

Project Journal

Stockholm City Library: a common space of the city

This Project Journal is the documentation of the Graduation Studio of Interiors, Building, Cities, the Stockholm City Library. It is combination of different aspects, from photos, to lectures and discussions, and models, that in my personal view, aim to depict thoughts, questions, ideas on the Modern Library. It is not only a sketchbook, a notebook or a collection of photos; all of these exist throughout this process and the Project Journal comes to mix them, find common and contradicting elements in an attempt to highlight that the project is not a linear process.

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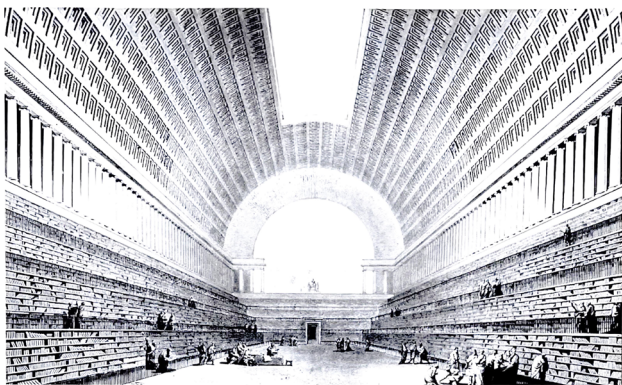
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INTRODUCTION

Fist meeting as a group, Thursday 7 Septebmer. During this afternoon, we read the Introduction of the studio all together discussing almost every sentence.

Stockholm City Library

2023-24 MSc3 AR3AI100



Interior view of the new room planned for the extension of the King's library, Étienne-Louis Boullée, (1755). it's like a monument, an attempt to symbolize notions

Introduction

As an idea, the library's history is synonymous with the development of culture and society. Ancient libraries were centres of learning that sought to embody the sum of human knowledge and to encompass the world, often through their own geometries. Privileged places for scholarly pursuit, they jealously guarded collections of books and manuscripts that were handmade, precious and often unique. The idea of the public library as a tool for broader social advancement arrived with the French Revolution at the end of the 17th Century, building upon the opportunities presented by the innovation of the printing press. The unrealised yet hugely influential designs of Étienne-Louis Boullée envisioned the vast, monumental interiors of a French National Library as the representative space for a new Republic, where the state would take responsibility for the collation and dissemination of all available knowledge to its emancipated citizens. This moment of political revolution prefaced an industrial one, during which the notion of the public library became a key component in the infrastructure of the emerging modern metropolis. Libraries changed that world, becoming spaces where scientific, cultural and political ideas were fermented and exchanged. As cradles of the emerging social democratic changes that swept through those industrialised societies during the Nineteenth and early Twentieth Centuries, they transformed again into places of education and social betterment for the masses.

London example

to help that change to happen a social-democratic project

This year, as part of its ongoing investigation into modern public building types, the graduation studio of Interiors Buildings Cities will address the public library through a project that engages one of its most celebrated and influential manifestations: the Stockholm Library, which opened in 1929 and was designed by the notable Swedish architect, Erik Gunnar Asplund. Influenced by ideas formed on a tour of the United States, where he was introduced to North America's own strand of revolutionary architecture, Asplund's building was the catalyst for innovations which, by the 1950s, had led to the libraries of Sweden and Denmark being considered as the amongst the most advanced in the modern world.

part of the committee how to make a public library. Library wanted books no tables, not read, like an Agora to discuss ideas - more like what we are trying to do today. organise the infrastructure of equipment everyone at the library as a repository, a measure, a surviving agency, a representative structure like other institutions, like the city council



Interior view of the Stockholm Library, Andreas Gursky, (1999).

In an echo of Boullée, the stripped, neo-classical geometries of Asplund's design presented the books on tiers of shelves ringing the monumental circular room within the drum at the centre of the plan, although the void above them, perhaps acknowledges that, unlike its forebears, the library's collection could only ever be considered a fragment of humanities knowledge. For the first time, its shelves were freely accessible to its users. This, alongside the remarkable offer of a dedicated children's library, were just two outcomes of a broader commitment to creating an educated populace, understood as a vital and fundamental component of the more enlightened social construct that emerged across Scandinavia during the Twentieth Century.

By the end of that century, the public library as a type had found a new social and political purpose. Confronting liberalisation & privatisation of public space, alongside questions of its own role, in the face of the increasing digitisation of information, public libraries transformed from places devoted to the lending of books and quiet study into open and largely expectation-free environments, embracing issues of equality and multiculturalism. In Sweden, this paralleled prevailing attitudes in society at the time. In 2008, Stockholm Library launched an architectural competition that sought to significantly extend it as part of an embrace of such an expanded role. However, the failure of that competition to elicit change was the beginning of a long and frustrating period of stasis. In 2015, the British architects, Caruso St John were commissioned

to undertake a more limited exercise of adjustment and expansion within existing spaces immediately adjoining the main building. This project was also halted, and this year, in 2023, a new call was launched to simply restore the building as it stands, recognising the deterioration that is one consequence of this extended period of uncertainty. Next year, the building plans to close its doors to facilitate this and is due to re-open twenty years after the launch of the original expansion project.

This is our starting point as a studio. Following careful study of the existing building, undertaken as part of a process of design research that will also collectively examine the oeuvre of an architect, the society in which he built it and the history of the public library as a type, you will each develop a proposal for Stockholm Library. Your designs will explore how the remarkable legacy offered by its architecture and urban situation might be best developed in ways that can address contemporary society and future change: accommodating the possibilities and dilemmas inherent in the dissemination of knowledge within an increasingly digital environment, acknowledging the ongoing importance of the book, creating an open, welcoming and accessible environment for both learning and pleasure and, critically, doing this in a deeply sustainable way, that acknowledges the challenges we all face.

it was design for one kind of publicness, but now after 100 years that publicness was changed, how this library will?

Interiors
Buildings
Cities

Palace

METHODS

PROBLEM SOLVING

HISTORY

A selection of notes taken during the lectures given by Klaske Havik, Aleksandar Stanicic, Stavros Kousoulas, and Carola Hein.

There are 3 "interconnected, generic activities" of a research process:

- ontology, the point of departure, what already exists
- epistemology, the gap that we are going to fill with our research
- methodology & methods, the way to get further

Ecology, looks at the relations

How data were collected? > How to tidy them up?
> organise > exhibit (ex. the research diagram as an actual bookcase)

From the book REPOSITORY, methods for writing urban places.

Exhausting Urban Places. Observe + take notes, like date, weather, signs, posters, symbols, vehicles, materials, vegetation, infrastructure, people, urban wild life...

Writing at 1:50, building stories with words. To show space, character, light, texture. In other words, how a set of spaces might be experienced when built, use the body as a way of measurement.

Virtual: the space of potential

ex. The virtuality of reading a book.

The conditions of having time, a book, and interest are the capacities, which form the problematic field of reading a book. This, the problematic field does not dictate the way to read a book, that's why problematizing is more important.

Ask questions like what happened, how, when, where, why, what was the goal and not what is, to get the intuition (to be able to feel a problem, before it appears) and look for signs (when you perceive them are meaningful to you).

Understand the patterns of the past, not to repeat them, but get inspired, what didn't work out and improve it.

Understand that is a part of the ecosystem.

Path dependency, the existing built environment, what is there from the past, what we have to deal with.

Historical research and the constructed environment
-How?

The constructed environment as archive.

BREDENBERG DEPARTMENT STORE

A two-weeks research on the Bredenberg Department Store (1933-1935) by Gunnar Asplund, in Stockholm.

By Zhengxin Fang, Simon Muntz, Eirini Sideri, and Mikolaj Waszkiewicz.

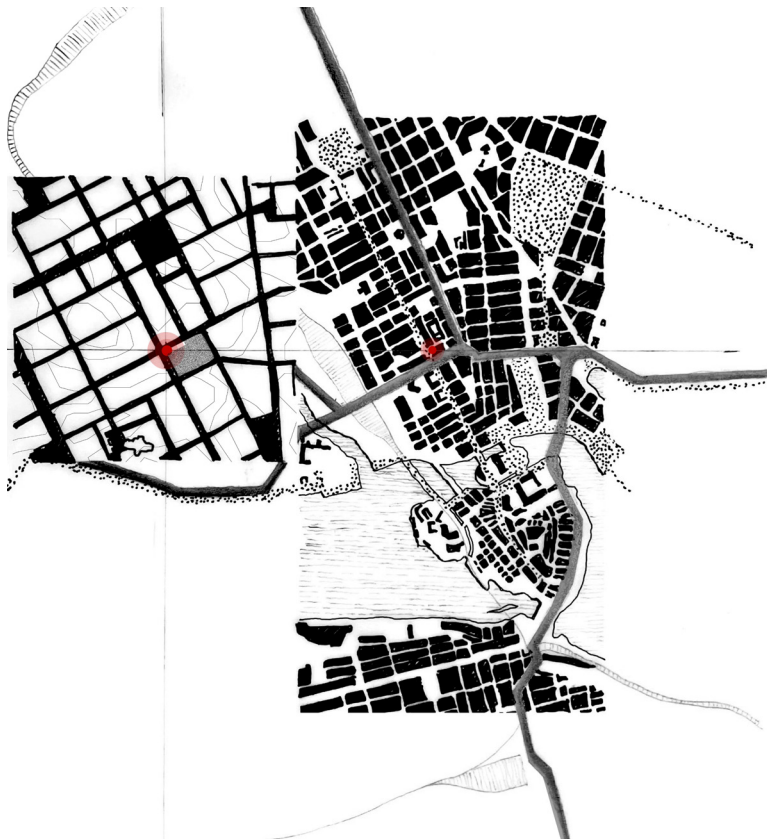


Fig. 1 The urban context of the Bredenberg Department Store.

The Bredenberg Department Store was realized between 1933 -1935, by Gunnar Asplund, and was the first commission that he received after the Stockholm Exhibition in 1930. Throughout the building, qualities that can be found in his previous works are visible (like the design of furniture) , but also new details, like the artificial lighting, or the unrealized clock that he improved and realized in the Law Court in Annex, 1934-1937.

Usually, his buildings are located and formed by the wider landscape, but in this case the urban context, regardless its restrains, triggered the creativity of Asplund, who found the freedom of that project in multiple levels.

The shopping experience has changed a lot since the Bredenberg Department Store was realized. Should it be then transformed to something else?



Fig. 2 The children's area on the first floor.



Fig. 3 Bredenberg at night, the neon lights.

Day and Night, both of the states were taken into account. It was a department store and in contrast to what was established until then, Asplund used the transparency of the building to establish it in the urban landscape. The continuous display on the ground floor, but also the neon signs that he designed. How the artificial light supplement the transparent elements of the facade?

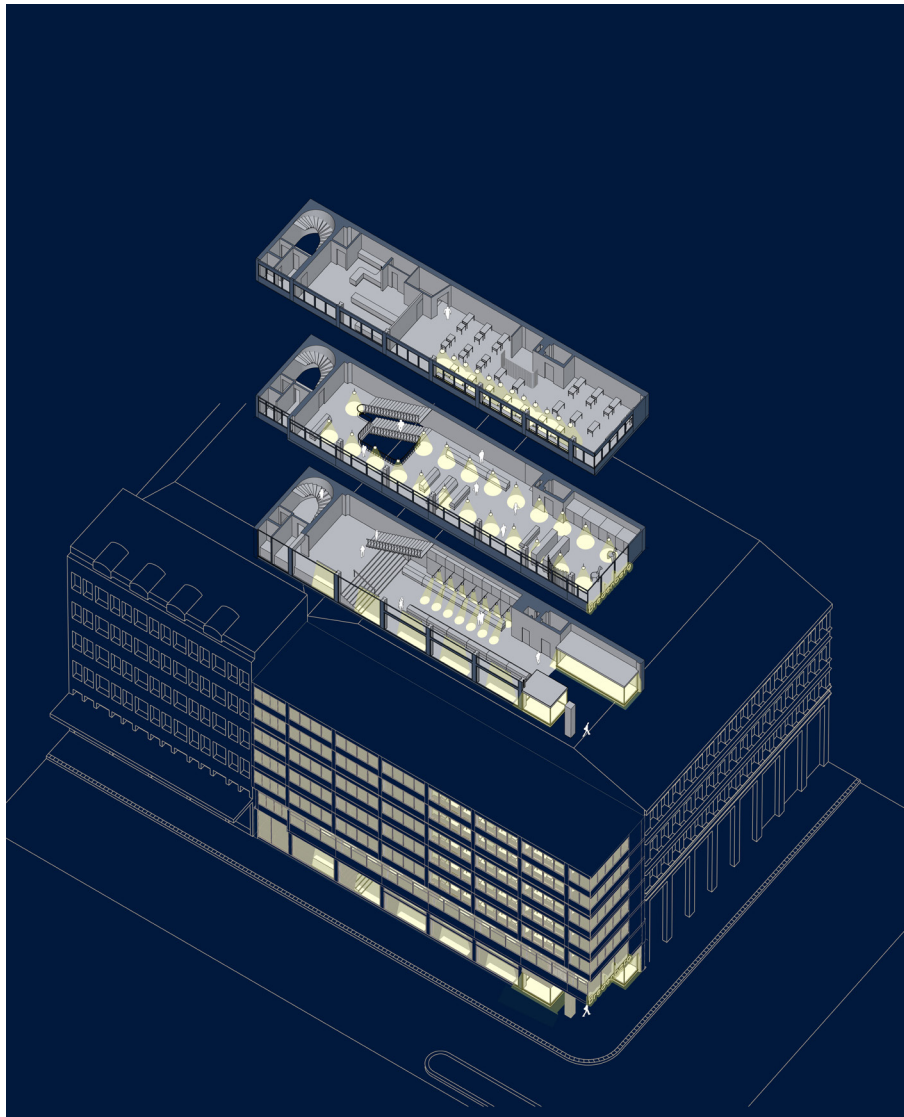


Fig. 4 The essence drawing of the Bredenberg Department Store.

In the beginning the plot size was a limitation to Asplund, but as it turned out it triggered innovative ideas that deal with the cityscape. The displays along the facades, the delicate staircase, at the end of the long side, across the entrance, the artificial lighting to keep the building "open" even after hours. From main design ideas, like the main entrance, to structural details like the columns, this building was a transition point for Asplund.

ASPLUND'S BUILDINGS

It is important to place the Bredenberg Department Store among the other buildings of Asplund; spot common elements and transitions.

Notes form the students' presentations of Asplunds' buildings, enriched by "Learning from Asplund" presentation of Mark Pimlott, and on sight observations during the fieldtrip to Stockholm.

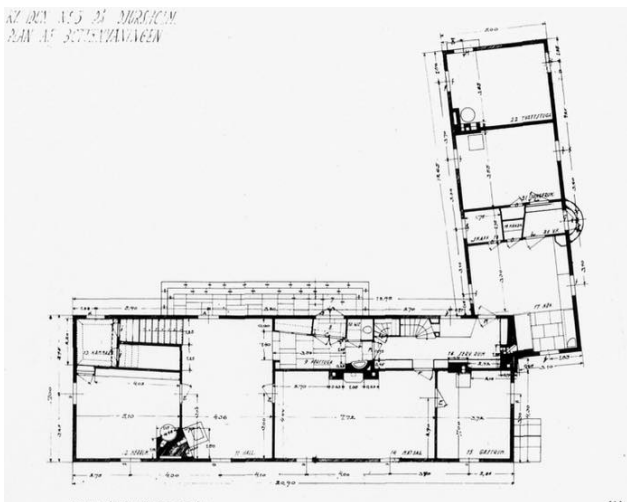


Fig. 1 Ground floor plan.

1917, Villa Snellman

During the period of national romanticism. The slightly tilted volume, so the people that work there would have a view of the entrance. The corridors, sightviews (kitchen, staircase), oval livingroom on the 1st floor. Like other countryside houses at that moment, but a little bit twisted.



Fig. 2 Entering the chapel.

1918- 1920, Woodland Chapel

They changed the proposal after winning the competition, axes, the location of the chapel on the masterplan. Connection with the nature, from the gate, to the path, to the __, to the chapel. One of the most important chapels in Sweden. Difusion of the light. Skylight, like the lighting in Rotunda.

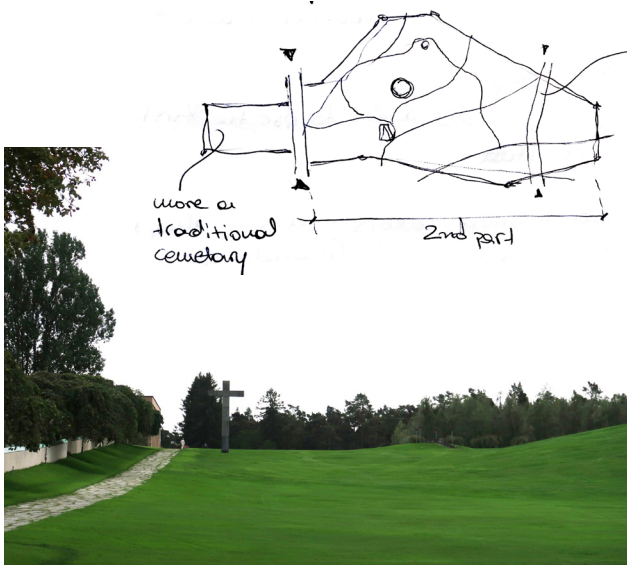


Fig. 3 Entering the Woodland Chapel.



Fig. 4 From the gallery, watching a documentary on the construction of the cinema.

1922- 1923, Scandia Cinema

From the discussion with Eva Larsson, during the visit of Woodland Cemetery

Stockholm had to deal with funeral and find a burial area close to the city, neither a private one, nor with any kind of religious organization. They wanted to create a new type of cemetery, a change that we can also see in the transformation of social and political structure of the city.

A high profile project for Sweden, a concept competition. They were asked to create an experience and Alsplund and Lewerns decided to adapt to the existing nature -forest.

Festive mode, myths

What is the stage? The audience or the screen?

Speaker, resembling the moon + sculpture hanging

Textiles



Fig. 5 The courtroom.

1917-1921, Lister Country Courthouse

A courthouse, an apartment on the first floor, a jail, all in one building.

The courthouse is located in the one end of the big street, starting from the train station. It mirrors the portal from the train station.

How close and monumental is the entrance facade, in comparison to the backside, like back stage.

Around the main room there are hidden staircases, like in the Stockholm library.



Fig. 6 The entrance pavillion.

1930, Stockholm Exhibition, Entrance Pavillion

Expressing the material and its possibilities.
A very curated landscape.



Fig. 7 Detail of the main gate.



Fig. 8 Inside the Woodland Crematorium.



Fig. 9 Leaving the Woodland Crematorium.

1935, Woodland Crematorium

A complex of chapels.
They wanted a non religious ceremonial building.
From the inside, through the immersing opening, to
the covered "square", to the landscape.
Also here an elaborated floor.
The curved shape wall with the painting evoke a
feeling of comfort, regardless the big scale of the
structure.

STOCKHOLM PUBLIC LIBRARY

SCALE 1:25

In this chapter the process of making an 1:25 physical model of Stockholm Public Library is descibed. Every group of 8 students created a model of one part of the building, the Rotunda, the Poche, the Reading room and the Children's Library. Each group focused on the specific demands of each room but tried to keep the unity of the building.

Record of the materials and furnitures

	A	B	C	D	E	F	G
1	Group	Rooms	Structural Element / Furniture	Building Technique	Finish	Technique	Other con
73	Children's library group	Room 01 - The Children's Entrance	WT_7 - Plastered and painted in Grey	Foam	Grey paint	Paint/ Paper (gray)	
74			WT_8 - Plastered and painted in White	Foam	White paint	Paint/ Paper (off-white/white)	
75			WT_9 - Niches with concrete relief	Laser-cut cardboard?	Concrete	Paint and varnish	Test if looks nic
76			WT_10 - Plastered and painted in Blue	Foam	Blue paint	Paint/ Paper (dark blue)	
77			FT_6 - Dark limestone tiles	Foam	Stone	Coated paper	
78			FT_7 - Carpeting	Foam	Fabric	Art Paper/ Fabric	
79			CT_4 - Plastered and painted in Grey	Foam	Grey paint	Paint/ Paper (gray)	
80			CT_5 - Acoustic panels	Laser-cut cardboard	White paint	Spray paint (off-white/white)	
81			CT_6 - Plastered and painted in Blue	Foam	Blue paint	Paint/ Paper (dark blue)	
82			D_3 - Glass/metal door	Laser-cut cardboard + glass	Glass/ Metal frame	Black paint	
83		Room 02 - Storytelling Room	W_2 - Window frames	Laser- 0.5 mm cardboard	White paint	Spray paint (off-white/white)	
84			S_3 - Children's entrance stair	Laser-cut cardboard	Stone	Paint/ Paper	
85			F_7 - Book Shelves	Laser-cut cardboard	Timber	Paint/ Paper	
86			F_8 - Trolley	Laser-cut cardboard	Timber	Spray paint	
87			F_9 - Reading Chair +table	Laser-cut cardboard	Timber	Spray paint	
88			F_10 - Rounded wooden benches	Laser-cut cardboard	Timber + fabric	Spray paint	
89			I_5 - Curtain		Fabric		
90			E_4 - Ceiling luminaires		Glass		
91			E_5 - Pendant lamps	Paper	Metal	Paper	
92			E_6 - Recessed fixtures		Metal		
93		Room 03 - reading room	O_4 - Drinking fountain	Foam		Paint and varnish	Test if looks nic
94			O_5 - Wall painting	Paper	Paint	Print	
95			WT_1 - Plastered and painted in yellow b	Foam	Paint	Paint/ Paper (yellow -beige)	
96			WT_2- Portals painted in brown beige	Foam	Paint	Paint/ Paper (brown -beige)	
97			WT_3- Wooden Portal room 203	Paper	Paint	Paint/ Paper (dark green)	
98			FT_1- Linoleum color 1	paper	Linoleum	Paint/ Paper	
99			FT_2- Linoleum color 2	paper	Linoleum	Paint/ Paper	
100			FT_3- Limestone	paper	Stone	Paint/ Paper (dark grey)	
101			CT_1- White plastered	paper	Paint	Paint/ Paper (white)	
102			CT_2- Painting on the ceiling room 203	paper	Paint	Paint/ Paper (multiple colors)	
103			D_1- Metal glass	Laser-cut cardboard + glass	Glass/ Metal frame	Paint (beige -white)	
104			D_2- Wooden, dark green				

Archival photos



Fig. 1 The main reading room,



Fig. 2 The main reading room, 1928.



Fig. 3 The main reading room, 1928.

A study on the furnitures

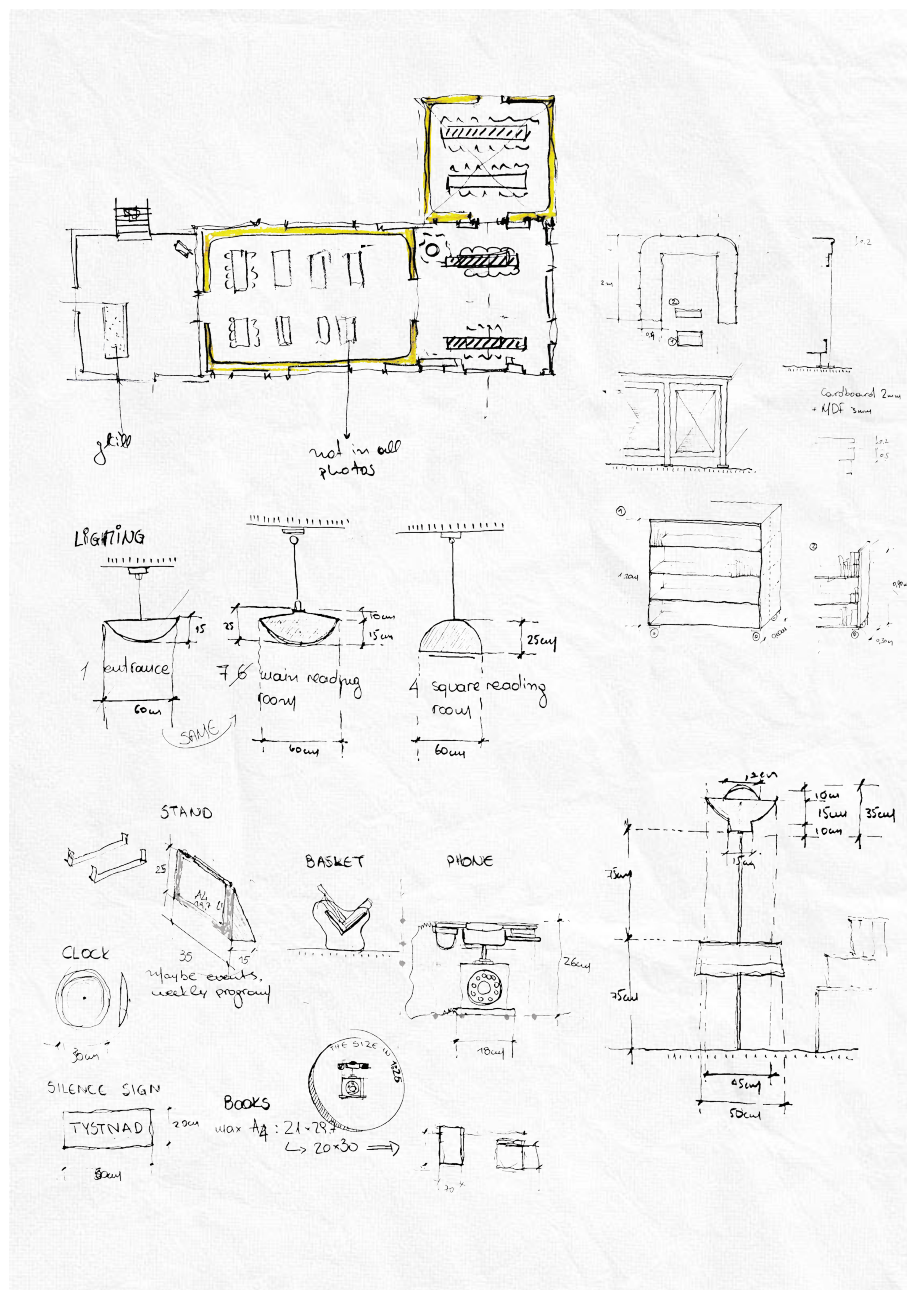




Fig. 4 Through the old photos.



Fig. 5 Bookshelves.



Fig. 6 Testing the furnitures.



Fig. 7 Working in the studio, next to the poche.



Fig. 8 Putting books on the shelves.

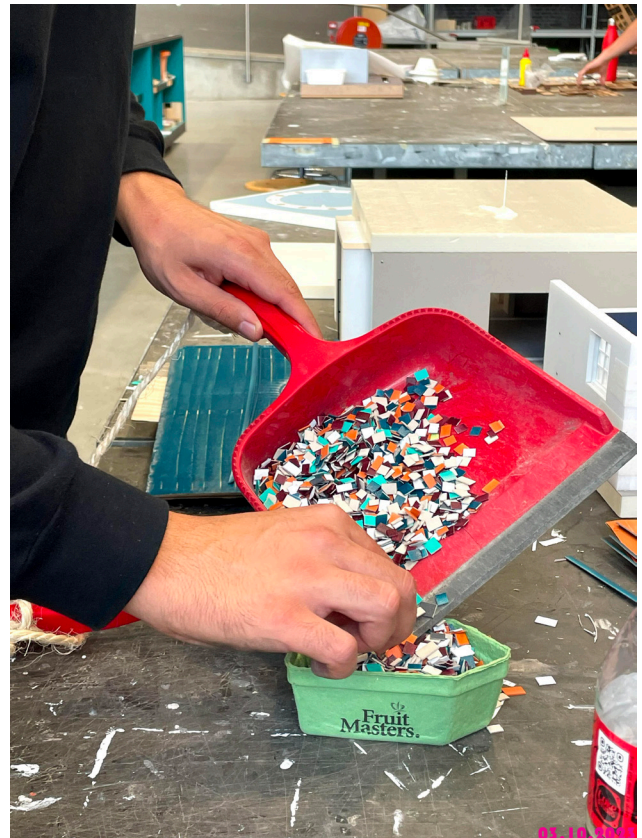


Fig. 9 Producing shovels of books.

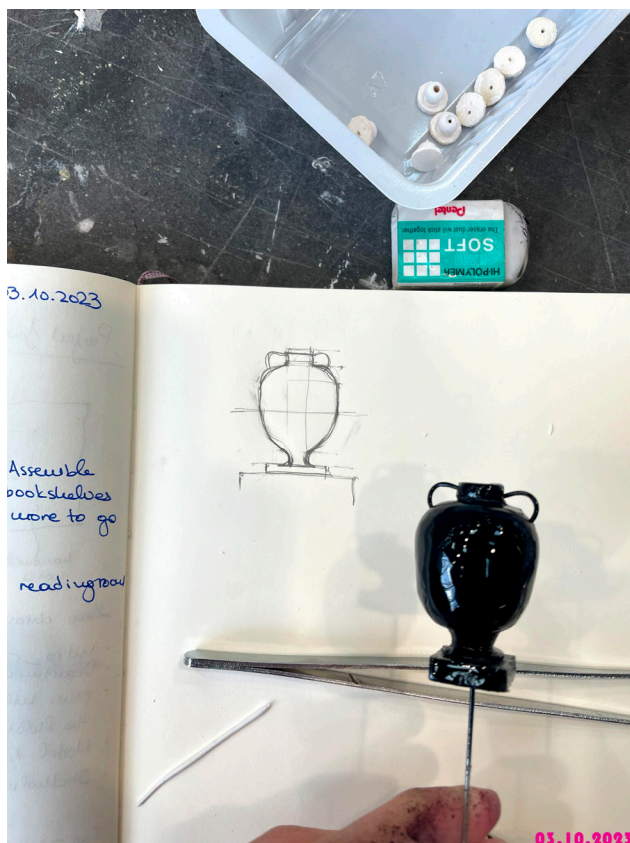


Fig. 10 The vase- fountain on the entrance.



Fig. 11 The vase- fountain among the lamps.

Children's Library



Fig. 13 The children's reading rooms.



Fig. 14 Main reading room.



Fig. 15 From the entrance.



Fig. 16 From one reading room to the other.



Fig. 17 The reading room with the sky.

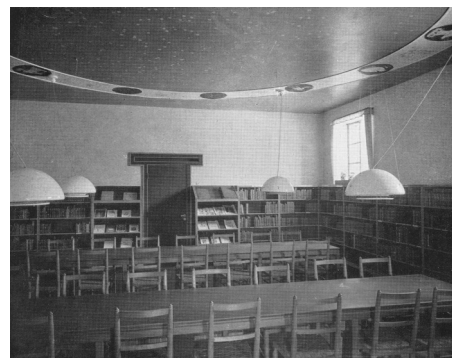


Fig. 18 From the archive.



Fig. 19 Storytelling room.



Fig. 20 The entrance.

Building up the library

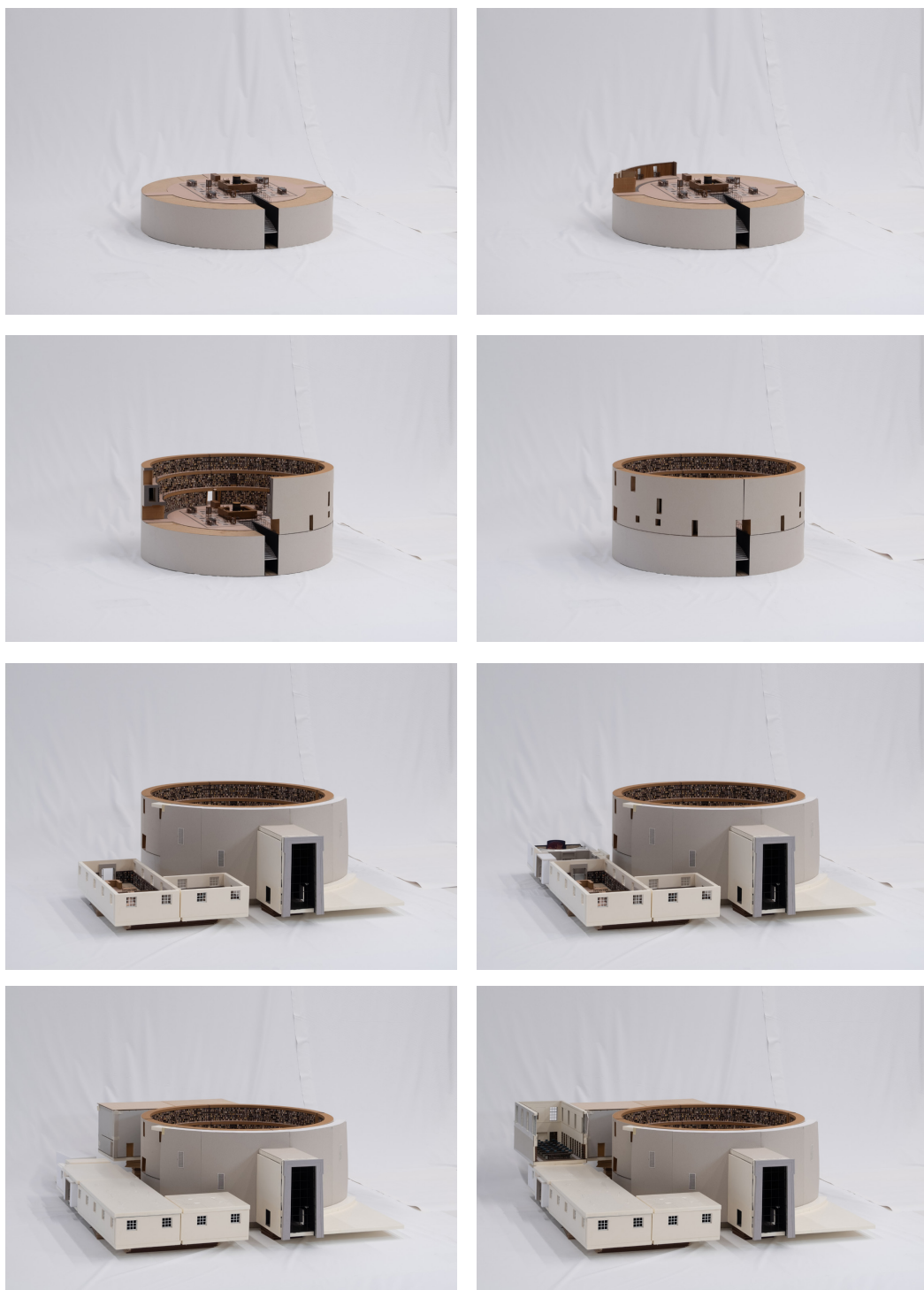


Fig. 21 The sequence.

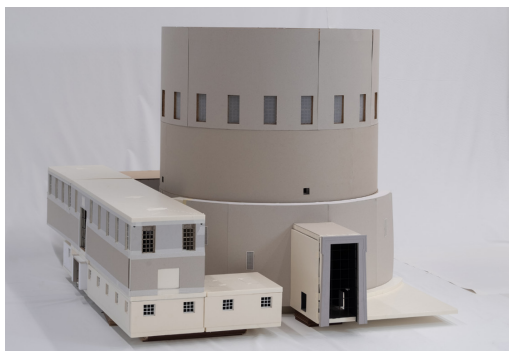
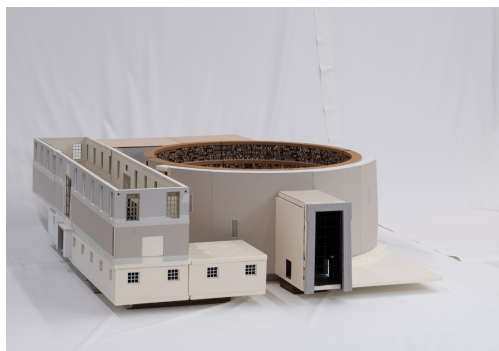
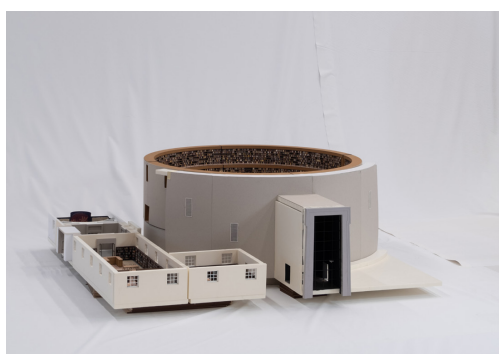




Fig. 22 Composing Rotunda and the surroundings.



Fig. 23 The four pieces of children's library.



Fig. 24 The studio during the workshop.

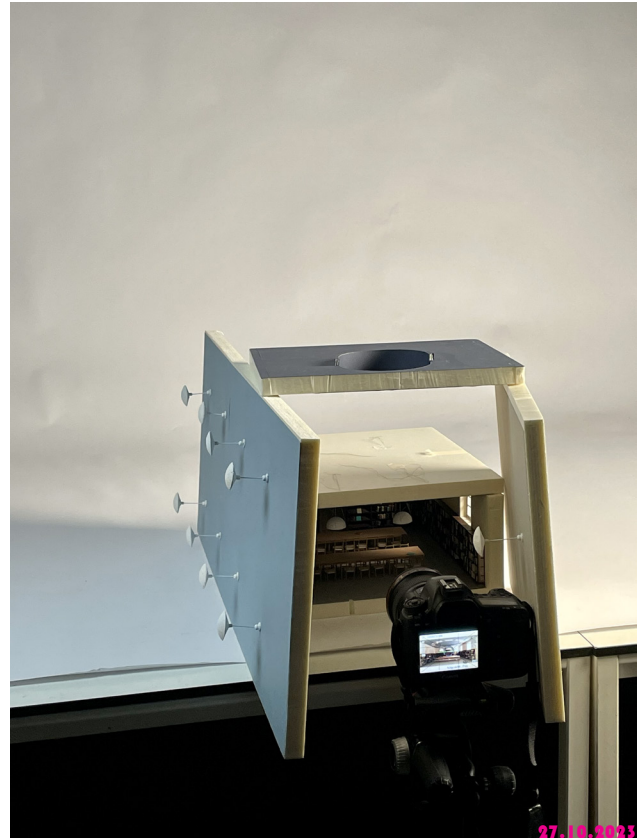


Fig. 25 Rearranging the ceilings.

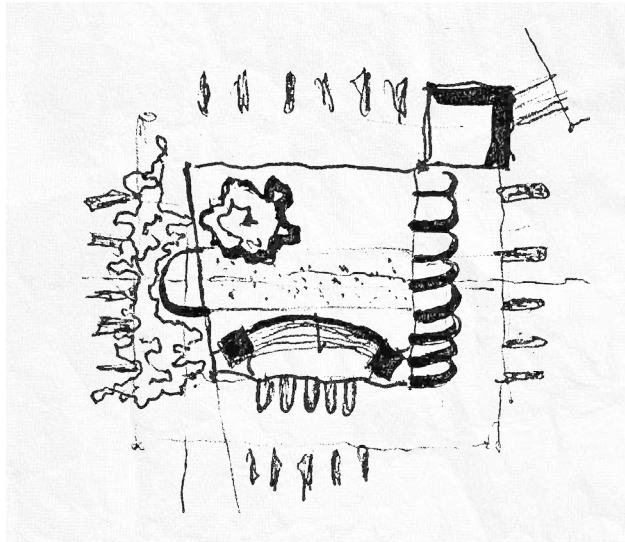
STOCKHOLM: INTERIOS, BUILDINGS, CITIES

Notes, photos and sketches from 5 days in Stockholm; visiting building, discussing with people and wondering around the city.



Fig. 1 The multiple layers of Stockholm.

Stockholm City Hall by Ragnar Östberg



The four sides of the inner yard.



Fig. 2 Towards the sea.

It was built at the same time as the Bredenberg Department Store, Ragnar Östberg was a teacher of Asplund. How different are those two buildings? The materials used here, mostly bricks and stone, and the forms, the arches and the towers construct a building to represent the city of Stockholm.

The main entrance leads you to the square, where every side of the building has a different story to tell, while when you continue towards the sea you find yourself entering (from the middle) a linear garden.

Årsta Church by Johan Celsing

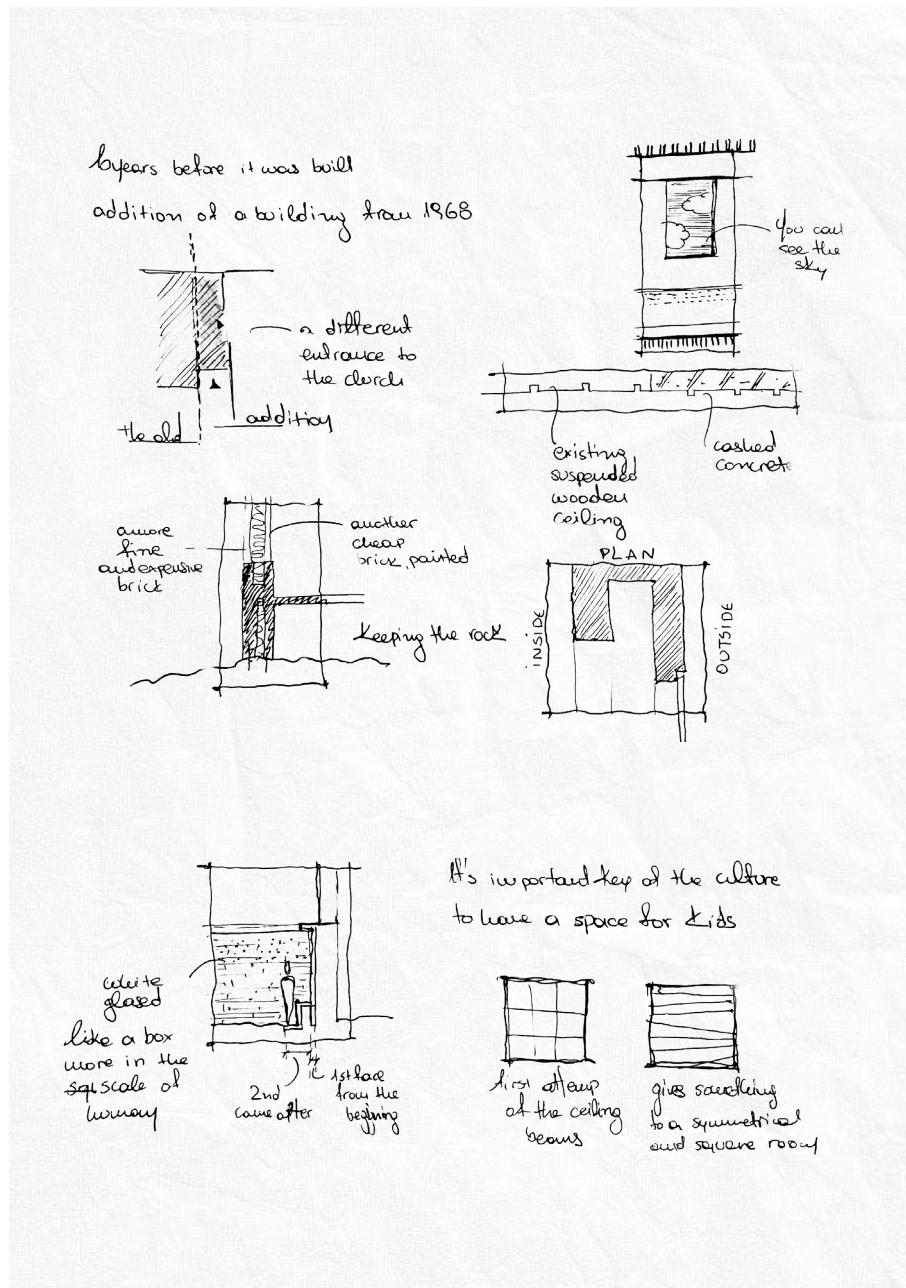




Fig. 3 Different qualities of white bricks.



Fig. 4 Children's room. Different scale (furniture and ceiling height) and colors.

An addition to an existing building. The church as a place where the community meets, many activities. There is a children's room, the scale and the materials used in comparison with the main space of the church.

It's interesting that in the original plan the benches were placed in two rows towards the cross, but the priest changed it, creating two sides parallel to the entrance and slid them tilted towards the cross. It works both ways, because the space and its proportions give these possibilities.

Different materials, but also a variety of textures of the same material (brick).

National Insurance Institute

by Sigurd Lewerentz



Fig. 5 The sky through the entrance.

There was not a door on the side walk; people would enter from the street, cross the courtyard and then go up the staircase to the main entrance.

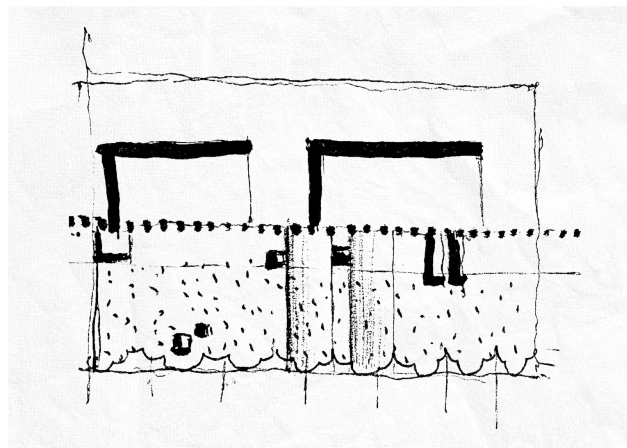
Equal light to all of the floors, since it was (and still is) an office.

The only parts that were kept the same in the interior are the staircase, the directors office and the meeting room. It is not used at the moment, it is more like a museum.

It is a decision what to keep intact, transform or completely change. There are the sides of across the building. New rooms with modern furniture, or furniture that are inspired by Lewerentz and on the other hand two rooms where it feels like a timecapsule, wandering in there barefoot in order to keep the carpet clean .

St. Mark's Church

by Sigurd Lewerentz



Facing openings from the inside.



Fig. 6 Artificial and natural light in one frame.

Craftsmanship both in the interior and the surrounding.

The use of light, natural light through a variety of openings, and artificial one. The lamps looked like stars, their shape but also how they were placed in different heights across the main space.

The atmosphere. What is the atmosphere of a place? Maybe what it feels like. But how do we construct the atmosphere?

According to this building we can say that is the proportions of a room, the texture of the bench that you are sitting, the lamps hanging above you, the floor...

Resurrection Chapel

by Sigurd Lewerentz



Fig. 7 Textures and light.



Fig. 8 From the main entrance.

Proportions, the height of the building.
Red concrete table, the materials that he used.

Natural light, openings on one side. How to light a space from one source of light?

Elaborated mosaic on the floor and textiles on the ceiling. Where the people that visit this place stare at? Also something that Asplund does.

The main door consists out of 3 parts.

Kulturhuset

Kunsthuset, 27.09.2023

Comfortable chair, a table on the right height to write and a warm cup of tea, along the glass facade.

It is a living room, both the cafe and the library.

A cup of tea or a nice edition of a book, or a CD and a movie; even music books to practice on the piano. Exactly as I would have imagined my living room.

Music on the library, chatting in the cafe. All of the furniture are comfortable, yet only one person per time. Still you feel the need to interact, you feel so comfortable that it's like you have invited all these people to your home.

The library in that case is an integral part of the cultural center, is one of the many things that they are located there, a cinema, a puppet theater, an exhibition space.

Would it be any different if the building was only a library?

How this library should or should not differ from Asplunds library?

Should the library contain only books?

In this library there is no place to sit and read, you only enter to look around, get what you need and then leave, it feels like a nice bookstore. In which terms the bookstore should be different from the library?

Pink Sails

Swedish Modernism in the Moderna

Museet Collection

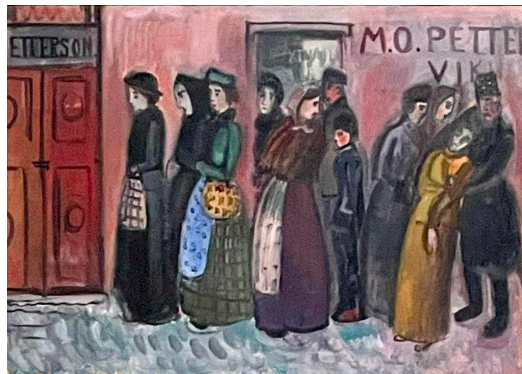


Fig. 9 Gosta Sandels. The Food Queue, 1919.



Fig. 10 Sven X- et Erixon. Picture of the time, 1937.

"(...) first four decades of the 20th century -an era of extensive social change and optimism, but also of wars and despair."

"Today, a century later, there is yet again a war in Europe, society continues to change, in even faster and more complex ways."

Matilda Olof-Ors
Curator

"Due to the war and crop failures, food was scarce in Sweden. In Stockholm, parks, allotments and public places were dug up to grow potatoes and vegetables."

A discussion with Kieran Long

The National Museum of Architecture and Design, the smallest national museum, only 38 people.

"social democracy except for culture"

It is a place of practice based research, but the public doesn't know about that.

Unboxing the collection. In collaboration with the public, the future of the curatorial process. How the drawings and other kind of archive would be brought there? What are the practical needs?

How can we translate the practical need of the library? of reading a book?

The timeline of the exhibition space doesn't stop now, but in 20-30 years (like every ongoing architectural project).

Institutions in Sweden

you don't own the library, the employees don't have any attachment with the building.

There is no future plan for the next library, 1976 Kunsthuset and 1928 City's library.

building and institution- organization, are not connected in Sweden

For the City's Library. It was a refurbishment, they did not change or evolve what this institution was. They just reinforce what they already have. Lack of storage.

You have to make them (Who is them?) want the change.

Why is it going to be better?

**A discussion with Andres Berstrom &
Marcelo Torres**

There were small libraries around the city before, but they were parts of other buildings, in contrast with this one which was constructed as a library. Today this library does not confront with the fact that Stockholm is a growing city.

Asplund wanted to transform the whole area. For the interior of the building, after his death many small changes happened, one of them is the staircase from the Rotunda to the first gallery. Until then only the staff had access to the galleries.

The floor now is a linoleum reconstruction (renovation 2003), but colors not sure if they were the same. Originally, Asplund wanted to be stone.

The extension was made after the Stockholm Exhibition. He wanted to show that he was more into the modern movement. He also made changes to the other reading rooms.

2006 competition: too big program and expensive, more like a cultural center.

Now it is a listed heritage building. The entrance is one of the qualities of the building.

The Stockholm University College was around the observatory. In 1971 it was moved to another location,

influencing the library which has been used as a university library.

"New and old should not be mixed: in Acceptera manifesto. Not to imitate the old one, like the City Hall, which it was designed as a monument.

When a building becomes old?
when we need to do changes, when the society and its needs evolve, while the building still represents another time.

Platform, Plinth, the interior was dark brown. The impression that it came out of the round.

The age of children that go to the library has changed. Now there are too young and accompanied by their parents.

It was a library designed for all, regardless their age or income.

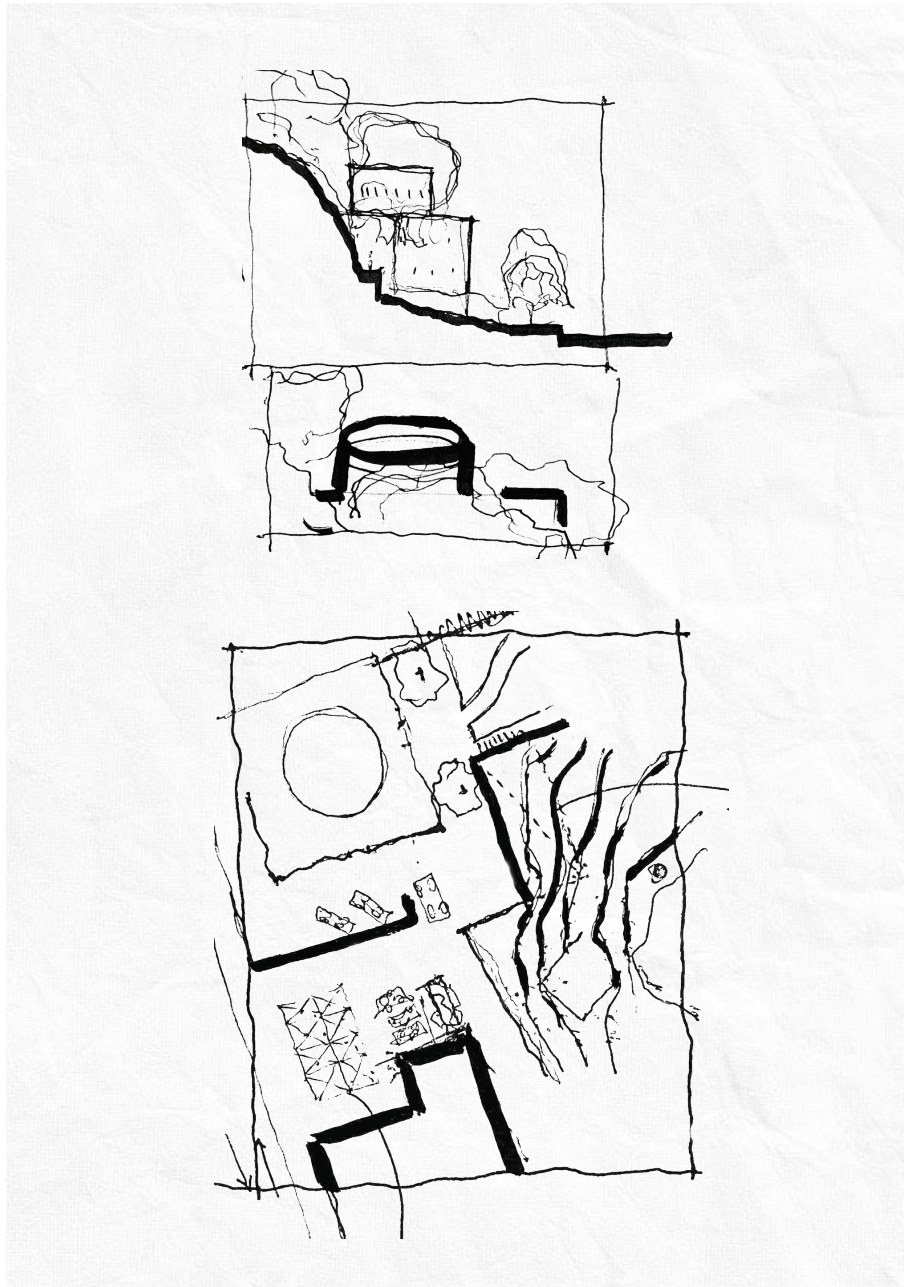
Metro Station, maybe attract bigger crowd? No one gets up to the street level, it's too deep, they just use this station to change line.

It is called a City's Library, when it seems more like a neighborhood's one.

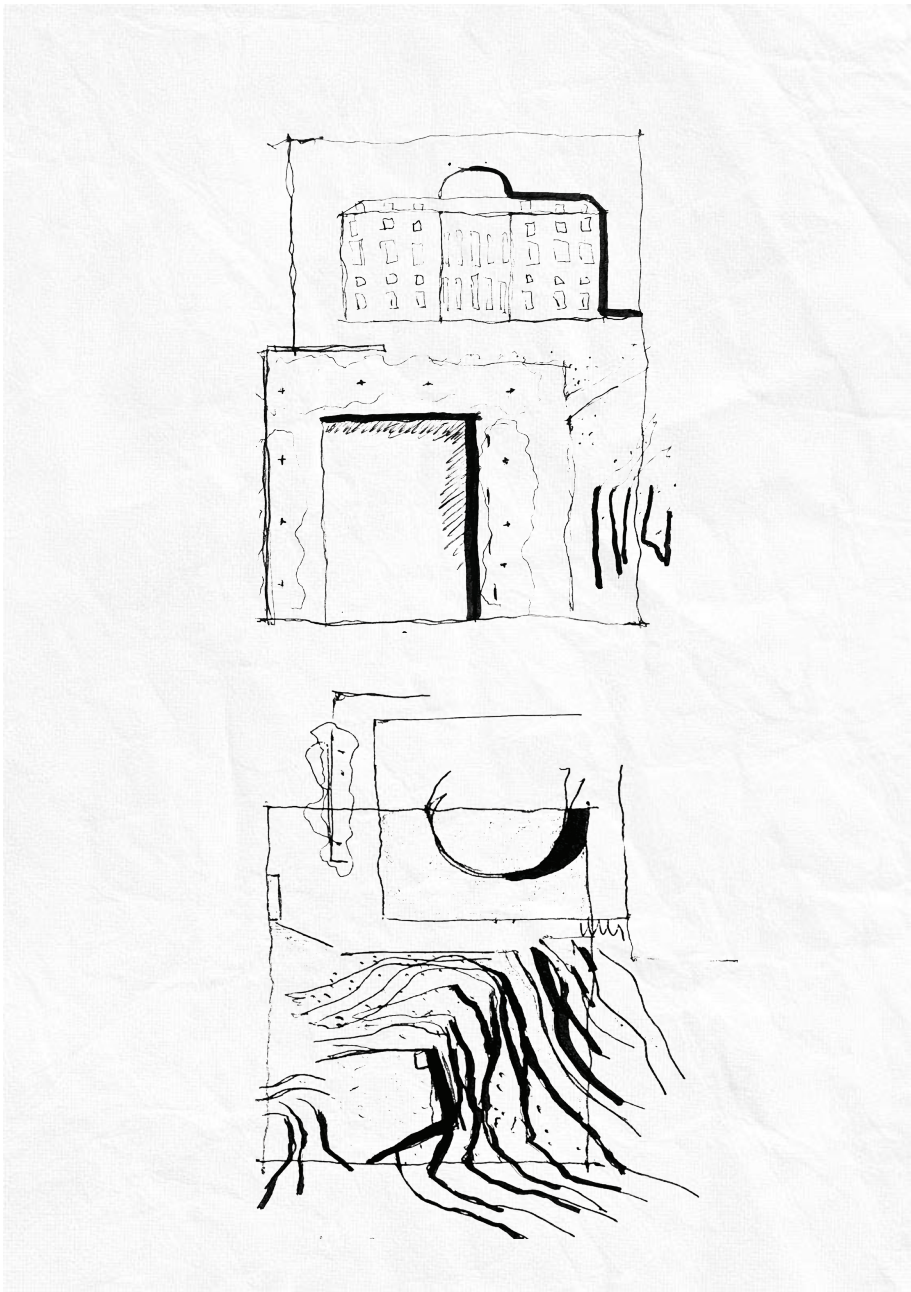
STOCKHOLM PUBLIC LIBRARY SCALE 1:1

The one thing that triggered the trip to Stockholm was the Stockholm Public Library by Gunnar Asplund. During these 5 days, many times we visited the building, all together as a group walking around it, having a guided tour before the library was open to the public, but also individually, in our pace.

The landscape



The Library is located on the Observatorium Hill. It contradicts the existing landscape. From the street level up to the hill, there are moments that the building dominates (towards the street) and others where the nature hides it.



Shifting of perspective



Fig. 11 The intersection, 2023

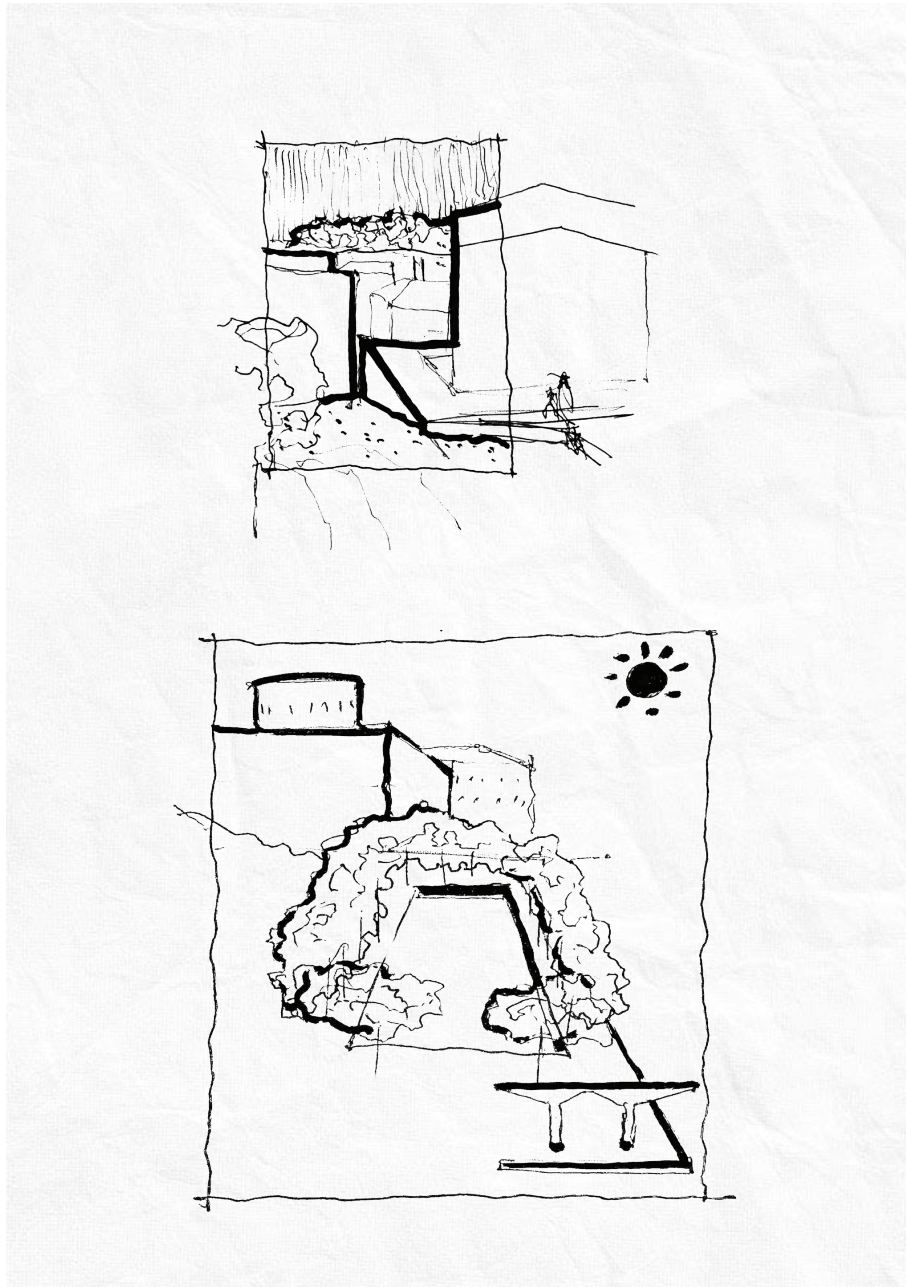


Fig. 12 The intersection, 1927.

Before the construction of the library and today. A number of middle- low class houses and shops and the Stockholm Public Library. Undeniably the Library influenced the surrounding area and the city itself. The scale of influence varies from one scale to the other. At the same time is a library for the city, but also a library that is always easily accessible to the people that live in that neighborhood.

Maybe what we face today when visiting the library the influence of the local population to the building which prevails against the city's. How do we balance the local and the one beyond that, the city?

Asplund's open space for the City



Asplund also designed the surrounding, in an attempt to integrate the city and its landscape to the composition. The lake, which now is transformed into a square for skateboarding, and a "hidden" balcony on the hill, from where you can see the Library and another hill, a glimpse of the city's landscape.



Fig. 13 Skateboarding.



Fig. 14 Floating.



Fig. 15 From the cantine on the West side of the Observatory Hill.

What is happening around the library?

The first time seeing, visiting this building was only by walking around it. So close to what we were modeling the past 3 weeks, but not being able to visit the interior, at least for the first day.

The change of perspective, from 1:25 to the building as part of the city of Stockholm was crucial.

The plinth that was under renovation, the flower market on the "back side", the hill, the Stockholm School of Economics on the other side and the inbetween public space that Asplund designed.

The library is located on a crossroad, a loud part of the city, the plinth is used as a step back, inviting you in something different from what is happening on the other side of the street, the main entrance of the library.

The public space inbetween is in use all day long, schools having their excursions, students enjoying their free time, older people reading their books or newspapers and teens skateboarding in the empty from water "pool".

The hill is high enough demanding an effort to

go to the top where the Observatory is located, at once. From there is clear the landscape of the city, hills popping out from the densely built territory of Stockholm city.

Spending time in the balcony closer to the Library but still not as height as the Asplund's building.

Exploring the hill with direction to the West, there is a kindergarden, which its open space is expanding to the hill. From there there is a staircase bringing you down, to the level of the street, the back side of the Library.

A combination of parking lot, flower market and scattered building with the installations of the Library, "hidden" under the hill.

How the hill formed and defined the building? They are getting too close, a narrow passage between a heavy building and a high hill.

4 sides of the building and in each one of them the city is treating the building (and vice versa) in a completely different and often contradicting way.

The construction site



Fig. 16 McDonald's will open again soon.



Fig. 17 The construction site surrounding the plinth.

During the visit, the renovation project of the library was in process, starting from the plinth, where the Mc Donalds was locate. As a resurl the main entrance of the library, but also the sidewalk in the crossroad were fenced.

The Flower Market



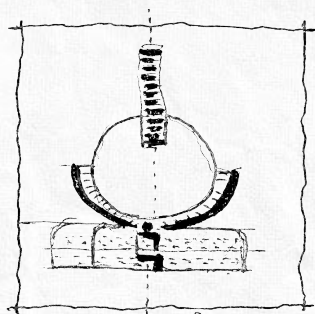
Fig. 18 Flower market, 2023.



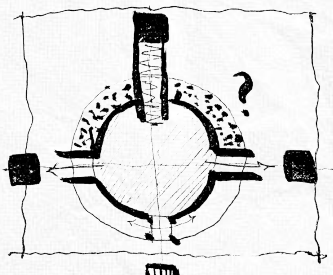
Fig. 19 Flower market, 1928.

The flower market is still there, but comparing the two states it is clear the is a lot smaller and doesn't attract many people. It is mostly a passing by space, the only ones that enter that square are the people that park there. It is treated as a back side of the library.

Around the Rotunda



The axis of symmetry
entrance - rotunda -
reading room - spiral staircase -
door - rotunda.

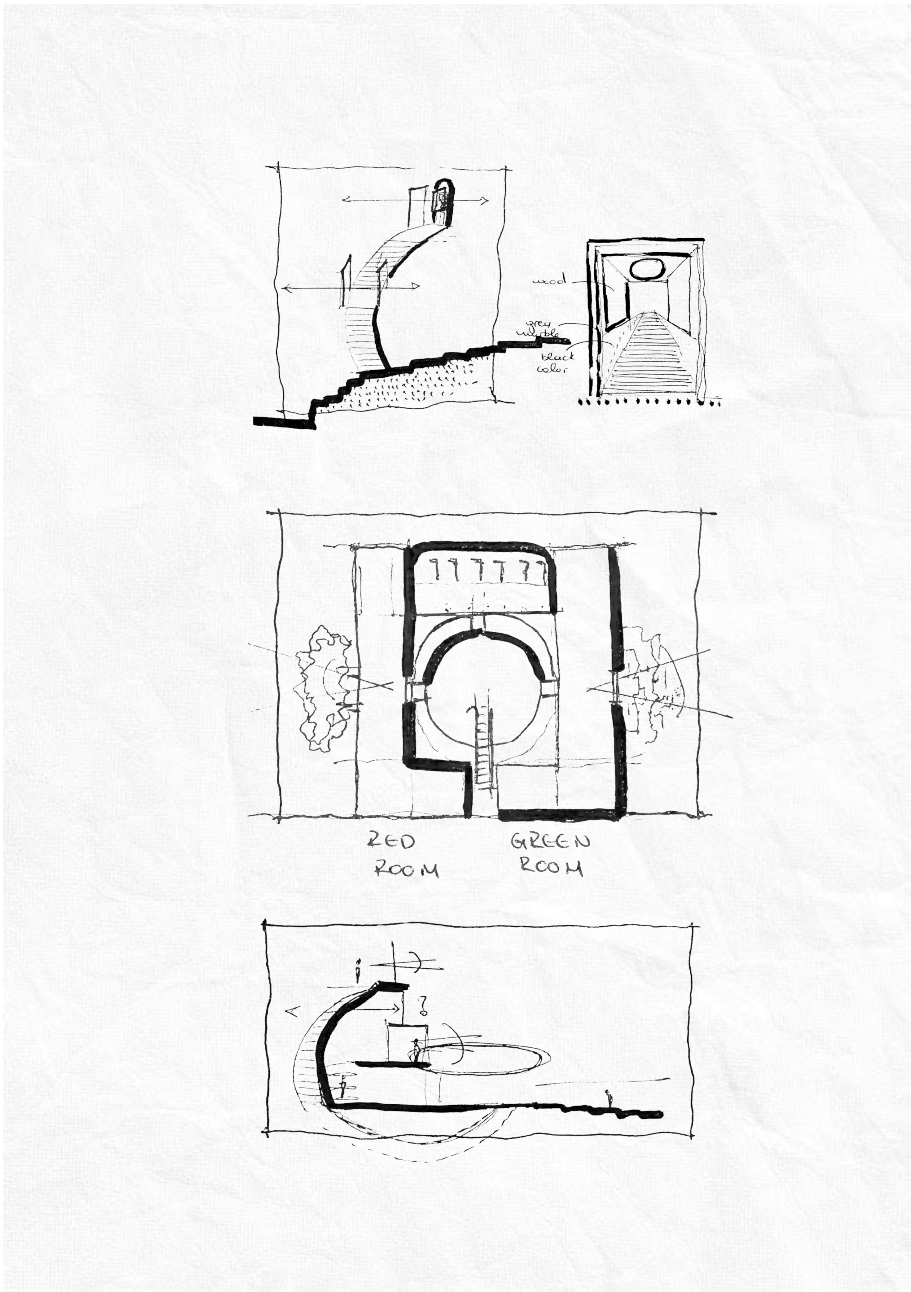


Rotunda as a central
point passage

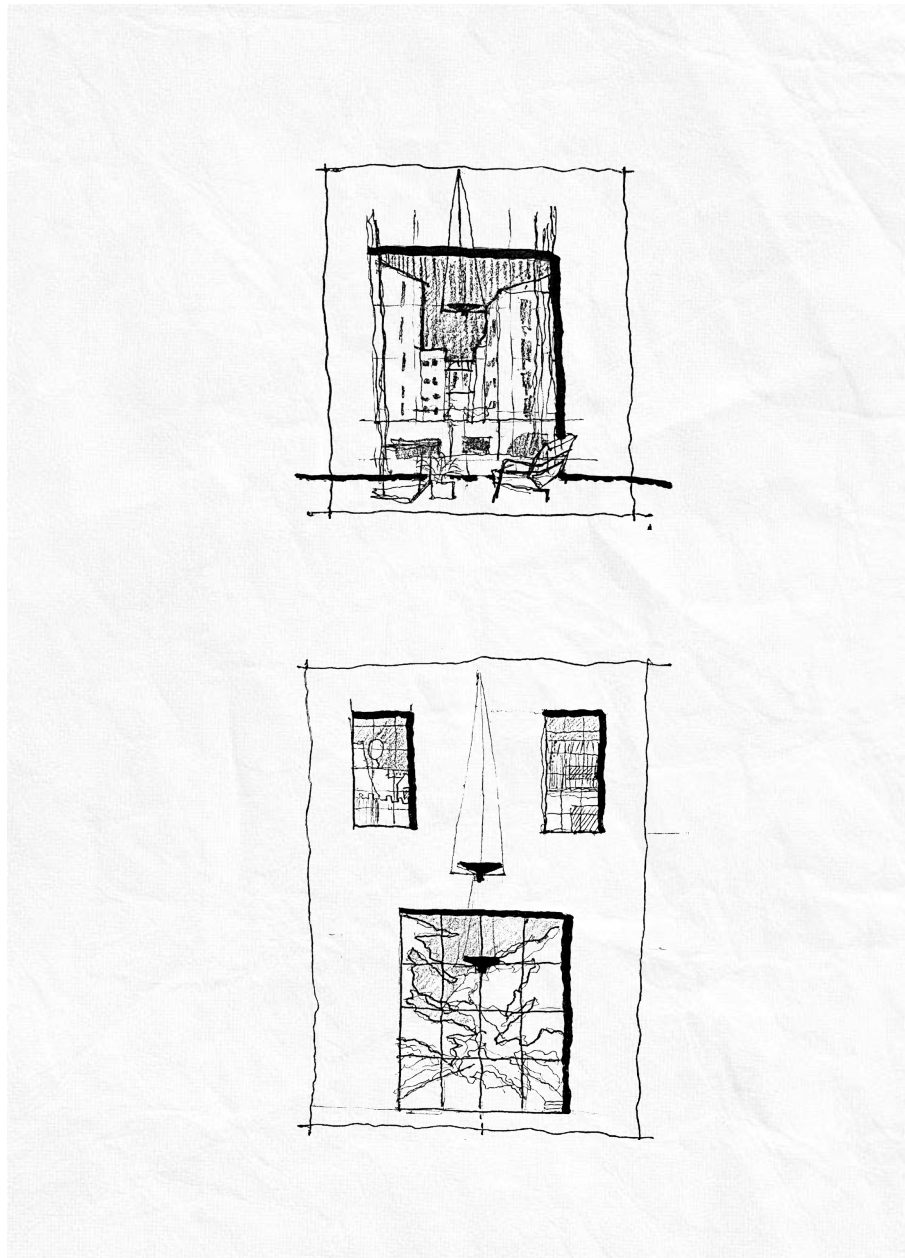
10 people working (full table)
2 people at the library
11 people at TUDeltH sitting
7 people on the benches (chatting
reading)
not a place to stay
noise people moving in every
possible direction



Fig. 20 Rotunda, blending with the background.

