

Project journal

2023/24

Julia Zuzanna Pałęga

Introduction

This journal has been written to document the design process of my graduation diploma in the studio of Interiors Buildings Cities at the faculty of TU Delft. The topic of the design studio was an extension of the Stockholm City Library, which was designed by Erik Gunnar Asplund. Through these pages, I aim to capture the evolution of my ideas, the challenges I encountered, and the solutions I devised. I hope this journal serves as a useful record of my journey and perhaps offers some insights for others working on similar projects.

week 1.2

8.09 - 14.09

Looking carefully

Learning from Asplund

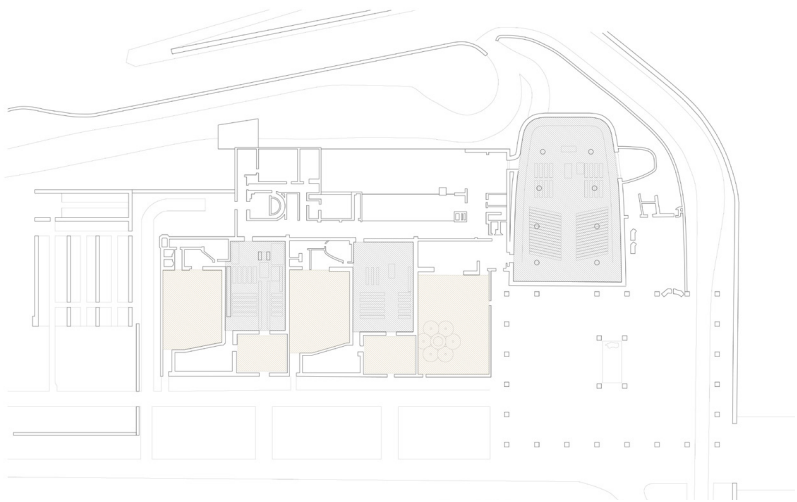
Initial analysis of the Woodland Crematorium

Our investigation of Asplund's buildings starts with the Woodland Crematorium. Our initial step involved searching for historical plans and cross-sections to gain a deeper comprehension of the structure and its various elements.

Our investigation commenced by analysing the layout's inherent logic, and we were particularly impressed by its practicality and balanced proportions. Notably, each chapel within the building is accompanied by its designated open space, forming an organized system within the structure.

By redrawing and reading about the building we began to uncover its layers of *evident functionality*, where each ceremony has its own movement system, *symbolic and minimal ornaments*, like lamps in the shape of candle stoppers; and *perceptible spatiality*, which is visible through the contrast of open and closed spaces.

This has allowed us to get a grasp of Asplund's architectural language.



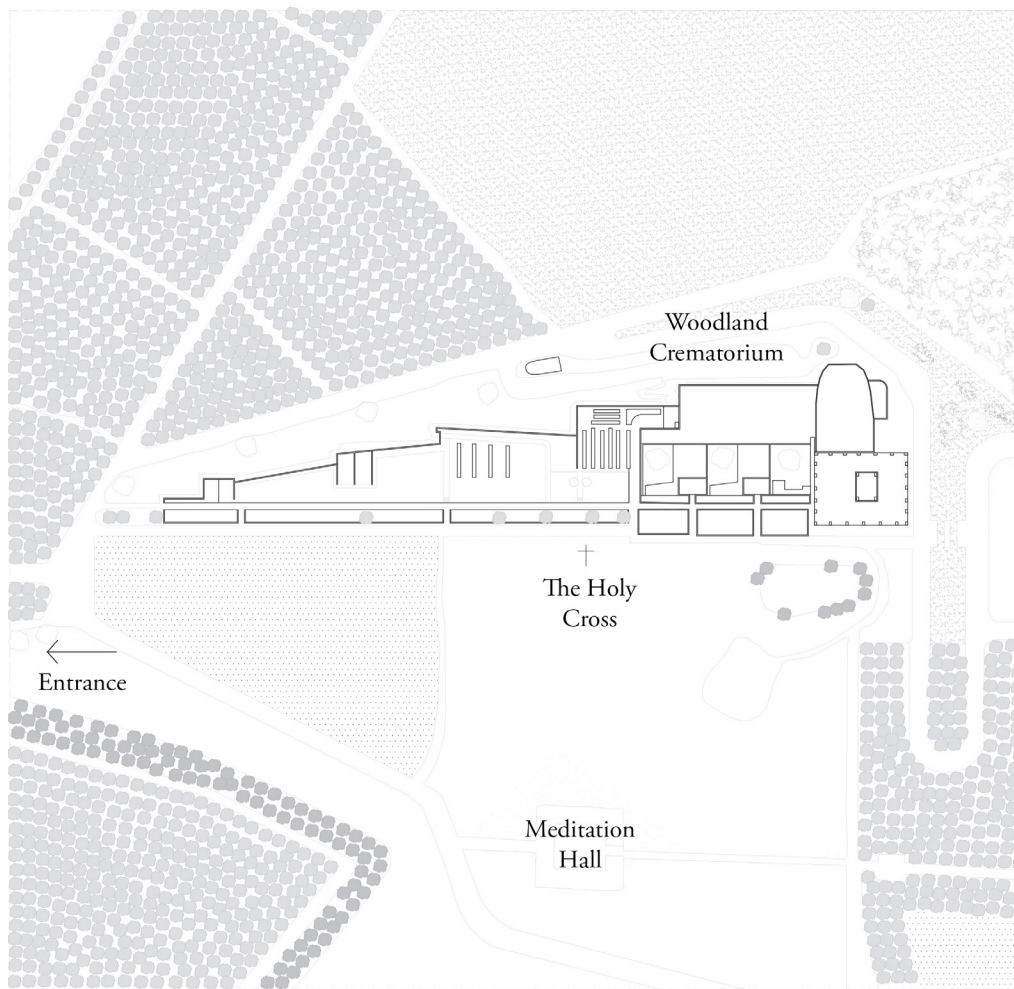
Personal reflection

Initial analysis of the Woodland Crematorium

Through the analysis, I observed various aspects of the building that left a strong impression on me. I was particularly inspired by Asplund's skill in creating a design that was not only logically organized but also incorporated artistic and intricate details seamlessly. The building's proportions and choice of materials are exceptionally beautiful, and they align perfectly with the functionality of a crematorium. Additionally, I found the intimate courtyards to be quite impressive. They serve as a transitional space between the interior and exterior, offering a cozy and intimate atmosphere.



Andy Liffner, photographer. Photograph. Stockholm, Sweden. <https://www.andyliffner.com/>





Model making

Understanding the West Reading Hall

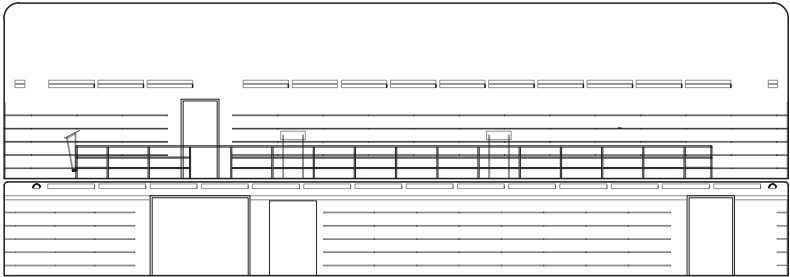
The room we analysed is a south perimeter reading hall added later to the building so its finishings are a bit more modern compared to the other rooms.

We started the model with making detailed 2D drawings of the space and thorough analysis of the room. It helped us understand what purpose does this room serve, what are its proportions, and materiality.



David Grandorge, photographer. Photographs. Stockholm, Sweden.





week 1.3

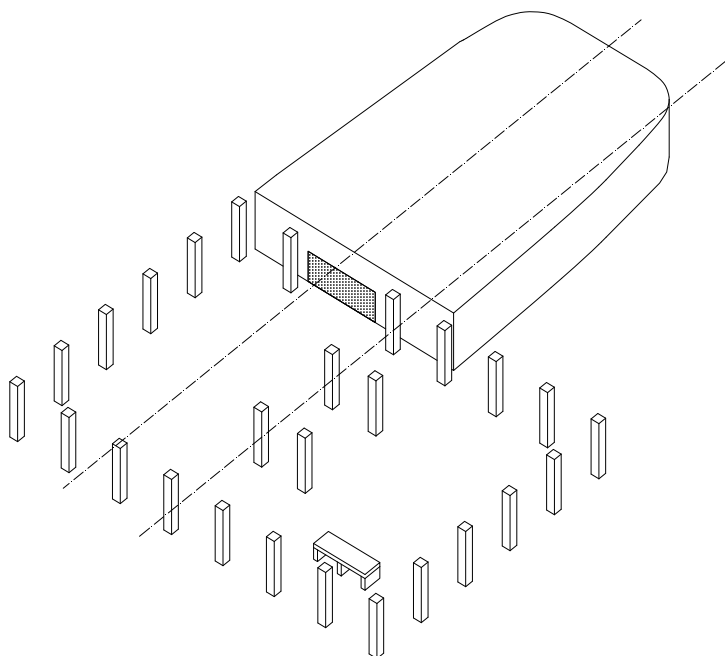
16.09 - 21.09

Looking carefully

Woodland cementary

Analysing the details

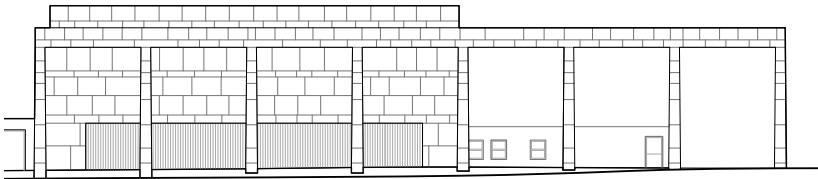
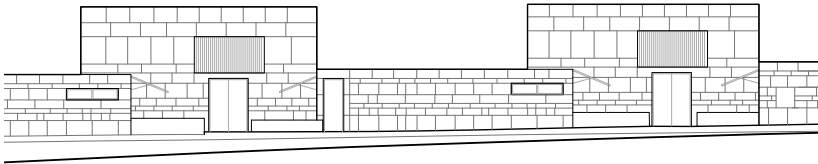
This week we followed up our primary investigation of the woodland crematorium. We focused on the details and more specific spatial arrangements. What struck most for me was Aspland's use of asymmetry in dividing the space and highlighting the openable wall.

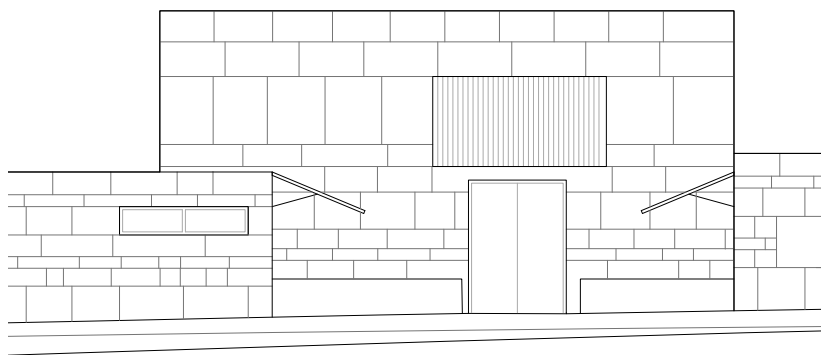


Facade

Tile ratio in Crematorium's facade

I also analysed thoroughly the façade which made me realize that he purposefully used particularly ordered stone tiles to unify the building and diversify the top parts (with bigger tiles) from the bottom ones (small ones). This creates a proportions where each building part is supposedly stretching vertically to contrast the buildings horizontality.

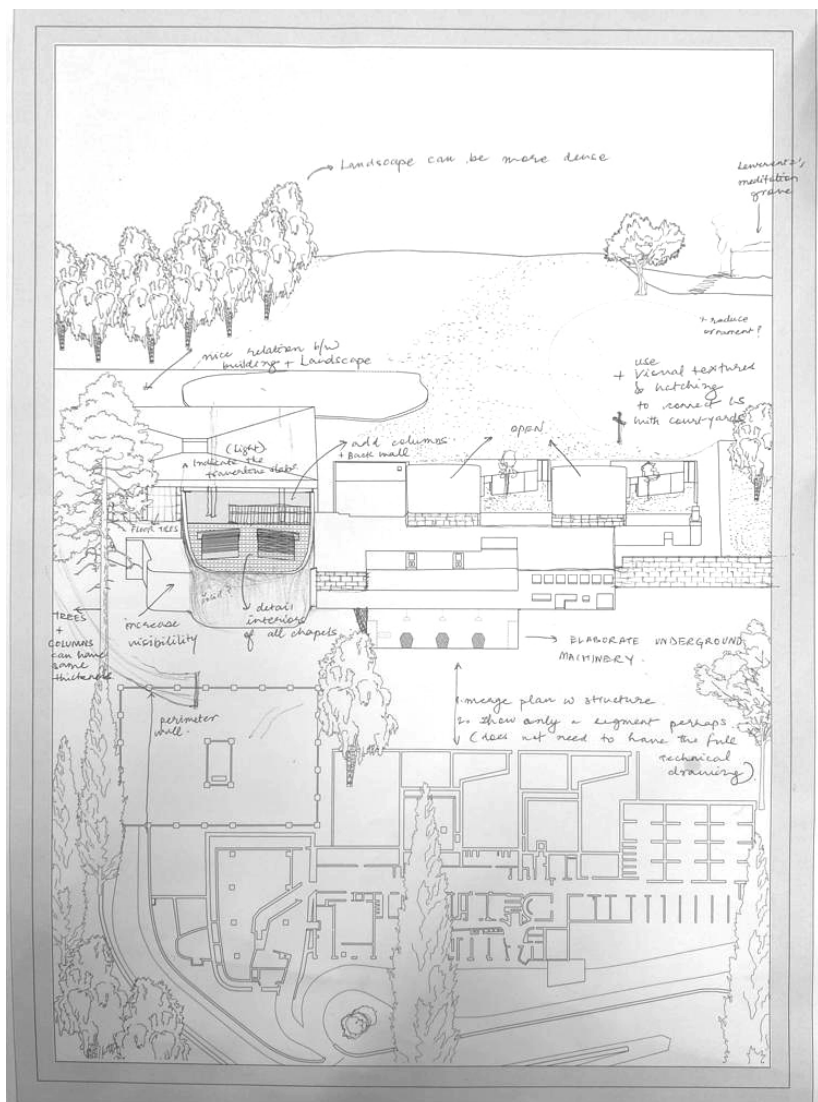




Essence drawing

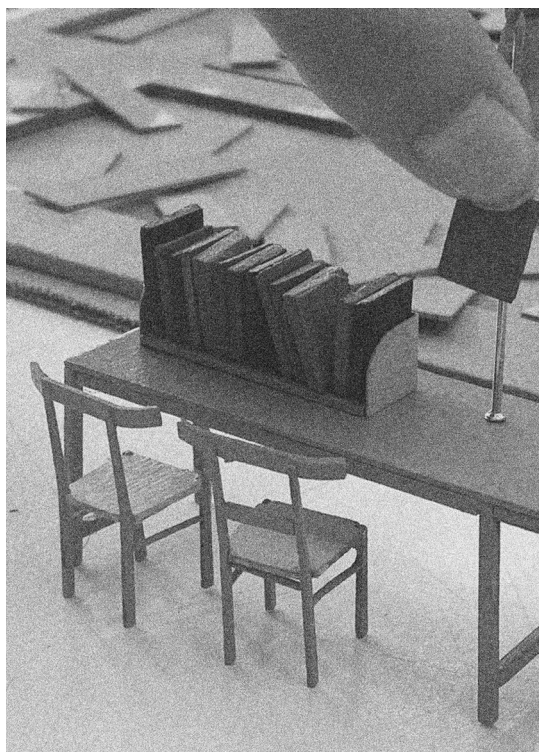
Layers of the Woodland Crematorium

In our final drawing we tried to capture the essence of the Crematorium. To do so, we divided the drawing in horizontal parts to show the gradient of nature, penetrating the building in the top, to the very functional underground part at the bottom. We found that the most crucial aspect of this building was its relation to nature and situation in the landscape, so we incorporated the nearby birch forest and pond.



West reading hall

Understanding the details

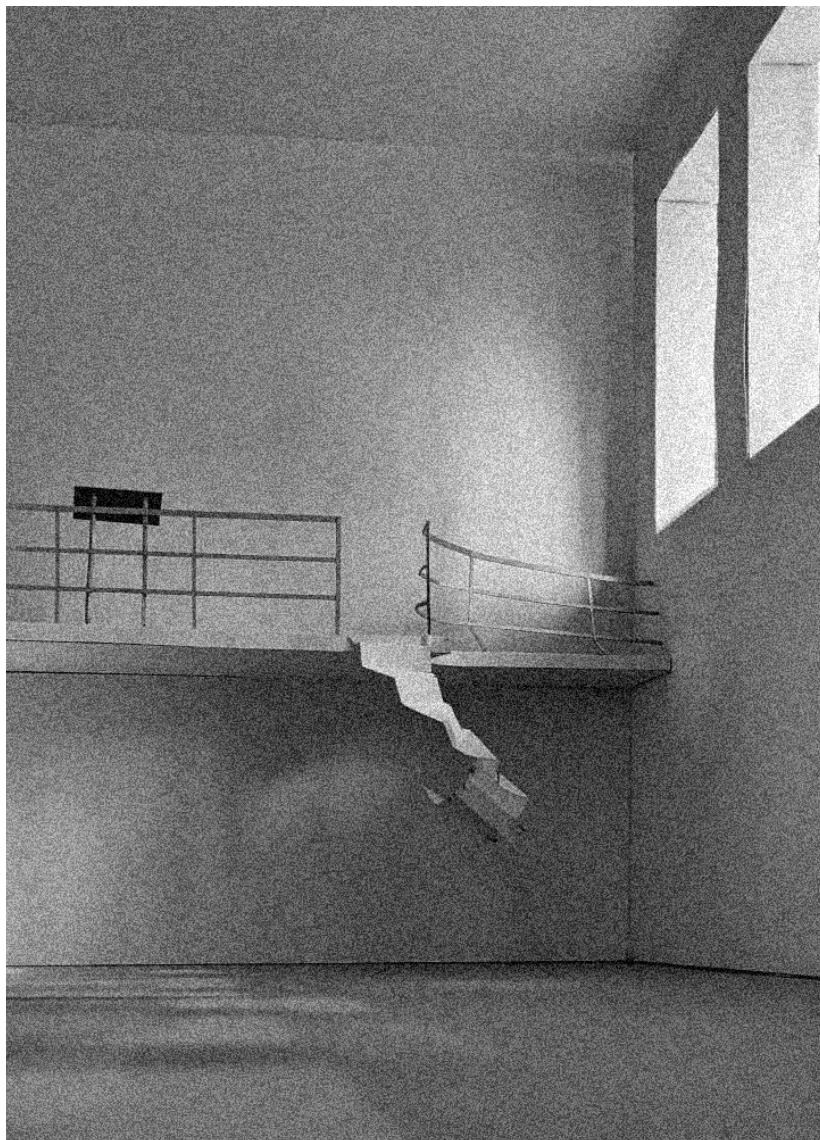




West reading hall

Understanding the details





week 1.4

22.09 - 28.09

Looking carefully

Situating the library

Asplund's building in its context

The library is situated in a specific context, which determines how the passers-by perceive it. We first looked at it from the park and its image in the trees has stayed in my mind ever since. Almost every vantage point allows the trees to create a natural frame around the building, making the rotunda, which peeks out from behind the trees, a focal point. This overall setting affects the building's proportions, making it appear more imposing and significant, possibly because only the tower-like rotunda is visible. It is clearly a dominant in this landscape.

Even when looking at it at almost at front, from the water pond, we see both of its facades, due to its subtle orientation shift compared to the street. The library is directed a little bit to the park, making a gesture of opening up and therefore relating not only to the strict urban fabric, but also to the natural conditions of the site. This positioning emphasizes its significance in relation to the nearby large hill, preventing the hill from overshadowing it.

What I found most interesting was how different the building feels, when perceived from the natural/park side rather than the street and urban site. On one site it seems as a beautiful palace looking over its green surroundings, and on the other a very logical and straightforward building in its urban context.



- Scandinavian
- light color landscape composition
- sensory aspects of experience work

trees frame the composition



Situating the library

Asplund's building in its context



Trees

Trees are a prominent volume in comparison to the library building.

They are a part of the building's composition.



Situating the library

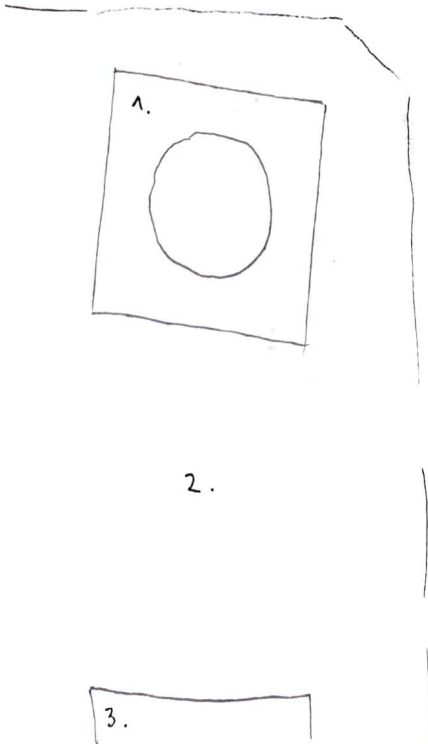
Asplund's building in its context





Situating the library

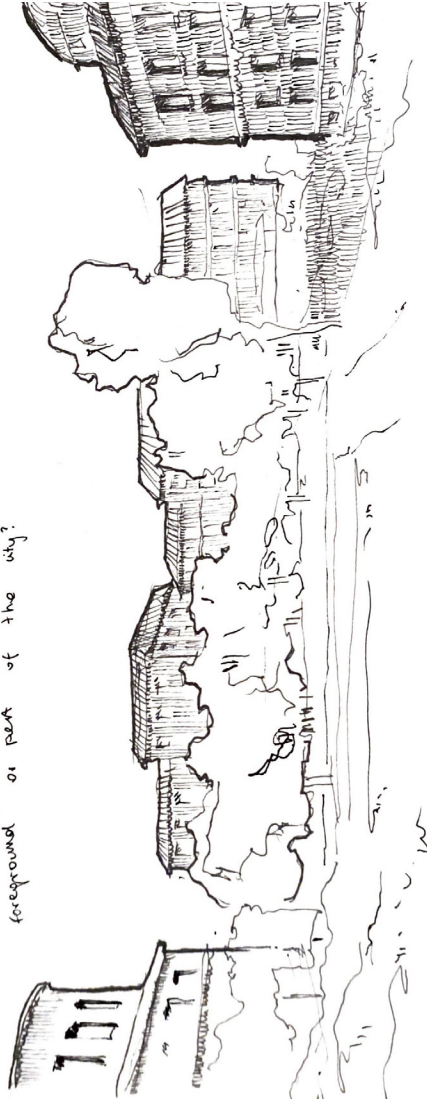
The urban composition of the surroundings



From the ground level Asplund's library seems to be in dialogue with the nearby University building, as both are in similar scale. Although, when seen from above, you notice that the park, which is between them is not only a background, but also a volume responsible for being a part of this composition.

From this perspective, this urban setting is very symmetrical. (building-park-building)

from the big part is another monumental feature
 the relationship buildings and how they speak to
 between a part foreground or part of the city?

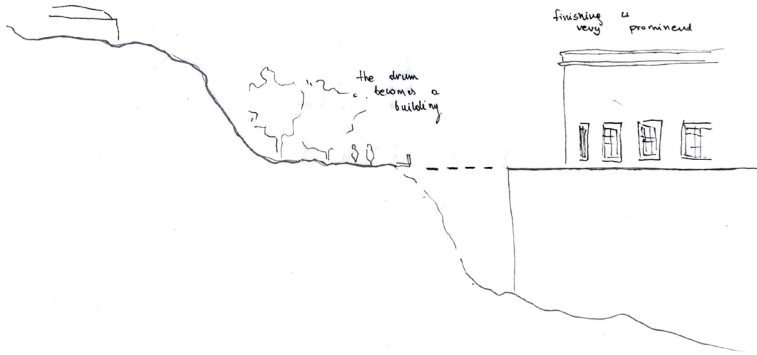


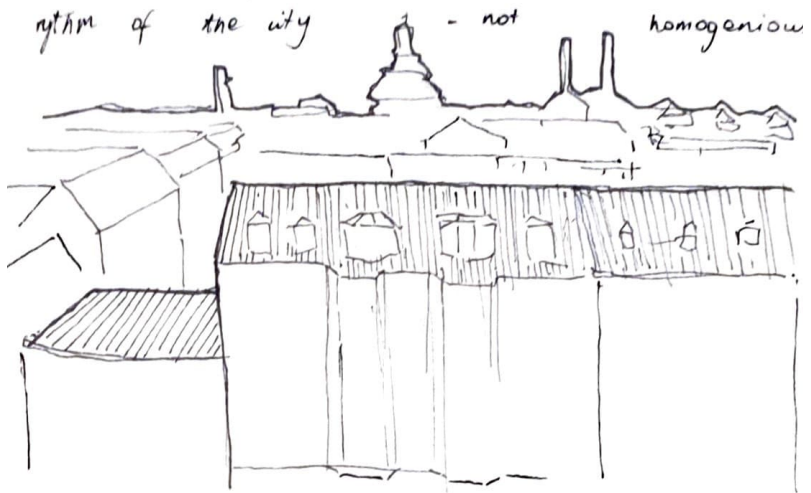
Situating the library

Examining its relationship with the surrounding

Very specific to the perception of the library is its view from above. It isn't that usual to perceive buildings very closely from a higher level.

You notice its roof (as it almost becomes your ground level) and the roofs of other buildings. They truly act as a fifth elevation. This view-point also allows you to observe the rhythm of the city. As shown in the sketch, it's not uniform, but it still possesses its distinctive character.





roof 5 on the 4th elevation
park establishment unresolved?
stock

Public buildings

Impressions of the churches in Stockholm

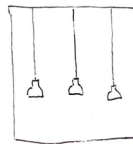
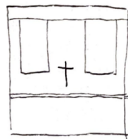
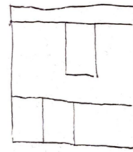
An interesting notion about the Asplund's library was a question about its purpose. Is it a city library or is it a local library? Although we didn't get a final answer to that question, we did explore a few local public buildings, which served the purposes of its suburban communities. These churches were very simple and modest, serving well people from their surroundings.

Johan Celsings's Church
Reflections and quotes

Simple openings
serving their purpose
of situating yourself
in the ground.

The offset profiling
and angled ceiling
add character to the
simple square.

The building is not
taking too much
attention. It even
received criticism of
being dull



'when everything is
square you feel like
you don't belong'

'openings - don't
overdo it'
it is a simple
suburban church

this window showcases the
you can position yourself in

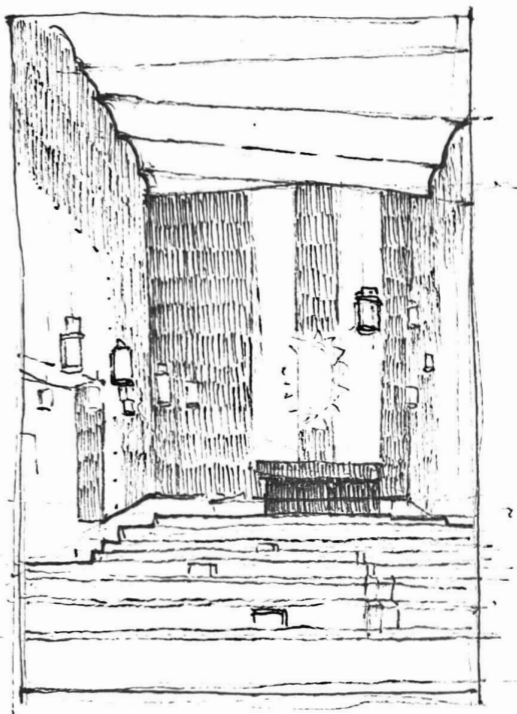
'the offset 'profiling'
adds character to the
square'

'building not taking too much
attention'
dull?
street lamp?

balance so it doesn't get
theatrical - simple lamps

the interior is
quite different from
the exterior
poetic || humble

the light
comes from the
sides
1

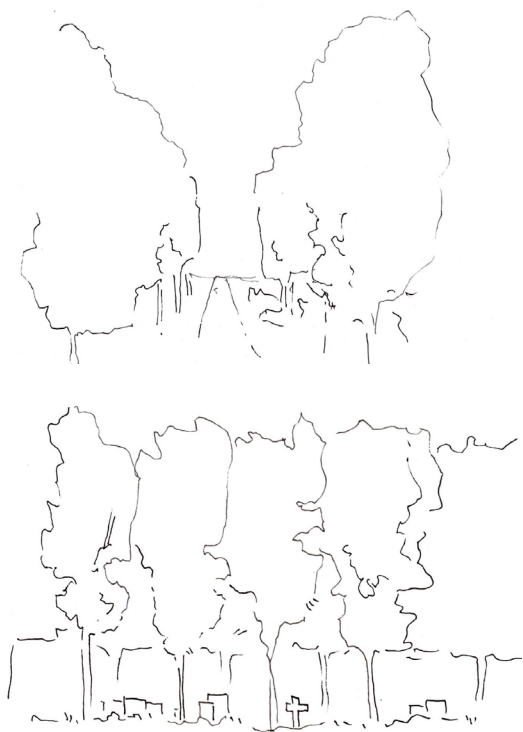


1
the
main
focus
is a bit
darker than the rest

1
hanging lights at eye-level
give poetic feeling of the space

Woodland cementary

Exploring Asplund's other works



The trip to the woodland cemetery has been important for me to realize the importance of landscape in this and other Asplund's works. He and Lewerentz have tried to negate the International Style with new romanticism and embrace Swedish forest as a traditional part of the country.

The landscape is not only included in their designs but is also treated with great sensitivity and consideration.



The Library

General thoughts of the reading spaces

Starting in the rotunda, my impressions and lasting memories are centred around this expansive room. The space is divided into three distinct sections, with natural light filtering in from above. This light, as we got to see it without the flashy book reflectors, left very beautiful shape of shadows on the wall, adding to the internal façade of the rotunda.

