

Project Journal
TU Delft, Interiors Buildings Cities
Graduation Studio

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Week 1.1, 2

introduction

Villa Snellman case study

Villa Snellman case study

Villa Snellman, designed for Bank Director Emil Snellman in 1917-1918, was one of Gunnar Asplund's early creations

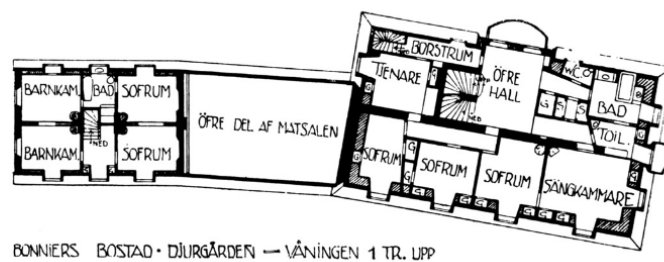
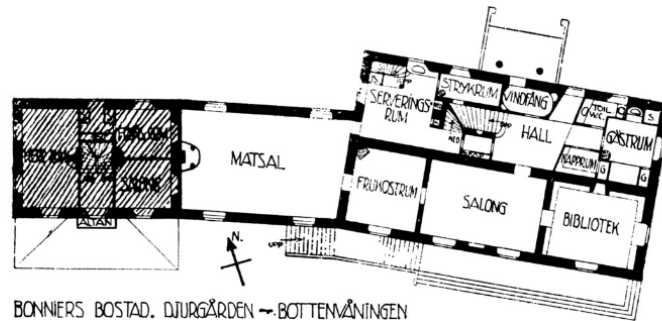
it's located in Djursholm, a suburb of Stockholm, and while it exhibits typical elements of Swedish traditional architecture, it stands out in various ways

instances: National Romanticism & the integration of the Classical and the Vernacular

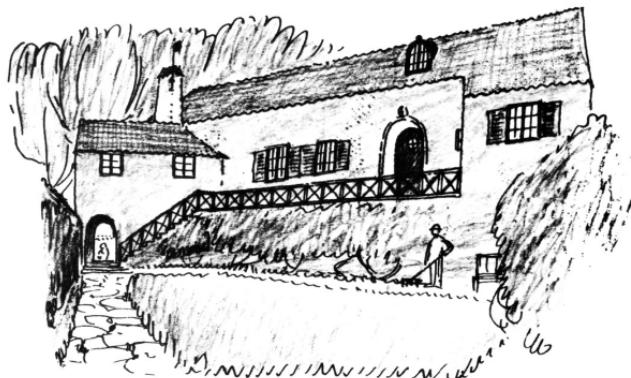


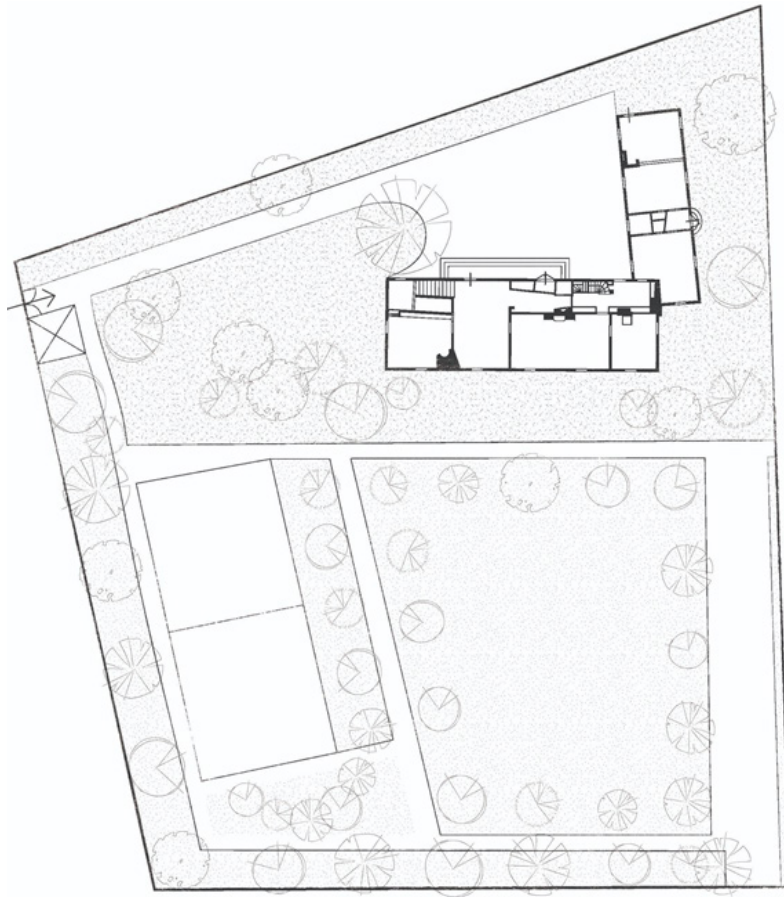
Gunnar Asplund's sketch of the entrance, the annex as a 'tail' to the 'face', source: Stockholm City Library's archive

Villa for K. O. Bonnier
 Stockholm, 1909-1911
 plans by Ragnar Ostberg
 Asplund's professor, whose designs influ-
 enced Asplund's early career
 source: Stuart Wrede, 'The Architecture
 of Erik Gunnar Asplund', 1983



Villa Rosenberg
 Karlshamn, 1912
 perspective sketch
 never built, took inspiration from English
 and Italian country houses,
 shows stucco and a tile roof, anticipating
 the style of the 1917 Villa Snellman
 source: Stuart Wrede, 'The Architecture
 of Erik Gunnar Asplund', 1983





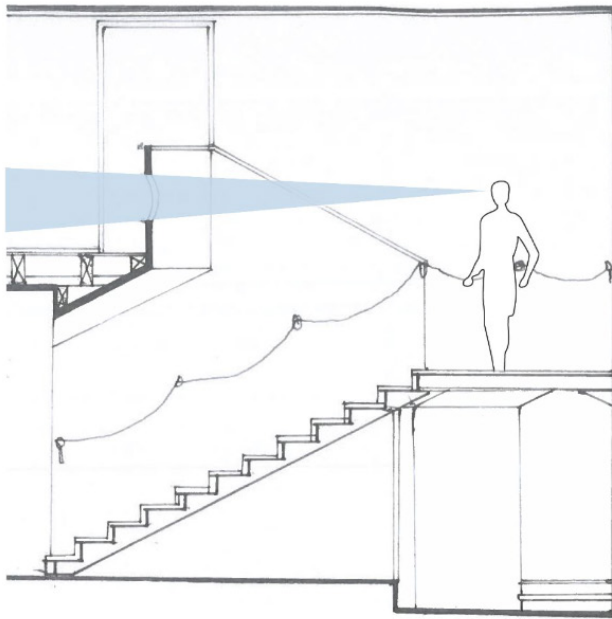
entrance/way of approaching is always an important feature for Asplund

he paid great attention to the relationship between humans and their surroundings in all his buildings visitor arriving at the site of Villa Snellman initially encounters the narrow side of the building with the face-like facade

as visitors walk further, they are welcomed by an inviting and intimate inner courtyard



Villa Snellman,
courtyard view,
photograph by Vincent Forsbeck

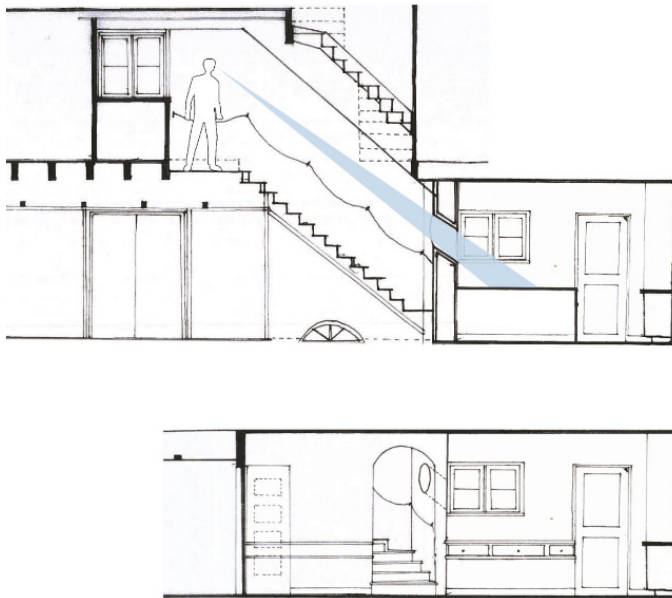


photograph by Vincent Forsbeck

Asplund's attention to the sensory experience of spaces is evident in Villa Snellman

the use of skewed walls and carefully planned routes guides people through the building, not only creating the illusion of perspective but also providing directions to various spaces it features special routing and spaces designed to the needs of each user group

building includes vertically look-through spaces, a separate staircase for domestic workers, a room dedicated to serving guests, and a large amount of storage spaces

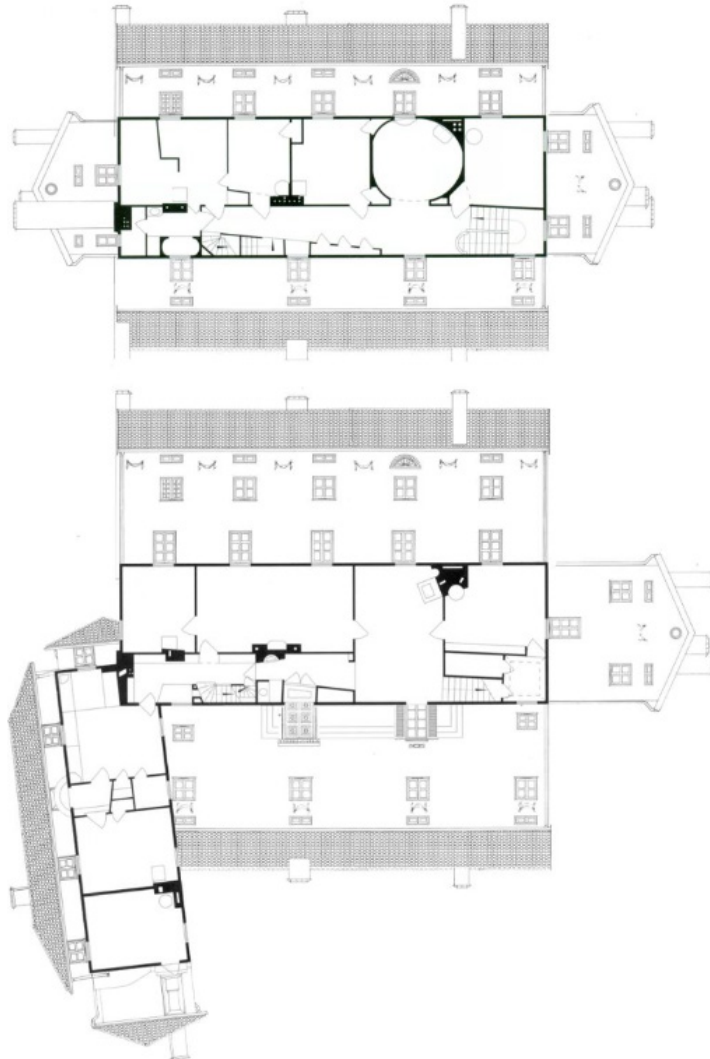


photograph by Vincent Forsbeck

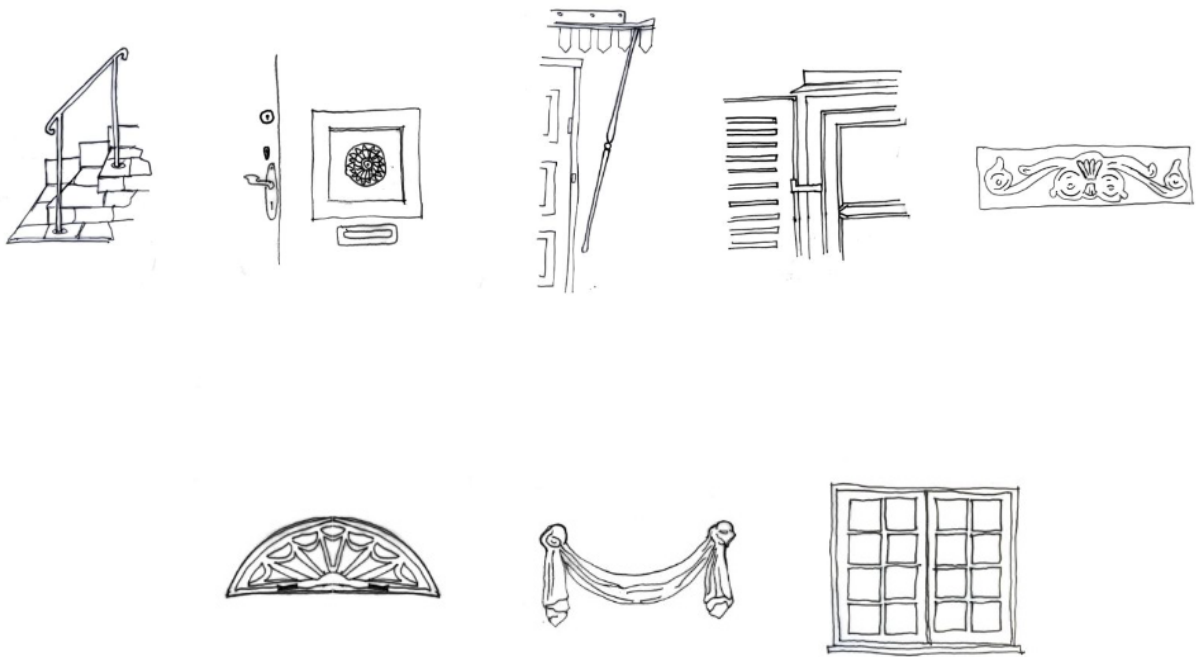
one of the remarkable features is how Asplund experimented with the arrangement of openings, windows, and ornamentation on the facade.

notably, he added a small, half-circle window in the facade, which cleverly connects to a round, womb-like room inside to avoid a monotonous facade, he intentionally placed the first-floor windows off-center from the taut second-floor windows

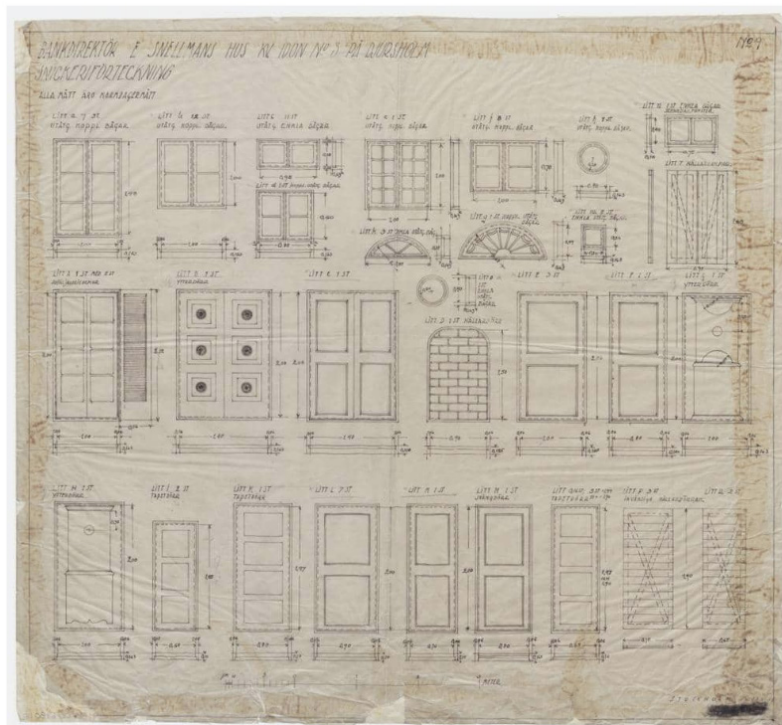
these playful facade compositions and the use of off-center windows is typical in Asplund's designs, and evident in his other buildings



facade composition with interior-exterior folding



exterior ornaments

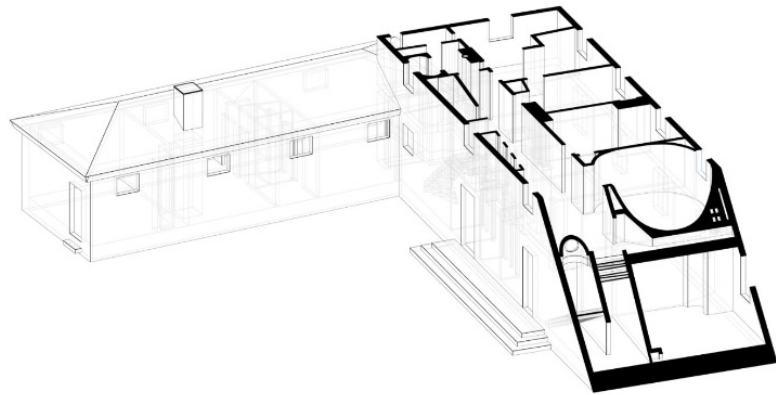


carpentry drawing,
source: Stockholm City Library's archive

Villa Snellman is a blend of traditional and functionalist elements in Gunnar Asplund's early architectural career.

its playful facade and innovative interior, along with carefully planned layout, exemplify Asplund's commitment to both form and function

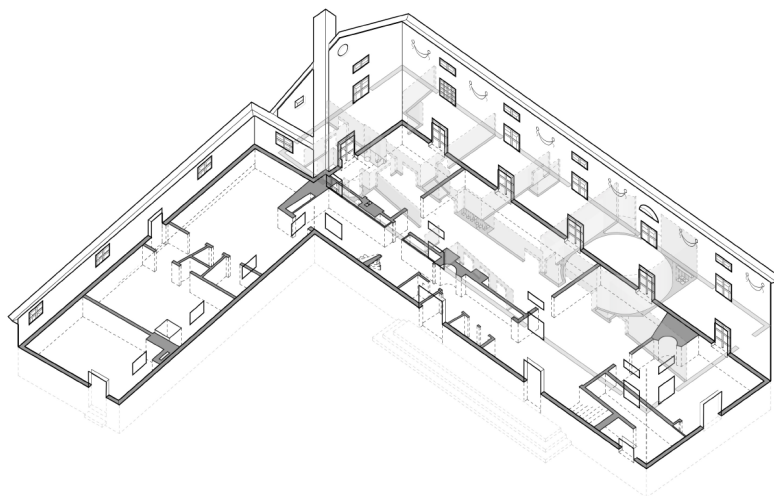
drawing analysis evolution



first take on the final drawing:

the essence is the connection of the interior to the unpredictable facade features: the section is cutting through main, peculiar stairs, showing continuity with upper corridor

critique: the section is not showing all of the facade-interior connections, not fully showing the playfulness of the exterior

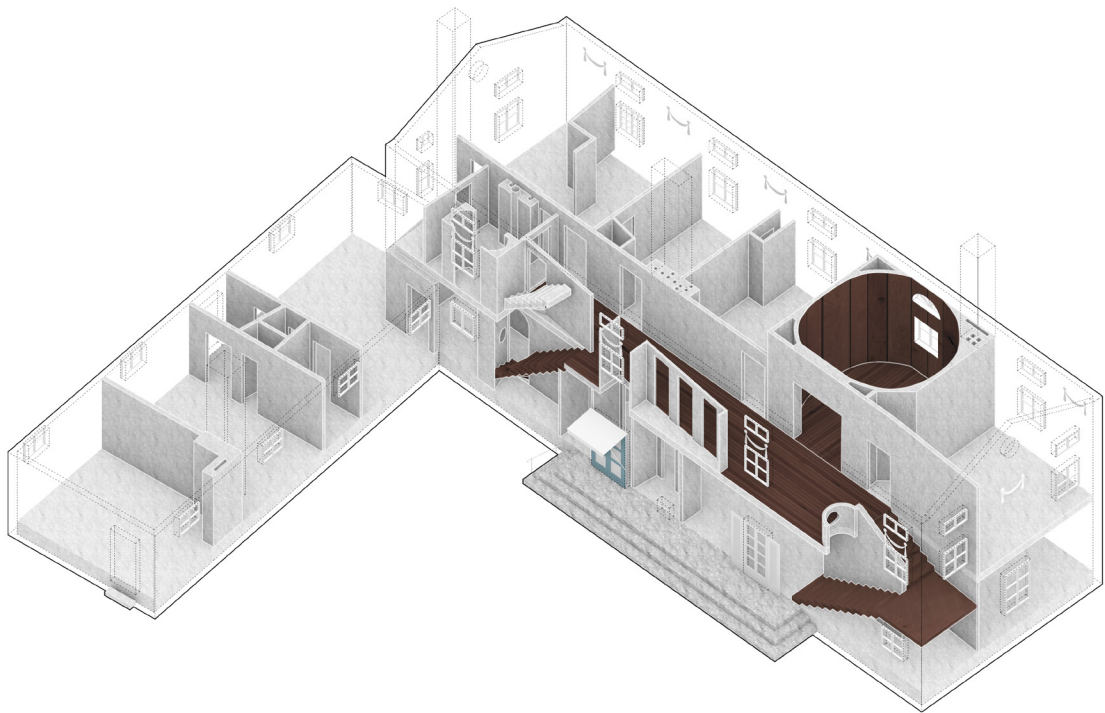


second take on the final drawing:

it summarises the interconnection of the relationship between the exterior and interior facades

we tried to create an axonometric with a cut from the bottom with a visual relation of both openings and plans in a more abstract manner

critique: a bit too complicated this time, too abstract, it was hard to focus on the important aspects



final drawing:

The drawing reveals that a complex and unpredictable interior is concealed within the simple rectangular volume. The entire residence forms a harmonious composition of unexpected events and elements. Therefore, the exterior shell of the building is shown in simple lines, whereas the interior space and windows are shown with textures and dimensions. This reveals the complex and playful spatial experiences that one can have within this building.

Week 1.3

model making
understanding the poché

Model making - understanding the 'poché'

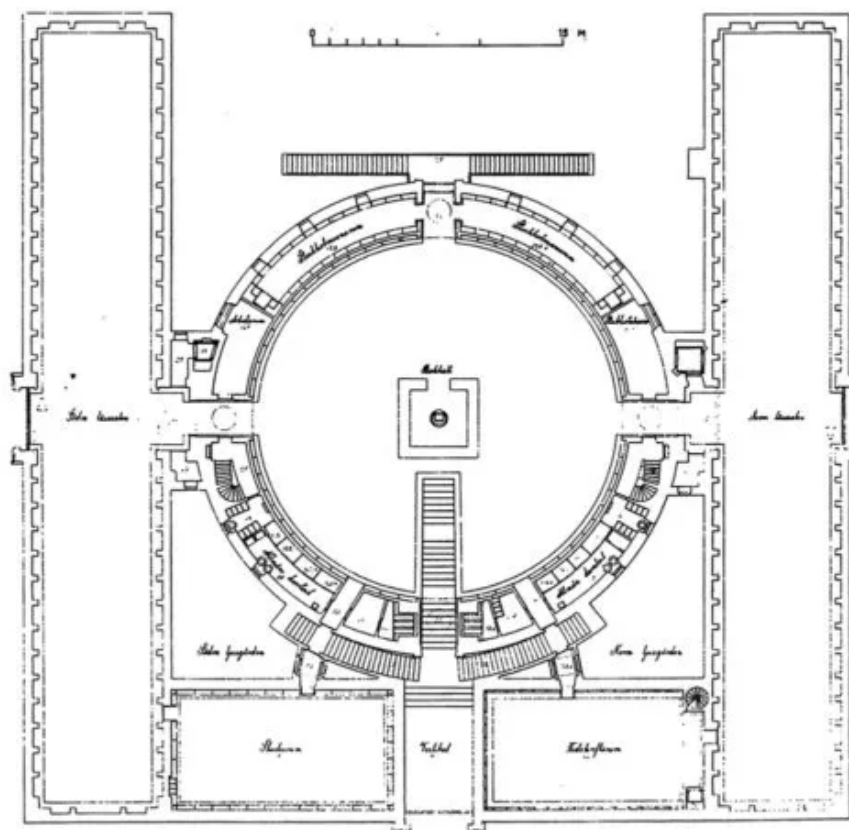
a thing that caught my eye were his consistent efforts to create circular spaces within rectangular ones, such as the elliptical living room in the Villa Snellman, the dome in the Woodland Chapel, and the Rotunda in Stockholm's Library

this design attempt generates small spaces in every corner, which might create potential challenges. These could also be referred to as 'poché,' a term derived from French meaning 'a pocket.' In Villa Snellman, Asplund utilized these small niches for storage, while in the Library, they became voids providing daylight to the lower levels

a poché might also refer to spaces 'in between,' which in the case of the Library, is the entrance space and the two circular reading rooms on the other side

at this point, I was impressed with the way he was developing those 'in between' spaces, creating small nuances and situations, like the lookout points in Villa Snellman or in Skandia Cinema

working with materials, textures and reflections - he was able to create illusions and specific atmospheres, concentrating on the experience and path of a visitor through his designs



Rotunda base floor with the entrance on the bottom and circular reading rooms on top, source: Stockholm City Library's archive

right: contemporary picture - no curtains,
artificial light and different purpose for
both rooms,
photograph by David Grandorge

left: archival picture with daylight,
source: Stockholm City Library's archive



in order to understand all materials and textures
we tried to compare archival and contemporary
pictures of the entrance and circular reading rooms

thanks to that we were able to trace what was
changed and what not throughout the years

Asplund uniquely combined different materials and
textures, creating his own style and characteristic
tricks

the ceilings in circular reading rooms are much
lower than the Rotunda's dome, which might seem
overwhelming as you move from one to the other

glossiness of the dark wooden ceiling creates a re-
flection with the light and gives a feeling of a higher

dimension with a beautiful connection to the cur-
tain railing

now this is achieved with artificial light, as the west-
ern addition almost fully covered the windows

curtains hiding the books - for erotic and old litera-
ture - unknown color

the ceiling and lamps seem the same now, as well
as the floor - probably linoleum, as we discovered
later - the same as in the Rotonda

Rotonda and the circular rooms seem inseparable
by many features



archival picture of the circular staircase,
source: Stockholm City Library's archive



contemporary picture,
photograph by David Grandorge

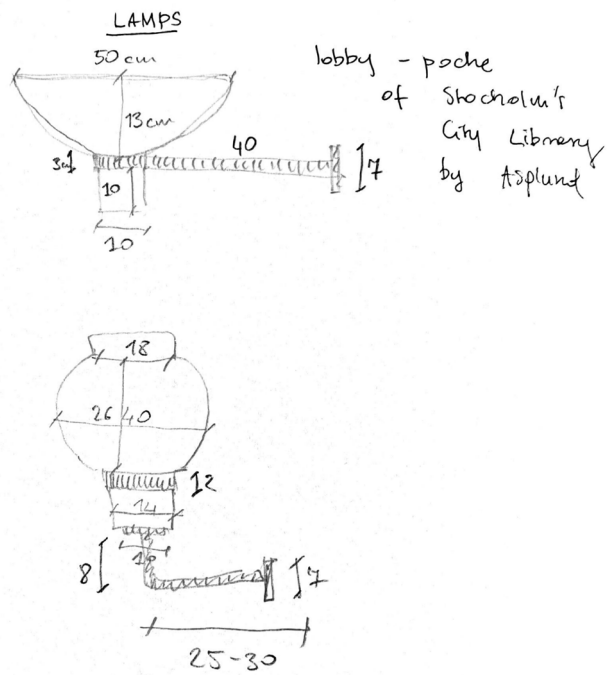
the entrance feels monumental because of its official character - use of dark materials, stone on stairs and walls and symmetry

Egyptian references - the same door frame to the Rontonda as the exterior one with reliefs

wall reliefs on both sides

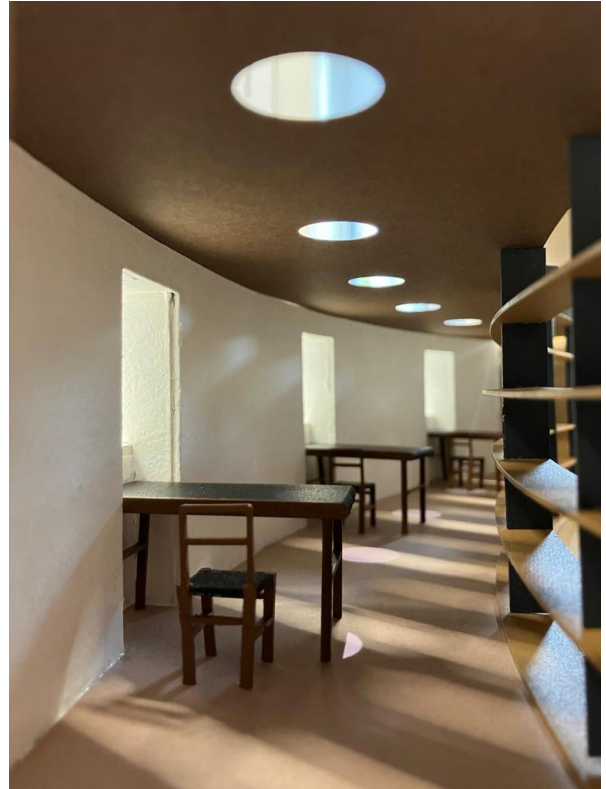
mysterious atmosphere in the circular stairs - daylight in the archival picture and only artificial light in contemporary reference

as we learnt through the comparison of archival and contemporary pictures, the entrance seems to be one of a few spaces which have been preserved accordingly to its original style



with James's I recreated all of the lamps in scale 1:25 in the entrance hall

this process made me appreciate Asplund's craft and made me realize that he paid attention to even the smallest details in his designs



focusing more on the details, it was becoming more and more obvious that the 'poche' spaces were inherently connected to the Rotunda, even if they had different atmospheres

the scales were very different - the circular rooms were private and small with defined shapes, while the entrance extended to the sides and inside the Rotunda, announcing its monumental character



in the meantime we all decided to use only paper for the representation of our models, as we were trying to understand the building as a whole, rather than creating an exact replica in 1:25

this definitely helped me and created a good 'base' of knowledge before the trip to Stockholm

thanks to the first assembly of the models, we knew what details to pay attention to while on the field trip

Week 1.4

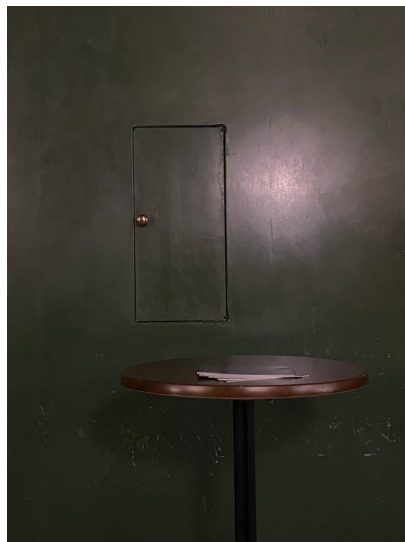
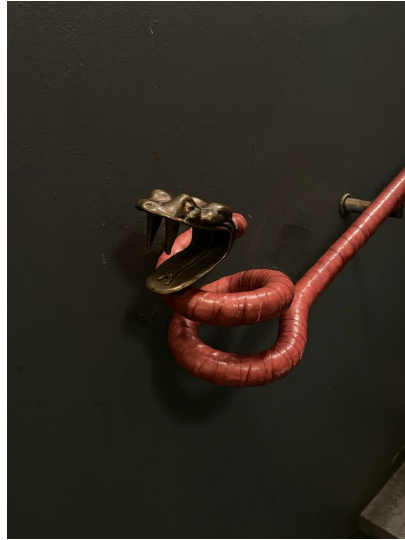
field trip to Stockholm

Skandia Cinema

Skandia Cinema during an open day for visitors

the location is quite central and the contemporary facade is definitely not revealing about the inside

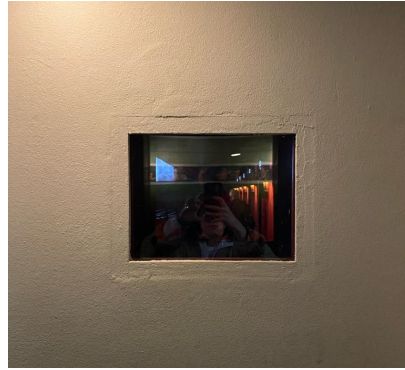




colours and textures were contrasting, but had a common depth and feeling

corridors: shiny and reflective
main room: matte and textiled

the attention to detail is extraordinary, it felt magical and almost hidden
as if you were not supposed to see them at first



top and lower left: openings in the cinema
lower right: picture from Villa Snellman

there were these 'situations' that he created with openings, forming types of lookout points, which he also used before in Villa Snellman

this made the feeling of the interior unpredictable and playful

Stockholm City Library: situating

the Library tilts, looks slightly into the city, opens to the park with a pond on the side

the park around on street level feels quite romantic and melancholic, with a slight difference in height from the beginning and weeping willows around the empty pond

view from the pond creates this 'narrowing' feeling,

similar to the Villa Snellman

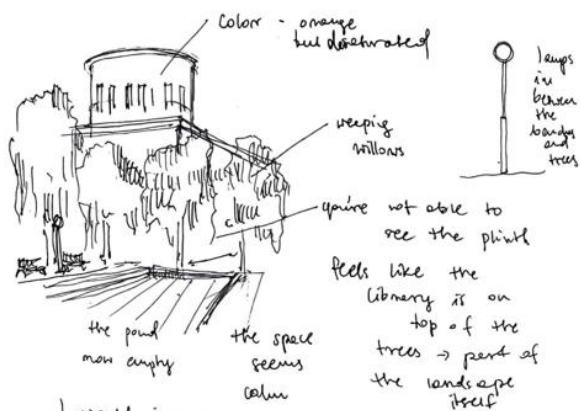
Asplund succeeds again in achieving peculiar and unexpected situations

in some of those situations, I felt like Asplund tried to surprise users of his buildings, deciding on small changes, which are not noticeable at first glance, which become quite a nuisance after seeing them



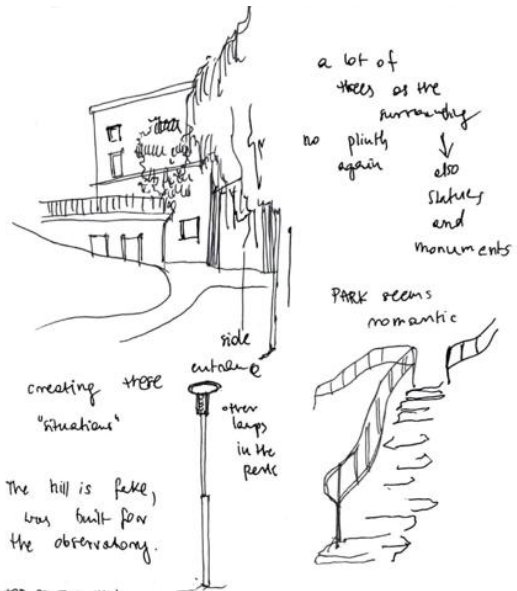
flower market next to the newest addition to the Library

The building has different identities - different meanings for the park itself - as a key member or as a ^{single} part of it, it's almost part of the park, almost part of the city - a place in between.

