Stockholm City Library
a common space of the city

Project Book

Stockholm City Library: a common space of the city

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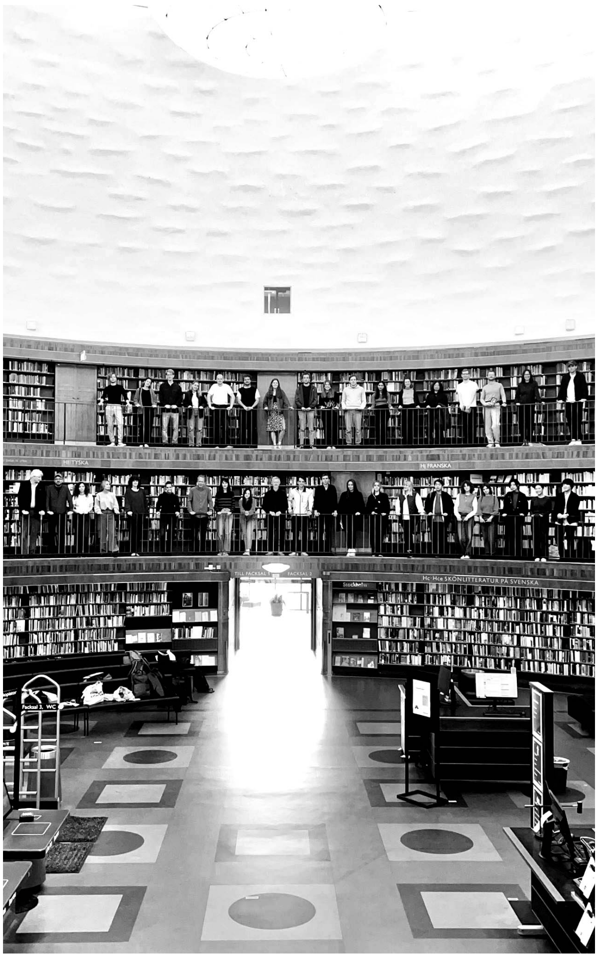
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Stockholm City Library: a common space of the city

Contents

● Fig.1.1 The main entrance of the Library and the Bazaar, 1930.

1928 it was the year when the Stockholm City Library was inaugurated. The notable Swedish architect Erik Gunnar Asplund designed the public library, which was meant to be one of the most celebrated and influential manifestations of this public institution, even today, 100 years since its realisation.

◄ Fig.1.2 The Rotunda, 1940-1949.
► Fig.1.3 The Children's Library, reading room.

He introduced the open bookshelves system, allowing people to walk along the bookshelves to pick up their books. At the same time, he dedicated part of the library to children, creating a children's library.

His innovative ideas were not restricted to the building; he treated the Library as part of the city, making meaningful interventions in the surrounding area of Observatory Hill, with the most apparent being the bazaar and the pond.

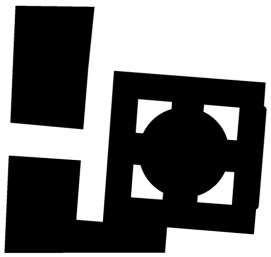
▲ Fig.1.4 View from the School of Economics.
● Fig.1.5 The restaurant, Bazaar.
▼ Fig.1.6 The pond.

Competition Briefs

● Fig.1.7 Comperative reading of the m^2 of the competition briefs.

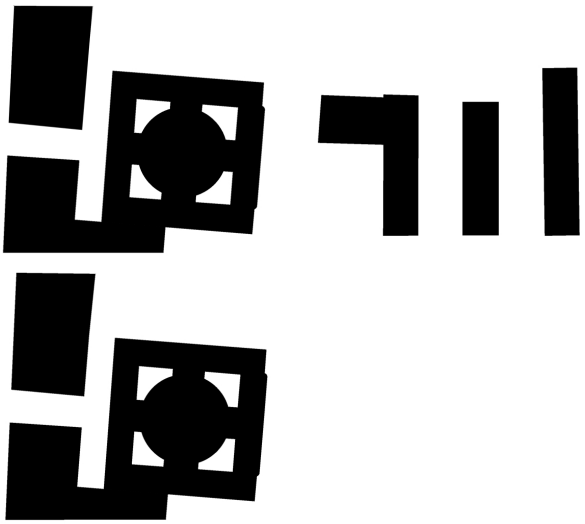
Asplund's Building

7.500m^2
=
6.500m^2
+
1.000m^2 (the Bazaar)



Competition 2006

24.000m^2
=
Asplund's building x2
+
the 3 Annex buildings
+
300m^2



Competition 2014

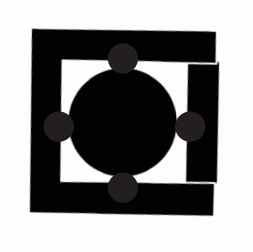
15.000m^2
=
7.500m^2 (Asplund's building)
+
6.500m^2 (Annex buildings)

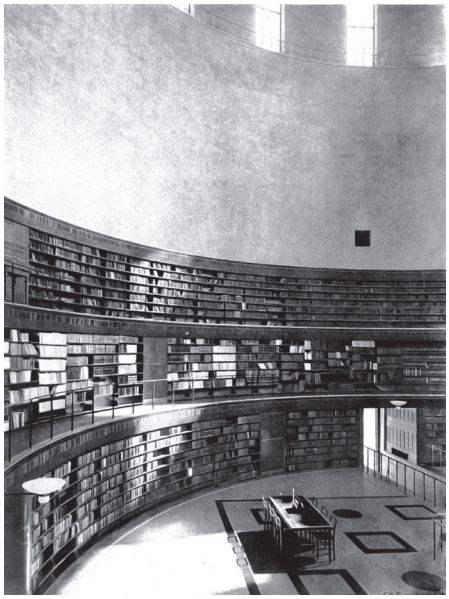
Asplund created what he thought would be the Modern Public Library during the 20th century. Therefore, the public library as a type is constantly evolving, changing its social and political purpose. *The urge for this library to address contemporary society and future changes is evident through the two unfruitful architectural competitions. One imposed a massive extension of the library, and the other, in 2014, while re-establishing the question posed by the former competition, focused more on the social aspect of the library. The last competition was paused, and the result is -100 years after Asplund designed the Stockholm City Library and 20 since the first competition- to close the library to restore the building as it stands.

Asplund's design

The Composition

◀ Fig.2.1 Diagram of the composition.
● Fig.2.2 The Rotunda.
▶ Fig.2.3 The Reading room, Rotunda floor.

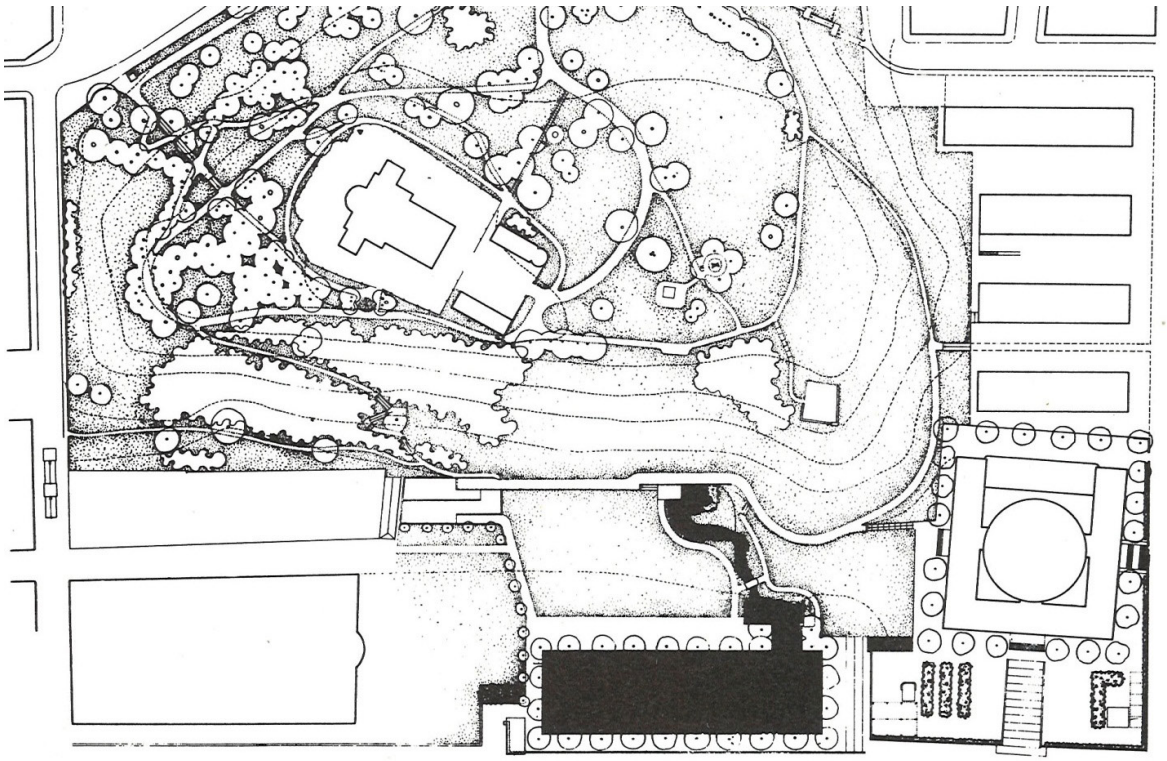




The composition of the building was based on pure geometric forms. The main element is the rotunda, with the books ringing the monumental room and the white drum representing the never-ending knowledge. The reading rooms were placed in 4 peripheral halls connected with the rotunda in the 4 interface.

Asplund's design

The Landscape



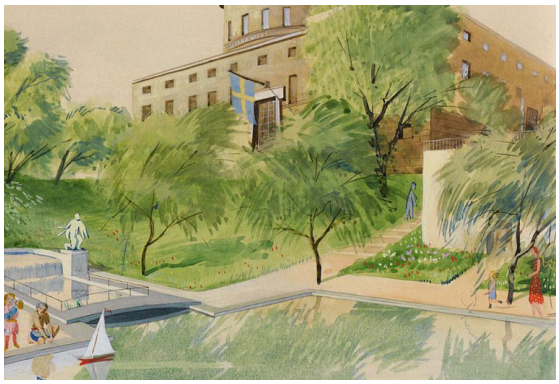
● Fig.2.4 Asplund's drawing of the proposal, 1928.

Asplund, from the first drawings, understands the building as an integral part of the surroundings by designing the main building of the library and the annexes together and afterwards by curating the extended area. The bazaar extended towards the pond, the artificial landscape with the stream, and the shed marking the entrance to the park.

Asplund's design

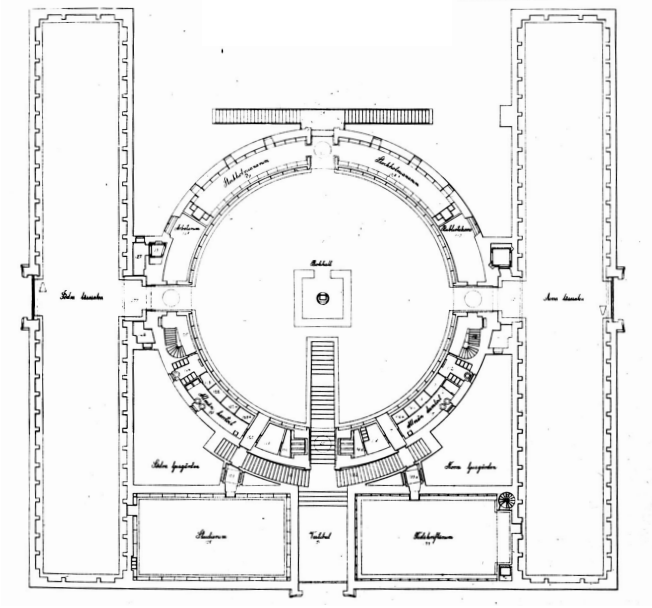
The Landscape

▲ Fig.2.5 The pond, skech by Asplund.
● Fig.2.6 The stream, sketch by Asplund.
▼ Fig.2.7 The entrance to the park, sketch by Asplund.



Asplund's design

1932 Extension



● Fig.2.8 Archival drawing, 1923.

Already in 1931, the building was considered too small, so the architect designed an extension accompanied by more minor adjustments in the rest of the building. Until then the building had 3 peripheral halls surrounding the rotunda and a symmetrical staircase on the fourth side.

The new fourth wing was supposed to house an auditorium, but an extra reading room was designed in the end. Even though the same architect designed it within less than 10 years, the influence of modernism is visible compared to the initial design of the library.

Asplund's design

1932 Extension

◄ Fig.2.9 Constructing the addition, 1931.

► Fig.2.10 The extension today, by David Grandorge.

Asplund's design

Stockholm Exhibition, 1930

◀ Fig.2.11 Night biw of the Stockholm Exhibition, by Asplund.

▶ Fig.2.12 Cover page of Acceptera, 1930.

This addition was realized a little bit after the Stockholm Exhibition, a project in which Asplund embraced modernism, blending elements from neoclassicism and strict modernism to create what would best serve public life, a manifesto of acceptance.

Asplund's design

1:25 model of the Library

◄ Fig.2.13 Photography Workshop, October 2023.

► Fig.2.14 Photography Workshop, October 2023.

Asplund's design

1:25 model of the Library

◀ Fig.2.15 Researching the children's reading room through archival photos, by the author.

▶ Fig.2.16 The lamps and the vase, by th author.

Asplund's design

The craftsmanship

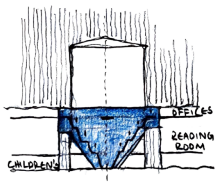
◀ Fig.2.17 The door handle, archival photo.
● Fig.2.18 The tap in the reading room, archival photo.
▶ Fig.2.19 Textile in the reading room, by the author.

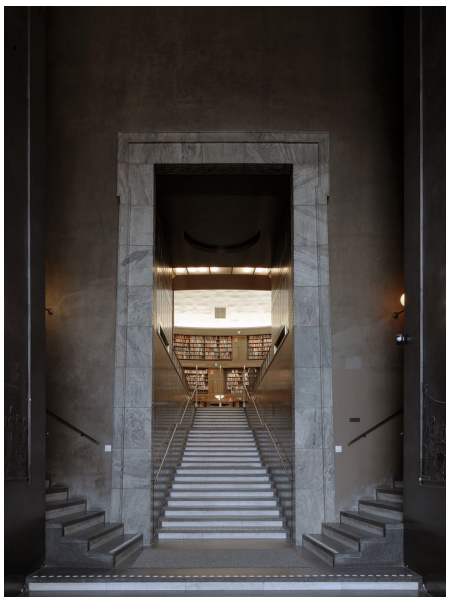
During the first month of this project, as a group, we made the 1.25 model of key rooms of the library as Asplund designed them. During this process, we got the chance to understand the special features of the interior, since Asplund used to embody craftsmanship in his projects. From the handle to the main entrance, the tap in the reading room and the textiles in the walls.

Asplund's design

Inbetween spaces

◀ Fig.2.20 The way the staircase hugs the Rotunda.
● Fig.2.21 Emerging to the Rotunda, by David Grandorge.
▶ Fig.2.22 The metal door restricting the access to the curved staircase, by the author.





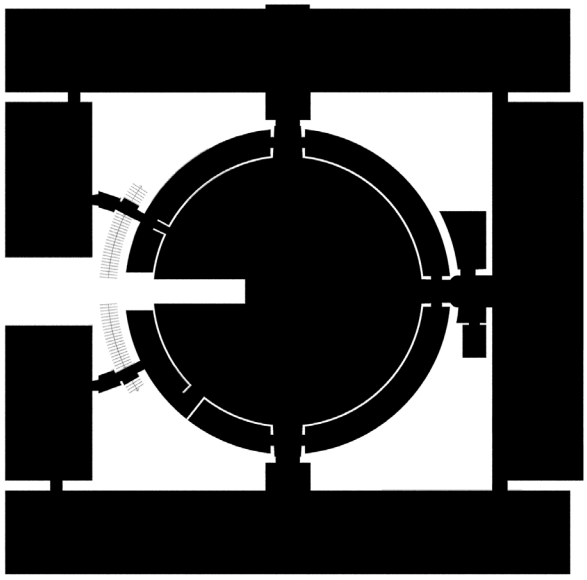
Asplund used the same composition principle for the massing of the building to the interior. He curated a unified spatial experience of the library by connecting different rooms through in-between spaces.

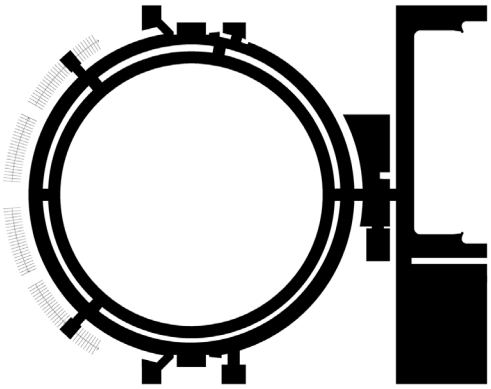
The stairs leading to the rotunda are found between two symmetrical curved staircases. These are important elements of the building, connecting all the rooms together.

Asplund's design

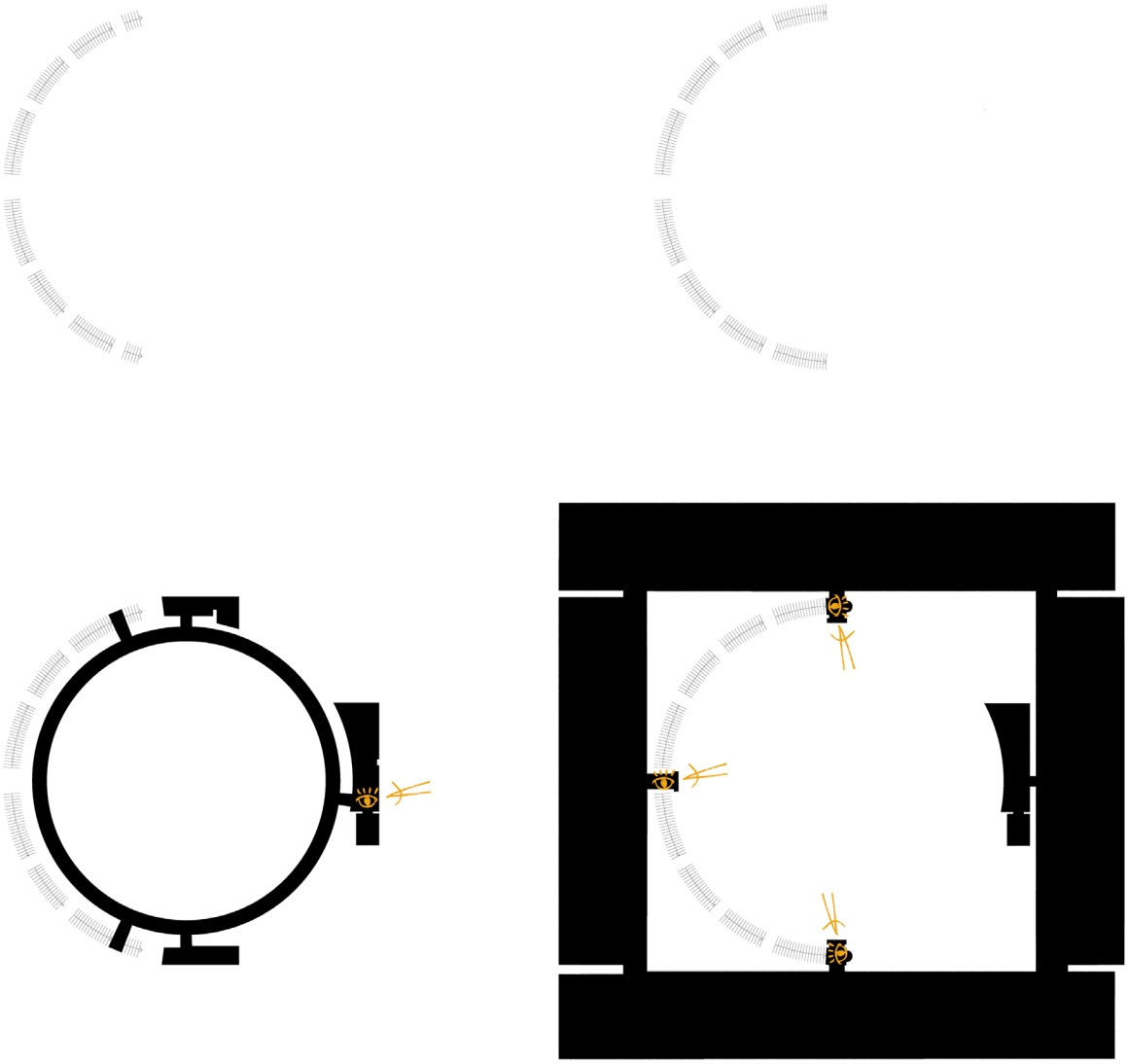
Inbetween spaces

The curved staircase





● Fig.2.23 Reading the building through the curved staircase.

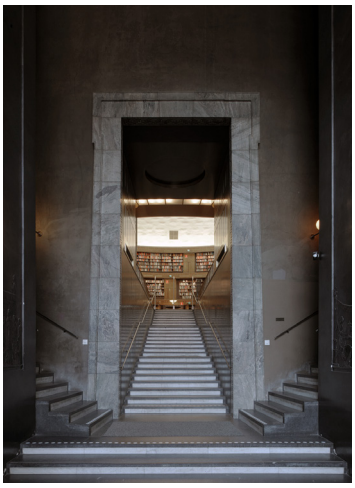


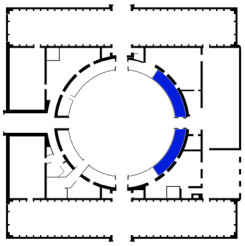
This diagram is an experiment to understand how these staircases work. The rooms in black are accessible using this staircase, allowing one to experience the entire building only by using these. Unfortunately today the access to these is restricted on the first landing by a metal door.

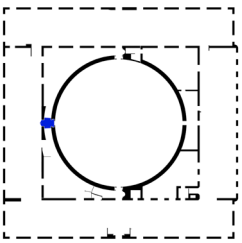
Asplund's design

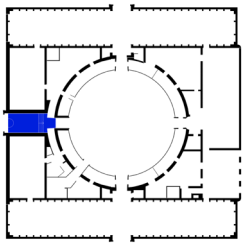
Inbetween spaces

◀ Fig.2.24 The erotica reading room, archival photo.
● Fig.2.25 The balcony, from the curved staircase, by the author.
▶ Fig.2.26 Main entrance, by David Grandorge.