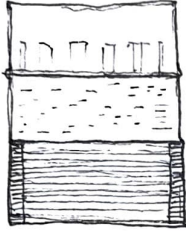
I found myself wondering about the library's intended audience. At present, it caters to a significant number of students, although this may not have been the case in the post-war era. As mentioned during the tour It is now used more as a local library, and this thought aligns with my initial feeling of the library being slightly smaller and less intimidating than expected. What I believe adds to its local character is a very well designed children section, who can easily use it, even without the supervision of their parents. What adds to that is Stockholm's network of local libraries, which serve purposes of their communities.

The rotunda, even though its acoustics were somewhat of a problem, was a good place for reading, with few people using it in this purpose. The perimeter halls, notably quieter had a different atmosphere. The west hall due to its table organisation, with people sitting in groups, gave a more informal feeling. The north and south halls were more quiet. People look at you if you make a noise. There is a lot of social control.

Interestingly the Poche spaces offered a significant amount of privacy allowing groups of friends to feel comfortable talking or even snacking.

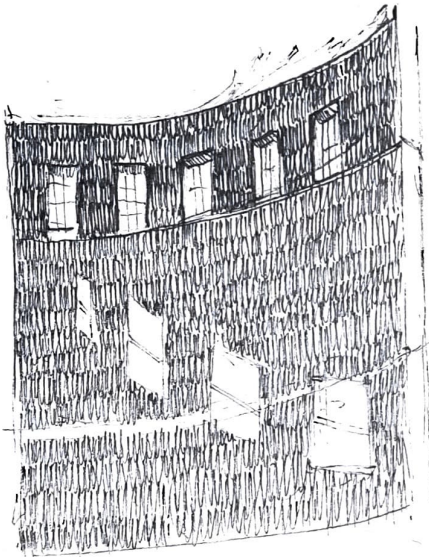
Asplund's library

- the modern reading hall has transformed the other reading halls into modernism



the bumps divide the space
in three parts?
but there are also prominent in the
top part

light from above



shadows in the
library

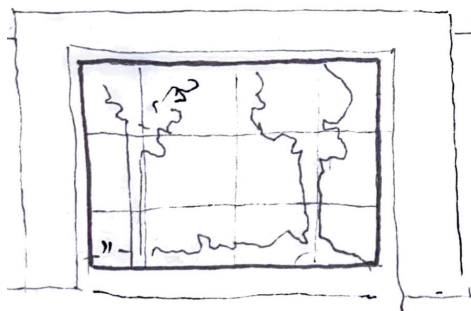
students - not so much as in the past
was era

the staircases - counthouse

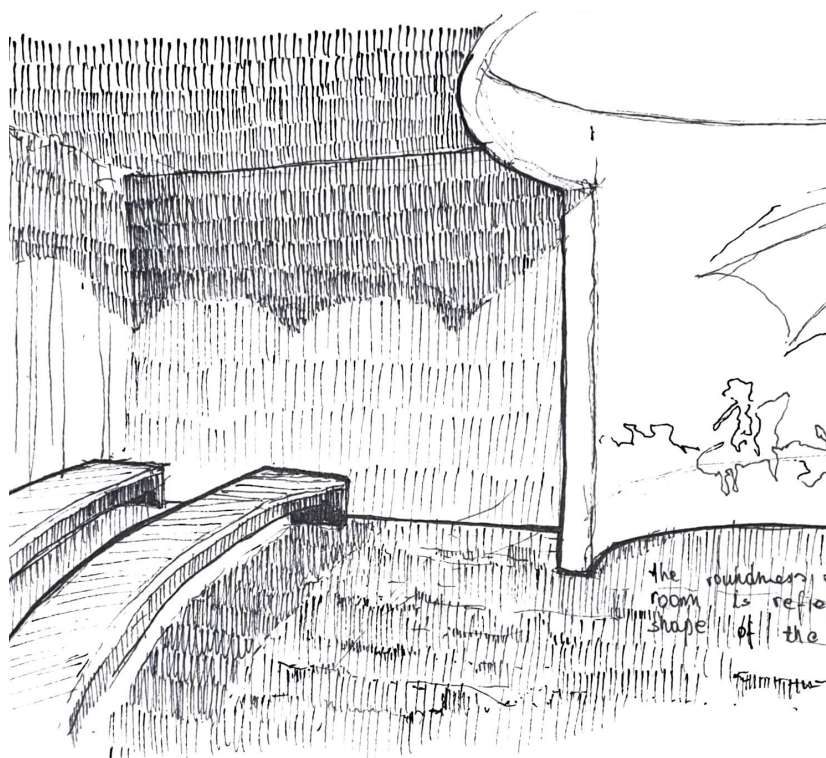
Children's library

Design for the youngest with precision and care

The children's library has left the biggest impression on me, possibly because I've never encountered a design quite like it before. Everything was thought out for this one target group. Smaller chairs, smaller bookshelves and even a lower ceiling. Everything to make kids more comfortable in using this space. Carefully thinking about their specific needs, such as ensuring library access through the park and creating a separate entrance. Even a designated room has been designed for the common activity of reading out loud, which may not be suitable for a quiet library environment.

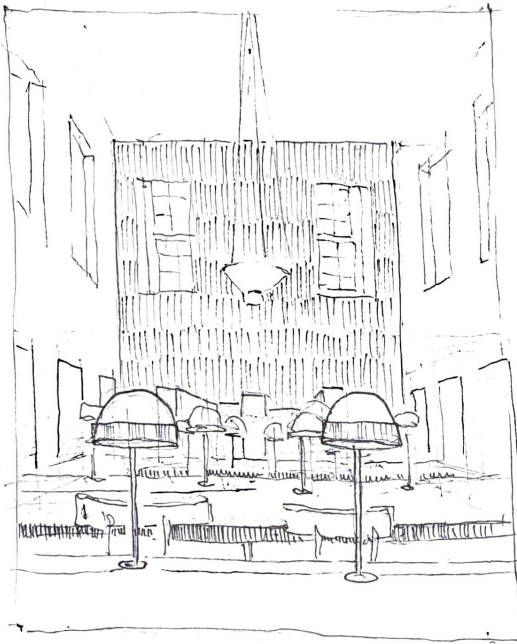


The entrance area serves as an intermediary space between the park and the library. It is smaller and more intimate, encouraging the children to use it.



Reading halls

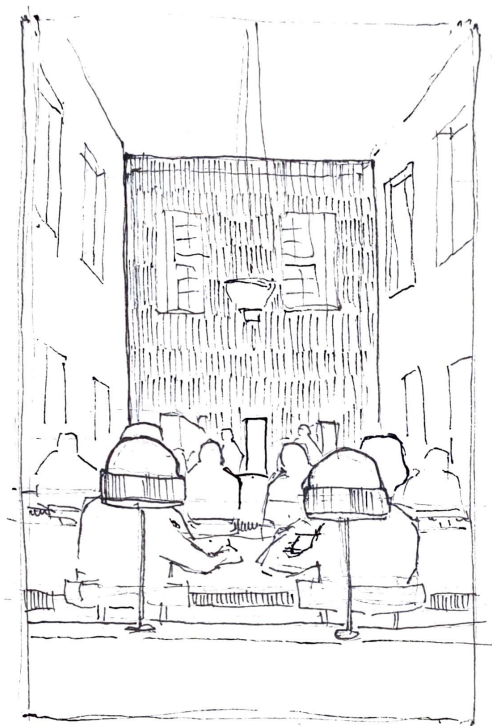
Focused work space design



The north and south halls seemed very clear in terms of their purpose. Focused work.

How does this space allow this activity? I perceived this room almost as a 'factory'.

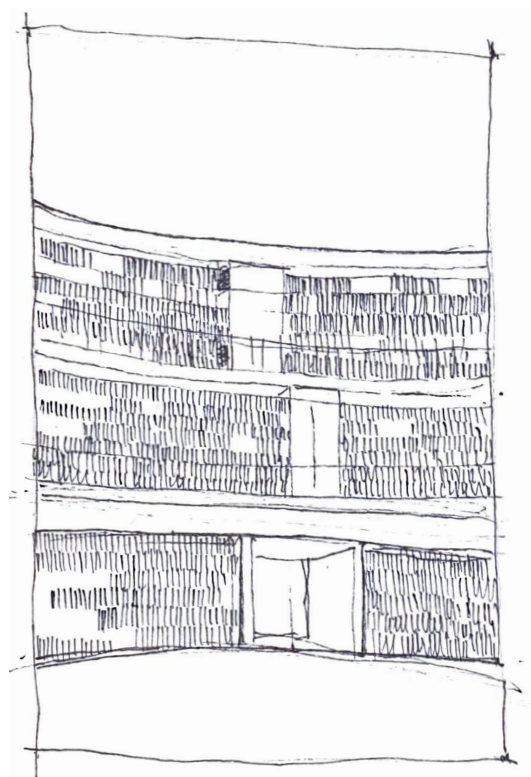
Desks, chairs and lamps repeating many times, creating this rhythm of order and organisation.



People come into this rhythmical space and find themselves a place, becoming a part of this repeating pattern.

The Rotonda

And its proportions

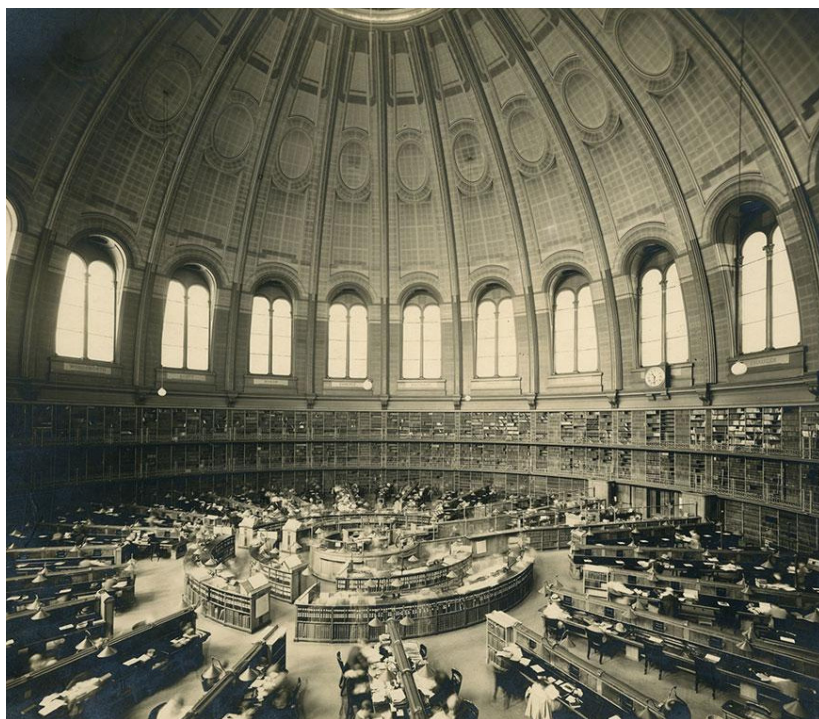


Books line the walls of the circular room avoiding traditional rows of shelves that chop up the space. Orientation is intuitive. Reading rooms sit behind the curved bookcase.¹

¹ Christophe Egret, 'The heart of the matter', *RIBA Journal*, (November 2011): 55-56.

„A common plan for many of the larger municipal libraries centered on a great circular reading room, clearly echoing the Reading Room at the British library commissioned by Anthony Panizzi, designed by Sydney Smirke and opened in 1857.”

Ken Worpole, *Contemporary Library Architecture: A Planning and Design Guide*, edited by Margaret Talbot (Taylor & Francis Group, 2013).

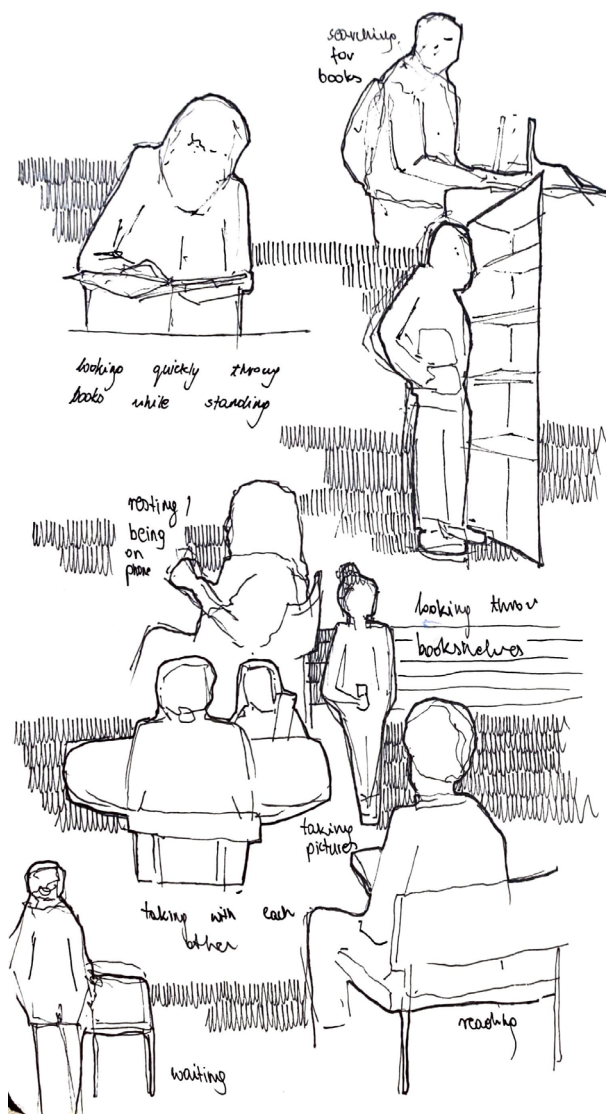


Grandorge, David, photographer. Photographs. Stockholm, Sweden.

People

Activities happening in the library.

During my stay in the library I mapped the activities of people around me. It would seem that there is only one or two possible movements in the library – reading or working. I noticed some other patterns which were happening throughout. Firstly, there was looking through the shelves. Although there is an online catalogue, people were still browsing through books physically opening and closing different lectures. There were also people who sat down with a book, but it was mostly big catalogues or newspapers, which were openly displayed on the tables. Apart from reading people were also waiting, resting, talking, working and taking pictures. I also noticed people just looking around who seemed to be tourists. Generally Asplund's library was able to accommodate many different sorts of activities.

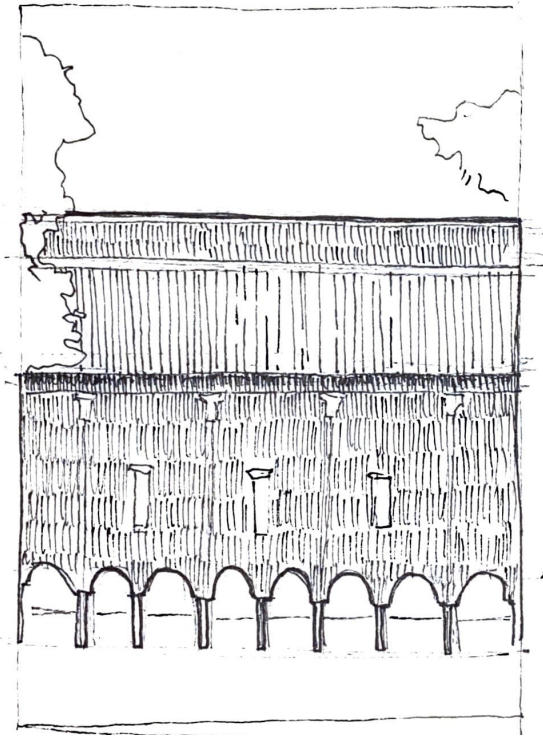


Stockholm

The city hall and its inbetween spaces

What I found to be the most intriguing during our walk in Stockholm were the in-between spaces or the poche's.

The most memorable one was the colonnade in the city hall, which served as a transition between a very formal environment and a relaxing and informal atmosphere near the river bank. It spanned approximately three meters and provided a spot for resting or simply pausing for a moment.



week 1.5

30.09-5.09

Looking carefully

Understanding the details

Modelling the shelves and books in the west hall



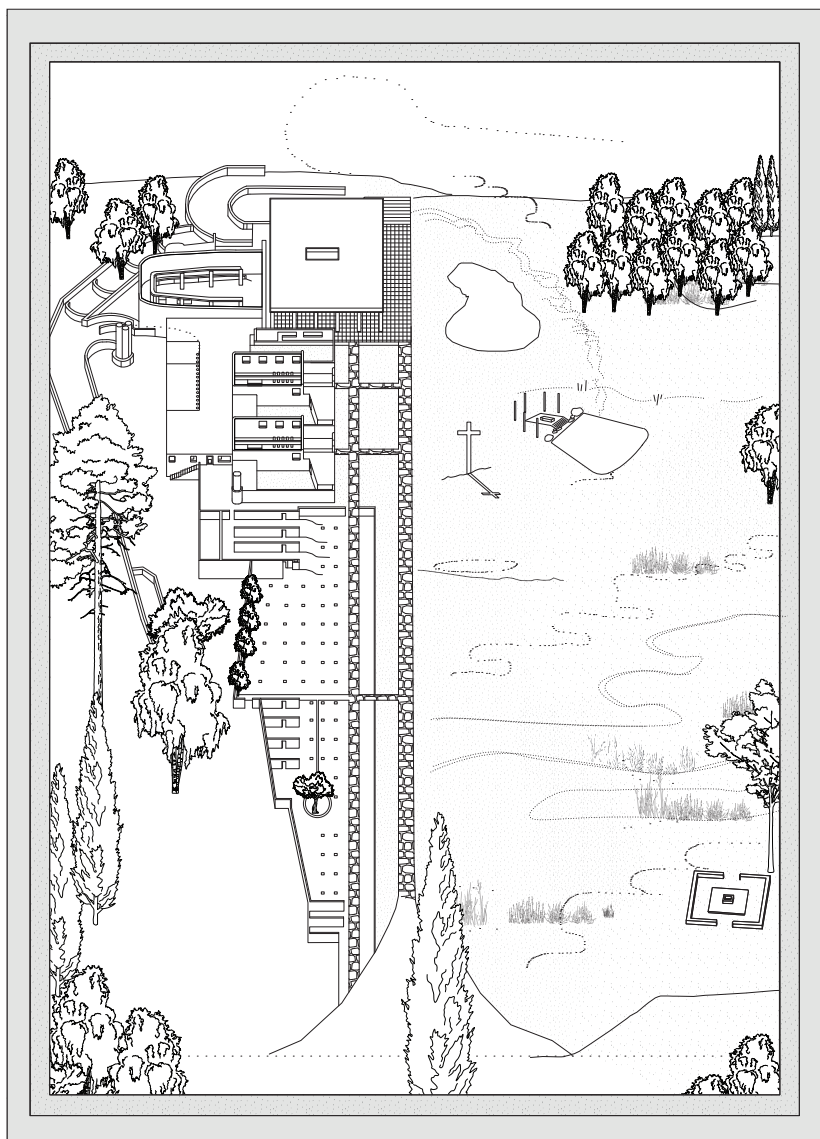
Finishing the details of the model to understand the materiality of the room and the role of books in general expression of the interiors.



Essence drawing

Woodland crematorium

The most important aspect of the building is its relation to the magnificent landscape, which we tried to capture through our essence drawing. The building on the left opens up through the courtyards to the pond and the landscape. Vertical arrangement of the drawing highlights the stone path, leading mourners through the cross and alongside the façade of to the main chapel. We showcase the linearity of the whole composition of the route, the cemetery and the building itself. Drawing encompasses an ordered and functional composition of the three chapels, their waiting rooms and courtyards in relation with the monumental landscape, which is emphasized more than the architecture. We aimed to show the gradient of the building dissolving to the landscape through the open courtyards.



week 1.6

6.09 - 12.09

A Place to Read

A room for a library

First thoughts about the role of a library

„The users are really the centre of the service. It is necessary to think of the space for the users and not for the collection: the library is for people not for books”

The futures of the Public Library conference, (Barcelona, 2010).

My thoughts about libraries and their spatial relations relate closely to the Asplund's library and its character. After spending some time in this library I noticed most of the rooms were very ordered and rythmical. Those spaces have therefore a lot of social control.

In the movie „All the Memory in the World” by Alain Resnais the narrator describes even the library as a fortress to protect yourself from overwhelming flood of words. This deliberate arrangement and the sense of social security it imparts enables that.

But in a modern library, which main purpose is not handling the collection, but rather making the knowledge available to the public, we may allow ourself a different form of spatial organisation.



Confronted with these
bulging repositories



man is assailed by a
fear of being engulfed
by this mass of words.



To assure his liberty he
builds a fortress.

All the Memory in the World.
Directed by Alain Resnais.
France: Films de la Pleiade,
1956.

Individual vs collective

An important aspect of today's libraries

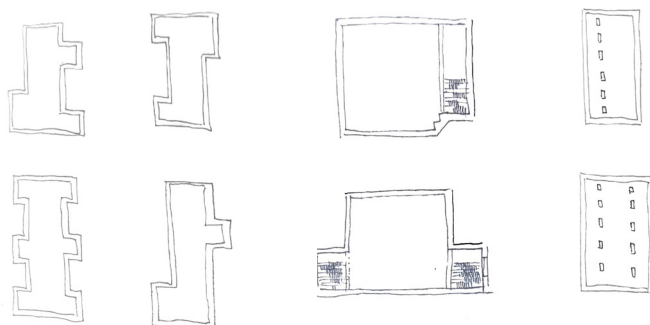
„A library is a very specific sort of building. A building where you collectively do something individual. With a theatre it's the other way round. There you look individually at something collective. The interesting thing about the phenomenon of the library is that everyone wants to create a private domain, even if only for ten minutes. You see also that visitors nearly always consciously choose a place. I don't think there's any other building where the tension between the individual and working in a collective space is so emphatically present as in a library. That's why we also said - discovered actually - that as soon as you enter a library, you're also involved with other people. Just like in a park for instance. Individual versus collective plays a strong part in a library.”¹

1 Wiel Artes, *Living Library* (New York: Prestel, 2005).

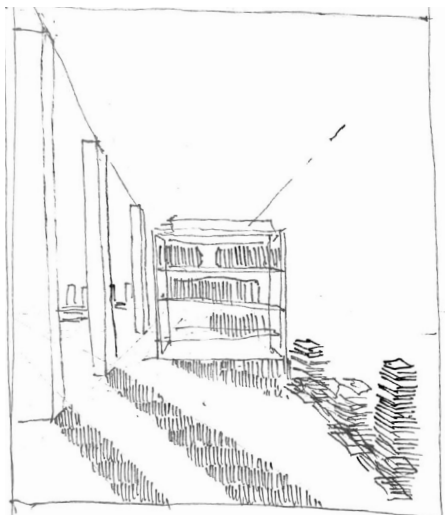
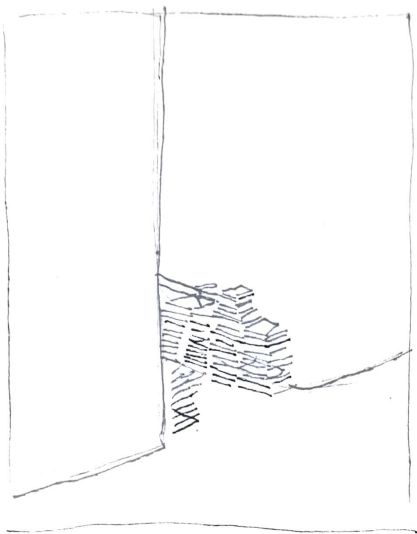


A room for a library

Embracing a decentralised space without constant surveillance



My aim for this room was to approach it from architectural and spatial perspective. I wish to contrast the monumental room of Asplund's rotunda, where space is centralised and there is constant surveillance. I believe a modern library needs a place to hide and disappear, to be in company yet alone. I wanted to create a room which encompasses this tension between the individual and collective. Between a space that is ordered and a space which allows you to be a little more messy. *A man builds his fortress to assure his liberty from words.* I believe that to get the knowledge you need to embrace a bit the mess of words. Disorder enables creativity.



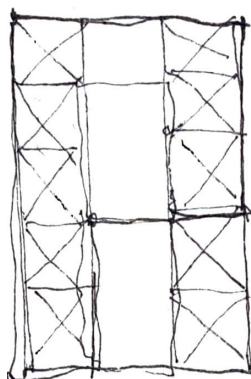
week 1.7

13.10 - 19.10

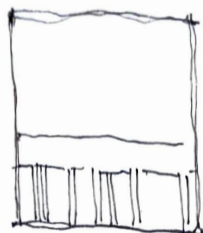
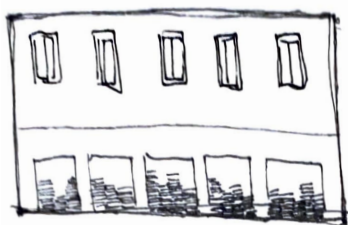
A Place to Read

A collonade

I looked at the simple architectural typological element of a collonade enabeling a tension in a space, which creates a gradient of atmosphere. Could simple plan with a main space and niches on the sides be a responce for a library room? Could it create this space where you can be in company, yet alone?

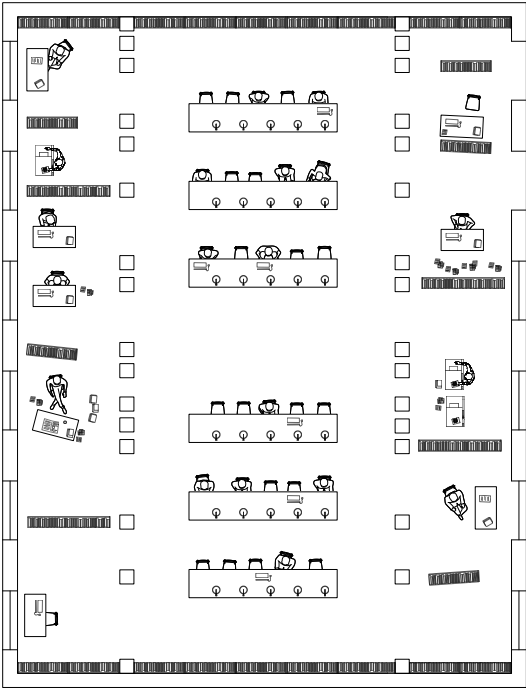


Plan



Internal elevation

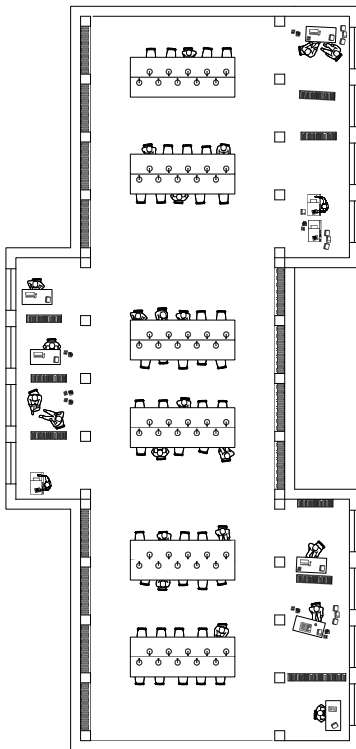
Space allowing disorder



Following my previous reflections, I explored the typology of a collonade in shaping the atmosphere of a reading room. To achive different privacy conditions, and make places where you can both be or not be seen I altered the order of the collumns, so they sometimes create a wall and other times an opening.



Space allowing disorder



In order to contrast the centralised space of the rotunda, I also explored a room, which is more „loose“. When the space is less rigid, it allows less social control and therefore offers more options in how you use the space. I did however find that the niches, which were the outcome of this proposal were spatially to rigid and enclosed.



Reflection

Feedback reflection on the design

The designed room is comprised of layers. This led us to a discussion whether there could be more spatial layers which are less rigid. Spaces which allow simultaneity.

My aim at this point was to explore the possibilities of simple typological elements in creating layers in a room. Similarly to Asplund's way of designing, reorganising basic architectural elements in a space, but doing it to achieve a room which not so clearly defined, but rather consists of a gradient of different atmospheres and levels of privacy.

How could I use this classical typology of an Agora and a threshold space in the design of a modern public library?



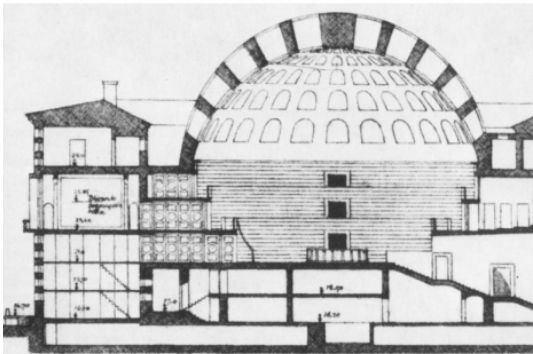
Examples of spatial layering in Asplund's work.

<http://www.archipicture.eu/>



A collonade as a transitional space

Federico Covre, photographer.
Photographs. Stockholm, Sweden.