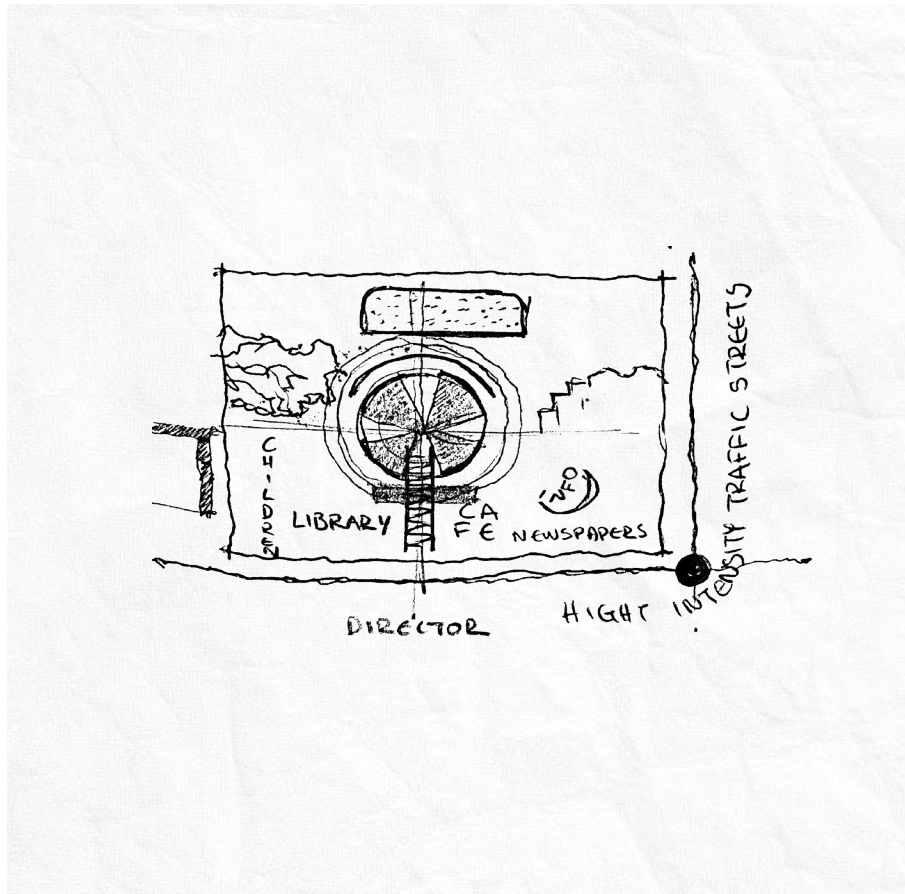


**Looking form the Reading rooms to
the City**



From the main entrance, to the left and to the right there are the two main reading rooms. Even when you are standing in the middle of the Rotunda, the windows in these two opposing directions frame two complete different views towards the city, trees on one side and overlapping buildings on the other.

Mapping Stockholm Public Library



During the first visit, the need to understand the articulation of spaces emerged. Having as center the Rotunda, the reading rooms, views of the city, special rooms like the children library and the director's office encircle the main compositional element of the Library, the Rotunda.

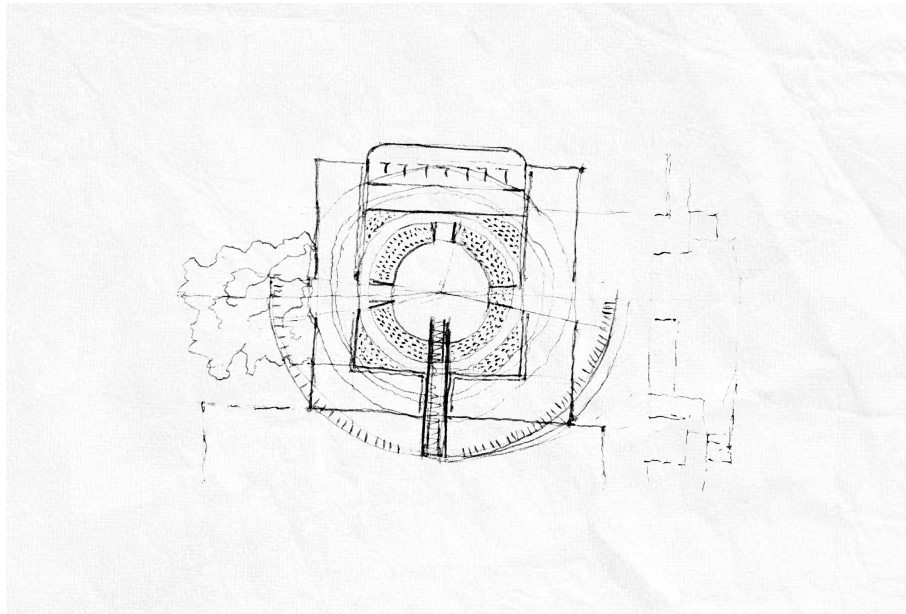


Fig. 21 Reading room, 1928.



Fig. 22 Reading room, 2023.

Thoughts on the Library after the visit



What is a library?

Not just studying area.

The act that takes place in there should be closely linked to the content of the library. Not just going there with your laptop to do your homework.

In what terms is Stockholm different from other cities?

For the building

- . the landscape of the city (a view from a hill and then add the hills, the archipelagos -bridges)
- . the constellation of public cultural institutions, libraries (in the scale of the neighborhood) -like the ceiling in children's library
- . the continuous facade of the 2 streets, from Google streetview

The act of reading a book. Or what else? How? Where? When?

Archive. The library of the City. In what term is it different from the other smaller libraries? -The quantity, the quality.

How people can approach this archive? -Look at the installation with the curators.

Maybe a distribution center (...) where archive can be processed, kept safe, but maybe this is what national library is for.

But if we focus more on how people can interact with the archive.

Interact in terms of freedom + guidance

Create a common place, a need, a habit that this place can offer.

BEINECKE RARE BOOK & MANUSCRIPT LIBRARY

A two-weeks research on the Beinecke Rare Book & Manuscript Library (1963) by SOM.

By Zhengxin Fang, Simon Muntz, Eirini Sideri, and Mikolaj Waszkiewicz.



Fig. 1 From the mezzanine, above the main entrance.

The Beinecke Rare Book & Manuscript Library is part of the Yale University Library, located in Hewitt Quadrangle, Connecticut. It was a the gift of three Yale alumni—Edwin J. Beinecke, Frederick W. Beinecke, and Walter Beinecke. “The Beineckes wanted a spectacular building.” It is part of the bigger complex of Yale University campus, close to building like.... It is an enclosed, freestanding building. It’s facade is composed by concrete structural elements and translucent Vermont marble panels(only 3mm) creating a mystic atmosphere on th inside.

As soon as you enter the building, you come across a 16m. height tower full of rare books. It is enclosed by an autonomus structure, transforming the outer shell of the buiding to a protecting layer for the treasure that is located inside.

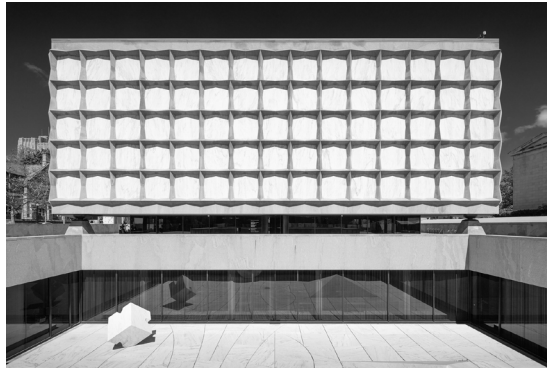


Fig. 2 Looking to the courtyard, from the square.

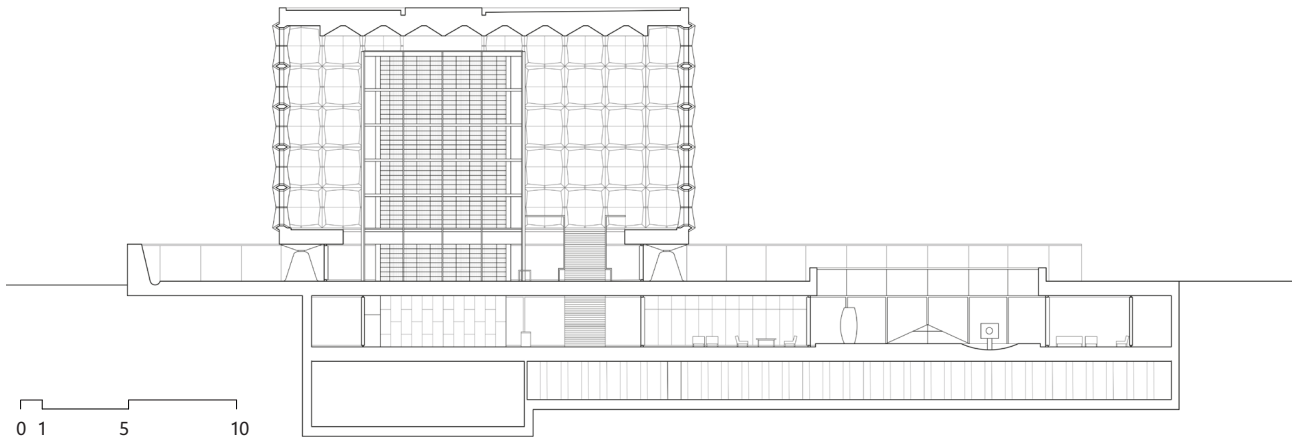


Fig. 3 Section across the booktower and the courtyard.

The Library extends both above and underneath the square. The building above is not really in use, since there is only the mezzanine, that the visitors can access and walk around and always in distance from the book tower. A double staircase also leads to the floor underneath where the reading room and the offices are located. A courtyard on this level (visible from the square, while approaching the library) gives the required sunlight to the rooms surrounding it.

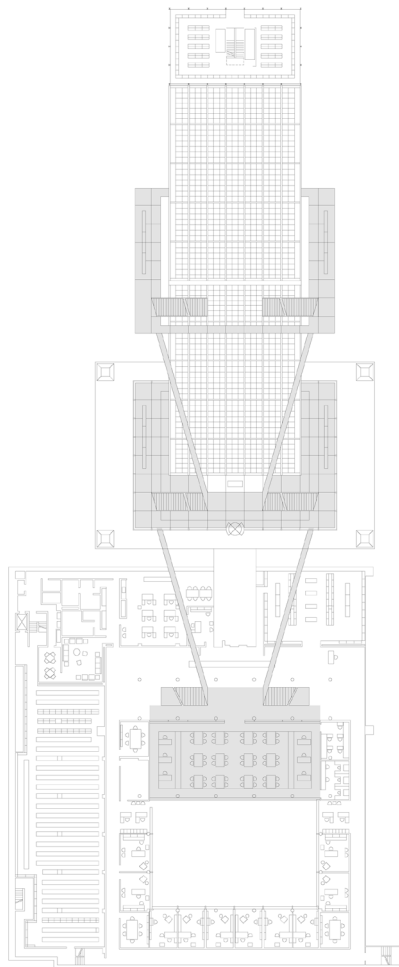


Fig. 4 The publicly accessible space around the booktower.

This library does not work as a place that people can get in touch and interact with the books, it was built to protect valuable books and manuscripts but at the same time show to the public a treasure. This case is underlined by the absence of spatial connection between the visitors and staff- books. On this diagram the space accessible to the public (with grey tone) seems to articulate around the book tower, while the staff and books experience the totality of the building, even the inner part of the tower, which is based on a floor widely accessible to the staff.

THE MODERN LIBRARY

It is important to place the Beinecke Library among other modern libraries; spot common elements and different approaches to the entity of the library
Notes form the students' presentations of Modern Libraries.

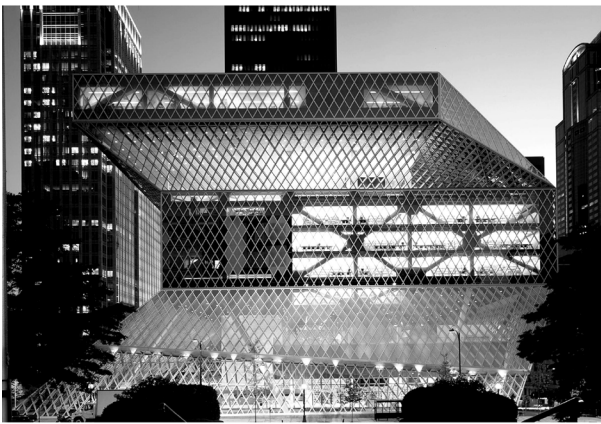


Fig. 1 Seattle Public Library at night.

Seattle Public Library, OMA

Compartmentalized flexibility, with stable and unstable parts
From the top: librarians' offices, reading room, bookspiral, mixing chamber (a giant mezzanine, a trading toom of knowledge), rooms that you can book, living room- cafe- shop- auditorium- book- children's room
Extensive facade, does it really connects interior- exterior?
Bookshelves, how they are arranged?



Fig. 2 Looking through the atrium.

Phillips Exeter Academy Library, Louis Kahn

Fit within the campus from the outside and the inside create space for people to read. Domesticity.
Arcade, a threshold space
White marble staircase, from dark entrance to a bright open interior. Room within a room.
Top, to distribute and reflect the light to the atrium.
You can stand a read a book, while overlooking the atrium through the circular opening.



Fig. 3 From the entrance.

Bibliotheque National de France, Henri Labrouste

The 16 cast-iron columns support iron arches. The metal structure is entirely autonomous. A typical reading room, you ask for a book but the ones that are on the reading room you can get them freely. There is a distinction where every book is located.



Fig. 4 A scene from Wings of Desire.

Berlin State Library, Hans Scharoun

as part of the Kultuforum. The size and the budget were controversial. Human scale and the sequence of spaces interior platforms. Sculptures and art pieces around the building, they were part of the original design.

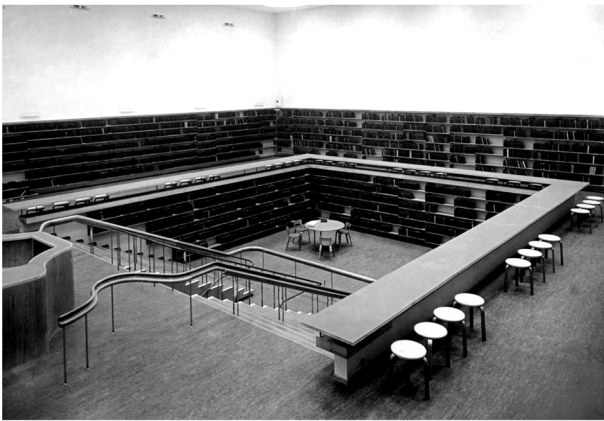


Fig. 5 From the reception desk..

Viipuri Library, Alvar Aalto

It was part of the urban development of the city after independence.
You can access it from 4 sides. Different access for the children's library, you cannot enter the rest of the building from there, only the staff.
Auditorium, accoustics.
Handle, intimacy, but also control, pass by the librarian, as it was happening in Rotunda.

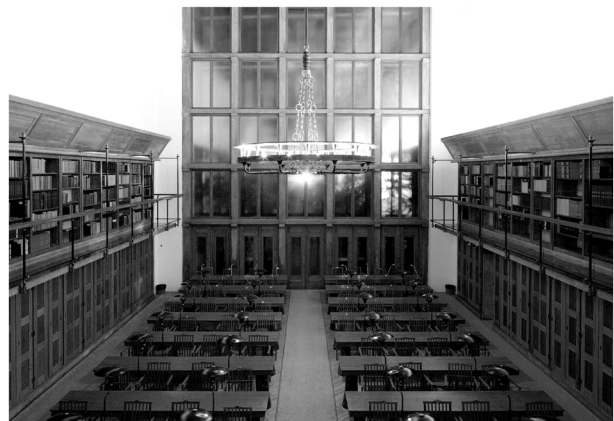


Fig. 6 The reading room.

National and University Library, Joze Plecnik

It was a University Library and then it became a National one.
The volume, like a fortress try to mimic the palace.
Materiality of the facade, different types of stone, the facade as an archive, a collection of what existed there.
Entrance from dark to light, like Stockholm Library.
Big windows for the diffusion of light and not the view (in the reading room are double).
Moving vertically in the libraries, usually an important gesture.



Fig. 7 The british Library within the city.

British Library, Colin St. John Wilson

It is a national library, close to Pancras Train Station.
It was desinged to built in phases.

A great part of the progeam is to store a great amount of books, with a lifespam of 200-250 years. Science and humanities reading rooms, there is not a main one. It houses the King's Lobrary, in the center of the building.

A reflection on Stockholm City Library

The Stockholm City Library, by Gunnar Asplund, is considered part of the constellation of the architect's buildings and Modern Public Libraries in an attempt to get closer to it. The structure's complexity and the almost 100 years since its construction make it difficult to dive directly into the Library. By approaching the mindset of Asplund throughout the years and the evolution of the Public Library across time and place, it is possible to consider the Stockholm City Library within a broader political, social, and cultural context.

Asplund's Library is located before its early works of Villa Snellman and the Woodland Chapel. In these projects, National Romanticism and Classicism -dominant in Scandinavia around that time- evolved to answer questions about architecture in a newly urbanized society during industrialism and cultural continuity.¹ The Stockholm City Library looks like an answer to these types of questions since it suggests a public space open to everyone, a children's library, a newspaper room, and an adult reading room, but also the way it is placed on the urban complex, merging the urban life through the plinth and the square- lake. These ideas were fully expressed during the Stockholm Exhibition and the projects afterward. Taking one step further, the Bredenberg Department Store might be a small-scale project; however, the setting and function gave Asplund freedom to interpret the notion of openness and the artificial lighting, which were absent in the Library.

Within the library as an Institution, Asplund's building was the first public library of that scale in Stockholm,

shaking that time's social and cultural context. It was a time to reinvent the usual libraries with the big reading rooms, only available for specific groups. Around the same time, in Viipuri, Finland, Alvar Aalto designed the local library as part of the city's urban development after independence. Besides the scale, common elements can be seen in both libraries, with predominantly the inclusion of the children in the library with their own space. Then, the library started opening up to the city and the public. Generating this throughout the years, the Seattle Public Library by OMA (2004) welcomes visitors with a living room, a cafe, and an auditorium to lead them to the mixing chamber and the book spiral. The essence of the public library has been transformed from the National Bibliotheque de France to the Seattle Public Library, depending on the cultural, social, and political context. Thus, the way visitors and architects approach the library constantly evolves.

Undeniably, the Stockholm City Library -placed among the other projects of Asplunds and Modern Libraries- was a building that influenced the social functioning of the city, reinventing the notion of the library in a way that responds to the needs of modern society at the time it was built. Nowadays, society has changed, and so have the needs of people. Buildings and Cities should evolve at the same pace as societies and people; otherwise, they will be just remnants of a particular era. Especially in cases like the Stockholm City Library, there is a chance that Asplund's building, through its transformation, can once more reinvent the notion of the library and society.

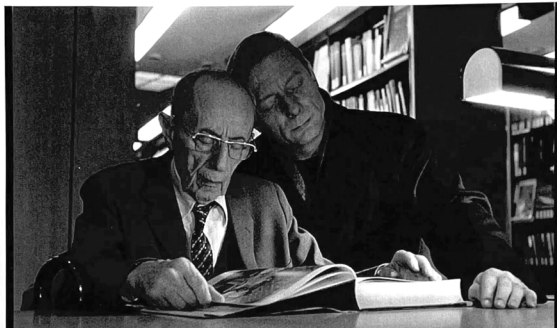
¹ Wrede Stuart, *The Architecture of Erik Gunnar Asplund* (The MIT Press, 1983).

A ROOM FOR A LIBRARY

The second phase, Brief No2. One step back from Asplund, Stockholm Public Library and Stockholm in general, to design a room for a Library.

Stockholm City Library

2023-24 MSc3 AR3A1100
Brief 02



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

or drink coffee? Is it okay to fall asleep? What are the qualities of your room? How formal is it? How is it lit? Can one see outside, or be seen by passersby? Asplund's answers to such questions, more than 100 years ago, led to particular forms, spaces and relations: between people, between people and books, between books and the city. How might you respond now? It is an open question whether your proposal for a room is one in relation to Asplund's library. For some or perhaps all of you, it might be liberating not to be too concerned with this now.

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

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

between people, between people and books, between books and the city

Interiors
Buildings
Cities



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

First Thoughts: Unpacking the Library

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

— Walter Benjamin, Introduction to Unpacking My Library, in Illuminations, 1969

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

The Modern Public Library

In the next four weeks, you will start to define your first thoughts about the project, through two parallel pieces of work. In the research seminar you will be studying eight iconic public libraries in Modern architecture, from different contexts, both in place and time. You will not only consider what the motivations of those who made them might have been, but also investigate how these are expressed and elaborated upon in terms of architecture and translated into spatial and organisational strategies. The outcome of this part of the seminar will be a set of newly made plan drawings, all drawn in the same way and on the same scale and a set of analytical drawings.

A Room for a Library.

In parallel, in the design studio, you will begin to think about how your attitudes to the question of the library can be expressed through design. Working in the abstract, we ask you to develop a room for a library. This room is not necessarily the library at this stage, nor is it necessarily in Stockholm. However, it should be understood as a real, functional, tangible place with architectural qualities and where people can do things. To consider what those qualities and uses might be, you will need to reflect upon your own developing attitude to what a public library is now, drawing also perhaps on your own experience as a user of libraries. What happens in your room? Is it for one, a few or many? What scale is it? Does one read there and, if so, how or what? Can one eat, talk,

What a library is for you?
Bring out own experience

Palace

How this room is going to look like? Not words, drawings and model.

Adaptability, flexibility of the space, reuse.

Questions of scale, the size of the model, room.
Other kind of questions: local or city library? For teens, neither adults, nor kids. How a library for teens would look like?

Sweeden, a liberal society (2006) inviting people, now more to the right.

Bus, neighborhoods outside Stockholm to make the libraries- museums -cultural institutions more accessible to more people.

White Chapel Library, London.

How little we talk about books?

What has been stayed the same in the library? Books, tables...

What happens when a book comes into the library? The books are degradable artefacts, but they have regained their value, as something that is true, comparing to internet.

Library Collection, How it was collected? How it is kept?

Now second hand shops, but curated.

Now we spend time preserving, conserving, repairing things. Archive.

Unpacking my Library

"how many cities have revealed themselves to me in the marches I undertook in the pursuit of book!"

"because he found it lonely and abandoned on the market place and bought it to give it its freedom"

"Thus it is, in the highest sense, the attitude of an heir, and the most distinguished trait of a collection will always be its transmissibility".

"the phenomenon of collecting loses its meaning as it loses its personal owner. Even though public collections may be less objectionable socially and more useful academically than private collections, the objects get their due only in the latter."

Collecting (the act, contains time, process) vs

Collection (the result of the process)

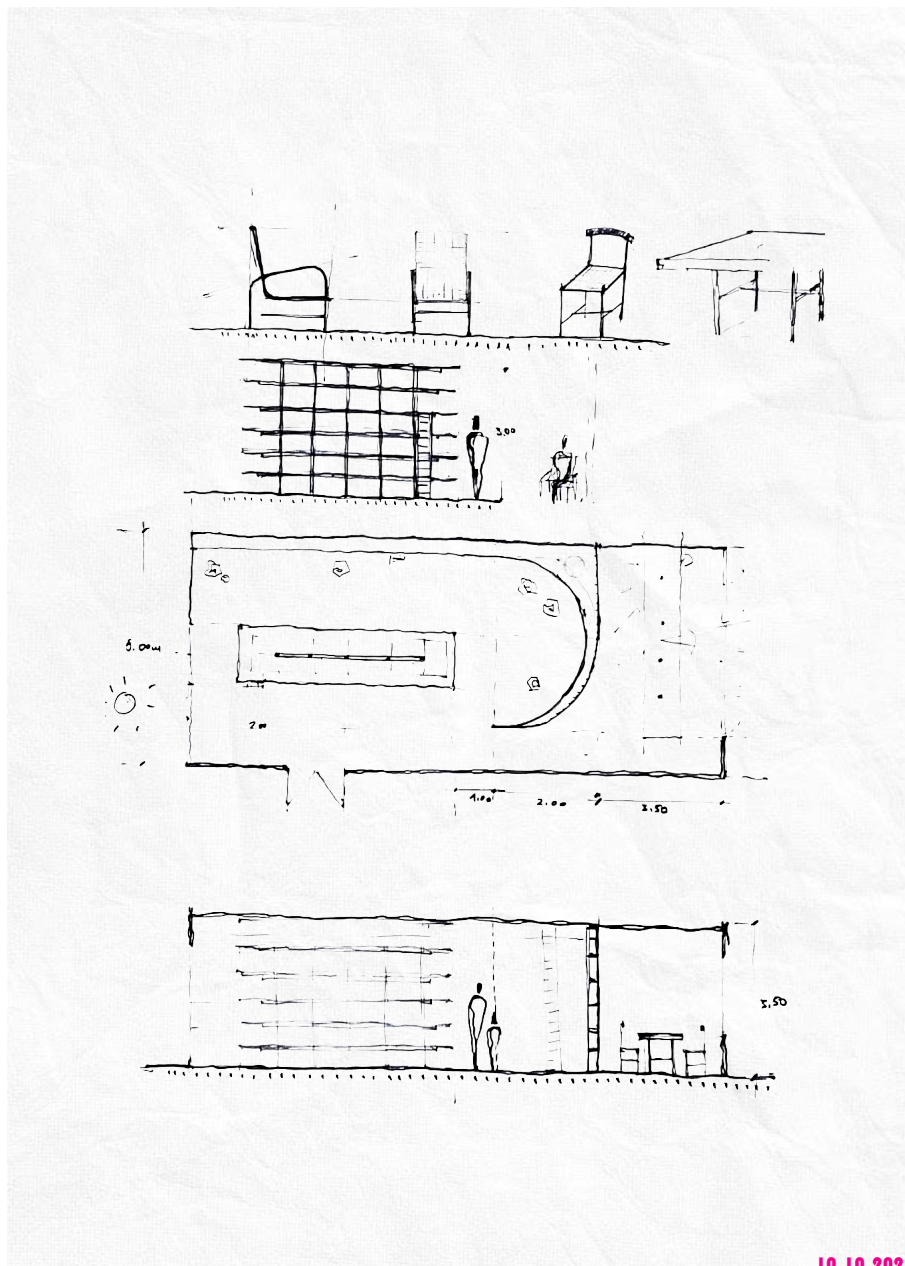
How can we reinvent the notion of time in a collection? How to trigger this process? Maybe if we let other people except from the collector to make associations, add more elements.

In the transition from a private collection to a public one.

What is happening during exhibitions? People visit them and make their own interpretations. What if they could add to it? Then the next ones would see the original one or the one with the additions?

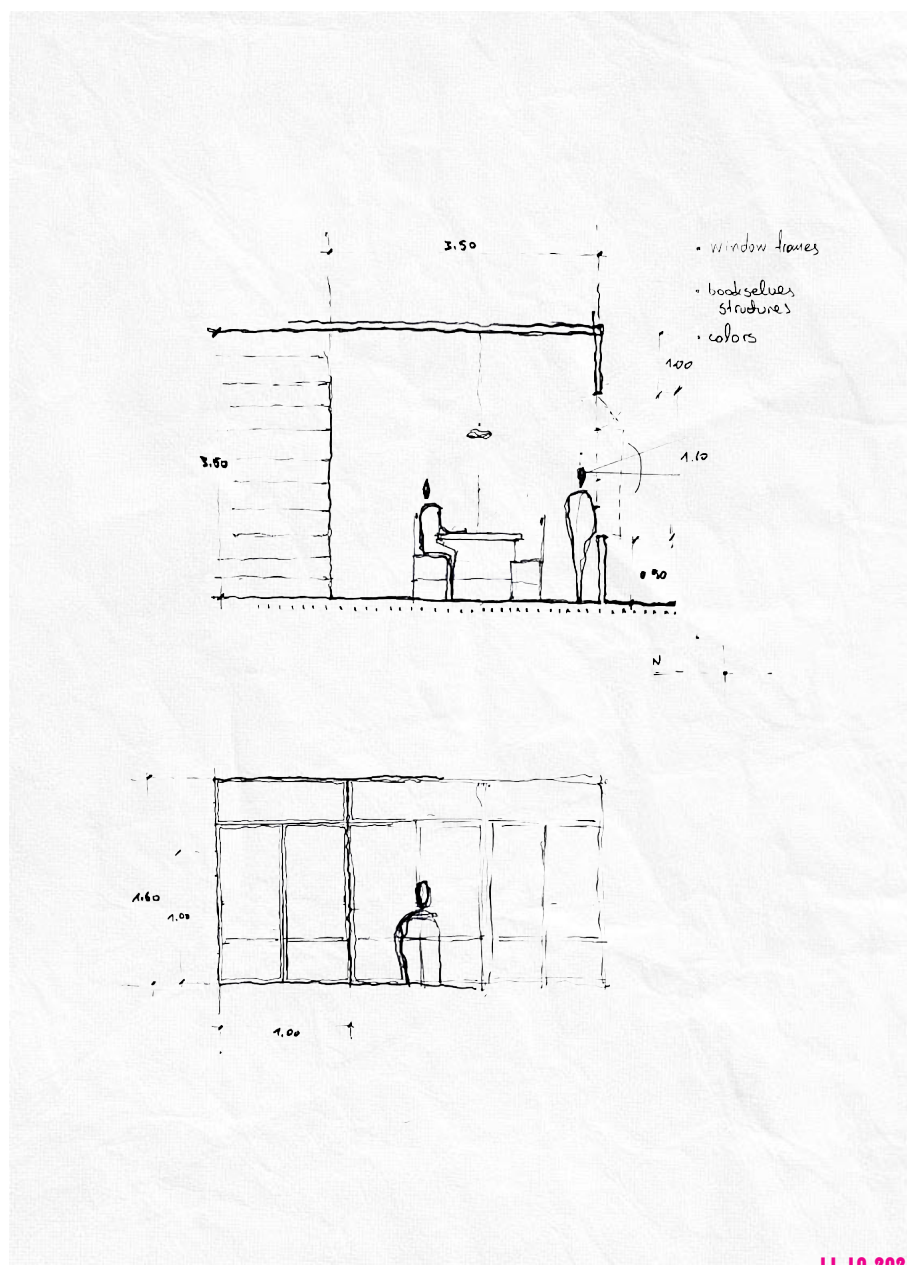
The city constantly evolves, the collection should too.

I want you to come back to the library, again and again and interact with the books.



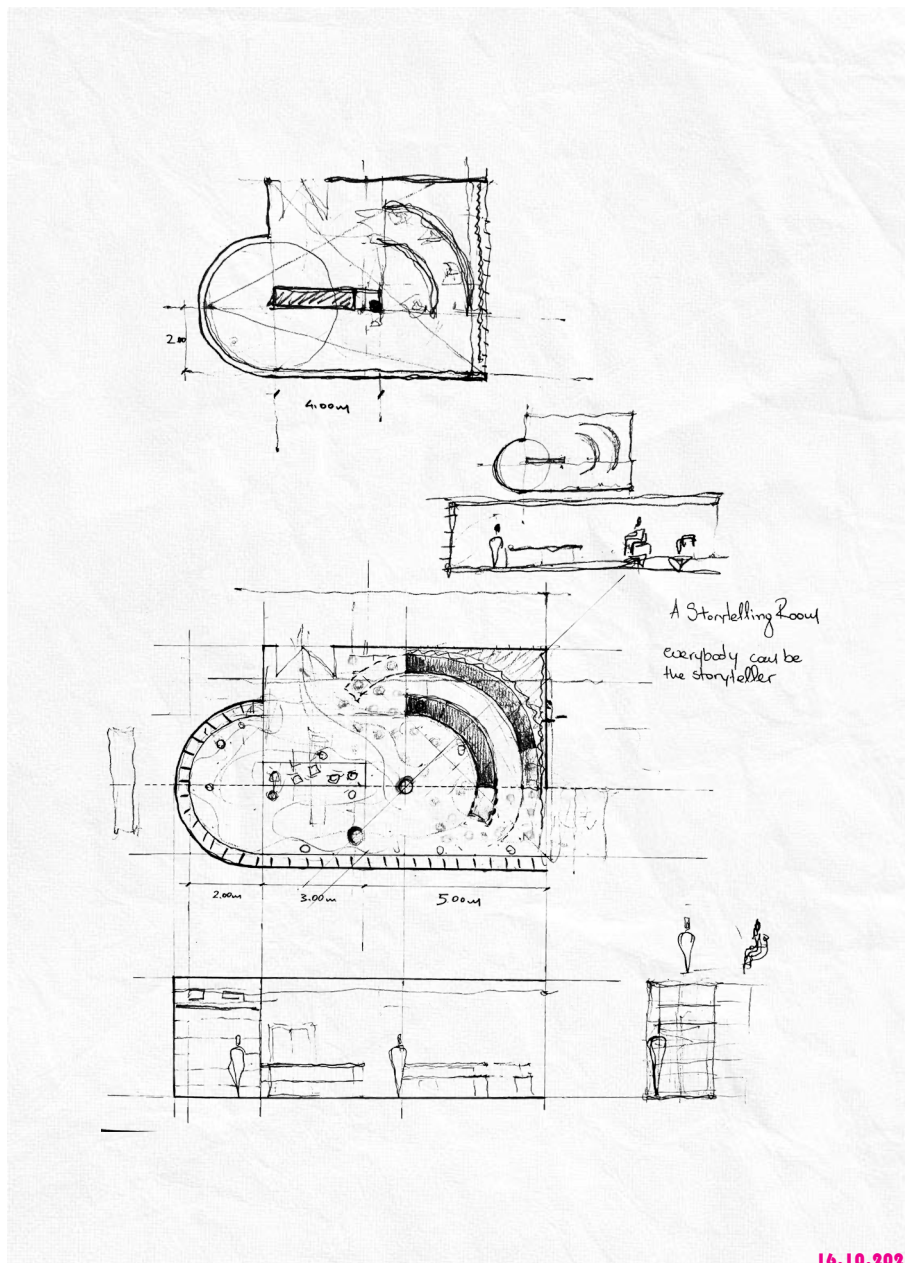
10.10.2023

We start with a base, a core collection created by a curator. As a visitor you enter the room and find a central lightweight bookcase, when on the backside you can see an extended one coming out of the wall with a curve, "containing" the core collection. There people can add their own books, transforming a private collection to a public one.



FEEDBACK. a storytelling room, the curve. an adult version of it, a place to hear a story and come together. The story might be the core collection.

The reading room is not just to read. You can stand up, take a walk, drink water...



Storytelling: a way to tell a story to others, and then have a chance to interact, add to that
Somebody or something tells the story. Do you listen the story, or do you tell the story? How can we tell a story? To whom? With what? Do we need a storyteller? The one that listens the story, can also be the one that tells one.



Fig. 1 Storytelling room, in Asplund's library.

A storytelling room usually has to do with the storyteller and the audience sitting in a "curved" arrangement, with one point of focus, the storyteller.

What if the storyteller is the collection? Every time you want to hear a story there will be something new, always coming back to this room.

At first, it might seem like an individual act, but in fact you are listening, reading the story of others, on your own pace, when you want to hear it.

By taking something out of the bookshelves you hear its story, the story of the item, the story of the one that put it there. There will be many individual stories like this one, but all of them together compose a bigger story.

Even the way you are sitting, where you are sitting it should highlight that you are part of the story.

**The Window, between within and with-
out, here and there**

A lecture by Mark Pimlott

"I am in the middle I am the partition, I have two
surfaces and no thickness" Becket

The window as indetween two states, inside- outside.
The window as a social construct

Enabling the myth that the interior is open (the
breeze, the idea of others...) to the world, not only
where the light comes from, but also the sound.

agent of light and movement
interiority of the individual to the outside

The place that the window makes (!)

at night, it reflects the artificial lights and the humans,
the use of partitions.

The window as a machine of power, possession,
domination, social connection
The window as a place that accepts and comforts.

OWN THOUGHTS.

The library has to do with the city, with the community,
with the people. The room for the library should have
a window, this room should be open to the city and
not enclosed.

What type of window? One source of natural light?
wWould it be possible for the people inside to look
through the window? What this means? (look at the
orientation of the reading space, probably table...)

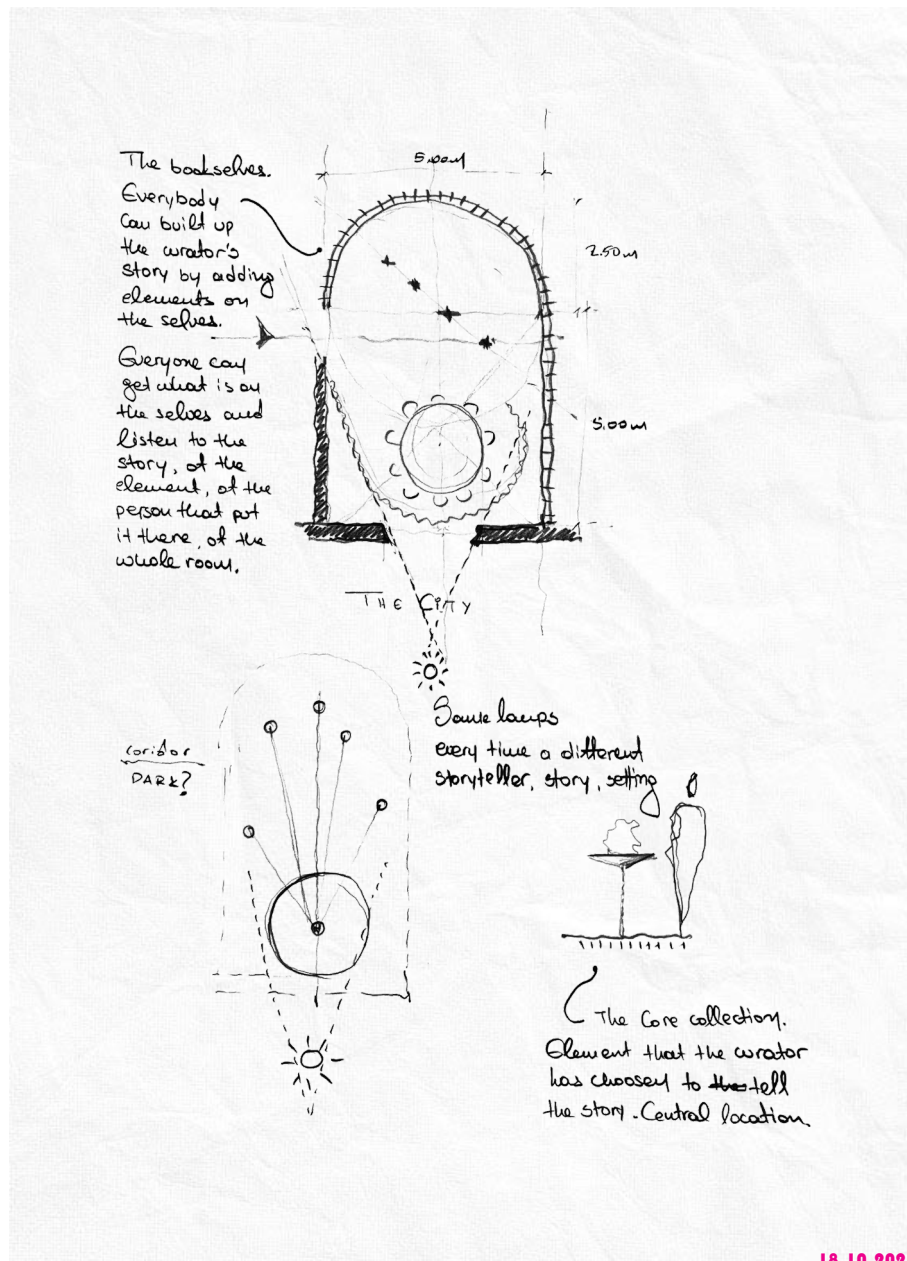




Fig. 2 From the window

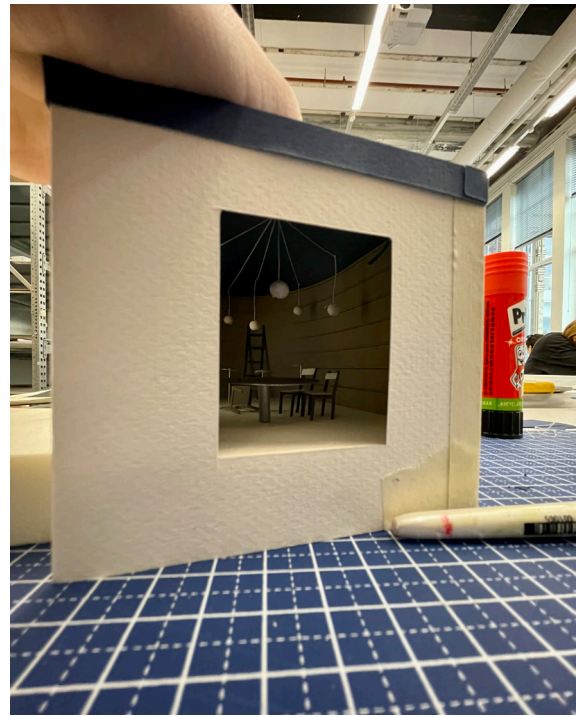


Fig. 3 The model, 1.50

FEEDBACK. Monumentality (the bookshelves are clearly monumental) + Domesticity. Look at the meeting of the curtain and the bookshelves. Do less. There are two sides, one more stable, where the table is located, so we can keep the other side, where the core collection is, more flexible.



Fig. 4 Testing colors.

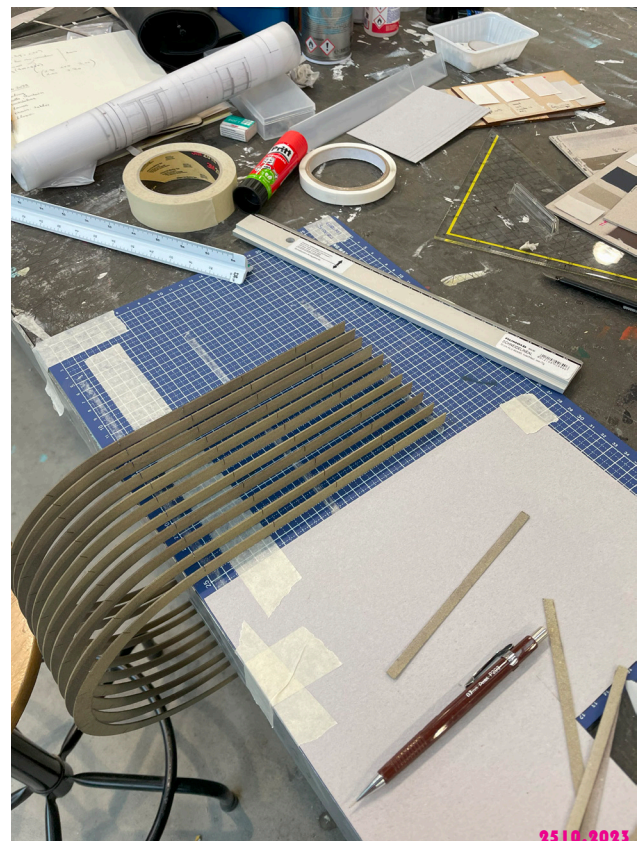


Fig. 5 The bookshelves



Fig. 6 Interior view, model 1:25.



Fig. 7 Interior view, model 1:25.



Fig. 8 Interior view, model 1:25.

FEEDBACK. It is a place to tell a story with different ways. It should offer opportunities.

The storytelling room in Asplund's Library it was an exceptional space the time that it was constructed. However, today we can say that it is restrictive, concerning the people that can host but also the way visitors can use that space.

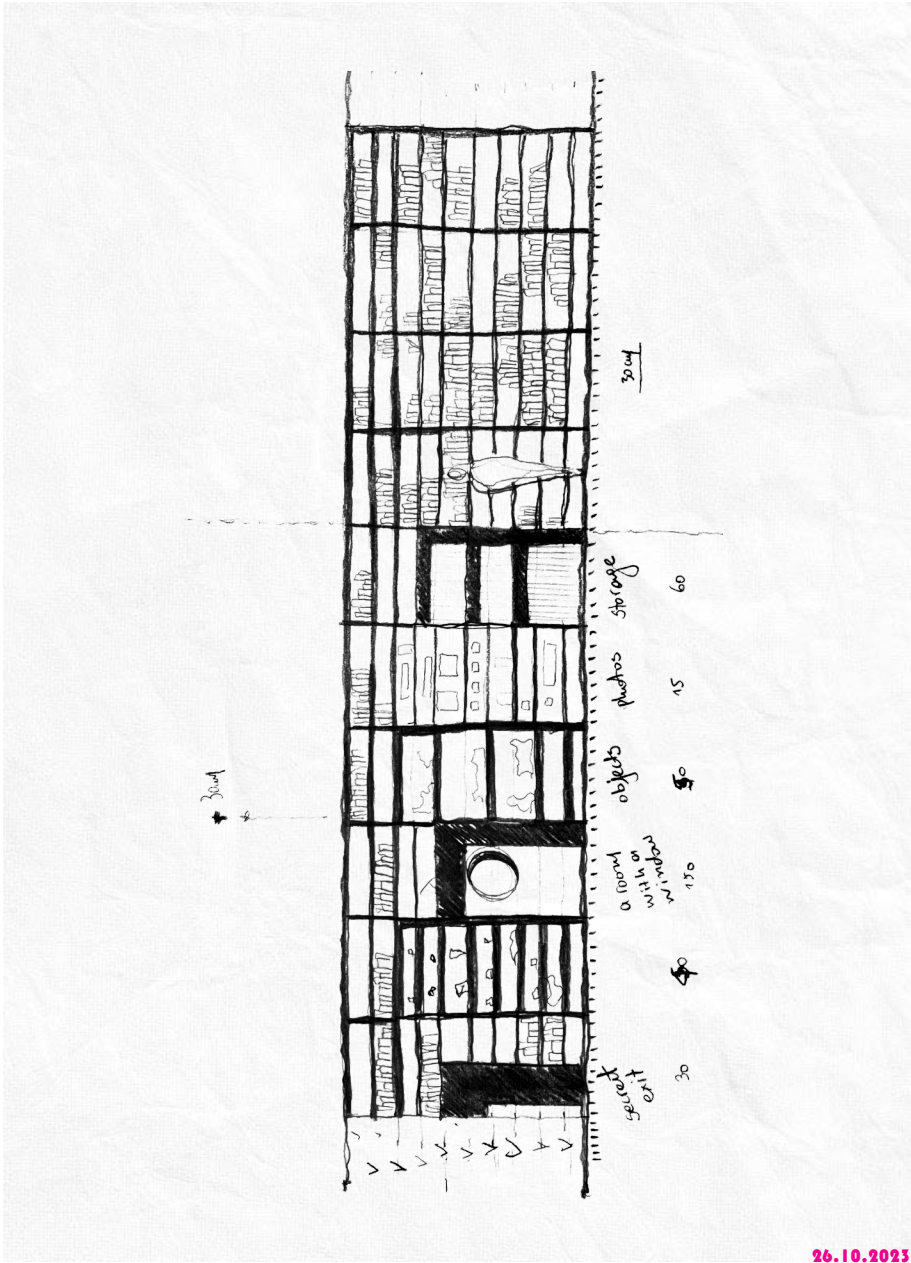
This storytelling room should suggest a new way of telling a story, reading, or writing one. It should be a place to trigger people to explore storytelling, from every possible point of view. It should be playful and open to interpretations.

GENERAL COMMENTS. This room is a piece of a building that we don't know yet. Does the floor continue beyond the room? What does this mean?

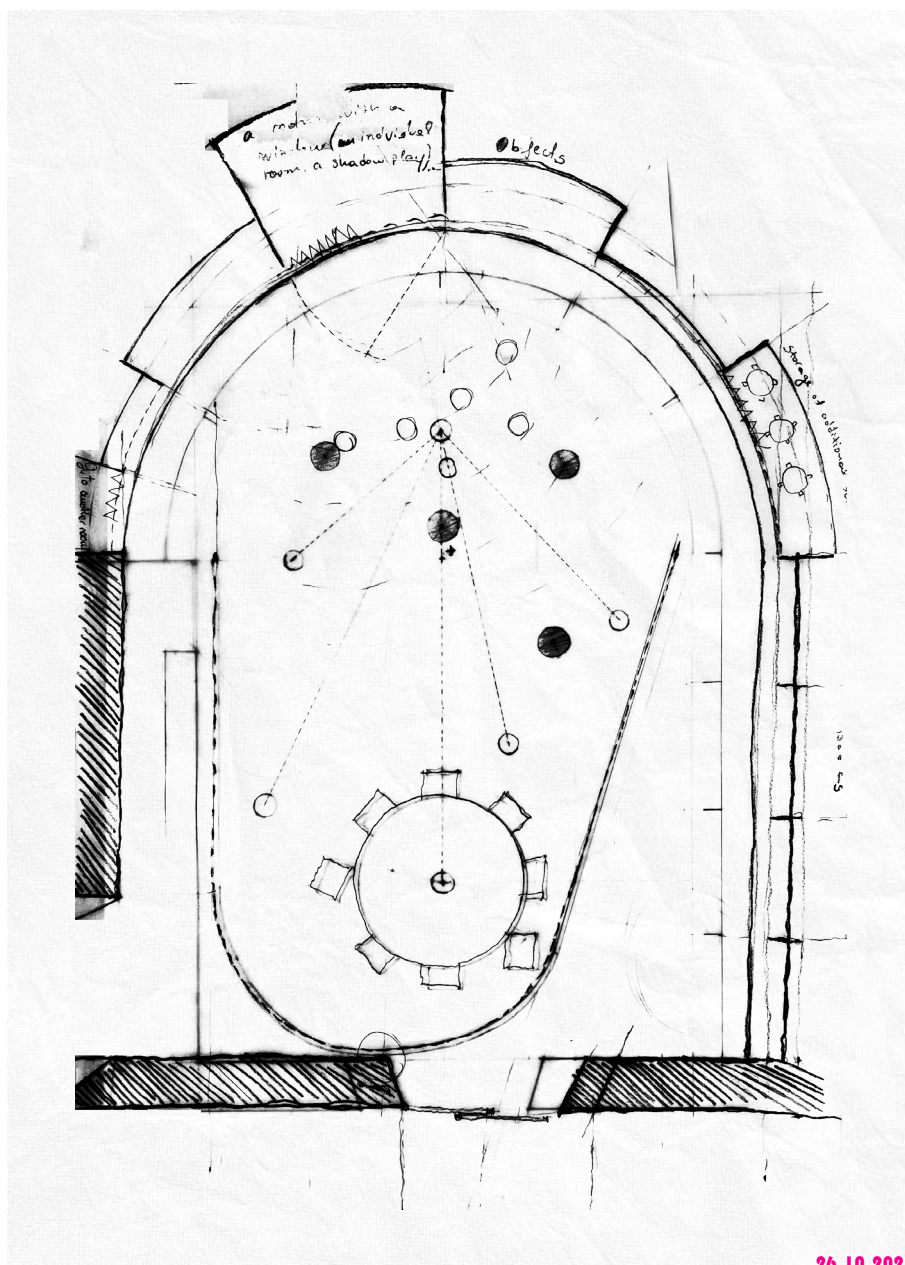
Maybe the structure or what is happening on the ceiling can give certain direction... We cannot do many things on the floor, like stairs, so maybe the ceiling can give the qualities that we look for.

How are people organized around an object, like a kiosk?

What happens to the leftover spaces of a building?

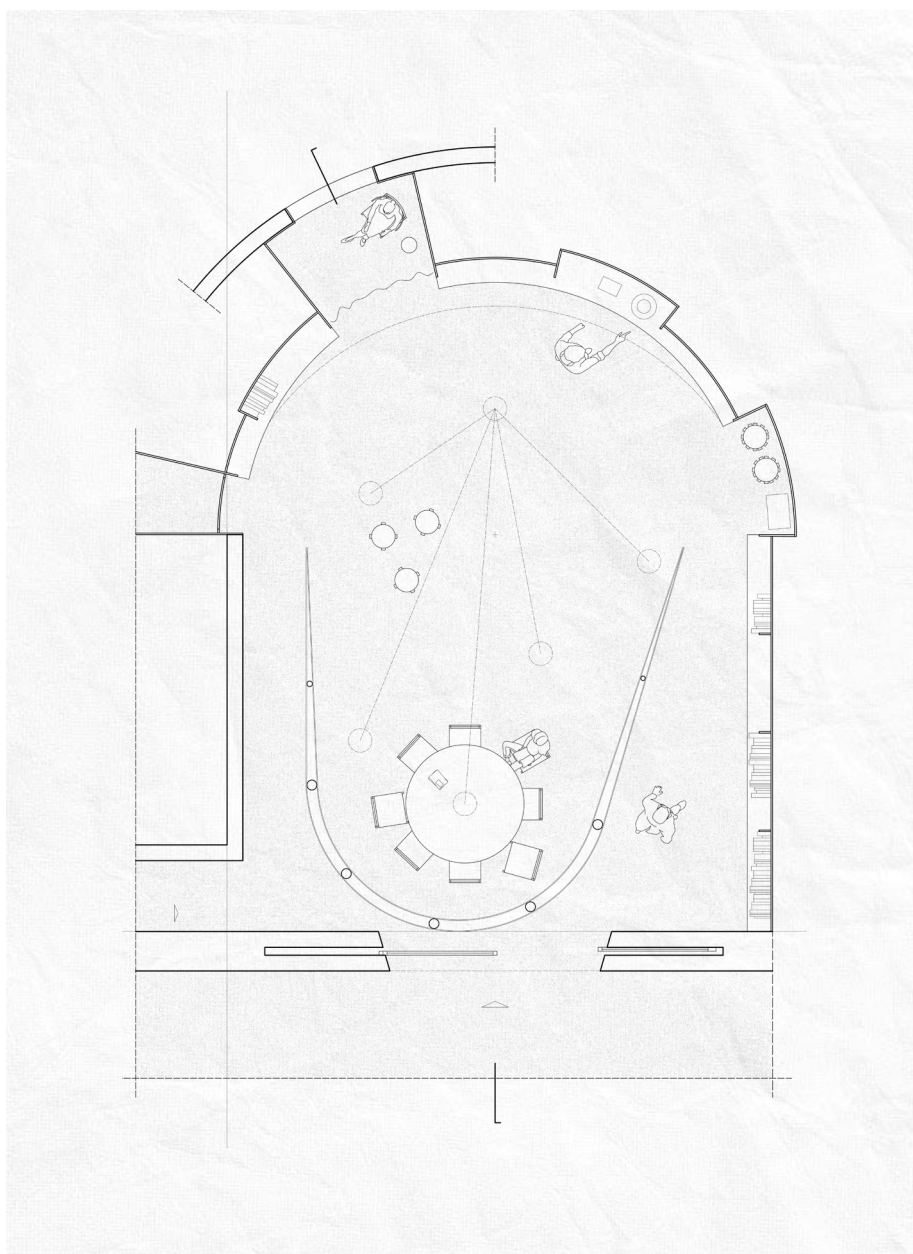


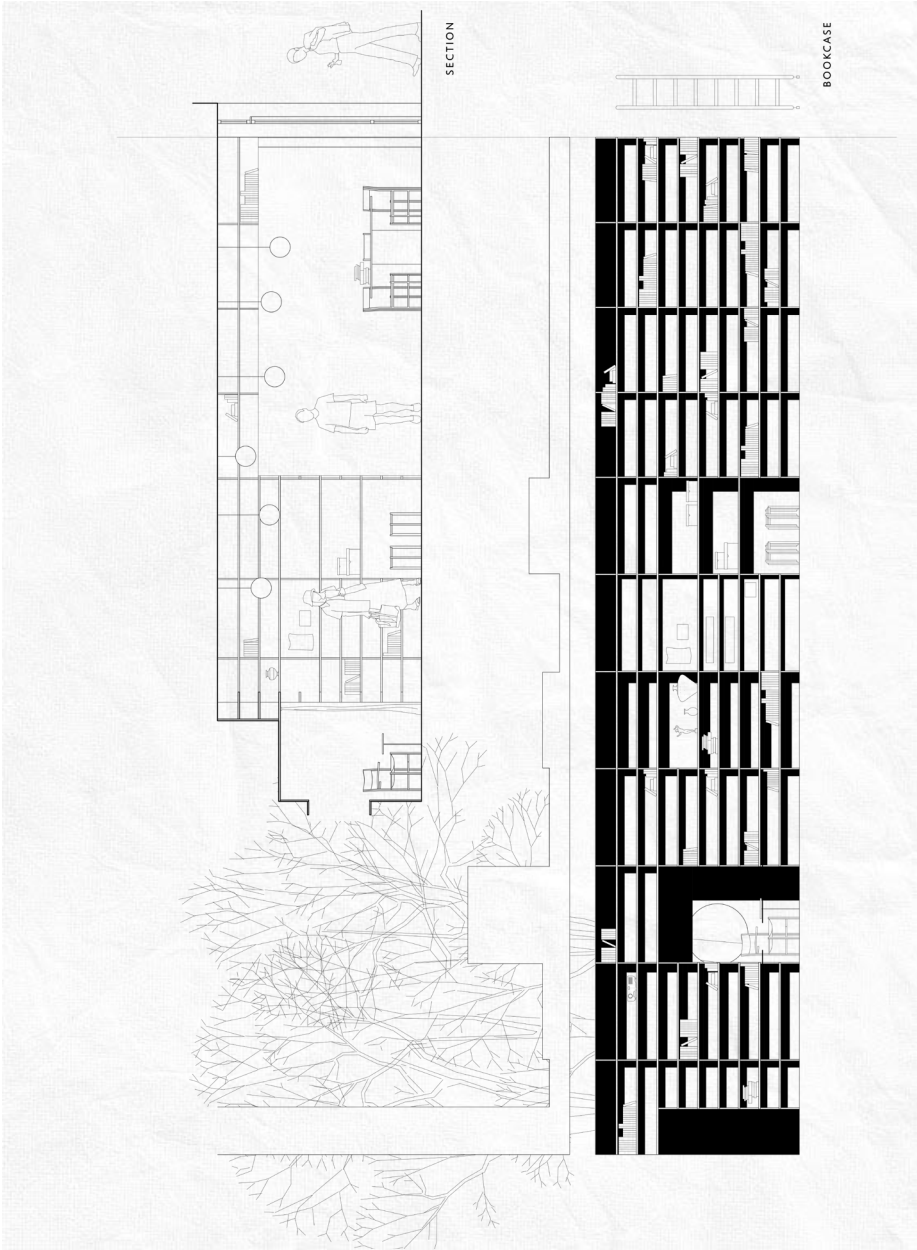
26.10.2023



26.10.2023

A room for a Library
The Storytelling Room





This Storytelling Room aims to trigger the interaction between people and books, people and stories. It is not a conventional storrtelling room, with the storyteller and the crowd around him following his words like in Asplund's library.

However there is also here a curve, in fact multiple curves, with different directions and shapes, to create potential stories, storytellers, and listeners.

This metal structure introduced in the middle of the room suffocates within the wallsbut also triggers the public to enter that room. At the same time it invites the ones passing by and protects the ones sitting on the table or wandering around the bookcase, seaking for a new story.

The bookcase contains selves for books, storage, announcement board, a room for one, and a secret door leading to another room.

This Storytelling Room aims to reinvent the way we tell, listen, or built a story; it is open to everyone, an attempt to interact within our context, create and share stories.



Fig. 8 Entering the Storytelling Room, model 1:25.



Fig. 9 The exit, model 1:25.



Fig. 10 The room within The Room, model 1:25.



Fig. 11 The table, model 1:25.

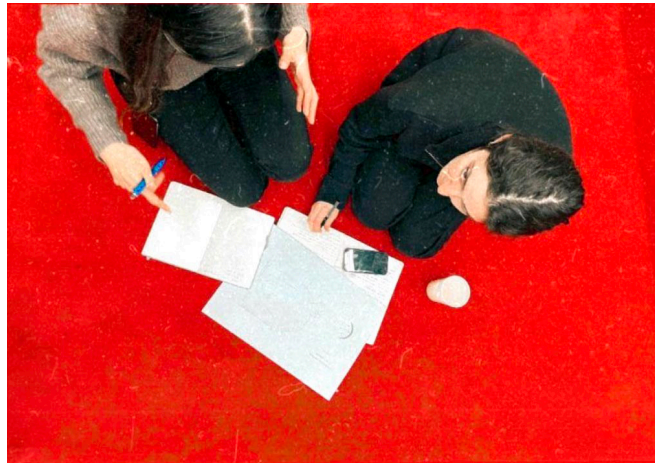


Fig. 12 Processing the feedback, during P1 presentations. With Snigha Ray.

FEEDBACK. Height of the inside wall, touch the sky, then we have a threshold.

Physical and artificial light. In this case is better to use artificial light, create a unique environment for the potential stories. Test the crack of light that fills the room. Increasing the darkness, instead of it becoming smaller.

Structure of the inner wall, edges. If you touch the wall and edge of it, how sharp it is? Is it cold? Tactile surfaces

Evocative, an elephant in the room. Tension.

Short of theater, scenography.

REFLECTION ON ASPLUND'S LIBRARY

Looking back at Asplund's Stockholm City Library. The Library, though the concept of Asplund's Oeuvres, Modern Libraries, and the Room for a library, is enriched and stretched towards different directions.

Stockholm City Library, by Erik Gunnar Asplund; the structure's complexity and the almost 100 years since its construction make it difficult to dive directly into the Library. By approaching the mindset of Asplund throughout the years and the evolution of the Public Library across time and space, it is possible to consider the Stockholm City Library within a broader political, social, and cultural context.

Asplund's Library is placed after its early works of Villa Snellman and the Woodland Chapel. In these projects, National Romanticism and Classicism -dominant in Scandinavia around that time- were expanded to answer questions about the architecture in a newly urbanized society during industrialism.¹ The Stockholm City Library is an answer to questions like how the city and its buildings should evolve to host the modern community. He designed the first public library of that scale in Stockholm, shaking the time's social and cultural structure. Around the same time, in Viipuri, Finland, Alvar Aalto designed the local library as part of the city's urban development after independence. It was then that the library started opening up to the city and the public, constituting an integral part of the urban formation. Asplund, with the Stockholm City Library, suggested a public space open to everyone, situated in the city, merging the urban life through the plinth and the square- lake into the institution. To this day, the essence of the public library is constantly being transformed to address every current cultural, social, and political context.

The Library should be examined as part of the broader network of libraries extended across Stockholm. It can establish something new -in terms of the program- to trigger the transformation of the whole network while questioning the conventional perception of the library as a place full of books and reading tables. Nevertheless, the transformation of Stockholm City Library should embrace the qualities that this building introduced, like the public program, the inclusion of children, and the open public space, but also critically examine the ones that correspond to another era, like the supervision, and the predetermined routes of people around the building.

By investigating how people walk around and spend time in public buildings, a significant change would be to let people into spaces they were not allowed before, like the upper parts of the rotunda, the staircase around it, the upper floor, or even the leftover space between the rotunda and the peripheral rooms; even to encourage people to interact with the books and each other by making them an integral part of the project and not treating them as visitors.

Undeniably, the Stockholm City Library is a building that influenced the social functioning of the city while reinventing the notion of the library in a way that responded to the needs of the society of that time. Nowadays, these needs continue to change; Buildings and Cities should evolve simultaneously; otherwise, they will be just remnants of a particular era. The Library is an architecturally significant building, but not only that, it should pertain to the present and future of the city and its people. It's a public building that should allow people to explore it and provide them with various spaces that trigger their imagination while demanding their act. In that way, people get involved with the building, they will become part of it, and vice versa. The library as an institution will be reinvented by its people, the community, and the city, using as a base what Asplund regarded as Stockholm's City Library.

08.11.2023

FEEDBACK. In a rather subdued way, you state in this reflection a quite radical and highly interesting position as designer of the extension of the Stockholm library by proposing to open up the whole building to visitors. It is a pity that you hardly refer to the collective study of library precedents, while you clearly refer to the investigations into Aalto's oeuvre. Writing style is good.

DEVELOPING A LIBRARY

The third phase, brief No. 3. It's time to combine all the research done until now, to develop a strategy, create an idea for the contemporary library, for Asplund's building.

Stockholm City Library

2023-24 MSc3 AR3A100
Brief 03



2010s Aerial View

Developing a Library

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

Competitions

In 2006, a major international competition was announced, with the intention of reinventing the library through a significant new addition which, alongside the existing building, would have delivered a net usable floor area of 24,000m². This project, which

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

Interiors
Buildings
Cities

Palace

Stockholm City Library

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

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

Requirements

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

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

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

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

Taking the intellectual premise of the 2014 brief as our collective starting point, you will each, individually, establish your response

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

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

Outcomes

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

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

Interiors
Buildings
Cities

Palace

Competition Brief 2006.

The Library as an integral part of the whole was the main library in Stockholm.

The forth wing originally intended to house book depositories and a lecture hall.

City Express Railway, the "Triangular Square", the pedestrian environment.

Currently: 14.000m²> 7.500m² Asplund's Library (1.000m² Bazaar) + 6.500m² Annex Buildings

Proposed: 24.000m²> 16.600m² Public space + 2.700m² Depositories and media management + 3.500m² Administration + 1.200m² Possible external tenants (the Swedish Institute of Children's Books).

Users- Media- Staff. The flows.

Renewed City Library in Stockholm 2014. a multilingual library.

Will reflect the multilingual, multicultural and diverse Stockholm.

What areas that are currently administrative could become public?

Which functions can be coordinated?

Which areas can be used for different target groups and different needs during different parts of the day?

Collaborative and knowledge sharing approach.

"The challenge for libraries is to find the connections and contexts, to introduce the unexpected, the not immediately found."

Strategy for a Strong Library System 2022- 2023

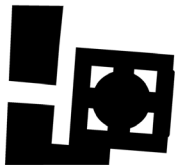
the range and activities it offers
range of media and services.

reading+ access to literature+ working to increase knowledge of how information technology can be used for knowledge acquisition.

Loan Centers. "They mediate loans and deposits to the public libraries, provide services regarding interlibrary loans and reference work and contribute to competence development in the libraries."

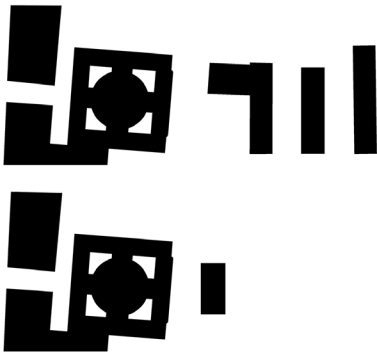
One in Asplund's Library (aims to support the National Library of Sweden with media and expertise) and at Umea City (for all types of library).

Asplund's Building



$$\begin{array}{r} 7.500\text{m}^2 \\ = \\ 6.500\text{m}^2 \\ + \\ 1.000\text{m}^2 \text{ (the Bazaar)} \end{array}$$

Competition Brief 2006



$$\begin{array}{r} 24.000\text{m}^2 \\ = \\ \text{Asplund's building x2} \\ + \\ \text{the 3 Annex buildings} \\ + \\ 300\text{m}^2 \end{array}$$

Competition Brief 2014



$$\begin{array}{r} 15.000\text{m}^2 \\ = \\ 7.500\text{m}^2 \text{ (Asplund's building)} \\ + \\ 6.500\text{m}^2 \text{ (Annex buildings)} \end{array}$$

What are the responsibilities and expectations for a contemporary library, in Sweden? Who is the library for?

Loan center - part of the library is distributed to other libraries, across the city, Feeding the network.

We don't need to built another building. These resources can be used to built a library outside Stockholm. The City Library is an Institution doesn't necessarily mean that should be the biggest library.

But we have there a great range of media, which we don't realize it whn entering the building. It would be interesting to be possible to experience the extend of media- available in every library.

The library has to do with ~~books and reading them.~~
media of a collection and learning
from them

Curated exhibitions by different people based on the same collection. Possibilities of different point of view on the same collection.

Local library (more individual reading) vs City library (collective)

is a matter of scale, extend and possibilities, options. Stockholm City Library should combine both. A Deposit.

Expose the concealed process of the library, of learning, of archiving...

