

# PROJECT JOURNAL

INTERIORS BUILDINGS CITIES

Graduation Design Studio

2023-2024

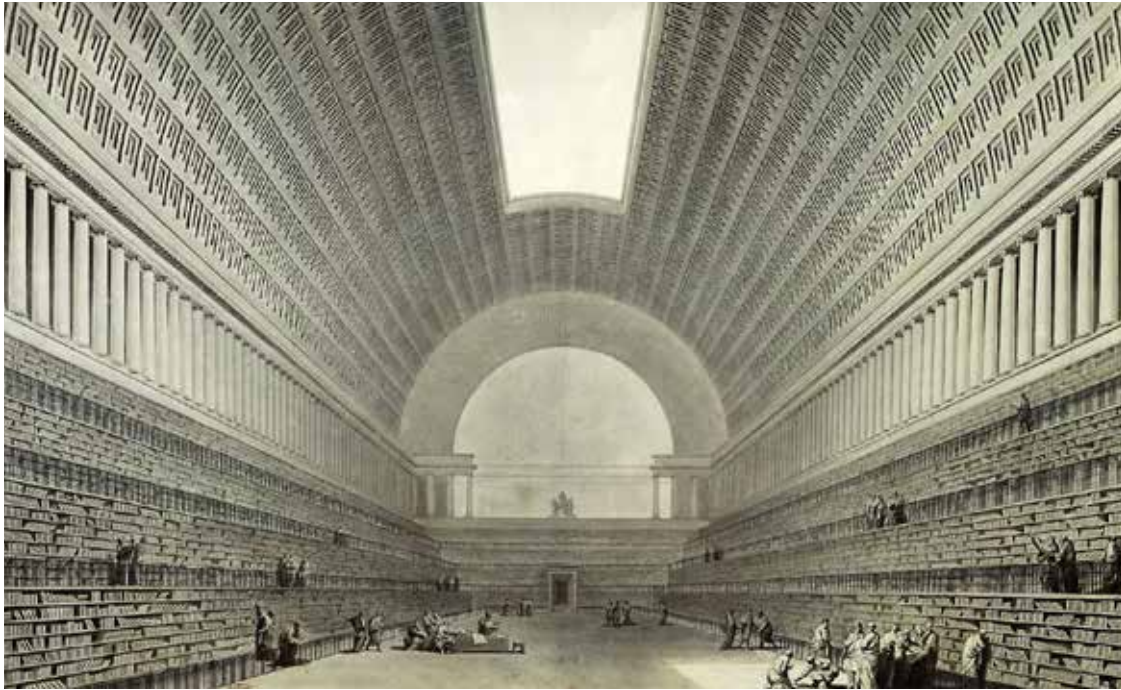
# Contents

Introduction	3
01. Before the start	5
02. Reflection on readings	6
03. Looking carefully	10
04. Trip to Stockholm	26
05. The Modern Public Library	34
06. Developing a Library	56
07. Interior	131
08. References	138
09. Research on Building Technology	146
Bibliography	155

# Introduction

## Stockholm City Library

2023-24 MSc3 AR3A1100



Interior view of the new room planned for the extension of the King's library. Étienne-Louis Boullée. (1785).

### 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 and represent the known 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.

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 1928 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.



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.

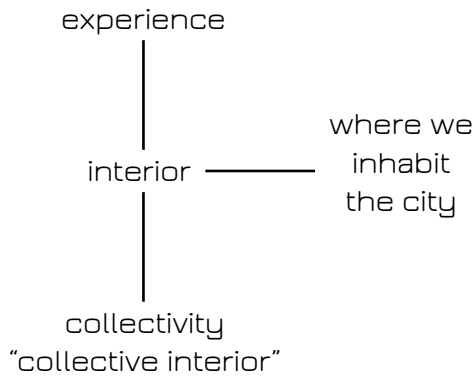
By the end of that Century, the public library as a type had found a new social and political purpose. Confronting neoliberalism's privatisation of public space, alongside questions of its own role, in the face of the increasing digitisation of information, public libraries transformed from places devoted 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 embrasure 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.

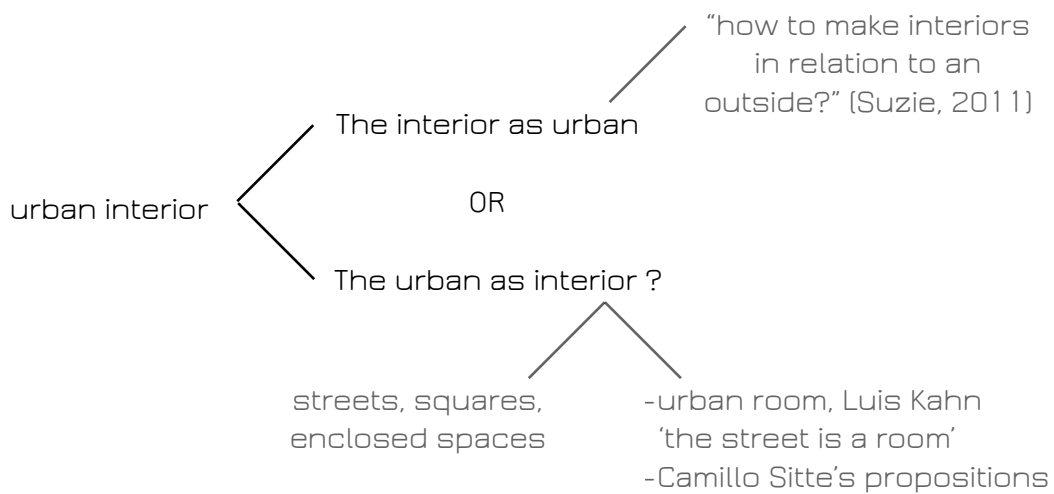
This is our starting point as a studio. Following careful study of the existing building, undertaken as part of a process of design research that will also collectively examine the oeuvre of an architect, the society in which he built it and the history of the public library as a type, you will each 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.

# 01. Before the start

*Thoughts on the design of interiors prior to the start of the studio*



from street to interior



interior design vs interior making

Increasing densification in the cities call for an urban situation able to be transformed in order to allow for inhabitation

Remember Herman Hertzberger's perception of buildings being organised as cities and streets

## 02. Reflection on readings

### *The developed surface, Robin Evans (1989)*

In this text, Evans describes the development of the drawing techniques utilized in the representation of the English interiors in the 18th - 19th century, focusing on the technique of "the developed surface interior". Each technique has its own advantages and weaknesses; the developed surface technique, even though it allowed for a complete and detailed representation of a room, it was lacking in transmitting spatial attributes of the room and everything in it seemed to be wall dependent. On the contrary, perspective drawings, such as those produced by Henri Matisse, tried to capture the "interior landscape", where the relations between architecture, humans and non humans are more complex. I was particularly interested in that, as it made me consider the importance of the medium used when trying to represent but also design a space and think of ways that the multiplicity of relations can be manifested. At the same time, I do believe that each technique can be valuable in a specific context, according to the given space / spaces and what an architect wants to express. The discussions made in class about the essence drawing that each group had to make when analysing Asplund's buildings are much related; in case where there are several ideas and attributes to be expressed, a variety of drawing techniques can be combined.

### *Cathedrals on the light of a butterfly's wing: the momentary architecture of Virginia Woolf, Andrew Carr (2023)*

Explores the connection between literature and architecture through Virginia's Woolf novel "To the lighthouse" of 1927. Carr is particularly concerned with the "formal literary devices" that Woolf uses and their relation to the formal structures in architecture. It is mentioned that often Woolf juxtaposes formal buildings with transitory life but she also presents a more temporal - precarious architecture through the temporal structure of her novels and the temporal architecture that the readers, the "inhabitants", experience while reading them. In addition, she herself has used architectural terms in order to describe the structure of her writing. Apart from those, however, she has created "architectural imageries" at a high frequency; "The architecture that is depicted is typically not just one of form and shape, but is occupied and explored, space-to-space, appearing and dissolving from moment to moment" (p.6). Woolf also experimented with time. She combined different timelines and durations using several techniques. Carr writes: "Permanence is paradoxically associated with constant underlying change rather than the unchanging, fixed and solid" (p.14). Permanence in

architecture can be interpreted similarly; it can be achieved as a result of constant changes that express the constant inhabitation and transformation of space in its context.

Also Rossi, in his book "The architecture of the city", 1982, elaborates on the notion of permanence. He takes the example of Palazzo della Ragione in Padua in order to explain vital permanent elements:

"I remarked on its permanent character before, but now by permanence I mean not only that one can still experience the form of the past in this monument, but that the physical form of the past has assumed different functions and has continued to function, conditioning the urban area in which it stands and continuing to constitute an important urban focus".

He also writes:

"The most meaningful permanences are those provided by the street and the plan. The plan persists at different levels; it becomes differentiated in its attributes, often deformed, but in substance it is not displaced".

Here I can recall Herman Hertzberger again and his proposal that the buildings should be organised as cities. It is this organisation then that can lead to their permanence; a strong, permanent structure that endures through time, filled with more temporary elements corresponding to each present (Hertzberger, 2000).

Carr completes his text with some descriptions in an attempt to unveil the "architectural potential" that is derived from Woolf's work.

Further thoughts - Reflections:

> How can constant temporalities in a building create a "formal structure"? Temporal experiences, activities, unexpected events, all taking place in a defined space, give identity to the latter; the parts form a whole.

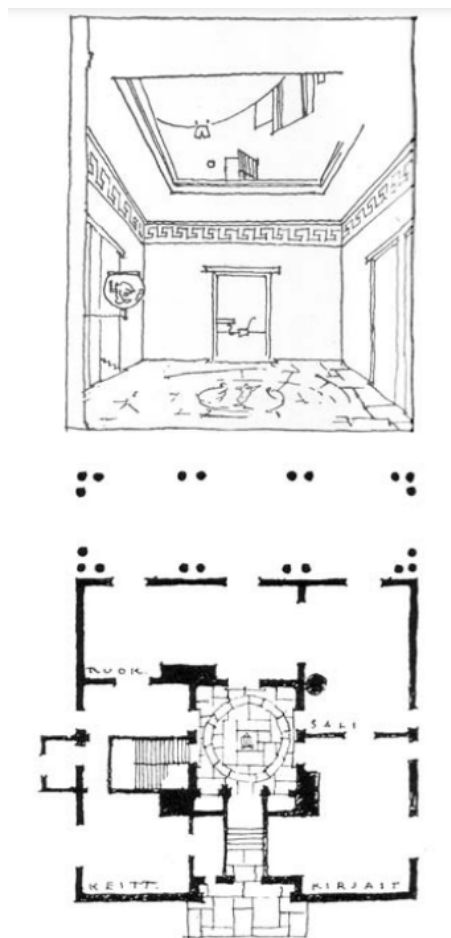
> Rooms, mirrors, thresholds, windows, openings create - or better provide - boundaries; the way they are treated can affect the way they function and the freedom they provide.

> How can you manifest the co-existence of different times? In a given present, how can you express the past and let the future grow?

> And how can you do that, intertwining space and time?

*From doorstep to living room, Alvar Aalto (1926)*

- > Aalto on the relation of the interior of homes to the exterior.
- > How and where do you enter the house? The garden / courtyard is part of it
- > How do you give an outdoor character to a room?
- > THE ATRIUM: has the sky as roof, it becomes the central space of the house, provides transition between the exterior and the interior, provides a clear image of the whole structure and organisation of the house, it is more "severe" but allows for a glimpse into the everyday through the open doors of the surrounding rooms



Alvar Aalto: Casa Väinö, Alajärvi, Finland, 1925.  
Ground floor plan and perspective view of the atrium.



*Light from All Around Light from All Around: Gunnar Asplund's Stockholm Library, Martin Schwartz (2021)*

- > The nordic light and what that means for architecture
- > See how the rotunda space in Stockholm Library, with its drum scheme, captures light in contrast to the re-reflected light, a stilled light, that is captured by the dome's construction in the Wooden Chapel
- > "Openings located high in a space and light colored wall surfaces that diffuse sun into spaces are a very effective low angle sun strategy".
- > "The low-angle sun... When it strikes the face of a building, it tends to minimize the production of shadow: it erases texture and undermines detail, it obscures depth and flattens relief".

## 03. Looking carefully

# Stockholm City Library

2023-24 MSc3 AR3A1100



Archival photograph of the exterior.

### PREPARATION

#### Brief 1: Thinking and doing

This year, the Graduation Studio will undertake a design project for a public library in relation to the existing Stockholm City Library by Erik Gunnar Asplund. The opening weeks of the Graduation Studio engage in a collective period of design research as preparation for the main project, establishing the contexts in which it will develop through a process of thinking and doing across the Design Studio and Research Seminar. As students, themes, questions and your developing positions oscillate between these two spaces, each informing the other. These weeks are critical in establishing the terms through which we engage with one another and from which your individual projects will emerge. This is emphasised through collective teaching and group work. The conclusion will be a set of drawn and modelled outcomes. These are situated in a body of thinking and articulated through collective research documents and individual research plans that will, together, begin to establish the concerns and ambitions of your graduation project. Previous examples of each will be available for consultation and discussion. The weeks up to the P1 will be arranged as two periods in the Research Seminar and Design Studio. The first, Looking Carefully, will be followed by the second, First Thoughts.

### LOOKING CAREFULLY: Weeks 1-4

#### Asplund

The first weeks of the Research Seminar will explore the world from which Stockholm City Library emerged by examining the work and thinking of its architect, Erik Gunnar Asplund. Working in groups of four, you will carefully study and describe eight buildings from different periods of his practice to begin to understand the ideas, methods and aesthetic, compositional and material concerns that characterised his developing architectural concerns. These will also provide the lens through which you will gain a collective understanding of the wider social, political, cultural, physical and architectural contexts in which Asplund worked. Considering the individual position that will begin to emerge from your early design work and study of the City Library itself, the questions raised through these studies will help inform your individual research plans.

*Villa Snellman, 1917–1918*

*Woodland Chapel, 1918–1920*

*Lister County Courthouse, 1917–1921*

*Skandia Cinema, 1922–1923*

*Stockholm Exhibition Main Entrance & Exhibition Hall for Transport, 1930*

*Bredenberg Department Store, 1933–1935*

*Göteborg Law Courts Annex 1934–1937*

*Woodland Crematorium 1935–1940*

Interiors  
Buildings  
Cities

Palace

# Stockholm City Library

2023-24 MSc3 AR3A1100



Archival photograph of the Rotunda.



Archival photograph of the stairs.

Each group will prepare a succinct presentation in which you will introduce the project. This will be accompanied by collating a complete set of drawings and a selection of images to describe its key characteristics. Alongside an investigation of the building itself, you will situate the project within wider architectural and societal developments in Sweden and Scandinavia, considering its relation to other projects from beyond Scandinavia and, perhaps, from different times.

Finally, you will make a set of drawings in which you investigate the project with regard to the following themes:

*Spatiality*

*Ornament*

*Composition (plan and/or elevations)*

*Landscape or urban setting*

These are drawings you make yourself; they could be sketches or digital drawings. From them, you will produce one presentation drawing representing what you consider to be the essence of the project. Defining what kind of drawing would best describe your critique of the building is part of the exercise.

## Scenes from a Public Library

In parallel, the first weeks of the Design Studio will focus on the Stockholm City Library itself.

**Interiors  
Buildings  
Cities**

You will collectively draw the building and construct a three-dimensional digital model. Alongside this, working in the same groups of four at the Research Seminar, you will research, study and make models of key spatial moments in the library. These will relate to four key spatial themes:

*The Rotunda*

*The poche which surrounds it, including the stairs*

*The children's library*

*The perimeter halls*

Each of these will be represented by one or two models, which might encompass the following key spaces to be agreed upon:

*The central rotunda reading room*

*The lobby and staircases*

*The erotica library*

*The Head librarian's office*

*The Children's entrance, reading room and storytelling room*

*The North and South Halls*

The models will be made at a consistently large scale, to be agreed upon, and will depict the rooms as they were first designed and opened. They will include the furnishings and colour schemes of the original interiors as well representations of any decorative artworks. They will therefore record both the library as it was conceived and, speculatively, how it might feel once restored. When you visit the library on the field trip you will carefully record adjustments and changes that have happened to the spaces you studied since. The models should be made to be displayed as physical artefacts as well as through photography. Alongside the models, you will present your studied rooms in plan and section through developed surface drawings. Both will be exhibited in the Department.

### *3a. The Stockholm City Library*

In order to become familiar with the building, we are going to build in groups physical models of different rooms in a scale decided by us. The aim is in the end to be able to get a complete image of the building. Thus, the rooms not selected for this model making process, are going to be represented as volumes. Any relations between adjacent rooms need to be taken into account. Another important thing is that the models should depict the rooms as they were initially designed. Owing to the lot of changes that have been made since then, looking carefully at archival photos and plans is a prerequisite. The scale was collectively decided to be 1: 25 because of practicalities related to the size of the models and the ability of exhibition as well as demands on being able to photograph the represented spaces.

14/09/23

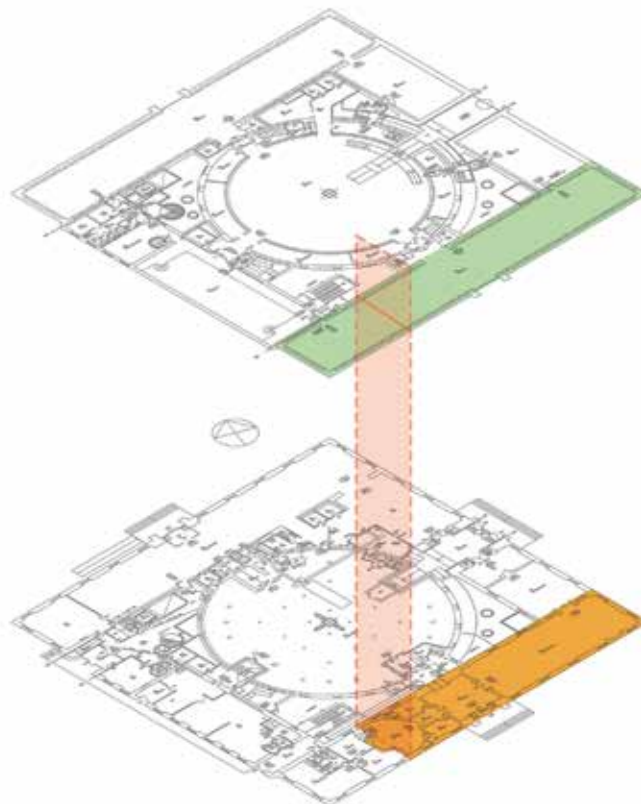
Lecture on model investigations by Sereh

Model: Why?

In order to ask questions about the several layers of the building in the beginning (e.g. construction, services, initial intention of the architect, lighting conditions etc.), instead of the usual process from the urban scale to the interior.

Think about what we want to show with the models, how to construct them, with what materials...

Me, together with Jules, Pelle and Pien, would model either the north or the south perimeter hall. The two halls are almost identical. However, the south hall is adjacent to the west reading room that would be modelled as well and located above the children's library. Thus, and after a discussion we had with Daniel, we decided to model this instead of the north room.



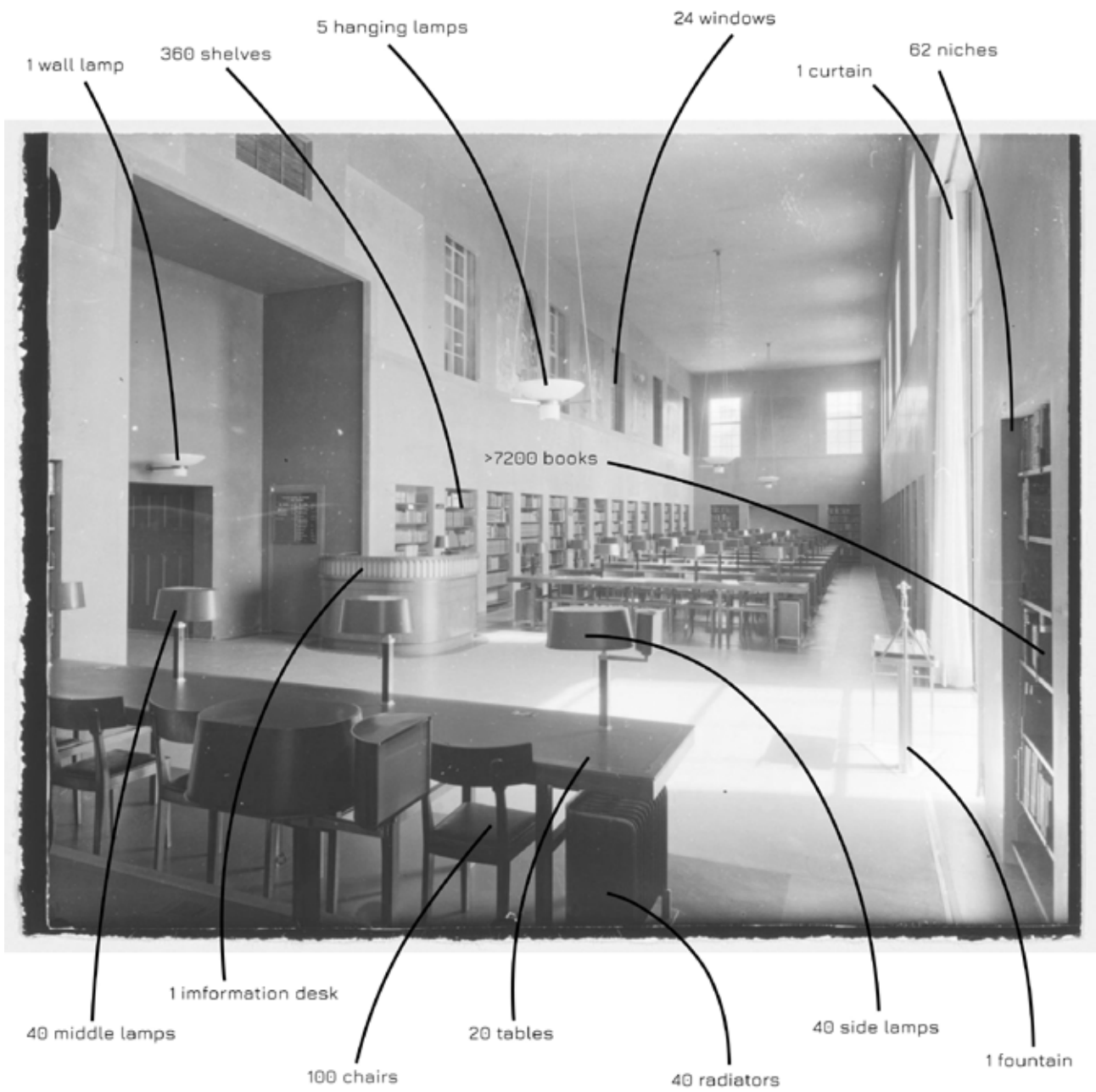
In that discussion, on the 15th of September, we talked about where and how we could split our model for demands related to photography and logistics. We decided to build it in two parts, one of which having the same length as the children's library lying underneath.

As for the materials, we decided as a studio to follow the style of Thomas Demand's models, using as much as paper and cardboard possible.



Thomas Demand, Canopy (2020).

Source: <https://spruethmagers.com/exhibitions/thomas-demand-london-2021/>.

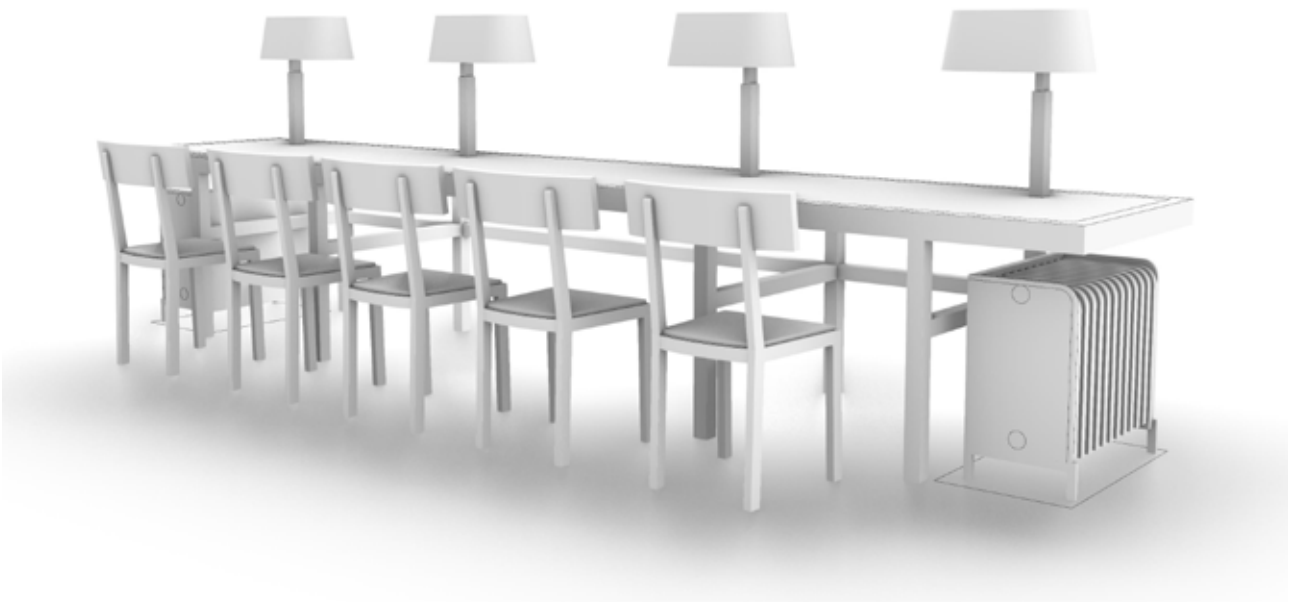


The variety and amount of objects in the room is astonishing. It is due to their repetition that they become elements which organise the space.

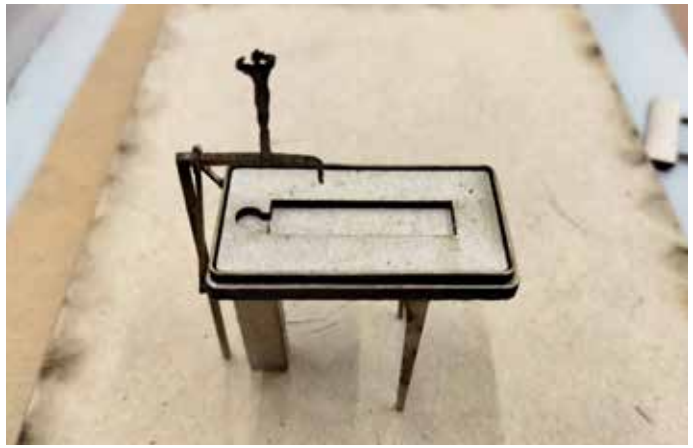
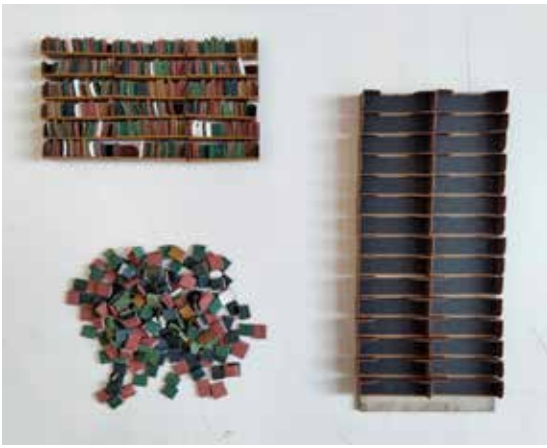


Model making in progress. The two long walls are made by three pieces each. The position of the seams were chosen strategically so as to allow for certain captures while they are the least possible visible.





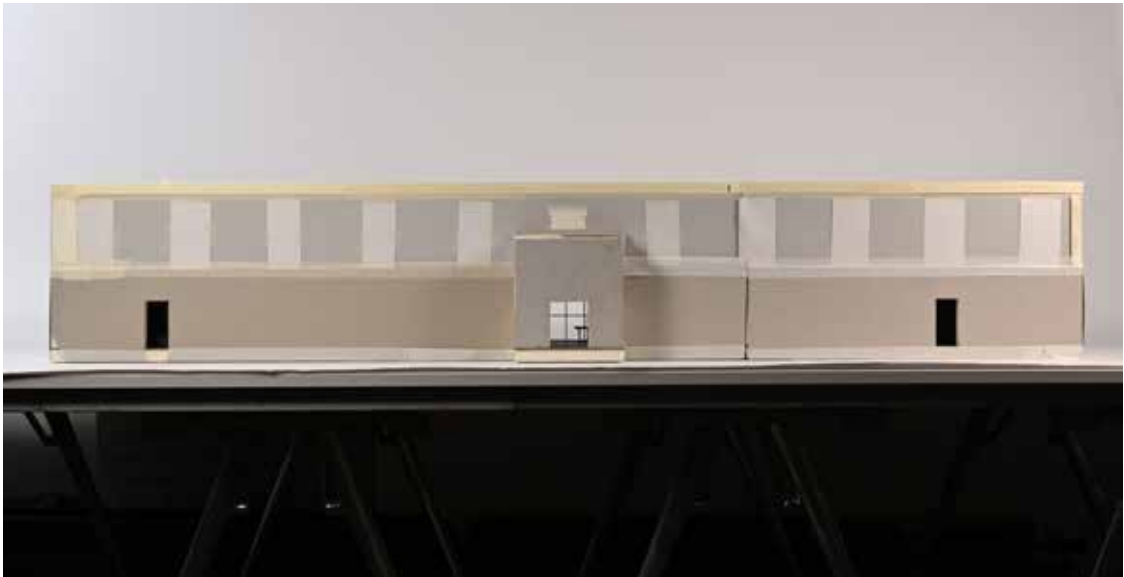
3d digital models built before the physical ones in order to check the objects' proportions.





*Photo: Pelle Kuipers*

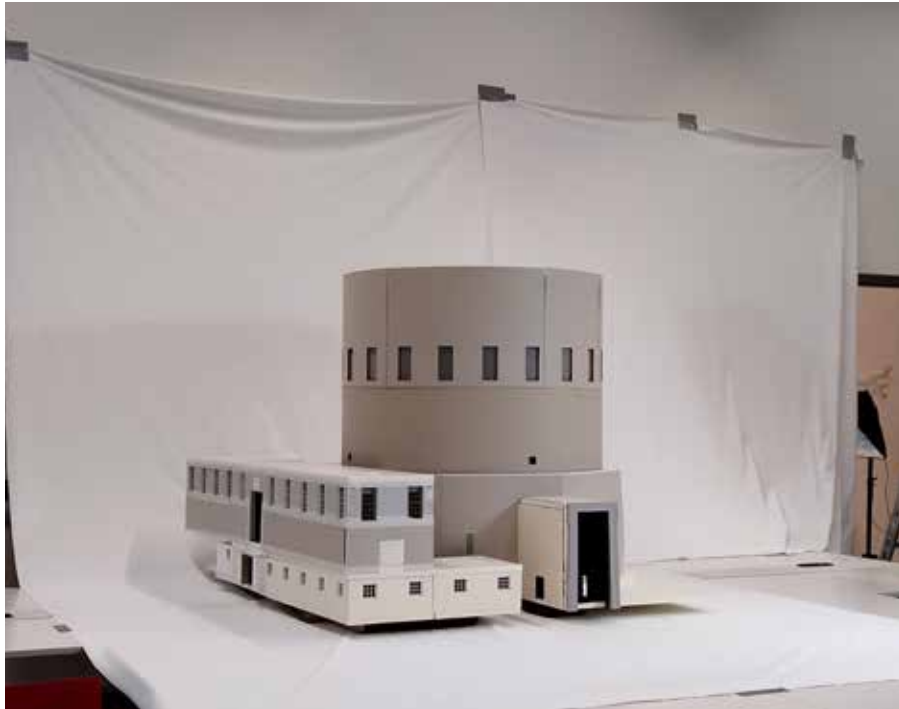




final model photos of the south reading hall.



recreation of archival photographs (left) in building (middle) and in model (right).



the whole model assembled to be photographed.

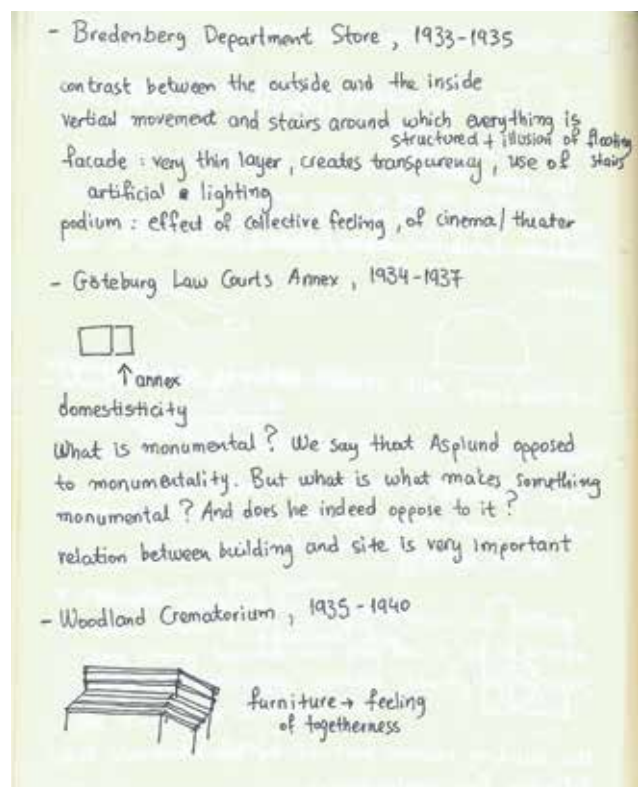
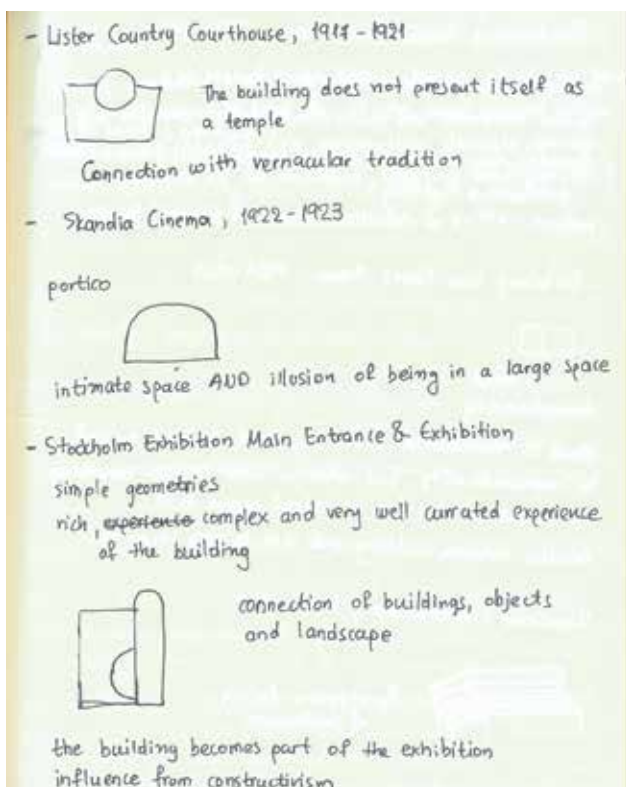
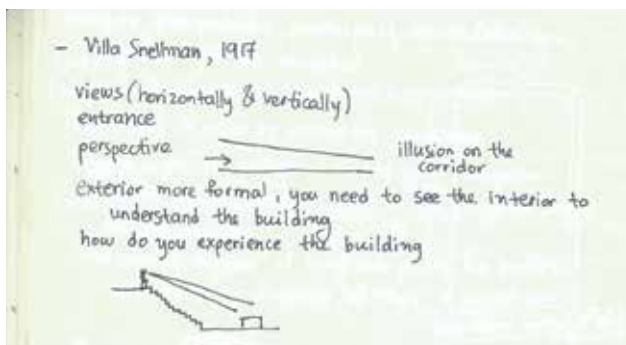


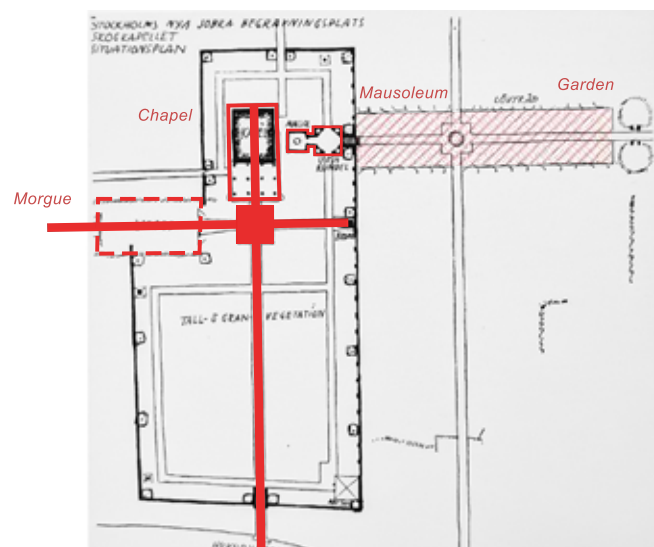
the model exhibited in the model hall in BK.

### 3b. Asplund

Parallel to the study of the Stockholm Library, we analysed in the same groups other works of Erik Gunnar Asplund, in an attempt to comprehend his thinking. These were presented on the 14<sup>th</sup> of September. Several themes on which Asplund had worked on emerged:

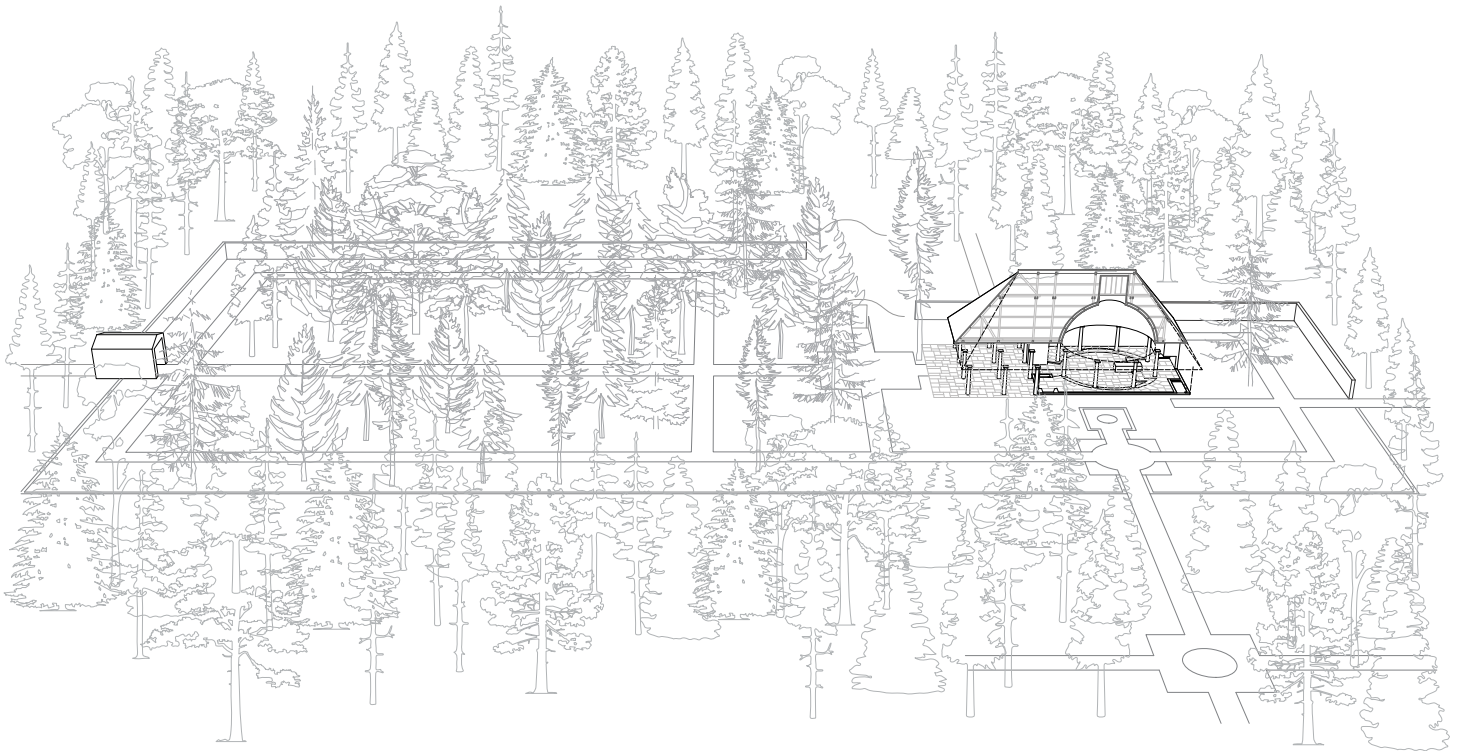
- symmetries / shift of symmetries
- festive notion
- entrance
- scale
- experience
- precision-detail
- contrast between exterior and interior





The Wooden Chapel. Images from our presentation.

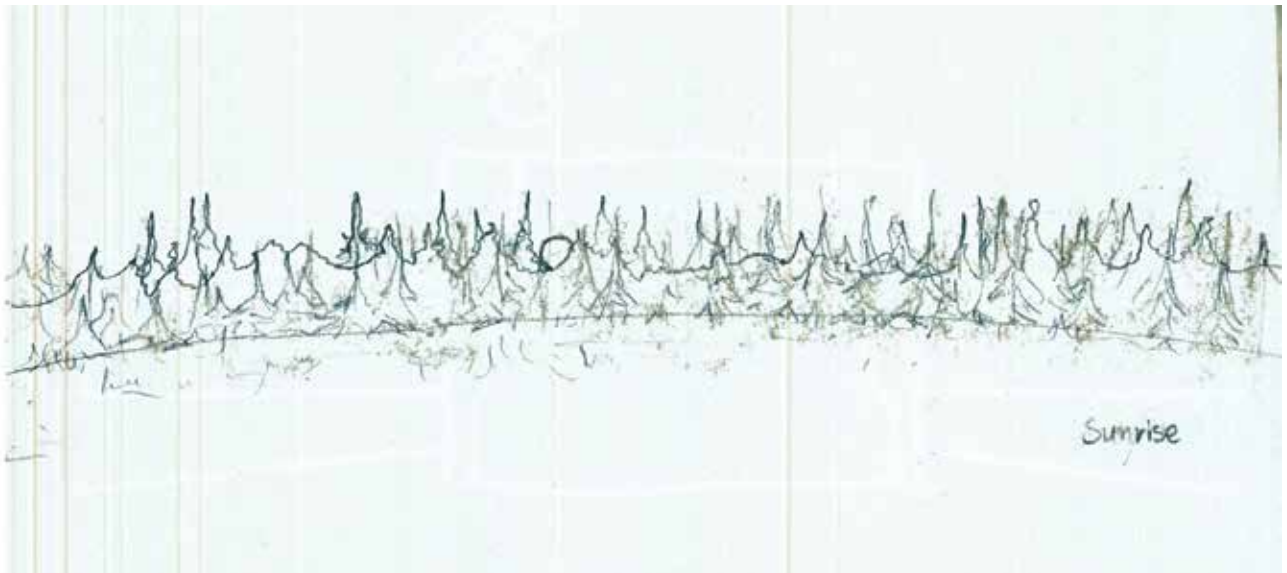




The Wooden Chapel: Essence drawing showing the room within the forest, the entrance gate, the form and construction of the chapel, as well as its interior layout

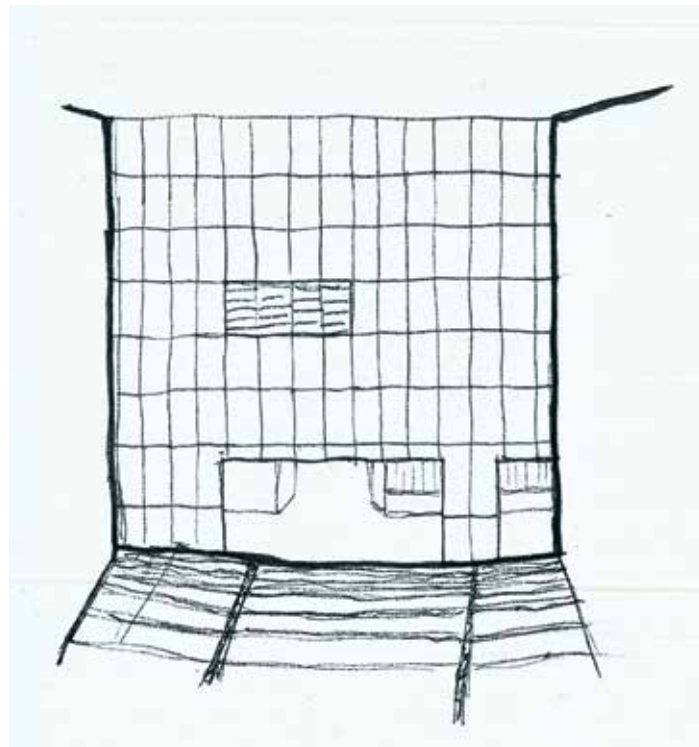
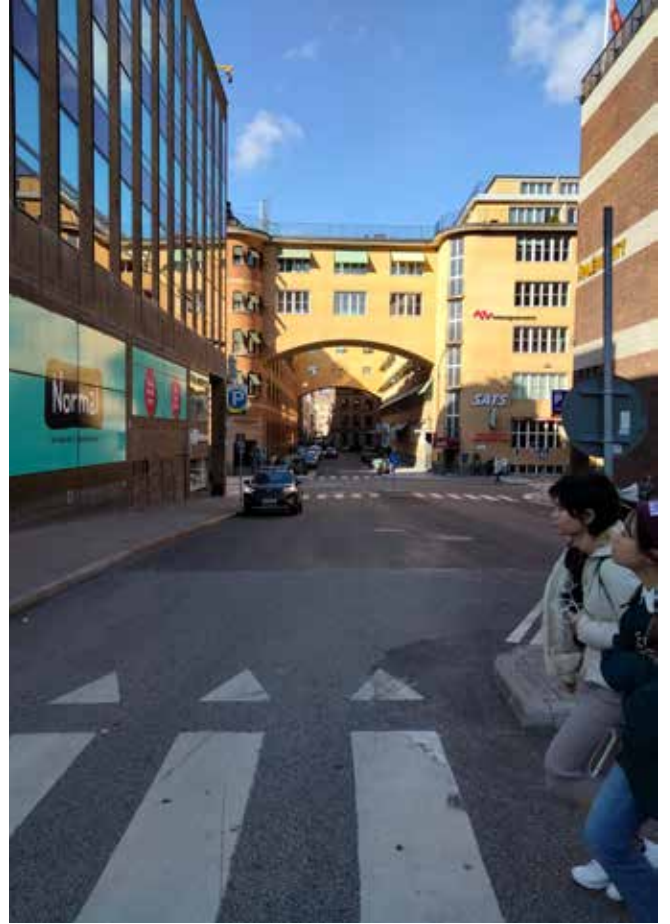
## 04. Trip to Stockholm

### 4a. The City



Sunrise behind the trees (view from the train).