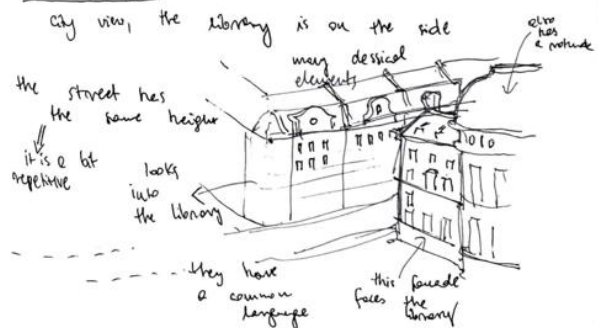


I would imagine people reading books here to me it feels like the library is more a part of the park than it would be a part of the street. He narrows the perspective like he did in the Snellman. He keeps the visitor's eye.

↳ looks like it stands firmly but the landscape feels light, flowy even.



TOP OF THE HILL





city context - hill views

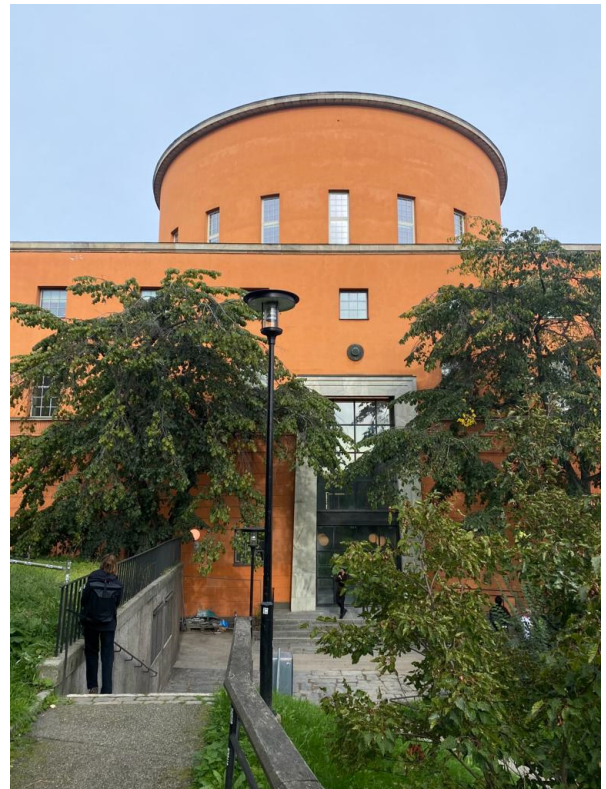
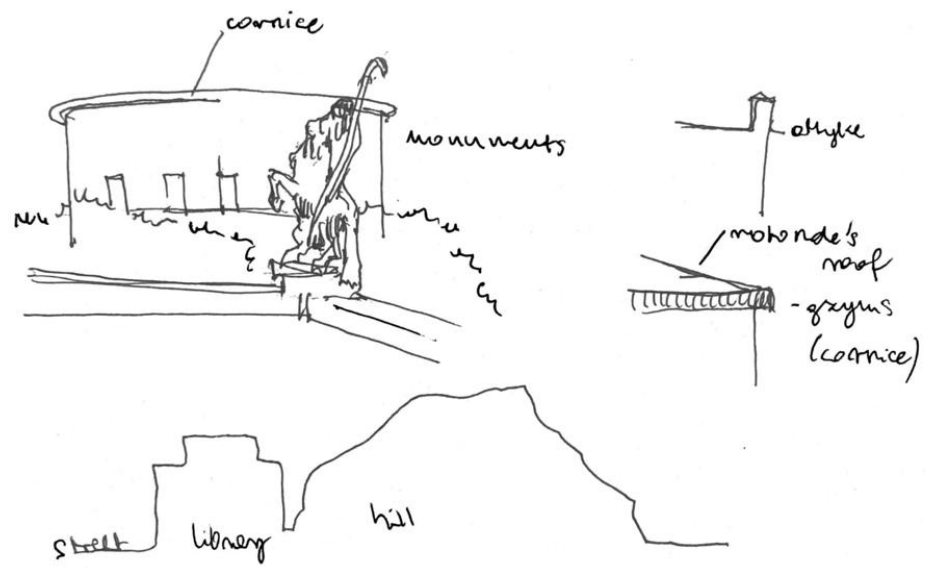
left: Stockholm School of Economics designed by Ivar Tengbom in 1925–1926, facing the library on the other side of the pond
right: Annex buildings

the hill is a strong and dominant element in the neighbouring area

the Library is located at the northern corner of the hill park

when compared with the height of the hill, the building feels as if it was barely squeezed in

most of the roofs in Stockholm seen from the hill are dark, almost navy kind-of colour



southern facade facing the hill and park
Rotunda's drum stands firmly beyond the tree line and looks out into the city



entrance from the latest addition (western side)

first look at the exterior - the facade colour is more saturated compared to the pictures we saw before the trip, feels also like an Italian inspiration

different textures within the height - also like in Italian Palazzos

we got to know that the colours of some levels differed in the original

the details on the drums, gates and the entrance frames refer to Egyptian culture

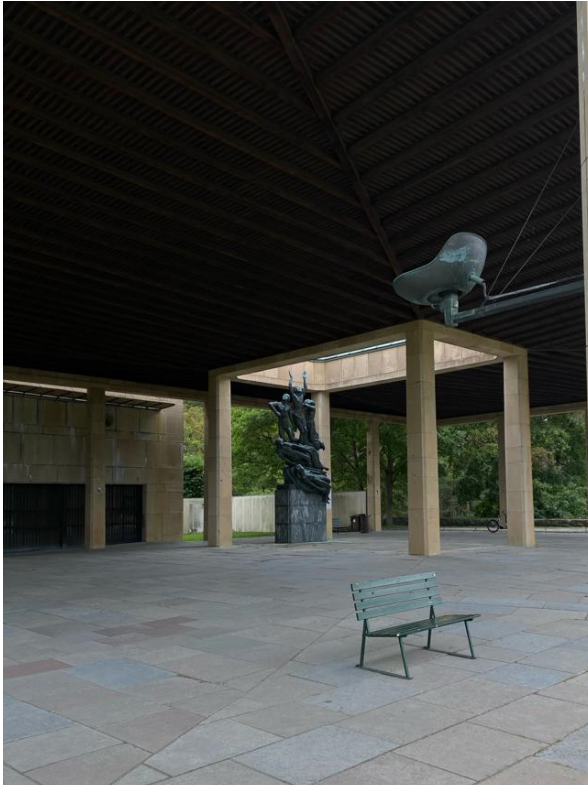
the colour schemes and materiality, which Asplund used in the Stockholm City Library and the Skandia Cinema feel almost kitsch at first glance

Woodland Cemetery

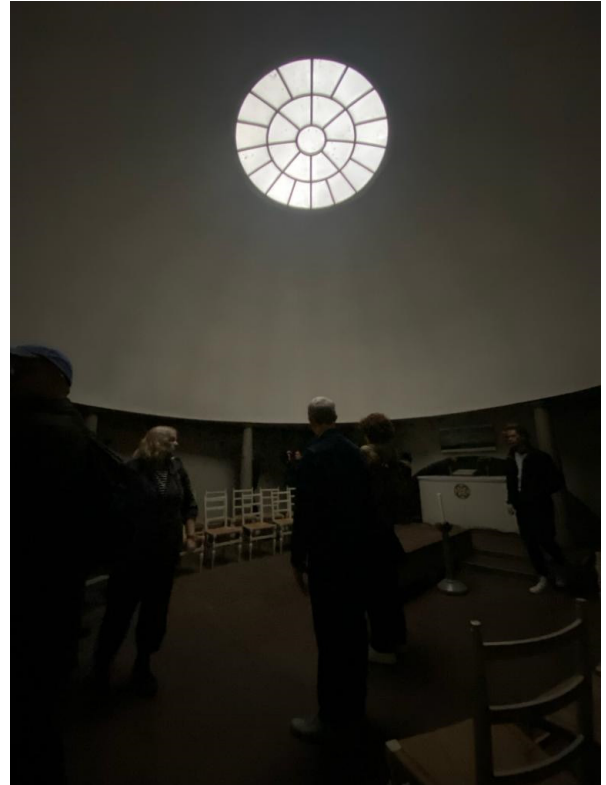
Asplund's designs in Woodland Cemetery are great evidence of Asplund's ability to create specific atmospheres - mysterious, nostalgic and calm - feeling & stimulation of senses

he relates to the landscape, blends into the nature
- connecting death to something ordinary, remembering that it will eventually happen to everybody
- memento mori symbols on details

the Chapel was particularly interesting, as it looked like a first attempt to create a space similar to the Library's Rotunda - white dome on top with light coming from the center, all arranged in a square



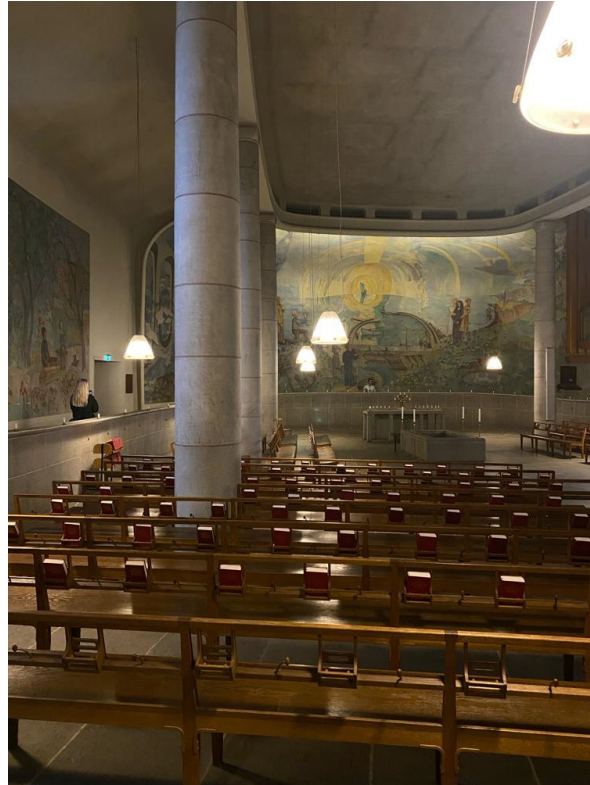
biggest courtyard in front of the Crematorium, facing cemetery hills



skylight in the Chapel - the same structural detail as the lamp in the Library's Rotunda



waiting room



the Crematorium

the waiting room to one of the chapels was extremely beautiful - the soft details, connections between squares and circular forms were ingenious

it almost felt like the Crematorium, being Asplund's last design, was the culminating point of his craft, collecting all of his experience and knowledge through his whole life

as if it was all leading to this point, where he was actually the first one to be cremated within the walls of his own design



texture of the curtain in the Crematorium



carpet - like texture of flooring stones in waiting room and Crematorium - with all the small grooves carved by hand

after the visit in the Woodland Cemetery it became even more clear to me that Asplund was able to create a coherent work of art and think about everything at once

the amount of attention he paid to even the smallest details leaves no doubt that he was a master at his craft

the Crematorium and its waiting room are to me by far his most refined and complete work

Stockholm City Library: interior

entrance to Rotonda, being the first room that we walked into, made a huge impression on me

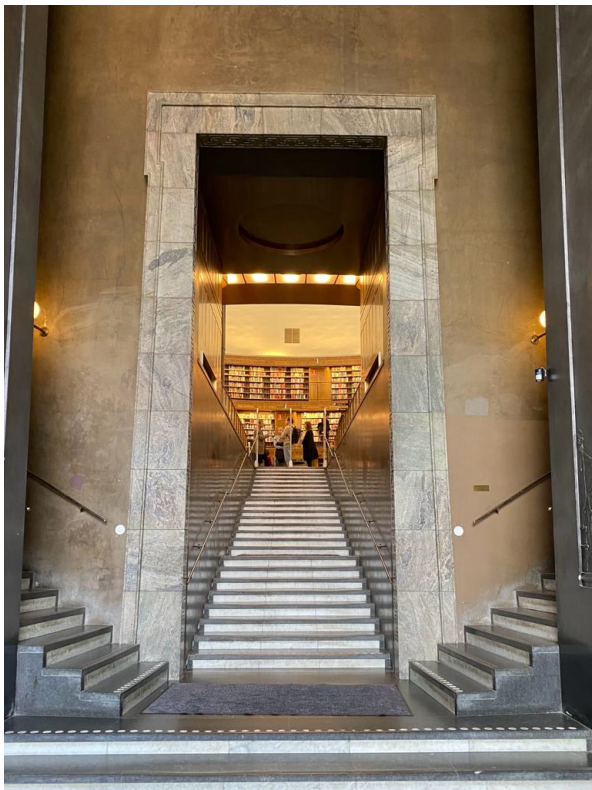
the dark and beige stucco walls, grey stone door frame created an elegant palette with the warm artificial light coming from the staircases and the Rotunda

we could finally see the details that we missed or colours that we misinterpreted in our physical model analysis

the details of the lamps were the most important to me - I really enjoyed their warmth in contrast with the cold temperature of daylight coming from the window frame

the circular stairs look like a way of continuing the idea used in the Lister County House

this space, as in the Woodland Cemetery, seems like a part of a series of entrances before a culminating point, which in this case is the Rotunda





a comparison of the archival photo with the current situation



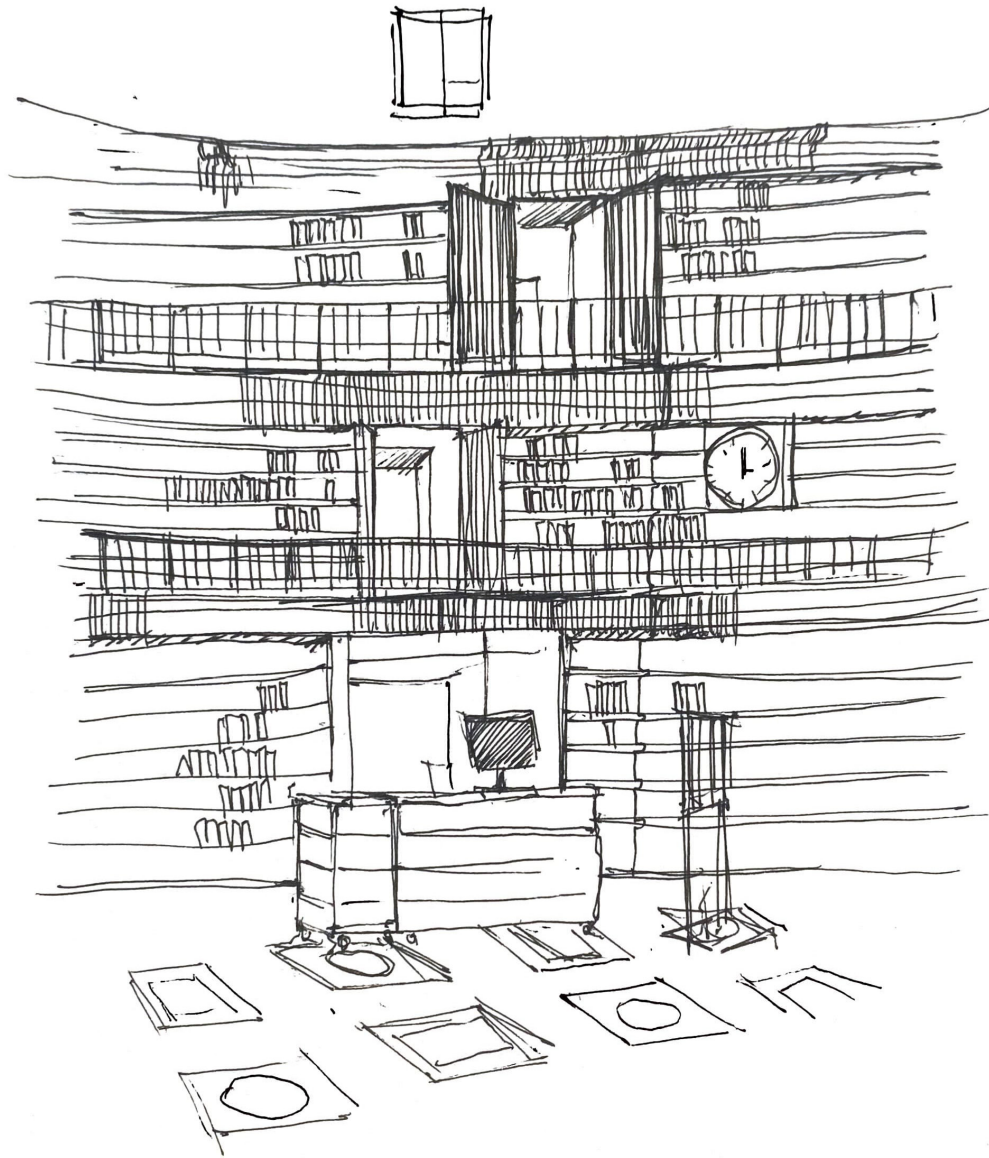
26/09/23
LIBRARY

- first public city library
- completed in 1928
- changes in early 1930s
- part completed in 1935
- the building had different processes and complexities - hard to decide which part was the original
- additions done by Asplund's son → the stair-cage to 1st gallery → first public access, before it was only for the staff
- changes in 2003 - furniture in the rotunda, (desk) lionelism color changes, reconstruction
- big changes in the adjacent parts
- rotunda recently renovated - painted, windows renovated
- wall bumps - plaster + paint composition, the bump is hollow



the competition

- 2006
- new heavy programme
 - it was too big
 - the winning entry didn't go through
- ↓
- was not ~~not~~ accepted by
for the Swedish legislation
and heritage organisations
- now it is protected heritage - rise





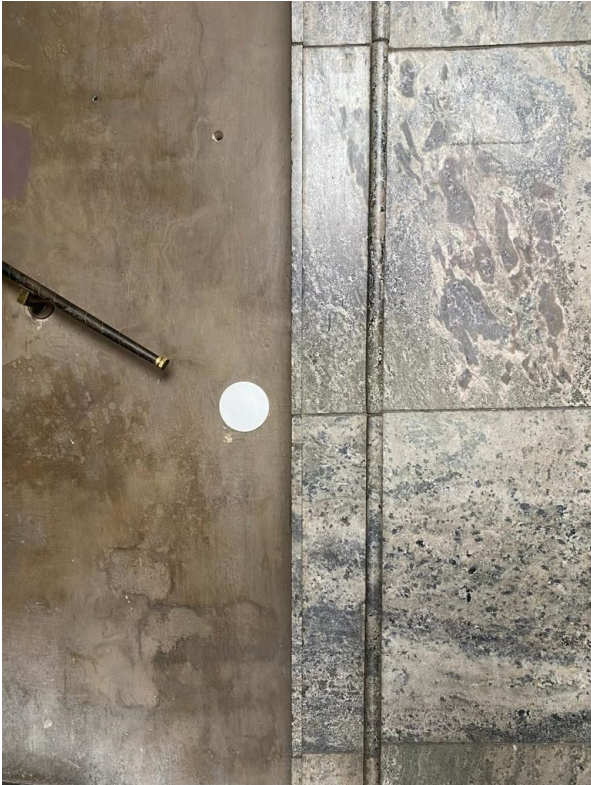


the Children's Library had so many contrasts within its rooms and atmospheres, yet compose a coherent space

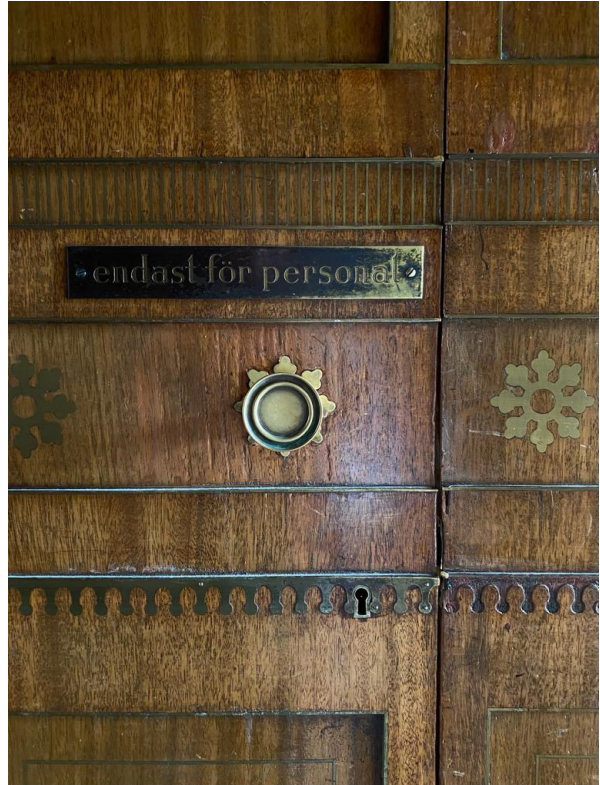
the vase, which used to be a washbasin, presented in combination with the bas-relief above the lintel creates an official composition



the storytelling room, with its deep navy walls and almost biblical painting, create more of a playful atmosphere, yet not childish



railing and stone frame detail from stairs leading to the Rotunda

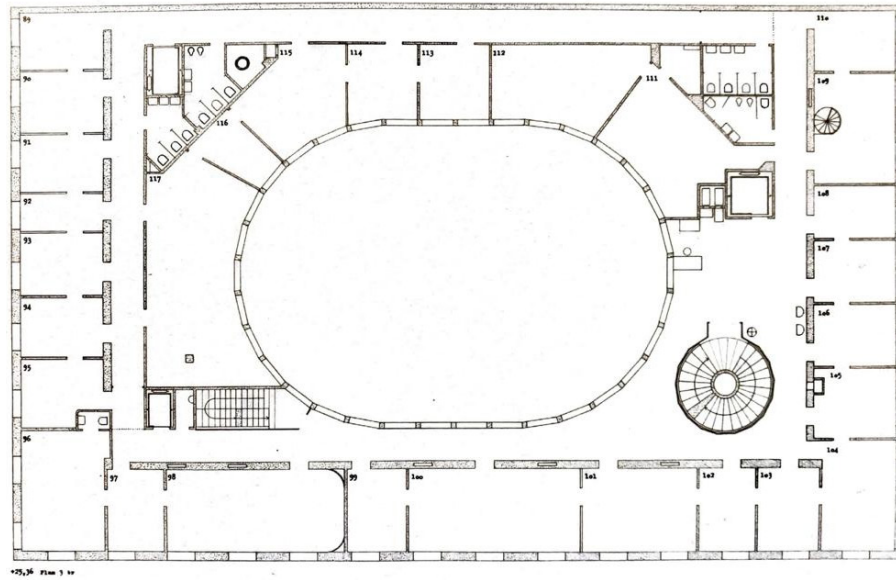


handle and keyhole detail in on the side walls before the reading rooms

the details in all spaces are sometimes barely noticeable

after a closer look, one can realise that these elements connect everything together and introduce coherence within not only the Library's rooms, but all of Asplund's designs as well

City context - Marginalen Bank Building



elyptical patio in a rectangular building,
upper picture source: Stockholm City Library's archive



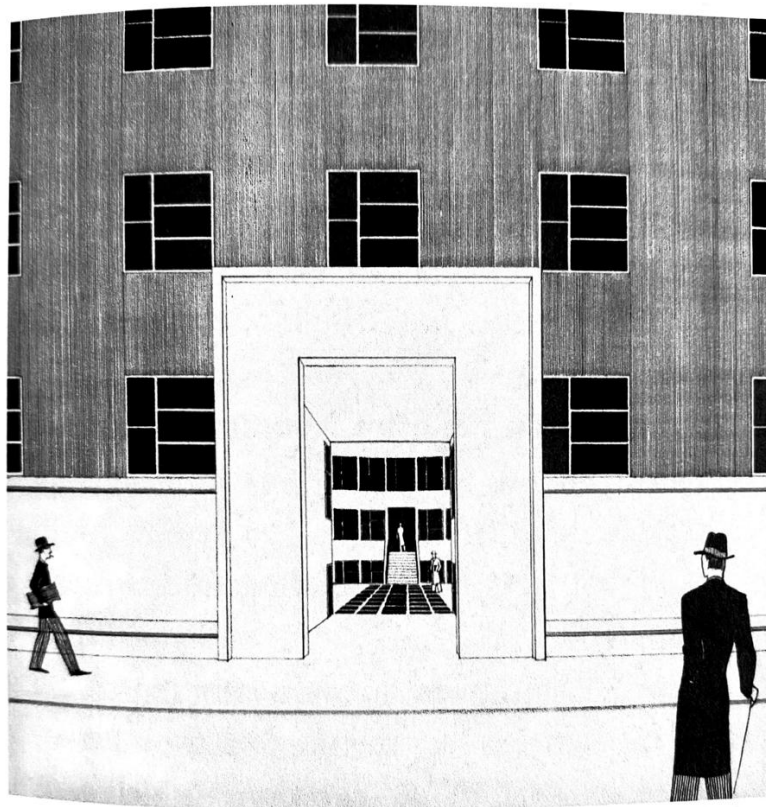
designed by Sigrud Lewerentz, like the Resurrection at Woodland Cemetery, the Marginalen Bank Building seemed to me as a great context to Asplund's work in Stockholm, as they have worked together

it is a modernist building with an elliptical courtyard, which organizes all the rooms and corridors around it

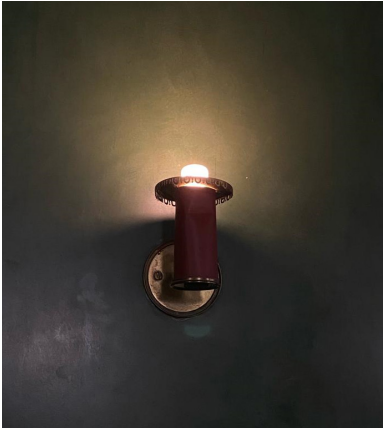


the details, colours and textures are elegant, simple and feel resonable - nothing is overused

again, it seems as ways of designing the entrances and solving the inscription of elliptical shapes into angular ones were important for Swedish modernist architects



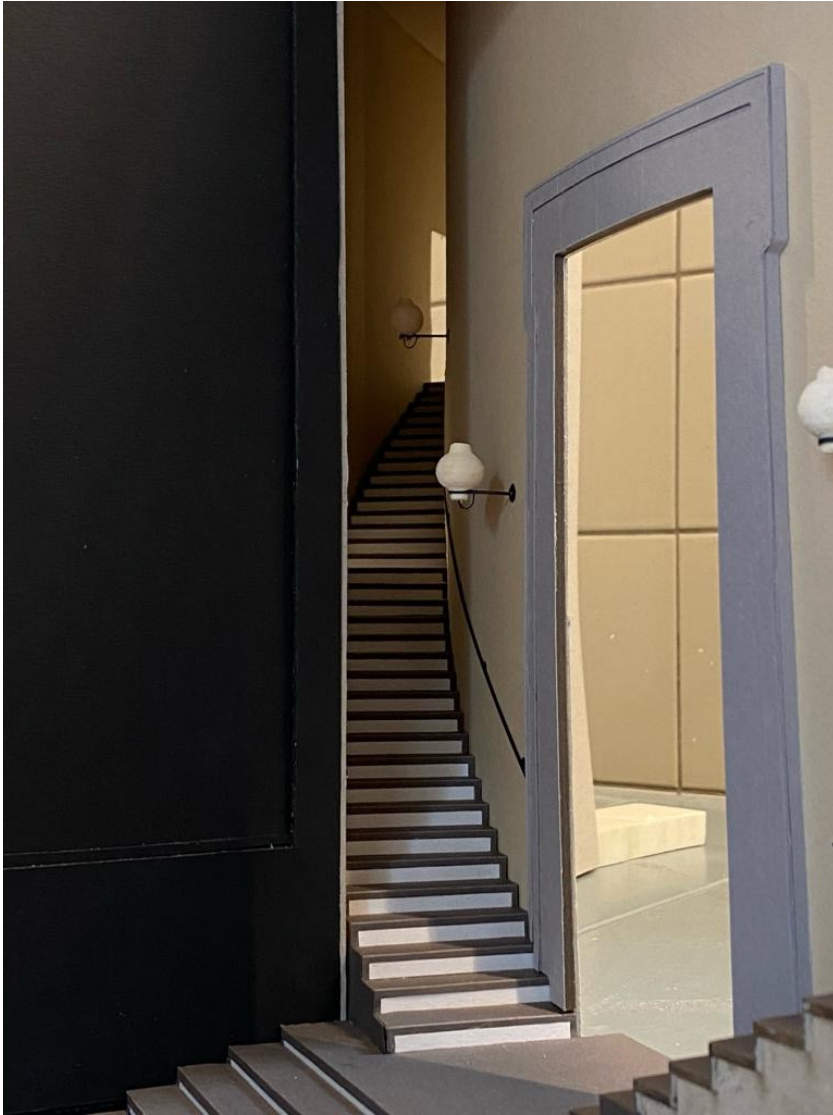
one of early drawings by Lewerentz of the entrance,
source: Stockholm City Library's archive



I was particularly impressed with the lighting design while in Stockholm, so I decided to document the most interesting lamp designs

Week 1.5

reflections after
Stockholm tip



we could now look more carefully into the details, analyse the colours and see how we matched our model with the original

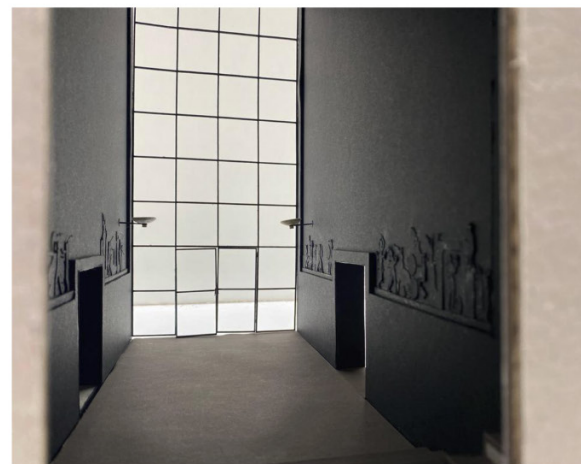


archival picture,
source: Stockholm City Library's archive



model picture

comparisons of pictures helped us with seeing beyond just the physical model, but to also understanding the source of artificial and natural light in the original rooms with the significance of some textures - as for example ceiling in circular reading rooms



archival picture,
source: Stockholm City Library's archive

model picture

Week 1.6

Phillips Exeter Academy Library case study

Phillips Exeter Academy Library case study

at first sight the building presents itself as a monolithic mysterious square with symmetry from all four facades, hiding the entrance.

