Remake

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Presentation Panels
REMAKE

a reconstruction of a lost memory

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“He did not want to compose another Quixote -- which is easy -- but the Quixote itself. Needless to say, he never contemplated a mechanical transcription of the original; he did not propose to copy it. His admirable intention was to produce a few pages which would coincide -- word for word and line for line -- with those of Miguel de Cervantes.”

This thesis sets out to Reconstruct the Royal Dramatic Theatre (hereafter “Dramaten”).

Dramaten is the national stage for spoken drama in Sweden, located in Nybroplan, Stockholm. The building stood finished in 1908, an Art Noveau palace, designed by the Swedish architect Fredrik Liljekvist.

The thesis is as a case study of a reconstruction method, rather than an actual proposal of a replacement.

“Do not let us deceive ourselves in this important matter; it is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture. That which I have above insisted upon as the life of the whole, that spirit which is given only by the hand and eye of the workman, never can be recalled. Another spirit may be given by another time, and it is then a new building; but the spirit of the dead workman cannot be summoned up, and commanded to direct other hands, and other thoughts. And as for direct and simple copying, it is palpably impossible. What copying can there be of surfaces that have been worn half an inch down?”

John Ruskin. Seven Lamps of Architecture.

“To compose the Drama at the beginning of the twentieth century was a reasonable undertaking, necessary and perhaps even unavoidable; at the beginning of the twentieth, it is almost impossible. It is not in vain that a hundred years have gone by, filled with exceedingly complex events. Amongst them, to mention only one, is the Dramaten itself.”

Jorge Luis Borges. Pierre Menard, author of the Quixote.

To compose the Quixote at the beginning of the seventeenth century was a reasonable undertaking, necessary and perhaps even unavoidable; at the beginning of the twentieth, it is almost impossible. It is not in vain that three hundred years have gone by, filled with exceedingly complex events. Amongst them, to mention only one, is the Quixote itself.”

Jorge Luis Borges. Pierre Menard, author of the Quixote.
One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory. This relationship between the locus and the citizenry then becomes the city's predominant image, both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge.

Aldo Rossi. Architecture of the City.

Since reconstructing the form of the building would not result in a resurrection of the dead building nor is desired, I will instead aim to reconstruct the building by recreating the mental picture of the building, reconstruct the building as it once was perceived by the city.

The primary source of information about the building will come from memories, both my own memories of the building as well as memories obtained through reading and through interviews with others about theirs. The memories will be translated into sketches and models of the remembered spaces and experiences. The translations will then be processed into one proposed building. The final proposal will be presented in drawings (plan, section, axonometric and detail), and large scale models (interiors, details).

Peoples memories does not necessarily describe factual events as they happened, and people can have contradicting memories, but that does not make them less relevant in this subject. Just as an elephant, a building can give contradicting experiences, and it is the combination of those that makes the closest description.

“..."But just as the archaeologist builds up the walls of the building from the foundation that have remained standing, determines the number and position of the columns from depression in the floor and reconstructs the mural decorations and paintings from the remains found in debris, so does the analyst proceed when he draws inferences from the fragments of memories, from the association and from the behavior of the subject of the analysis...”

Sigmund Freud. Constructions of Analysis.

“A group of blind men heard that a strange animal, called an elephant, had been brought to the town, but none of them were aware of its shape and form. Out of curiosity, they said: ‘We must inspect and know it by touch, of which we are capable’. So, they sought it out, and when they found it they grasped about it. In the case of the first person, whose hand landed on the trunk, said ‘This being is like a thick snake’. For another one whose hand reached its ear, it seemed like a kind of fan. As for another person, whose hand was upon its leg, said, the elephant is a pillar like a tree-trunk. The blind man who placed his hand upon its side said, ‘elephant is a wall’. Another who felt its tail, described it as a rope. The last felt its tusk, stating the elephant is that which is hard, smooth and like a spear.”

