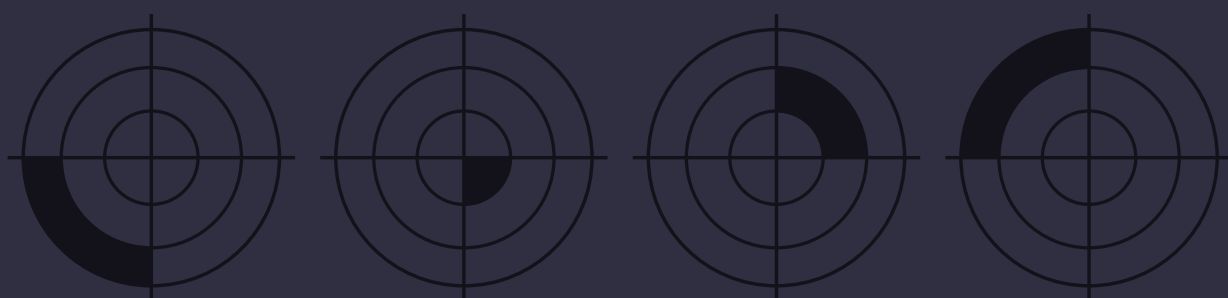


STOCKHOLM ARCHITECTURAL POLICY



STOCKHOLM ARCHITECTURAL POLICY



Taking the Stockholm City Plan as the point of departure, the **Stockholm Architectural Policy**, the Stockholm Building Ordinance and upcoming guidelines form a family of documents that outline knowledge, strategies and working practices in support of the city's design.

The **Stockholm City Plan** stresses that the city must grow as a dense, cohesive, climate smart and resilient city, where buildings and green infrastructure work together to create good living environments.

The **Stockholm Building Ordinance** is an informative document that helps to clarify the overall picture of the city and to boost the understanding of Stockholm's landscape, built environment and defining characteristics. Knowledge of Stockholm is a key starting point for any development.

Other important documents with links to the Architectural Policy are:

Vision 2040 Stockholm – City of Opportunities, a collective political vision for Stockholm's future, with three main goals: A diverse city for everyone, A dynamic and sustainably growing city and A smart and innovative city.

The City of Stockholm's Climate Action Plan, which sets out a road map for a fossil free and climate positive Stockholm by 2040, and the UN Sustainable Development Goals as described in the **2030 Agenda**.

Policy for the Designed Living Environment, the architecture policy adopted by the Riksdag for Sweden as a whole. The national objective is that "architecture and design will help to create a sustainable, equitable and less segregated society with carefully designed living environments in which everyone is well placed to influence the development of their shared environment".

The City of Stockholm's Urban Mobility Strategy.

The City of Stockholm's Environment Programme.

STOCKHOLM ARCHITECTURAL POLICY

City Planning Administration,
City of Stockholm

Adopted by SBN, 26 May, 2021

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STOCKHOLM ARCHITECTURAL POLICY

Reading this document

The Stockholm Architectural Policy comprises texts on subjects that are key to a well designed city, and serves as a complement to the Tool for shaping the city (see page 15) by addressing relevant issues for development projects in Stockholm.

Opening with a foreword describing its role and function, the Architectural Policy then has four main chapters: Architecture, Identity, Building blocks and How we operate.

Architecture defines how the term architecture is used in the policy and explains why architecture is needed, as well as the value of formulating an architectural concept.

Identity builds on the description of the city's identity as given in the Stockholm Building Ordinance. The texts expand on how architecture should help to strengthen, reinforce and develop the city's identity.

Building blocks describes the constituent parts that together form a city. The chapter is arranged so that it follows the scales in the Tool for shaping the city, from the city and the area, to the composition and details of the buildings.

How we operate explains the process from planning to the finished building and its management. The policy clarifies roles and responsibilities, stresses the need for collaboration and offers advice on approaches that can be taken to achieve a good result. This chapter also presents the Tool for shaping the city, developed in conjunction with the Stockholm Building Ordinance.

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FOREWORD

Stockholm is currently experiencing one of the strongest periods of growth in its history. By 2040, the city of Stockholm is expected to have almost 1.3 million inhabitants, which represents an increase of around 300,000 people in 20 years. A growing city is a living city, and good urban development aims to build a quality city with assets that last over time.

Current urban development is creating excellent opportunities to improve and develop every aspect of the city, but it also requires complex issues to be tackled with knowledge and attention to detail, in order to ensure that the qualities of the city are retained. With the extensive nature of ongoing urban development, the city is inevitably going to be affected, not least in terms of the look and feel of the landscape and the built environment.

Architecture is a powerful tool that can help to steer development in a sustainable direction, and create quality living environments. The city needs to be developed with greater awareness, to ensure that Stockholm remains attractive as a tourist destination, a seat of learning and a base for Swedish enterprise and innovation, not to mention culture and sport. The City Planning Committee has therefore drawn up strategies for the design of the city. The Stockholm Architectural Policy is as a key contributor to this work, as a fundamental instrument for the continued development of a safe and attractive city with a wealth of experiences.

The Architectural Policy addresses planning at every scale, from the large-scale city and its surroundings to the design of individual buildings and their details, thus putting in place the conditions for a well designed built environment as the city grows. The policy is a sister document to the Stockholm Building Ordinance, which provides detailed knowledge of the city's historical growth and development characteristics. For its part, the Architectural Policy presents a range of approaches within architecture and social development, as well as concrete ideas and methodological tips regarding the processes for quality construction. The policy provides knowledge to support the work on regulation and decision-making that, within the city planning process, takes place during detailed development planning and the issuing of building permits. One aim of the policy is to enable every project to formulate an architectural concept.

We also see the policy as a supporting platform for greater consensus and better collaboration. At the same time, we want it to inspire a more nuanced conversation and greater dialogue about, as well as deeper engagement in, how we develop Stockholm moving forward.

This document has benefited from the expertise and commitment of many people. Particular thanks go to Helena Wessberg for superbly coordinating work on the Stockholm Architectural Policy.

Joakim Larsson,
Vice Mayor for City Planning

Anette Scheibe Lorentzi,
City Planning Director

Torleif Falk,
City Architect

The Stockholm Architectural Policy

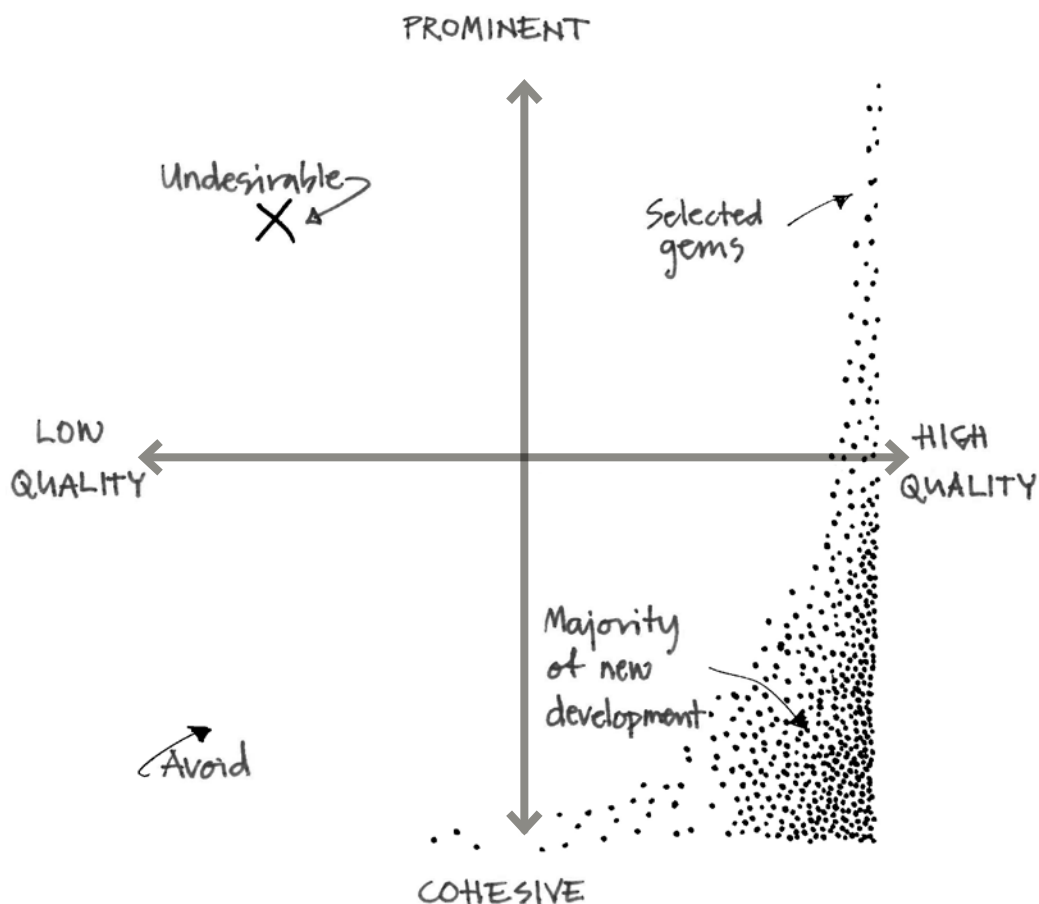
Stockholm is to be built with a level of care and commitment that ripples outwards. Starting with human needs and the identity of the city, the Architectural Policy seeks to steer the development of Stockholm in the direction of sustainability and beauty. Knowledge, focus and relevant tools are required in order for current values and new assets to be reconciled with the large-scale quantitative targets that have been set to meet the considerable demand for housing.

The Architectural Policy belongs to a family of documents that set out strategies for the design of the city. In addition to the City Plan and the Building Ordinance, there are other documents that provide detailed advice and guidelines. Together, they set out goals regarding how the city should be developed, and offer guidance during decision-making, as well as forming the basis for governing documents such as programmes, detailed development plans and building permits.

The policy goes into detail on various aspects of architecture, and in addition to presenting different approaches to building and urban development, it also outlines concrete ideas and methods. It complements the Building Ordinance, which provides knowledge on the character and historical development of Stockholm.

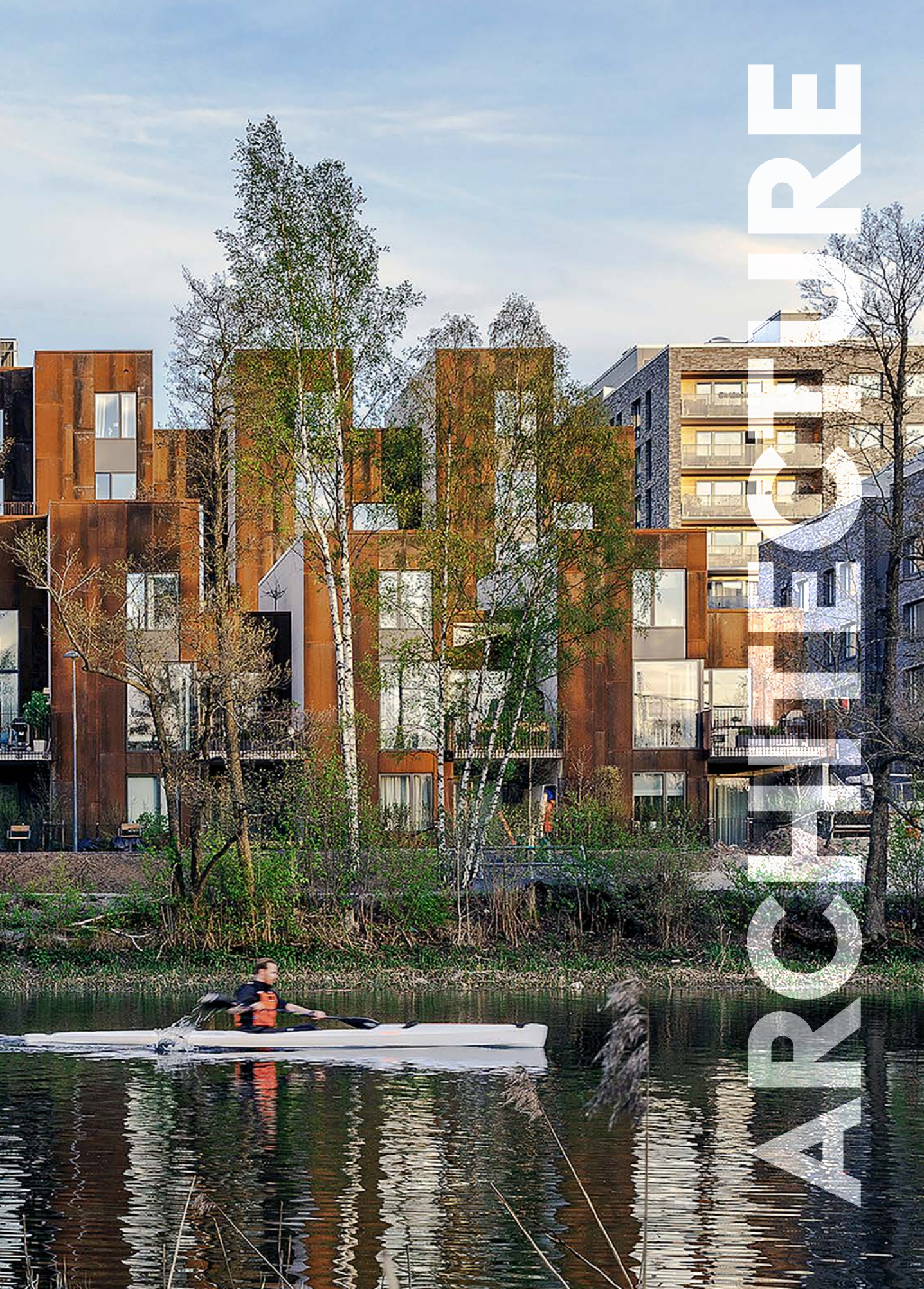
The aim of the Architectural Policy is to inspire, create consensus and increase knowledge levels, addressing planning on a large scale as well as the design of individual buildings and details, thus putting in place the conditions for a well designed built environment. The policy is also intended to be a supporting document for conversations and dialogue between everyone with an interest in urban development.

The policy is aimed at the stakeholders in the city planning process, such as the City's politicians and employees in the various administrations, as well as property owners, contractors, architects and other consultants. It is also meant for those who live and work in the city, as well as its many visitors.



The majority of Stockholm's building mass consists of cohesive and modest buildings of high quality. The built environment is important for the character of the city and a key element in the appreciation of Stockholm's beauty. Prominent landmarks and statement buildings add to the cityscape and mark out important places or functions. They give direction to the urban spaces and make it easy to navigate.





URBAN

ARCHITECTURE

For the purposes of this document, architecture means the designing, planning and coordination that goes into creating functionality in buildings and spaces. The Stockholm Architectural Policy uses the term architecture to describe every scale of construction. This covers large structures such as districts and infrastructure, as well as the design of squares, blocks and buildings. Even individual elements of the building, its interiors and details are considered architecture. The way architecture unites aesthetics, function and technical solutions – and how materials, proportions, spatial flows and context combine to form a holistic experience – is important for how the city is experienced.

The architecture organises life in the city and contributes to our understanding of how the fabric of the city works. It also influences how we behave. All sorts of sensory impressions colour the interaction with the city's spaces, buildings and squares. A glimpse of green, uninterrupted sightlines, the acoustics in a space – or the physical experience of touching a material – are examples of how architecture affects us, providing sensory stimulation and experiences.

Designing the built environment is a balancing act between current and future needs, between details and the bigger picture. Account must be taken of both individual and public interests. In addition to the aesthetic look, aspects such as technology, climate, economics and cultural heritage also need to be considered. Practical needs, as well as emotional ones, have to be met through creative solutions for richer experiences and added value. There is usually more than one way of meeting the various needs, and the planned building can be designed in different ways to achieve the same objective. Good architecture therefore cannot be translated into standard solutions or a particular style. Architecture tailored to its specific context – with long-lasting qualities and carefully considered solutions, such as sustainable materials, good light and appealing proportions – delivers buildings that are tolerant to change. It has qualities that are more enduring over time than short-term aesthetic influences. Empathy, engagement and understanding of how the built environment affects people are crucial for the end result.