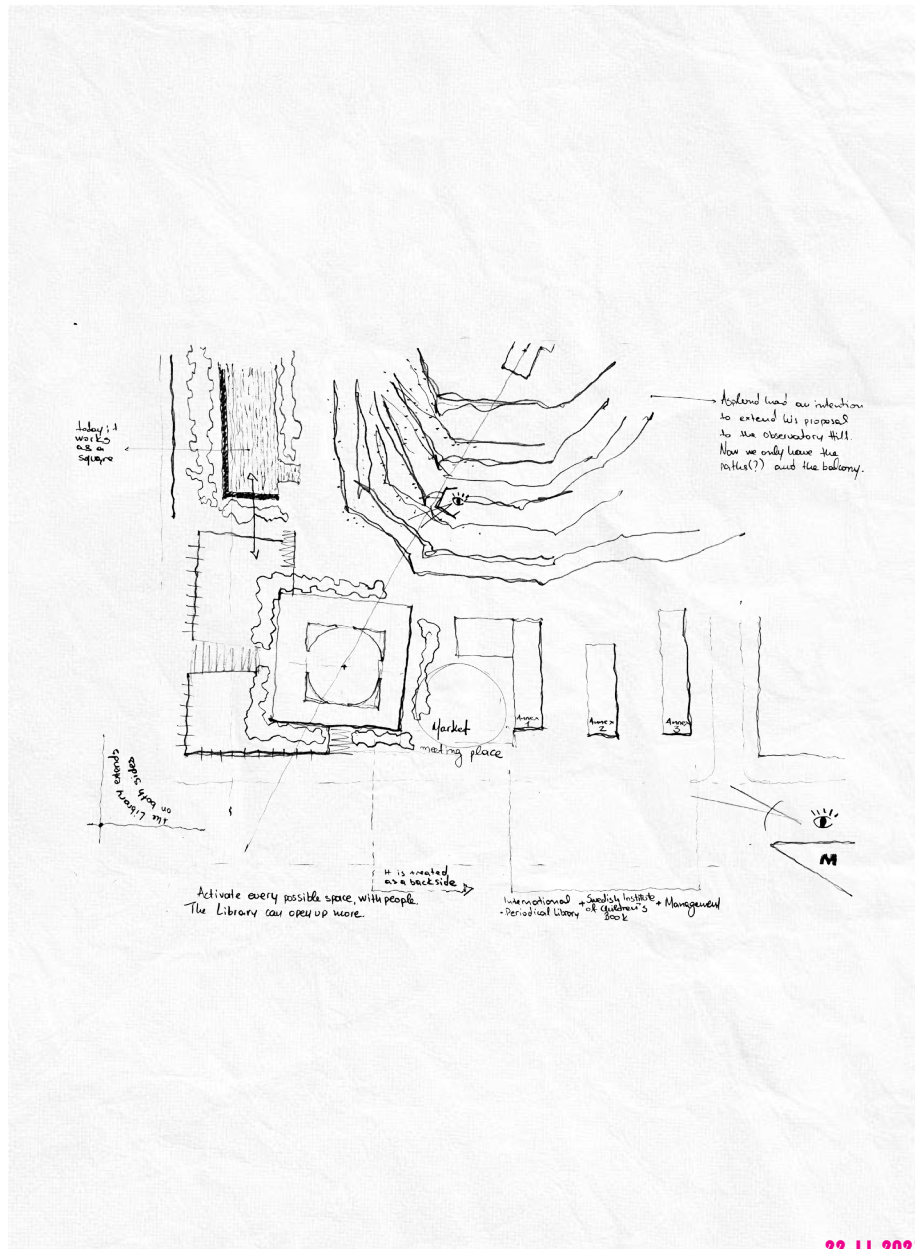
What are the services that a contemporary library can offer? Make knowledge (what they have) available to everyone and easily accessible.

How can we make a collection easily accessible?

This library should be what all people have in common. It is a process of understanding each other, forming together the collection of the City Library. The City Library should be a pallimpsest of the City's Identity.

Developing a Library

Notes on the Modern Public Library



22.11.2023

We can question Asplund's intentions and choices, or even if we think that are good, it's been 100 years since then...

THE DEBATE

During the Research Seminar, a Debate curated by Amy was organized. Each team had to be either against or in favor of a certain statement concerning The library as (Social) Infrastructure.

To curate the available resources is easier for local libraries, what a central library can do for that? Who decides? Who controls the central libraries?

The quality of what is provided. What if people curate the collection?

Is the central library only an archive? Is it bad to be an archive? No, but we should reinvent how an archive functions.

Does the network of libraries, means we have centralized points? How can we make the components of the network equal? Not in terms of scale, but on what and how they offer it.

Translating department.

Statement 3

The physical book is dead! The future of the library is in its interrelation with digital networks.

We are not talking about a completely digital library, with no books, but for a physical one with an extended digital infrastructure. This digital infrastructure can be seen in two scale, the digitalization of media, and the function of library as learning hub today. Digitalization of books can really help with archiving, since books are really sensitive; the digitalization as an act of preservation. On top of that making them available to people regardless spatial and time restrictions, as we experienced during pandemic.

ARCHIVING

Notes from different lectures on archiving. Two events, 5 different point of view on the way we approach the archive, and the meaning of that act. From Architecture Archives of the Future, from Jaap Bakema Study Centre and Sourcery, archives in the spotlight, a public program organized by History of Architecture and Urban Planning Group, of TUDelft.

Architectural Archival Imaginaries_ Huda Tayod

what is the condition of the archival encounter?

Archive of Forgetfulness, an online exhibition

Infrastructure of mobility, a serie of podcast-conversations with the locals (oral history+ manuscripts)

curated projects both online and in the city, performances (talks, interviews, installations)

Archives of the Ordinary: On the Archive of Research_ Mayia Rusak

not all archives are treated the same

archeological research- stitching different elements
archive fever book

Write an entirely different history of the company, with not many "official" architectural references

an exhibition with part of the material that was not included in the report, the leftovers. Resembling the archive, an additional layer, new possibilities. It was not a curated exhibition. She exposed personal notes, the consealed process.

The indeterminacy of the process.

A working session, to expand the toolset.

Archive Stories, Working with Anticolonial, Activist

and Act Archives_ Mai Taha

archive as a creative act

How do you archive absence? incompletness, an always expanding process of archiving

856 minutes of footage, it's a living archive, continue to grow crafting a new archive. From the personal archive into an open archive.

Memory as an archive (as a practice, not as a product) of disappearance. What means to archive the intangible? marks of the disappearance, as marks of their exhistence.

reproduce the original material to have the tactile experience.

How not to collect_ Martien de Vetter

Canadian Center of Architecture, a cultural institution, a curatorial process

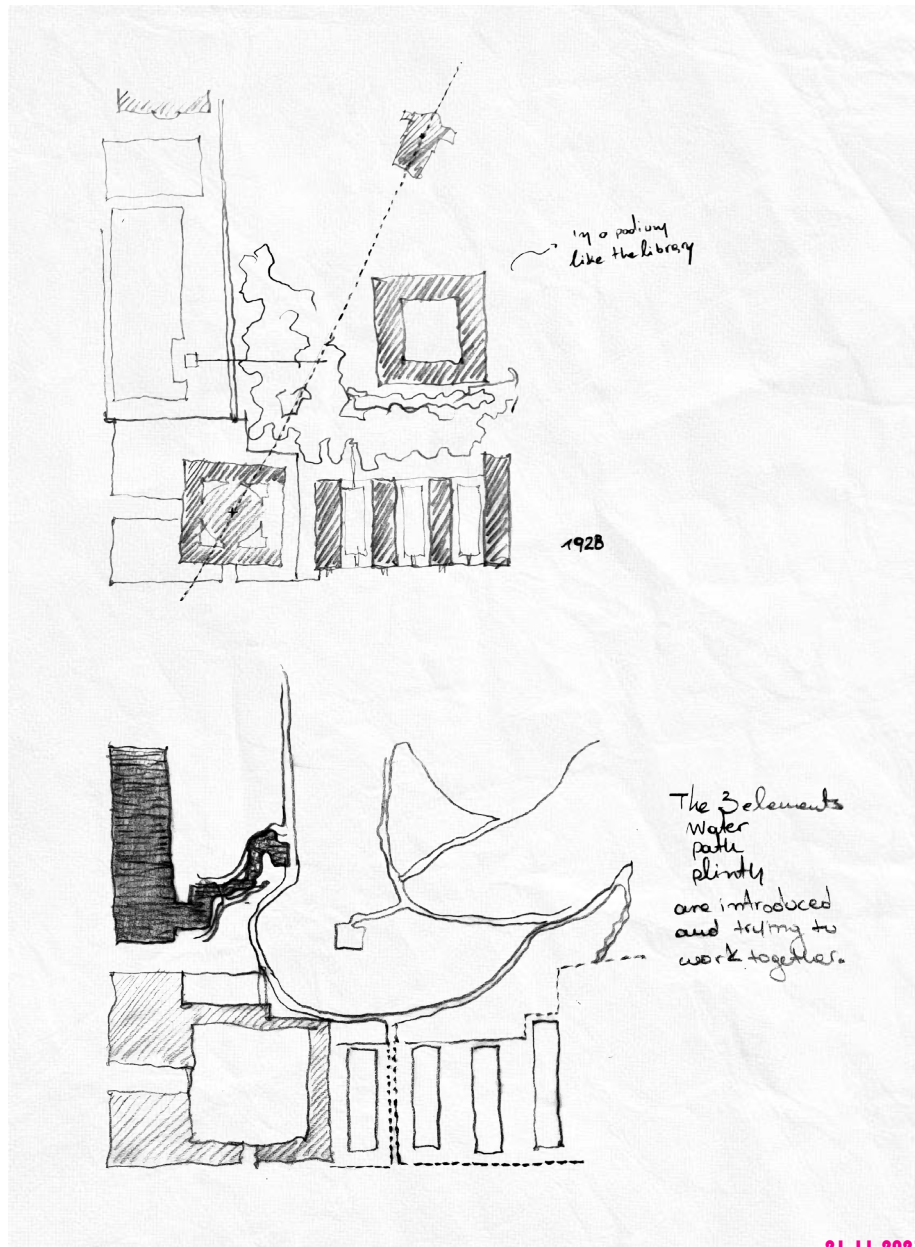
How to archive a collection?

Extracting archives form a place, an anethical act. It should be a deposit, protecting the archive.

Online access doesn't mean that it is ethical, communities may not want to share their archives. How to not have access, but make them available?

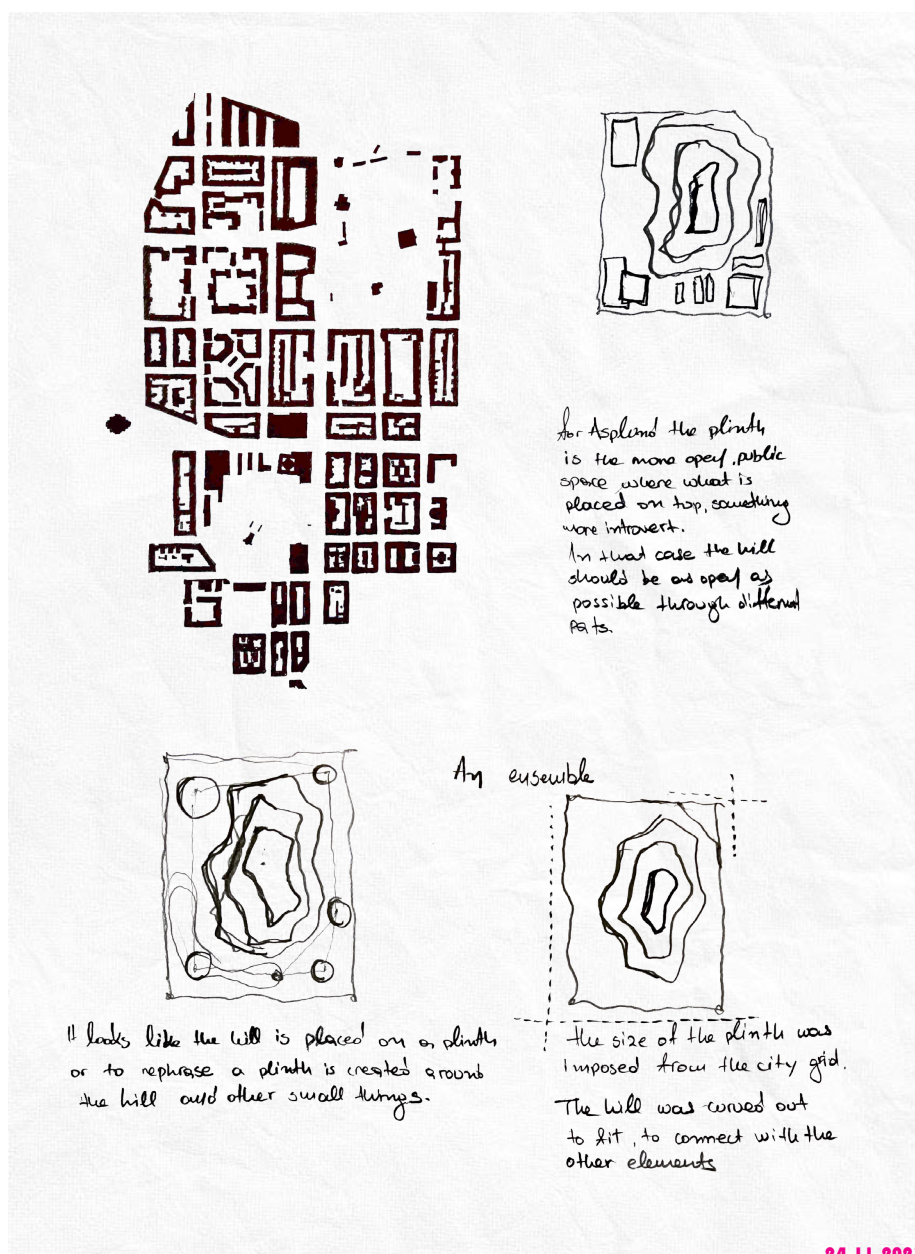
THE CITY AND THE LIBRARY

The process of looking into Asplund's Library, the Annex buildings, the Observatory Hill and the city of Stockholm in general to restore missing connection and create new.

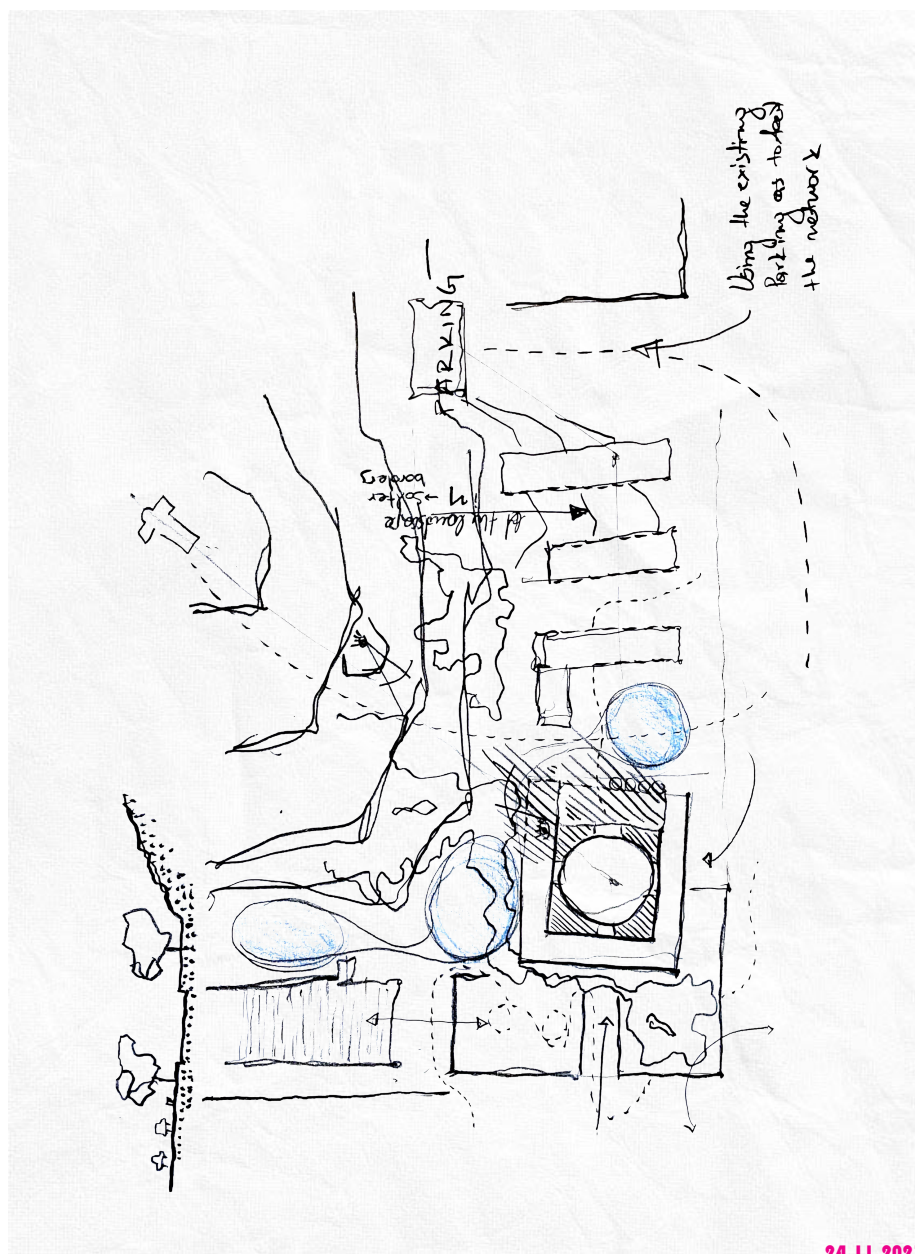


21.11.2023

Asplund's draft sketches, to get closer to what he wanted to do with the landscape and the additional buildings. Since today the landscape and the library seems to be just the one next to the other without interfering.



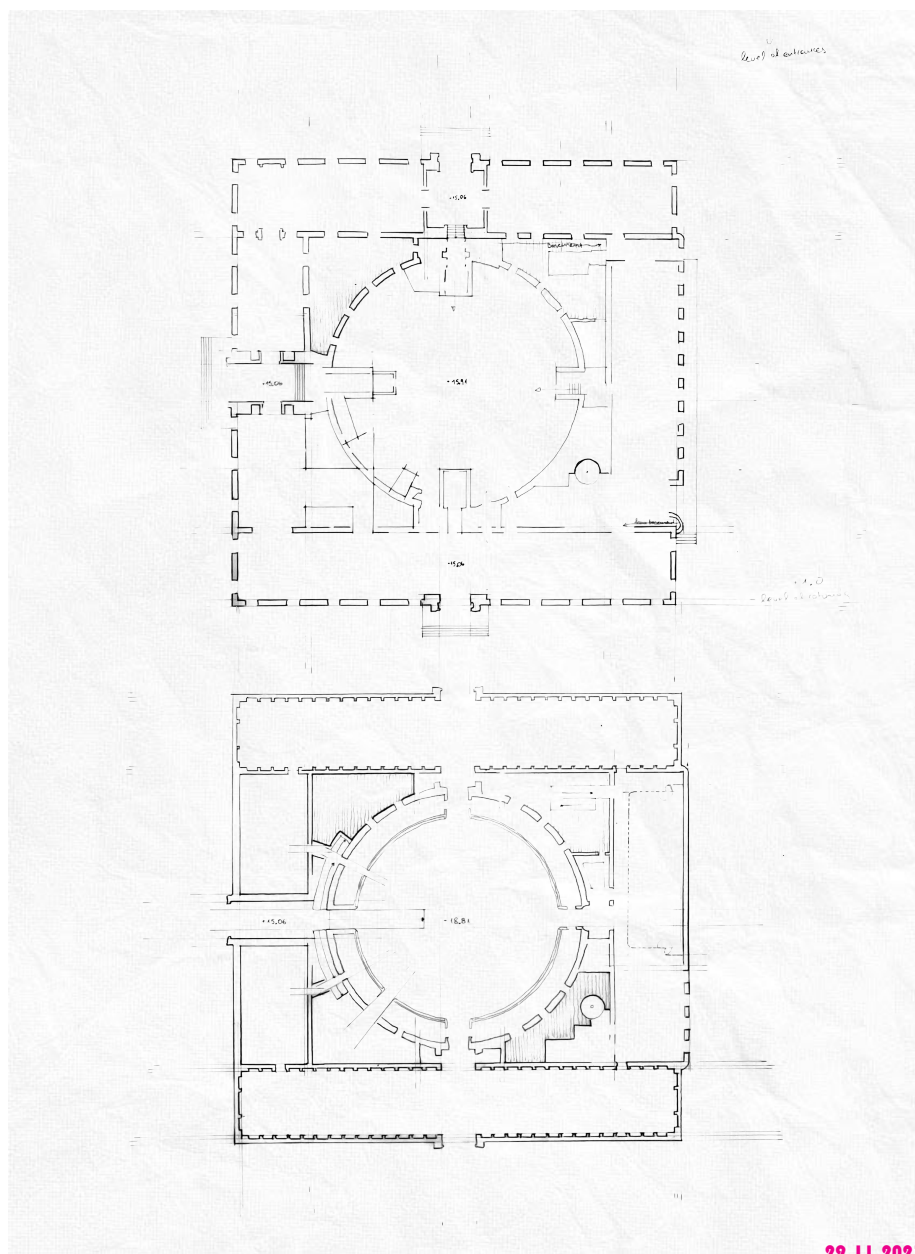
The block of the Observatory Hill differs from the others in the urban scape. We can find one few minutes away. It seems like a plinth where the central point is the hill, with the observatory or the water reservoir accordingly. In that plinth -created by the city's grid- there are many other buildings; in the one case placed on the hill connected through paths, while in the observatory, Asplund created an ensemble. He tried to connect the project of the library with the hill.



Reconnection with the hill.

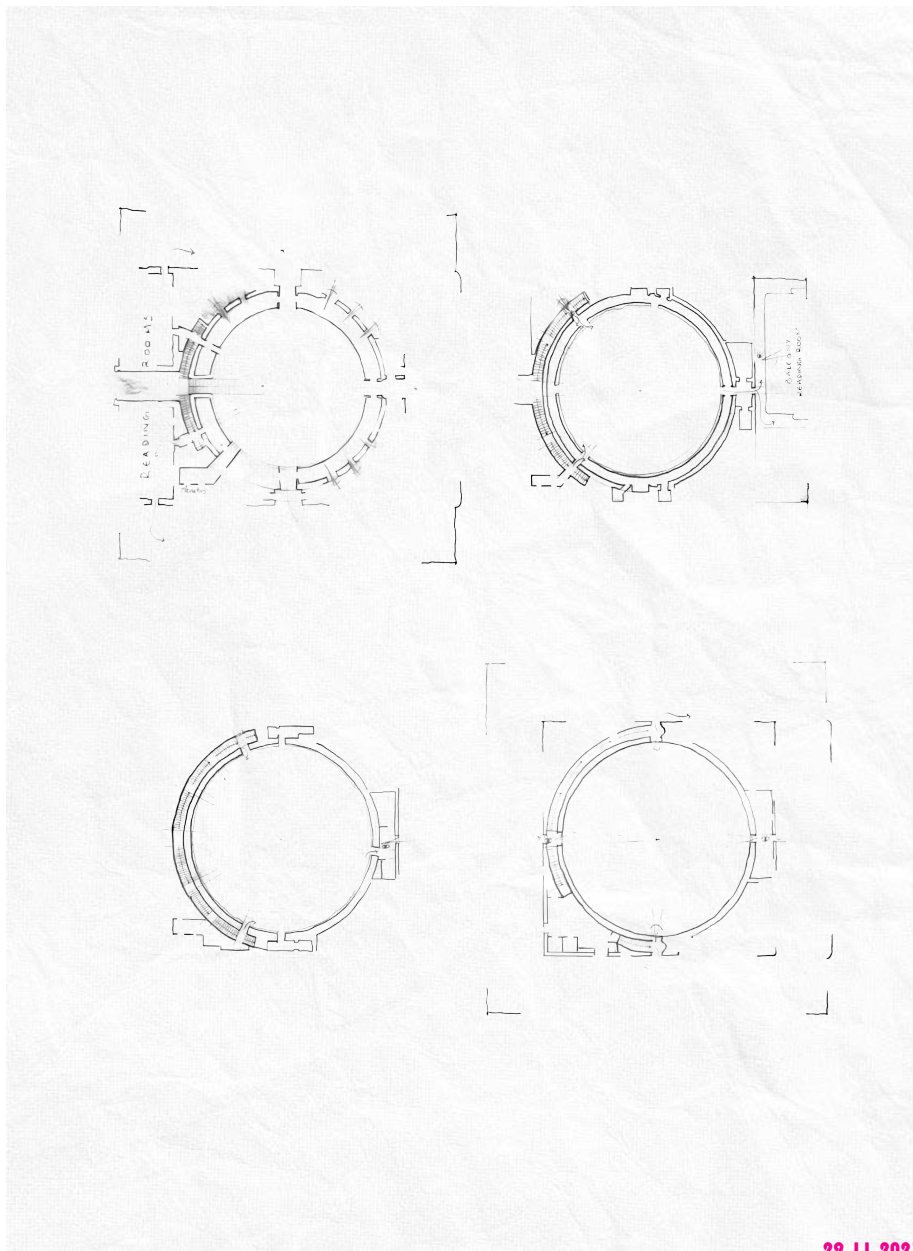
Starting with the "doing as little as possible to Asplund's library, structurally, not making an extension", not because it is a monument and we should not touch it. More like we have 3 buildings next to it. Trying to connect them and be part of an ensemble can strengthen the library.

The City and the Library
The Leftover Spaces inside the Library



The 4 Leftover spaces that create a gap between the rotunda and the peripheral halls are filled up, some of them completely, to hide all the infrastructure and services that the building needs today, 100 years after its construction.

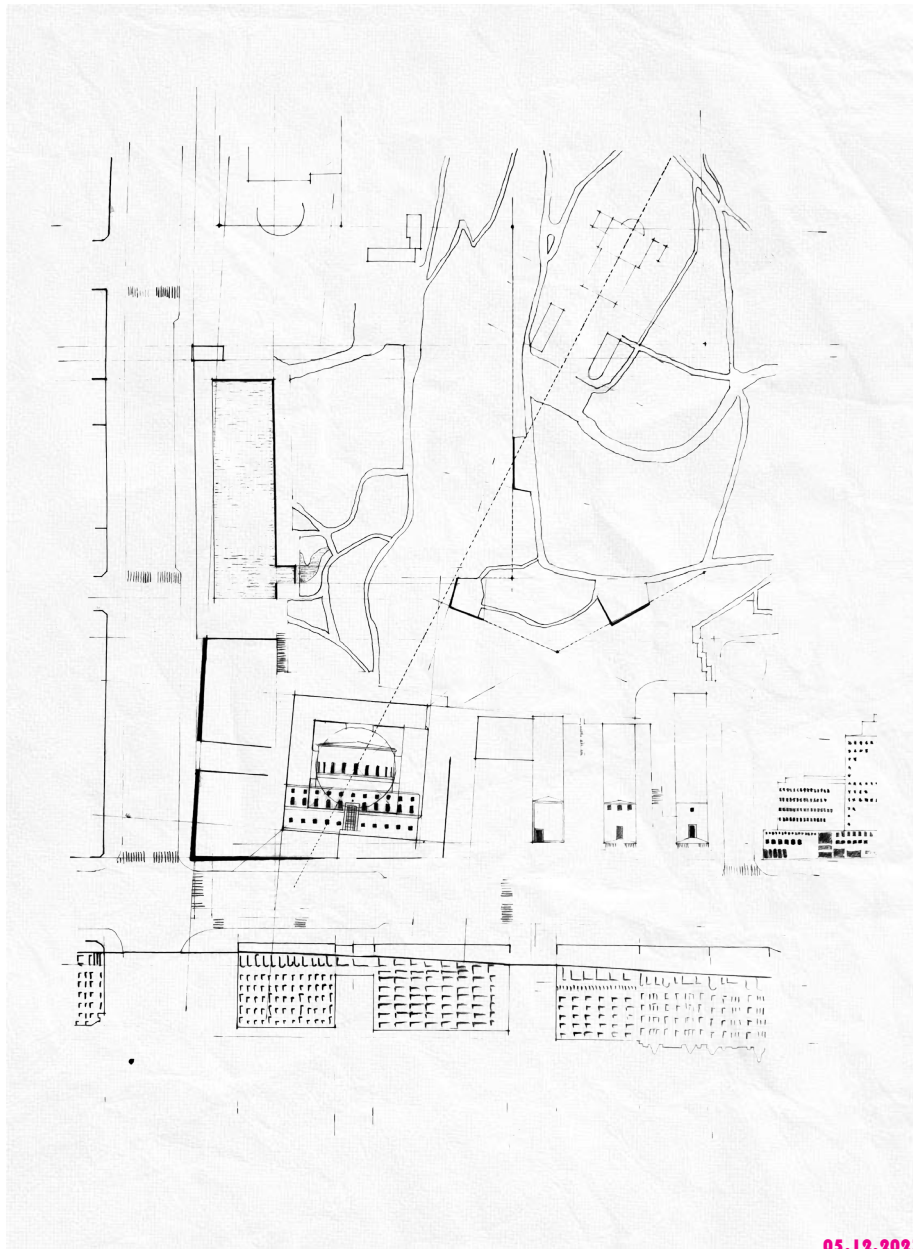
The City and the Library
The Leftover Spaces inside the Library



29.11.2023

Asplund added the curved staircase hanging the Rotunda, as an access point through the different landings of staircase. A delicate feeding Rotunda and the peripheral rooms with people. A tight, dark route to light. Transitions, in between.

The City and the Library
The Leftover Spaces around the Library



The Leftover spaces inside the building, but there are also the ones outside. Between buildings, between buildings and landscape... It's where I spot the problem, both in the urban scale and in the scale of the building.

FEEDBACK

Form more tension in these points, in the leftover spaces.

Think about the elephant in the room. The tension I created there.

What are these spaces for?

Other geometries touching the existing (simple geometries).

Try to draw the tension, containing the spaces.

What can I put in the Annex Buildings?

The building will be formed from the spaces. Take Asplund's way of making the poche to the landscape, to the city.

Create spaces that contain other spaces. Every poche has its poche.

The poche is not a gap. The building is the gap. The spaces that I will create are a poche. The opposite of what Asplund did.

The inhabitation of the poche.

The building as a poche of the special figures.

It's a 3D thing. Think about the staircase that climbs up and hugs the rotunda.

Complexity and Contradiction in Architecture_ Robert Venturi

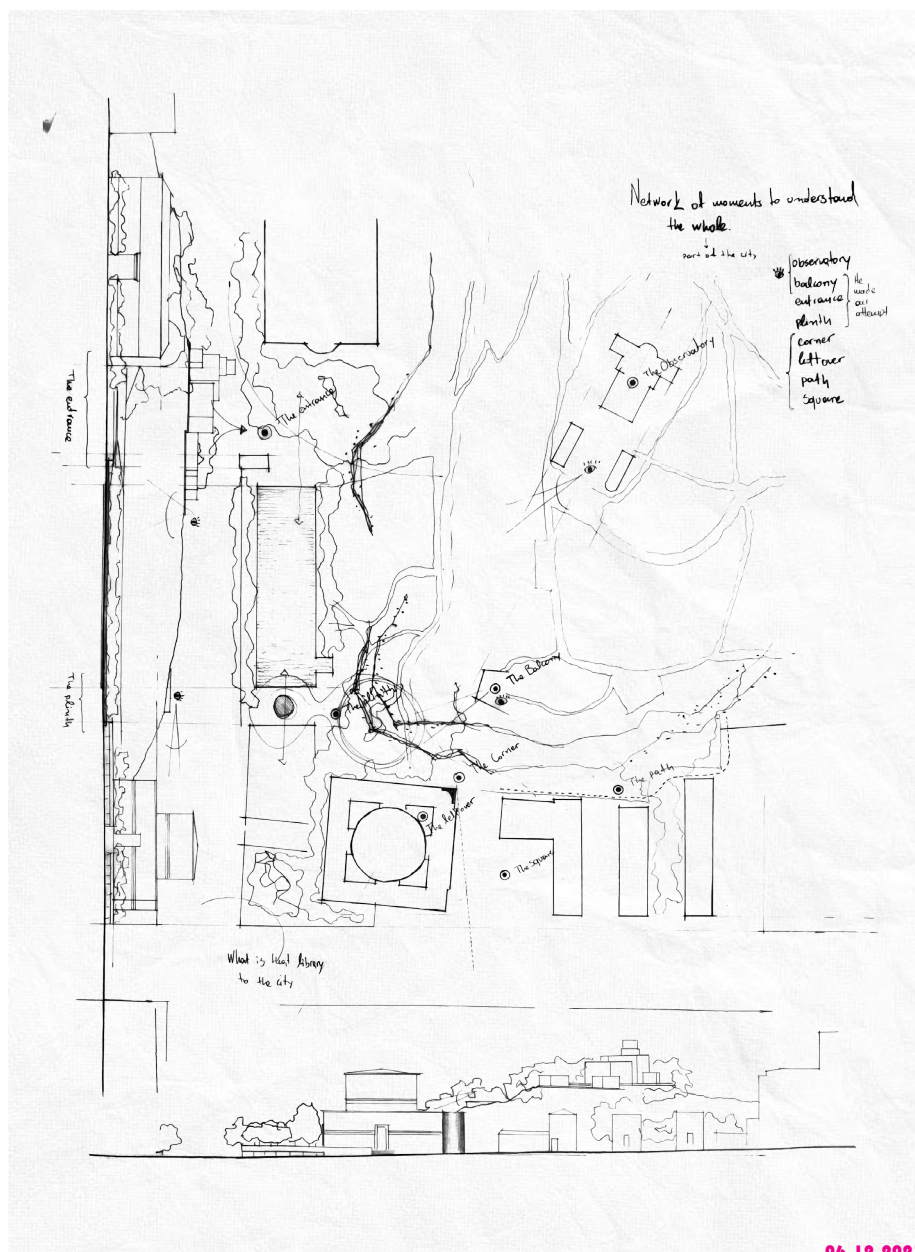
"The scope of poche could embrace 2 apparently irreconcilable extremes: matter and void"

The inclusion of various requirements and their juxtapositioning, rather than the separation and exclusion of elements.

"A feeling of paradox allows seemingly dissimilar things to exist side by side, their very incongruity suggesting a kind of truth."

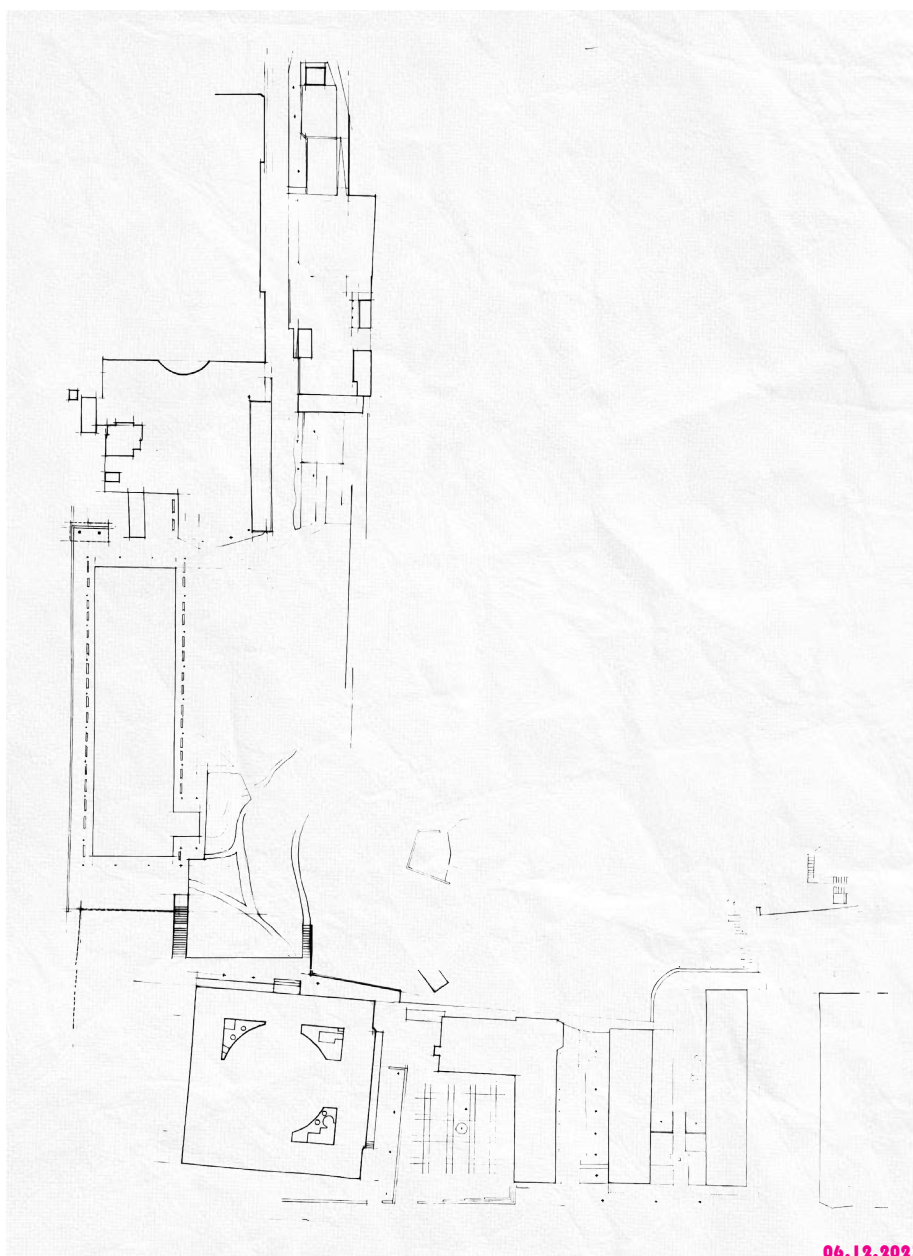
"If some problems prove insoluble, he can express this: in an inclusive rather than an exclusive kind of architecture there is room for the fragment, for contradiction, for improvisation, and for the tensions these produce."

"achieve apparent simplicity through real complexity"



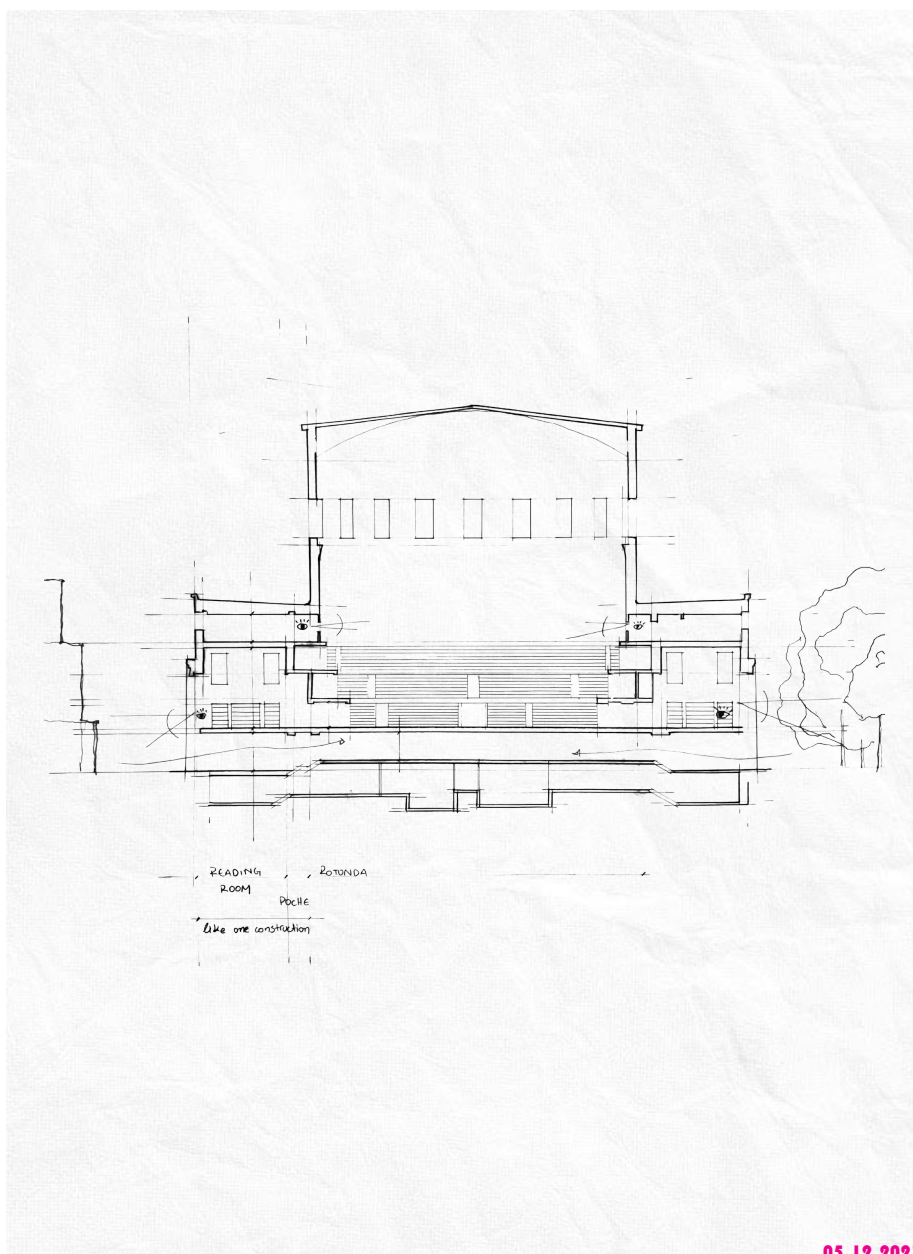
Taking Asplund's poche logic to the outside, while reversing the process of making these spaces. A network of key- moments around the buildings, in the city, to indicate that we are talking about an ensemble. Try to draw the tension containing in these spaces. Netting things together.

The City and the Library
The Plot, exhistig situation



Documenting in detail the existing state of the in between space.

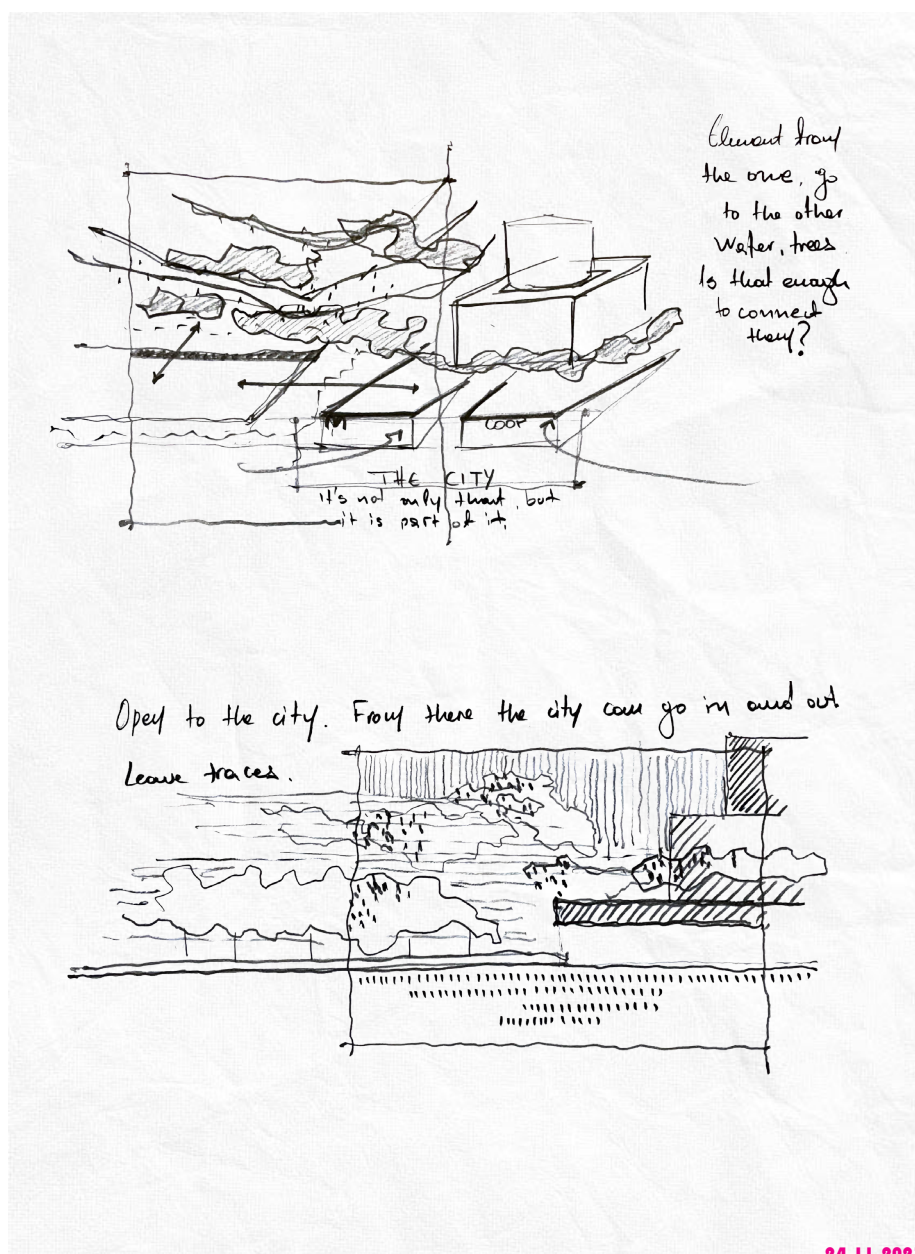
The City and the Library
The Plot, exhistig situation



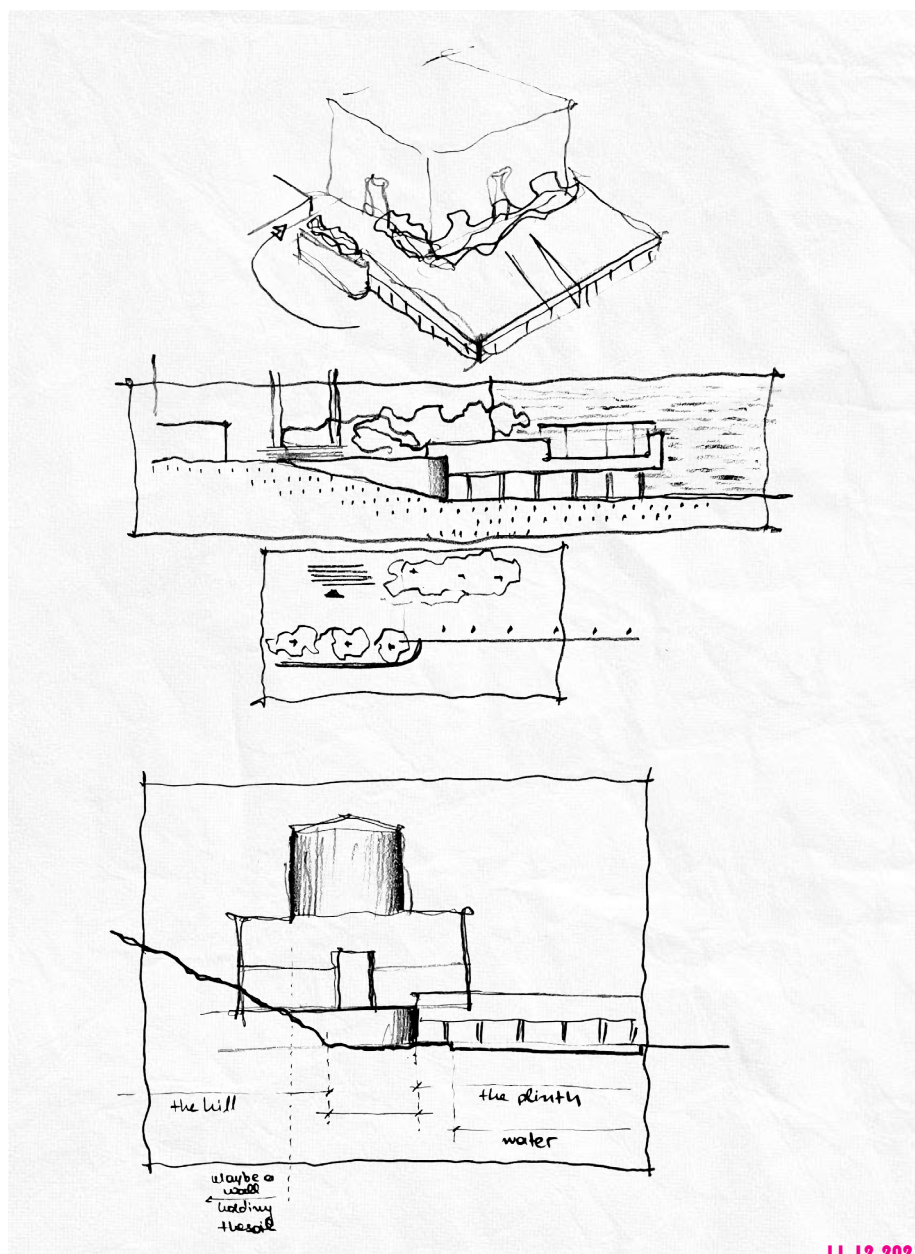
05.12.2023

Section across the library. The level of Rotunda is above the ground floor level, where the logistic center is found today. Letting people cross this level.

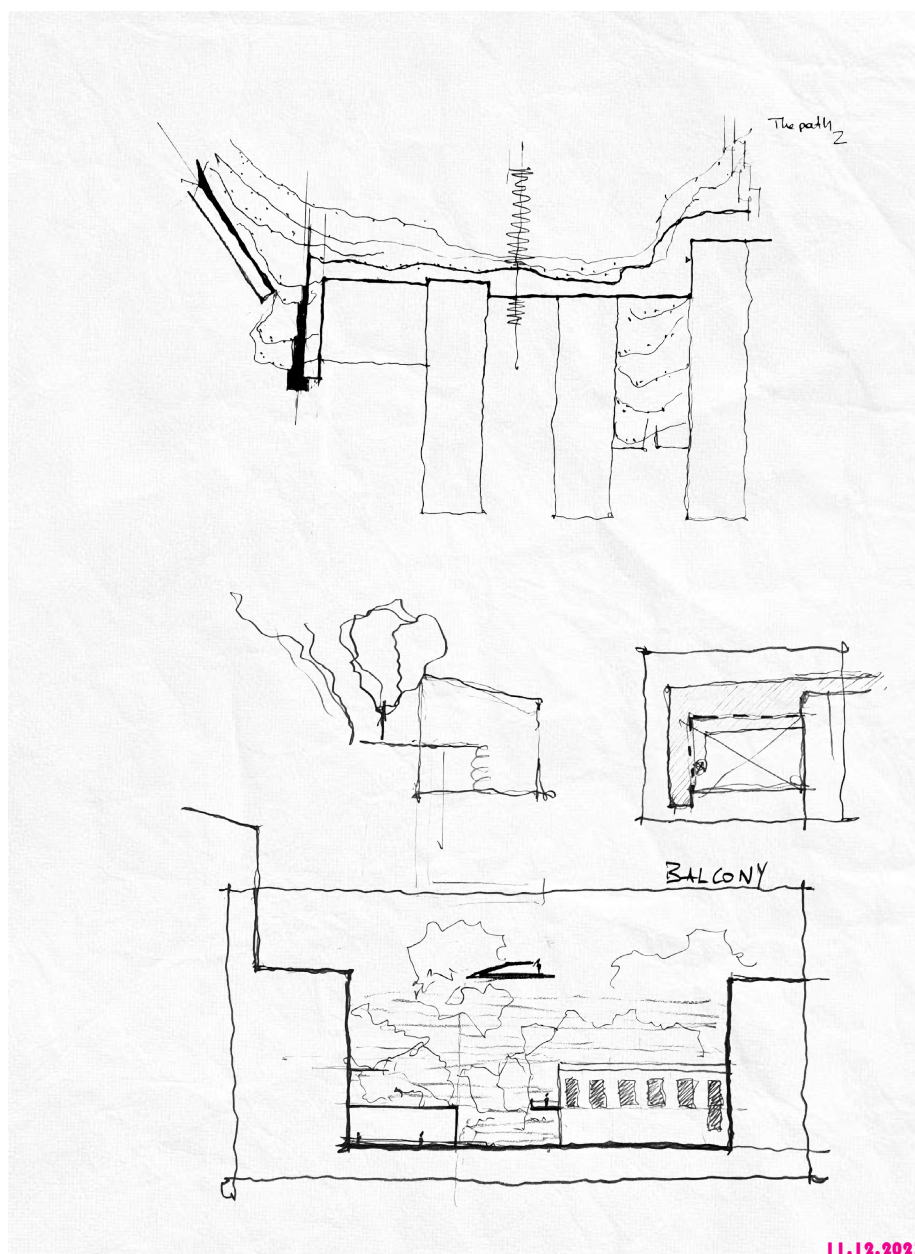
The City and the Library
The Plot, existing situation



The City and the Library
The Plot, existing situation

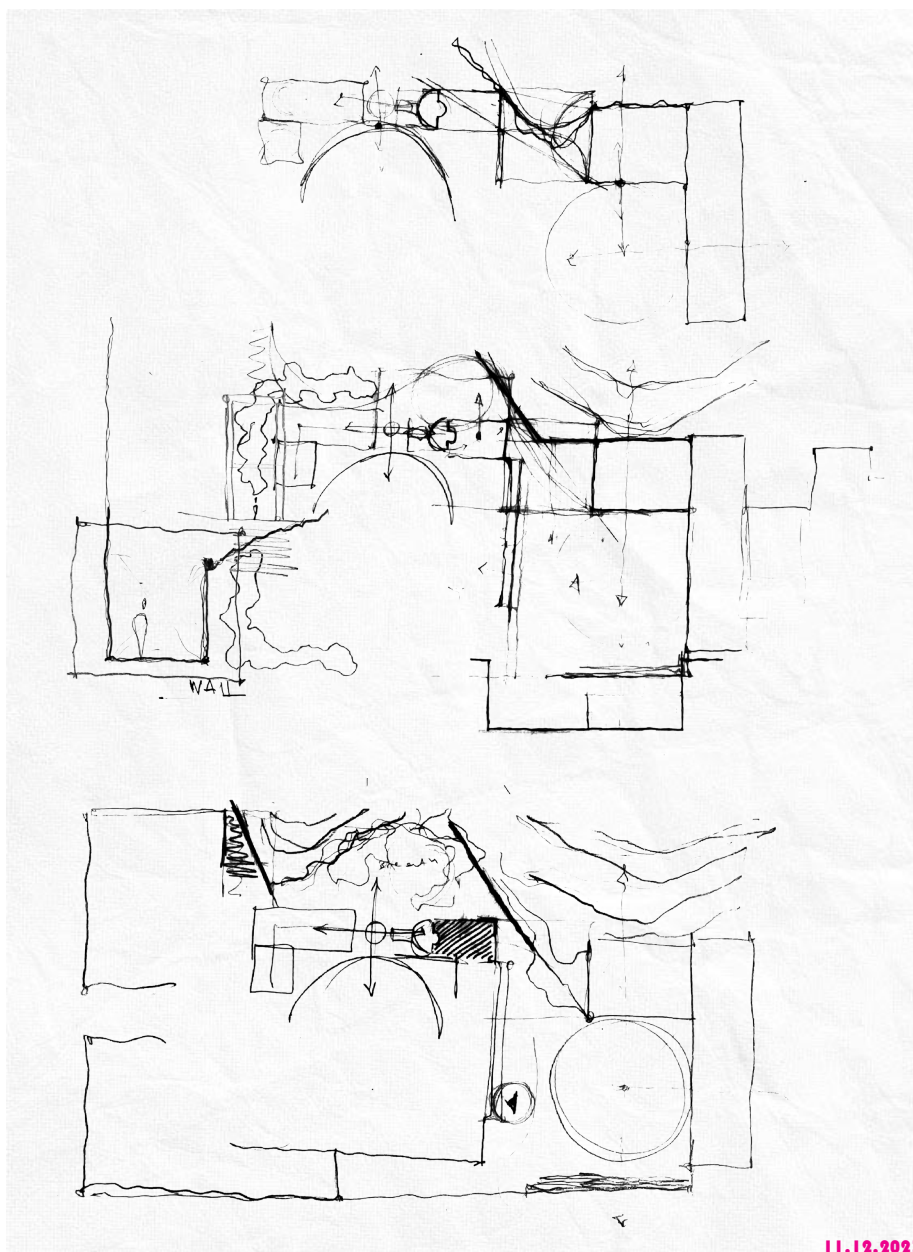


The initial structure of the plinth towards the square is revealed through the archival photos.



11.12.2023

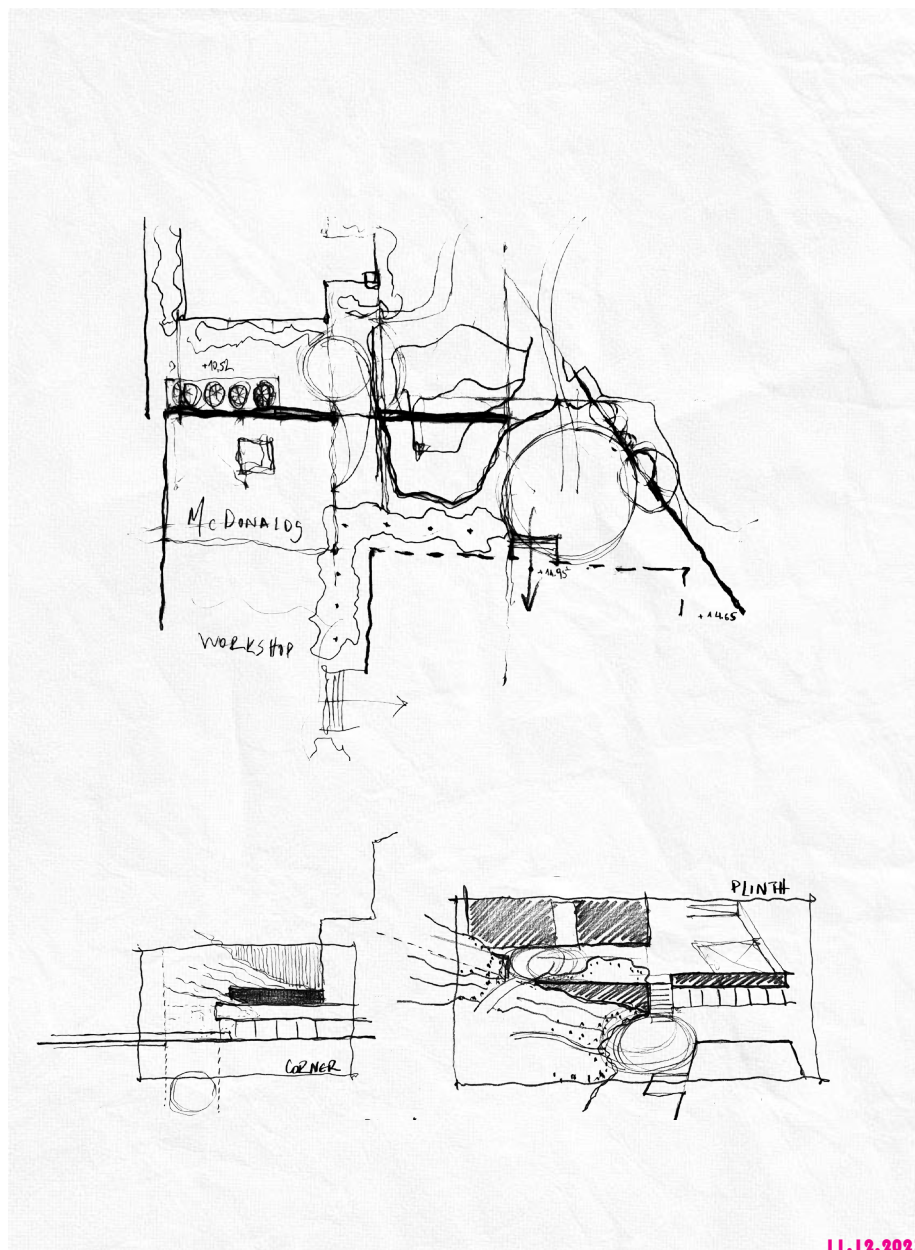
Behind the Annex Buildings, the Hill stops suddenly creating a tight path that people don't really use. By reforming the path between the straight lines of the buildings and the softer ones of the landscape, this path provides a new passage, ending in a balcony, overlooking the square, where the flower market takes place.



11.12.2023

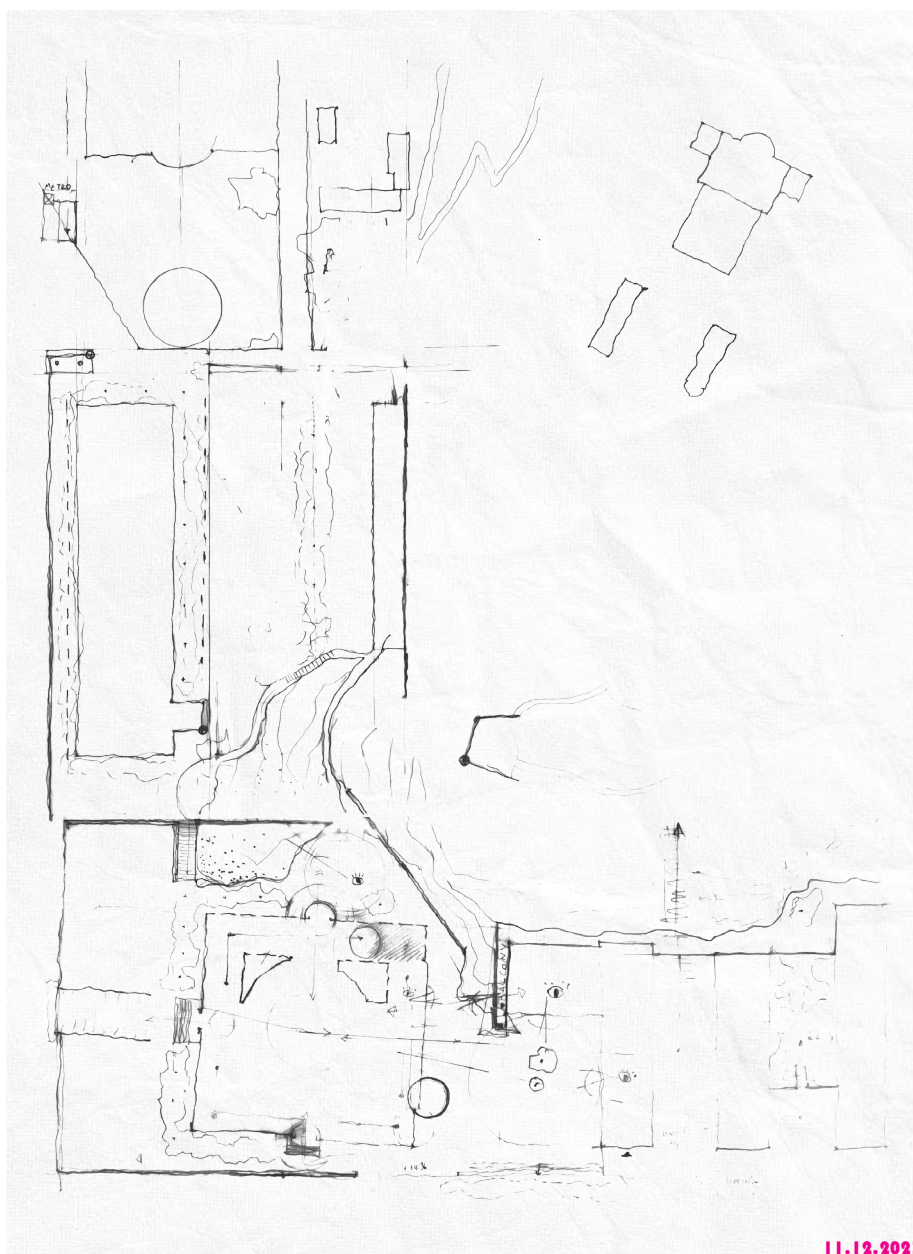
The Corner of the Library creates an ambiguous moment almost touching the landscape. Something like the backside of the library, while at the same time one of the most important passage for the children's library. What if the hill touches the building? How about strengthening that tighness?

The City and the Library
The Plinth and the Children's Library



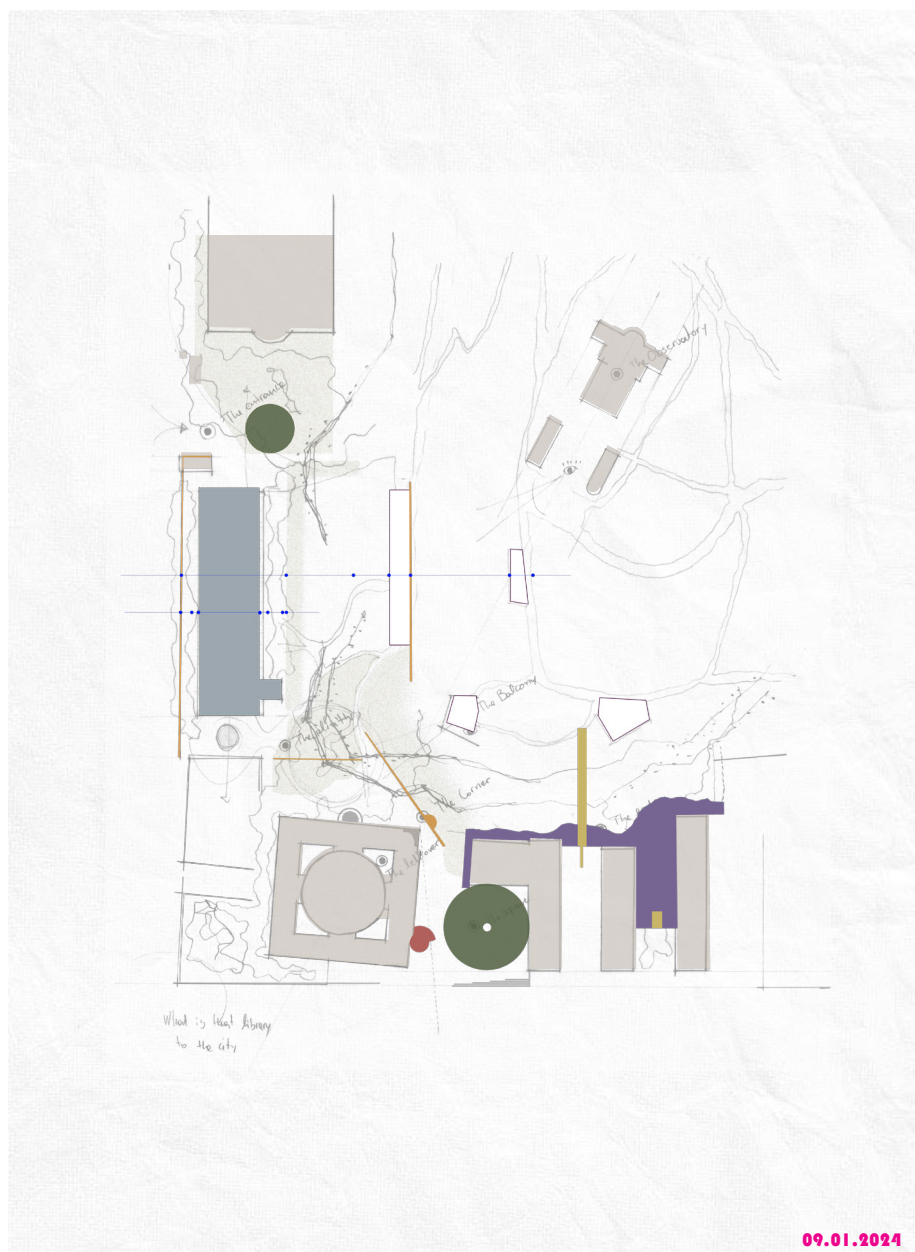
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The City and the Library
Tension throughout the Network



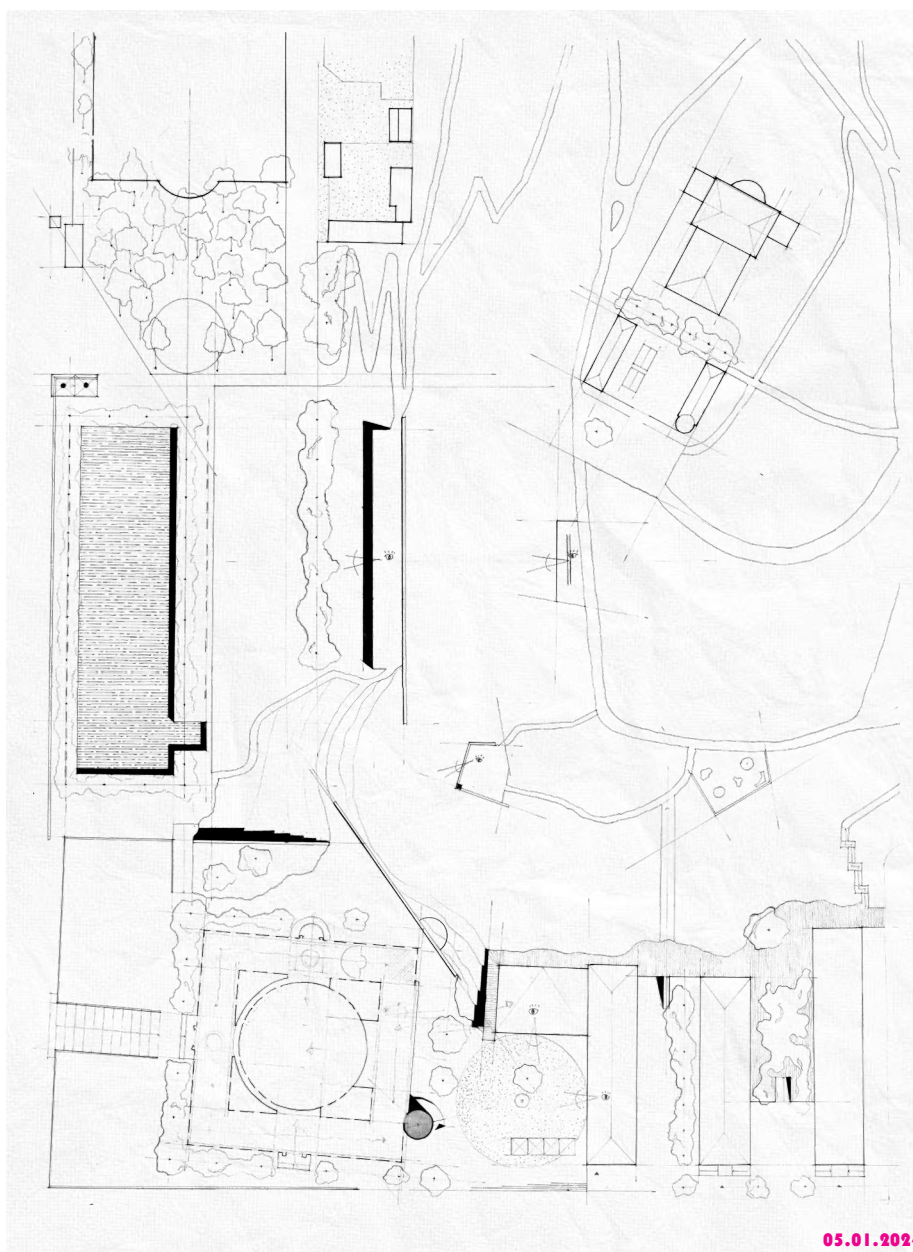
11.12.2023

The City and the Library Tension throughout the Network



There are moments around the library and the hill crucial to experiencing the library as an ensemble, like the entrance, the plinth, the balcony, the Observatory, the corner, the path, and the leftover spaces inside Asplund's building. These spaces are designed as poché spaces to influence the surrounding space further. These poché are formed by creating tension, by dissimilar things coexisting close to one another, sometimes even touching each other.

