

INTERIORS
BUILDINGS
CITIES

Project Book

/ Ries Schouten,

MSc4 2023-2024

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01 Research

Positioning the Library

Introduction to Stockholm City Librar in its social, spatial and historical context.

Before exploring the Stockholm City Library, let's consider its place in Stockholm's spatial and historical context as this is a crucial part of my design proposal. In this picture you can notice how the monumental library is situated next to this park on a hill. This is actually an informed decision and important part of the design.

Situating Stockholm City Library

Historical & geographical Location

Let's consider the Stockholm City Library's position within Stockholm's spatial and historical context, as this is a crucial aspect of my design proposal. In this picture, you can see how the monumental library is situated next to a park on a hill. This placement is an informed and significant part of the design.

A critical and extensive part of my design involved researching the historical background of the location and its buildings. Many discoveries from this research influenced my design. By conducting this research, I was able to address how to respond to the existing situation. In the following chapter, I will present the findings of my research that led to my design proposal.

The photograph on the left is a good starting point to explain my research. The building cannot be understood without considering its location. Asplund designed the building within its context. The pond, the park, and the bazaar are integral parts of his design. This drawing illustrates all these elements, with the red monumental library situated in a green environment. But this also raised questions such as: Why did he build the bazaar? Did he construct the hill, or was it already there? How does it fit into the historical background of the site?

Drawing
Asplund, 1931,
Bird eye perspective of
the library in its context



Note:

Gamla Stan, the old city center of Stockholm, is famous for its typical Swedish plaster buildings with vibrant colors. The city center is a mix of pastel shades, with reds, oranges, and yellows being the most common. These colors and materials are typical of the Nordic style, similar to the red color of the Stockholm City Library. The choice of these reddish colors is rooted in Nordic tradition. Historically, these colors came from natural pigments found in the region, like iron oxide, which is abundant in Sweden. Using red and its variations helped buildings stand out against the often gray and subdued landscape, providing a warm and inviting look even during the long, dark winters.



04 IMAGE
Gamla Stan, 2022

Historical location

Stockholm began in Gamla Stan, still its central area, and expanded north and south. Situated on the edge of a glacier, Stockholm features an esker that forms an axis through the city, named the Brunkenbergsåsen. Gamla stan is the old city center, recognizable by these colorful houses in this very dense part of the city. The new city centre developed mainly on the north part of Gamla Stan, following the direction of the Brunkenbergsåsen, as visible in this archival plan.



ARCHIVAL PLAN
Stockholm, 1637.



IMAGE
Observatorielunden

1. Observatorielunden

Observatorielunden is a park in Stockholm, Sweden, located in the Vasastan district. It surrounds the Stockholm Observatory, a historical astronomical observatory built in the 18th century. The park is elevated, offering scenic views of the city and is bordered by the Sveavägen and Odengatan streets. It's a popular spot for relaxation and picnics, featuring winding paths, lush greenery, and several statues. Nearby, you'll find the Stockholm Public Library and a range of cafes and shops. The park's combination of natural beauty and historical significance makes it a cherished urban location.



IMAGE
Drottninggatan, 2015

2. Drottninggatan

Drottninggatan is one of Stockholm's main pedestrian streets, stretching from the Observatorielunden to Gamla Stan, the old town. It's a bustling shopping street lined with a mix of stores, boutiques, cafes, and restaurants. The northern end is quieter, while the southern part, especially near Sergels Torg, is vibrant and crowded. Drottninggatan is also known for its cultural landmarks, including the Stockholm Concert Hall. The street offers a lively atmosphere and is a central artery of commercial activity in Stockholm, attracting both locals and tourists for shopping, dining, and entertainment.



IMAGE
Gamla Stan, 2022

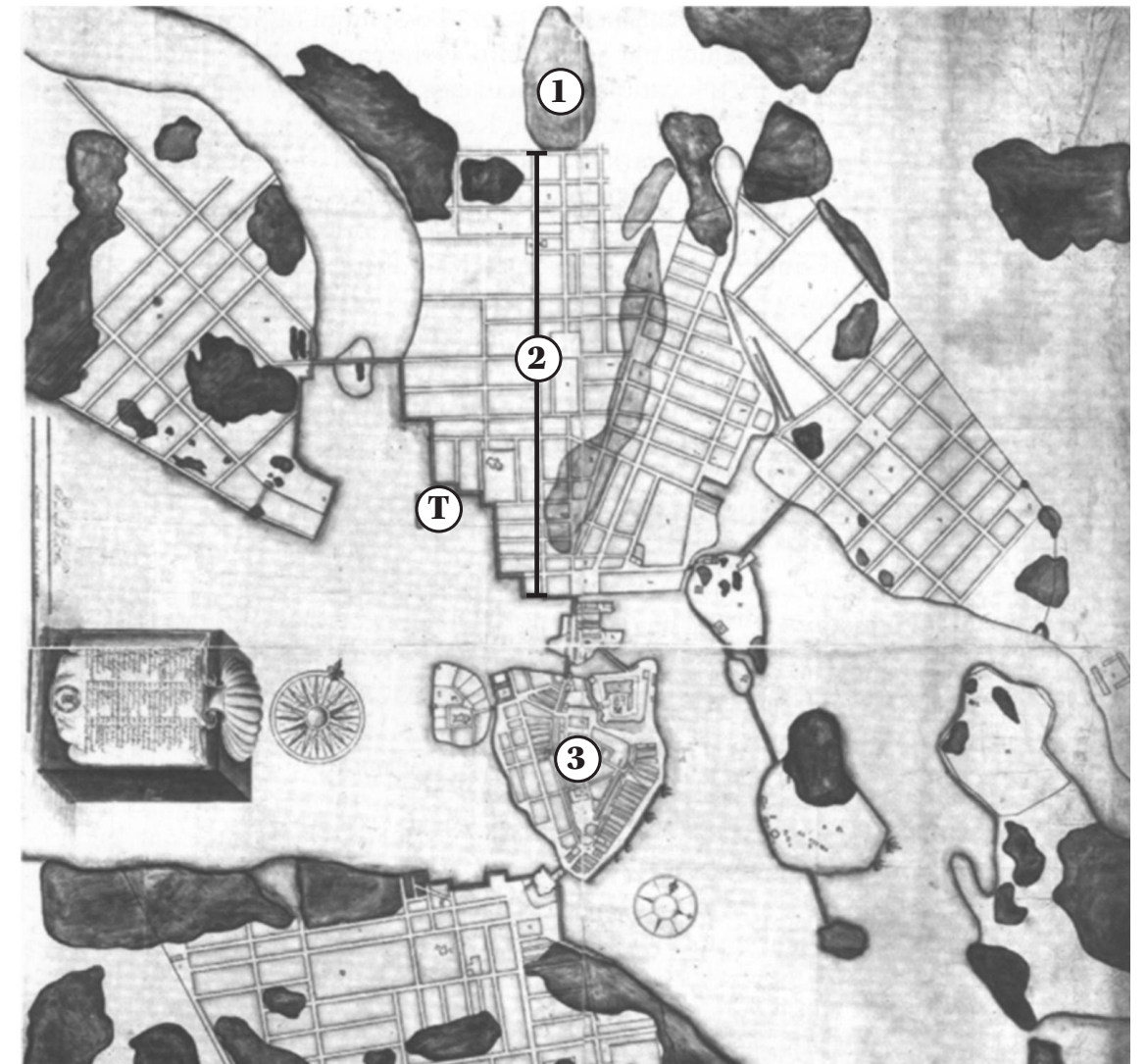
3. Gamla Stan

Gamla Stan is Stockholm's old town, located on Stadsholmen island in Lake Mälaren. It was founded in the 13th century and has narrow, cobblestone streets and colorful old buildings. Important places here include the Royal Palace, Stockholm Cathedral, and Stortorget, the main square with pretty buildings and a Christmas market. Gamla Stan is popular with tourists for its shops, restaurants, museums, and historic sites. Its well-preserved buildings and charming streets show off Stockholm's rich history and culture.

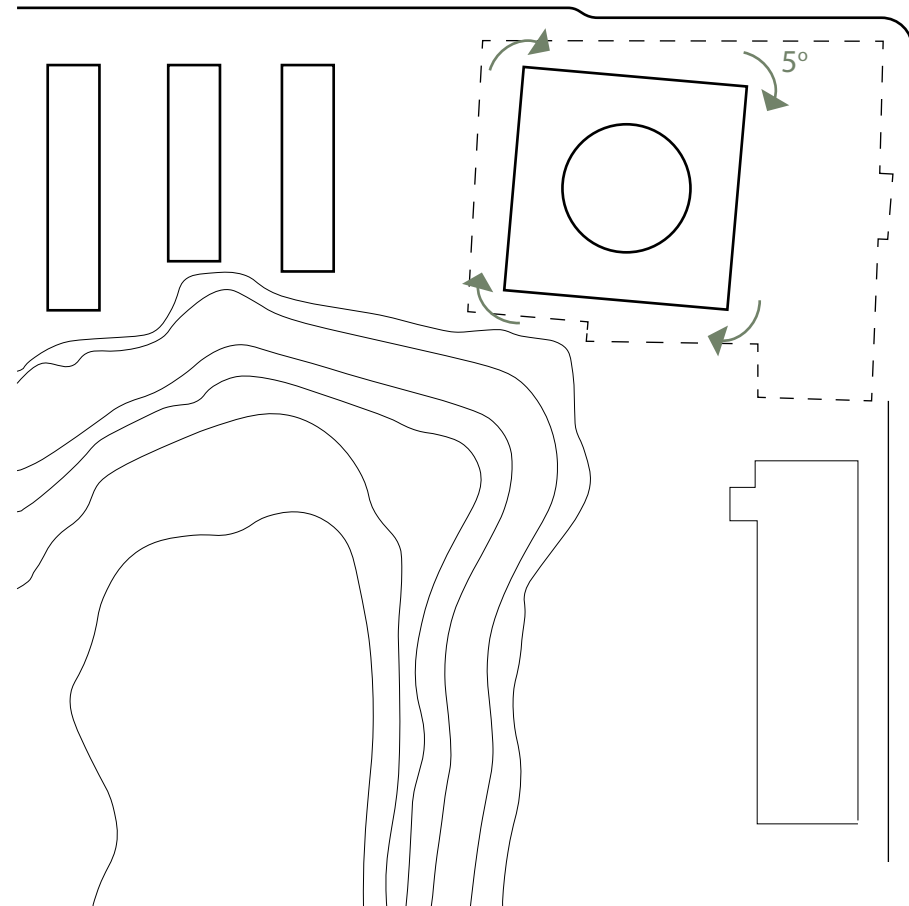
Stockholmsåsen

Although much of Stockholmsåsen has been removed or developed, traces of it still remain. The ridge exists as the Observatorielunden. The well-drained sandy soil has proven suitable for burial grounds, including the Woodland Cemetery. The location of our library on this well-drained sandy soil will be a significant aspect of my design.

Drottninggatan, stretching from Gamla Stan to Observatorielunden, is Stockholm's main fully pedestrian street, serving as the backbone of the new city center. Numerous significant buildings line its path. For instance, the iconic Stockholm Concert Hall is situated along Drottninggatan.



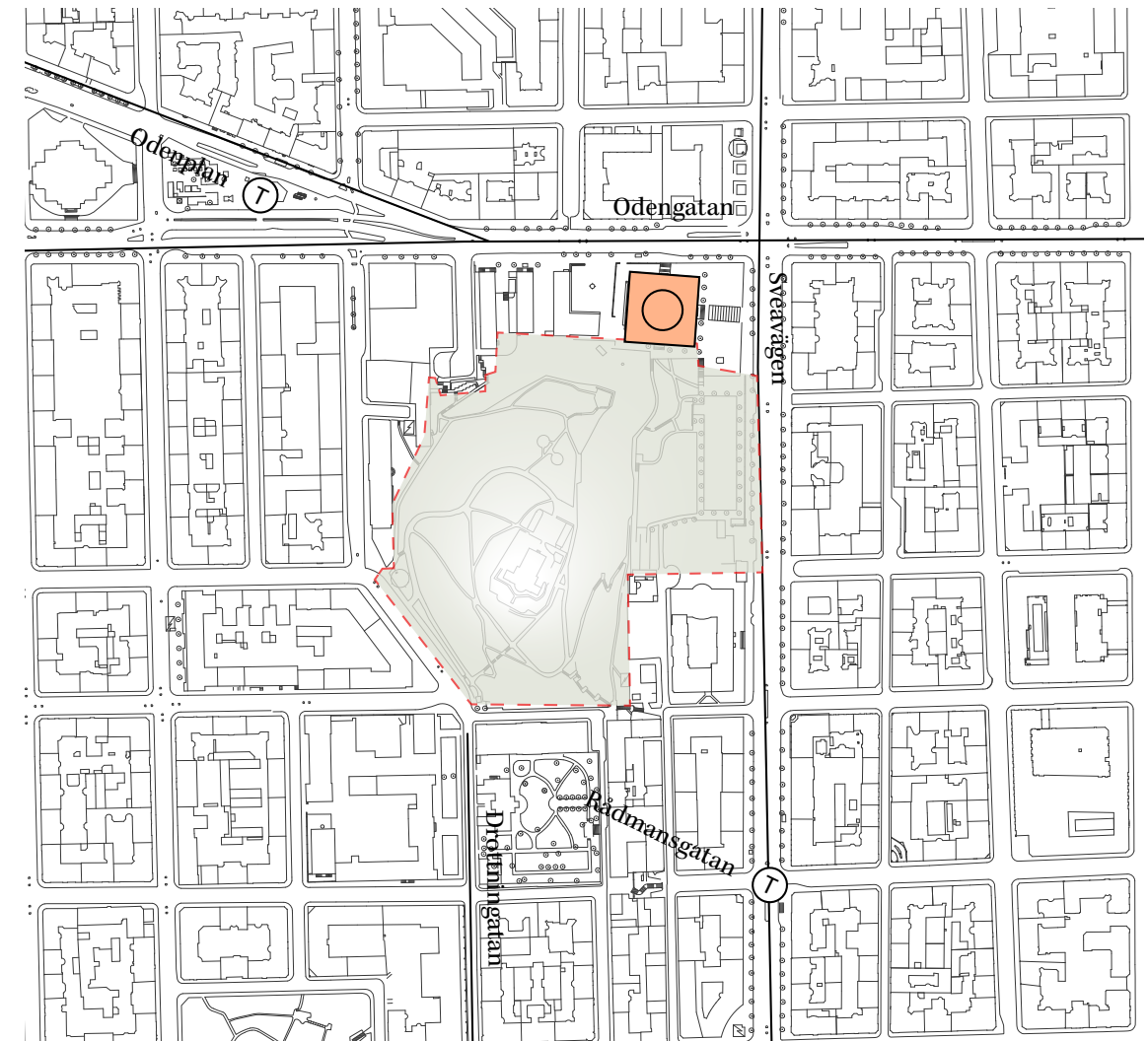
ARCHIVAL PLAN
Stockholm, 1640.



Drawing
 Stockholm City library is slightly rotated
 from the street, while the other buildings and the
 pond follow the direction of the street.



Situating the library position in the urban context



LOCATION
 Stockholm City library situated

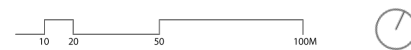
The Stockholm City Library, designed by Erik Gunnar Asplund and completed around 1928, sits just outside the bustling center of Stockholm. The building is nestled between a park and the city in a slight angle from the street. During our visit we explored the area and already made some important notions on the site. Such as its location next to the park, the hill, its monumental character and the flowermarket next to the building. The following pages will zoom in into the park, the bazaar, the west wing and the annex buildings and explain their historical background.

Situating the library

The Park



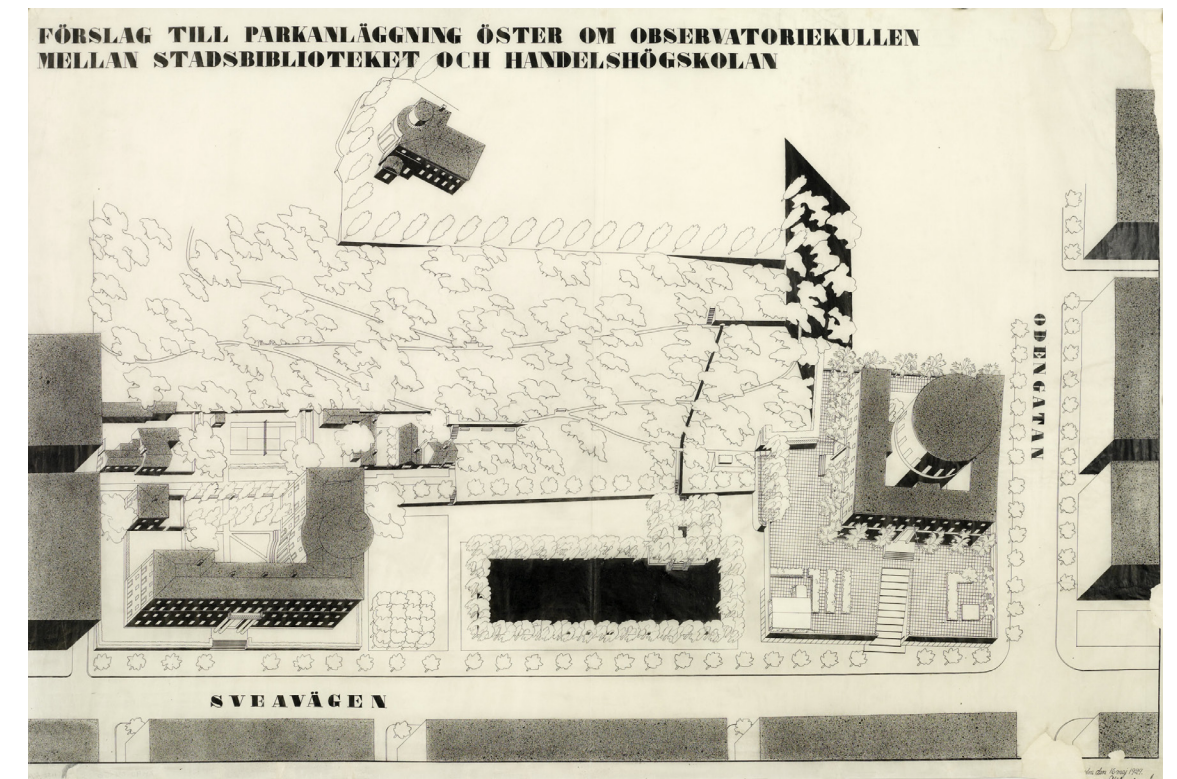
LOCATION
Stockholm City library situated



Asplund utilized the large L-shaped plot by positioning the building on the corner, creating a natural area around the library on three sides. This strategic placement enhanced the library's visibility from central Stockholm, making a connection with the environment. Erik Gunnar Asplund, known for his attention to scenery and approach, also designed the pond and park to the south of the library. In many of his projects, he considered the routing and configuration of spaces. The library, with its rectangular pond, exemplifies Asplund's thoughtful design, creating the specific first impression for those approaching from the city center.



