

MANNER & METHOD

OUTLINE OF CHANGES

My diploma project has taken a radical direction shift. I have changed it from a design project to a **research** project.

The project has consistently held true to the site, themes and questions that were outlined in the original Program, albeit, I have re-oriented these issues towards a more precise investigation concerning **methodology**.

The project is now removed from a standard design process - as initiated by analysis and concluded by design proposition – and, instead, the scope is redefined to explore *only the existing* - as would be conducted by research and analysis phases prior to, or concurrent with, the design process.

The project will now be delivered as a concise **book**; an outline of a methodology established and exercised via a case study building.

UPDATED THESIS

“Observation and what is observed form one complex situation – to observe something is to act upon and alter it.”

Sigfried Giedion, *Space, Time and Architecture*, 1941.

Prior to active design, architects are required to comprehend the subject matter at hand; to *get to know* the existing. It is from the early phases that the critical foundations for a project are laid. This is the period when information is gathered, opinions and values are formulated, and preferences are isolated. As we unravel a building, we are also initiating its re-construction.

My diploma project is the development of an explorative methodology that seeks to elicit the latent potential of research and analytical processes. I am interested to test out ways of observing and documenting existing architecture that could be considered alternative and complementary to the conventional analysis procedures. Convention often leans on quantitative methods that, although necessary, restrict the possible framework for understanding.

Reiterating intentions stated in the original Program, my diploma project continues to critically reflect on *how* architecture is transformed – the process - and *why* it becomes transformed in a certain manner – the methods of valuation. Additionally, the project has led to questioning the nature of what a building *is*: where, amongst the mediations of representation, documentation and description, between the empirical data and subjective impressions, does our understanding of a building lie? Transformation is a pivotal point for buildings, not only for the physical changes, but because a particular conceptualisation is enacted.

UPDATED APPROACH

Wresting research and analysis from the initial step and into a four-month project facilitates an engagement with existing architecture that is not typically afforded in the profession. From this opportunity emerges the requisite room to de-automate the process and, in doing so, introduces criticality, intuition and reflection – acts that are personally derived. It is through the cross-pollination of deep research and thoughtful consideration that I aim to develop a methodology.

The current and publicized eviction of Oslo's public library building - the Deichman - has been both the stimulus and the subject matter for the project. From early studies of the building emerged my preference to steer away from active design and, instead, to focus on developing a methodology to broaden the means of understanding architecture.

DIPLOMA PROGRAM

KATHERINE JOAN BYLETT | 17 AUGUST 2018

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The Deichman Library south facade, 1933. Photograph Anders Beer Wise.

ENIGMA

AMBIGUITY AND THE TRANSFORMATION
OF THE DEICHMAN LIBRARY



The Deichman Library main hall, 1959. Photograph Leif Ørnelund.

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THESIS

Architecture is a living document; a cumulative narrative that indexes the transformation of built elements. The living document reflects the fluctuations in the prevailing zeitgeist of societies over time. It is an anthology of tangible evidence that is subject to ongoing edits through the process of human habitation.

The living document is punctuated by iconic buildings that are upheld as the chapter headings of architectural narratives. They are the epitome of the stylistic and material characteristics we associate with well-defined stages of cultural identity, technical innovation and socio-economic conditions.

For every pioneering project there are a multitude of others that remain in the background. These lesser known buildings are equally unique reflections of their context.

This diploma project is specifically concerned with architecture that emerges from junctures in development, the transformative periods of time. These buildings are architectural *enigmas*, whose ambiguous identities straddle shifting values and technologies. I am interested to explore the ongoing value of their ambiguous qualities as a counterpoint to the resilient clarity of the iconic.

The project investigates the significance of enigmatic architecture through a transformation study of the Deichman Main Library building in Oslo.

APPROACH

The project is concerned with the architectural enigma as a counterpoint to iconic architecture.

An initial research phase will look at select examples of projects that are host to ambiguous qualities, specifically those which emerged during times of significant cultural and technological change. How is it that these buildings present themselves as ambiguous? Why so? And how have they been translated over time by future architects and authorities? Is ambiguous architecture as resilient as iconic architecture? Is it as valuable?

The building at the centre of this investigation is the Deichman Main Library. In the light of the present consolidation of many city cultural institutions, the existing library's future is a current topic in Oslo and remains a question to be answered. The focus of the debate is *what* to reprogram the building with. I want to approach this as not so much as a question of what, but rather of *how* and *why*.

There are many useful functions that can be imposed on a building of this scale and central location in Oslo. With a slap of fresh paint it could easily be transformed into office space.

I propose that we open up the possibilities of what the building's evolutionary path could look like. Perhaps it involves a more daring and experimental approach? The purpose of this diploma project is to speculate on approaches that may be unconventional to the public and the municipality office. Wouldn't it be satisfying to envision a future for the library that evades reduction into mundane utility?