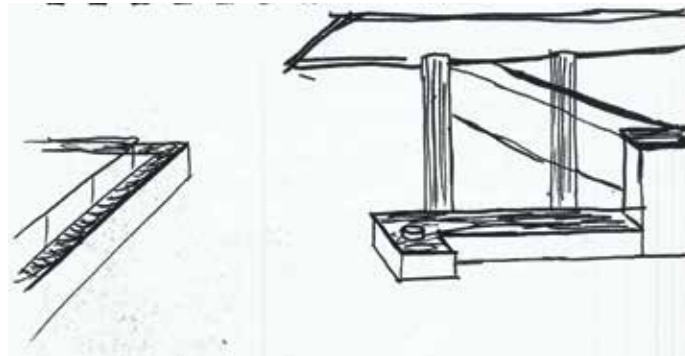


The views

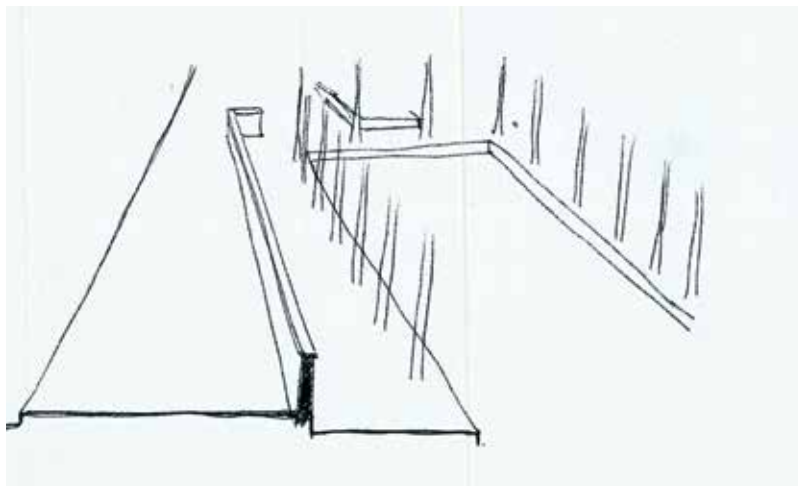


The monumental and the everyday

4b. The Stockholm City Library



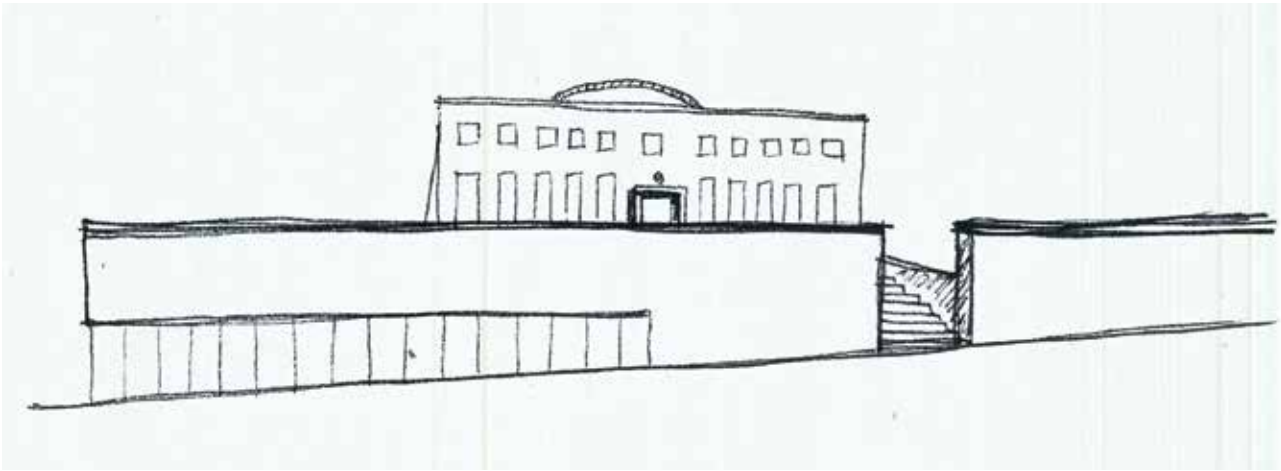
The entrance to the urban space southeast of the library.



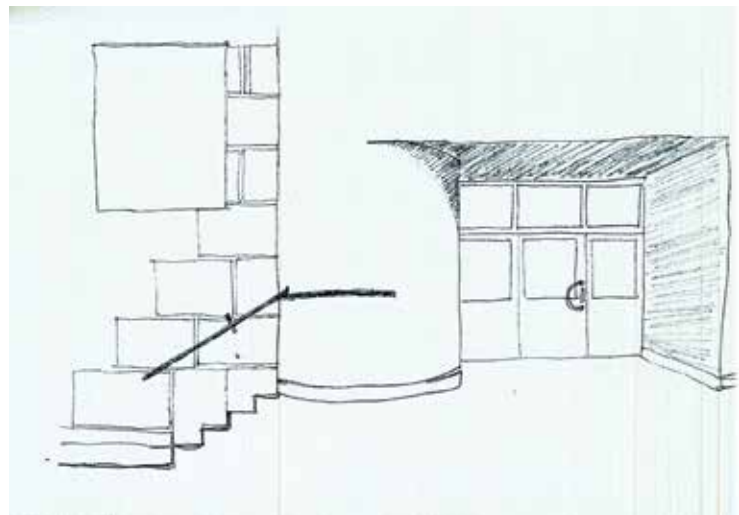
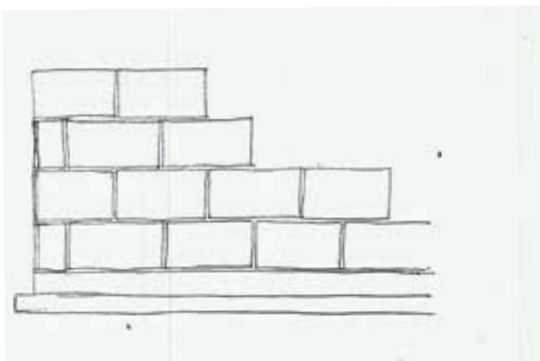
A secluded urban space.



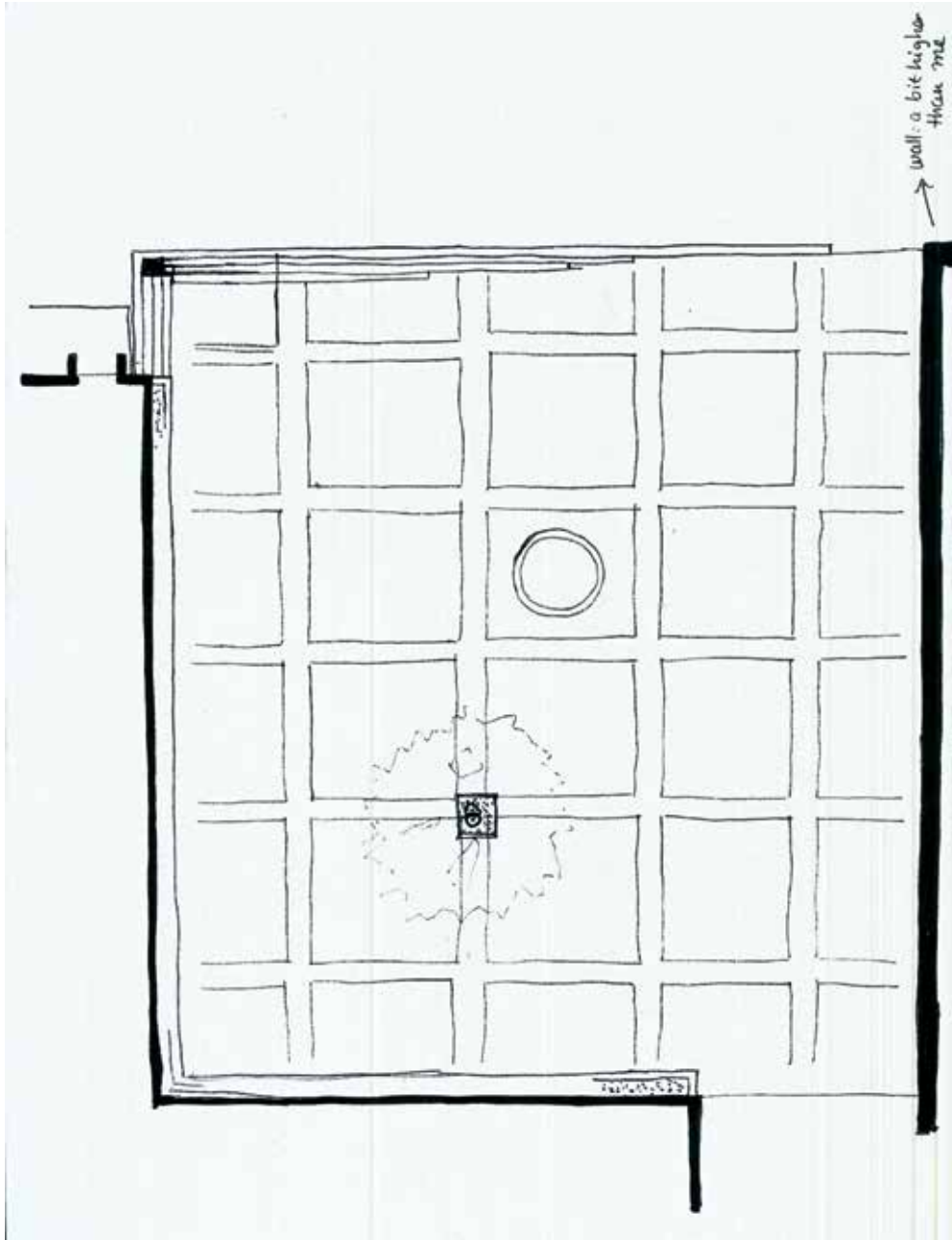
View of the library from the urban space.



View of the library from the street.

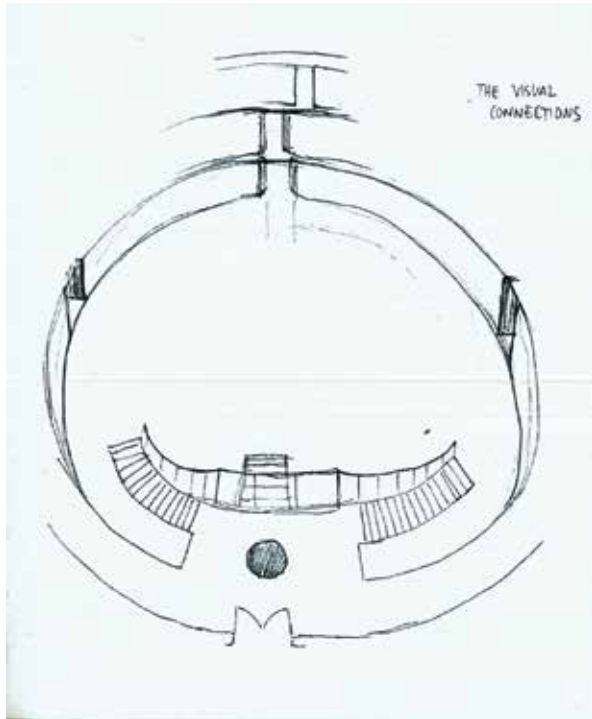
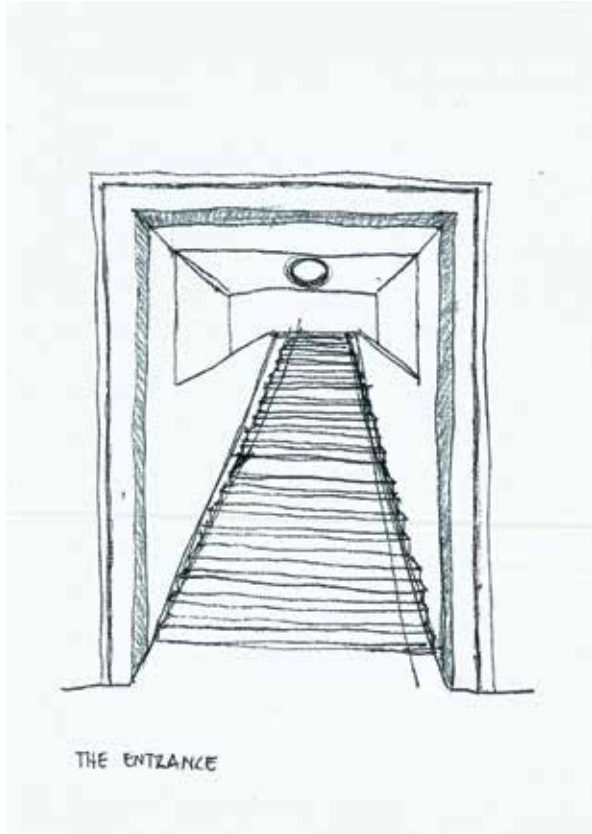


West facade (left corner and entrance).



The open space to the west side of the library.





# 05. The Modern Public Library

2023-24 MSc3 AR3A1100

While working on your designs, the Research seminar will give you a grounding in the project's historical, architectural, and theoretical context. The seminar will be focused on close reading and discussing projects and texts related to the assignment in small groups. Finally, a series of lectures will address parts of the wider context of the particular assignment. Through this combination of lectures and group research into Asplund's oeuvre and precedent studies of libraries, we ask you to formulate your position with regard to the design assignment and its various contexts.

## FIRST THOUGHTS: Weeks 5-9

### The Modern Public Library

In the second period, the research seminars will look more broadly at the development and possibilities of the modern public library. Working again in groups you will investigate eight precedents in detail. Through research and careful recording, you will explore the thinking that informed the design of each of these libraries, considering their situation and how their architecture addresses its public and represents its function. This will be recorded through a series of black and white two-dimensional drawings, in plan and section, across a series of scales. From this, the studio will develop methods of explaining systems and relationships, creating a body of analytical material and diagrams for each building, which can subsequently be adapted, co-opted and applied to individual projects.

*Salle de Lecture, Bibliothèque Nationale de France, Henri Labrouste, 1875*

*Viipuri Library, Alvar Aalto, 1935*

*National and University Library, Jozef Plecnik, 1943*

*Beinecke Library New Haven, SOM, 1959*

*Berlin Statsbibliothek, Hans Scharoun, 1967*

*British Library, Colin St John Wilson, 1962-1997*

*Exeter Library, Louis Kahn, 1972*

*Seattle Public Library, OMA, 2004*

### A Room in a Library

Following on from your careful and detailed study of Asplund's library, and in parallel with your investigations into other public libraries, you will make your first design project. At the same scale as the models made of the Stockholm Library interiors, you will each individually make, in model form a proposal for a room in a library or, potentially, a significant fragment of it: What will happen in your room? Who will use it and what can they use it for? How will it engage their senses? What scale is it? How fixed or modelled is its form? Do you conceive it in relation to Asplund's room or contrast to it? Do you imagine it within an existing space or a new piece of architecture? The scale, purpose, character and furnishing of this room, or its potential relationship with a notional exterior, will allow you to begin to develop your attitude and position in relation to the larger design project to come.

### Project Journal

The research seminar will introduce the Project Journal, a document made by each of you individually. The purpose of this is to record your process of researching, thinking, making, development and reflection throughout the graduation studio and, finally, to form a key body of evidence against which research and process can be marked at the end of the year, in the P5 examination. The Journal should be developed continuously, within a form and structure chosen individually. It should record and communicate the process of the project, including outcomes and reflections on tutorials and reviews, while offering a space for reflection and critique of the work being made and the issues that define it.

### Research Plan

The Research Plan course (AR3A010) is integrated within the Research Seminar. However, the outcome differs from what is written in the Study Guide and Syllabus for this Department-wide course. Within the Interiors Buildings Cities Graduation Studio, the majority of the Research Plan is made collectively and consist of the edited outcomes of the investigations into Asplund's architecture and the precedent studies of libraries. Only a concise, individual reflective statement, which you will also present at the P1, is added to this collective work. This will be discussed in more detail with your tutors.



## 5a. *The eight precedents*

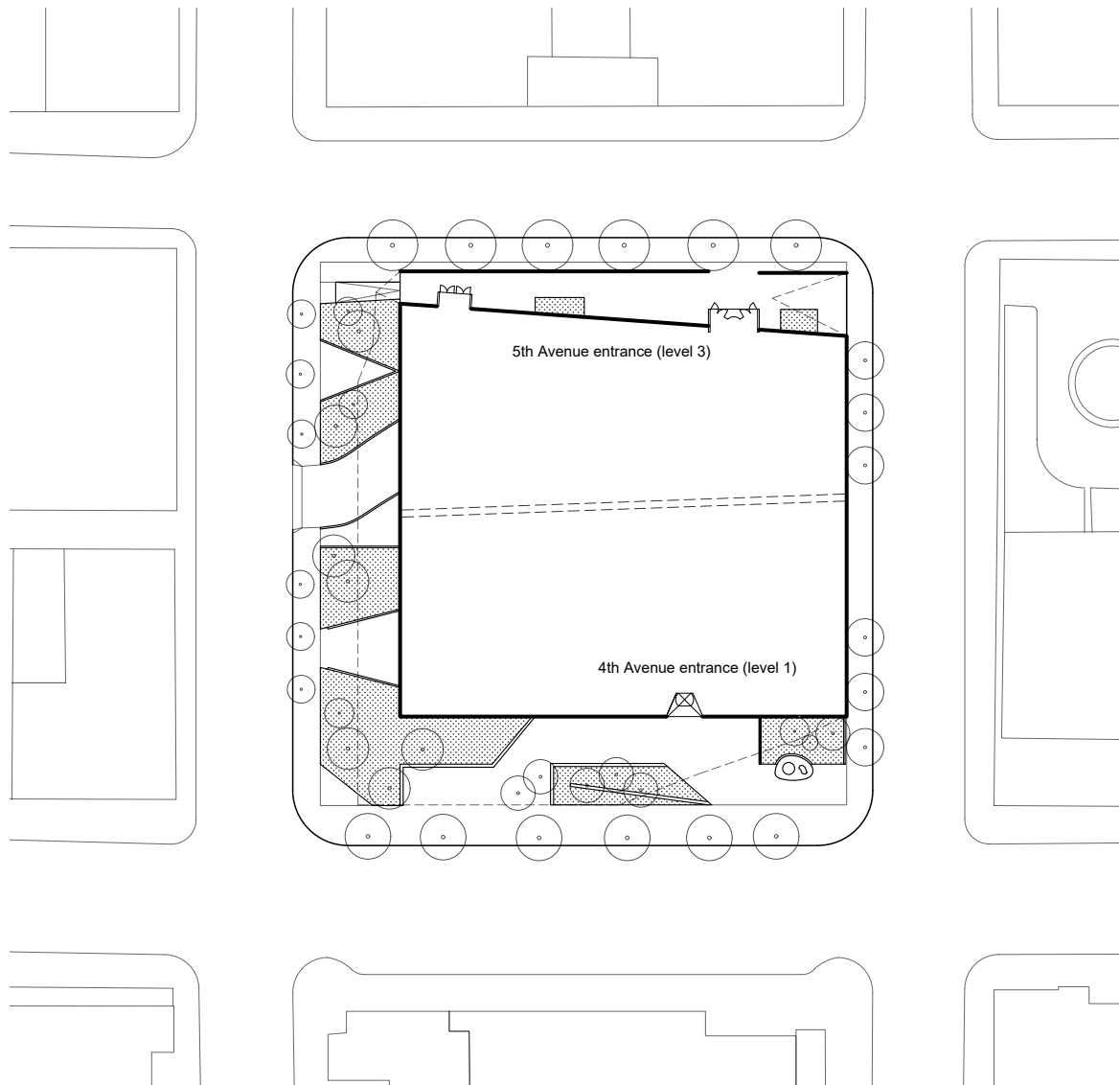
In order to foster our thinking about the design of the modern public library, we analysed in groups eight libraries designed between 1875 and 2004. These are the following:

- Salle de Lecture, Bibliothèque Nationale de France, Henri Labrouste, 1875
- Viipuri Library, Alvar Aalto, 1935
- National and University Library, Jozse Plecnik, 1943
- Beinecke Library New Haven, SOM, 1959
- Berlin Statsbibliothek, Hans Scharoun, 1967
- British Library, Colin St John Wilson, 1962-1997
- Exeter Library, Louis Kahn, 1972
- Seattle Public Library, OMA, 2004

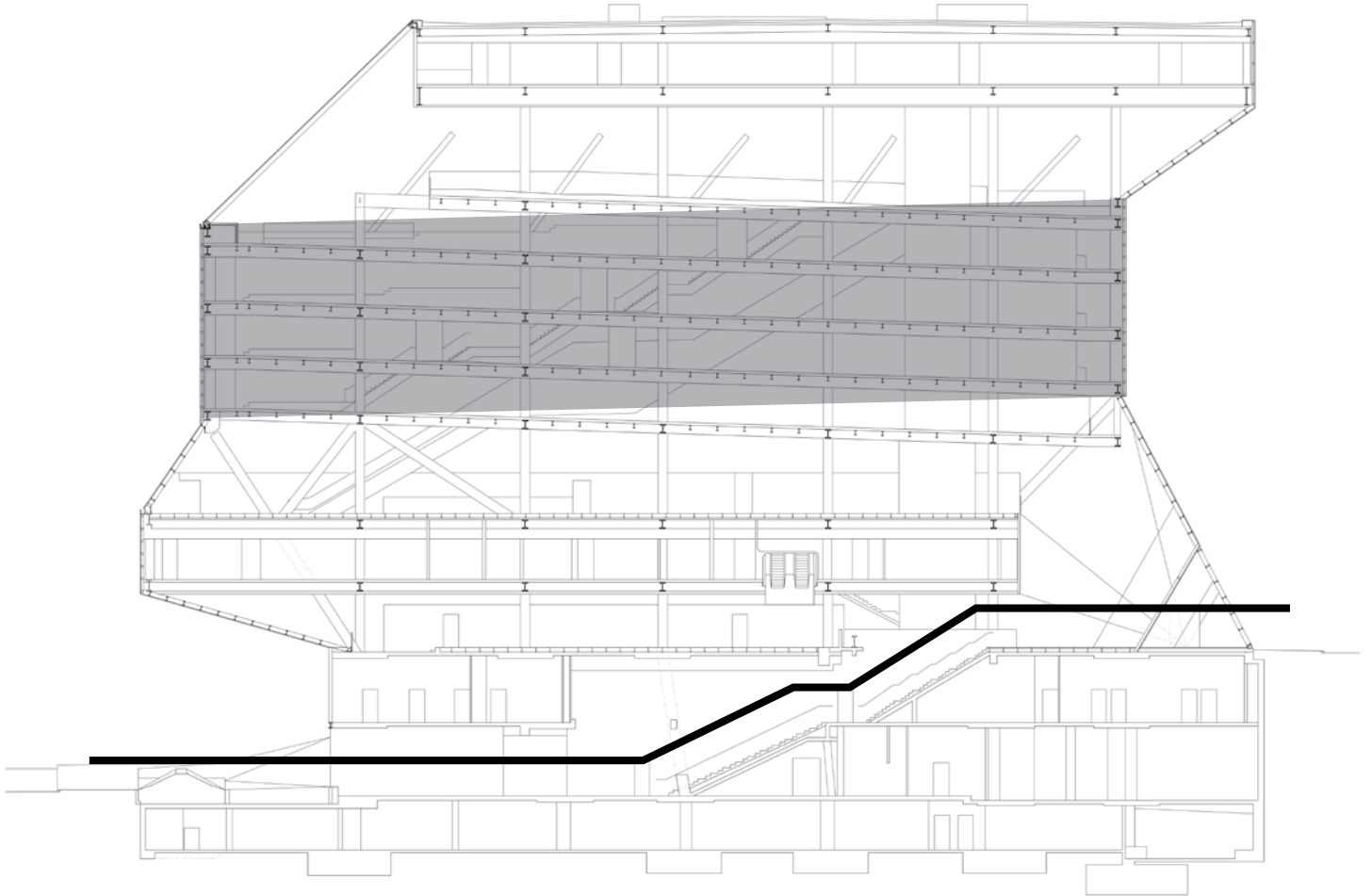
These libraries cover a time span of over a century, which is inevitably reflected on their spatial organisation and program. For instance, the Seattle Public Library, being designed in a digitalised context with a different perception on the role of public libraries, it offers a large "living room" for the city on the ground floor level. However, a comparative analysis of the above libraries provide insights into themes related to the modern library design.

Think about:

- the importance of light on defining spaces and places
- what is the relation with books? are they easily accessible by the public or not?
- how is reading treated? is it individual or collective? (e.g. Kahn's library vs OMA's)
- how does one move through the building?
- is there a hierarchy in spaces? e.g. the reading rooms?
- what can you see from outside?
- how is the building positioned in its surroundings?



Seattle Public Library: Located on a sloping ground, it has entrances on both streets while the exterior is designed almost as an urban park.



Seattle Public Library: A 'public route' connects the two entrance levels, passing through public functions, while the books are located on a separate section.

## *5b. Individual Reflection / Positioning*

Having dived into Asplund's oeuvre, I believe that his work is very much comprehended through the experience of using it, since it is an architecture that calls for all senses. I would go as far as to say that other typical themes on which he worked on, such as the attention paid to the entrance, the connection to the sky and the - at times - unexpected visual connections, all amount to the experience. To me, it is not a coincidence that it was only when I visited some of the buildings (and sites, in the case of the Stockholm cemetery) that I was able to truly comprehend them. Through the purposeful use of light, colors and sight lines, in combination to the great use of symbolisms, he managed to activate the spiritual, using the appropriate means each time.

Personally, my encounter with Asplund's work as well as with the eight precedent libraries that we investigated as a group, reinforced my interest regarding the spatial organization of public buildings and public space in general that I had before the beginning of this studio. It is in the public sphere where people meet and, therefore, where architecture plays a significant role. How do people use open public spaces within the city and how can architecture respond to this? How do people enter and move through a public building, what are the spatial means that can facilitate their being together? Highly related and equally significant elements are the use of light, the sight lines and the relation to the outside. Furthermore, I do believe that in public spaces there should be room for the individual and the more intimate, together with a consideration on providing the feeling of togetherness and belonging.

The above-mentioned thoughts and problematizations apply to the architecture of libraries as well. Only, this time, there are additional aspects to consider deriving from the given function and site. What is the role of a public library in Stockholm today? Historically, libraries are related to knowledge but knowledge can be obtained either by reading books, either by doing physical activities, either by getting together with people and sharing experiences, memories, knowledge etc. Thus, the relation between books and people is important to be established. How much emphasis is given to books and how is the relation between people and books realized? During the investigation of the precedent libraries, we have seen several ways of dealing with this. Eventually, if a library is more than books, what additional functions should be incorporated into the program and how? How can all these forms of knowledge be manifested into the physical space?

Apart from the above, I am personally interested in sustainable practices regarding architecture. The reuse of existing buildings, the capacity of a building or site to be adapted in future conditions and the thoughtful selection of building materials are only a few aspects that I would like to investigate through my design in the context of the studio.

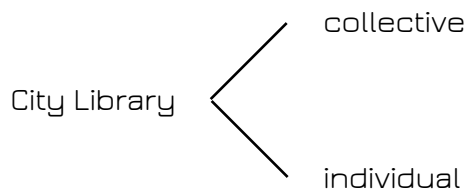
### 5c. A Room in a Library

Parallel to the former analysis, the first design project of the studio is to design a room for a library.

Thoughts on the design of a library:

Why does one go to the library?

- To borrow a book
- To read a book
- To make research on a topic (with physical and digital sources)
- To do a physical activity (learning comes by doing, not only by reading)
- To meet others

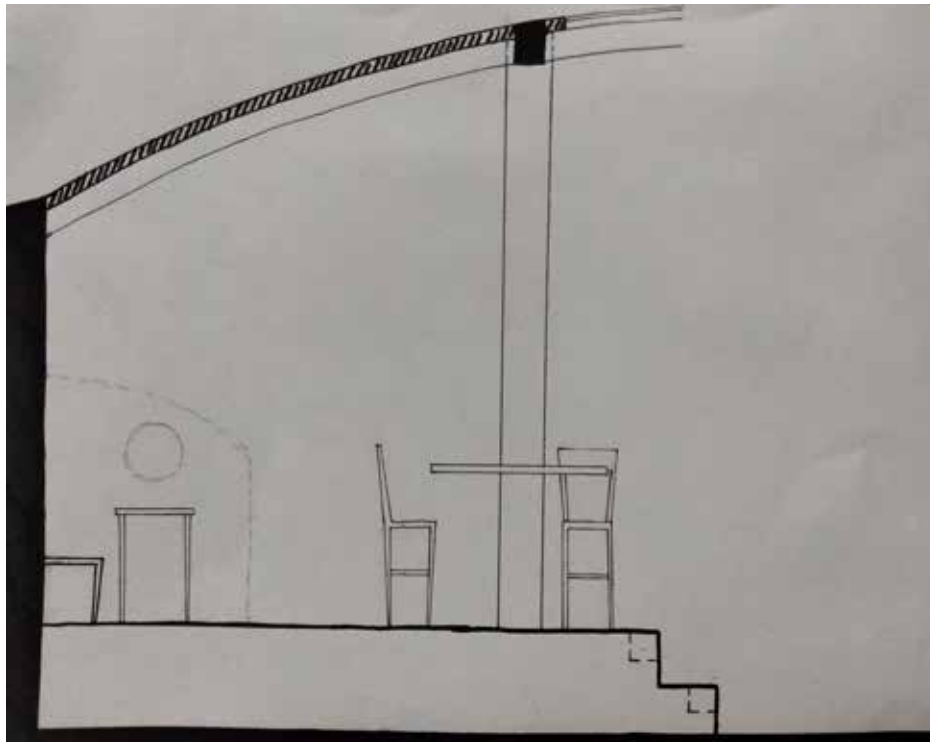
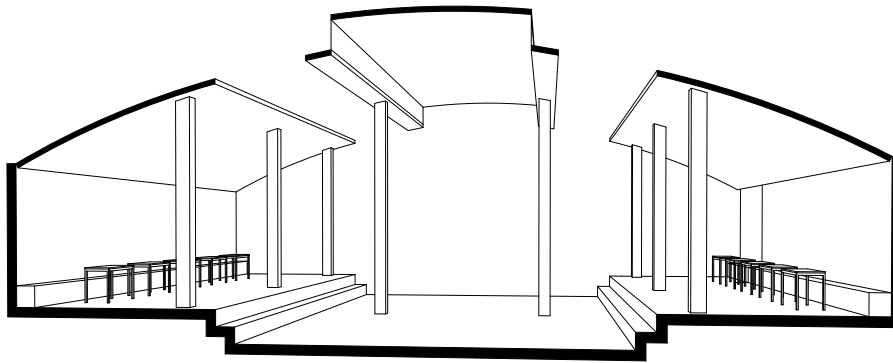


Even individually, one should have the feeling of belonging, the feeling that they, together with other people, do have something in common; that they could potentially engage with one another.

Is it a(n):

- collection room? if yes, what books does it contain?
- reading room?
- activity room?
- non-determined room?
- room for social activities? e.g. discussions, events, lectures, workshops etc?
- children's room?
- a room where you listen books and stories?
- a room for people with special characteristics? e.g. people with sight problems?

My first thoughts about the room included a scheme where there would be room for both individual and collective activities. Specifically, the individual activities would take place on either side of a collective space - square - passage which one would approach when feeling so. This central space would be higher and well lit with natural light, while the more intimate spaces would have a lower ceiling and less light. The notion of the threshold between the two was something intriguing to me; how is this treated, how do you transit from the intimate to the collective?





Tutorial 12/10 (with Suzana):

- Is it outdoors or indoors?
- Why lower the space? It is not a preferable action, there should be a good reason behind it
- What happens with the columns and the stairs? (not enough space)
- What about the overall height and acoustics?
- What happens in the central space? How can it be occupied?

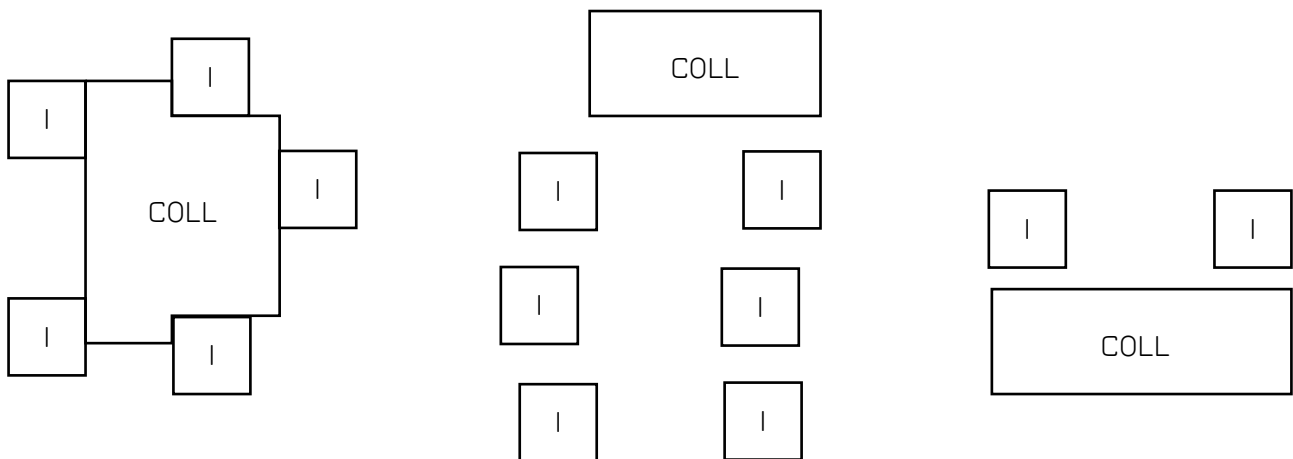
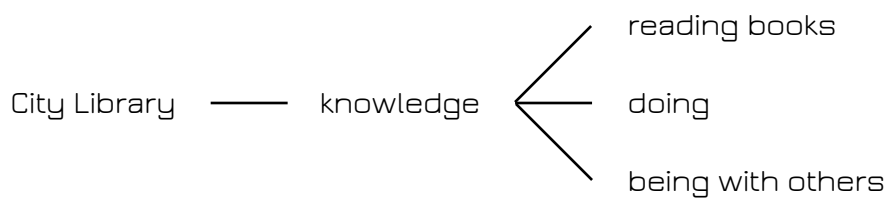
General thoughts and problematisations:

- What is the library nowadays and what could be?
- Relation between form and content: How much does my room depend on the management of books?
- How focused is reading? What else can you do in that space?
- How do you arrive in the room? What happens before that?
- Where does natural light enter the space?
- The culture of the contemporary library
- Think beyond the library, think politically

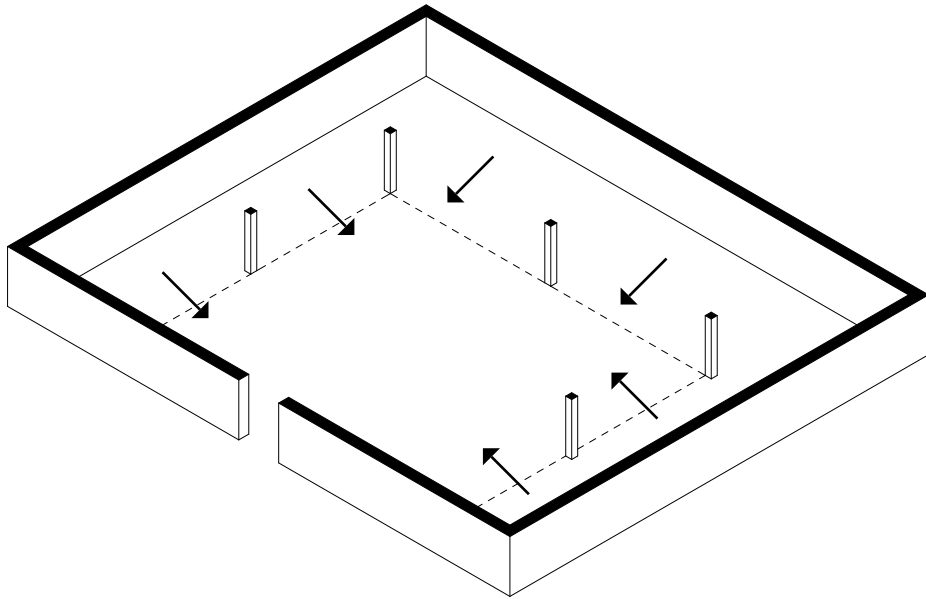
Following those first thoughts, I kept thinking about the role of the library nowadays. In a public library the individual and the collective coexist. To me, it seems that none of them prevails. Thus, a library should provide room for both.

At the same time, and being inspired by the book "Lost and living (in) archives: collectively shaping new memories", I started thinking of the library as a place where real-time knowledge can be produced and spread; knowledge that otherwise could not be accessed even at all, due to fake news and distorted images of facts. What if there is a place where people can meet and discuss about what is happening in the world, sharing habits, cultures, memories and real-time events?

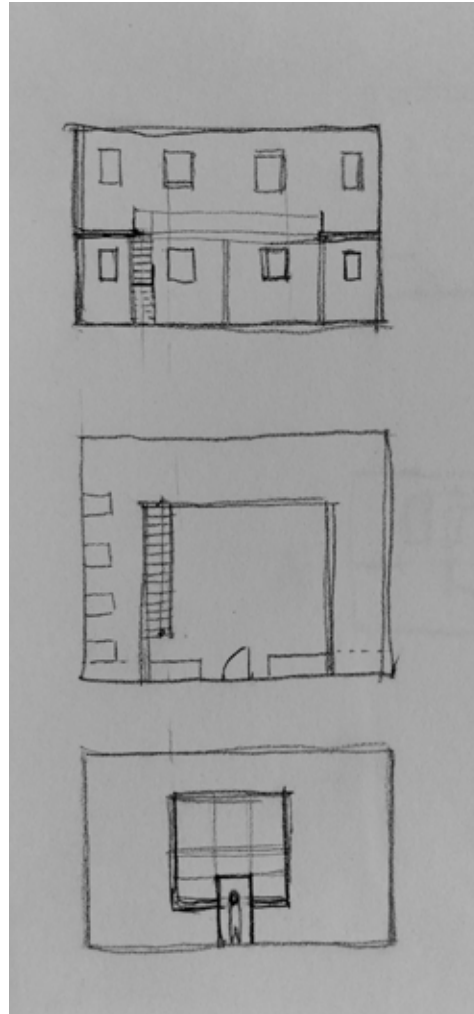
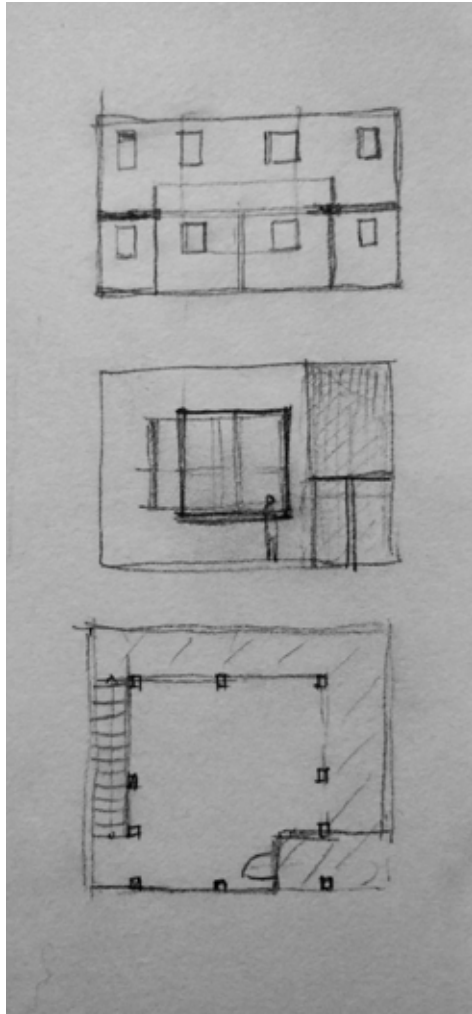
Libraries are about knowledge. Knowledge can be obtained by reading books, by doing and by being with others. The latter is knowledge related to society, culture, history and politics. Being aware of what is happening around you can really broaden your mind and lead you to a better understanding of the world. Especially when it comes to other cultures or events occurring in other countries, it can be quite hard to become aware of, even when you coexist with those people. In this regard, a room in a library could aim to facilitate the 'getting in touch' and sharing personal and global stories and events, as a prerequisite of acquiring social skills and awareness.



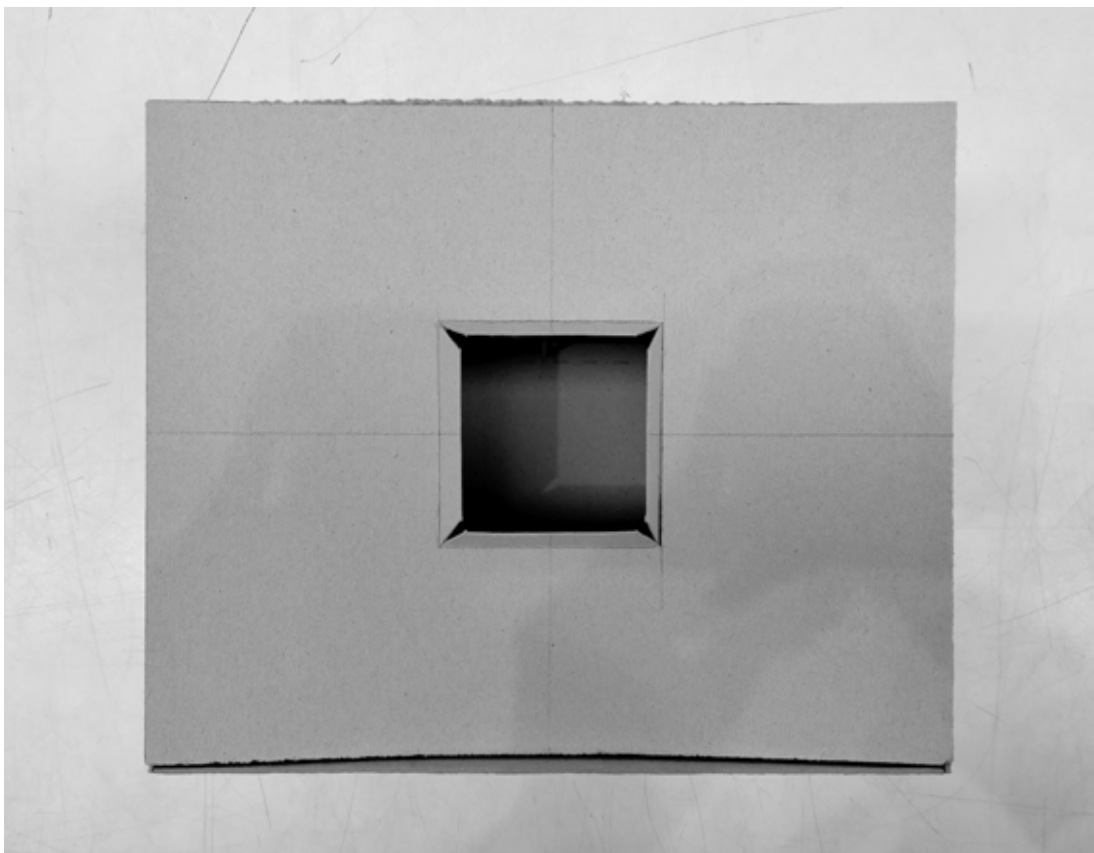
Possible relations between the individual and the collective.



The individual is organised around and above the collective.



Initial sketches investigating openings and circulation.



Model investigating openings.



Model investigating openings, spatial relations and proportions.

Tutorial 26/10 (with Mark):

- How can I bring people together?
- Where is the focus of the room?
- Think about the views, people not only looking at each other but also outside (see Carlos Ramos Pavilion by Álvaro Siza)
- How is the railing? What does it do regarding the relation to downstairs? Because the corner window connects the upper floor to the outside
- How to achieve what I want with less

P1 presentation (02/11)

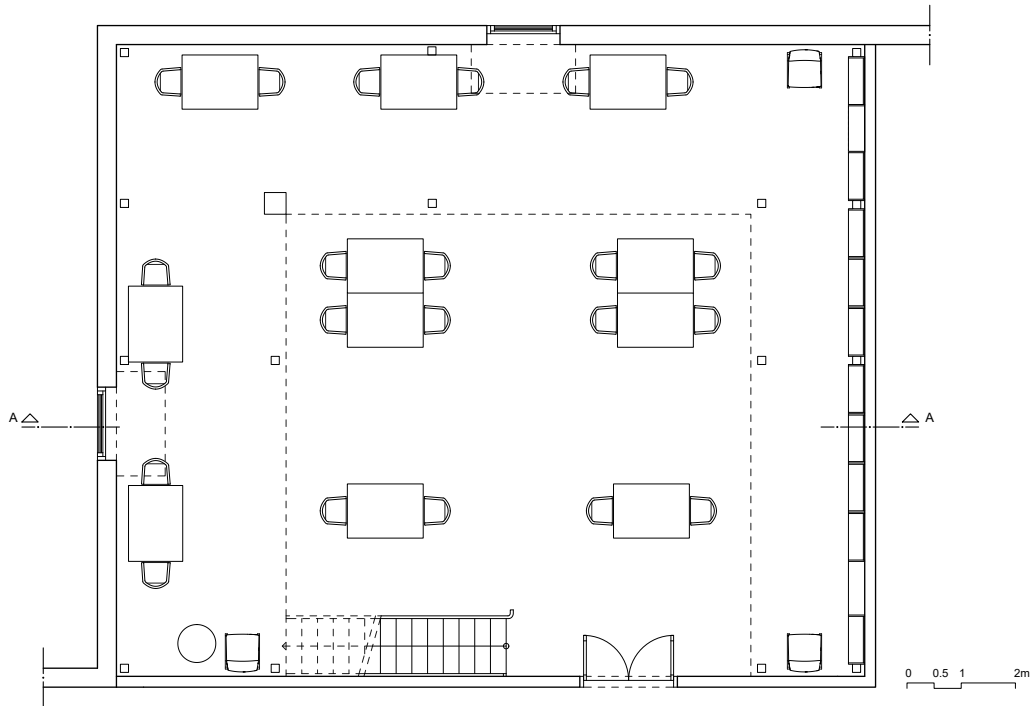
The 'final' spatial organisation to which I ended up is a central space with a U-shaped gallery around it, a stoa, that forms a mezzanine at a higher level. It is an interior, potentially temporary structure, within a more permanent space. This is realised with a separate construction system out of timber which is able to be modified or disassembled in case there is a different functional demand for the room.