A roof as an element defining a space

Gunnar Asplund, Public Library, Stockholm, section, first scheme, 1921.

week 1.8

20.10 - 26.10

A place to read

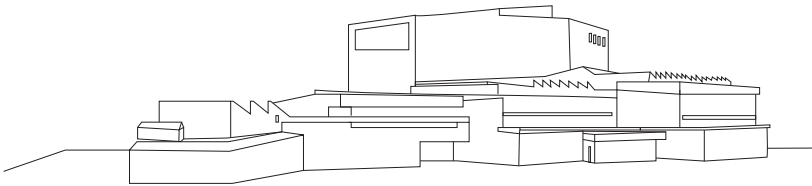
Modern Public Library

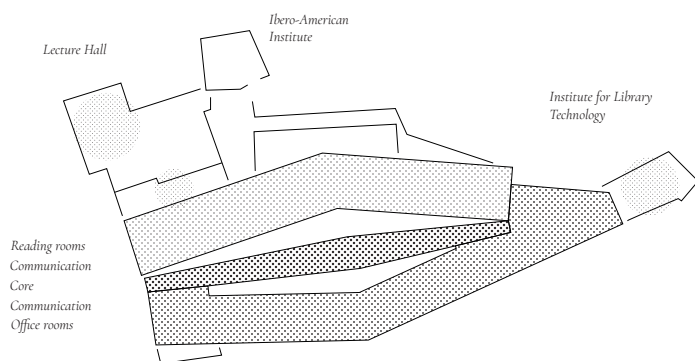
Investigation of Hans Scharoun's Berlin Library

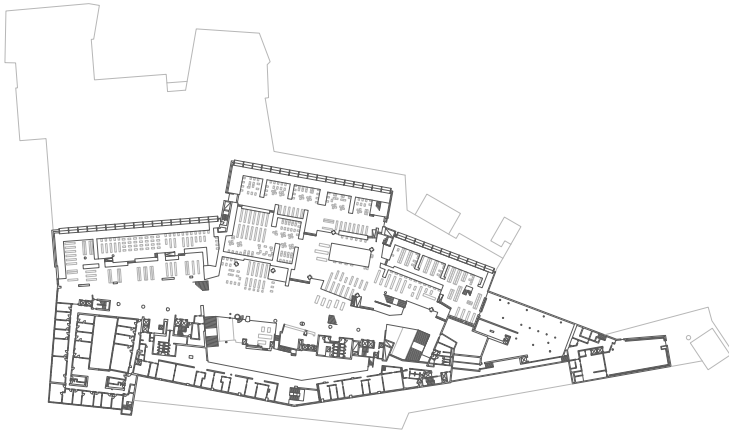
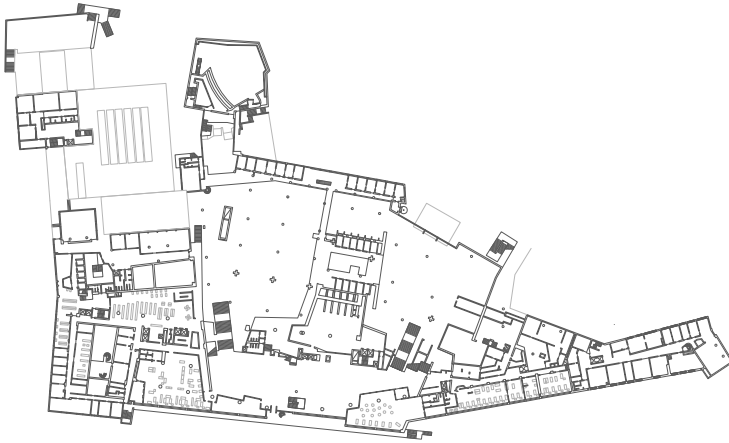
The designed room is comprised of layers. This led us to a discussion whether there could be more spatial layers which are less rigid. Spaces which allow simultaneity.

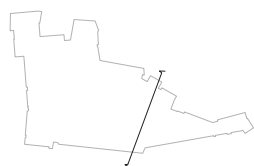
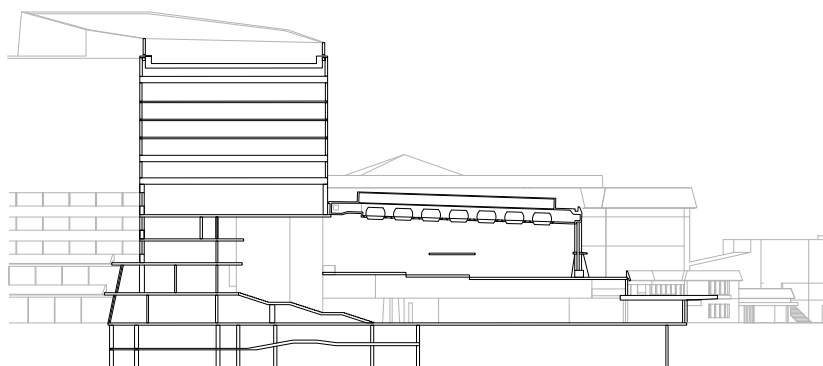
My aim at this point was to explore the possibilities of simple typological elements in creating layers in a room. Similarly to Asplund's way of designing, reorganising basic architectural elements in a space, but doing it to achieve a room which not so clearly defined, but rather consists of a gradient of different atmospheres and levels of privacy.

How could I use this classical typology of an Agora and a threshold space in the design of a modern public library?





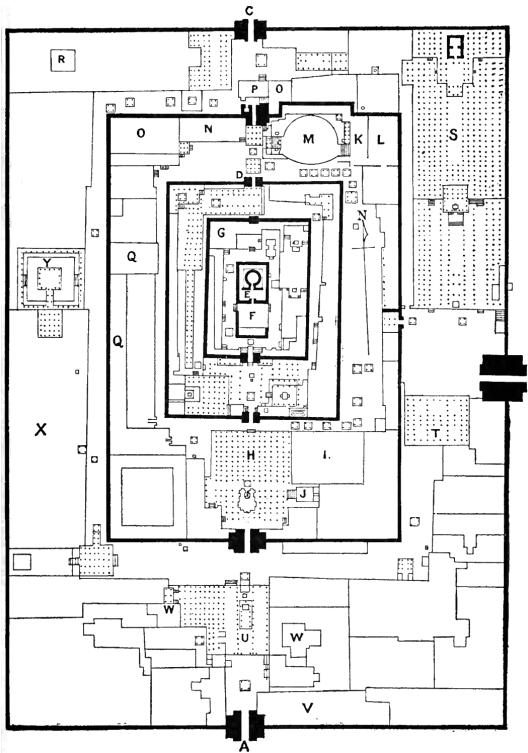




A room for a library

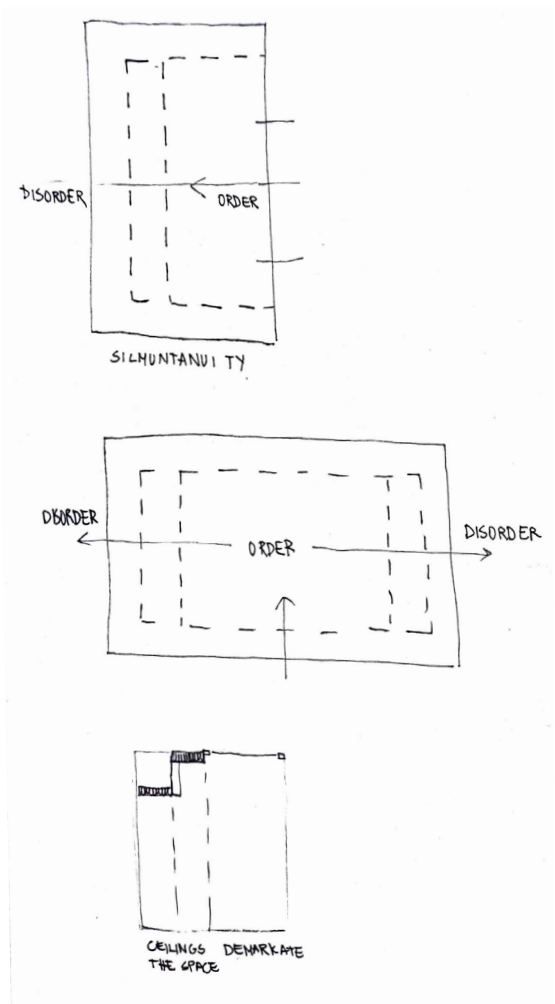
Temple reference of a layered space

The biggest silence in the middle of the Srirangam temple is achieved by a ring model made up by 7 layers.



James Fergusson, *History of Indian and Eastern architecture* (London: John Murray, 1910): 368.

First sketches of a layered space.



Asymmetrical space with a linear progression of the spaces

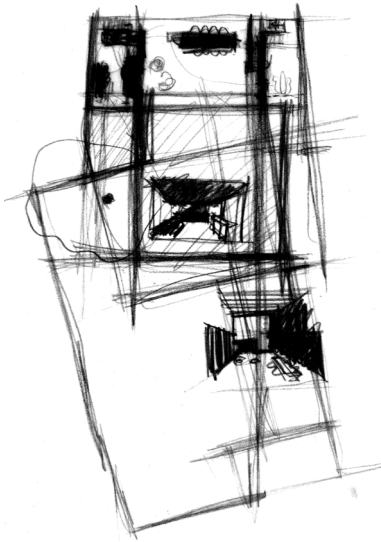
Symmetrical space dissolving to the sides.

Ceilings demarkating the space?

Reference

The house by Marie-José Van Hee

A reference at this point was the house of the Flemish architect Marie-José Van Hee. In her architecture she aims at a re-assembly of the basic elements of architecture to define the character and scale of transition spaces, of the interlocking rooms and the thresholds. ¹



Marie-José Van Hee, Sketch.

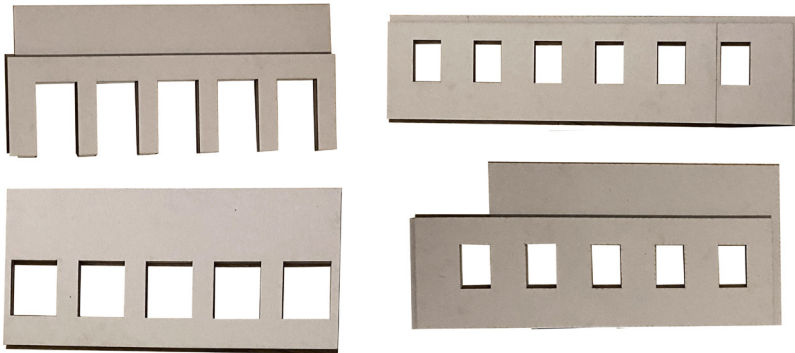
¹ EUmiesaward, <https://www.miesarch.com/work/2229>.



David Grandorge, photographer. Photograph

Proportions

As the layers of the room would be comprised of walls with openings, an important element in definition of each wall are the proportions of what's solid to what is empty. At this stage I also focused on the fact that those proportions are correlated throughout the whole room.





Room proposal

A typological collage

A collage of typologies defining spaces of transition, which can be read as a thresholds.

A gradient of atmospheres from very formal to private.



week 1.9

27.10 - 02.11

P1

Room for a library

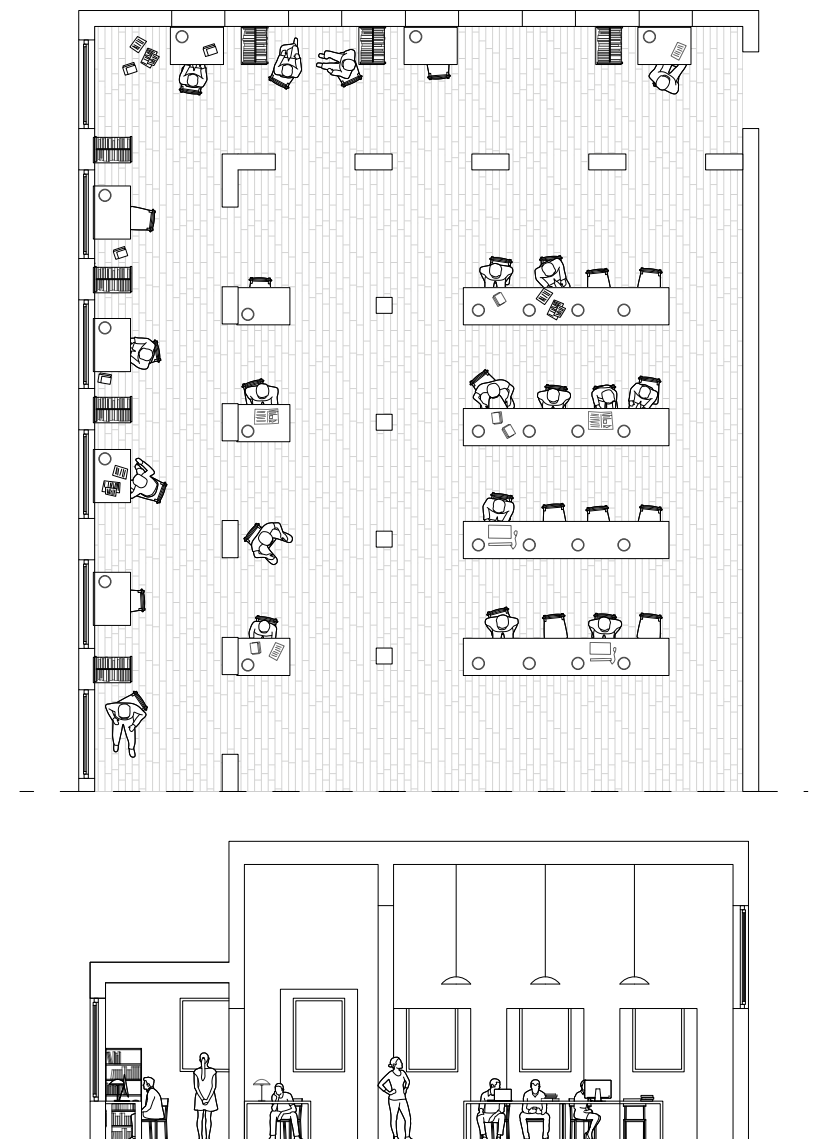
Final proposal

Starting out with a room similar in its expression to Asplund's reading room and through using simple architectural elements as columns and walls I wanted to create a composition which would allow simultaneity in a room, where you collectively do something individual.

The spaces vary from more formal, with high windows and ceiling allowing some social control – to less formal, with lower ceiling and windows which are reversed (you can look out from them).

It was important for me to rearrange those simple typologies, similarly to how Asplund deals with his work, and achieve this spatial composition, which still offers some ambiguity. As you read it from this side the space works linearly where you have the sequence of three spaces going from the ordered one to the more private one. From this side however it could also work as a passageway, which allows you to choose one or the other.

This proposition of a room for a library is a rearrangement of typologies which could define thresholds and transition spaces, which I believe are crucial in modern library design.











week 1.10

03.11-09.11

Reaserch plan

Individual reflection P1

Statement regarding previously done research

The institution of a library in Sweden now more than ever serves a great purpose of being one of the last traditionally public and inclusive spaces. The research done both on Asplund's ways of design and the precedents of the modern public library has shown that the role of a library has changed throughout time and is still changing. There are however certain aspects, which we can derive from Asplund's and in our case Scharoun's position about the role of a library.

The library of Gunnar Asplund sits firmly in its context. It has been carefully tilted and adjusted to react to the local landscape. Similarly, as in the Woodland Crematorium, the relationship between the surroundings and the building becomes more important than the building itself. In the case of the crematorium, the architect is putting more emphasis on the landscape, whereas the Stockholm library becomes a dominant in its composition within the surroundings and acknowledges its formality and even monumentality. This leads me to the question of how we position ourselves within this very defined space and implement the landscape into our design.

Spatially the library, similarly, to the courthouse or woodland Chapel is a rearrangement of known simple typologies to establish new relation-

ships between them. In the case of the library, its rotunda is reminiscent of the British Museum's reading room, which many libraries have taken inspiration from, but is rearranged in a way so it creates a poche – a set of new spaces between the main and the surrounding reading rooms. Similarly, but on a smaller scale in the Woodland Crematorium and the Woodland Chapel, Asplund works with simple architectural elements such as a colonnade, a courtyard, and a dome and arranges them in a way, which creates a sequence of spaces with specific atmospheres. I think the expansion of Stockholm's library should not merely mimic the form of the building but rather, respond to it. By taking Asplund's way of simple typology rearrangement we could establish new and modern spaces, which could serve a library reactive to today's problems.

An upcoming aspect throughout our whole research was the tension between the private and the collective. The Berlin Library responds to this problem through an open space which accompanies a landscape of different platforms, creating more and fewer individual places to work. I do however think it doesn't fully explore this tension between what's common and what's individual. An interesting take on this notion can be seen in the Luis Kahn Library in New Hampshire. Kahn designed a scheme of two intertwined spaces—one for working together and the

other for individual work—distinguishing them with varying ceiling heights. This spatial arrangement allows the spaces to have different atmospheres, but still be read as one.

Those aspects are important for me to derive from in my upcoming library design. I think, that by learning from Asplund's way of situating a building within a landscape, I wish to design a building, which corresponds to the prominent surroundings of Stockholm's library. What should be a priority park, or the building?

The investigation of Asplund's work has been very helpful in understanding the sequences of spaces which arise from typological rearrangements. I believe this method is something I can take further in my design, to achieve contrasts and a structured flow of experiences within my building.

Regarding the tension between the common and the individual, I believe a library should be somewhere on the line between the formal and the informal, a place where the collective meets the private and order meets disorder. How could such space be organised or maybe disorganised? How do the books fit into this and what is our position within them? In Stockholm's library, you feel almost like in a fortress where each book has its place and there is constant surveillance concerning how you use the books. Should a modern library be more lenient in terms of spatial organization, allowing the users to feel more comfortable in its space? I believe it's important to position a modern public library somewhere on the line between those aspects. On the line between the collective and the individual. On the line between a defined and undefined space. Between a clear purpose and a space which doesn't tell you what you should do in it.

week 2.2

16.11 - 23.11

Project for a Public Library

First thoughts

On the design strategy regarding the library

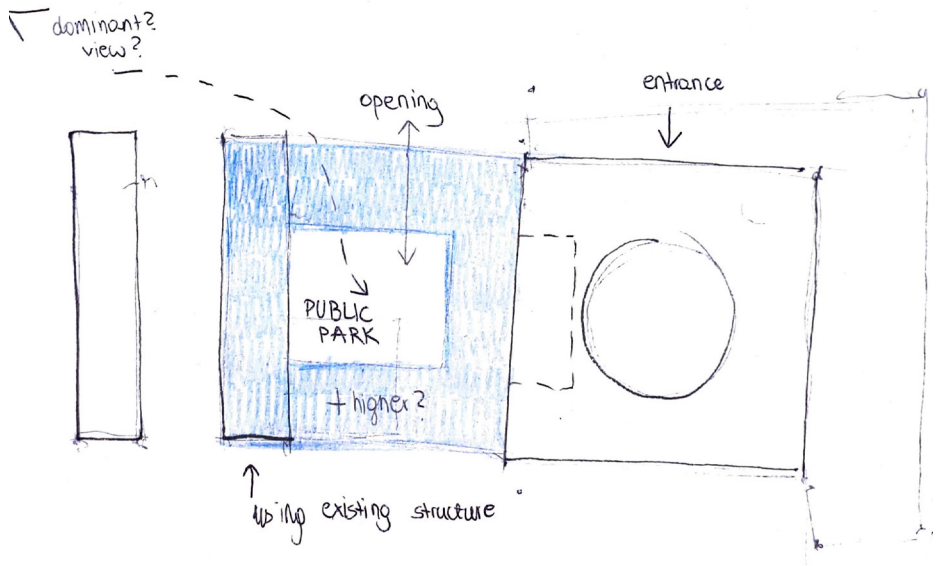
How can I modernize and restructure the Stockholm City Library to better serve the diverse needs of twenty-first-century society?

Considering the spatial and programmatic requirements outlined in the 2006 and 2014 briefs, it is evident that the library needs additional space for study areas, event spaces, and a multilingual children's library with sufficient lighting. I propose the addition of a new volume to provide more rooms with natural light, specifically designed to promote and facilitate reading, learning, and knowledge-sharing. While the existing building can accommodate certain activities such as focused study, there is a need for spaces that encourage conversation.

The current international library, housed in the annex, should be seamlessly integrated and play a more prominent role within the library. Given its impressive collection of books, it should not be relegated to a less accessible or visible location.

To achieve this, it is crucial to construct a new volume in this area, which would densify the current urban structure. By connecting the international library with the existing facility and redesigning it, I aim to create a cohesive complex, transforming the Stockholm City Library into not just a library with an international section but an integrated international library itself.

This approach to densification is rooted in circular principles, emphasizing responsible usage of existing materials and square meters.



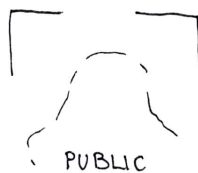
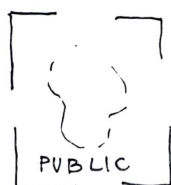
The library | Public space

This week, my focus has been on researching the relationship between libraries and public spaces. In exploring this, I came across the perspective that “Libraries should always be seen as extensions of the public space around them”.¹

In light of this, I think while the libraries work as a public place, they also possess the potential of creating a public space. This is specifically true as library buildings could be considered one of the main attractors in the city. However this, as mentioned by William Hillard in his thesis about Stockholm’s Public Spaces², comes into conflict with more traditional libraries, which due to their formal arrangement might attract other types of visitors, than the ones that would normally be the users of public space. These buildings often may lack informal spaces that are an integral part of a city’s public life. This underscores the ongoing dialogue around how libraries can balance their formal arrangements with the need for more casual, city-integrated spaces.

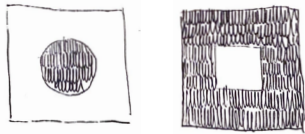
1 Mina Di Marino, Kimmo Lapintie, “Libraries as transitory workspaces and spatial incubators,” *Library & Information Science Research*, no. 37 (April 2015): 118-129.

2 William Hilliard, „Stockholm’s Public Libraries: Essential Public Spaces” (Stockholm, Sweden: KTH Royal Institute of Technology, School of Architecture and the Built Environment, 2021).



Urban setting

Connection tests of the extension



Similar to how Asplund drew inspiration from the British Library but reconfigured the spaces to create new spatial relationships, my goal is to employ a similar approach. I aim to design a building that maintains a typological connection to the library, yet through a new composition, serves the needs of modern society. The proposed library would echo the typology of the existing structure, but instead of a centralized and monumental form, it would embrace a layout surrounding an open courtyard integrating it with the city.

The existing square, not very designed at the moment, could be reestablished as the heart of the library, making it accessible to passers-by and allowing more casual interactions.

I believe what this place needs is a modest, but effective library in contrast to the Asplund extravagant building. It should still, however, allow the Stadsbibliotek to maintain its monumental status.



direct connection



buildings more self-sufficient



buildings disconnected

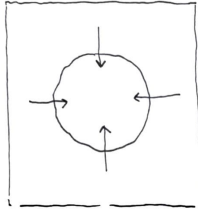
week 2.3

23.11 - 30.11

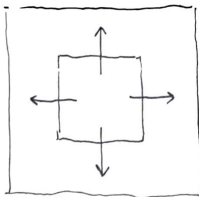
Project for a Public Library

Typological analysis

Classical Library typology



central space is
served by the
surrounding spaces

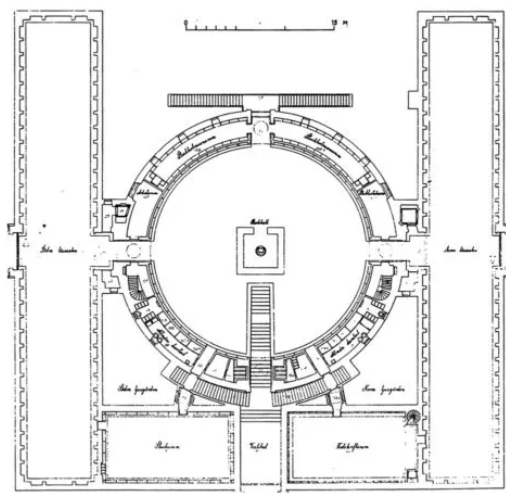


central space is serving
the surrounding spaces

The classical typology of the rotunda in the centre has been used by multiple library buildings and derives from the British Library reading room space.

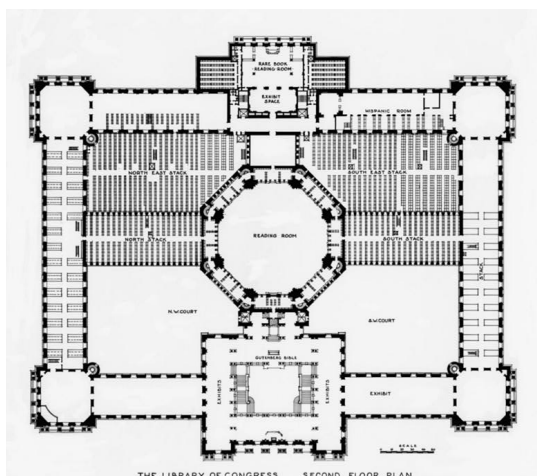
In this arrangement, all the adjacent spaces are dedicated to supporting the central rotunda, creating a distinctly formal aspect of the building experience.

I wonder how can we re-establish this typology for a library serving modern needs?



Stockholm City Library

WikiArquitectura, "Stockholm Public Library," WikiArquitectura, https://en.wikiarquitectura.com/building/stockholm-public-library/biblioteca_estocolmo_planta-500x478-2/ (accessed January 20, 2024).



Library of Congress

John L. Smithmeyer and Paul J. Pelz, "Alterations to the Library of Congress Thomas Jefferson Building, Washington, D.C. Second floor plan," between 1938 and 1960, Library of Congress Prints and Photographs Division.

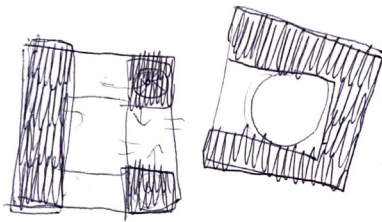
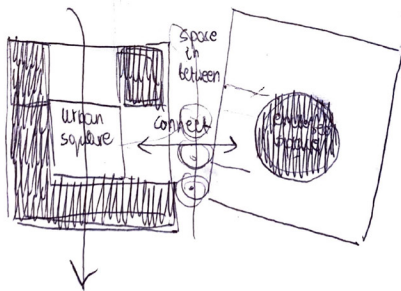
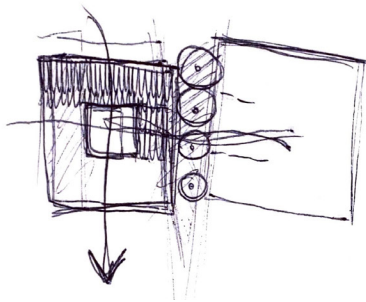
Contrast vs coherence

How should the new extension respond to the current library

Following the received feedback, I decided to treat the buildings as separate entities and develop the relationship between them. I aim for similarity in proportions but not in expression and the general functional scheme. I wish to embrace the tilted nature of the rotunda by contrasting it with a volume following the order of the annexes.

In order to allow Asplund's building to maintain its monumental status, I reveal the corner of the library by pushing the extension to the back. This would make Stadbibliotheek more dominant in the view from the metro.

Furthermore, this week I focused on deliberation on how, where, and whether the buildings should be connected to ensure cohesive and purposeful integration.



rather than something out →
making it visible that rotation
is other angle

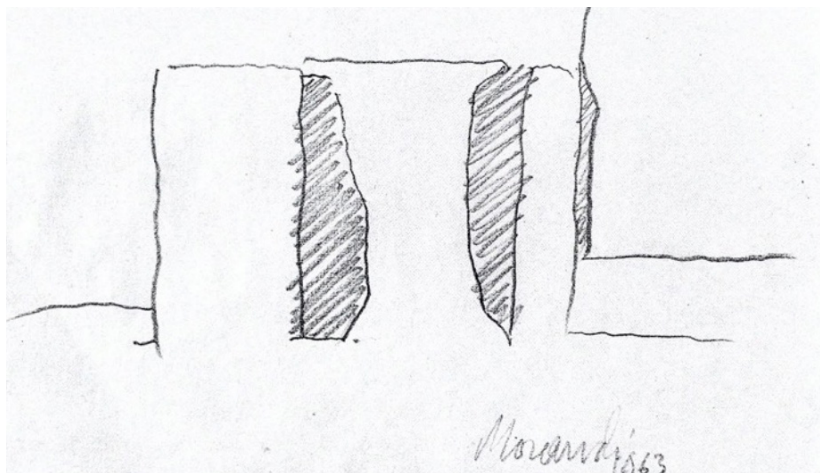
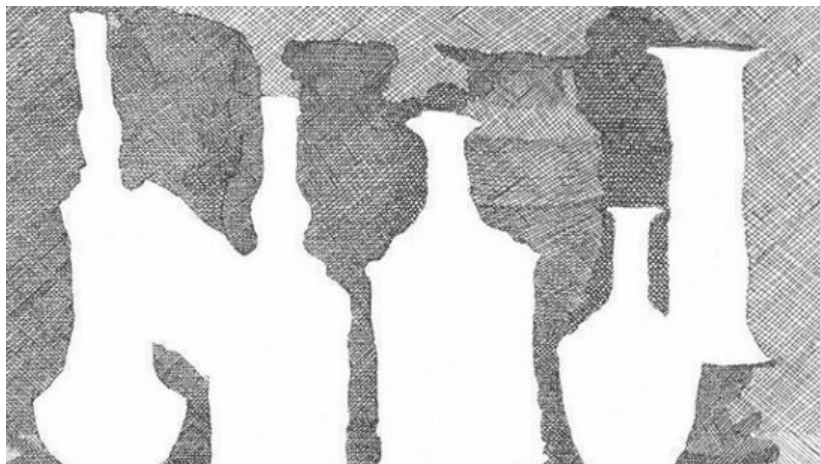
Reference

Giorgio Morandi

“Other images explore effects that seem to allude to gestalt theories concerning the instability of perception, focusing as much attention on the spaces between objects as on the objects themselves. Morandi’s works frequently exploit the creative nature of perception, providing the viewer with the most minimal visual data necessary for constructing the image and comprehending the spatial relationships between the objects depicted.”¹

As above mentioned Morandi explored the negative space through his drawings. This has inspired me to look at the space between the Asplund’s building and my proposed extension as a separate figure.

¹ Meer. „Giorgio Morandi: Lines of Poetry.” Meer. Accessed January 19, 2024. <https://www.meer.com/en/2011-giorgio-morandi-lines-of-poetry>. Published January 3, 2013.



<https://www.estorickcollection.com/exhibitions/giorgio-morandi-lines-of-poetry>

Reference

St Gallen City Library
DRDH Library

Through this reference of an library extension I explored how to create close relationships within buildings and form an intriguing composition. New building sits closely to the others, yet through a different urban angle it posits itself as an separate figure.

Additionally I was interested in the connections between the buildings and here the ground floor plinth, which adds to their functionality.

This quote also served as inspiration for me in terms of creating a cohesive ensemble:

“In this proposal for the new city library of St Gallen, a third figure forms an ensemble with two existing buildings, transforming their major and minor into a triptych; a tight urban structure that sits in comfortable adjunct to the medieval grain of the ancient centre, an echo of the gate tower that once marked the historic market place. Rather than emphatically asserting its newness, the architectural language of the extension elaborates on the themes embodied in the existing buildings.”¹

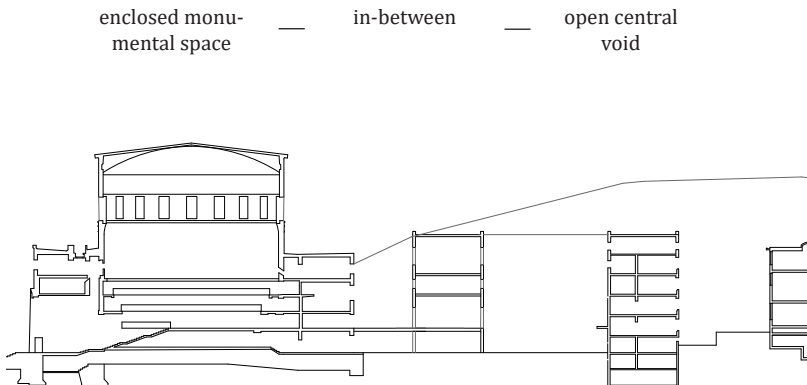
¹ „St. Gallen Library.” DRDH Architects. Accessed January 20, 2024. http://www.drdharchitects.co.uk/#st_gallen_library.