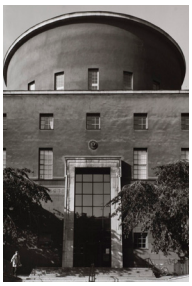


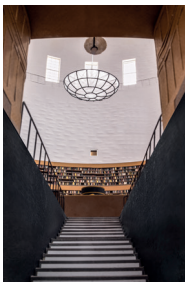
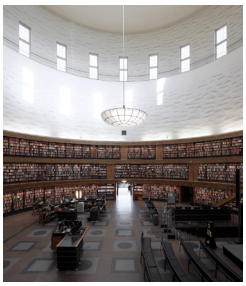
There are also other inbetween spaces like this one. Like the erotica reading room, with sensitive literature -fitted between the bookshelves of the rotunda and the outer shell, the balcony -just across the librarians office on the top floor overlooking the rotunda, and most importantly the main entrance. The ultimately curated spatial experience.

Asplund's design

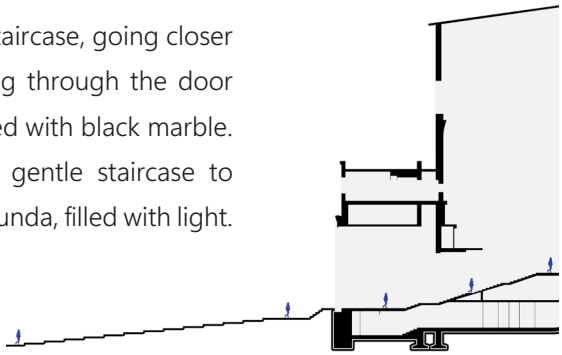
Inbetween spaces

◄ Fig.2.27 View from the street, by David Grandorge.
◄● Fig.2.28 Main entrance, by David Grandorge.
● Fig.2.29 Entering the building, archival photo.
●► Fig.2.30 Emerging to the Rotunda, by David Grandorge.
► Fig.2.31 From the Rotunda's balcony, by David Grandorge.
▼ Fig.2.32 Entering the building diagram.

Starting from the outdoor staircase, going closer to the entrance, and getting through the door to a dark, high space covered with black marble. Then, continue to a more gentle staircase to emerge to the room, the rotunda, filled with light.



Asplund's design

1:25 model of the inbetween spaces

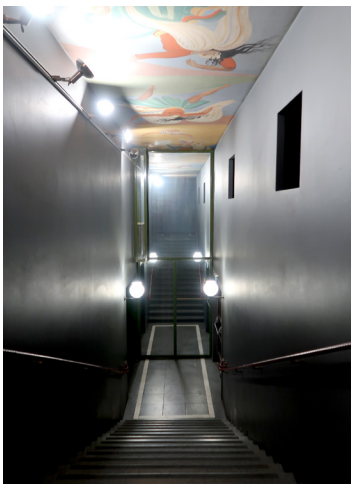
◀ Fig.2.33 The erotica reading room, 1.25 model.
● Fig.2.34 The curved staircase, 1.25 model.
▶ Fig.2.35 The staircase to the Rotunda, 1.25 model.

As far as the character of these spaces, they create a mystery; they are dark spaces with a particular geometry, while the materials used and the colours distinct them from the rooms they connect.

Asplund's design

Scandia Cinema, 1922

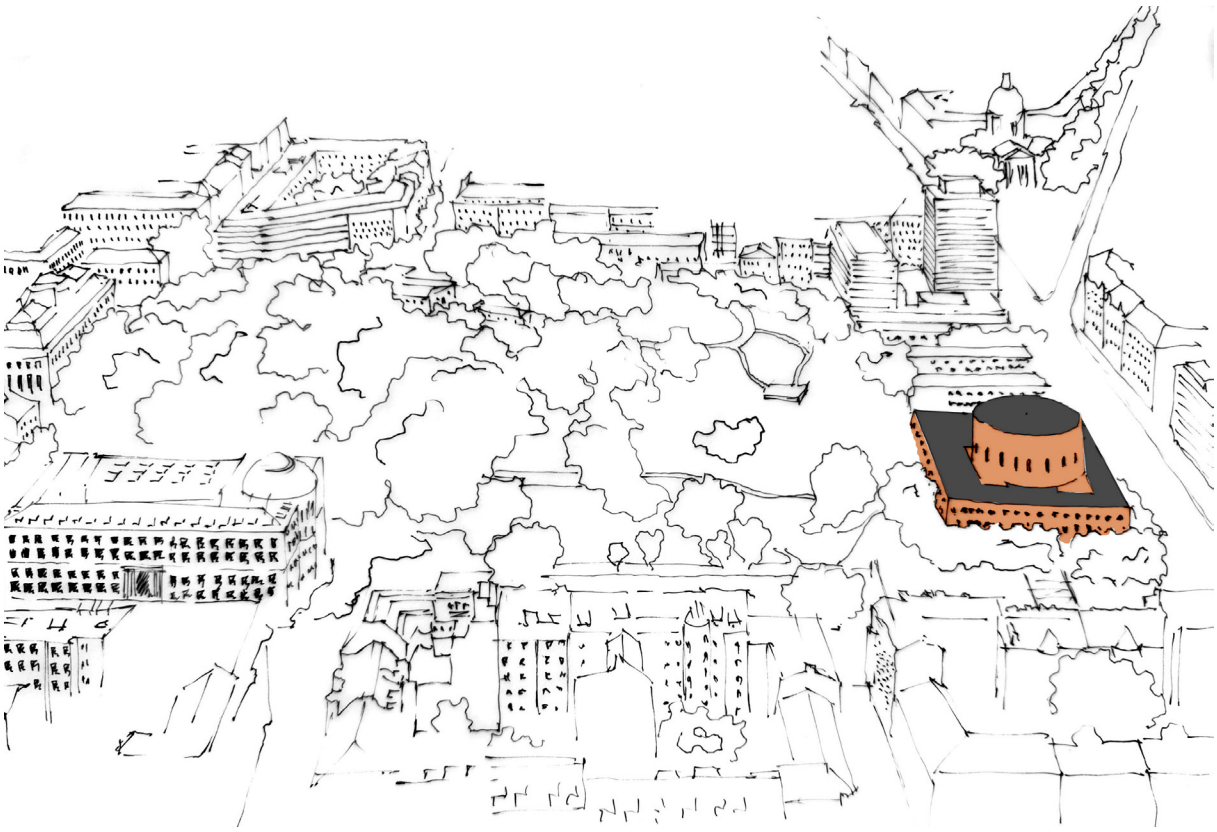
◀ Fig.2.33 Sitting area, on the top floor, by the author.
● Fig.2.34 Access to the balcony, by the author.
▶ Fig.2.35 The symmetrical staircase, by the author.



This type of interior was also used in Scadia Cinema, which Asplund designed. Although the function of the building are completely different, there are common elements that influenced the character of my interventions in it.

Position

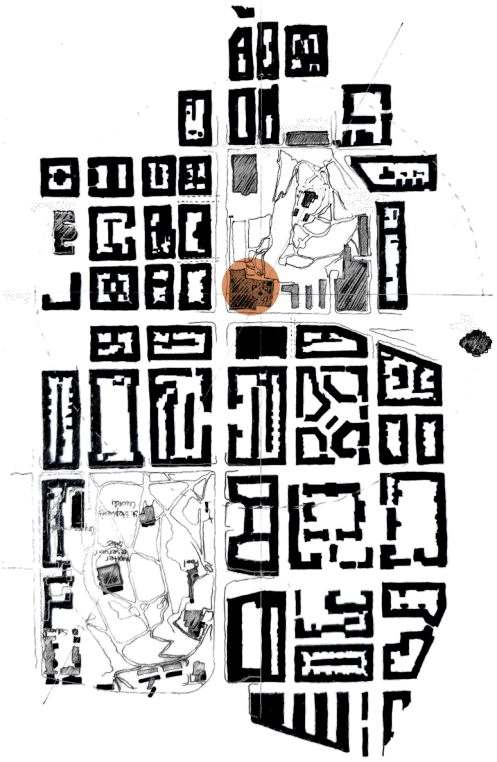
● Fig.3.1 The Stockholm City Library, in the City.

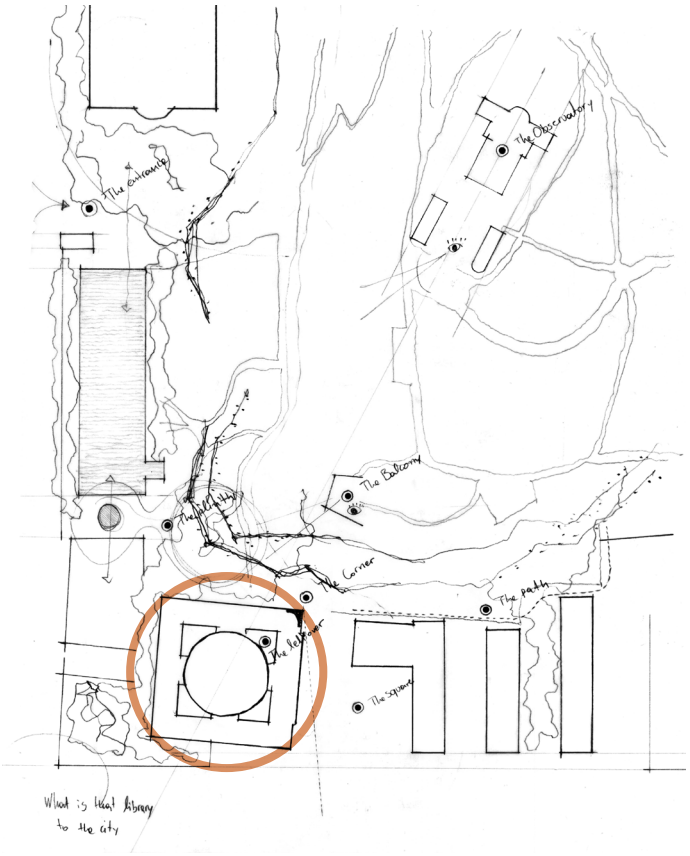


The Stockholm City Library is situated in a prominent part of the city, Observatory Hill, on an important crossroad, and surrounded by other educational institutions.

This project aims to restore the missing link between Asplunds Library and the rest of the elements that surround it: the hill, the Annex buildings, the pond, the entrance, and the City.

◀ Fig.3.2 The city block and the hills.
▶ Fig.3.3 The Observatory Hill.





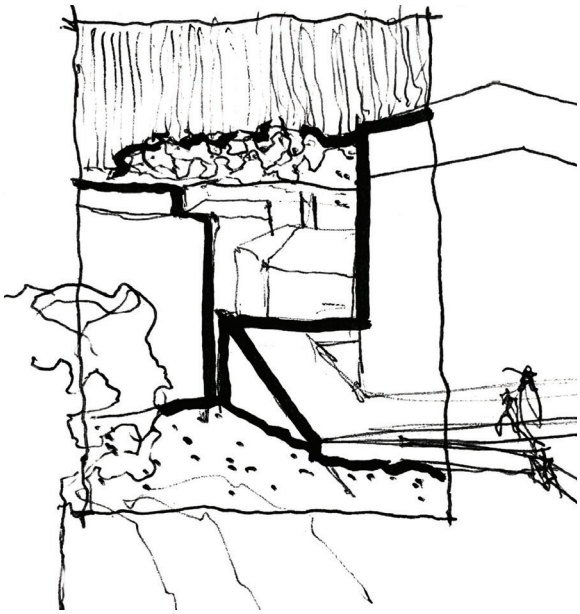
◀ Fig.3.4 Construction site in the north entrance, 2023, by the author.

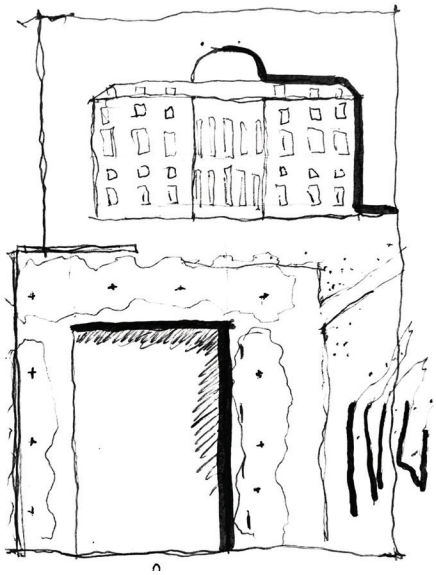
● Fig.3.3 The under construction bazaar and the empty pond, 2023, by the author.

▶ Fig.3.4 The former erotica reading room currenty housing the teen library, 2023, by the author.

The Stockholm City Library was designed as part of the City. Today, it looks utterly detached from what is happening around; everything evolves at a different pace. However, in the interior of the building, adjustments that try to keep the building up to date substantially diminish its architectural qualities.

◄ Fig.3.5 Overlooking the Library to the north.
► Fig.3.6 The entrance to the park, between the School of Economics and the pond.





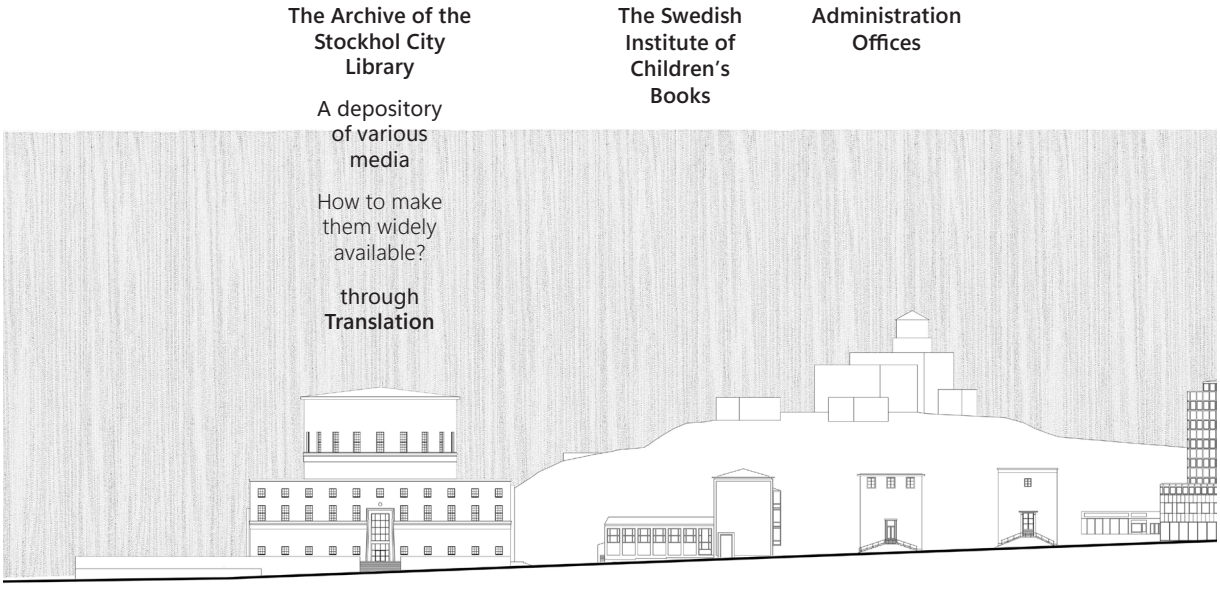
People should re-engage with the library as one of Asplund's oeuvres and as an institution that needs to establish a new political and social purpose.

This project treats the Stockholm City Library as an institution that should not be restricted within a certain building, it should be able to be open to its people, extend beyond its physical borders. This project connects the monumental building of Asplund with its surrounding and the people of Stockholm.

● Fig.3.7 The City of Stockholm, collage, by the author.

The city's library should reflect the city as accurately as possible. What is more characteristic of Stockholm than its diversity? While Stockholm is becoming increasingly segregated, the library should invite people and be commonplace for the people of Stockholm.

● Fig.3.8 North elevation of the Library with the Annexes.



Today, the library holds a vast collection that cannot be accessed to all extent. With this collection as a centrepiece, this institution will set its mission to provide this collection in different ways. This collection will be an archive of the Stockholm City Library since a library is formed by the books it holds.

The Public Library as a depository of various media, will set as its mission to make them widely available. How to do that? through translation. The library would not only provide the archive but also initiate the translation of it in order to make it widely accessible in other languages and media with people being the driving force.

Meanwhile, the Swedish Institute of Children's Books, currently located in the middle Annex,

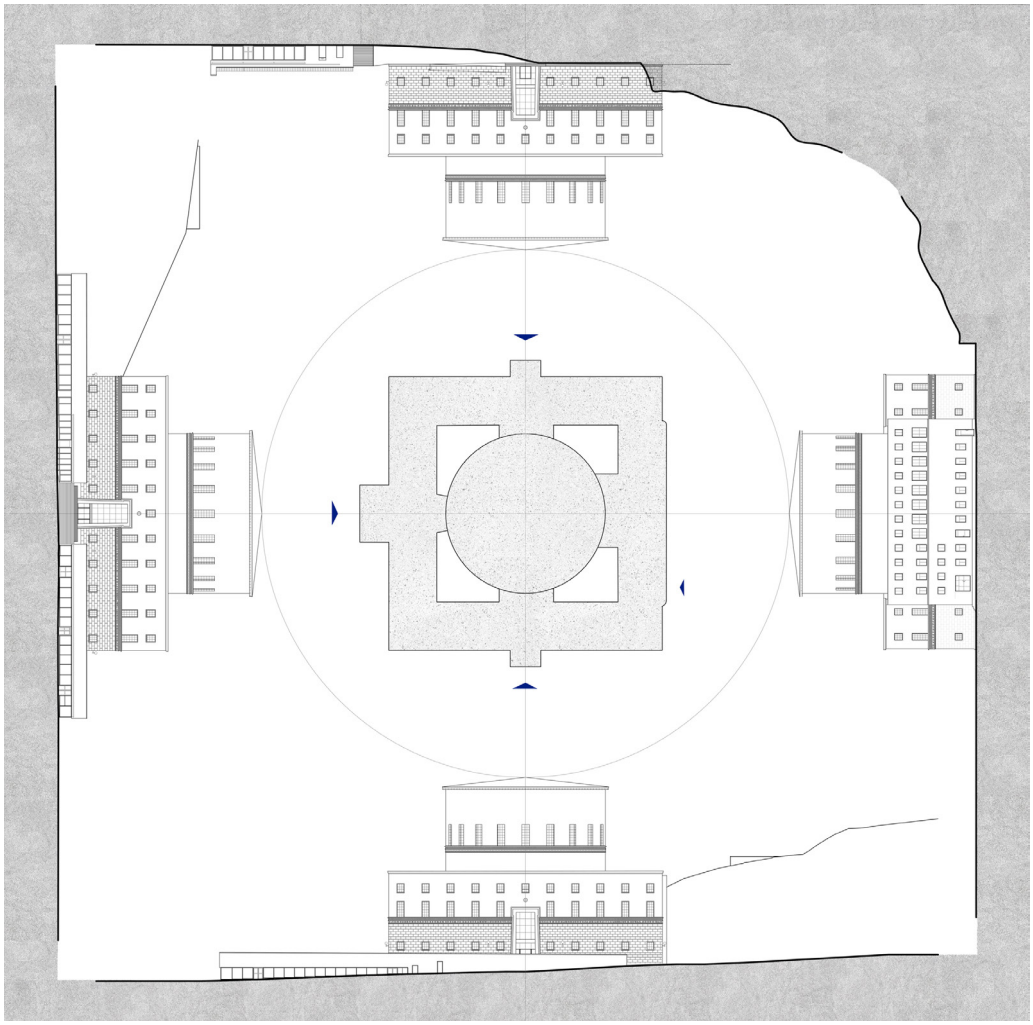
will move to the first one, where a reading room is located. The second Annex will host the Stockholm City Library's administration offices.

The building will not be massively expanded compared to the competition briefs. The m2 suggested is like the one in the second brief since this proposal focuses on reinventing the building and using the existing and designed spatial features. The

Program

The existing entrances

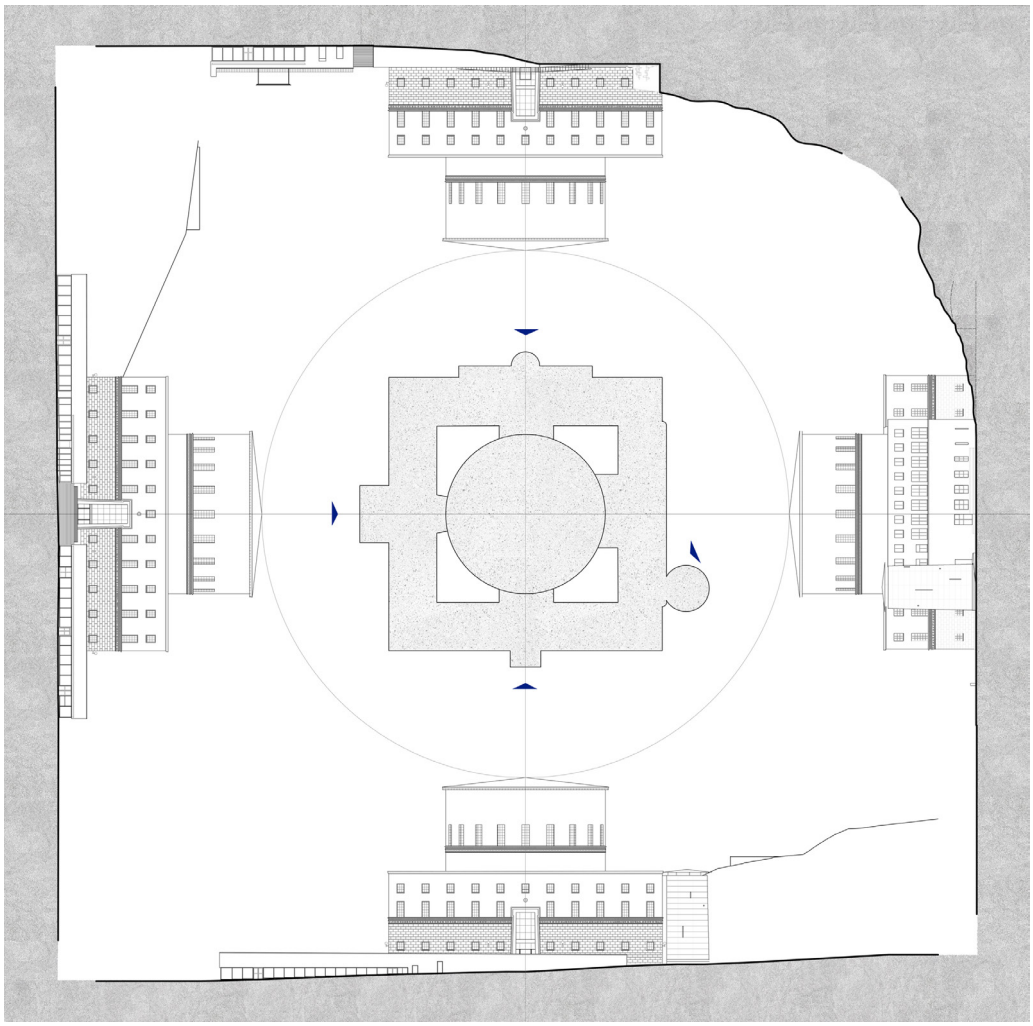
● Fig.3.9 Unfolding the Library, current state.



