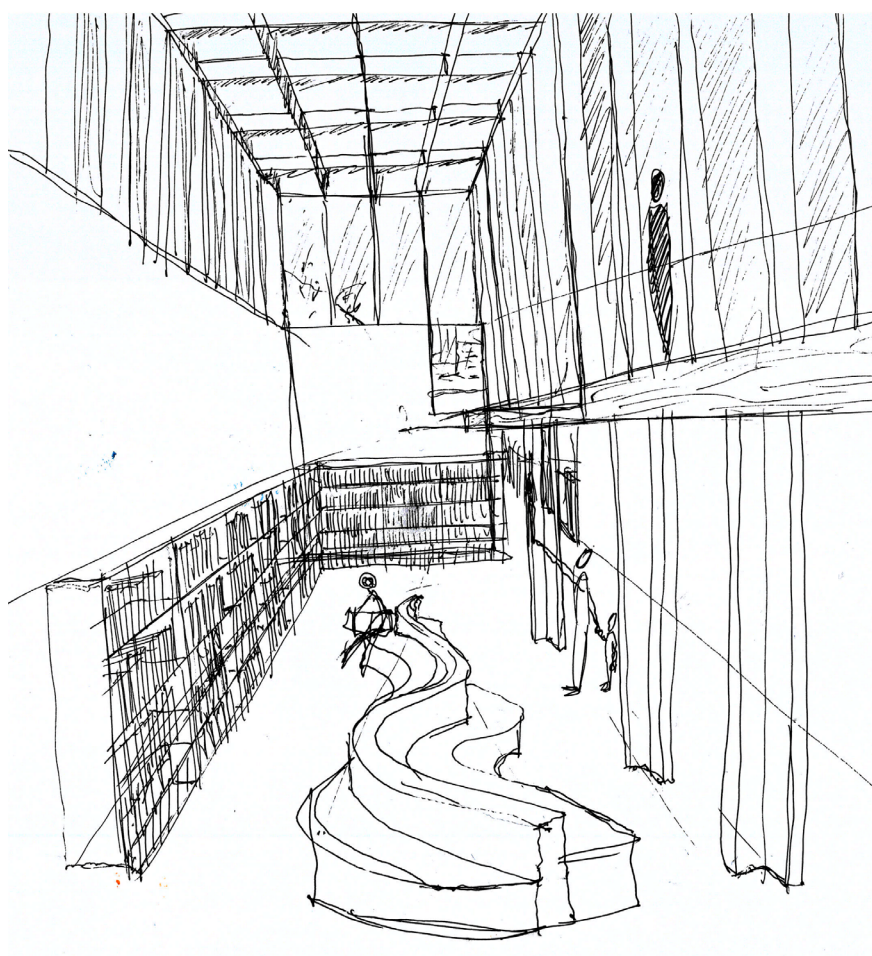


Stockholm Stadsbibliotek project journal

Mikolaj Waszkiewicz



Vol. III

Interiors
Buildings
Cities

This logbook mainly concentrates on my individual progress and reflections.

*All the images in the logbook are done by **Mikolaj Waszkiewicz** unless stated otherwise.*

The works up to P4 have been integrated into this volume

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FIRST WEEK BACK

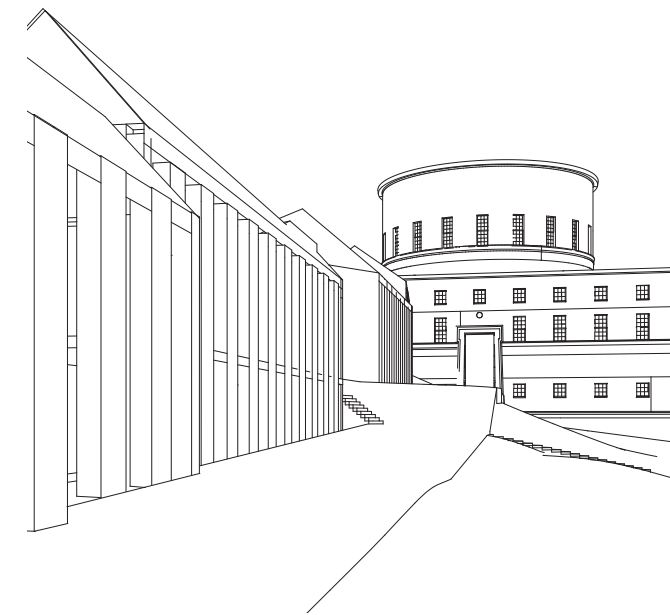
WEEK 3.1 12/02-16/02

Week overview.

The week after coming back from the break was a bit slow but much needed. Steeping away and coming back to the project after some time helps a lot to clarify the thoughts. Especially for me where the project has changed its form a lot from the initial ideas this break helps to approach the project with fresh mind and different perspective. Before I had very little emotional attachment regarding the developed form of my project. This is mainly because the project didn't feel to be a part of an intuitive process therefore it was hard to judge for me whether I like it or not. It has formed itself as a consequence of rational decision making and tutoring. The initial concepts rather intentional and because of that to me very pure in its message have been filtered through body of pragmatism. Nonetheless when I looked back at the project even though it did not resemble the form of the initial houses I had before I am pleased with the result. The project has an interesting character shaped by the site and the context. The process of arriving to the current form was incredibly satisfying to me. The front facade takes the form of existing retaining wall continuing the public plinth of the Bazaar. The light boxes on top of it are the resemblance of the old houses that where there on the site before and they create similar experience of meandering and discovering that the street that was there on the site already created. I like it a lot because the form of my building seems to be informed. There is another dimension to it that relates to the context and tells a story. Unfortunately, this message is rather hidden and even though it is intentional I wonder if people would just not prefer looking and working in a nice building. I think they would but it is hard to be a judge of what one created and in a sense its frustrating in architecture. There is thousand different approaches to the same problem of extending the library and no way of telling which one is right. Especially because no one judges the process - people judge the end product and it is the end product that needs to speak for itself. Therefore, quite simply perhaps an extension to the library which would be just a prefabricated boxes

stuck on top of each other would be sound for most of the people? I feel like often academically sound projects which have a high hidden message in them are not perceived well by general audience - therefore the consumers of architecture and if the audience does not like it the what is the point. Or perhaps not even that they are not perceived well but perhaps simply people do not care at all. But perhaps likeability is not the only criteria in which object should be judged.

Perhaps this discussion is a bit abstract but for me it is incredibly important to look back at the process and what has been done so far as it is a great lesson for the future. I am rather pleased with the product that I have made. To me so far it is going in a direction where it can resemble a logical whole.



Project initially



Project at the current state

WORKING ON THE EXTERIOR

WEEK 3.2 19/02–23/02

Week overview.

Design Studio

This week I felt like I should put more effort into designing the exterior of my building. This resulted in proposing two canopies which made my building resemble even more the Woodland crematorium. But the general feedback from the tutorial and Daniels speech was that perhaps we should stop designing the exterior even more and jump a scale. Tutors argued that we are stuck in the same place and going in circles trying to change something we already have worked on for a very long time and in a sense it is natural. It is also very hard to tell yourself when to stop designing the given piece and when to put your effort elsewhere. This is precisely what I struggled with and why I tried to still work at the form of the building at 1:200 and every design decision I asked my self “Why am I even doing this?”, in no way this was contributing to my design apart from making it less pure and coherent. There is still a lot to resolve at smaller scale and also in the interiors where not so much effort has been put. Also there is still landscaping and the technical solutions.

Building Technology

The technology workshop was a good session to wrap our head around the issues of the building and clarify some issues such as; metro and hill structure. We clarified where the metro is and the threats it presents to our proposals also found out that it is possible to build over it but probably more precise questions can be asked to the structural engineer that we will have a consultation with. In regards to the hill construction it is clear from the previous briefs that it consist of gravel mainly. Although from the photos I think there are larger rocks in the ground too and that would be coherent with what Nina Lundval said about the soil in Stockholm. I think this is very characteristic to the ground conditions of Sweden and also this type of soil is suggested by the photos from the ground works on site. The soil also looks similar to the ground conditions where I grew up in Poland

where each year farmers would have a problem with larger rocks coming out of the ground after winter when they where pushed out by frost. Then in spring time those are collected and the field is cleared up. The older farmhouses have their plinth build from those stones as well as old roads use the same material. The coming pages show the references both from the Stockholm context and my local context.

Stone

The following pages show photos of Stone from Poland close to where I live. Those are used as a reference even though I am aware that thy are in a different context. Yet climate is similar including heavy snow fall and freezing winters. The reason why I use them is because it is a practical source of knowledge and examples of construction techniques which are close to me and I was fascinated about. Many show stone plinths, arches and retaining walls demonstrating the capabilities of stone construction. The last pages show exhibited “blast stone”. The exhibition was done to help to visualise how much grey rock Sweden produces yearly as part of its mining industry waste product and it constituted to be about 5 tones per every inhabitant. Last slide shows one of the stone suppliers. The suppliers claims that the stone is a waste product which the contractors have to get rid off hence why the price for the 15 tones is only 170 Euro as it is mainly to cover the transportation within city.



FERDINAND BOBERG, blandteknik, signerad, daterad 1937. (2024). <https://www.bukowskis.com/en/lots/556146-ferdinand-boberg-blandteknik-signerad-daterad-1937>



Ferdinand Boberg – Karin Bergöö Larssons vänner. (n.d.). Retrieved 18 March 2024, from <https://www.karinforeningen.se/ferdinand-boberg/>



Stone wall in Sweden Admin. (2018). Stålberget (Stenmur & Trappa) – Skånensten. <https://skanesten.com/stalberget/>



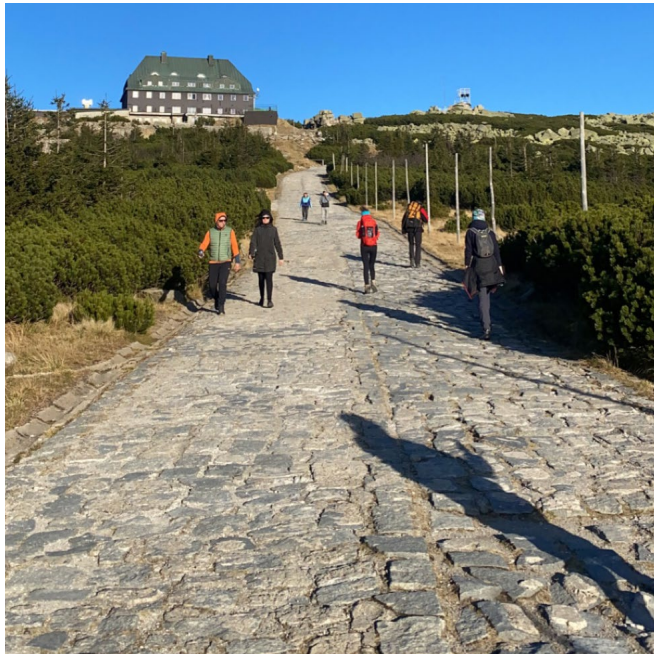
Stone dam and bridge | Poland



Reference of load bearing structures in stone | Poland



Stone retaining walls | Poland



Stone paths on top of mountains | Poland



Stone plinth | Poland



Stone walls | Poland



Stone wall | Poland



Vernacular stone retaining walls



Vernacular stone retaining walls



Exhibition on blast stone. Source: <https://evabonniersdonation-snamnd.se/verk/sprangsten/>

FREE MATERIALS
CALL 08

Blasting stone 200-800 mm, 15 tons

SEK 1,898.00

Distance to the material, see location in description

About 30-40 minutes

Where do you want the material delivered? (optional)

stockholm

Quantity

1

Add to cart

200-800 mm can be found in Bromma, Järfälla, Nynäshamn, lentuna, Vällingby and Österhaninge.

and rubble 200-800 mm is a residual material from excavation in a oject, suitable for filling. Environmental test.

Stone supplier. Source: <https://www.massbalans.com/product-page/bergblock-200-800-mm-en-lastbil-ca-15-ton>

WORKING ON THE INTERIORS

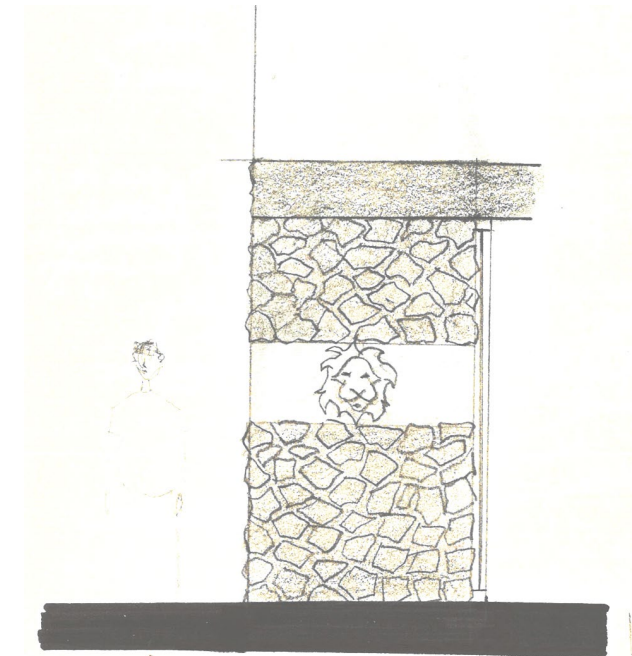
WEEK 3.3 26/02-01/03

Week overview.

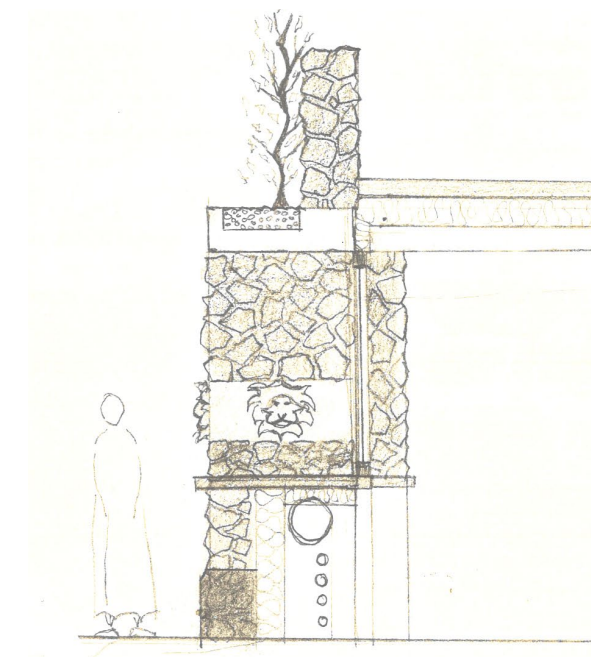
To me at the moment my project struggles with the issue of not developed interior experience. In a sense I am happy with the ideas of the exterior and I think on the exterior project is strong and developed. But the interior ideas need to be worked out in more detail. I do have an idea of the openings, light penetrating through skylights, landscaping affecting the spaces inside, but at the moment they are concepts lacking a solid materialization in sketch or in model. That is why I tried to capture those moments in watercolour and the scans of the drawings are present on following pages.

When it comes to the technical aspect of my building I am exploring the possibility of adding most of the services in the wall. This would allow me to free up the head space which is an important aspect of the exterior to me. In a high ceiling level I see a distinction between the normal space of someone home and the uniqueness of a public space. There are other pragmatic reasons to it as well such as trying to look like the high ceiling places of the Asplunds library, offering more fresh air for the people in the space, and linking the buildings roof height to the Bazar and Children Library Entrance. I am also considering the solutions for passive solar gain and materials options for maximising the thermal mass of the building. A possibility which I would like to explore is insulation in winter in a form of snow mass. During my history thesis where I was partially researching the vernacular forms of architecture in polish mountains I came across the solution where the roofs were designed to be able to hold as much snow as possible. The trapped air within the snow would help to insulate the old houses. Perhaps similar idea can be used in my project. There are many problems with it too as my building is mainly a flat roof therefore there would be a struggle in keeping the water from a melting snow out. Also to hold the weight of the snow the structure needs to be strengthened meaning higher use of material and therefore bigger carbon footprint. On an abstract level there is also a question given the global warming – how many days a year will there be snow in Sweden. Perhaps all things considered

such solution might be pointless yet I think it is worth exploring as potentially it can be used in a different project.



Section/Elevation
exploration



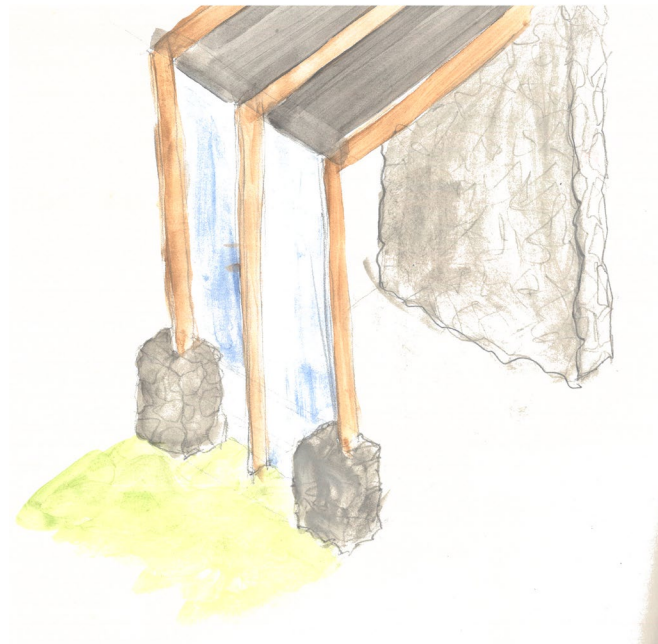
Section/Elevation exploration



Entrance sketch ideas inspired by a building previously on the site



Interior ideas



Facade idea



Light in the interior ideas

WORKING ON TECHNICAL SOLUTIONS

WEEK 3.4 04/03–08/03

Week overview.

The agenda for this week consisted of working on a package of 2D drawings of the library. The drawings that we received help to understand the functioning of the buildings technical details at current stage. Those details are then important when proposing the new interventions to the facade and as a group effort we have organised a seminar and distributed the work to make sure that we all have a coherent and consistent understanding of the building. My particular focus is on the Bazar building itself and the depths at the basement level where I am planning the link between the existing building and my extension.

The rest of my focus regarding the technical part of the building is on the facade. Personally I consider the facade to be one of the most interesting parts of the building. It is like a small piece of technology where most of technical efforts can be concentrated. This is also partly where most of my joy in architecture lies. At the moment I am experimenting with the cladding materials. Following my P2 feedback I am mainly focused on use of natural stone as cladding but also experimenting with it as a load bearing structure. This is because stone is a material that is widely available in Stockholm especially in the ground as it forms part of the geological structure of the soil. The type of stone was widely used as a vernacular material for the plinths of buildings in Stockholm. Interestingly, according to an article on Eva Bonniers donationsnämnd (n.d.), there was 129 million tones of blast stone produced in 2012 as a waste product of mining industry in Sweden alone. It it about 5 cubic meters of grey stone produced for every inhabitant of the country. The advantage of using stone is the fact about its low carbon footprint as it is a natural material meaning no embedded carbon footprint. Only carbon footprint is transportation and processing but Swedish context with a high percentage of renewable energy and local availability of material minimises this factors to very low. An alternative would be the use of timber construction also very native to Swedish context. At the moment however I prefer to concentrate on the stone construction as it is new for me to explore. I see it as an opportunity

to learn a lot about a new method of construction and perhaps research an alternative for concrete construction.

Only downside I see at the moment is the environmental impact of stone quarries. However, concrete also has this disadvantage. In forestry this problem also perceives however in the life cycle of a forest and tree – when using pine the time needed for the tree to grow to a size fit for cutting down is around 60 years.

I also found this week to be an opportunity to collect and place my inspirations and references in the project journal. Great mistake I was making is not putting this references in the project journal from the start. I have had them physically as scans and photos but at this point it has become greatly disorganised and needs a method of organising. Project journal is the best place for it as it shows my project in a coherent manner.

The Weston | Feilden Fowles is of particular interest. The project is bit of an ambivalent structure. Essentially its role is that of a visitors centre. But in my view it follows the traditional role of a gate house. Its presence from the side of the road where the visitors arrive is solid almost like a medieval wall with this very carefully framed entrance. Only upon entering the building grants the view to the actual park. But also the position of the building is rather ambivalent. It is part of a landscape. The rammed earth walls emerge from the ground like they could do it naturally. In that sense there are similarities to my project. My project partially is an extension of a retaining wall and partially extrusion of the hill so it has a strong relation with the landscape. Another thing is the relation to the park. The park is an enclave of green space within a densely built fragment of the city. Feilden Fowles in the Weston create living room like atmosphere so the visitors can enjoy the views at the park. This sense of domesticity is what I think would work well within the Swedish context.



Feilden Fowles. (2022). The Weston—Yorkshire Sculpture Park, Wakefield. Gallery, restaurant. <https://www.feildenfowles.co.uk/the-weston/>



Feilden Fowles. (2022). The Weston—Yorkshire Sculpture Park, Wakefield. Gallery, restaurant. <https://www.feildenfowles.co.uk/the-weston/>

BT TUTORIAL

WEEK 3.5 11/03–15/03

Week overview.

Design Studio and Building Technology
Regarding the technology tutorial the topics that I have approached touch on the issues of:

- Climate control
- Load bearing structure
- Facade model
- Passive heating and cooling strategies

At this time the ideas I have are very much in an initial stage and therefore it was valuable to have tutors opinion whether it is worth exploring them in more detail.

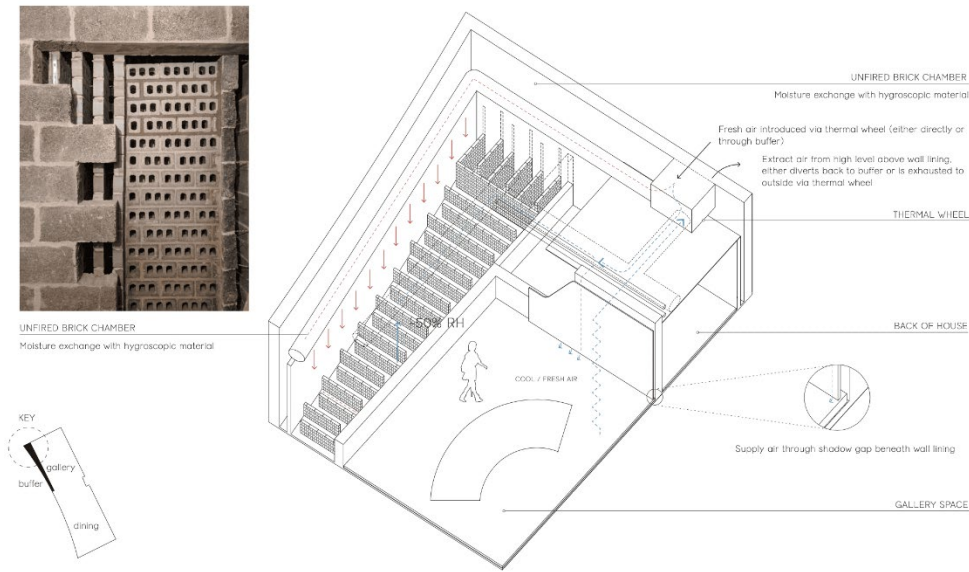
When it comes to the climate strategy I am very intrigued by the *The Weston* | Feilden Fowles. In that project the architects have dedicated one room for a passive climate control system. The passive solution is achieved by running air through a room with unfired clay bricks. The solution is called a “Humidity Buffer”. The system is possible to work due to the hygroscopic capabilities of unfired clay which is able to capture and hold humidity from the air. The solution is especially interesting in the library environment where I imagine a necessity for a humidity control because of the large audience and books being stored in the same place.

For the load bearing structure I am intrigued by the use of natural stone for the purpose of the wall construction. There are few precedents which do that and they are presented on following pages. The next step is to study and understand them. The reason to use the natural stone derives from the site and context. The use of the stone highlights the actual retaining wall quality of the ground floor of the extension. In the previous weeks I worked on the model of stone facade too.

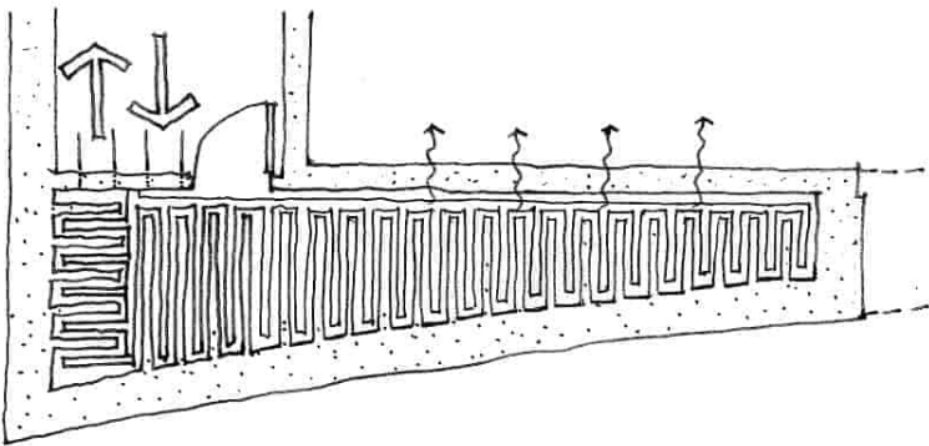
Post the structural engineer consultation it has been clear that I won’t be able to deal with my spans with sawn wood. The spans suitable for sawn wood are of 5m and my joists are 6m. Hence why I have to use LVL for beams and joist and glue lam for columns. The result for the columns are 140x405 mm and for the beams 450x90mm. The beams could be less deep and wider but for me it was important for them to be slender like razors. I think this contributes to the language of architecture of

the building and its overall appearance.