The City and the Library
Tension throughout the Network



Objectifying these geometries aims to create tension to free up spaces. They work like batteries that, in the end, release some space and create a sense of unity, highlighting that all these moments are part of an ensemble.



Fig. 1 The lift, model 1:500.



Fig. 2 The children's square, model 1:500.

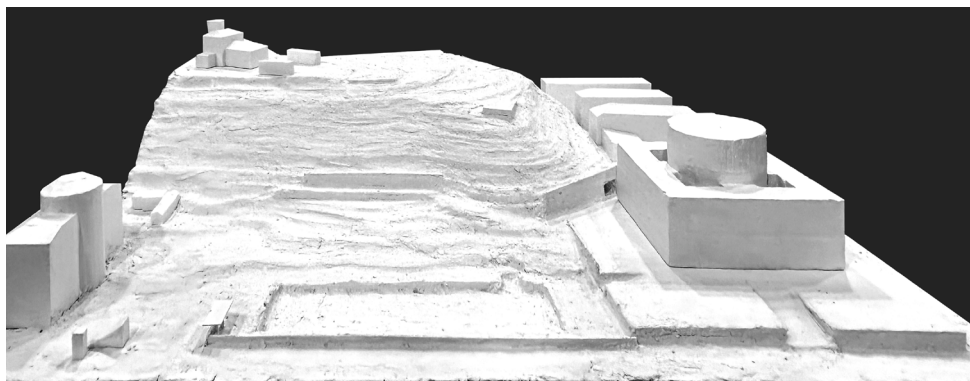
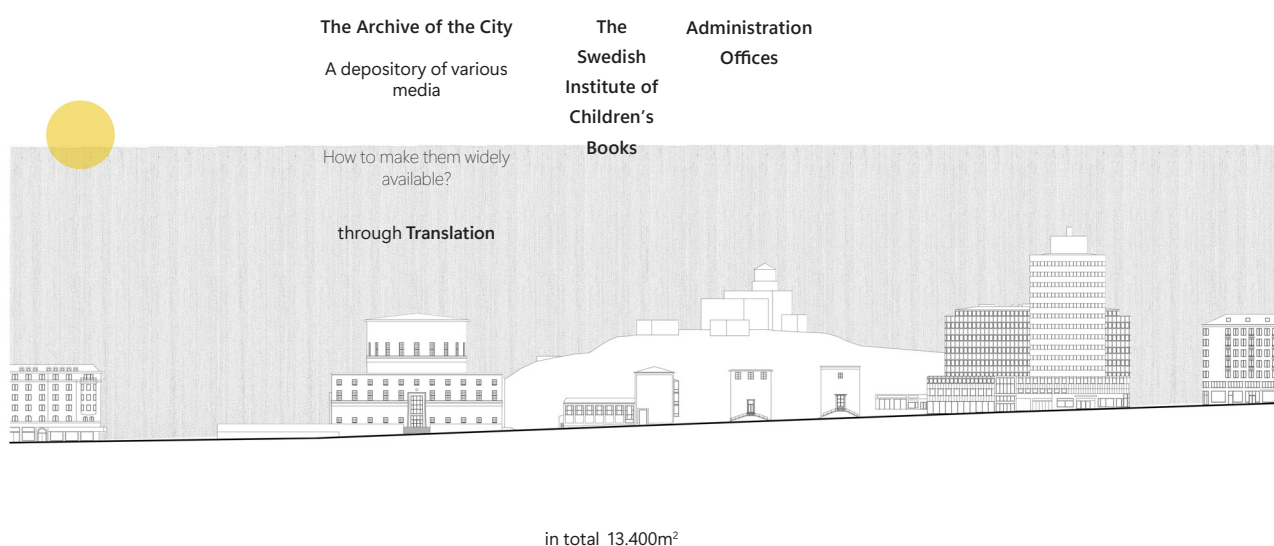


Fig. 3 The observatory hill, model 1:500.

The City and the Library

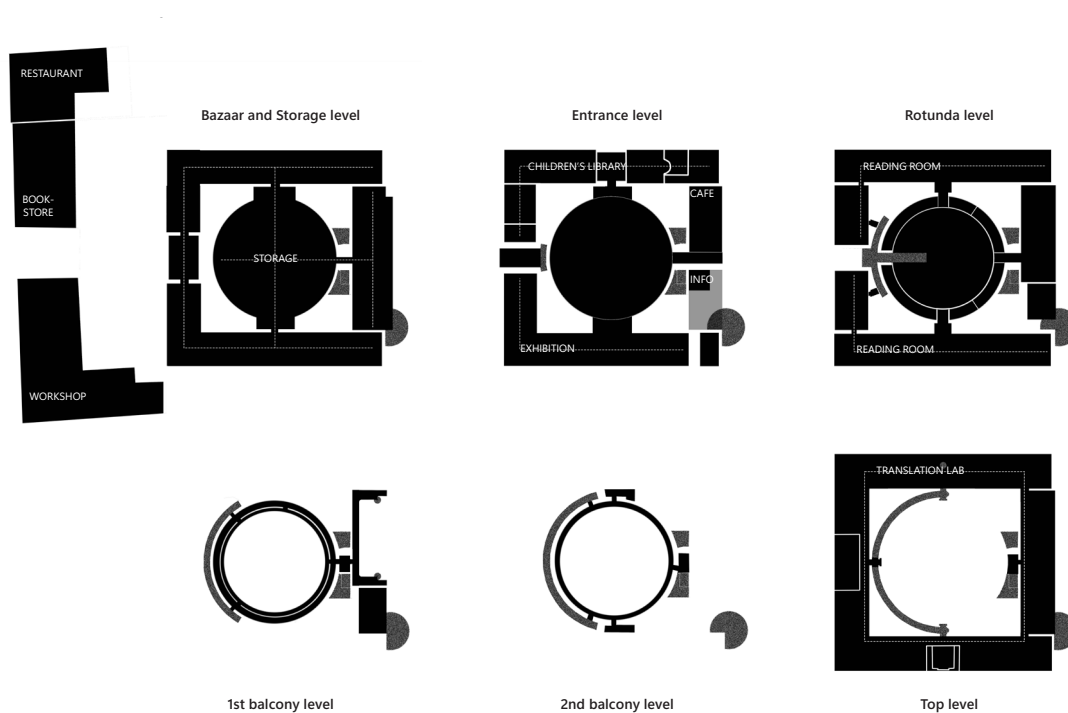
The program



The City's Library should be a common space that brings people together. As such an institution, it should provide the Archive of the City. The Public Library will be transformed into a depository of various media, setting as its mission to make them widely available. How to do that? through translation. The library will not only provide the archive but also initiate the translation of it into other languages and media. The Modern Library should be an institution that provides and creates knowledge, with people being the driving force. The Archive and the Translation Lab will be housed in Asplund's building. Part of the Library will be the Swedish Institution of Children's Book which will be in the first Annex building and the Administration Offices in the middle one.

The City and the Library

The program



The functions housed in Asplund's building are the more public ones. In the bazaar, where the city enters the library and the other way around, there will be a workshop space for binding and printing books. On the other side, closer to the pond, the space will be provided for the fast food brand already there, and the other part will house a bookstore.

The children's library stays where it was on the entrance floor, while the newspaper room is transformed into an exhibition space. The 1930s extension is transformed from the backside of the library to a critical access point, where the reception and the cafe are.

The reading room floor is the Rotunda floor, with various spaces for every occasion.

The translation lab has various rooms for group and individual work on the top floor.

FEEDBACK

Sculpture, the scale of things that already exist in Asplund's building, like the handles. Trying not to be buildings, but something else.

How does the new curve meet the old?
The operation of making openings

What are you adding? You add intense things to free up something.

The language of objectified geometries

They are like batteries, releasing the space.

Woodland Cemetery landscape. Rooms in the landscape.

Staircase, hang things in the courtyards (John Hejduk, Wall House Berlin)

These sculpture spaces (in terms of composition and uniqueness) will trigger the reaction. This is what will make it an ensemble.

The spaces that I introduce are complementary but highly influencing the whole.

It's like a hinge. It stands against the whole, material, colour... clarify. Design this fragment

Hinge. Unlock certain points, which I think are key points to understand the City Library in the wider context. I create hinges to net things together.

You have an approach but not yet a reasoning. Maybe the reason is that you create these objectified geometries, that work as batteries to release the space around them.

POCHE

The lecture Poche in Buildings & Buildings as Poche, given by Jurjen Zeinstra. This lecture was a chance to reconsider the Poche as a notion outside Stockholm City Library. At the end, it emerged that the main focus of this projects is not the poche, but the inbetween spaces.

17th century domestic architecture, France.

bedrooms, using the mesanine height.

Book Collage City, 1978. Objects+ spaces.
Venturi House, Philadelphia

Blou del, a book for ideal palaces.

Poche- related to rooms, spaces that are filled up

The more zoom in you get, the solid black of the poche has spaces in it.

The representation and surfaces of spaces, so you need spaces to hold them up (that's the poche)

Buildings in poche

Drawing the outline of the spaces and what is left are these spaces. These spaces are so big that can be occupied.

Noli map, a drawn connection between streets and public interiors. The urban poche is the black.

Borromini, Sant Ivo alla Sapienza, 1642.

Peruzzi , Palazzo Massimi, Rome

"poche pur and poche delue" (poche containing the poche)

the poche to repair the colision

Francois Franque, makes buildings in irregular plots

Versailles Palacce, secrete corridor between

22.02.2024C

THE EXTENSION

This is the study of the extension made in Asplund's building. The reasons for creating this space, how it is design and how it feels walking around this lift are blend together. In this part the "normal" order from one scale to other is disturbed, working at the same time the site model 1.50, drawings in 1.100, and interior model of 1.25.

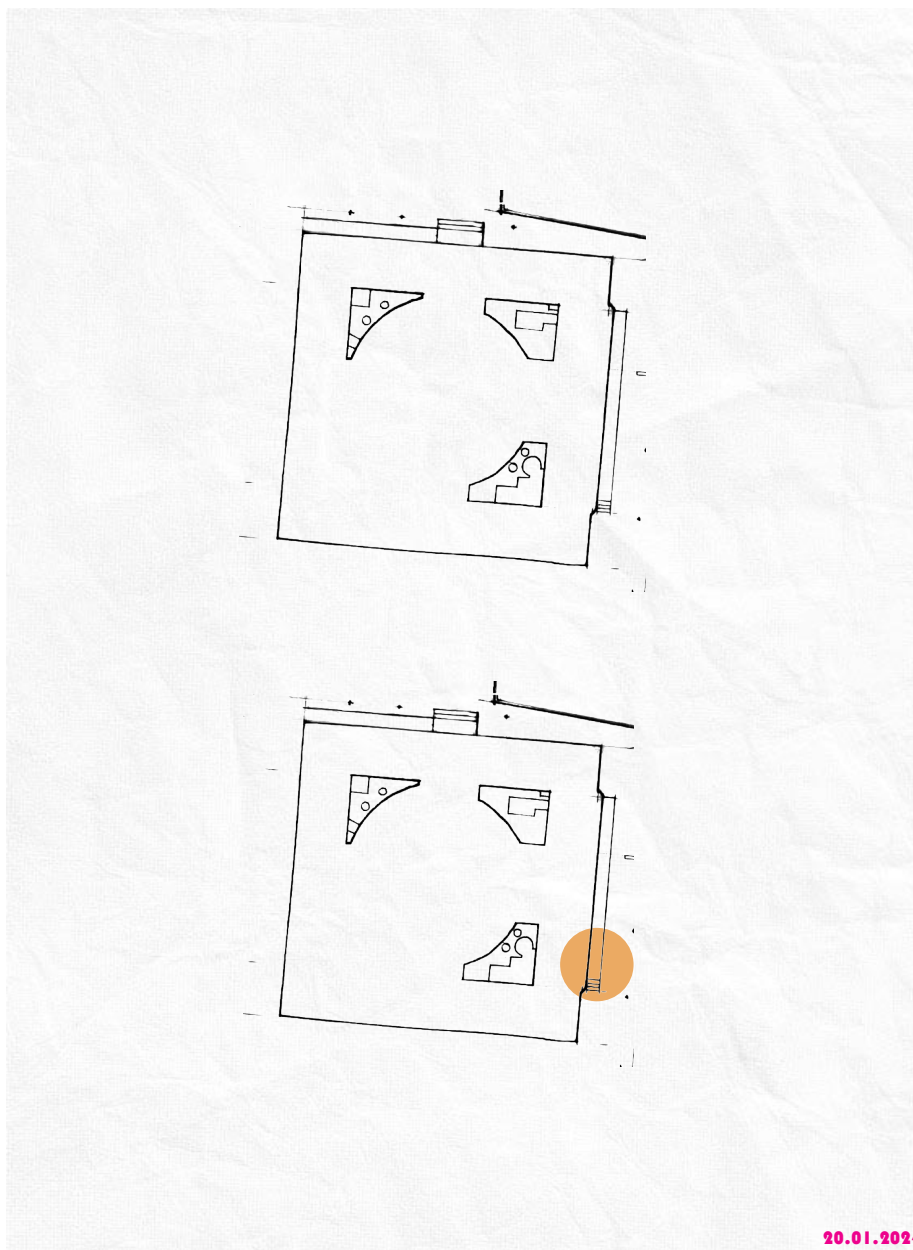


Fig. 1 The courtyard, form 1930s extension top floor.



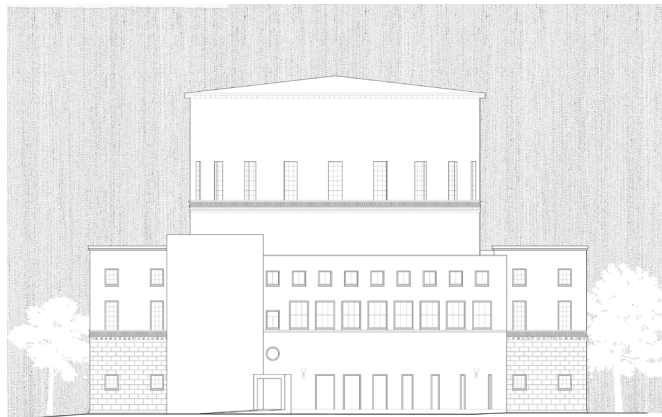
Fig. 2 One of the airducts, from the top floor.

I intend to free up the leftover spaces inside the building, partially or entirely covered by the services needed. The current situation blocks the light and creates a feeling of disorientation within the building, as it seems that you are inside a solid four-sided building. From what I can imagine, Asplund wanted to create some point of connection -where he used the poche- and some points of distance, like these courtyards.



20.01.2024

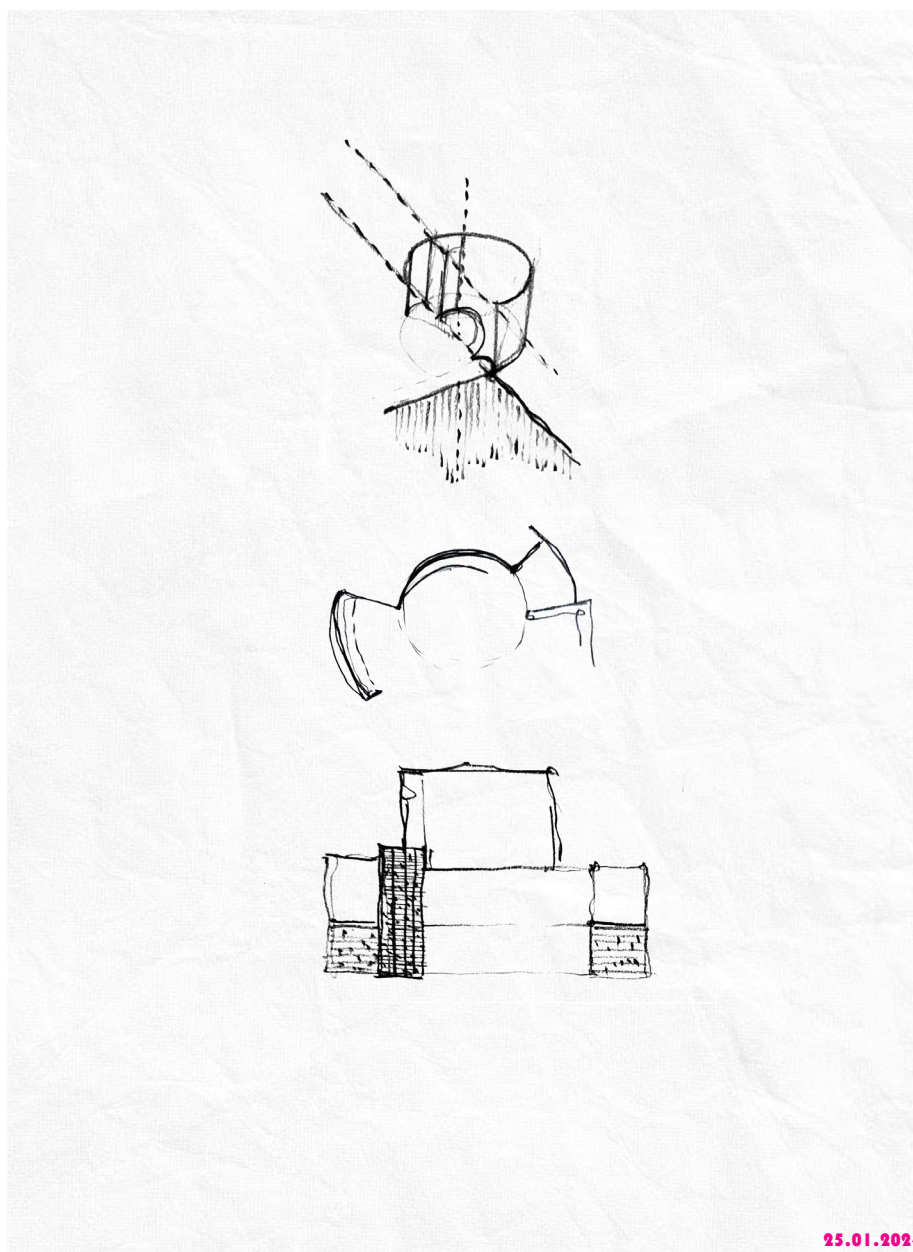
While freeing up these spaces, there must be a space to take all the services needed. We are talking about a building with significant architectural qualities. However, we are also talking about a building designed 100 years before, that needs to be functional today. We should accept that even heritage buildings should undeniably evolve in a way that respects its qualities.



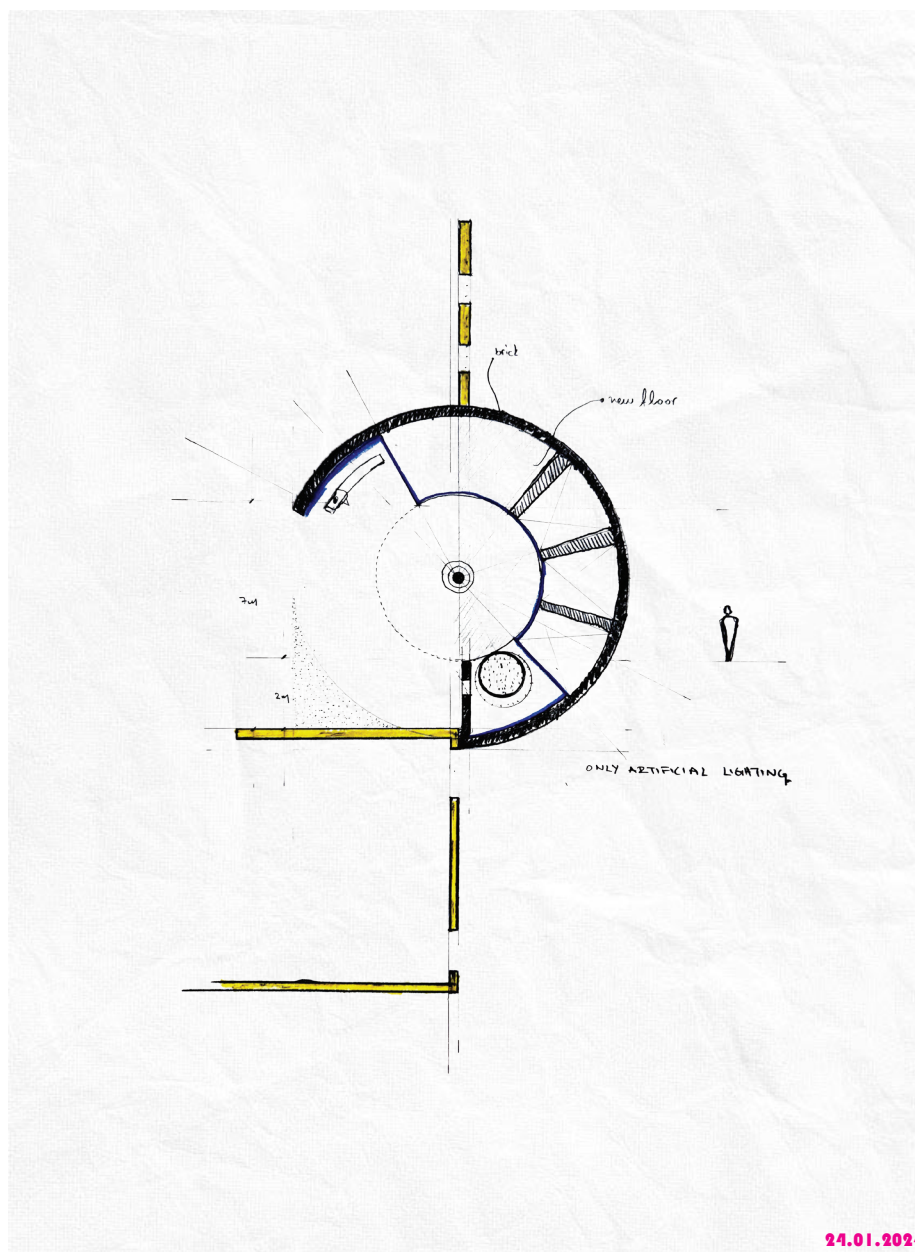
By hiding all the necessary functions of the modern library inside these space, one of the building's qualities is destroyed.

By adding a new volume that can bear all the services, we are indicating a new face in the history of the building, transforming the former backside of the building.

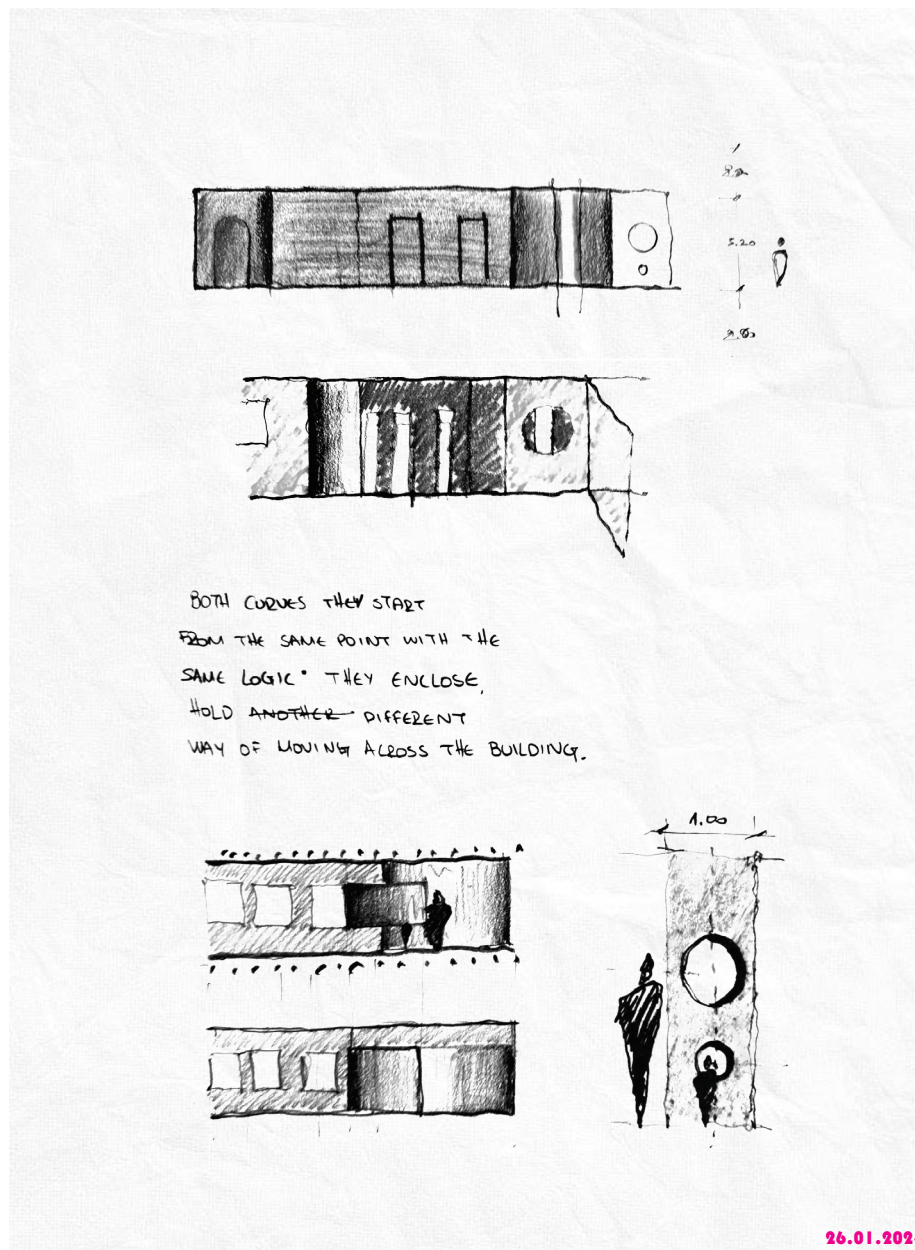
The way this addition made out of brick touches and penetrates the existing building highlights its ambiguous nature, it's part of the building, but also it stands on its own.



25.01.2024



The Extension
The volume



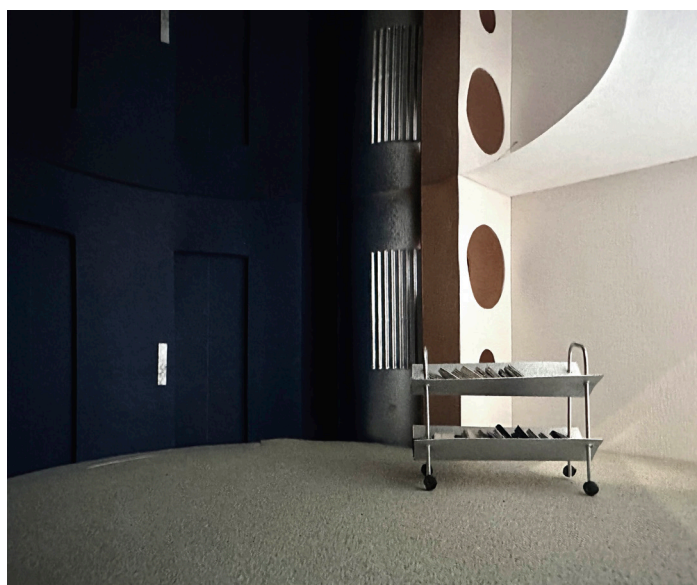


Fig. 3 Entering the Storytelling Room, model 1:25.



Fig. 4 Entering the Storytelling Room, model 1:25.

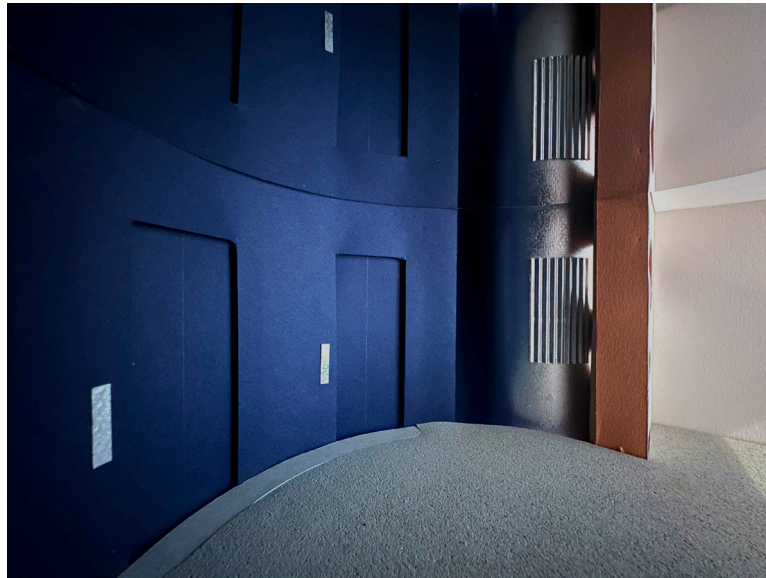


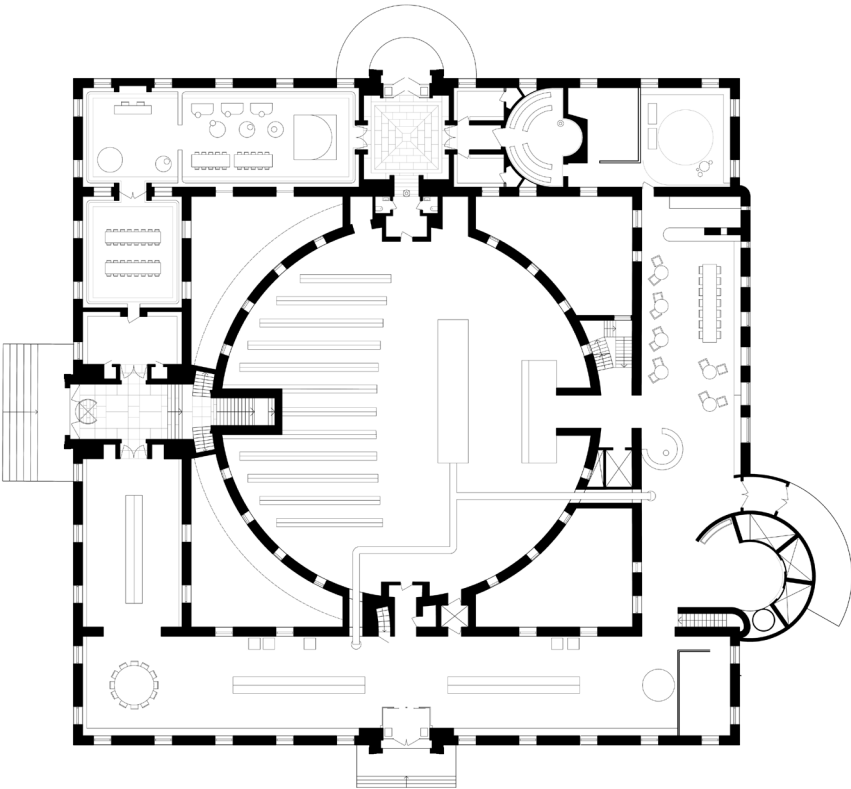
Fig. 5 Entering the Storytelling Room, model 1:25.

It is a hall with two elevators for people, one for books and a services room. Its interior differs from the library's interior. Still it embodies all types of inspiration: Scandia Cinema, Asplund's furniture for the library, and even the airduct found in the courtyards. The mirror in the ceiling creates an illusion of these neverending vertical movements of people and books.

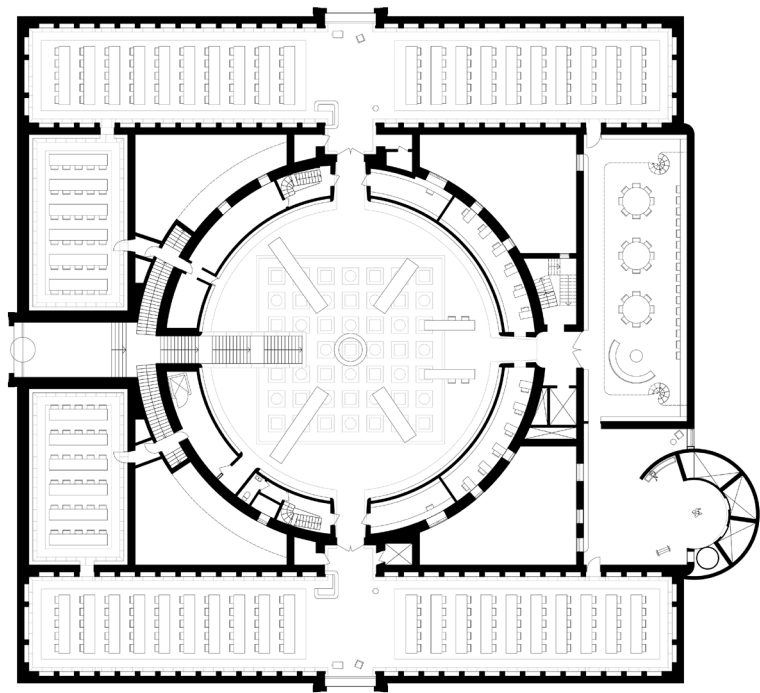
THE ARCHIVE OF THE CITY

The Archive of the City will be housed in Asplund's building, leading up to some changes. There are rooms that go bacj to the way Asplund designed them, other that keep their original function, and other that they change completely.

Entrance level



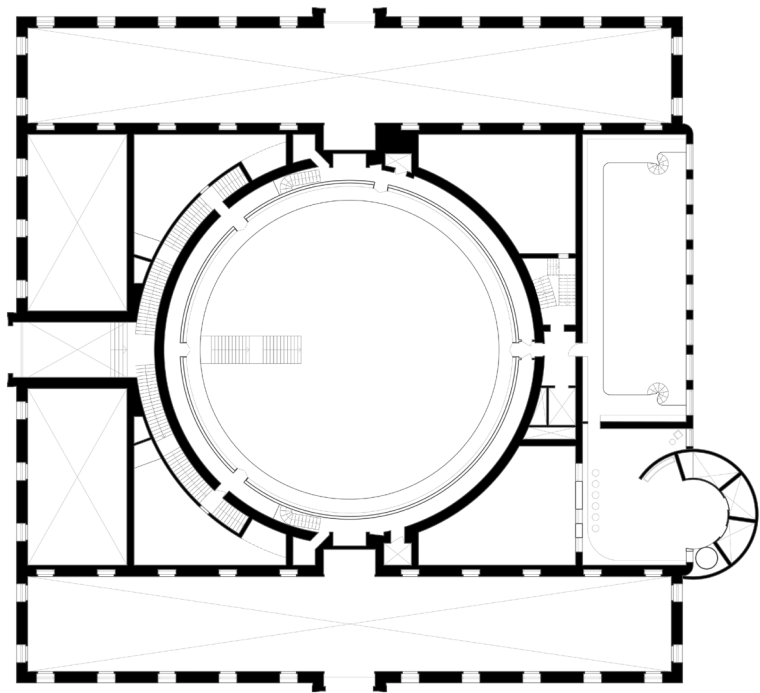
Rotunda level



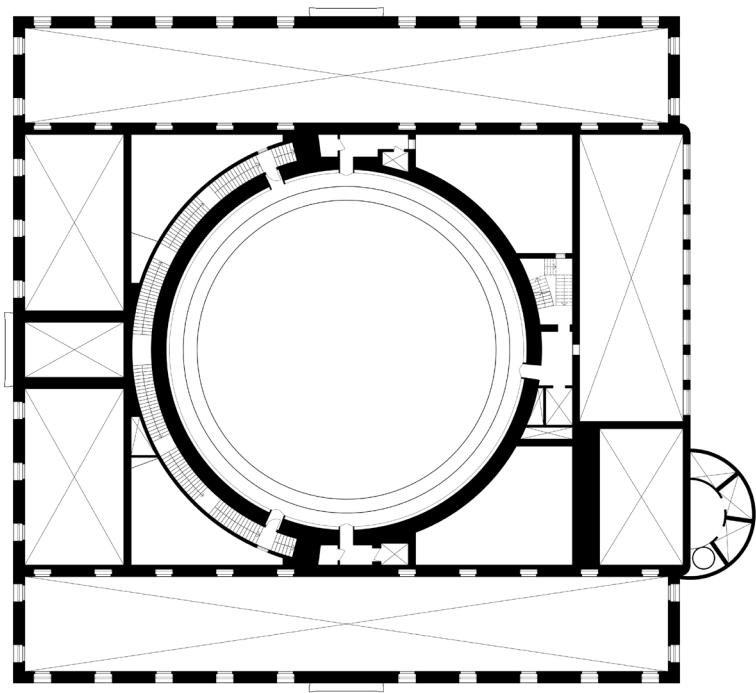
0 5 10 20 30



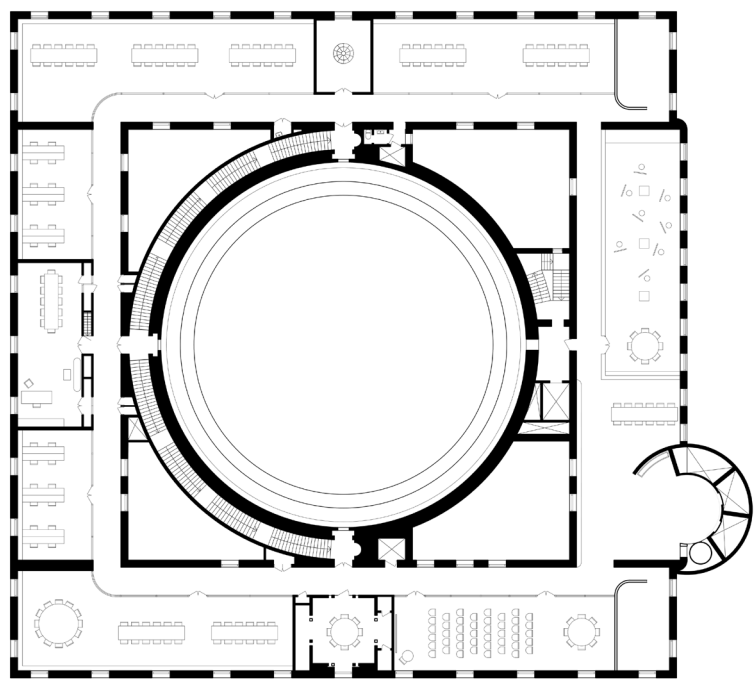
Balcony levels



Balcony levels



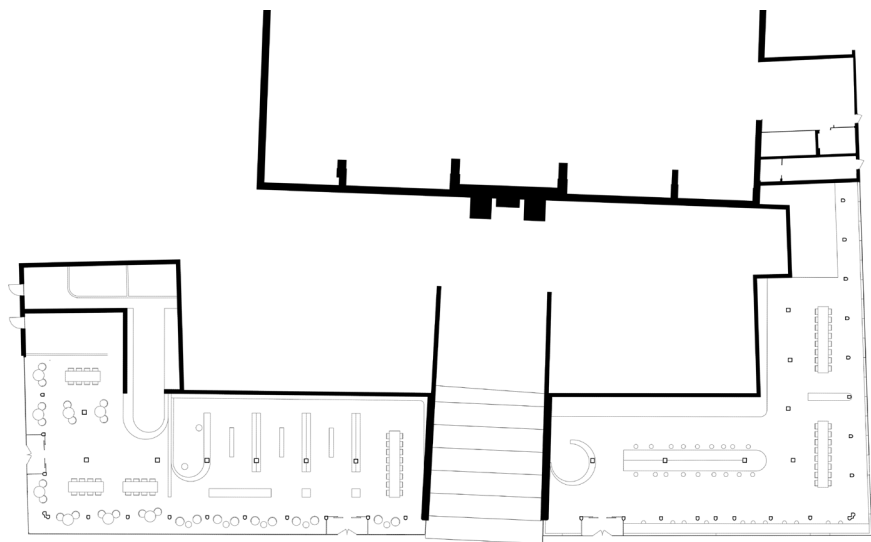
Top Floor level



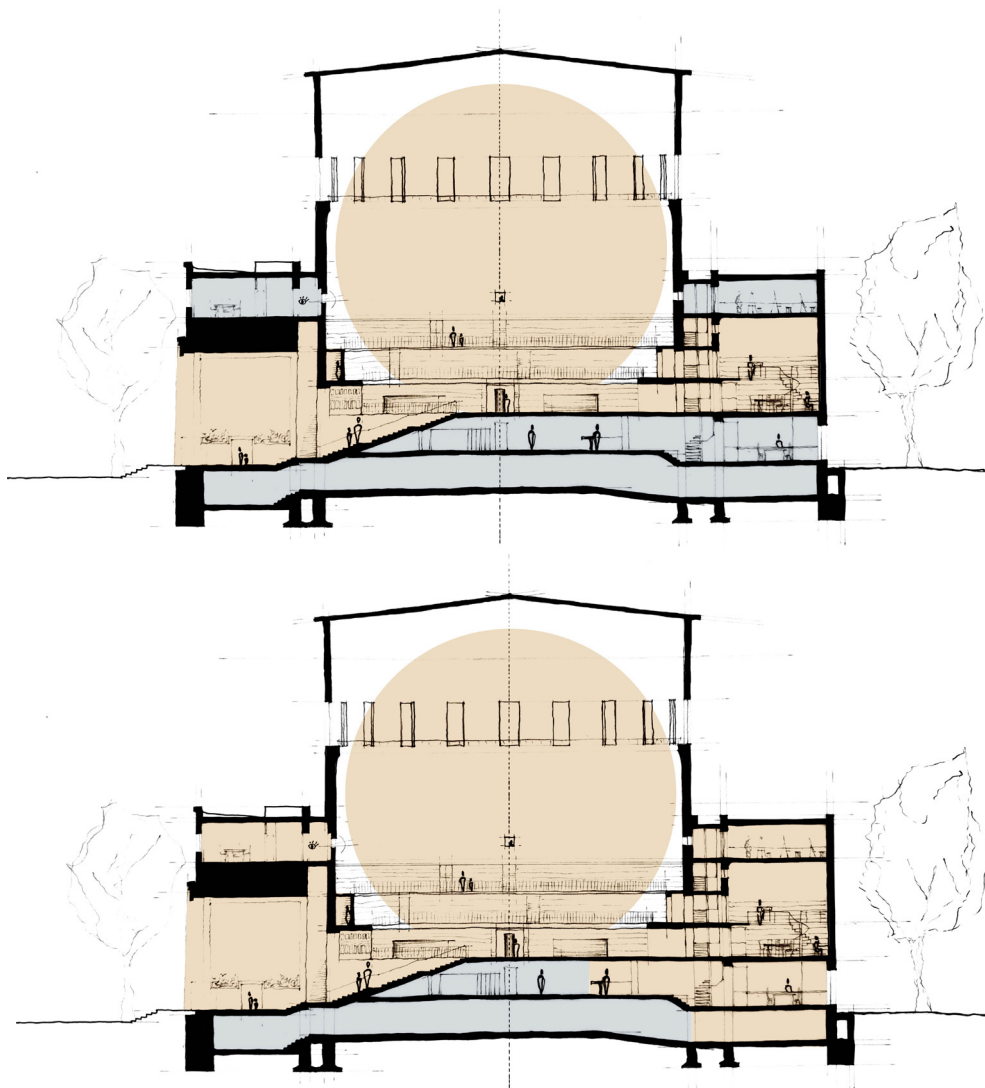
0 5 10 20 30



Bazaar level



The Archive of the City
The public access of the Library

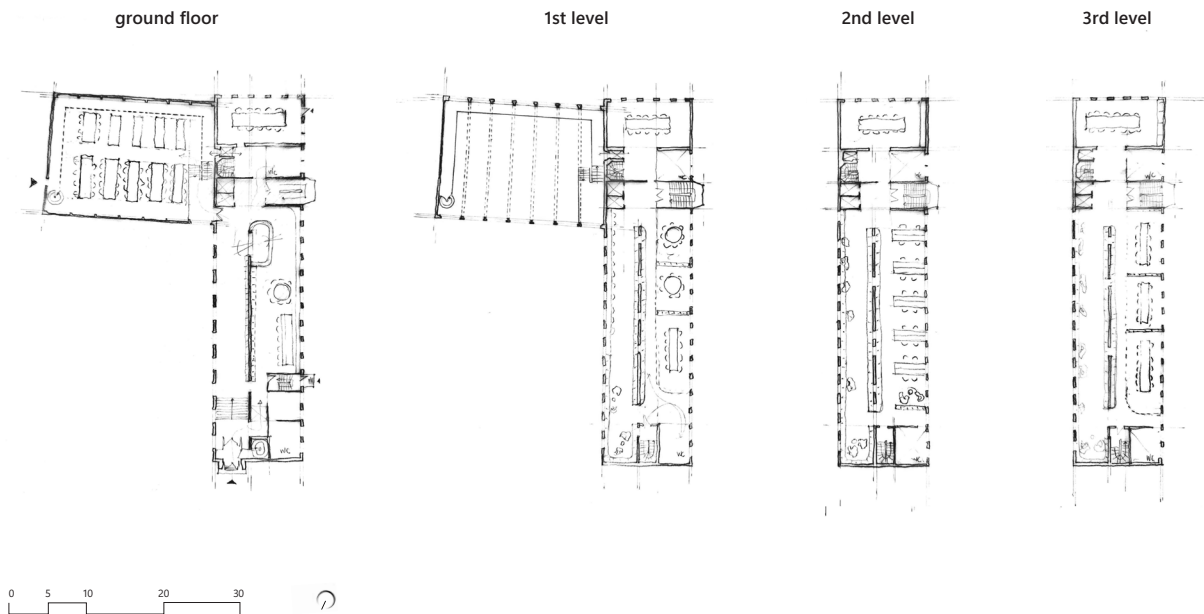


In total, Asplund's building is transformed literally into a public building. Structurally, in this section, nothing changes since the levels are kept the same. In the first diagram, the current state, with orange are the spaces where the public has free access. By giving people the opportunity to get a glimpse of the hidden processes of the library, at the bookshorting machine room and the storage, but also by placing the translation lab on the top floor, the spacial experience of the building changes completely.

ANNEXES

The Stockholm City Library includes the Swedish Institute of Children's Books and the Administration Offices that will be housed in the two annex buildings.

Swedish Institute of Children's Books



The Swedish Institute of Children's Books is since its a research institute. The reading room that already exists in the building is the perfect fit for this institute. There are three existing staircases: one in the front and the other two in the back; one of them embodies a book lift. The structure of the building is in such a way that there are always walls and columns in the middle; the structure will incorporate linear bookshelves on both sides. The ground floor remains a public space. The first floor is where the group study rooms are located, the second is the self-study -research area, and the top floor has offices and additional research areas.

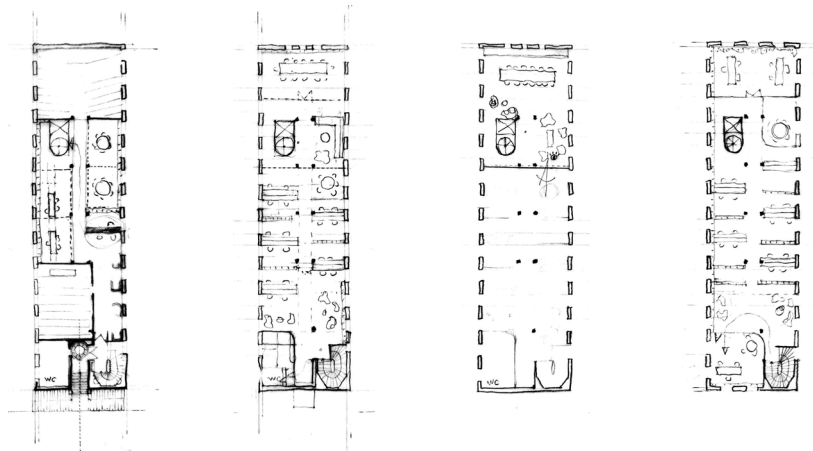
Administration Offices

ground floor

1st level

2nd level

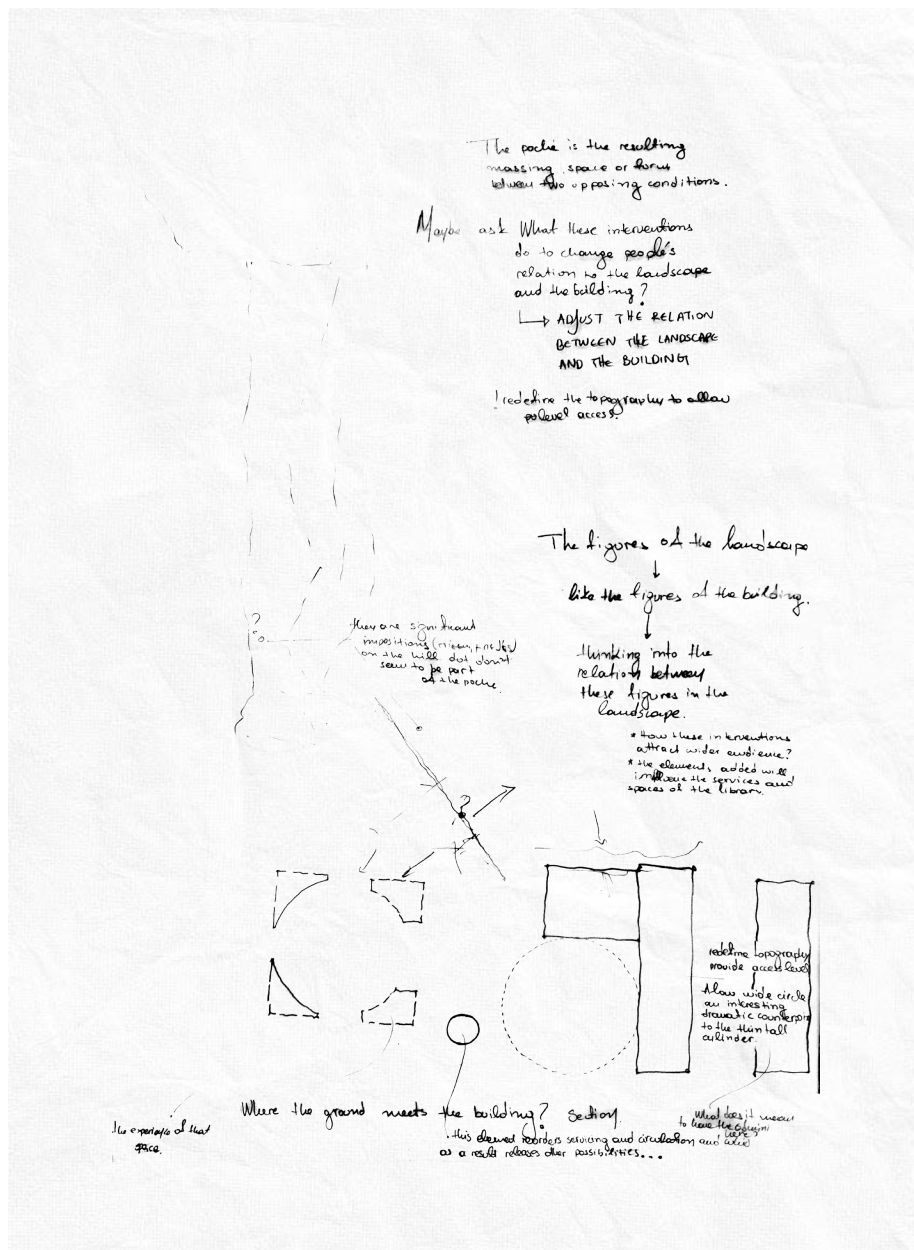
3rd level

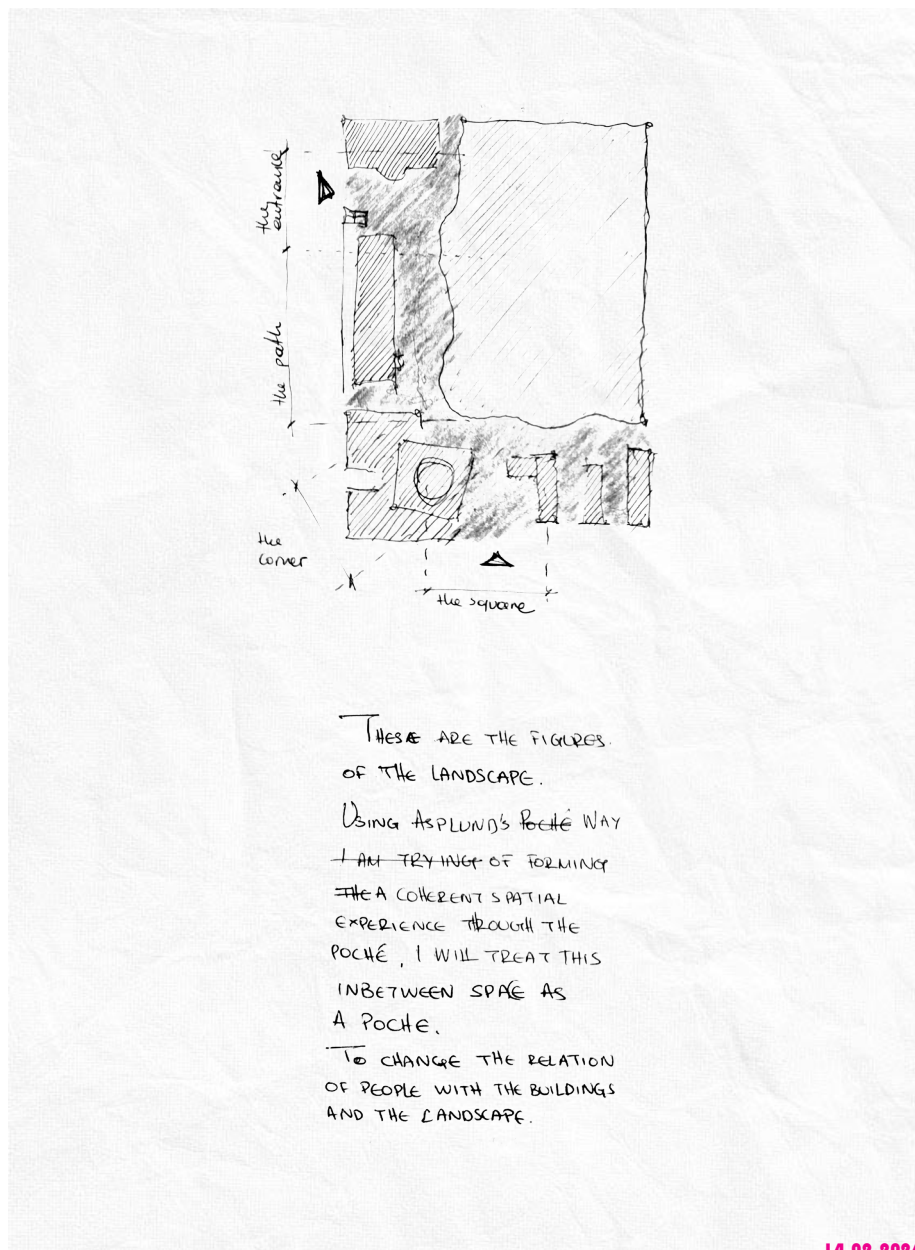


The middle annex will host the administration offices of the Stockholm City Library. The staircase is found in the front part, while the elevator shaft is in the backside. The two lecture halls are kept intact on the ground floor, while the existing floor pattern creates a public zone, a circulation that connects the two vertical entities. The rest of the floor has two offices and two small meeting rooms. Generally, the ground floor is open to the public, providing services. The rest of the floors are open-space offices accommodating up to 30 people. On the mezzanine is the common space with a kitchen and a dining table.

P2 FEEDBACK

The feedback received after the P2 presentation is transformed into notes placed within the diagrams. In that way the project is reformed in to present in a more coherent and clear way its initial purpose.



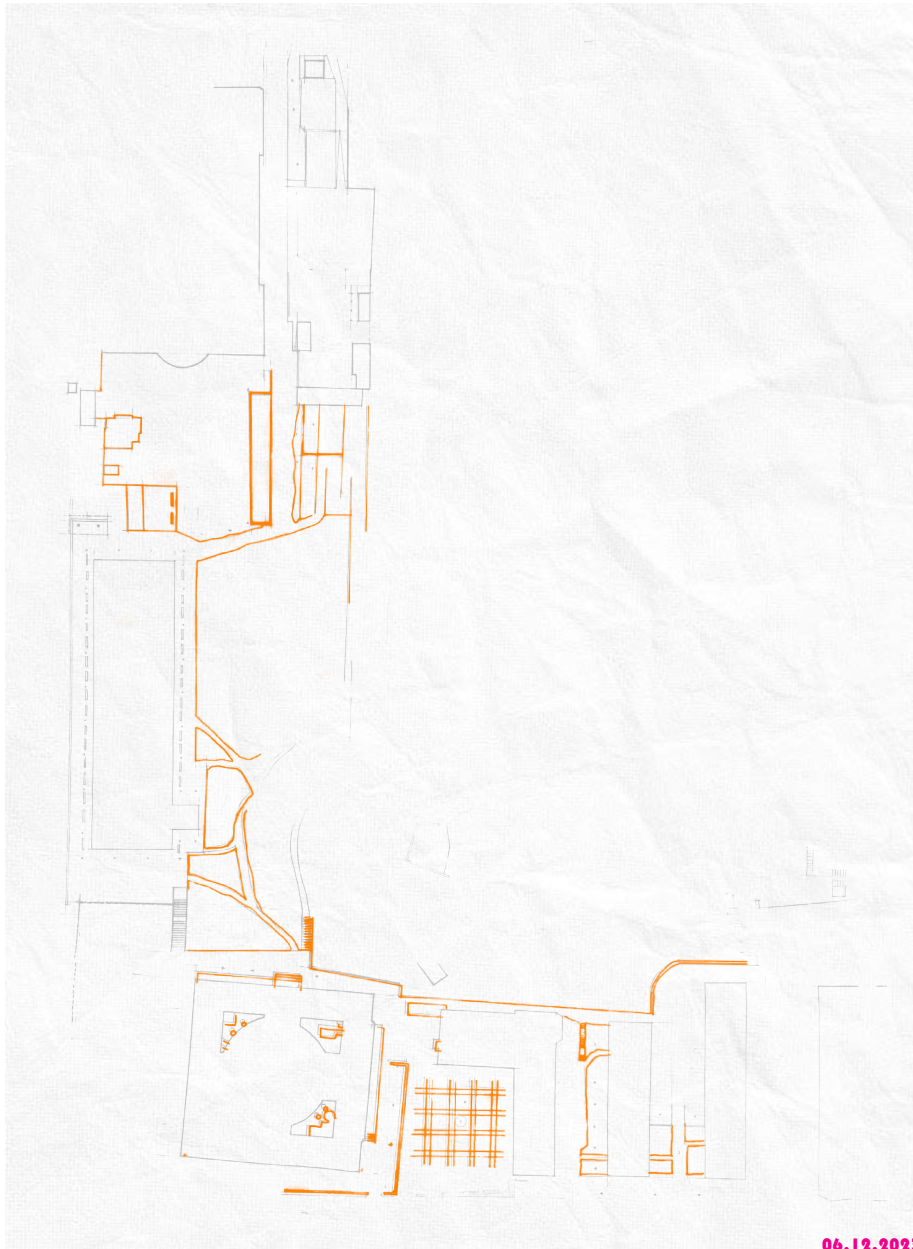


The way Asplund creates the poche is what holds and defines the figures together, curating a coherent spatial experience. In the landscape I can indicate some figures that are vital to understand that the library is an ensemble of different things, extending beyond the borders of Asplund's Library.

THE PATH

Every intervention in the extended area of the Stockholm City Library is part of a wider path, a promenade, easily accessible for everyone with Asplund's entrance to the park and the new square as anchor points.

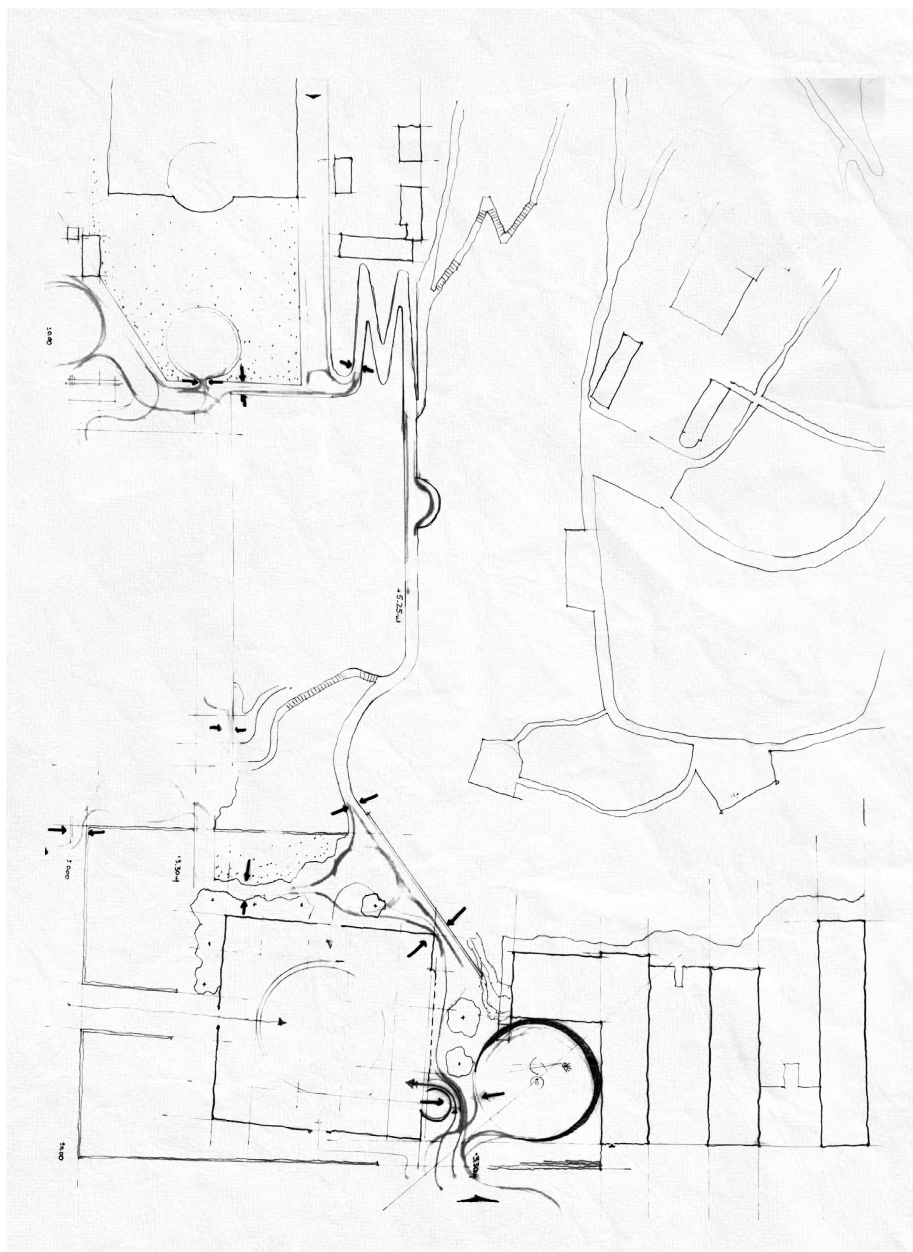
Removing elements



06.12.2023

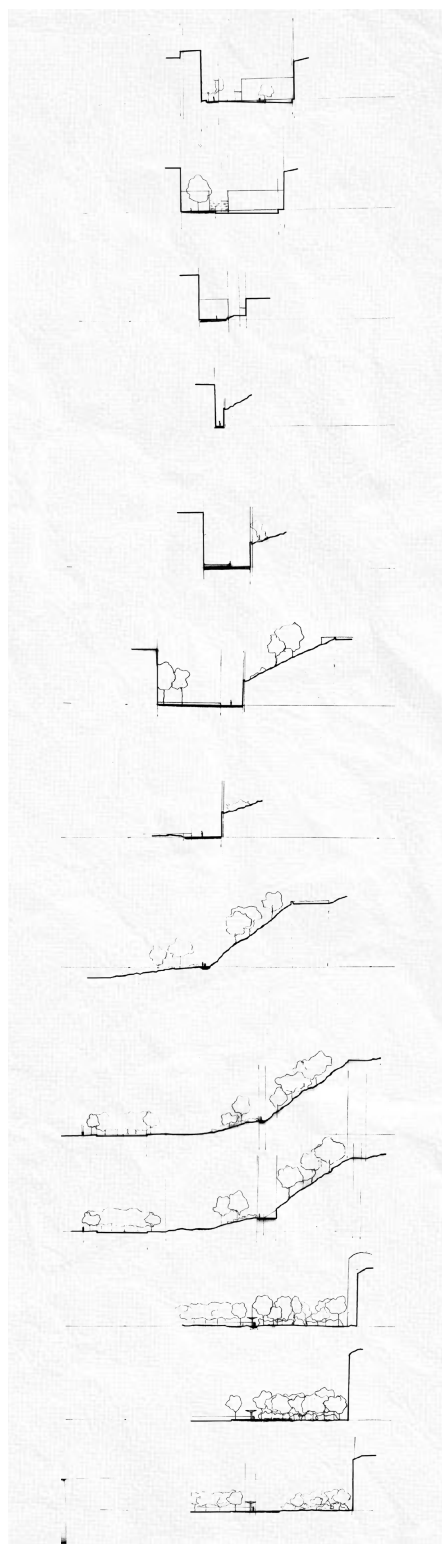
It was clear from the P2 Feedback that this project should become more clear. The fact that it extends across the Observatory Hill makes it necessary to acquire a methodology throughout different scales. The methodology will be based on 3 initial drawings, the existing, what is removed and what is added.

The Path
The new interventions



The flows of people and the tension points (see the arrows) influenced the smaller interventions found across the path. The form of every intervention was designed from the outside to the inside.

The Path
Sections across the path



Through these sections is clear that the path is formed equally by the existing structures, the new addition and the hill. From the new square to Asplund's entrance for the park, everyone can walk through and experience the ensemble of the Stockholm City Library.

The Path
3 sections Unfolded



These are 3 key moment across the path, Asplund's entrance, the entance of the children's library from the park, and the new square. This unfolded section might be flat, not showing the vols clearly, but the interventions, depicted with white color, now have a scale, standing next to the existing structures.

**THE ARCHIVE AND THE SWEDISH
INSTITUTE OF CHILDREN'S
BOOK, SCALE 1:250**

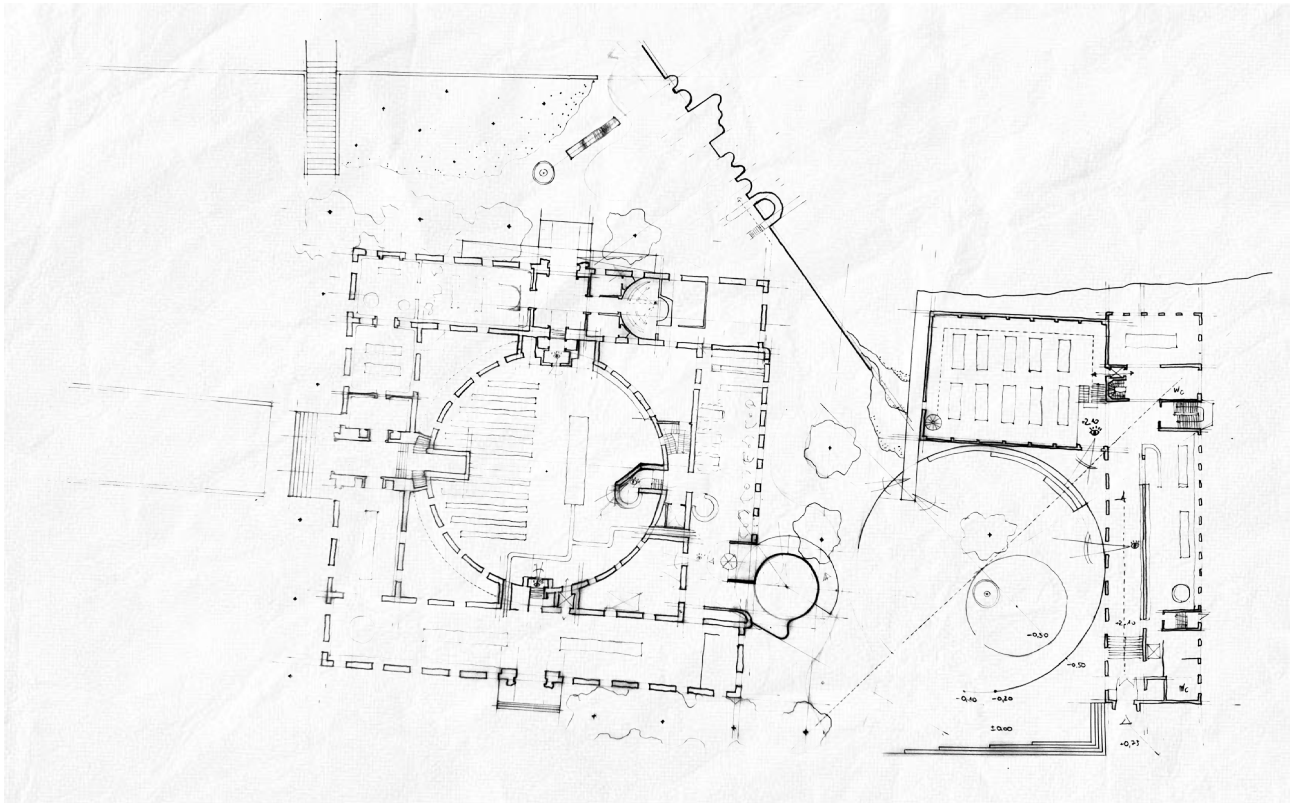
Following the same methodology as above (the existing, what is removed, and what is added) this part is focused on a more zoomed in frame including Asplund's Library, the first Annex and the new square in between.