SITE

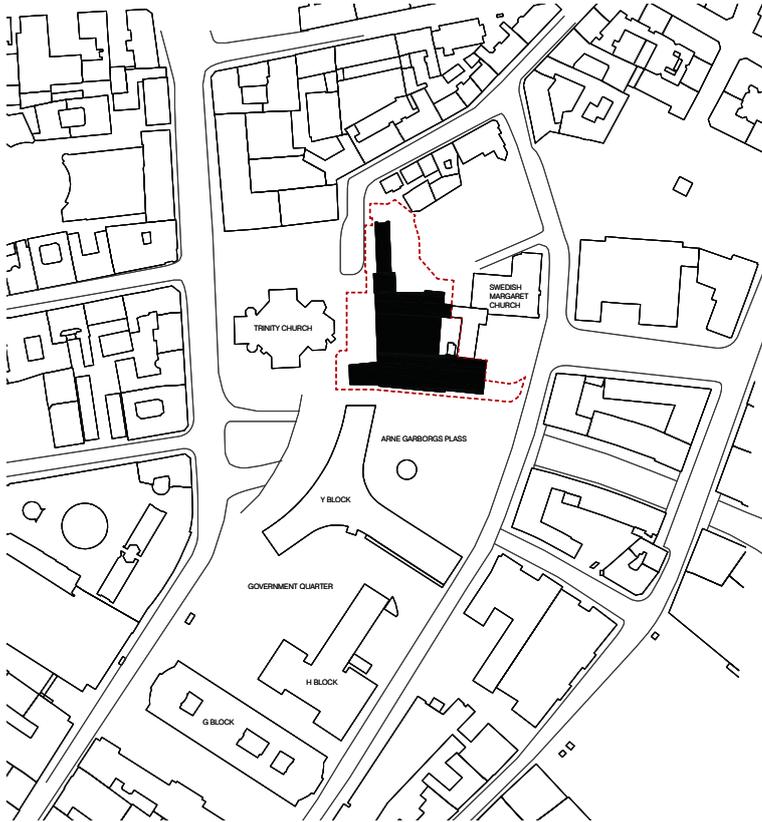
SITE HISTORY

The Deichman Main Library building was the first permanent facility for the Deichman book collection. From 1785 to opening this building in 1933, the public library service operated out of 8 different premises in Oslo, a period lasting almost 150 years. Formed by an initial donation of 6,000 books to the city of Oslo by Carl Deichman, the library institution forms Norway's oldest cultural institution.

The library building began as a two-stage design competition in 1921 where little-known Norwegian architect Nils Reiersen emerged successful from a small group of entries. Reiersen studied at the Royal School of Arts in Kristiania (Oslo) and worked in the office of Norwegian architect Henrik Nissen. He subsequently continued his career in London, where he was influenced by the Arts and Crafts of Andrew Noble Prentice, and in Stockholm to work under Neo-Classical architect Aron Johansson, before returning to Oslo to set up a practice in 1910.

Construction of the library spanned 11 years, from 1922 to 1933. The post WWI economy resulted in constructing ceasing due to insufficient funds. The original drawings from 1923 indicate a building footprint larger than what was built, with a north wing remaining unrealized. In 1965 an extension to the east was designed and completed in 1973. Further extensions have been proposed, such as Eliassen og Lambertz-Nilssen Arkiteker's 1985 north addition which did not proceed. The building has since only undergone minor internal fit-out alterations and service upgrades.

BASIC INFORMATION



Situation plan of the library in the Hammersborg area.

The Deichman Main Library building is located at address Arne Garborgs Plass 4 (gnr. 208, bnr 305).

The site has an area of 4560m². Consideration of the surrounding context will be essential to the project but is not within the scope for built intervention.

DRAWINGS & SURVEY

Drawing sets belonging to the original design and subsequent alterations have been sourced from the Oslo Kommune Planning and Building Department. The drawings have been compiled into an Appendix entitled *Original Drawing Sets*.

SURROUNDING CONTEXT

The library building is situated in Hammersborg, adjacent to the Government district of Oslo. It is an area characterised by a diverse range of uses from middle-class tenement residencies to the north, commercial offices and government agencies to the south and as well as number of administrative, cultural and religious intuitions in the vicinity. One of the challenges of the diploma project is to address the uniquely diverse program of the area.

The library is situated on an elevated hill, directly between the Trinity Church (1858) on the west and the Swedish Margaret Church (1925) on the east. The grouping of buildings is often referred to as "Oslo's Acropolis".



The existing Deichman Library is located just to the north of downtown Oslo.

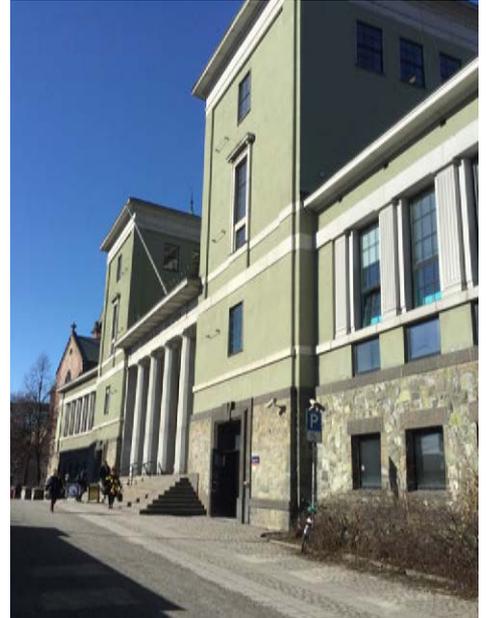


The Government Quarter area, 1965. Oslo Bilder.

