project journal 02
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interiors buildings cities

This is a project journal. Look at it like this book cart from Stockholm public library. A compilation of thoughts, texts, images, drawings and ideas. An attempt to organize them and put them in the right place.

The Transformative Journey of Libraries: Toolboxes for participation and collective understanding.

Jan David Hanrath's lecture provided an intriguing perspective on the evolving role of libraries. Hanrath elaborated on libraries not only as repositories of information but as dynamic 'toolboxes' that facilitate participation and collective understanding. Hanrath is part of the organisation: Ministerie van Verbeelding. They help libraries and other cultural organisations to design their future that complies to the modernisation of present day society. They develop new forms of the public library in which co-creation, knowledgde sharing and participation are central and in which users actively work with the collection.

'Labs, Collections, and Programming' emerges as a powerful framework, emphasizing the need for libraries to be interactive spaces fostering creativity and innovation. Caitlin Moran's quote in the Huffington Post underscores the societal importance of libraries as empowering pillars for individuals and communities: "A library in the middle of a community is a cross between an emergency exit, a life-raft and a festival. They are cathedrals of the mind; hospitals of the soul; theme parks of the imagination. On a cold rainy island, they are the only sheltered public spaces where you are not a consumer, but a citizen instead."[1]

Jan David Hanrath worked on libraries such as the Chocolate factory Gouda, Korenbeurs Schiedam, Petruskerk Vught (including a daycare for the elderly), Het Kruispunt Barendrecht, Centrale Bibliotheek Leeuwarden, Gasdijk Munich, and the Central Library in Reykjavik (together with JVST and Inside Outside). He showcased each project and explained the diverse and evolving nature of these spaces.

Further on in the lecture Hanrath Addressed the question of why a new kind of library is needed. A main factor is the shift from scarcity of information to information overload. The changing way society consumes media nowadays necessitates libraries to adapt and facilitate in creating a collective understanding.

The traditional 'path of the book' (collection development, cataloguing, providing access) is replaced by a 'path of the user': a vicious circle of inspiration, creation and participation. This is not only applicable to libraries but also to other cultural institutions like museums.

The idea that libraries should be from and by the user, not merely for the user, suggests a shift toward a more inclusive and user-driven model. The focus on recognizing and nurturing various talents aligns with the broader goal of creating a library that serves as a catalyst for social connection.

Hanrath also mentioned a library in Japan dedicated to just one book. This reflects the global diversity in library concepts.

In the end he underscored that studying represents individual intelligence, while connecting people is what society needs right now. This shows the transformation of libraries into activating spaces that go beyond traditional academic functions.

Fig. 1.   de chocoladefabriek gouda
Fig. 2.   stadtbibliothek münchen

Het Predikheren is a library designed by Korteknie Stuhlmacher Architecten. The library is designed by repurposing the baroque Predikherenklooster in Mechelen. This cloister dates back from 1650 and was vacant since 1975. The cloister had already been used as an arsenal, barracks, school and a military hospital. And now since 2019 a library.

The cloister has a very clear structure that derives from the two tasks of the former cloister inhabitants: preaching and reflection. This translates into 'introvert' and 'extravert' rooms. The courtyard in the center of the building, a corridor surrounding the yard with inward oriented spaces and around this bigger outward oriented rooms. There is a church connected to the corridor, but this functions as a separate unity.

The library is divided into three zones; 'near', 'middle' and 'deep'. 'Near' is all the public functions; 'middle' contains the collection and places where you can read and work; 'deep' is the places where you can work in silence. By organizing the library this way, it is pleasant for everybody to visit the library.

The value of the imperfections and the traces of the past ages are still visible after the renovation. The design is carefully made to fit in the present situation. The visible history adds a lot to the contemporary library.
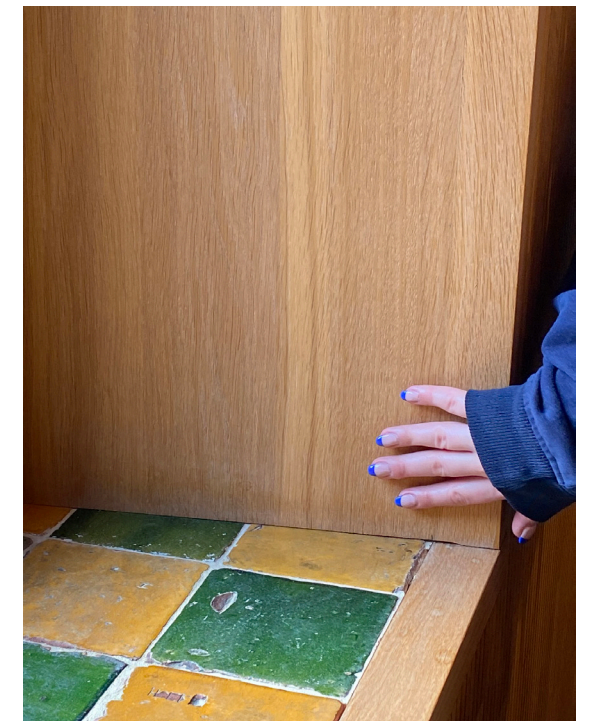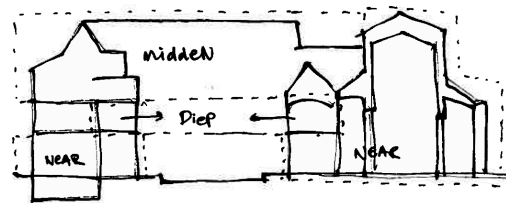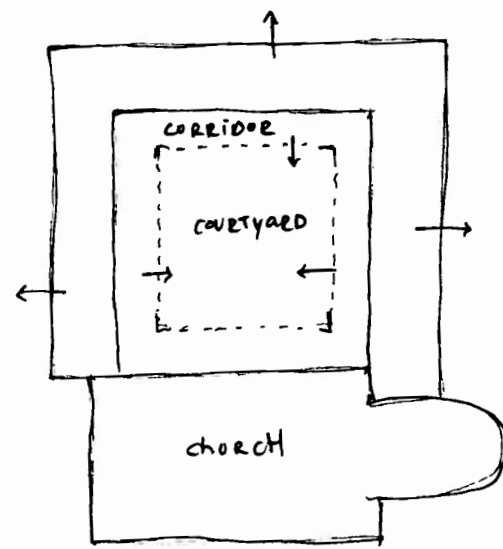

Fig. 3.   cloister structure of predikheren
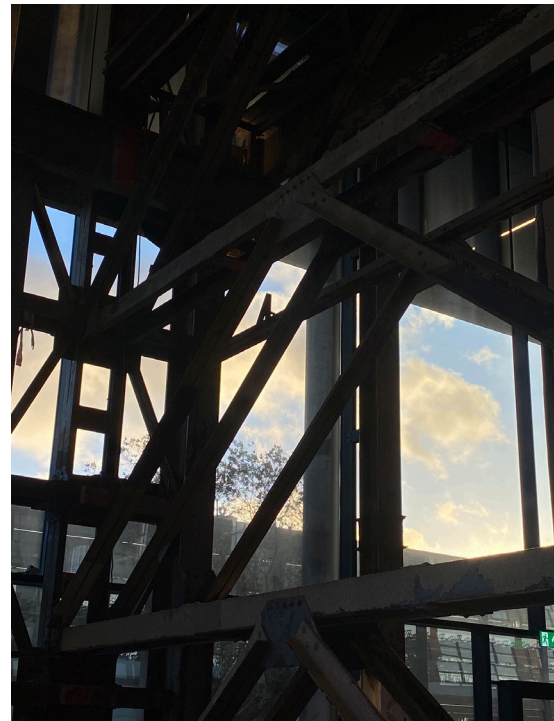Fig. 4.   hierarchy of spaces

Fig. 5.   near
Fig. 7.   middle

Fig. 6.   deep
Fig. 8.   old and new

Just like the Predikheren library, the Lochal is also a refurbishment of an already existing building. The Lochal is designed in a former locomotive shed in Tilburg by Civic Architects, Braaksma en Roos and Inside Outside. The Lochal is more than just a library, it alo hosts co-working spaces, conference rooms, spaces for art education and spaces for public events and exhibitions. This library is an example of the library that Jan David Hanrath described in his lecture. It is a place where the users are actively stimulated to produce knowledge themselves. So called lab-rooms are designed for different topics, so that people can immerse themselves in a collection and tools around a specific theme.

Within the library, the characteristic big industrial structure from the locomotive shed is visible. To make diversity in spaces the architects had to think of smart solutions. A new structure is added, which gives the impression to be part of the original structure, but when looking closely you see they do not touch. Inside Outside, designed different big curtains that can be used to create dynamic spaces and help to achieve a better acoustics in the building.

Just like the Predikheren there are different zones in the building. When entering, you will find yourself in a very public, busy atmosphere. However, the higher you will go in the building, the more quiet it will be. This is where there are more serious working spaces.

Also the industrial, rough character of the building suits the purpose of the building as an active center for knowledge production.

Fig. 9.   ground floor lochal
Fig. 10.   curtains by inside outside
Fig. 11.   workplace
Fig. 12.   old structure

five libraries

01 Elaine Thomas Library
room with the books
all about furniture
produced offsite
built in the 2 months the students were not there
acoustic difficulties with the roof; railings with panelling
big studio tables

02 St Gallen City Library
union building with small annex building
1953
extraordinary staircases as a central figure
morandi; the space in between was designed
timber/concrete/composite
crate structure
existing terrazzo, new ceramic facade
3 steps: annex-existing building-addition

03 Bodø Library
mediator between a small provisional city
and the big landscape
nazi city planning
the last two empty plots of Bodø
figurative but abstract
monumental but conceptual
children at the top, they can't go anywhere

04 Genève
big underground box for archive
moved elevators to another corner
small courtyard
canopy; new entrance for community

05 Library Cinema Sidcup
long site
referring to the former suburban situation
brickwork relates to the context
enfilade of public rooms
nine residential units

Fig. 13.   Bodø Library

Notes on Dirk Somers (Fig. 14)

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1:1000
section      0.05 mm    #000000
near         0.03 mm    #666666
far          0.03 mm    #b4b4b4
windowDoor   0.03 mm    #666666
Furniture    0.03 mm    #b4b4b4
Annotation   0.05 mm    #b4b4b4

1:500
section      0.13       #000000
near         .05        #000000
far          0.05       #b4b4b4
windowDoor   0.05       #000000
Furniture    0.05       #b4b4b4
Annotation   0.08       #b4b4b4

1 mm = 1000 mm
1 m
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MONOLITH
Simplistic as a metaphor for facade.

the problem of e without the chimney it would completely fall apart.

facades are not just cladding, but authentic expressions of a building's identity

facade around the corner

BOVENBOUW / ARCHITECTUUR DIRK SOMERS

"I also have these weird folders on my laptop with quirky buildings."

Facades have a certain autonomy.

Italian facade partly covers church / street

balance between horizontal & vertical

Sacre coeur : 1 toren net wat smaller dan de Andere → A certain Vividness.

5 comfortable maximum for elements to arrange.

contrast is too easy
coherence is too easy

balancing between contrast & coherence is true Art.

"A face with two ears like Tony Fretton"

A facade is one face Or a grid

VdlA is coming.

Square

1, 3, 5, 7 numbers on which almost all historical facades are based (vertically also 4)

Notes on Richard Sennett (Fig. 15)

Richard Sennett → great complexities.

Open city : interiors = exteriors   fluid exchange.
time is much more flexible & uncertain

not just space : human experience in time

2 edges :   boundary : seals things in
             border : traffic from inside to outside.

tight fit between form & function.
↳ the tighter the fit the more likely the form will be obsolescence when functions change.

Interiority is a richer concept than interior.
↳ self understanding / contemplating / no distractions.

FROID
there is no self knowledge without stimulation from the exterior.

make edges between communities more porous.
locating resources at the edge. between communities.
Most important part is its edge not the centre.

Fig. 14.   notes on Dirk Somers

Fig. 15.   notes on Richard Sennett

Notes and reflection on the article 'Quotidian Monuments', a conversation between Daniel Rosbottom, Aslı Çiçek, Christoph Grafe and Sereh Mendias in OASE #101.[2]

Rotterdam: presence in the form of a one-liner. Once one enters these buildings, the rhetoric falls to pieces. All you see is an endless repetition of banalities: in the detailing and in the architectural situations.

As urban space has become increasingly privatised, commercialised and dissipated, the very idea of the public interior, as a place of collective action or as the representation of shared civic values and identity, has been called into question; so understanding the interior as the site for an architecture of resistance is a compelling idea.

About Bodø Library

There is an intrinsic dialogue between outside and inside, the interiors are something other, in material terms. They are entirely lined, giving opportunities to calibrate scale relationships, to create layers of intimacy within the whole and to establish a certain differentiation.

Philosopher Georg Simmel: 'one can tell intimacies to a stranger that you couldn't reveal to your best friend'. This critical distance can work in relation to places as well.

> If you are in a different context, you look more closely and discover new things that you don't see in places where you are already familiar.

Hannah Arendt on the public space as a space of performance: In her book "The Human Condition." Arendt writes about the public space as a realm where individuals come together to engage in political action and discourse. She viewed the public space as a space of performance in the sense that it is where people actively participate in the public realm and express their political agency.

The Bodø Concerthall is designed as a sequence of processional spaces, through which the audience move from city to seat; a performative action that finally arrives in the auditoria with their focus upon the act of performance itself. (this is like in the Half Moon Theatre: project journal 01, p. 64-65)

Daniel Rosbottom: Our approach to the interior extends to our attitude to architecture and the city as a whole; countering the modernist understanding of them as a series of abstractions or overlaid systems, to be viewed from at a certain distance and instead conceiving them as an unfolding discourse, experienced through bodily relationships.

> A holistic approach to architecture and the city. Aligning with the broader theme of the conversation - a call to move beyond superficial architectural rethoric and engage with the lived experience of spaces.

IS STOCKHOLM LIBRARY A QUOTIDIAN MONUMENT?

>The library serves everyday functionality. Probably a lot of people that use the library see past the grandeur of the building. All the outsiders passing by all day to admire the architecture of Asplund is completely parallel to the functional users of the library. The not everyday users of the building have a critical distance to the space that was introduced by Simmel's quote in the article.

Fig. 16.   quotidian situation at the library

02
18
debate
the contemporary politics of libraries
the contemporary politics of libraries
debate
02
19

On the 30th of November we had a morning of debates on the contemporary politics of libraries together with Amy Thomas.
I was on the team (Together with Conor, James and Julia Pałęga) in favour of the statement:

The central library is an outdated concept that is underpinned by historic colonial and racist power structures. Local/community libraries are the future.

This will be a summary of the debate.

Arguments in favour of the statement

01 Accessibility and Inclusivity
Local and community libraries are positioned in different neighbourhoods. Therefore they are strategically positioned for diverse accessibility and they provide equal opportunities for education regardless of their geographic location.

02 Tailored Resources and Programming
Local libraries have the flexibility to curate resources and design programs for community specific needs. Furthermore they can easily adapt their program if the community asks for this. Also the local libraries are important for locally-driven initiatives.

03 Community Engagement and Empowerment
Local libraries are engaging communities because they function as hubs for active community participation. This is also demonstrated in the article by Shannon Mattern, when she recalls the 2011 earthquake in Japan.[3] In this case local officials reopened the library "because it functions as a kind of cultural refuge in the city." People were actually not going there to read a book. They go to be part of the community in the building. This is possible because well designed libraries are dynamic spaces for engagement and connection beyond the traditional services of the central library, encouraging people to feel a sense of ownership and belonging.

04 Decolonization and Breaking Racist Structures
Local and community libraries are tools for decolonization because they redefine narratives and challenge historic injustices. They actively contribute to breaking down racist power structures within library spaces

(Rebuttal)

Arguments against the statement:
The central library has a future. There is value in these smaller libraries, but they do not diminish central library. Central Libraries have a larger budget and more resources so they can also organize more programming. They also have a bigger collection and a wider range of genres. This is only possible with the centralisation of resources. This wide range of resources is not available at local libraries. Central libraries also have the ability to include other services in their building like: career services and legal services. Turning into a one stop shop for community members. Furthermore central libraries are civic monuments, they can reflect the communities. OBA at IJdock for example: this is one of the most visited cultural institutions in Amsterdam. It is not just a library, it is also a tourist visitor center, an archive and a museum. Libraries are often famous buildings. Centralised libraries do not only function as a platform for books but as a landmark for the civic identity.

Rebuttal
The arguments presented are mostly about the centralisation of resources. Of course it is valid to say it is easier to put everything that is needed in one space. However the question we need to ask is: do you want everything to be controlled by one decolonising structure. Bringing everything to one access point also means that everybody is coming to one narrative. Rather than a distributed model, where there is a diversity of ideas represented. Also the notion of a landmark does not always have to be positive. It has a problematic nature. Even though it is the most visited cultural institution, does not necessarily mean that they are good for the community. Historically seen, these spaces were very exclusive, which is still reflected in their ornamentation and overall expression.

Questions from PRO to CON

Who you think is in control of these centralised institutions?
There is value in saying we want to create small pocket libraries that are in control of themselves. But there is a lack in understanding what a library is and does in society. As Shannon Matterns also quotes: "Libraries are dying and we are not seeing the value of them. What we need is a central coordinated effort, to get back on track."

Agreed on the process of centralising things, who do you see deciding about the values? Who decides what is the best way to use the centralised resources?
I see the idea of one person deciding what is valuable is not a good idea. There should always be a conversation between the centralised library and the branches. It might not be the case for every library now, however organisational structure of the local library can also be implemented in the central library.

Who in a society decides? If the majority in the community decides they do not want a section on lgbtq+, where does this put us. Communities have to come together in a library. Perhaps a community will not be able to agree, but a centralised library might offer the structure to come together.

The point is that the communities are created by those libraries. In Stockholm you cannot reach the center because the busses are not accessible. So we need to focus on local libraries close to the people. And then after you can think about a central library.
I think the word dispersion is accurate. It can create bubbles. But here is something to be said for these bubbles merging and coming together.

Do you not think that collision is problematic in a central library?
We envision the democratising of the library so that all the voices are heard as part of a larger system.

Don't you think digitalization will play a big role in centralising the collection?
In the central library there is more expertise. This might not be present in local libraries. It is not just about the centralisation of media, but also of the people.

