

# **project journal**

*Graduation Project  
Learning commons -  
Stockholm Public Library extension*



AR3AI100 Interiors Buildings Cities  
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Stockholm Public Library extension

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# Introduction - Libraries through history

Libraries have consistently functioned as places for intellectual discourse, social interactions, and the development of societal frameworks. Their architectural style and program aimed to address societal needs and impose arrangements, thereby shaping the political, cultural, and social identity of their era.

Starting with some of the first ancient libraries, like famous Library of Alexandria, when they were seen as respected institutions that stored precious often handmade and unique copies of books. As such they implied access to a limited group of public, elite, scholars and intellectuals. Access to knowledge was greatly controlled and influenced by religious and political structures. In the medieval times libraries were mainly associated with church, used by monks and scholars. Books were focused on religious texts, philosophy, and classical literature. Renaissance and enlightens brought interests in knowledge and making it more accessible. New era broth the idea of replacing religion with knowledge. Still in its shape and appearance new buildings somewhat resembled temple like structure. The examples are British and Boston public libraries, with reading rooms in a dome structure. Libraries became centers of public life and social structure. With 19th century modern public library become accessible to a broader segment of society. The enlarged population that came with modern age, needed to be controlled and education aiming to establish order over chaos. Social-democratic society needed educated people who would take part in the social and political life. Libraries started including places for art, education for adults as well as advising offices for the poor. This way libraries such as New Your Public Library were center of public infrastructure.



Fig. 1. Library of Alexandria  
Fig. 2. Boston Public Library



Fig. 3. New York Public Library  
Fig. 4. Stockholm Public Library

At the present day libraries as other public buildings are state own institutions largely dependent on the political ideologies but also on the private investments and economic feasibility. In response to neoliberalism's privatization of public space, as well as questions about its own role in the face of increasing information digitisation, public libraries transformed from places devoted to lending books and quiet study into open and largely expectation-free environments, embracing issues of equality and multiculturalism, like the example of the Stockholm City Library.

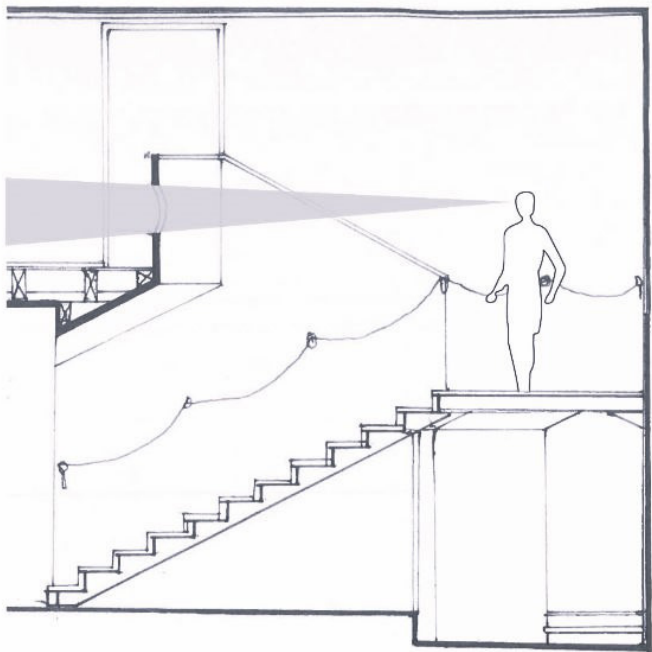
Since their invention libraries had impact on changes in the world and society. They have been a place of innovation, new ideas and social structure changes. They aim to answer the needs society has. The following research will focus on examining the current role of public libraries and public buildings in general. What kind of activities it should accommodate? Who are the future users? Can it facilitate social dialog and bring changes to the social structure? And most importantly how to do so? As a result it aims to propose a solution for redevelopment of Stockholm's City library.



# Erik Gunnar Asplund Asplund's architectural work



Fig. 5. Villa Snellman entrance courtyard



Villa Snellman (1918) , Asplund's first built project, is recognizable for its combination of styles, contrasting aesthetic and organizational elements. One building merge both rigid elements of Swedish traditional architecture and completely opposite, more flexible and open organization characteristic of the modern movement. Villa Snellman maintains an overall formal and classical appearance but also displays some more playful detailing visible in for example window positioning.

Villa Snellman is an examples of duality in Asplunds designs.



Fig. 6. Hallway first floor  
Fig.7. Design guiding circulation and view  
Fig. 8. Round room  
Fig. 9. Skewed wall



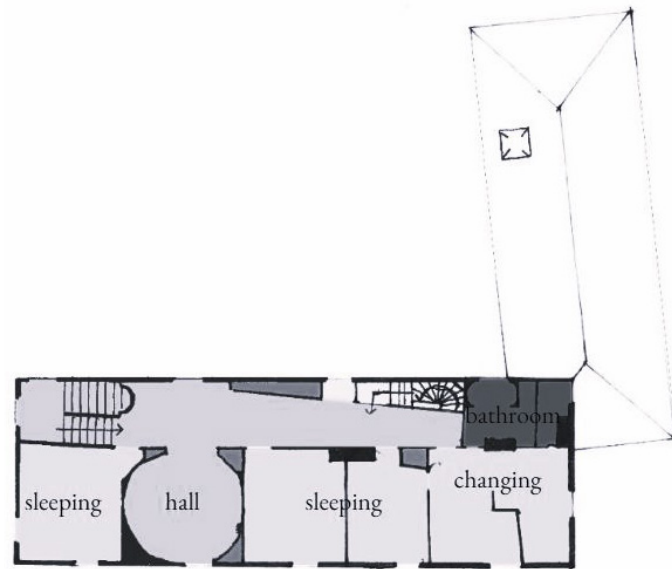
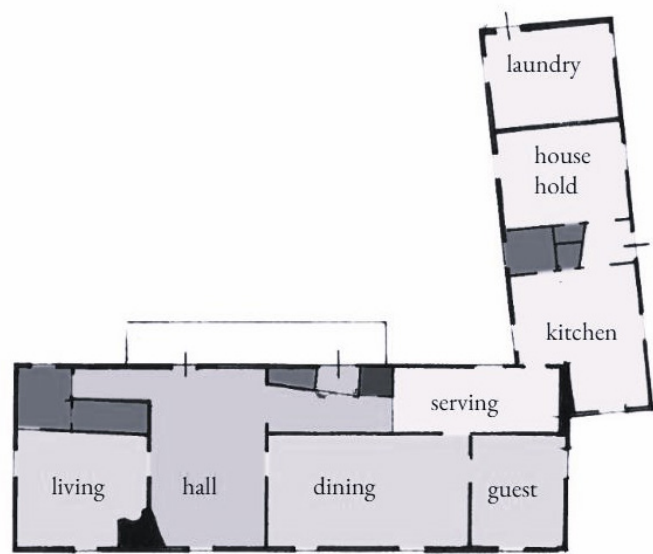
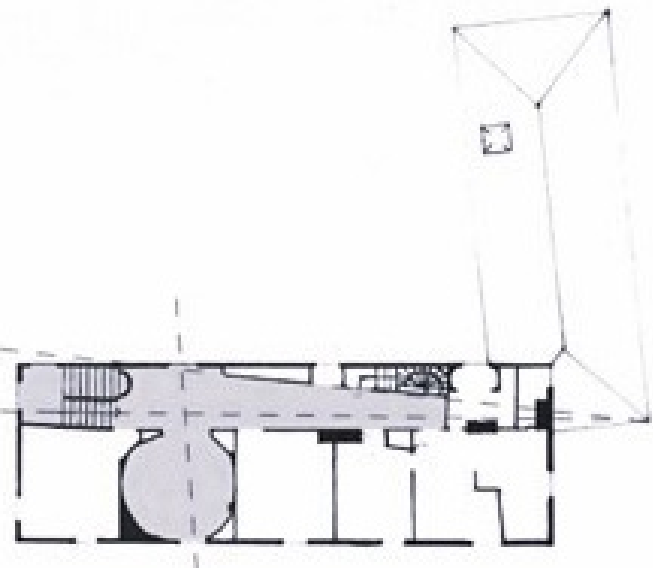


Fig. 10. Ground floor  
Fig.11. First floor  
Fig. 12. Offset axes



Another remarkable aspect is Asplund's attention to sensory experience throughout the building. Use of skewed walls, that not only play with perspective but also guide movement and the view towards specific areas in the house. Additionally, face-like-façade and off centered angle of the two building masses create a unique routing to the front door, proving Asplund paid great attention to the relationship between humans and their surroundings in all his buildings. With its playful facade and carefully designed layout he showed to pay attention to both form and function.

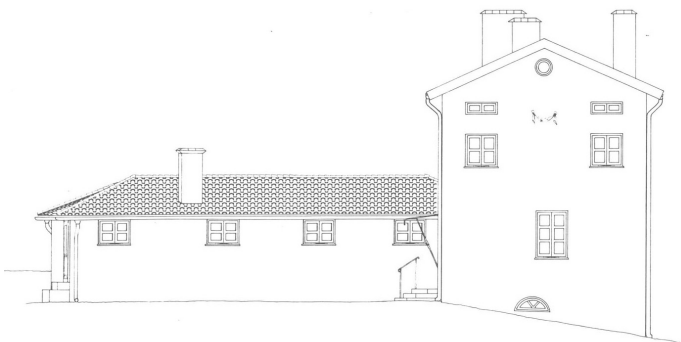
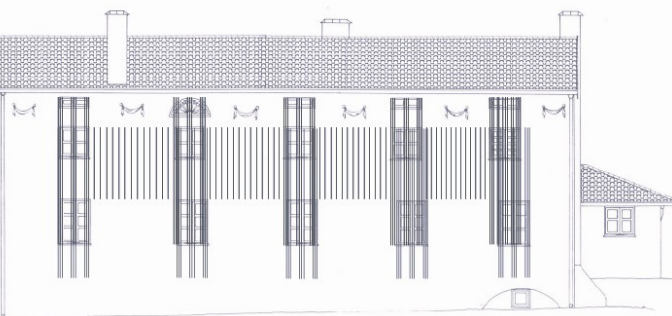


Fig. 13. Playing with the perspective in the facade  
Fig. 14. Face like facade

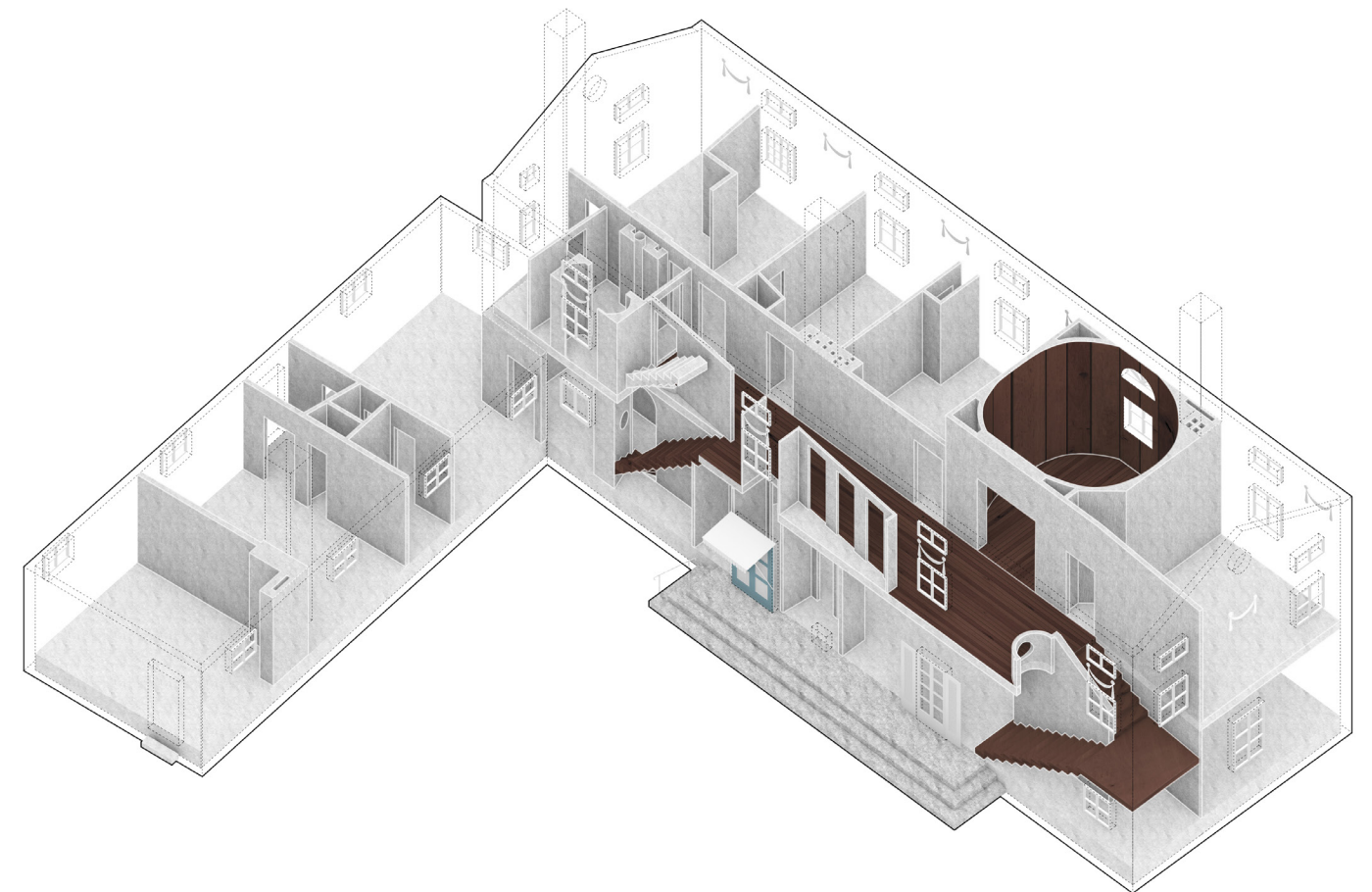


Fig. 15. Summary drawing Villa Snellman design principles

Building maintains an overall formal and classical appearance but also shows some interesting elements that break with the traditional architecture in Sweden at the time.



Woodland Chapel, inaugurated in 1920, is the first and smallest chapel at the Woodland cemetery. Modest and careful design sits within a forest and with its shape extends to the surrounding, creating strong relationship with it. Human scale and the carefully designed entrance journey provide calm and gentle atmosphere.

Building is continuation of the surrounding landscape.



Fig. 16. Woodland Chapel  
Fig. 17. Extension of nature to the interior



Stockholm Exhibition pavilions, designed in 1930, are an example of Asplund's intent to merge people, landscape and architecture all as elements of his designs. In its layout and organization it can be seen as a reference to a playground where crowds are gathering along water-side promenade creating plaza-like spaces. Lightweight steel framed structures carrying long runs of colorful elements, leave sense of a temporary composition. The setting serves educational and informational purpose but equally important it provides entertainment and leisure activities.



Asplund intended to merge people, landscape and architecture all as equally important elements of his designs.

Fig. 18. Stockholm Exhibition pavilions  
Fig. 19. Integrating people, nature & architecture





Fig. 20. Gothenburg Law Courts Annex  
Fig. 21. Introduction domesticity in public building

Gothenburg Law Courts Annex, inaugurated in 1937, is Asplund's response to the existing Court house. With the extension he intended to contradict monumental and strict form of the existing building. He proposed a design that resembles the existing structure as is clearly part of it but speaks its own language. Both in and façade and the interior new object is more domestic, flexible and open in its form and program.

With the extension he intended to contrast monumental and strict form of the existing building.



Fig. 22. & Fig. 23. Domestic element in the interior

... new object is more domestic, flexible and open in its form and program.



# Stockholm City Library Analysis through model making & site visit

Fig. 24 Stockholm Public Library, Rotonda Interior



Design for Stockholm public library can be described as profound abstraction of his previous designs. Simple square geometry of the base and circular cylinder on top, that refers to dome shape, imply temple like structure. The space was also designed to resemble the Roman Pantheon. The decision to replace the dome with a flat roof resulted in a more abstract reference, though the library's paving remains similar to the Pantheon's marble floor. Together with strategically placed openings that give no sense of

happenings on the inside, building hides and safely secures the rich inventory of the interior. In order to understand the structure behind as well as the atmosphere and spatial experience building was analyzed through model making. Model on scale 1:25 allows understanding of atmospheres, relation of places and gives idea of how they are used. This will allow to later respond to the existing situation and intervene in an adequate way.

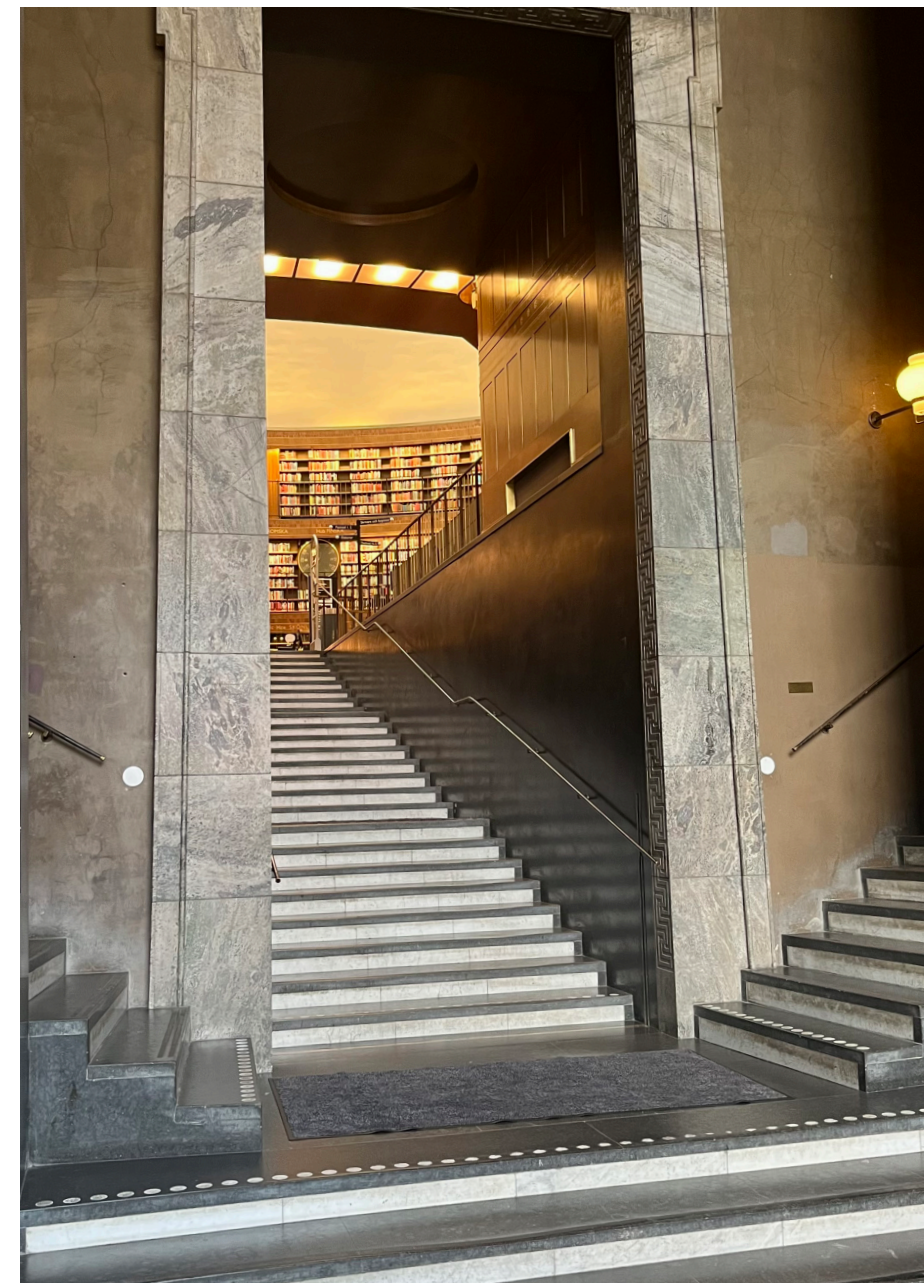


Fig. 25. Entrance to the Rotonda

The focus of model making was the topic of poche spaces, task dealt with making the entrance lobby with staircase and erotica library, this was aimed to connect with the rest of the building model. Thresholds and transitional spaces are a particularly interesting aspect of Asplund's design. Journey starts with the street stepped ramp that leads to the entrance on the east side of the building. Two story high portal around entrance door with Egyptian detailing emphasize monumentality of the building and plays an important role in its identity. The start from the rather dark, tall and narrow entrance lobby, going through the low and deep portal, finally leads to main reading room in rotunda, much lighter, tall and abstract space fully enclosed with book shelves. This transition allows for rich experience and implies a deeper meaning and emphasize on entrance journey leading towards a 'special' place.

Idea of contrasting spaces enhances experience of one another.





Bridging the gap  
between classicalism  
and modernism Asplund  
combined styles and  
merged motives.



Additionally, ornamentation and story telling through detailing is another remarkable characteristics. Two elegantly made sculptures of Adam and Eve that served as door handles can imply that the library that is about to be entered is a place of beginnings, spirit and mind development. Similarly artwork present along the two walls of the entrance lobby show scenes form literature and mythology. Asplund's architecture is not only concerned with composition and structure but also with arts and crafts that complete the experience of spaces. This also explains the role of the architect and their influence on the design altogether.

Asplund's architecture is not only concerned with  
composition and structure but also with arts and  
crafts.

Fig. 26. & Fig. 27. Archival photo, entrance area  
Fig. 28. Archival photo, drinking fountain in the reading room  
Fig. 29. & Fig. 30. Archival photos, door handle detail



Fig. 31. Archival photo, room for reading  
sensitive literature  
Fig. 32. Archival photo, door to poche  
space inbetween walls of rotunda  
Fig. 33. Lamp details entrance area

Rooms for sensitive literature reading are placed as discrete elements. Using the thickness of the cylinder walls and interspaces created between masonry structure left a perfect place for reading. Apart from these two rooms thickness of the rotunda walls hide service rooms and support spaces which are accessible but hidden to regular users. Architect decided to give special attention to these threshold space. Use of glossy ceiling seams more as a compositional matter than a surface treatment. This can even be seen as par of the architect's fascination with sky, visible throughout his works, that further implies the expansion of the room further than the boundaries of the building. By now it is very clear that sensual architecture of the building is aimed to engage the visitor.

The poche spaces can  
only be understood in  
relation to the whole  
building.





- analysis of poche spaces through model making

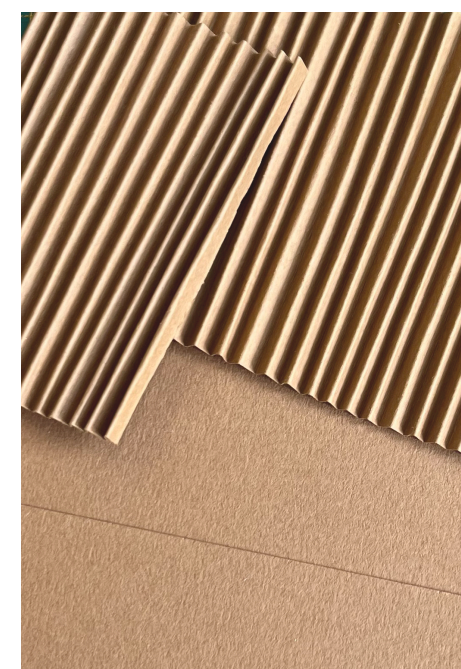
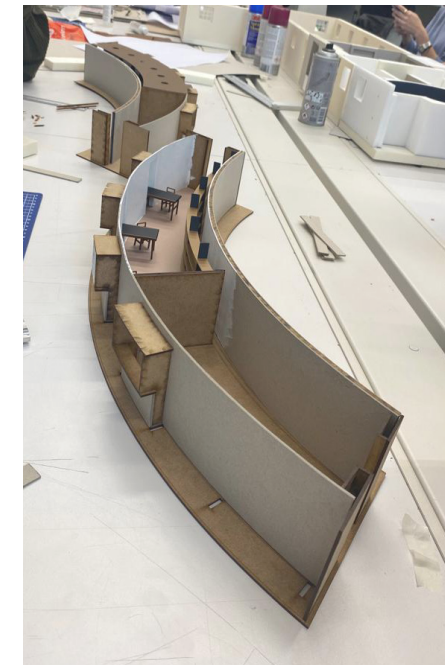


Fig. 34.Collage group work model making process, room for reading sensitive literature



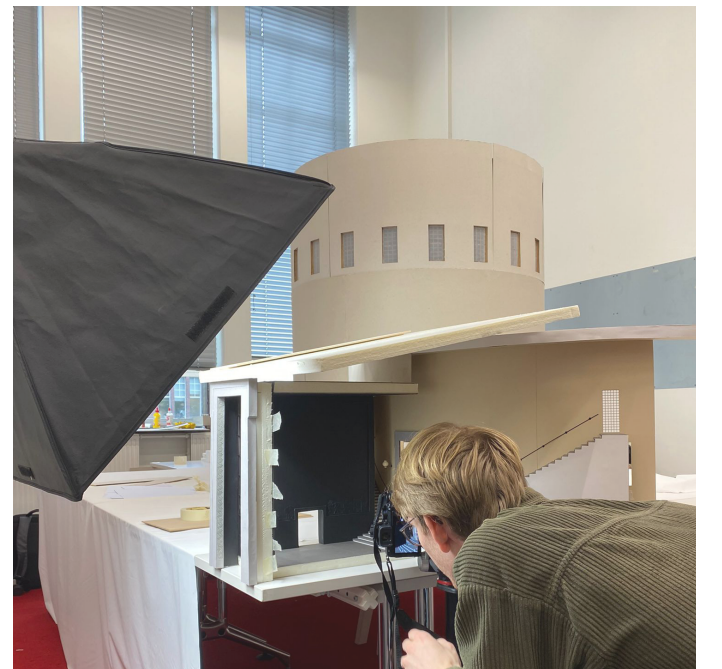
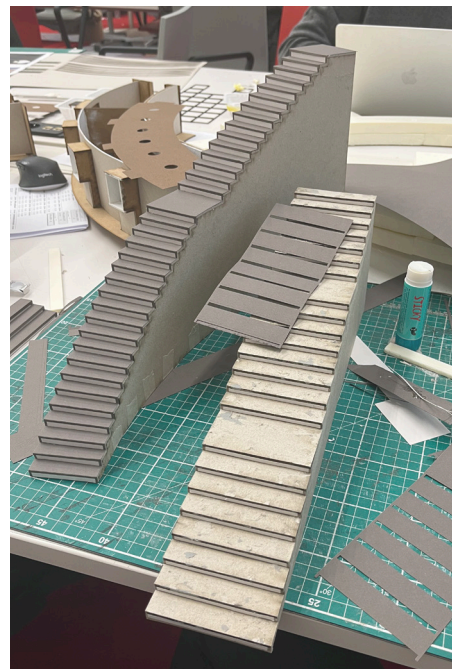
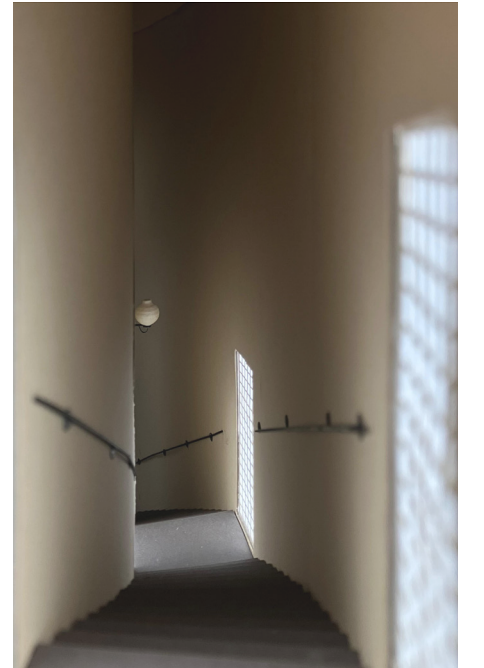
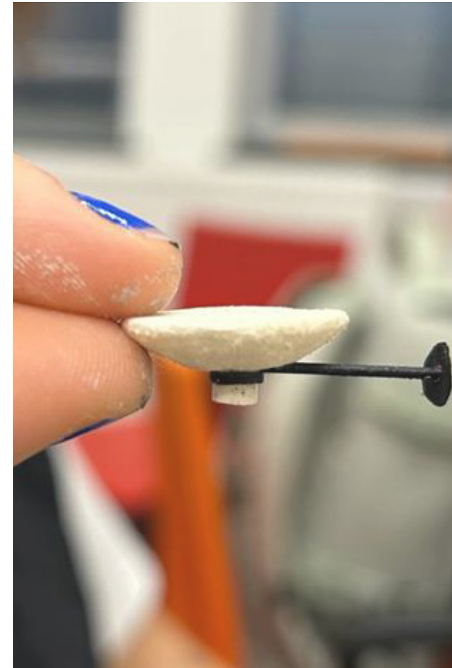
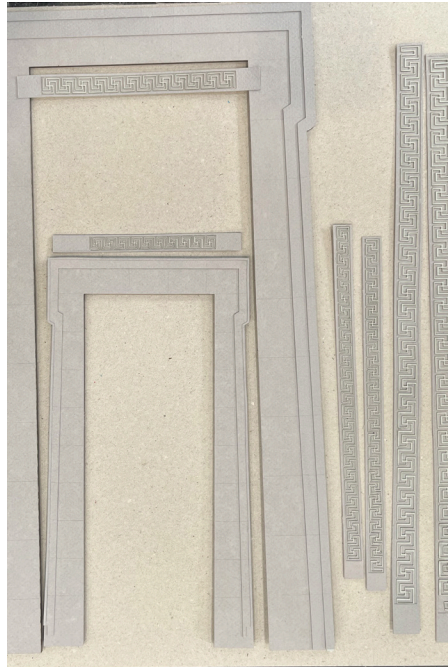
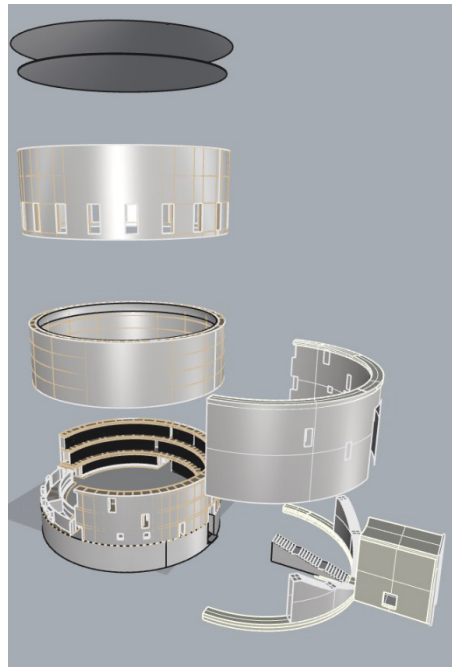


Fig. 35.Collage group work model making process, entrance



- archival and model photographs



Fig. 36. Archival photo, Room for sensitive literature



Fig. 37. Model photo, Room for sensitive literature





Fig. 38. Archival photo, Main entrance hall



Fig. 39. Model photo, Main entrance hall





Fig. 40. Archival photo, Entrance to the Rotonda



Fig. 41. Model photo, Entrance to the Rotonda



Fig. 42. Archival photo, Staircase entrance hall



Fig. 43. Model photo, Staircase entrance hall



- building and its surrounding



Fig. 44. Stockholm Library main entrance door

Its scale, color and completely hidden interior leave the building as a self standing, rigid, monumental object.

Library building presents itself as a dominant figure in its surrounding. Unique for the context, closed square shape with cylinder on top distinguishes a dominant and monumental structure. Its scale, color and completely hidden interior leave the building as a self standing, rigid, monumental object. Even though in such proximity to the hill,

it doesn't seem to communicate with it. Slightly turned towards the square it leaves a possibility of a connection. Walking around the library ones perception of scale changes. Different angles reveal complexity of the structure.



Fig. 45. Collage library in its context





Fig. 46. Archival photo, square in front of the library

Squares and open spaces around the building emphasize to its monumentality.



Fig. 47. Entrance from the hill side  
Fig. 48. & Fig. 49. Square annex side



- library and the hill



Fig. 50. Archival photo, view from the hill

Another important aspect is libraries relation to the unique surrounding landscape. Even though in such a proximity to the hill buildings has little or no relation with it. The hill is not entirely natural landscape and like the whole site has gone through several stages of reconstruction. Now it can be seen as a artificial, constructed landscape.

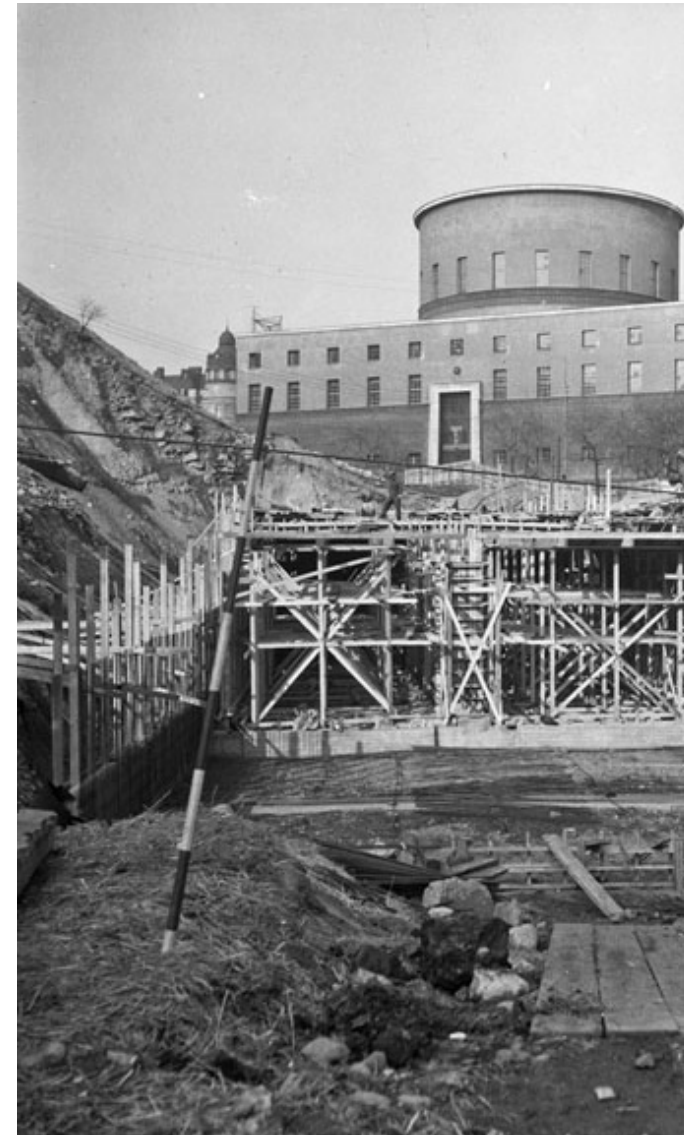


Fig. 51. Archival photo, metro construction



Fig. 52. Archival photo, park landscape

Library and the hill are two dominant features of the site.





Fig. 53. Current landscape square side

Sitting at a slight angle from the street and the surrounding landscaping presents the bottom square part of the building seemingly magnified.



Fig. 54. Archival photo, square design



- library and the surrounding landscape



Fig. 55. Library and its urban surrounding

library between urban and natural landscape

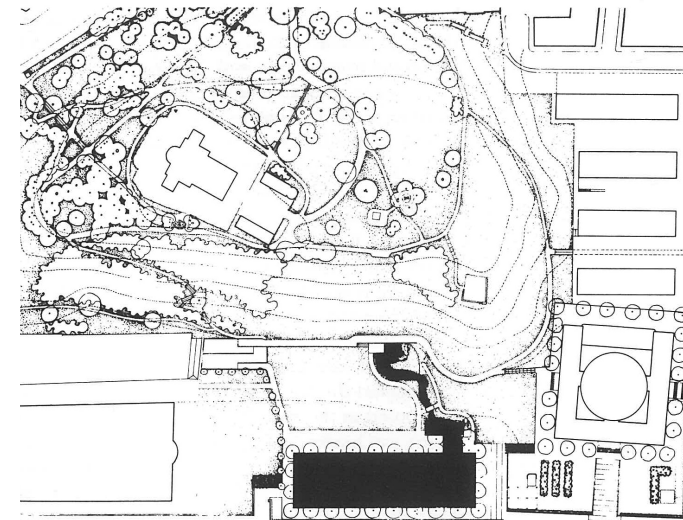
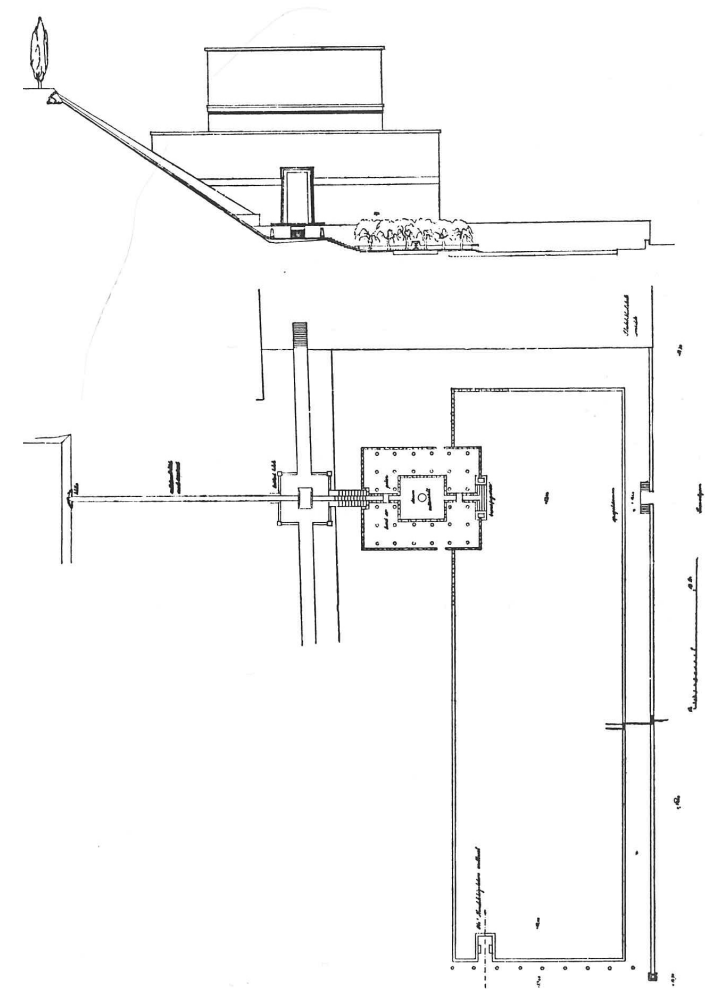


Fig. 56. Pxxlan water management system

Fig. 57 & Fig. 58. Archival sketches, water management system  
initial designs





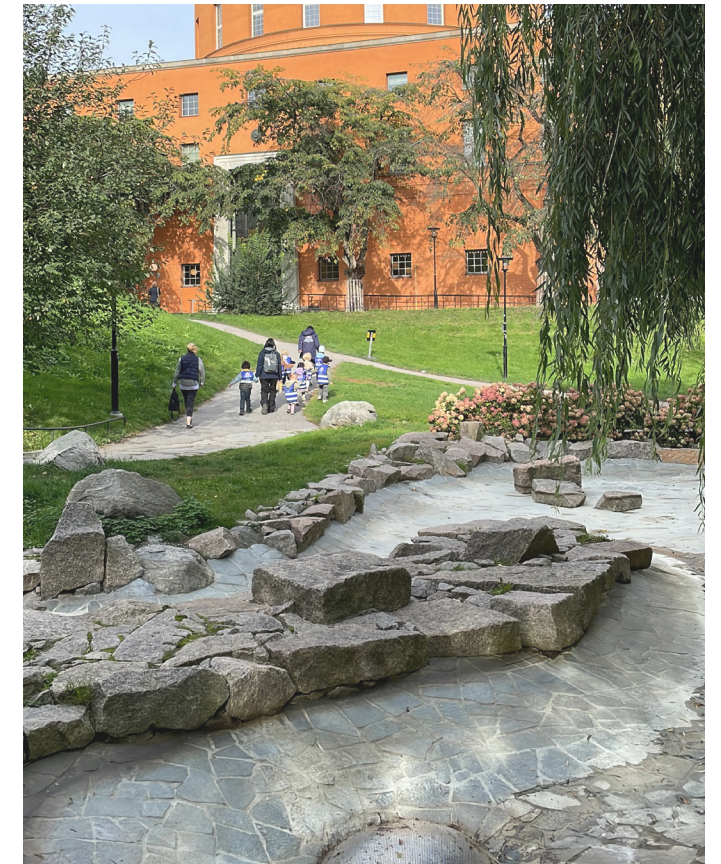


Fig. 59. & Fig. 60. Existing condition: hill to the square

landscape and built objects are distinct element



Fig. 61. & Fig. 62. & Fig. 63. & Fig. 64. Materiality bottom of the hill





Fig. 65. & Fig. 66. Materiality bottom of the hill

Fig. 67. & Fig. 68. Materiality bottom of the hill



- interiors



Fig. 69 Rotonda

Monumental exterior translates to the buildings interior. Formal atmosphere of the most public spaces impose authority and expects certain behavior from visitors. Rotonda and perimeter halls situate reading spaces, large scale of repeated furniture elements leave rigid plan layout. Materiality and artworks, spread through the building, provide unique, pleasant and calm atmosphere. Attention to detail is present also in the offices and staff meeting rooms on the upper floors.



Formal atmosphere of the most public spaces impose authority and expects certain behavior from visitors.

Fig. 70. & Fig. 71. South hall reading room  
Fig. 72. & Fig. 73. Staff room  
Fig. 74. West wing reading room





Fig. 79. & Fig. 80. & Fig. 81. & Fig. 82 Informal reading spaces



Fig. 75. News reading area  
Fig. 76. & Fig. 77. & Fig. 78. Archival photo, people and the library

Diversity of seating places and comunal areas enchances a sense of community engagement and collaborative learning.



On the other hand, more open spaces of threshold leave room for informal use. They allow for social encounter and lively atmosphere. For example, flexibility of children's library or section for news reading create places where social and intellectual exchange is possible. Versatile seating arrangements and communal areas enhances the

adaptability of these spaces, fostering a sense of community engagement and collaborative learning. Similarly, corners and poche spaces allow for more intimate domestic atmosphere, where one can read as if being in its own living room.

corners and poche spaces allow for more intimate domestic atmosphere



- notes on cultural situation in Sweeden, site visit

“The educational level of Stockholmers today is generally higher than before, while Stockholm is becoming increasingly segregated. People have different conditions, economically and socially, to take part in what the city has to offer. The library’s role in promoting participation and inclusion therefore becomes even more important, so that the gaps do not increase further.”

society polarized more than ever

“How to transform traditional into collaborative reading

“culture is to bee free of economic and political elements”

“currently no cultural plan for any institution”

“... art and architecture are afforded the significance and support needed to endure and enrich a vibrant society.”

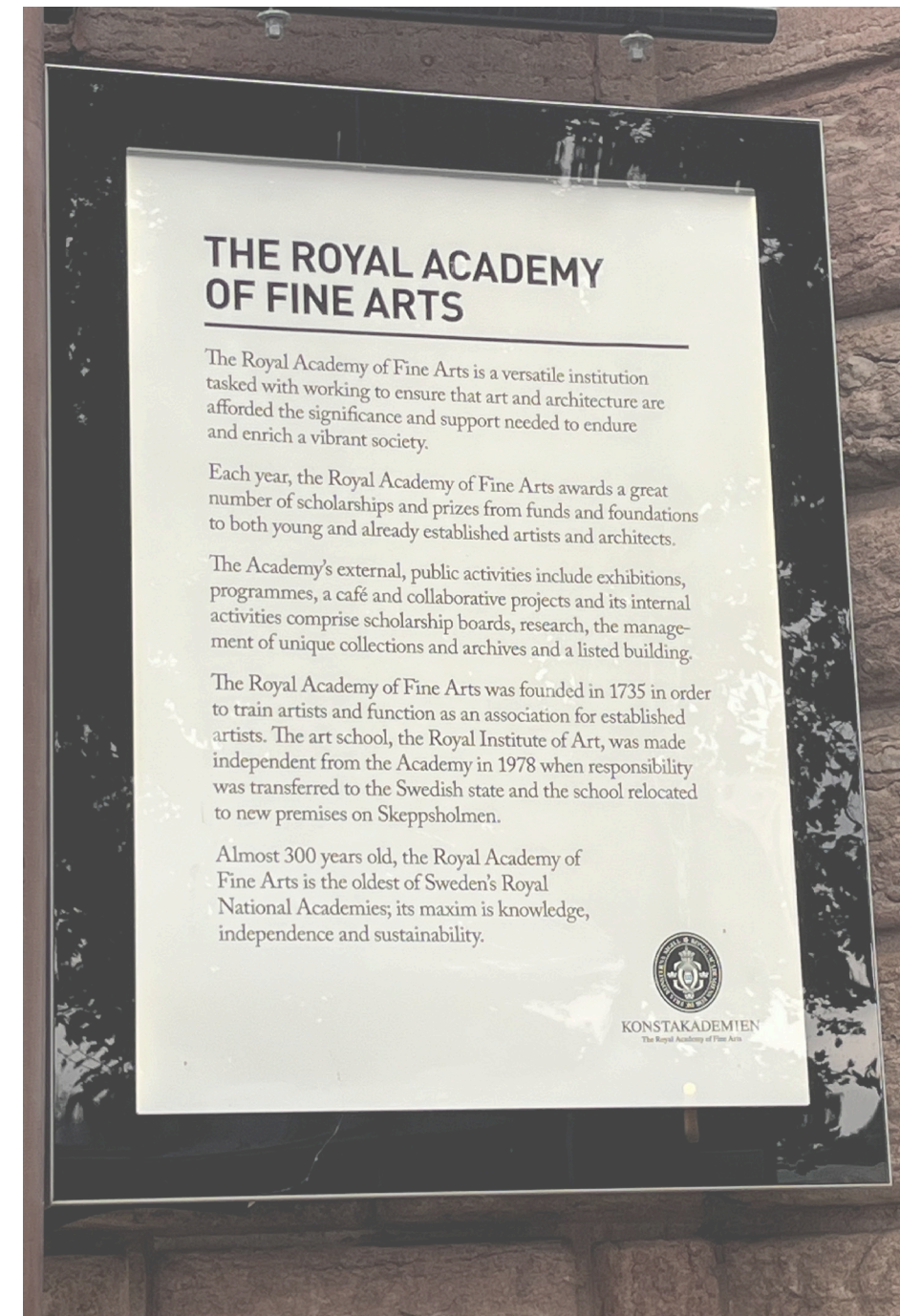


Fig. 83. Manifesto The Royal Academy of Fine Arts, Stockholm



- city visit general impresions

*'lagom' - not too much,  
not too little,  
the right amount  
nature and outdoorliving  
water and the city  
modesty  
equality*

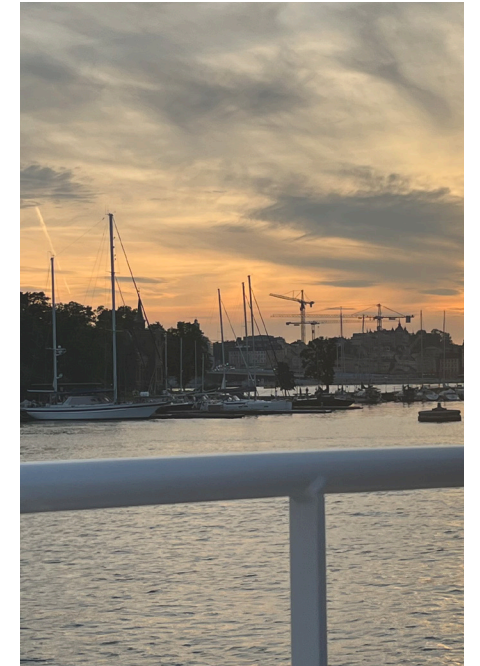


Fig. 84. Collage Stockholm visit general impresions



# Case study: The Modern Public Library - Philips Exeter Library - Louis Khan

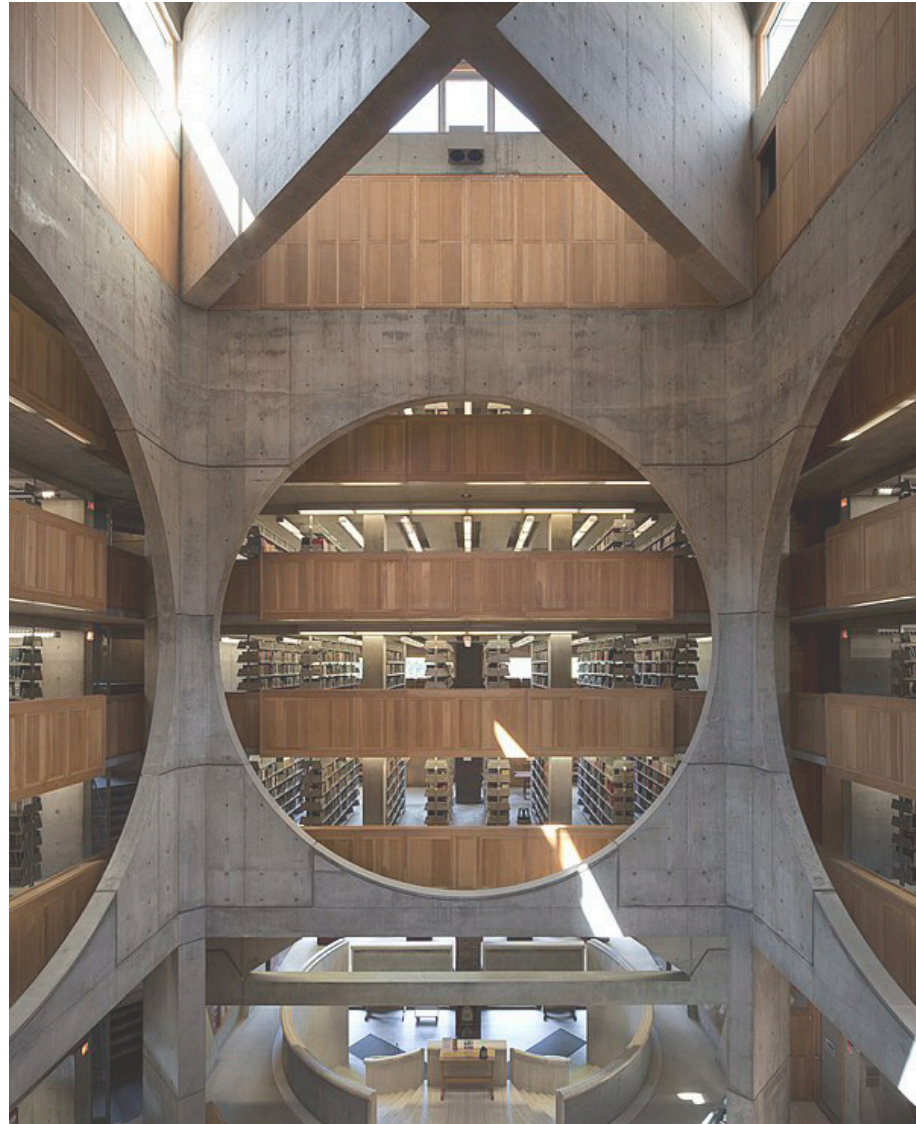


Fig. 85. Philips Exeter Library by Luis Khan

interplay of simplicity and massiveness

Phillips Exeter Library, designed by Louis Khan, is located in Exeter, New Hampshire, USA. Main requirement of the brief was to house not books but people who will use them. Building at first sight presents itself as an imposing, monolithic, mysterious square. Layered journey from darker outside space of the arcade to the central inner space that lightens up, resembles the journey experience of Stockholm City Library, which adds to the monumental atmosphere building has.

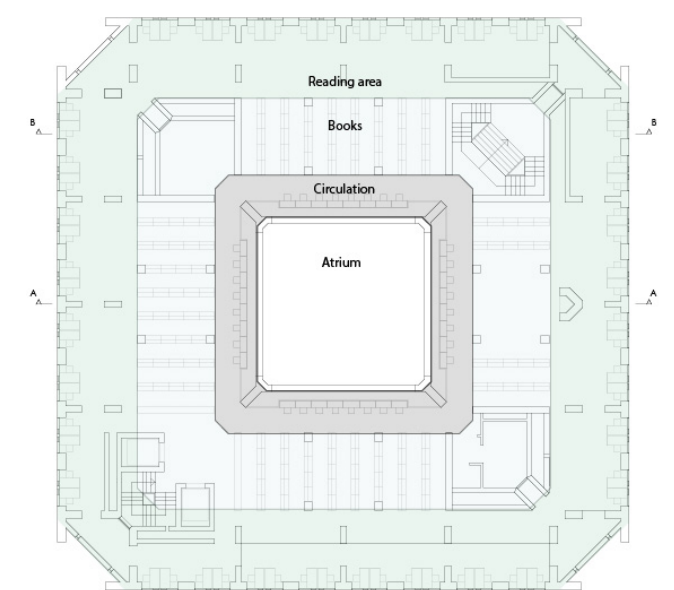
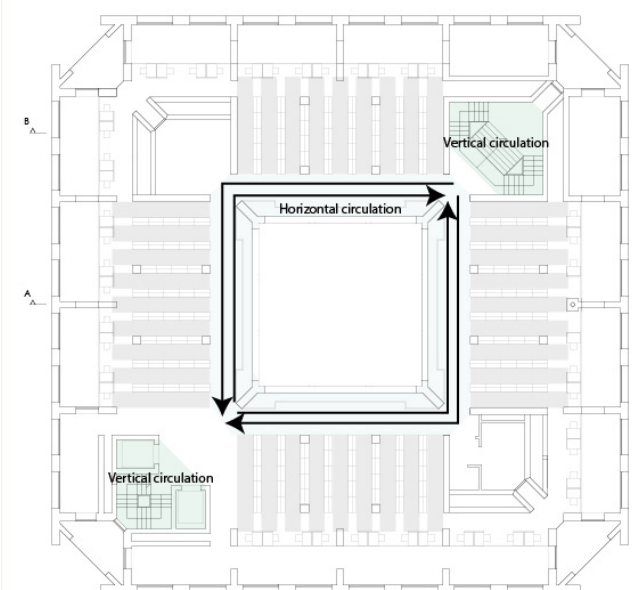
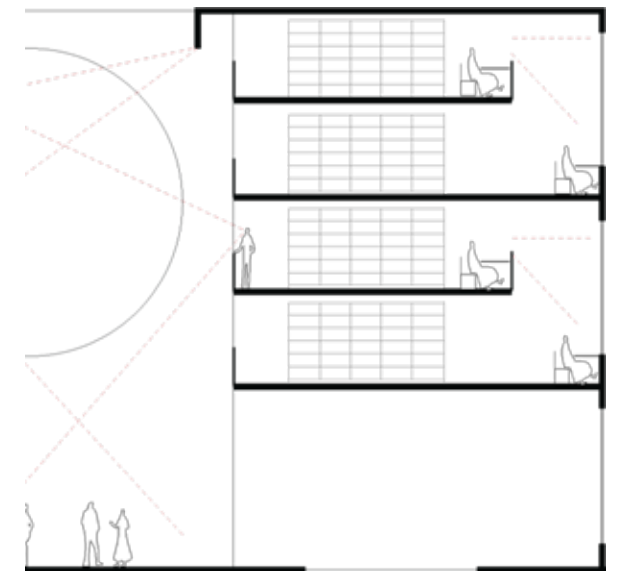
On one hand simplicity of the plans and organisation of the building and on the other certain monumentality imposed by the atrium structure and material use, form a unique experience within the building. This interplay of simplicity and massiveness can confuse the building scale from certain viewpoints. Formal atmosphere imposes authority and influences behavior. Even though the focus is on the experience of the visitor, the whole journey is predefined and leaves little room for adaptability or variety of use.



Building at first sight presents itself as an imposing, monolithic, mysterious square.

Fig. 86. Monolithic facade  
Fig. 87. Section  
Fig. 88. Circulation diagram  
Fig. 89. Program diagram

Structure of the library can be described as 'room within a room'. Each zone facilitates one activity and is emphasized by use of one material. Open plan seems to be allowing for a lot of flexibility yet rigid zones strictly define the function of each part. This leaves very little space to include diversify range of program and activities. The section shows visual connection between different levels. Still each part has a same function, facilitating reading tables for individual use.





## rigid organization of the floorplans



While the predominant furniture in the library consists of repetitive individual reading desks, there are some areas that provide slight variety. Areas offering more comfortable seating near the fireplace or shared tables for collaborative use provide diversity to the standard setup. Still these alternatives are only an exception to the rule and seem rather hidden to the one who doesn't know all the corners of the library. This results in a relatively rigid organization of the floorplans, limiting the ability to alter the program.



Fig. 90. & Fig. 91. Individual reading desk  
Fig. 92. Library for people



Fig. 93. & Fig. 94. & Fig. 95. Alternative sitting space



# A Room for a Library



First attempt to propose a room in a library that would serve the contemporary society and its requests, proposes an open and flexible space. Gradient of spaces differing in privacy, flexibility and use are spread on an open plan. This diversity of program aims to facilitate diversity of visitors and meet their requests that a space for education, collaboration and inspiration in general should be. Sequence of more or less separated rooms provide diversity in atmosphere. As such they are able to facilitate individual or collaborative program. Additionally, they can be adapted and rearranged to suit the individual visitor or a group. Domestic atmosphere of the space refers to ones individual home library. It aims to provide comfortable environment for education, work, production, inspiration and more.

Gradient of spaces differing in privacy, flexibility and use are spread on an open plan.



Notes & feedback:

If library is defined as a place for knowledge, what kinds of knowledge can it include? How wide the range of activities can be?  
Is it only about receiving the knowledge or also the production?  
How can the individuals or groups that are visiting adapt the space to their needs? How flexible is the floorplan?  
Concept of city's living room?

Fig. 96. & Fig. 97. & Fig. 98. & Fig. 99. Space for for education, work, production, inspiration and more

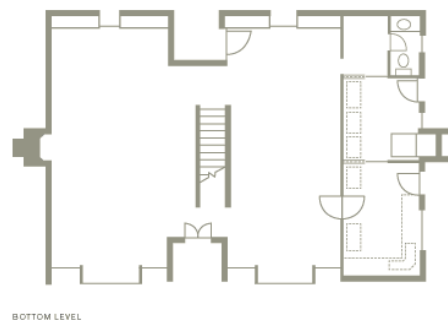




## - monumentality & domesticity

All of the selected reference projects are home libraries. Each in its own way they combine aspects of monumentality and warm, domestic atmosphere, providing most comfortable environment for the individual. In the Esherick House, by Luis Khan, library corner is not the most dominant feature of the house yet the wall with collection of books is modestly at the display to everyone visiting. Bookshelves, covering the whole length of the wall, are crafted to allow the natural daylight into the room. In the design for Villa Mairea, Alvar Aalto with the curved ceiling design sets an atmosphere in the library room.

