project journal 04
apr - jun 2024

julia van der ploeg
interiors buildings cities

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4573560

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

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I looked into the architecture and urbanism library of the University of Ghent. This project was referred to during my P3 feedback.
The design is a big furniture piece designed by Kersten Geers and David van Severen. It is a three-storied perimeter of bookshelves, which divides the space into two parts: the reading room in the middle and the circulation space that serves for searching and lending books.

The furniture is realised as a bolted construction of prefabricated steel elements. Within the element they designed stairs, desks and pathways. The vertical design of the steel cupboards is emphasizing the monumental scale of the library room.

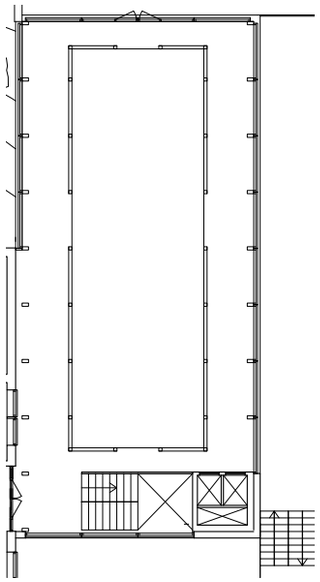
Fig. 1. architecture library Ghent

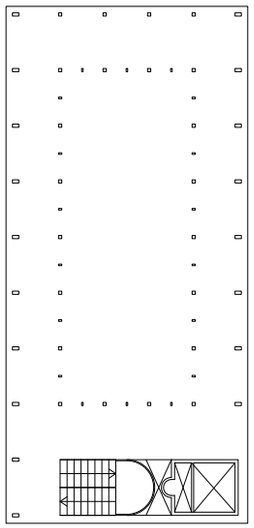
Fig. 2. steel cupboards

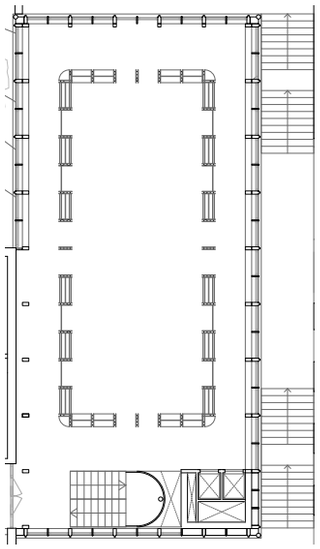
Fig. 3. Cuypers library

Fig. 4. the perimeter

When studying the university library of Ghent, I thought of Pierre Cuypers´ library in the Rijksmuseum in Amsterdam. In a way these rooms have a lot in common with each other, but also with the rotunda of the Stockholm library. In this case the room also has a perimeter with balconies equipped with bookshelves. Which results in a clear, rectangular, multiple story high reading room in the center. Both of the studied cases, Ghent Library and the Cuypers´ library are good references for the reading room I am designing on the top floor.







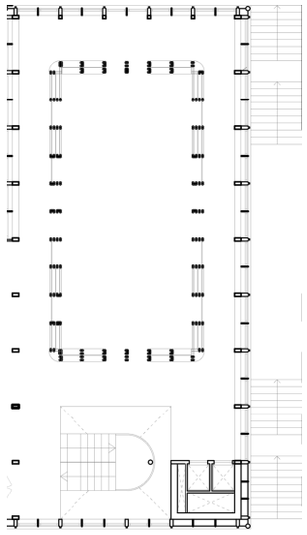
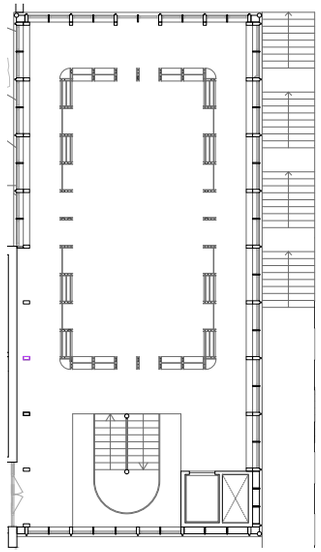


Fig. 5. reading room iteration 1
Fig. 6. reading room iteration 2
Fig. 7. reading room iteration 3
Fig. 8. reading room iteration 4



reading room evolution between P3 and P4

1]
-rectangular staircase pushed against facade
-small entry to reading room
-climbing the stairs is not yet an engaging experience

2]
-rounded staircase hinting to Asplund
-small void between the stability core and staircase
-design service shaft, show function? Round shaped service shaft as response to the stairwell > PECULIAR

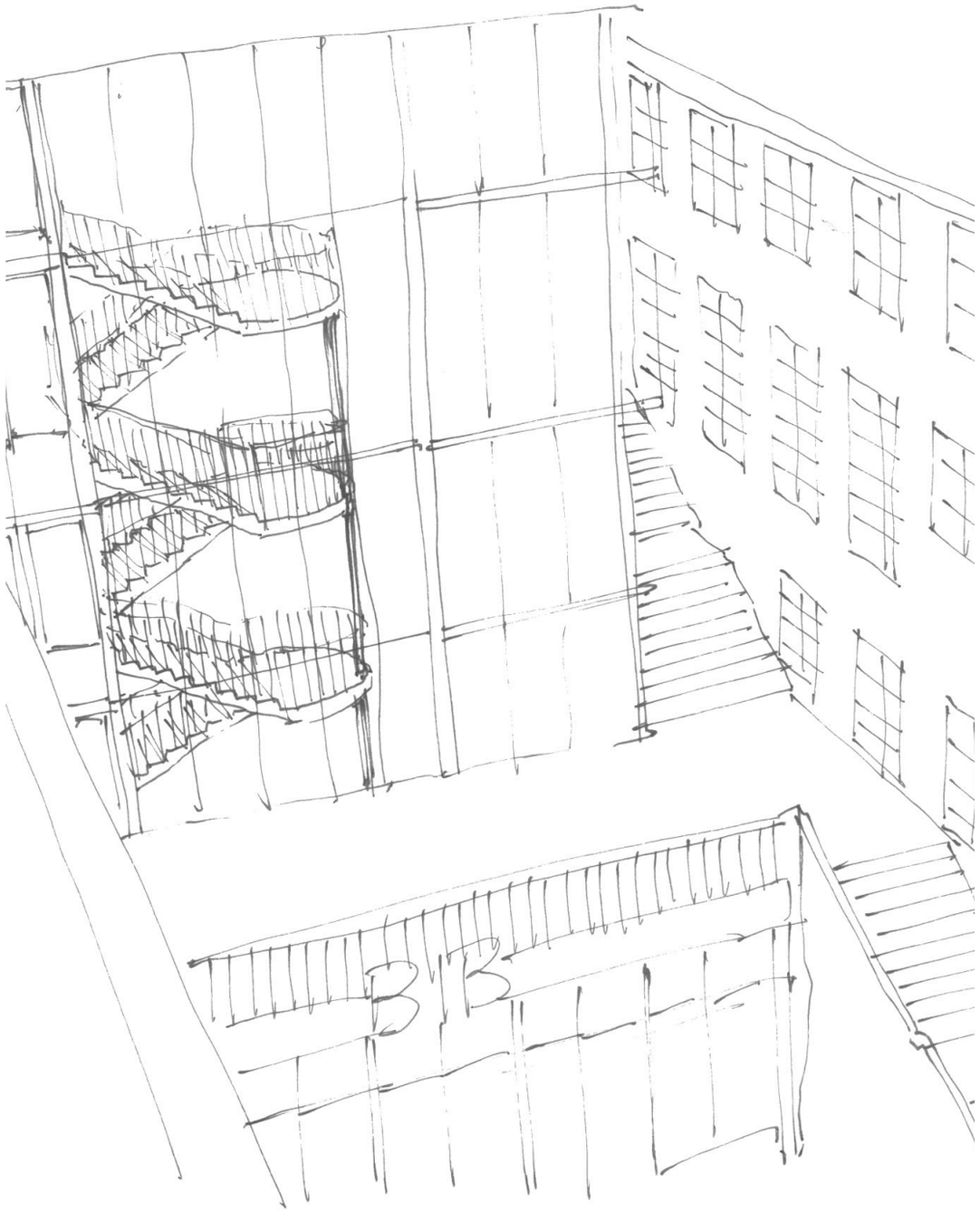
3]
-back to the squared stability core
-custom furniture to enhance the functionality

Fig. 9. reading room iteration 5

of the reading room
-staircase still next to the facade, how do these two meet?

4]
-more space for the staircase: stairwell void. contributing to the overall journey of climbing the observatory
-the stairway is now set back from the facade, it is free standing > now you can look all the way up from the ground floor
-reading room is smaller to provide space for the stairwell, works better proportionally

5]
-stairs turned 90 degrees > on the half-landing you find yourself close to the facade directed to the city
-arriving at a level, in line and facing the room > makes more sense
-one big elevator instead of two small elevators > enough for the size of the observatory
-service shaft big enough for the rising ducts and connected to the floors



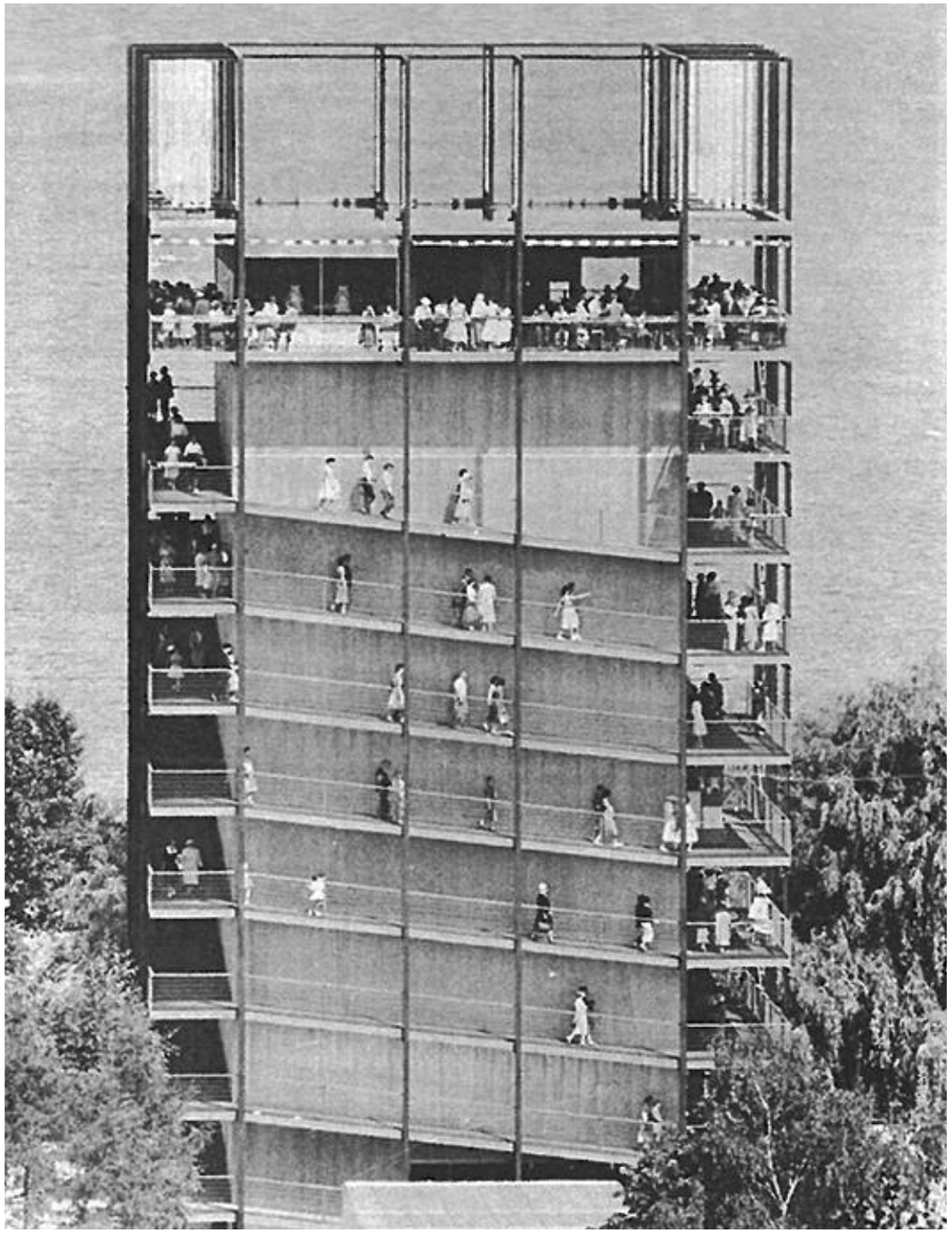
At this moment in time, the stairs start to play a more important role in the design. As the research began to influence the appearance of the stairs. The next pages elaborate more on the specific research into stairs. Reading about the SAFFA exhibition, but also recalling the research into Asplund's precedents contributed to a more coherent idea about the intention of the stairs:

-All stairs together form one closed pathway going up and down either exterior or interior.
-The stairs complement and completes the pathways of the observatory hill
-The exterior staircase is one straight journey embedded in the hill landscape, leading to the top.
-The interior stairs are designed as a more lingering journey. Bringing people up the floors, facing and in line with the room. Upon ascending another floor, you are deflected towards the facade. Finding yourself in the stairway void with a view over the city.

The stairs shown on these pages are still earlier iterations and not yet the final design.

Fig. 10. interior and exterior stairs

Fig. 11. 1:33 model



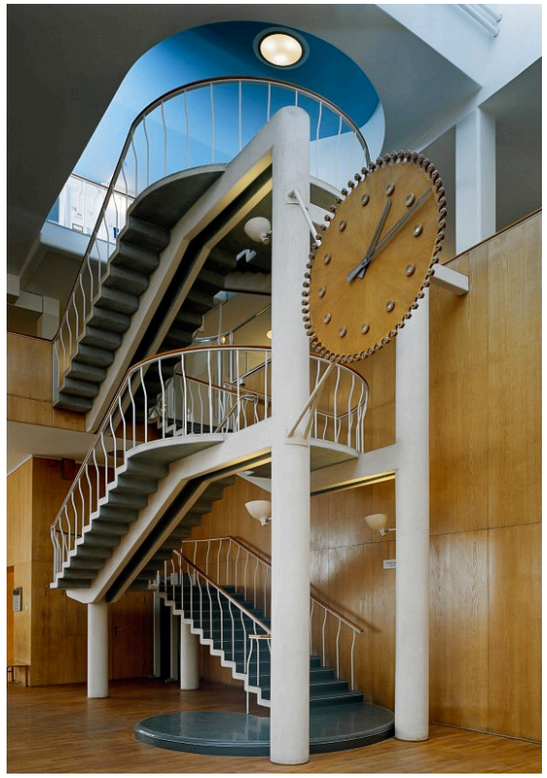
In 1958, the SAFFA, the Second Exhibition for Women's Work, was organized in Zurich. The exhibition was composed of several pavillions with a variety of functions, which emphazised the importance of women in each of the sectors of the growing Swiss economy. The team for designing and executing the whole exhibition exclusively consisted of women. The architect in lead was Annemarie Hubacher-Constam.

Annemarie was in charge the design and execution of the tower, that is shown on the page on the left. The tower, almost 40 metres tall, housed documentation of any topics related to urban development, housing and domesticity.[1]

The practical and rational construction of the tower was pioneering for exhibiting pavillion design. The ramps and galleries on the perimeter connected all the levels of the tower. This route architecturale was important to the experience of this main pavillion.

The way in which the vertical circulation is made so visible from the exterior, reminded me of the way I am currently designing the staircases of the reading tower. Both the interior chair leading all the way up to the reading room and the exterior staircase connecting to the hill have similar intentions as the ramp of the SAFFA exhibition pavillion: Showing the movement of the visitor.

Fig. 12. saffa exhibition



In Asplund´s Gothenburg Law Court Annex, there are also two specially designed stairs. The one on the left is not the primary staircase, the primary staircase is all the way at the end of the main hall.

“The freestandig staircase, reduced to its bare essentials, appears to flow down like a gentle cascade, making a pool on the floor below“[2]

This project marks a moment in Asplund’s career when the architectural vocabulary shifted more from classical to modern. It also draws inspiration from late-nineteenth-century interiors illuminated by skylights. These interiors showcased standalone glass and steel elevator shafts and staircases, which is present in the Gothenburg Law Court Annex.