Development to the area just south of the building started in the 1930's, just after the library was completed, and continued until 1970's. There have been numerous landscaping changes to the plaza to the front of the library, as the ring road was built there until it was rebuilt underground. From the 1950's the Government Quarter buildings emerged starting with the H-Block (1958) and followed by the Y-block (1969).



The Library alongside the Trinity Church and the Swedish Church, 1953-40. Photo Karl Harstad.



South facade and entry, 2018.

DESCRIPTION OF THE BUILDING

The Library is a complex network of spaces. Public rooms dominate the three upper levels, whilst storage areas feature on the lower two levels and in loft spaces. The building has a height of approximately 27m on the south side, and a total floor area of 12,500m².

The structure is a reinforced concrete frame with brick infill.

The building, as it stands today, orients in a southerly direction, with the primary public entrance to the building on the south side. The main internal spaces are the borrowing hall that is flanked by two reading rooms.

These volumes lie parallel on a north-south axis. Two smaller wings on the south faade extend east and west. A colonnade structure stands to the north of the building.

The exterior of the building has a rusticated base, dressed in *gabbro* a green-grey stone. The remainder of the exterior walls are mineral plastered and painted a pale green colour. The exterior is simply ornamented with horizontal bands, pilasters, window frames and feature columns in natural white granite.

The entry is framed by four imposing columns, and beneath a large stair elevates the entrance from the street to the second floor.



Gabbro stone rustication.



The generous public internal space is dominated by two circulation volumes: the multistorey vestibule and the borrowing hall.

The vestibule features staircases mirrored on either side, connecting the building entry on the second floor to the third floor, the main distribution zone, and up to a fourth gallery space. The character of the vestibule is consistent, yet particular, to each level change. Of particular notice are the structural columns that are used both decoratively and as illustrations of the structural principles at work.

The borrowing hall is the heart of the library. It is a voluminous open space presided over by dramatic columns on either side, framing multi-tiered bookshelf walls, oozing with nostalgia. On northern wall, an original fresco depicts a scene of science, knowledge and modern civilisation. The room is illuminated by a glass ceiling, an incredible skylight.

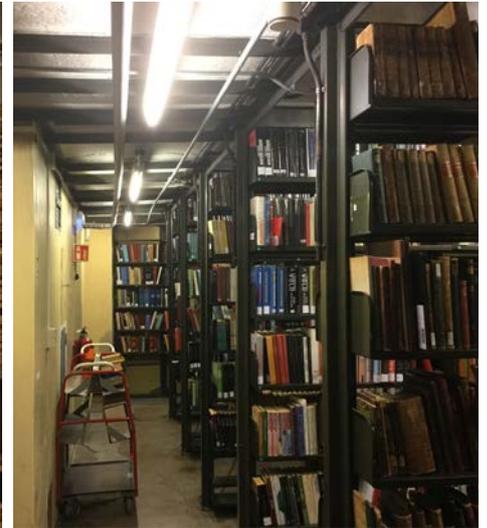
From the hall extends the reading rooms, once again mirrored, one to the left, one to the right. The reading rooms are more compact in scale compared to the hall, although still very large open spaces with high ceilings. The spaces are long and are lit by a string of windows on the outside walls.

Two smaller wings are accessed from the reception space on the first floor. The east wing houses the children's department as well as administrative and technical offices below. It is a newer extension designed to replicate the style of the existing. It is painted in bright green and blue and features a lot of superficial walls and panelling. To the west, a lecture room and mini cinema room. The lecture room is an original large space with a stage front. Also accessed near the lecture room and cinema is the Fiction department. It sits under the western reading room.

Above: View to the borrowing hall from the vestibule; the third floor gallery of the vestibule; the eastern reading room flanks the main hall.

Below: The lecture hall in the west wing; the children's department in the east wing.





Privately kept spaces, the back-of-house rooms, occupy a significant portion of the building. These spaces are a labyrinth of offices, storage rooms and technical rooms. Due to their non-public nature, the concrete of the structure is typically exposed. Many of the basement and attic rooms and of the building contain book storage *magasins*, densely packed fixed shelving or compact storage systems on mechanical tracks.

Left: Manuscript archiving in the attic spaces;

Above: Book storage magasin rooms are squeezed into every available space; Printing and binding equipment in one of the lower level rooms; Basement is full of collected detritus.



LEVEL 1 1:500

VALUE & REGULATION

Two national laws apply to the Deichman Library building: the *Norwegian Cultural Heritage Act* (state enforced) & the *Norwegian Planning and Building Act* (municipally enforced).

In 1989, the library was placed on the *Yellow List* maintained by the Oslo Municipality Department for Cultural Heritage (*Byantikvaren*). Listing acknowledges cultural heritage value, but does not guarantee protection by law, only heritage evaluation on future building matters. *Byantikvaren* has additionally regulated the Deichman Library as "special area for conservation".