Fig. 100. Esherick house, Louis Khan



Human scale, warm materiality and home feeling in combination with monumentality of the ceiling create pleasant atmosphere for education, inspiration or even collaboration.

Design for La Fabrica, by Ricardo Boffil, again combines grandeur of a large scale space with the inviting warmth of the materiality, lighting and detailing. Furthermore, as being an architect's home it includes diversity of spaces for creative work. This open spaces suitable for multifunctional use, allows an individual to temporarily tailor the environment to its own needs.



Fig. 101. Villa Mairea, Alvar Aalto

Fig. 102. La Fabrica, Ricardo Boffil



combination of monumental and  
modest elements create unique  
atmosphere





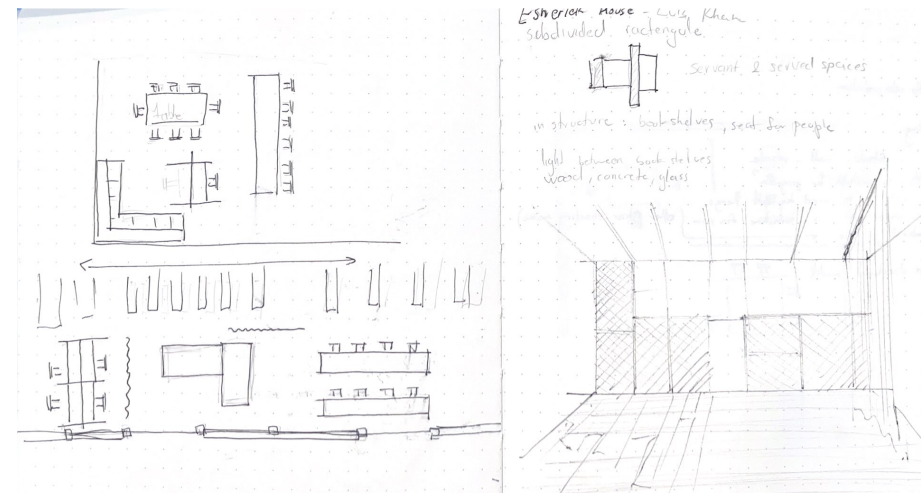
## - a room for a library II

largely expectation-free  
environments

Research model II proposes a linear open plan where room separations are only indicated and suggested, but not imposed. Color and furniture are the elements that define different zones. Plan is completely flexible and depends on the individual or group needs. Implementing slight changes the visitor is able to tailor the room to individual or collective work. This organizational approach allows direct and indirect engagement in the activities happening within the rooms, inviting anyone passing by to join. In this way, the room becomes a hub for fostering connections.



Fig. 103. & Fig. 104. & Fig. 105. & Fig. 106. A room for a library, exploring the concept of flexibility



the room becomes a hub  
for fostering connections

### Notes & feedback:

Can a model be multidirectional, what would it mean for the space?  
Plan is a notion of fixing things, what it means for the flexible floorplan?  
What are dimensions of the room that can facilitate different activities?  
How can material communicate idea of domesticity, flexibility ...?  
How does the lighting work?



- catalyzer of social interactions

Book 'Imagination and Participation - Next Step in Public Library Architecture' discusses necessary values of contemporary public libraries in social and urban context. Going through example projects book emphasizes the importance of multifunctional and flexible spaces that further encourage social interactions. It mentions LocHal library in Tilburg and Forum library in Groningen winning the title 'building of the year' as projects with the most added value to the client and the society. They manage to provide study and reading opportunities, at the same time creating space for real change, new forms of knowledge development through interaction and challenging program. As such they are accepted by residents becoming the most important social space in the city.

"They serve a general public and support people of all ages and background in developing the skills they need to thrive in today's society."

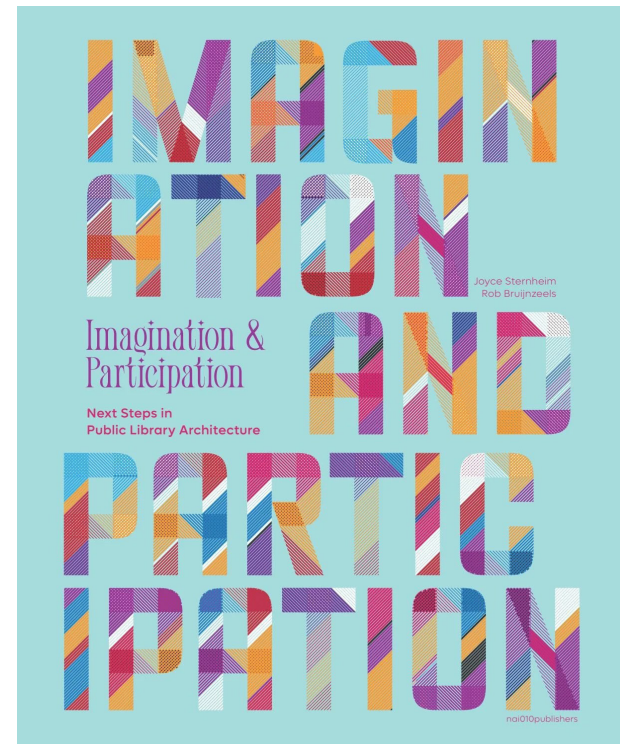


Fig. 104. Book 'Imagination and participation'

Fig. 105. LocHal, Tilburg



Fig. 106. Forum, Groningen





## - a room for a library III

Research model III argues that a room in a library is more than a reading place its an opportunity for discussions, lectures, workshops ..., place for new knowledge, skills and acquaintances. It questions how one can be free to rearrange the room by simply moving some furniture and adding or removing separating curtains and create its own or a more collective room. It attempts to facilitate different forms of knowledge development and sharing. Instead of having heavy, rigid, monumental composition library can also be a more light, open and flexible in its organization. Having a grid as a starting point but working with light structures, play of lighting and diverse furniture a room in a library can be more like a playground, where one is free to adapt the space to their needs, or be invited to participated in a more collective work without being overwhelmed. A larger room can easily be transformed into a living room, workshop or a lecture room.

Can a library be more free in its organization  
and allow for adaptability by its users?

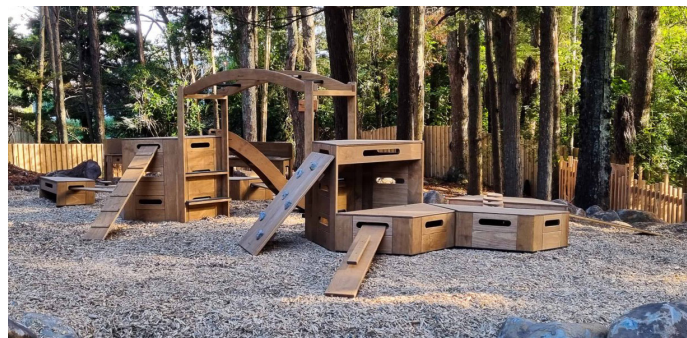


Fig. 107. Children playground - reference to adaptable space

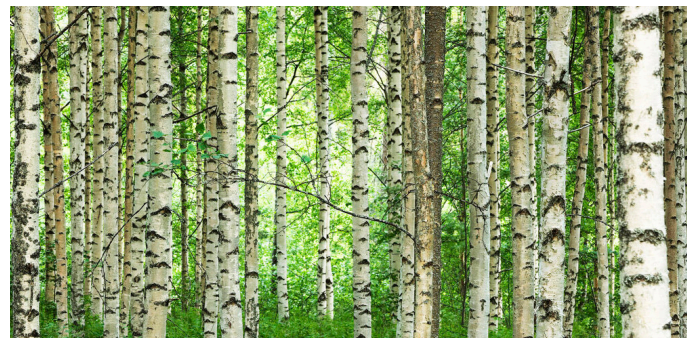


Fig. 108. Forest - structure reference

### Notes & feedback:

How does the structure work and what is says about the room? How can it communicate the lightness and flexibility?

Everything should be true to its function (structure, furniture).

What if underlying grid provides a base order? Can organization of the room reference playground, where one is free to move furniture and rearrange space?

Is the structure or the furniture element that define space?



Fig. 109. & Fig. 110. & Fig. 111. A room for a library, exploring the concept of adaptability



- lightnes

Kanagawa Institute of Technology Workshop, designed by Junya Ishigami, is a lightweight studio space with an interesting interior due to slender columns placed all over the floorplan. "The columns' randomness soon becomes a functional organizational tool which dictates smaller areas for a single desk, or a large area where groupings of desks or sitting areas can be placed." Such structure allows for partition walls to be omitted, emphasizing studio's feeling and openness. Ishigami's interior landscape creates the atmosphere of a tree-filled forest rather than the traditional setting of a college classroom.



Fig. 112. Kanagawa institute of technology, structure as non space defining element



Fig. 113. Blending interior and exterior

"The columns' randomness soon becomes a functional organizational tool..."



Fig. 114. & Fig. 115. Furniture as space defining element



## P1 - Learning Commons

In questioning the need for a monumental and authoritative ambiance in a library, the design explores the possibility of a more liberating organization. By offering a space with varying levels of privacy and flexibility, a visitor can easily locate a suitable spot for individual or collaborative work. The open-plan layout showcases diverse activities, encouraging active or passive engagement. Simple adjustments, such as rearranging tables or closing curtains, transform the space into a study area, living room, lecture hall, workshop, and more. Ultimately, the aim is to create a library that is embraced by residents, establishing it as the city's foremost meeting place.



Fig. 116. & Fig. 117. & Fig. 118. Fig. 119. A Room for A Library design proposal



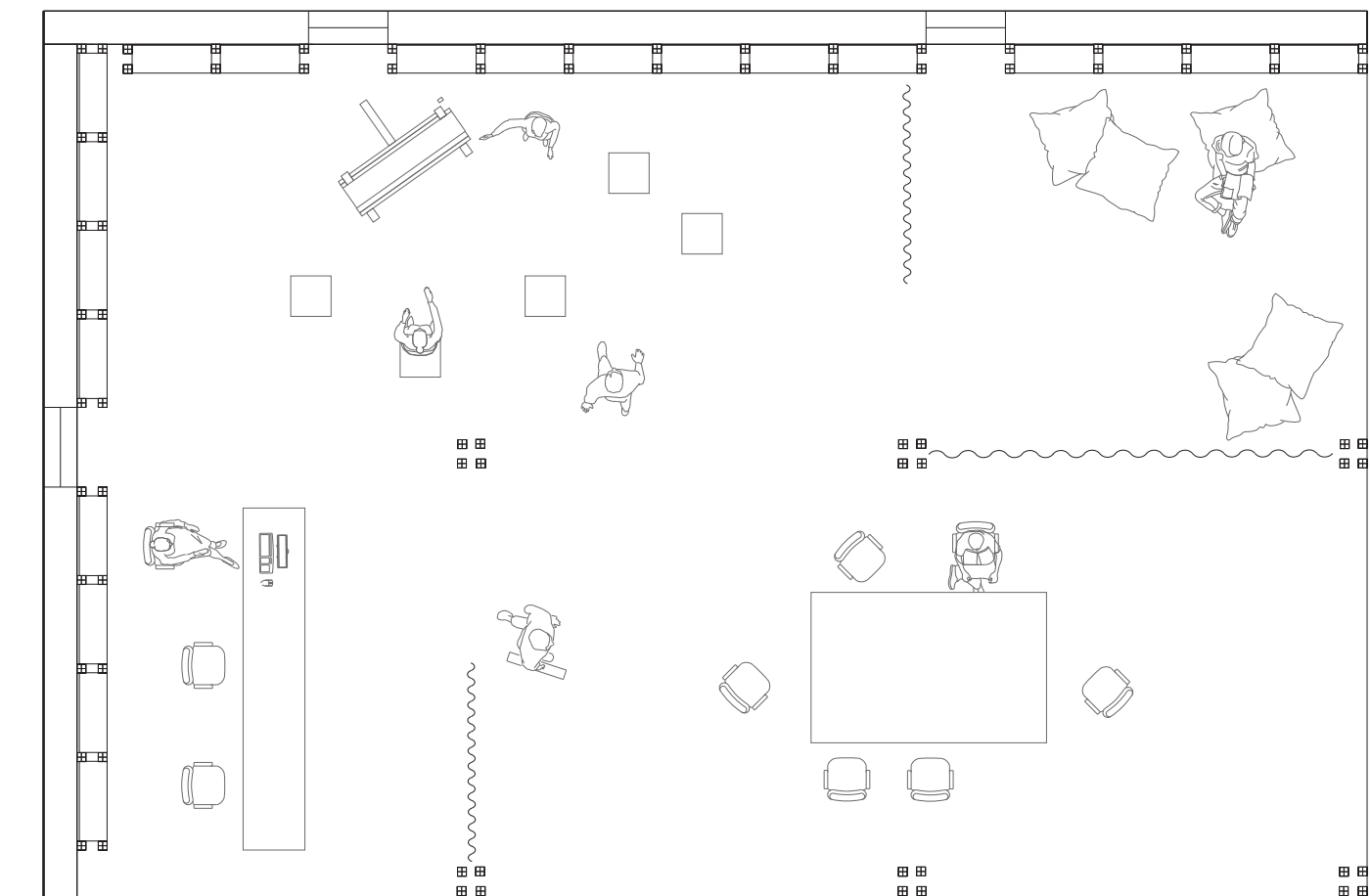


Fig. 120. A Room for A library floorplan

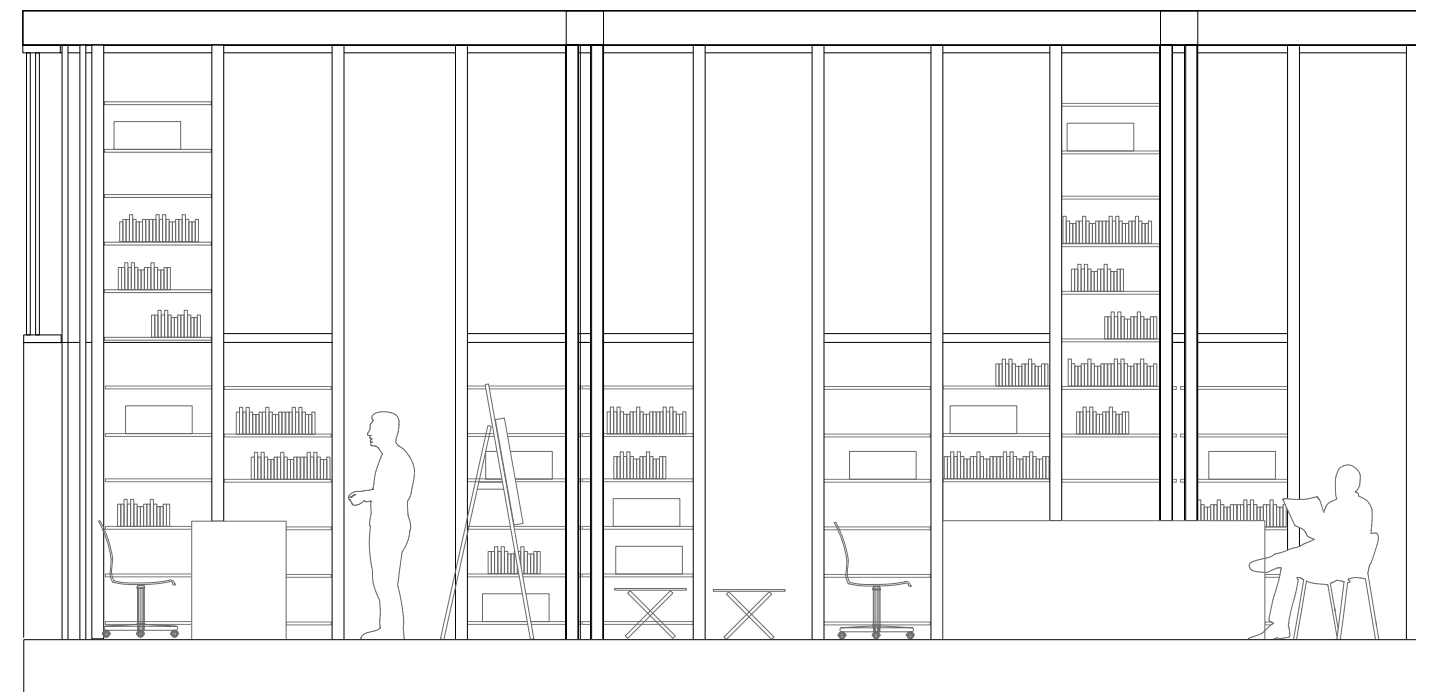


Fig. 121. A Room for A library section



# Current and required program analysis

## Notes from 2006 Brief

- In modern times libraries have become more accessible to the general public and gone from being the conveyors of accumulated knowledge to being a source of inspiration.

- Some people wish to study in a more secluded space whilst others prefer to study in the general buzz of the open area.

- The public spaces should be very flexible and be easy to transform either temporarily or permanently for new public uses.

- The library shall be varied and provide options, both silent and lively - environments and reading and study areas for individual work or group work.

- The library's media collections shall be displayed by subject area in accordance with their content.

### The Library Wishes to Change and Develop by:

- deepening and broadening its role as a meeting place for ever-increasing numbers of inhabitants of Stockholm.

The library is a unique space that does not require anything in the shape of membership, business or money. Visitors come in search of experiences, entertainment or they just want to feel a sense of community, start discussions with others, listen to others, find peace and quiet, contemplate. It is the complex, the contradictory and the diverse that constitute the wealth, uniqueness and challenge for both the activities as such and the future physical design of the library.

- reinforcing its role as an active and important source of inspiration. Libraries should be door-openers showing

The library will also become more important as a meeting place, a public open room; these are prerequisites for the development and deepening of democracy. Respect, silence, enlightenment are words that are associated with the library of 1928. This still applies to a certain extent today but library functions have increased in number and have become more multi-faceted. The activities consist to a large extent of meetings, information and discussions. The vision for the new library is that it should facilitate communication, be accessible, visible and contemporary. The activities require support in the shape of new architectonic premises in order to be able to achieve this.

## Notes from 2014 Brief

- What our users lack above all is access to group rooms, varied reading and study areas, event spaces and toilets.

- The city's challenge is to ensure that the City Library continues to attract people in learning and people seeking experiences linked to words, text, stories - while preserving the cultural-historical values and magical atmosphere of the Asplund House. The city library will be an icon in the centre of contemporary life - in every era.

- Stockholm's libraries should be versatile and full of experiences.

The educational level of Stockholmers today is generally higher than before, while Stockholm is becoming increasingly segregated. People have different conditions, economically and socially, to take part in what the city has to offer. The library's role in promoting participation and inclusion therefore becomes even more important, so that the gaps do not increase further.

Fig. 122. & Fig. 123. Notes from previous briefs



- competition brifs comparison

Notes from 2006 Brief

Requirements predefined, rigid

- Media at display ( + 2700 m2)
- Diverse study space
- Division by subject
- Source of inspiration
- Reaching more people
- External tenant, income generation

Significant new addition: 24000 m2 ( along side of the existing )

Main Parts

1.	Public spaces	16 600 m <sup>2</sup>
2.	Depositories and media management	2 700 m <sup>2</sup>
3.	Administration	3 500 m <sup>2</sup>
4.	Possible external tenant (The Swedish Institute of Children’s Books)	1 200 m <sup>2</sup>

Fig. 124. Competition brief 2006 program of requirements

Notes from2014 Brief

Much more flexible in the requirements

- Space for media not increasing
- Group rooms, diverse study areas, ecents
- Facilitate conversation
- Flexible space, functions co-utilised
- Source of inspiration
- Reaching more people
- Seaking to deliver a version of the original aspiration 15000 m2
- Asking a more open question

The city's challenge is to ensure that the City Library continues to attract people in learning and people seeking experiences linked to words, text, stories - while preserving the cultural-historical values and magical atmosphere of the Asplund House. The city library will be an icon in the centre of contemporary life - in every era.

Fig. 125. Competition brief 2014 requirements



- current program distribution

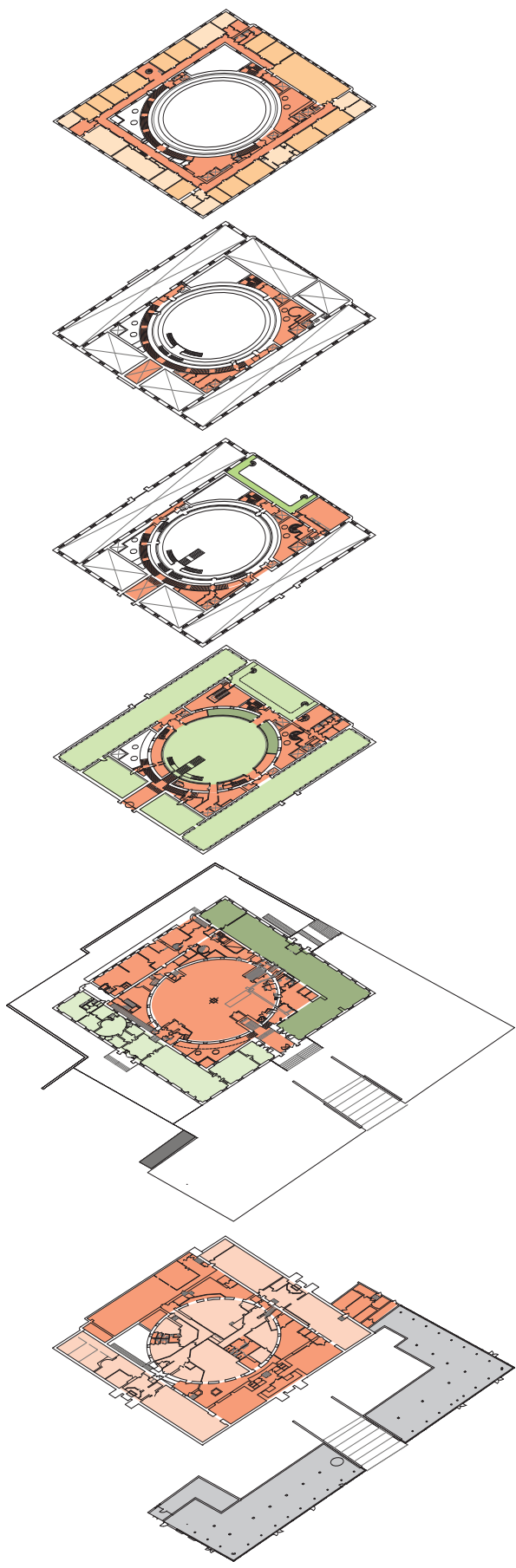
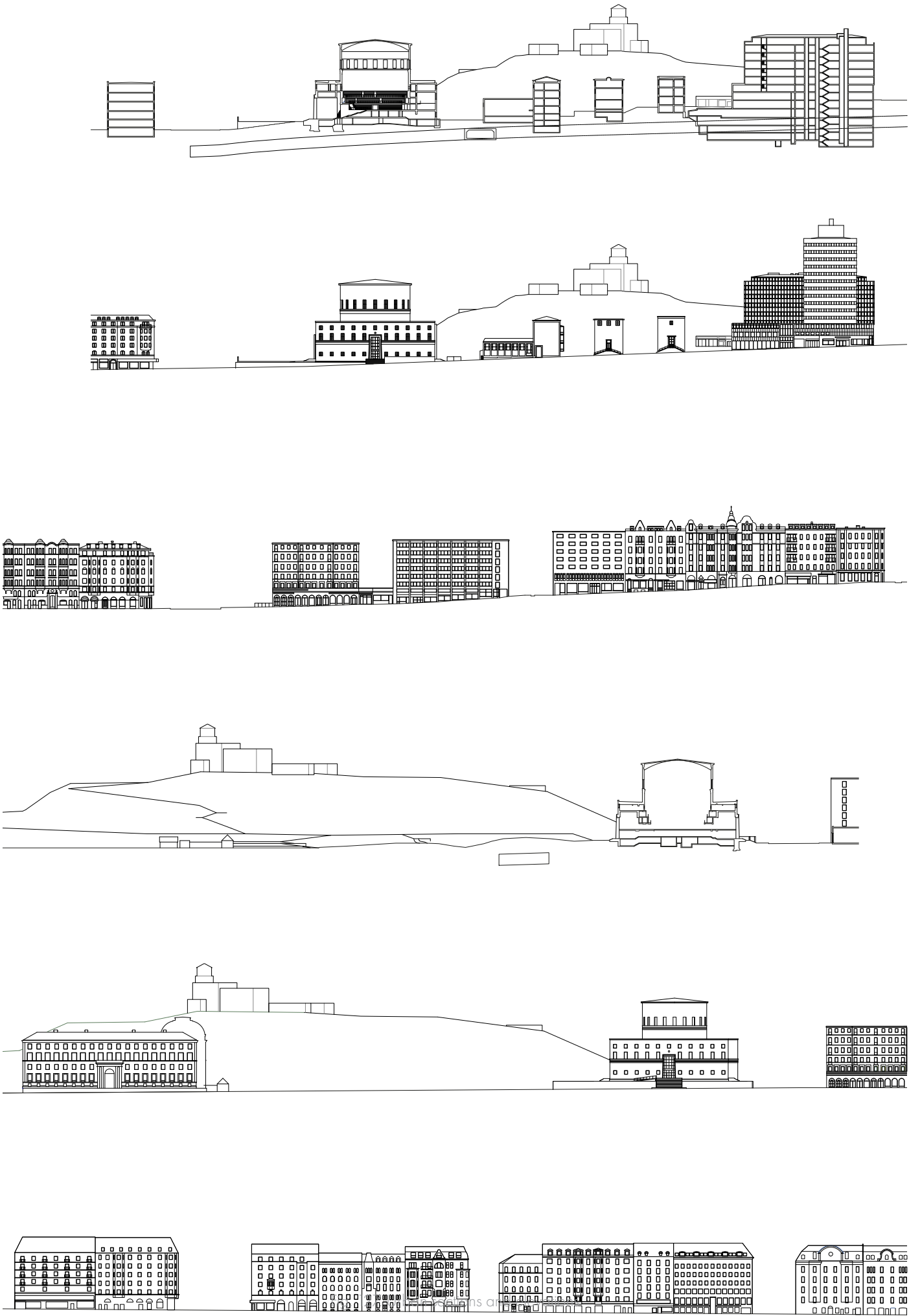


Fig. 126. Stockholm library program diagram

- Childrens library
- Reading spaces
- Flexible spaces
- Bazar
- Circulation/ Services/ Storage
- Meeting rooms stuff
- Offices





- Caruso St John Architects - a scheme to expand capacity of Erik Gunnar Asplund's Stockholm City Library

The plan by Caruso St John Architects, in response to 2014 competition, called for a significant expansion of the Bazaars. Reorganizing the Bazaar and extending the plinth to create a deep floor at street level that connects to the old structure were the two main objectives. New plan layout proposed more flexible and collaborative space. The design was not carried out in total. The bazaar was not excavated and nowadays it is not used as a library serving functions. Instead it is now a McDonalds restaurant and office depo. And even it turned out not to be used as a part of the library, it still can attract visitors and ensure economic profit by renting out the space.

plinth intermediate zone both  
in shape and program

Fig. 128. Caruso St John Architects redevelopment proposal



Fig. 129. Elevation

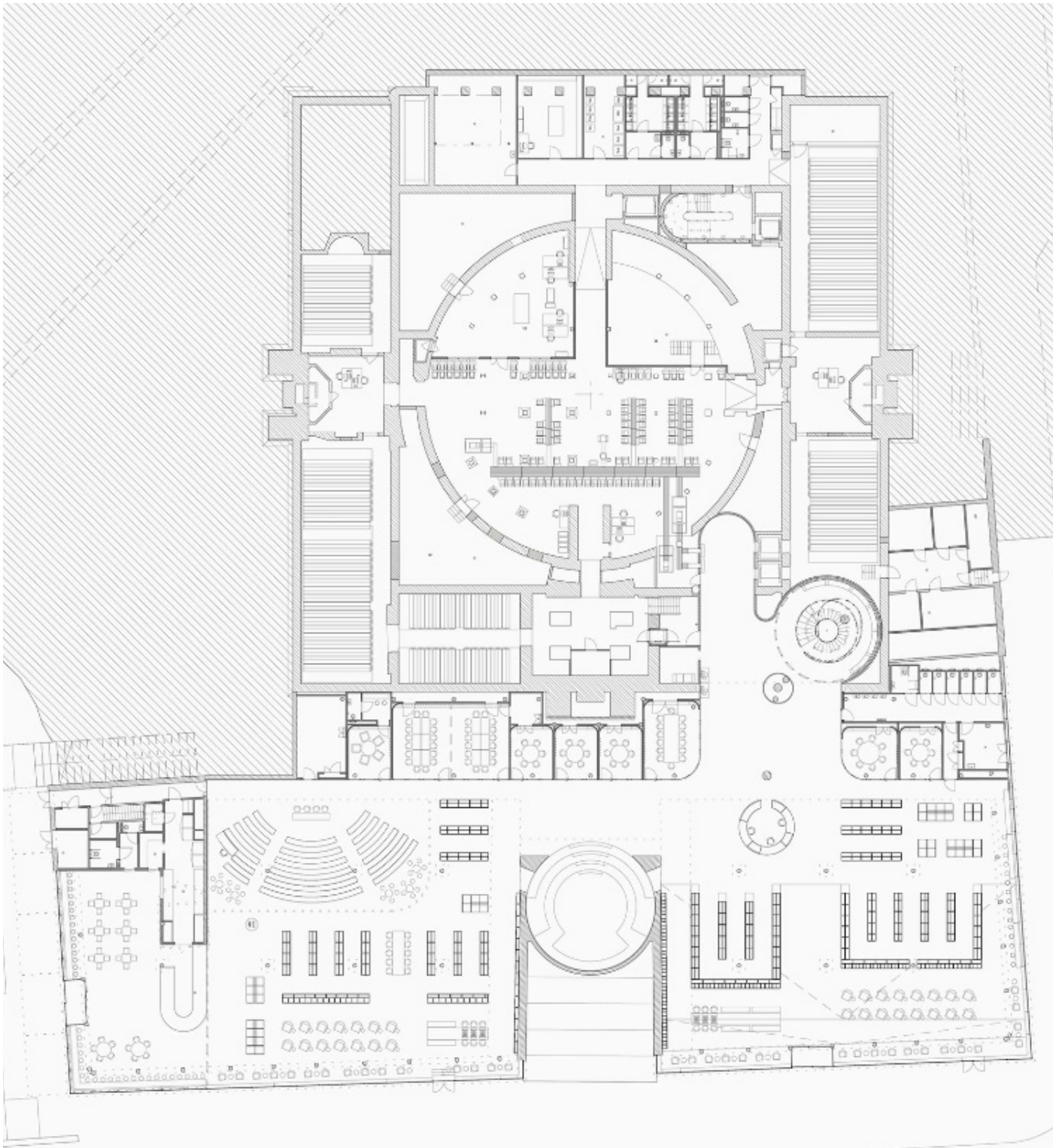


Fig. 130. Ground plan



new plan layout includes  
more flexible and  
colaboorative space

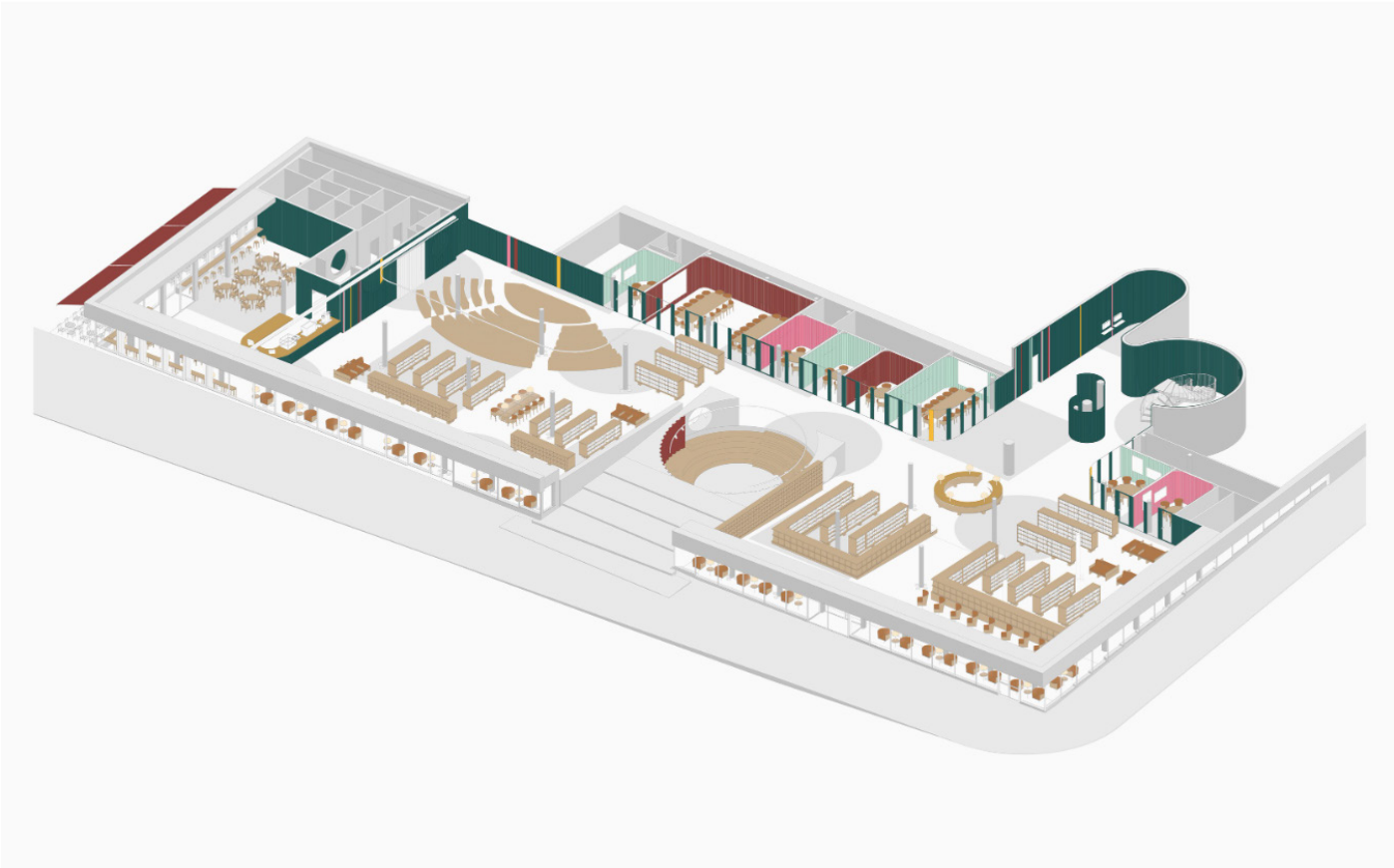


Fig. 131. Interior impression bazar  
Fig. 132. Interior impression children's library

Fig. 133. & Fig. 134. Implementation of flexible and alternative sitting



## Excursion to contemporary libraries - reflection

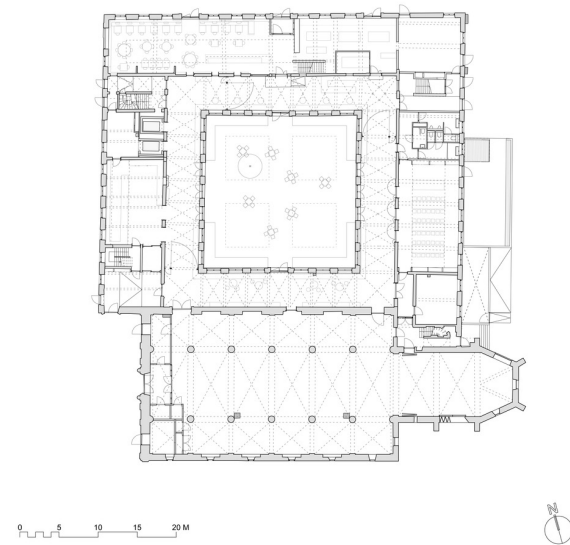


Fig. 135. City Library Het Predikheren ground plan

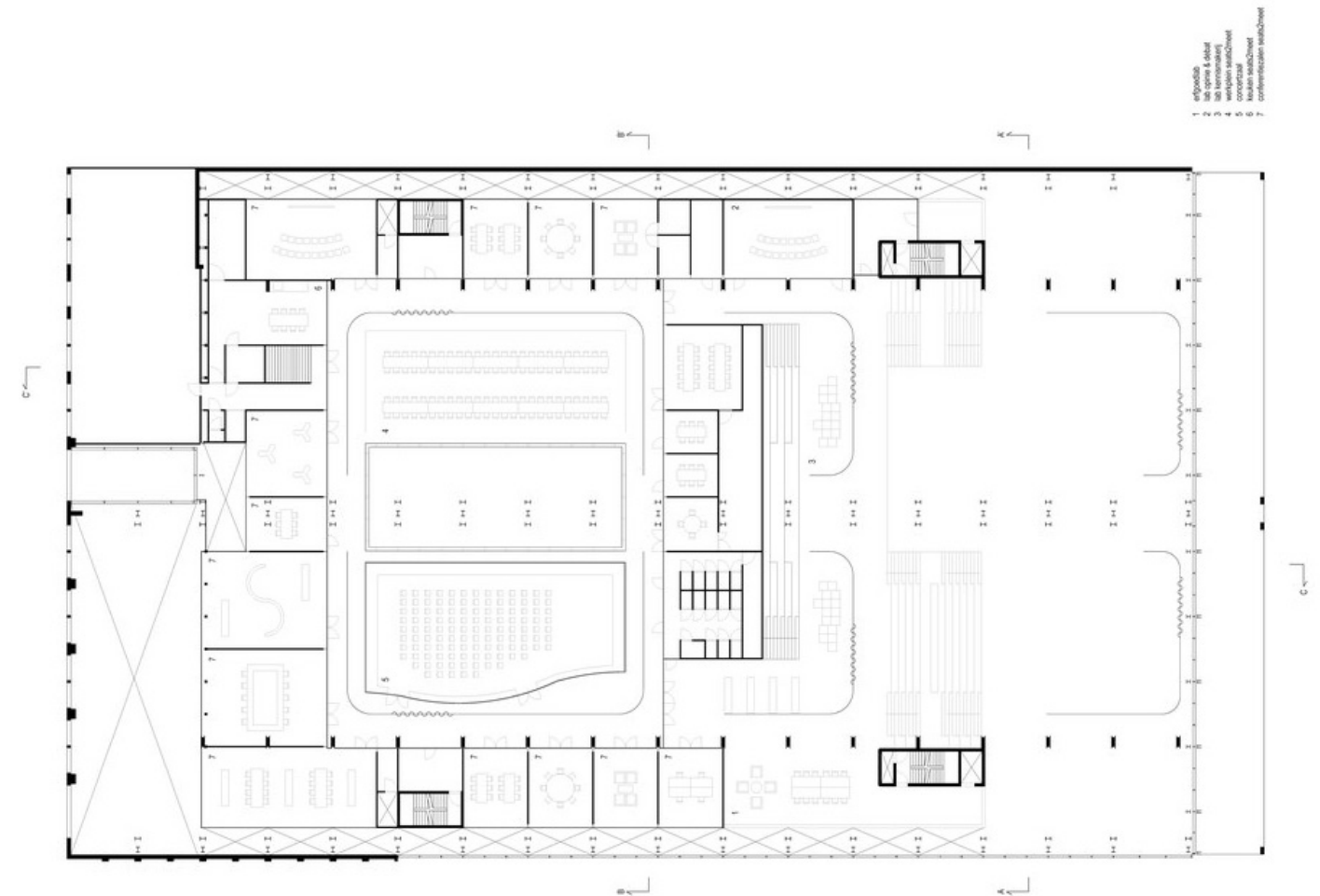


Fig. 136. LocHal ground plan





Fig. 137. Interior atmosphere

Building originally being a baroque monastery, later converted to military facilities is nowadays a contemporary library. Restauration aimed to preserve traces of its long history. Providing space for public living rooms and collective working as well as individual more focused study spaces allows the library to play an important role in the

public life of Mechelen city. Besides variety of spaces and its use, warmth, materiality and history make it appreciated by large number of visitors. Concentric layout around a inner courtyard define several zoned differing in the level of privacy.

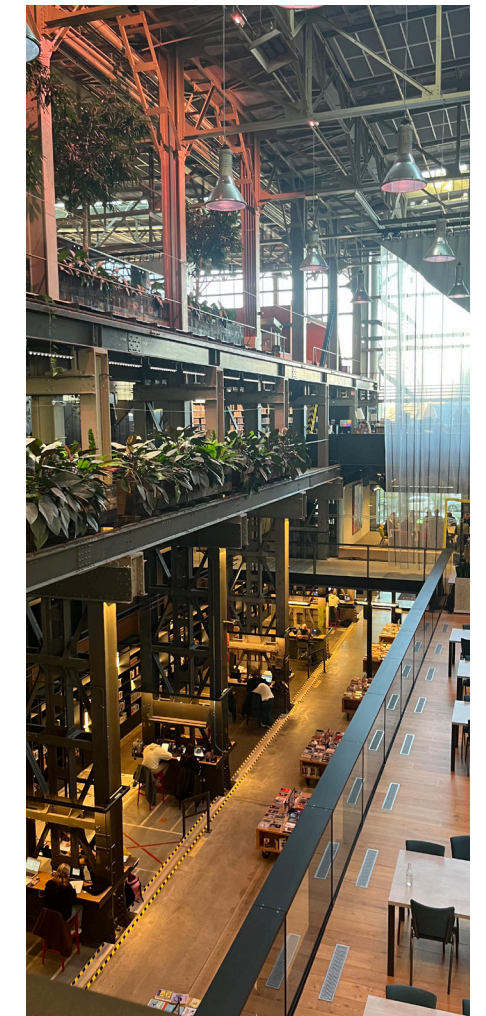


Fig. 138. Interior atmosphere

LacHal library building in Tilburg and its contemporary approach to library typology was already mentioned before. Besides traditional facilities for book storage and reading, it provides space for creation of knowledge in brother sense. Diverse range of so called labs are thematic spaces that allow for production and not only knowledge

gain. Large scale and monumentality in this case support the diversity and allow for visitor to find the comfortable level of engagement. Even though the enormous structure is very present in the building it is actually not a defining element. Sitting, curtains and other furniture together with people claim the building.

range of so called labs allow for alternative knowledge gains



- alternative sitting spaces

Variety of spaces in function and scale is what makes them greatly appreciated.



Fig. 139. Intimate sitting space

Alternative seating arrangements offer a more informal atmosphere, primarily serving individuals rather than a group.



Fig. 140. Diversity of sitting spaces

Diversity of sitting spaces and scale allow for both collaboration and individuality or even anonymity.



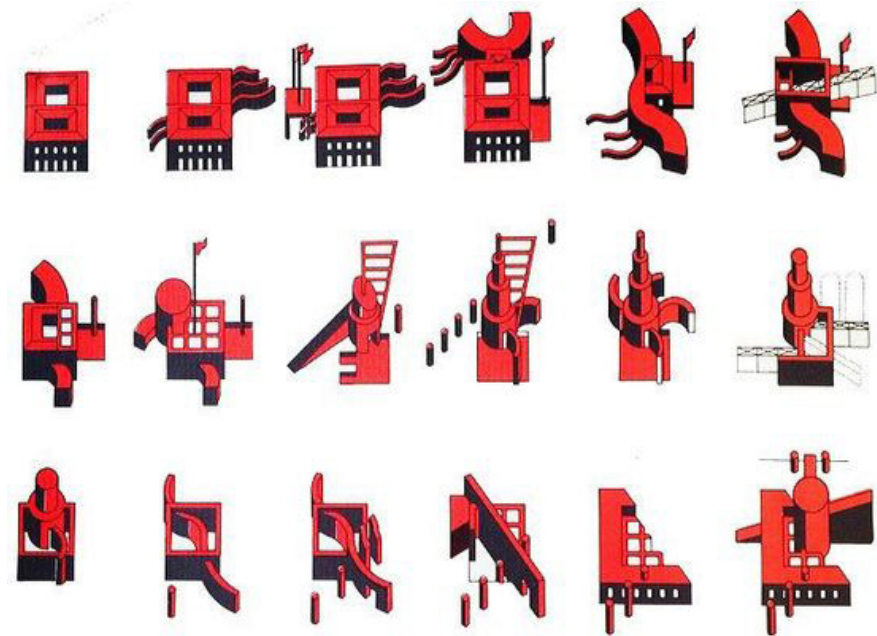
# Developing a Library I

monumentality  
large scale  
anonymity  
existing building

VS

lighter, modest  
human scale  
intimacy  
new structure - pavilion

Fig. 141. Parc de la Villette, Bernard Tschumi



First thoughts: Pavilion structure that contradicts existing library building. Differing in scale, structure and openness it proposes a lighter and more flexible addition to the library. Still referencing the existing it is part of its infrastructure.



AR3AI100 Interiors Buildings Cities



Fig. 142. The Great Lawn City Library Of Central Park Of Pingshan, CM Design



Fig. 143. Red Note House on the Horizon, LI WENXI ARCHITECTS



Fig. 144. Mobile Pavilion, Sets Studio



# Lecture by Daniel Rosbottom on 5 library designs by DRDH - reflection

Fig. 145. ART + DESIGN LIBRARY | FARNHAM | UK

Library design is a renovation project where furniture plays a key role in defining and organizing space. Rescaling the spaces allowed for pockets of more intimate working environment.

furniture - defining and organizing space

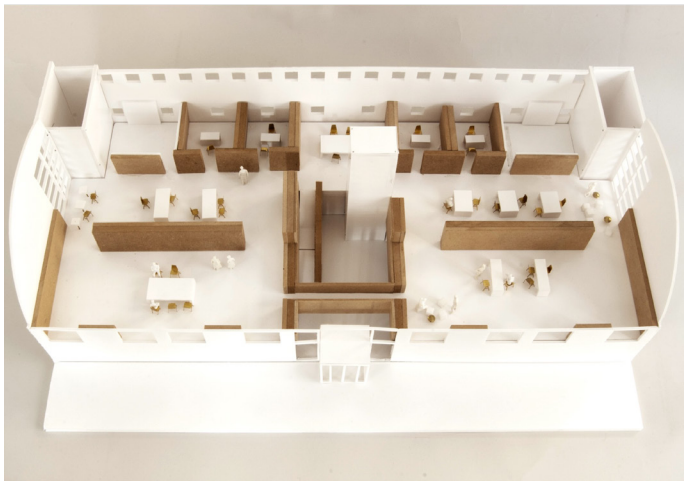


Fig. 146. CITY LIBRARY | BODØ | NORWAY

Building shape seems to be an abstraction of its surrounding, even though very different it is still part of it. Large scale, shape and materiality present the building as monument.

reference to surrounding conditions, new buildig continuation







Fig. 147. CITY LIBRARY | ST GALLEN | SWITZERLAND



Fig. 149. CITY LIBRARY + ARCHIVE | GENEVA | SWITZERLAND

new complements, abstracts or references its surrounding in order to effectively communicate with it

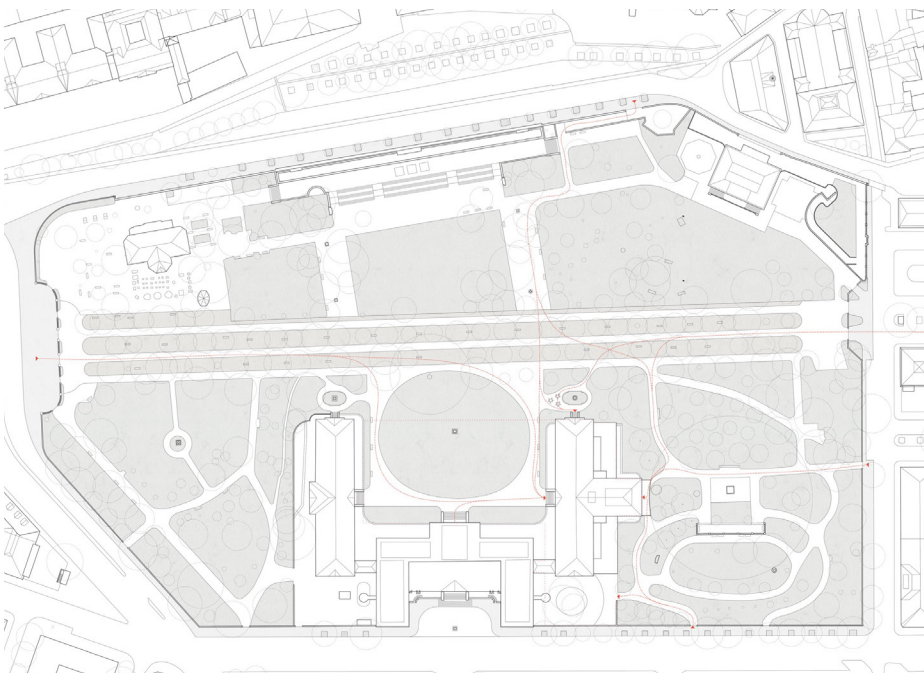


Fig. 148. LOCAL LIBRARY | SIDCUP LONDON





- developing a Library II

New structure should clearly reference the exiting library building, but oppose its architectural language. In the first place new building should avoid to be inward looking and communicate more with its surrounding. New structure should aim to reinforce the exiting and connect it with the context.

Even though society education level is higher then before it doesn't prevent segregation that is present more then ever. In terms of program plan aims to avoid any division of people based on their nationality, language, age ... Current diagram suggest division by topic.

Notes & feedback:

How big pavilions should be?

Are they an individual structures or maybe connected by the base?

How does a pavilion structure communicate with the existing structure of the park?

How does it influence the program within the existing library building? Does it allow to reshuffle it?

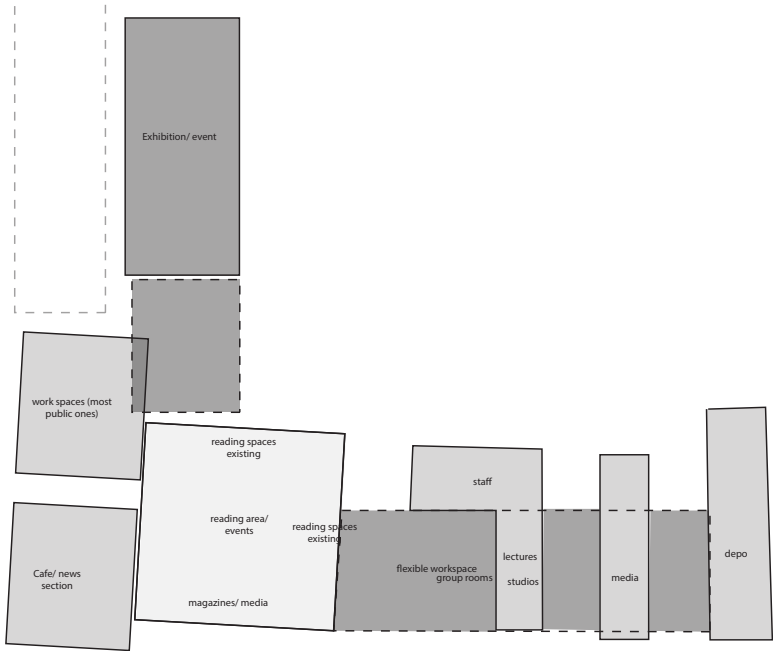
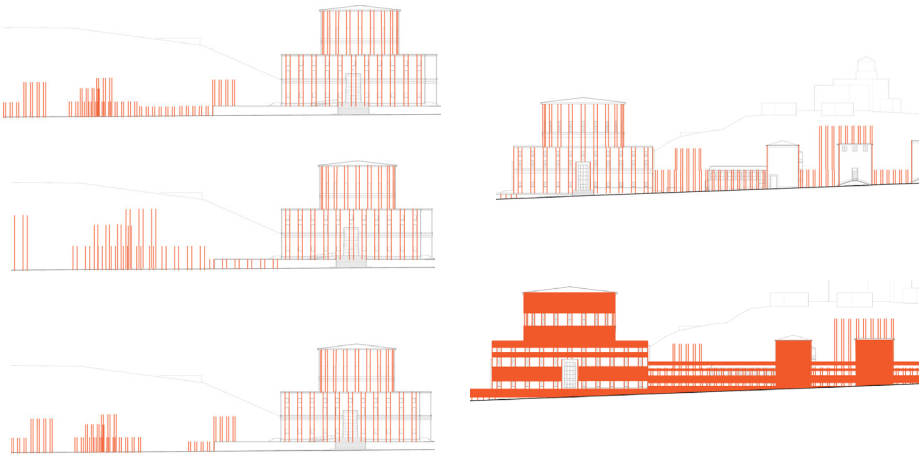


Fig. 150. Program distribution proposal

distributing library functions across the entire site, enhancing its relation with the surroundings



decomposing the existing structure into smaller scale fragments that reference it

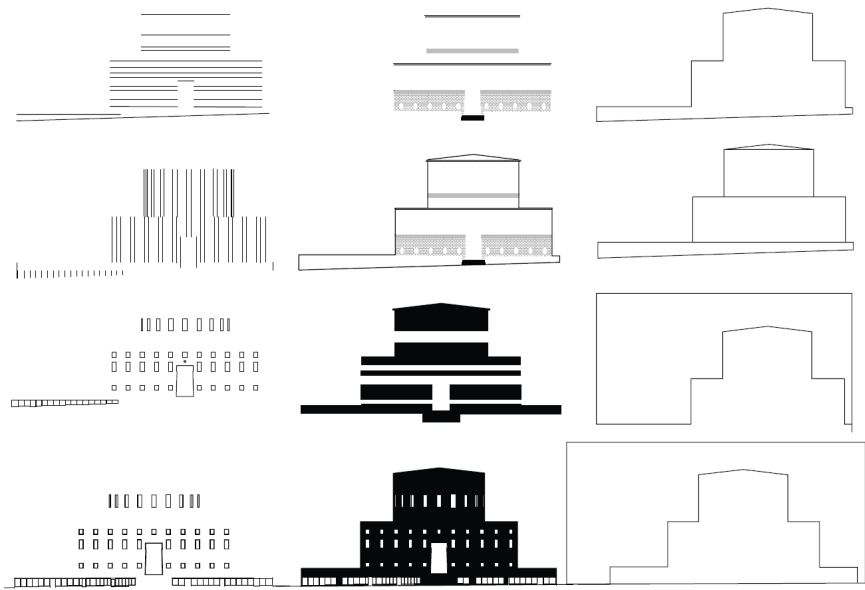


Fig. 151. & Fig. 152. Deconstructing the library exploration



# Conversation on the politics of the contemporary library with Amy Thomas - reflection

"Eric Klinenberg is a sociologist and bestselling author who makes a convincing case that a healthy community is not simply held together by shared values, but by shared spaces..."

"What that meant is that on a daily basis, people got to know each other pretty well, they used the social infrastructure to socialize, and so when this crisis happened in Chicago, they knew who was likely to be sick, who should have been outside but wasn't. And that meant they knew whose door to knock on and who to help." "And one of the things that's so striking about libraries is that the local staff has the capacity and agency to develop programs that work for the community that they're in."

"Most of the time when people go into libraries, they recognize that they are being respected, and dignified, and honored. And I think it brings out the best in us."

"We've created a whole society based on our idealization of privacy and autonomy, right? I mean, it used to be that families shared bedrooms together, right? Families shared beds together..."

"I think one of the reasons why the public parks work and libraries work is because we feel like we own them when they're done, right? We feel like we belong. And that makes everyone closer-connected. How do we make sure we make things so that everyone feels like they're really a part of it?"

"Instead, they provide a space for people to arrange their own relationships and provide their own needs."

"Now we are seeing the rise of a new metaphor: the library as 'platform' — a buzzy word that refers to a base upon which developers create new ..."

"Others recommend that libraries get into the content production business. In the face of increasing pressure to rent and license proprietary digital content with stringent use policies... What knowledge is produced when I churn out, say, a keychain on a MakerBot? I worry that the boosterism surrounding such projects — and the much-deserved acclaim they've received for "rebranding" the library — glosses over the neoliberal values that these technologies sometimes embody."

"Libraries are not, or at least should not be, engines of productivity. If anything, they should slow people down and seduce them with the unexpected, the irrelevant, the odd and the unexplainable. Productivity is a destructive way to justify the individual's value in a system that is naturally communal, not an individualistic or entrepreneurial zero-sum game to be won by the most industrious."

"...but libraries do need to collaborate with other institutions to determine how they leverage the resources of the infrastructural ecology to serve their publics, with each institution and organization contributing what it's best equipped to contribute"

"Finally, we must acknowledge the library's role as a civic landmark — a symbol of what a community values highly enough to place on a prominent site, to materialize in dignified architecture that communicates its openness to everyone, and to support with sufficient public funding despite the fact that it'll never make a profit."



## - developing a Library III

Library even though being in a close proximity to the hill, has little or no communication with it. Similar is with the open spaces/ squares surrounding it. Pavilions aim to create relation between built structures and its natural surrounding. This approach allows for diversifying the program and better functioning of the existing.

Pavilions aim to create relation between built structures and its natural surrounding.

### Notes & feedback:

Creating a relation with the hill can be interesting as it is already artificially constructed.

What would it mean for the program if the individual structures are connecting through the plinth or the underground? What it means for the connection with the existing?

What if it is one shared plinth with moments of relief in the form of pavilions? How is the new structure connected to annexes?