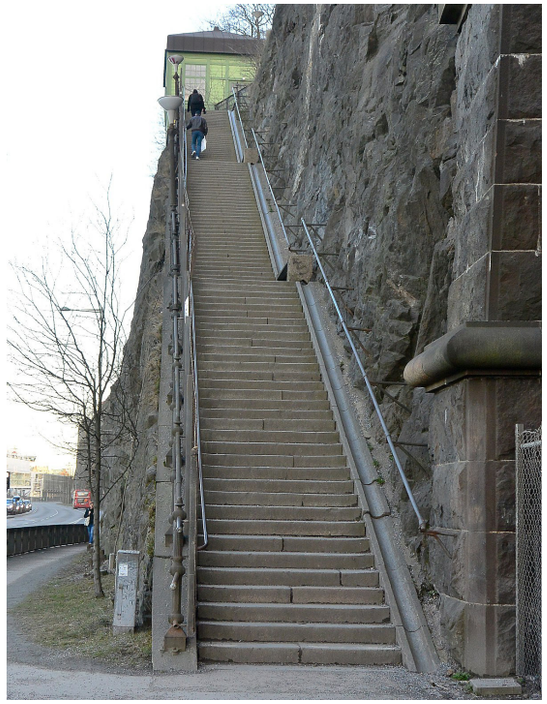
Fig. 13. staircase in the main hall

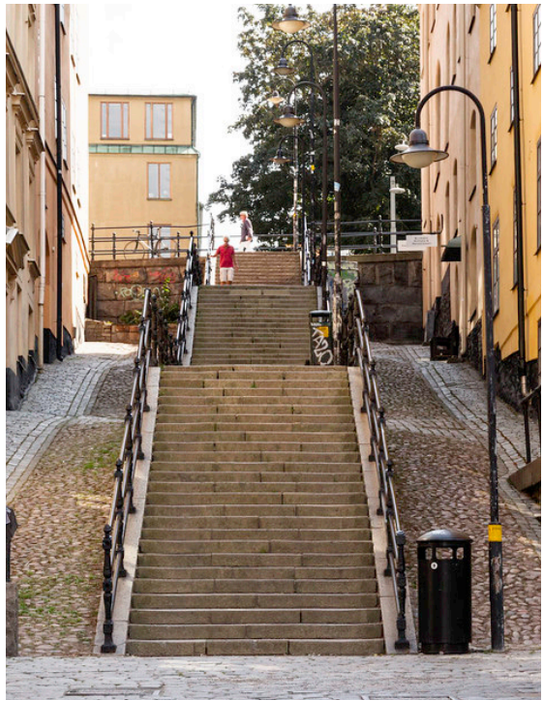
The Gothenburg Law Court Annex was one of Asplund´s precedents that we studied in the beginning of the year. Already during this precedent research we collectively found out that exceptional stairs are inherent to a lot of Asplund´s designs.

In 1923 Asplund wrote an article in Byggmästaren about Lewerentz’s design for the Gothenburg Art and Industry Exhibition. This text demonstrates his fascination for outstanding stair design.

“When we progress further through the doorway under the cupola we find a Jacob’s ladder in the light against us leading up to the plateau of the crematorium (Figure 14). Here is a clear monumental idea: this staircase with its terraces of graves in the outside air: you really wish you were on your own with an open view, not blocked by the backs of other visitors. The original idea with the rising terraces and the increasing gradient of the staircase augmented one’s expectations. Up at the top on the magnificent plateau one is rewarded with wide views over the roofs like a fairytale city. The building before you has fine proportions and massing but is not entirely convincing as a termination. How would it have been without a building at all, but with the open sky beyond the staircase?” [3]

Fig. 14. up to the final stairs of Lewerentz’s crematorium room





Another fitting reference is the Malmskillnadstrappen, which is a staircase between Kungsgatan and Malmskillnadsgatan. This staircase was built in 1932 along with the construction of the centrumhuset by Cyrillus Johansson. (project journal 01, p. 39) The staircase is designed to be part of this specific building.

Both of these staircases, the interior staircase from Asplund and the Malmskillnadstrappan are references for designing the staircases in my project. My interior staircase leading up to the reading room has similar characteristics to Asplunds design. The exterior staircase leading up the hill, between the buildings has commonalities with the Malmskillnadstrappan.

MALMSKILLNADSTRAPPAN
32m long
89 stair treads
6 landings in between
3m wide at the bottom, 2m wide at the top

PROJECT STAIRCASE
61m long
79 stair threads
11 landings in between
2.5m wide

In comparison to the Malmskillnadstrappan, my design is longer so it is less intense climbing. There are more rest places in between the stair threads.

Something that is not strange to the city of Stockholm is these exterior stairs as part of the urban plan to bridge height differences.

Stockholm is in the Scandinavian mountain range and is a joint valley terrain. Erosion along geological joints has divided the relatively flat upper surfaces into low-lying plateaus. Which resulted in a lot of height differences within the city.

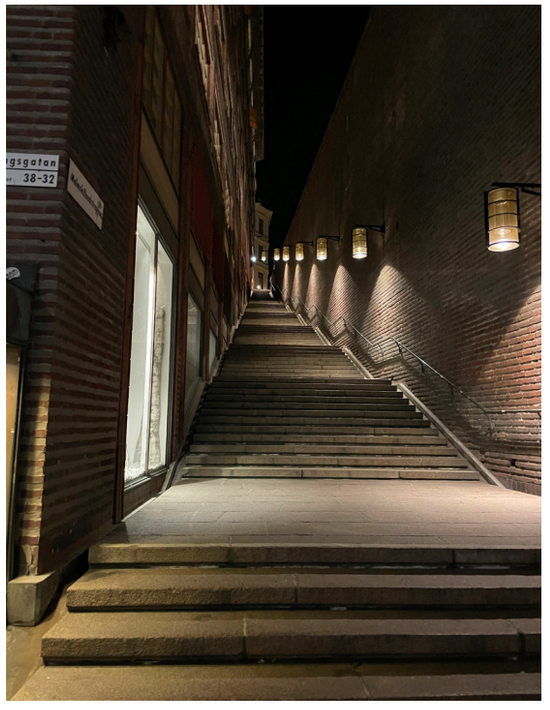


Fig. 15. Söderbergs trappor

Fig. 16. stairs in Södermalm

Fig. 17. the studio walking the malmskillnadstrappan

Fig. 18. malmskillnadstrappan at night

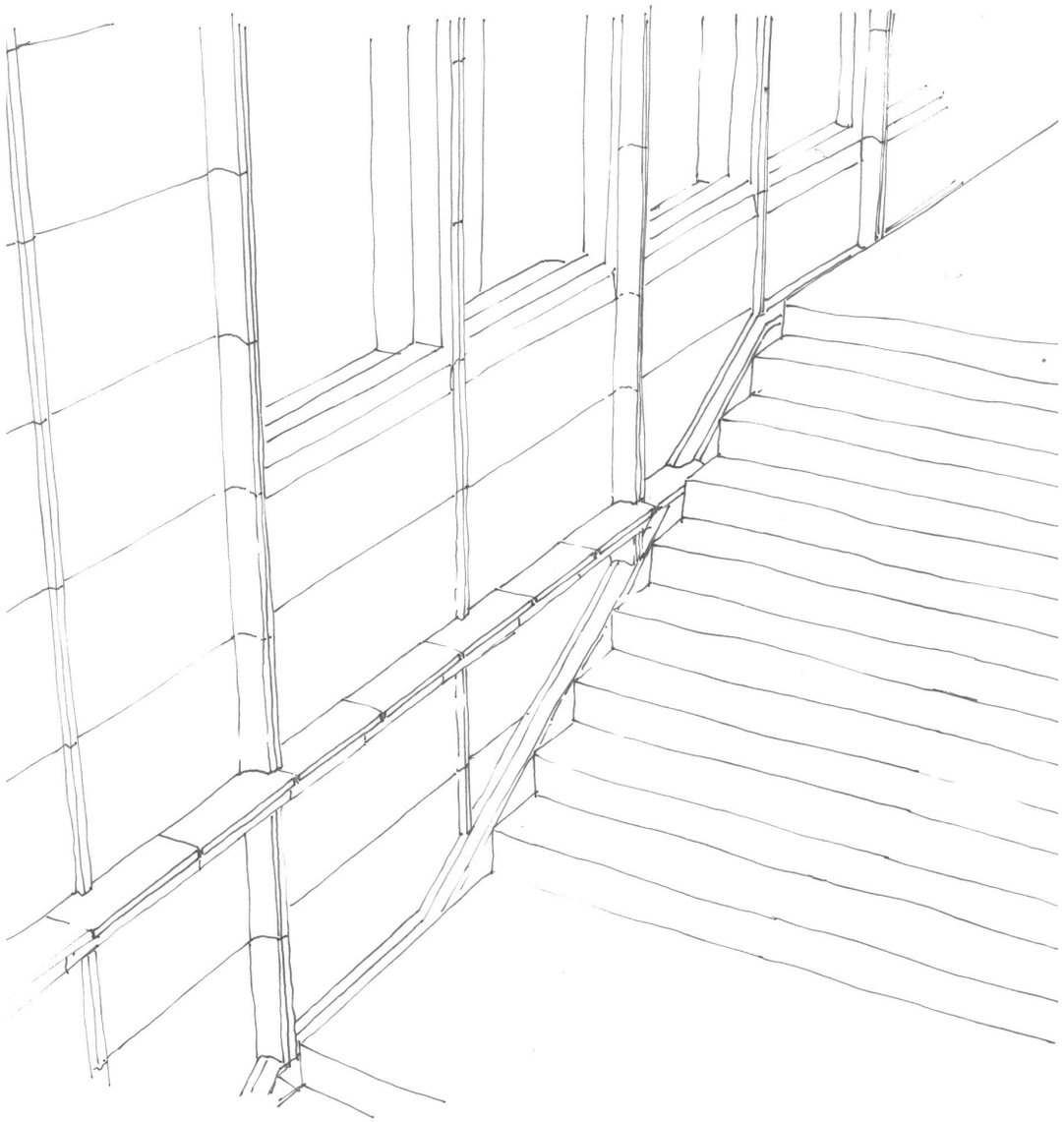
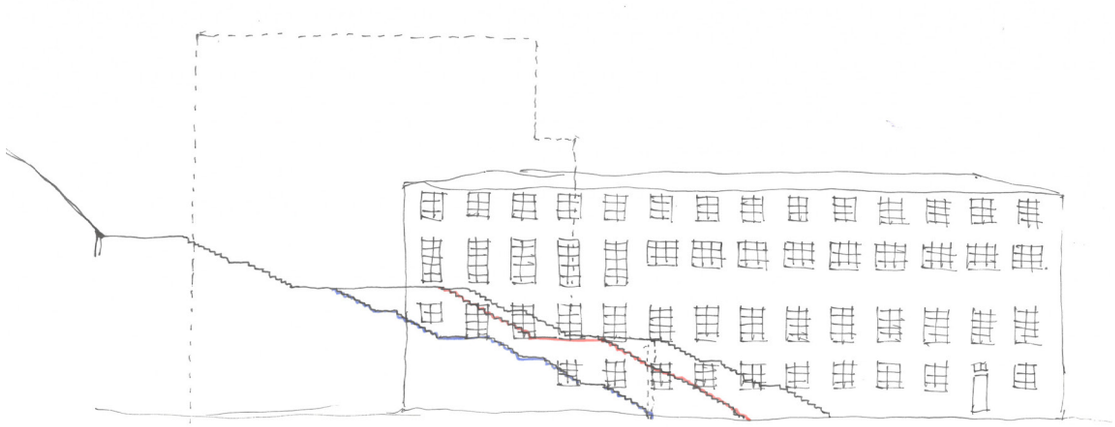


Fig. 19. facade meeting the stairs



There were some discussions with Daniel, Mark and Sam. (all different opinions) on the position of the staircase. The sketch above shows a investigation in the right place. Things that have to be considered are the blocking of the windows and the passage between the observatory and the second annex under the stairs.This passage was initially on the first level. After moving the passage to the ground level it was possible to push a part of the stairs backwards. Now the stairs follow the curve of the hill more naturally.

After multiple iterations of the stairs I decided to keep the first three risers in the original place, which is more to the front. This does mean that more windows are blocked, but it keeps the first terrace accesible, which feels the most natural. Also it does not matter that the stairs block some windows. The space behind will then be suitable to put the air handling unit. The air inlet and outlet can be under the stair as well. This solves the problem that the air handling unit can't be in the basement of the first annex, where all the other installations will be. The air handling unit can't go there because it needs the inlet and outlet on either the facade or the roof.

The drawing on the left shows how the facade element will meet the staircase. The stairs will be contructed in natural stone to form a solid base for the slender ceramic building.

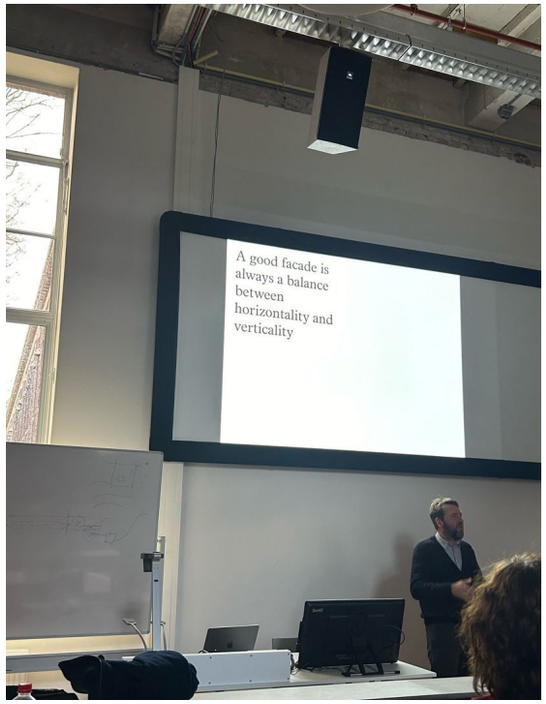
Fig. 20. position of the stairs

Surprised for my birthday by my sweet friends from the studio!

A page in tribute to all the lovely students and tutors from Interiors, Buildings Cities. Working together for a whole year, has made us really close. It feels good how everyone is so supportive to their fellow students. Without the group, graduation would have been a long, lonely and hard struggle. Right now I am longing to the summer when I am graduated, but this is mixed with melancholic emotions of not coming back to the faculty and seeing my friends every day.

I hope, in twenty years, when I read this project journal again, I will look back with fond memories to this special year.

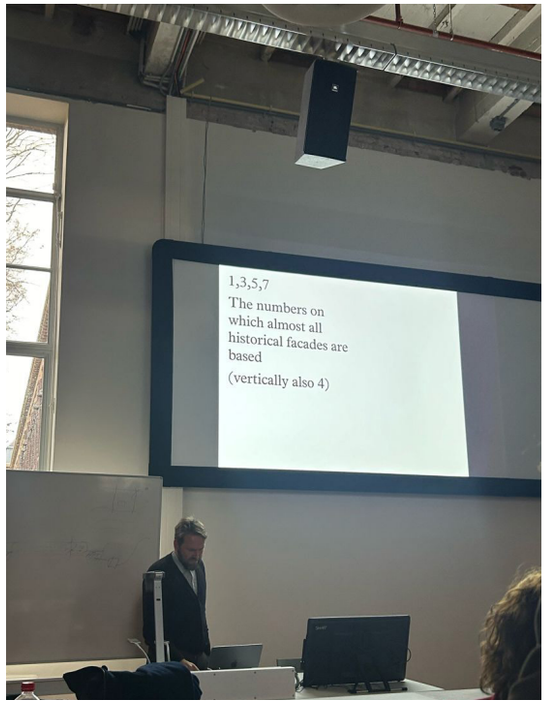
Fig. 21. a birthday surprise
Fig. 22. decorated studio and lots of flowers



When starting with designing my facades, I had to think back of the lecture by Dirk Somers on 24.11.2023.