The height of the mezzanine is such that allows the people sitting upstairs to become involved in what is happening downstairs. However, if one does not feel so, they can retreat at the back, more intimate zone, looking up at the sky and outside. Another element that emphasizes the central space is the arrangement of the oblong tables at the first floor which 'look' towards it.

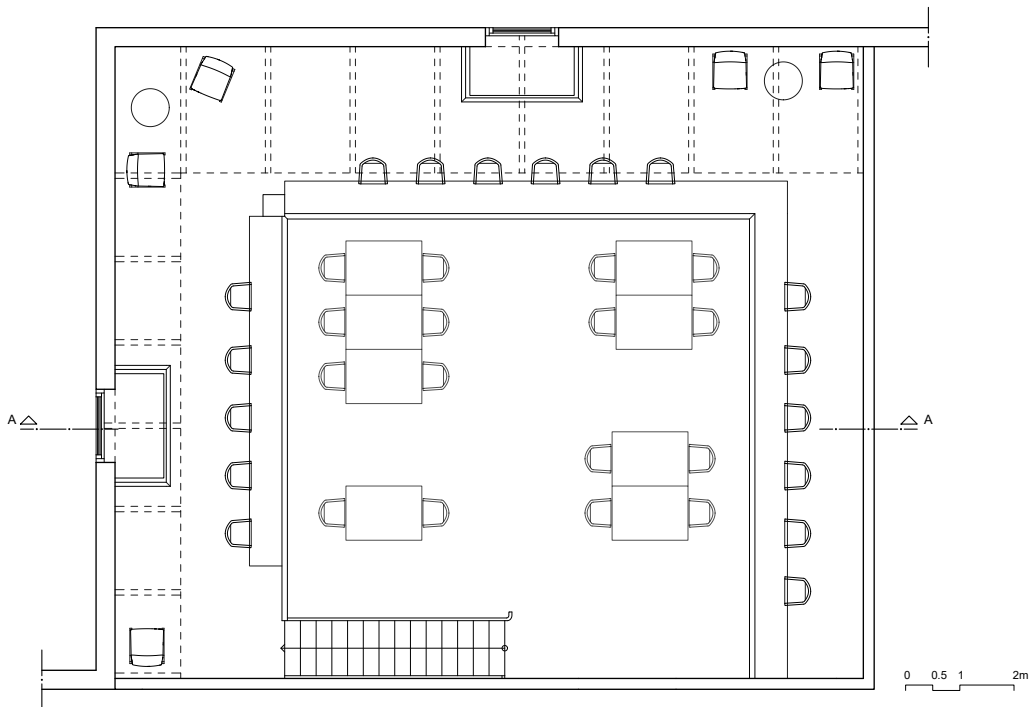
The room has only a few bookcases at the lower level, combined with counters for placing any other objects on, all placed at one side of the stoa; this is not a room that functions merely as a reading room but its ambition is to host collective activities such as discussions, exhibitions, workshops, film screenings etc.

Regarding materiality, the floor finish at the lower level would be made out of tiles that can be found in outdoor spaces, being related to the typology of the stoa. On the upper floor, in order to eliminate the impact sound resulting from people's movements, a carpet can comprise the floor finish.

The following drawings are the ones I presented in P1.

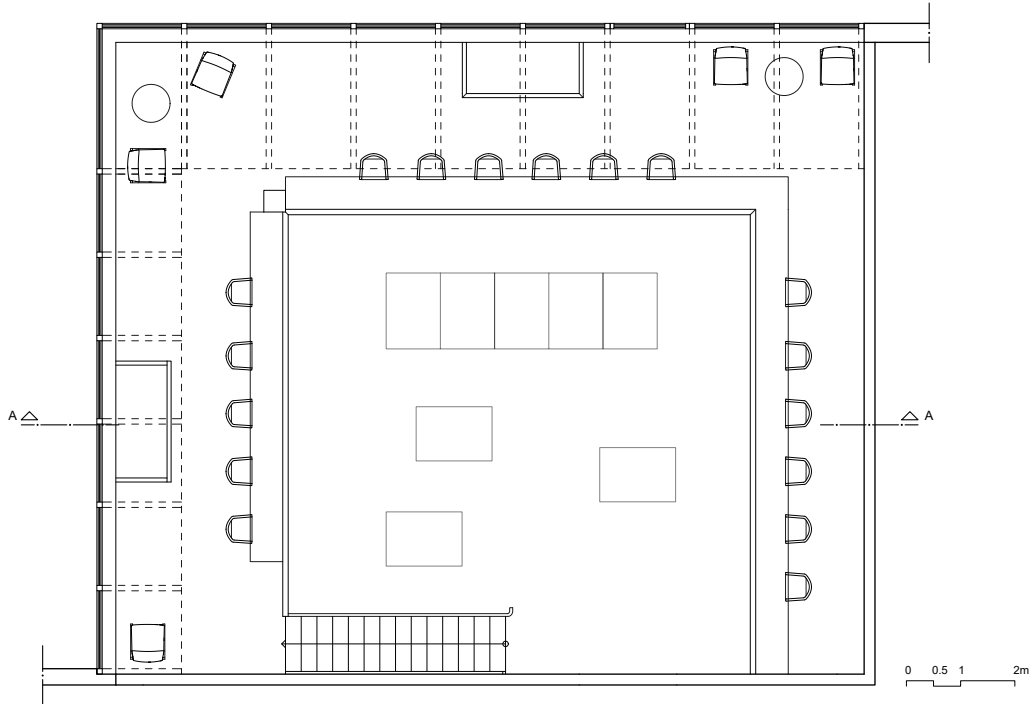


Floor plan, level 0.

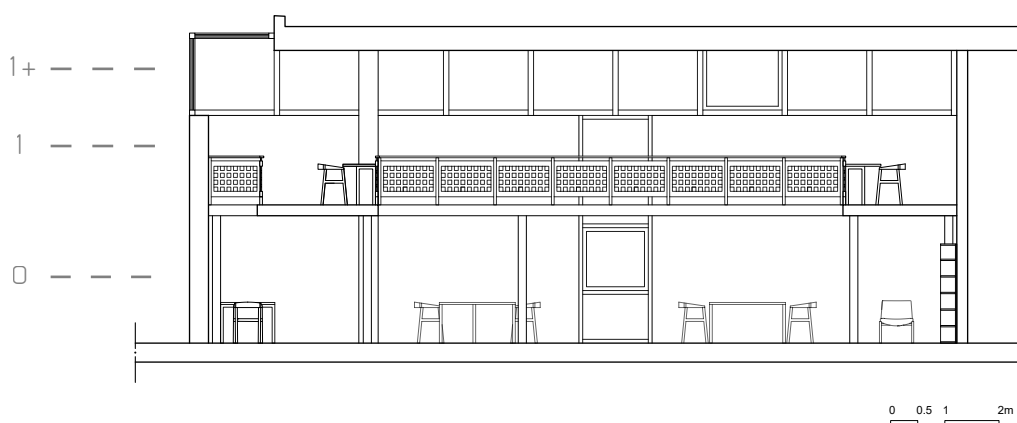


Floor plan, level 1.

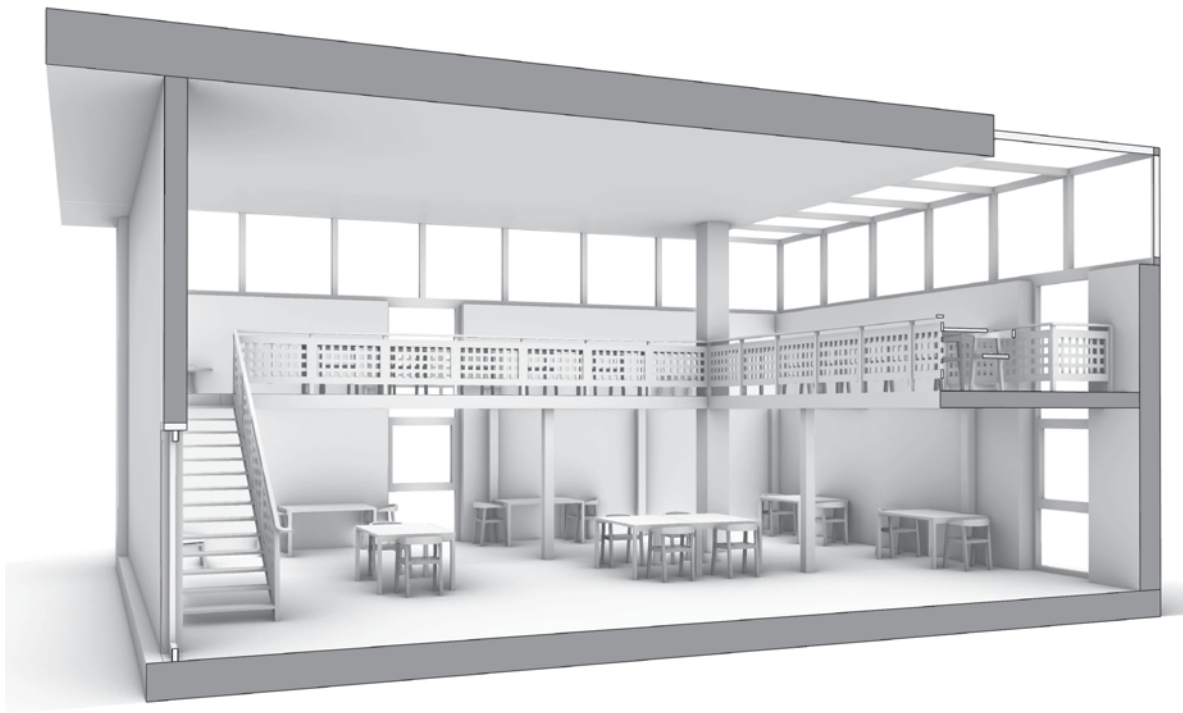




Floor plan, level 1+.



Section AA.



Perspective section.

Feedback:

- Define hierarchies
- What is the structure? Perhaps make a model of it
- What is the structure of the roof? Are there beams, do they form the ceiling?
- Why is there not symmetry? Feels like there is a balance between things
- Interior structure within the room -> independent structure -> detach the big column from the mezzanine
- Why is the corner window different on two sides? Perhaps it could also be higher?
- Walls are drawn too thin

Notes based on what I found interesting during the rest of the presentations:

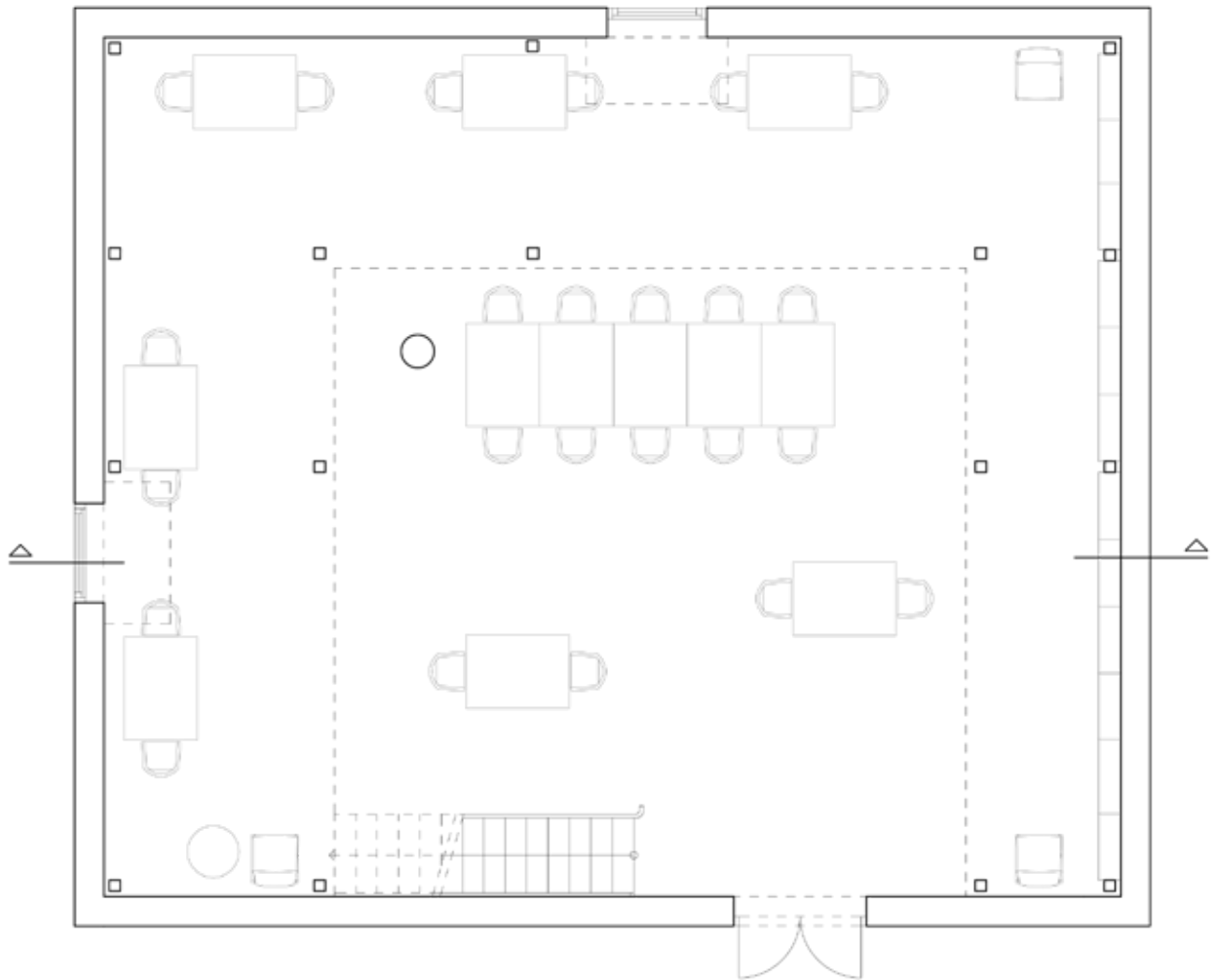
- Proportions between heights
- Exploring multi-functional spaces, spaces that can be read with multiple ways
- Public interior while at the same time not pretending to be an outdoor urban space
- Enlarging the standard and see what possibilities there are there for all people (instead of providing other special standards for special needs)
- Open up the library instead of it looking towards its rotunda
- Common ownership: then there is a reason for things to be repaired
- What is the generic swedish environment
- Departing from the main library's space to a kind of a decompression room and getting a view of the outside
- The idea of the library providing a lounge space (extended domesticity of swedish architecture)
- The corners as elements that define rooms

General thoughts and problematisations:

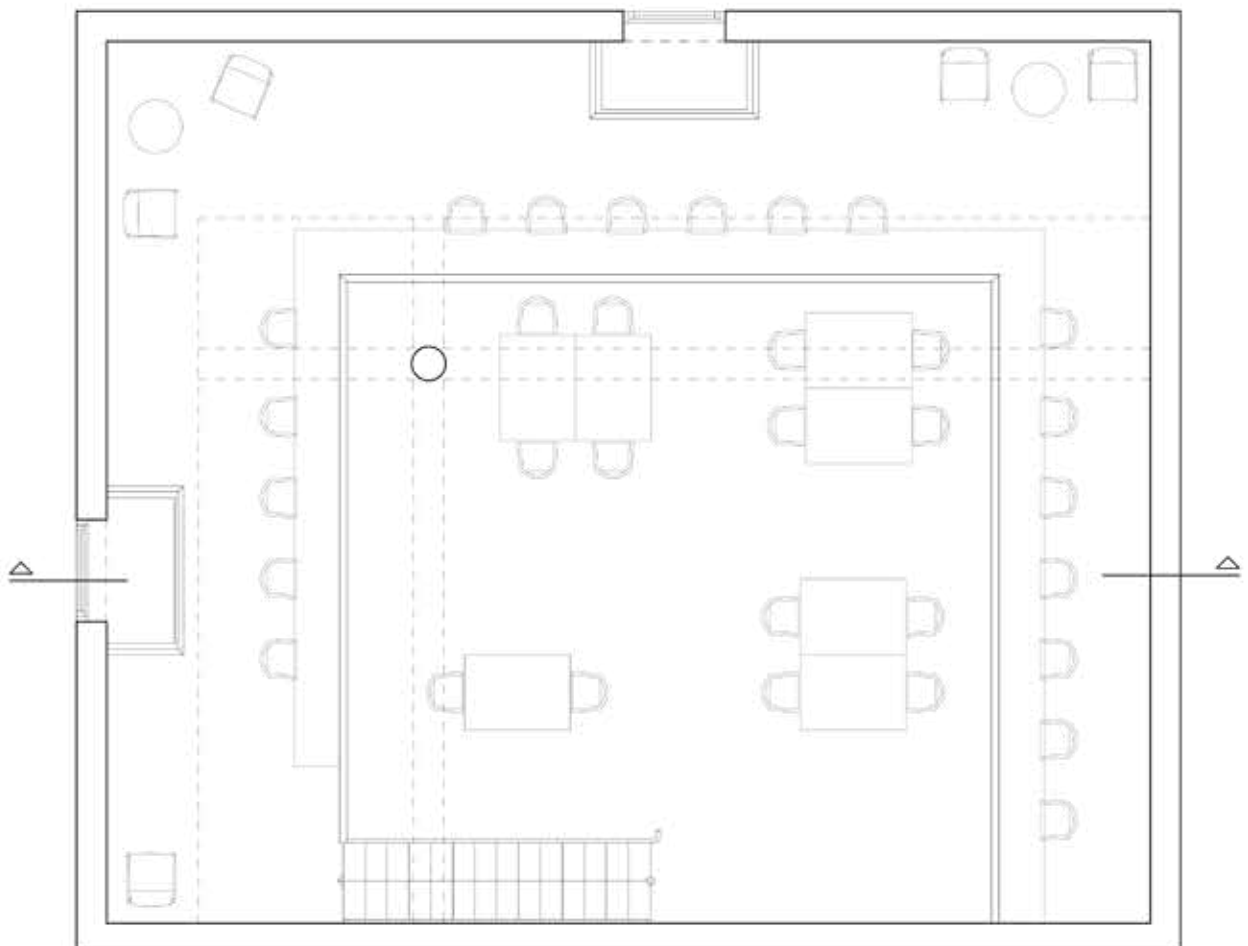
- Make choices that sustain the idea of the project
- How the models can be explorative
- Make a drawing out of this discussion
- Proportions
- Colors
- Context (swedish architecture)
- Look at what I 've done: what has the room become? Maybe the story has changed

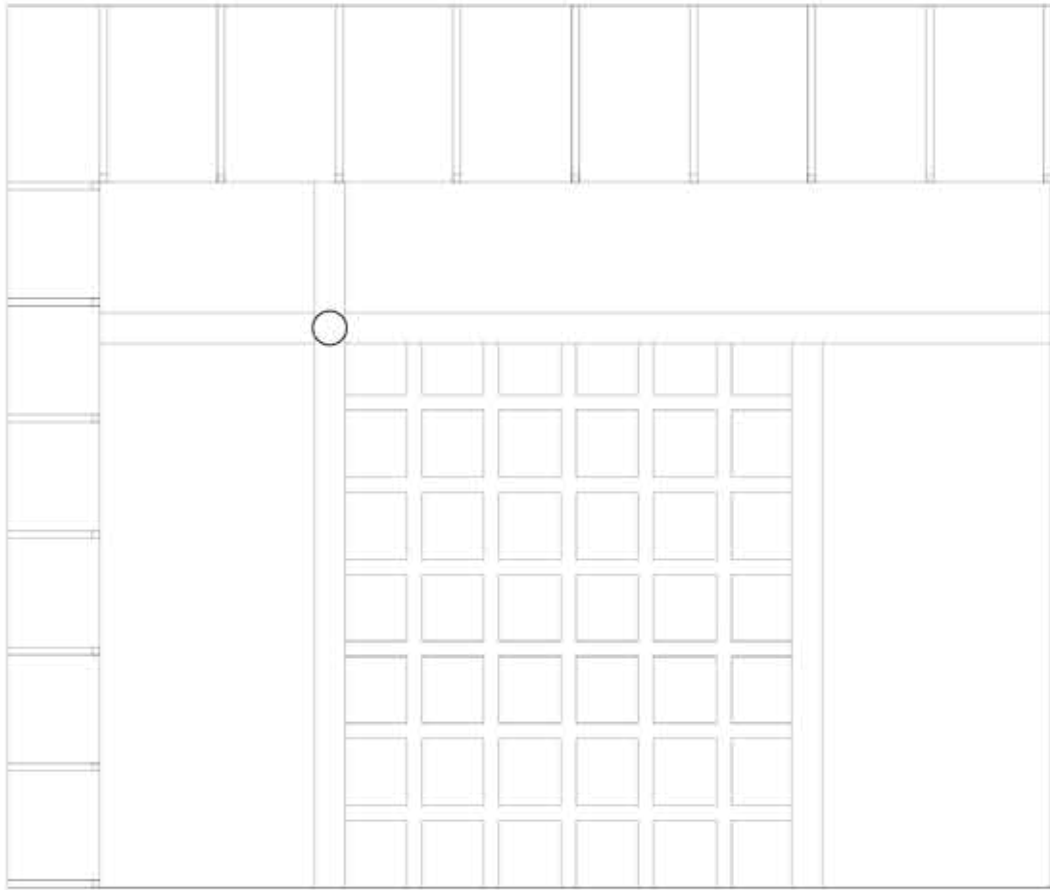
After P1, I modified the plans of the room according to the feedback and drew a ceiling plan as well (see below). These drawings, together with the following interior photographs and description text were included in the collective Research Book of the studio and the exhibition "Rooms for a Library".

*This room lays emphasis on enhancing the interaction among people. To do so, it utilizes an urban typology, that of the stoa. It is organized in two levels around a central, double-heighted space which becomes the center for all collective activities. The latter is equipped with flexible furnishing, allowing for several formations corresponding to different activities. The gallery space enables people to become part of those activities or, if so desired, to retreat at the back, more intimate zone. The large corner windows provide the room with the necessary amount of natural light, while, at the same time, they reinforce the urban character of the room.*

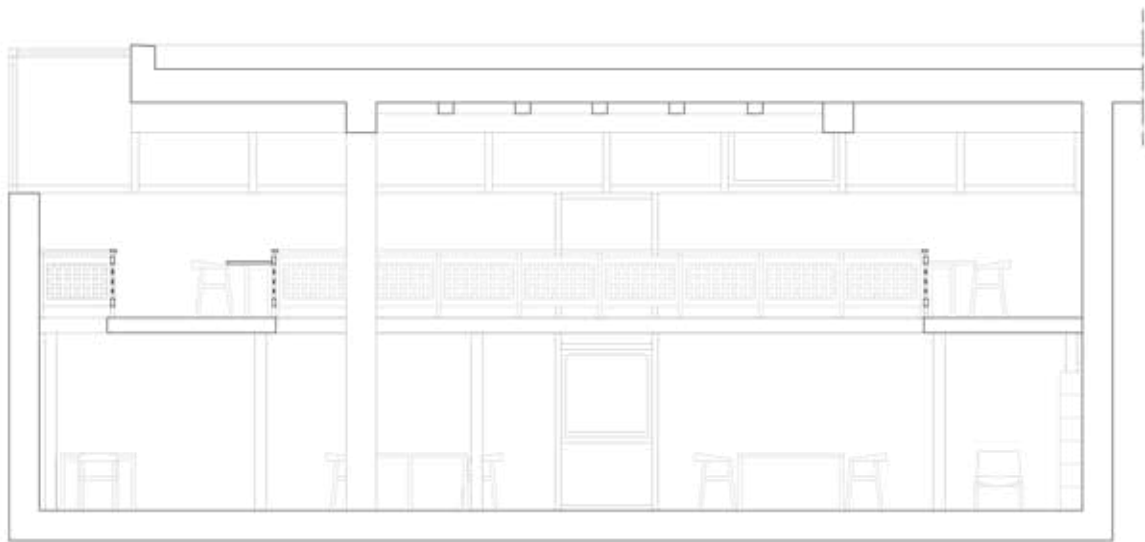


Floor plan, level 1+ (up) and ceiling plan (down). Scale 1:100.





Ceiling plan (up) and section (down). Scale 1:100.





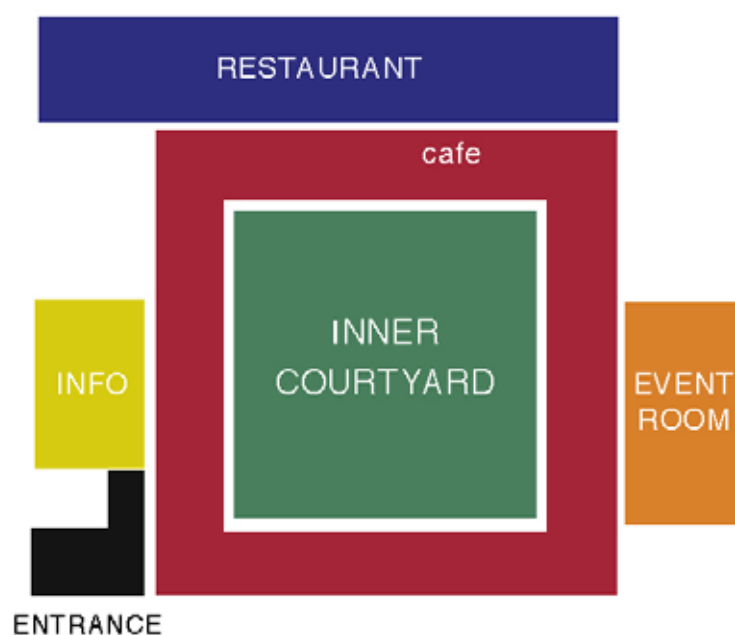
## 06. Developing a Library

### 6a. Input

#### Visit to two Public City Libraries

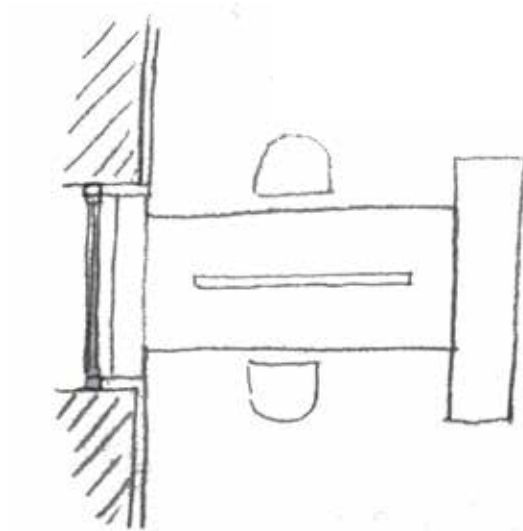
In the context of the Research Plan, we visited two public city libraries: Het Predikheren in Mechelen, Belgium and LoCHal in Tilburg, NL. Both libraries are the outcome of utilizing existing buildings with different former functions at the past (a monastery and a train depot, respectively). Thus, they constitute good examples of how buildings can be transformed in order to host the library's function. What is really interesting is the way the existing structures were not only respected but also highlighted; old and new are in a dialogue that produces unique spatial attributes and atmospheres.

Furthermore, I found inspiring the way that the program is organised. In the Predikheren, the ground floor is in fact a public space organised around an inner courtyard with a cafe' and a few bookcases, while the library's collections and reading areas are placed on the upper levels. In LoCHal, the huge volume of the building is used in such a way that a diverse program is provided, which addresses the needs of the society. Here again the ground floor is the more open level, with facilities not only related to media, and the upper one goes, the more quiet it becomes. As a result, the building functions beyond the library function and people appropriate it.

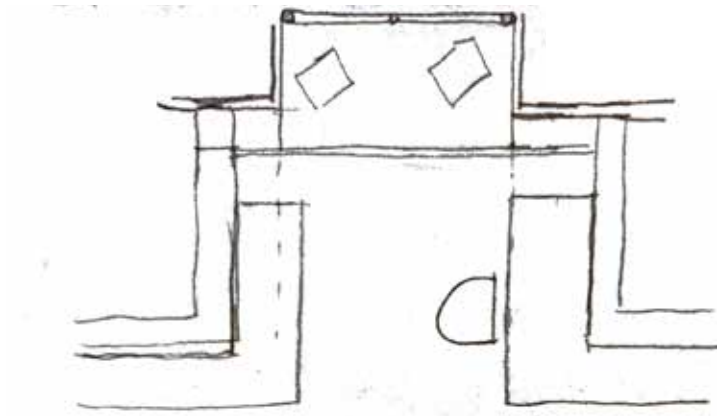


Het Predikheren: organisation of the ground floor.

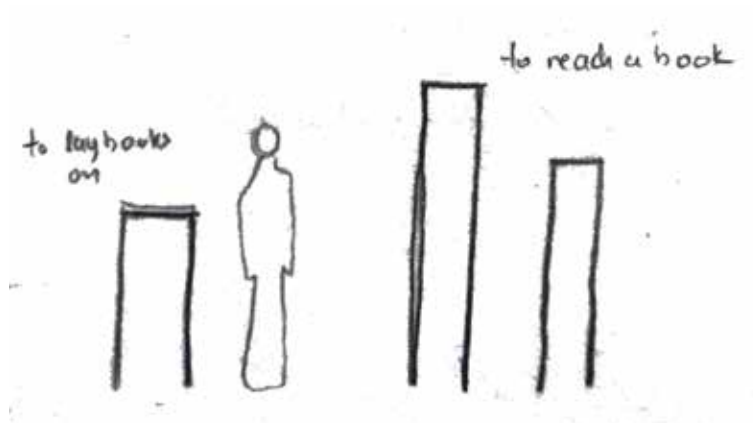




tables on the first floor.



niche on the second floor.



various bookcases' heights.



various reading areas (up, middle) and evidence of the former situation (down).



LochHal: the co-existing of old and new (up); the central, gathering space in the building (down).



## Lecture: Five Libraries by Daniel Rosbottom (DRDH)

The libraries mentioned in the presentation were the following:

Art+Design Library, Farnham, UK

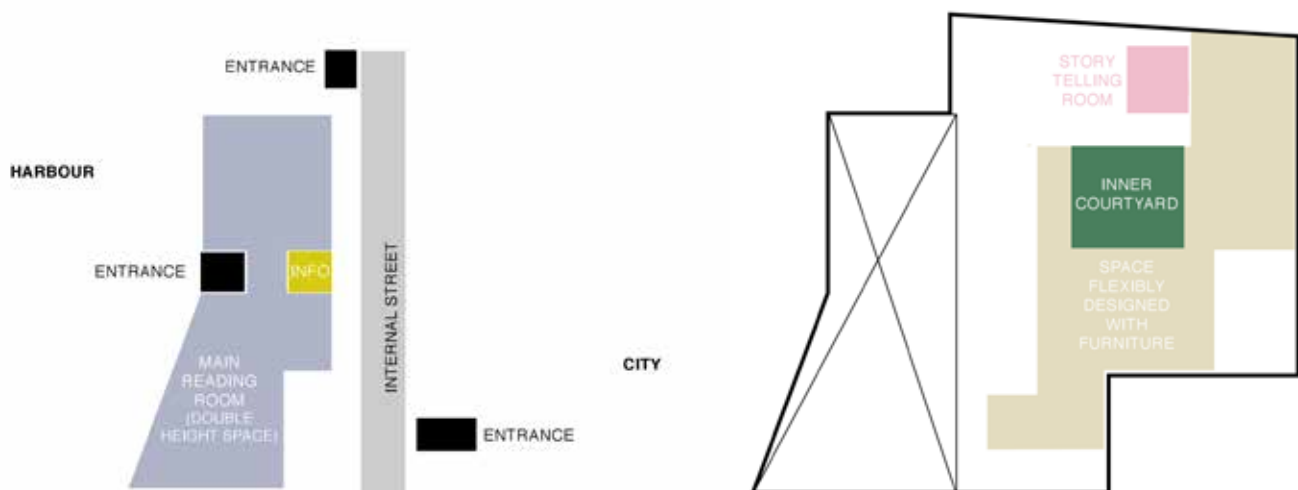
City Library, St Gallen, Switzerland

City Library, Bodø, Norway

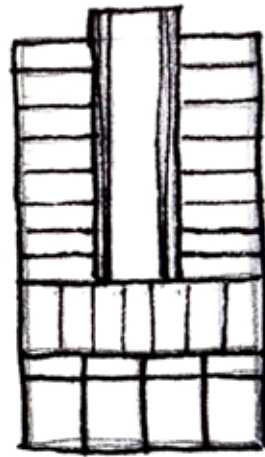
City Library + Archive, Geneva, Switzerland

Local Library, Sidcup, London

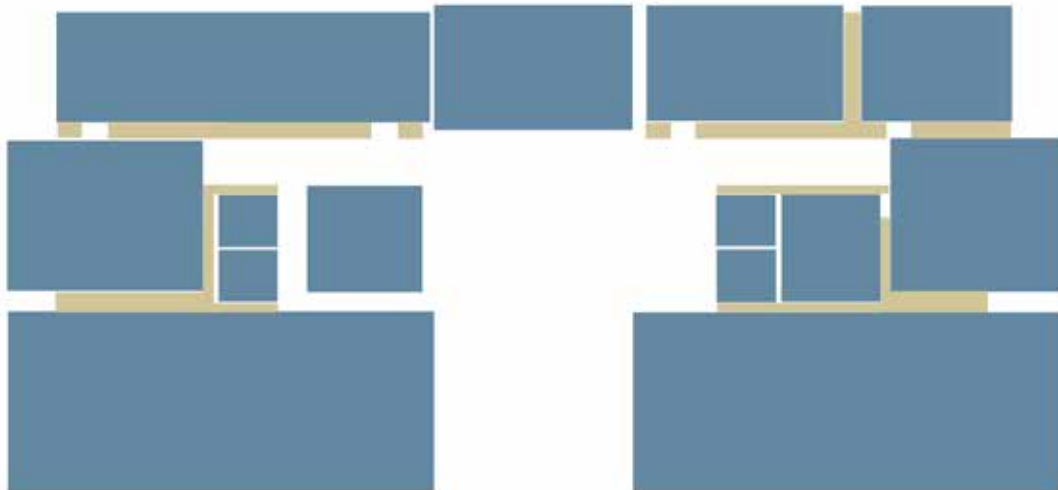
Some of the above libraries are renovations - transformations of existing buildings, while others are new. All of them provide inspiration on how a library should be organised, due to their individual main axes of organisation and their special characteristics.



Bodø City Library: Ground floor's (left) and 2nd floor's [children's library] (right) organisation.



How to make connections to what was there: Exterior of Local Library in Sidcup. Shiny brick facade (left) reminds of the former ABC Cinema (right) on the same street.



Farnham Library: The main idea is the creation of individual book rooms under the existing structure's roof through the use of furniture.

## Conversation on the politics of the contemporary library with Amy Thomas

On the 30th of November, 2023, he had a seminar on the contemporary politics of libraries with Amy Thomas which took the form of a debate regarding combusive issues regarding the role of physical and digital media, the role of local/community libraries in comparison to that of central libraries and, finally, the question whether libraries should function primarily as social infrastructure beyond their being centres of knowledge and literacy.

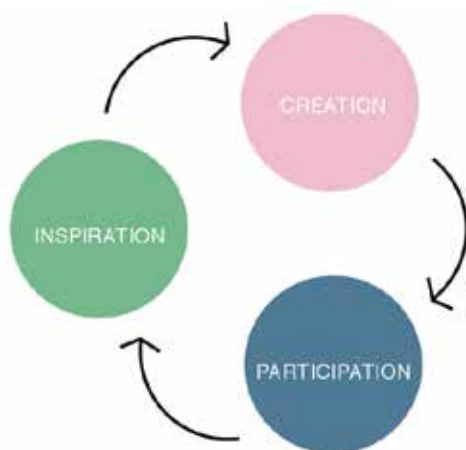
For me, getting into the process of supporting with specific arguments the significance of the presence of physical books and oppose to those supporting the digital media, helped me think profoundly on the role of physical books in today's world. The accessibility of books to the broader public and underprivileged groups, the unique sensory experience that they offer and the fact that they are a means for one to practise their ability for concentration which is being constantly lost in today's way of living, are all important aspects to keep in mind. In addition, I find truly inspiring the realisation that physical books are inextricably related to the physical space in a unique manner; wondering around the collection in a library and browsing the bookshelves is a process that not only does it inspire people and lead to further books' discovery, but it also enhances the encounters and interaction with other people.

Hence, combining digital media which are becoming more and more popular with physical books, the advantages of both can be utilized so as to create accessible, user-friendly and inspiring libraries.

## Talk and Q&A on the interior of the contemporary library with Jan David Hanrath

On the 6th of December, 2023, the architect Jan David Hanrath, who is specialised in the design and building of libraries, gave a lecture on the interior design of contemporary libraries, namely on the organisation of the program. Hanrath is also member of the “Ministry of Imagination” (Ministerie van Verbeelding), a team responsible for the truly inspiring and useful book “Imagination and Participation: Next Step in Public Library Architecture”, published in 2021.

The main principle that the architect and the book convey is that libraries should be inspiring places for everyone where people will get out of their own bubbles and create along with other people, become active members of their society.<sup>1</sup> Crucial factor for this, is the organisation of the library’s program in three pillars: inspiration (collection, presentations, own knowledge), creation (programs, activities, active involvement) and participation (sharing with others). During his talk, Hanrath stressed the importance of the collection in the former process, especially the print one, and also that the above three themes should be present in every volume (in case of a complex) or level of the library.



*“Don’t start by redesigning the image;  
redesign the action.”<sup>2</sup>*

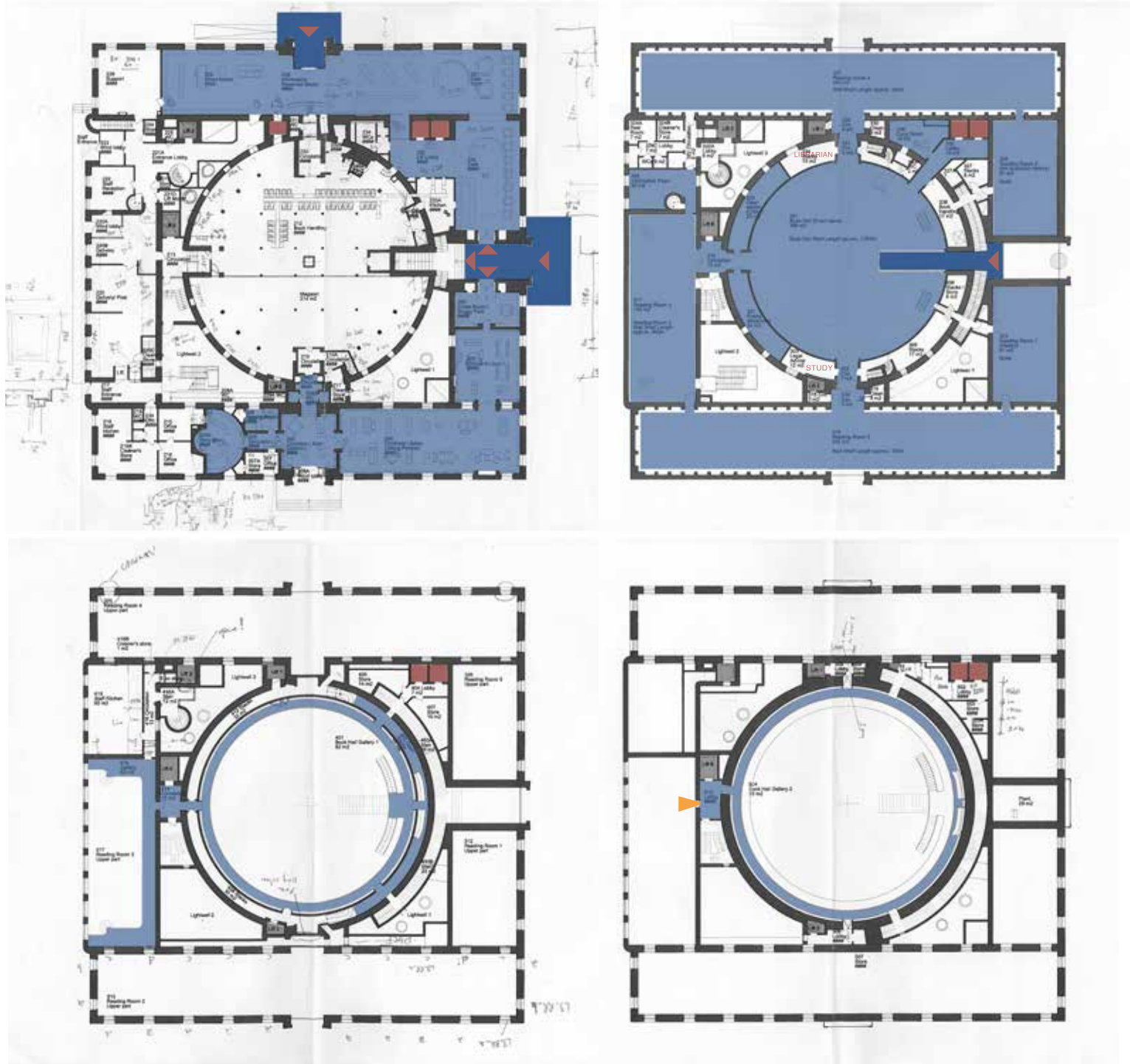
The three themes which form the “circular path of inspiration”<sup>3</sup>

1. Joyce Sternheim and Rob Bruijnzeels, *Imagination and Participation : Next Steps in Public Library Architecture*, Translated by Jane Tee (Rotterdam: nai010, 2021), 10.

2. Sternheim and Bruijnzeels, 184.

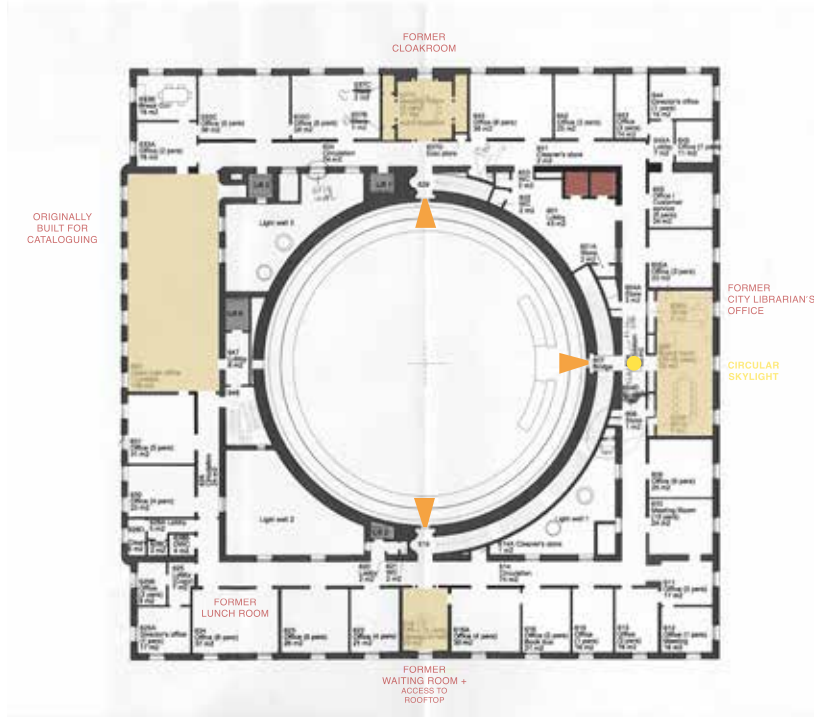
3. Sternheim and Bruijnzeels, 59.

6b. Exploration



Access to the public, floors 0-3 (current situation)





Points of interest, 4th (top) floor (current situation)

## Thoughts

Level 6 open up to public, e.g. reading spaces, meeting rooms etc

Can I utilize the large heights of certain rooms to create more space? This would alter their original character

Main "problem" with the existing building is that everything is very specific; every room is designed for a certain function and is also equipped accordingly. How can I change this?