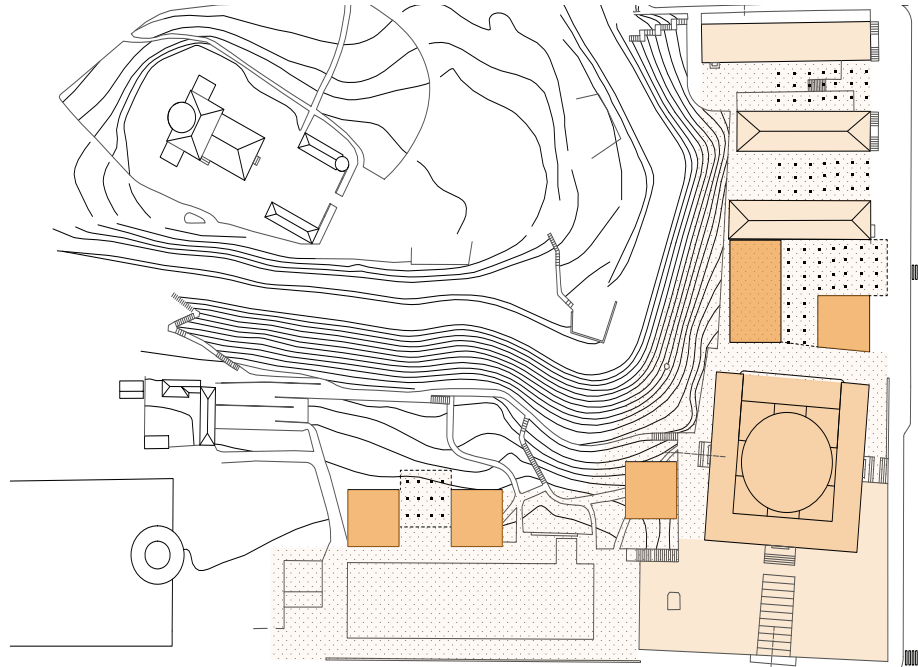


Fig. 153. Pavilion proposal floorplan

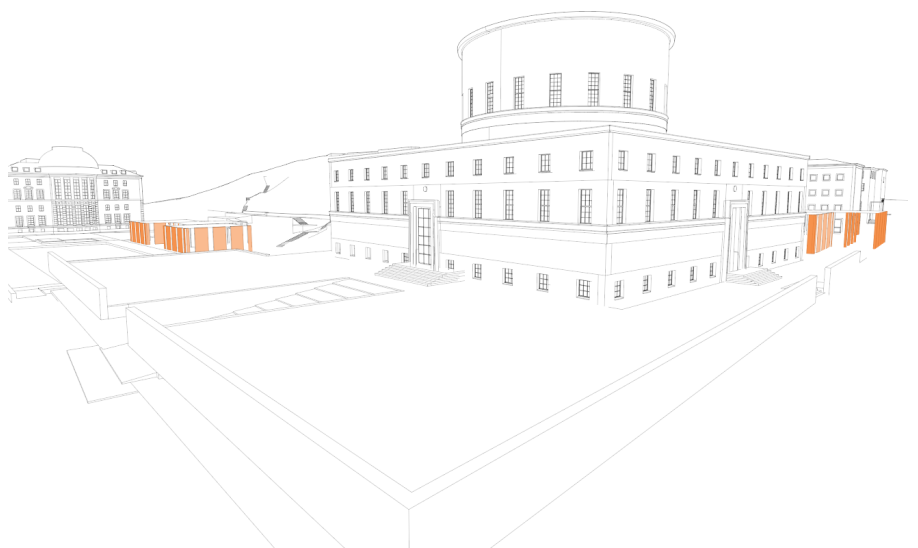


Fig. 154. Library and the pavilion infrastructure reinforcing its relation to the surrounding

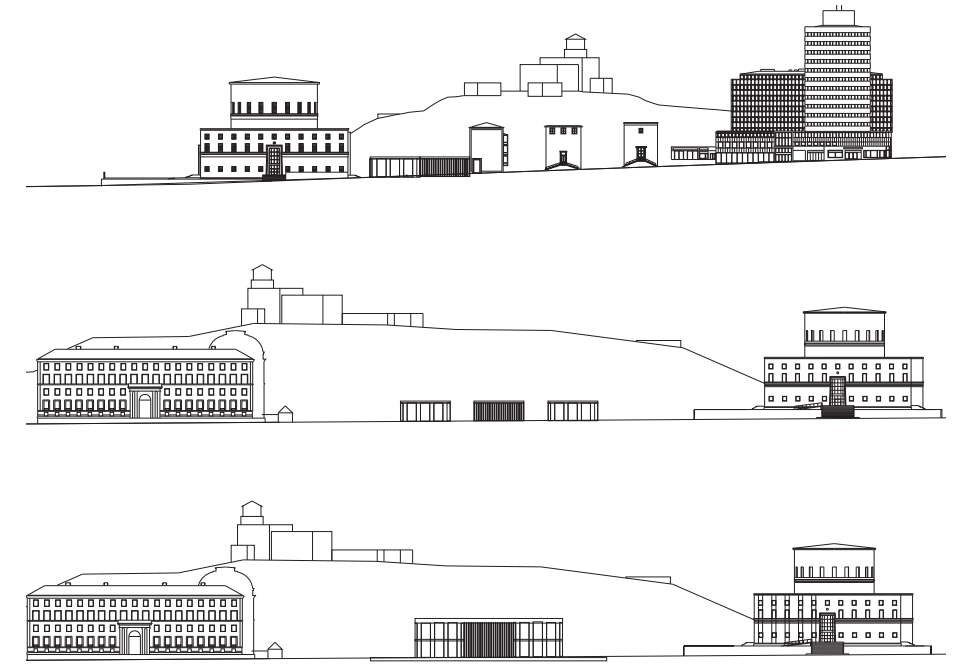


Fig. 155. Urban section pavilion proposal analysis

Interior space should be in direct communication with the surrounding, providing a gradient of zones going from outside to inside.



Fig. 156. Interior impression blending interior and exterior



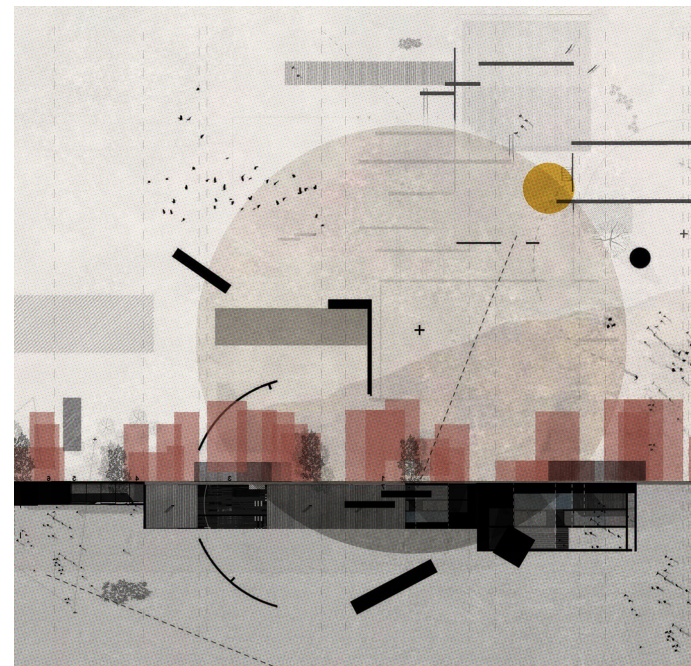
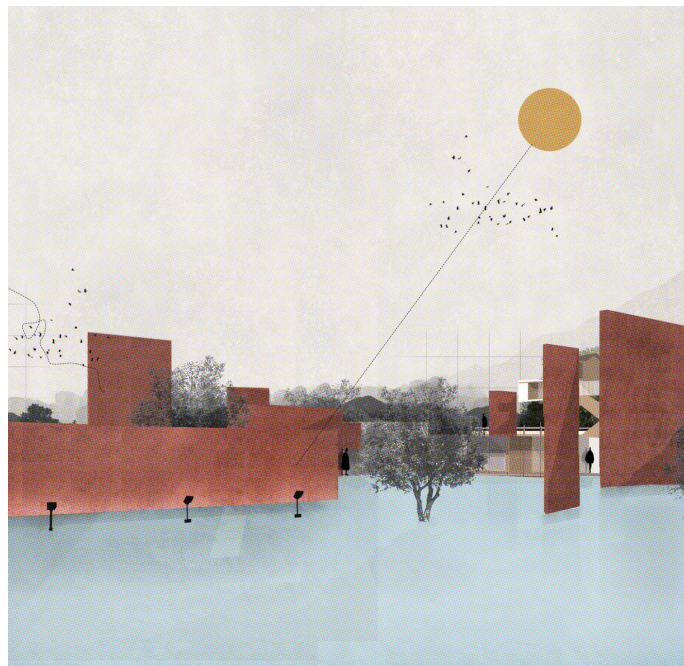
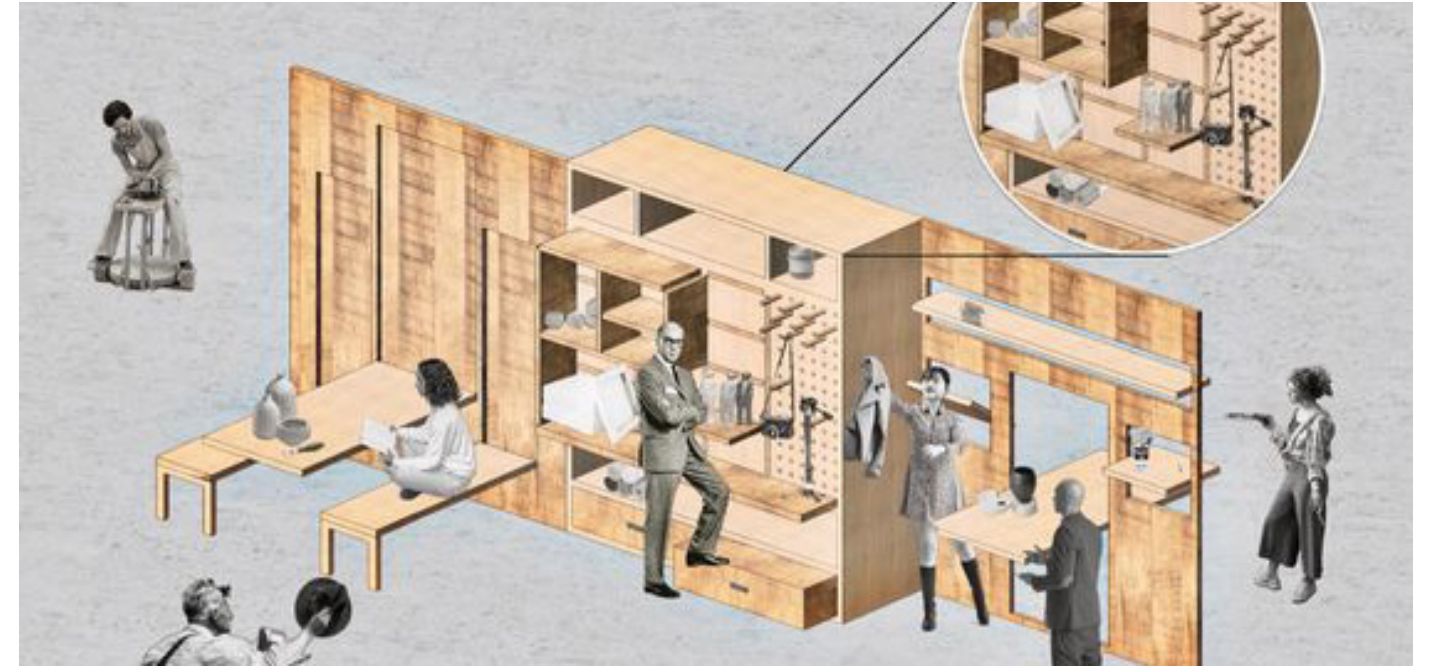
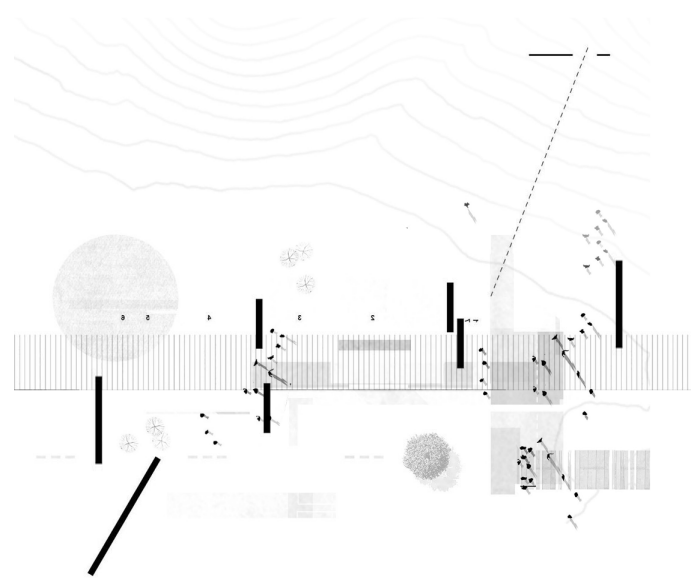


Fig. 157. The Underground Museum, ZDS Architects, topic of fragments and pavilions

interplay of built structures and  
surrounding

Fig. 158. & Fig. 159. & Fig. 160. Flexible sitting space

flexibility of sitting spaces allows for  
individuals to choose the level of  
engagement but also comfort



# Talk by Jan David Hanrath on the interior of the contemporary library - reflection

Jan in his talk argues that a contemporary library is more than a place for collection of books and consumption of knowledge. New process should include inspiration, creation and participation. As the society change we need new ways to “get people out of their bubble to gain collective understanding.” Programing of the libraries should include wider range of activities that would strengthen sense of community. For example, his project for city library in Munich includes cultural, educational facilities, horeca and music studios. In such projects furniture often plays an important role. Flexibility and atmosphere that it creates determine behavior of the visitors.



Fig. 161. Stadtbibliothek München - Gasteig AM HP8

New process should include inspiration, creation and participation.



Fig. 16. De Chocoladefabriek II - Gouda

As the society change we need new ways to “get people out of their bubble to gain collective understanding” and prevent segregation.



Developing a Library IV

Fig. 163. & Fig. 164. & Fig. 165. Kortrijk xpo. Belgium, Office 45

Collection of halls, corridors and pockets of greenery are united by single, cohesive gesture.

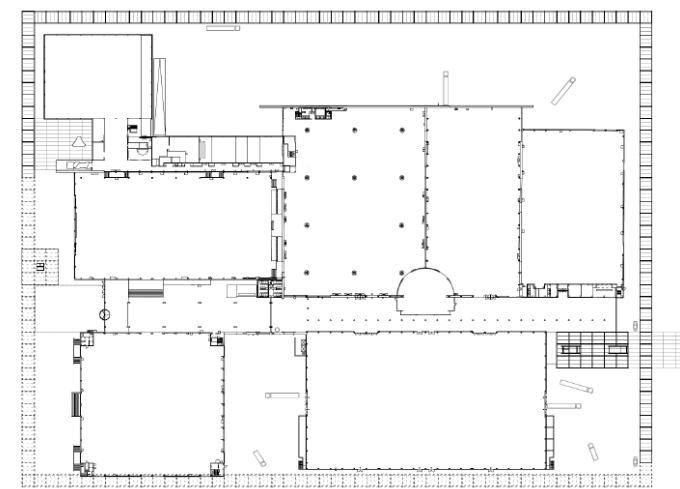


Fig. 165. & Fig. 166. & Fig. 167. Norwell Public Library, Oudens Ello Architecture

The site's natural beauty serves as a great source of inspiration for a appropriate architectural response.



Fig. 168. & Fig. 169. & Fig. 170. Library and surrounding landscape

The goal of this building's design was to create a warm hub for engagement, enrichment, and community life.

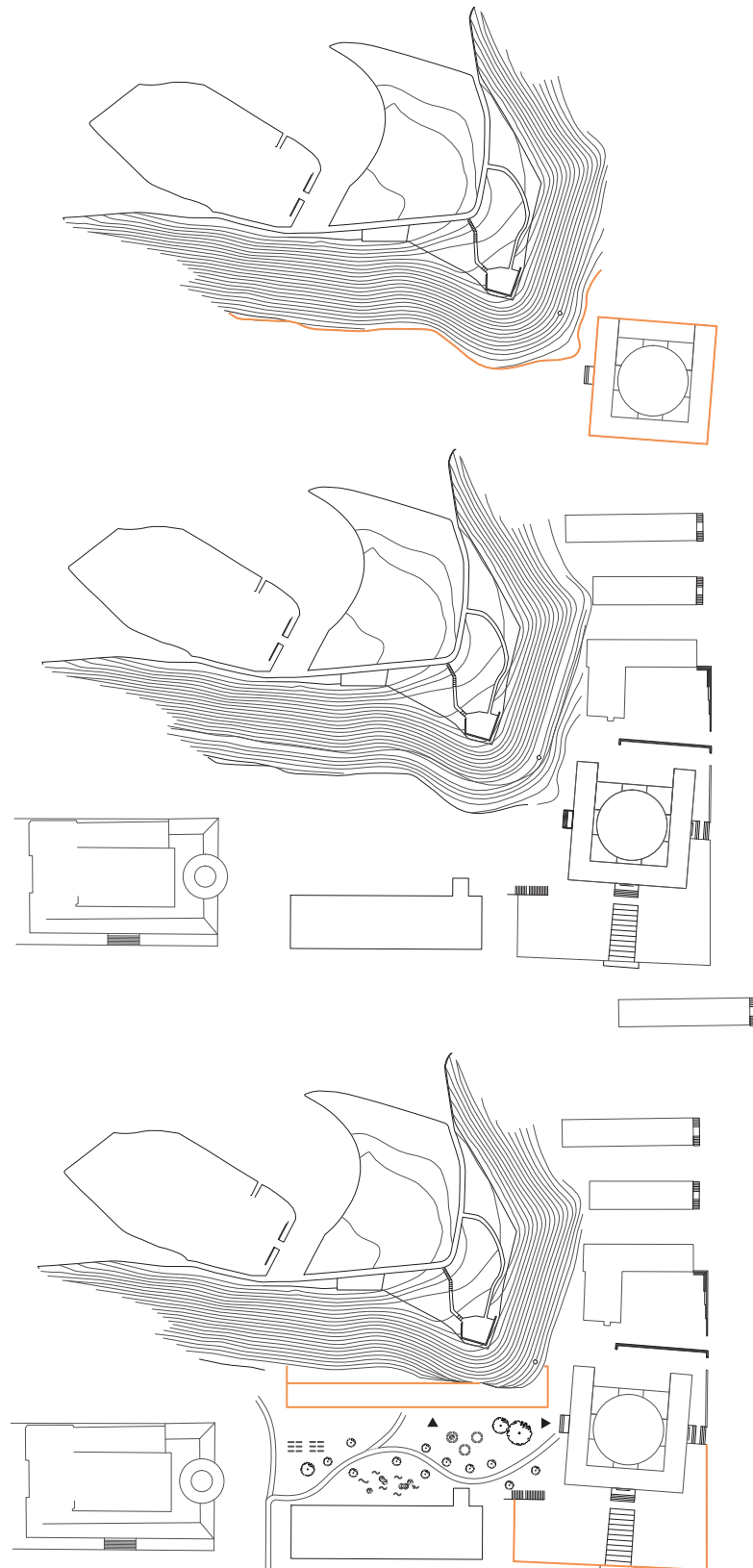




## - P2 crits

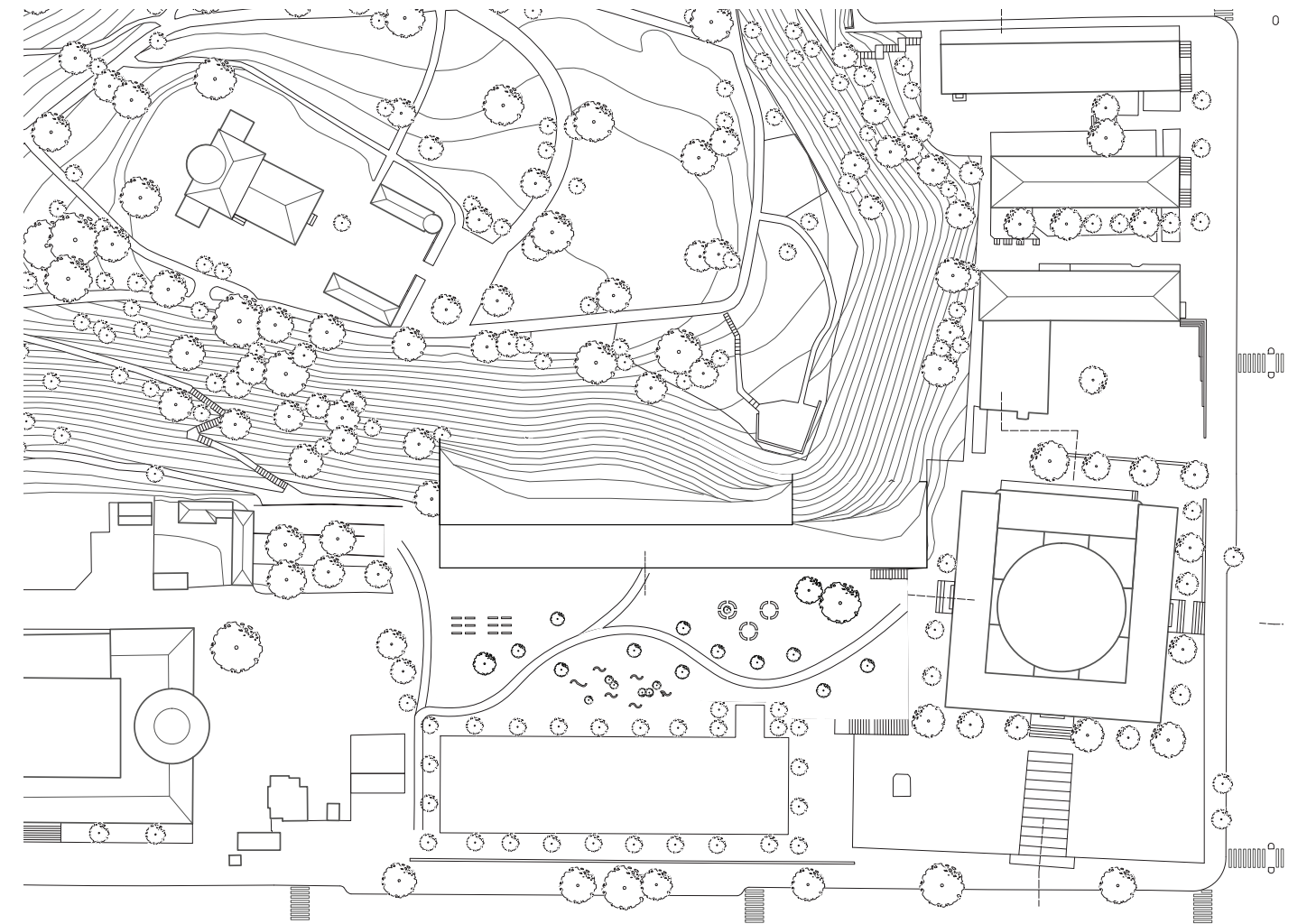
Having the need for a more cohesive design solution, current proposal suggest to group individual pavilions under one roof. Putting focus on the structure and furniture to play an important role in defining and organizing spaces.

New building's shape aims to establish a relation with existing conditions of the site and the library. If library and the hill can be distinguished as the most dominant objects of the site, the new proposal aims to reference the gesture of the libraries extension in the plinth. This results in a stepped building shape that follow hills verticality, but at the same time references the horizontal movement of pushing the hill. This gesture puts even more emphasis on the existing structure and aims to activate the building from a side entrance. At the same time it gives attention to the square, where outside furniture can act as an extension of the interior program.



New building's shape aims to establish a relation with existing conditions of the site and the library.

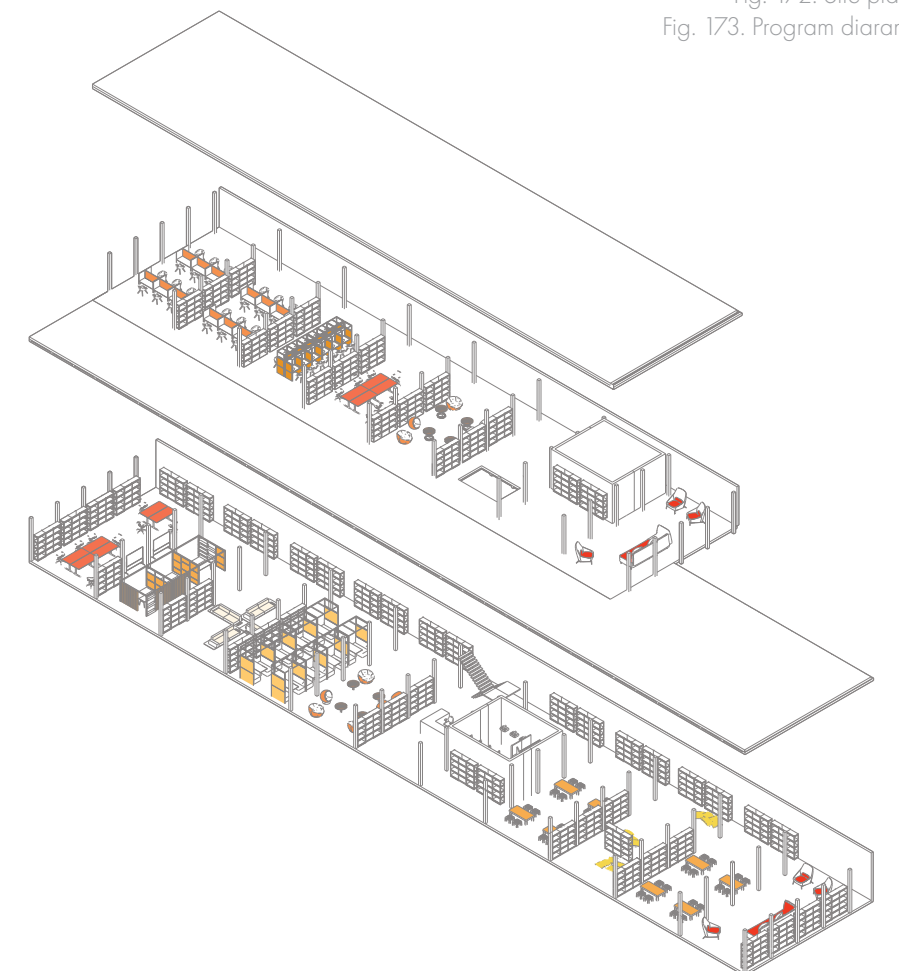
Fig. 171. Building shape development



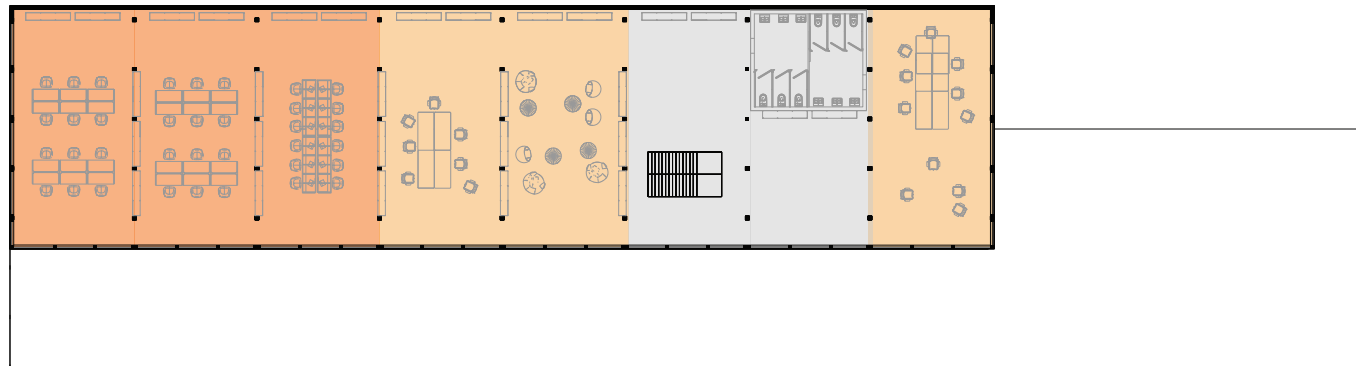
translating gesture of the plinth to the hill

Fig. 172. Site plan  
Fig. 173. Program diagram

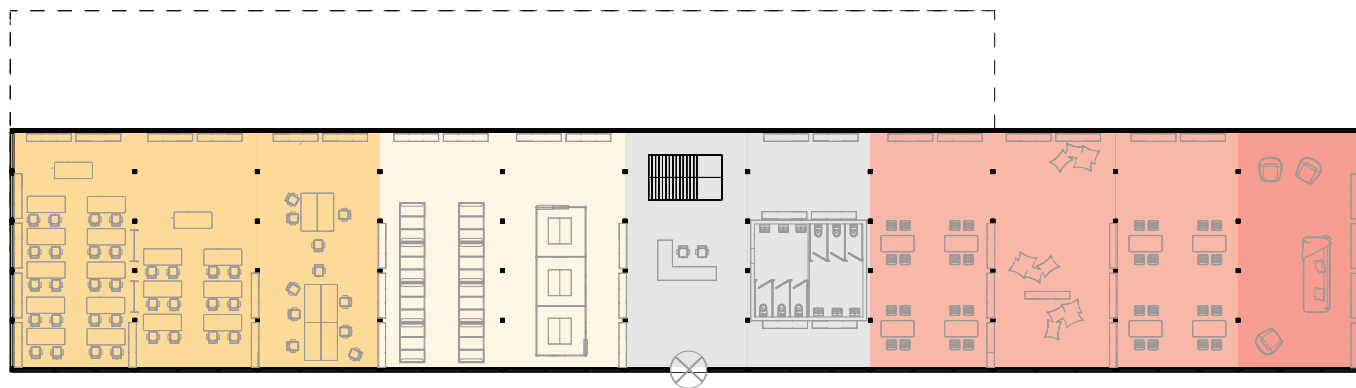
grouping pavilions under one roof ensures efficient use of space





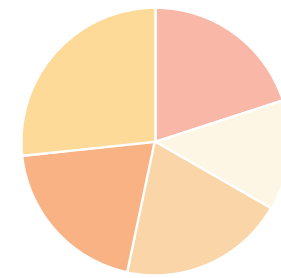


First floor



Ground floor

Fig. 174. Ground floor  
Fig. 175. First floor



Selfstudy	1080 m2	2700 m2
Group study	900 m2	
Teaching	720 m2	
Meeting		
Children section		

The program is organized along the completely open plan. Grid structure and bookshelves suggest different zones but that is not a rigid separation. Proposed program can be divided into three zones collaborative, individual work and children's section. Each of these zones provide alternative spaces. The absence of predefined boundaries allows individuals to navigate the space freely, promoting organic interactions and collaboration. Plan doesn't intend for any separation and divisions. There are no

predetermined spaces designed for specific groups, be it based on age, language, or any other factor. This deliberate decision ensures that every corner of the space is accessible to all. Individuals have the freedom to choose the level of engagement and visibility that suits their preferences, striking a balance between communal learning and personal autonomy. Even though the structure is limited its still plays a role in the atmosphere and together with the furniture gives complexity to the design.

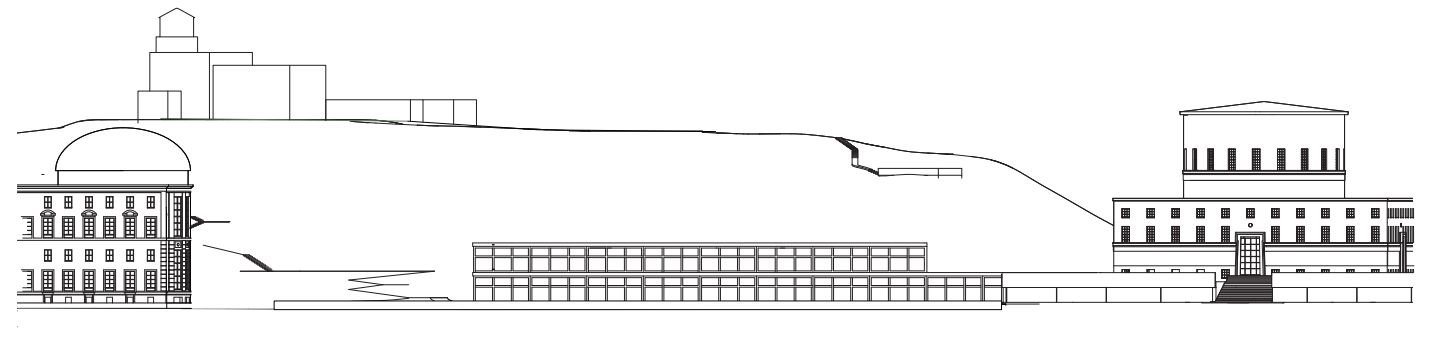


Fig. 176. Program in m2  
Fig. 177. Elevation



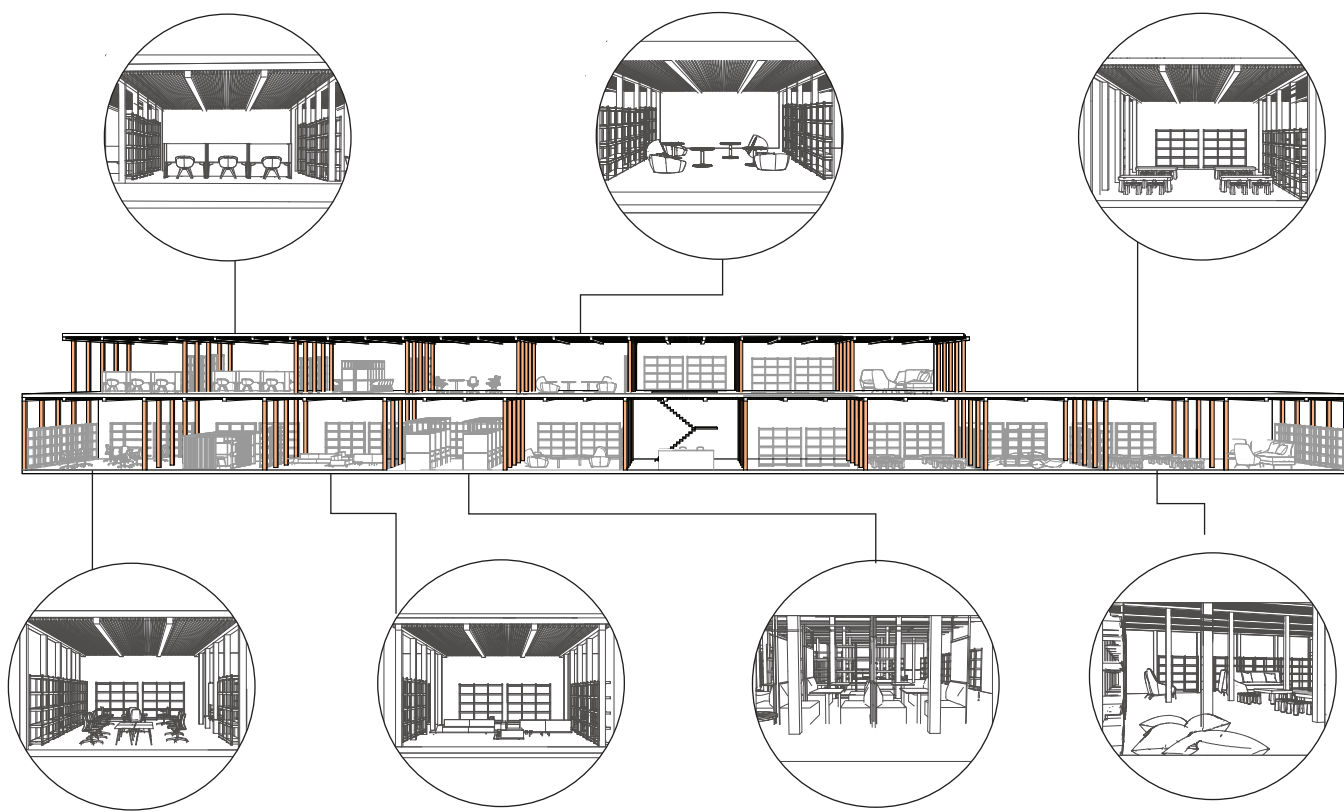


Fig. 178. Section & Interior impressions

## Tijane's feedback PRE - P2

- simple strategy - good, and a lot of light
- depth of the plan? maybe should be thin
- the romantic stream, can the water express the building too?
- find facade proportion, try a pavilion strategy
- what it means to have a library there
- maybe less formal and feels more contemporary, like a lobby
- show how much hill you're taking out, where is the original line
- the effect of the building inside the hill, how it works together
- how to engage the hill with the park
- what is the connection? with the library?
- distance from the library - maybe should be more distant? as a separate pavilion
- relation between waters?
- pull it closer to the pond?
- part connected to the park, the other to the city?
- roofs?

Fig. 179. Feedback P2 Crits



- design continuation of site conditions

EDUARDO SOUTO DE MOURA HOUSE IN MOLEDO



Fig. 180. & Fig. 181. Building and landscape relation



landscape as integral element of the design

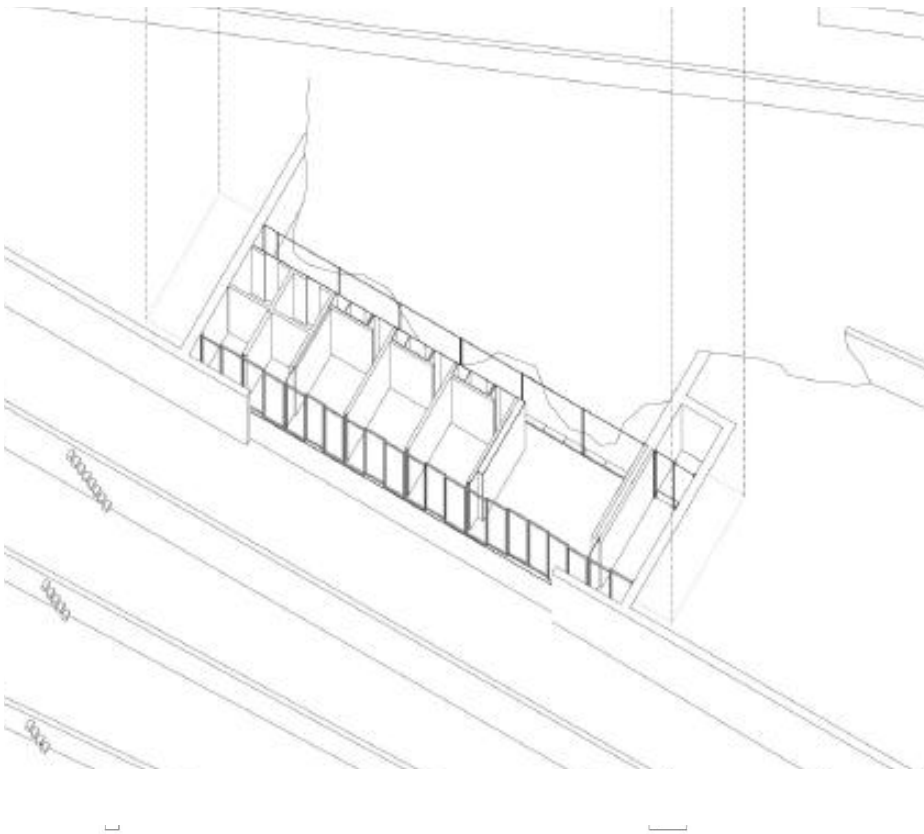
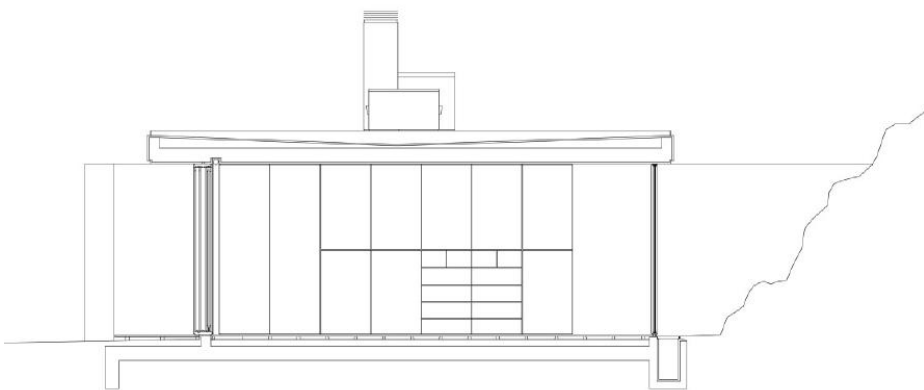


Fig. 182. Plan  
Fig. 183. Section

conditions of the site as an advantage





- design continuation of site conditions

Renzo Piano - Workshop & Studio, Punta Nave, Genoa



The project recalls the history of the site with its terraces, traditional materials, and multi-level design.



Fig. 184. & Fig. 185. & Fig. 186. Building extension of the site conditions



continuation of landscape



## P2 - Library development strategy

Project reference the gesture of bazar from the library to the hill. There is a suggested movement of a push back that can further emphasise libraries importance, but there is also an axes of stepped structure following hill's verticality. As such it allows new extension to communicate with both landscape and the city infrastructure. Building is both very present on the site by being one continuous gesture and disappearing into the landscape by merging with it and blurring the boundaries. Furthermore the roof of the building can be used as a path that further continues to the existing path up the hill. And in doing so it activates the side entrance of the existing building and furthermore this whole square area.

The plan shows the building has two sides that aim to communicate differently. One is towards the city, seamless façade like the rest of the library structure. While on the back it aims to extend towards the landscape and present idea of continuous open floorplan. Open plan leaves opportunity for flexibility and adap-

tation by its users. Grid structure imposed by column structure is not the space defining element. Rather it is about the furniture that determines the use of space. In terms of the program it is envisioned as a space of no expectations. Program is at display the the visitor who can decide a level of engagement. Diversity of sitting spaces and communal areas enhance a community engagement and collaborative learning.

Section displays the intention of letting the landscape be a part of the building. Where the hill almost literally gets inside. Secondly water management system is an important aspect that should be part of the design and not a problem to be solved.

To conclude my proposal aims to oppose the library in its shape, structure and relation to the landscape, still by doing so clearly be part of its infrastructure. On the other hand in terms of the program the goal is to complement the existing providing alternative working environments that would allow for diversity but prevent segregation.

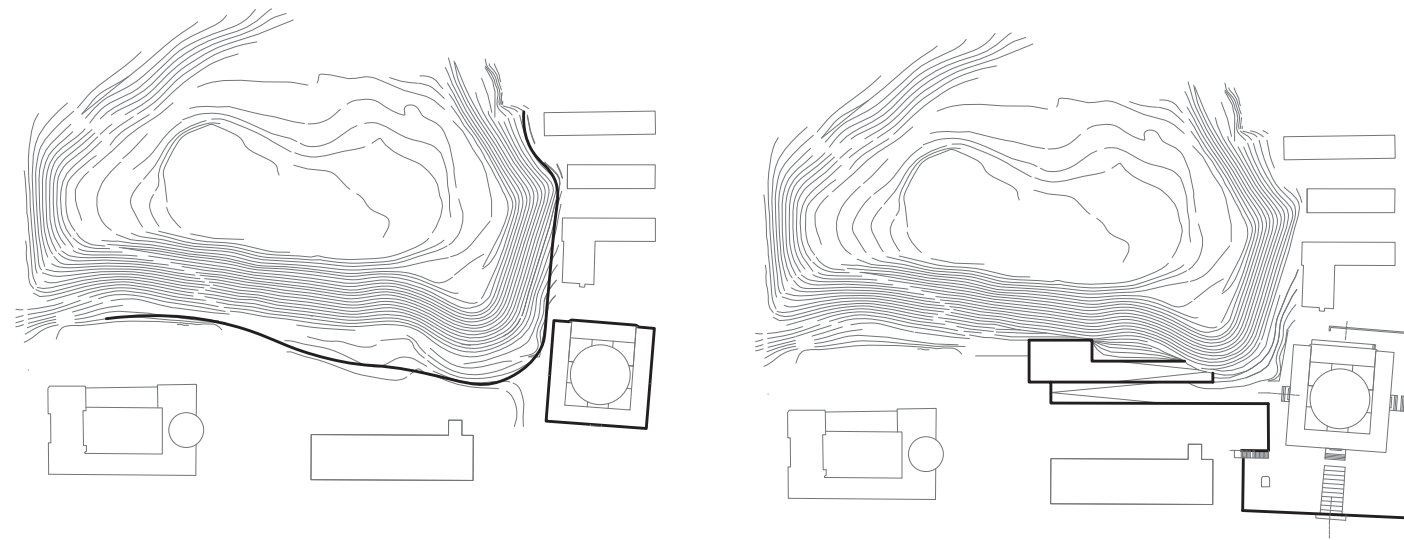


Fig. 187. Library and the hill, referencing gesture of the bazar

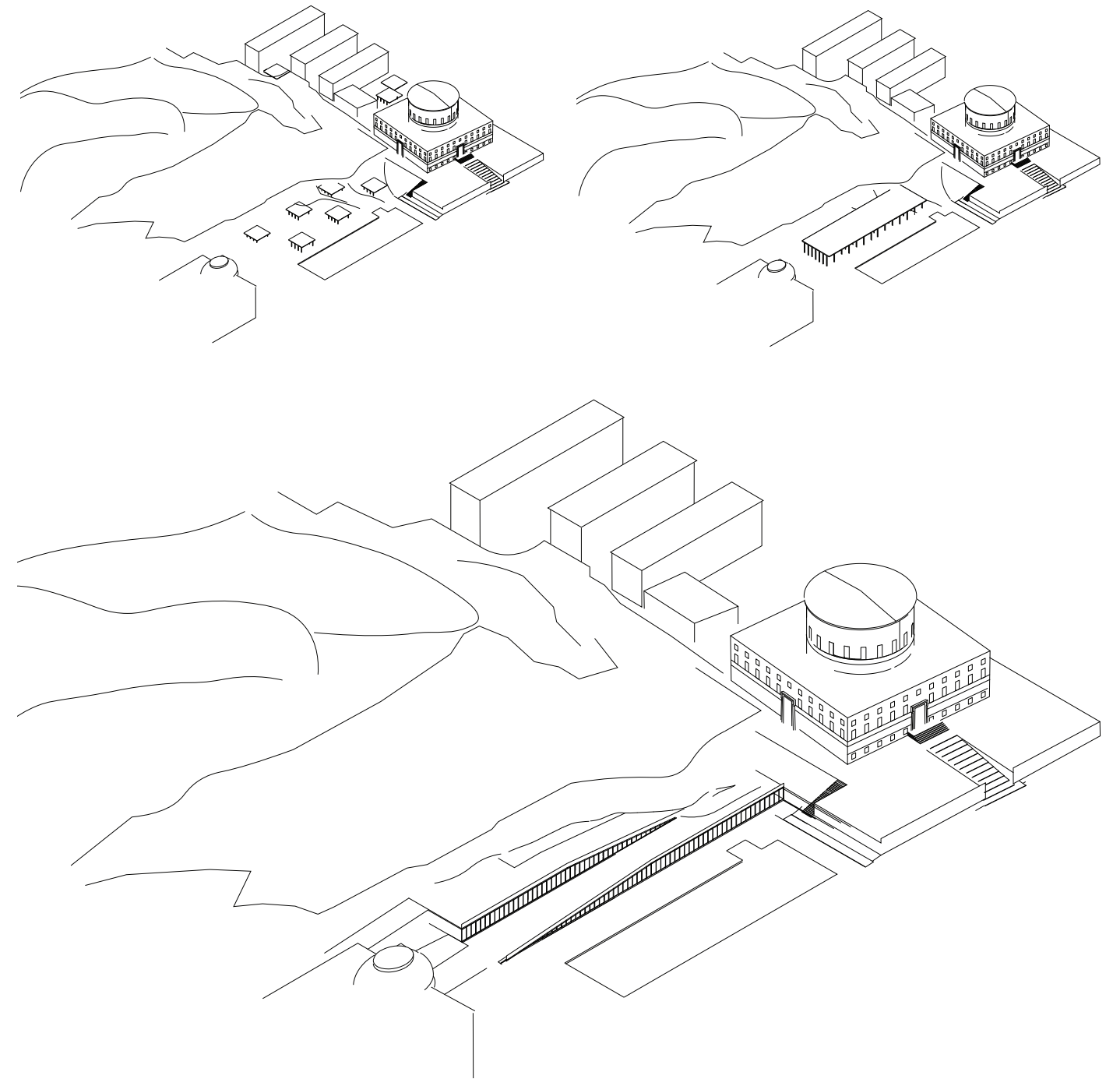


Fig. 188. Diagram shape development



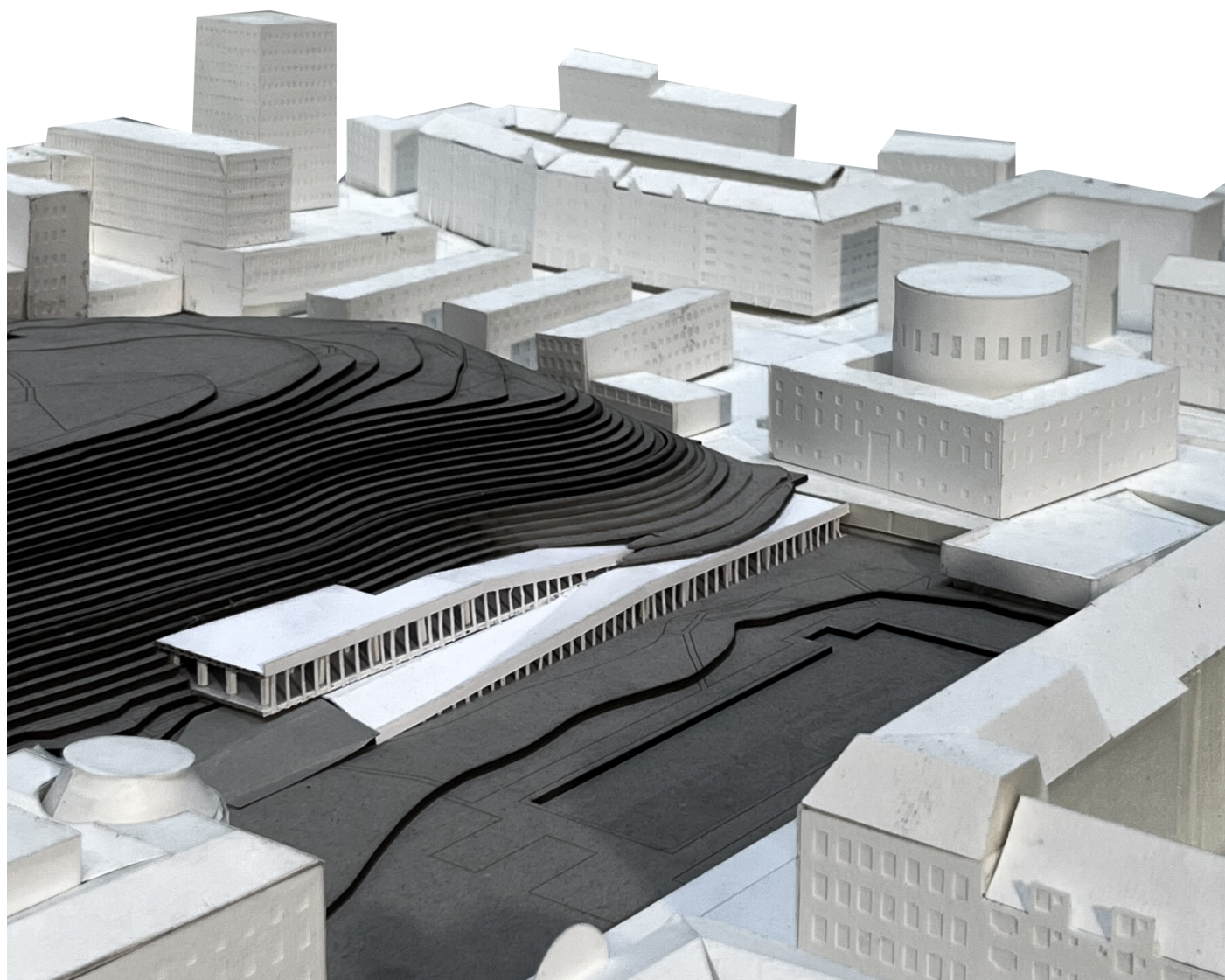


Fig. 189. Site model images

both present and invisible

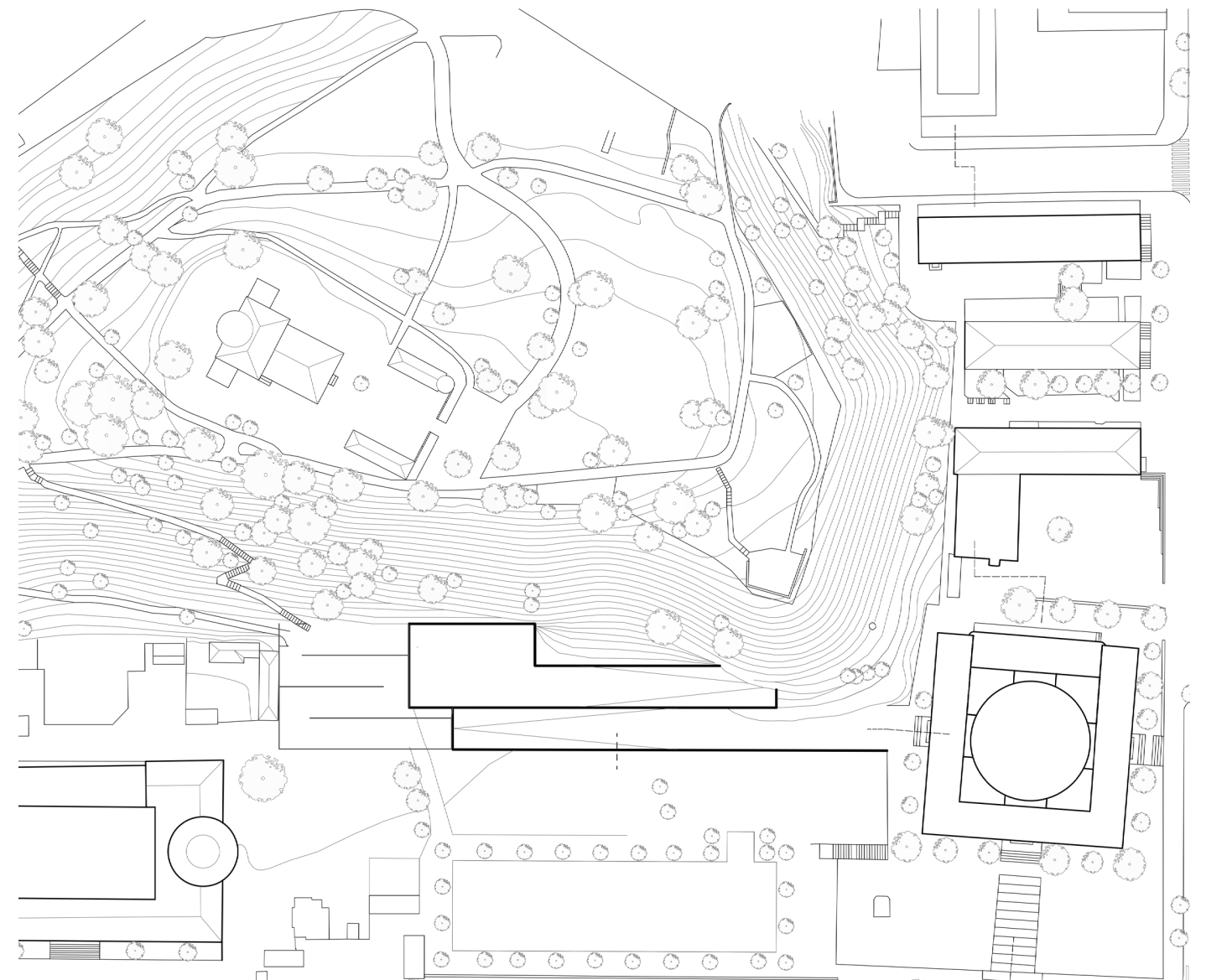


Fig. 190. Site

merging built and nature elements



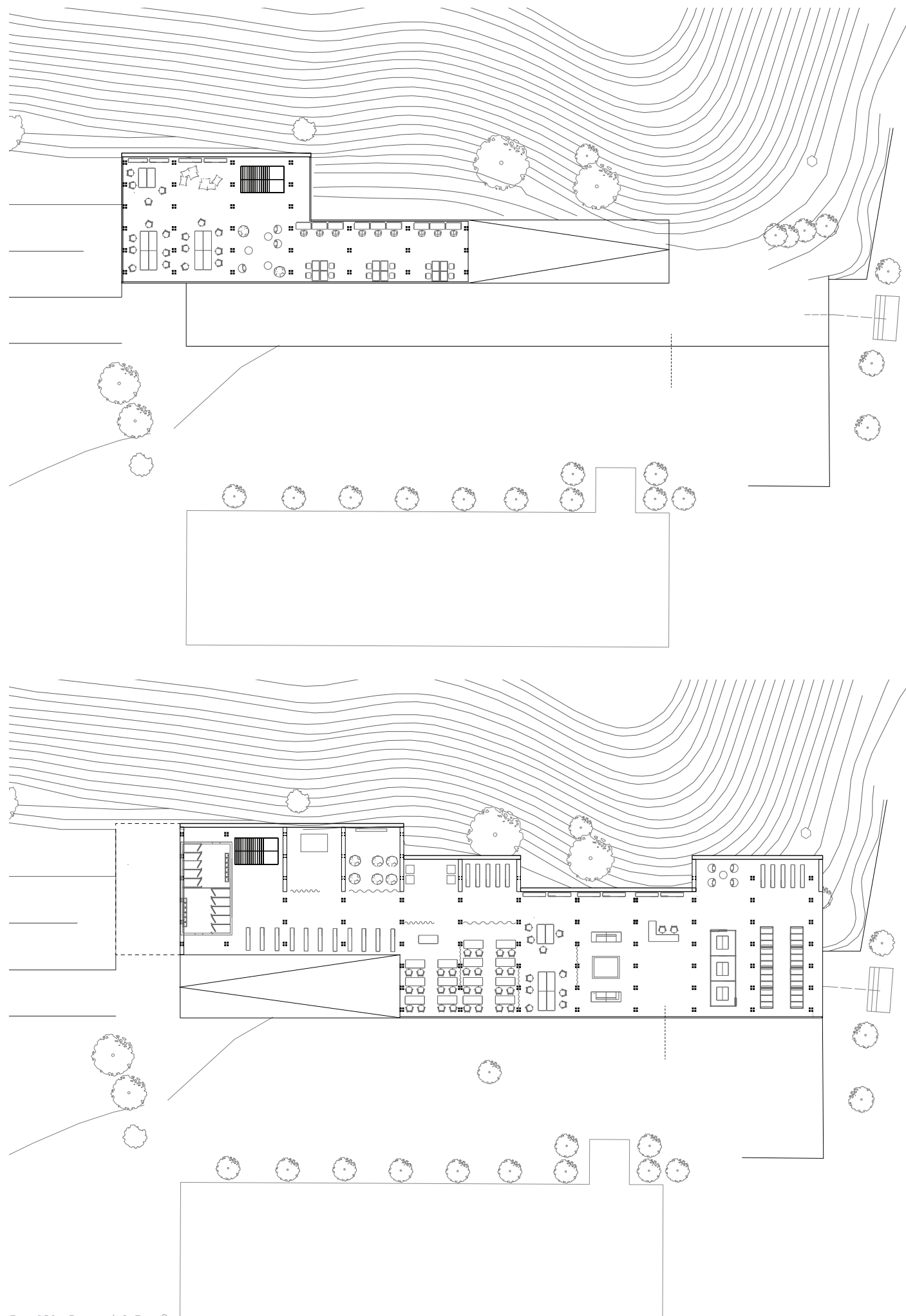


Fig. 191. Ground & First floor

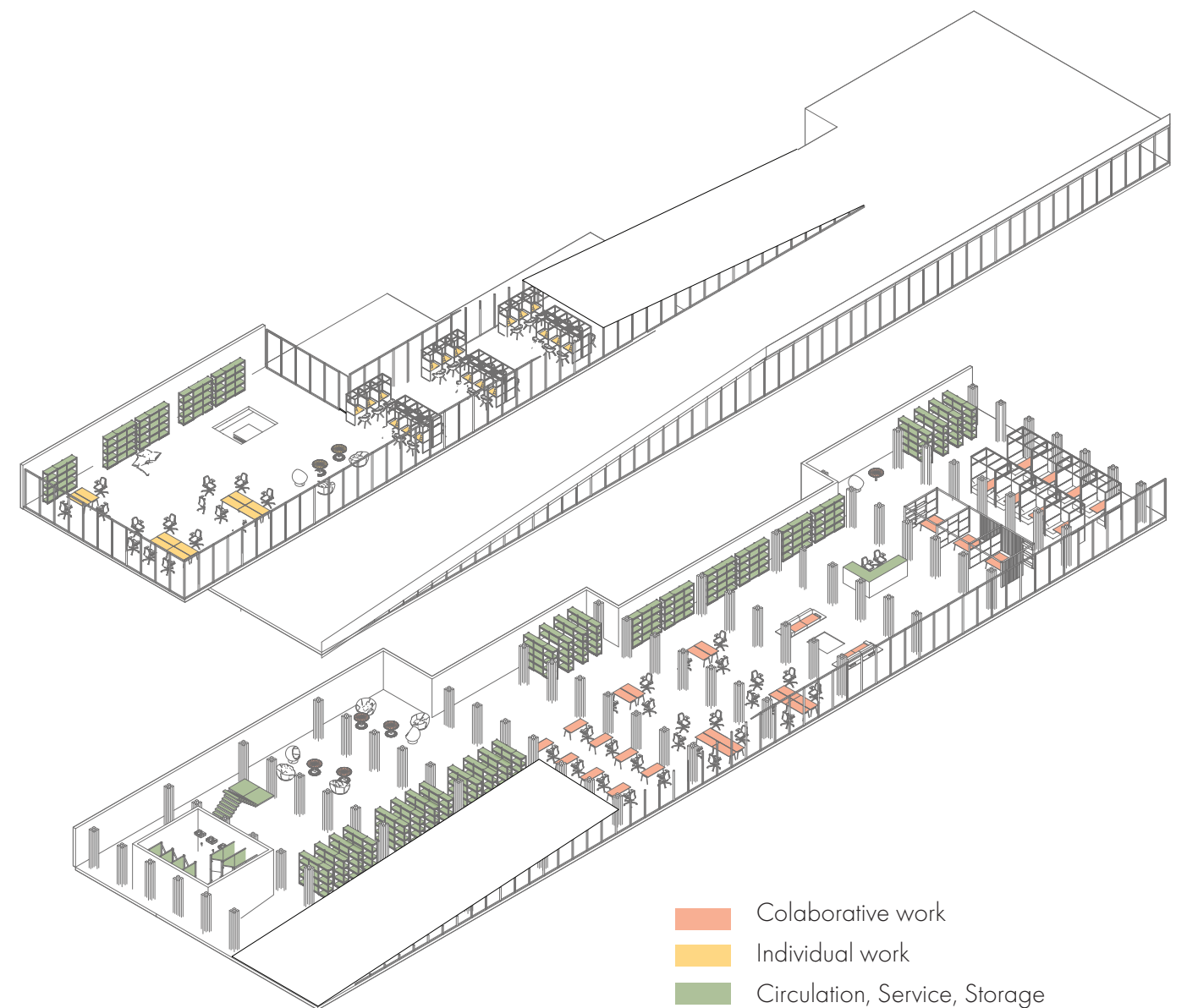
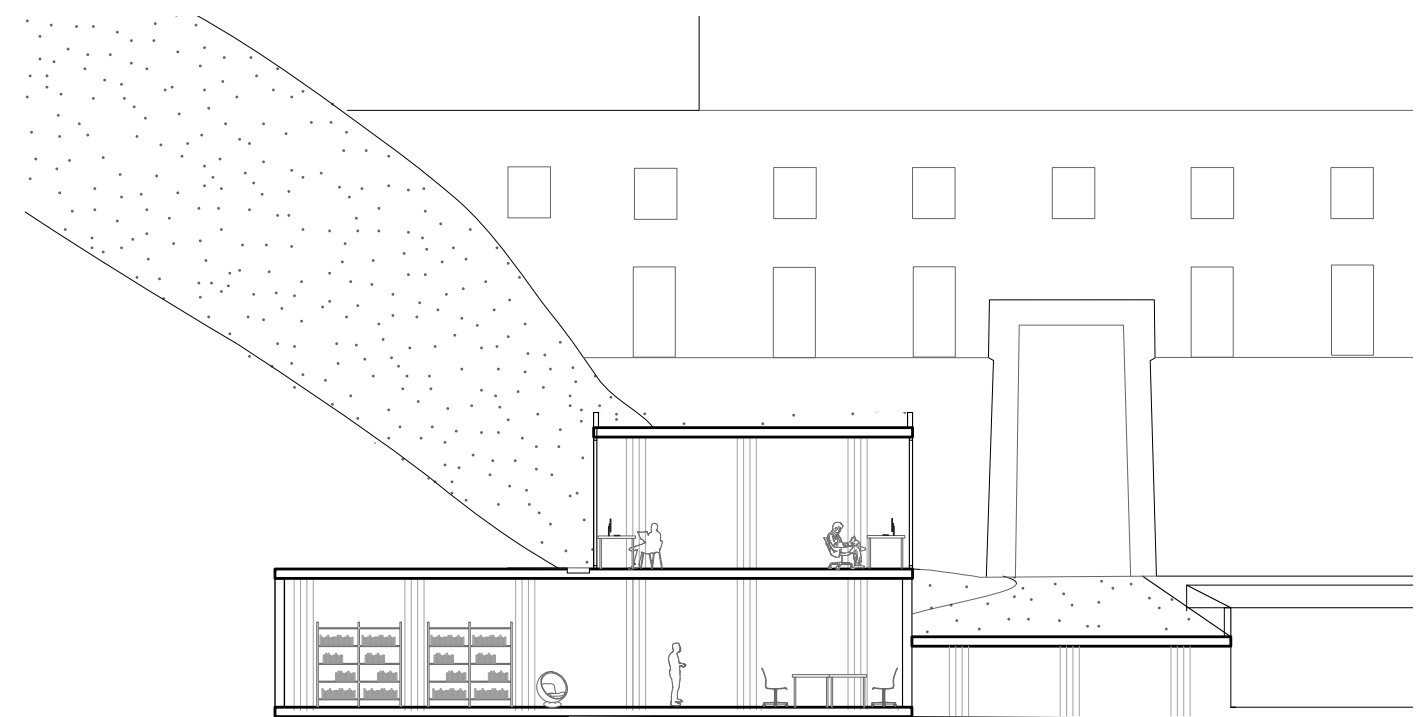