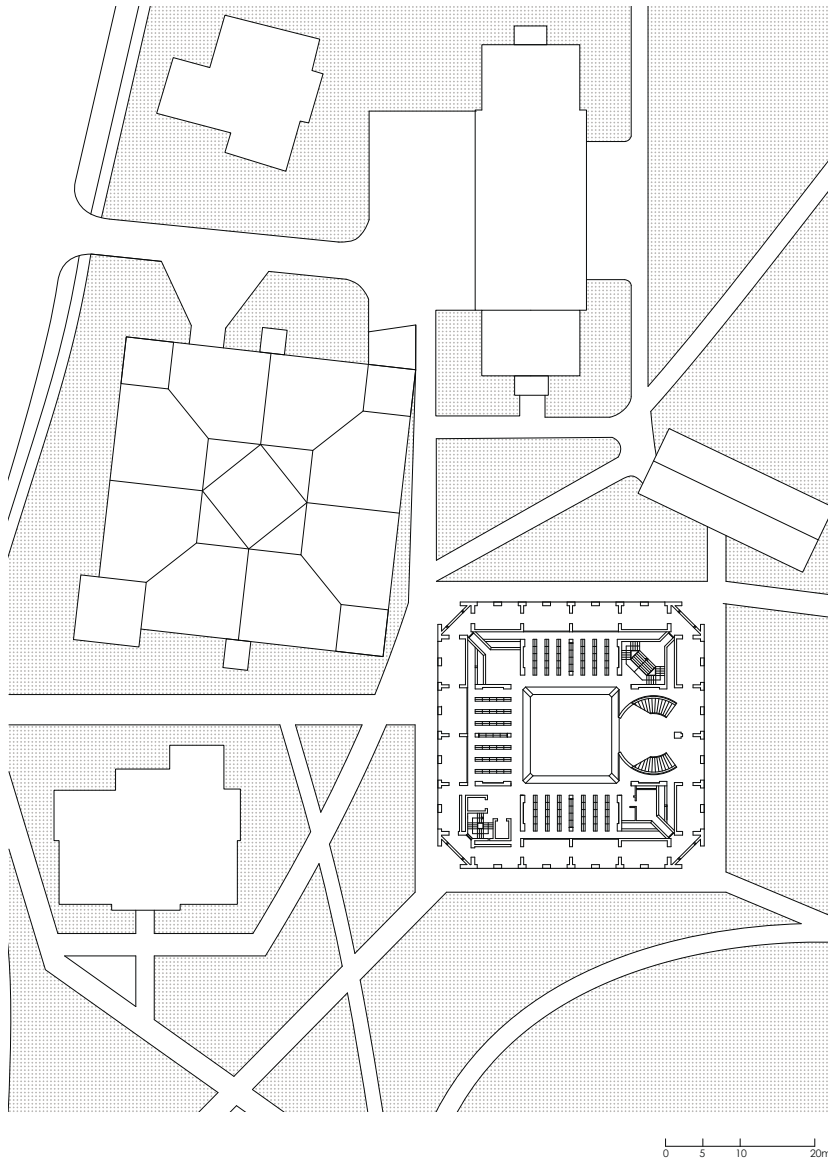
journey to the interior starts from the arcade going all around the plan on the ground floor

from this rather dark place one would walk through the entrance door to the light marble staircase that leads to the first floor entrance hall, where the space

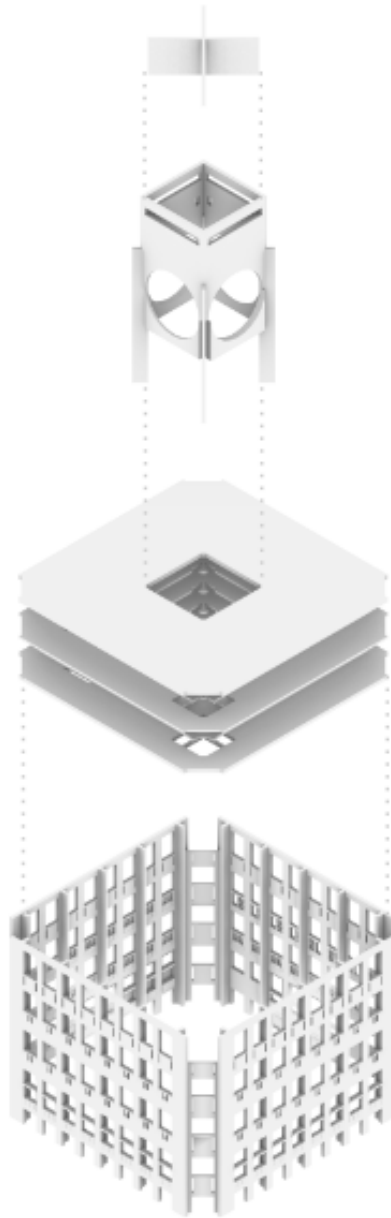
opens and lightens up

once in the atrium, the building presents a vast vertical space

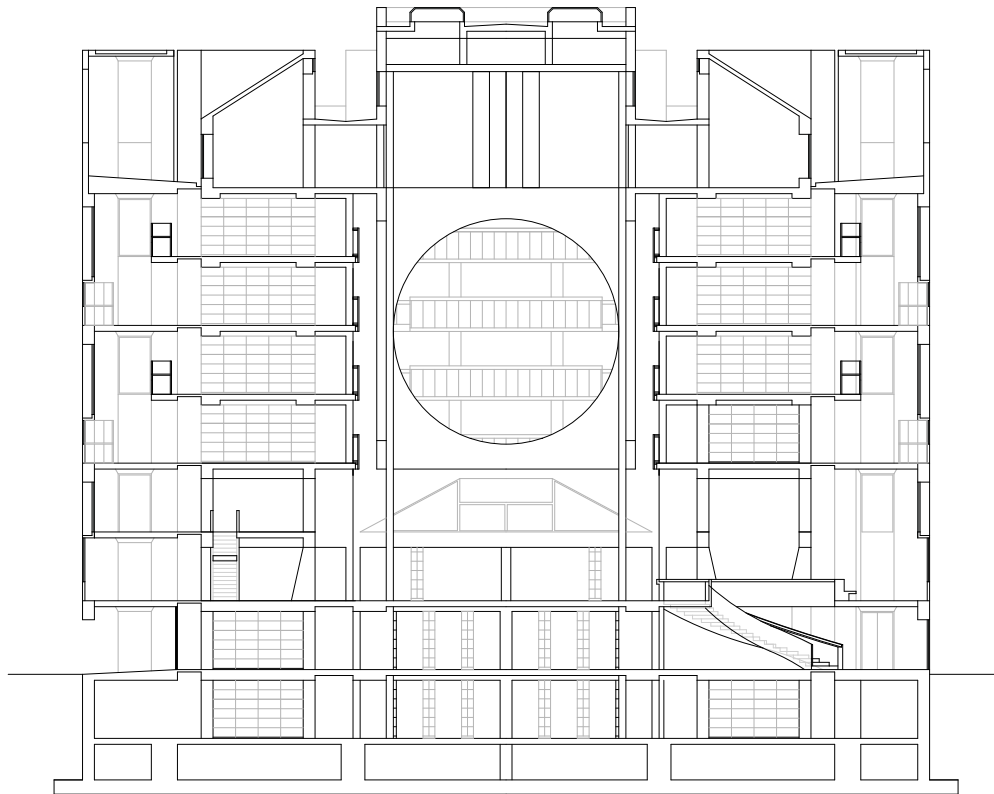
similar journey of walking from dark to light is present in the Stockholm City Library.



site plan with ground floor context



the structure consists of separate elements with their own materiality,
the exterior facade is a brick wall whereas the internal structures are concrete



section through the atrium

0 1 2 3 4 5 10m

structure of the library can be described as 'room within a room'

outer ring is a masonry structure and facilitates reading desks

adjacent to that are concrete slab floors, supported by beams and columns, but also vertical service shafts - this zone bears the load of bookshelves located on all floors

finally, there is a concrete structure surrounding the atrium in the middle - this perforated concrete

is only an illusion of a structure as it does not bear any loads.

on top of the atrium there is a gigantic concrete cross - completely out of proportion for the load bearing function it has

the cross rather aims to reflect the light from the windows located at the top - the play of light creates a hierarchy of space.



reading spaces on the facade's outline,
bespoke wooden furniture,
photograph by Xavier de Jauréguiberry

the importance of light can also be seen in the journey from the entrance to the reading desk - one would go from the atrium through the bookshelves, where they would be then guided by the light to find a place for reading along the façade

bespoke furniture allows for private individual reading space with direct access to daylight



the atrium, the bookshelves and the reading spaces,
three zones with different experience, atmosphere and materials,
photographs by Carol M Highsmith, Peter Keyes, Ed Brodzinsky

both the simplicity of the plans and the monumentality
imposed by the atrium structure with material use form
a unique experience, but also confuse the building scale
from certain viewpoints

the focus underlines the journey and experience of a
reader

light plays an important role in guiding the visitor and
organising the spaces

Week 1.7, 8

a Room for a Library

‘Placing propagandist works on bookshelves next to scholarship on similar topics can lend legitimacy to disinformation and war propaganda. People may develop beliefs based on what information is available to them and eventually accept that information as fact.’

Laura Saunders of Simmons University succinctly sums up the ethical question of libraries and weaponized information. She asks ‘whether there are better or more responsible ways of collecting, organizing and making accessible information that is known to be inaccurate or discredited so that it is not being censored but also is not being promoted as a legitimate or authoritative source.’

a Room for a Library

Are books really supposed to tell us the truth?

What about books which are not doing so?

Like political propaganda or books from countries in conflict? Historical information can also be subjective.

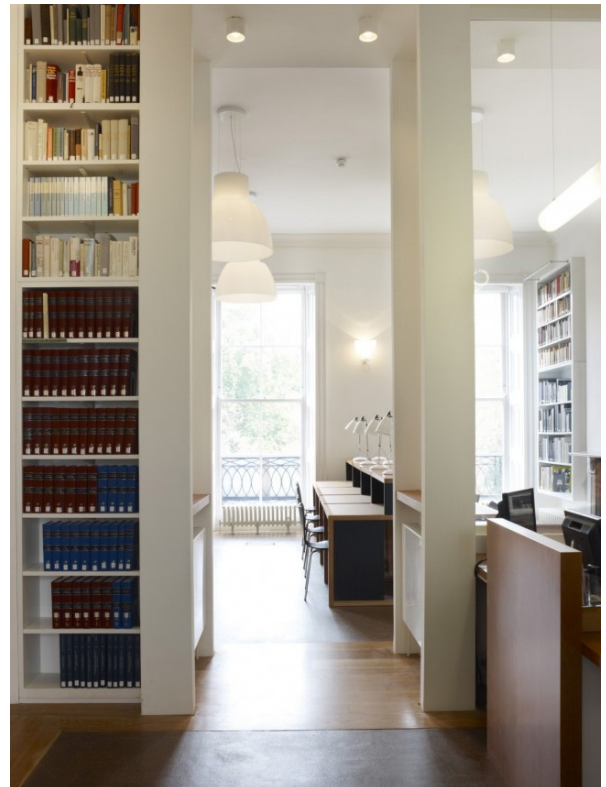
It is a chance to study the extremes with a healthy amount of scepticism.

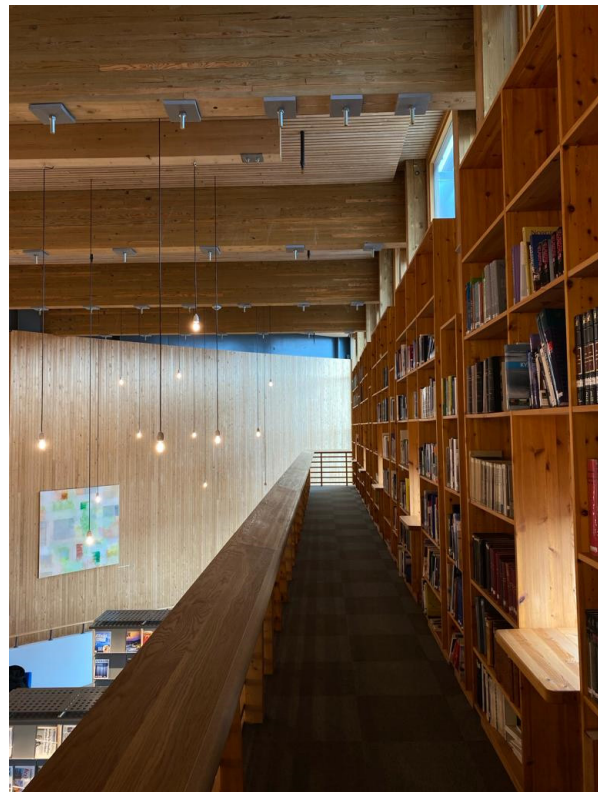
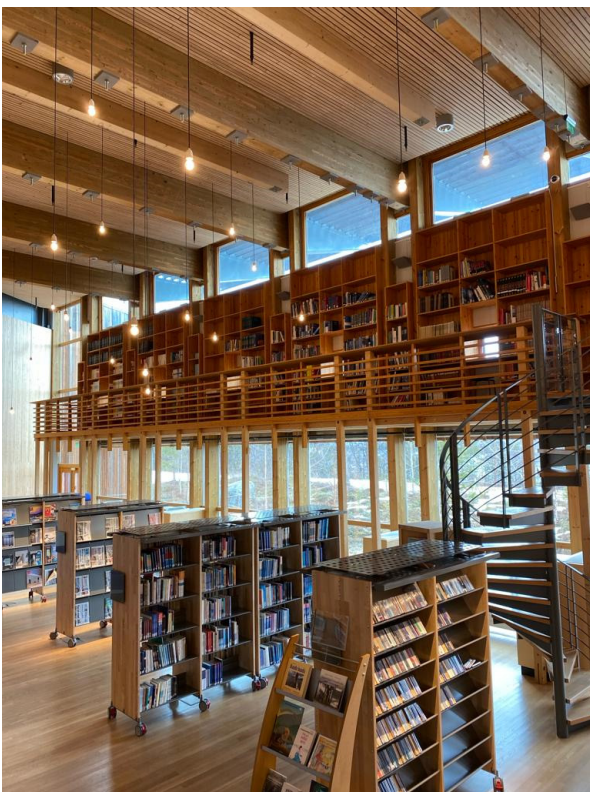


the interior of the Dome at the Imperial War Museum in Lambeth Road, photographed shortly before it was destroyed by fire on 13 October 1968
the Dome, a former chapel, was used as the Reading Room for the Museum Library,
source: Imperial War Museums collection



Wiener Holocaust Library, London, England
 one of the world's leading and most extensive archives on the Holocaust located in a townhouse in London with reading and meeting rooms on different levels,
 source: The Wiener Holocaust Library collection





Sami Parliament, Karasjok, Norway
a small library in the open space of the Parliament entrance with reading spaces amongst the bookshelves on ground floor and mezzanine



All the examples of already existing reading and research rooms in these war and politics related museums or archives seem quite ordinary.

What they seem to lack of is the conversation part.

Should we have a chance to talk after we read something that can be both true and false? Should it be an organized conversation - a debate? Or should the space encourage unplanned conversation between the readers?

ways of creating debating/conversation spaces



British Parliament
looking at each other
visible sides of a conversation,
source: www.britannica.com



Polish Parliament
circular seating, focus on the podium
no specific sides of a conversation,
source: www.gov.pl

Conversation space?

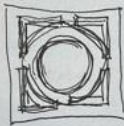
not quiet, open discussion and scepticism

how the information is given?

think about the way of organizing books

idea of a space

how not to make it
look like a reading
normal room



room placed
in between spaces

[information
which is half true
half information]

ordinary
reading room with the inaccurate
information organized differently

if the information is contradictory then
maybe the room is not a reading
room or doesn't function like one
the room is contradictory?

asking a question
state the question

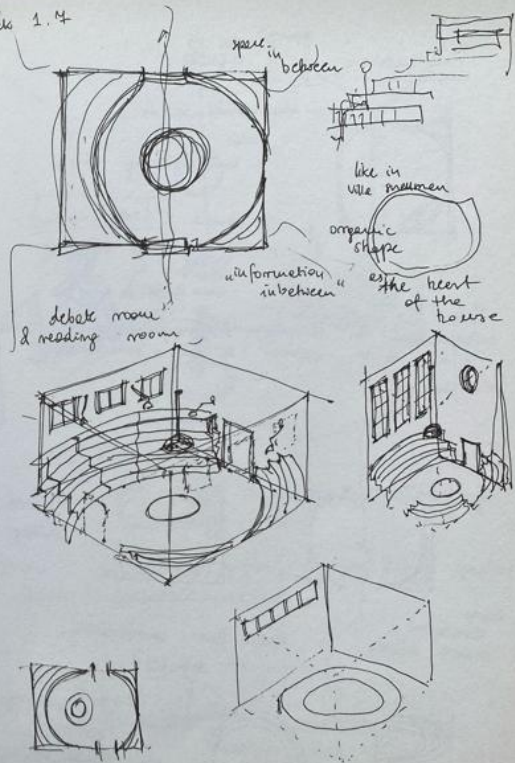
Lina Bo Bardi

is it only about
reading?

in a contemporary
library

Conversation room?

Week 1.4



a Room for Opinions

reading, conversing and debating

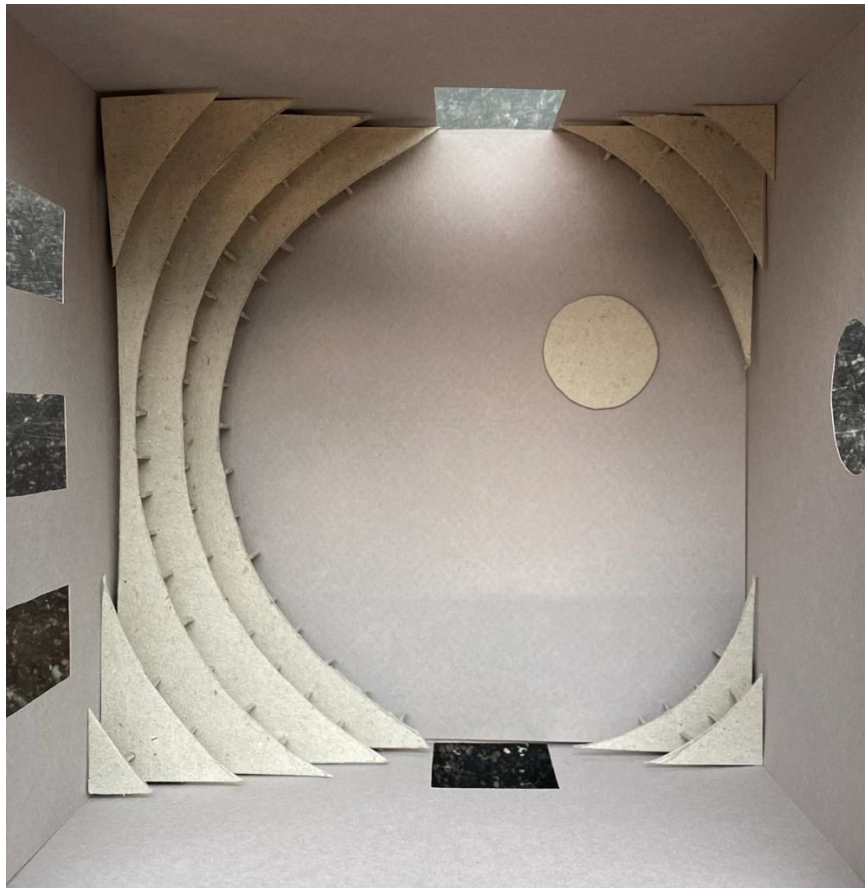
first model



a circular shape within a rectangle
bookshelves being benches and tribunes



podium as the debate focus

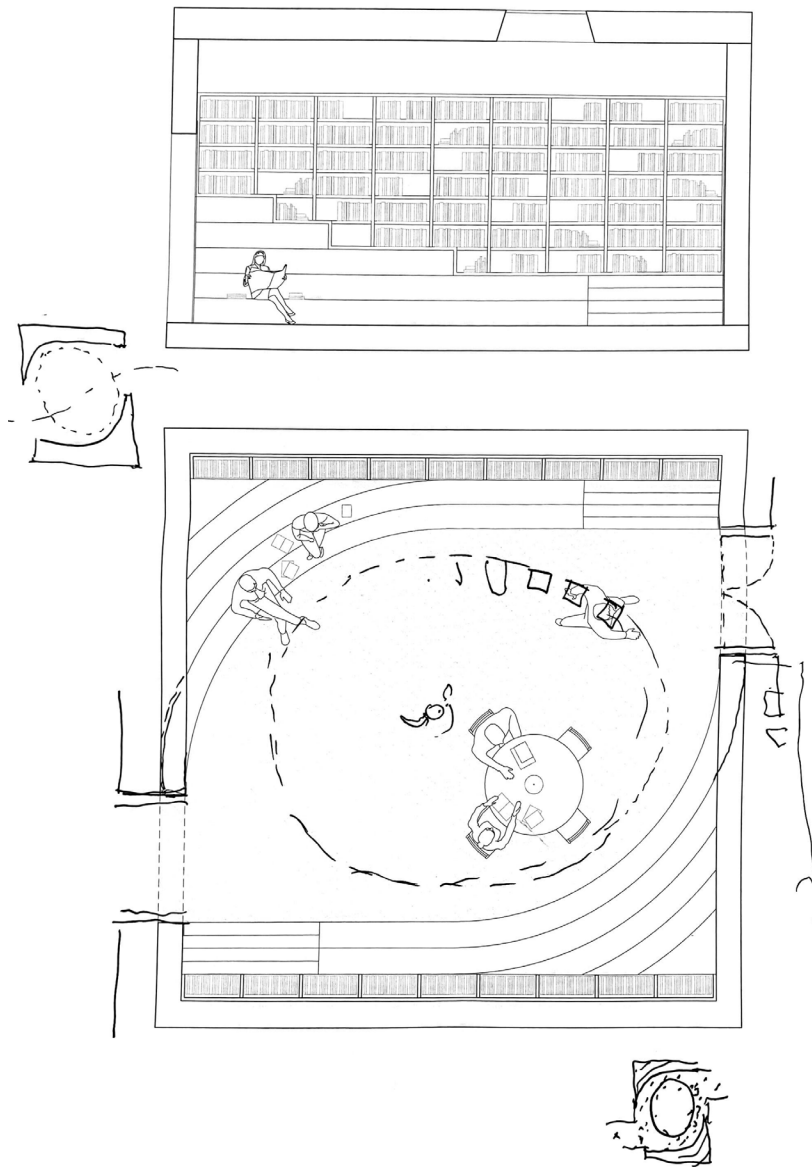




materials:
 wooden shelves
 blue painted benches
 grey walls
 epoxy/microcement floor

light:
 artificial - ceiling ring
 natural - central skylight





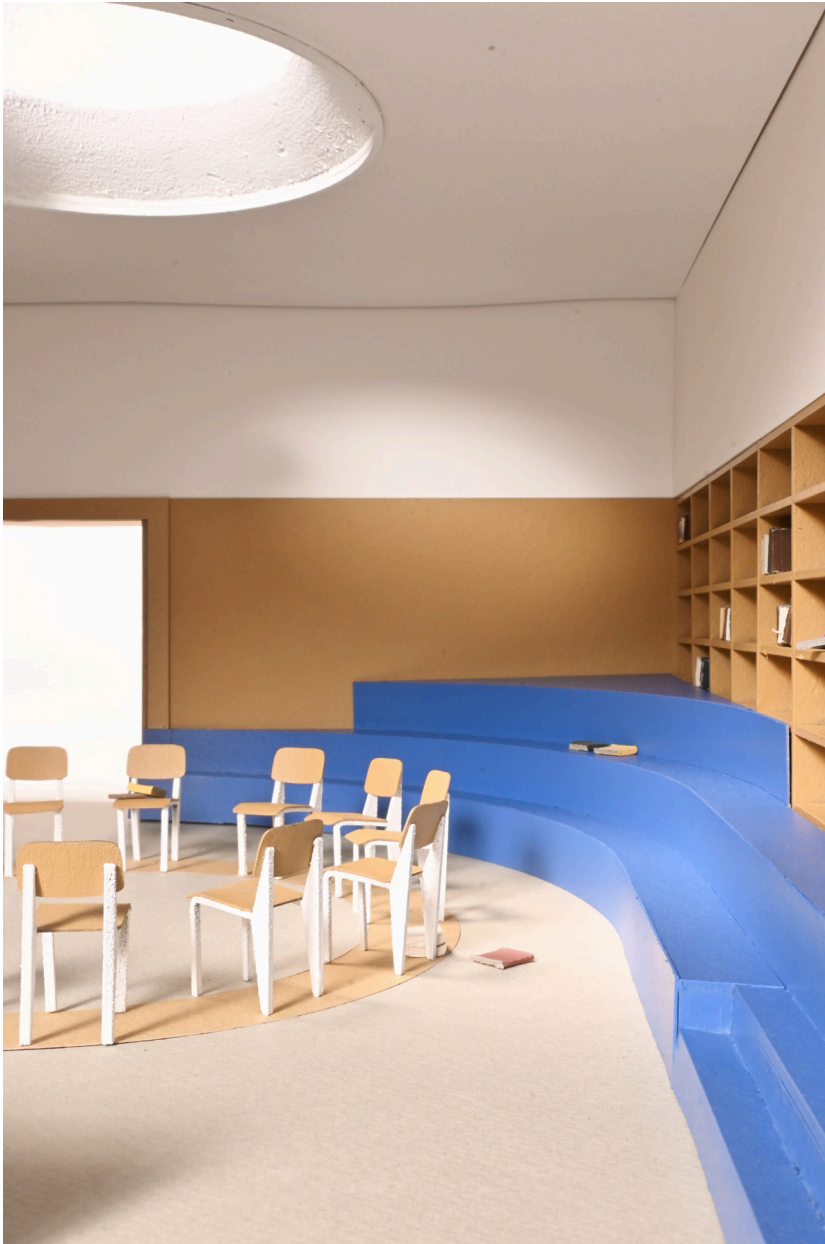
space in between spaces, other reading rooms in a library

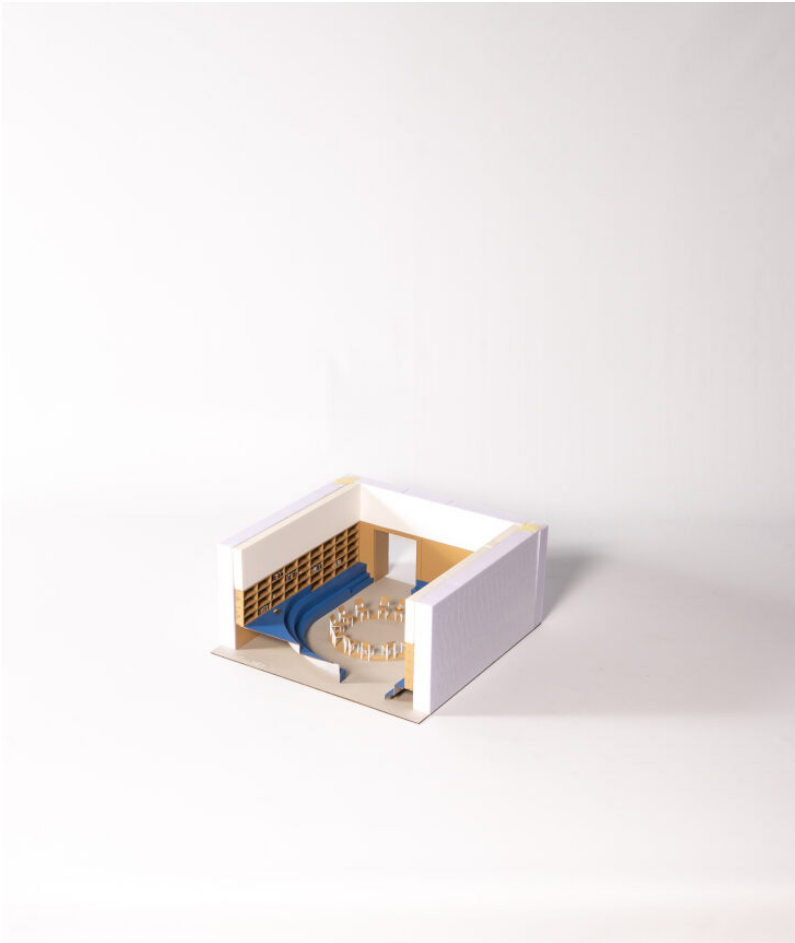
development: equal sides for conversation and debate, table as the focus point, benches and bookshelves separate, mostly, movement between the entrances

critique: different focus point, for more people, not defined central space, no feeling of a threshold, different light conditions for debating and reading

Week 1.9

P1





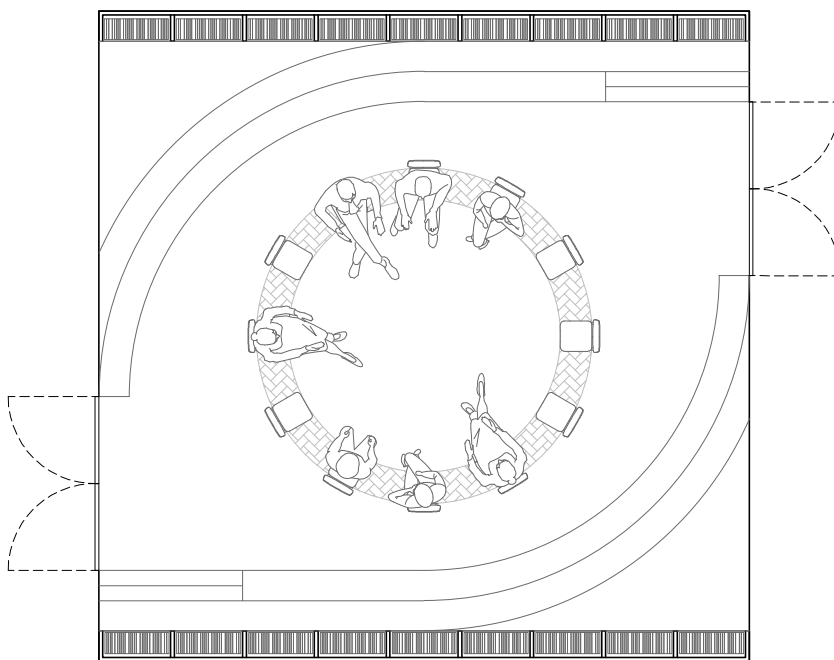
Read, Reflect, Debate

This room serves as a space in between spaces, curated specifically for books with information that is known to be inaccurate or discredited.

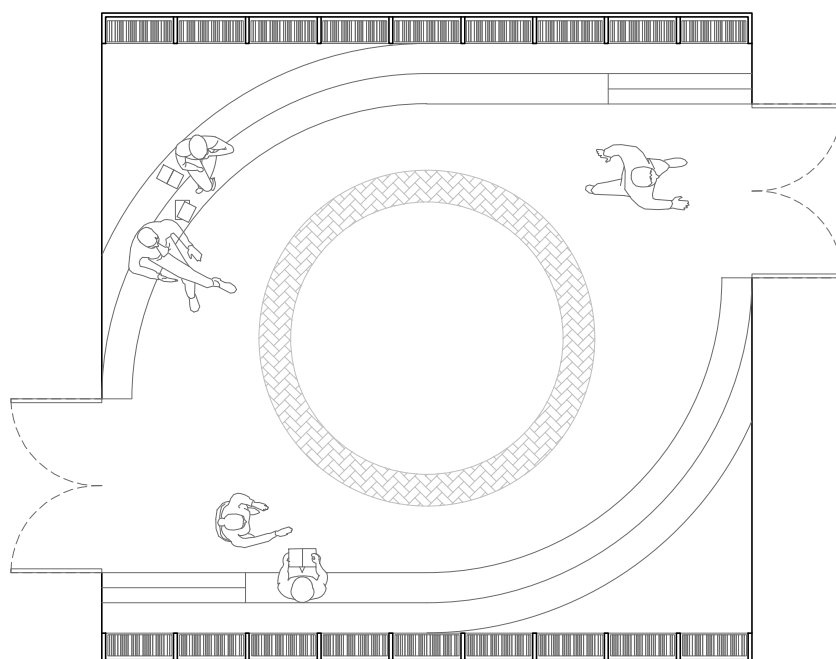
Functioning as both a reading and a debating room, the space features blue circular benches flanking two sides of the square, offering seating for reading or engaging in conversations and access to bookshelves. At the heart of the room, a wooden circle on the floor serves as a focal point, guiding the arrangement of chairs for discussions, if needed.

The placement of these elements allows to explore the possibilities of the room's atmosphere with diverse encounters and situations.

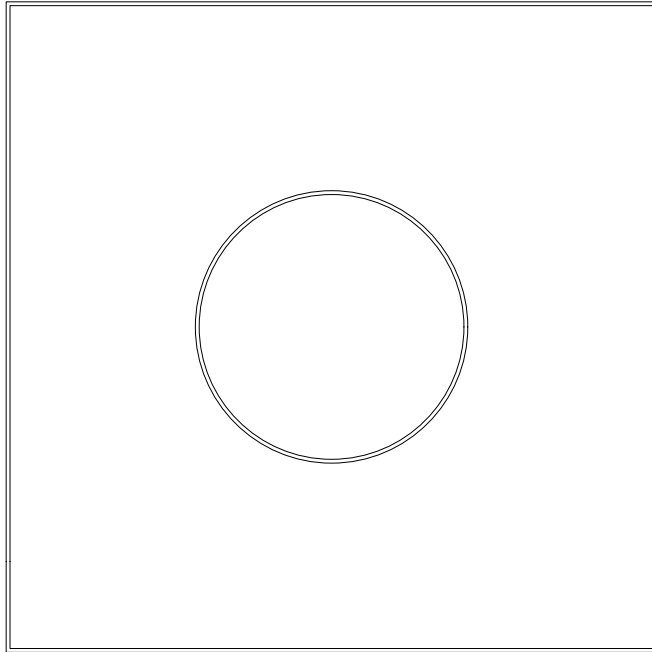




Conversation/debate
Floor plan
1:100



Passageway/reading room
Floor plan
1:100



Ceiling
Reflected ceiling plan
1:100



View
Section
1:100

Week 2.1, 2

project for a Public Library - understanding the context



Observatorielunden

trying to understand how the hill is situated in a wider context and the city's scale I looked for other hills with important or dominating buildings

the Library is 'squeezed' in the corner of the Observatorielunden hill and has an 'awkward' connection with its edge, dividing the public spaces around it

it was an interesting exercise, as most of the important buildings are usually at the top of the hill or at a space which emphasizes its importance



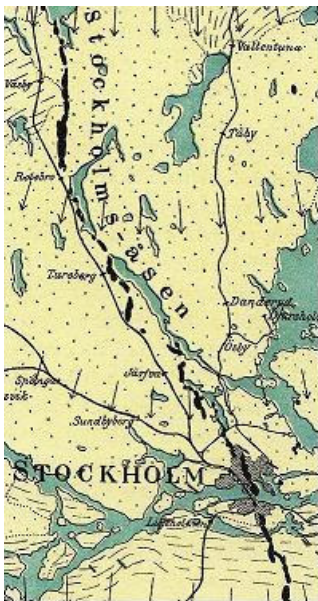
Vanadislunden



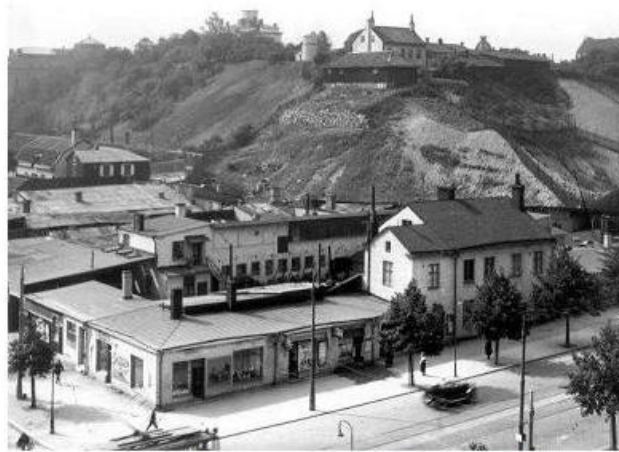
Högalid park



Vitabergsparken

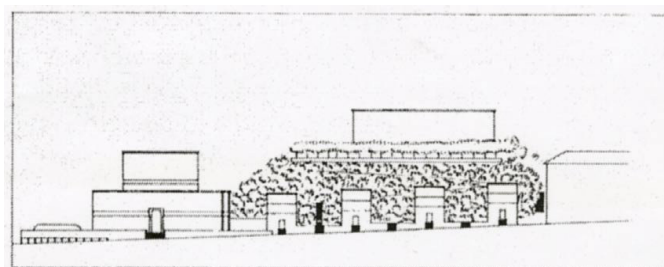
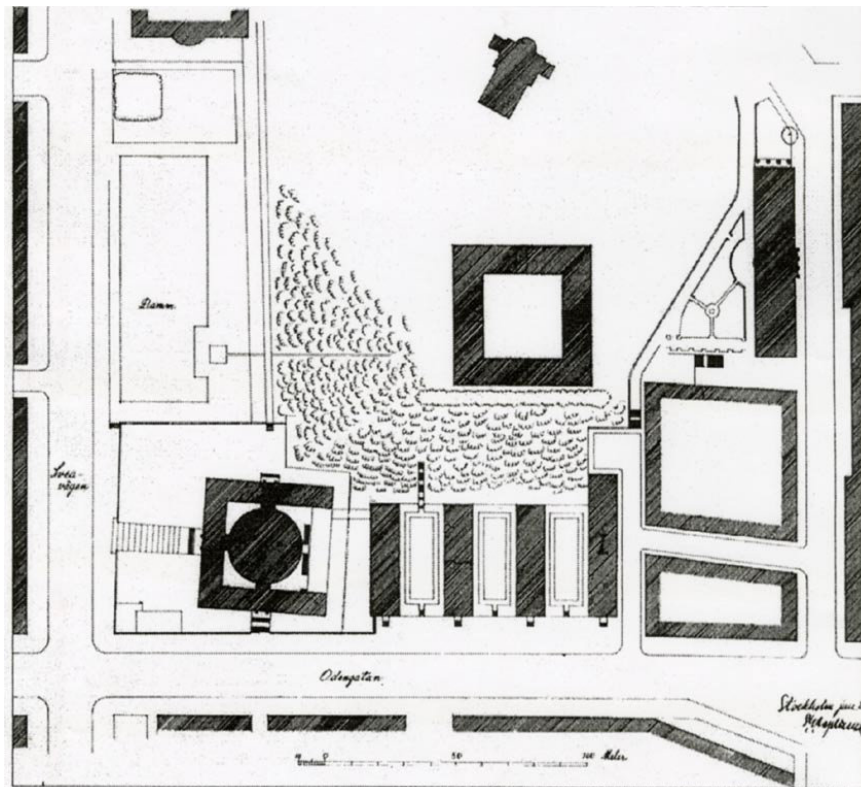


Map over The Stockholm Ridge.
From 1897 by Gerard De Geer.

