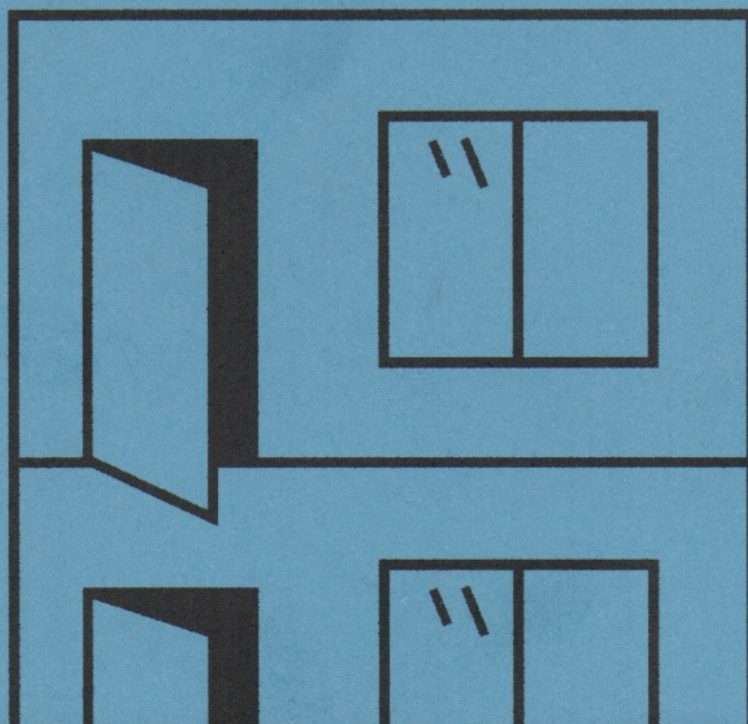




BUILDING UPON

BUILDING

Edited by J. Engels & M. Grootveld
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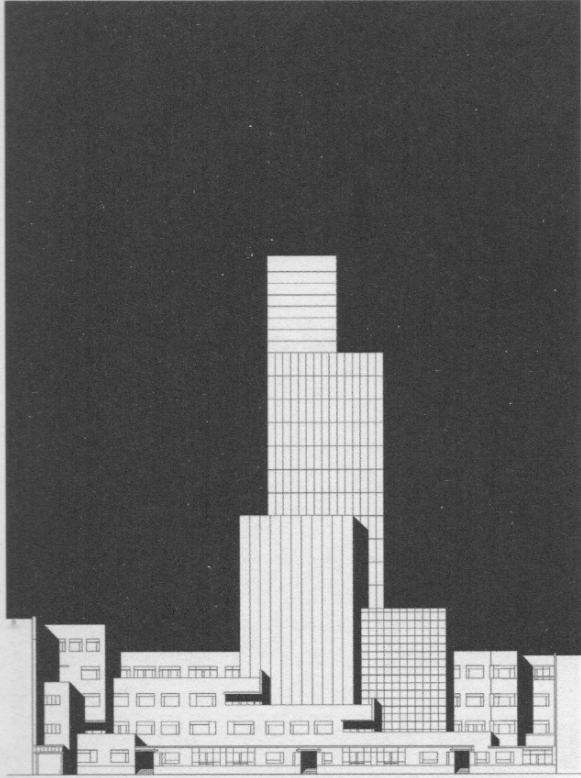


fig. 63 the modern spirit of the building allows for an abundance of glass and aluminum

the historical context. In the decades after the second worldwar Rotterdam changed drastically. The city entered the age of high-rise; an era that provoked the flatbuilding to evolve. Four new volumes with different proportions are added to the composition, rising up to a tower of 67.81 meter in height. The modern spirit of the building allows for the new building volumes to be

as rational as possible. No more brick, but an abundance of glass and aluminum. The horizontal composition of the building volumes allows for a vertical addition. In fact, it seemed to have been missing all along.

Linnaeus, Competition for the Extension to the Stockholm Public Library by Baukuh

Luckily, the question of what to add to the Asplund building in order to transform it into a contemporary library has already been answered by Asplund himself in 1928. The solution is available; we only need to discover its richness and understand how it fits the requirements and challenges the organization of a contemporary library. Gunnar Erik Asplund's 1928 scheme for four thin



fig. 64 *Stockholm Public Library*, Gunnar Asplund, Stockholm, Sweden (1922–28)

towers and terraces along Odengatan shows a solution able to reconcile the openings towards the *Observatory Hill*, the attention towards the existing Library and the strong urban character of the new building. Our