+ There is not a good connection with the outside space

The importance – cultural and historical – of the region's topography (observatory hill)

- Connection of the library with the hill

## Programme:

Book collections

Help desk – Information

Neighbourhood oriented activities (multifunctional rooms / studios)

Café – lounge area

Exhibition spaces

Book recommendations / presentations / new publications

Music and video collections (audio / video department)

Public kitchen / food lab

Computer rooms

Administration

Staff rooms / offices

Book sorting equipment

Music classroom

Theater classroom

Senior social-gathering center

~~Cinema / screening room~~ Screening room

Auditorium → Rotunda + 1 more space

Reading areas

Computer training

(Maker space)

Language lab

(INSPIRATION)  
- COLLECTION

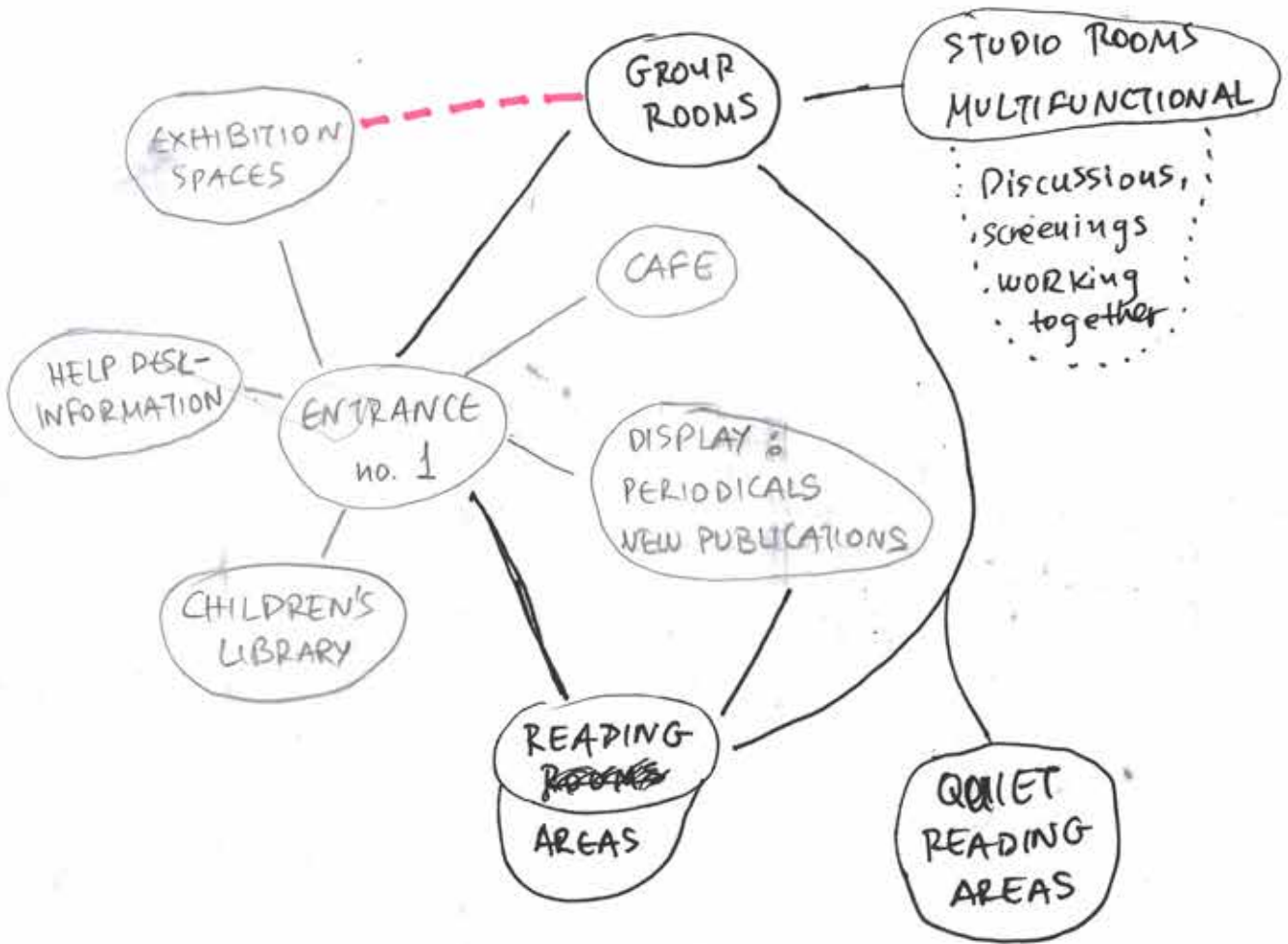
- CREATION

- PARTICIPATION

- DECOMPRESSION

- STAFF

- ENTRY



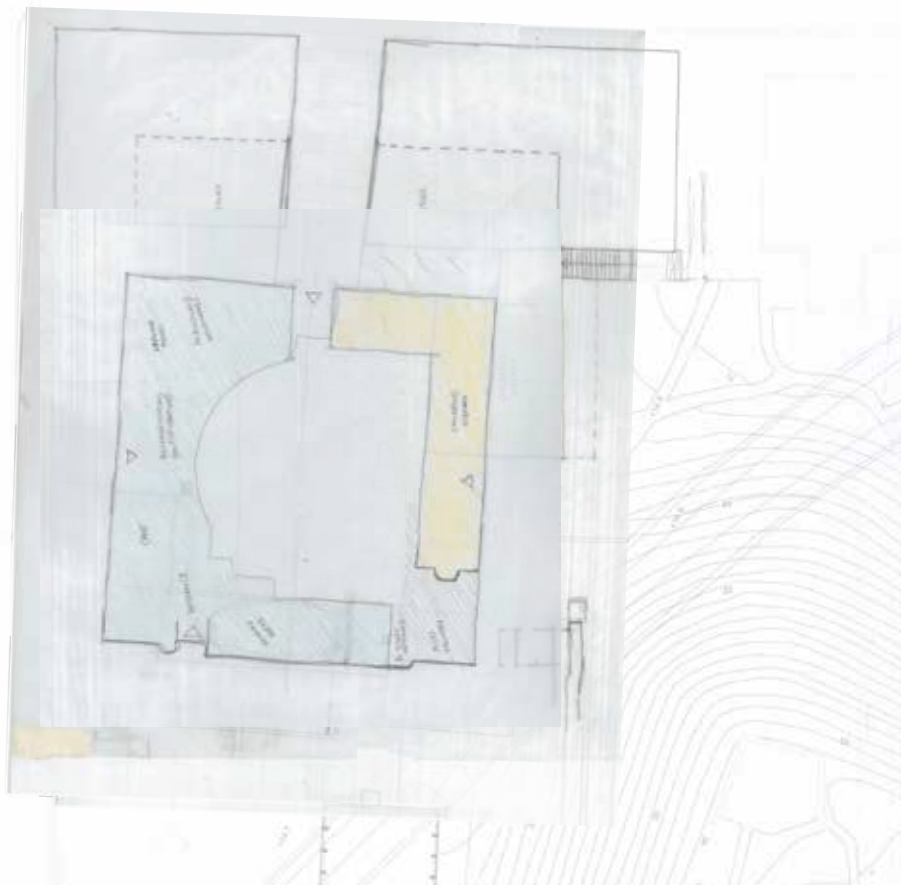
Based on the competition briefs, as well as information I gathered from the research seminar and individual reading, I wrote down some notes regarding the program of the library. I also tried to group them under the three themes 'Inspiration', 'Creation' and 'Participation' that are mentioned in the book *Imagination and Participation : Next Steps in Public Library Architecture*.

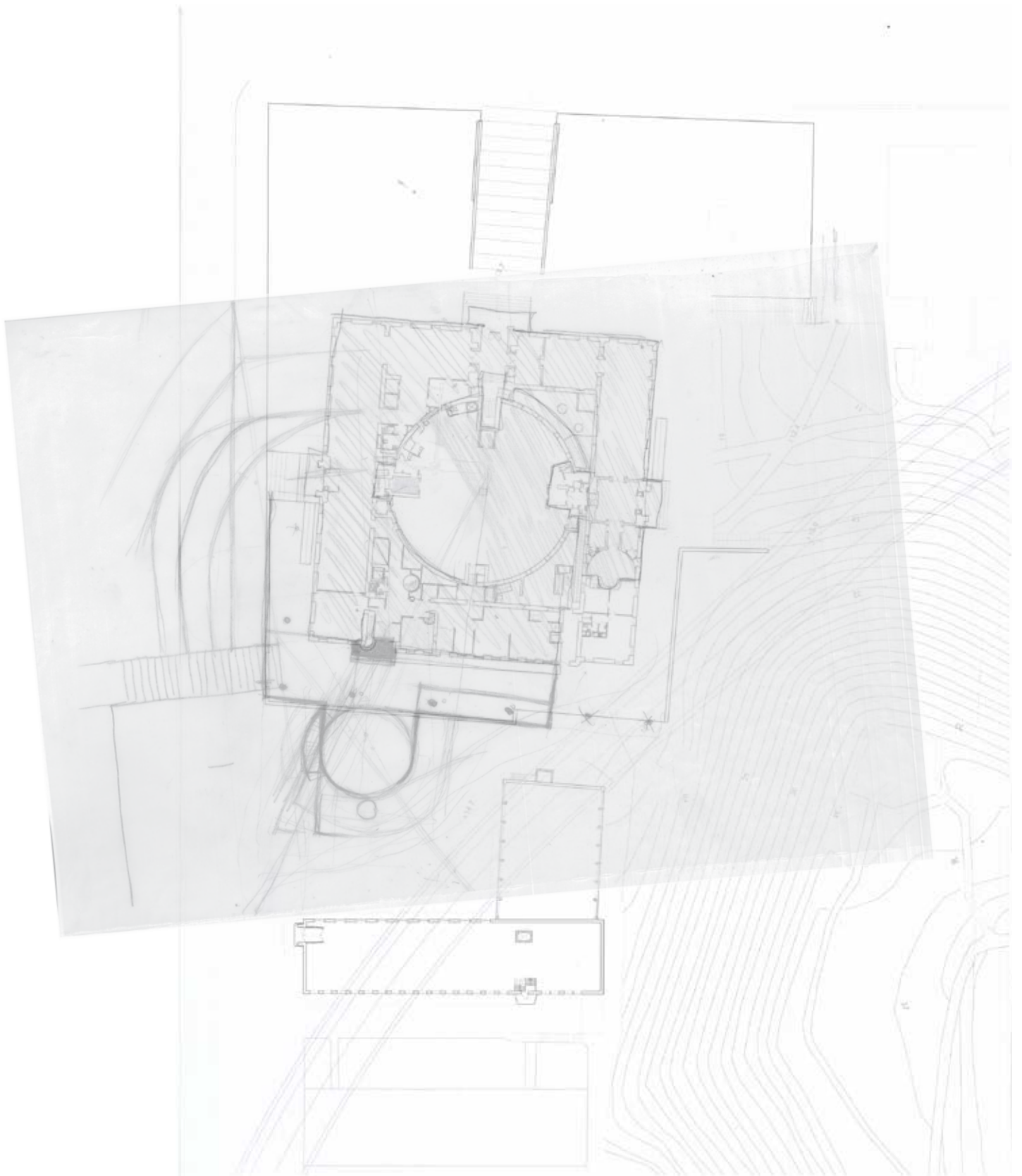
Furthermore, since I decided to work with the existing building, I thought it would be useful to collect some more information about the top level. We already know that it is now occupied with offices, but we lack any further information. Are the people working there only from the Public Library or from other institutions as well? How feasible would it be to assume that some of these offices could be moved to another building so that some new functions could be placed there instead? For this reason, I contacted the Stockholm City Library and requested some relevant information. This is what they replied to me:

“ Right now, we’re planning for a refurbishment and business development of the City Library, and in connection with that we have investigated the possibilities for creating public spaces on the top floor as well. However, the investigation resulted in us not creating a public space there, but instead the entire floor is to be furnished by an interior architect and create spaces for the library staff’s needs for office workplaces and functional and technically equipped meeting rooms. The decision is based partly on the safety aspect between administrative and public areas and partly on the need for workplaces for the staff. ”

Having this in mind, I am thinking of opening part of the top level to the public, as a reminder of the initial state of the library where rooms for the public were located at the top floor. This section will be separated by the rest of the floor where offices for the administration and staff will be hosted. Finally, additional administration offices will be placed in an independent section in the annex building.

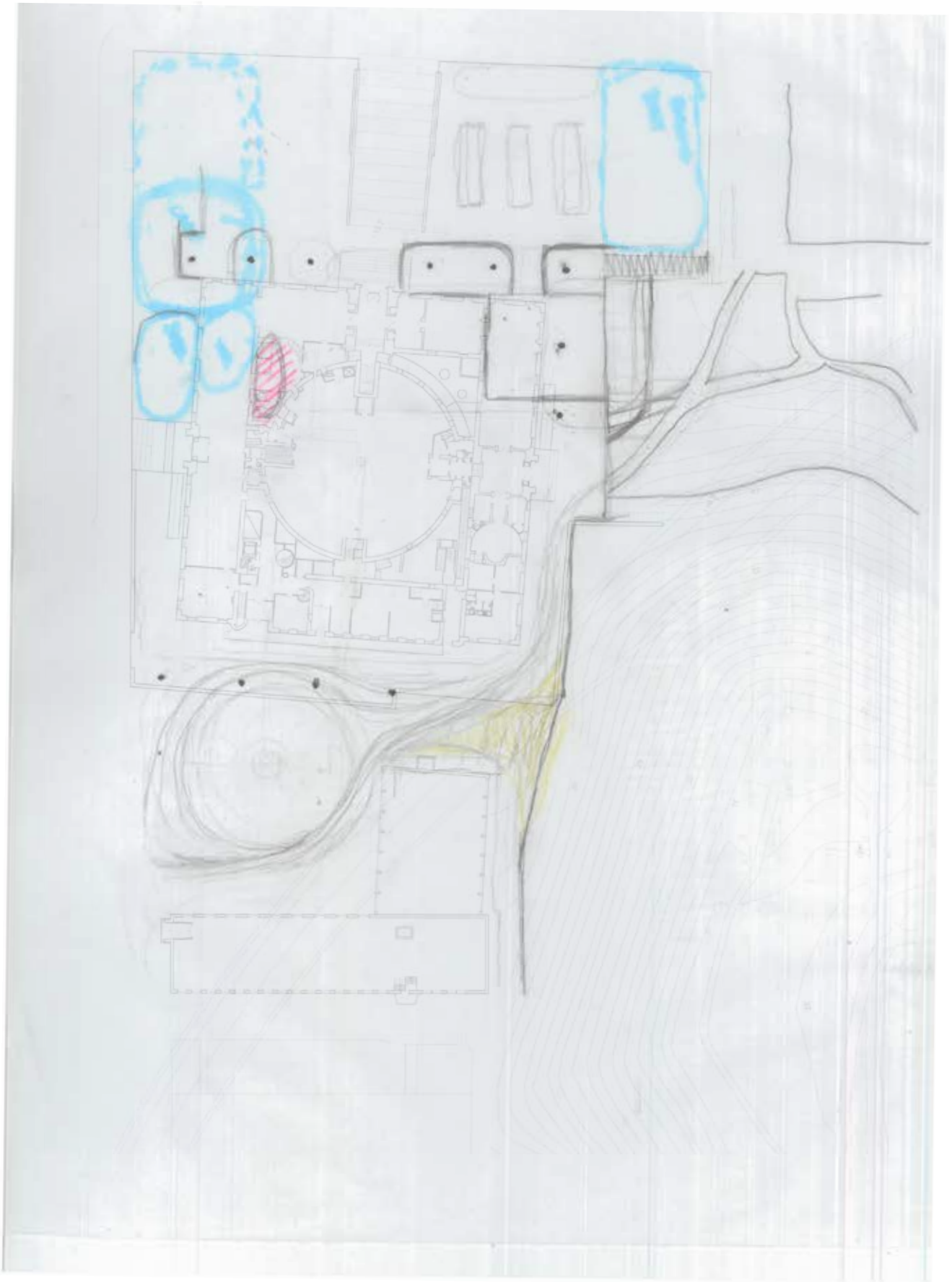
I then started making some program diagrams on the floor plans. My focus in the beginning was to open up the west side and generally the ground floor to the public, combining this with an intervention on the adjacent public space. Later on, I explored the option of connecting the bazaar spaces with the rest of the building on the basement level, while I kept on thinking about the open public space. Finally, I focused again on the west side of the building, trying to open it up by intervening inside as well as outside of the building.



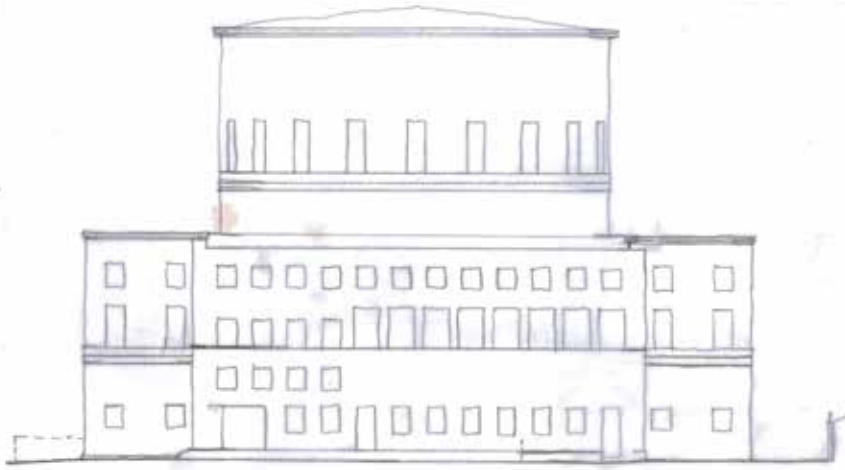




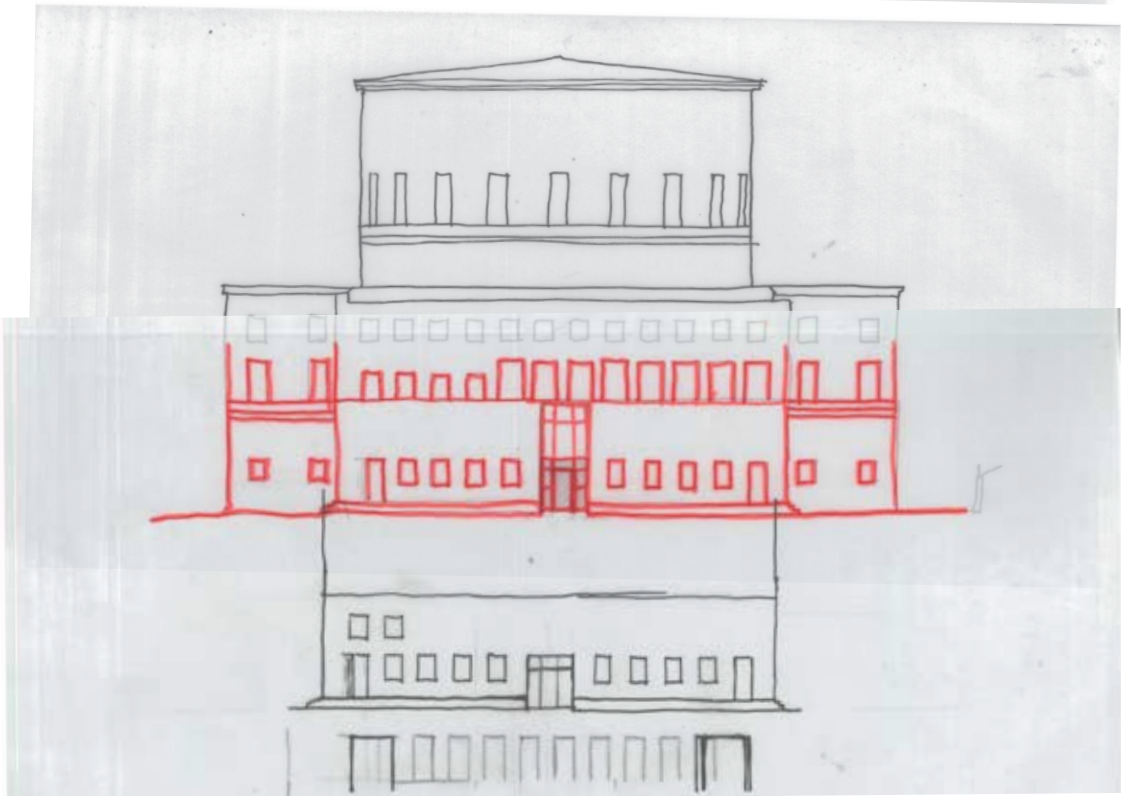
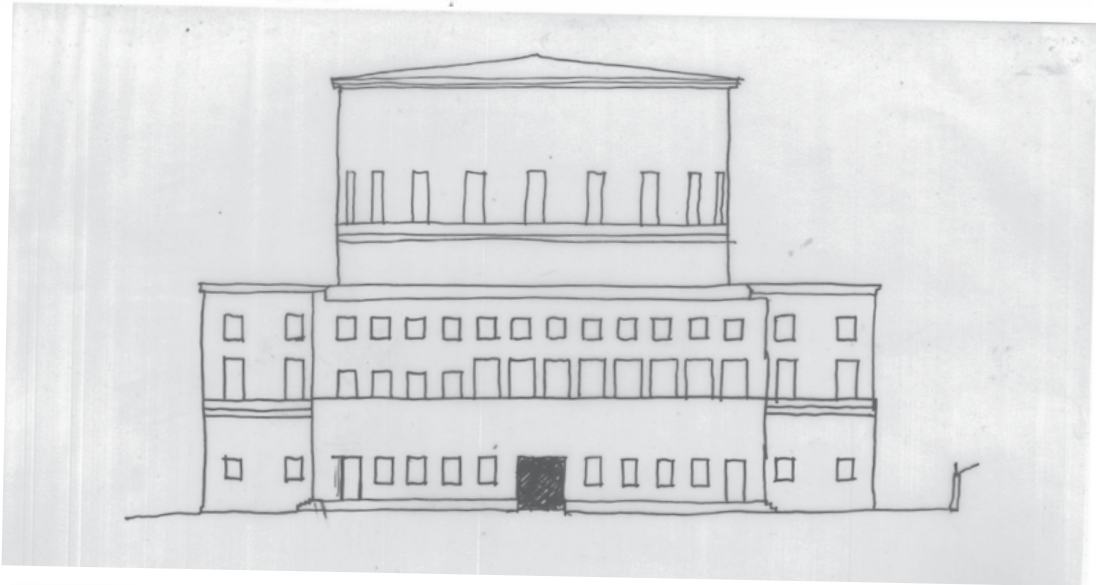








West facade (current state)

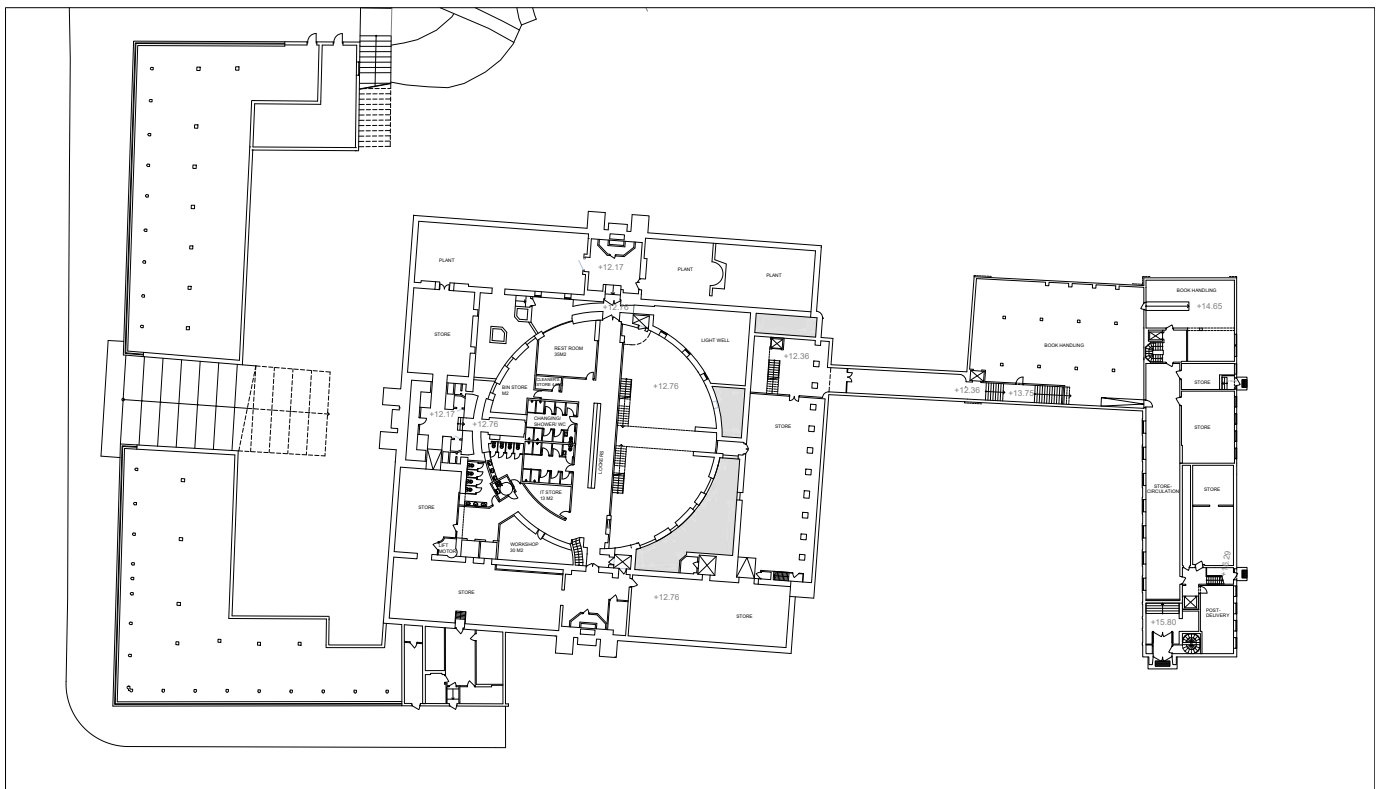
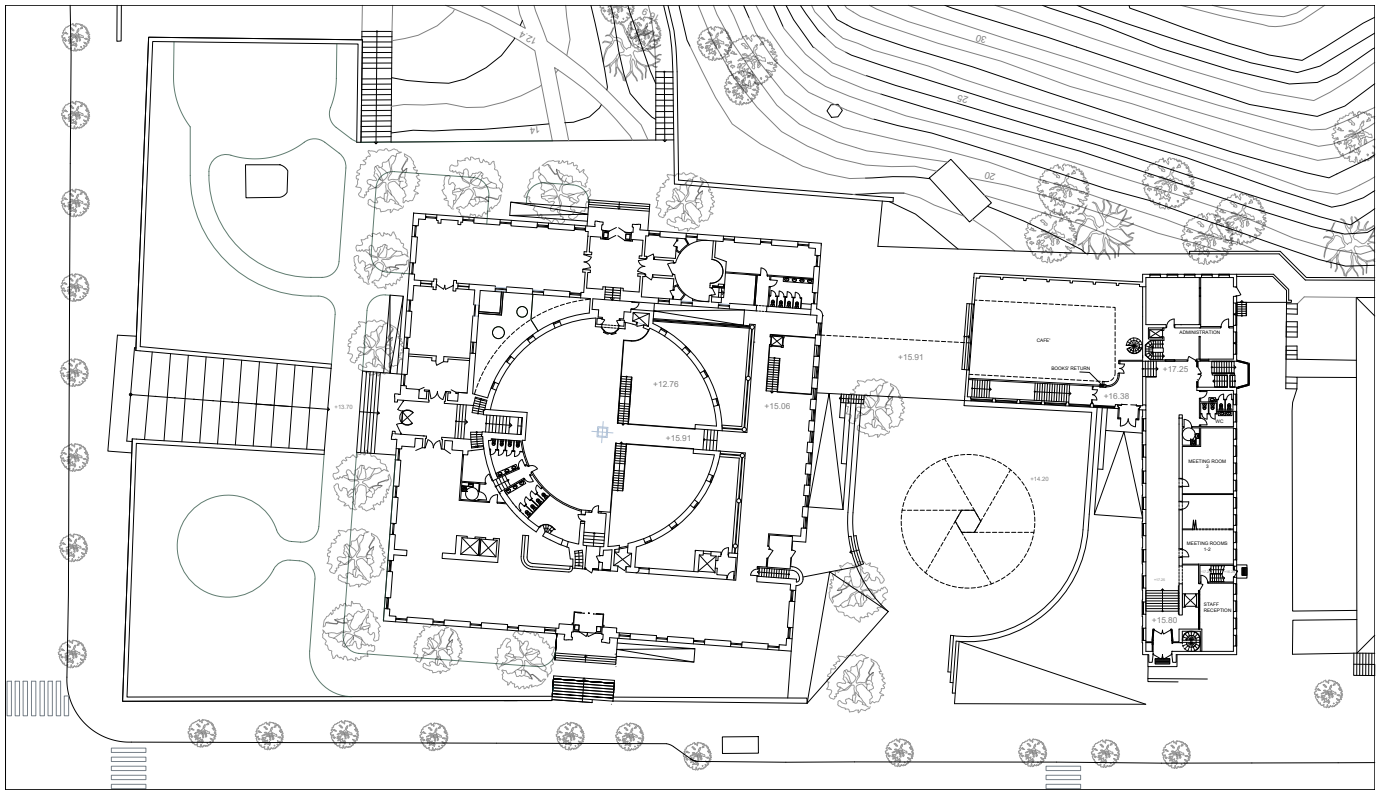


West facade (explorations)

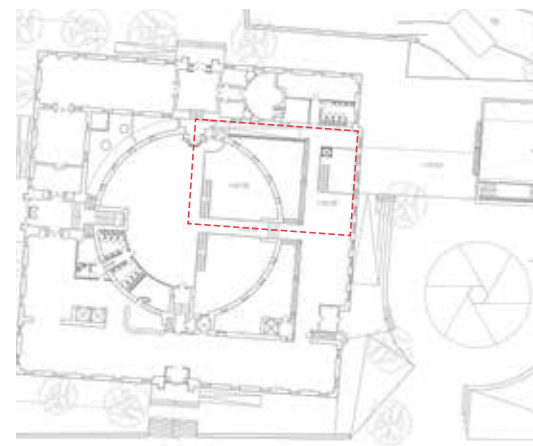
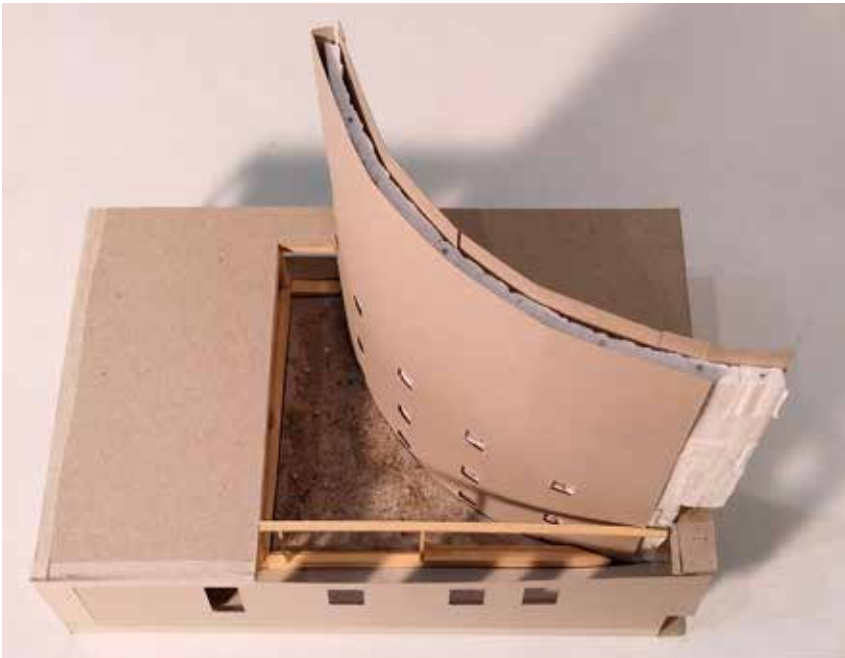
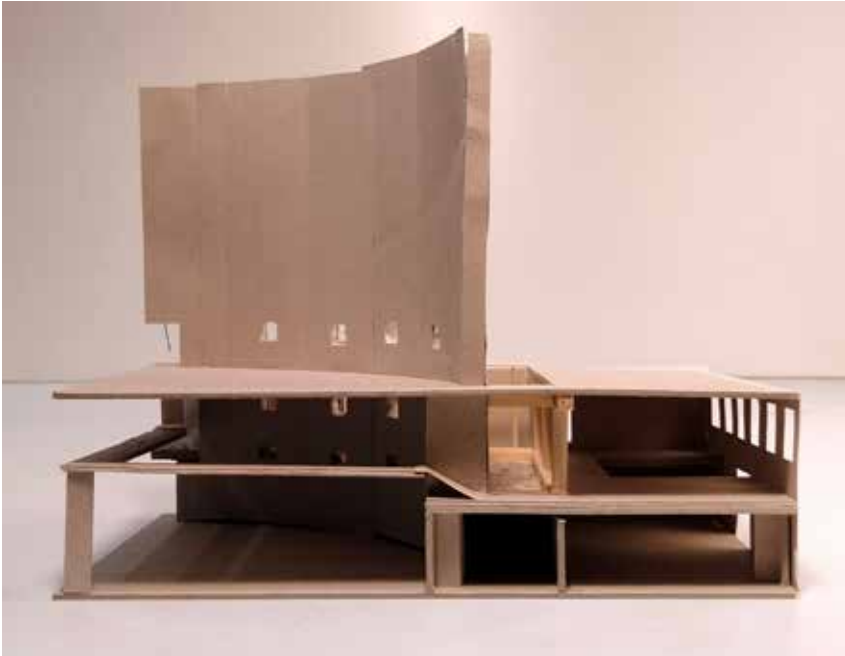




Concept diagrams



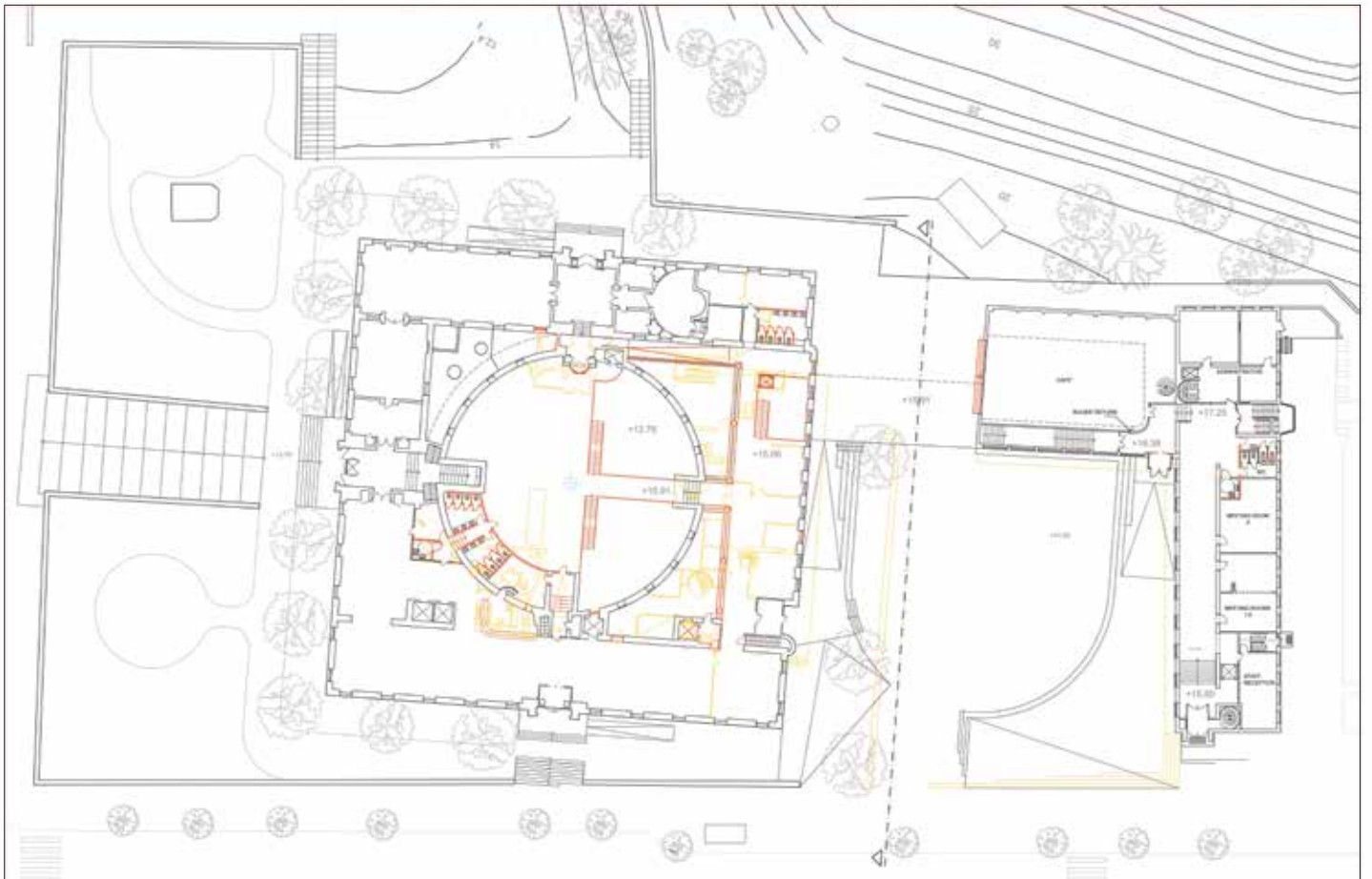
Ground (up) and basement (down) floor plans of the proposal presented in P2



1: 100 fragment model

P2 Feedback:

- Good introduction to the assignment, not only addressing the Stockholm library and the discussion around its programme, but also the specific architecture of Asplund as investigated in the research seminar
- I need to investigate and document the existing buildings I am working with
- How will the circulation (both of people and goods) work?
- How will my addition change the organisation of the Asplund building?
- What is the existing? What do I keep, what needs to be demolished and what do I build?
- How is the analysis on Asplund's work manifested in my design? Perhaps also in the exterior space
- Work more with drawings and models and present this design research in my project journal



Ground floor plan indicating removed elements and added ones



Tutorial with Mark regarding P2 (15/02):

- Think about the rotunda space that I open up in the ground and basement floor.

What is its quality? How is it used?

- The current design divides the volume of the drum in separate spaces, perhaps I could utilize the whole of it

- How is the space perceived?

- What about the existing columns?

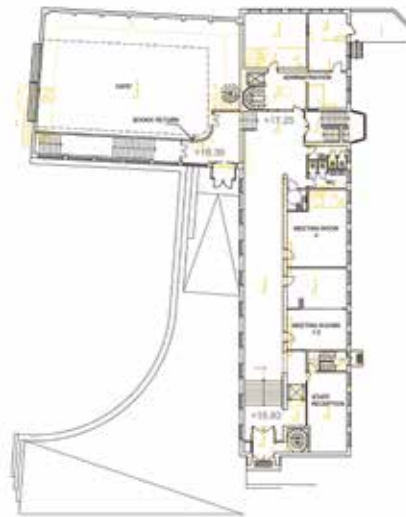
- What happens in this space is crucial for my entire design



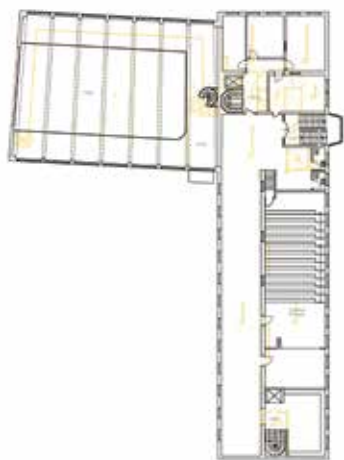
Section on the connection of the two buildings



basement 1



ground floor



floor 1

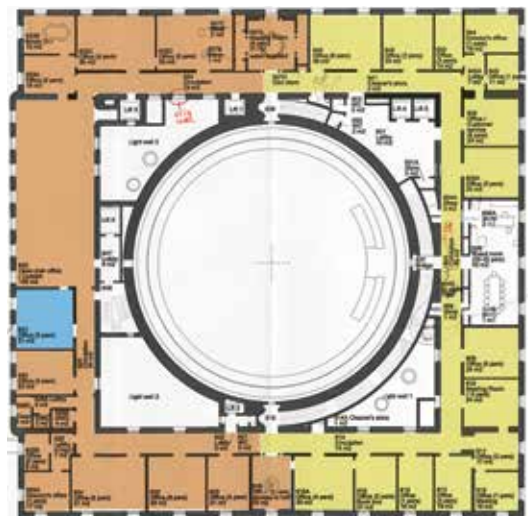
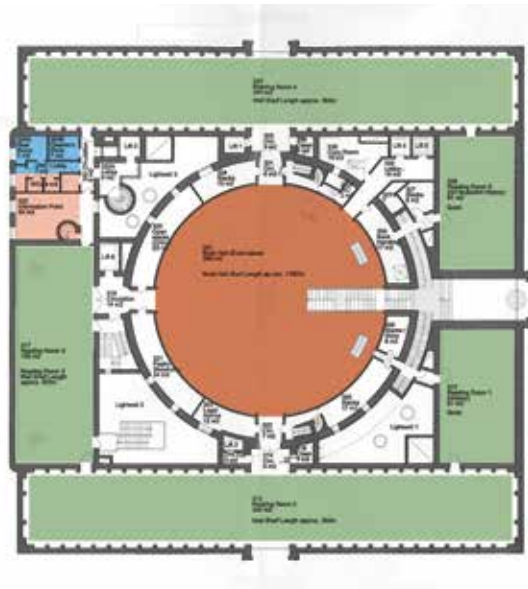


floor 2

Floor plans of the annex

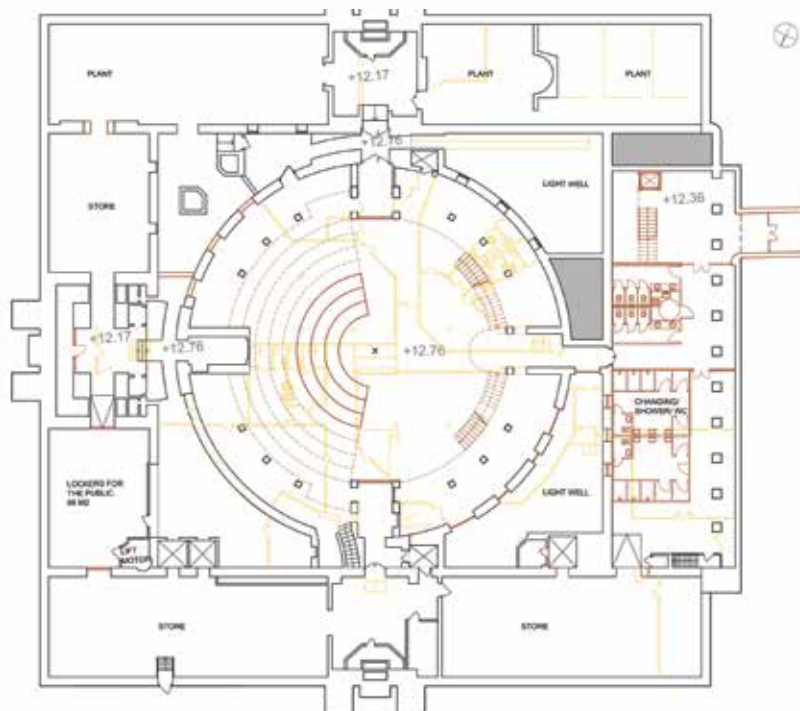
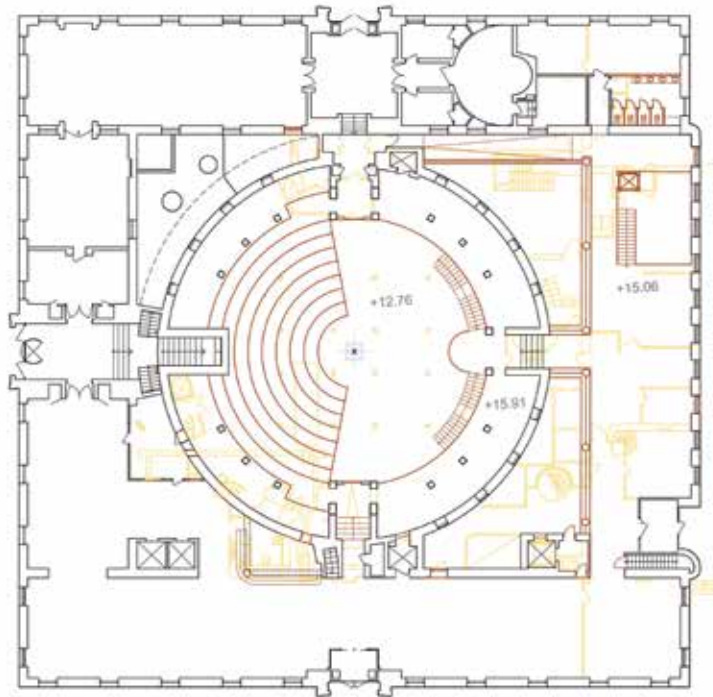
Tutorial with Mark and Susanne (22/02):

- What is the quality of the rotunda space that I open up?
- Model it, try to understand it
- Perhaps the physical connection of the two buildings is not needed for the public (also because of program); Make it simple for the public, since they don't know how to navigate through the library
- Make diagrams of how the building works

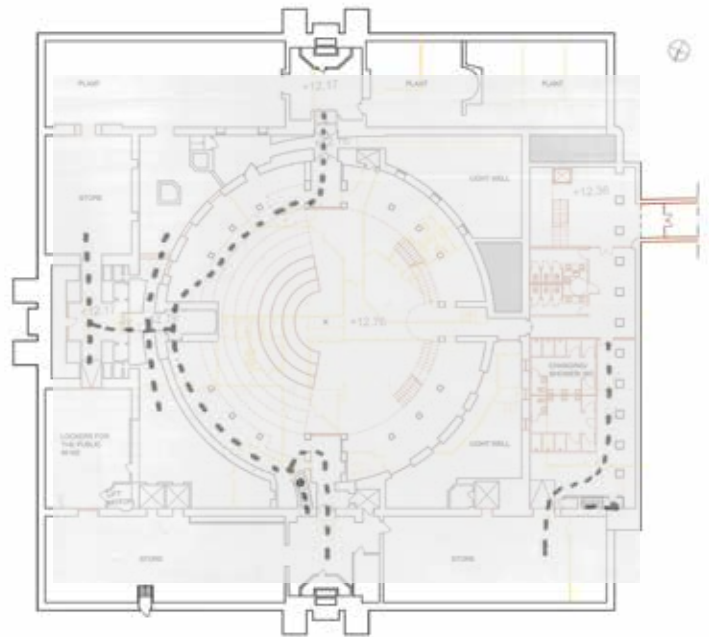
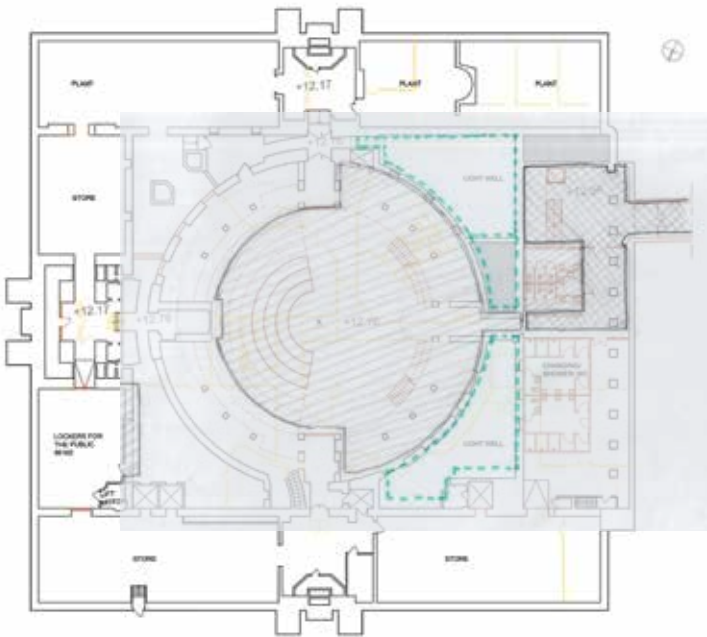
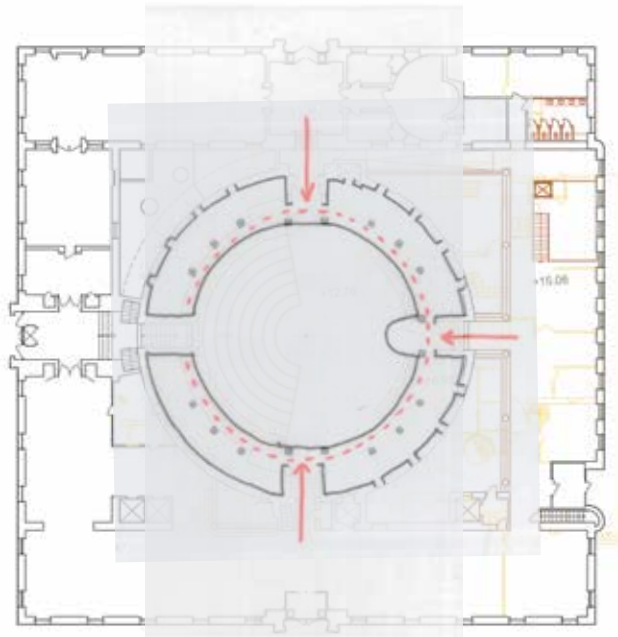


- reading rooms
- social/circulation space
- decompression space
- wet rooms
- administration offices
- rooms for the public

Program diagrams (levels 3-5)



Ground (up) and basement (down) floor plans. The rotunda space is now accessed from both levels. An amphitheater-like design provides space for gatherings and events, while more intimate spaces are created along the perimeter. The idea was also to enlarge the windows in the perimeter, so that more light enters the space.



