



Figure 1 - Photograph of Model



# Exploring the Book Through Layers of Public Space

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# Exploring the Book Through Layers of Public Space

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## Abstract

In today's society, awash with digital media, the physical book should still be treated as a valuable object. It is a symbol of knowledge and, in the same way that the stones of historic buildings tell the story of their times, the physical book carries the truths of the past to each new generation, not only by the words it contains, but in how it is bound and set and worn. The library rises around the book, offering shelves that may be explored, allowing people to discover as they browse. The neighborhood library serves as an anchor for the community; without physical books, the library is gutted of its essential purpose, becoming merely a community gathering place.

Members of the community must be given space to move through the books as they progress from the public realm of the street into the semi-public space of a library reading room, and perhaps beyond to their private places of study. Each stage of their journey should be a clearly defined 'place' with its own purpose and potential. At the same time, the spatial boundaries in this progression must be integrated in order to invite people to move from one to another, to discover the books and the knowledge contained within. My thesis project has explored and developed these theoretical ideas into a library and housing project for Washington, DC's West End neighborhood.



# Acknowledgements

I am very grateful to the many people who have helped me to finish this thesis project and complete my masters degree. I am incredibly thankful for the many ways my parents have willingly invested in my education ever since I was young. I would like to thank my committee for the many helpful hours of gracious guidance they have so freely offered. Likewise, I am thankful for the time put in from all my other professors at the WAAC, WSU, and DIS. I would certainly not be here now without your help. I want to thank the crew in 901 north, along with our honorary members, for your never ending encouragement and for keeping me on track to graduate. Particularly I need to thank, Rabeea for your excellent model building so that I could reach my defense date. Finally I want to thank my fiancé Lauren for your encouragement when I needed it, for working with my long hours in studio, your wonderful tree making, and your fantastic assistance in getting all my ideas into a written format.

Thank you all!

Dan Snook





Figure 2 - Photograph of Model

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# Research



Figure 3 - Stockholm Library



## Library and Housing?

The initial question that I wanted to work with for this thesis was the issue of public and private space. I have long been interested in how public spaces are formed and how people find ways to make a space for themselves within a public environment. A library and housing development seemed like the ideal program to work out these ideas. Branch libraries are by definition public buildings and in some ways they even act as a community center. Yet, they are places where people frequently go to be by themselves. In contrast, housing is by nature a private location, but in an city housing must be considered as a private space within the context of the larger urban environment.





Figure 4 - Site Context Plan

## Site

My selected site is 1102 23rd Street NW, Washington DC, in the West End Neighborhood. It borders 23rd on the west, L on the south, and 24th on the east. It is one block north of Washington circle and three blocks from Foggy Bottom Metro stop. Most of the adjacent blocks are fully built up with apartments, condos, and hotels. There are a few embassies and office buildings nearby, along with many restaurants, small shops, a grocery store, and even a school. Rock Creek Park, George Washington University, and Georgetown are also just a short walk away.

The site itself currently has parking lots and three buildings. The existing West End Library is in the southwest corner, was built in the 1960s, and has seen better days. There is a police station on the southeast corner that is so run down that it appears to be used as little more than a place to park off-duty squad cars. The best-kept building on the site is the apartment building in the northwest corner.



Figure 5 - Existing site as seen from above



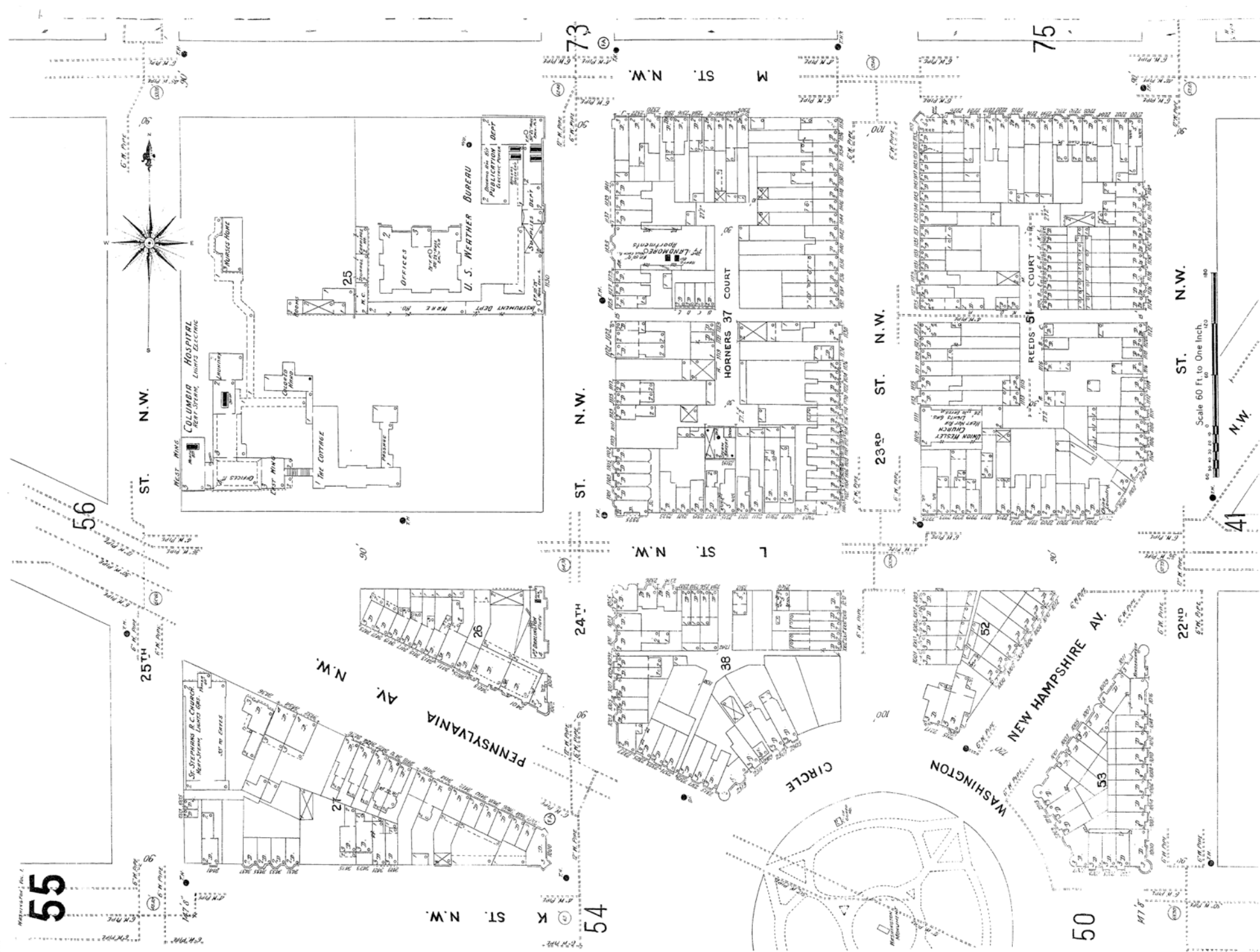


Figure 6 - Map of site in 1916 with surrounding blocks

## Historic Site

In 1916 the site was much more densely built up, and was almost entirely filled with townhouses and duplexes. There was a bakery, and the block to the west was used for a hospital and the US Weather Bureau. The townhouses were all on the front edge of their lots, presenting a consistent face to the public. The backs of the lots were left open, creating more private spaces which could be used for various service functions.





Figure 7 - Photograph of Site from Southwest Corner

# Site Photos



Figure 8 - Photograph of Site from Southeast Corner



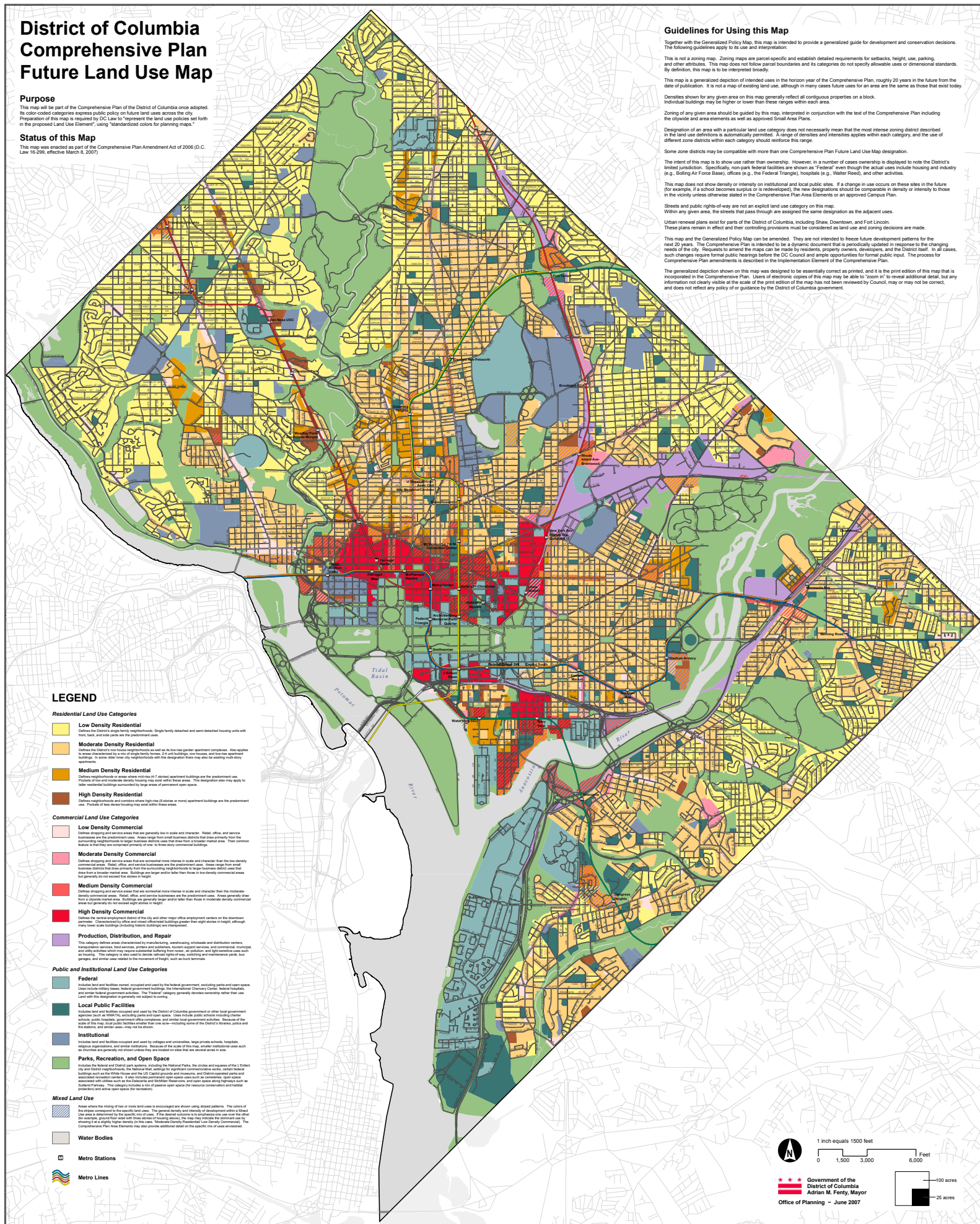


Figure 9 - District of Columbia Comprehensive Plan Future Land Use Map  
"Land Use Map" Comprehensive Plan Future Land Use. Web. 11 Nov. 2011.  
<<http://planning.dc.gov/DC/Planning/DC Data and Maps/Msp Library/Comprehensive Plan Future Land Use.html>>

## Site Planning

According to the Washington DC Land Use Plan, this site and the surrounding areas are categorized as high density housing and medium density commercial. As part of the recent work to renovate or rebuild the DC area libraries, the city currently plans to rebuild the West End Library. Due to its location, the plan is not simply to rebuild the library itself, but to clear the whole site and make it a housing development as well. This was the primary reason that I selected this as my site. I decided that I would be better served by working with a real program, allowing myself to focus on executing the program, instead of coming up with one from scratch.



Figure 10 - Rendering of proposed library and housing for the site  
"West End Library Projects Bring Architectural Flair to DC." Greater Greater Washington. Web. 18 Nov. 2011.  
<<http://greatergreaterwashington.org/post/10227/west-end-projects-bring-architectural-flair-to-dc/>>



*“Learning is seldom linear – it is serendipitous, iterative, inefficient, playful.”*

*“Libraries have lived throughout history in a world of information scarcity, and now must learn how to function and thrive in a world of information abundance.”*

**-George Needham and Joan Frye Williams, Library Consultants**

“This We Believe.” *What We Believe*. Web. 11 Nov. 2011. <<http://www.georgeandjoan.com/about/believe.html>>

## What is a library?

A library is, at its core, a place for the storing and sharing of knowledge. It is a place for books, ideas, community, study, meetings, research, privacy, and quiet.

The library as a built form has a direct connection to the physical book. While in today's society information is shared primarily by digital media, and while a physical library does need to make use of digital resources, a library is still—and must be—centered around the book as a physical object. Otherwise, it would not be a physical library.

Unlike digital libraries, which require the use of keywords and search terms to produce what a person already knows he wants, the physical library allows a person to find what he does not know or expect. One who goes to a physical library for books does not only hunt for a specific book, but also browses, exploring the shelves for the book that piques his interest.

The local library is also intimately connected to the idea of community. As one of the few truly public gathering spaces for the neighborhood, it frequently provides much-needed space for classes, group research, and community meetings.



# Library Precedents

Libraries have long been an area of interest for me, and consequentially I have made it a point to visit various libraries in my travels. Many of these have influenced me in designing this project. The book spiral of the Seattle Public library by OMA inspired me to think differently about how the books are arranged and how we move through the books. Michael Graves' library in San Juan Capistrano impressed me with the way he worked intimate study spaces into the books themselves. The libraries in Paris really emphasize the idea of grandeur for reading rooms with their large vaulted reading rooms. The new library by Davis Brody Bond Aedas in the Shaw Neighborhood of Washington DC showed me how a library can function as a space for the community.



Figure 11 - Seattle Public Library



Figure 12 - Public Library In Paris, France



Figure 13 - Public Library of San Juan Capistrano, California



Figure 14 - Shaw Neighborhood Library Washington, DC

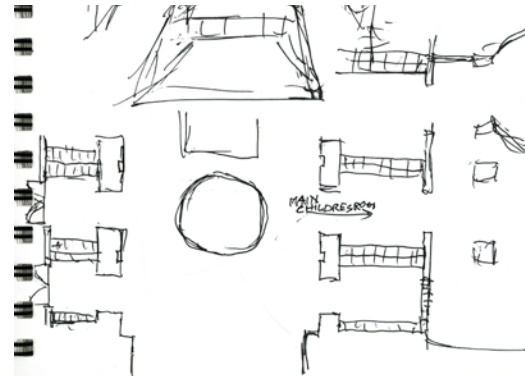


Figure 15 - Sketch of library plan In San Juan Capistrano

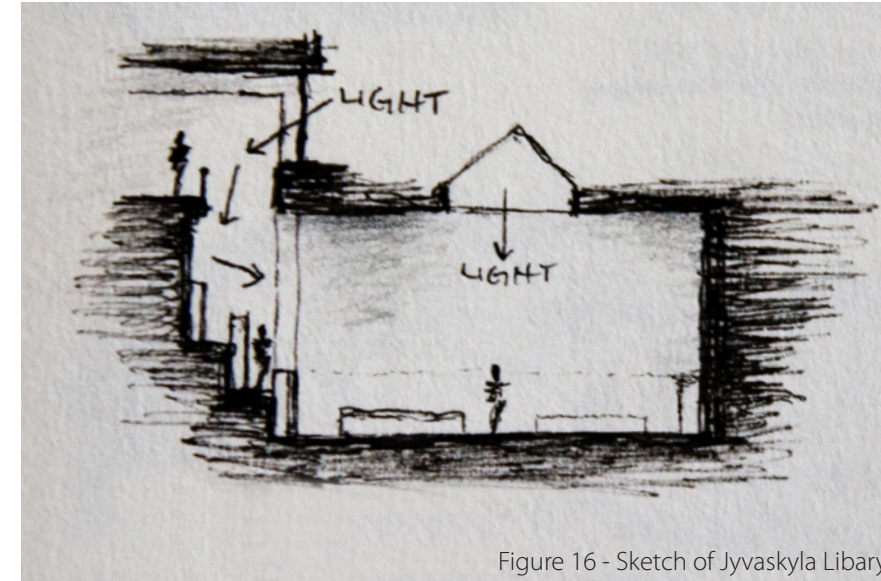


Figure 16 - Sketch of Jyvaskyla Library



Figure 17 - University Library in Jyvaskyla, Finland

## Jyvaskyla University Library

Alvar Aalto's library at the University of Jyvaskyla, like many buildings in Scandinavia, impressed me with how it handles natural light. It captures whatever little light is outside, bringing it into the space and making the light itself part of the architecture. I also appreciated how the books are not pushed to one side, but begin to frame the reading room and made the space what it is.



# Helsinki Library

The National Library of Finland in Helsinki designed by C. L. Engle and Gustaf Nyström was one of the first libraries that I visited that uses the book wall system, and inspired me to think about different ways of organizing books in a library. In addition to a book wall system, shown below, the library also features a circular room in which the books become spokes radiating out from the center.



Figure 18 - National Library of Finland



Figure 19 - National Library of Finland

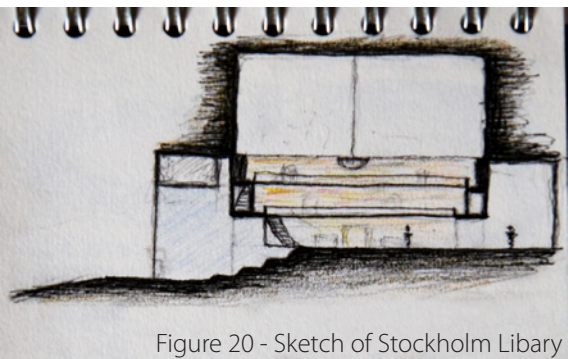


Figure 20 - Sketch of Stockholm Library



Figure 21 - Stockholm Public Library

# Stockholm Library

Gunnar Asplund's Stockholm Library impressed me with its grand use of space, use of symbolism, and the way in which the books become the singular element of the room. The books themselves form a circle surrounding and creating the reading room. Because of this, a reader within the space feels completely enveloped by the books and the knowledge they contain. The circle symbolizes completeness, the books reference knowledge, and together they create a metaphor for the completeness of the knowledge contained in the library.