A big central collection of media, is that not more of an archive than a central library? If you have only local libraries, but they are not connected to each other, you cannot create a network.

Questions from CON to PRO

You speak about that everyone can be heard in local libraries, how do you see that in relation to the impact of the bigger platform of the central library? The biggest value in giving space to different voices is to create stronger communities within their surroundings and engage them with the people around them, create support networks. We feel those voices make more sense in their own communities. Also it is a matter of threshold. You talk about the library as a big civic landmark. A local library can be more of a safe space, whereas being in a big space such as the rotunda for example, it is much more difficult to express yourself.

How do you see the function of the library as a place for literacy, knowledge, books? The logic you are building on there, the logic inherent in the central library, relies on the idea there is a central source of information that needs to be disseminated. We argue that things need to come from the outside. In relation to decolonization. Again the threshold is important there. Accessing a central library is more difficult and furthermore communities have very specific knowledge to share, that is easier to share in a local library.

If you look at the echo project, isn't that just another iteration of a white savior going out to the communities?[4] It is more a spatial thing, there being a central point from which things emanate. We would argue that a decentralised system would make it much easier for voices to enter the library. A decentralised system doesn't follow the logic of things emanating from a central point.

CON closing statement

The central library can operate in a network of local libraries. You can doubt the origins. However think of the central library in a network, because then we reach the diversity, and the capacity to organise the work, and connect, rather than individual libraries somewhere in the city. It is much easier to go there and to be yourself in the local library. Although in the central library more diverse groups can meet, and this can happen in a place that attracts people from different neighborhoods. It might be super monumental buildings that are not considered inviting. But in fact, it is still a place where people can meet and talk. This is why the concept of the central library is not outdated.

PRO closing statement

There is a difference between local libraries as part of a network and single local libraries. – In a central library you will always have to compromise. The idea for diversifying the network brings a lot more diverse information into the system, that can also be brought into the central system. The library doesn't mean the room that you go to, but the system. It can be a network without being centralised. And without being centralised it can be more productive.
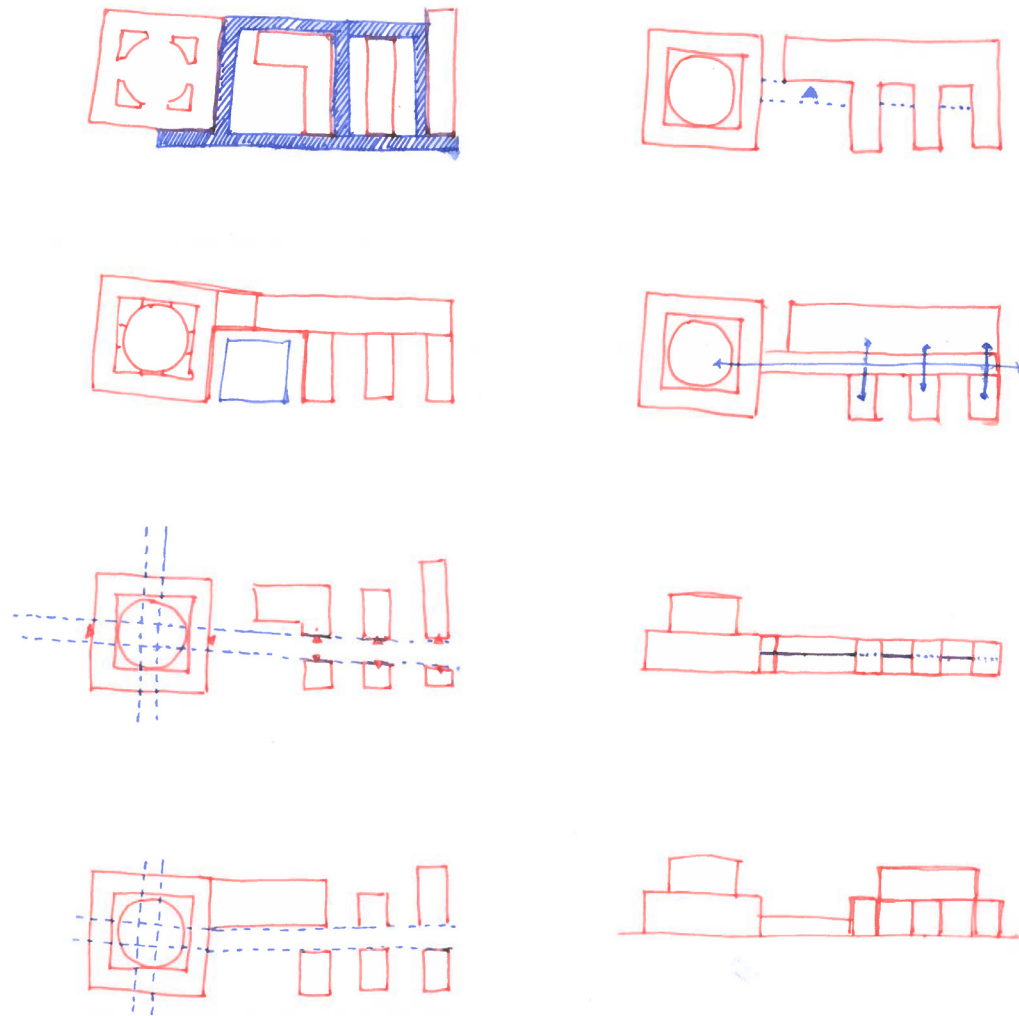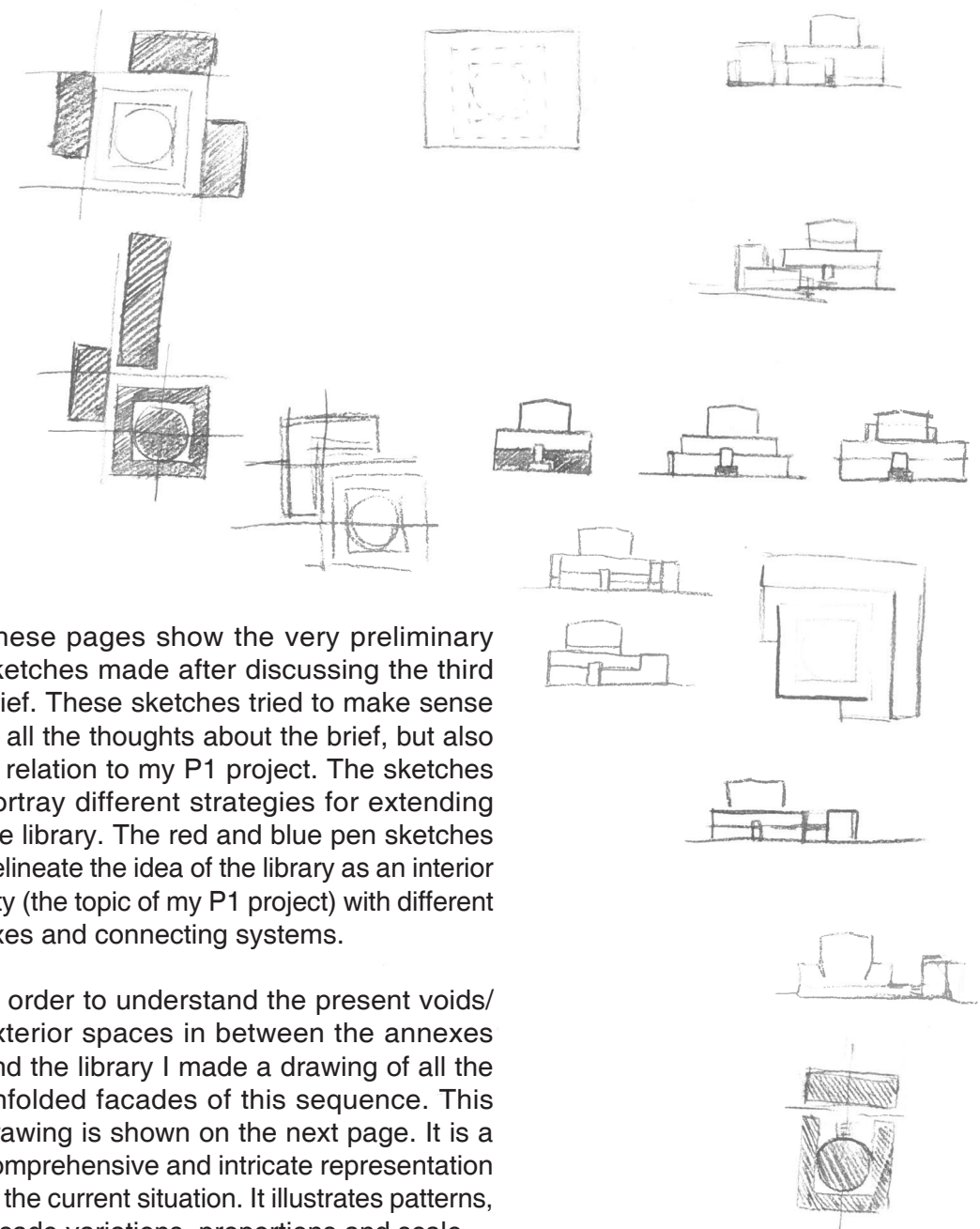
These pages show the very preliminary sketches made after discussing the third brief. These sketches tried to make sense of all the thoughts about the brief, but also in relation to my P1 project. The sketches portray different strategies for extending the library. The red and blue pen sketches delineate the idea of the library as an interior city (the topic of my P1 project) with different axes and connecting systems.

In order to understand the present voids/ exterior spaces in between the annexes and the library I made a drawing of all the unfolded facades of this sequence. This drawing is shown on the next page. It is a comprehensive and intricate representation of the current situation. It illustrates patterns, facade variations, proportions and scale.

Fig. 19.   first sketches   Fig. 20.   first sketches
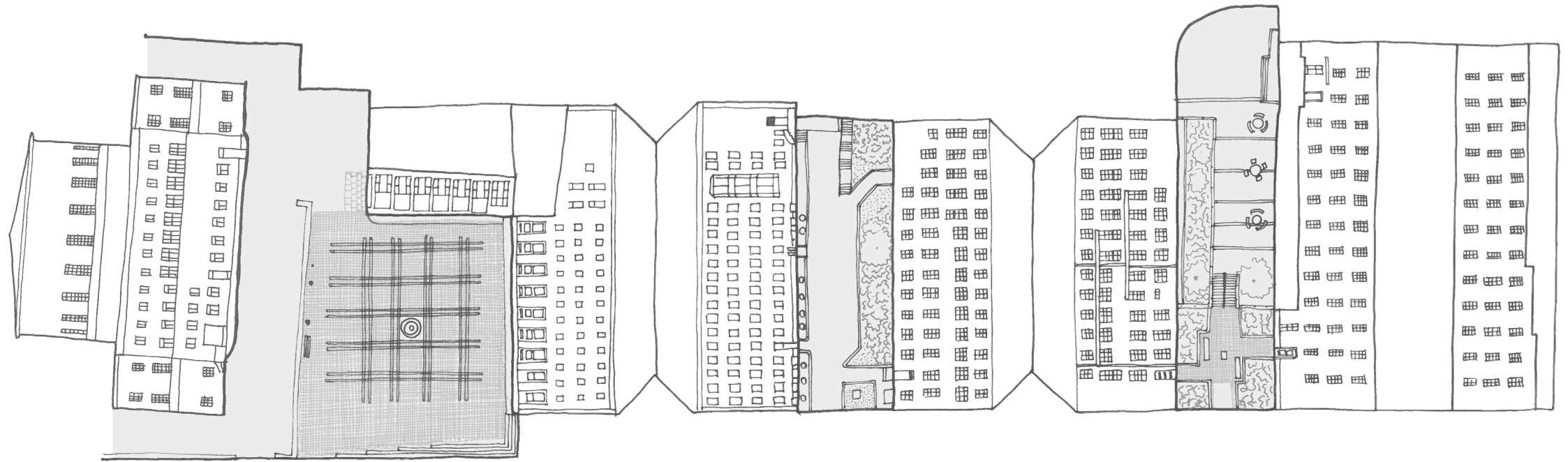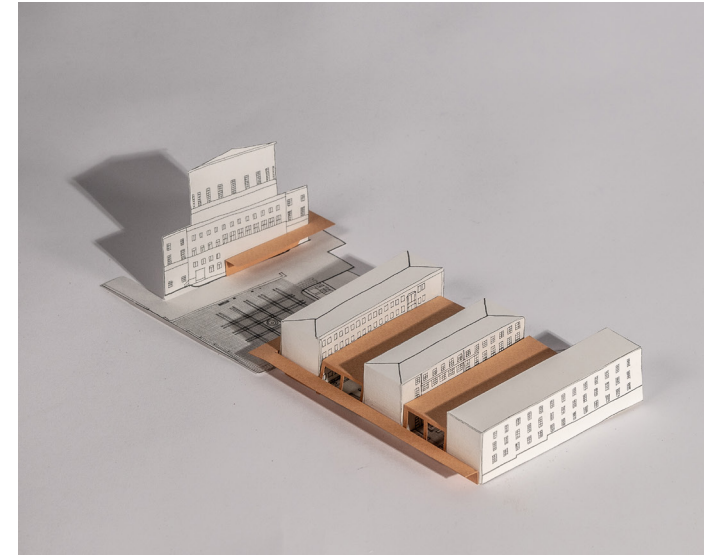
Fig. 21. unfolded facades
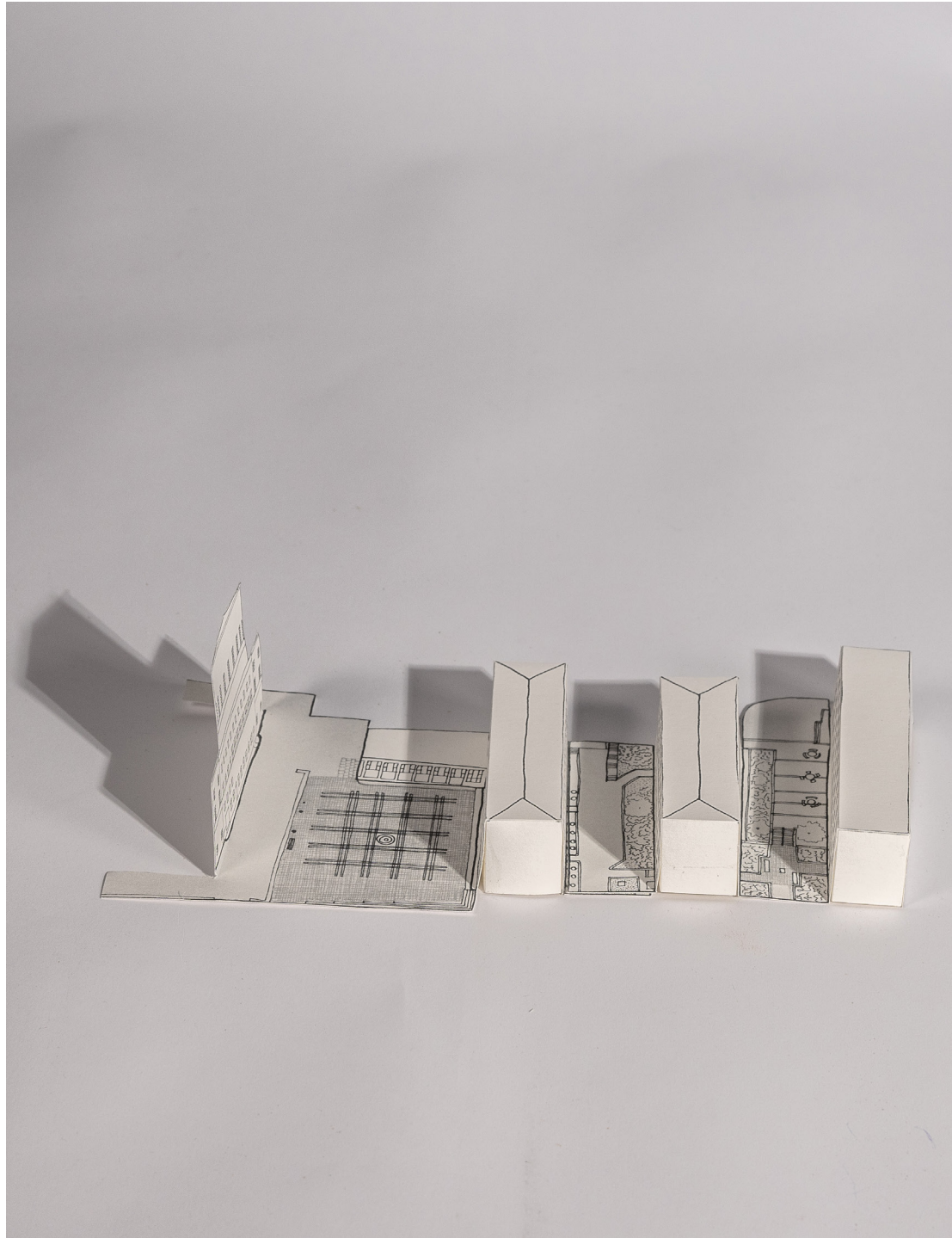
Fig. 22.   folded facades

Fig. 23.   folded facades

The drawing was turned into a 3d model by folding the facades. Suddenly the spatial qualities between the different buildings appeared. In line with my P1 project, I experimented with the idea of interiorizing the exterior in between spaces (Fig. 26). Consequently connecting them through a collonade/hallway that was mirrored on the Asplund library on the other side of the square.