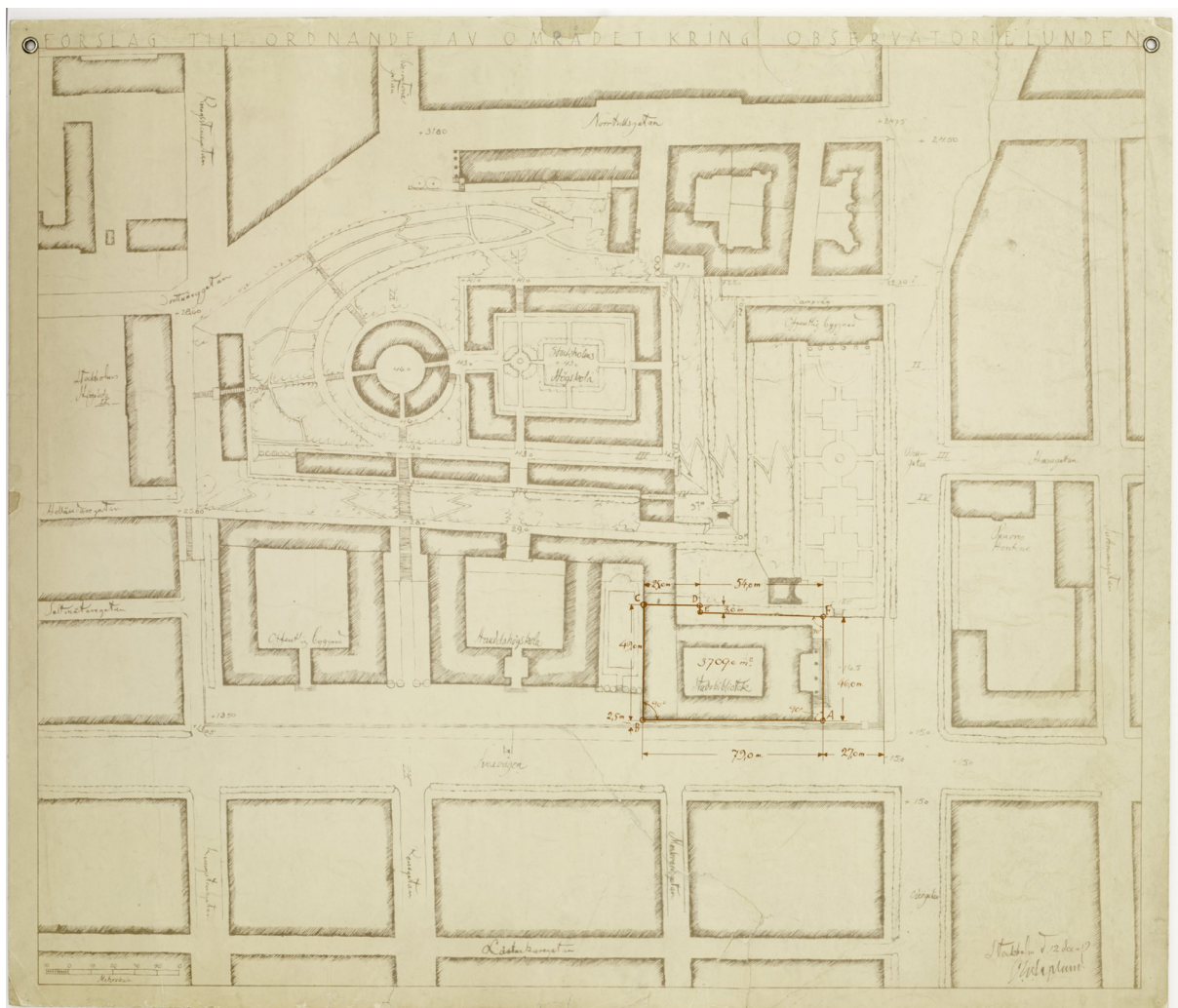


The junction at Odengatan-Sveavägen from 1924, Observatorie-
kullen in the background and the Observatorie building.

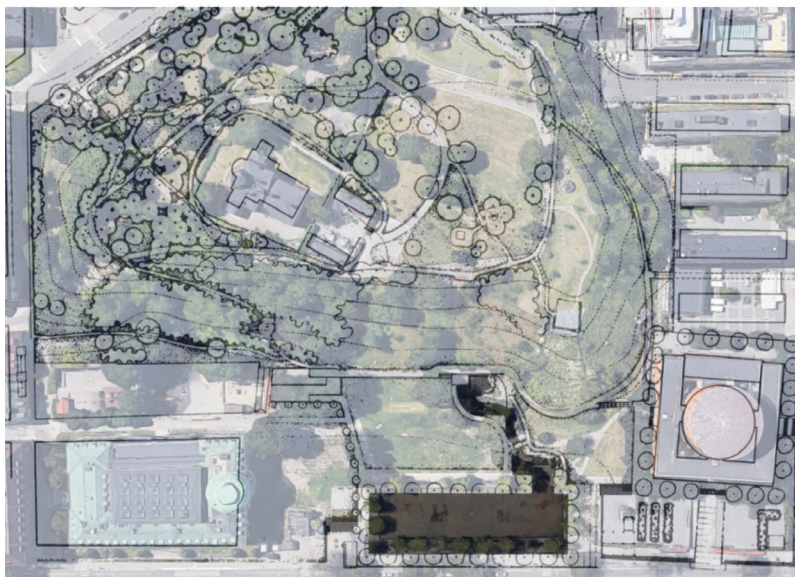
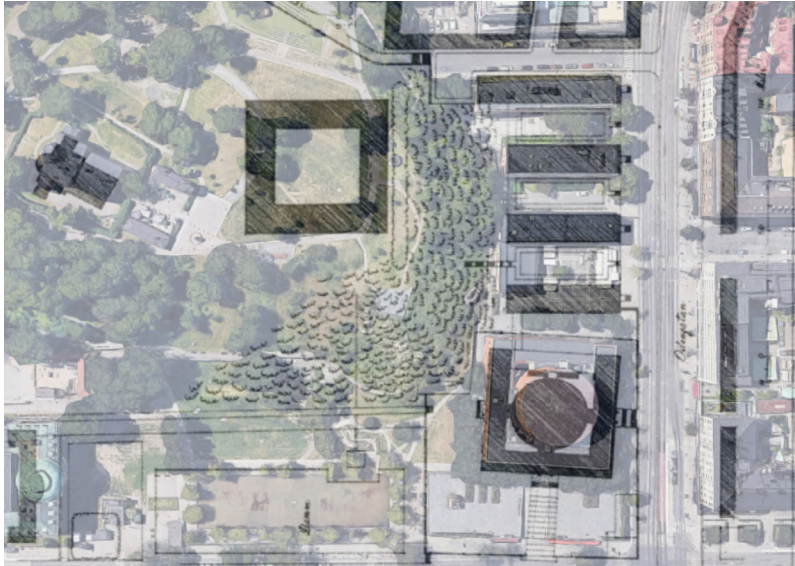
source: Stockholm City Library's archive



One of Asplund's proposals, with an University Building on top of the hill,
source: Stockholm City Library's archive



Another urban proposal with buildings on the hill's terrain,
source: Stockholm City Library's archive

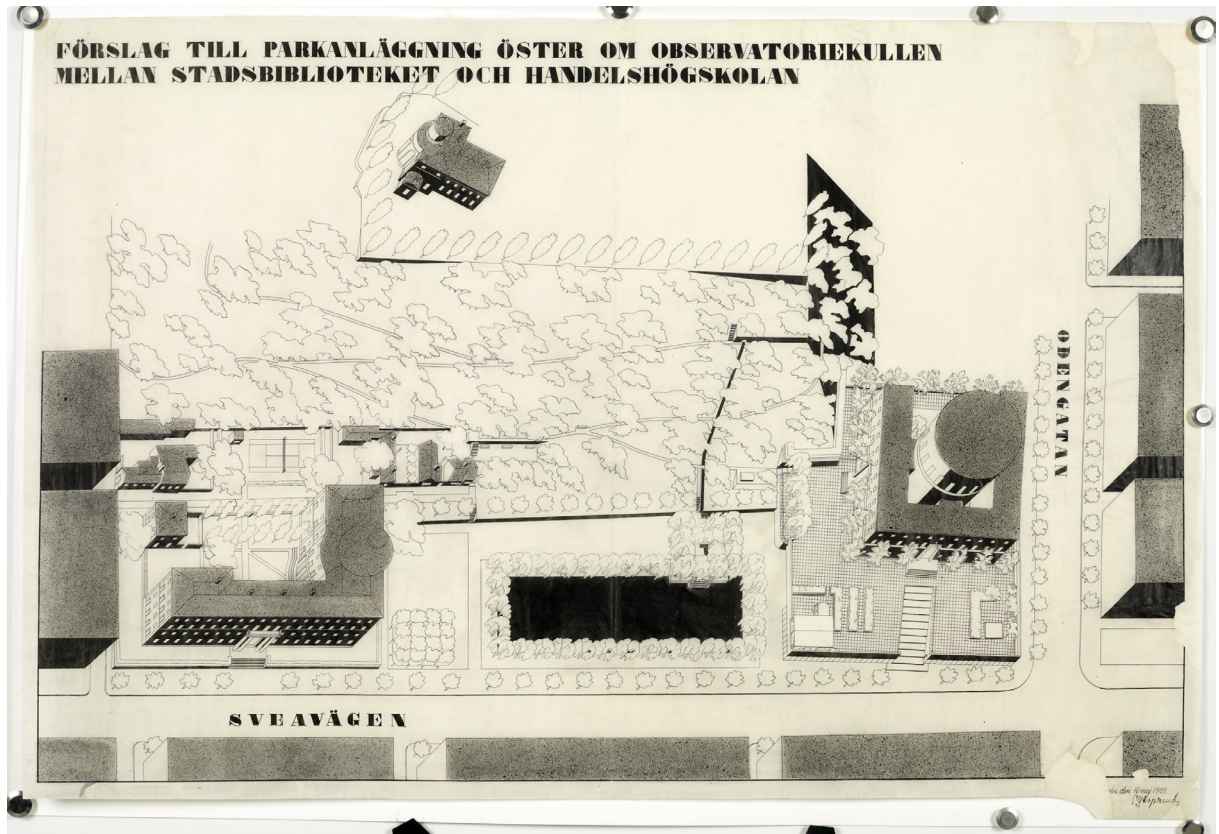


comparisons of the original plans with current structure

space around the pond is not very specific now, although Asplund had ideas about the urban plan of it



proposal with an 'axis' from the Children's Library exit connecting the street on the other side of the Pond,
source: Stockholm City Library's archive

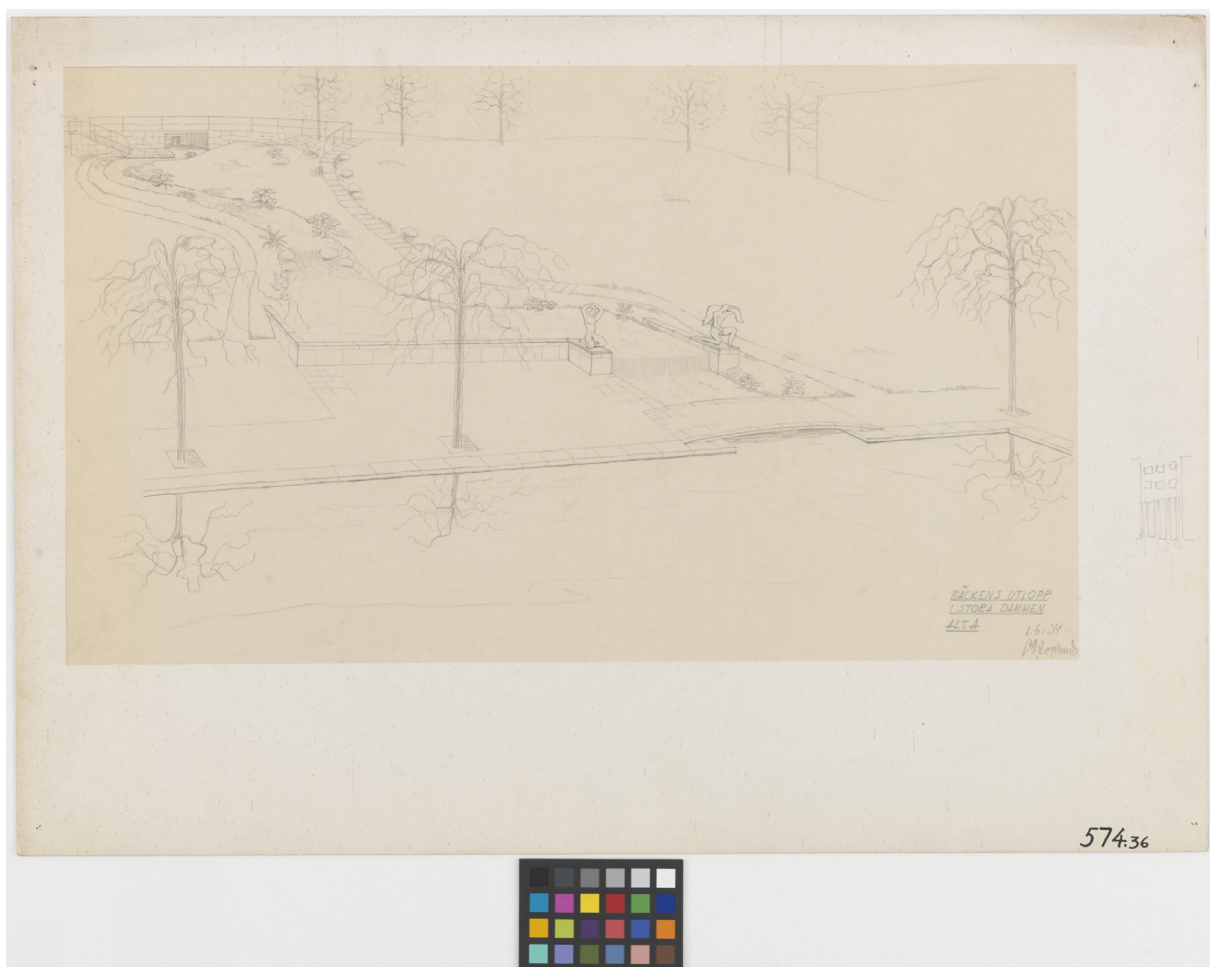


source: Stockholm City Library's archive

Asplund's designs of the Pond's area contained an extra axis of a stream going down from one of the hill's terraces

many versions of the stream's connection to the Pond were created, which seemed as an important part of that area's design

the platform ending the Bazaar was still there, in this versions without the stairs going down to the pond or connecting the hill with the Children's library



proposal of stream connection to the Pond,
source: Stockholm City Library's archive



rendering of the view of Children's Library
entrance with a side of the Pond,
source: Stockholm City Library's archive

The Pond



Views from the pond, ca. 1930/40s,
source: Stockholm City Library's archive

the lively pond, a significant element to the urban context of the Library, seems forgotten or neglected today

archival photographs from 1930/40s show a lively atmosphere around the pond, even in times of cold weather

the entrance from the Children's Library (South, next to the hill) is closed today, cutting the already distant from the terrain building from the southern context

reviving the pond's character and connection to the Library seems to me as an important task at this moment



source: Stockholm City Library's archive



F36917.

FOTO O. HALLDIN JULI 1946.

FRILUFTSSERVERING SO OM STADSbibliOTEKET
VID PLASKDAMMENS NORRA ÅNDA.

Bazaar's side opening to the Pond with a lively cafe/restaurant garden, 1946, source: Stockholm City Library's archive



a Pavilion on top of the Bazaar, a shading structure on Bazaar's facade with the outside dining garden create a unique ensemble and atmosphere with the clean water surface of the Pond

this photograph, in my opinion, captures a great possibility of how the future of this area can look like and work again, as it was intended to

Pond area, 1938,
source: Stockholm City Library's archive

Week 2.3

developing an approach



The Stockholm City Library, constrained by limited space from its inception, faces challenges in accommodating the evolving functions of modern libraries. It has very defined spaces, due to its peculiar shape and composition of rooms. Two competitions in 2006 and 2014 were initiated to address these limitations, but neither reached a conclusion. The 2006 brief was too extensive to be accommodated within the Li-

brary and its surroundings and 2014 limited itself only to the space inside the Both of the competitions didn't reach a building phase due to, among others, the struggle of cultural institutions in Sweden with profitability and ownership of the buildings in which they operate. All in all, the library lacks mostly of diverse study spaces, group and private rooms and multi-use spaces for events, lectures etc.

source: Stockholm City Library's archive

Lost atmosphere



source: Stockholm City Library's archive



'Banana' Room,
then, now



The building is not only a library, but also a monument, a significant part of Swedish architectural heritage. Unfortunately, throughout the years it has been neglected. Some of the rooms lost their atmospheres and former glory.



Reading room, Children's Library
then, now
source: Stockholm City Library's archive



The same seems to have happened with the area of the pond, which as seen from the archival pictures, was filled with people even in colder times. The edge of the bazaar with a café or restaurant garden is no longer in the same form. The entrance to children's library closed, cutting off the access of southern façade to the hill.

One could then ask, how can a contemporary architectural extension to this Library be seamlessly integrated into this historic fabric of the Stockholm City Library? Ensuring its status as a public monument while providing adaptable spaces to meet the evolving needs of the institution and community, while addressing the challenges posed by the site's specific constraints.



photograph by David Grandorge

Week 2.4-7

developing a design proposal

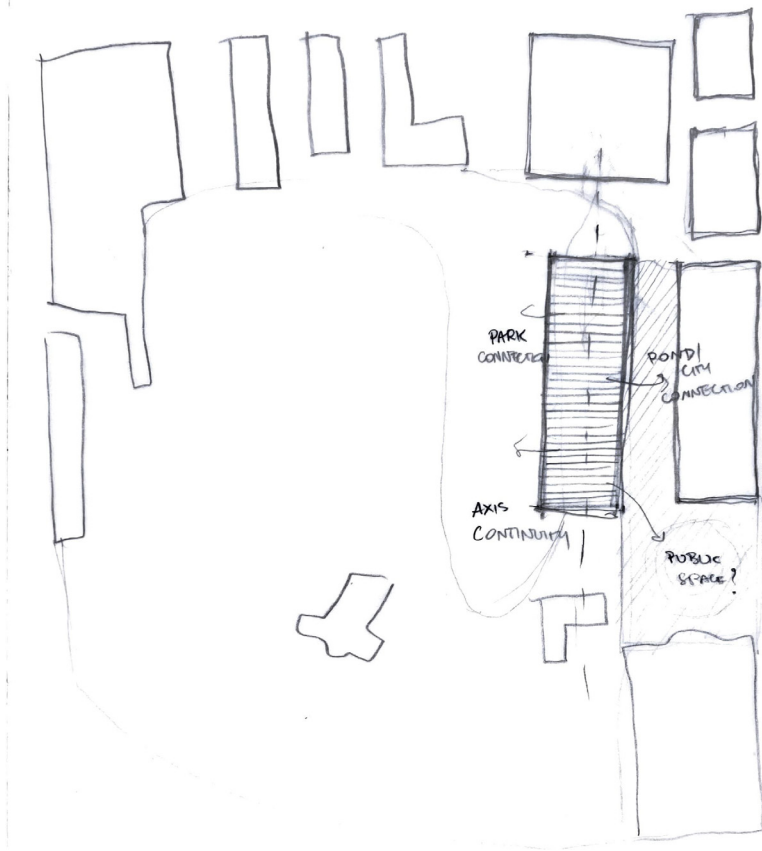
As mentioned before, the Stockholm Library is not only a public institution, but also an architectural monument, important for Swedish heritage. In my view, the building should be restored to its former glory, and not altered in any significant way. The interiors should be renovated and brought back to their original state. The entrance to Children's Library should be re-opened to the public and the elevation of the Bazaar, especially facing the pond, brought back to its older state as well with the open pavilion on top. All in all, the building should serve as it was originally

designed. The spaces that have to fulfil the needs of a modern library are, in my opinion, best to be found outside of the original structure of Asplund's library, as its space is so limited and specific.

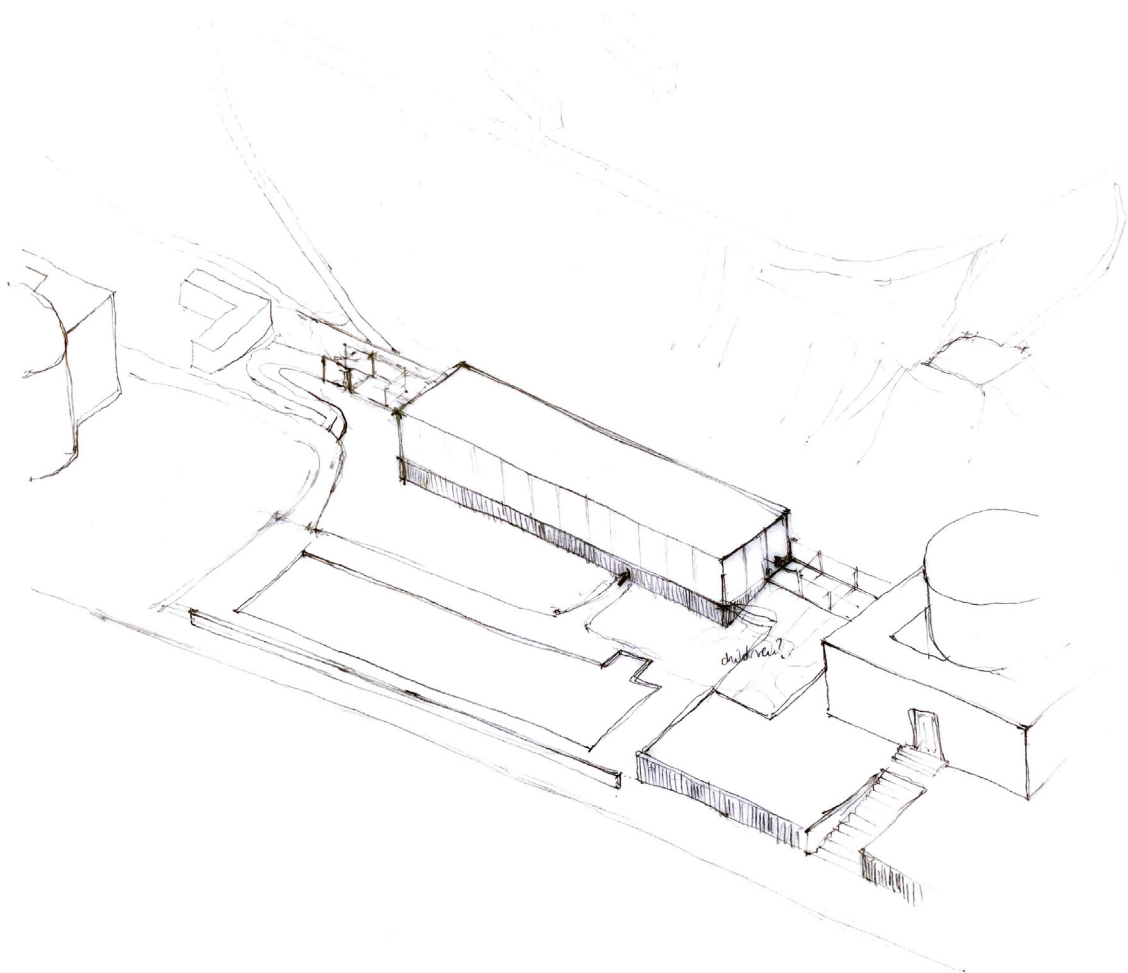
In my opinion, there is a great possibility to create a new addition to the ensemble by working in the area to the west from the pond, at the bottom of the hill. Spatially, this makes the pond belong to the city more, creating a façade and more possibilities for a lively urban space around the library.

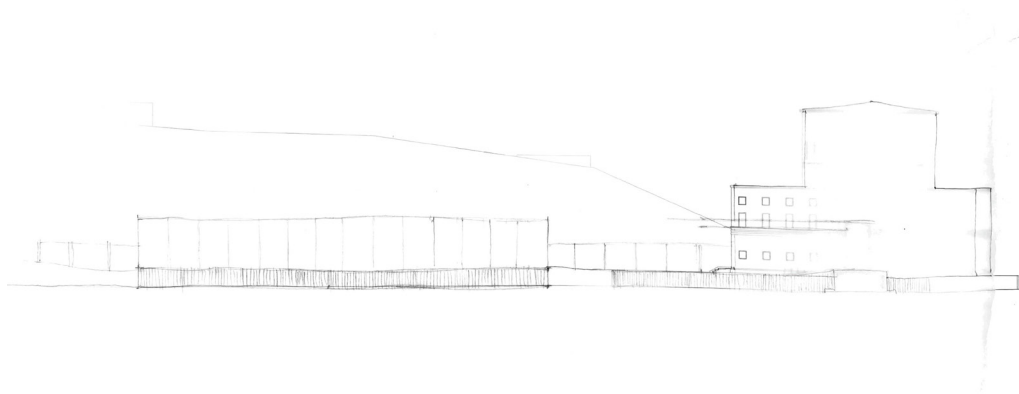
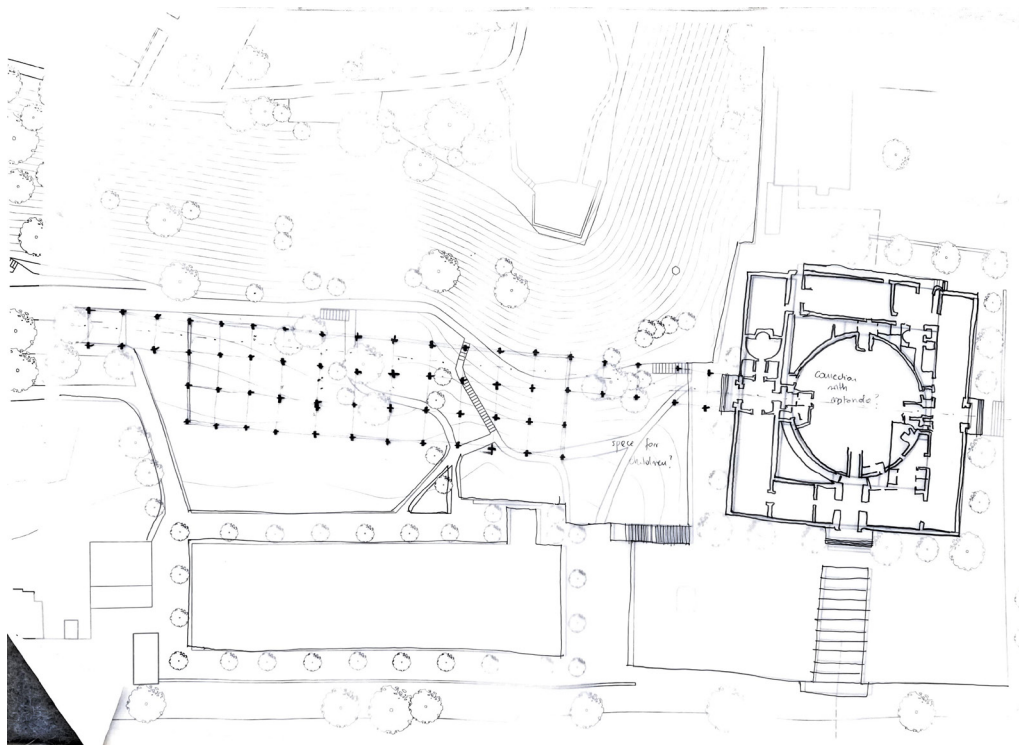


current situation



first attempt to outline the space of intervention





first attempts to design in the site next to the Pond:
new addition is parallel to the Library's tilt towards the street, emphasizing that it is a part of an ensemble

the connection is placed on the axis of Children's Library entrance is based on its module of 6.5x6.5m, which allows the structure to be wooden (CLT)

the structure then expands the axis towards the path to the top of the hill
ground floor of the addition can become a New Bazaar, following the original's facade rhythm and materials

two floors based on the ground floor would then create new spaces for what Asplund's library is lacking today

References

one of the references that I took inspiration from is the L'échappée Library in Herblay, France designed by Atelier WOA

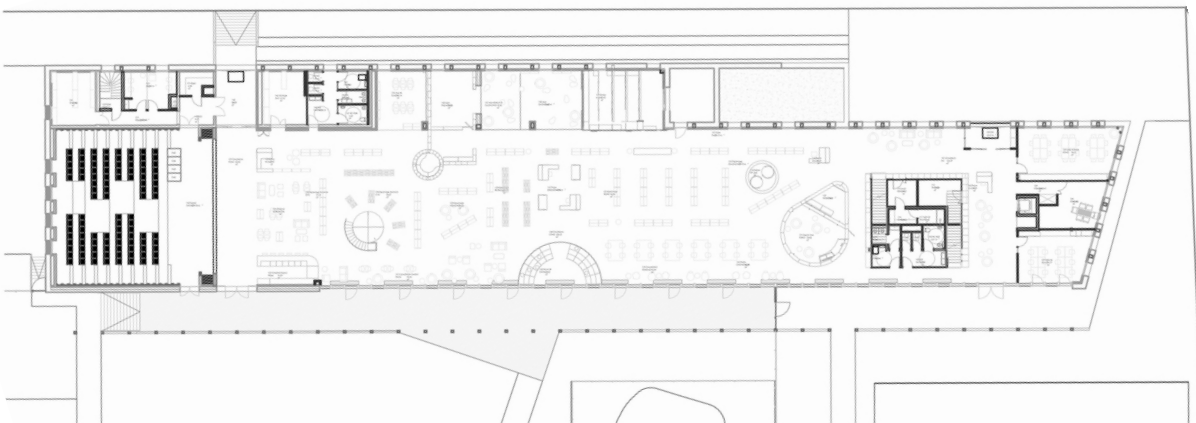
the building is integrated with the landscape, thanks to its terraced structure, green sloping roof and materials

it seeks to create a space for every generation to blend, and its main

part is an open space with various furniture structures as the dividers

I really enjoyed the idea of having one open space for everybody with many possibilities of how one can organize it

the group rooms are then placed around the main space, creating an open-closed relation



ground floor plan



main space - children area with a curtain
as a space divider



the main space also provides more pri-
vate working areas,
pictures' source: atelier-woa.fr

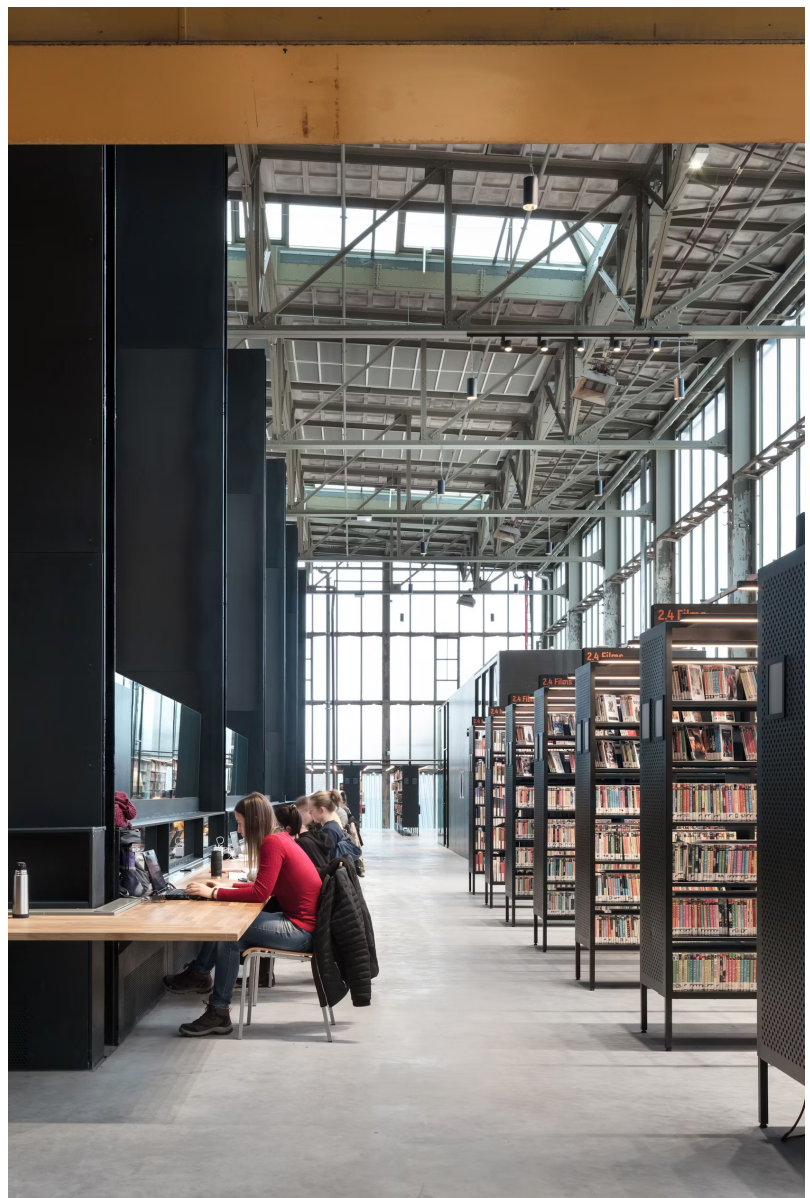
in one of our field trips we visited the LocHal Library in Tilburg, Netherlands designed by CIVIC architects + Braaksma & Roos architectenbureau + Inside Outside + Mecanoo

the space acts as a 'covered public space' with many possibilities to gain new knowledge and housing amenities shared by the library, arts organisations and co-working facilities

the idea of its main space is also an open concept with various dividers, also very large curtains