Fig. 192. Program diagram  
Fig. 193. Section





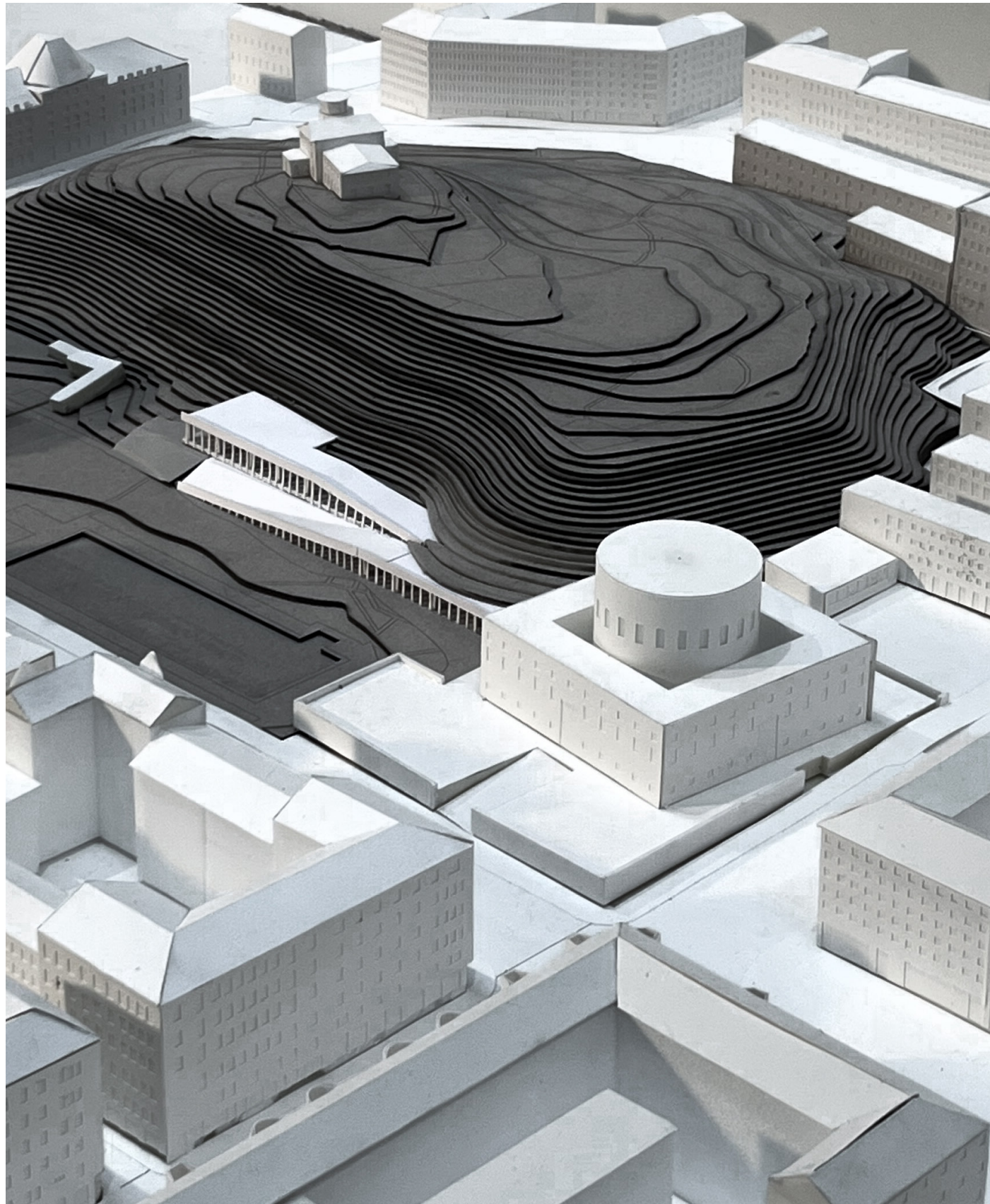


Fig. 194. Extension blending with the landscape

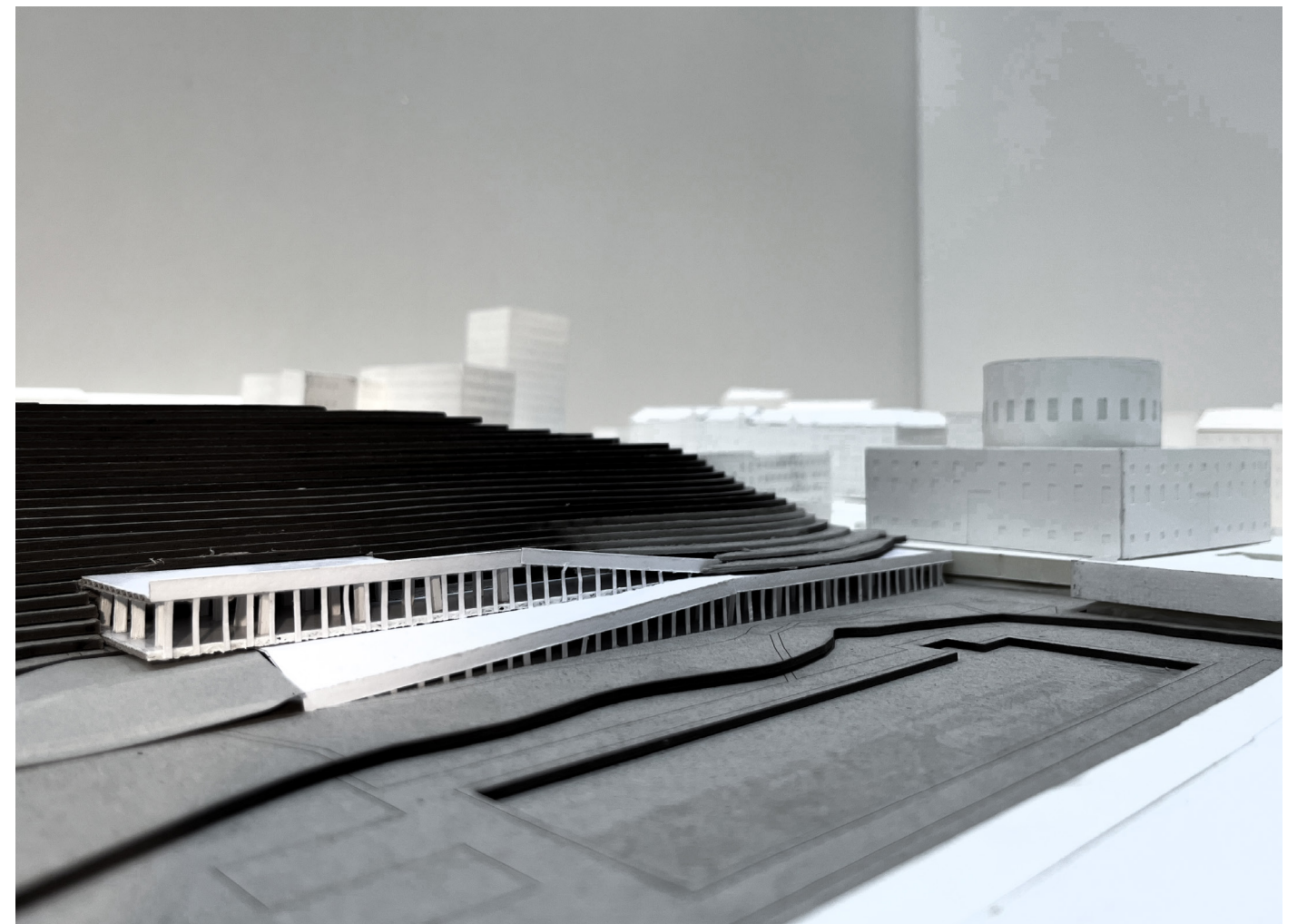
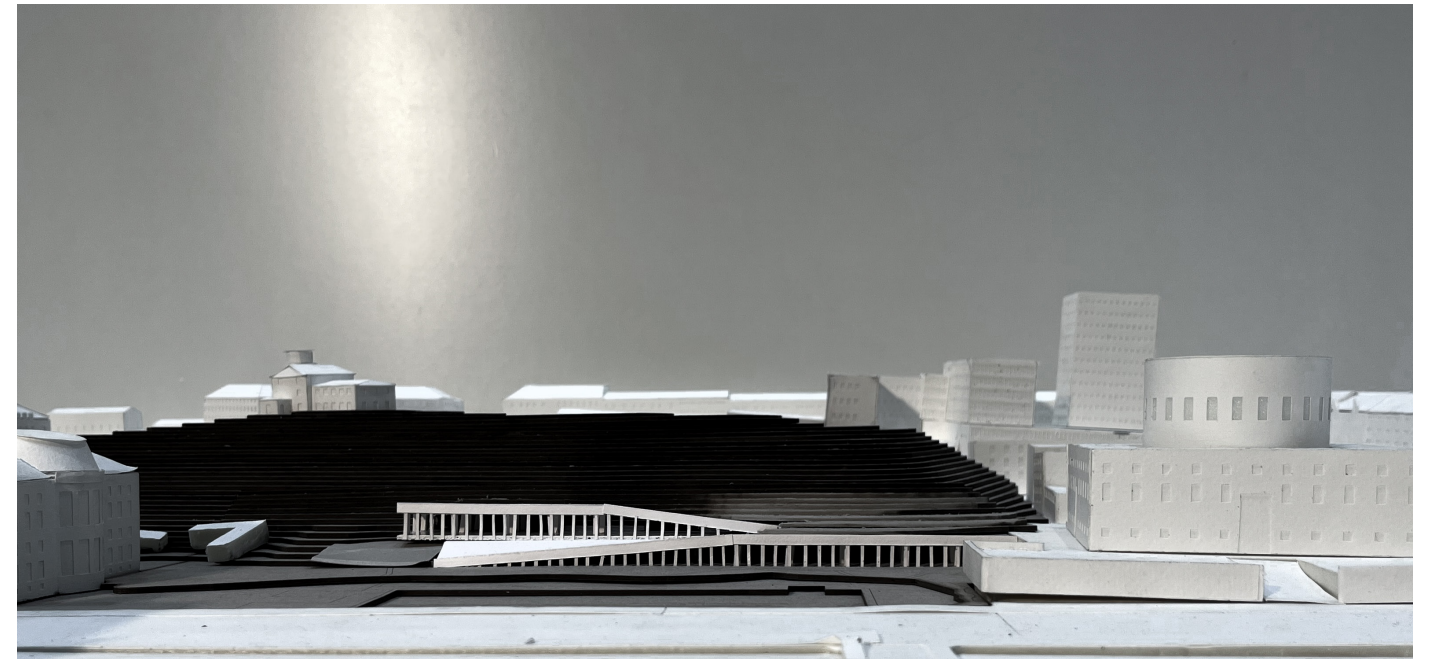
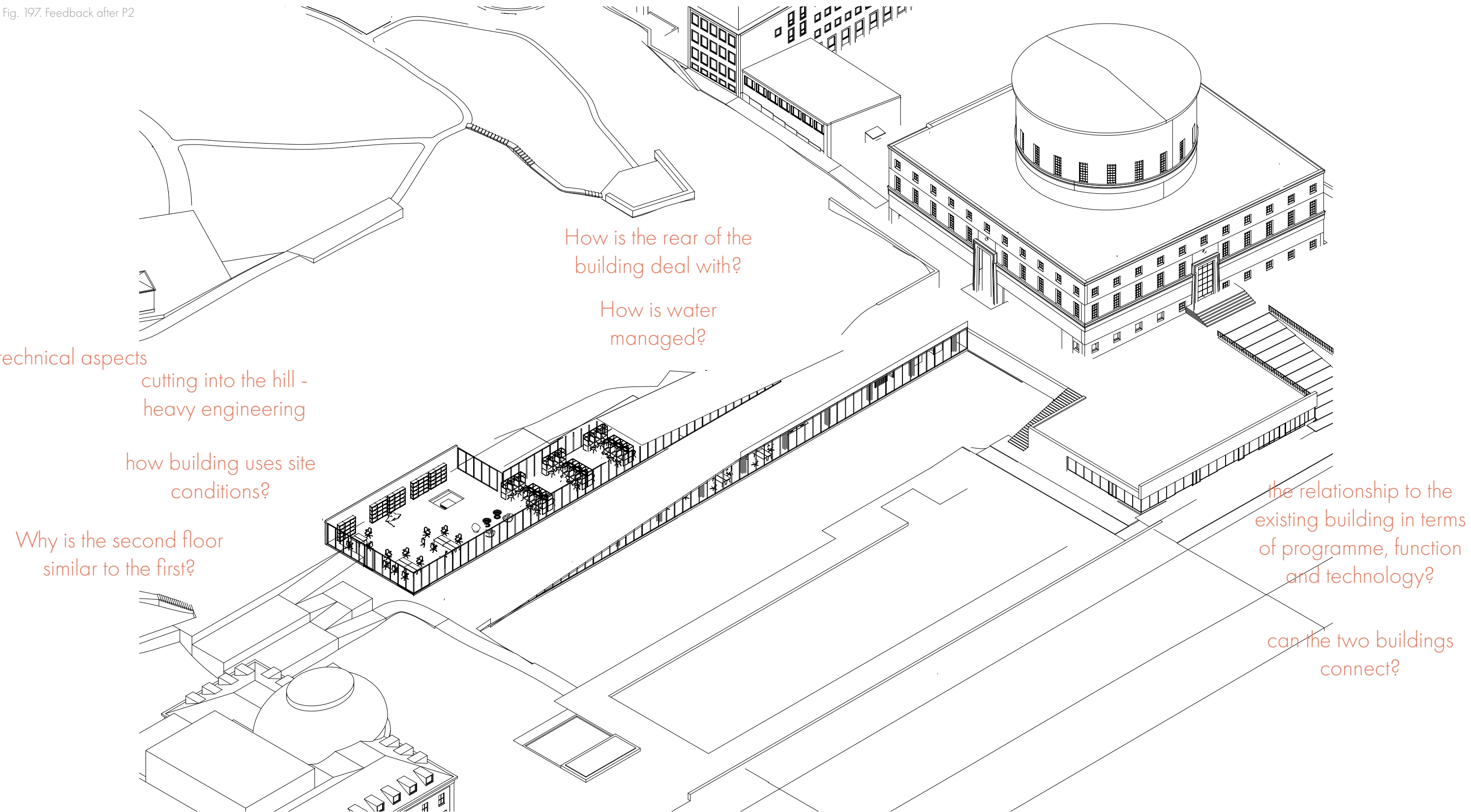


Fig. 195. Elevation  
Fig. 196. Extension continuation of existing bazaar



- P2 feedback

Fig. 197. Feedback after P2





# Tailoring a design response following the site conditions

Richard Neutra - Huntington Beach Central Library



Fig. 198. & Fig. 199. & Fig. 200. & Fig. 201.  
Interior landscape of Richard Neutra - Huntington Beach Central Library



materiality of space



water and greenery elements benefit the experience, influencing acoustics and well being



nature and building intertwined



The Palace of Young Pioneers was the original name of the Moscow State Palace of Child and Youth Creativity, a community center for youth. One of the first authentic experiments of Soviet modernism was the Palace of Pioneers in Moscow. It still leaves a powerful impression. The building's various sections each had a unique decorative theme that described the purpose of the each space. The main building, known as the palace, has study halls, studios, and other spaces for indoor group activities. It also has a stadium, a small auditorium, a concert hall, and several sports play-grounds. Other facilities include an outdoor theater, a nature trail, a swim-ming pool, and a nature trail.



Fig. 202. The Palace of Young Pioneers  
Fig. 203. Pavilion structure

pavilion structure

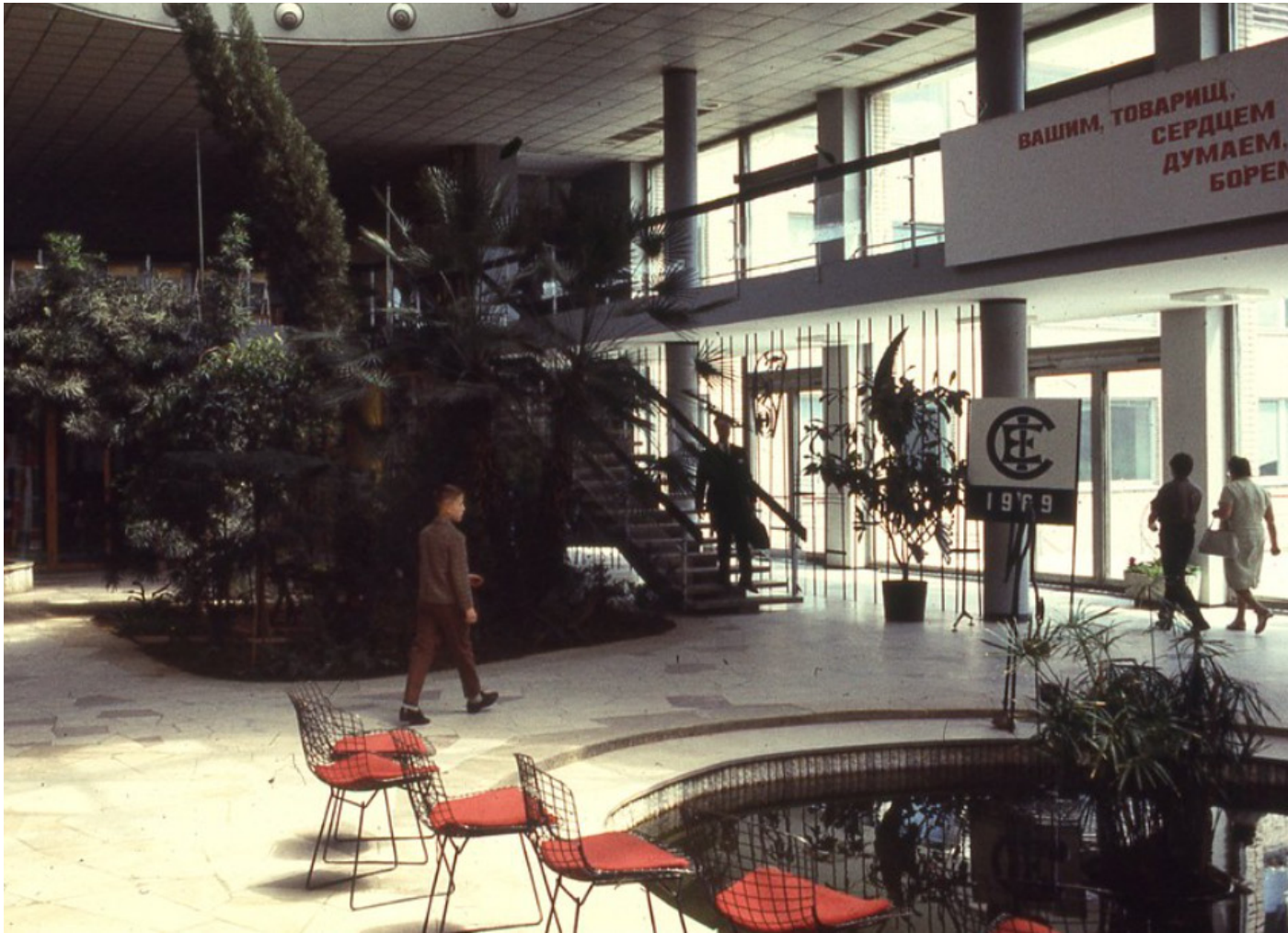
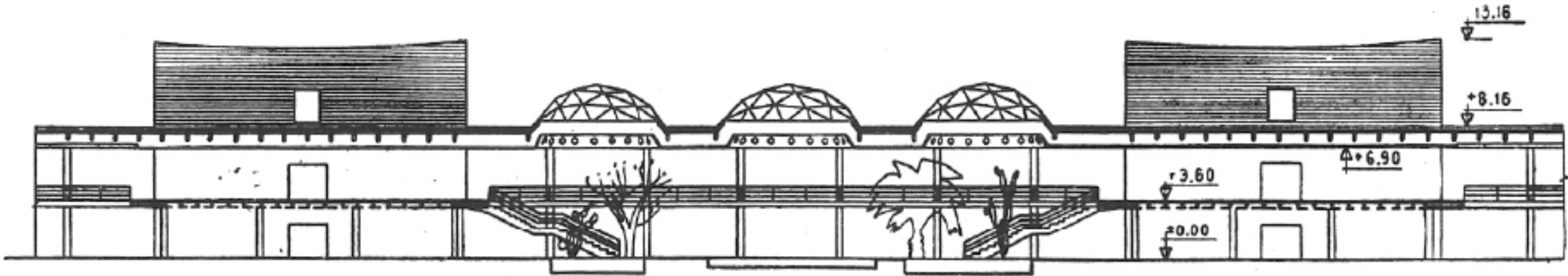
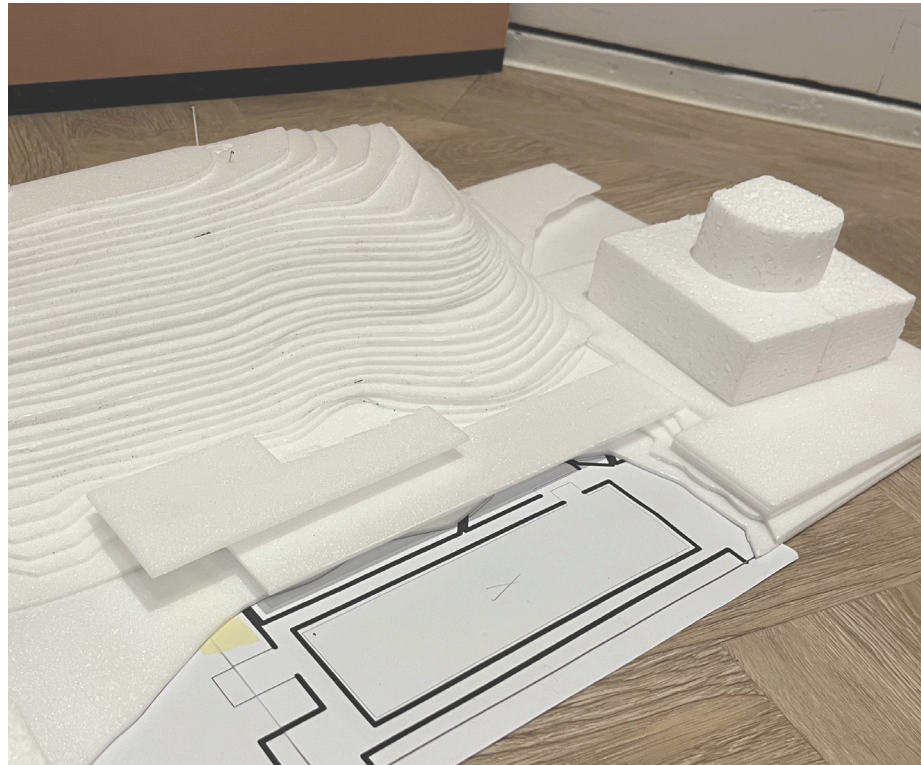


Fig. 204. Nature elements interior

nature elements introducing  
calm relaxing atmosphere



- avoiding heavy engineering



building considering site conditions

using natural landscape as an integral part of the building

preserving existing flows and relations

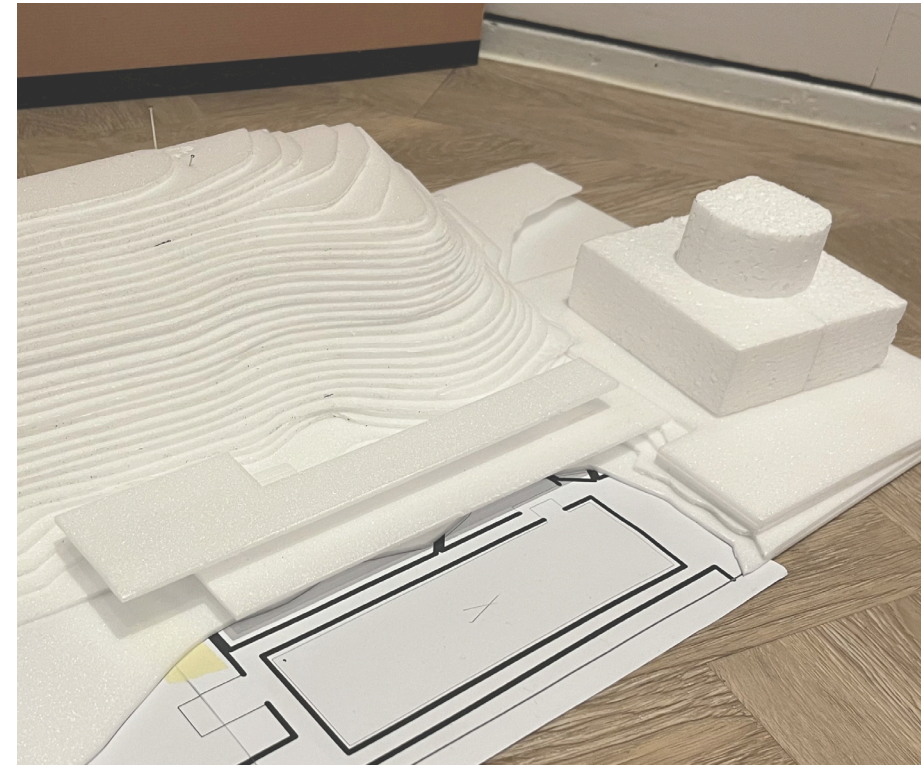


Fig. 205. & Fig. 206. & Fig. 207. & Fig. 208.  
Form analysis

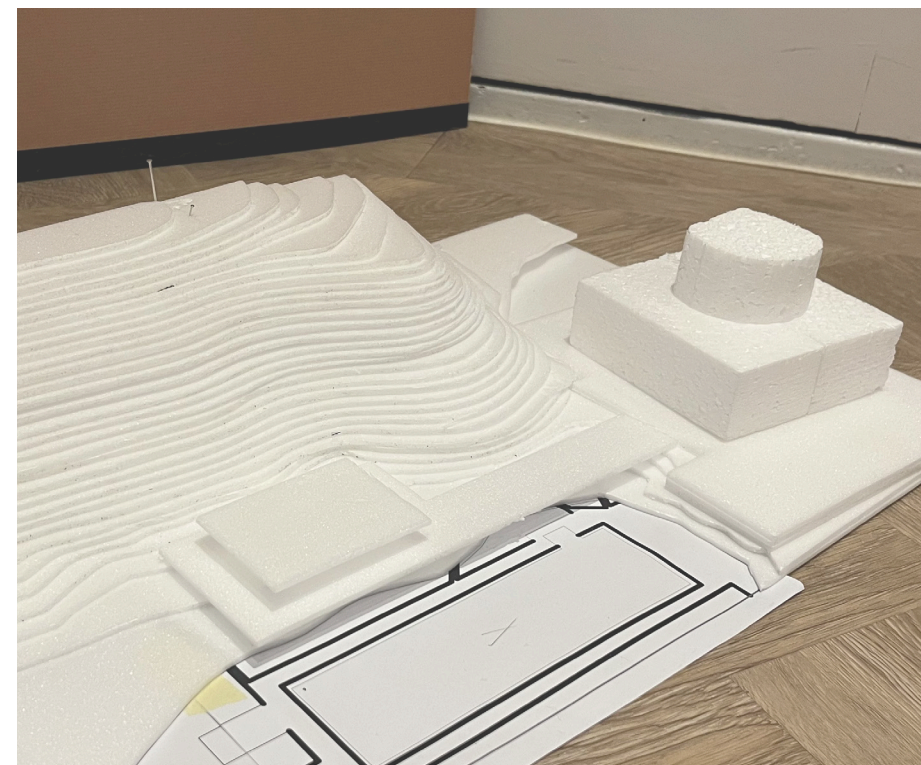
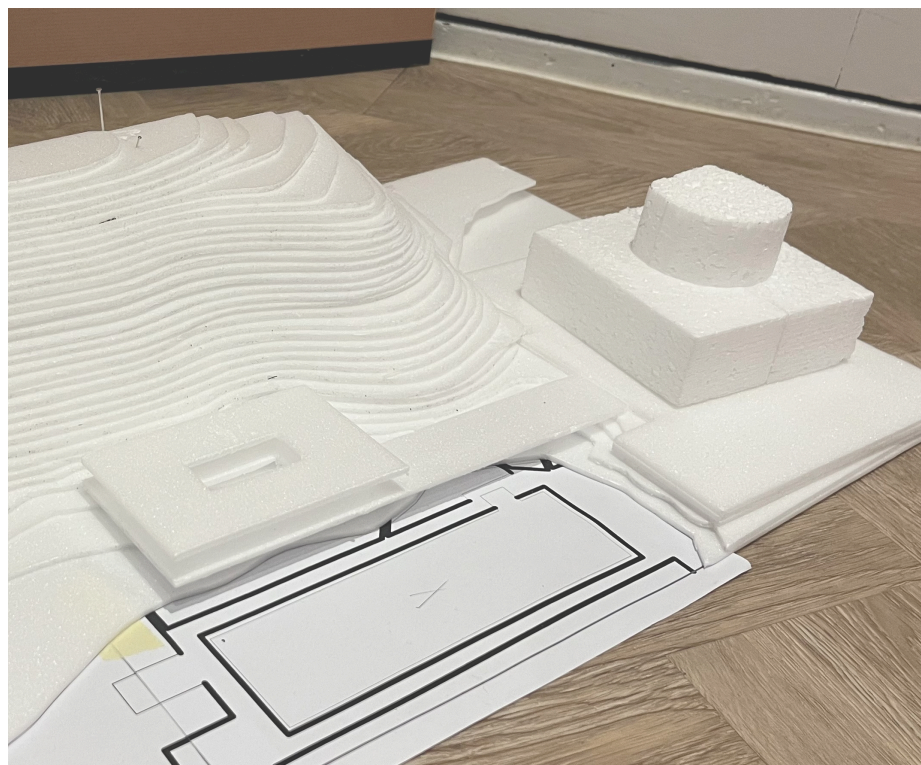
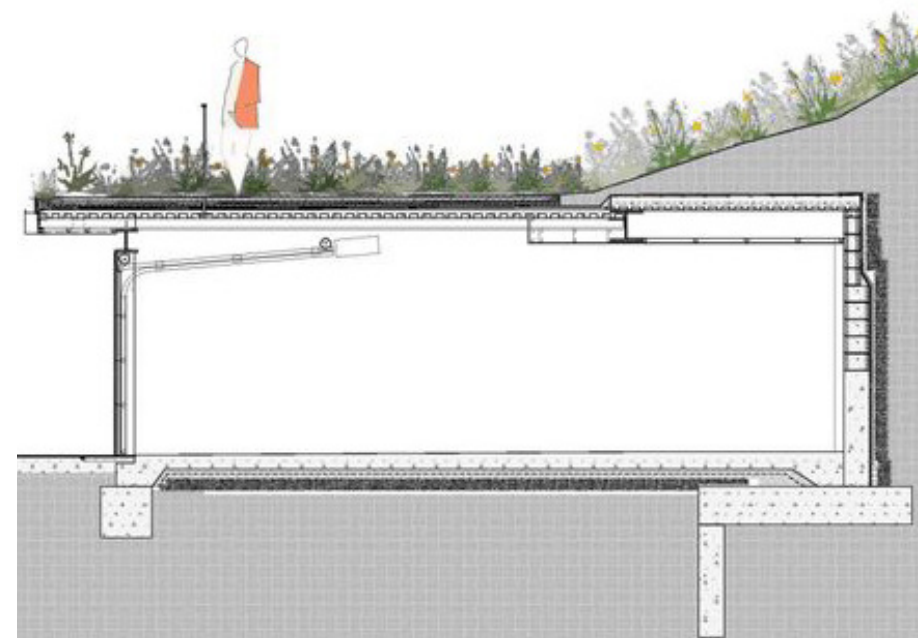
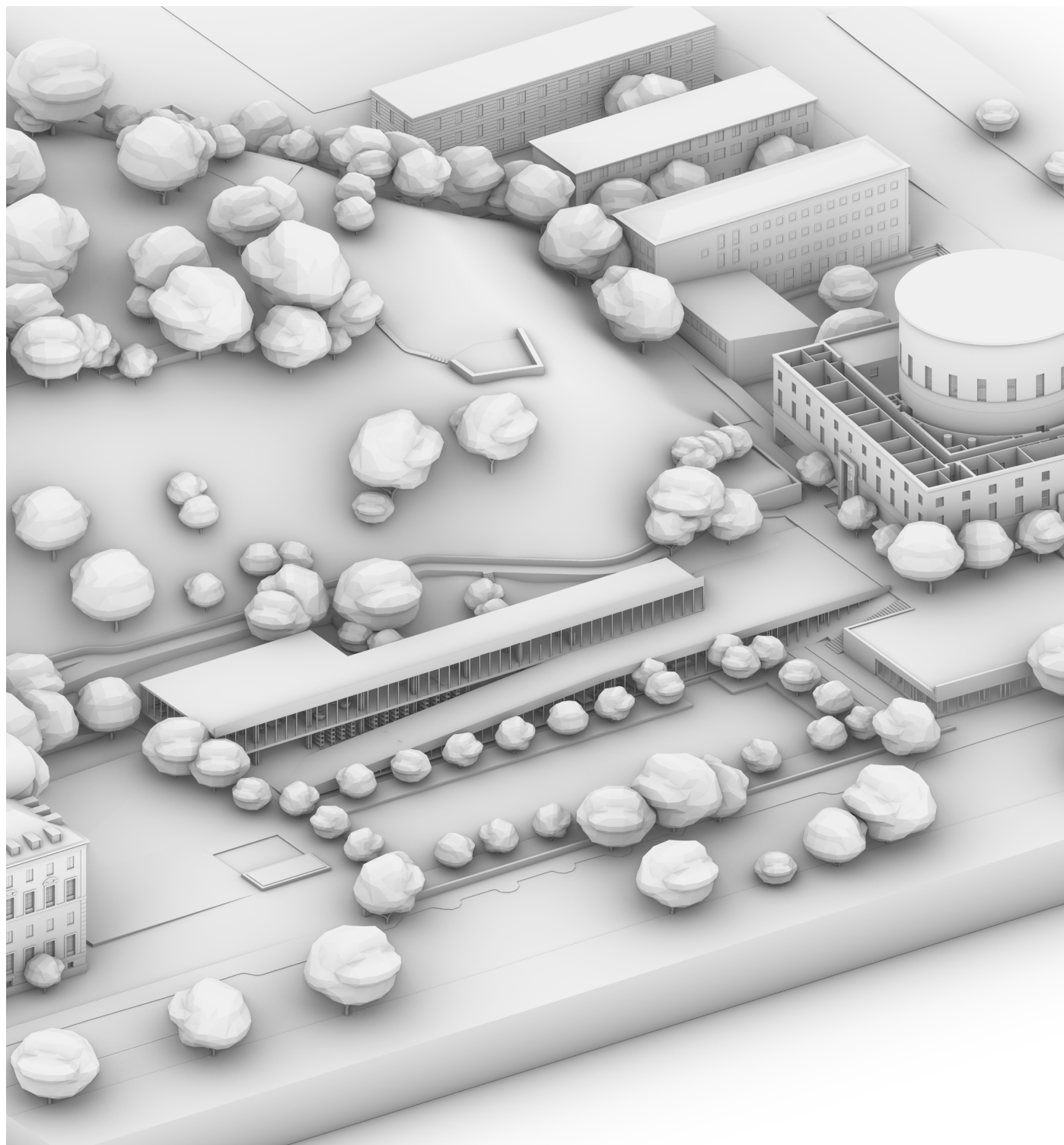




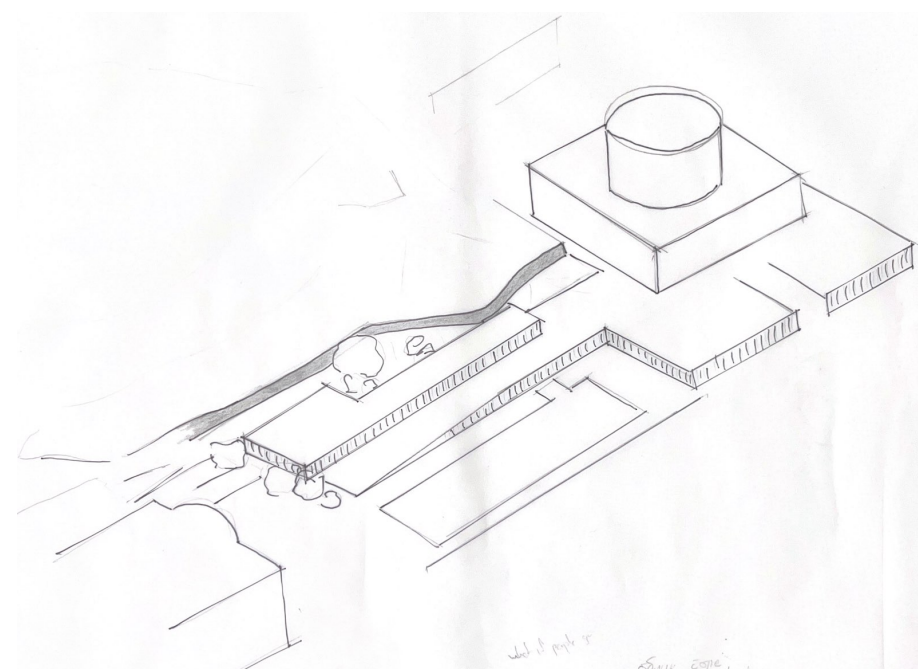
Fig. 209. Form in the context



avoiding hill excavation  
and heavy engineering



allowing for natural  
water stream



using existing retaining  
wall

Fig. 210. Reference project hil excavation  
Fig. 211. Ground plan  
Fig. 212. First floor



# 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

Fig. 213. Brief: “Difficult Whole”

where all comes  
together

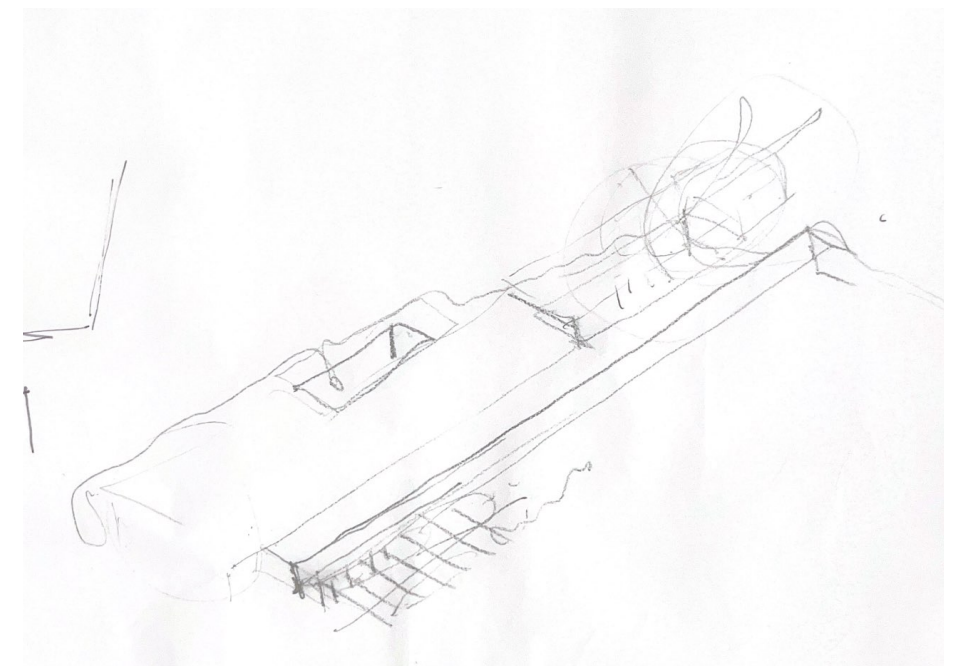
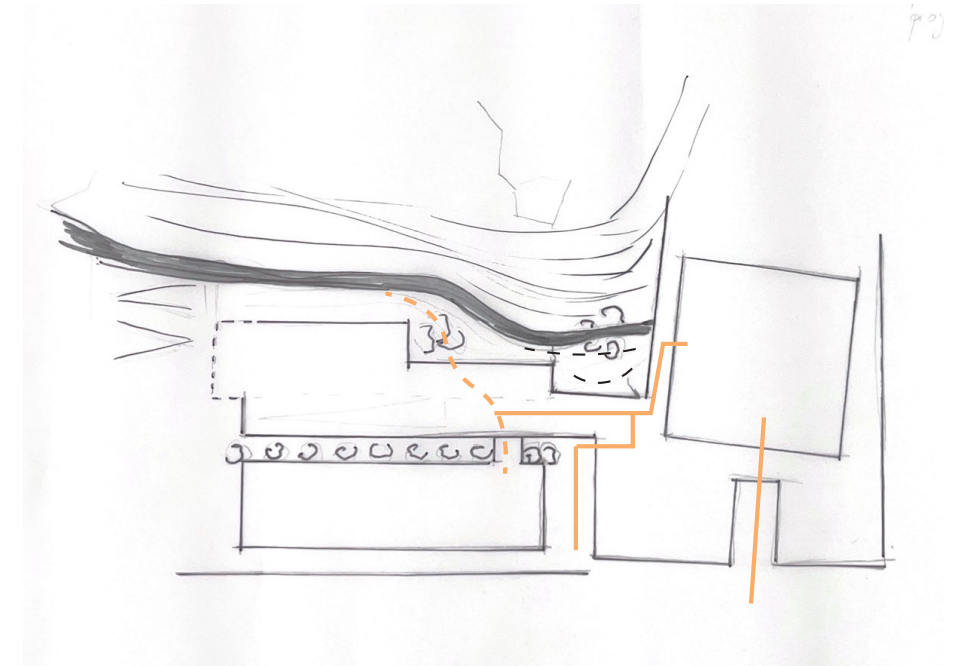


Fig. 214. Entrance junction  
Fig. 215. Focal point



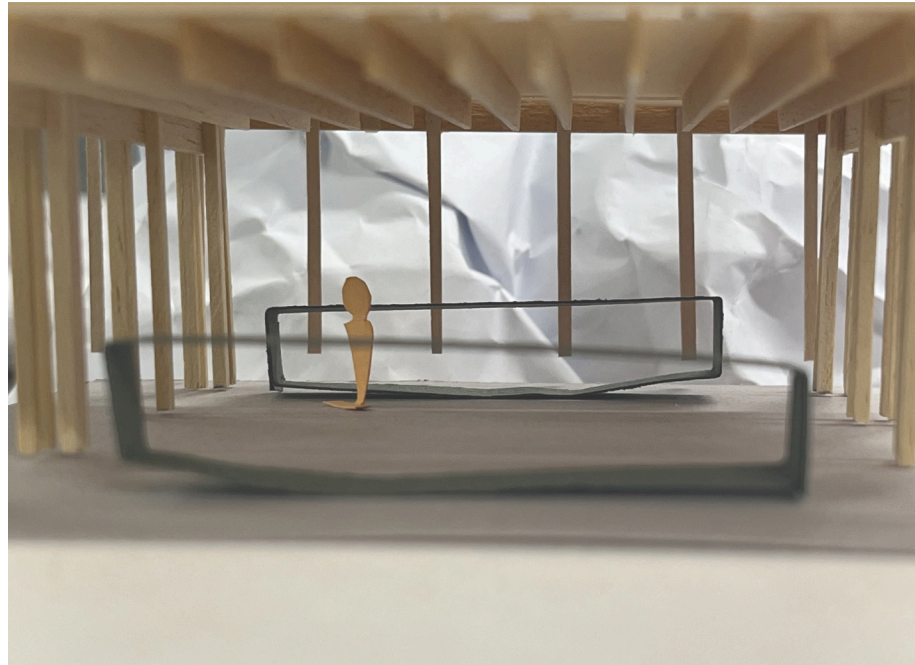
Notes & feedback:

How two levels communicate? With one another ? With the landscape?

How the building communicates with both urban and natural surrounding?

How is the program distribution influenced?

What does such an open plan mean for the structure and thermal comfort?



exterior influencing the  
experience of the interior

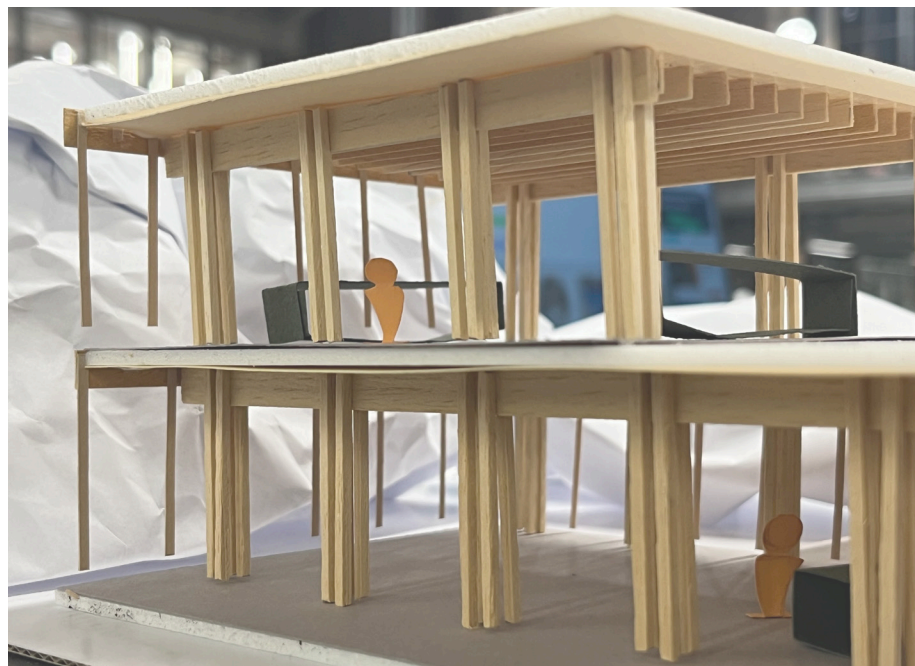


Fig. 216. & Fig. 217. Exploring relevant fragment for further analysis

“Water, in conjunction  
with landscape, is used  
throughout as an aid for  
contemplation.”



Fig. 218. & Fig. 219. Landscape influencing the program on the interior

Meditation center at Stanford University designed by Aidlin Darling Design features vertical cedar slats and thick walls made of soil excavated from the building site. It is meant to be a place of quiet reflection for all Stanford students, staff, faculty, and members of the community at large throughout the day. “Water, in conjunction with landscape, is used throughout as an aid for contemplation. Fountains within the main gallery and the courtyard provide ambient sound, while a still pool to the south reflects the surrounding trees.” Design focuses on the journey and sensory experience through nature and art.