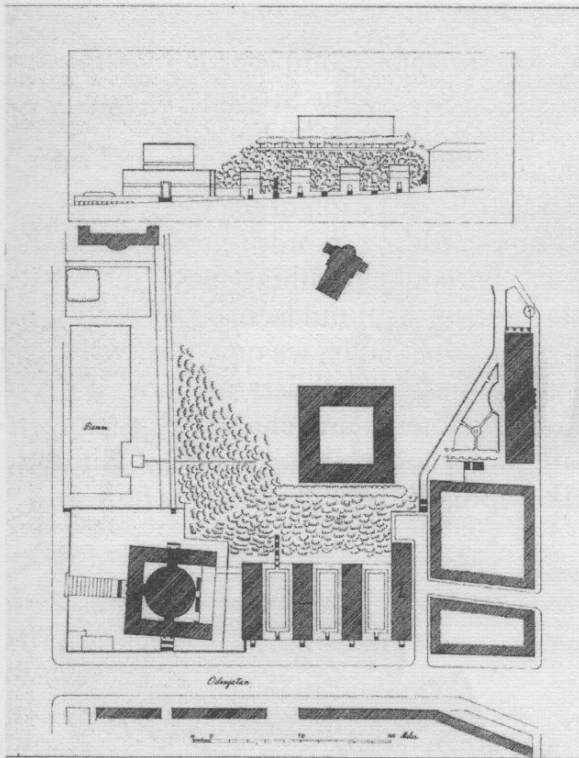


fig. 65 plan and Elevation of the original 1928 extension design by Gunnar Asplund

first decision is not to waste this knowledge, not to refuse a suitable option, not to look for alternatives if an easy solution is at our disposal. There is no nostalgia in a choice that is just about volumes, only

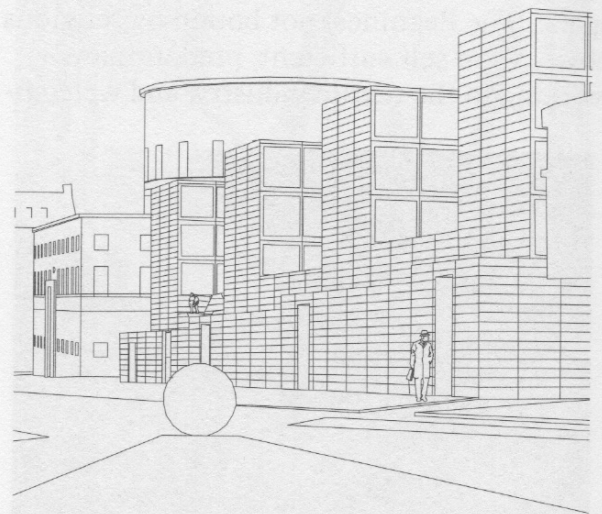
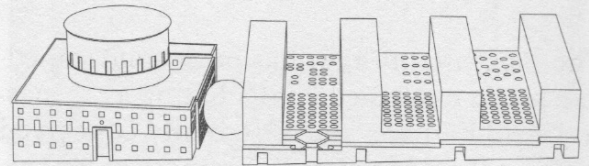


fig. 66 new extension to the Library based on Asplund's original drawings

about the best disposition of built matter in a given place, and about the easiest way to link this part of the city with the landscape of the *Observatory Hill*. This outspoken neoclassical attitude simply means that we trust the possibility to share aesthetic values with the past (and, that is the same, with the future) and to work starting from a collective architectural knowledge.

45 European architects were given the task to design a fictional building expansion in line with the principles of the existing building. A relevant question in an era when architecture increasingly seems to occur without the context being taken into account. The result is a collection of dialogues between contemporary architects and the past.

Projects by AMUNT, Sergison Bates, Baukuh, Bedaux de Brouwer, BeL, Anne Dessing, Gunnar Daan, Diederendirrix, Dierendonck-blancke, Dow Jones, East, Els Claessens & Tania Vandenbussche, Edelaar Mosayebi Inderbitzin, Fischer Multerer, General Architecture, Happel Cornelisse Verhoeven, Hans van der Heijden, Barnaby Hughes & Hamish Warren, Humblé Martens, Ryan W. Kennihan, Adam Khan, David Kohn, De Kort Van Schaik, Korth Tielens, Lilith Ronner van Hooijdonk, Ties Linders, Lütjens Padmanabhan, Donna van Milligen Bielke, Monadnock, Murmuur, Nbundm*, Nu Architectuuratelier, OFFICE Kersten Geers David Van Severen, OMMX, Studio Ossidiana, Mark Pimlott, re:architekti, Robbrecht & Daem, Jules Schoonman, Hugh Strange, SUB Office, Studio Thys Vermeulen, Veldwerk, De Vylder Vinck Taillieu, Office Winhov and essays by C. Van Gerrewey, A. Hebly, D. van Hoogstraten, L. Schrijver



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