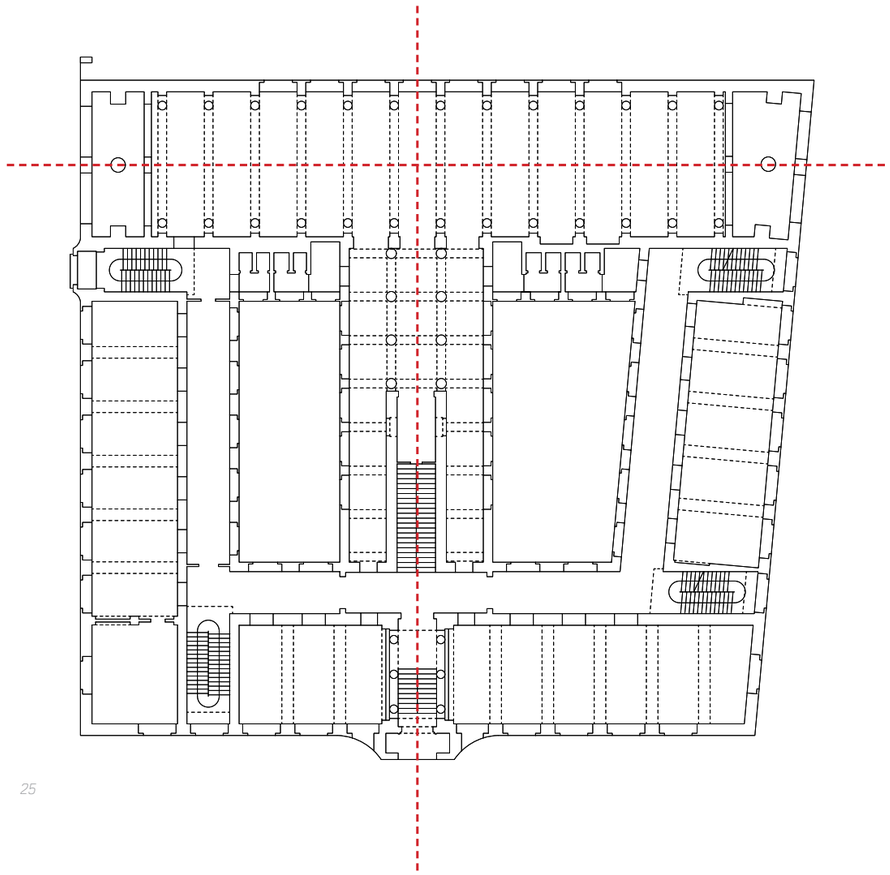

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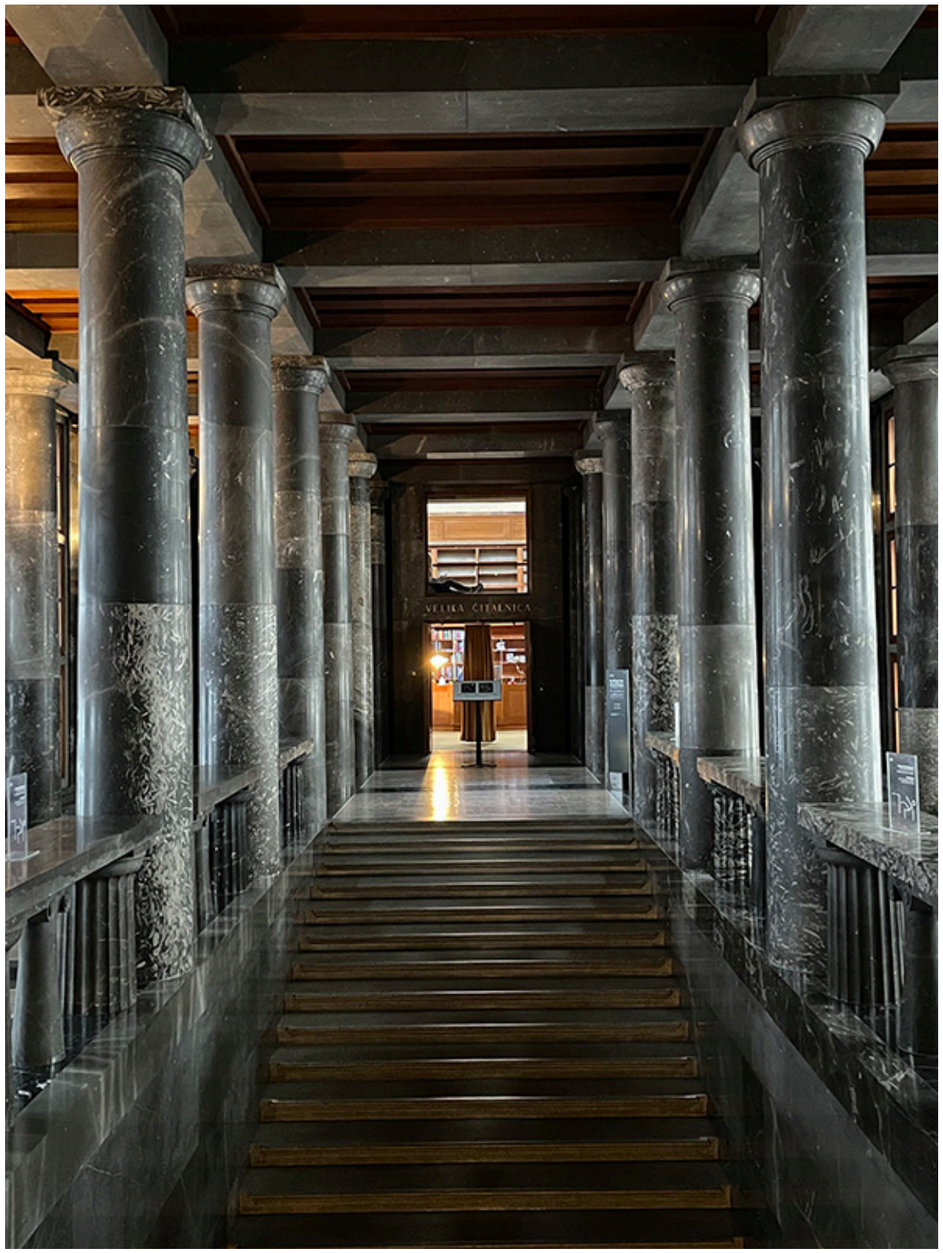

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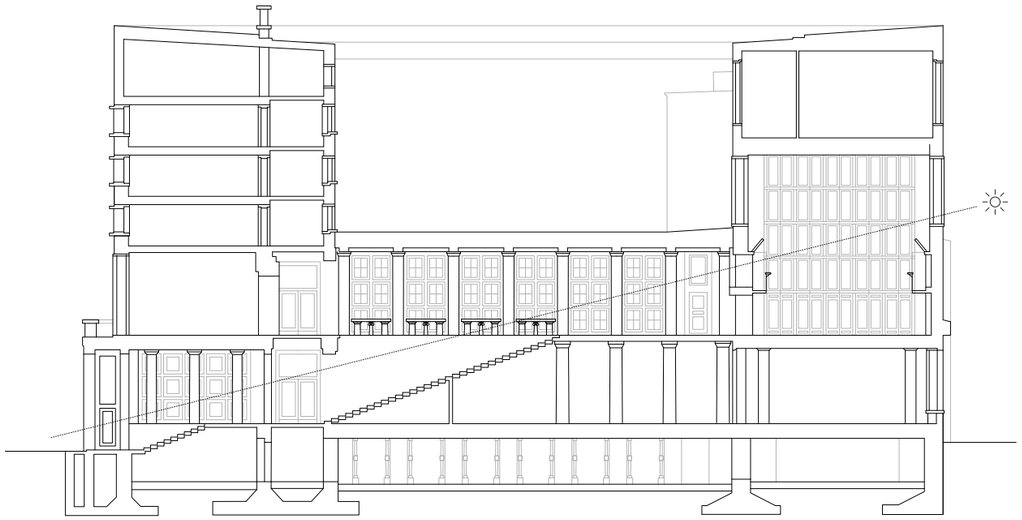

27



28

Image Sources

Fig.2.1: https://www.facebook.com/NarodnaUniverzitetnaKnjiznica/photos/pb. 100064838496692·–2207520000/10158849578138040/?type=3.
Fig.2.2-2.4, 2.7, 2.8: by *Haoyu Wang*.
Fig.2.5: http://www.ecowebtown.it/n_13/13_08-mihelic-en.html.
Fig.2.6: http://www.ecowebtown.it/n_13/13_02-potenza-en.html.
Fig.2.9-2.11: by *Francesca Tritapepe*.
Fig.2.12-2.14: by *Olga Strzałkowska*.
Fig.2.15: https://www.ljubljanskigrad.si/en/castle-events/joze-plecnik/.
Fig.2.16: https://tinyurl.com/3zsv67er.
Fig.2.17: https://www.kamra.si/mm-elementi/narodna-in-univerzitetna-knjiznica-nuk/.
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Fig.2.26, 2.28: https://atelierdehahn.com/josef-plecnik-ljubljana/.

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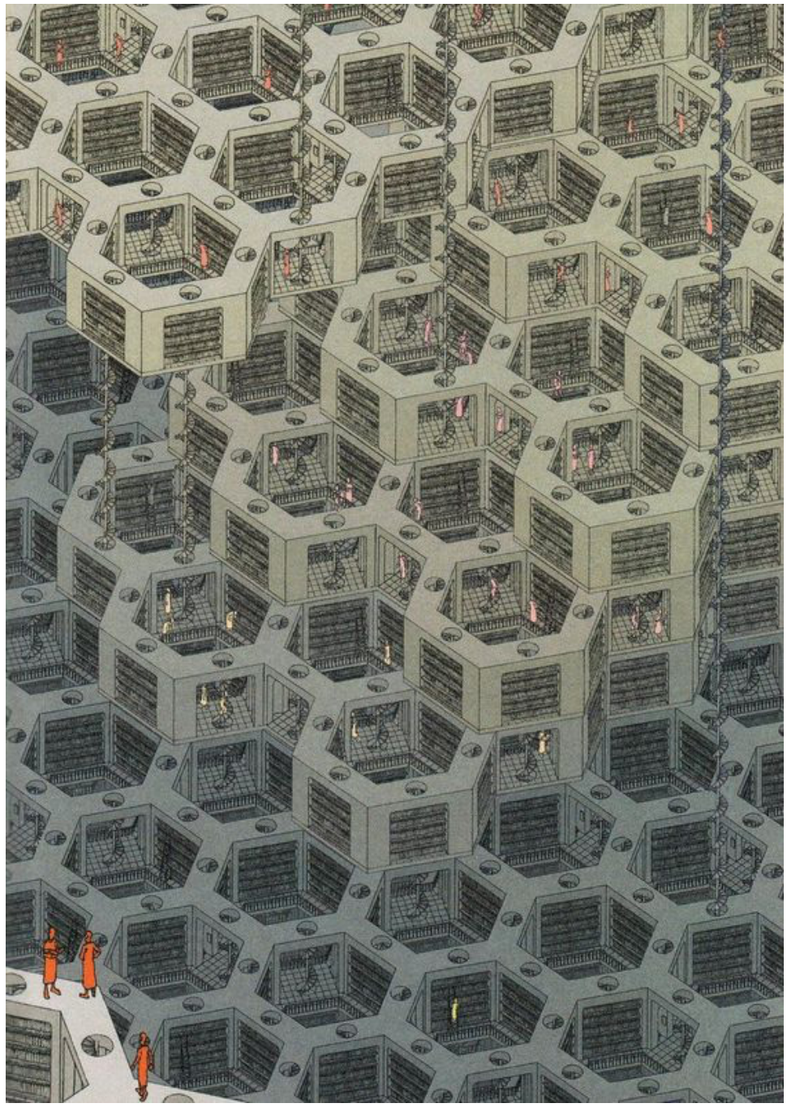

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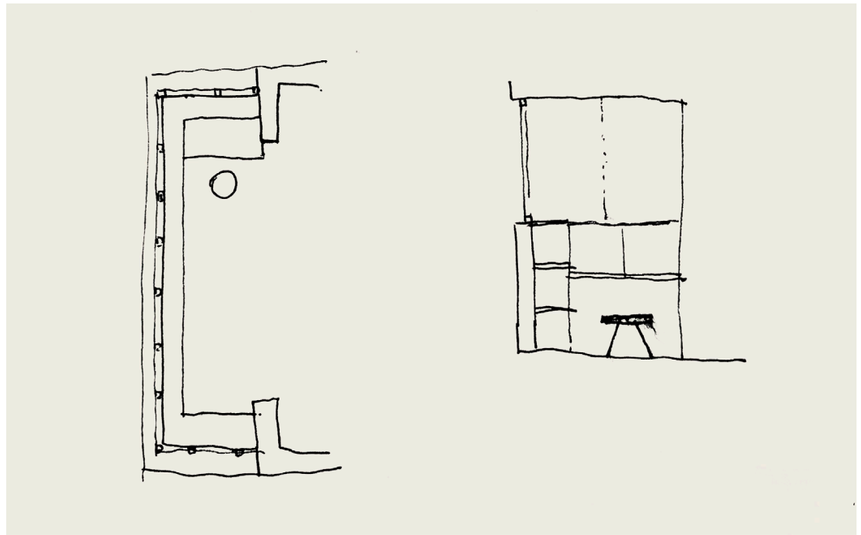
...all the books, no matter how diverse they might be, are made up of the same elements: the space, the period, the comma, the twenty-two letters of the alphabet...In the vast Library there are no two identical books. From these two incontrovertible premises he deduced that the Library is total and that its shelves register all the possible combinations of the twenty-odd orthographical symbols (a number which, though extremely vast, is not infinite): Everything: the minutely detailed history of the future, the archangels' autobiographies, the faithful catalogues of the Library, thousands and thousands of false catalogues, the demonstration of the fallacy of those catalogues, the demonstration of the fallacy of the true catalogue, the Gnostic gospel of Basilides, the commentary on that gospel, the commentary on the commentary on that gospel, the true story of your death, the translation of every book in all languages, the interpolations of every book in all books.

illustration, Library of Babel



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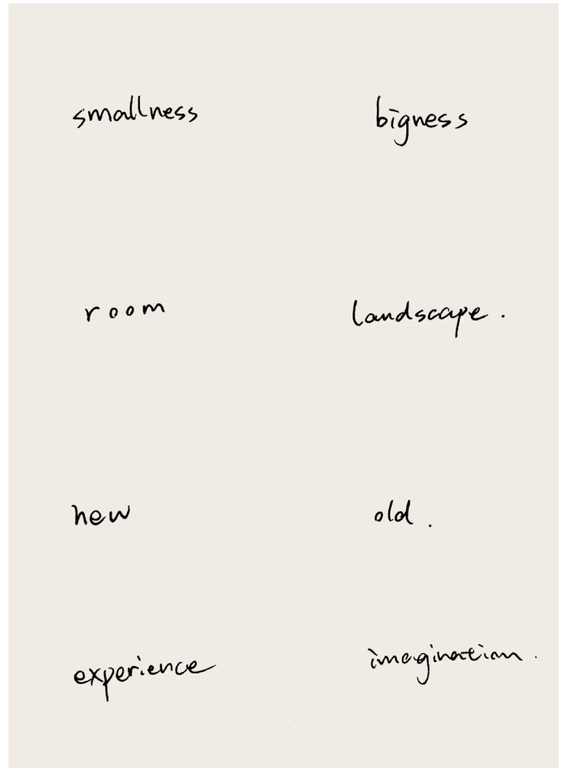
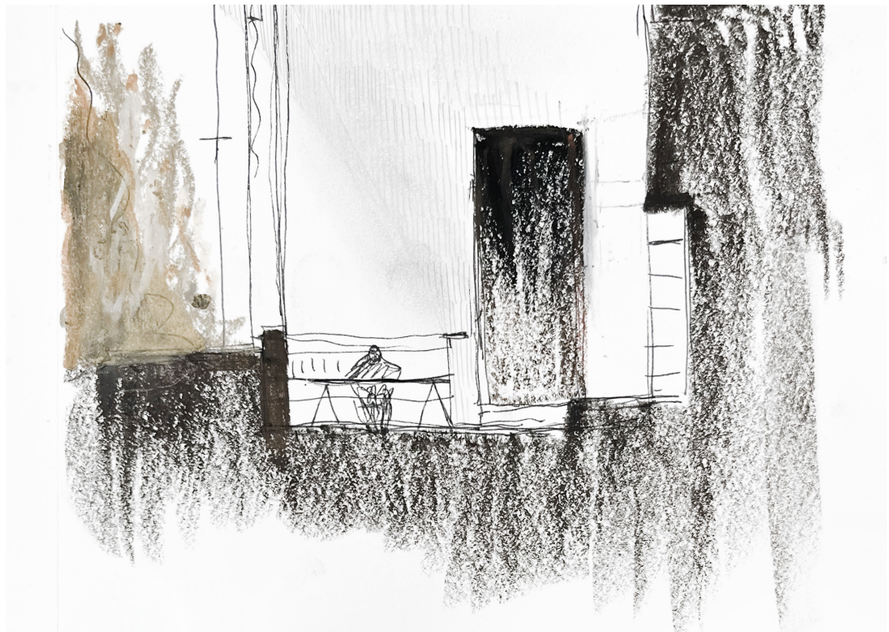

smallness
bigness
room
landscape.
new
old.
experience
imagination.

3



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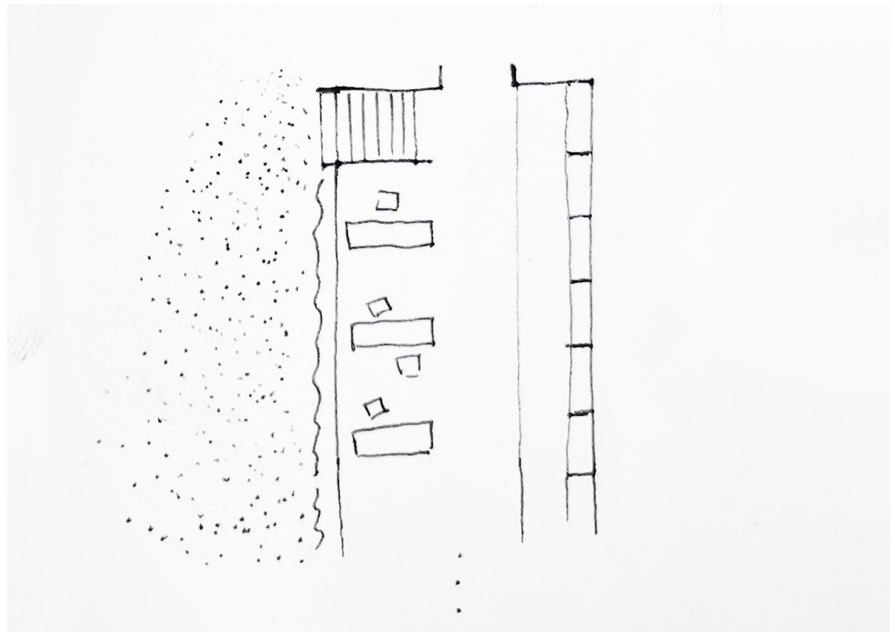

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sketch, a Big reading room

plan, a Big reading room



6



7



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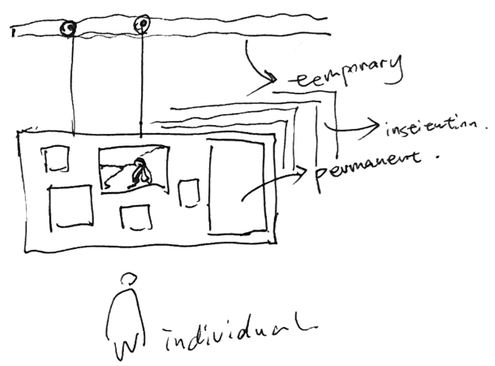

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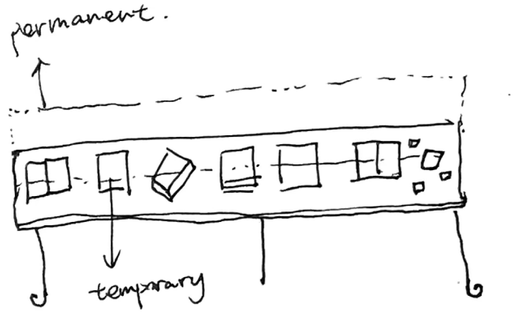


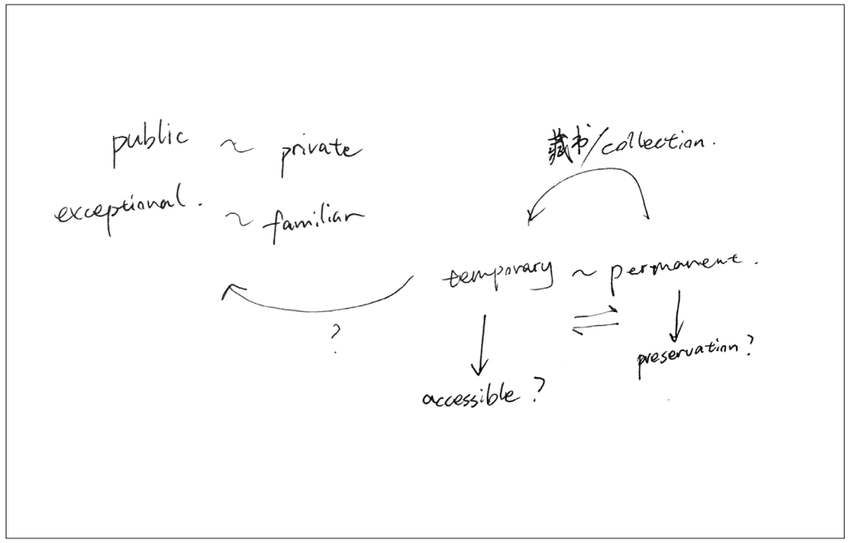
12

photo, study room of Musee Moderna

sketch

photo, artist book collection of Artexte

sketch



13

an awareness of others.
surrounding
events.

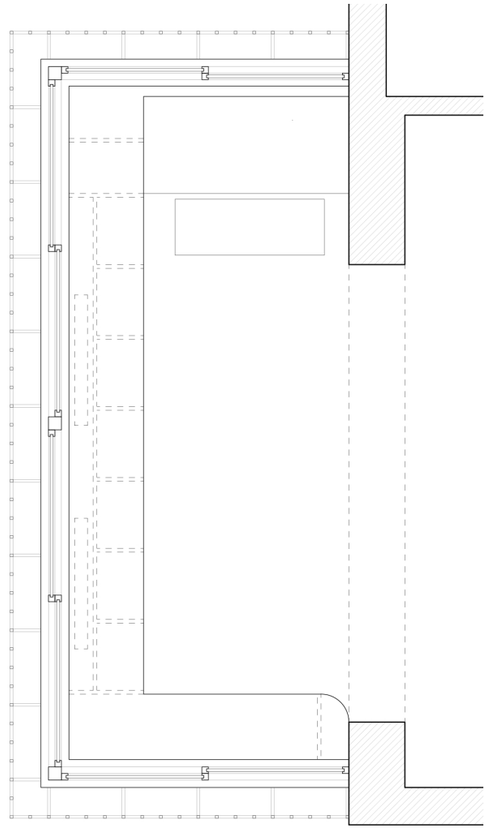
14

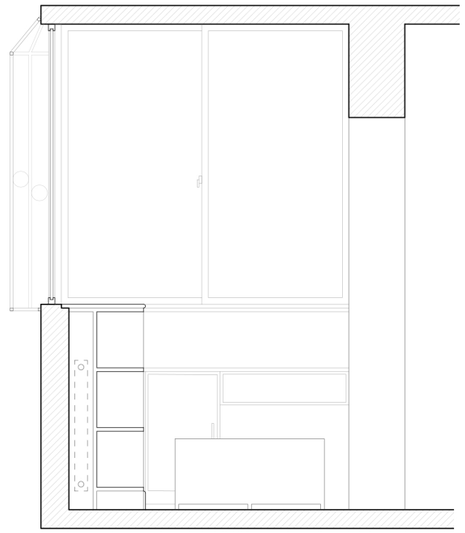


15



17





18

photo, my childhood study place

plan & section, my childhood study place



19



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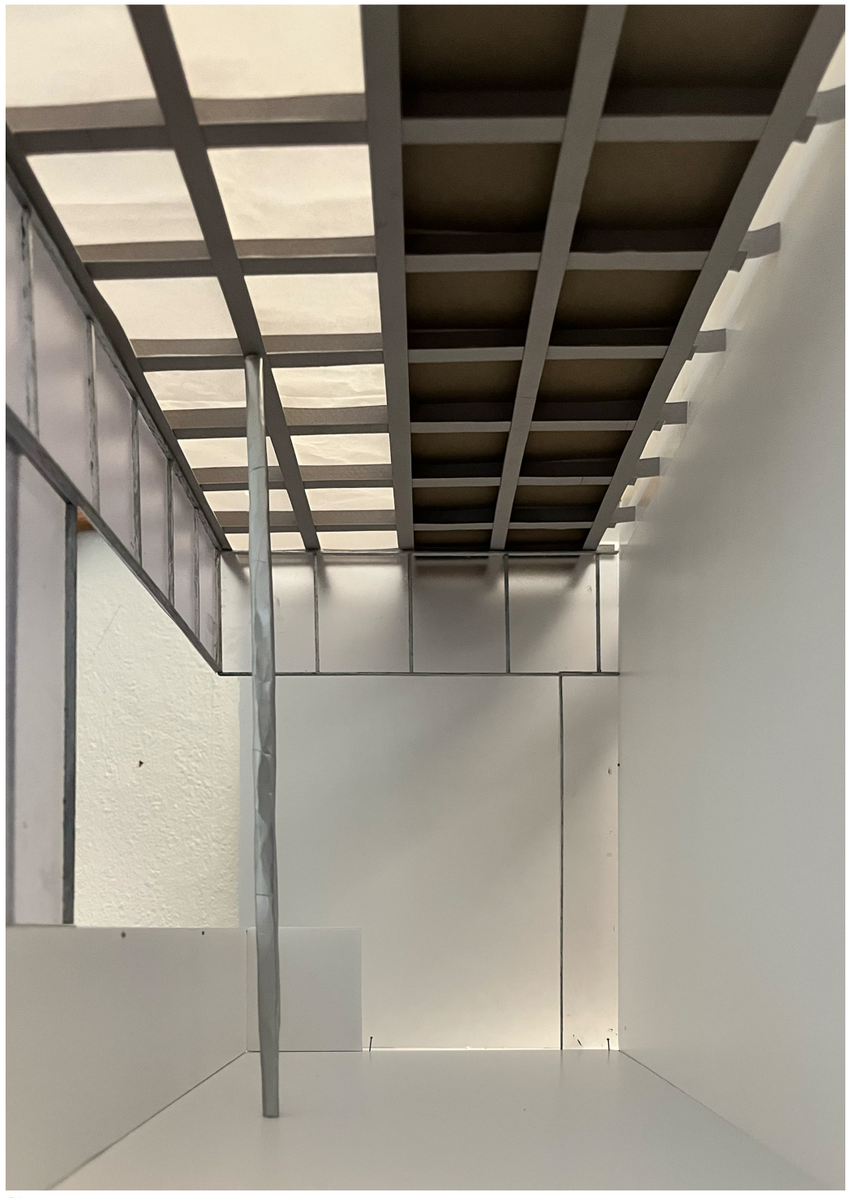

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photos, ruin of Abbey st.Maurice

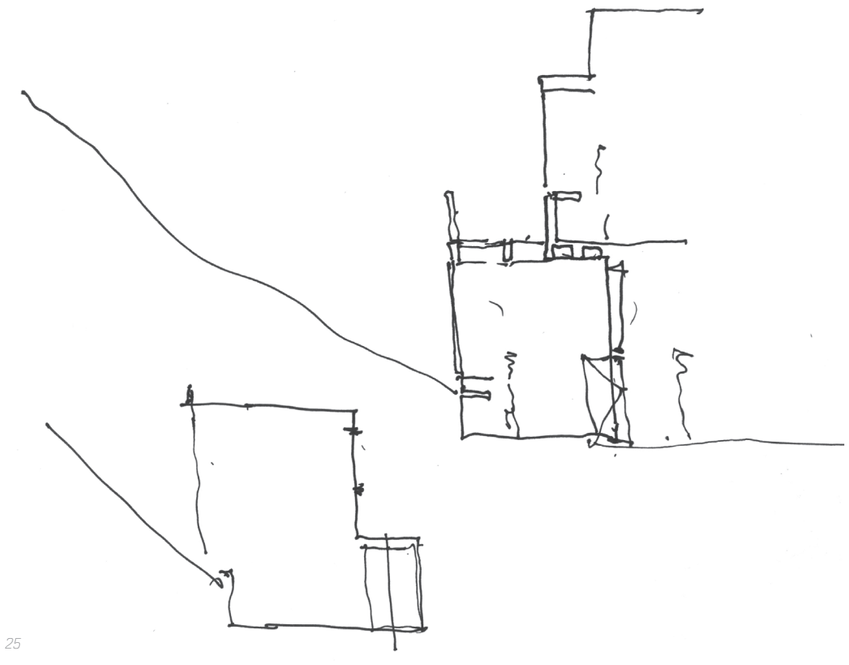
1:25 model photo, a winter garden with sliding windows



23



24



25

1:25 model photo, a room in-between library and landscape

collage, could it be a corridor?

sketch section by Daniel



26

27

28



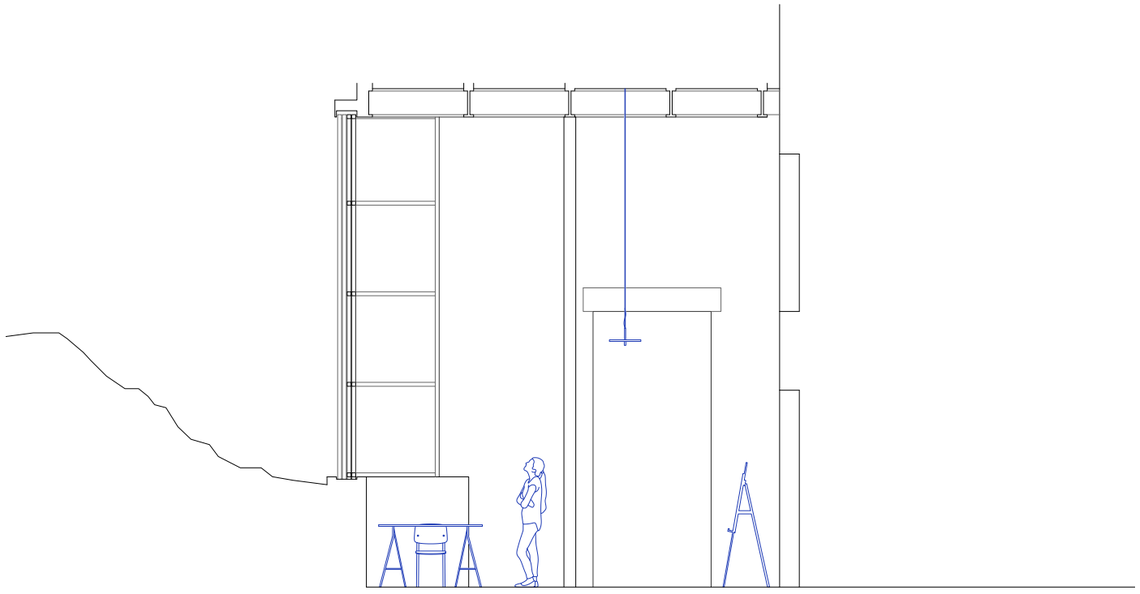
testing collage

1:25 model



29

1:25 model photo, a room in-between



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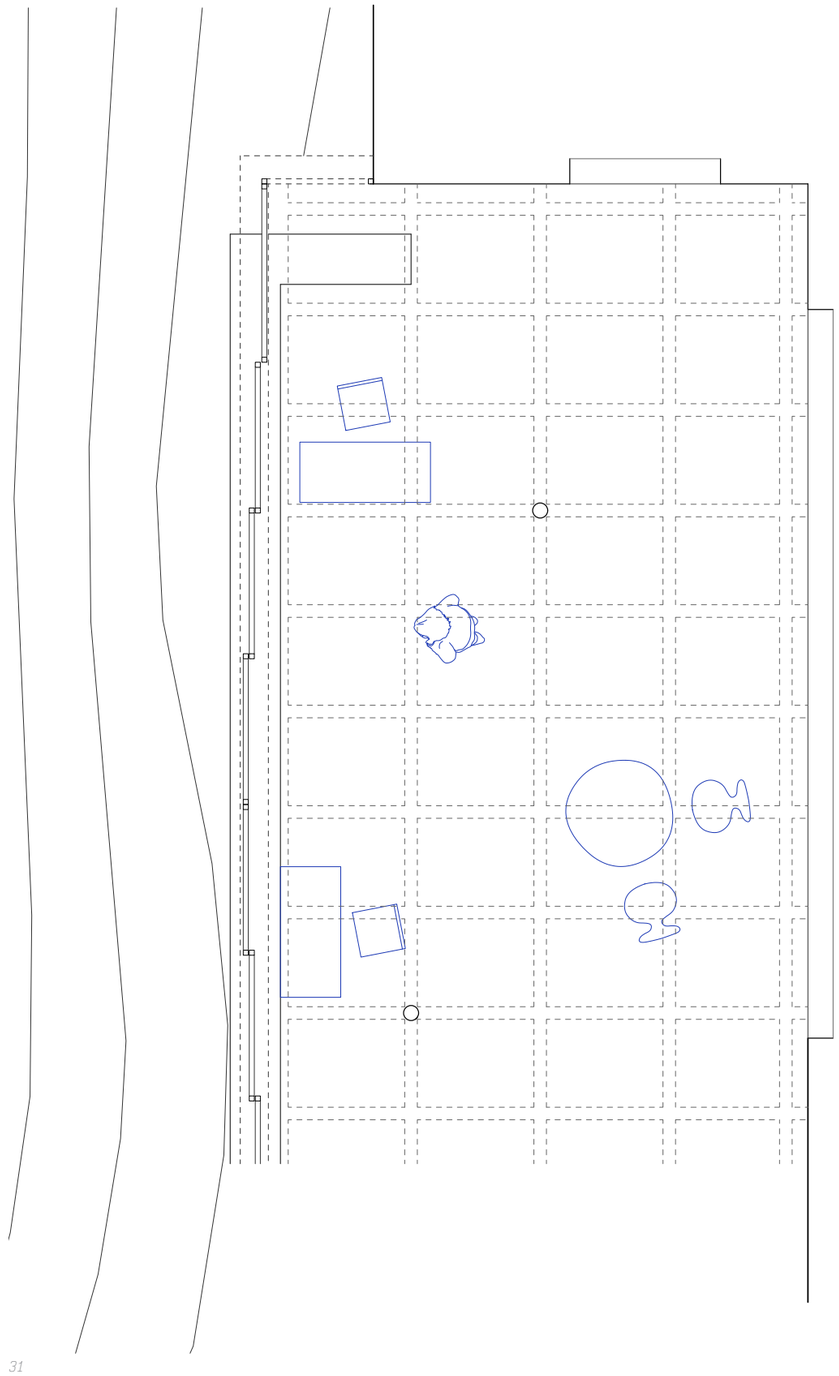

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section

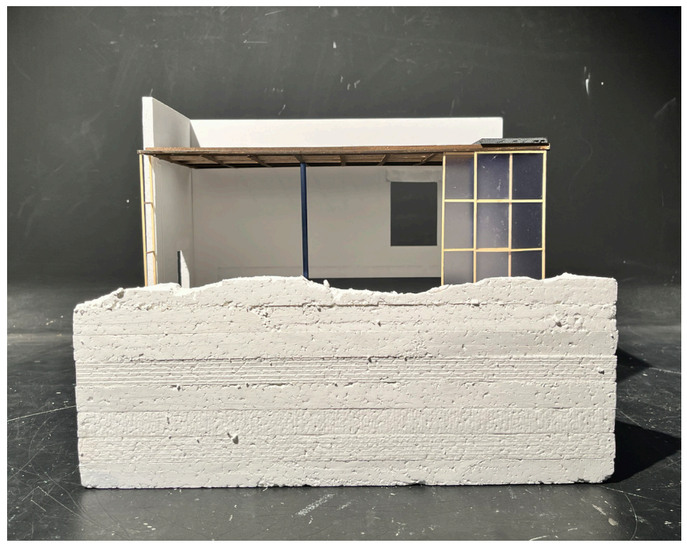
plan



32



33



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35

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2

[Palace]

Interiors Buildings Cities MSc3
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2023/2024

Stockholm City Library

2023-24 MSc3 AR3AI100
Brief 03



2010s Aerial View

Developing a Library
This brief introduces the project you will each focus on for the remainder of the academic year. It asks you to individually consider how you can develop and transform the Stockholm City Library, by Erik Gunnar Asplund, into a contemporary public library, serving the needs of a diverse, Twenty-First Century society, almost 100 years after its inauguration. As you already know, this question is a complex and disputed one, an elaboration of an ongoing critique that began almost as the building opened and has evolved significantly in the last 20 years. Already in 1931, while it was still new, the building was considered too small. It was extended by Asplund himself, in a manner which counterpointed the architectural concerns of both the original interior and exterior, reflecting his reinvention of himself as a modernist architect in the short, intervening period. Significant areas of the library have changed their function since then. Smaller physical adjustments undertaken by his son have densified the existing structure and changed how both the public and staff used it, while further adjustments in the 1970s sought to make it more accessible.

Competitions
In 2006, a major international competition was announced, with the intention of reinventing the library through a significant new addition which, alongside the existing building, would have delivered a net usable floor area of 24,000m2. This project, which attracted enormous interest from the architectural profession, was abandoned in 2009 due to public and political disquiet. In 2012, a brief focused on care for the existing building was produced, detailing its heritage concerns. This was followed in 2014 by another brief, which sought to both re-establish the questions of the failed 2006 contest, while critiquing some of its assumptions and, simultaneously, acknowledging the much-reduced circumstances in which the project would now take place. In seeking to deliver a version of the original aspiration within a total floor area of approximately 15,000m2, which the combination of the existing library and bazaar offers, this brief asked a more open question than its predecessor. Instead of listing prescribed areas, as required in 2006, it challenged the architect to consider how they might make best use of the original building, in order to accommodate as much of those original intentions as possible, but in a more flexible manner, while also proposing that various elements could be reduced or removed. In doing so, it emphasised issues of diversity, questioned the necessity to accommodate large areas for new media, proposed a shift in the provision of study spaces to smaller group and individual work environments, and opened up the possibility for overlapping uses, in time as well as space.

Interiors
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Stockholm City Library

Caruso St John, the British practice that was awarded the project, reinforces this negotiative position in their response to the task: "In a completely new building it is possible to devise a functional programme that, in the abstract, prescribes sizes and adjacencies and to ask the design team to meet these requirements. In an existing building the development of the brief goes hand-in-hand with the spatial opportunities and connections that are possible. And in the case of a listed building this process is even more intimate, where the aspirations for improvement and change must be reconciled with the quality of the existing architecture."

In 2019, Caruso St John's project was halted. Now, close to 20 years after the original competition, it is your turn to devise an appropriate response to the Stockholm City Library and to consider how it might best serve the needs of today, and into the future.

Requirements
Working up to the P2 examination and following careful interrogation of both the 2006 and 2014 briefs, you will each develop an individual attitude to the library, which you will test through the development of both an architectural strategy and an accompanying programmatic brief. In communicating your intentions, you will need to engage not only your knowledge of this library but also the wider research you have been conducting as individuals and a group in relation to the public library as a type, in order to address the larger questions facing it. Amongst many, the following issues are of particular concern:

- **What are the responsibilities and expectations of a contemporary public library now?** How are these situated in relation to the particular concerns of Swedish society, within its capital city, and how might the redeveloped library acknowledge and engage the already established network and infrastructure of libraries in Stockholm?

- **Who is the library for?** How does it serve the needs and aspirations of a complex and highly diverse contemporary society, which includes a shifting demographic and many for whom Sweden has become their home, but is not their place of birth and for whom Swedish is not a native language?

- **What is an appropriate response to the existing building?** Should one create a more or less autonomous building, as the 2006 competition suggested, allowing the monumental status of Asplund's library to be reinforced; should one work within that monumental building, densifying and optimising it, as was suggested in 2014; or is there a possibility somewhere in between, where the existing library might be extended or added to in a more limited way?

Taking the intellectual premise of the 2014 brief as our collective starting point, you will each, individually, establish your response to these questions and those that ensue from them. You will then go through a process of testing and critiquing the original terms and scale of the 2006 brief in order to consolidate your attitude and conclusions in response to your premise for what the resulting library might be. The outcome, as a functional brief, will depend on your concerns and how you conceive these being translated into built form and space.

We should also remember that the questions asked of the original brief by its successor in 2014, are now themselves a decade old. Since then the world has changed fundamentally in many ways: it has become far more cognisant of the planet-wide environmental crisis that we collectively face, and the need for both wider society, and for architects and architecture in particular, to respond to it proactively and effectively; mass migration, often as a direct result of environmental change, has become a major social and political question and a driver for change; we have been through a global pandemic, one of the effects of which has been to transform the way many people approach their working environment and their public lives; both the outcomes and aftermath of colonialism and the priorities that underpin traditional social hierarchies have been fundamentally called into question; there is an ever wider understand that learning and education is a life-long activity; there is far more scepticism about the concerns of neoliberalism in response to these and other questions. How can your own reflections on the role of this library, in this city, and in relation to the contemporary culture it fosters, incorporate such questions?

Outcomes
By P2, you will be able to evidence and represent your concerns and conclusion through the following:

- **A statement of your attitude to the role of the library**, its situation in society and the city, the qualities and character of the existing monumental building and the ways in which you propose to transform it, in order to address the questions and issues you have raised.
- **An architectural proposition in relation to the existing library**, defining whether you intend to densify it, extend it, or see it as part of an ensemble, with a new building or buildings. This needs to be presented within either or both the site model (1:500), physical building model (1:100) or the digital model, each of which you are already preparing as a studio.
- **A series of clear diagrams**, expressed in plan, section and three dimensions, which describe how this proposition works, in response to the brief, the site and the existing building. Ideally the graphical language of these diagrams should correlate with those used in the analysis of existing library precedents to allow for comparison.
- **A consolidated room or area programme**, as a spreadsheet but also graphically represented and compared with the 2006 brief, translated through the aforementioned diagrams into the architectural proposal, in strategic terms.