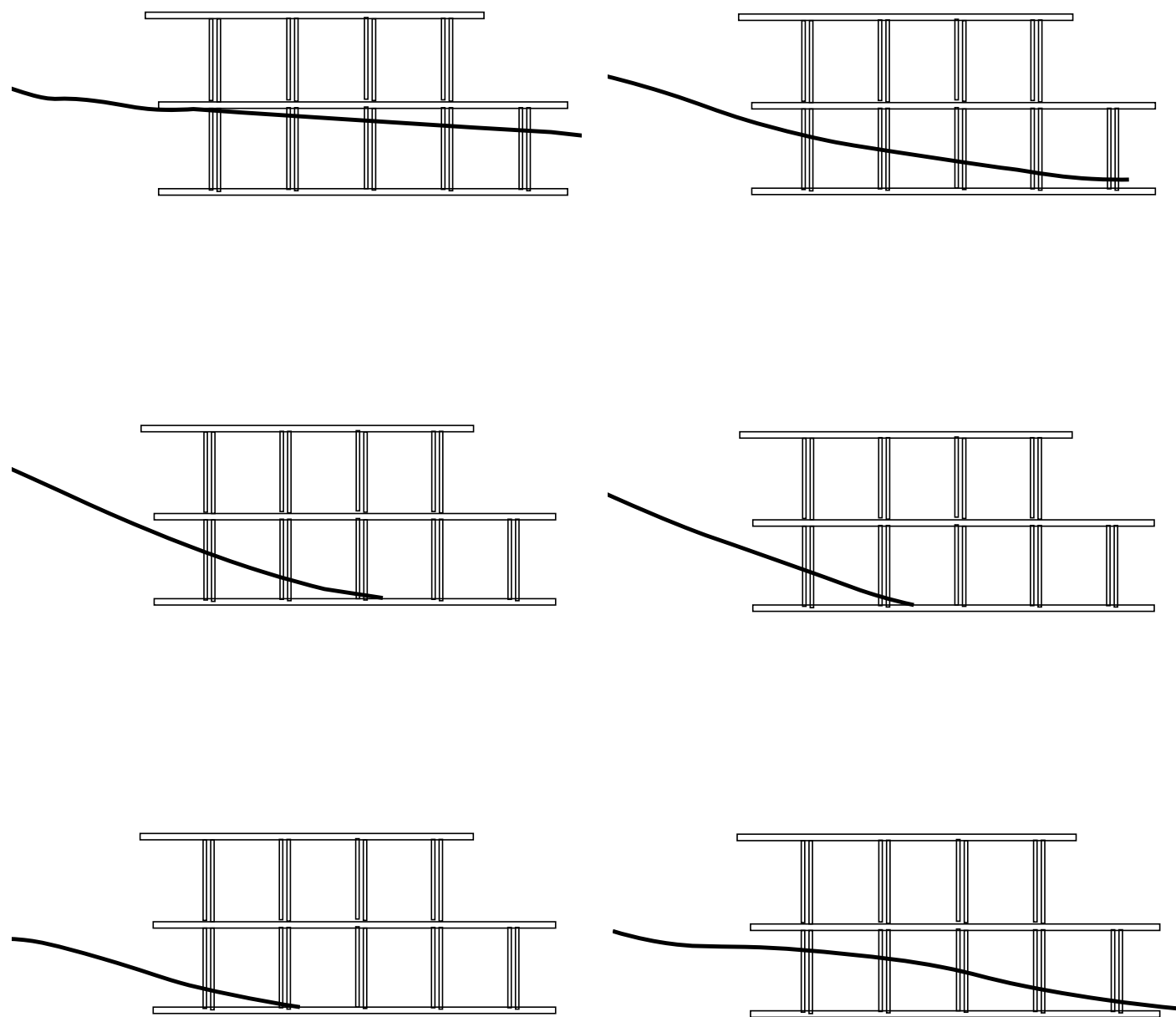
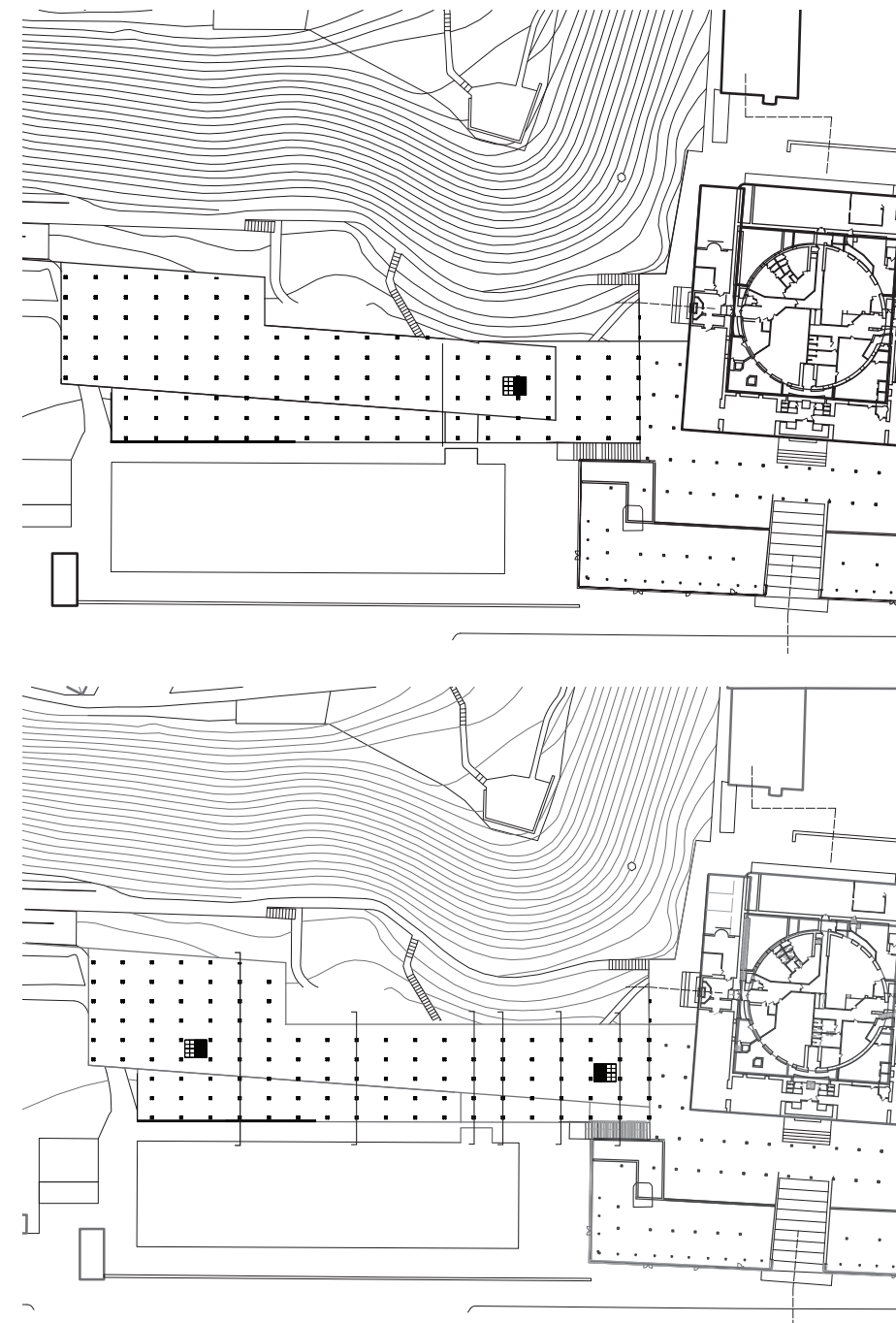


Fig. 220. Hill slope analysis



floorplan adapting to  
the existing hill  
conditions

Fig. 221. & Fig. 222. Ground and First floor



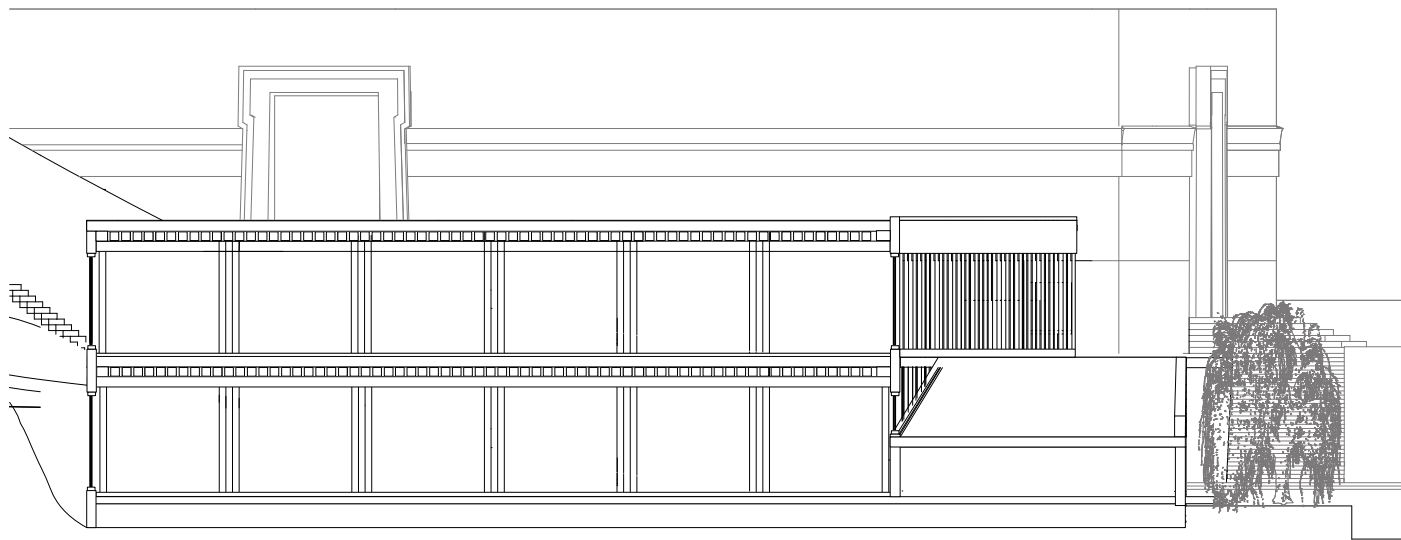
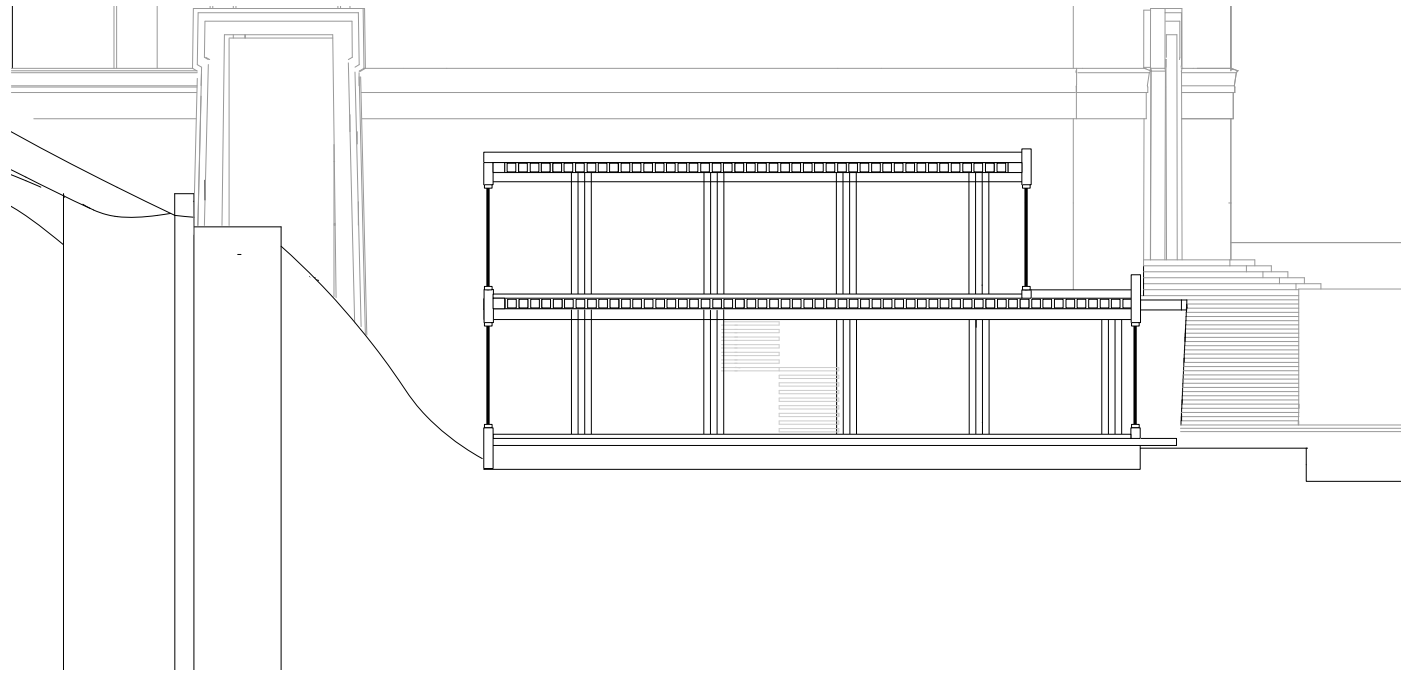
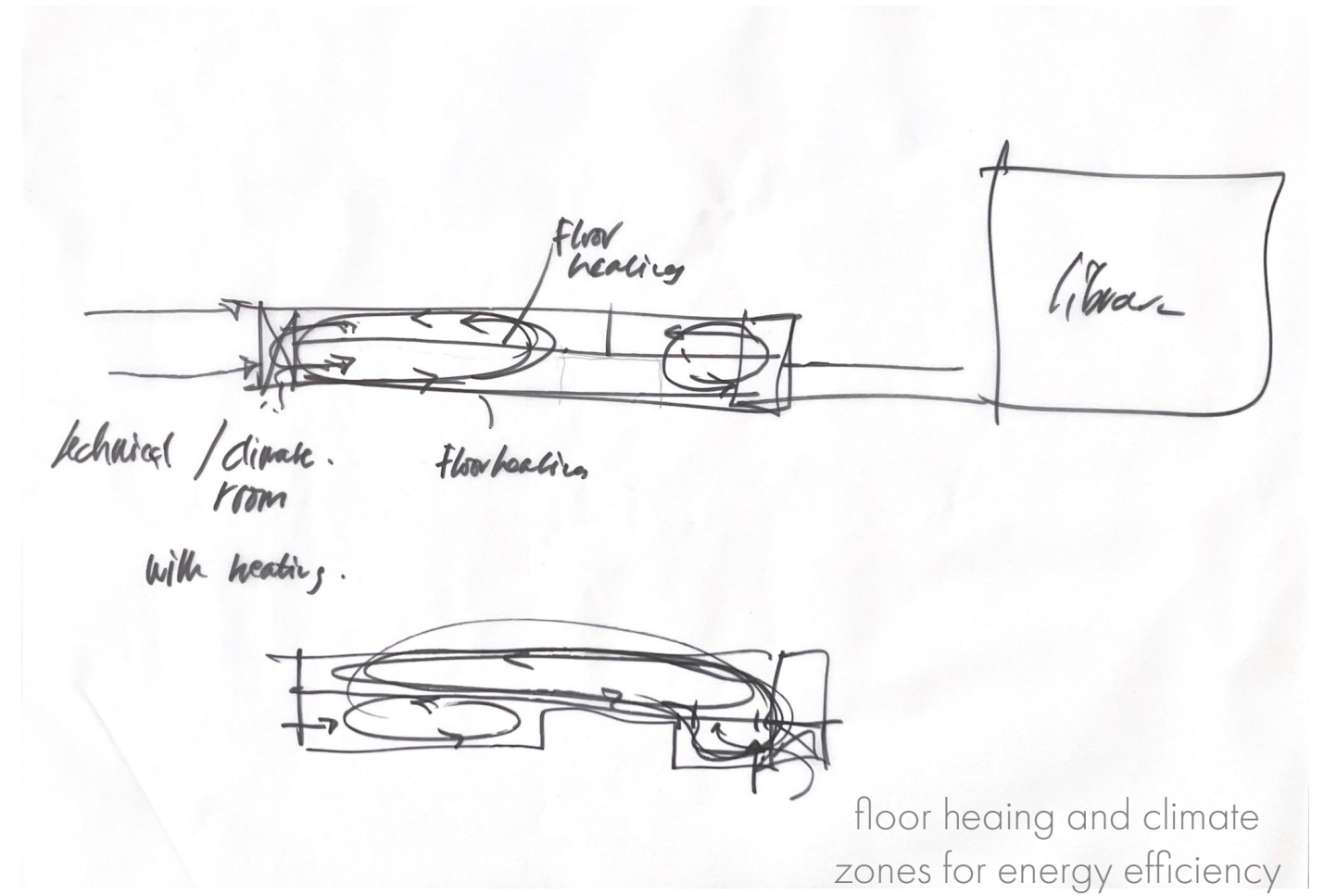


Fig. 223. & Fig. 224. Sections



floor heating and climate zones for energy efficiency

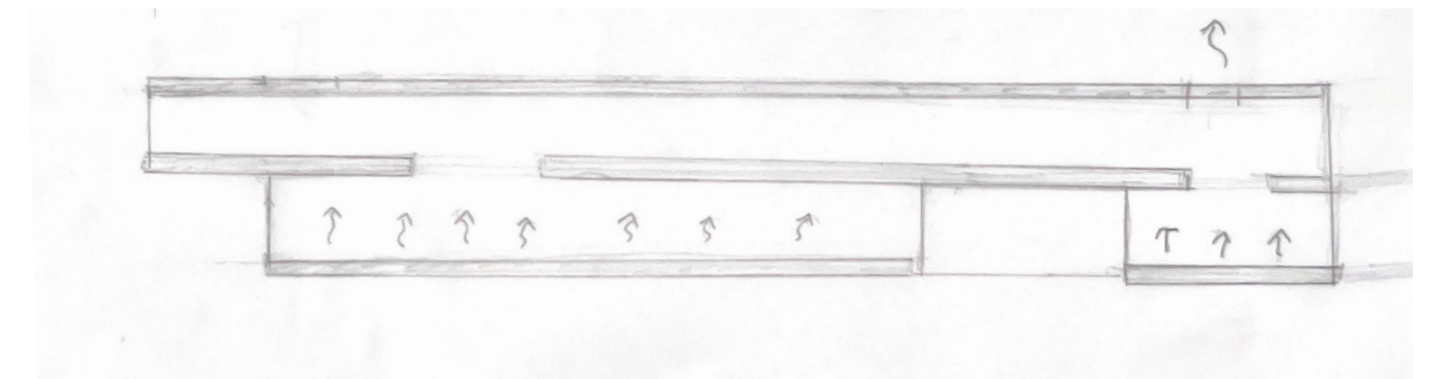


Fig. 225. & Fig. 226. Analysing heating & ventilation relevant for open plan



Ground floor is continuation of the landscape. In materiality it aim to reference the nature. On the other hand top pavilion can be seen through a reference to a library. As such two part are contrasting in materiality but also program. This way extension addresses relation to urban an natural surrounding.

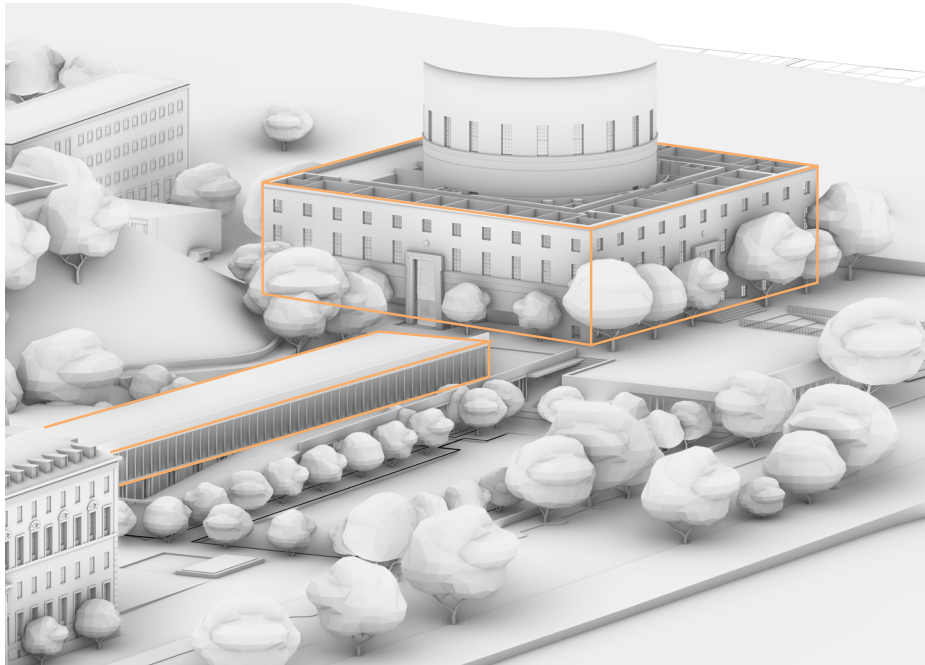


Fig. 227. Top pavilion following library axes  
Fig. 228. Plinth and top pavilion different materiality



two parts communicate  
in distinct ways yet  
maintain a unified whole



Fig. 229. & Fig. 130. Materiality of existing landscape  
Fig. 231. Interior following exterior materiality



nature coming through  
literally and through  
materiality





Fig. 232. Stilted Apus House by Aguilo + Pedraza  
Fig. 233. House of the Circular Terraces / Denis Joelsons

ground and top floor  
contrast



Fig. 234. Ravine Guest House, Shim-Sutcliffe Architects  
Fig. 235. SHED 2.0 / Studio ii







Fig. 236. Green Pavilion / Tom Munz  
Architekt  
Fig. 237. STUDIO VELOCITY  
SANNIO OFFICE

lightness of the top floor



Fig. 238. Gallery of Chiang Mai Residence  
and Studio / Neil Logan Architect  
Fig. 239. Headquarters EBIL, studio Core  
Fig. 240. Gothenburg University Library

letting the nature flow  
through



heaviness of the ground





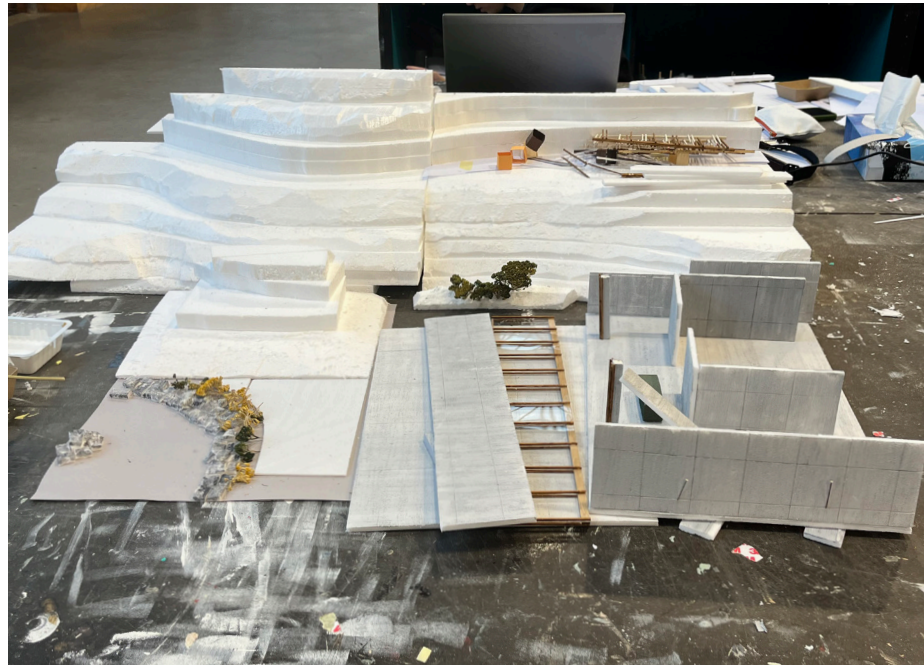
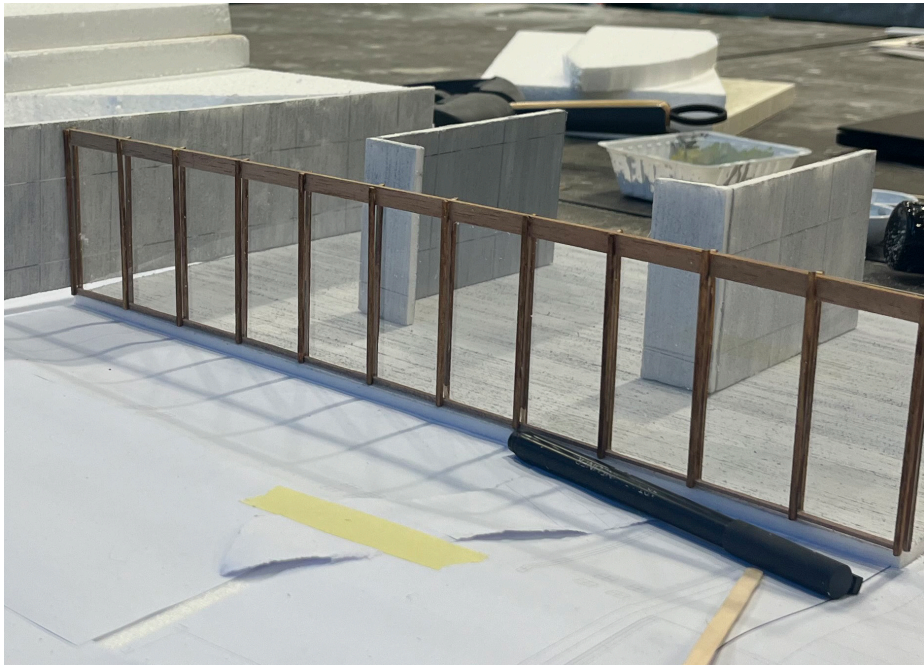


Fig. 241. & Fig. 242. 1:50 Fragment model



Fig. 243. & Fig. 244. & Fig. 245. Materiality analysis through model making



ground floor  
continuation of the  
landscape





## P3 - A Dificulf Whole

Project up until now explores how can it use site conditions and form design around them and use it to the advantage, rather than see existing landscape as a problem to solve and adjust. Strong reference is Asplund's design for Stockholm exhibition, earlier mentioned. Bothe projects perceive people, landscape and built elements all as elements of architecture. Ground floor, referencing the bazar, talks with the surrounding both in its geometry but also materiality. The top floor can be seen as a pavilion on top, Seen as continuation of libraries orientation it contradicts its monumentality with much lighter structure that can even be seen as floating. The design aims to be booth present and diapering at the same time. Therefore next steps will be analyzing the materiality of the roof. In terms of the program , bottom part aims to be porous, accessible form various directions and facilitate more public activities and

gatherings. While the top part is facilitates work and study areas less rigid in its organization compared to the existing library building. Routing through the building should b an experience and further emphasis will be put on it.

In order to communicate mentioned concepts, structure will differ on two levels. Further look into zoning of spaces is to be done in order to ensure energy efficiency. Currently building is including floor heating and it is divided into compartments in order to reuse the air through heat pump. Big surface of a glass facade is a challenge. Threes in the front, hill in the back and overhang of the top floor are passive strategies that will improve thermal comfort. Finally, the design currently proposes concrete and timber as main construction materials and further look will be done in possibilities of demountable connection of elements.

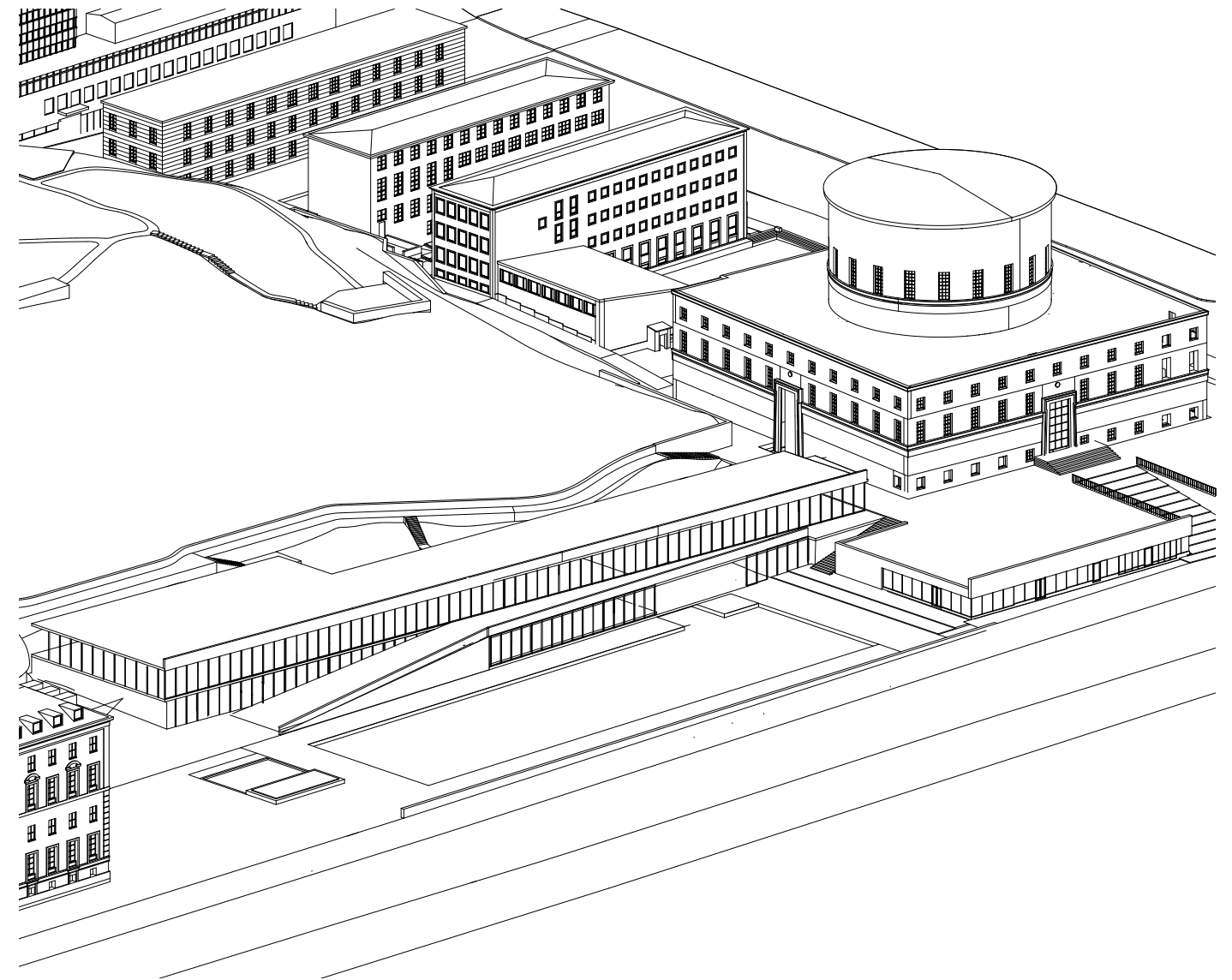


Fig. 246. Site axonometry



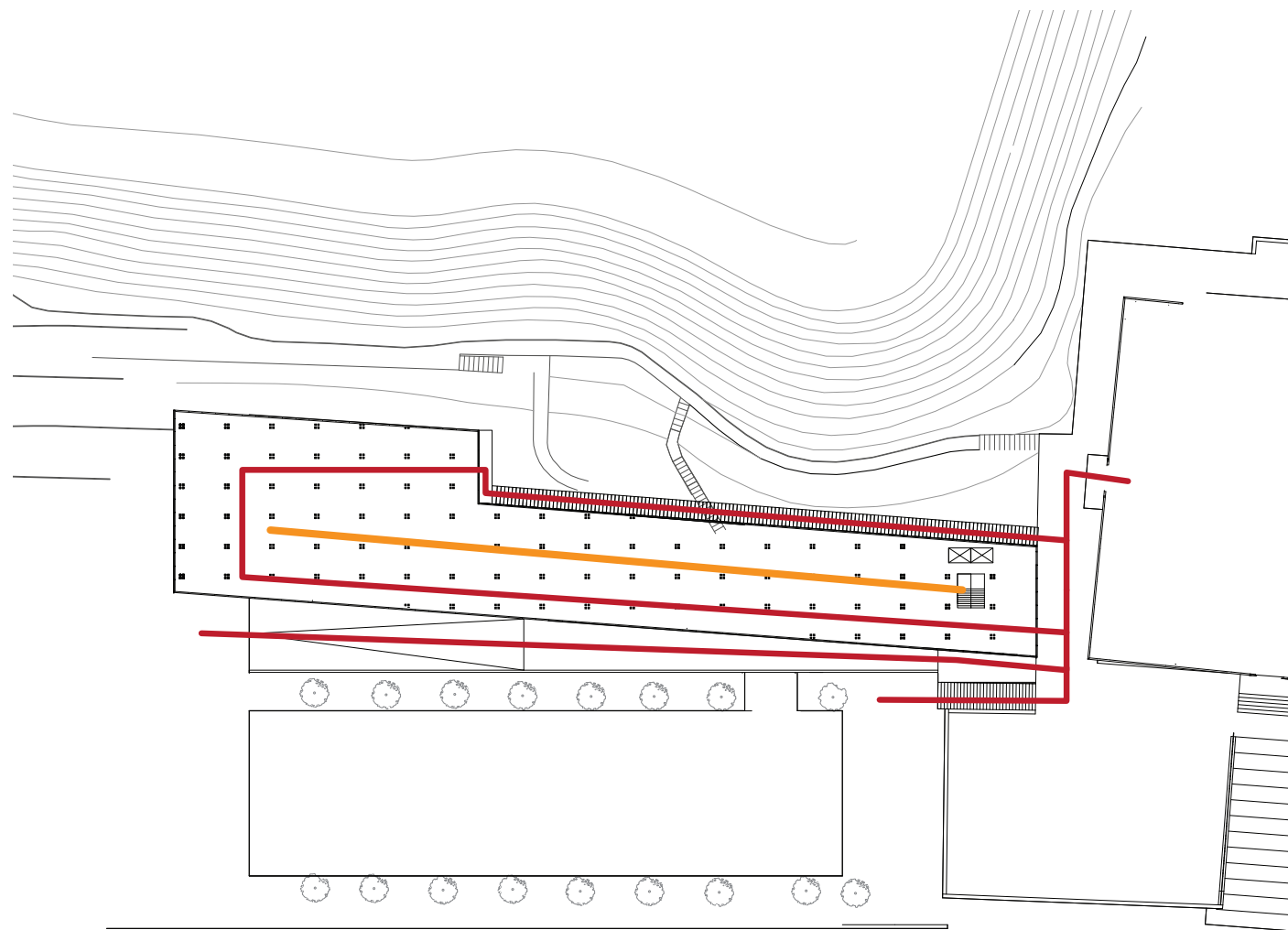


Fig. 247. Ground plan visitor and book journey

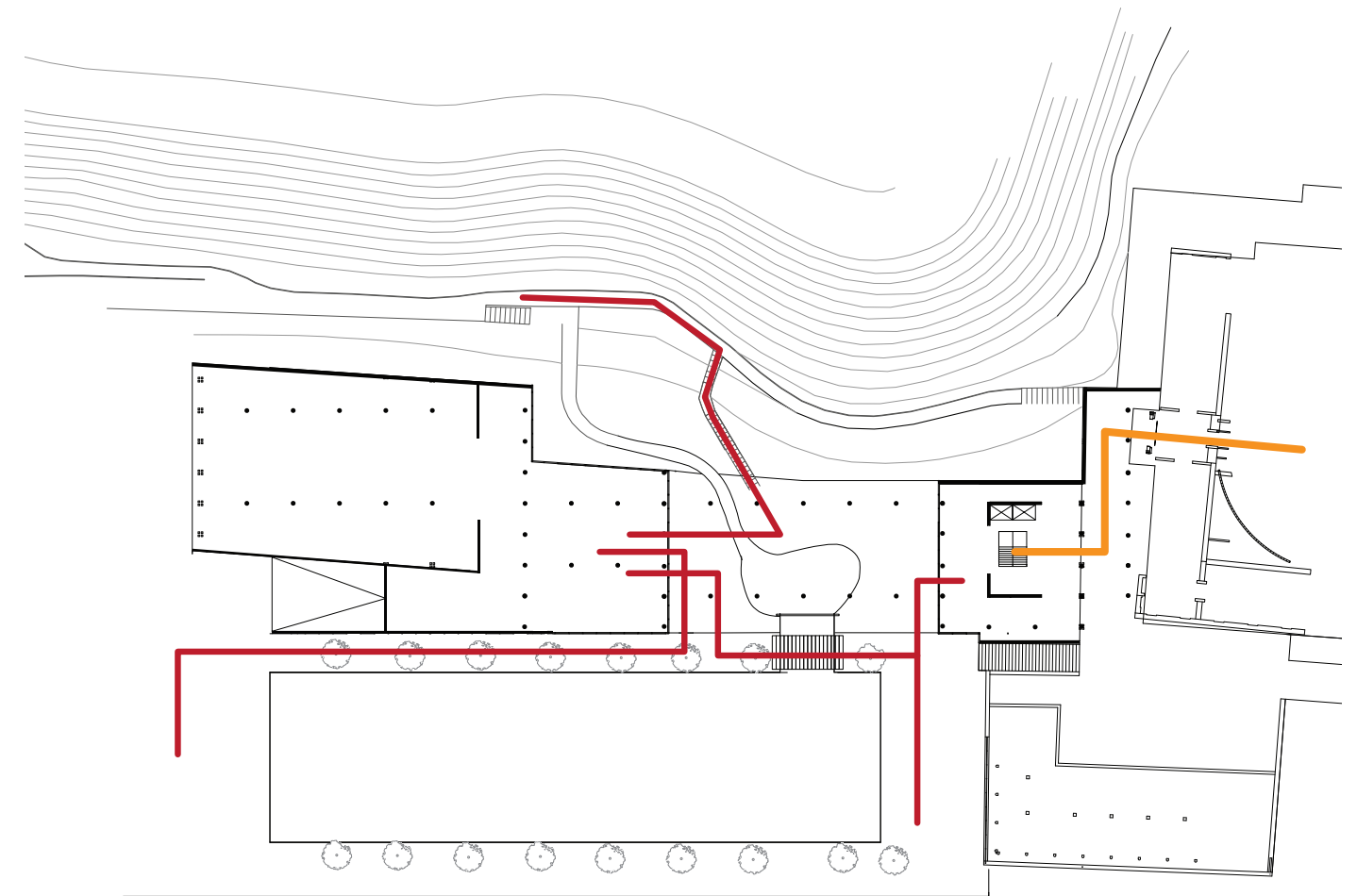


Fig. 248. First floor visitor and book journey

connection to existing  
structure for staff and  
books circulation





Fig. 249. & Fig. 250. & Fig. 251. Interior impresions fragment model







Fig. 252. Difference in materiality between top and bottom floor

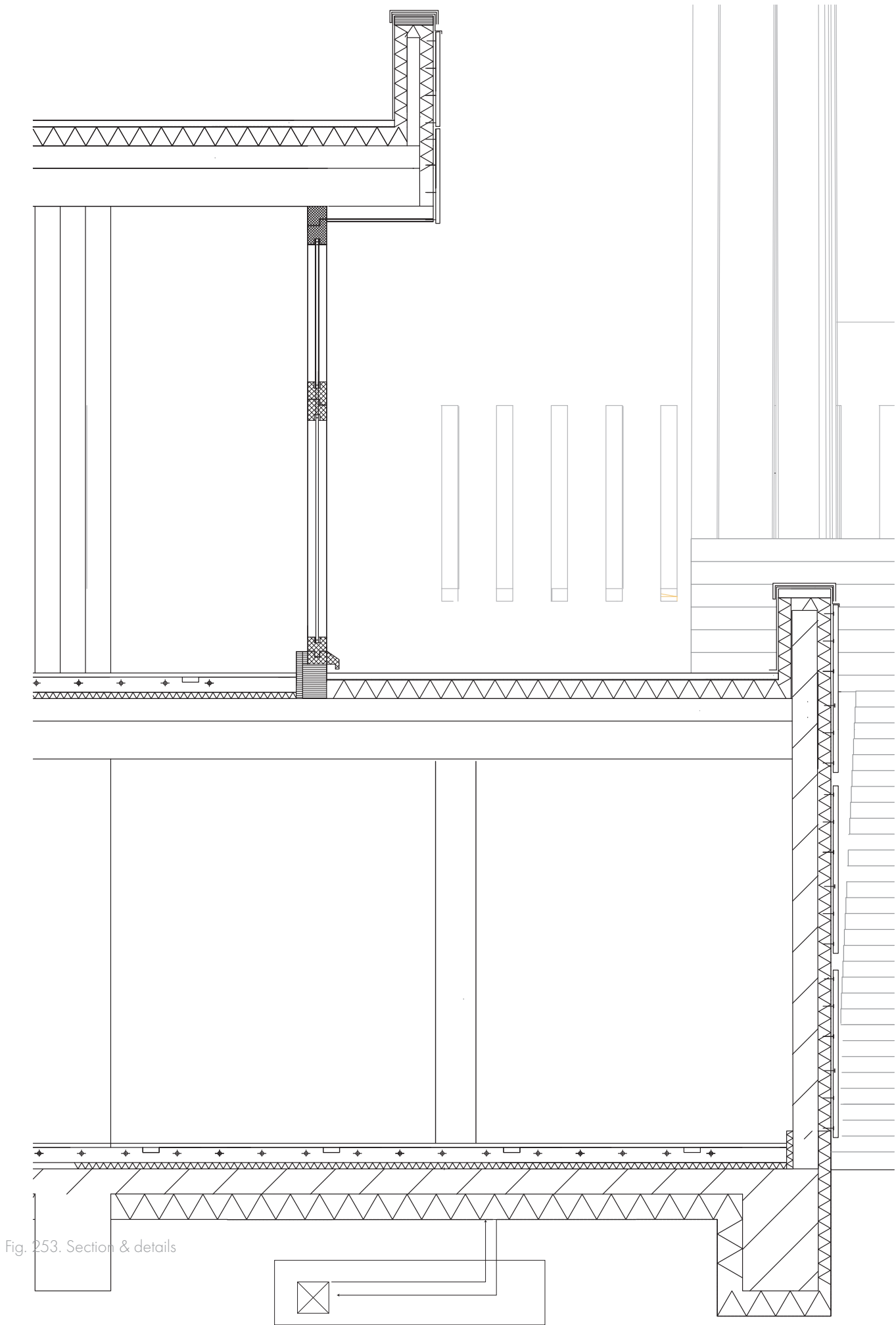


Fig. 253. Section & details





Fig. 254. Entrance impression fragment model 1:50

place of threshold,  
between urban and natural

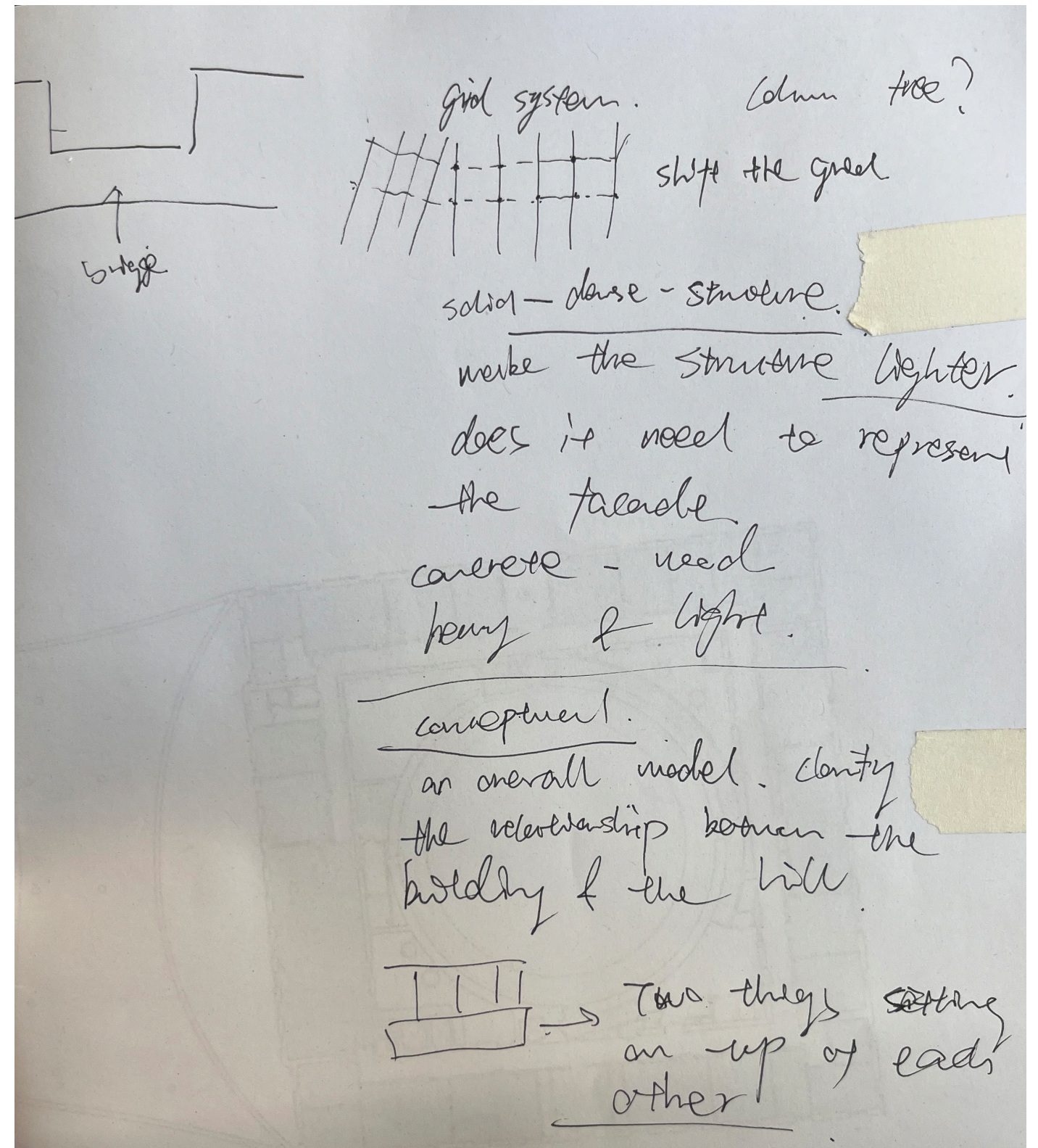
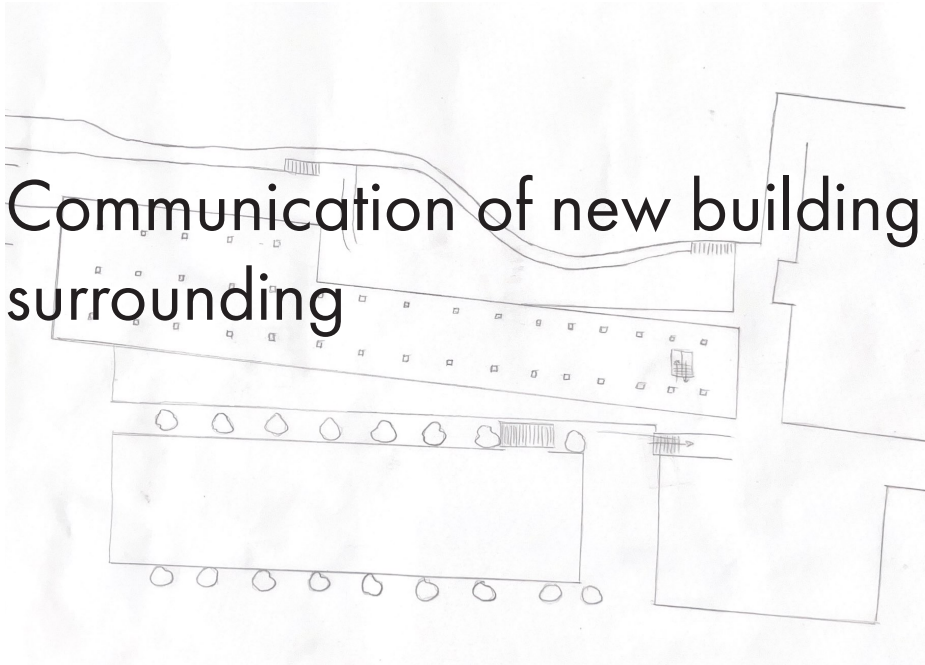


Fig. 255. Feedback P3





# Communication of new building and its surrounding

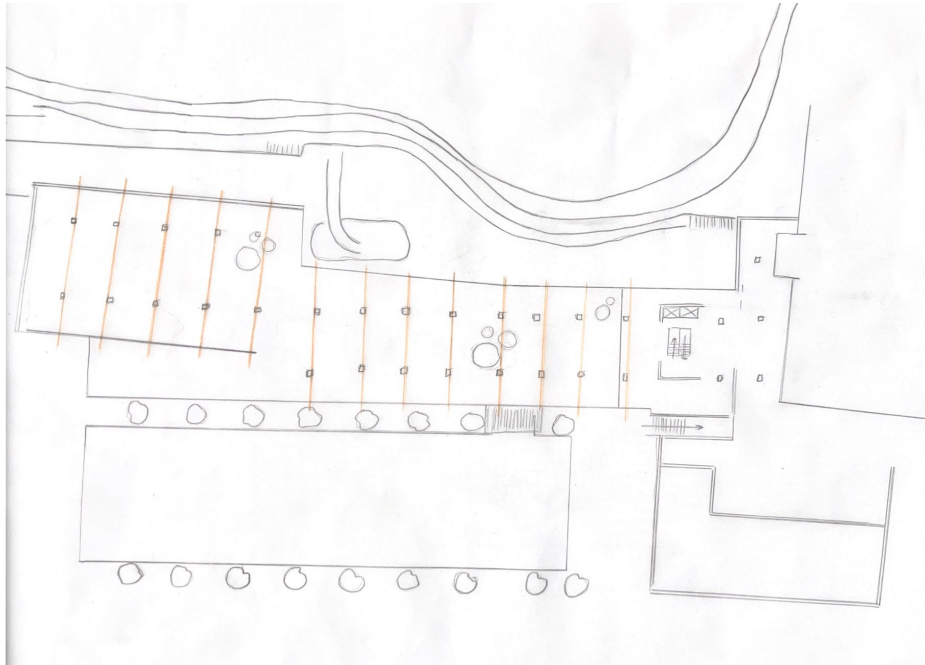


Fig. 256. & Fig. 257. & Fig. 258. Grid analysis

exploring grid that would give order to complexity and diversity of the project

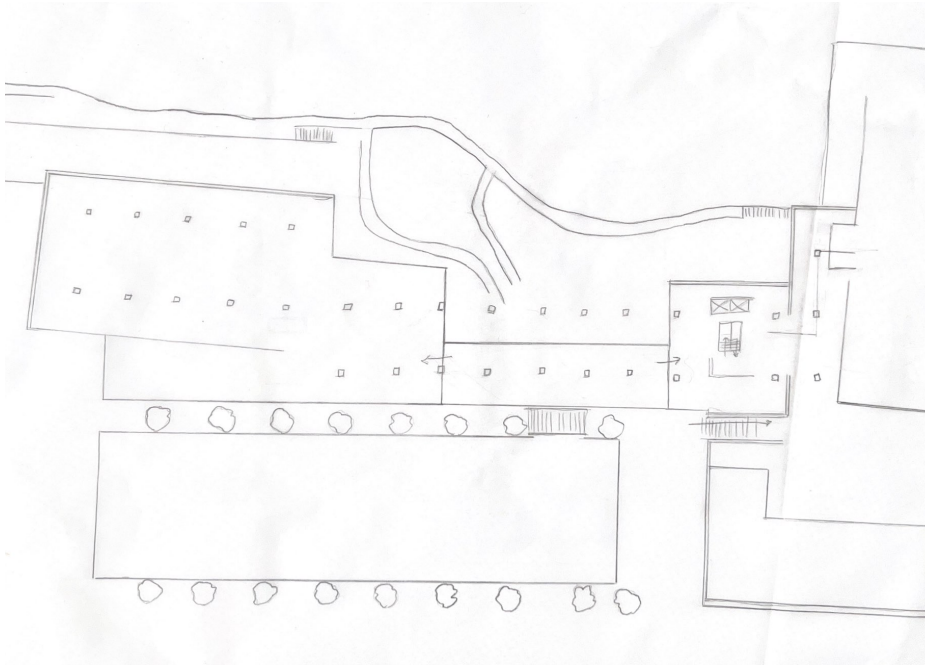


Fig. 259. & Fig. 260. & Fig. 261. Waffle concrete slab

floor system that would navigate the change of structure on two floors







Fig. 262. Site model: analysis of building relation to landscape

building literally bringing  
landscape to the interior

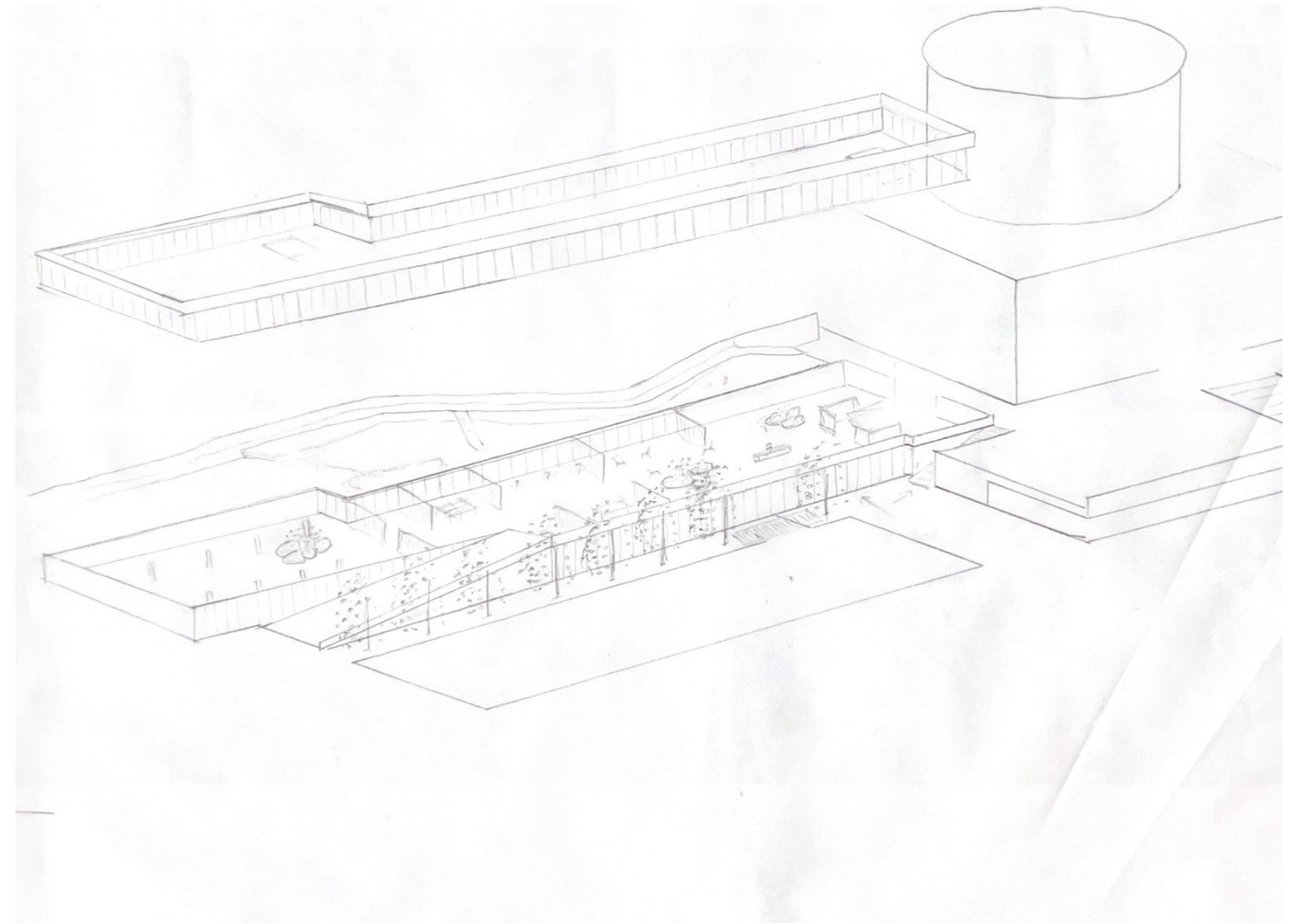


Fig. 263. Analysis of building relation to landscape



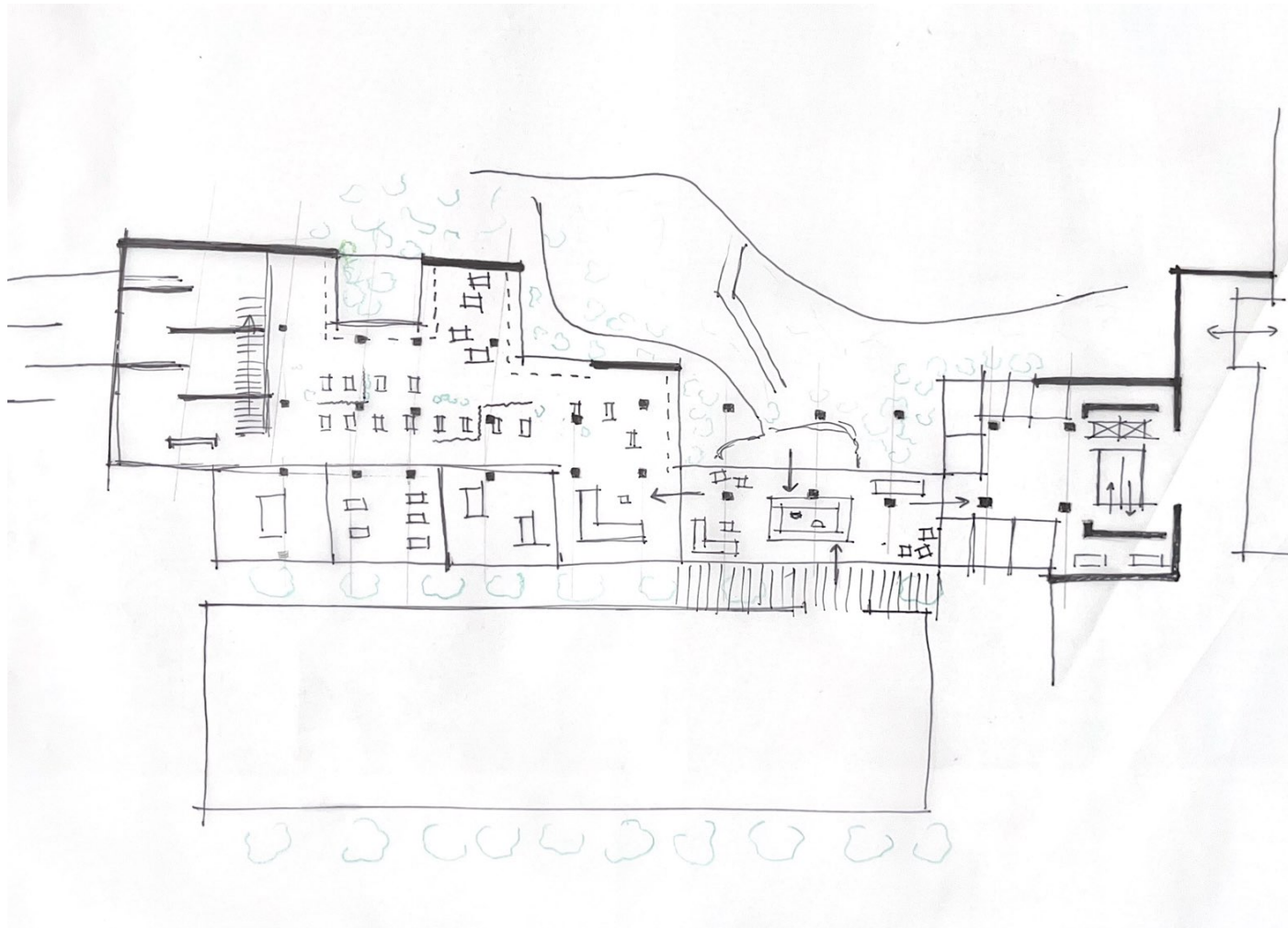


Fig. 264. & Fig. 265. Relating program and the landscape

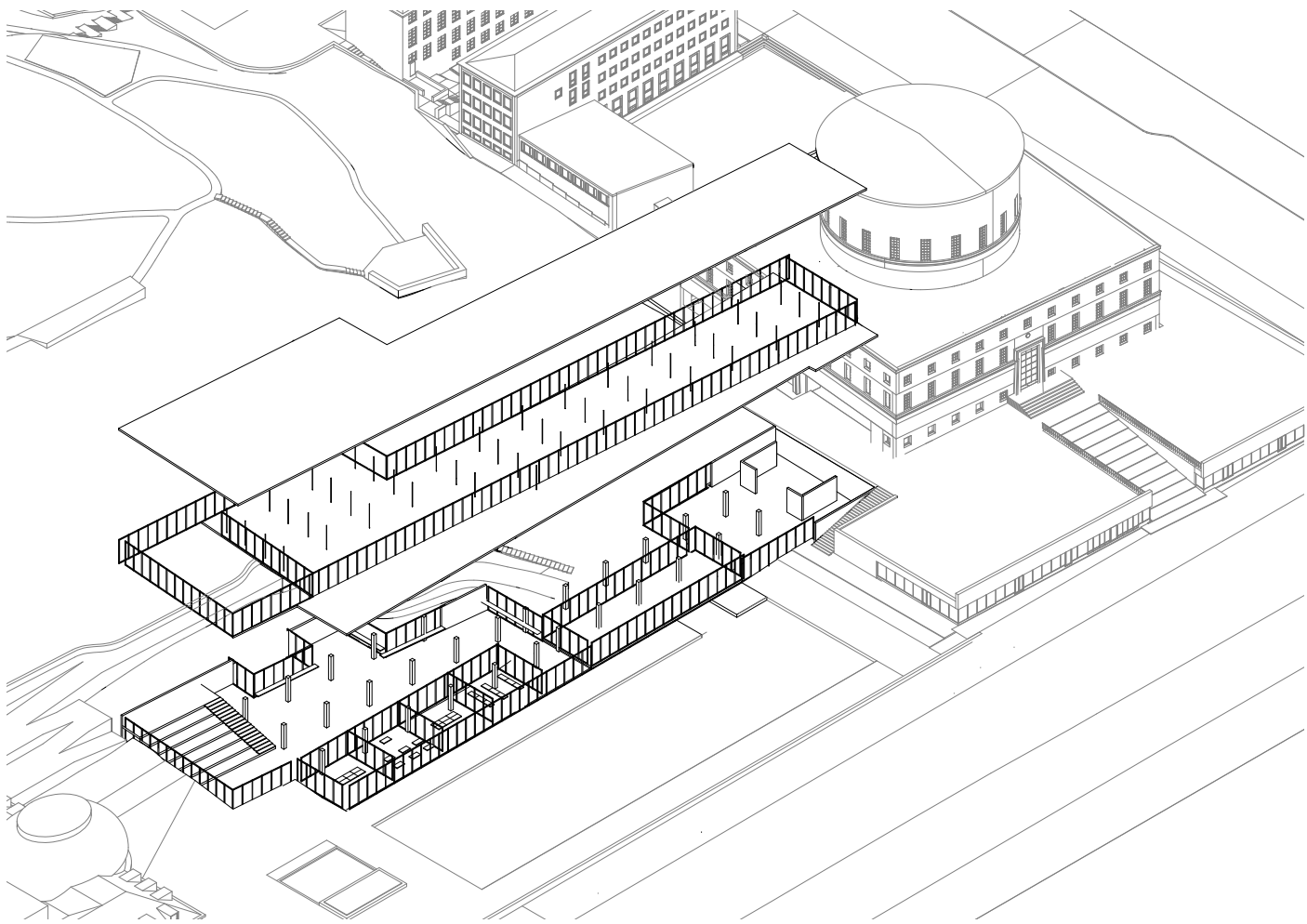
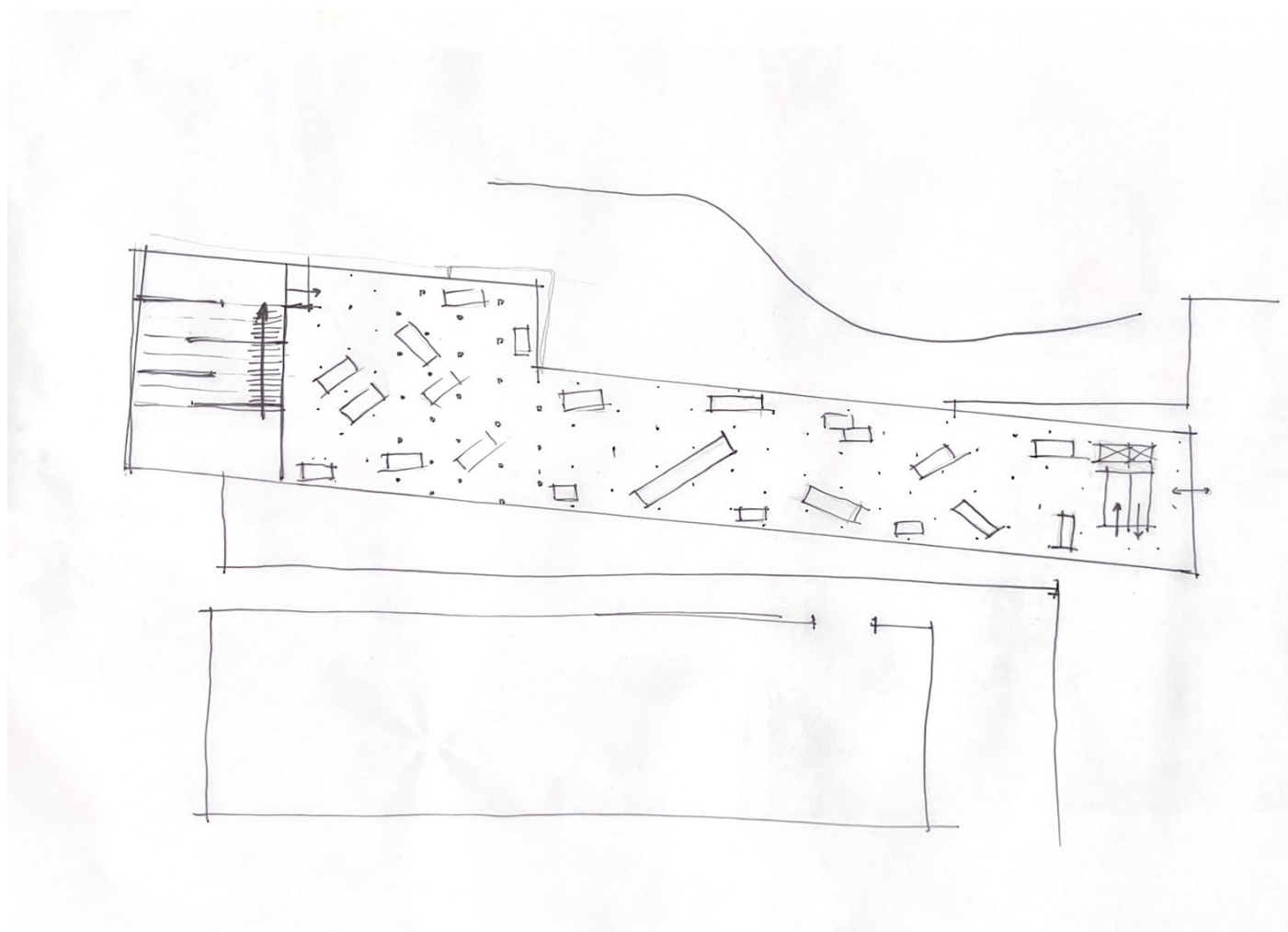