Figure 22 - Stockholm Public Library





Figure 23 - Utrecht University Library



Figure 24 - Utrecht University Library

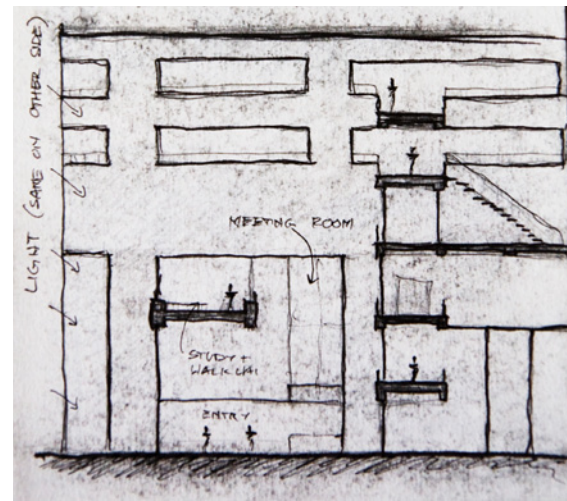


Figure 26 - Utrecht University Library

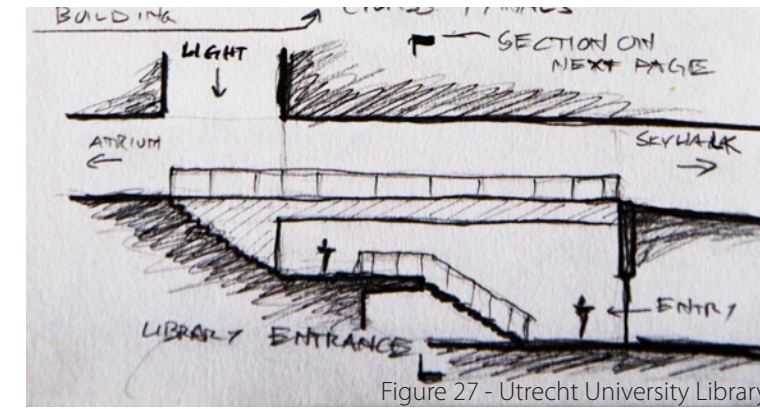


Figure 27 - Utrecht University Library

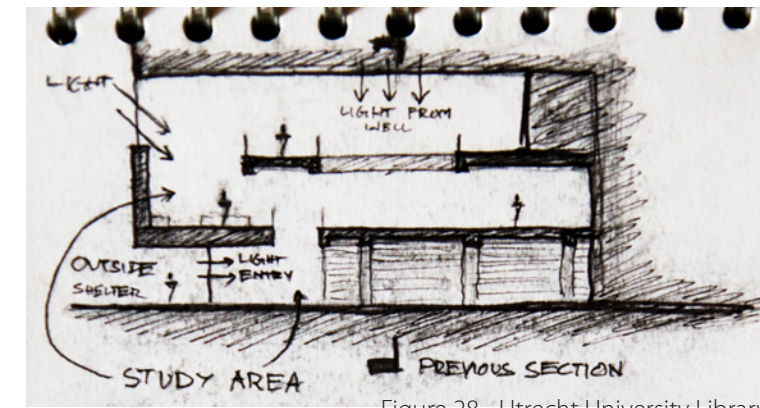


Figure 28 - Utrecht University Library

# Utrecht University Library

The university library in Utrecht by Wiel Arets influenced my thinking about how to weave circulation into the design of a library. The entryway of the Utrecht library brings patrons in underneath the building, up the stairs, and into the space. Once within the space, the library offers multiple ways to rise through the building and provides access to different parts of the library using interwoven bridges, walkways, stairs, and elevators. The library also provides intimate places for individual or group study, which are distinct from the circulation yet feel integrated into the whole.

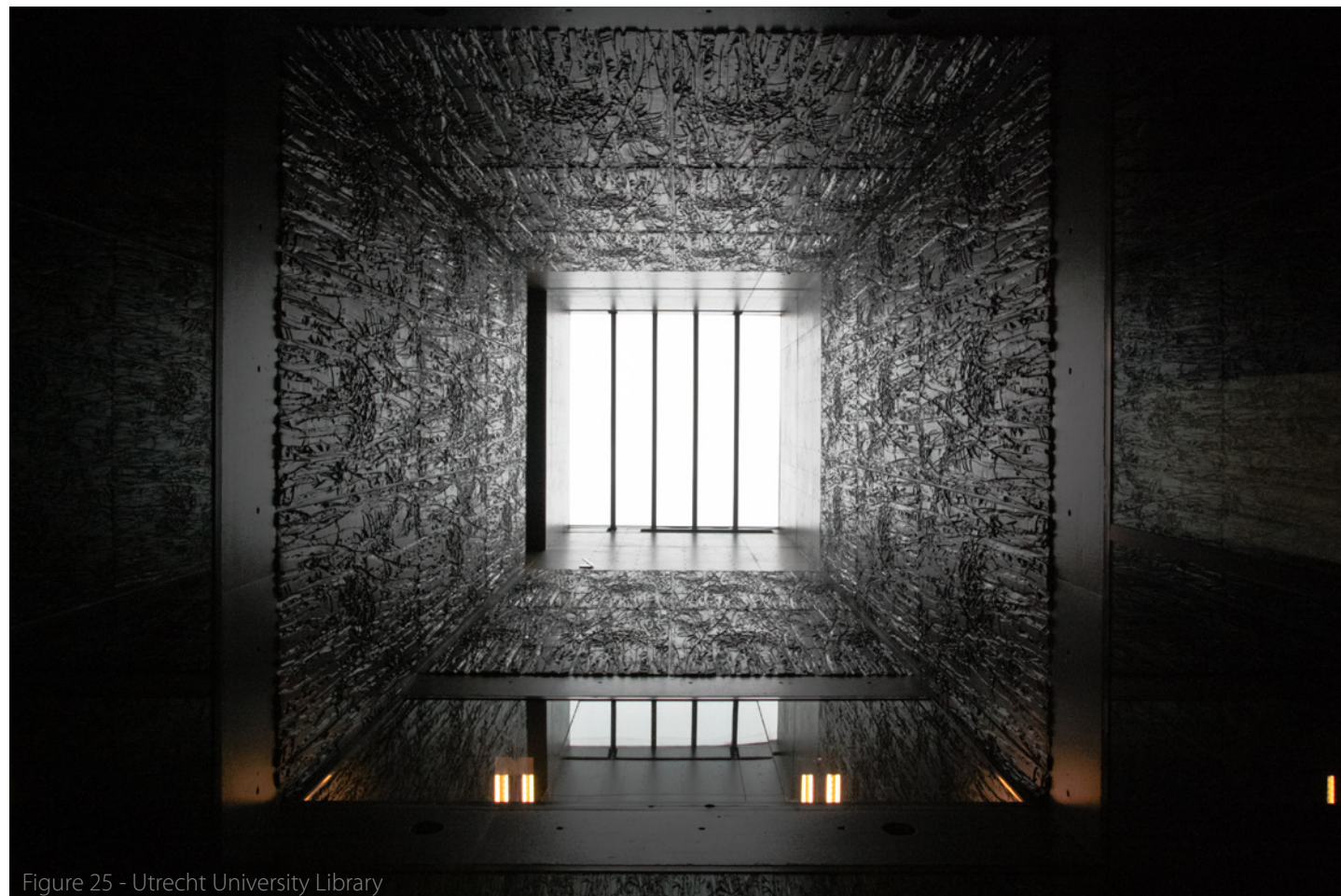


Figure 25 - Utrecht University Library



Figure 29 - Utrecht University Library

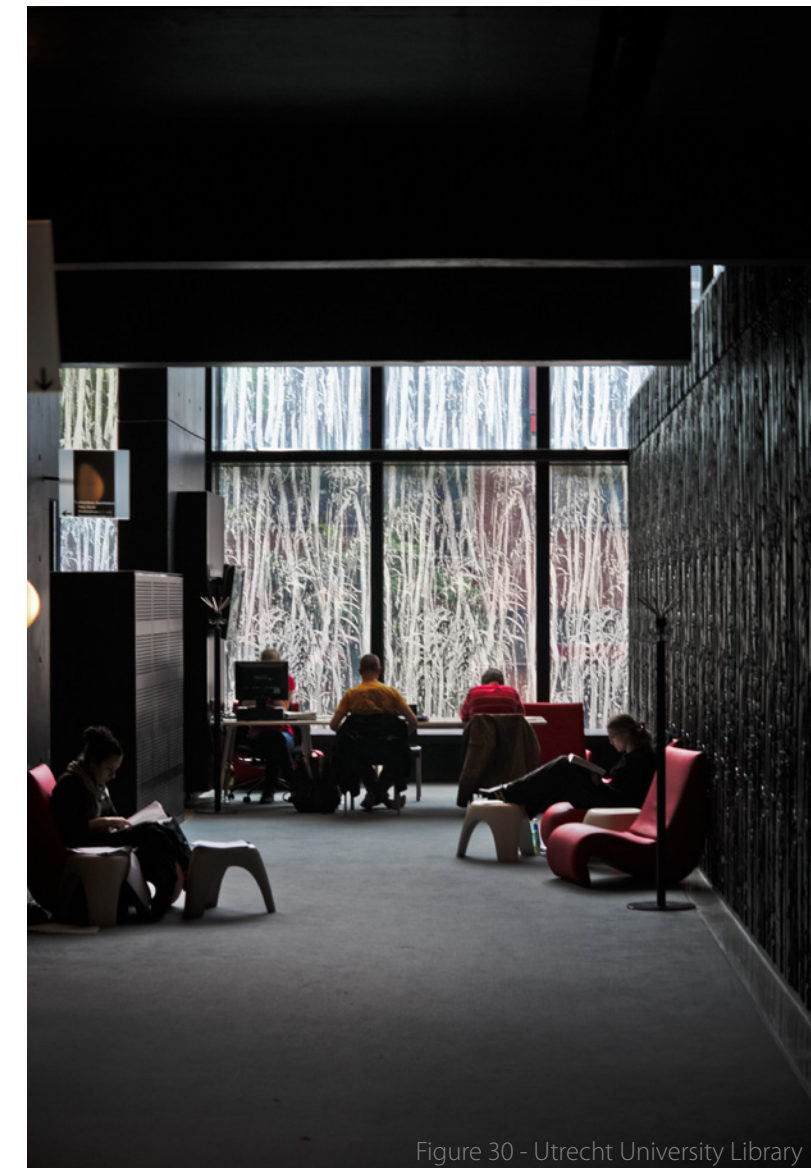


Figure 30 - Utrecht University Library



# Delft University Library

The university library of Delft designed by Mecanoo Architects inspired me to think of the book wall as an element of a building. In contrast to the library in Stockholm, the books make up only one wall of the space, and emphasize the height of the wall, making the book wall act as an object.



Figure 31 - Delft University Library



Figure 32 - Delft University Library

# Amsterdam Library

The Amsterdam public library by Jo Coenen helped me to consider the possibility of a library as a single vertical space. The library's tall vertical atrium connects all floors together and creates a continuity of space in spite of the library's small footprint.

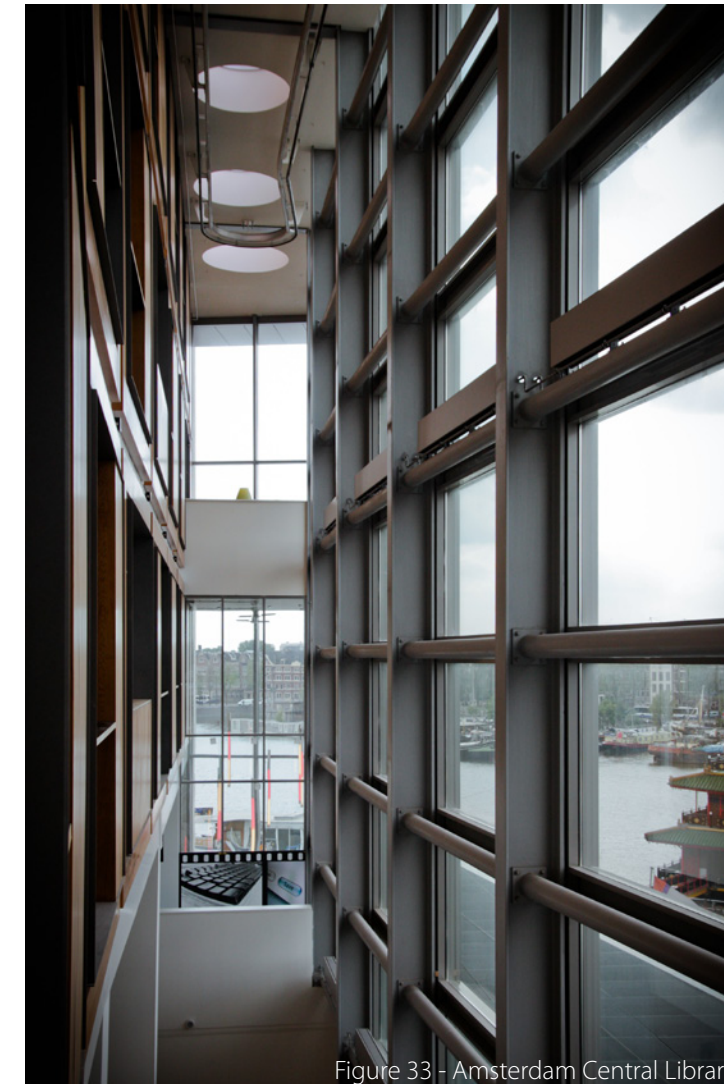


Figure 33 - Amsterdam Central Library



Figure 34 - Amsterdam Central Library



Figure 35 - Amsterdam Central Library

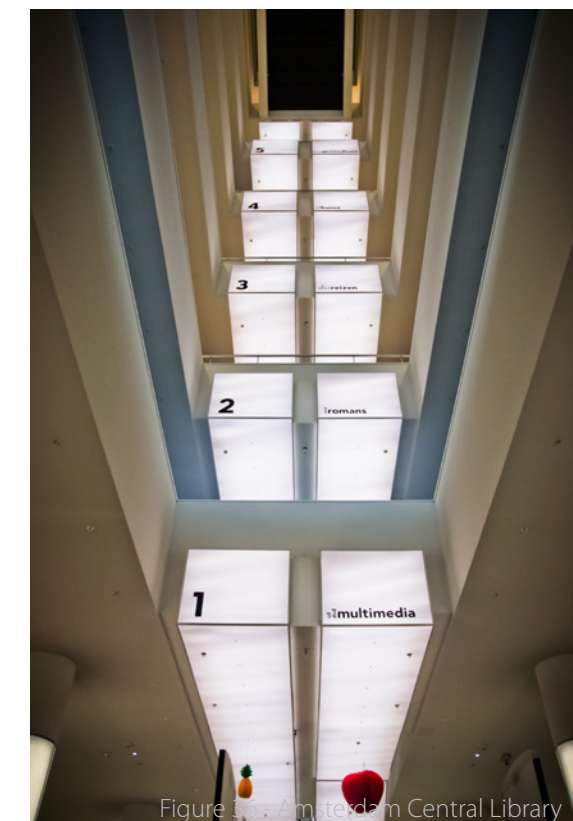


Figure 36 - Amsterdam Central Library





Figure 37 - Section of housing project from a previous studio

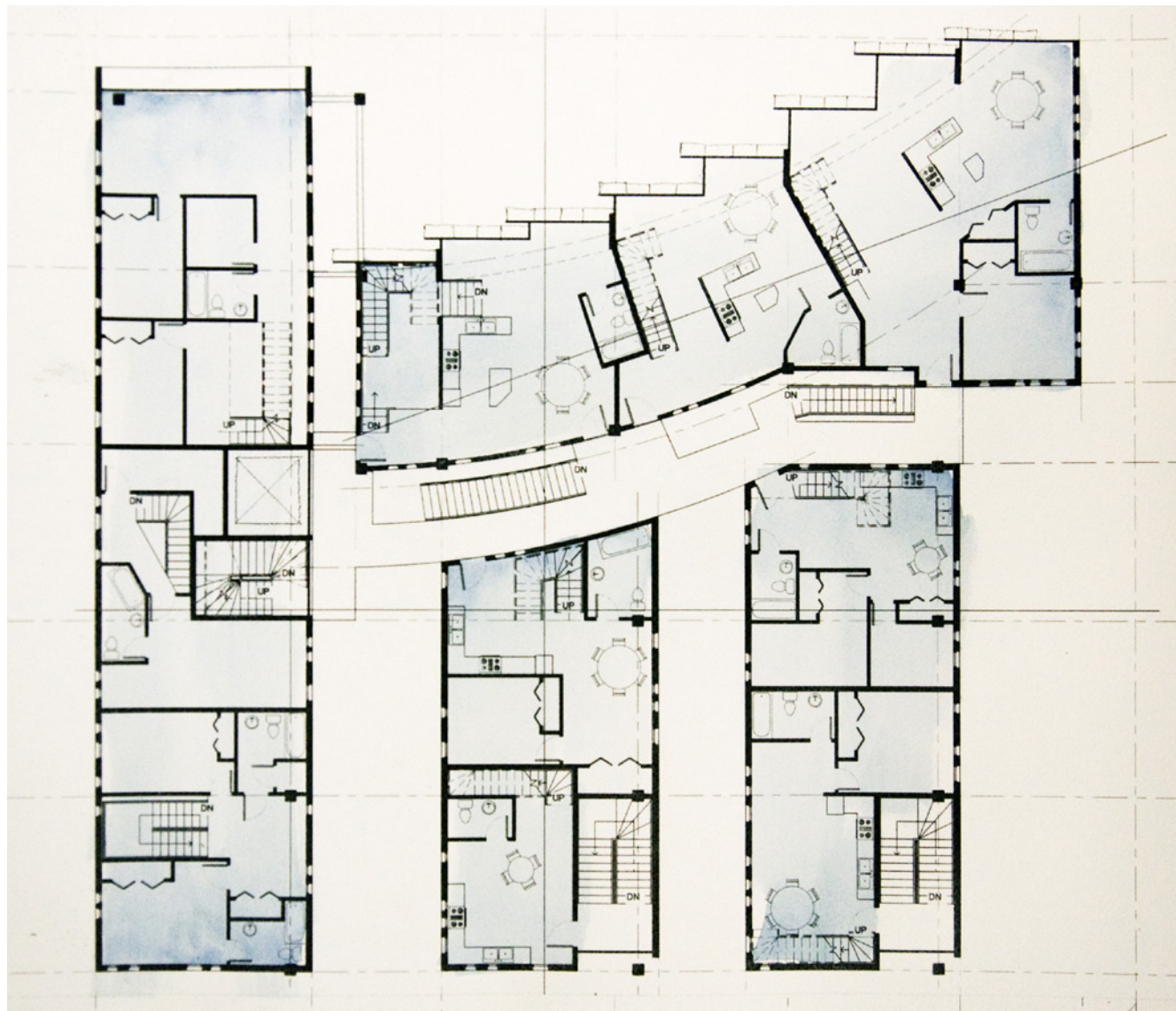


Figure 38 - Plan of housing project from a previous studio

## What is housing?

Good housing is more than simply a place to sleep at night. It is a place for people to call home. A home is by definition a private space and is tightly bound up with our identity. Home is a place for a person to rest and be himself, a place where he can dwell. Therefore, good housing is not merely a machine to live within, but has a human connection. It links nature, the human scale, and ideas of intimacy and distance, and gives man the opportunity to genuinely dwell.

In the urban context, including the context of this site, the required density makes ideas of individuality much more difficult to work out. The drawings on the opposite page, from a previous project, illustrate an attempt to create individuality by creating vertical units within a larger tower—essentially stacking the townhouse—and forming individual towers that comprise the whole.





Figure 39 - Housing in Copenhagen, Denmark



Figure 40 - Housing in Helsingborg, Sweden



Figure 41 - Housing in Copenhagen, Denmark

# Housing Precedents

The towers shown below and on the opposite page show the tight, dense rhythm of individual towers, creating layers of identity for each inhabitant who claims his own building, entrance, and space within. The housing in Amsterdam, below left, allows for further individual identity by giving each unit its own color.