A good facade is
always a balance
between
horizontality and
verticality

Fig. 23. wisom by Dirk Somers



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

Fig. 24. wisdom by Dirk Somers

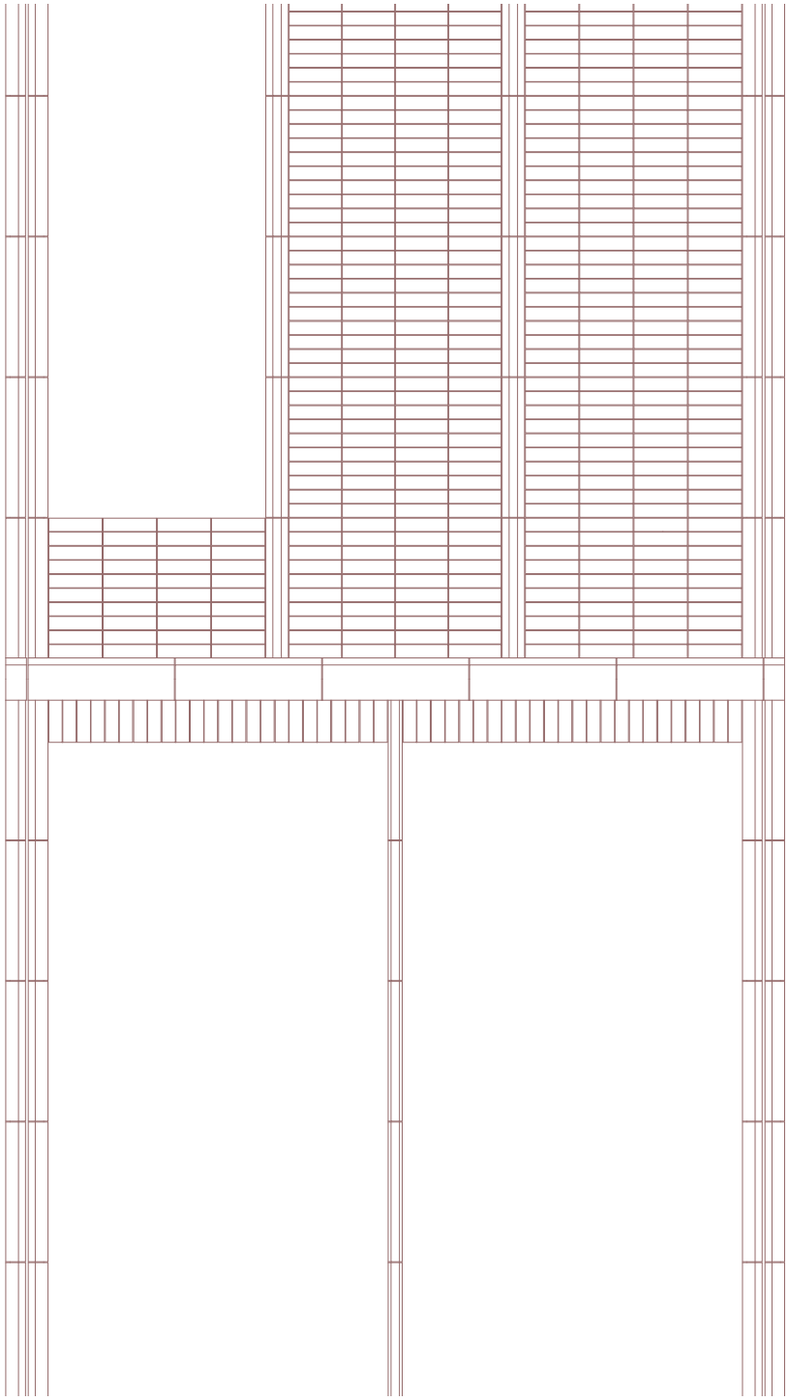
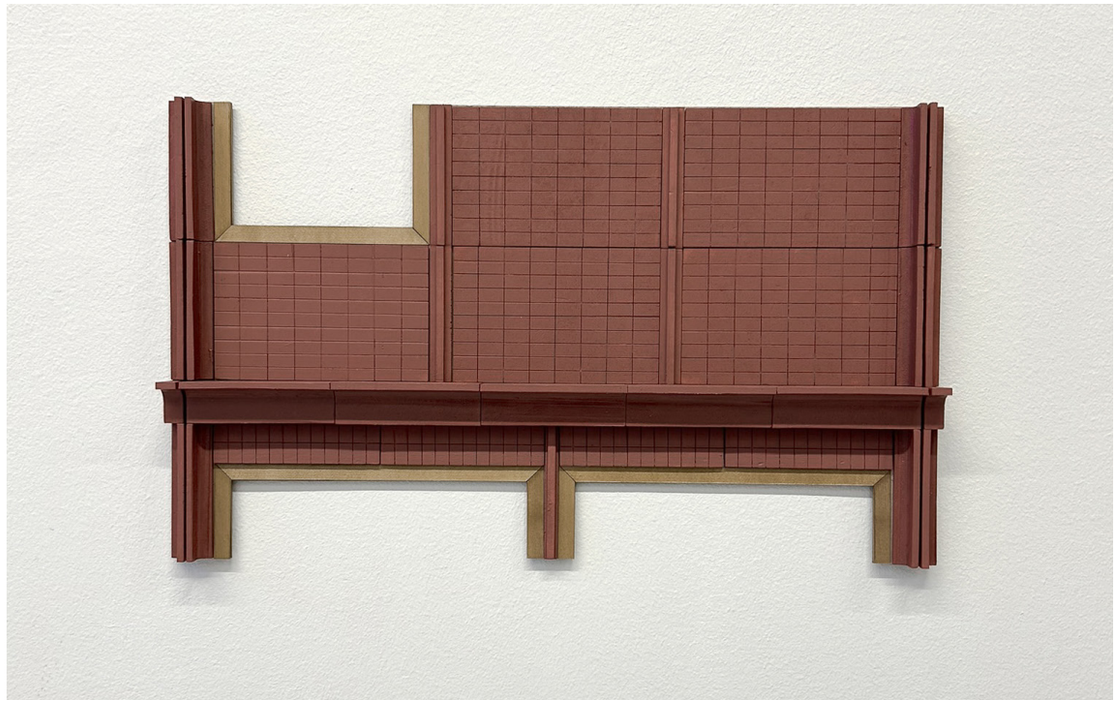


Fig. 25. facade elements

Fig. 26. model components catching some sun



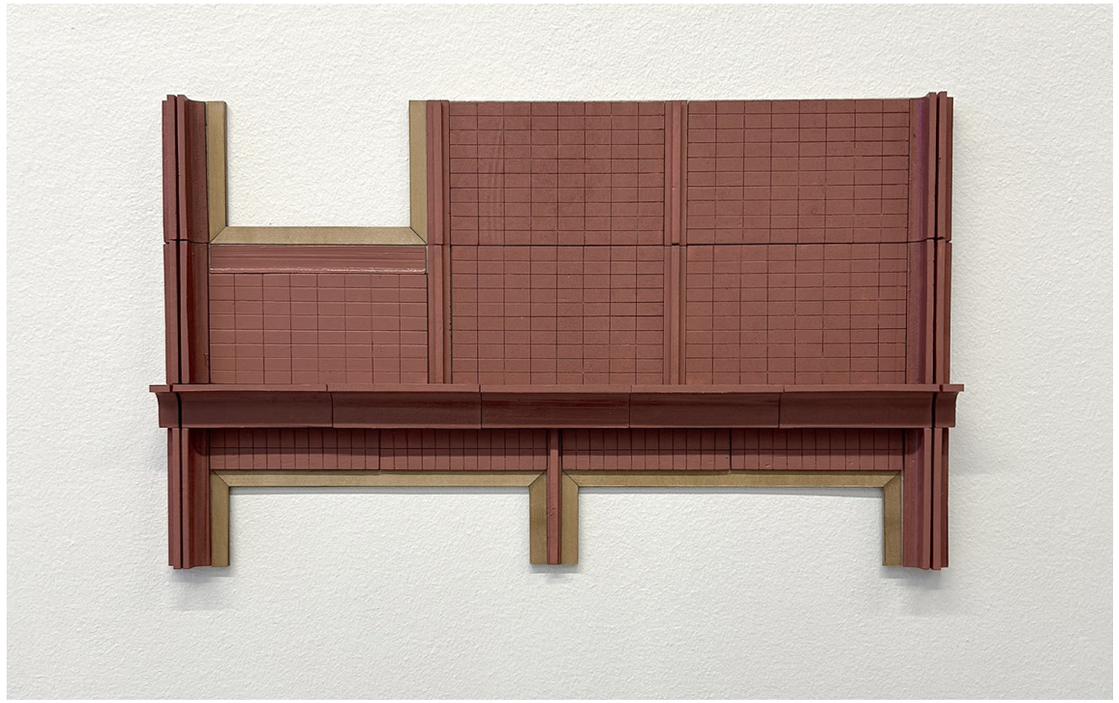
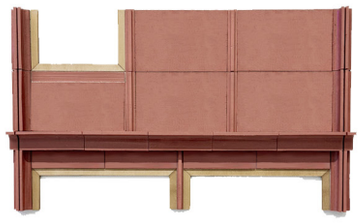
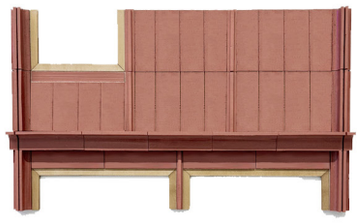


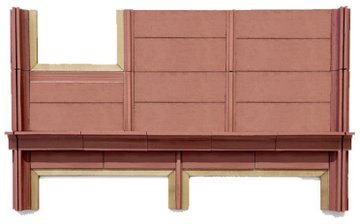
Fig. 27. model without sill
Fig. 28. upgraded model with glazed sill

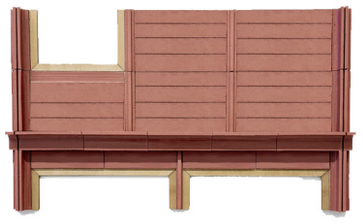
Fig. 29. a lost facade in the hallway

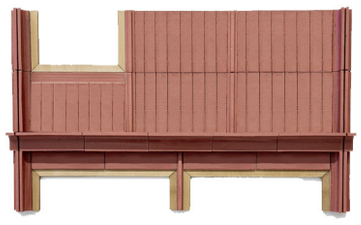
One model, two options. After already finishing the model, I thought of adding a horizontal glazed element under the window. This element relates to all the other horizontal and vertical glazed elements, but also functions as a sill for the water dripping down from the window.

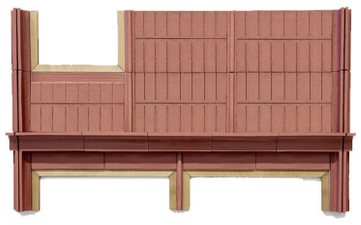


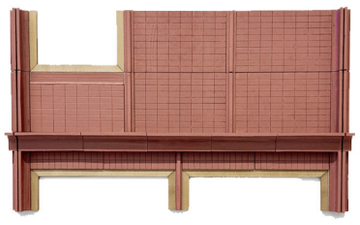










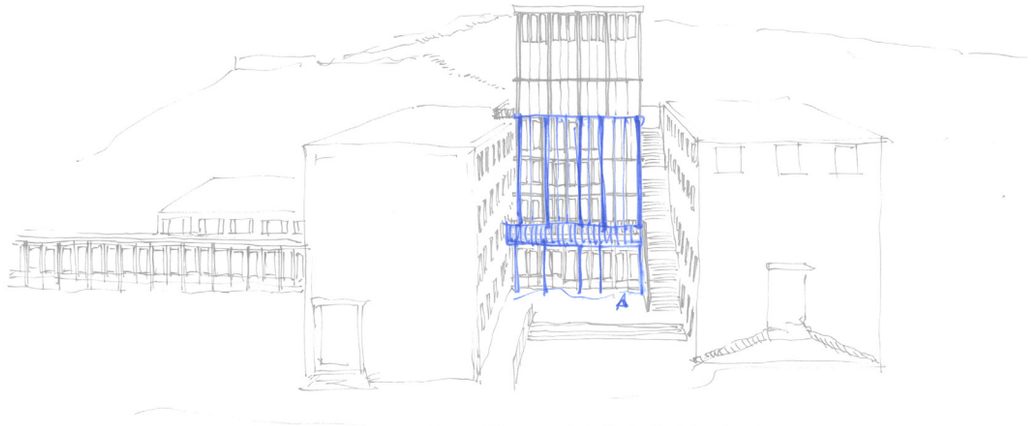


I used the picture of the model to photoshop different variants of horizontal and vertical rhythms in the facade.

With only horizontals (above) the material suddenly appears like planks, which is not what I want to convey. Furthermore the closed panels in the facade will mainly be at the top in the reading room. This tall tower like room asks more for a vertical gesture than a horizontal one.

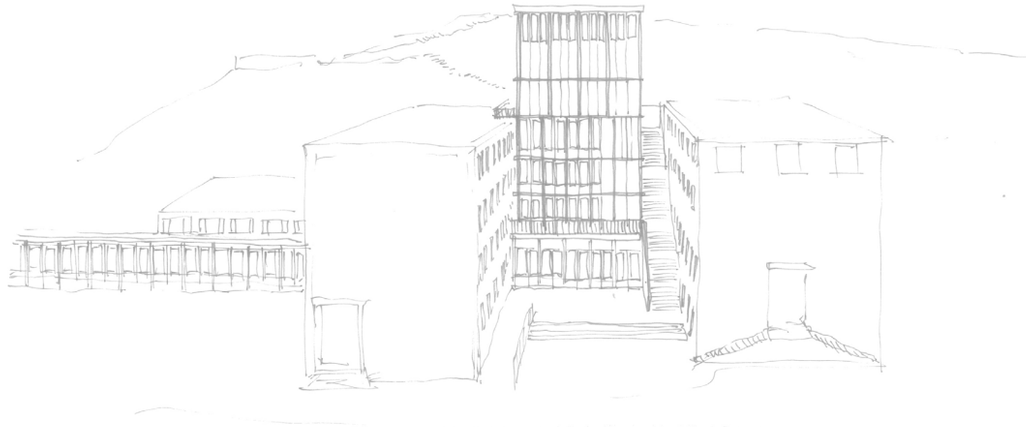
Eventually it will be option 1. The most clear. The panels can be relatively simple because the horizontal and vertical elements will decide on the grid.

Fig. 30. option 1
Fig. 31. option 2
Fig. 32. option 3
Fig. 33. option 4
Fig. 34. option 5
Fig. 35. original 1:5 model
Fig. 36. option 6



The drawing on the right is testing what it will be like if the plinth in front of the cafe is extended in an outdoor terrace. Accordingly different zones are created on the square, instead of one big undefined outside space.

The sketch above is showing a change in rhythm. Changing up the grid on the lower levels to 2,3,2,3, allows for the elevator to hide behind in the `3` and on the ground floor level, this will make space for a well fitting entrance.



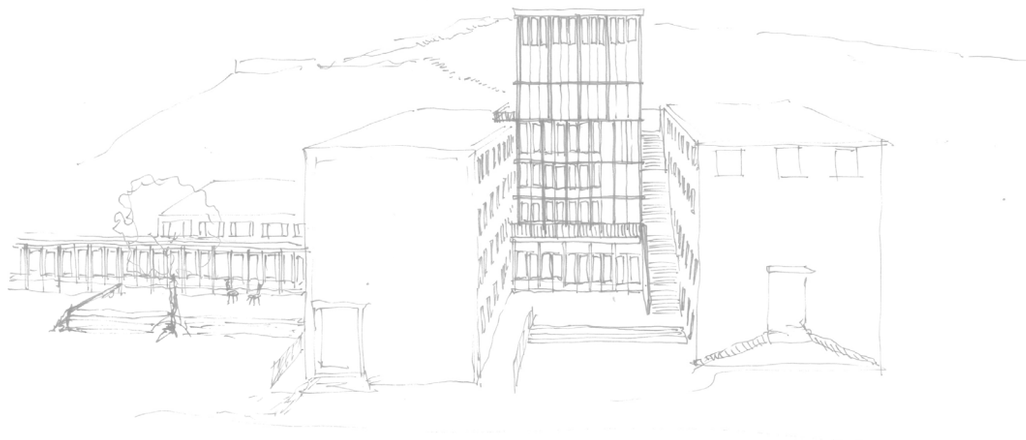


Fig. 37. changing up the facade grid

Fig. 38. the ensemble

Fig. 39. testing out a raised terrace

During tutorials, Daniel asked why I have these terraces/plateaus leading up to the entrance. Why is it not one big slope leading up to the entrance? I feel like it fits the landscape. The current spaces between the annex, also have different heights. Although this comment made me reconsider the terraces.