Not physically connecting the extension to the Asplund library needs to be thoroughly substantiated. It will be a challenge with the logistics within the library building. Another important note is that the facades of the annex buildings currently don't have the explicit character to become a respectable part of an interior room.
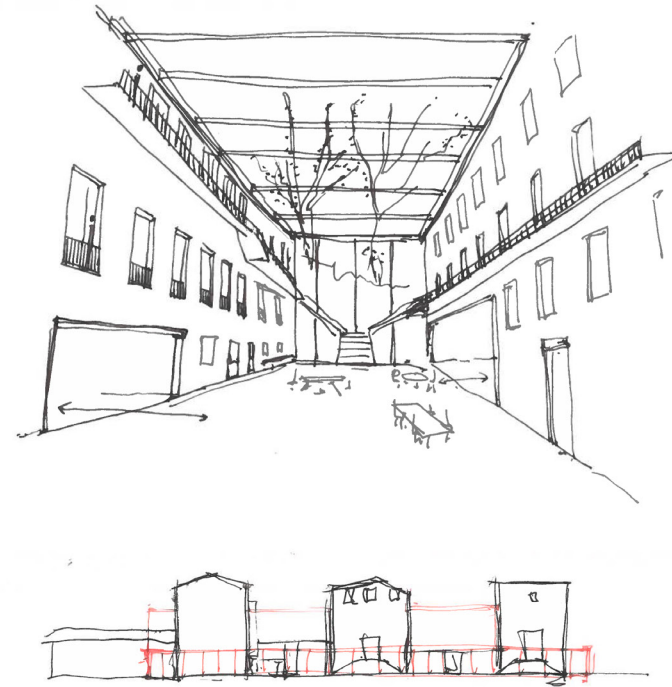
Fig. 24.   folded facades
Fig. 25.   the space in between
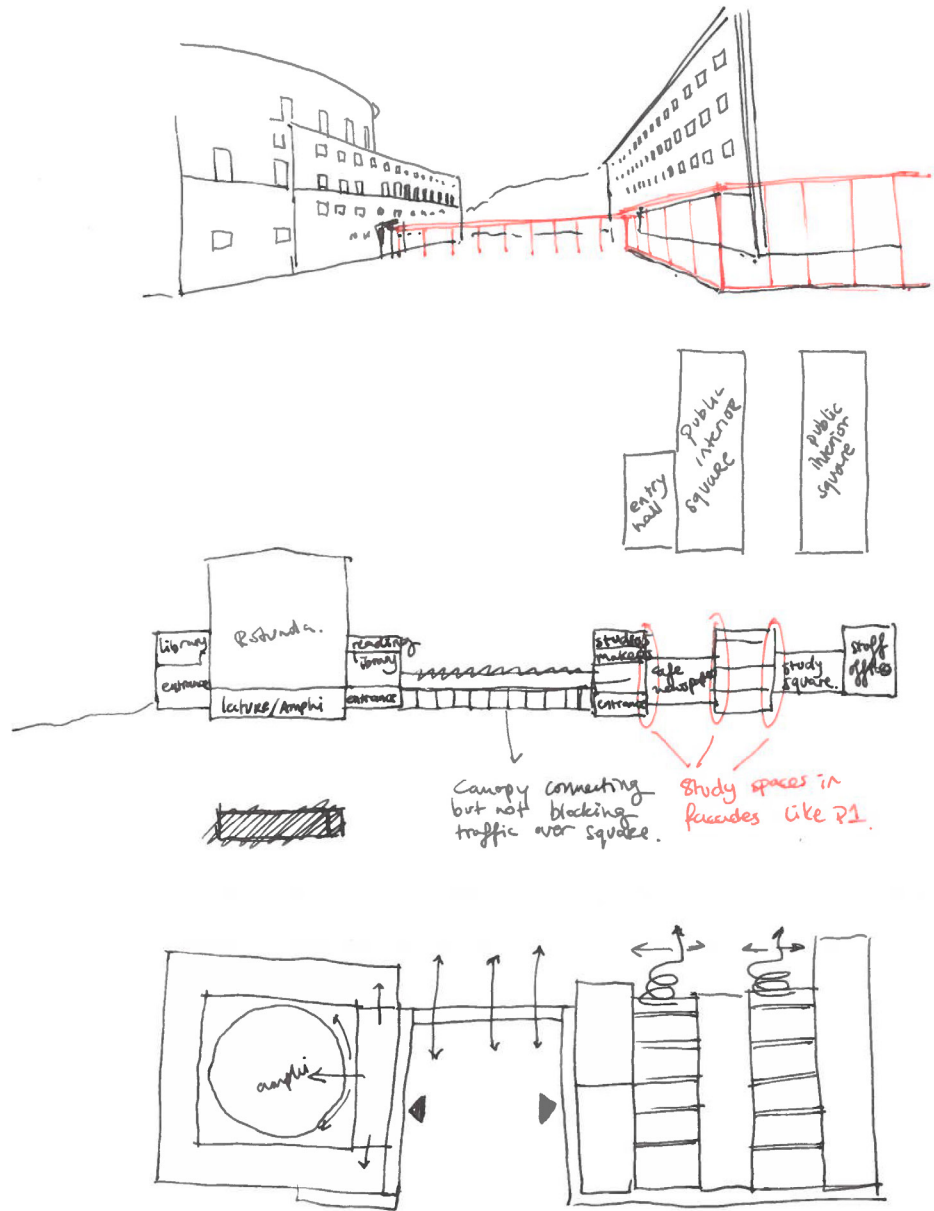
Fig. 26.   interiorizing the space in between

These sketches further explore the idea of interiorizig the exterior space in between. What could it be? A public plaza? A reading room?
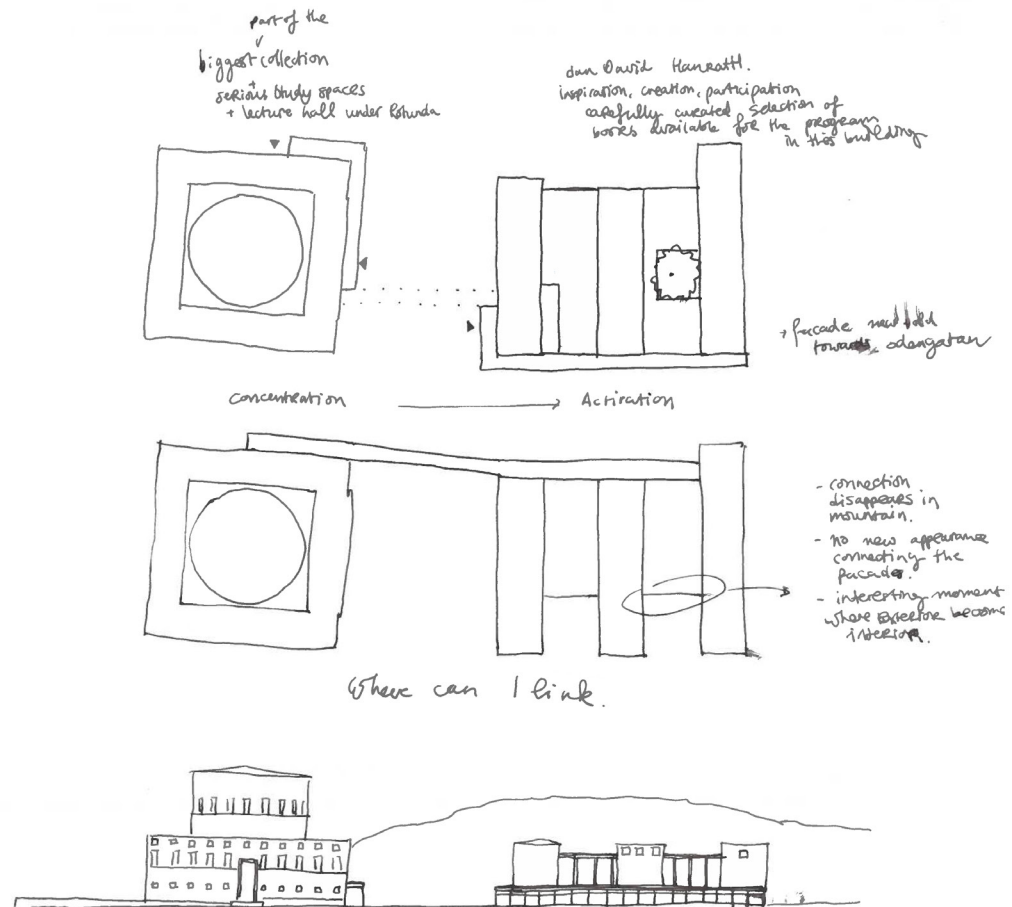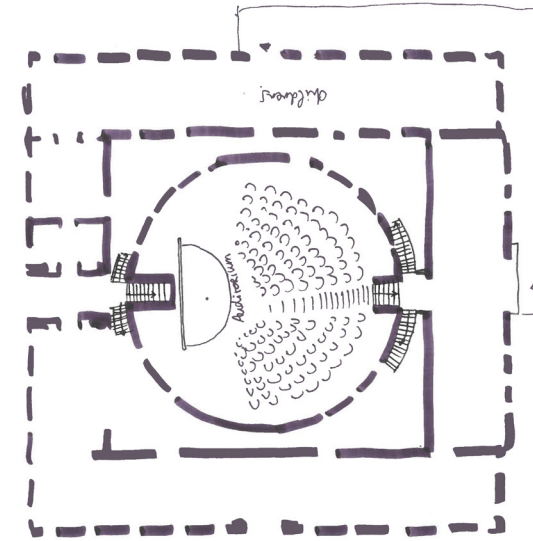
Where can I link? How to connect to the Asplund building?

Also allocating the program between multiple buildings requires attention. Jan David Hanrath talked about the cycle of inspiration, creation and participation. This is all about very active spaces. In order for all visitors to have a pleasant experience these active spaces should be seperated from the places where people can read and study with utmost concentration.

Multiple scandinavian libraries already introduced the conecpt of a 24 hour library. In line with this, an lecture/film screening hall under the rotonda would broaden the evening program of the library. Part of the library can be opened at night to host a book launch lecture or a film screening.
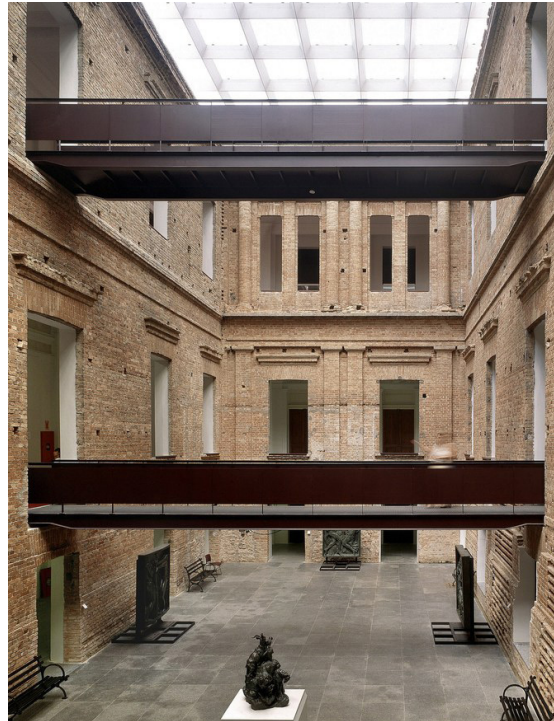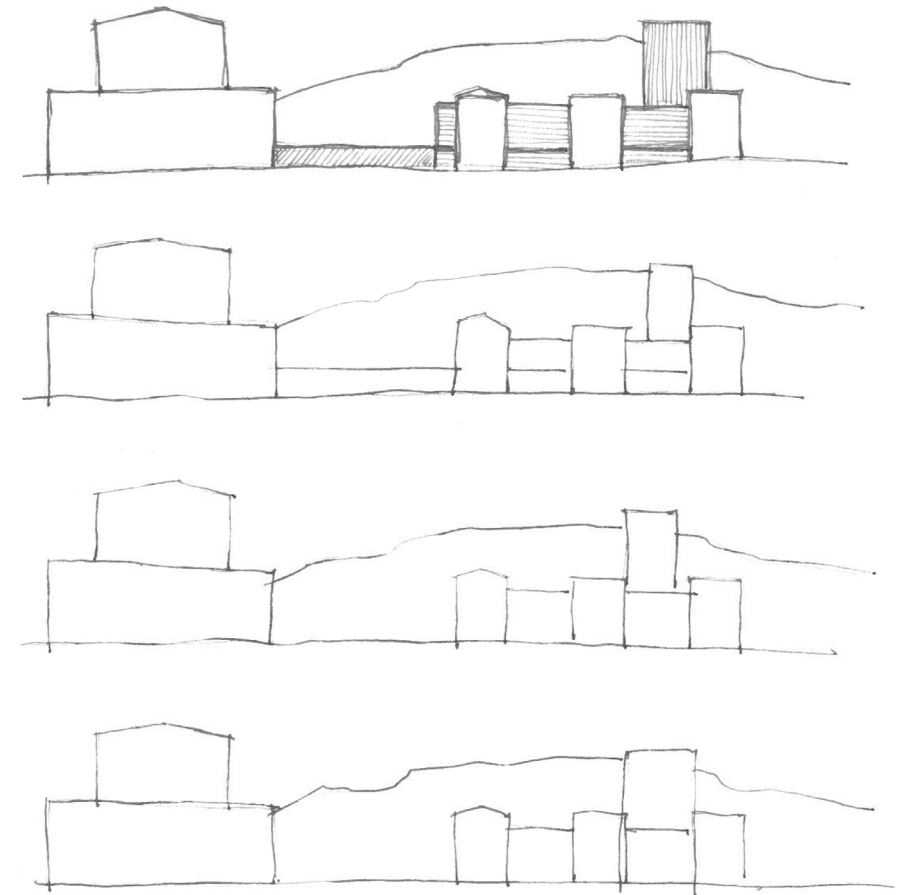
Three examples of projects where there is a certain ambiguity between the exteriors and interiors. In PC CARITAS the former interior becomes part of the exteriors. The case of the Pinacoteca is inverted: The former void between exterior facades is converted to an interior space.

After multiple iterations of connecting the annexes through the shared spaces in between, I decided to investigate a different approach. For this, I experimented with three elements; a low backbone, a middle-height body and a higher tower. This higher volume is in dialogue with the rotunda, balancing out the composition with the hill on the background.
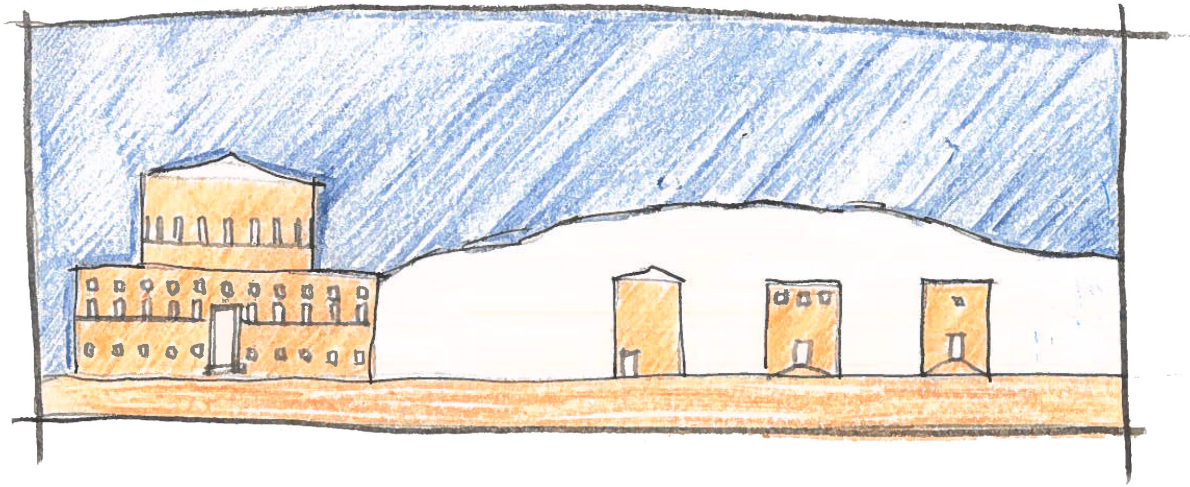
Fig. 31.   PC CARITAS by architecten De Vylder Vinck Taillieu

Fig. 32.   Civic Centre Lleialtat Santsenca by Harquitectes

Fig. 33.   Pinacoteca do Estado de São Paulo by Paulo Mendes da Rocha, Eduardo Colonelli and Weliton Ricoy Torres

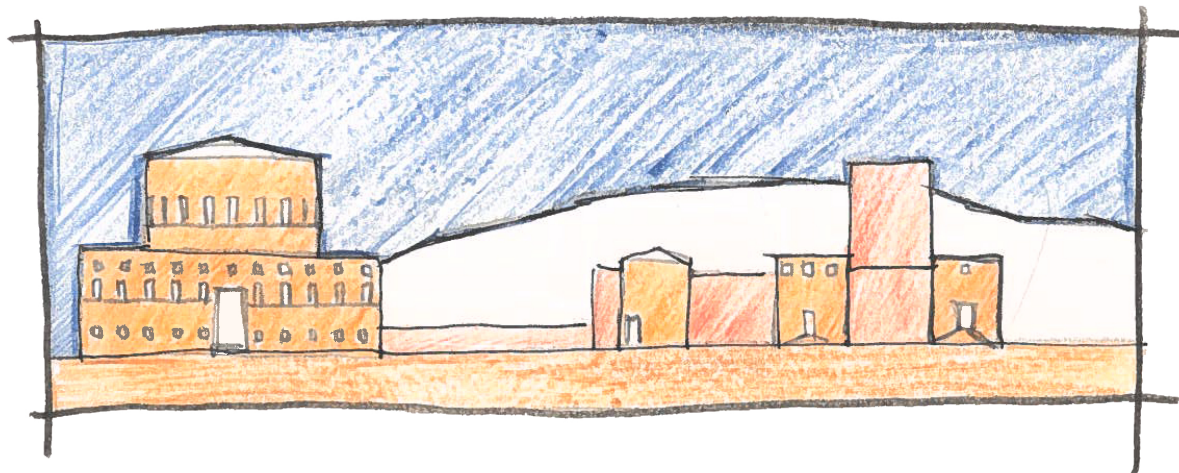Fig. 34.   a tower talking to the rotunda

The research continued in regarding the Odengatan as a stage. Approached from the scenography of the street.

Scenography
Thoughtful arrangement of elements within a space to convey a specific narrative.

The library and the annexes are the main protagonists against the backdrop of the observatorielunden (Fig. 35). In my opinion they should remain the main protagonists. The new volume should not take over the stage, but simply facilitate and bring the current situation to another level.