Blind Men and an Elephant.
In this work Dramaten will keep its function as a theatre, but the gathering of memories will not focus on function of the different spaces, but the spaces themselves. The program for the new spaces will be researched from other contemporary theatres as well as separate interviews focusing on function of the theatre.

I will try to stay objective toward the memories, and not re-evaluate or question their architectural qualities, but everything drawn will be drawn by my hand. The new building will follow modern standards in building, comfort and social values.

We may live without her, and worship without her, but we cannot remember without her.

John Ruskin. Seven Lamps of Architecture

Architecture serves as memory, and we all have memories from it, but could a reconstruction of those memories serve as a reconstruction of the architecture?
The Reconstruction
main entrance, toward Nybroplan
sketch out of memory, obtained through interviews
no scale
photograph of the reconstructed stage entrance, facade toward Nybrogatan

paper & wood model, 1:20
Lobby
sketch out of memory,
obtained through interviews
no scale
photograph of the reconstructed Lobby

paper & wood model, 1:20
Foyer

Sketch out of memory, obtained through interviews

No scale
detail of pillar
sketch out of memory,
obtained through interviews

no scale

Foyer
sketch out of memory,
obtained through interviews

no scale
photograph of the reconstructed Foyer

paper & wood model, 1:20
detail of proscenium arch
sketch out of memory,
obtained through interviews
no scale

Stage
sketch out of memory,
obtained through interviews
no scale
photograph of the reconstructed Stage

paper & wood modell, 1:20
photograph of the reconstructed Royal Staircase

paper & wood model, 1:20
site plan
assembled from sketches out of memory,
obtained through interviews
no scale
site plan with the reconstructed building
1:400 (A2)
entrance porch
assembled from sketches out of memory,
obtained through interviews
no scale
plan of the reconstructed entrance floor
1:250
first floor
assembled from sketches out of memory,
obtained through interviews
no scale
plan of the reconstructed first floor

1:250
second floor
assembled from sketches out of memory,
obtained through interviews
no scale
plan of the reconstructed second floor

1:250
third floor
assembled from sketches out of memory,
obtained through interviews
no scale
plan of the reconstructed third floor
1:250
section through the reconstructed theatre hall

1:250
section through the reconstructed public areas

1:250
excerpt from “Remembered Spaces”,
rooms remembered in the interviews
Entrance floor

“Lejonkulan” (stage)

- Entrance

“It is a staircase leading down directly after the entrance. It curves down to the right as a ‘J’. The stair and the walls are in the same or a similar material as the entrance. It is a relatively wide staircase but it was as if it became darker and darker the further down the stairs I came.”

Main entrance

- Lobby

“It’s a very dark room. That is something that is very peculiar to that building. It’s so bright in front of the entrance, but as soon as you get inside the door it’s pitch black. You can not see anything, first you can not orient yourself because it’s in darkness. It is very strange. You have to stop and orient yourself, it always takes me a moment before I see where I’m supposed to go because it’s in darkness.”

“I entered through one of the four double doors. I do not know the exact number, but it felt like it could be four. I entered a rather large room. At the far end of the room there were stairs that led up to both sides of the room. It was a bright room, pampas, high ceilings, a lot of polished stone. It was a room with robust materials, materials that last.”

“It is a darker room, and then there is a stair that is the width of the room. It leads up to a lobby in front of the large balcony from where you can move on to the wards.”

- Ticket booth

Stairwell

“In the hall, if you’re not going to the parquet or up to the first balcony, there is a stairwell to the right that leads to balcony two and three. Further away on the bottom floor there is a very small, old ticket closet. It must have been a ticket booth, but it is not used today, but must have been for those who wanted tickets for these seats. I do not know what it is used for today. It’s looked up in the window where the author now must have been seated there’s a closed curtain. It looks almost a bit tedious.”

Vestibule

- Vestibule

“If you go to the left from the lobby, there’s a smaller room. It’s a quite dark room, with a dark entrance, so you do not really see that you’re able to enter them. There are raised doors in glass and wood. I pushed them open and entered a kind of intermediate space.”