In conclusion the terrace in front of the hallway in the main square is necessary to make the entrance accessible for wheelchair users. After some more research I found out the height difference between the street and the entrance in the observatory is not so much. Therefore it is not needed to have a terrace there.

However I do like the fact that these terraces divide the urban space into different zones. I will try to achieve the same effect by using different pavement for different areas.

The image above is a fitting reference by Korteknie Stuhlmacher Architecten. This is a visualisation of their design for Huis 73 in ‘s Hertogenbosch. Here you can also see some small differences in height that create zones like a plaza, a stage and a seating place.

Fig. 40. exterior meeting place huis 73

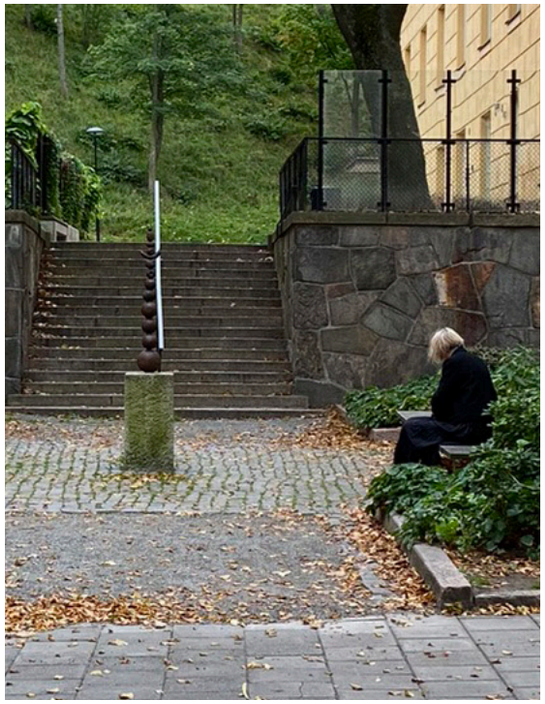


Fig. 41. pavement between second and third annex

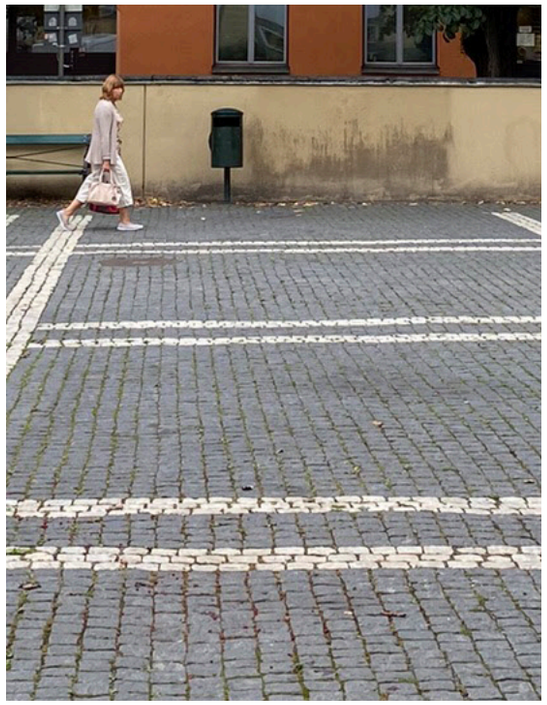
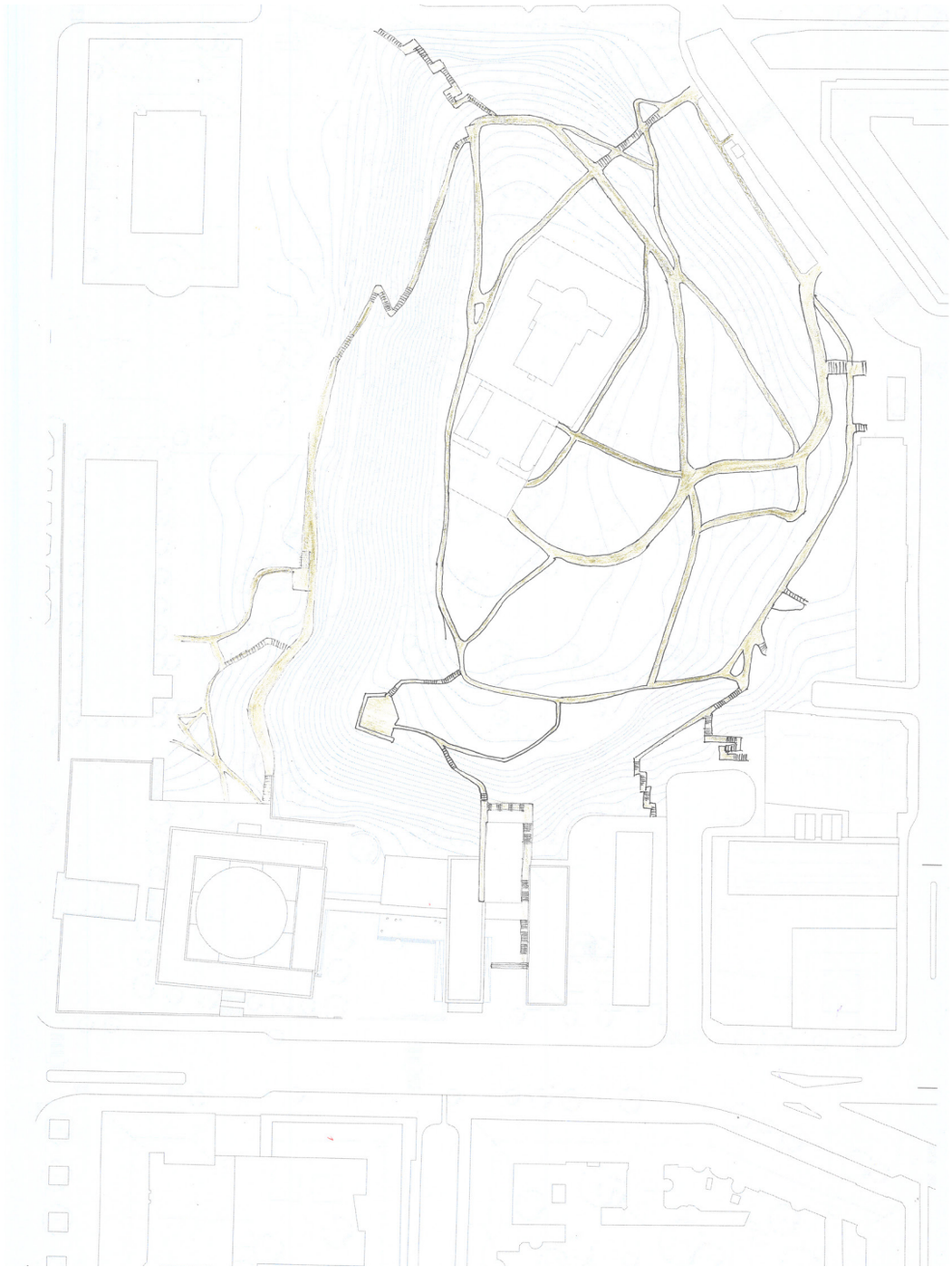


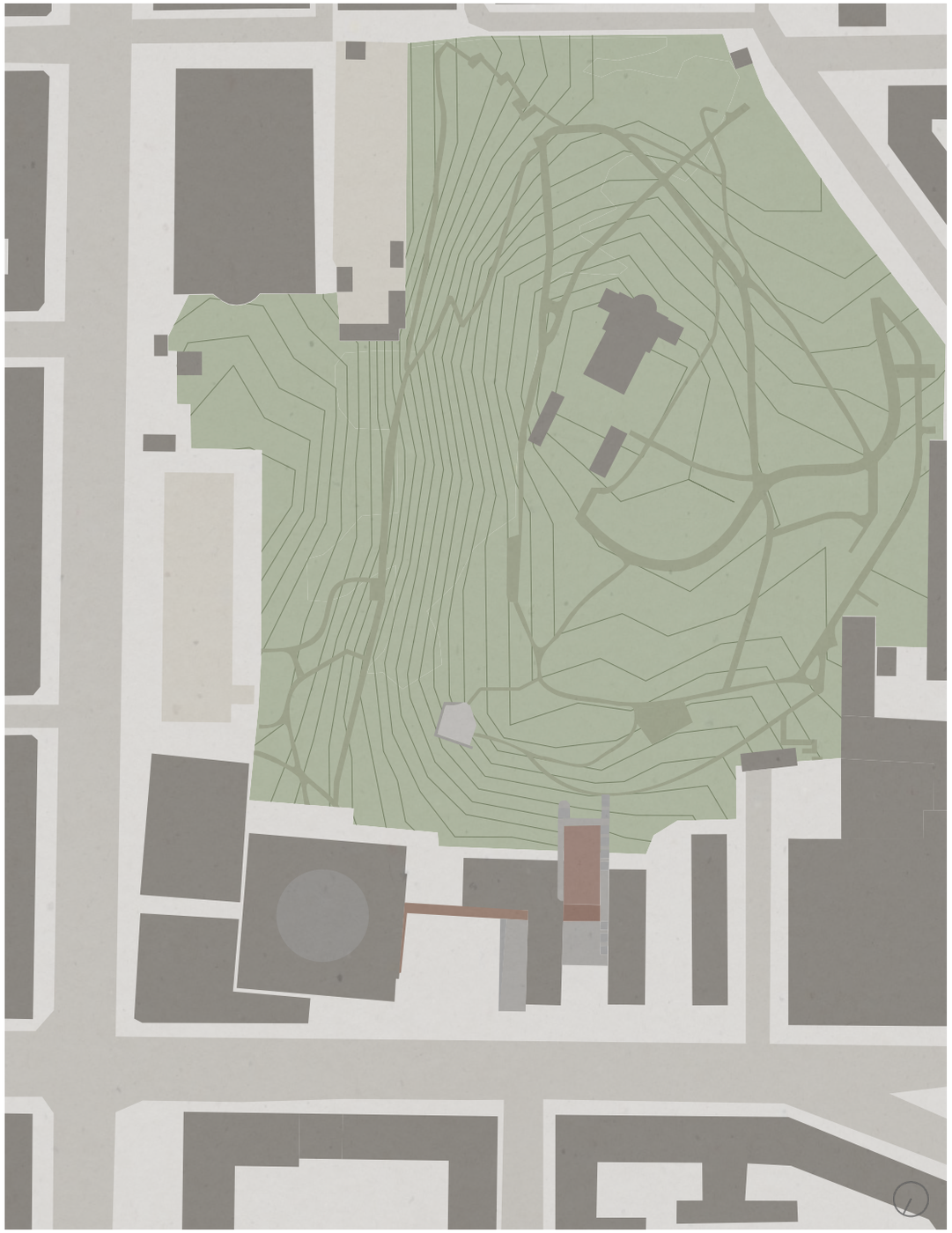
Fig. 42. pavement odengatan sidewalk
Fig. 43. pavement spelbomskans torg



This drawing is zooming out and shows all the paths of the observatory hill park. In this network of paths I have included the stairs coming down on the side of the building. This will function as a new entrance to the hill. When drawing this, it suddenly became clear that the new staircase is actually of great importance, since there is no other prominent way to climb the hill from the side of the Odengatan. Only the small stairs that end next to the parking garage. When adding the new stairs, they are not worth keeping.

I also noticed it feels strange for the stair to turn around the building to reach the balcony and the hill at the same time. This will be changed: The stairs will go up on the hill in one straight motion, and will connect to a path that complete the network of paths. This will enable you to walk around the hill. The balcony will have a different stair leading up, one that is mediating between the interior and exterior staircase. To see the final landscape design, see the next page.

Fig. 44. surrounding landscape with walking paths



The site plan on the left page shows is the final design that solves all the questions that were raised with the proposal on the last page. There will be a new path added to the existing situation. This path is connected to the stairs in between the observatory and the annex. This way the observatory hill becomes more accessible from the north side, the Odengatan. This path also gives people the opportunity to walk all the way around the hill in a circle. Also the viewing platform on top of the hill will become part of the sequence of platforms that surround the building.