"Protection includes both the interior and exterior of the building. To regulate for special area of conservation is the municipality's foremost opportunity to protect heritage sites and environments. Regulation to special area conservation is in accordance with Section 25.6

of the Planning and Building Act. For each special area has developed a set of regulatory provisions that determine use sets with the limits of what can be allowed by changes to existing buildings." (*Byantikvaren*, 2014)

In 2009, *Byantikvaren* outlined the heritage value of the Deichman Library:

"Besides the exterior of the building, there is also a particularly high conservation value attached to the library's monumental vestibules and staircases, mainly with adjacent reading rooms and lecture hall in the base room. The interiors appear to be well preserved, they are painted in the early 1970's, but with the original colours. The Neo-Classical form language is evident in the vestibules and stairs. Granite and high iconic columns contribute to the monumental character of the interior. The main hall with skylight and high ceilings, has a temple-like character, the two reading rooms have the character of being aisles. An important element in the interior of the main hall is Axel Revold's significant fresco from 1932."

Byantikvaren's 2015 Cultural Matters and Preservation Program for the New Government Quarter (*Regjeringskvartalet - Berørte Kulturminner Og Verneevurdering*) includes a detailed updated description of the heritage value of the Deichman Library:

"The library building has a very high cultural and architectural value and is regulated to special area for conservation. In addition to high architectural value as one of the city's best representatives of neo-classical architecture, the building has a high symbolic value as a knowledge centre and important meeting place for a number of generations. Due to the fact that Deichman Main Library for several decades has served as one of Oslo's most important and oldest cultural institutions, this contributes to giving the library a special importance to the city. This allows Deichman to have particularly high regional value. Values are high that they are also relevant in the national context."

CURRENT CONDITION

The building is tired in the public spaces and is suffering from more serious problems in areas such as the basement rooms.

Public spaces retain most of the original fittings and finishes, from the 1930's, and as a result there is moderate signs of wear. An ad-hoc approach appears to be taken towards small improvements, modifications and upgrades often temporary in nature. For example, the mechanical ventilation ducts and the electrical point supplies.

More concerning is the condition of the building as evident in the basement and attic spaces. The basement floors display evidence of walls sinking through visible cracking and bending of the slab, to the point where floor slants are visually apparent and doors cannot swing open as a result. There is a rising damp issue in some of the basement rooms. One of the lower storage rooms experiences flooding during rain periods. The attic ceiling has evidence of leaking.

Humidity and temperature concerns were raised by staff. It was observed to be too hot in the summer and too cold in the winter.



Paint peeling from rising damp the lower walls; large cracks developing in the basements.

PRESENT CONTEXT

As part of Oslo Kommune's *Fjordbyen Plan* implemented in 2003, a new main library is being constructed in Bjørvika to replace the existing building in Hammersborg. As of next year, after 85 years of occupancy, the current library will be vacated.

EMPTY INSTITUTIONS

The library is not alone. Many other major cultural institutions in Oslo are shifting to the fjord and amalgamating including the Munch Museum, National Gallery, Art Industry Museum and Contemporary Museum, the Norwegian Geographic Survey and the Arts and Crafts School. These institutions are all currently housed in purpose-built listed buildings throughout urban Oslo, and their protected status guarantees them to remain standing even once their contents are removed. As part of the municipality's consideration, investigations were made on upgrading some of these buildings that proved it to be a costly alternative to the new builds.

A new and interesting situation arises in what to do with these buildings, often civic and monumental in nature. The features particular to each building make them both challenging and unique sites to reuse. For example, limitations on what alterations could be made, the sort of scale of operation required to fill such vast buildings, whether they remain whole or become divided, the cost of rehabilitation and the requirements of program change



Fjordbyen Plan, Oslo Kommune, implemented 2003.



Proposed New Deichman Library scheme in Bjørvika, to be completed 2019.

CRITICISMS

The 2002 decision to construct a replacement library at Bjørvika initiated a new round of discussion on the perceived inadequacies of the library building, this time to fuel justification for the new build. The critiques focus on the inflexibility of the building to adapt, with structure and character seen as particularly limiting. For example, Liv Sæteren, the former director of the library described:

"It is not only the lack of space that has brought about the need for a new library building; it is also the classical structure, the monumentalism of the building. ... Our present library structure is the epitome of how a traditional library typology can work against and limit what takes place within."



Pir II's preferred scheme for the conversion of the library into a food hall.

PLANS FOR THE FUTURE

There have been ongoing discussions within the municipality departments and circulating in the media on what to do with the empty building. As of today, there are still no concrete plans. A Feasibility Report on the future use of the building was conducted in 2015 by architecture firm Pir II for Oslo Municipality's Property and Urban Renewal Agency.

HISTORICAL CONTEXT



Stockholm Public Library by Gunnar Asplund, 1924-28. Known as an exemplar of Nordic Classicism.