Existing Situation

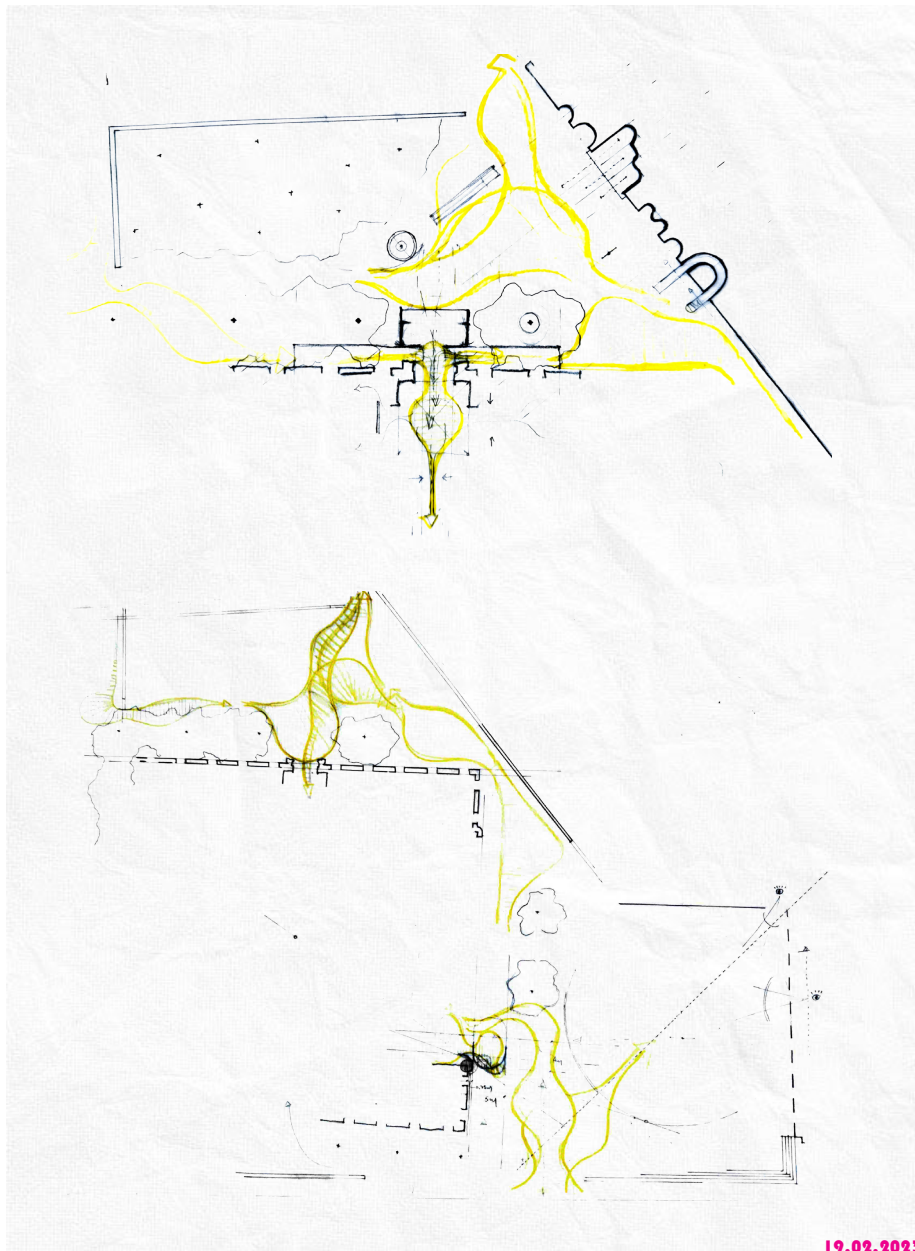


The Archive and The Swedish Institute of Children's Book
Removing elements





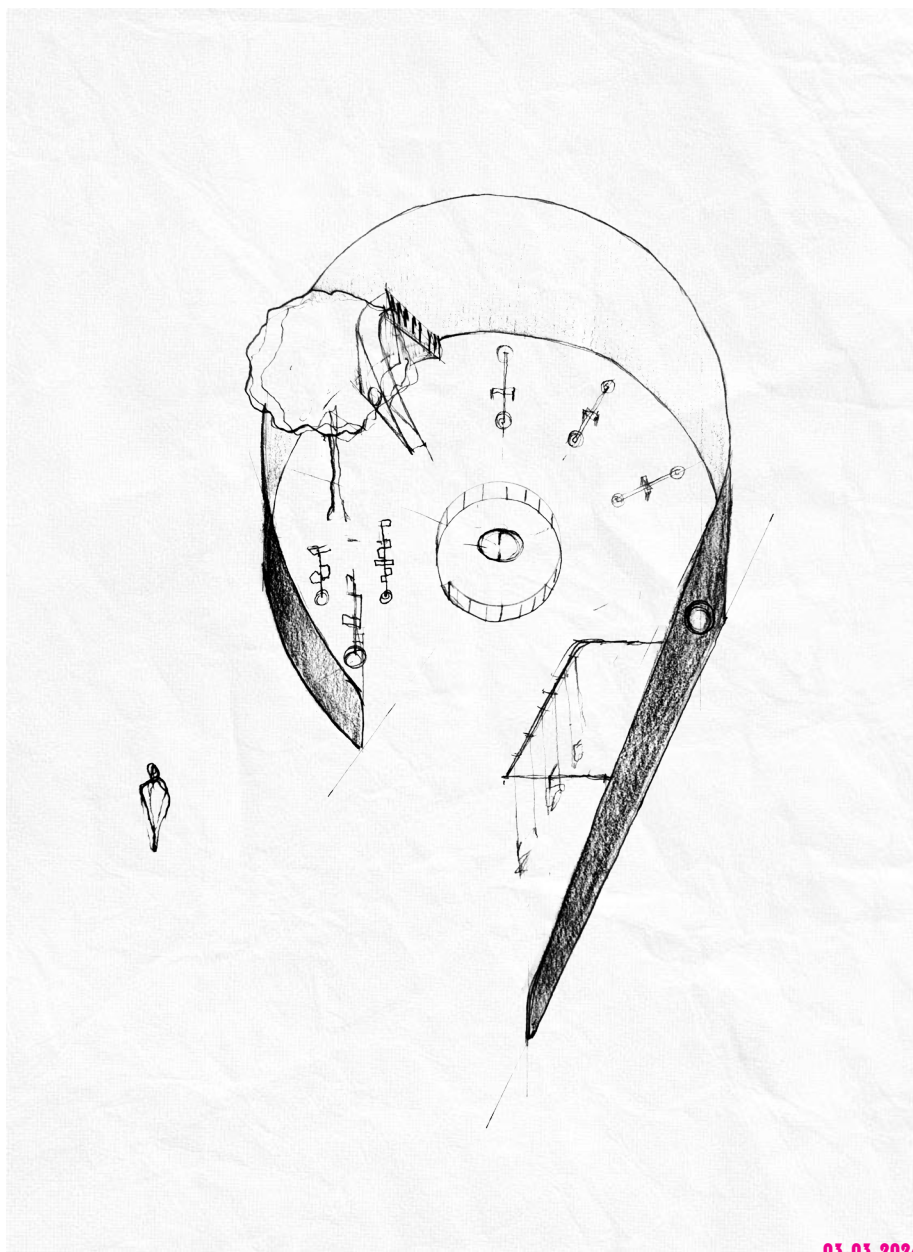
FEEDBACK The wall in the children's square has a different language from the rest of the interventions. Generally, I use curves and circles, a characteristic that holds all these interventions together. The square is sinks towards the annex, and it creates a leftover space, What is that space? Is there an access from the annex to the square? How the addition to Asplund's building forms the new entrance?



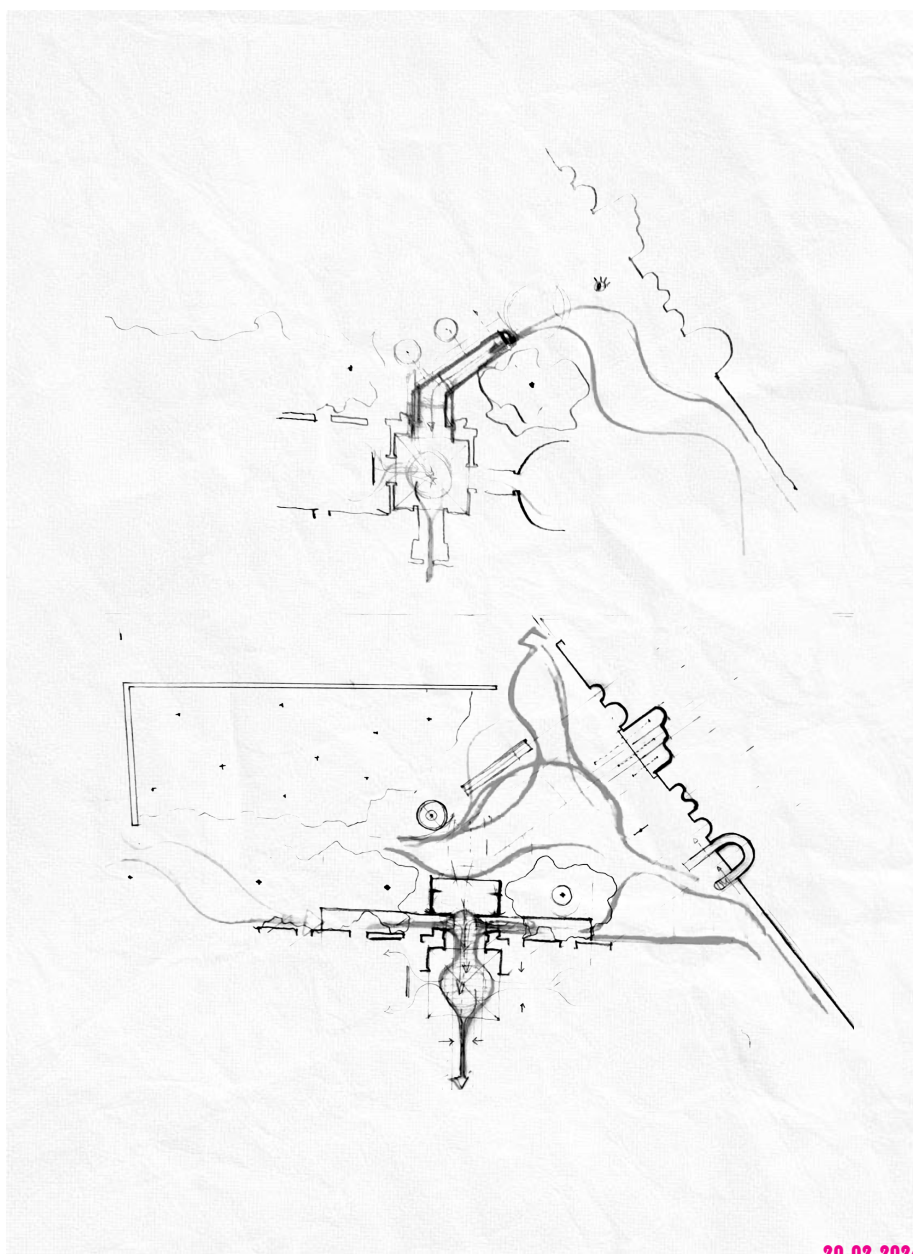
Through all these interventions the aim of this project is to create a coherent spatial experience by threatening the interior and exterior of the buildings as one. In order to do that, the flows of people was a vital parameter that formed the new additions.



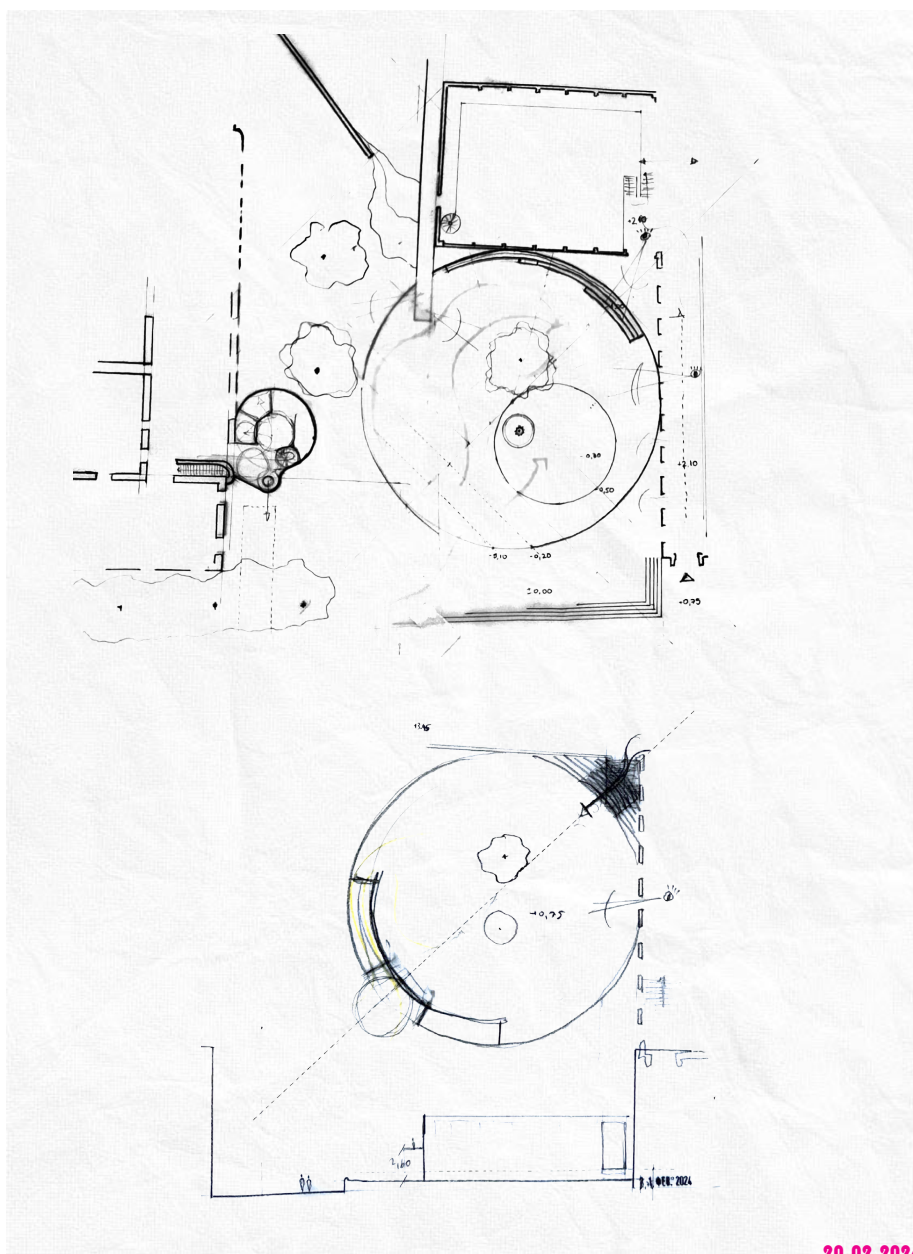
In the children's playground the games are embodied in the wall, they create a space inside the hill, but also beyond the line of the wall, forming at the same time the flows of people, the free space that people can walk. Even the entrance to the children's library changes. Now there are 2 ramps that reach the doorstep, which is also a sitting area on the lower level.



The playground situated close to the children's library, is embodied in the hill. It creates a small protected square, where the games are placed radial. The one side where the swings are extends, opening the enclosed playground to the rest of the open space in front of the children's library entrance.



The entrance to the children's library will be transformed in a way to facilitate the flows, by adding a double ramp, but also it will be treated as part of the playground. The way the flows enter the building and then they are distributed again it was a crucial parameter that formed the new entrance.



20.02.2024

The new square is found between the library and the first annex. The way it touches the annex calls for an access point, while on the other side it should function as a barrier - to create a tension where the new entrance is located. The height of the square is found in between the street level and the ground floor of the first annex. The existing tree and fountain are embodied in the new square.

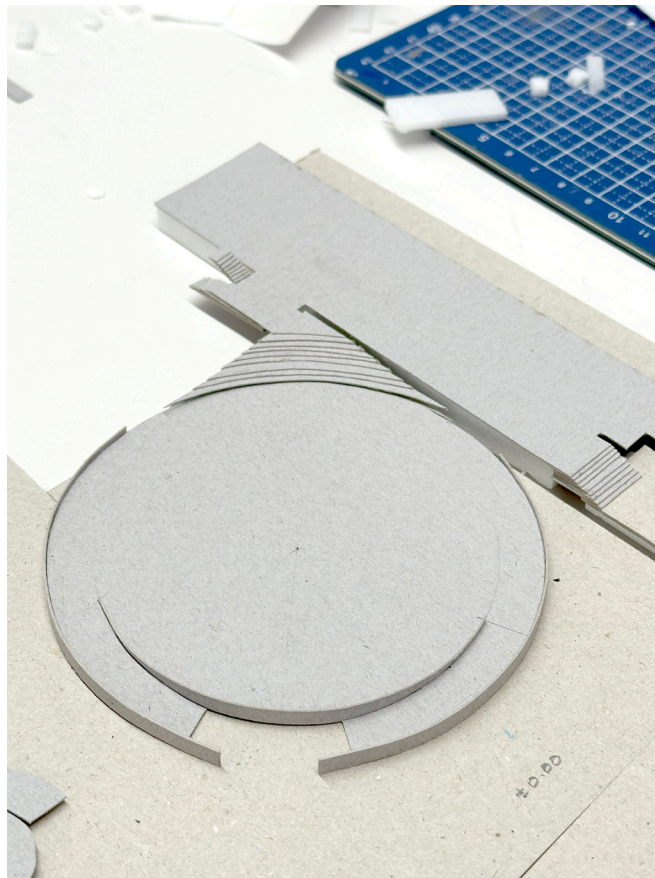
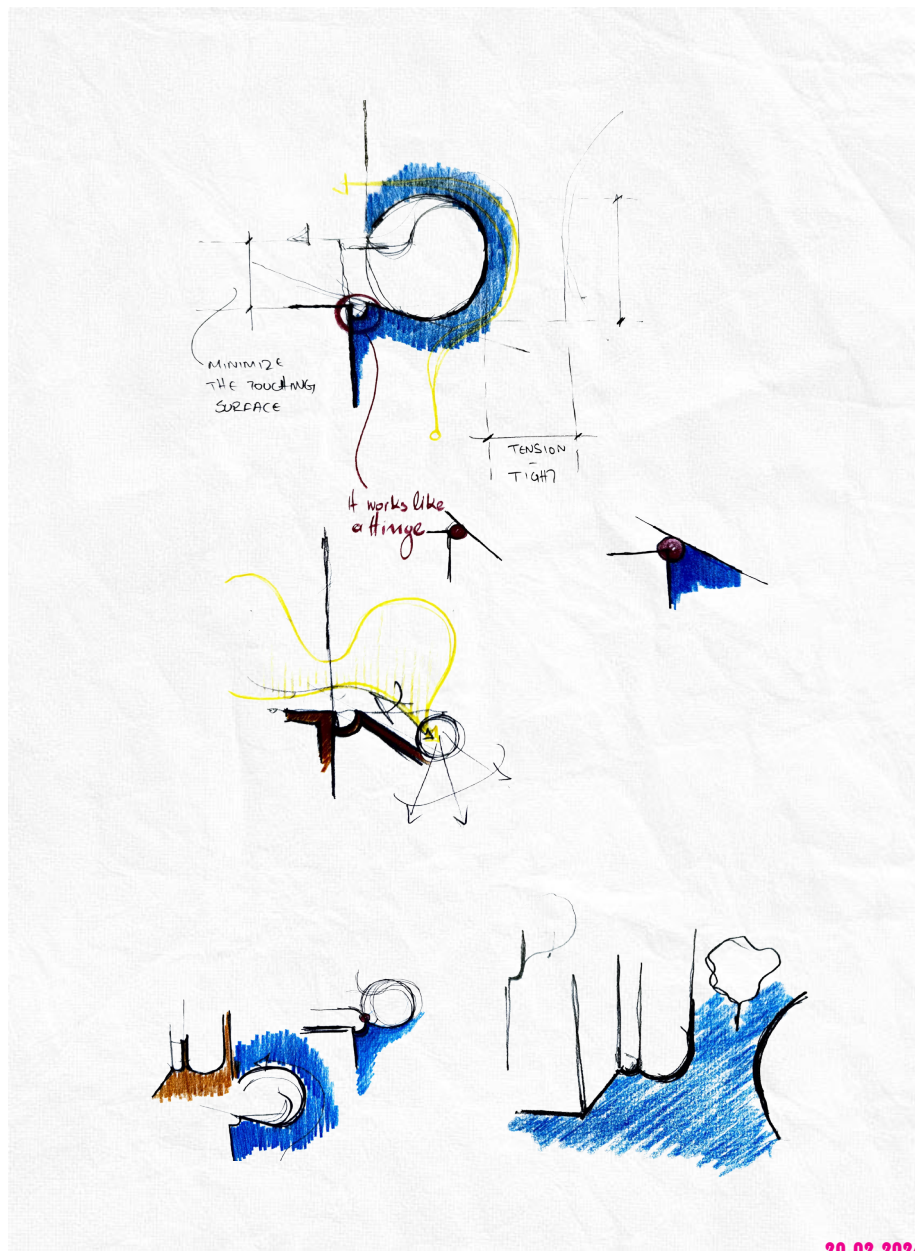
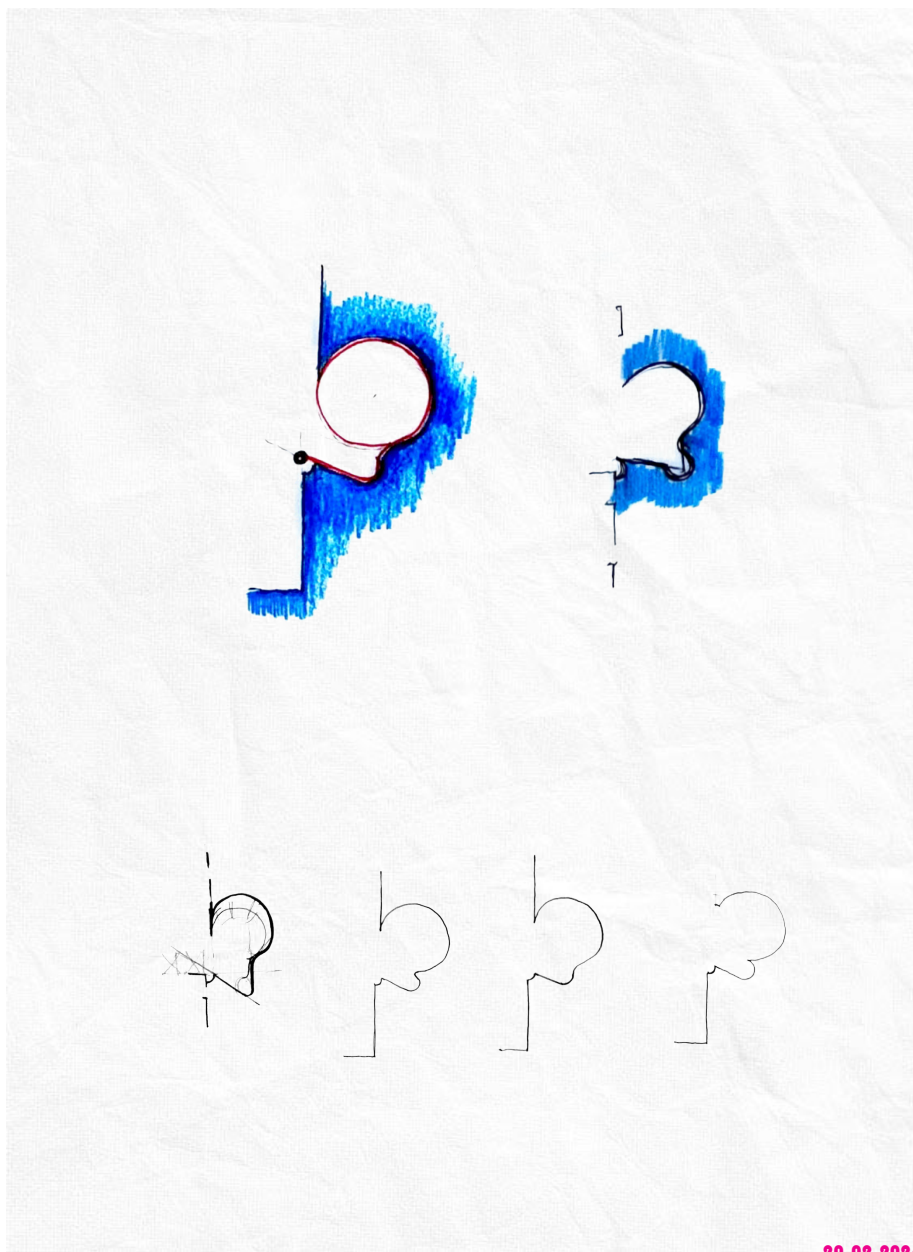


Fig. 4 Entering the Storytelling Room, model 1:25.

FEEDBACK Maybe there needs to be even less elements. There is no need for that double ramp. And the stairs to the inner floor need to be removed. Maybe one ramp that goes from 0.00m to +2.10 with an inbetween landing at +0.75 (the level of that elevated square).

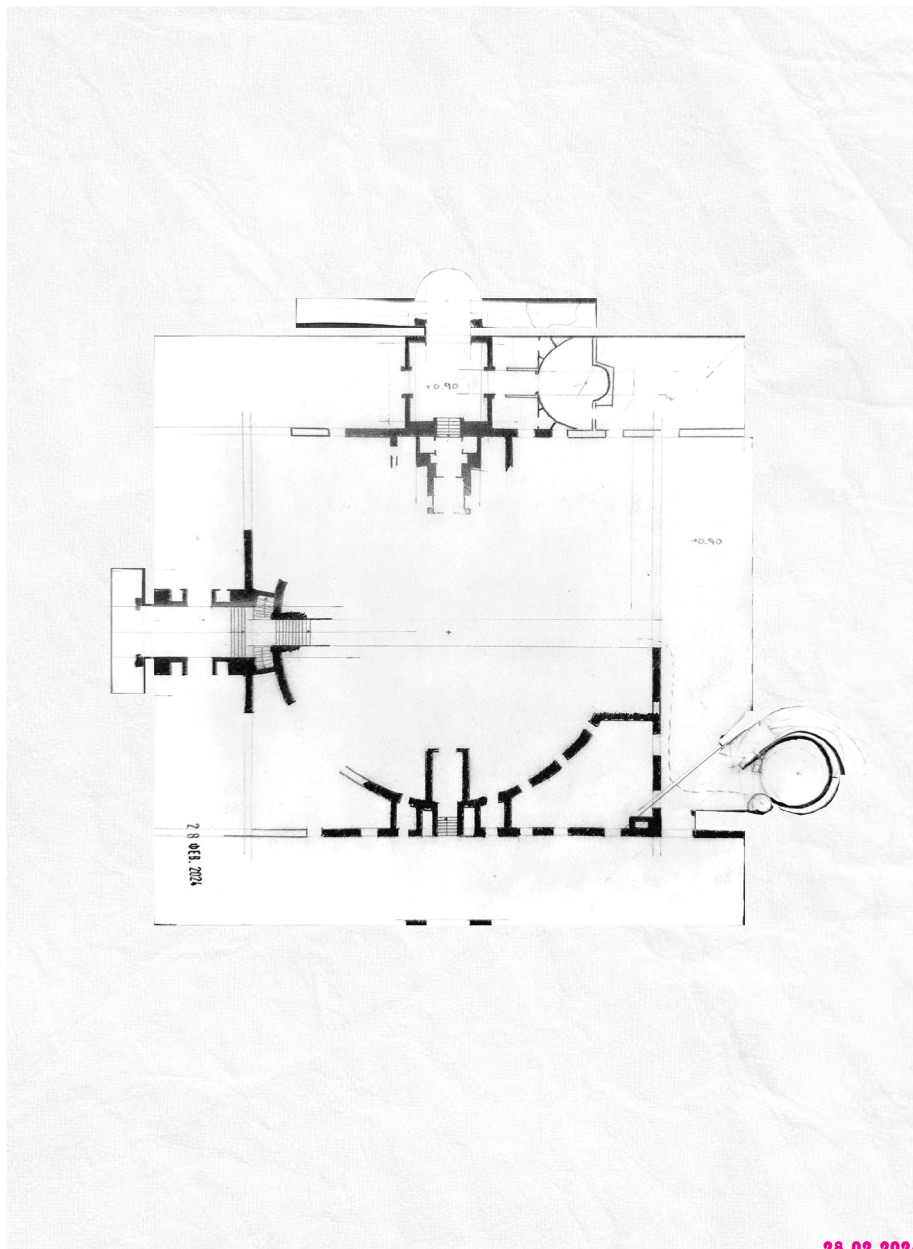


The shape of the addition is adjusted in order to form a coherent outline of the facade, it tries to be an integral part of the existing building in terms of the form, that's why the existing curve of the 1930s addition is treated as a hinge.

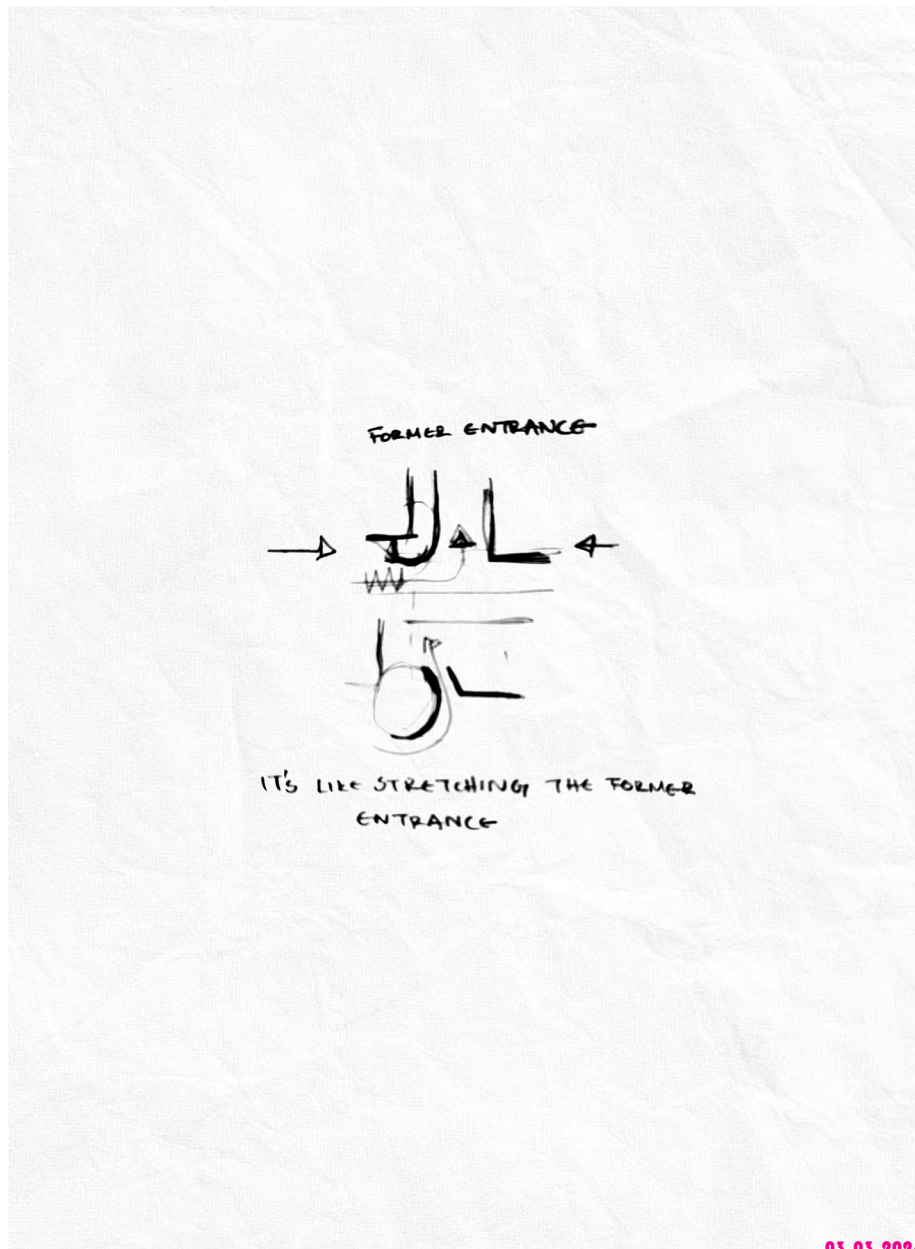


The shape of the new addition was treated as the natural continuation of the library's outline. An attempt to transform this curved addition -at first something completely different from the library's geometry- to a integral part of the building.

The Archive and The Swedish Institute of Children's Book The Entrances



The need to create a new entrance on the side of the square triggered a careful study of the existing entrances of the building and how these form the surrounding spaces. The main entrance is kept intact, while the one on the north side is repealed since there is a need to create a big linear space on that side. The children's entrance is partially transformed, embodying two new ramps to make it easily accessible.



The new entrance comes to reinvent the way the visitors enter the building, since on that side there will enter from the one side and not symmetrically. Additionally the new volume hides the door, while it welcomes the visitors to follow the ramp to the new entrance.

The Archive and The Swedish Institute of Children's Book
The New Entrance

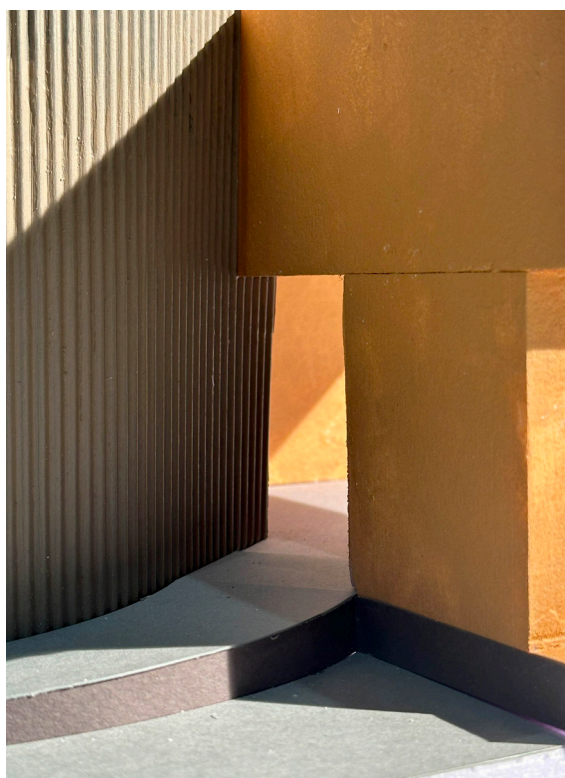
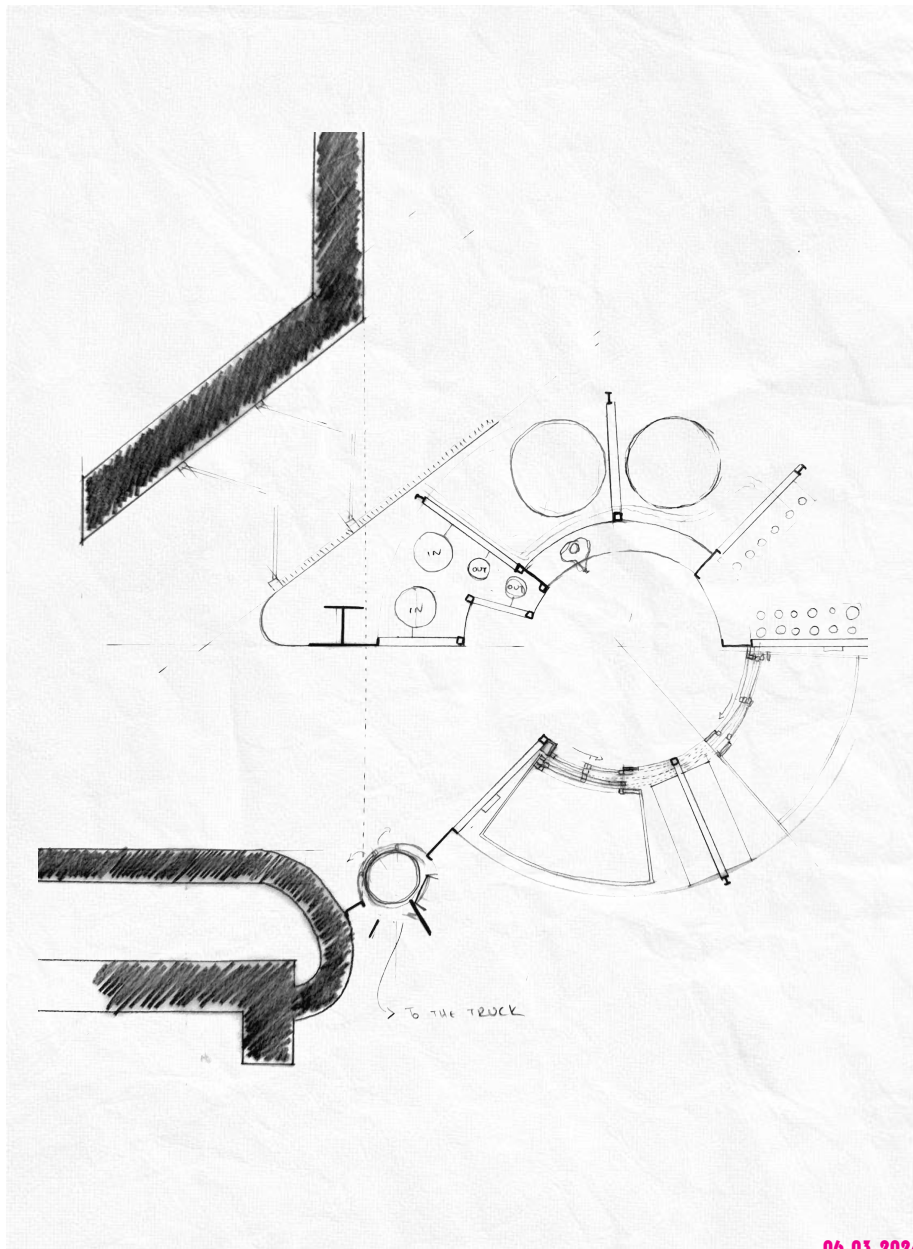


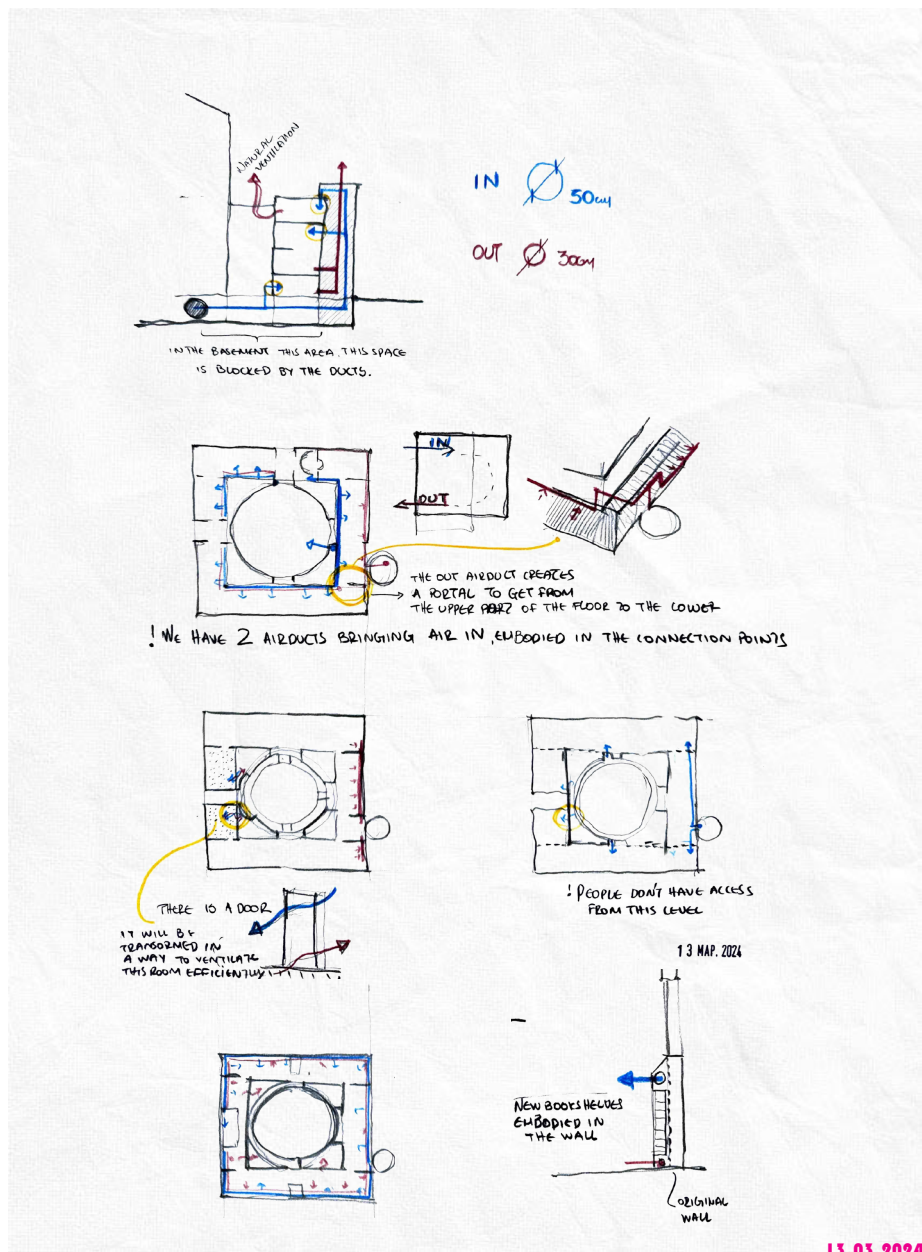
Fig. 1 The ramp, new entrance, sketch model 1:25.

THE ADDITION

The new addition is what will hold all the services of the building together. The aim is to remove the airducts and the elevators from the courtyard spaces and bring them all in one space, solving the problems that might occur from a move like this one.



06.03.2024



13.03.2024

The air ducts have to reach 3 levels in total. The plants are already placed on the basement, therefore the airducts from the basement will go directly to the ground floor, from the court yards. In the reading rooms' floor, the IN will come from the top while the OUT from the lowest part, in that way the air will flow smoother in these double height rooms. As far as the top floor is concerned, the airducts will bring fresh air from the top, the ceiling.

BUILDING TECHNOLOGY

The introduction of the building technology was based on group discussions, taking place in the studio, among construction drawings of the buildings, and archival photos. The aim was to set a common base in which then individually each student elaborated more.

The Building Technology Workshop

Annex building probably masonry, brick wall, facade load bearing, but the reading room-prefabricated concrete

Subway, concrete tube. Part of the construction of annex is on top of that. So probably it can bear more structures without making any additional structure.

Library. Massive load bearing walls + concrete foundation

1930s addition. steel beams

What type of brick? Is that solid? or are there drills?
Thickness, 60-80cm

Need to regulate the temperature, it can get too warm. Also for the rest of the library.

Where should we put the insulation? Think about the program.

There are radiators.

In the basement there are 2 plants.

Ventilation. The demands have changed. it

seems that it used to be an individual decision, but today we have a different approach, and different ways of getting energy.

The new windows are better shield. So at least we have to blow the air in and then open the windows.

The need to preserve the books, books don't need humidity so it is difficult to heat up these rooms. Probably it cannot be insulated.

Logistics, back of house. There are no many books coming in and out.

The leftover materials, the hill but also the new openings we are making in the existing.

We are building next to a monument. How do you relate to the existing?

Sustainability. Is it going to be ephemeral or is something like a concrete shell that will stay here. It does not mean that it has to be a standardised design.

What industry is available in Sweden?

Draw again the existing buildings.

Excavation. Look a little bit on the sequence of the interventions.

Building Technology Shorting the drawings

08001591	A: 1939 - Renovation of air raid shelter	1939	Library	Floor plan	Other (Add comment)	-	tiff	Bombshelter
08001621	A: 1947 - Ground floor renovation	1948	Bazaar	Multiple drawings	Basic drawings	-	tiff	Bazaar section and elevation (in 194
08001641	A: 1947 - Ground floor renovation	1947	Library	Multiple drawings	Basic drawings	-	tiff	Floorplan & sections to change toilet
08001671	A: 1950 - Ground floor renovation	1950	Library	Multiple drawings	Basic drawings	-	tiff	Floorplan & sections to change toilet
08001691	A: 1950 - Ground floor renovation	1951	Library	Multiple drawings	BT - Construction (structure & wall build-up)	-	tiff	Floorplan & sections to change toilet
08001701	A: 1950 - Ground floor renovation	1951	Library	Multiple drawings	BT - Construction (structure & wall build-up)	-	tiff	Floorplan & sections to change toilet
14591651	A: 1950 - Ground floor renovation	1950	Metro	Multiple drawings	Basic drawings	-	tiff	Metro building next to library, inside
08001741	A: 1950 - Meetings conducted	1950	Library	Floor plan	Other (Add comment)	-	tiff	
08001751	A: 1950 - Meetings conducted	1950	Library	Floor plan	Other (Add comment)	-	tiff	
08001761	A: 1950 - Meetings conducted	1950	Library	Floor plan	Other (Add comment)	-	tiff	
08001771	A: 1950 - Meetings conducted	1950	Library	Floor plan	Other (Add comment)	-	tiff	
08002311	A: 1951 - New air raid shelter	1951	Annex 1	Site plan	Basic drawings	1:500 (City)	tiff	1:400 scale, contains annex 1 and li
08002331	A: 1951 - New air raid shelter	1951	Annex 1	Floor plan	Basic drawings	1:100 (Building)	tiff	3rd floor, this version has another vc
08002341	A: 1951 - New air raid shelter	1951	Annex 1	Floor plan	Basic drawings	1:100 (Building)	tiff	2nd floor, this version has another vc
08002351	A: 1951 - New air raid shelter	1951	Annex 1	Floor plan	Basic drawings	1:100 (Building)	tiff	1st floor, this version has another vo
08002361	A: 1951 - New air raid shelter	1951	Annex 1	Site plan	Basic drawings	1:500 (City)	tiff	1:400 scale, contains dimension of a
08002371	A: 1951 - New air raid shelter	1951	Annex 1	Floor plan	Basic drawings	1:100 (Building)	tiff	basement floor +9.65 and 12.15, sup
08002381	A: 1951 - New air raid shelter	1951	Annex 1	Floor plan	Basic drawings	1:100 (Building)	tiff	basement floor +14.65, this version I
08002391	A: 1951 - New air raid shelter	1951	Annex 1	Floor plan	Basic drawings	1:100 (Building)	tiff	ground floor, this version has anothe
08002401	A: 1951 - New air raid shelter	1951	Annex 1	Section	Basic drawings	1:100 (Building)	tiff	E-W section (long section), this vers
08002411	A: 1951 - New air raid shelter	1951	Annex 1	Section	Basic drawings	1:100 (Building)	tiff	N-S section with entrance facade, th
08002421	A: 1951 - New air raid shelter	1951	Annex 1	Section	Basic drawings	1:100 (Building)	tiff	S-N section with library-facing facad
08002431	A: 1951 - New air raid shelter	1951	Annex 1	Elevation	Basic drawings	1:100 (Building)	tiff	library-facing facade of another volu
08002441	A: 1951 - New air raid shelter	1951	Annex 1	Elevation	Basic drawings	1:100 (Building)	tiff	facade towards observatory hill
08002451	A: 1951 - New air raid shelter	1951	Annex 1	Elevation	Basic drawings	1:100 (Building)	tiff	facade towards social science instit
08002461	A: 1951 - New air raid shelter	1951	Annex 1	Elevation	Basic drawings	1:100 (Building)	tiff	facade towards odengatan, with ano
08002481	A: 1951 - New air raid shelter	1953	Other (Add...	Floor plan	Basic drawings	1:100 (Building)	tiff	shelter room facility
08002511	A: 1951 - New air raid shelter	1953	Annex 1	Other (Add com...	BT - Construction (structure & wall build-up)	1:20 (Detail)	tiff	general specification, drawing list, lo

The amount of drawings we received was so big that it took us a significant amount of time to short them, as a group. Each one was assigned with a folder of drawings. We used this shared excel sheet, next to the number of every drawing, we filled the columns with information concerning the date, the level of detail and the type of drawing.

The Structural Engineering Workshop

Are we touching the building structurally?

Part of the structure, in a way resting in the existing building

In a brickwall, thick like this one, we actually have more brick than we actually need.

The Climate Control Workshop

We have the hill, that mitigates the wind.

Local steel, granite...

Heatpump -water or air. Geothermal energy, usually used in Sweden

Preheated ventilation. Now heating through gas, for the radiators.

District heating, but here it's not the case.

Think about the lifespan of materials

Do you treat every building the same? What are their differences?

Heating doesn't take so much space in a building, like the ventilation

Air- handling units. How do we supply this unit?

Make a climate diagram, plan + section

THE FRAGMENT, SCALE 1:25

The new brief highlights the need to zoom into a small part of the project, to unlock the potential hidden within the materials and the structural details.

Stockholm City Library

2023-24 MSc3 AR3A100
Brief 04



Gothenburg Law Court Annex by E.G. Asplund.

A Difficult Whole

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

Robert Venturi, The Obligation Towards the Detail (Whole, in Complexity and Contradiction in Architecture)

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

The Stockholm City Library might, on first glance, be considered a kind of unity – the circle in the square – but in reality it might be considered the embodiment of the difficult whole of which Venturi speaks, expressed in its geometrical offset to the city grid; through the frictions evident in its forth side; in the radically different architectural expression of its plinth; in the transformed whiteness of its interior; in the cluster of its voids. Stepping beyond it, the similarities and differences of the three lamellae, or the constructed picture sequences of the surrounding landscape can all be understood as fragments, whose disjunctions and tensions

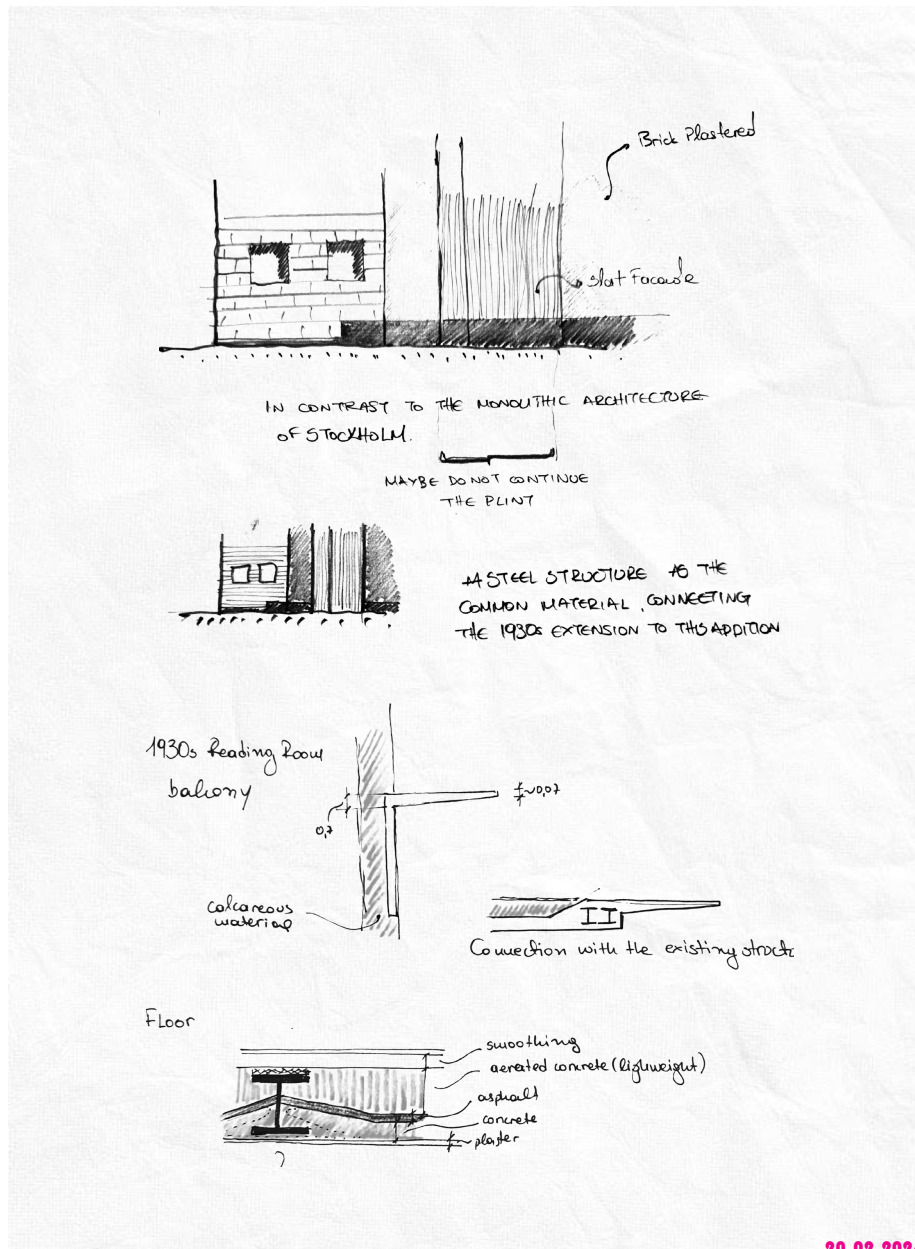
elaborate on this complex whole, as well as offering both qualities and challenges to the ways in which it is experienced. Your project will add yet another new fragment or fragments to the ensemble. Through this brief we would like you to begin to explore the creative tensions in the moments where things meet through volume, ground, façade, colour, material or composition for example. Many of you are struggling to escape the tyranny of the plan diagram.

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

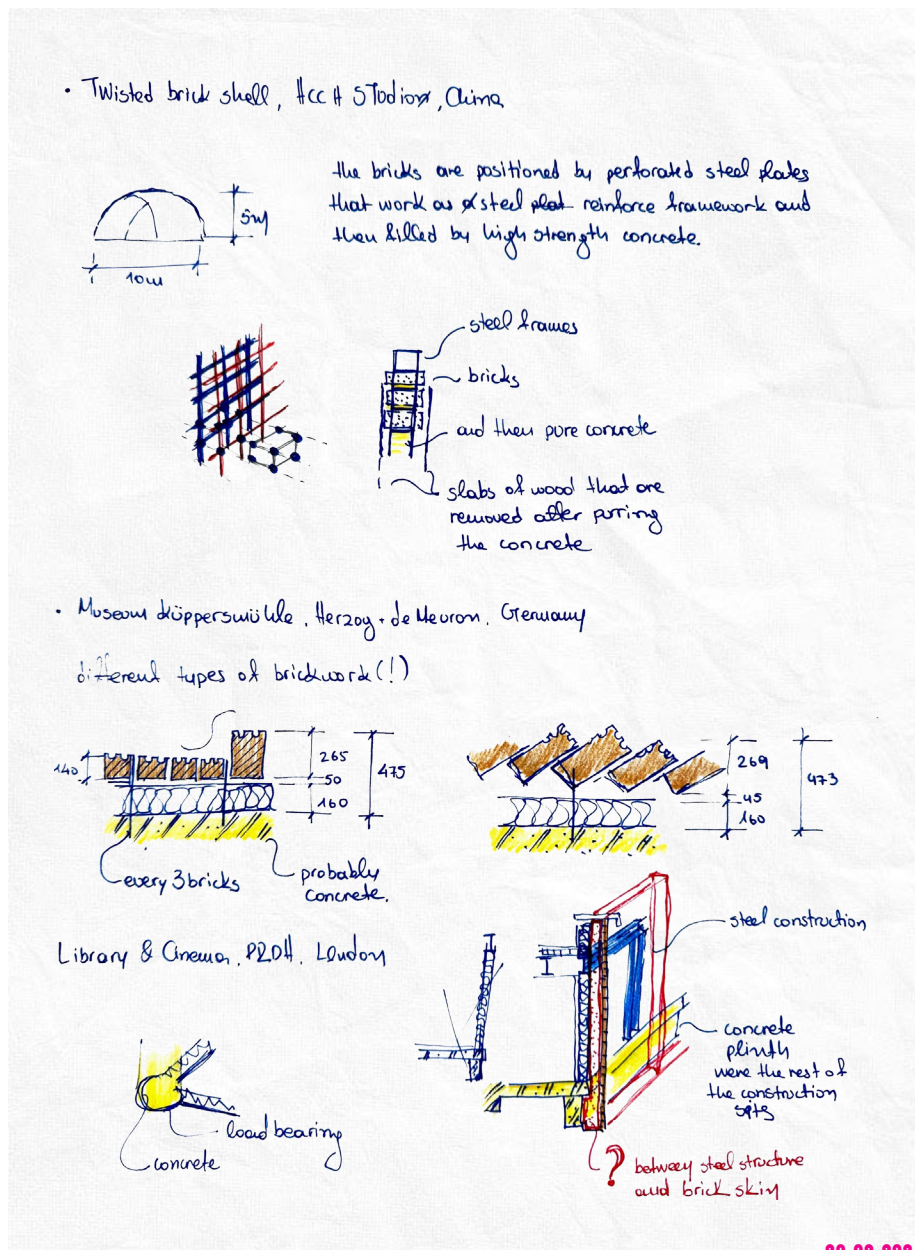
Interiors Buildings Cities

material of the model, we don't want to be abstract
the fragment will be part of a bigger composition
it will continue to grow
it can be about the 1. Palace

The Fragment
Details of the 1930s extension



The details provided for the 1930s addition show that the thw walls are load bearing brick masonry, while the floor is composed by H beams and aerated concrete. The addition that touches this structures will have a common structural element, the brick, the steel or the concrete.



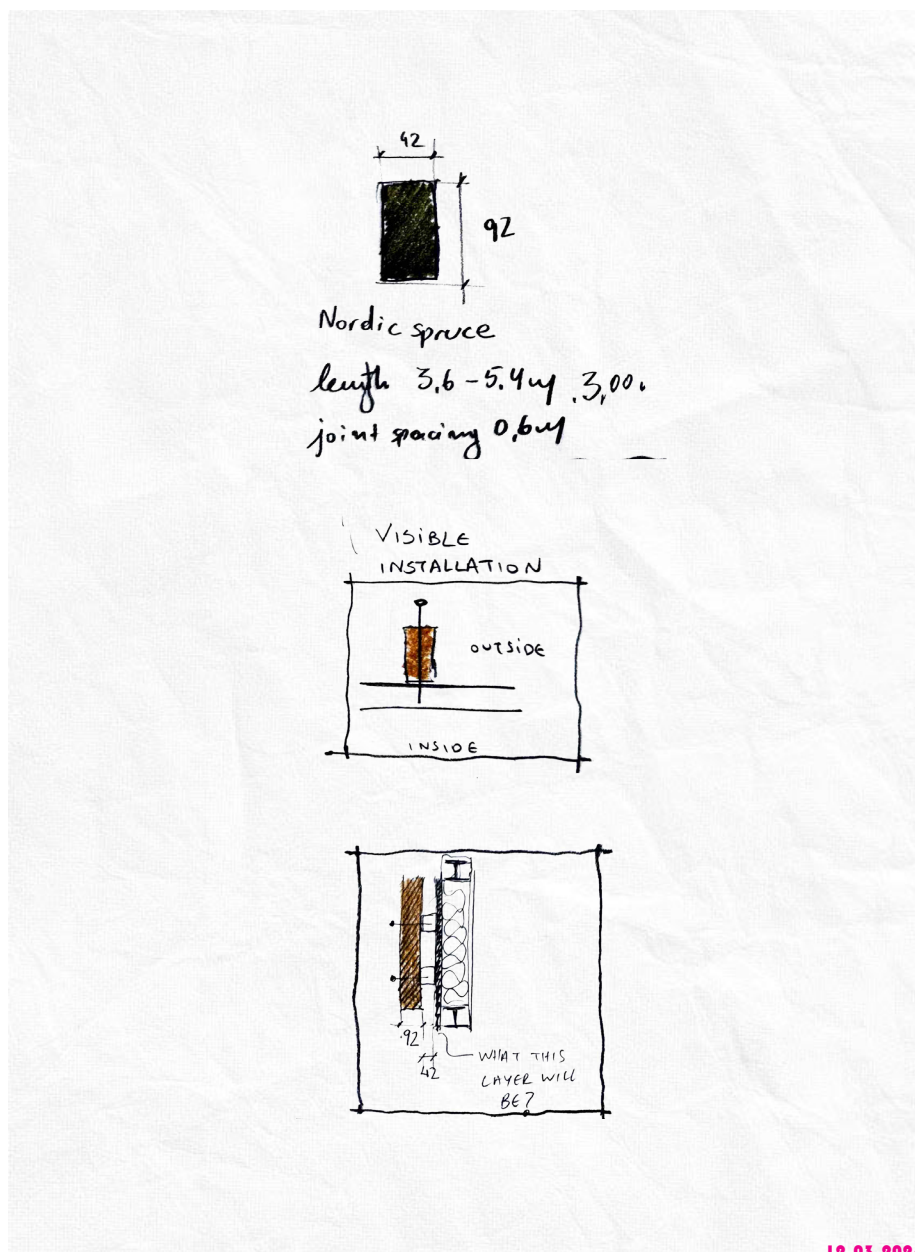
The references for brick structures found at that point indicate that it is not that usual today to use brick walls as structural elements. It works as a finishing layer on top of concrete structure or steel structure.

FEEDBACK Since the form of that addition feels like an integral part of the existing building, it will be interesting to add another material to contradict the extended brick walls found in the library and annex buildings.

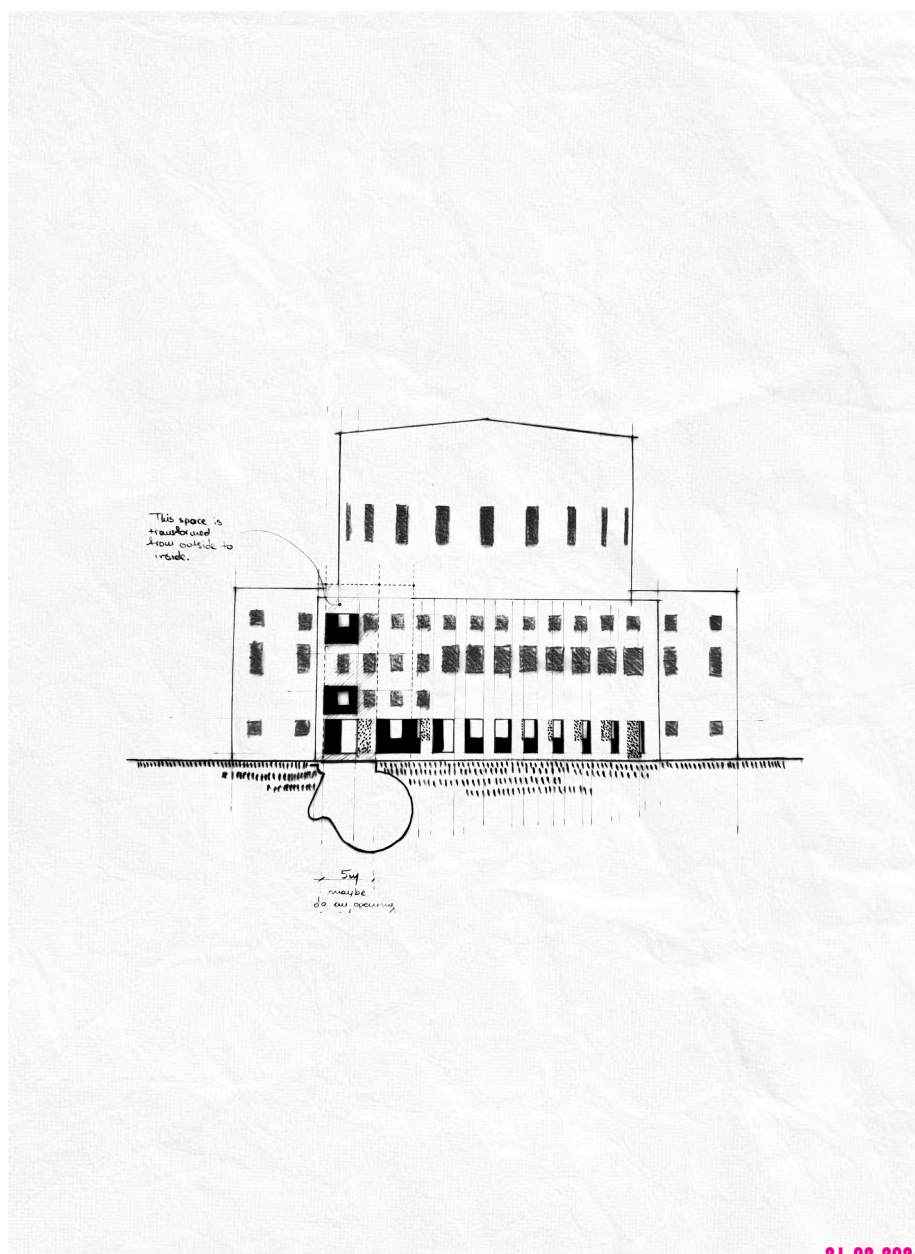


Fig. 1 Exterior, sketch model 1:25.

The chosen material for the exterior is wood. The slat facade will function as a second layer, an external cladding. Timber as construction material is familiar to Swedish people. Timber is going to be used in combination with the steel construction, otherwise timber as construction material needs more space, something that in this case is not efficient, since the aim is to create the smallest possible addition to fit all the services.

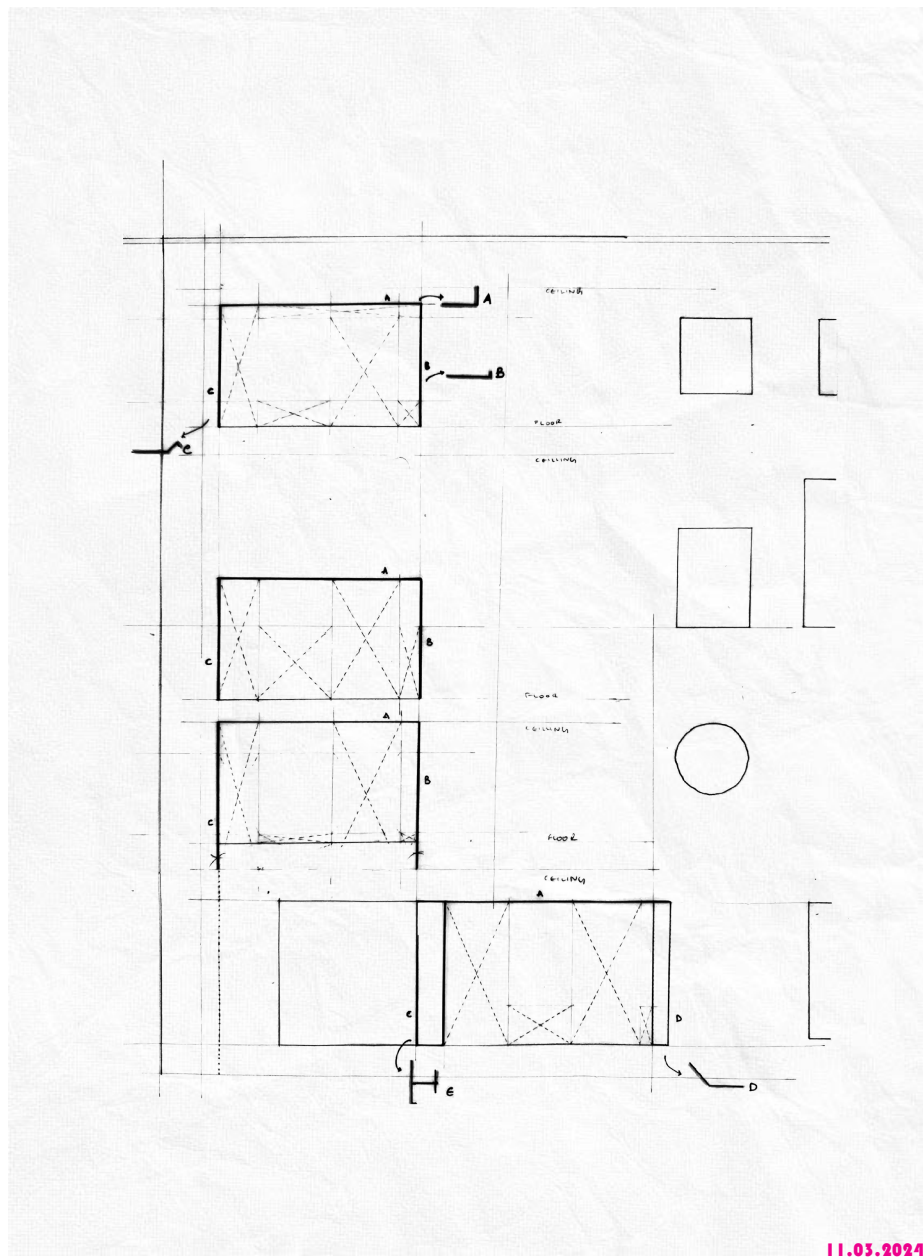


The Fragment
Openings in the exhisting facade



The way the new addition touches the exhisting building creates the need for new openings, the ones to connect the two structures and the openings on the ground floor in the 1930s addition that are transformed in order to reconnect the building with the new square.

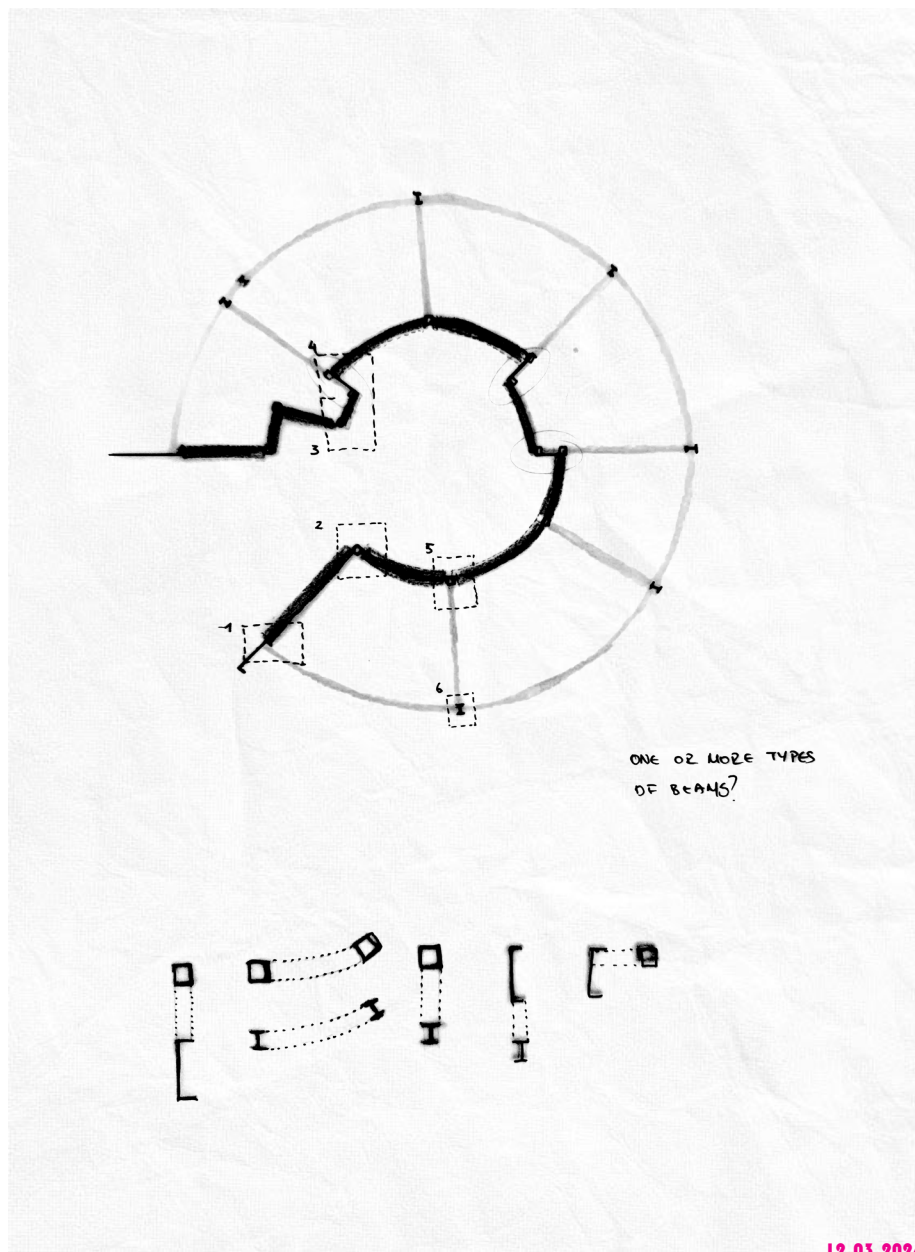
The Fragment
Openings in the exhisting facade



The openings created as a passage from Asplund's building to the new addition. There will be portal from steel beams created in each floor to support the new openings. Especially the columns are the elements that will hold both structures.