The added volume (Fig. 36) is tying all the players together. Creating more layers and adding depth to the scenery. The higher volume on the right is counter balancing the rotunda to compose a harmonious stage.
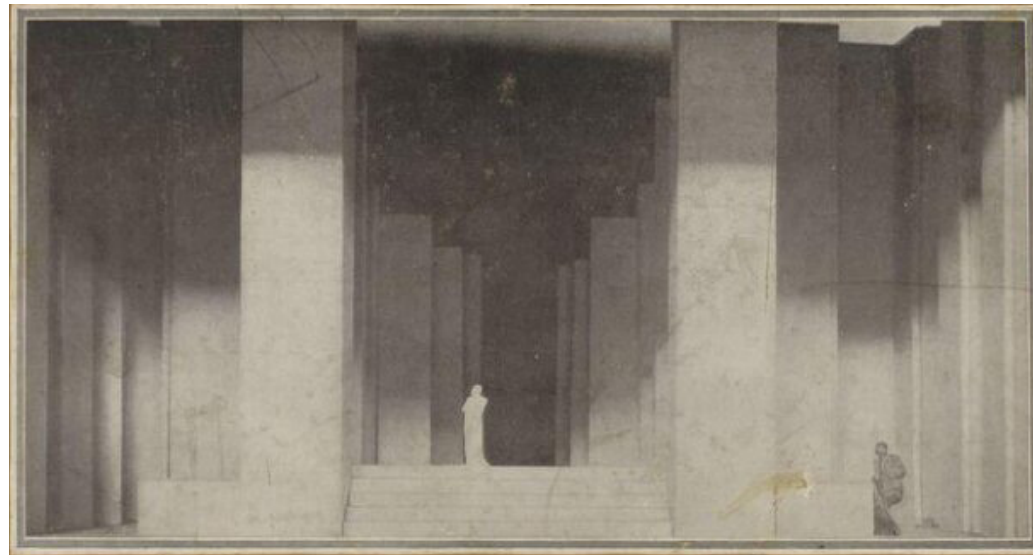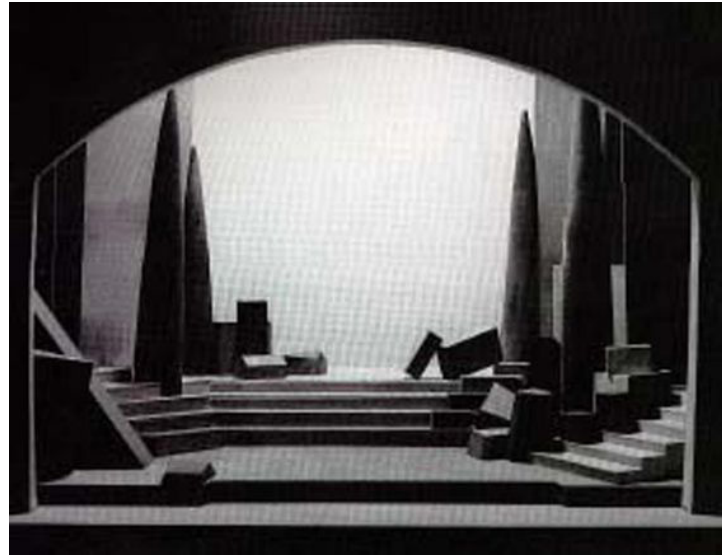

Fig. 35.   the main protagonists on stage
Fig. 36.   the added volume to the scenery

Scenography is part of theatrical stage design, but also apparent in other media like paintings. The layering of different elements creating depth to the set(ting). Scenography in architecture can draw inspiration from theatrical and cinematic principles, employing techniques to engage and captivate the occupants of a space. By introducing scenography in architecture, the static aspects of design are left behind. Spaces should tell stories, engage occupants and evoke different emotions/reactions.

On the next pages are some first elaborations of this idea. An reserved volume in the back tying the principle characters together.

Fig. 37.   Alexandra Exter's cubist set for 'Thamyris Kitharodos'
Fig. 38.   towards a new theatre (Hamlet set) by Edward Gordon Craig

Fig. 39.   the ideal city

Fig. 40.   plan 1:500

STADSBIBLIOTEKET
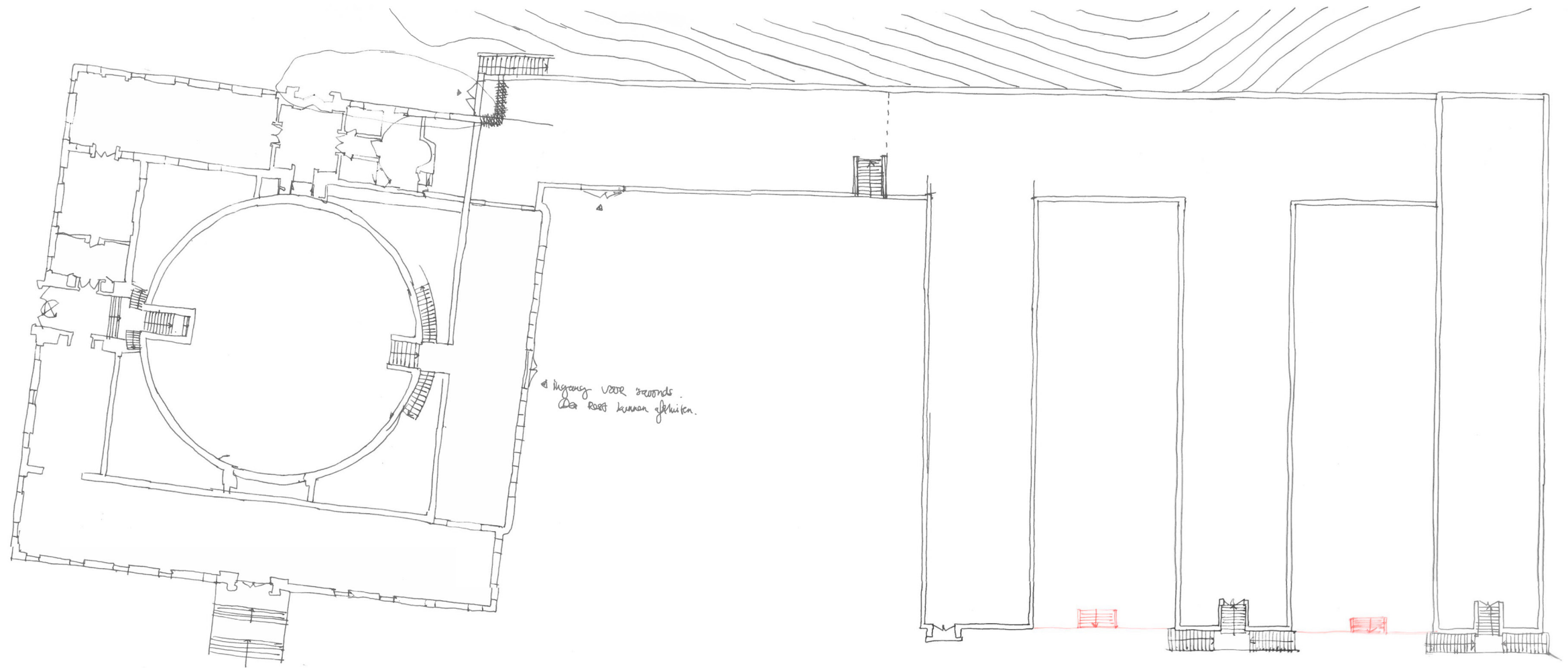
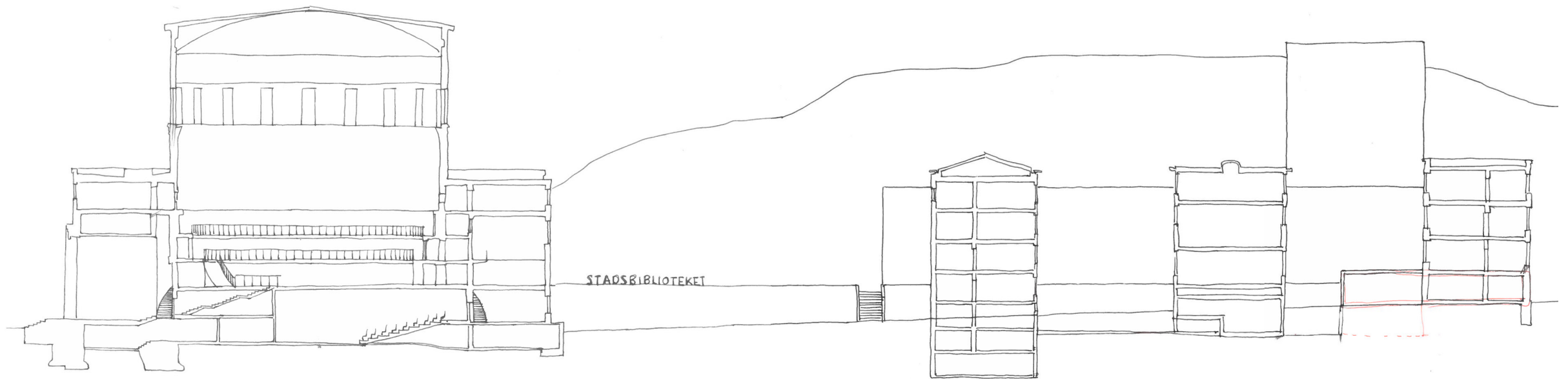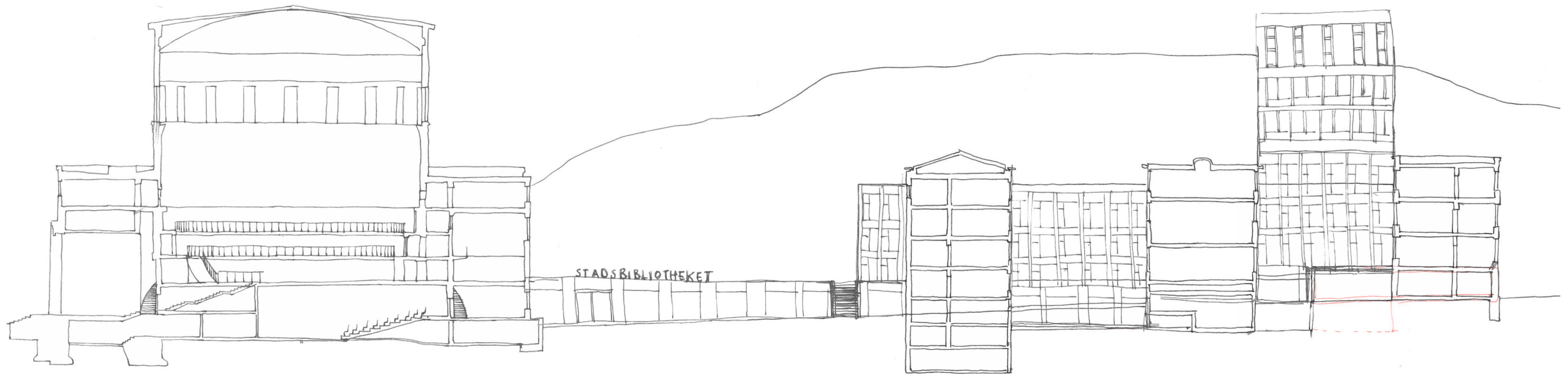Fig. 41.   section 1:500

STADSBIBLIOTHEKET

Fig. 42.   section with facade suggestions 1:500

Of course these drawings and the model are far from an end product. The significant hill is missing in the model, therefore it is difficult to form a correct image of the situation. Also the drawings ask for more iterations, especially the moment where the 'backbone' and Asplund's building meet, That is not working out yet.

However the drawings and model were useful to discuss the idea of scenography. During the tutorials I got recommended to look into Serlio. In the next pages I will share some research into his proposal for three kinds of stages: the tragic, the comic and the satiric.

Fig. 43.   sketch model   Fig. 44.   sketch model
                                                                                  Fig. 45.   sketch model

Sebatiano Serlio lived from 1475 till 1554 and was an Italian architect. Initially Serlio worked as a painter. Later he became an architect and gained recognition for his architectural works. Next to his architectural practice, Serlio was also a theorist and published ´The Four Books on Architecture´: *Il Quattro Libri dell´Architettura,* in which he outlined multiple topics discussing classical architecture. These books were published between 1537 and 1575.

In the second book Serlio elaborated on stage design with his scenographic theory.[5] He proposed a division of scenes into three types of stages: the tragic stage, the comic stage and the satiric stage. His ideas influenced stage design during the Renaissance. The core of his idea is to link theatrical design to the nature of the performance. Furthermore the scenes also portray visions of the city and the rural landscape that influenced the architecture, urbanism and landscape design over the years. On the next pages I will elaborate more on each of the three stage designs.
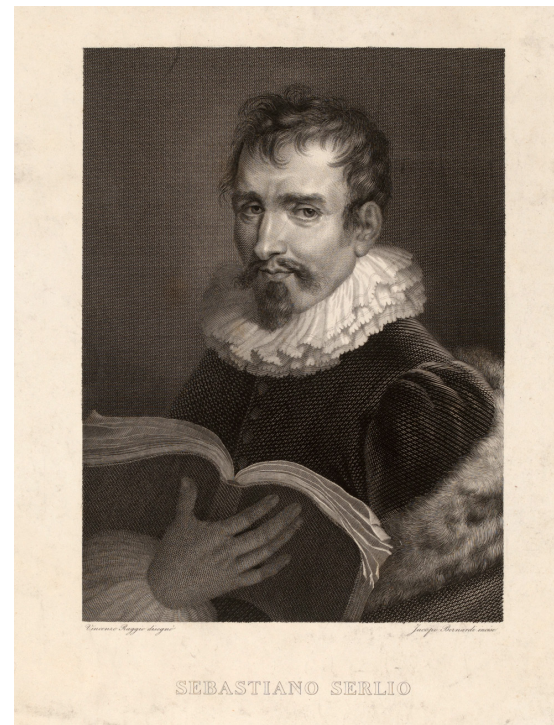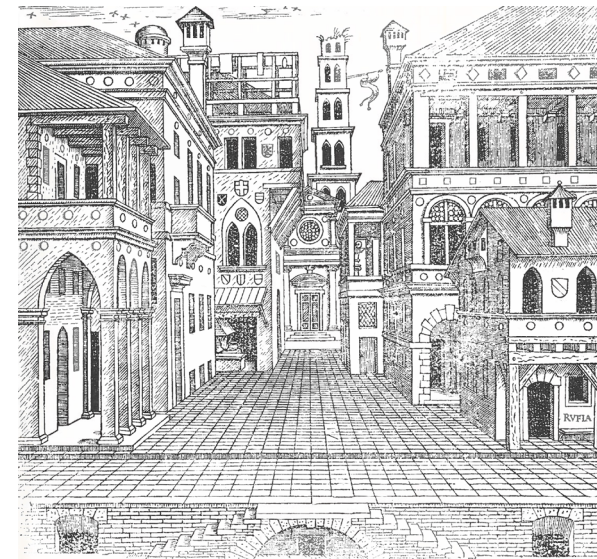

SEBASTIANO SERLIO

Tragic Stage

This setting is for staging serious dramas. There is a sense of grandeur and it features imposing monumental structures as well as ornamentation. These elements are there to suggest a dignity suitable for tragic plays. Part of the setting may include palaces, temples or other big architectural structures. Furthermore often columns, multiple levels and classical architectural elements are reoccuring in this scene. All to evoke a serious and reflective atmosphere to align with a tragic narrative

Fig. 46.   Sebastiano Serlio   Fig. 47.   the tragic stage
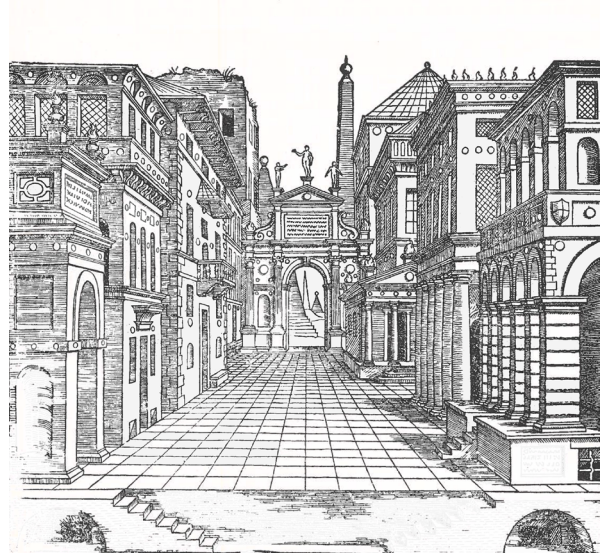
Comic Stage

This stage is contrasting with the tragic stage. The overall design is more lighthearted and happy. It is more simple, casual and has more open spaces. Scenes should be more domestic, with marketplaces and other everyday environments. Structures are usually less elaborate than those of the tragic scene and there is an emphasis on creating a cheerful, entertaining and lively atmosphere. This will sustain the light comedic plays.