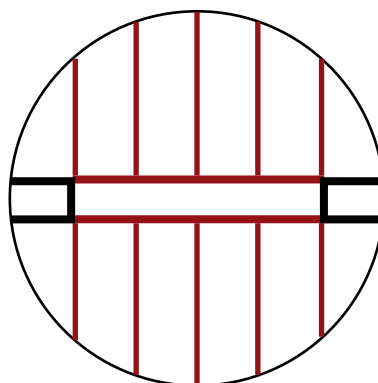
Movement and spatial diagrams

Tutorial with Daniel and Susanne (29/02):

- Quite a monumental design, does not comply with the idea I had of the (social) space
- What happens in the space is still unclear
- Opening up this space is a rather big intervention, I need to understand the quality of it
- Think about the acoustics
- I need to change the means I work with, so that I can better understand what I am doing and communicate it to the tutors as well: make models, sketches, sections

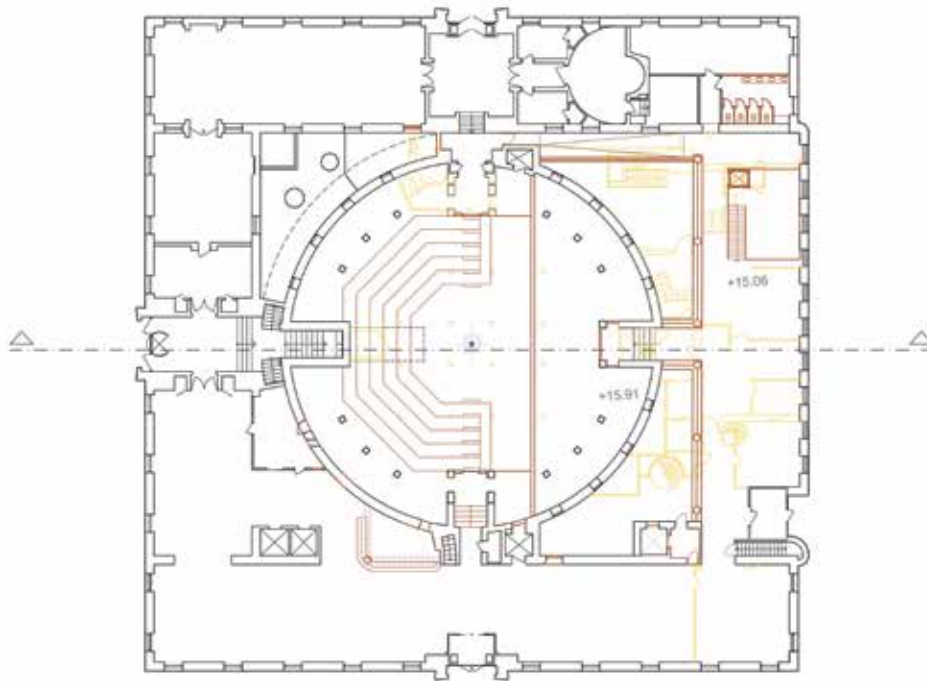
Tutorial with Mauro (29/02):

- Take a position regarding the plants. Since I take up spaces in the rotunda where they are partially located and free one poche that currently has shafts, I can either keep the shafts in two poches either enlarge the two ones that I preserve either... ?
- Define the use of the space in the rotunda. For lectures and presentations it is ok in terms of acoustics (sound absorbing materials on panels, ceiling, soft chairs etc)
- Since I am interested in reusing elements, I could make it a reuse project. Perhaps the amphitheater could be made out of parts of the concrete slab I cut
- Can I lower the 13.31 slab? Why is it higher, is there something underneath?
- For next week: the reality of the existing structure (floor above, annex)  
make a model and try different types of beams



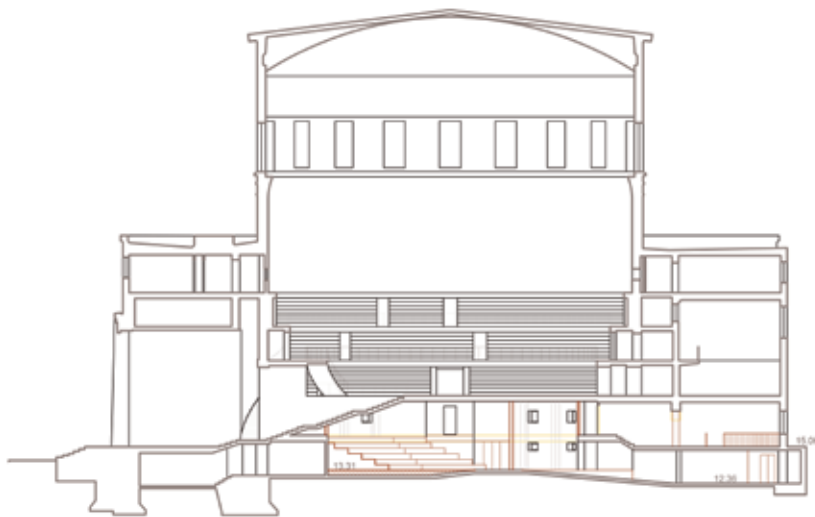
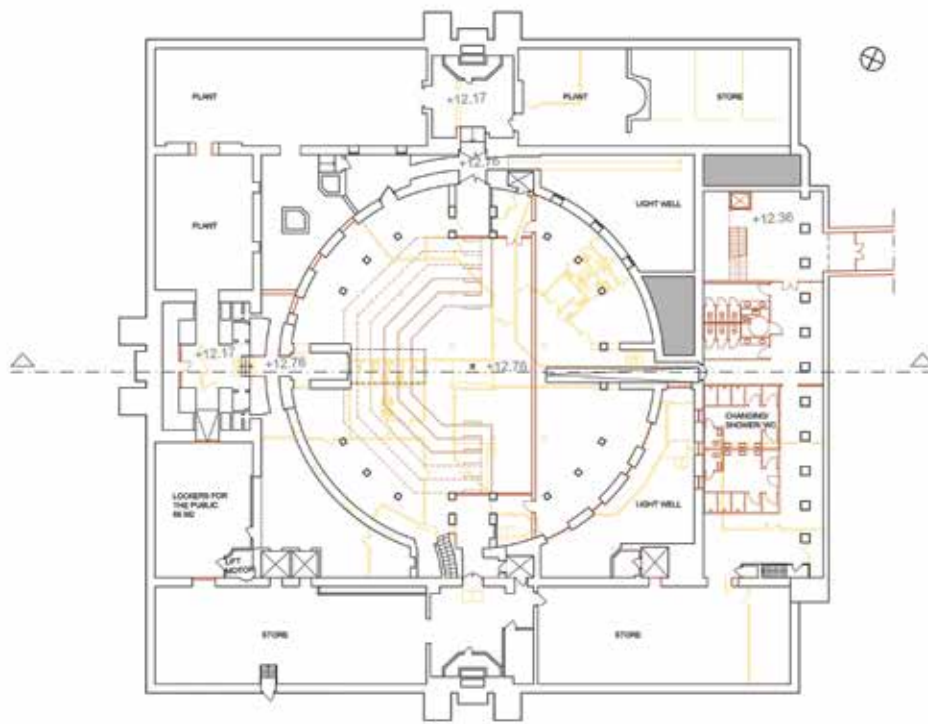
One possible solution for the new structure: two big beams in the center and smaller ones in the other direction

After this tutorial, I realised that this space could not have the quality of an interior urban public space, mainly because of the little amount of light. However, I further explored the idea of the stepped-like design and developed a proposal for a space that would function as an event space for small theater plays, movie nights etc., with a backstage space at the back. The library lacks such a space and, since the program asked for a second large space for events (the first one is the rotunda space above), this space can serve this purpose. The fact that it is well connected to the rest of the building facilitates this and the aim is for it to function independently as well, even in hours where the library is closed.



Ground floor plan of the new proposal



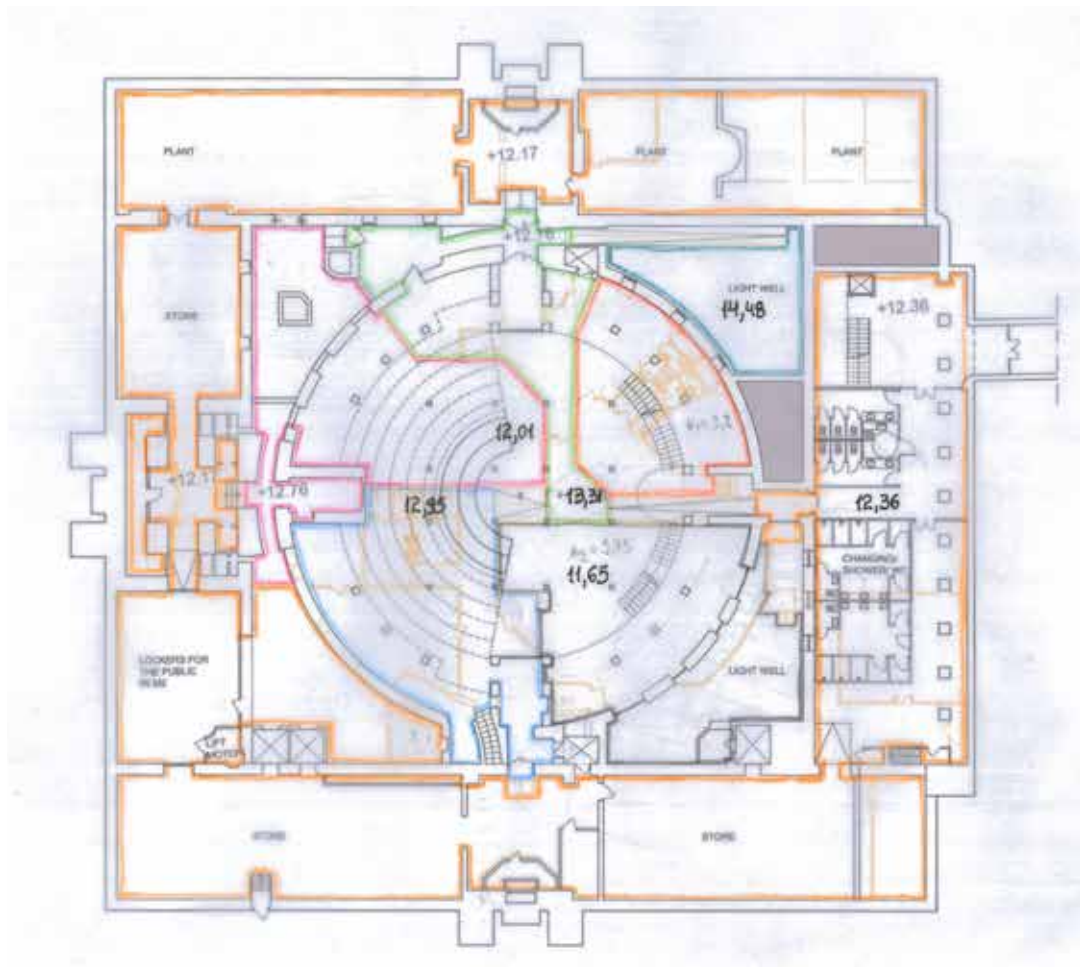


Basement floor plan and section of the new proposal

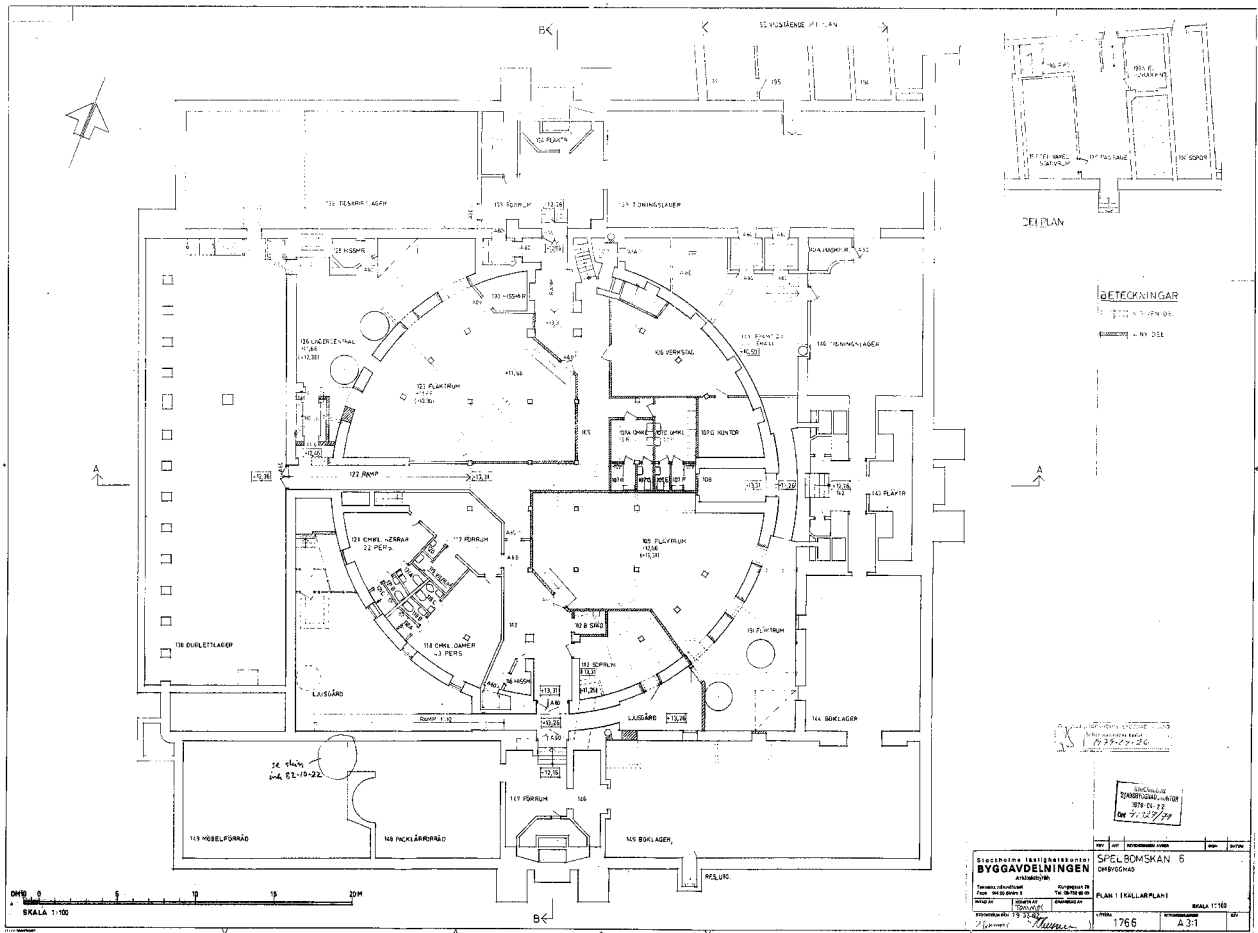
Tutorial with Sam and Susanne (07/03):

- Backstage space is a right choice, it is needed in such spaces
- Could the wall be a curved wall or even a curtain?
- What about the structure? It could become an architectural element for the space
- Who organises events there?
- How do you access when the library is not working? Where do you leave your stuff? Toilets where?
- Also: see connecting corridor between the two buildings -> see light
- Zoom out and see the whole intervention: what do I do, what do all the interventions provide, how are they connected etc.?

Opening up the rotunda space on ground floor and basement level to the public, poses the problem of the different floor levels that the basement consists of. Parts of this floor were lowered between one and two meters when two fan rooms were installed there in 1979-1981, in order to accommodate the ventilation units. The initial level of the rotunda space was 13.31.



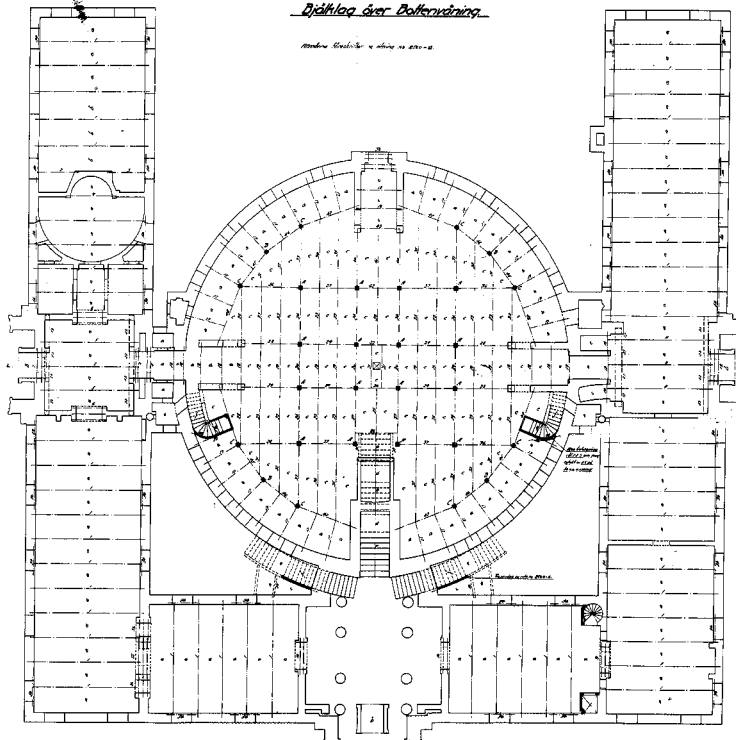
Sketchy drawing of the basement floor showing the different levels



Archival drawing of the basement level (1979) where the initial and the new levels are indicated

Stockholms Stadsbibliotek. Kv. Bryggargårn  
 Bjälteq över balkvåning.

Andersson, Axel Erik, arkitekt 1892-93



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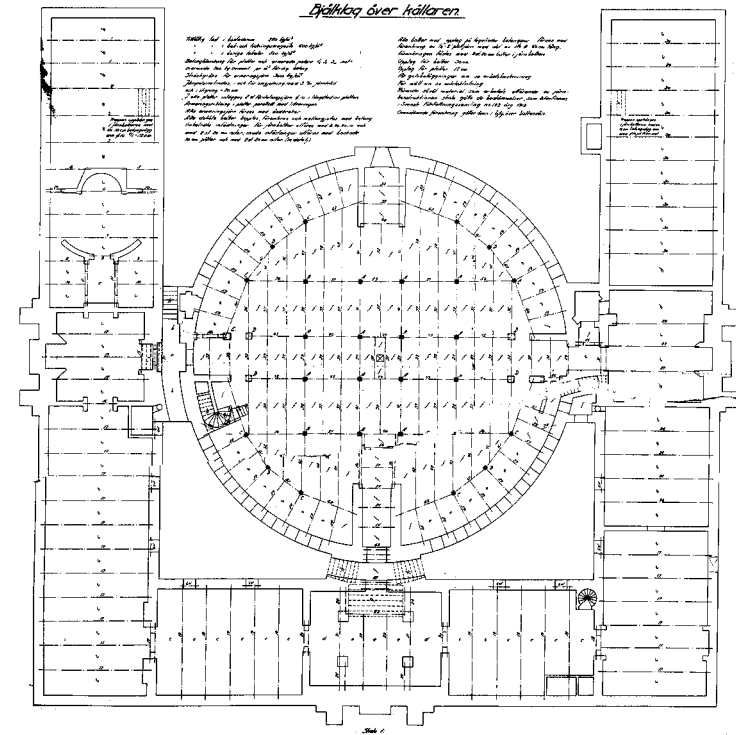
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1912-13  
 Axel Erik Andersson  
 Ritad av  
 1780-1800

Stockholms Stadsbibliotek. Kv. Bryggargårn  
 Bjälteq över källaren.

Tabell för bjälteq. (See table on the left side of the page)

De bjälteq. med utgång från balkvåning. Dessa med utgång till bjälteq. över och till bjälteq. över källaren. Dessa med utgång till bjälteq. över källaren. Dessa med utgång till bjälteq. över källaren.



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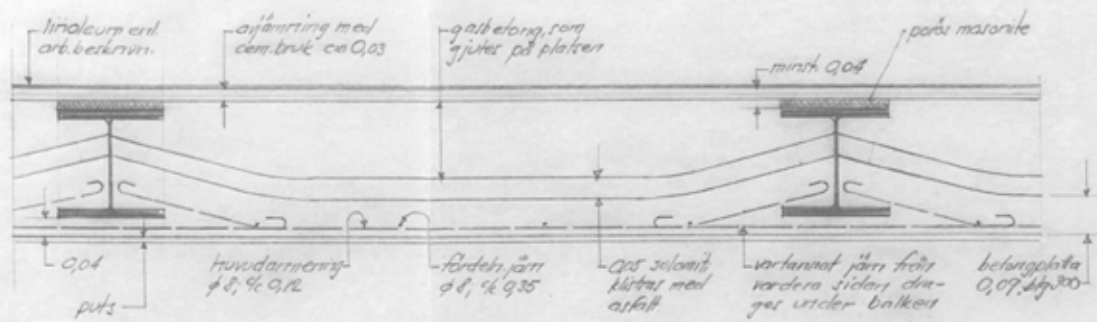
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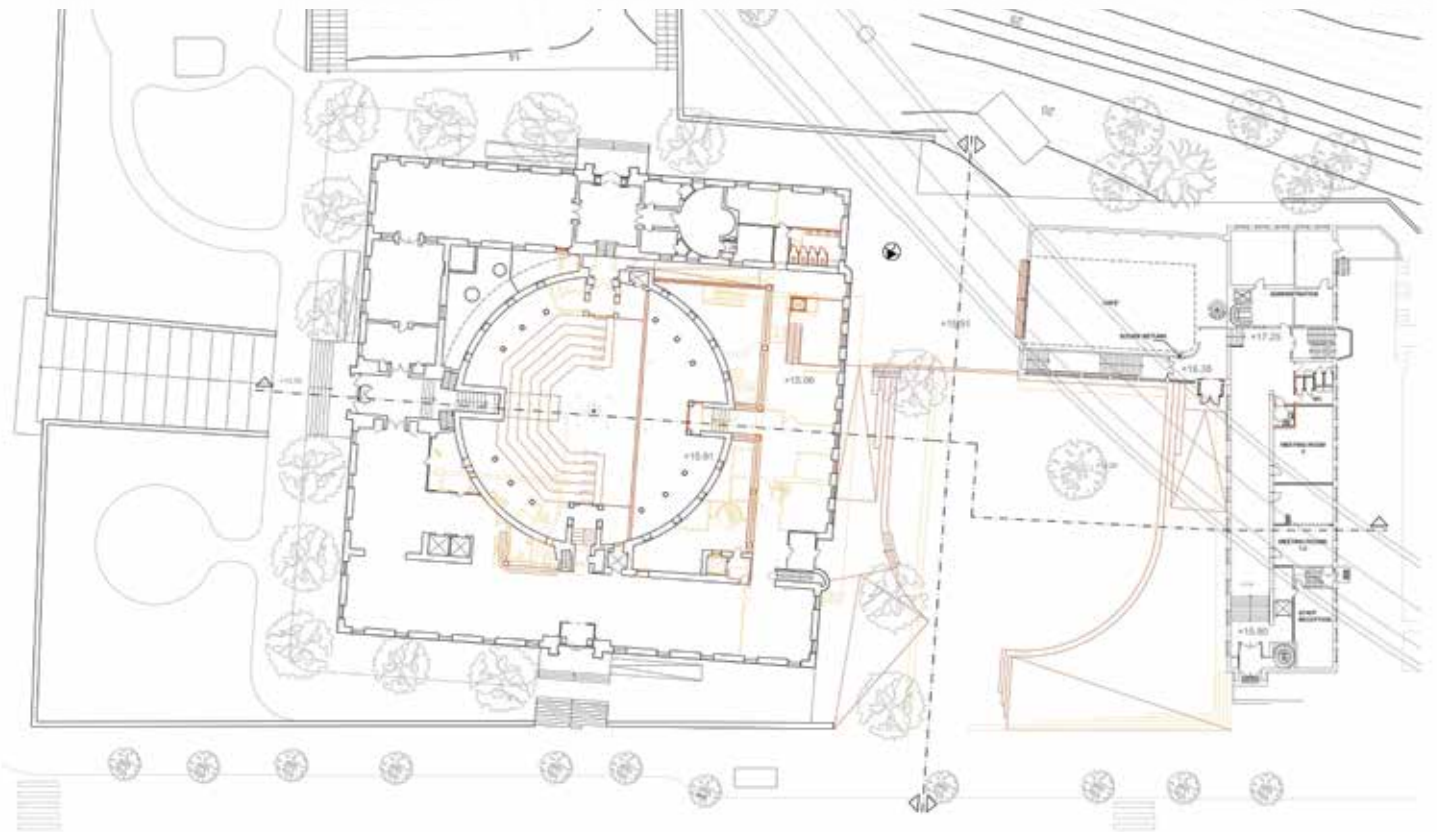
1912-13  
 Axel Erik Andersson  
 Ritad av  
 1780-1800

Slabs' structure above ground floor (up) and basement (down)

Detaljsnitt av bjälklag.

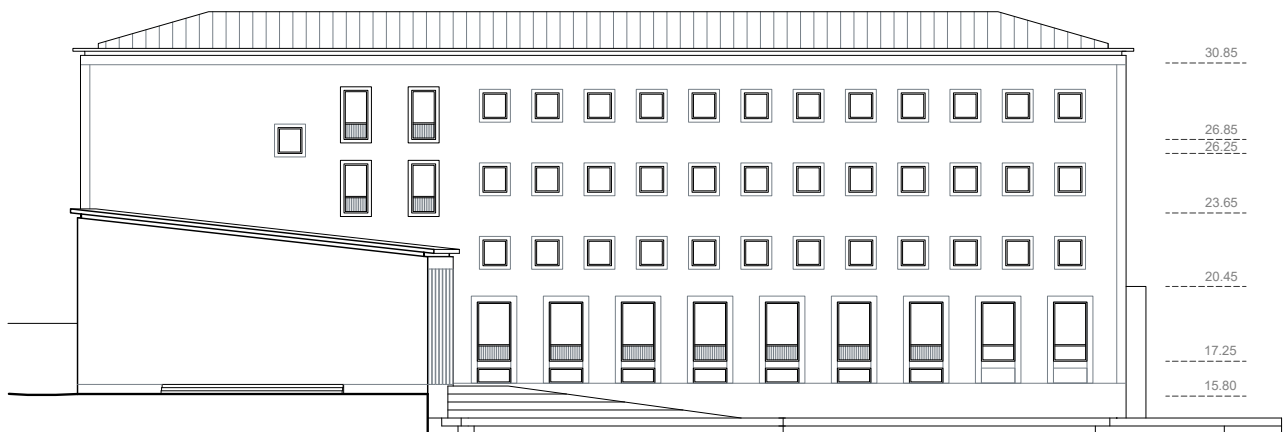


Slab detail

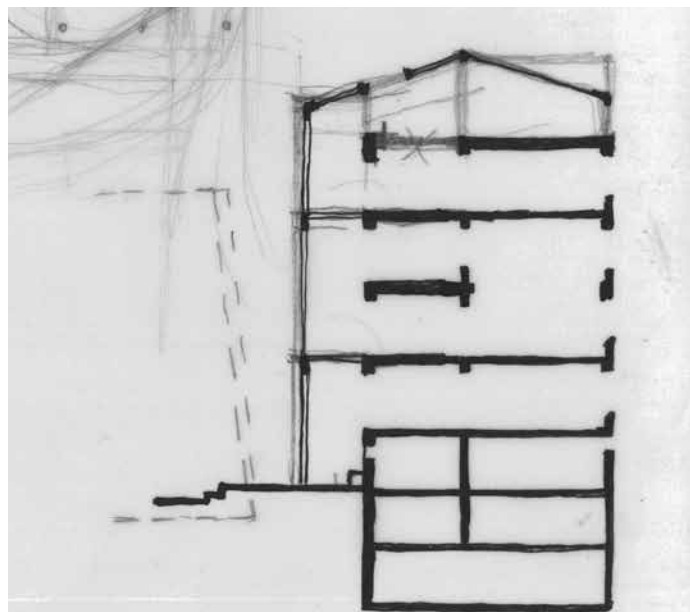
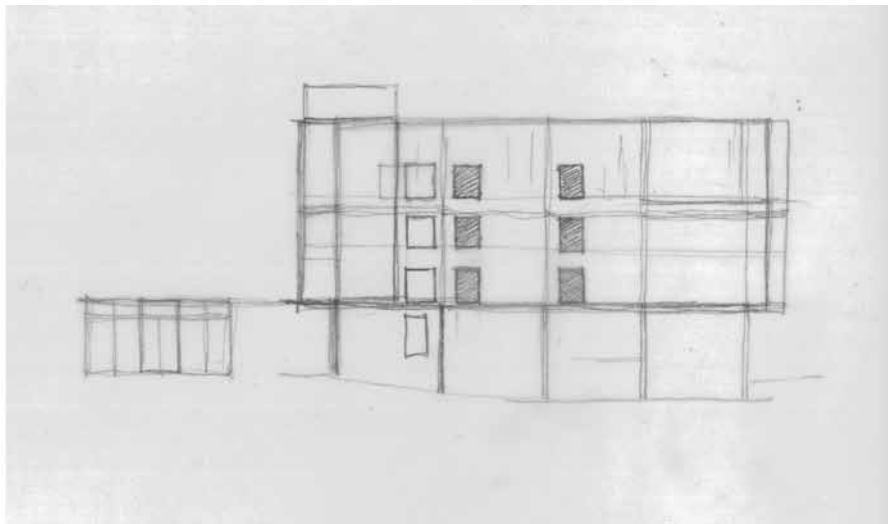
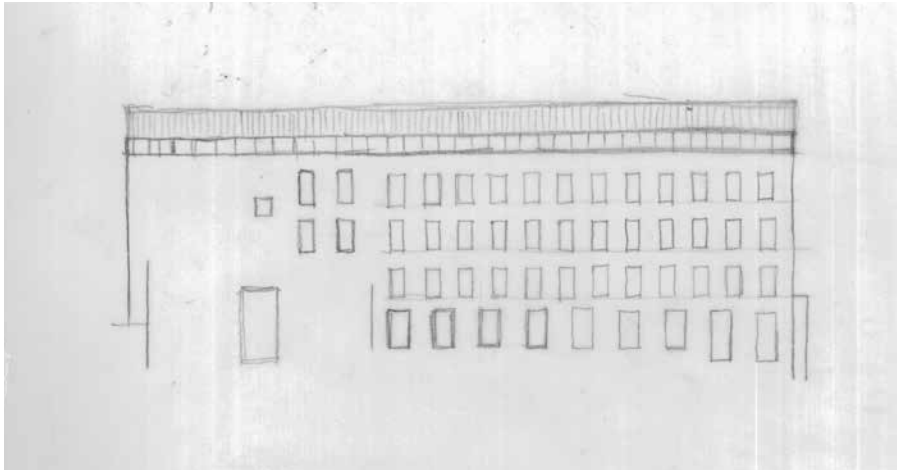


Ground floor plan and section (14/03)

Since I am designing the open public space between Asplund's building and the first annex, I also want to intervene on the facade of the latter, so as to give a new character in the area, to make some connections between the two individual parts that comprise the annex and to provide additional interior space to it, contrary to the linearity that prevails now. By designing an additional layer in the facade I can also provide exterior space to the annex building, continuing the public space from the street level to the facade.

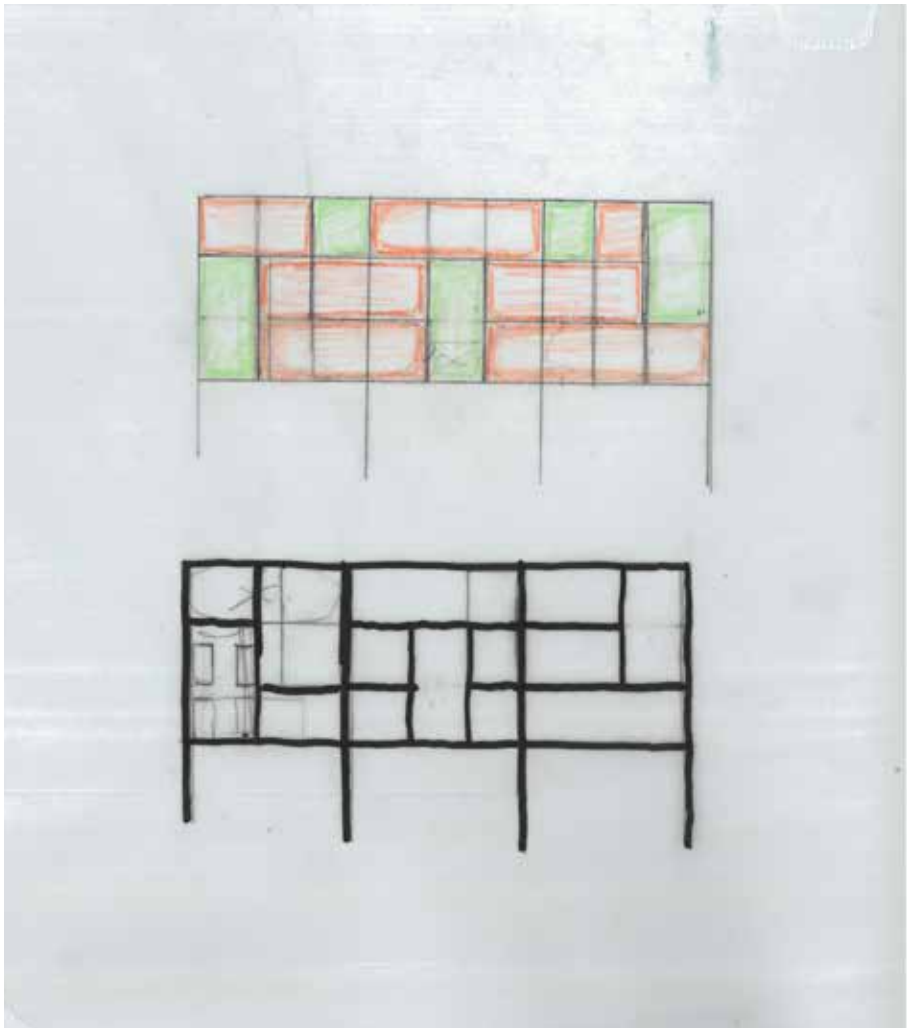
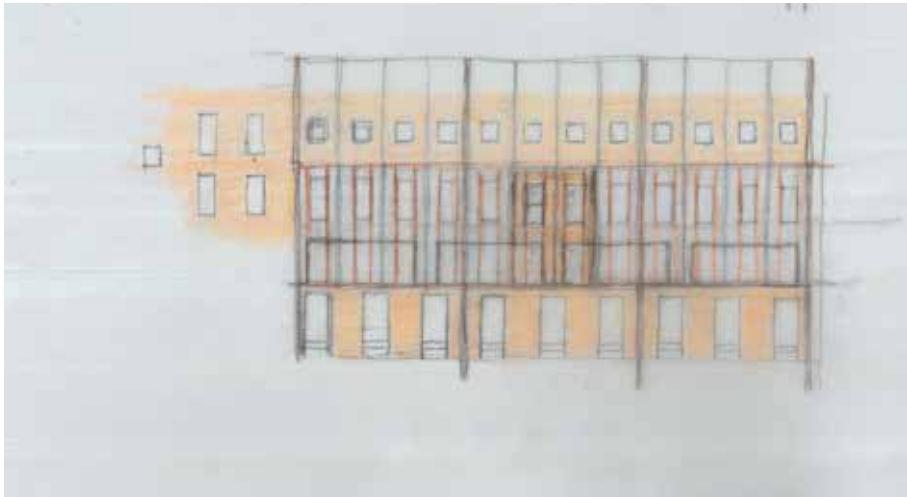


Existing annex's facade



Facade explorations





Facade explorations

Inspirations on the transformation of the annex

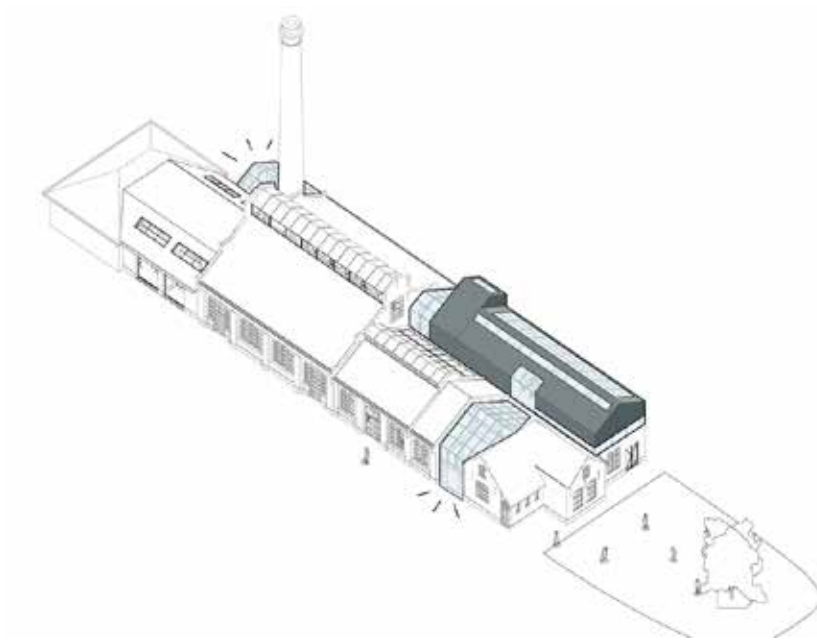


Tyndall National Institute - Phase 3 'Kiln Building', Cork, Ireland. Renovation of brick building (by Scott Tallon Walker Architects)  
<https://www.stwarchitects.com/our-work/learning/tyndall-national-institute-phase-3-kiln-building/>

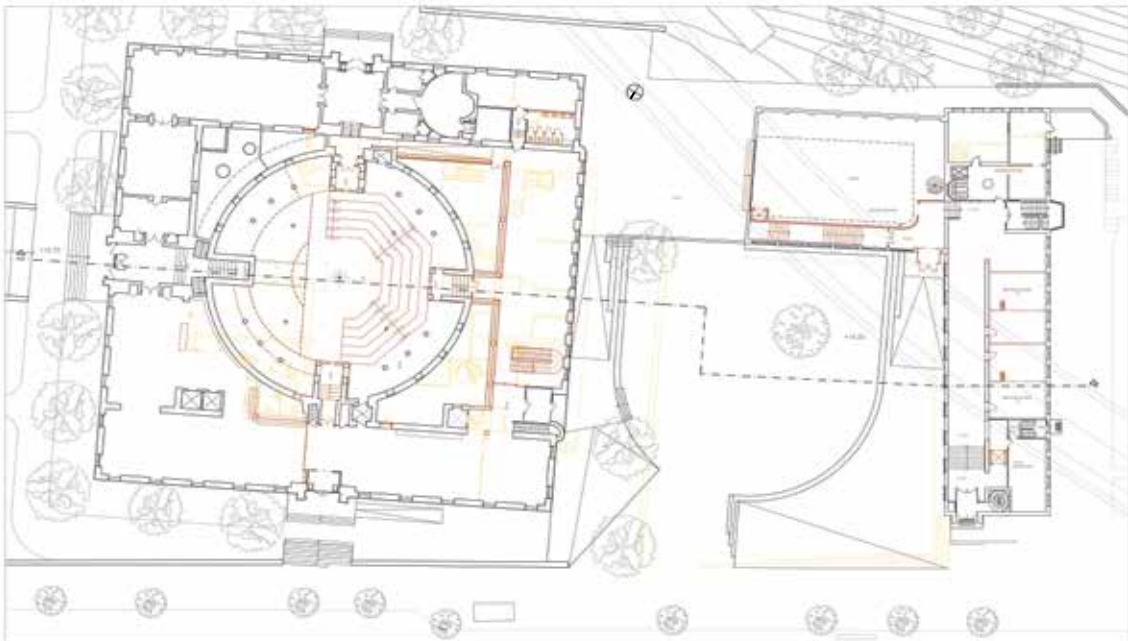
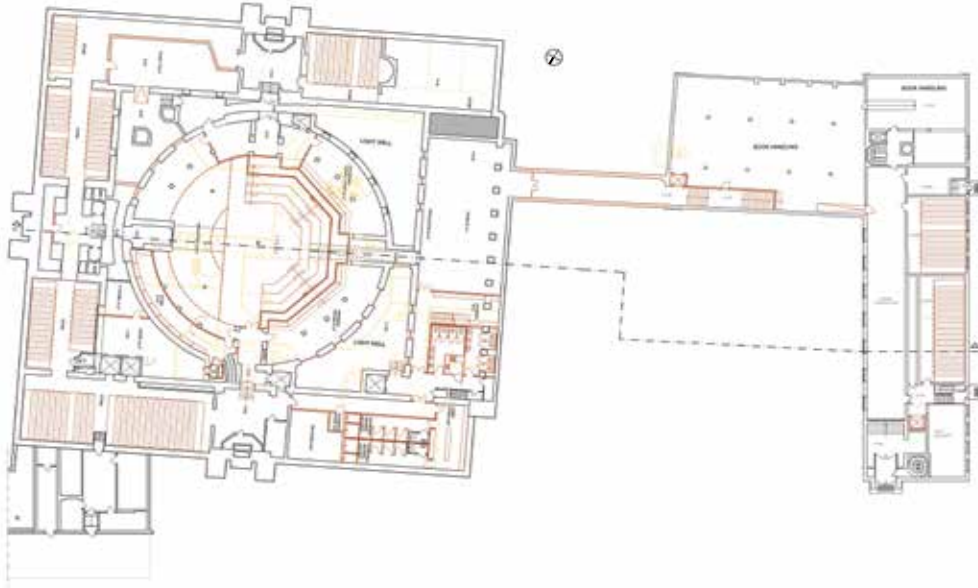


TOWNHOUSE, Linz, Lederergasse, Upper Austria. Conversion, renovation, extension (by Mia2Architecture)

<https://www.mia2.at/stadthaus>



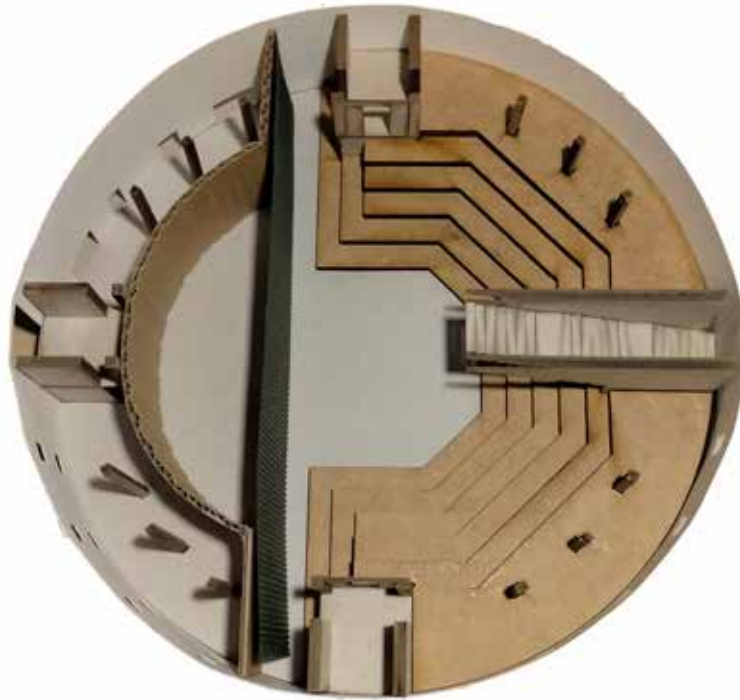
The Ketelhuis, Delft, Netherlands. Transformation (by Vakwerk architects)  
<https://architectenweb.nl/projecten/project.aspx?id=39910>