Fig. 45. site plan 1:2000

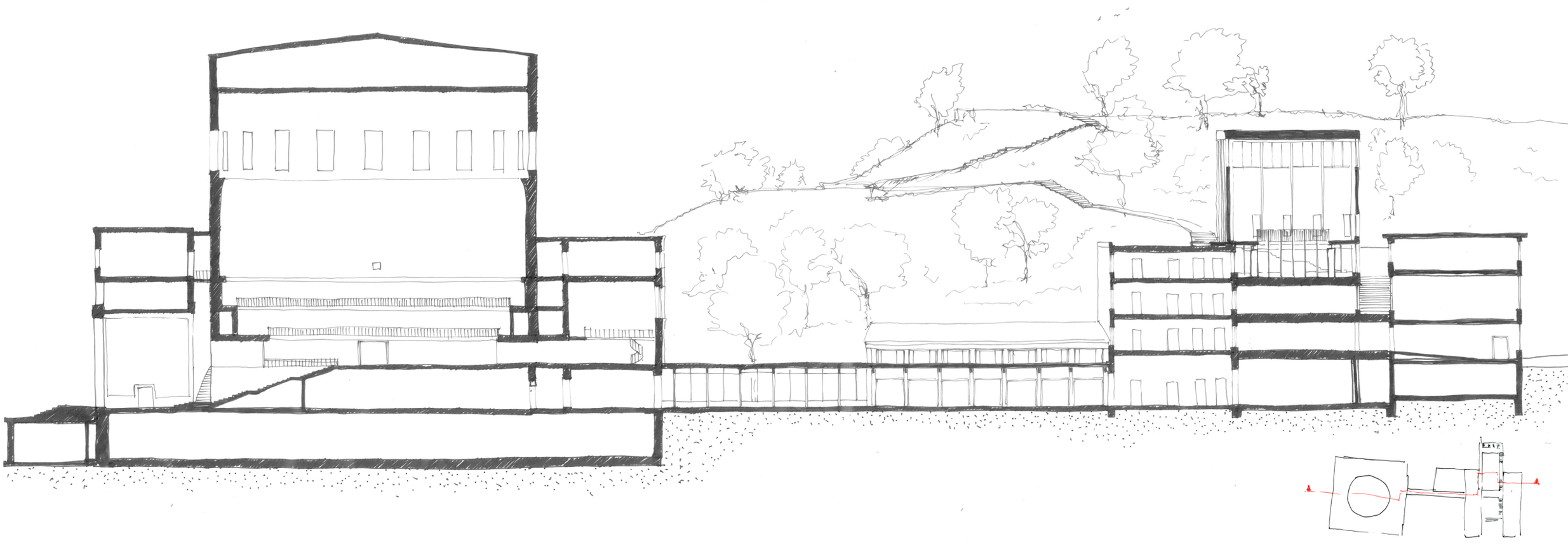


Fig. 46. rotunda vs. observatory reading room

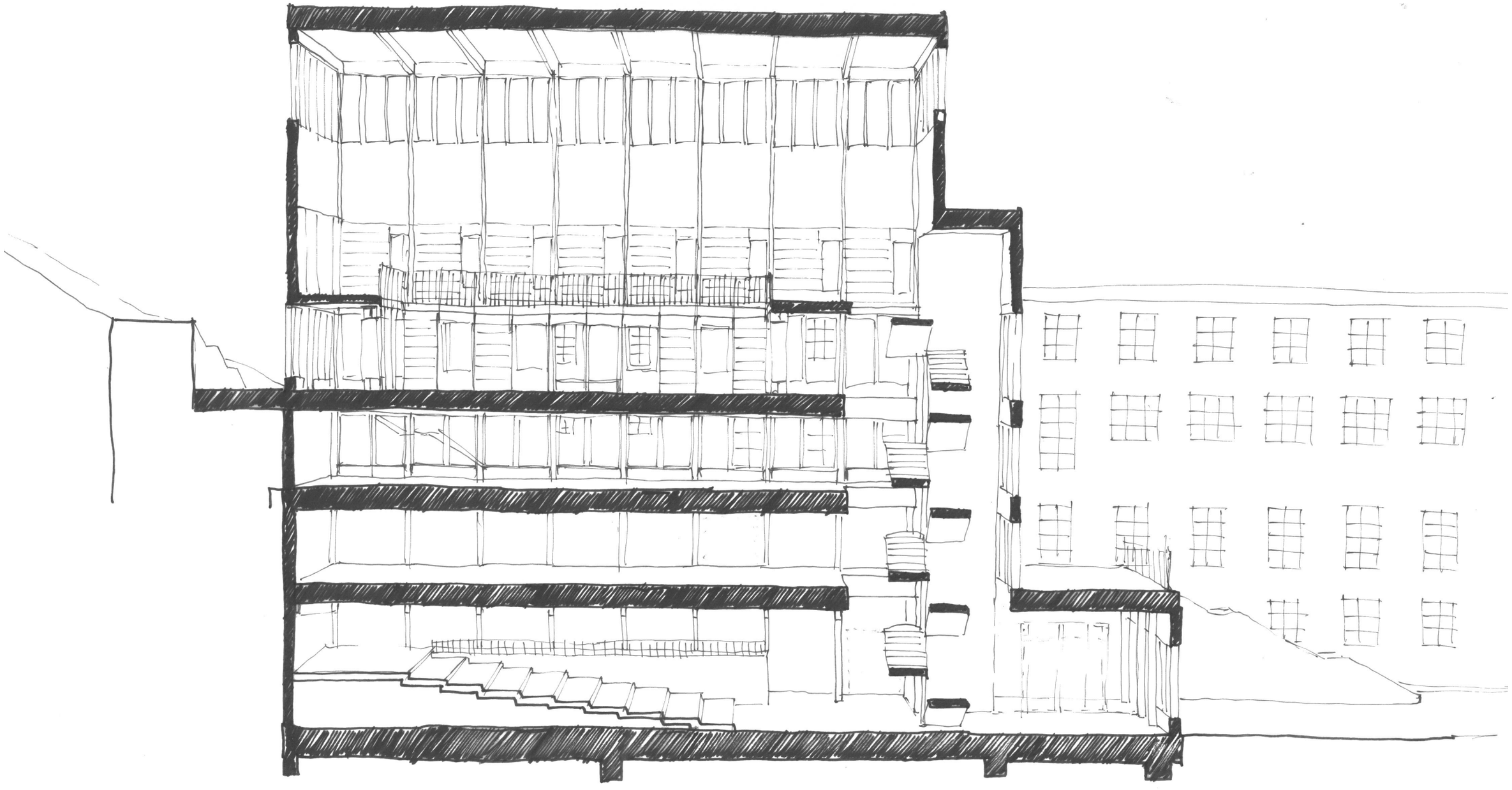


Fig. 47. the interior against the hill

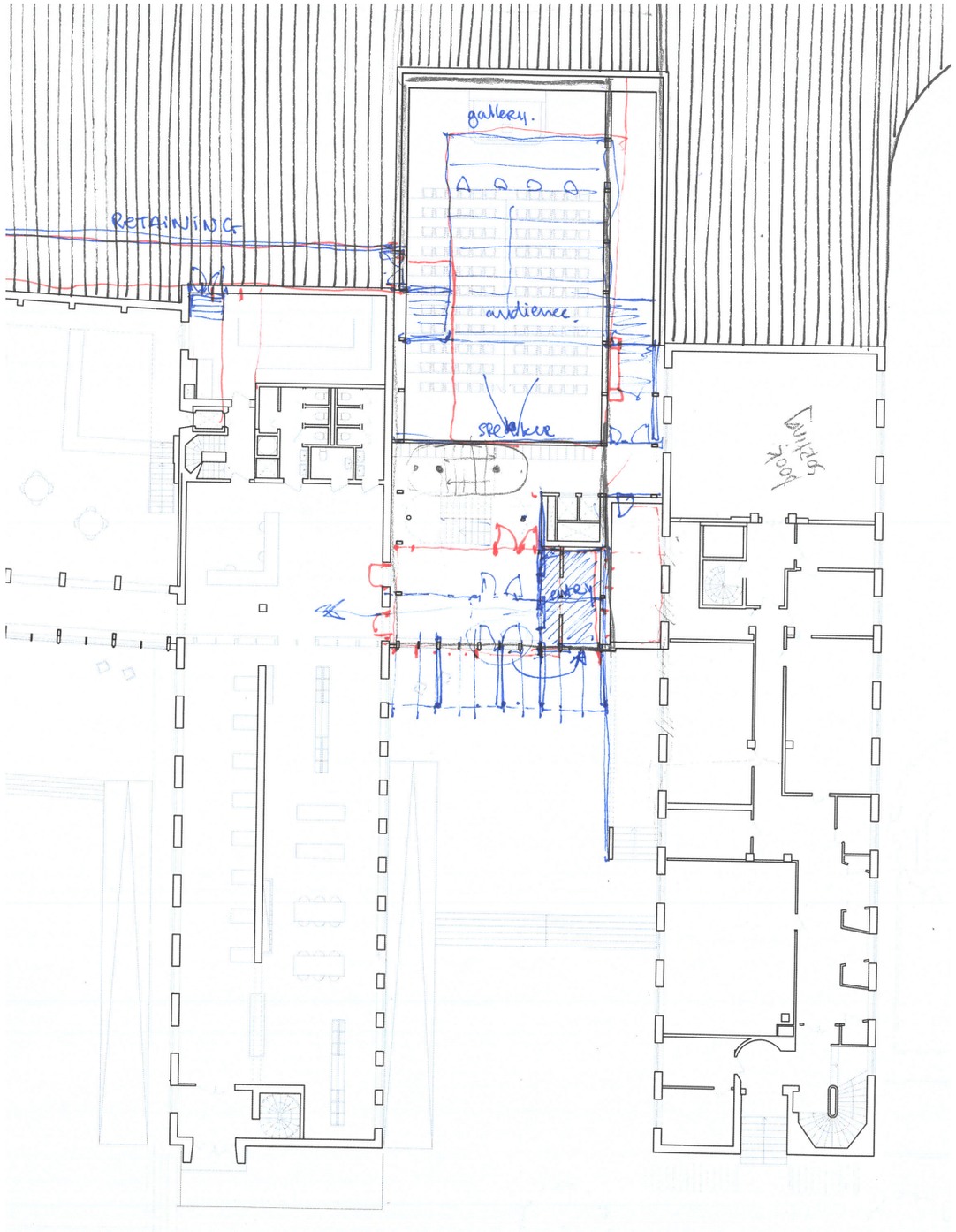


Fig. 48. thinking through sketching

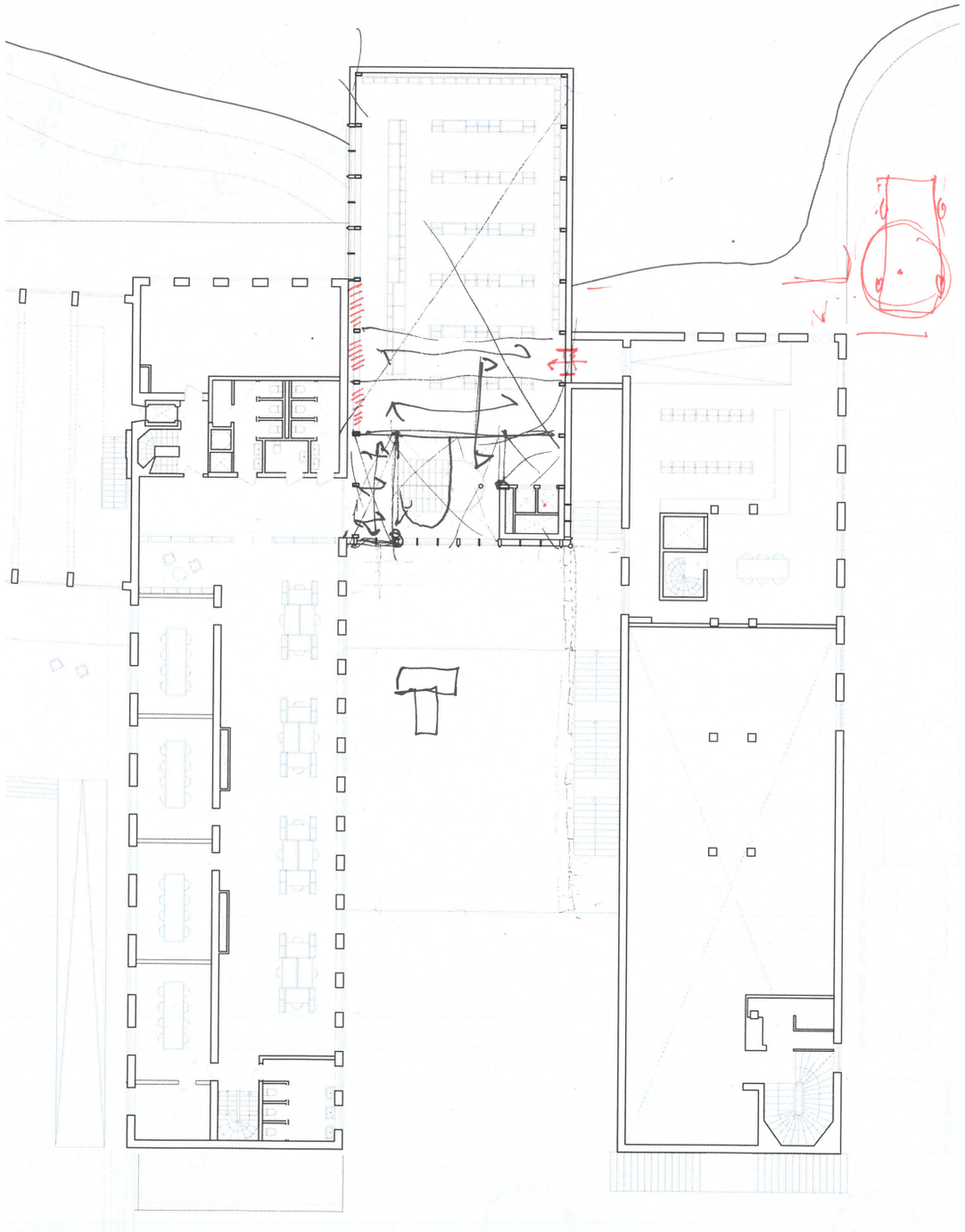


Fig. 49. thinking through sketching

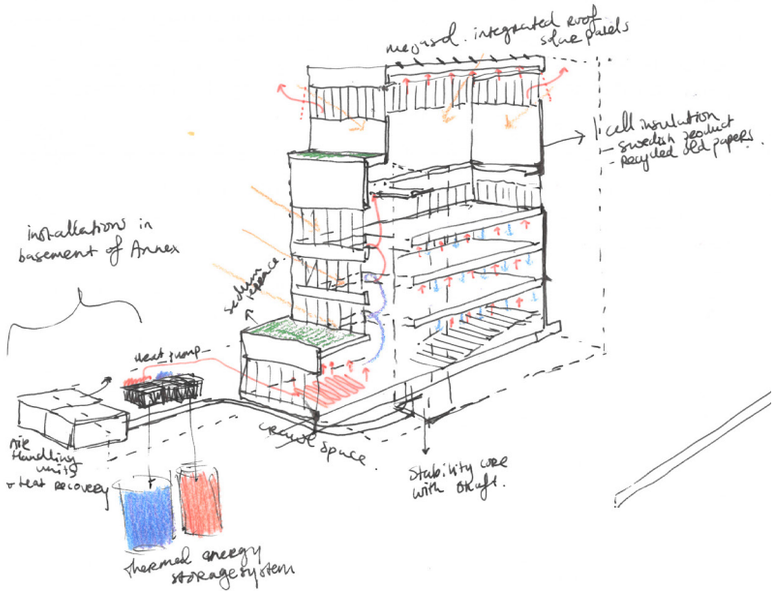
TUTORIALS MARK
What is the ground?
What kind of furniture?
Unify material in facade, do the same, make it the same. The diagram will benefit from it.
Hill>Hallway>Ground
Vestibule

Reference:
Hospital del Innocenti, Brunelleschi
Concert Hall Brugge, Robbrecht & Daem

TUTORIALS DANIEL
Moving the stairs
Is the building pushed against the plinth or does it stand on the plinth?
Can the terrace also work as a portal or a crossing between the annexes?
Design the balcony overlooking the library.
Can the interior staircase be turned 90 degrees?
Stairs of Stockholm.

TUTORIALS SAM
Move the stairs, again. Entry to first annex.
Air inlet for units under the stairs.
Close off the windows where the stair is passing in front.
Continue the natural stone on the stairs.
Can you look through the stairs leading up to the balcony?
Furniture can continue in the railing of the mezzanine.
Vestibule: entry in the corner, not in the middle.
Wind lobby on both sides of the café.
Move the entry doors of the observatory in line with the hallway.

NOTES FOR P4
We are designing an addition to a very specific kind of architecture > Asplund's.
What is my approach?
My story!!!
How does it fit in with the narrative?
Draw the whole picture!



TUTORIALS ANNEMARIE,
CLIMATE CONSULTANT
During tutorials we discussed this climate section. Air Handling Unit needs to have the inlet and outlet at the facade or roof. So this cannot be put in the basement of the first annex.

Shaft going up is a bit small - Make one bigger lift instead of two smaller ones and then the shaft can also be bigger.

In the reading room at the top, the ventilation can come from the roof at the front facade, but the shaft does not go all the way up. So maybe extra ventilation in the floor.

Check surroundings for solar panels. If there are not around, it might not be worth it to put solar panels on. Especially if you see them from the hill. - Ports of Stockholm solar system produces a lot of green energy.- The city does stimulate new buildings to integrate photovoltaic panels in the building.

ELINA: recommended Solarix.
They have terracotta looking panels. This would suit well on the roof of the building.

Remember to integrate sun screens on the south side.

Fig. 50. climate section

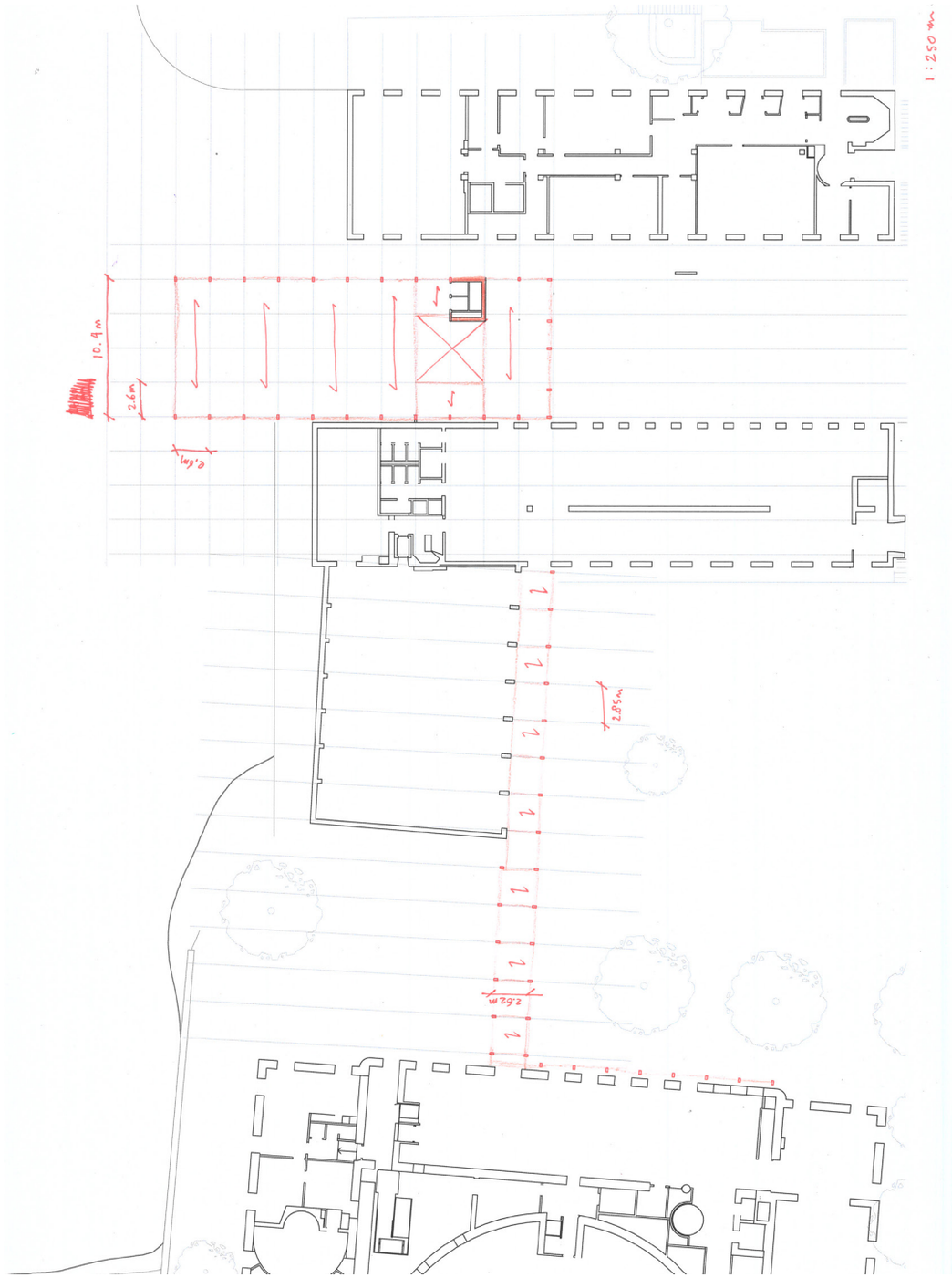
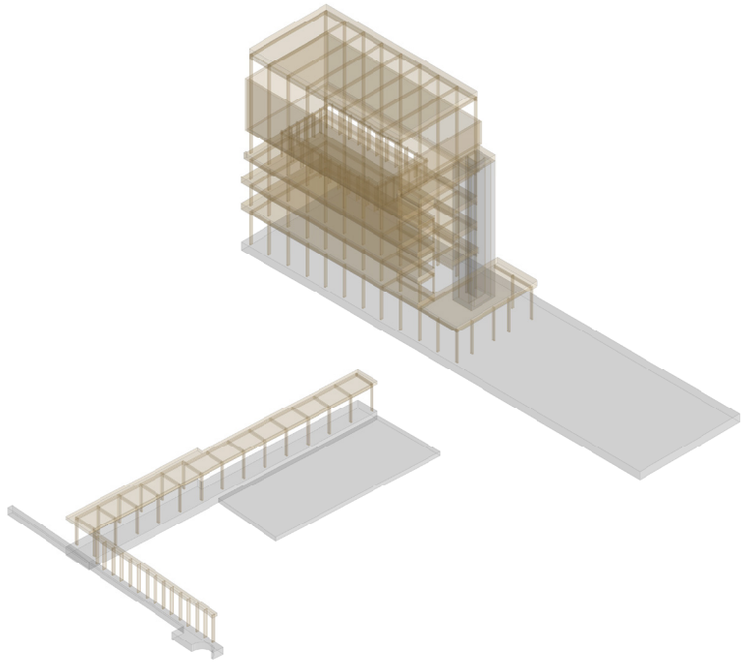