Satiric Stage

The satiric stage hosts (as the name already implies) satirical performances. To accompany these performances, there are rustic elements and natural settings, attempting to align with the simplicity of rural life The stage often includes rural/pastoral landscapes and forests. Trees, rock and other natural elements are part of the entourage to bring the spectator closer to nature.
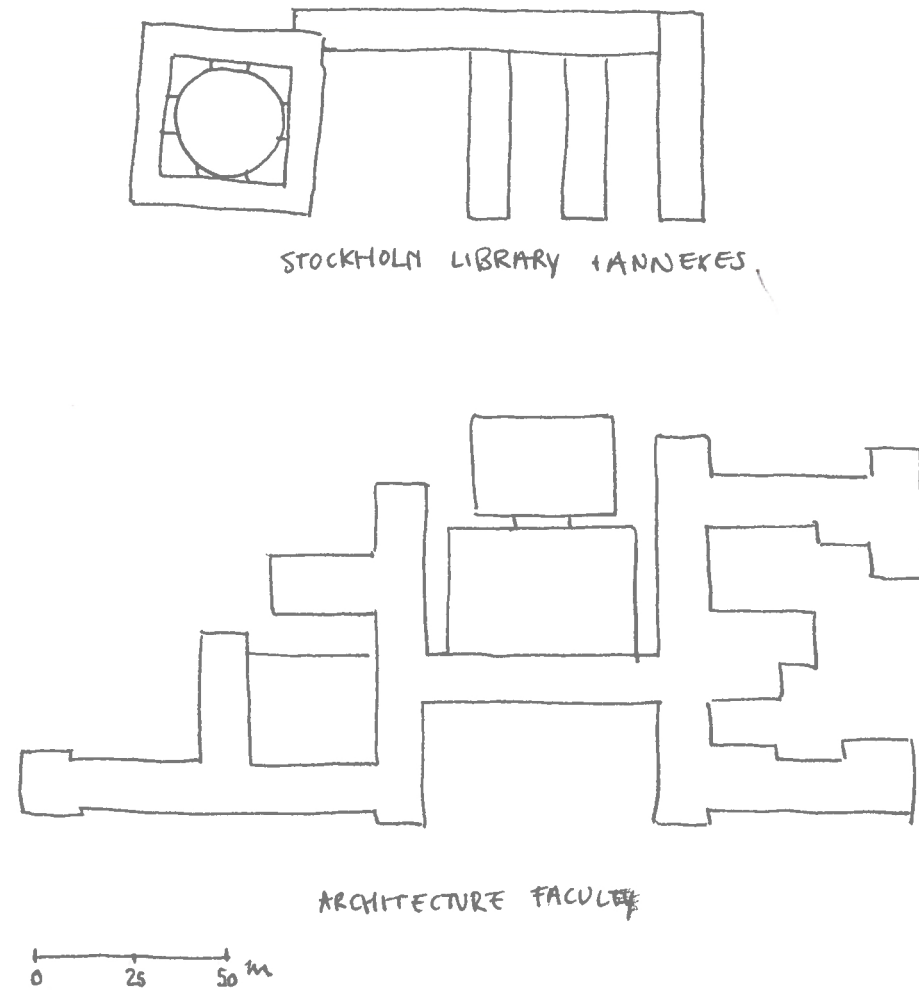
Fig. 48. the comic stage

Fig. 49. the satiric stage

STOCKHOLM LIBRARY +ANNEXES.

ARCHITECTURE FACULTY

0   25   50 m

From the 7th till the 21st of December the graduation studio organized an exposition with all the work up to P1. I was in the team together with Carlotta, Asia and Julia Pałęga to design the exposition. In dialogue with Jurjen and Sereh we decided on the material on display. The exhibition was divided between two locations: the medaillon in the model hall and the architecture hallway. On the medaillon we displayed the 1:25 model of the Stockholm library accompanied by some drawings and pictures. A lot of people passed by and showed interest in the work, which was really good to see. In the architecture hallway we showcased all our P1 projects, rooms for a library. Every project was introduced by a short text and a zoomed out axonometric photo of the model, followed by two interior shots. Next to that four physical models were displayed.

With the four of us we categorized all the projects in series of three. Each series had an overarching theme or for some of them we just felt like they fitted together well. On the next pages there is an overview of the whole exposition in the architecture hallway. Ending with our very own 1:25 chair collection, composed of all the different chairs we made for our models.
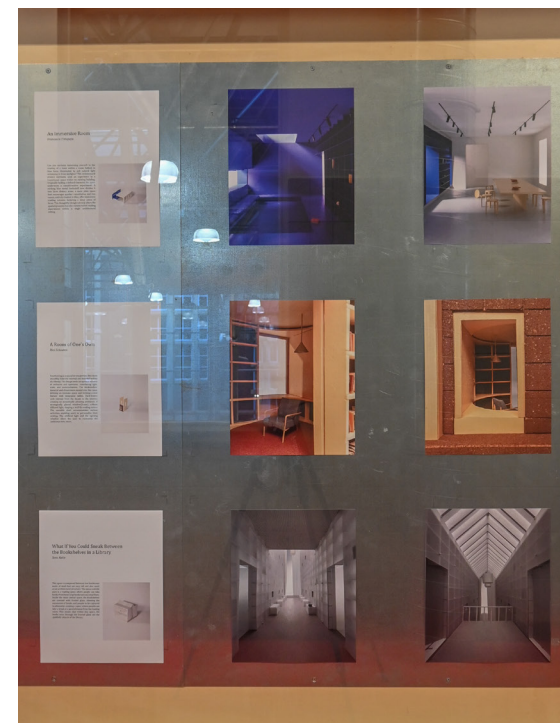
Fig. 52.   projects by Snigdha, Asia and Conor
Fig. 53.   projects by James, Julia and Natalia

Fig. 54.   projects by Julia, Marianna and Renzo
Fig. 55.   projects by Jules, Olga and Jan Yke

Fig. 57.   projects by Kamil, Tijana and Pelle
Fig. 56.   projects by Fransesca, Ries and Sora

Fig. 58.   projects by Zhengxin, Carlotta and Haoyu
Fig. 59.   projects by Pien, Kelly and Lenore
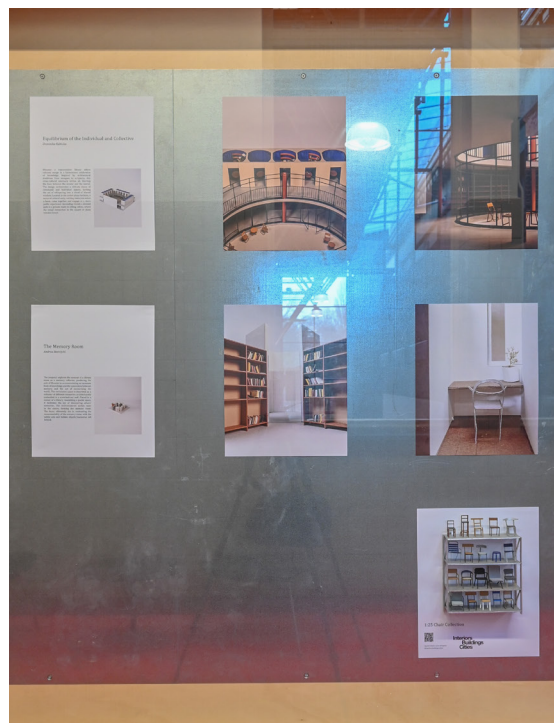
Fig. 60.   projects by Janis, Eirini and Mikolaj

Fig. 61.   projects by Dominika and Andrea

Fig. 62.   projects by Liuying, Simon and Marijke

Fig. 63.   1:25 chair collection

Fig. 64.   1:25 model on the medaillon in the model hall

Fig. 66.   table arrangement with texts, drawings and pictures

Fig. 65.   zoom in on the entrance, children's library and south hall

Fig. 67.   zoom in on the rotunda and west hall

Fig. 68.   zoom in on the children's library and the south hall

These sketches delve further into an extension as a spline. They explore a less rigid option: one that takes shape between the existing buildings. The idea to design a sequence of experiences, according to Serlio's set design, is suggested.

Fig. 69.   the model seen from the faculty entrance

Fig. 70.   project book sketches

2006 BRIEF	
	m2
Public Areas	
Entrances	500
The News Zone	300
The Learning Zone	1550
Studios	150
Teaching	200
Lecture Halls/Auditoriums	500
Fiction	1500
Children's Fiction	900
Foreign Languages	1900
The Arts	1800
Aesthetics	700
Civic Studies	1700
Nature and Technology	1400
People and Countries	1800
Young People	500
Visit-oriented activities/offices	1500
Other public areas, toilets, etc	200
Café	300
Restaurant	700
Depository and Media Management	
Depositories	1000
Sorting Machines	150
Media management	850
Logistics/loading platform	200
Caretaker's office and property services	500
Administration and Staff	
Management	200
Marketing	300
Virtual	200
Outreach activities	100
Regional library	300
Staff areas	900
The Swedish Institute of Children's books	1200
Total	24000

CARUSO ST JOHN PROPOSAL	
	m2
Public Areas	
Childrens library	
Reading rooms	691
Grouprooms	143
Service/toilets/Info/Circulation	233
Adult's Library	
Reading rooms	3609
Group rooms	399
Service/Toilets/Info/Circulation/Café	637
Administration and Staff	
Offices	553
Meeting rooms	221
Toilets/Changing rooms	260
Depository	534
Logistics/loading platform	583
Storage/Property services	203
Circulation	989
Technical spaces	676
Total	9731

SQ. METRE PROPOSAL	
	m2
Asplund building	7500
Annex 1	3418
Annex 2	1904
Addition	
Backbone	1520
Logistics basement	830
Mezzanine	265
Reading tower	1080
Total	16517

| PROGRAM PROPOSAL |
|---|
| **Public Areas** |
| Childrens library |
| Quiet Reading rooms |
| Working places |
| Cafe |
| Lecture Hall |
| Teaching and consultative city support |
| Studio's |
| Newspaper/Magazine area |
| Event space |
| 24h Library |
| Lendinghall/Service |
| Circulation |
| Toilets |
| |
| **Administration** |
| Offices |
| Meeting rooms |
| Toilets |
| Canteen |
| Depository |
| Logistics/loading platform |
| Storage/Janitor spaces |
| Technical spaces |
| Circulation |

Before starting on the program zoning of the building, I researched the program of the 2006 brief and the proposal by Caruso St. John. This gave a more clear insight in functions related to their size and what they thought was necessary in 2006.

Consequently, I calculated the approximate size of the extension in combination with the annex buildings. Also, I defined a list of specific functions I consider part of the future library.

Fig. 71.   2006 brief

Fig. 72.   Caruso St, John´s proposal

Fig. 73.   program proposal pre p2 crits
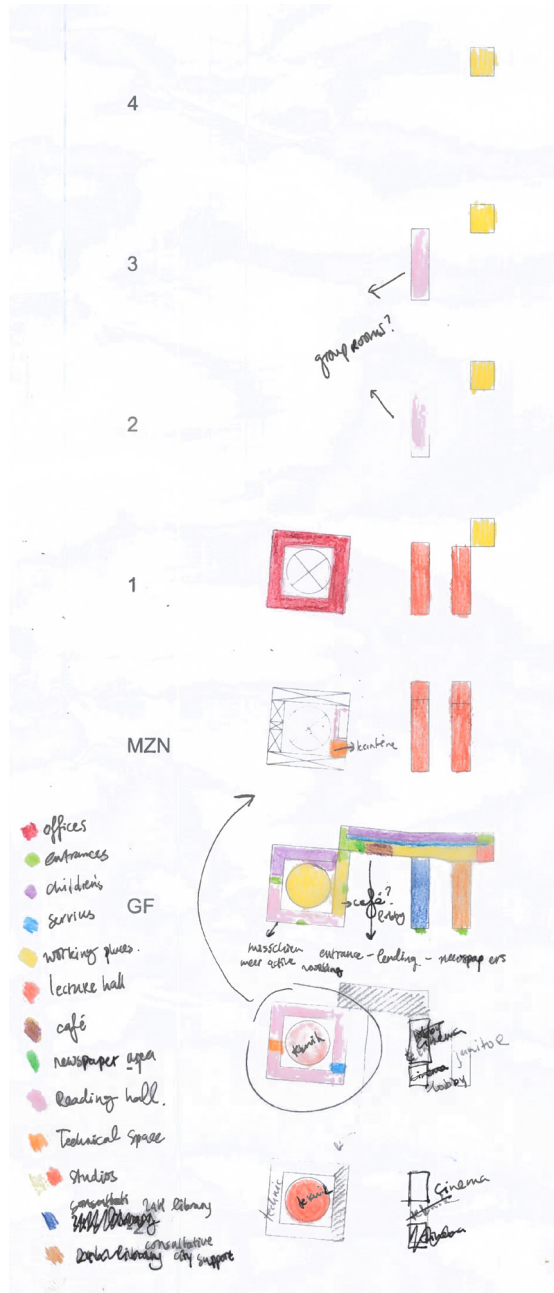
Coloured pencils on diagrammatic floorplans helped to shape the actual zoning plan. Finally, I translated the coloured sketch digitally to be able to calculate the actual squared metres per function and to have the freedom to move the program around.

PROGRAM

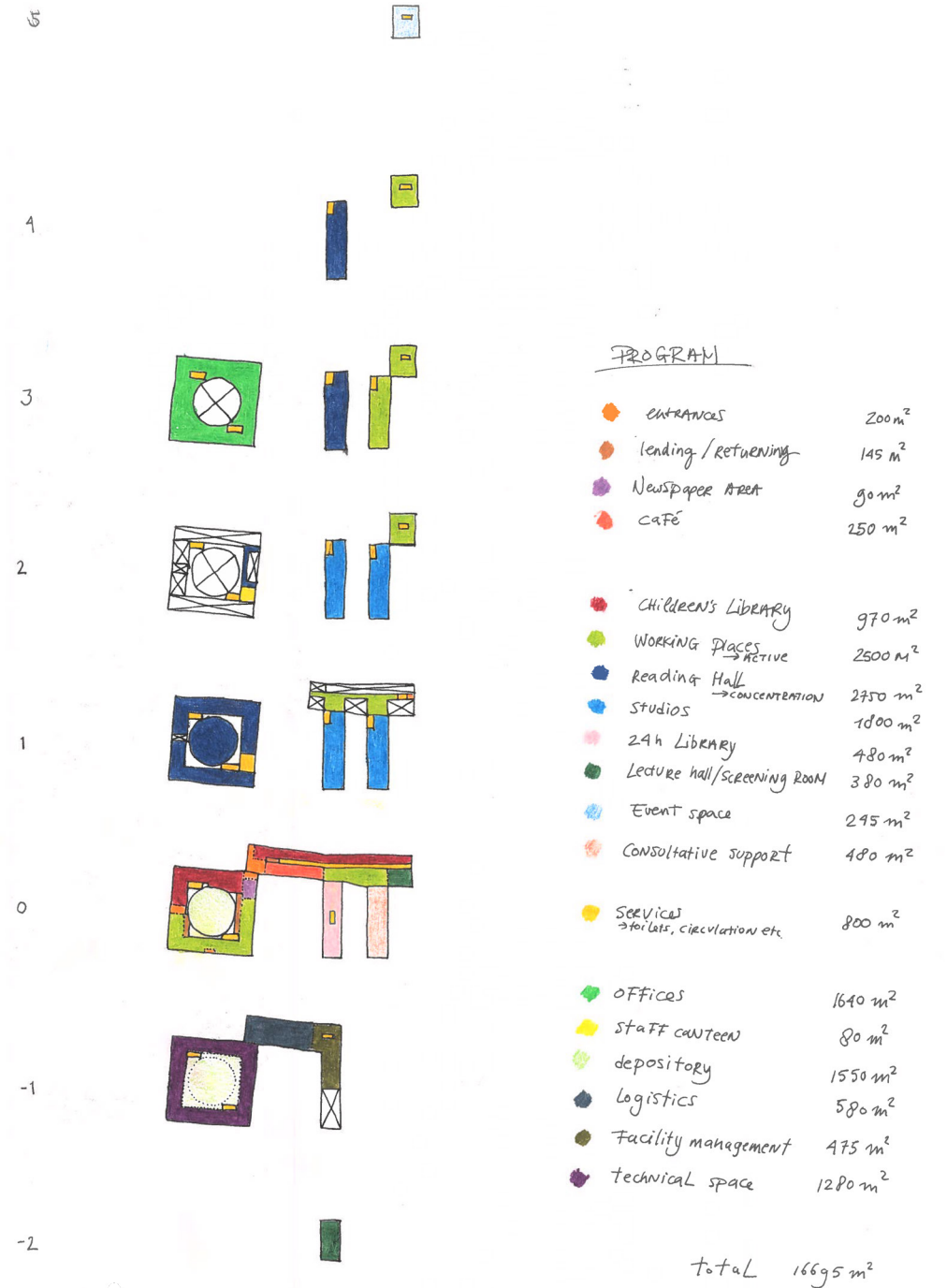|		
entrances	200 m²
lending / returning	145 m²
Newspaper Area	90 m²
café	250 m²
children's library	970 m²
Working places →active	2500 m²
Reading Hall →concentration	2750 m²
studios	1800 m²
24h Library	480 m²
Lecture hall / screening Room	380 m²
Event space	295 m²
consultative support	480 m²
Service →toilets, circulation etc.	800 m²
Offices	1640 m²
staff canteen	80 m²
depository	1550 m²
Logistics	580 m²
Facility management	475 m²
technical space	1280 m²
total	16695 m²

Fig. 74.   working on the program
Fig. 75.   program proposal pre p2 crit

12 jan.

Asplund´s ability to control everything
vs.
A lot of voices

What is the hierarchy?
        Order. What is flexible?
                    What is fixed?
What is essential?
        What is my project really about?

WHAT IS THE HIERARCHY?

25 jan.

Permanence - temporality
Permanence is a priviledge, outside of the
architect's control.

Simultaneously for the one
                    and the many

WHAT IS ABUNDANT?
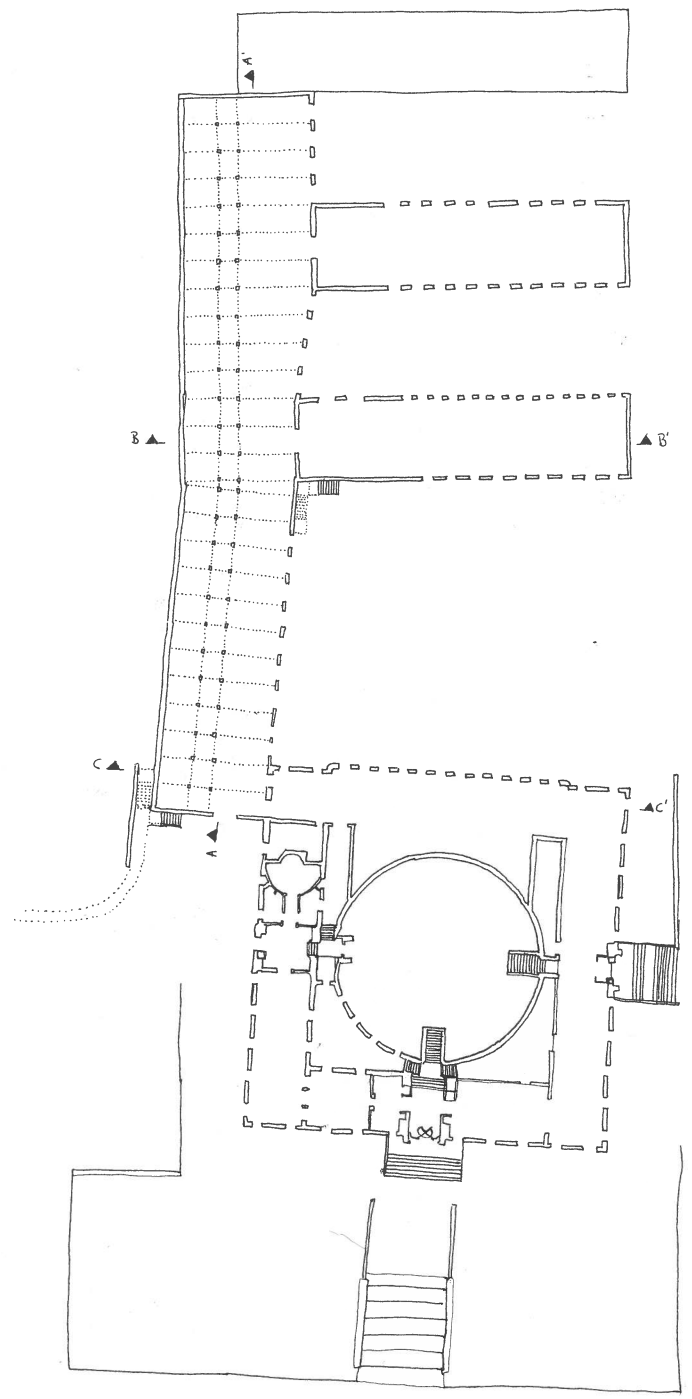
The figure of the house is intended to be
the main focus.