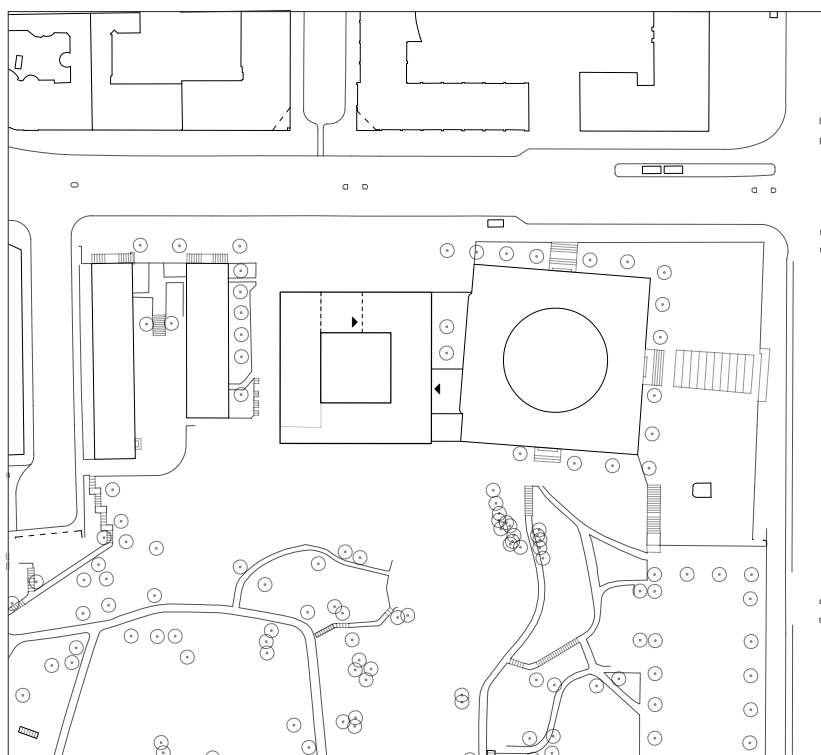


Ground floor connection

How to make the building into separate urban figures, but still maintain the urban connection?

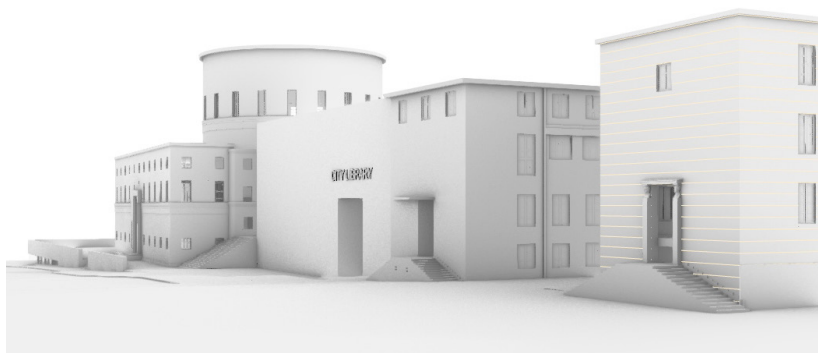
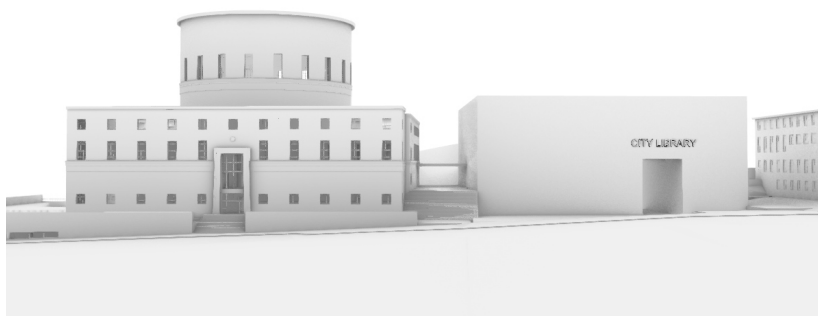
I decided on a ground floor connection, which would allow technical services to work throughout both building, while still allowing people to walk through the rotunda to the new extension on the same level.

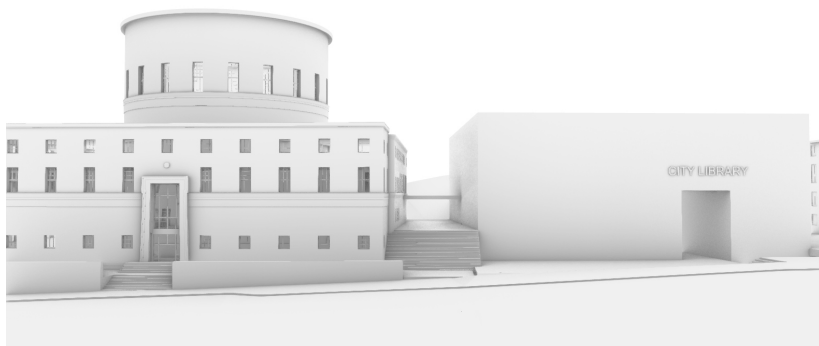
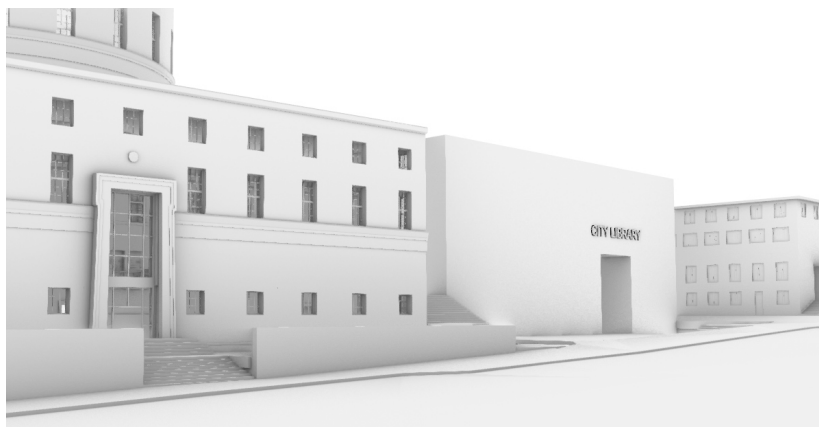




Volumetric tests

Comparing the forms of the extension and the library





week 2.4

30.11 - 07.12

Project for a Public Library

Programmatic study

Plan and sections of the proposed volume

This week, I drew more detailed plans and sections in order to test the volumetric and typological idea for the library extension. The key changes and considerations from the previous week focused on connecting the building with the park's square and pond, through a ground floor opening. This connection would be facilitated through a ground floor opening, similar to the one that allows passers-by to access the courtyard from the street. It would also enhance the entrance to the existing children's library.

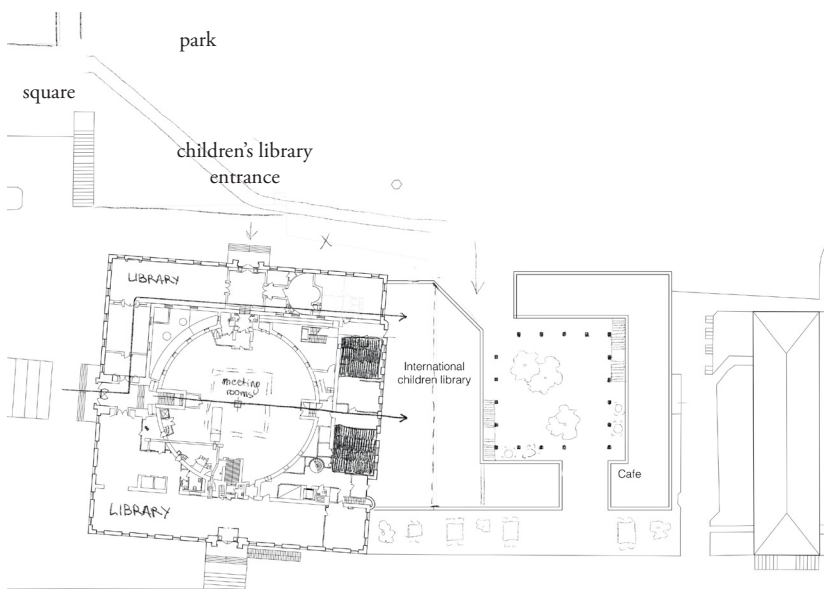
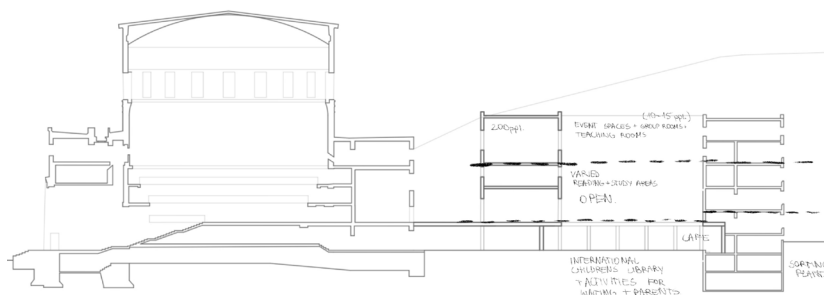
Additionally, I have decided to make the square bigger and more layered through the introduction of a ground floor colonnade, providing a threshold between the inside and the outside.

Based on my earlier research and briefs, I have also outlined a functional program:

Ground floor - International children's library and a cafe

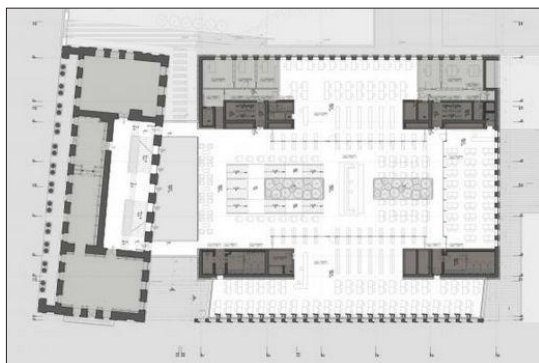
First and second floor - Open varied reading and study areas

Fourth and fifth floor - Event spaces, group rooms and teaching rooms

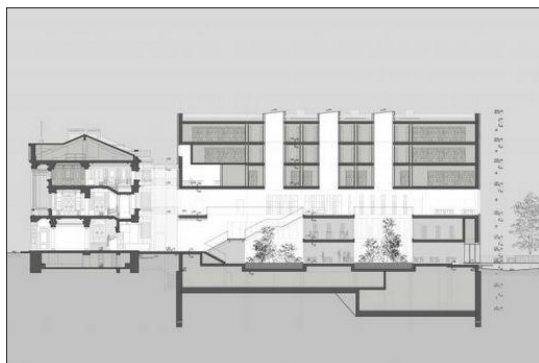


Reference

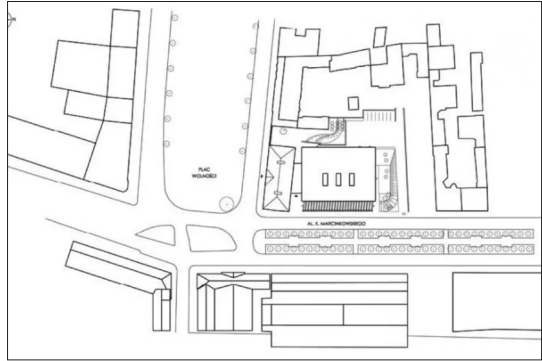
Biblioteka Raczyńskich w Poznaniu, JEMS



This reference has helped me establish how the connection between the old and the new library could look like. They have designed it as a separate element, clearly distinguished from both volumes.



Additionally, the architects mention the importance of providing a continuation of the first floor 'piano nobile' in the new building. It becomes the most important floor in both buildings.



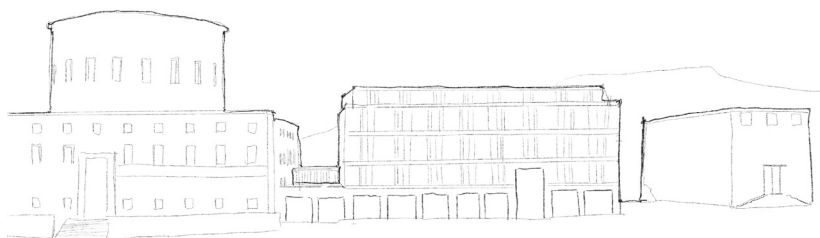
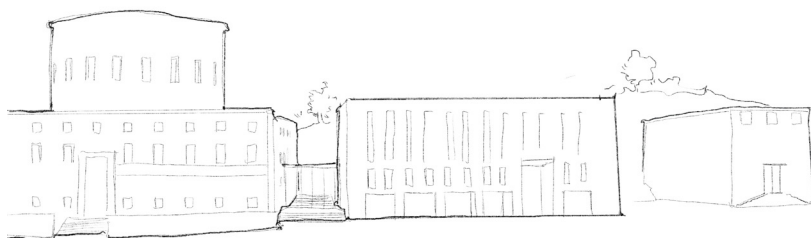
<https://sztuka-architektury.pl/article/4073/prostota-dla-zabytku>

<https://www.archikatalog.com/projekty/biblioteka-raczkynskich-w-poznaniu/>

Form and volume

Ground floor connection

Through formal sketches I kept asking myself the question of how the connection look like, whether its a part of a building or a space formally dividing them. Is it the entrance?



week 2.5

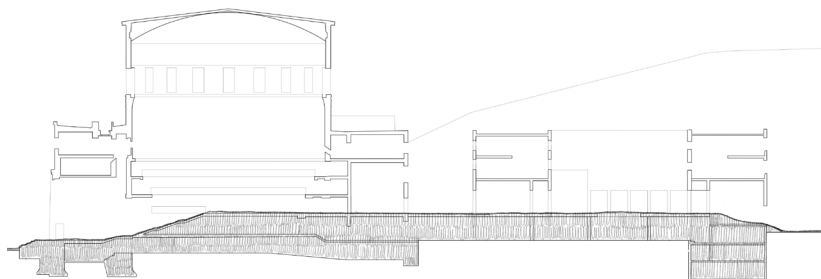
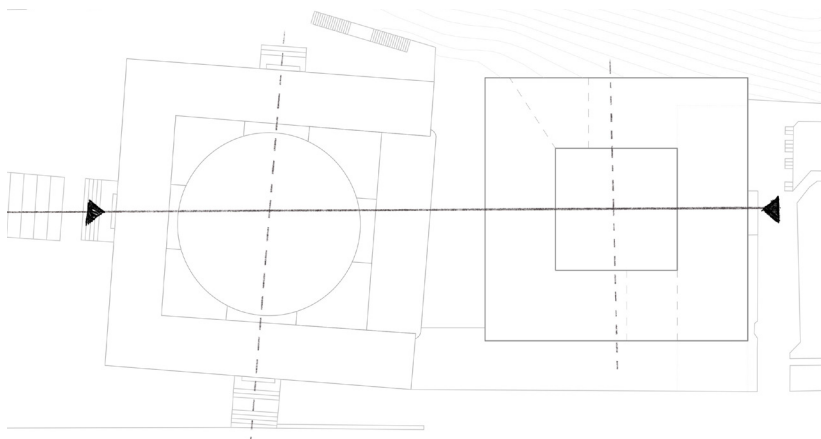
07.12 - 14.12

Form and massing

Sequence of spaces

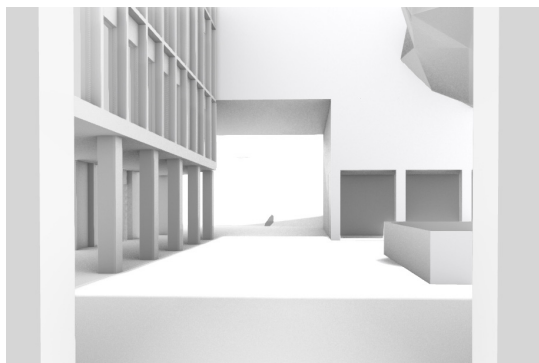
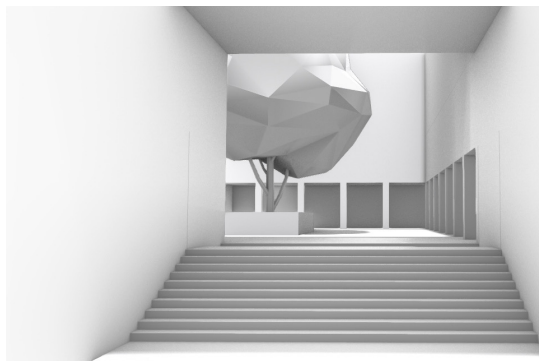
Connecting the courtyard and rotunda levels

I've adjusted the design by relocating the courtyard to the first floor, creating a coherent sequence of spaces between the rotunda and the courtyard, as they are now on the same level. Entrances enhance the proposed axis as they are now on the opposite sides of the complex. To enhance natural lighting on the ground floor I introduce a small opening in the courtyard.

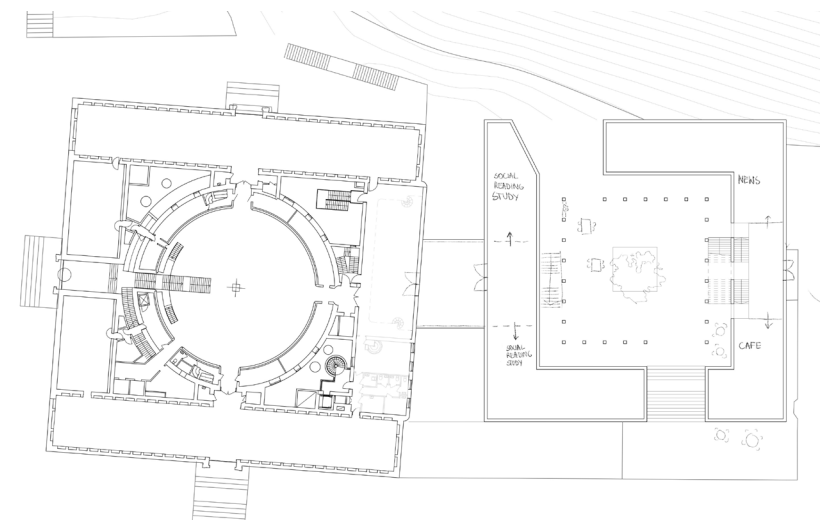


Courtyard

How does an elevated courtyard work within a city?



The elevated courtyard has allowed me to make city stairs, wide and prominent, leading you to the inner space. This choice maintains accessibility to the courtyard from the street while transforming it into an integral part of the building, serving a functional purpose for the library.

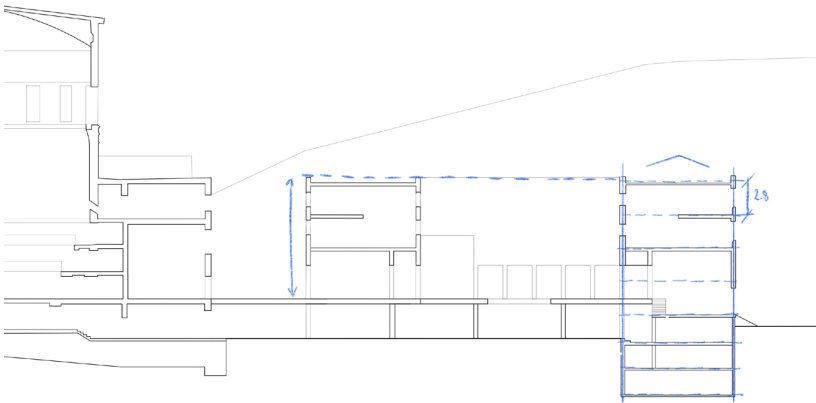


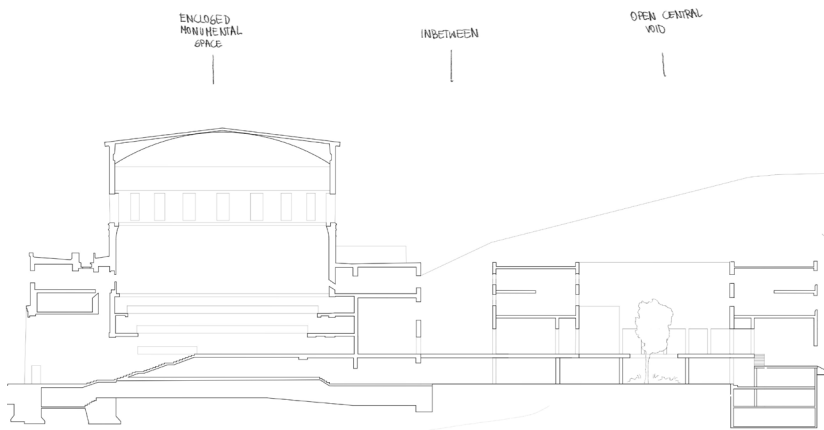
To ensure the natural flow of people and work with the terrain, I wish to readjust the landscape to provide a natural hill leading the users from the nearby pond to the courtyard.

Existing Annex

redesign of the levels

While the slabs in the existing annex are relatively low at 2.8m, I am considering a strategy that involves removing portions of the slabs to create mezzanines and terraces. This approach allows for the adaptive reuse of the building's construction without entirely dismantling it.





week 2.7

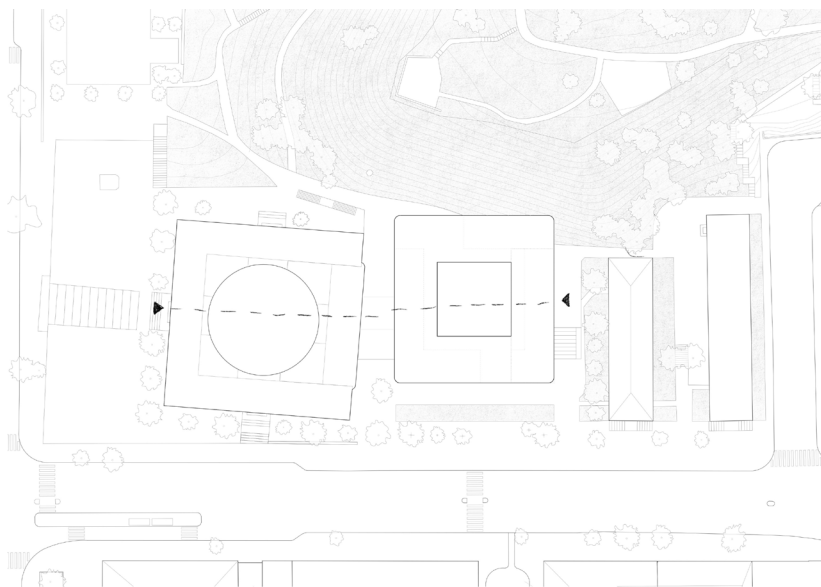
08.01-12.01

P2 Crits

Urban setting

P2 crits

The main changes for the during this time were regarding the expression of the back of the building and its connection with the park. Through aligning the back facade with the last annex facade, I created a more inviting entrance from that side.

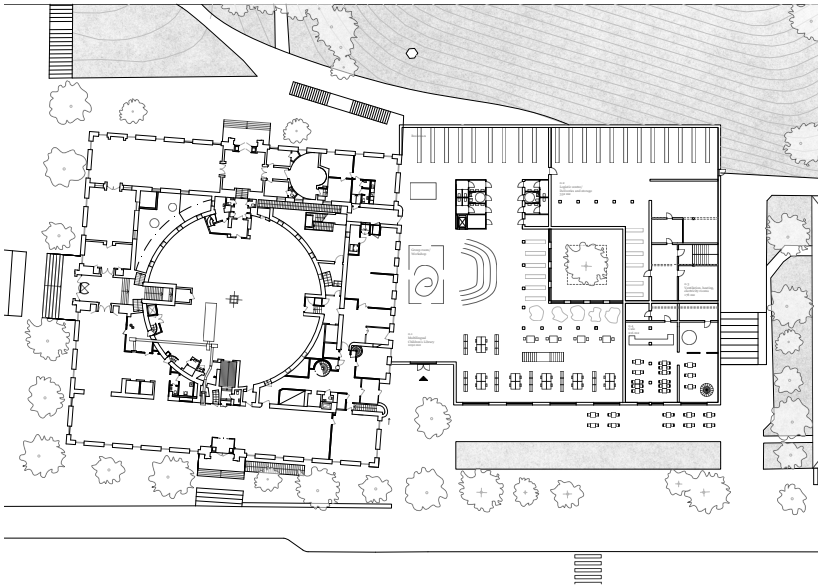


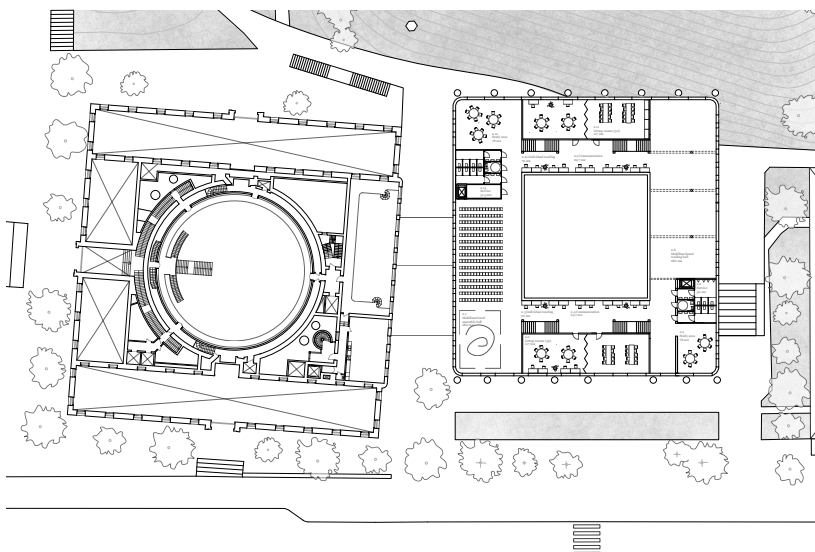
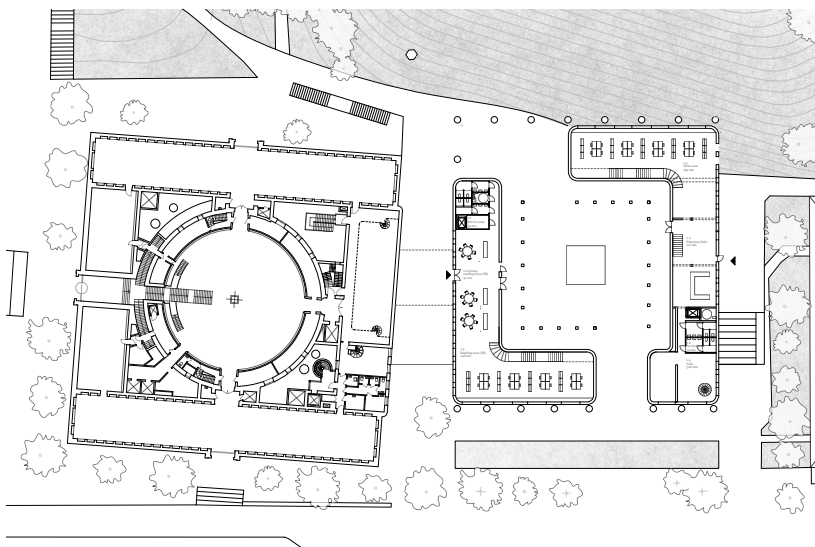