Architecture is necessary

Architecture is significant for people's identity and well-being, helping local residents to feel pride in their living environment. As Stockholm grows, the city is being built for visitors and those who live here, for all stages of life, for the everyday and special occasions.

Better conditions for experiences can be created through the organisation and composition of the built environment. Designing architecture so that we encounter each other contributes to understanding, learning and acceptance. With a focus on humanity, architecture can help to build a secure and democratic city that offers a wealth of experiences for everyone.

Architecture that encourages activity, while also offering space to relax and get closer to greenery or water, promotes human health. It is therefore important to ensure a balance of spatial qualities in all parts of the city. Nature's presence in the form of trees, parks, flowerbeds and other green spaces also helps with climate adaptation and biodiversity and is a key factor in Stockholm's continued development.

Architecture creates value both in terms of delivering good quality of life, and in an economic sense. Quality does not need to be expensive, as smart choices and solutions often go a long way. Costs should be considered not just at the point of investment, but across the entire life cycle of the building. This kind of quality affects the whole of society, adding experiential and measurable value in forms such as increased popularity and stronger economy. Architecture that is thought through and well designed improves people's living environment.

"...High-quality design is an investment in every dimension of sustainability"

/ From the Swedish government's Policy for the Designed Living Environment.



Långbrodalsskolan in Älvsjö. Environments built with care make a statement that those who use them are important and worth investing in.



Well designed environments invite social activities and encounters. In Hornsbergs Strand, the shoreline has been made accessible to all of the city's residents.



Even functional spaces such as a recycling station can make a positive contribution to the public space if they are designed with care. Kärrtorp.



Three projects where the architectural concept has been clear through the whole process and is legible in the end result.

Top: Skansen.

Centre: Hammarby Sjöstad.

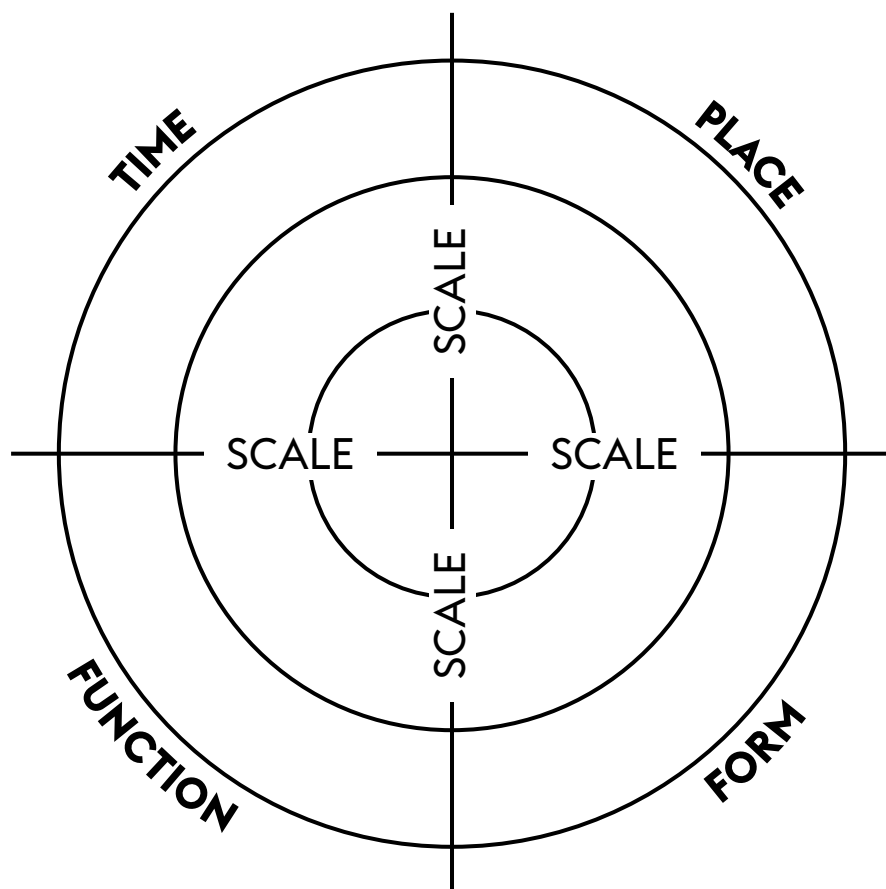
Bottom: Aspudden.

Architectural concept

It is important for a prospective building to have an architectural concept behind it. It is important for a prospective building to have an architectural concept, and for that concept to define the building project's content and vision in a coherent and communicative format. The aim is to explain, lobby for and gain agreement on features and solutions that can be carried through the various phases of the project. It is important to begin with a realistic picture of the conditions that apply to the site and the project. While function and location are key, a time perspective that respects the past and meets future needs should also be included. As the project begins to take shape, the ideas behind the architectural concept should be maintained.

Formulating ideas is a creative process that leads to new perspectives and solutions. Having a consensus about a site or function improves the end result. The architectural concept should be constantly checked and clearly traceable from early sketches to the finished building. Making sure that everyone involved is aware of the original ideas is of particular value in the intricate planning and building processes that are common today. A clear, jointly formulated direction reduces the risk of fundamental assets being lost along the way. Following up on the result in the management phase is essential, with experiential feedback improving the quality of the architecture. A well defined architectural concept is open to development and adaptation if circumstances change.

To support the formulation of the architectural concept, a tool has been developed for shaping the city, based on five themes. Notions of time, place, function and form are to be addressed on the basis of different scales. The experience of the city varies and shifts with distance. Observed from far away, the mass of buildings appears to be woven into the local topography and nature. Somewhat closer, the scale is different, with the built environment forming an open space or a street. Up close, carefully designed materials and details contribute to a spatial and sensory experience. A successful architectural concept addresses all themes and delivers quality on every scale.



The Tool for shaping the city helps to formulate an architectural concept that a project can build on through all its phases.





THE
NEW
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IDENTITY

Identity can be described as the perception of being essentially the same, despite changes. The city's identity comprises a broad spectrum of elements and is affected by numerous factors – from lifestyle to urban structure. The identity grows out of the opportunities and challenges we encounter. It is defined to a large extent by experiences, memories and a shared history. Every scale within the city goes towards creating identity.

A large city such as Stockholm has many different carriers of identity linked to individual objects, areas or places, that together help to form Stockholm's overall identity. At a global level, there is an image of Sweden's capital that is conveyed by visitors and the media. Nationally, the city's identity is also bound up with its role as the home of central functions such as the government and parliament, as well as its position as a hub for enterprise and the economy. The perceptions of residents are influenced more by the local context, such as housing, work, recreation and schools. Taking people's needs – and the city's qualities – as the starting point, architecture should help to reinforce, confirm and develop Stockholm's identity.

Develop Stockholm's distinctiveness

Stockholm's physical identity is strongly associated with the archipelago landscape. The water, the islands and the elevated and varied topography – combined with the greenery and the cohesive feel of the built environment – imbue the city with character and drama, not to mention a tangible sense of nature's presence. High ridges and open bodies of water form characteristic silhouettes and long, unbroken shorelines. Views and clear sightlines that allow the city to be observed from a distance set Stockholm apart from other cities with a less varied landscape.

The natural landscape as an identity carrier has defined the conditions for the growth and shape of the city, and it is these fundamental qualities that need to be maintained, but also developed, as Stockholm continues to grow.



The Stockholm Building Ordinance contains in-depth texts on the historical growth of the city and the cityscape.



Proximity and access to nature are major factors that determine Stockholm's character and are considerable assets for residents and visitors alike.

Top: Årstabergsparken.

Bottom: Hornsbergs Strand.

Left: The interplay between old and new through a cohesive design concept helps to create enduring structures.

Hammarby Sjöstad.

The Stockholm Building Ordinance contains in-depth texts on the tone of the city and its development typologies.



Stockholm features a coherent colour palette that is adapted to the city's light conditions and seasonal changes.

Left: Green glazed facade on Hamngatan in the city centre, which coordinates with its setting.

Right: New housing in Enskededalen that sits comfortably alongside the existing buildings.



Design with a Stockholm tone

Historically, Sweden and Stockholm have a tradition of drawing inspiration from international styles of architecture and translating them into buildings with a local interpretation. This has given the architecture of Stockholm originality and its own distinct identity. These special characteristics create a sense of identity and belonging, as well as increasing the city's attractiveness.

In a time of globalisation and rapid communication flows – with references and impressions from all over the world inspiring and influencing designs – there is a risk of losing the local interpretation and connection. This can result in architecture with tenuous links to the city and an increasingly generalised design language that will eventually weaken the identity and erode the features that set Stockholm apart from other cities.

The key is to start with Stockholm's characteristic climate, shifting light conditions and a colour palette that changes with the seasons, and identify what features are local and specific to the city. External trends are to be manifested through creative interpretations based on knowledge of Stockholm's defining features.



Identify value bearers

Value bearer is a term used to describe places, objects or characteristics that have particular meaning. As well as strengthening the city's identity, value bearers promote community and give people a sense of home and belonging. Stockholm's value bearers often link back to history, which is why knowing about the earlier use or design of places and buildings is particularly important for preserving and reinforcing their values long into the future.

In Stockholm, large-scale value bearers include the city's uniform architecture, its greenery and its bodies of water – as well as the metro that connects the disparate parts of the city. Whole districts, such as Gamla Stan or Skarpnäck, can also be bearers of value, while buildings or specific environments such as the Royal Palace, Globen and Årsta Torg are further examples. Everyday functions that are of major importance to people – for example a park, playground or sledding slope – are also associated with belonging and value.

As Stockholm continues to develop, it is important that new additions build on – or are rooted in – existing valued assets. The city's various cultural heritage sites have considerable assets to draw on and interact with. In other places, there may be different properties that should be preserved, such as a sunny, sheltered corner or a particular function.

Identify and take account of the city's value bearers, whether physical or associative, to ensure that the narrative of the city is multi-faceted and provides continuity.



Stockholm's metro network is a key element of the city and its identity.



Lions in the city centre and lionesses outside the city tolls – the big cats are sculptures, playthings, security barriers and symbols of Stockholm.



Left: Globen looms large in the cityscape, with its lighting announcing on-going activities in the spherical arena.



The City's investment in summertime pedestrianised streets and squares enables the public spaces to be furnished and used in a new way for a limited period.



Modular temporary housing for newly arrived refugees, with a repetitive architecture that allows for different configurations, depending on the site. Tantolunden.

Right: The temporary market hall on Östermalmstorg increased pedestrian traffic and changed the use of the square.

Use the power of temporary architecture

New and untested ideas can be explored through temporary architecture, which brings life and experiences to the city via its capacity for rapid change. Temporary architecture may be just seasonal or designed to be used for a longer period. It could take shape through functions such as summer pedestrianisation, cafés and planting, or measures to encourage discussions and meetings. Another option is to use temporary architecture to put a place on the map and give it a stronger identity. This is particularly useful in the early stages of large development projects that will be realised over a long time period.

Since temporary architecture focuses on a limited timeframe and a given set of parameters, this opens up opportunities to test experimental solutions for both form and function. The results can achieve high architectural standards, include artistic features or playfully push the boundaries.

Temporary architecture requires commitment, courage and good collaboration, since such a large number of stakeholders within the City's organisation have control over matters such as planning permission, rights and permits. Done well, it can make a contribution in many areas, such as sport, play and culture.

Make use of temporary architecture to create a more dynamic city, where the public spaces invite participation and provide new perspectives.



Art gives perspective

Art can comment on important events and on the history of the city. Art has the capacity to make us see ingrained norms with fresh eyes. Together with the architecture and the public spaces, it provokes thoughts, stimulates the senses and offers new perspectives. It can be both moving and controversial. Art can be impactful in its own right, but when it is designed to interact with the built environment, the whole site becomes richer and more interesting.

Works of art have a major role to play in bringing squares, buildings and spaces to life. The works might be figurative, have an intimate scale – or carry the marks of the maker – and thus give the observer a sense of human presence. Art in public spaces is accessible to everyone and enriches our everyday lives.

Collaboration with artists should begin in the early stages of planning and construction, in order to bring in different angles of approach and added value that will contribute to the wider city's identity.

Use art as a powerful means of adding vitality and new perspectives to the city, and of creating the conditions for local identity and identification.



Under the one per cent rule, one per cent of the construction cost for new-builds, redevelopments and extensions managed by the City itself is to be set aside for artistic endeavours.

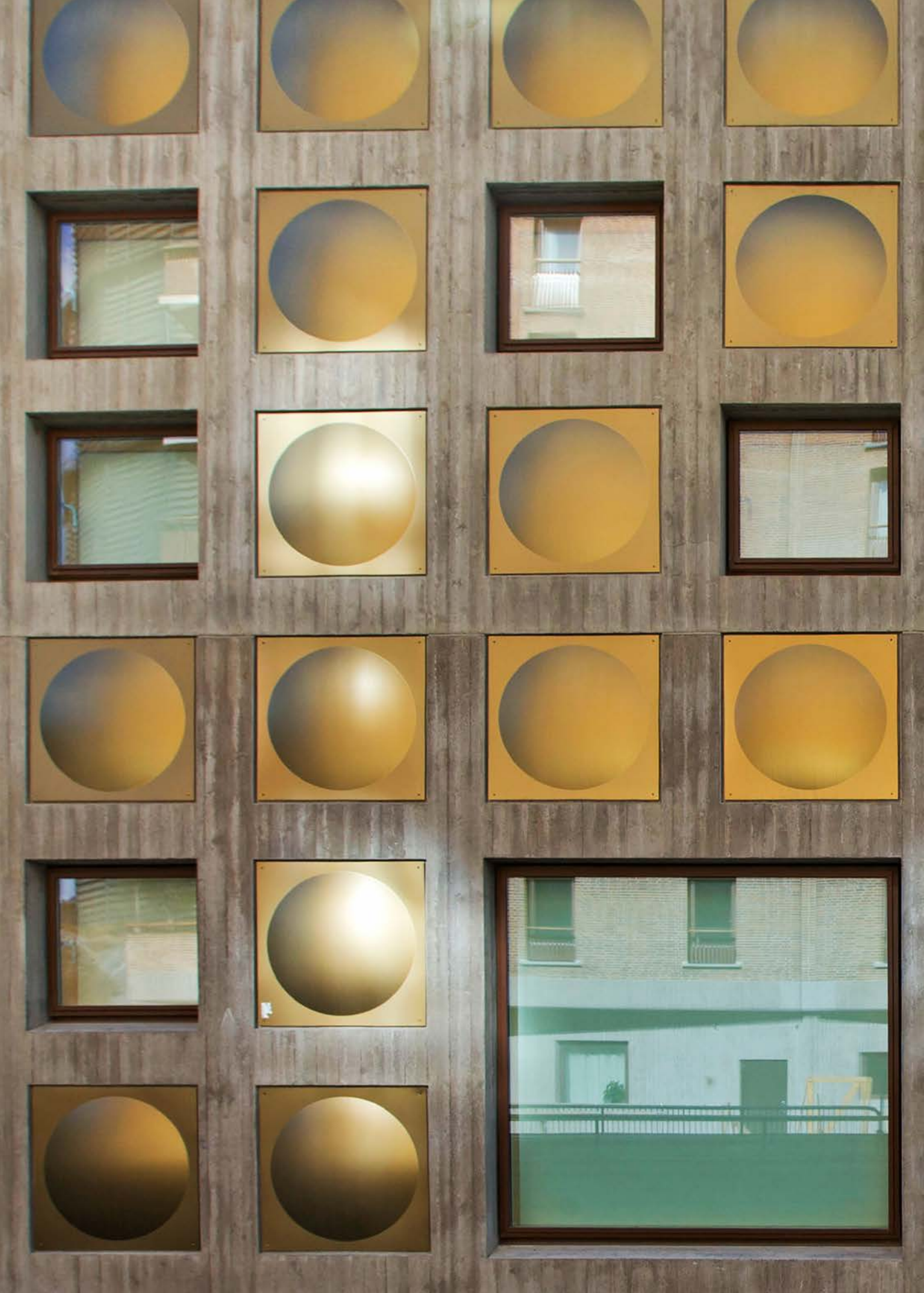


Sculptural figures can increase the sense of human presence and invite interaction. Bronze sculpture in Hammarbyhöjden, Rainer Fetting 2007.