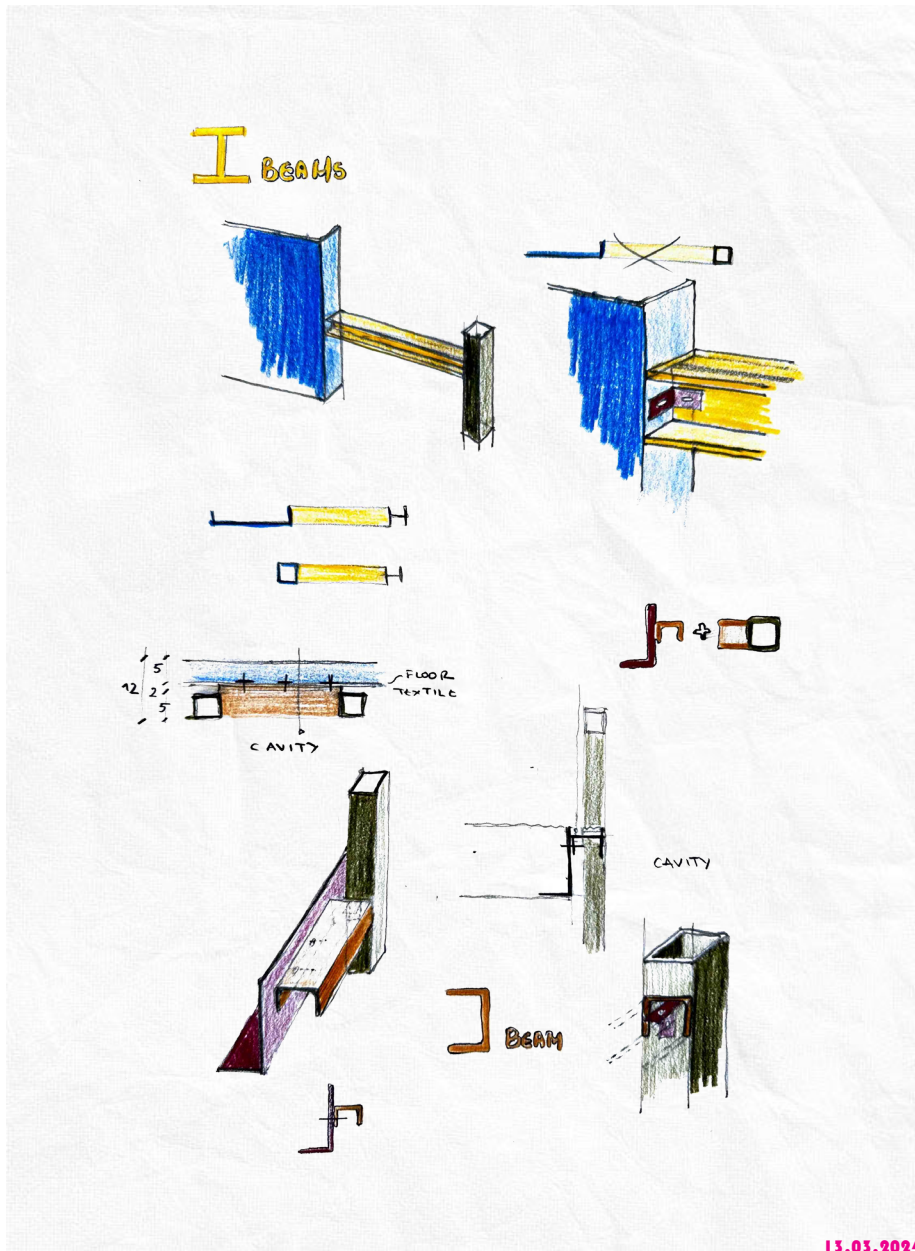
The parts of the facade that are removed are marked in this drawing.

The Fragment
The Steel Structure



There is going to be 2 different steel structures, one for the external shell and one for the inner floor. Both of them will be connected to the steel columns added to support the new opening made to the existing brick wall.

The Fragment
The Steel Structure



Every steel beam is going to be connected with the other through dry connections. It is a sustainable and cost effective solutions, since the whole structure can be easily decomposed and its parts can be reused.

The Fragment
The Translucent Material



Fig. 2, 3 Entering the Storytelling Room, model 1:25.

FEEDBACK The material finish, glass, plastic, natural material? How to divide the panels? The elevators will be like a box or their structure it will be visible and maybe connected to the existing steel structures? They need structure, and frame. The way the panels lock to the structure influence the facade.

The Fragment
Textile in Asplund's Projects



Fig. 4 Scandia Cinema, the textiles in the balconies. On the screen footage of this textile production.



Fig. 5 Stockholm City Library, small reading room. Textile on the wall.

Through his projects, it is clear that he valued highly the craftsmanship. The textiles are one of the things he designed and used in his buildings forming distinct interiors.

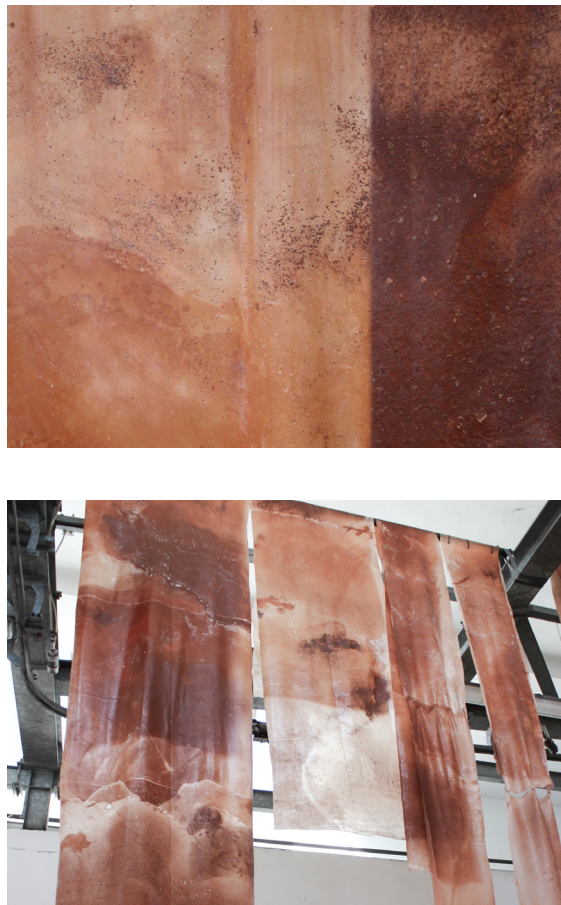


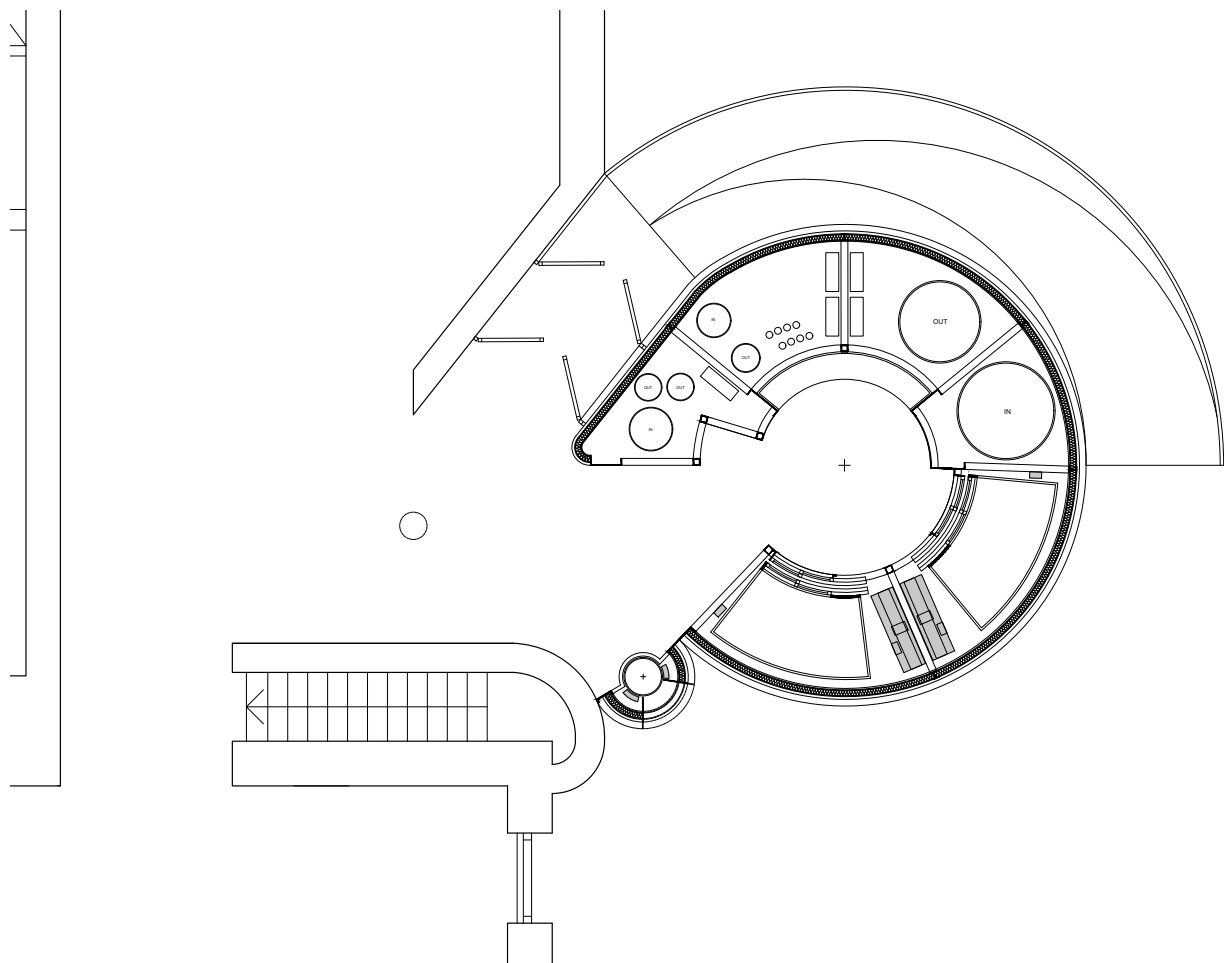
Fig. 6-7 The installation at Milan design week by Natural Material Studio and designer Zuzanna Skurka

"The textiles were made from a combination of crushed bricks bonded together with Procel – a home-compostable, protein-based bioplastic of natural softener and pigments developed by Natural Material Studio."¹

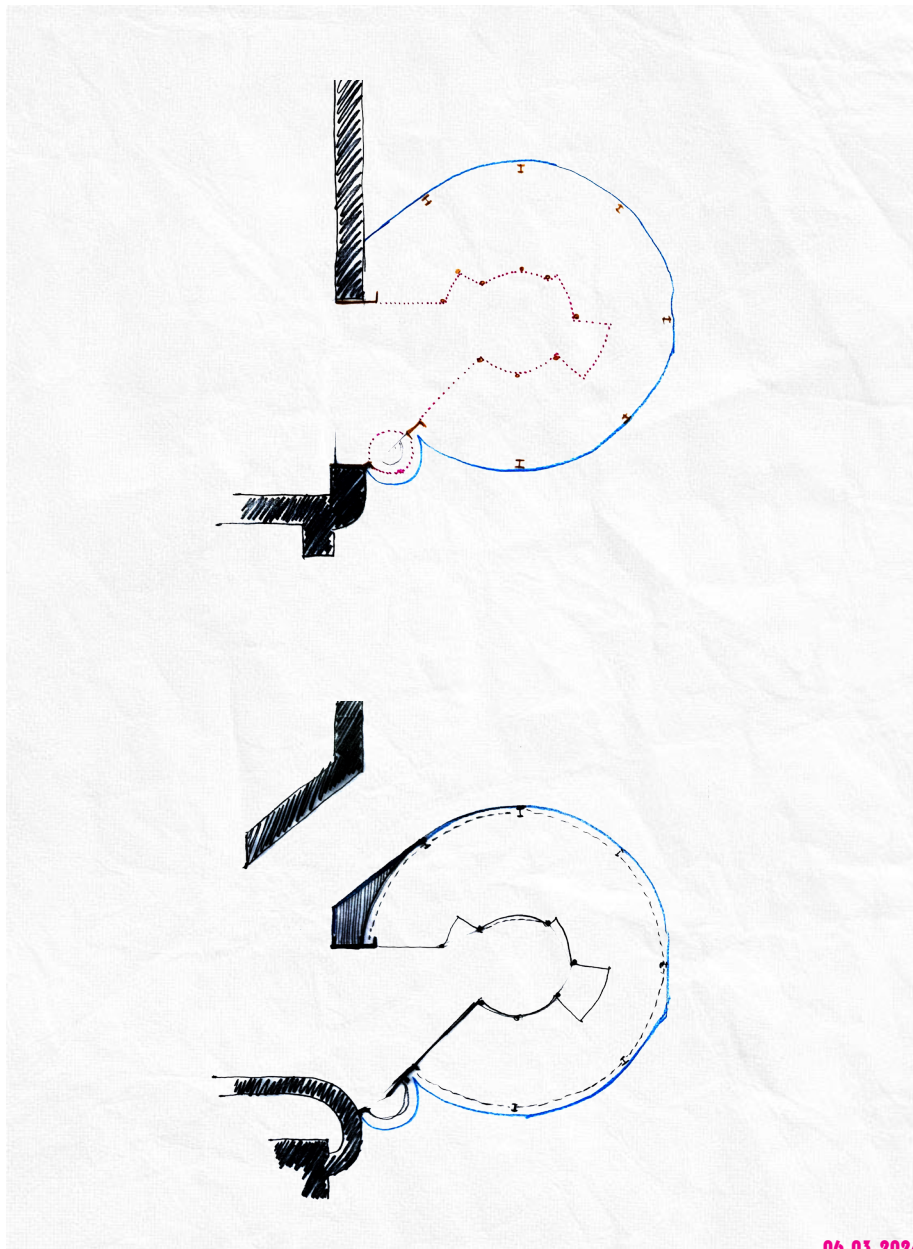
The idea was to reuse the brick that I remove by making the new openings. This semitransparent material would surround the interior of the addition. The problem was that this material is a piece of art, really fragile, that needs an extra support, probably glass. Is there need to make all this effort (the glass structure) and then cover it with a textile? On top of that using a material that is not fire resistant is dangerous in a space like this one, where the fire can spread quickly in the rest of the building. The idea of the textile was abandoned.

¹Jane Englefield and Jane Englefield, "Natural Material Studio Creates 'Flexible and Organic' Brick Textiles," Dezeen, April 19, 2023, <https://www.dezeen.com/2023/04/19/natural-material-studio-bio-textile-waste-bricks/>.

The Fragment
The Plan

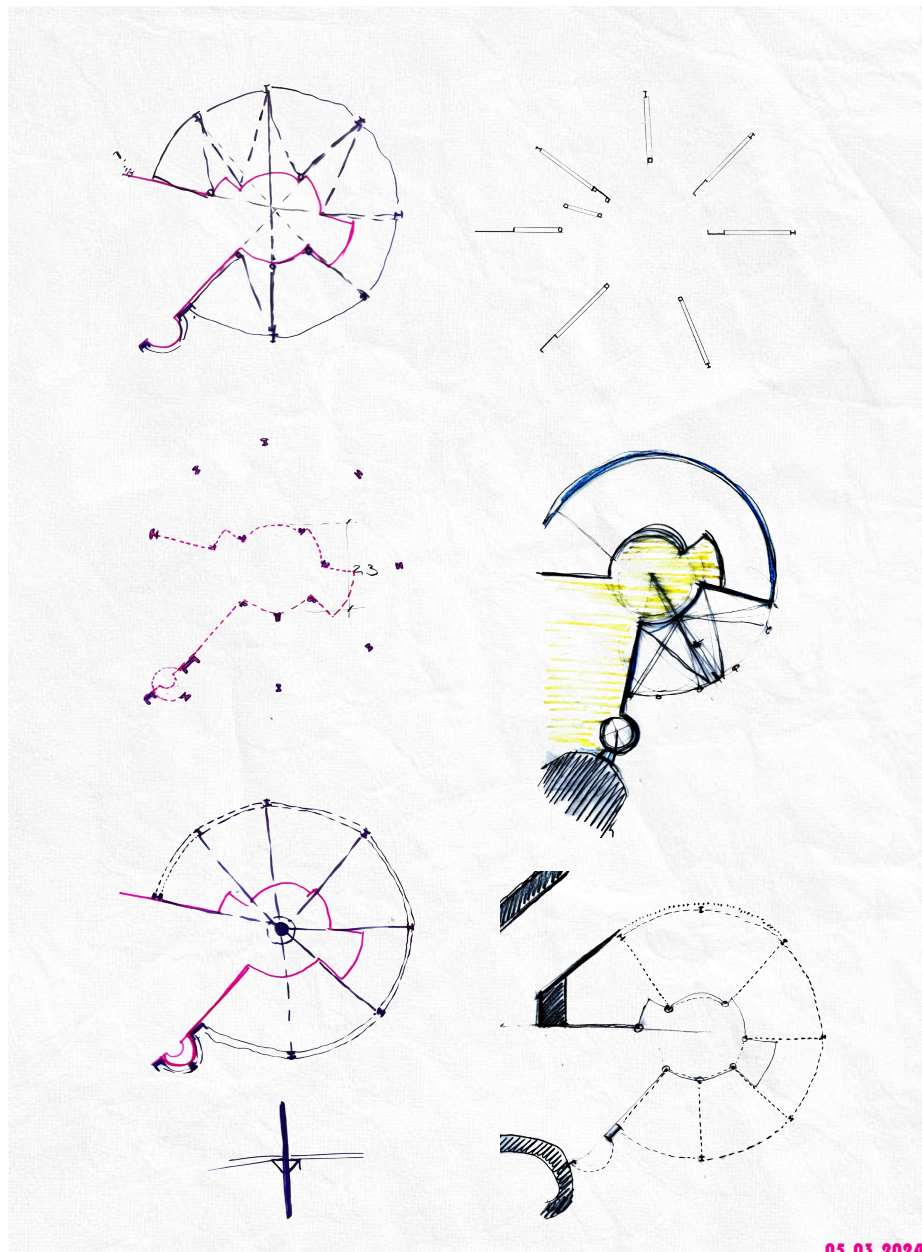


FEEDBACK It would be nice to try hydrolic platforms, rather than conventional elevations. Mark the route of every airduct, How does it enter the building? Look closet at the way this lobby is formed.



Here we have 2 structural systems, one supporting the outer shell and one the new floor. It is important to note that the floorplan of the ground floor has some differences with the floorplan of the rest of the floors. The reason for that is that the new addition is adjusted between the existing curves of the ground floor and the existing facade.

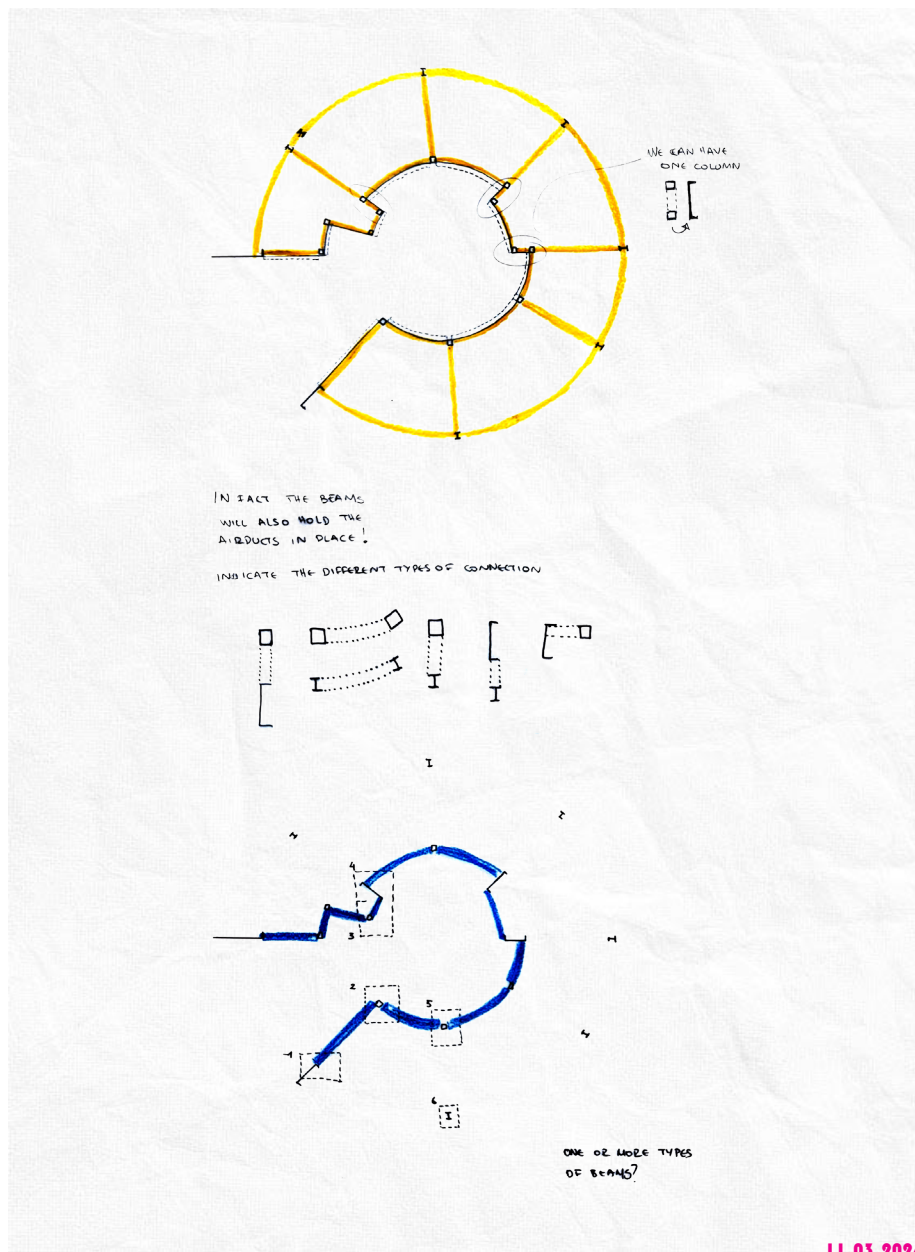
The Fragment The Plan



05.03.2024

The two systems need to be connected at least where they touch the existing building. But how can I connect them in a way to create 1 system? Do the crossing beams create the need for a central column? I don't want that, since the space is already tight.

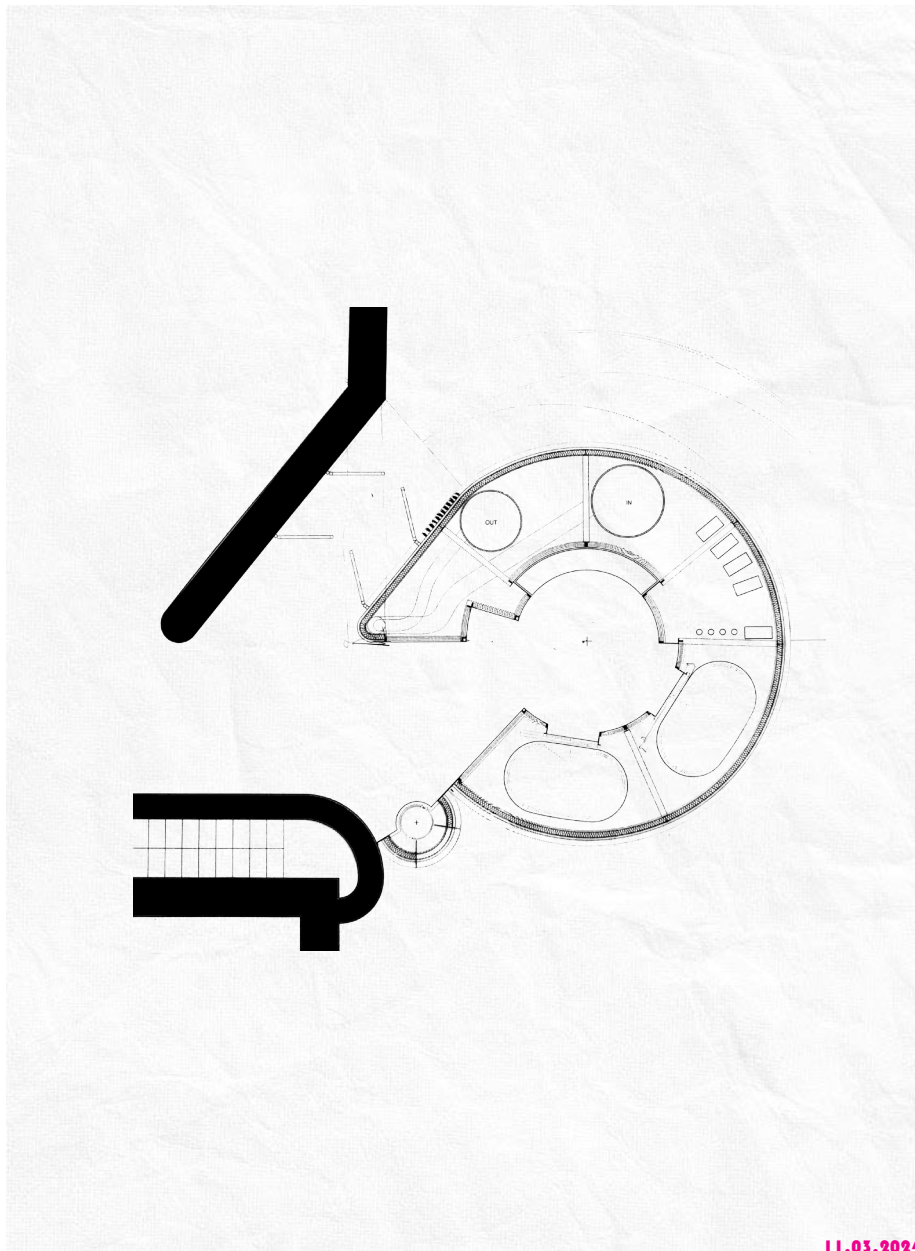
The Fragment The Plan



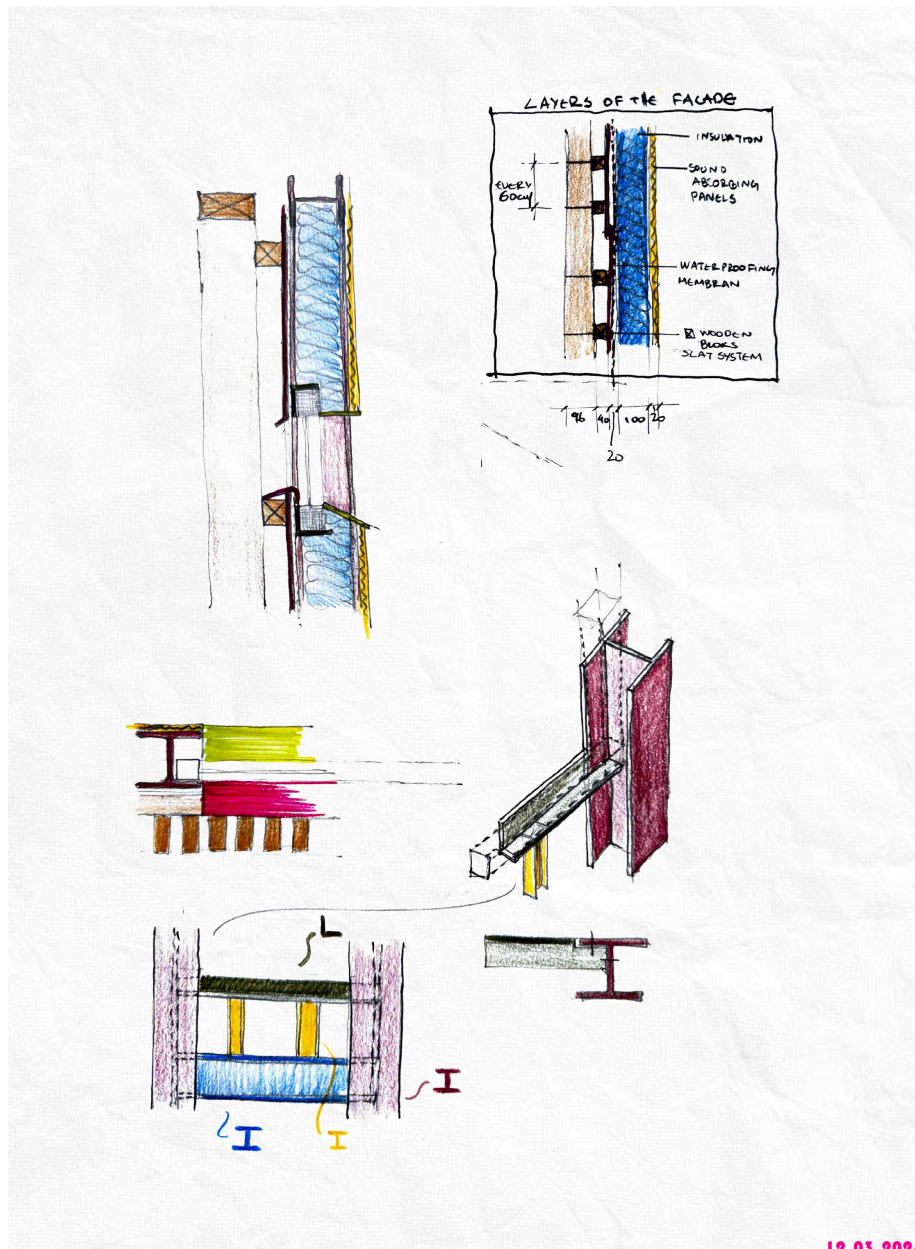
The structure for the outer shell and the new floor are connected through the beams above

FEEDBACK Try to simplify the columns. See if it is possible to use the same beams, in most of the cases.

The Fragment The Plan



The elevators have their own shape, like the ducts, standing between the outer shell and the new floor. As far as for the airducts are concerned there will be 2 main ones and from them there will be individual outlets in each floor.

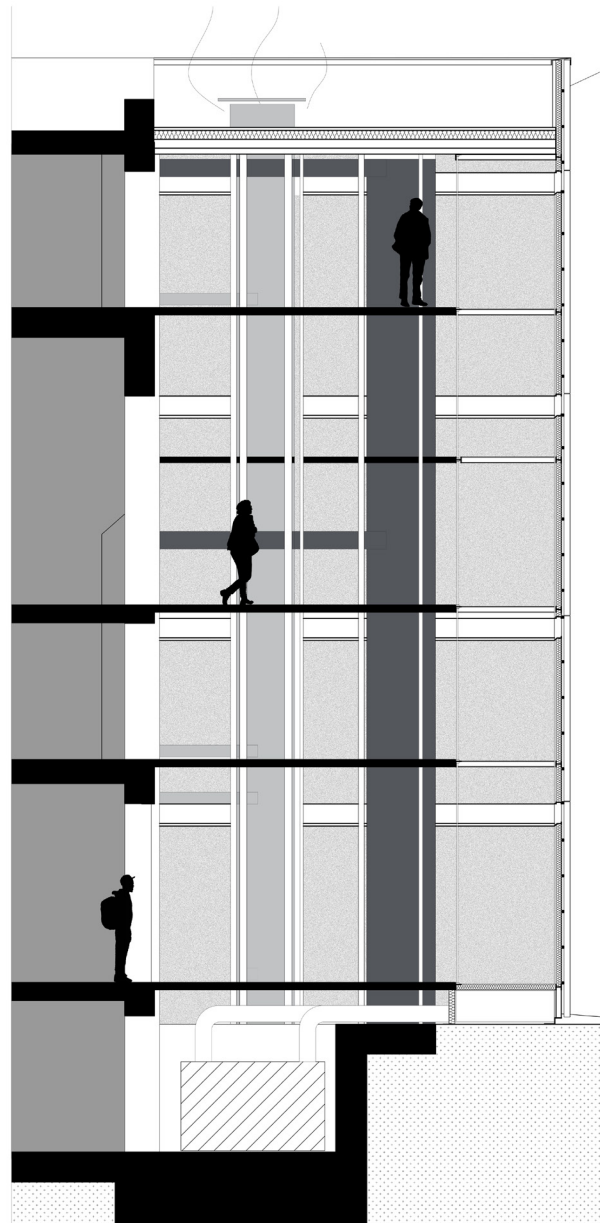


The translucent material used is what separates people and the services of the building. It is used in order to separate these two but at the same time to provide a glimpse of what is happening beyond this surface. For this reason there is need to let the light in, without affecting the facade. The solution is slim window openings in the slat facade, in every floor.

The Fragment
The Windows

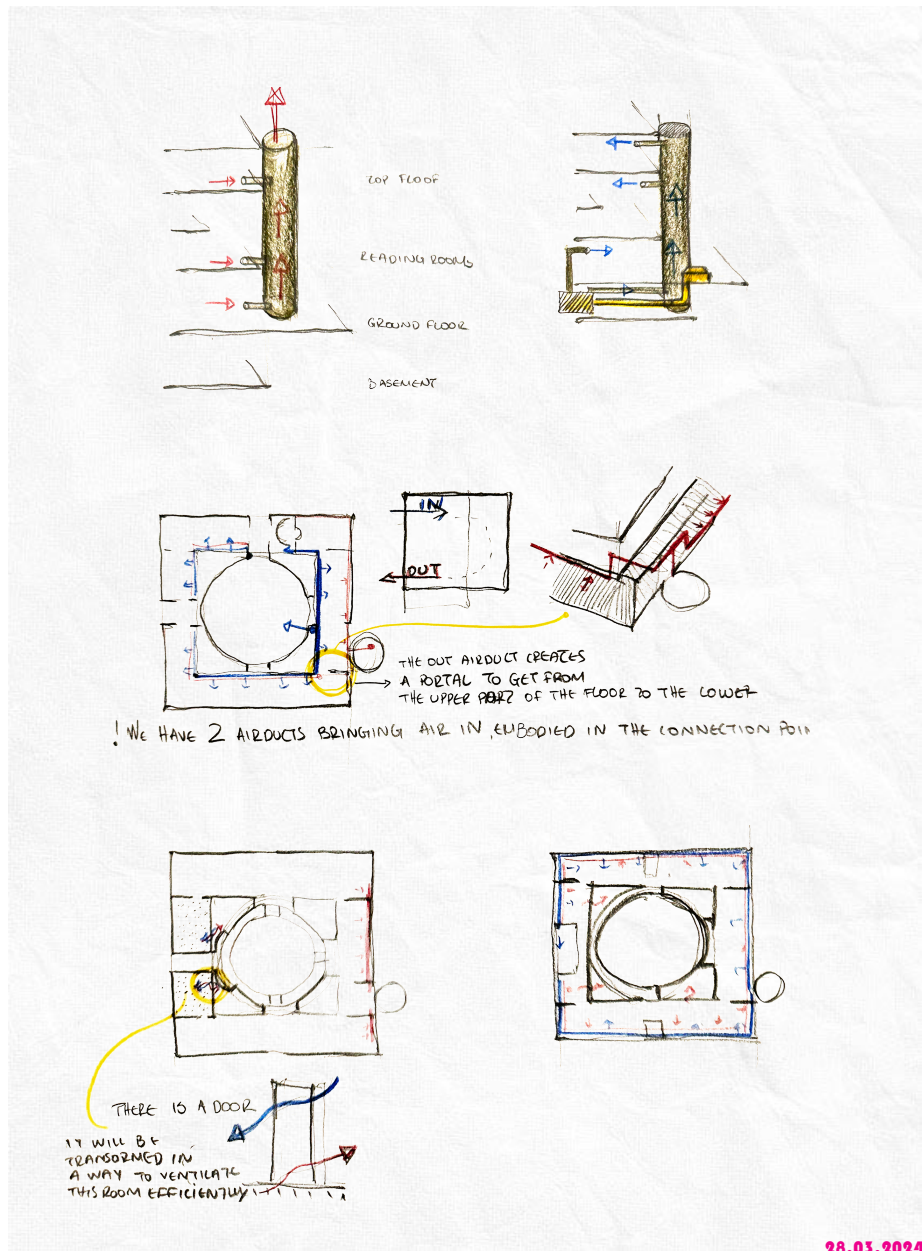


The outer shell of the addition as stated earlier is made out of slat facade. Also the openings are incorporated in the steel structure. However, the slat facade continues in front of the openings creating one coherent unit.



In that section across the new addition, it is clear that the long openings in the outer shell correspond to each floor, following the height of the existing windows.

The Fragment The Climate Diagram



The services of the building are gathered mostly in the addition. There are also points where we have additional airducts. Due to the size they are embodied in the bookshelves surrounding most of the walls. In total we need 2 big ducts, one in and one out, from there we have branches.

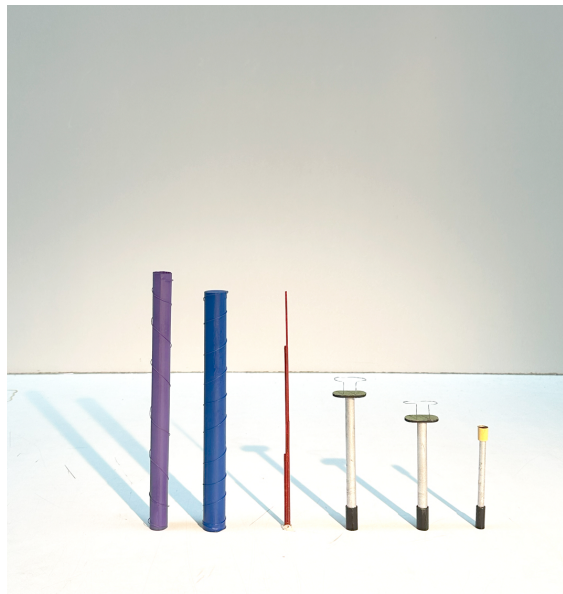


Fig. 8 The elements placed in the addition.



Fig. 9 The steel structure and the new floors.



Fig. 10 The addition without the outer shell.

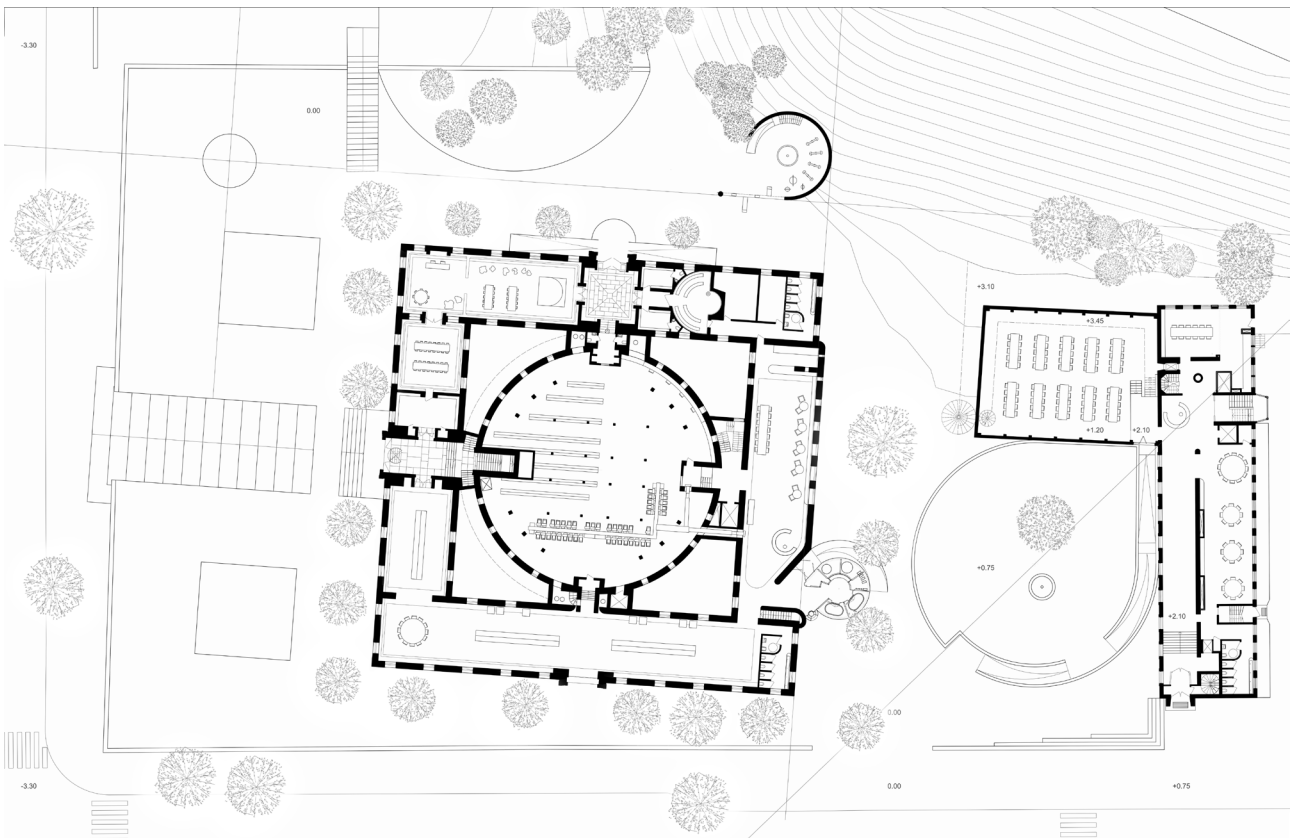


Fig. 11 Interior view of the addition.

THE INCIDENTS

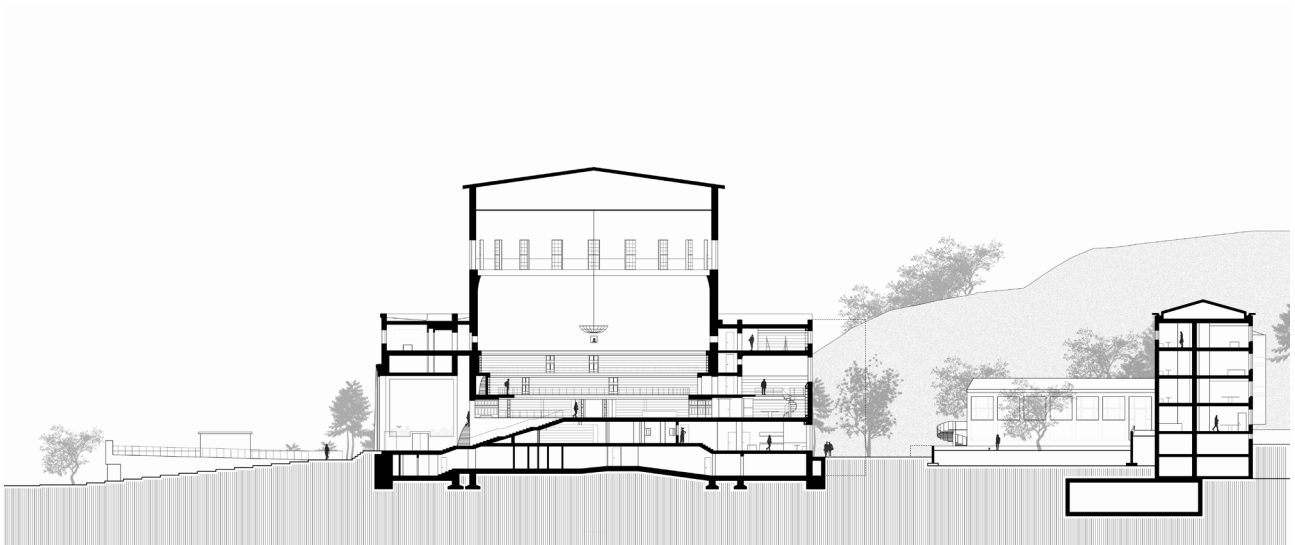
The aim of this projects is to create a coherent spatial experience through acupuncture interventions both in the interior and the exterior.

The bigger picture



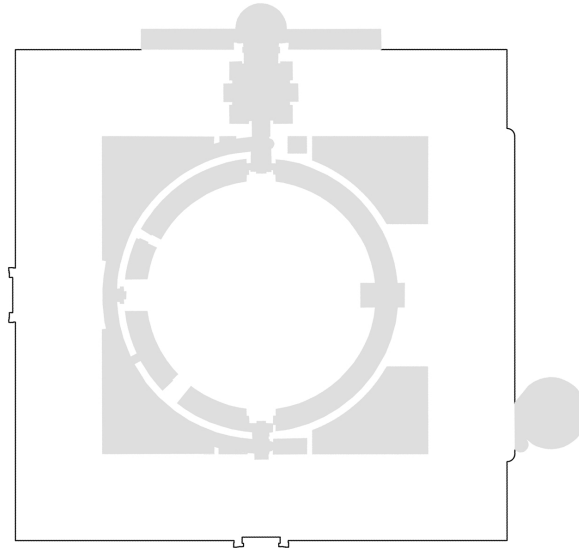
Asplund curated a unified spatial experience inside the building by connecting different entities through special rooms, inbetween spaces. The aim of this project is to restore the quality of Asplund's narrative by designing a coherent spatial experience. The interior and exterior are treated as one, with the flows of people being the binding element. The acupuncture outdoor interventions -ultimately contextual- create tight and loose moments, forming the flows of people, as happens inside the library.

The Incidents
The bigger picture



The space between Asplund's building and the first annex is completely transformed. The level of the square is inbetween the street level and the ground floor of the annex. It is important to note that by transforming the facing to the square facade into a public one, the inner core of the rotunda where the bookshorting machine is located -through a sequence is connected to the core of the new square.

The map of incidents inside the building



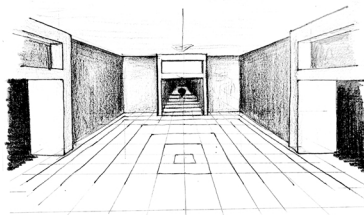
I am generating this to the interior of the building. I choose moments throughout the building, like adaptors that curate a unified experience of the whole building.

1. First move was to empty the courtyards that are currently filled up with all the services needed. Restore the children's library threshold, the banana reading room, and the curved staircase.
2. These led to the addition of a new volume that can bear all the services needed. There, all the back-side services, usually hidden, functions are highlighted.
3. Moments where other airducts have to find their way through the building.
4. The rooms where you can get a glimpse to the bookshorting machine.
5. The balcony from the curved staircase to the reading room, the children's library entrance.
6. And at the end the rest of the poche rooms.

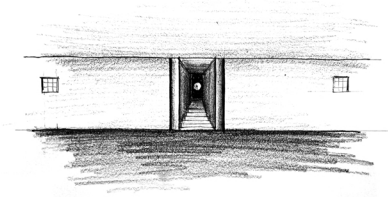
The Incidents
Some of the incidents



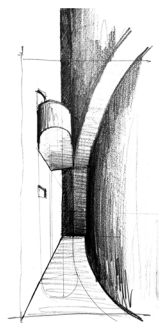
Erotica reading room



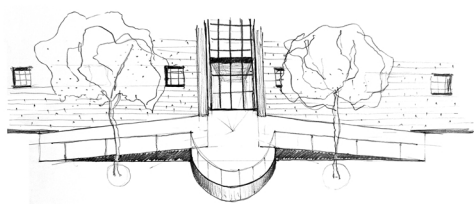
Children's library entrance



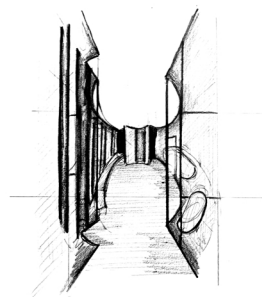
Hidding the services



Balcony to the courtyards



Children's library entrance



The addition

P3 FEEDBACK

The aim of this moment of formal feedback was to present the way the study of the fragment influenced and changed the rest of the project.



Fig. 1 P3 Presentation

How and where are the services distributed from one single place?

Draw it carefully in diagrams (strategically)

What is the services system? Could you use the cleared poche spaces to suck air?

Use the natural order of the building to design the services system.

Narrow passage from the street to the back (park)

Is the size of the addition enough? How did you determine it? The lifts look too small.

Everything looks incredibly bespoke.

The project seems to rely between poetry and pragmatism. It's really interesting, but it's not right yet.

Maybe it makes more sense to bring the installations closer to the poche spaces.

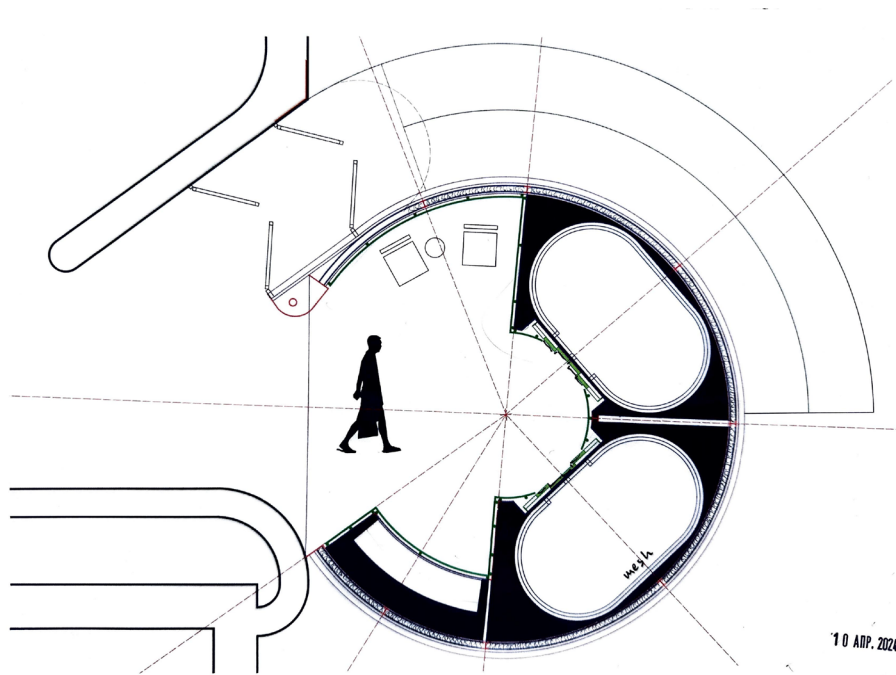
Test and agree on some principles.

Get into technical stuff.

RE- PLACING THE ELEVATORS

The extension made to Asplund's building will house the two elevators removed from the courtyard spaces and the book lift.

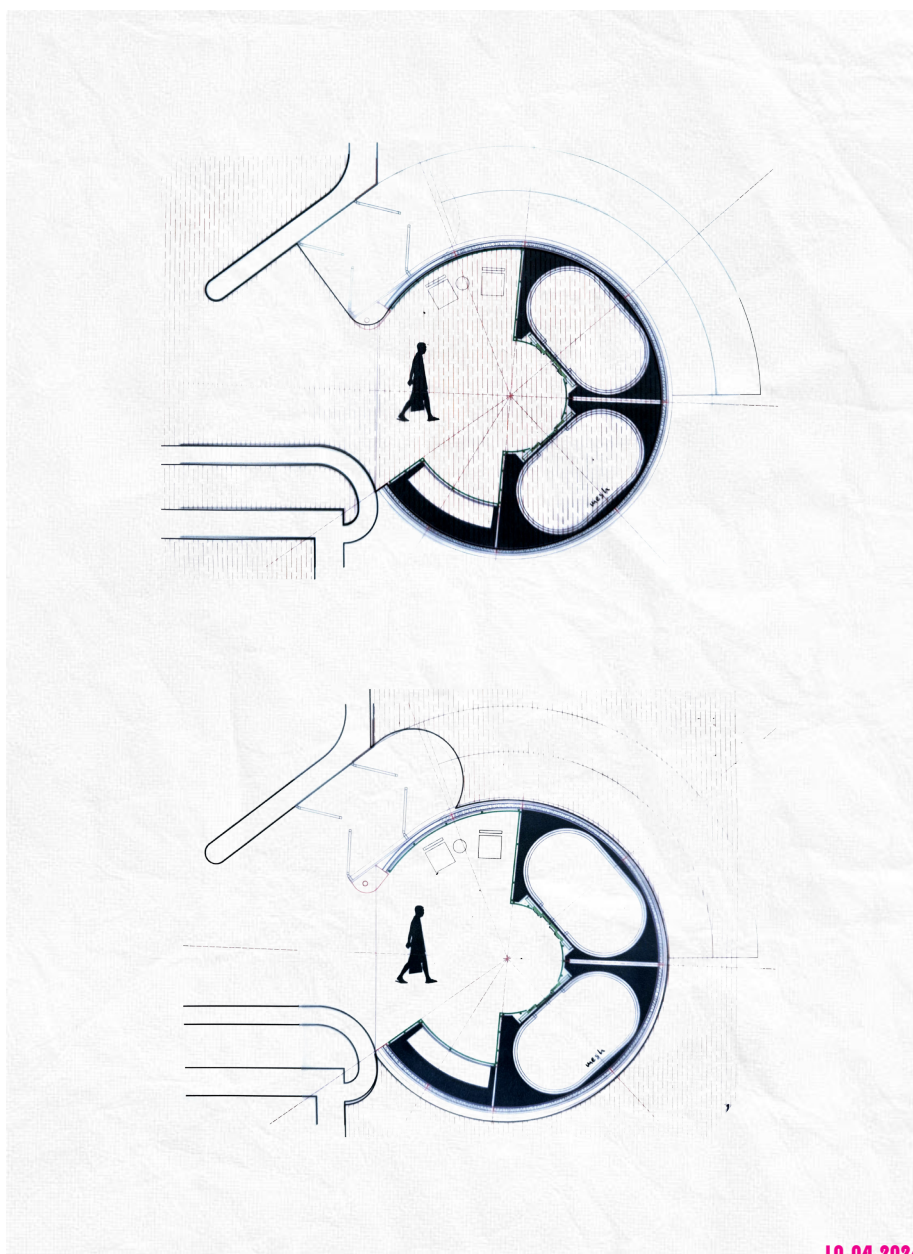
The plan



By blending the book and people elevators, the aim is to reveal to the public the hidden processes of the library. The booklift is designed in a way like a moving curved bookcase, visible from the waiting area.

FEEDBACK The sitting might follow the curve of the wall. There is need for additional beams to hold the new floor.

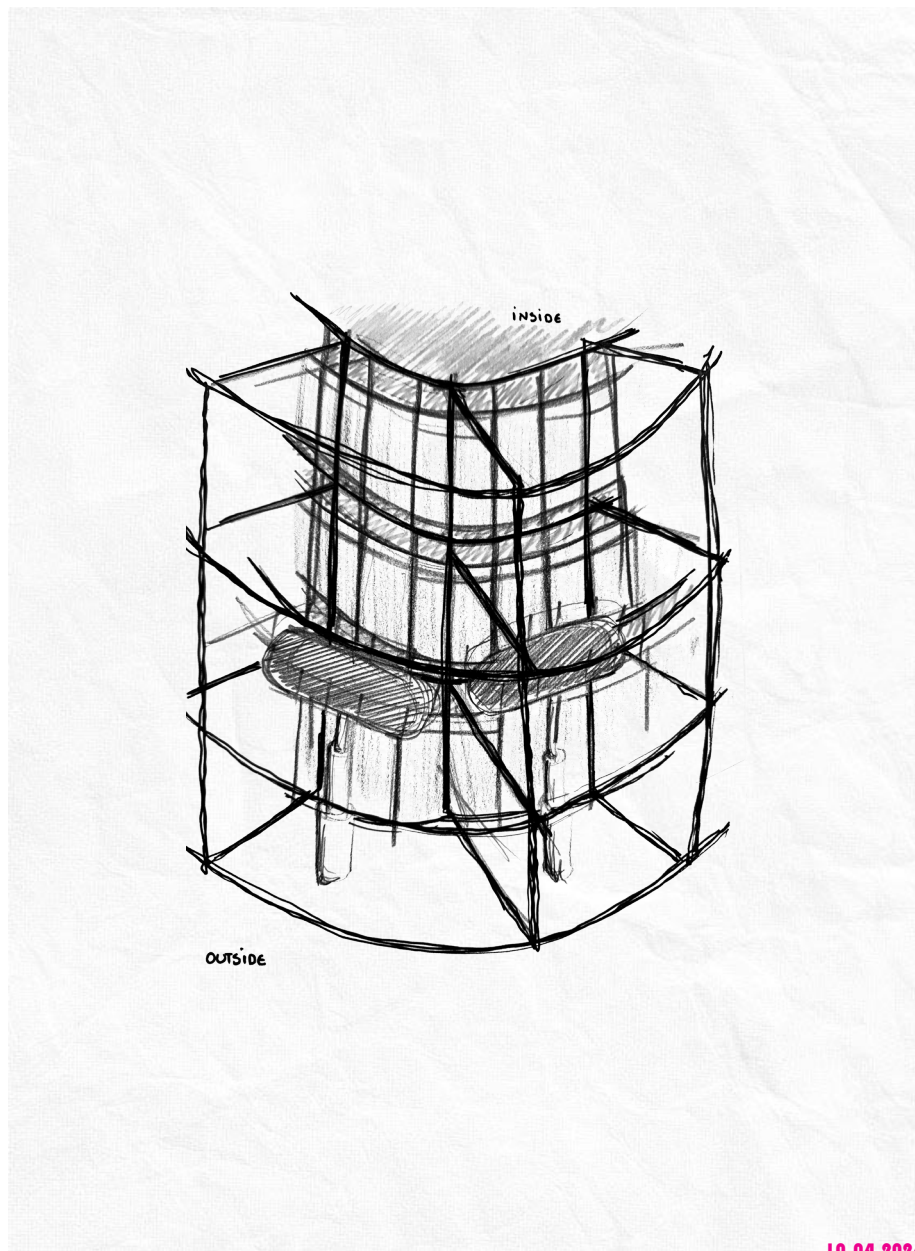
Re-placing the elevators
The Plan



The outline of the addition, the inside and the outside. These two shapes don't overlap.

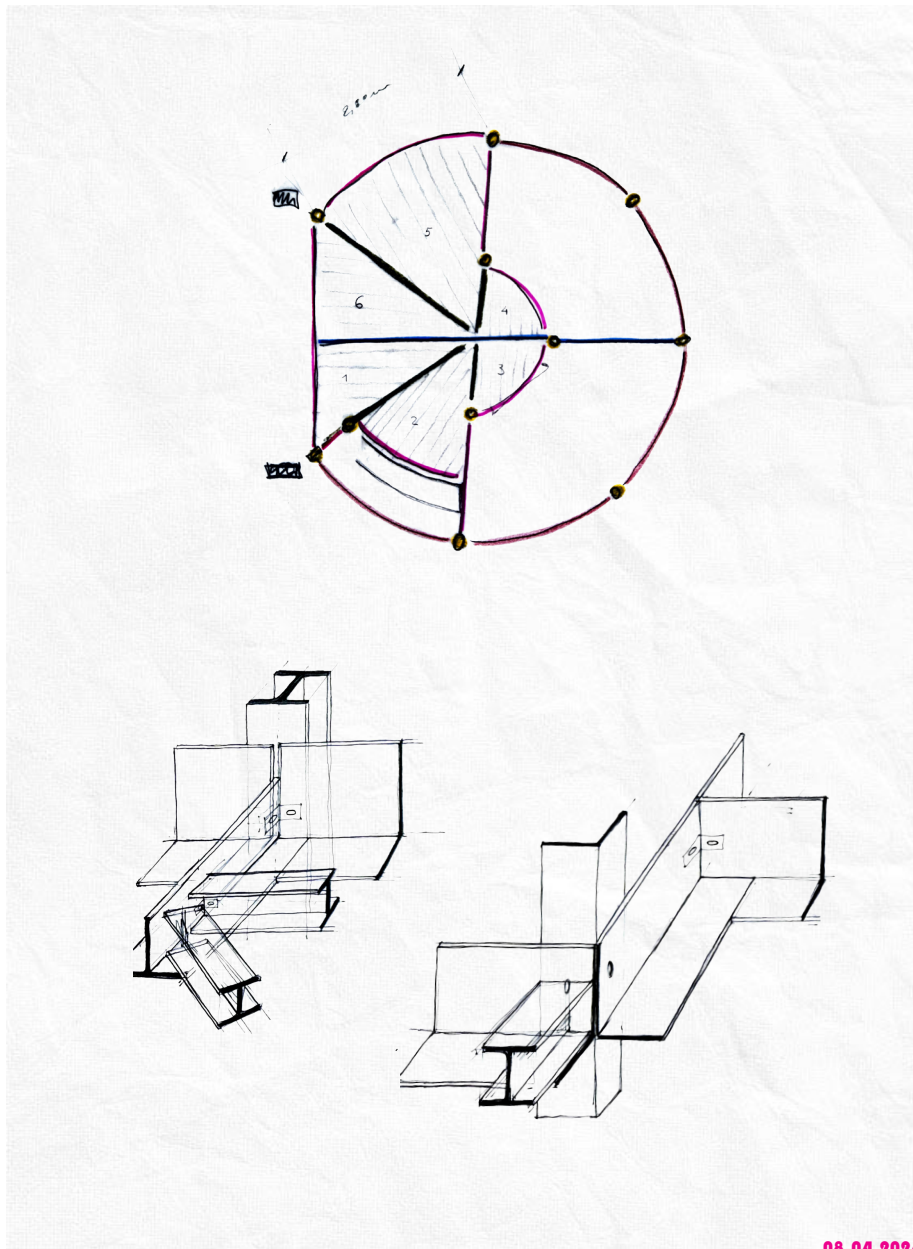
It is clear that the addition is a purely interior space. Should it be like that or should it be an inbetween space?

Re-placing the elevators
The Steel Structure



The inside of the structure, where the elevators are, between the steel structure and the wood panneling of each floor. Will the steel structure be visible? The wood panels, what will you see from the inside? their structure or wood panel finishing? The safety of the platforms(!) I want them to be open, but with the structures exposed is dangerous.

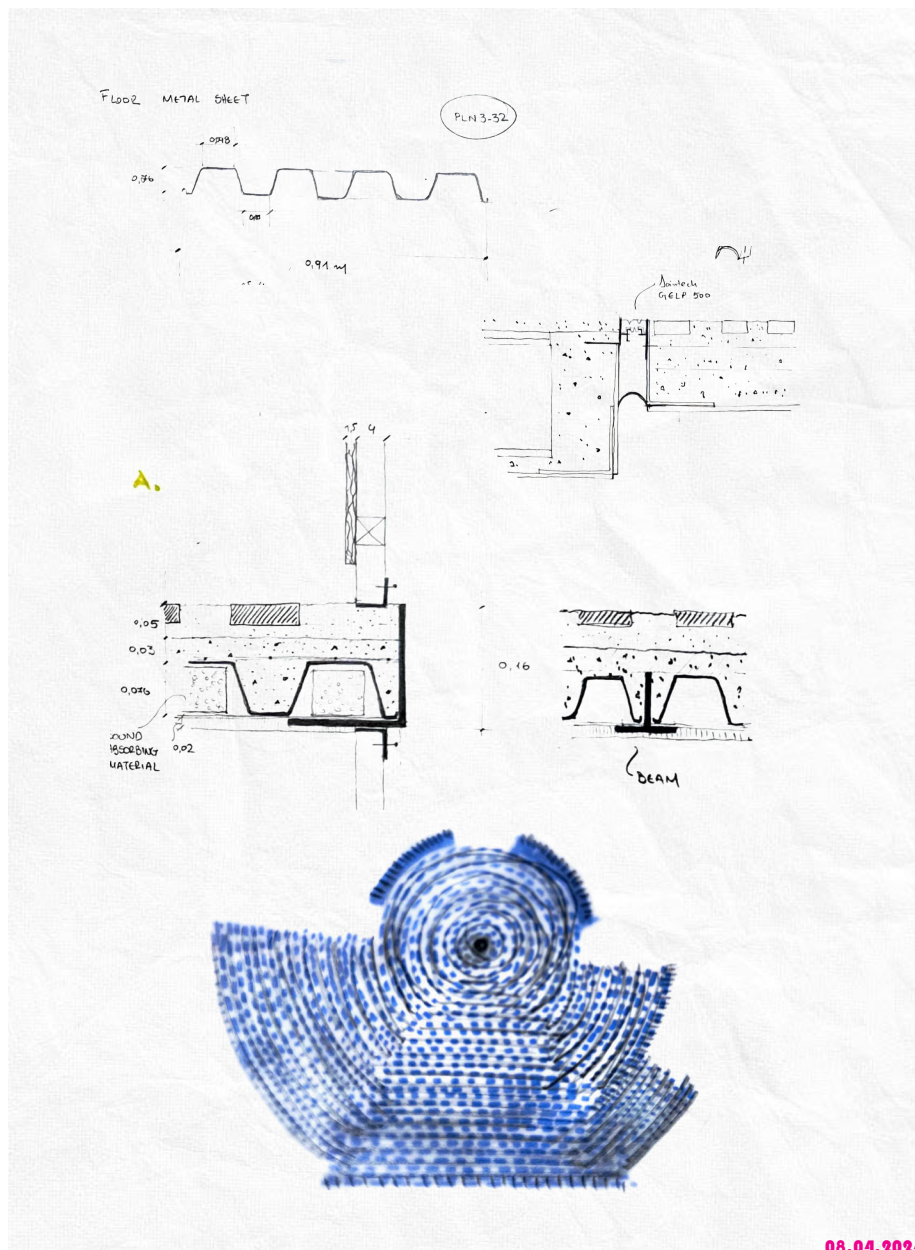
Re-placing the elevators The Steel Structure



08.04.2024

There are 3 types of beams, all of them connected through dry connections. This decision was made so this structure can be decomposed easily and its parts to be reused. In the central point 5 beams are connected as the first sketch depicts. In the second one, there is a corner L column connected with 2 beams.

Re-placing the elevators The New Floor



08.04.2024

For the floor structure, metal sheet is used. It is divided into 6 pieces, fit between the beams. The finishing material is marble pieces, placed according to a custom-made pattern.



Fig. 1 Pond in St. Mark's Church by Sigurd Lewerentz

Here the geometry of the pattern blends the central point and the linear geometry of the border. It was an inspiration for the floor pattern in the addition.

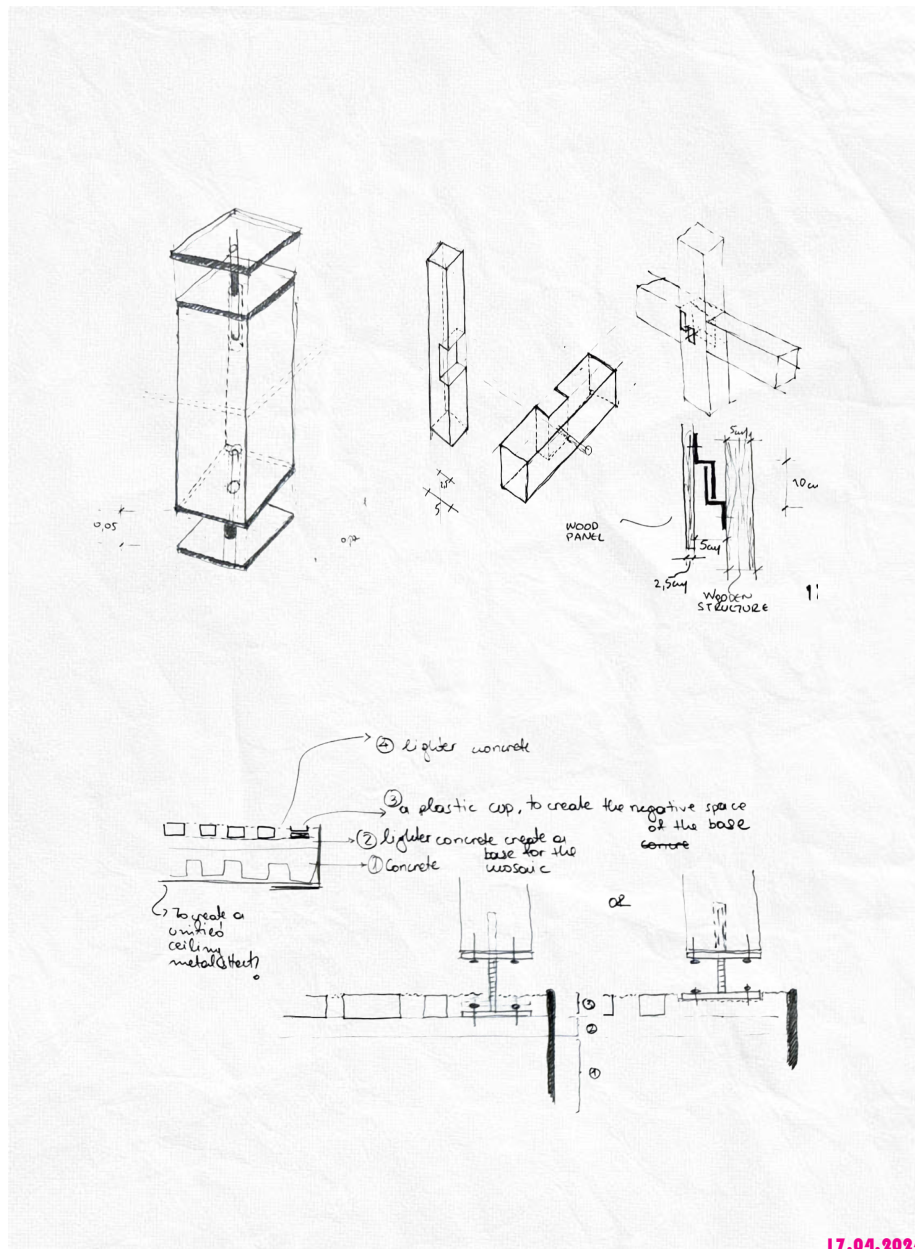
Re-placing the elevators
The New Floor



Fig. 2 Entering the Storytelling Room, model 1:25.

Re-placing the elevators

The Wood Paneling



As a material to cover the interior wall, wood paneling was chosen. It is a material that creates comfort, an intimate environment that contrasts what is usually used for the spaces where the elevators are.

It is important to highlight the way this wooden structure is connected with the floor. The aim was to hide the structure, while leaving a gap in between as if the wooden structure is floating.

Re-placing the elevators
The Bench



Fig. 3 Entering the Storytelling Room, model 1:25.

The bench designed for this space is inspired by the waiting area in the Woodland Cemetery, designed by Gunnar Asplund, combined with the chair designed by Pierre Chareau. It is designed in a way that comes out of the wood paneling, while following the curve.