Archival Photograph
The pond next to Stockholm City Library

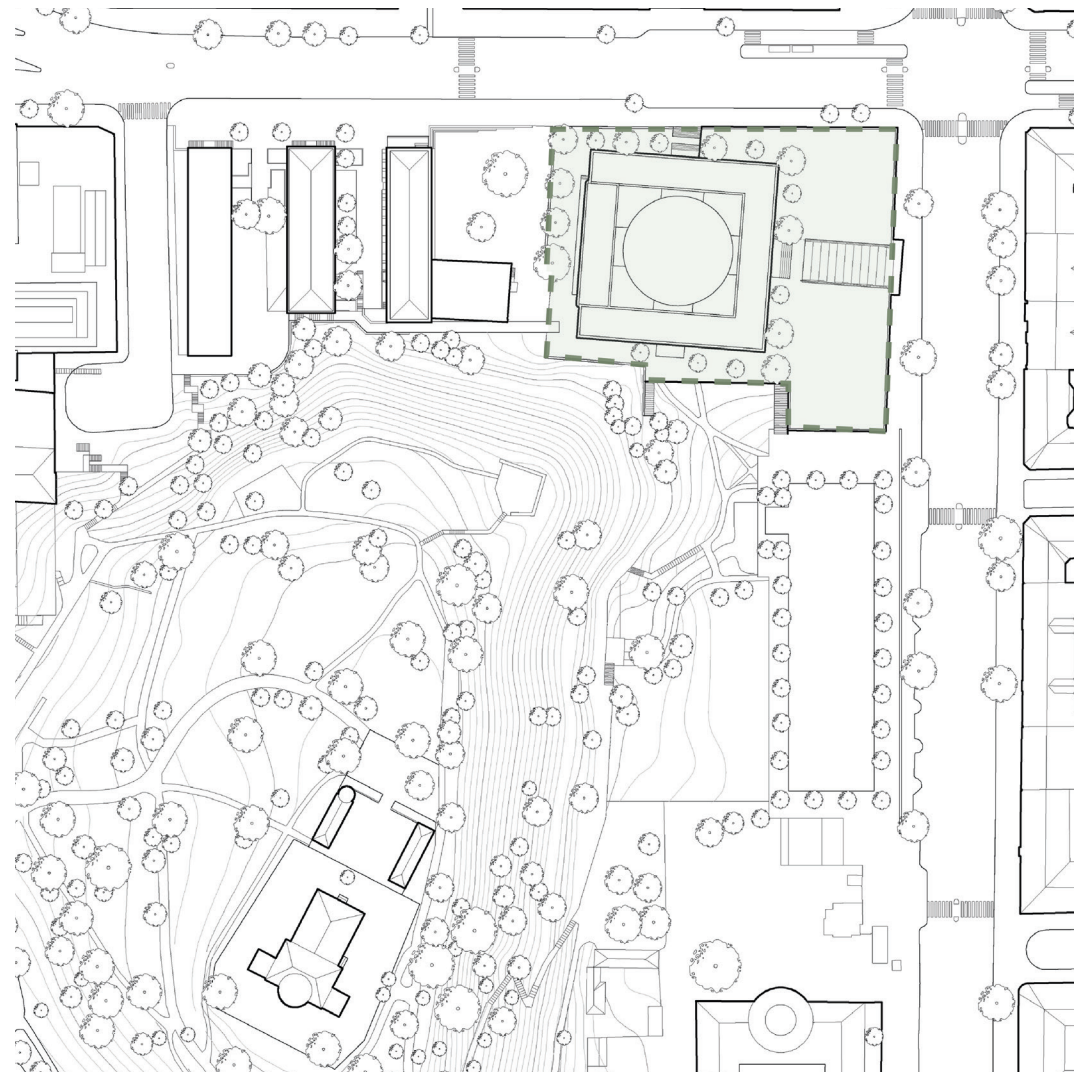


Archival plan
Asplund, 1929, Observatorielunden

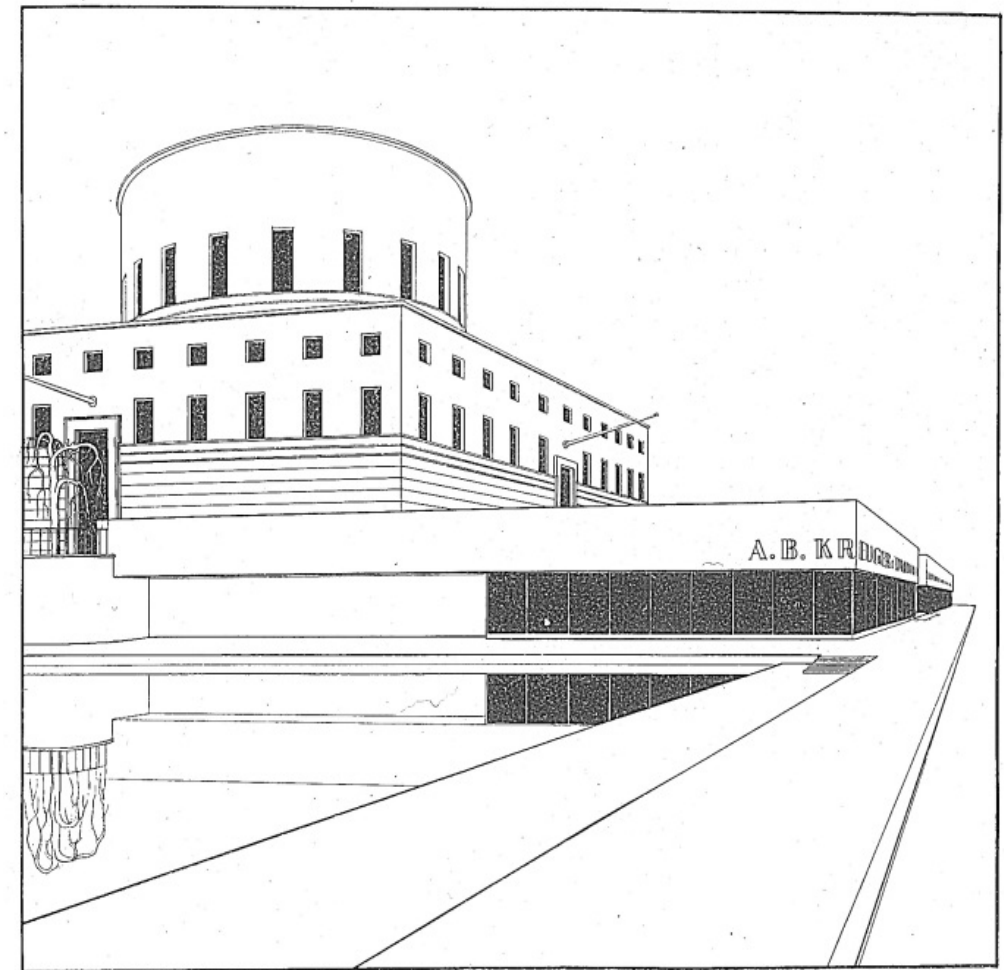
Situating the library

The Bazaar

After passing the pond, you'll notice that the library is situated on a commercial base. This design decision by Asplund creates a barrier between the street and the library. The monumental form of the library—a cylinder within a square—is highlighted, as is the building's red color.



LOCATION
Stockholm City library situated



Archival Drawing
The pond next to Stockholm City Library



Archival Image
main entrance,
stockholm city
library, before
construction
bazaar.



Archival Image
main entrance,
stockholm city
library, After
construction
bazaar.

staircase main entrance

Once u passed the bazaar, you will notice that it opens up to the city by this big staircase penetrating the plinth. guiding you towards a big monumental portal, functioning as the main entrance of the library. Again, you can see how Asplund tried to position his building

within the urban context and guiding its visitors. The commercial plinth is a smart design decision by asplund, as it actually creates this openness to the city that the monumental Asplund building with his high windows never could have done.



Archival Image
main entrance, stockholm city library

Situating the library

The west wing

In contrast to the approach from the south of the city, which is almost totally built as asplund designed it. The West side of the Stockholm City library has a very long and interesting history. Not only where the

3 anex buildings not built in 1928 when the Stockholm library opened its door, also the west wing of the building was totally missing due to financial reasons. proposal. Instead, a staircase was added.



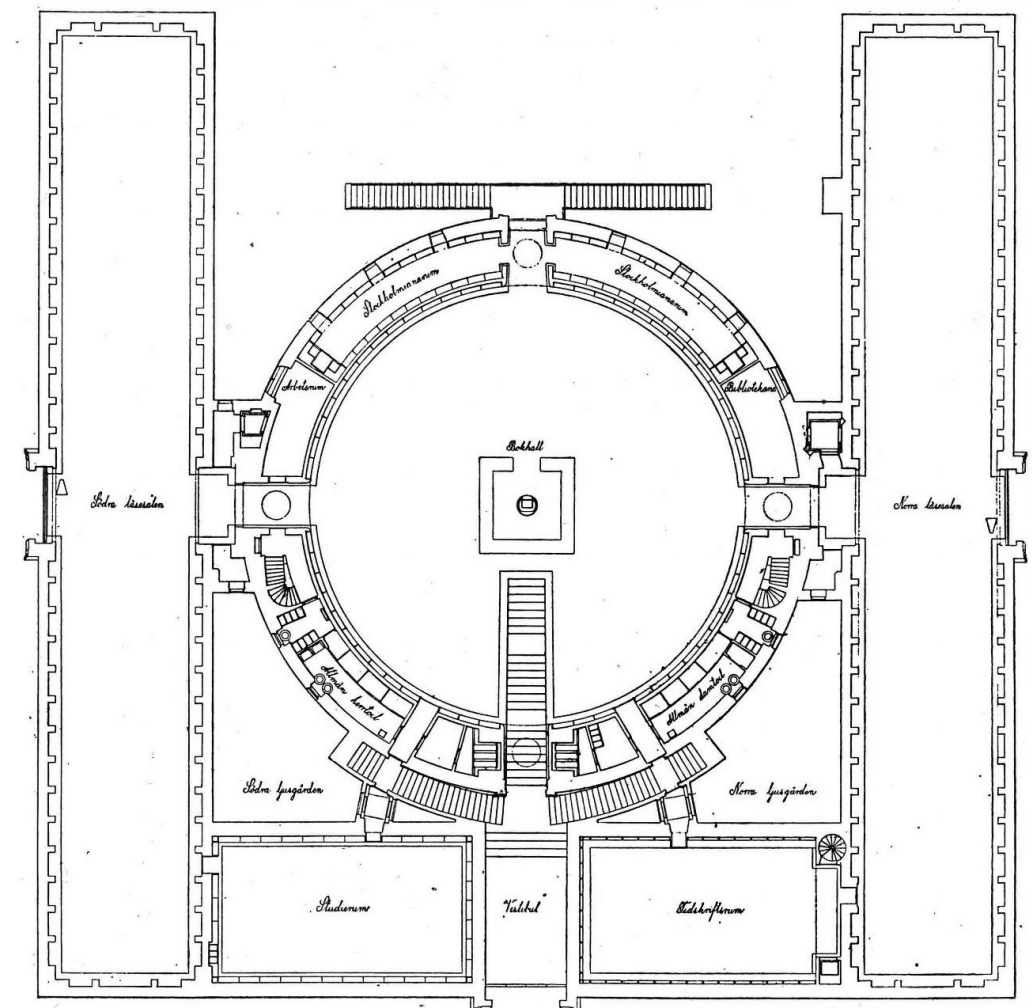
Archival Photograph
View towards East Facade,
Stockholm City Library, 1928

*Approaching from the west
you could now see the cylinder
totally exposed and a big
square in front of it, which
housed a big marked space.*



Photo
The flowermarket next to
Stockholm City Library.

*Interestingly this square,
eventhough much smaller
now, still functionates as a
marked space. In this picture
you also see that the wing was
eventually built. But more on
that later. The historic function
of this spot as a marked space,
became an imporant aspect of
my design*



Archival Drawing
Plan of Stockholm City Library
around 1928



Archival Photograph
1928
West Entrance

The library opened its door in 1928 without the west wing. The cylinder opened up to that direction, featured by a staircase and a portal.

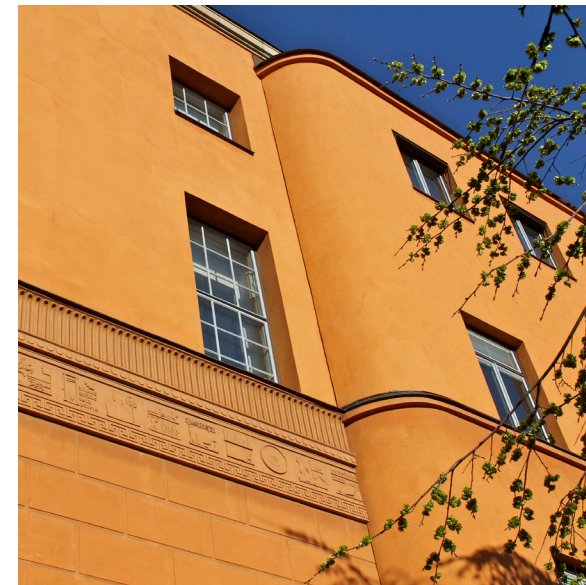


Archival Photograph
Construction of the West Wing,
1931

Architectural shift

In 1932, the west wing was built, but Asplund decided to redesign it. He introduced rounded corners and broke away from the rigid window scheme of the other facades, opting for minimal to no ornamentation.

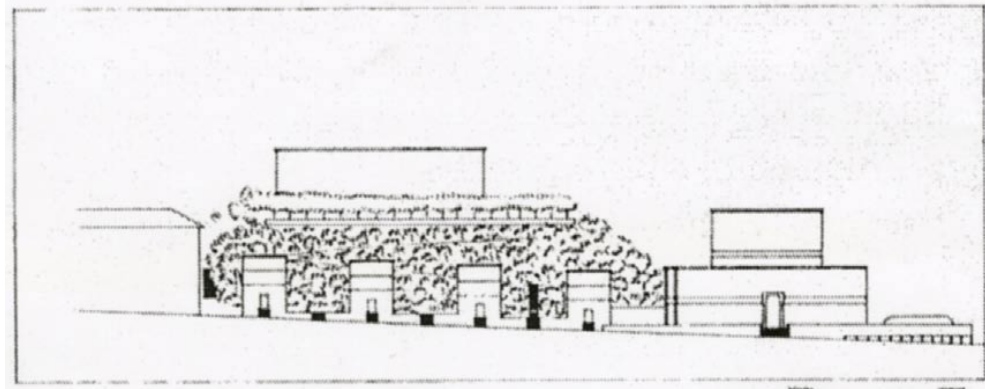
Despite being constructed four years later, this wing showcases the architectural shift Asplund was making from Swedish classicism to a more modernist style.