Fig. 51. floorplan with load bearing direction



TUTORIAL WILFRIED

We had one construction consult with Wilfried Damen. As preparation I made a construction diagram and a floorplan to show the load bearing concept.

The stability core can be from CLT. 200mm. For the reading room: since the stability core doesn't reach all the way up, make the beam/columns more like portals. Think about adding a diagonal element.

Fig. 52. construction diagram

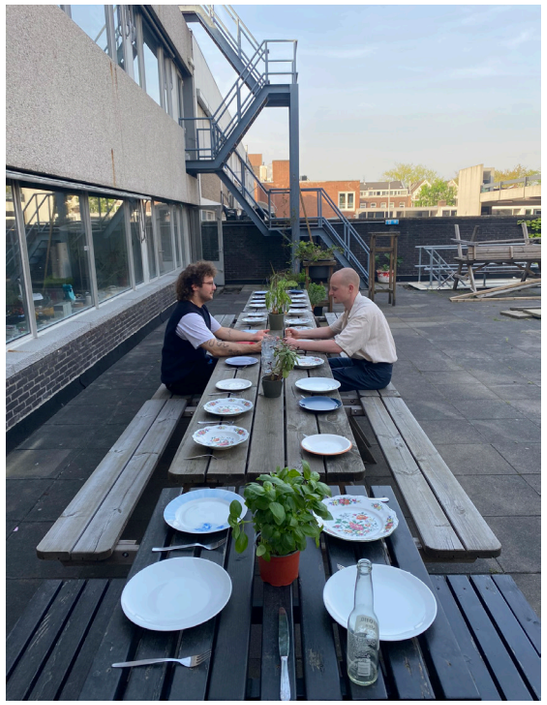


Fig. 53. cathing the last sun on the roof

Fig. 54. rooftop party

Fig. 55. this is not a dinner for two

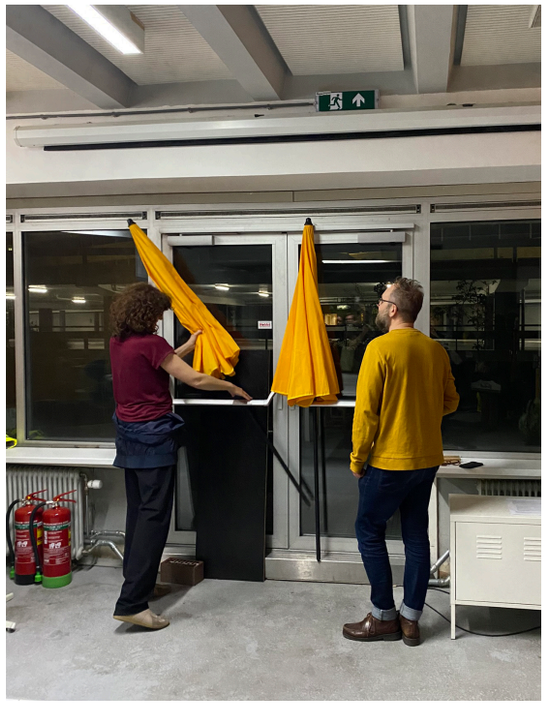
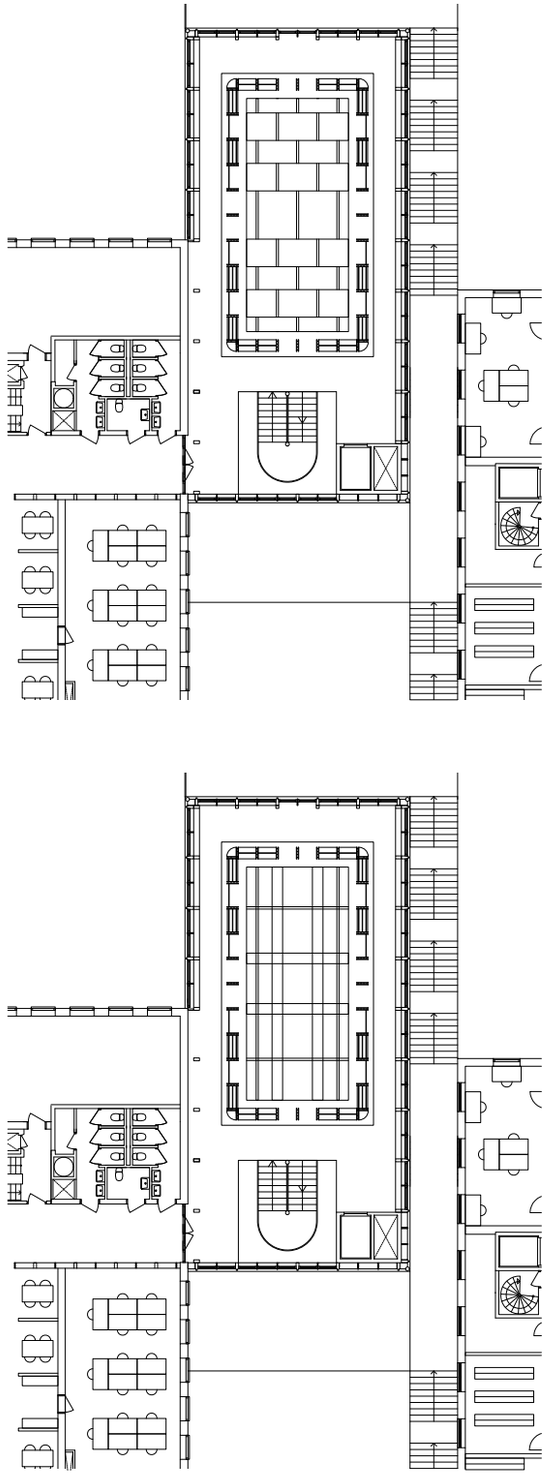


Fig. 56. wood oven with urban context

Fig. 57. sound method for locking the doors

On the first of May, we organized a dinner with the whole studio and all the tutors. It was a beautiful sunny day and we had a great time together. It was a good start of an intense period of preparing our p4. There were pizzas from the wood oven and everyone brought home made dishes... couscous, ciabatta, pickles, cakes, croissants, quiche... A night to remember!



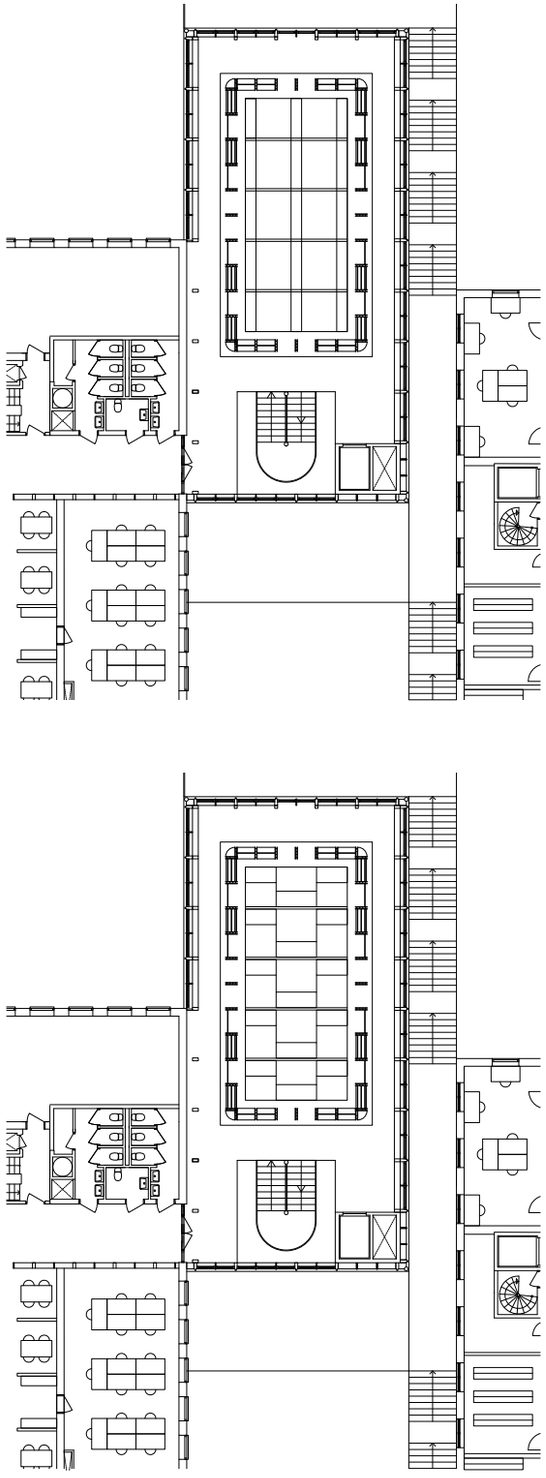


Fig. 58. pattern option 1
Fig. 59. pattern option 2

Fig. 60. pattern option 3
Fig. 61. pattern option 4

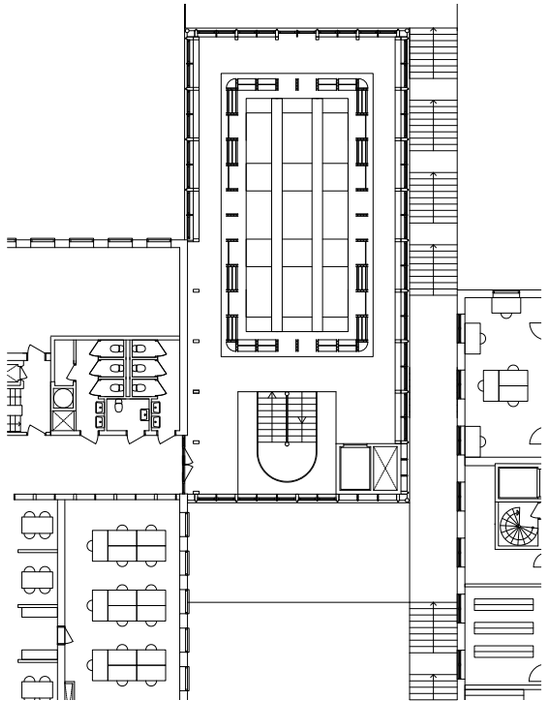


Fig. 62. pattern option 5

To complete the design for the reading room, a floor pattern seemed essential. Looking back at my room for a library (project journal 01, p. 78) the floor pattern was an important addition to the overall atmosphere of the room. The furniture of the room clearly divides the space into a court and surrounding hallway. Adding the floor pattern to the court, defines the room even more. Furthermore it is of course also referencing to the pattern on the floor of the rotunda. Moreover it is like my P1 a method of bringing the urban context to the interiors: making the library an extension of the city.