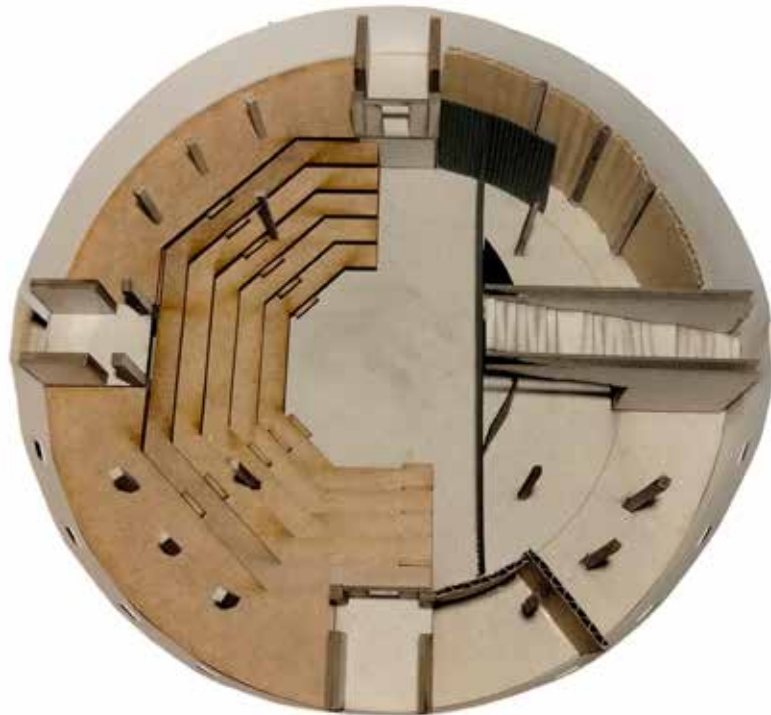
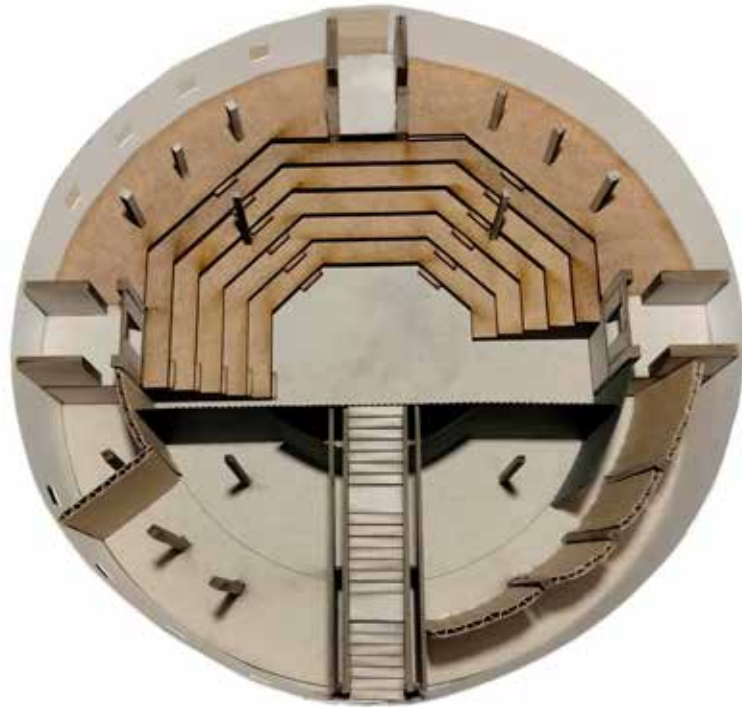
P3 basement and ground floor plans (28/03)



P3 section (28/03)



The rotunda space before its new orientation

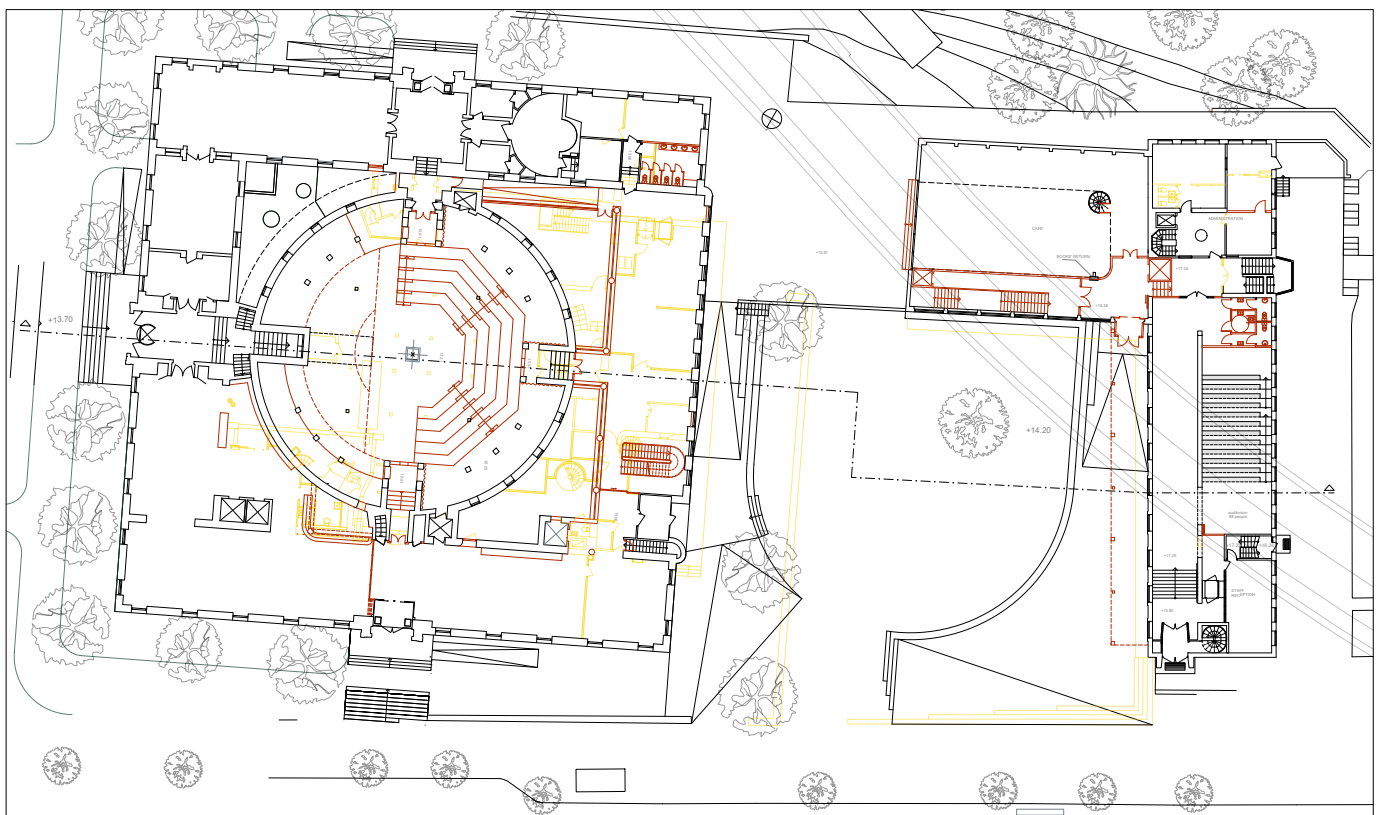


The rotunda space after its new orientation

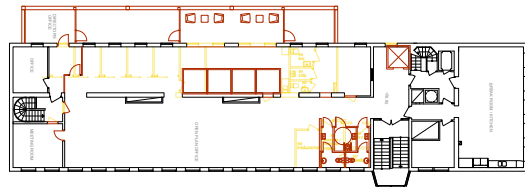
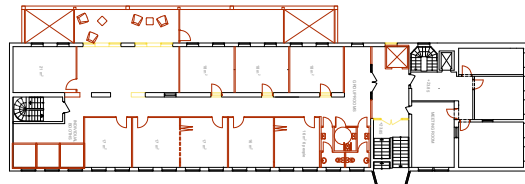
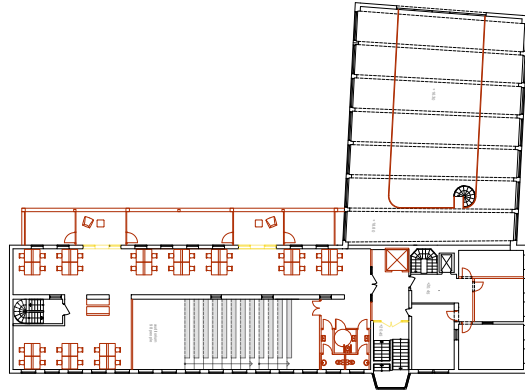


Eventually, I decided not to make an addition on the roof of the annex in order not to increase the building's height, since that would disturb the view of the site's complex from the hill. I instead chose to intervene only on the facade facing the open public space.

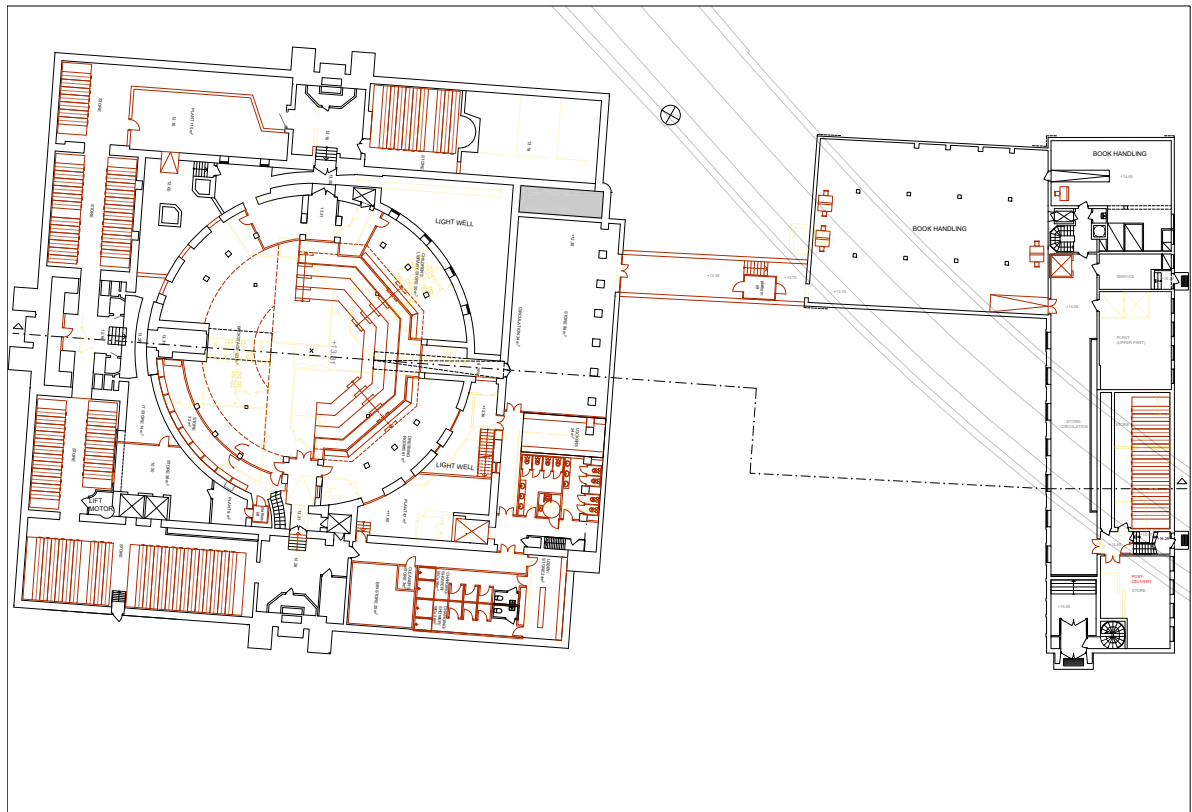
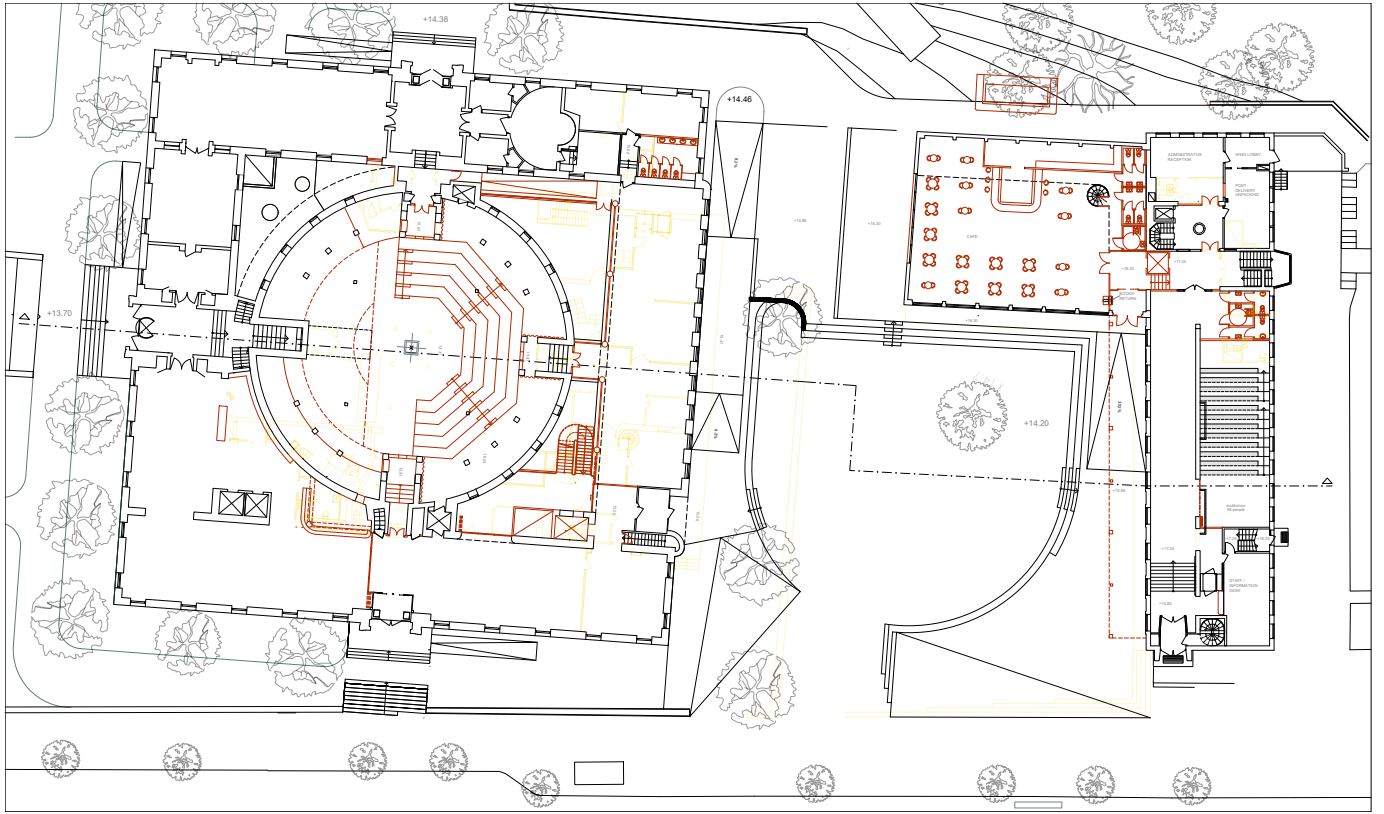
In parallel, I am working on the connection of the annex with Asplund's building and how this affects the facade, as Daniel suggested, as well as the interior interventions in Asplund's building.



Ground floor plan and section (01/04)

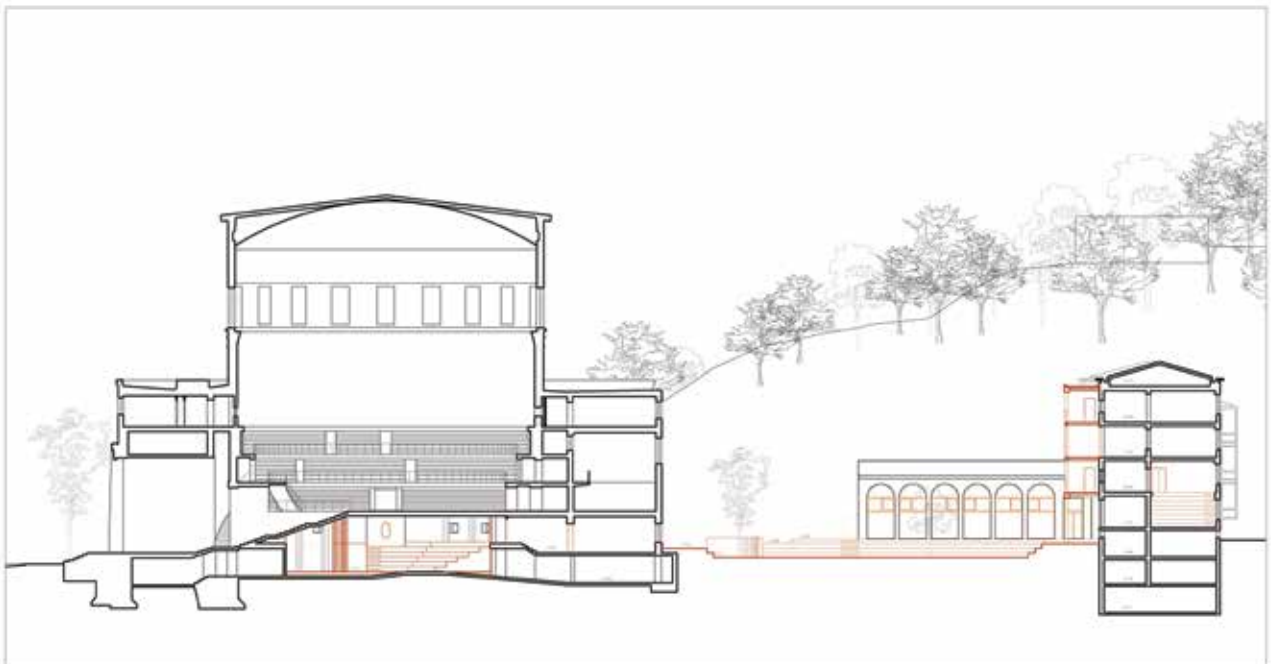


Annex floor plans (1-3) and facade (01/04)

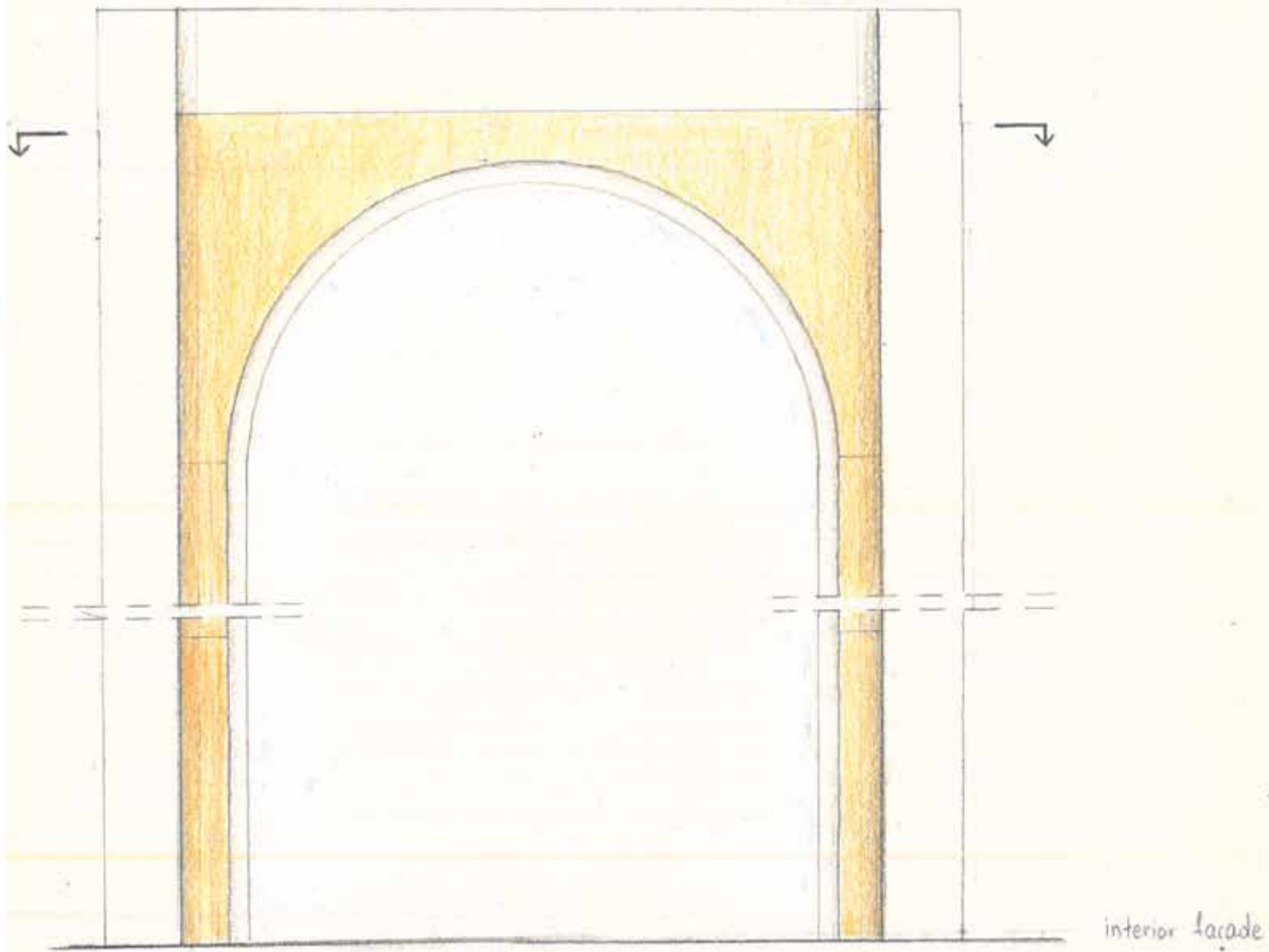
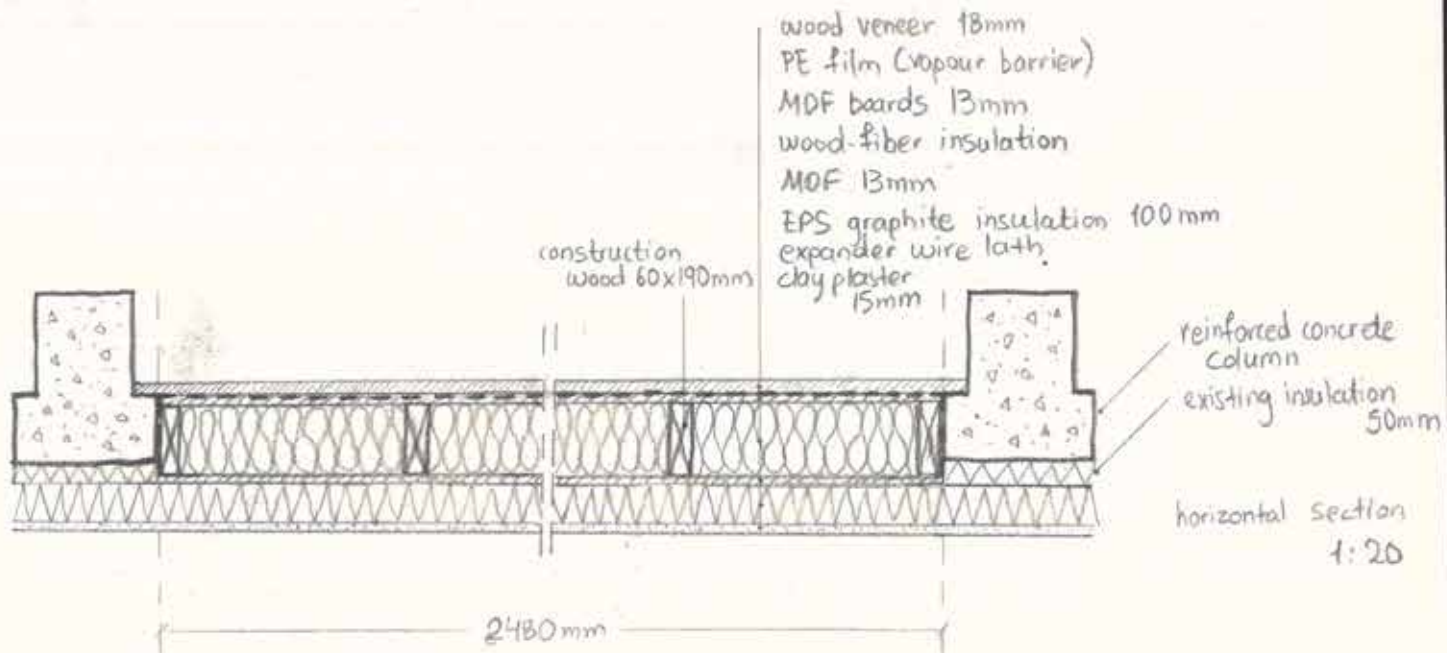


Basement and ground floor plan (14/04)

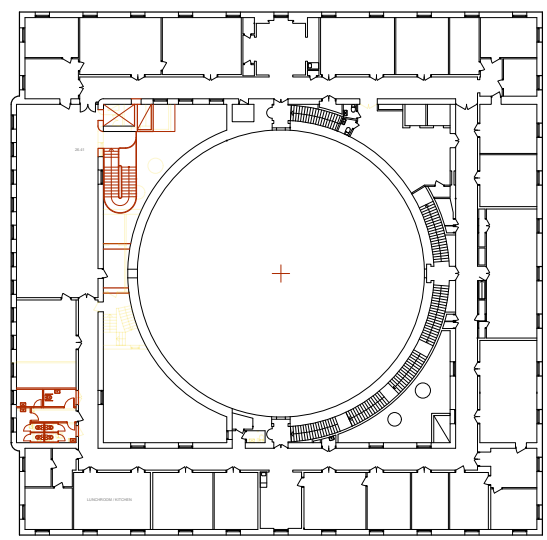
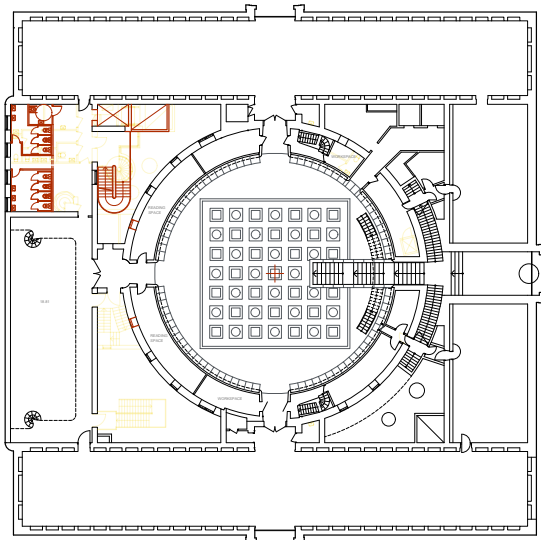
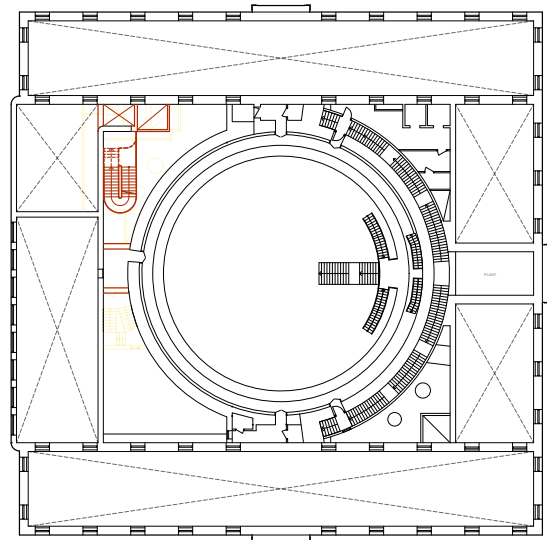
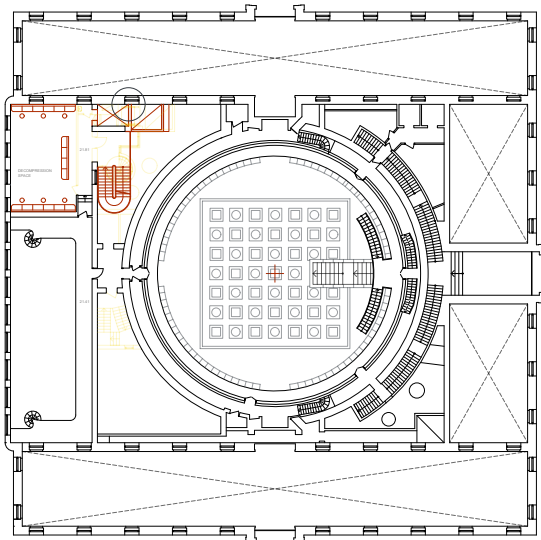
The design of this new facade calls for an intervention on the other annex's facade as well, apart from enlarging the windows that I already had in mind. Will the two facades connect to each other?



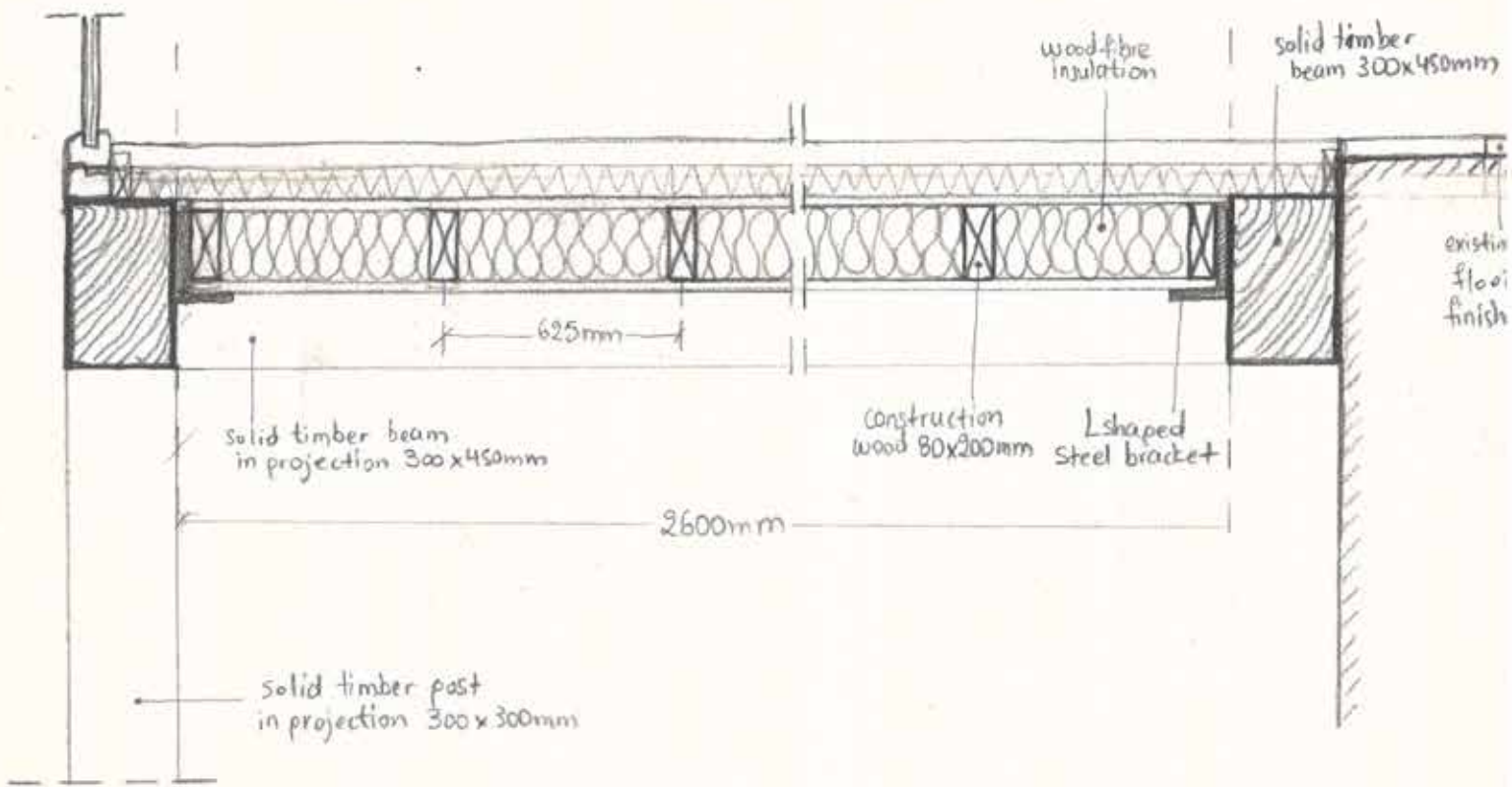
Exploration of annex's facade (18/04)



Construction detail of new windows on annex



Interventions inside Asplund's building, floors 1-4 (18/04)



Addition on annex's facade, floor detail

The addition on the annex's facade will be constructed out of timber. In the beginning, I had in mind a simple beam to post construction out of massive wood. Then I explored other possibilities as I was looking for references.



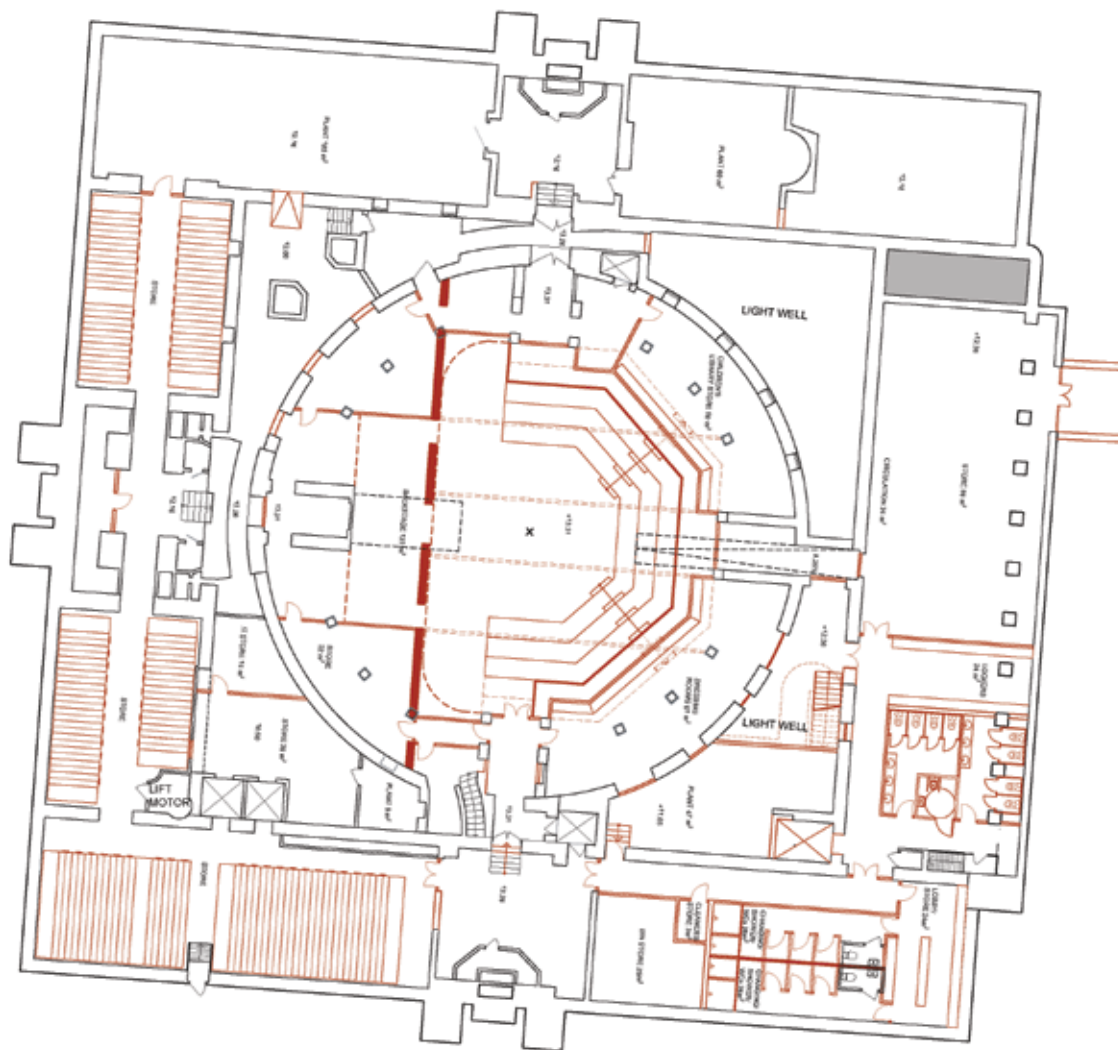
Blade House, Dharawal Country (by TAKT)  
<https://www.takt.net.au/work#/blade-house/>



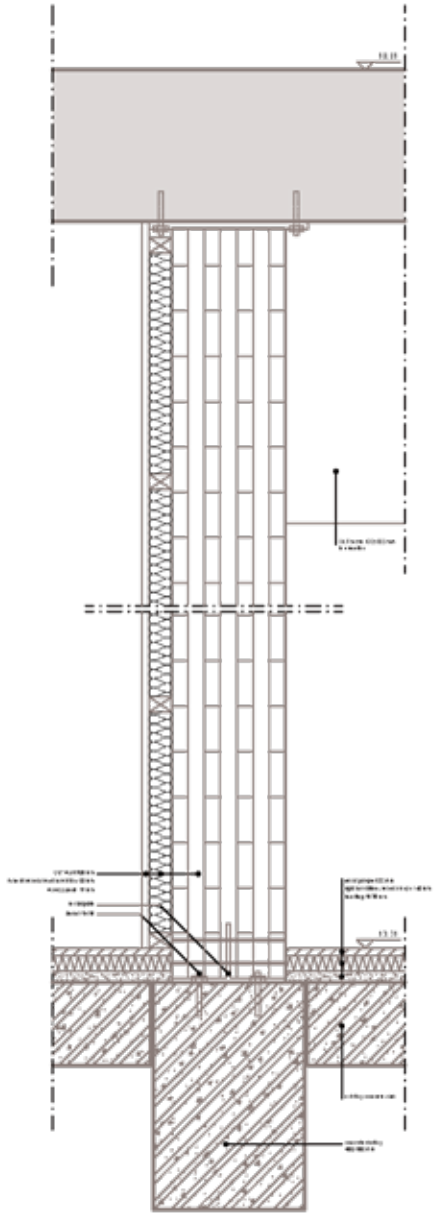


Primary school, Naters, Switzerland (by Solanellas Van Noten Meister)  
<https://svnm.eu/Primary-school-Naters>

Parallel to my exploring the annex's facade construction system, I continue working on the new structural system of the open I liberate inside Aspund's building. After my meeting with the structural consultant, I finalized my proposal: a structural CLT wall in combination with GLT beams (see below).

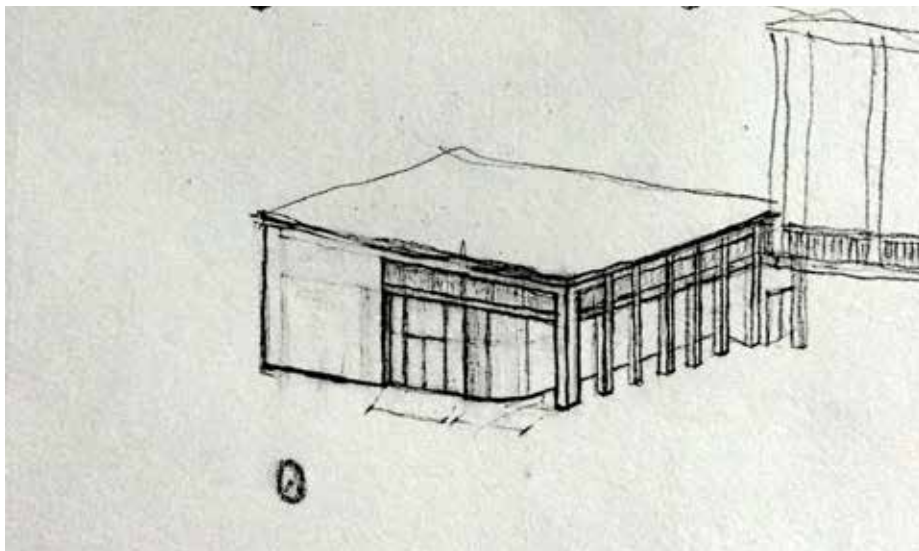
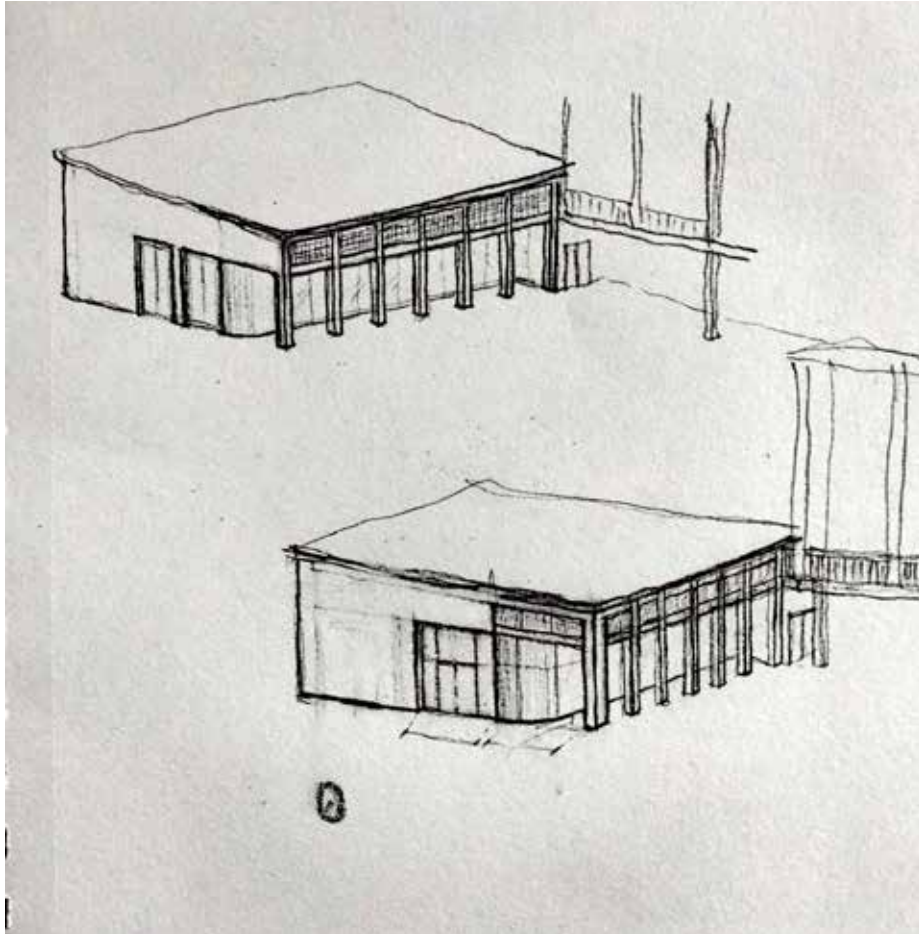


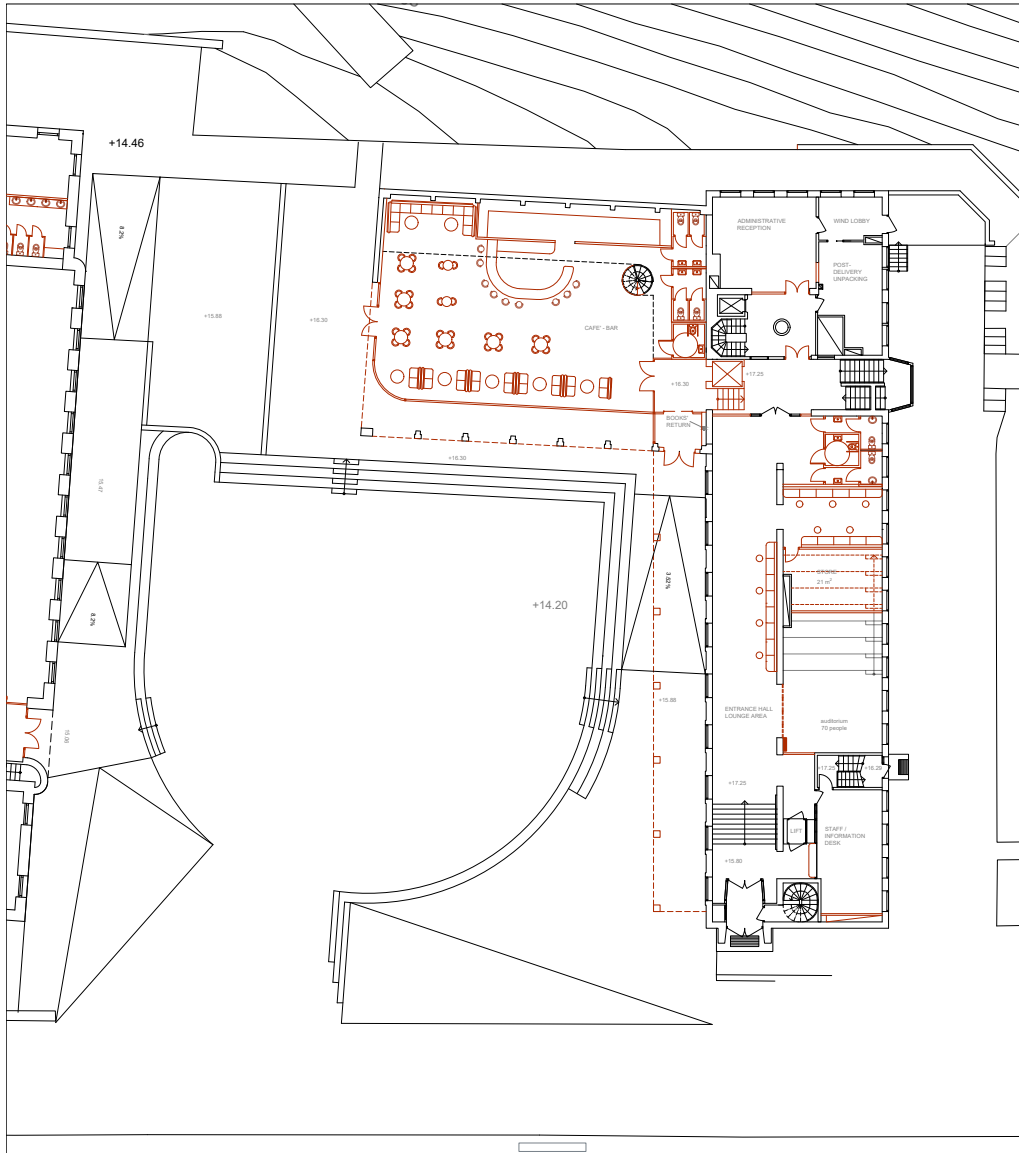
Basement floor plan



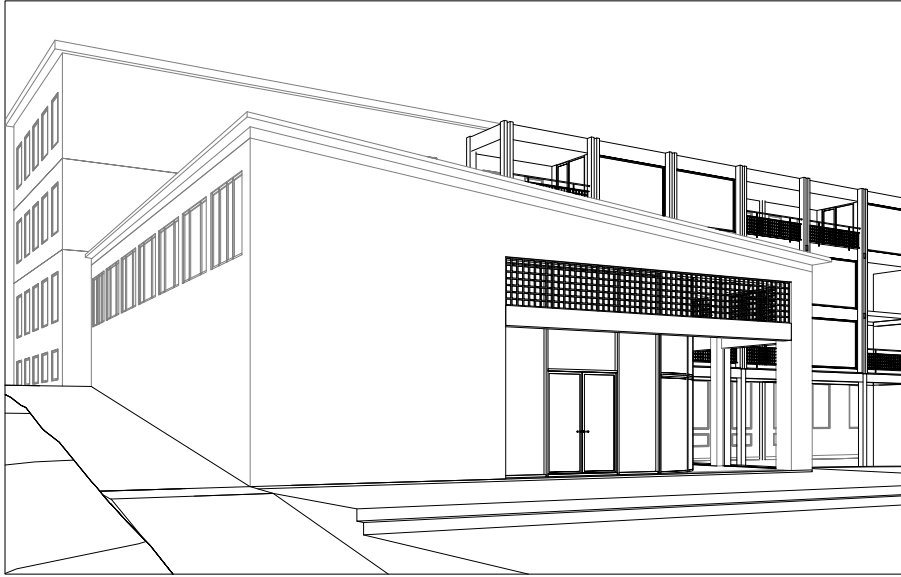
CLT wall detail, scale 1 : 20

In my attempt to connect the two annex's facades, I make some new interventions.  
Below are some explorative sketches.