Echoing classical carvings, Modern Maskaron at the entrance to Kulturhuset gives a whole new perspective on Sergels Torg. Christian Partos 2010. Photo: Mats Liliequist.

Left: Värberg's giants. Playing with scale, this work invokes a human presence and invites interaction. Artist: Xavier Veilhan. Photo: Naina Helén Jåma. 2020.



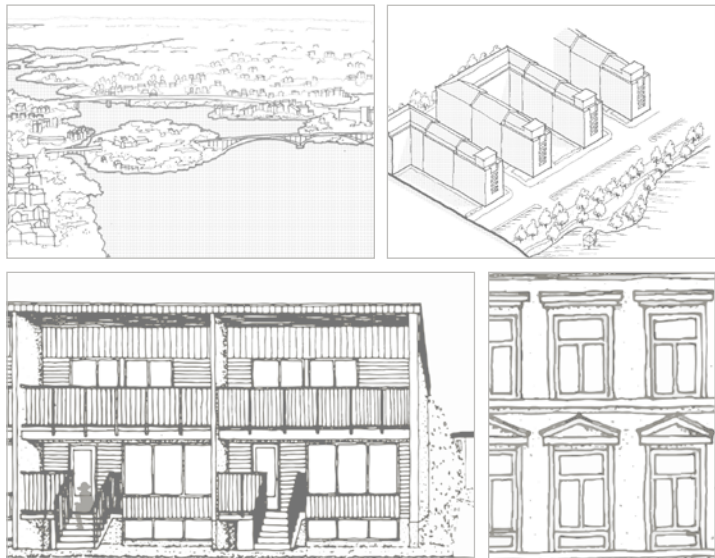
Sticks Up to You



BUILDING BLOCKS

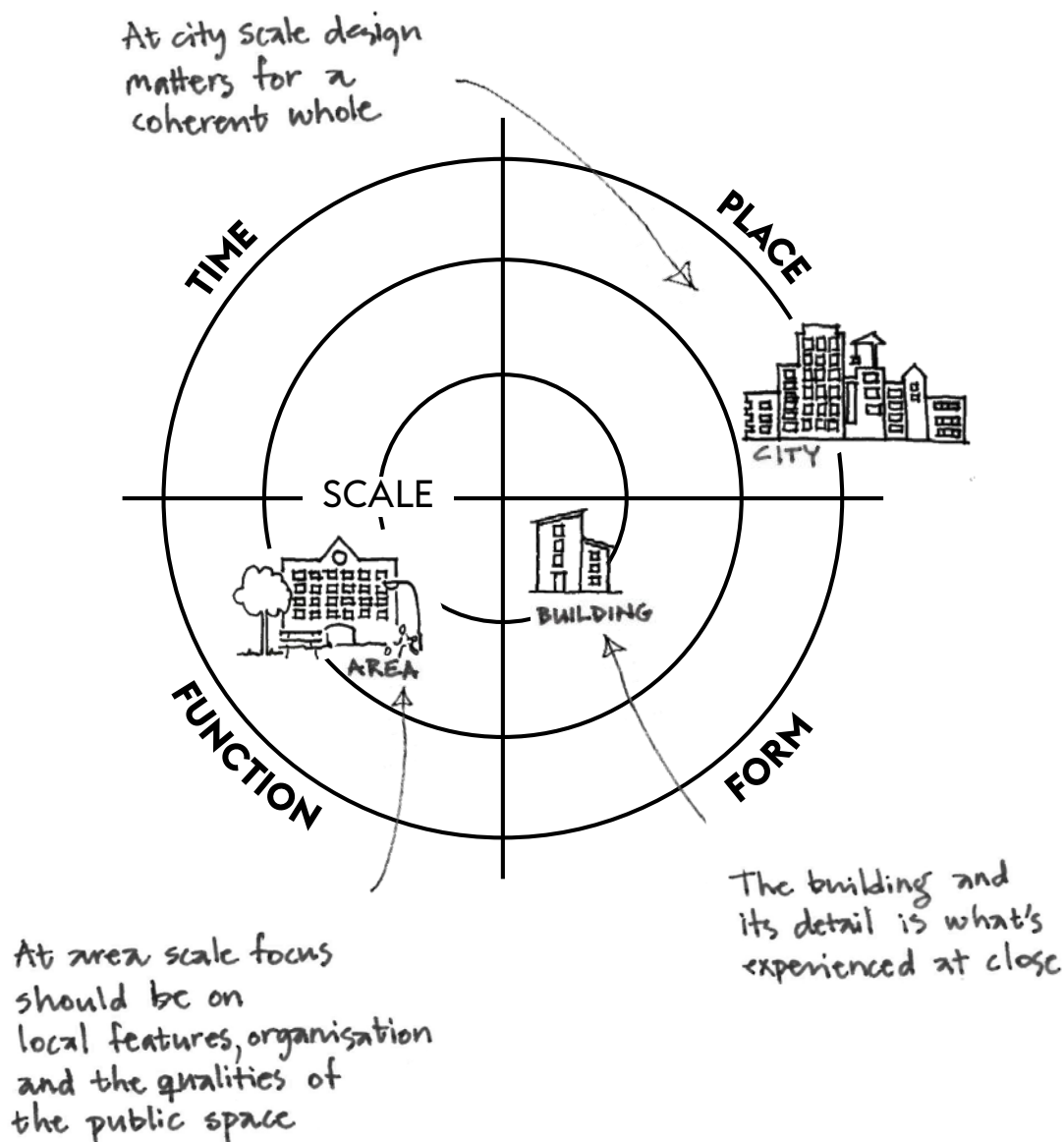
The image of Stockholm shifts and is perceived differently, depending on scale and distance. The city is bound together by large-scale structures, such as the road network and technical infrastructure, which lends an overall character. On a neighbourhood scale, the fabric of the city comprises different layouts, with blocks, public buildings, parks and squares defining the area. Individual buildings are made up of different volumes and elements – such as the roof or a contrasting ground floor – or details such as porches or balconies. All these features combine to form the city's building blocks.

These building blocks may be composed in different ways, based on changing needs, approaches and ideals. The result is a city with many layers that span a multitude of architectural styles. Some environments are homogeneous and unified, while other places are more diverse. The city's varying topography and landscape combine with the building blocks to create a whole that shapes the character of Stockholm.



The city's building blocks can be understood and described on a variety of scales. What can be seen and perceived changes with the perspective and distance from the built object.

The Tool for shaping the city focuses on how the city's building blocks work and are perceived on different scales: City – Area – Building – Detail.





Comparison between different districts

District (approx.)	Plot ratio
Gamla Enskede	0.15–0.25
Hammarby Sjöstad	1.7
Södra Station	1.2–2.1
Skarpnäck	1.2–2.1
Vasastaden	2.0–2.4
Stockholm Royal Seaport	2.0–2.9
Hornsberg	3.2
Liljeholmskajen	4.6
Hagastaden	5.2–7.3

The density of development in Stockholm varies. One way of describing this is using the plot ratio. The figures in the table state the net plot ratio for each area.

A denser city

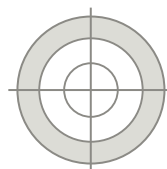
Stockholm has taken centuries to develop into the city we see today. The structures are clearly legible, showing how new layers of buildings have been added as the city has expanded outwards from the city centre towards the boundaries of the outer city. The city is now undergoing another period of strong expansion, perhaps one of the most intensive in its history. The difference compared with earlier eras is the increasing rarity of building on large areas of undeveloped land.

A particular challenge as Stockholm grows, is the need for effective connections between districts. When a new development aims to connect existing areas – perhaps of different character and scale – it is particularly important that the addition bridges differences and plays its part in creating functional and well designed environments.

Densification offers many opportunities, but at the same time it requires the balancing of different interests. Changes provide a unique chance to add new functions and revitalise the urban environment. Developments can often use existing infrastructure, and possibly contribute to improving inadequate infrastructure. Both technical and ecological systems should be improved, and environments strengthened from a social and experiential perspective.

As the increased density takes shape, the architecture has a considerable effect on the way the end result is perceived. The same mass of buildings can be split up and designed in many different ways, requiring a well founded approach to the choice of planned layout, typology and scale. Study and evaluate how new additions relate to existing structures and qualities.

This is calculated by dividing the total gross floor area, for example within a property, by the amount of land on the plot. A plot ratio of 1.0 means that the gross floor area is the same as the amount of land in square metres within a defined area.

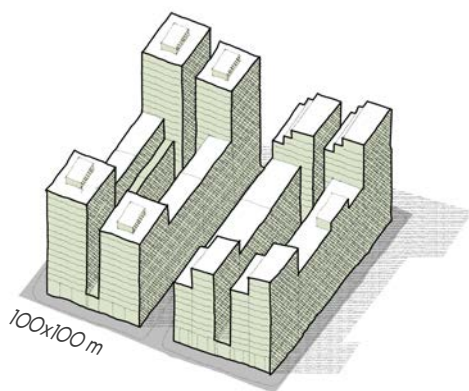


When areas are made denser or new areas are created, the choice of structure needs to be carefully considered. The same number of square metres can be given different forms, and a building's volumes can be organised in multiple ways. Different forms affect access to light, greenery and open spaces.

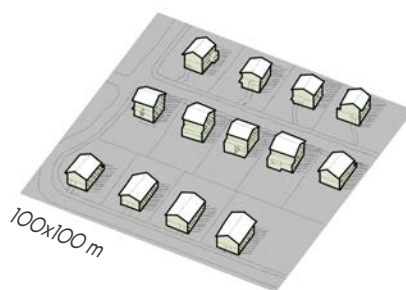
Stockholm has areas of both high and low density with different typologies.

Here are two examples:

High density: Hagastaden, 11–17 storeys, equating to approx. 60,000 square metres of building on a plot measuring 100x100 m



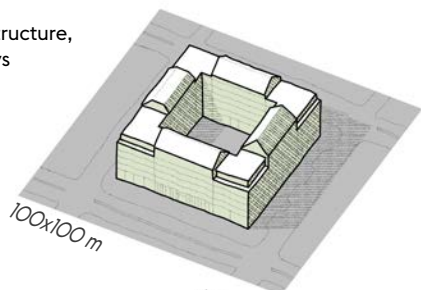
Low density: Enskede, 2 storeys, equating to approx. 2,000 square metres across buildings on a plot measuring 100x100 m



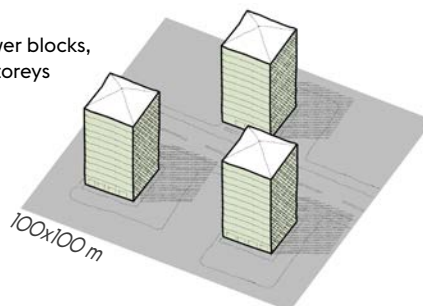
The same number of square metres can be arranged differently.

This illustration shows four examples of how 10,000 square metres of building can be distributed differently on the same size and shape of plot.

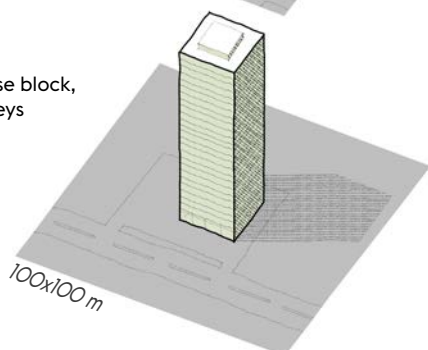
Block structure,
6 storeys



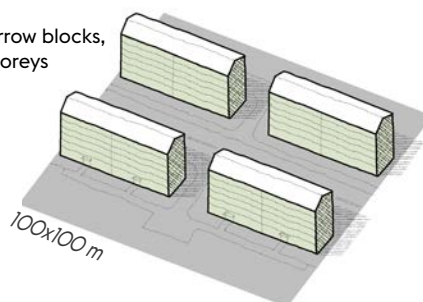
Tower blocks,
11 storeys



High-rise block,
25 storeys



Narrow blocks,
6 storeys





THE CITY

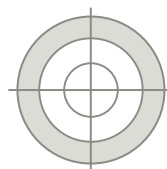
Give the city rhythm

The rhythm of the city is formed by sequences that are divided up by urban spaces, buildings or natural features. Just like music can have different tempos, the city is composed of dynamic variations. The rhythm is set by the density of development, or by the relationship between the buildings and the greenery or the water. The positioning of vital functions, destinations and communication hubs also plays a part.

The city's public spaces are created between the buildings, formed by streets, squares, parks and green spaces. By connecting the public spaces, a varied character is created that accommodates large and small spaces, as well as dense and more lively environments. Diversity is an asset, but the cityscape also has to be in balance so as not to become too fragmented. The ability to choose routes – and find your way between these different spaces – provides a wealth of changing sensory stimuli and makes the city an attractive place where people want to spend time.

Retaining and strengthening this power of attraction requires an understanding of the city's rhythm and dynamic. The city's most intensive parts benefit from access to alternatives offering calm and stillness. A bustling and lively main street, for example, needs quieter side streets. In uniform areas of low intensity, new nodes and lively corridors and centrepieces contribute to better rhythm and attractiveness.

Make conscious additions that are based on and strengthen the rhythm of the city. Connected and well composed sequences of spaces make the urban environment more diverse, balanced and stimulating.



When urban spaces are linked together, this generates a variety of characteristics and a mix of intensive environments and calmer areas. A rich level of variation among the urban spaces boosts attractiveness, which is important to both the local environment and the city as a whole.

Two series of examples from different city typologies with varying urban spaces, where the spaces complement each other and help to provide different levels of intensity within the same area:



Blackeberg



1. Commercial centre



2. Central corridor



3. Walkway



Hötorget



1. Square



2. Central corridor



3. Side street



Along Hornstulls Strand, the slope lined with wooden benches offers a flexible place for rest, social activities or picnics.



At an elevation of 90 metres, Vårberg's new park has viewing platforms for birdwatching and other activities, playgrounds and new entrances.

The Stockholm Traffic Administration's documents *Strategi för offentliga rum* (Strategy for Public Spaces) and *Grönare Stockholm* (Greener Stockholm) contain planning principles for the city's public spaces.

Use the public spaces

One of Stockholm's key assets is the variety of public spaces, in the form of squares, streets and parks, where we interact with each other and people from different parts of the city mingle. As the city grows, more residents and visitors will be sharing the public spaces, increasing the opportunities to meet, but also creating a need for more places to take a break and relax. Public spaces are an important asset that should be accessible to everyone. It is therefore important that communal areas are designed carefully and exist throughout the city.

In addition to light and greenery, pleasant acoustic environments and a favourable microclimate all contribute to the sense of enjoyment. Whether they are designed to be a destination, like a waterside promenade or a square, or they meet a local need for shared facilities, the public spaces are an invaluable feature of the city.

In addition to greater density, more people in the city means more wear on the public spaces. The environments therefore need to have durable, high-quality and sustainable designs. Innovative solutions should encourage new ways of using the communal spaces and support usability at all times of the day, week or year. In a drive to create more space for communal activities, spare or undefined areas – such as surplus parking spaces or streets that are far too wide – can be transformed into attractive spaces offering experiences for a wider public.

The city's outdoor environments need to meet a number of disparate needs and expectations from the City's own administrations and private stakeholders. Practical functions and messages of different kinds can create an incoherent and fragmented impression. Public furniture and planting should sit comfortably alongside signage and advertising pillars, as well as bike parking, charging stations and safety barriers.

Aim to establish functional, safe and inviting public spaces within easy reach of housing, workplaces and schools. Coordinate the design and make active choices about what should be included in the urban environment, to achieve a harmonious and attractive whole.



The city's interior spaces

The city's communal areas also include many interior spaces, providing sheltered and heated environments in our northern city, where darkness and cold define parts of the year, thus creating places for encounters between people all year round. We mainly experience them as everyday environments such as swimming pools, libraries and religious spaces, as well as schools, or stations to which travellers flock from different directions.