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1

1 photo, passage in the library of Tongji University

My first architectural experience with a library happened on the first day of my college life. It was a twin-tower concrete building surrounded by brick perimeter halls situated right opposite the campus entrance, serving as an icon of the university. I walked through the lobby and the stack rooms and suddenly arrived at a sunshiny passage. I saw people buying coffee, reading books, or rushing through this shortcut on campus. Behind it, a reading room with cosy booths and a view of woods was bathed in the pine-filtered light.

Library buildings are physical projections of constantly shifting ideologies towards knowledge and its belonging. Regarding Joze Plecnik's Ljubljana National and University Library, the volume and rough stone on the facade paid homage to the former palace on the plot, making a statement of constructing the national identity. A central staircase with dark marble slabs connected to a large reading room with no view of the outside. The building is self-isolated as a fortress in echo with its purpose of protecting the treasured collections. The Stockholm city library rotated itself from the urban grid as a sacred temple to learning. Meanwhile, the interior was introverted and refused to open up towards its surroundings. A public plinth that accommodated more ordinary activities raised the main building volume, implying exclusive imagery from the educated and affluent part of our community. The monumental scale of the rotunda and perimeter halls is incongruous and pale today when the falling budgets cannot support its glamorous picture anymore: I saw veneer falling off, spaces being closed down, and the limited room area and fixed function made it hard to accommodate myself at will. These mismatches of architectural features and contemporary use conditions are common for libraries with spectacular appearances.



2

The mismatch between building form and everyday use diminishes the quality of the experience, reduces the efficiency of the institutional work, and essentially creates a great deal of waste. The environment in which libraries are situated offers great potential, and design strategies should reintegrate the mobilizable resources rather than a mere extension. The code of a good library is hidden in the basic characteristics mentioned earlier: it is tightly integrated with the site, it is not only a destination but also a place to pass through, it includes the landscape into the interior, and it accommodates a variety of activities.

From an architect’s position, the essence of reuse is the precise reconfiguration of space. In the Skandia Cinema, out of every possible constraint, Asplund created a wonderful atmosphere without changing the spatial layout by strengthening a series of thresholds. The same kind of lightness* of operation may be needed for this library to change the relationship between the building and the city. And this opportunity may well emerge in the building’s relationship with Observation Hill. With the addition of informal public spaces, the library will be transformed into ‘a convivial social space, in which books jostled for attention alongside paintings, sculptures, coins and curiosities.’[3]

2 photo, view of Sergels Torg from Kulturhuset

3 Pettegree, A., & Weduwen, A. der. (2022). The library: a fragile history. Profile Books.



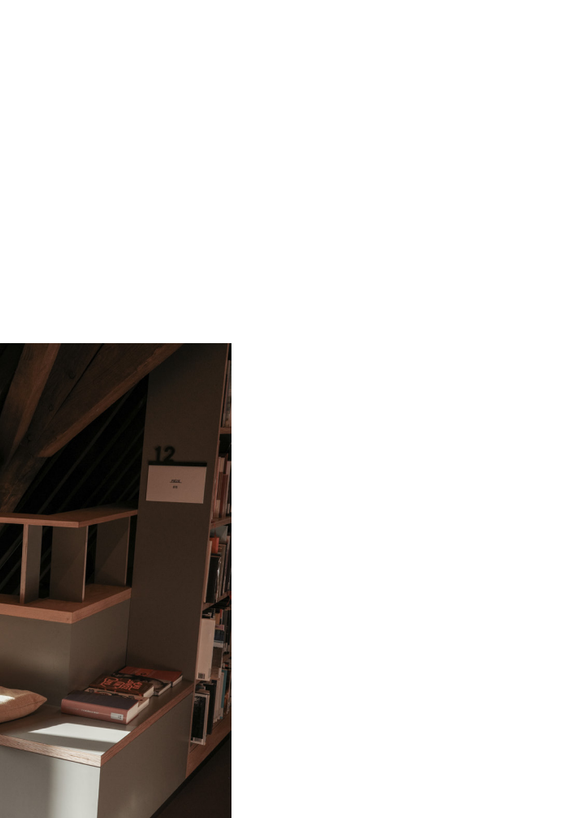
3

3 photo of 1:25 model, A Room In-Between

Blending the old with the new



1



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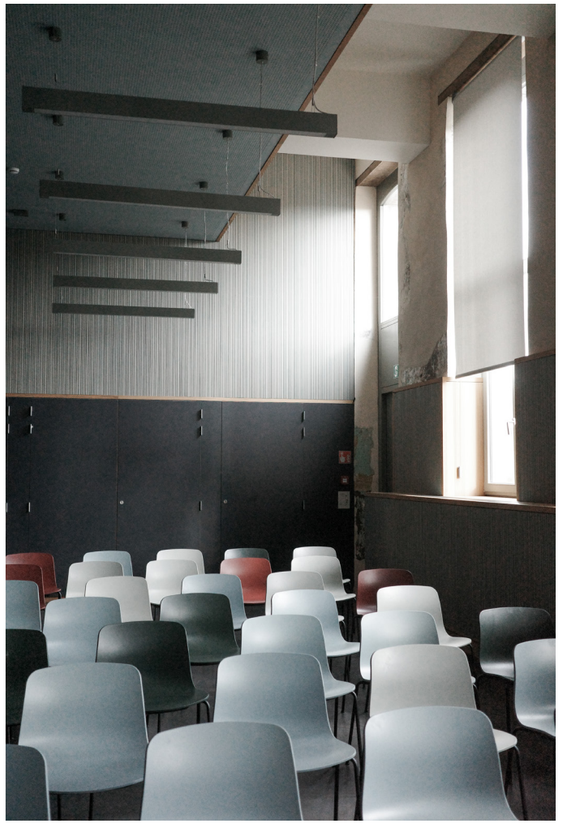

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1 photo, transformation of the Predikherenklooster, Korteknie Stuhlmacher Architecten, 2018



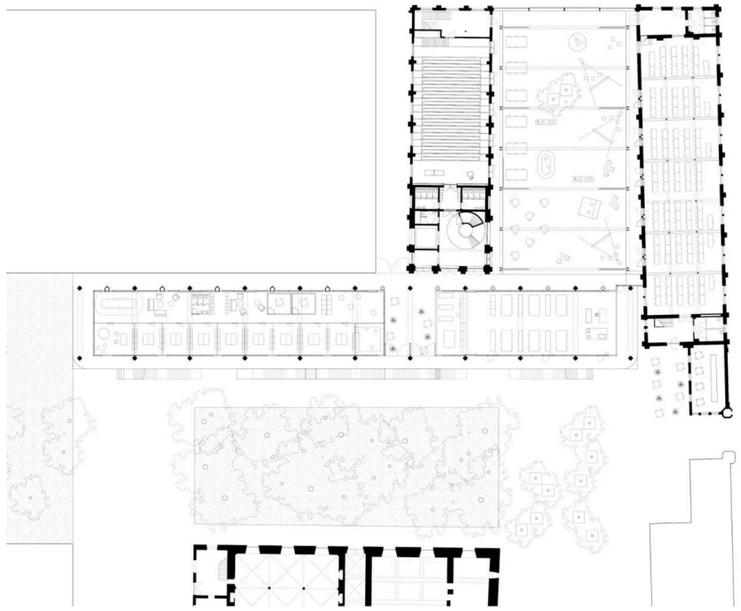
2



2



3



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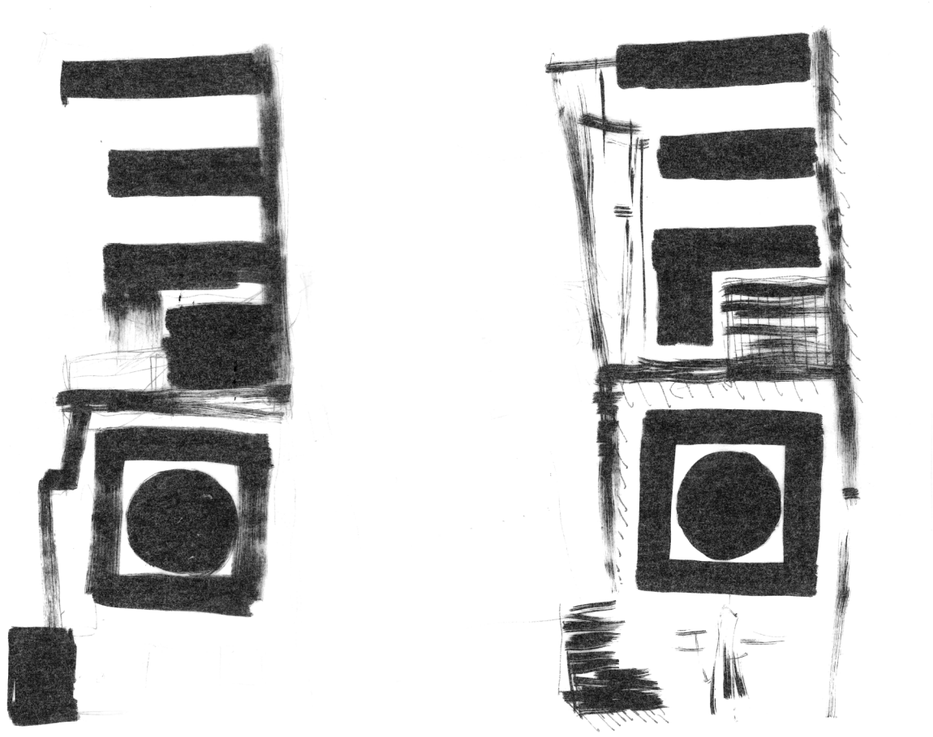
2 extension of SMK, C.F.Møller, 1998

3 Architecture Faculty in Liège, OFFICE KGDVS, 2022

A Meaningful dialogue with the Site



1



2

For if the intervention is to find its place, it must make us to see what already exists in a new light. We throw a stone into the water. Sand swirls up and settles again. The stir was necessary. The stone has found its place. But the pond is no longer the same.

3

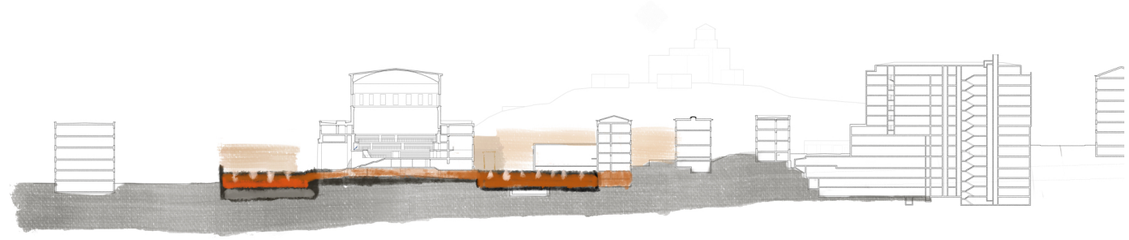
1 sketch of site strategy

2 photo, a path between annex buildings and Observatorielunden

2 text, Thinking Architecture p.17, Peter Zumthor



4



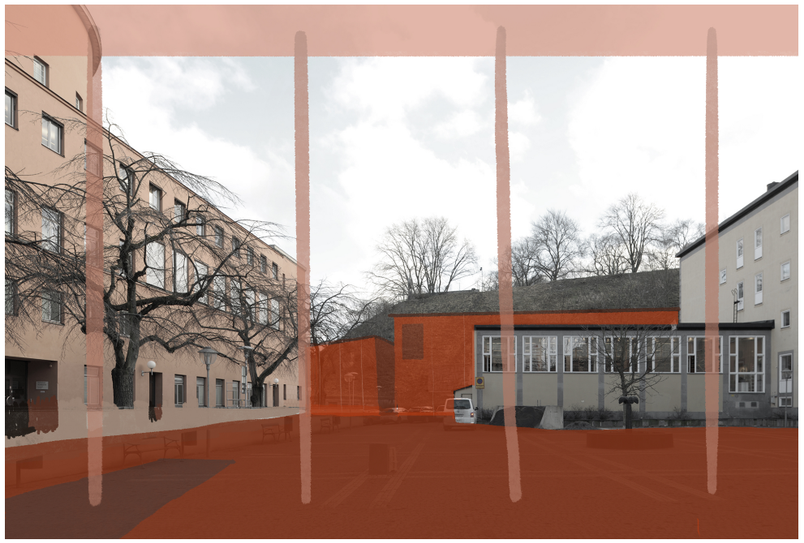
5

4 sketch plan

5 sketch section



6



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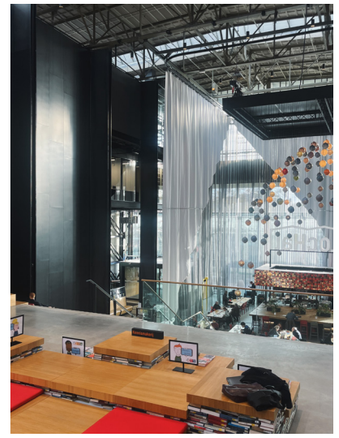
6 collage, view from park

7 collage, view from Spelbomskans torg



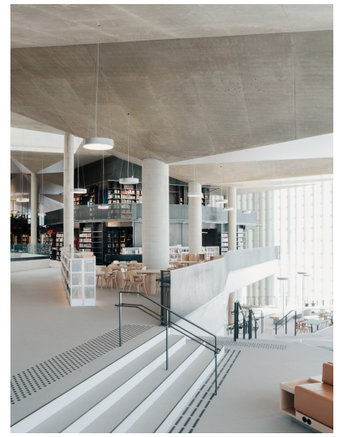
Mechelen Public Library



LocHal Library



Oodi Helsinki Central Library

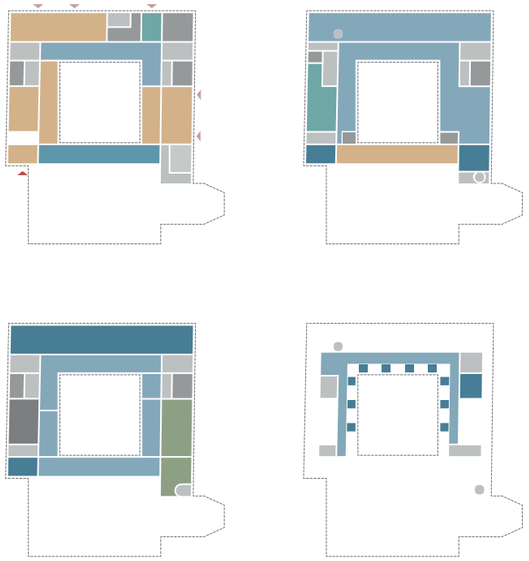


Deichman Library

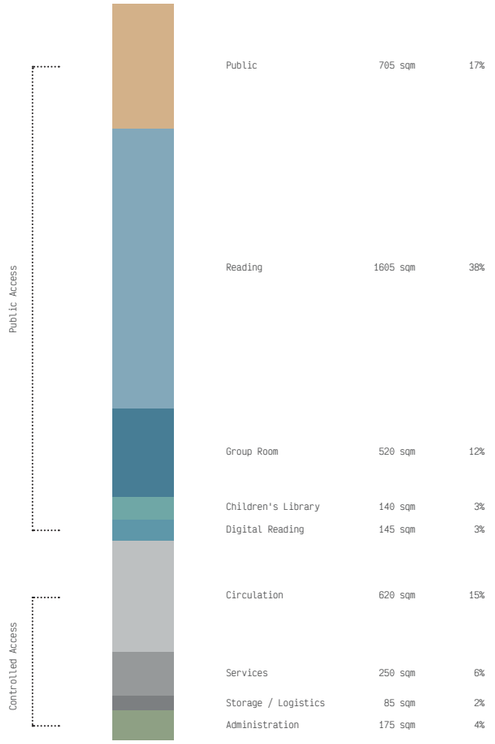
week2.4 | 12.1-12.7 | In collaboration with Zhengxin Fang

Mechelen Public Library | Korteknie Stuhlmacher Architecten + Callebaut Architecten | 2019

Area: 4500 sqm | Location: Mechelen, Belgium







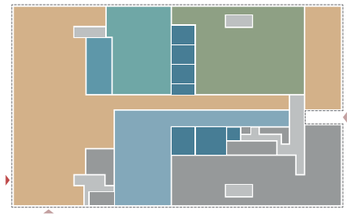
Public	705 sqm	17%
Reading	1605 sqm	38%
Group Room	520 sqm	12%
Children's Library	140 sqm	3%
Digital Reading	145 sqm	3%
Circulation	620 sqm	15%
Services	250 sqm	6%
Storage / Logistics	85 sqm	2%
Administration	175 sqm	4%

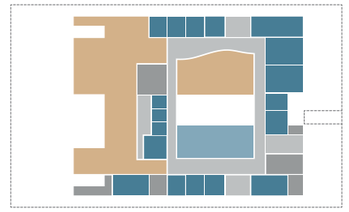


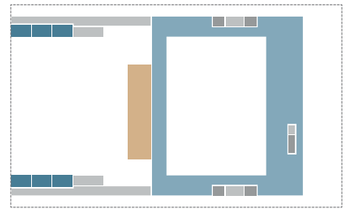




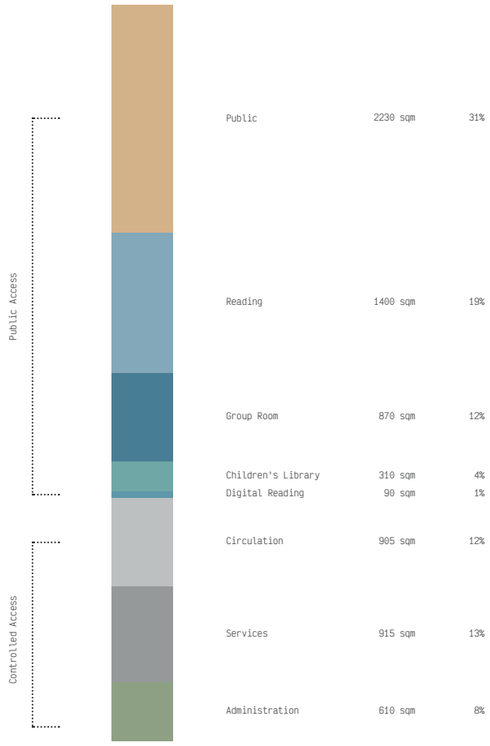
LocHal Library | CIVIC Architects | 2019
Area: 7000 sqm | Location: Tilburg, Netherlands

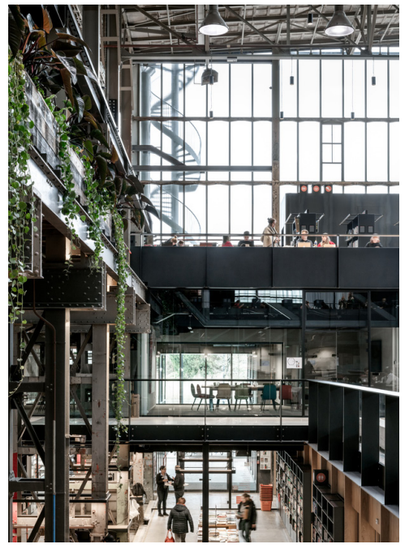


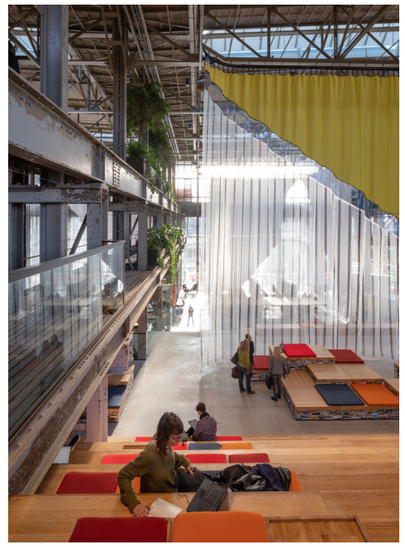




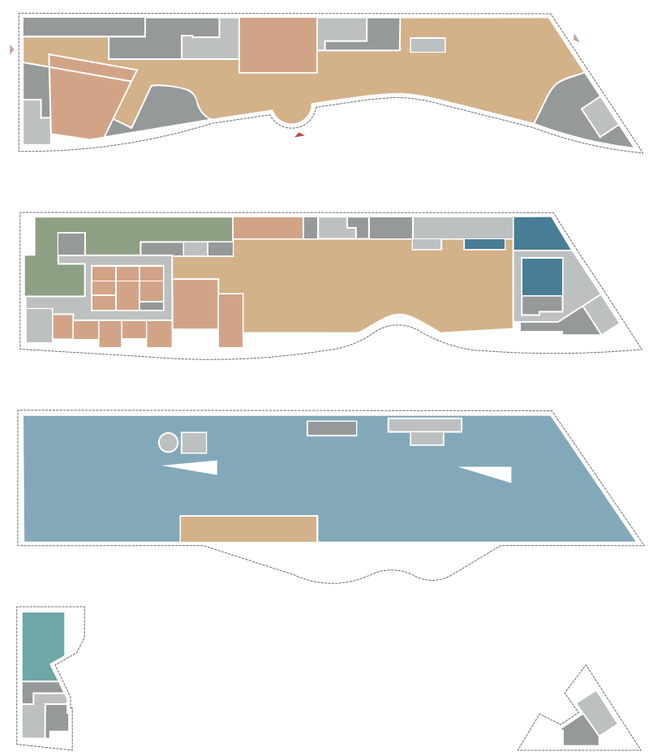


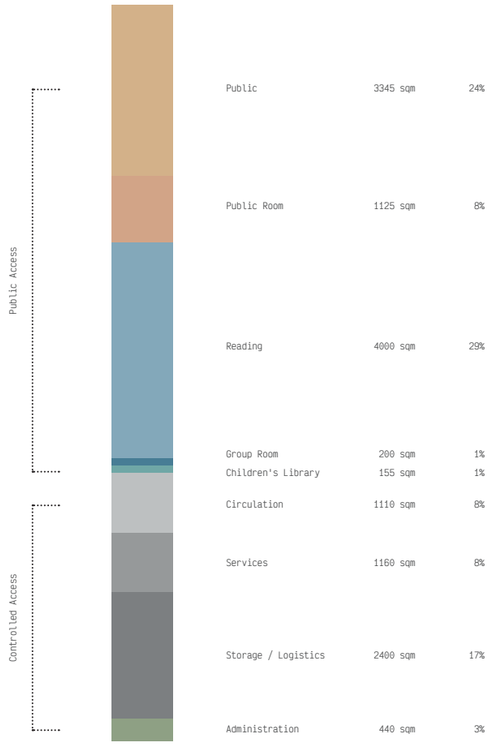






Oodi Helsinki Central Library | ALA Architects | 2018
Area: 14000 sqm | Location: Helsinki, Finland





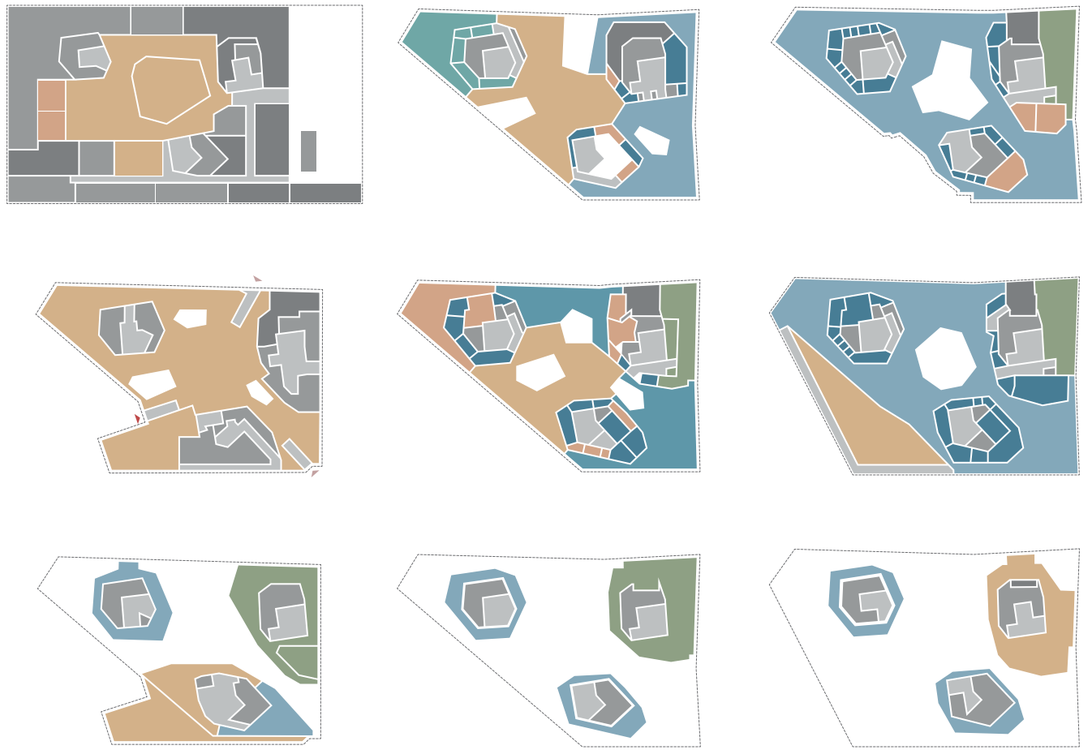
Public	3345 sqm	24%
Public Room	1125 sqm	8%
Reading	4000 sqm	29%
Group Room	200 sqm	1%
Children's Library	155 sqm	1%
Circulation	1110 sqm	8%
Services	1160 sqm	8%
Storage / Logistics	2400 sqm	17%
Administration	440 sqm	3%

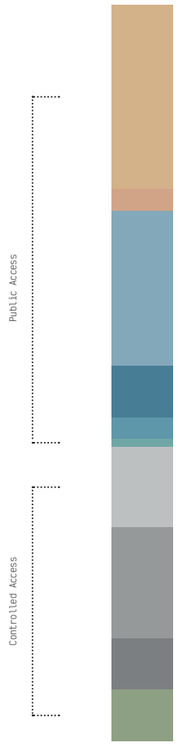




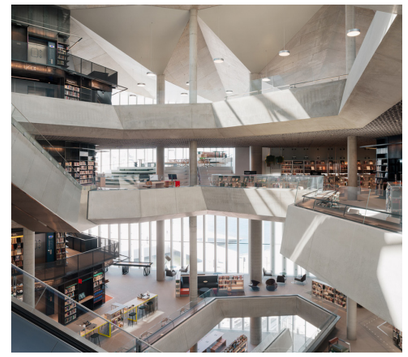


Deichman Library | Atelier Oslo + Lund Hagem | 2020
Area: 19000 sqm | Location: Oslo, Norway





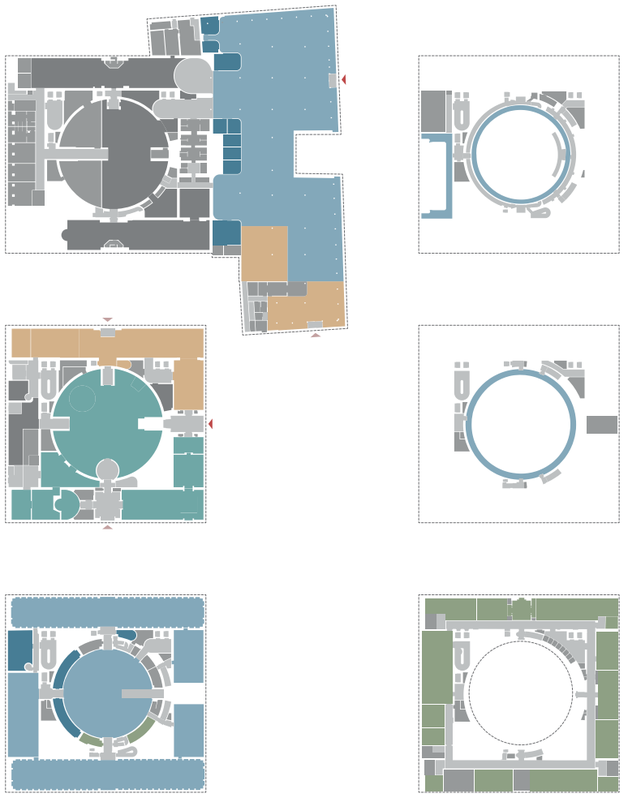
Public	4670 sqm	25%
Public Room	620 sqm	3%
Reading	3955 sqm	21%
Group Room	1130 sqm	7%
Digital Reading	580 sqm	3%
Children's Library	280 sqm	1%
Circulation	2125 sqm	11%
Services	2940 sqm	15%
Storage / Logistics	1340 sqm	7%
Administration	1335 sqm	7%

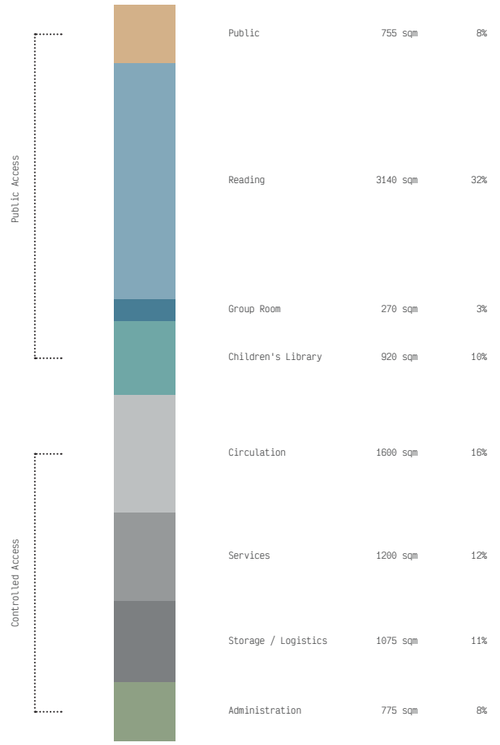




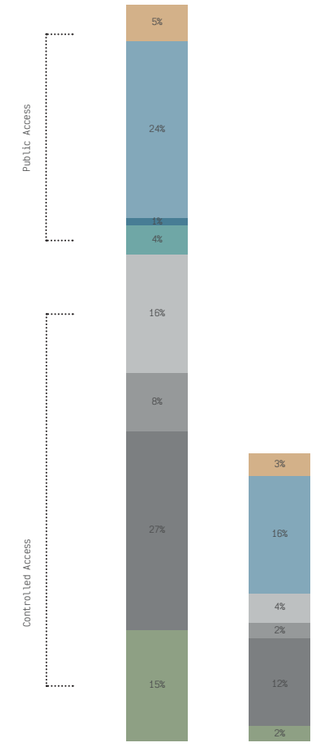


Stockholm City Library | Restoration Proposal | Caruso St John Architects | 2016
Area: 9730 sqm | Location: Oslo, Sweden





City Library, CSTJ proposal



City Library + Annex, current state

diagram, CSTJ proposal in comparison to the City Library's current state

Stockholm City Library in comparison to other library precedents
Building outline | Total area

Mechelen Library
4500 sqm

LocHal Library
7000 sqm

Oodi Helsinki Central
Library
14000 sqm

Deichman Library
19000 sqm

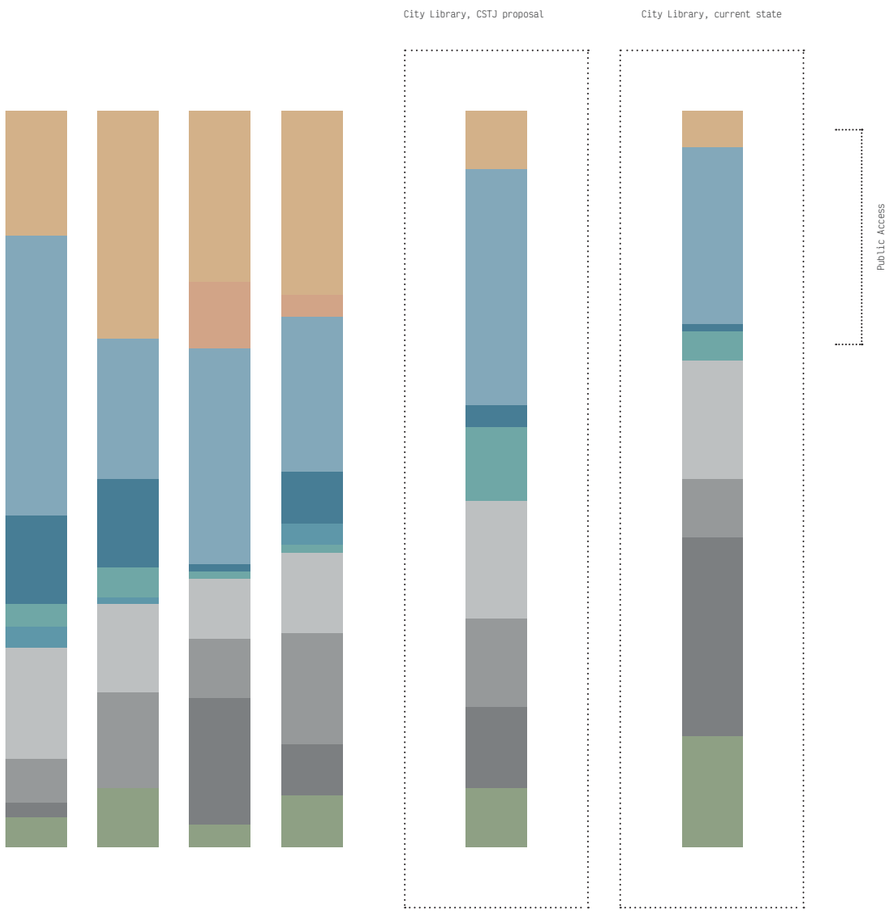
City Library, 2006 brief
29000 sqm
(with extension)

City Library, CSTJ proposal
9730 sqm

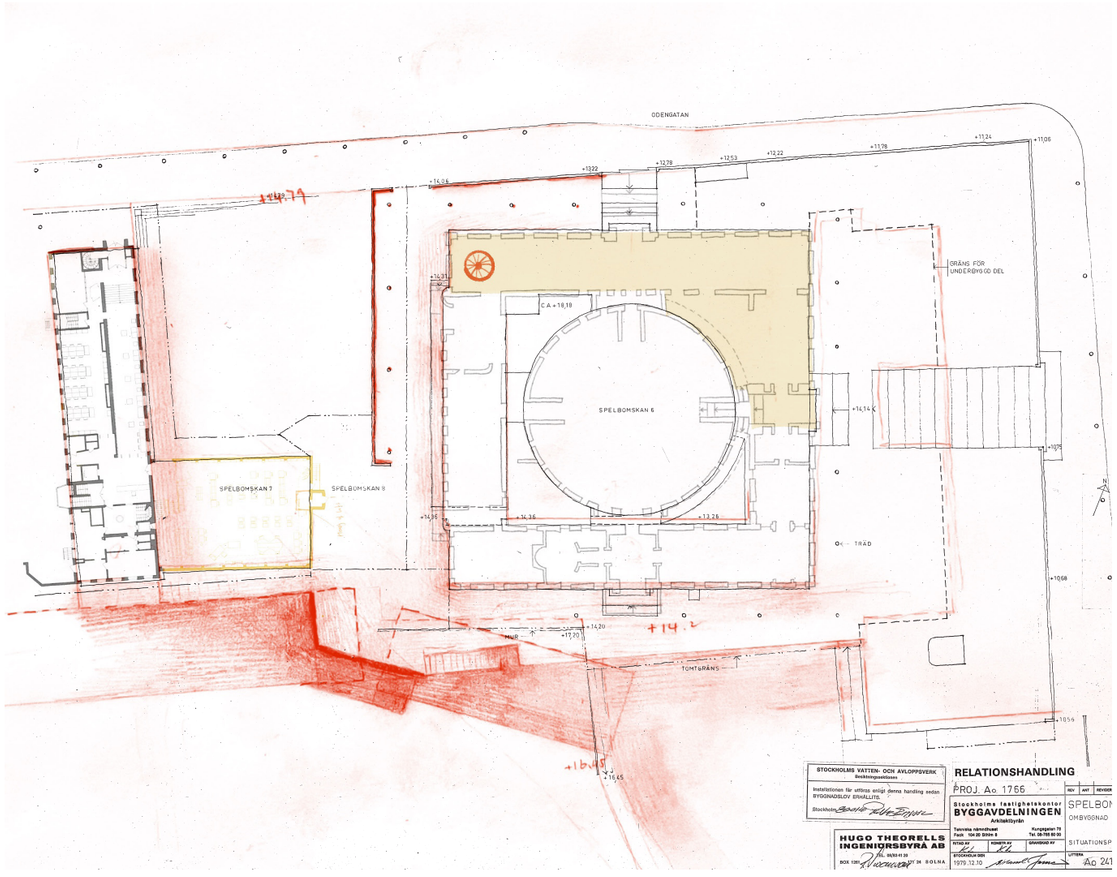
City Library, current state
7330 sqm + 2960 sqm annex

0 0.1 0.5km

Stockholm City Library in comparison to other library precedents
Percentage area of each zone



Plug the gaps



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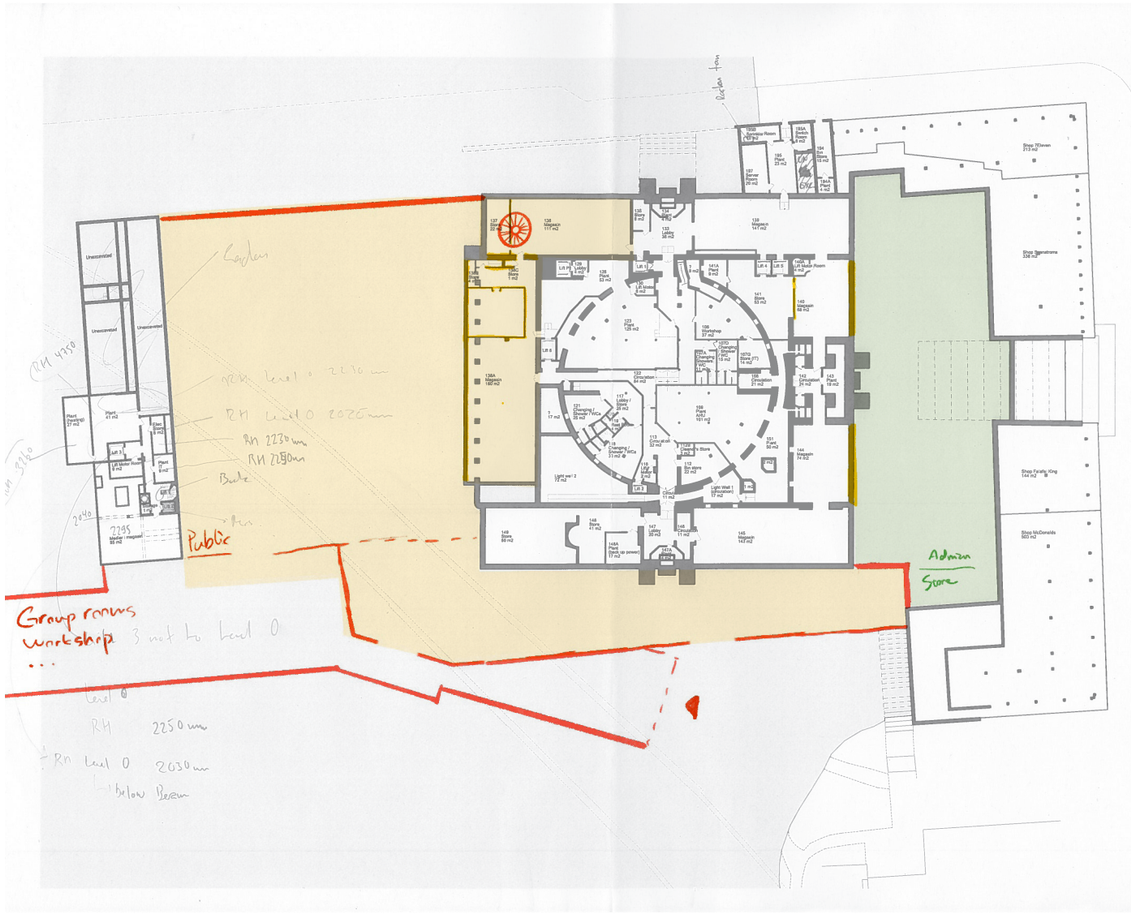
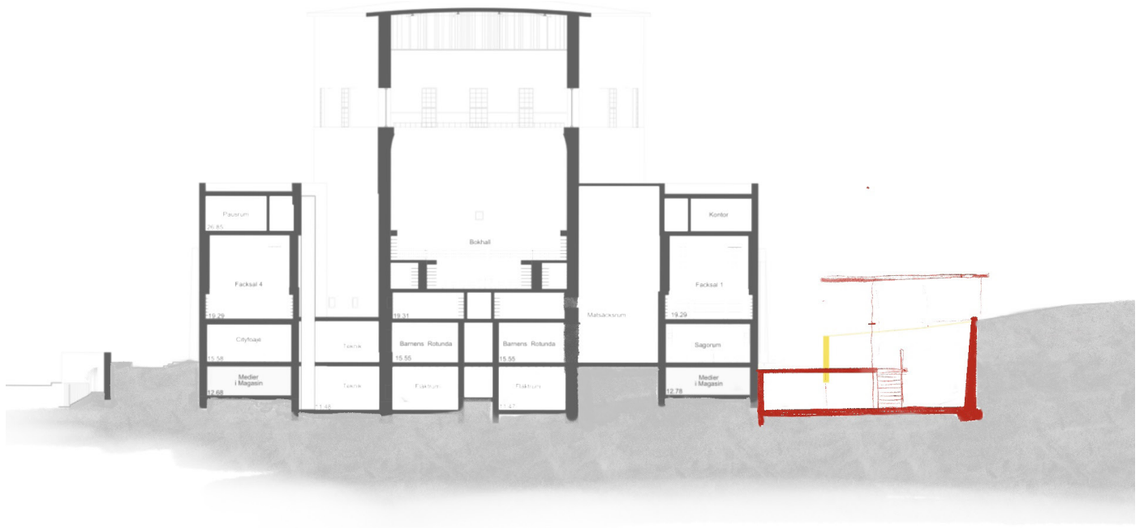