DIAGRAM OF HUMIDITY BUFFER AT THE WESTON, YORKSHIRE SCULPTURE PARK



Feilden Fowles. (2022). The Weston—Yorkshire Sculpture Park. Humidity Buffer Diagram <https://www.feildenfowles.co.uk/the-weston/>



Feilden Fowles. (2022). The Weston—Yorkshire Sculpture Park. Humidity Buffer Sketch <https://www.feildenfowles.co.uk/the-weston/>



First study of the facade, rather classicist in its appearance



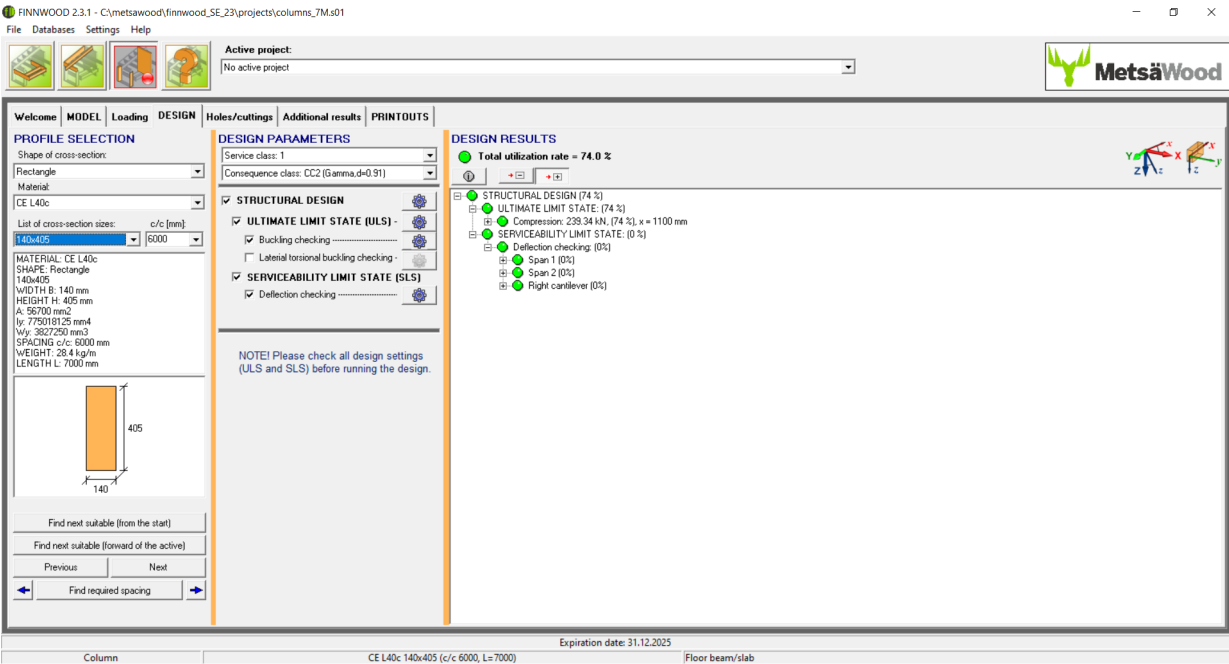
Here, a space is made for traditional window sill, perhaps it limits the view too much



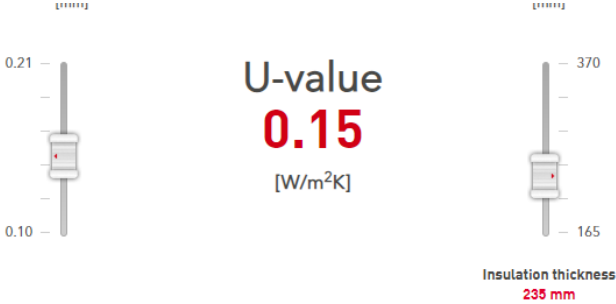
Side ornament with visible timber structure inside



A stone veneer plinth to refer to the Asplunds library

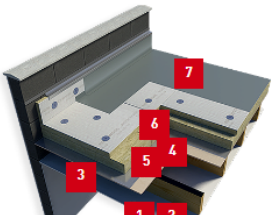


Column calculation

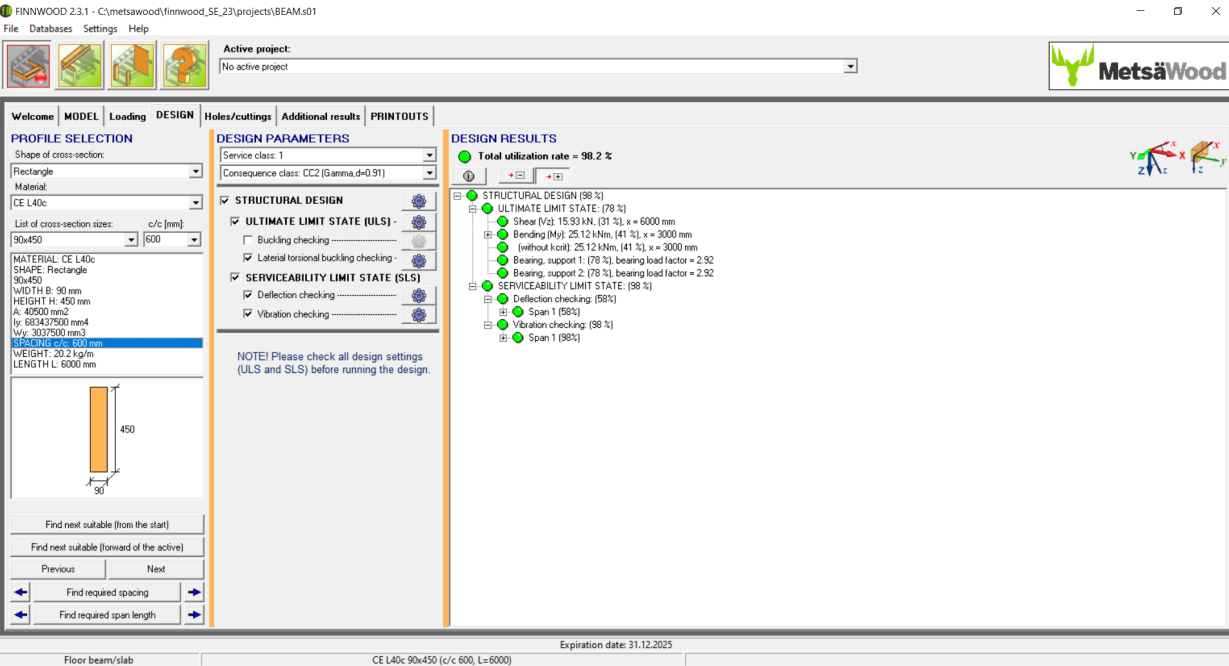


Construction build-up:

1. Gypsum plastering (1300) (3 mm)
2. Standard Wallboard Plasterboard (12.5 mm)
3. Unventilated air layer (100 mm)
4. Plywood [500 kg/m³] (18 mm)
5. Polyethylene/polythene, low density 0.15 mm (0.15 mm)
6. HARDROCK® Multi-Fix (DD) (85 mm + 150 mm)
7. Single Ply Membrane (1.2 mm)



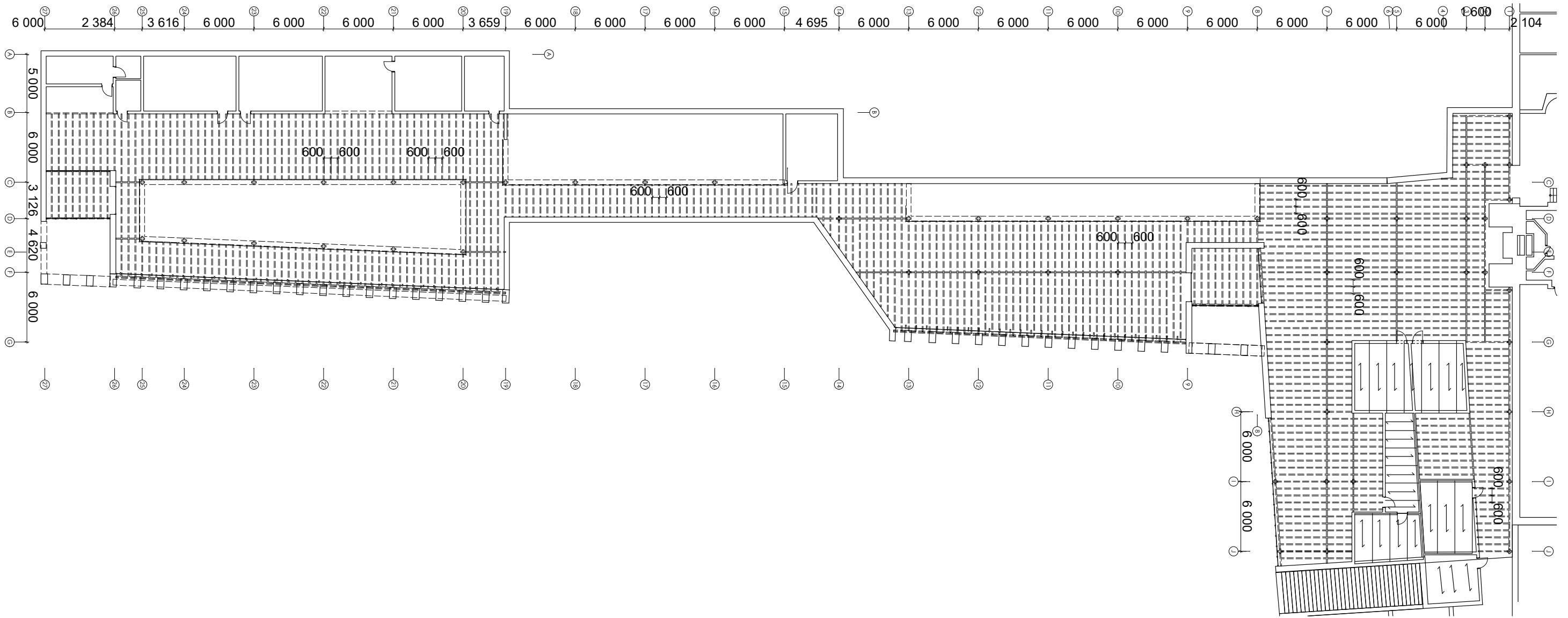
U-Value calculation for my roof



Beam calculation



Stone on the site in Stockholm



BEFORE P3

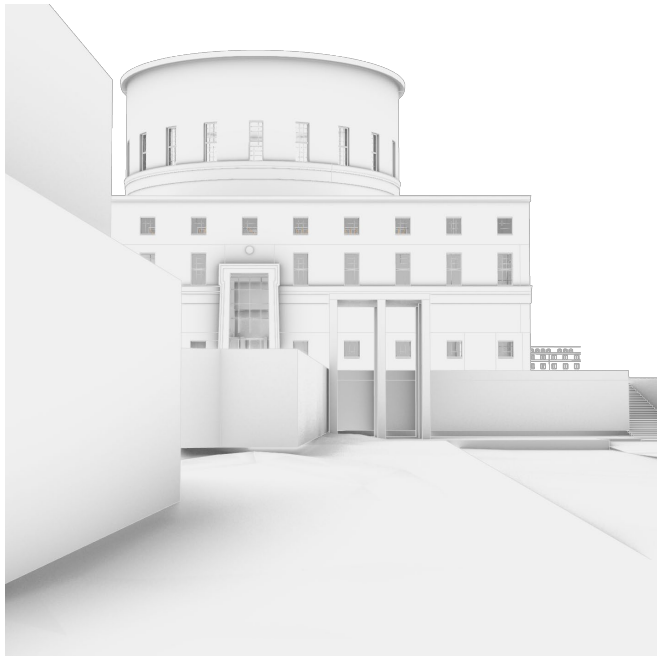
WEEK 3.6 18/03-22/03

Week overview.

When it comes to a summary of this week I think in previous weeks I have been thinking a lot in forms of rather imprecise sketching and model making to test the ideas. However they were somehow ambivalent detached from the “whole” of the building. The step now is to combine those ideas and execute them.

I also worked towards a model which would show the quality of my space. In a sense it was a very practical exercise as it showed me that the scale of 1:50 for my model is rather hard. Perhaps If I am to model later on one of the boxes it should be at a

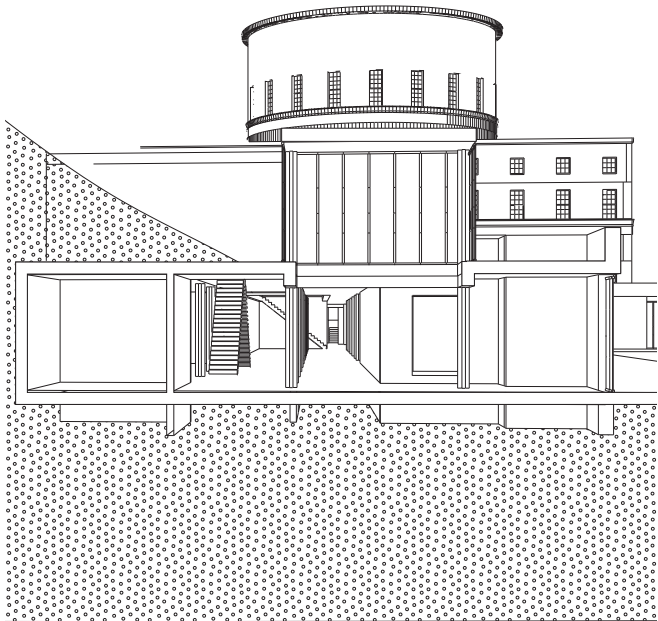
scale of 1:20 or 1:25. This regards mainly the timber joists at my ceiling which are hard to model at the scale of 1:50 and because of the size of the model they are mostly not visible yet extremely time consuming.



Testing collonade



Test impression of my building



Test section of my building - needs incorporating the facade design



Lost in thoughts - looking at the park



Towards the old library entrance



Look from the light box to the park



Model in axonometry

P3

WEEK 3.7 25/03-29/03

Week overview.

The transcript of the P3 is as follows:

- Connection between library and your own. Separated
- Relation between landscape and building.
- Landscape coming through the building, elaborate on this.
- When you walk through the park you can go over the library to get the children's library. Solid edges in the landscape. Maybe it should be more organic in the landscape.
- There are things axially to the library but you can't really get in.
- Start asking the connecting relationships.
- Accessibility in the plinth facade. Only one entrance now...
- Only one entrance to the library? Or use the existing one? Checkpoints? One open the other closed? When which one
- Your can stay open after Asplund closes
- What is the Stone you use?
- Hierarchy between this and that: houses on top. Heaviness but they ambition to be light
- Make a series of analytical diagrams: formal idea-based and top. Organisation and circulation. First explore how the landscapes intervenes.
- Analysis can allow you to find consistencies. It gets a bit fussy. The relative weight between below and above. How people walk over it.
- Requirement of the P3. Everyone jumps into the fragment. Move between strategic and detail

ideas

- Has a fictional idea: define the narrative

To process and reflect on the feedback. I think the question of the entrances to the library is the most ingesting one. As I imagine the library itself has the opportunity to work perhaps even 24/7 as some university libraries do. That would however require a strategic decisions on the level of entrances. As I imagine the original Asplund's library has no real possibility of staying open 24/7 in an uncontrolled environment due to its heritage status. Hoever my library with its bazaars does have the opportunity to stay open and work independently of the main library. Perhaps not for book loaning services but for working on a laptop or reading collections which are there. That also raises a question of what sort of collections and how to make this division between them.

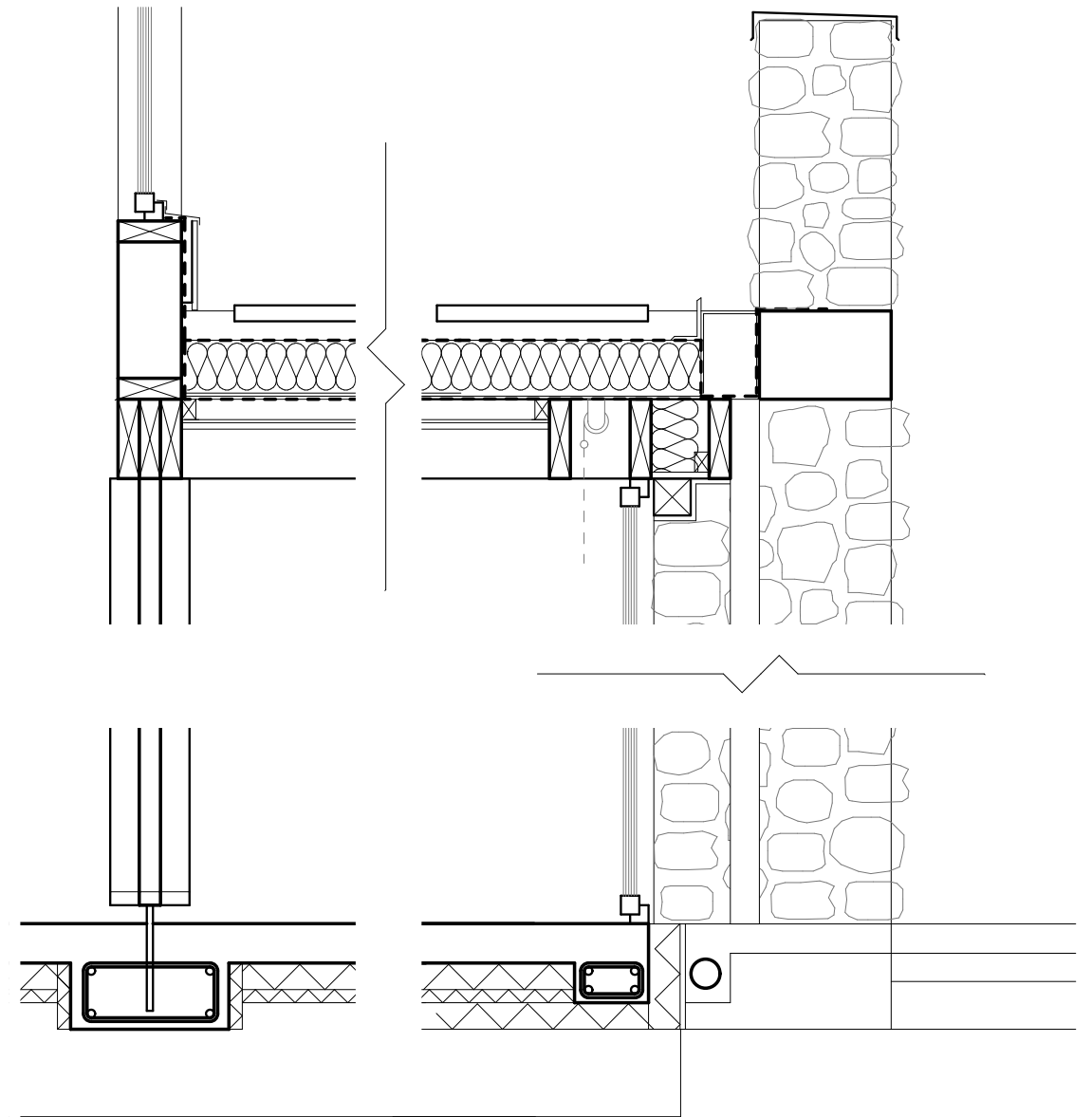
The relation to the park is also something that needs to be resolved. At the moment it is in a phase where I have sketched it and indicated in a fragment model. However to me it still fills not fully resolved. Perhaps more sections and a model on a bigger scale is needed.



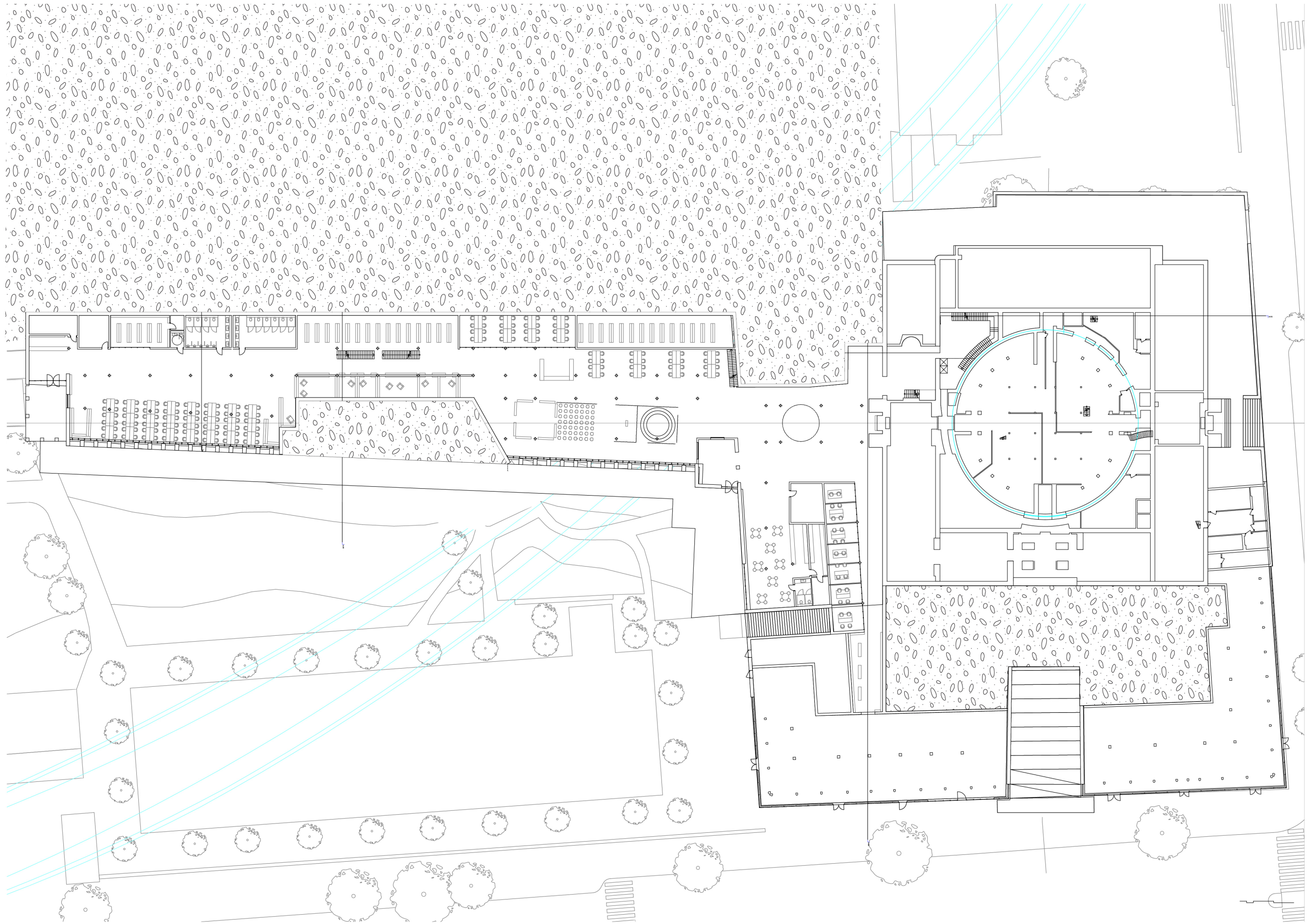
Timber ceiling, warm interior and exterior on a winter day

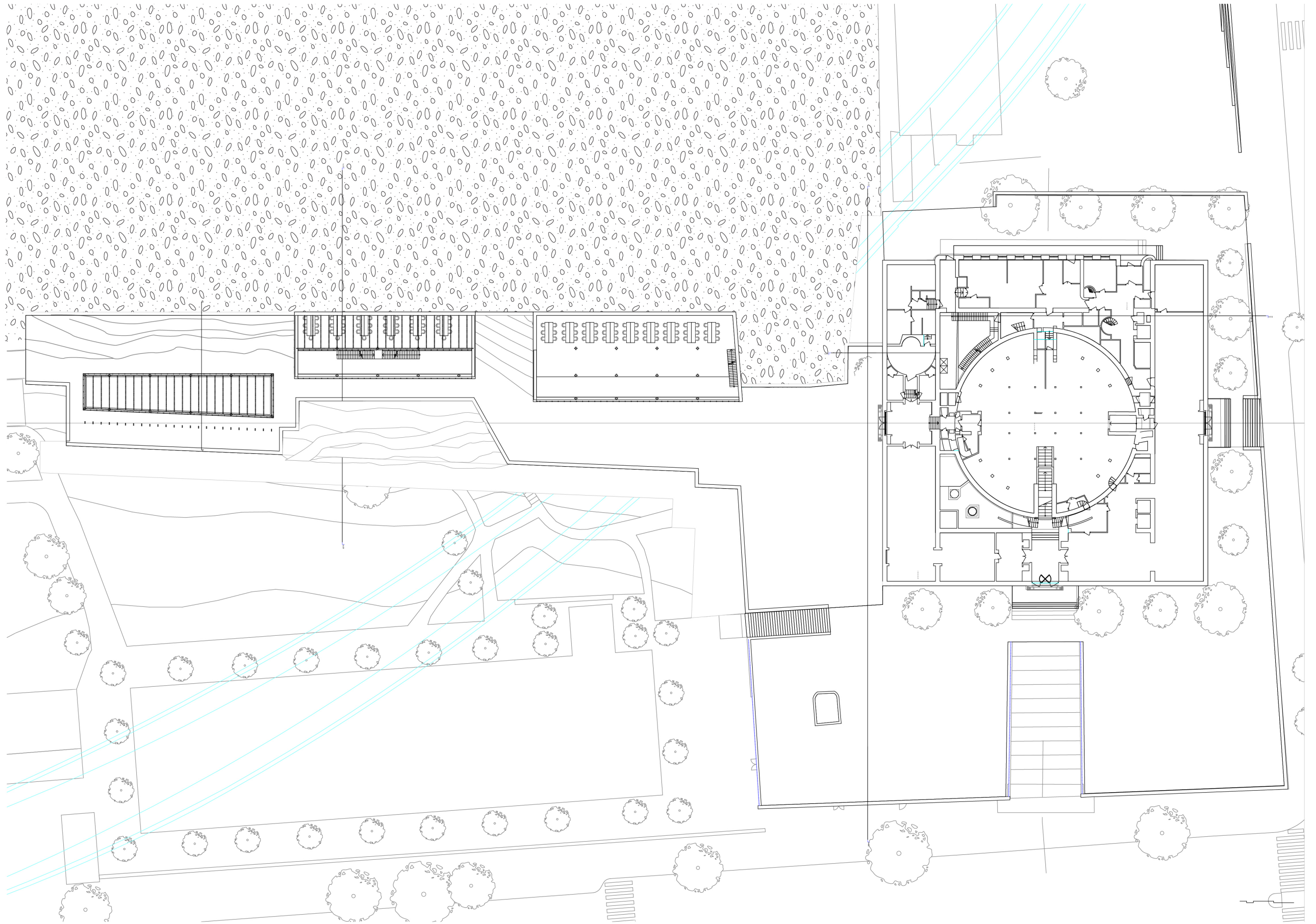


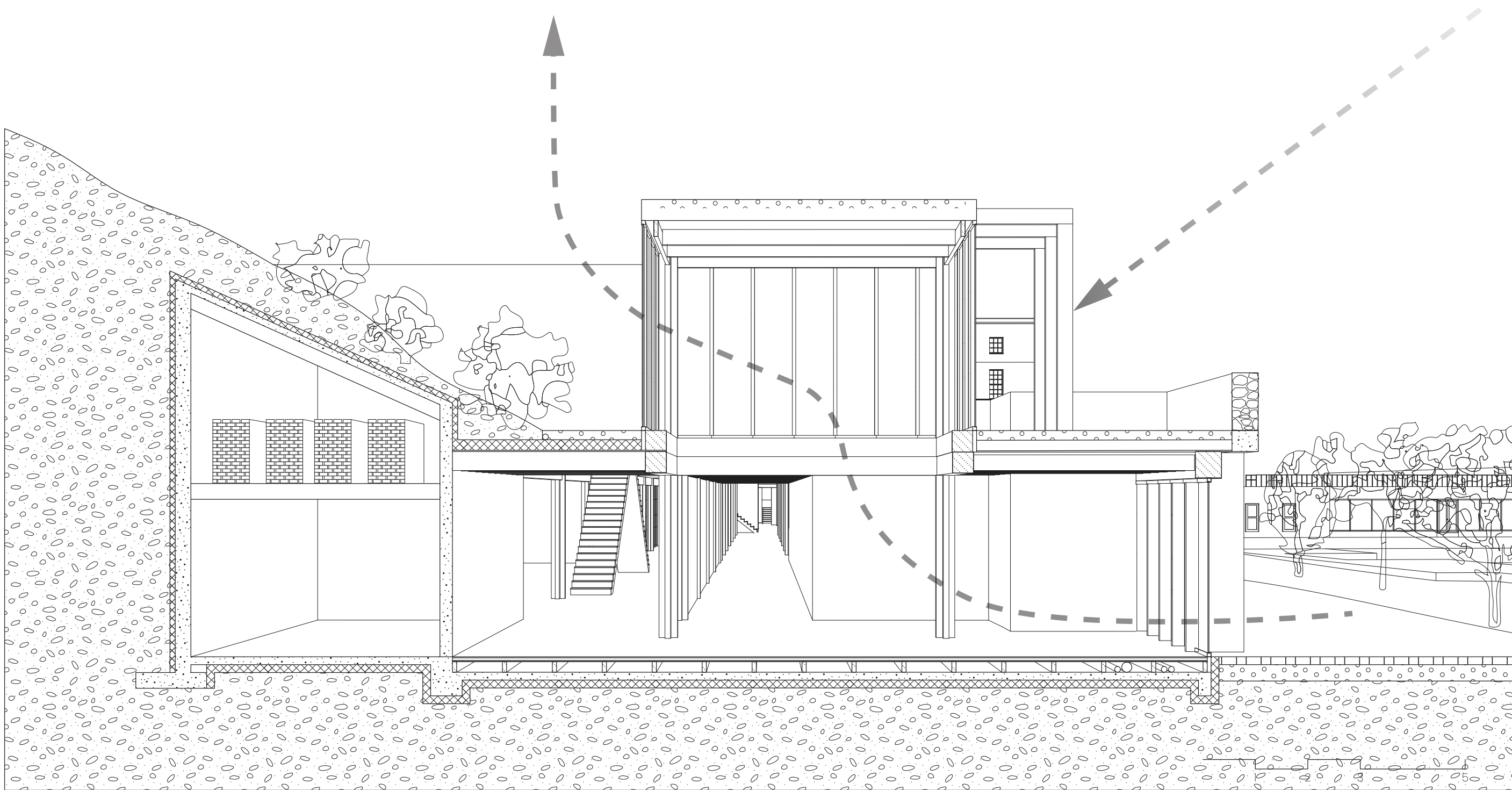
Building meets the hill

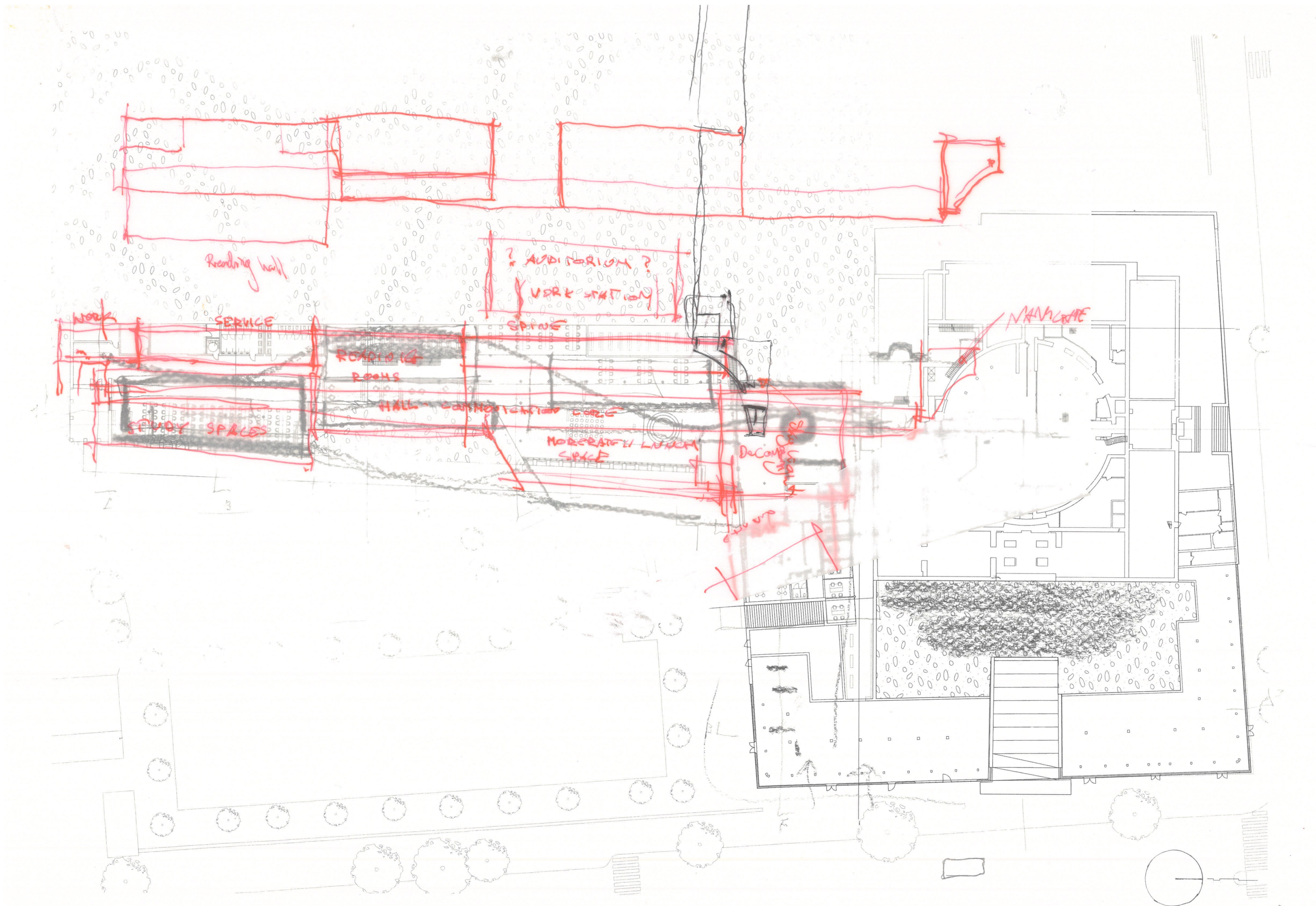


Initial details

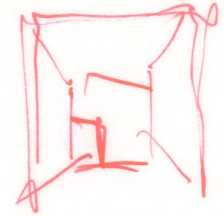




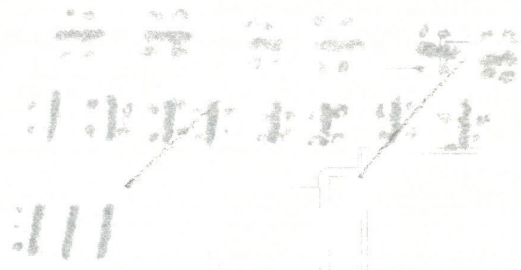
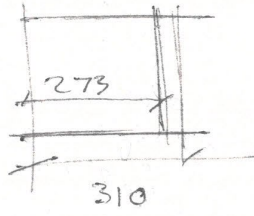
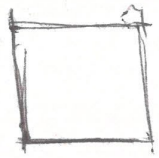