- Corridor

“From the room between the raised doors, there was a corridor where the entrance to the bathroom was. It felt cold, the hard material stood in contrast to all the textile inside the room. At the end of the corridor where you are in the queue, you are a staircase. You are in a landing and you hear a few steps, so you understand that the stairs lead you further but you can not see it.”

Café

- Saloon

“From the vestibule you enter into a big room, maybe not that big but spacious, there’s maybe five meters from the floor to the ceiling. It’s like a room is round, but I do not know if that’s right. It’s as if something is shaped from the walls into a round circle in the ceiling. The room was square, because the room was in the corner of the building and there were windows on both sides.”

- Bar

“I remember it as the entire floor was covered in red oriental carpets and large green plants. Dark wood, the walls are covered in dark wood. On the right side of the room, by the wall, there is a bar. At the far end of the room there is a stage, as a continuation of the room but slightly elevated from the floor. By the stage there’s an exit, which is as a private exit for those working in the bar and stage.”
Coat check
- Wardrobe
  "Adjoining the entrance was an elongated, somewhat narrower room that led further into the theater itself. It was a yellow room, everything felt golden we Dramaten. Warm; it was rather hot than yellow; warm and glossy. In the room there was a staircase, I think it went along the wall."

- Stair
  "I like the stairs between the parquet and the first row. It feels like going up in an English old mansion. One gets the feeling of being in an old house with portraits on the walls. There is a carpet in the staircase, do not remember the color. A wide wooden stairway that creaks a little while walking, at least it feels like it should creak. It feels a bit quiet, you’d think that it would be a bit more formal, like the marble staircase, but it’s not. It is more soft, intimate."

- Bathroom
  "It’s a bit special that the ladies room is to the right of the stage, so if seated on the other side you have to walk around the whole auditorium. The men’s toilet is on the opposite side. From the entrance of the whole you can also enter into the backstage spaces."

Auditorium
- Parquet
  "I entered the theater room on the left side of the stage. At the entrance the ceiling height was lowered, I think that the roof was the gallery above. The balcony was held up by a row of pillars that run along the wall. I remember that it was a big room with rows of red velvet chairs. I could see the heads of the ones in front of me over the chairs backrests. The stage floor was high above the parquet, if I stood up, I had the stage floor in my eyes. From the seats, I watched the actors from below."

  "What made me very happy was the initiative to restore the old curtain. They found the old original curtain that goes in blue and gold. But it feels a bit strange, because when they use the old curtain, it really contrast the red chairs."

  "It’s a fantastic blue curtain, with 2500 or 2600 embroidered golden stars. When you sit in the darkly lit room, it looks like a sparkling starry sky. Unfortunately, rats had eaten holes in it in three places, and you can still see it, because it’s patched. When the curtain was in two pieces and was pulled aside, but it was sewn together and now the curtain runs up and down."

  "At the Opera there is red velvet chairs, it is in typical with that red colour in that kind of building but this one is blue. I like that they contrast in that way. The Opera can have its red and Dramaten can keep its blue."

  "At the Opera pictures: Mount Helikon. Where Apollo’s nine muses live. In ancient times there were nine different parts of song and literature. All of these nine parts and their muses are pictured in the ceiling. That painting is done directly on the ceiling, so you can not move down or you can watch some others. Sometimes I just sit on in favorite seat and just watch the ceiling."

Royal box
- Entrance foyer
  "I have not managed to enter the royal foyer yet, I have only seen the stairwell. It was absolutely magical to go in there. I was there almost myself, so it was empty, super comfortable, elegant. It was as though time had stopped there. The walls were built with granite and there was a small staircase. There is room for a person in there, but there was still a small bench with a padded pillow where a person could sit."

- Stairwell
First floor

Coat check

- Wardrobe
  "The Actors foyer had a gray-green velvet on the carpet and on all the chairs, it is the same kind of velvet that hangs outside the first and second balcony and there are also benches there with that green fabric. Certain hung between different the rooms around the wardrobe. You think to yourself: how much green velvet is there?"