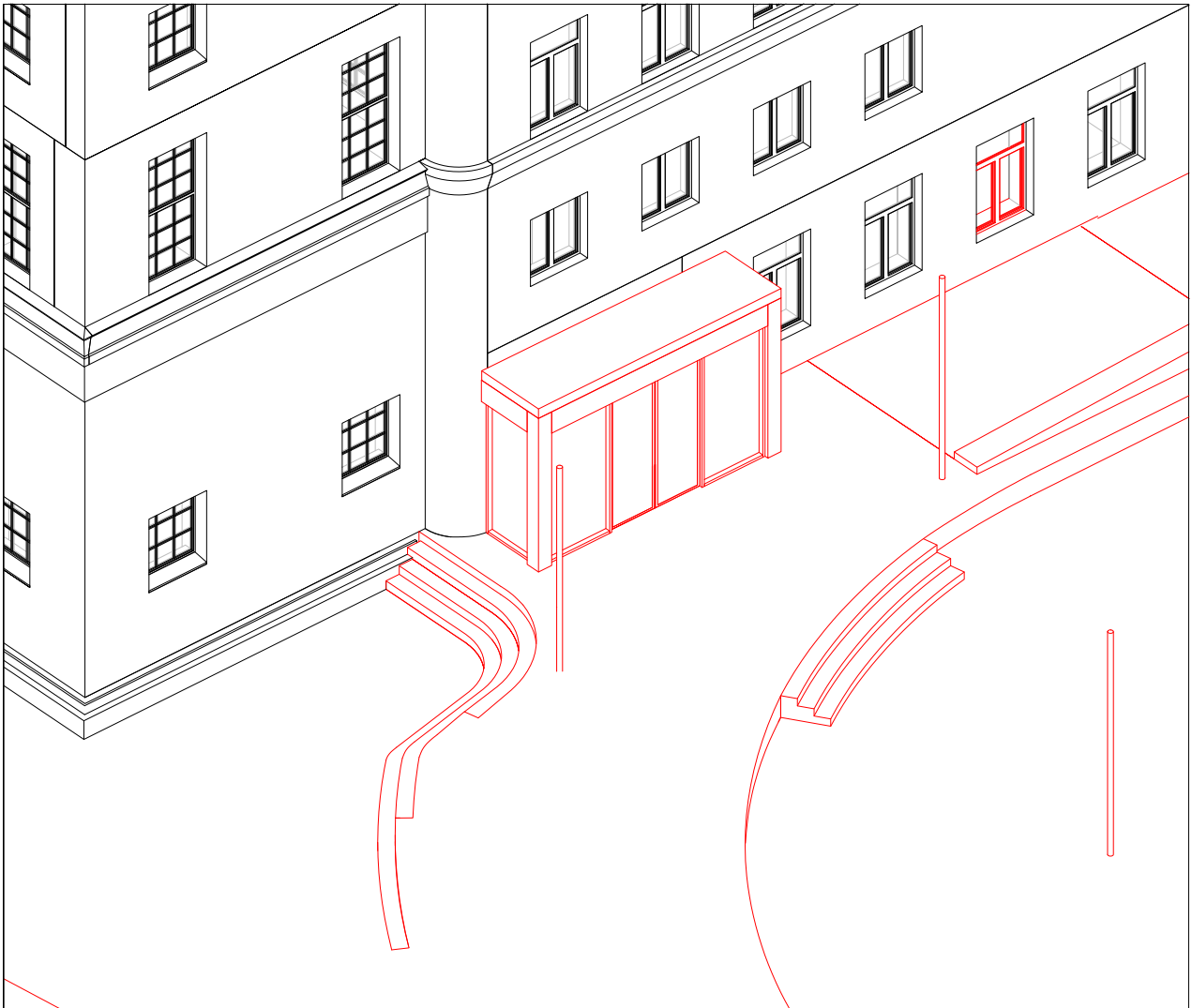


New annex's facade, ground floor plan



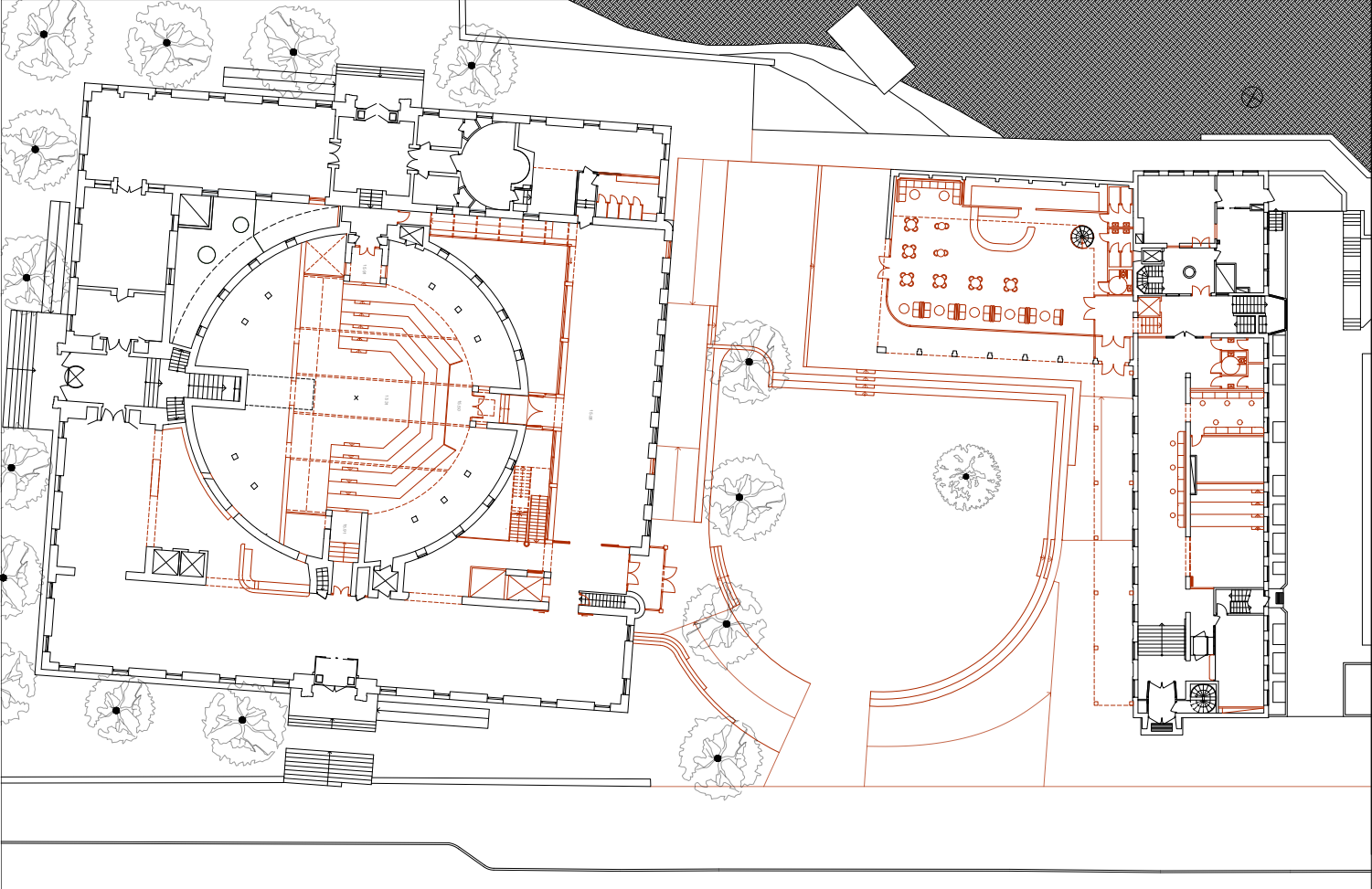
New annex's facade, perspective views

In order to make a proper public entrance on the western side of Aslpund's building, I add a new vestibule that protrudes from the facade. In this way, this entrance becomes part of the overall design of the new library and it is recognisable to the people.

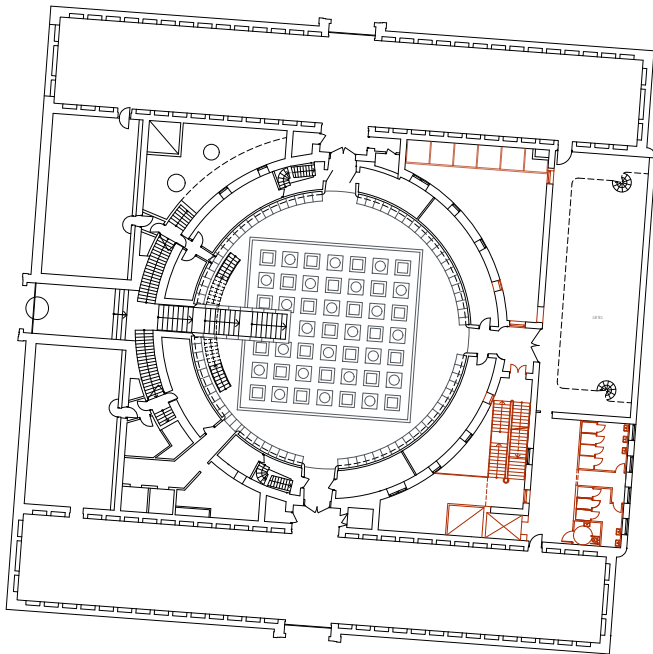
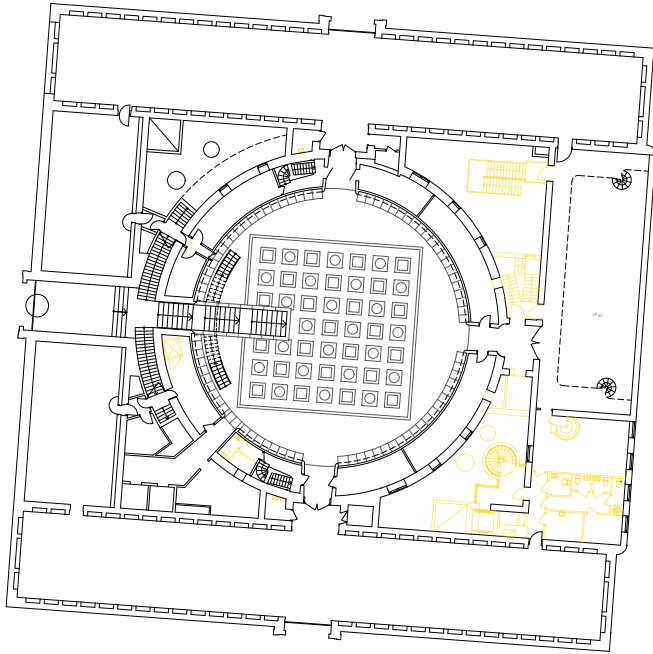
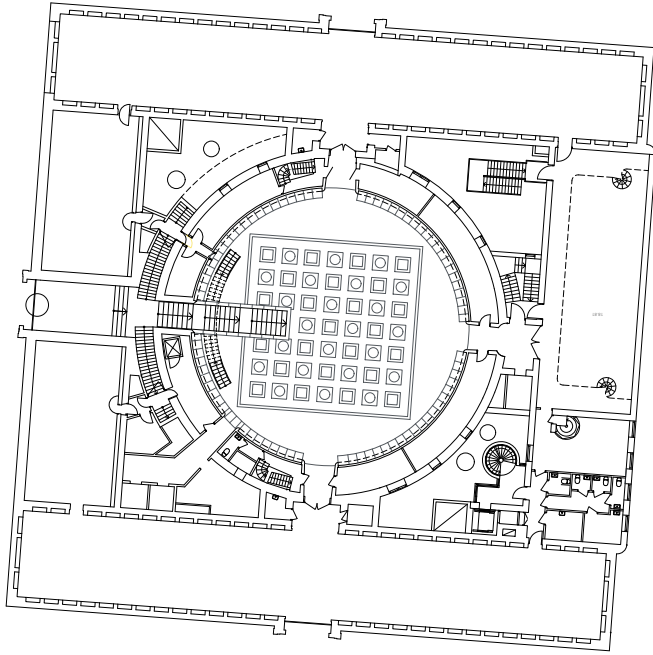


The new public entrance

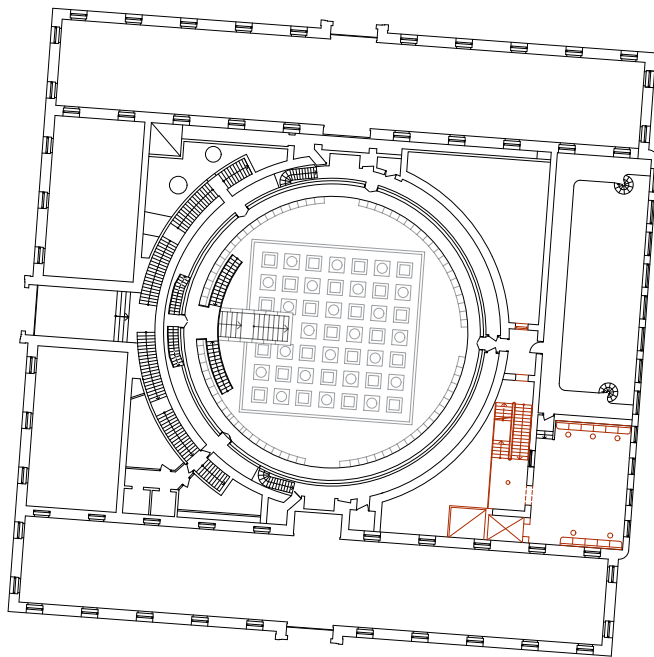
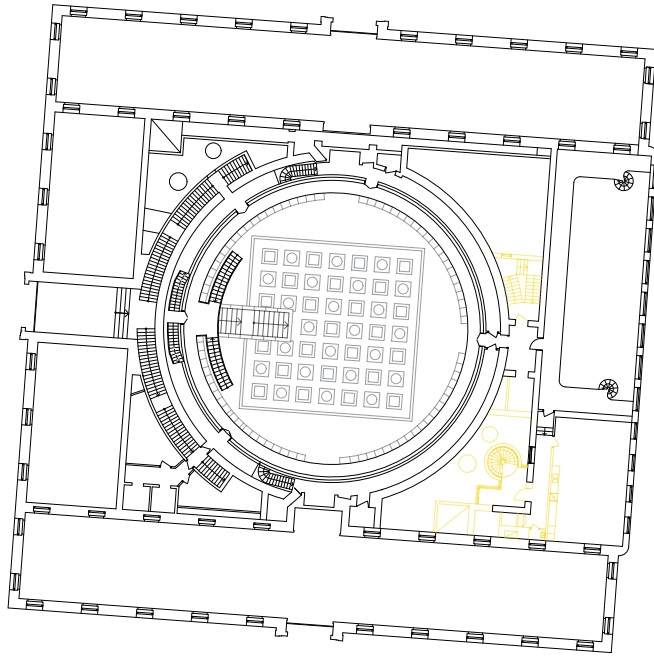
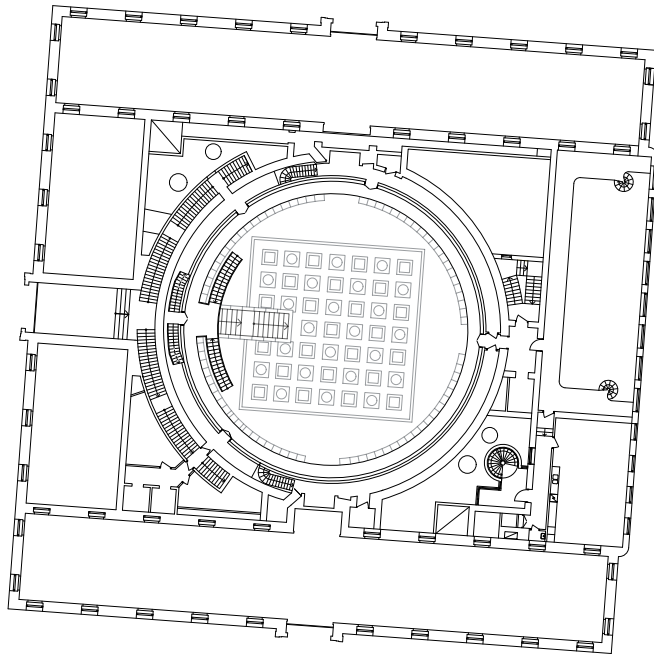
After some specific changes in both buildings as well as the public square, the final ground floor plan is as follows:



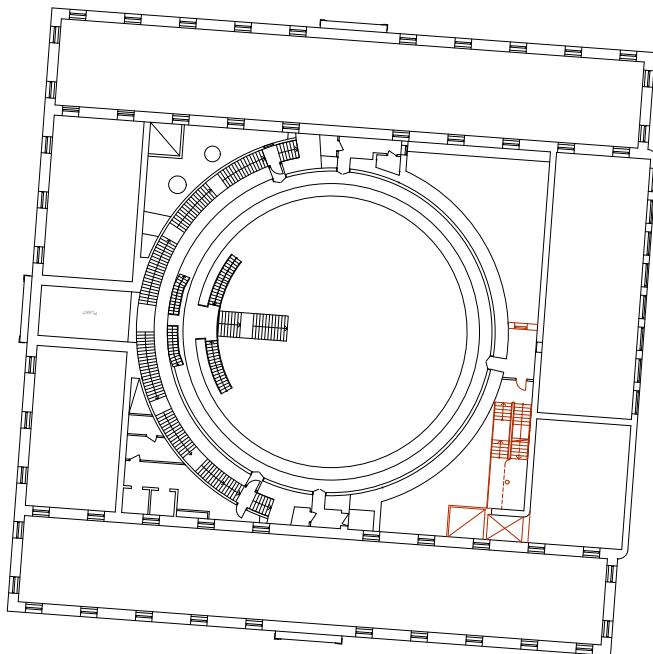
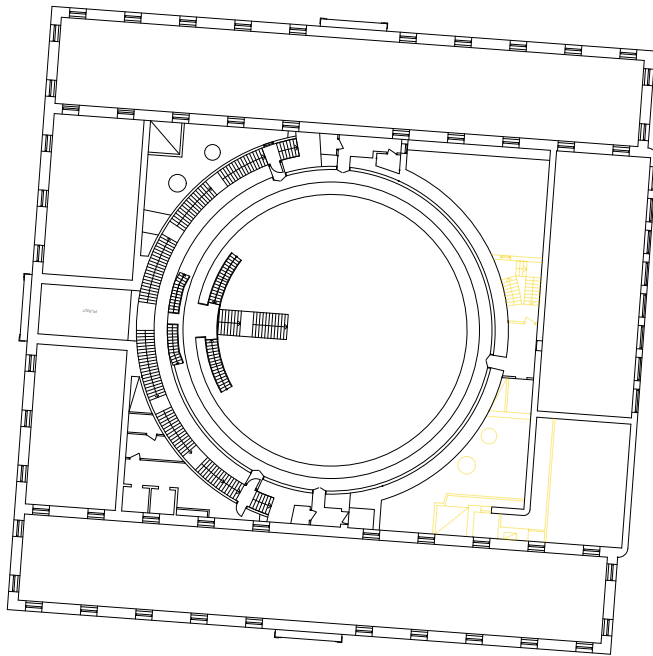
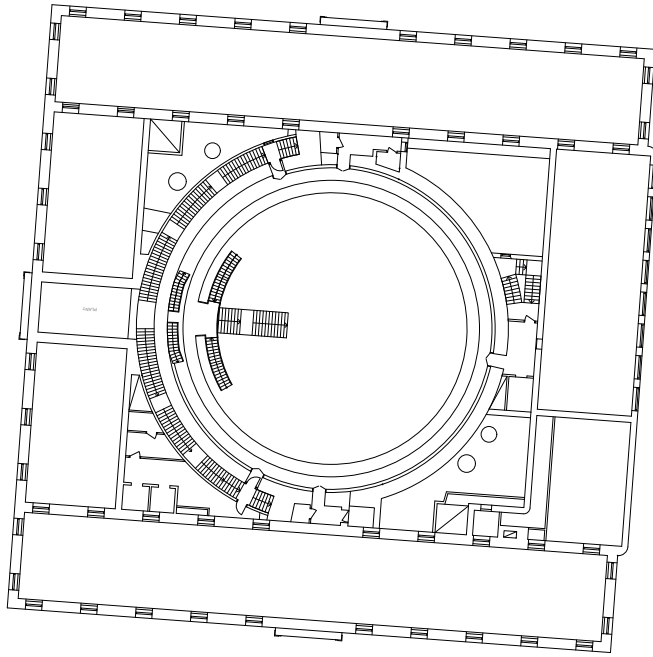




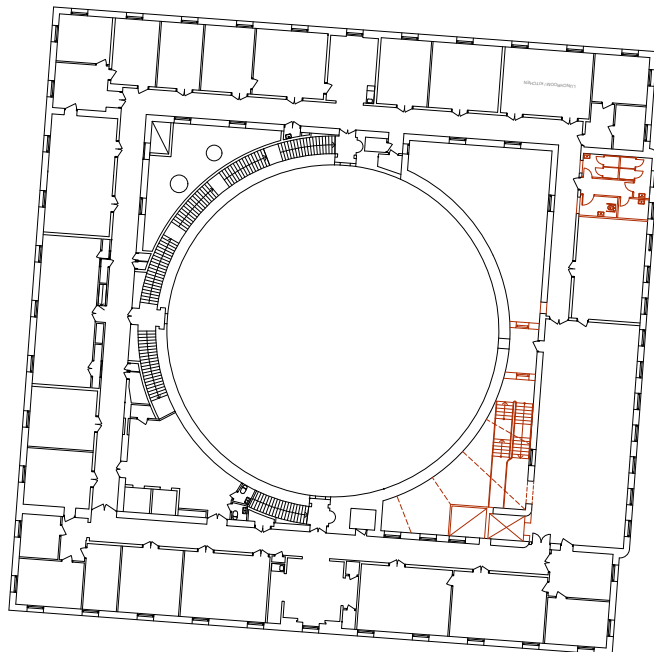
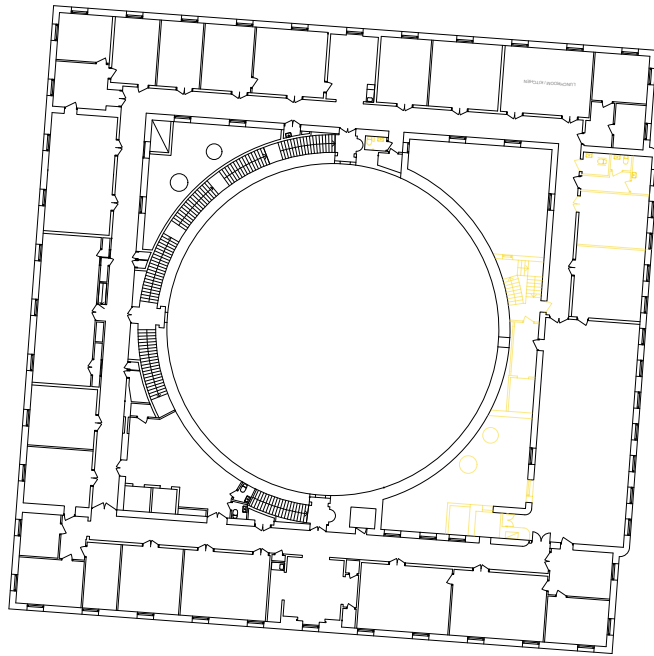
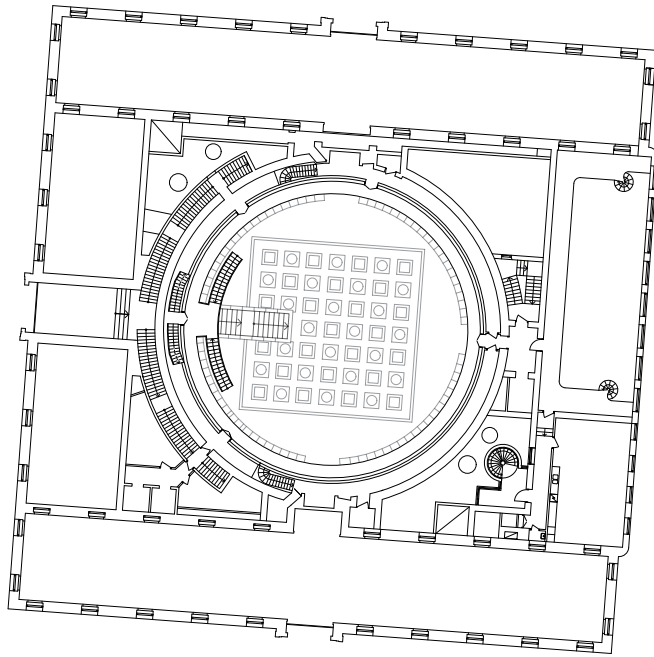
Asplund's building, level 1  
Existing, Removed, Final



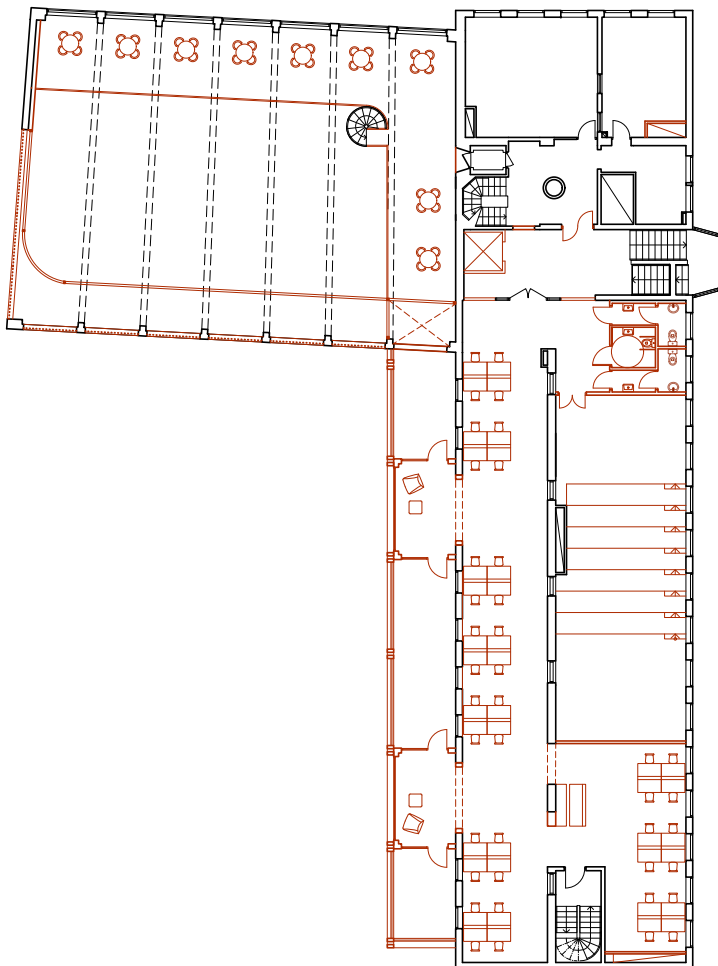
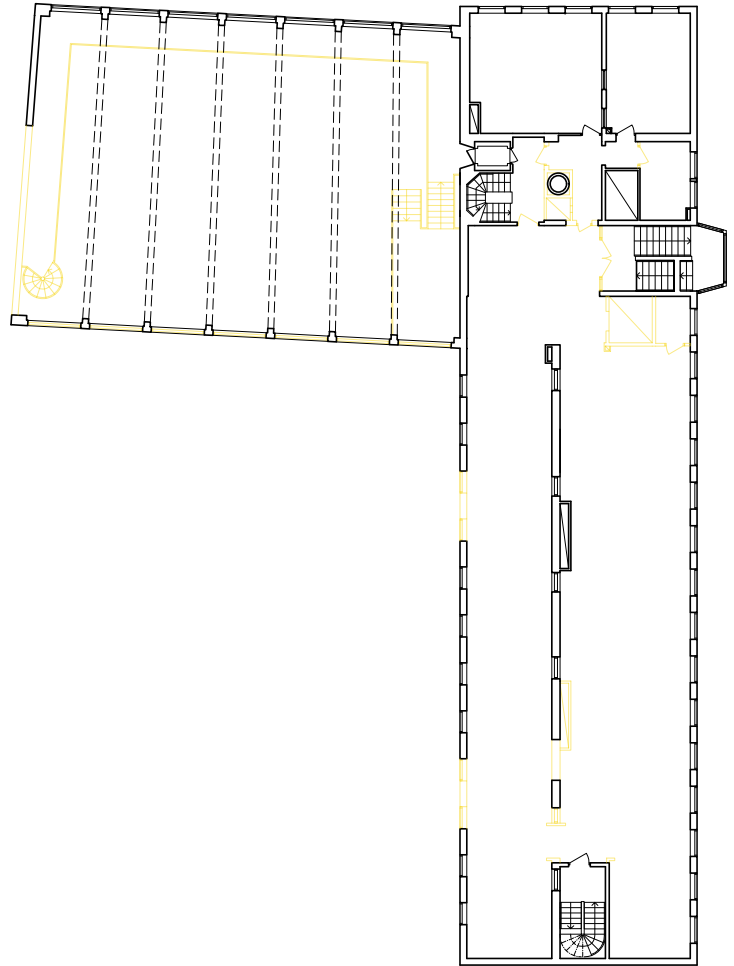
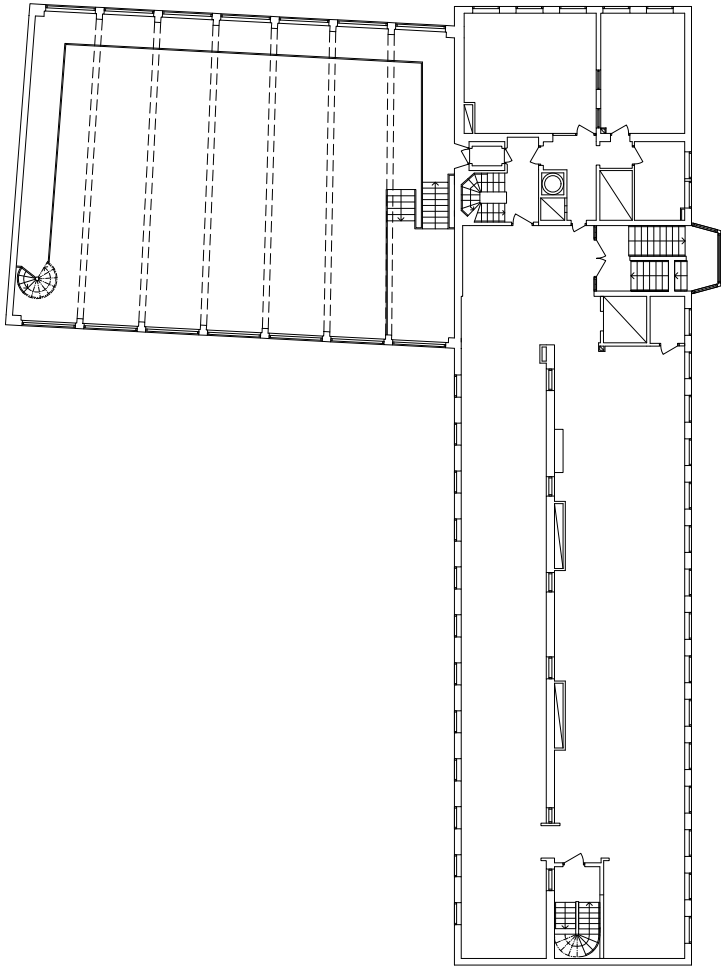
Asplund's building, level 2  
Existing, Removed, Final



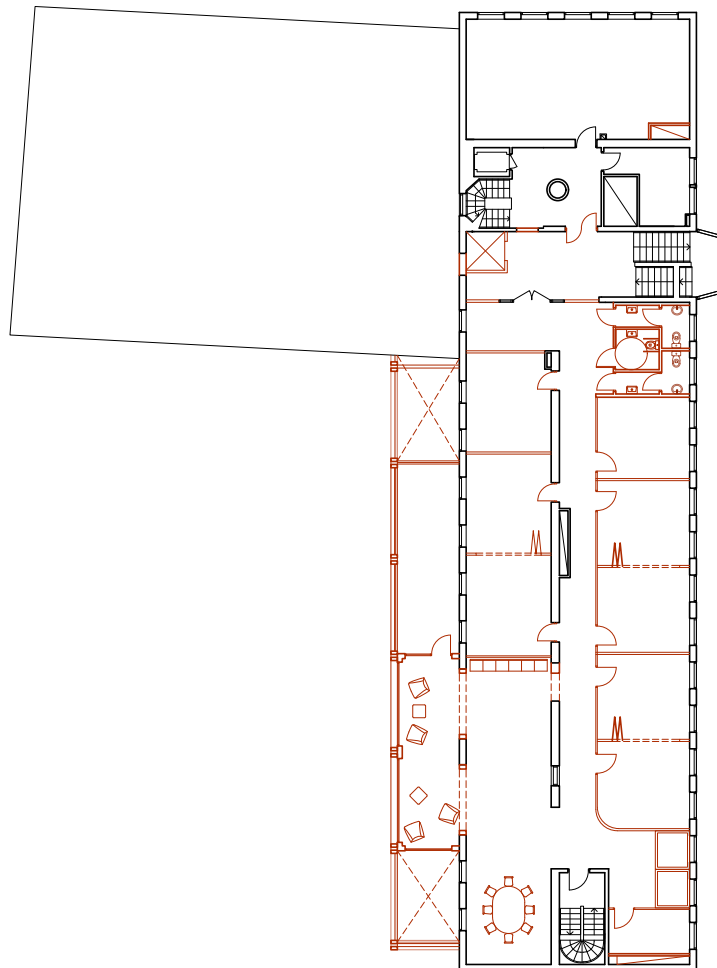
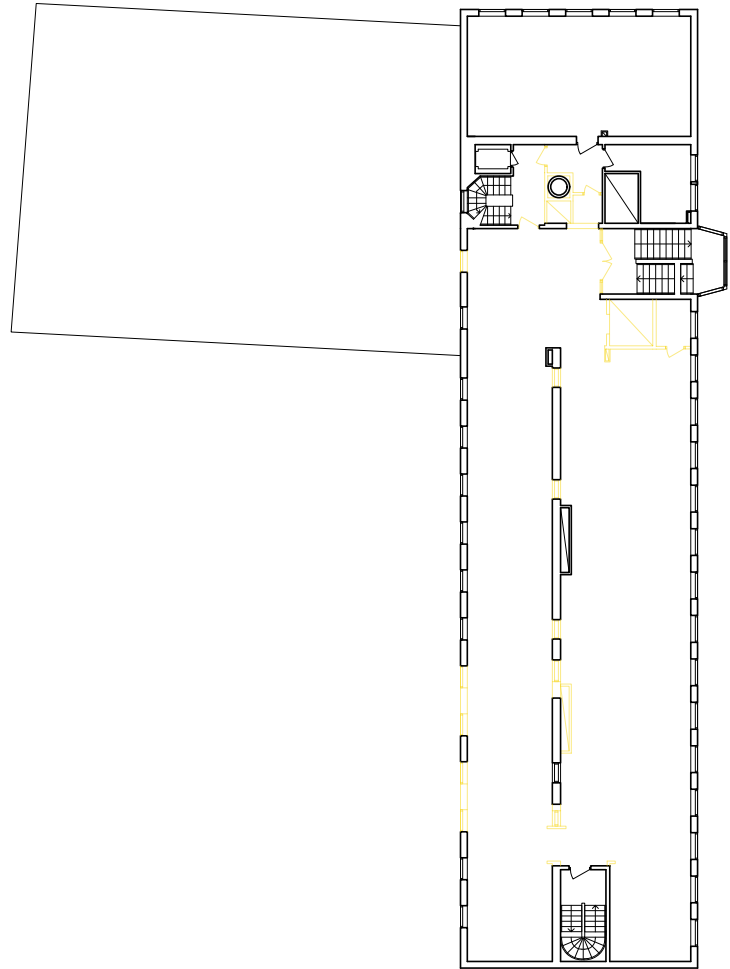
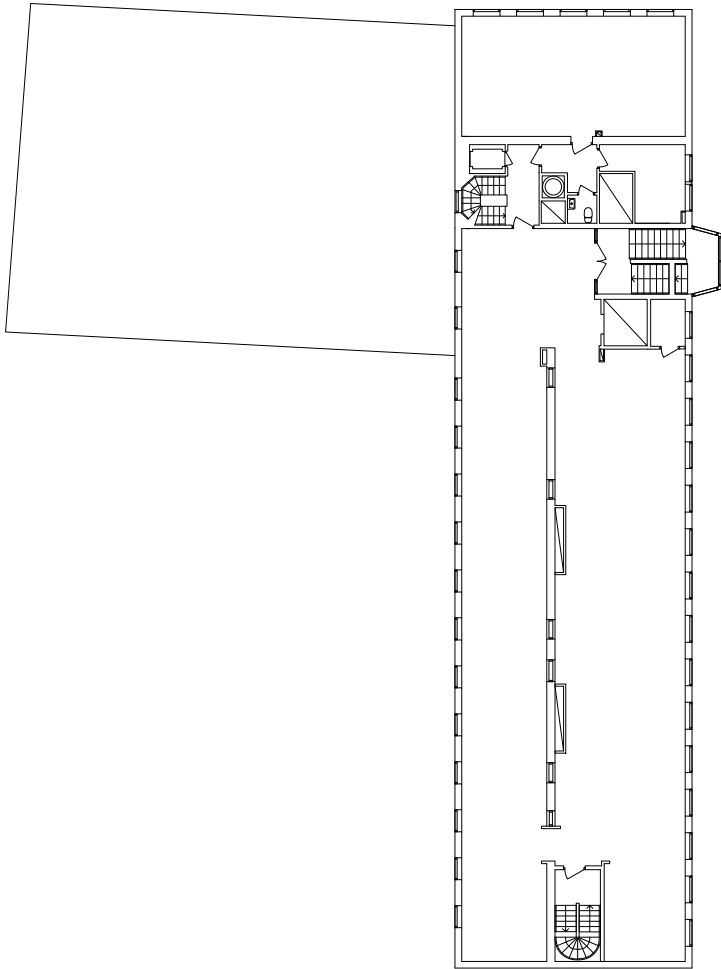
Asplund's building, level 3  
Existing, Removed, Final



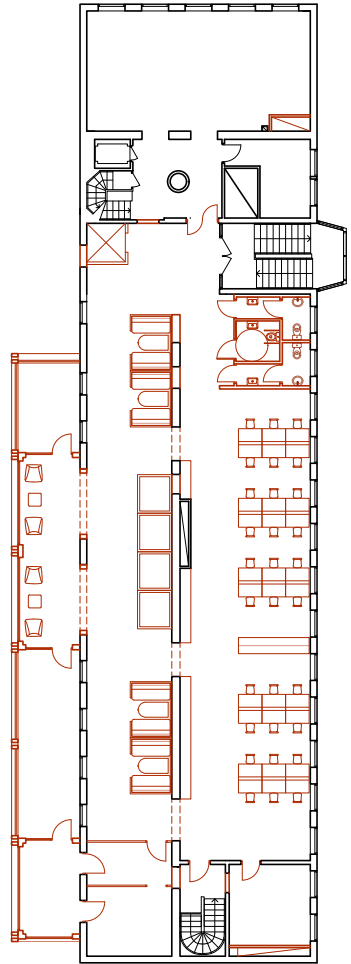
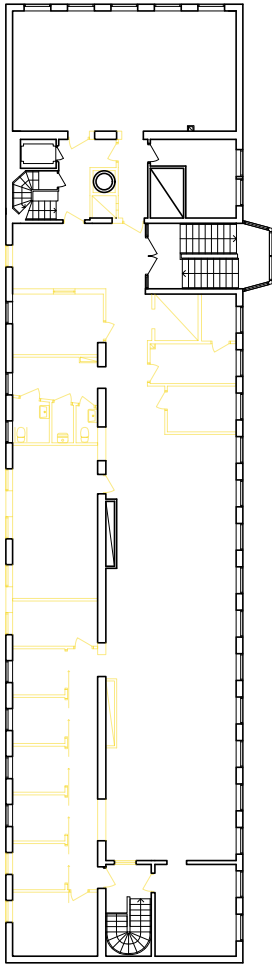
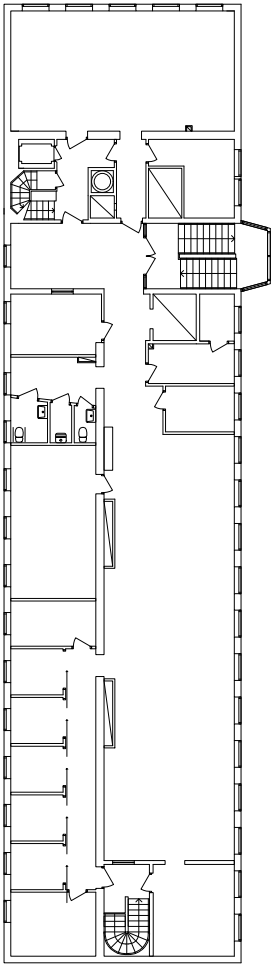
Asplund's building, level 4  
Existing, Removed, Final



Annex building, level 1  
Existing, Removed, Final



Annex building, level 2  
Existing, Removed, Final

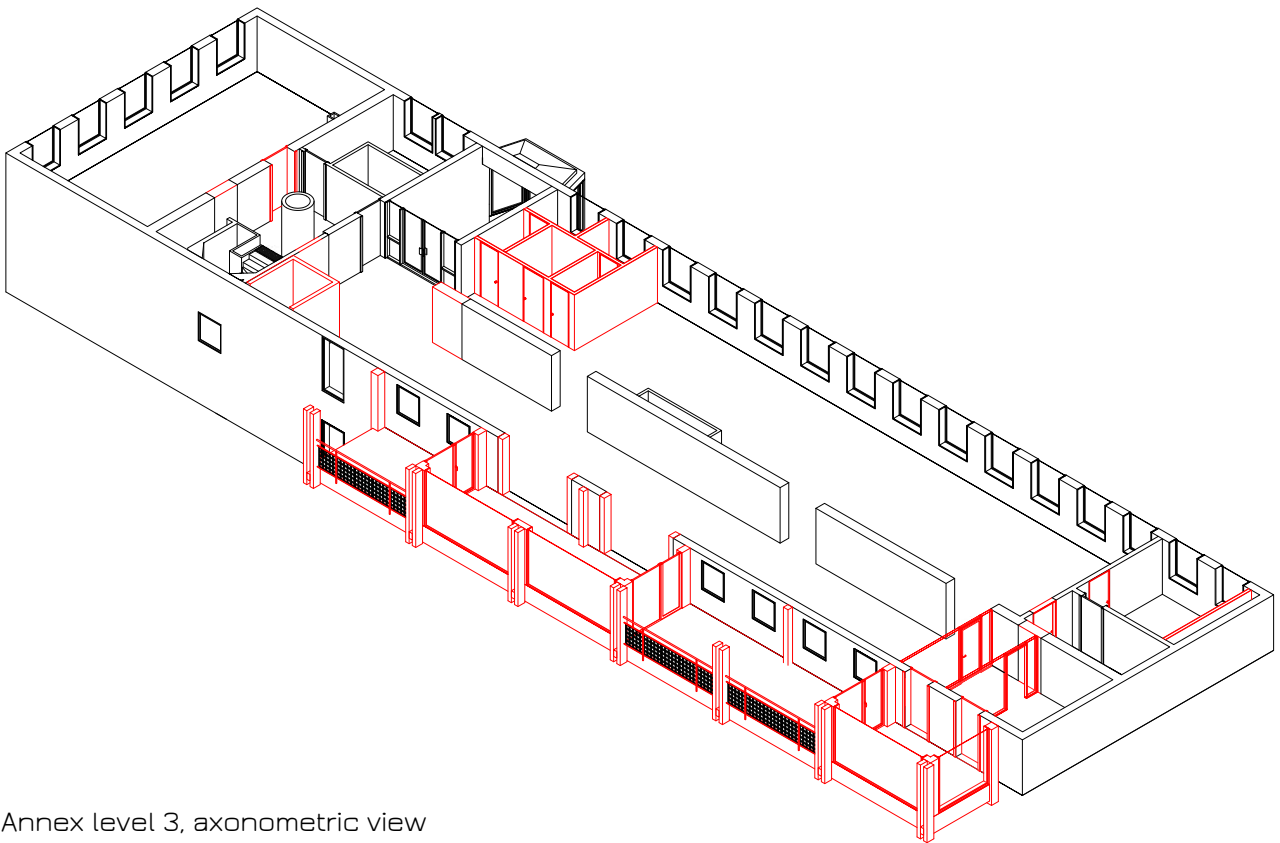


Annex building, level 3  
Existing, Removed, Final

*“ The adaptable workspace*

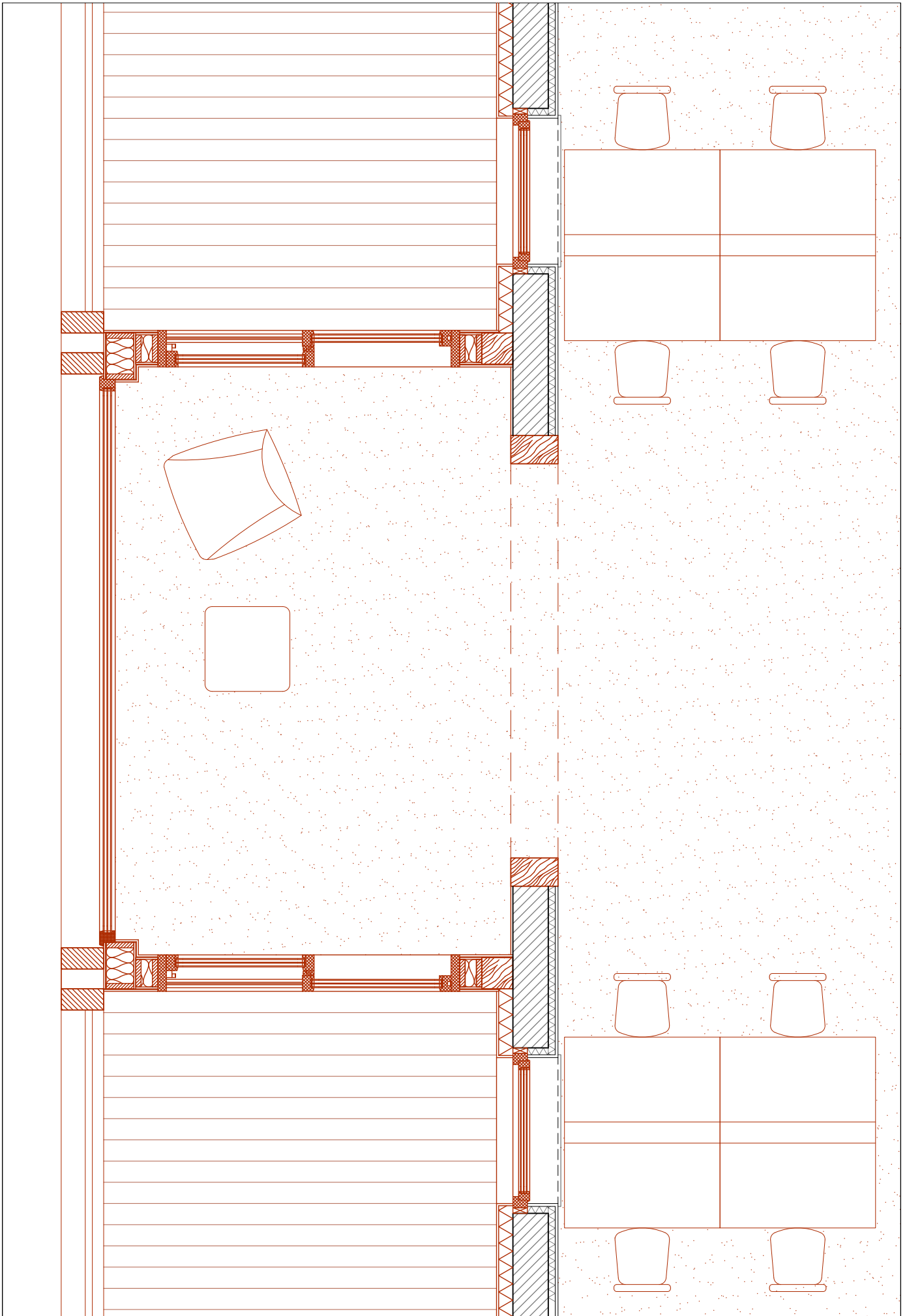
*... Entirely new interior terrains with a mixed landscape of spaces, enclosures, pods and rooms in which work can take place. ”*

The top level of the annex building which will host offices, is redesigned as an open - plan space, where different working needs are satisfied, instead of an individual working spaces organisation.