These are spaces that often have a different scale and larger dimensions than our own home. To achieve interesting spatial experiences, different floor levels and varying room heights can be used, along with corridors and connections for visual links or flows. Daylight can be admitted through regular windows or indirectly through atriums and windows placed high up, allowing for low-angle lighting, mood lighting and other effects. The environments may be perceived as intimate, informal or grand. They can encourage social interaction, make a major impression on people, and be integral to a first memory of encountering architecture.

Applying considered design to public interiors signals that the city's residents are important. There is huge potential here, whether the shared spaces are created for education, religion or travel, and whether they provide a venue for culture or commerce.

Enrich people's everyday life by exploiting architecture's inherent capacity to establish generous and inclusive interior environments that offer a rich variety of spatial experiences.



School setting where materials, colours and shapes form a theme that repeats in different rooms. Långbrodalsskolan. Photo: Anders Fredriksén.

Kulturhuset's TioTretton space, where only children are welcome. The room is designed specifically for its target group and picks up on features from the city outside.



Proportions of the street space

For the city to function and feel like a united whole, continuity is required in the urban spaces that link different parts with each other. As well as governing how we move on foot or by other means, streets and promenades also contribute to our understanding and sense of how the city is connected.

The proportions of the street space have historically been dictated by both architectural strategies and necessary functions. The needs have, however, varied over time. Streets that were once built for horse-drawn traffic have, over the centuries, been changed to make way for cars and buses. Today, the same streets may need to undergo further change to meet the needs of tomorrow.

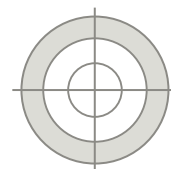
No one knows what transport methods the future has in store. However, we do know about the proportions that create pleasant and functional street spaces. The width of the street and the height and location of the buildings have a significant impact on how the street environments are experienced. While functional demands mean that streets are given the same width along their whole length, there are other opportunities to bring variation to the street space. The height of the buildings can be varied and setting them back from the street can provide space for plants and outdoor furniture, or other functions such as bike parking.

Appropriate proportioning of the space between buildings in relation to the wider built environment is one of the preconditions for making the city beautiful and functional. New streets should be well designed with good proportions, to ensure that the city is attractive, robust and receptive to changes over time.

The Stockholm Building Ordinance's section on streets and roads has examples of street dimensions from different eras.

The Stockholm Traffic Administration's document *Gata Stockholm* (Street Stockholm) contains functional dimensions for different types of streets.

THE CITY



The streets in the city have historically provided space for a variety of functions, meeting the needs of different eras by prioritising how the spaces between the buildings have been used.



Götgatan circa 1910.

Carts and carriages are a common sight on the streets of Stockholm.
Photo: Kasper Salin, Stockholmskällan.



Götgatan circa 1975.

Cars dominate the use of the street.
Photo: Tore Lidmark, Stockholmskällan.



Götgatan 2020.

People move around the street space on foot or on bicycles.



THE AREA

The Stockholm Building Ordinance has in-depth descriptions of Stockholm's various city development characteristics, with guidance on the qualities that should be preserved.

Left: The new building at the end lifts the 1960s facade on the left and creates a legible context and cohesion in a previously fragmented environment. Gröndal.

Right: New group of buildings that uses volumes and details to complement the site and at the same time add a new built layer. Vällingby.

Consistent additions

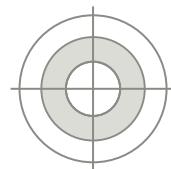
Stockholm is a mosaic of different districts that together form a whole where the built and natural environments interact. The districts have usually been built in phases and given a uniform character based on the circumstances and planning ideals of the time. Building in or alongside existing urban environments requires knowledge and understanding of the existing structural layout and its hierarchies, as well as the relationship between the built environment and the landscape. Knowledge of the ideologies and values that have shaped the urban spaces and how the places developed over time is also crucial.

New groups of buildings used as infill in existing areas need to be cohesive additions. This can be achieved by embracing existing design motifs such as street layouts, volume, colour palette or materials. Another option is to choose a contrasting design that aspires to be consistent and coherent within the parameters of the new development. Individual additions that differ too much risk negatively impacting on cohesive environments. Without simply copying older designs, such additions should sit comfortably alongside and interact with the architecture of the existing environment, while also meeting modern needs.

Design a new project in groups of consistent infill developments that are inspired by and woven into the existing environment and continue to support a cohesive character.

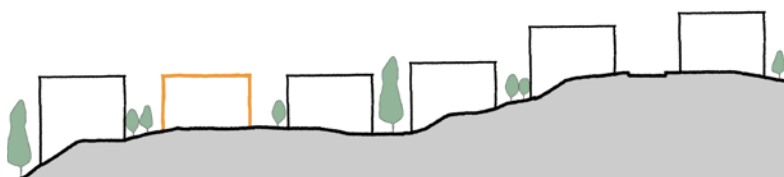


THE AREA

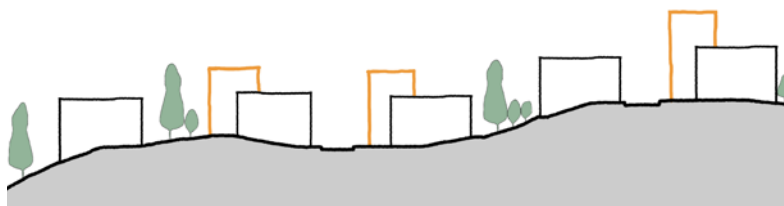


Analysing what has already been built lays the foundation for creating a unified entity by means of infill. The new and the existing need to work together and strengthen each other.

Examples of possible approaches:



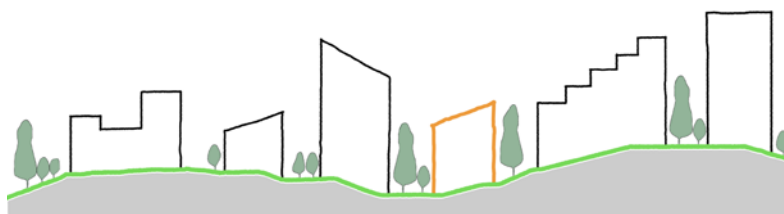
Complement the local vicinity and retain the cohesive character of the existing built environment through infill of a similar scale and form.



Create a new layer by increasing the density of the existing built environment in a cohesive way through infill with its own relationship to the cityscape.



Give context for ease of legibility. Identify what stands out from the norm and accentuate it by adding buildings that reflect the existing exception to form a new context.



Unify a fragmented structure through new additions. The unifying features might be buildings, paving or other characterful elements that bring the space together.



THE AREA



KTH School of Architecture has found its shape and place, harmonising without subordinating itself.



New development in Aspudden that fits in with the existing layout but with its own identity.

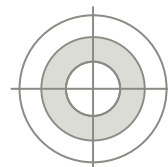
Stand out, blend in or step back

Architecture can take many forms. It can break new ground with its innovative technical and artistic features that attract visitors from all over the world. However, of equal importance for a city is the architecture that serves the everyday needs of society, and that is well located, low-key and high-quality.

During this period of rapid growth for Stockholm, the built environment should be seen as a cohesive whole, in which most new buildings do not need to stand out to any great degree. Each individual addition should fulfil its function while at the same time serving as part of a particular context. It is therefore important to identify which role a new building will play. Just like the different voices in a piece of music are parts of a composition that has to be in harmony, the majority of what is built should be pitch-perfect and maintain a high standard. Buildings in key locations – or with particular functions – can be treated as soloists that take the lead role. They contribute to a more interesting and varied composition and provide focal points to navigate by.

The relationship between the building and its context is perceived in different ways, depending on the scale. Features at a distance might appear to merge into their surroundings through considered design, and close up, use of volume will perhaps mean that the objects then break with their surroundings and embrace different details or materials. In other cases, objects that look different from a distance could be seamlessly interwoven with and adapted to the circumstances in their immediate vicinity.

Decide whether new additions will stand out, blend in or step back in relationship to the context. Make active choices based on knowledge of the hierarchy that defines the cityscape today, so that the built environment as a whole will be balanced and legible.



Upward extension in a sensitive location in central Stockholm, with its own distinct design language that borrows decorative elements from its surroundings.



THE AREA

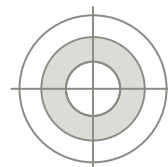


In the Tobaksmonopolet area of Södermalm, the new building complements the existing block, with considered proportions delivered using modern technology and concrete elements.

Find the right proportions

Today's industrial construction techniques and regulations provide new possibilities, compared with those available to earlier developers using traditional building techniques and subject to restrictive systems of legislation and regulation. Knowledge within different construction disciplines and the conditions for conducting labour-intensive jobs have also changed. New circumstances, standards and requirements, not to mention modern technology, are changing the depth and height of buildings and the pitch of their roofs. The dimensions of buildings constructed today thus tend to differ from those of the older buildings that dominate the city. In attempts to replicate older approaches, contemporary conditions make it difficult to achieve the same architectural result that was possible in the past. In addition to the proportions, new buildings also differ in the use of materials and details. This does not mean that an architectural design cannot draw on knowledge of older methods, but it is important to recognise the potential of modern technology and dimensions to give new buildings their own feel, with carefully balanced proportions.

Ensuring that a building sits comfortably in its setting requires a multifaceted perspective and an understanding of the proportions that define the overall impression of the site. This includes the dimensions determined by the overall city planning structure and the way the building is positioned in relation to the street space or the surrounding natural features. Although the look and proportions of architecture change over time, it is important that new additions also aim for a considered composition and balance.



The new building's design details and material choices interact and fit in with the qualities and level of detail in the surrounding buildings.



THE AREA



A technical building that brings multiple qualities to the public space through its sculptural design and its seating integrated into the facade. Stockholm Royal Seaport.

Add new qualities

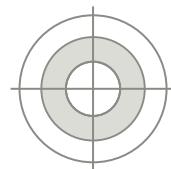
Redeveloping or erecting new buildings gives an opportunity to improve current qualities and add new ones. The starting point should always be the properties and assets of the existing site, while also asking what is missing and what can be added. Analyse the context, giving due consideration to the people who use the place today and the question of future use.

Urban spaces and buildings can then be converted and repurposed while preserving key features. It is also important to consider other aspects, such as a passage, a glimpse of greenery or a visual connection. The focus of improvement measures might be to make places safer by increasing the number of pedestrians, for example by adding new facilities or more entrances. Another approach may be to add plants where there is a lack of greenery or to increase the number of functions in an area of more uniform use to make the urban environment safer and more inviting, with more experiences on offer.

Introduce new qualities and develop existing assets through creative additions that establish a richer, safer and more imaginative urban environment that can be used in new ways.



Right: The skatepark beneath Rålambshovsbron brings new qualities and activity to what was once an unsafe area.



New projects should always add qualities and be designed around the assets that already exist in the urban environment.

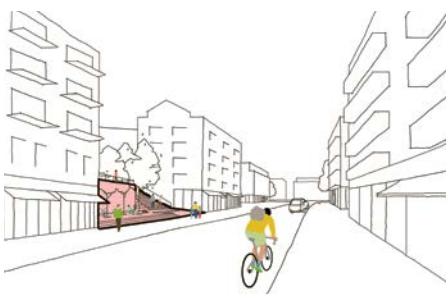
Examples of qualities that could be added:



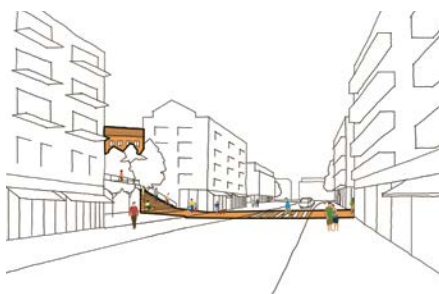
Active ground floors bring the street space to life, as well as adding security and variation to the city.



Greenery improves well-being and has ecological, temperature-regulating and noise-damping functions.



Creating small squares gives rhythm to the street space, providing local destinations that offer somewhere to take a break.



Crossroads provide options, arouse curiosity and contribute to new patterns of movement.



Balconies help to bring life to city spaces, providing a visual connection between the building interior and the street outside.



Roof terraces and green roofs activate surfaces higher up in the building and add quality to the city space.



THE AREA



Lush greenery on part of an existing facade in the city centre is visually captivating and adds a living feature to a hard landscape. Drottninggatan.



As well as dealing with stormwater run-off, this inset planted corridor contributes to biodiversity and social well-being. Stockholm Royal Seaport.

Ecosystem services can be described as all the products and services that nature's ecosystems provide for humanity and that contribute to our welfare and quality of life.

The presence of greenery

The green elements of the city make up a living part of the architecture. Trees, flowerbeds and green spaces soften the structure of otherwise hard landscapes. The greenery makes it possible to follow seasonal changes and offers features to rest your gaze on, as well as stimulating play and improving people's well-being. Our health is affected both directly and indirectly, since spending time in green environments lowers stress levels. It also boosts the memory and encourages physical activity. Elements of greenery provide sensory stimulation, with nature's beauty and ever-changing cycle able to spark wonder and give perspective on life.

In addition, greenery helps to strengthen the city's ecosystems, promote climate adaptation and increase biodiversity. Plants clean air and water, and nature provides options for recreation. Trees in the urban environment lower the temperature locally during heat waves by offering shade. Plants at ground level or on the roof are also able to help regulate the flow of rainwater and snowmelt in various ways and help with the attenuation of stormwater. With the right design, the areas of greenery make a contribution on an aesthetic, biological and recreational front. Making city spaces and buildings multifunctional is vital if urban development is going to meet the climate challenges we face.

The opportunity to add plants should always be examined, both for new projects and when making alterations. Proximity to larger green spaces – as well as smaller planted areas and individual trees – must be provided, and the architecture should provide contact with and views of greenery. Make use of mature trees and bushes to save on resources and to better integrate new buildings into the existing environment.



Public and private

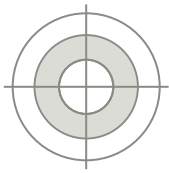
The city's different spaces and places are of a public or private nature to varying degrees. The public sphere comprises streets, squares, parks and untouched nature, forming what are considered to be shared spaces. They fulfil a public function, with everyone having the right to be there, and they provide spaces where people encounter each other as they go about their lives.

Private city spaces are formed by individually owned properties such as the gardens attached to houses or apartment blocks. These are places not accessible to everyone, but they can still have a positive impact on the cityscape. In many cases they help the city to be seen as open and populated, providing pockets of tended green outdoor spaces. This is particularly notable in areas that are less densely populated, such as developments of terraced or detached houses. In a dense urban structure, the private spaces also fulfil a function by offering glimpses of nature. These might, for example, take the form of green courtyards or a planted roof terrace.

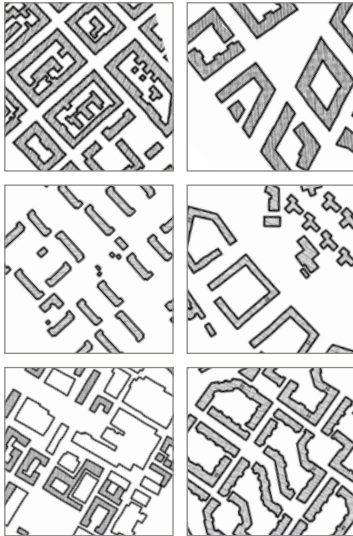
Every part of the city benefits from a mix of private and public spaces. Good access to public areas of different kinds is important in enabling people to meet on equal terms and enjoy opportunities for outdoor activities. The public space should therefore be designed so that it feels accessible and offers generous conditions for interaction, activity and recovery. The property should be registered in a way that makes the division of responsibilities and functions clear for both its use and its management. Obvious distinctions help to convey how the spaces should be used.

In a denser city, the public space becomes the space where people live their lives to an ever-greater degree. Design the city's spaces so they are inspiring, diverse and able to function day and night, all year round. Create the conditions for a sense of belonging and security in both the private and public spaces.

The Stockholm Traffic Administration's documents *Strategi för offentliga rum* (Strategy for Public Spaces) and *Grönare Stockholm* (Greener Stockholm) contain planning principles for the city's public spaces.



THE AREA



The different structures within the area set the parameters for possible expansion and infill.

The Stockholm Building Ordinance describes the city development characteristics and the street layouts that have arisen in different eras.