Re-placing the elevators
The Model, scale 1.25



Fig. 4 Entering one of the lifts.

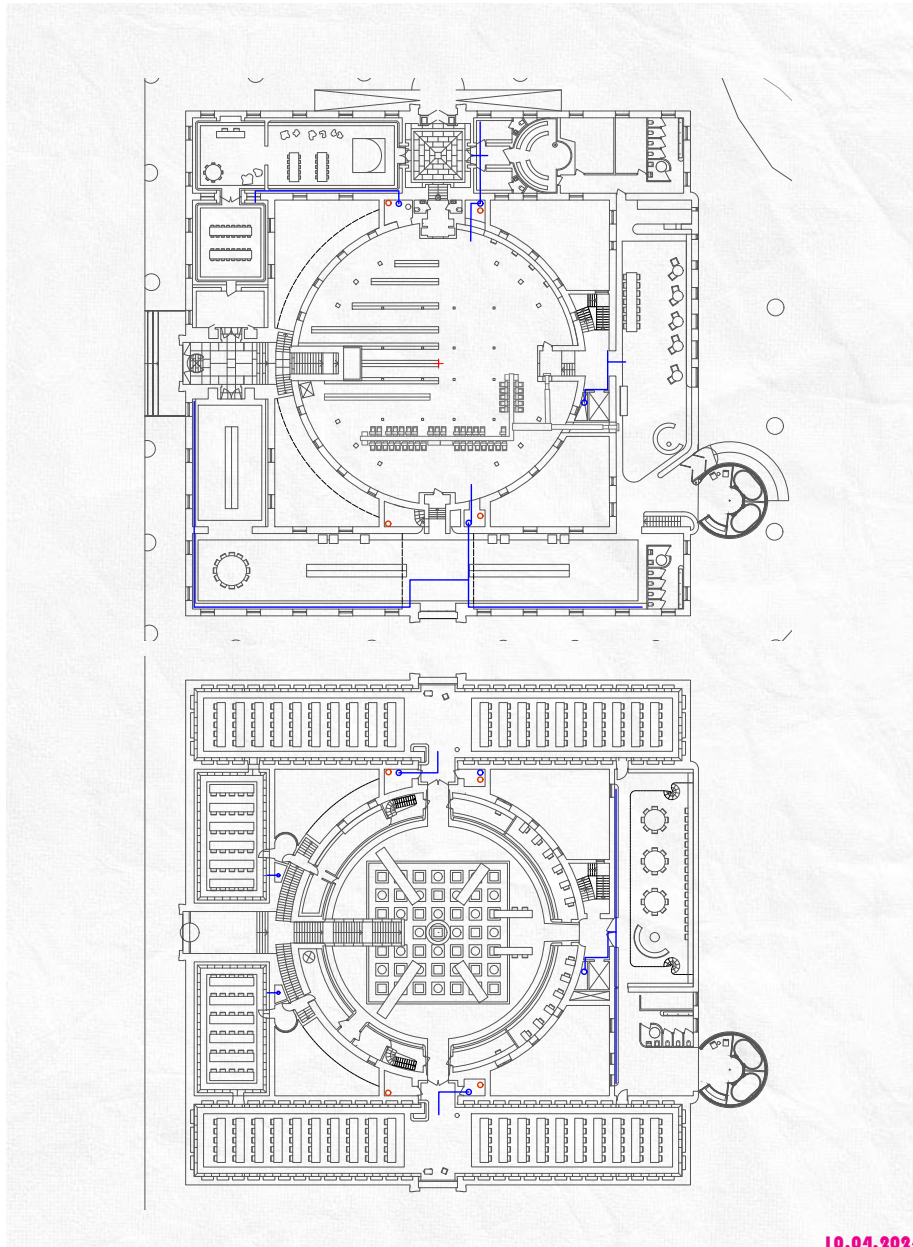


Fig. 5 The bench

RE- PLACING THE DUCTS

The airducts are removed from the addition where they were initially placed. Their new place is in the spaces inbetween the rotunda and the peripheral volumes.

The Plan



10.04.2024

There was a serie of floorplans produced to explore the way the airducts spread along the building, their starting and end point. According to the demands of its space (the number of people being there) the size of the ducts was decided, from 30- 50cm diameter.

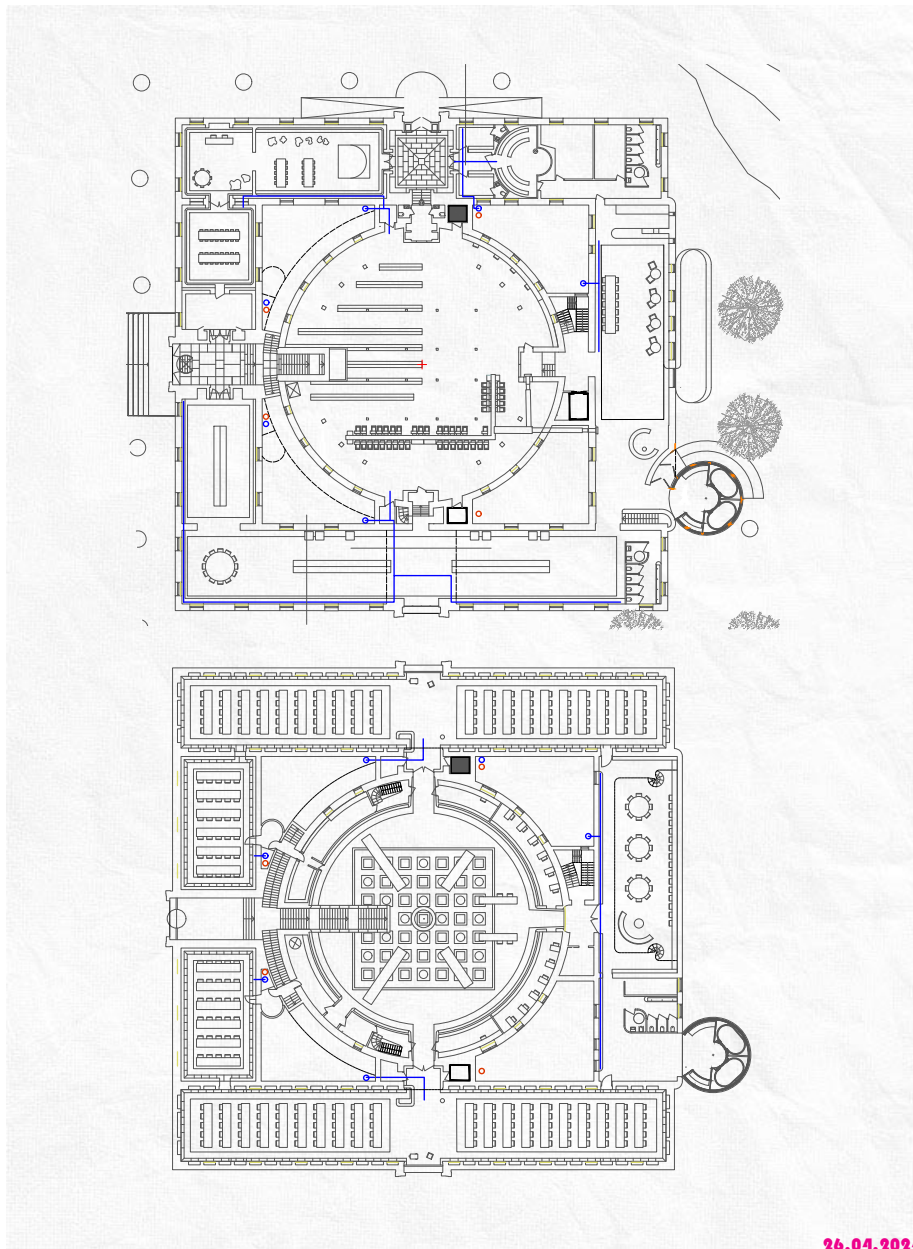
FEEDBACK Exposing the airducts was from the beginning an important aspect of the project. See if you can take them out of these spaces.

The Plan



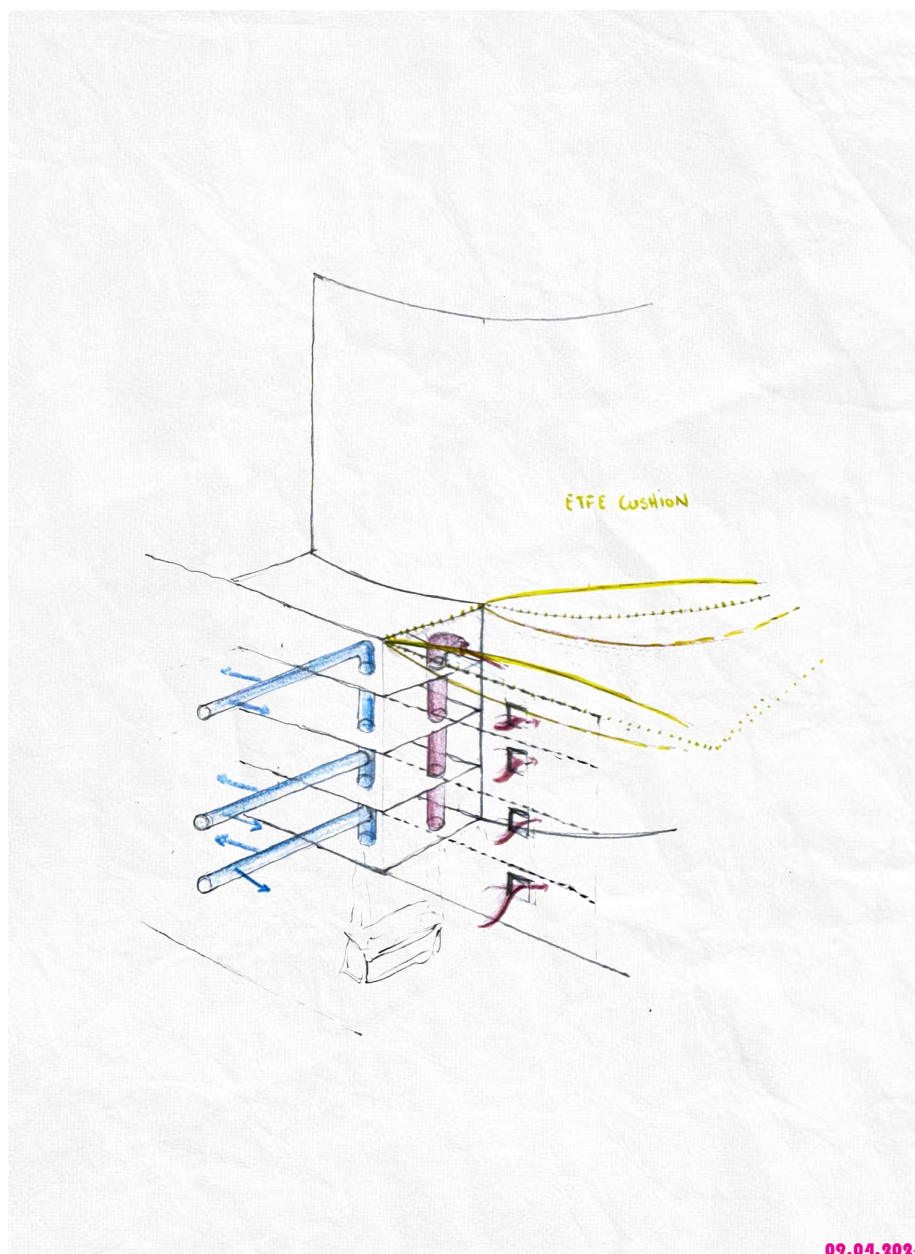
There have not been many additions to these spaces. The additions made at the same time with the 1930s extension to connect the reading room with the rotunda -the staircase and the elevator- are treated as the starting point of the building.

The Plan



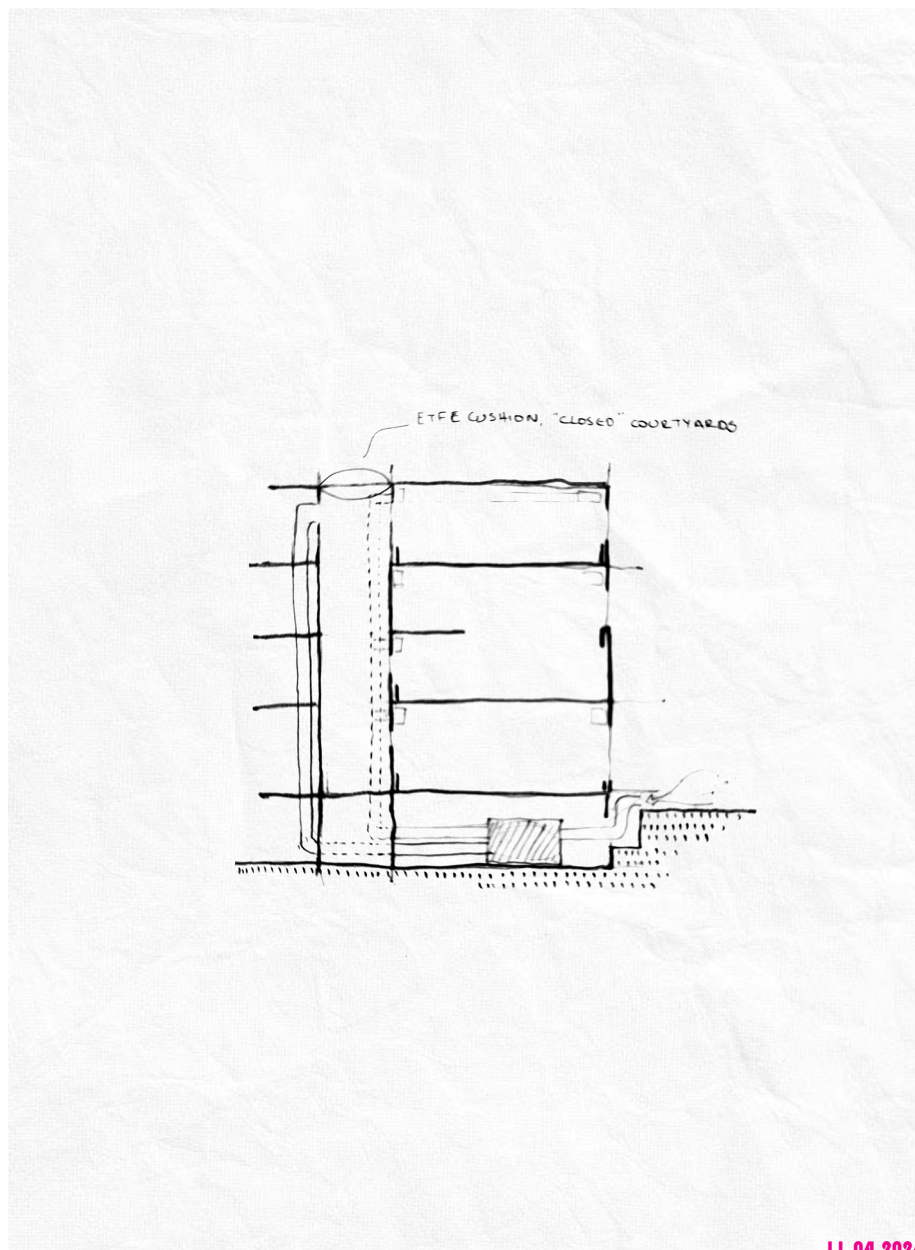
On the other hand, after a careful study of these spaces it arose that they also include 2 book lift to get the books to the balconies of the rotunda. These lifts as the one in the 1930s extension are preserved to serve the needs of such a big building, in combination with the addition.

Re-placing the ducts
The Climate Control



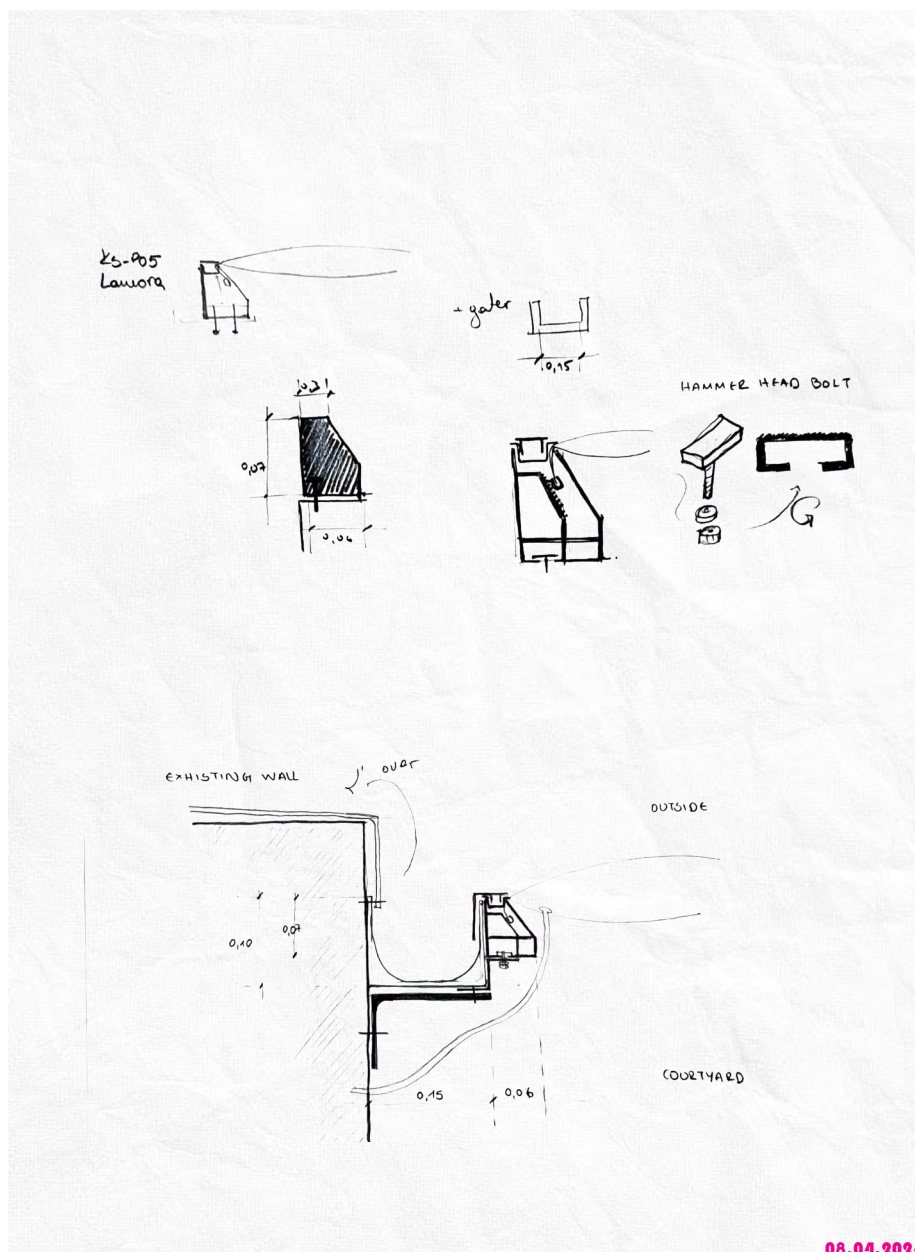
It is known that when it was built the library was ventilated naturally, with the courtyards functioning as chimneys. Today the demands have changes, so what it is suggested is a combination of mechanical and natural ventilation. The fresh air is pushed into the spaces and then it goes through the windows to the courtyard. There it is trapped by the ETFE cushion and through the exhaustion duct, it is led to the heat recovery.

Re-placing the ducts The Climate Control



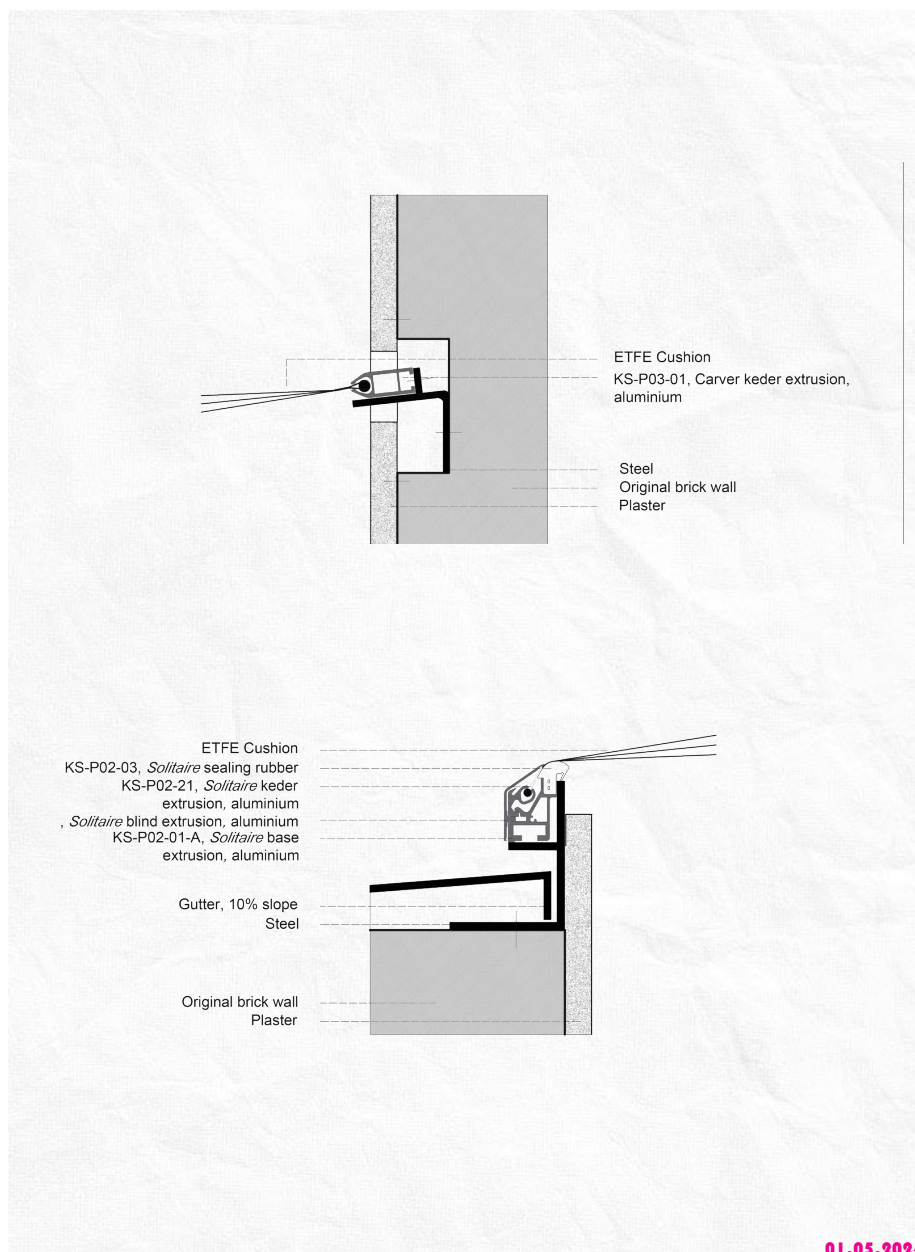
The plant is located in the basement. The air is getting in form beneath the addition, it goes through the machine and then distributed to the building. From the rooms the exhaustion happens naturally through the courtyards, where the outlet leads the warm air to the plant, where the heat recovery takes place.

Re-placing the ducts
The ETFE Cushion



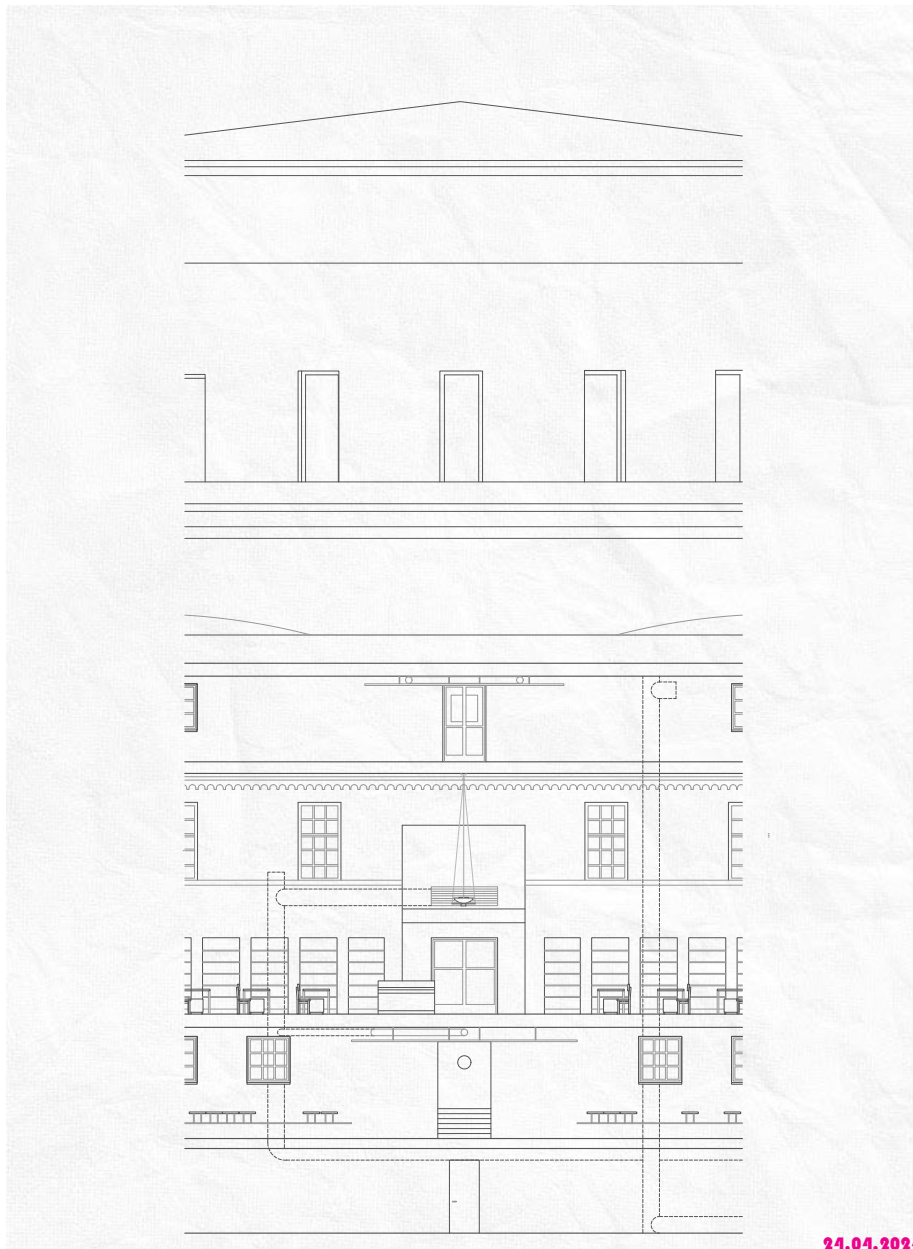
The way the ETFE cushion is attached to the surrounding walls. Maybe I should not treat the same way every side. Find a way to embody- hide the necessary elements inside the wall.

Re-placing the ducts
The ETFE Cushion



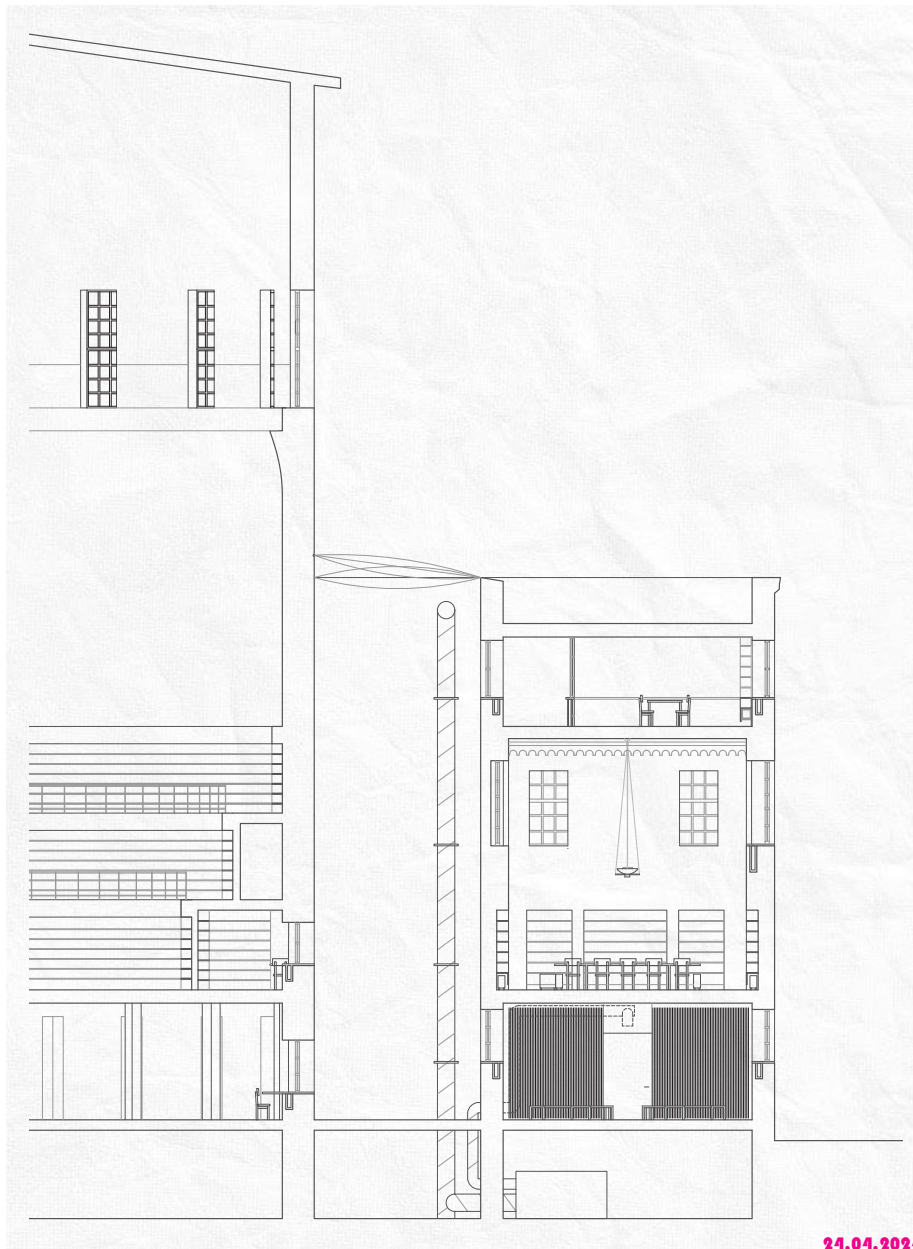
1.5 detail of the ETFE structure. The one on top is inside the rotunda wall, 0,9m higher (with 10% slope) than the other point, which rests in the upper part of surrounding building.

Re-placing the ducts
The Services within the building



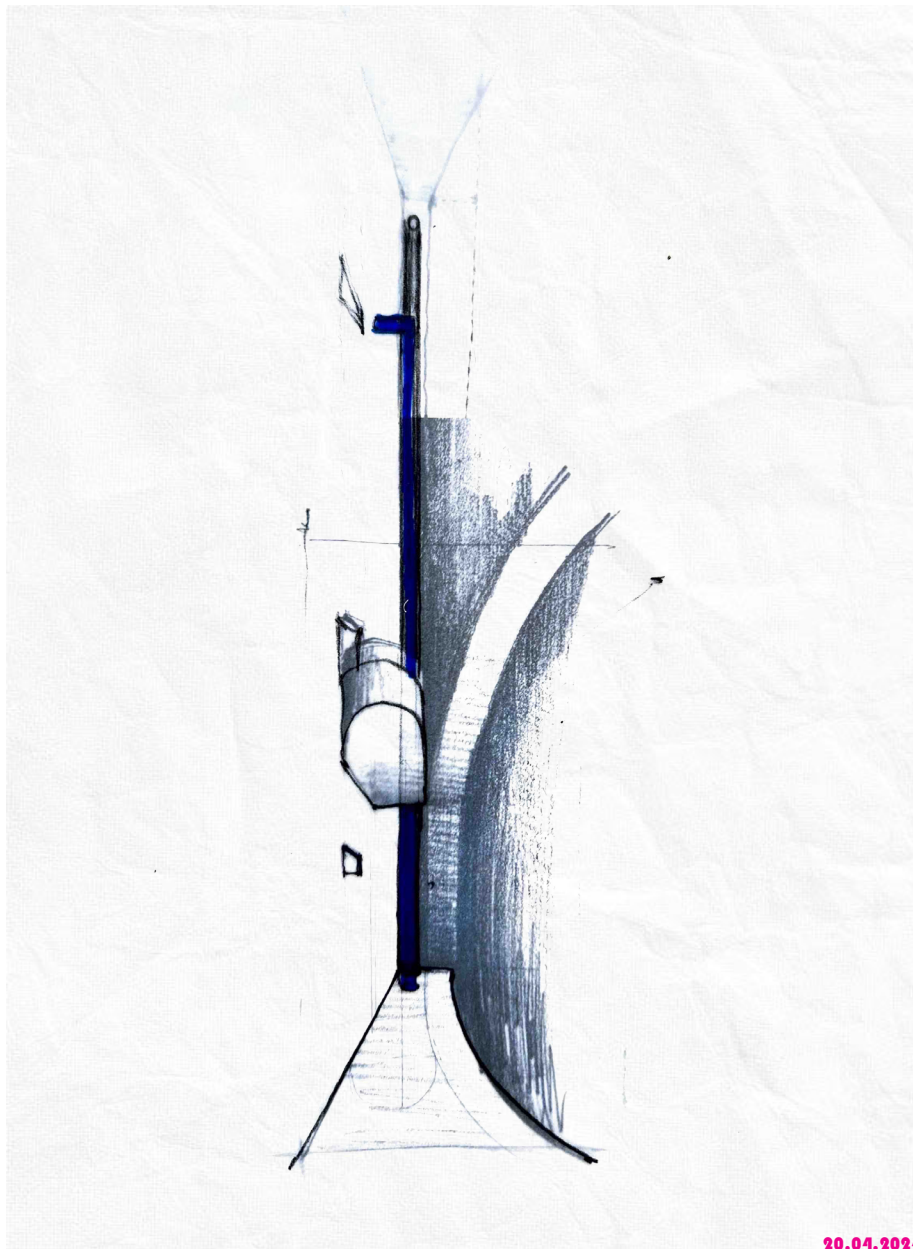
Even though the airducts are exposed in the courtyards, when they enter the building they are hidden. Lower ceilings, bookshelves, or existing rooms within the walls...

Re-placing the ducts
The Services within the building



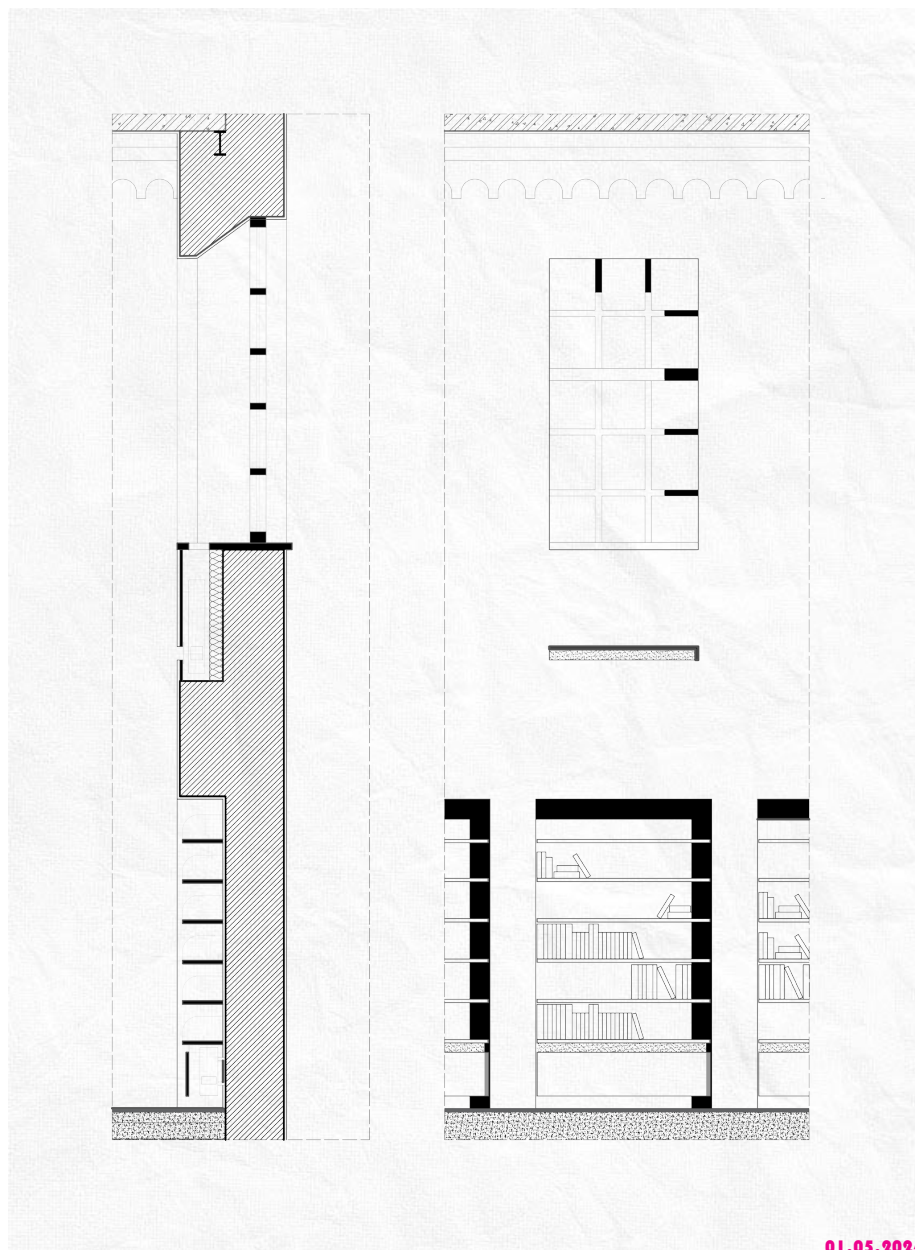
FEEDBACK Since you are exposing the airducts, treat them as figures. See the festive mood of the Stockholm Exhibition... Elaborate more on their shape, their color...

Re-placing the ducts
The Services within the building



The existing bridge is transformed into a balcony. In the 2 courtyards that this happens, how are the ducts? their color, their shape?

Re-placing the ducts
The Services within the building

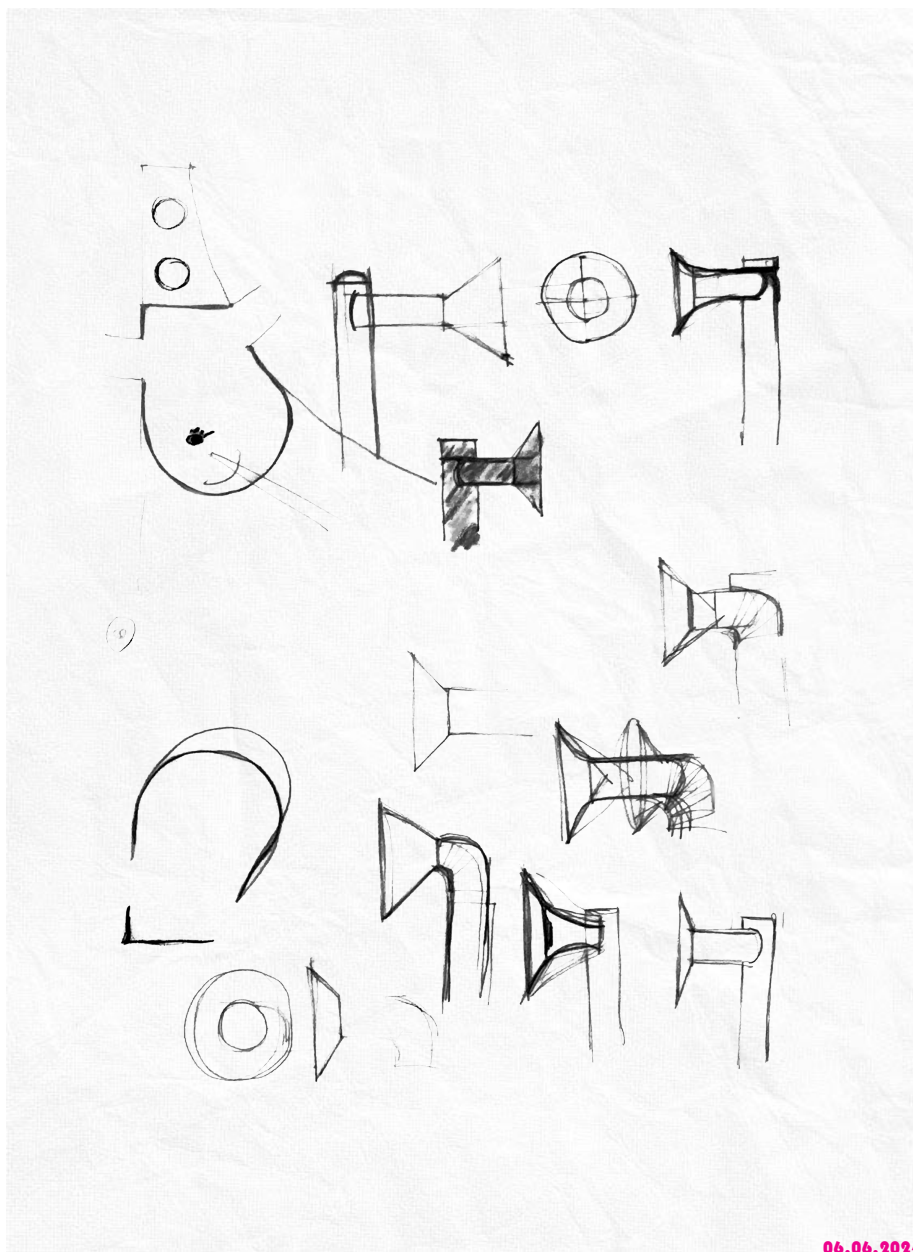


01.05.2024

Zoom in into the big reading room, one of the rooms that I am restoring. How to embody the convectors? There are going to be 2 convectors -since it is own of the more crowed rooms in the library- one inside the wall and the other one occupying the lower part of the exhisting bookshelf.

FEEDBACK There is no need for insulation, but for a reflective surface.

Re-placing the ducts
The Shape

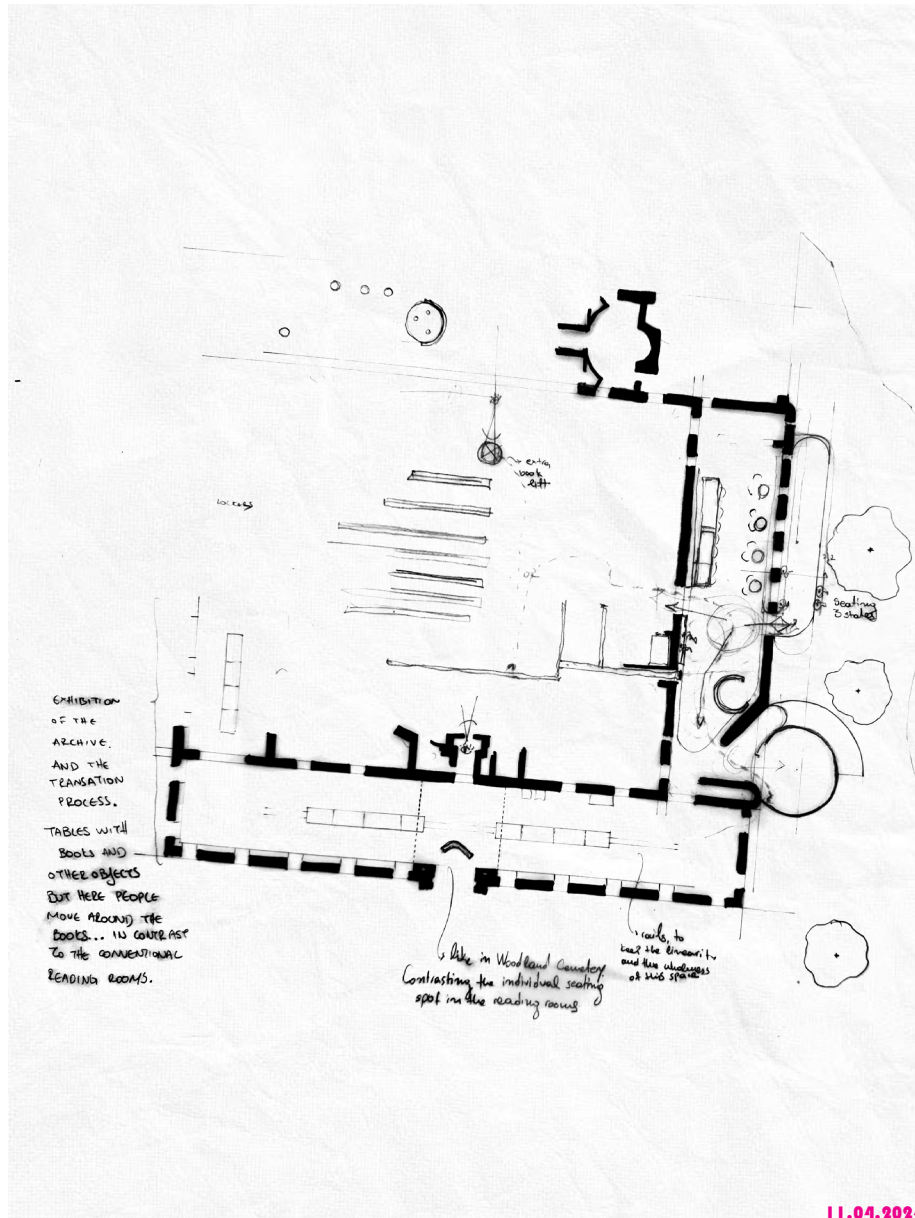


The airducts inside the courtyards are treated as figures. For that reason, their shape and colour distinct them from the common ones.

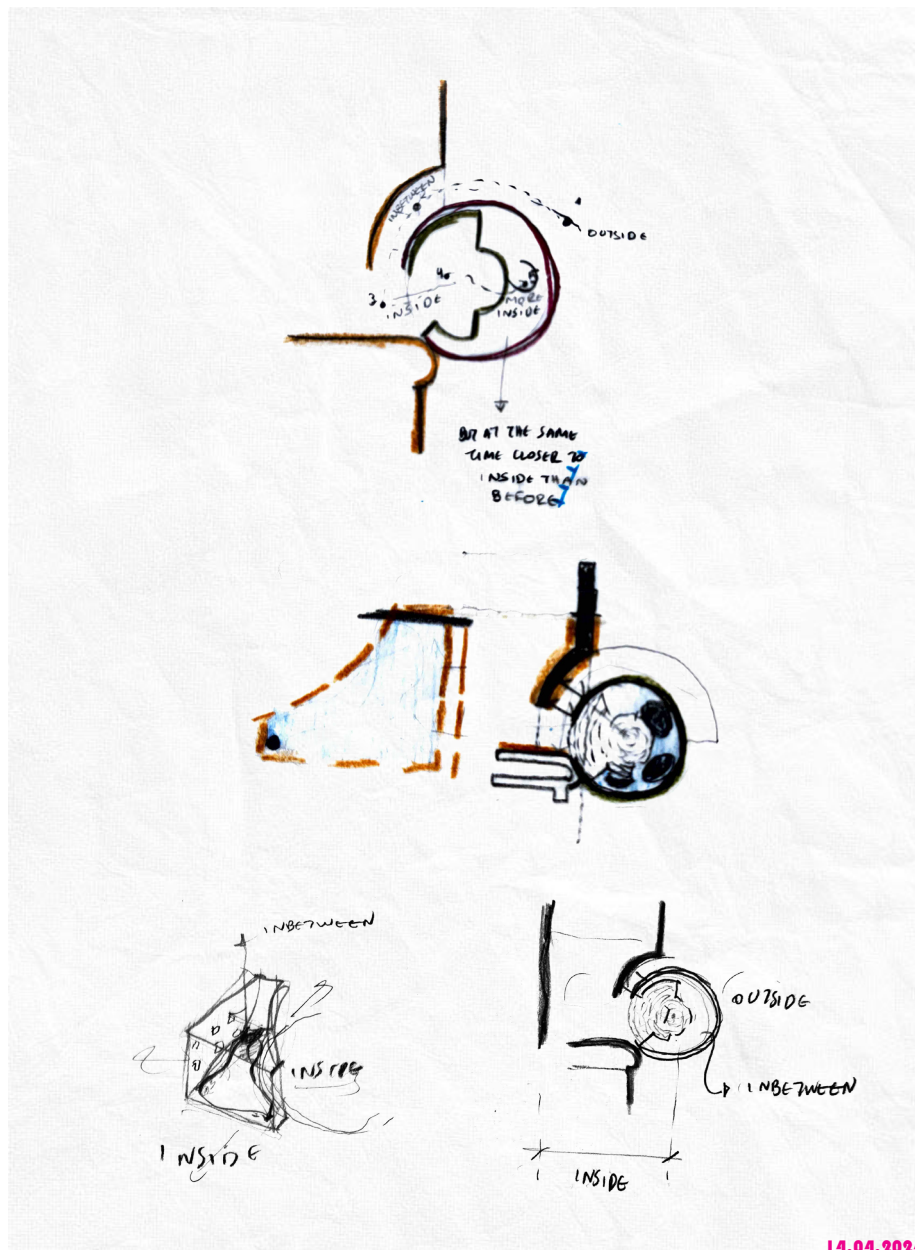
RE- SHAPING

This chapter goes back to a bigger scale, to identify the entity of the ground floor, both the interior and exterior interventions.

The ground floor

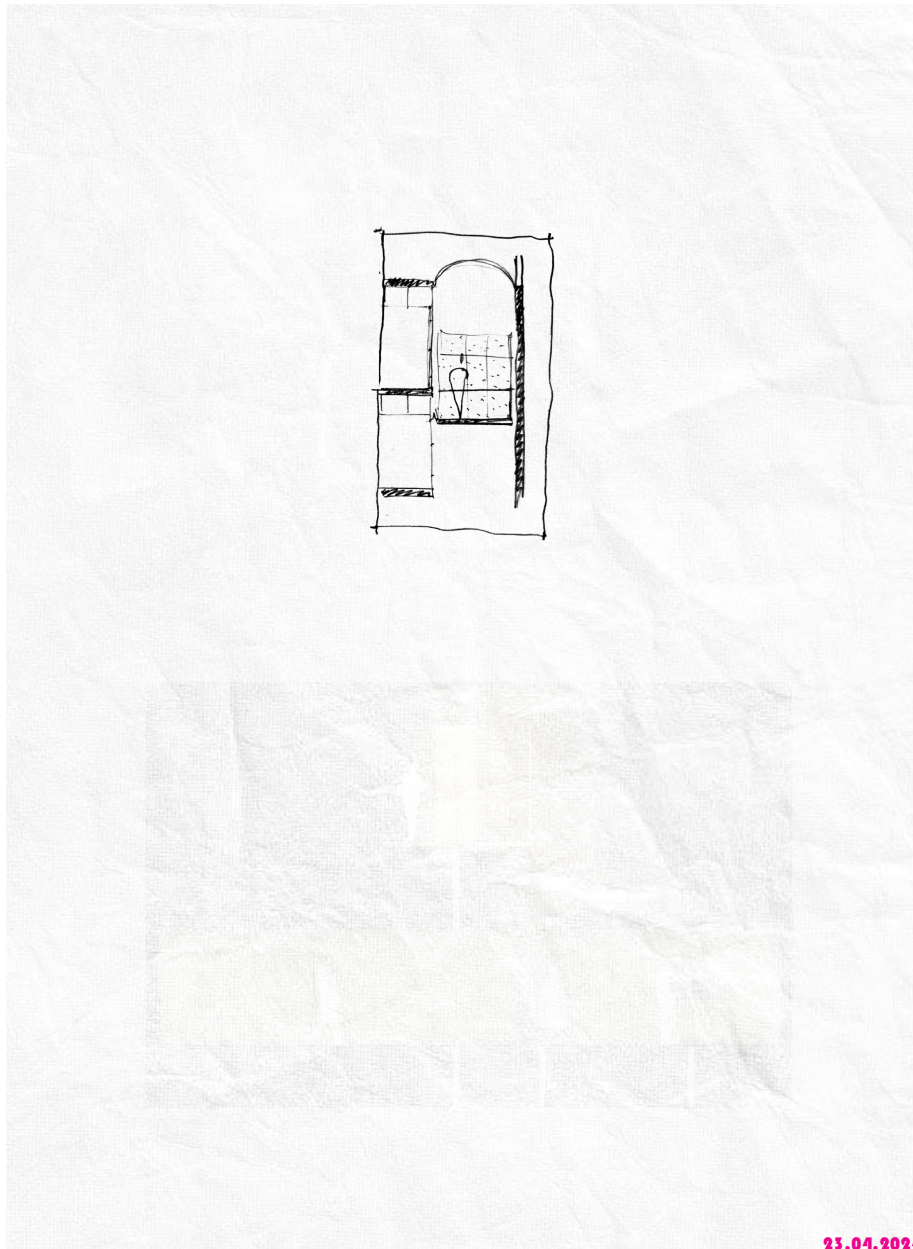


The ground floor is a fundamental aspect of this project as it is the spacial realization of the interior and exterior connection. The internal organization of the building (exhibition space- reading room, the cafe), the access points, and the outdoor interventions are formed by each other.



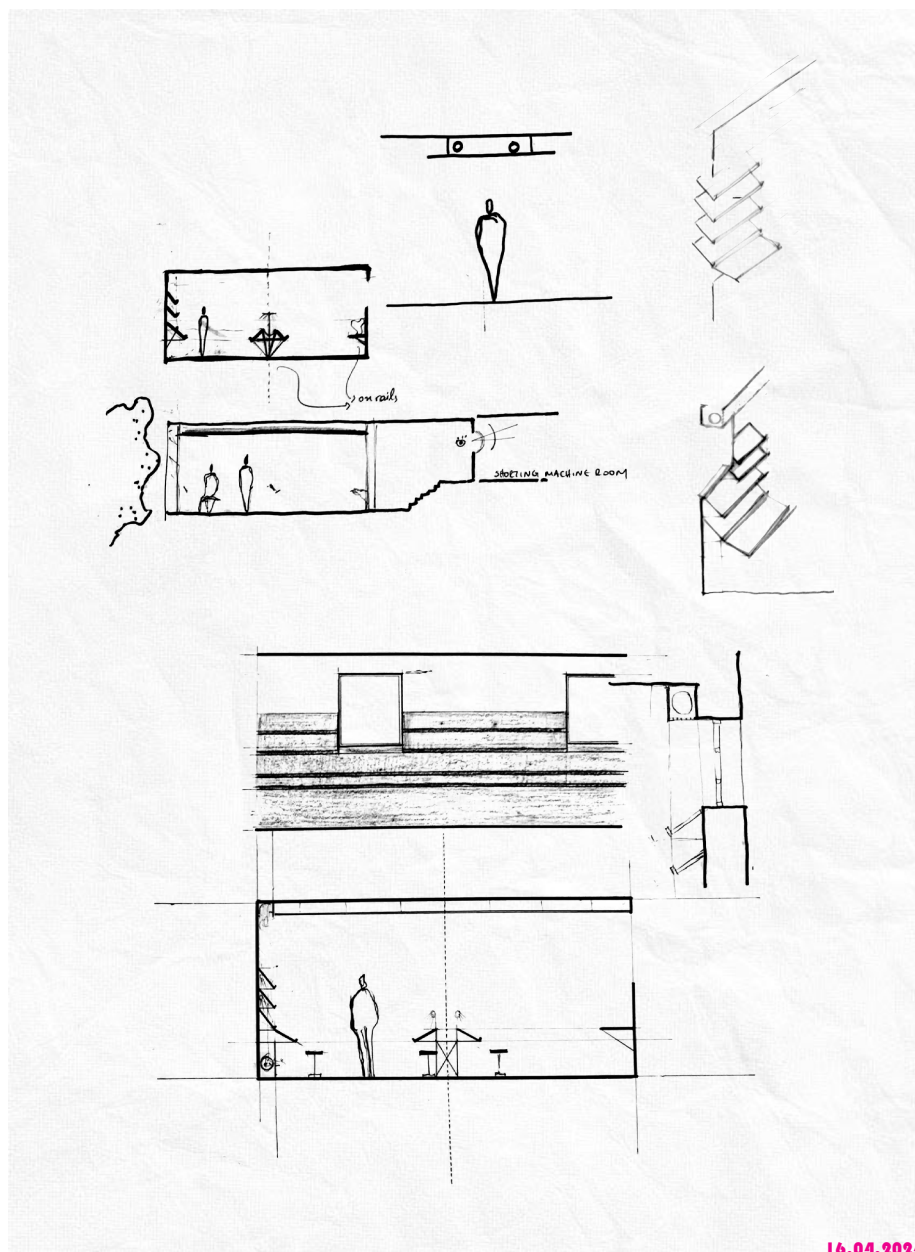
This inbetween space will be like the courtyards. The sky should be open, but surrounded by walls. The outer shell of the addition is like the walls of the rotunda, containing something special. The difference is that in the addition when you are inside you can see the structure, tell the differences of the structures.

Re-Shaping
The skylight



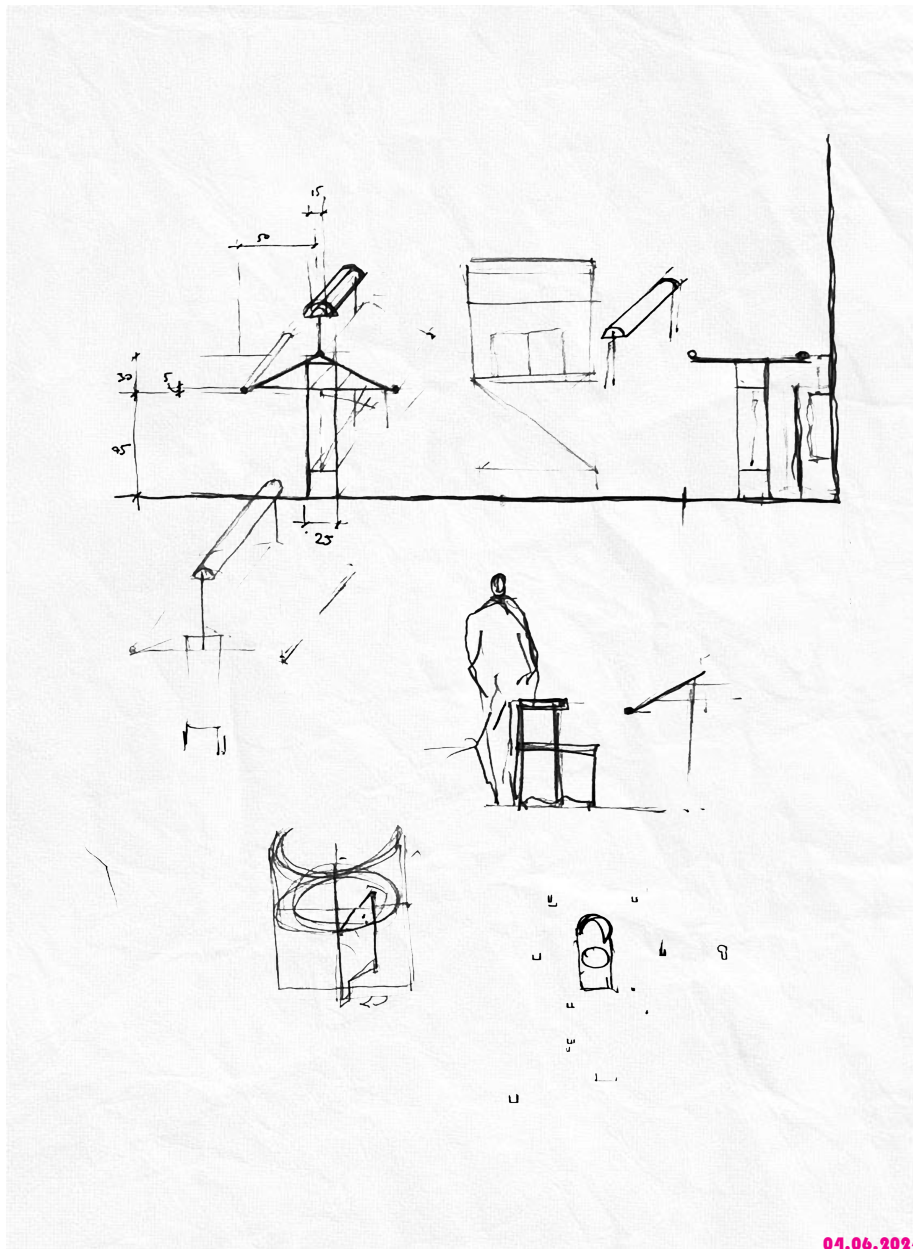
Suggesting 2 circular skylights on top of every balcony.

FEEDBACK In that way the light is too direct. Maybe there is need to have the light defused, create a more unified experience.



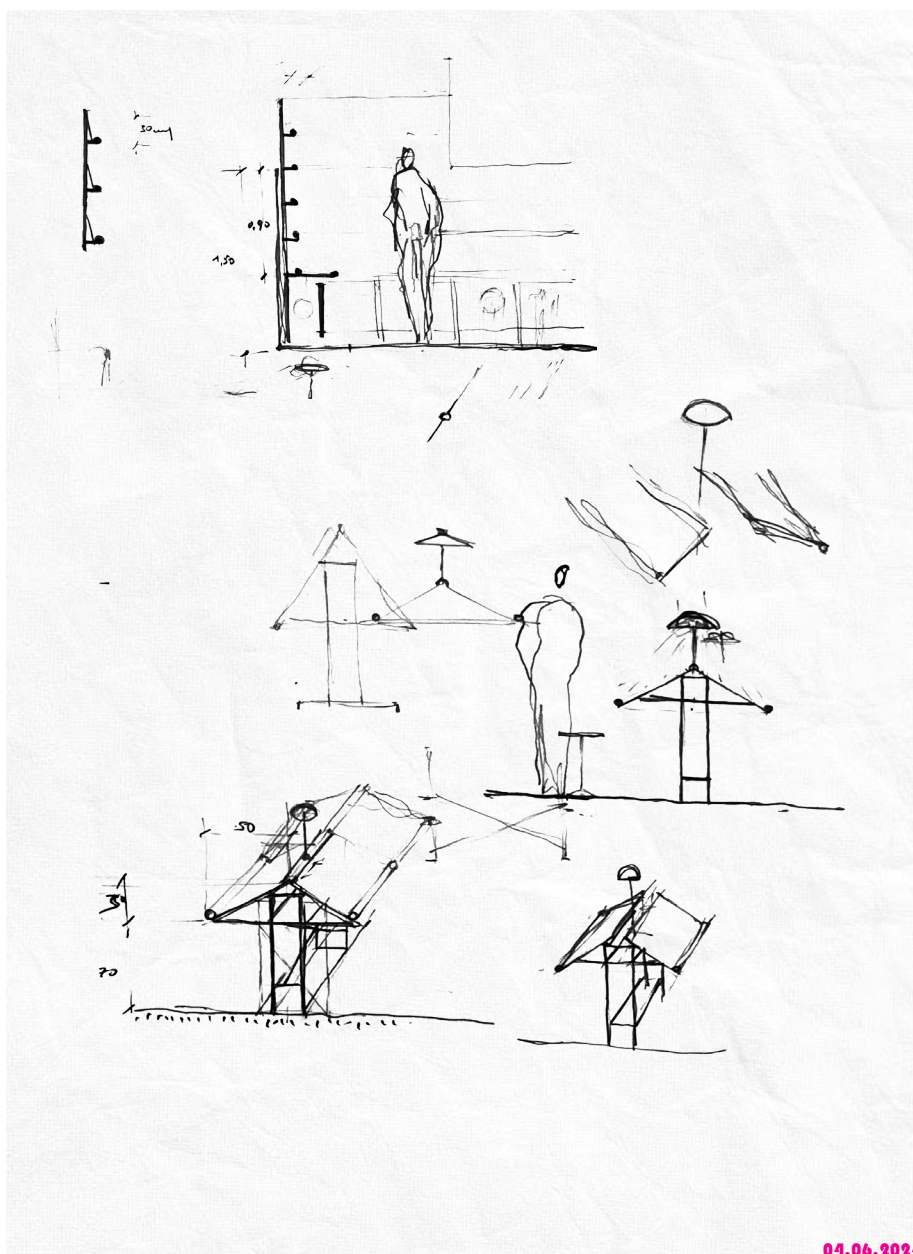
16.04.2024

By reinventing the way we can share story in a modern library, the exhibition space created is a distinct reading room, where books and objects stay in their place and people move around, taking a stand and choosing their spot.



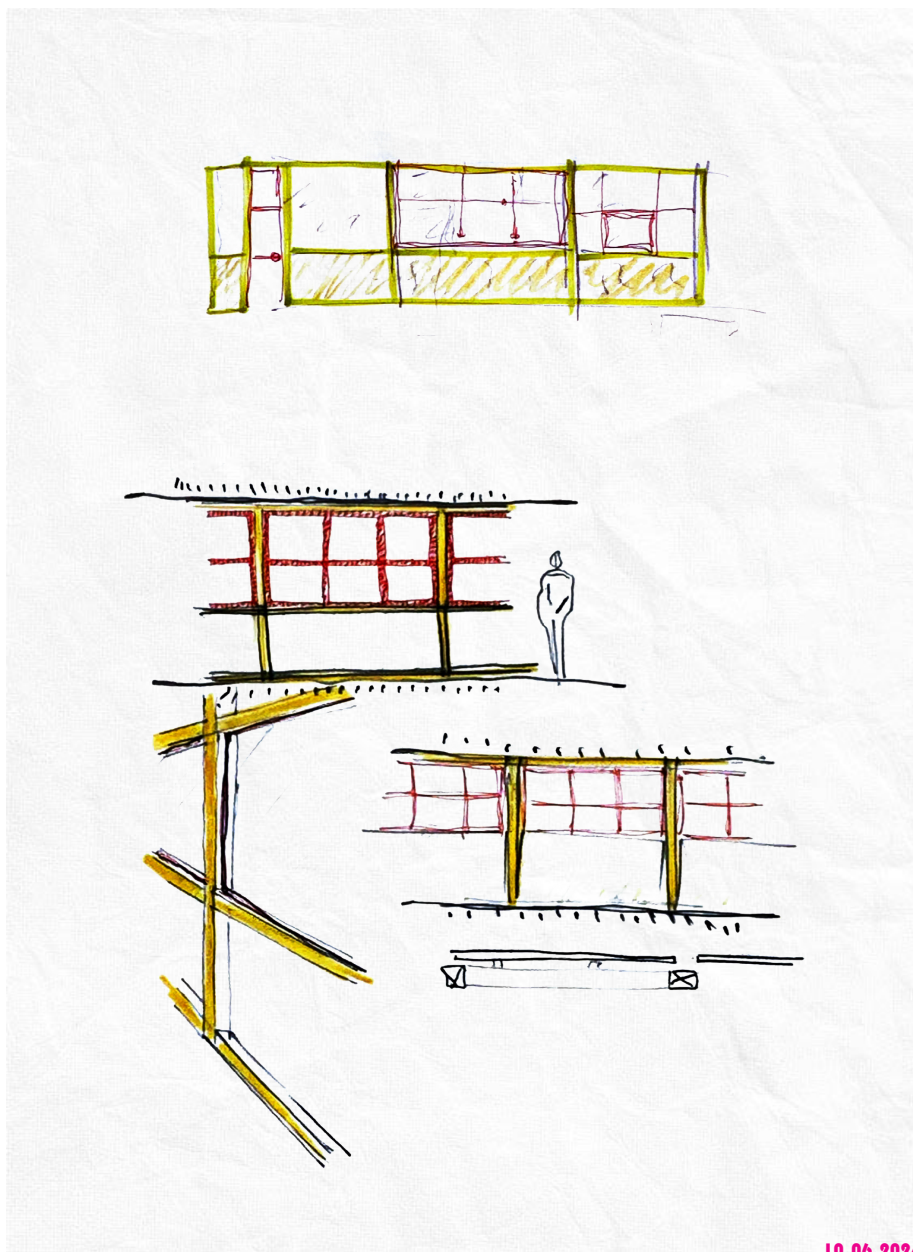
There are 3 zones, the bookshelves, the reading tables and the platforms. The books are exhibited with their big side exposed, keeping a distance between them. The bookshelves become part of the wall which is partially covered with wood panels. While the reading tables and the exhibition platforms are on rays, to create different units according to the demands.

Re-Shaping
The exhibition



04.06.2024

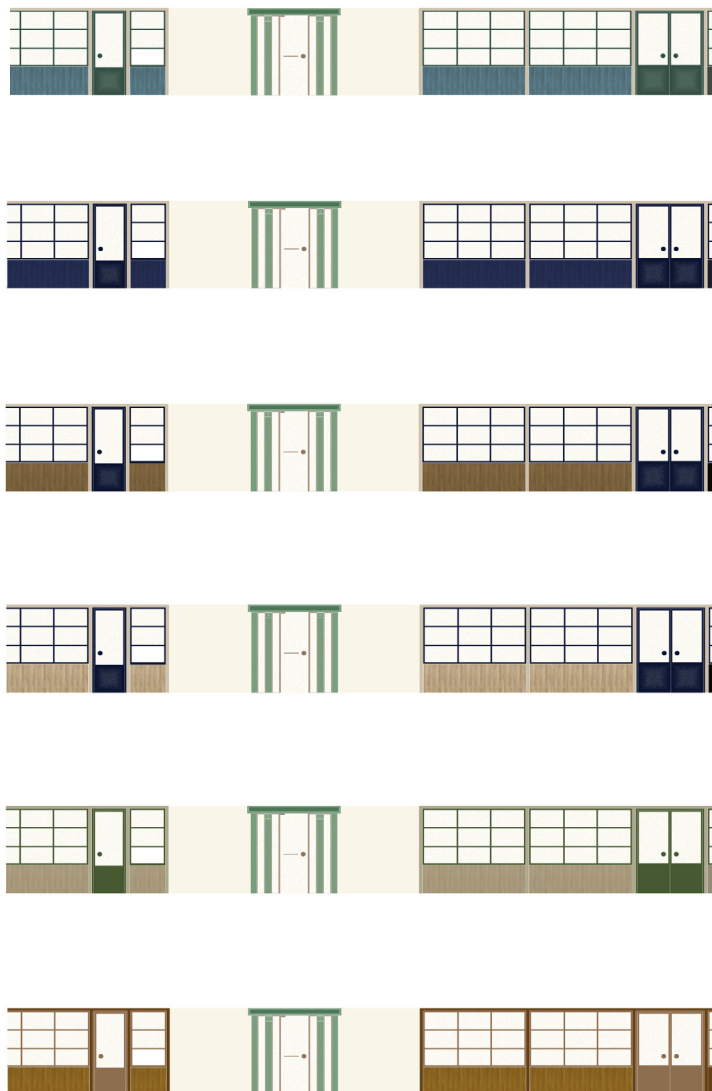
Re-Shaping
The partition wall



10.06.2024

The top floor houses the translation lab. There a variety of spaces for smaller or bigger groups is suggested. A wooden-glass partition creates a unified facade and separates the corridor from the spaces. There are 3 different elements, the wooden structure, the wood panel at the bottom and the steel window and door frame.