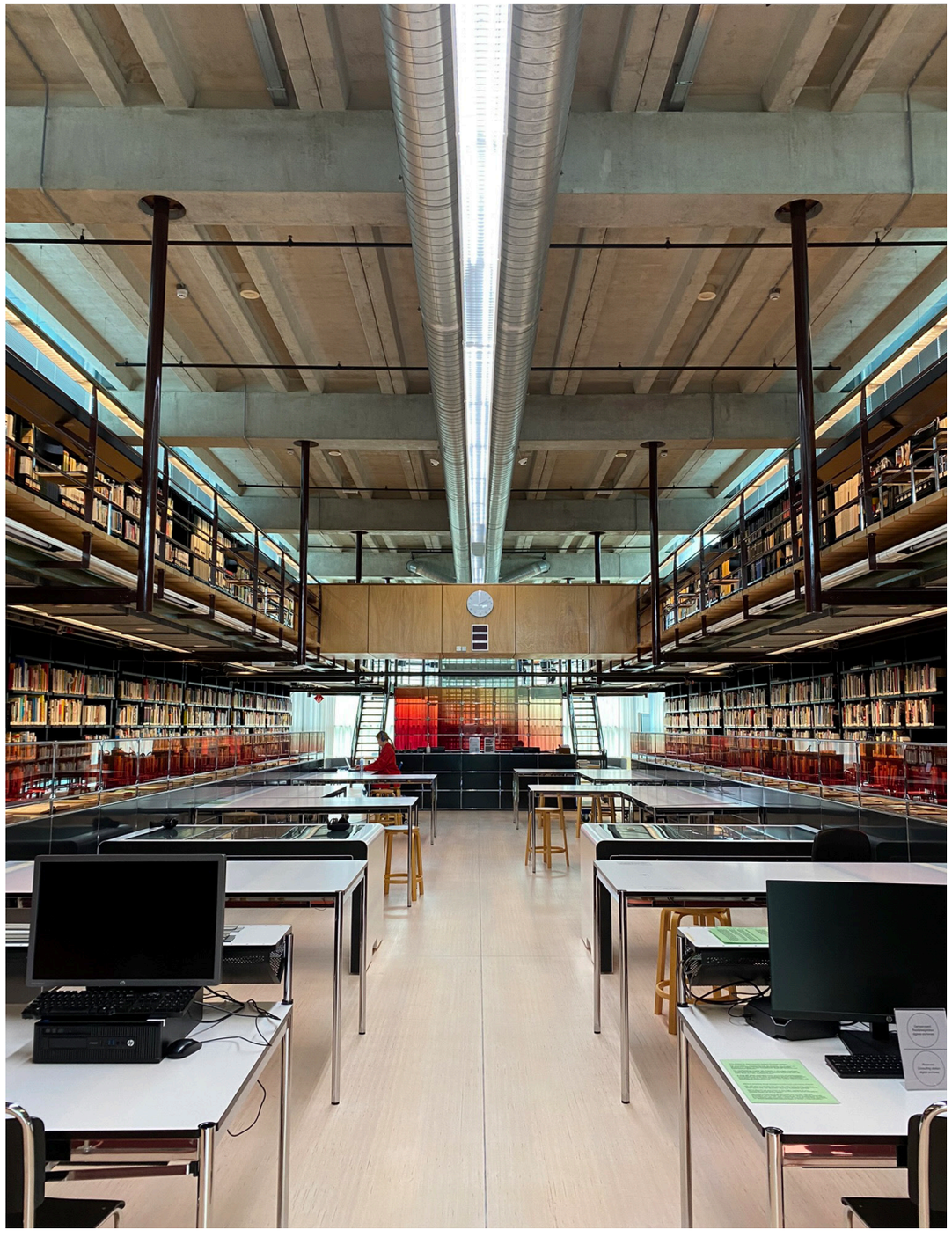


Fig. 63. research centre of the new institute

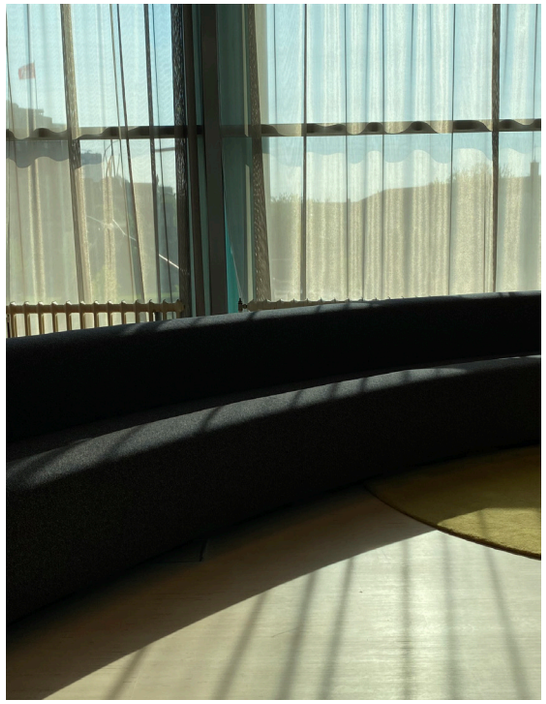


Fig. 64. light through the curtains

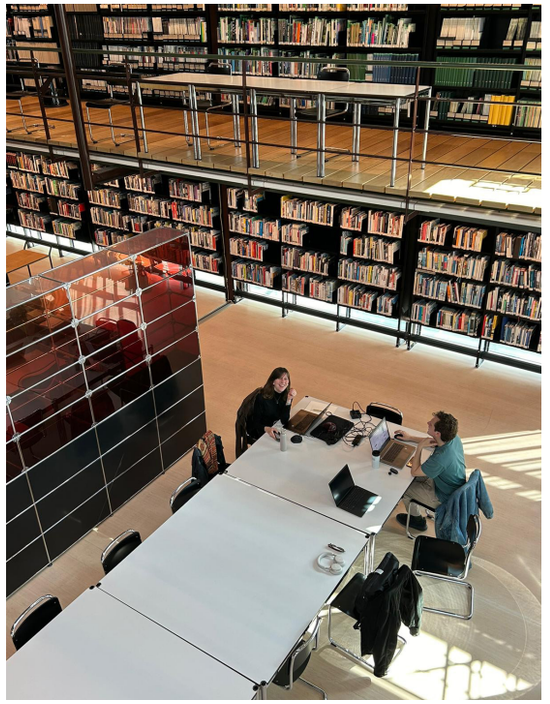


Fig. 65. Ries and I from above

On ascension day the faculty was closed, so Asia, Ries and I met at the Research Library of The New Institute. While we were busy working Ries and I suddenly realised the space had a lot of similarities with the reading room I am designing. The dimensions and shape of the room are similar. However the library of the New Institute is less tall then the room I design. Furthermore there was also a mezzanine level with more accesible books. On the short side of the room, the end, there was a clear relationship to the rest of the city. There was a great view over the museum park. The day we went, it was relatively warm, so there were beautiful curtains to block the sun. It was good to be in the room and actually feel it is working well. It is confirming my ideas.

As we reach the conclusion of this intense year of research and design, it is time to reflect on our journey. During the project's detailing phase, it is easy to overlook the extensive research that contributed to the current design. However, as I flipped through the project journals I've printed so far, it became clear how the project evolved.

The year began with a collective effort to understand Asplund's library, exploring his concepts, methodologies, and considerations. This research was complemented by a 1:25 model representing significant rooms of the library. While working on the model, there was little time for reflection. At times, it felt fruitless, especially during hours of cutting and sticking books. However, upon completing the model and taking a step back, its importance became evident.

First and foremost, the model united us as a group, proving invaluable for the remainder of the year. Additionally, the extensive model-making process provided insights into scale, atmosphere, materiality, and the finer details of library design. This foundation proved valuable when we began designing our own Room for a Library for P1.

Our P1 project served as a starting point to explore key principles of library design. In parallel, we analyzed Asplund's library design, reviewed competition briefs, and engaged in extensive discussions about the essence of a contemporary library. This parallel process resulted in a design that remained relevant throughout the year.

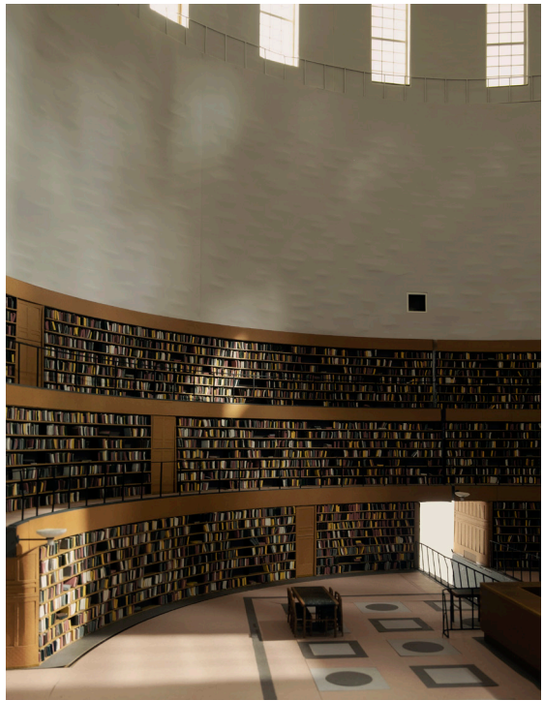


Fig. 66. model picture rotonda scale 1:25
Fig. 67. behind the scenes

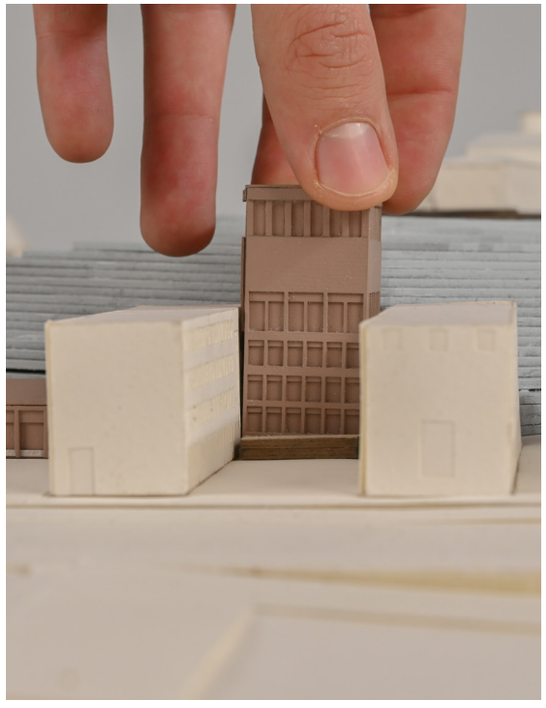


Fig. 68. fitting the project in the landscape

Often, I revisited my P1 design, recalling its core principles and supporting ideas. Looking back, I realize that certain thoughts and concepts accompanied me along the way. Similarly, the project journals were invaluable for understanding the project's development, revealing a more rational process than I had initially experienced. Although it sometimes felt like decisions were not sustained or followed through, the documentation in the project journals told a different, coherent story. Therefore, I am thankful that our mentors encouraged us to keep our journals up to date.

With the release of the fourth brief, all our struggles were succinctly summarized by Robert Venturi's words: "a difficult whole." We grappled with the complexities of the modern city, intertwined with fragments of the past, while considering the uncertainties of the future. Additionally, the project site, situated within the distinct landscape shaped by the Observatory Hill, encouraged us to position ourselves within the discipline of landscape architecture as well. Altogether, an incredibly complex project, and the feedback we received from our mentors to "zoom in and zoom out" was invaluable whenever we faced specific challenges. The course already steers towards a balance between solving the figure and functionality, alternated by designing detailed fragments and considering the materiality and scale of the interiors in relation to the bigger picture. For me, this approach worked well, as changing scales often reignited my inspiration without losing sight of the project's overall complexities.

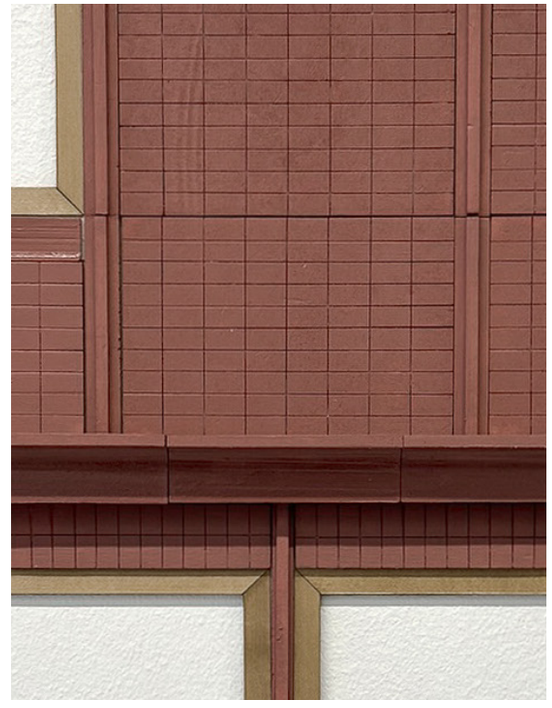


Fig. 69. detailing the facade, 1:5 model

One important lesson I learned from this design approach is that it's easy to become overwhelmed when trying to solve everything simultaneously. Even though you change scales, you won't forget about the other complexities of the overall design. In my plans, this resulted in detailed facade elements and designing the surrounding landscape.

The outcome of the research and design is, of course, tailored to the site and the existing building's architecture. However, the project remains relevant for designing contemporary libraries. For example, the observatory reading room is a space that fits its context but would also work in other settings. This is substantiated by research, which shows rooms with similar sizes and purposes.

Fig. 70. architecture library ghent

Fig. 71. cuypers library

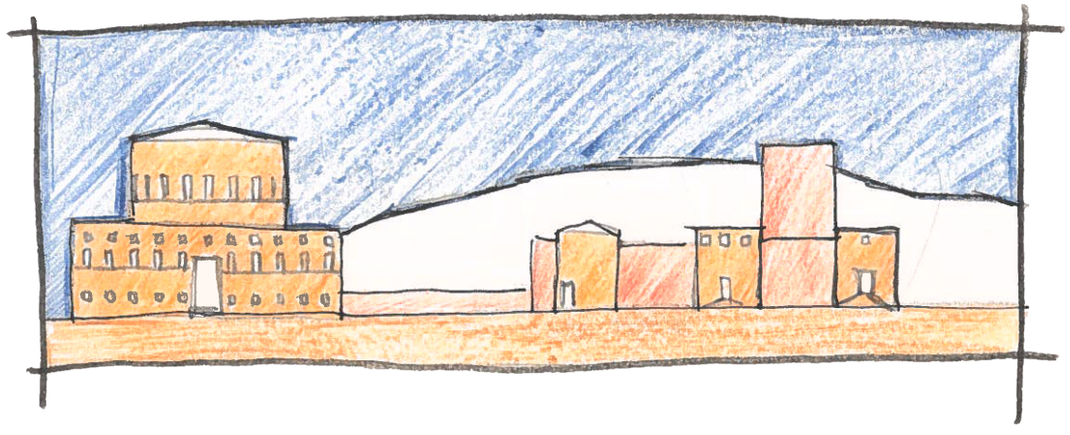
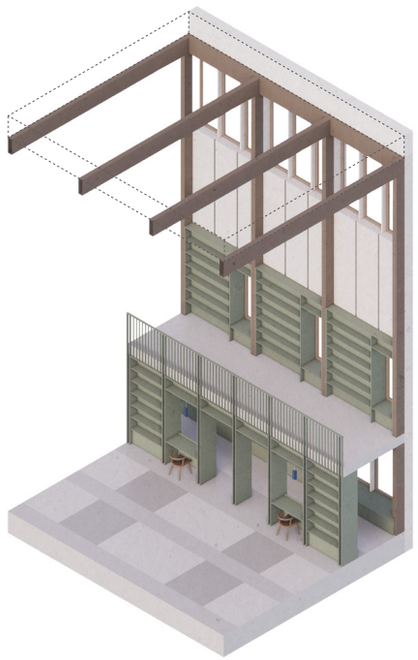


Fig. 72. the addition as a backdrop of the scenery

At the start, a year seems like such a long time to develop a project. However, now I feel that there is of course so much more to explore for this design. If I would have more time, I would like to go back to some specific research I did in the beginning towards P2. I investigated the public space in between the buildings by making models, which initiated my design process. Later I did some literary research into Sebastiano Serlio and his approach to scenography with the tragic, the satyric and the comic stage. Initially, I thought of designing the spaces in between the library and the annexes as stages with the new addition as a backdrop. This idea is still somewhat evident in the current design, but if I would have more time I would have developed this concept even more. Even though, I incorporated the near context in my project: the platforms and the stairs that form a coherent design together with the building. I still think it would be very interesting to go back and completely start by designing these "stages" and let the building emerge as the backdrop.



Another thing I would do if I would have more time is develop the interiors of the building even more. Right now, the interiors of the reading room on the highest floor of the building is designed. This is the most important room, since it is a reference to the rotunda of the existing building but manifesting the concept of establishing a connection between the interiors and the city. Something that is lacking in the monumental, introverted rotunda. This idea derived from my P1, when 'The Right to the City [Library]' came into existence. When comparing the interiors of the reading room to my P1 design the analogy is evident. Therefore I think it would be interesting to develop the other spaces more in terms of finishings and furnishing. Also in order to create a language of furnishing that relates to Asplund's original furniture design.

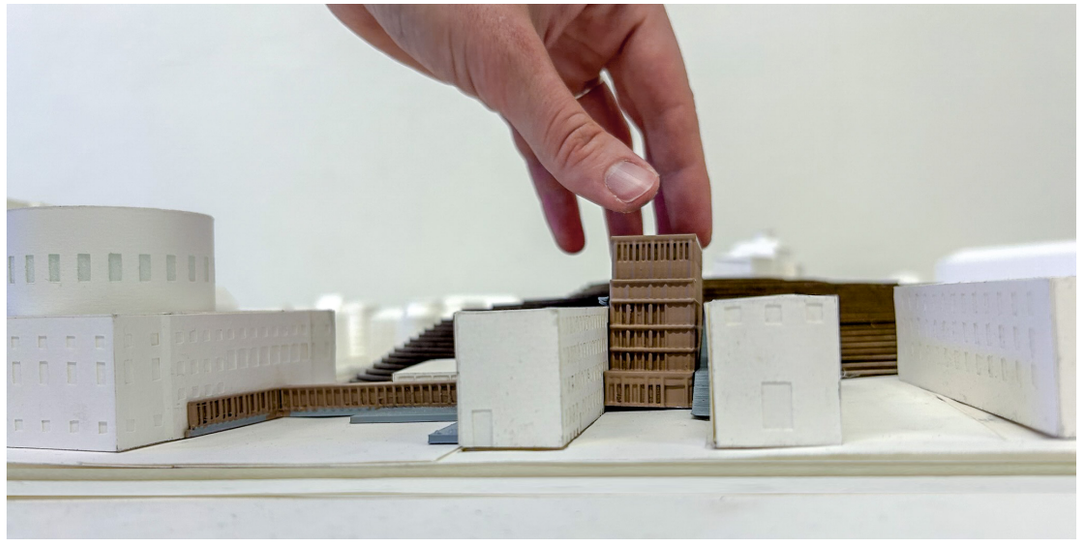
In the weeks from P4 to P5, I would like to focus on model-making, as this is what I enjoy the most. Therefore, I can only imagine spending my last weeks of university making physical models. Model-making will help finetune some design decisions and further explore finishings and how they come together as a whole. I am still considering what model(s) and what scale would be appropriate for representing all aspects of the project.