Haugesund Rådhus, near Stavanger, Norway. A remarkably similar contemporary of Deichman. Herman Munthe-Kaas and Gudolf Blakstad, 1922-31. Photo: Fargerikes Inspirasjonsmagasin - vår / sommer 2011.

The Deichman Library building emerged in the early 20th century at a time when technology and taste were progressing rapidly. The library building reflects the transitional period, just prior to Functionalism, where structural systems were technically advancing, but the stylistic attitude of clients and the public was a step behind.

19TH CENTURY STYLE

The decades leading up to this period had seen rapid urbanization, developments in building technology across Europe and North America in the Industrial Revolution. There was an increase in international travel and a curiosity in the past through archeological discoveries. It was a time of Revival, where many historical architectural styles, ranging from Neo-Classicism, Romanticism, to Baroque and even to the mixed Eclecticism - were in fashion. In 1828, architect Heinrich Hubsch sarcastically questioned, "In what style should we build?".

A critical attitude emerged on the issue of style, with architectural discourse of the 19th century searching for a 'new' style appropriate for the industrial age. There were strong proponents for architecture to be "freed from the chains of antiquity", those who looked for a new aesthetic based on the building materials of the day.

NORDIC CLASSICISM

The library building was built in a style established as *Nordic Classicism*. It was a short-lived period between 1910 and 1930, specific to the Scandinavian region.

In many ways, this was a period that adopted an incredibly modern and critical attitude of architecture. In Scandinavia, it is read as the last step in the search for an appropriate expression of the new times, prior to Functional Modernism settling in.

Whilst seemingly historical, the stylistic attitude emerged as a reaction against 19th century historicism, which these architects believed that forms had lost their meaning and become mere eclectic decoration.

"For this movement, the interest in classical architecture was not a question of historicism, but rather one of sifting out historical qualities which appeared to be generally applicable and of using them in an independent and creative manner as values for the new and developing society of the time."

Simplicity, constructive honesty and a strong feeling for materials was emphasised in Nordic Classicism. Its ideals had been established by the English Arts and Crafts movement. There was a search for a reduction of means, a sense of archaic, with influences ranging from the pure volumes and rich effects of material of Swedish 'Vasa' castles of the 16th century, to the spatial qualities and sequence of spaces found in the Baroque. In this period, the buildings became more weightless, the walls more abstract, smoothly plastered. Classical proportions, simplicity, repetition with minor variations and strictly formulated ornamentation typically feature.

CONCRETE

Concrete is an ancient building material, experimented with by the Egyptians and Romans. However, its full potential was not adopted until the early 19th century with the advent of Portland Cement production. The use of concrete in construction rapidly took hold from there.

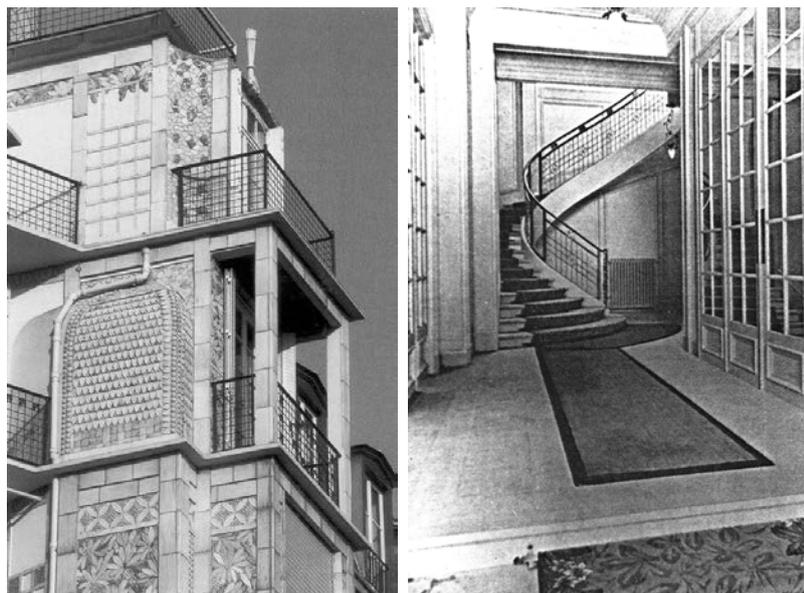
French architect, Auguste Perret, is heralded as the forerunner of reinforced concrete. He saw the material not just as a substitute for stone, but as a material with aesthetic properties worthy of articulation and expression. His built projects in the beginning of the 20th century saw structural concrete expressed as a material for the first time. Perret's contemporaries, such as C.F.A. Voysey were also strong proponents of concrete as the building material of the modern age, lecturing that, "*the form of your concrete and the mode of its use must embody elements of beauty, and not depend for its charm on superimposed materials of quite another nature*".

The early aesthetic of reinforced concrete was driven by an expression of its proportions, as its distinctive departure from purely masonry or steel construction. The materiality of beams and columns were to be expressed in wider spacing and thinner sections, and the total architectural expression was an articulation of the frame. Concurrent to these stylistic developments, popular opinion was as yet unconvinced that concrete could inform a new style as it was missing symbolic value and a cultural history.