The block has its own grammar

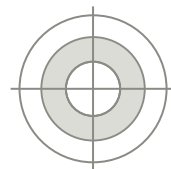
The classic block structure rooted in European ideals has historically been common in central Stockholm. The structure provides a clear division between what is private and public, with cohesive blocks and private inner courtyards.

The earliest blocks in Stockholm functioned differently. The courtyards were of a more public nature, incorporated into the fabric of the city, with various outward-facing enterprises. The blocks were made up of many different buildings large and small, but as the city has modernised, the number of small-scale elements has decreased. As the inner courtyards became private gardens, the character also became more closed.

New urban forms and structures have been introduced over the years. Outside the city tolls, the topography and changes in architectural ideals – embracing light, space and proximity to nature – had a major influence on the way developments were laid out. Low-rise apartment blocks and tower blocks were designed to take account of nature and the terrain. The distinction between private and public became less clear. With some of the large-scale developments built as part of the Million Homes Programme, low-rise blocks were arranged in rectangular layouts with open courtyards. The aim was to preserve nature, but the efficiently produced buildings were also a response to the acute need for more housing.

Today's city planning operates within new parameters, with modern blocks differing from those of the stone city in various ways. They comprise one or a small number of properties that are built within a short period. To create qualities that relate to the lively dynamism of the inner city, the facades adopt different rhythms and variations. Building individual blocks in the outer city is particularly challenging, because they can easily come across as apart and out of context. To combat this, fully or semi-open structures are often employed, as they are an easier means to create cohesion with the other buildings in the outer city. In places such as Årstafältet and Stockholm Royal Seaport, there is enough space for several blocks to form their own district with a layout echoing that of the inner city. When choosing the street layout and the block structure, account should be taken of the local conditions, and how buildings and courtyards interact with their surroundings, meeting different needs within the immediate environment.

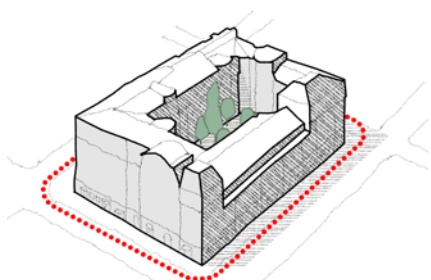
THE AREA



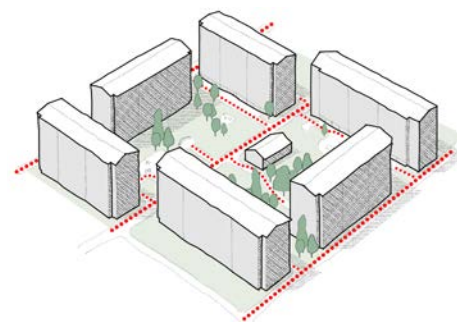
The block is a common city typology that has taken various forms, in line with the circumstances and ideals of the time. The form of the block affects the way it interacts with the surrounding buildings and landscape, while people's patterns of movement are influenced by the blocks' design and degree of openness.

Examples of blocks with varying degrees of openness and different patterns of movement:

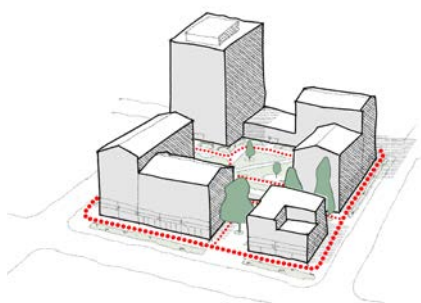
Blocks comprising multiple buildings.



Closed block with no views into the courtyard. The public only moves outside the block. The main entrances face onto the street.

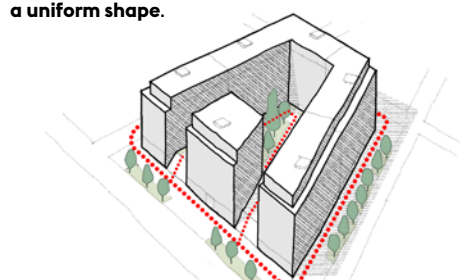


Open block structure with low-rise apartment blocks surrounding a courtyard that offers access for residents and the general public. The main entrances are reached via walkways.

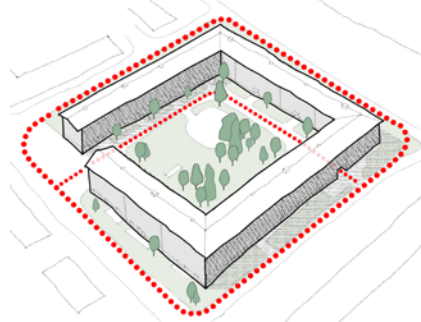


Semi-closed block with views into the courtyard. The public moves primarily outside the block, but with the ability to reach a destination within the block. The main entrances face onto the street.

Blocks comprising one building that forms a uniform shape.



Semi-closed block with views into the courtyard. The public primarily moves outside the block. The main entrances face onto the street.



Traversable block with views into the courtyard. The public primarily moves outside the block, but also across the courtyard. The main entrances usually face the courtyard.



Traversable block with views into the courtyard. The public primarily moves outside the block, but also across the courtyard. The main entrances face the courtyard and are reached via walkways.



THE BUILDING



Two buildings in the same block from different eras, with a clear division into ground floor, facade and distinct roofline.

Top: Grev Turegatan 10, completed in 1905.

Bottom: Grev Turegatan 8, completed in 2014.

Learn from classical approach

Many buildings in Stockholm are designed according to classical principles, with a threefold arrangement where the roof, facade and ground floor are clearly discernible. These three elements of the building generally have different designs and surface finishes, partly due to aesthetic preferences – but also technical and practical considerations such as the need to channel water from the roof to protect the facade or to have a rustic and durable ground floor that can handle wear and ground moisture.

A facade that is divided and composed using different scales, with varying depths or transitions between different materials, makes the building interesting and less monolithic. Architecture at eye level usually has the richest detailing and the finest materials, while the sections that are viewed from a distance, such as the top floor or the roof, have a simpler design.

The proportions between the roof, facade and ground floor have varied to some extent, reflecting different stylistic ideals. The whole look is based primarily on a classical approach that originates in antiquity, with distinctly legible supporting and supported structural elements. This approach has defined not only statement buildings, but also simpler and more everyday constructions. With well balanced proportions and recognisable divisions, this is architecture with an enduring aesthetic.

More recent architectural styles have also been influenced by classical ideals, but the pursuit of abstraction and simplification has given rise to new and freer compositions with no such differentiation. Examples of a more abstract design language include buildings with the same roof and facade material, the absence of prominent eaves and a ground floor that uses the same materials as the rest of the facade.

Whatever the chosen look, there is plenty to learn from the classical template. Use it as a source of knowledge to support architectural decisions, for example on how the building should terminate at the roofline, how the facade will enrich the streetscape or how the ground floor will present itself to people at eye level.

THE BUILDING



New facade forming a backdrop to Sergels Torg. Alternating materials in multiple layers creates a sense of depth and relief, while also defining the division and rhythm of the facade. The facade material here is reclaimed stone.



THE BUILDING



In a dense city, roof terraces provide spaces for socialising, greenery and recreation. With the right design, several needs can be met at the same time. Slakthusområdet.



Solar panels in a pattern on an angular roof form an integral part of the buildings' design. Stockholm Royal Seaport.



Roof with greenhouse, enabling growing, socialising and in this case biotech research. Student accommodation at KTH.

The roof – a three-dimensional city

Stockholm's rooftop landscape is one of the city's key features. The topography and clear sightlines of the city mean that the roofscape is visible from many locations. The rooftop landscape varies from one district to the next, but is often uniformly and consistently designed within areas with similar city development characteristics. Adopting a uniform height above ground and coherent shapes and colours, the roofs mirror the topography of the land, which is the foundation for Stockholm's characteristic skyline. Aesthetic and style ideals, as well as technical and practical factors, have historically influenced the choice of roofing material and pitch. The roof is an important feature that needs to be addressed when designing new buildings. The pitch of the roof and whether it has a setback penthouse level has a major effect on the cityscape, as do choices relating to materials, details and colours, and whether the surface of the roof is glossy or matte.

Upward extensions on the roof not only change the height, silhouette and look of the building, but also affect the proportions of the street space and the number of hours of sunlight at ground level. Design infill projects that take account of the area's character and the overall look of the rooftop landscape.

In many cases, the flat or shallow roofs in the city offer an unexploited resource. Greenery and recreational spaces are attractive features, and climate smart solutions can be integrated into the design. To meet the climate challenges and improve biodiversity, the roof can be used to attenuate stormwater, as well as providing space for solar panels and ecosystem services, such as beekeeping and plant growing. With the right design, many different needs can be met at the same time, something that is vital in modern developments, since increasing density requires more efficient use of land.

Ensure that new roofs can be multifunctional and benefit both people and the climate.



The facade – the walls of the urban space

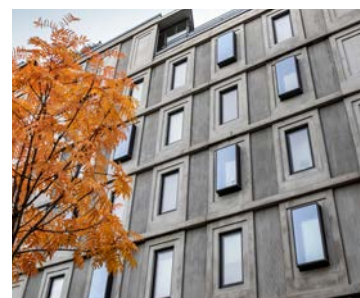
The facades of the buildings play a significant role in the composition of the cityscape, and have a major impact on its character. The feel of streets, plazas and squares is determined to a large extent by the variation, rhythm and colours of the buildings. The facade often gives an indication as to the function or role of the building within the city, with this legibility contributing to a sense of security and recognition. An interesting and attractive facade has a positive impact on people, by contributing to a varied cityscape. A balanced and harmonious facade design often relies on a unifying theme, which should relate to the surrounding facades while allowing scope for variation.

The facade is the boundary between private and public. It protects the building's interior and private life, but also enables contact and a human presence in the urban space through generous windows and openings. The need for daylight sometimes clashes with energy-saving requirements. Careful consideration should be given both to the people using the building and to those occupying the public space.

Balconies make a positive contribution to the cityscape by creating a connection with and bringing life to courtyards or streets. Their size and positioning, as well as materials and details, have an impact on the cityscape. Whether adding balconies to new or existing buildings, their relationship to the surrounding urban environment is important, and they should be designed as a thoroughly considered part of the overall composition.

Perceptions of the facade as a whole are determined by many factors. Volume, colour and materials make a first impression. The overall perception is also influenced by the way the facade is divided, the rhythm of the windows and the important play of light that is achieved by creating a sense of depth. The impression would be completely different, for example, if horizontal bands of windows were replaced with deeply inset vertical openings.

When designing the city's facades, bear in mind the distance at which features are observed. There should be elements that are seen from a distance, others that stand out within the street space, and those that are viewed up close to the building.



Same building from two different sides. An austere, closed facade overlooks Essingeleden, reflecting the tougher motorway environment. Overlooking the courtyard to the south, the character is much more open, inviting people to stay a while and interact. Gröndal.



THE BUILDING

The ground floor – the building at eye level

The ground floor is the part of the building that sits at street level. What we see at eye level is important as it is so close to us, greatly influencing our impression of the built object. The way the building adapts to the topography and connects with the street, square or nature is heavily influenced by the design of the ground floor. A well designed intersection with the ground enables buildings to interact with and fit into their surroundings. The ground floor also affects a building's perceived proportions. It is often desirable for the ground floor to be taller, as it gives the building stature, while at the same time creating space to enable variation over time.

In new residential blocks, the ground floor usually has to house apartments in the interests of economic viability. It requires thoughtful adjustments to make ground-level housing attractive. The design of the windows and the level of the apartment floor in relation to the ground outside – as well as the appearance of the surroundings and any planting – affect how pleasant it is to live at ground level, and how comfortable it feels for passers-by.

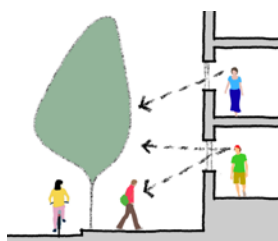
The ground floor provides an opportunity to enrich city life at street level, whatever the function or economic circumstances of the project. It signals that people are welcome to approach, spend time around or enter the building. Many places aim to have retail premises at this level to enhance the vitality of streets that then feel safe and secure. Experience-rich environments for people to spend time in can be achieved in many different ways by giving thought to the design. Artistic decoration, green walls and benches are welcoming features, while set-back buildings and frontages offer greenery and much-needed spaces for activity. Innovative solutions such as separate entrances to street-level apartments or combining housing with retail premises are other ways to enhance the ground floor.

In addition to security and other social aspects, aesthetics should also be considered. Carefully designed and well presented ground floors can meet several different needs. Clear entrances with refined features and details provide a greater sense of security and a more appealing streetscape. Make use of the ground floor's great potential to make the urban environment vibrant and interesting.

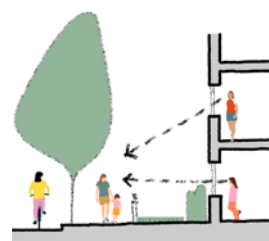


The ground floor is the part of the building that is closest to people in the urban space, and its design plays a crucial role in the interplay between the inside and outside. An active interface provides human presence, content and variation.

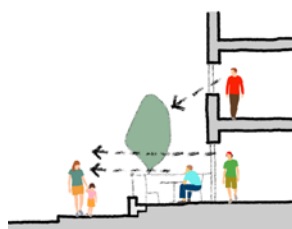
A few examples of how to design a ground floor with housing:



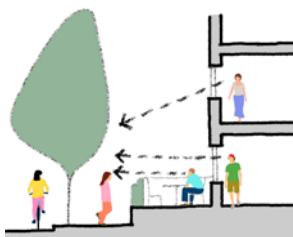
Housing right on the street.



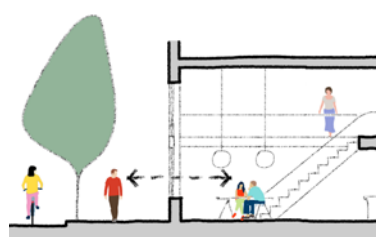
Housing with green frontage.



Housing with entrance and private patio overlooking the street.

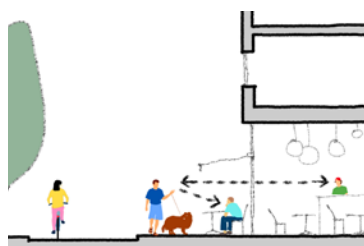


Housing with private patio overlooking the street.



Housing with retail premises on ground floor.

A few examples of how to design a ground floor with or without retail premises:



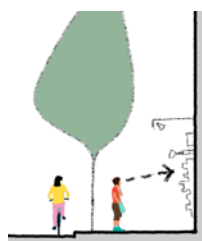
Retail unit with business that uses the street space.



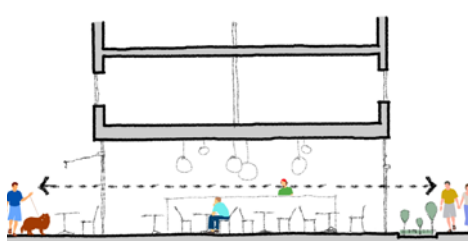
Retail unit on street.



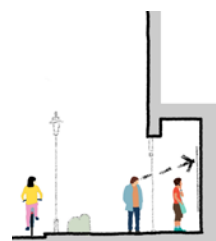
Shallow retail unit with service in facade.



Closed ground floor with innovative design feature such as greenery or artistic decoration.



Deep retail unit with through-view from facade to facade.



Shallow retail unit, creative solution, e.g. for gallery or other enterprise.



THE BUILDING



A fully open facade that exposes the interior of an office block and helps bring vitality to the street space day and night. Kungsholmen.

The building's interior spaces

Fundamental architectural qualities affect how we experience our surroundings. Access to daylight and a good acoustic environment are hugely important, as are outside views and spaces for social interaction. Sensory experiences that move and inspire bring added value. The interior rooms generally offer the greatest opportunity for the individual to put their personal stamp on the architecture. The spaces inside the building are influenced by the choice of colour, lighting and furniture. Other, larger-scale, changes are more difficult to make retrospectively. The design of new buildings should thus keep in mind both the inner spaces and the outer urban space. Aspects such as sightlines through the rooms and window placement affect the experience both indoors and outdoors.