- - METRO
- - Verification? of heights
- - Dashed lines of light boxes
- - Site no trees
- - Trees



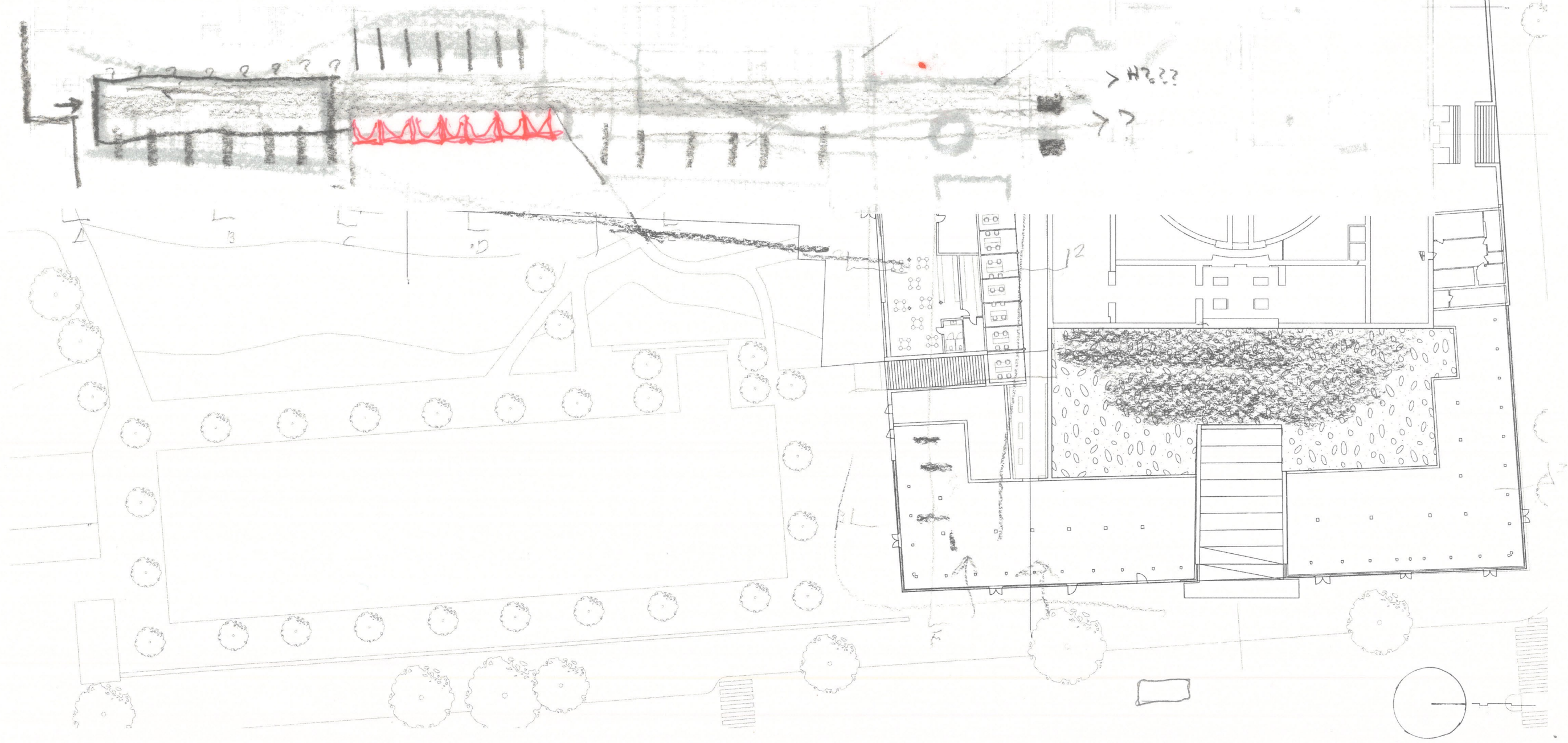
Facade

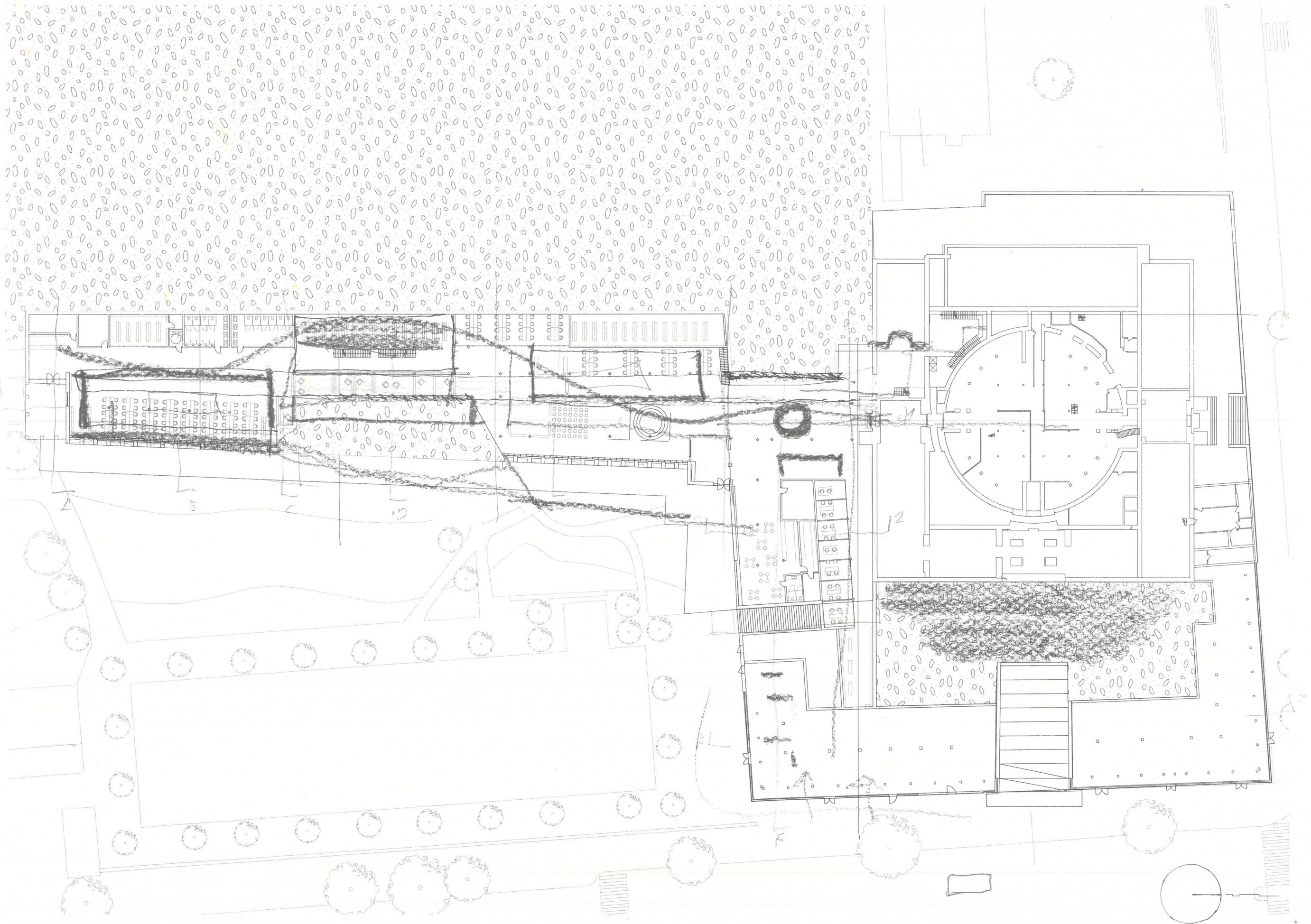


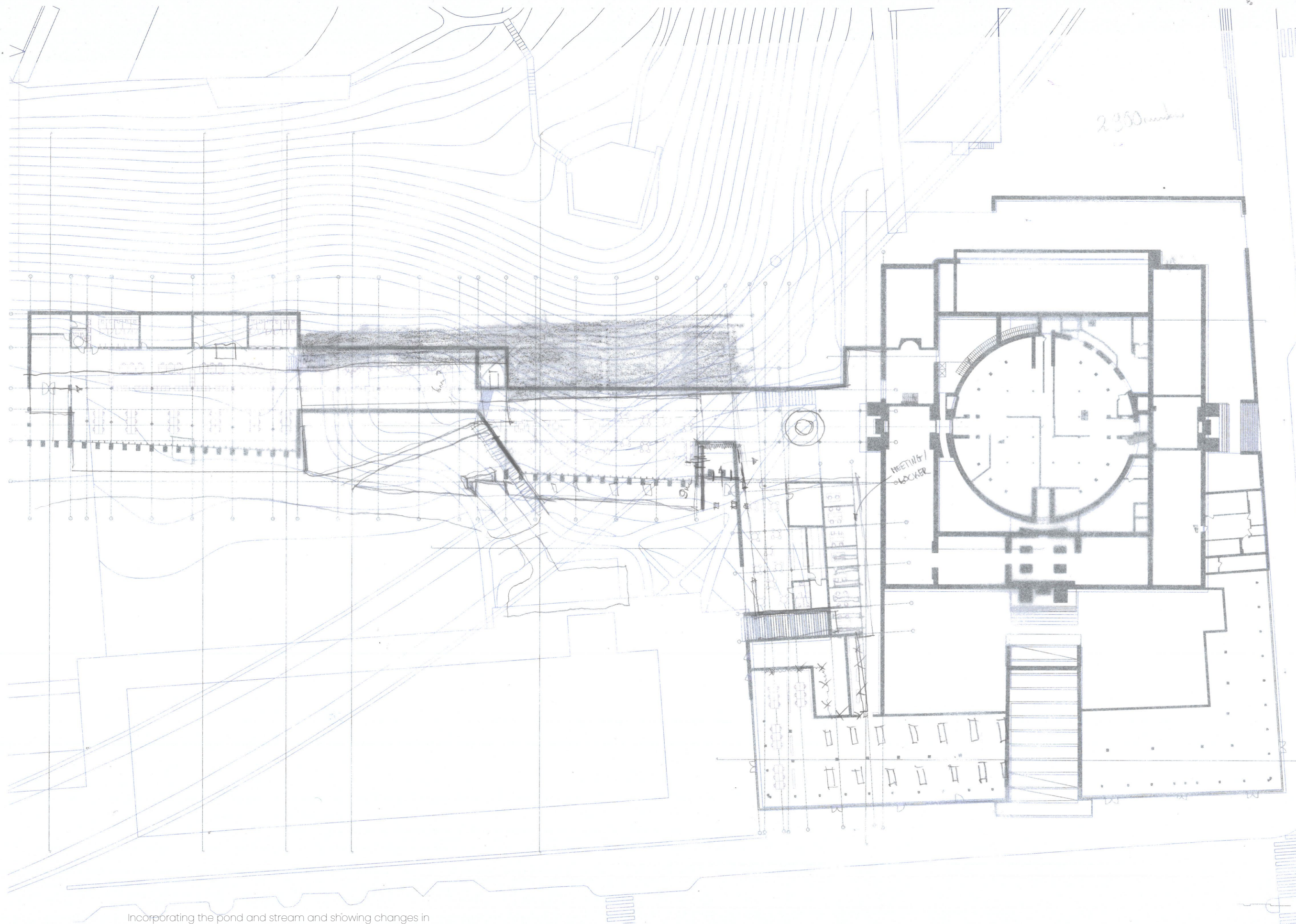
METRO

> H???

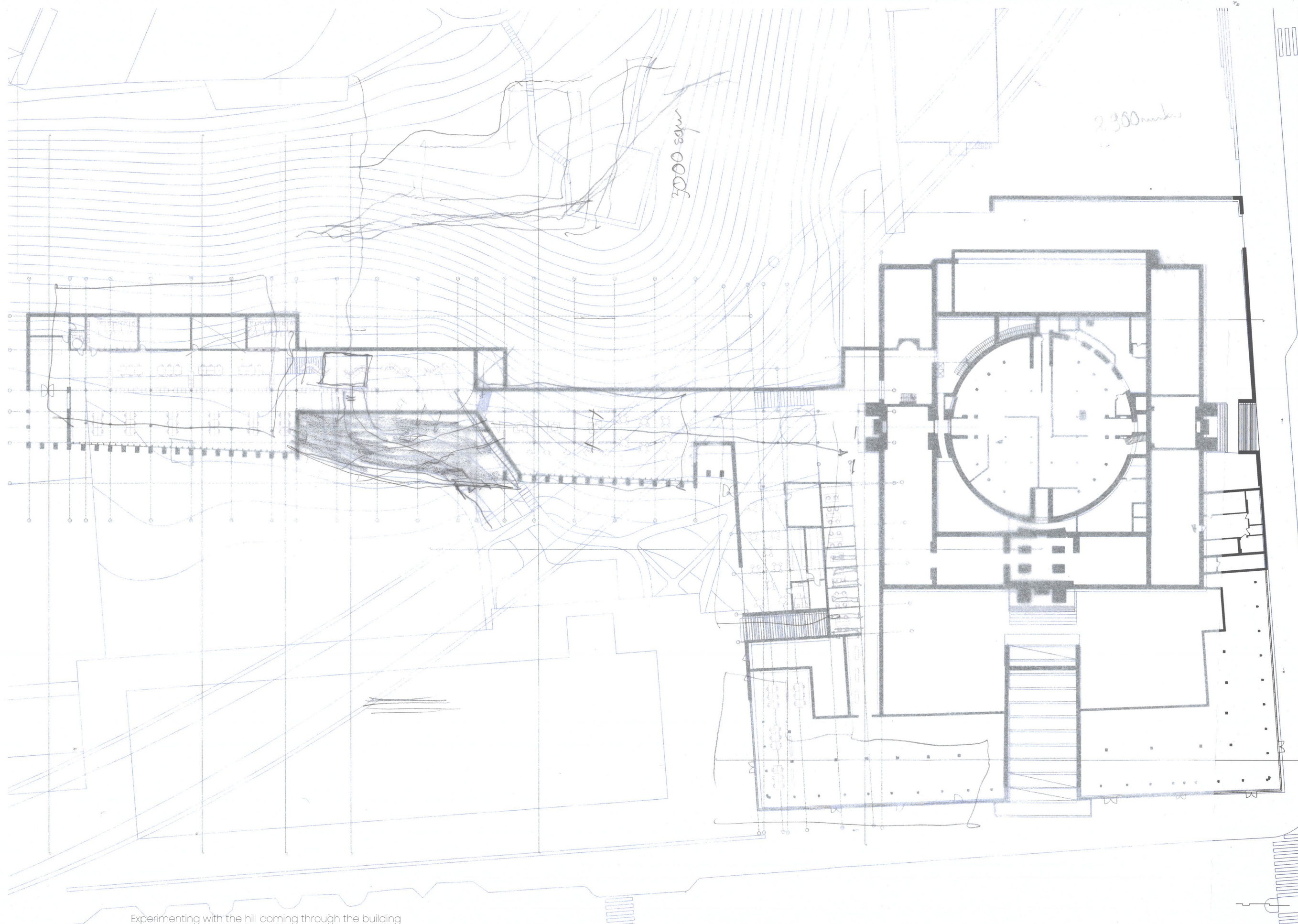
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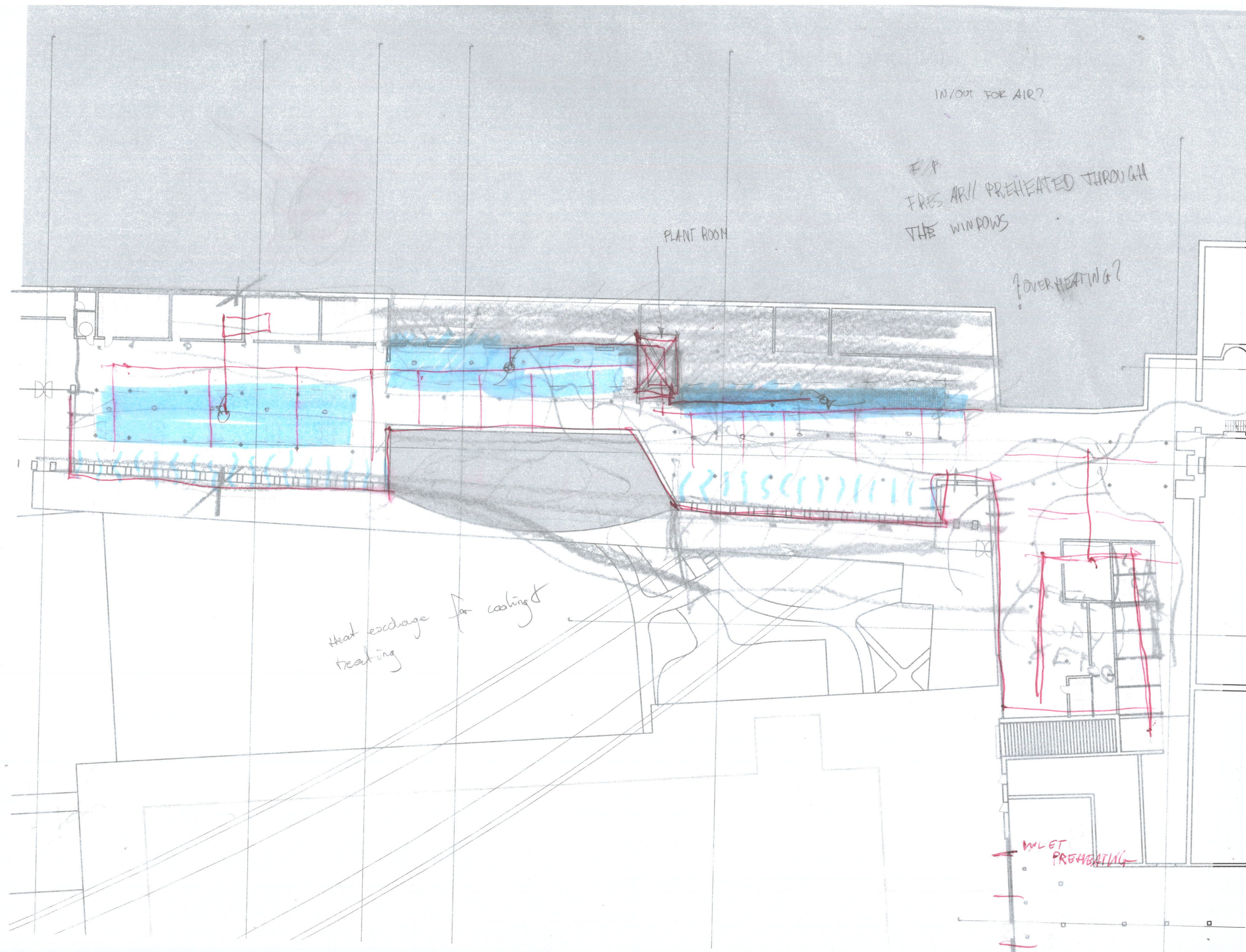




Incorporating the pond and stream and showing changes in the scheme



Experimenting with the hill coming through the building



IN/OUT FOR AIR?

FRESH AIR PREHEATED THROUGH THE WINDOWS

OVERHEATING?

PLANT ROOM

Heat exchange for cooling & heating

W/LET PREHEATING

1007

[Handwritten signature]

B

STABILITY CORE

1:500

B



Stability cores

1:500

FACADE STUDIES

WEEK 3.9 08/04-12/04

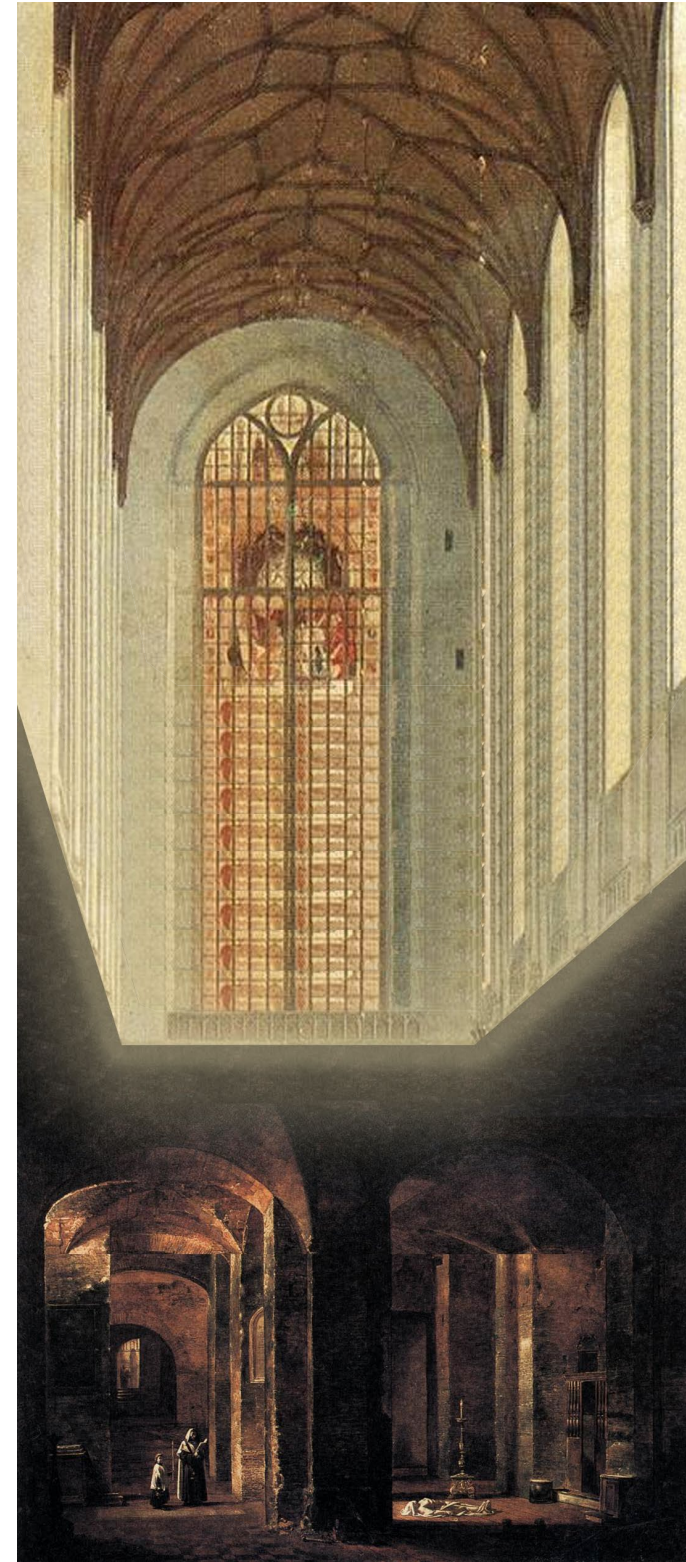
Week overview.

The tutoring and work this week was mainly oriented towards the facade design. My issues and what I have been working on regarded the facts that there has been some contradictions between what I want the light boxes on the top to do and what I want them to look like. I want the light boxes to have a frosted glass appearance. This is for several reasons. First, new, high performance, reflective glass is for me not really an option. It's appearance is too corporate like, perhaps too slick and that in my opinion does not work well with a public building. It would also not contribute to the atmosphere I want to create within the library. The light would be too direct, too much would happen around it and therefore the light boxes would be an distraction. But at the same time not having the opportunity to see through the light boxes onto the hill and from the street downward to the library is also not ideal. One option in which I saw the opportunity to solve it was with curtains or some kind of window system within the facade.

Eventually my final idea to solve it was to have transparent glass reaching to a certain height. That height would be determined by looking at the building from the level of the park so that the transparent glass is not seen from the outside but only when someone is actually at the same level as the light boxes are. This presents a more intimate relationship with the building but also adds a part to the experience where one upon getting closer to the structures one experiences new things.



Sketch of the facade



Collage showing the atmosphere of my building with Interior of the Saint Bavo Church in Haarlem by Trabajo Adriaensz Berckhyde on top available at: <https://kuadros.com/en-nl/products/interieur-van-de-san-bavo-kerk-in-haarlem> and - Crypt of San Martino ai Monti, Rome by François-Marius Granet at the bottom available at: https://commons.wikimedia.org/wiki/File:Fran%C3%A7ois-Marius_Granet_-_Crypt_of_San_Martino_ai_Monti,_Rome_%28detail%29_-_WGA10364.jpg

STORY LINE

WEEK 3.10 15/04-19/04

Week overview.