Carl Bergsten, a Swedish architect around the turn of the century, insisted that the new building technique in reinforced concrete, with its constructive system of pillars and beams, made classicism more interesting for contemporary architecture. He states, "*In principle, this modern construction had the same structural relation between carrying and carried elements as the antique temple, from which classicist vocabulary had been developed and explored through the ages.*"



Garage Ponthieu, Paris, by architect Auguste Perret. In 1905 it was one of the first buildings to expose structural concrete.



Rue Franklin apartment building, Paris, 1902-04, also by Auguste Perret.

TYOLOGICAL CONTEXT

THE MODERN LIBRARY

The evolution of modern libraries has been closely related to the development of modernity in Western societies. It parallels developments in social life in the last centuries and to the reflected the growing importance of reading, information, and knowledge and to the ideas of enlightenment, democracy, tolerance, and the open society.

The ideal of the modern library, starting with the golden age of libraries in the 17th and 18th centuries and reaching its peak in the 20th century, was centred around a grand experience of gathering and disseminating knowledge. Public libraries adopted a language of monumental facades in various historical styles - the connection to history signifying logic and knowledge.



Illustration of the New York Public Library, 1908.

As the Euro-American library typology formalised, manuals were produced to set out practical and technical planning of library buildings, such as Charles C. Soule's *How to Plan a Building for Library Work* published in 1912. These were adopted universally, resulting in an institutionalised typology.

LIBRARY STACKS

Iron and steel stack shelving was developed towards the end of the 19th century, to solve the functional need to store a vast number of books. The "Stack" was first tested in European libraries, with the Bibliotheque National de France (built 1850) featuring the first iron stack prototype.

However, the system would see further engineering and refinement in the US. It was eventually patented by the Sneed & Company Iron Works in New Jersey. Their stack system would be adopted in a significant number new libraries built in the US and Europe for the next 50 years, as a common architectural and structural feature.

The stacks are robust structures constructed independently of the rest of the building. The vertical elements pass continuously through multiple floors, essentially acting as large columns. Often a reading room or other spaces are positioned above the stacks.

Stacks were typically envisioned for access only by library staff fetching books for patrons waiting elsewhere. Consequently, they were often built in areas unsuitable for public access, such as being in the rear or basement areas, and they were very densely packed and not pleasant to browse.

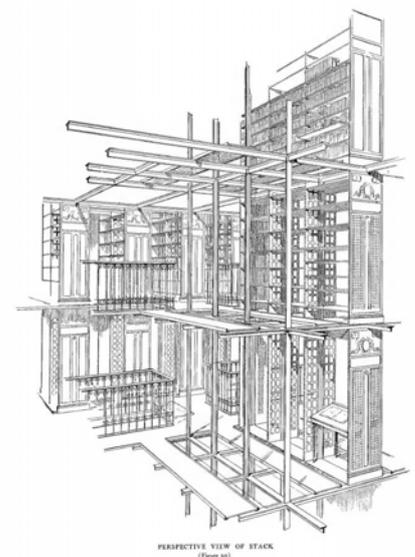
By the mid-century the implementation of metal stack bookshelves declined due to their inflexibility and fire hazards. The structural integration of the stacks, their permanency in foundation made libraries hard to modify and refurbish. Libraries, by this time, were using modular and open-plan layouts that encouraged public access to the collections.



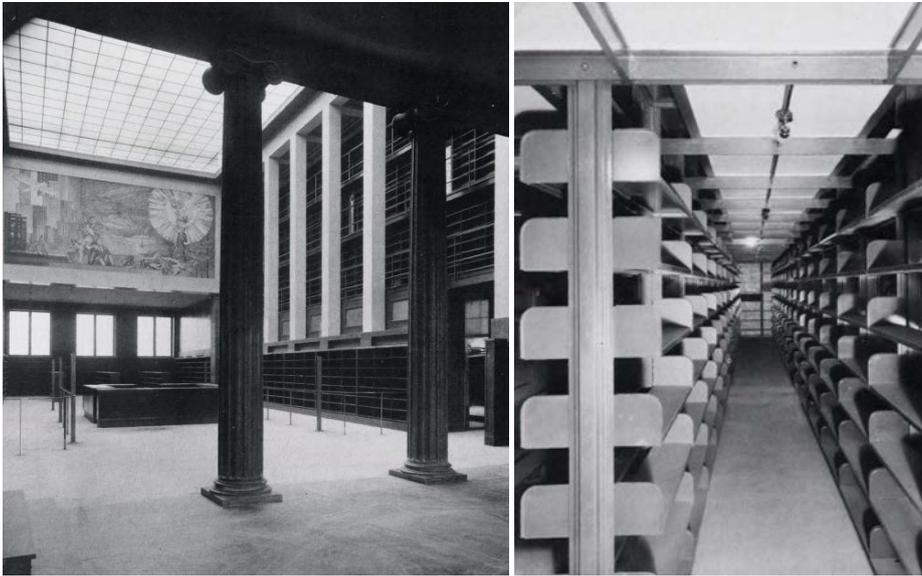
Gore Hall, Harvard University, 1913. 10-Tiered Stack structure is independent of the exterior walls.