Fig. 266. Letting the landscape be part of the interior

setbacks suggesting the landscape getting to the interior



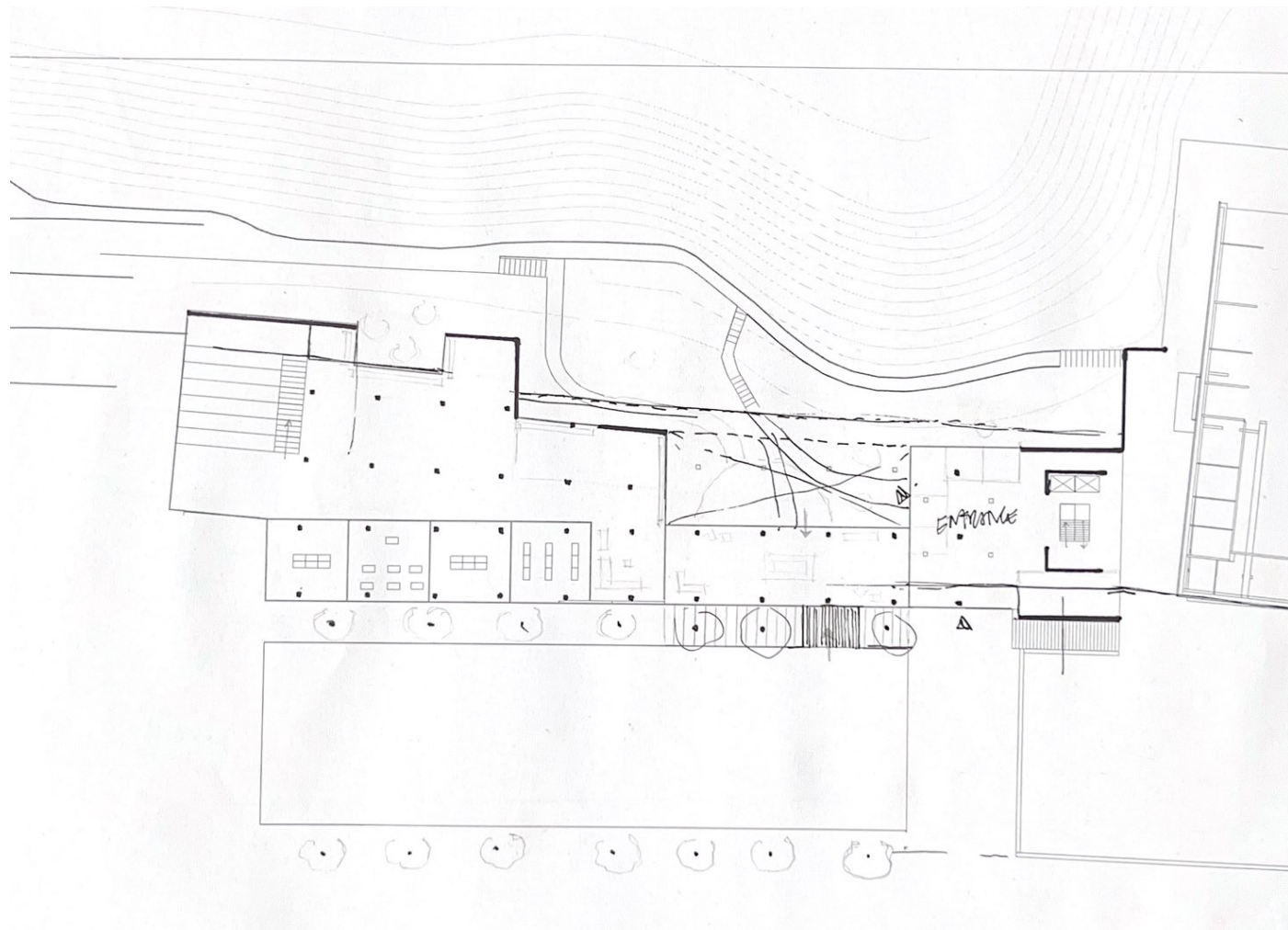
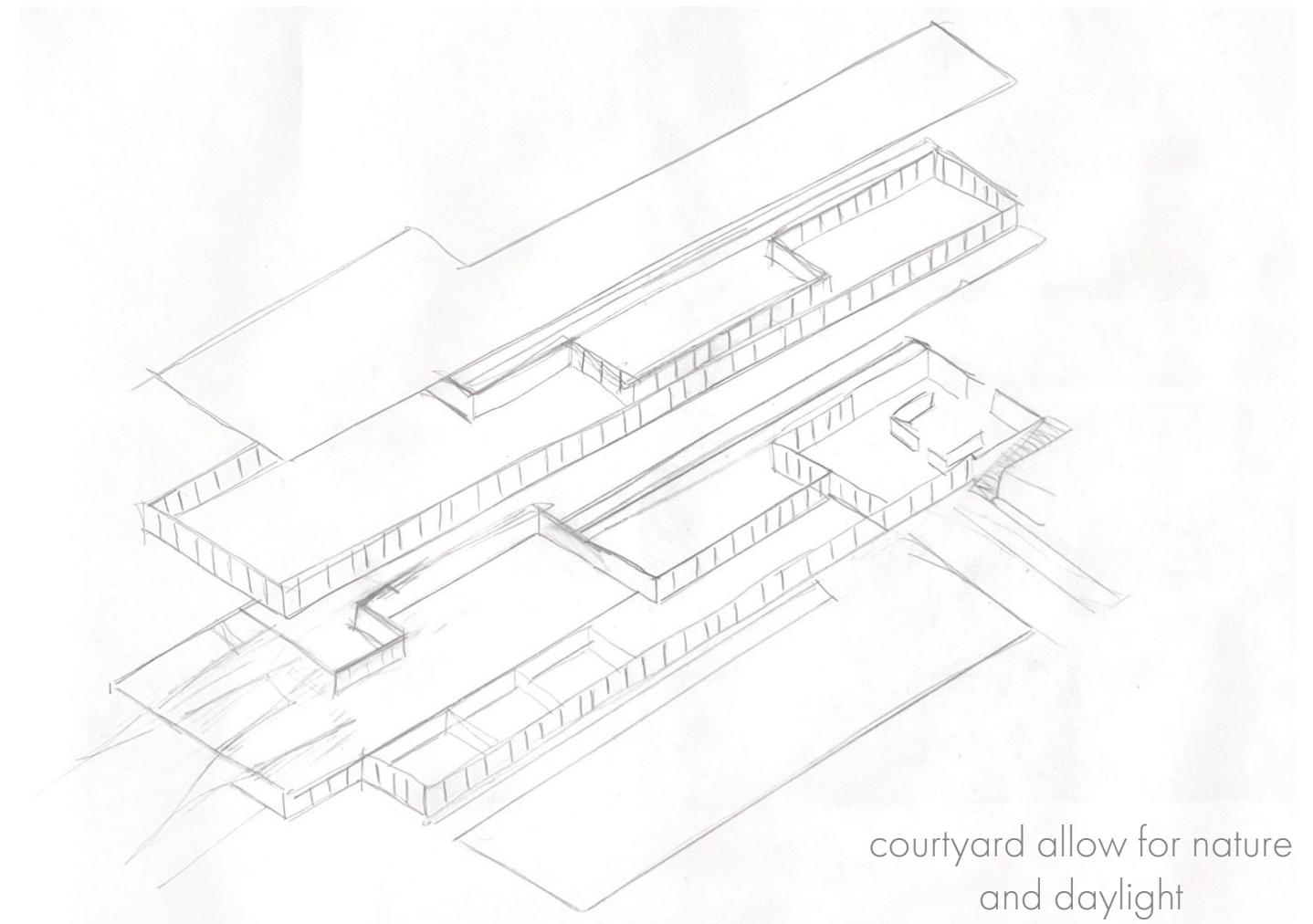
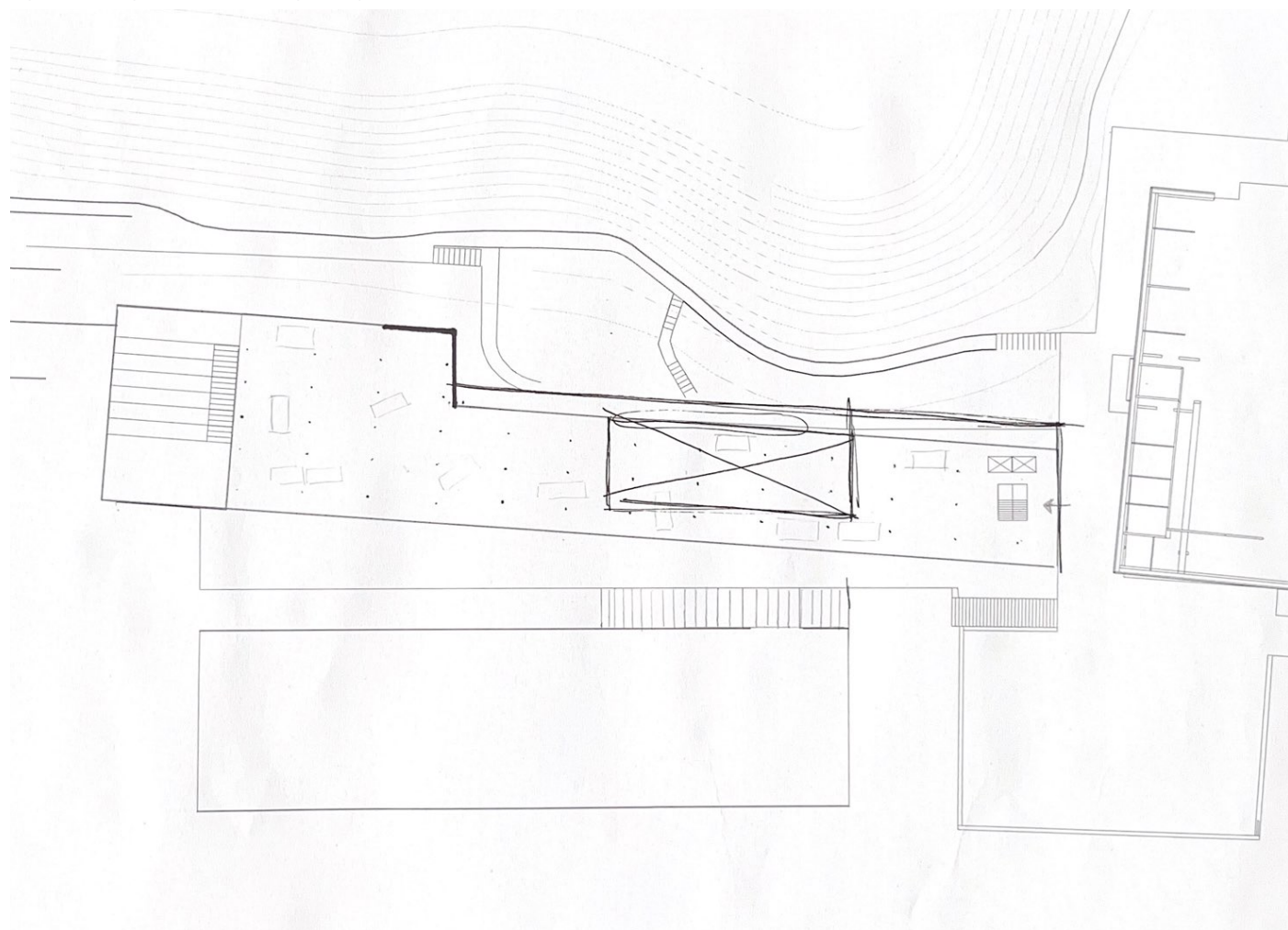


Fig. 267. & Fig. 268. Introducing courtyard



courtyard allow for nature  
and daylight

Fig. 269. & Fig. 270. Courtyard analysis

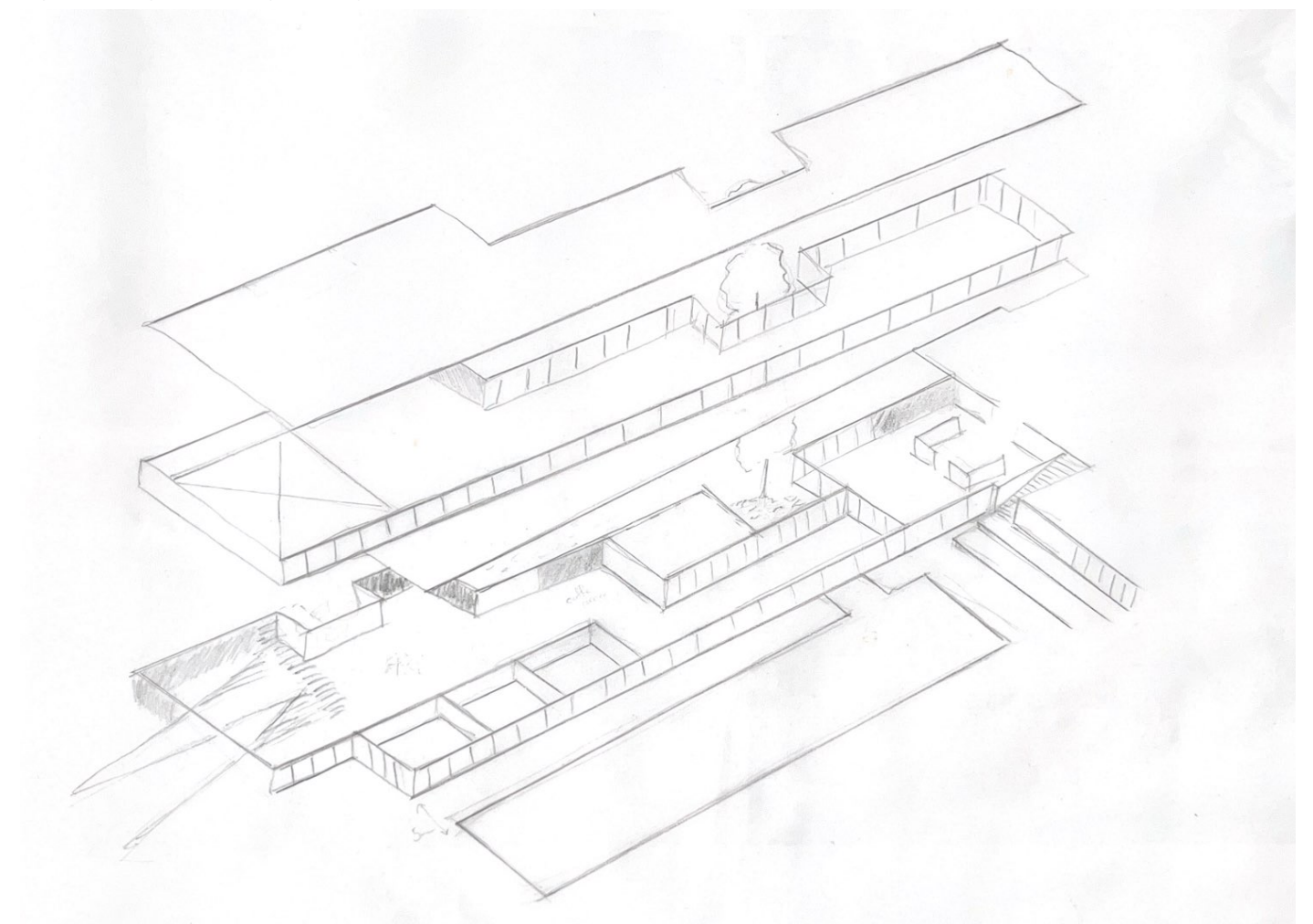
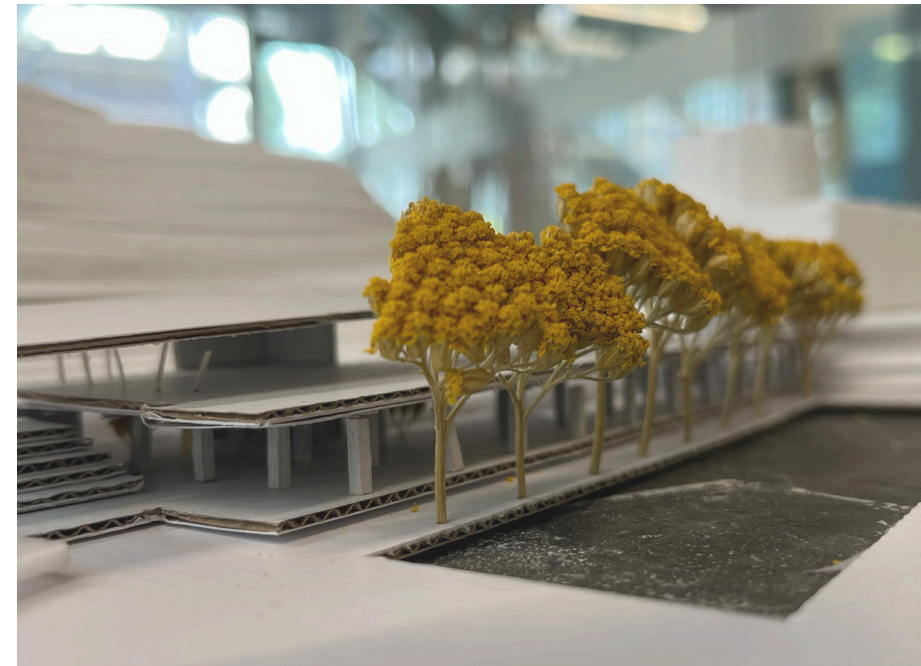






Fig. 271. Site model

opening an inner courtyard &  
creating a focal point



pavilion on top almost  
hidden behind the trees

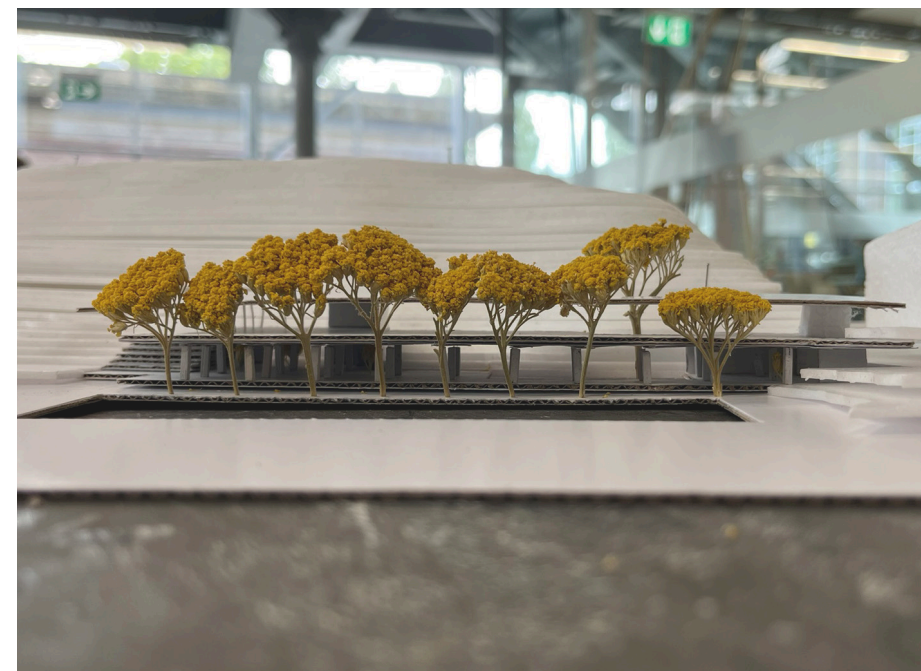


Fig. 272. & Fig. 273. Greenery hiding the top pavilion



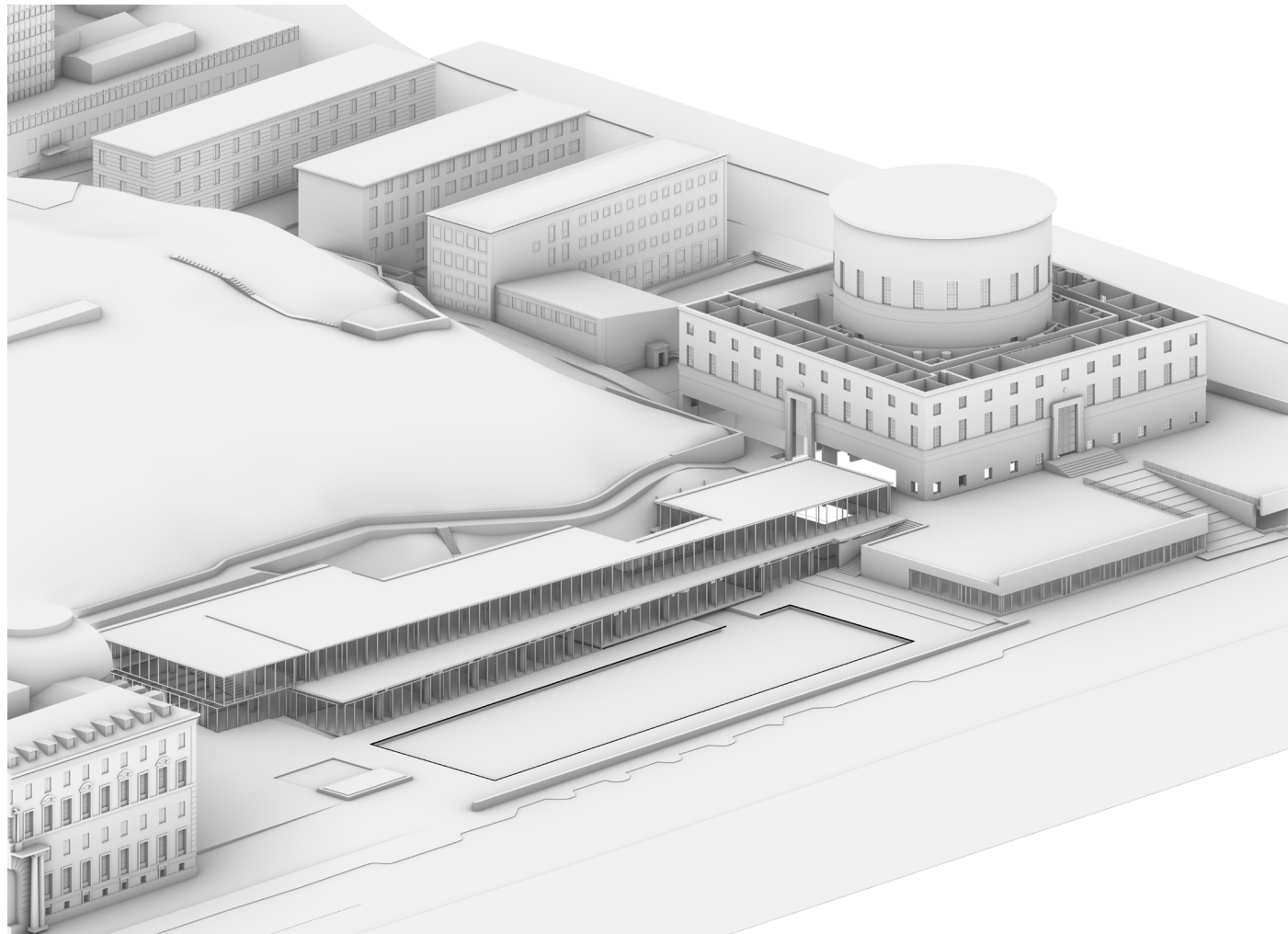


Fig. 274. Site

grid continuation of the  
site conditions

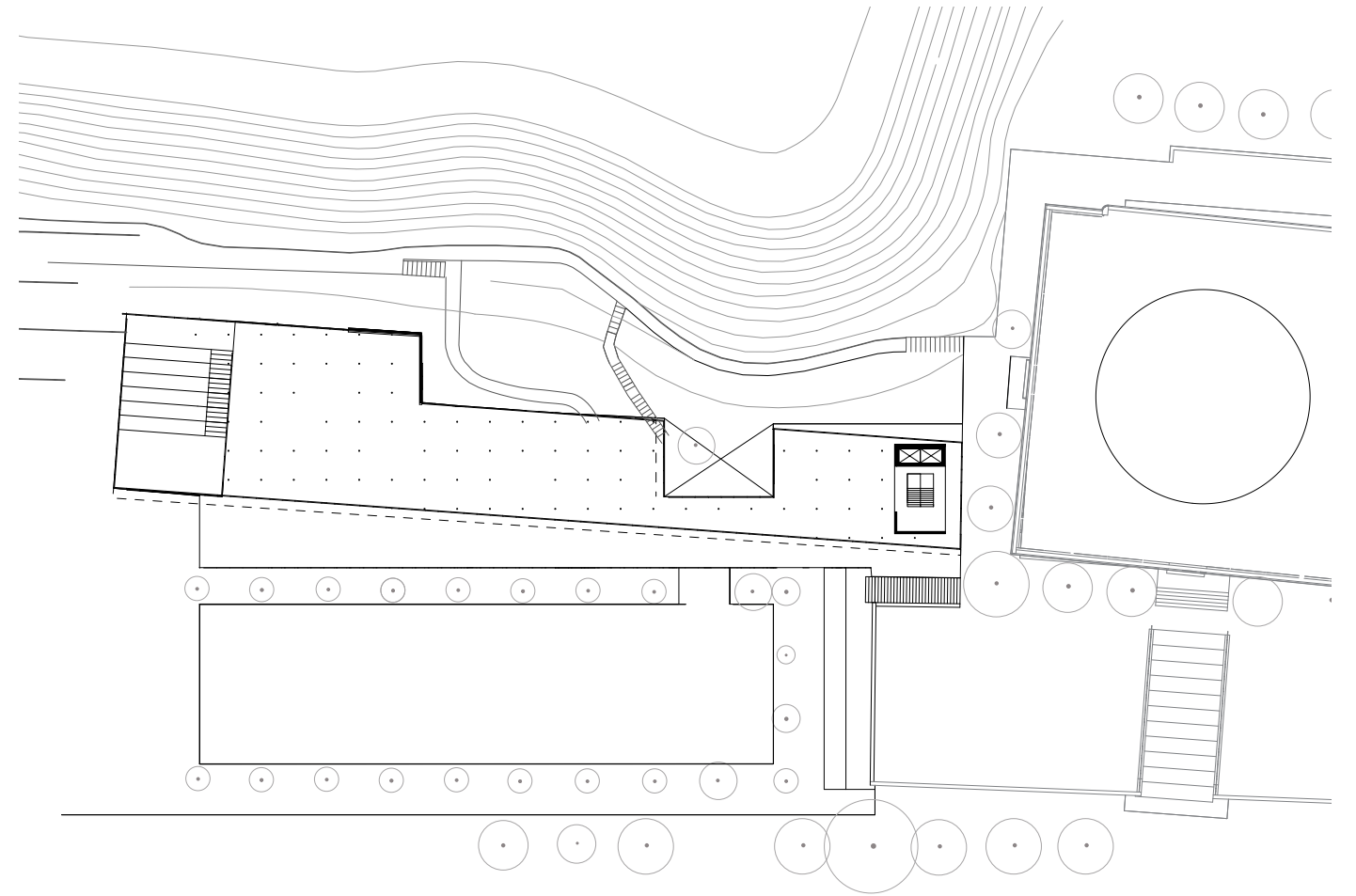
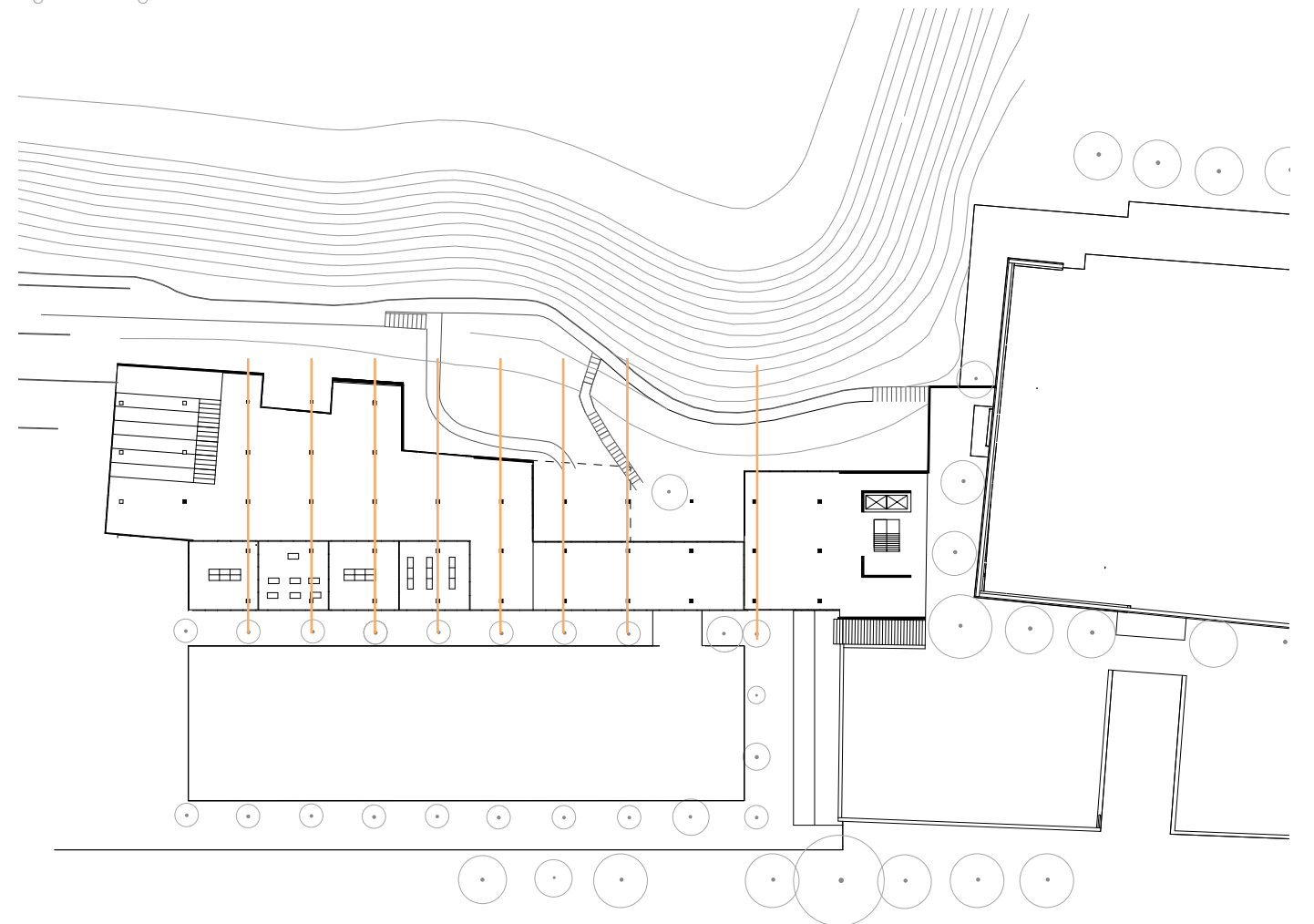
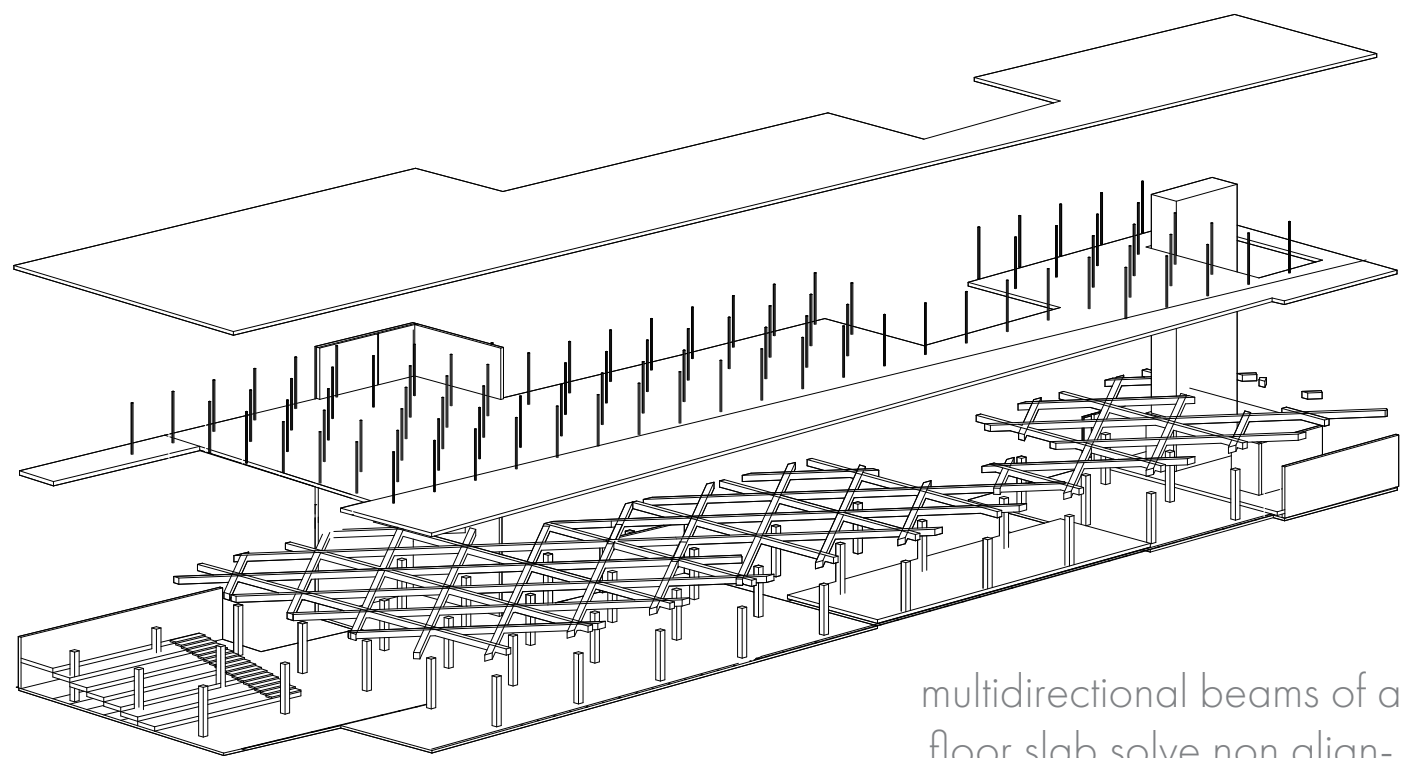


Fig. 275. & Fig. 276. Grid







multidirectional beams of a  
floor slab solve non align-  
ing grid on two levels

Fig. 277. Structue diagram

Fig. 278. Columns connection detail

Fig. 279. Column to floor detail

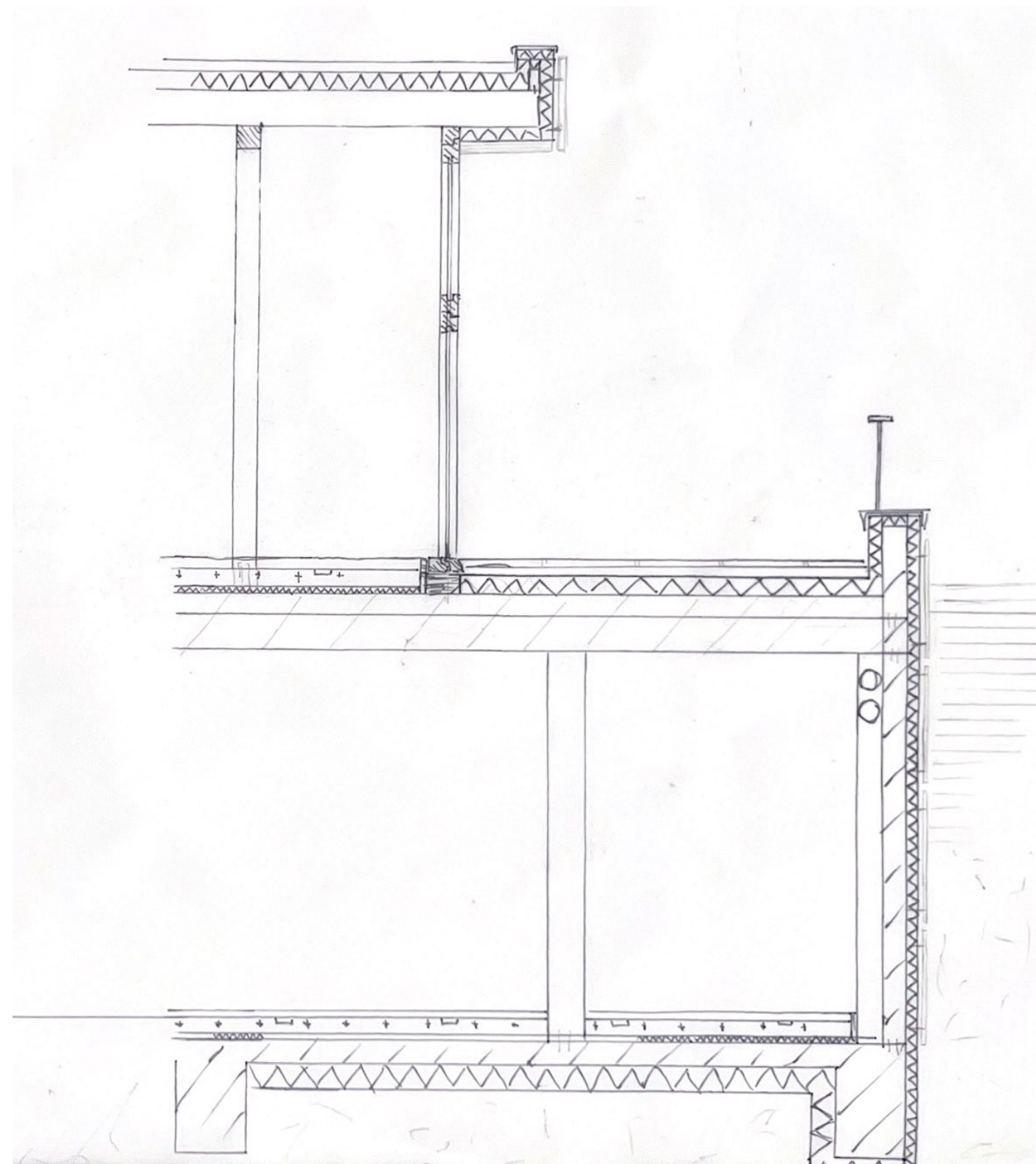
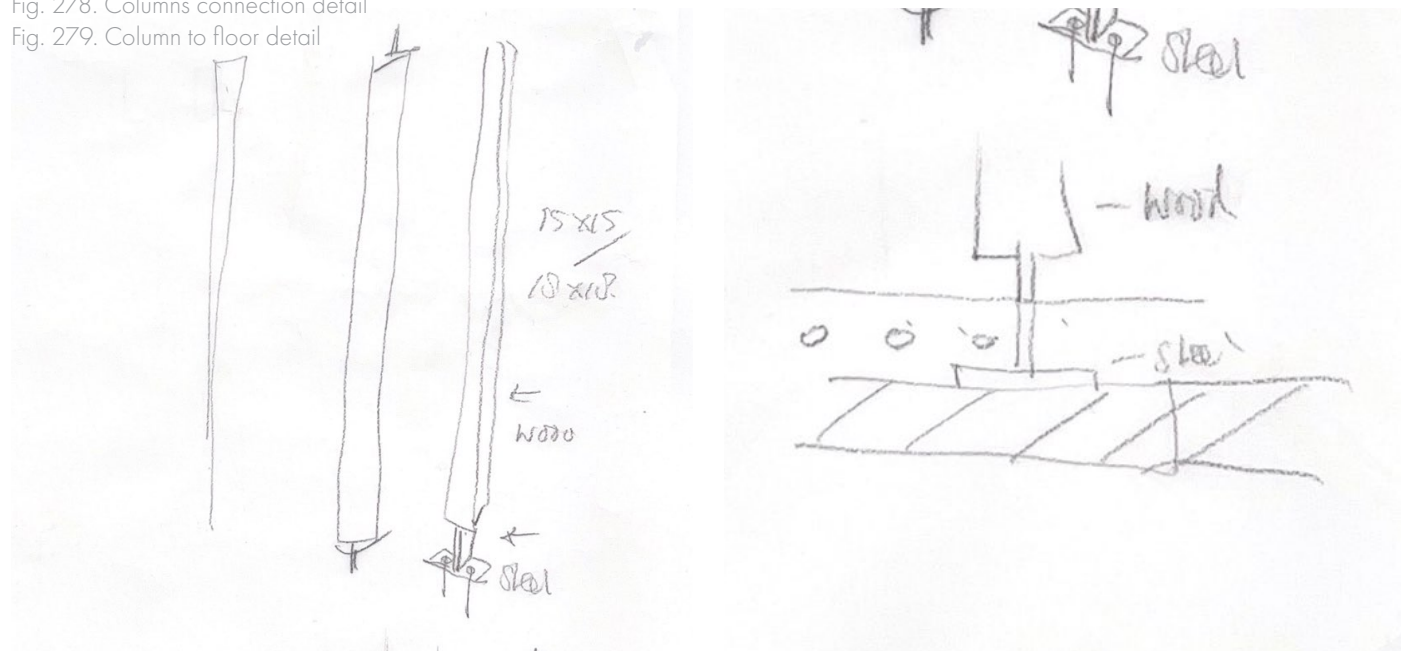


Fig. 280. Detail section



# Materiality



Fig. 281. & Fig. 282. Bazar elevation

new facade continua-  
tion of a bazar design



Fig. 283. & Fig. 284. Landscape materiality

existing materiality of the  
site





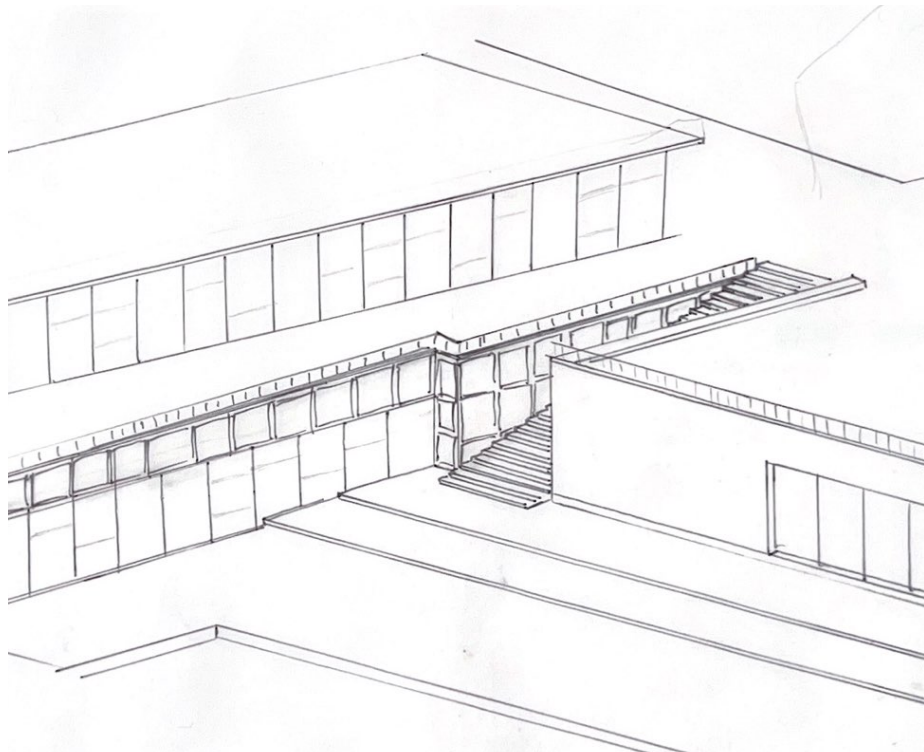


Fig. 285. & Fig. 286. Continuation of existing facade design

following proportions  
and geometry of the  
bazar

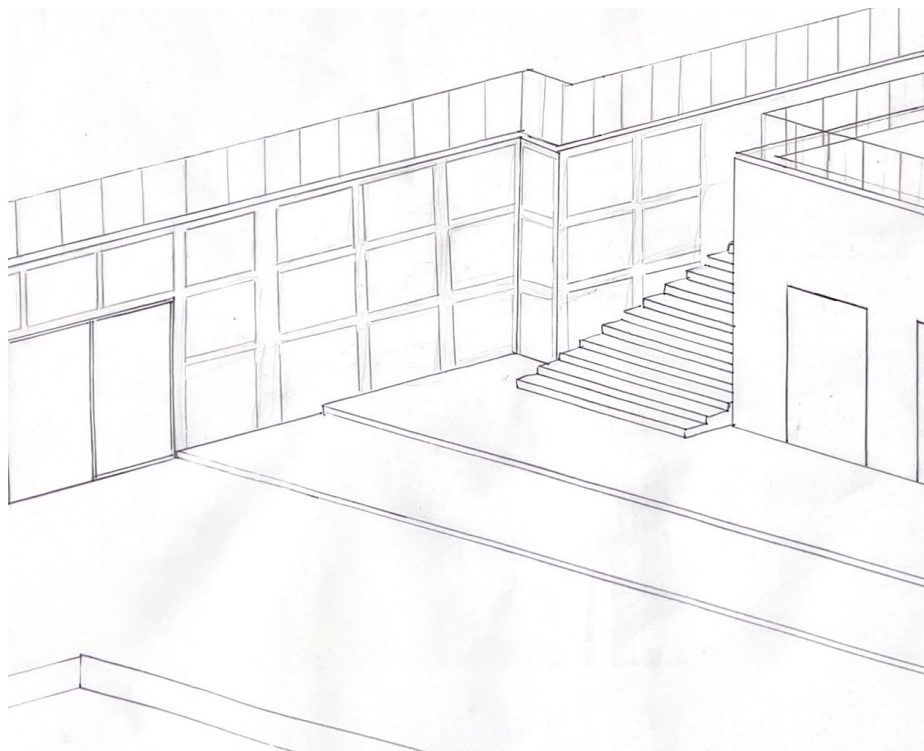


Fig. 287. Facade reference

referencing existing  
materiality on site



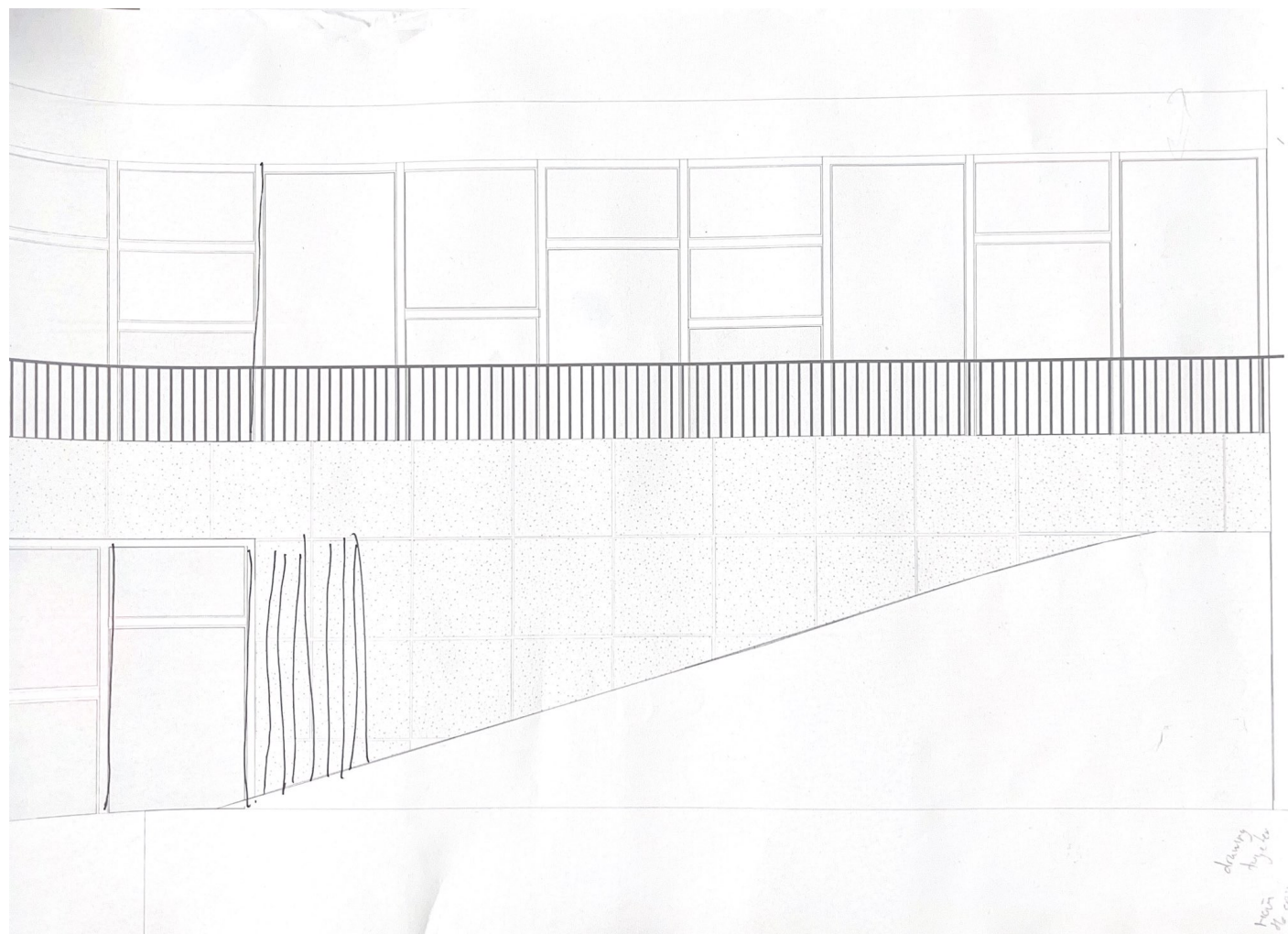
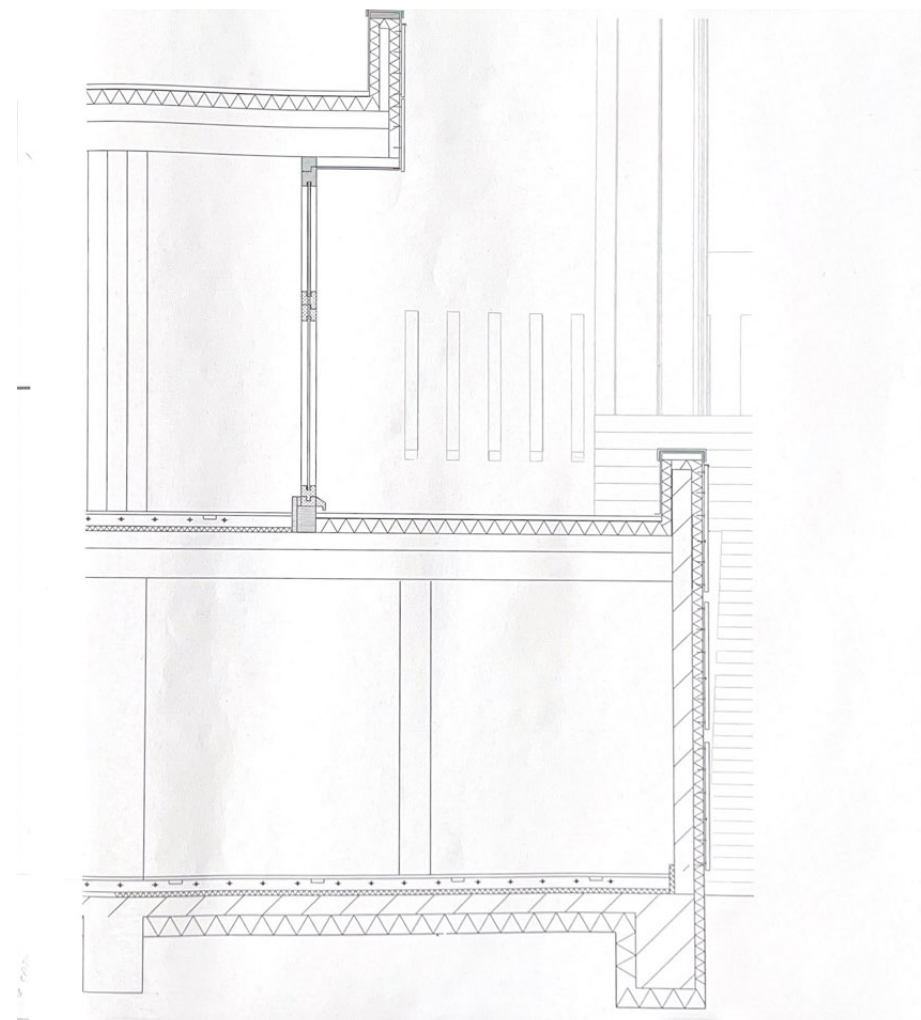