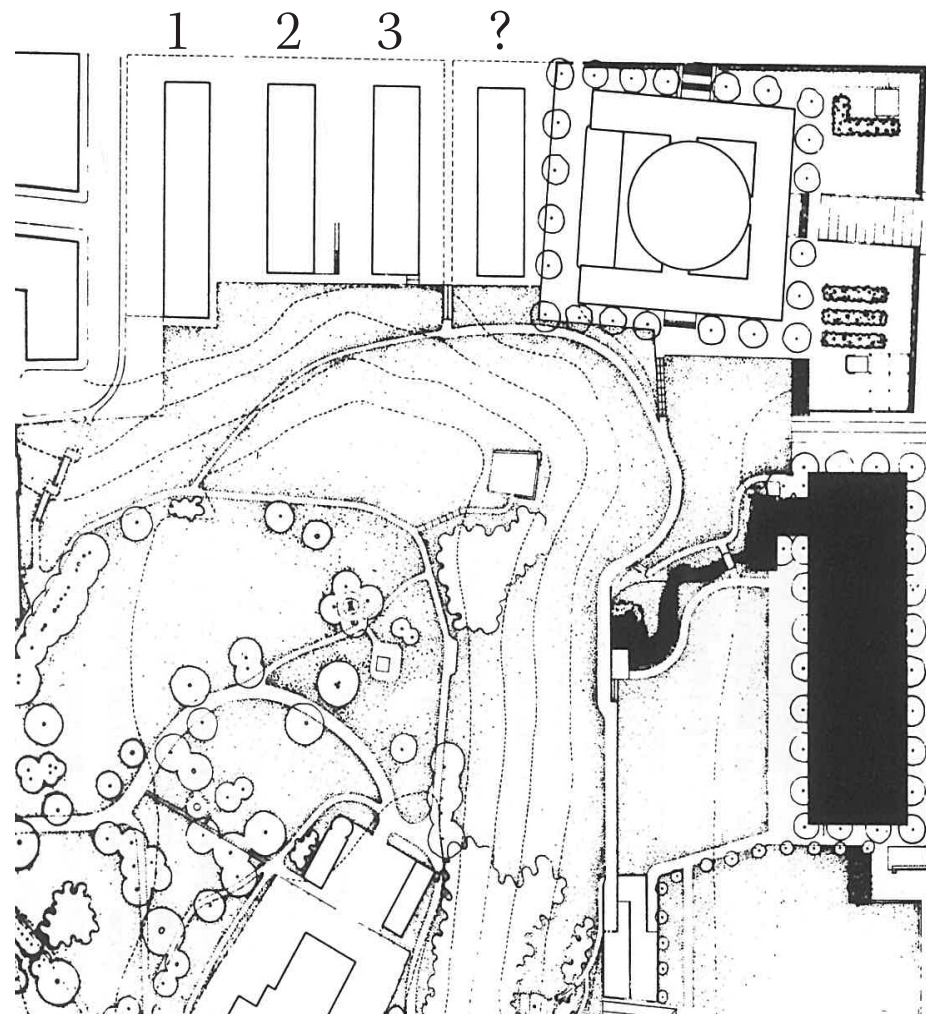
Photograph
The west wing Facade

Archival Photograph
The west wing Facade
By David Grandorge





Archival Drawing
Elevation, 1928

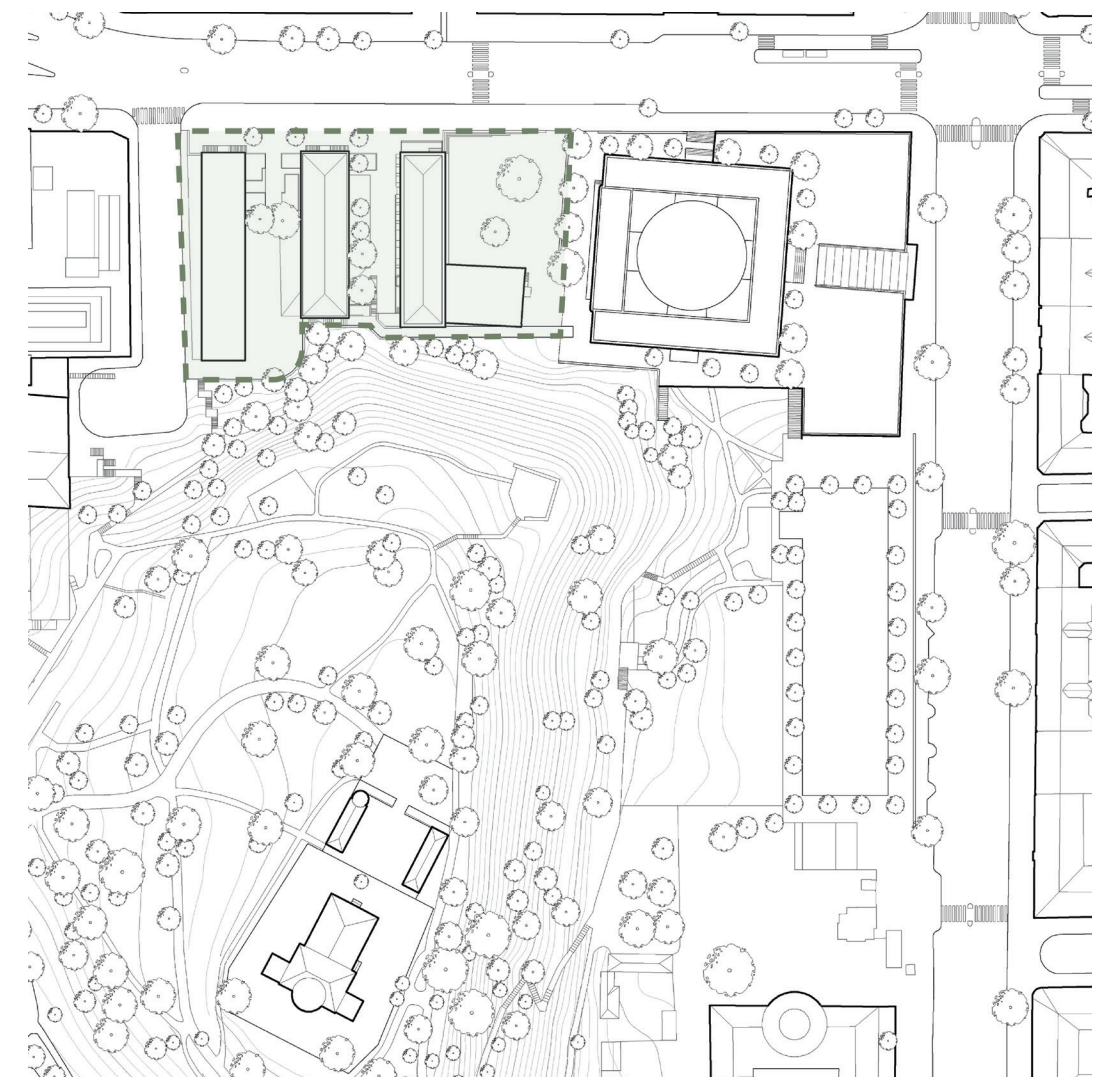


Archival Drawing
Asplund Final Siteplan

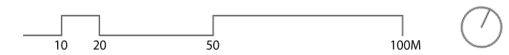
Situating the library

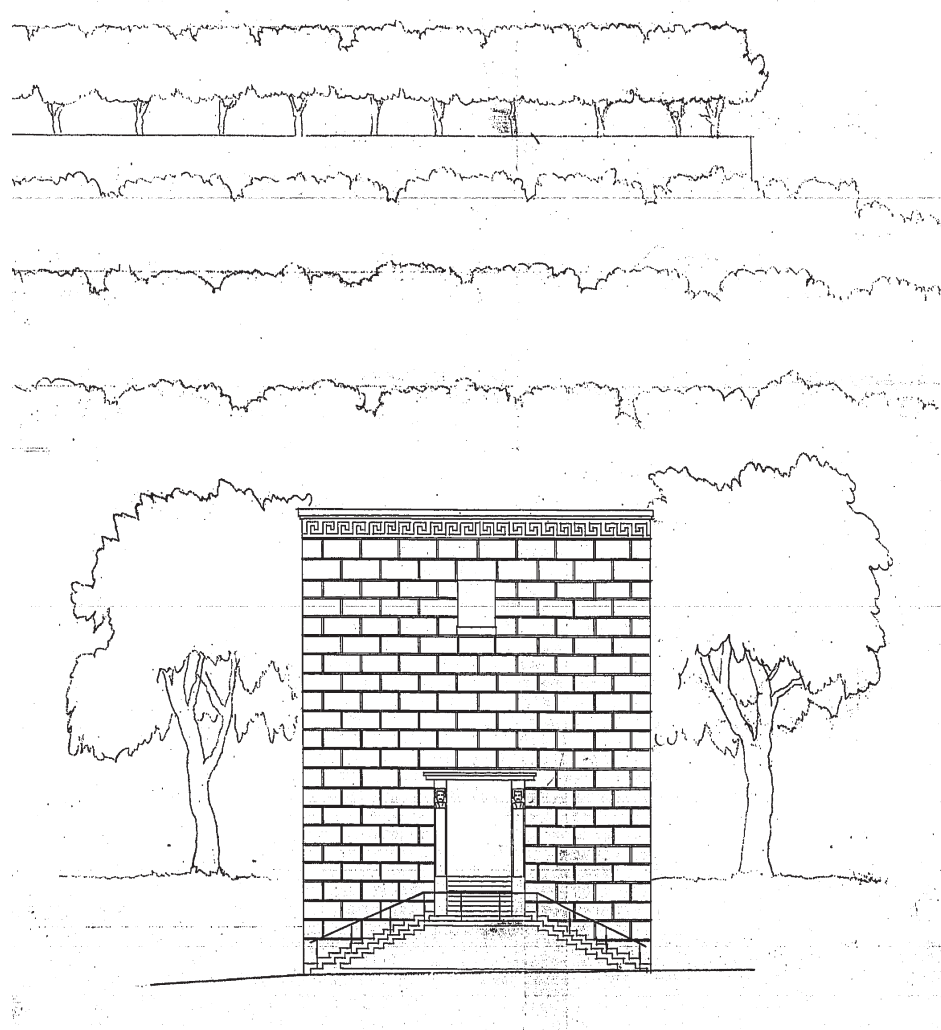
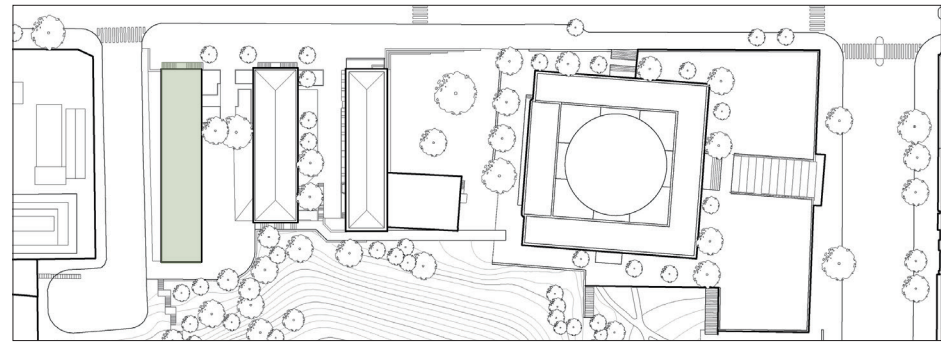
The Anex Buildings

If you look to Asplunds Final Siteplan and elevation you can see that it mainly is developed as he intended to. Except for the 4th anex building which was never built. The north part of the design has a long history which I will explain a bit more the following pages.



LOCATION
Stockholm City library situated





Archival Drawing
by Erik Lallerstedt
1928

The First Anex

In 1928, around the same time as the Stockholm City Library, the first anex building was built and designed by Erik Lallerstedt. Interestingly he used similar ornaments and materials as Asplund used for the Stockholm City Library. With the Greece relief, the plaster and the playful ornamentations.

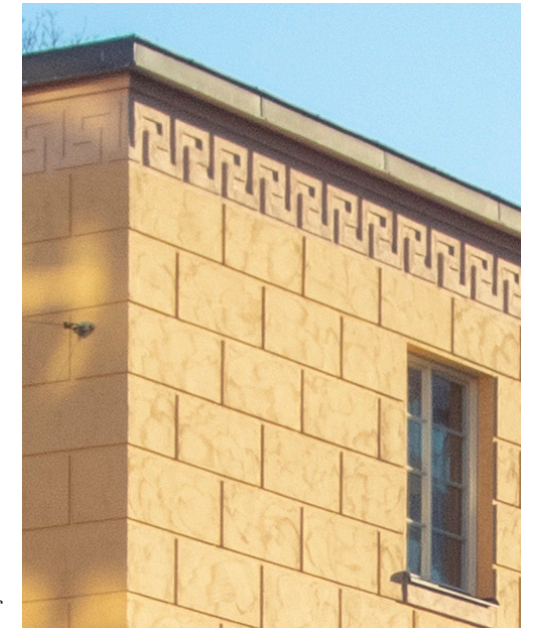
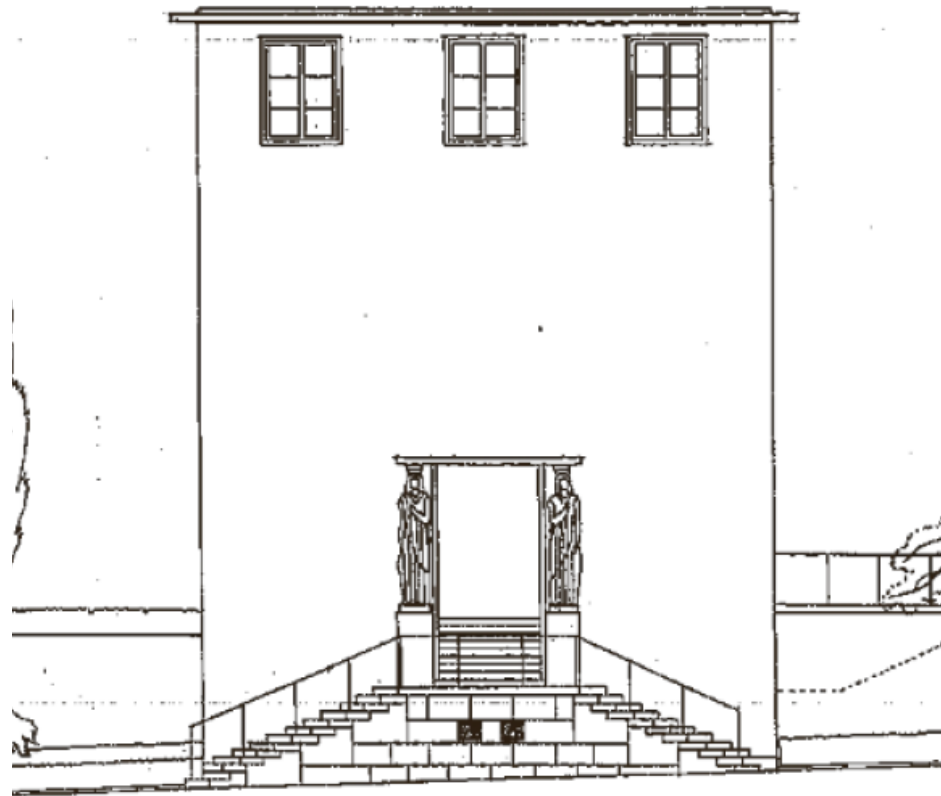
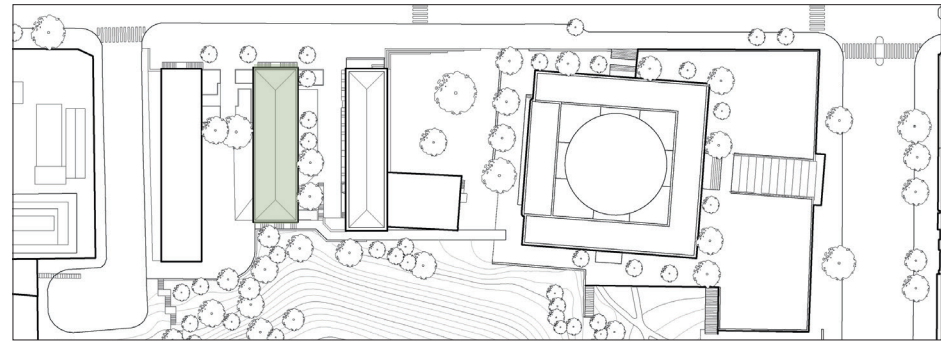


Photo
First Anex
Greece Relief



Archival Photograph
view from Odengatan towards the library
1928



Archival Drawing
By Erik Lallerstedt,
1931

The Second Anex

In 1932, the same year the west wing was built, the second annex building was constructed and designed by Erik Lallerstedt. Interestingly, a similar development is evident here. The building features less ornamentation and a more flexible window scheme, where the windows are designed to align with the functions behind the walls.



Photo
second Anex
Construction, 1932



Archival Photograph
View to the library from Odengatan,
1948

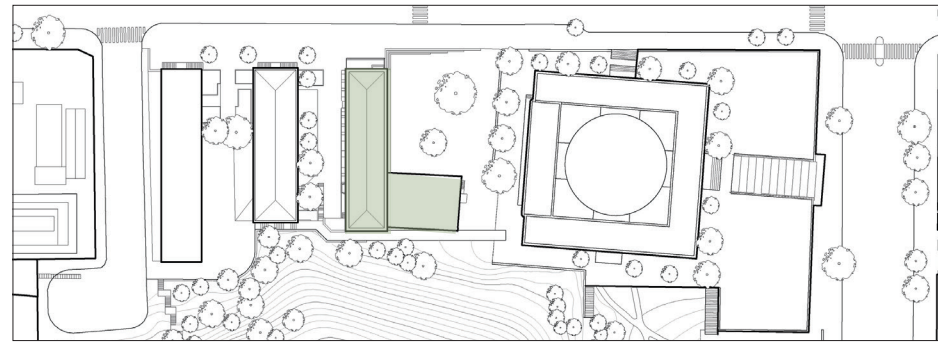


Photo
Bird eye perspective on the Stockholm city library, with the 3 annex buildings.

The Third Anex

Finally, 20 years later, the third annex was designed by Paul Hedqvist and constructed. The entrance was lowered to the ground floor, creating a direct connection with the street. This building, erected during the height of functionalist architecture in Sweden, exemplifies a more functionalist style within a traditional context. As seen in this picture, the three time layers are evident through the appearance of the annex buildings.



Photo
entrance of the 3th Anex



Archival Photograph
View to the library from Odengatan, 1956



Archival Photograph
Marked,
Stockholm City Library, 1928

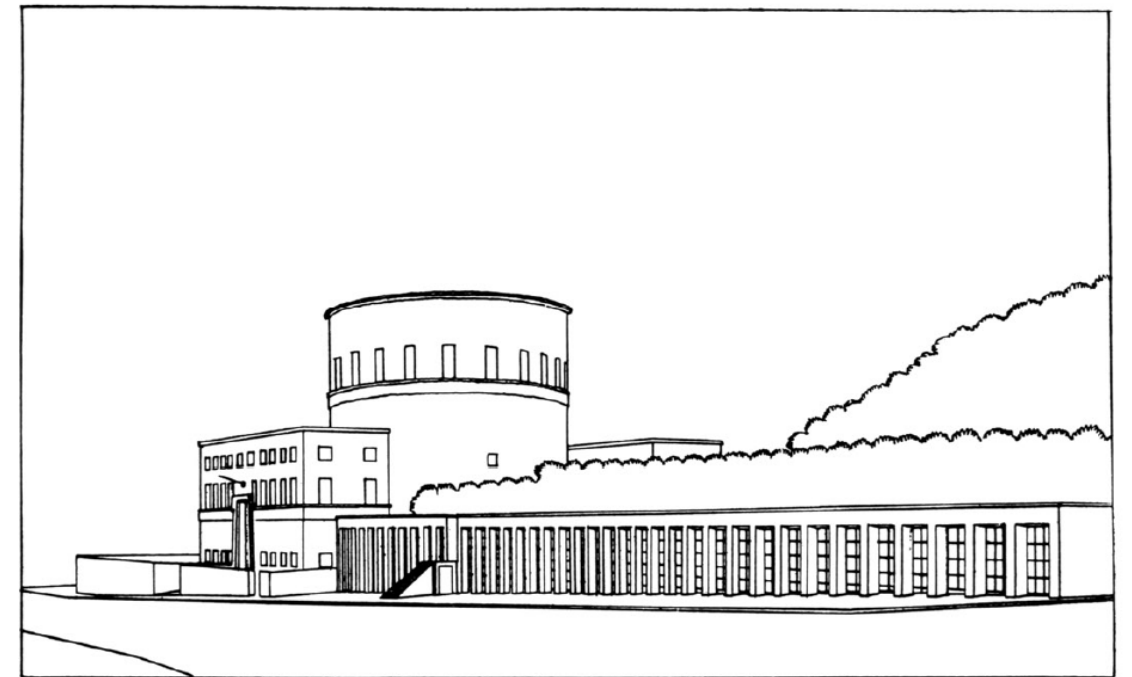


Archival Photograph
marked next to the 3th anex building
 1956

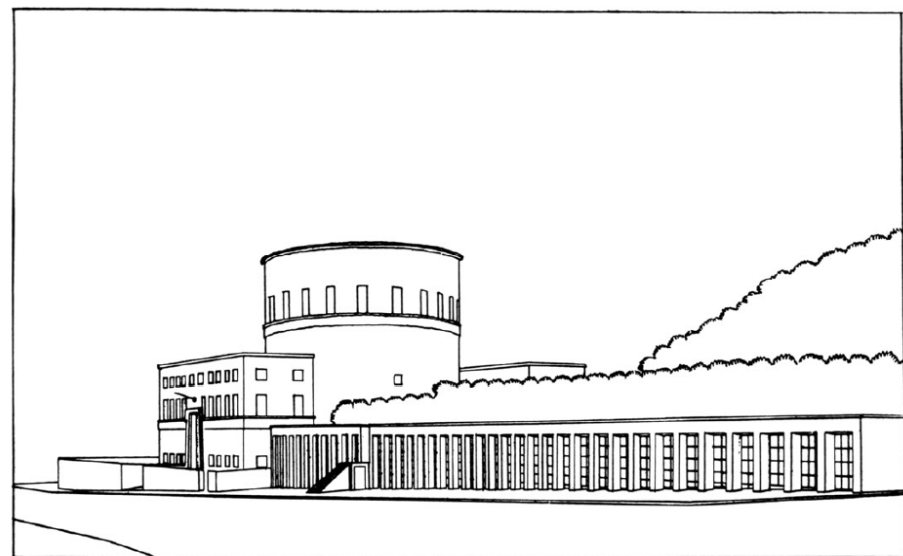
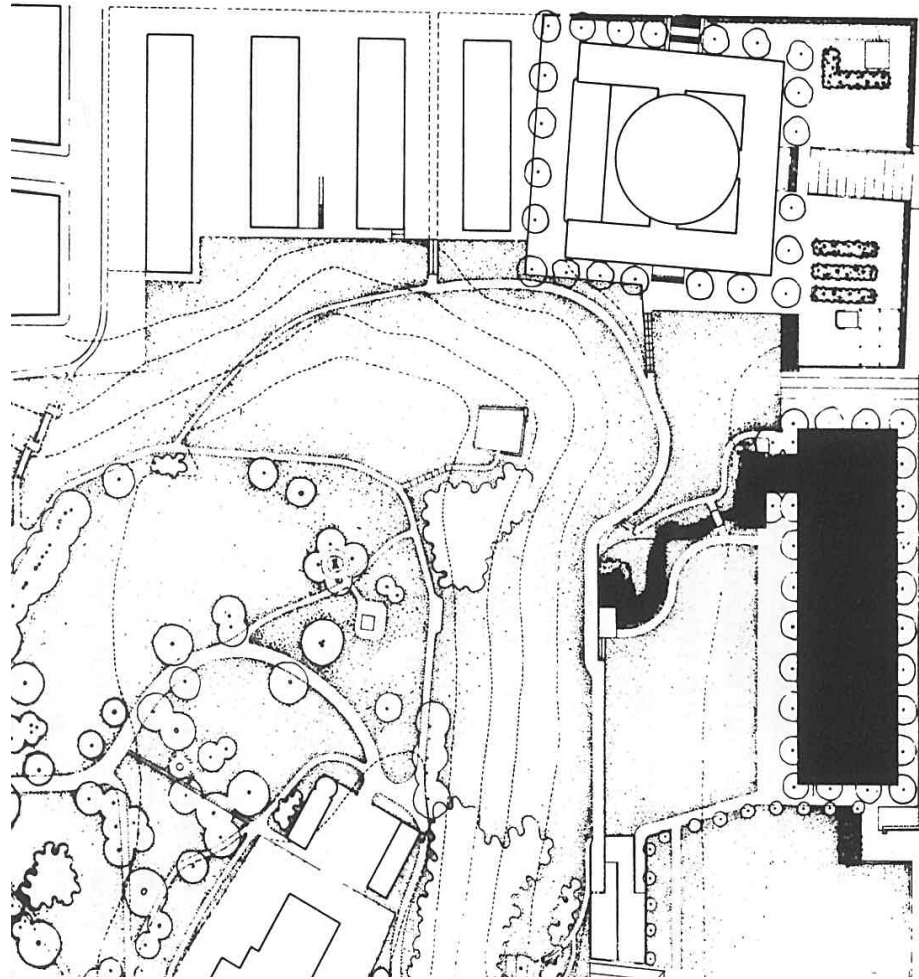
The marked

During my archive research, I came across an important image that captivated me. The image showcases a design by Asplund for the northern part of the area adjacent to Odengatan. His proposal featured a long, low building intended to house a market. Although no further images or drawings of this proposal exist, this particular image made a strong impression on me. The design is both bold and grand, yet it respectfully defers to the monumental Stockholm City Library. I was particularly struck by the inclusion of market spaces in Asplund's design, recognizing it as a vital part of the area's heritage. The spot has historically been, and continues to be, used for market activities.

Inspired by this idea, I thought about incorporating similar market spaces into my own design. It would be a wonderful way to honor the area's history and maintain its traditional use.



Drawing by Asplund
Stockholm, Public Library,
perspective of back of library with
proposed Odenhallen (market),
 1926



Conclusions

Looking carefully

Guiding the perception of Time and Space

In all of Asplund's buildings, he places a special focus on how people enter a building and experience its spaces. The routing, combined with the configuration of spaces and the use of materials, is always a crucial aspect of his designs. His designs are designed like a sequence of spaces guiding the visitors perception of time and space. Many of these defining characteristics of Asplund's work are visible in the design of Stockholm city library. The connection with the city, as well as the park is evident. This iconic building embodies a sense of permanence and historical significance, showcasing Asplund's talent in creating spaces that are both visually striking and deeply meaningful. The building is part of a well-thought-through composition, including the bazaar, the pond, the hill and the annex buildings. It's crucial to understand that the location has historically served as a marked space. Asplund had two different proposals for the northern part of the site. The initial proposal featured a large market hall called Odenhallen. The latter proposal included four additional buildings known as Lamellen, intended as annexes to the library; three of these were eventually constructed. These two design proposals serve as important inspiration for my design.