Just as in the city, the spatial structure influences the way we move and meet indoors. It provides an opportunity for social interaction or privacy and partially informs the way we organise daily life in the household or in the workplace. Our choices are also affected, as demonstrated in places such as department stores and supermarkets, where the physical environment is organised to increase sales. In other contexts, the impact of the built environment is more subtle. It is therefore important to reflect on how architecture influences and guides. This sets the parameters for how many people can live in a home or who has access to a place. Architecture has been designed on the basis of functional connections and tried and tested systems, but needs to be reviewed on a regular basis in order for it to advance and meet contemporary needs. For greater flexibility, and to meet different demands relating to living, working and running businesses, the stock of buildings in the city needs to be expanded and broadened.

Architecture that has general features offers greater flexibility. To meet new needs and build for the future, the structure has to allow for redevelopment.

Use fundamental architectural assets such as generous ceiling heights, careful window placement and good light conditions in order for the building to tolerate a change of use and be robust, with an aesthetic that endures over time.

THE DETAIL

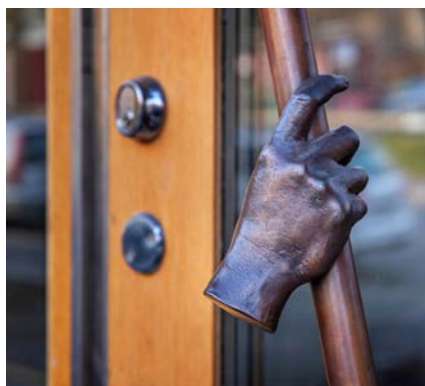


Use details and materiality close to people

Many people have had a hand in building a historical city like Stockholm. Architects, builders and craftspeople have carefully joined, chosen and shaped the parts and details that together make up an older building. Material choices, craftsmanship, colours and details in the built environment affect people and are key to the experience, both at a distance and in the street space, but perhaps primarily at close proximity. The objects we come nearest to in everyday life – objects that can be touched or viewed at eye level – affect our senses and the impression that the architecture makes on us. It is therefore crucial to put careful thought into every detail of the building. They have a major impact on the perception of the building's character and should reflect an architectural concept in order to form a holistic environment. A well crafted door handle for an apartment block or a sheltered entrance helps to create a homely feel and a clear identity.

The perceived identity within the city is also closely bound up with colour and material properties. Shiny and matte, fine and coarse finishes differ greatly from each other and are perceived in very different ways. In Stockholm, where the changing of the seasons is tangible, there is a particular need for colours and finishes that provide a lively impression and a warm colour palette during the dark and sometimes grey months.

Architecture that is closest to us and we use daily should be able to wear and age attractively. It also needs to be protected and maintained over its lifetime, so the character of the building can last over time.



Left and above: Thoughtfully designed details and quality materials provide a sense of tactility and can enhance the expression of the architectural concept. Example from the rental apartment concept Stockholmshusen, and from apartment blocks in Björk-
hagen and Kungsholmen.



New technologies are being developed to reduce the climate footprint. Pictured here is a full-scale test before renovation of Hötorgshuset 2. The developers are trialling integration of solar cells in the new facade glazing and an insulated facade to cut energy consumption.

WE
WANT
TO
OWN
IT

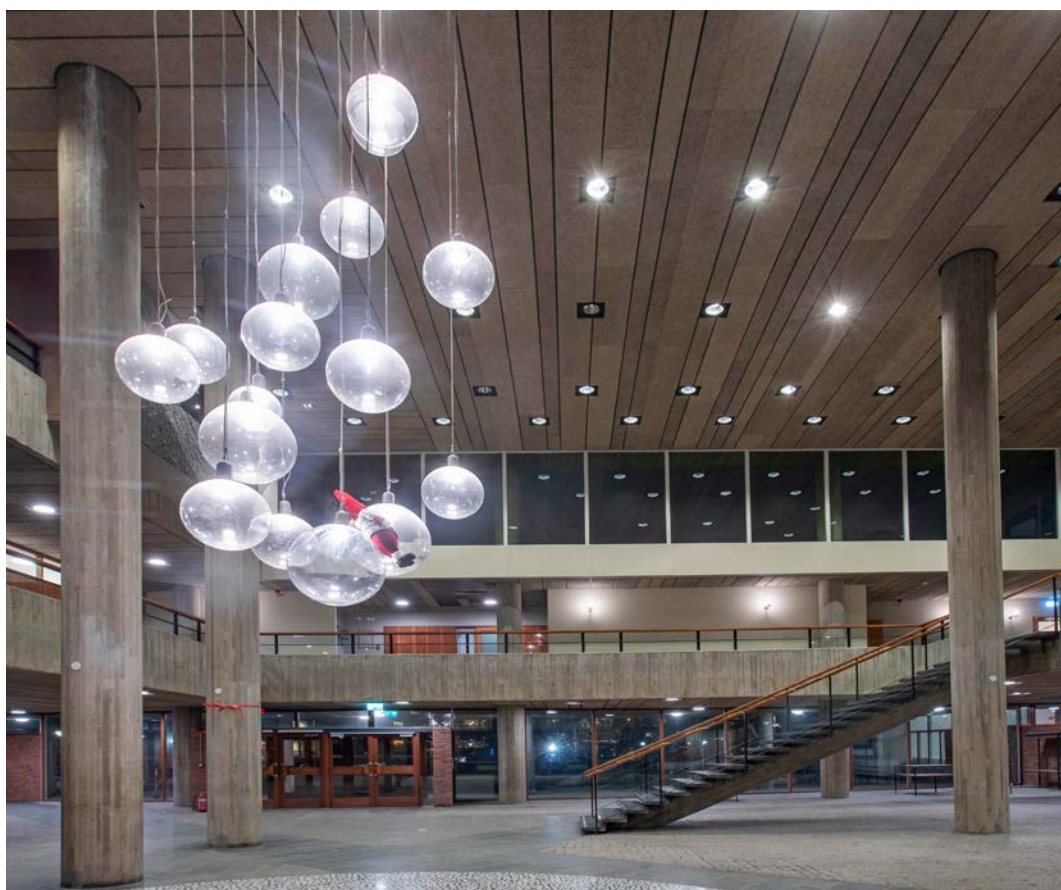


HOW WE OPERATE

Many people participate in the task of developing Stockholm for the future. Our success depends on good collaboration. Decisions on urban development, which are taken by our publicly elected politicians, are preceded by extensive supporting work involving many stakeholders. At the point of implementation, this group of people expands to include various other trades and professions. The city's employees are part of the processes, as well as developers, contractors, architects and other experts in different fields.

In its capacity as the planning and regulatory authority, the City has a particularly important role in Stockholm's development. The task comes with a considerable amount of responsibility that involves both mandates and obligations. The City also has a role, as an owner of land and real estate, in both managing and developing the urban environment. The City needs to set the standard and promote robust, sustainable environments with buildings of high architectural quality. Substantial responsibility for this also lies with individual stakeholders, such as private contractors, property owners and project developers. The electorate's understanding of and trust in the city planning process is also essential for the continued growth and development of the city. It is therefore vital to invite dialogue and provide information about the City's plans and projects in a communicative and inclusive manner.

Bringing commitment, knowledge and inspiration to the table is one of the most important tasks for everyone involved in the development process. This is how Stockholm gains even better living environments with well designed and maintained architecture for the enjoyment and benefit of both present and future generations.



S:t Görans Gymnasium has been converted into student housing. The large room that was once the school's entrance hall is now a generous entrance for the apartments. Kungsholmen.

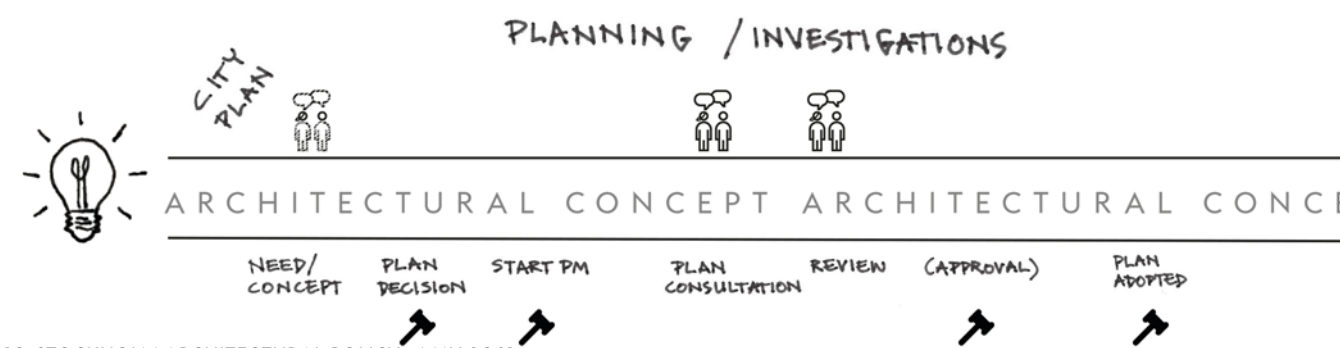
THE PBL PROCESS

The Planning and Building Act (PBL) sets out how to conduct the process of planning and granting building permits.

Process and quality control

Urban development begins with a need and a concept for meeting that need. In Stockholm, the formal process starts with the City Planning Committee deciding to issue a “start memo” for a programme or a detailed development plan. After this, the concept is further developed based on the circumstances of the project and the site, in the form of a proposed detailed development plan. Then comes a period of consultation with Stockholm’s citizens, and various bodies are invited to give their responses. Consultation responses and comments are compiled into a consultation report that presents the responses received and proposes how they should be observed and worked into the detailed development plan, before decisions are taken by the politicians. The plan is then submitted for review, at which time the public and the bodies consulted have a chance to assess the reworked proposal and find out how their comments have been taken on board. The plan is then adopted by the City Planning Committee. The applicable planning procedure (detailed development plan processes vary in their scope) and the size of the City’s investment determine whether the plan will then be brought before the City Council for approval.

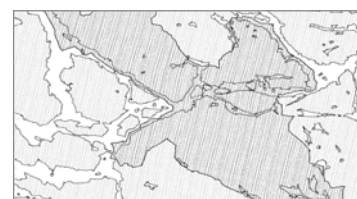
Once the plan is adopted and approved, the next stage is to review the building permit application. The City mostly grants permits based on the provisions in previous detailed development plans and the permits may concern everything from small extensions to refits or newbuild projects. Within the framework of the subsequent building process, starting and final clearance are dealt with as part of the implementation. Appeals can be lodged for both detailed development plans and building permits, in which case the matter will be escalated to other bodies such as the County Administrative Board, the Land and Environment Court, and the Land and Environment Court of Appeal.



The **comprehensive plan**, which in Stockholm's case is the City Plan, sets out an overall planning focus that provides guidance on use of the City's land and bodies of water. Different development needs are balanced against each other at a general level in the plan. This also includes a description of the City's ambitions and goals for the city planning and the architecture. More detail on strategies and guidelines for realising the goals is provided in the Stockholm Building Ordinance and the Architectural Policy. If there is a need to establish a focus and goals for the development of a large geographical area, a **planning programme** may be drawn up. The next step is usually to divide the area into several detailed development plans.

The **detailed development plan** is the planning tool governing the use of land and bodies of water with legally binding effect. The plan states the boundaries between public and private land, as well as addressing the building rights that exist and what the building can look like. The provisions may concern positioning, roof height and roof pitch, and may sometimes address more detailed aspects of the design. A detailed development plan is always a governing document, but the degree of control varies. An **architecture programme** or other quality programme with a different focus may be linked to a detailed development plan through an agreement, often connected with a development agreement. The purpose of the programme is to define and quality assure the focus of the architecture or other issues.

Supported by the Planning and Building Act, the **building permit stage** involves reviewing whether, for example, a proposed building falls within the framework of the detailed development plan, whether the proposal has a good overall impact on the cityscape, and whether the design takes account of the context in which the building will be placed. Examining whether the new and the existing work with each other is another part of the building permit review. The review also examines design, function and quality issues such as traffic, accessibility, suitability and so on, to ensure that they all contribute to a good final outcome.



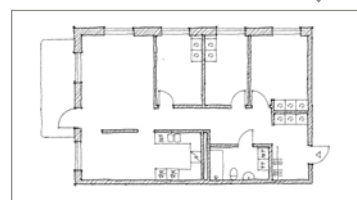
Comprehensive plan/City plan



Programme



Detailed development plan



Building permit



THE CITY'S ROLE

Tools for enhancing the architecture

The City leads the way

Through its politicians and administrations, the City of Stockholm has both a mandate and a responsibility to pursue and take decisions on issues concerning how the built environment should be developed and designed. In its capacity as a land and real estate owner with considerable land holdings, the City also plays a dominant role in society's growth and administration in the long term. The City will continue to manage the development of Stockholm as a good living environment by being thoughtful and considerate in the way that it sets requirements regarding land sales, rights of use, permits and planning, as well as construction and administration.

Three political committees and their associated offices or administrations are particularly involved in the city's growth. These are the City Planning Committee, the Transport Committee and the City Development Committee.

The City Planning Committee leads the City's planning and regulates building through planning programmes, detailed development plans and building permits, taking the City Plan as its starting point.

The City Development Committee represents the City as a land owner, with responsibility for project development and for implementing detailed development plans. In addition to selling and granting use of land, the office's responsibilities also include working with the City Planning Administration to expand and design public spaces in connection with development projects.

The Transport Committee is responsible for administering and developing public spaces such as streets, parks and squares. In addition, the office is responsible for extensive operational and management duties within the city, and for making the public spaces safe and attractive, as well as creating the conditions for effective transport solutions that enable good traffic flows in the ever-denser city.

For urban development to be successful, the offices need to cooperate well among themselves and with other stakeholders within the City, such as the departments for the environment, real estate, education, culture and sports. There also needs to be good cooperation with the various city district departments, which are

responsible for much of the public space at local level. And last but not least, there must be close collaboration with the City-owned building companies, and with external actors such as consultants, developers and academics.

The City serves as a role model. When the city itself is the driving force behind a building project, through its administrations and companies, the process leading to new developments and the end result must be the epitome of quality, commitment and consideration. Both the site and the building are to be treated sympathetically, making the most of existing assets and resources. By demonstrating how quality architecture enriches places, accommodates functions and enhances people's social lives, the City of Stockholm leads the way and sets the benchmark for what is expected from other contributors to the city's development.

Concepts examined in parallel. In complex projects of particular significance, the conditions or solutions sometimes need to be examined in parallel. Competitions and parallel commissions prompt more providers to draw up rival design proposals. Highlighting a broad spectrum of possibilities creates the basis for exchanges and discussions that promote the city's development.

Right contributor for the right situation. For the city to develop successfully, every contributor must be aware of and understand the City's goals. It is also necessary to have the ability and scope to respond to relevant issues and demands. The selection process to find the right developer in a given situation varies depending on the circumstances. One approach is to compare competing proposals in order to test the capabilities of different stakeholders. This might occur before a land allocation, with a view to selecting the developer that is best equipped to carry out the project. Such a process is run by the City Development Administration in collaboration with the City Planning Administration. The focus is usually on the site-related issues that arise in the early stages, and on the competing stakeholders' knowledge of the City's governing documents. Usually involving just an outline sketch, the procedure aims to ensure a fast and efficient selection process.



School buildings whose architecture demonstrates quality, commitment and consideration for the local site.

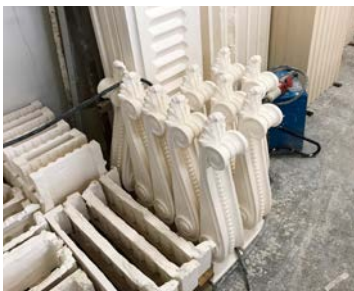
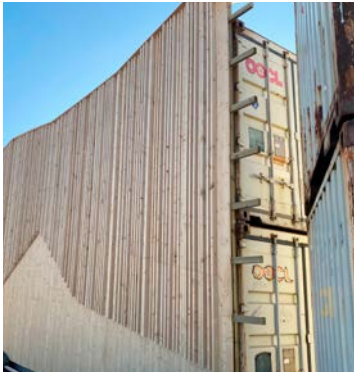
Top: Bobergsskolan in Stockholm Royal Seaport.