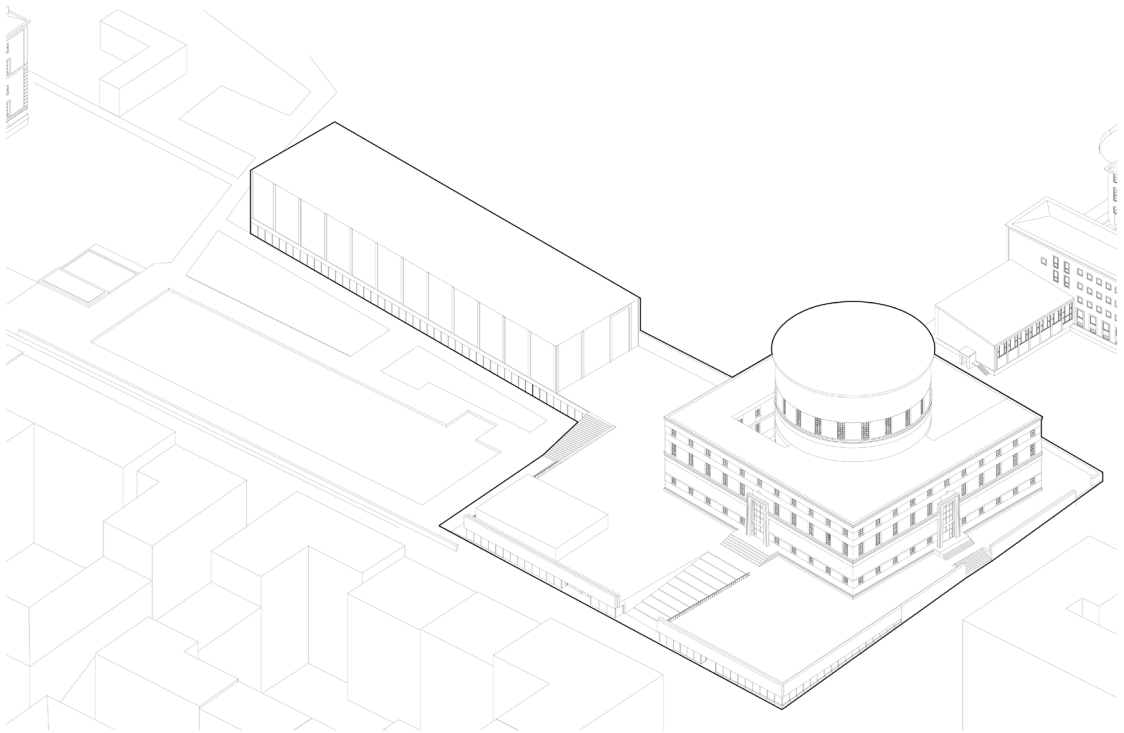


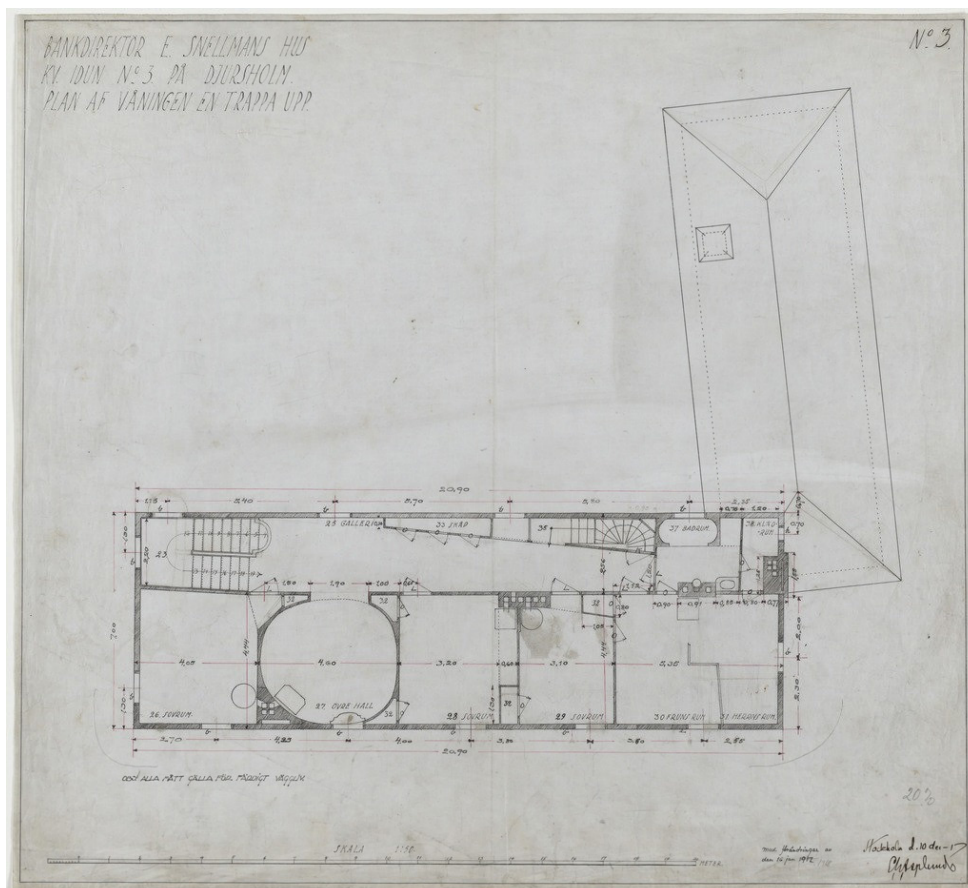
pictures' source: lochal.nl



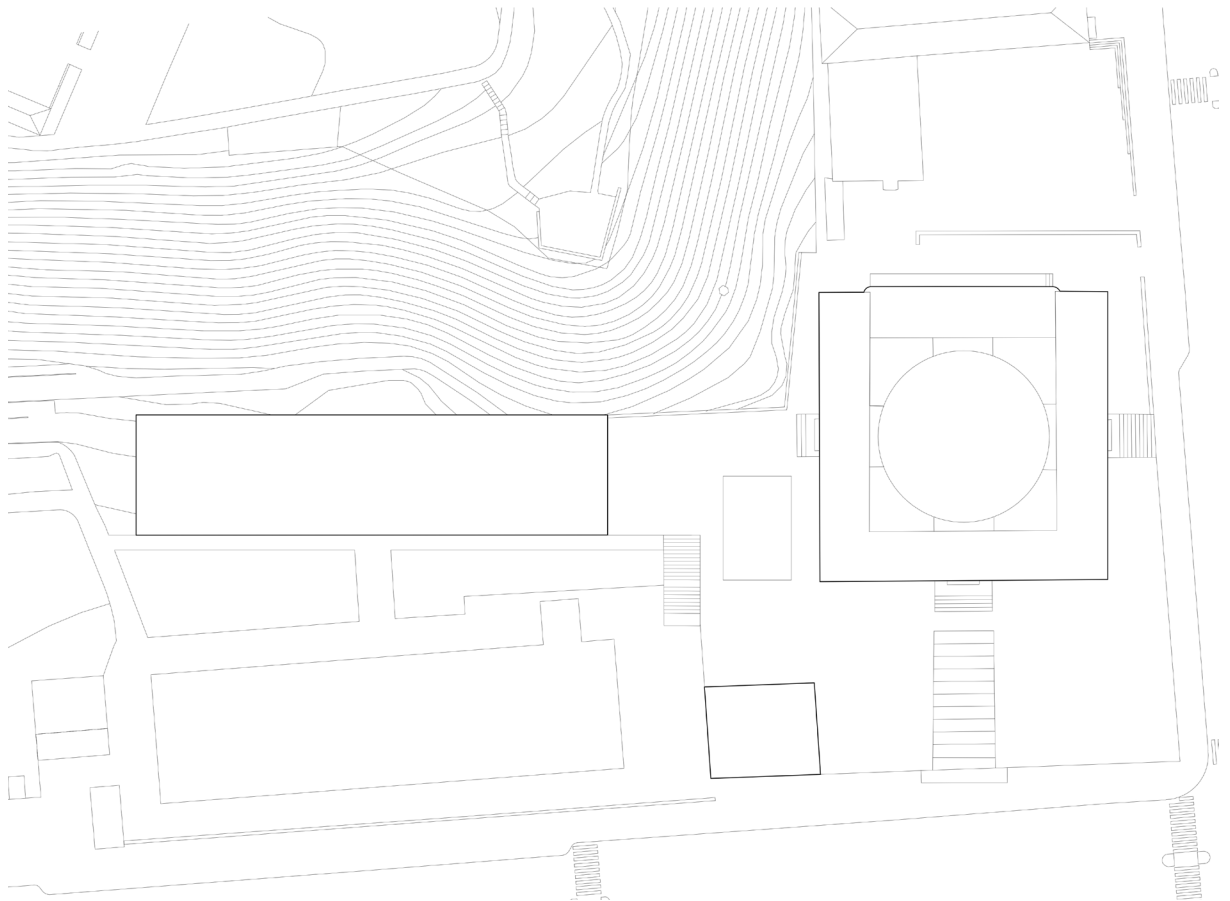
Week 2.8,9

Pre-P2





Villa Snellman's tilded ensemble
source: Stockholm City Library's archive



Pre-P2 proposal of the new addition

Pre-P2 proposal

the biggest change from the initial proposals is the connection of the original Bazaar with a new base of the addition

enfiade corridor as a connector from the Children's Library to the hill with semi-open study spaces with a mezzanine on top

the original Pavilion standing on the Plinth is also brought back

large space as a multifunctional room for different activities

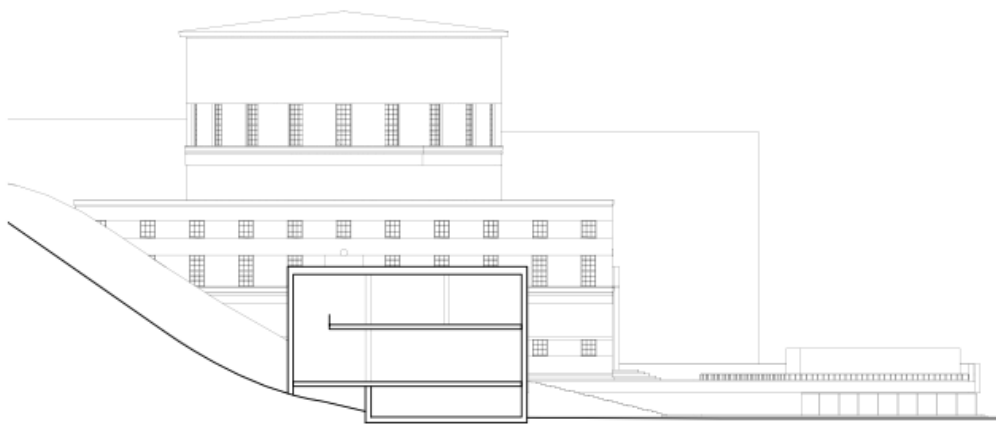
also, first attempt to plan the interior spaces of the addition - library standing on the plinth, like Asplund's

group rooms on level 2

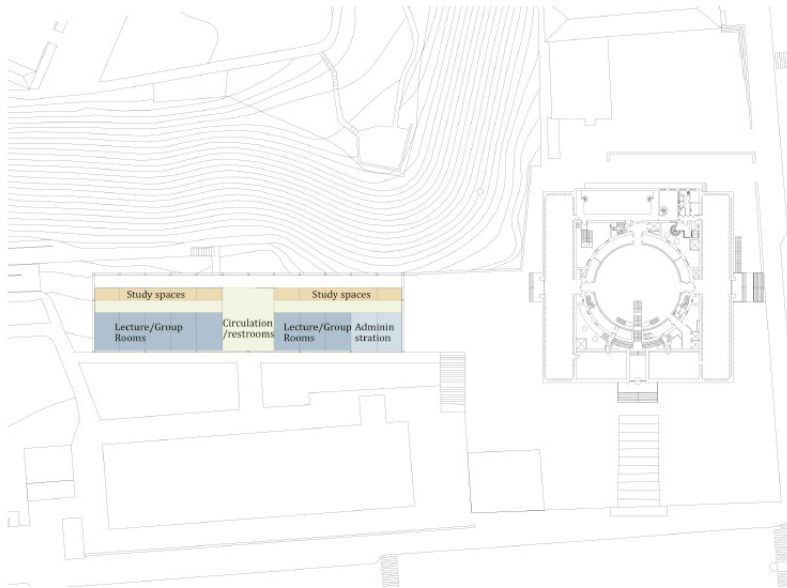
corner on the other side - an auditorium



Connection floor plan



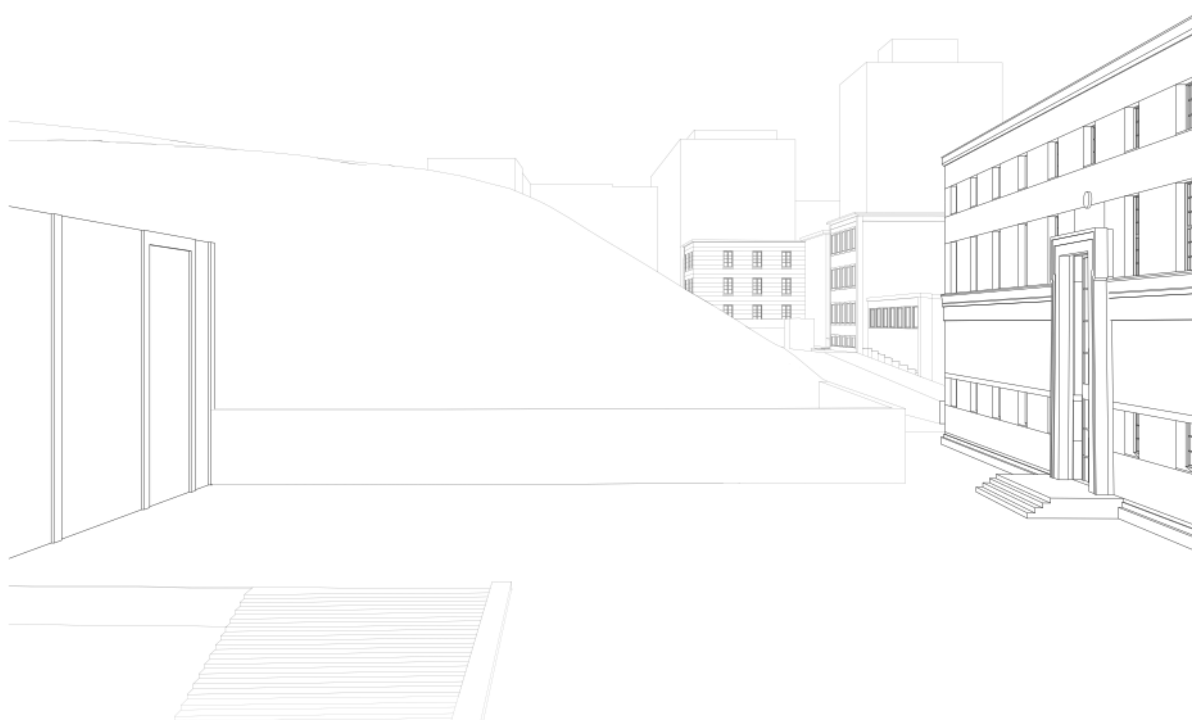
Section through the addition and pond



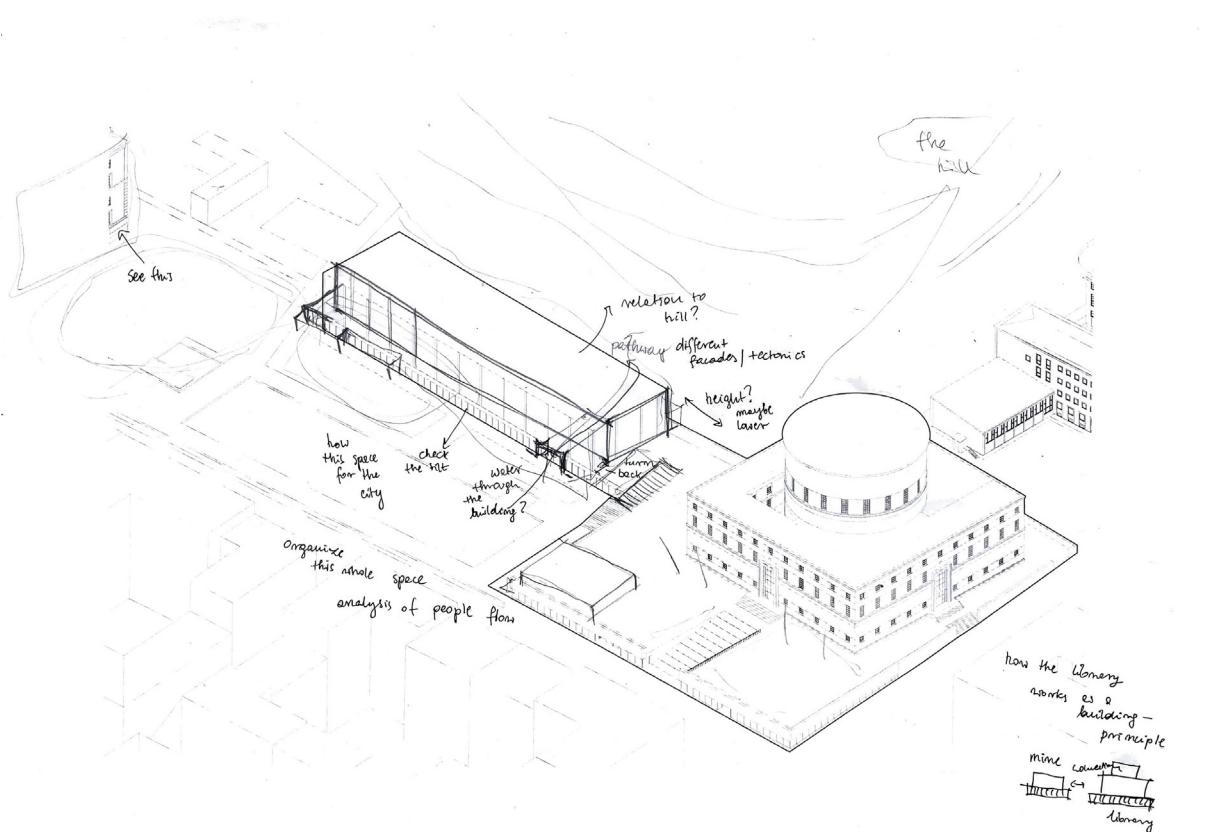
Mezzanine floor



New Bazaar floor



Entrance connection with Children's
Library



isometric view with comments after crits

Crits:

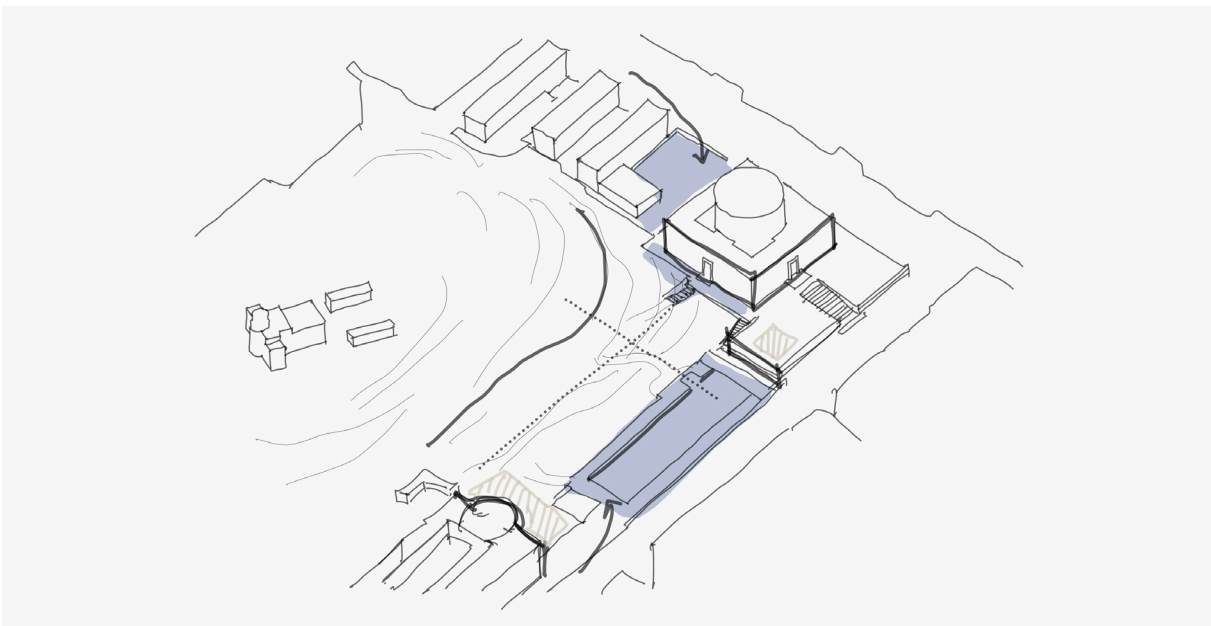
- simplicity is good
- keep the clear idea
- try to be more surprising, like in P1 proposal
- height - should be the plinth below the door
- stairs should be buried in the plinth
- timber structure!
- what is at the end of the corridor?
- think about the geometry - why is it like this?
- have strict rooms with playful bits
- Stockholm Exhibition with Asplund's building - might be a good reference
- too rigid now, should be more playful

Week 2.10

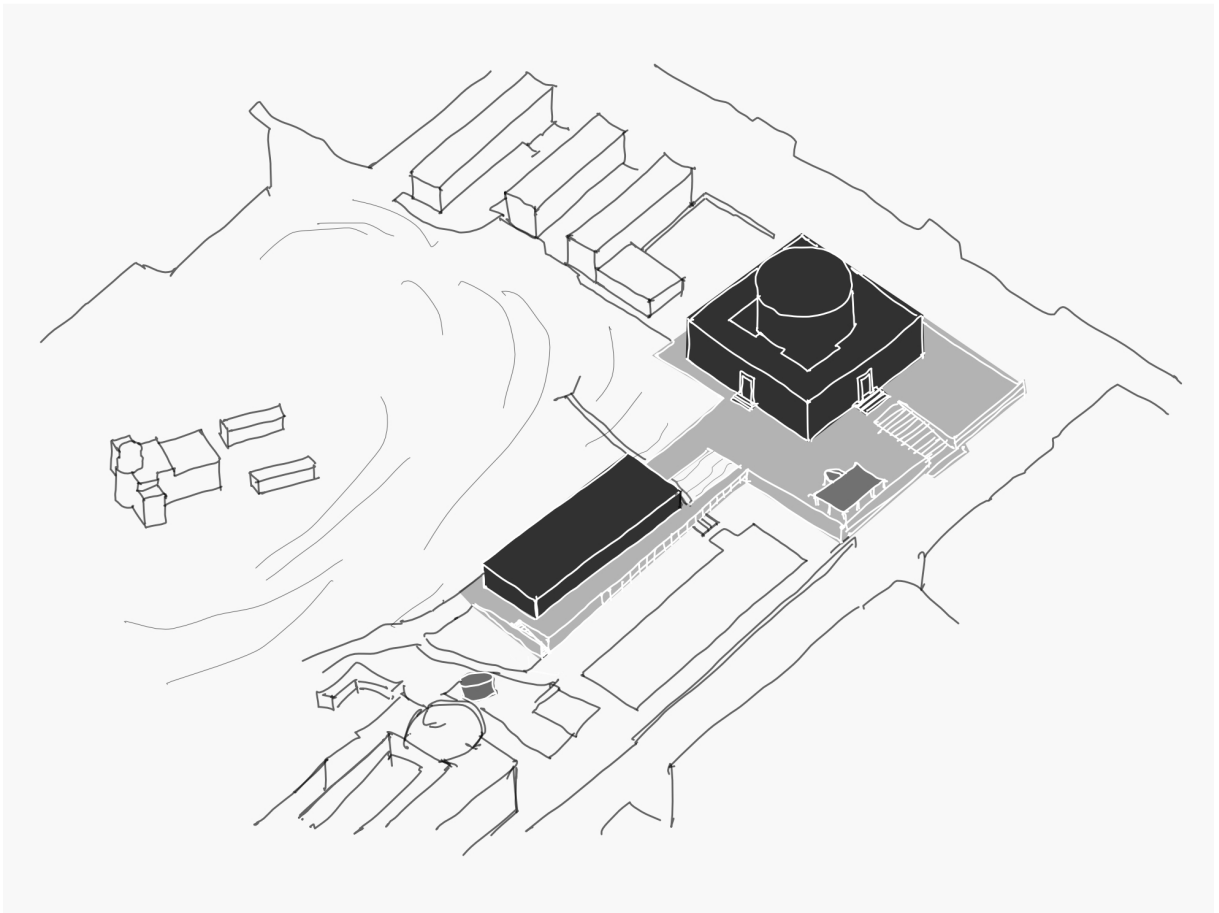
P2

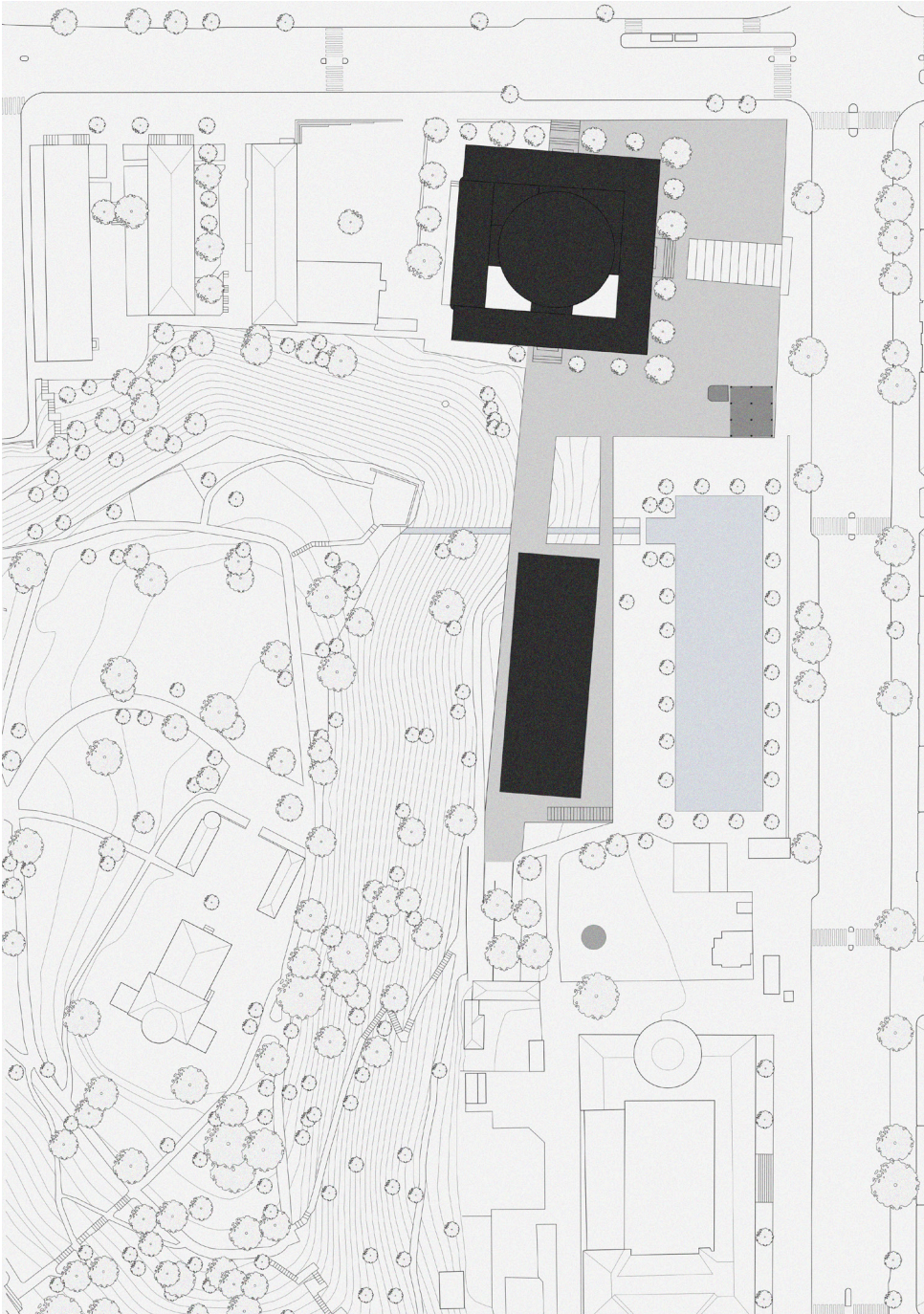


spatial potential analysis

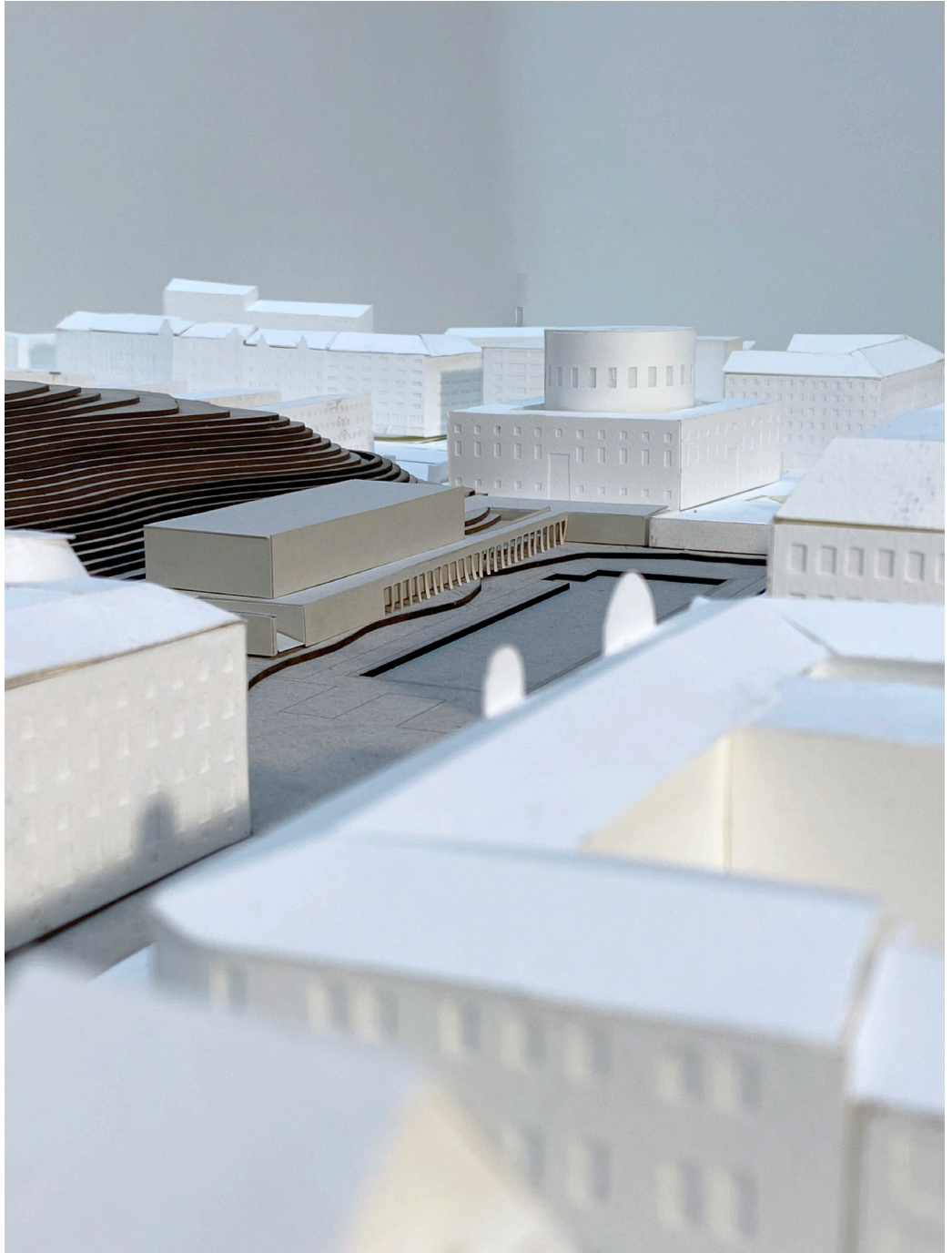


new proposal



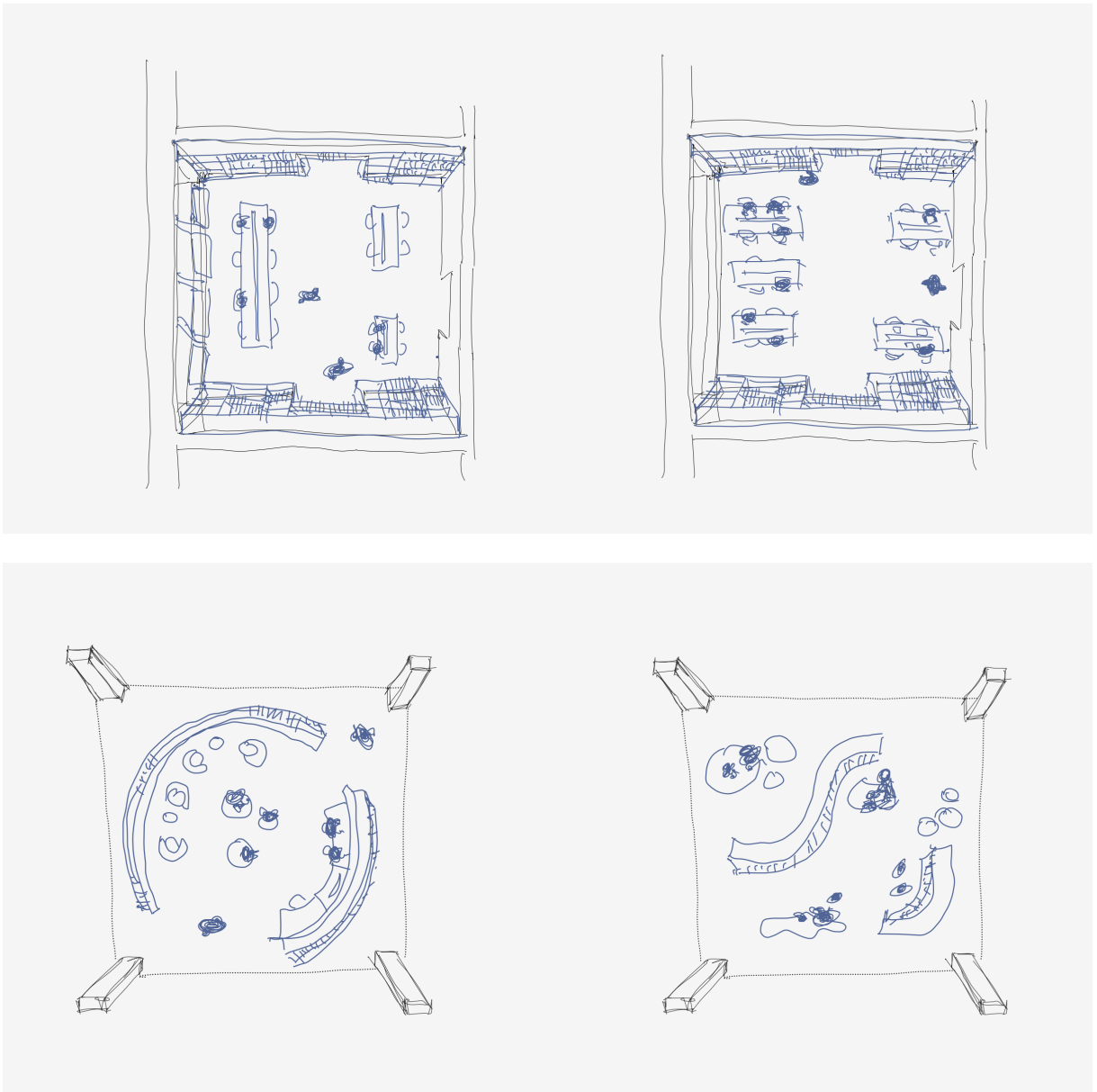


site plan





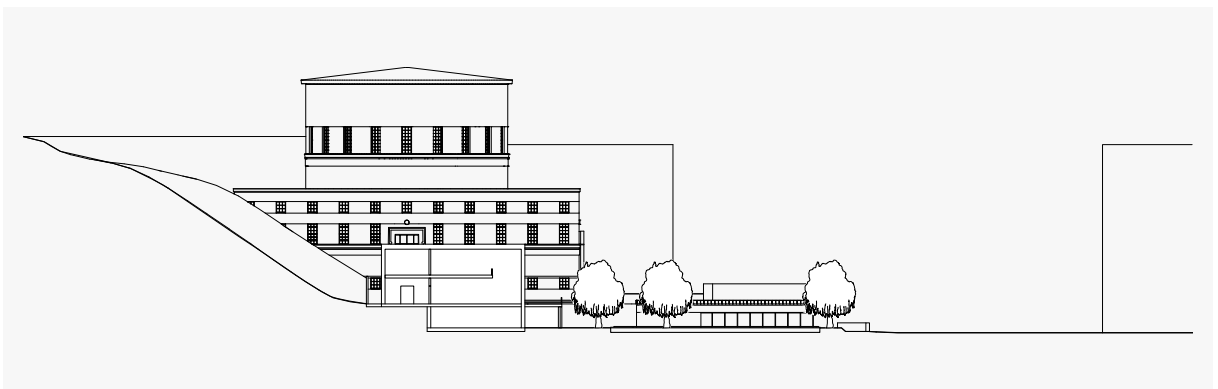
connection plan (1st floor)