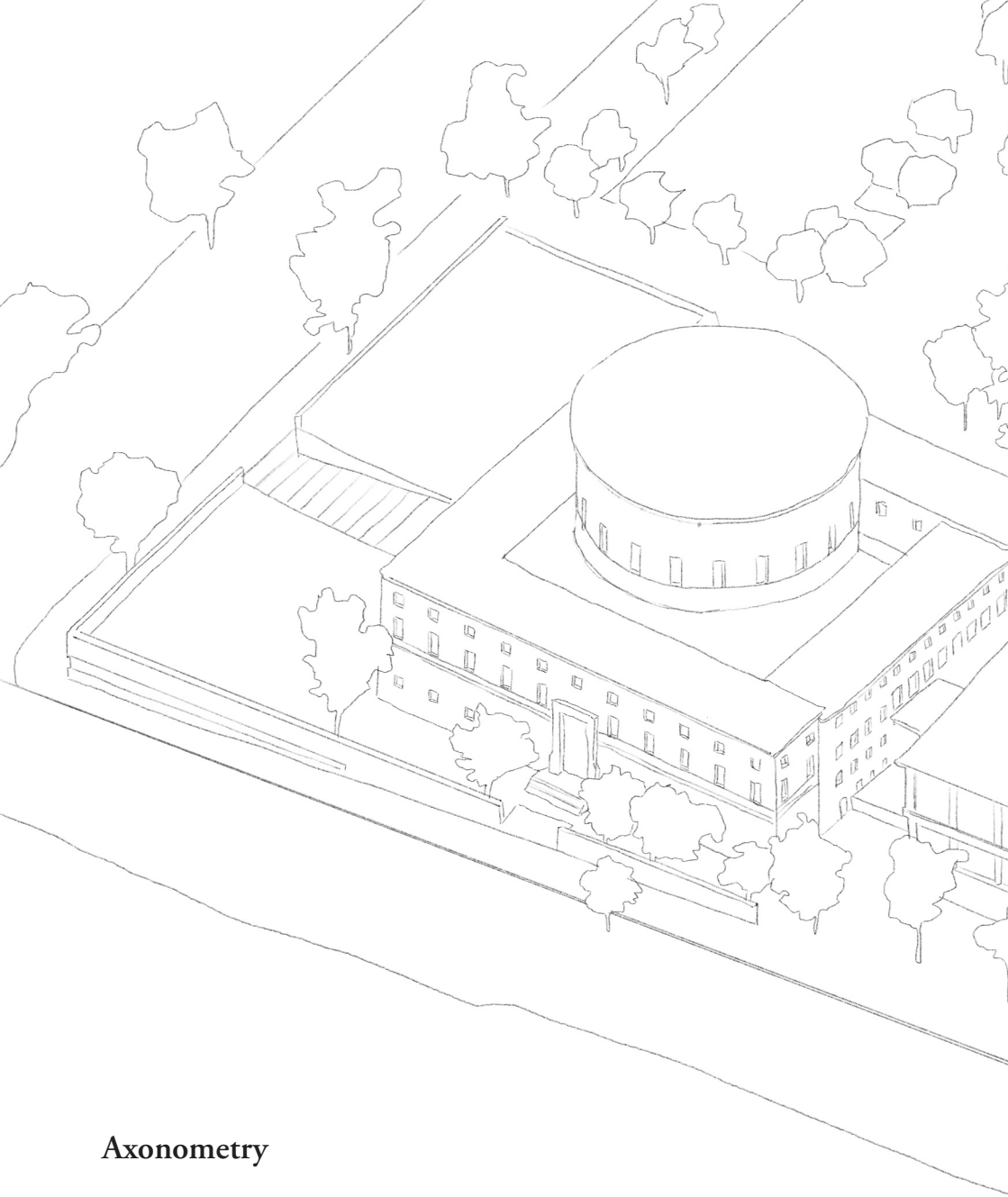
Plans

First look at the communication and services

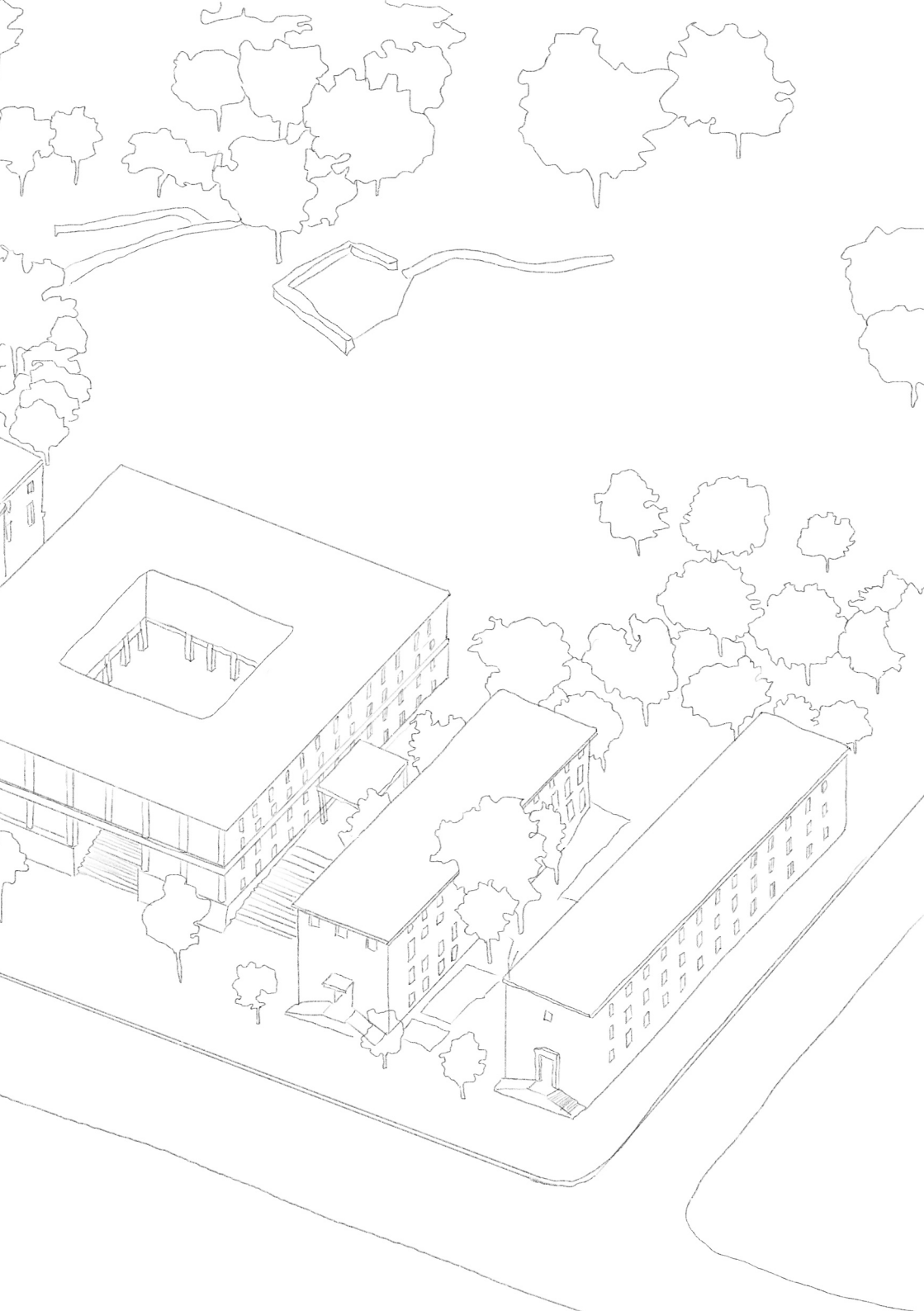
I have resolved the plans in such a way, where the communication is surrounding the courtyard, creating a lively experience of the space. Through these drawings I asked myself questions of how service cores could divide the building and create rooms and spaces of different proportions. On the ground floor I proposed a small opening for light.







Axonometry



week 2.8 - 2.10

12.01-01.02

P2

P2

Approach and changes

The P2 crits, and the received feedback has led me to some questions:

Is it possibly more efficient to demolish the annex rather than trying to save its parts, which essentially don't fit the functionality of the new extension?

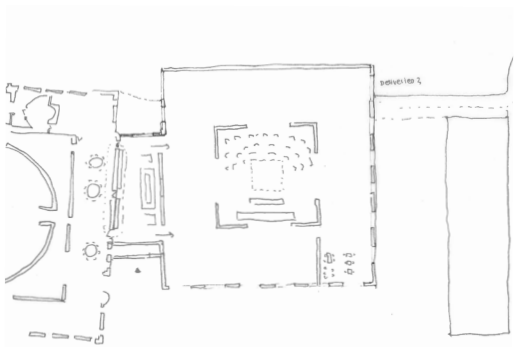
As the building is pure in its plan, could it be less precious in its language?

What is the precise point of connection of the extension and asplund?
This should be treated with great care.

General remarks and my concerns regard also the ground floor being unresolved and chaotic at the moment? How could it retain the proportions, order and rigour of the other floors?



Tests of the relation to asplund. I think the openings in the 1931 room should not be placed symmetrically in the middle of the room, but rather on the sides



Tests of the ground floor, making it more resolved and less chaotic.

P2

02.02.2024
final products

Research summary

Analisis of the notion of a library

On this and next pages I will show my P2 as presented. I believe this summary and clarification of research was quite helpful at this moment. Therefore I wish to include it, even if there might be some repetition.

The presentation started with the essence: **the notion of a library itself.**

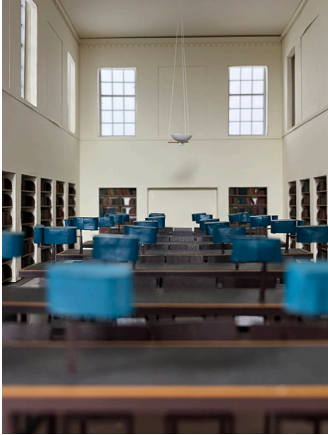
The Library has transformed over time, mimicking the ideas of society. Initially a privileged space for individuals, it has now become a crucial public institution in a democratic society. It is now more than ever, by facing the radicalising ideas of neoliberalism, serving a great purpose of being one of the last traditionally public and inclusive spaces.

This is especially important in a place of Sweden, where a library is a place for many cultures and serving a highly diverse contemporary society.

The question arises of how do we foster those needs that through architecture?

Context

Presentation and thoughts of the context



The library of Erik Gunnar Asplund, which is the main context of the project is designed in the neoclassical style, featuring a formal central structure. In the image provided on the right we can depict the centralized form of the building, with all surrounding spaces dedicated to supporting the main area.

During its time, the rotunda was considered highly innovative, as it provided accessibility to books for users and included a children's library. However, its formal expression remains rigid. Most of the adjacent reading rooms share a similar atmosphere, albeit perhaps less grandiose, yet still maintaining a strict layout and atmosphere. This can be attributed partially to the classical design and the constant monitoring of users, creating an environment where certain behaviours are expected.



Context analysys

Architecture and landscape

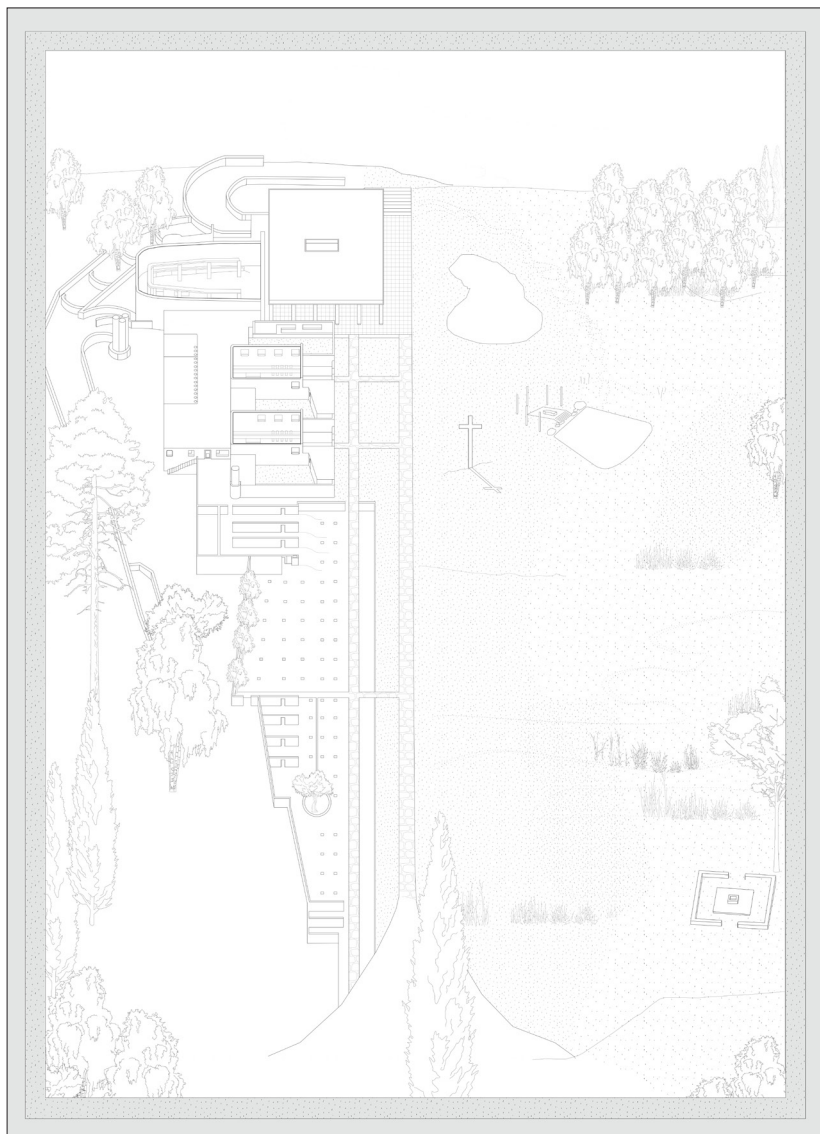


The library of Gunnar Asplund sits firmly in its context. It has been carefully tilted and adjusted to react to the local landscape. Similarly, as in the Woodland Crematorium, which was designed by Asplund in the end of his life and presented here on the drawing the relationship between the surroundings and the building becomes more important than the building itself.

In this drawing we researched how, the architect is putting more emphasis on the landscape, how it protrudes the building, blending with it seamlessly through this formal distribution.

This stands in contrast to the Stockholm library becomes a dominant in its composition within the surroundings and acknowledges its formality and even monumentality.

How do we position ourselves within this very defined space and implement the landscape into our design. Should we Allow the city Library to maintain its monumentality in this landscape?



Context analysis

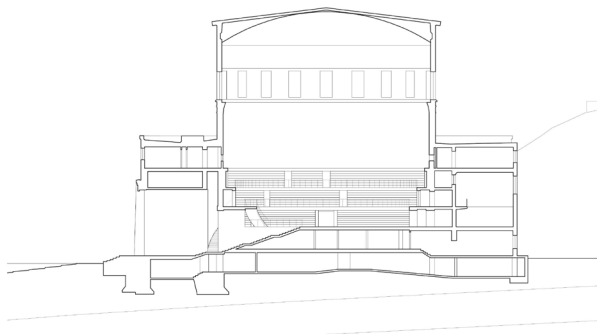
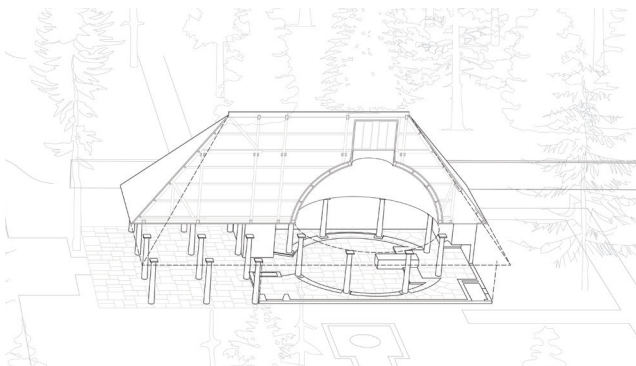
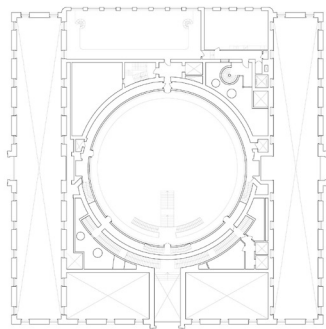
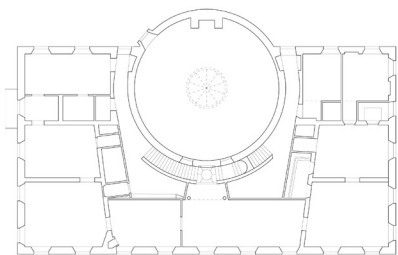
Spatiality, proportions and Asplund's legacy

Asplund works with simple architectural elements such as a colonnade, a courtyard, and a dome and arranges them in a way, which creates a sequence of spaces with specific atmospheres.

Through the drawing presented on the right we analysed how a person would experience this chapel, by going through a very low ceiling – threshold to a higher more formal space. This is visible also in the library, where there is emphasis put on the whole experience of leading up to the rotunda going from the entrance, through the poche, to the big and monumental centre.

Asplund puts focus on those themes of building composition and geometries, and we can see similar and recurring themes in all his architectural works. Looking at his courthouse or the Woodland Chapel, we can see how the library rearrangement of known simple typologies to establish new relationships between them. In the case of the library, its rotunda is reminiscent of the British Museum's reading room, which many libraries have taken inspiration from but also the courthouse, and is rearranged in a way so it creates a poche – a set of new spaces between the main and the surrounding reading rooms.

This leads me to a question of how, should we develop the City Library, respond to it spatially and learn from Asplund's way of simple typology rearrangement in order to establish new and modern spaces serving the needs of the 21st century society? What should be the continuation having in mind asplund legacy



Further research

On spatial relations within modern libraries

The third notion important in my research was the design of a library itself, how its proportions and spatiality affect the atmosphere and what are the needs of a modern library.

Stockholm is a highly diverse society, where people have different needs. I therefore believe a democratic library is a space which consists of different spaces. Rather than being a one room of constant user surveillance it could allow for both collective and individual spaces, making the users more comfortable in the building and therefore more likely to take part in the greater events and discussions there.



P1 room, where I researched whether the rigid reading rooms in the Asplund's library could have gained different and less formal atmosphere, through layering of the space and creating a more dispersed spatial experience.



Research questions

Resulting from conducted research

1. Socio – economical questions:

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

2. Urban setting questions:

How do we position ourselves within this very defined space and implement the landscape into our design. Should we Allow the city Library to maintain its monumentality in this landscape?

3. Typological/architectural questions

How can we respond to the existing library and its typology, while having in mind Asplund's way of creating spatial experiences?

Should a modern library be more lenient in terms of spatial organization, allowing the users to feel more comfortable in its space?

Personal design position

Strategy

The project should take a position in the landscape which allows Asplund to maintain its monumentality in this context.

The expansion of Stockholm's library should not merely mimic the form of the building but rather, respond to it. By taking Asplund's way of simple typological rearrangement we could establish new and modern spaces, which could serve a library reactive to today's problems.

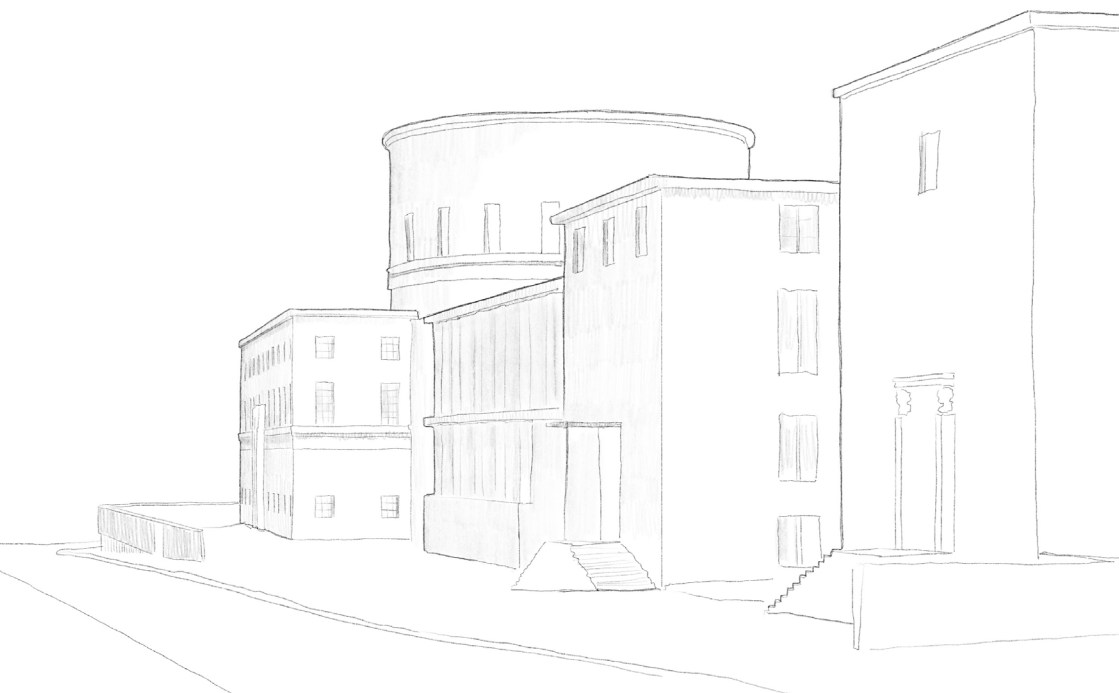
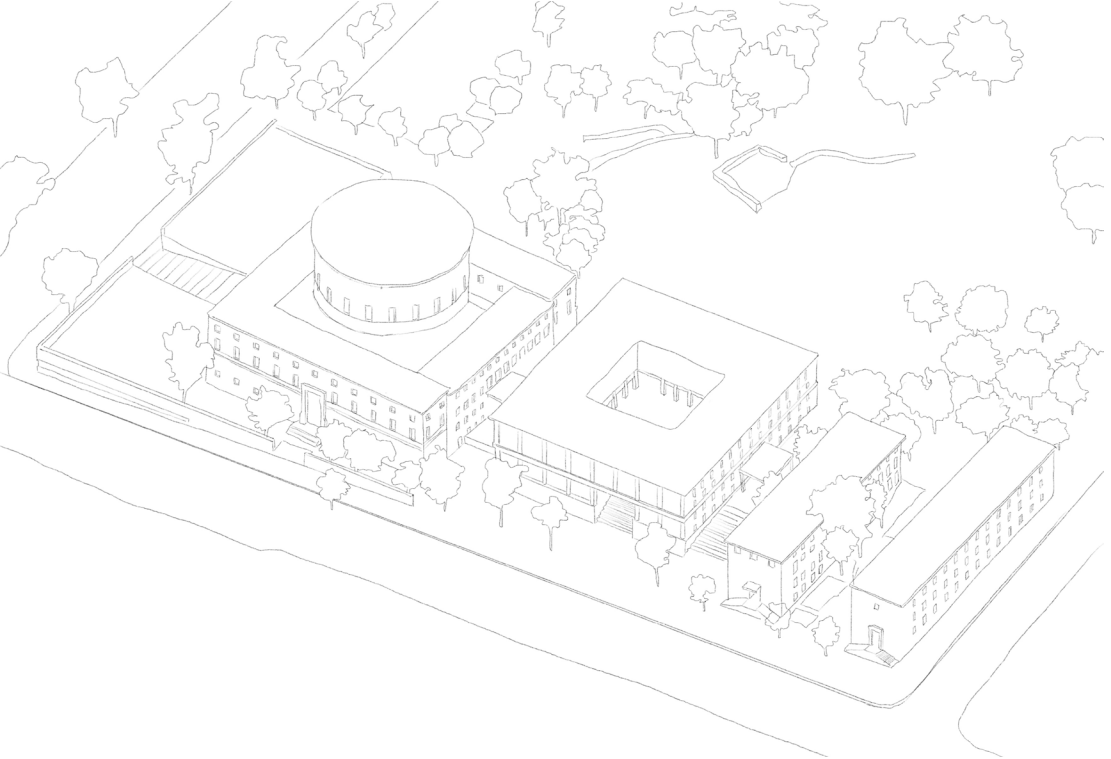
The project of the library in Stockholm should appropriate the needs of a democratic modern society through spaces which allow different atmospheres, more and less formal interactions.

Design

My strategy regarding the extension is to decentralize the current Library, by creating another centre of gravity through my building. My proposition is a building that maintains a typological connection to the library, yet through a new composition, serves the needs of modern society. The proposed library would echo the typology of the existing structure, but instead of a centralized and monumental form, it would embrace a layout surrounding an open courtyard integrating it with the city. The design addresses the rhythm of the street from the front, and then turns its focus towards the landscape from the rear. Formally, it's set back from the main street to allow Asplundshuset to maintain its monumentality, by revealing its corner.

The placement of the building respects the current geometry of the international library, but I propose its demolition to facilitate the development of a seamlessly integrated and functional library extension. The current structure, constructed of reinforced concrete, lacks adaptability and fails to harmonize with the overall library environment, thus diluting its identity. Its very low ceilings, narrow spaces, and complete isolation from the main library space contribute to its inefficacy. My vision is to establish a unified space with spacious ceilings and modern amenities, tailored to the needs of a sustainable 21st-century building, capable of evolving with future requirements.

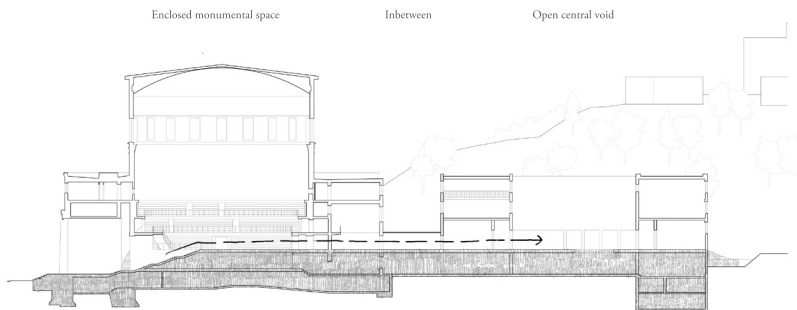
By strategically situating the new construction, I am afforded the opportunity to thoroughly investigate the potential reuse of either the existing foundation or facade, both of which I believe complement the proposed design exceptionally well. This deliberate placement not only enhances the functionality of the library extension but also underscores our commitment to possible resource utilization and architectural continuity.

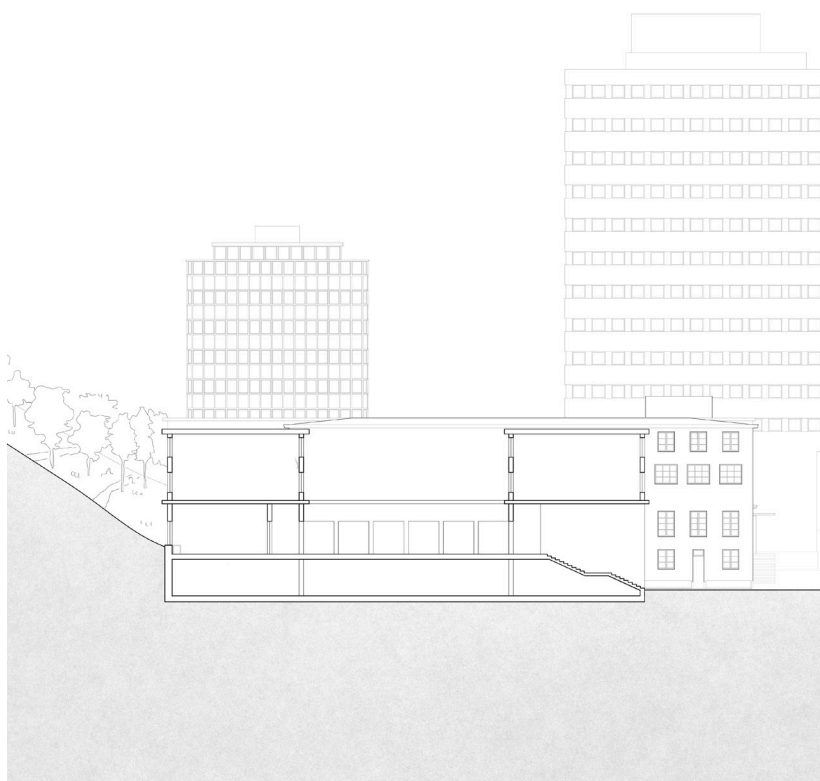


Raised courtyard

Connection and relationship with Asplund

I want to maintain the current main entrance to Asplundshuset but extend it to guide users toward the new extension. I also aim to create a series of experiences where users can enter through the formal rotunda and then access the open, elevated courtyard on the same level. This VOID, serves to balance the formality of the rotunda. The building includes a raised courtyard primarily to connect with Asplundshuset, as shown in the section below, but it also allows the library to better integrate with the natural landscape, meeting the hill at its elevated level, as depicted in the side section.

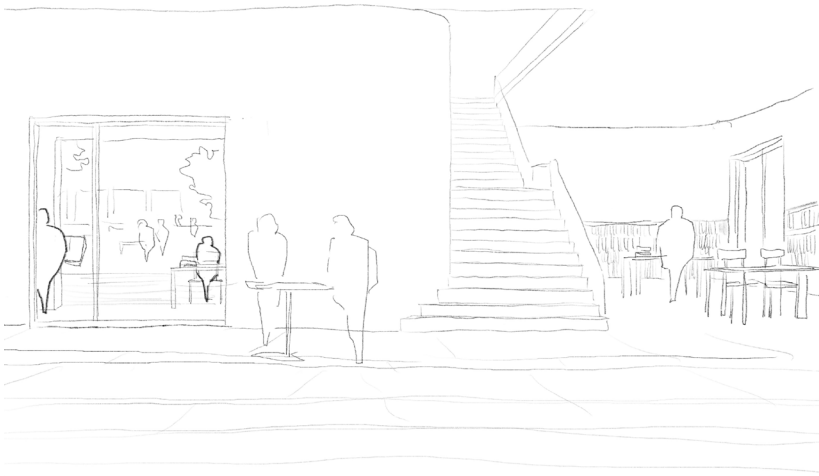


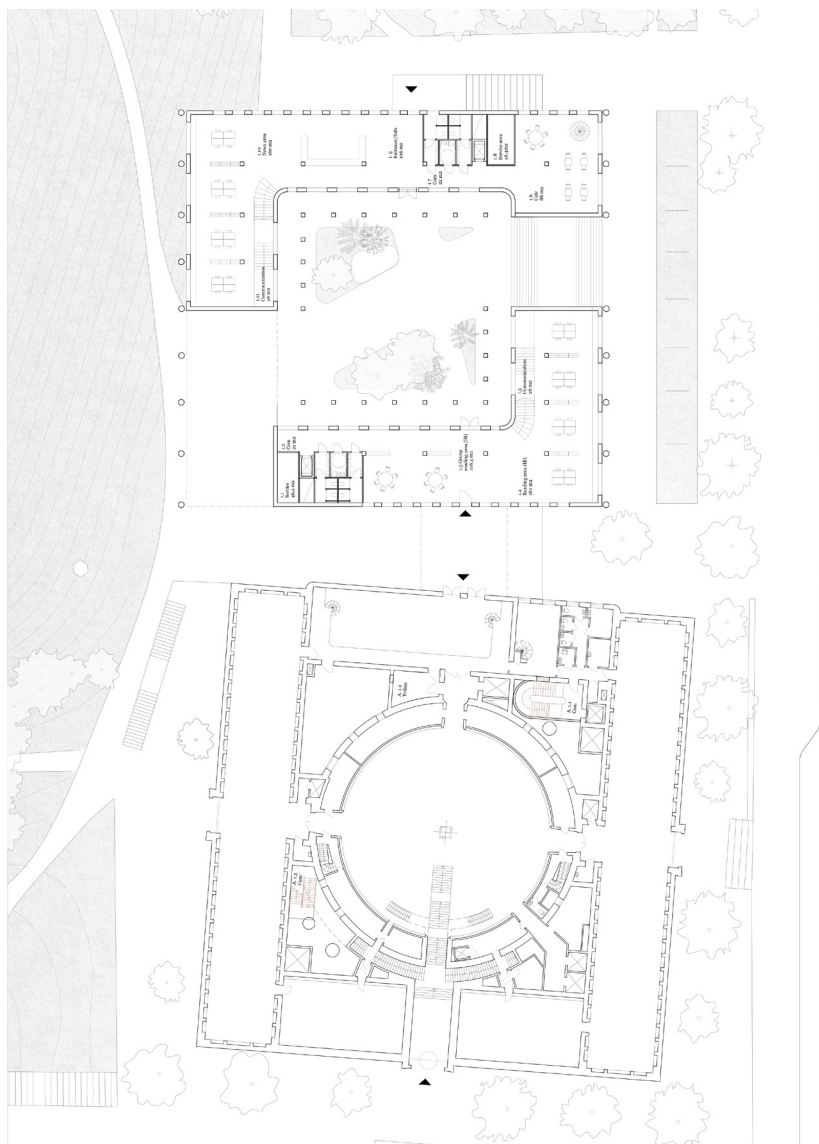


Interior as a pathway

Landscape experience in a rigid typology

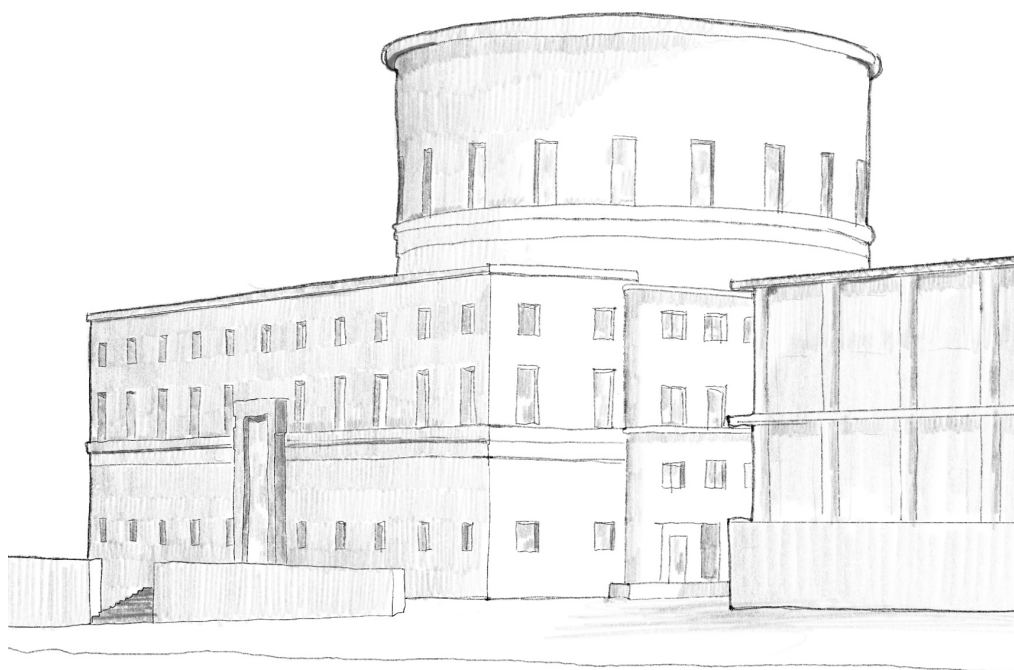
As the proposed extension is quite rigid in its geometry (to echo the typology of the library, and fit into the context) I want to create a less formal interior, allowing for interior spaces to vary and intertwine. This could appropriate the needs of a democratic modern society through spaces which allow different atmospheres, more and less formal interactions.