Photo: Mattias Hamrén.

Bottom: Vågdalets Förskola, a preschool in Hammarby Sjöstad.

THE CITY'S ROLE

Tools for enhancing the architecture



Making a full-scale model of details or part of the facade is an effective way to ensure the quality of the end result.

Top: Acoustic barrier, Bromma Airport.

Bottom: Mouldings for the Grand Hôtel.

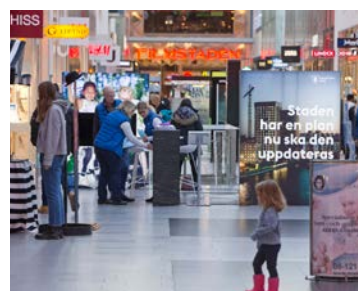
Contracts and agreements. Agreements between the City and the relevant developers, relating to design or other criteria, can sometimes be regulated through various contracts. Finances, responsibilities and implementation issues are included in land allocation and development agreements, which are signed by the City Development Committee. If these are associated with architecture programmes and other quality programmes, this is done in consultation with the City Planning Administration.

Quality is described throughout the process. Architecture programmes and other quality programmes are appended to the detailed development plan, with the purpose of setting out the desired characteristics of planned buildings, public spaces or outdoor environments within individual properties. Formulating and defining qualities brings clarity on key issues, leading to a better end result. Following up on the building and comparing it with architecture programmes and earlier architectural concepts is an important way of monitoring how well different actors comply with and fulfil the agreements and goals that have been set up.

Evaluations generate learning. Few tools are as effective for learning as evaluating both successful and less successful examples of completed projects. There are many methods available for evaluating the built environment. Site visits with a specific focus, as well as walking tours or workshops, can be supplemented with interviews and questionnaires targeting stakeholders such as residents, users or experts. The choice of method should be based on the place, the situation or the questions that particularly need to be examined.

Dialogue with citizens enriches the process. In addition to the legal requirements for consultation during the planning and building permit process, citizen dialogues of various kinds can serve as idea generators and sources of knowledge, with information and comments shared through conversations and other exchanges. Assuming that it is possible to take on board the results, the dialogue is a useful tool, whether it focuses on a particular target group or is open to everyone. New technology is constantly being developed, increasing the ability to communicate, for example through digitalisation.

Highlight the good examples. Feedback is important in increasing motivation and conditions for long-term collaboration. Drawing attention to particularly successful outcomes works as both motivation and inspiration. The Stockholm Building of the Year is an example of how outstanding projects are singled out for praise and promoted. Competitions of various kinds often attract media attention and showcase how architecture can meet needs in different ways, as well as encouraging discussion and debate. Examining and discussing good examples enriches the public conversation about the city's architecture. Another way to promote good examples is to publish a follow-up of the requirements that exist within the different processes. Stockholm Royal Seaport, for instance, is being monitored to see how well the sustainability goals are being achieved within each property.



Dialogue and collaboration can take place in various ways in order to bring understanding, good ideas and greater knowledge to the city planning process.



The Stockholm Building of the Year 2020 was Folke Bernadottes Bro, Djurgården.

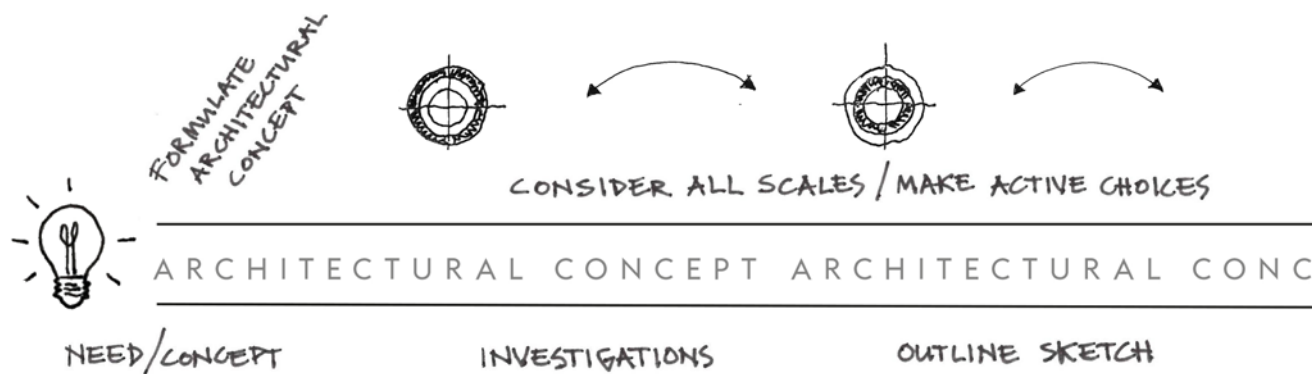
APPROACH

Enhancing the process

Formulate the architectural concept. Projects that run for a long time require a consensus on the goals, clearly formulated expectations and continuity. Fully integrate the architectural concept into the process so that it informs every scale and phase – from the early sketch to the users occupying the finished building. Draw on the architectural concept to ensure that the building is constructed as intended from the outset. Use the Tool for shaping the city to identify, describe and follow-up on architectural concepts.

Communicate. Explaining a project requires good communication in terms of drawings, images and illustrations, as well as text and speech. The aim is to report analyses and explain the choices and considerations that lie behind a proposal in a way that is easy to understand. Bear in mind that the people receiving the message will have differing backgrounds and abilities to take in the information. Putting yourself in the recipient's shoes and taking account of different points of view is vital in achieving a good result.

Engage and think innovatively. The city's buildings and spaces have to work in the face of many disparate conditions and needs. Allow innovation and an inquisitive approach to feed into the architectural design and solve society's challenges. Draw on the knowledge, interest and drive of everyone involved in the process, from experts in various professional roles to interested citizens.



Build durable and robust structures. The constructions we are planning and building today need to tolerate change in order to be sustainable in the future. If necessary, a school can be converted into housing or offices, while a square can be a marketplace one day and host a cultural event the next. To enable more people to make use of the city's spaces, a preschool's playground could be open to the public at the weekend. Plan, build and develop so that places and buildings can easily be changed or made multifunctional. Ensure that new buildings can be successfully converted from both a technical and an architectural perspective.

Follow up. Learning from completed projects is an important element in the long-term drive to raise the quality of the built environment. Follow up and evaluate the final outcome. Reflect on whether the end result matches the original architectural concept. Ensure good quality by communicating and feeding back knowledge and experiences when working on future projects.



Until the planned development begins, part of the site is being used as a temporary football pitch. Norrtull.



Stockholm's first large-scale apartment block in mass timber under construction. Hagastaden.



APPROACH

Enhancing the process



Plus-energy building with integrated climate smart solutions. Stockholm Royal Seaport. Photo: Mikael Olsson.



Plants can add life to a facade. Here the greenery also serves to combat graffiti. Östermalm.

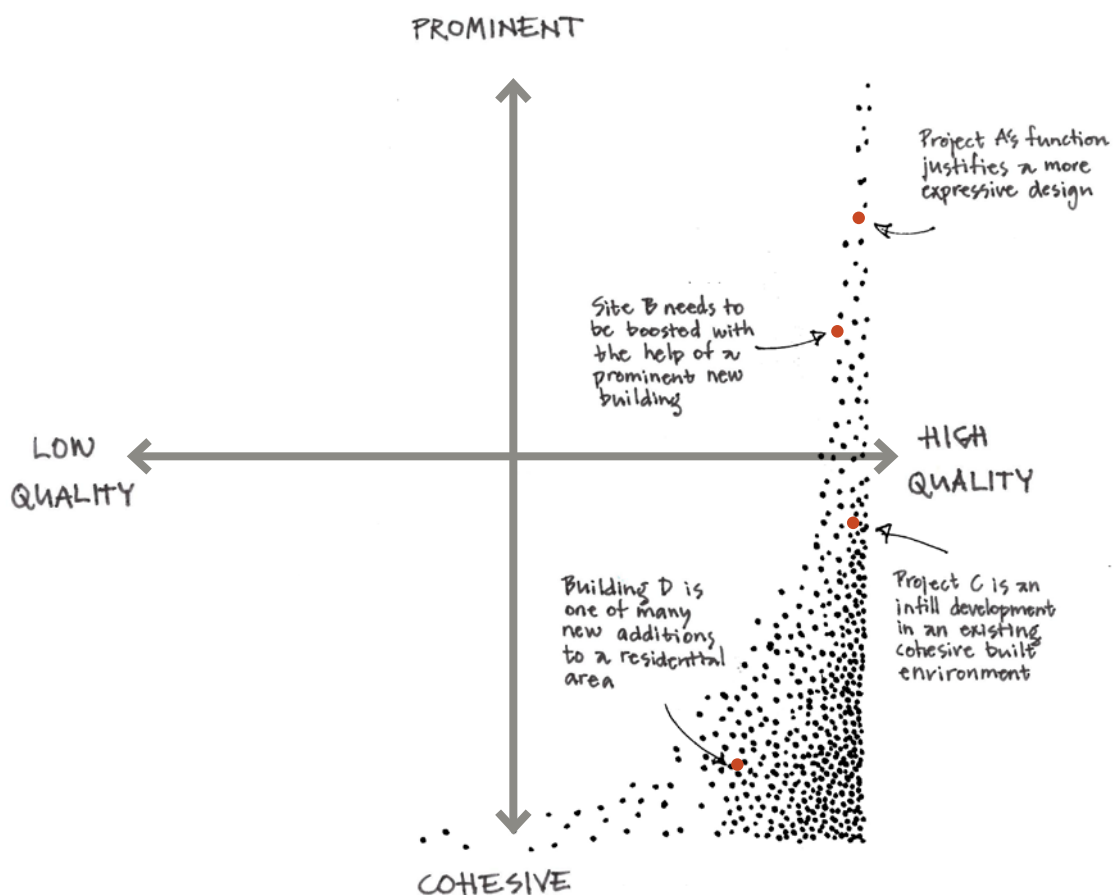


Stockholm Vatten och Avfall uses an eye-catching mobile recycling station that encourages recycling. Photo: Sanna Lindberg.

Make active choices. Every project is governed and constrained by different conditions. Financing is one of the parameters that often has a significant effect on the end result. Major changes are more difficult once the project's budget has been decided on. This means that choices, priorities and decisions early in the process are incredibly important and have a broad impact. To achieve a successful result, it is often more important to focus on quality materials and details, for example, rather than a complex form. Active choices based on the relevant conditions ensure high quality and can improve cost-efficiency. Reflect on and discuss how best to use the available resources to realise the project's goal and architectural concept, and to achieve the highest possible quality.

Take on the climate challenge. Climate-smart construction should always be the ultimate aim and a basic condition for new architecture. The building should be designed to take account of current climate challenges and promote an eco-friendly society. Both established and innovative methods need to be applied in the planning and construction phases, and when it comes to demolition and reuse. New technologies are constantly being developed to reduce the strain and impact on the climate, with the whole issue influencing both the cityscape and the design of individual buildings. Robust solutions based on considered architectural concepts ensure that, as it becomes available, new technology can replace the old, while at the same time retaining the different qualities of the urban environment. Integrate climate smart solutions into the design to ensure that ecological sustainability becomes an integral part of the city's architecture.

Reuse. New buildings and refits are resource-intensive and negatively impact the climate goals. If possible, aim to reuse buildings, components and materials in the process of developing Stockholm.



Think about where in the diagram the project belongs or should be placed. Does the location and function justify a more prominent design or should it instead merge in with the more low-key, restrained masses? Active choices mean that projects can be sorted so that the right building ends up in the right place. A restrained building can still break new architectural ground.

THE TOOL

Tool for shaping the city

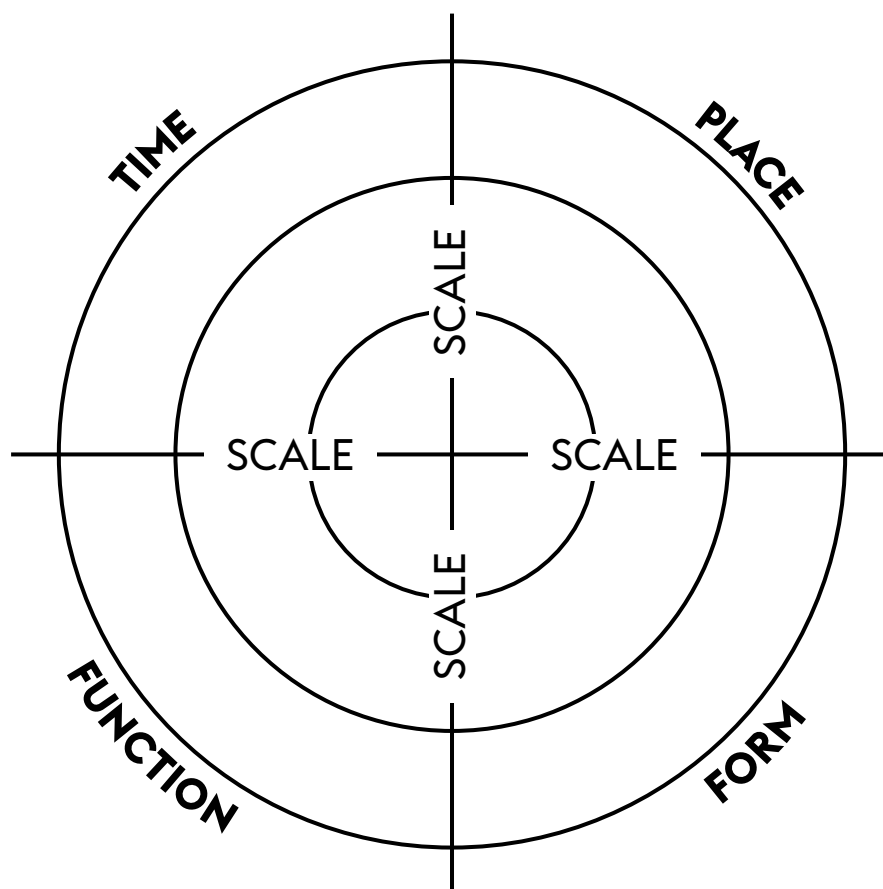
The Tool for shaping the city should be included in every phase of a construction project and used by everyone involved: the developers and architects when a concept is being initially developed, at meetings with City representatives in different stages of the city planning process, and finally during follow-up once the project has been completed.

As Stockholm grows, the architecture should help to improve the urban environment in every part of the city. Changes, additions and regeneration must be approached with a clear understanding of Stockholm's various city development characteristics. New developments need to take into account the site's conditions and be designed along holistic lines where all the different scales work together.

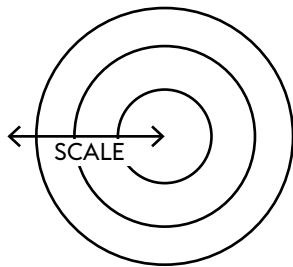
The tool is based on four themes, with associated questions highlighting the potential of the architecture and the city planning process by exploring and clarifying how the planned, but not yet built, development might be designed. It provides support in formulating the content and impact of a project, promoting greater understanding, consensus and a shared vision.

Combining the questions with the content of the Building Ordinance creates knowledge of the project's circumstances and possibilities. The questions offer support in the dialogue between the various stakeholders in the city planning process and can be used in every phase of the project – in the start-up phase to conduct analyses and establish the vision, and in later stages focusing on follow-up and quality assurance.

Within the tool's themes, time–place–form–function, the questions address the different scales that are present in the city and the project.



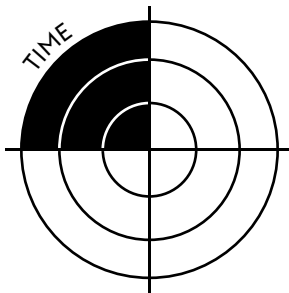
The graphic representation of the tool – in the form of a cross within three concentric circles – makes it a simple mnemonic that can quickly be drawn out during the discussion. The tool can also be seen as a checklist. The preset questions are to be used as a starting point. New questions can be added to cover particular aspects, as required.



SCALE

Development of the city's spaces and buildings shall take into account all scales, from the city as a whole down to the details.