Architecture is political.

    Many   voices
              actors
              visions

Approach it in fragment.
Fill in the rest.

Fig. 76.   sketching during Mark's lecture of BK Talks
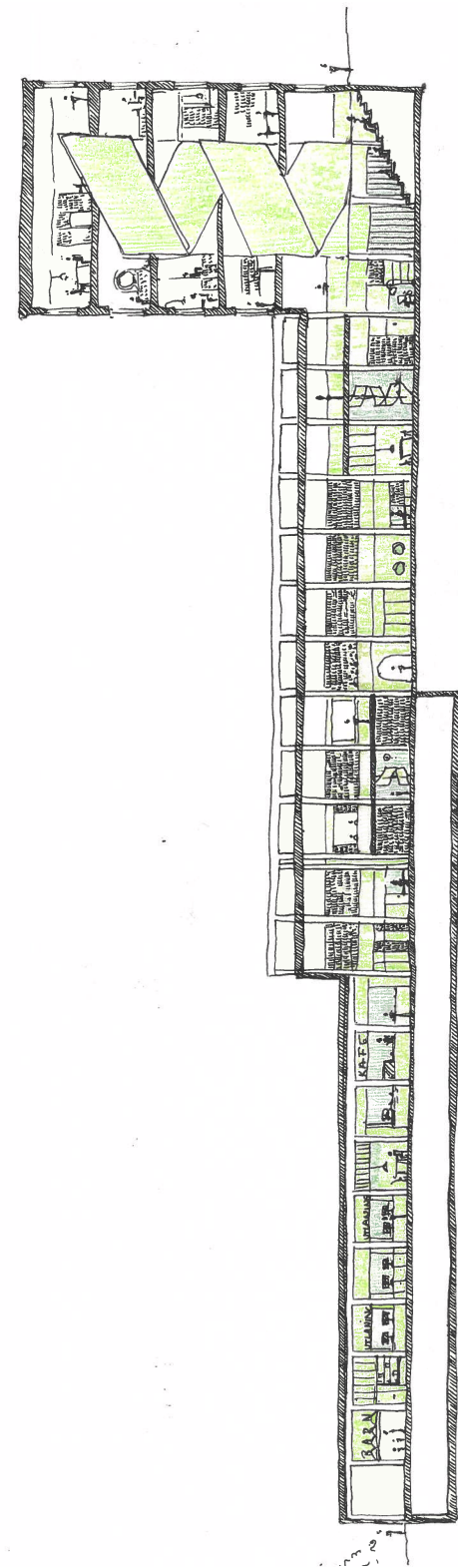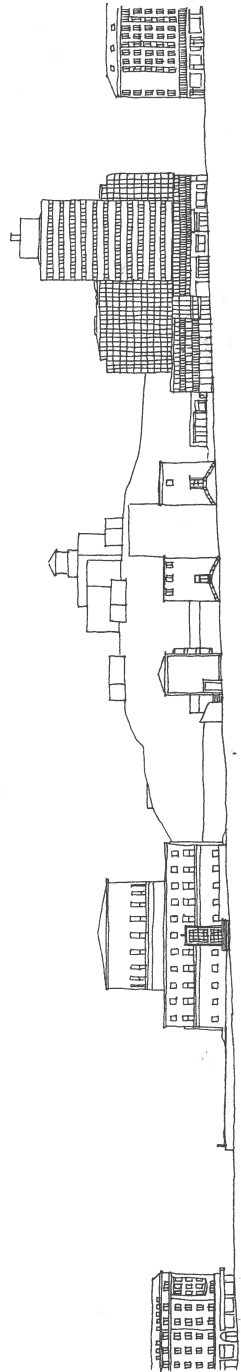
Fig. 79.   north elevation 1:2000, proposal pre p2 crit
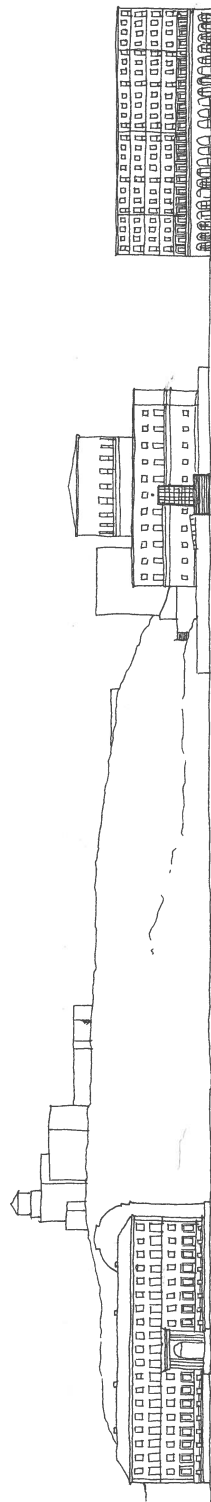
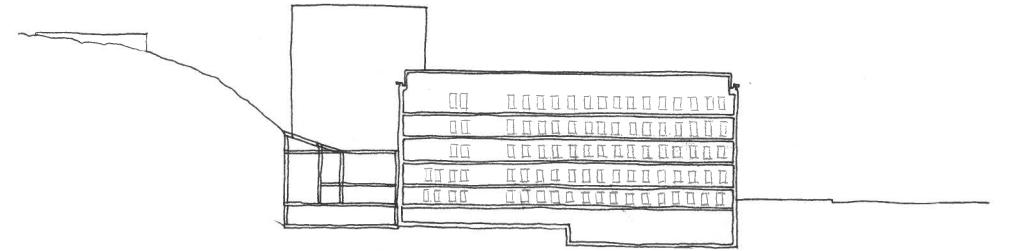Fig. 80.   east elevation 1:2000, proposal pre p2 crit

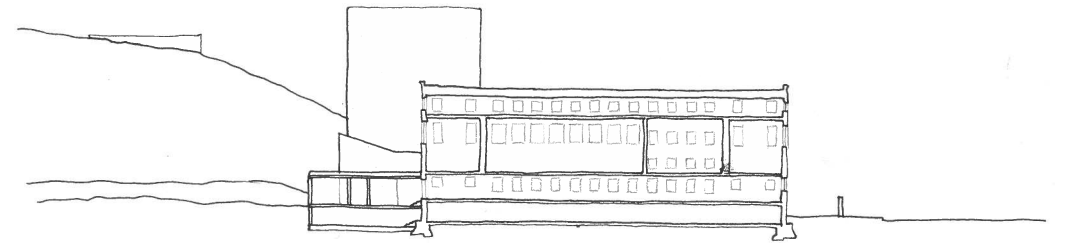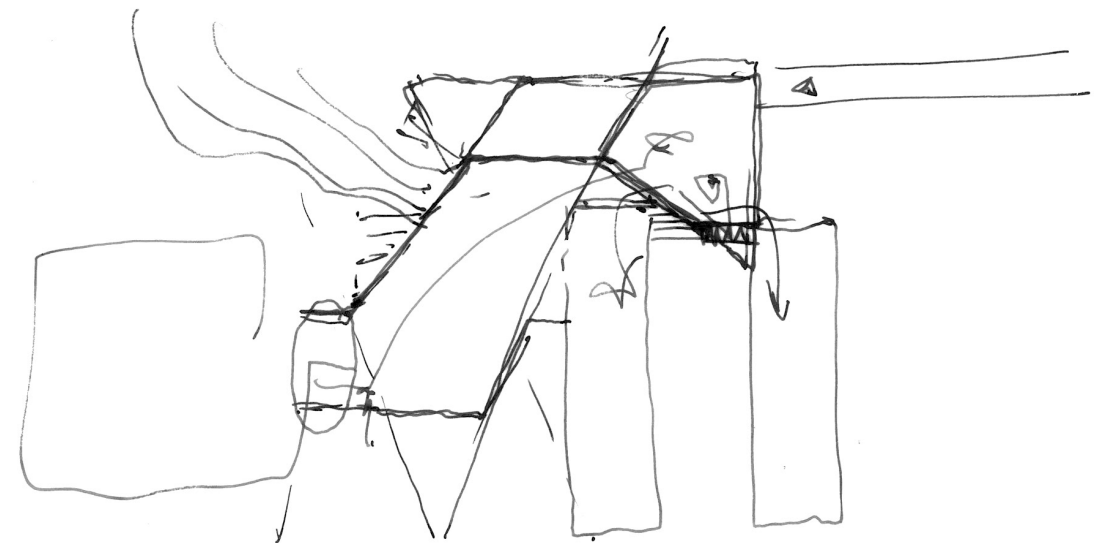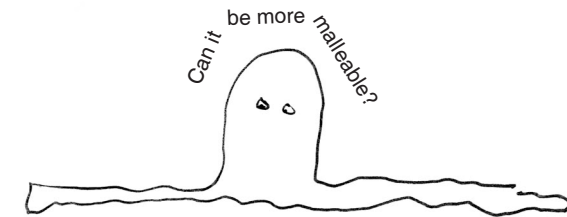Fig. 81.   section BB' 1:1000, proposal pre p2 crit

Fig. 82.   section CC' 1:1000, proposal pre p2 crit

Before the pre p2 crit, the shape of the building started to form itself a bit more in between the buildings, the outline was less rigorous, but the gesture was still linear ending with a higher volume. The section (Fig. 78, p.69) shows a suggestion for a sequence of different settings achieved through varying heights, as well as a continuous element forming an interior street that incorporates all the necessary facilities to guide the visitor through the building.

This proposal was criticized for treating the annexes as clear objects, while they are not. Which is actually something I already showed with that very first drawing of the unfolded facades. Also the higher volume, could find a more strategic place, so that it can share a core for vertical circulation. Also the connection between the higher volume and the observatory hill was not clear yet. And the question was raised whether the addition could be more malleable. That it connects to the existing at logical moments and so seamlessly finds it place in between.

Fig. 83.   sketch model

Fig. 84.   the snake who ate the building
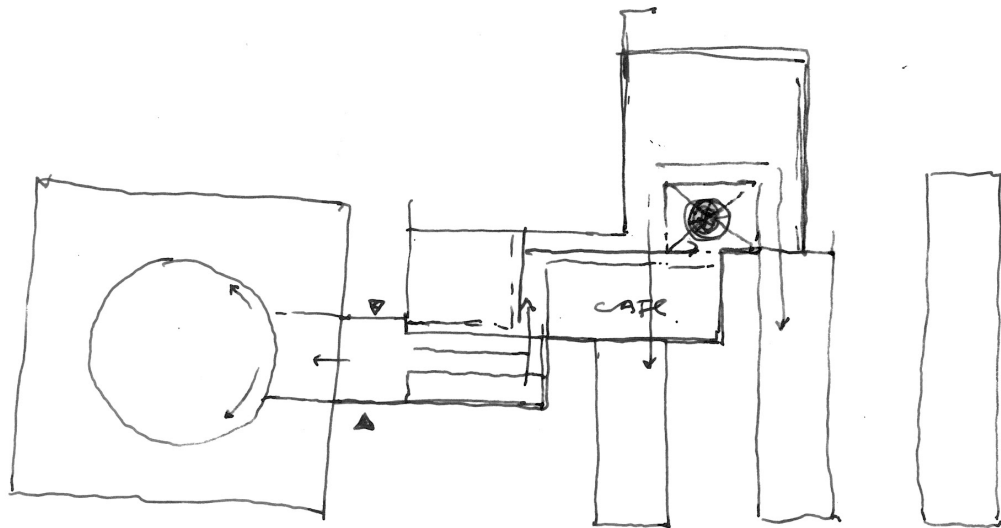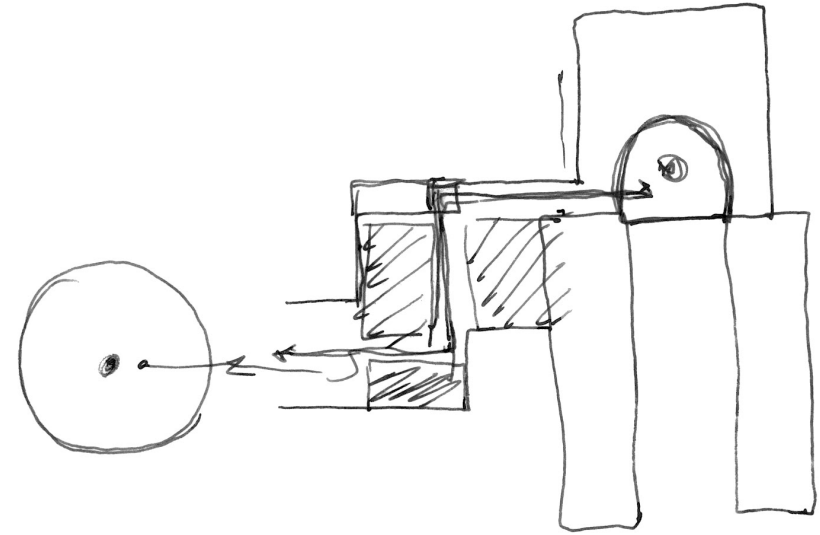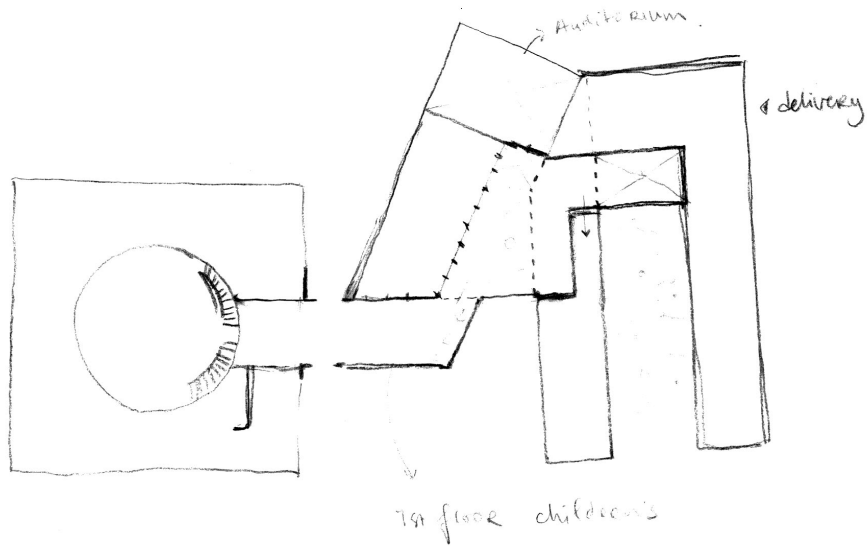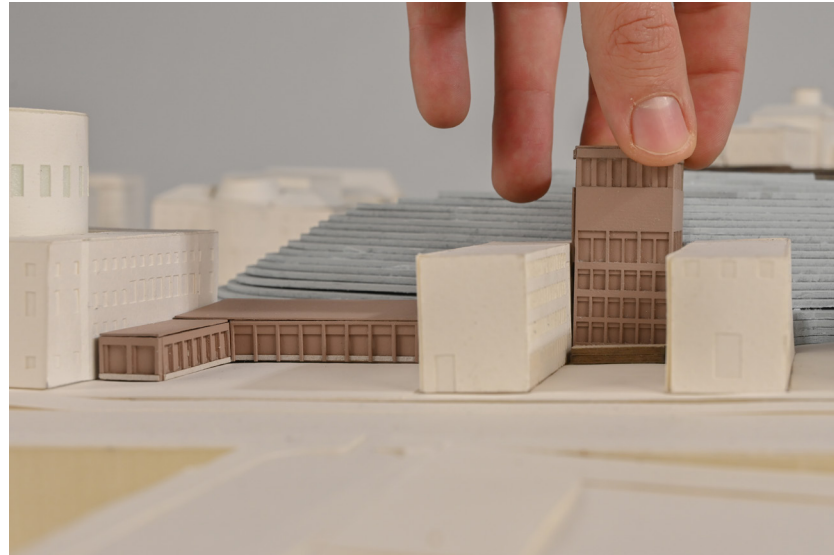Fig. 85.   folding around the existing

Fig. 86.   tilting the volume
Fig. 87.   accessibility to the spaces

Fig. 89.   mirroring the rotunda
Fig. 88.   the volume stepping up around the annex

The new proposal; an addition consisting of three different volumes, each with their own intention, but forming one coherent structure. The existing library functions as a sequence of rooms, which are successively connected or which are accessible from the central room, the rotunda. This proposal will not alter this functionality, but rather extend it. The two lower volumes on the square are following the sequence of the longitudinal spaces on the ground floor. In order to achieve this continuation, the back of the house functions will be cleared out and moved to the annex. The higher volume, that is connected to the first annex is mediating between the rotunda and the hill.

Fig. 90.   model 1:500

Fig. 91.   model 1:500 with the surrounding context

The higher volume, the observatory room, is a counterweight to the rotunda.

The observatory room is positioned more strategically than in the first iterations. The existing core in the first annex will now be used for main vertical circulation. From this point you can enter all the floors of the annex as well as the newly added space in the higher volume. This core takes on the function of the rotunda, as a visitor you will continuously go back to this place to access the other rooms. The stairwell as well as the original glazed doorways are very well preserved from the year of construction. The core partly protrudes the facade in a bay window-like extension, which provides the stairway with a lot of light.