Fig. 288. Elevatin draft  
Fig. 289. Detailed section



stairs navigate the  
connection to the  
existing structure



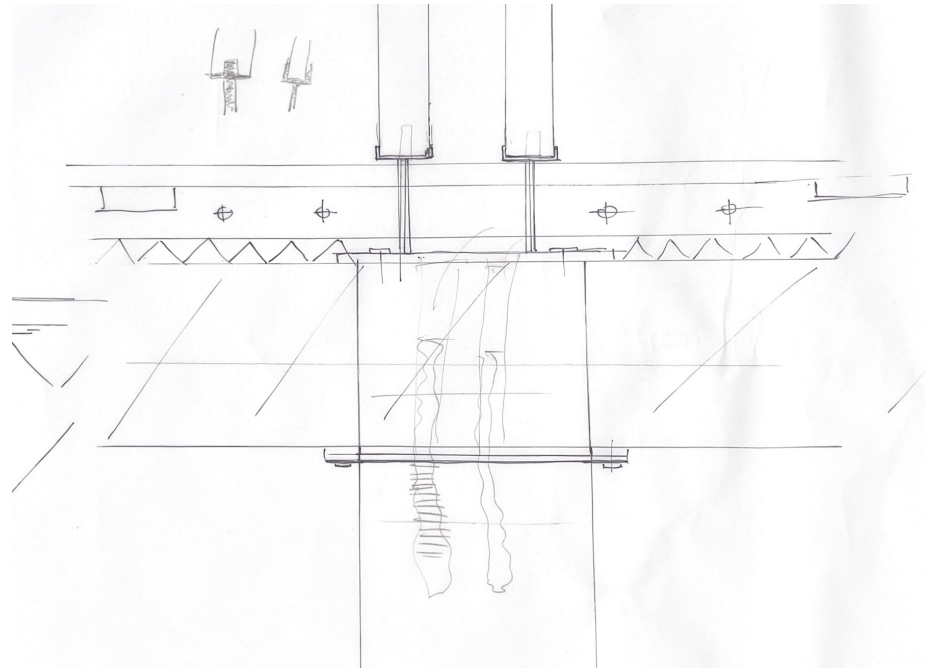


Fig. 290. Detail columns to floor  
Fig. 291. Detail top floor

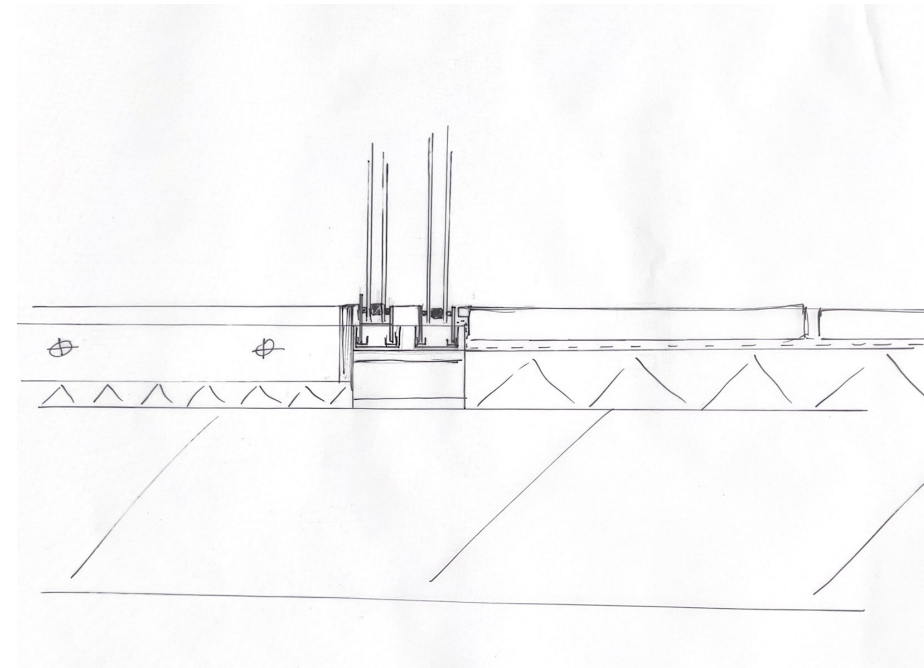
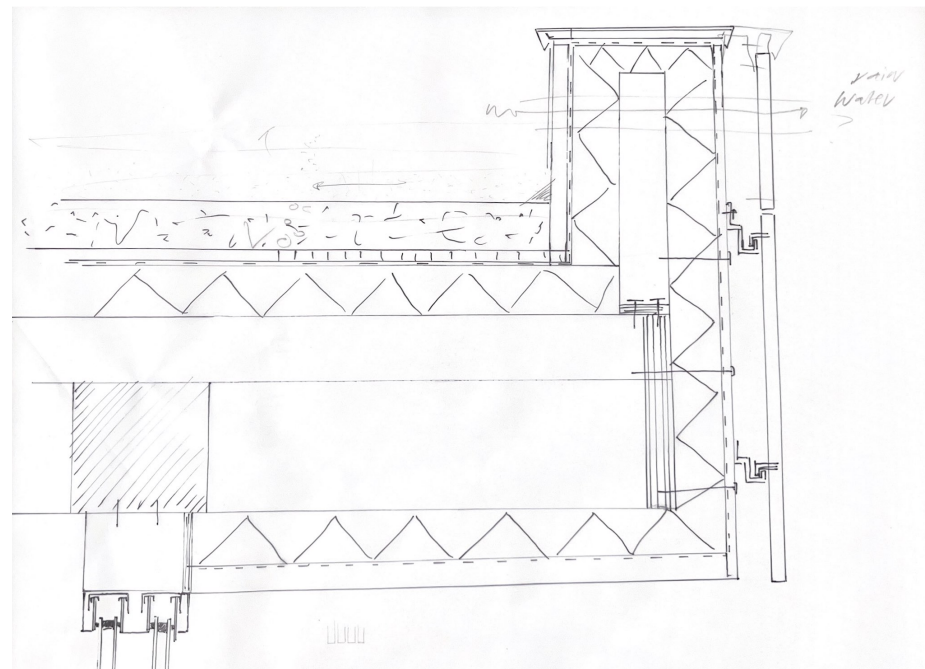
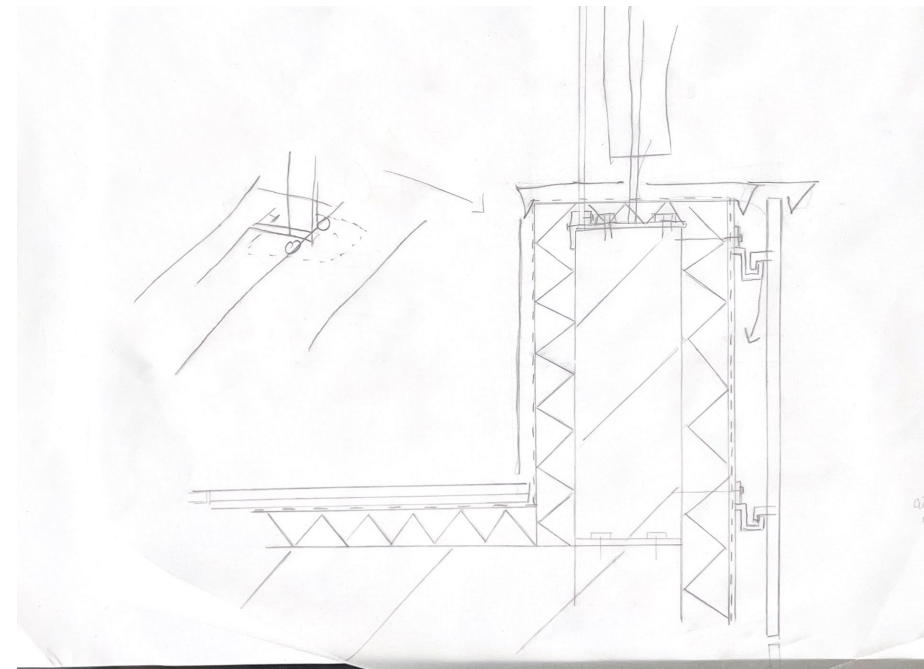


Fig. 292. Detail sliding door  
Fig. 293. Detail ground floor roof





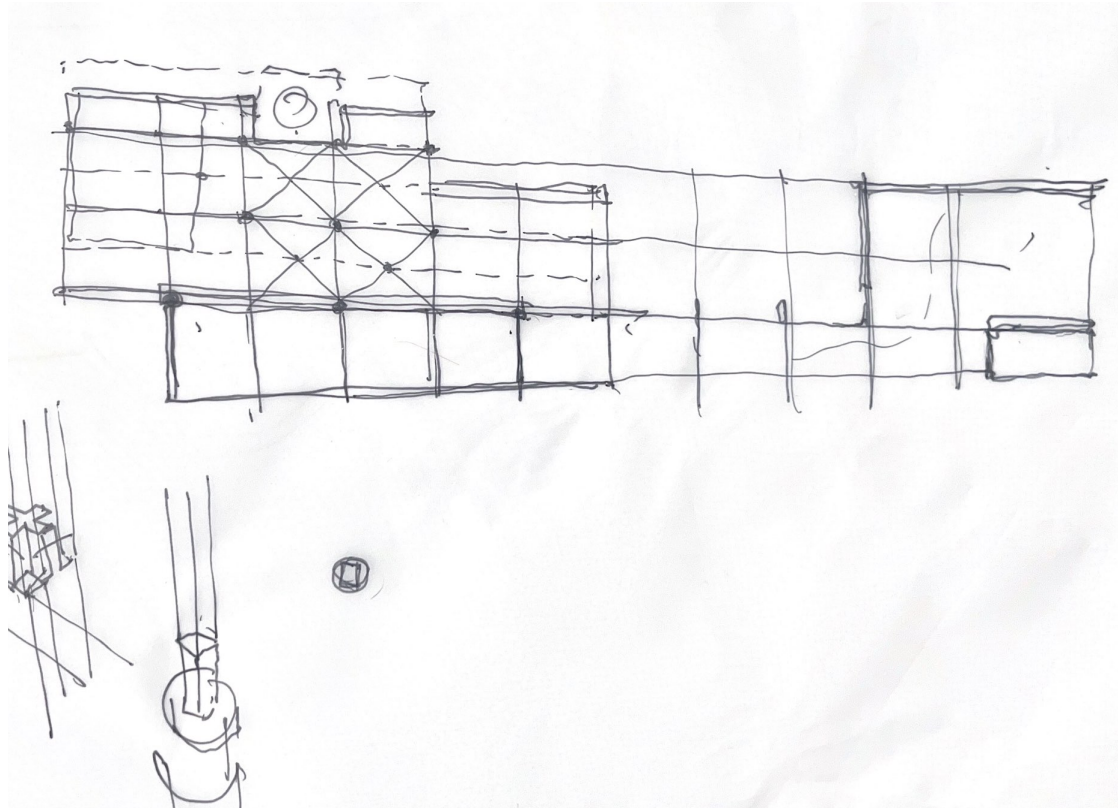


Fig. 294. & Fig. 295. Grid

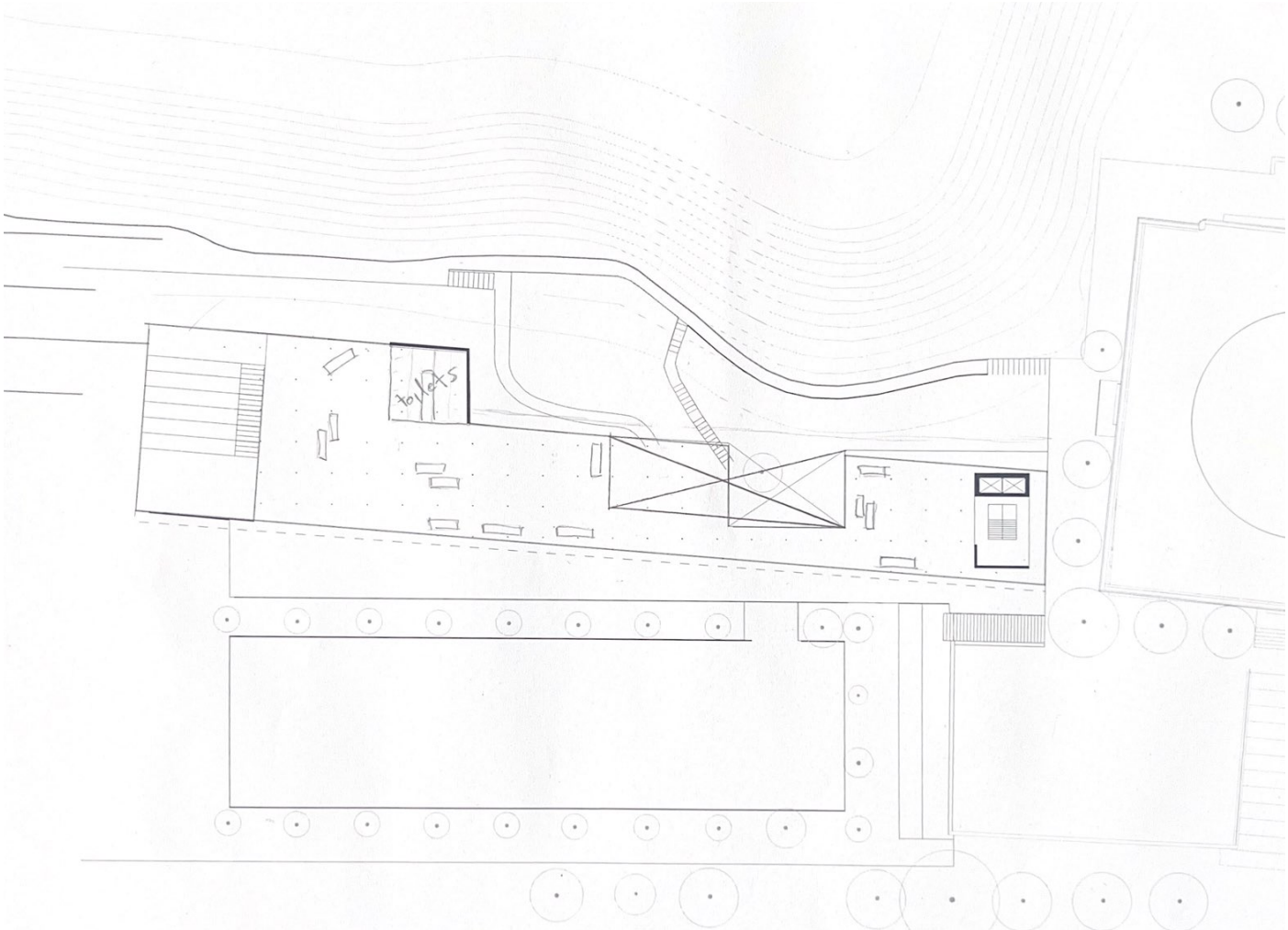
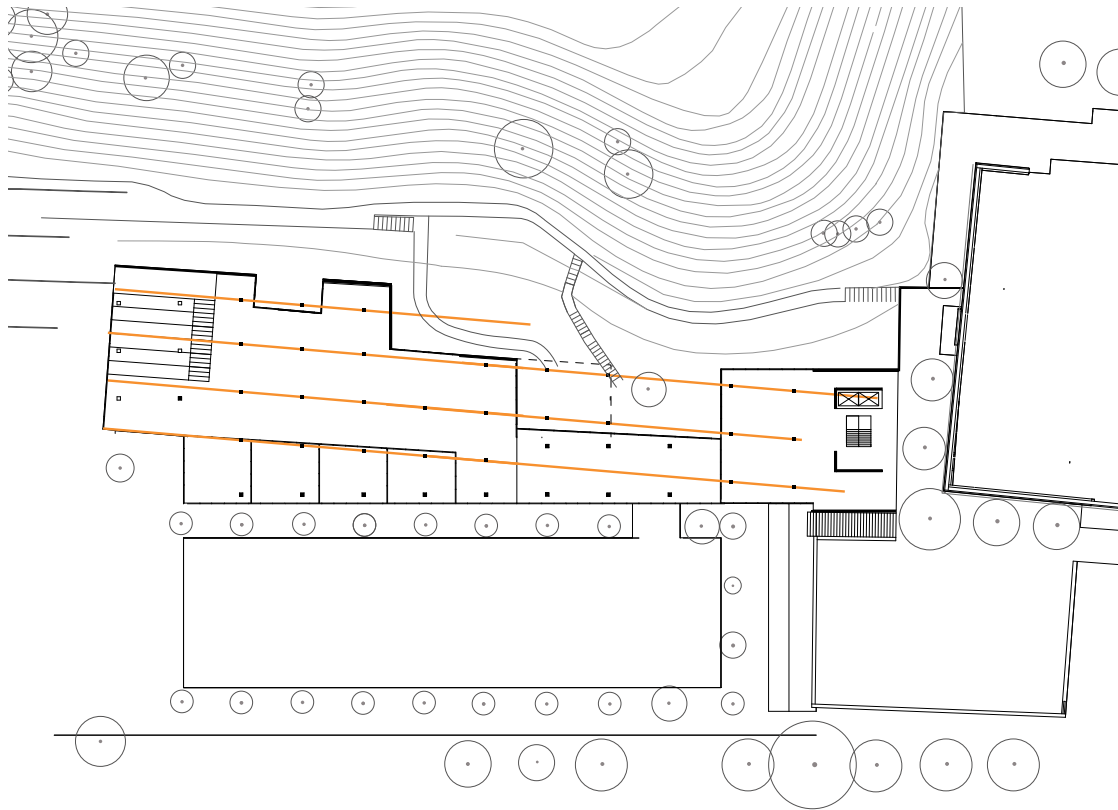
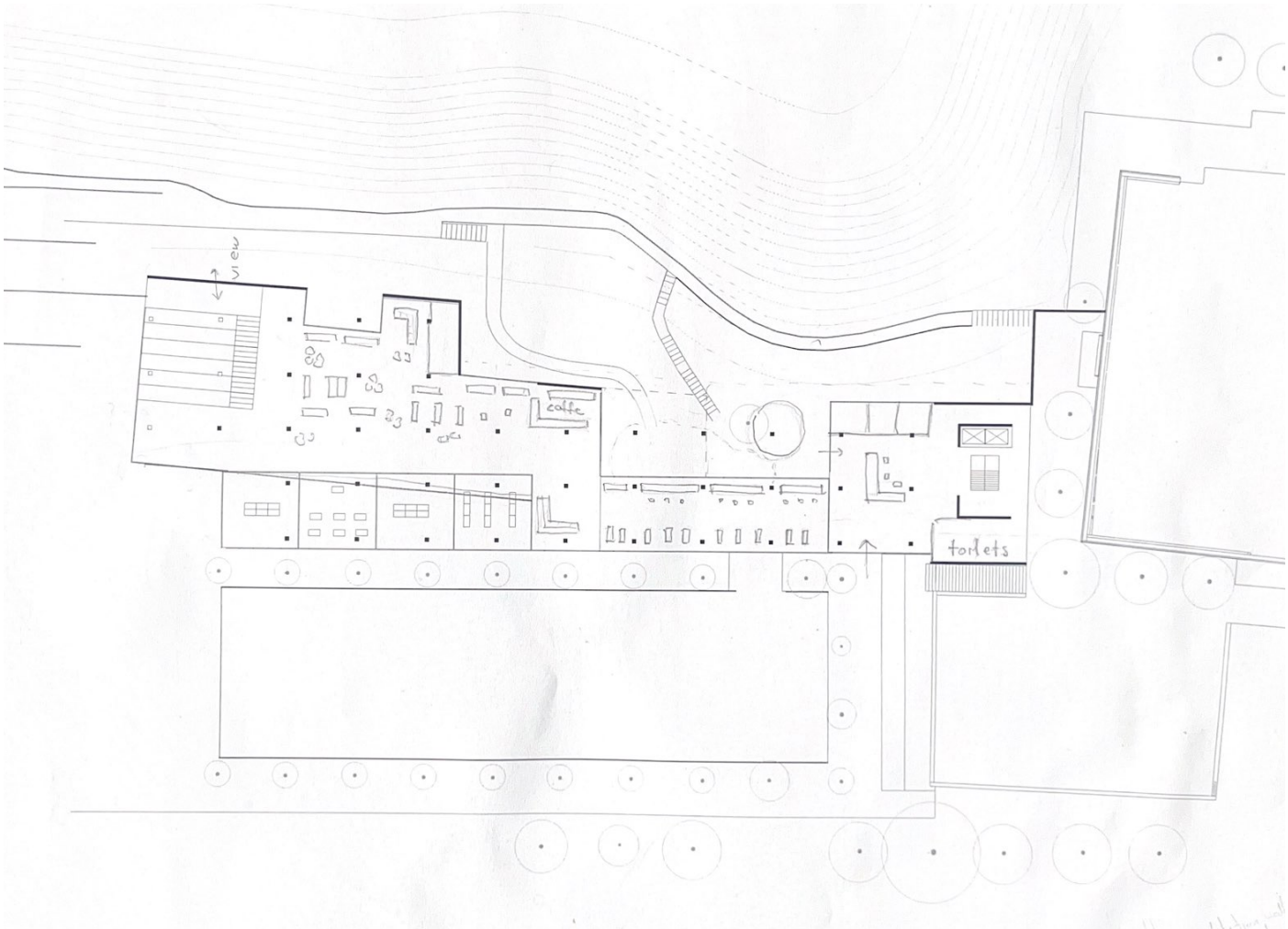


Fig. 296. & Fig. 297. Widening the courtyard





## P4 - Stockholm public library extension proposal

If it can be said that the library and the hill are two dominant object both very unique for the context and there is a gesture of the plinth under the library that seems to integrate it and relate it to the surrounding. Then this gesture can also be translated to the hill in such a way that it mediates both urban and natural context making a strong connection.

Some of the most important elements of the landscape that would be influencing the future the design are that are to be used to its advantage rather than being a problem to solve are first the existing retaining wall that also serves as a walking path solves the erosion of the hill and can be used to prevent other heavy engineering solutions in order to work with the landscape. Secondly there is a water management system that guides water from the hill towards the pond in the middle of the square. Apart from being a technical solution it can be used as an architectural element guiding design decisions and influencing the atmosphere within the new extension. Also greenery is a big part of the landscape, especially the row of willow trees following the edge of the pond that is already part of the atmosphere of the site should be preserved and kept in mind. Being in such a place forces a building to communicate with both urban and natural environment. Back of the extension is less formal with moments of setbacks allowing the landscape even literally to get inside. While the front is much more formal with continuous facade that follows the existing plinth. Two levels of the library also communicate differently with the site. Plinth is continuation of the existing plinth and follows a straight geometry of the pond. While the top pavilion is slightly angled compared to the base following the gesture of the library that is also turning under the same angle. This difference also aims to suggest the difference in program. The new structure is not aiming to compete with the monumentality and dominance of the existing library, rather it aims to complement it with the new program and strengthens its relation with the surrounding. The new addition aims to be even invisible as a separate entity and more a continuation of what's already there.

The shape of the hill influences the form of the plan and its program. An existing retaining wall is part of the landscape in front of it and having in mind the texture of the soil it is important to consider where the stronger support is nec-

essary to keep back the possible erosion of the hill. Also it is influenced where it is possible to allow the landscape to continue and extend almost literally into the building. In the plan there are few zones that can be distinguished. There is the entrance and most formal area, then a narrower part that is like focal point of the design where the difference in two sides if the building is the closest. And then space opens up again into an open plan that references a workshop or even a market space introducing a more creative environment suitable for group work or more informal encounters. It is a space of no expectations. Landscape structures are continuing to the interior as the columns grid is following tree axes. And the second axis is under and angle following the library. This allwins the complexity of structures, levels, angles and axes to meet under the same grid system. Then there is a top pavilion again with the open plan that is suitable for more quiet work but still in a less formal setting.

Comparing the new program to the briefs if focuses on offering diverse study space, also facilitating more group work, lecture or meeting spaces, as well as allowing flexibility and easily rearranging a space. Books are here not organized based on language or topic preventing any divisions and bookshelves are also used for zones organization and improving acoustics.

First section is a narrow zone facing on one side courtyard and pond guiding the water under the building into the big pond in front and greenery of the hill. While on the other facing the urban context. This is also a part of the route through the building both calm and lively atmosphere can be used as a study or meeting space. Then there is an open zone where one can use the space individually or in a group. On the left are workshop tables for diverse type of use and on the right are meeting or lecture rooms with less rigid separation. The top part is more quiet area where bookshelves are dividing the area into smaller packets of a more intimate environment. Still sitting tables are arranged in groups.

This top pavilion is surrounded with greenery and almost appears even hidden from the street sight. This also allows the row of trees in the front to be used as a sun shade still allowing enough daylight in the

winter. Additionally in terms of the climate building includes floor heating which is the most efficient in large open spaces and ventilation is organized at the ceiling allowing the reuse of the heat from the air going out and therefore being more energy efficient. Final third section shows staircases that are an interior element that is a direct continuation of the hill. Here building again aims to be porous for landscape conditions of the site. This area apart from being circulation point can also be transformed into smaller event space, lectures or gatherings.

Currently location is within the natural landscape bordered with library and the pond in the front. The only built structures here directly on the location is retaining wall and path for the water management system. So apart from the greenery there is only stone elements. I wanted to reference this materiality to the interior by using concrete at the ground floor and contrasting it with the warmer timber even giving a slight reference to the exterior of the existing library. As mentioned plinth and top pavilion are different in geometry program but also structure. Base is using concrete making structure wider while pointing towards the top it

shifts to timber and structure gets thinner. New references existing axes and proportions but in a new materiality, also navigating a connection of the two parts at the moment of existing staircases this makes first floor roof accessible like the existing plinth while the top floor is a green roof visually continuing the materiality of the hill. Large glass facade allows for communicating with the surrounding. At the back it is creating atmosphere with the natural landscape and at the front it is displaying the program off the interior opposite of existing library structure being inward looking. Close look at the details also shows this intention of structure getting thinner as it goes higher.

With this design I wanted to propose an extension of the Stockholm public library. Believing that the new structure should address the lack of scale and program diversity currently in the existing facilities. Offer a unique social infrastructure where people would provide their needs and organize their relationships. And all that in a structure that will reinforce the existing complement it and integrate it with the surrounding landscape.

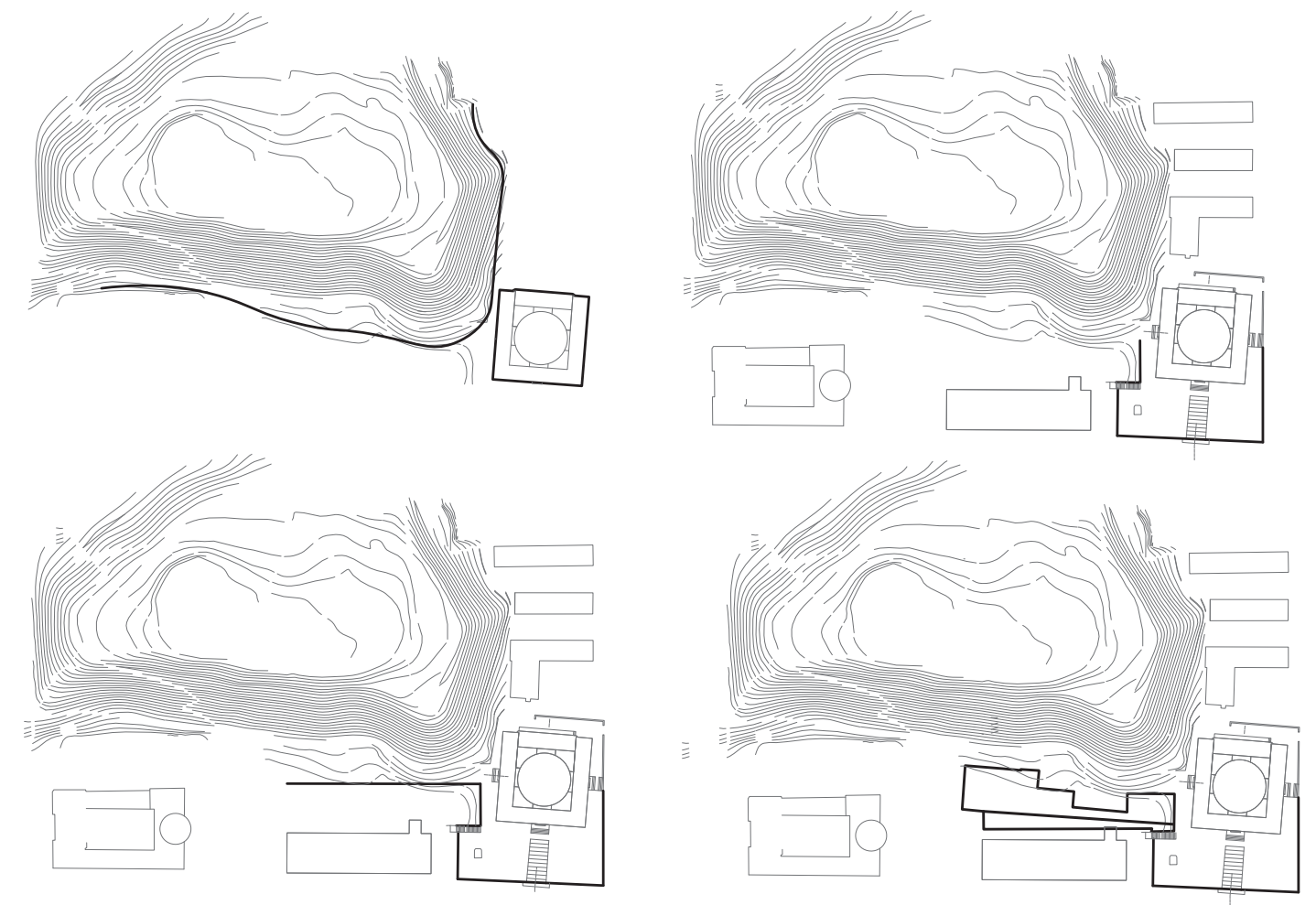


Fig. 298. Diagram Hill and Building relation



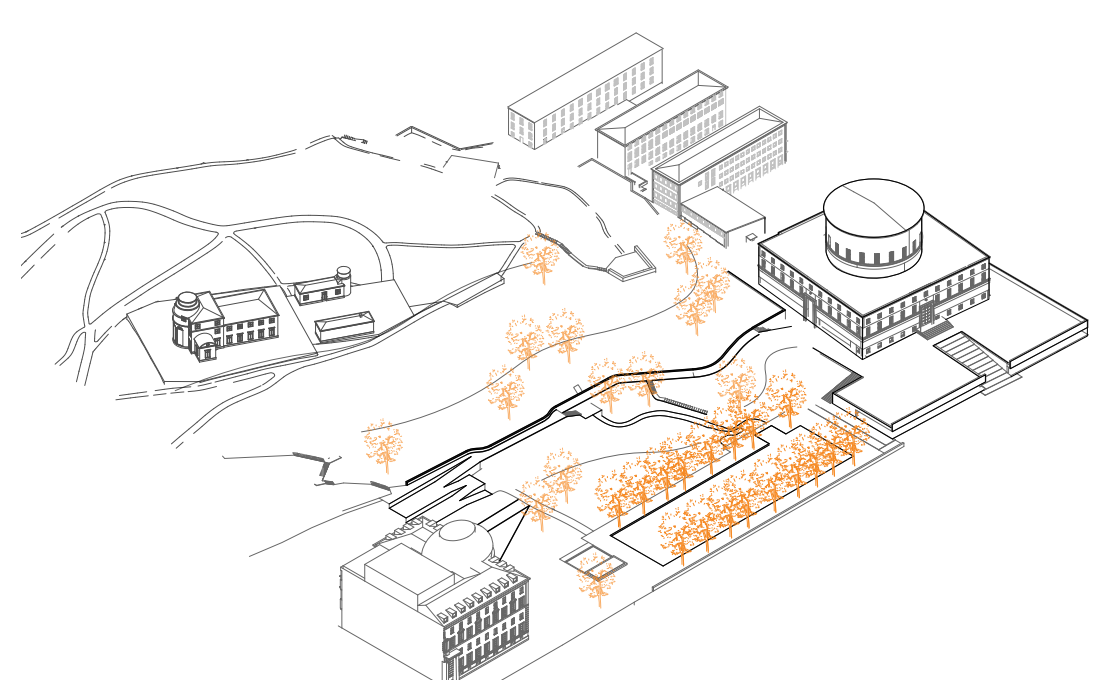
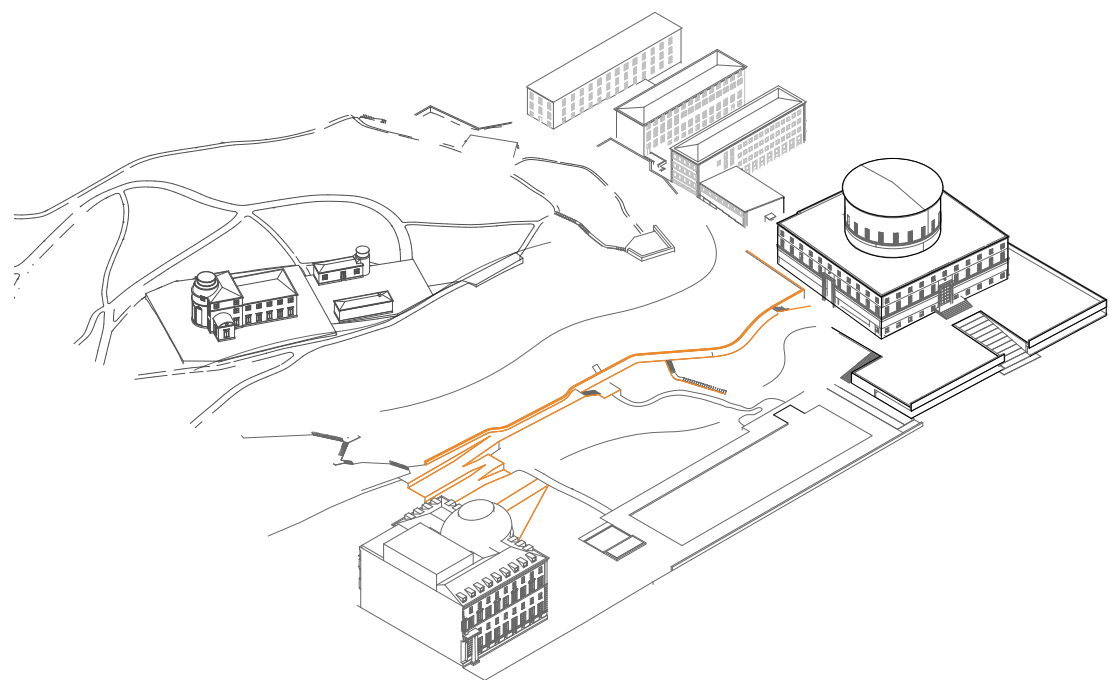
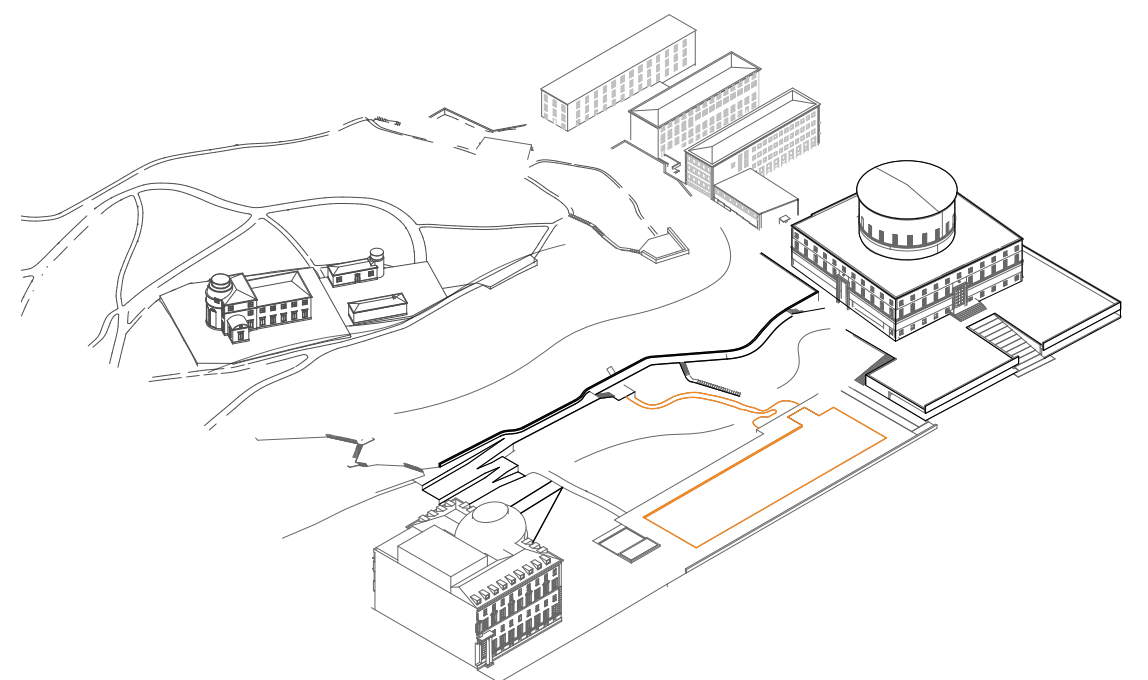
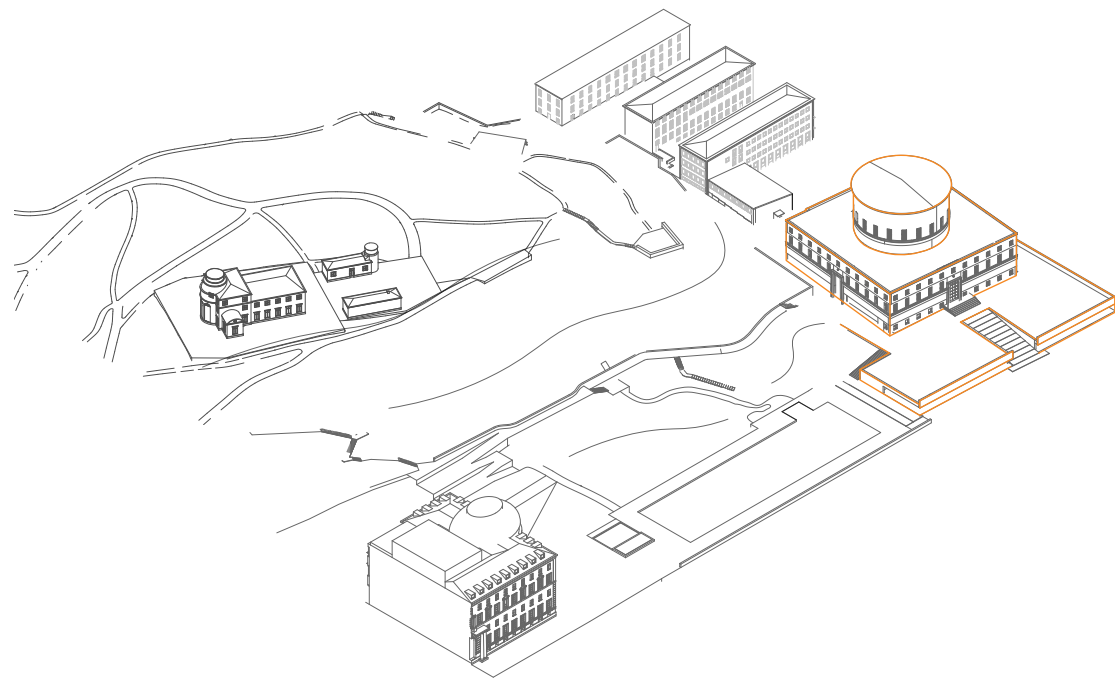


Fig. 299. & Fig. 300. & Fig 301. & Fig 302. Existing site conditions



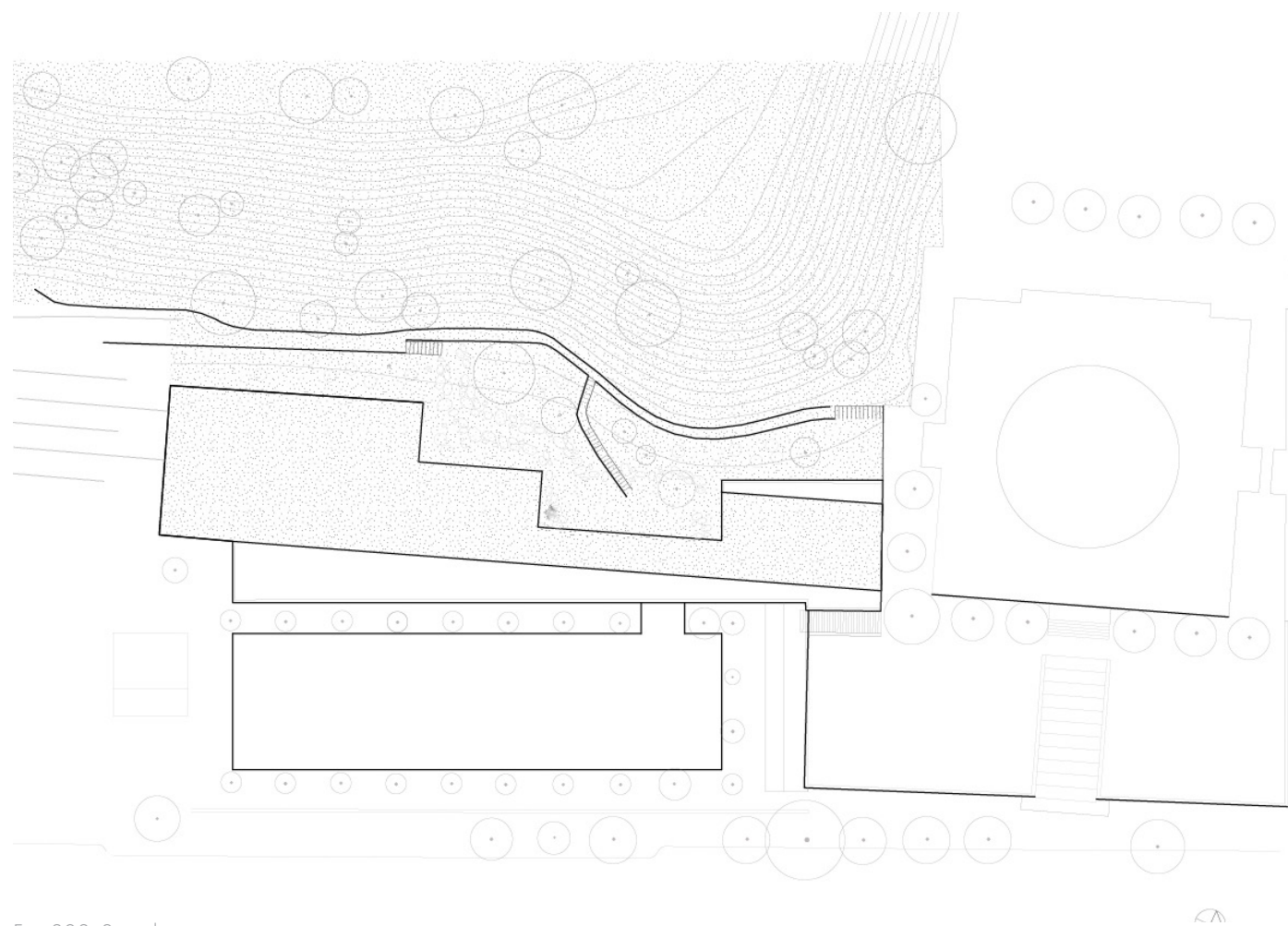


Fig. 303. Site plan

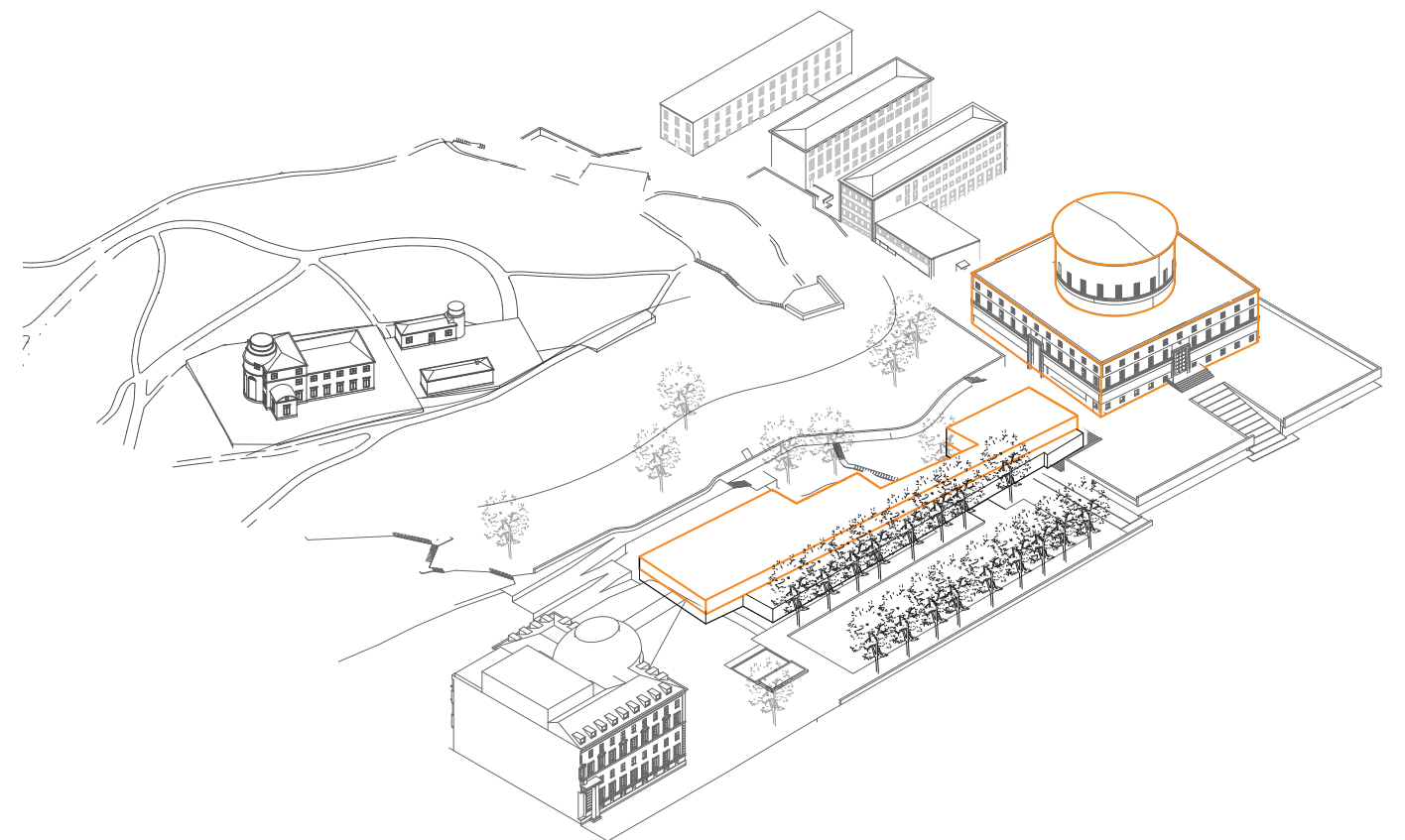
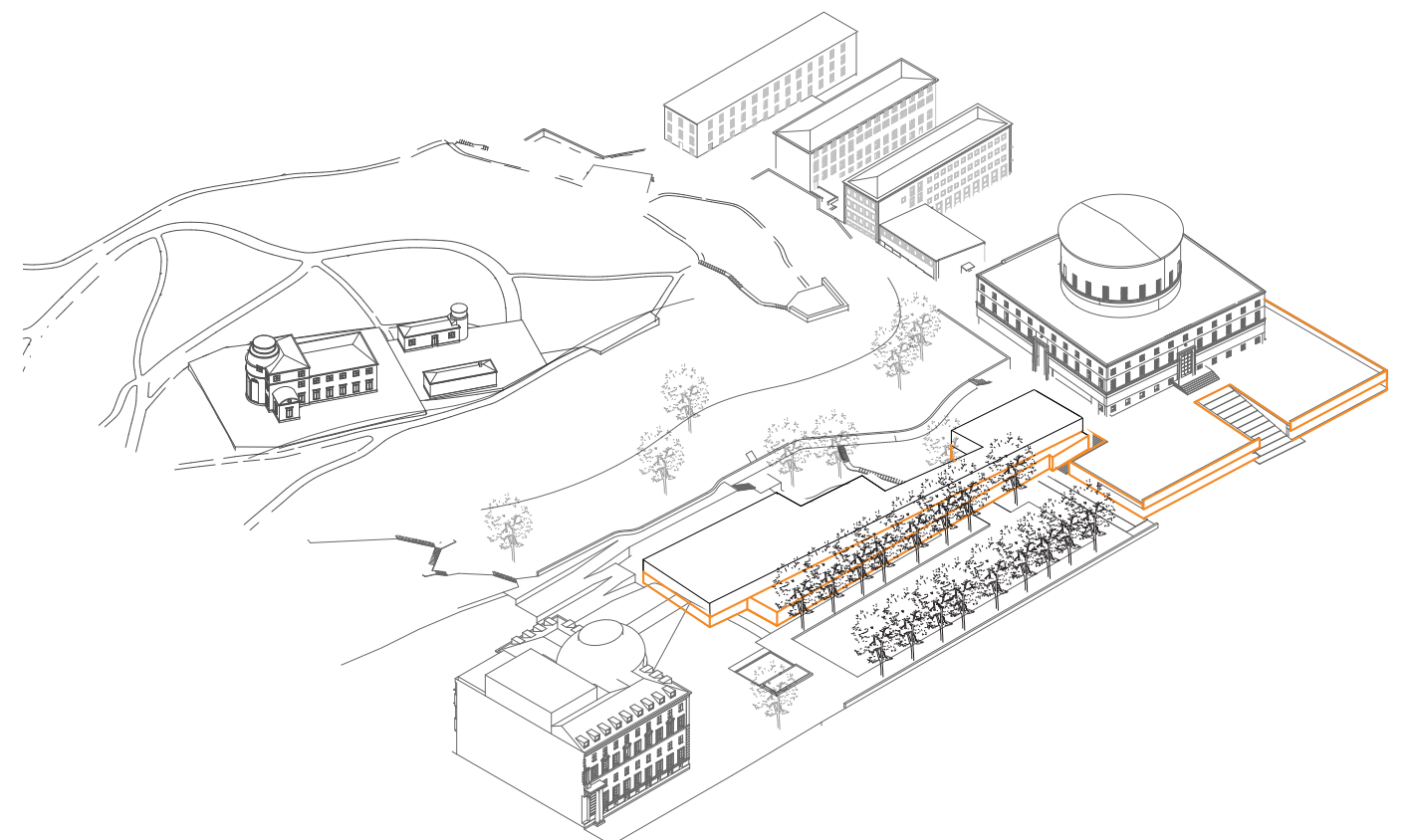