Currently, we have 3 public entrances, and in the 4th wing, the 1930s extension functions as the back side of the building for logistics.

Program

The new entrances



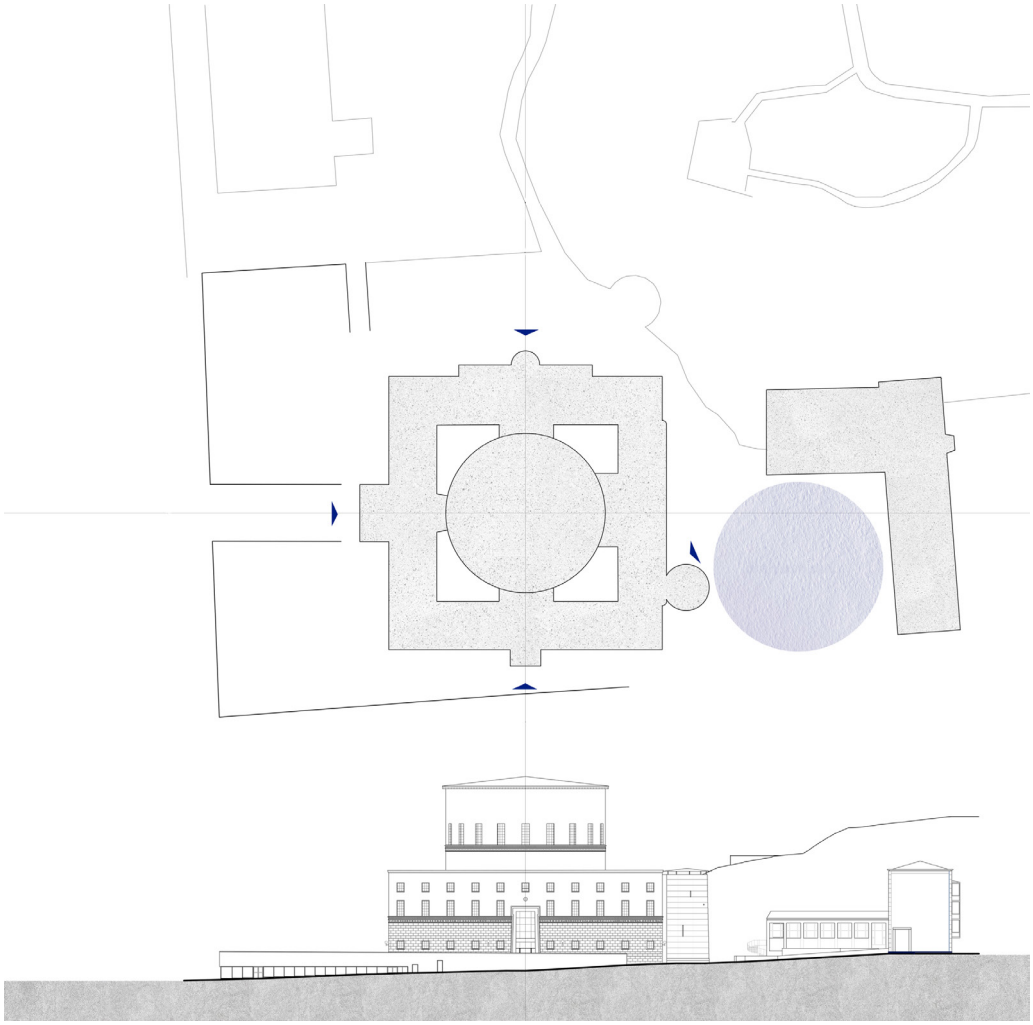
● Fig.3.10 Unfolding the Library, proposal.

I am preserving the 3 public entrances. As far as the fourth, former back side of the building, I design a pubilc entrance, reinterpreting the existing off-.centrered enrtance designed by Asplund.

Program

The existing entrances

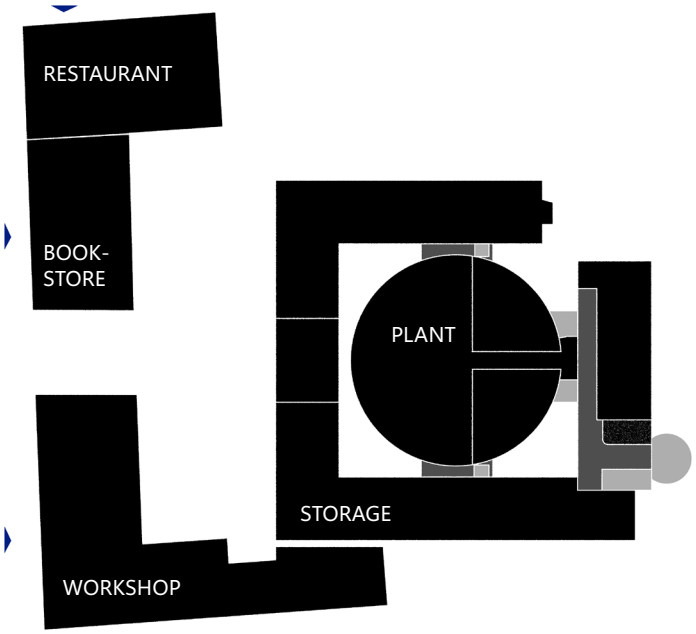
● Fig.3.11 The transformation of the north side and the square between the Library and the first annex.



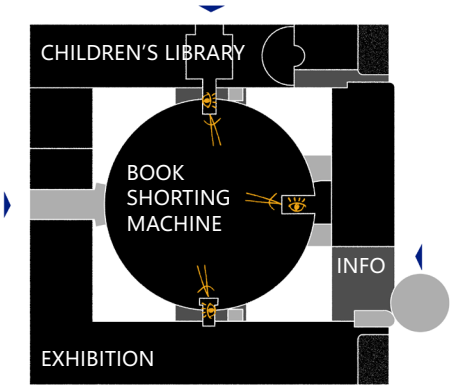
The 4 public entrances now shift the balance of the building and the extended area, transforming the previously neglected square into a really important space.

Program

The Archive of the City

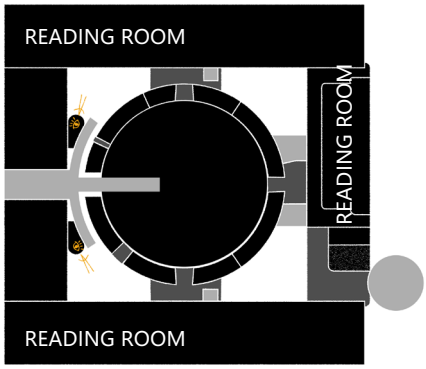


Bazaar and Basement

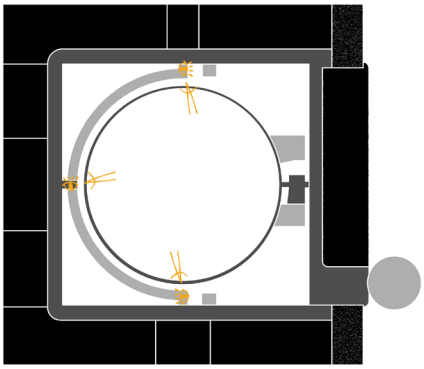


Ground floor

● Fig.3.12 Diagram of the functions across the building designed by Asplund.



Reading Room floor



Top floor

As stated earlier Asplund's building will house the more public function of Stockholm City Library, The Archive of the City. The Bazaar will house functions like the restaurant, a bookstore and a workshop space for binding and printing. The basement of the main building will house the main storage of the library.

On the ground floor, entering from the new entrance, there is the info point, the cafe, the exhibition space, and the children's library on the other side. Beneath the rotunda, there is the book shorting machine.

The rotunda floor will be the reading rooms' floor,where each corresponds to a different type of reading.

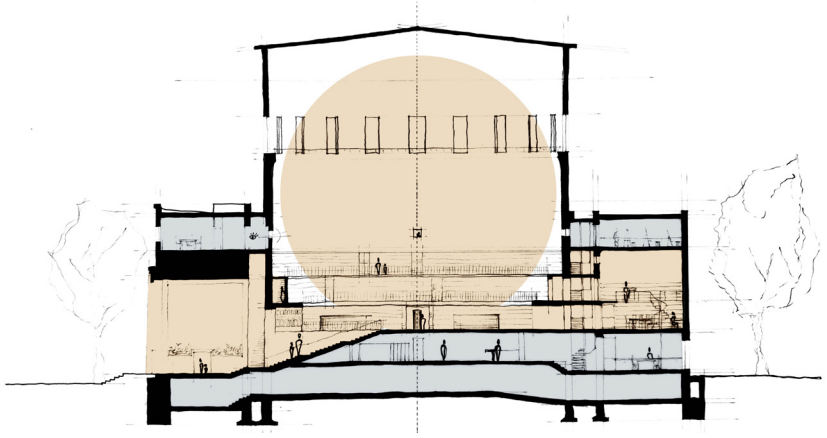
The top floor is becoming public again and houses the translation lab, which consists of different rooms for group work.

Program

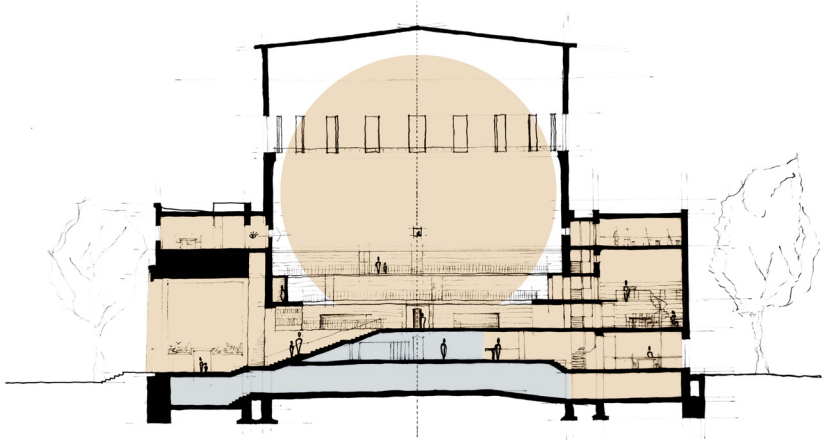
The experience of the building

▲ Fig.3.13 The public- private access inside the building, current state.

▼ Fig.3.14 The public- private access inside the building, proposal.



Before



After

As stated earlier, I aim to make the building as public as possible through the entrances and the function I chose. The significant changes in that sense are the book shorting machine room and the top floor, which transform the spatial experience of the whole.

Operations inside the Library

◀ Fig.4.1 The Rotunda, archival photo.
▶ Fig.4.2 The teen section, 2023, by the author.

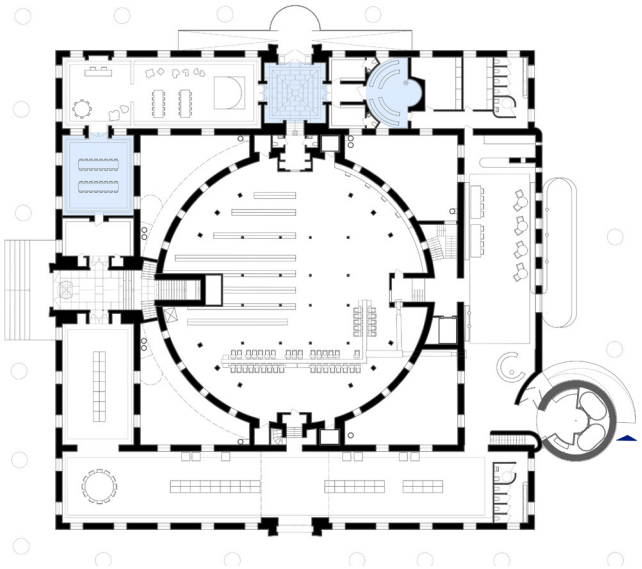
It is a building designed to encourage people to experience it, but it was built in the 1920s, and since then, minor additions and adjustments have destroyed the unified experience.

The way to encourage people experience the building today is by restoring certain spatial qualities, by revealing what was hidden before, and by celebrating its evolution. There will be 3 types of operation taking place: restoration, subtraction and addition.

Operations inside the Library

Restoration. Children's Library

◄ Fig.4.3 Rooms to be restored in the children's library.
► Fig.4.4 The children's library, 1.25 model.



The children's library, located on the ground floor, was one of the innnovations of that building, providing a space for children.

The storytelling room, the entrance and the small reading room are restored, based on Asplund's original design.

Operations inside the Library

Restoration. Children's Library

◀ Fig.4.5 The storytelling room, 1.25 model.

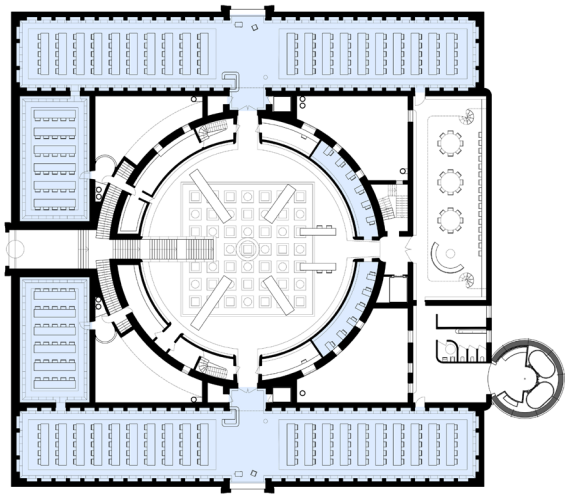
● Fig.4.6 The entrance of the children's libray, 1.25 model.

▶ Fig.4.7 The small reading room in the children's library, 1.25 model.

Operations inside the Library

Restoration. Reading Rooms

◄ Fig.4.8 Reading rooms to be restored, Rotunda's floor.
► Fig.4.9 The big reading room, archival photo.

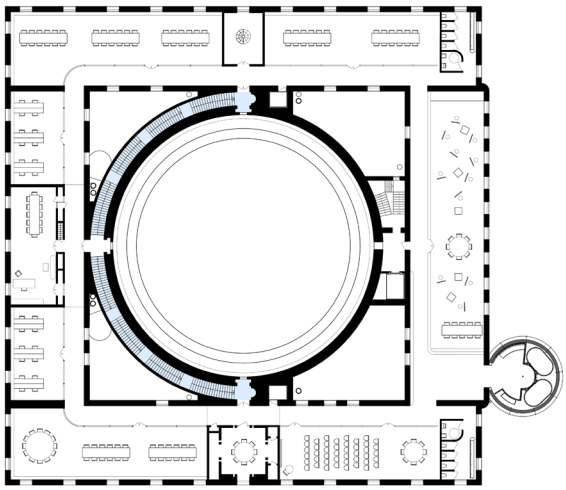


On the rotunda level, the two big reading rooms and the erotica reading room, are restored.

Operations inside the Library

Restoration. Curved Staircase

◄ Fig.4.10 The curved staircase to be restored.
► Fig.4.11 The curved staircase with the metal door, 2023, by the author.



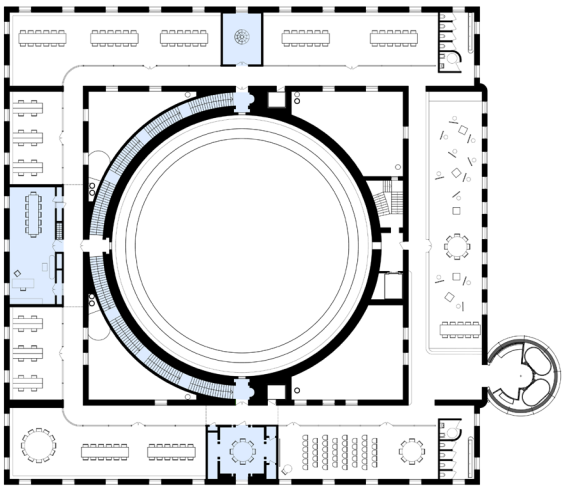
A critical operation is to restore the curved staircase so that people can experience and access all the different rooms through it.

Today, access is restricted to the landing by a metal door. Consequently, this operation transforms the top floor into a space open to the public.

Operations inside the Library

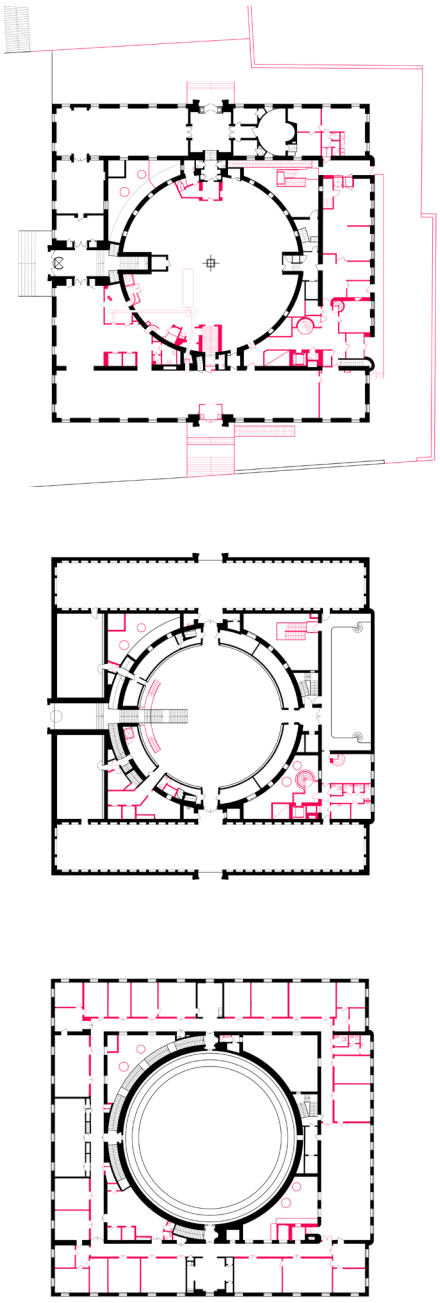
Restoration. Curved Staircase

◄ Fig.4.12 The rooms to be restored, in the top floor.
► Fig.4.13 The curved staircase, 1.25 model.



The three rooms are restored there, popping out from the rest of the changes I am making on that floor.

Subtraction. Removing elements



● Fig.4.14 Elements removed, in each floor.

Operations inside the Library

Subtraction. Removing elements

◀ Fig.4.15 The open courtyard, 2023, by the author.
● Fig.4.16 Additional staircase in the courtyard, 2023, by Dominika Kubicka.
▶ Fig.4.17 The covered staircase where the elevators are, 2023, by Dominika Kubicka.

We are talking about a building with significant architectural qualities. However, we are also talking about a building built 100 years before that needs to be functional today.

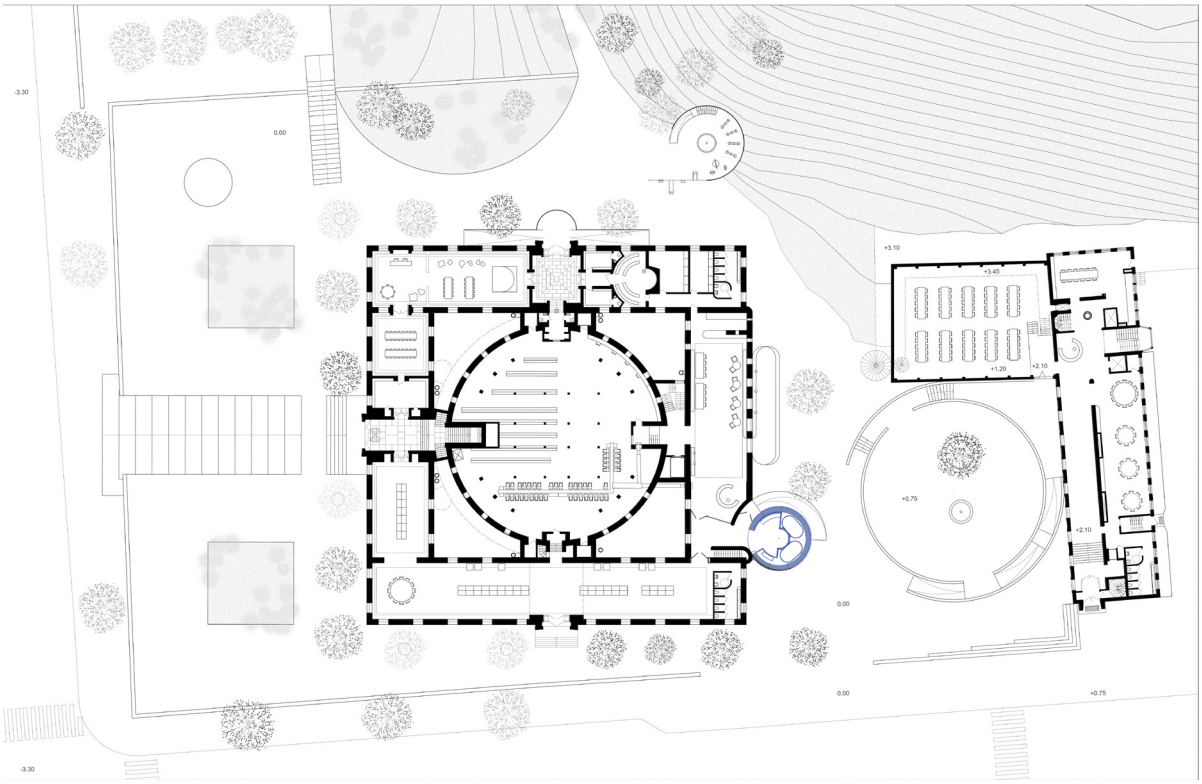
By hiding all the necessary functions of the modern library within the 4 courtyards, one of the building's qualities is destroyed. So one of the most important operations is to empty the courtyard spaces found between the rotunda's cylinder and peripheral reading rooms.

They are currently partially or filled up, mostly with elevators, staircases and airducts.

Operations inside the Library

Addition.

● Fig.4.18 Ground floor plan.



By removing the elevators, there is a need to create a new room that can bear them while respecting the architectural qualities of the building.

By adding a new volume that can bear the elevators removed, I am indicating a new phase in the history of the building.

Addition. Transformation of the facade

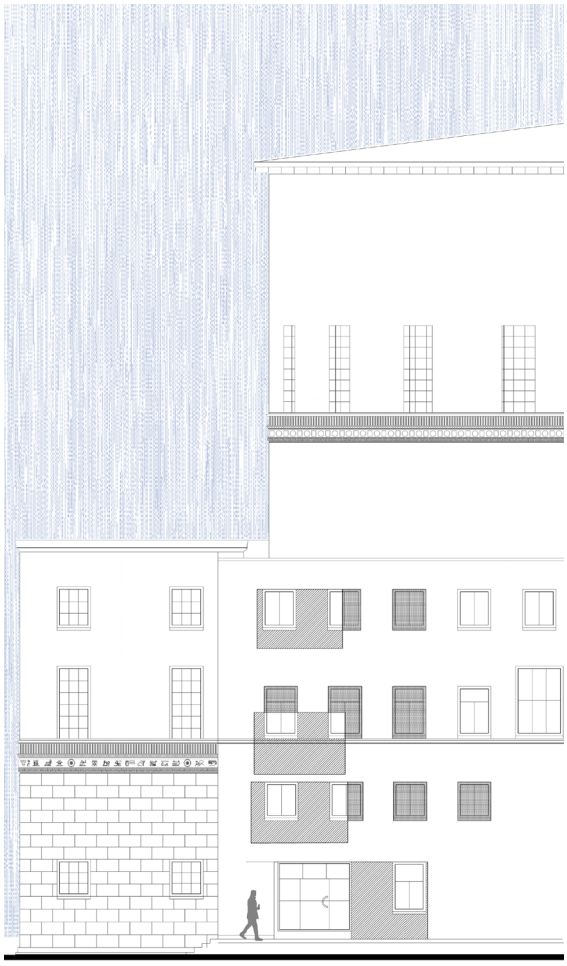
● Fig.4.19 New west facade.