2

1 sketch plan, opening up the corner

2 sketch plan, underground extension



3



4

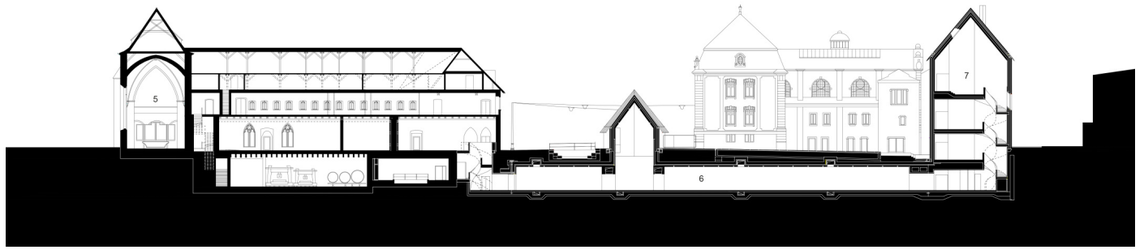
3 cross section, underground street and new building leaning on the hill

4 collage, a new entrance facing the park

Below ground zero



1



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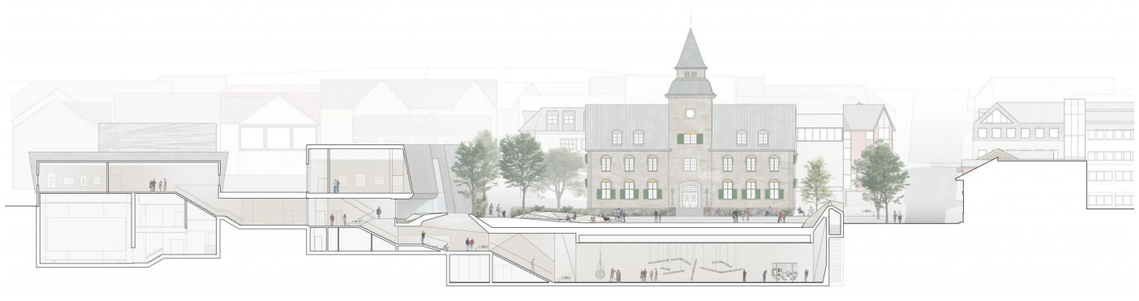
3



4

1 extension of the Unterlinden Museum, Herzog & de Meuron, 2015

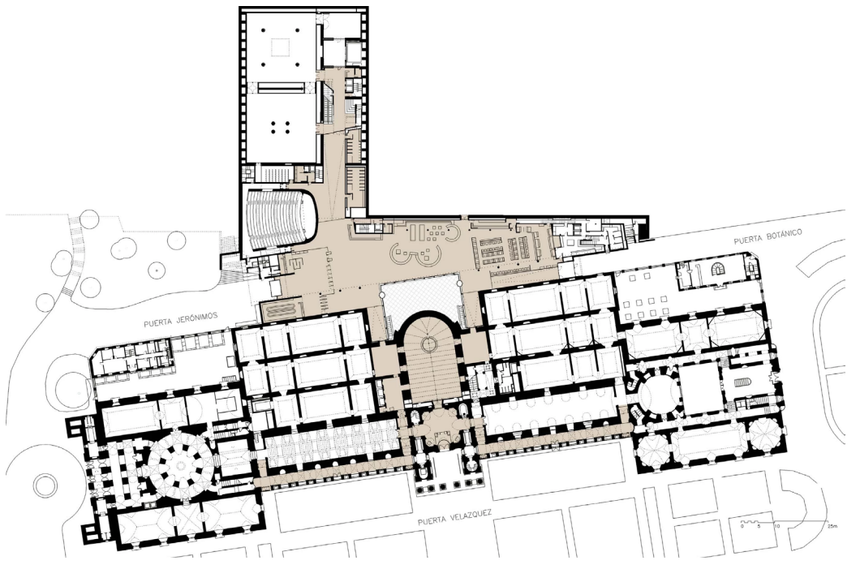
2 section, underground gallery

3 Lillehammer Art Museum, JKMM, 2022

4 section, a multi-purpose square and an underground gallery



5



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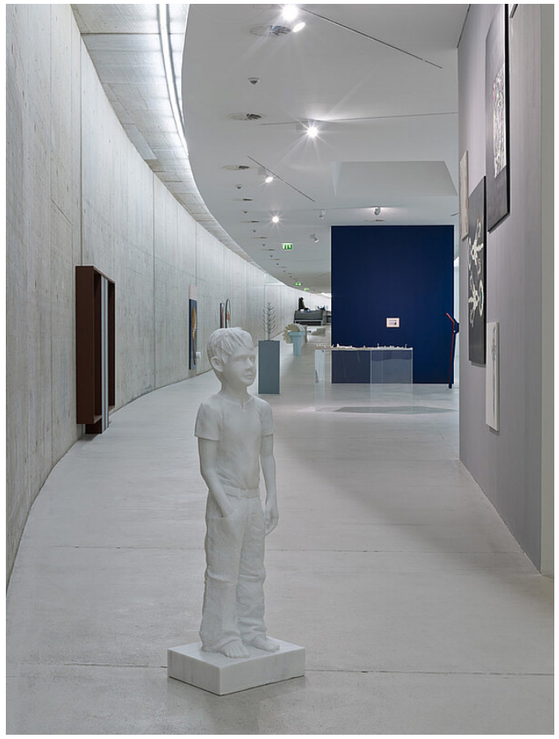


6



6

5 PRADO Museum enlargement, Rafael Moneo , 2007

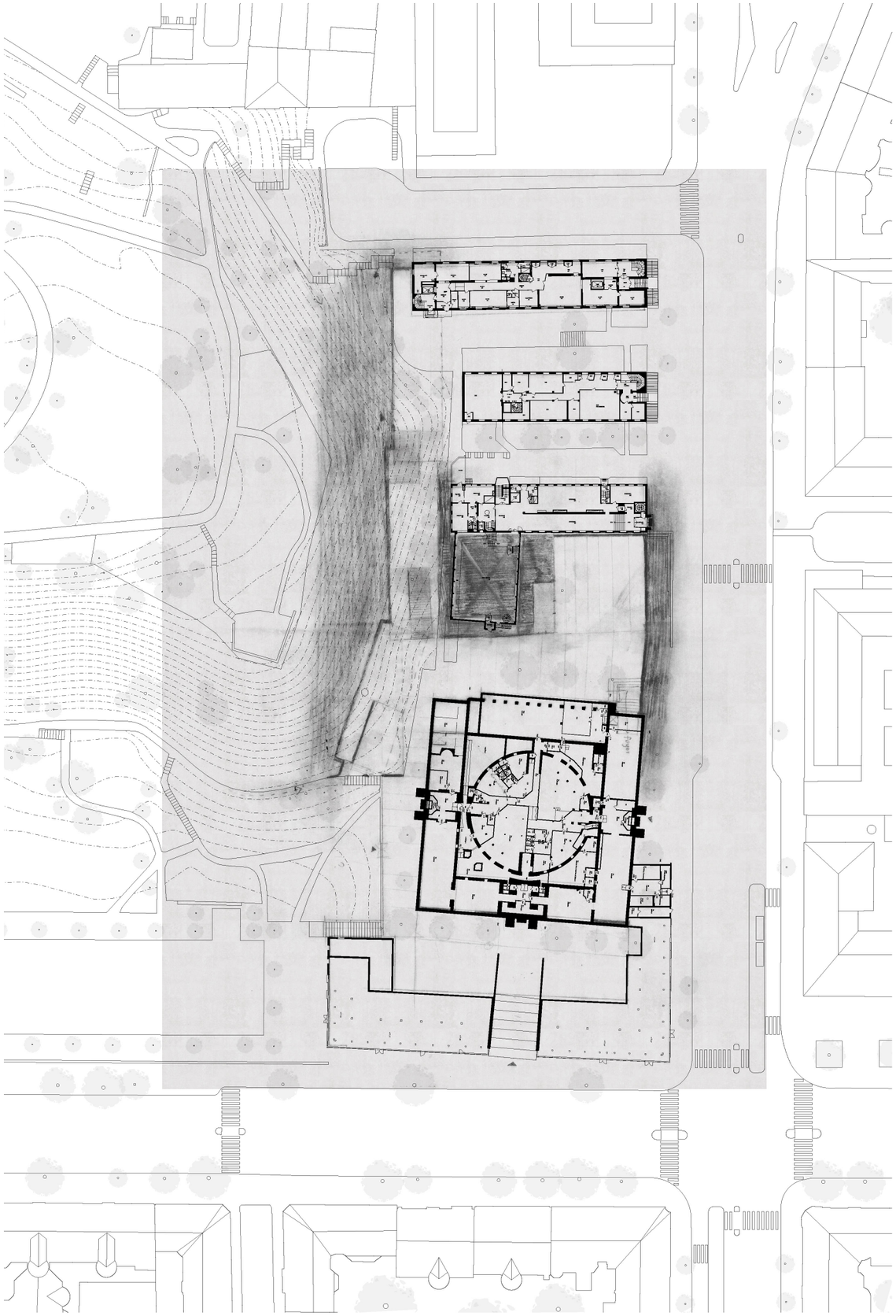
6 KIT Kunst im Tunnel, Atelier Fritschi Stahl Baum, 2006

Form and Massing



1

1 model, 1:500, earthwork and massing

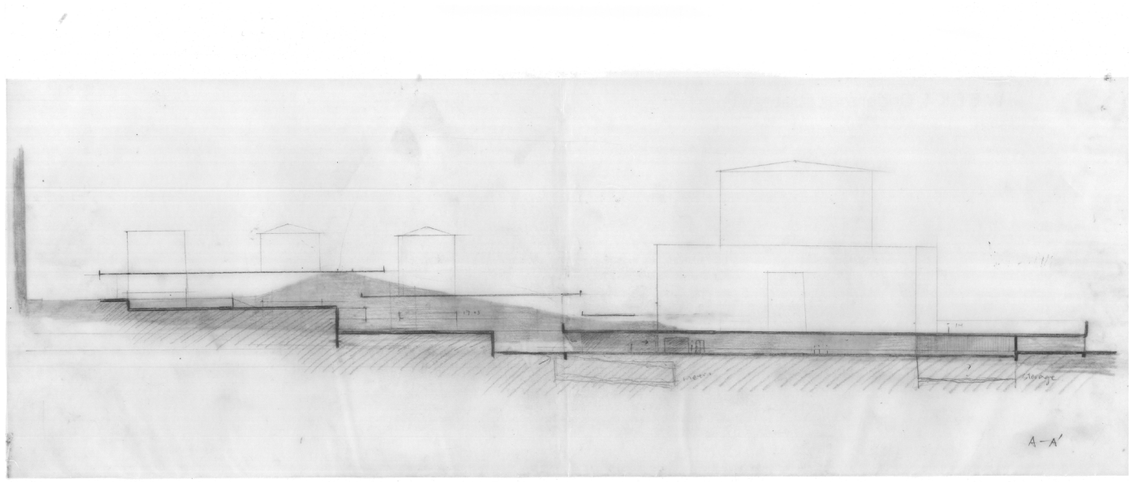


2

2 plan, underground extension



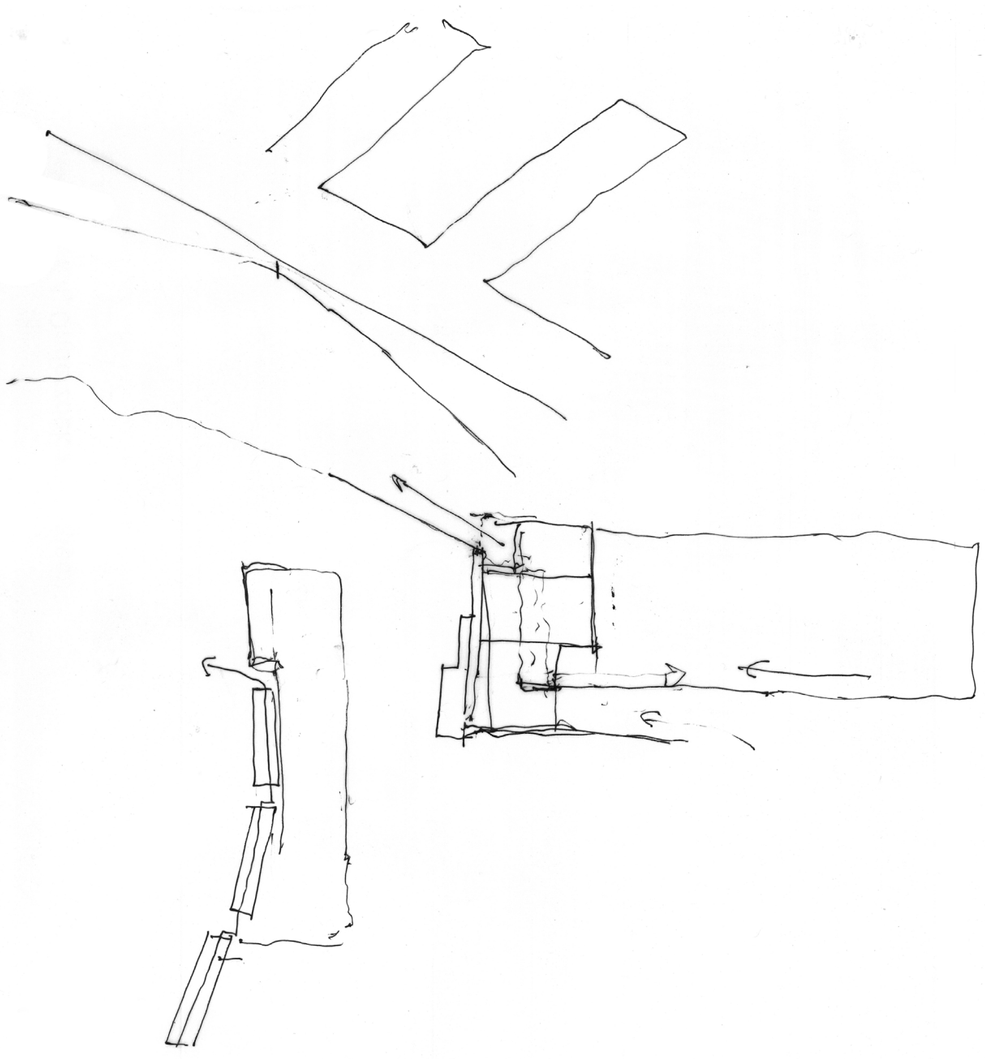
3



4

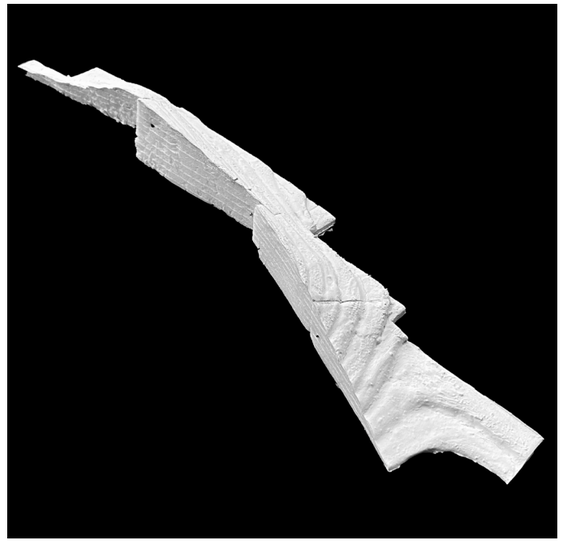
3 model, 1:500, earthwork and massing

4 longitudinal section, building and topography



5

earthwork:
preparations of the site



6

5 Sketch by Daniel during tutorial, retaining walls/ roof/ section

6 model of earthwork volume

What can we do at a library?



1



1



1



2



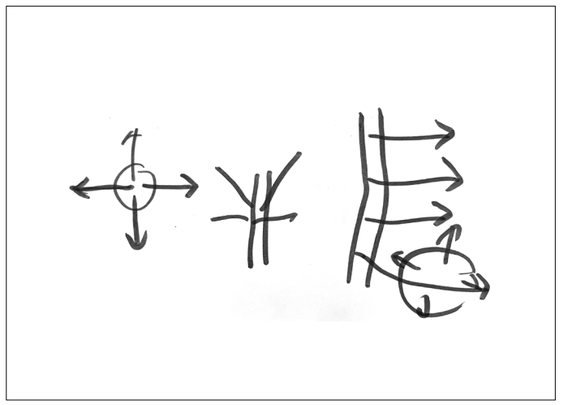
3

1 photos, events in the routonda

2 photo, linguistics library in WEST Den Haag

3 photo, site-specfic art in the library, High on type

Rebalancing the programme?
From a library to a cutural complex



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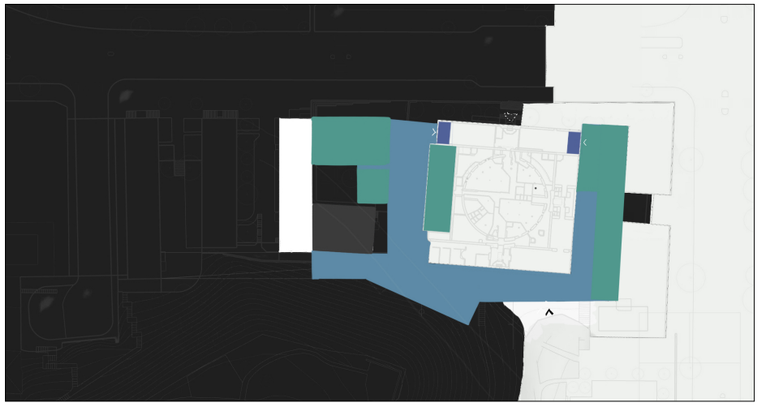
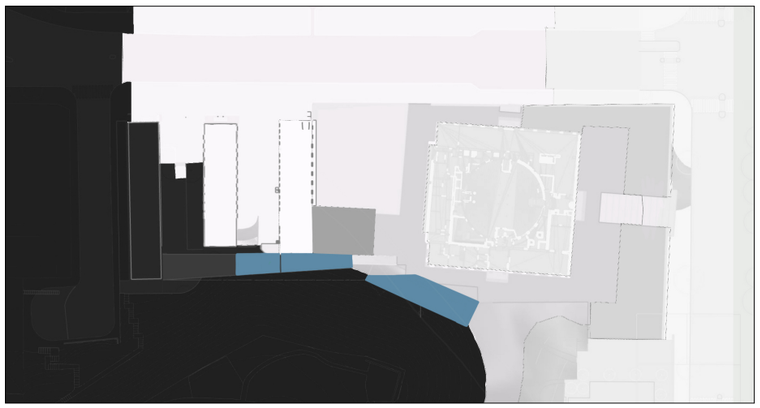
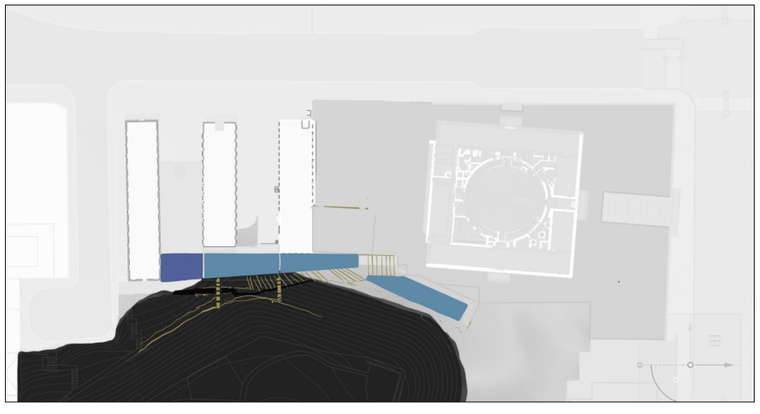
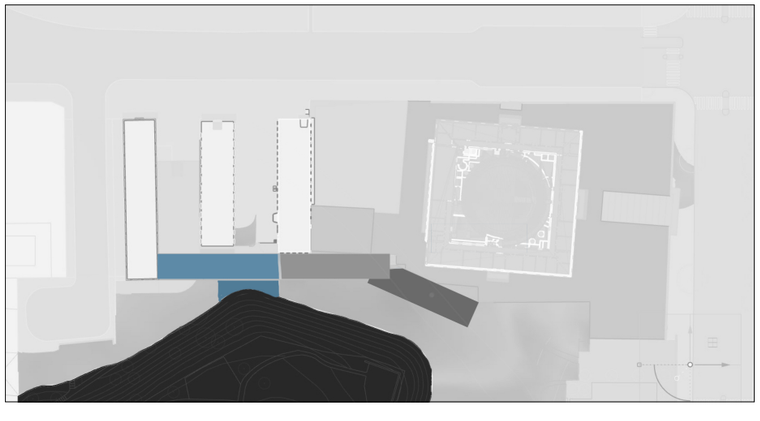






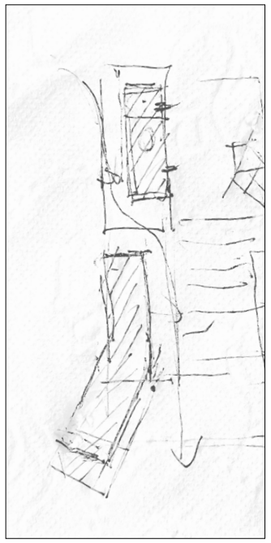


2

1 sketch, from a centralized library to a decentralized complex

2 diagrammatic plan

Site strategy:
Activating the spaces in-between



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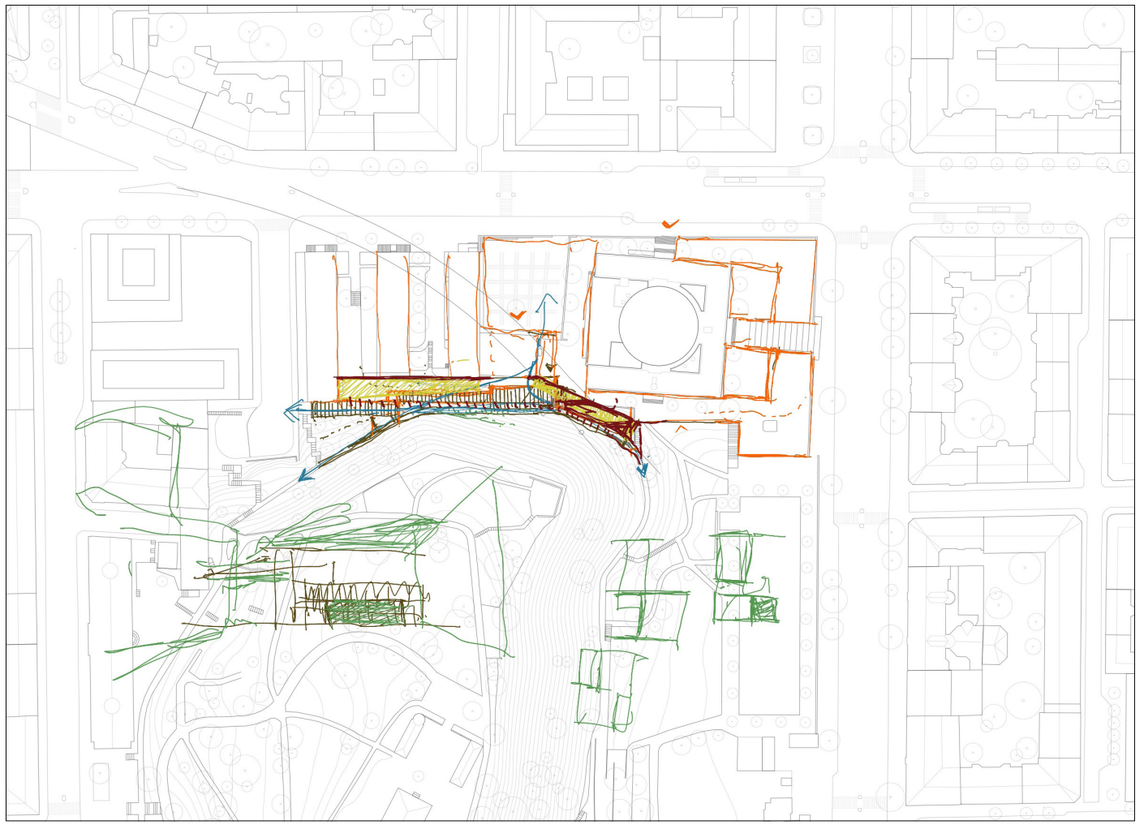

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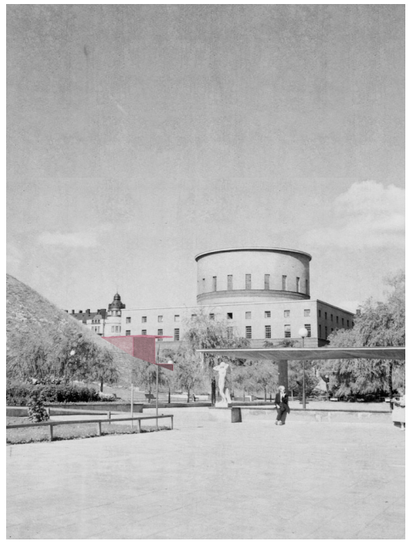

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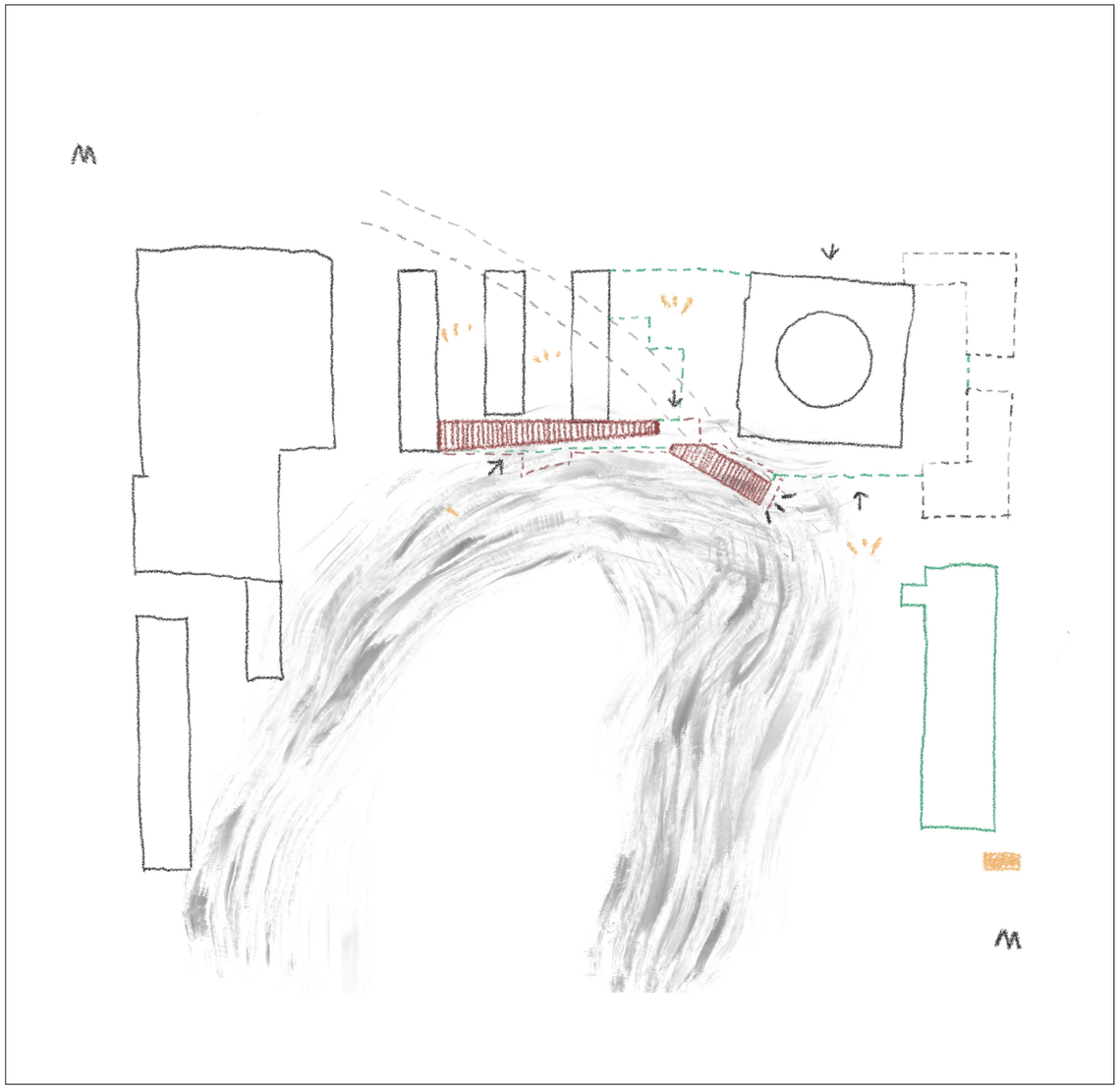
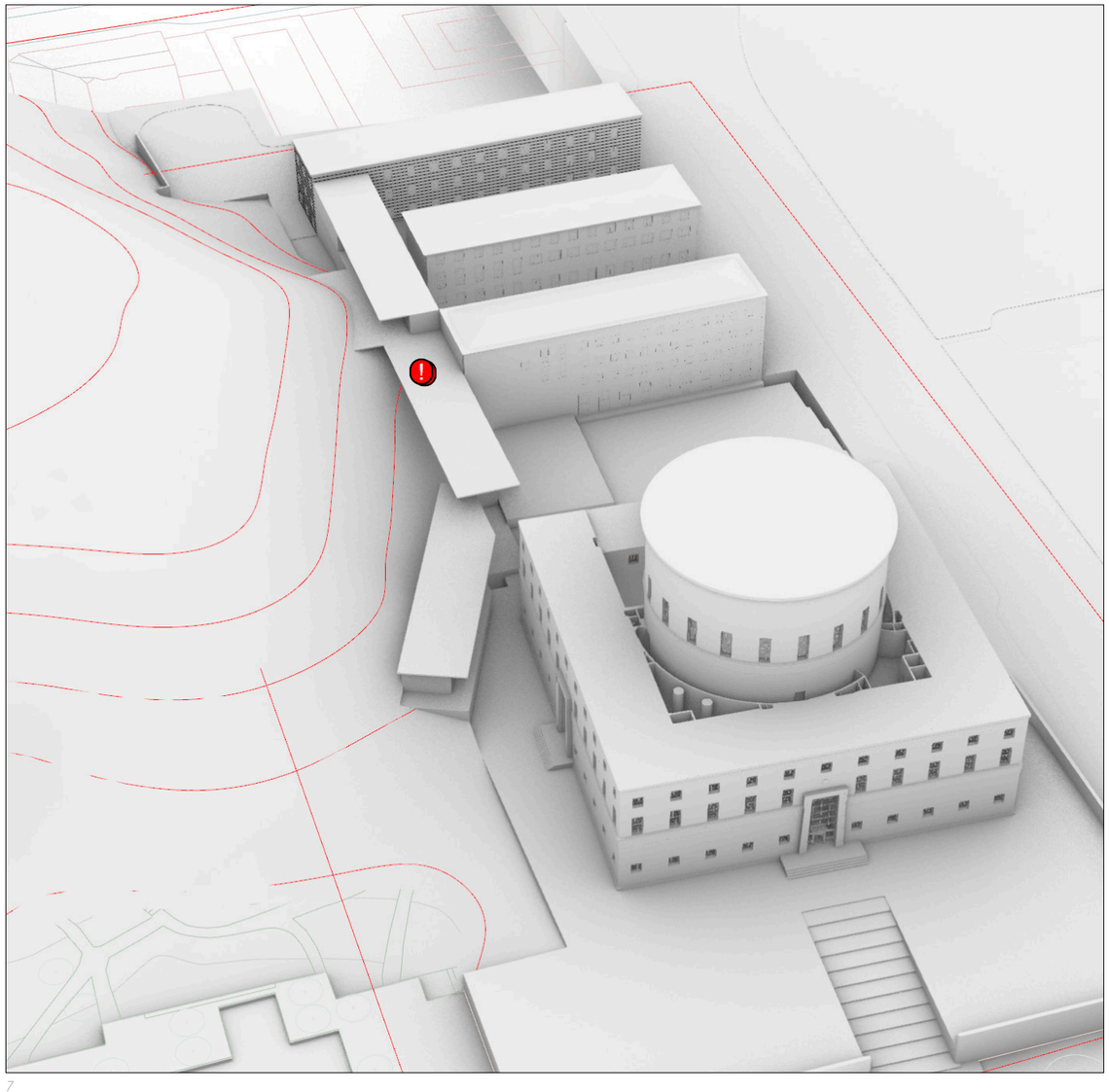


6

3 sketch, a path through the building 4 sketch, site strategy

5 collage, view from the park entrance 6 diagram, site strategy



7

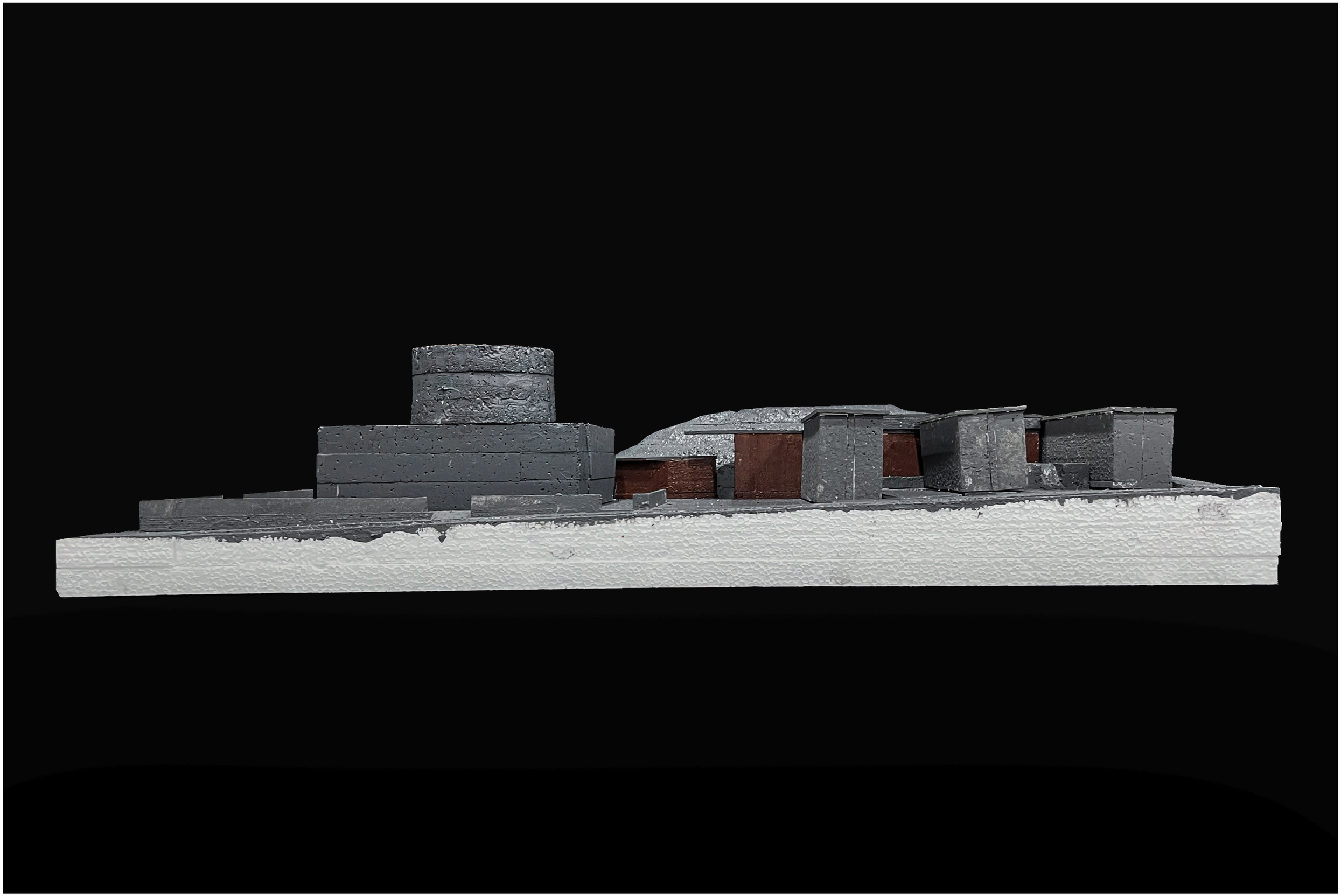
7 screenshot of digital model





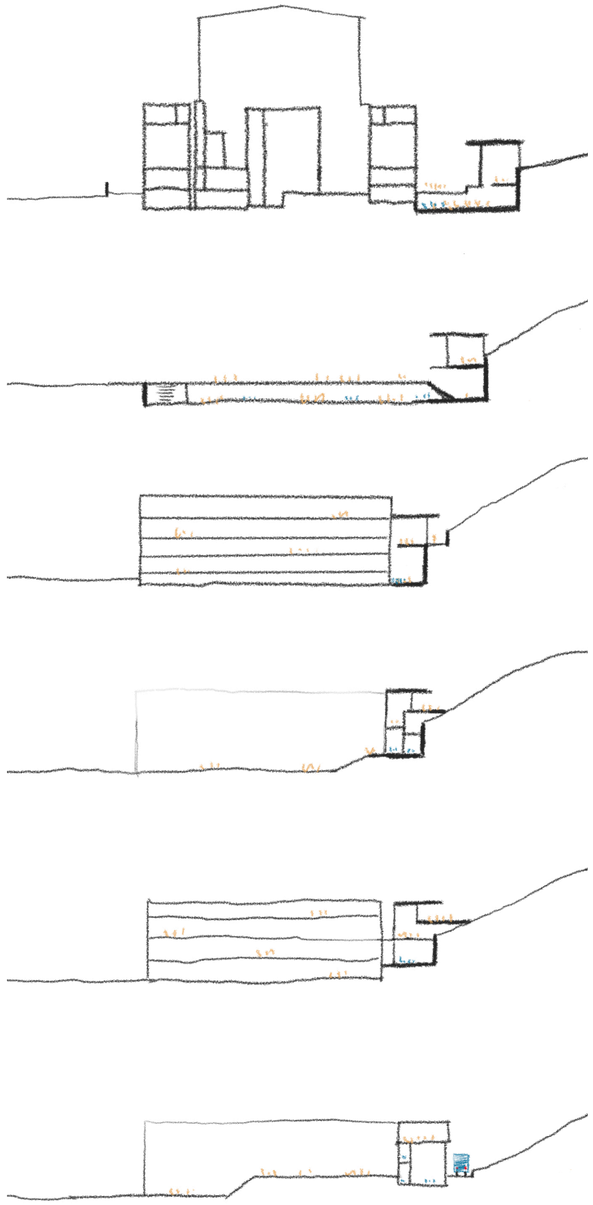
8

8 photos, making process of 1:250 model



g

9 photo of 1:250 model



10

10 diagrammatic cross sections



11

11 photo of 1:250 model



12



13

12 photo of 1:250 model

13 photo of 1:250 model



14

14 photo, pre-p2 pin-up board

Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Haoyu Wang
Student number	5797489

Studio		
Name / Theme	Interiors Buildings Cities / Palace	
Main mentor	Daniel Rosbottom	Architecture
Second mentor	Matthijs Klooster	Architectural Engineering
Third mentor	Jurjen Zeinstra	Architectural Research
Argumentation of choice of the studio	The graduation studio of Interiors Buildings Cities 'Palace' poses an opportunity to look closely at representative public buildings that accommodate our everyday lives and rethink their roles in contemporary society. It involves multiple layers of understanding towards the meaning of an architectural project: How does a physical space support the operations of a contemporary institution? How do people use it and how different could it be? How to conceive a project that precisely responds to its historical, social, and cultural context? How to build poetically, at the same time, sustainably? Those are topics in a graduation project that I am attempting to venture into.	

Graduation project	
Title of the graduation project	Stockholm City Library Enlargement
Goal	
Location:	Stockholm, Sweden
The posed problem,	Asplund's design encouraged developments that made Sweden and Denmark's libraries among the world's most advanced by the 1950s. Scale and flexibility have always been issues for the building since its inauguration. Even in 1931, the new building was too small. His son made modest physical changes that densified his building and altered how the public and staff used it. In the more recent past, the library has fought for almost two decades to define what a library should be to serve a varied community in the digital era.
	The library does not have sufficient space for all its activities and parts of the collection are combined in the separate annexe buildings. A large amount of assets is imperative for restoration and maintenance. The 2014 brief required a doubling of the number of seats to allow the integration of the international library collection into the main building, the extension of the children's library, and a renovation of the rotunda and historic rooms. The mismatch between building form and operating condition diminishes the quality of the experience, reduces the efficiency of the institutional work, and essentially creates a great deal of waste.
research questions and	• What are the responsibilities and expectations of a contemporary public library now? • Who is the library for? • What is an appropriate response to the existing building? • How can a monumental building inclusively accommodate the modern everyday lives of a highly diverse society?
design assignment in which these result.	An architectural programming proposal for the library which strategically response to its current predicament; A renewing design project for the Stockholm City Library, which address an architectural dialogue between old and new.

Process
Method description
Combining collective and individual investigation, our method emphasizes "thinking and doing" and "learning through making". Collective research: • Investigation on Gunnar Asplund's oeuvres – analyze 8 precedents with architectural drawings and selected photographs. • Study on 1:25 physical models for Stockholm City Library interior spaces to grasp the building's architectural shell, composition, surface treatment, and furniture and compare them to the library's current condition. • Investigate 8 modern public libraries, document them in monochrome 2D drawings, and create analytical drawings on different aspects. • Documentation of Stockholm City Library with 2D sketches and computer models.

Individual research:

- An abstract design proposal for a hypothetical room in an unspecific library, which is an exploration for a personal attitude to the expectations and possibilities of a contemporary library.
- Cross-sectional study on the composition and percentage areas of each function of several contemporary library precedents.