Stacks of the Kings Library, British Library.



The stack structure passing through floors, illustration from Sneed & Co Iron Works.



Library interior before the books, 1933. Photograph: Deichmanske Bibliotek photoarchive and personal archive.

PROGRAM

Transformation projects are frequently defined by their re-programming. Alternatively, my attitude stands that the approach and methodology will reveal possible program options. Experimenting in the search for a best-fit is more valuable than allocating a new program at the onset, and tweaking the building to accommodate it.

The methodology that leads to programmatic suggestions will thicken the criteria required. If a program can be initially derived from economic, social, cultural or environmental pressures, I am interested to see what programs will be suitable once the project is layered with architectural and more theoretical readings.

SUBMISSION

DIAGRAMS

Area mapping

Existing analysis: structural, stylistic, program.

Structural Diagram (proposed) Axonometric

DRAWINGS OF PROPOSAL

Situation	Plan	A2	1:1000
	Section	A2	1:1000
Building	Basement Plan	A2	1:200
	Ground Level Plan	A2	1:200
	Level 1 Plan	A2	1:100
	Level 2 Plan	A2	1:200
	Level 3 Plan	A2	1:200
	North-South Section	A2	1:200
Detail	East-West Section	A2	1:200
	Various typical details	A2	1:50 – 1:10

PHYSICAL MODELS

Structural Study

Working Models Various

Final Model Presentation Quality 1:200

Site Model Presentation Quality 1:500

PERSPECTIVES

External and Internal Perspectives

DOCUMENTS

Process Book

SCHEDULE

W1	30.07	PHASE 1: Further Studies, Analysis and Argument	<ul style="list-style-type: none"> • Diagram and Catalogue structural elements, details, capacities • Diagram and Catalogue stylistic features • Set up Process Book • Write prelim argument for project
W2	06.08		<ul style="list-style-type: none"> • Model studies of structure and expression details
W3	13.08	PHASE 2: Schematic Design	<ul style="list-style-type: none"> • Begin site model 1:500 • Sketching at schematic level, produce several strategies as options • Consider program, no need to fix yet
W4	20.08		<ul style="list-style-type: none"> • Test strategies in model and drawing • Select a strategy to pursue
W5	27.08	PHASE 3: Concept Design	<ul style="list-style-type: none"> • Concept drawings models and perspectives • Test program
W6	03.09		<ul style="list-style-type: none"> • Adapt argument and process book • Select program to present
W7	10.09	REVIEW 1 (11.09) PHASE 4: Design Development 1	<ul style="list-style-type: none"> • Present initial strategy and argument for comments • Design Development • Set program
W8	17.09		<ul style="list-style-type: none"> • Design Development
W9	24.09	PHASE 5: Structure	<ul style="list-style-type: none"> • Design Development • Consult structural engineer #1
W11	08.10		<ul style="list-style-type: none"> • Design Development
W12	15.10	REVIEW 2 (16.10) PHASE 6: Design Development 2	<ul style="list-style-type: none"> • Present design and argument for comments • Design Development
W13	22.10		<ul style="list-style-type: none"> • Design Development
W14	29.10	PHASE 7: Initial Production	<ul style="list-style-type: none"> • Sift through work and determine what will be in the presentation set of documents • Set up the final layout of drawings, print layouts • Set up presentation model, source materials • Consult structural engineer #2
W15	05.11		<ul style="list-style-type: none"> • Design Development
W17	12.11	PHASE 8: Details	<ul style="list-style-type: none"> • Reach design to the point where a set of typical details can be drawn. • Test materiality and connections in perspective / model
W18	19.11	REVIEW 3 (20.11) PHASE 9: Final Drawings / Project Model	<ul style="list-style-type: none"> • Present for the last time for comments • Final drawings
W19	26.11		<ul style="list-style-type: none"> • Make final model • Source paper/binding for final documents and panels
W20	03.12		<ul style="list-style-type: none"> • Final Perspectives • Finish process book • Collect and print everything, test prints
W21	10.12	SUBMISSION	
W22	17.12	Phase 10: Presentation Preparation	<ul style="list-style-type: none"> • Set up presentation file, all information and images should be in the process book. • Write verbal presentation
W23	24.12	XMAS	
W24	31.12		<ul style="list-style-type: none"> • Touch-up any images • Finalise verbal presentation
W25	07.01	DIPLOMA PRESENTATIONS	

PRECEDENTS

PALAIS DE TOKYO

ARCHITECT / LACATON & VASSAL

DATE / 2001 & 2012

AREA / 7,800M² +16,500M² (24,300M² TOTAL)

CONTEMPORARY TRANSFORMATION

1930'S NEO-CLASSICAL CIVIC BUILDING

MINIMAL BUDGET

The Palais de Tokyo building, designed as a Neo-Classical building for the 1937 Paris International Exposition. The Eastern half is still home to the Musée d'Art Moderne de la Ville de Paris, the western half, superseded in its original purpose by the Centre Pompidou in 1976. It fulfilled various roles until, in the early 1990s, the culture ministry spent EU12.2 million on gutting the interior, transforming it into a cinema museum, only for the project to be dropped following a change of government.