As mentioned, the aim is to reveal the library's hidden processes. In that sense, the book lifts are combined with the elevators for the public.

With this addition, the former back side is transformed, not only by the new entrance but also by the rearrangement of the new openings. Practically, there are new openings in the existing facade, and windows are filled. The new openings are reinforced by embodying steel portals in each one.

Addition. Zoom in the facade

◀ Fig.4.20 The new addition.
▶ Fig.4.21 The changes in the existing facade.

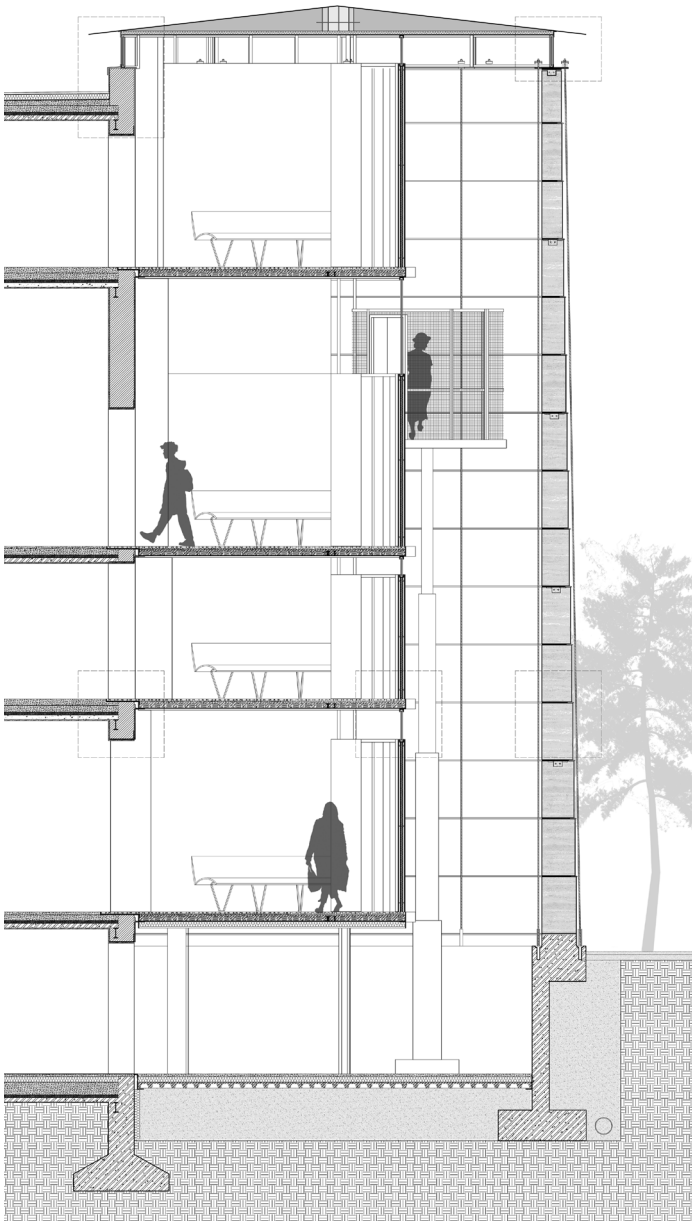


Remove

Fill

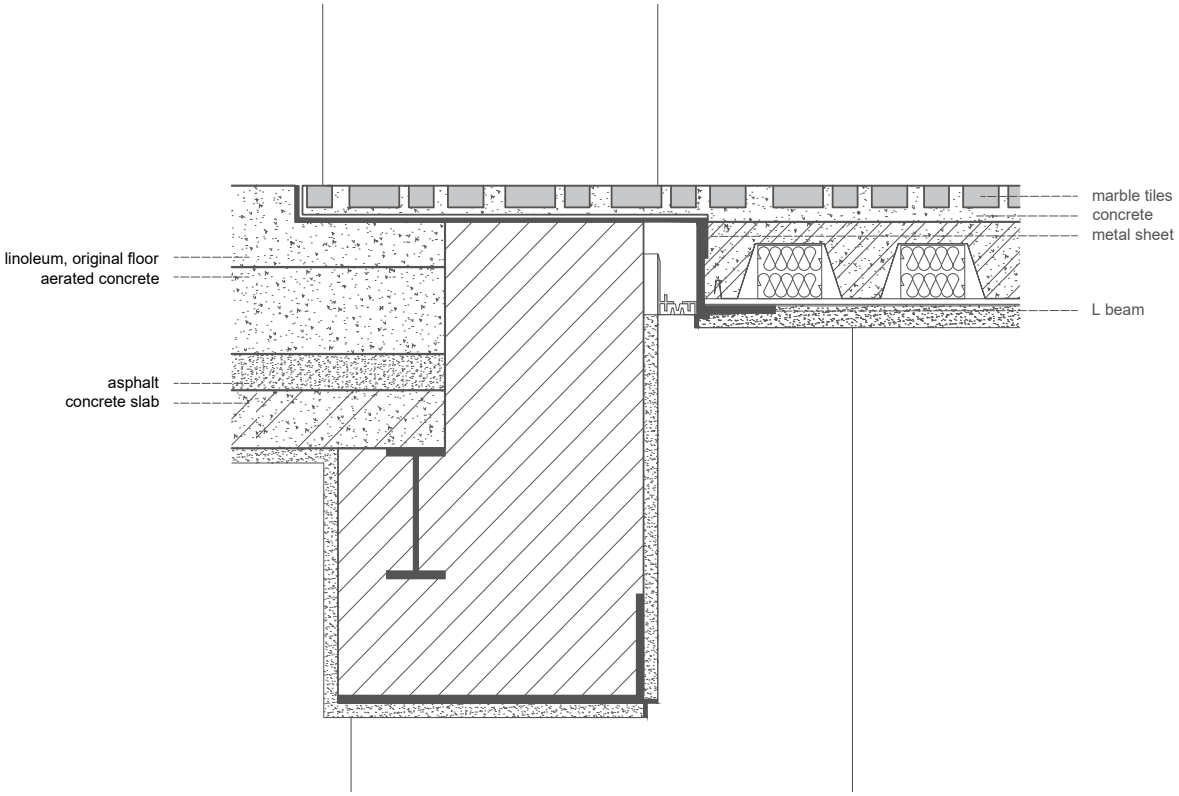
Addition. Construction of the addition

● Fig.4.22 Section across the addition.



Addition. Construction of the addition

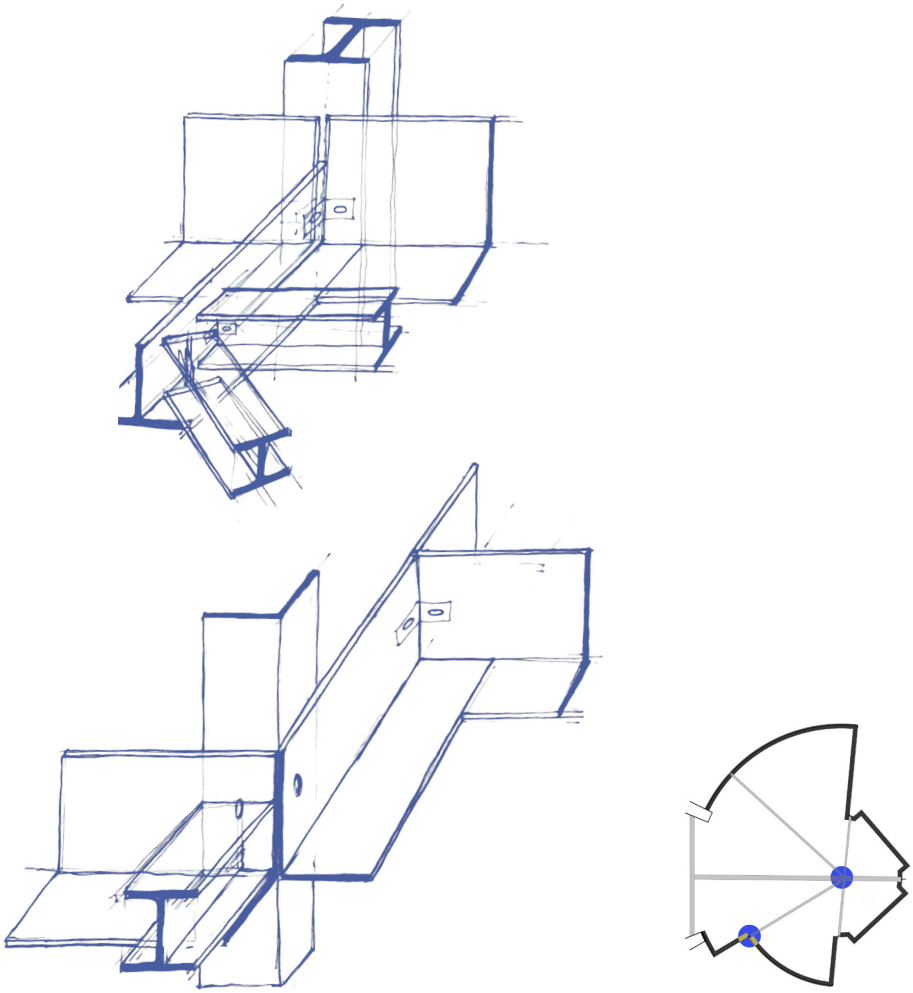
● Fig.4.23 Detail of the new-old floor connection.



This volume is extended as high as Asplund's 1930s addition, providing a new access point in each floor, but it is not structurally attached on the exhisting.

Addition. Construction of the new floor

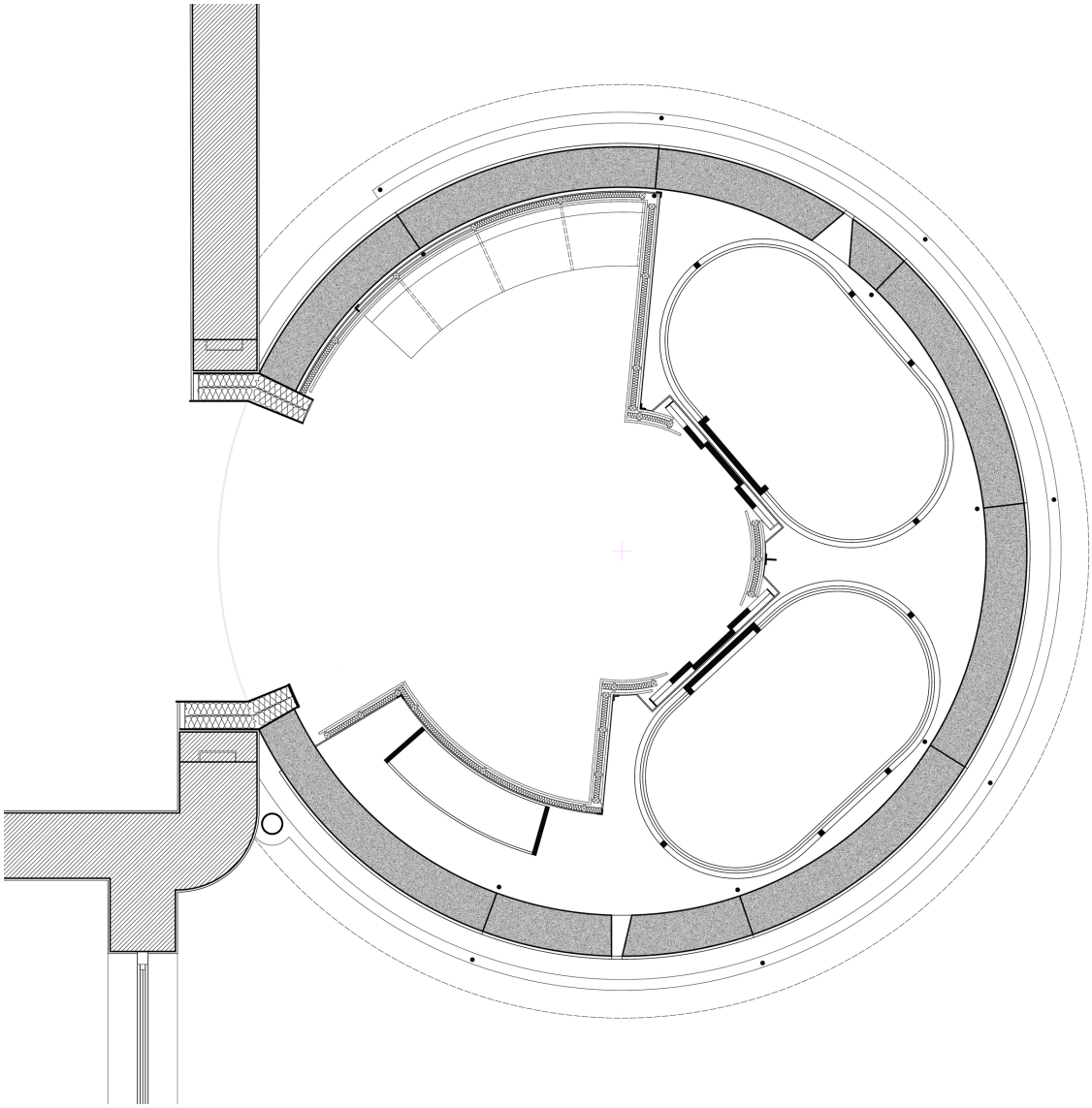
● Fig.4.24 Dry connections, in the floor structure.



The new floors have their own structural systems. Steel columns extend to the whole height of the addition to support the beams. L shape beams are choosen to surround the floor. Between them, the metal sheet floor is placed, followed by the rest of the layers. It is important to note, that every steel profile is attached to each other through dry connection. It's a sustainable way to deisgn a steel structure since its components can be disassembled at any point and be reused.

Addition. Construction of the addition

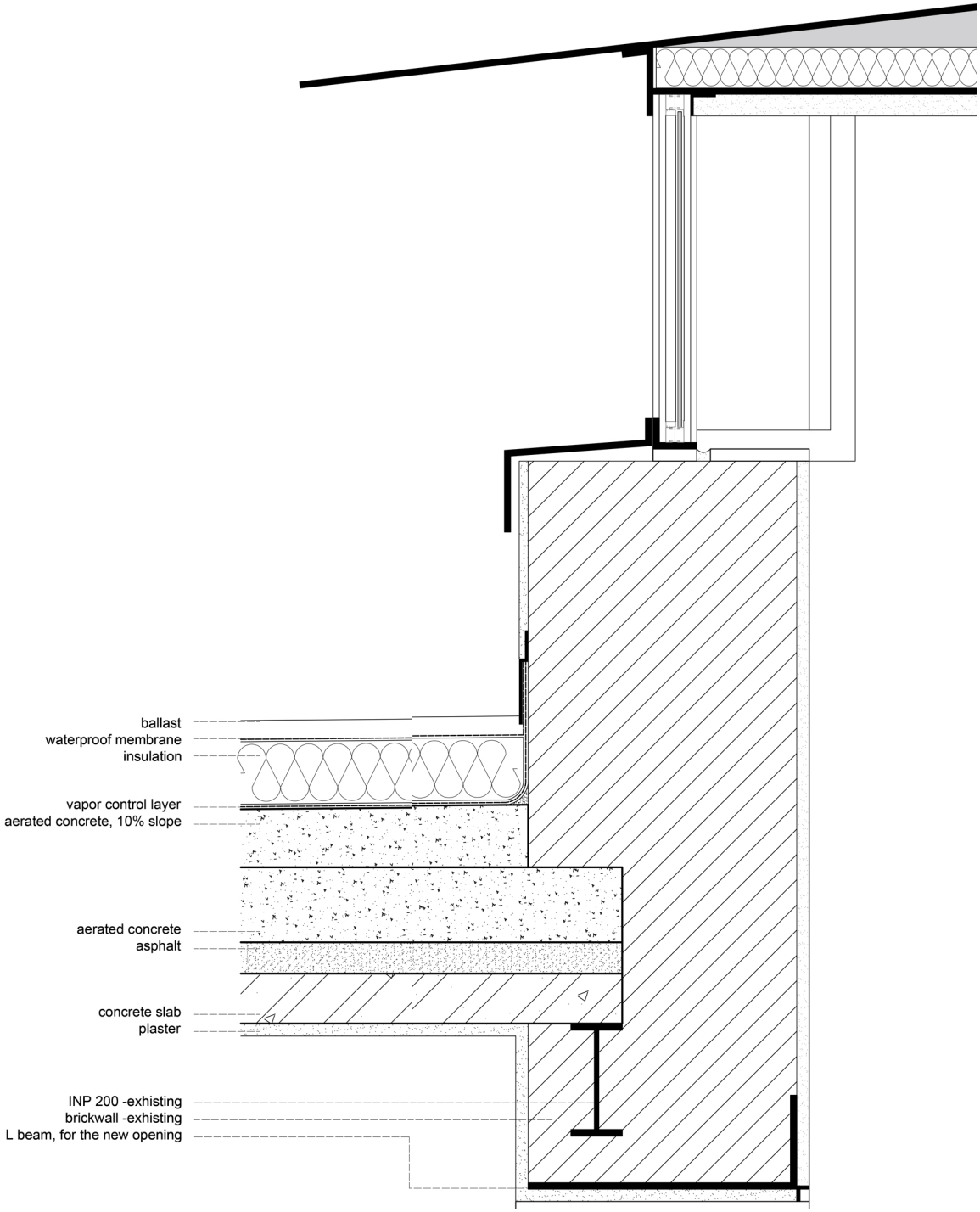
● Fig.4.25 Plan of the third floor of the addition.



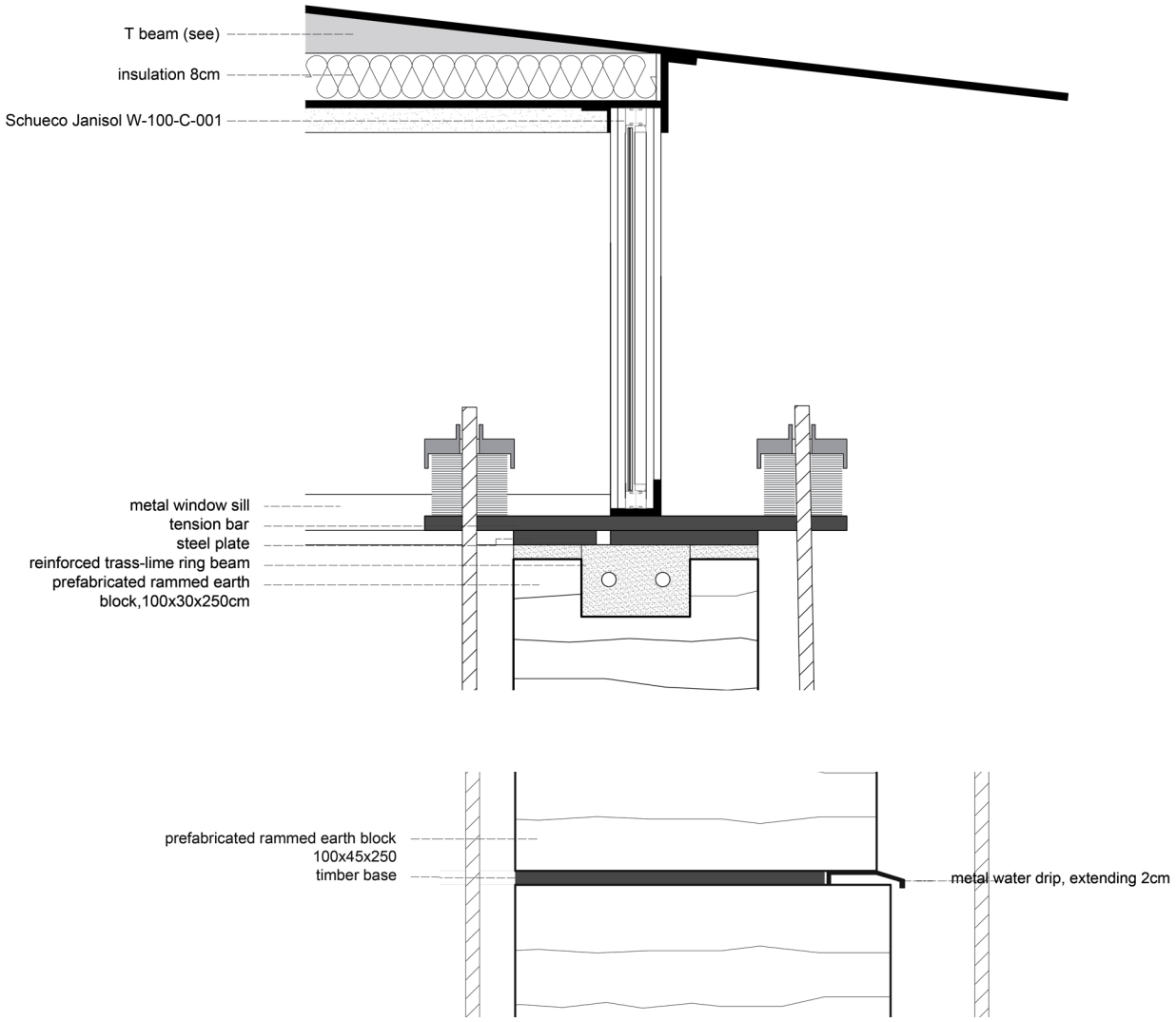
The addition blends the 2 different geometries, there are moments that is highly influenced by the orthogonal geometry, like the portals, while in others stand on its own, continuing unitnterruptibly its circular geometry.

Addition. Construction of the addition

● Fig.4.26 Detail of the addition's roof overhanging the existing building. The layers of the library's roof.



● Fig.4.27 Detail to protect rammed earth from erosion.