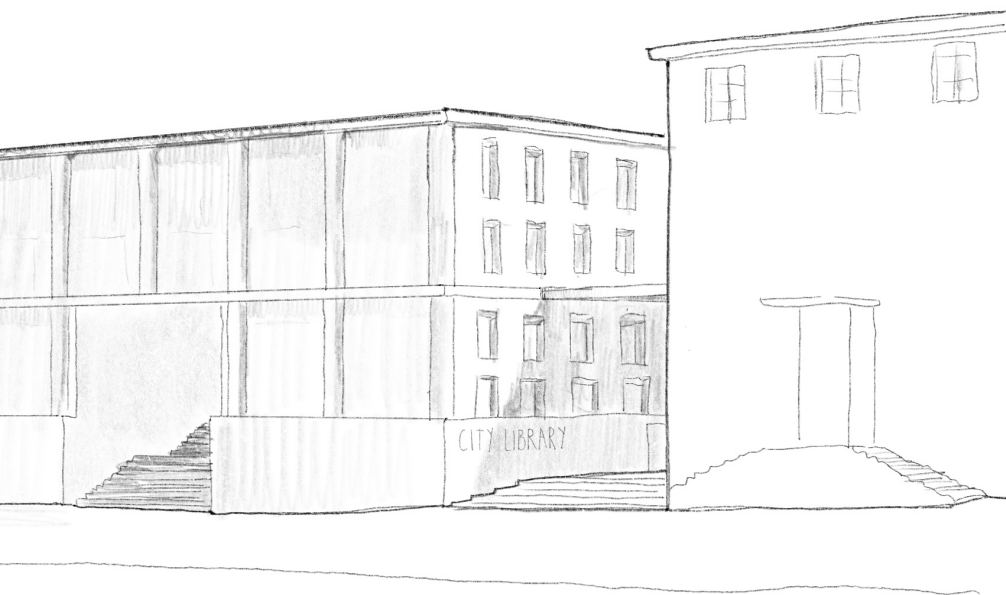




Architectural expression

Contrast vs coherence





Model pictures

Formal and volume proposal





week 3.1

10.02 - 15.02

Form and massing

P2 feedback

Reflection on the next steps

Feedback:

“Very coherent narrative, strong approach. The building is like a shadow or an echo of the existing building, but is not necessarily subordinate to it. It has a different status, which also allows it to respond more to the landscape and the city.

There are some ambiguities in your project that are very beneficial for the project and others that seem less productive at the moment. The perimeter block type is a fairly robust type, which in itself can deal with the volume being cut out in certain places. The courtyard as a transition from the city to the hill is very pleasant, but at the moment it also has disadvantages, such as the covered children’s hall, which is basically underground and has to be relit through an opening in the courtyard. There is a desire for a larger public space, but this is the only place it can be. The layers between inside and outside inside the building are quite complex, they connect but also have to accommodate circulation around the centre and vertically. These transitional spaces are perhaps the most important in the entire building and require a great deal of care.”

Reflection:

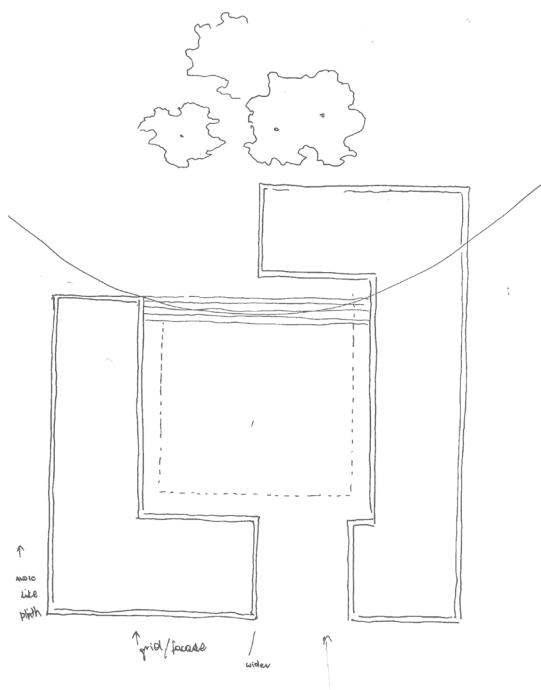
Reflecting on the feedback, there are a few key points that need further consideration and refinement. One aspect I aim to maintain is the concept of the perimeter block, characterized by specific proportions, but - in contrast to Asplundshuset - still responsive to the surrounding landscape. I propose extending this concept by reimagining the courtyard as a gateway to the hill, integrating the hill's terrain within the courtyard itself. This would transform the courtyard's character from a square to a rising landscape, eliminating the need for stairs to access the elevated area.

The covered and poorly lightened ground floor becomes an open outdoor public space.

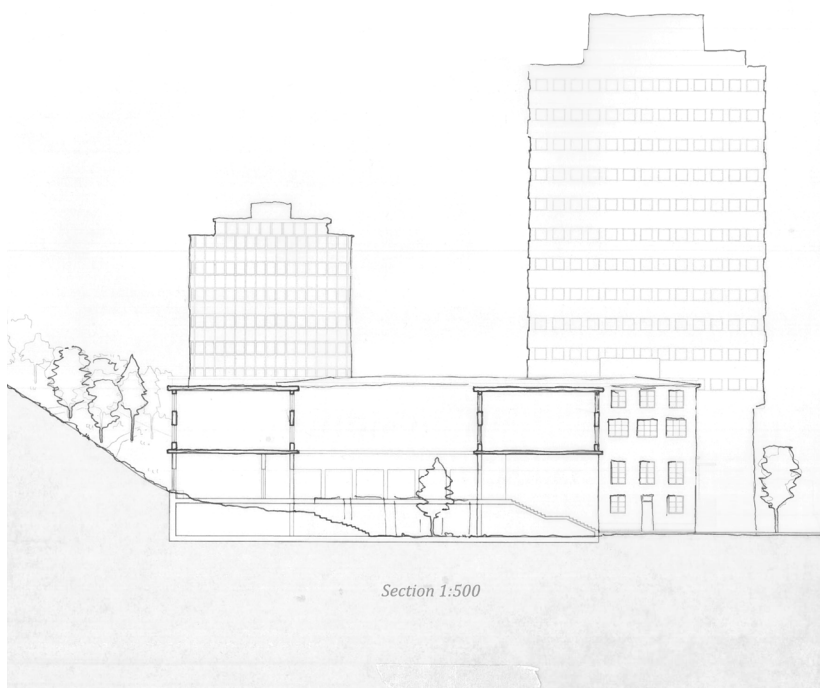
Additionally, I see the need to figure out transitional spaces and thresholds in the building as it now holds too many layers and the plan becomes a little bit unclear.

First sketches

Courtyard as a gateway to the hill



Sketch showing how the hill could be extended into the courtyard and become a continuation of the hill.



week 3.2

15.02 - 22.02

Form and massing

Room proportions and relations

Thoughts on diversification of spaces in a library

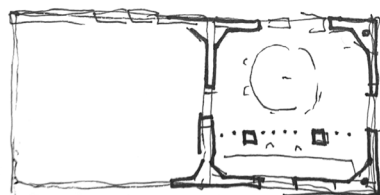
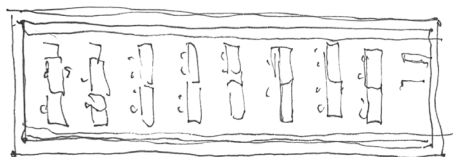
After receiving feedback on how the reading spaces in my design are still long and thin, I reflected on how I originally aimed to have a differentiation within the size of the rooms. I analysed the current feeling of the reading rooms in Asplundshuset, which are very formal and rigorous in their expression. This has led me to the idea of an enfilade, which could divide the spaces and allow more diversification within them.



High windows
No divisions in space



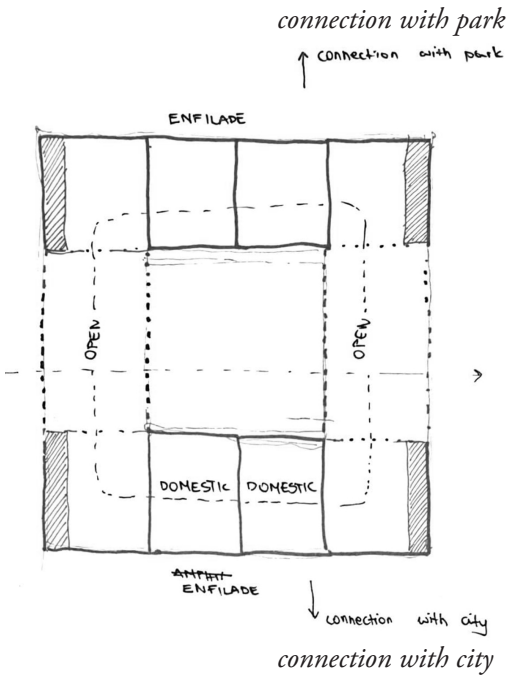
Low windows
diversification of space



Not to describe?

Spatial scheme

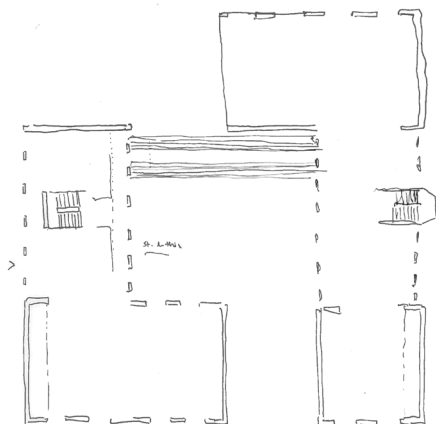
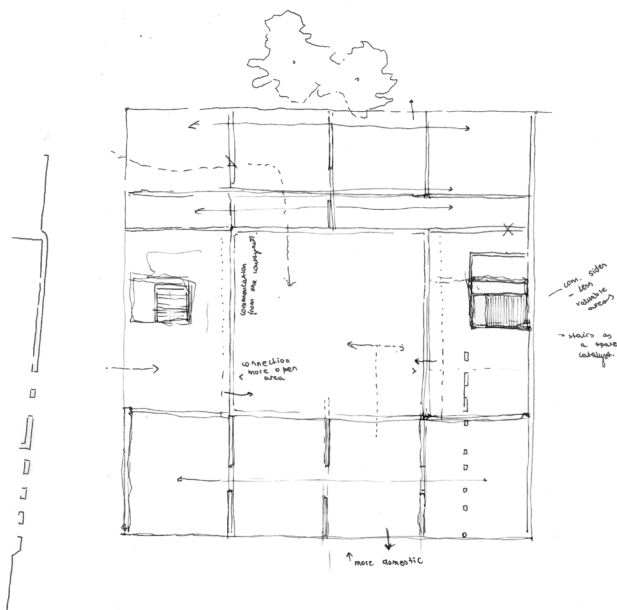
Redesigning and claryfing the old plan



First sketches of a new spatial system allowing diversifiaction within the spaces and having a more clear structure.

Gradient of more open to more enclosed spaces (formal to less formal).

reference: P1 research



New plans

Redesigning and clarifying the old plan

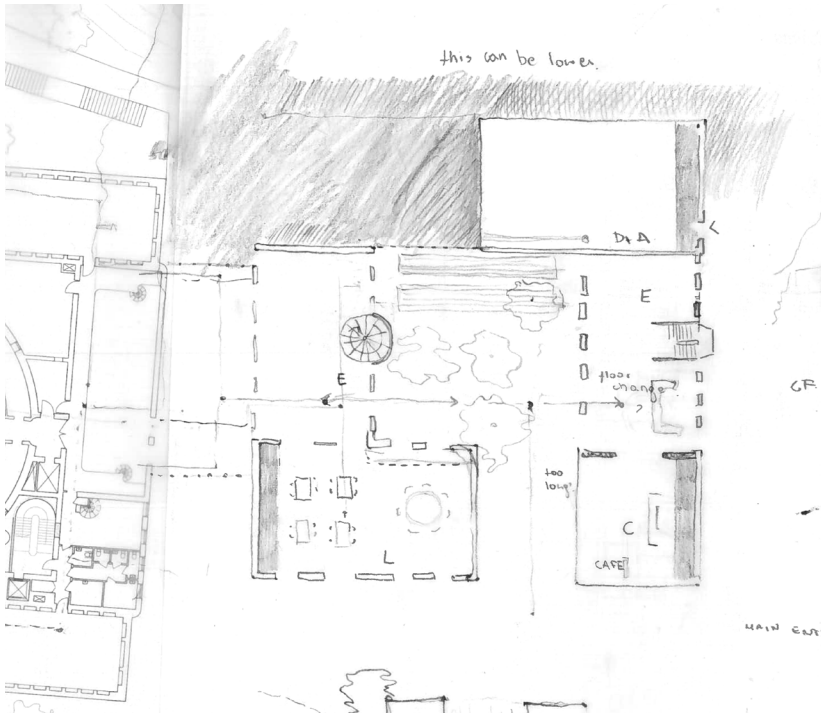
Strategy and main points for the new design:

Staircases on the main axis of the connection with the current library

Gradation of spaces

Enfilades allowing connection with the city and the park

Raising courtyard as a public agora

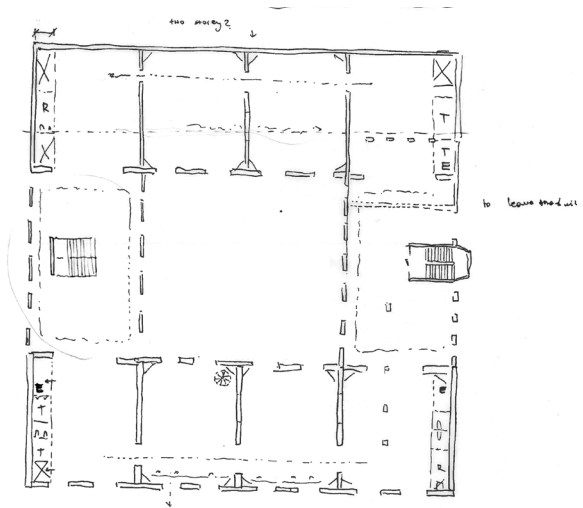
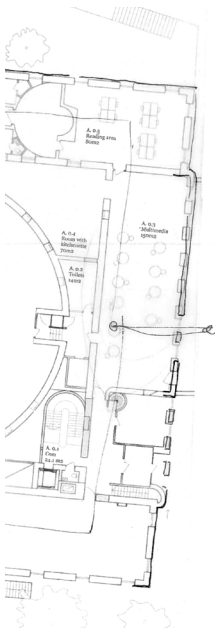


Questions:

How does the new plan deal with being cut out on the ground floor?

How could the stairs look like?

How does the connection with the current library look like?



week 3.3

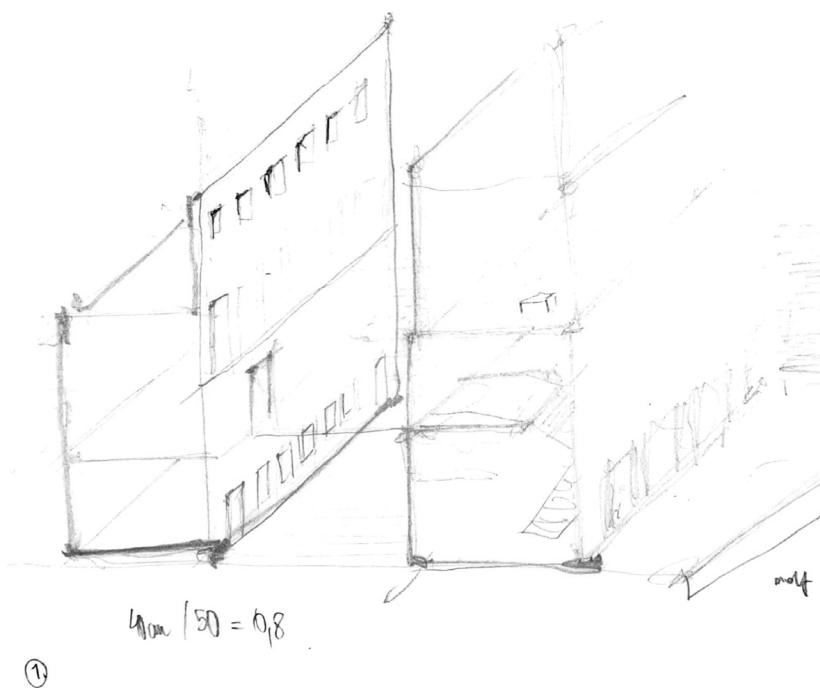
22.02 - 29.02

Form and massing

The connection

*Research on the placement of a connection with
Asplundshuset*

To answer the ongoing question, of how does the proposed extension connect with the existing library, I decided to make a study model, which could help clarify this topic.



sketch of the model

Connection options

How and where could the connecting pavilion be placed?

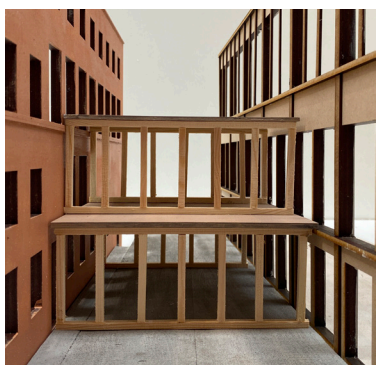
This connection would be something in between both of the buildings so I believe it should have its own expression. It should however also take from its surroundings and be carefully knitted into it.

Is light and pavilion like structure a response?



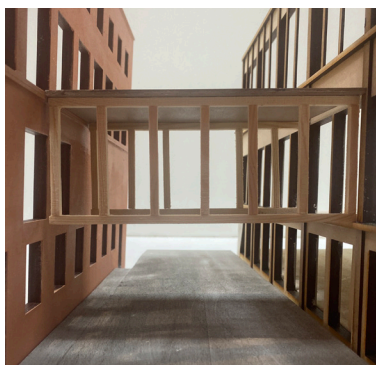
Option A

Connection on the ground floor.
Functionally not ideal but formally
I like how it is significantly lower
than the buildings.



Option B

The pavilion becomes more formal
and architectural. Maybe even too
much?



Option C

A bridge functionally connecting
the buildings at the level of the ro-
tonda. Very specific, but interesting
in its expression.

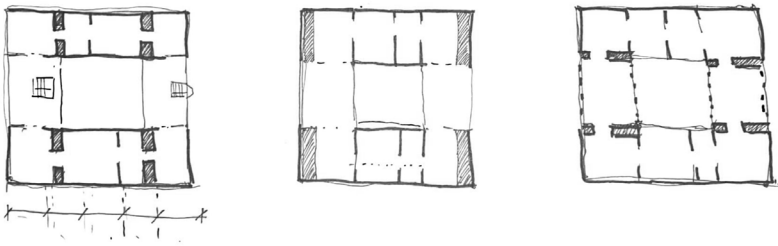
week 3.4

29.02 - 07.03

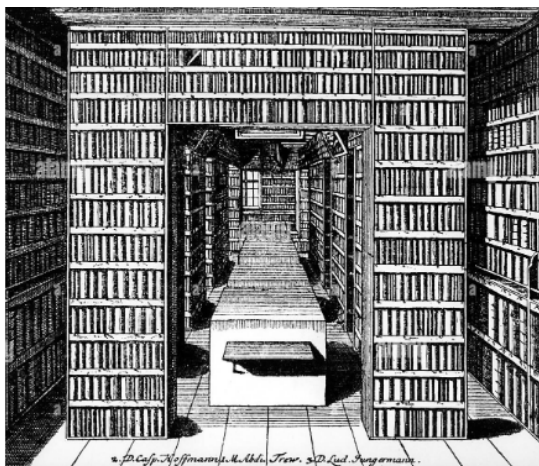
A Difficult Whole

Internal cores

How to demarkate space

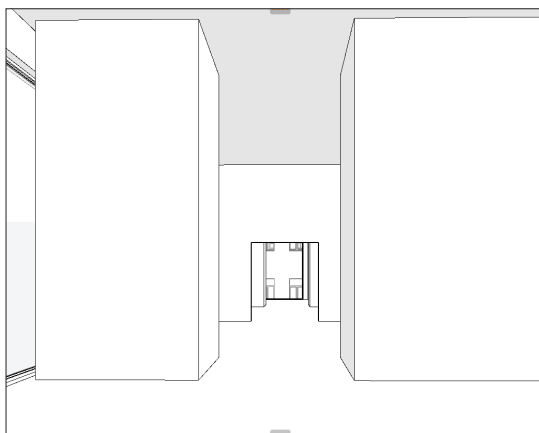


This week i went further with the redesign of the plan and focused on the notion of how the placement of the internal cores could help demarkate the space. I proposed three options and eventually chose the first one as it compromised an enfilade and a sequence of smaller spaces on the north and a south wing and more open areas with staircases on the west and east.



Reference:
Drawing of a library
of dr. med. Christo-
pher Jacob Trew

Emil Reicke, *Der Gelehrte in der deutschen Vergangenheit*, Leipzig: Diederichs 1900; bb. 119.



Model of the designed enfilade

First facade thoughts

*How to balance the similarity and contrast to
Asplundshuset*

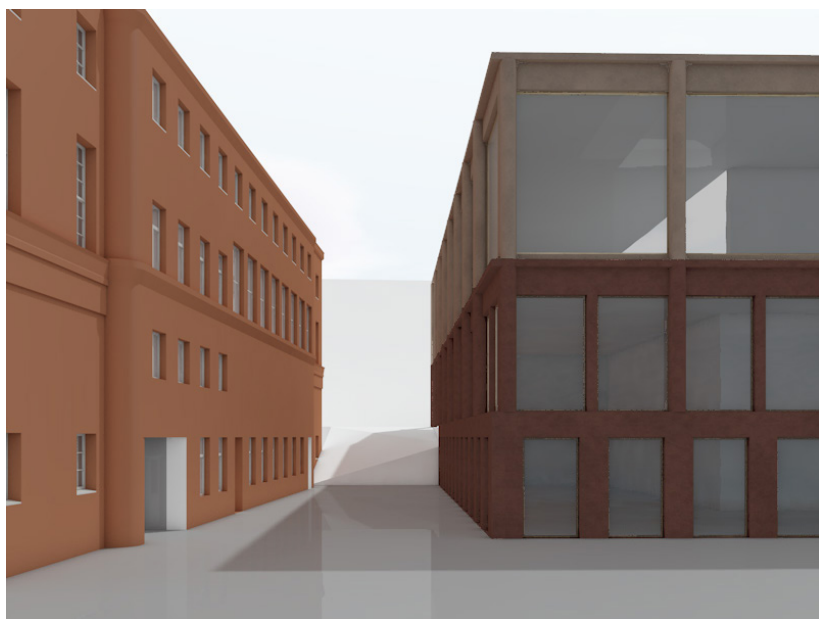
This week, I focused on examining the exterior of my design. The main questions I considered were:

How can I strike a balance between resembling and differing from the Stockholm City Library?

How can I incorporate contextual elements while preserving the unique identity of my design?

In the proposal on the right, I adopted the horizontal divisions seen in the Stockholm City Library but introduced a distinct vertical rhythm. The building rests on a two-story base and features a lighter structure on top.

However in reflection, and after feedback I still feel its too much office like. Maybe because of the proportion of window to walls is distorted. (Too many windows).



week 3.5

07.03 - 14.03

A Difficult Whole

Reference

Z33 by Francesca Torzo



To further research the materiality, proportions and spatiality of my design, I looked at the reference of Z33, a museum by Francesca Torzo.

What I liked, was the rigidity and simplicity of the facade, which encompasses an interior full of different spatial moments.

The picture on the left depicts an anphylade with bigger and smaller doors, which eventually turns in the end.



In terms of materiality and color I have been inspired by the look of the facade with red ceramic tiles sepcifically crafted to fit this unique pattern. I think thi approach could work for my design proposal.

A warm toned red to fit in with the yellows and oranges?

A ceramic finish similar in feeling to stucco, yet somehow having its own scale?

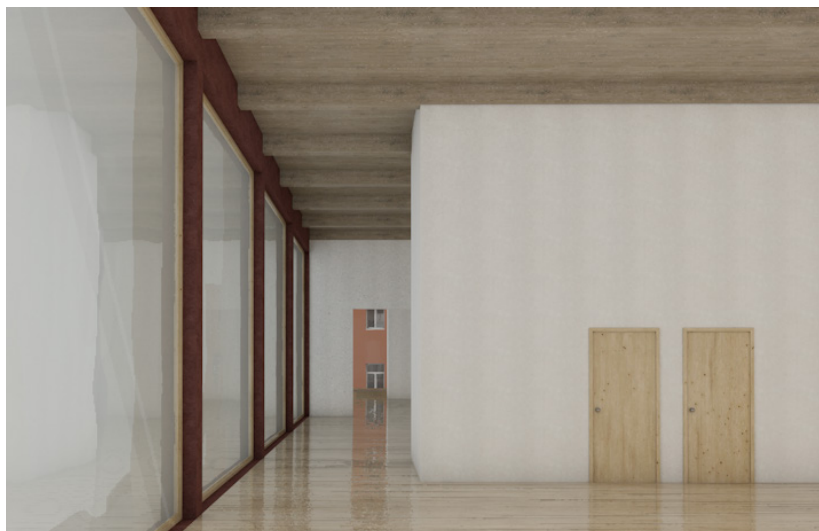
Materiality

How should the design feel like?

In my first renders I researched how the enfilade would look like. Taking inspiration from Z33 I moved the doors of the middle room, creating a more diversified passageway experience. Additionally I tested the materiality of both the interior and the exterior.

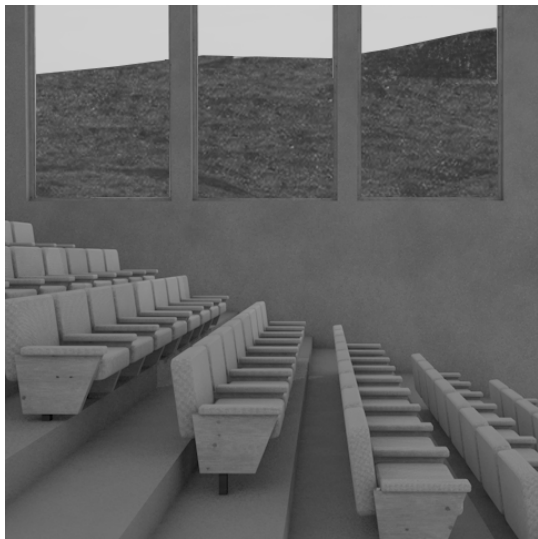
In reflection I quite like the homely and domestic feel of the wood in the interior and a more formal expression trying to respond to Asplundshuset on the exterior.

Furthermore, I believe it's important for the design to guide users and direct their attention to specific elements or areas. I wish to still prioritize the concept of the interior resembling a pathway or landscape to counteract the inherent rigidity of the architectural typology.