The city planning project needs to demonstrate an understanding of all the scales in the city. The project is to be designed in relation to the cityscape, the city planning characteristics, nearby buildings and the specific features of the local environment. The architectural concept should inform the design of the buildings on every scale, from the relationship to the cityscape and the way the buildings deal with volume, to facade composition, materials, colours and details.

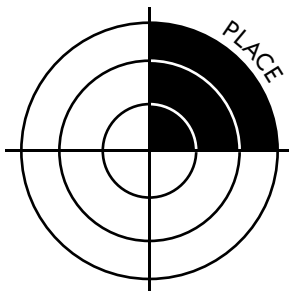


TIME

The built environment shall draw on knowledge of history, reflect modern times and be planned for future needs.

Including a time perspective creates a greater understanding of how time has left its imprint on the city. Knowledge of how the city came about, and a deliberate approach to the way we build and design the city today, help to reveal how contemporary projects will work over time and contribute to the Stockholm of the future.

- How does the project relate to Stockholm's historical development?
- How is the project shaped by our own times, rules, economy, environment and architectural ideals?
- How will the project age and respond to future needs?



PLACE

The design of the built environment shall be based around knowledge of the specific site and of Stockholm's characteristic features.

Knowledge of Stockholm's cityscape creates an understanding of the relationship between nature and the built environment and how this contributes to the city's unique character. Stockholm's buildings are legible as a whole in skylines and views, but also as a number of diverse and unique urban districts. City development and regeneration projects must clearly relate to the existing topography, structure and buildings. Awareness and consideration of the city's spaces, streets, squares, parks, areas of nature and water are also required.

- What impact will the project have on the city's skyline?
- How does the project relate to the cityscape and the surrounding typologies and characteristics?
- How does the project relate to the nearby buildings and urban spaces?

FORM

The architecture should reflect the present, be rooted in knowledge of Stockholm's character and be describable as a unified concept.

An architectural concept sets out the intention of the design for an urban space, green space or building – the assets that will be created and the considerations that will contribute to the local area. Whether it matches in or contrasts with the surrounding buildings, the architecture must have a clear role in the overall composition. The concept should describe how spatial relationships and typology create an overall whole, based on the scales involved.

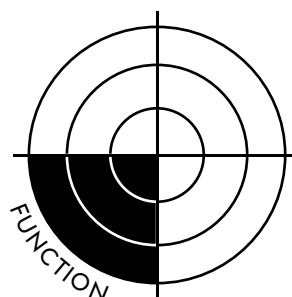
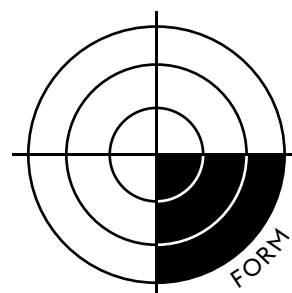
- How is the project's architectural concept described in relation to the overall perception of Stockholm and the city's distinctive character?
- How is the project's architectural concept described in relation to the cityscape and nearby city development characteristics?
- How does the architectural concept manifest itself in every part of the building, in terms of the use of volume, design, facade composition, materials, colours and details?

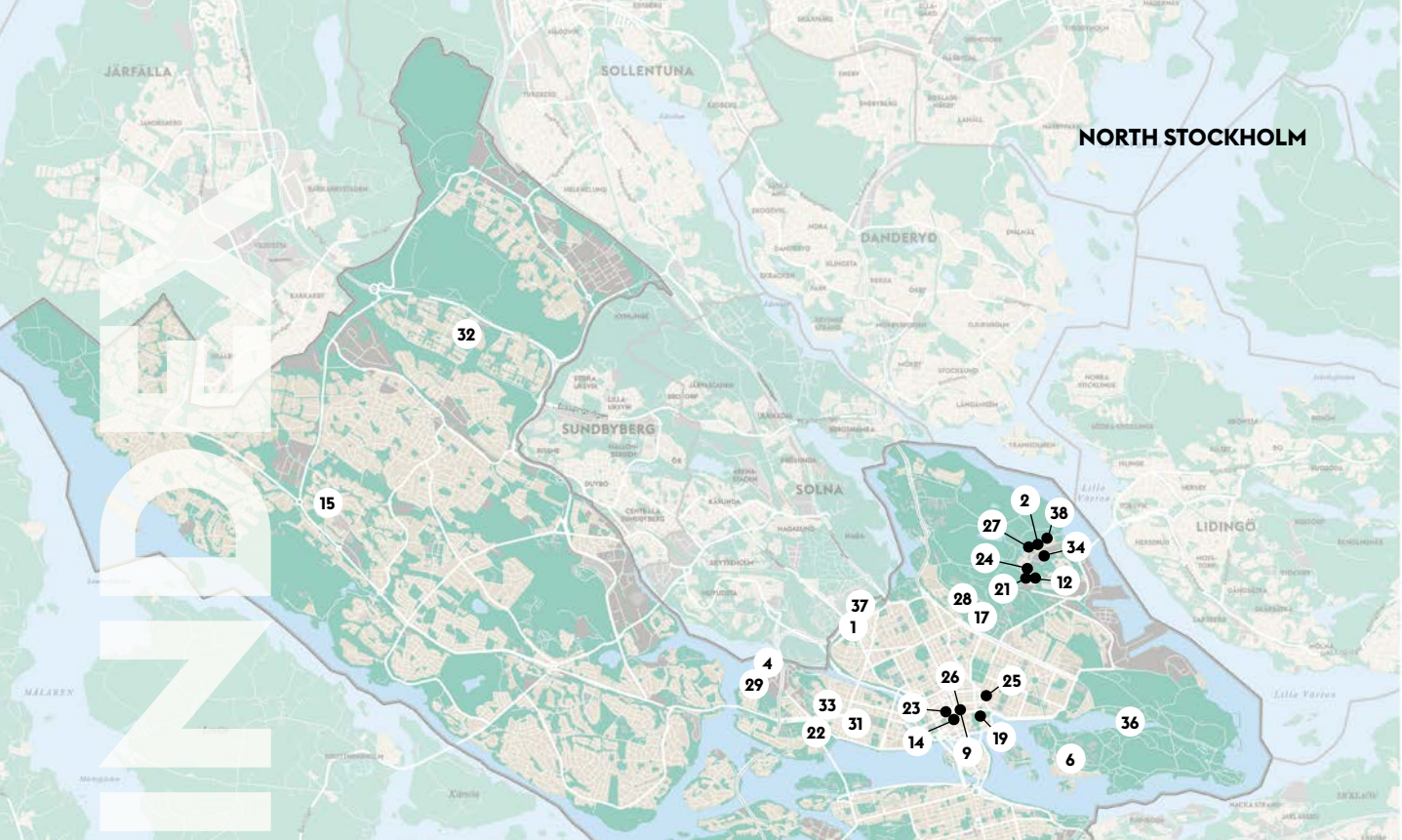
FUNCTION

The built environment is to be used as a tool for helping to meet society's long-term needs and add assets to the city, with human life as its starting point.

The right function in the right place can improve flows and patterns of movement, as well as creating new environments where the function contributes to the wider experience, resulting in improved city living.

- How does the project help to improve city living in Stockholm, with people as the starting point?
- How does the function contribute to the nearby buildings and urban spaces?
- How are the buildings and urban spaces designed in relation to their functions and content?

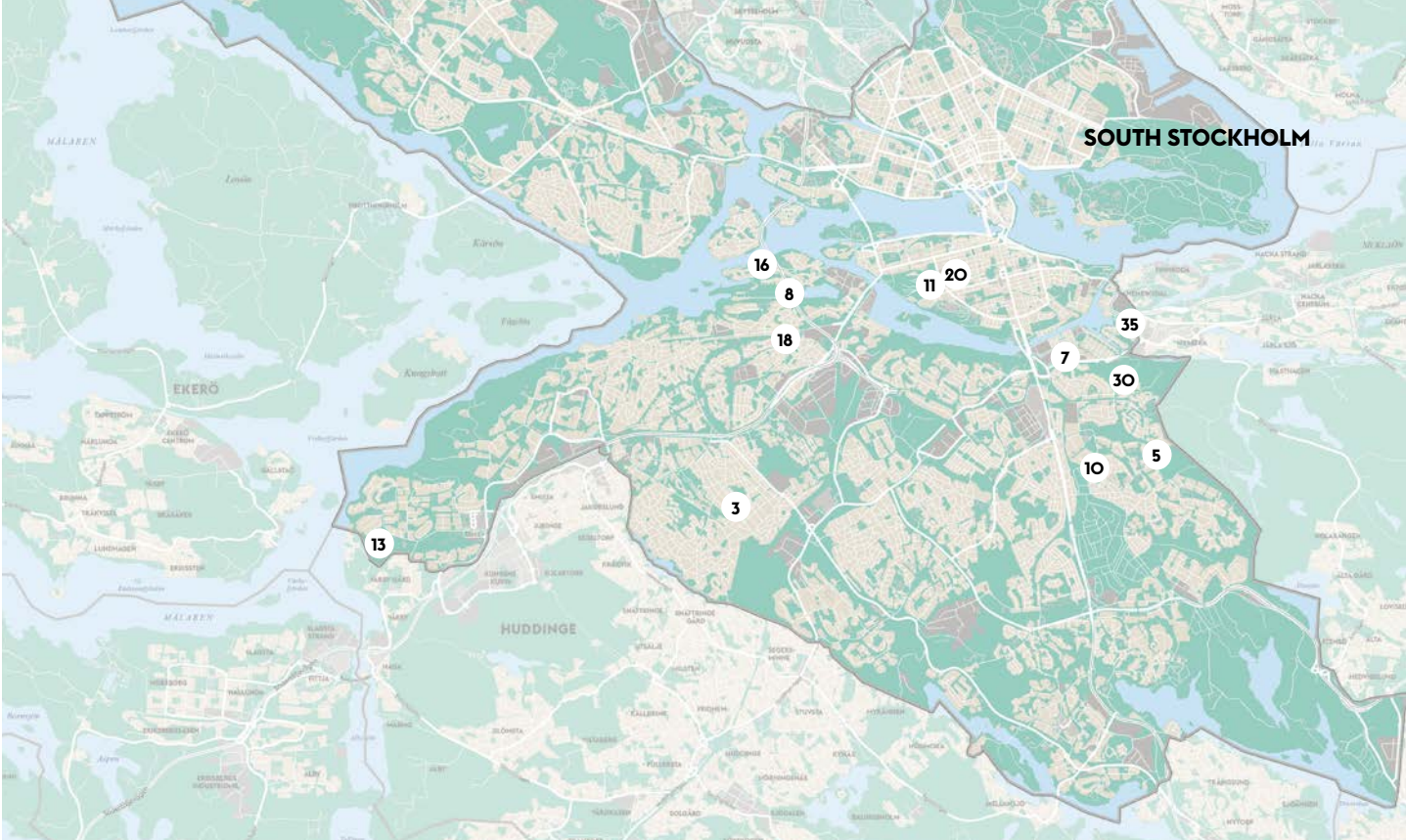




IMAGE

Index photographs and buildings

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6	1	Torsplan 8	Oma, Reinier de Graaf	Oscar Properties, 2020
10–11	2	Husarvikstorget 24	C.F. Møller Architects, photo: Nikolaj Jakobsen	Erik Wallin AB and Midroc, 2017
13 t	3	Sländvägen 1–3	Niras Arkitekter	SISAB, 2018
13 m	4	Hornsbergs Strand	Nyréns Arkitektkontor	Stockholm City Development Administration, 2014
13 b	5	Vikstensvägen 22	DinellJohansson Arkitekter	Primula, 2020
14 t	6	Skansen	KAWA arkitektur AB	Stiftelsen Skansen, 2019
14 m	7	Hammarby Fabriksväg 19	Tengbom Arkitektkontor	Fabege, 2018
14 b	8	Schlytersvägen 5, 7 and 9	Scott Rasmusson Källander	Boform, 2016
19	4	Hornsbergs Strand	Nyréns Arkitektkontor	Stockholm City Development Administration, 2014
20 l	9	Hamngatan 24–32	Marge Arkitekter	Vasakronan, 2020
20 r	10	Gamla Tyresövägen 310	Arkitema Architects	Titanica, 2017
22 t	11	Ringvägen 100	Brunnberg & Forshed Arkitektkontor	Stockholms hem, SHIS Bostäder, 2018
24–25	12	Härdvallsgatan 16	Torleif Falk	Primula, 2015
32	13	Värbergstoppen	Andrén Fogelström, Tyréns, LAND	Stockholm Traffic Administration
33 t	3	Sländvägen 1–3	Niras Arkitekter	SISAB, 2018
33 b	14	Sergels Torg	Peter Celsing, renovation: Åhrbom & Partner	Stockholm Real Estate Administration, 2020
36 h	15	Lyckselevägen 3–11	Marge Arkitekter	Svenska Bostäder, 2016
36 l	16	Storsegelvägen 4	Andreas Martin-Löf Arkitekter	Genova, 2020
38 t	17	Osquars Backe 9	Tham Videgård Arkitekter	Akademiska Hus, 2015
38 b	18	Främlingsvägen	Brunnberg & Forshed Arkitektkontor	Svenska Bostäder, 2014
39	19	Näckströmshuset	DinellJohansson Arkitekter	Vasakronan, 2020
40	20	Maria Bangata 2B	Koncept+ note design	Glommen & Lindberg, 2019
41	17	Osquars Backe 9	Tham Videgård Arkitekter	Akademiska Hus, 2015
42 t	21	Storängstorget	Urban Design	City of Stockholm and Fortum Distribution, 2014
42 b	22	Rålsbohovsparken	Stefan Hauser	Kungsholmen District Council, 2010
44 t	23	Drottninggatan/Mäster Samuelsgatan	Nyréns Arkitektkontor	Vasakronan, 2016
44 b	24	Jaktgatan/Löfväggsgatan	AJ Landskap	Stockholm City Development Administration, 2018



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48	25	Grev Turegatan 8	Vera Arkitekter	Wallenstam, 2014
49	26	Sergelgatan 2–10	Marge Arkitekter	Vasakronan, 2020
50 t	27	Husarviksgatan 16	Joliark	Byggnadsfirman Viktor Hanson, 2016
50 b	28	Drottning Kristinas Väg 43 b	Sandellsandberg Arkitekter	Elite Hotels, 2015
51 t + b	16	Storsegelvägen	Andreas Martin-Löf Arkitekter	Genova, 2020
54	29	Lars Forsells Gata	Joliark	Octapharma, 2014
55	30	Mariestadsvägen 33–35	Torleif Falk	Primula, 2012
55	31	Hantverkargatan 69–71	Wingårdh Arkitektkontor	Stockholms Kooperativa Bostadsförening, 2018
55	32	Bussenhusvägen	Concept architects: Per Kallstenius, DinellJohansson, Landskapslaget, Tensta: HMXW Arkitekter	Svenska Bostäder, 2020
59	33	Sankt Göransgatan 95 / Mariebergsgatan	Léonie Geisendorf, redevelopment: Södergruppen	Svenska Bostäder, 2016
63 t	34	Småviltsgatan 6	MAX Arkitekter	SISAB, 2019
63 b	35	Vävar Johans Gata	ÅWL Arkitekter	Stockholmshem, 2019
65	36	Museivägen 3	Rundquist Arkitekter	Royal Djurgården Administration, 2019
67	37	Anna Steckséns Gata / Ninni Kronbergs Gata	General Architecture	Folkhem, 2020
68	38	Labradorgatan 16	DinellJohansson Arkitekter	Stockholmshem, 2019

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21 t		Living Stockholm temporary park		Stockholm Traffic Administration
21 b		Market hall	Tengbom	Stockholm Real Estate Administration, 2016–2020
68 b		Mobile recycling station	Murman Arkitekter AB	Stockholm Vatten och Avfall

Text editor: Architects Sweden, Julia Hertzman.

Illustrations: DinellJohansson.

Photos: Lennart Johansson or City Planning Administration unless otherwise stated.

Handwriting practice area consisting of a grid of dotted lines on a white background, intended for notes.



Handwriting practice area with a grid of dots.



Handwriting practice area consisting of a grid of dotted lines on a white background, intended for notes.