Figure 42 - Housing in Amsterdam, Netherlands



Figure 43 - Housing in Cologne, Germany



# Project Development



# Master Plan Sketches

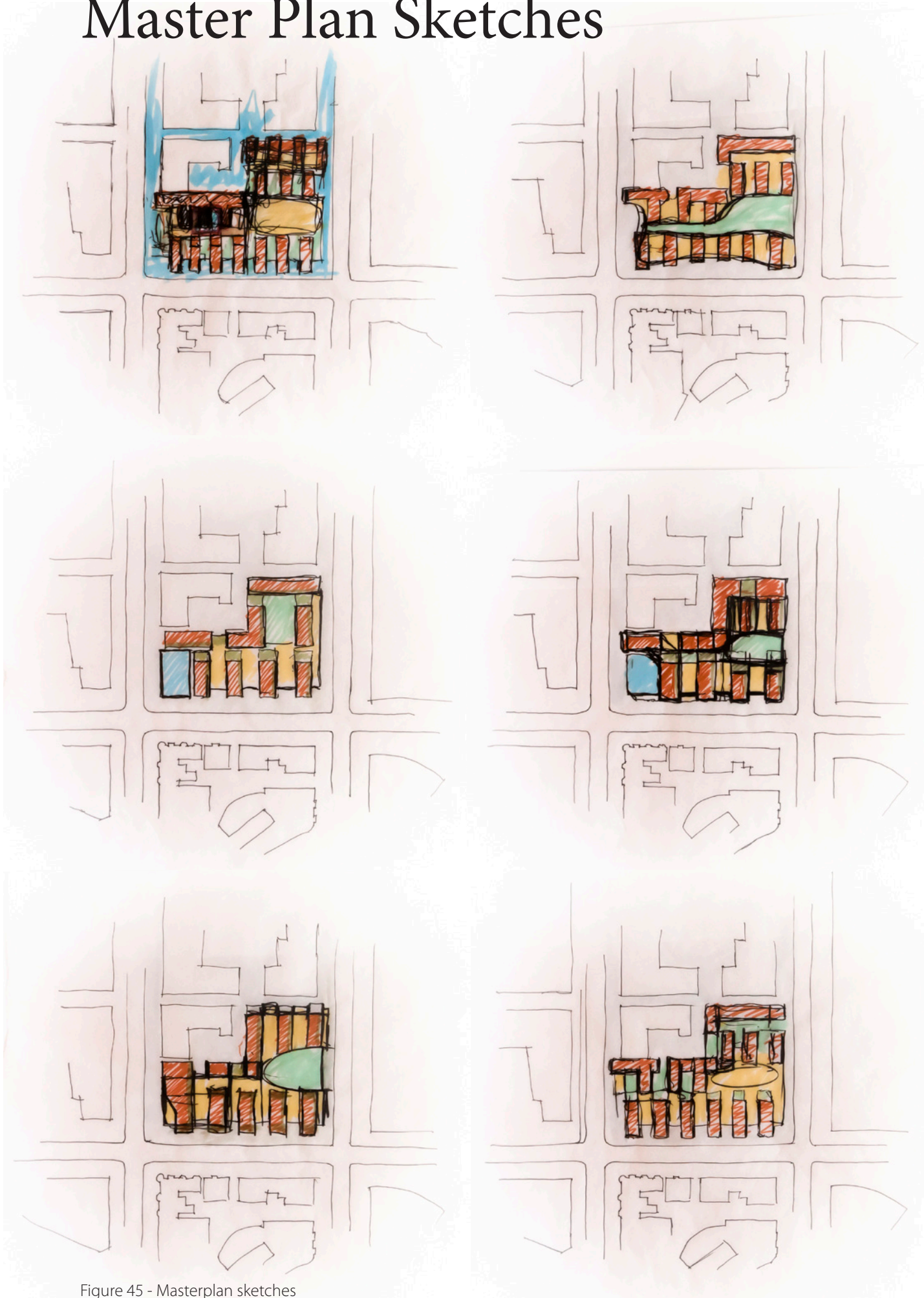
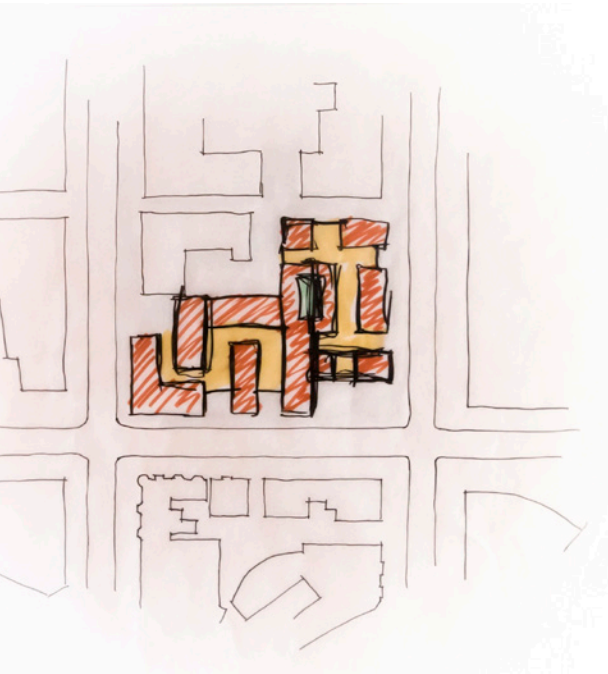


Figure 45 - Masterplan sketches



- Housing
- Library
- Semi-public exterior
- Semi-private exterior

I began by trying to think through the project as a whole. I made a series of sketches working out possible iterations for the arrangement of the site. The first series that I drew was in plan. I was thinking primarily about how the housing could be broken up into different small towers to allow light and air to move through the site. I was also thinking about how to compose the towers to allow for individual access from the street, together with private and semi-private outdoor garden space.

I then began to work out similar ideas in section. I was still thinking about light and air but started to consider how the library might sit in relationship to the housing. The main thing that I learned from this series, though, was how the building might relate to the scale of a person on the street and the scale of the adjacent buildings.

- Housing in section
- Library in section
- Housing facade

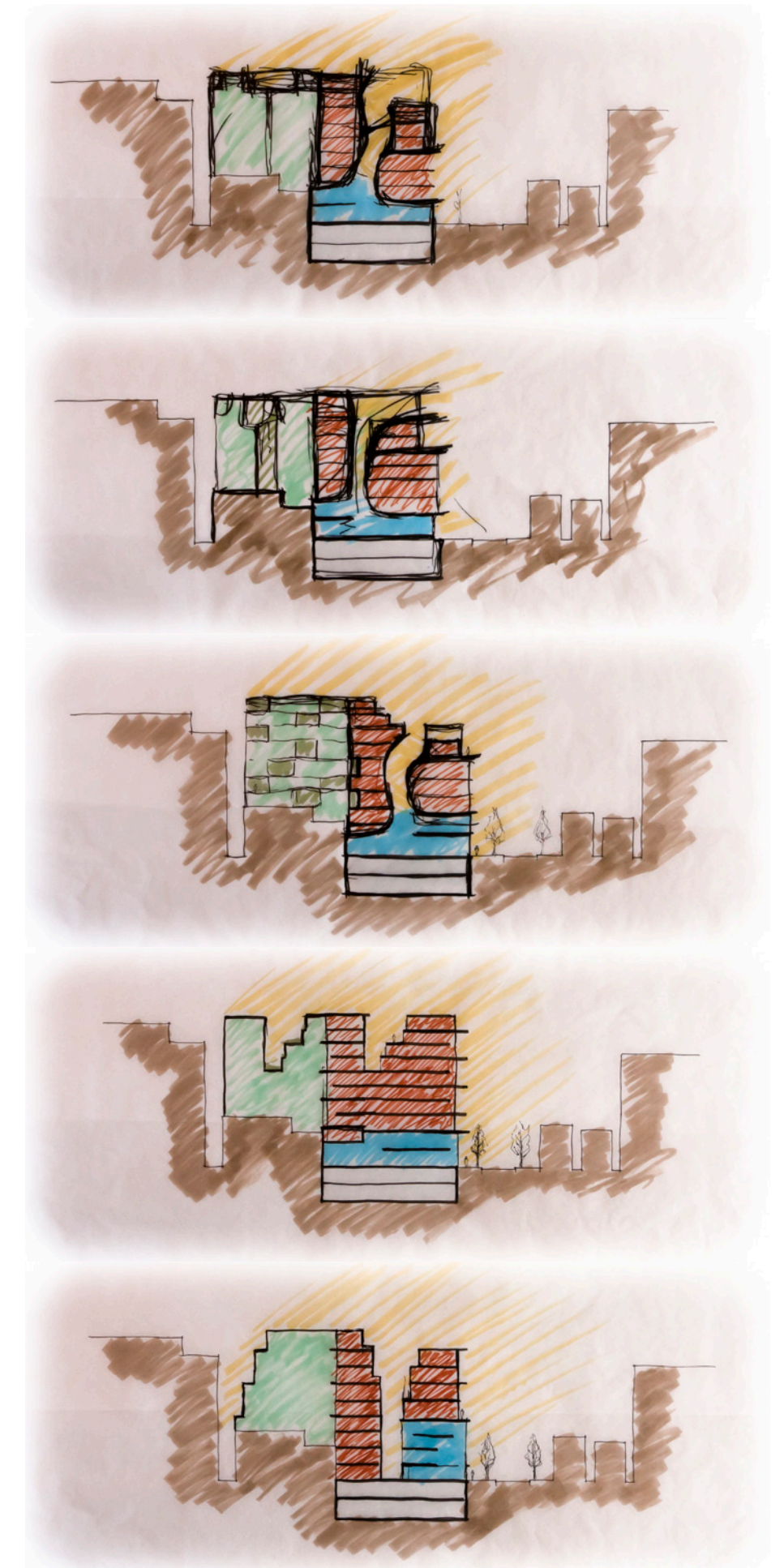
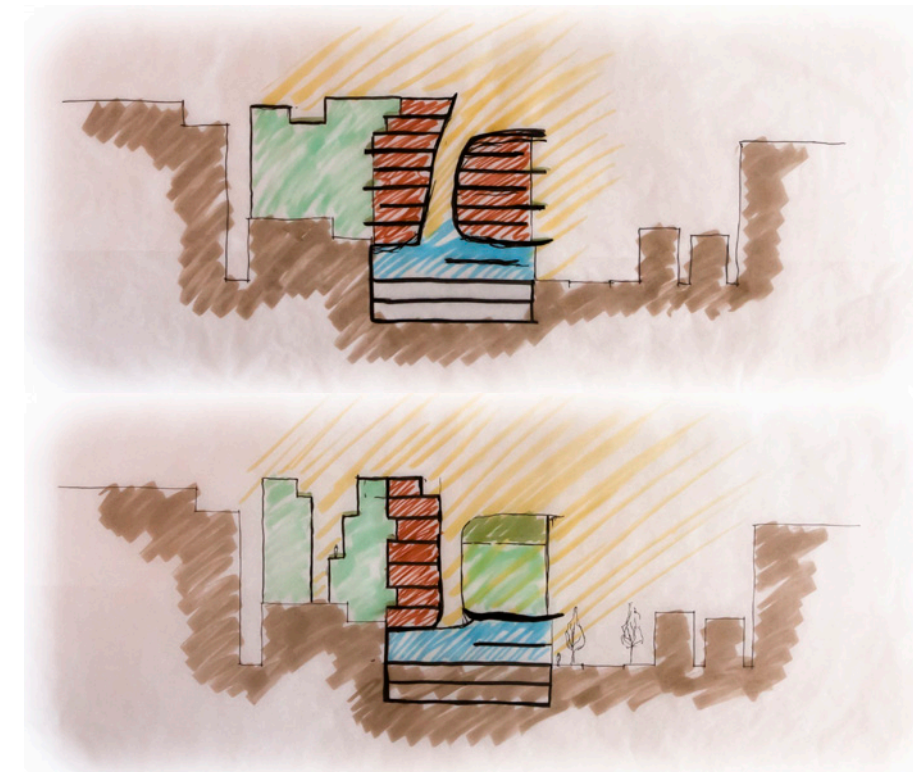


Figure 46 - Masterplan sections



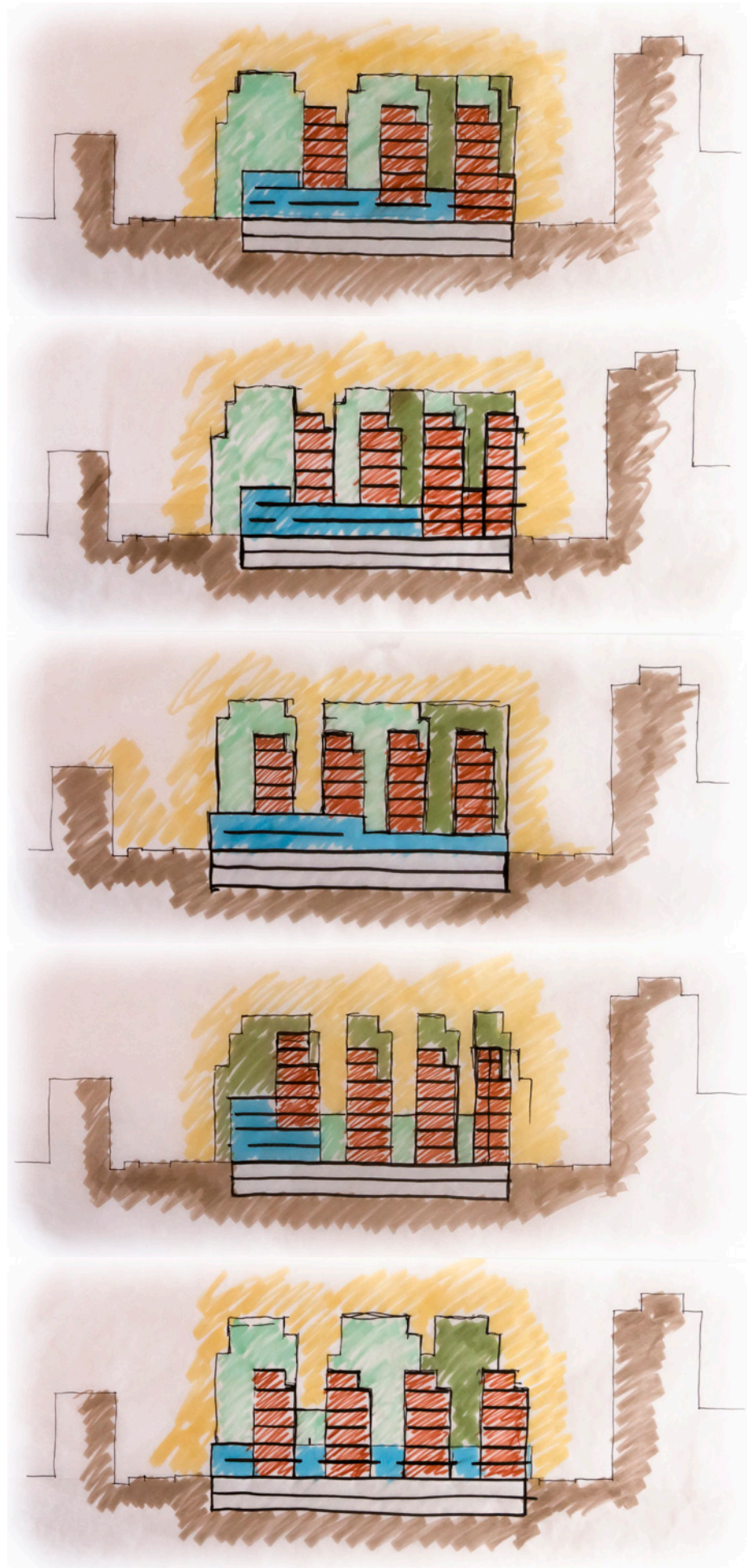
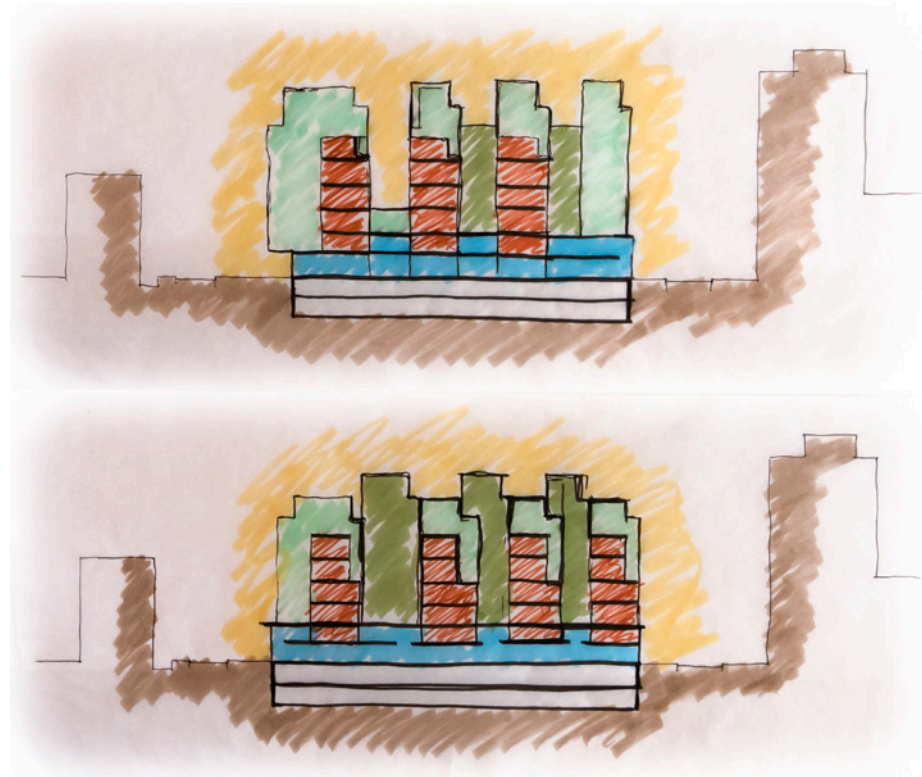
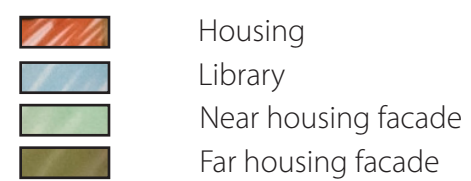


Figure 47 - Masterplan sections



Maintaining the concept of a series of housing fingers developed in prior diagrams, I sketched through possible ways to design the library as part of the housing. In doing so I determined that The library needed to be its own element on the site. The library must relate to the whole neighborhood, it was wrong to force the library to be underneath of or buried inside the housing. The library needed to be its own element on the site.



## Site Massing

The master plan design transformed into a three dimensional scaled drawing allowing me to consider how the library might sit on the site in relationship with the housing. It also provided for a more precise exploration of solar penetration throughout the year. The sun and shade became a deciding factor as I adjusted the massing to allow maximum solar exposure.

I decided that the library should be along 23rd street responding, and presenting itself to the nearest open public space, Washington Circle. I also moved it back into the northern part of the site. This allowed the southeast corner of the site to become a forecourt creating a progression into the library.