Literature and general practical references

Cornell, Elias. "The Sky as Vault. Gunnar Asplund and the Articulation of Space." In *Asplund : a book*, 23-33. Corte Madera: Ginko Press, 1997.

Eriksson, Eva. "Gunnar Asplund and his Works in the Context of Time and Place" Lecture at the 2nd International Symposium on the Architecture of Erik Gunnar Asplund, recorded at the Skandia Theatre, Sweden, Sep 1, 2023.

Koch, Daniel. "Architecture as Material Discourse: On the spatial formulation of knowledge and ideals in four library extensions." *ITU A|Z* 12 No.3 (Nov 2015): 7-22.

Lundvall, Nina. "On public building." Lecture at TU Delft, Netherland, Jan 12, 2024.

Pimlott, Mark. "Learning from Asplund." Lecture at TU Delft, Netherland, Oct 3, 2023.

Rosbottom, Daniel. "Five libraries." Lecture at TU Delft, Netherland, Nov 23, 2023.

Schwartz, Martin. "Light from All Around. Gunnar Asplund's Stockholm Library." Conference paper from 6th Velux Daylight Symposium London, London, Sep 2015.

Sternheim, Joyce, and Rob Bruijnzeels. *Imagination and participation, next steps in public library architecture.* Rotterdam: Nai010, 2021.

Stewart, John. *Nordic classicism: Scandinavian architecture 1910-1930*, London: Bloomsbury, 2018.

Wilson, Colin St John, "Gunnar Asplund and the dilemma of classicism." *AA files*, No.18 (1989): 88-96.

Woollen, Malcolm. "Observatorielunden and stadsbiblioteket: intensifying the present." In *Erik Gunnar Asplund: landscapes and buildings*, 45-79. Abingdon: Routledge, 2018.

Wrede, Stuart. *The architecture of Erik Gunnar Asplund*. Cambridge: MIT Press, 1983.

Collective Analysis of Asplund's Precedents:

- Villa Snellman, 1917–1918
- Woodland Chapel, 1918–1920
- Lister County Courthouse, 1917–1921
- Skandia Cinema, 1922–1923
- Stockholm Exhibition Main Entrance & Exhibition Hall for Transport, 1930
- Bredenberg Department Store, 1933–1935
- Göteburg Law Courts Annex 1934–1937
- Woodland Crematorium 1935–1940

Collective Analysis of Modern Libraries:

- Salle de Lecture, Bibliothèque Nationale de France, Henri Labrouste, 1875
- Viipuri Library, Alvar Aalto, 1935
- National and University Library, Joze Plecnik, 1943
- Beinecke Library New Haven, SOM, 1959
- Berlin Statsbibliothek, Hans Scharoun, 1967
- British Library, Colin St John Wilson, 1962–1997
- Exeter Library, Louis Kahn, 1972
- Seattle Public Library, OMA, 2004

Reflection

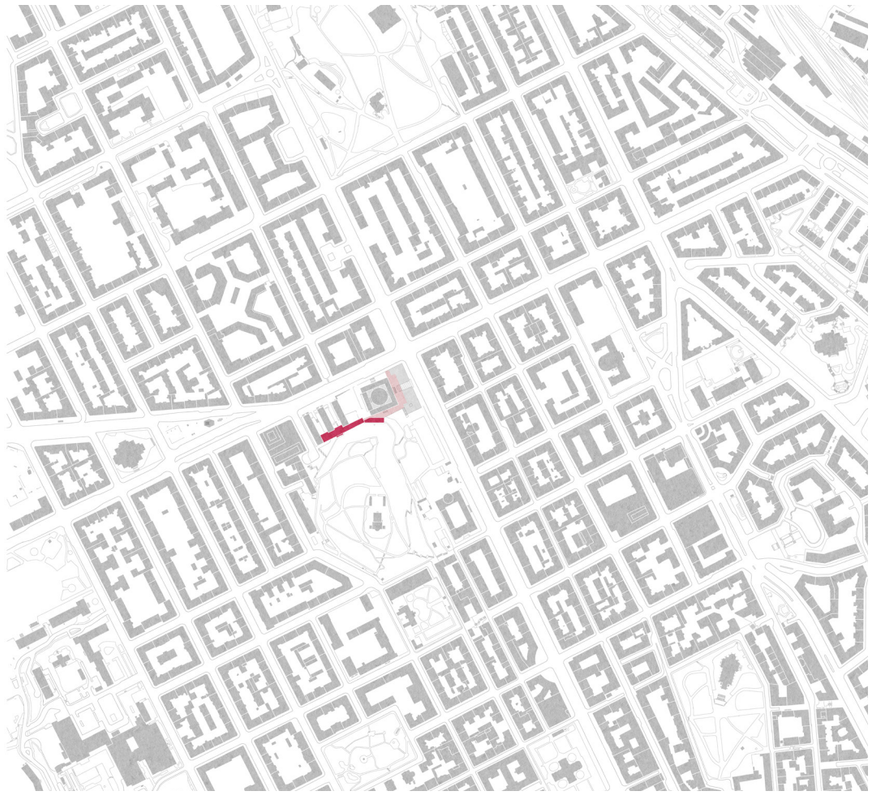
1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A, U, BT, LA, MBE), and your master programme (MSc AUBS)?

   Having participated in design studios focused on small-scale spaces such as 'House' and 'Salon', I have chosen the 'Palace' studio for my graduation project, marking a transition from academic exploration to the professional arena. Each year, the studio selects large-scale public buildings with distinctive architectural typologies, spatial features, and cultural significance as research subjects. These projects typically involve real clients, allowing the research to go beyond the architectural autonomy and root itself in practical contexts. A design, in this context, thrives through dialogues and interplay with real constraints, societal conditions, and construction technologies. This graduation design, occurring at the epilogue of my master's program, serves as a moment of self-positioning and reflection within the industry and the broader world.

2. What is the relevance of your graduation work in the larger social, professional and scientific framework.

   My graduation project undertakes exploration and experimentation with the present condition of the Stockholm Public Library through precise observation and inquiry. It seeks to reflect, experiment, and imagine both the contemporary significance and future potential of the modern library as the epitome of urban communal space. As a representative architectural heritage of the 20th century, this library not only deals with specialized challenges but also shares universal dilemmas in contemporary public spaces. A series of architectural topics will unfold throughout this project, including considerations of architectural heritage, reprogramming, publicness, urban relationships, topographical engagements, sustainability, and adaptive reuse. This graduation design aims to establish a point of reflection within this complex and diverse context by actively addressing specific issues and gradually shaping an architectural intervention that goes beyond conventional expectations.

P2



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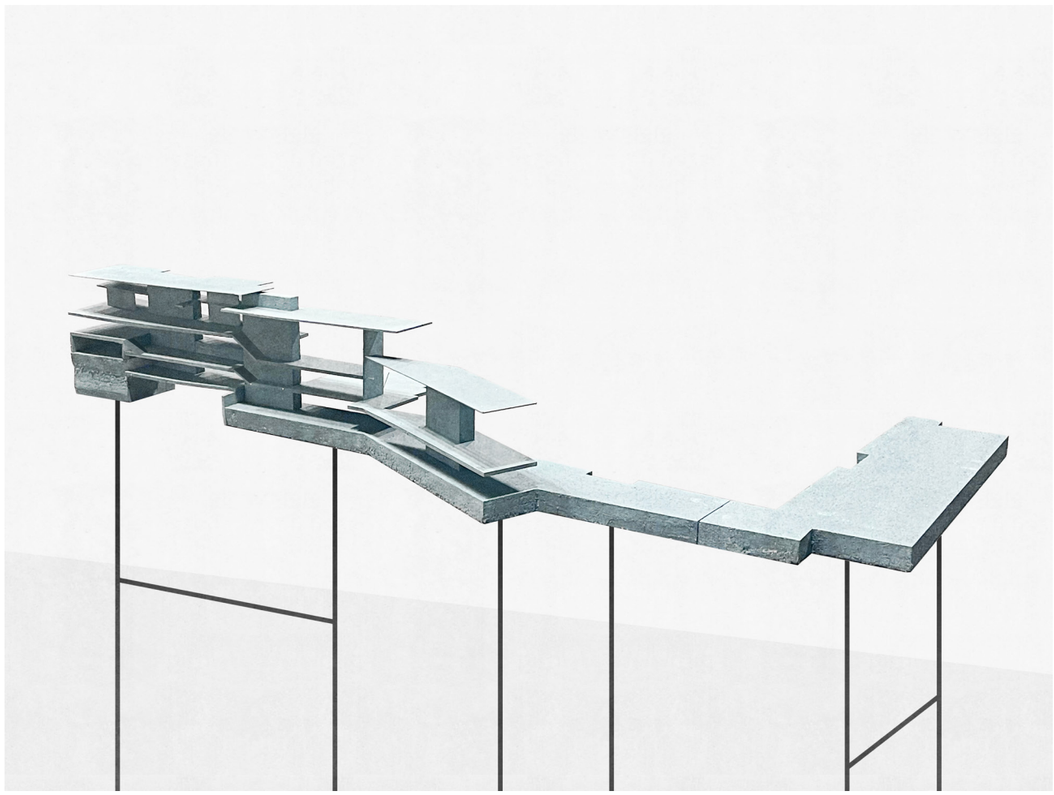
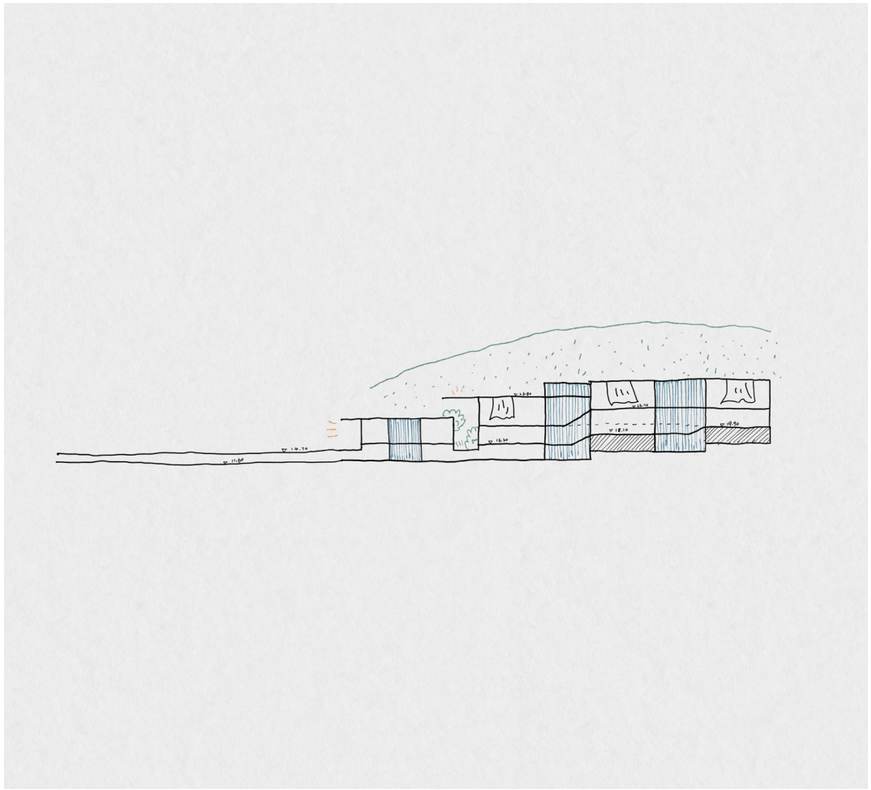


2

1 site plan

2 1:100 testing model



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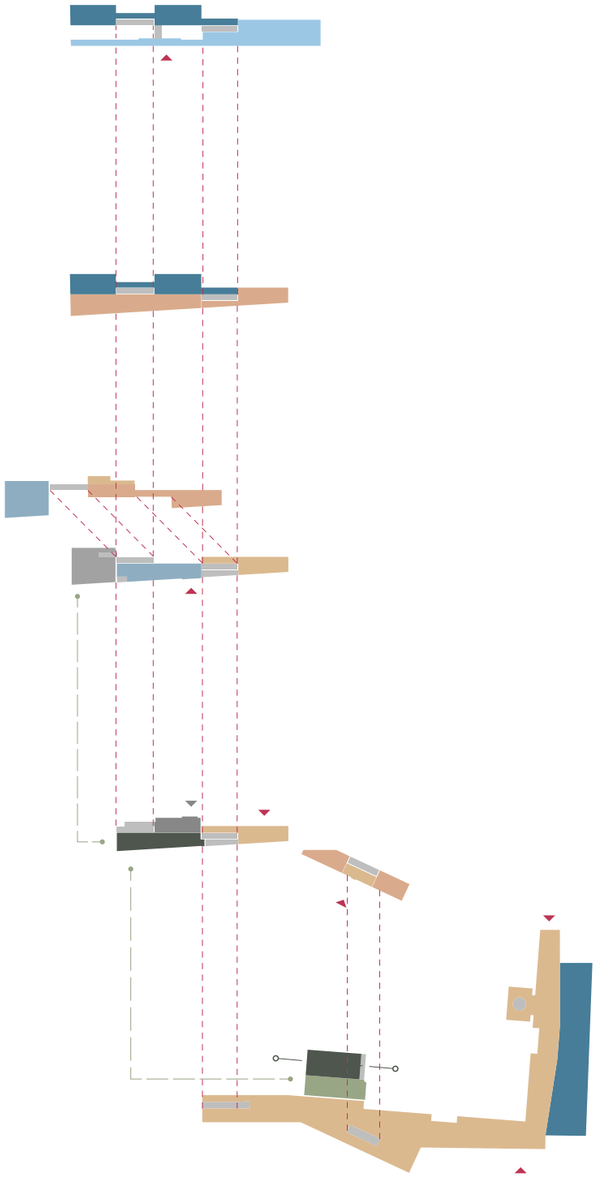
4

3 conceptual diagram

4 1:100 testing model



4F

Group Room	209 sqm
Circulation	40 sqm
Rooftop Space	250 sqm

3F

Public Room	207 sqm
Group Room	209 sqm
Circulation	32 sqm

2F/ 2.5F

Public	122 sqm
Public Room	147 sqm
Reading	260 sqm
Circulation	82 sqm
Plant Room	133 sqm

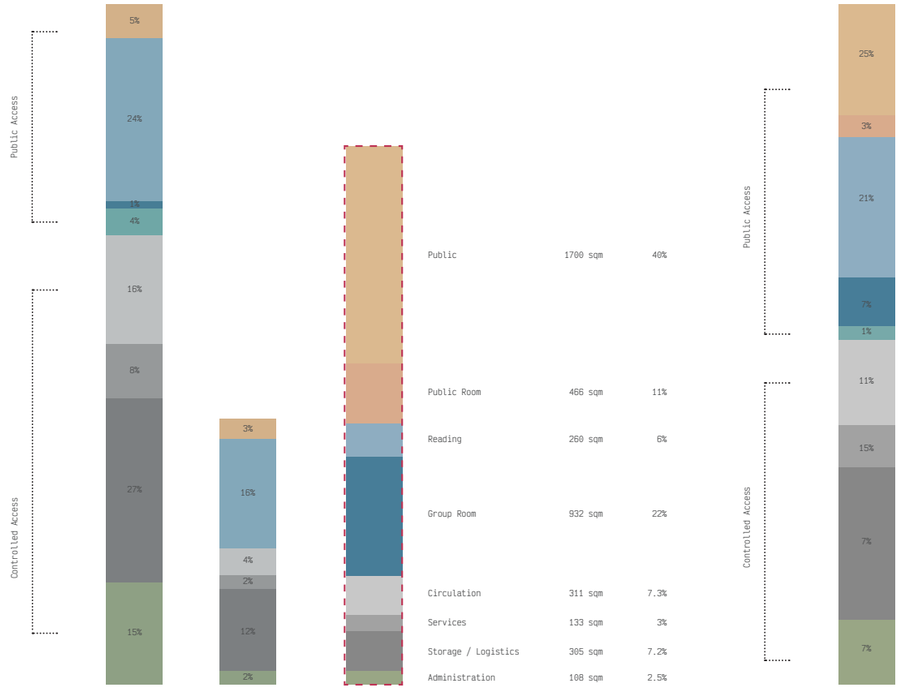
1F

Public	128 sqm
Public Room	108 sqm
Circulation	79 sqm
Storage	121 sqm
Logistics	61 sqm

GF

Public	1450 sqm
Group Room	514 sqm
Circulation	66 sqm
Storage	123 sqm
Administration	108 sqm

5



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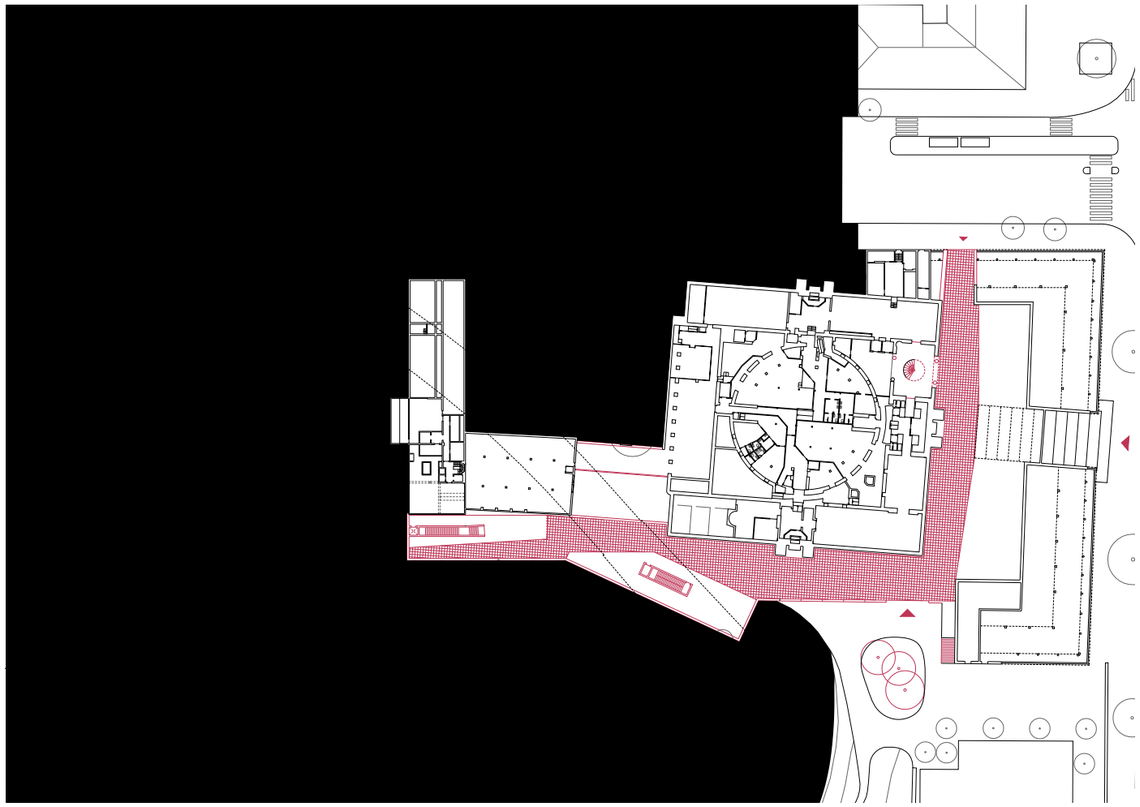
5 diagram, program and circulation

6 diagram, re-allocation of space



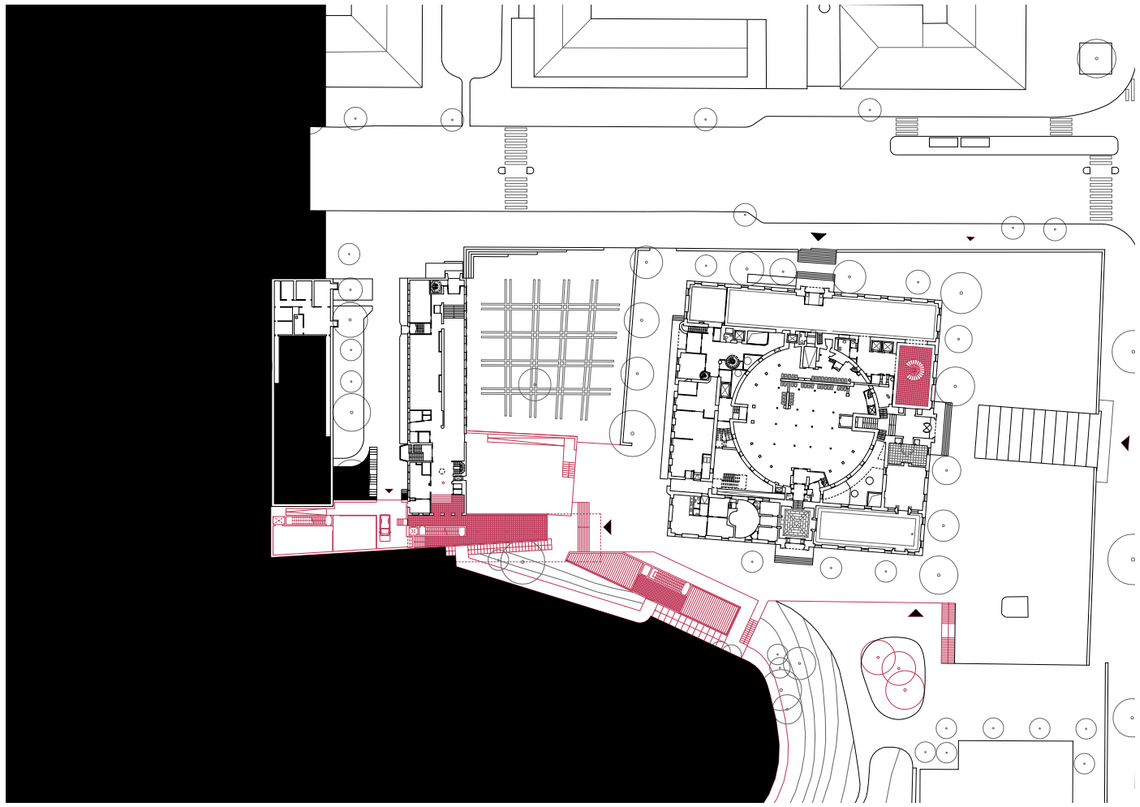
7



8

7 plan, ground floor

8 sketch, a new entrance towards the park



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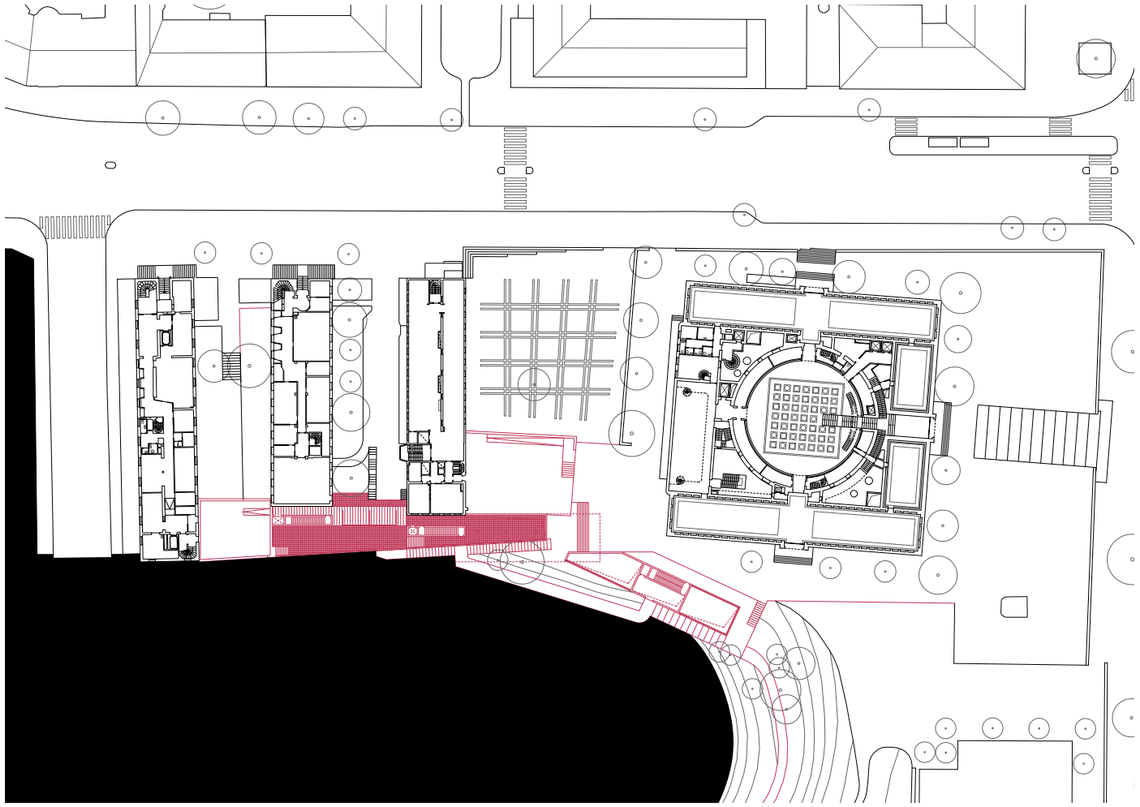

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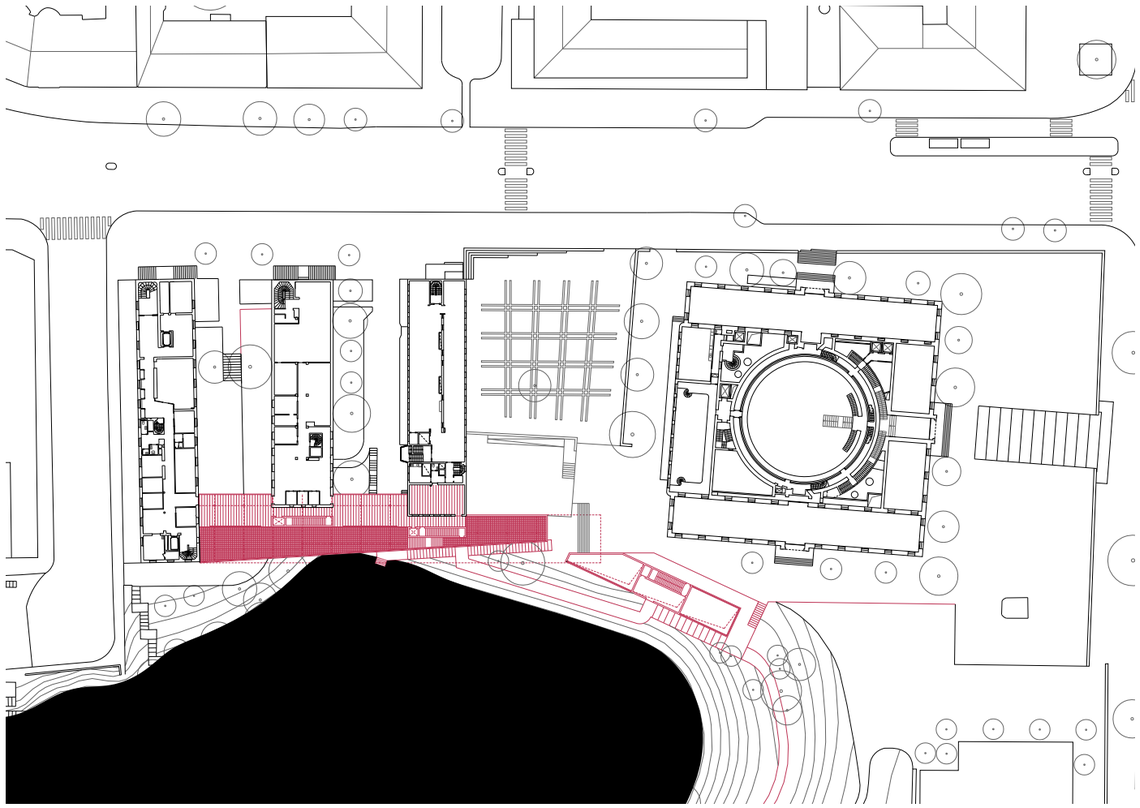
9 plan, first floor

10 plan, second floor



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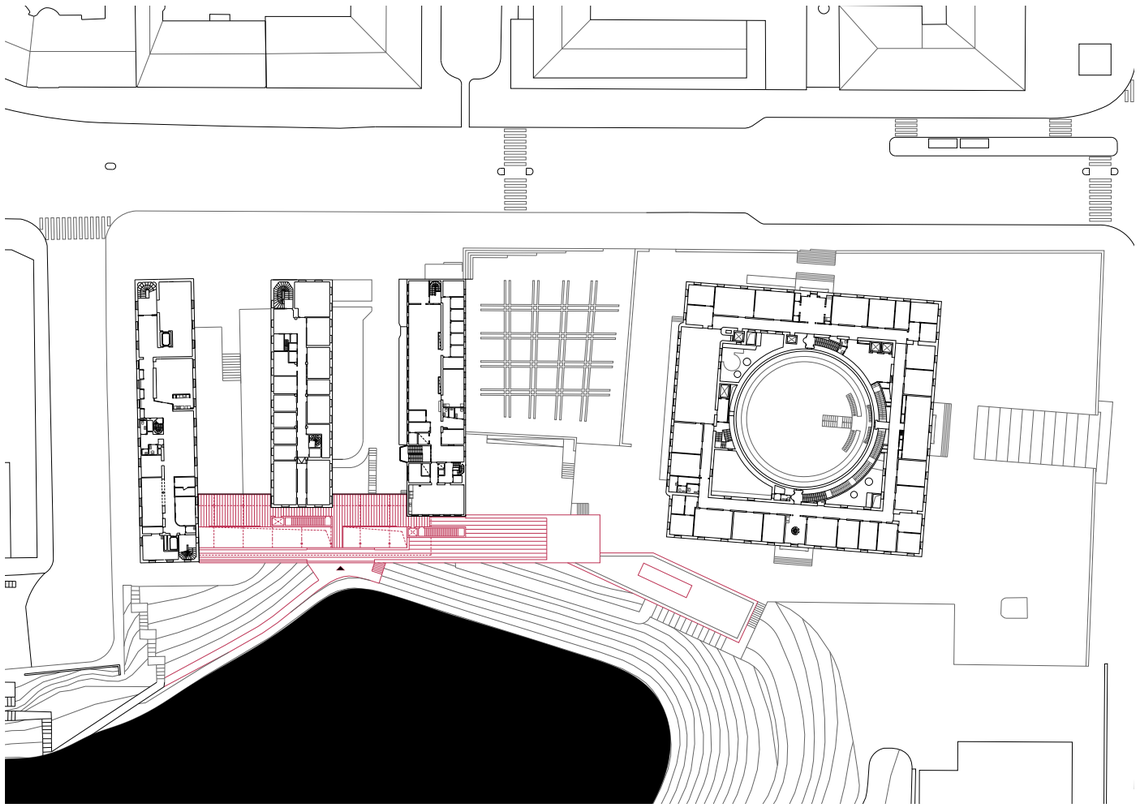

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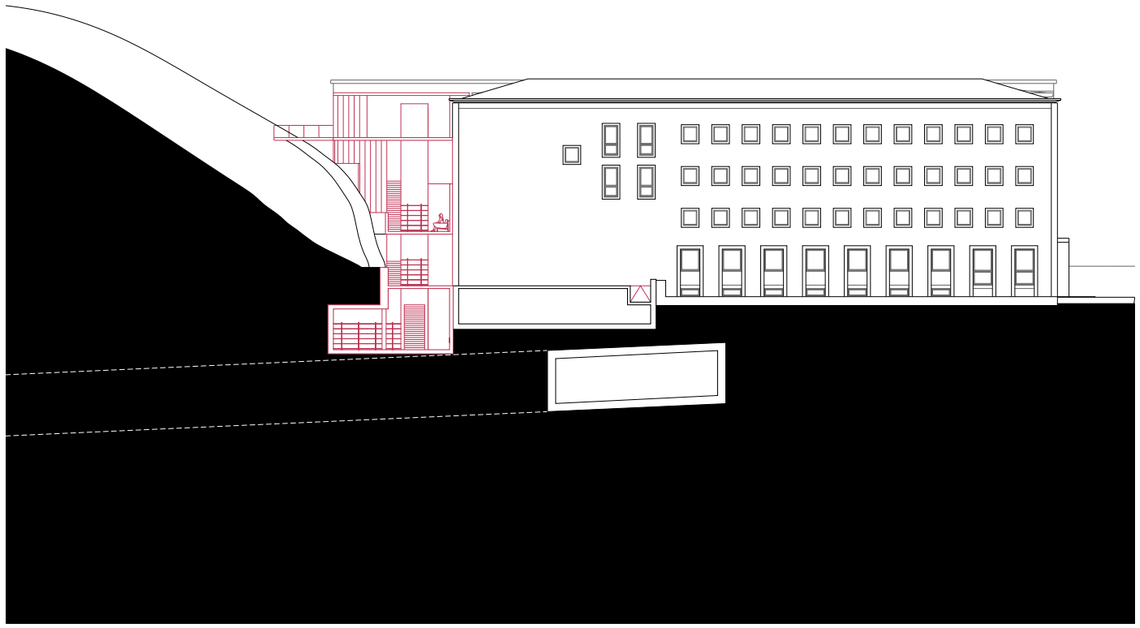
11 plan, third floor

12 plan, forth floor



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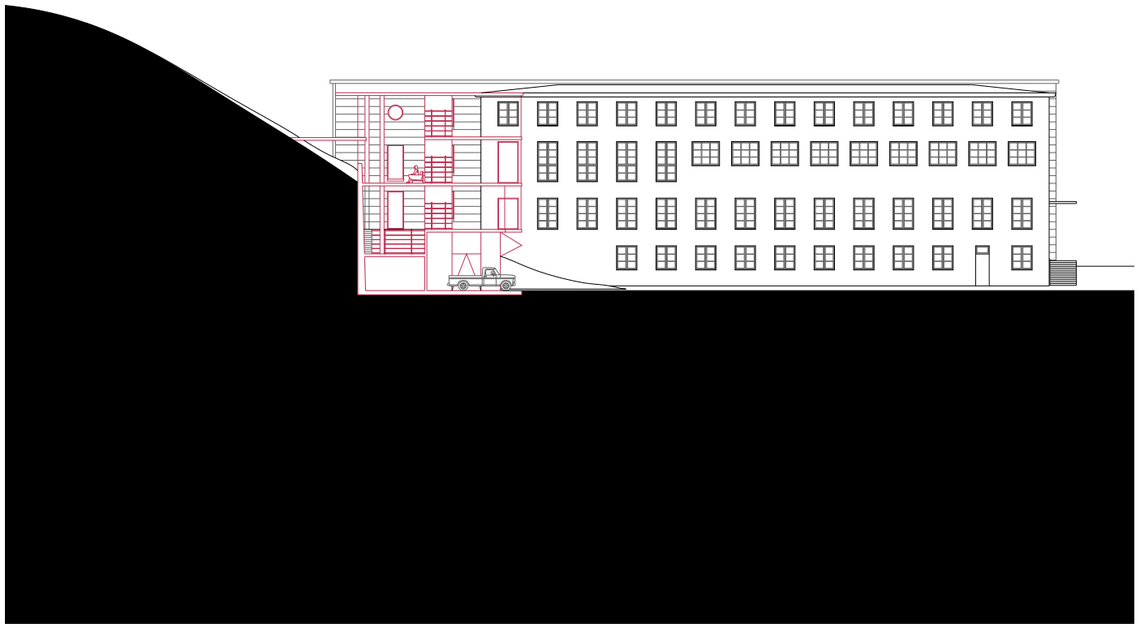

14

13 section a

14 section b

P2 feedback from main tutor*

Your 'powers of ten' zoom in is a very clear way to introduce the project as a piece of city. Perhaps you could keep zooming and work through the building and interior as part of this sequence?

In terms of the presentation itself, it would be useful if you could either speak to the drawings or use the 'animation' of the PDF presentation to add labels to explain the elements you are speaking about. Your use of archival images describes eloquently the playful qualities of the landscape and the way that people in the city make use of it. How does your proposal elaborate on this or translate it in architectural terms - this could be an explicit quality of your project?

The project as it is currently formed starts from two points: 1. How to make the building more accessible and feel more open 2. To create interaction between the library and the landscape.

You create an extension of the bazaar, it would be useful to present the archival image that shows that historically this was built, before it was returned to landscape. Do the skewed elements of your new building above the bazaar level offer an opportunity to look back out to the city across the pond?

The model is very provocative and intriguing as an image of the project at this moment. A kind of armature between the landscape and the various existing buildings. It is great to see you working across a variety of scales, be careful not to leave it too abstract for too long. Your lovely P1 project shows that you can think about the detail and experience of inhabiting architecture in response to landscape. It would be nice to see you testing such ideas within the specific spaces of the new building

Within asplund's original building you make interesting associations between your proposed new library stair from the bazaar and the existing character of the mirroring symmetrical space of the childrens story telling room – this sounds like a very eloquent idea which it would be nice to elaborate on and it suggests a starting point to address the existing library alongside your new extension.

The diagrams could be clearer about how this relationship works but the idea is strong – ie that you elaborate an extension of the bazaar into a 3 dimensional space between landscape and city. It is not yet clear what this means in terms of a spatial and material character and how closed or open the extension might be, The spaces within it are currently very long and thin, rather like the perimeter spaces of the existing library, This is partly because your stairs and lifts run in the direction of the building·– quite a natural thought – but perhaps by reconfiguring them you might end up with a series of deeper more room like spaces which could offer a useful counterpoint to the experience of the existing library and would be stronger in terms of offering an experiential link between city and landscape. These cores could also activate (or even be within) the lamella buildings.

Finally the Scharoun library is essential to your project. It is one of the precedents the studio looked at but is not in your presentation. Look at it carefully.

Well Done, strong work thus far.

* Prof. Daniel Rosbottom

3 | 4

[Palace]

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Stockholm City Library

2023-24 MSc3 AR3AI100
Brief 04



Gothenburg Law Court Annex by E.G. Asplund.

A Difficult Whole

"An architecture…able to admit the paradox of the whole fragment: the building which is a whole at one level and a fragment of a greater whole at another level…It is the difficult unity through inclusion rather than the easy unity through exclusion."

– Robert Venturi, The Obligation Toward the Difficult Whole, in Complexity and Contradiction in Architecture

Confronted with the messy realities of the contemporary city, engaged in fragments of the past and addressing the uncertainties and challenges of the future, the thoughts of the American architect Robert Venturi on the possibilities of *the difficult whole*, written half a century ago, continue to have resonance. Beyond the, sometimes failing, formalities manifested in the work of Venturi and Denise Scott-Brown, it might represent the possibility of a negotiative architecture: one that looks outwards with a welcoming gesture, which enjoys what it finds; which searches for wholeness, rather than unity; which is open and political and has agency.

The Stockholm City Library might, on first glance, be considered a kind of unity – the circle in the square – but in reality it might be considered the embodiment of the difficult whole of which Venturi speaks, expressed in its geometrical offset to the city grid; through the frictions evident in its forth side; in the radically different architectural expression of its plinth; in the transformed whiteness of its interior; in the clutter of its voids. Stepping beyond it, the similarities and differences of the three lamellae, or the constructed picturesqueness of the surrounding landscape can all be understood as fragments, whose disjunctions and tensions elaborate on this complex whole, as well as offering both qualities and challenges to the ways in which it is experienced. Your project will add yet another new fragment or fragments to the ensemble. Through this brief we would like you to begin to explore the creative tensions in the moments where things meet through volume, ground, façade, colour, material or composition for example. Many of you are struggling to escape the tyranny of the plan diagram.

This brief asks you to think at the scale of the fragment in a more traditional sense, elaborating in detail upon a moment where your project must negotiate its relationships with other things - whether existing buildings or landscape or both, while also exploring its own scale, proportion, structure, order and materialisation in more detail. The outcome will take the form of a physical model of a fragment of your building and the existing element or elements that it engages, made with an equivalent level of detail and care. The model might include spatial or structural components and more than one surface – for example roof and wall. The model may be made in any material or technique you wish but should be precise in its form and relationships. It should be supported by drawings of varying scales and projections which establish in the context of your wider project, through a description of the whole, while also exploring the constructional relationships you seek to resolve, through detailed elaboration of the external face in plan and section. The elaboration of the building section will be particularly important in developing the way in which the interiors of new and existing relate to one another. The moment you are looking at should be agreed upon by next week's tutorial with a sketch version of the model completed the week after. The final, photographed version, and its accompanying drawings, should form part of your P3 presentation.

Interiors
Buildings
Cities

Palace



This project explores the potential relationship between public building spaces as social infrastructure and urban open spaces. As containers for social interactions and public life, the accessibility and connectivity of building spaces can be viewed as fundamental attributes that precede formal language. In this scheme, I created an internal street that connects the street, the existing library, ancillary buildings, the park, and new activity spaces. This street is not a typical corridor but a ribbon that changes with the terrain in three dimensions, linking different urban levels and making the library accessible from all directions. The indoor street is not an invention of mine; it is a common spatial type in Nordic countries. Due to the cold winters, climate-controlled passages greatly influence people's destination choices, with commercial spaces extensively using indoor streets and semi-covered porches to attract the public. Inspired by this, I adopted it as the prototype for the expansion, providing a space that feels familiar yet entirely different—a public living room where you can walk in with a takeaway from the nearby McDonald's and spend an afternoon lounging in a chair.

Additionally, this proposal addresses the challenges of modern public building heritage in contemporary usage scenarios. I view the library's poor maintenance as a reflection of social reality, not attempting to significantly alter this complex operating system, but rather adding key connections. The expansion is appended to the original structure in a manner as an "exoskeleton," thus not only supplementing the spatial capacity and limited space types of the original building but also altering the relationship between the building (or complex) and the city. The old building can be freed from the burden of new functions, better preserving its elegant, traditional, and authentic spatial qualities. Overall, this project embraces a hybrid, diverse, and imperfect urban character.