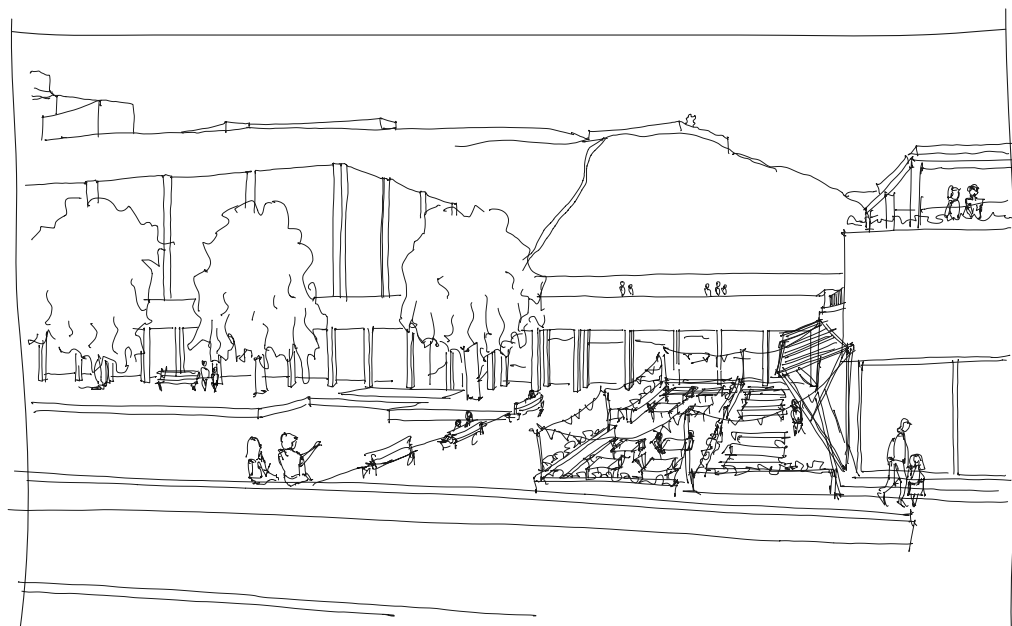


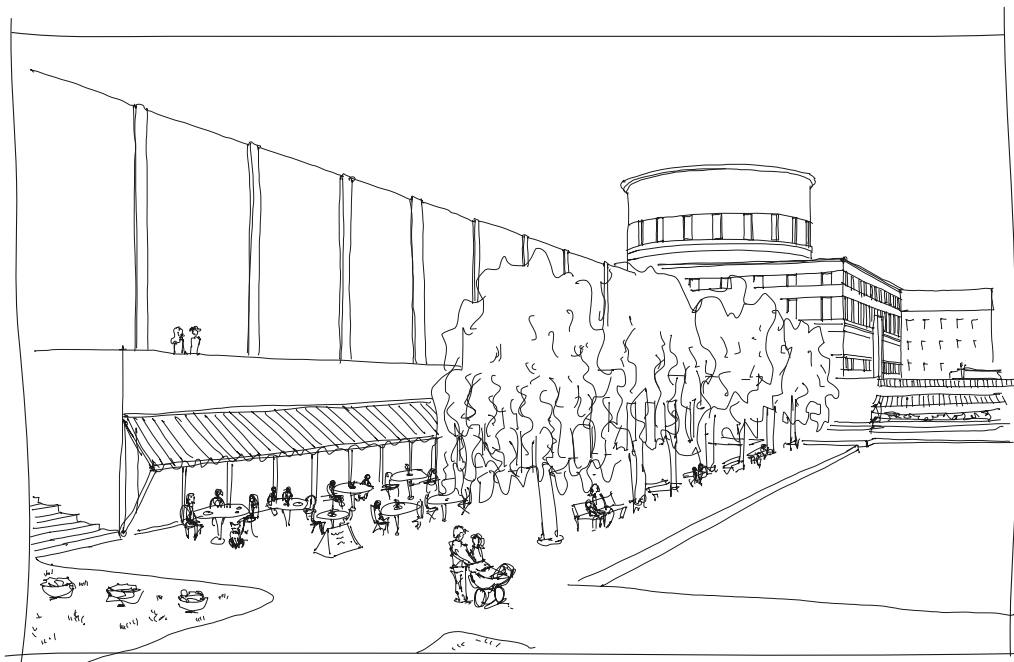


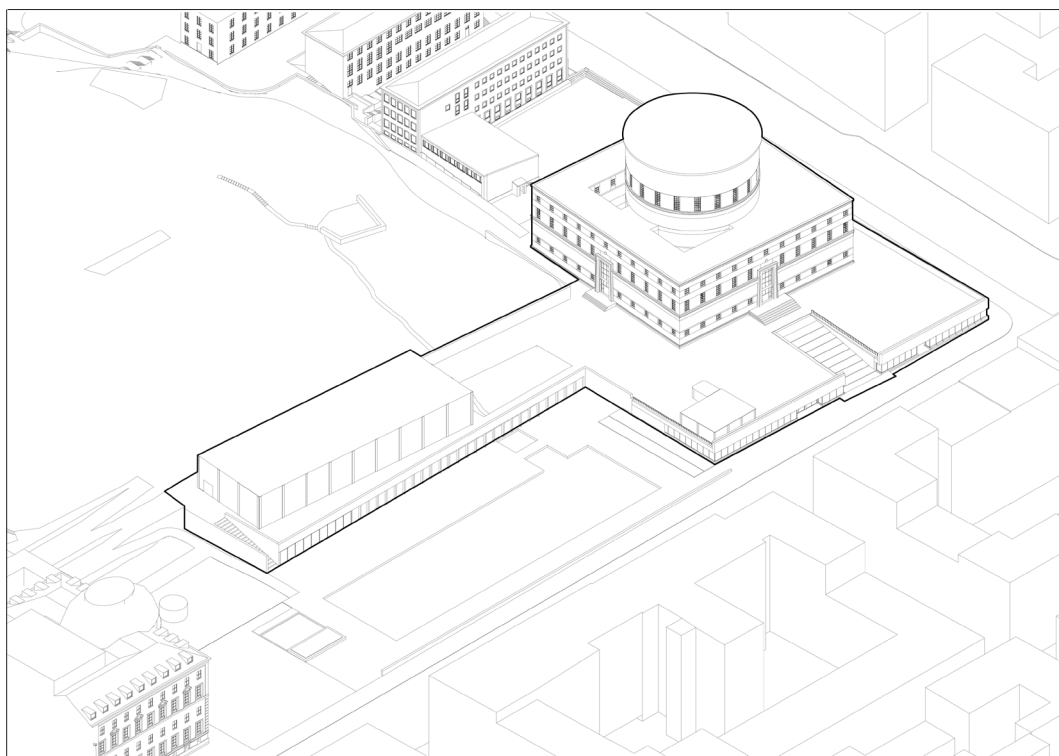
Bazaar connection plan (gr. floor)

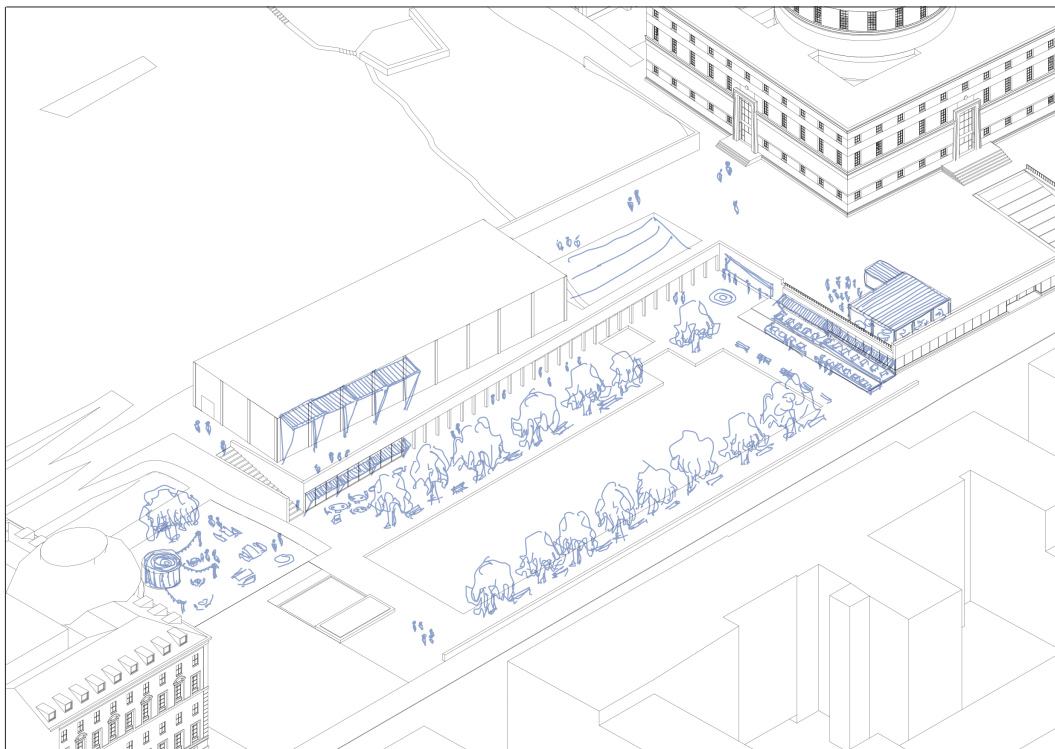
section through the pond and hill



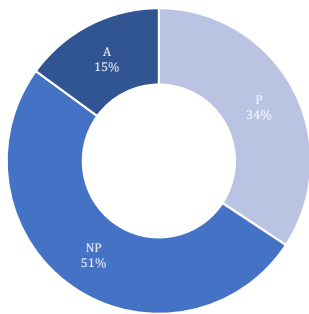




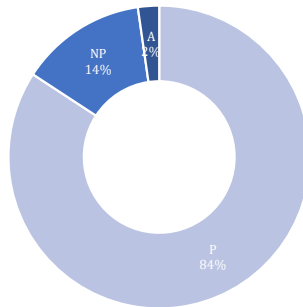




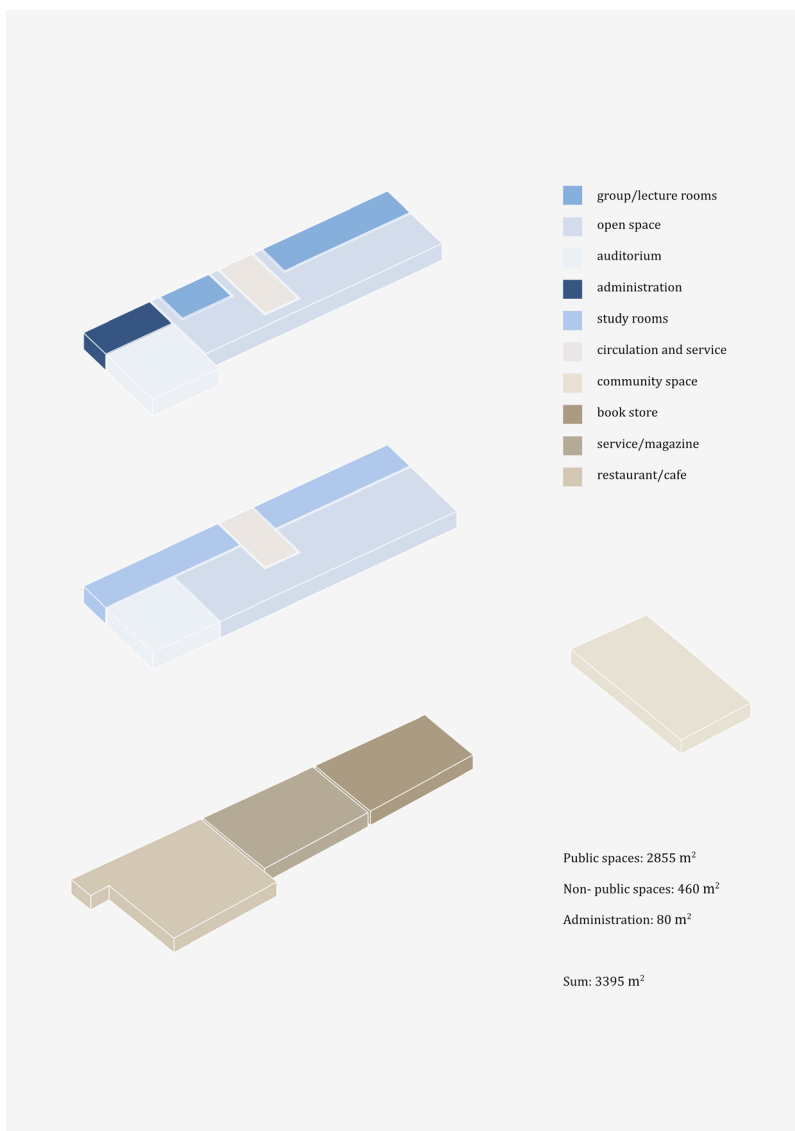
exterior impression



The Library



New proposal



programme analysis



P2 feedback:

Very well-structured presentation and carefully constructed arguments in favour of the project. The idea of continuing the bazaar is very conceivable. The area around the pond might become more urban and lively. Also the intersection with the stream is promising.

What is the character of the volume on the plinth? Which building family does it belong to? How is it constructed (as a volume on the plinth or as a structure that penetrates it)?

How does the new intervention change the status of the other buildings and spaces in the area? What does it mean that the volume above is in the same orientation as the Asplund building?

The enfilade (and perhaps, the stoa) inside: At present it is a sequence of identical rooms with a break in the centre. What does this division mean? Perhaps the view of the ends is even more relevant? The ceiling as a sky - does this also have a meaning here? How is the building materialised? What does the building look like from the hill/rear?

Week 3.1-3

Connection with the Library

after P2 presentation I figured, that there is a need for a dry connection with the original library, and it probably should be done in the basement/bazaar level

a possible connection becomes then the level under the axis of the new and old entrances

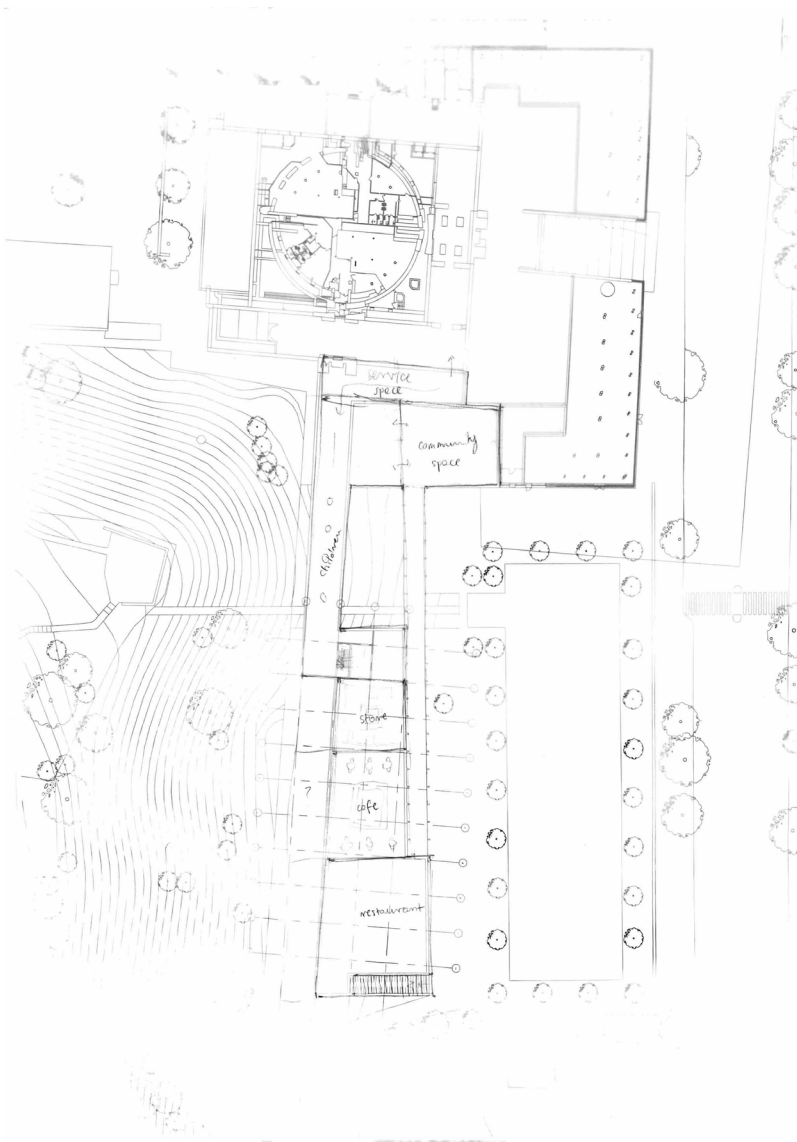
to provide light for this space, I decided to rethink the idea of the hill inside the 'square' and transformed it into a patio

as a result, a corridor forms, which could serve a function of only a connector, but to provide space for other purposes - for example, an extension of children's library or other public function, like a cafe

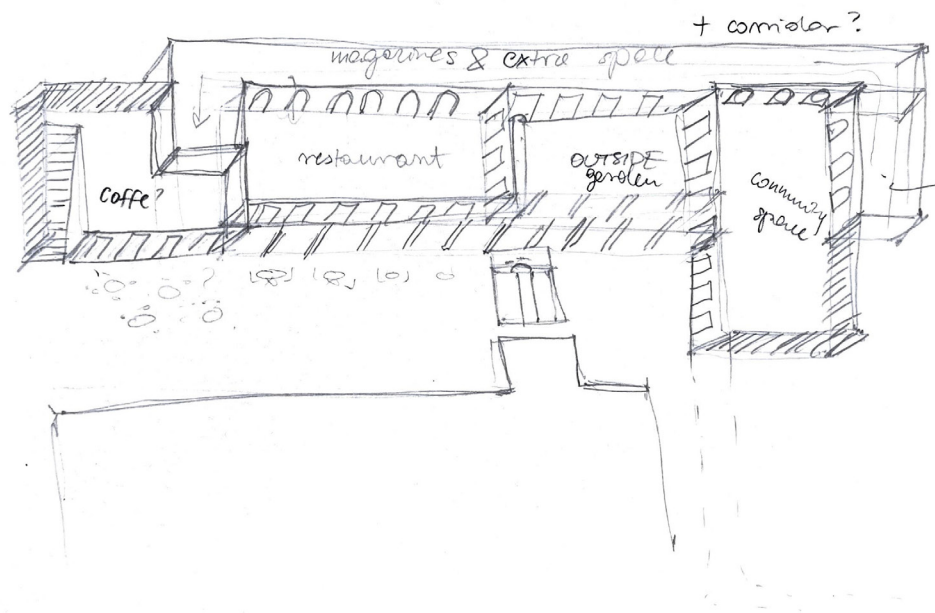
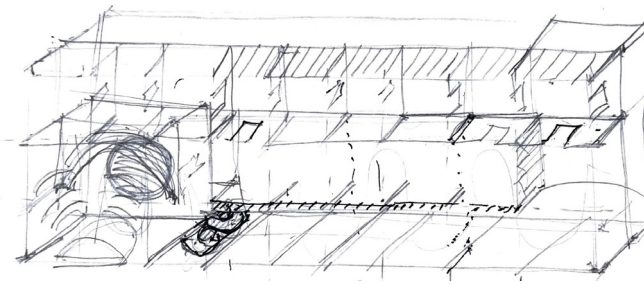
Post-P2 changes

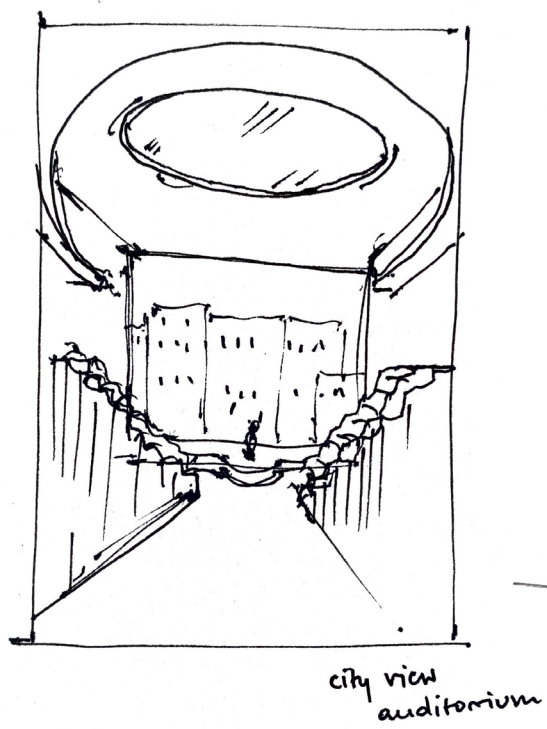
the ground floor now gains a long corridor to the basement of Asplund's Library, proposing a connection

the ground floor has more smaller functions, but the building is still divided into two elements - the New Bazaar and New Library

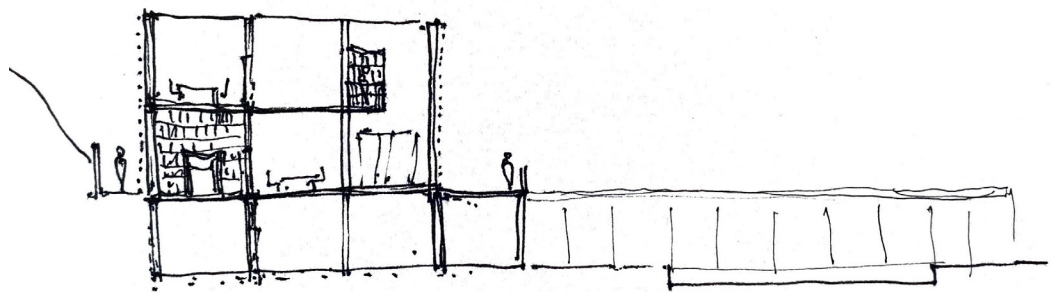


ground floor





city view
auditorium



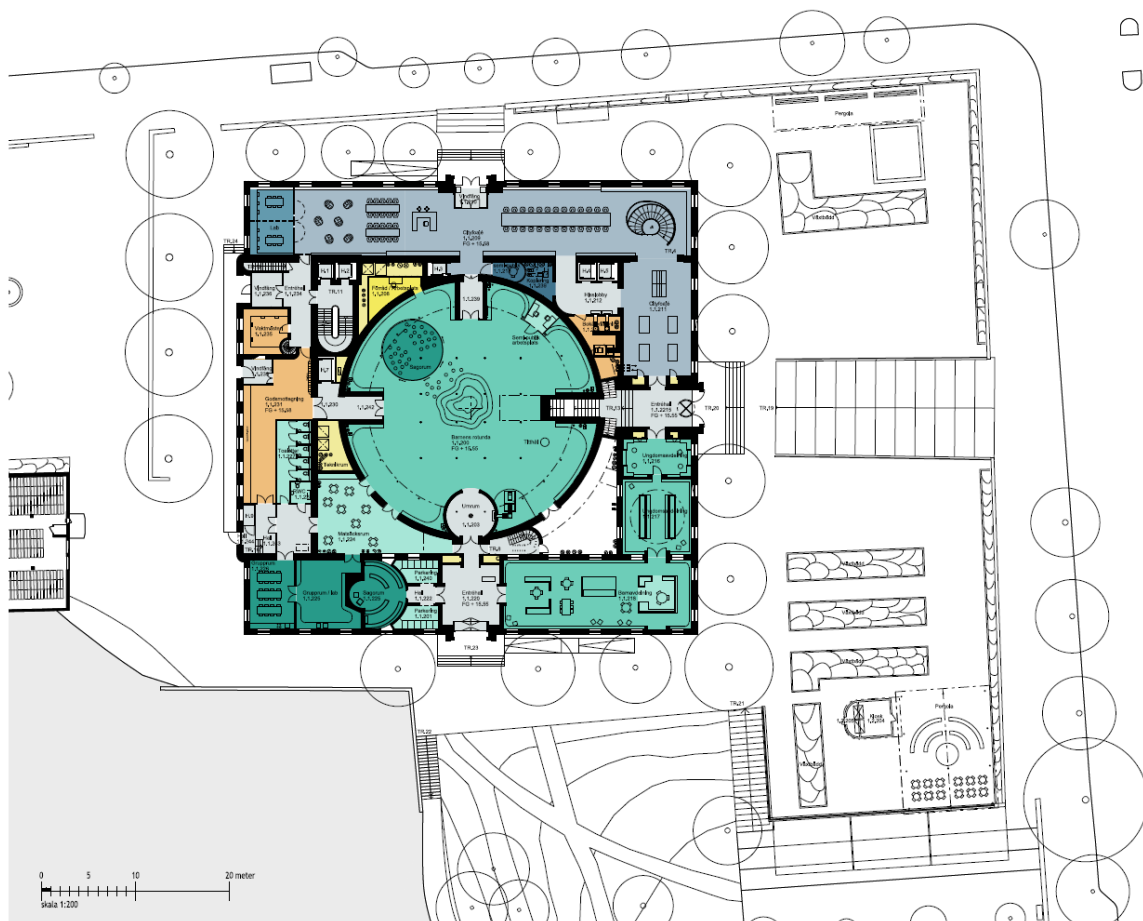
New connection inside Asplund's Library

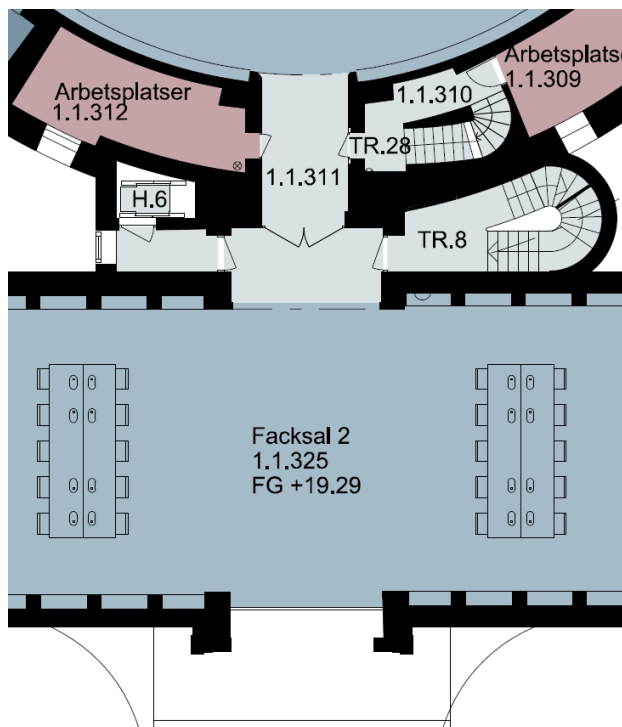
in Caruso St John's winning proposal, a new connection forms in the Southern Wing

a new staircaise in the poche area connects the basement with children's library level and finally, goes up to the rotunda