Auditorium

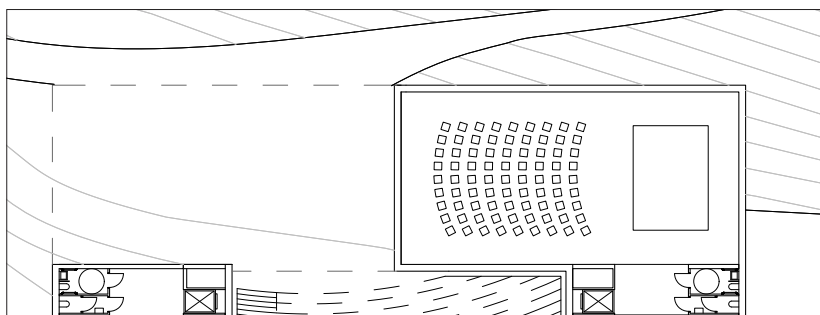
Understanding the relation of the building to the hill



The design is very closely related to the landscape. In the moment where it meets the hill I propose an auditorium, which could formally respond to the raising terrain.

canopy as a treshold
between the hill and
the courtyard
a foyer
back entrance?

auditorium sunken
into the hill
an extension of the
landscape



week 3.6

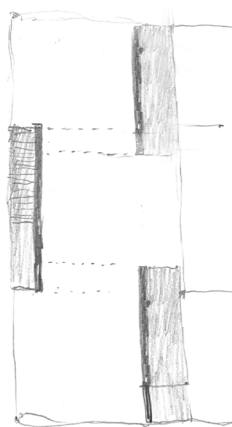
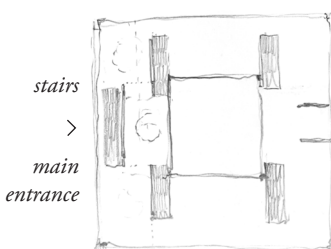
14.03 - 21.03

A Difficult Whole

Stair as a poche

Exploring the thresholds

*Existing
library*



As the main cores allow the spaces to fluctuate between them, stairs could have a similar role. They could exist on the threshold between the existing building and a new one, linearly marking the edge.

In plan they follow the geometry of the cores, making the open space divided into pieces.

Hidden behind a wall they provide a threshold to the extension. A poche?



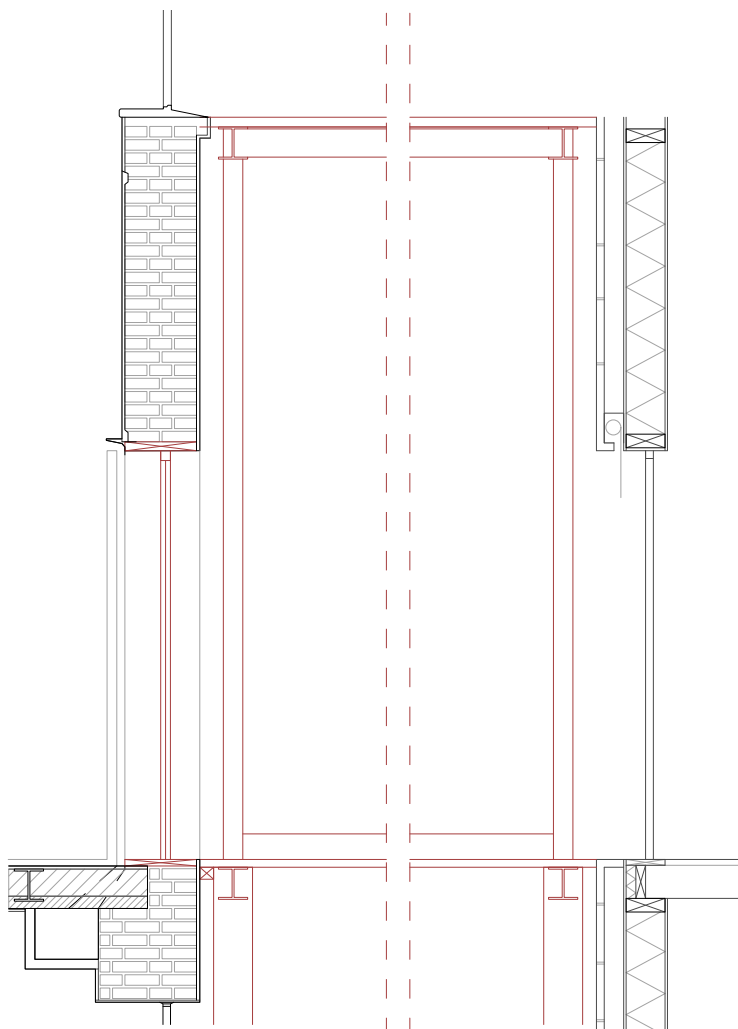
Visualisation of the main stairs

Connecting detail

Expression of the bridge

Having decided on the connection in a form of a bridge I began to question what should be its expression? Could it be a metal light structure in a form of a floating pavilion?





Detail depicting how the metal bridge could be constituted

week 3.7

21.03 - 28.03

A Difficult Whole

Fragment model making/testing

Deciding on the color of the extension



For the upcoming P3 presentation we were asked to make a model of a fragment of the building. This has forced me to decide on some things related to the formal expression of the design.



Facade materiality

Size proportions and textures

I tested the texture of the facade and took a step back to look at the context. I tried to match the size, proportion and colour of the ceramics to the surroundings.





P3

28.03.2024
final products

The fragment model

Exploring the relationship with the existing

The fragment model depicts how the bridge could look like, its delicacy and formal expression. Additionally it explores the threshold the stairs create. The area beneath them is utilized as an information desk, while the space above them features a 100cm railing wall serving as a backdrop for seating areas. The model illustrates how this linear architectural element facilitates the transformation of adjacent spaces.

The infodesk area

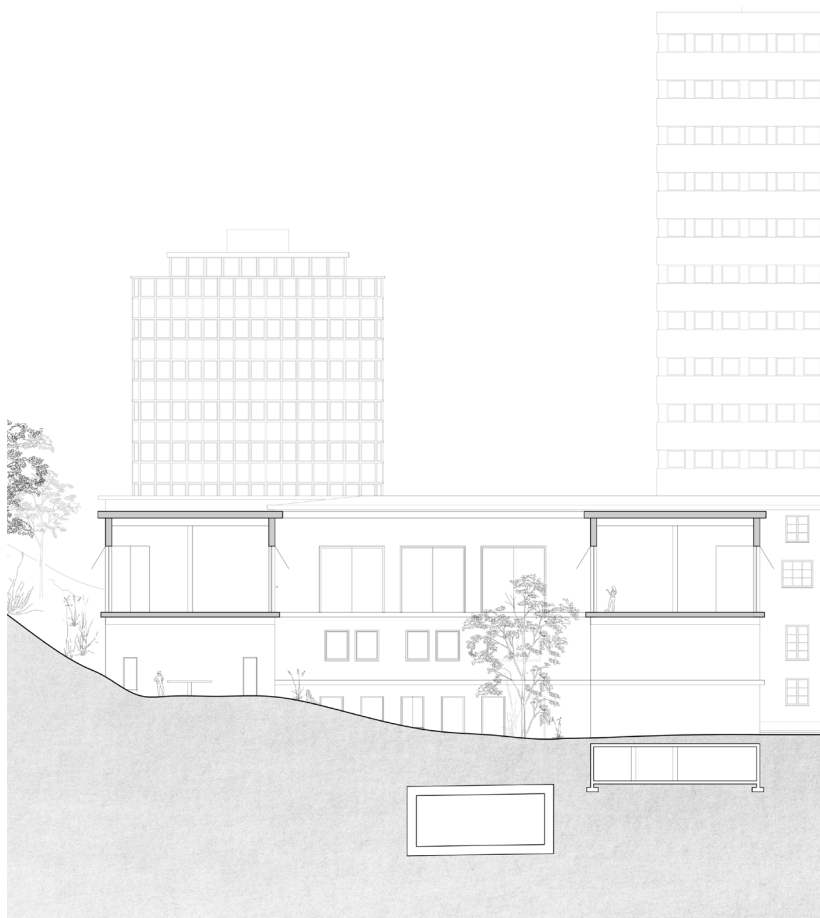
The top railing

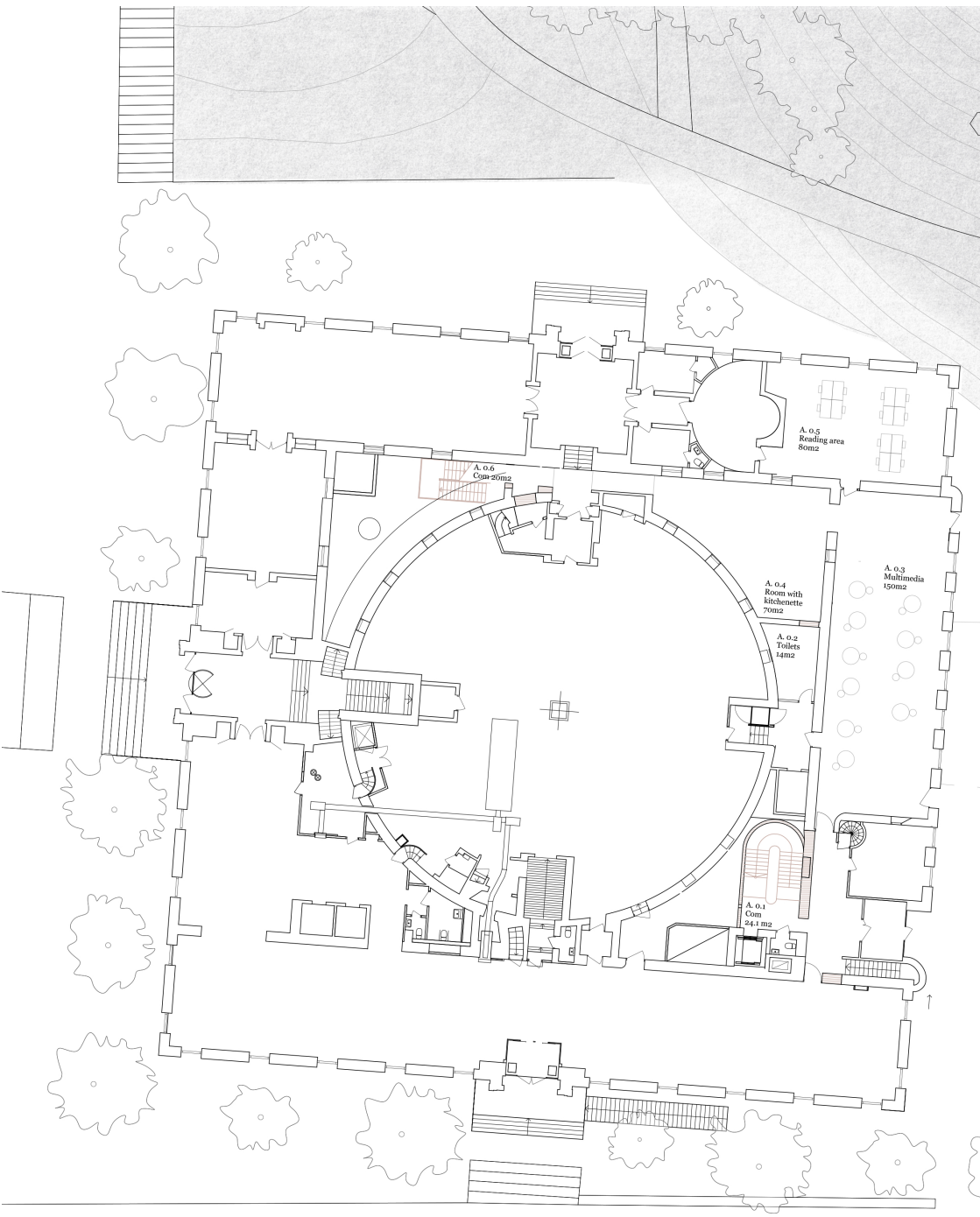


Presentation

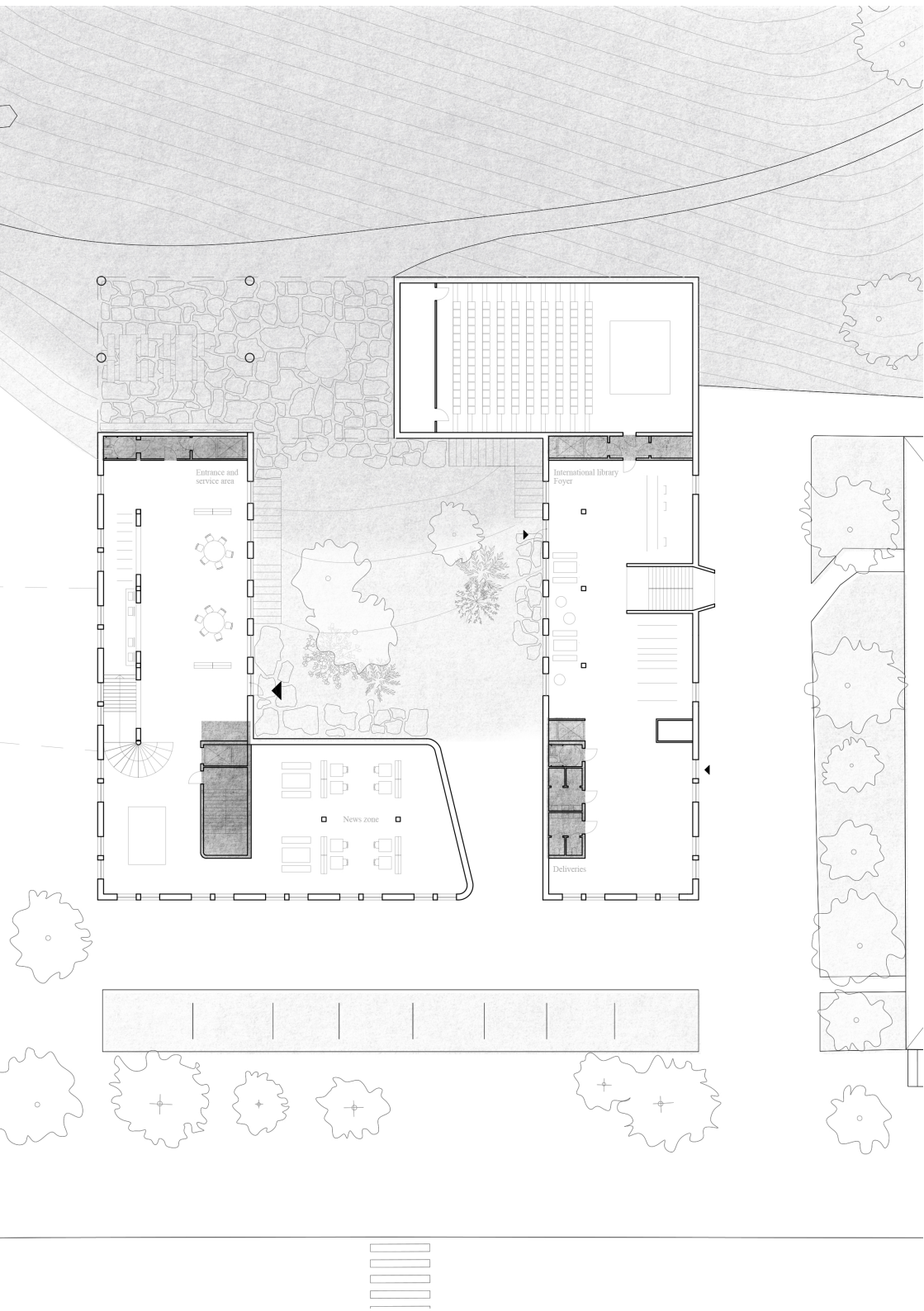
Products and words of P3 presentation

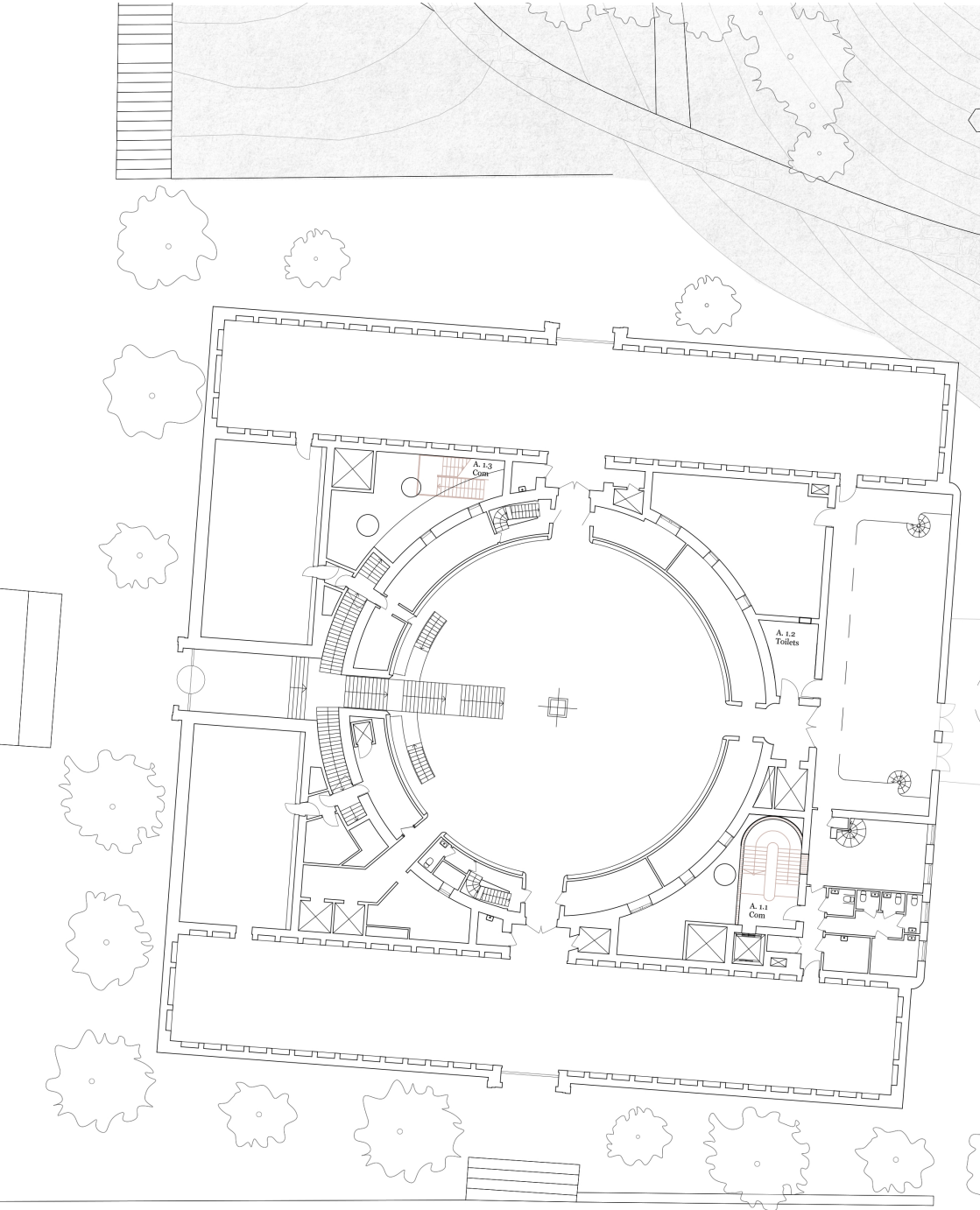
The next pages present the building as it has been presented at P3 presentation. The current state of the plans and sections, with some renders to visualise the space. My narrative contained main strategy, which hasn't changed, the spatial diagram, with cores defining the spaces and specifically materiality and spatiality.



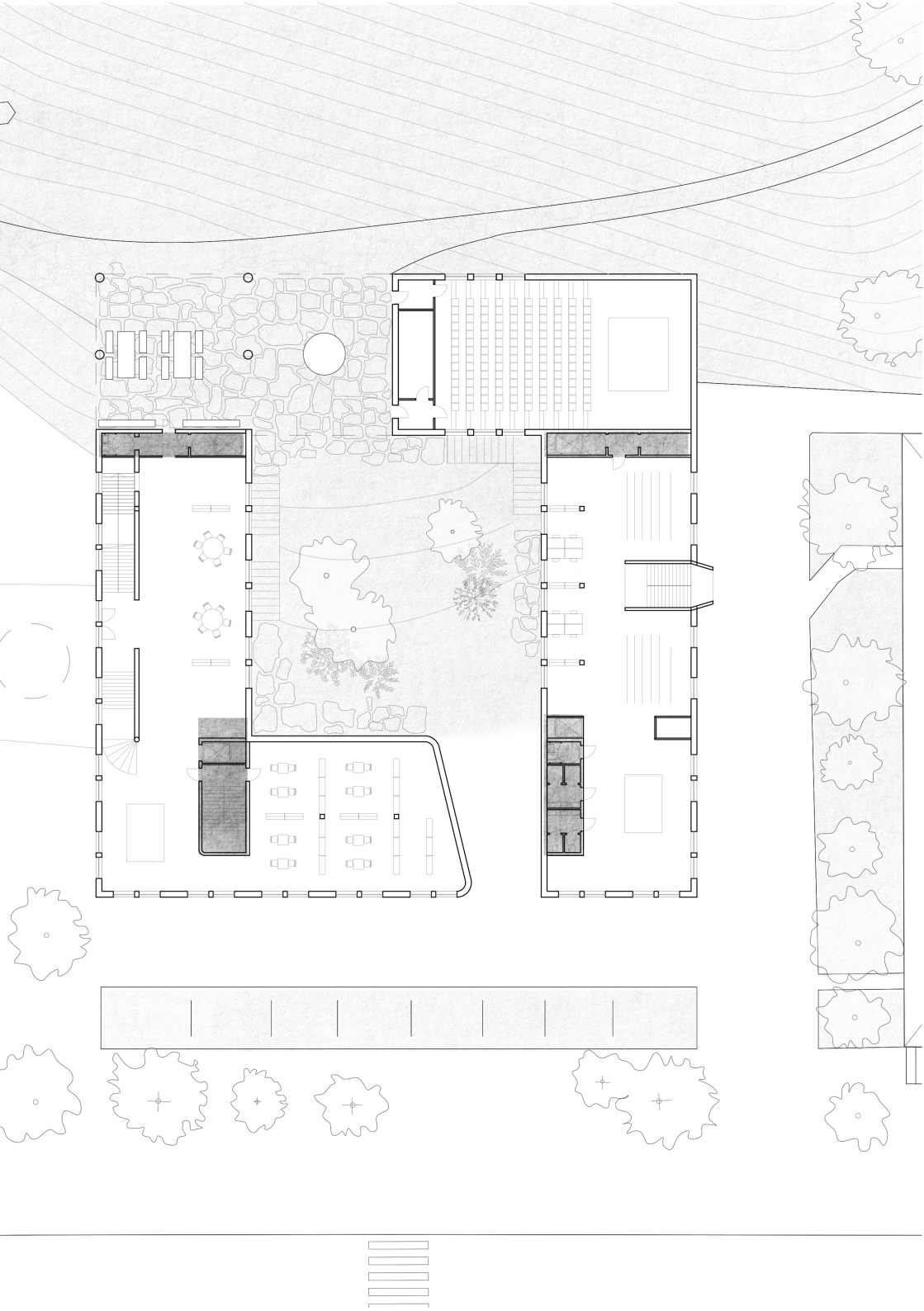


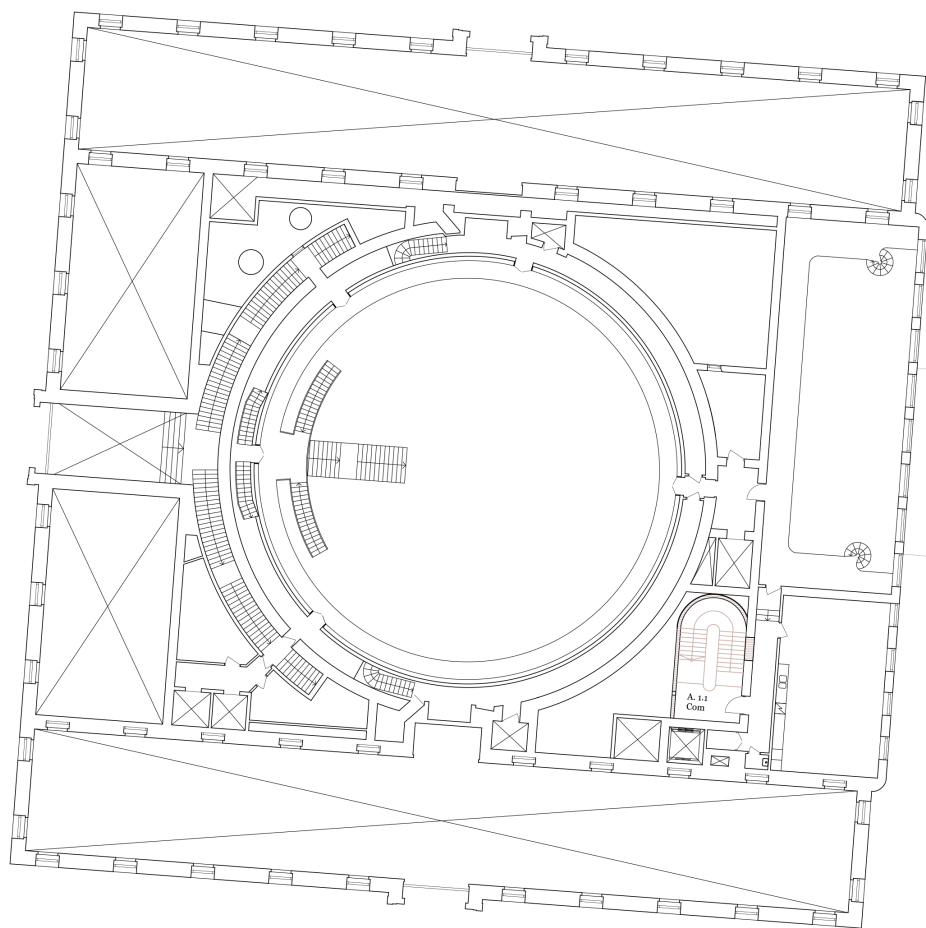
Plan 00



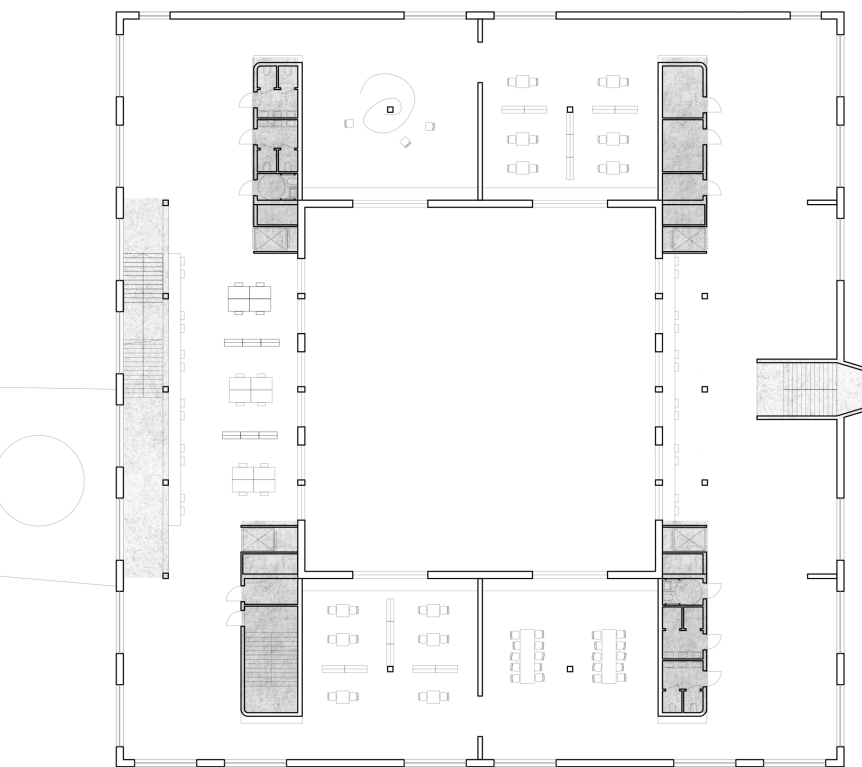


Plan 01

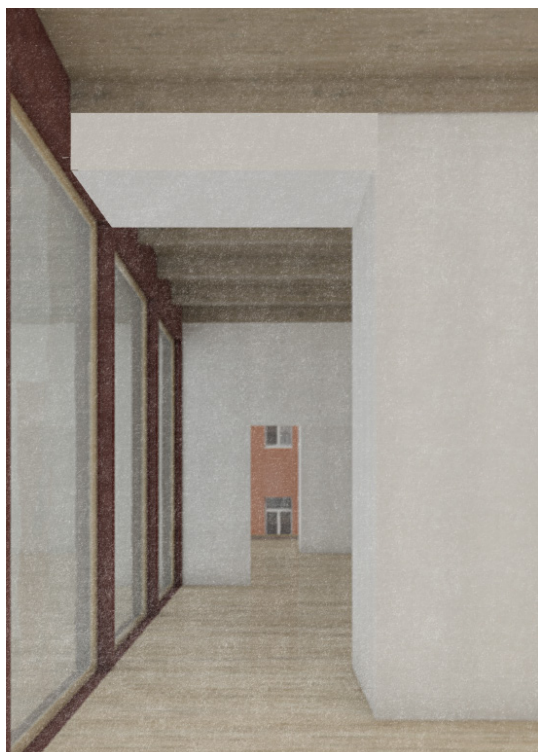




Plan 02



Visualisation of the
enfilade



Visualisation of the
space above the stairs



P3 Reflection

Feedback and further actions

Feedback:

- maybe instead of reusing the brick from the annex to make ceramic tiles I should reuse the brick as a whole - it's more sustainable.
- how does the courtyard facade look like? maybe it should be something more open? - to test
- the columns underneath the connecting pavilion are out of place - it could be bridged between the buildings
- what is the geometry of the bridge?
- how does the interior feel like? - to test
- test the orientation of the cores, maybe the +1 version could work on the second storey

Reflection:

Regarding the feedback I agree, that the bridge still needs refinement and its form may not be ideal at the moment. It seems a bit out of place. It could help to regard the inside of the rotunda, the bridge and the courtyard as the three spaces defining the project.

The cores I feel like I tested enough and I quite like how they work as they are, with elevators and vertical risers going through the whole building.

Personally, I still think the project could benefit from further refinement in terms of incorporating spatial moments and subtle references that better integrate it with the context. While the overall structure of the plan is effective, it could benefit from more spatial elements to break up its rigidity. For example, currently, there's only one rounded tail of the staircase without a corresponding partner.