- Stair

- Bathroom

Auditorium (first balcony)

- Balcony
  "Now that I'm talking about it, I'm getting another memory. It is about how you can get different perspectives depending on where you are sitting. I remember one when I was on a show in which they worked a lot with the light and the actual shadows on the stage. The experience was completely different when I first sat up there watching the shadows play on the stage, and then moved down to the parquet in the break. It became a completely different experience of what they played on stage because I was sitting in another place. Then the shadows were not as present at all, those who came after the headlights, but on the other hand, the play of faces was completely different. Then I thought how it differs depending on where you're seated in the room."

- Box

Foyer

- Stair
  "I have not walked all the way down the stairs, but once I looked down the stairwell, I saw sparkling white marble and busts."

- Foyer
  "It's quite cramped, yet there wall paintings on both sides and a ceiling painting. Everything is extremely cramped, because it could not take up too much space of the building. But that place is a third world at Dramaten, a secret world that we can not even access."

- Balcony
  "It has quite a poor view of, the stage but the king is visible, and that is the most important thing."

Royal box

- Stairwell
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- Balcony
  "It has quite a poor view of, the stage but the king is visible, and that is the most important thing."

Café

- Café
  "I think there's a wooden floor in there, I do not know what kind of material there's on the walls but the room feels a bit brown and cramped. But I've only been in there when it's been quite crowded."
Sometimes I walk around the house when it’s almost empty. And up on the second and third floors it feels quite lonely walking in the corridors. When they are empty on people, you see that they are not as nice as the ones on the parquet and the first balcony. There is no marble, no gold. It’s only functional. It’s like how it decreases, becomes more sober, simpler as you get higher up. Those corridors are quite scaled down. A few sofas with green cushions, a drink fountain, smaller wardrobes, narrower hallways, smaller and fewer restrooms. It’s more function than splendor.

- Bathroom

Auditorium (second balcony)

- Balcony
- Box

Foyer

- Balcony

"Above the foyer, there’s like a balcony from which you can observe the room below."

“Tornrummet” (stage)

“Tornrummet” is at the top, up by the third balcony. It is a quite bare room, a black box. That box could really have been in any theater. On the way up you have the glitter behind you. The stage and the auditorium are modern, so you’re only touched through the scenic performance, and not the embellishment of the space.

“Målarsalen” (stage)
STAGE & BACKSTAGE AREAS
Basement

Stage technicians room

- Stage technicians lounge

"At the bottom are the techniques. Almost on the same floor as the reception in some kind of way. Down there is a locker room, some microwave ovens and so on. There are small windows high up on the wall, where you can look out onto the street and see the feet pass by."

- Stage technicians dressing room

Trap room

"But from there, the reception, the elevators, and the stage technicians room, you enter in directly below the main stage."

"Sometimes an actor need to exit the stage on one side and then enter it from the other. If they for some reason can't pass behind the backdrop they can go walk down a spiral stair and run under the stage. From both wings a spiral stair lead down, down to the trap room where the big machinery for the revolving stage is."

Sound studio

- Sound studio

- Passageway

"The room was when the house first opened a cafe and then there was a restaurant on the other side. The rooms were connected with a corridor at the bottom, and down there was the kitchen. The kitchen was under the foyer, near there it is a round studio there."

"There is a corridor like room under the main entrance stair and at each end of it it's there's a small tower where day light comes in. If you go outside then you can see it, I think there are some statues and other things like that, but it actually comes in light from there to down to here."

Study

"I've been in the basement and wandered around to get to someone's study. That room only had a small window up towards Sibyllegatan where you could see a few feet walk past."
Entrance floor

Reception

- Reception area

"A very important place is the front desk, because further than that you can not come unless you are invited. One has to be given access or met by the person you're visiting. Down there there's photographers with their camera equipment, children, dogs and anyone who's there to attend an audition. They sit and wait to get greeted. Everything in the reception is in brass, it's a golden room."