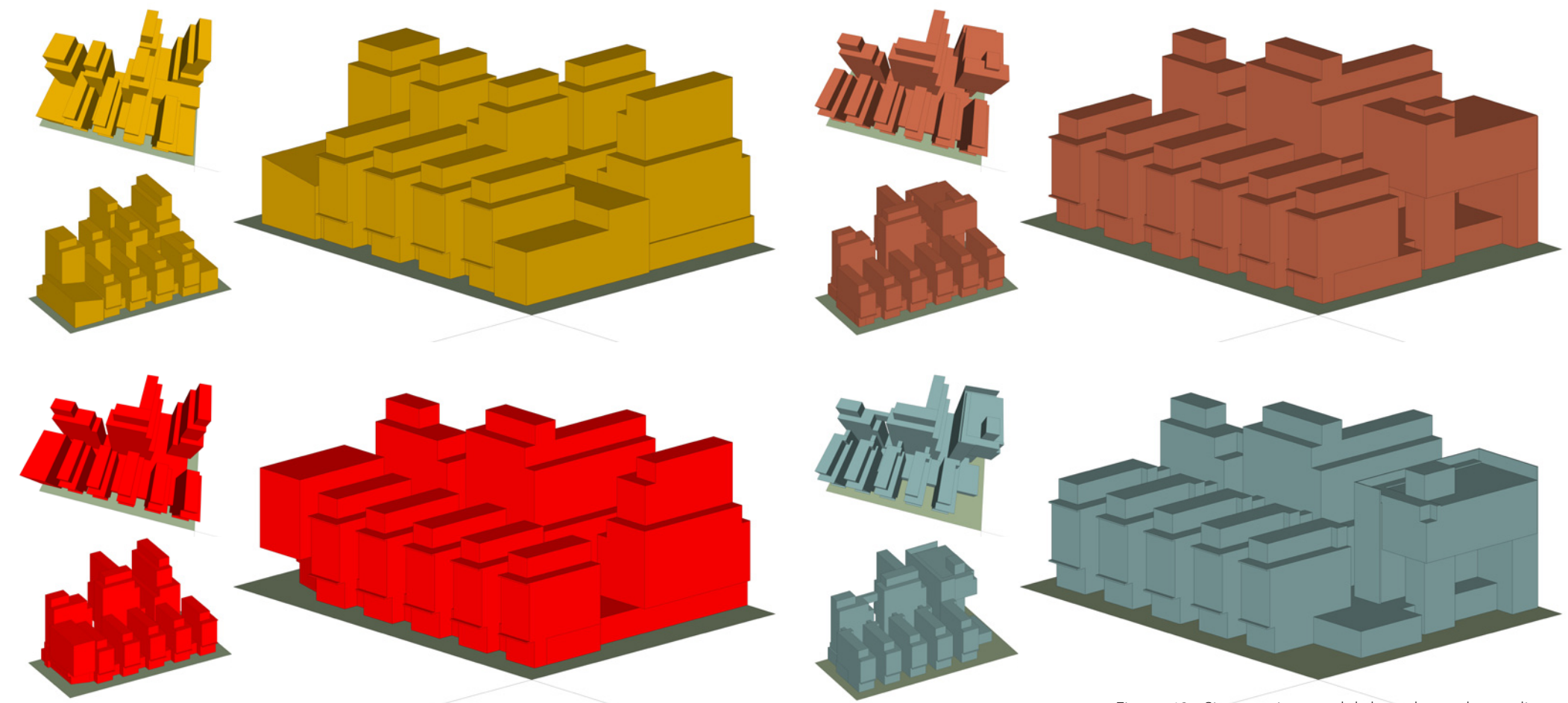


Figure 48 - Site massing models based on solar studies



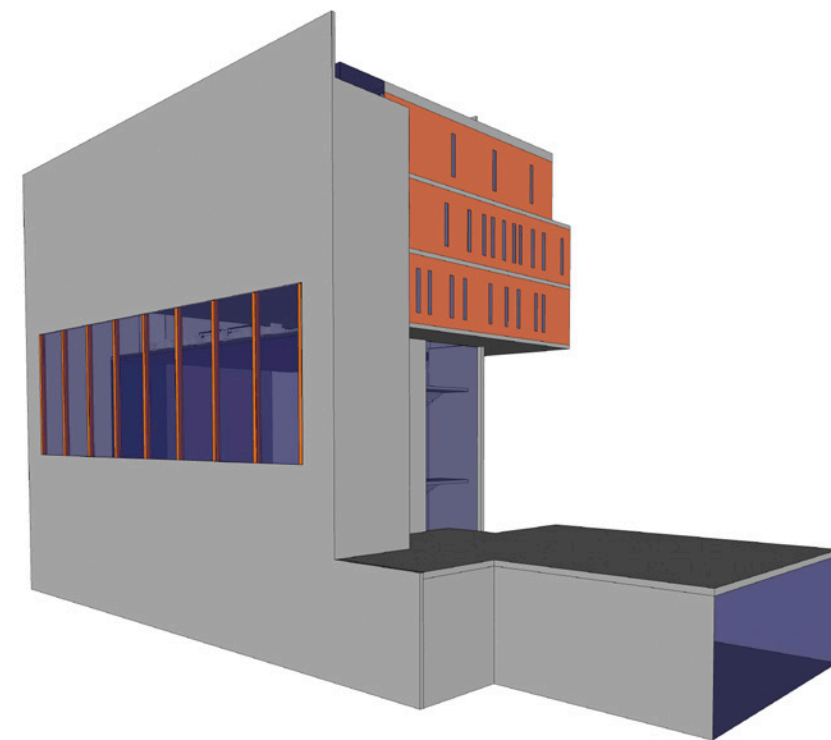
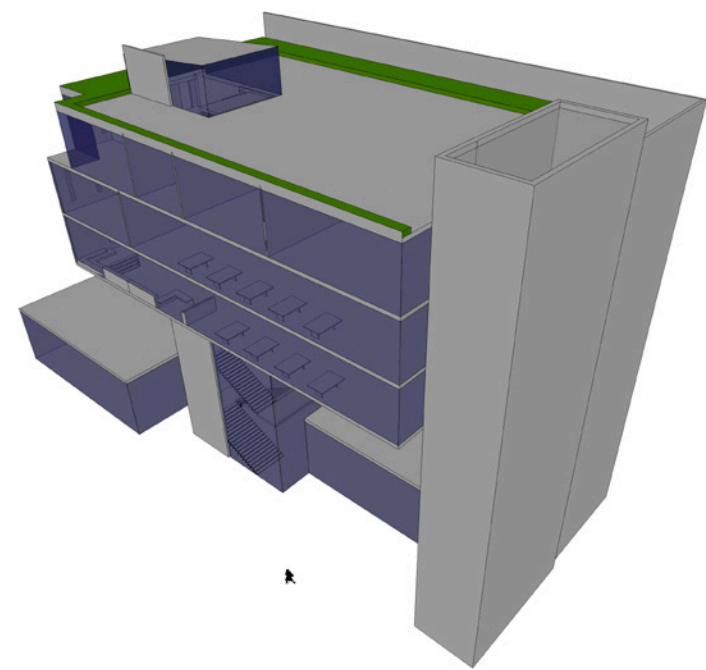


Figure 49 - SketchUp Models

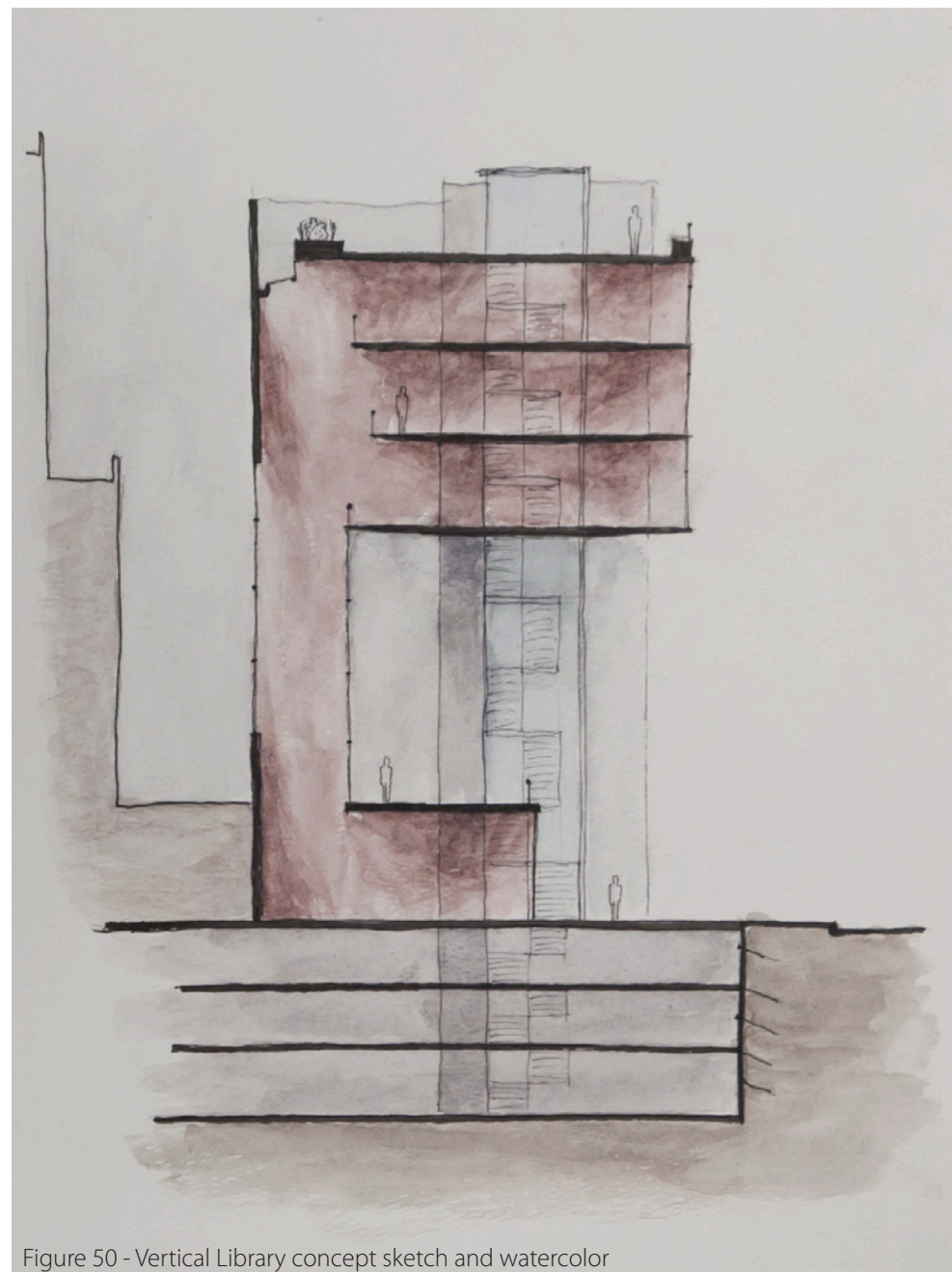
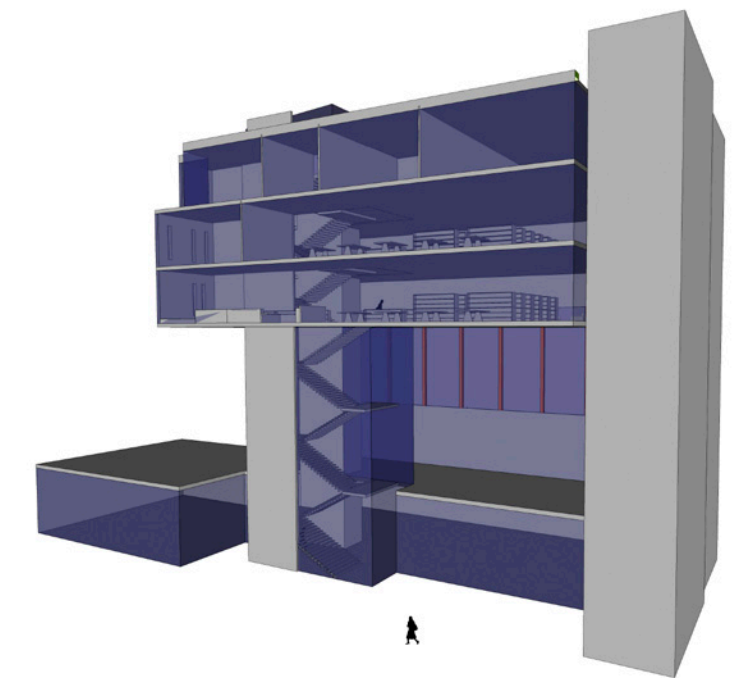
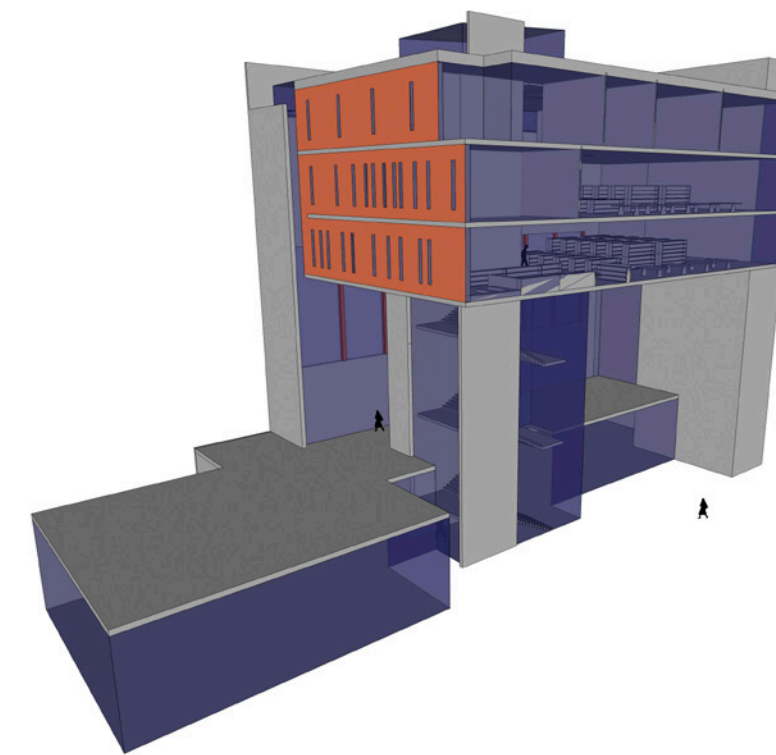


Figure 50 - Vertical Library concept sketch and watercolor



## Vertical Library

Having decided that the library needed to be a separate building, I decided lift the project of the ground, creating a vertical library. This accomplished two things. It allowed me to use the building as a symbol for elevating the ideas of learning and community associated with a library. It also created a raised courtyard/outdoor reading room that would be distinct from the public streetscape while still connecting with it. The vertical library also created it's own problems: how to bring people up into the building and how to support the elevated structure.

*Books, "give our day-dreams countless dwelling places. Is there not one of us who has not spent romantic moments in the tower of a book he has read?"*

**- Gaston Bachelard - The Poetics of Space**

Bachelard, Gaston, and M. Jolas. *The Poetics of Space*. Boston: Beacon, 1994. 25





Figure 51 - Preliminary book wall plan

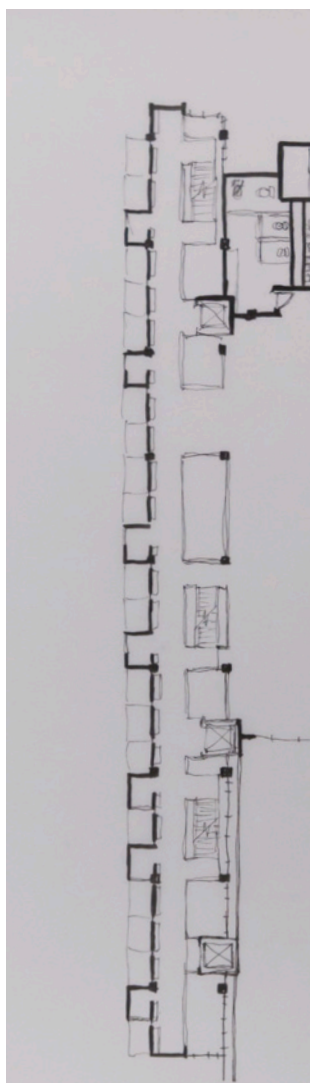


Figure 52 - Preliminary book wall plan

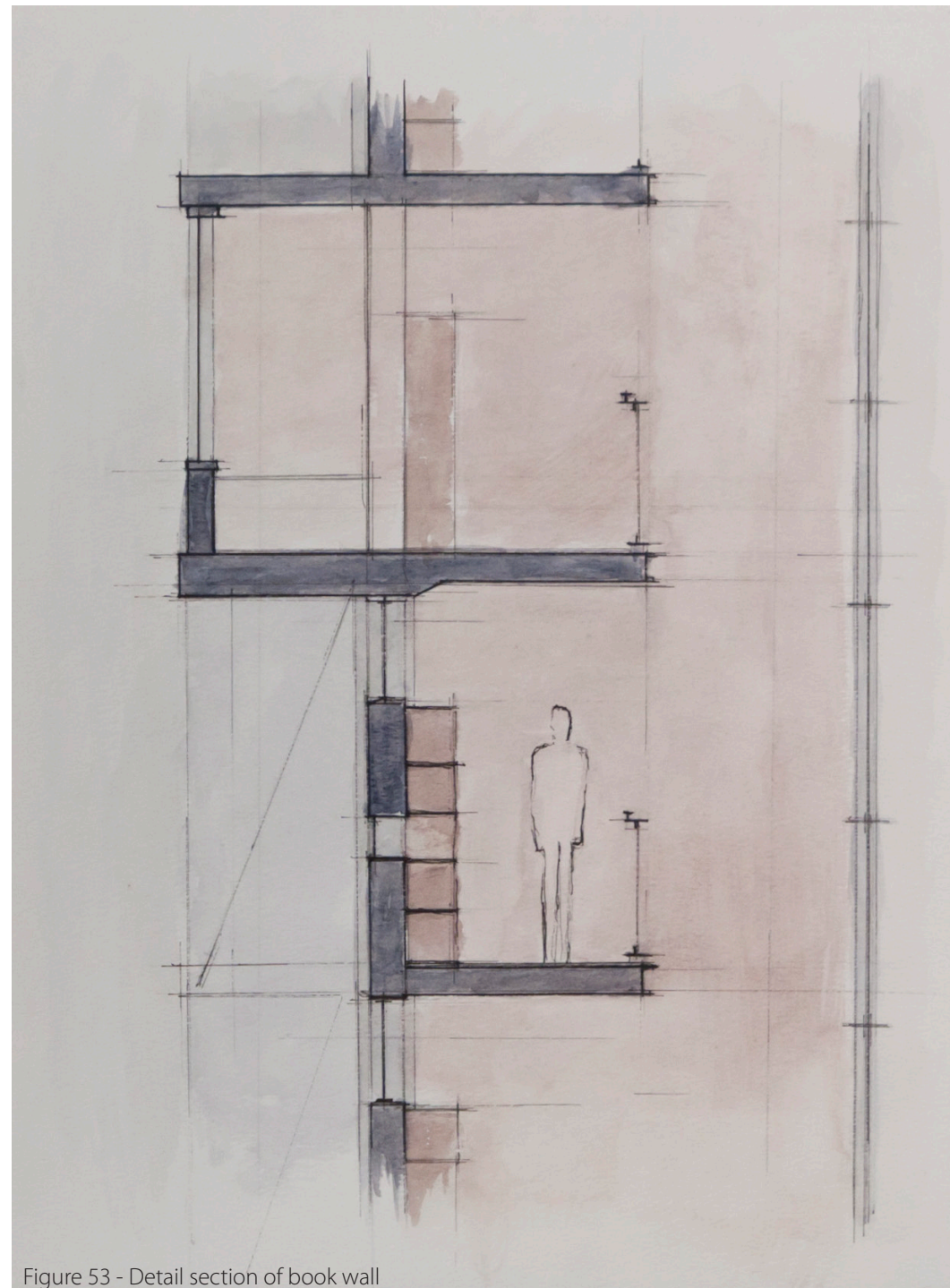


Figure 53 - Detail section of book wall

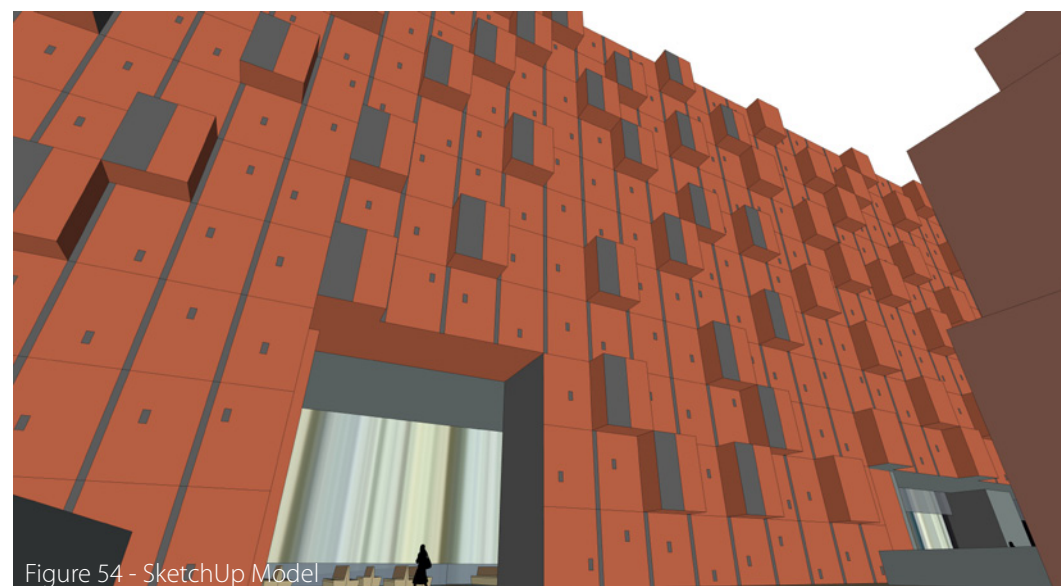


Figure 54 - SketchUp Model

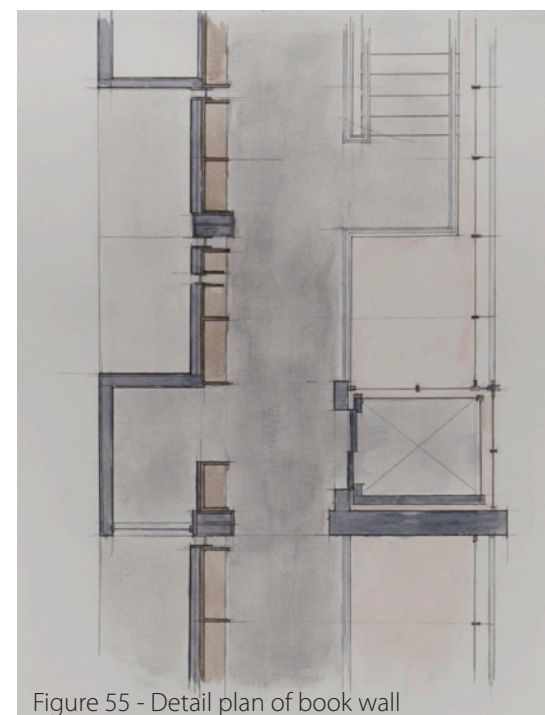


Figure 55 - Detail plan of book wall

## Early Book Wall

The idea of a book wall developed in dialog with my faculty. Instead of connecting the floors with an empty atrium, the books themselves could create the entire west wall of the building. This converted the unused atrium into a space to display the books, and freed up floor space for an elevated reading room and meeting rooms.