This was the second to last tutorial that we had before P4. As I think and also gather from tutorials my project is in a state where it pretty much requires execution and proper communication. At this point I would say I even have many things solved the question is only about going the extra mile. Although, I guess the only thing that need more solving is the actual interiors and what is the experience like sitting in the library. That is what I have focused on. But first about the tutorial. I was mainly concerned about the issue of delivering my project. What is the main story to be told. I struggle to say it briefly. There is a concept of an “elevator pitch” where one in theory is in an elevator with their boss and has about 30 seconds to pitch the project to get the idea across. My tutor helped me with formulating the story line for my project and those are the notes I took after the meeting so they are not the direct transcript:

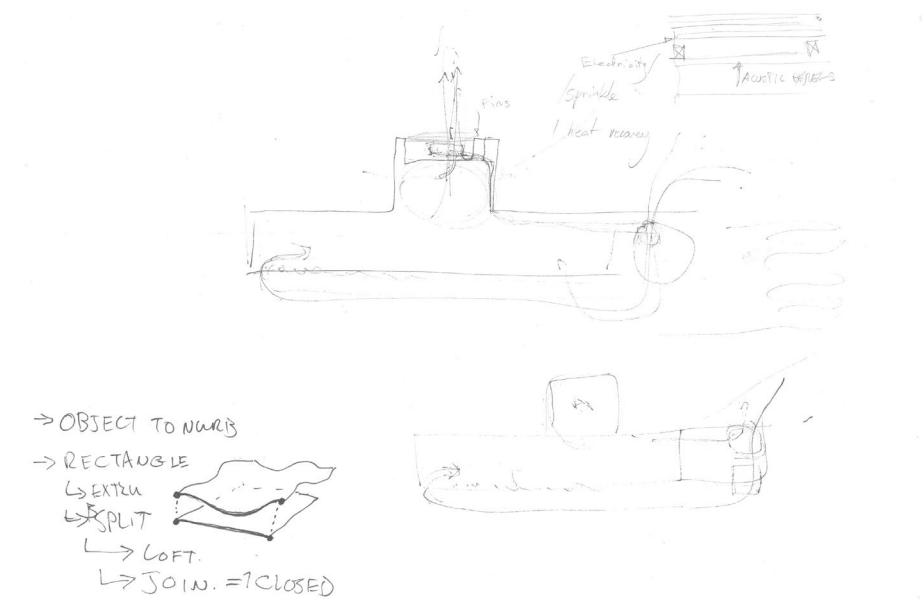
There was a past where there was a street there and the library used to belong to this street. The street has been destroyed and the park with its artificial landscape was built. In the spot of the street a retaining wall was built. For me it was the appropriate space to extend the library by extending the line that the bazaar already creates. My building sits between this existing retaining wall and its representation to the outside world but the street didn't feel complete to me without the edge. Therefore I create those edges by introducing the lanterns which illuminate the library interior and leave a trace of an urban space. The lanterns speak a fragile language like the past that was there.

Somehow formulating those notes and talking about them is very helpful to decision making about the building and the design choices. What I want the atmosphere to be like and what is the building really about? It is very weird in that sense because architecture does not primarily concentrate on writing. It is more about drawing and perhaps counting or measuring I'd say. In that sense I understand the impact of that journal

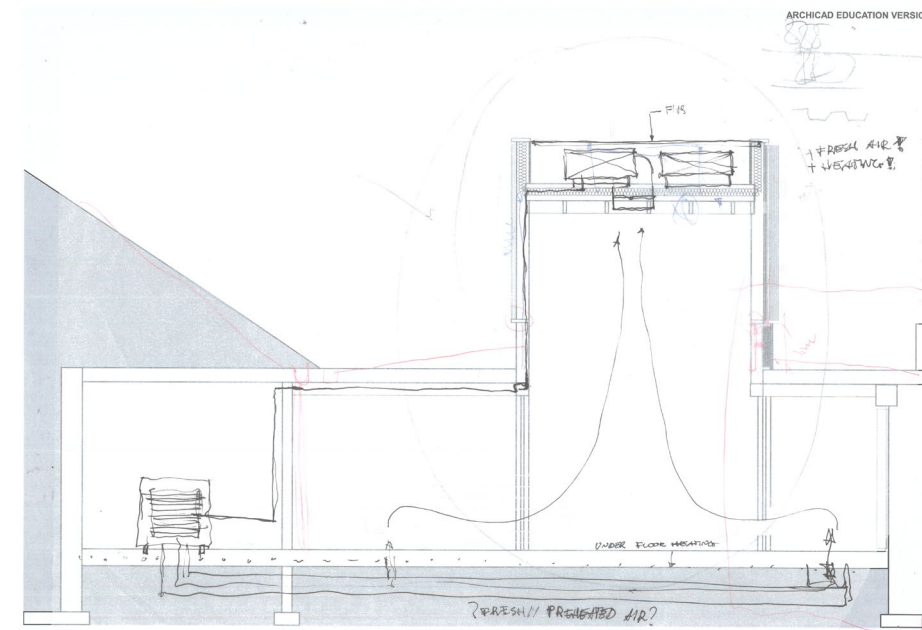
as it is to help to reflect or rationalise the design decisions made. This week I have also been able to take proper photos of my P3 model. I think in the coming weeks I will mainly concentrate on producing 1:50 model of the whole and 1:200 model. I also worked on formulating the main deliverables needed for P4 and P5.

Regarding the BT there is many things that I have been developing and one of them being the climate strategy. Personally I have a great interest for this part of architecture. It is where in my opinion the engineering part of architecture lies in and in sense to me this is where this notable notion of an architect being the master builder comes into play. It always fascinated me and has given me a great reward. I also think that it helps in the professional industry to establish a certain respect toward the individual architect and I experienced it during my intrenship, working at the practice and at the site. There is almost an instant switch in a contractor between the position where he believes he is talking to this detached from the real world idealist whose only concern is to make things pretty and impractical for the builder to only requiring to sketch out one technical detail or a solution to his problem to guide him and navigate him which turns to a position of great respect. This is why I believe the proficiency of BT is crucial to holding a strong position and high regard within the professional practice.

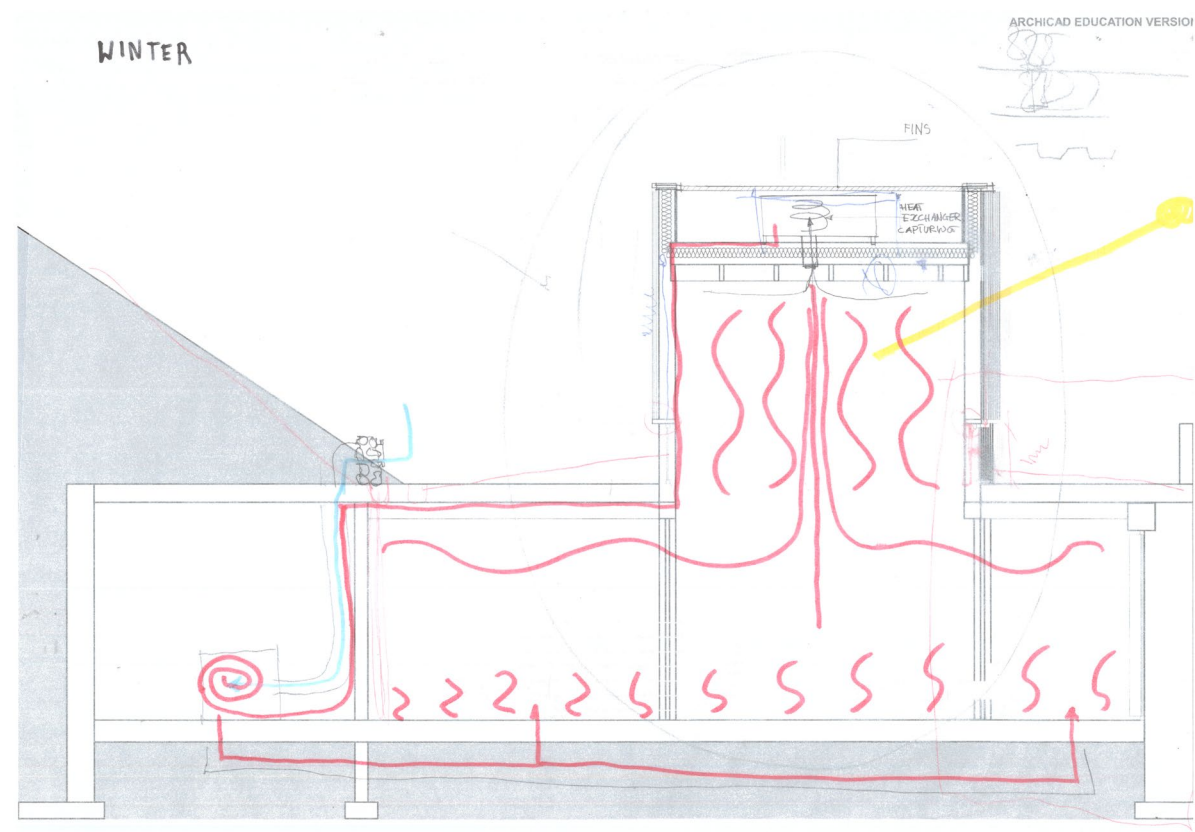
For my building I wanted to concentrate on maximising the ceiling height. I do it by lowering the floor and putting the services in there and by bringing the heat from the heat exchanger using the water or glycol pipes as a heat transferring material into my heat pump which then is used to warm/cool the indoor air. The heating in winter is through the floor heating from the district heating.



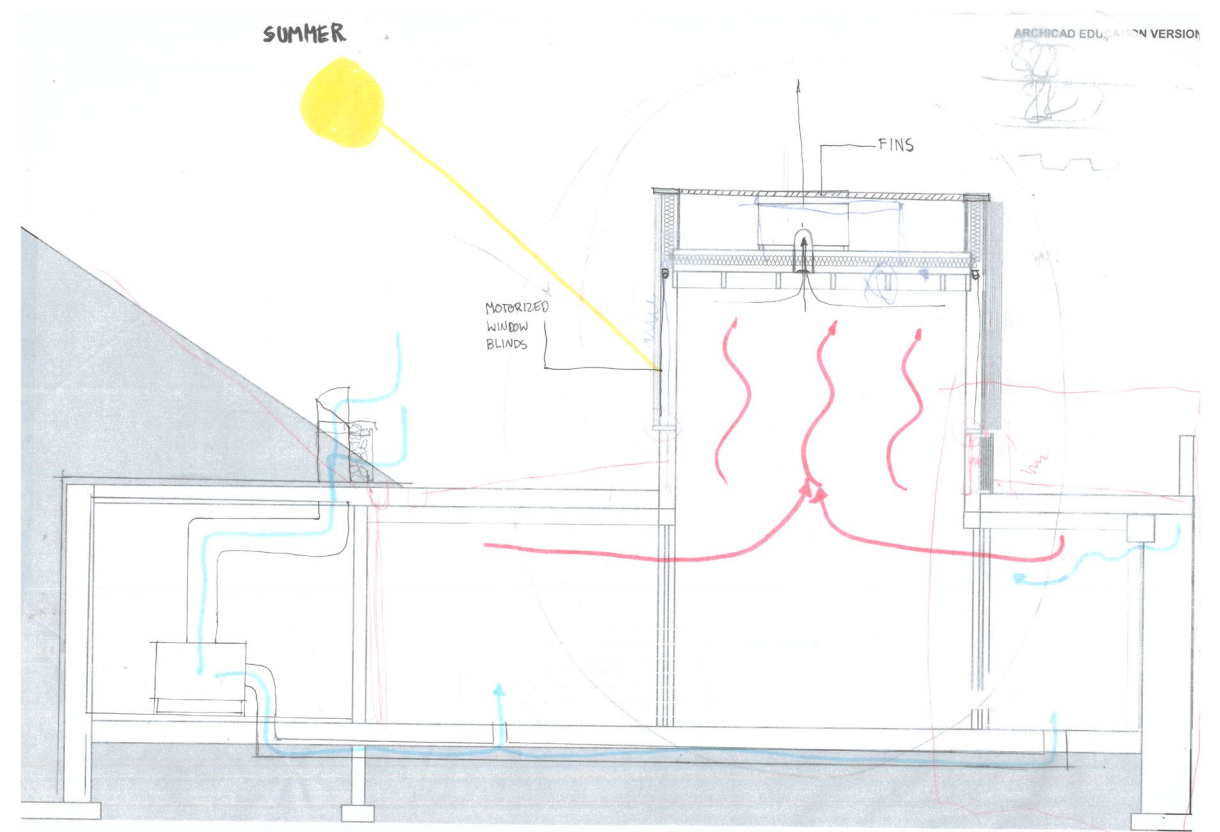
Initial ideas for the air circulation



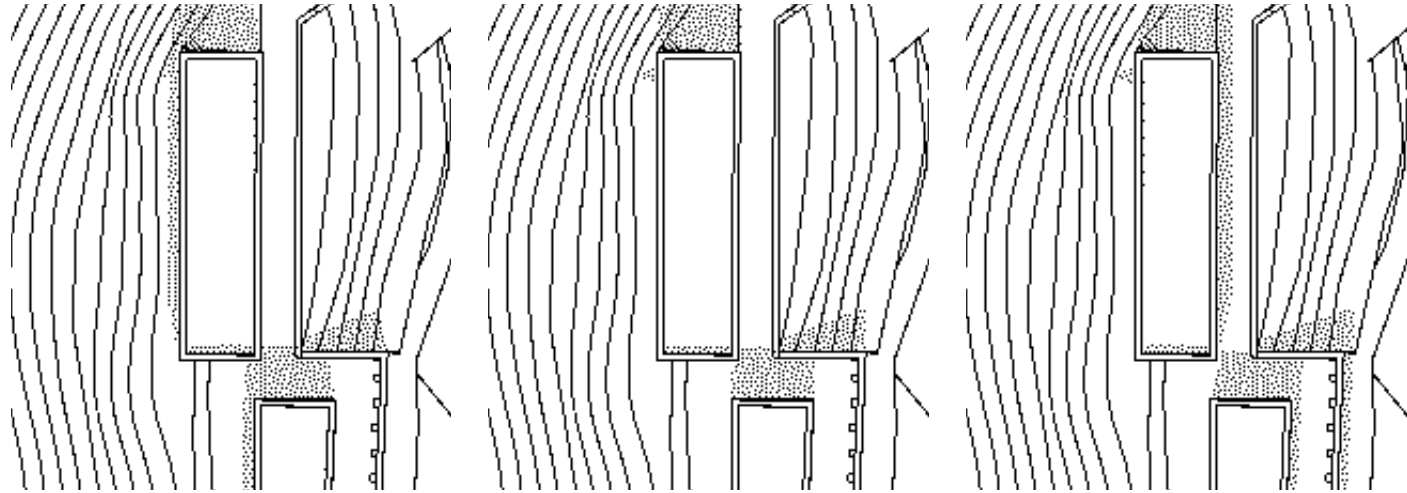
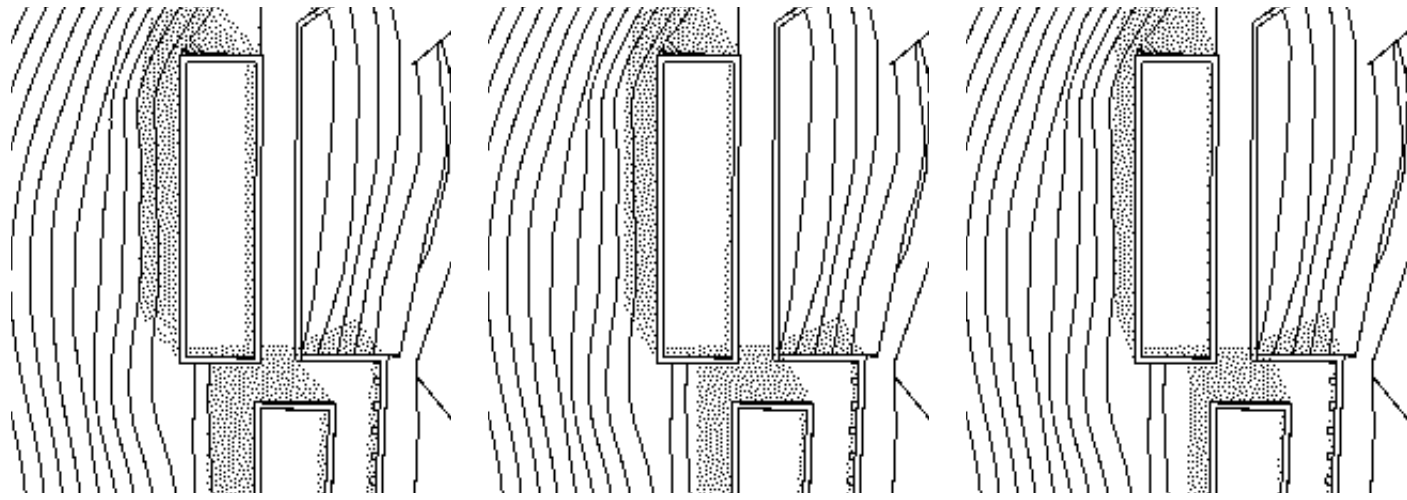
Air circulation and fins hiding the climate units



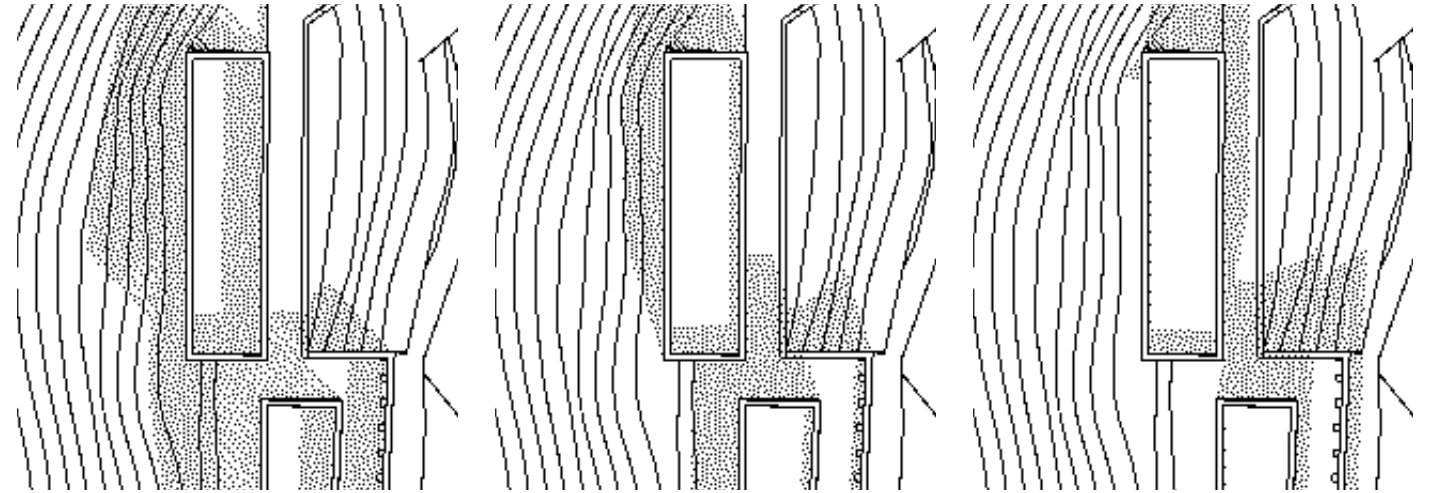
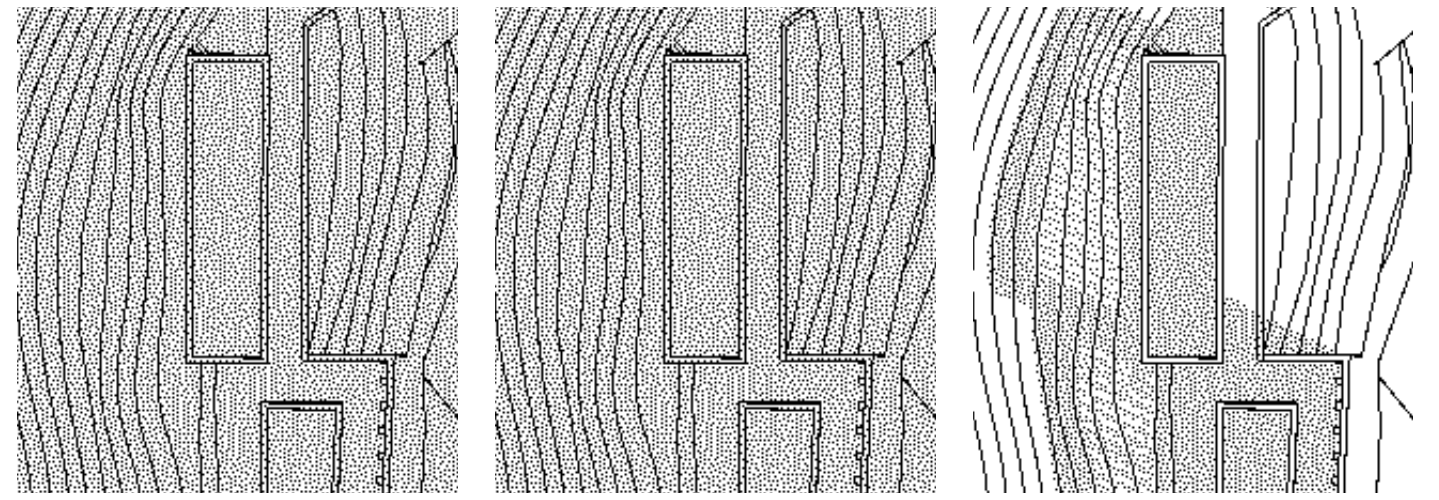
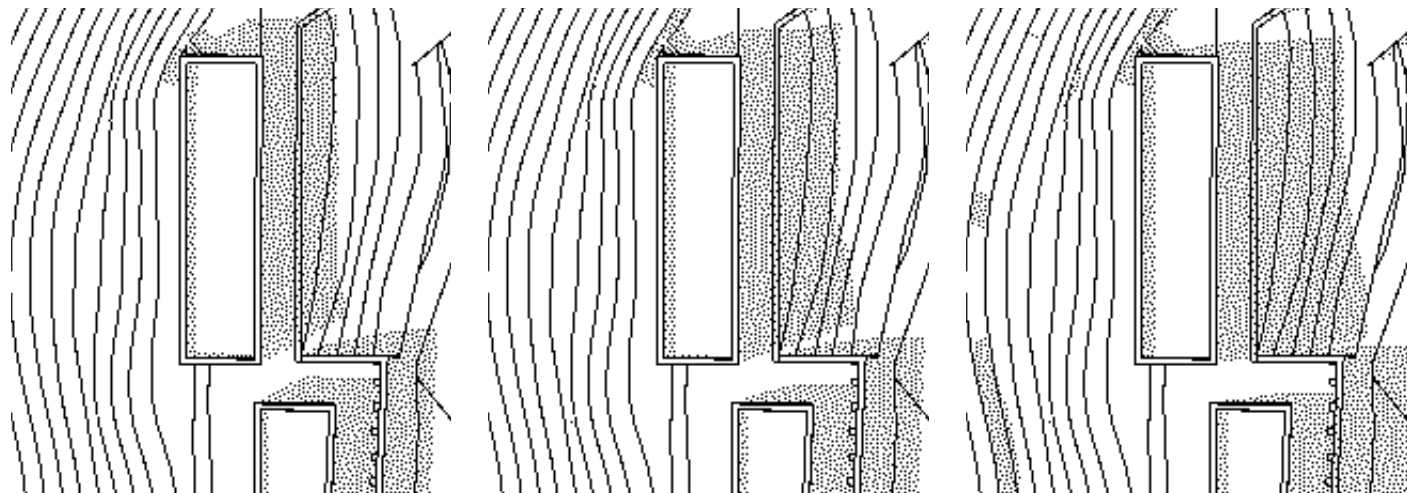
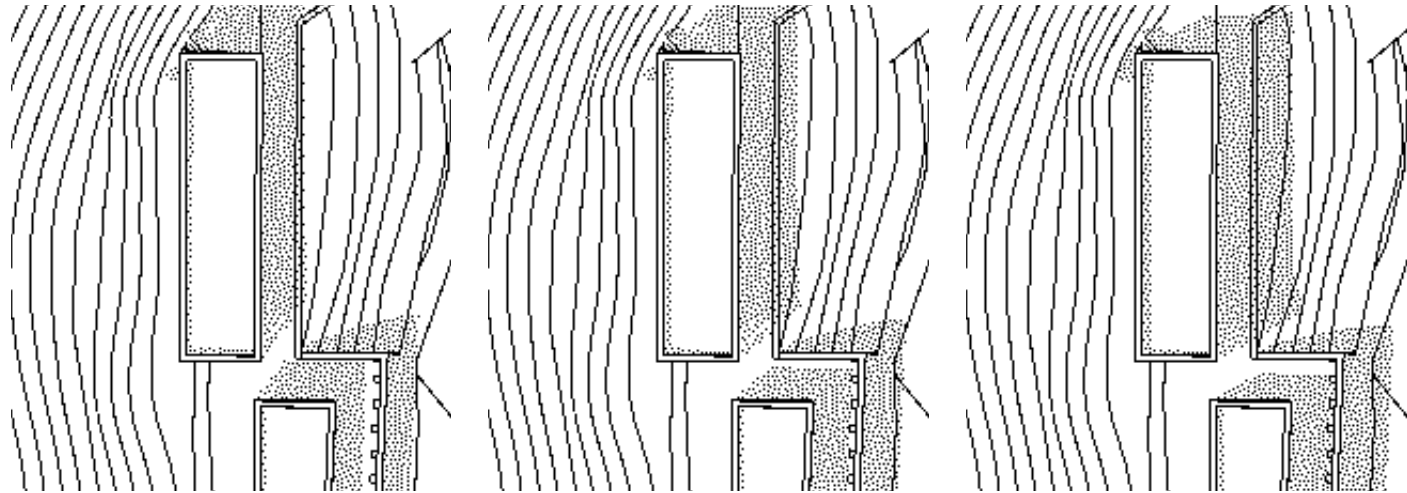
Winter heating strategy



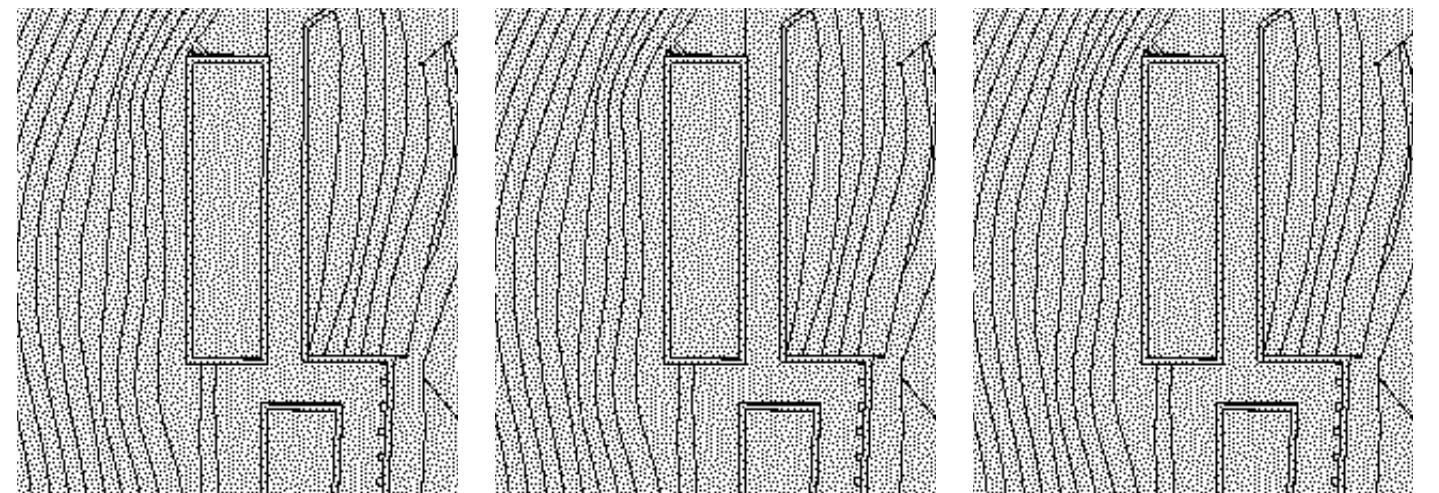
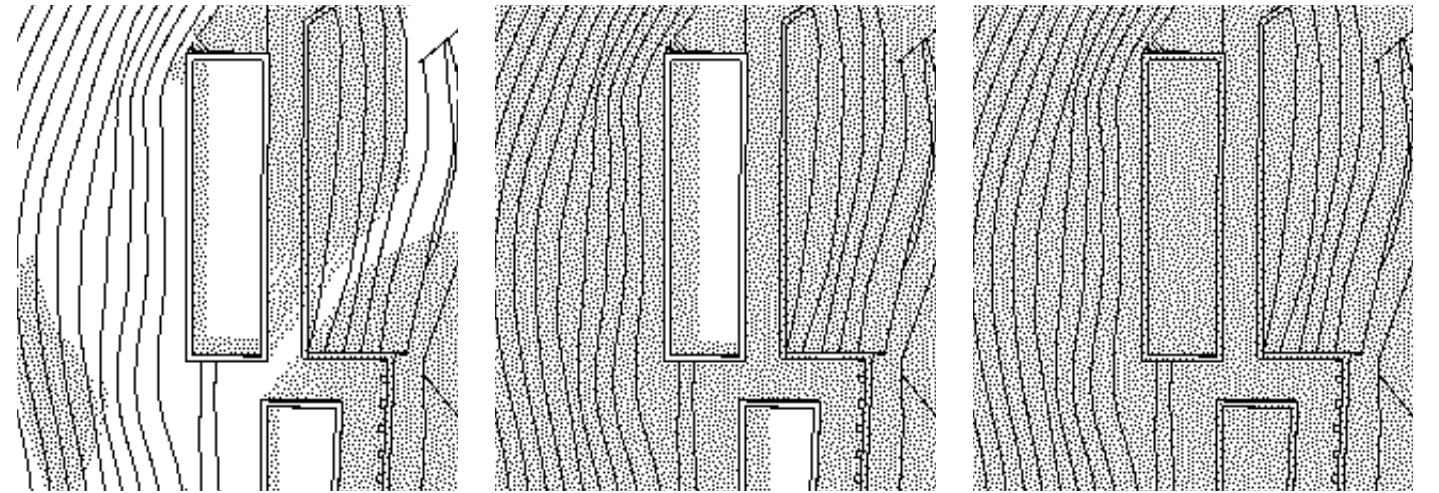
Summer heating strategy



Winter solar study - sunrise to sunset - intervals of every 32 minutes



Summer solar study - sunrise to sunset - intervals of every 90 minutes



LAST TUTORIAL

WEEK 3.11 29/04–03/05

Week overview.