Re-Shaping The partition wall

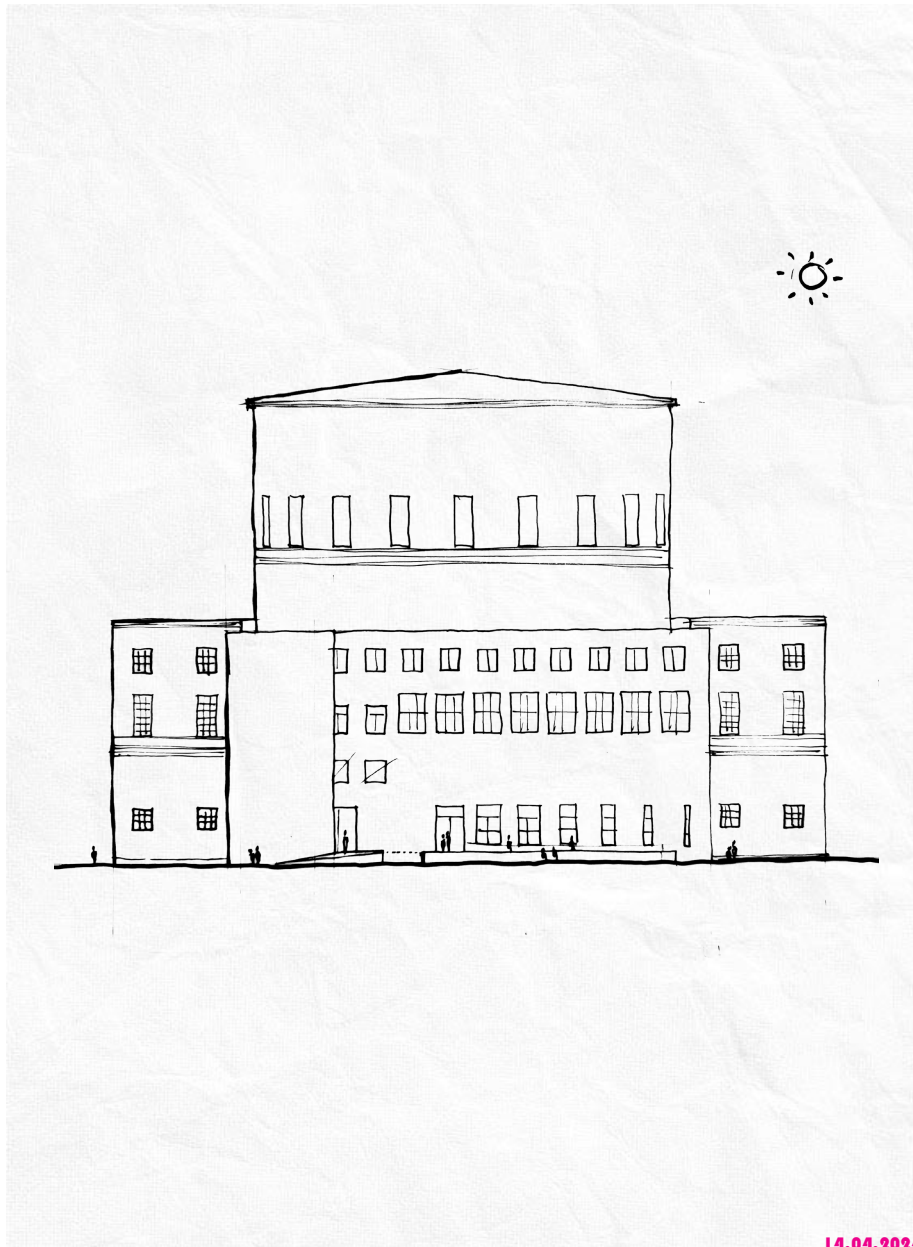


10.06.2024

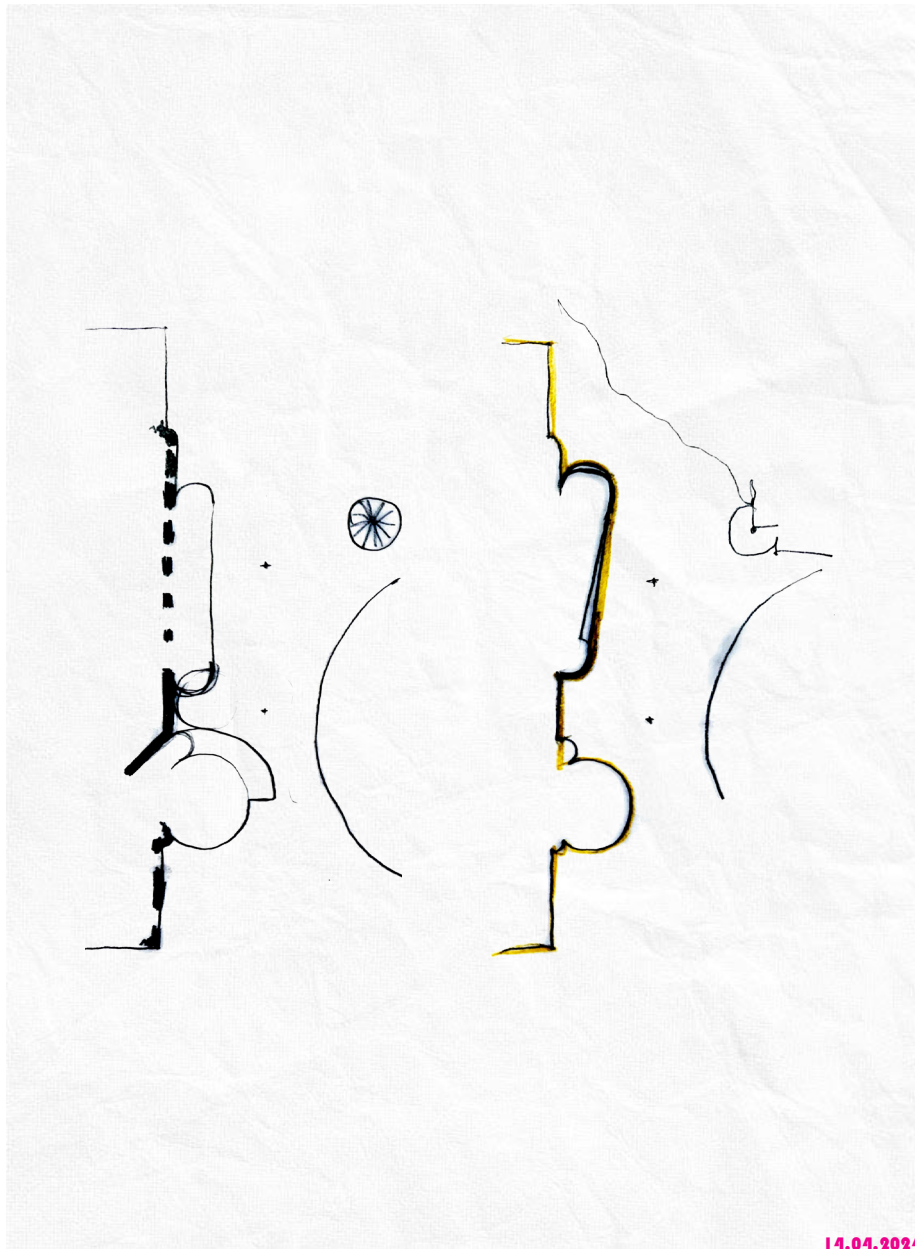
These were the attempts concerning the combination of colours. Colours used in other parts of the building, ones that Asplund used in the building, but also in other projects.

It is important to note that throughout the floor the 3 rooms: the librarian's office, the meeting room and the staircase room are restored.

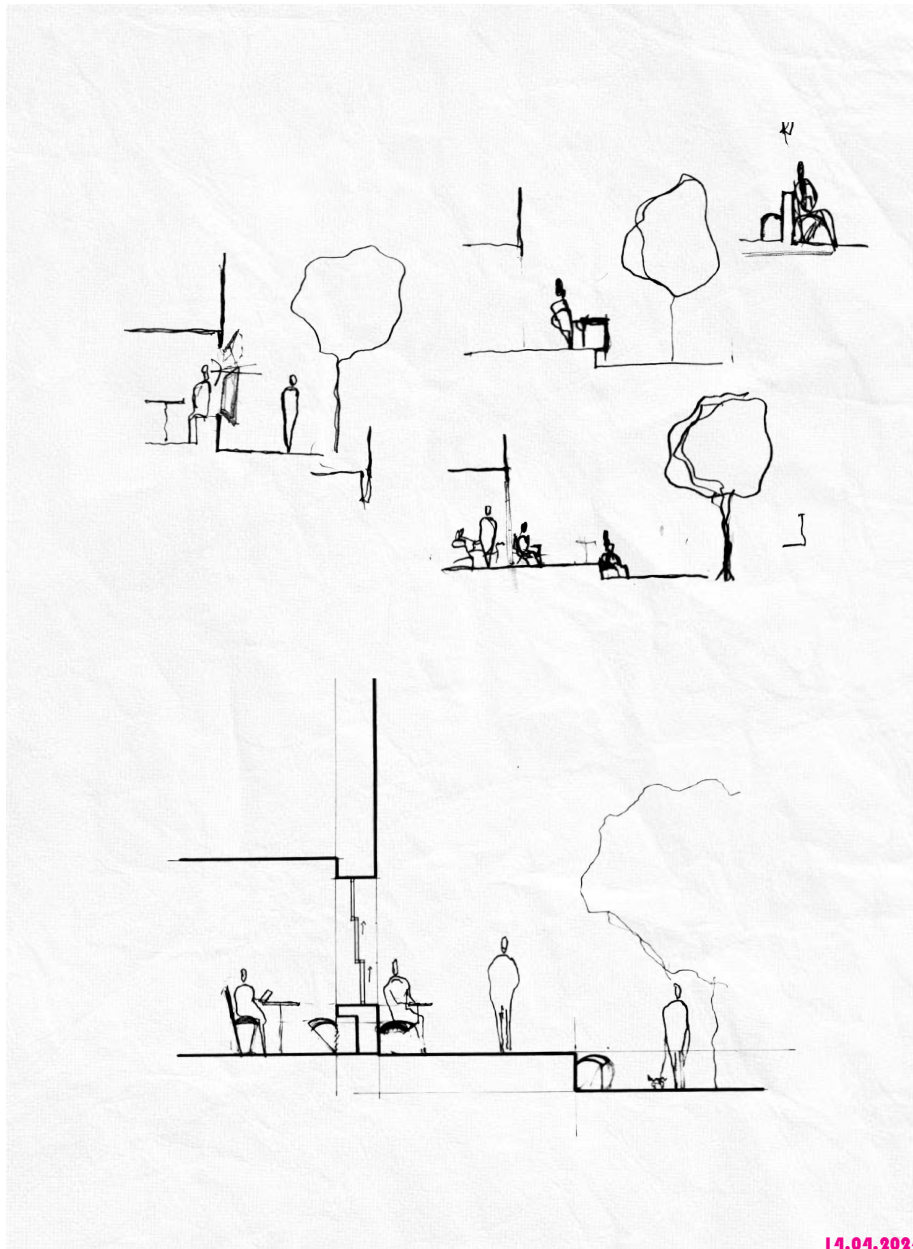
Re-Shaping
The balcony



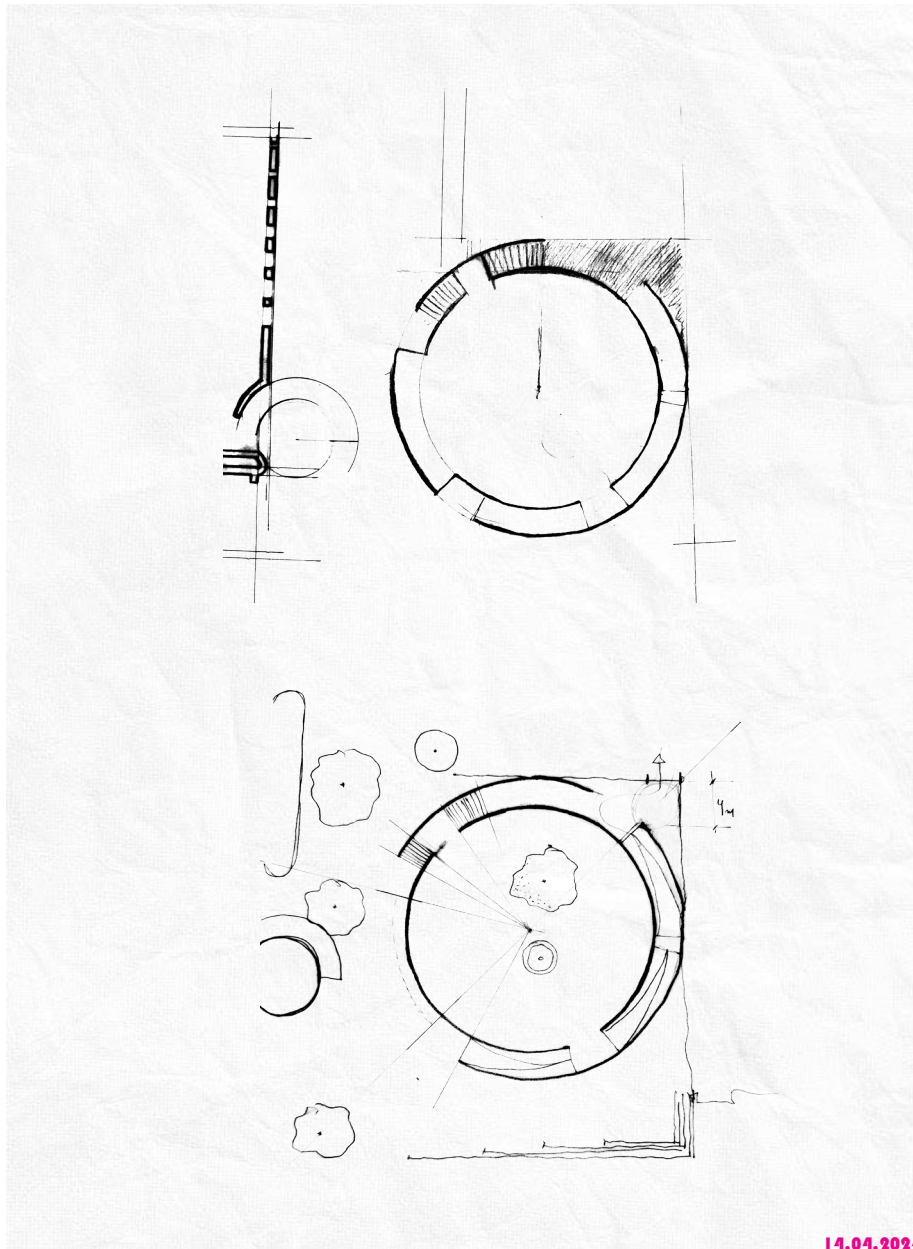
There is need to inhabit this facade in order to completely change its character. The entrance already forms a new world, inviting people to the former back side to Library. Since the cafe is placed on that side, encouraging the "eyes on the street", why not extend it to the outside?



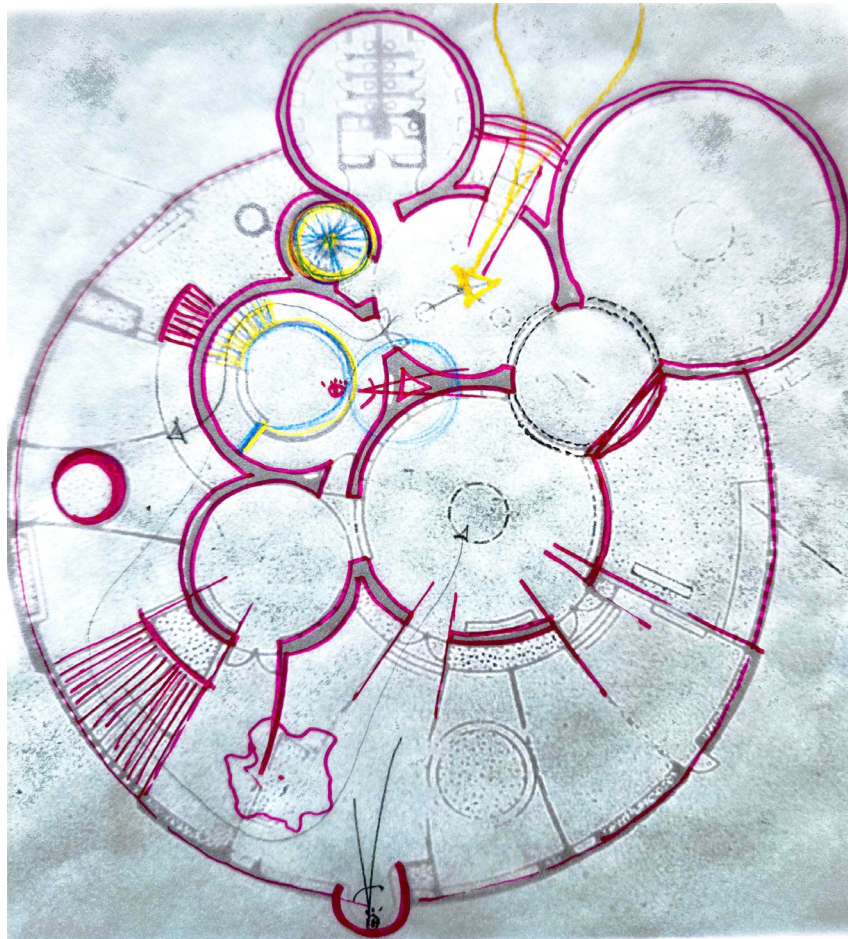
Now both the addition and the balcony are attached to the facade. They are an extension of the facade, its one with its own characteristics.



I am reinventing the bench I will use in the addition. Here there is going to be one in the level of the cafe and one on the level of the street, as stated in the sketch.



FEEDBACK The shapes of your interventions are distinct, they have their own entity emerging and forming the existing. Their shape should not be defused, make the shape clear...



22.04.2024

Clamart - La Petite Bibliothèque Ronde, bibliothèque des enfants de Clamart, anciennement La Joie par les livres. Cité de la plaine. 1965
Architecte: Atelier de Montrouge: Gérard Thurnauer, Jean Renaudie, Jean-Louis Vêret & Pierre Riboulet

The way the circles are connected, each one of them has its own entity...

FEEDBACK

Skylight. open back to the real world, like from the main entrance to the Rotunda. It feels like entering a dome. Identify other moments like this one, inside the building. The curved staircase...

A moment, something happens there, light sound...
Passing through, escaping, reaching light...

What am I passing through?
What is happening there?

Hydraulic lift, slow movement since I want people to

spend time there. Quite. A stretched out moment, the experience of this space.

Rammed earth. As an answer to my initial conversation about the observatory hill and the process of creating spaces inside the hill, by digging out soil. Rammed earth reveals all its layers, people will be close to that, will have time to examine it. Drill openings with certain angles, embody sightviews, maybe the existing tree that I keep.

RAMMED EARTH

The choice of the material even though happened late in the process, seems like the natural evolution since it combines both the aesthetic and technical qualities of the addition.

The characteristics

What is rammed earth?

Rammed earth is created by ramming and compacting the material. It has characteristic surface appearance that changes over time, through erosion, revealing new layers. The water washes away the fine clay granules.¹ This is also what increases its haptic experience. It is a material with significantly low carbon footprint, and for that reason a sustainable constructing material.¹

Limits

Especially in Sweden, rammed earth cannot be used widely since it has not been tested and approved by the Swedish building standards. By comparing the requirements of the construction materials in Sweden and the advantages of rammed earth it turns out that only the stability and the usage safety are the ones left, which have to be solved in another way.¹

This is where the design proposal will attempt to solve these two parameters.

Prefabrication

The rammed earth can be created in-situ or be prefabricated.² Since this technique is not widely used in contemporary public buildings, and in order to ensure the quality, for this project prefabricated rammed earth will be used. It will be carried on top of timber base elements that will be embodied in the structure and will be visible from the interior.³

Generally apart from the aesthetic purposes of this material, rammed earth is used as a paradigm of a sustainable, and simple material placed next to monumental building like the one of Asplund. If rammed earth is implemented in public building, then eventually the knowledge for the material and the perception of it will improve.¹

¹ Otto Kapfinger and Marko Sauer, Martin Rauch Refined Earth Construction & Design With Rammed Earth, 2015.

² Matilda Olsson, "Unlocking Earth," by Chalmers University of Technology, Walter Unterrainer, and Shea Hagy, MPDSD - Design and Planning Beyond Sustainability (2022).

³ Boltshauser Architekten, "Ofenturm Für Das Ziegelei-Museum & Bull; Boltshauser Architekten AG," Boltshauser Architekten AG, October 17, 2023, <https://boltshauser.info/projekt/ofenturm-fuer-das-ziegelei-museum/>.

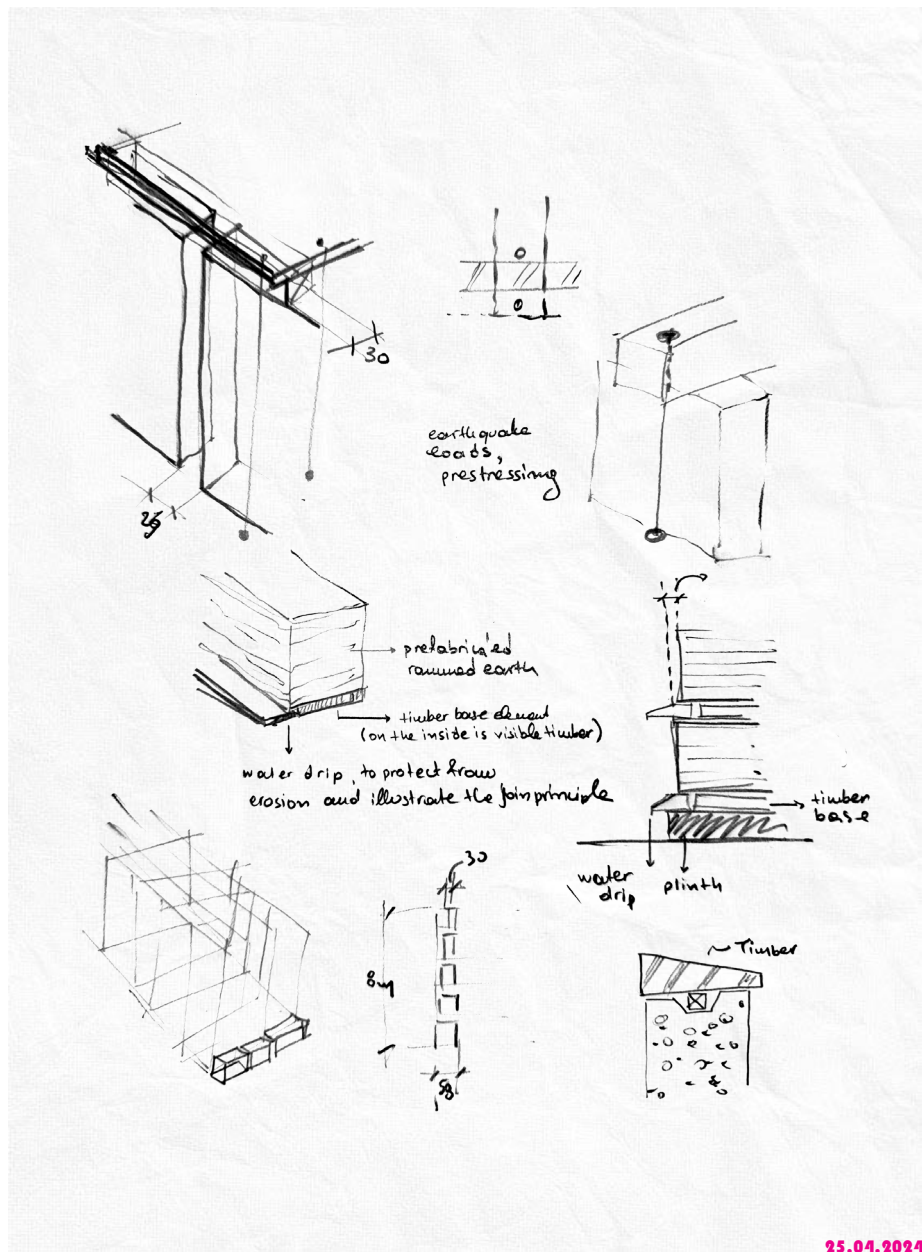
Rammed Earth
The Klin Tower



Fig. 1-2 Klin Tower for the Brickworks Museum, Cham

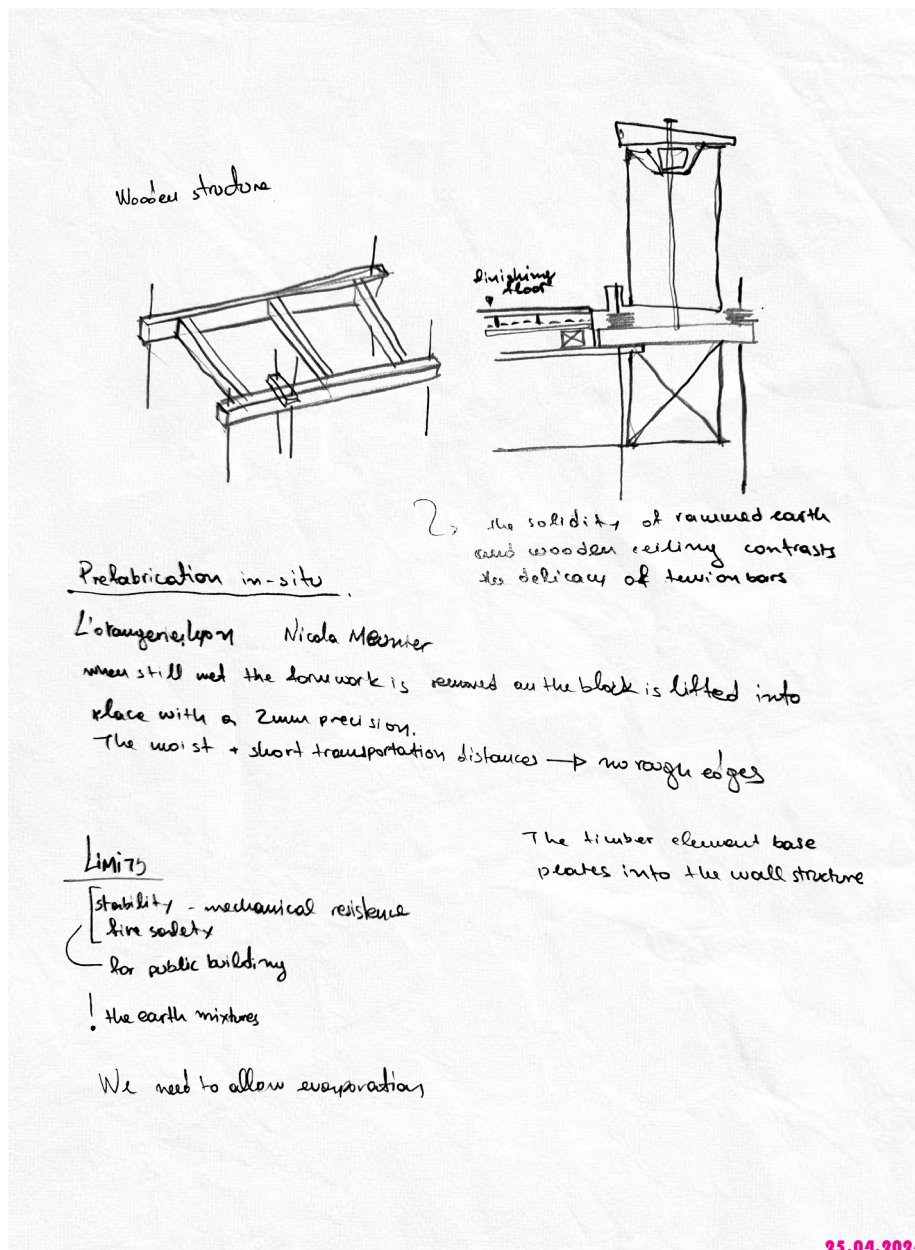
This Klin Tower 8m height has an atmosphere relevant to the one of the addition. The visitors experience the heaviness of the rammed earth block by the thickness of the wall, while the vertical openings let the light pass through.

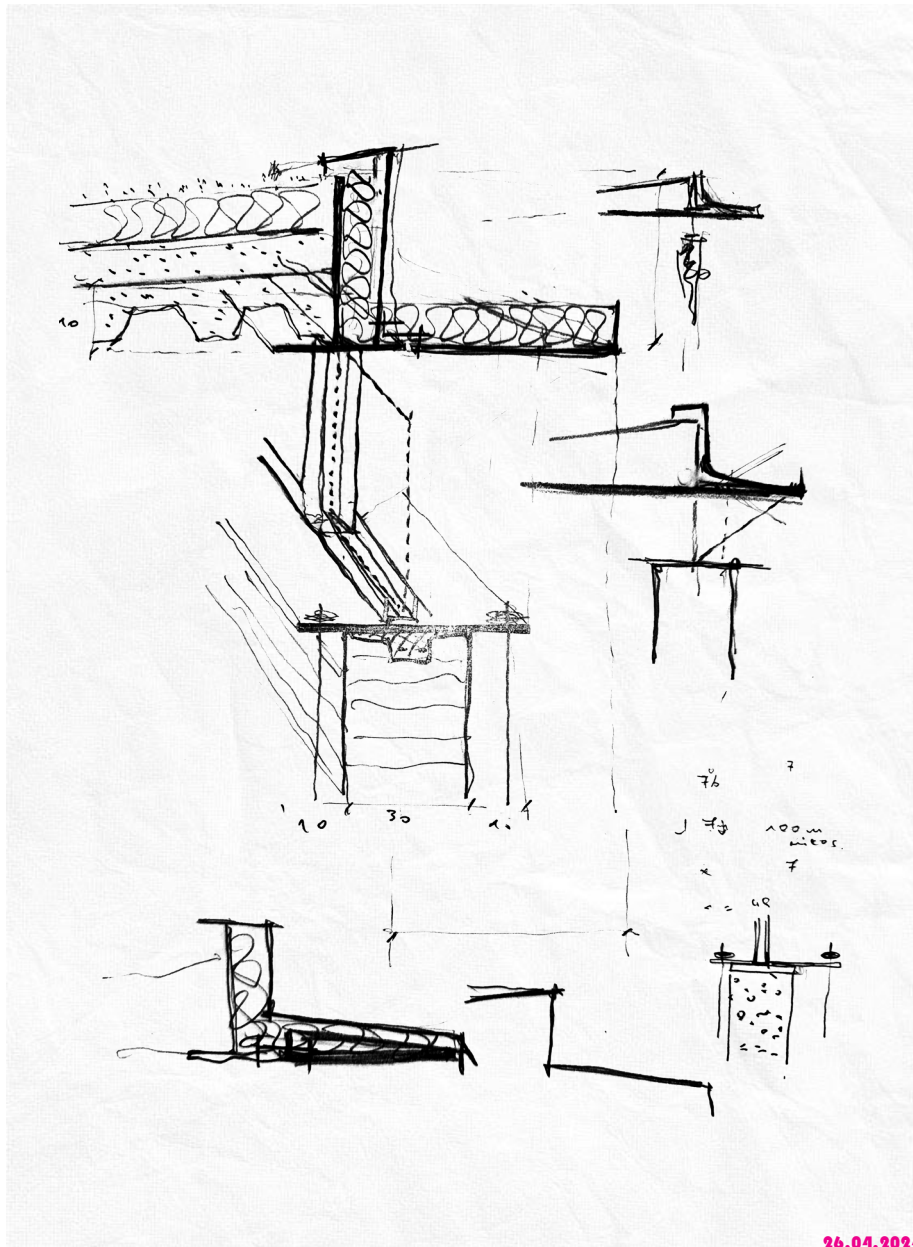
The combination of rammed earth with steel structure. The steel here is not structural as in the addition.



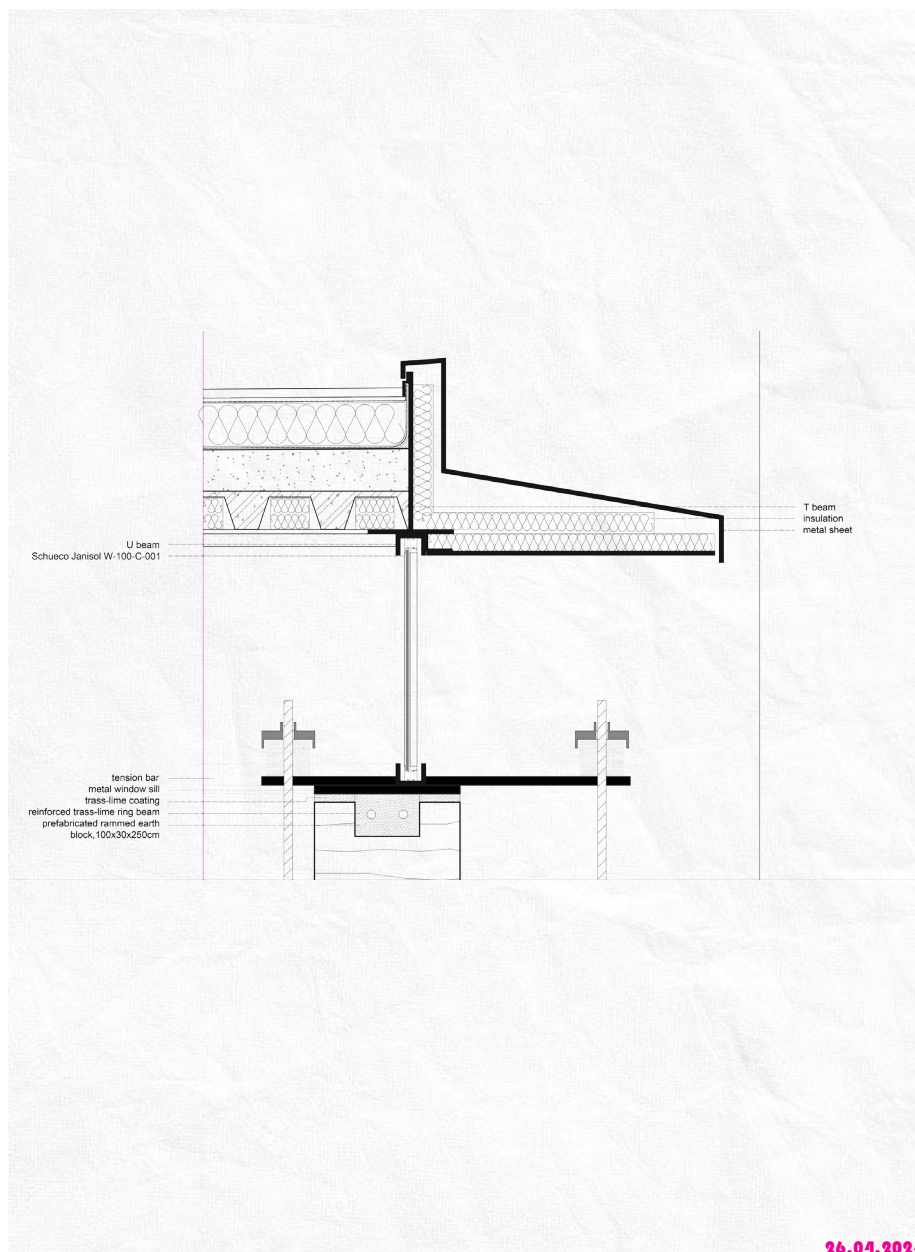
The common atmosphere that I intend to create triggered a careful study of the Klin Tower project by Boltshauser Architektur.

Rammed Earth
The Klin Tower





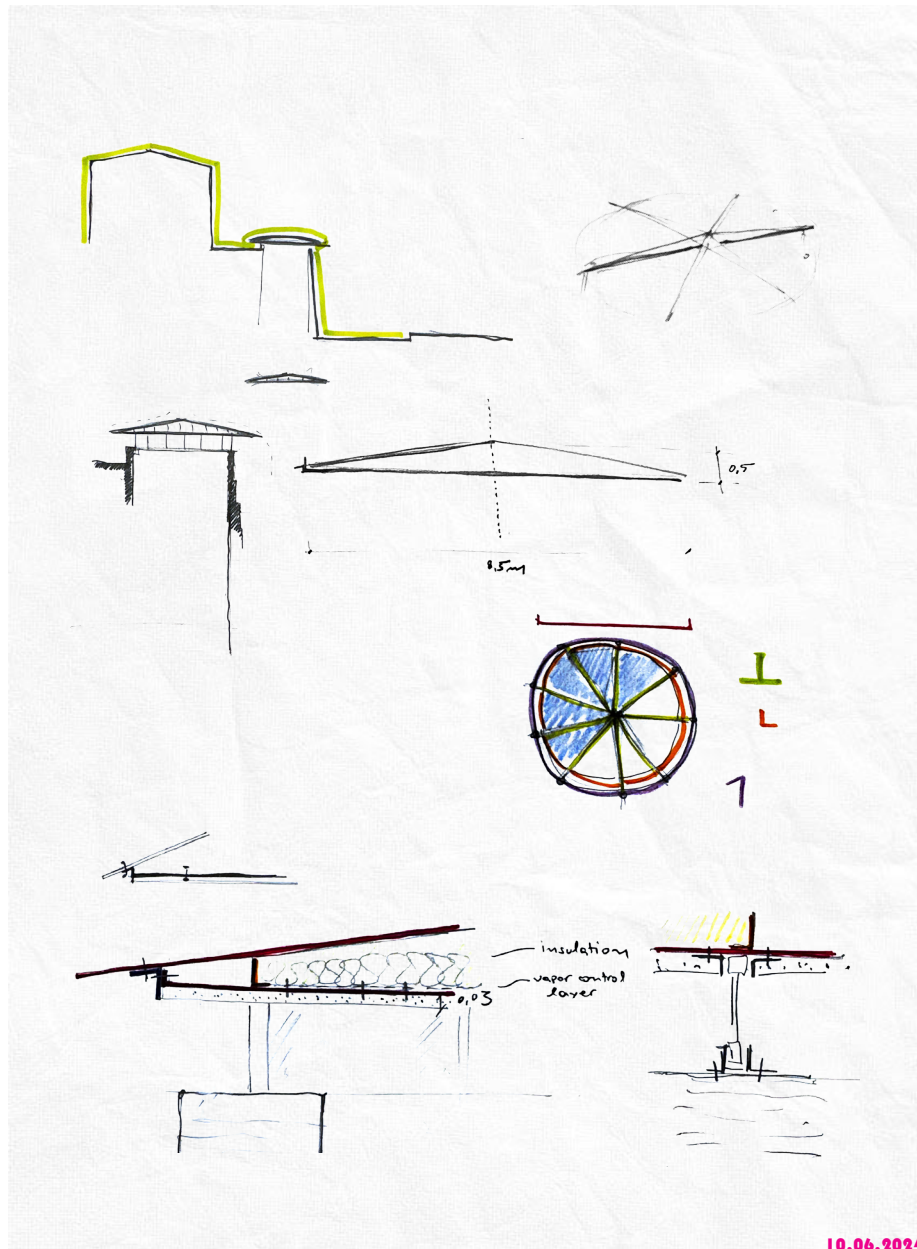
Rammed earth is exposed both in the interior and exterior without any additional layer. In order to delay and prevent erosion there needs to add water drips and extend the roof.



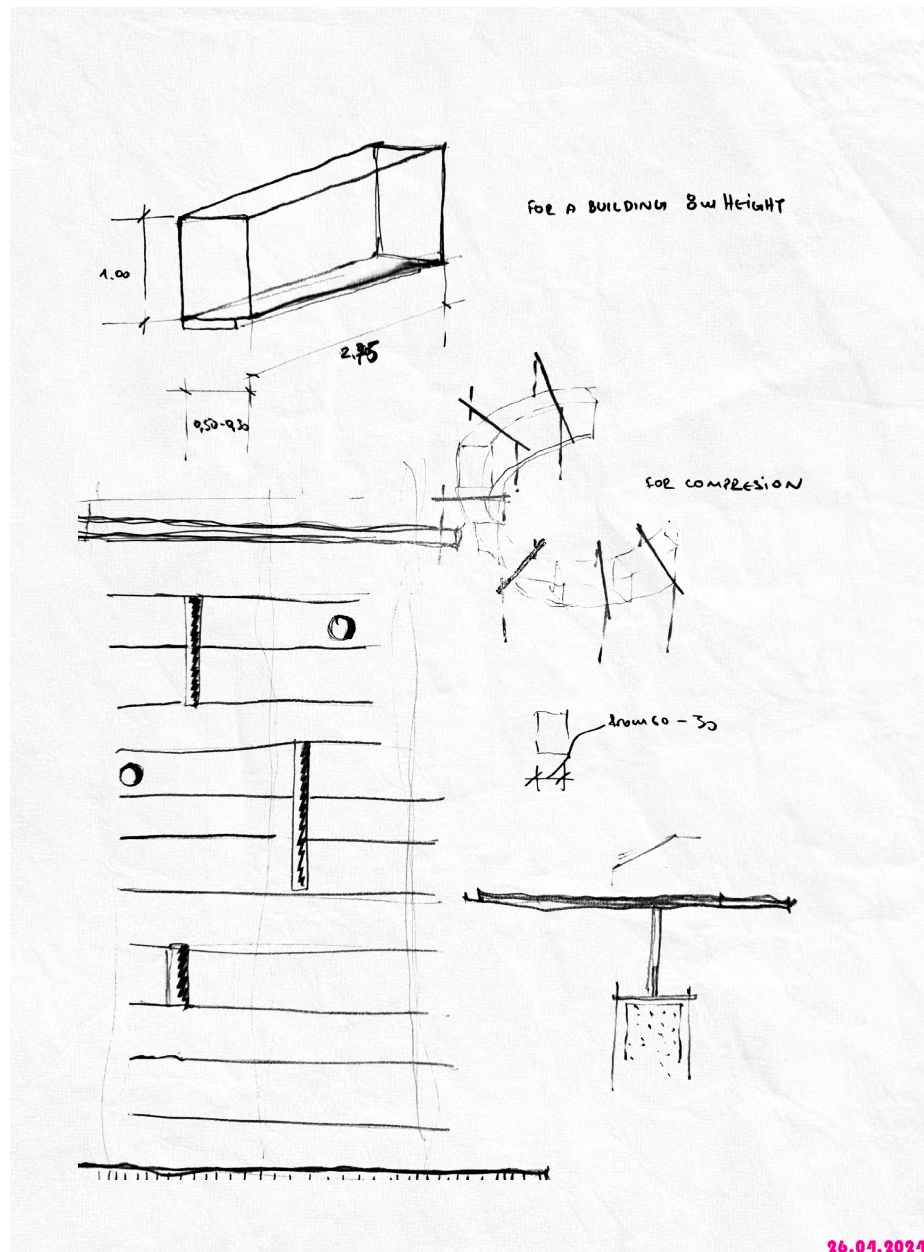
26.04.2024

FEEDBACK Even though the tension bar and the window frame are in the middle of the wider rammed earth block (at the bottom), here it seems really imbalanced. Place them in the middle of the top part, and let the outer tension bar be bended and not vertical.

Rammed Earth
The Shed

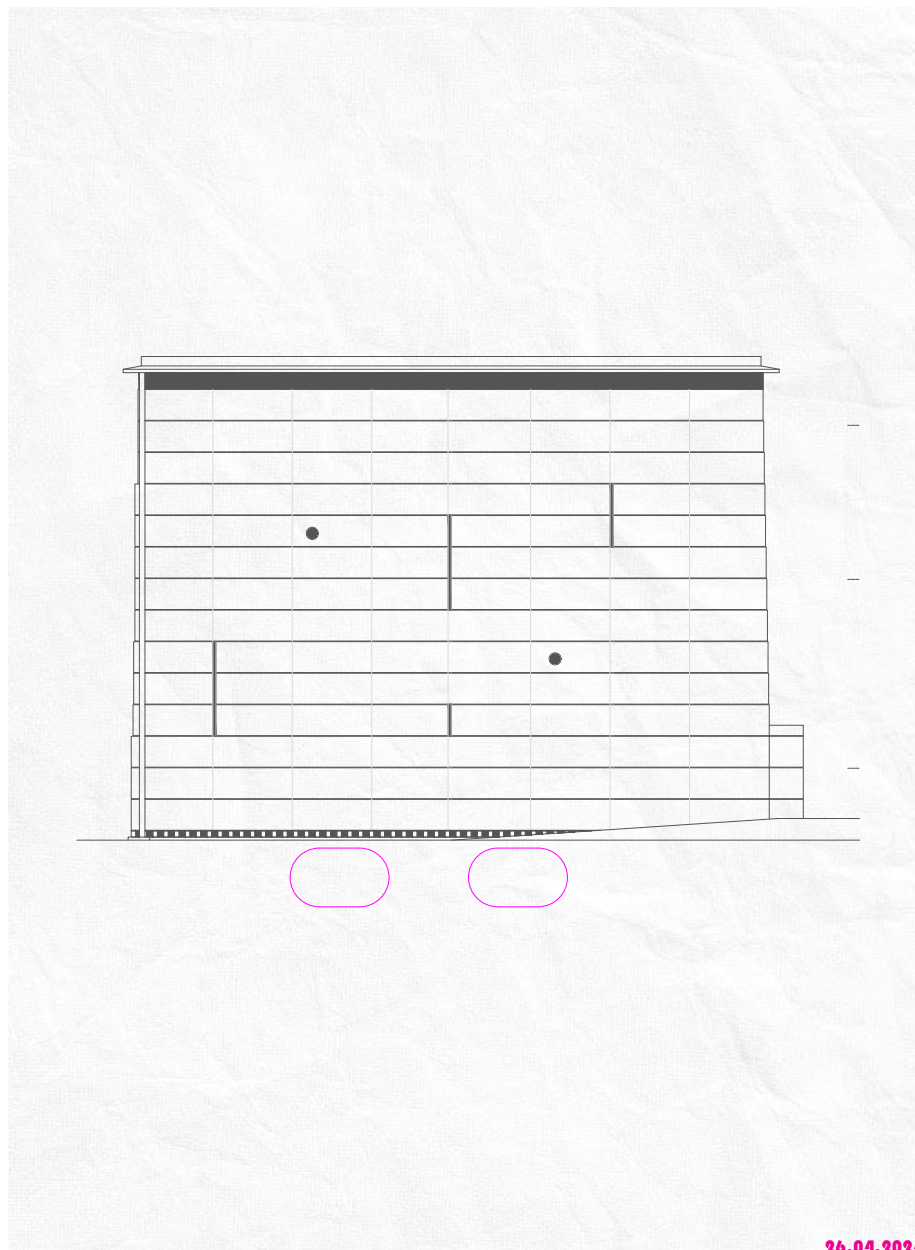


The shed is also part of the whole composition, for that reason the outline of the building was took into consideration, changing the shape of the roof. As a result the structure of the roof changed, embodying the insulation. The support of the roof remains the same.



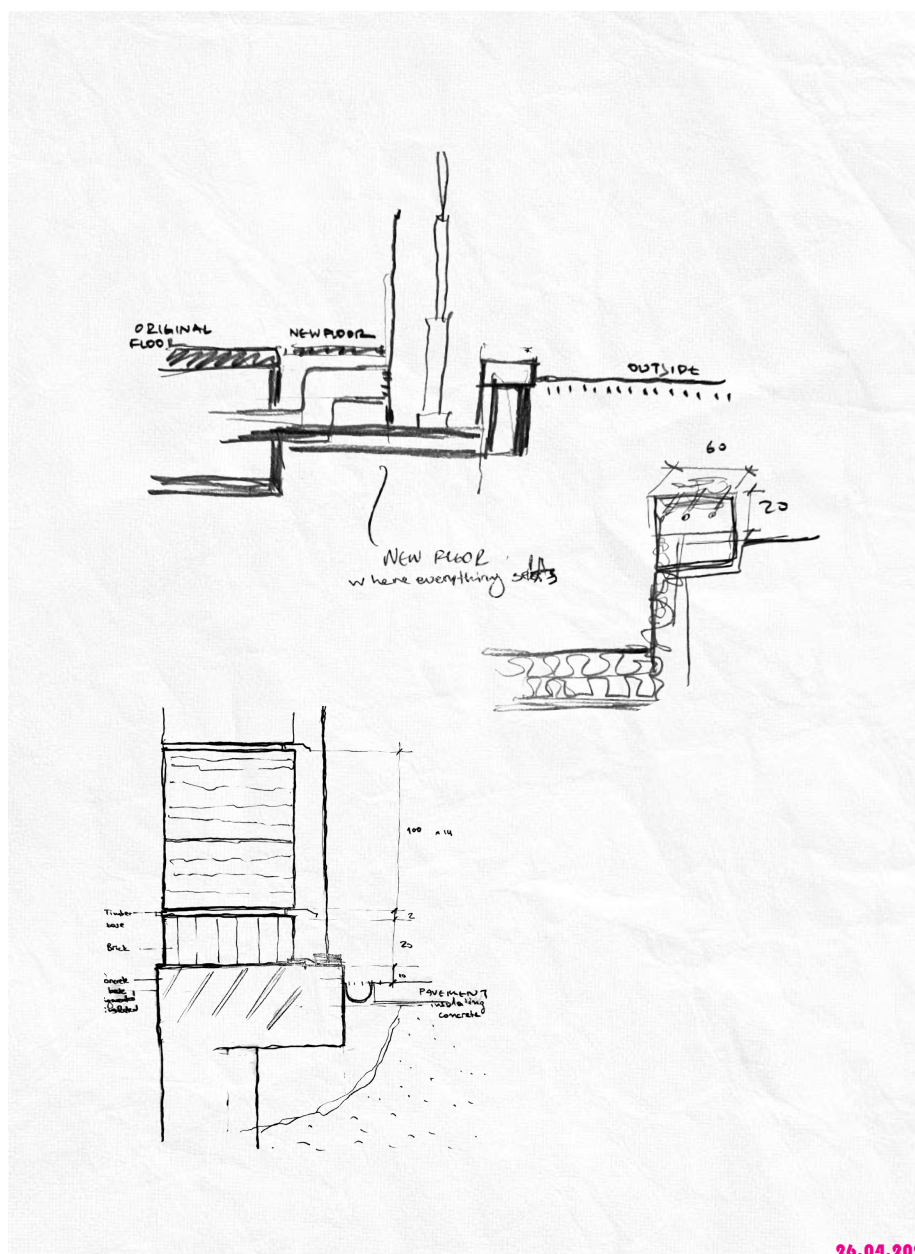
Make openings in the facade, provide unexpected shighviews.

Rammed Earth
The Openings



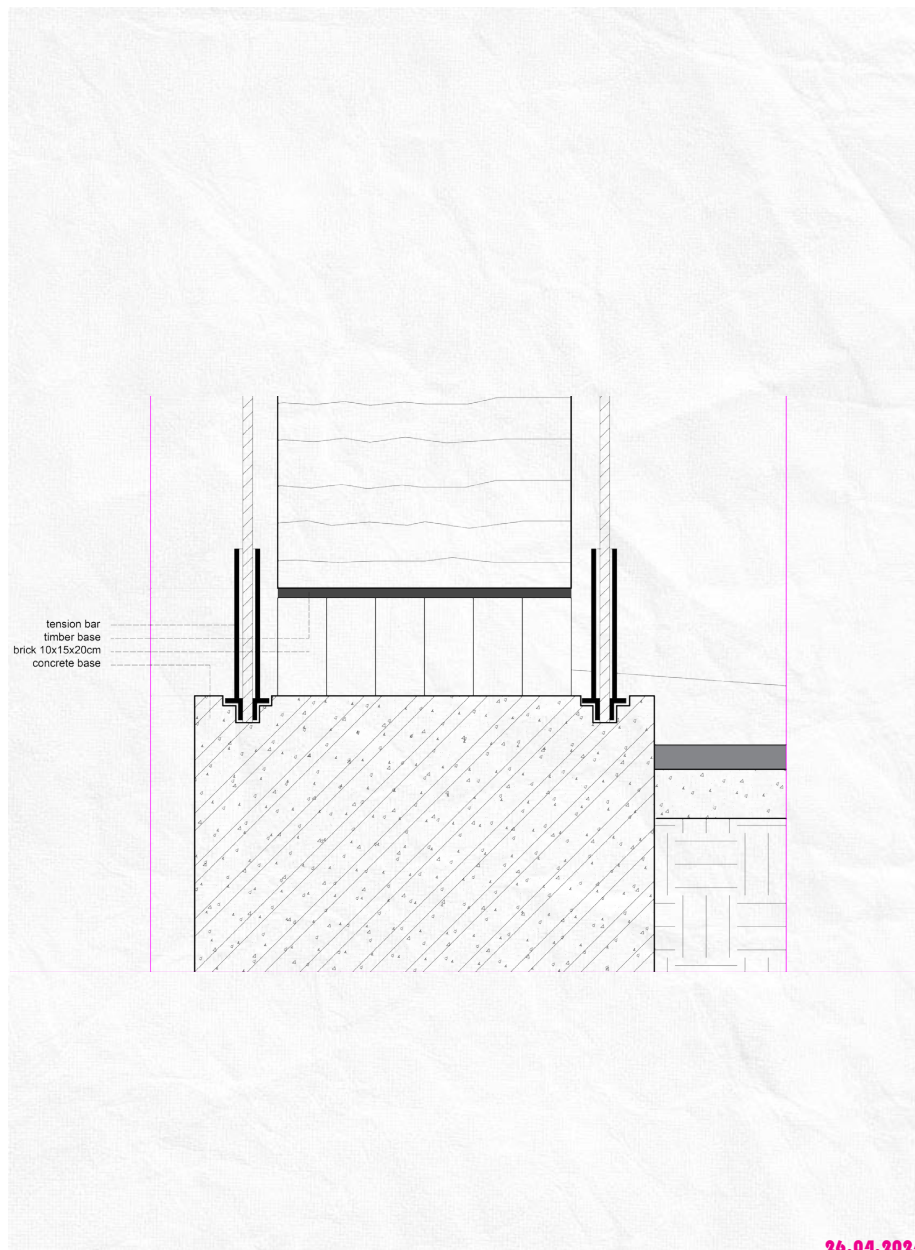
26.04.2024

FEEDBACK Make the openings wider inside, like in the old castles. Guide the light inside this dark, quite space. Take into consideration where the light comes from...



26.04.202

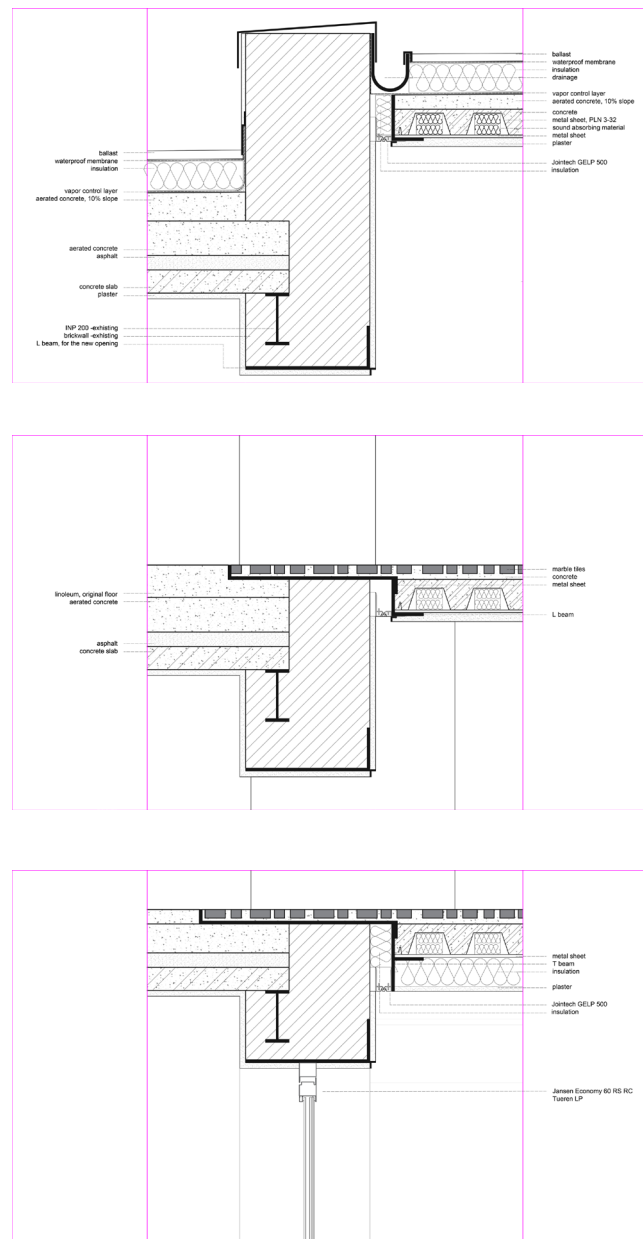
Beneath the addition there needs to be space for the inlet and outlet of the plant. At the same time there is need to create a base where the rammed earth block will be placed on.



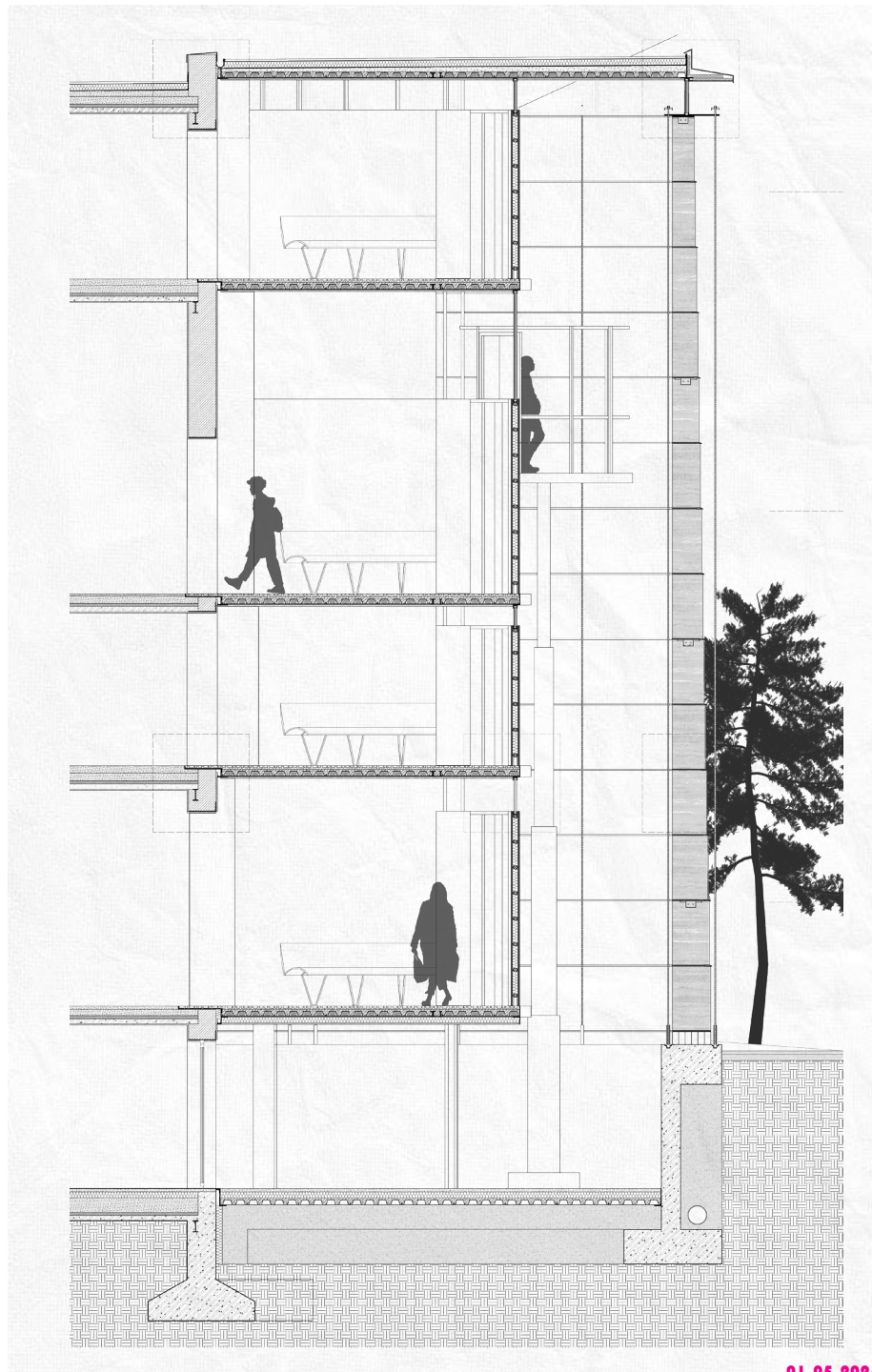
FEEDBACK Re-shape the foundation, it looks imbalanced. Take into consideration that the excavation will extend beyond the foundation. Since the foundation will be made out of concrete why add a layer of brick and not make it all at once by concrete?

Rammed Earth

The Floors



How the new floor continues (not structurally) on top of the old one? Existing steel beams and new ones, to support the openings in the existing facade.



01.05.2024

The Color

Where will you prefabricate the rammed earth? The color of the city, the type of clay.

Geology map of the area. Make speculations, make a premise about the color.

Staff mixed with concrete, have a relation with a clay finish.

The color of the library, make the library more light.

Talk about the color of the whole, of my interventions. Get back to the poetic way of presenting the whole.

Linseed oil paint, it fades out, cracks throughout time. A natural product. Natural paint. Look for opportunities, the layer of occupation.



Fig. 3 Kiln Tower for the Brickworks Museum, Cham



Fig. 4 Kiln Tower for the Brickworks Museum, Cham

As stated earlier it is not possible to use in-situ clay from the Observatory Hill to produce the rammed earth blocks. Therefore, the choice of the color can be made based on the geological data of the area. This speculation was made based on the article “Geotechnical characterization of index and deformation properties of Stockholm clays”.¹ In the map, it is visible that the area that the Library is located has almost the same characteristics as the extended area of the city. As far as the color of the samples is concerned even though their main element is clay, their variety derives from the different consistency.

Hence, the color of the addition will be something within the spectrum of these samples, excluding the distinct colors like the dark grey one.

¹ Sölve Hov and David Gaharia, “Geotechnical Characterization of Index and Deformation Properties of Stockholm Clays,” AIMS Geosciences 9, no. 2 (January 1, 2023): 258–84, <https://doi.org/10.3934/geosci.2023015>.

For the library building, the type of paint chosen is linseed oil paint. This paint is made out of grinding powder pigments into boiled linseed oil, without any chemical additives. Historically, it contained lead for anti-mold properties but this ingredient has been replaced with a combination of the natural ingredients.¹ Scandinavia, has a long tradition on using this type of paint. There is a great variety of colors, to find the more suitable one for the building.

As far as the shade, something close to the existing color but lighter is chosen.

¹ "About Brouns & Co | Linseed Paint Manufacturers," n.d., <https://linseedpaint.com/about-brouns-co/>.

REFLECTION

The reflection is a overall review of the whole process, having as a main focus the methodology used. It is a time to look back, and also forwards, to the end of this graduation project.

Stockholm City Library by Erik Gunnar Asplund has been one of the public Library's most celebrated and influential manifestations for almost 100 years. The urge to transform this public institution is apparent through the unfruitful architectural competitions of the past decades, composing the studio topic. This graduation project attempts to reinvent the Stockholm City Library by treating this building as an integral part of the City, highlighting a connection that Asplund also intended to do with the landscape formations on the Observatory Hill. However, today, both the city and the role of the Library have significantly changed, and this project attempts to create spaces around and within the City and the Library that will trigger parallel reactions. The aim is to trigger an ongoing transformation process of the City and the Library, revealing that the City is part of the Library and reverse.

The main focus of this graduation project is the connection between the Library and the city. From a distance, the Library resembles more of an introverted, protective, enclosed space where knowledge is housed, but in fact, the Stockholm City Library was designed to be part of the City. Today, it looks utterly detached from what is happening around it; everything is evolving at a different pace, including the renovation of the bazaar and the more minor interventions across the park. Also, adjustments are made to the interior of the building to keep it up to date

but substantially diminish its architectural qualities.

People should re-engage with the Library as one of Asplund's oeuvres and as an institution that needs to establish a new political and social purpose. This project treats the Stockholm City Library as an institution that should not be restricted within a particular building; it should be open to its people and extend beyond its physical borders. This project connects the monumental building of Asplund with its surroundings and the people of Stockholm. To connect them, it was crucial from the beginning to dive into Asplund's approach while exploring the social and political purpose of the Library in the 21st century.

After setting the approach and forming the strategy for the extended area of the Library as a studio, we zoomed into a crucial part of the design. The first step was to point out a part of the design showcasing the project's essence. For this project, it was a point, an actual circle, a cylinder, placed just next to the 1930s extension curve, continuing the outline of the building. There, the elevators removed from the courtyards were placed. The courtyards returned to the way Asplund designed them: empty rooms within the cylinder of the rotunda and orthogonal geometry of the surrounding halls.

The addition made was meant to be the

device through which all the ideas brought up during every tutorial throughout these months were tested. By carefully designing this space in detail, every idea was generated in the whole building, enriching the initial approach. Numerous attempts, with minor or significant differences, of this space show how such a small space can accumulate and define a broader approach compared to the rest of the building and the extended area. Starting from what it contains (air ducts and elevators in the beginning, elevators and book lift now) to the materiality (from wooden slat facade to rammed earth) and how it changes the way the building and the extended area of the Observatory Hill work. All these happened by using this space as a lens rather than trying to solve it independently.

Towards the end of the academic year and the completion of this graduation, the aim is to present this process directly and coherently. This project was formed after many back-and-forth, discussions, sketches, and models, forming many raw materials. Therefore, to reinterpret the personal archive, an appendix in the Project Book with every version of the addition -sketches, detailed models ,and drawings- will be included. One by one, page after page, they will narrate a version of the story.

As far as the totality of the project is concerned, a series of photos will be produced to capture the atmosphere, as happened with the addition itself. The aim is

to highlight that this graduation project is not only the addition; this space was the starting point on which the methodology was based, producing ideas generated in the rest of the building. The spaces that will be captured are the interior balcony to the reading room, the courtyards with the ducts, the exhibition space, and the room from where there is a window to the book-shorting machine. These pivotal moments were influenced by the addition's design, more or less. This series of photos will demonstrate how different these fragments are spread within the Library. They are different entities with unique features, but they all derive from the same process.

Undeniably, there are many ways to approach such a complex building. However, when choosing a reference point—like the one mentioned above—it is possible to go back and forth, compare every version quickly, and generate it into a broader context. Only by zooming in is it possible to understand that every small decision is a statement, a way of triggering the society and transforming its institutions. This way of thinking applies not only to Asplund's Library but also to the contemporary city and the pressing questions of the built environment.

Cities are already built with limited possibilities for significant interventions, so the challenge nowadays is to manage the built environment most sustainably while dealing with the ever-changing needs of

society. Furthermore, society's attention has been significantly shifted towards public institutions and how they should be formed to include everyone. While libraries are trying to find their way of coexisting in an increasingly digital environment, the graduation project of Stockholm City Library brings together all these issues not only to transform this building but also to provide new insight into transforming a crucial public institution in a way to address contemporary society and future changes.

16.05.2024

References

Bredenberg Department Store

Fig. 1 By the author

Fig. 2 https://commons.wikimedia.org/wiki/File:Bredenberg_1930-tal.jpg

Fig. 3 <https://garystockbridge617.getarchive.net/amp/media/bredenbergs-varuhusbarnavdelningen-fonstret-mot-drottninggatan-5b8d19>

Fig. 4 by Simon Muntz

Asplund's Buildings

Fig. 1 <https://www.moma.org/collection/works/115>

Fig. 2- 4, 7- 9 By the author

Fig. 5 <https://www.cca.qc.ca/en/search/details/collection/object/1738>

Fig. 6 Stuart Wrede, The Architecture of Erik Gunnar Asplund

Stockholm Public Library 1:25

Fig. 1

Fig. 2 <https://brightspace.tudelft.nl/d2l/le/content/594289/viewContent/3517628/View>

Fig. 3 <https://brightspace.tudelft.nl/d2l/le/content/594289/viewContent/3517627/View>

Fig. 4- 12 By the author

Fig. 13 by Simon Muntz

Fig. 14- 17, 20 by Haoyu Wang

Fig. 18 <https://brightspace.tudelft.nl/d2l/le/content/594289/viewContent/3517635/View>

Fig. 19 by Zhengxin Fang

Fig. 21 By Renzo Westerbeek

Fig. 22-25 by the author

Stockholm: Interiors, Buildings, Cities

Fig. 1- 8, 11, 13, 15- 18, 22 by the author

Fig. 9 Moderna Museet Collection

Fig. 12 Stockholm City Museum

Fig. 14 <https://brightspace.tudelft.nl/d2l/le/content/594289/viewContent/3517561/View>

Fig. 19 <https://brightspace.tudelft.nl/d2l/le/content/594289/viewContent/3517559/View>

Fig. 20 by Marcelo Torres

Beinecke Rare Books & Manuscripts Library

Fig. 1 - 2 <https://www.metalocus.es/en/news/beinecke-rare-book-manuscript-library>

Fig. 3 - 4 by the author

The Modern Library

Fig. 1 <https://www.oma.com/projects/seattle-central-library>

Fig. 2 <https://www.archdaily.com/63683/ad-classics-exeter-library-class-of-1945-library-louis-kahn>

Fig. 3 by the author

Fig. 4 Wim Wenders, Wings of Desire

Fig. 5 <https://artsandculture.google.com/story/AAURhTzbJAYA8A>
Fig. 6 <https://hiddenarchitecture.net/nuk-national-and-university-library/>
Fig. 7 <https://www.archdaily.com/tag/colin-st-john-wilson>

A room for a Library
Fig. 1 by Simon Muntz
Fig. 2-7 by the author

The City and the Library
Fig. 1-3 by the author

The Lift
Fig. 1-5 by the author
The extension
Fig. 1-5 by the author

The archive and the swedish institute of children's book
Fig. 1 by the author

The fragment
Fig. 1-5, 8-11 by the author
Fig. 6-7 Jane Englefield and Jane Englefield, "Natural Material Studio Creates 'Flexible and Organic' Brick Textiles," Dezeen, April 19, 2023, <https://www.dezeen.com/2023/04/19/natural-material-studio-bio-textile-waste-bricks/>.

P3 feedback
Fig. 1 by the author

Re-placing the elevators
Fig. 1-2, 4-5 by the author
Fig. 3

Rammed earth
Fig. 1-2 <https://boltshauser.info/en/projekt/ofenturm-fuer-das-ziegelei-museum/>
Fig. 3-4 Sölve Hov and David Gaharia, "Geotechnical Characterization of Index and Deformation Properties of Stockholm Clays," AIMS Geosciences 9, no. 2 (January 1, 2023): 258–84, <https://doi.org/10.3934/geosci.2023015>.

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