Odensamhälle

Oden • Samhälle
[Ód:en:²sam:hel:e]

Oden

1. **Oden • hallen** | design of asplund for the marked next to the stockholm City Library in 1926
2. **Oden • gatan** | Streetname of the location of the Stockholm City Library

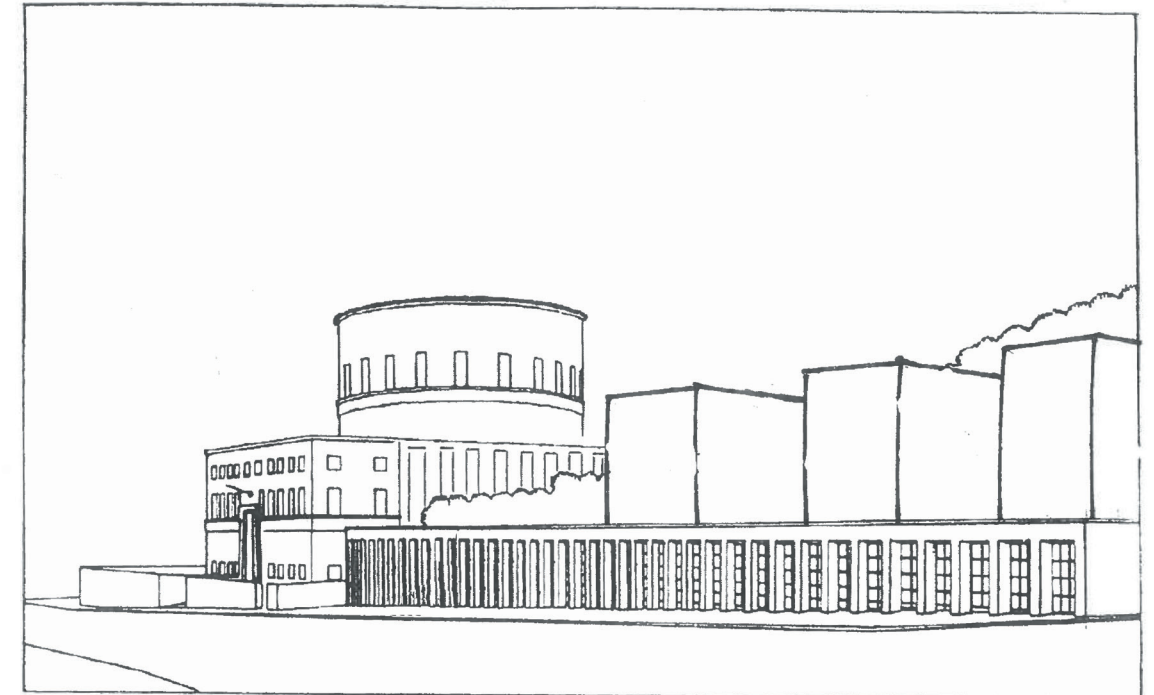
Samhälle

1. **community, society** | a group of people sharing culture

Odensamhälle

Reimagining the Stockholm City Library

I named my project “Odensamhälle,” inspired by Erik Gunnar Asplund’s 1926 design for the plot where the annex buildings now stand. His “Odenhallen” was a market space by Odengatan street. “Hallen” means market in Swedish. In my design, these market spaces return, but with a broader purpose. My library aims to integrate with the city, serving and representing the local community. “Samhälle” means community in Swedish. So, my project’s name, “Odensamhälle,” honors its location, history, and design goal, while humorously connecting with Asplund’s proposal.



Adjusted drawing of Asplund
Stockholm, Public Library,
perspective of back of library with
proposed Odenhallen (market),
1926



Archival photo
Anex buildings seen
from Odengatan
1956

02 Heritage

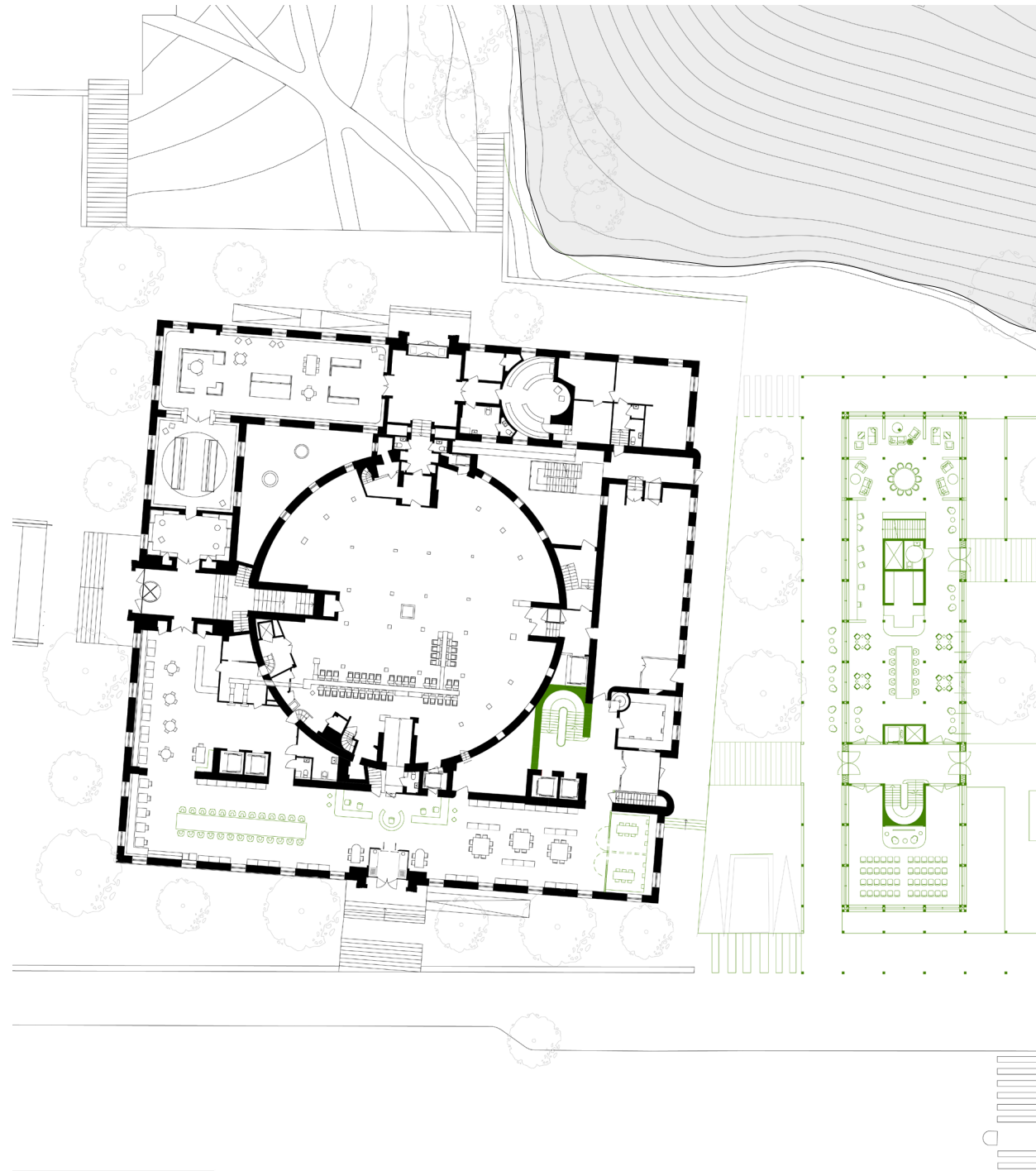
Adding to the existing

How to relate to the existing situation?

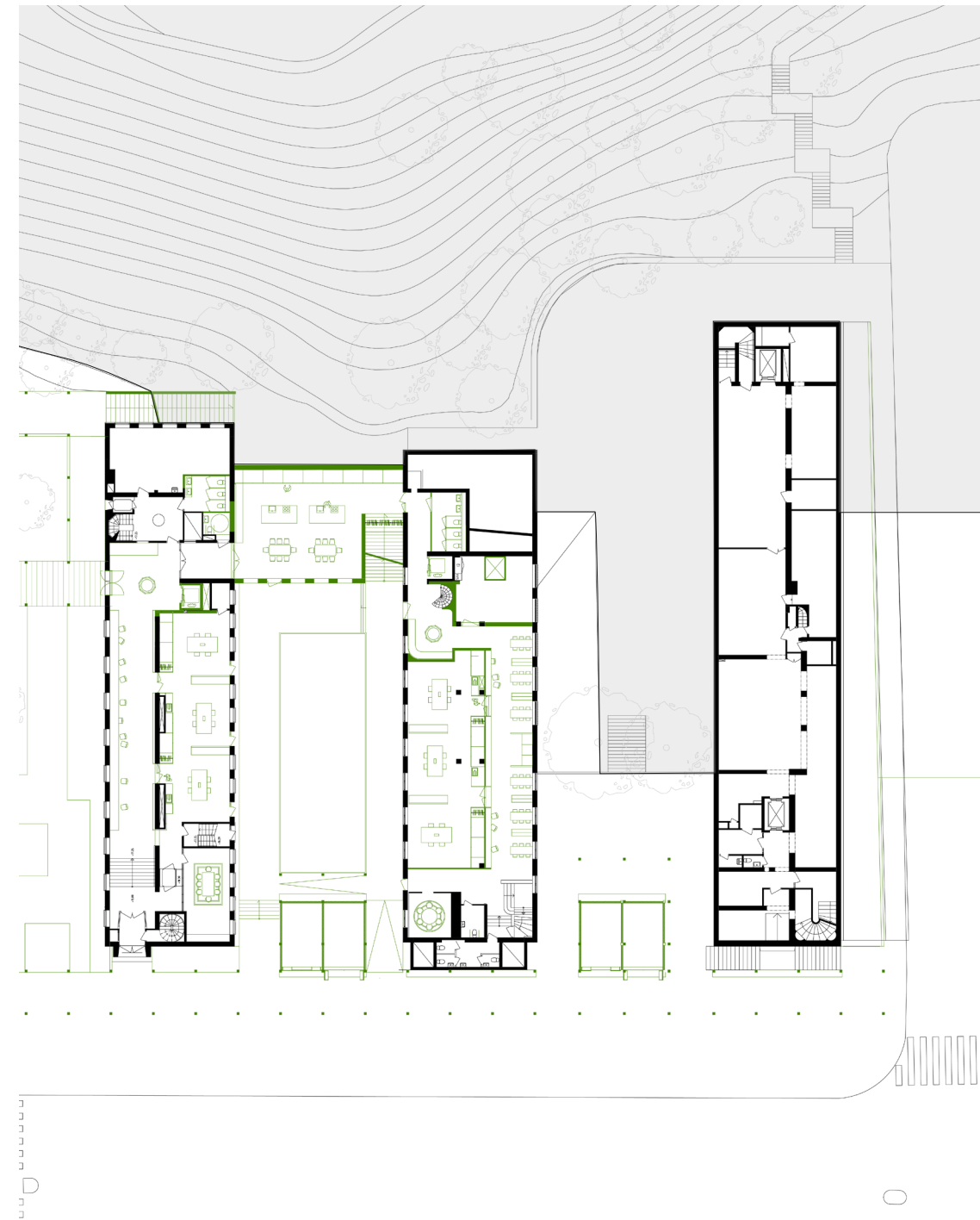
To accommodate these modern functions, such as maker spaces and lecture spaces and the city plaza. I propose an additional building next to the Stockholm City Library on the site of the annex buildings. This addition would allow for a more flexible and modern design while respecting the historical and architectural significance of existing buildings on the site, such as the three annex buildings and the bazaar. The new design functions primarily as a separate building, contrasting with the existing Stockholm City Library. While the current library, with its high-placed windows and monumental appearance, creates a separation from its surroundings, my building aims to be open and welcoming. It sees the library as an integral part of the city and local community, blurring the boundary between where the library starts and ends. These contrasting buildings will complement each other, with one representing the traditional library, and the other emphasizing the role and needs of the modern library.

Heritage

Existing and Addition intertwined



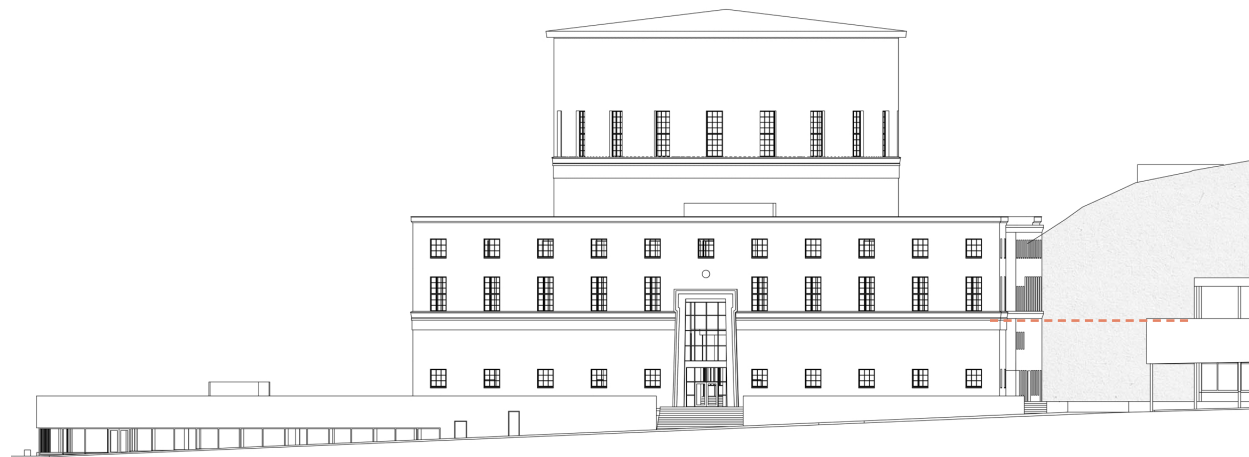
In this floorplan, you can clearly see what I have added and what is already existing. My interventions are within the existing Stockholm City Library and the Annex buildings. The largest addition outside the existing structures is the 4th Annex building. This new building is located where Asplund originally planned the 4th Annex to be. It includes an underground connection to the Stockholm City Library, accessible only to staff members.



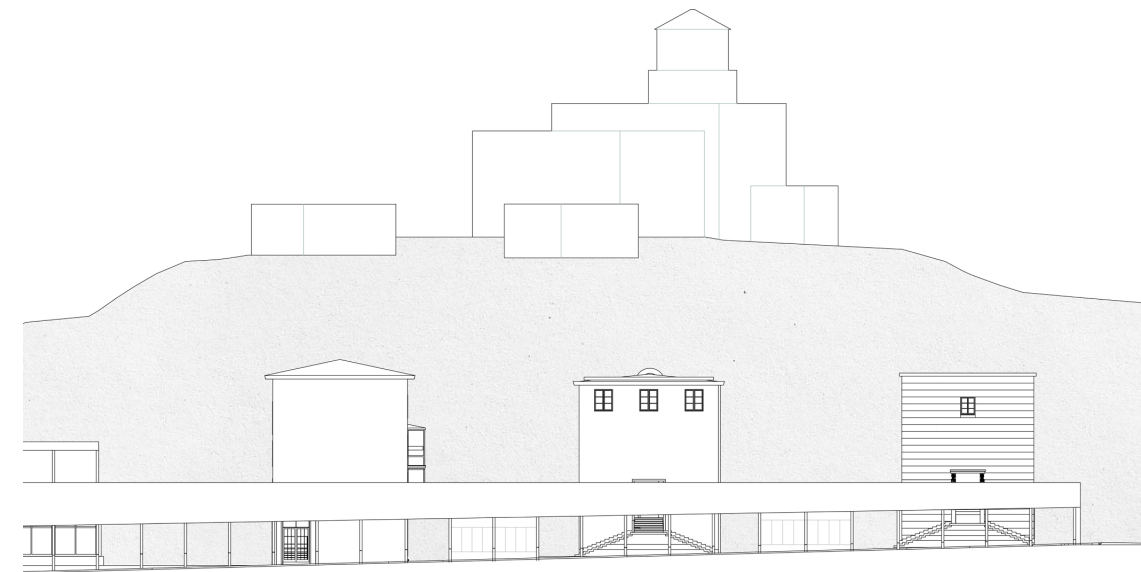
North Elevation

Connecting layers of time

This North Elevation highlights the key aspects of my design. The Colonnade is designed to accentuate the Annex buildings without touching them, allowing light to illuminate their facades and emphasize their presence, as shown on the next page. The green color of the Colonnade contrasts with the beige Annex buildings, enhancing their visibility. The entire structure is framed by a large wooden border, matching the height of the Bazaar of the Stockholm City Library, creating a visual link between the two. The new construction does not exceed the height of the library's plinth, as illustrated in the drawing below. The spaces between the Annex buildings are marked, with openings on both sides leading to the courtyards. This design creates an open and inviting facade, guiding people from the city to the library, mirroring Asplund's vision of how visitors should approach and be welcomed into the building.



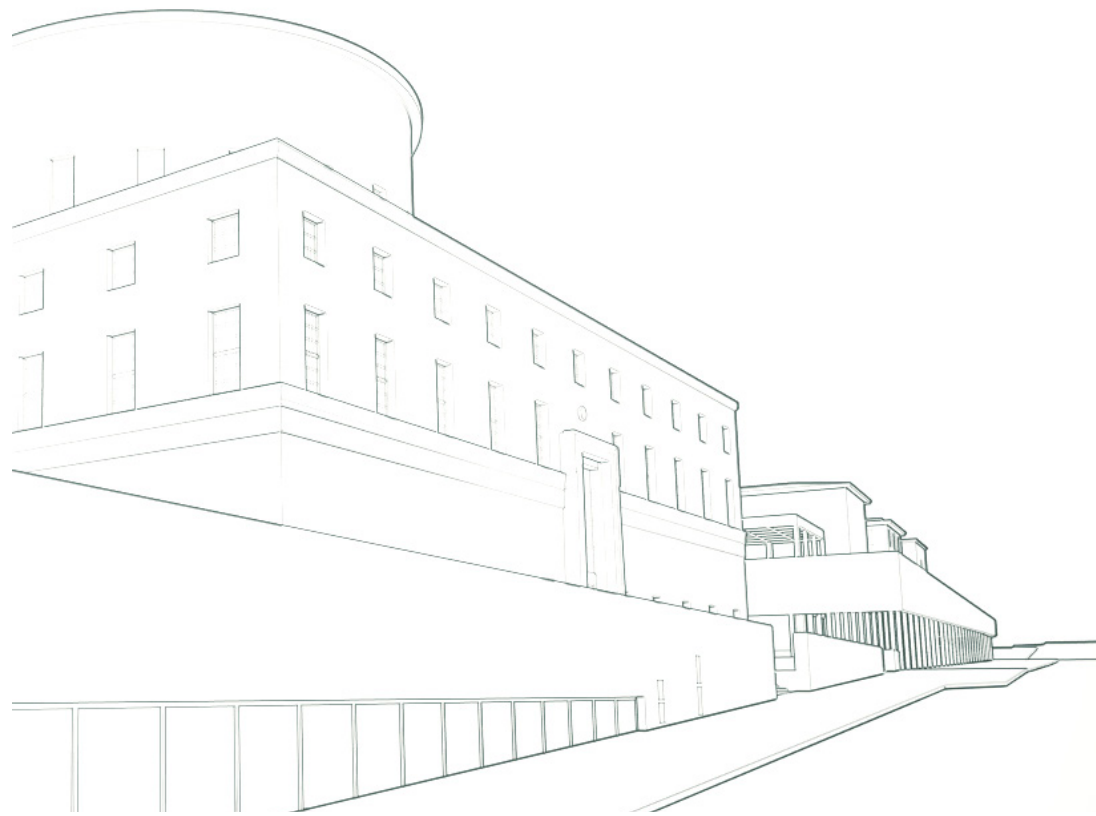
Perspective
underneath the Colonnade you can peek into the Courtyards and the Annex buildings are highlighted.