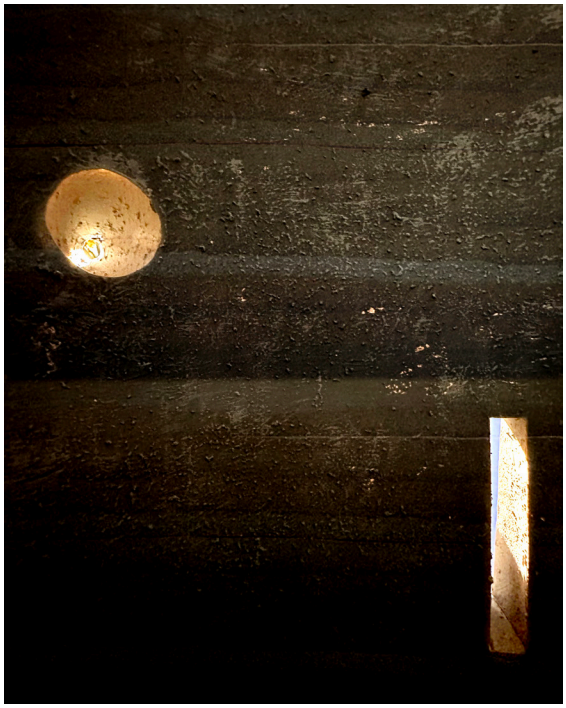


Rammed earth is choosen as the material of the addition, of its shell. The thickness of this material together with its stratigraphy and hapric experince accumulate the most important qualities of that space.

Operations inside the Library

Addition. Rammed earth

◄ Fig.4.28 The interior of the addition.
► Fig.4.29 Curated sighviews.

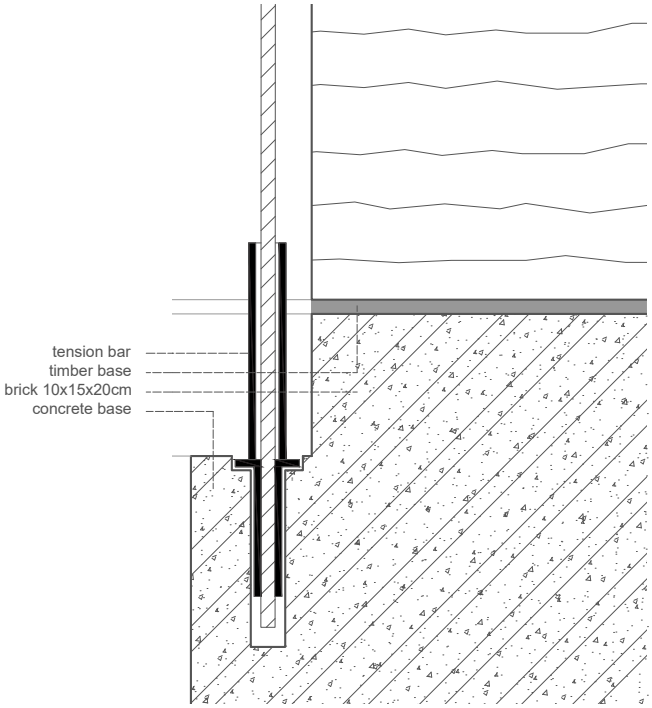


Apart from the aesthetic purposes of this material, rammed earth is used as a paradigm of a sustainable yet simple material placed next to a monumental building. Rammed earth is not widely used for public buildings and in climates like Scandinavia.

Therefore, as a material, it can meet the demands of the Swedish Building Regulations if it is prefabricated. *For this reason, prefabricated rammed earth on a timber base will be used to ensure the quality of the material. Reinforced rings and tension bars are used to enhance its stability. As far as erosion is concerned, the drip and the extended ceiling are designed to prevent water from dripping from the facade.

Addition. Rammed earth

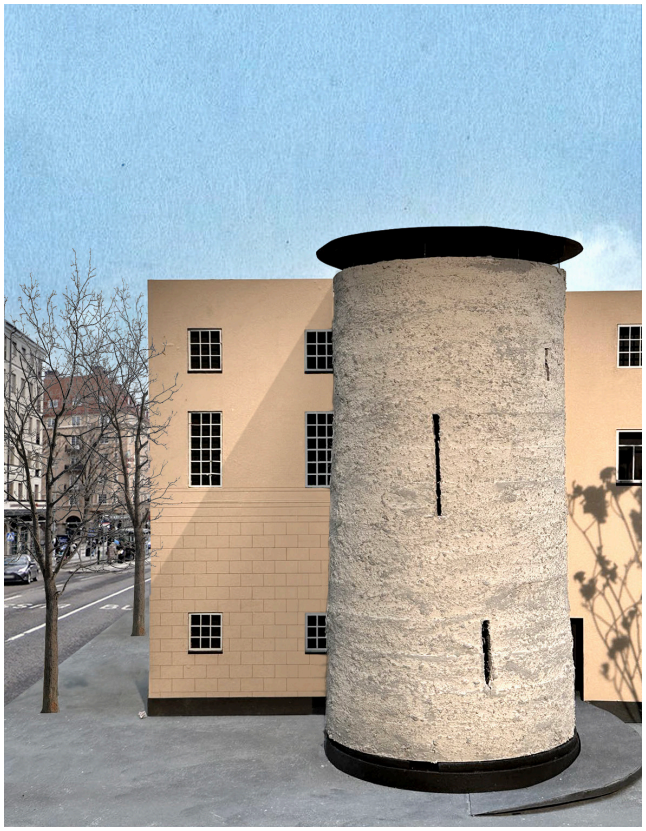
◄ Fig.4.30 The way the light enters this interior space.
► Fig.4.31 The concrete plinth of the addition.



The exterior wall made out of rammed earth blocks is placed on top of a concrete plinth, that also serves as a foundation of the new addition.

Addition. Rammed earth

● Fig.4.32 View of the addition.



The colour of the building and the addition is speculation; the original building we know had a lighter colour, so I took the current warm orange colour to a light one,keeping the same colour for the top and lower part of the building.

For the colour of rammed earth, after researching the soil samples of the extended area of Stockholm, I found a variety of warmer to colder tones. A warm tone, close to the tone of the rest of the building is choosen.

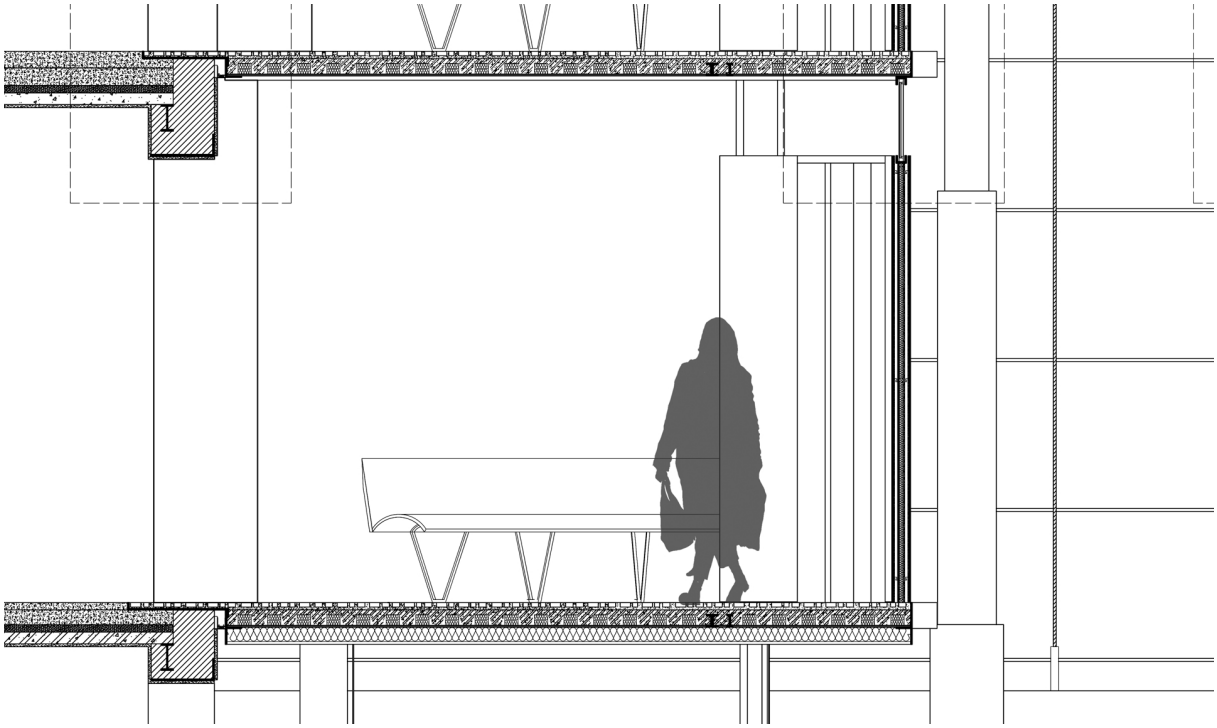
If rammed earth is implemented in public buildings, eventually, knowledge of the material and perception of it will improve, and will be used as a main building material.

Addition. Materials

◀ Fig.4.33 The floor pattern, 1.25 model.
● Fig.4.34 The wood panels, 1.25 model.
▶ Fig.4.35 The inspiration for the bench.

The colours and the materials used to find the balance between the existing structure, the architecture of Asplund and the fact that it is a contemporary addition to the building.
The floor, while keeping the same tone as the existing linoleum finish, is made out of small pieces of white marble, with the in-between space filled with concrete.
A wooden partition will follow the floor's outline for the vertical elements. Influenced by Asplund's furniture in Woodland cemetery and Pierre Chareau chair- the bench sticks out of the wall with an additional steel structure.

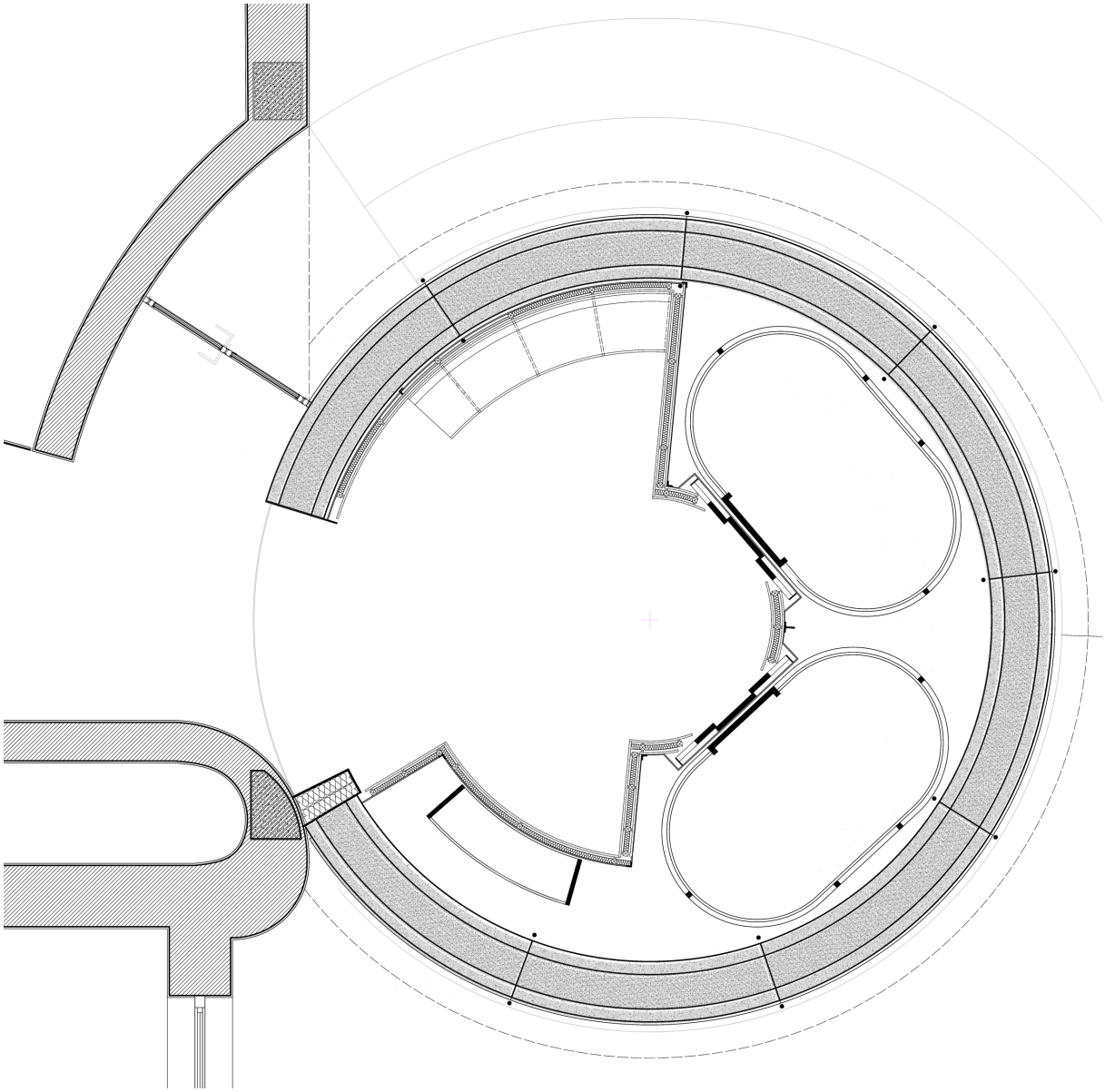
● Fig.4.36 The enclosed foyer.



The wooden partition does not touch the ceiling. This leaves the necessary space to hang the wooden panels and provides a glimpse of the lifts going up and down.

Addition. Materials

● Fig.4.37 Plan of the addition, ground floor.



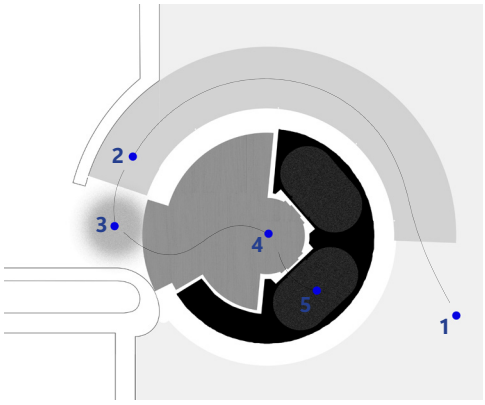
On the ground floor, the wall extending form the original wall follows the curve of theramp forming the entrance.

This whole space, between the entrance, the addition, the reception and the original curved wall, becomes the foyer.

The colour of the walls is the same as the exterior, highlighting the ambiguous nature of this in-between space, both inside and outside.

Addition. The experience

◄ Fig.4.38 The sequence of spaces curating the experience of this addition.
► Fig.4.39 View from point 3.



This space is an inbetween space, like the ones Asplund designed, connecting the exterior with something happening between the wood panels and the rammed earth. You can take a glimpse, but you should experience it.

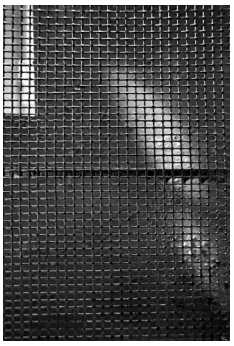
With this addition, I am curating a spatial experience inside the building, like entering the Library from the main entrance.

Operations inside the Library

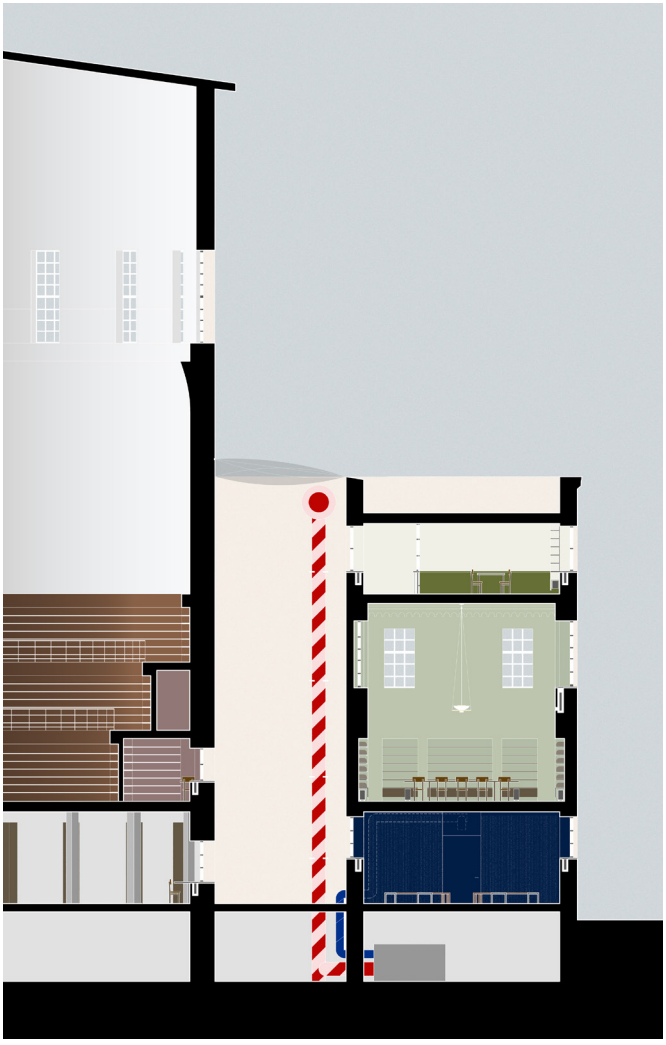
Addition. The experience

◄ Fig.4.40 The new entrance of the Library.
◄● Fig.4.41 Approaching the foyer.
● Fig.4.42 Waiting for the elvator to reach the floor.
●► Fig.4.43 Inside the mesh hydrolic platform.
► Fig.4.44 The haptic experinece of rammed earth, on the interior.



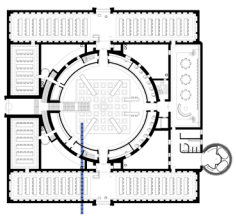




In that case, the emergence happens through the 2 mesh hydraulic platforms, which slowly take the visitors from a dark space towards the light, which enters the space through the surrounding skylight. Through the mesh, you can experience the two different layers in which you are found: the wooden partition, a softer material also used inside, and the rammed earth, a more rough, earthy material.



● Fig.4.45 Section across the big reading room, he courtyard and the Rotunda.

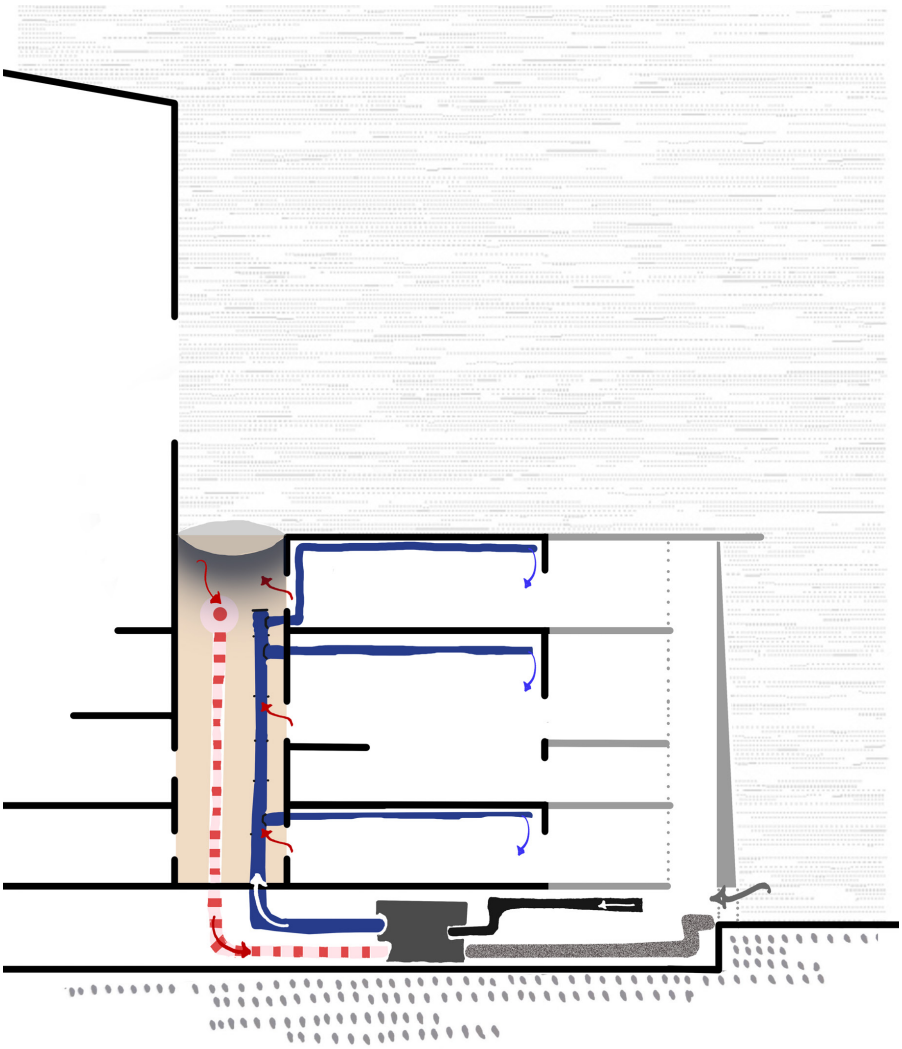
Another element that I am redefining is the air ducts. Currently placed in the courtyard, they are the spatial realization of the building's evolution. For this reason, they will continue to be in these spaces, but in a different way. They will be the only elements there, not hidden in the corner as it happens now, but established in these unique rooms through their shape and color.



◄ Fig.4.46 The exhaustion airduct.
► Fig.4.47 The base of the air ducts, the way they penetrate the floor

Ventilation principles

● Fig.4.48 Diagram of the ventilation principles.



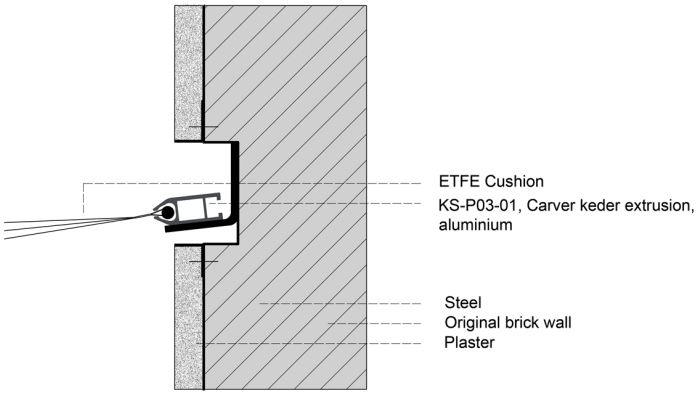
The building was naturally ventilated in the past. Now the demands have changed and especially for a public building like this one, so I am choosing a combination of mechanical and natural ventilation.

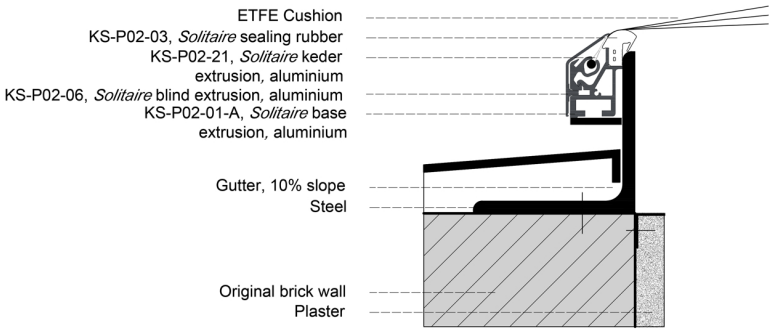
I am getting air from the outside, beneath the addition then leading the air to the basement to clean it and then distribute it to the building.