Fig. 304. & Fig. 305. Two levels and its relation to the context





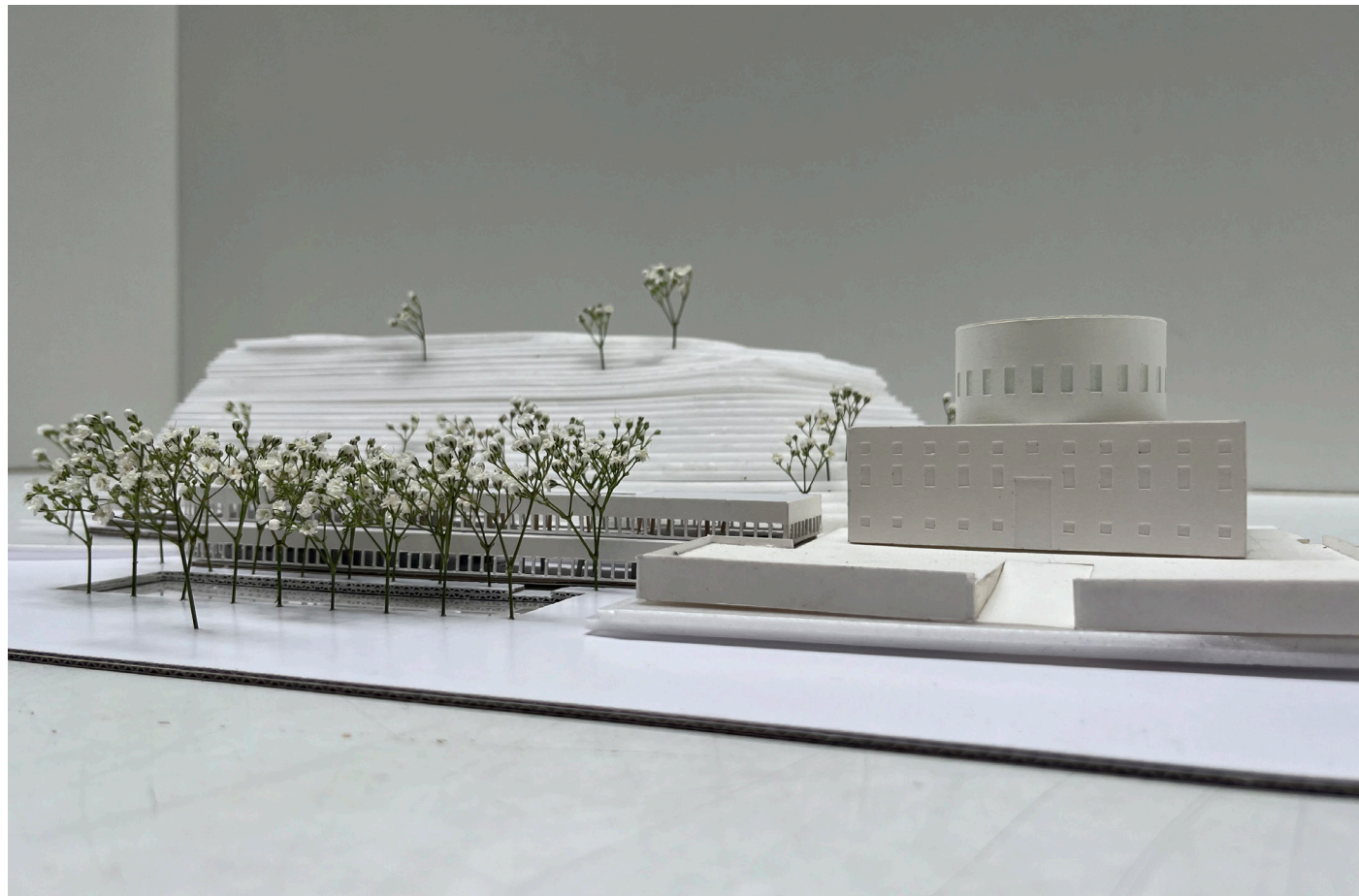


Fig. 306. New structure both present and disappearing

building both present  
and disappearing

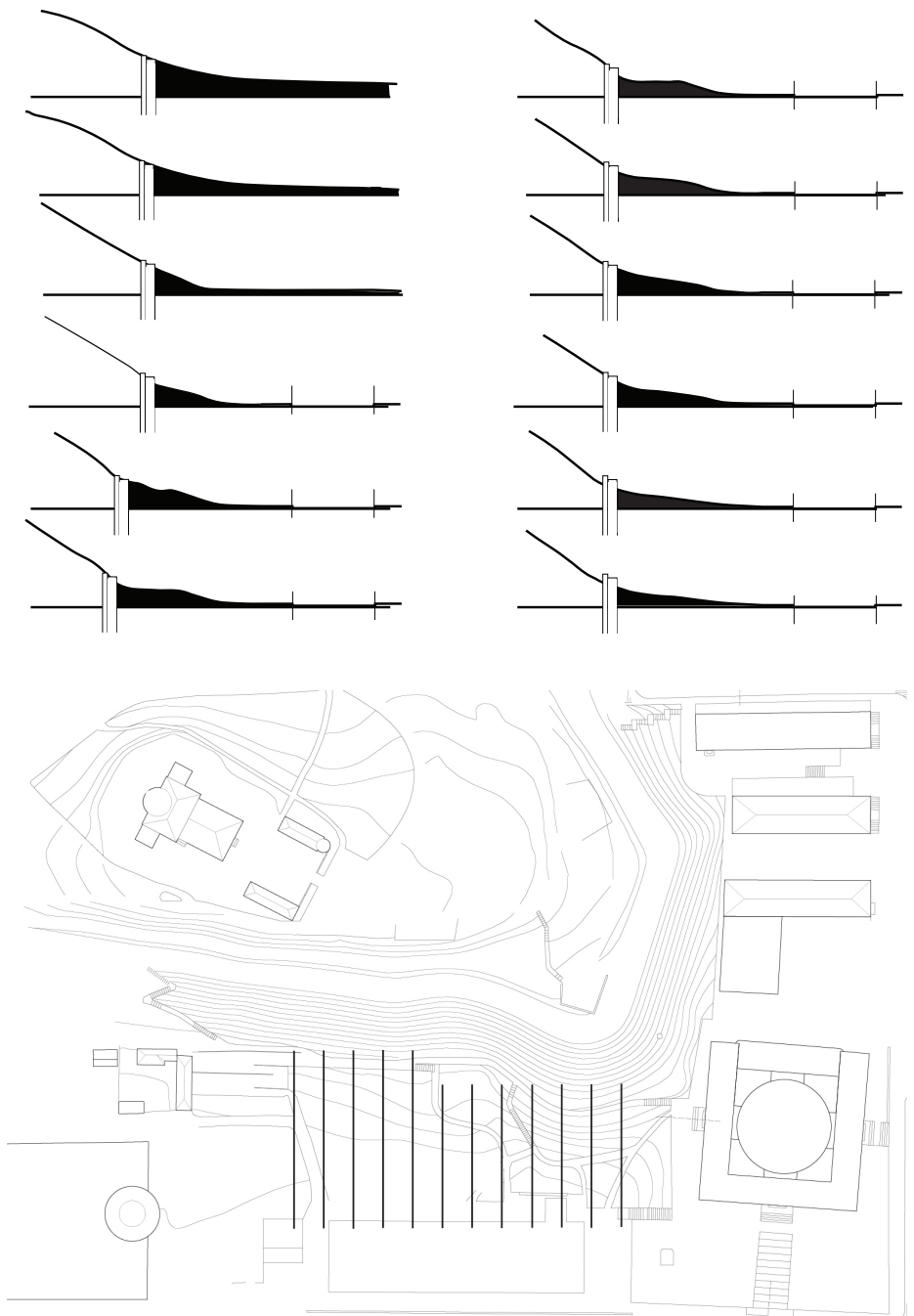


Fig. 307. & Fig. 308. Exploration of hill conditions



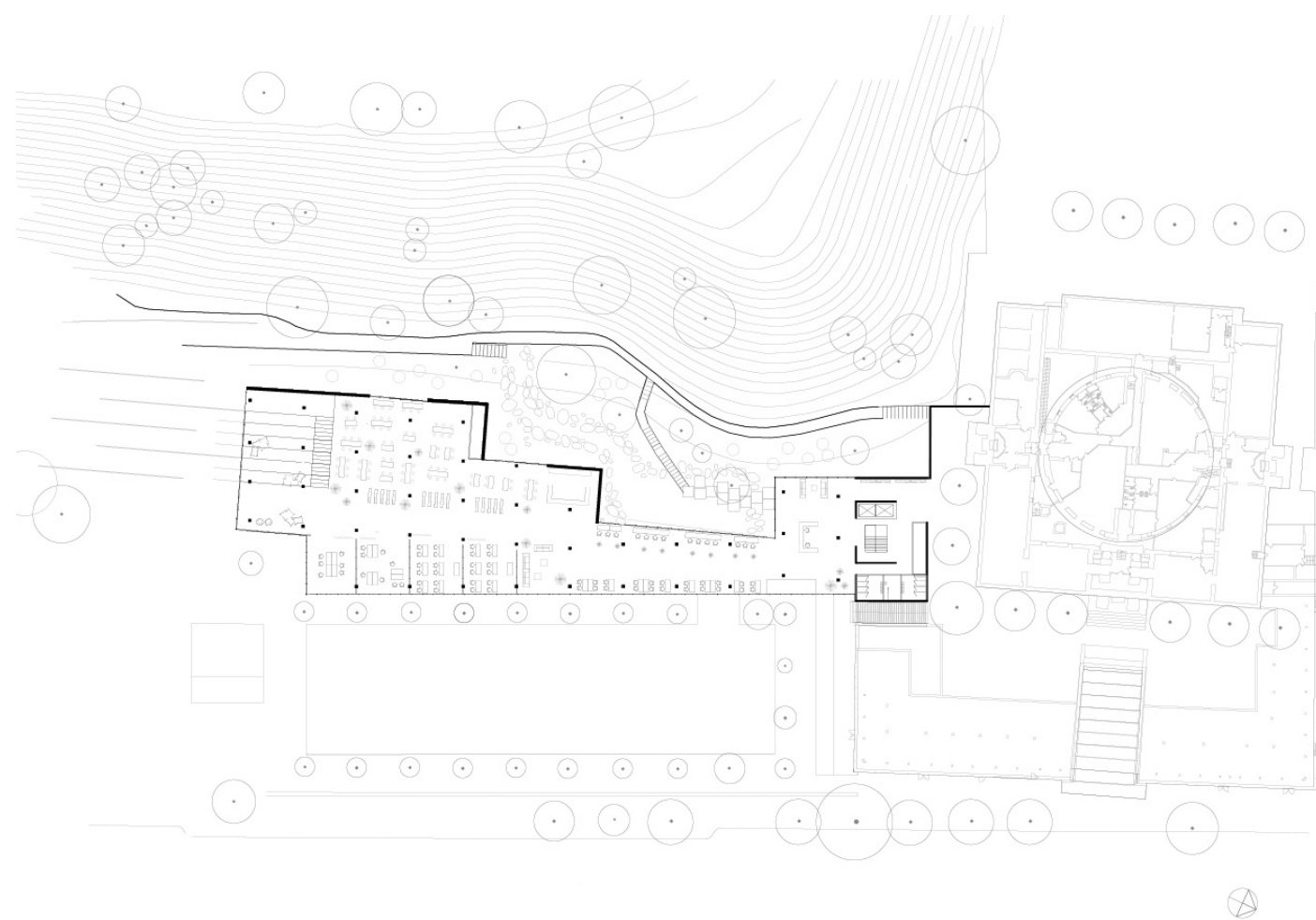


Fig. 309. Ground floor

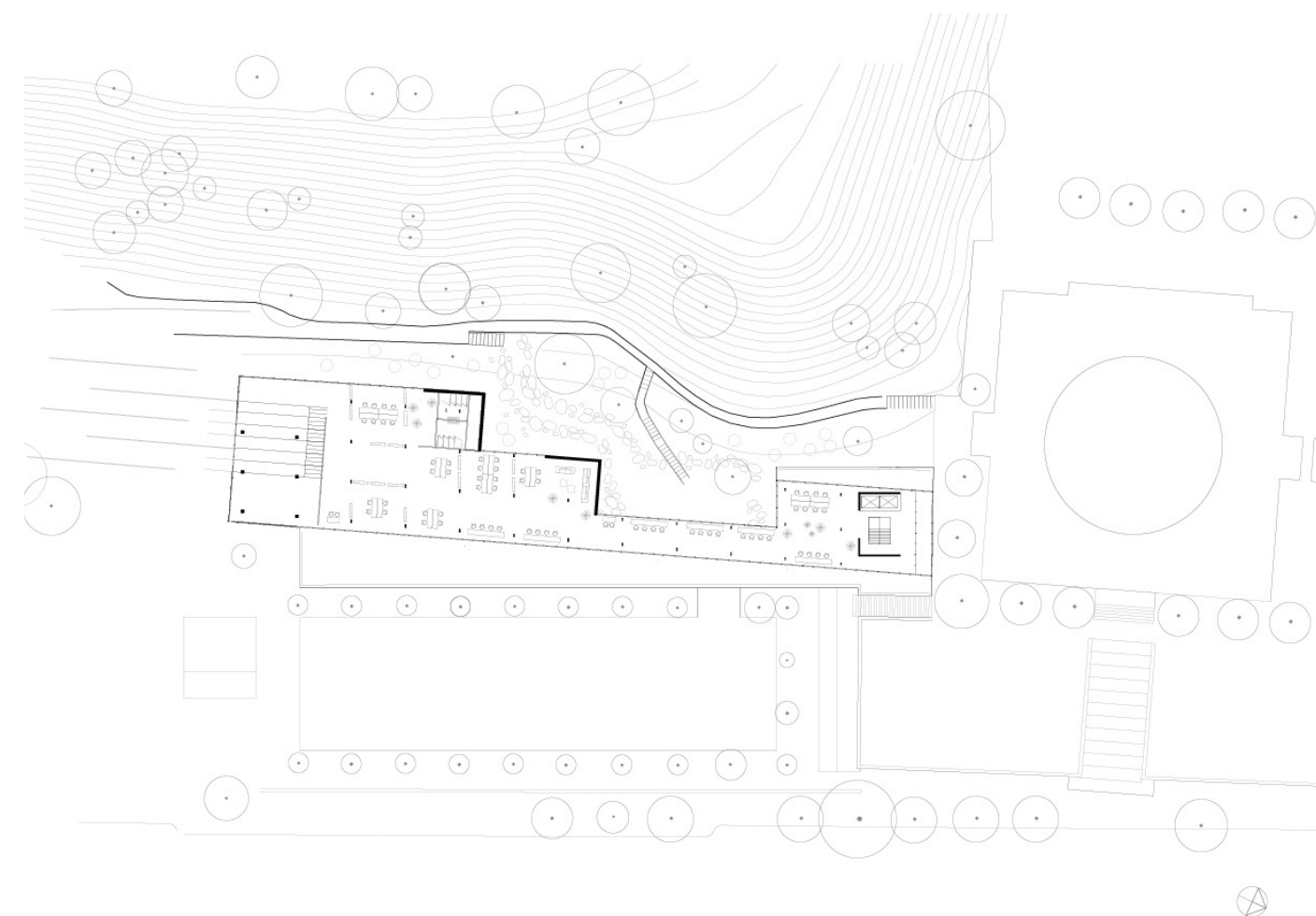


Fig. 310. Top floor



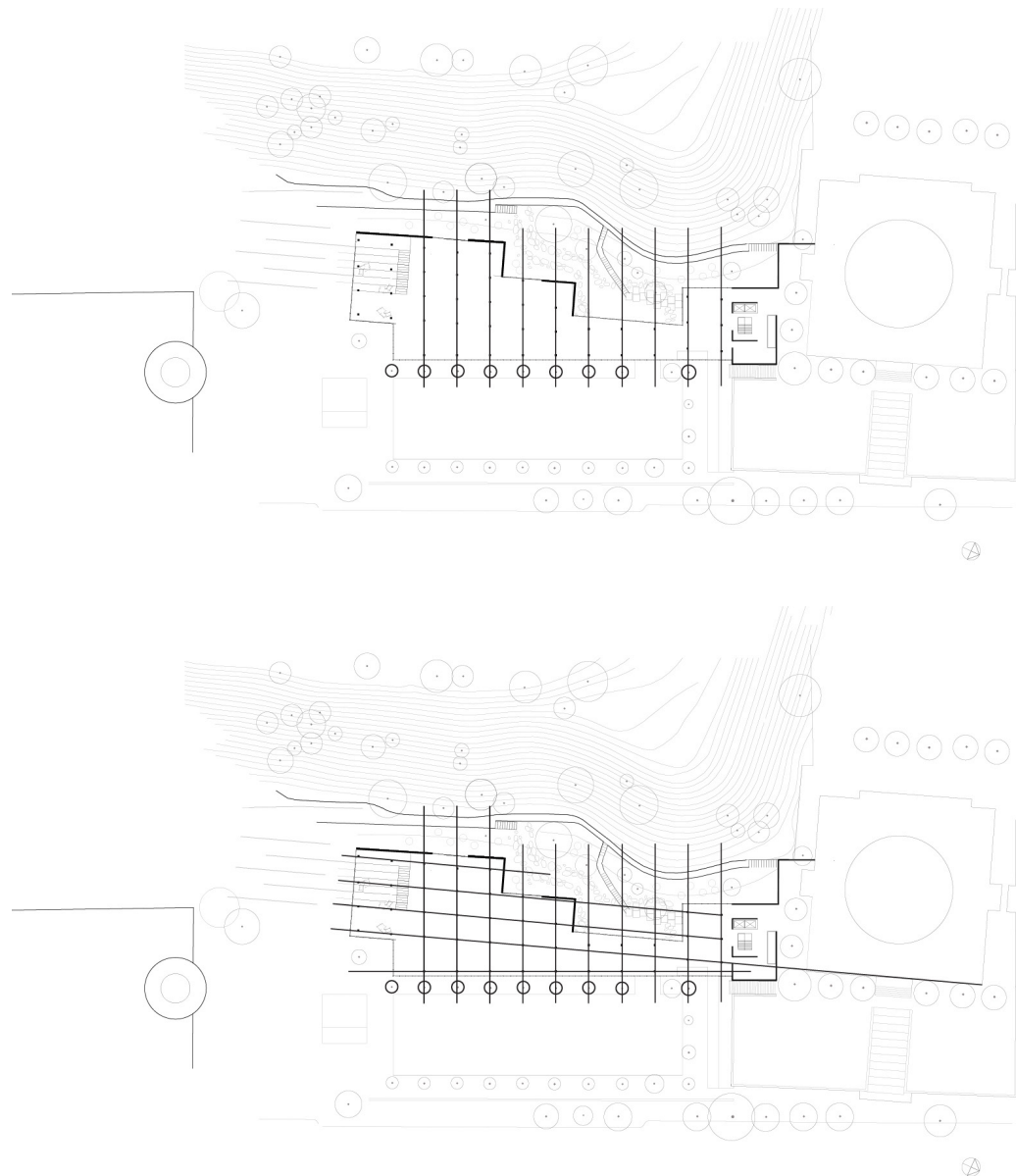


Fig. 311. Grid introduce extending site conditions

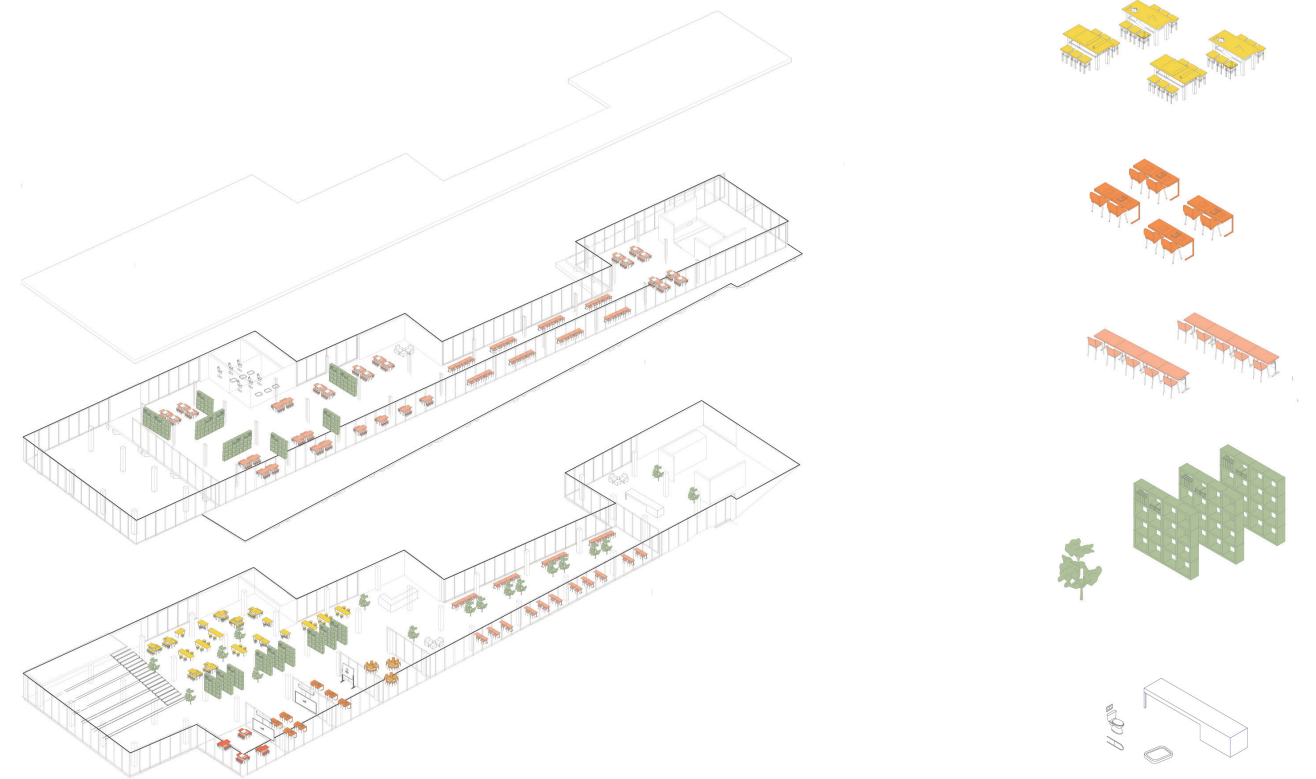


Fig. 312. Distribution of new program

new program adds  
varety and complements  
the existing





Fig. 313. Section I urban vs natural surrounding

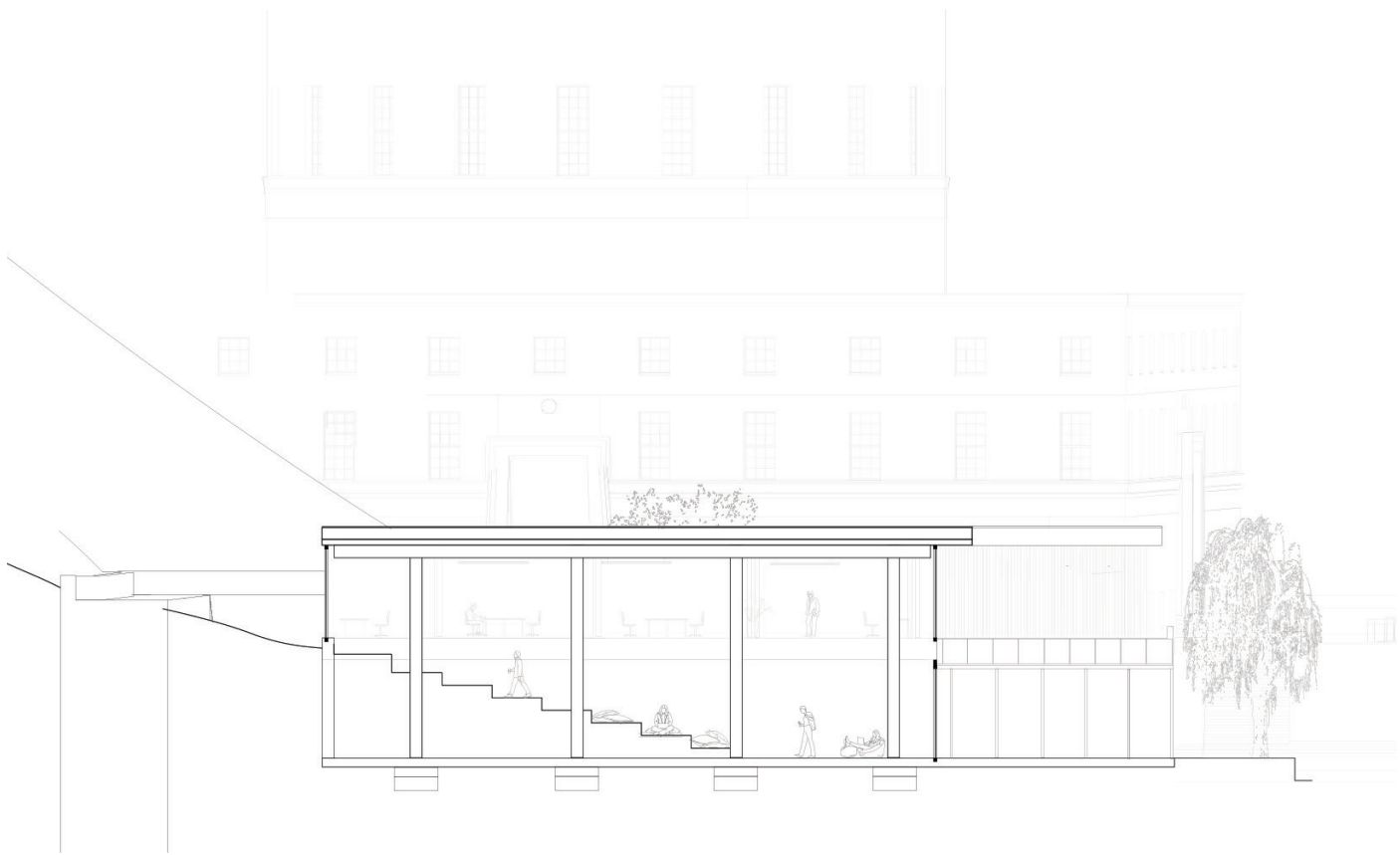


Fig. 314. Section III Visual continuation of the hill to the interior



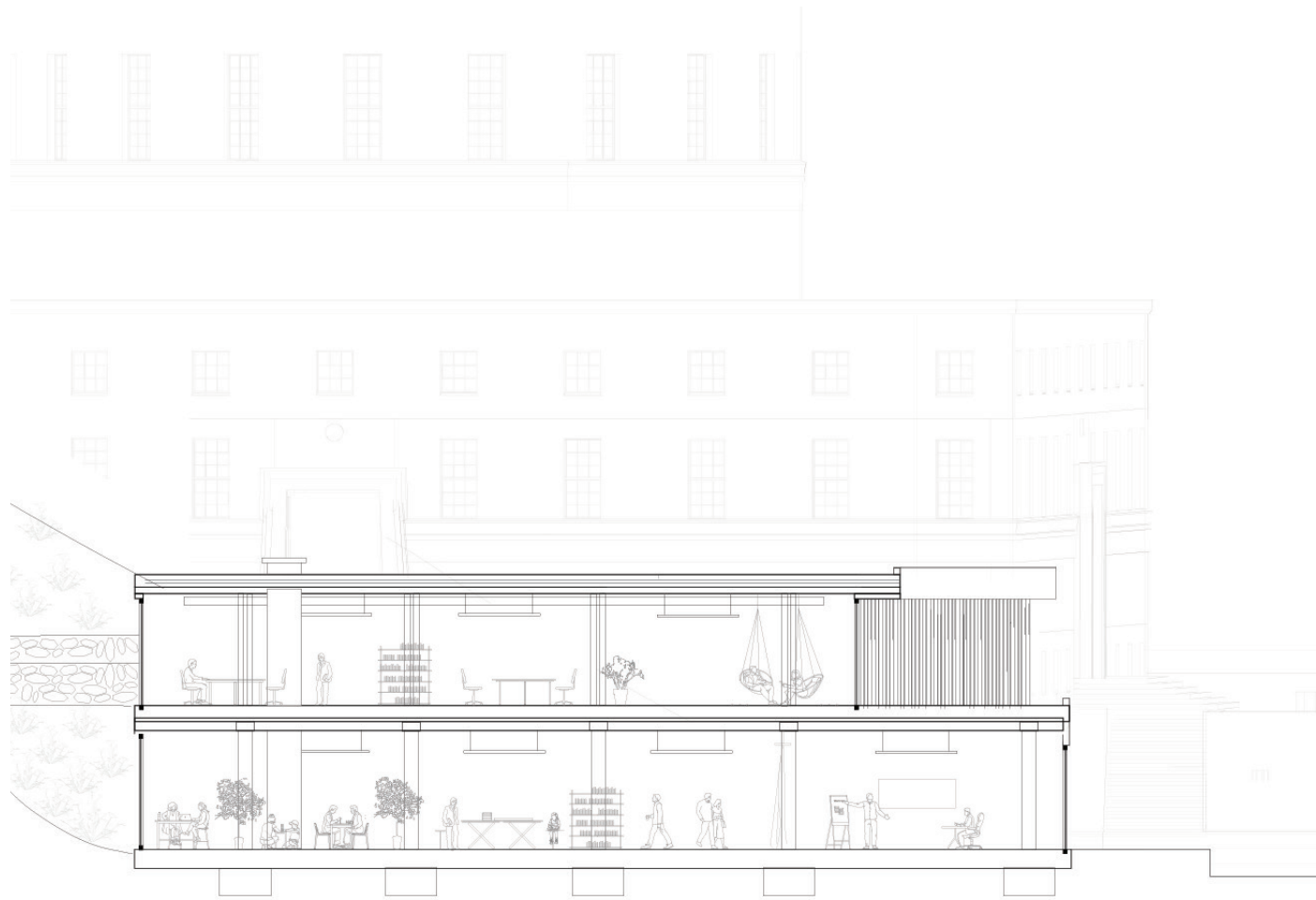


Fig. 315. Section II Open plan organization

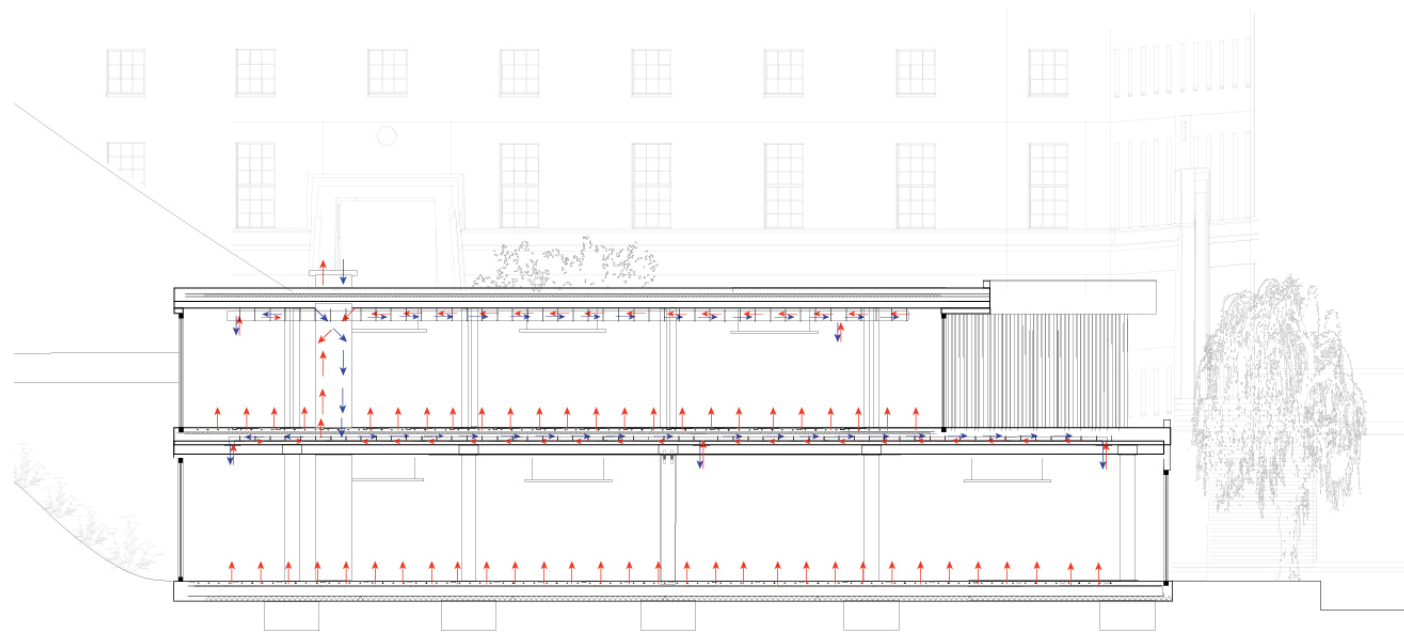


Fig. 316. Climate diagram



Fig. 317. & Fig. 318. Using existing trees for shading





Fig. 319. Interior impresion ground floor

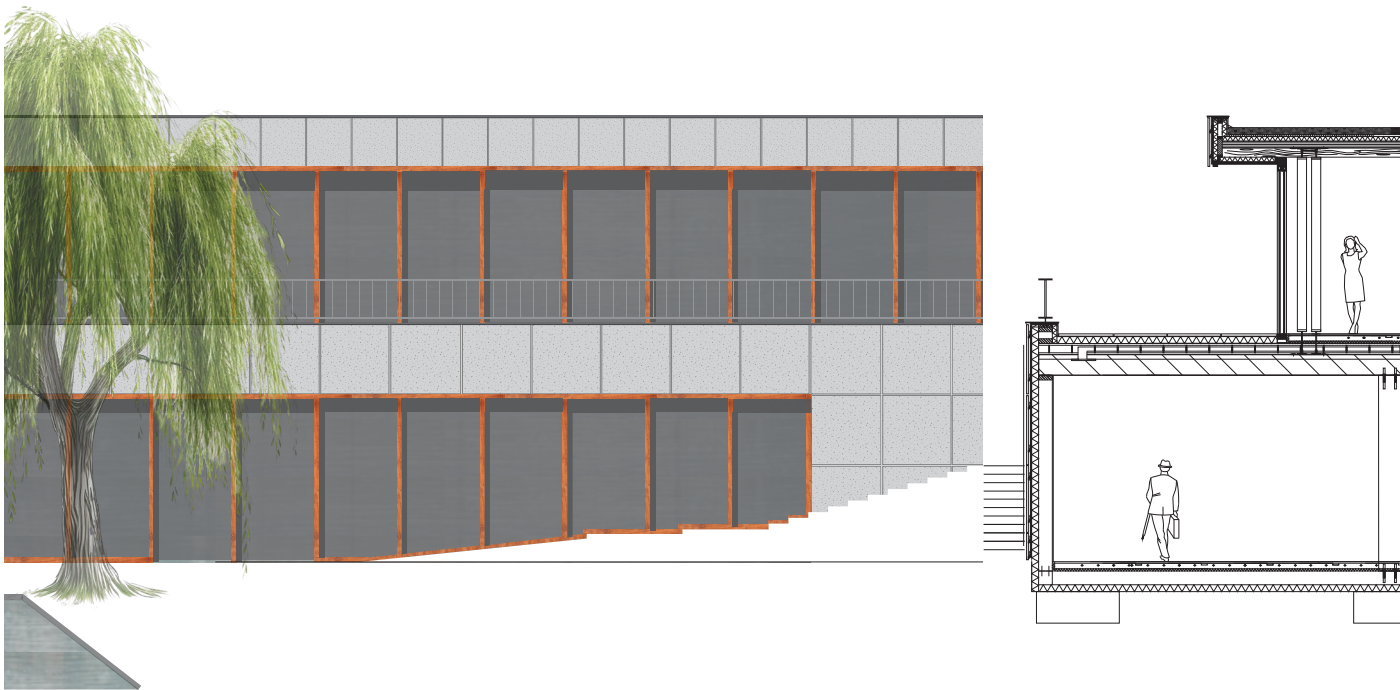
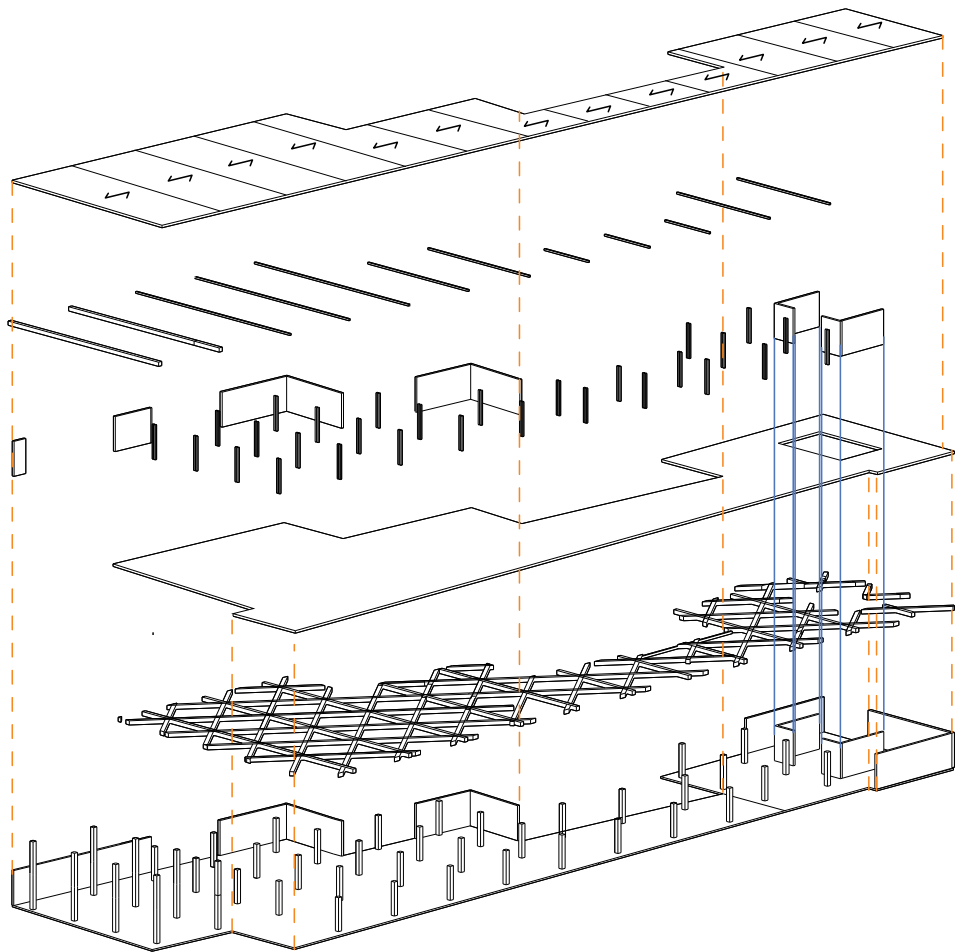


Fig. 320. Combination drawing  
Fig. 321. Structure diagram





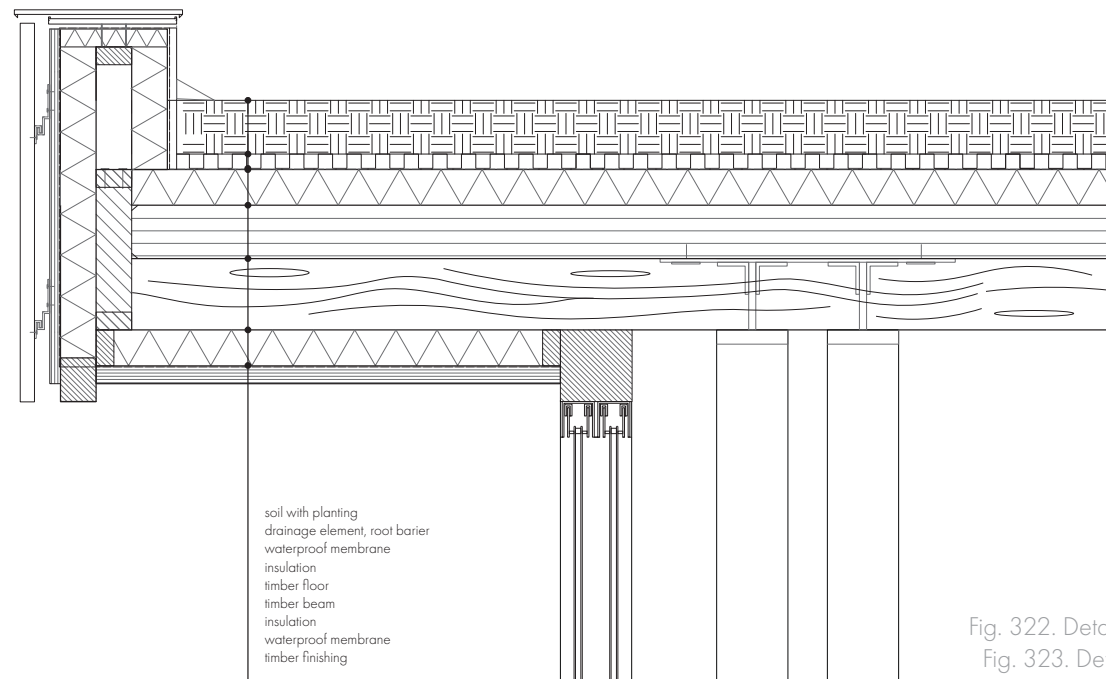


Fig. 322. Detail roof top level  
Fig. 323. Detail roof ground



Fig. 324. Site model image 1:1500

Feedback:

Presentation:

Well constructed presentation in general.

Schemes of the site (p.23): show the parts of the context that are relevant, when talking about the bazaar, it's important to see the surrounding city (edge of building blocks)

p.29 differentiate the single steps, maybe with colours (water, trees,...)

Use the size of the screen, it's all so small

Try to speak with more intonation, address the public.

Programme / use

How is the use of the building organized? Who is using it how? Do you book or just take a room?

Are there books in the building, which ones? How does one decide where to go in and for what?

When showing the contemporary references, do explain the plans quickly and how the images relate to them, so one can make the connection to your building

Urban situation / landscape:

Explicate how the shape came into being, which elements in the context were relevant, why you continue which lines  
The model should make clear what you want to achieve.

e.g. the relation to the facade of the bazaar, the other volumes.

Also explicate the site towards the school of economics  
Now the base and pavilion are represented identical, even in detail and proportion- differentiate and elaborate  
Are the roofs accessible? What grows there?

Character / atmosphere

What did you want to building to look like, to feel like?

Show the qualities of the landscape of the hill and the ones of the space next to the building

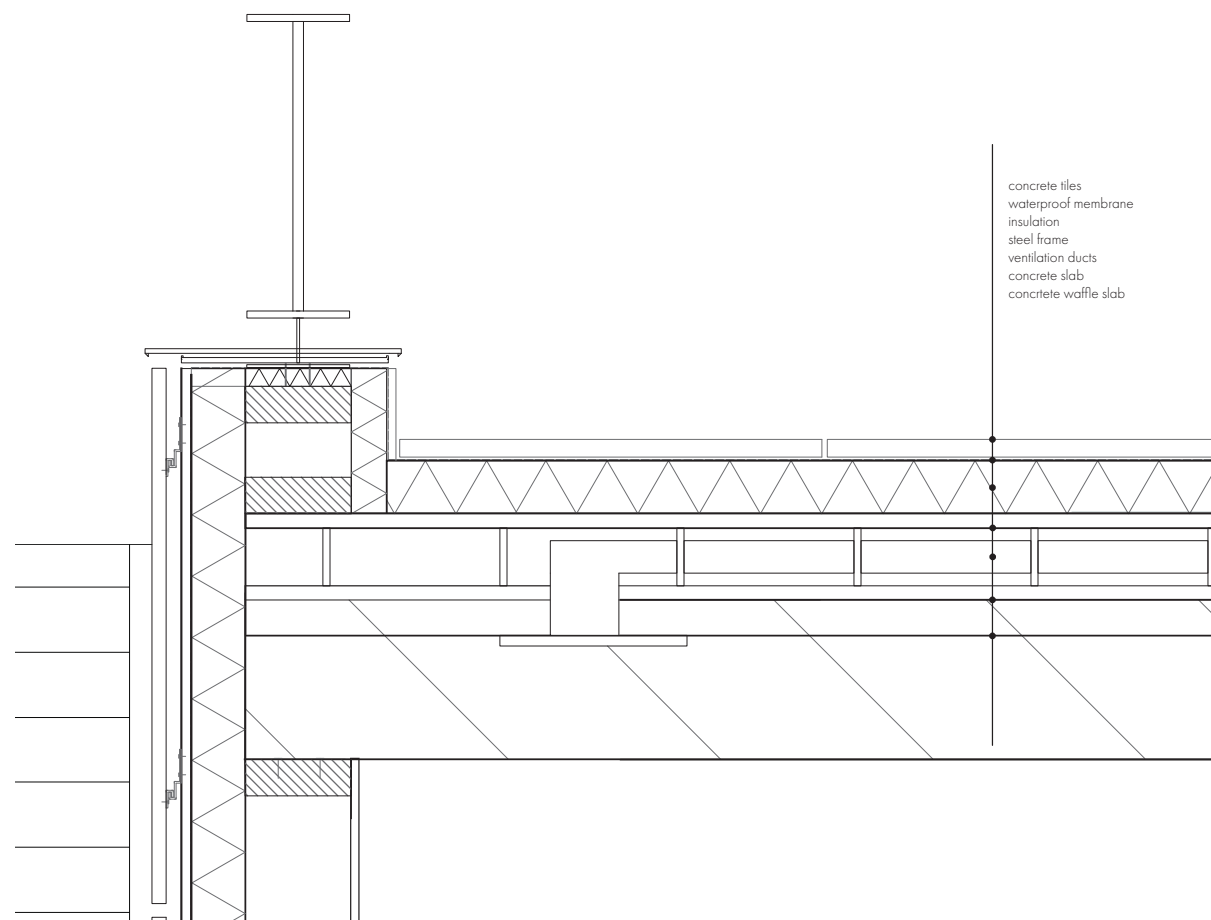
Interior: what are - besides the furniture - the means to give atmosphere to the interior?

Explicate what you say in the answers: the interior is characterized by structure, landscape, difference between the two levels

In plan, the design reacts beautifully to the surroundings

In principle also in section and detail but much less subtle  
You still seem indecisive about the final expression of the building. That is something to still elaborate and formulate

Also try to express yourself in the details.





Finalizing materiality, interior & detailing

emphacizing the difference of  
two levels also in the facade

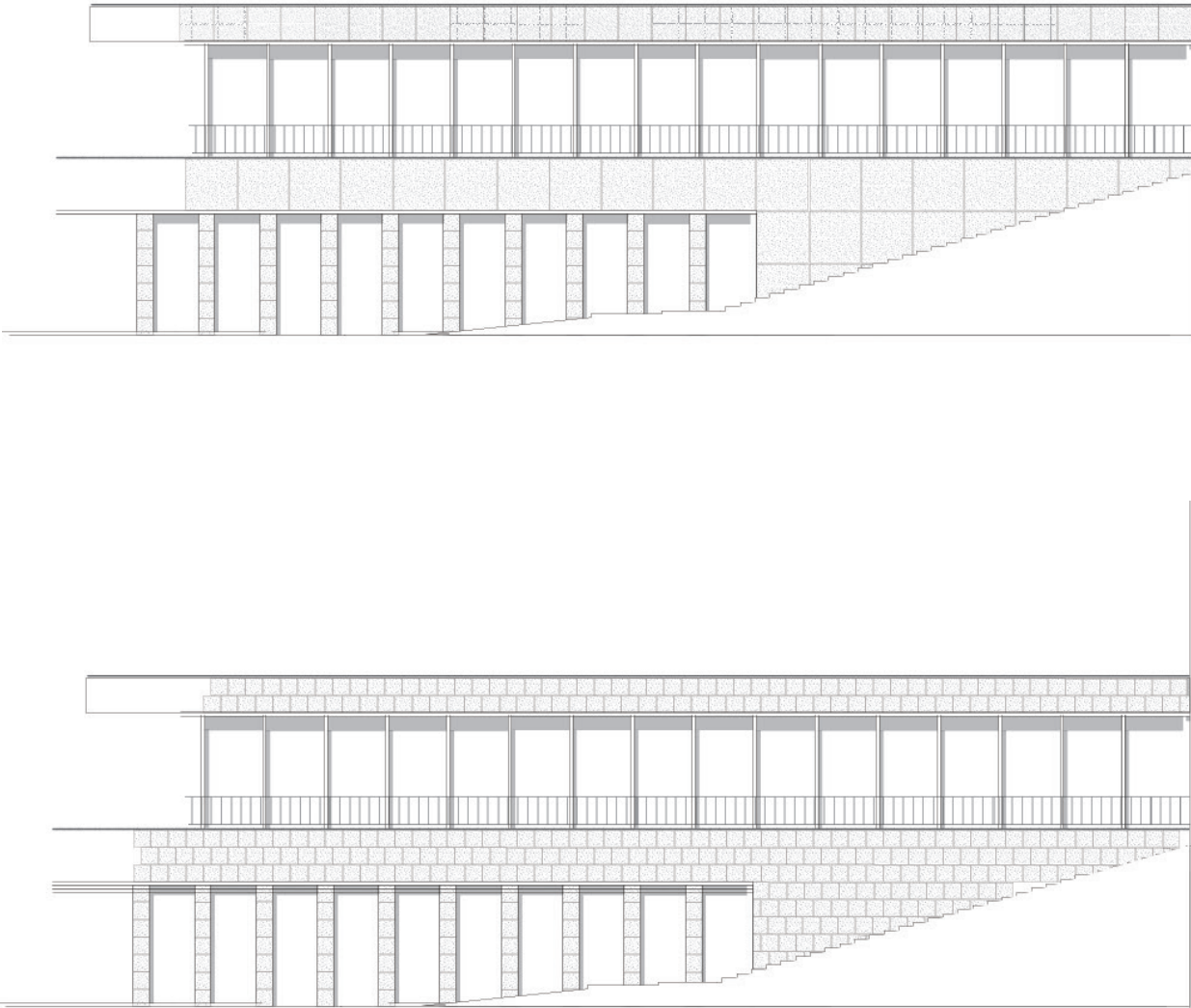


Fig. 325. & Fig. 326. & Fig. 327. & Fig. 328. & Fig. 329. Elevation exploration



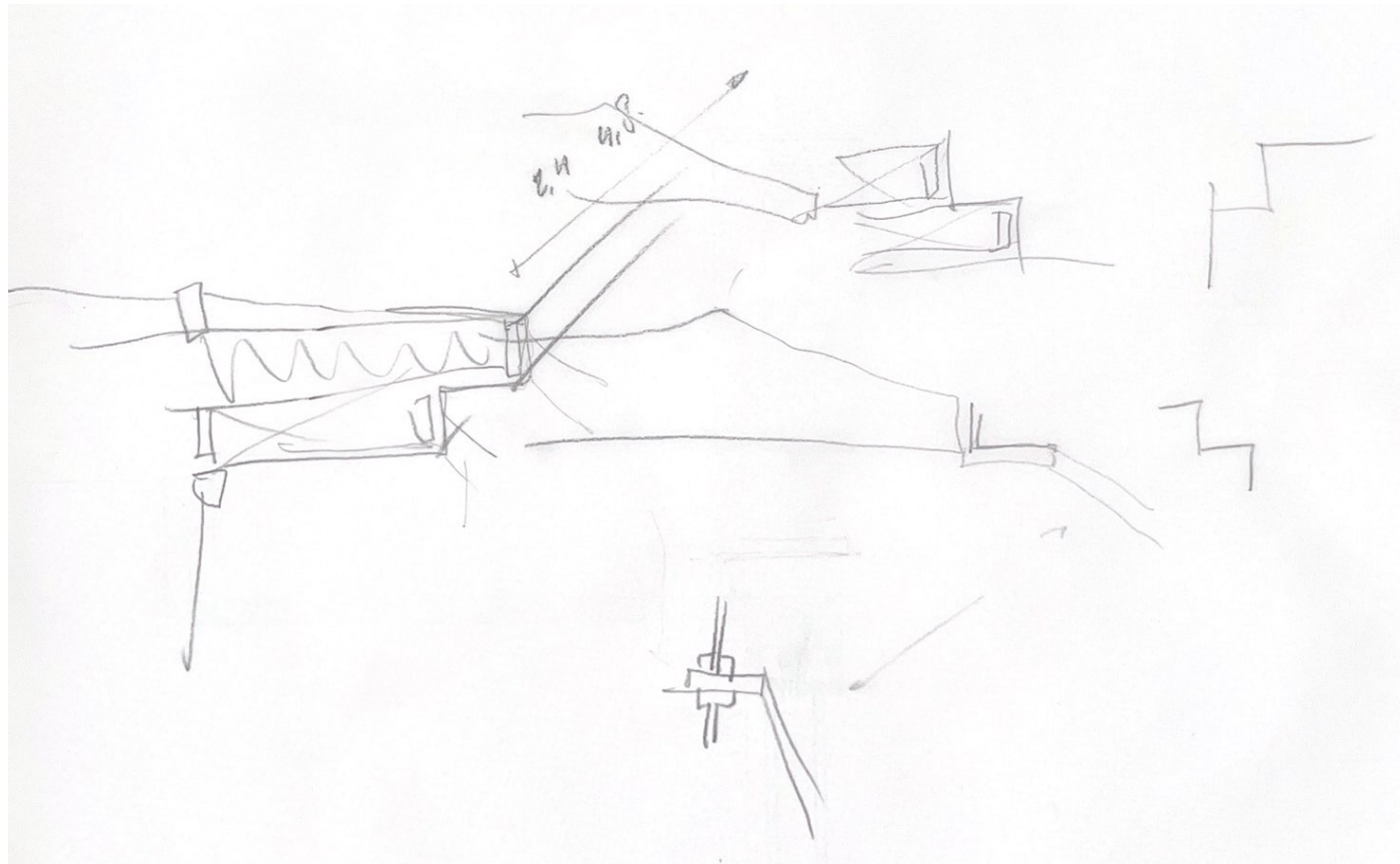


Fig. 330. & Fig. 331. Roof edge detail options

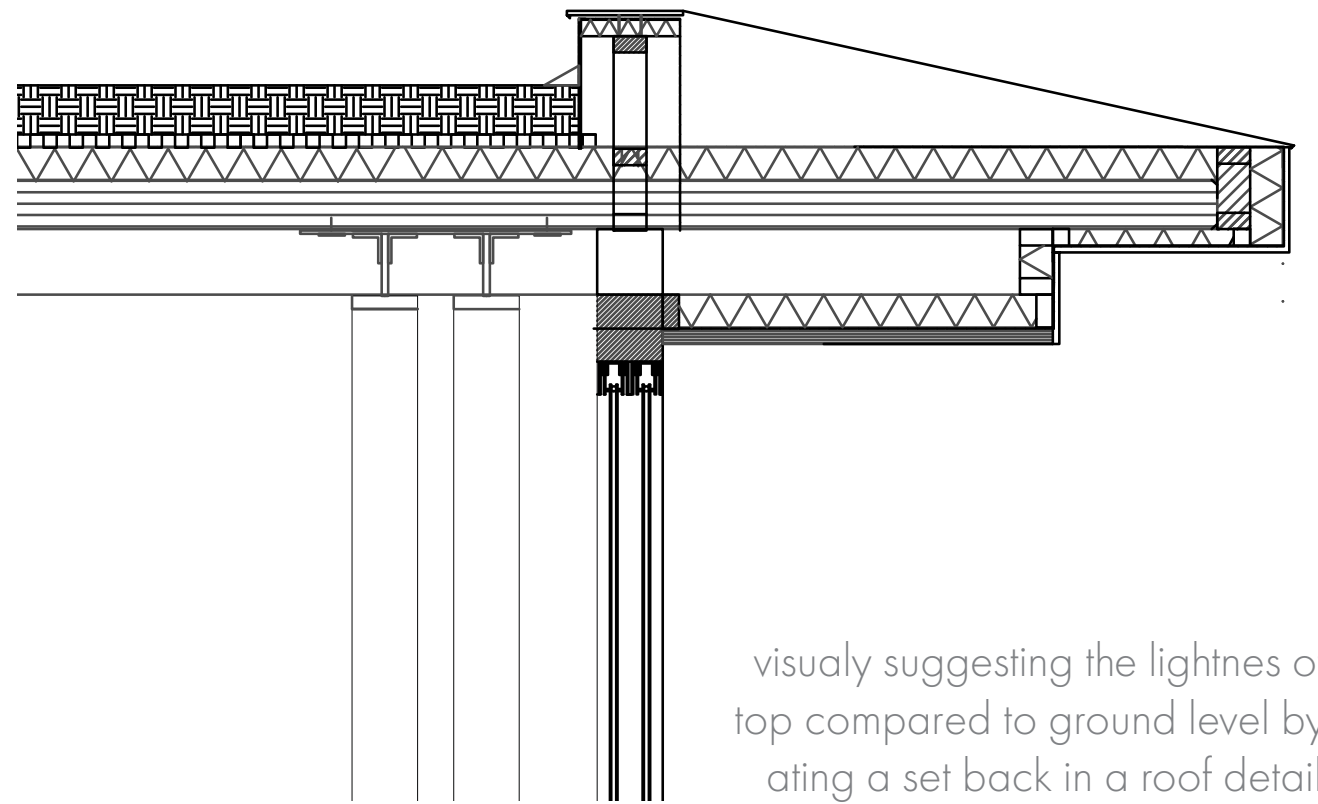
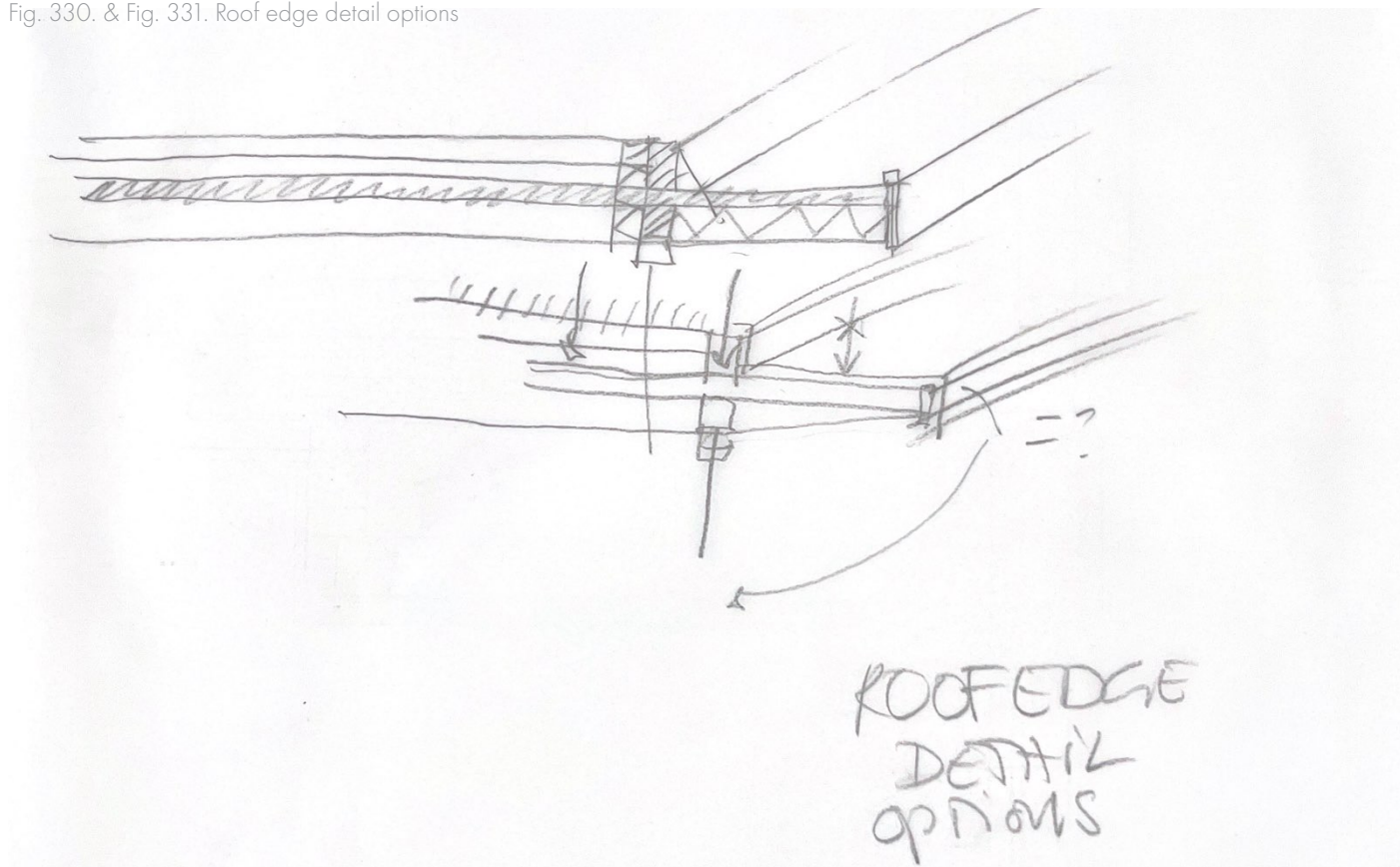
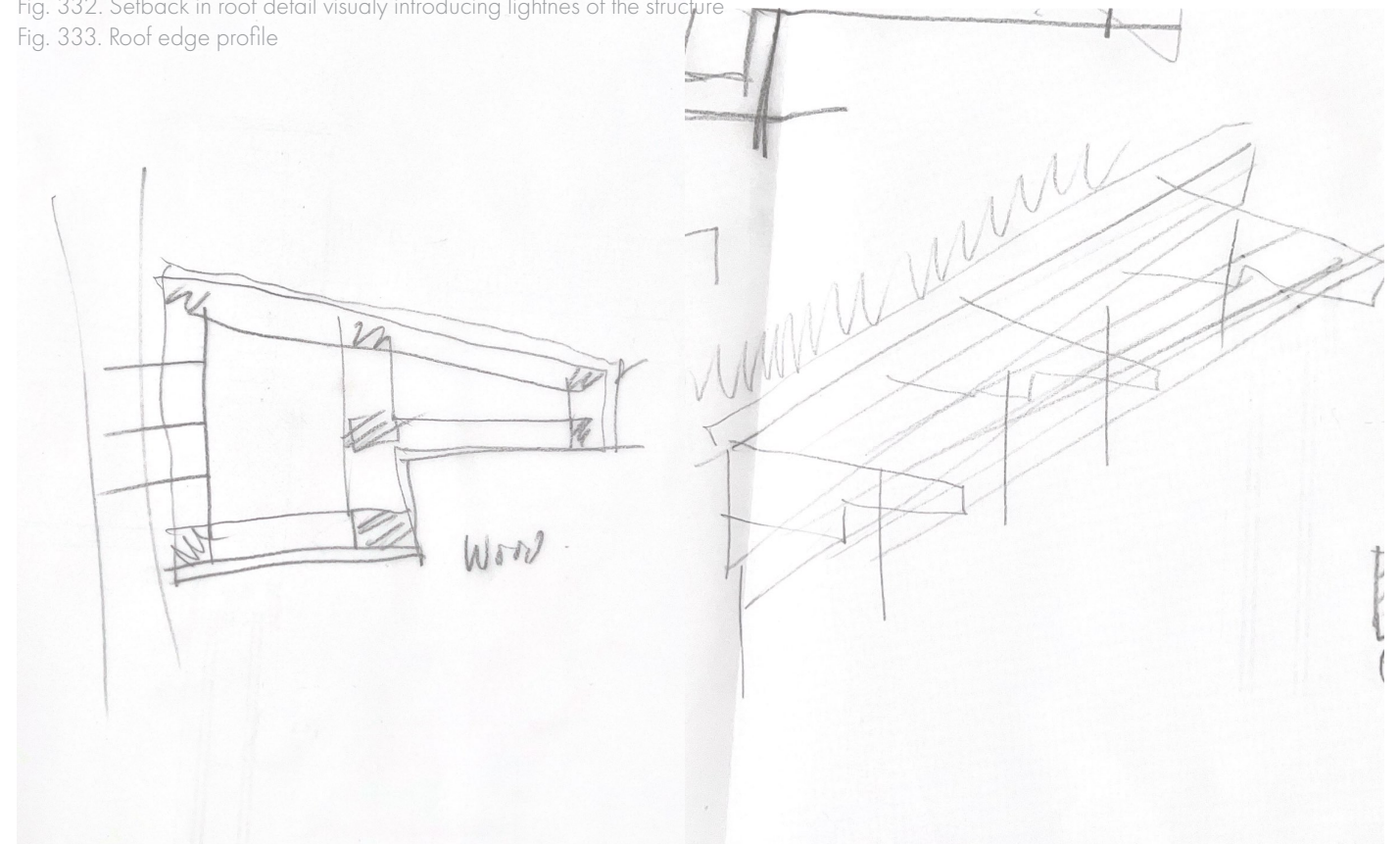


Fig. 332. Setback in roof detail visually introducing lightness of the structure  
Fig. 333. Roof edge profile



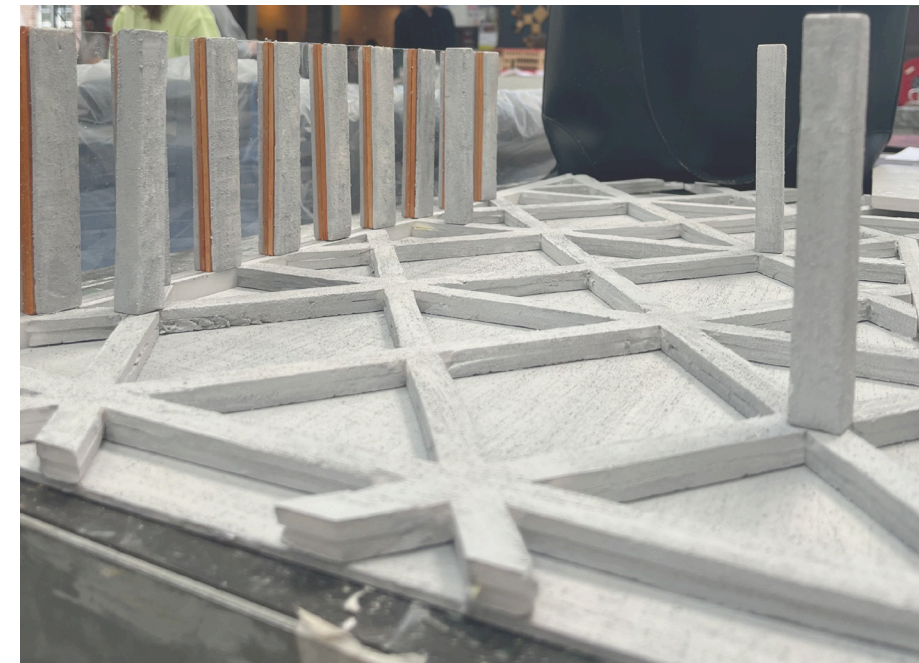


diferenciating between facade facing  
uran and natural surrounding



Fig. 334. Interior impression ground floor  
Fig. 335. Interior impression top pavilion

lightness of the structure of the top  
pavilion



structure, furniture & sur-  
rounding landscape cre-  
ating atmosphere of the  
interior



furniture - organizational  
element

Fig. 336. Cncrete structure ground floor  
Fig. 337. Elements of interior top pavilion