Initially, the west wall of the building simply connected the vertical space of the library. However, once the wall of books appeared, it became the main concept of the project. The wall extends out into the site, celebrating the books. This created twelve solid stories of books, extending approximately two hundred feet and accommodating the 100,000 books required for a branch library.

This book wall also integrates private reading spaces into the wall itself. Reading nooks are set on the outside of the wall, inviting each reader to walk through the books into his own personal place for study.

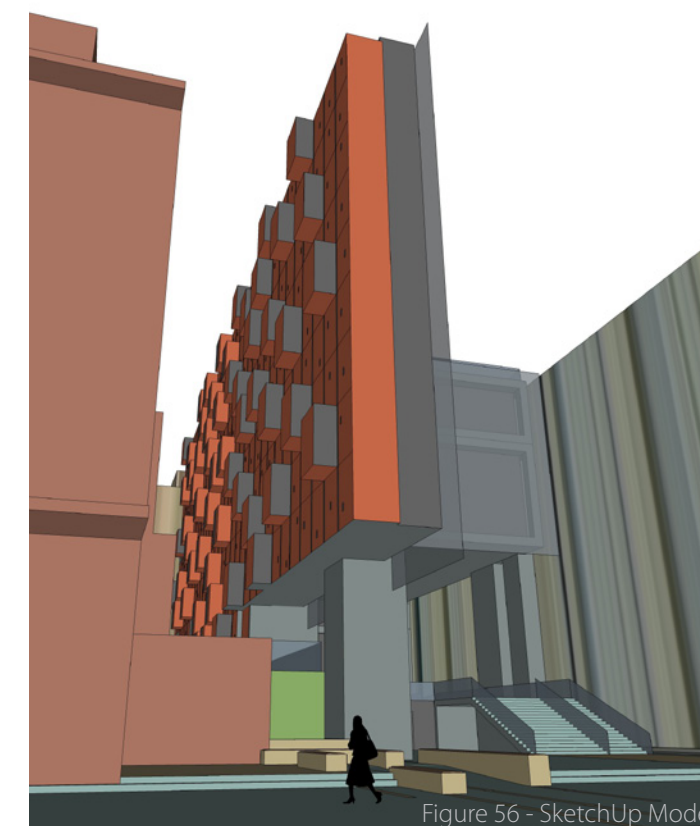


Figure 56 - SketchUp Model

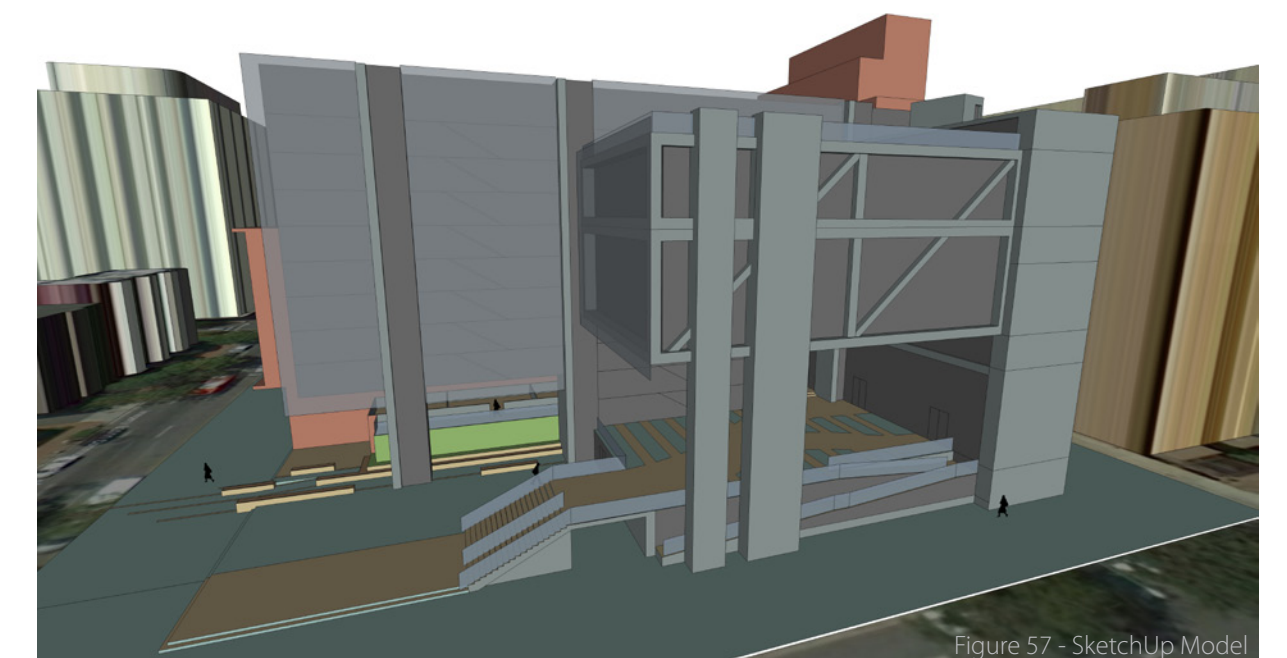


Figure 57 - SketchUp Model



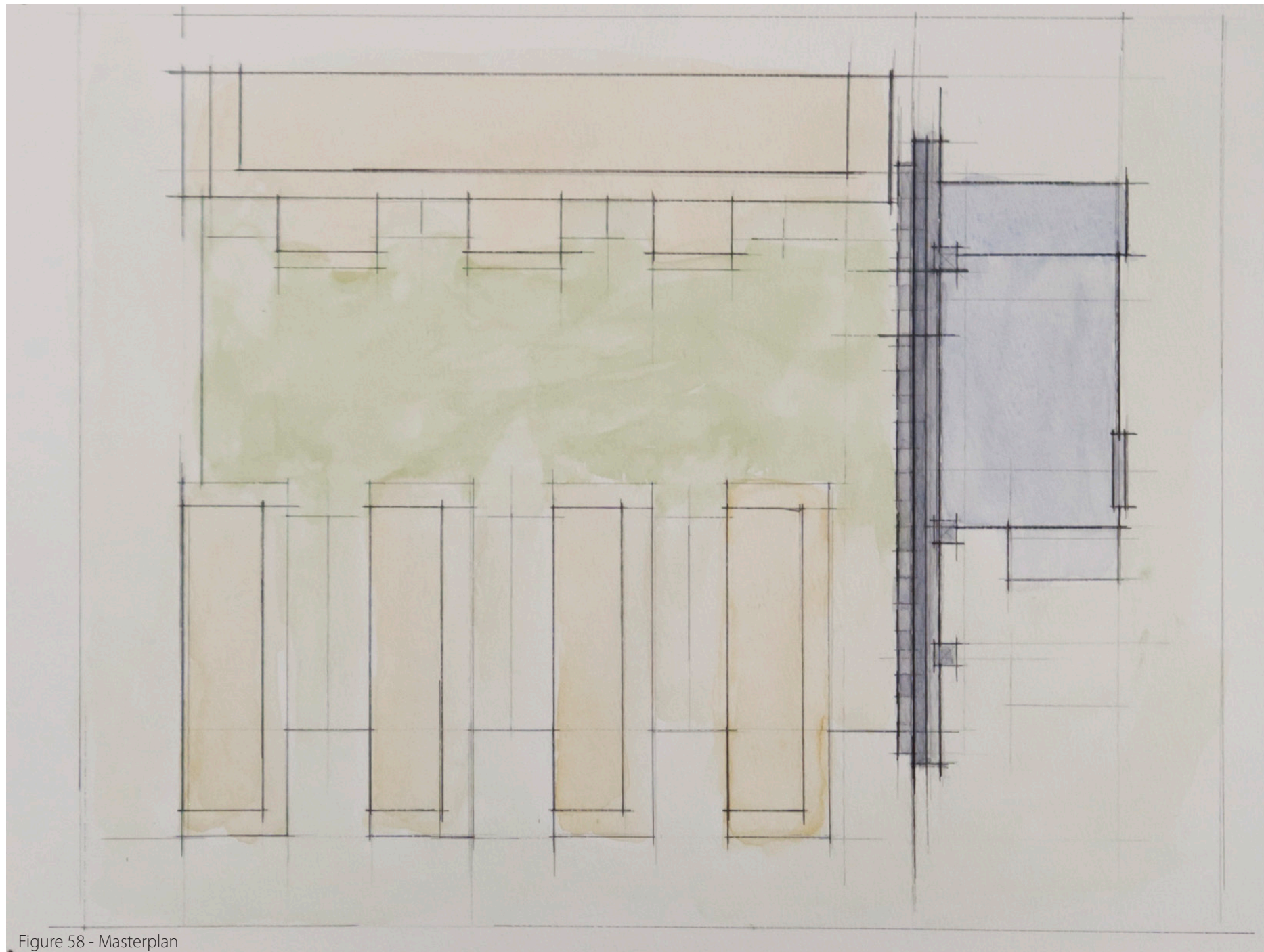


Figure 58 - Masterplan

## Site Masterplan

The master plan is composed of four distinct types of space: public, semi-public, semi-private, and private. Careful consideration was given to the boundaries and movement between each zone, with the book wall to serving as the primary dividing line between public and private spaces. On the library side of the wall, this plan allows a person to move from the public corner of 24th and L Streets up into the semi-public library, and penetrate through the book wall into the semi-private housing courtyard. Similarly, on the housing side of the wall, a person may move into the semi-private space between the towers lining L Street, and from there ascend into his own housing unit or up into the courtyard.

The size and location of the courtyard is framed by the book wall and the housing towers, maximizing the 'eyes on the street' and making it a safe and secure location for residents. It could even be a place for a children's playground.



*"The grace of a curve is an invitation to remain. We cannot break away from it without hoping to return. For the beloved curve has nest-like powers; it incites us to possession, it is a curved 'corner,' inhabited geometry."*

**- Gaston Bachelard - The Poetics of Space**

Bachelard, Gaston, and M. Jolas. *The Poetics of Space*. Boston: Beacon, 1994. 146

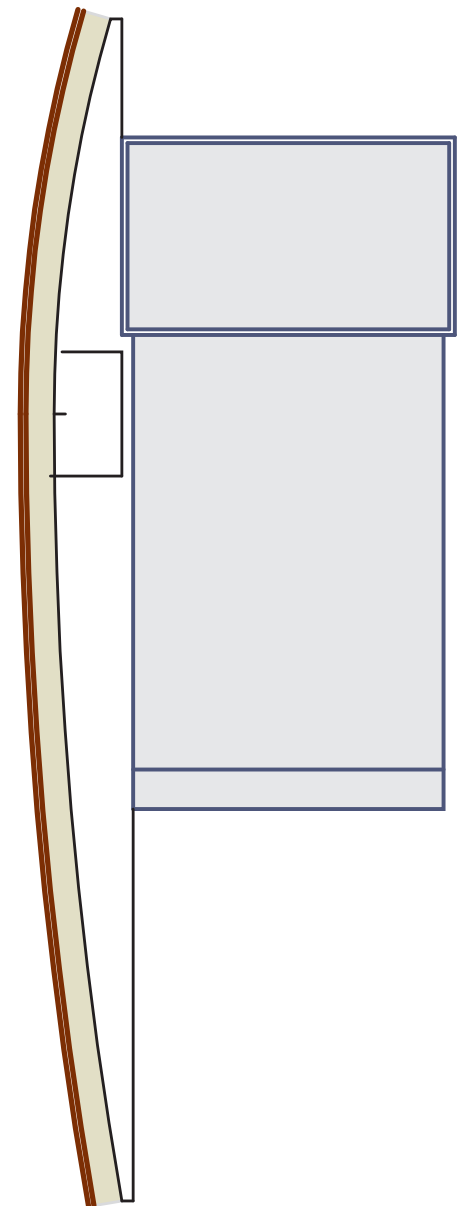
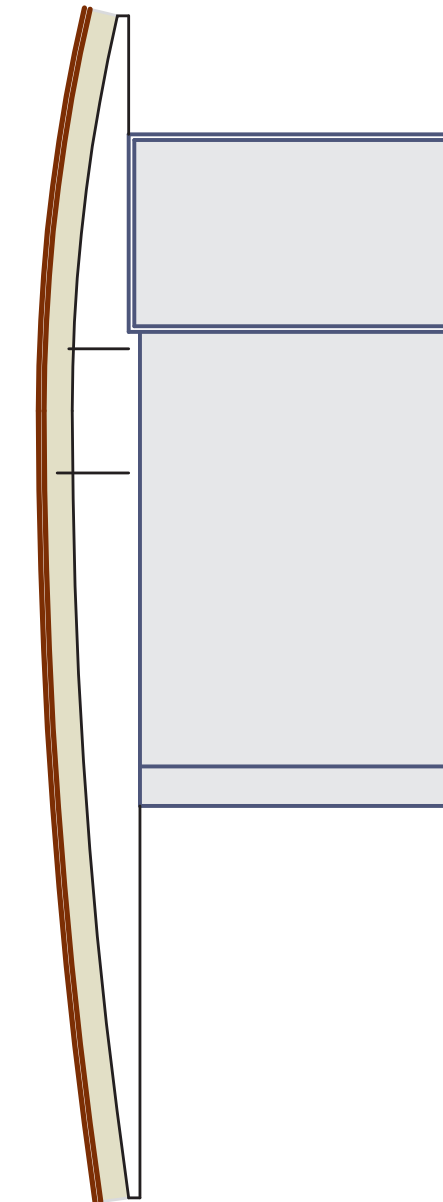
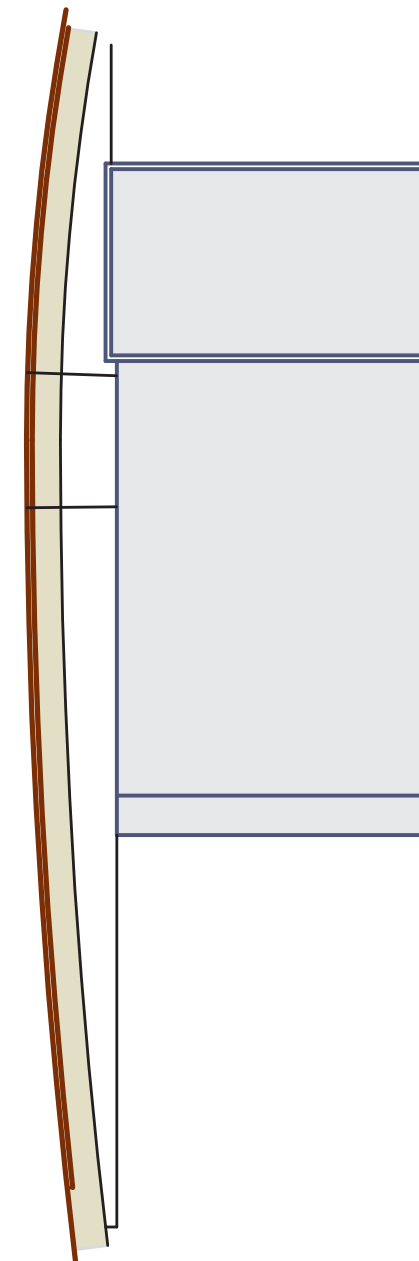
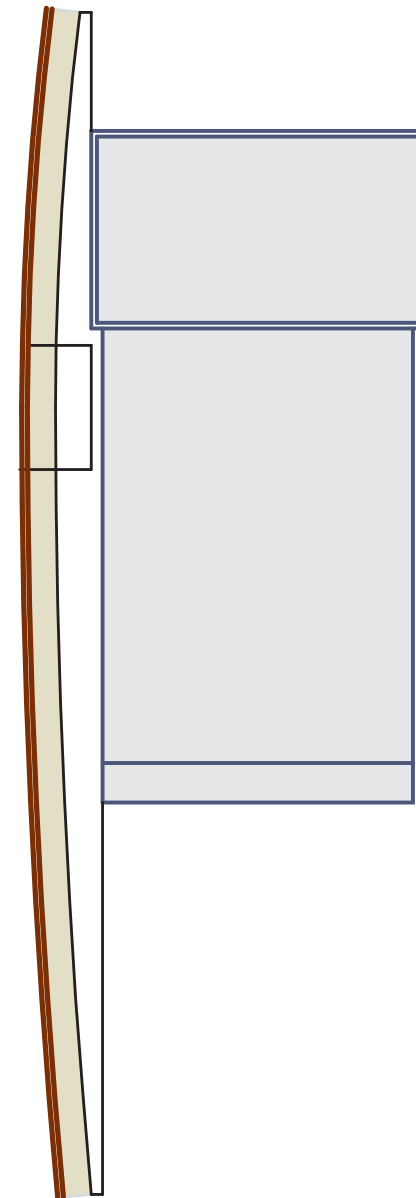
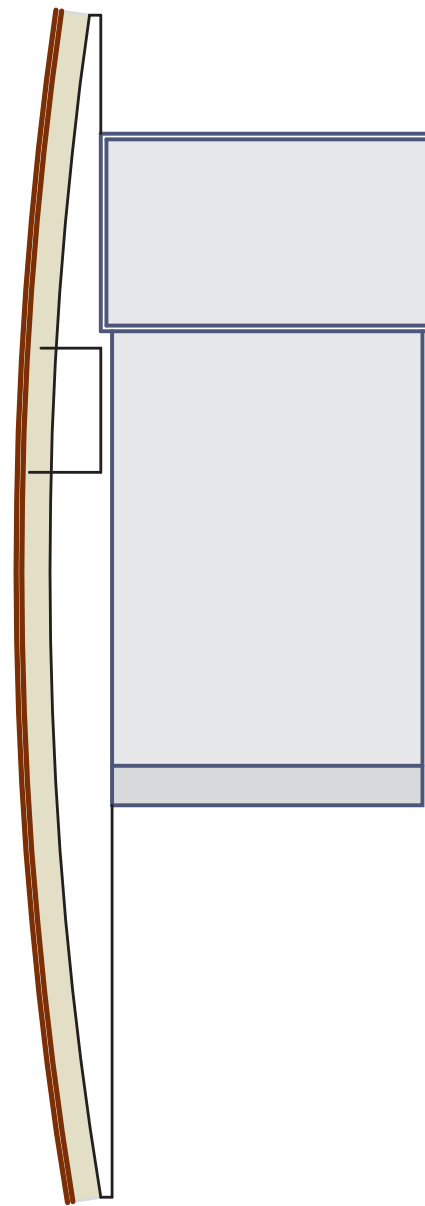


Figure 59 - Curve diagrams

## Curve

The book wall was given a curve to allow a person standing before the books to see along the expanse of books and experience the wall as a whole from within. A curve also recalls the circular space of the Stockholm library, symbolizing the partial knowledge contained in this branch library, yet still referencing the complete knowledge of the world beyond its walls.