North Elevation
The colonnade and the annex buildings

The Plinth

The bazaar as a connecting element



Drawing
*perspective of the Stockholm City Library, With my desing
 in the back. In this image you can clearly see how the
 bazaar of the stockholm city library relates visually with
 the colonnade of my building.*

The Colonnade

Open, light and inviting



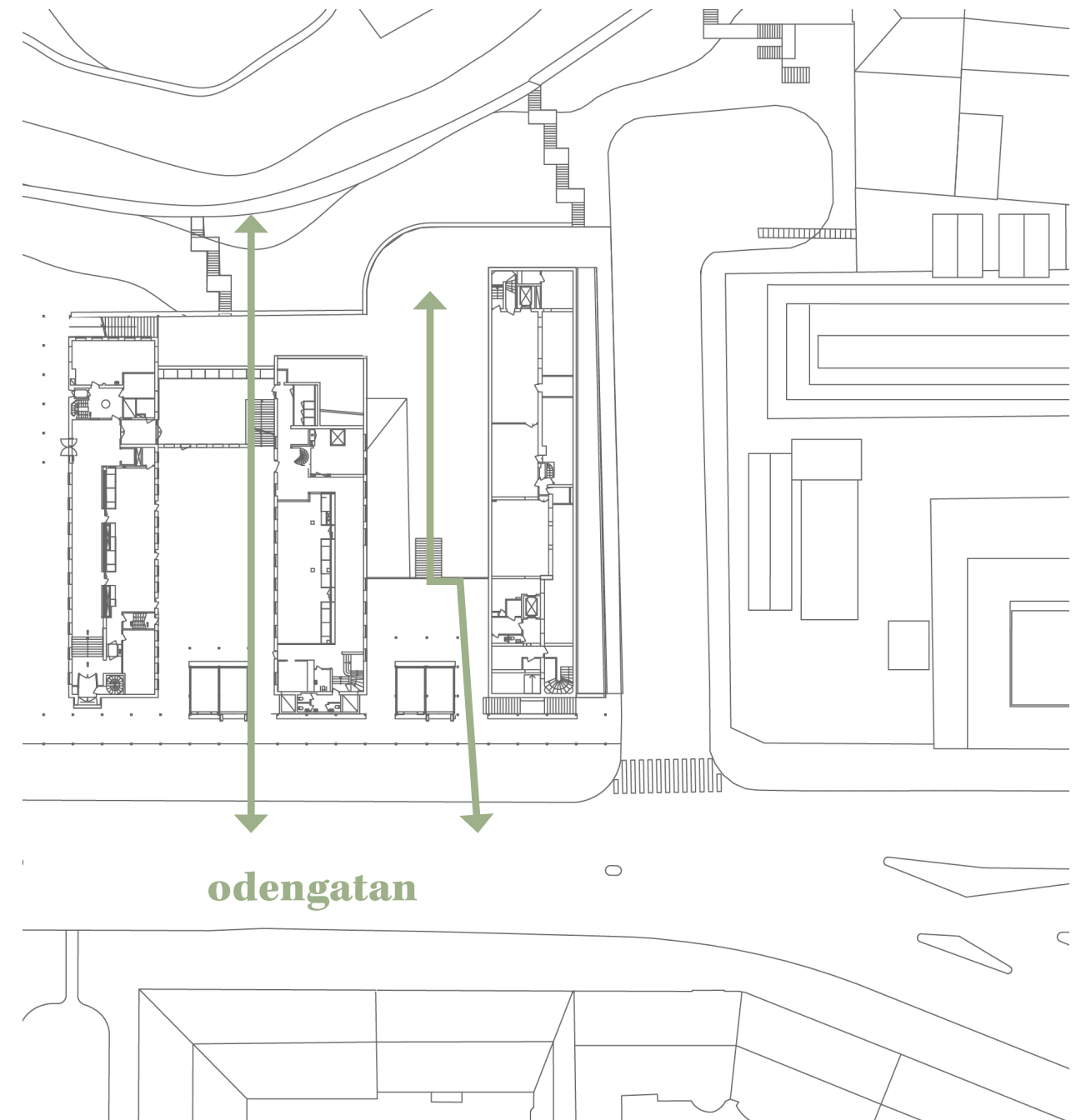
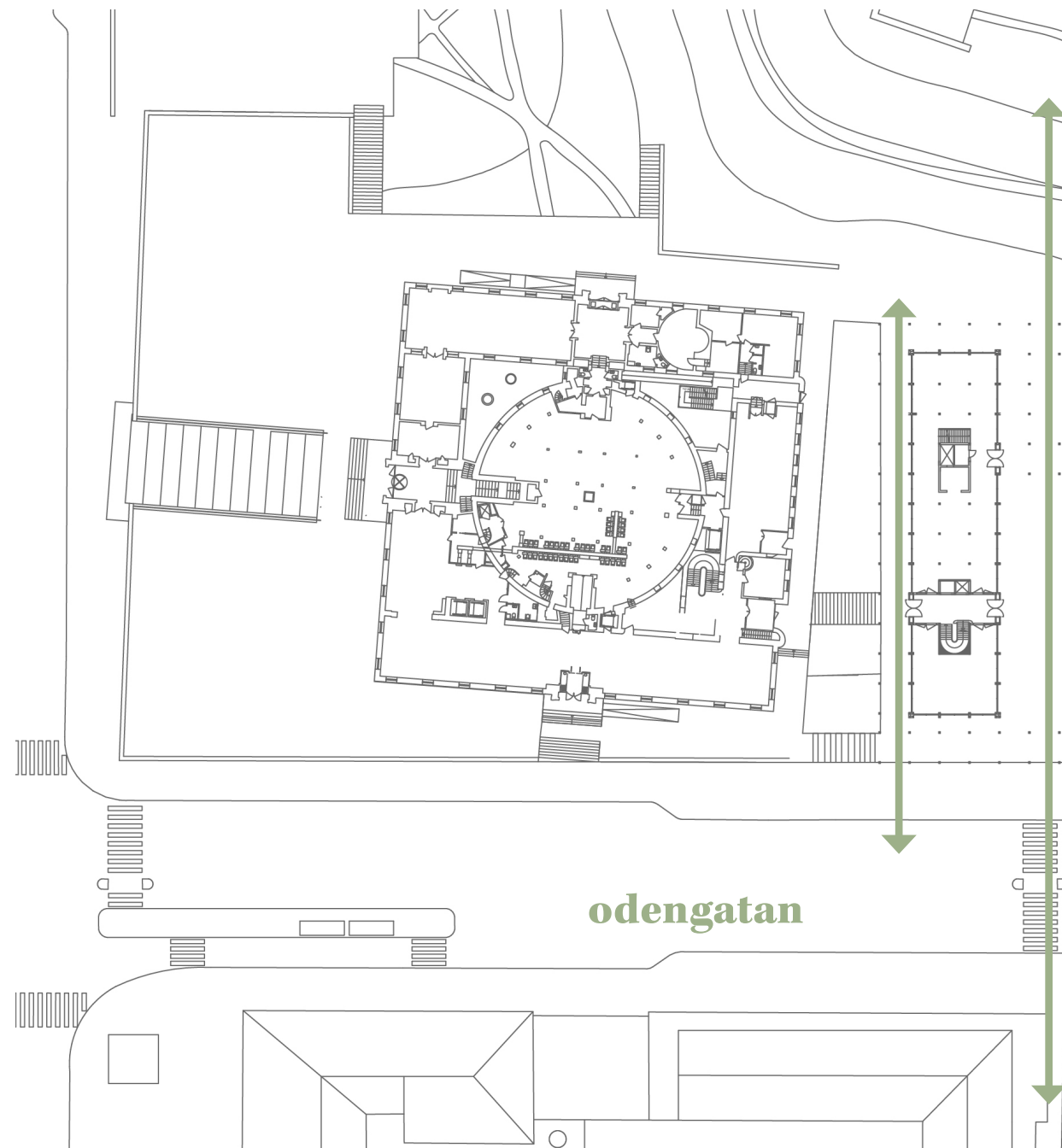
Model 1:33
Colonnade, marked and 2th Anex building

note:

This image shows clearly how a light construction lands inbetween the anex buildings. This structure houses the marked spaces and invites people to walk underneath the colonnade. It opens up the courtyards and it highlights the annex buildings.

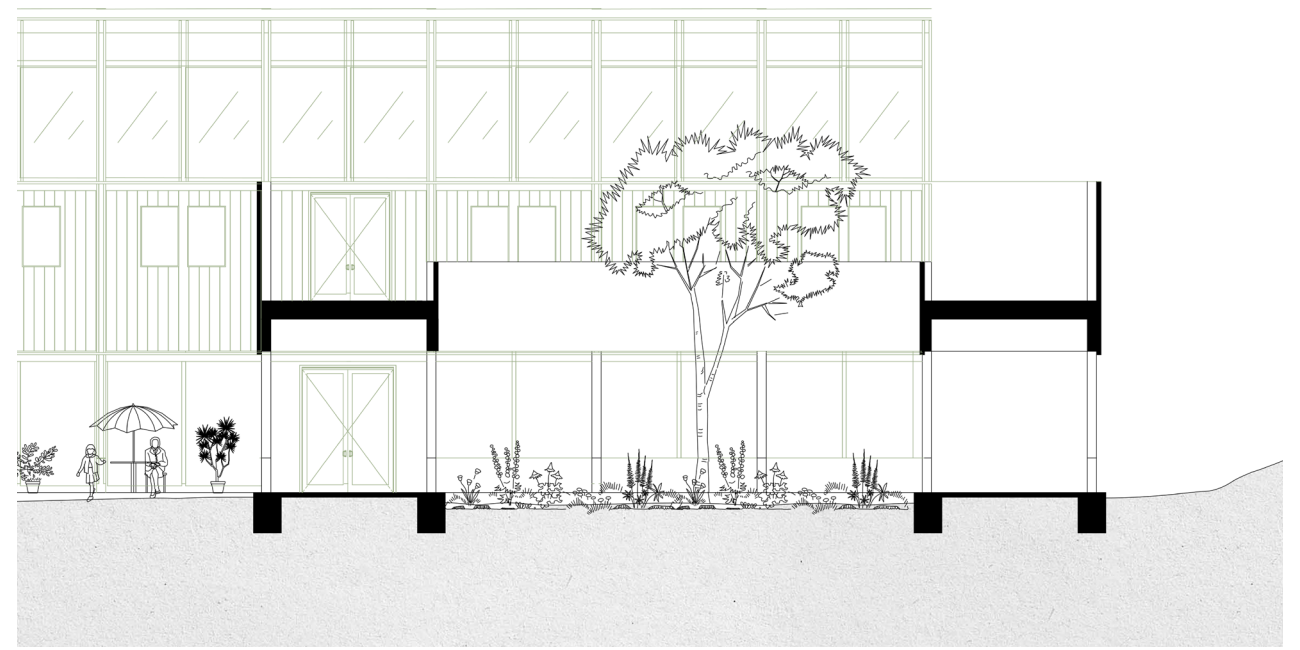
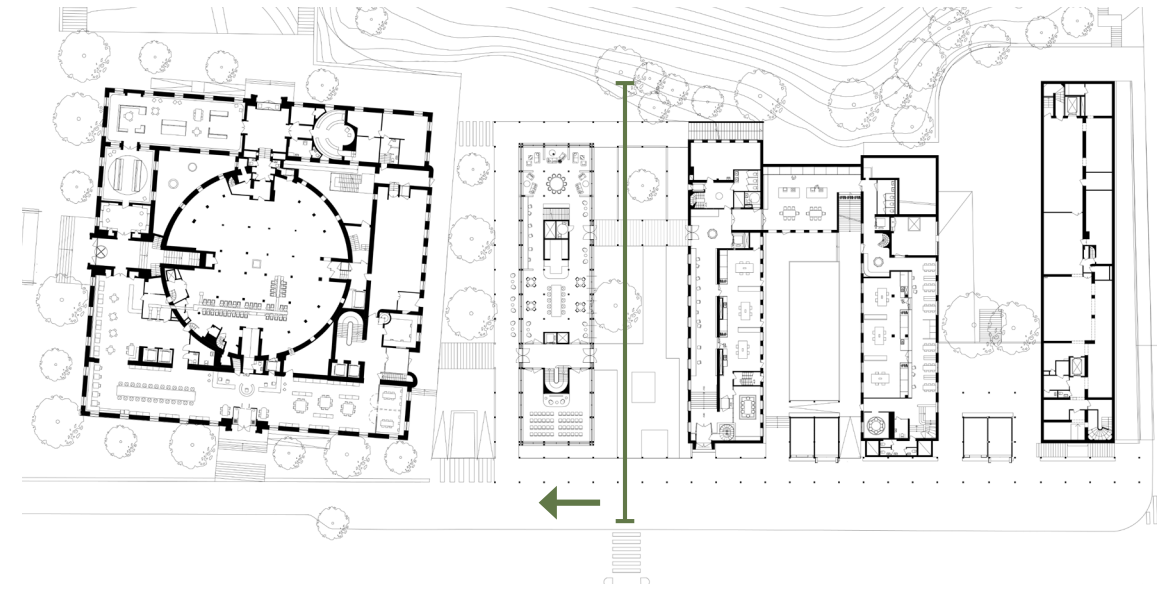
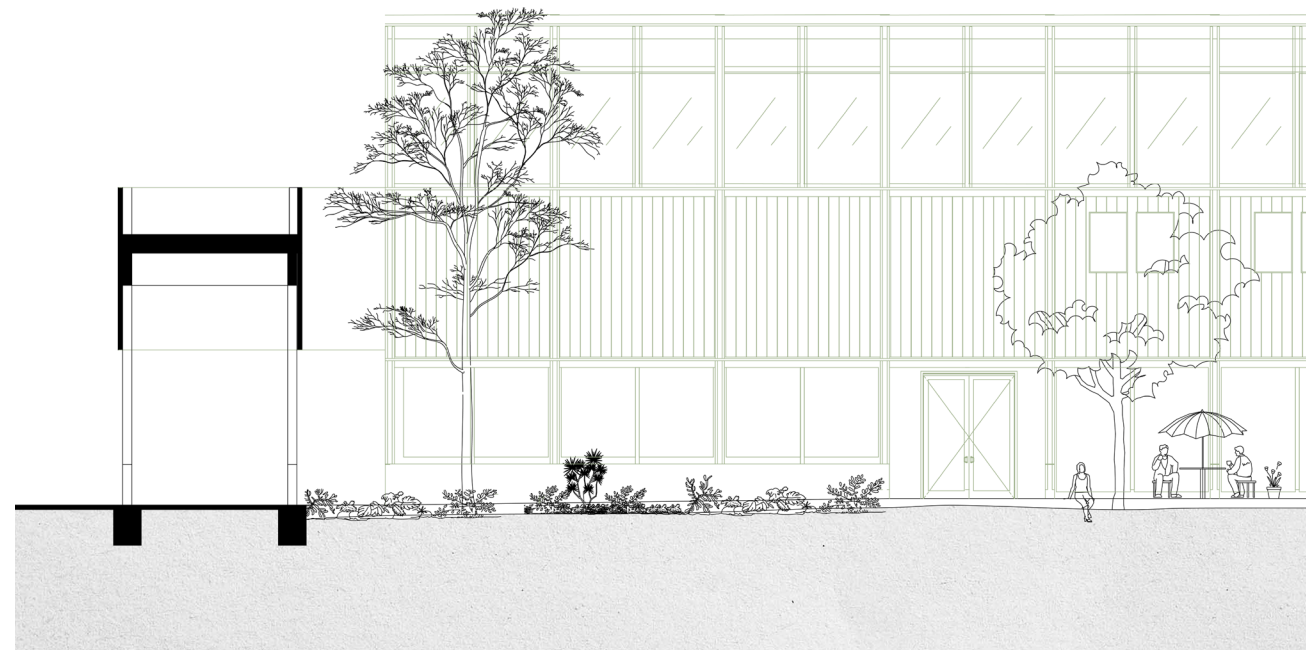
Routing

Permeable Connections

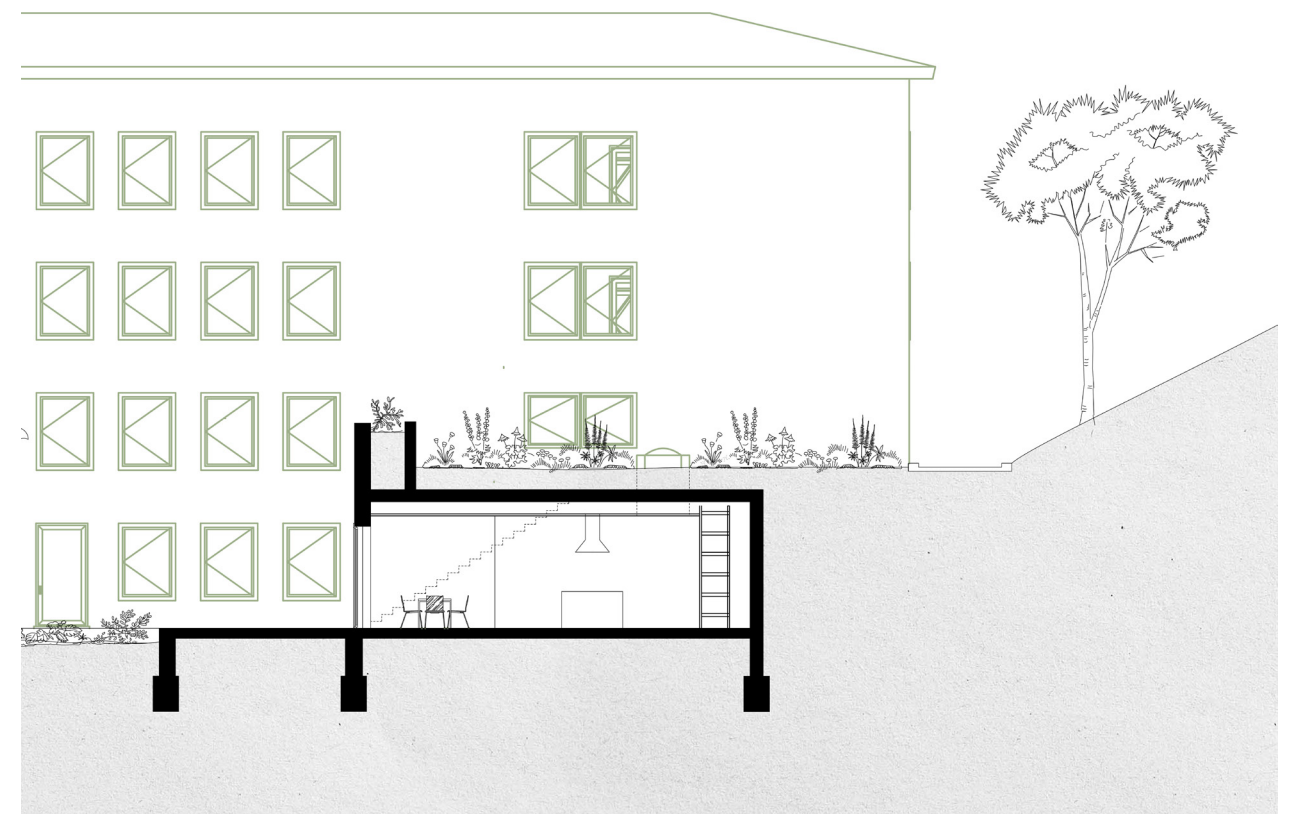
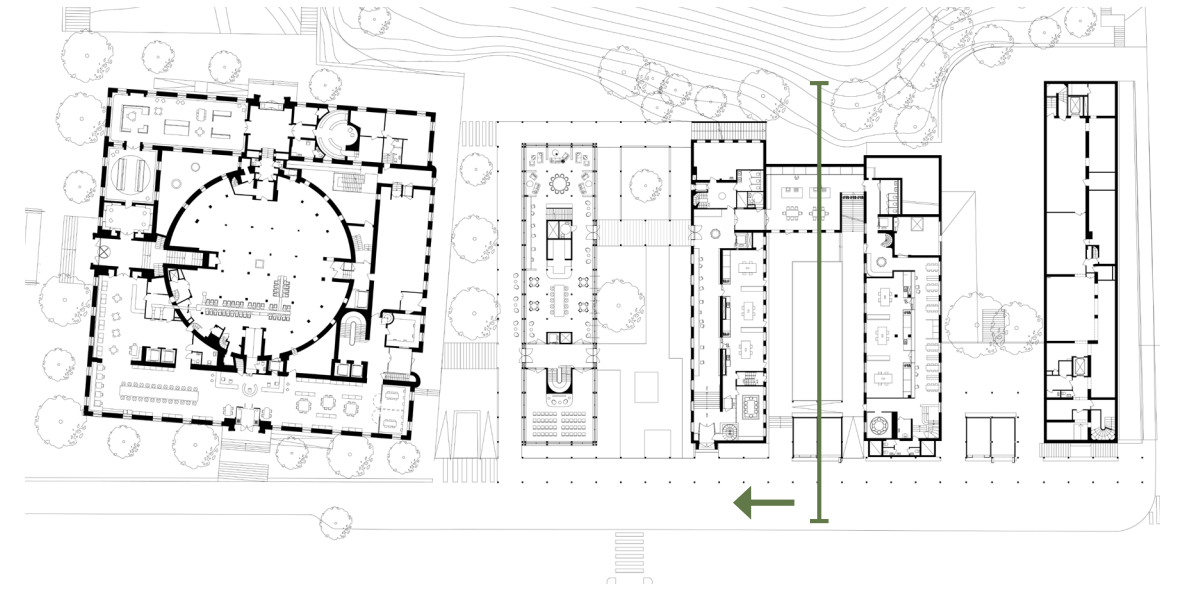
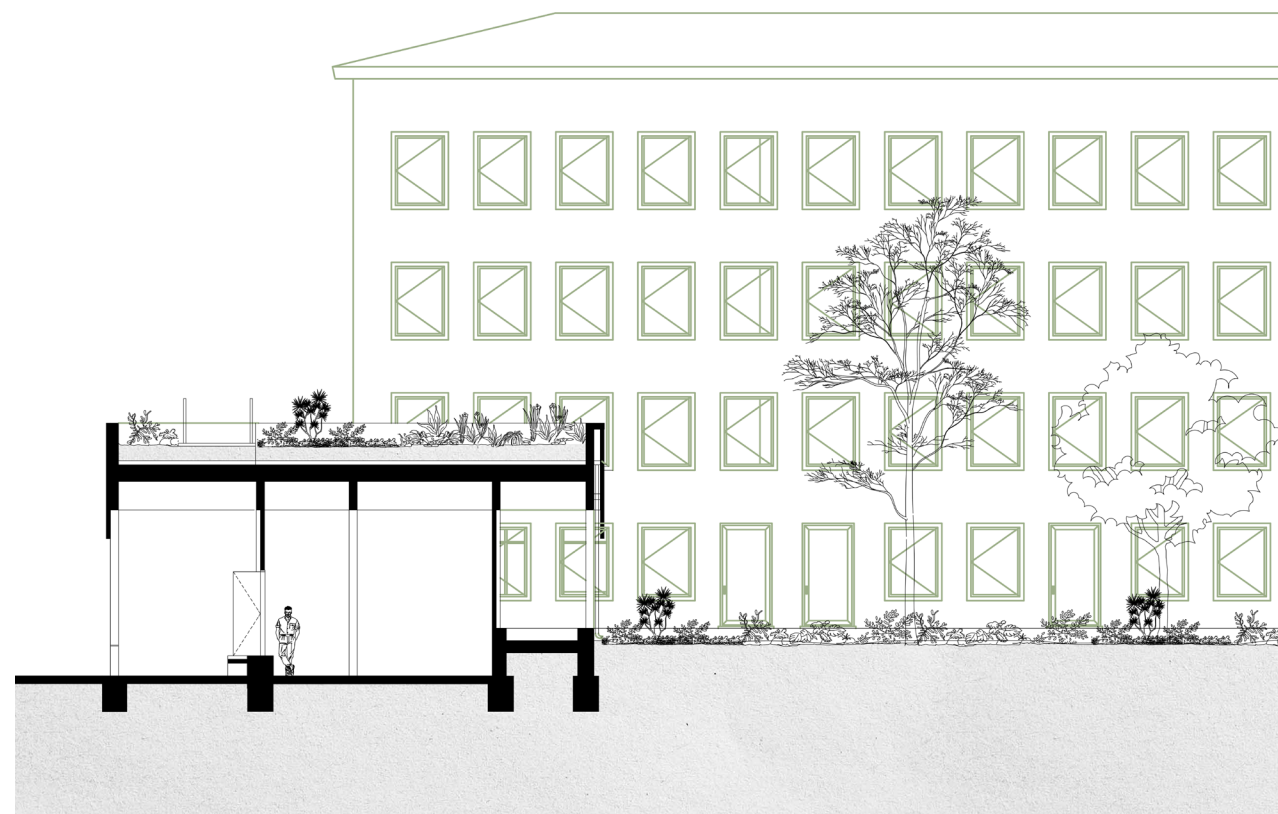