The exhaustion happens naturally—except at some point when mechanical exhaustion (toilets) is used —through the windows to the empty courtyard spaces. There, an ETFE cushion seals the space, and from there, a duct takes the dirty air down to the basement, where the heat recovery happens.

ETFE Cushion

● Fig.4.49 Details on the ways the ETFE cushion is attached to the Rotunda wall and the peripheral buildings.



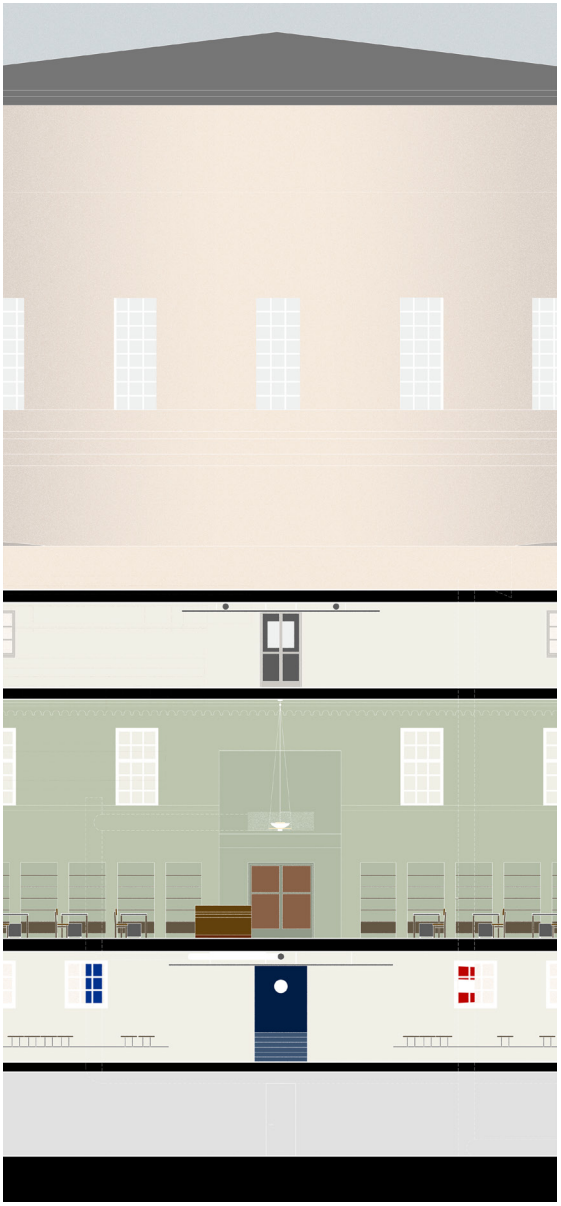


The advantages of that material are that it sheals the courtyards to combine mechanical and natural ventilation while keeping the feeling of an open space, as Asplund designed it.

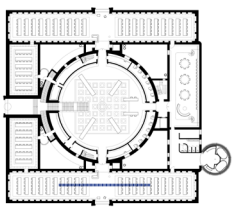
The way it is attached to the surrounding walls is embodied in the rotunda walls and on the ledge on the other sides, minimizing the exposed outline of the cushion.

The services inside the building

● Fig.4.50 Section across the peripheral hall with the green reading room.

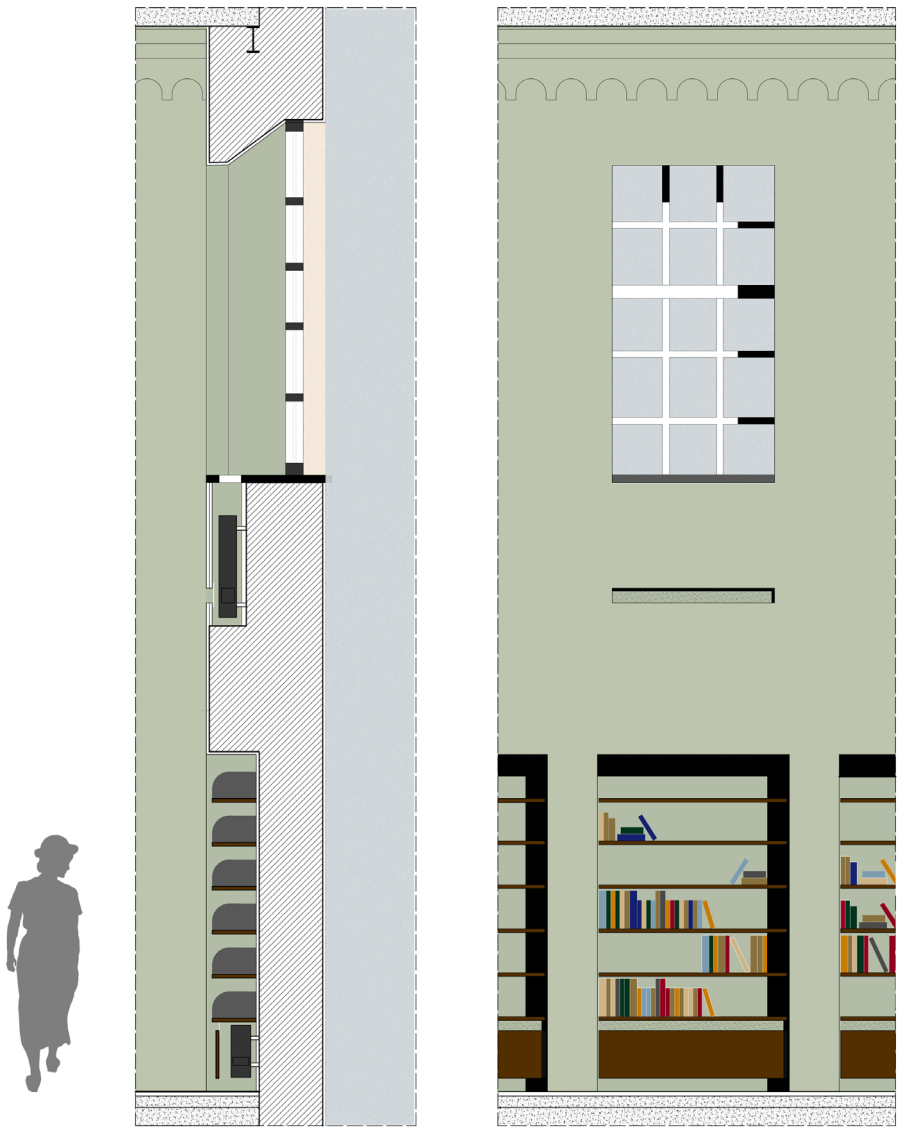


nside the building, since they are a lot of things happening the ducts that bring the fresh air in their are hidden. When the airducts have to cross the rooms, a lower floating ceiling in created to hold not only the ventilation ducts, but also the electrcity cables.

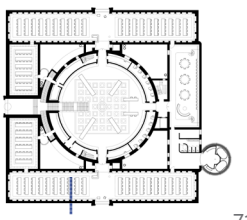


The services inside the building

● Fig.4.51 A fragment of the exterior wall, in the green reading room.

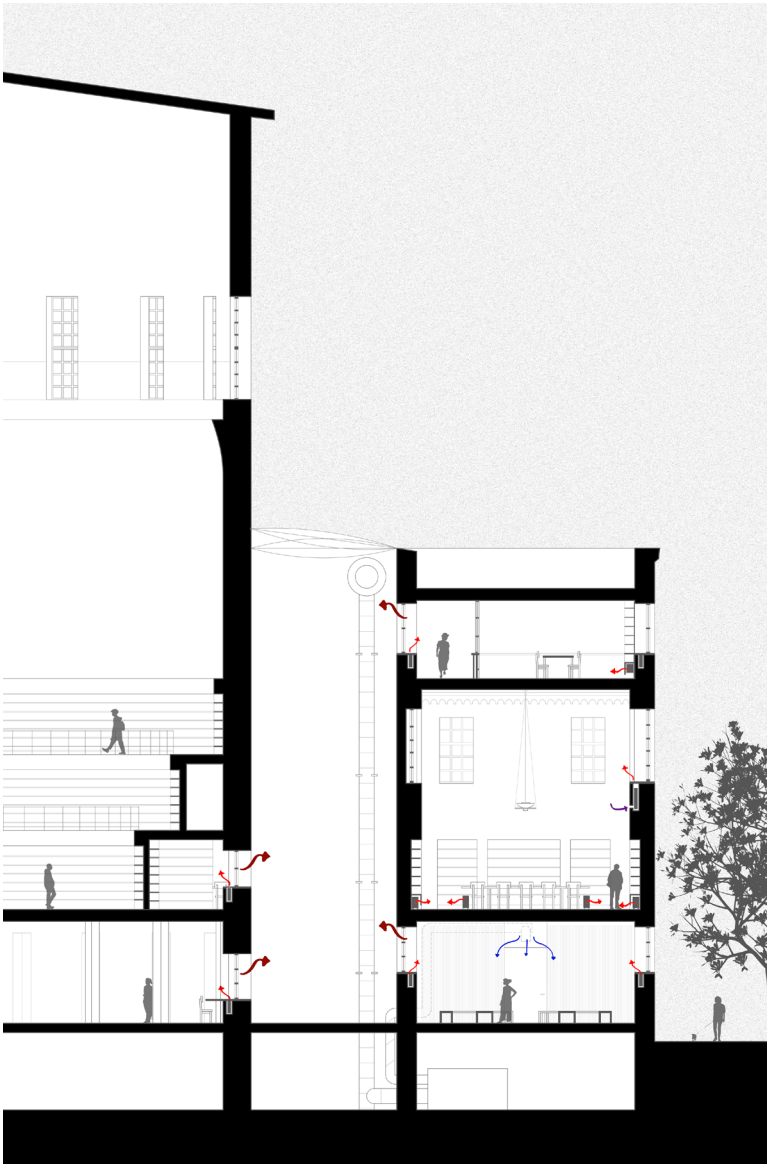


As far as heating is concerned, convectors are chosen to heat the rooms. The rooms with the biggest demands are the big double-height reading rooms. There, the convectors are embodied beneath each window and on the lower shelf of each bookshelf.

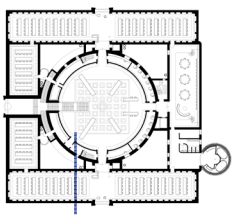


Climate diagram, winter state

● Fig.4.52 Climate diagram.

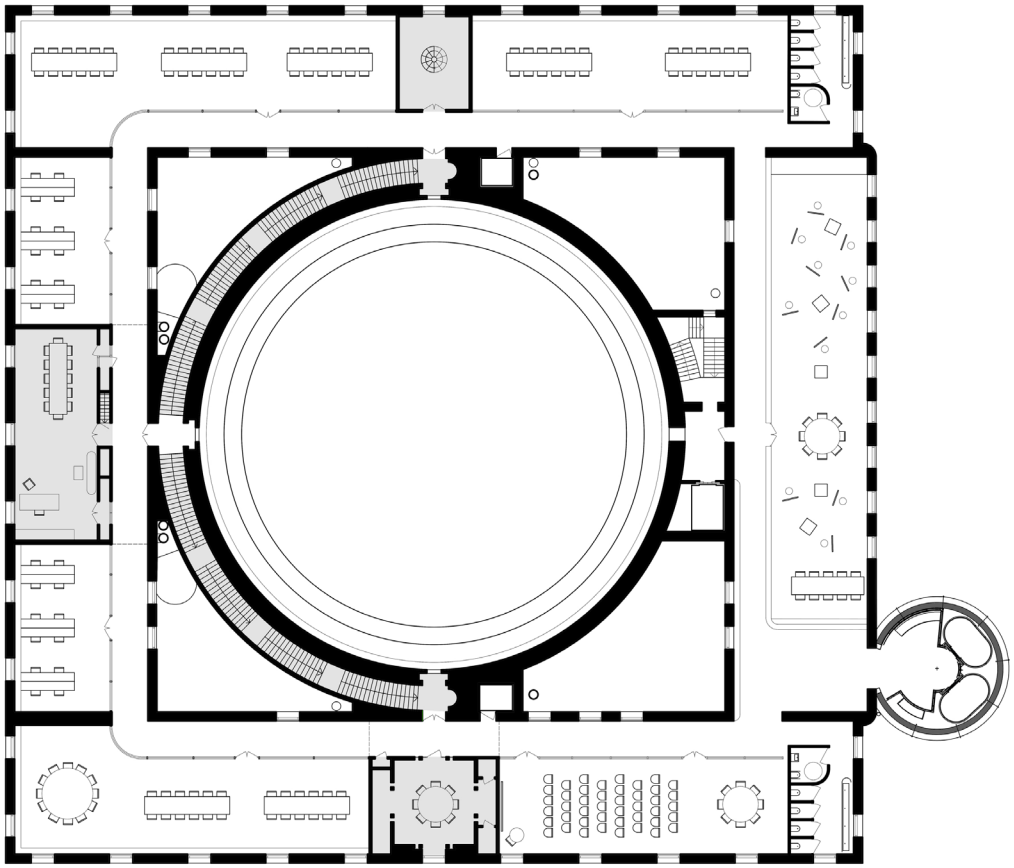


Here is a diagram of the building's state during the winter, with the convectors and the ventilation combined according to the principles mentioned before.



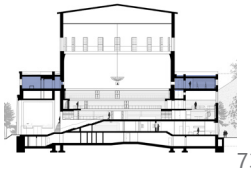
The translation lab, top floor

● Fig.4.53 Transaltion lab, top floor.



These were the principles running throughout the building, affecting it in its totality. But this proposal, apart from these guidelines, proposes acupuncture interventions also inside the building in an attempt to help the building evolve and restore the missing link between it and the people.

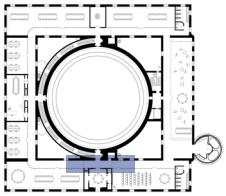
Starting from the top floor, where the offices are now, a wooden-glass partition and unified facade separate the corridor from the spaces. A variety of spaces for bigger or smaller groups and a workshop space are suggested.



The translation lab, top floor

● Fig.4.54 Interior elvation of the partition introduced on the top floor.

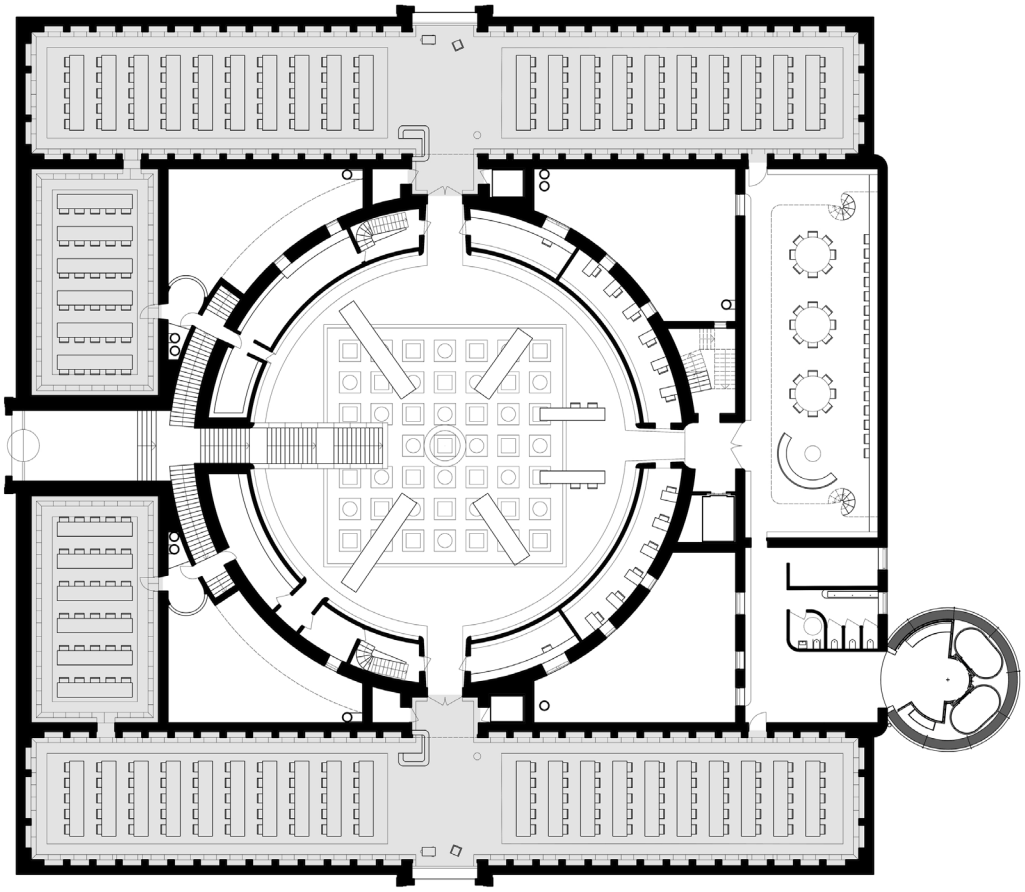
This is an unfolded fragment of the corridor, in front of the meeting room. The green portal of the meeting room remains as it is. For the rest of the floor a wooden structure is suggested, in that: a wooden panel is attached to it at the lower part, while in the rest of the height steel window frames on the same colour are suggested.



Operations inside the Library

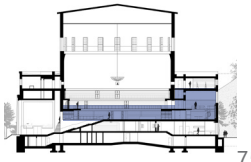
The translation lab, top floor

● Fig.4.55 Plan of the Rotunda floor.

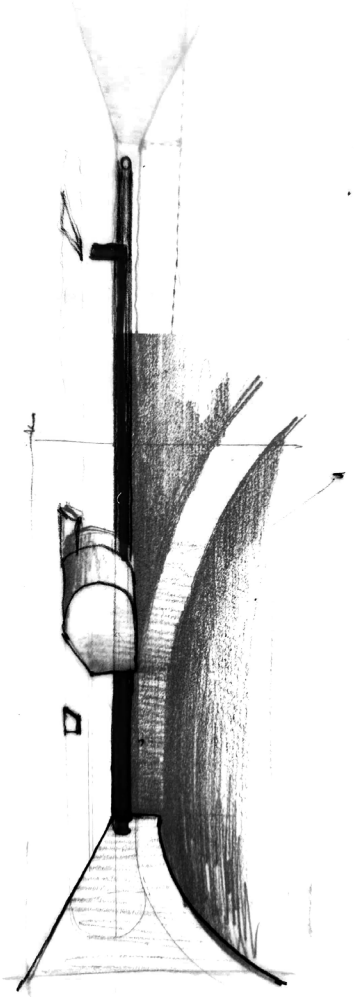


On the reading room floor, the two big reading rooms and poche reading room, are restored.
The reading room in the 1930s extension will function a reading room for groups, like the way it does today, with bigger circular tables.

While the rest of the poche spaces host additional functions, like printers.
Also, the smaller reading rooms that one can access from the main ones have, again, additional access from the curved staircase.



The balcony, Rotunda floor

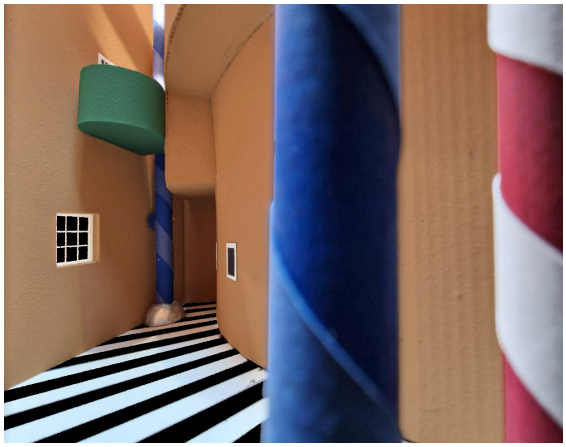


● Fig.4.56 Balcony inside the courtyard.

This link between the curved staircase and the reading room will be an indoor balcony—a space where you can sit, take a look, and place yourself in this “open” space within the building.

The balcony, Rotunda floor

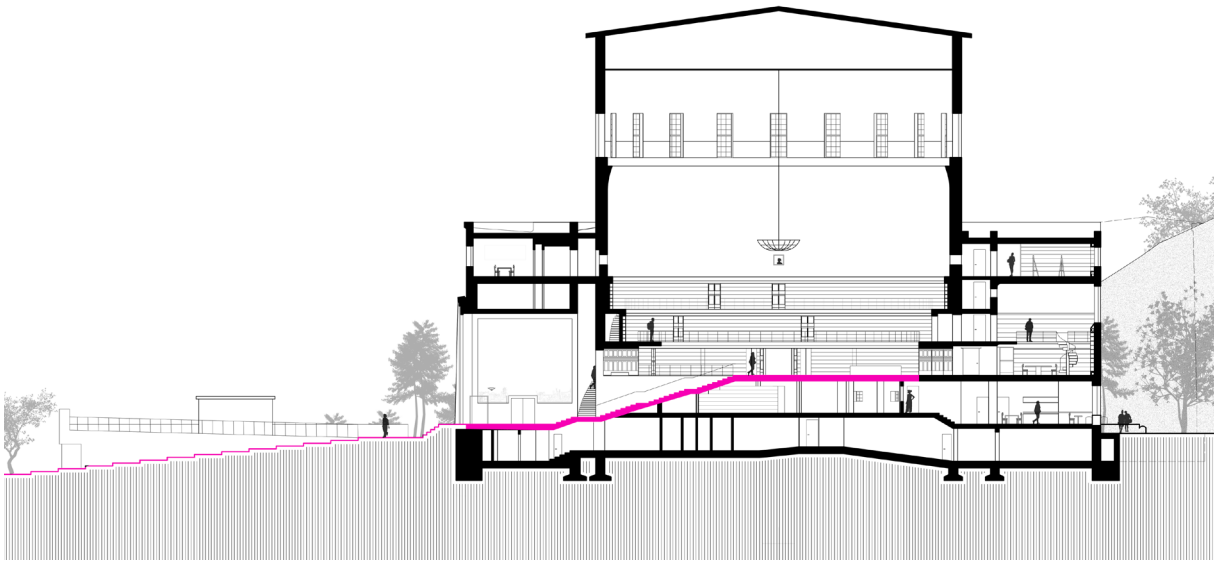
◄ Fig.4.57 The balcony and the airduct.
► Fig.4.58 The view form the window, on the ground floor.



Operations inside the Library

Main entrance

● Fig.4.59 Section across the main entrance.



The central space of the Rotunda will work as a pass-by space. The computers to access the library's list will be placed in two parallel tables towards the 1930s reading room, while the main element in the centre of the room will be an exchange book stand. The circular furniture keeps people away from the centre due to the bad acoustics and makes them walk around the central point, experiencing the symmetry of the space.