The initial curve, the first of five shown below, was a simple arc. I felt, however, that this did not have a poetic relationship with the rest of the building. I then designed the wall using two curves, with a node at the center of the gateway connecting the housing courtyard to the first floor library plaza. In the end, I settled on the third curve shown below. The more pronounced curve allowed the reader to see more of the books at once, but did not cause the wall to separate too far from the rest of the building as did the fourth and fifth curves.



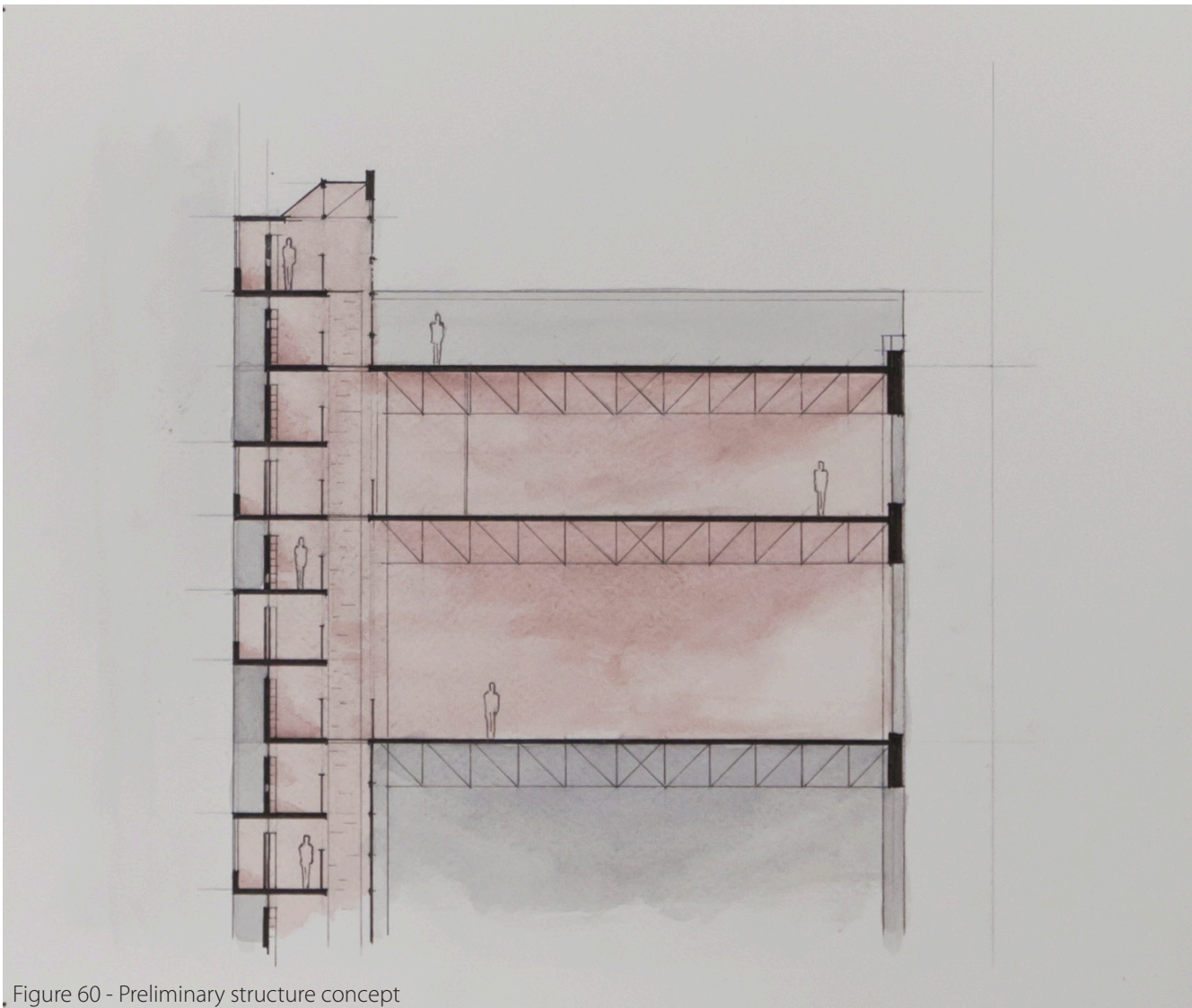


Figure 60 - Preliminary structure concept

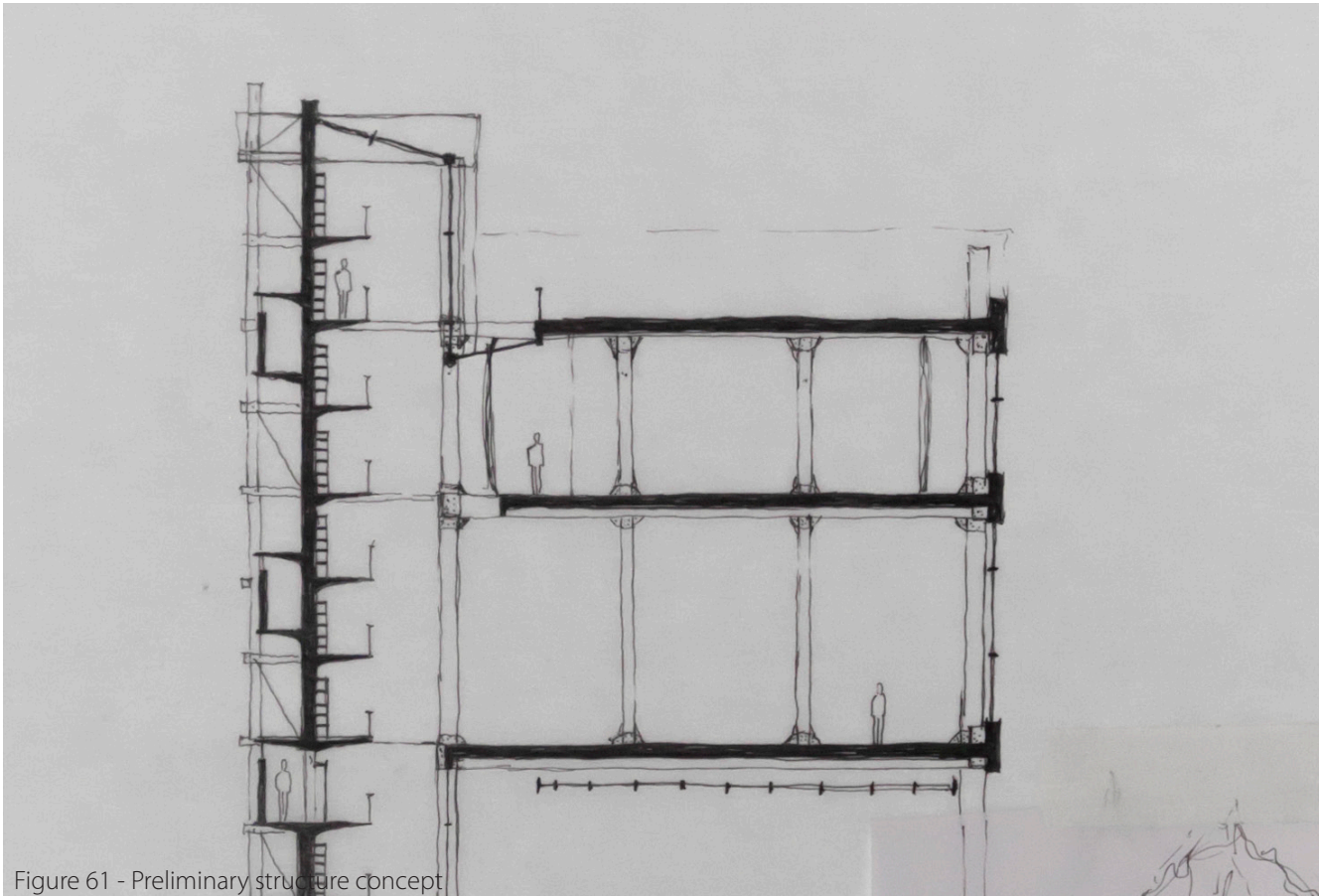


Figure 61 - Preliminary structure concept

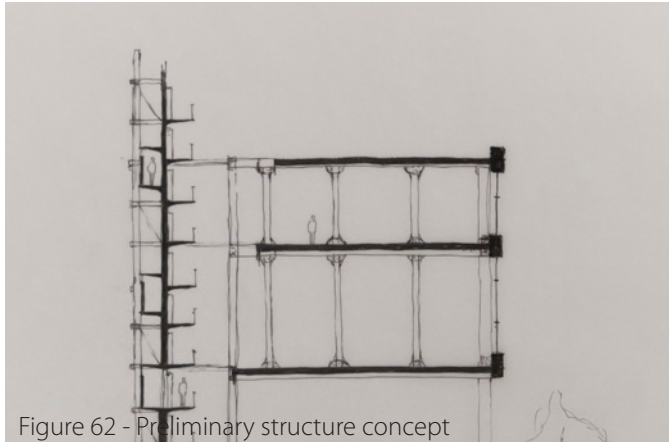


Figure 62 - Preliminary structure concept

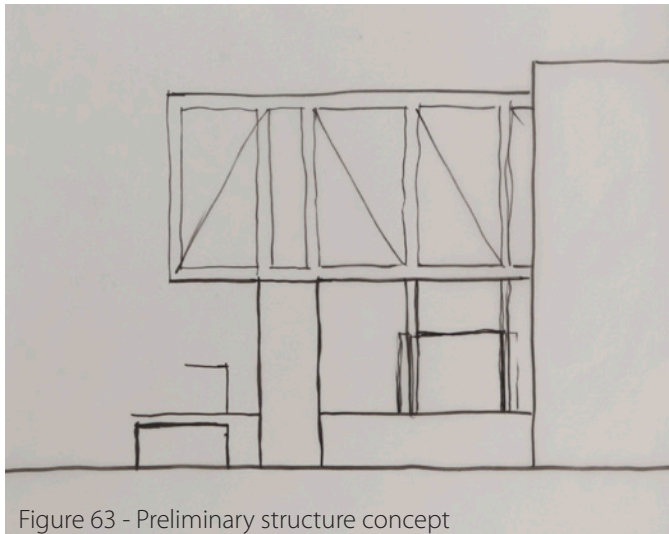


Figure 63 - Preliminary structure concept

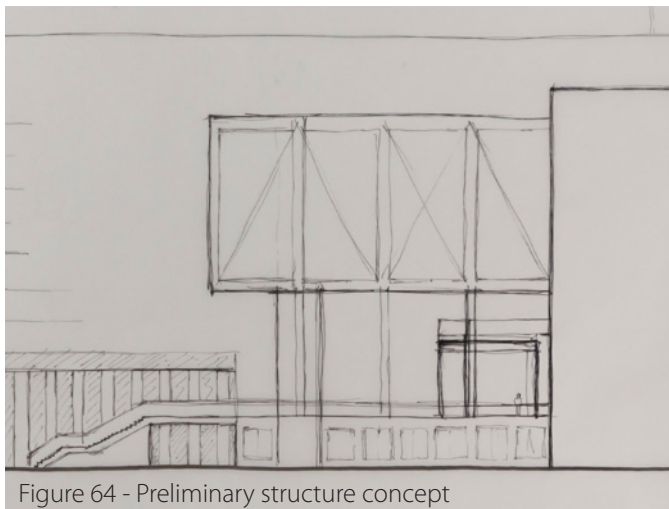


Figure 64 - Preliminary structure concept



Figure 65 - State Trading Corporation, New Delhi  
"Raj Rewal :: Standing Conference of Public Enterprises Office Complex - New Delhi, India." *Raj Rewal Associates*. Web. 4 May. 2012.  
<<http://www.rajrewal.in/projects/Office-STC.htm>>

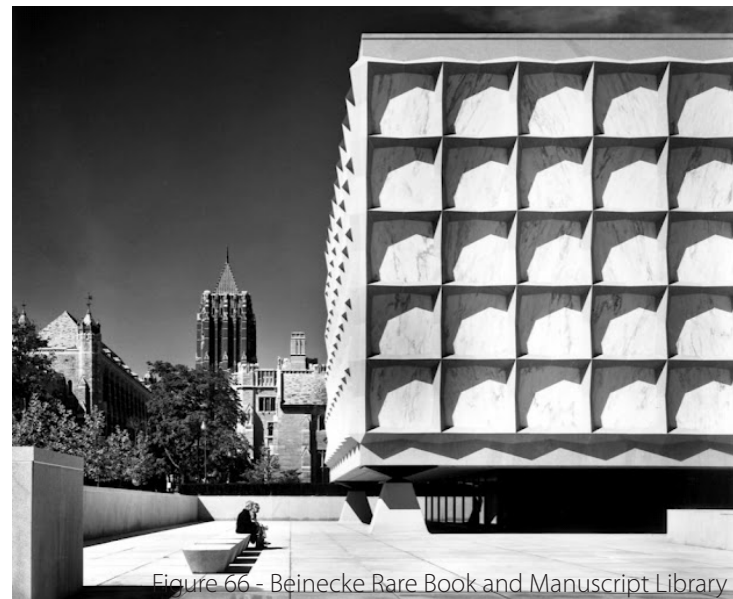


Figure 66 - Beinecke Rare Book and Manuscript Library  
"AD Classics:: Beinecke Rare Book and Manuscript Library / Skidmore, Owings, & Merrill" *Arch Daily*. Web. 4 May. 2012.  
<<http://www.archdaily.com/65987/ad-classics-beinecke-rare-book-and-manuscript-library-skidmore-owings-merrill/>>

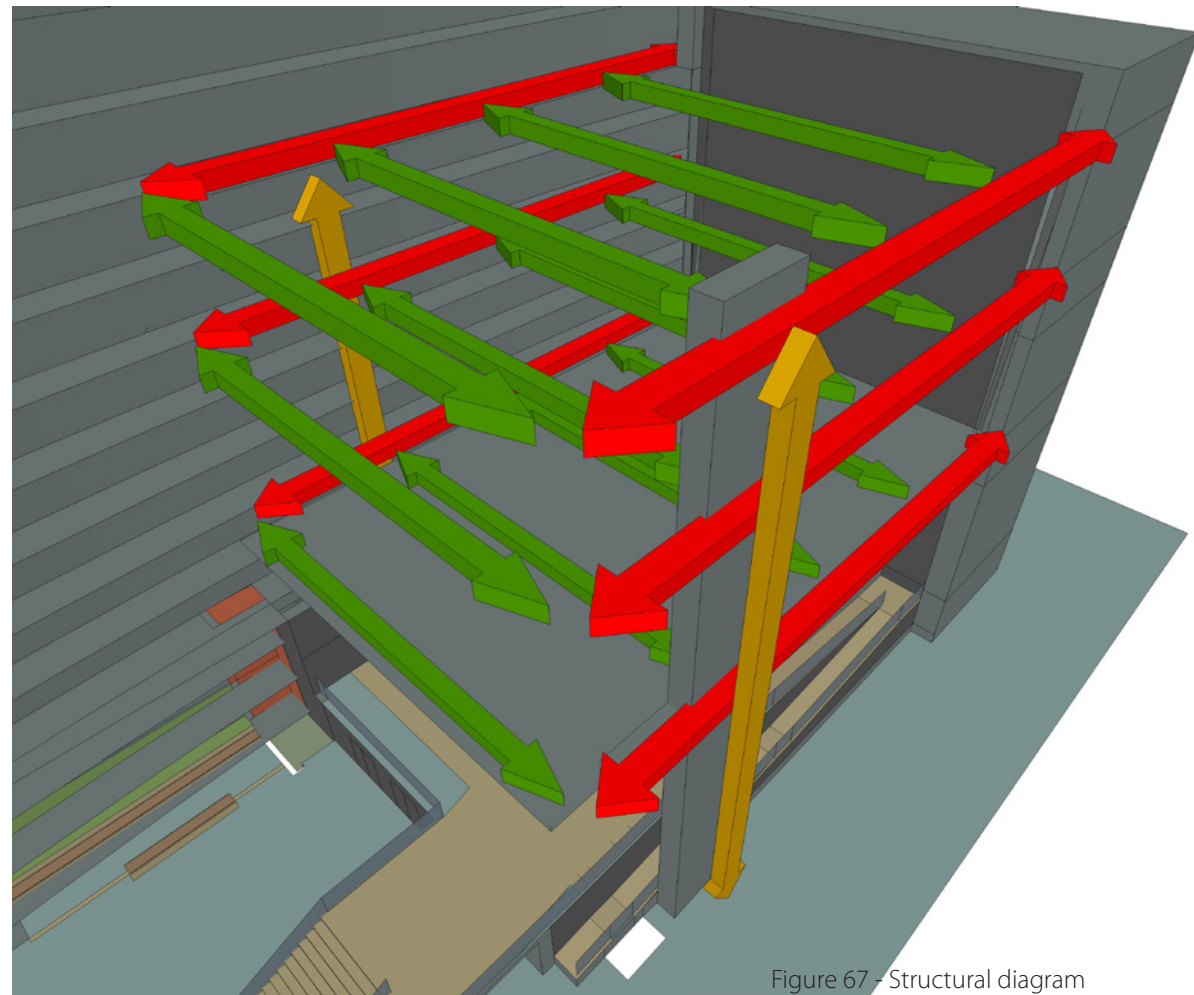
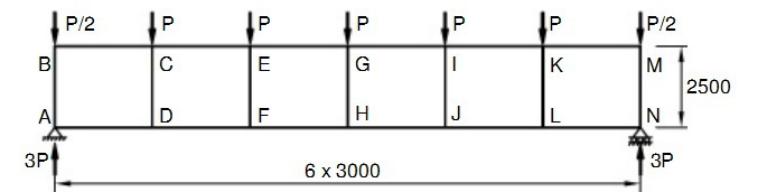


Figure 67 - Structural diagram

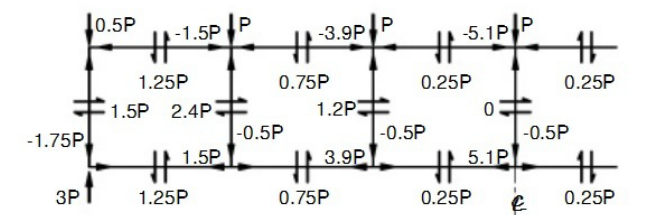
## Structure

One of my most significant struggles with this project related to the structure of the library. As stated previously, I wanted to elevate the indoor reading room and the meeting rooms. I wanted these spaces to soar above the library plaza. This meant making the structure evident instead of creating the illusion of a hovering mass. However, it also required me to keep the structure minimal to avoid crowding the plaza with columns carrying the weight of the floors overhead.