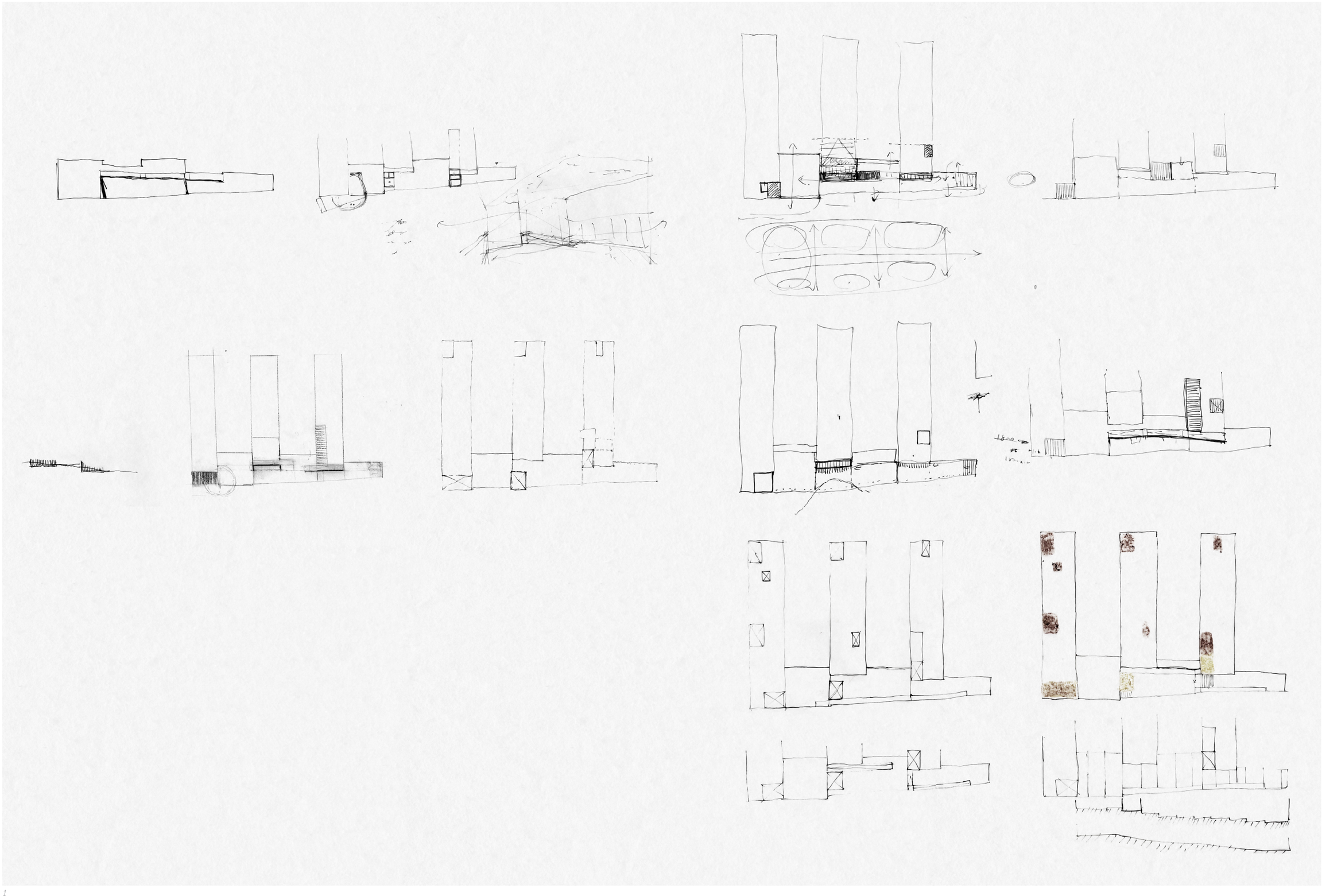
I approached the project by reconsidering the typology and organization of library spaces. Traditional reading rooms are primarily concentrated in the existing building, while the new spaces aim to convey a sense of freedom, reducing content control and emphasizing the characteristics of the space itself. The materiality of the spaces is identified as timber frames built on tamped concrete plinths, with different spaces varying in scale and orientation yet delivering precision in relation to their surroundings. Beneath the simple structural combinations lie rich spatial prototypes, including a street facing the park, a loggia looking at the hillside, and a pavilion oriented towards the pond. Nina Lundvell's remark during the pre-P2 review, "Provide a good room, and people will naturally find ways to use it," profoundly influenced my thinking on the project.

In P1 and P2, I mainly relied on physical models and quick collaged images to iterate the design. However, in P3 and P4, due to the complexity of the scheme, more time was spent working with plans and digital models. Different media influenced my design thinking differently at each stage. In P1, we were asked to envision a room within the library, and I relied more on intuition, starting with physical models and photography. Through reflection on the images and inspired by the tutors, I developed a concept for a loggia space opening to the hillside, which was carried throughout the entire thesis project. The creation of a 1:25 model and the focus on local spaces allowed me to carefully consider the materials, atmosphere, and details. In P2, I shifted to thinking at 1:250 and 1:100 scales, considering the building's urban posture and spatial composition more abstractly. The models guided me in seeking the design's form and language. In P3 and P4, the integration of technical details such as structural systems, construction, and climate strategies with spatial design brought significant complexity. The attempt to unify various aspects led to numerous dilemmas and iterations. The ease of modifying digital models often caused me to dwell on unnecessary details, losing sight of the core concept. Realizing this issue, I refocused on key aspects through discussions with tutors. The overall design concept has not significantly changed from P2 despite incorporating many technical considerations, validating the early work and suggesting a more cautious approach to digital tools in the future.

A recurring topic in discussions with tutors was the envisioned use of space, a question I lacked clear answers for a long time. This might be due to the design thinking methods mentioned earlier or the absence of zooming into local spaces in later stages. However, the indeterminacy of space usage is a natural outcome of the architectural concept. In early P5, I plan to compensate for the lack of usage scenarios through detailed expressions, potentially adding more specifics in the process.

The entire graduation project, from collective research, site visits, and case studies to months of scheme development, has been a highly consistent process. The large-scale model making of the library, the redrawing of Asplund's design, and the light, wind, and streetscapes experienced in Stockholm have all been integrated into the final design, forming a temperament and attitude towards the site, people, and life. For me, it has been a precious and delightful experience.

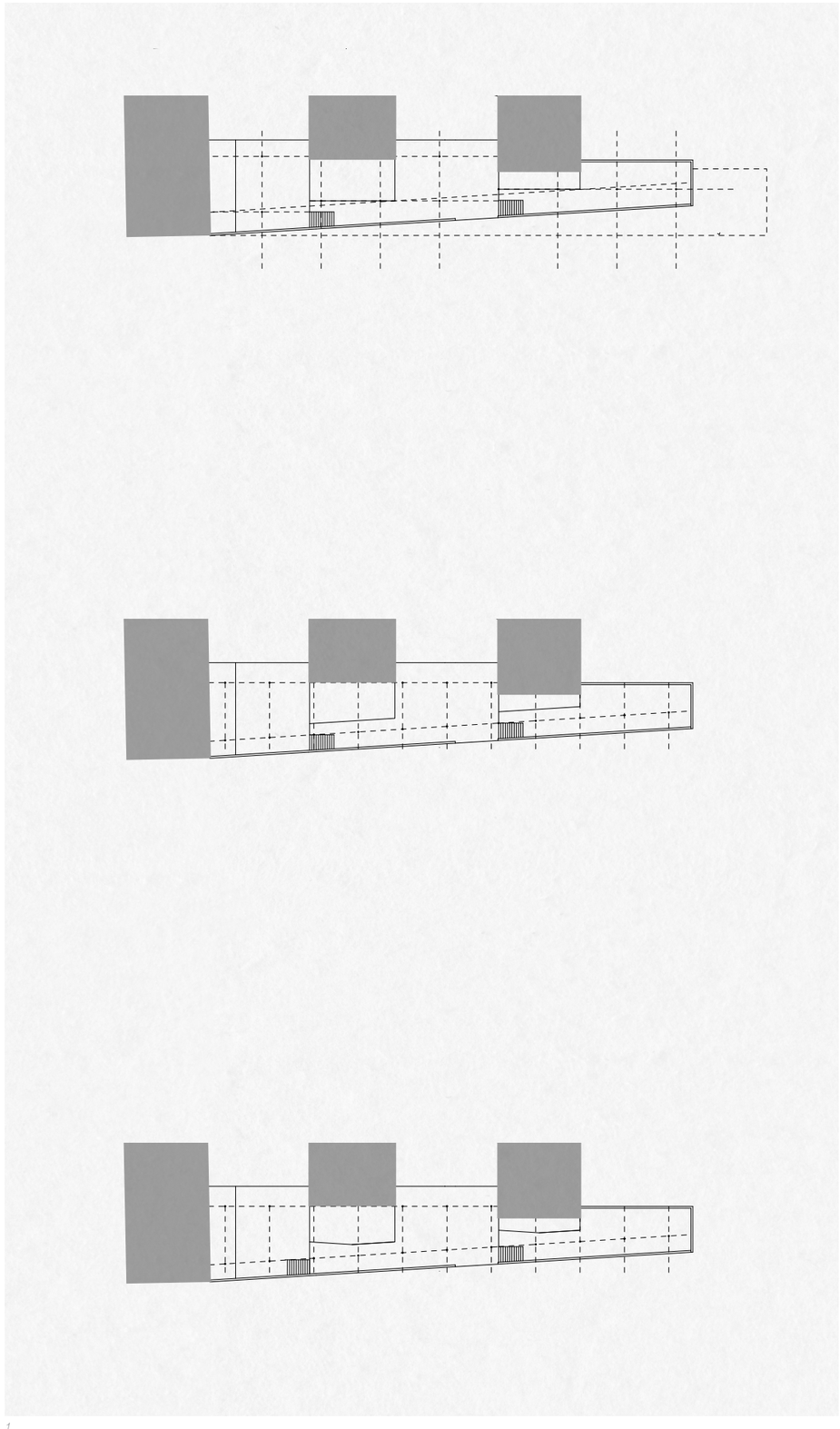
Circulation and Planar Disposition



1

1 sketches, planar disposition

An Open Structure that Incorporate the Existing



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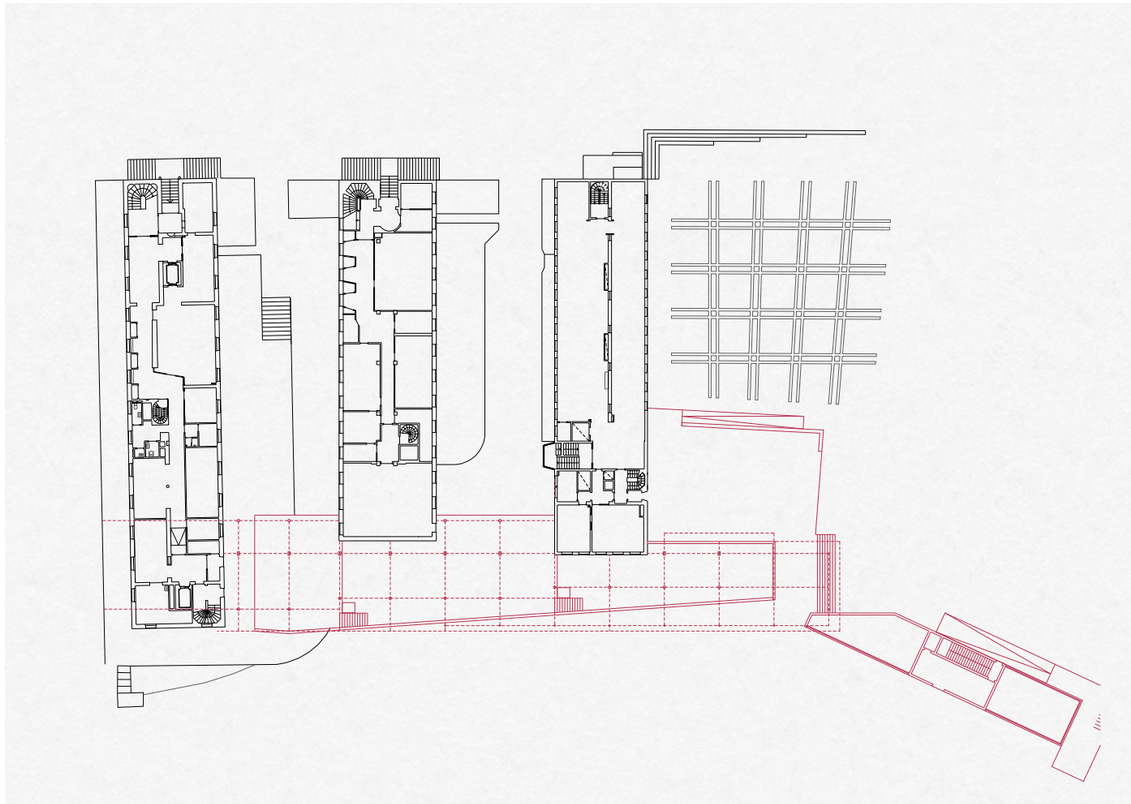

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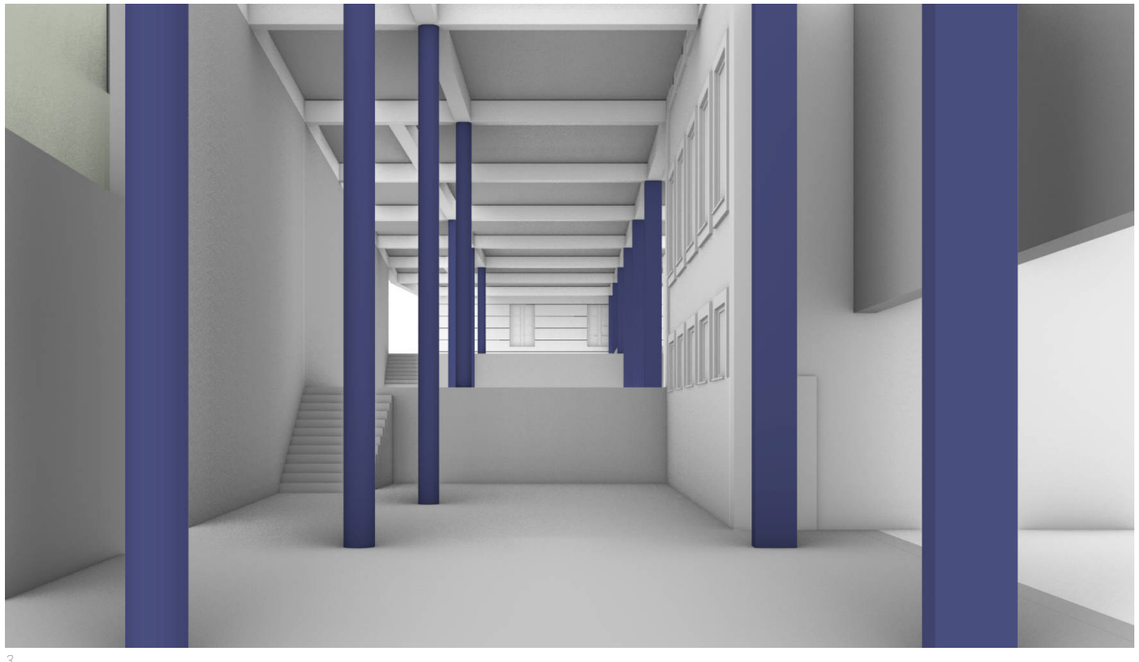
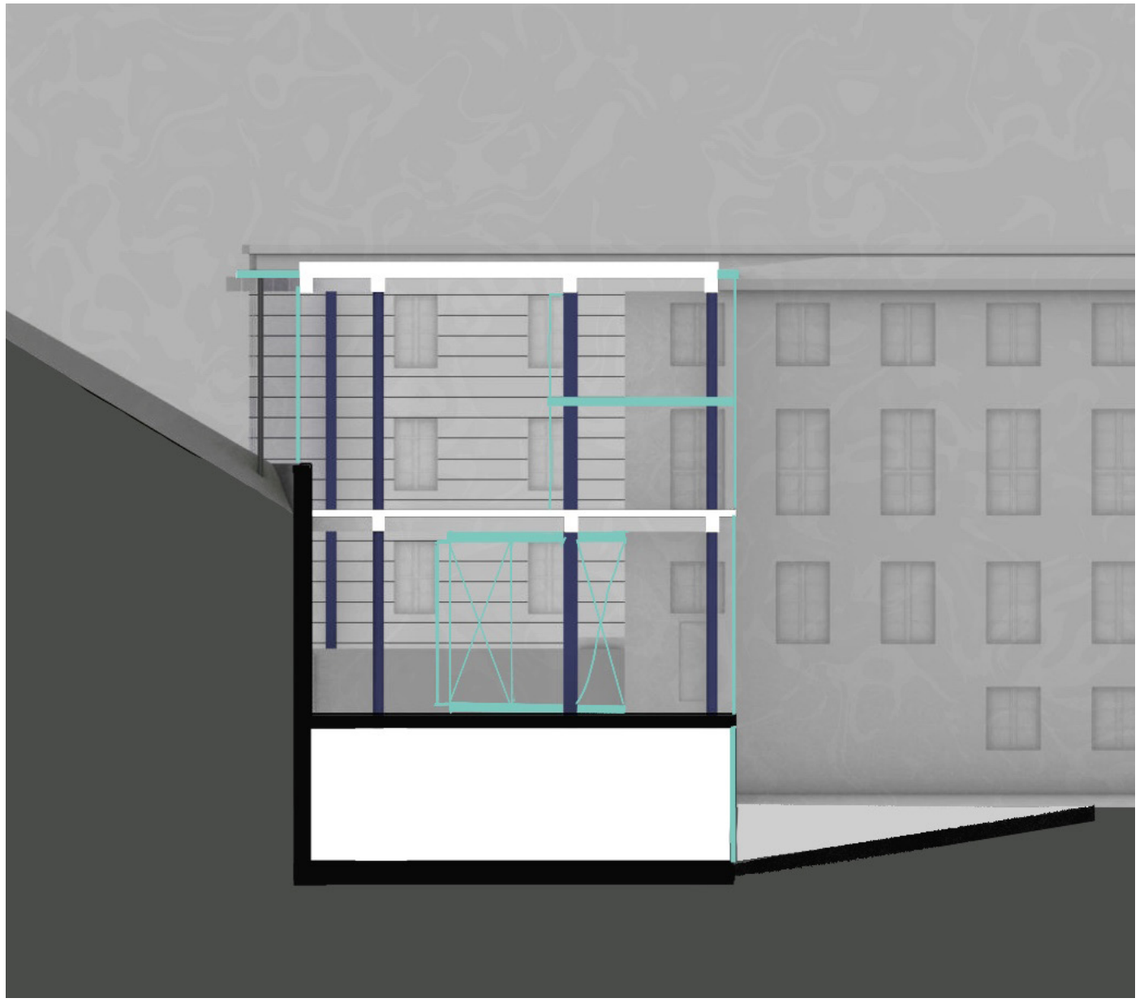


3

1 conceptual plan, structural disposition

2 plan, first floor

3 view from first floor entrance



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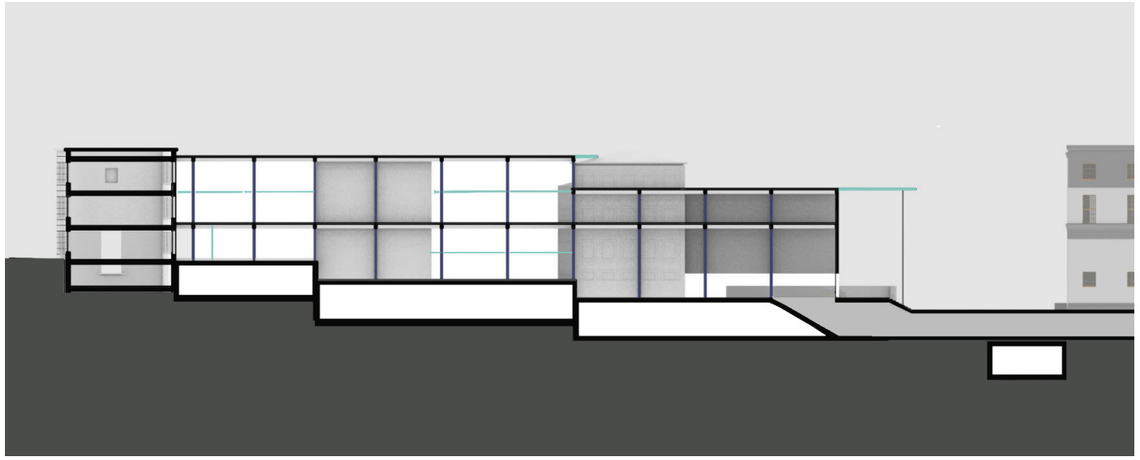
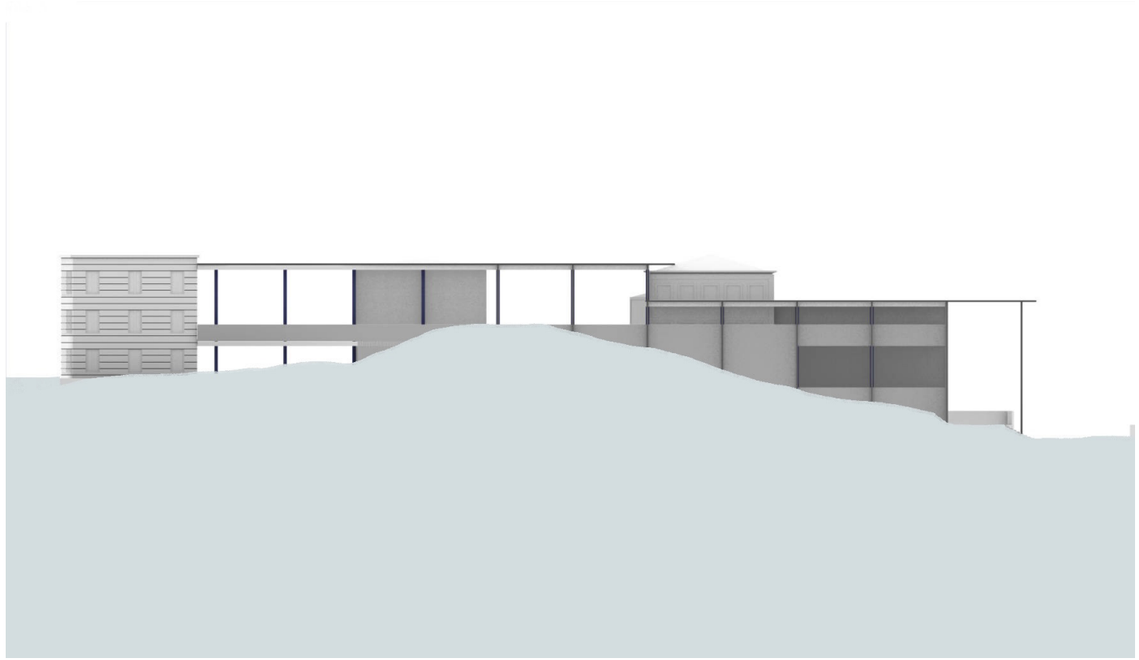


5

4 cross section, heaviness and lightness

5 longetudinal section



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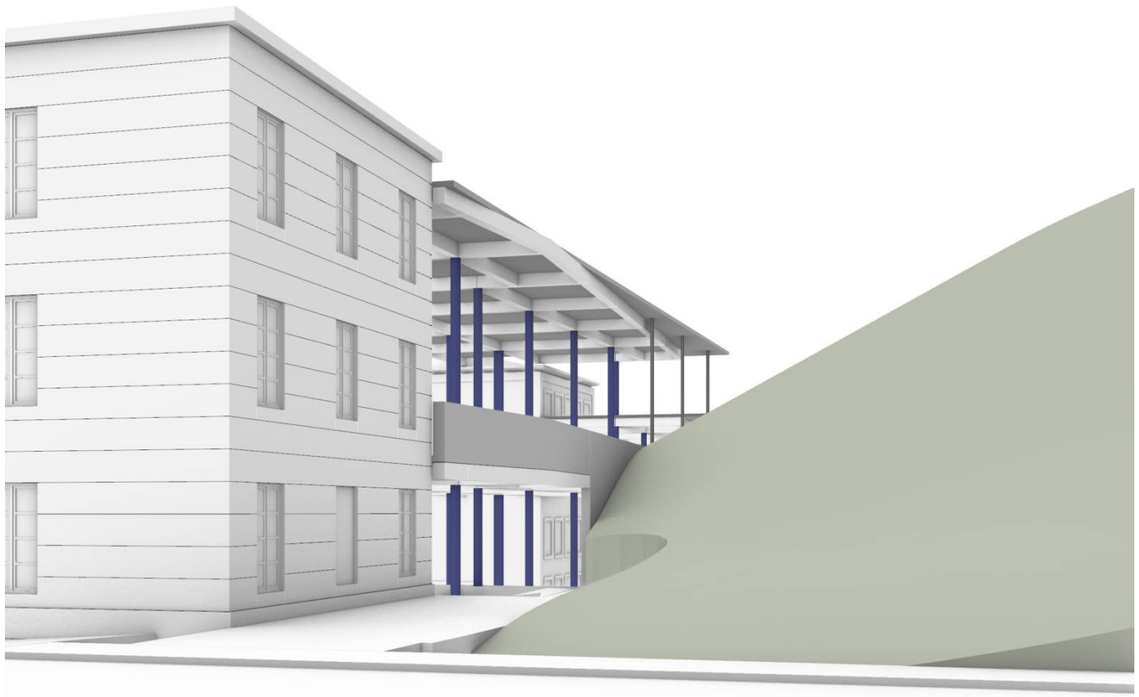
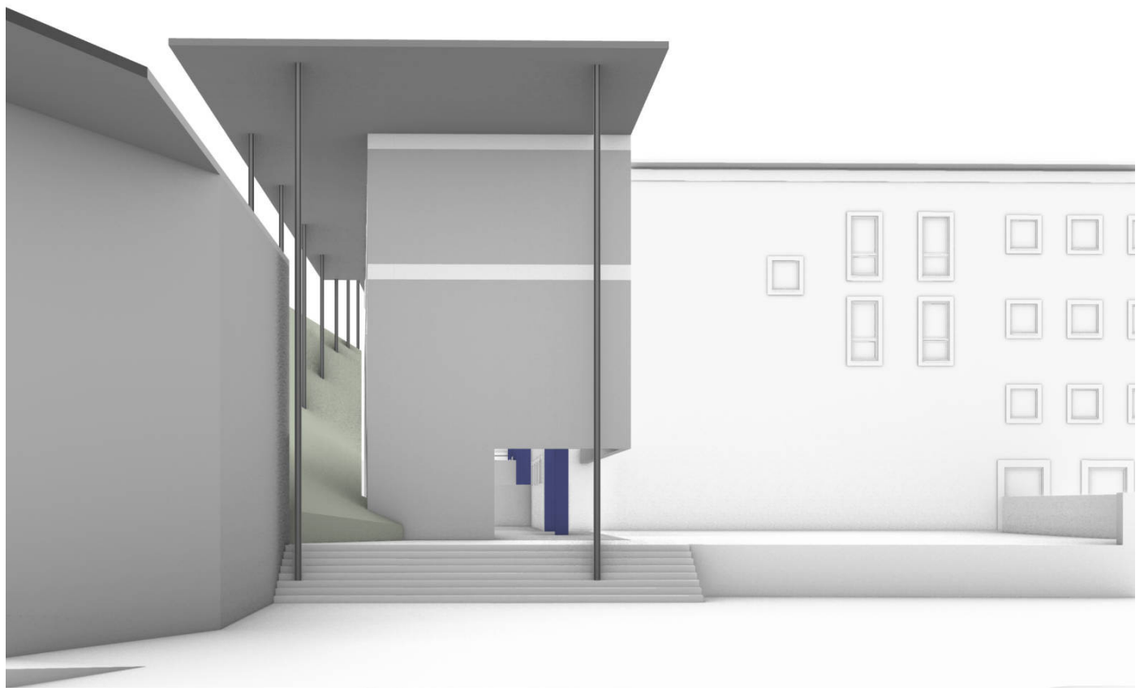


7

6 south elevation, how building toches the ground

7 view from west entrance



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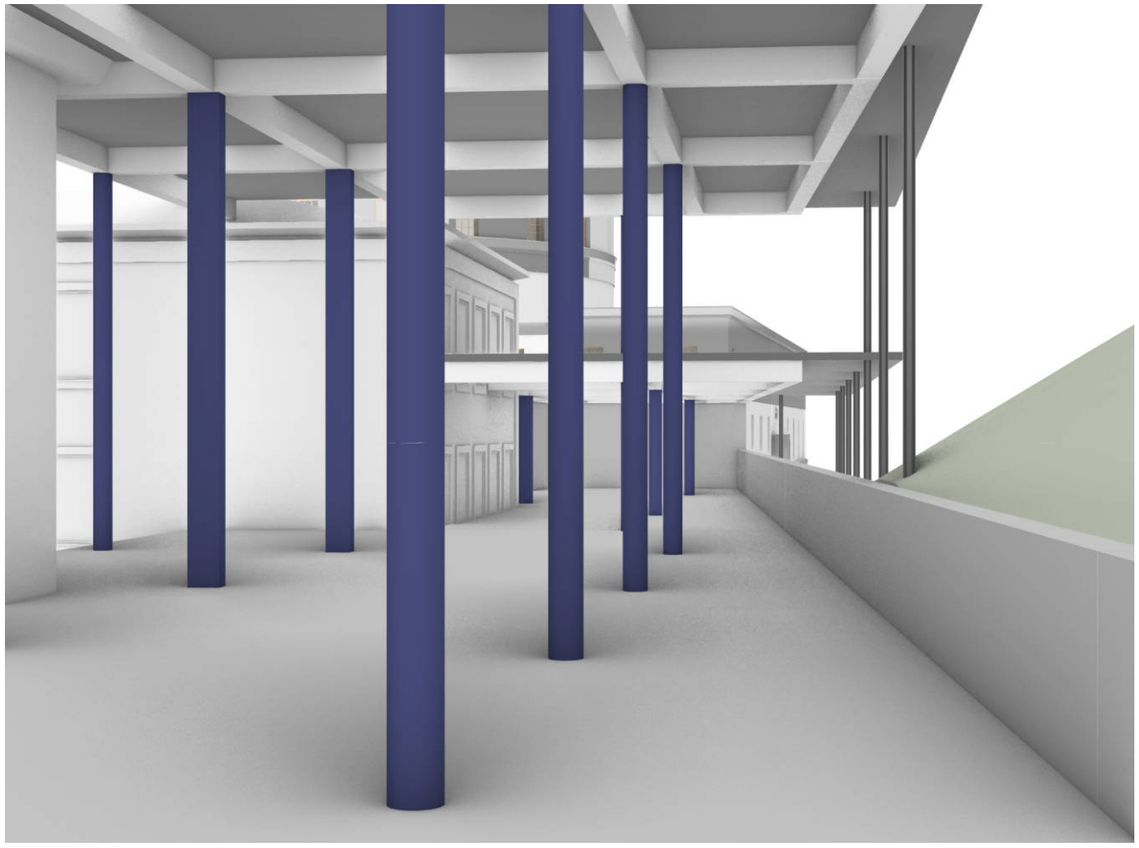
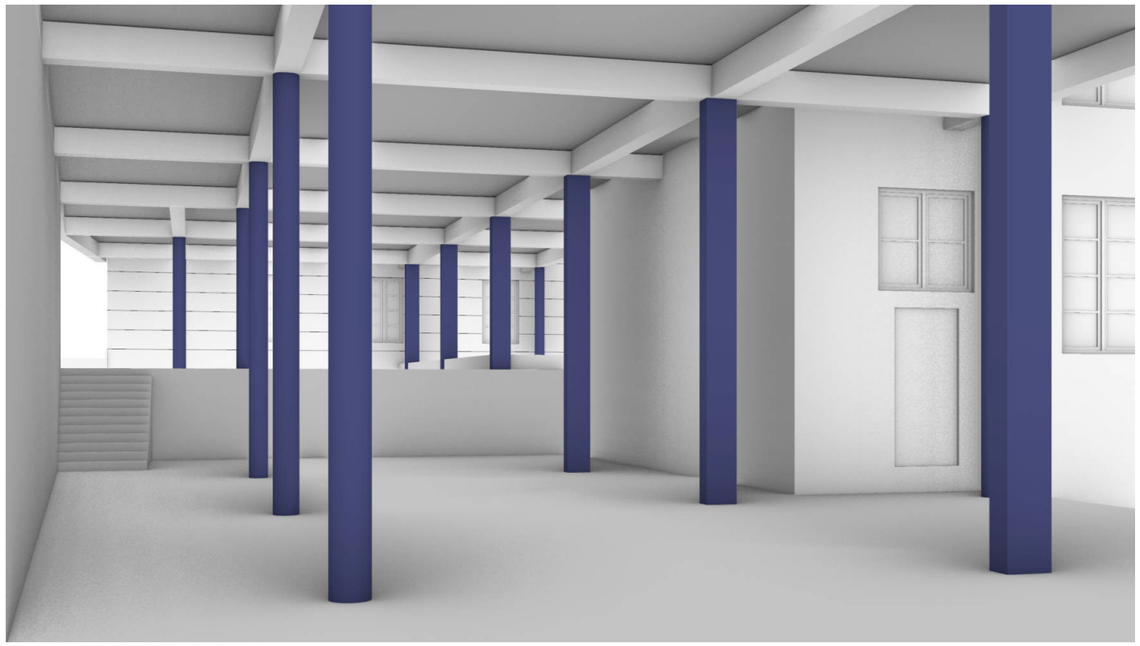


9

8 view from main library

9 view of upper floor



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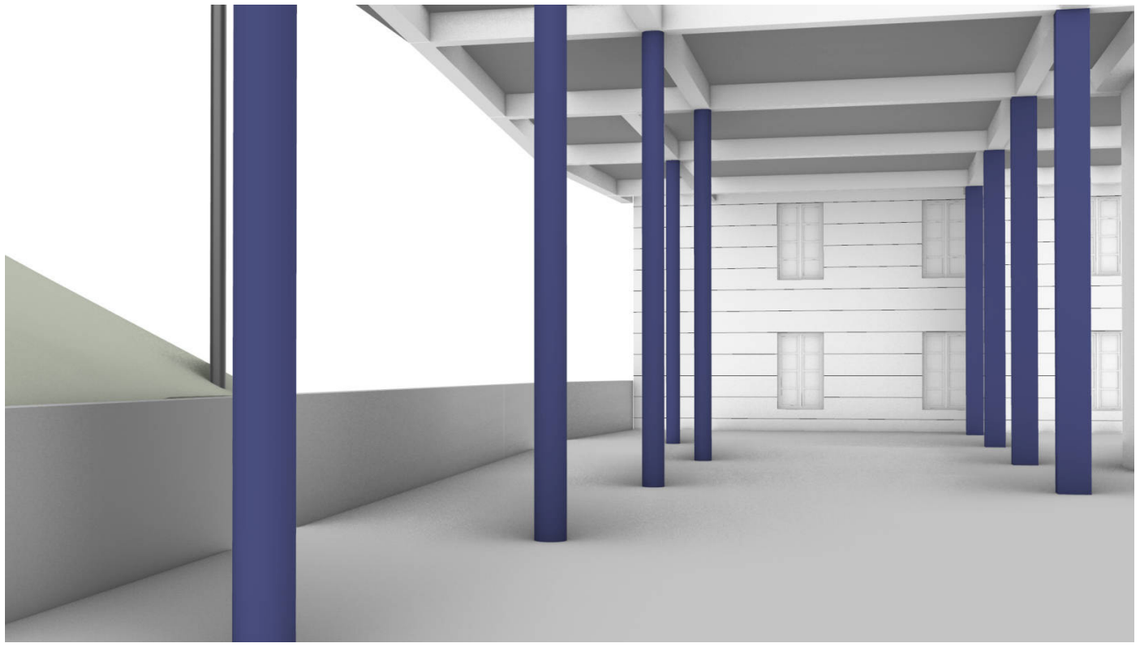
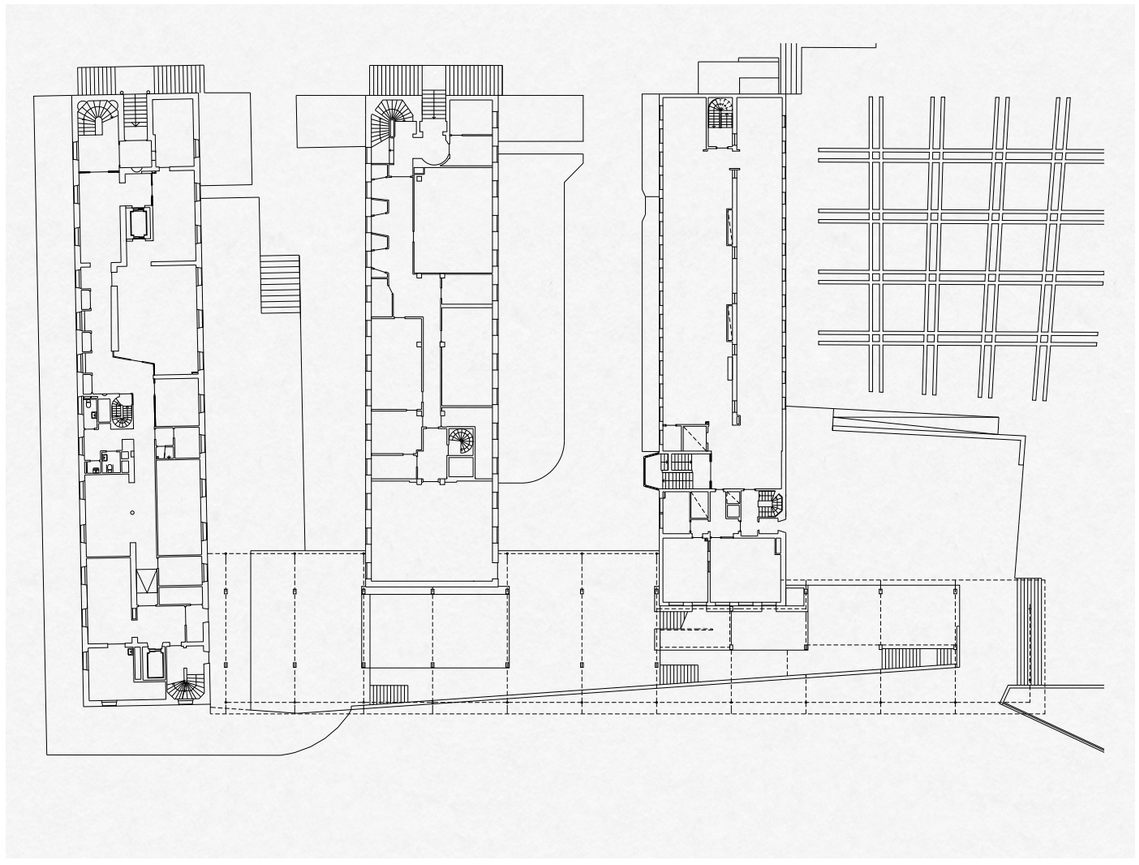