Last scheduled tutorial. On that tutorial I have agreed with my tutor partly on products I have to make. That is 9 sections which if to be manually drafted are a rather time consuming endeavour. Luckily as part of my side goal this year I wanted to learn how to work in BIM in Archicad which means that with having a detailed 3D model I can produce endless sections in a timely fashion. In a complex project like mine which deals with the geometries of existing site and more the complex topography of the site too it is very useful to work in that manner.

I had run through what I want to show for my project and what it is about but that is similar to what I have talked about earlier in this project journal. The question now is on how to deliver the project coherently. Perhaps the smartest way is of doing it chronologically as it makes to most sense and it is easy to follow. In a sense I also try to think of a presentation like a film. The more linear it is the easier to follow. It takes skill to have a successful film with retrospection. At the moment I do however approach the presentation differently, perhaps it is a mistake. However the way I want to approach it is like telling a story of a painting. Because I think a building of such scale is similar

to a painting where a lot of efforts is fragmented and a lot of space is a backdrop and where things actually happen is a bit scattered around a plan.

The idea comes from the Pieter Bruegel “Carnival and lent” painting and more from a polish song writer who cover the histories in those paintings in a form of ballades by telling the story of people in the painting. It is extremely engaging to listen to because it has a natural flow. I believe there is also a reason why this scattering of story is more engaging to listen to. Prof. Jerzy Bralczyk⁽¹⁾ a polish linguist has given a 90 minute lecture on how to talk in a way that people listen. The 90 minute lecture feels like 10 minute one and I believe it is way too short so there must be something in the way he talks. And what he is referring to in the lecture is the concept of clumsy speaking to make one sound more natural. Of course he does it in a very professional and coherent way with a very clear argument. But he adds little interruptions, clumsiness in speeches to make it sound more human. Because of that the reception is very natural.

So bearing that in mind, I do want to keep the presentation in a chronological order, yet add the little, humanizing interruptions, that will make the story more believable.



Making sense of a complex whole
Brueghel, P. (2023). The Fight Between Carnival and Lent. In Wikipedia. https://en.wikipedia.org/w/index.php?title=The_Fight_Between_Carnival_and_Lent&oldid=1190192024

(1) Bralczyk, J. (2017). Jak mówić, żeby nas słuchano? – Prof. Jerzy Bralczyk (How to talk and be listened to?). https://www.youtube.com/watch?v=TG4ZAGnIPOY&ab_channel=WSliZwRzeszowie

StoneHolm

A thematic research into the stone culture of Stockholm



Pebble paving in a courtyard



Stone facades



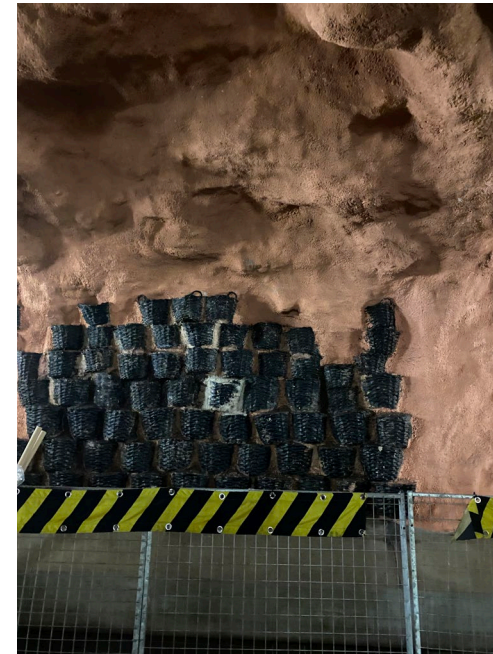
Richly decorated stone facades



Stone plinths



Stone plinths and stone paving



Stone in the metro tunnels below the city



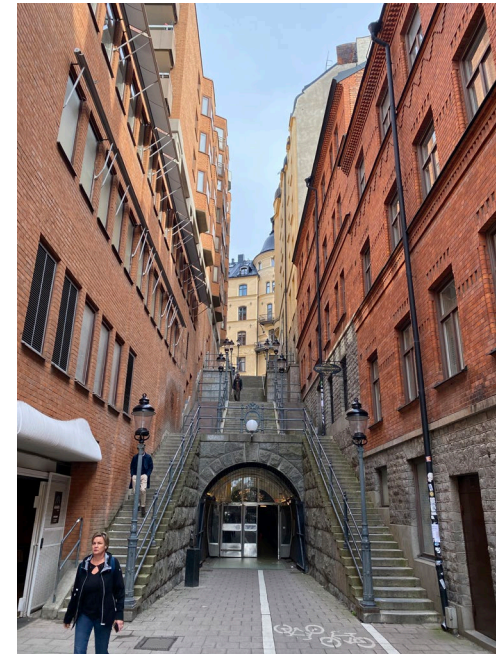
More of stone plinths and stone pavings



OMA Norra Tornen



Stone paving and stone plinths



Stone gate in Stockholm



Stone plinth



Entrance to woodland cemetery and stone wall



Stone path and facade in Woodland crematorium



Stone retaining wall in the outskirts of Stockholm



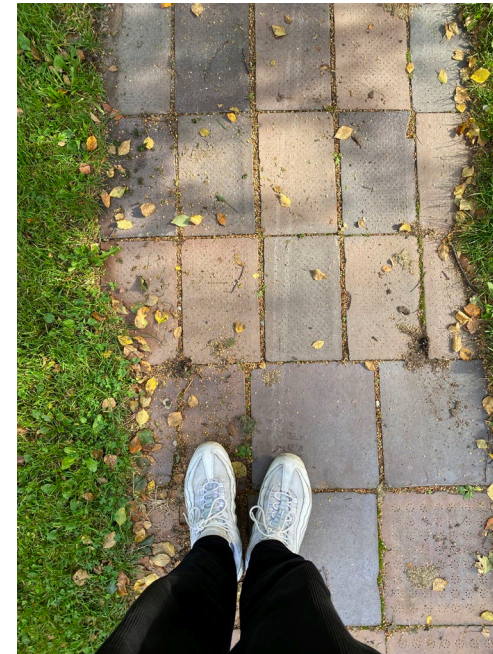
Stone plinth like a stone island of Stockholm City Hall



Stone plinth of Stockholm City Hall



Peter Celsing Stone Facade



Sigurd Lewerentz Church of St.Peter paving

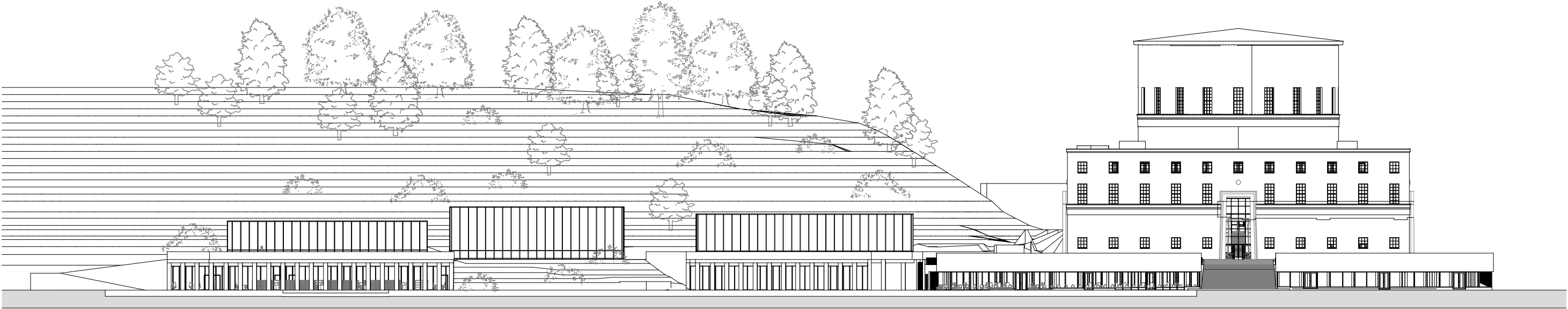


Sigurd Lewerentz Church of St.Peter paving

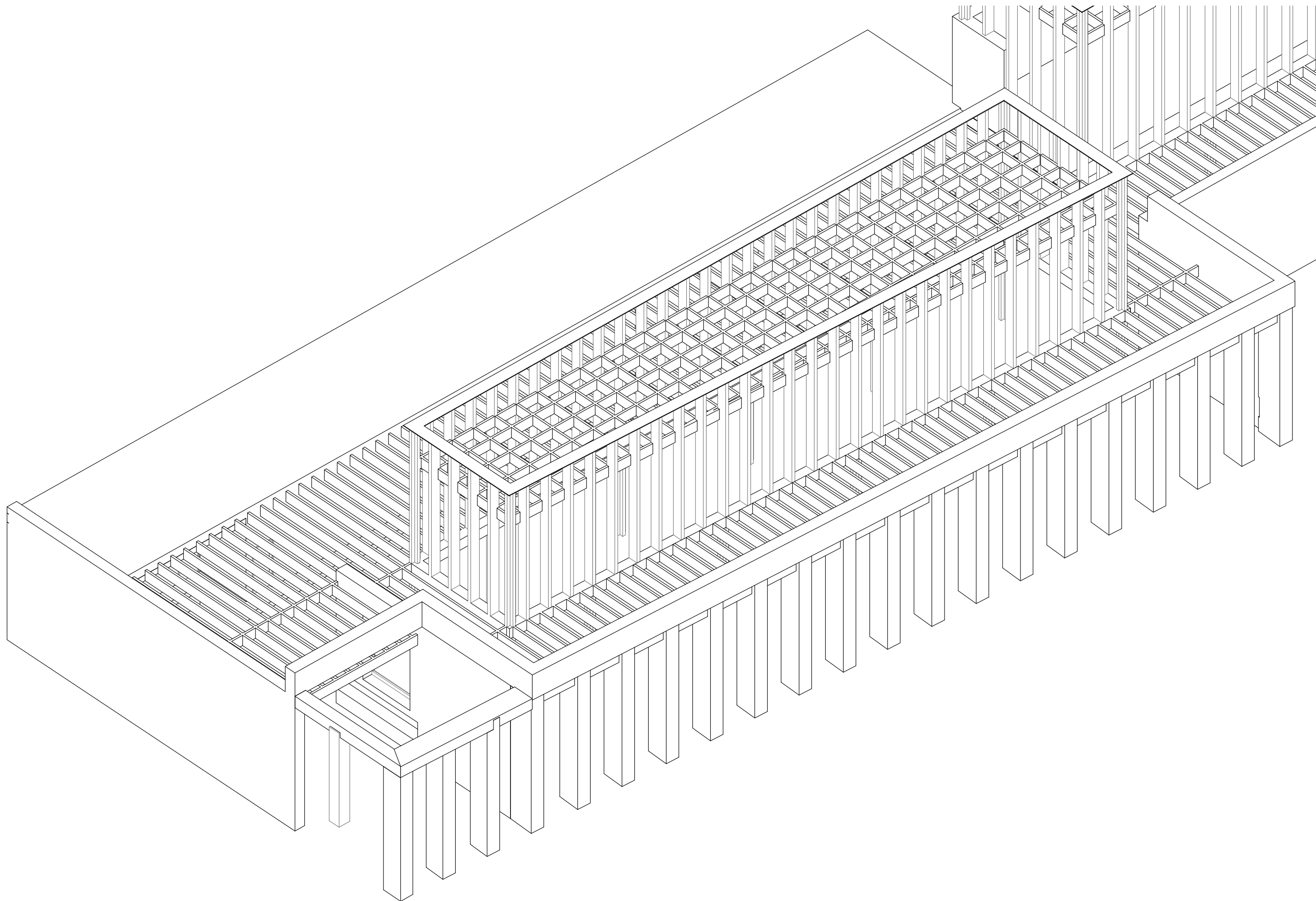


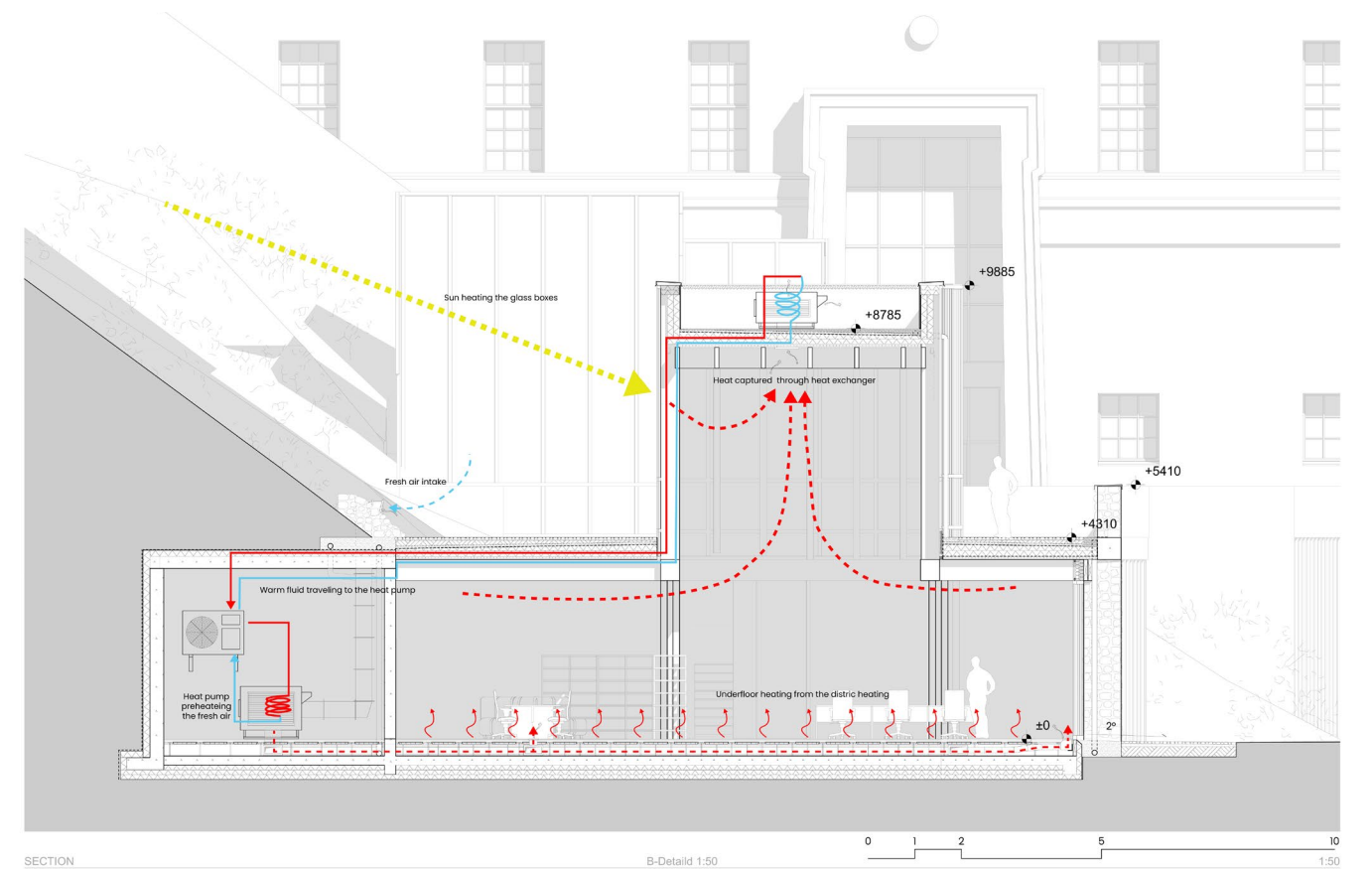
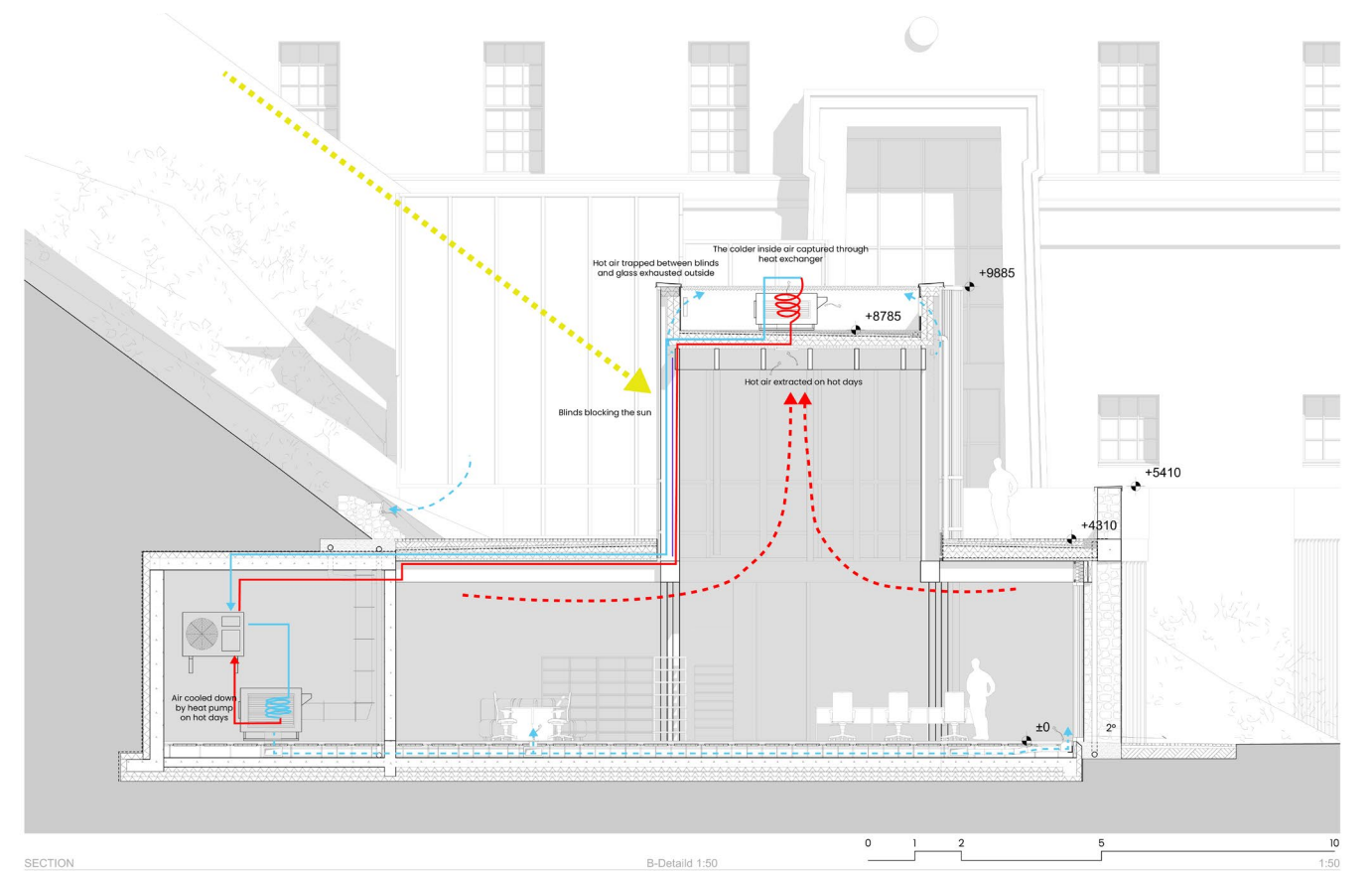
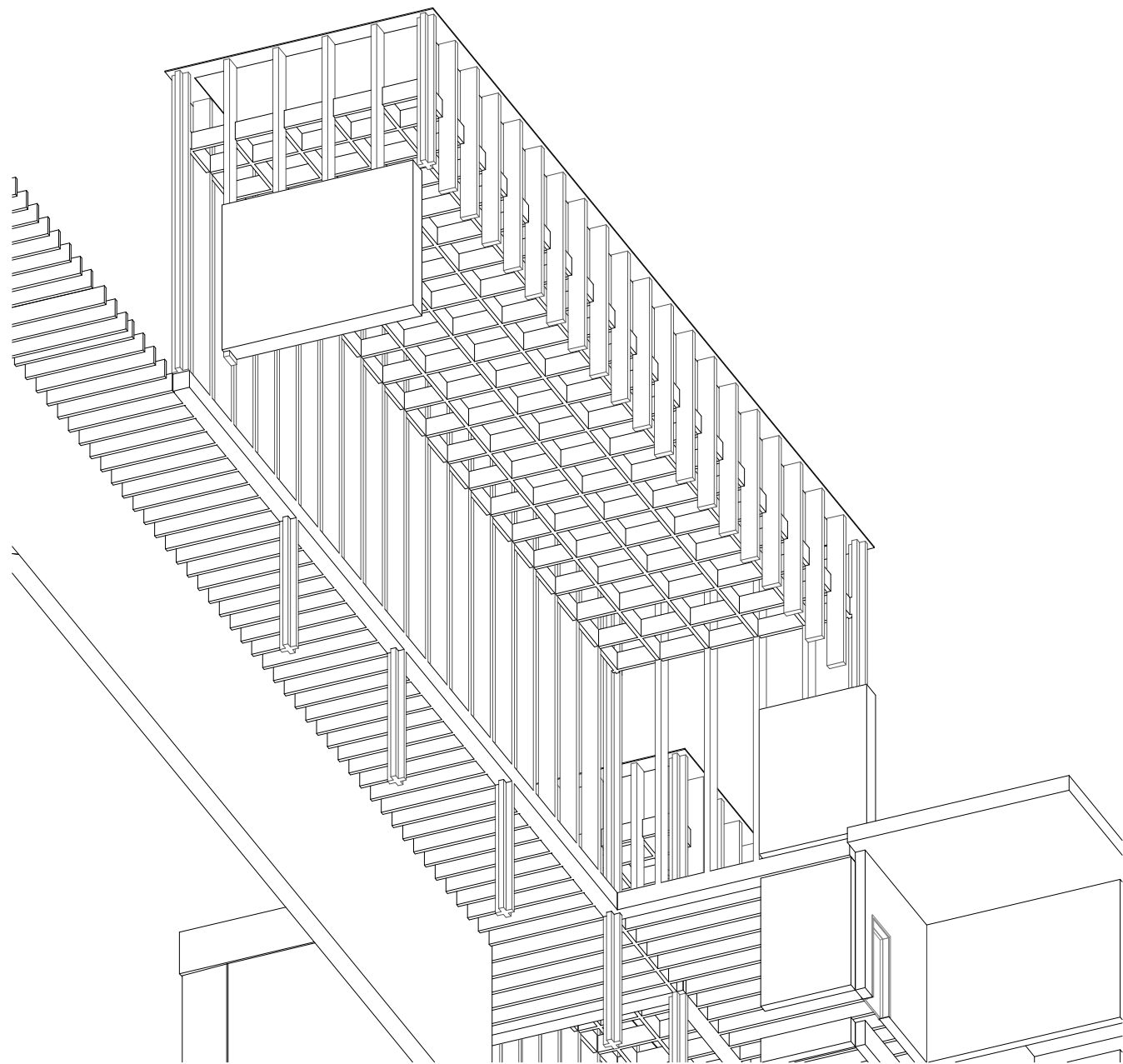
Sigurd Lewerentz Church of St.Peter stone paving