- Office

Stairwell

First floor

Stairwell

Stage manager's office

Private dressing rooms

"Arriving from Nybrogatan, the stairwell is on the left, after the waiting room at the reception. After the staircases, the stage manager's office is located, where those who are in charge of everything concerning the daily tasks of the performances have their office. After the office come the stars dressing rooms, the rooms are in a corridor which then continues around the corner. Then it continues with the same layout higher up in the building, with the dressing rooms and so on."

Stage

- Stage

"Part of the apron can be hoisted up and down. You can raise it by something like three meters, and then you can lower it down, maybe two meters to make some kind of orchestra pit like at the opera."

"The stage itself is also beautiful. It has become quite common to empty the stage, exposing the bare stage room. So that you can see the wall with the big gate towards Almlöfsgatan. That door is sometimes also used in the performances, they open it and let the fresh air hit the audience. I saw a show where they built a fake brick wall which, if you did not know, would be perceived as the real one. It might have been more aesthetically pleasing, because the real wall is just a regular brick wall. There are hooks of ropes hanging down, some fire extinguishers and some shelves, it's a functionalistic wall, and that can be really beautiful. The point with a theater both with the salon and the stage, is that it's a fantasy world. It's a magic box where anything can happen. But when you remove everything, there is a beauty in the worn down, in the useful, the contrast between the shine of the salon and the bare black painted brick wall."

"I'm thinking back to the first time I was on the big stage. It is surprisingly intimate, compared to other stages. The auditorium seats almost 800 people, a little bit less, but they all sit quite close to the stage. It's not that far from the stage to the furthest row. From there it's high up and one, two, three balconies, it is a very high room. Higher than many other theater halls, so it's different. But it's more intimate, you can talk quite quiet, and yet have a sense of contact with everyone who is there."

- Wing, right

"When you look at the stage as an audience, there is as much space hidden on both sides of the stage. There are a lot of things there; scenery, elements, props, the stage manager has a little booth who controls from where he runs the performances and tells everyone what to do, there are makeup areas, costumes, everything is pre-prepared in case if you have to change fast."

- Wing, left

"There is a wall that can be hoisted up and down between the stage and the wing. So you can be working simultaneously while playing on the stage. So you can prepare scenery changes behind the wall and the just roll them in when changing the act."
Corridor
- Corridor
- Elevator

"The elevator goes through the entire building, but the stops are always 'a bit halfway' because the floors are uneven with each other. You can both enter into the public spaces around the auditorium, but you can also exit into the backstage areas, in the working spaces, and these slabs are not on level with each other."

- Bathroom

Actors foyer
- Actors foyer

"The Actors foyer had a gray-green velvet on the carpet and on all the chairs, it is the same kind of velvet that hangs outside the first and second balcony and there are also benches there with that green fabric. Curtains hanging between different rooms around the wardrobe. You think to yourself: how much green velvet is there?"

- Study

"In the Actors foyer, you can withdraw back into a room. They're furnished with a small table where you can put your computer and get connected, and there's a note with the password. With huge letters. Then you realize that some of the actors probably quite old. Because it's a conserved environment, with old portraits and so on, and then it's that modernity in the midst of all."

Second floor

Stairwell

Private dressing rooms
Third floor

Stairwell

Private dressing rooms

Electrical workshop

If you go up to the workshop by the second balcony, where they fix lights, connectors and stuff, there’s loads of stucco and decorations on the wall. And why is that? Well, because when the house was built there were public spaces.”

Fourth floor

Stairwell

Private dressing rooms

Corridor

- Corridor

“There is a long corridor leading to the double door to the managers room. It is the corridor where all the chief producers sit and where all the decisions are taken. On the fourth floor is the worst corridor. It is a long corridor, and at the end of it you can also get to the foyer for the third balcony. Actors sometimes pass through this corridor to get to the stages.”

- Elevator

“But, then, the elevator, the one I talked about earlier, the one that can stop a bit ‘half-way’ because it leads to both the public space and the workplace with all its costume storage, studio and make-up and dressing rooms. That’s if you get up to, maybe the fourth floor, then this corridor continues through a glazed gangway that connects the main building with the neighboring house where the small stage is located.”