11

10 interior view

11 interior view

Structure and Space



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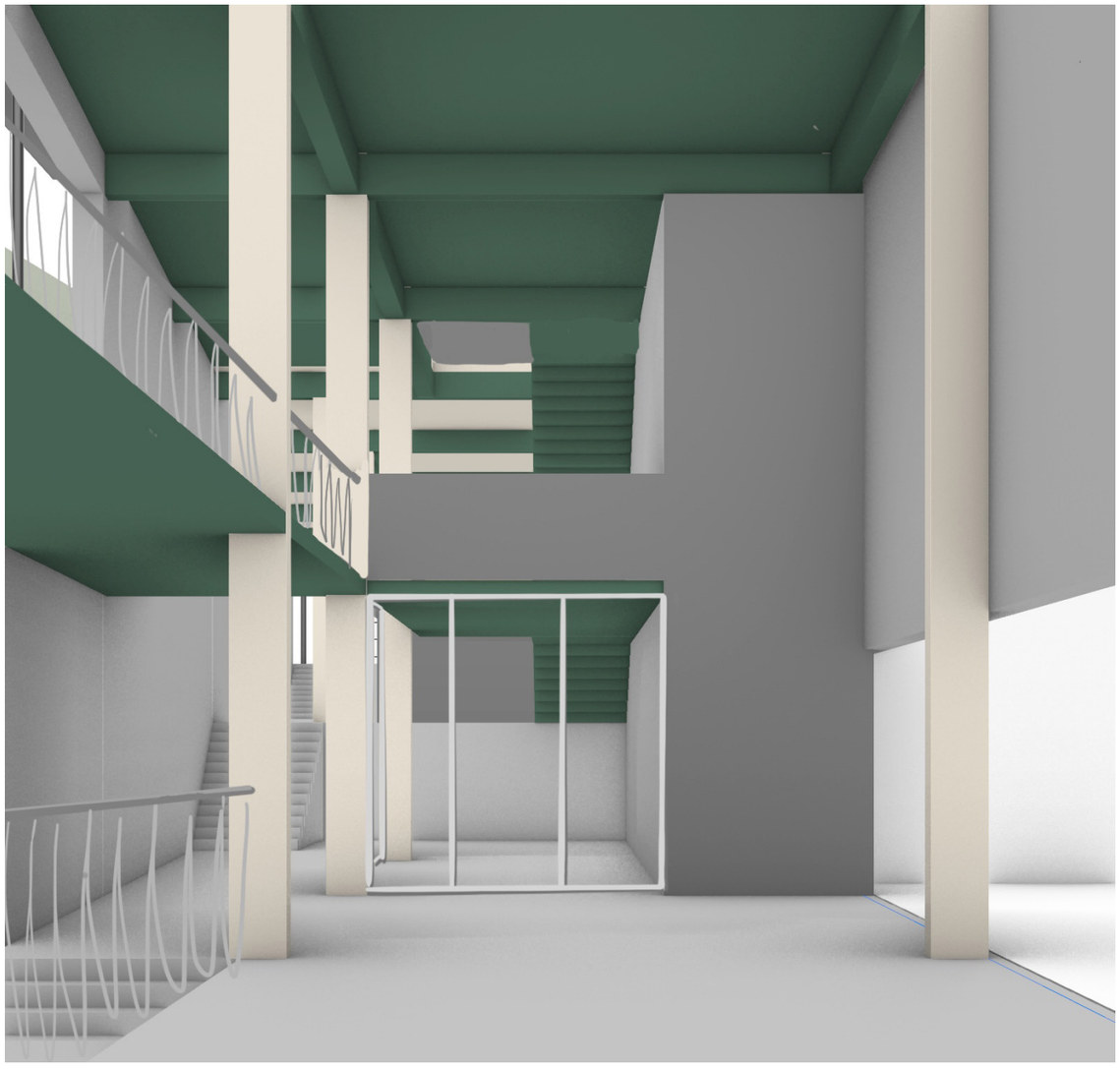
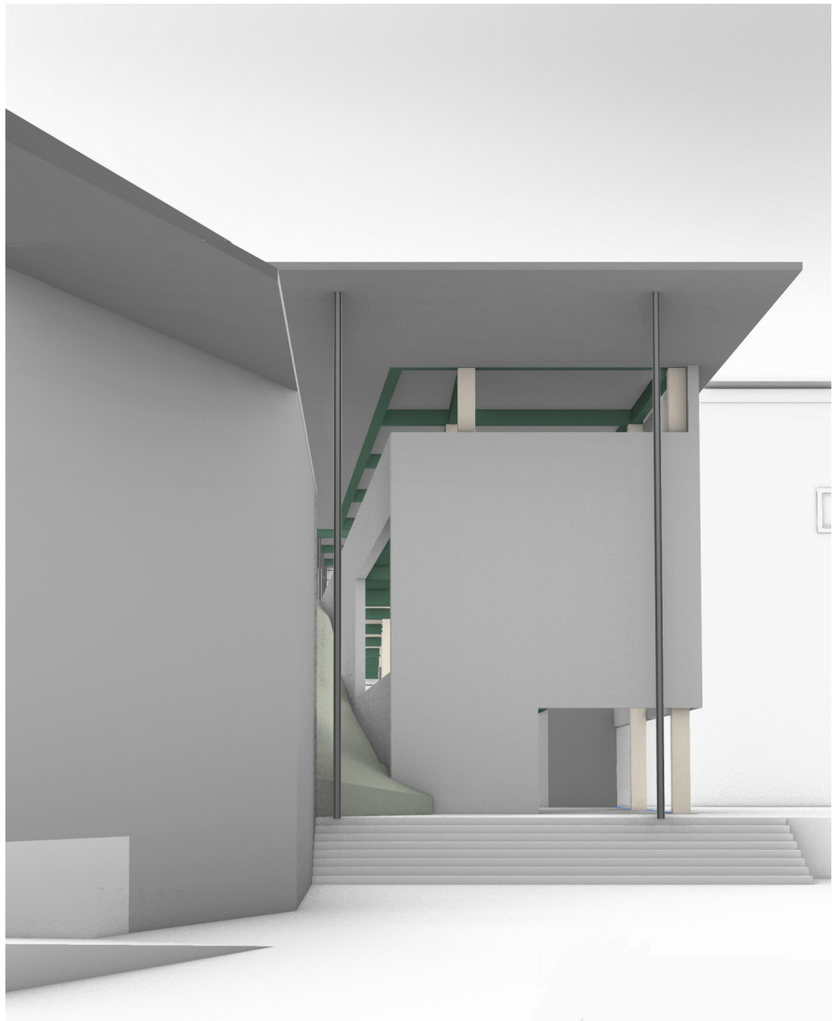


2

1 plan, first floor

2 view from first floor entrance



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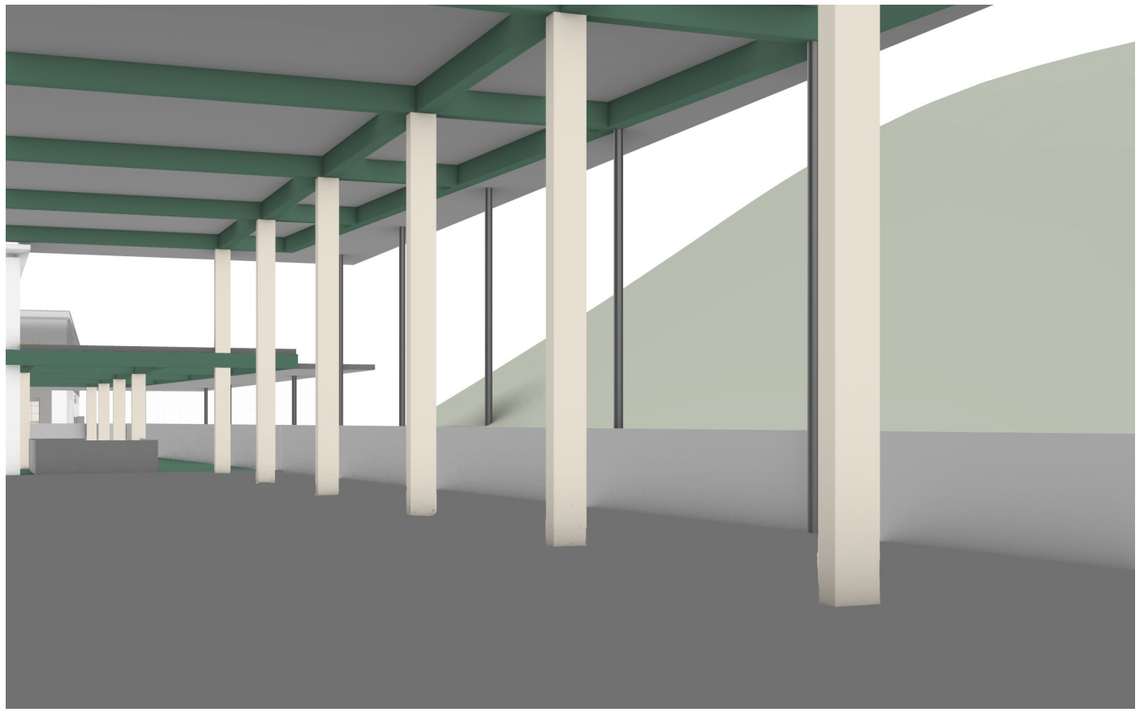
4

3 exterior view

4 view from west entrance



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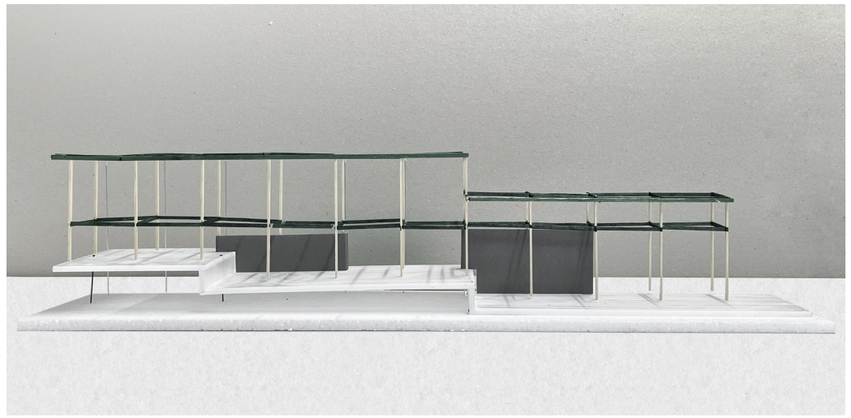
6

5 interior view

6 interior view



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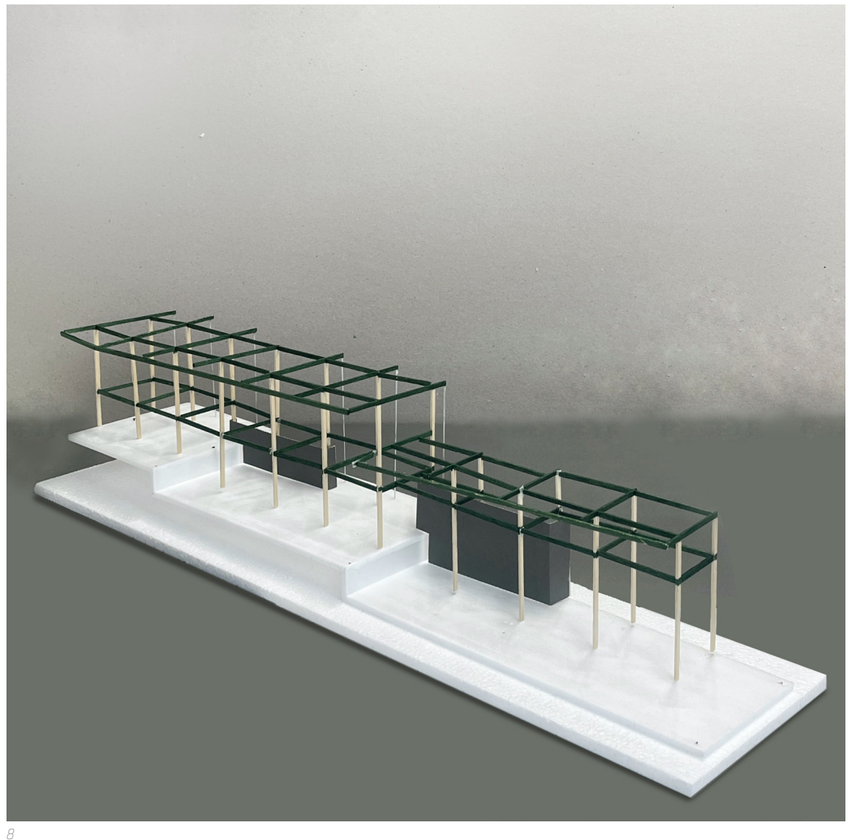

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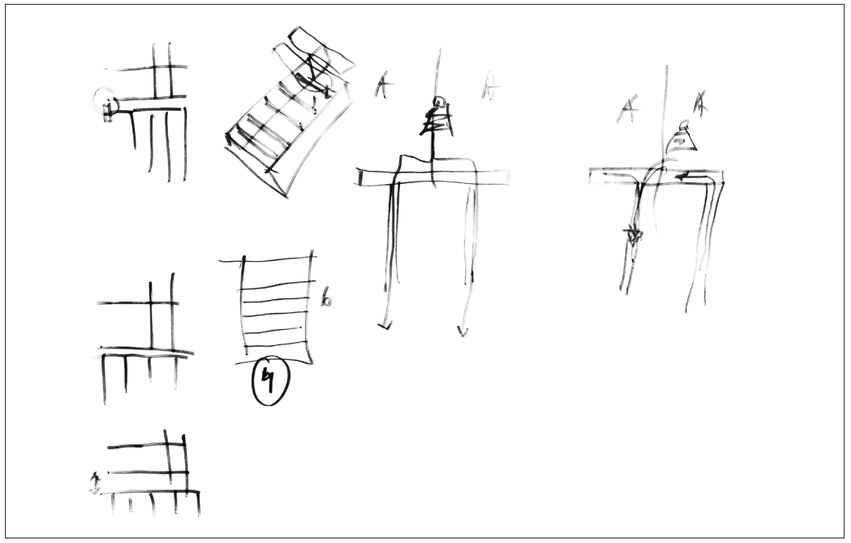

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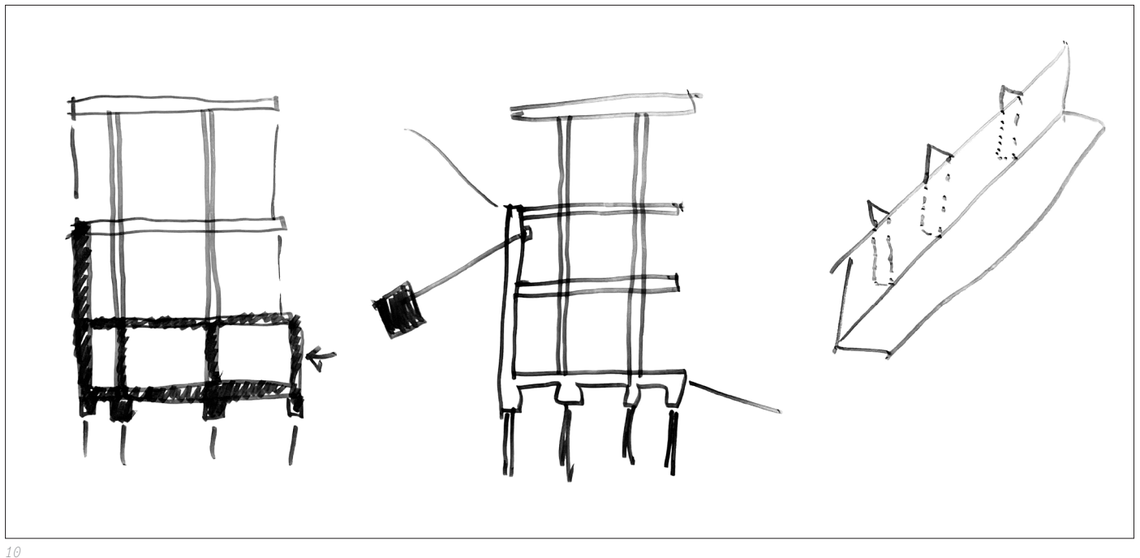
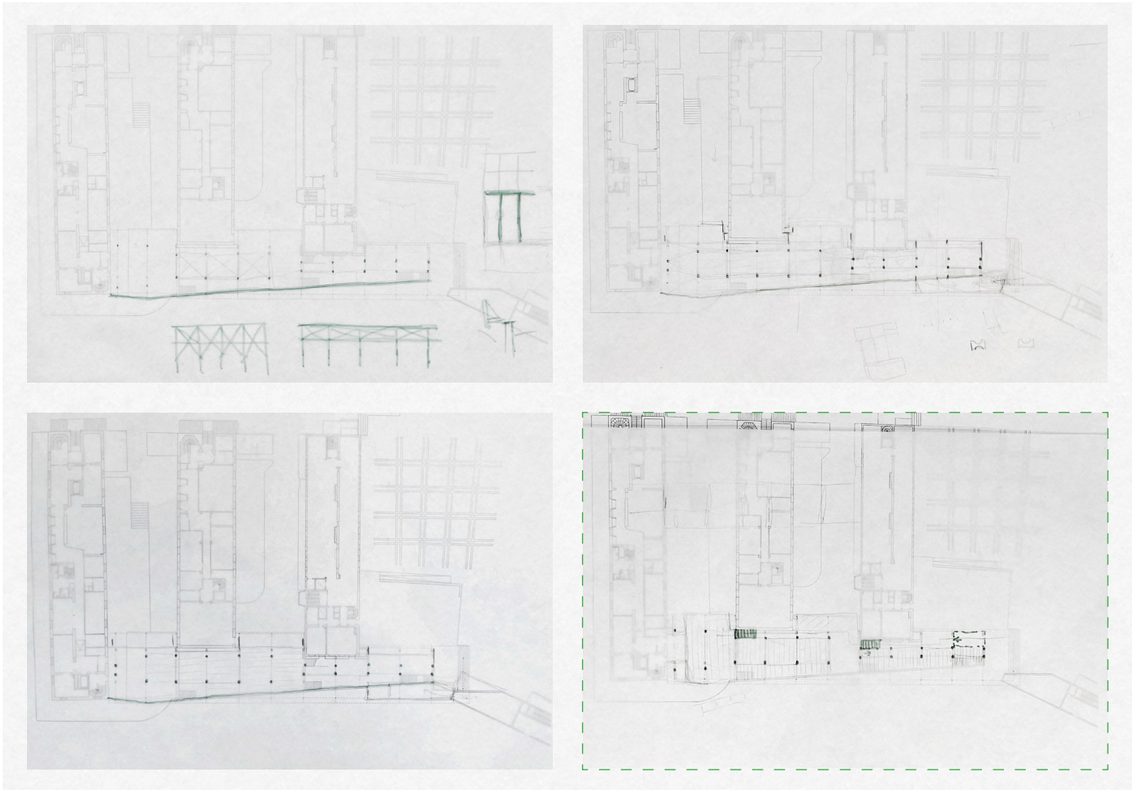


10

7 8 photo, 1:100 structual model

9 10 sketch from BT tutorial

Calibrating Structure and Space



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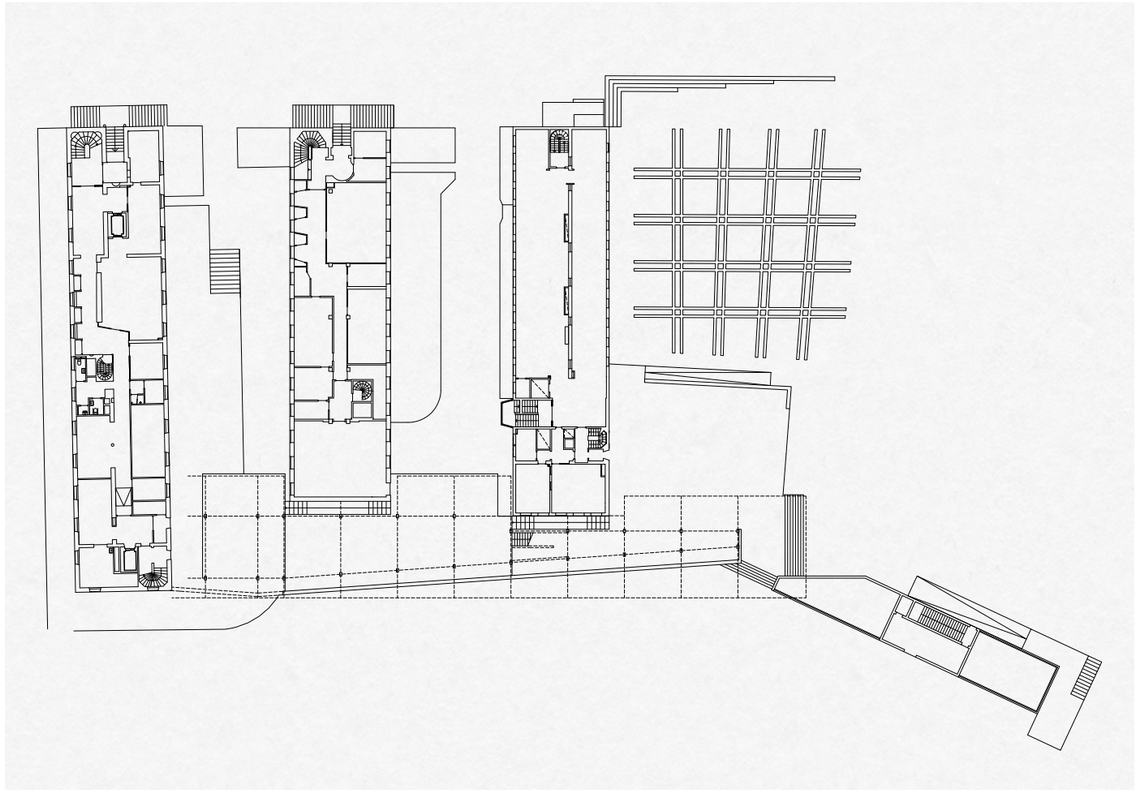


2

1 sketch plans

2 plan, stairs placed between old and new



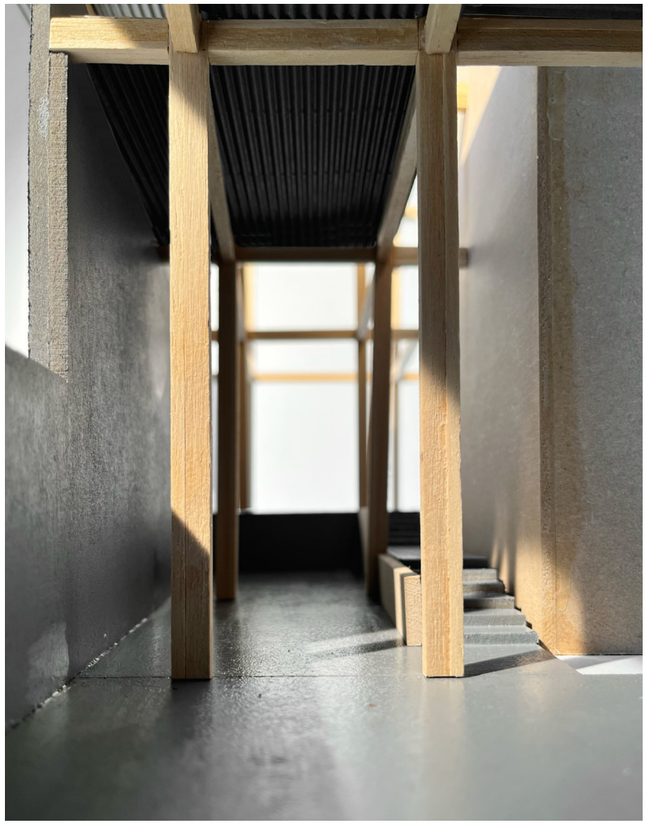








3



4



5

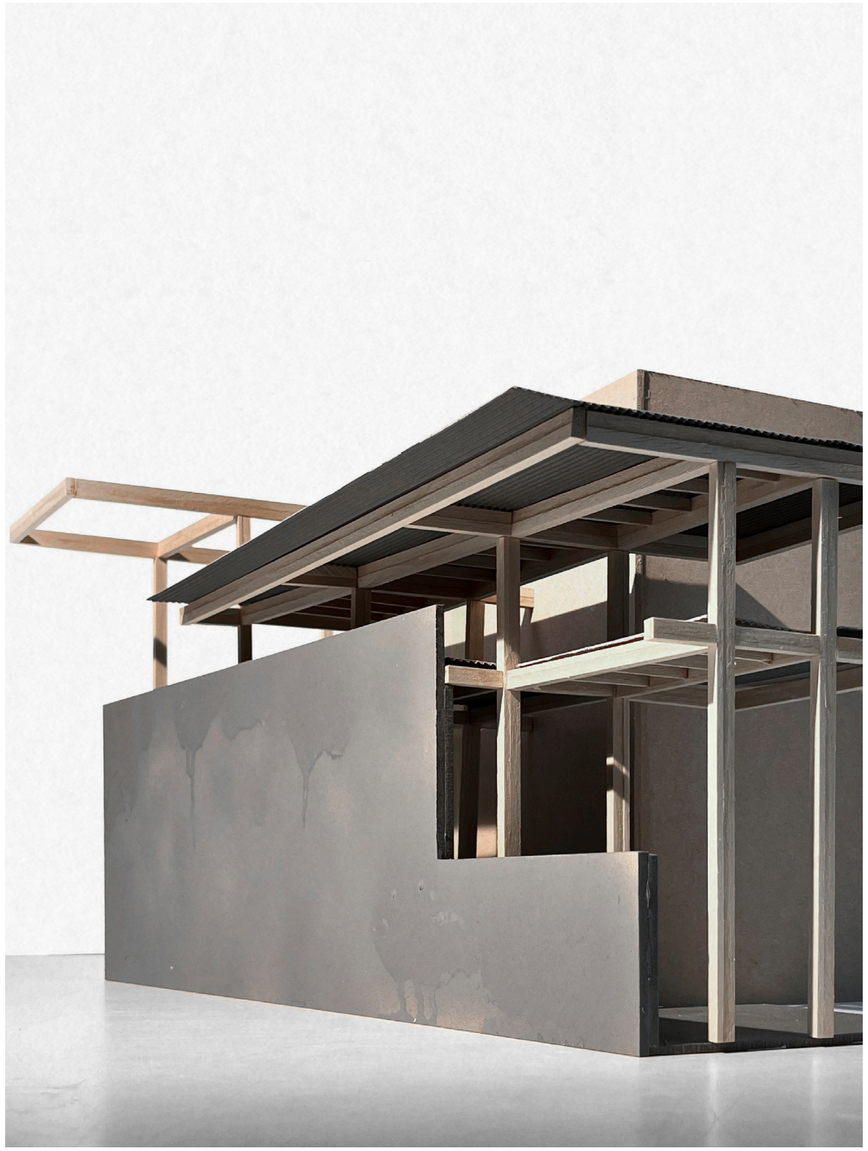
3 1:50 model, assembling

4 1:50 model photo, view from entrance

5 1:50 model photo, view from entrance



7



6



8

4 1:50 model photo, first floor

5 1:50 model photo, upper floor

6 1:50 model, south facade



9



10

9 1:50 model, north facade

10 1:50 model photo, north facade

Enclosing and Zoning



1



2

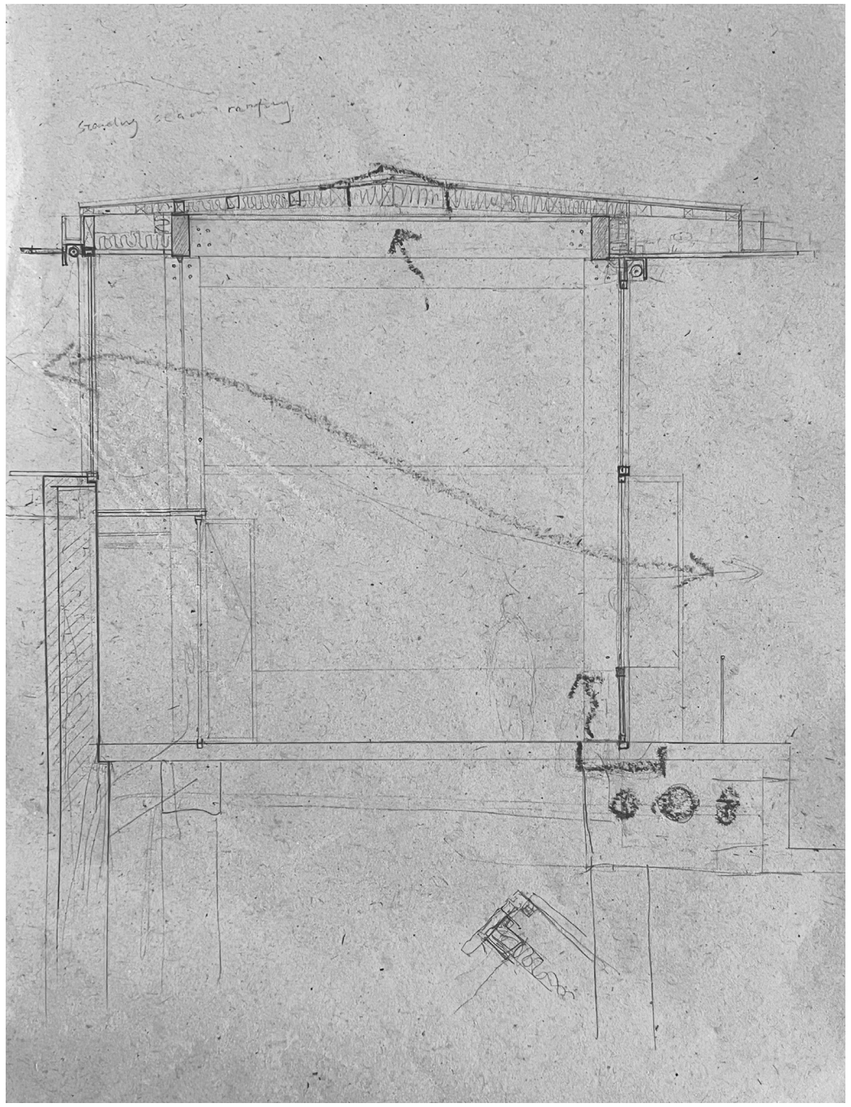


3



4

1 2 3 4 photos, 1:100 testing model



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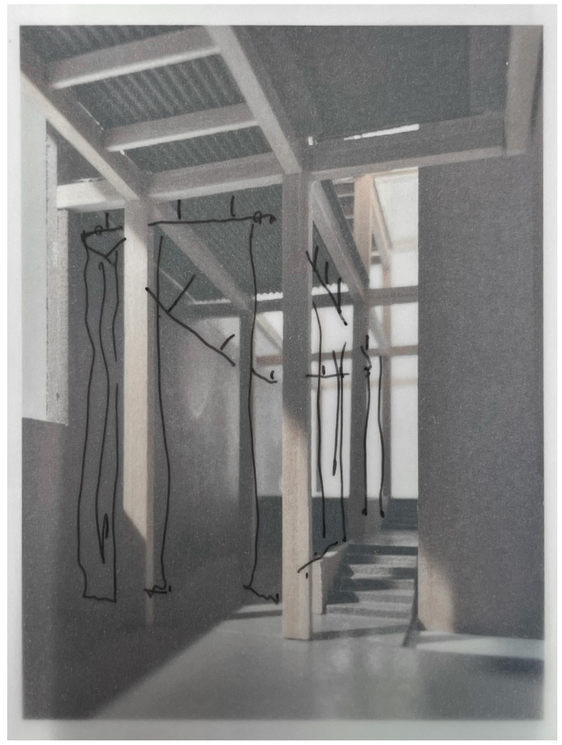

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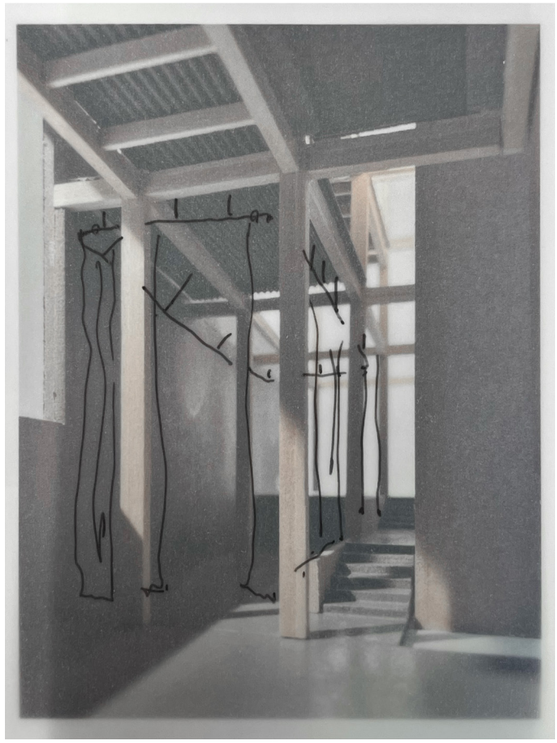
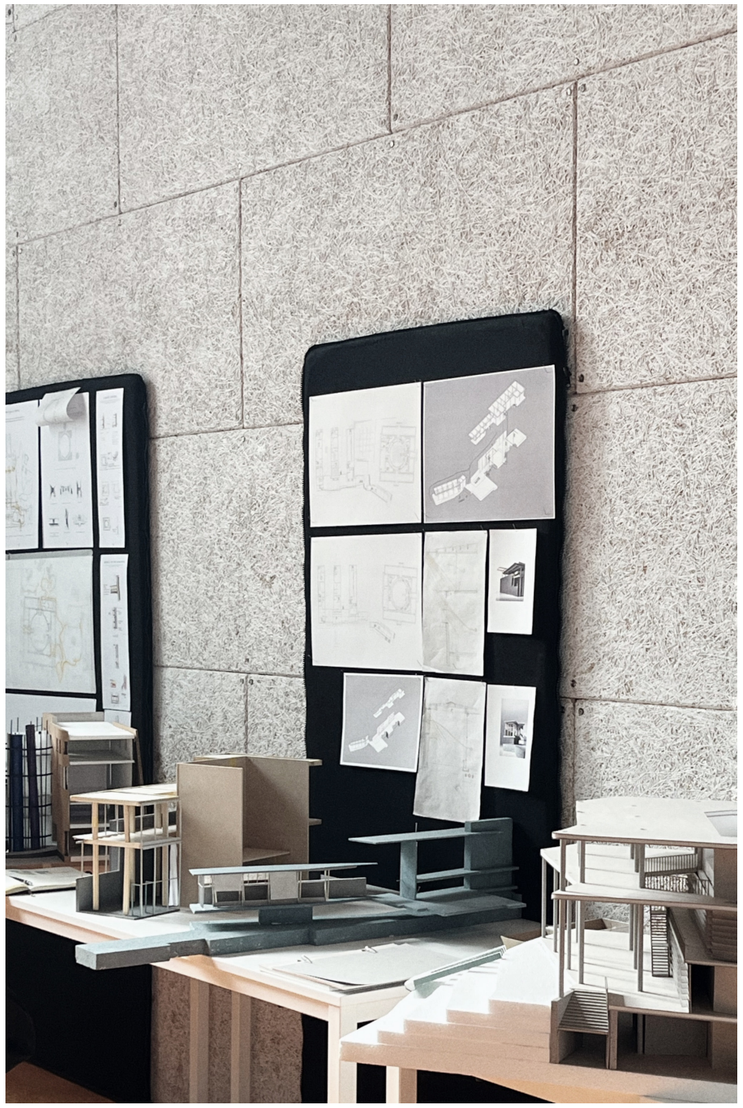


6

5 sketch, 1:50 detail section

6 7 sketch, zoning test of lower floor space

P3 Presentation



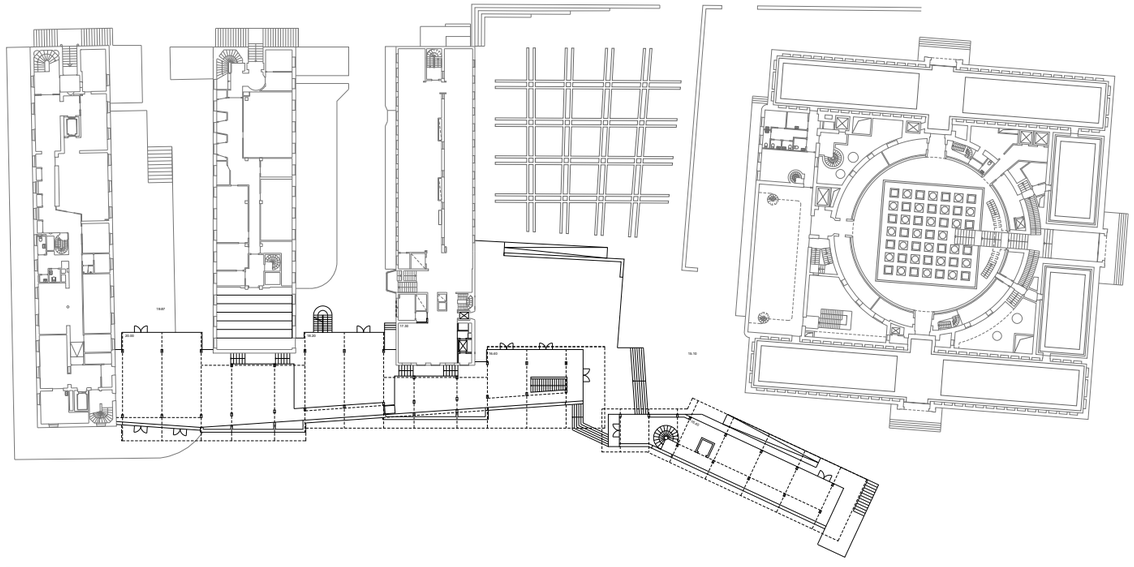
1

1 photo, p3 pin-up board



2

2 photo, p3 presentation



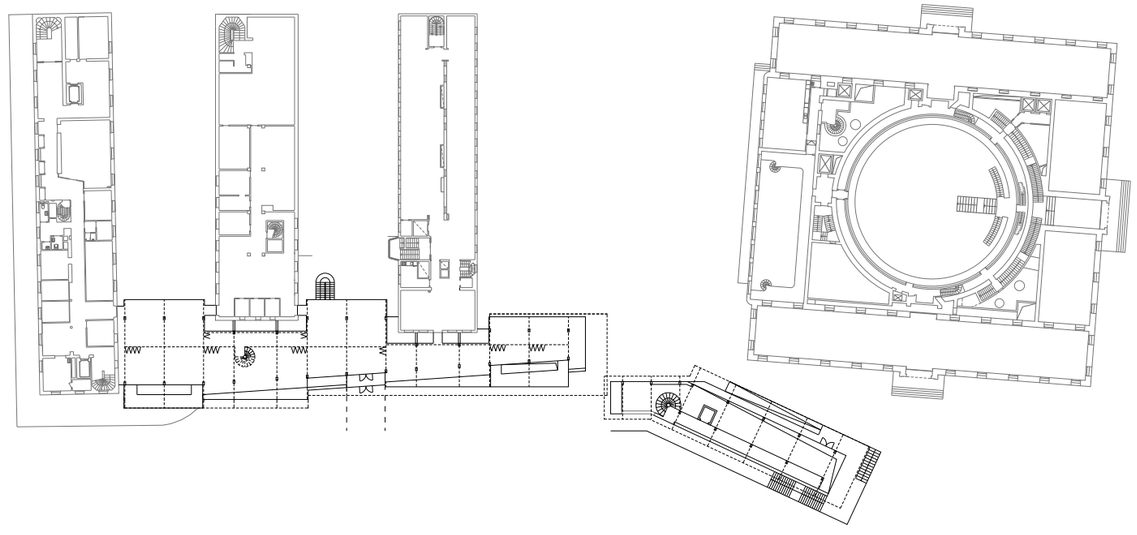
3



4

3 plan, lower floor

4 model photo, 1:50



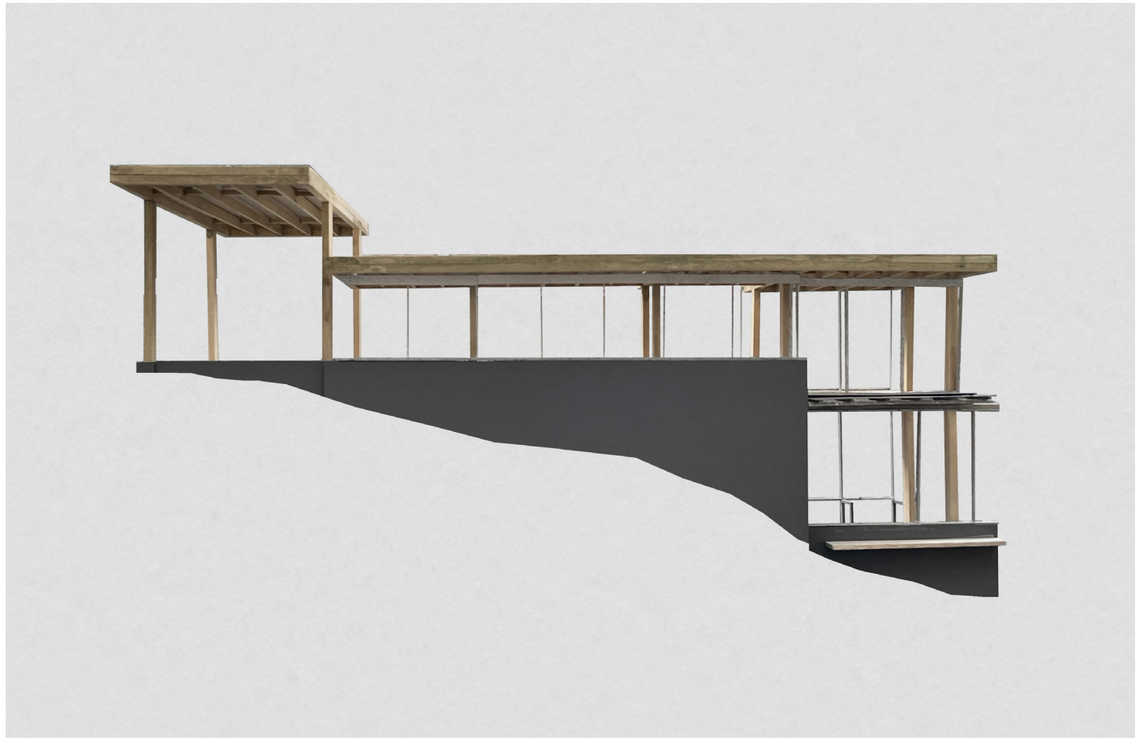
5



6

5 plan, upper floor

6 model photo, 1:50



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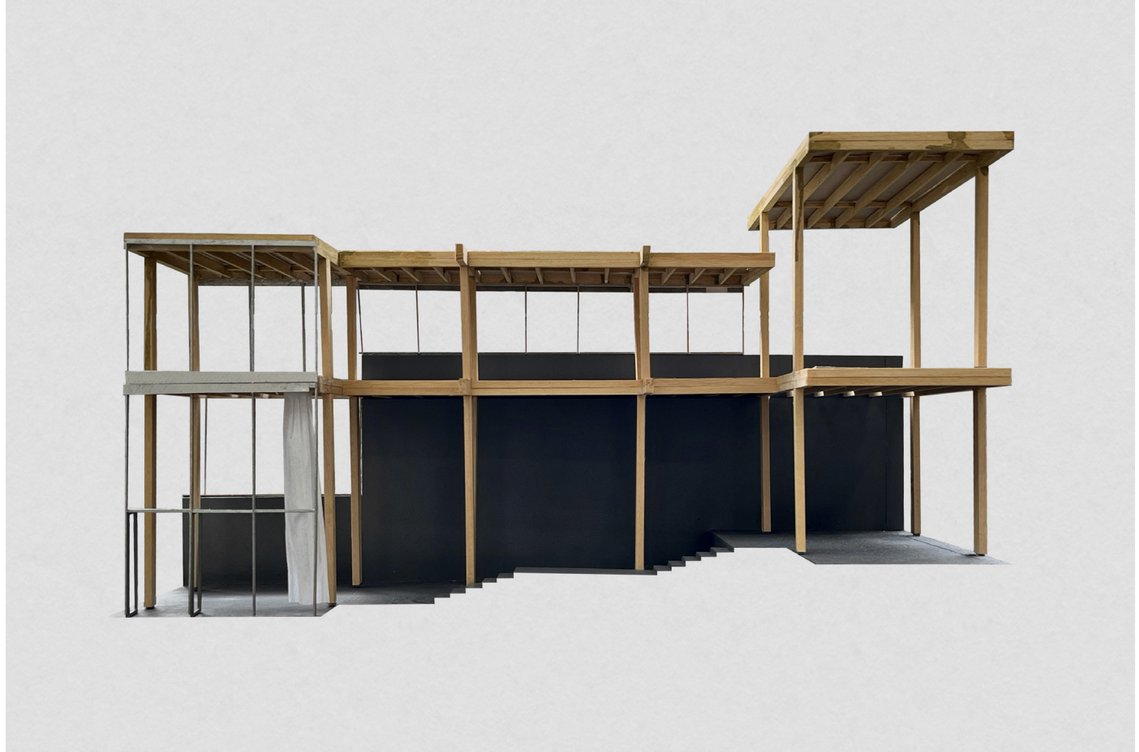

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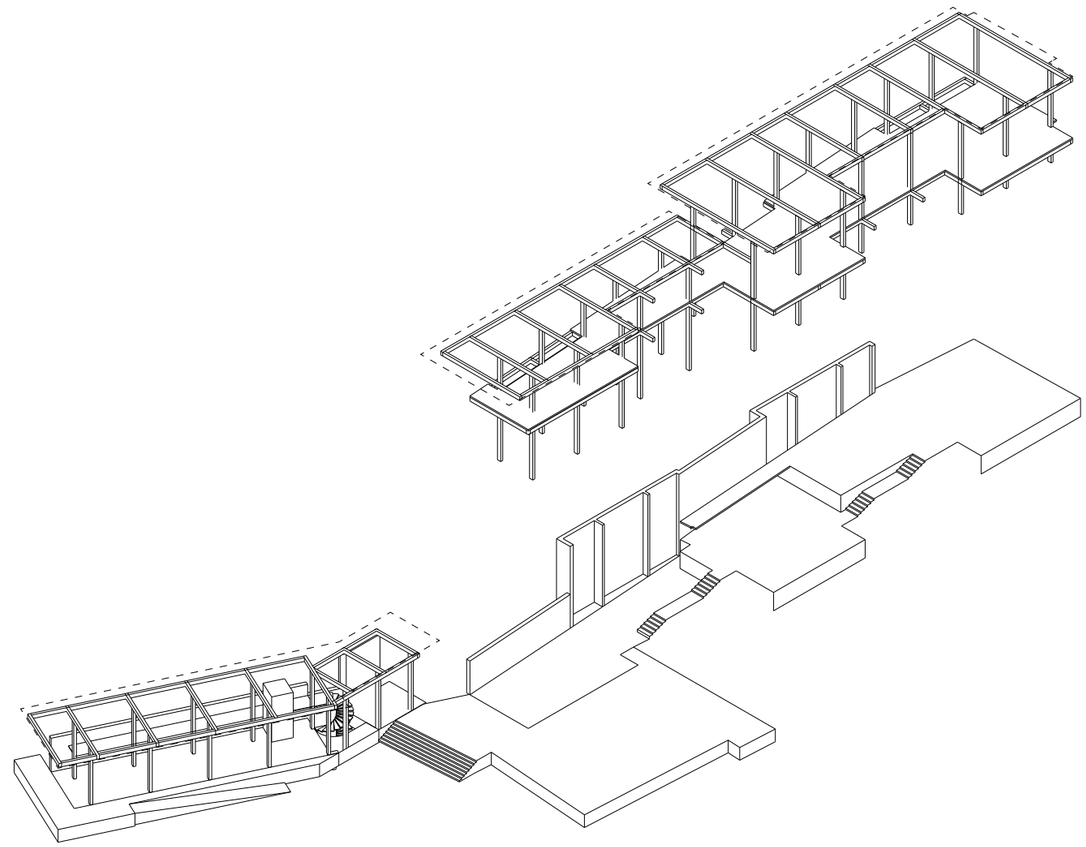


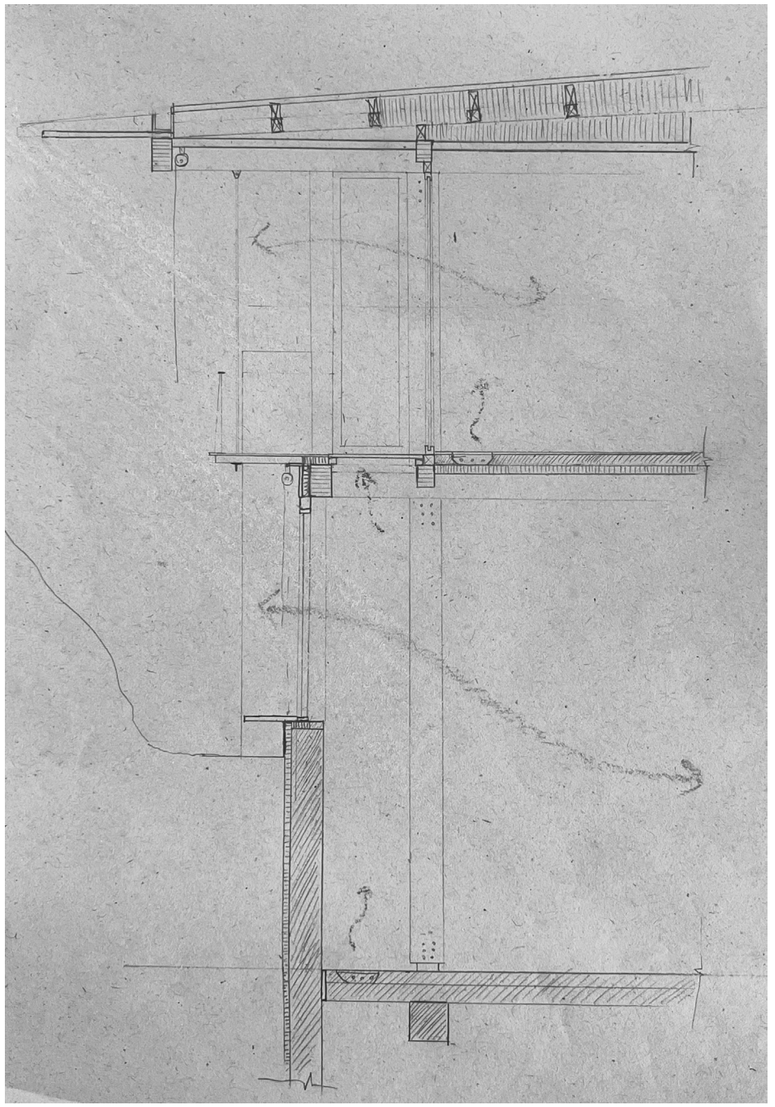
9

7 model photo, 1:50, south facade 8 model photo, 1:50, north facade

9 axonometric, structural scheme



10



11

10 model photo, 1:50, sectional view

11 sketch, 1:50 detail section



12

window on retaining wall?