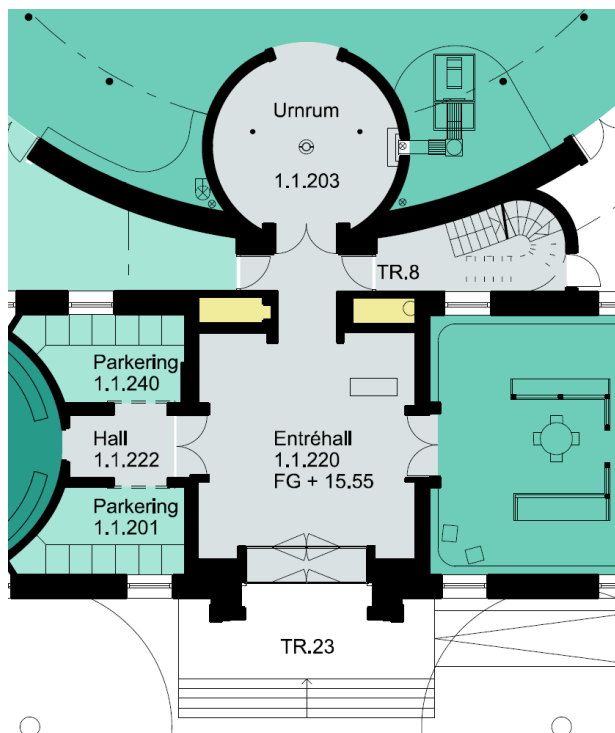
this gave me an inspiration and a possibility to create my own connection in that area

source: Caruso St John's collection



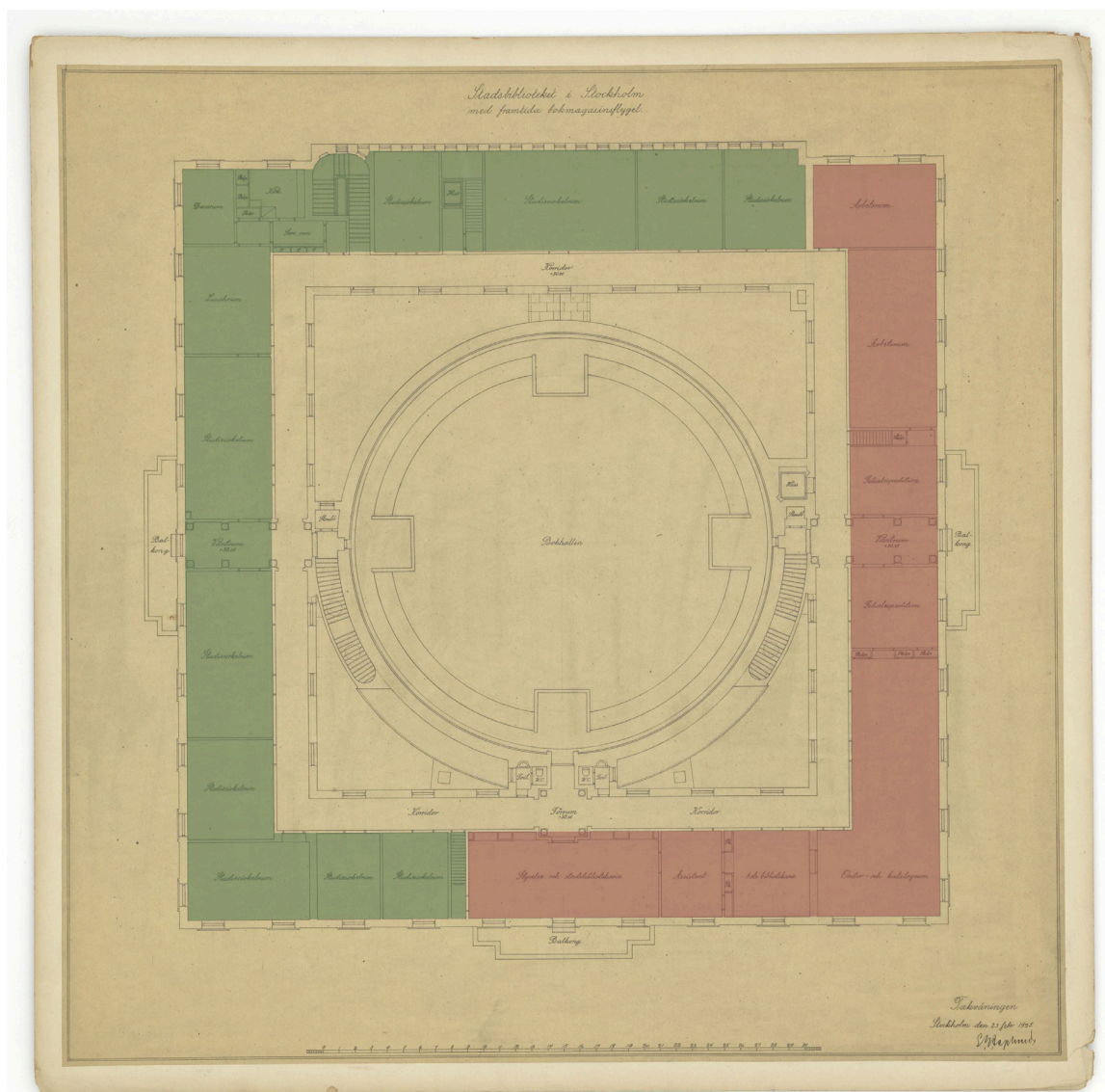


new connection, Rotunda's level



new connection, Children's Library level

Administration floor



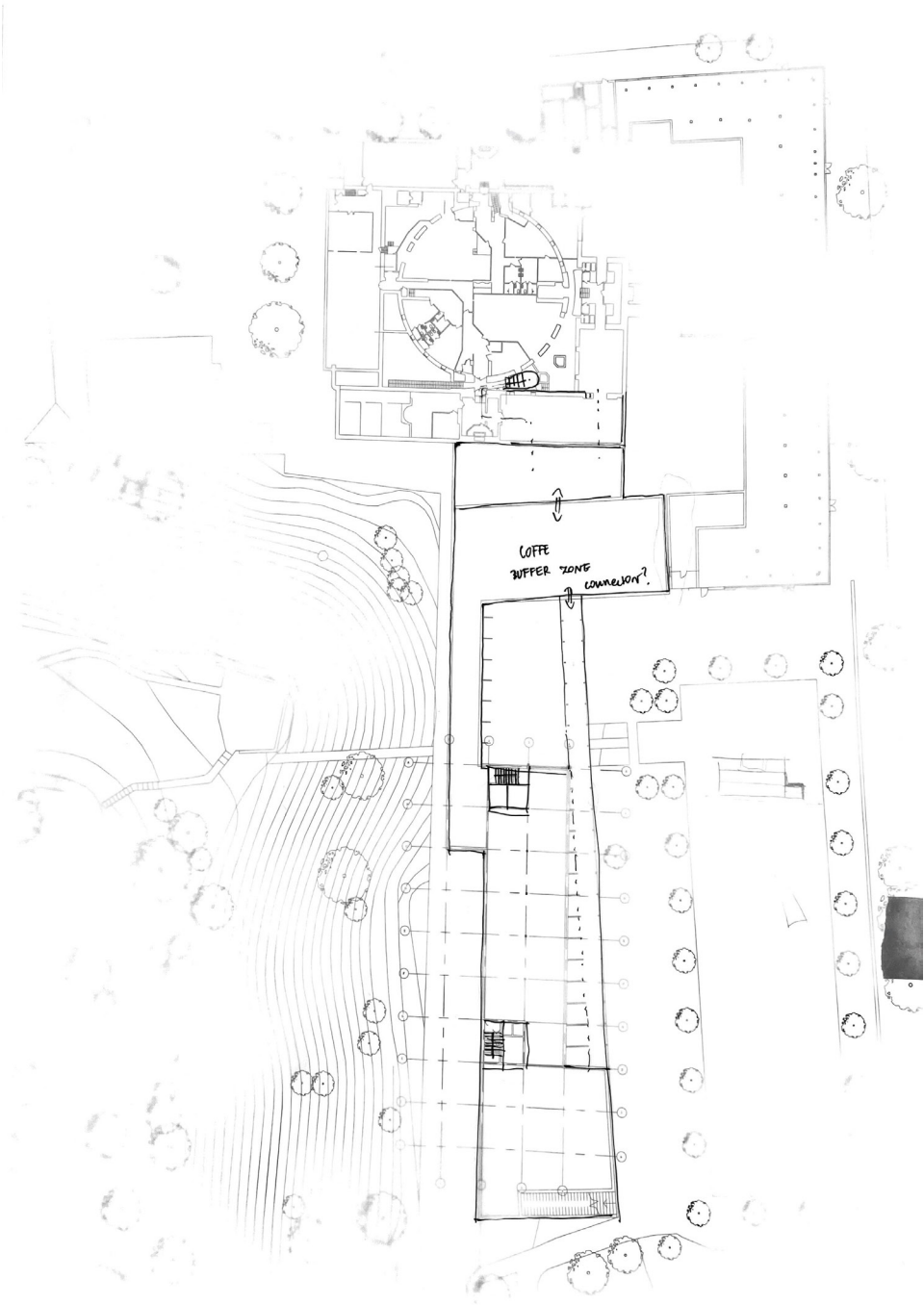
1925 proposal of the last floor,
green - public, red - administration,
source: Stockholm City Library's archive

The original plan of today's administration level contains both public and administration functions. The circular stairs were designed for the public to access all of book shelves' levels and ultimately, lead to the last floor to group rooms.

Today, the whole floor is separated from the public. This was done by closing off the free access to the circular stairs. Now, when

arriving to the Library, in front of the Rotunda, two flights of monumental stairs feel senseless and unused. Years ago, they had one of the most important functions and this needs to be brought back in my opinion.

The way to achieve this is to open the stairs up again and move the administration and office spaces to the new building



The space around the patio became a cafe, as a buffer zone/meeting space in between the new and old library.

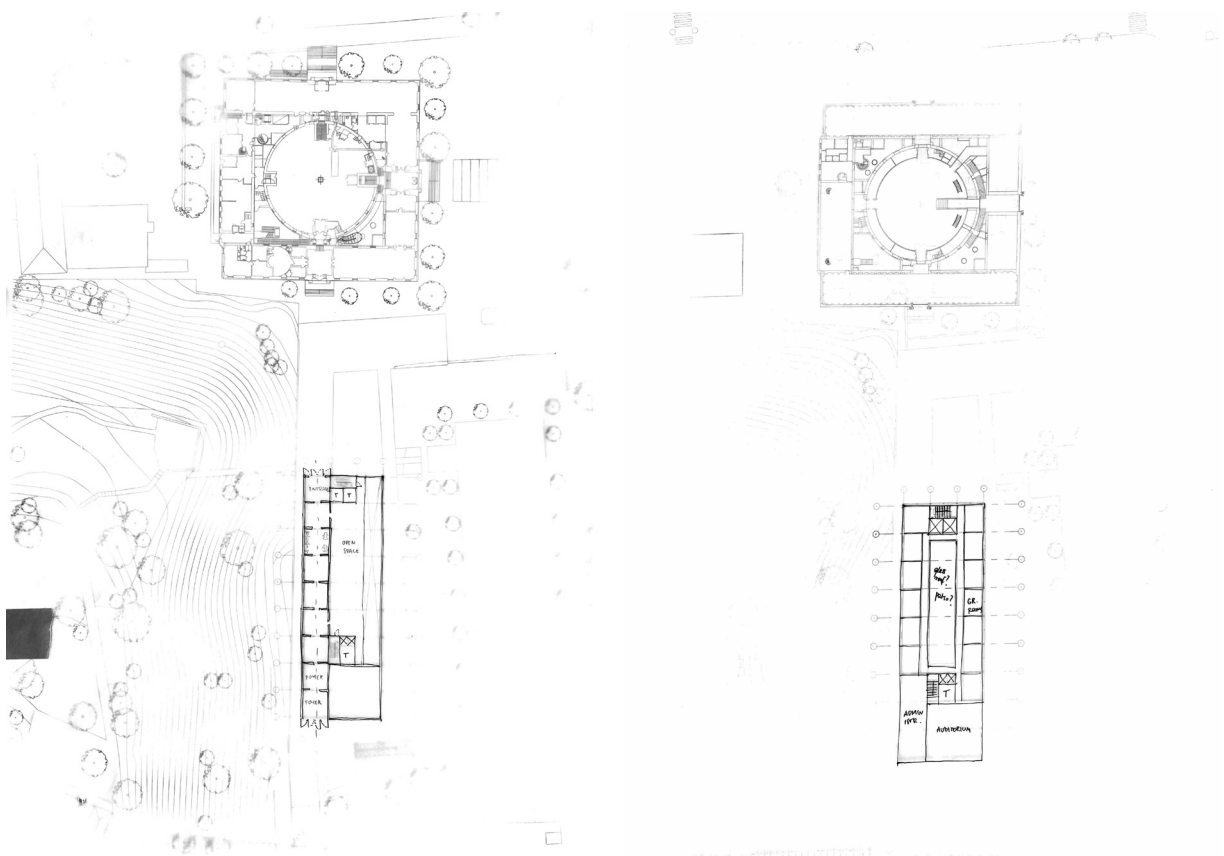
The concept of separating the upper part of the library from the ground floor changed and mirrored.

The ground floor and 1st floor are combined now, but form a two level open space, as intended before. The 2nd floor is now the

administration/group room level, which takes over the administration spaces from Asplund's Library.

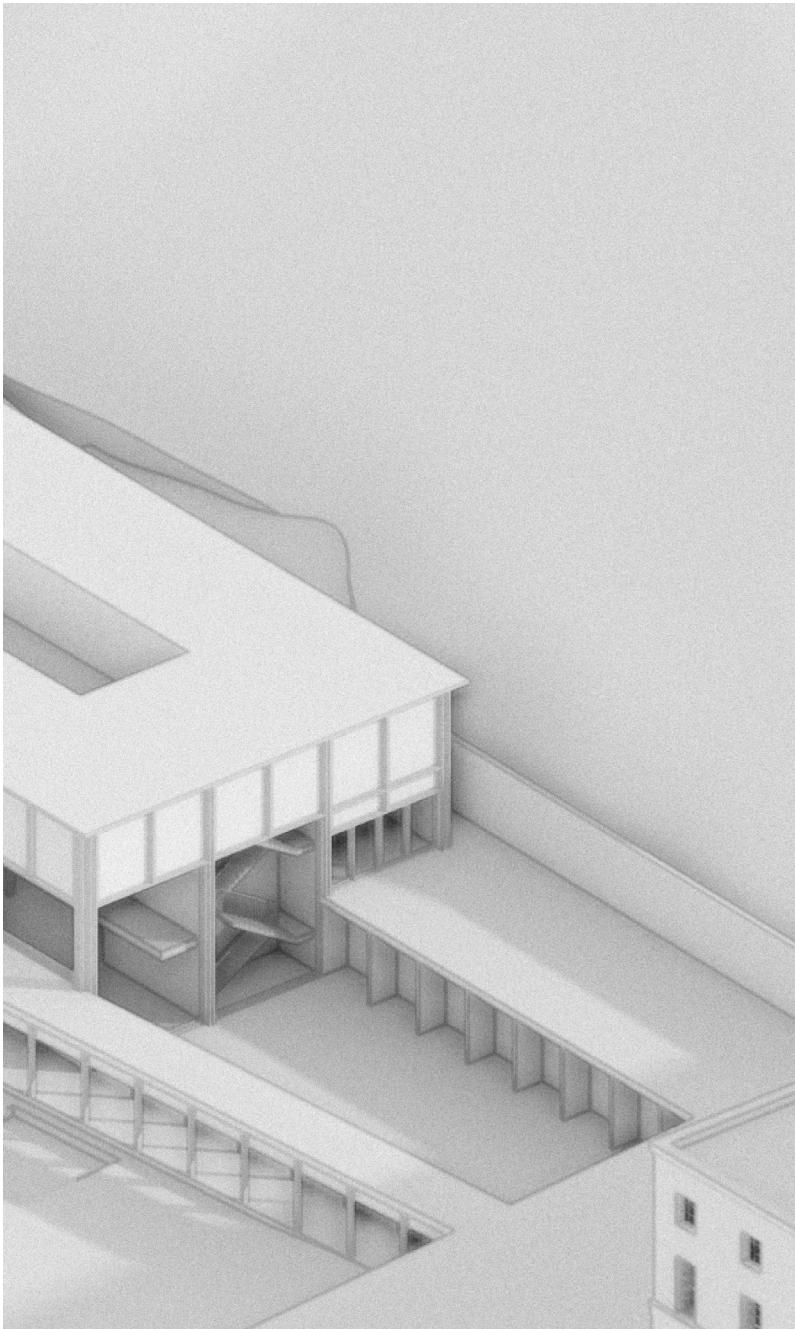
The entrance circular stairs in the old Library will open up and let people get into more public space, as intended originally.

An extra vertical communication zone will be added in the southern wing, as in Caruso St John's proposal.



Week 3.4-6

Fragment design



Facade relations

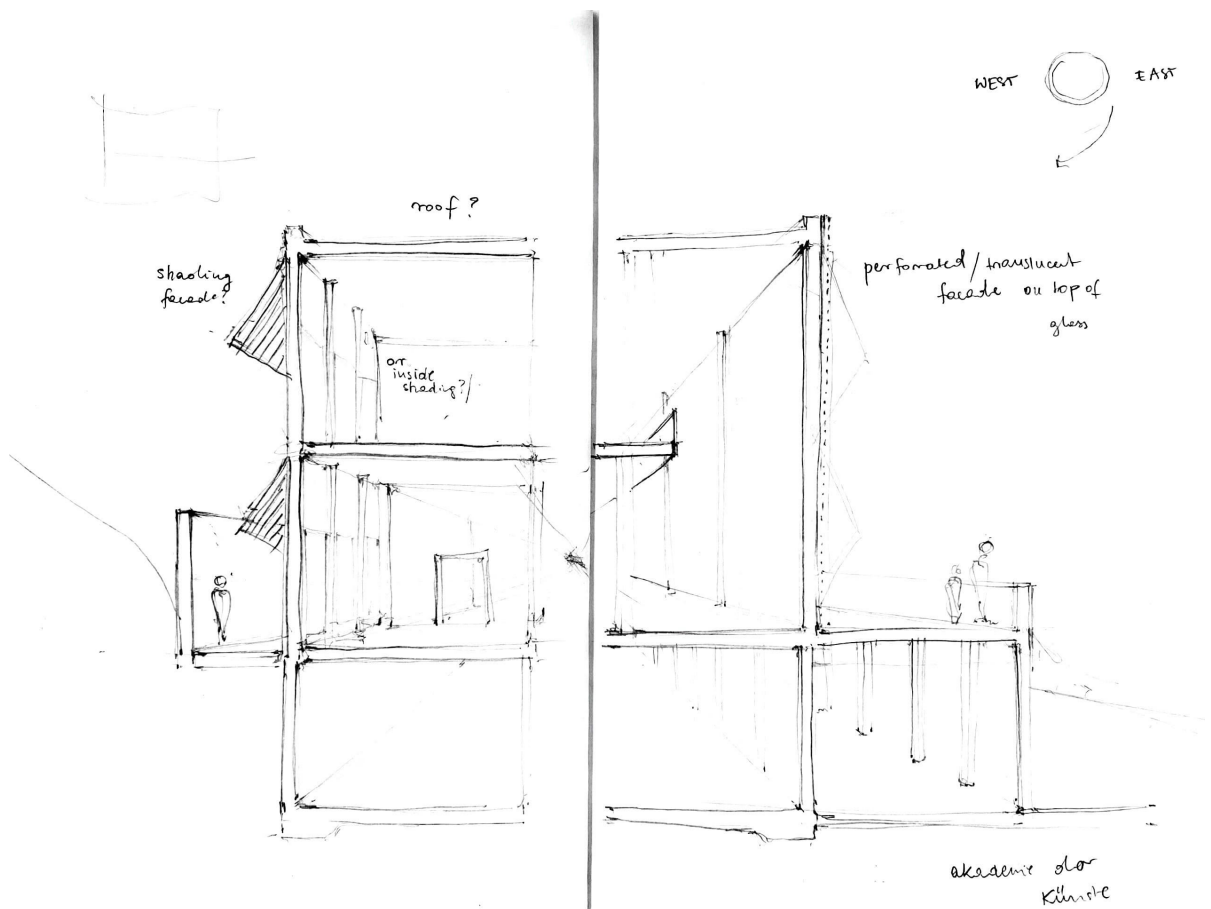
Eastern and Western parts of the buildings differ - one is open, the other more closed off.

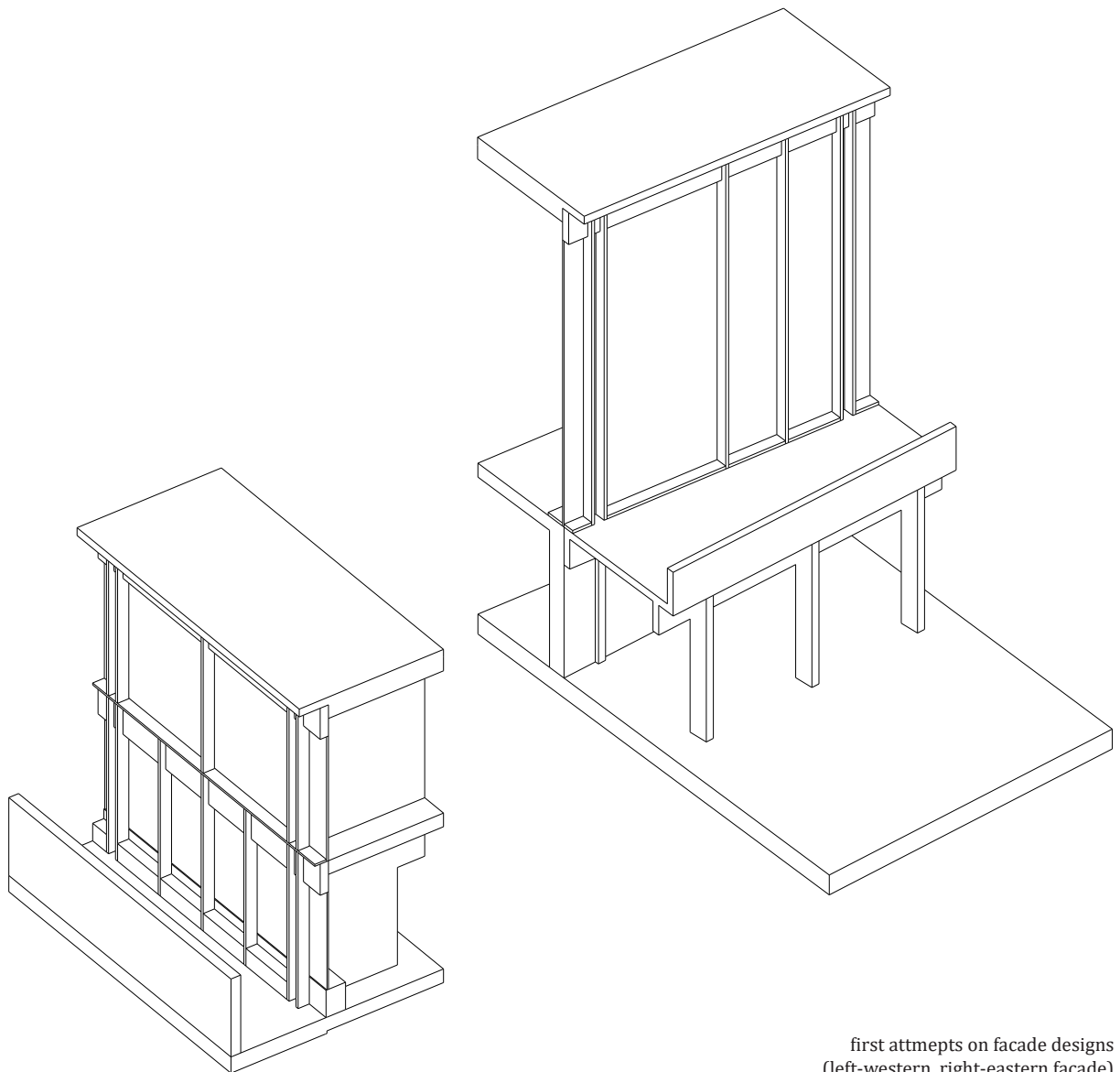
The building will show this also from the outside- the facades will differ in every direction.

I was considering different shading/facade systems on both sides,

something light or perforated.

Later however, I came to a conclusion that the building should show a strong material, referring to the monumentality of the hill behind it. Stone came to my attention as an interesting solution.





first attempts on facade designs
(left-western, right-eastern facade)

References

Stockholm's contemporary designs of kiosks and small architecture with wooden finishes and colorful exteriors



flower kiosk designed by Dinelljohansson



electricity substations in Stockholm
designed by AndrénFogelström

facade divisions and materials

should the building maintain its pavilion style? with what materials?

stone could be a possible choice, but the 'framing' idea is maybe more suitable for a wooden finish

I am also considering different ways of provide shading, like in the original design for Bazaar's shading in the southern facade



Les pavillons de la Caserne in Paris, France designed by MIR Architects

Patio

the patio becomes one of the connectors with the library, therefore, one of the most interesting parts of the building

the model shows one of the attempts on the facade divisions with a view of the cafe awnings next to large glass surfaces showing 2-level space of the new library

model also shows the axis with the Children's Library entrance, and the view from it to the new building's entrance

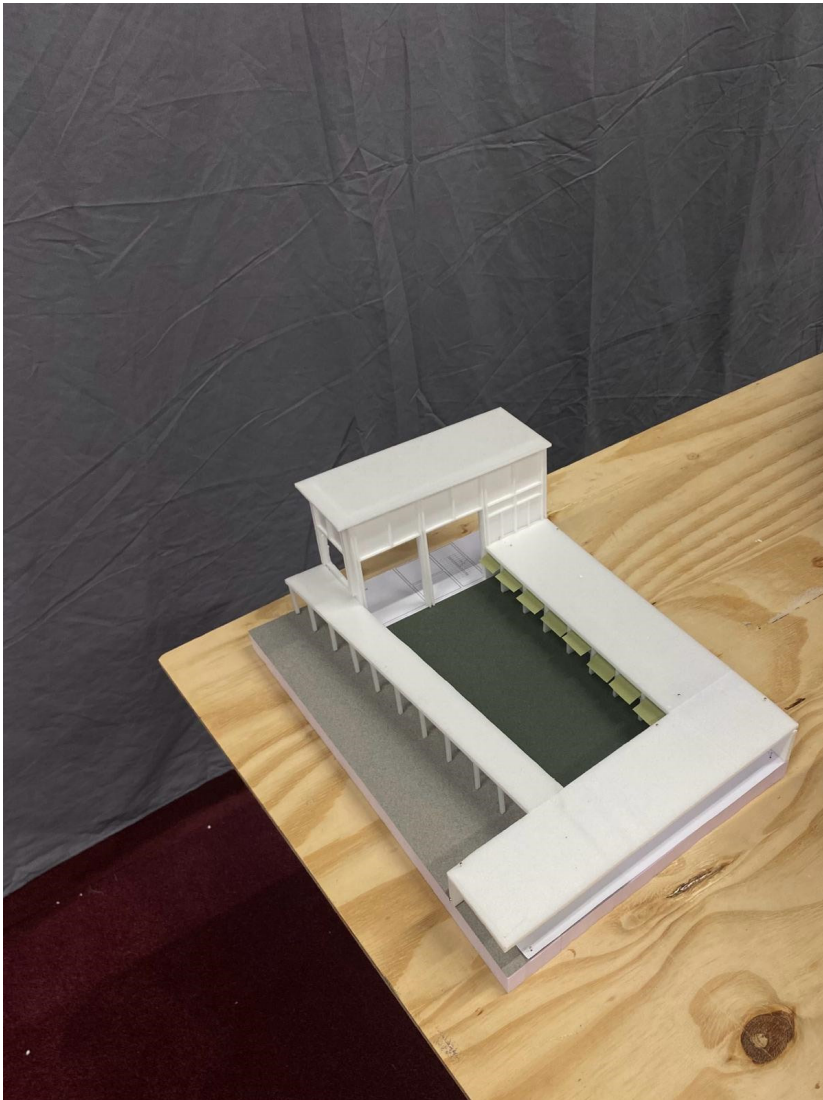




conclusions

maybe the material should be of something less heavy than stone, as the model felt too light and delicate to me

wooden facade as wooden frames, painted with an interesting colour, but heavy ground floor - polished stone?

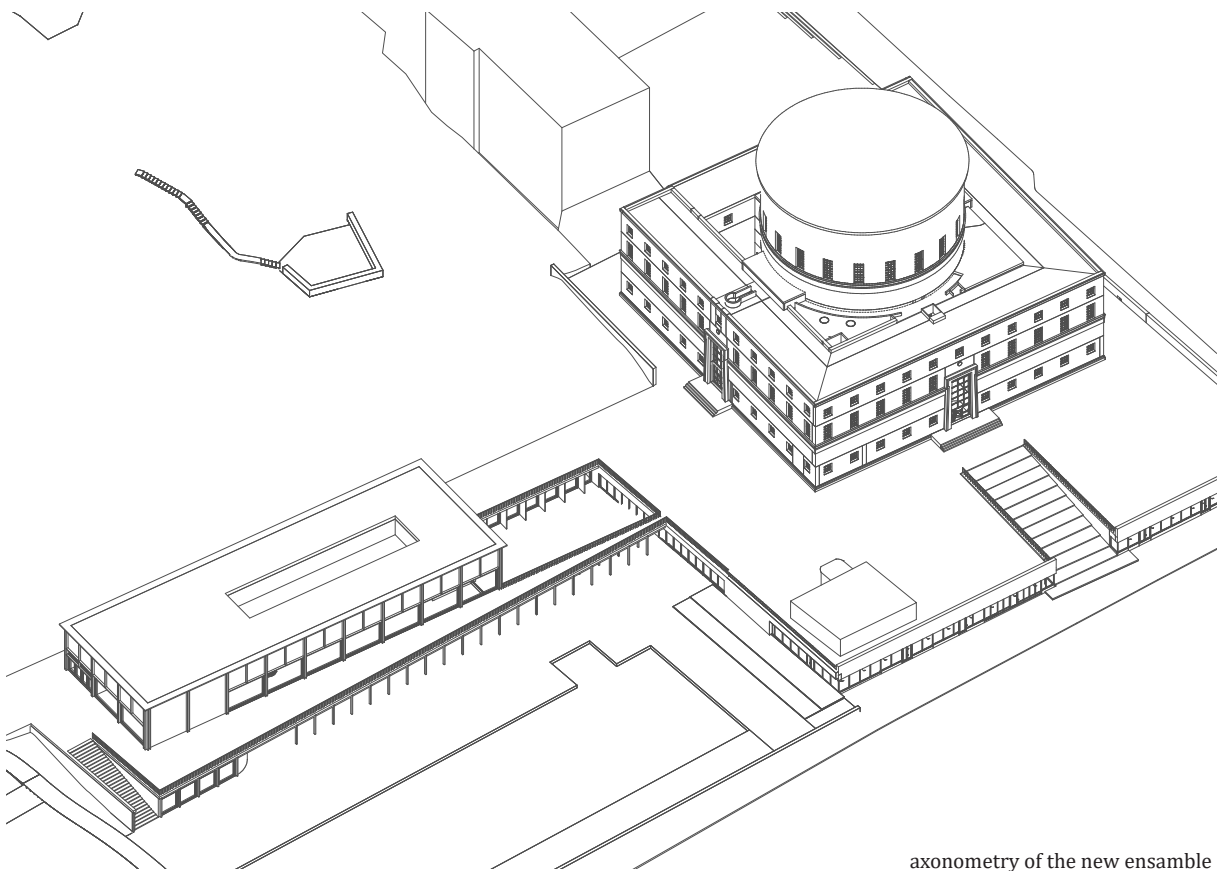


Week 3.7

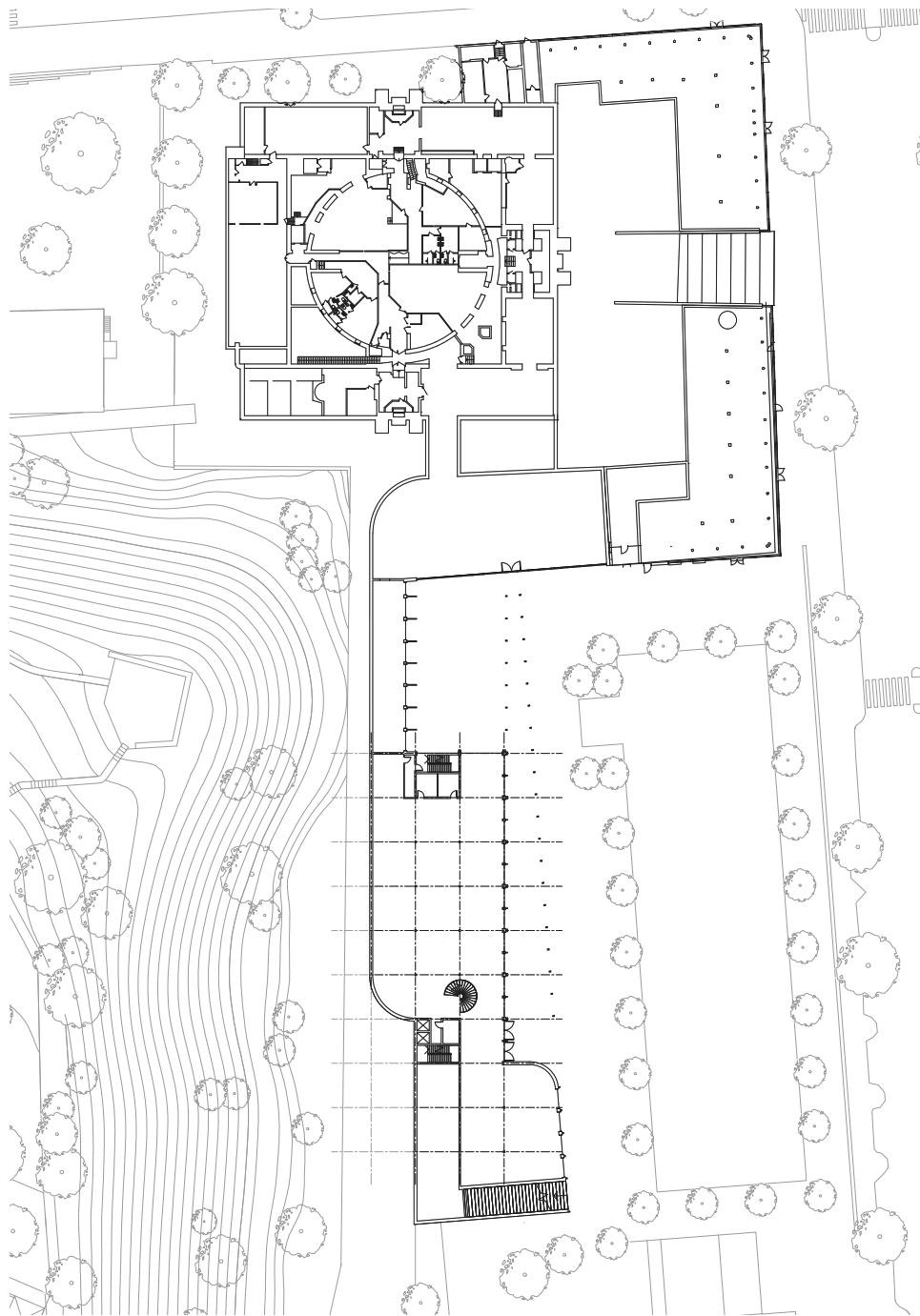
P3



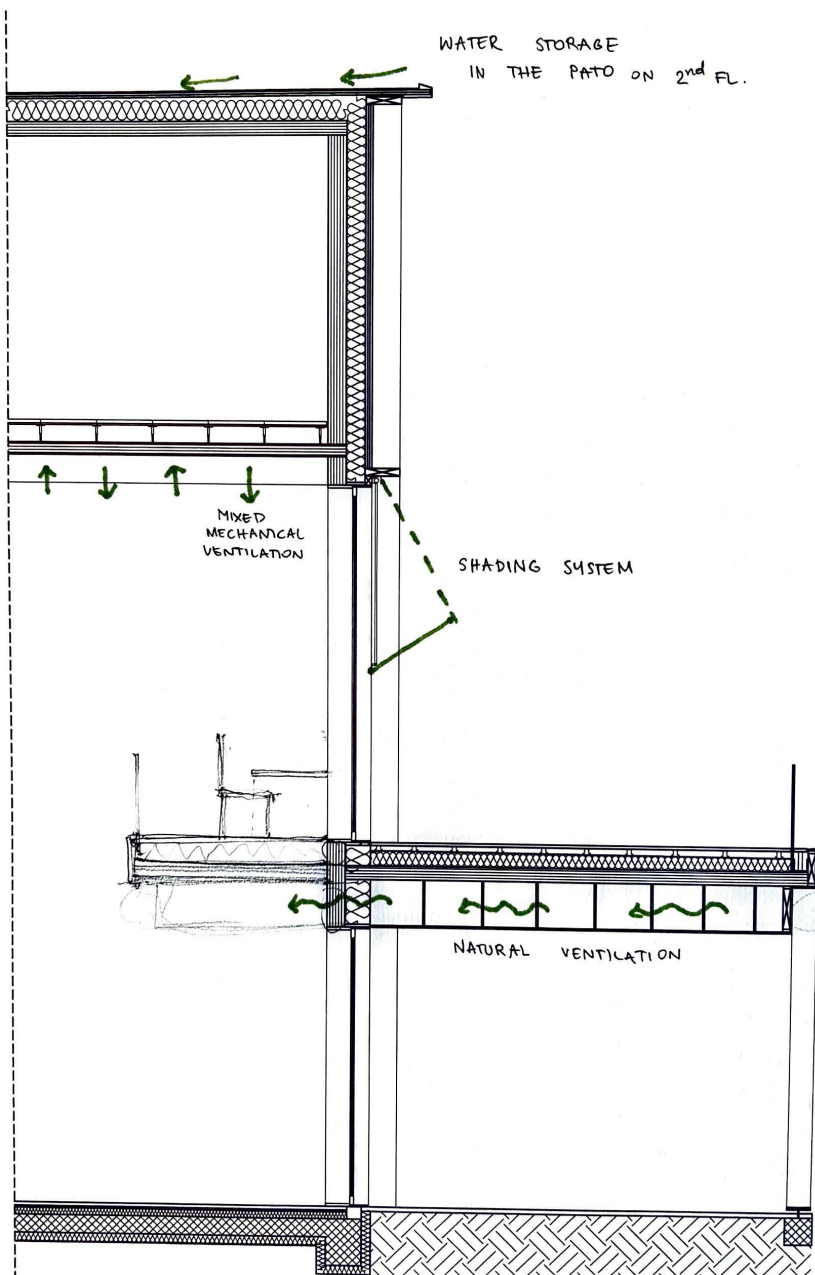
view of the interior open space



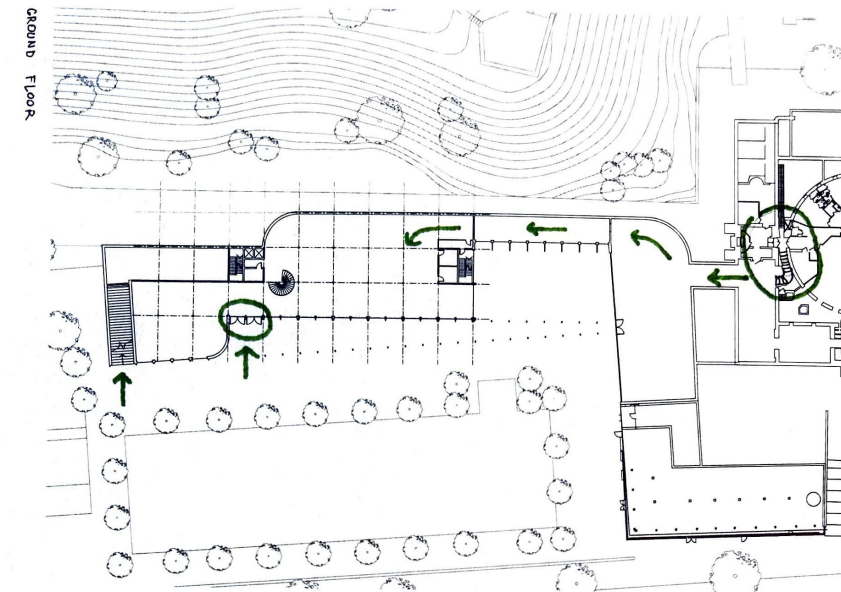
axonometry of the new ensemble



ground floor plan



first fragment section and climate scheme ideas



visitor flow

east-west section





view of the library from the
new building





fragment model
1:33 scale

P3 feedback:

Lack of access feel from yhe public. Boundaries? Gap between Asplund's terrace is very contained. The sense of nature is lost. What is the character of the whole thing?