I am also still not sure of the facade. Perhaps further refinement in terms of proportions is needed.

week 3.9

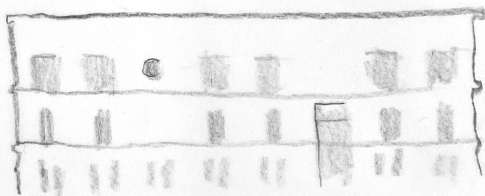
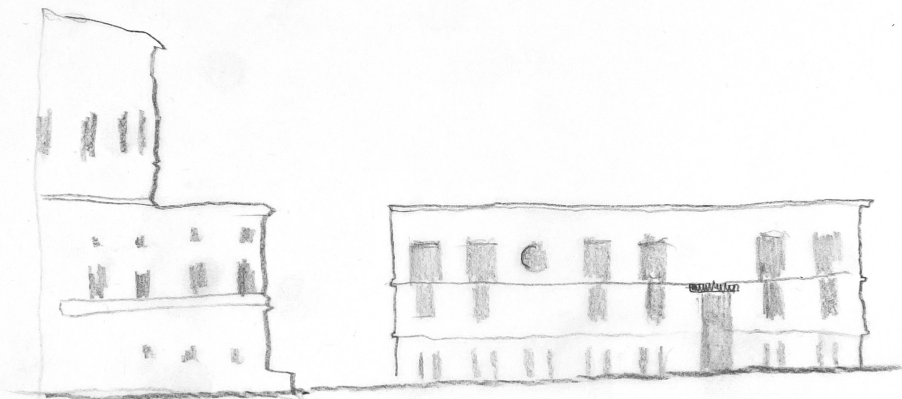
4.04 - 11.04

A Difficult Whole

Facade studies

Knitting the building into the context

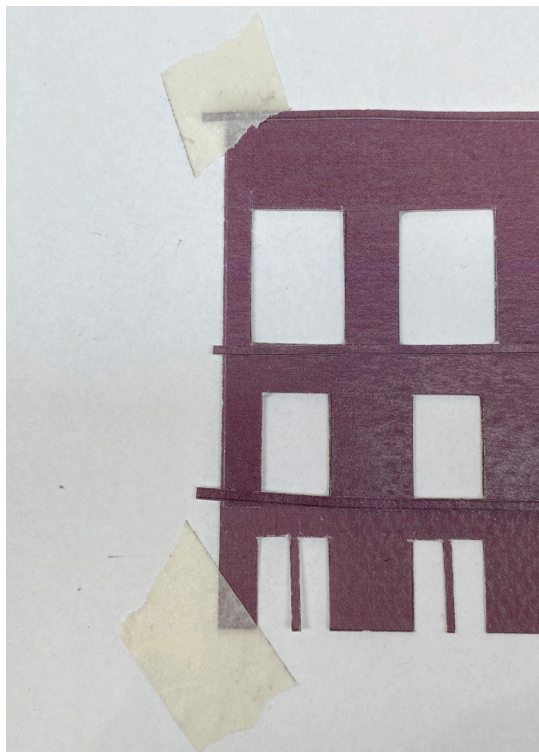
The composition as I had it before seemed unfinished. Maybe the building needs an element to counteract on the big entrance? Also, the current divisions give it a residential appearance. How could I alter it to make it appear more like a public building?



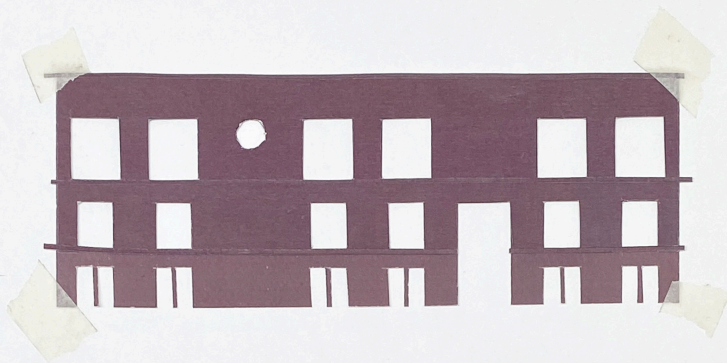
door height
half the size of
window

Facade tests

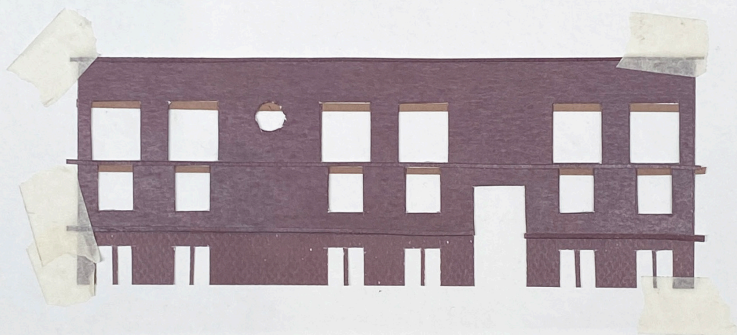
Refining the composition



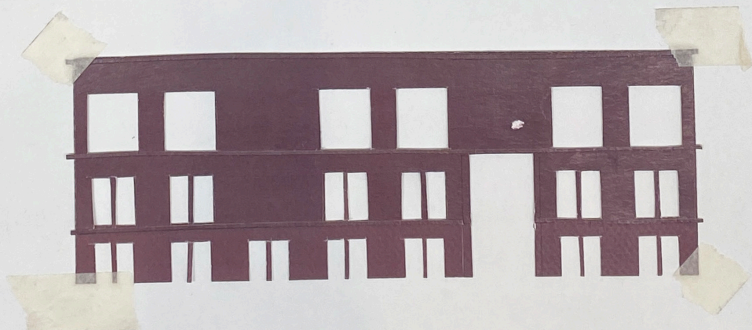
Paper tests of the facade allowed me to explore the colour and proportions through simple means.



Option B



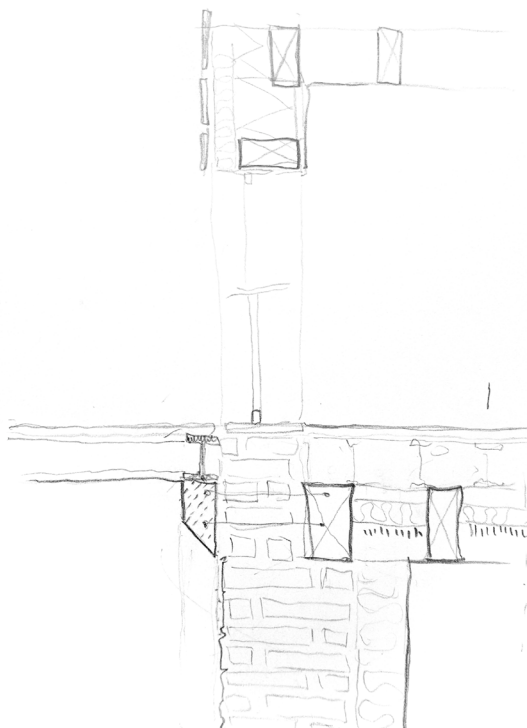
Option A



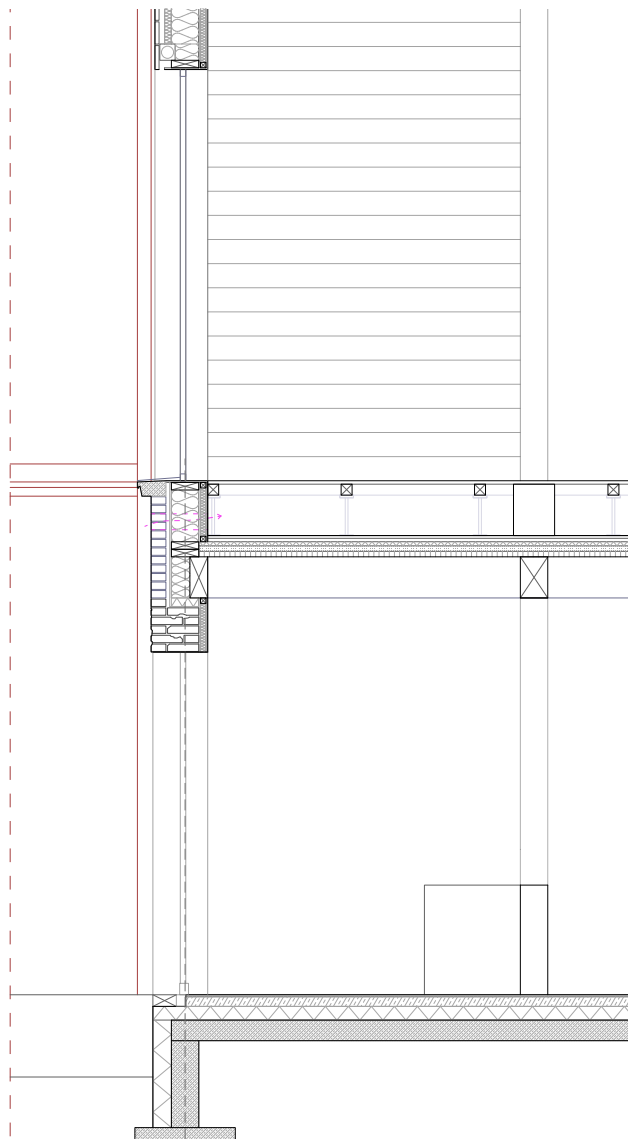
First design

Structural materials

Facade section



Regarding P3 feedback I decided to change the structural material of the ground floor of my building to brick, and the follow with the wood structure from the top floors, this allows me to reuse the material in a sustainable manner

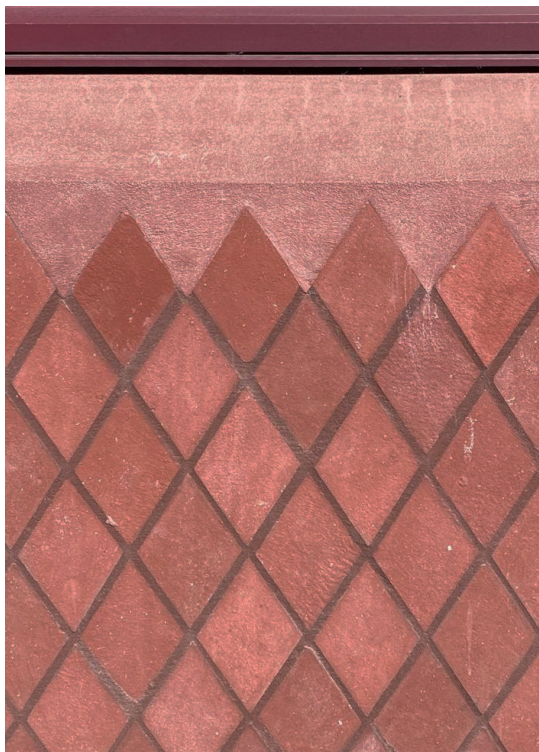


Materiality

Following the structural materials

After establishing the structural materials - ground floor brick, first floor timber, I researched how could those materials be expressed in the facade. I was really interested in the idea of showing the reused bricks, so I have decided on having them pointed and slurried with lime mortar. This would allow the recycled bricks to be visible in the facade.

For the upper part of the building as mentioned before I wanted to use ceramics, a light ventilated facade mounted to the timber structure. To ensure cohesion with the bricks I focused on matte and non glazed versions of terracotta-type tiles.



Reference ceramics:

Z33 by Francesca Torzo has inspired me in terms of colour and texture of the facade

photo: own



Reference bricks:

Gallery am Kupfergraben 10 by David Chipperfield.

<https://i.pinimg.com/1200x/60/35/d9/6035d9d66cbe8ec624a-21e5fab24b364.jpg>

week 3.10

12.04 - 18.04

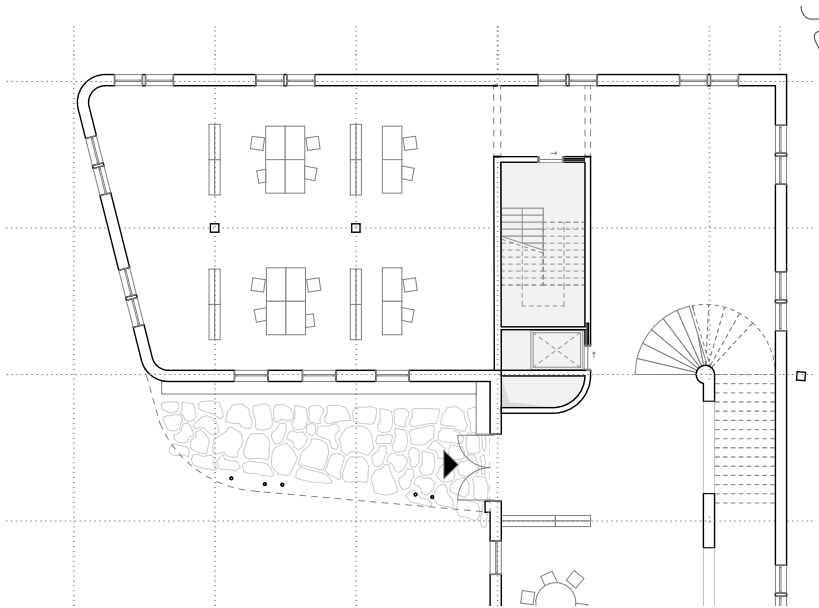
A Difficult Whole

Entrance

What is the users path to the entrance?

An entrance to a public building plays a big role in its general experience. I think it should have a different expression than the other parts of it.

In my design I propose a canopy following the geometry of the courtyard opening, which would lead users to the front doors.





Landscape and courtyard

Swedish references

The path to the front doors, showed on the previous entrance picture is a reference to Swedish ways of designing landscape.

To make a final proposal of the courtyard I gathered some additional Swedish references of landscape design.

What inspired me the most was the wild nature in contrast with the harsh stones.



Asplund, Woodland
Cemetery

<https://inarqadia.jstarquitectura.es/wp-content/uploads/2016/04/P1100878.jpg>



Aalto, Studio in
Helsinki

[https://thelink.berlin/objekt/
studio-aalto-alvar-und-elissa-
aalto-fin-helsinki-1955/](https://thelink.berlin/objekt/studio-aalto-alvar-und-elissa-aalto-fin-helsinki-1955/)



Lewerentz, Malmö

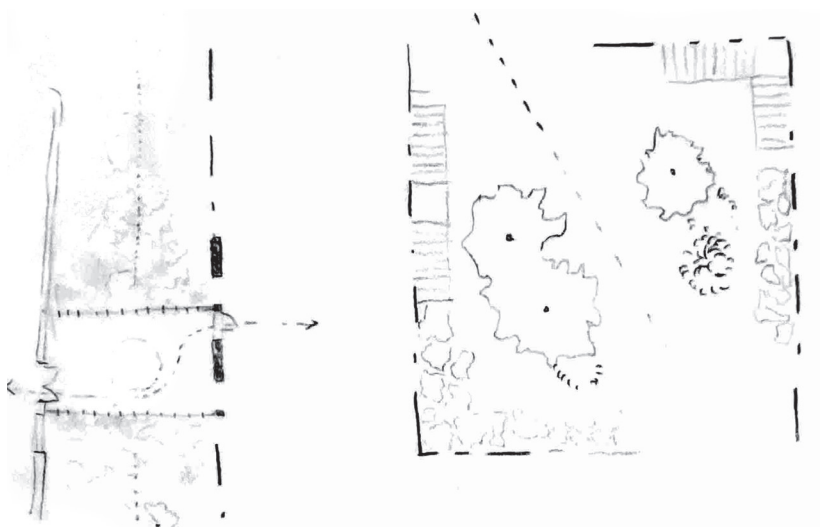
[https://thelink.berlin/objekt/
studio-aalto-alvar-und-elissa-
aalto-fin-helsinki-1955/](https://thelink.berlin/objekt/studio-aalto-alvar-und-elissa-aalto-fin-helsinki-1955/)

Landscape and courtyard

My proposal

Taking inspiration from the previously mentioned precedents I designed a courtyard with stone paths and stairs, which would contrast the wild nature. The aim of that is to signify that the building serves as a gate to the hill. It is a place where the hill starts.

To ensure accessibility the main path to the front door would be levelled out with concrete and then allow the users to reach the elevators and also go up.



week 4.1 - 4.2

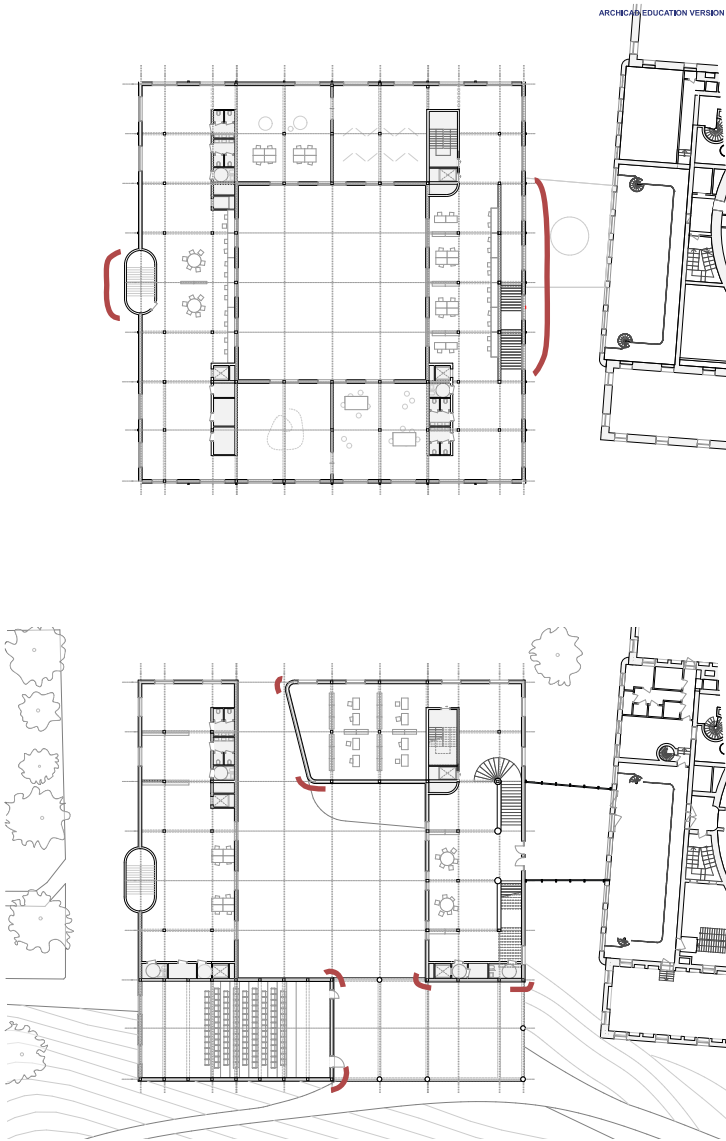
18.04 - 02.05

A Difficult Whole

Refining the details

Building a language for the design

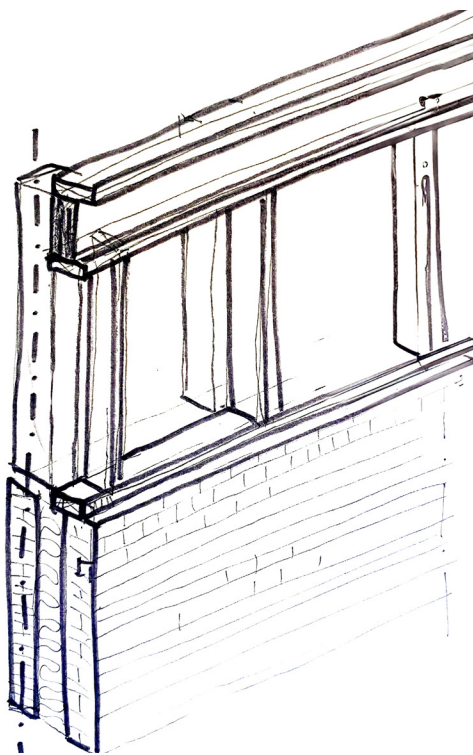
Up until now, my design strategy involved creating spatial moments within a rigid structure. This week, I realized I could establish a cohesive language for these interventions by setting a kind of “game rule.” I applied this idea to the staircases, ensuring they shared a similar design language, and made them two defining elements in the plan. Additionally, I designed all the openings in the building with rounded corners. I feel this approach has made the design more coherent.



Structure

Updating the construction idea

After 3D modeling and drawing the design in whole I've made a decision to change the structure to have more freedom in the facade. This led to having columns in the interior rather than in the external walls. Even though it was a significant decision it helped the composition of the overall whole.



axonometric drawing
showing the new
structure

week 4.3-4.5

02.05-22.05

A Difficult Whole

The bridge

A solid element

As I have reflected on my P3 feedback, I felt like the bridge still needed refinement. I have come to the conclusions, that maybe trying to make the structure “invisible” - made out of metal and glass, doesn’t make it disappear, but rather adds another element which seems to be out of the composition of both of the buildings. It doesn’t disappear if I make it out of glass, it becomes something else.

This realisation has led me to question the architecture of it. Maybe it should be more solid? Have it’s own expression but still refer to both of the buildings? Similarly to the Bridge of Sighs in Venice.



Bridge of sighs.

Interestingly it is a distinct element of its own but takes on from both of the buildings it connects to

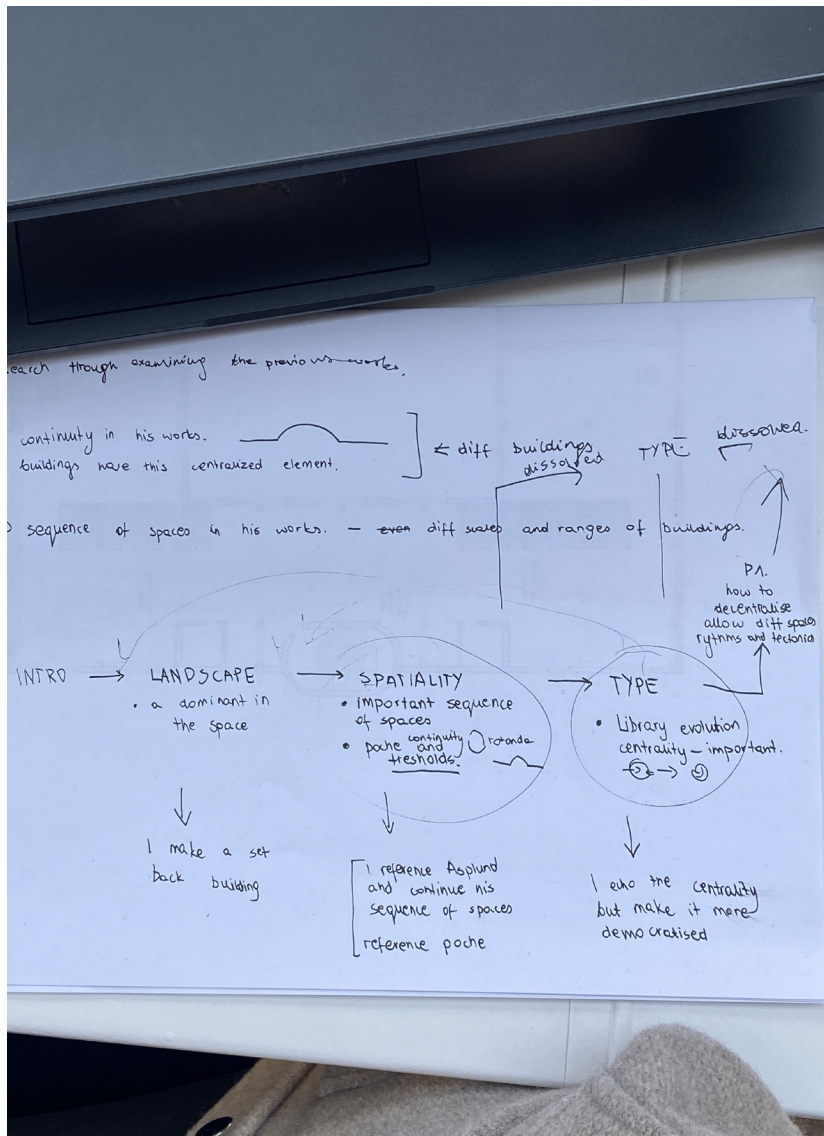
<https://fysvenice.weebly.com/bridge-of-sighs.html>



P4 preparation

Refining the storyline

In the weeks that followed I focused on producing clear drawings, that would accompany a the presentation at P4. I rethought the narrative and focused on specific drawings, which will be presented in the next chapter.



P4 preparation

Refining the storyline

1. Research

- Typology → Analysis of the existing
- how does Asplund work



centralised → decentralised.

formal rigid → allowing casual interactions

- context analysis
 - Architecture and landscape
 - Division of space / layers of space
 - spatiality of other Asplund's buildings.
- research questions → position + strategy

2. Design (rigid in plan, but
carefully knitted into
the context.

1. Urban setting -
- decentre the current library
- echo the typology

2. Responding to the context -
not a monument on its own
- big 1:500 section with park
- section courtyard. + (visualisation courtyard?)
3. Axonometry

- addressing rigid rhythm of the street
from the front and through the
courtyard becomes more landscape
to the back. → knitting the building into
the context

3.9 Section connection + programme.

4. Plan - divisions of space layers of
space - spatial organisation + response
to aspland.

1. open → section 2x vis.
Plan 2. - thresholds. - define the spaces
+ visualisation stairs + visualisation stairs

5. ~~Section connection~~ → the bridge
6. ~~Section courtyard~~ 1:50 connection +
threshold moment.
+ 1:50 connection section

2. Individual. - vis critique.

Plans → ventilation + det. 1's

cores

4. As this building offers
places to inspire, produce/participate,
I still think it lacks an auditorium

- architecture + section. + plan.

5. Architectural expression

- facade drawing

brick + cladding

- visualisation - knitting the
building into the context.
façade front. →

but then

courtyard + back. ?



ces.

1's detail.
architecture
expression

+ det.



P4

24.06.2024

P4

Production and presentation

For P4 presentation I have refined the narrative from P2, and added the complexity of the design.

I focused on the images showing the building from the back, to showcase its careful urban placement. Additionally I wanted to show through these images, that the cut-out in the back can serve as a foyer to the auditorium and is a space on its own. A building in a building.



These images highlight the significant relationship between the landscape and the building. On one hand, the landscape contrasts with the rigidity of the building's form. On the other hand, it creates paths, entrances, and passages through the building, demonstrating an inherent connection between the two.



week 4.6 - 4.10

24.05 - 26.06

A Difficult Whole

P4 feedback

Questions and arguments

Feedback:

“Very complete, well argued. The oral presentation is sometimes difficult to understand because you speak very quietly. Perhaps you could use a microphone.

The scheme of your project is very convincing. The choice of type and the placement in the urban space are well chosen. The organisation of the programme, the processes and the floor plans themselves are also very elaborate and the level of materialisation and detailing is refined.

However there are some contradictions in the project that do not all yet play out entirely productive. We do appreciate that you have not opted for simplification, but it is nevertheless important that the results of the operations have clear hierarchies in order to unfold their qualities.

The separation of the buildings at the urban level on the one hand and the architectural and organisational connection on the other is not easy to resolve. But it should not lead to disadvantages. The connection is made through a bridge not to obstruct the passage to the rear, but now this passage actually no longer exists, which weakens the sense or urgen-

cy. The position of the bridge is carefully chosen, but in the floor plan it looks a bit like it was added later. Maybe this is also due to the multiplication of the rounded detail, which seemed privileged to the Westwing and the opposing new facade but now accompanies many other corners of the new building and thus appears almost a bit decorative.

The clear type of the new building as a courtyard building is intersected by a passage, which is also basically two opposing motifs. This, too, is an interesting confrontation, but in the meantime the formal execution of the passage almost competes with the radicality of the courtyard type.

The front entrance is not actually an entrance to a building, but a passageway. However, it cuts through a building. What does this mean for its expression? How does it relate to the other entrances in the street in terms of status and representation?

How does the appearance of the building, which seems almost earthy and coarse, rhyme with the actual materialisation and detailing, which is very precise and delicate? How do you relate to Asplunds facade 'dressing' with your approach to imitate / evoke a material of a certain scale, artificiality vs. more real?

You mention the motif of "layering" at the beginning. You don't come back to this. Can this still play a role? Where does the layering you mentioned at the beginning come from?

To what extent does the way Asplund deals with the landscape influence the way you do this in your design?"

Between P4 and P5

Reflecting on the P4 feedback and the whole process.

The presentation at P4 helped me structure the narrative of how the research has shaped my project. I think it could be beneficial to restructure the presentation to show the relationship between the research and design. For instance, the way Asplund integrates the landscape into the design of the Woodland Crematorium could be mentioned alongside the section of my extensions, where the nature comes into the building. These relations are helpful to understand the project on a deeper level.

Additionally, I believe the narrative on the notion of layers and the general research on modern libraries needs more refinement. A critical question throughout my design has been whether a library should be more flexible in its spatial organization to make users feel more comfortable. It is crucial to position a modern public library on a spectrum between collective and individual needs, defined and undefined spaces, and clear purposes versus open-ended use. I aimed to address this in my design by providing more open areas with a rigid layout of tables and more enclosed spaces that allow for creative use. This could be unfolded clearly at my P5 presentation alongside the plans and images of the interior.

The project has a certain level of complexity which is difficult for me to clearly unfold. This is because the process has been very much focused on knitting this building into the context, after establishing its clear type. Those decisions weren't often linear, therefore maybe clash with each other. It is important to look at them at this moment and establish certain hierarchies and narratives.

The exceptions from the type are:

- The bridge and the spaces in-between
- The cutaways - the entrances, with rounded corners
- The rounded detail of the west wing

To establish those hierarchies I think I should reshape the narrative of where the building stands. It is the start of the hill, a gate to the park. Therefore the space under the bridge and the courtyard are both green areas, already belonging to the hill. They are however of different importance. The passageway under the bridge will be a small path with wild greenery to sneak and pass directly up. The courtyard, being more open, would serve as a green city square, where small events and picnics could happen. It has openings to let people in, before they enter the library. I think it should not be read exactly as a passage, but rather as two entrances to the courtyard - one from the front and the other from the back. The courtyard is a culminating point, which then leads you further into the building.

The cutaways in the building should not be of the same importance as the rounded staircase facing the west wing. One is a formal reference to the shape of the Asplund's building, and the other is an entrance. Sharpening the corners of the entrance from the street will then make it less decorative and more in the rhythm of the other entrances to the buildings and the annexes.

There is also an unresolved issue, mentioned at P4, of the interior. The current renders appear somewhat generic and lack careful consideration. To address this, I explored the theme through model making, aiming to create a more thoughtfully designed space.

Interiors

Refining its materiality through model making



Colour/materiality
tests





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Colophon

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