- Kitchen

- Bathroom

- Offices

- Gangway

Secretary’s office
Manager's office

"It's like a small hall, between the two pairs of double doors, before you enter. This once the manager's office, on the corner of the house with large windows facing the city. It is a large room, with tall windows. Both high up towards the ceiling but also quite high of the floor, you can't sit in them, but rather stand and rest your elbows in the deep niches."

"In the manager's room the windows are large, large in every way: deep niches, quite tall, so tall that you can rest your elbows on the sill."

"It is a large room with a high ceiling, four floors up, up in the center overlooking Nybroviken. The windows are so big that you can stand in them. It looks as if you were to picture yourself a management room: a large conference table, a small couch group for those more comfortable meetings and a large desk. Furniture in leather and dark wood."

"I think it was painted white and the floor was covered in a pink carpet. The room was furnished with only a sofa, with buttons of different colors, and a small desk. The desk was no bigger than a desk for a little child. The waiting room outside was furnished in the same way."

Nurse's reception

Fifth floor

Stairwell

Dye-works
- Dye workshop
- Patina workshop

Corridor
- Corridor

"The first time it's quite tricky to get to the rehearsal rooms. They are quite large rooms up on the fifth floor. But behind the elevator is a super anonymous corridor that you have to go to get to these big rooms. It is very strange: this hidden stamped passage leads to these big rooms. Behind the elevator is also the spiral staircase up to the costume store. It is as if they installed the elevator afterwards, because if you don't know where to go, it's very hard to find."

- Elevator

Canteen
- Canteen

"The canteen, it looks like a little Italian piazza with a small outdoor seating area. The room has a very nice floor and it's painted green with green chairs. It does not feel like a regular lunch room. It's smaller, it's a rather small room. At the top of the house, overlooking the town."

- Kitchen

Costume storage

"High up there's a huge clothing storage in an old attic. There is a small canteen, which is at the top of the building, behind it is the way to the storage."

stage & backstages areas

Corridor

Dye-works
- Dye workshop
- Patina workshop

"The dye works is in an old attic, a small workshop, a small Patina workshop."

Nurse's reception

"The nurses' reception is a small room, with a small desk and a small couch."

Canteen

"The canteen is a small room with a small outdoor seating area. The room has a very nice floor and it's painted green with green chairs. It does not feel like a regular lunch room. It's smaller, it's a rather small room. At the top of the house, overlooking the town."

- Kitchen
Rehearsal area

“There are three rehearsal rooms, located high above the entrance hall. A large, number 1, which corresponds to the big stage in size, so that you can build big scenography elements and so on. Then there are number 2 and 3, which are like small sport halls, not so big maybe 15x15m or something like that. They are located with skylights, just under the roof, high up on the corner towards Sibyllegatan.”

- Corridor

“In that corridor there is so much going on. Some who rehearse a play, some who dance that and some who dance this. There are a lot of emotions in the air in that corridor. Everything from very good to bad to exciting to whatever it can be. But it’s not just a place where people sit quietly typing their computer.”

“We have lockers in the rehearsal rooms, where metal lockers where you can keep your clothes are lined up. It’s like they’re just free places where ever there’s room, up there around the bend in some corridor.”

- Rehearsal room 1

“Number 1 has a large brick wall, it is a bit rough. But big and more personal in a way. It faces the Sibyllegatan and you look over the rooftops and the Museum of performing arts.”

- Rehearsal room 2

“Number 2 and 3 are quite fresh with hardwood floors and white walls, designed to be neutral. Anything should be able to happen in there.”

- Rehearsal room 3
EXTERIOR ROOMS & FACADES
Nybroplan

Facade

“As I remember it is a building that is soft, biomorphic, in shape, without hard edges. It feels alive, almost as if it were a creature. That there are three windows at the top of the structure or tower that is in the middle. There are not two windows, but three, yet they feel very much like eyes. Because they are very dark, against the bright. That’s how I remember the house like five years old.”