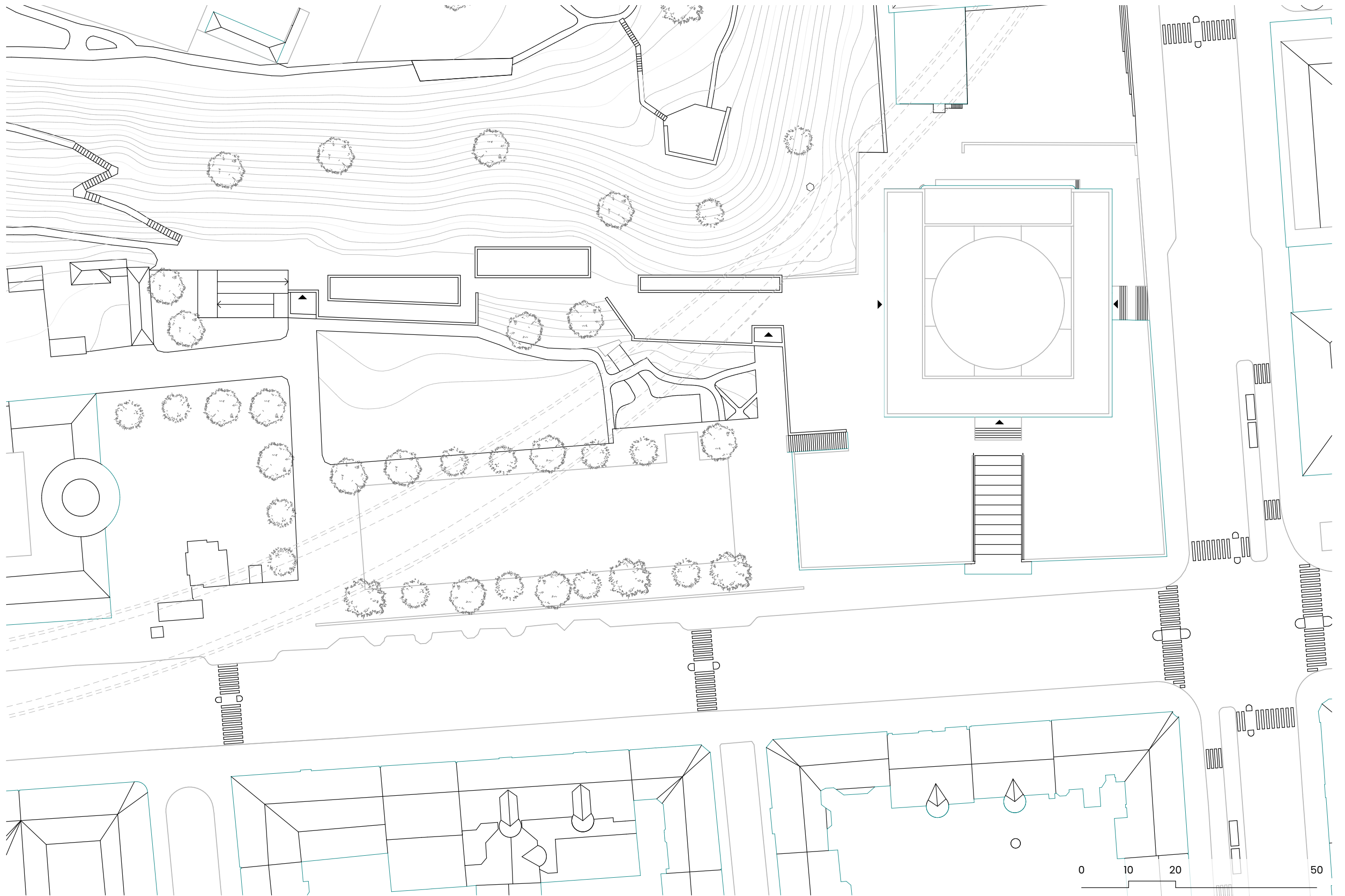
TOWARDS P4
The collection of works

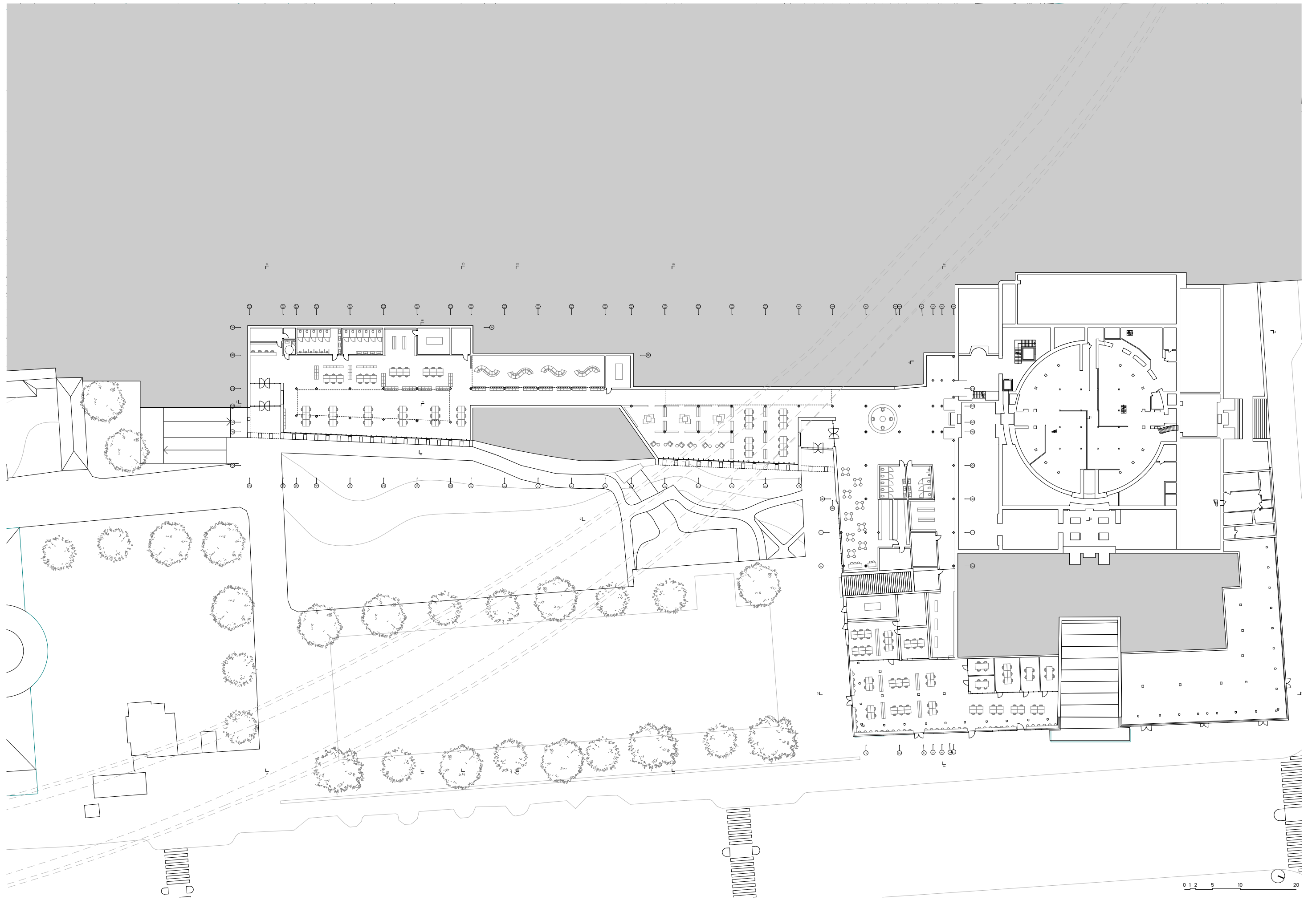


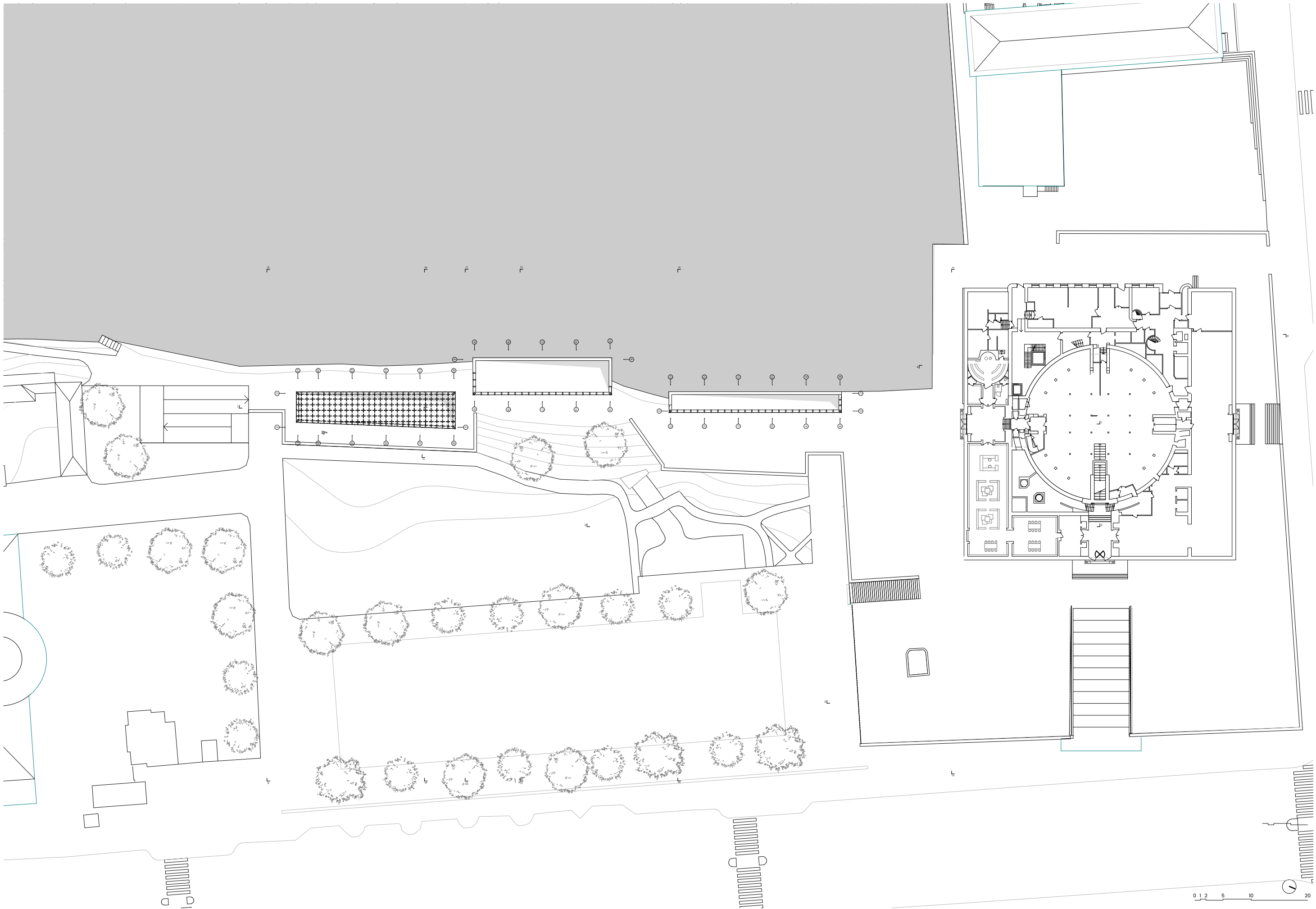
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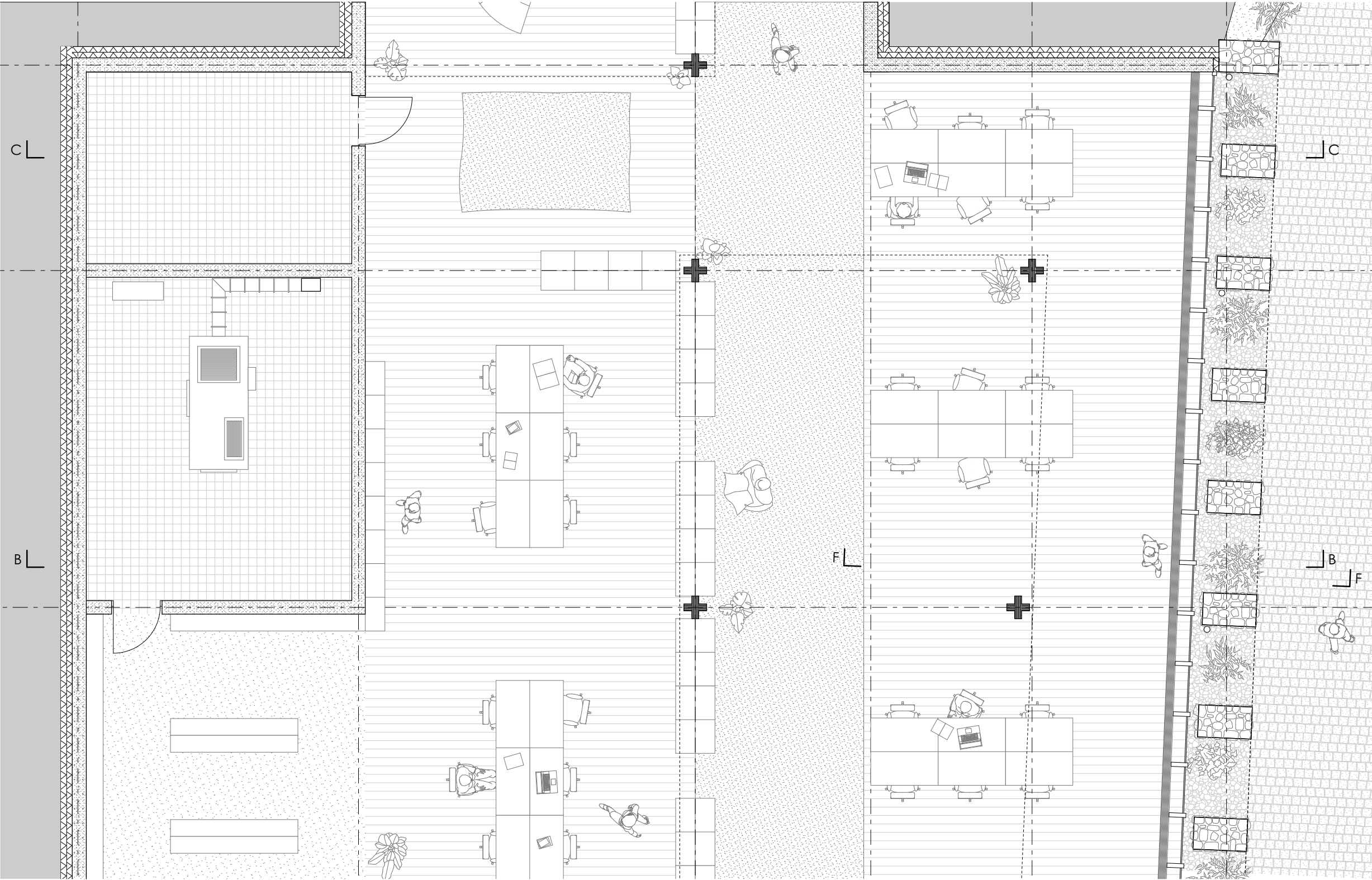








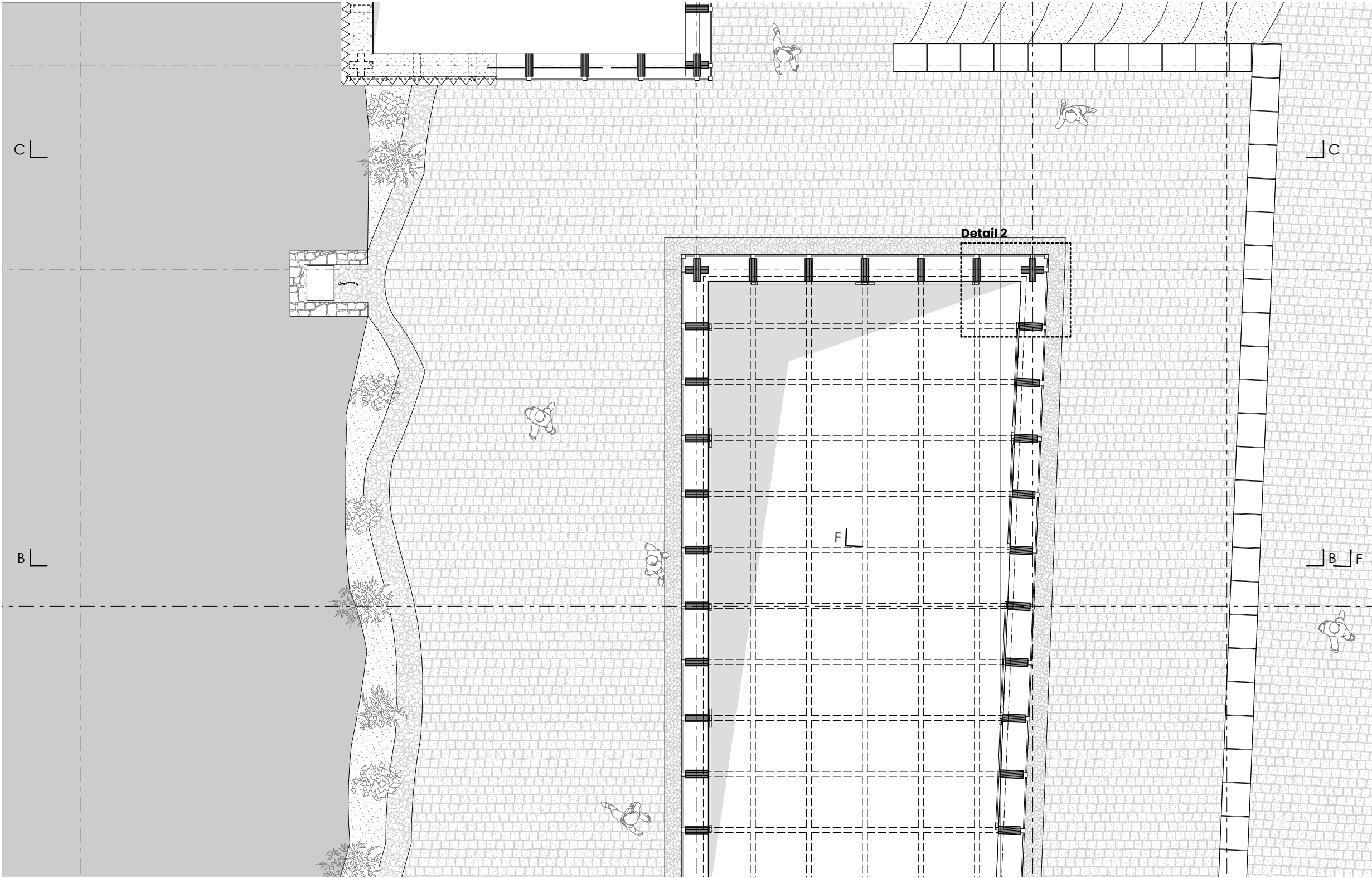
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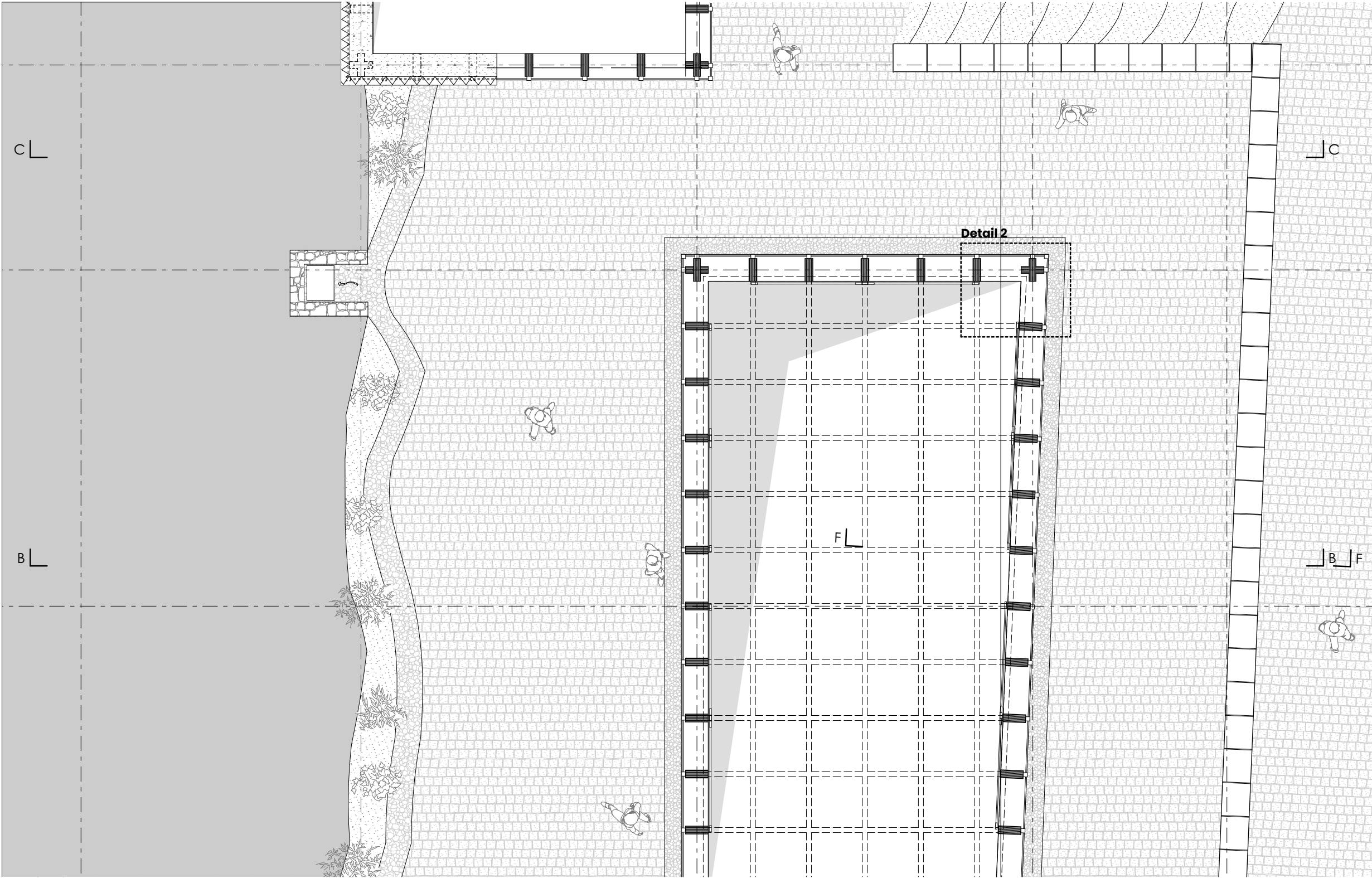


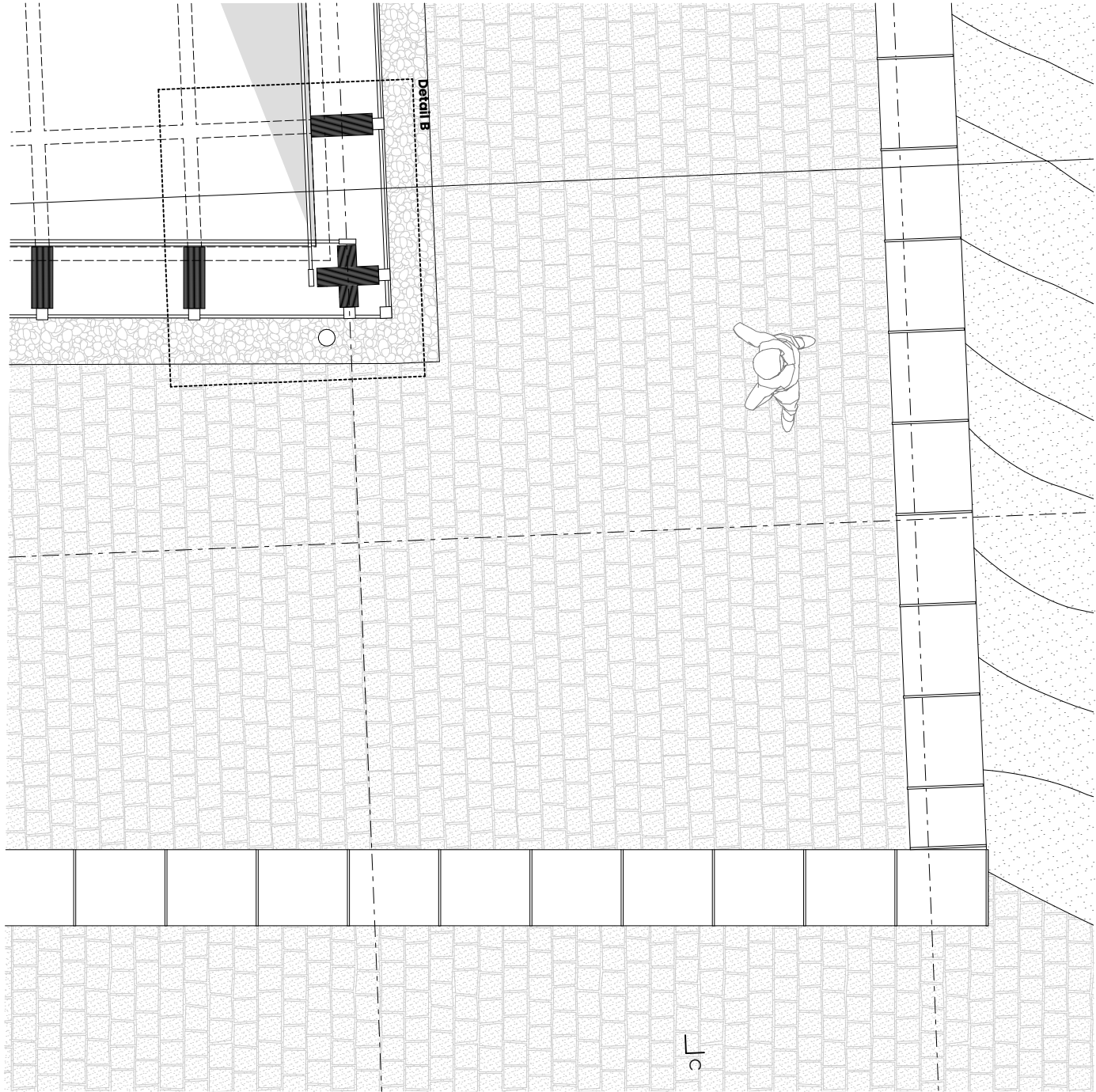
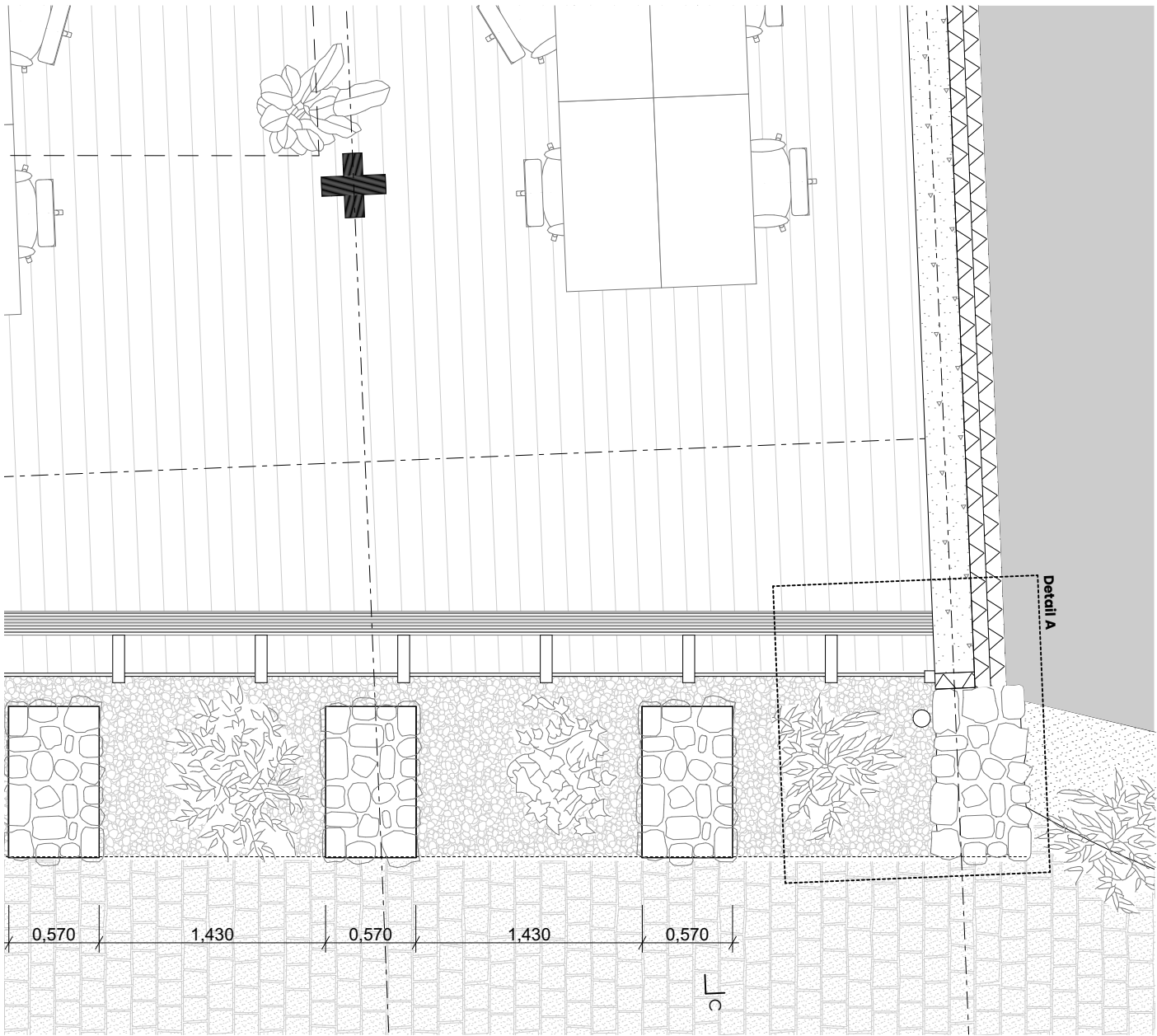
FLOOR PLAN