In this drawing you can see how my building relates to the hill. perpendicular to the street Odengatan, multiple connections to the park are made. Penetrating through the colonnade into the courtyards, into the hill.

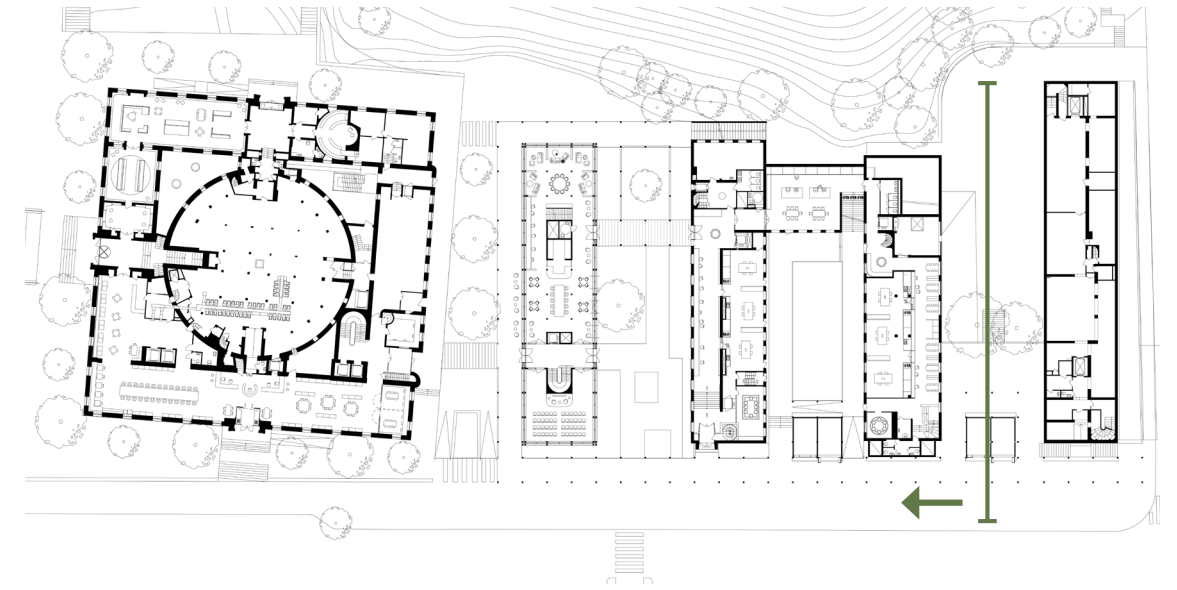
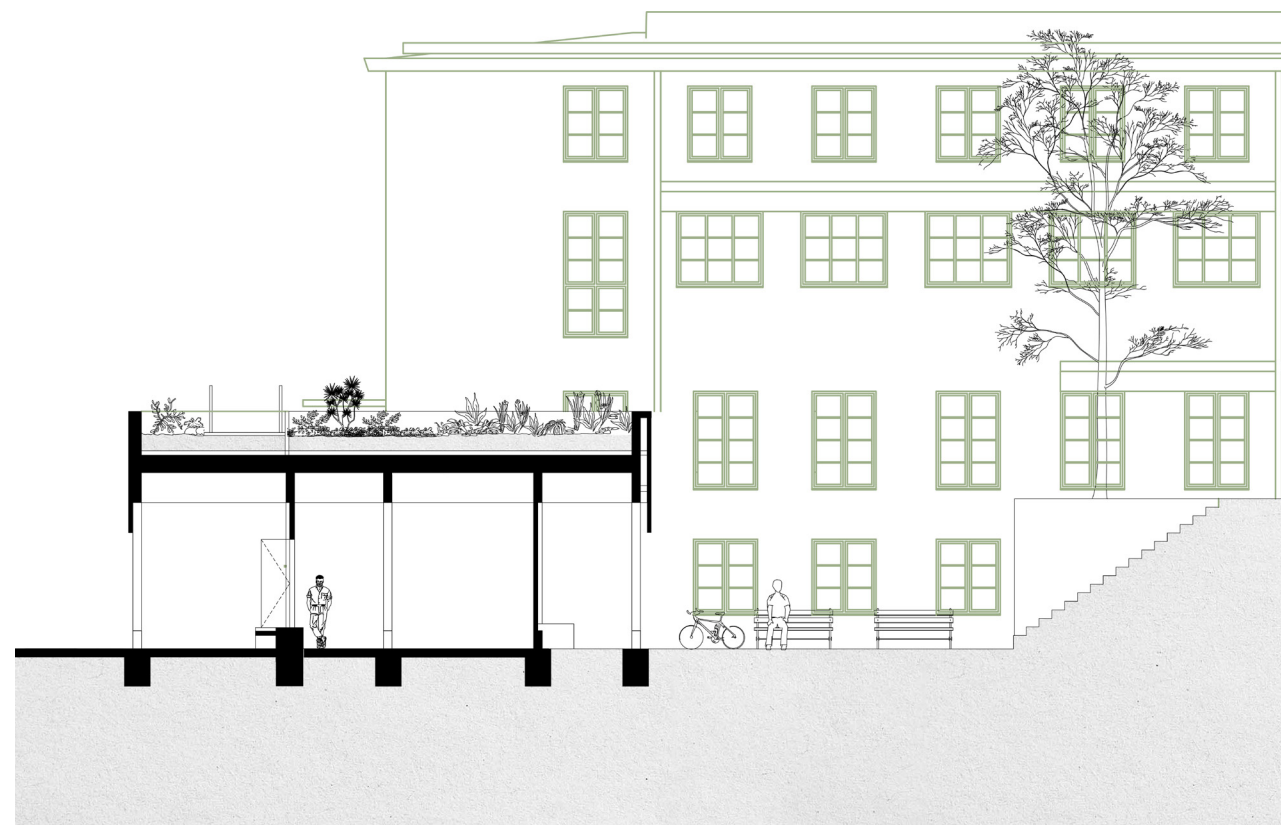
Section 1
First Courtyard



Section 2
Second Courtyard



Section 3
Third Courtyard

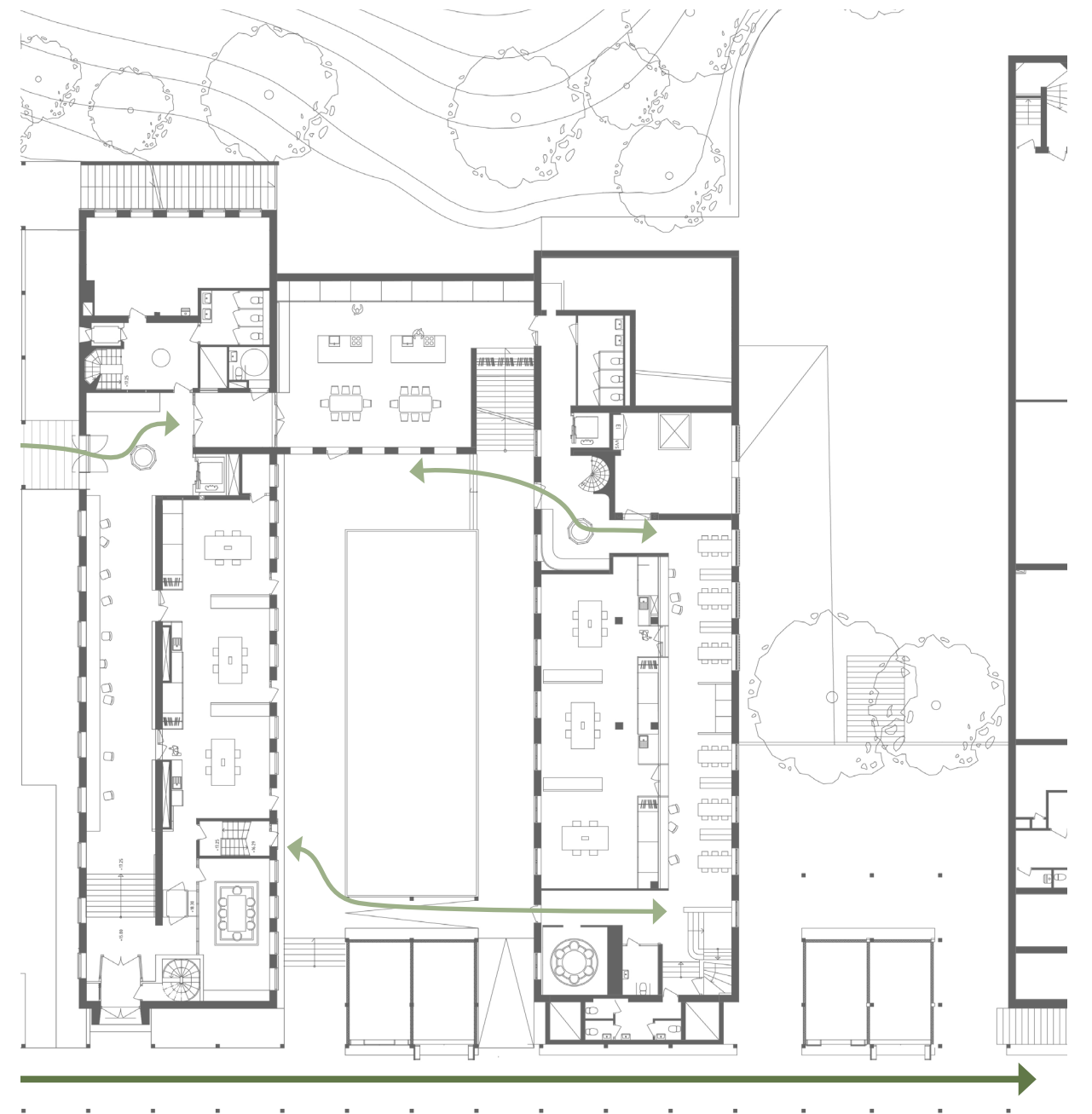


Routing

Connecting Functions



Parallel to the street the collonade functions as a welcoming to the library. More informal parallel concetions are possible between the anex buildings and the library.

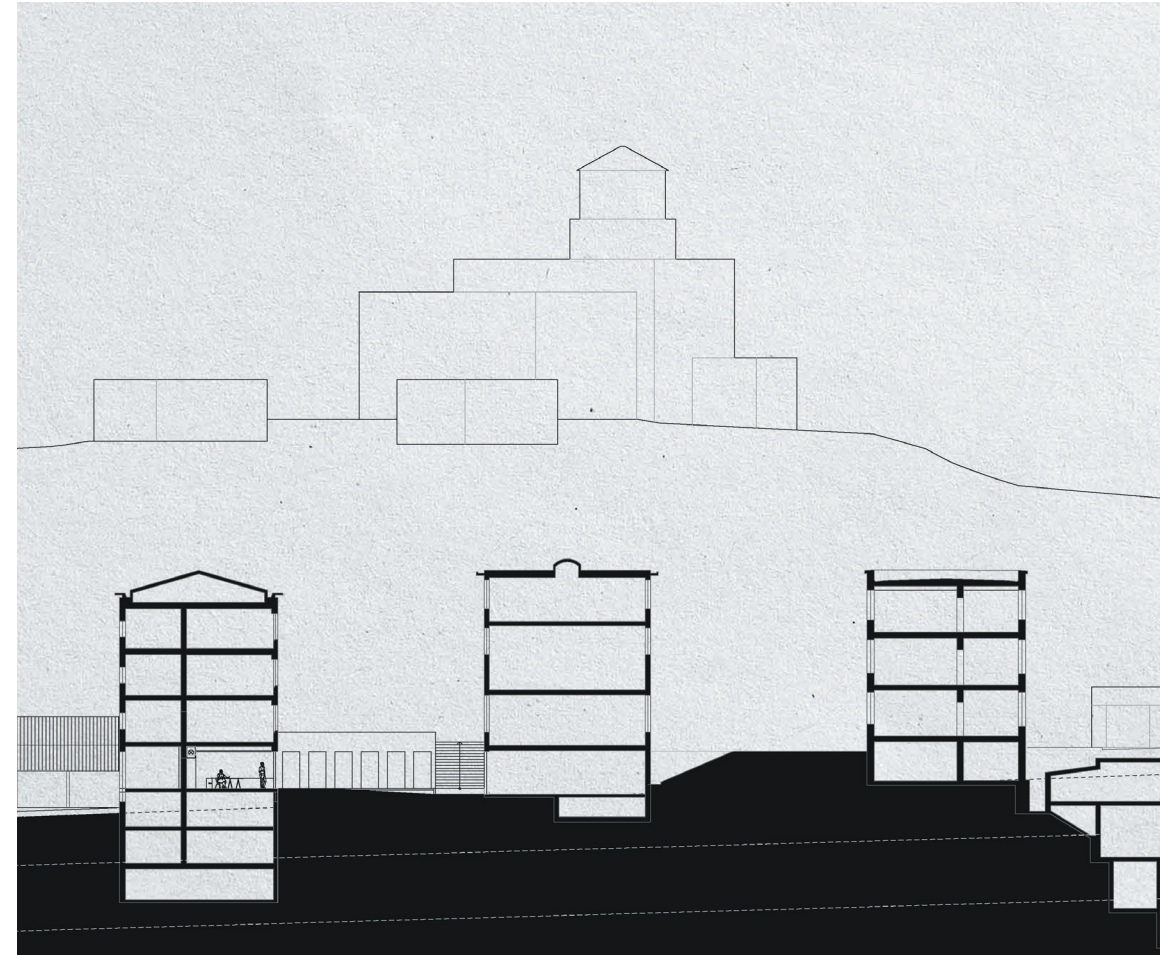
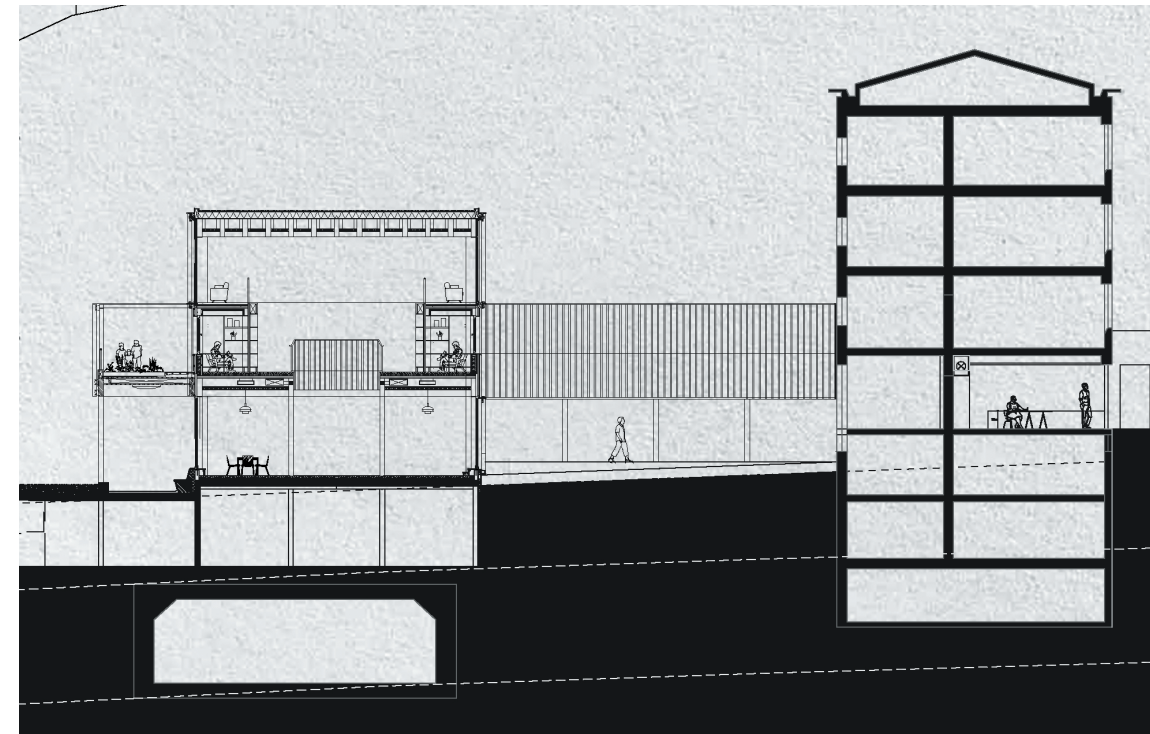
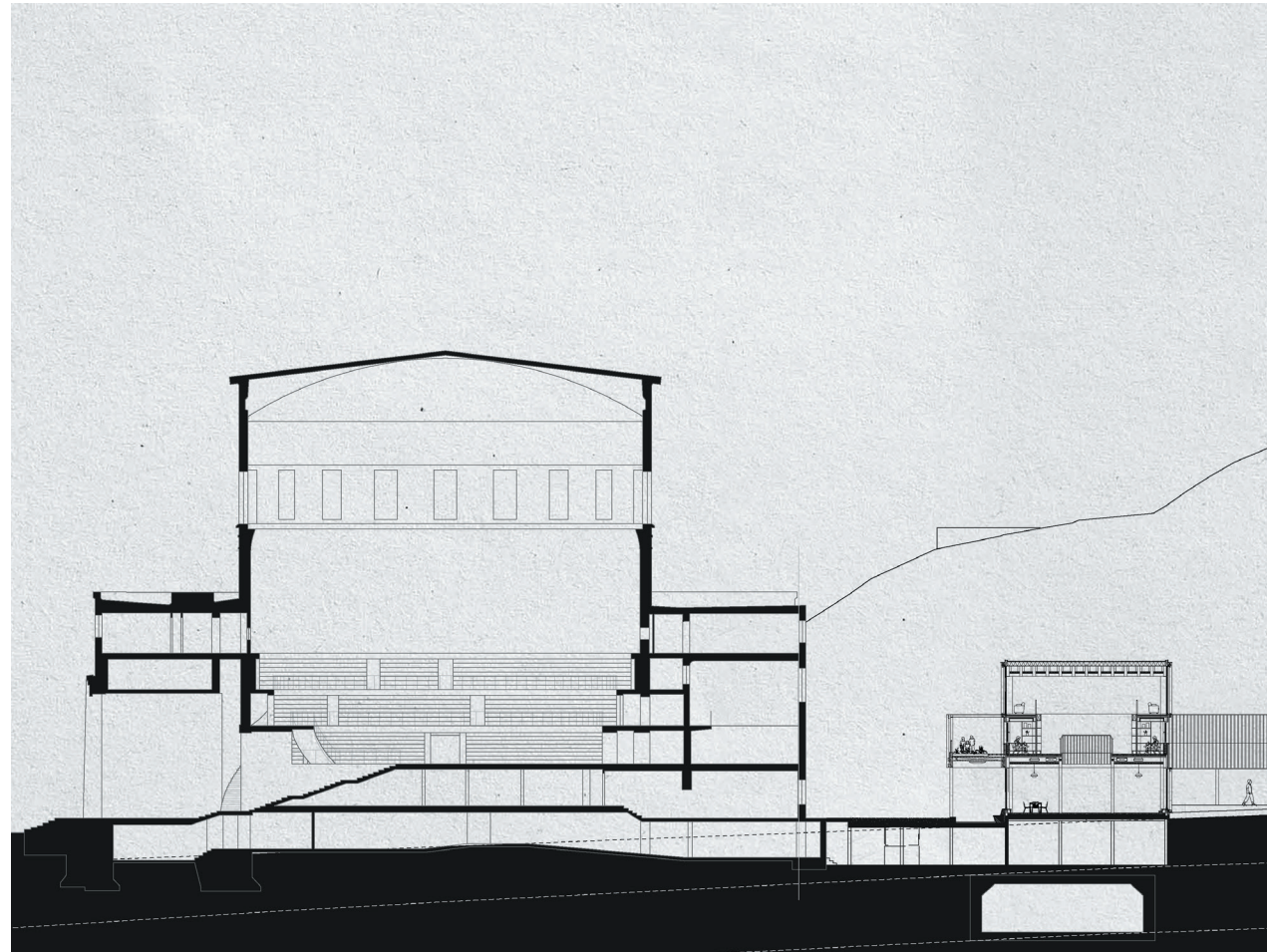