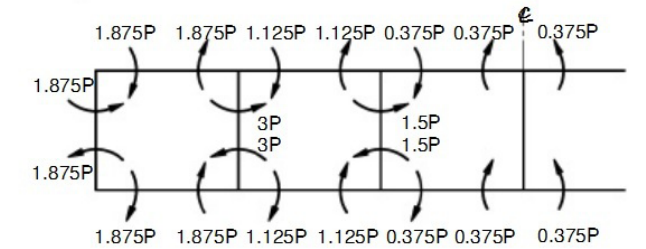
As shown on the opposite page, I tested several ways of using trusses to carry the loads. Trusses allowed the core of the building to act as a true core, with restrooms, storage, and fire stairs, while freeing up the rest of the building to be used for meeting and reading rooms. I decided to use a Vierendeel truss, diagrammed below, which does not require cross-bracing, as shown in the photos at left. This requires larger vertical members, but allows for a more open plan.



Example Vierendeel truss



(a) Member axial forces and shear forces



(b) Bending moments

Forces and moments within Vierendeel truss (shown applied at the nodes)

Figure 68 - Sample Vierendeel truss loading diagrams  
Packer, Jeffery A. *Design Guide for Rectangular Hollow Section (RHS) Joints under Predominantly Static Loading*. Zoetermeer, The Netherlands: CIDECT, 2009. 114



## Wall Structure

In designing the book wall, I wanted to consider the books as the wall and the wall as the books. In my initial conception of the wall, I thought of it as a steel structure, with in-fill panels for the books and façade. I decided this was an inappropriate way to handle the weight of the books. Concrete was a much more fitting material because it can carry the load directly down instead of having to distribute it across to massive columns. The concrete of the book wall carries the primary load down, allowing a curtain wall to be suspended from the top. Steel members on the other side of the wall then resolve the tension created by the weight of the books and curtain wall. They also serve to make the nooks feel like an integral part of the wall, rather than added protrusions.

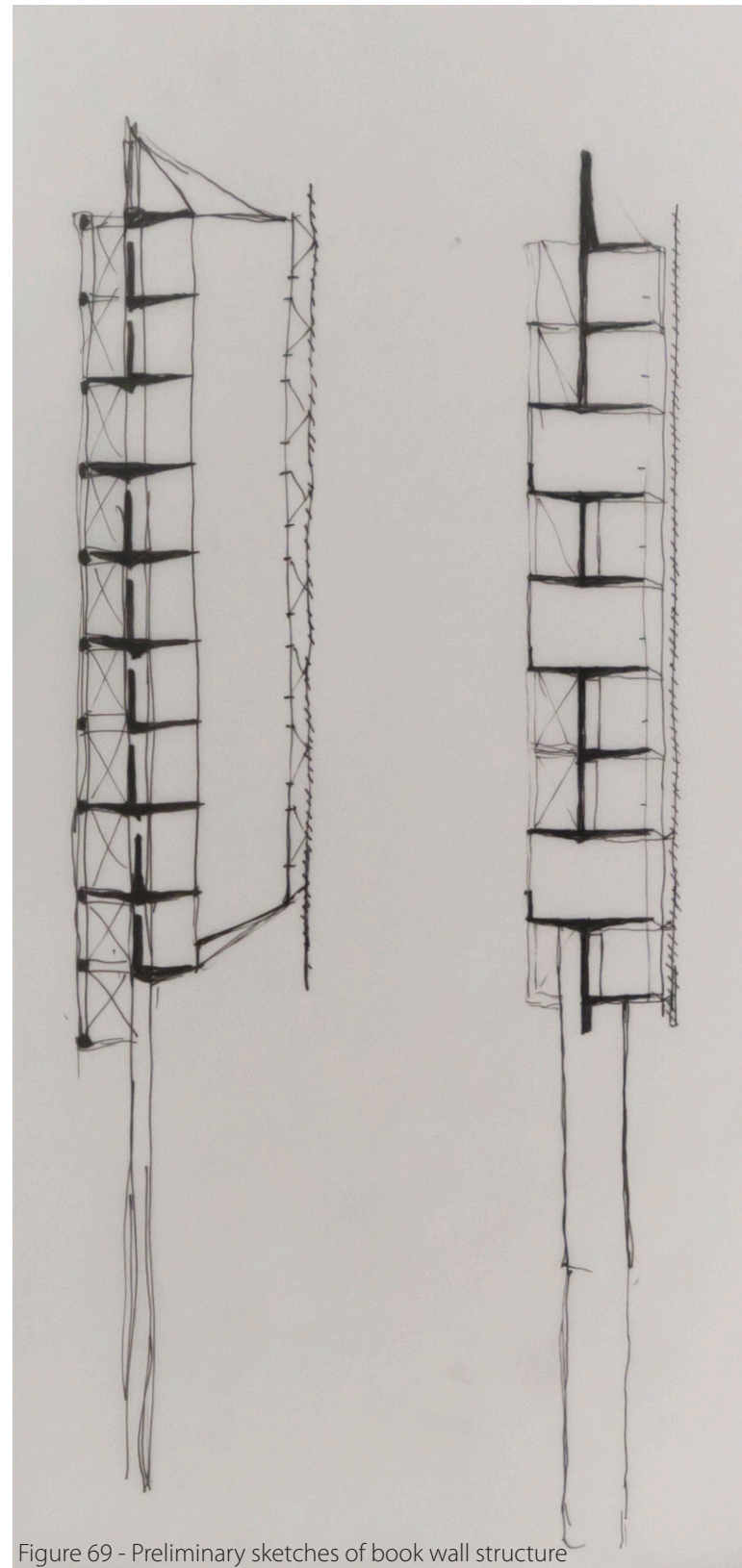


Figure 69 - Preliminary sketches of book wall structure

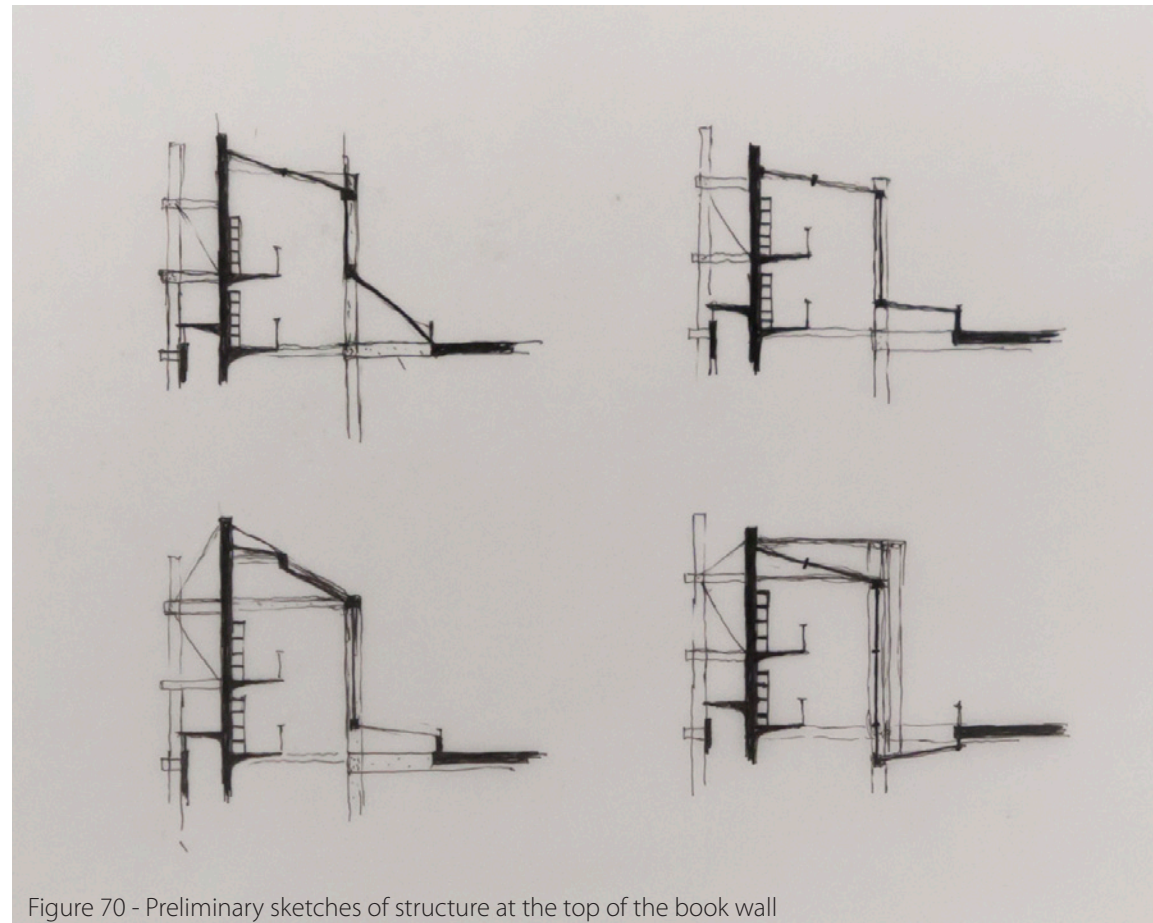


Figure 70 - Preliminary sketches of structure at the top of the book wall

## Curtain Wall

The curtain wall that I designed is suspended from the top of the book wall. It has vertical steel members that function as mullions, structure, and shading devices that shield the books from southern sun. Additional horizontal louvres between the verticals protect the books from morning sunlight. The wall also has a small connection point at each walkway floor of the book wall, preventing the glass from racking or moving.

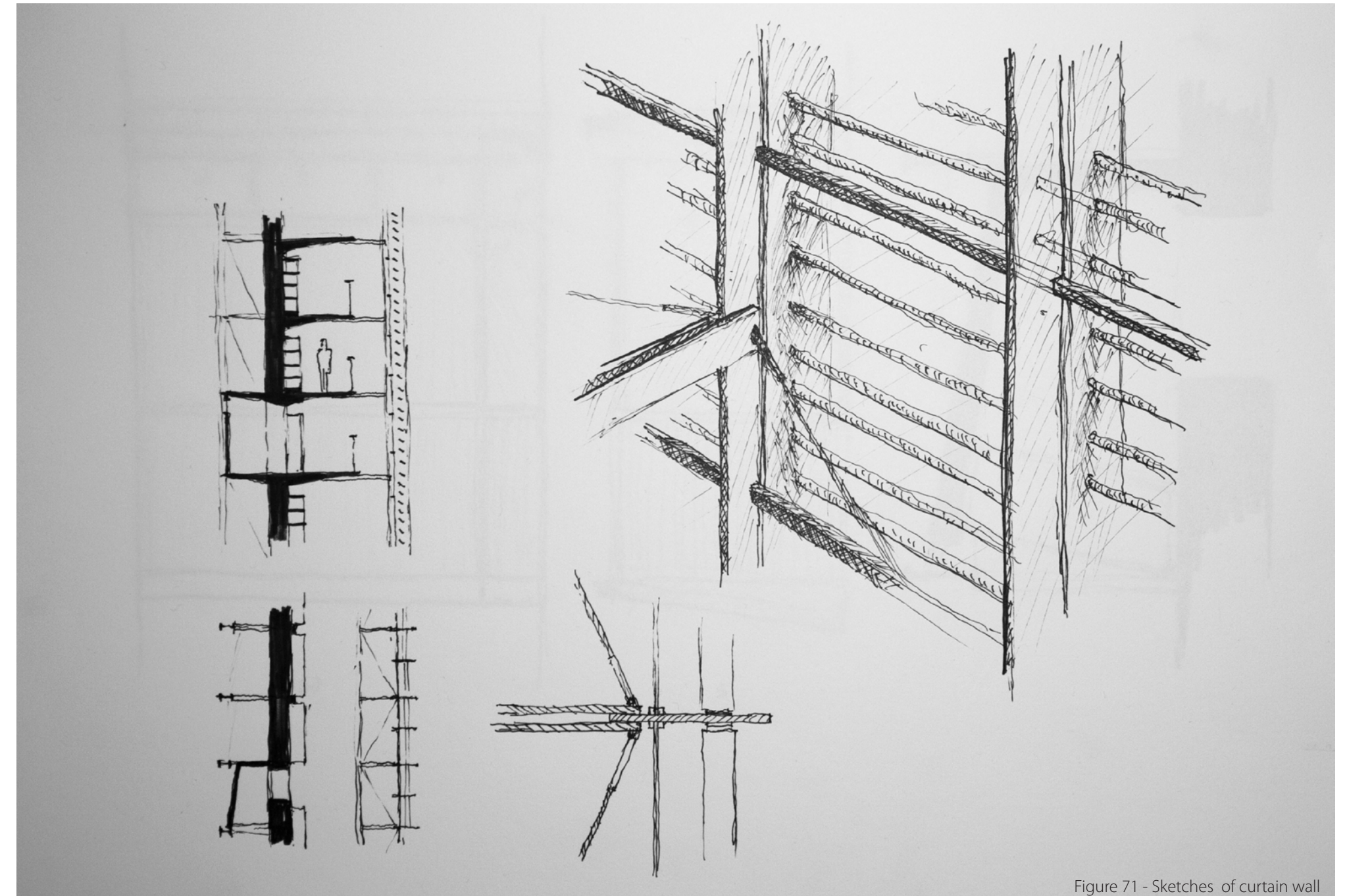


Figure 71 - Sketches of curtain wall



## Nooks

The nooks were designed to be intimate spaces for reading and study. In order to create the feeling of separation from the walkway on the other side of the book wall, I decided to use a different flooring material from the concrete of the walkway. As a contrast to the colder concrete, I clad the exterior of each nook with vertical strips of wood, indicating the more personal nature of the space behind each wall.

The initial nook design included an outside wall that was parallel to the book wall, but in order to allow more light into the space, the room was given a slight angle. Each nook could be occupied by a desk and chair for studying, or a comfortable chair for reading.

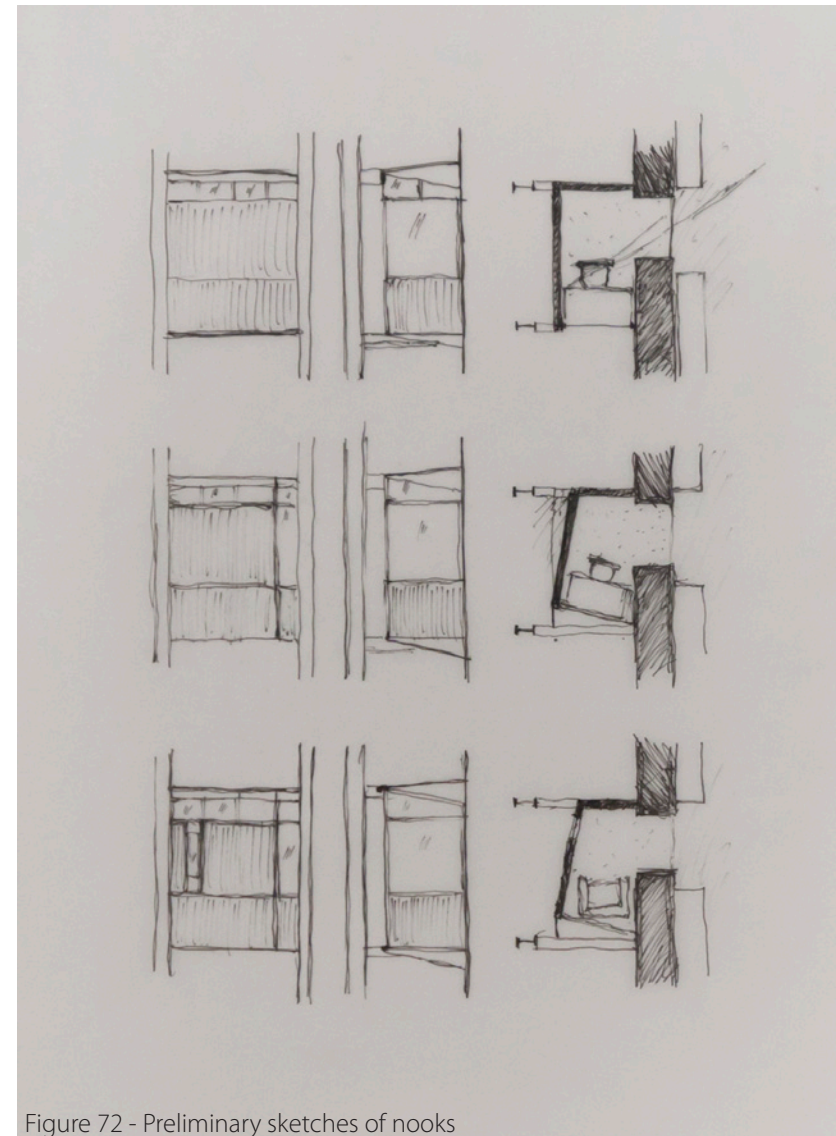


Figure 72 - Preliminary sketches of nooks

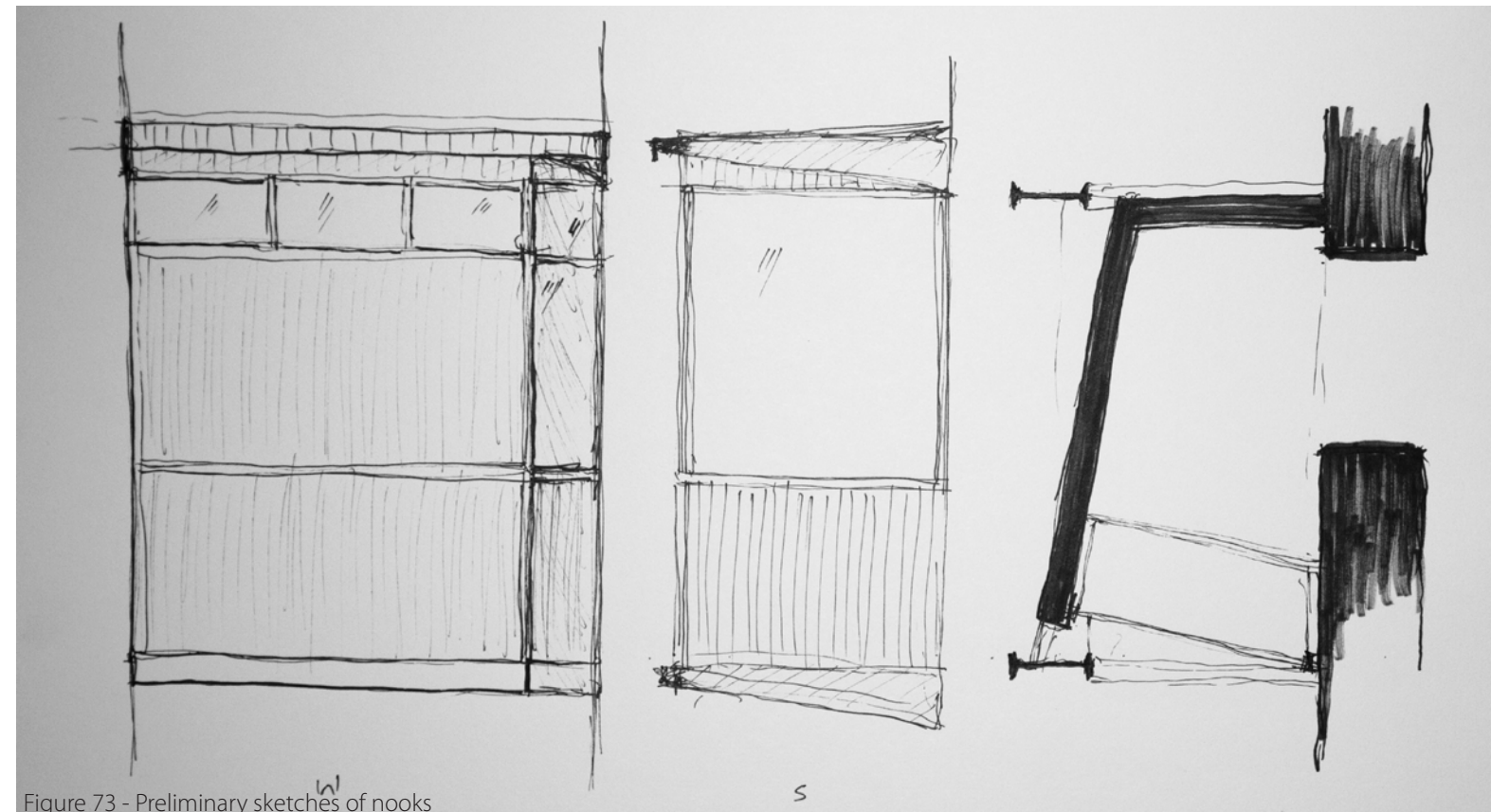


Figure 73 - Preliminary sketches of nooks

## Nose

In deciding how to design the 'nose' and 'tail' of the book wall, I aimed to avoid a chopped-off feel, trying instead to layer the endpoints of each element. I decided to make the concrete extend the farthest, because it is the load-bearing element that is closely related to the books. The nose of the wall became a place to inhabit rather than just an 'end' by allowing the walkways on some floors to extend farther than others, while keeping the glazing vertically consistent. The walkways that extended the farthest were then completed with a desk and chair, forming a place for study.