You can enter the Asplund library from the monumental entrance leading right into the rotunda and from the Odengatan. The new extension you can now either enter from the hill and move your way down, or you can enter in the middle volume. Which has 2 entrances, one from the square in front and one from the park in the back. So this can also be used as a passage, which will improve the current situation where you have to make a weird narrow turn around the corner of Asplunds building.
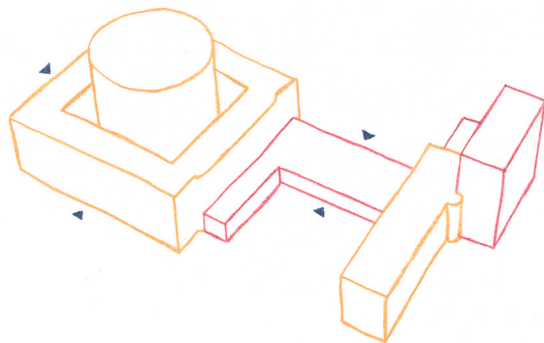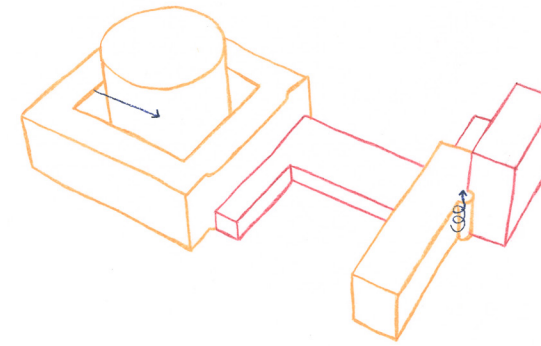
Lastly the observatory room is opposing the rotunda. Whereas the rotunda is this imposing space as already mentioned before. A very high introverted space, only high windows to bring in light, but no view to the city and the main focus is on the impressive amount of books that surround you. The observatory room is extraverted, it grants the visitor with a view over the city and a view to Asplund's building to establish a hierarchy between the two different entities. The space echoes the rotunda, it is still a high space with elevated windows, but opening up the view at eyelevel as an interior extension of the observatory hill.

Fig. 92.   the rotunda and the obervatory room
Fig. 93.   entrances
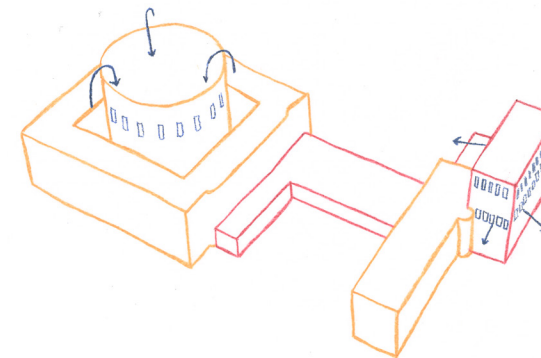
Fig. 94.   vertical circulation
Fig. 95.   introvert and extravert
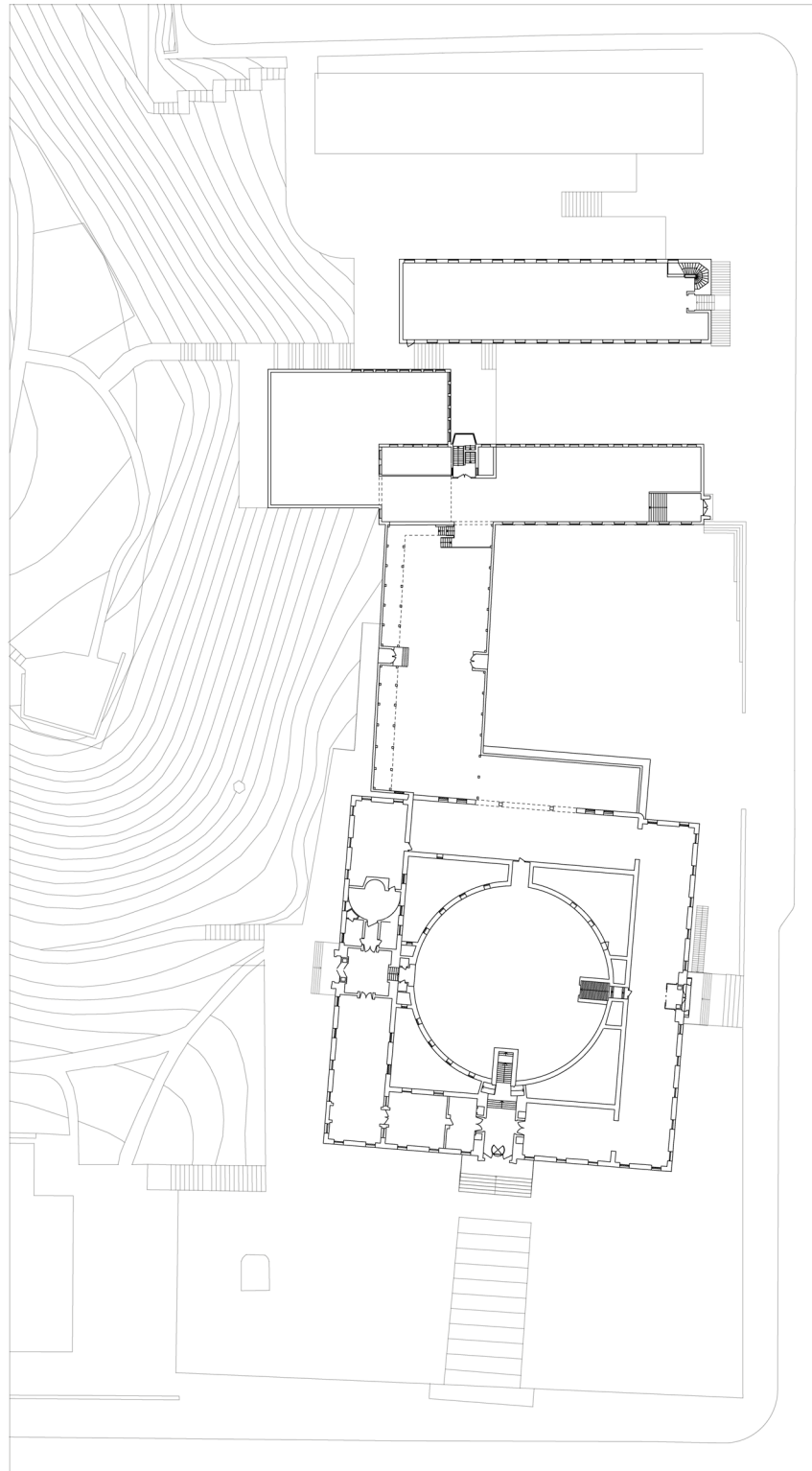
Fig. 96.   ground floor plan 1:1000
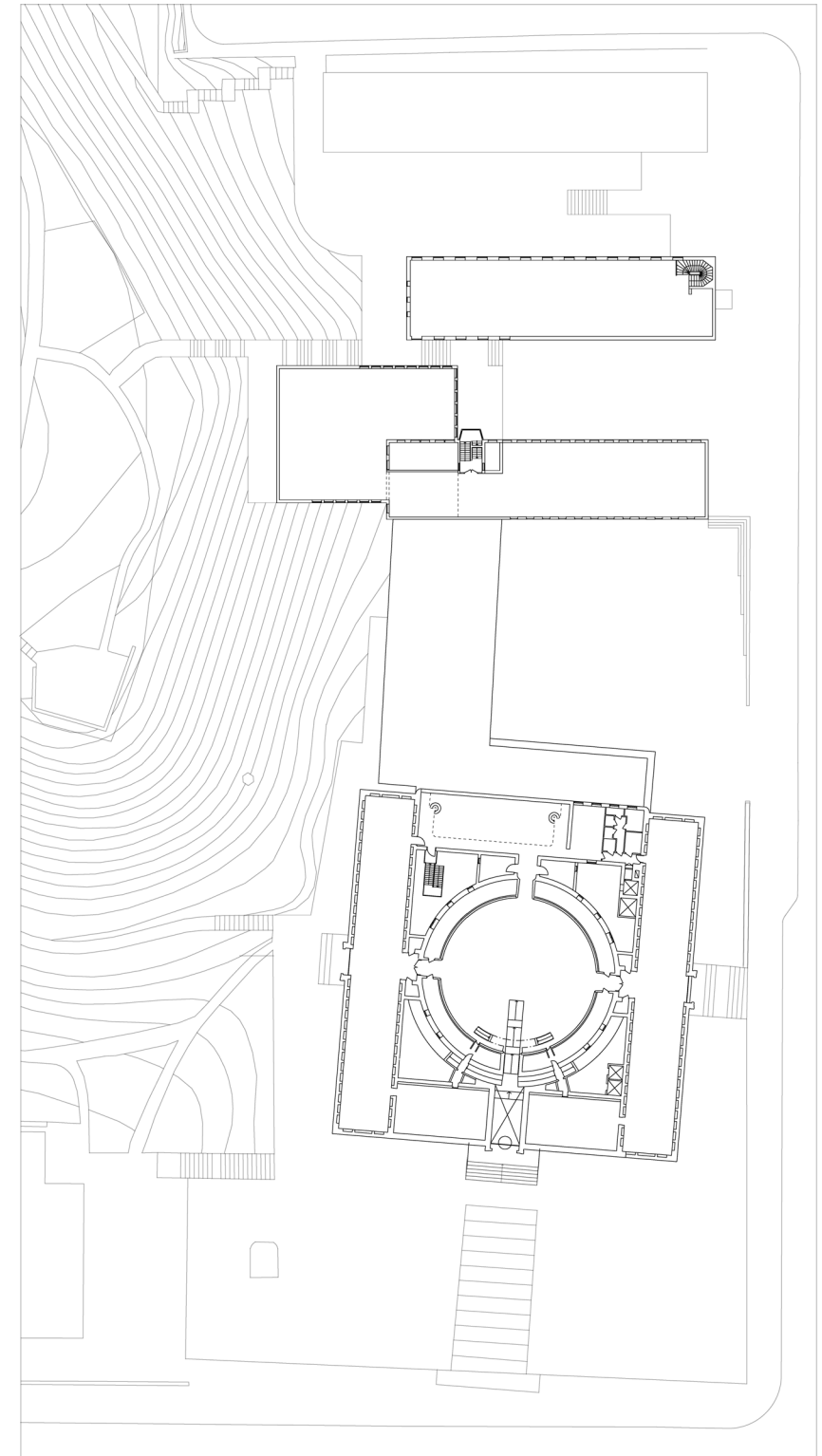
Fig. 97.   first floor plan 1:1000
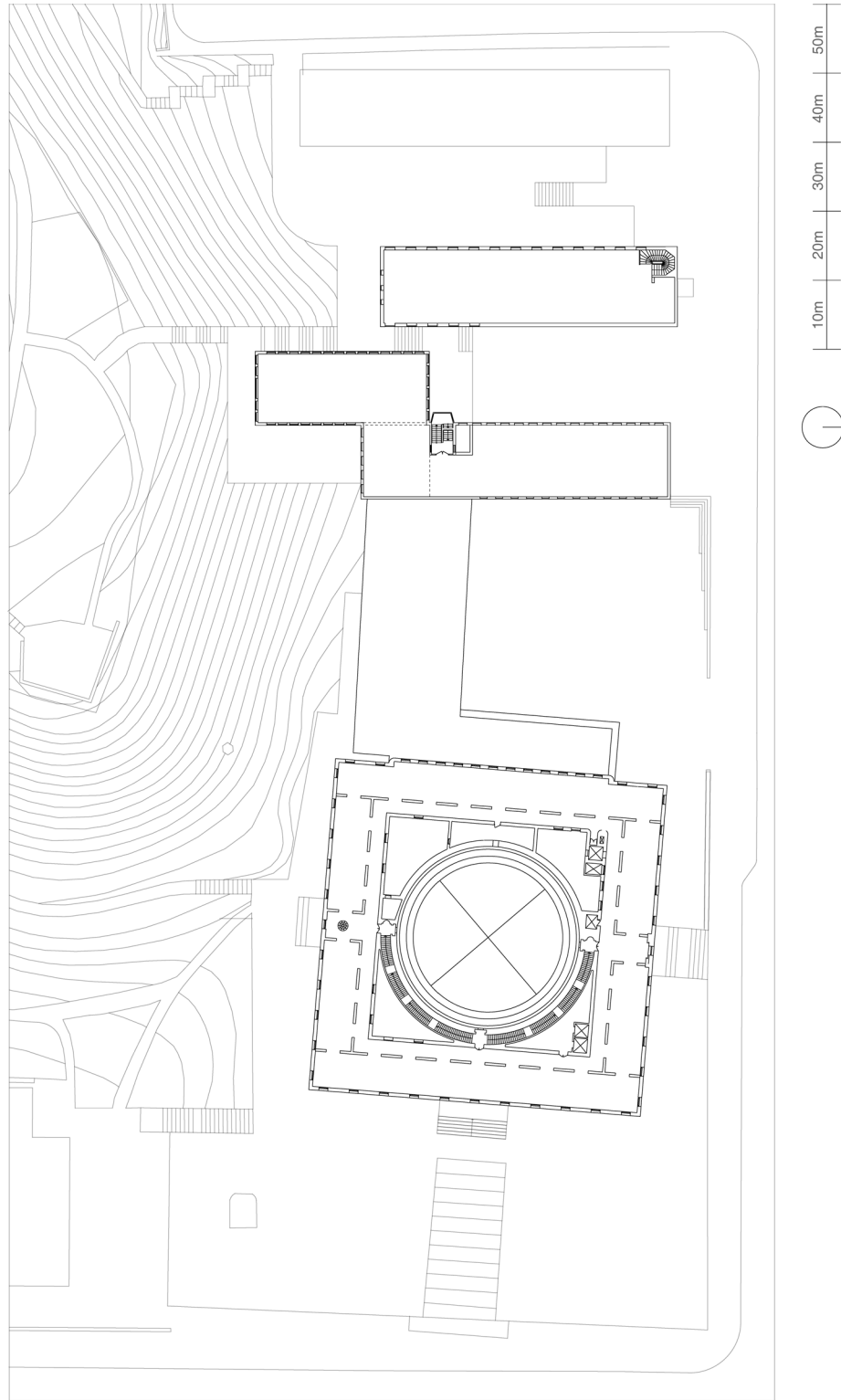
Fig. 98.   second floor plan 1:1000
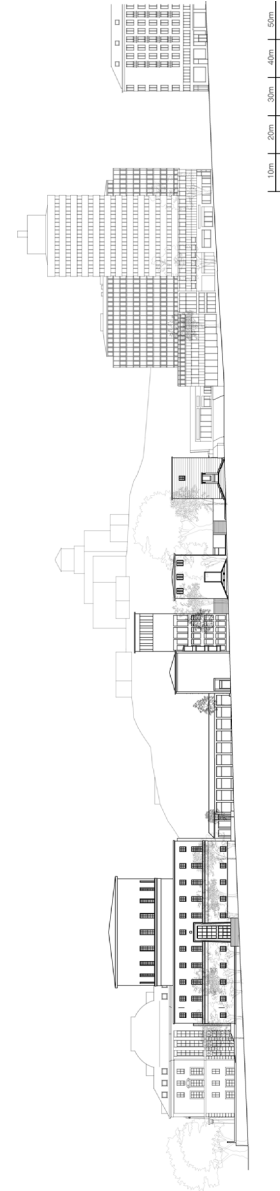
Fig. 99.   street elevation north

Fig. 100.   street elevation south

10m

10m 20m 30m 40m 50m
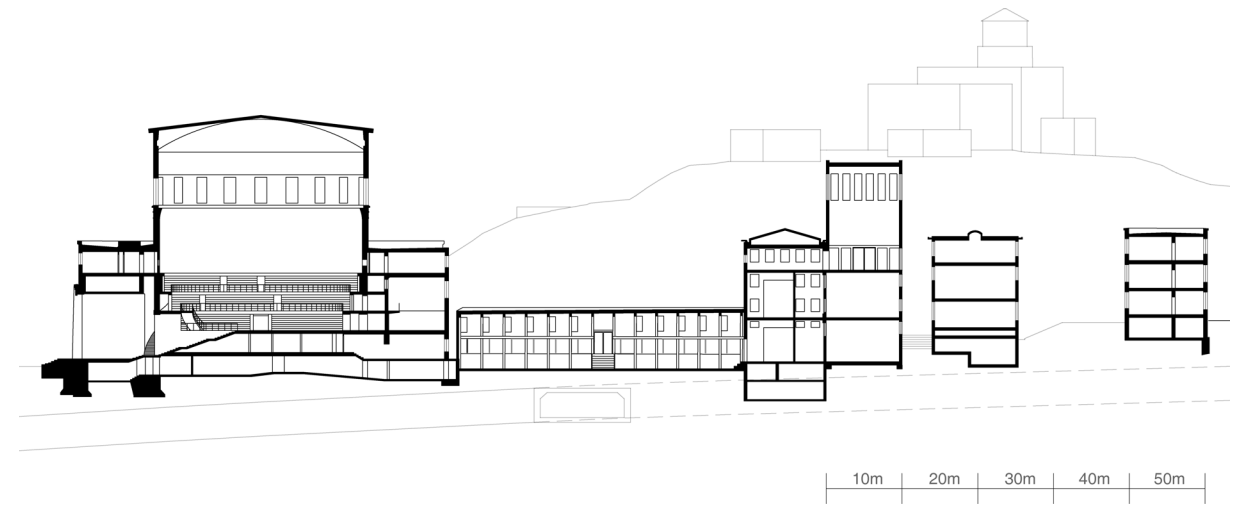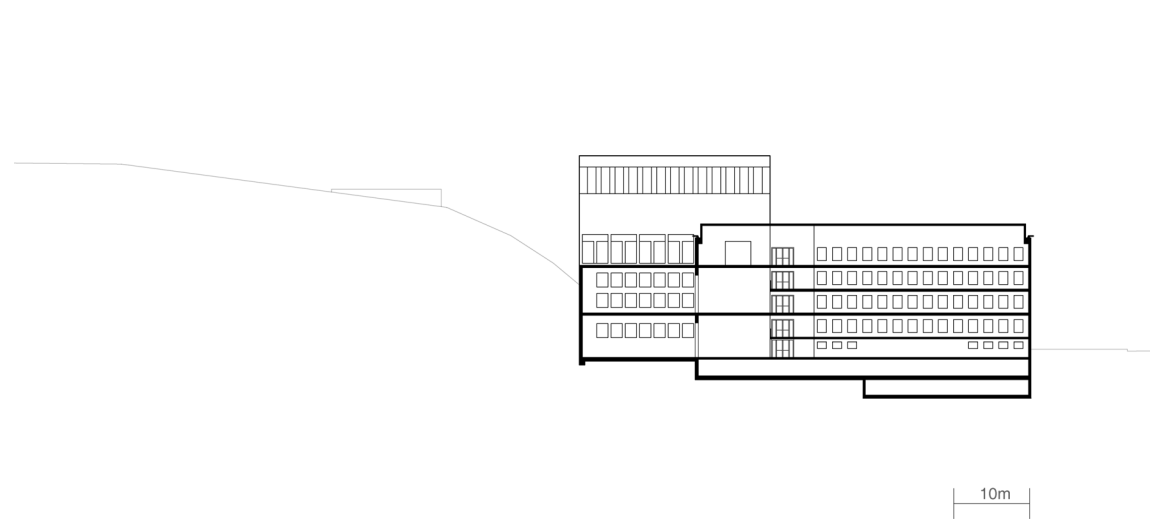
These street elevations show how the new figure will work together with the existing context. When seen from the East the new extension is almost shadowing the Stockholm Public library. It will never outshine the original building.
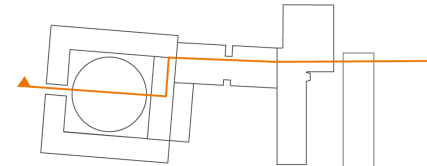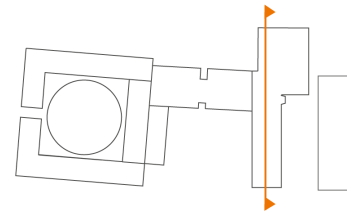
Fig. 101.   short section 1:1000

Fig. 102.   long section 1:1000

The volume on the public square will use
and extend the remaining construction of the
one-winged corner building that housed the
large reading room of the humanities library.
As seen on this archival picture the structure
of this room is very depicting for the overall
atmosphere, which is worth to maintain.
Also the sloped beams create space for a
mezzanine, that will return in the new plan.