Long section

Connecting levels

The new library must bridge the various floor heights of all the Annex Buildings. Additionally, the site is sloped, and the building is located next to a hill. This long section shows how the courtyards function as a landscape that bridges the height differences between the buildings. By doing this, a continuous ground floor level is created, connecting all buildings. Visitors can walk freely from one building to another without having to climb staircases, making the entire building wheelchair accessible.

Furthermore, the building connects underground with the Stockholm City Library. This connection is only accessible to library staff and serves as a back-of-house entrance. Books can be transported between buildings without going outside. This basement is also accessible by cars and small trucks, serving as a supply area for goods.





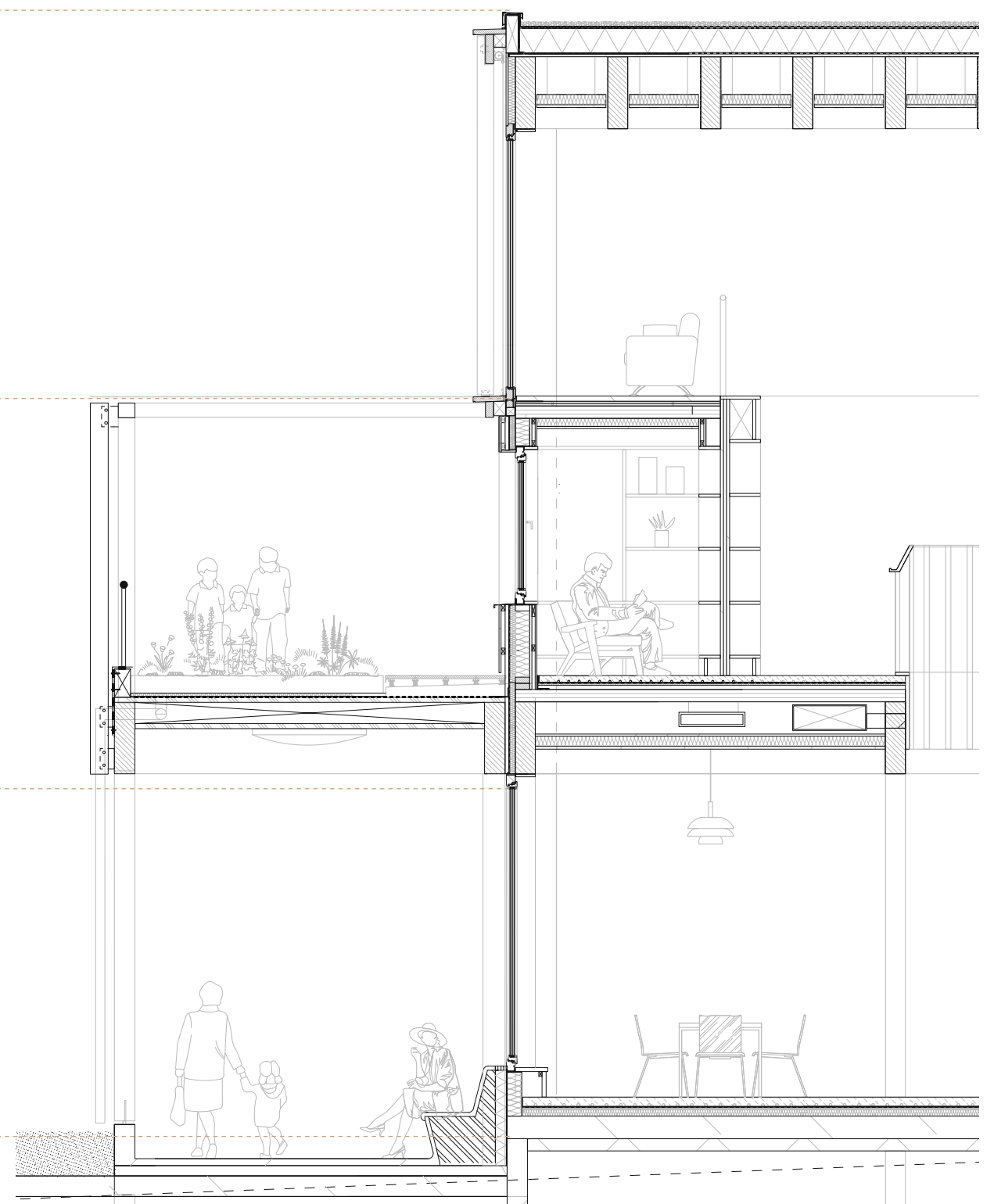
Model 1:25

03 The Final Design

The Contemporary public Library

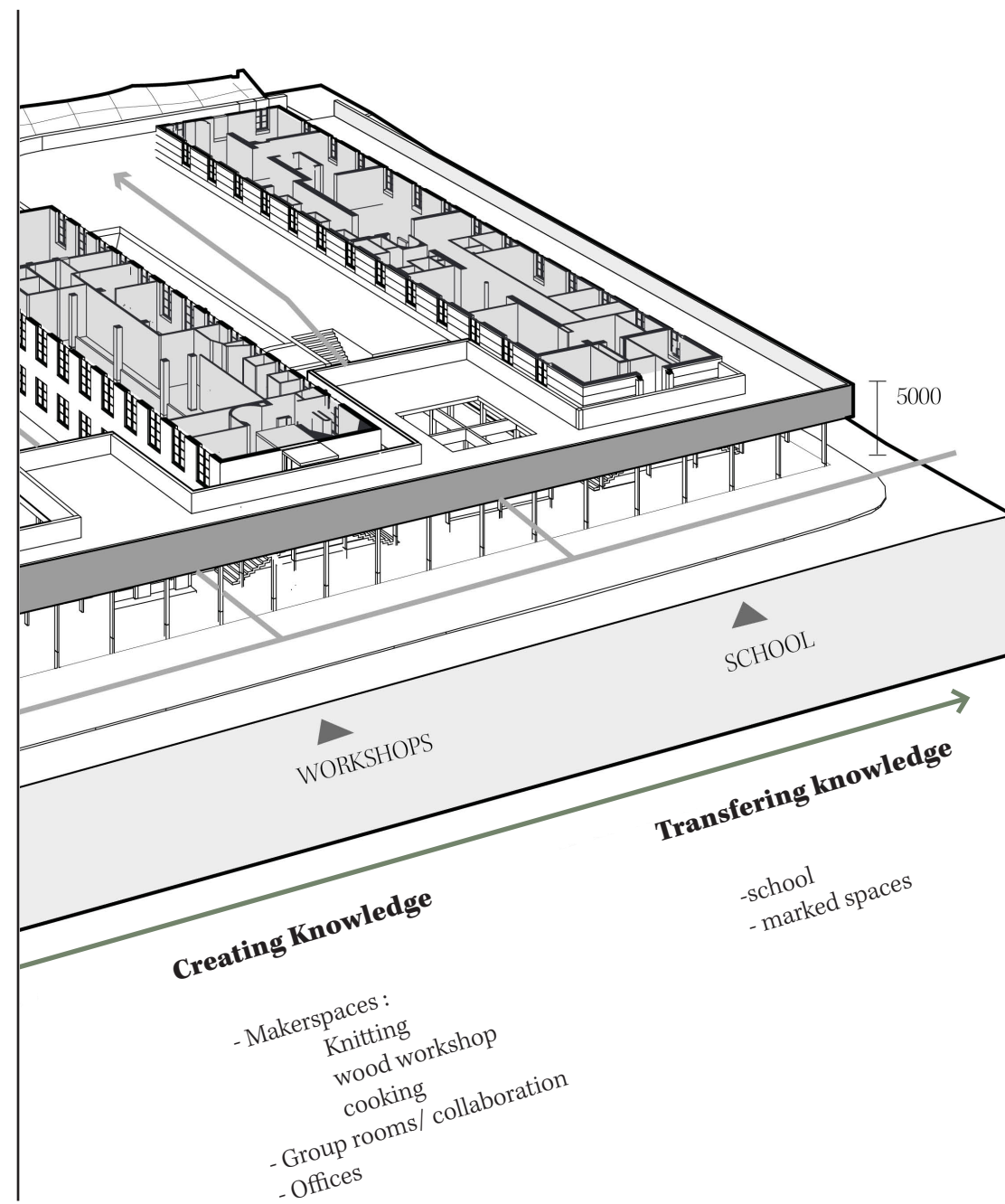
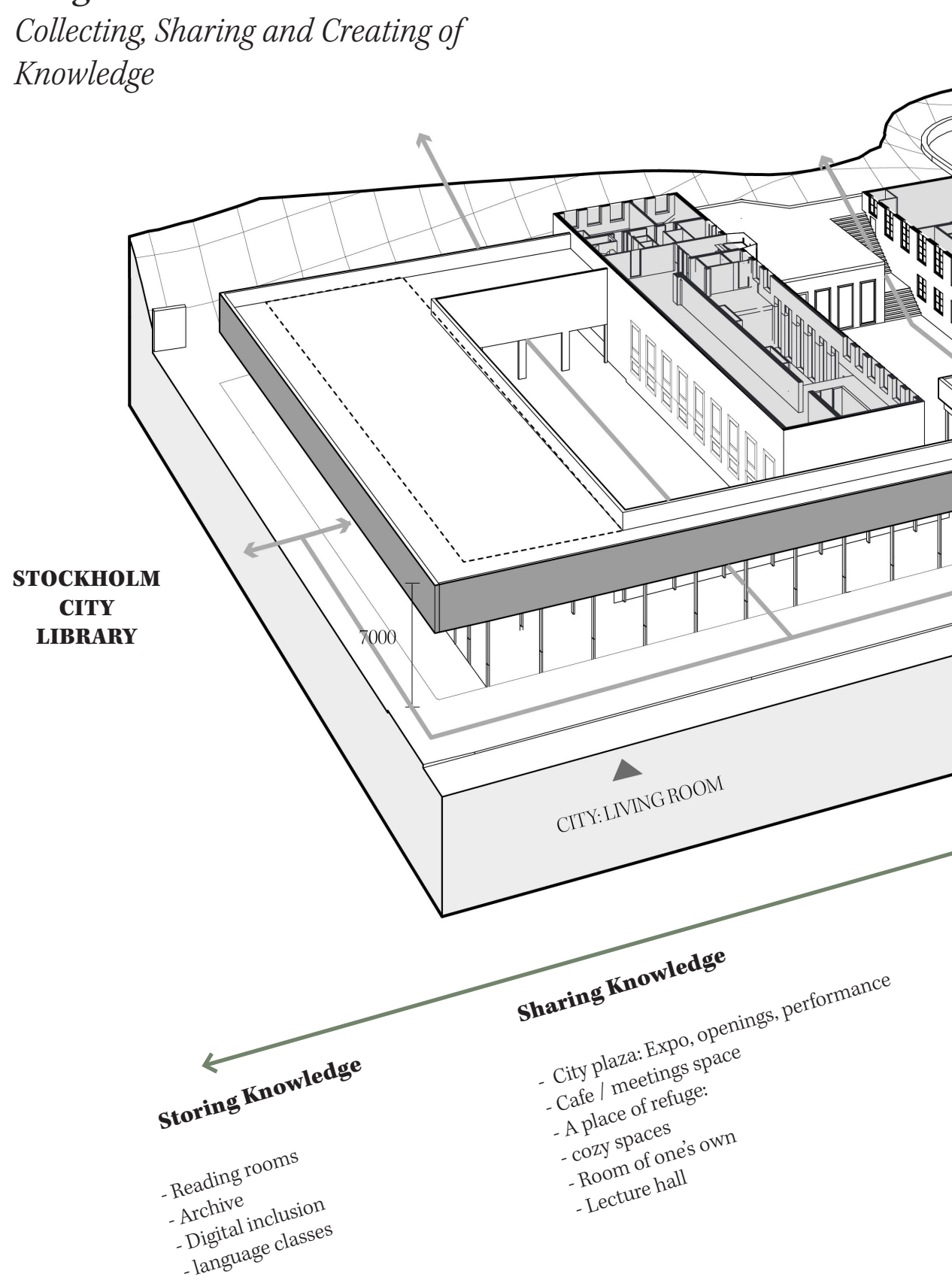
My approach to the library is a careful investigation of what is already there, what works already, and what should be adapted. The current building has a high historic value and has a very static appearance. To house the functions discussed in the previous chapters, such as the maker spaces, I think an addition to the library is needed. This addition allows a more free and flexible design for the modern library. The building should be less monumental and have a strong connection with the city and its environment. Making it a easy accesible building for the whoho comunnity. However, it should also respect the current buildings, such as the annex buildings and the bazaar, and their historic and architectural value. My addition makes a connection between the institution of knowledge (current Asplund building) and the sharing and creation of knowledge (new building). The addition should enhance the connection with the outside world, while also embracing the private sphere to evoke a sense of home and belonging for individuals.

Facade Fragment
the 4th Annex



Program

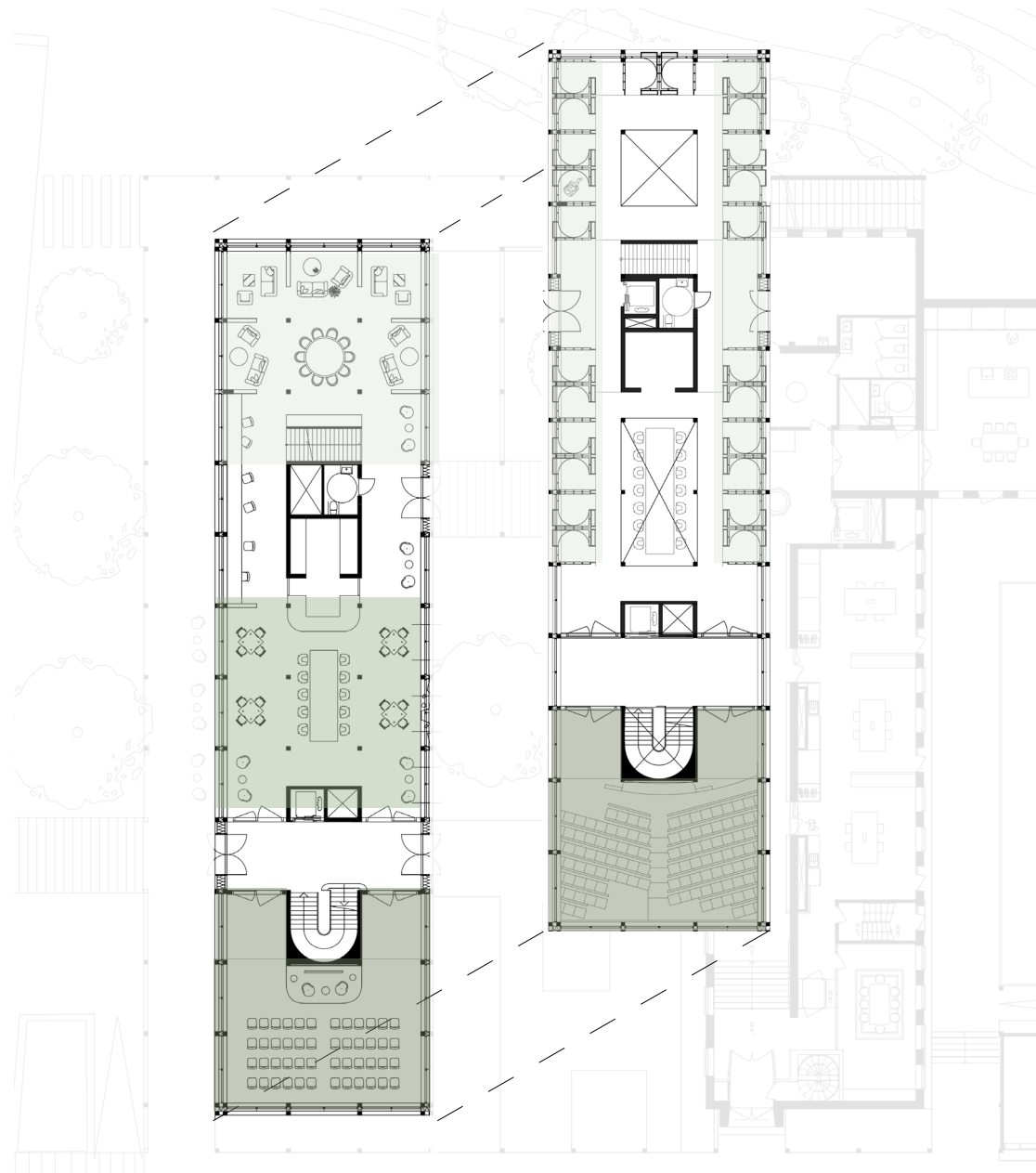
Collecting, Sharing and Creating of Knowledge



Axometric Drawing

This drawing illustrates how the Annex buildings are adapted to accommodate different functions. It focuses on the 4th Annex building, which will serve as the City Living Room, hosting social activities. The drawing outlines the programmatic functions, categorized into four areas: storing, sharing, creating, and transferring knowledge.