The structurally weakened carcass stood abandoned until in 1999 the ministry announced it would become a provisional home to a 'centre for contemporary creation', a venue with no permanent collection. Only EU 3 million was spent on the conversion. Lacaton and Vassal's design maximized return – in terms of space and flexibility – within the budget available. It had incredible success and became a permanent institution. The rest of the west wing was completed in 2012 for EU13 million. The exhibition space based on the conceptual credo of the institution, encouraging flexibility and openness. All space-limiting elements were removed and replaced with more open constructions. The Palais de Tokyo's activity spaces can be fully and variability adapted to each new set of needs.

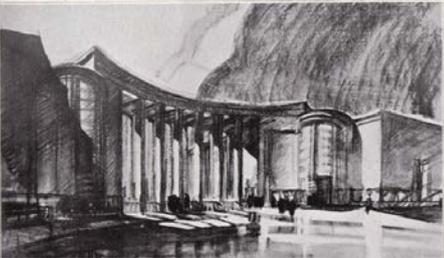
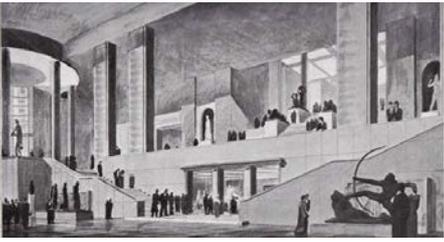
The vertically organized, stripped-back interiors look raw and unfinished. Blocked windows were removed as were frosted-glass ceilings under skylights. EU 3 mil in the second phase was spent on reparation and waterproofing of skylights. Multiple new exits in the sculpture gallery added. Light and access (doesn't really work for security and admission reasons now) were important. White shower curtain-type fabric is used efficiently and inexpensively to veil areas too intense in light.

Interior resembles industrial building. Some remnants left (peeling paint, polished stone of the stairs, period handrails, a conference room abandoned since 1937) make it a Romantic ruin - a fetishisation of decay and rawness.

When they broke through an unused basement, the remnant of the breaking-through process have been celebrated and left exposed, rather than plastered over. Free from the typical clean-room type atmospheres of other museums, the building elements are allowed to age unencumbered which adds to the patina of a structure that has stood for nearly a century. Though the bottom basement layers exert an almost expansive tomb-like aura, the upper levels bask in the warmth of sunlight through glass roofs.



Original architects: Dondel, Aubert, Viard and Dastugue



Illustration, parution 20 avril 1935



STONY ISLAND ARTS BANK, CHICAGO

ARCHITECT-ARTIST / THEASTER GATES

DATE / 2015

AREA / 1,580M²

CONTEMPORARY TRANSFORMATION

1930'S NEO-CLASSICAL CIVIC BUILDING

MINIMAL BUDGET

Dating to 1923, the original Neoclassical structure – made of wood and steel and clad in white terracotta – was designed by architect William Gibbons Uffendell and was known as the Stony Island Trust & Savings Bank. Located in a once-thriving neighbourhood, the building fell into disrepair over the decades and has sat vacant since the 1980s.

Social activist artist, Theaster Gates, converted the derelict bank building in a low-income Chicago neighbourhood into a cultural venue with galleries, event space, and libraries for books and vinyl records.

Gates purchased the property from the city in 2013 for \$1 (£0.66). To help fund its refurbishment, he salvaged marble components from the structure and crafted them into 100 rectangular blocks he dubbed “bank bonds”. Each block was inscribed with the words *In ART We Trust*, and he sold them at Art Basel in 2013 for \$5,000 a piece. The organisation also hosted fundraising events for the renovation project.

Gates calls the Stony Island Arts Bank “a laboratory for the next generation of black artists and culture-interested people; a platform to showcase future leaders,” according to a statement.

The three-storey facility contains exhibition space, libraries, a reading room, and offices for the Rebuild Foundation, a nonprofit that Gates started in 2010 with the aim of merging art practises with community redevelopment.

“We changed what we needed to, but we didn’t want to erase history,” said Mejay Gula, an architectural designer who started working for Gates in 2010. The most significant structural modification involved replacing the floor between the second and third levels.

The ground level contains a double-height atrium flanked by columns and topped with a ceiling lined with patterned cream-coloured tiles. The rear of the space is outfitted with a repurposed oak bar.

The second storey features a 23-foot-high (seven metre) library filled with books from the former library of Johnson Publishing, which specialises in texts on African-American culture and publishes *Ebony* and *Jet* magazines.

The second level also houses a reading room and an area for the storage of 60,000 antique glass lantern slides. Featuring images related to art and architectural history – from the Paleolithic period to the modern era – the slides were donated by the University of Chicago and the School of the Art Institute of Chicago.

The third level contains offices, additional exhibition space, and a wood-panelled room with a collection of vinyl records by the producer and DJ Frankie Knuckles, considered the “godfather of house music”. Gates acquired the albums after Knuckles died in 2014.



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