Accomodate the idea of the landscape
even with retaining walls etc.
cuts in the wall
holes.
pretty dark atm.
dramatic light?

what if not spiral staircase
[illegible]

hierarchy within the project
engaging with hierarchy of the project
will help you resolve the whole thing
the idea was clear. make it still there
topography moving into the building.
feel the ground a continuation of the
landscape. The wall is overwhelming.

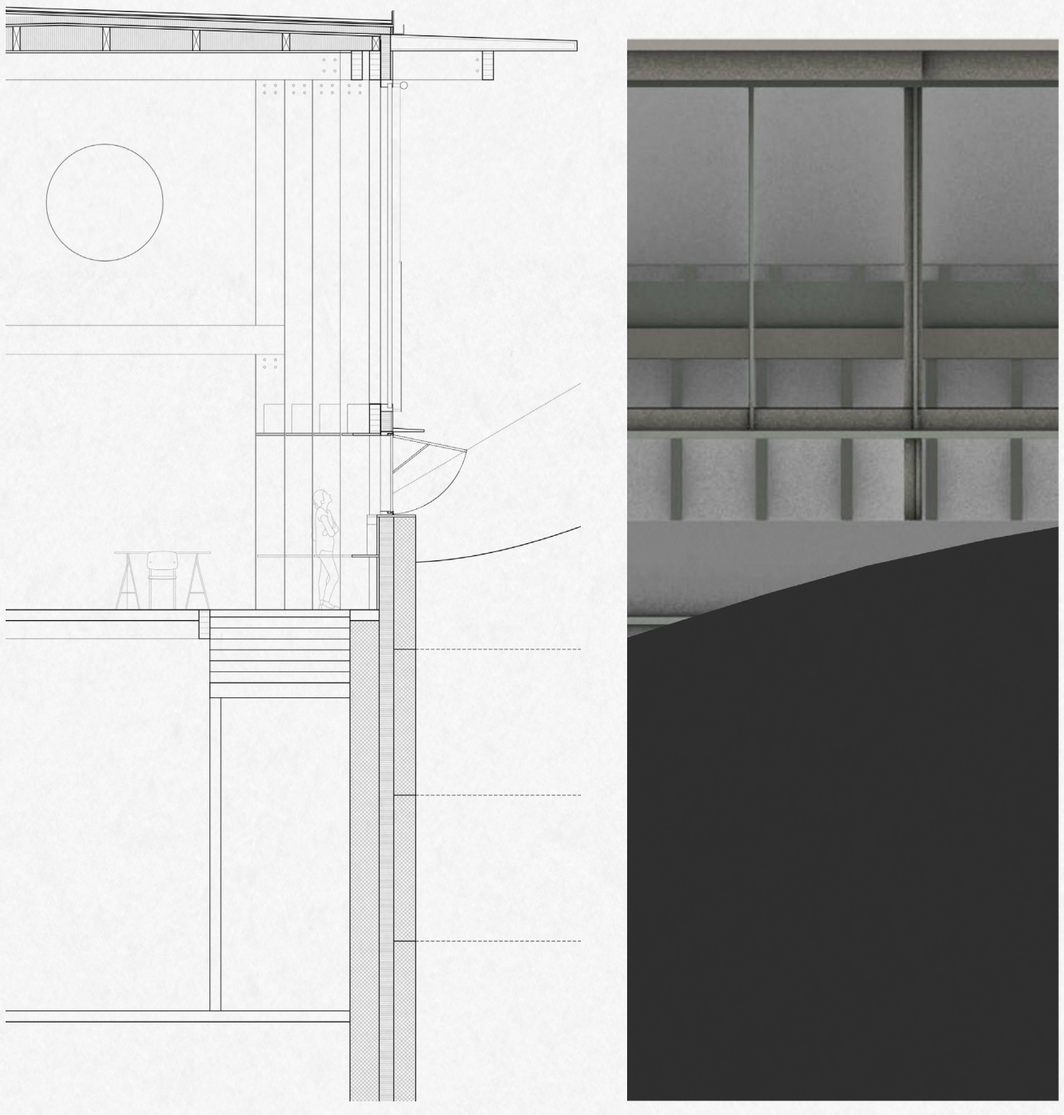
lighter facade.
not a huge concrete wall.
topography from the back elevation of the building

13

12 model photo, 1:50

13 note of P3 feedback

A Meeting Between Inside and Outside



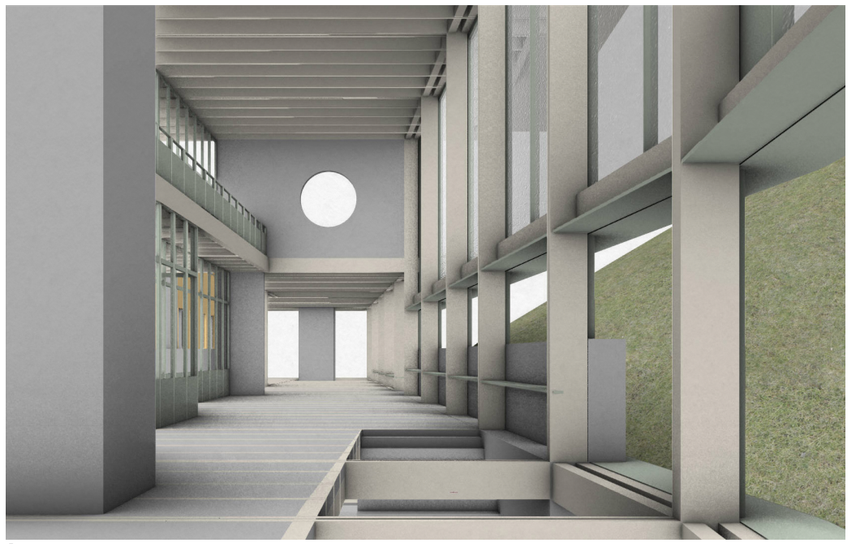
1



2

1 1:20 section and elevation

2 rendering, view of south entrance



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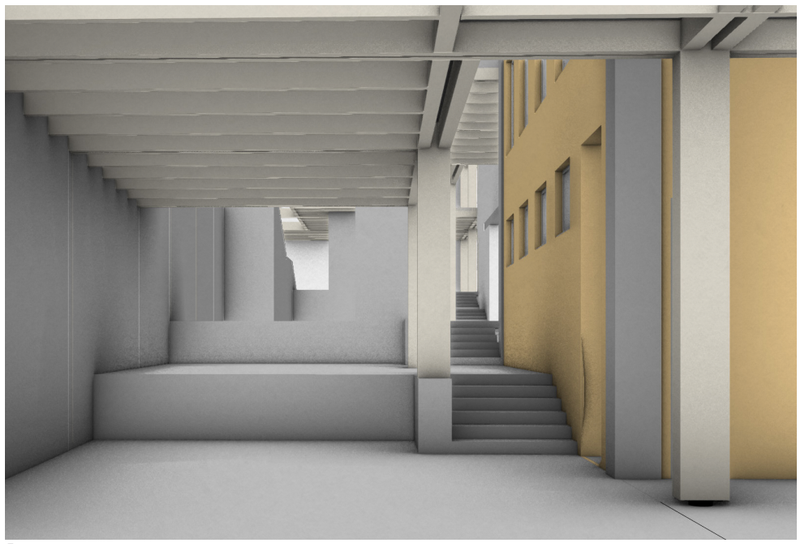
4



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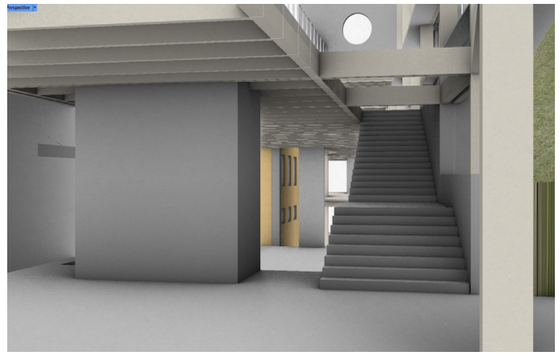
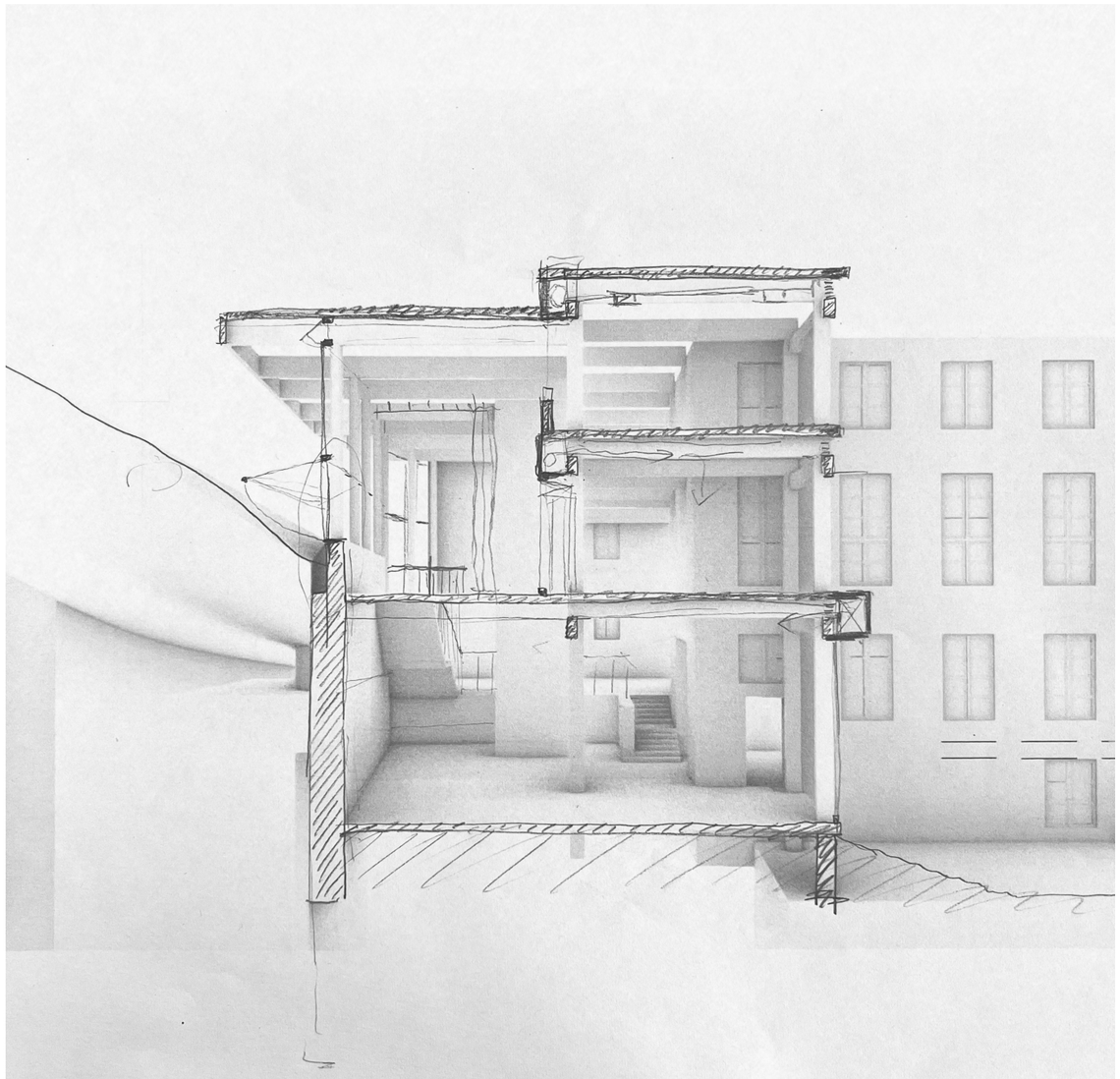


6

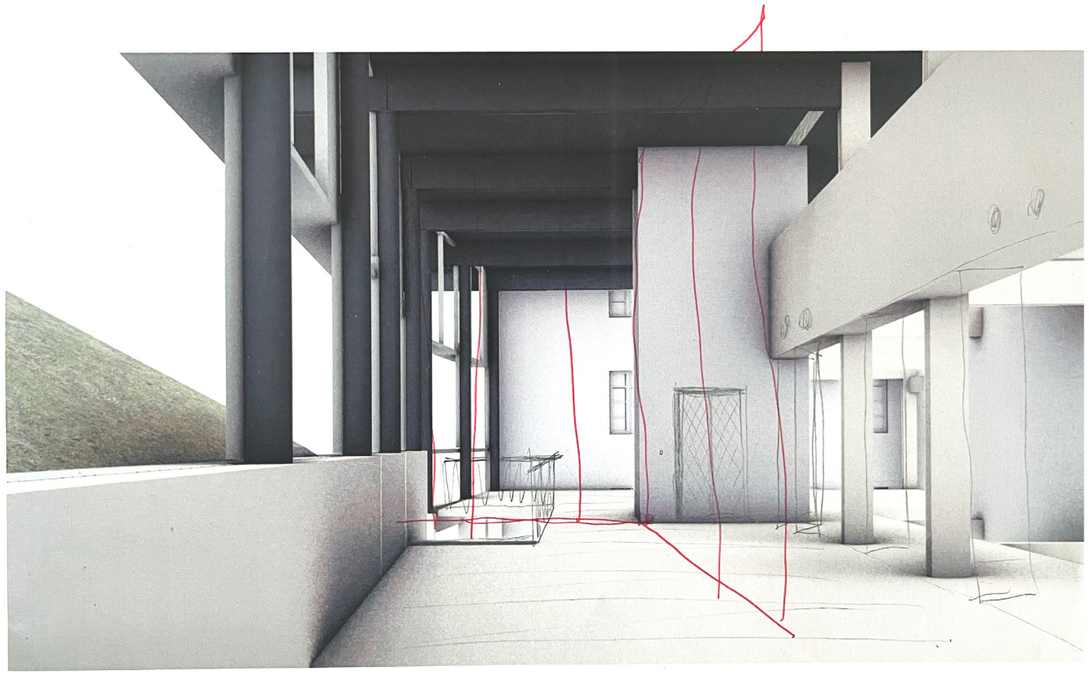
3 4 rendering, view of upper floor

5 6 rendering, view of lower floor

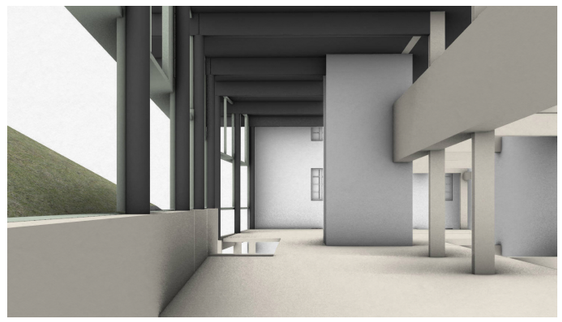
A Winding Skeleton



1 The longitudinal beams are lowered to create gaps that allow ventiducts going through.



2 The curtain wall could be inside the column and folded inward to create a loggia.

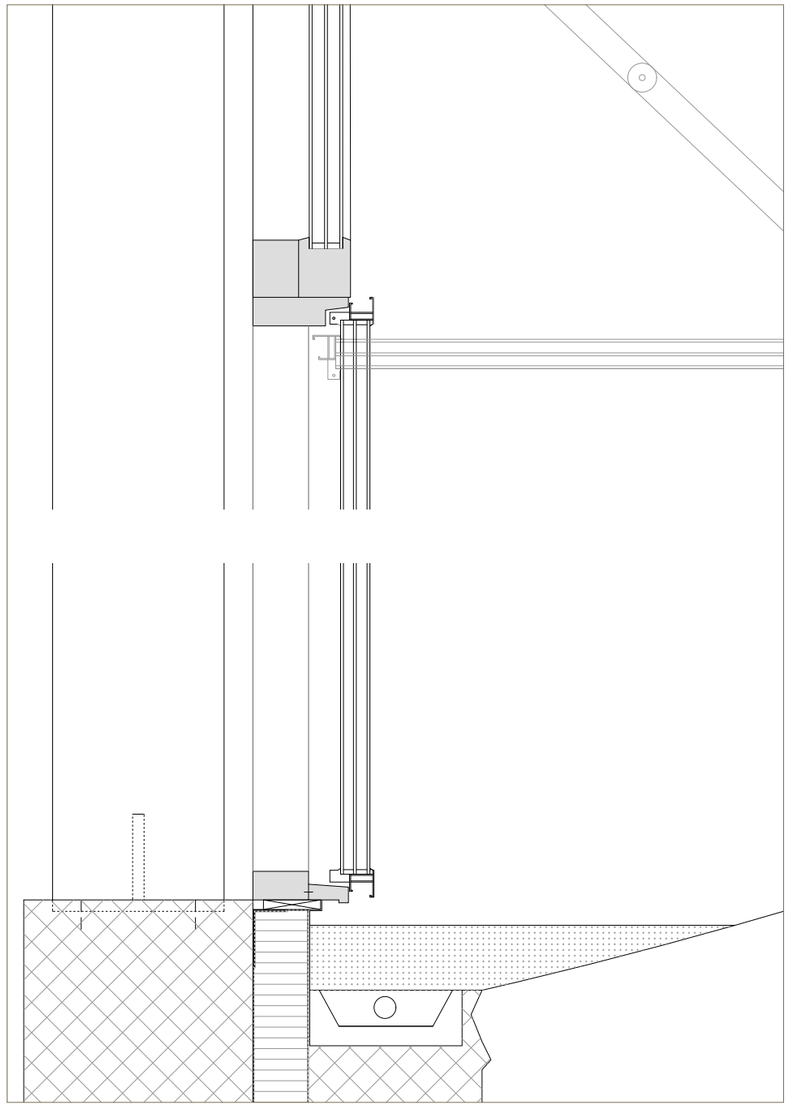


3

1 section

2 sketch on rendering

3 rendering, view of upper floor



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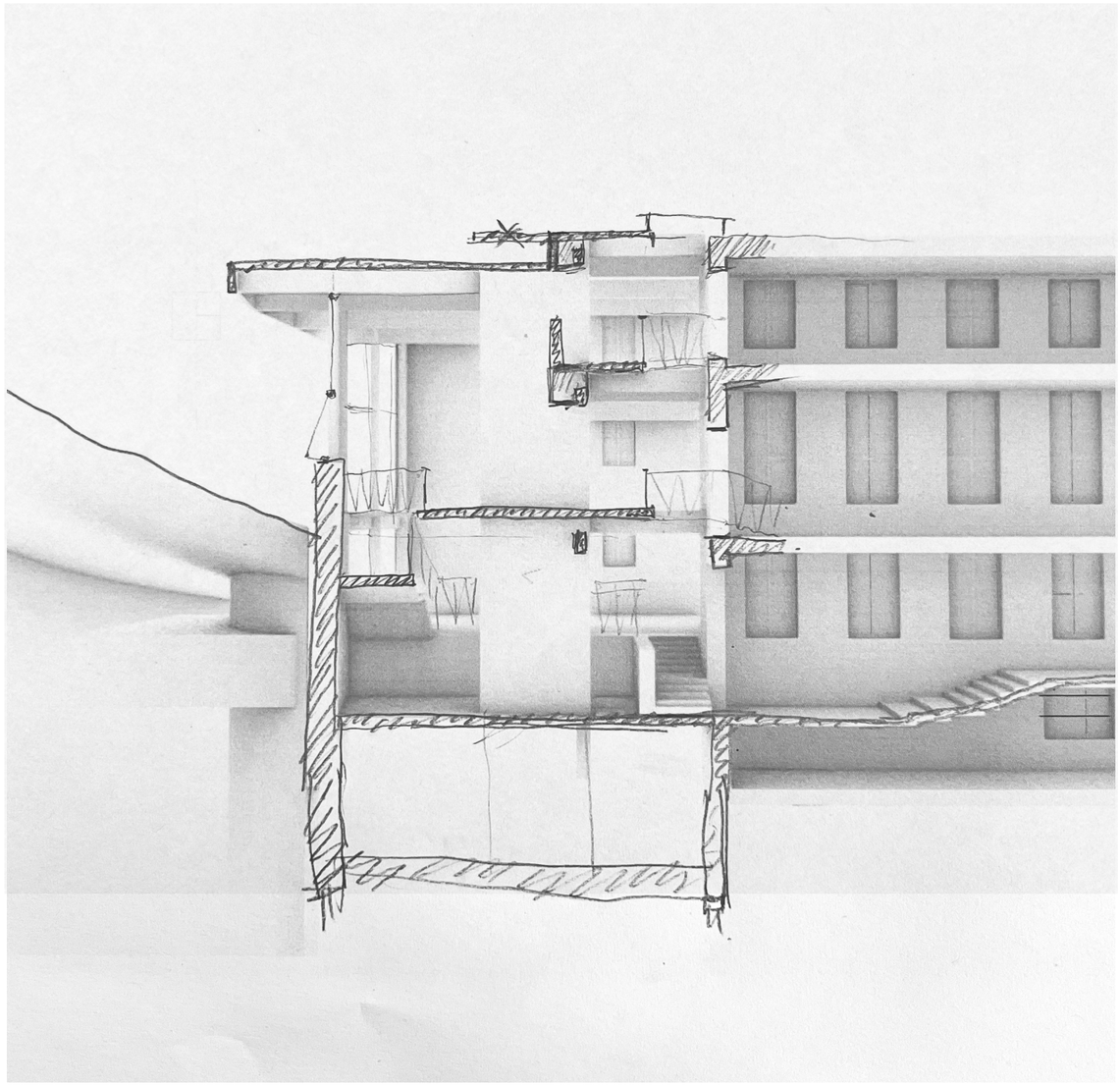
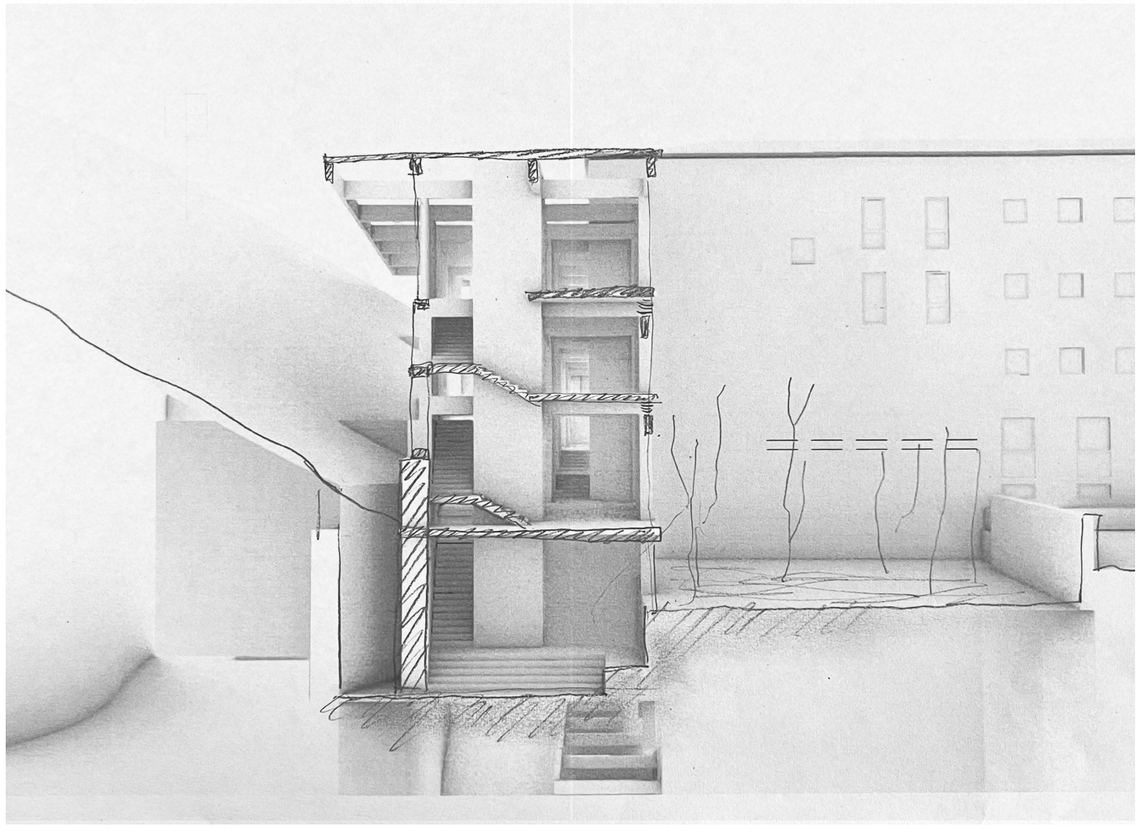


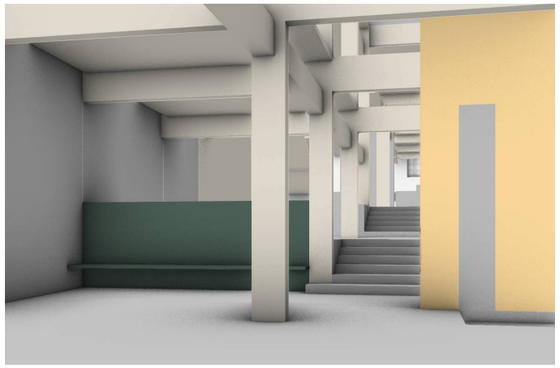
5

4 1:5 detail section, testing

5 section



6 The existing basement is removed to create a sunken garden.



7

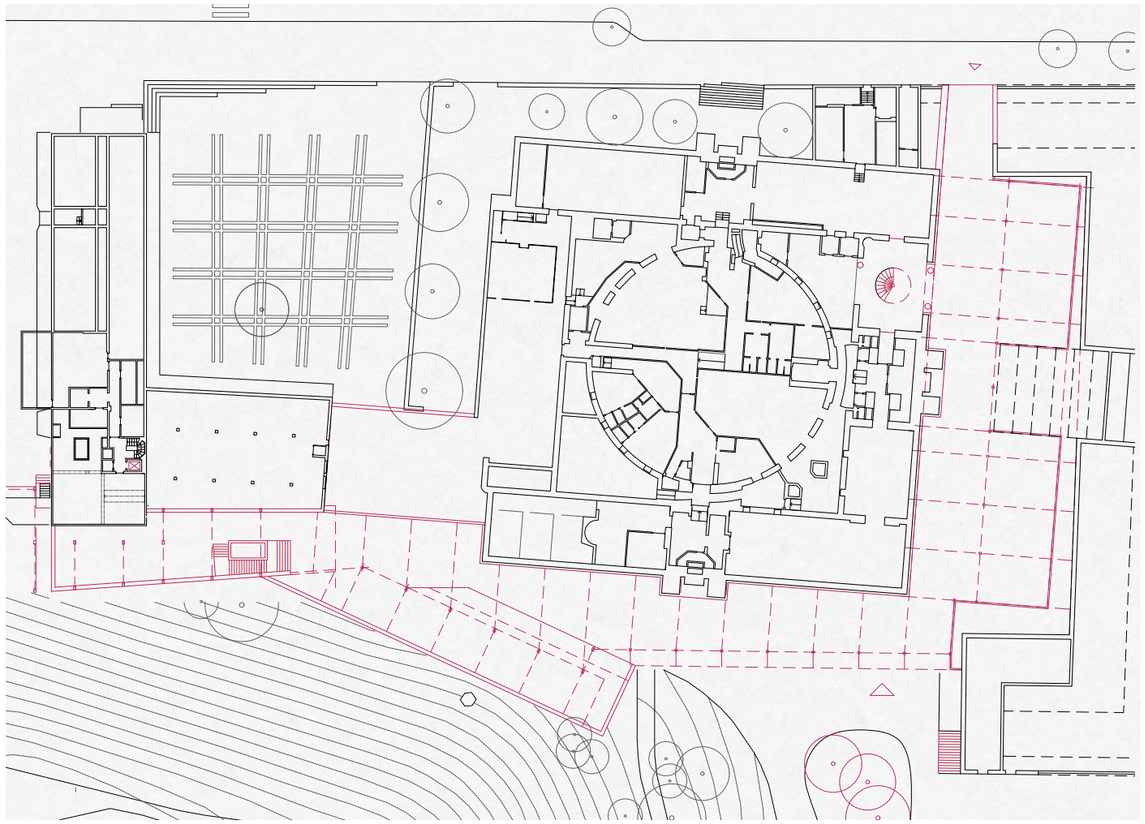


8

6 section

7 rendering, lower floor

8 rendering, park level space



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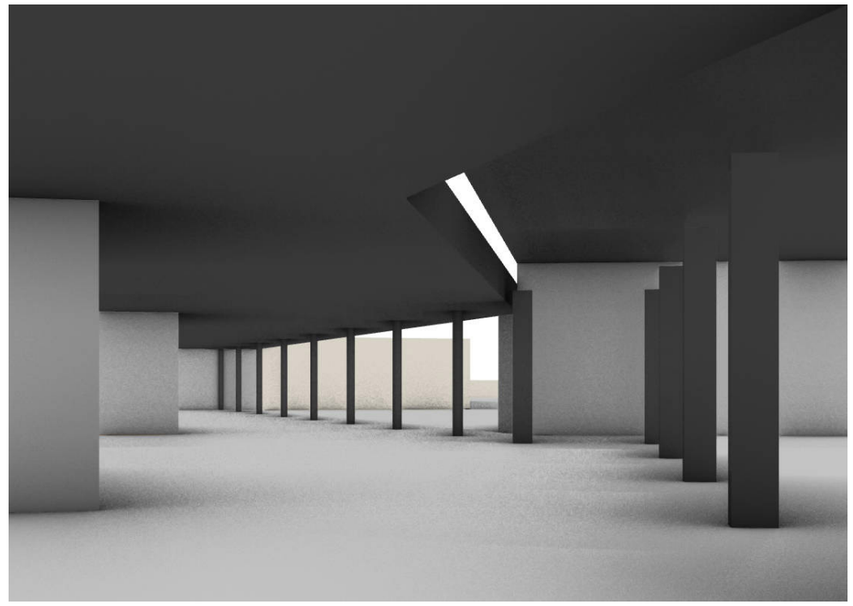
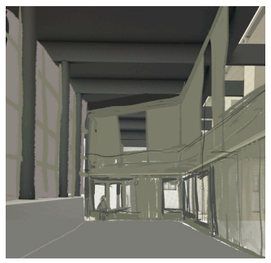


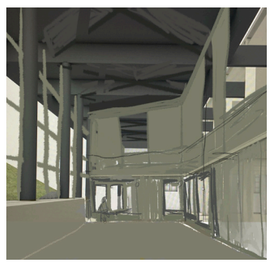
10

9 plan, park level

0 rendering, park level space

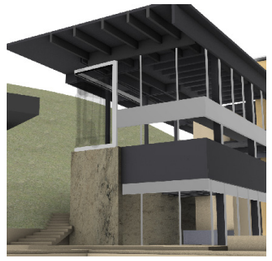
After a Zigzag Way



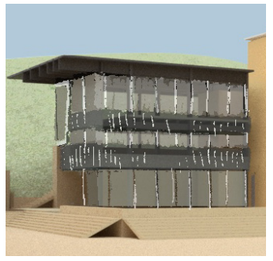


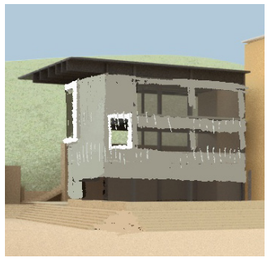










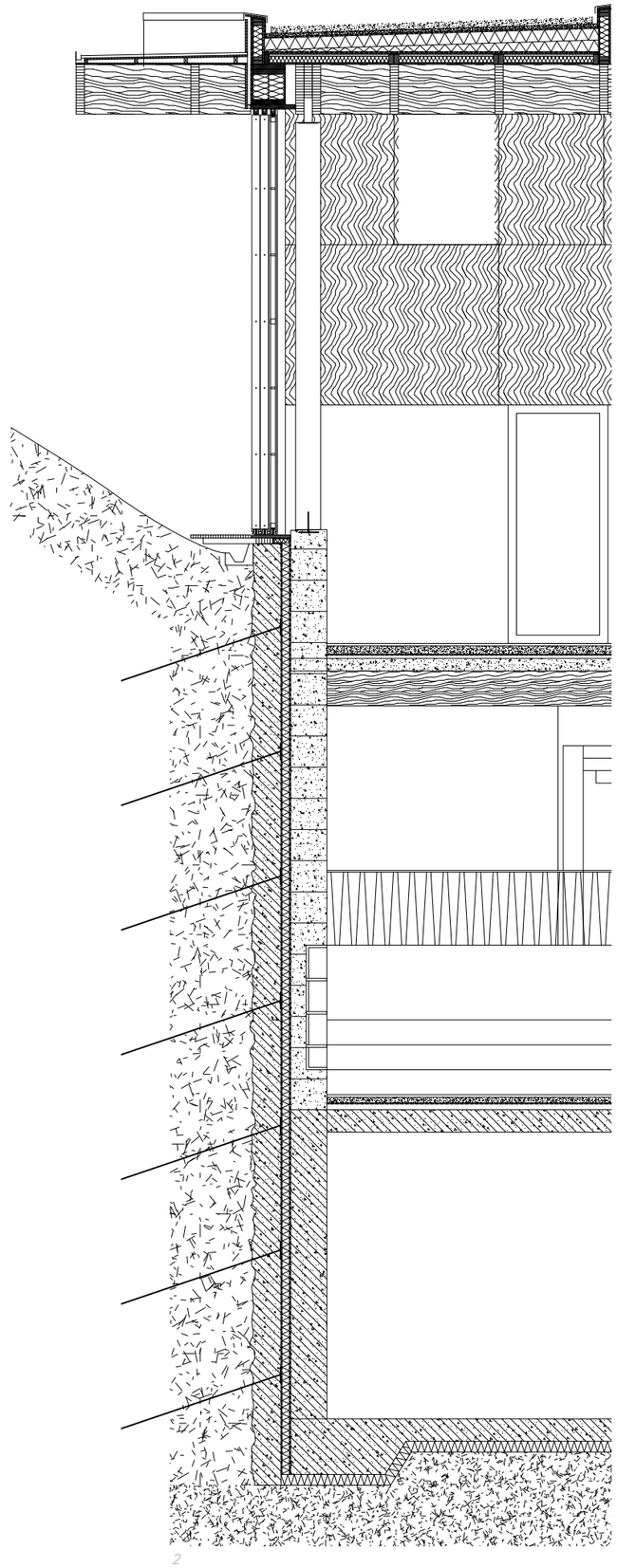


In P3 and P4, the integration of technical details such as structural systems, construction, and climate strategies with spatial design brought significant complexity. The attempt to unify various aspects led to numerous dilemmas and iterations. The ease of modifying digital models often caused me to dwell on unnecessary details, losing sight of the core concept. Realizing this issue, I refocused on key aspects through discussions with tutors.