From the rotunda floor, following the main access of the building after the revolving door one is outside the main building.

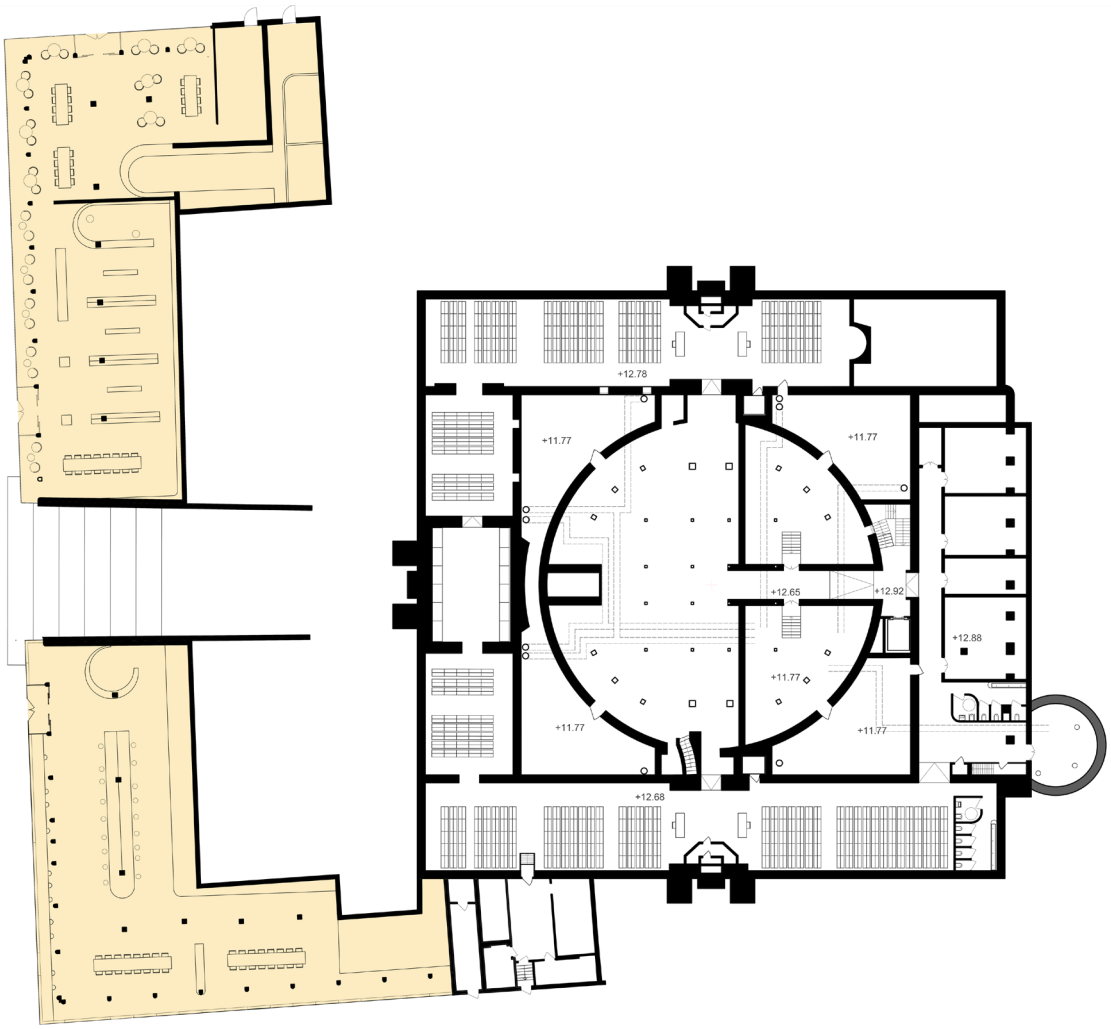
Main entrance

● Fig.4.60 Main entrance, by David Grandorge.

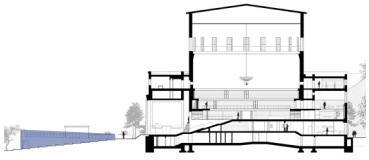
Following the outdoor wide staircase, you are on the street level and when turning back you can see the main entrance and aslo the plinth in which the library sits on. The bazaar is the library part more closely connected to the city.

Bazaar, Basement

● Fig.4.61 Bazaar, basement level.



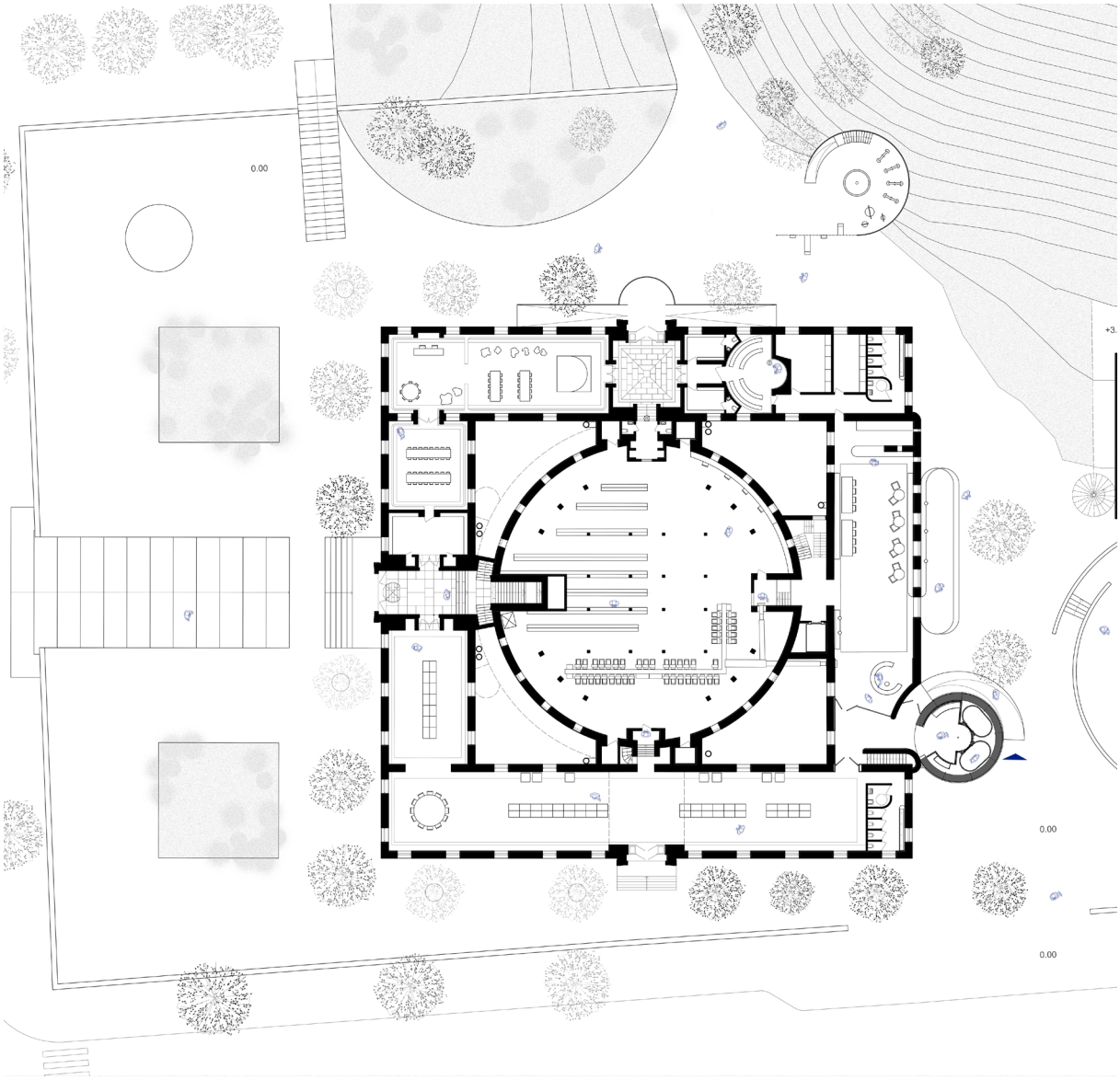
It is part of the library but also part of the city. The functions introduced can easily change and adapt to the current needs. For now, part of the bazaar is dedicated to creating books, with printing and binding workshop. Next to it, there will be a bookstore, organising group readings and other events after hours. In the space where McDonald's is today, it will continue to house functions related to food and drinks.



Operations inside the Library

Ground floor

● Fig.4.62 Plan, ground floor.

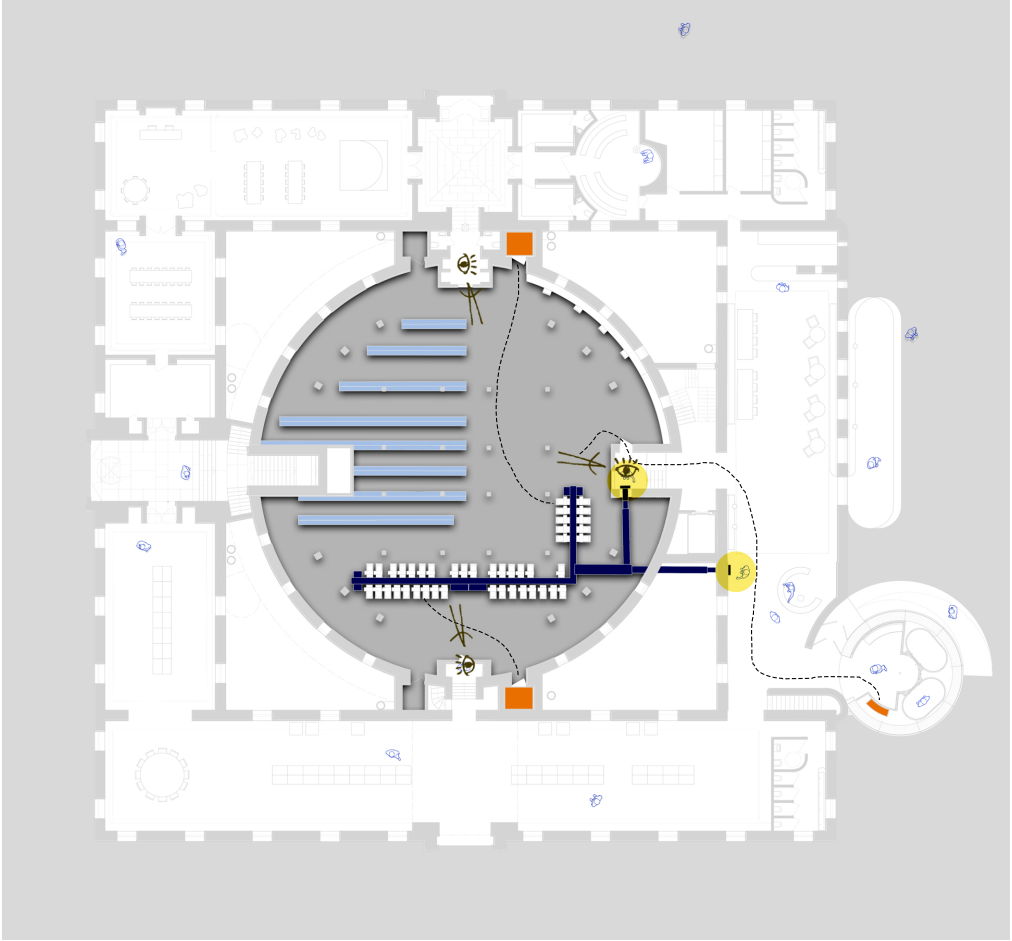


Now taking the new entrance, by folowing the ramp hugging the addition. One is found in the info point and the cafe.
The cafe extends to the newly formed square, as an extension of the library's interior.

Operations inside the Library

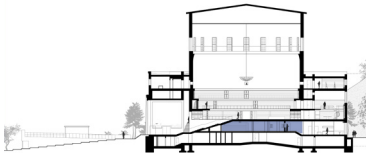
Book flow, ground floor

● Fig.4.63 The bookshorting machine, ground floor.



The ground floor is formed by blending the movement of books with the ones of staff and visitors. The core of this process is the book-shooting machine, placed beneath the rotunda.

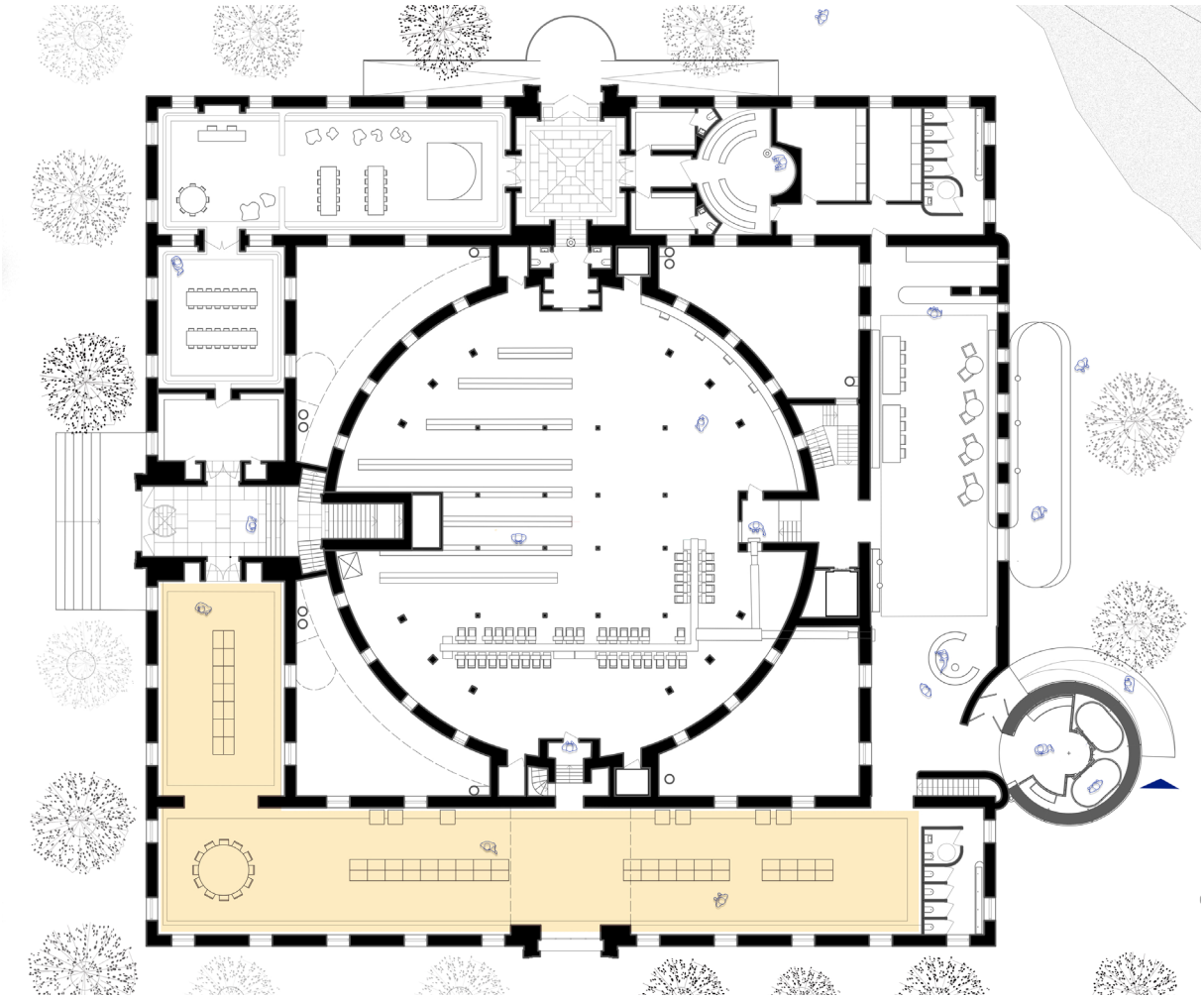
There are 2 input points for people to return books and 3 points from where people can get a glimpse of what is happening inside this room, revealing the hidden processes of the library.



Operations inside the Library

The exhibition space, ground floor

● Fig.4.64 The exhibition space, ground floor.



On the reading room floor, the two big reading rooms and poche reading room, are restored.
The reading room in the 1930s extension will function a reading room for groups, like the way it does today, with bigger circular tables.

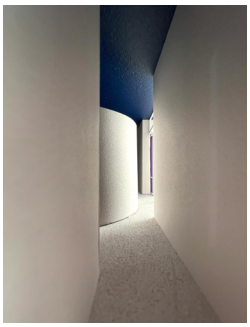
While the rest of the poche spaces host additional functions, like printers.
Also, the smaller reading rooms that one can access from the main ones have, again, additional access from the curved staircase.

Operations inside the Library

A room for a Library, a Storytelling room

◄ Fig.4.65 Axonometric view of 1.25 model.
◄● Fig.4.66 Entering the room.
●► Fig.4.67 The curved bookshelves.
► Fig.4.68 Exiting the room, while looking back at the entrance.



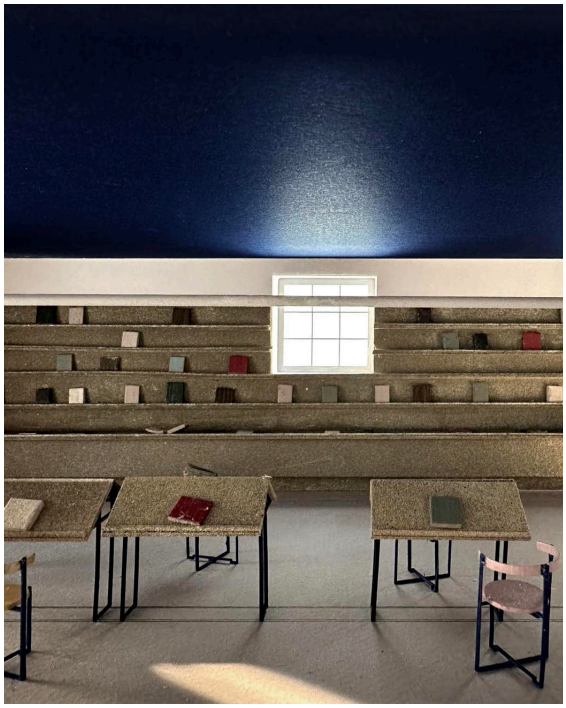
From the new entrance to the left there is the exhibition space. The inspiration of this exhibition space came form the excersice A room for a library in the first month of thisgraduation studio The room was designed to trigger the interaction between people, books, and stories. It reinvents the conventional storytelling room.
Its central element is the bookcase covering the walls, containing books and storage.
It is designed in a way to create potential stories, storytellers, and listeners.

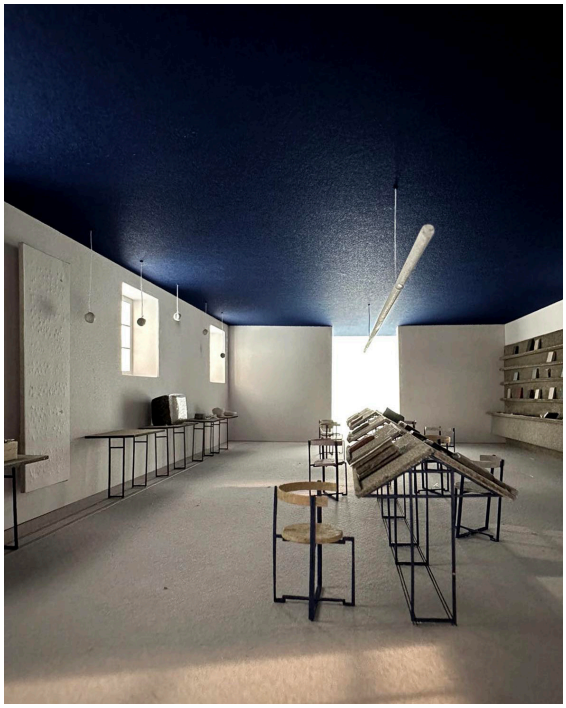
This storytelling room aims to reinvent the way we tell, listen to, or build a story. It is an attempt to interact within our context and create and share stories.

Operations inside the Library

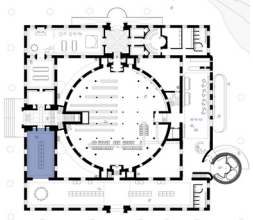
A room for a Library, a Storytelling room

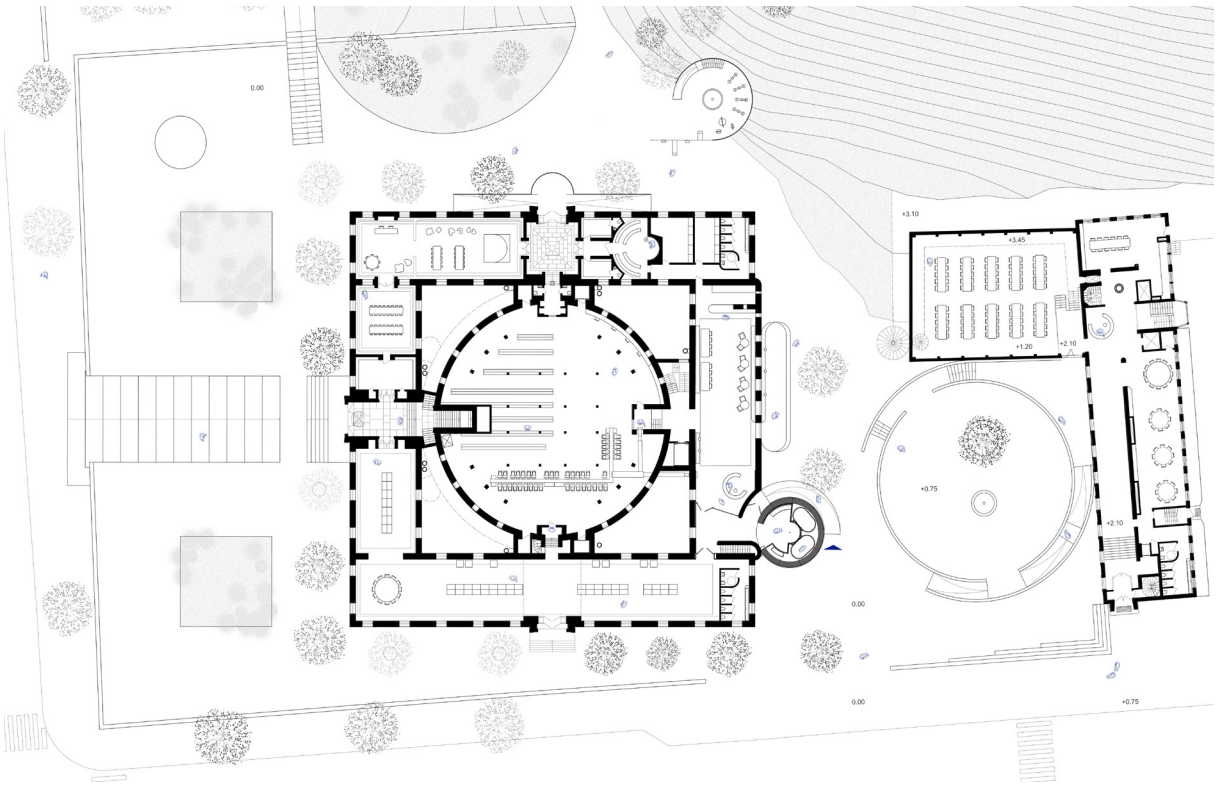
◀ Fig.4.69 The bookshelves and the reading tables.
▶ Fig.4.70 The reading tables and the racks.