The balcony is loosing its logic, the space in between doesn't have any use. But the space on the ground floor can be easily activated in summer - seems open/public.

The bridge works but also maybe is not necessary? It refers to Asplund's play with perspective.

The courtyard of the offices does not have any connection with the interior?

The landscape is very atmospheric, maybe your building should fit with it?

I should see it on a smaller scale - it's not inhabited yet. See where is the sun, if people can pass everywhere - maybe some of the entrances are not useful.

See how I want to inhabit it.

My reflection:

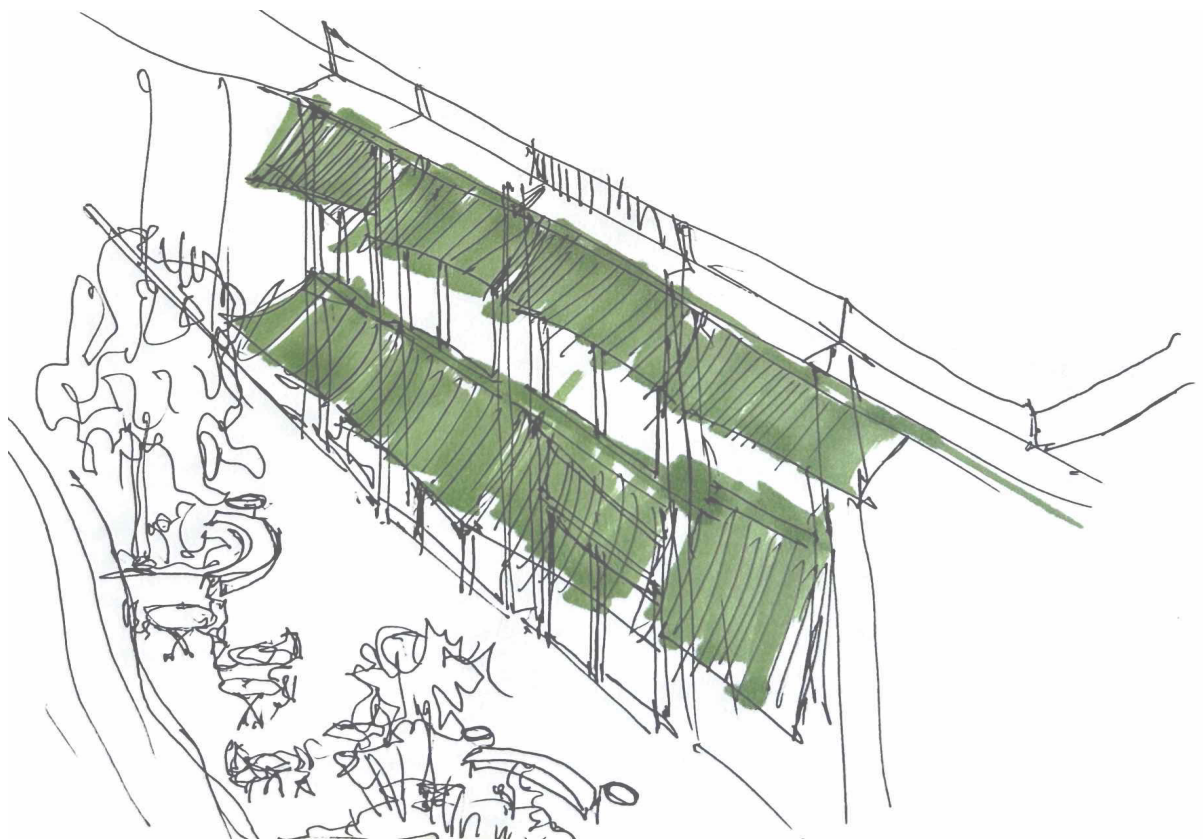
I agreed with most of the feedback from the tutors. I didn't think through all of the spaces and I felt like my story faded away.

I felt that I have to go back to my initial idea and try to implement it again and simplify some elements.

There was incoherence still but I had time to rethink some of the pieces of my story and implement new ideas.

Week 3.8-10

Facade detail design





While developing the 1:50 detail I was still not decided if I liked the colour of my model from P3. I thought green would be too obvious and blend too much with the background. That's why I tried to balance it with a more intense colour of shading. I quite liked it at the beginning, but after some time it felt too forced.

On the other hand, it felt elegant and I took the colours from other buildings in the surroundings. I felt that a blue, or a slightly violet colour for the wood would make it much more interesting and elegant.



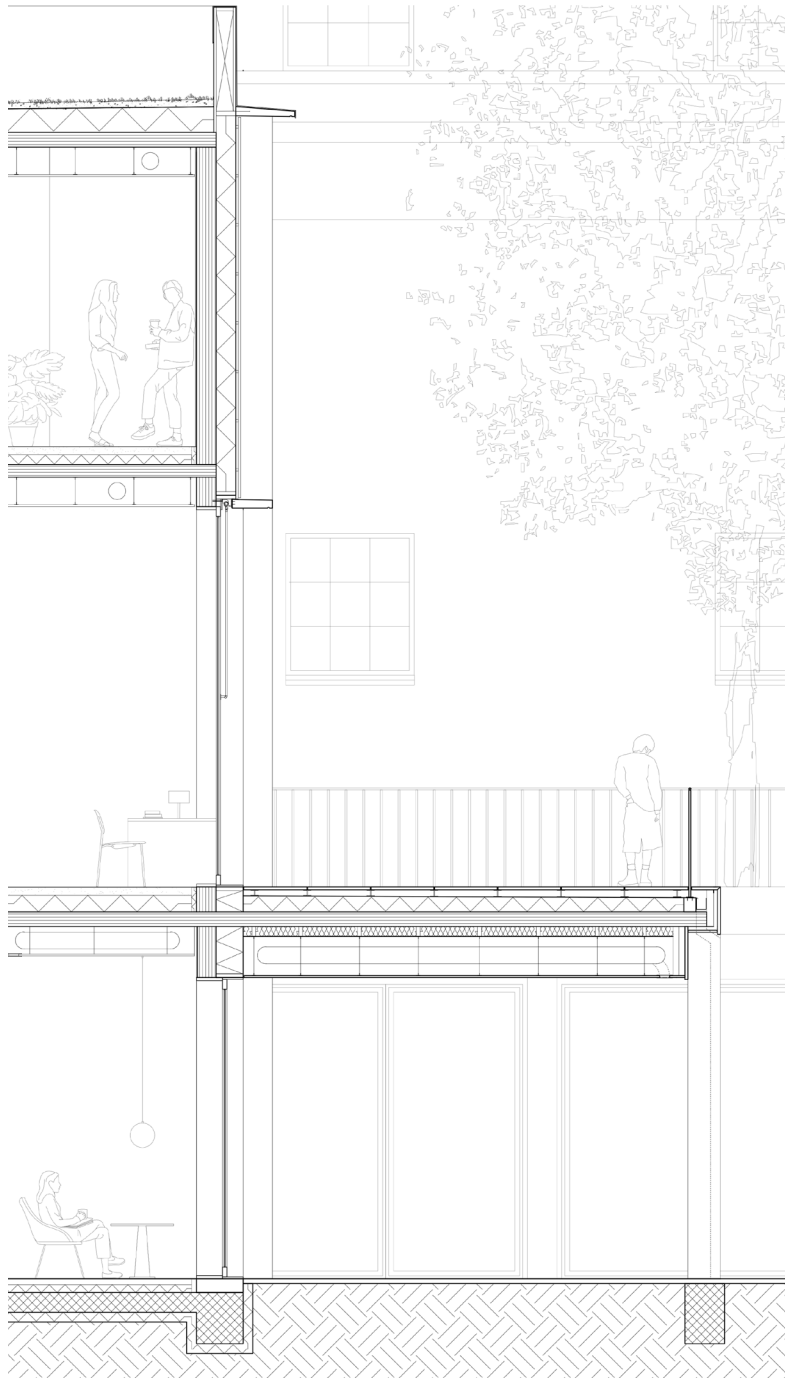
At the end, trying out different colour palletes it felt like the green fit more naturally. Earthy tones blend into the surroundings more, without trying to overshadow the original Library's shade.



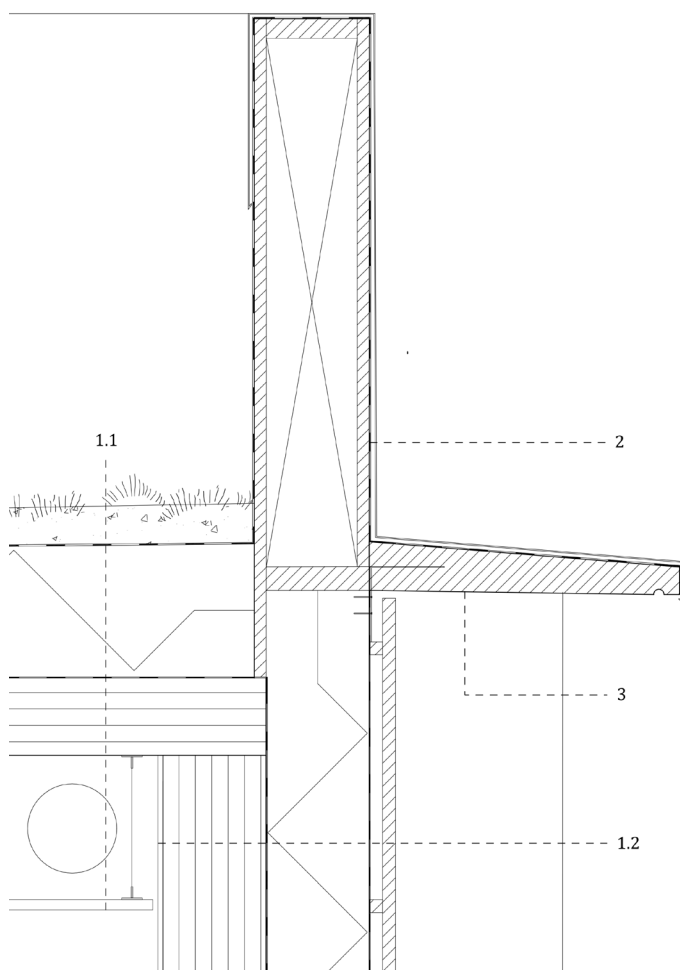


Final facade and 1:50 section

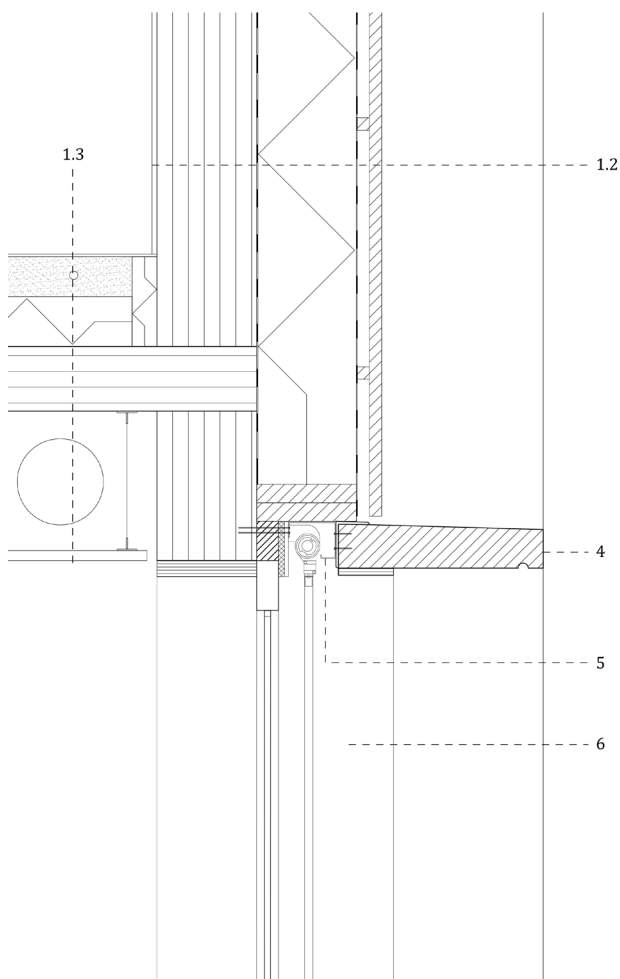




As my details, I chose the moments which were the 'edges' of my building, and also its more 'representational' side - from the pond.



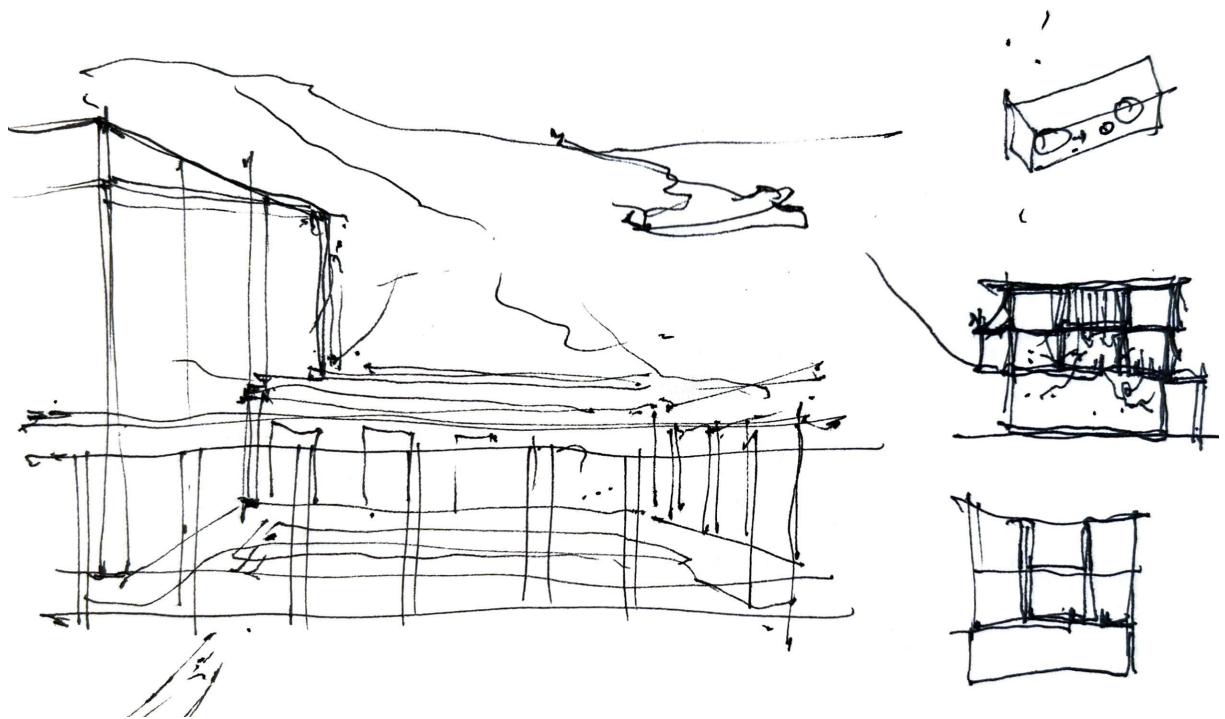
roof eave and parapet

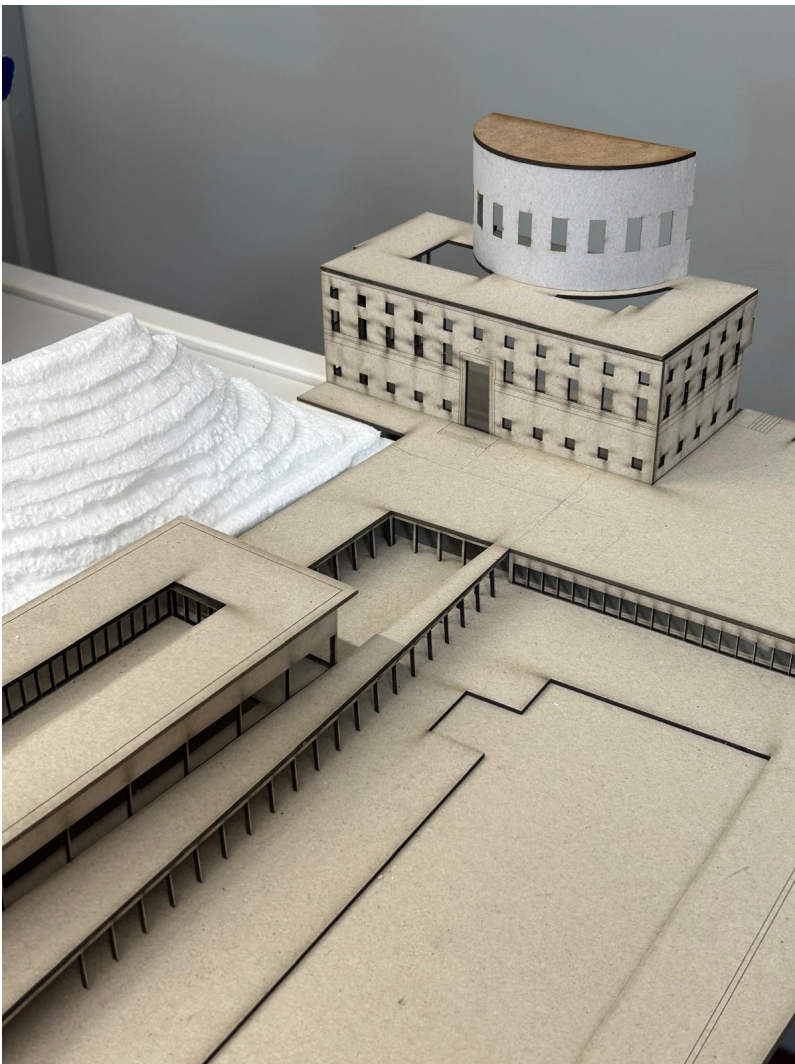


shading system

Week 4.1,2

Re-thinking the garden

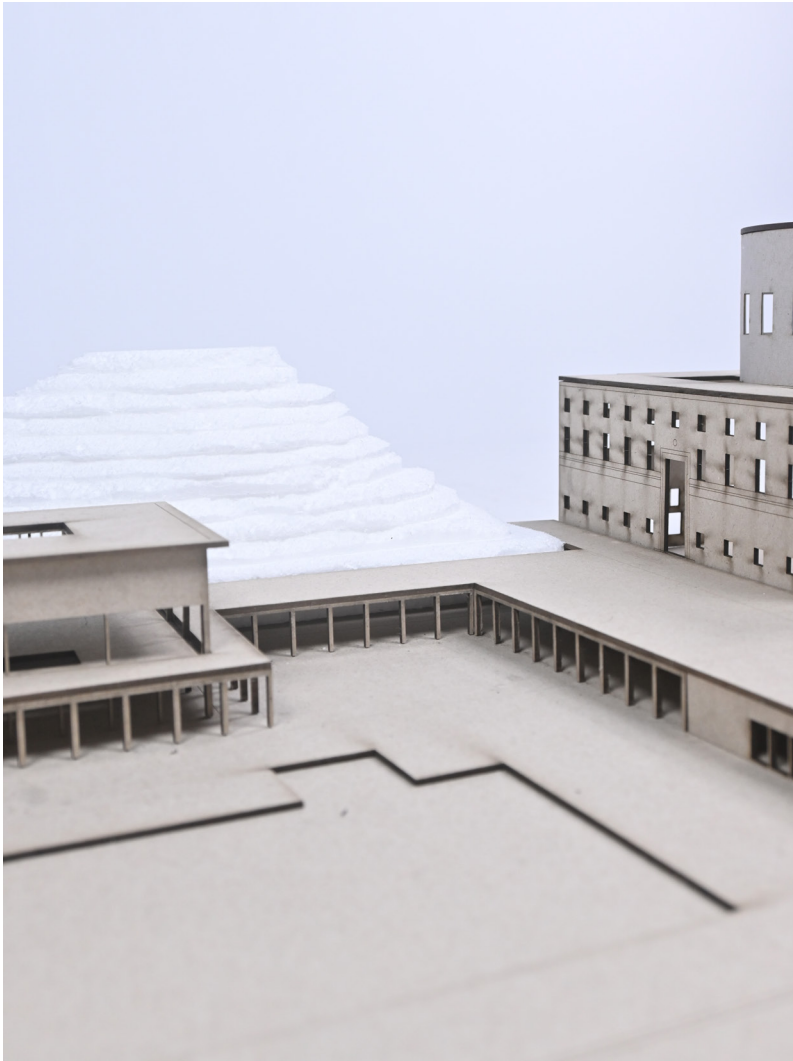




I started working on on cardboard models and altered them throughout the time. This gave me an opportunity to finnaly see the ensemble as a whole. I was able to see more things than on my computer.

Ultimately, I decided to 'open up' the garden and to forget about the idea of having extra flight of stairs on the southern part of the new plinth.

At the end, I felt like I had to clean my design from past ideas, which got mixed up with each other and didn't feel coherent. I found that calming, and I felt like my ideas were more clear.



1:250 models

The garden

Finally I also managed to take more time for designing the garden and create a vision for it.

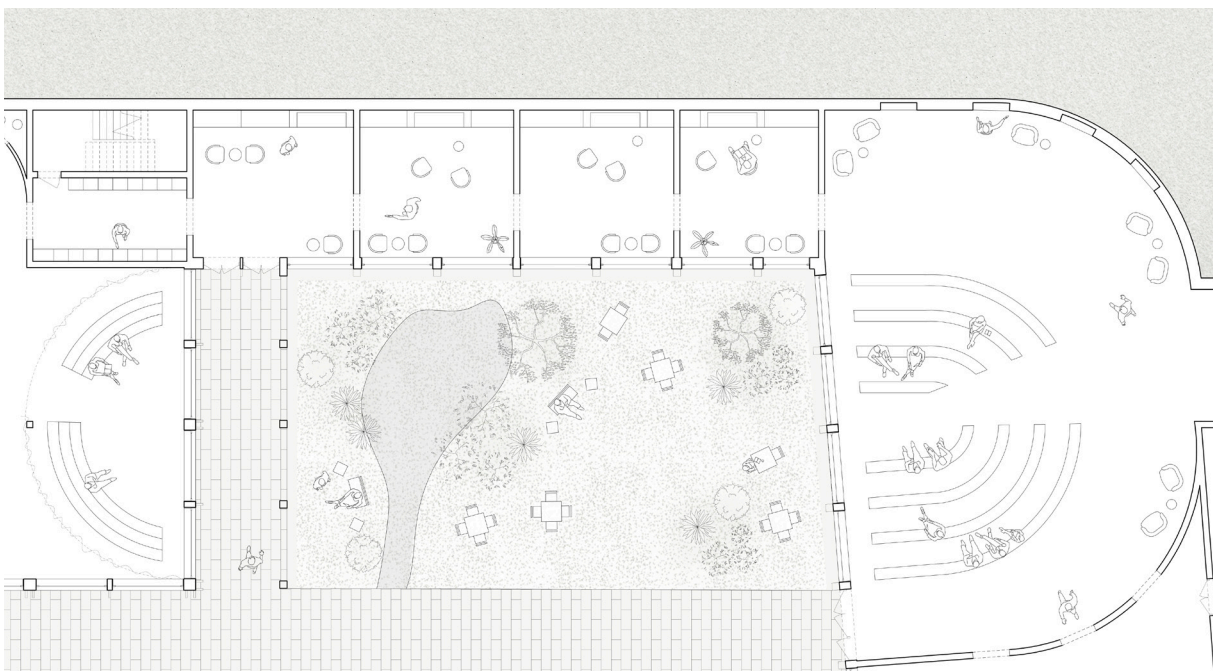
Later, from P5 I would like to do a bigger scale model of that space, maybe with interiors as well.

Additionally, I also managed to design the interiors with a bigger

focus now. The garden became special for me and I wanted to connect the interiors with it.

I designed two circular spaces, one of which is the space that you arrive to first, coming out of the library.

plan of the garden and the circular spaces focusing on it



view of the garden with the
hill in the back



Week 4.3-5

Concluding my thoughts



one of the enfilade rooms,
1st floor

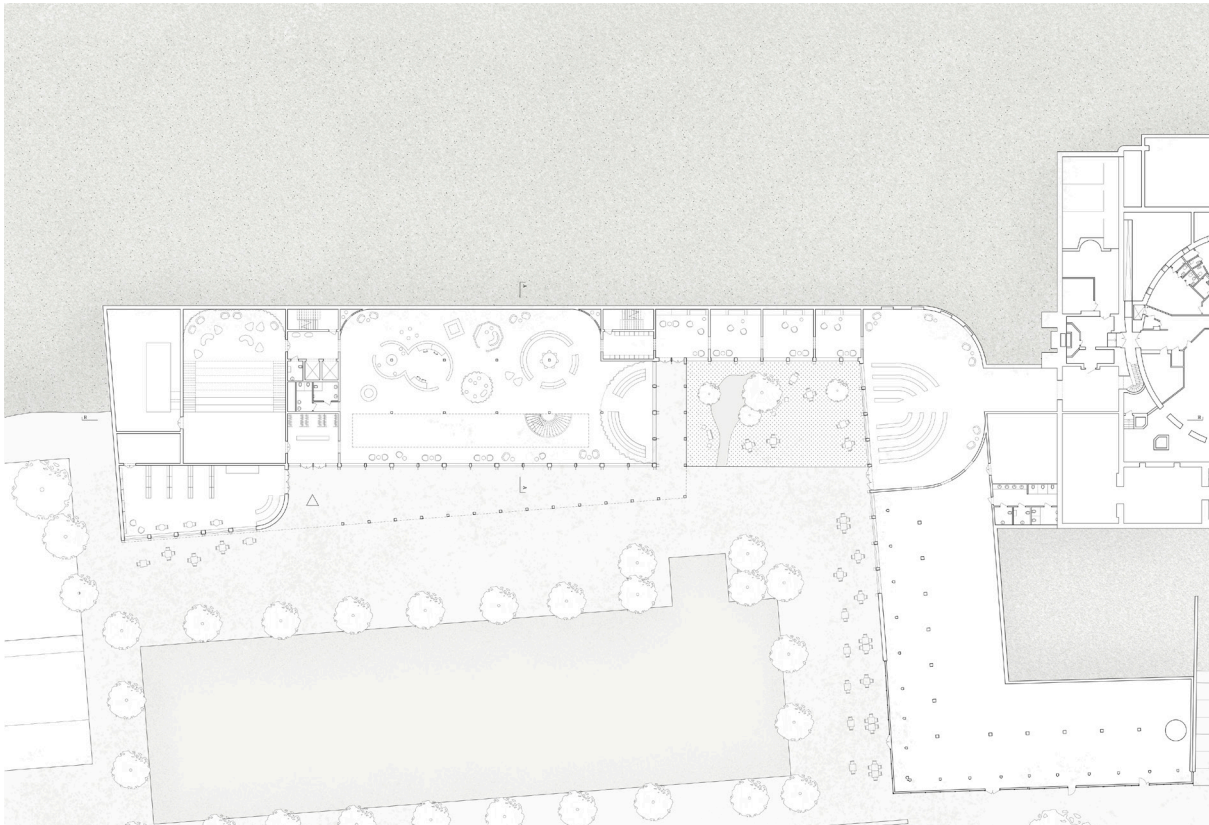
Last thoughts

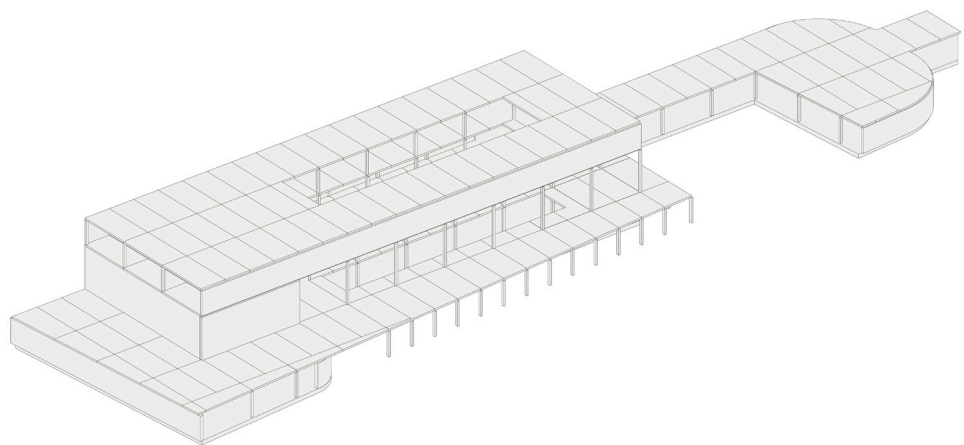
Ultimately, I feel like I managed to take the feedback from P3 and implement it to my design. I finally had more time to think about the interior design and I found myself going back to my P1 concept.

new 'wing'. I created smaller spaces in the large room, most of them circular - referring to Asplund's playful forms, but also, forming a smooth connection with the Children's Library.

The ground floor of my design felt very important to me, as it would lead people from the library to the

ground floor plan





structure scheme



Reflection

Throughout the past year, I developed a relatively simple concept at the beginning of this design and adhered to it until the end. This consistency was made possible by our extensive research and deep understanding of the Stockholm City Library. This knowledge remained in my mind throughout the project, guiding my decisions.

The journey began with identifying the library's problems and brainstorming solutions. In hindsight, it would have been interesting to focus solely within the Library's existing walls, as outlined in the 2004 competition brief, which feels more realistic and sustainable nowadays.

The next phase involved creating a volume and form. This was the most exciting yet frustrating time, as I generated many ideas but ultimately had to choose one. Today, I believe I made the right decision.

As the project progressed, it became more complex with new ideas emerging, not always aligning with the main concept. Some decisions later proved to be impractical, but it was crucial to test these ideas to assess their relevance to the core concept.

At some point, we had to transition from larger scales to smaller ones. Initially, it seemed premature to work on 1:5 details without having finalized the overall plans. However, now I am glad

I managed to work on different drawings and scales simultaneously, as it provided a sense of coherence.

Finally, the time came for final decision-making, which had previously caused confusion and random solutions in my designs. This time, however, the project's concept guided me naturally through the decisions. This was not surprising, given that I had been immersed in it for a whole year.

The course structure was overwhelming at times, but in retrospect, I see no other way we could have proceeded. I had never worked on a single design for a year, nor had I invested so much thought into a project. As this journey comes to an end, I am happy with what I have accomplished, the people I have met, and the lessons I have learned. I look forward to my P4 and P5 presentations, hoping they will bring a sense of closure and completion.

Post P4 thoughts:

Between my P4 and P5, I revisited my Project Journal from the beginning, reflecting on what I had learned and researched. This retrospective helped me complete my story and address some design gaps.

During this period, I focused primarily on designing a garden for the patio and enhancing the plinth's liveliness. I revisited the same archival pictures of Asplund's designs and surroundings that I had initially referenced in my Project Journal. Drawing inspiration from Asplund's work once again, I decided to incorporate some of his ideas into my final proposal.

This process made me feel as though I had come full circle in my design journey, leaving me with a sense of completion.