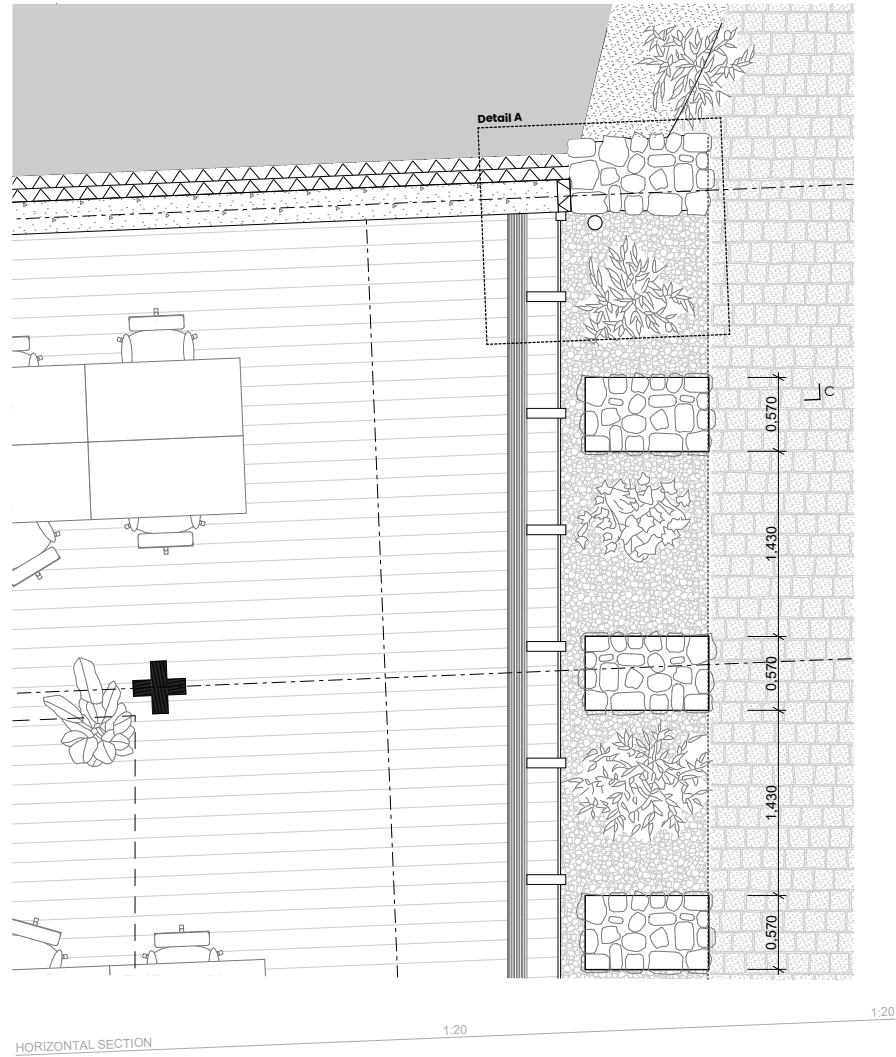
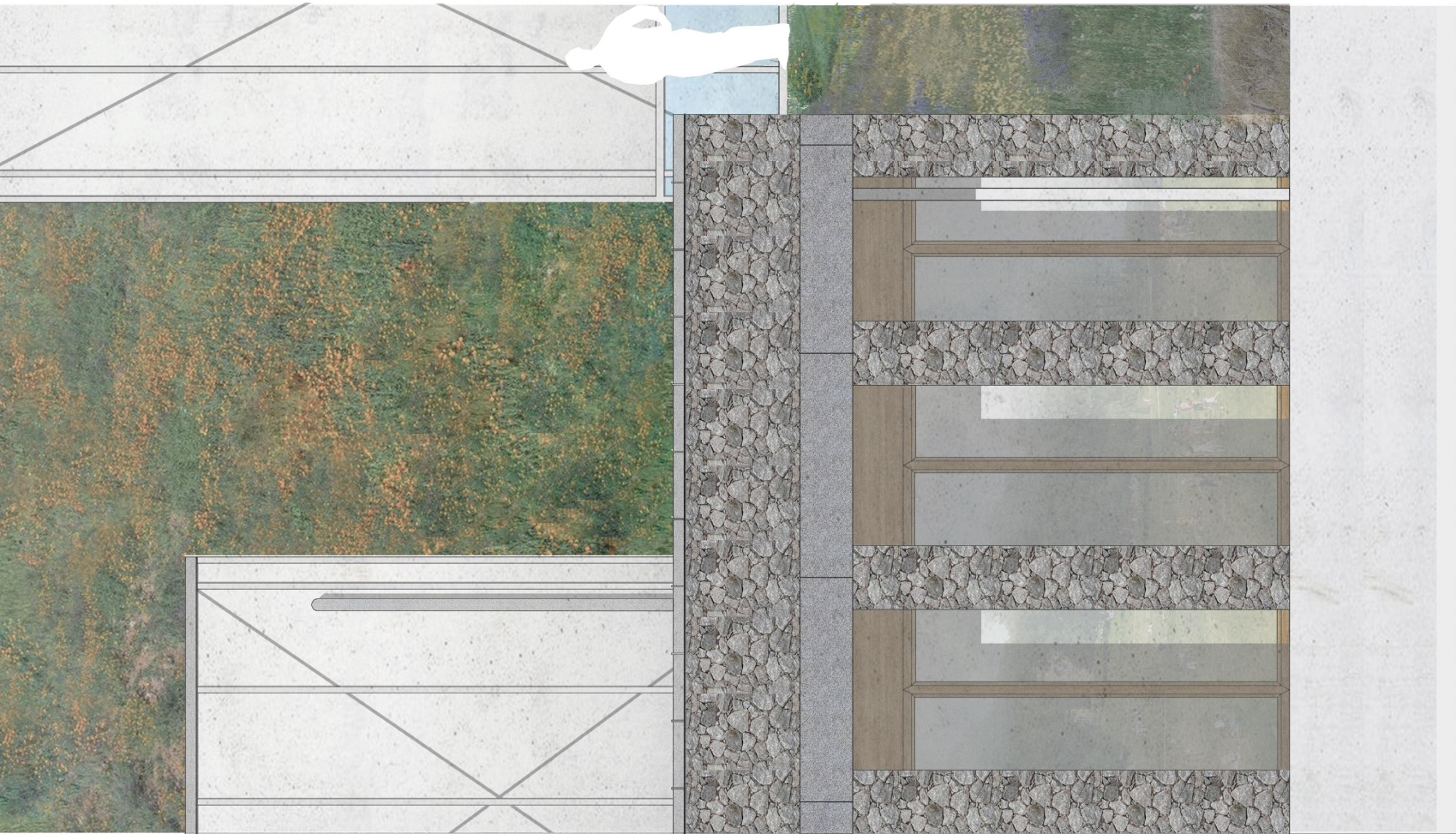
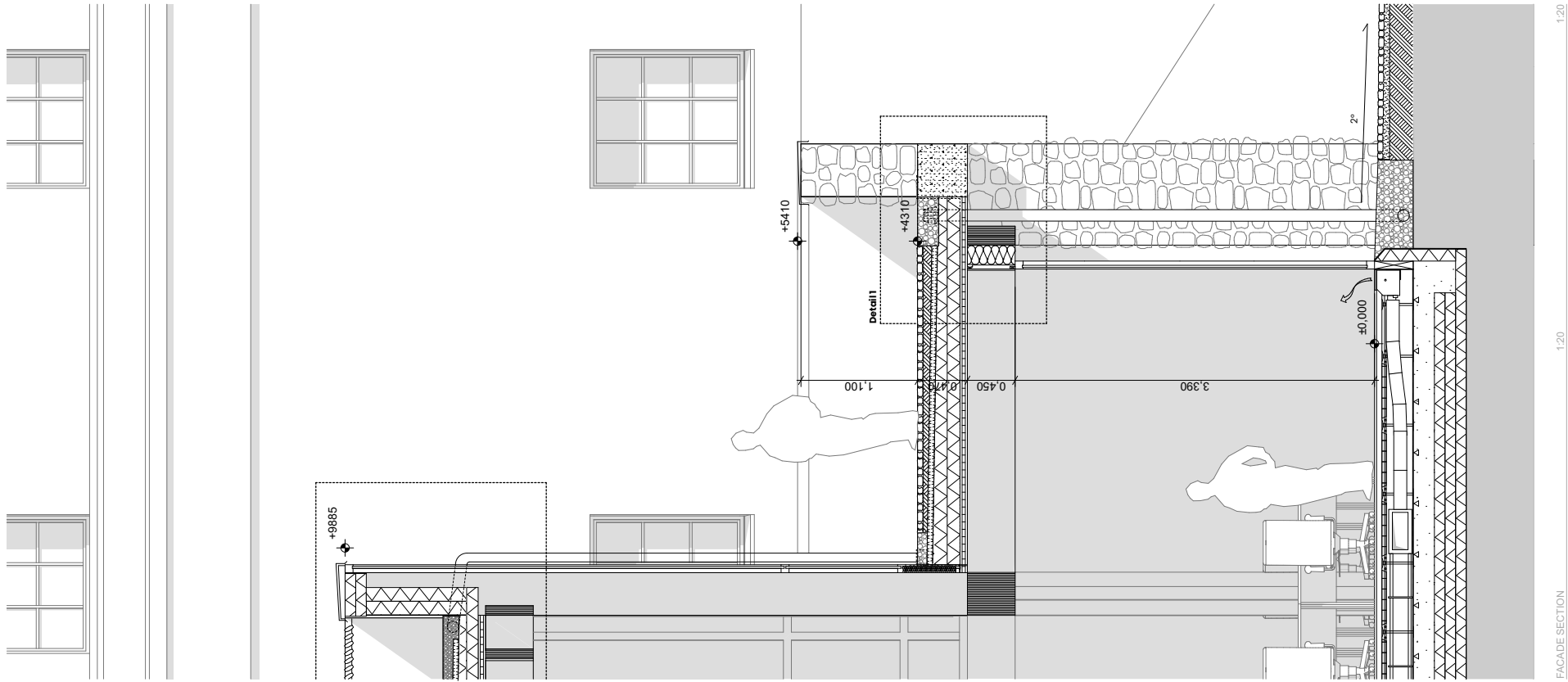
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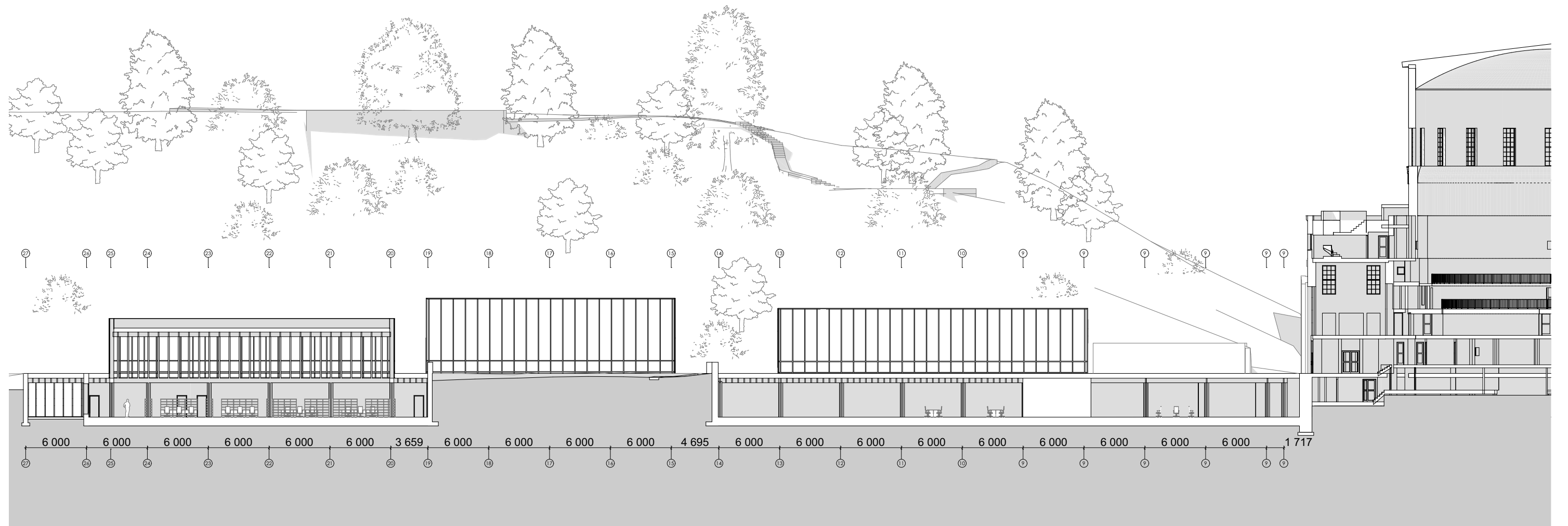
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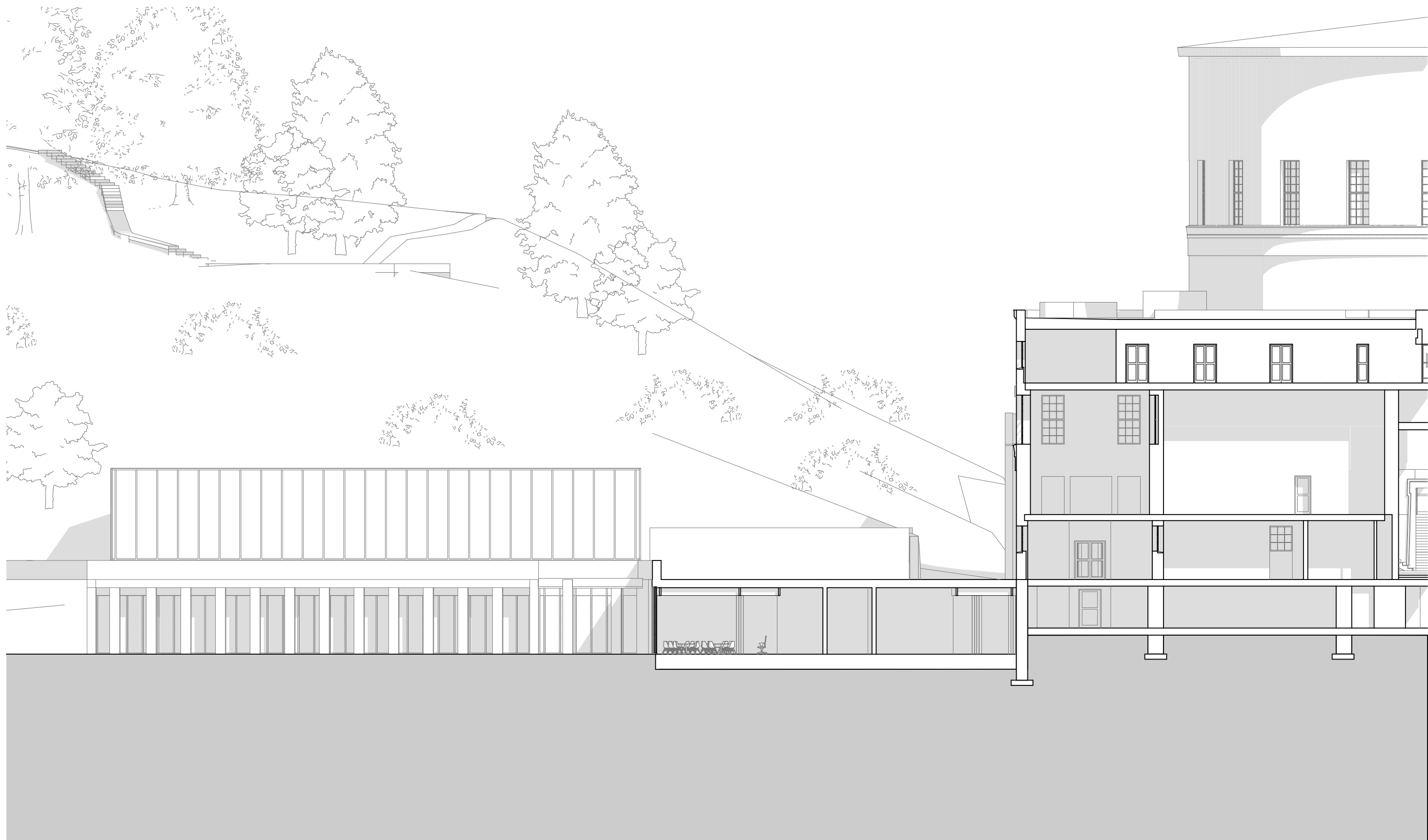






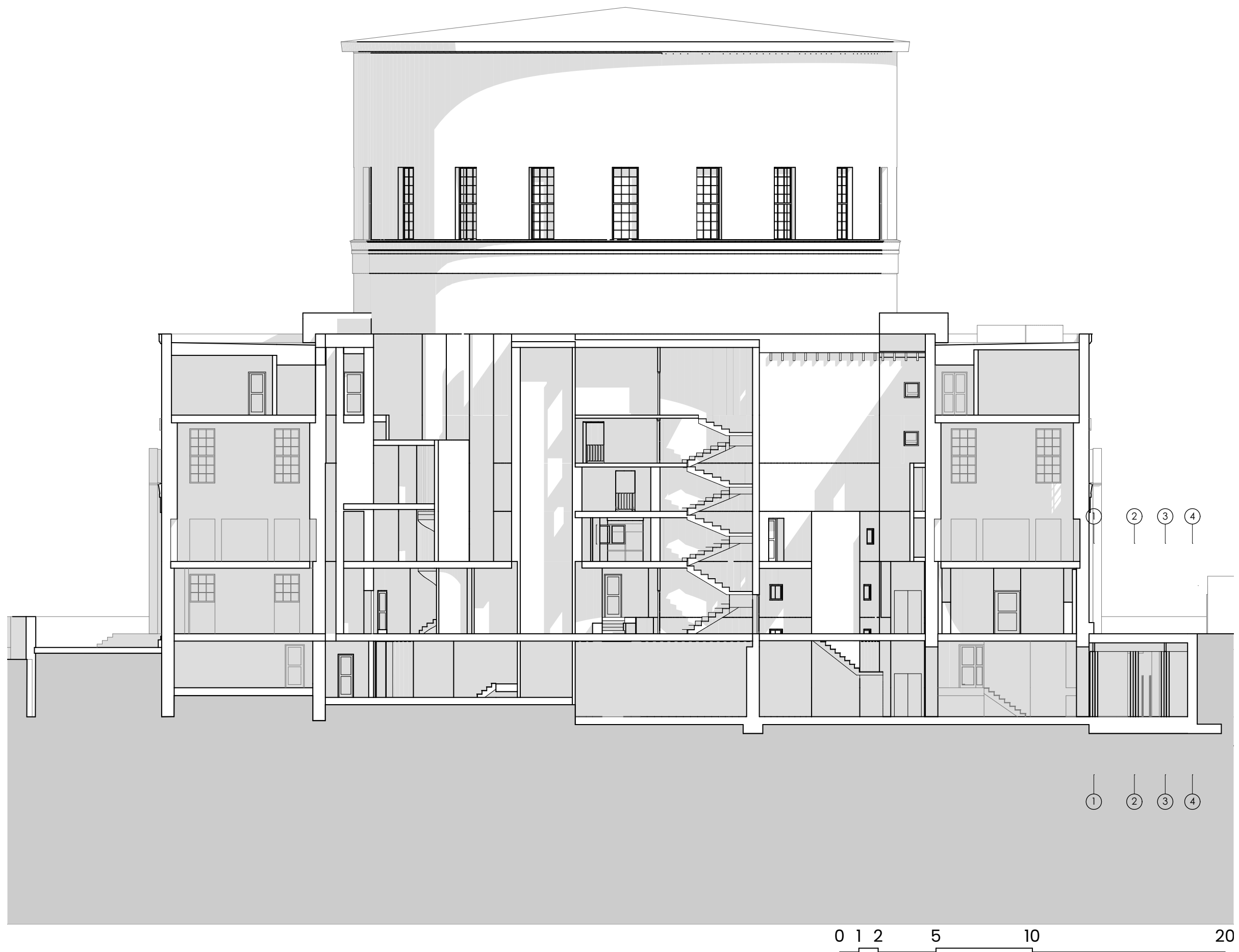


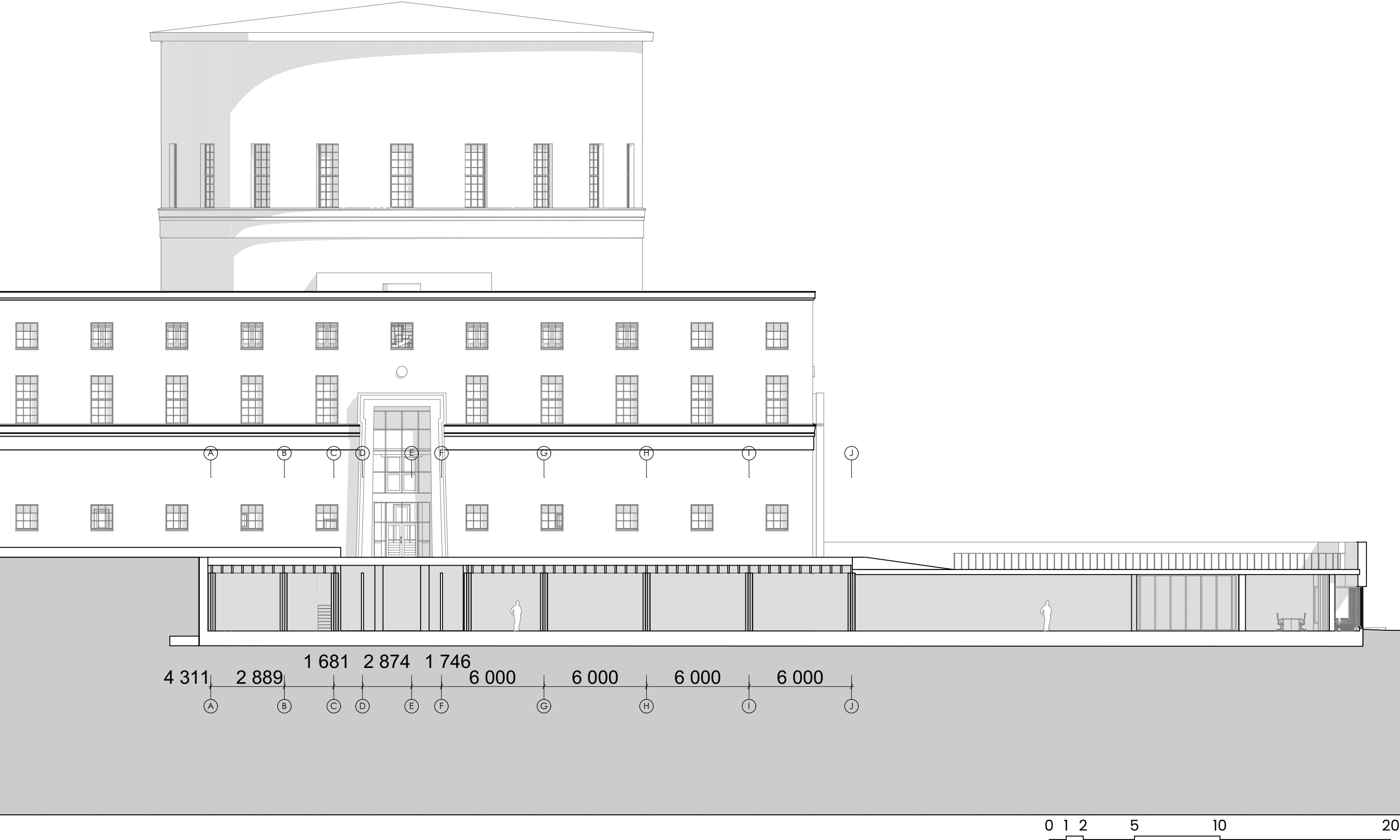
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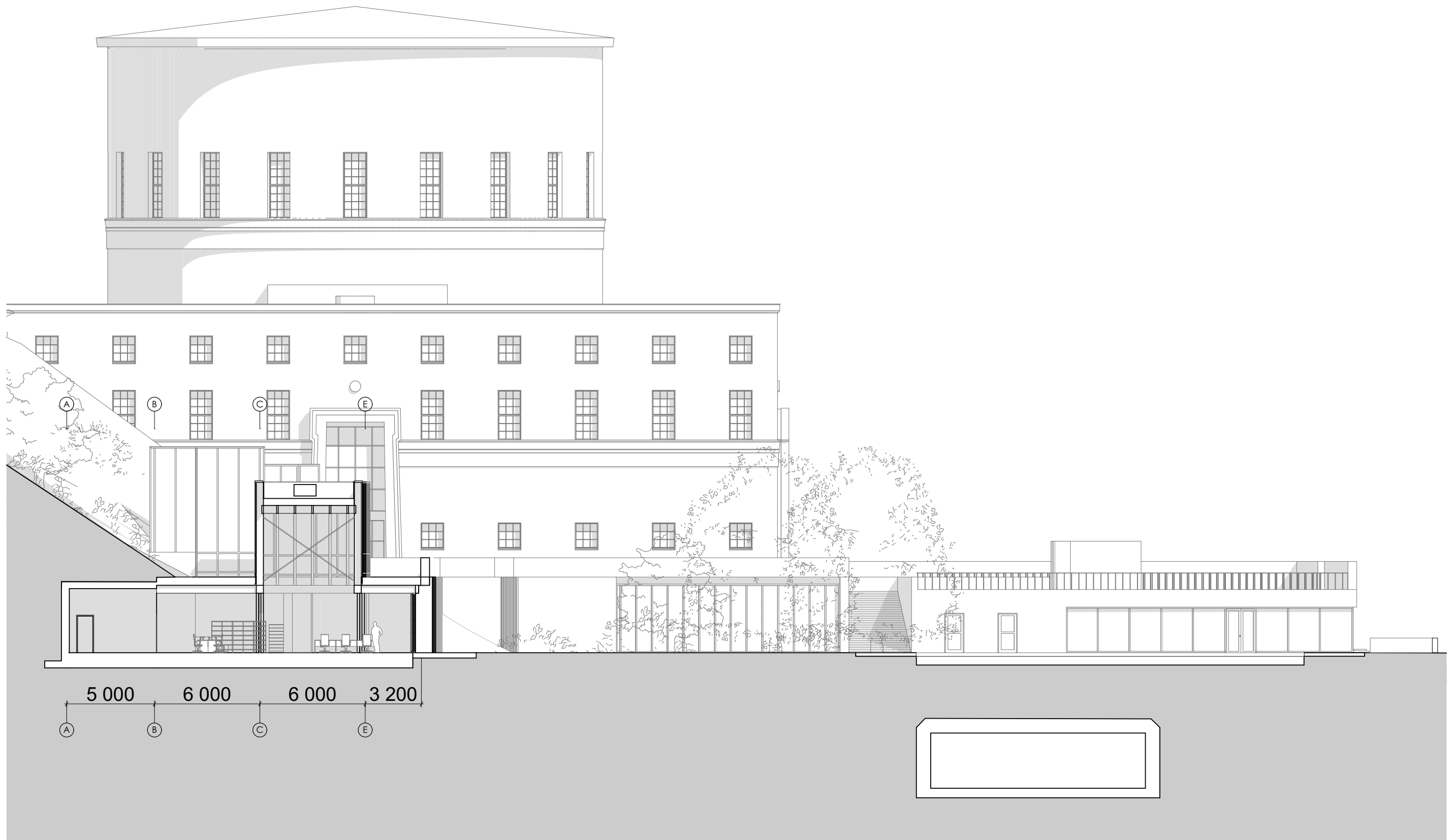