Fig. 103.   the reading room of the humanities library

Fig. 104.   the mezzanine
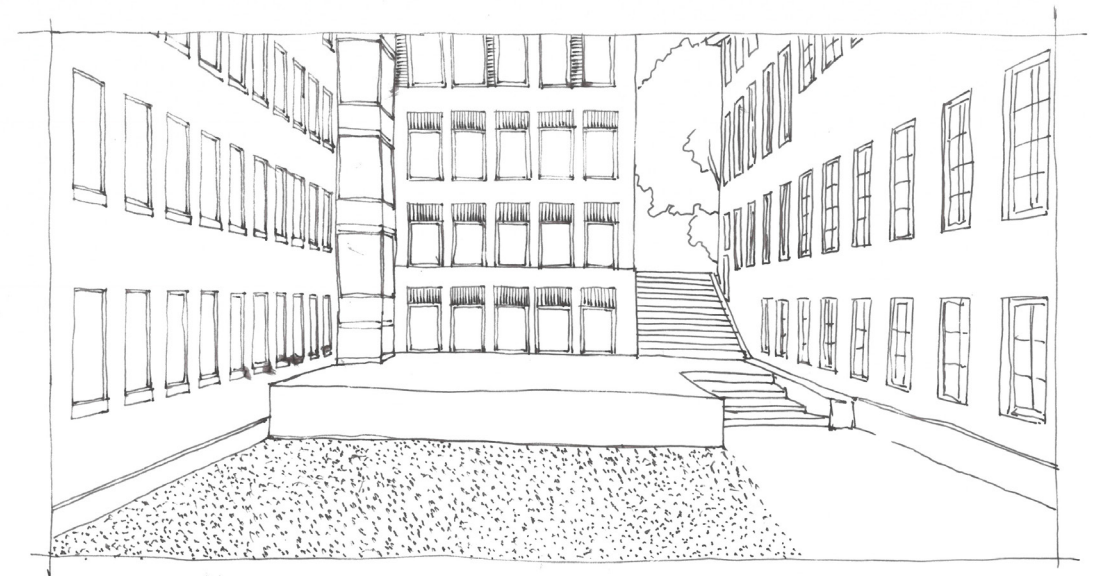
Fig. 105.   the front square

Fig. 106.   the extension between the annexes

4

3

2

1

0

-1

-2
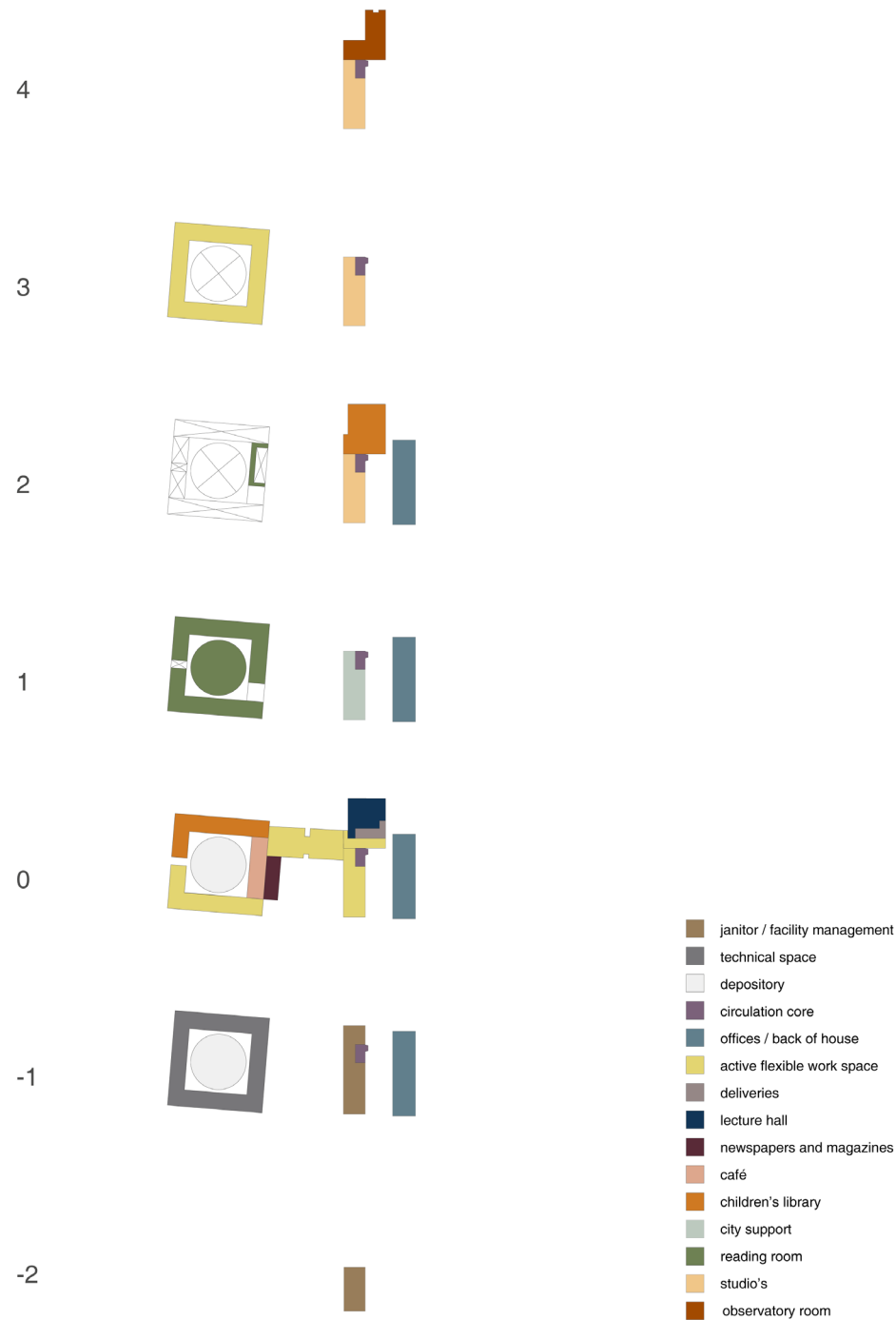
SQ. METRE PROPOSAL	
	m2
Asplund building	7500
Annex 1	3000
Annex 2	1904
Addition	
Extension (west room)	160
Extension (reading room annex 1)	580
Extension (observatory)	1060
Total	14204

Functions	m2
Entrances	65
Lending/returning	70
Newspaper area	160
Café	260
Children´s Library	1000
Active working places	2500
Reading hall	1700
Studios	900
Lecture hall/screening room	300
Observatory room	355
Consultative city support	340
Services (toilets/circulation space etc.)	725
Offices	1904
Depository	1500
Deliveries	90
Technical space	1600
Janitor/facility management	735
Total	14204

janitor / facility management
technical space
depository
circulation core
offices / back of house
active flexible work space
deliveries
lecture hall
newspapers and magazines
café
children's library
city support
reading room
studio's
observatory room

These pages show the last iteration of the program proposed during P2.

All the office and back of house functions will be moved to the second annex, which is not physically connected to the library (Fig. 102, p.85). The deliveries are moved from the square to the back of the extension and annex. Furthermore, on the ground floor there will be a lecture room where the extension sits in the hill. There will be a big increase in active, flexible working area on the ground floor, to complement the static reading halls on the first floor of the current building. And there will be a new place for a bigger café, and newspaper area which are both closely related to the public life on the square. The current children's library will remain as situated, but will also gain more space in the new building. On the first floor, Asplund´s reading rooms and rotunda will remain as they are. In the annex there will be a floor dedicated to city support, a space available for education or extra assistance for the community. Moving up one floor, there will be the extension of the children's library and the rest of the annex floors are contributed to studio spaces, where visitors have the opportunity to apply practical knowledge. A variety of facilities will be available to support the development of everyone's particular interests. Since the offices from the top floor moved to the annexes, these spaces will be restored to offer more working area, the floor plan will align with the overall idea of a sequence of rooms. But an inner ring for circulation will prevent too much commotion. And then last but not least the renowned observatory room on the top floor.

Fig. 109.   program diagram

Fig. 110.   program proposal for p2

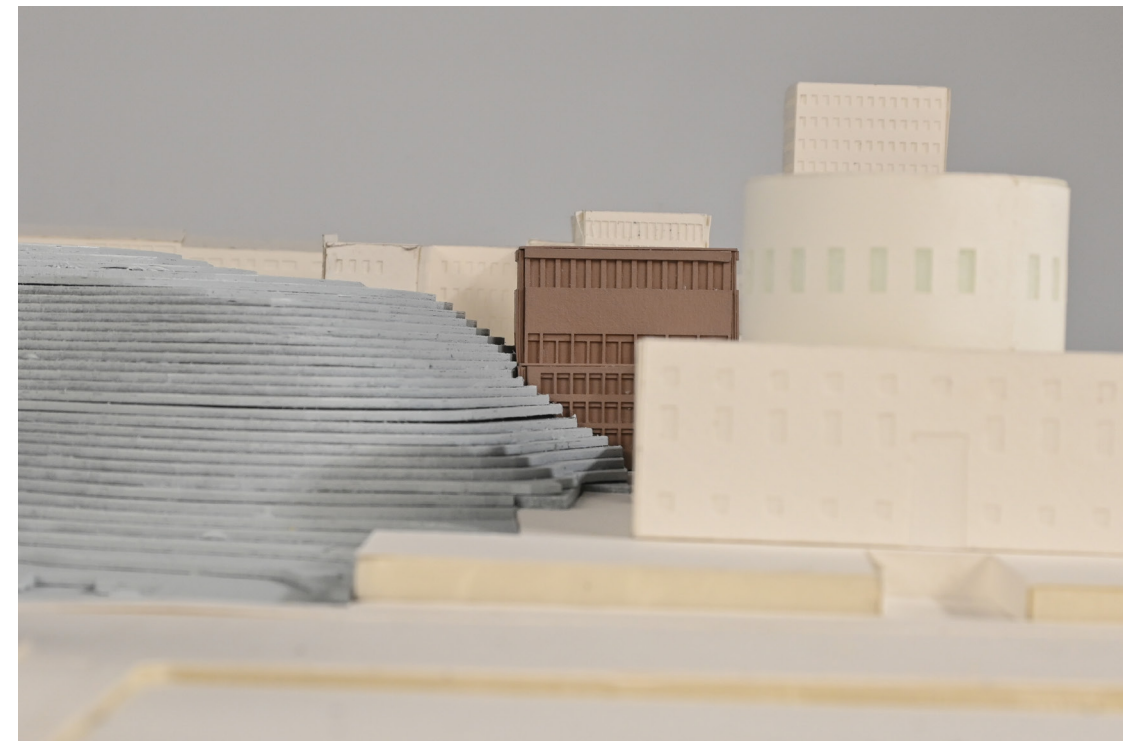Fig. 111.   model seen from odenplan

Fig. 112.   model seen from sveavägen

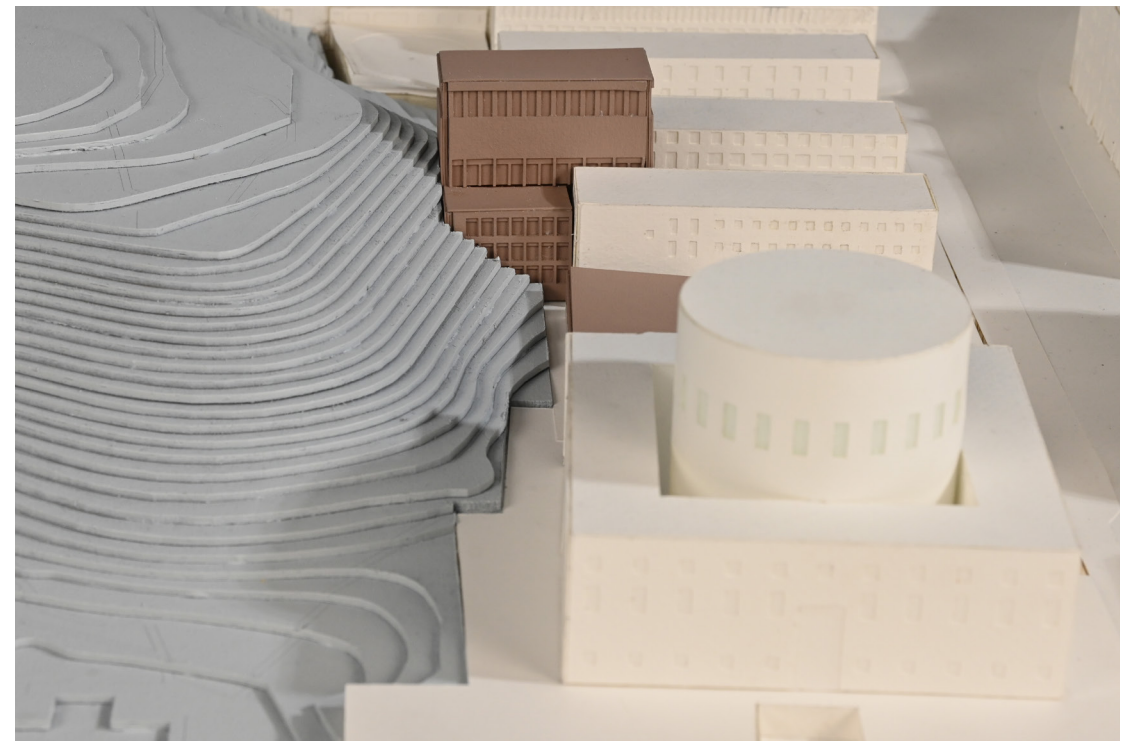Fig. 113.   model seen from odengatan

Fig. 114.   bird's-eye view of the model

1   Moran, C. (2012, 12th of november). Libraries: Cathedrals of Our Souls. *HuffPost*. Accessed on the 20th of december 2023, van https://www.huffpost.com/entry/libraries-cathedrals-of-o_b_2103362

2   Çiçek, A., Grafe, C., & Mandias, S. (2018). A Conversation with Daniel Rosbottom. Quotidian Monuments. *Microcosm . Searching for the City in Its Interiors*, OASE, (101), 105–112. Retrieved from https://oasejournal.nl/en/Issues/101/AlledaagseMomenten

3   Mattern, S. (2014). Library as infrastructure. *Places-a Forum of Environmental Design, 2014.* https://doi.org/10.22269/140609

4   Author unkown. (2020, 30th of march). *ECHO and the Radical History of Libraries.* Verso. Retrieved from https://www.versobooks.com/en-gb/blogs/news/4631-echo-and-the-radical-history-of-libraries

5   Serlio, S. (1982). *The Five Books of Architecture: An Unabridged Reprint of the English Edition of 1611*. Dover Publications.

Fig. 1.   Hanrath, J.D. (n.d.). De Chocoladefabriek Gouda. [Photograph]. hanratharchitect. https://hanratharchitect.nl/projecten/

Fig. 2.   Hanrath, J.D. (n.d.). Stadtbibliothek München. [Photograph]. hanratharchitect. https://hanratharchitect.nl/projecten/

Fig. 3.   Made by the author. (2023). Cloister structure of predikheren. [Sketch].

Fig. 4.   Made by the author. (2023). Hierarchy of spaces. [Sketch].

Fig. 5.   Made by the author. (2023). Near. [Photograph].

Fig. 6.   Made by the author. (2023). Deep. [Photograph].

Fig. 7.   Made by the author. (2023). Middle. [Photograph].

Fig. 8.   Made by the author. (2023). Old and new. [Photograph].

Fig. 9.   Made by the author. (2023). Ground floor lochal. [Photograph].

Fig. 10.   Made by the author. (2023). Curtains by Inside Outside. [Photograph].

Fig. 11.   Made by the author. (2023). Workplace. [Photograph].

Fig. 12.   Made by the author. (2023). Old structure. [Photograph].

Fig. 13.   Made by the author. (2022). Bodø Library. [Photograph].

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