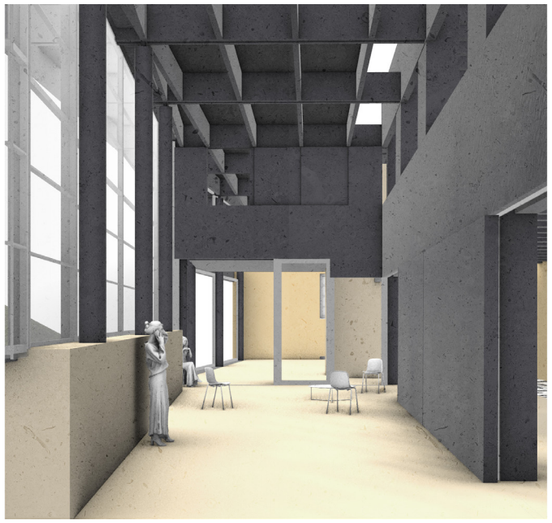
1

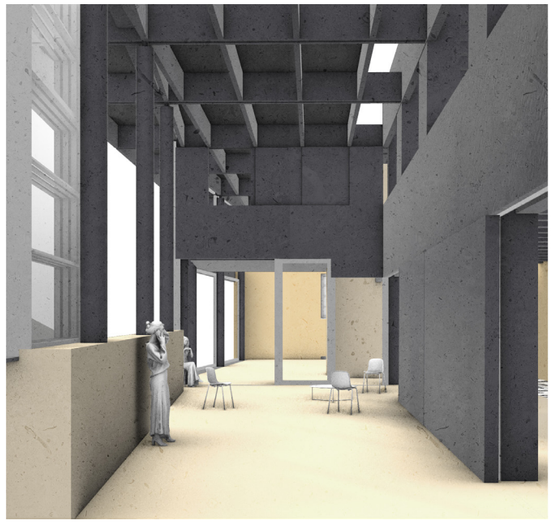
1 view of west entrance



2

2 detail section



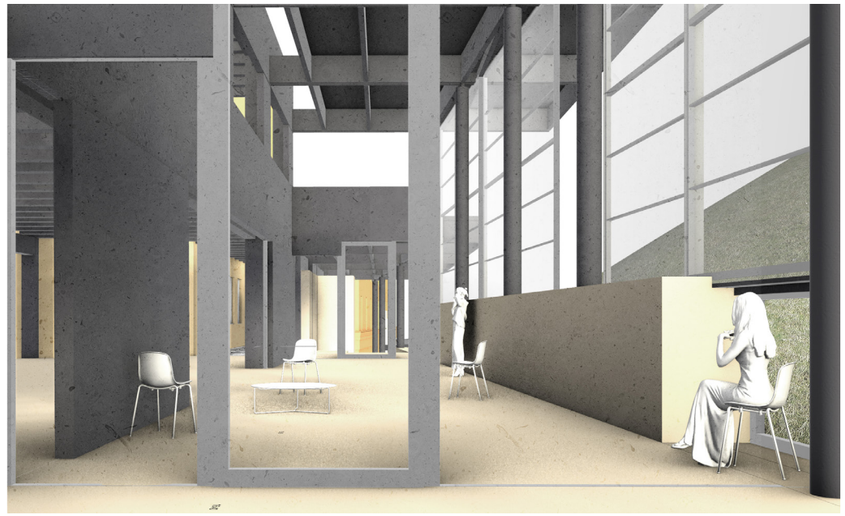


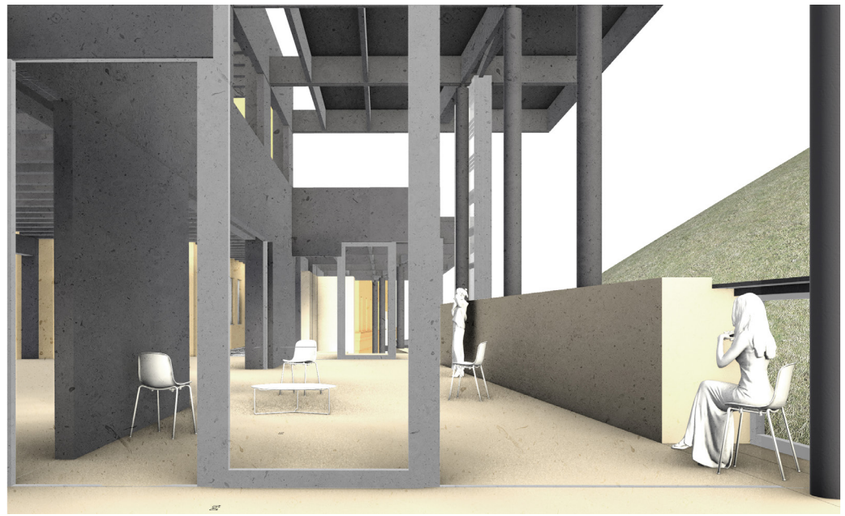




3

3 facade: open and close





4

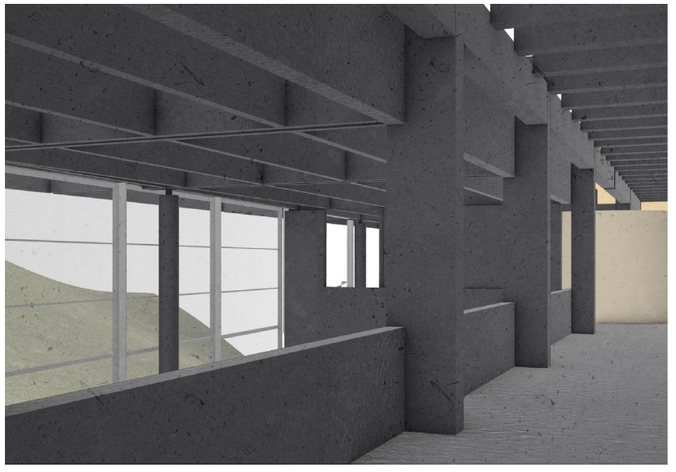
4 facade: open and close





5



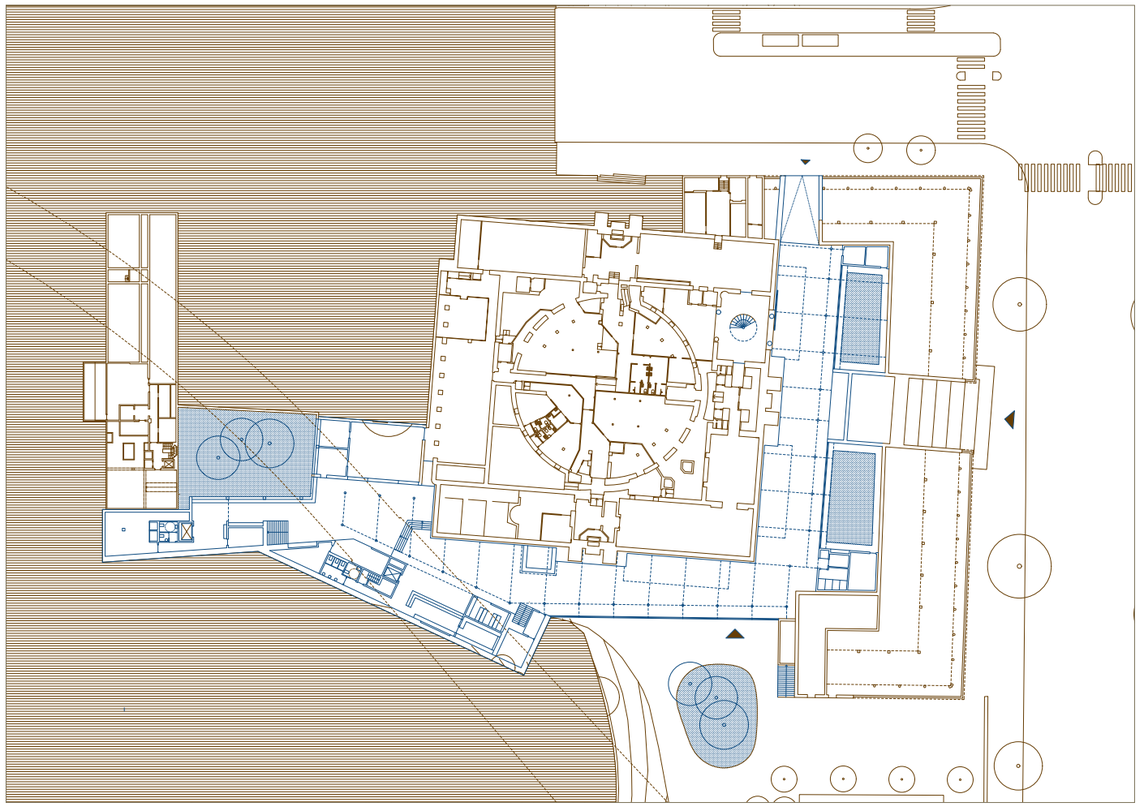


6

5 view from upper floor space

6 view from mezzanine

Before P4



1



2

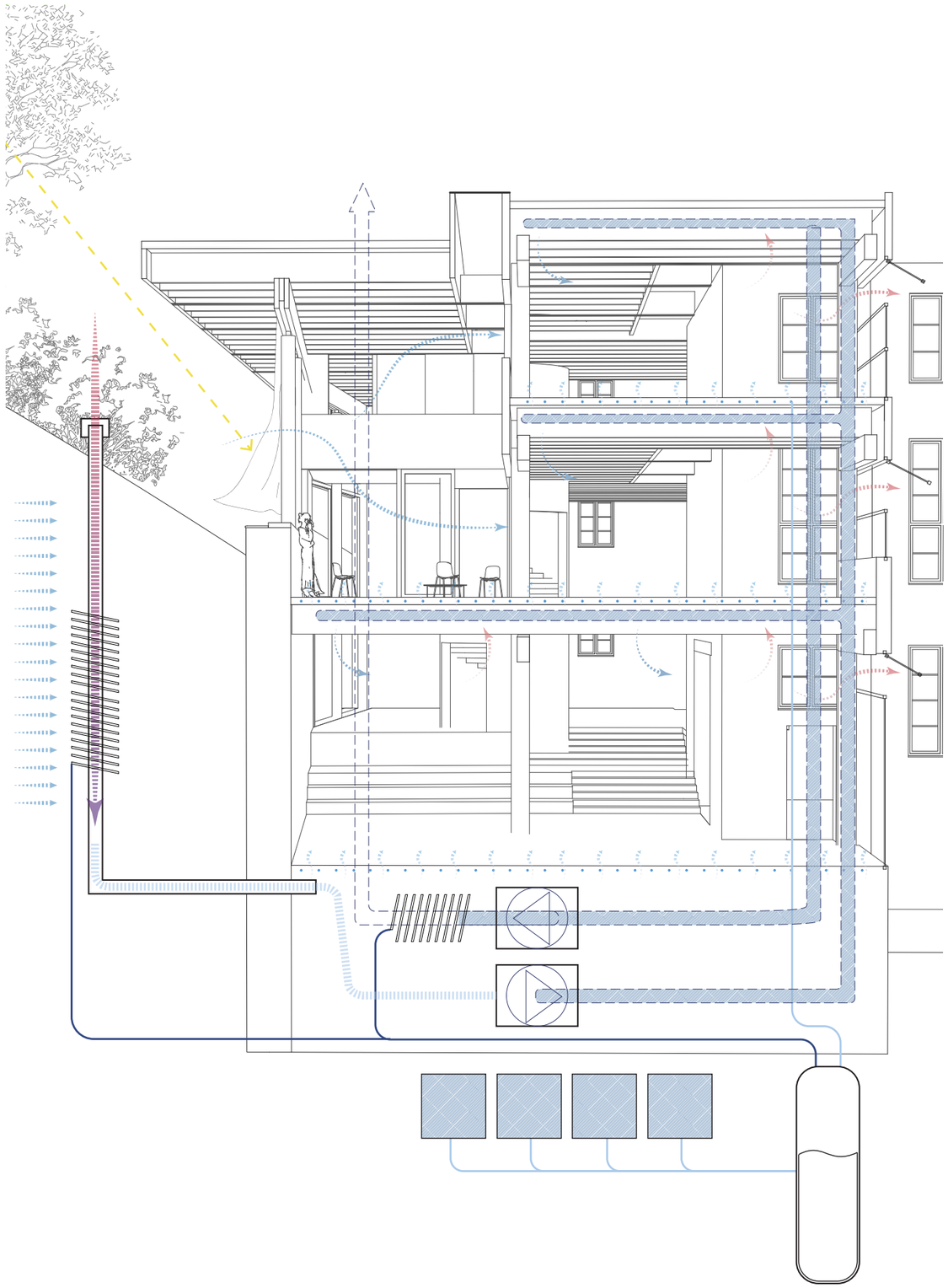


3

1 plan, public avenue on park level

2 view of cafe

3 view of service center



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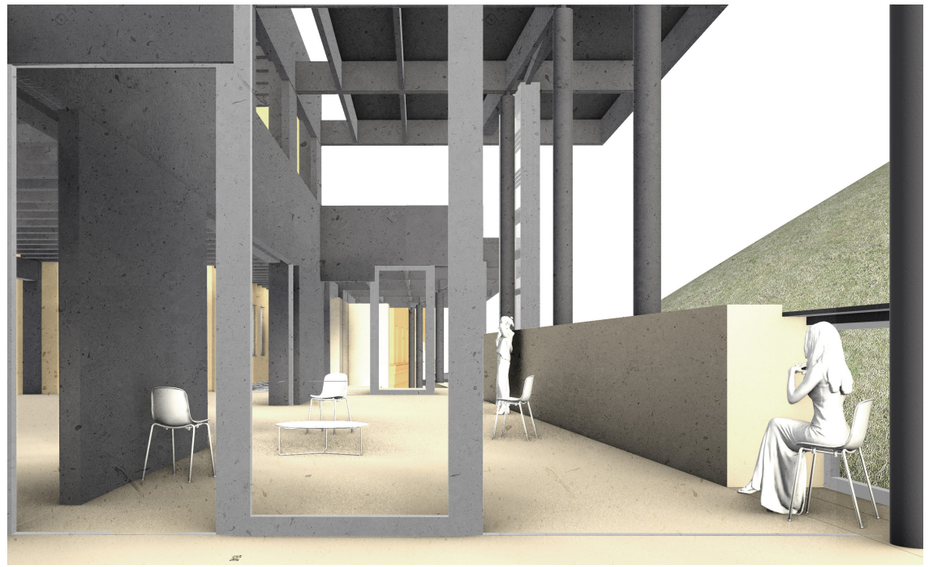
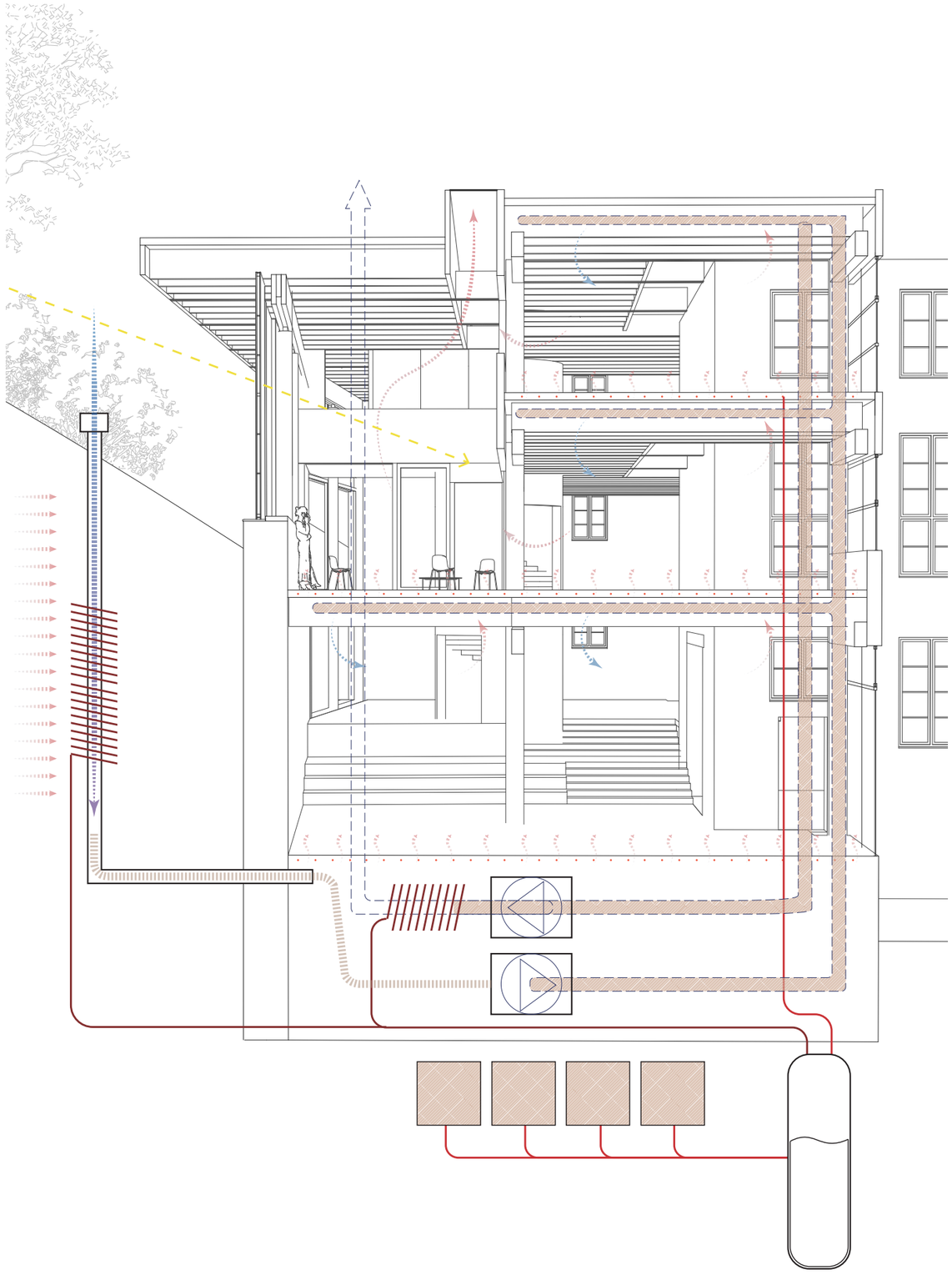


5

4 climate strategy, summer

5 the loggia becomes outside during summer



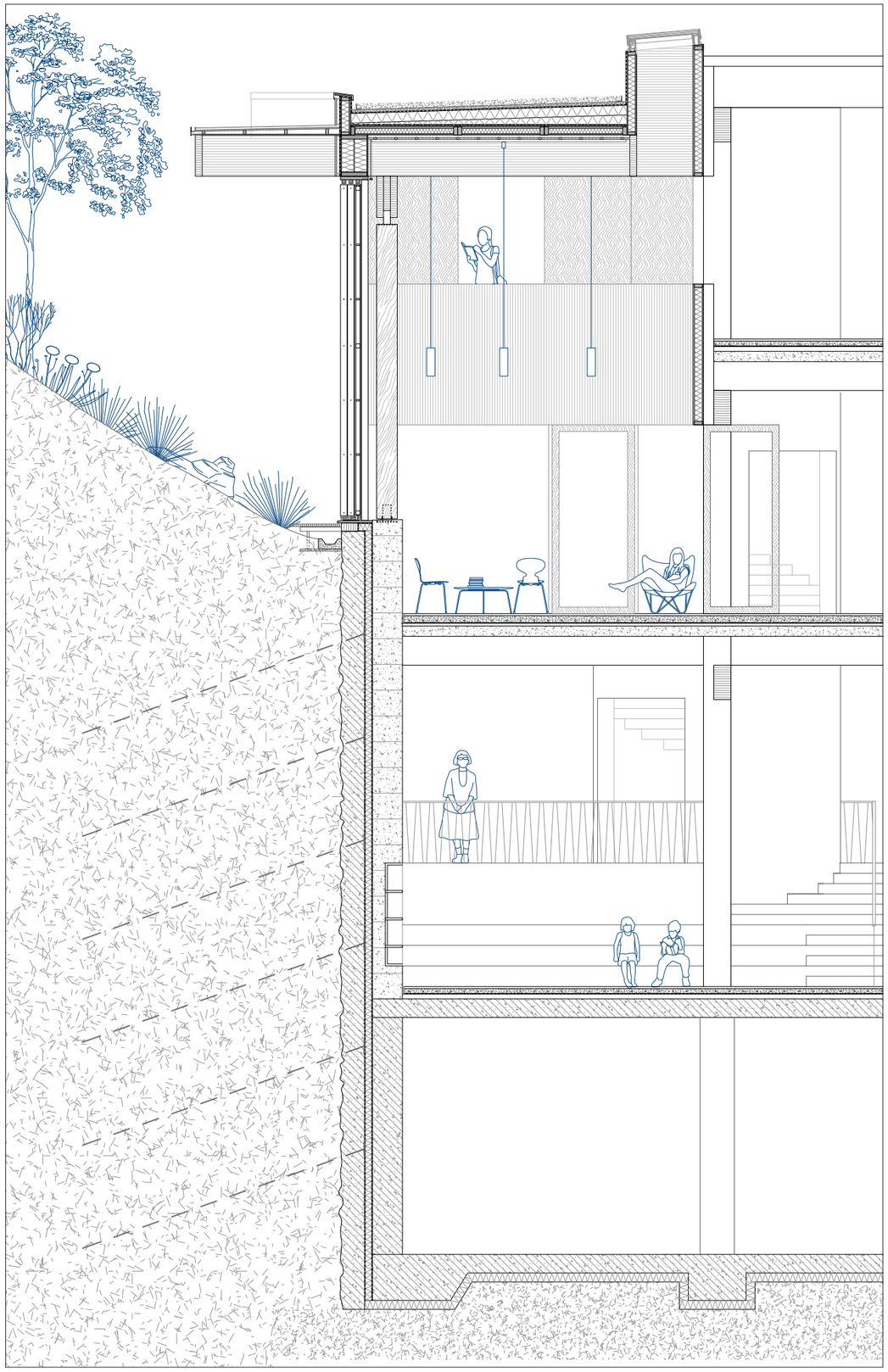
6



7

6 climate strategy, winter

7 the loggia becomes a wintergarden during winter



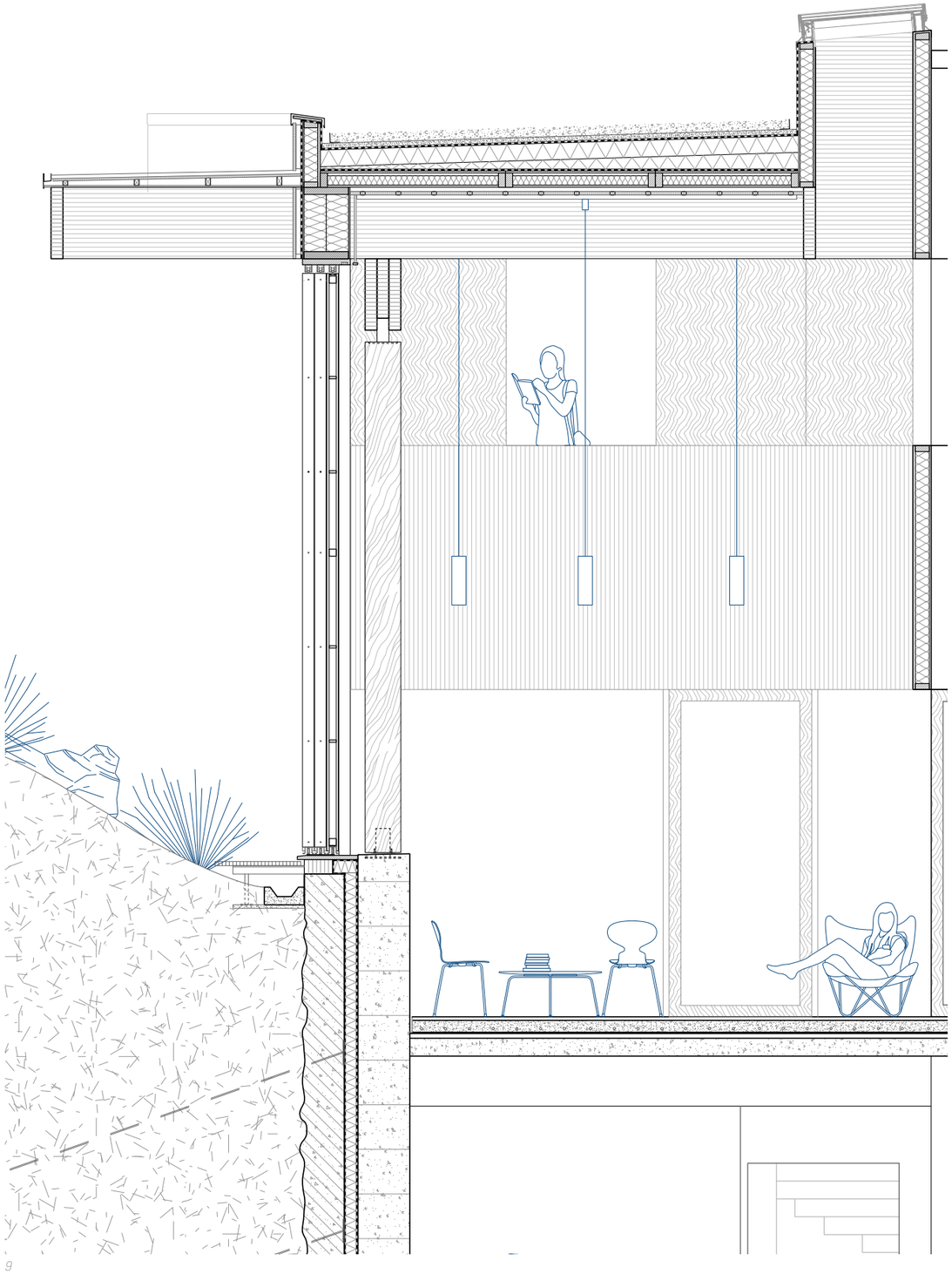
8

8 detail section



9

9 west entrance



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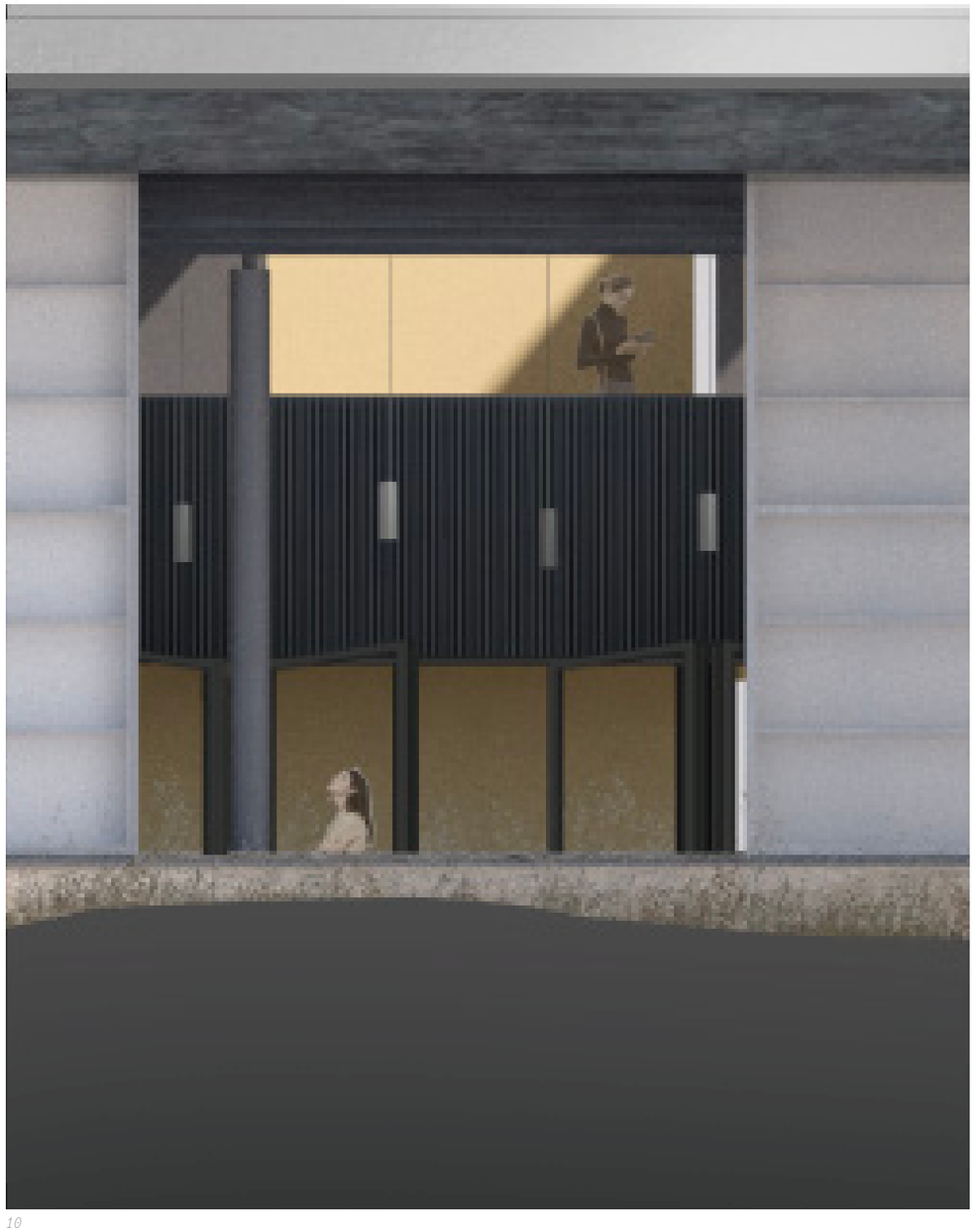
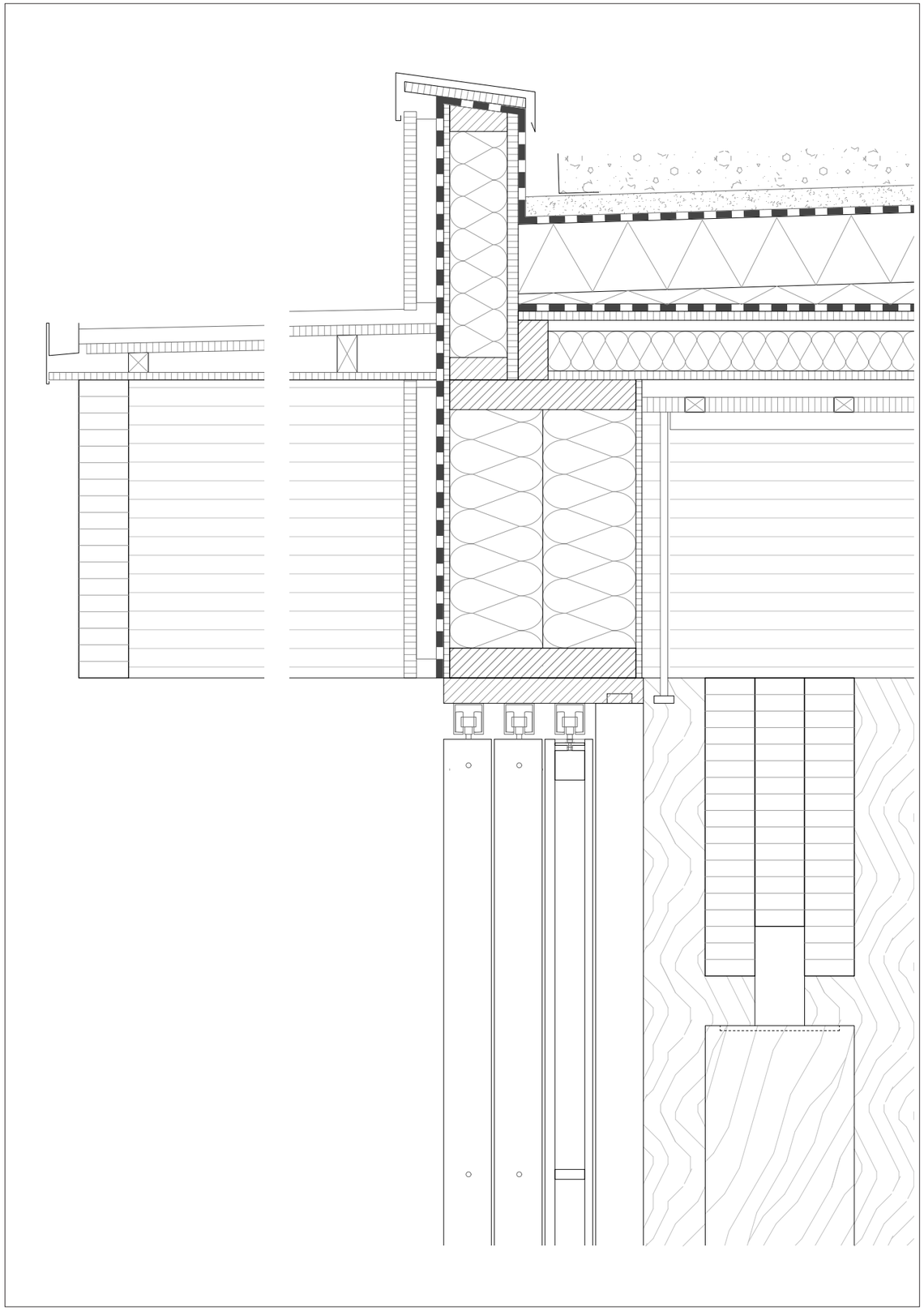


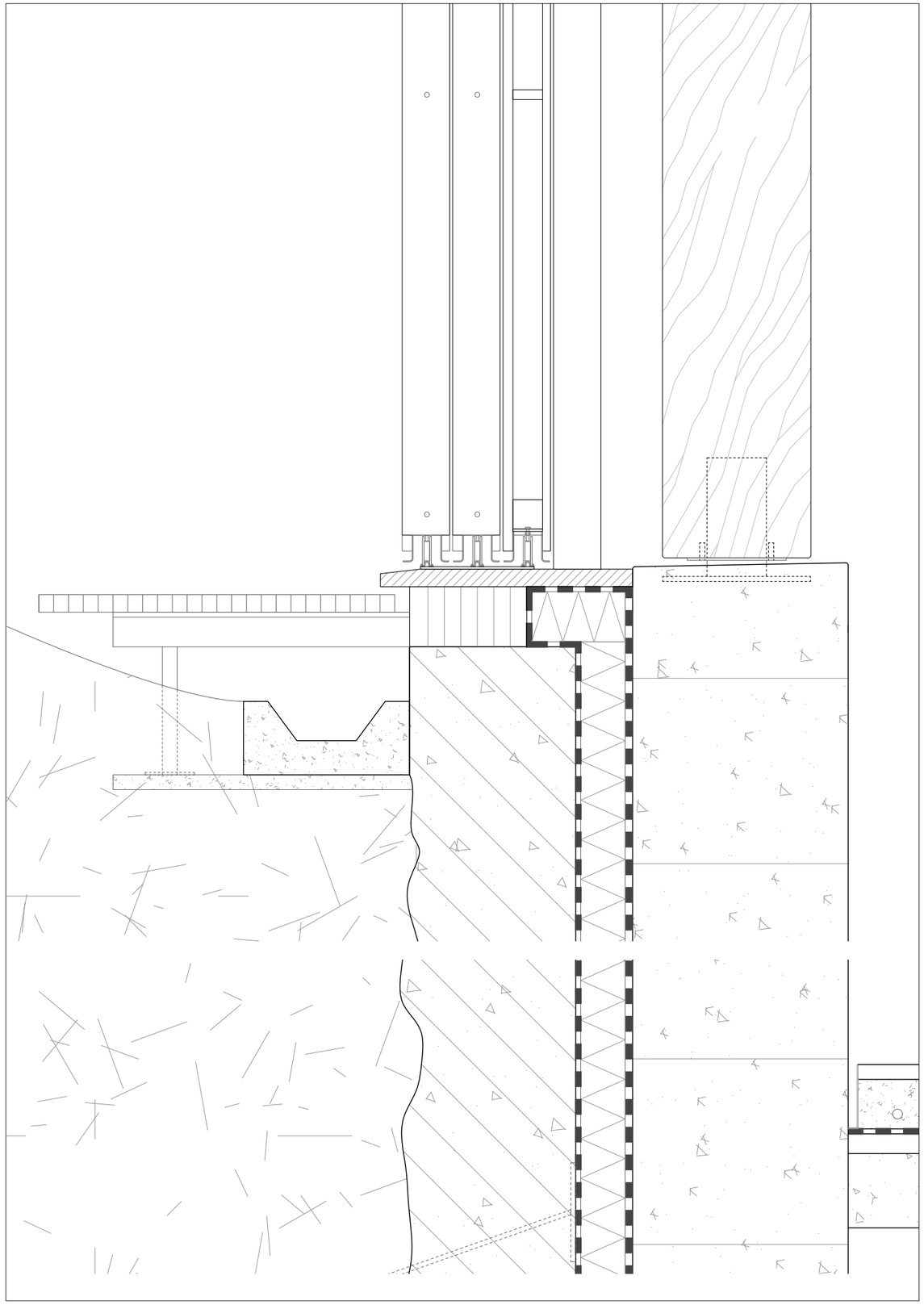
10

9 detail section, the loggia space

10 facade fragment



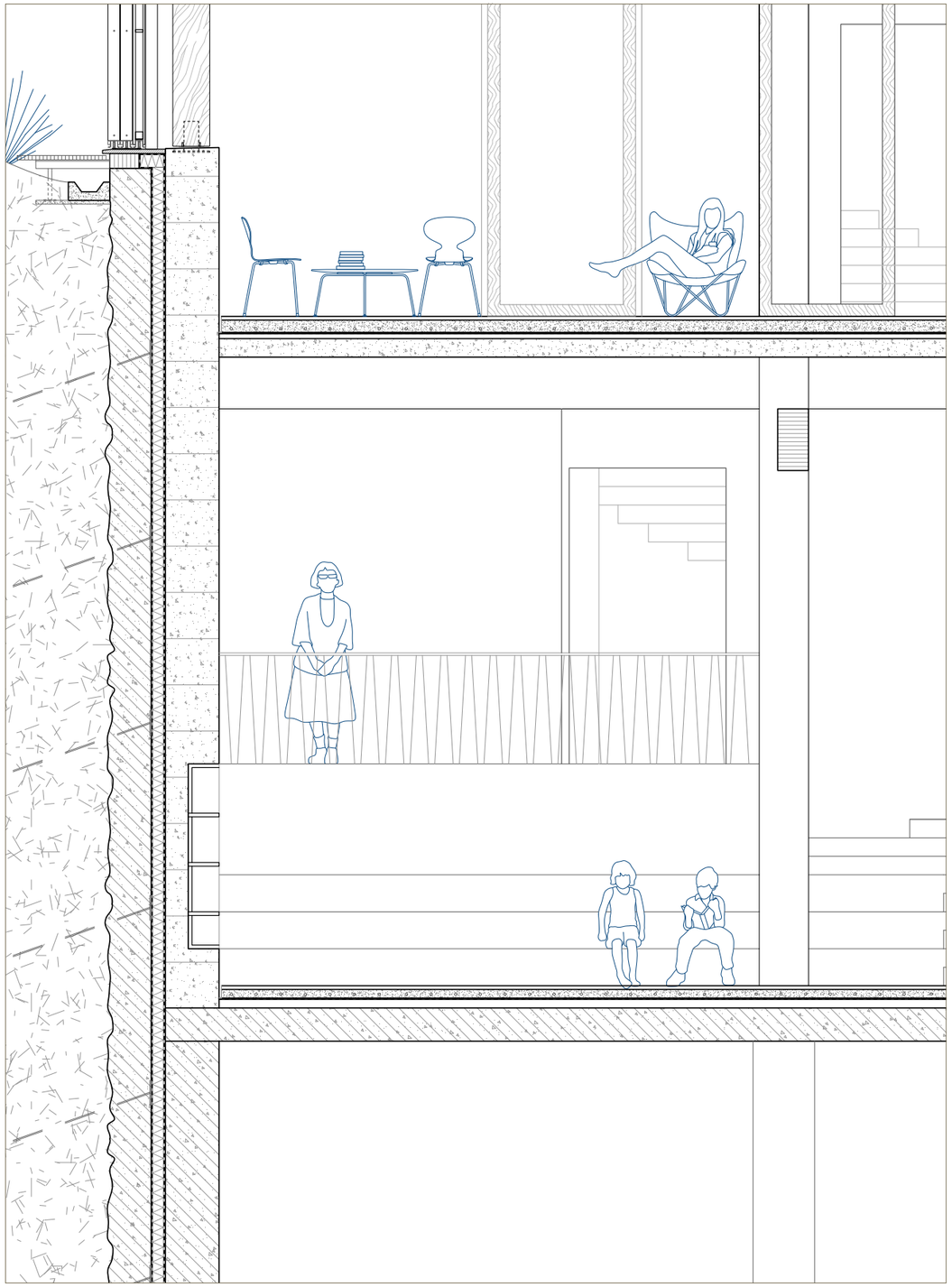
11



12

11 1:5 detail section, roof

12 1:5 detail section, wall



13



14

13 detail section, lower floor

14 view of the event space

P4 feedback

You make a clear introduction to the ideas of the project. However before you describe the increased importance of the west side of the library it would be useful to describe the original intentions and why things have changed. You make a very nice description of an inhabited landscape in time, through seasons. We would like to see this idea of an inhabited landscape reflected and elaborated on in your final design by P5. It is interesting to use the wider city types as a way of thinking about and measuring the possibilities of the library and its extension. You co-opt the commercial image of the city to announce your new covered passage - Asplund was interested in this too, when he built the bazaar. Does this mean that you keep the macdonalds? might the macdonalds be accessible from the library - on the basis that the same person can like dostoevsky and a double cheese burger, but also as a means to lower the social threshold, to say this is not an elitist place. How does that commercial imagery, which you employ in your new entrance engage with the architecture beyond? How do you activate the length of the street? How does the street engage with the existing building? Why isnt there access to the childrens library and entrance? This could all be clearer and it would be interesting to see the moments where you tackle how your architecture meets asplund directly. The galleria as a developing type might still be worth of further study: Are you making a street or a series of connecting spaces, what is their relation to the things they draw together? Does the passage have a continuous character or is it affected by uses, through signage furniture etc, following on from your reflections on the relation between the building and the commercial city.

You could make it clearer in your introduction that you are intending to activate the lamella through the new intervention.

The conclusion of the street is apparently access from the hill. This means you should draw the building in relation to the hill and its paths, bringing us back to the inhabited landscape

DR: How do you imagine the life of this building and the inhabitation of the interior street? What are the relationship between the armature of your new building and the existing things: the fast food and convenience stores in the bazaar, the existing building, the childrens library, the lamella, the landscape. The examination of the galleria as a developing type would be helpful in understanding whether its a continuous space or a series of places or rooms connected, or somewhere in between.

It is good to be clear of the consequences of your project and how it creates a contemporary library. Your proposal is that the existing building is restored and becomes a repository for books and study, but the things it doesn't do well - the more social library aspects - are removed from it to give clarity. The lamella can be co-opted as necessary. These strategies could be diagrammatised to make visually clear the purpose of the project and its attitude to the modern library in response to the existing monumental building.

MK: Rainwater collection?

This is a highly material and quite raw building. Where are the moments of refinement and how do they support inhabitation (handrails, lighting etc)

JZ: what are the consequences of your intervention for the existing buildings?