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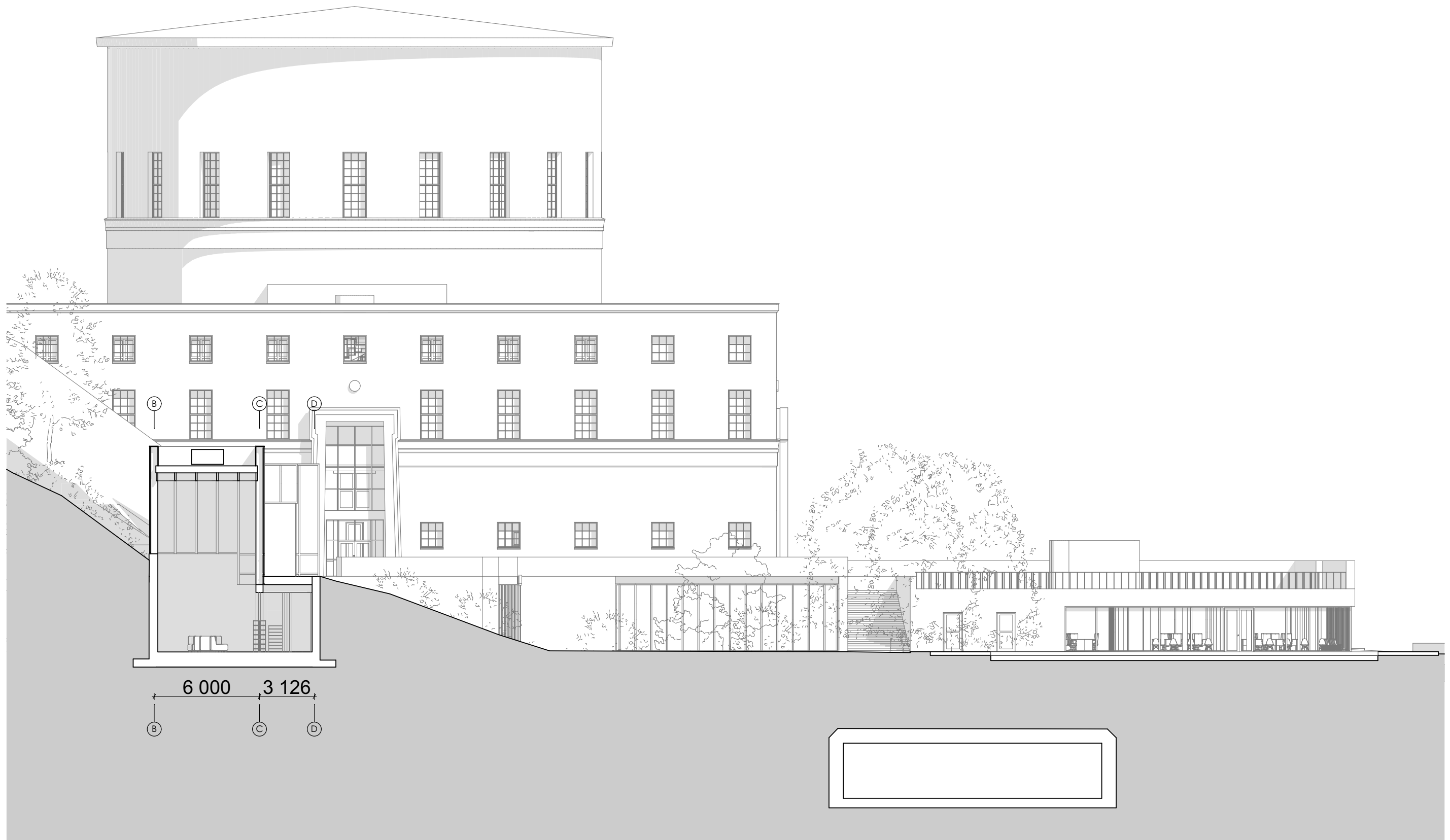
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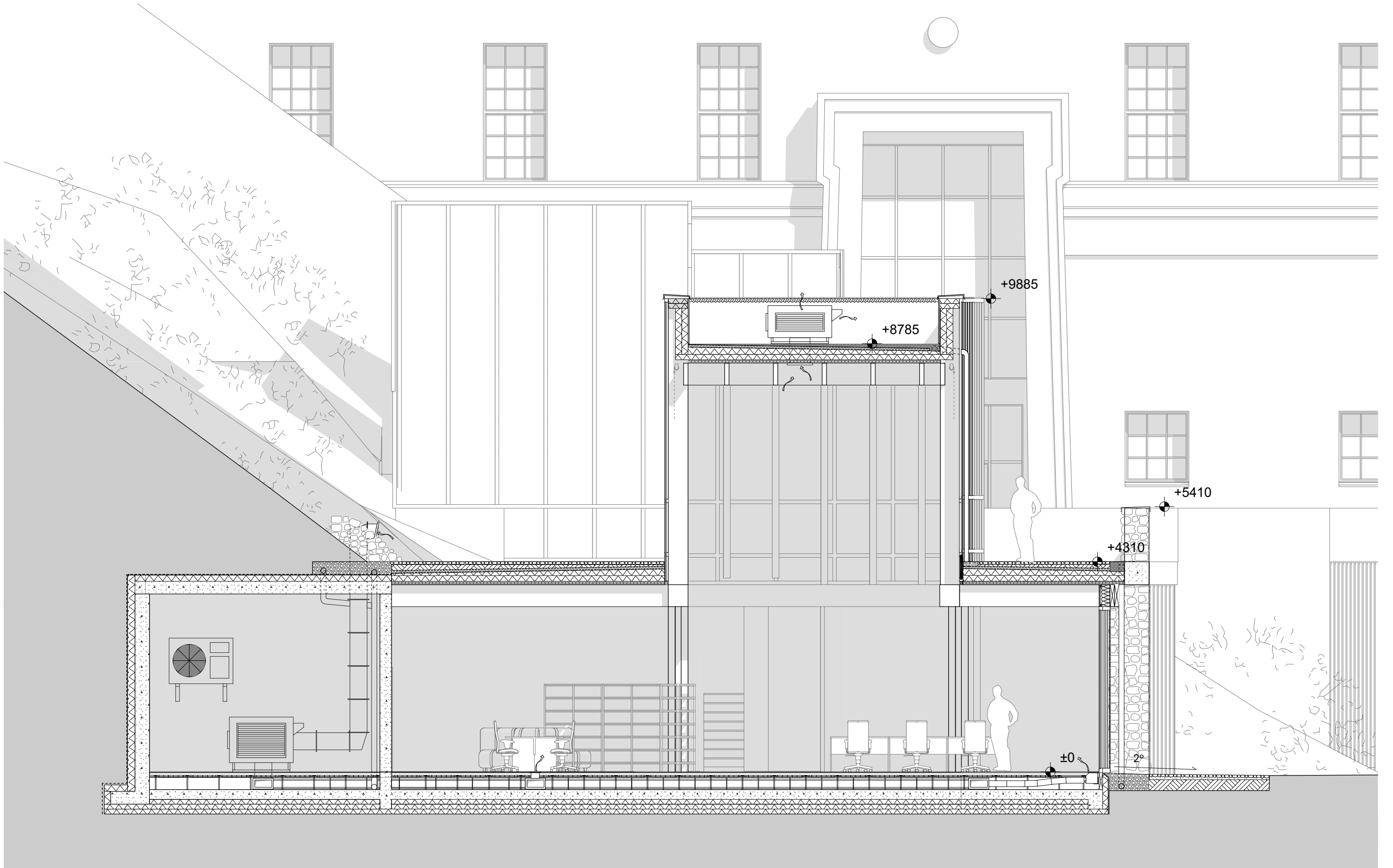
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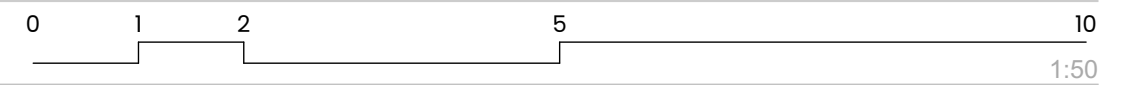


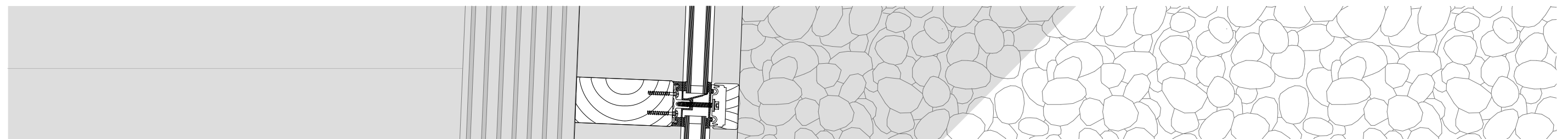
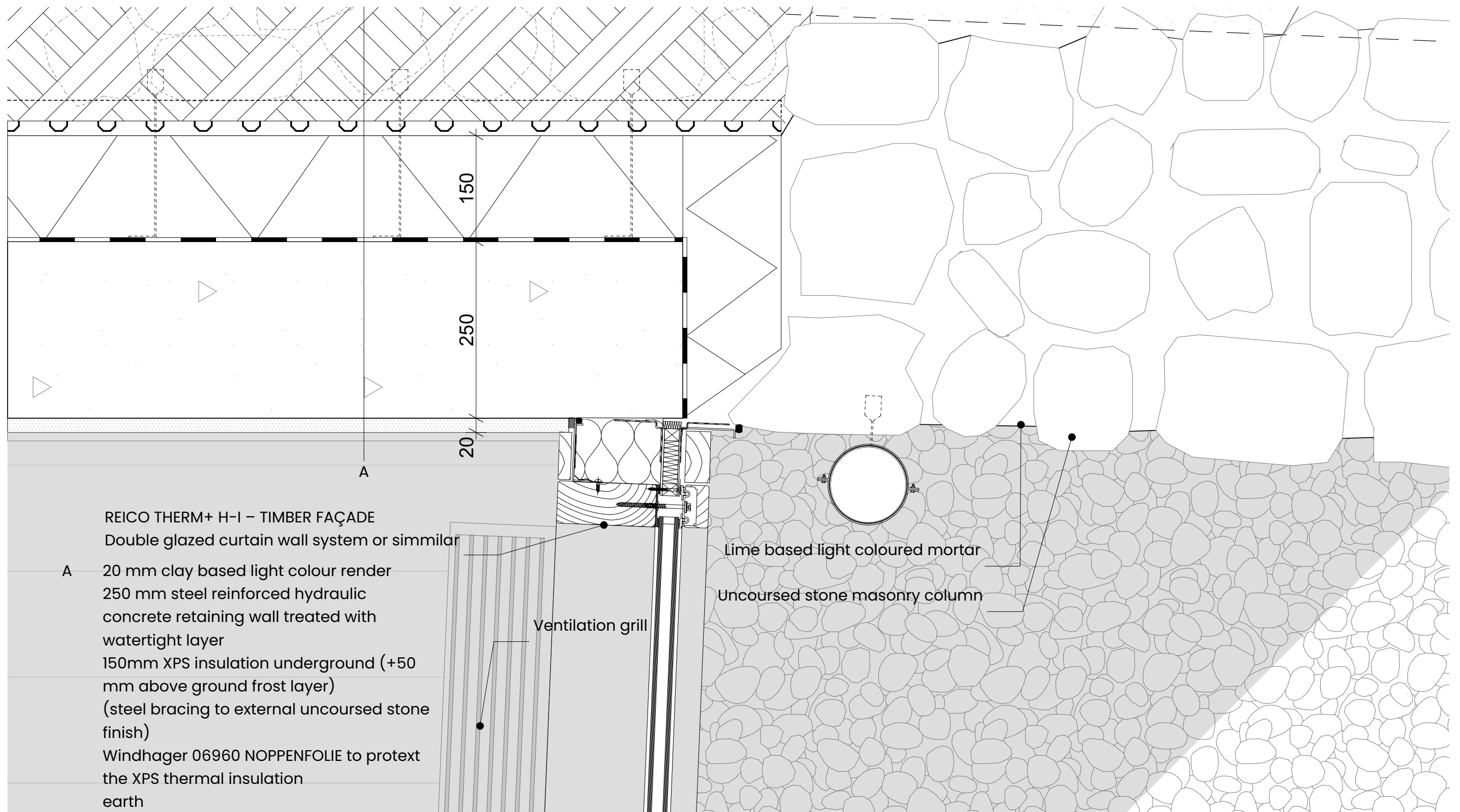
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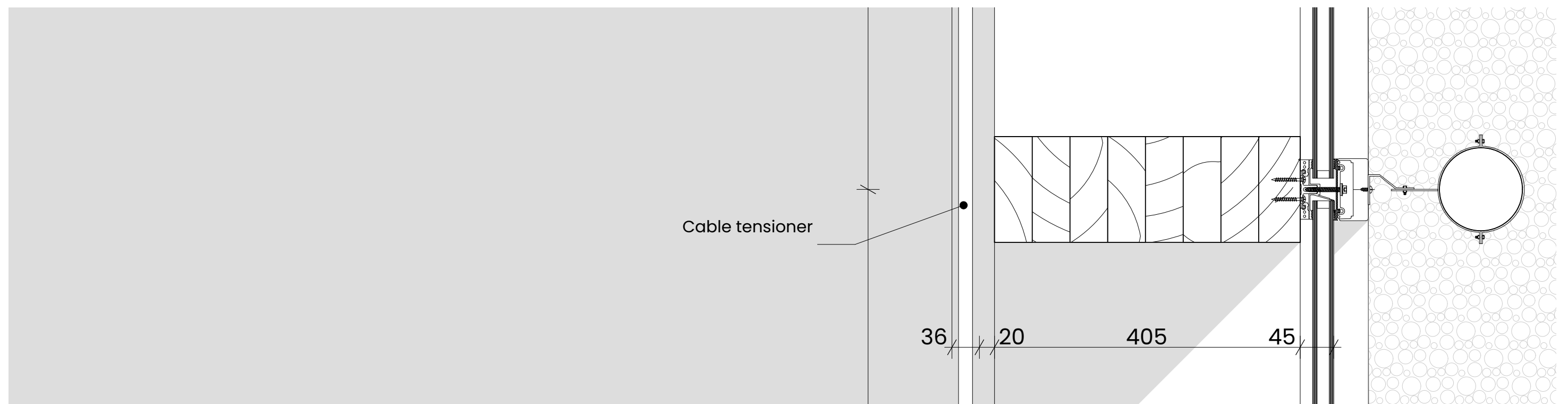
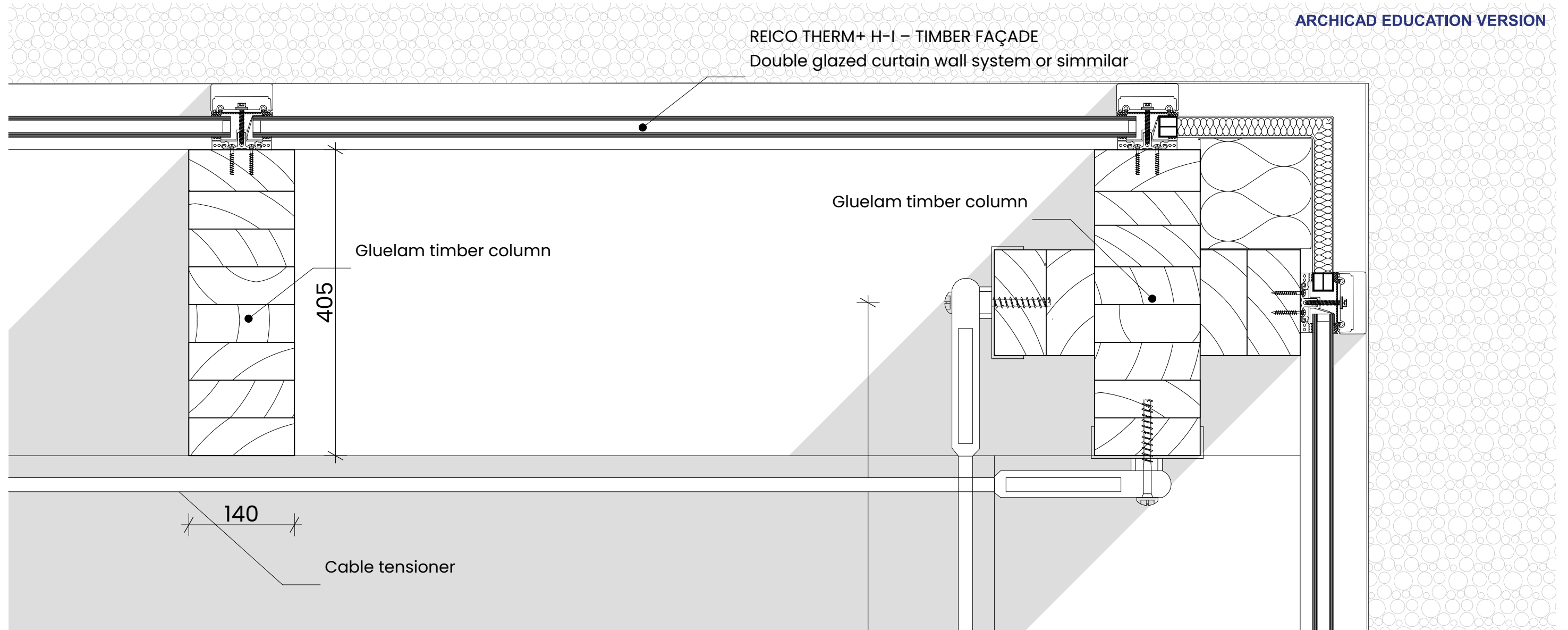


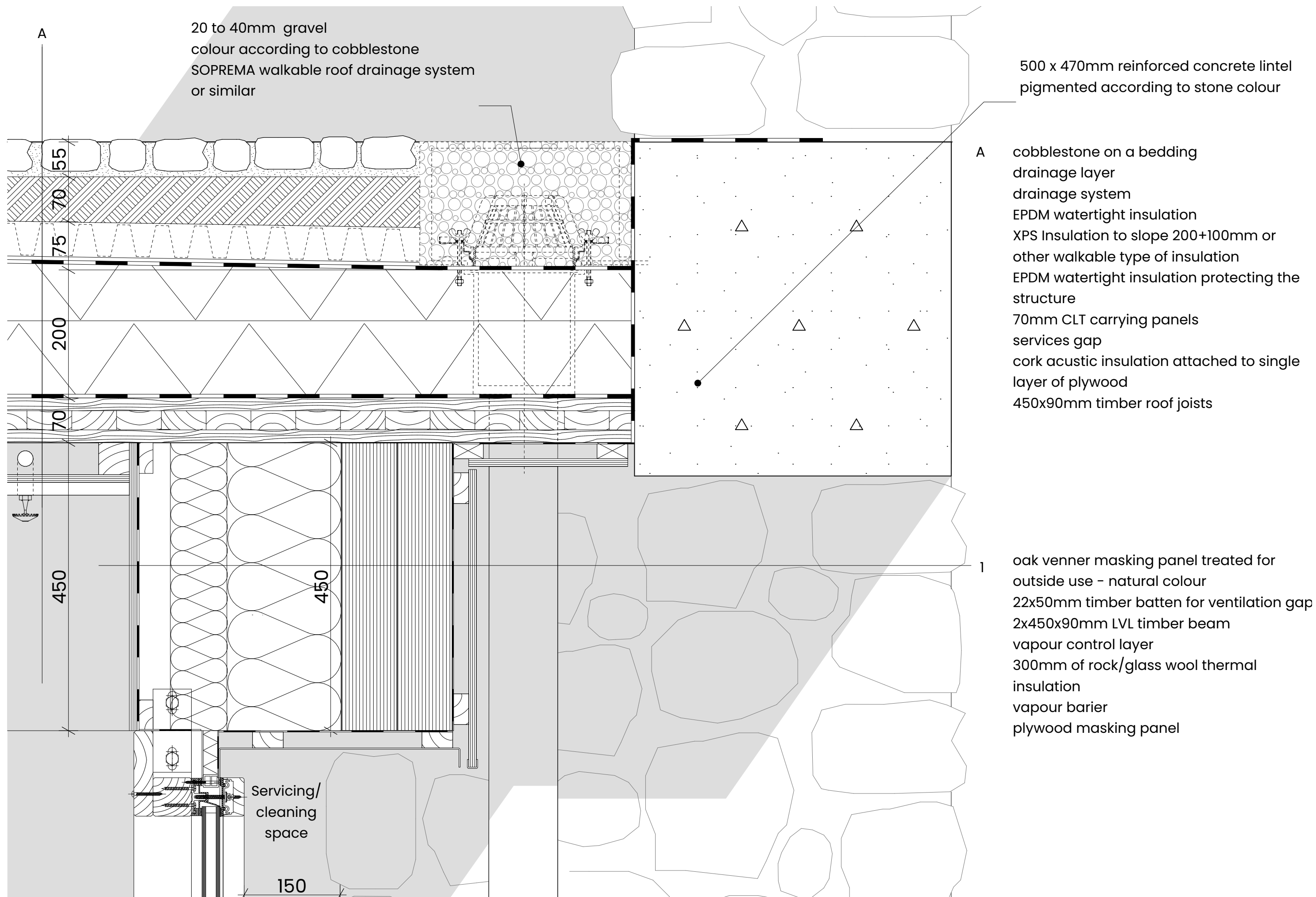
SECTION

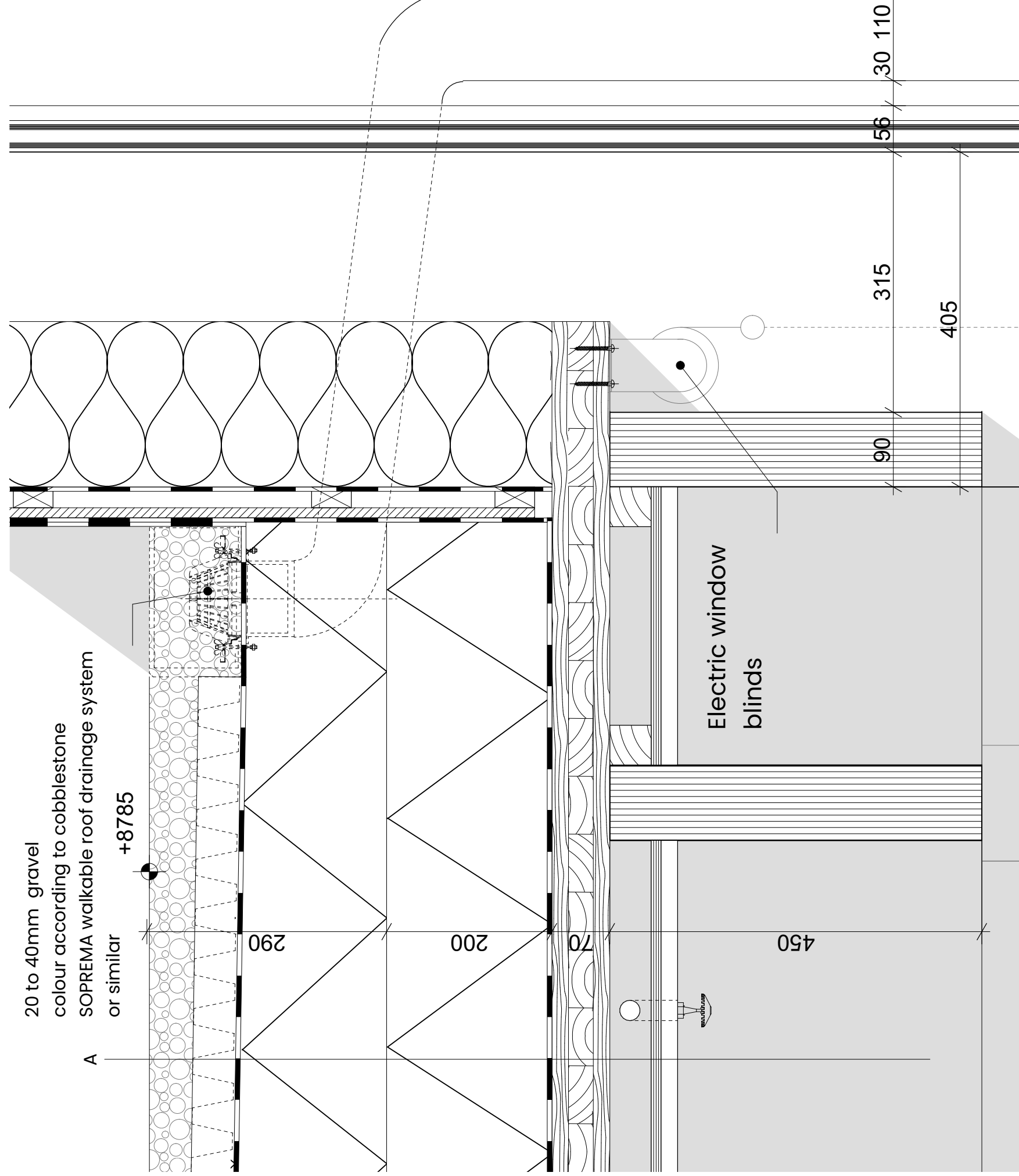
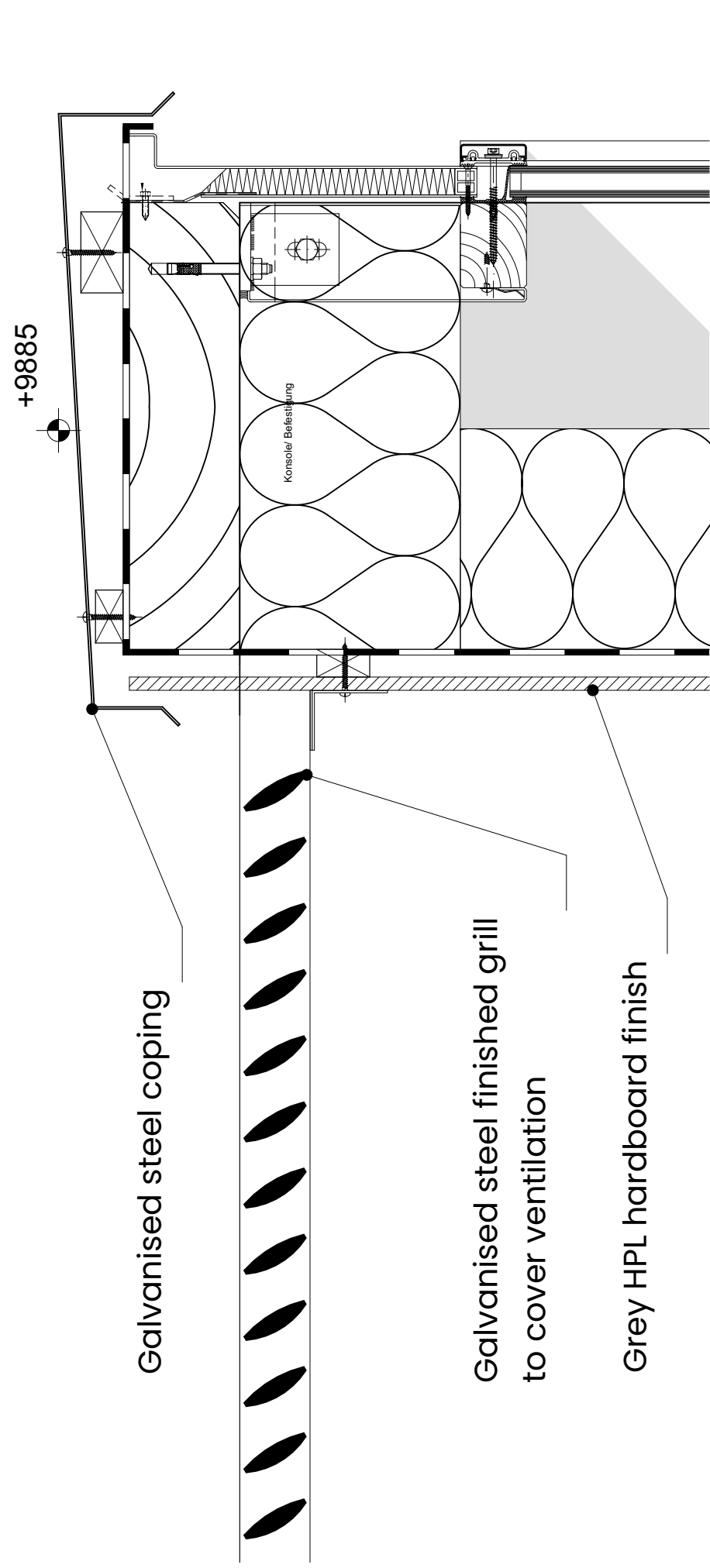
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CONCLUDING CHAPTER

FINAL REFLECTION

The reflection

As the graduation year comes to an end it is time to reflect on my project and what it does to the new library.

First and foremost, my project is about extending. This is a position I have taken and a position that I stand by as a correct one. Extending the library for me was important in a sense of what message it conveys. On contrary to what I am doing I actually think that working within only the library and the Bazaar from the point of sustainability is very smart and fascinating. But to me it is not the same gesture as an extension. Not giving more space to a central library of a capital city which has multiplied its population significantly since opening its doors seems wrong. Especially in a context of Scandinavia where Oslo and Helsinki has gotten new central and public libraries open recently. When I was talking about it to my Finish friend he said that he misses the friendly rivalry Sweden, Norway and Finland had over the previous decades. He says its primarily Norway and Finland nowadays and Sweden is staying behind or not competing at all. And as much as it is an opinion of one man, giving more thought I think I can sign under it. But it also begs to ask a question why is my extension adding only about 3000 sqm making it over 10 000 in total, when Oodi in Helsinki has 17 000 sqm and Deichman Bjørvika in Oslo about 20 000 sqm. The reason is highly subjective - to some it is going to be invalid to some like me it is incredibly valid. Both of those buildings previously mentioned are not in a historical context. They are also not extensions but autonomous objects. My object responds to site history, which you have seen in this project journal - it is sensitive to the nature and the park providing a totally different experience then both of those modern buildings. And I believe here lies my proposal strength. Of course I could have added the extension where the Annex buildings are - adding significantly more space as I would not have to be so careful with the park and the hill. But I felt it was a wrong site. To me it has a back of house feeling. Its orientation toward the sun - especially only having an open front to the North makes it rather sad to me. That

is the feeling I had from the start when we visited and I decided to follow my gut with the site choice making this year and journey also incredibly, more enjoyable

In a sense this approach answers the other questions I was asked to answer for this reflection. My library offers what the existing library is lacking. More relaxed, enjoyable atmosphere of working. Closer to the park, more calming. I think that kind of atmosphere would create a more successful space for people to sit in and study. In my family house we have a study in the conservatory - overlooking the garden and the trees in it. No matter how busy I am and how stressful the task is I always find it to be a calming environment. That is what I tried to recreate it in my proposal. Apart from it there are more pragmatic features my library offers like access after closing time of the main library which cannot stay opened 24/7 because of its monumental status. And I believe a library should be open 24/7 or at list till midnight like the TU Delft central library for the "Night Hawks" in the city.

The question of how my library changes the use/ experience of the hill is a hard one to answer. Mainly because a use of space embedded in nature is not defined in a sense like a library, office, restaurant and school is. Providing an answer where I say that now the children from the library can walk on the roof of mine and enjoy the park, and then its more direct and etc. feels fake. People had this opportunity before and truth be told it was incredibly pleasant I have enjoyed it very much myself. So extension or no the experience stays pretty much the same. What changes is indeed the glass boxes that penetrate through the roof/ street. You can walk between them and along them. In that sense it changes the atmosphere of the walk. It makes it more urban actually like walking along a building. That is done intentionally as I was looking at the references of an old street that was there. They also provide the opportunity to look down into them.



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