“On the whole, the building is externally very pompous, bright, marble, very stylish. It is higher on the corners. Now I describe it like a castle, but that’s not how it looks. The facade is very high, and then there’s the red lamp that sits on the balcony. A red light that burns when the show is sold out.”

Entrance (Main entrance)

“I entered through one of the four double gates. I do not know the exact number, but it felt like it could be four.”

“Then you enter through the large doors, there are several large doors. The doors are always a bit tricky to open. There are big handles but you do not know how to open the doors. And sometimes they’re not all unlocked, during the performances they are, but not sometimes when you want to go to the ticket office.”

Stair

“We met on the stairs outside Dramaten on a summer day. A large stone staircase, with a landing or plateau in between the two flights of stairs. We sat on top of the stair, in the shadow that fell under the pillars, drinking our beer while watching the people who passed by on Strandvägen.”

“A stone staircase, a monumental staircase, a few steps: 3, 4, max 5. But there are still some steps. It feels like the staircase is a statement. ‘This staircase is wide and prominent; it shows the way.’ You can see it from all directions, you see the pillars.”

Square

“When I was a little, very young, less than five, we often went to Skansen. Then we drove past Nybroplan and the first to fascinate me with this building was actually these lights that hung outside. Because I did understand why the ball shades have these black stripes? They look like a moon pattern, like they hang from the sky.”
Nybrogatan

Facade

"Along Nybrogatan you can see that as long as there is marble on the façade, therein are the public spaces. Then, when it’s just a rendered façade, that’s where the backstage areas are."

"Just before the backstage entrance you can look down through the windows, you will see the space of the stage technicians."

Entrance (backstage)

Almlöfsgatan

Facade

"At the far end, there are a couple of huge doors, a double door. So when new scenography comes, they just drive up a truck and open the doors to lift it in from the street."

Gangway

"To get between the houses with the small and large stage there is a glass corridor that ties them together. That glass corridor is such a contrast to the rest of the building with the heavy, massive walls. To pass that corridor is like to fly trough the air. The massive stone walls against the thin glass."
Sibyllegatan

Facade

“I’ve been in the basement and wandered around to get to someone’s study. That room only had a small window up towards Sibyllegatan where you could see a few feet walk past.”

Entrance (Lejonkulan)

“[It is located on] Sibyllegatan, the street that goes on to Östermalmstorg. The entrance is, as I remember, a nice little portico made of some kind of stone, could it be marble? No, it’s not marble but a rather rough stone, meta. Along the facade there is a socle, made in the same stone as the portico is carved out of. It’s as if the entrance jumps out of the socle.”

Entrance (Royal box)
Sketches of the spaces obtained in the interviews
Main Entrance & Lobby
sketch out of memory, obtained through interviews

Managers Corridor
sketch out of memory, obtained through interviews

Detail of Check check & Stage
sketch out of memory, obtained through interviews

Main Entrance
sketch out of memory, obtained through interviews
Facade toward Nybroplan
sketch out of memory,
obtained through interviews

no scale

Lejonkulan and Sibyllegatan
sketch out of memory,
obtained through interviews

no scale

Main Entrance & Lobby
sketch out of memory,
obtained through interviews

no scale
Detail of Canteen window sketch out of memory, obtained through interviews
no scale

Detail of Proscenium Arch sketch out of memory, obtained through interviews
no scale

Foyer sketch out of memory, obtained through interviews
no scale

Canteen sketch out of memory, obtained through interviews
no scale
Auditorium, detail of boxes
sketch out of memory,
obtained through interviews
no scale

Auditorium
sketch out of memory,
obtained through interviews
no scale

Stage
detail of Stage door
sketch out of memory,
obtained through interviews
no scale
Stage entrance
sketch out of memory,
obtained through interviews
no scale

detail of make up table
sketch out of memory,
obtained through interviews
no scale

Stage entrance
sketch out of memory,
obtained through interviews
no scale

detail of revolving stage
sketch out of memory,
obtained through interviews
no scale