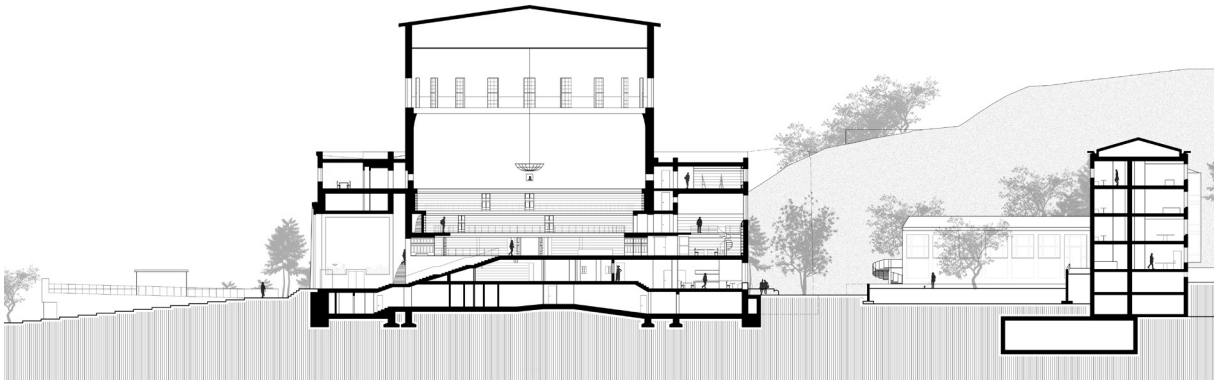
Considering this, the exhibition space challenges the conventional way of presenting an archive, in this case, the archive of the Stockholm City Library. There are three different zones: the exhibition, the reading table, and the rack. Visitors can move their stools around to experience the archive. Even more than just an exhibition space, it will be a reading room, a space to read the multilayered archive of that Library.





● Fig.5.1 Ground floor.

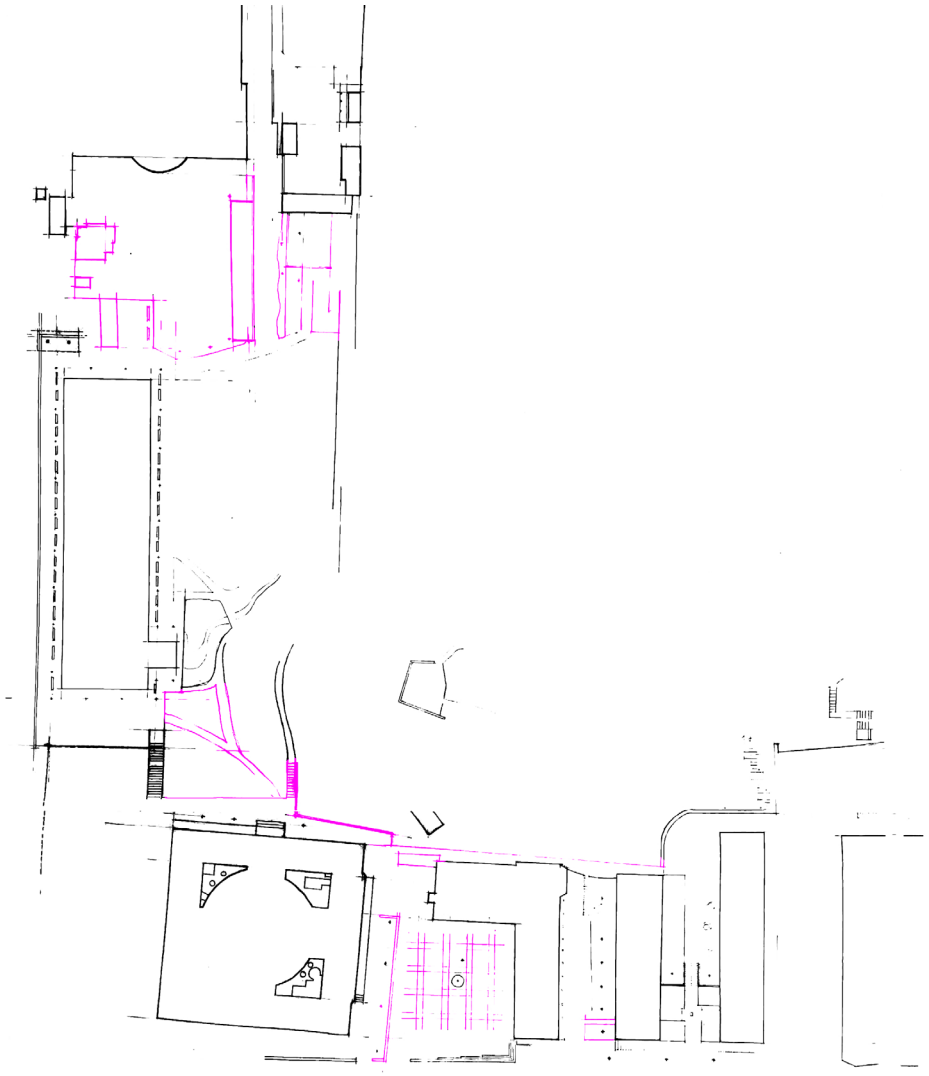
As stated earlier it was within the intensions of Asplund to design the park. Therefore, in this project the surrounding is not treated as a different element, but as an extension of the interior.



● Fig.5.2 Section across the library, the square and the first annex.

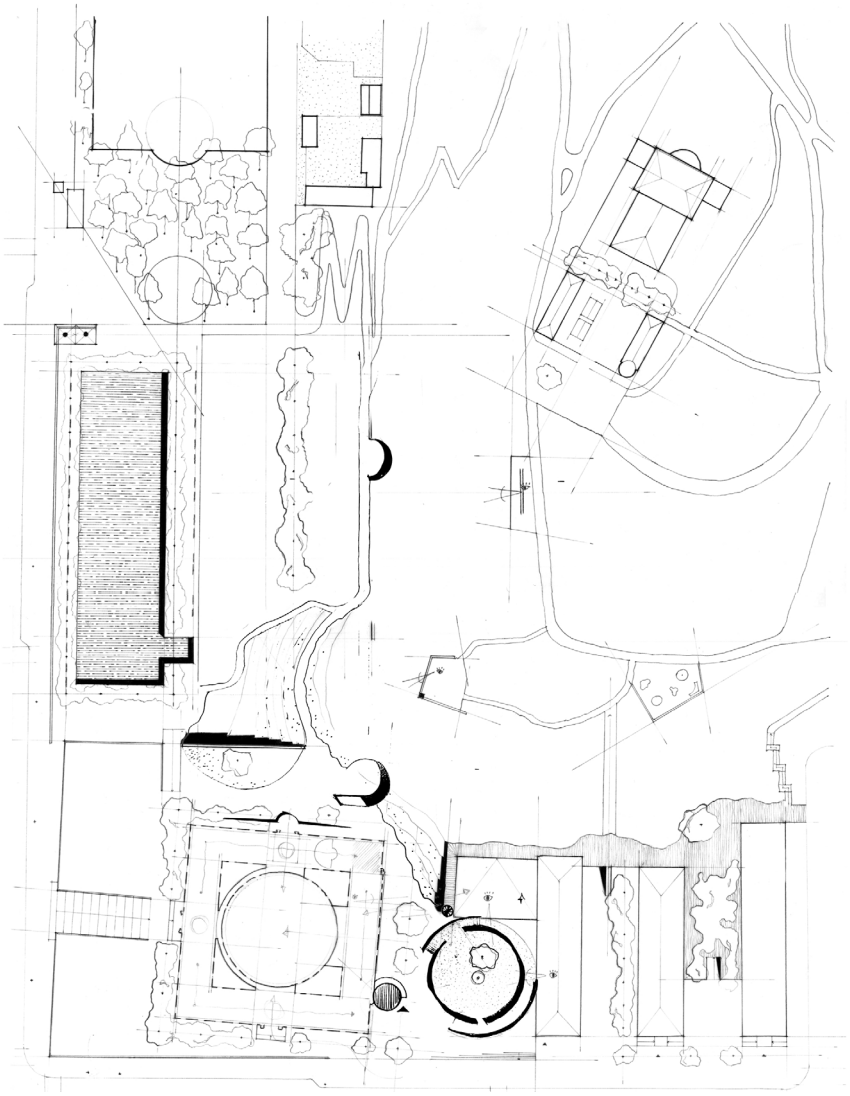
Adjacent to the Swedish Institute of Children's Book there is an elevated protected square, emboding the exhisting tree and fountain. Between the new square and Asplund's building, the exhisting trees remain as they are, creating tighter and looser moments.

● Fig.5.3 Elements removed from the extended area.



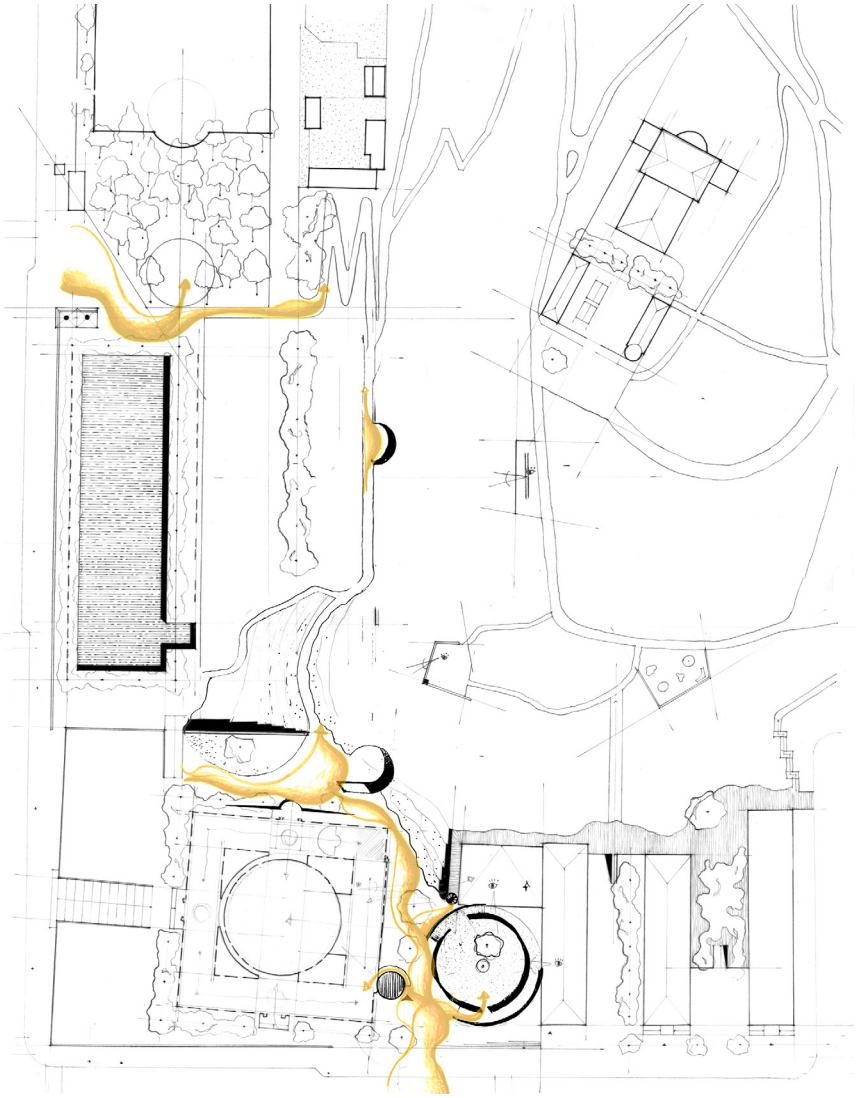
In the extended area smaller exhisting elements are removed and reformed, highlighted here.

● Fig.5.4 Proposal for the extended area of the Library.



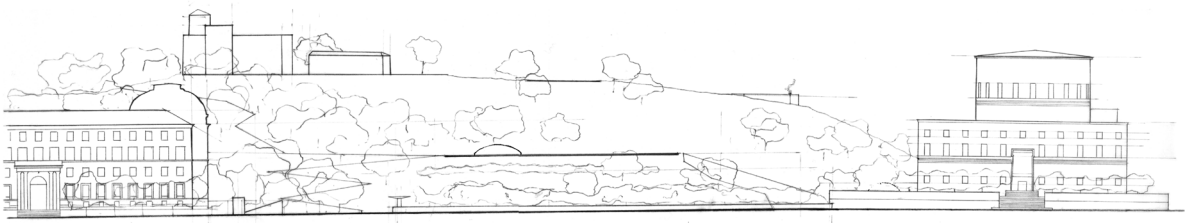
Smaller and bigger puntual interventions, highly contectual are designed.
These interventions work like adaptors that form the flow of people and they are formed by it.

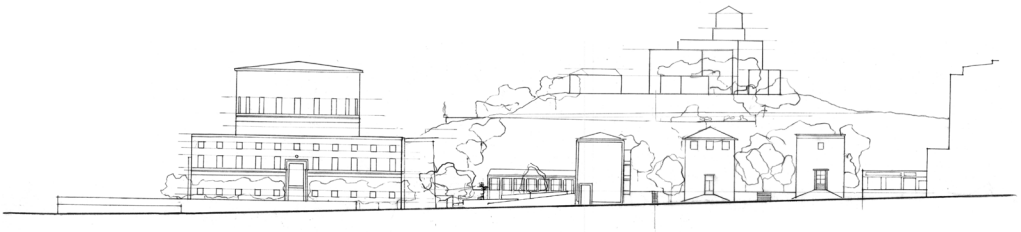
● Fig.5.5 The flow as it is formed by the intervetions.



Smaller and bigger puntual interventions, highly contectual are designed.
These interventions work like adaptors that form the flow of people and they are formed by it.

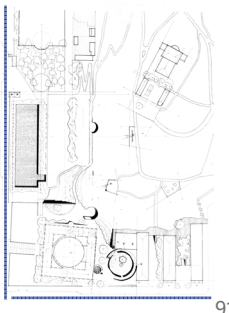
● Fig.5.6 Elevations of the Observatory hill block, as it is formed by the proposed intervetions.



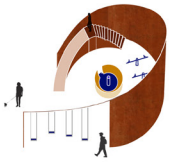


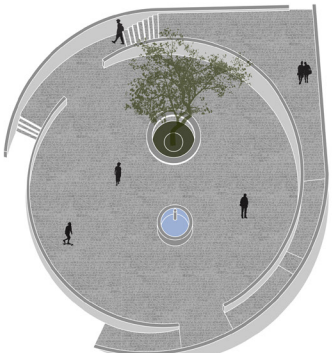
The aim was to connect the new square with Asplund's entrance for the park.

A fully accessible path, to connect all these accupuncture interventions.



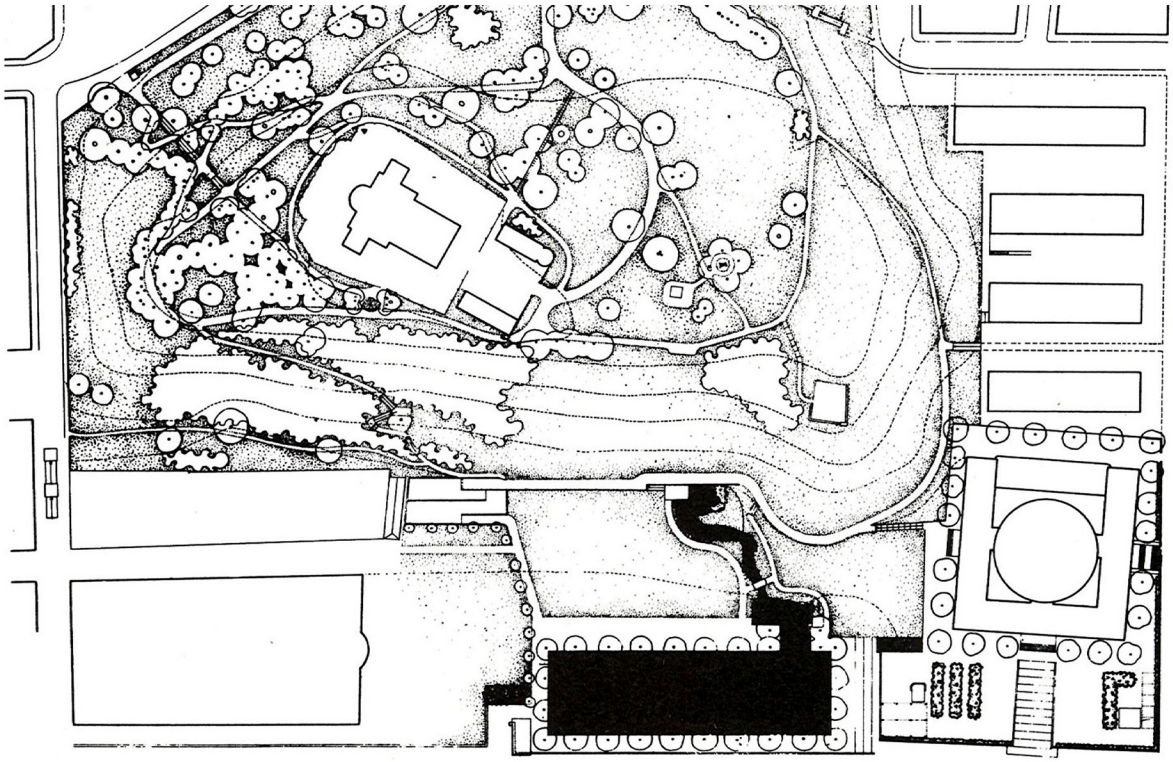
▲ Fig.5.7 Sitting area formed by trees.
◀ Fig.5.8 Gabion wall bench, in the balcony.
◀● Fig.5.9 The corten steel playground.
●▶ Fig.5.10 The square.
▶ Fig.5.11 The rammed earth addition.





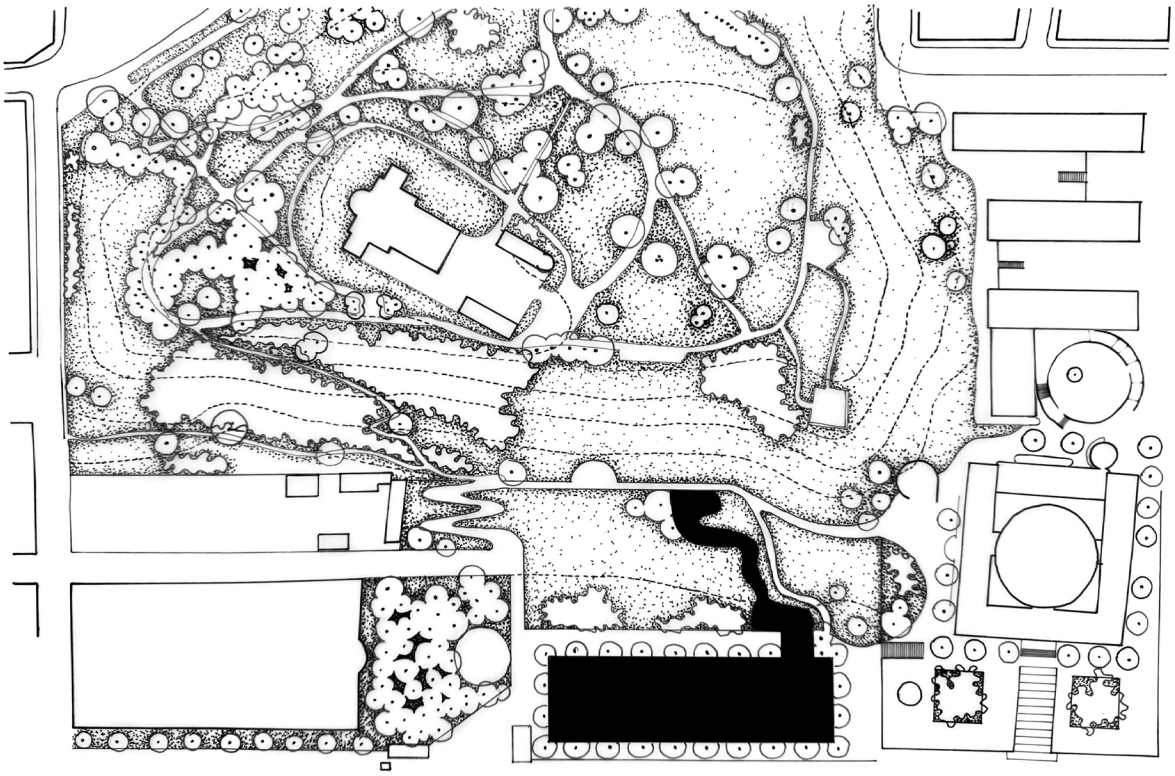
Having as a starting point Asplund's entrance for the park. A quiet sitting area formed by trees counterpoints the linearity of the benches along the pond, a set back at the balcony made out of gabion wall, a playground folded by conten steel that also works as a retaining wall, at the children's library entrance, the square made out of stone, and finally the addition made out of rammed earth..

● Fig.5.12 Asplund's drawing, 1928.



96 years after Eric Gunnar Asplund designed Stockholm City Library, this narrative portrays the evolution of the Library as a whole, as an essential institution of the local society, and as one of Asplund's oeuvres. We cannot treat the buildings as free-standing elements. They are attached to their surrounding.

● Fig.5.13 Proposal, 2024.



By embracing the surroundings, as Asplund did, and revealing the hidden processes of this public institution, the building will enter a new era that will help it evolve throughout the years and encourage people to engage with the city and its components.

Buildings should change if we want them to remain in use; however, the way in which buildings with significant architectural qualities change must balance their original qualities with society's current demands.

These guidelines form the basis of my proposal for the Stockholm City Library, envisioning its transformation into a common space for the city, a vision that aligns with the evolving role of modern libraries.

Practically unfolding the guidelines mentioned above meant exploring the scale and the materiality of the interventions suggested. From the first weeks, it was clear to me that the transformation of the Stockholm City Library into a common space would not happen through a massive expansion but through acupuncture and highly contextual interventions. Their scale and materiality were explored together in an attempt to engage the library, the city and the landscape.

For example, by taking rammed earth, a material of the landscape, into the interior to create one of the most intimate spaces inside the Library, by treating the air ducts as figures indicating the evolution of a building built in 1928, by designing a square between existing elements in order to revitalize the open space and the adjoined buildings, this project proposes the modern public library as a common space for the people of the city.