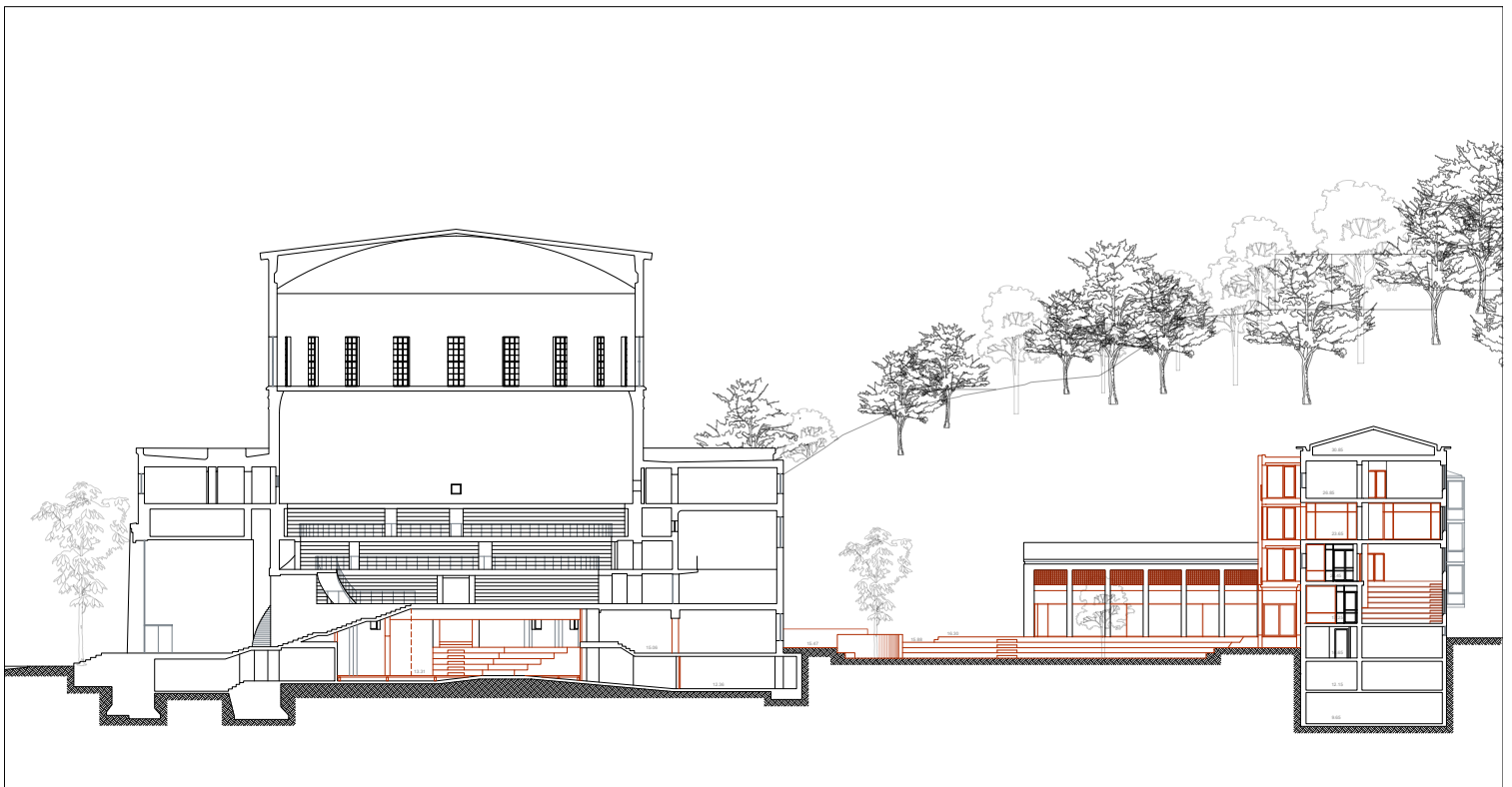


Annex level 3, axonometric view





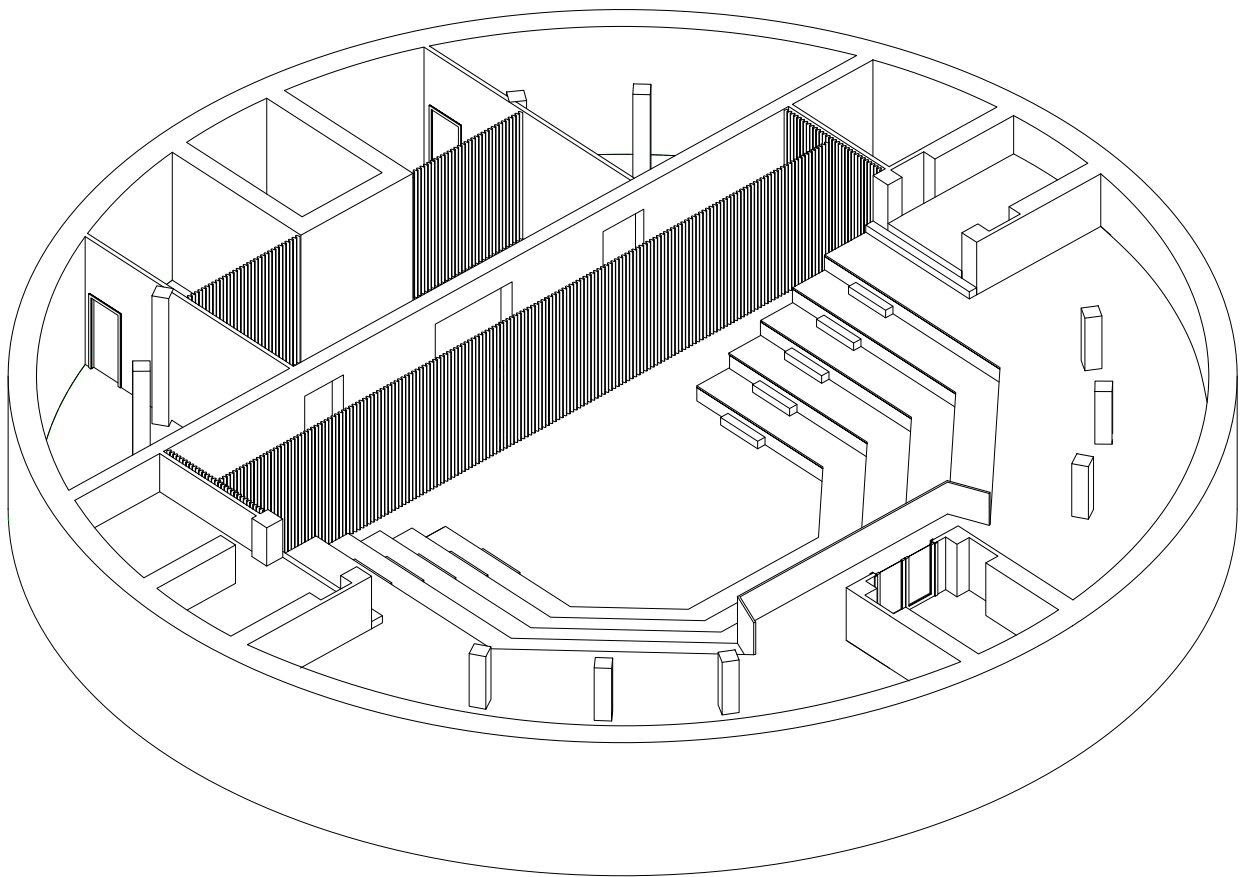
Annex level 1, detailed floor plan showing the existing and the additions



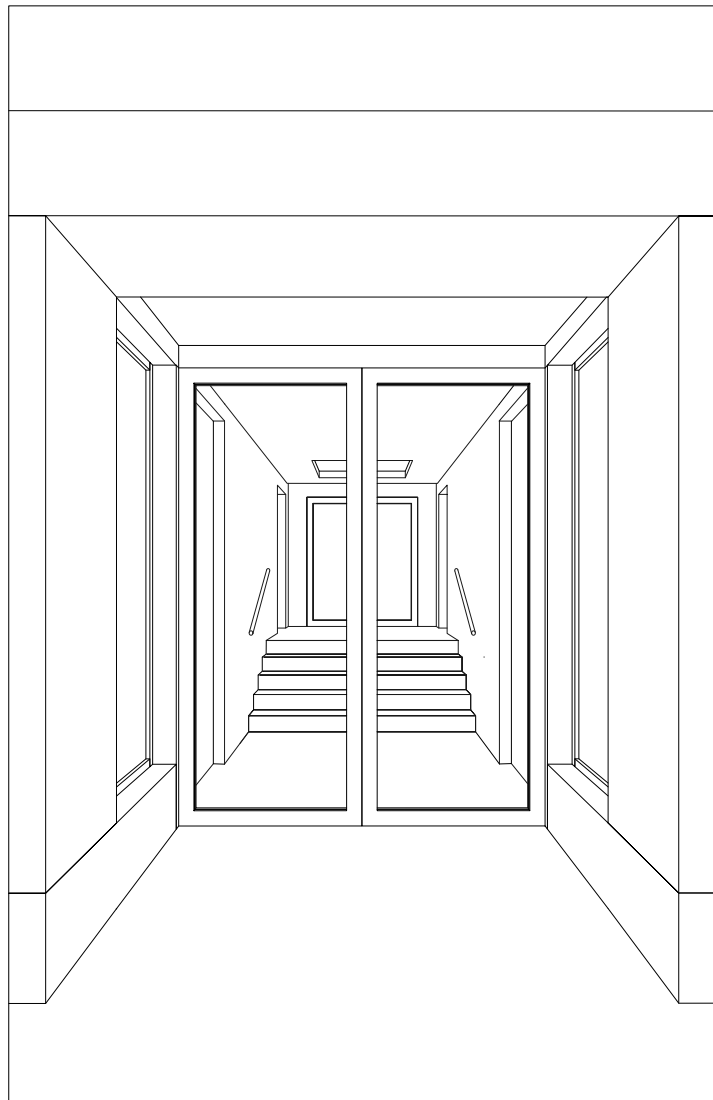
Section on the square

## 07. Interior

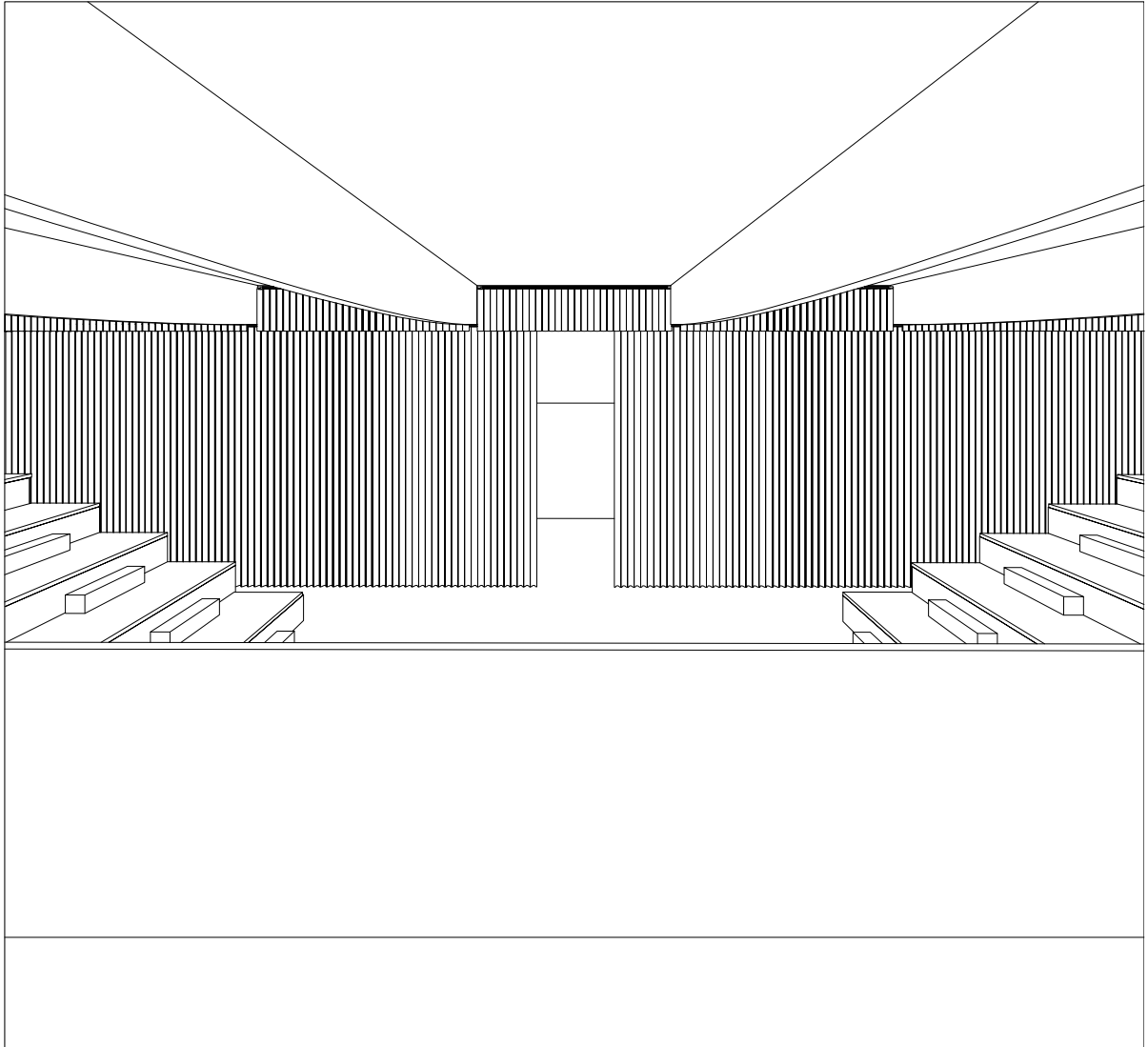
*“ The reuse of existing buildings to create interior space allows the designer to select and choose how to construct and form space via the information derived from the existing environment. As Hugh Casson suggested in his influential 1968 book on interiors, *Inscape*, this may manifest itself in two ways: as an integrated interior, where old and new are difficult to separate, or as one where the interior is pronounced, creating a distinctive layer inside the extant space. Whichever method or approach is taken, it is clear that the existing and new share a close relationship, and both respond in some way to each other’s qualities. ”*



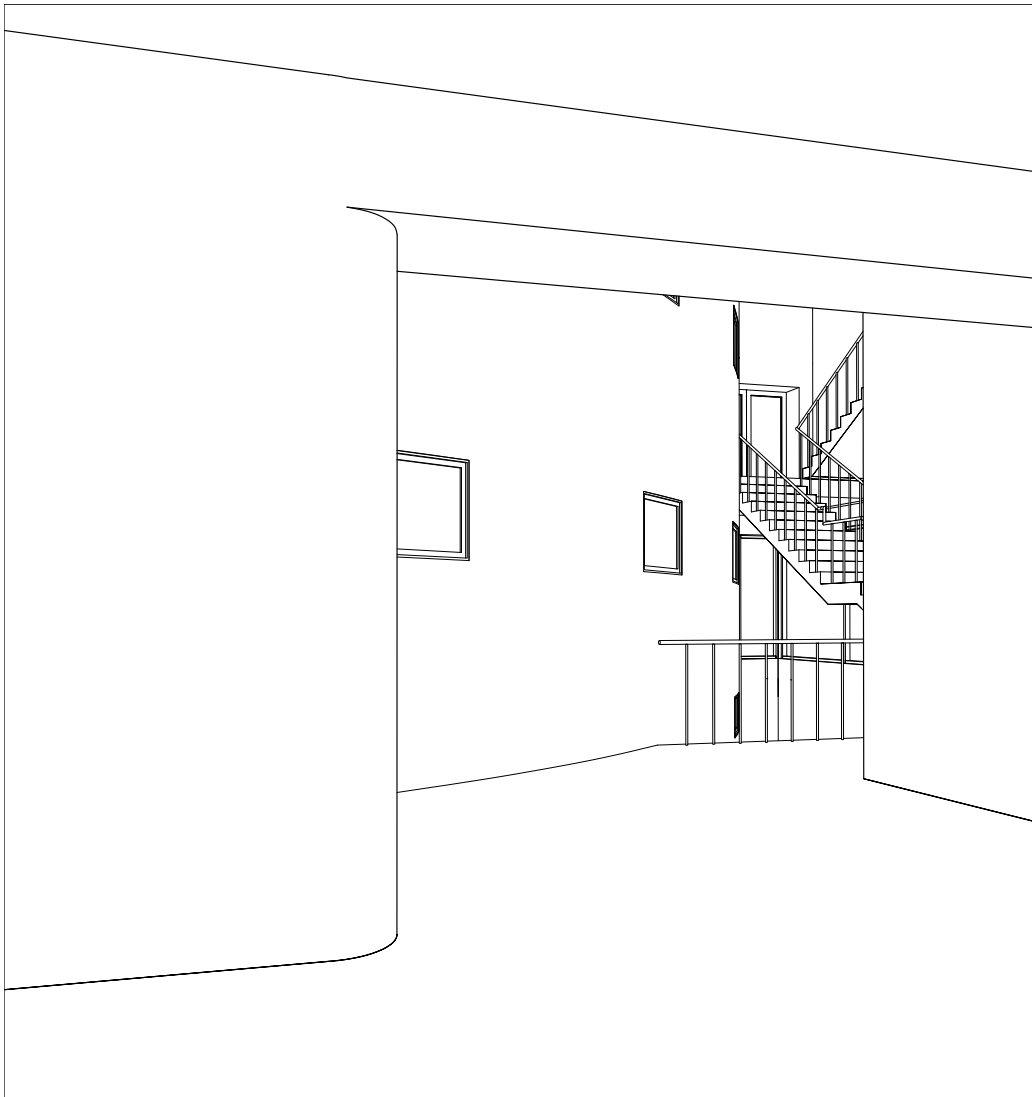
Theater, axonometric view



Theater entrance 01



Theater entrance 02



Interior view from the north wing to the new staircase in Asplund's building



Interior view from the cafe' in the annex

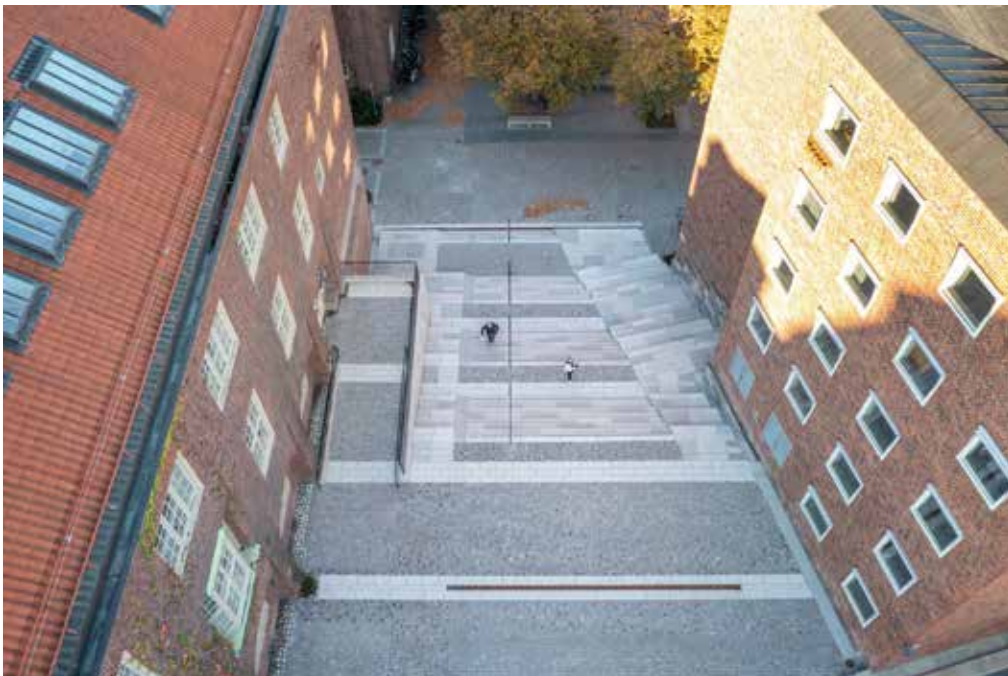




Annex, interior view from, level 1

## 08. References

### *Open urban public spaces*



Mimer's Staircase, KTH Campus, Stockholm, Sweden (by Tengbom)  
<https://en.tengbom.se/project/mimers-staircase/>



Christiania Seilduksfabrikk (Oslo Sailcloth Factory), Norway, staircase in the exterior space  
(by Lundhagem)  
<https://www.lundhagem.no/work/khio?view=all>

*Display of collection*



Rotterdam Central Library (expected redesign), Netherlands (by Atelier Oslo).  
<https://atelieroslo.no/project/rotterdam-central-library>



Kalmar City Library, Sweden (by Tengbom).  
<https://en.tengbom.se/project/kalmar-city-library/>



Display of collection in the entrance, Rotterdam Public Library



Open collection, Utrecht Public Library

## Illustrations



<https://vaxer.stockholm/projekt/ragsved/bostader-park-och-kultur-vid-ragsvedsvagen/>



<https://www.aix.se/project/halsolunden-markanvisningstavling-hogsatra-lidingo/>



Helsingborg's City Library, Sweden. Library extension (by AIX)  
<https://www.aix.se/project/helsingborgs-stadsbibliotek/>

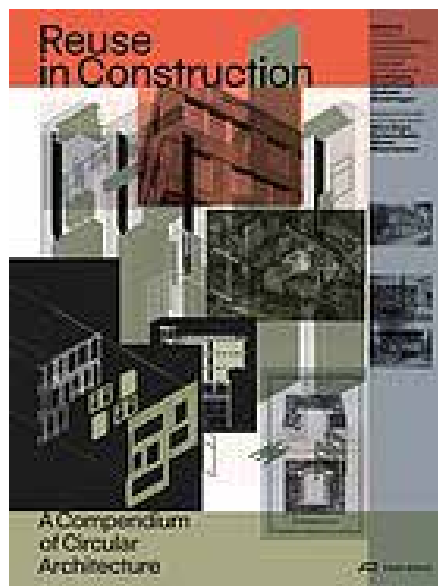




Art Barn, United Kingdom (by Thomas Randall-Page)  
[https://www.archdaily.com/960146/art-barn-thomas-randall-page?ad\\_medium=gallery](https://www.archdaily.com/960146/art-barn-thomas-randall-page?ad_medium=gallery)

## 09. Research on Building Technology

*In the beginning of the design process, I was very interested in reusing in the construction. I intended to approach my project under this prism. For this reason, I made a research on the reuse culture in Sweden and Stockholm which included examples of such projects. Later on, due to the fact that my focus was shifted to other areas, I departed from this idea. Besides, this is a topic on its own and demands a lot of work. I found it quite hard to deal with it in the context of the graduation studio, where a number of other aspects coexist. However, I present here part of this research, as it is part of my thinking.*



Cover from the book *Reuse in construction : a compendium of circular architecture*

One of my main concerns regarding my proposal is the sustainability and circularity. How should the existing Asplund's building as well as the annex be transformed in order to provide adaptability to future demands? And how should this be facilitated in a sustainable and circular way? Dealing with existing buildings and intervening on them means that the latter undergo smaller or bigger changes. What is happening with existing walls and partitions that are deconstructed? I purposefully use the verb 'deconstruct' and not 'demolish', to show my intention that these elements are not destroyed, but reused in the new design as they are or after they are upcycled.

Regarding the quality of space, we read often that buildings should not be designed to be too specific, in order to provide more flexible environments. However, Asplund's architecture is unique. I wonder how I can respond to this kind of experiential architecture while designing flexible spaces at the same time. How can I provide more special moments while achieving a generic architecture?

One solution to this would be the following: construct the more permanent elements of the library, the more generic ones, for a long life and in a way to provide flexibility, and the elements that constitute the more special design that responds to the existing situation so that they can be removed or transformed in the future.

#### 1. Extend

The most resource-efficient way is to keep a building as it is. Therefore, we are investigating how we can extend the life of the house, while at the same time preserving and enhancing the building's architecture and usability so that it can age with dignity.

#### 2. Reuse

The building retains its function and the measures needed to e.g. improving logistics or achieving new effects in the building program is done with small but effective interventions.

#### 3. Recycle

When materials need to be added, this is primarily taken from the building itself and secondarily from other projects or material banks. The less the material needs to be processed, the less climate impact.

#### 4. Renew

To transform is to reprogram a building. By rebuilding and making additions with low environmental impact, the building can be given new functions and its lifespan extended.

#### 5. Start over

We build new when there is a need - a carefully balanced addition to the building stock we already have, preferably an extension or extension and always with a long life, functionality, reusability and with a minimized climate and energy footprint in mind.

The approach of AIX, architectural office based in Stockholm, regarding architecture stresses the importance of preserving and working with existing buildings and their resources.

<https://www.aix.se/resurshushallning/>

(Re)Using waste materials and components as building materials:



Upcycle Studios, Øerestad, Copenhagen, 2018 (by Lendager) built from recycled concrete, repurposed double glazing windows and discarded flooring boards.  
<https://lendager.com/project/upcycle-studios/>



Karstadt Re-Parked, Berlin, Germany, 2025 (by Lendager) built from sustainable harvest and reconfiguration of existing materials. The architects say: "It is a vision of a project where all materials stay on site, recirculated and 'repacked' in new, aesthetic configurations".  
<https://lendager.com/project/karstadt/>

In this latter example, the existing facade, roof and interior materials are dismantled. Structural floor slabs and the raw concrete core remain in the existing car park after the demolition. Then, a new highly sustainable hybrid structure is established: the cut-out materials are reused as new façades and structural floor slabs in combination with a new timber structure. (<https://lendager.com/project/karstadt/>)

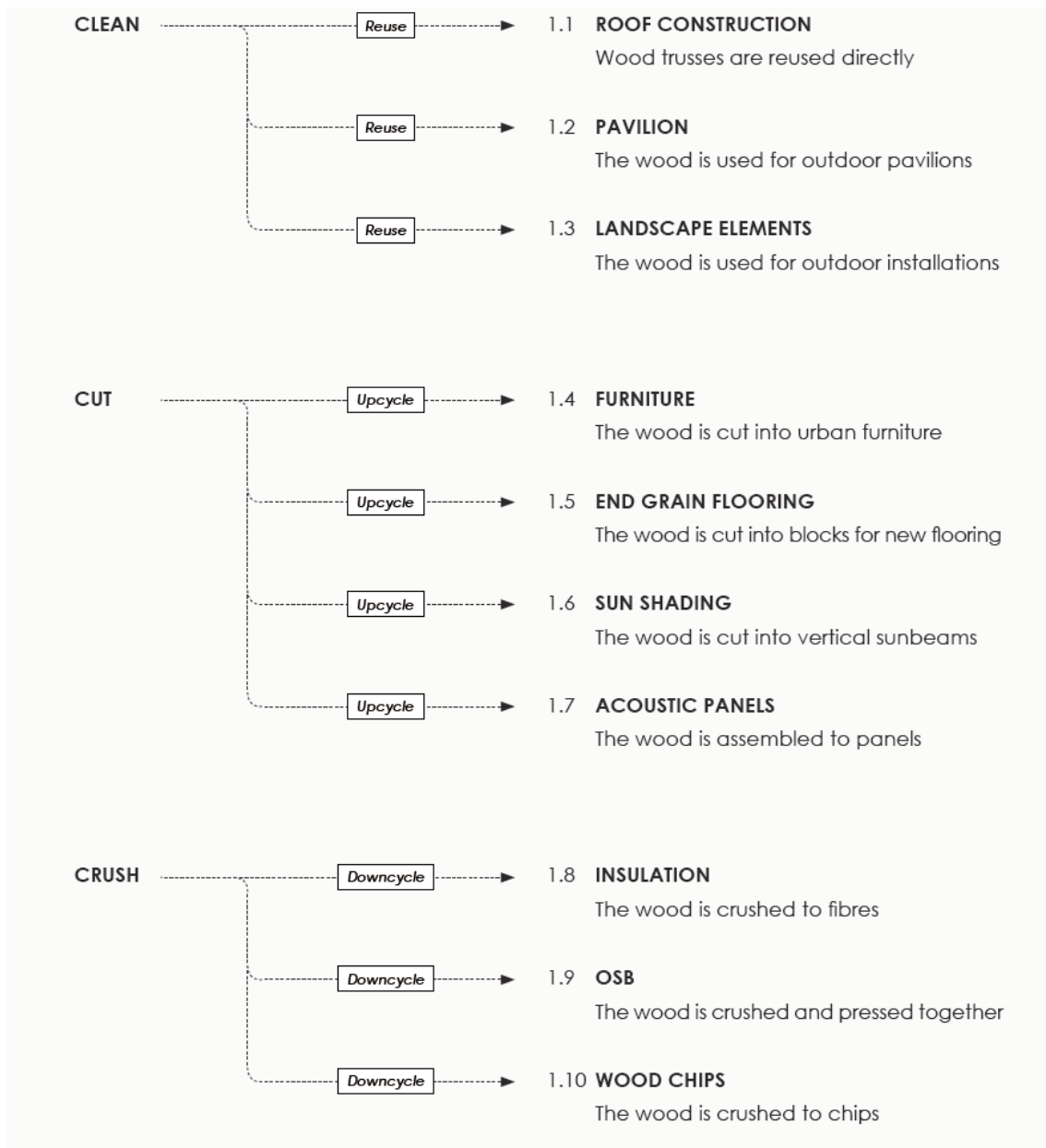
In the context of my project, I searched for salvaged materials in Stockholm. One hour away from Stockholm by car or train there is the ReTuna, 'the world's first recycling mall where everything sold is recycled or reused or has been organically or sustainably produced.' (<https://www.retuna.se/english>)

The practice of reusing in the construction process is common as well. For example, in the city of Gothenburg, in the southern Sweden, in the context of the buildings project Hoppet, reuse is a frequent theme. (<https://goteborg.se/wps/portal/enhetssida/hoppet-klimatneutralt-byggnation/byggprojekten>)

On behalf of the city of Gothenburg, the Lendager group mapped the available resources and materials in buildings to be demolished that can be potentially reused. According to the state and quality of materials, they created a catalogue demonstrating ideas for circulation of the above materials.

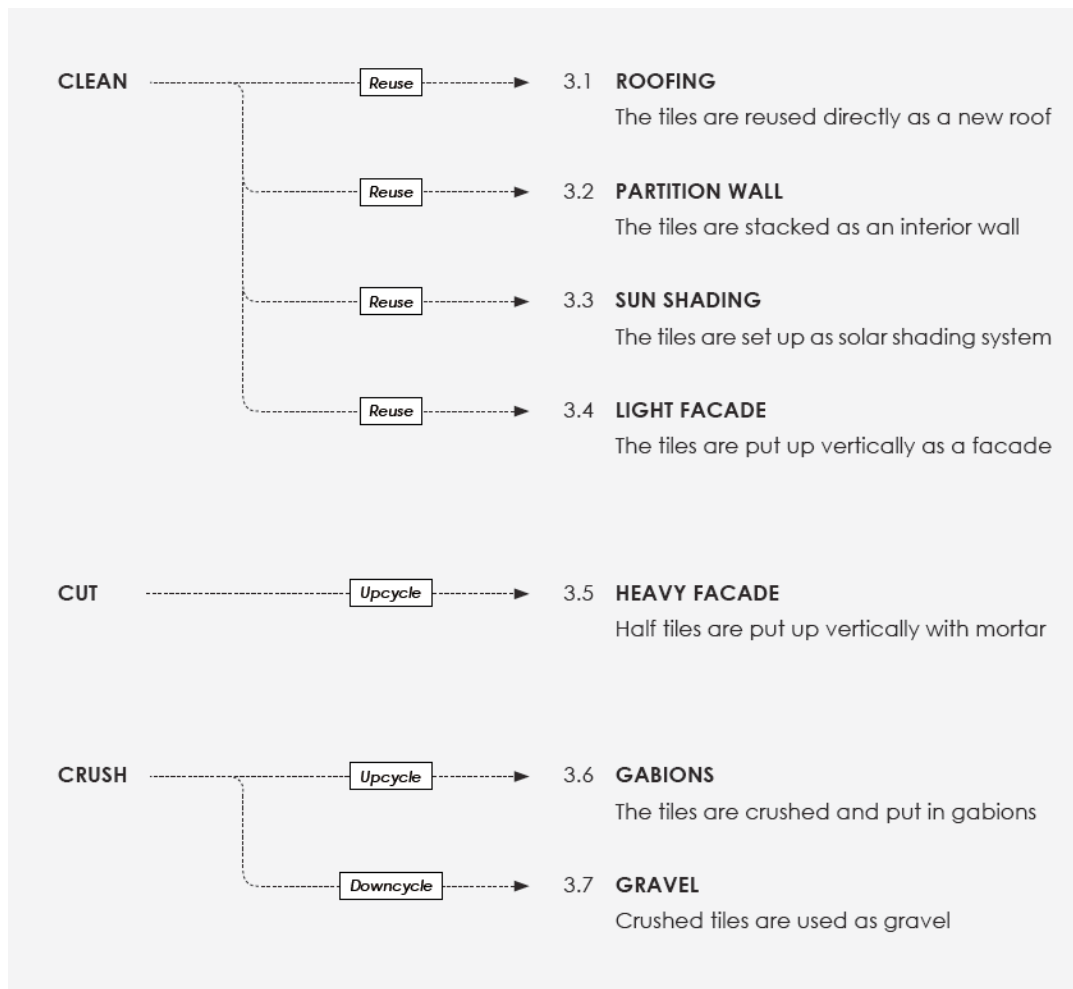
The Lendager group suggests to reuse concrete elements directly as the best practice, unless the quality is not good enough (<https://goteborg.se/wps/wcm/connect/53a0784f-c889-4d11-9c67-19ffdb655748/Hoppet%2BDetailed%2BResource%2BMapping.pdf?MOD=AJPERES>, p.51).

Since I am removing the slab over the basement floor in the Asplund Library, as well as part of concrete slab in the adjacent annex, I am interested in the ways that I can reuse these pieces, preferably in the project itself. If this is not possible, I will opt for giving them to a recycling station or a manufacturer, ensuring that they are recycled effectively to achieve the maximum possible value.



Idea catalogue for structural wood

(<https://goteborg.se/wps/wcm/connect/53a0784f-c889-4d11-9c67-19ffdb655748/Hoppet%2B-Detailed%2BResource%2BMapping.pdf?MOD=AJPERES>, p.61)



Idea catalogue for concrete roof tiles

(<https://goteborg.se/wps/wcm/connect/53a0784f-c889-4d11-9c67-19ffdb655748/Hoppet%2B-Detailed%2BResource%2BMapping.pdf?MOD=AJPERES>, p.91)

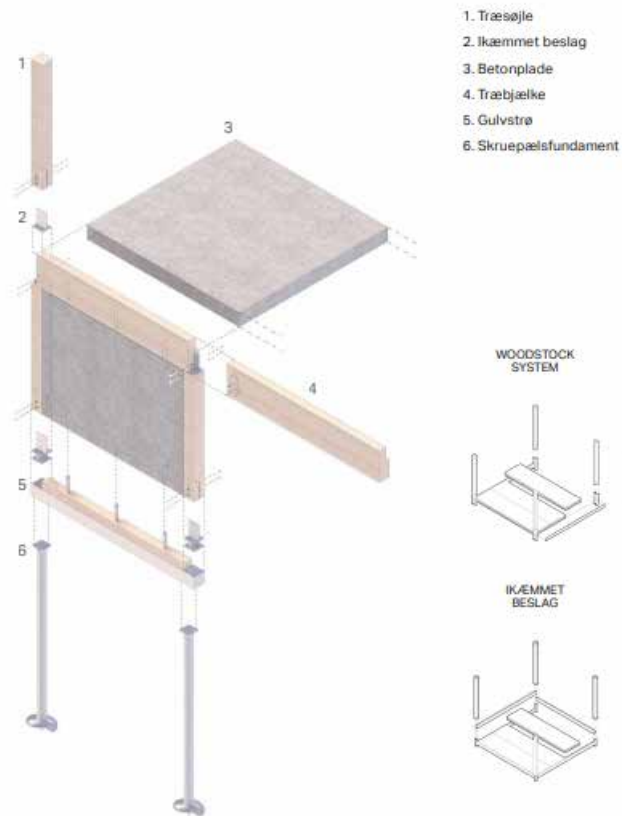
It is interesting to find that there is the Center for Circular Construction (CCBuild) which was initiated in 2015 and offers digital tools, reference projects as well as a marketplace for recycled building materials. (<https://www.ivl.se/english/ivl/our-offer/research-projects/circular-flows/center-for-circular-construction.html>)

Website: <https://www.ccbuild.se/en/>



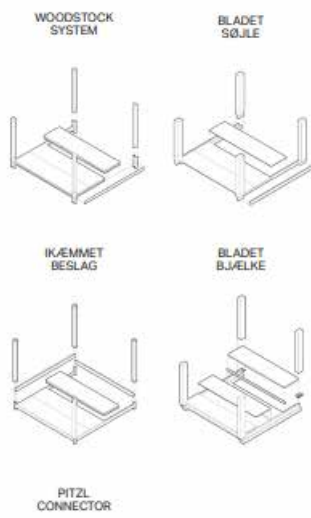
(P)RECAST UIA Pavilion, Copenhagen, Denmark. Modules of sourced concrete walls framed by demolished 200-year-old timber beams (by GXN). (<https://gxn.3xn.com/project/pre-cast-uia-pavilion>)





- 1. Træsøjle
- 2. Ikæmmet beslag
- 3. Betonplade
- 4. Træbjælke
- 5. Gulvstrø
- 6. Skruepælsfundament

Hybridstrategien, der kombinerer trækonstruktion og præfabrikerede betonelementer gør det muligt at genbruge byggekomponenter i langt højere grad, end hvis de skulle upcycles, hvilket resulterer i betydelige miljømæssige besparelser. 10.000 m<sup>2</sup> af ny bebyggelse sikrer omtrent 95% genanvendelse af præfabrikerede elementer fra den originale bygning.

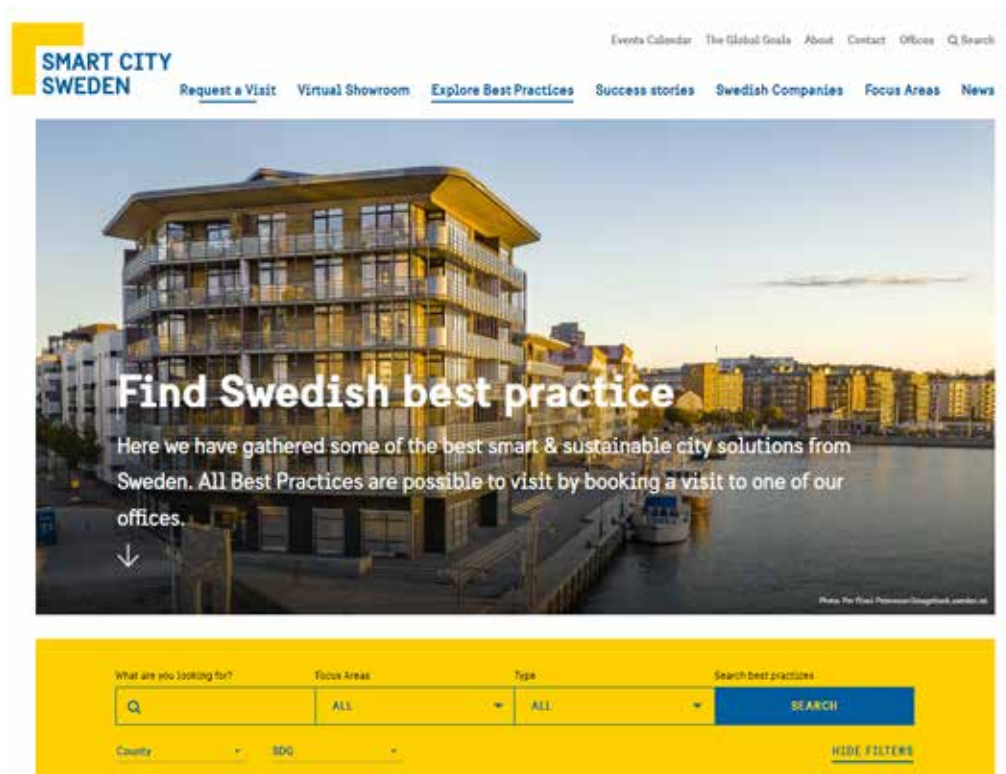


Hybrid strategy, combining wood construction and prefabricated concrete elements (by GXN). ([https://grafisk.3xn.dk/files/permanent/Ressource\\_Blokken\\_-\\_Idekatalog.pdf](https://grafisk.3xn.dk/files/permanent/Ressource_Blokken_-_Idekatalog.pdf), p.68)

## Building with timber

Sweden is a global leader in timber construction.

“The municipality of Växjö is a prime example of Swedish timber construction, with at least 50% of new buildings being built from wood as of 2020.” (<https://smartcitysweden.com/best-practice/327/the-modern-wooden-city-wooden-buildings-for-a-smaller-carbon-footprint/>)



Smart City Sweden / Explore best practices regarding smart and sustainable solutions:  
Search form (<https://smartcitysweden.com/best-practice/>)

# Bibliography

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Dekker, Annet (Ed.). (2017). *Lost and living (in) archives : collectively shaping new memories*. Amsterdam: Valiz, 2017.

Sternheim, Joyce, and Rob Bruijnzeels. *Imagination and Participation : Next Steps in Public Library Architecture*. Translated by Jane Tee. Rotterdam: nai010, 2021.

Stricker, Eva, Guido Brandi, Andreas Sonderegger, Marc Angst, Barbara Buser, Michel Massmünster, Zürcher Hochschule für Angewandte Wissenschaften, and Institut Konstruktives Entwerfen (IKE : Winterthur, Switzerland) (Eds). *Reuse in Construction : A Compendium of Circular Architecture*. Zurich: Park Books, 2022.