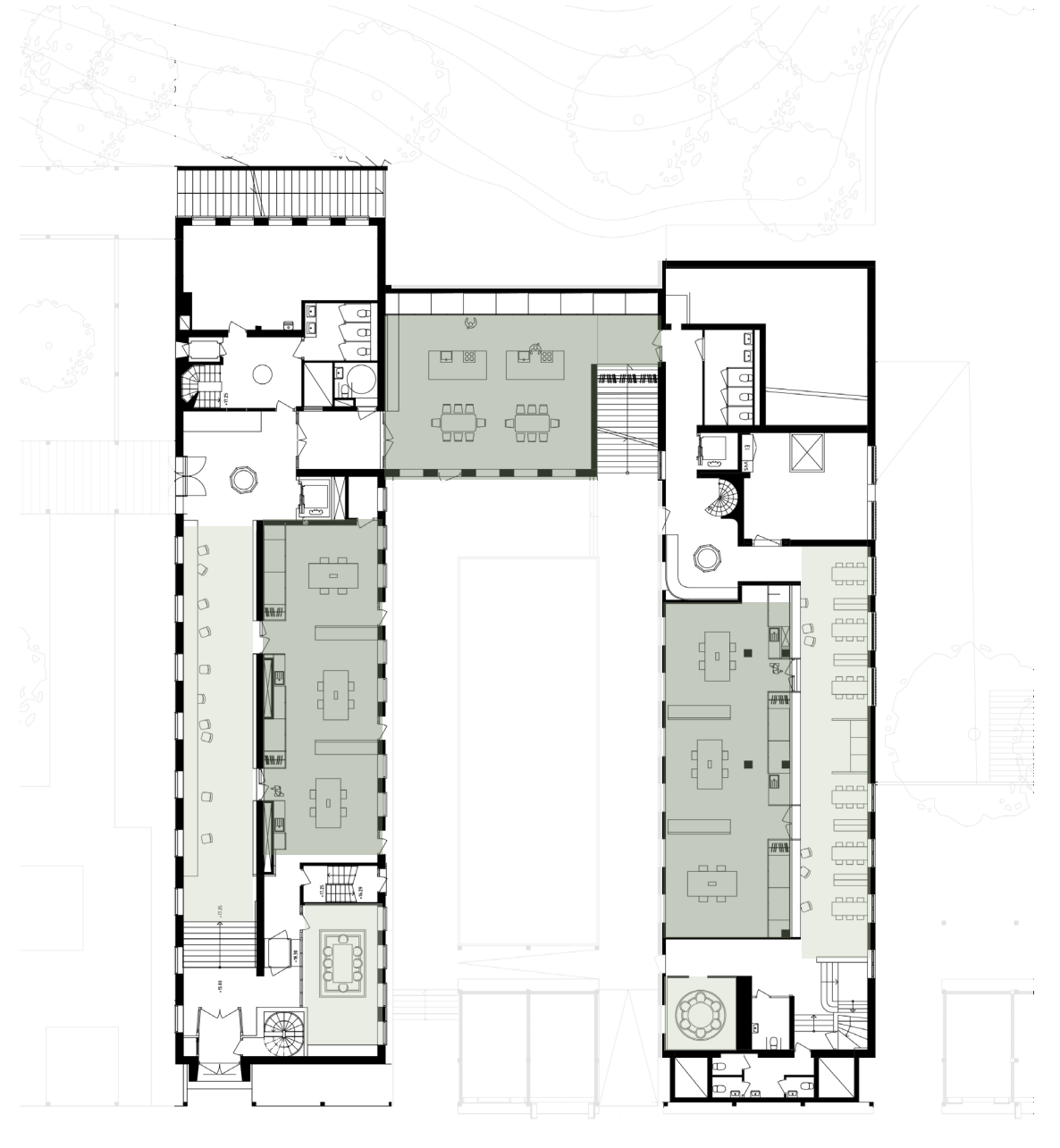
Program
The 4th Annex



The City Livingroom

- City plaza: Expo, openings, performance
- Cafe: meetings space, social interaction
- A place of refuge: cozy spaces, Room of one's own
 - Events: lecture hall

Program
The 2th and 3th Annex

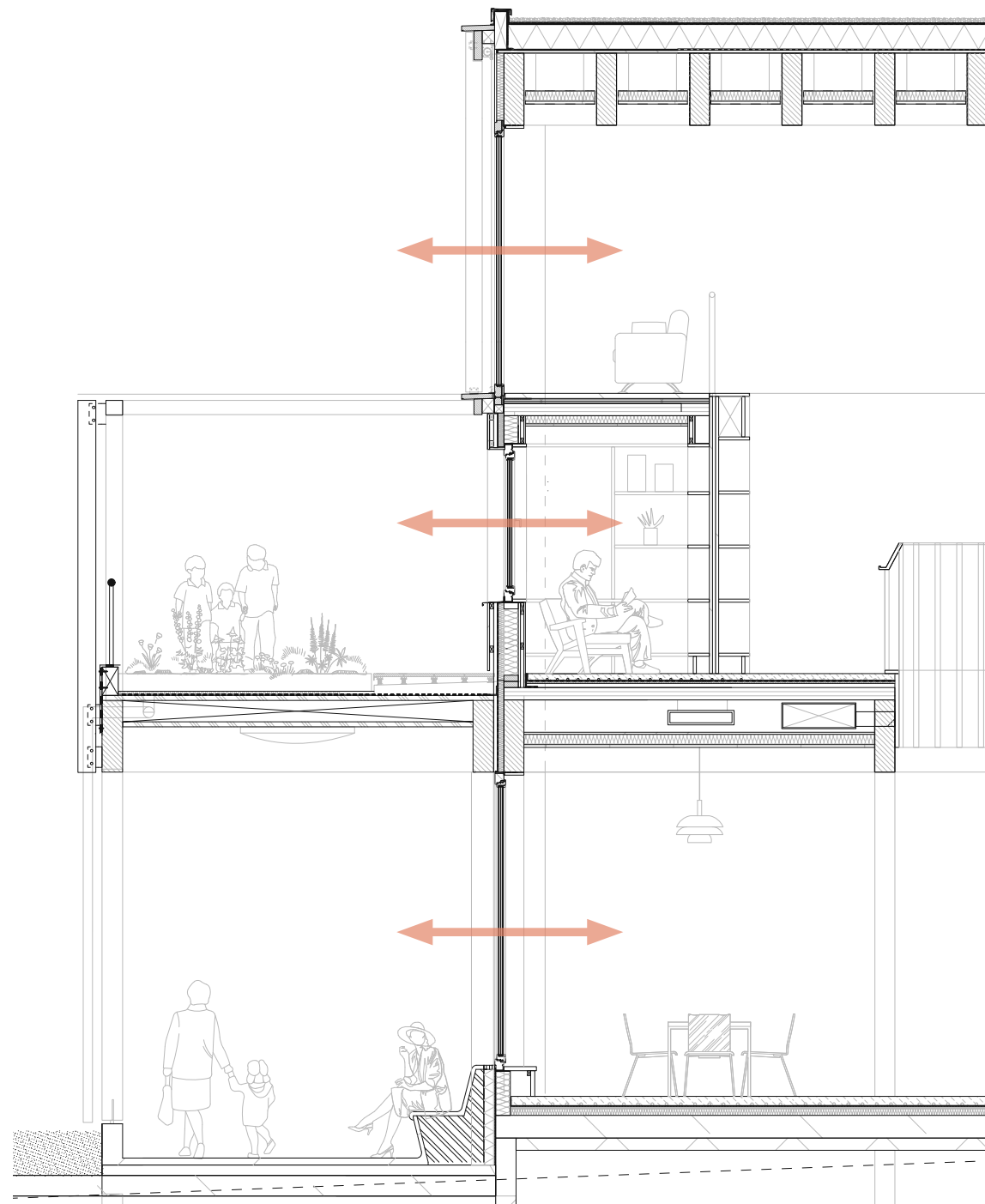


Creating Knowledge

- Makerspaces
- Group rooms/ collaboration
- Offices

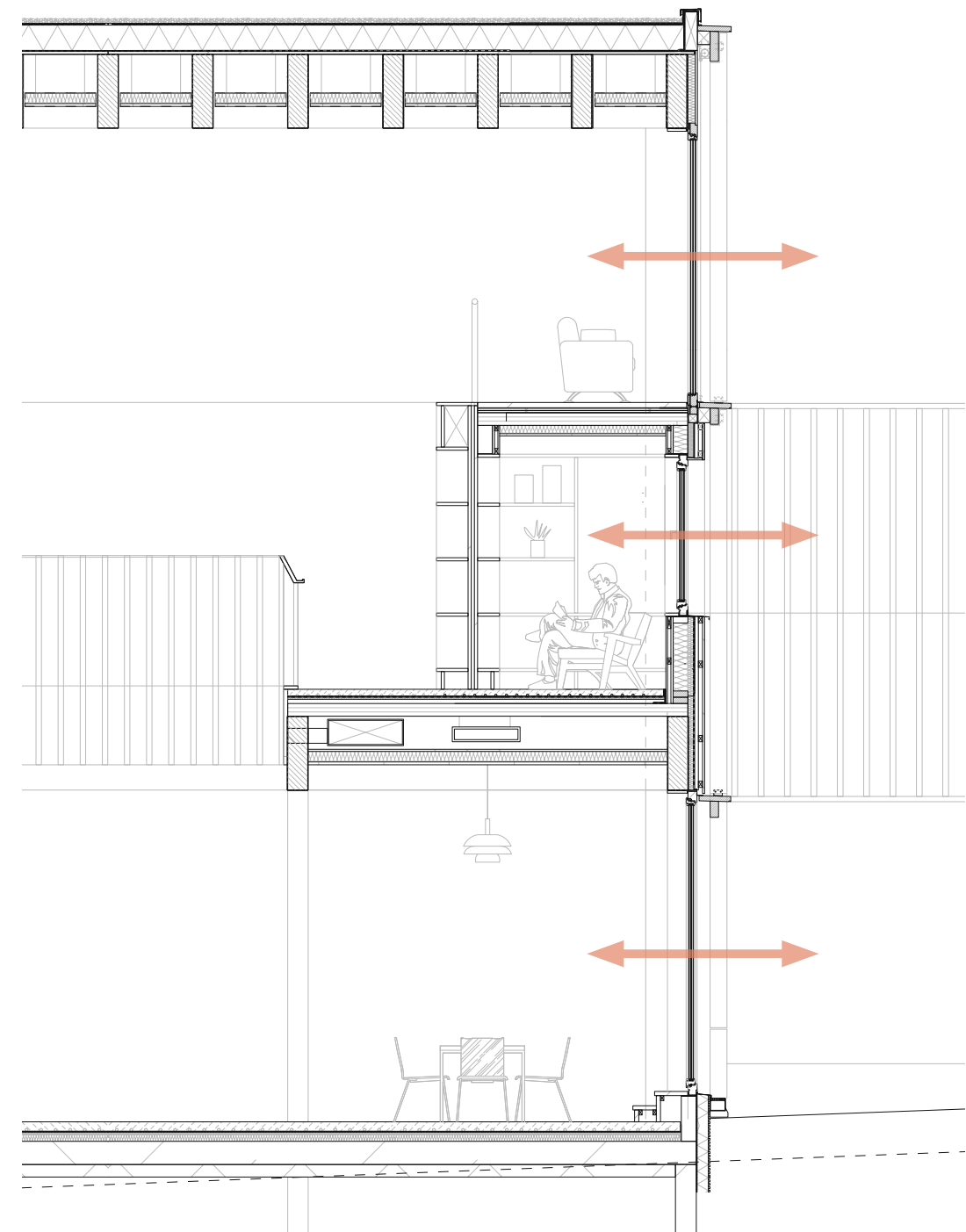
Connection interior - exterior

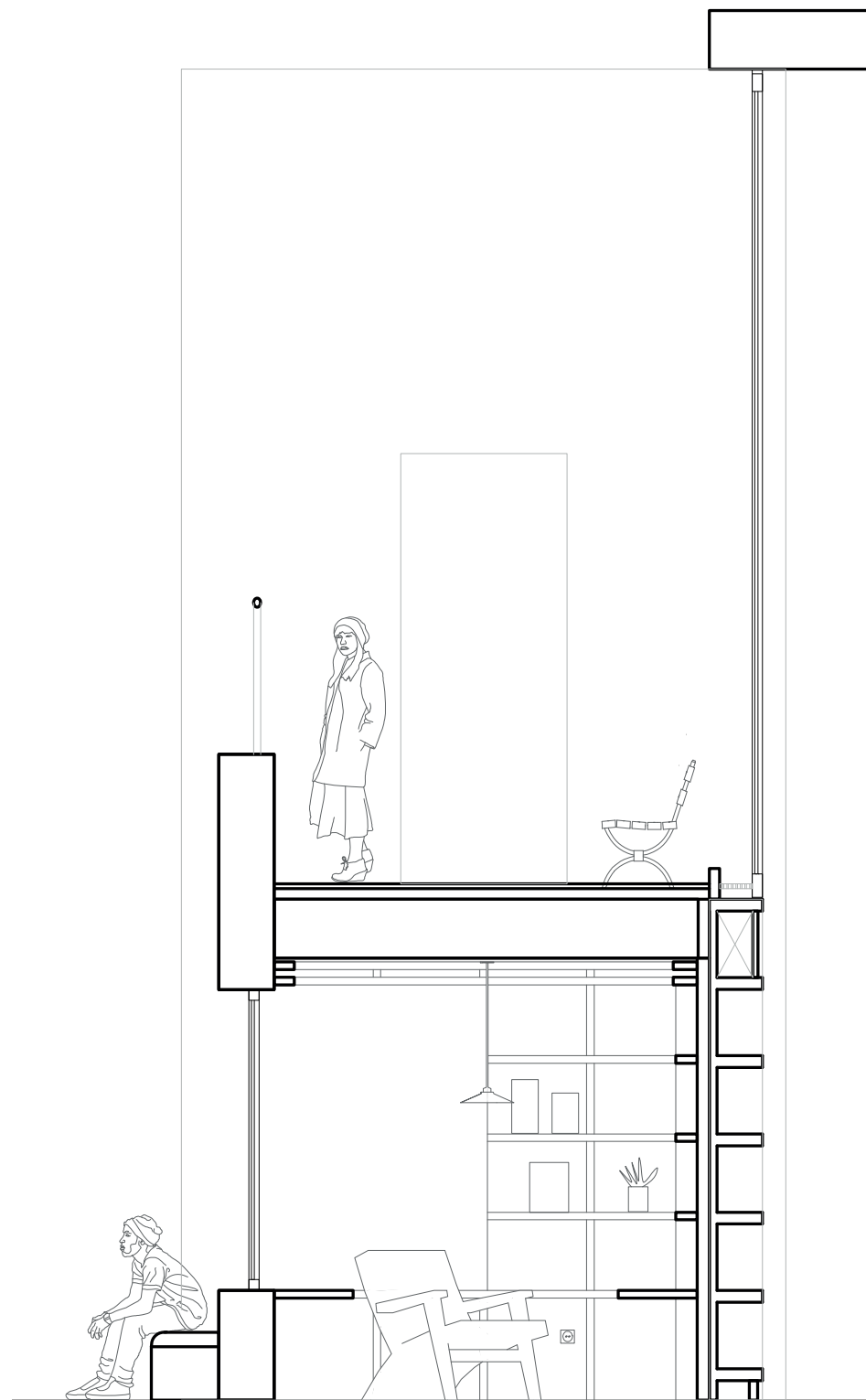
section of the 4th Annex



note:

This section through the 4th Annex building illustrates how the space is utilized on different floors. The first floor houses the "Room of One's Own," providing a quiet, private area. On the ground floor, there is a café and relaxation spaces, inviting visitors to unwind and socialize. The second floor features cozy spots next to the windows, offering views over the courtyard, the hill, and the library. Each level has a connection to the outdoors, highlighting a key difference from the Stockholm City Library, which is more enclosed and separate from the outside world. This design choice ensures that the new building remains open and inviting, fostering a strong connection between the indoor spaces and the surrounding environment.



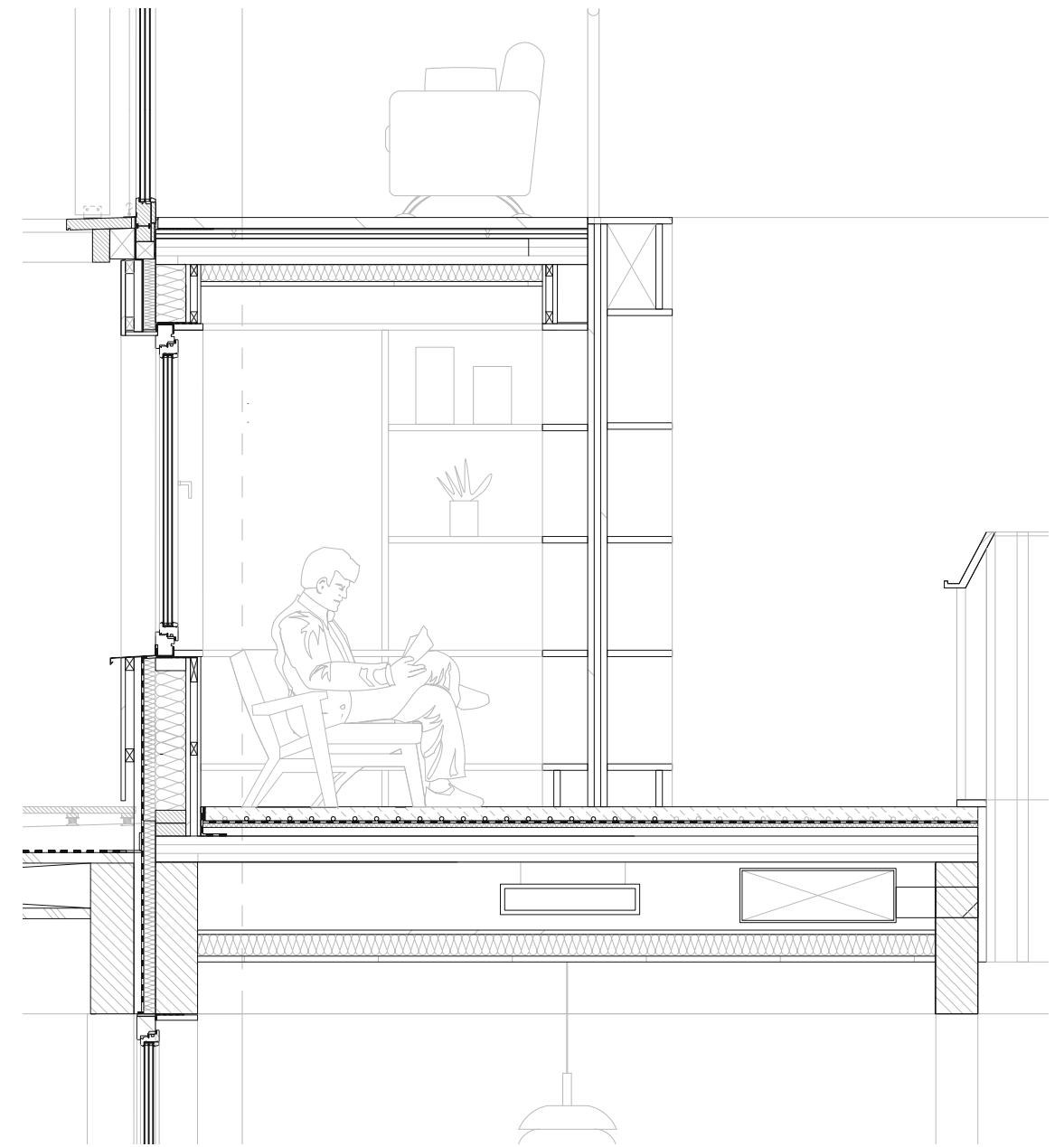


A Room of one's own
P1, section

A Room of one's own
section of the 4th Annex

note:

I adapted my design for P1, 'A Room of One's Own,' to fit seamlessly into the 4th Annex. I aimed to use the same level of detail as in my P1 project, illustrating how the indoor spaces flow effortlessly into the private room. This design creates a feeling of being nestled within the book shelves (poche), blending the private and communal spaces harmoniously.



A Room of one's own

Interior of the 4th Annex



In this rendering, you can see how 'A Room of One's Own' is integrated into the 4th Annex building. While it resembles a classic library, it offers a unique experience. The render, created on the first floor, reveals a connection through a void to the ground floor, where the library's 'living room' is located. The individual rooms on the first floor serve as private sanctuaries, akin to bedrooms in a family house, where one can retreat for personal development, contemplation, and wonder. A large wooden roof covers the entire space, offering a panoramic view of the area, inviting you to sit and gaze out at the surroundings. Although these rooms of one's own offer privacy, they never completely isolate you, maintaining an overall openness to the environment. This design fosters a sense of connection and openness, blending the private and communal in a harmonious embrace.