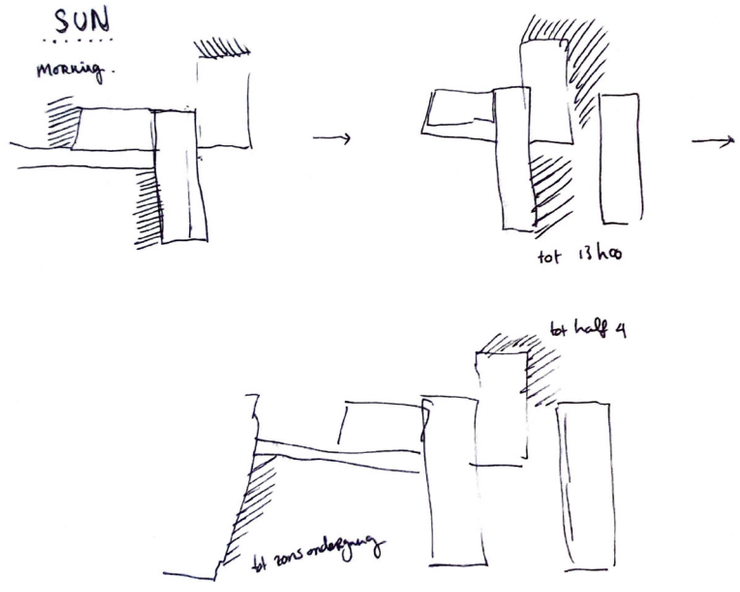
ADDENDUM AFTER P4
While assembling my P4 presentation I tried to focus on the core of the project: the staircases, the observatory, the reading room. While formulating the narrative of the project, I gained a deeper understanding of which particular studies underlie various aspects of the building.

Key principles of the project can all be traced back to the research:

-Research into the Stockholm City Library led me to the conclusion that any extension should be less monumental, providing a more domestic setting.
-Research into the city and Henri Lefebvre shaped the concept (and title): The Right to the City [Library]. Accordingly a lot of design choices were made to restore the relationship between the library and the city.
-Research into Asplund's precedents and design methodology influenced the way my stairs work.
-Research into the existing context en site informed the final form of the building.

Fig. 73. reading room design p1
Fig. 74. reading room design final project





P4 was an important moment of the year! After this presentation we would learn whether the project meets the requirements for passing our graduation...
... it is a go, I passed!

So now lets prepare for P5

The feedback I received and the questions we discussed after my presentation:
- What is the relationship between the tower and the observatory building on top of the hill?
- What does domesticity mean to me?
- How do the terraces work, since most of them are facing north? Make a solar study. Maybe the terraces will change accordingly to provide more seating place in the sun.
- Look at the shape of the terrace on the square and how it relates to the tile pattern.
- Research the possibilities for sun shading and how to incorporate this in the design.
- What specific urban elements do I bring in to the interiors?

A quick sun study: the hatch shows where the sun “reaches“. On the square there is morning sun on the side of the first annex. This offers potential for the terrace on the square.. it should move more to the side of the annex.

The study also shows that on the back of the observatory tower, in between the tower and the hill there is actually sun all day. This made me think wether the terrace here should be bigger. However to me this feels like a strange place to sit outside: enclosed by the hill, the observatory and the stairs. This terrace is not for residing but functions more as the entrance to the observatory. Fortunately the sun does reach at the bottom of the observatory, between the annexes, as well. It is not such a dark spot as expected.

One more thing that became clear with this sun study is that there will be more sun on the facades of the observatory than I initially expected. So I should design sun shading!

Fig. 75. 1:500 model

Fig. 76. sun study

After conducting the sun study, it was evident that the observatory needed some sun shading. Especially in spaces where people read, study and concentrate it is important that this is not disrupted by undesirable light. Additionally, sun shading will regulate the interior climate of the building.

Since each individual have different preferences, I aim for the sun shading to be adjustable by the visitor. Therefore it should be a manual system on the interior of the facade. For this I designed panels that can be opened and closed by hand. They fit perfectly in the deep window niches and can be used to create a more personal place in the library. It is another urban element introduced to the interiors, as shutters are often an exterior element. This way even the sun shading contributes to the overall concept to restore the relationship between the library and the city.

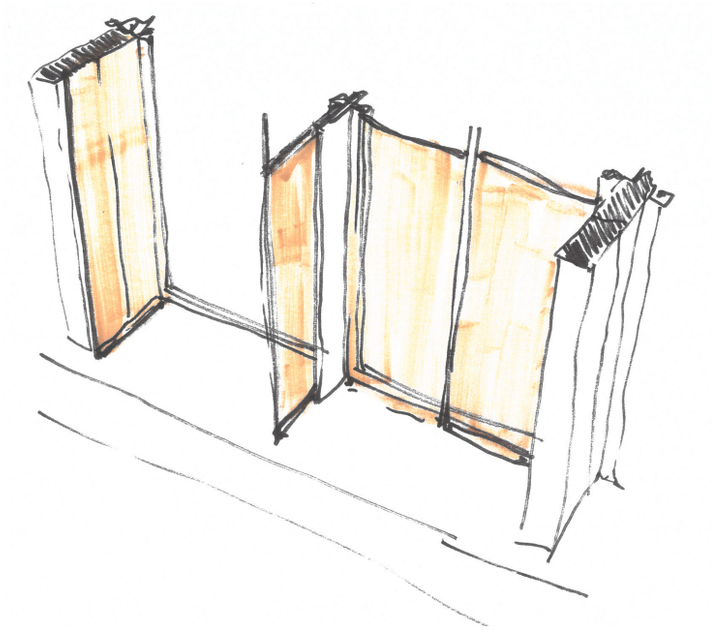


Fig. 77. sun shading

Fig. 78. test model

The new concept for the terrace on the square tapers off as it approaches the entrance.This is the response to the shifted geometry of the Asplund library. Consequently the focus of the visitor is drawn to the entrance of the library. Moreover the entrance to the square is more inviting with due to the broadened terrace at the street. The stairs mediate between the terrace and the tile pattern on the Spelbomskanstorg. This terrace now offers more seating spots in the morning sun.

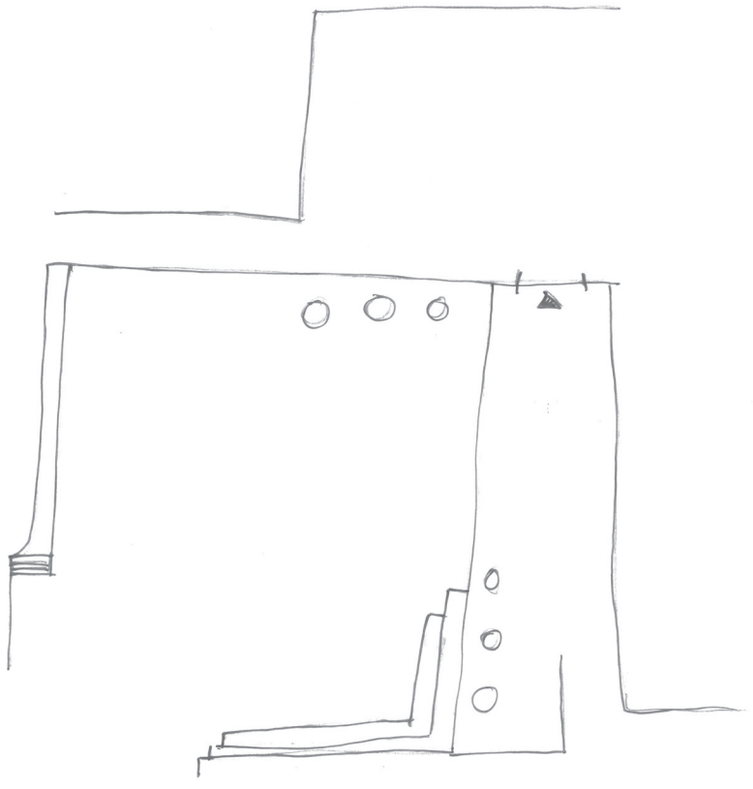


Fig. 79. new terrace concept

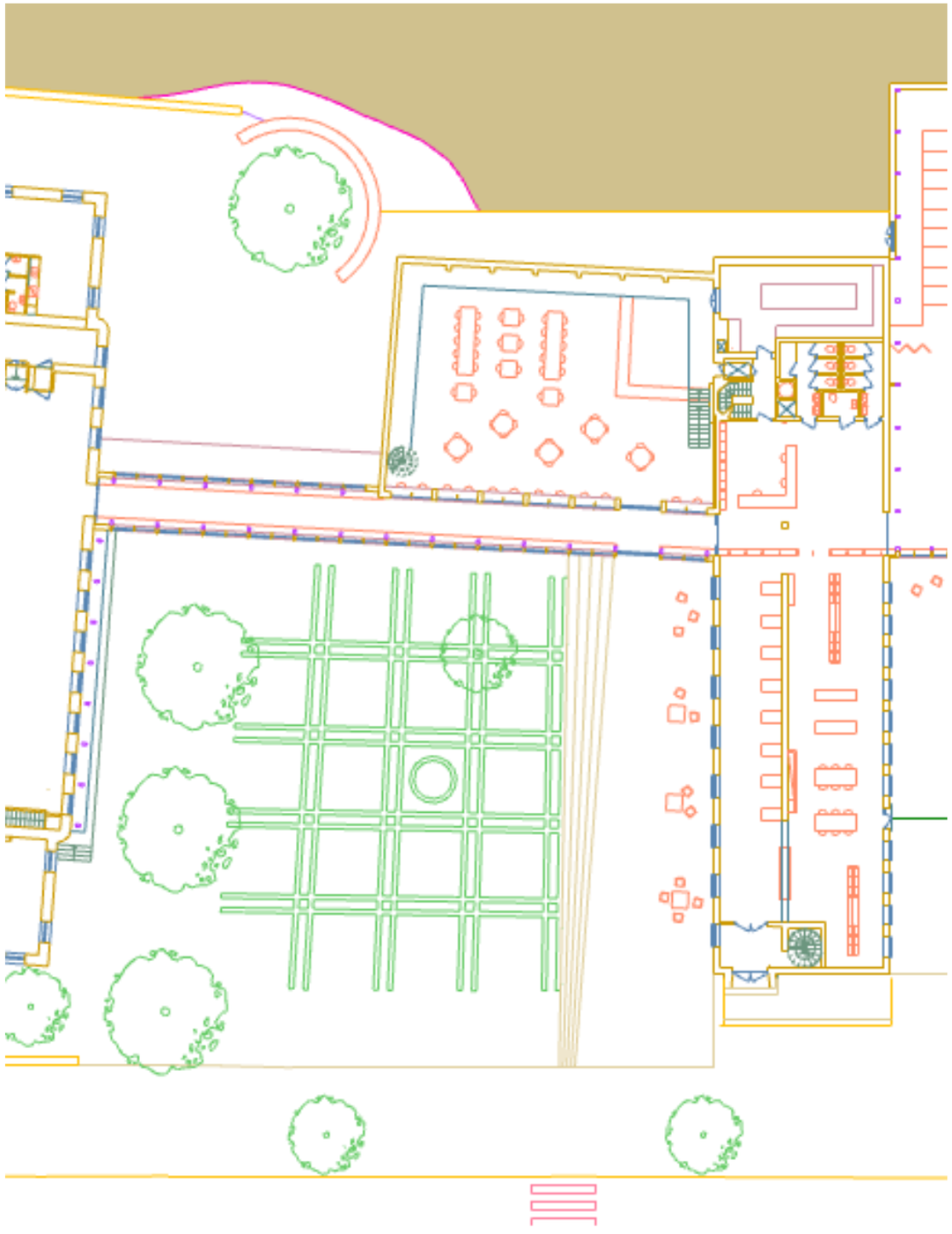


Fig. 80. terrace meeting tile pattern

1 Frey, K., & Perotti, E. (2022). Women architects and politics: Intersections between gender, power structures and architecture in the long 20th century [eBook]. In M. Pepchinski & C. Budde (eds.), *transcript Verlag eBooks*. https://doi.org/10.1515/9783839456309

2 Wrede, S. (1980). The Architecture of Erik Gunnar Asplund. In *The MIT Press eBooks*. https://doi.org/10.7551/mitpress/1328.001.0001

3 Asplund, E.G. (1923). Pictures with Marginal Notes from the Gothenburg Art and Industry Exhibition. *Byggmästaren.* p. 273-8, translated by Eva Berndtsson and Peter Blundell Jones in 2002.

Fig. 1. Princen, B. (2014). Architecture Library Ghent. [Photograph]. Office Kersten Geers David van Severen. https://officekgdvs.com/projects/78

Fig. 2. Princen, B. (2014). Steel Cupboards. [Photograph]. Office Kersten Geers David van Severen. https://officekgdvs.com/projects/78

Fig. 3. Author Unkown (n.d.). Cuypers Library. [Photograph]. Rijksmuseum. https://www.rijksmuseum.nl/en/visitor-information/inside-the-rijksmuseum/cuypers-library

Fig. 4. Author Unkown. (n.d.). The Perimeter. [Photograph]. Rijksmuseum. https://www.rijksmuseum.nl/en/visitor-information/inside-the-rijksmuseum/cuypers-library

Fig. 5. Made by the author. (2024). Reading Room Iteration 1. [Digital Drawing].

Fig. 6. Made by the author. (2024). Reading Room Iteration 2. [Digital Drawing].

Fig. 7. Made by the author. (2024). Reading Room Iteration 3. [Digital Drawing].

Fig. 8. Made by the author. (2024). Reading Room Iteration 4. [Digital Drawing].

Fig. 9. Made by the author. (2024). Reading Room Iteration 5. [Digital Drawing].

Fig. 10. Made by the author. (2024). Interior and Exterior Stairs. [Sketch].

Fig. 11. Made by the author. (2024). 1:33 Model. [Photograph].

Fig. 12. Author Unkown. (1958). Saffa Exhibition. [Photograph]. Hidden Architecture. https://hiddenarchitecture.net/1958-saffa-exhibition/

Fig. 13. E:son Lindman, Å. (n.d.). Staircase in the Main Hall. [Photograph]. Scandinavian Collectors. https://scandinaviancollectors.tumblr.com/post/154009681390/gunnar-asplund-gothenburgs-courthouse-extension

Fig. 14. Asplund, E.G. (1923). Up to the Final Stairs of Lewerentz's Crematorium Room. [Photograph].

Fig. 15. Fredriksson, J. (2014). Söderbergs Trappor. [Photograph].

Fig. 16. Pedersen, H. (2018). Stairs in Södermalm. [Photograph].

Fig. 17. Made by the author. (2023). The Studio Walking the Malmskillnadstrappan. [Photograph].

Fig. 18. van den Bogert, J.Y. (2023). Malmskillnadstrappan at Night. [Photograph].

Fig. 19. Made by the author. (2024). Facade Meeting the Stairs. [Sketch].

Fig. 20. Made by the author. (2024). Position of the Stairs. [Sketch].

Fig. 21. Beznițchi, A. (2024). A Birthday Surprise. [Photograph].

Fig. 22. Made by the author. (2024). Decorated Studio and Lots of Flowers. [Photograph].

Fig. 23. Westerbeek, R. (2023). Wisdom by Dirk Somers. [Photograph].

Fig. 24. Westerbeek, R. (2023). Wisdom by Dirk Somers. [Photograph].

Fig. 25. Made by the author. (2024). Facade Elements. [Digital Drawing].

Fig. 26. Made by the author. (2024). Model Components Catching Some Sun. [Photograph].

Fig. 27. Made by the author. (2024). Model Without Sill. [Photograph].

Fig. 28. Made by the author. (2024). Upgraded Model With Glazed Sill. [Photograph].

Fig. 29. Made by the author. (2024). A Lost Facade in the Hallway. [Photograph].

Fig. 30. Made by the author. (2024). Option 1. [Photoshopped Photograph].

Fig. 31. Made by the author. (2024). Option 2. [Photoshopped Photograph].

Fig. 32. Made by the author. (2024). Option 3. [Photoshopped Photograph].

Fig. 33. Made by the author. (2024). Option 4. [Photoshopped Photograph].

Fig. 34. Made by the author. (2024). Option 5. [Photoshopped Photograph].

Fig. 35. Made by the author. (2024). Original 1:5 model. [Photoshopped Photograph].

Fig. 36. Made by the author. (2024). Option 6. [Photoshopped Photograph].

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