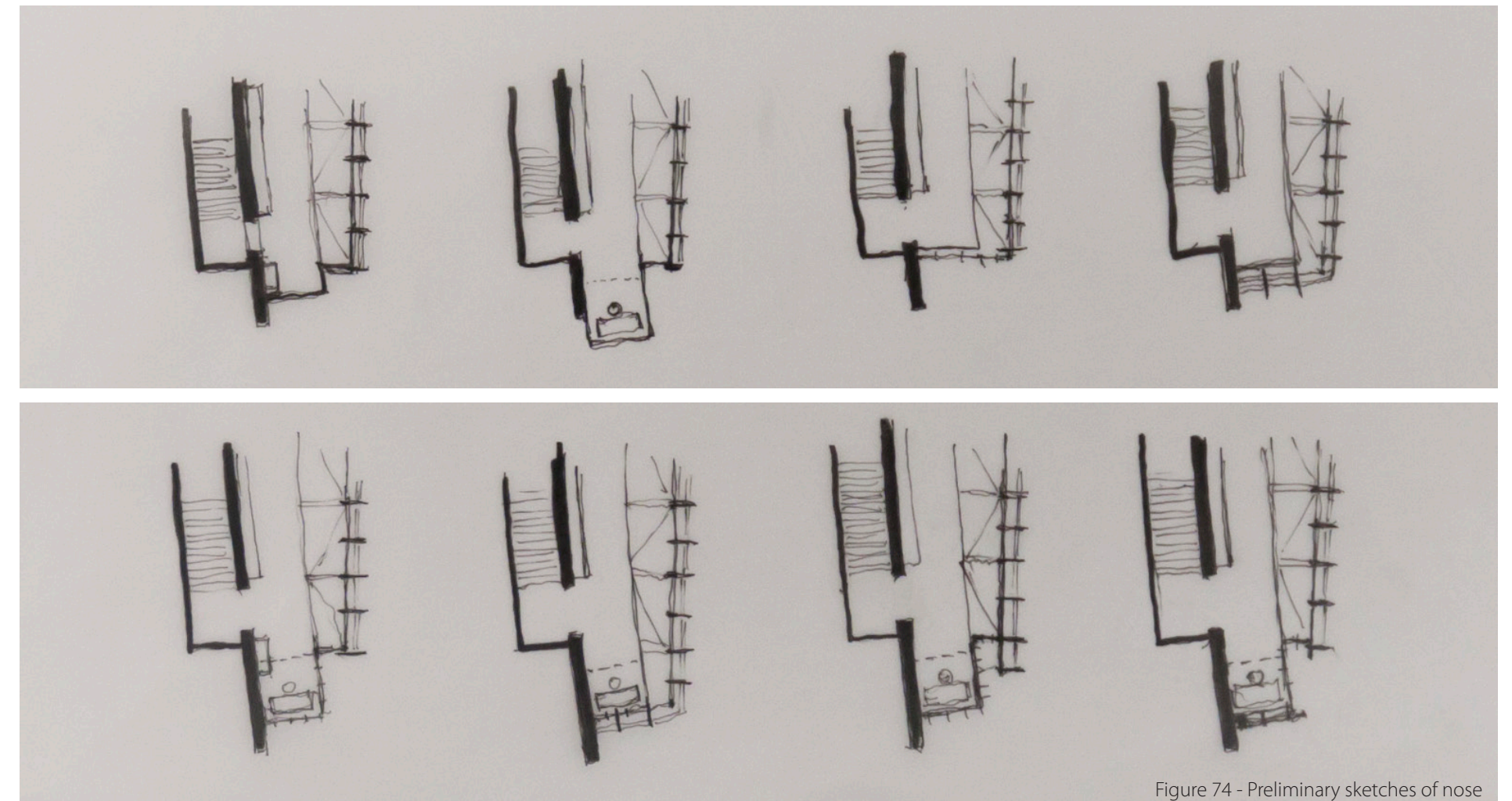


Figure 74 - Preliminary sketches of nose



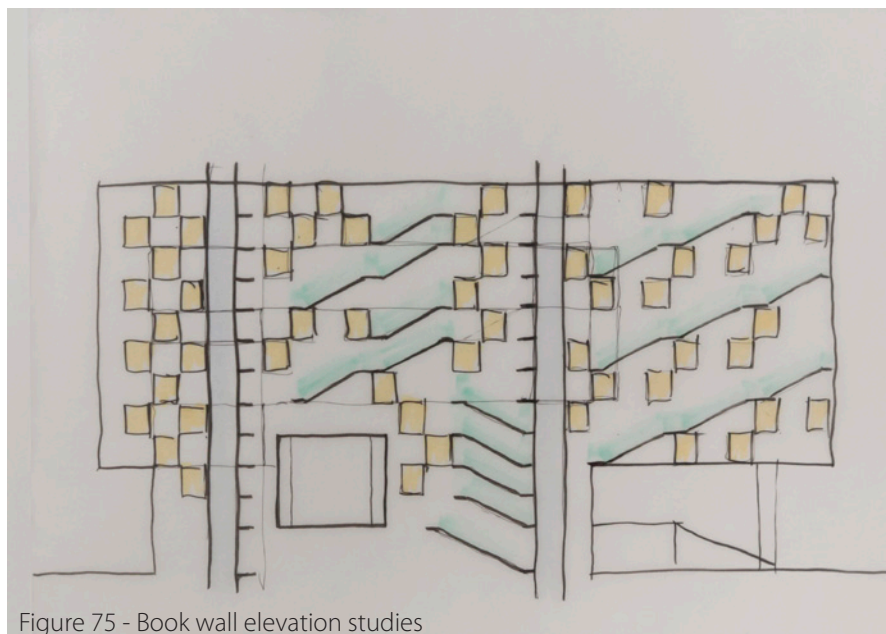
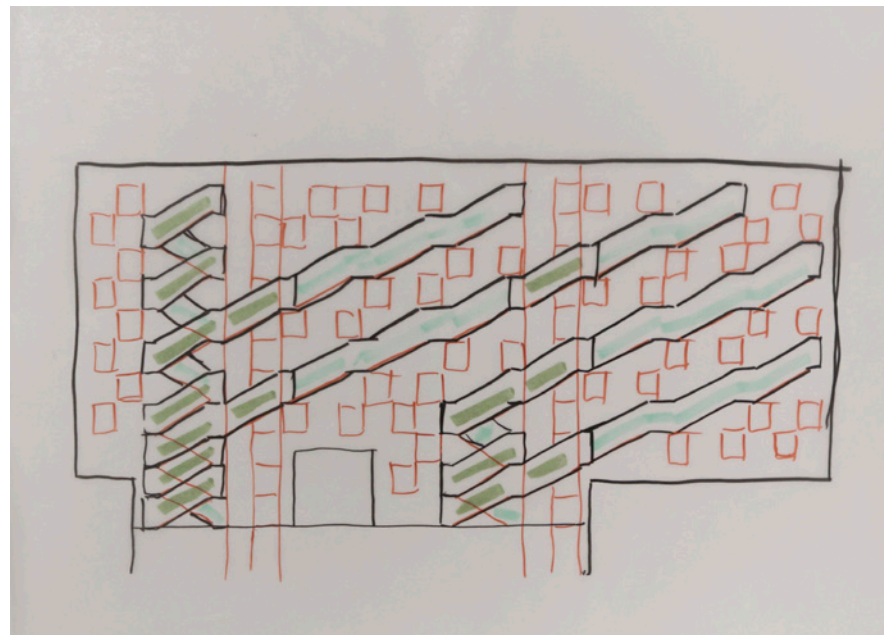
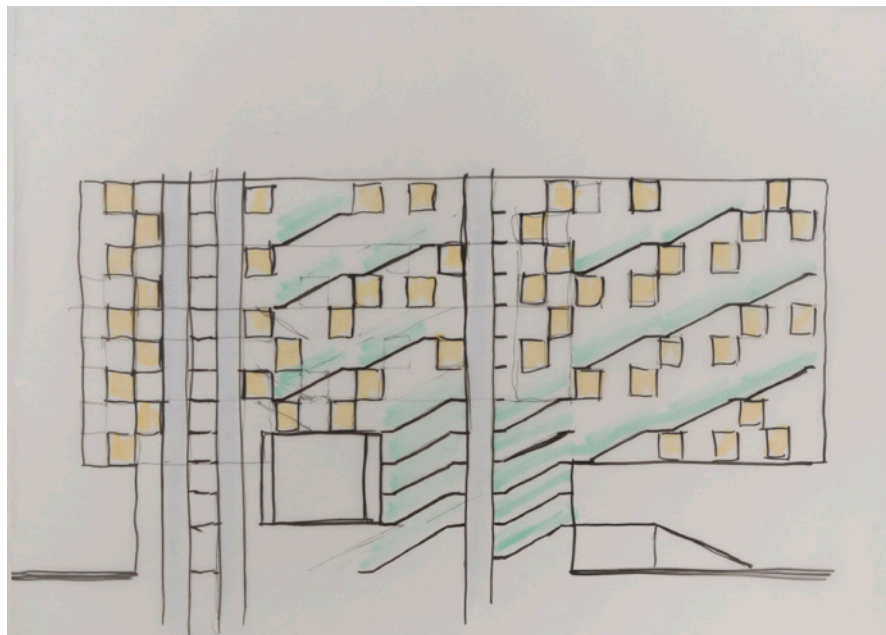
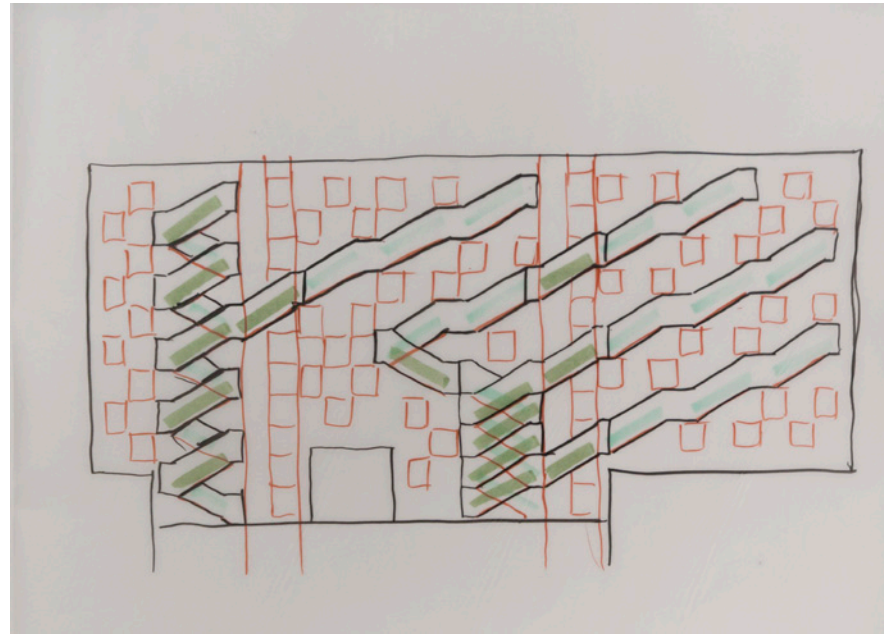
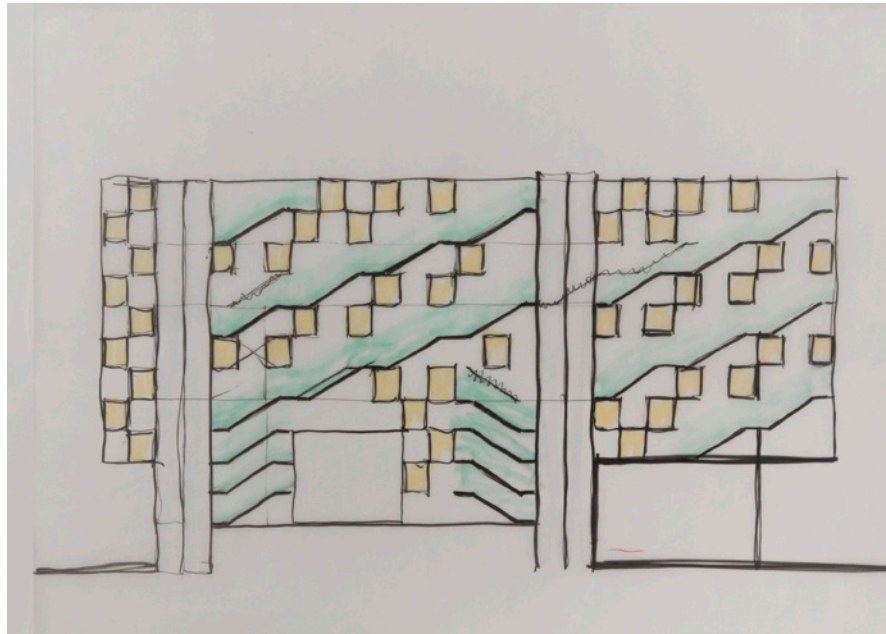
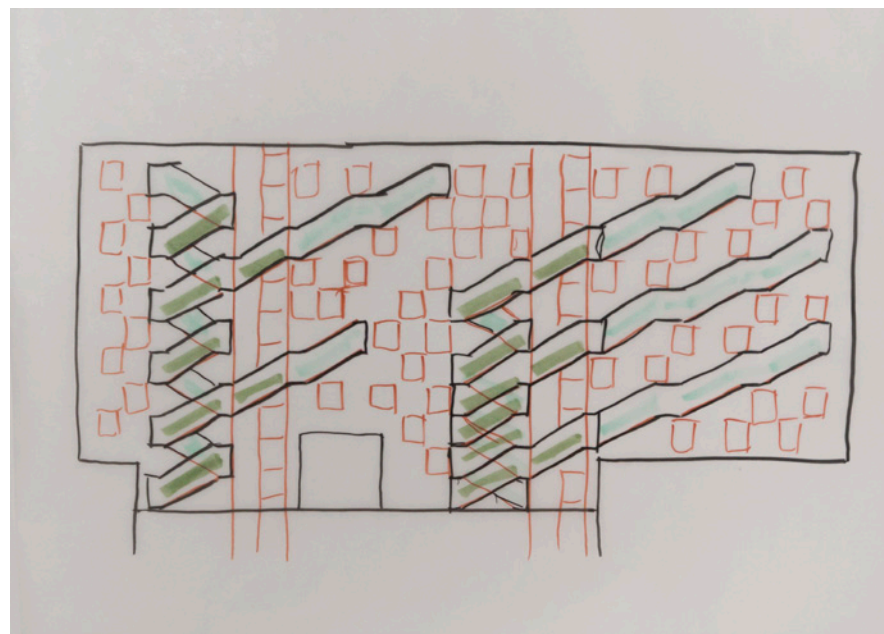


Figure 75 - Book wall elevation studies



## Book Wall Elevation Studies

The initial book wall was designed with all the circulation on the inside of the space, and dividing the books from the rest of the floors. The circulation is arranged to inspire each reader to explore the book collection. To accomplish this, the circulation weaves between the nooks on the outside of the wall inviting the readers to move in, up, and through the books.

In order to accommodate fire exit requirements, each stairway continues all the way to the ground floor. This provided the opportunity to design 'flyaway' stairs in some locations as exceptions to the wall, extending out from the wall just beyond the structural steel. The diagram below shows my final layout, with these stairs in yellow.

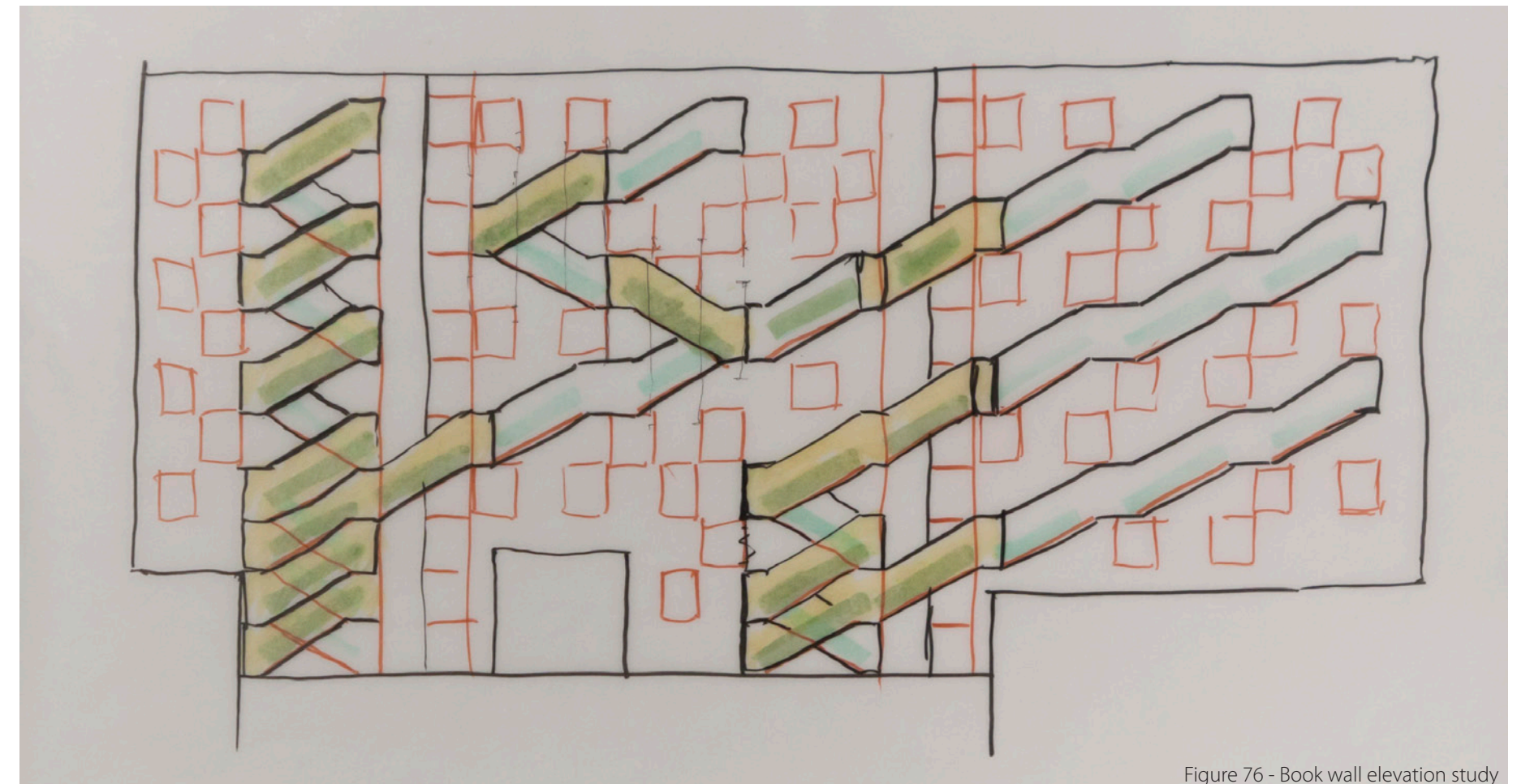


Figure 76 - Book wall elevation study



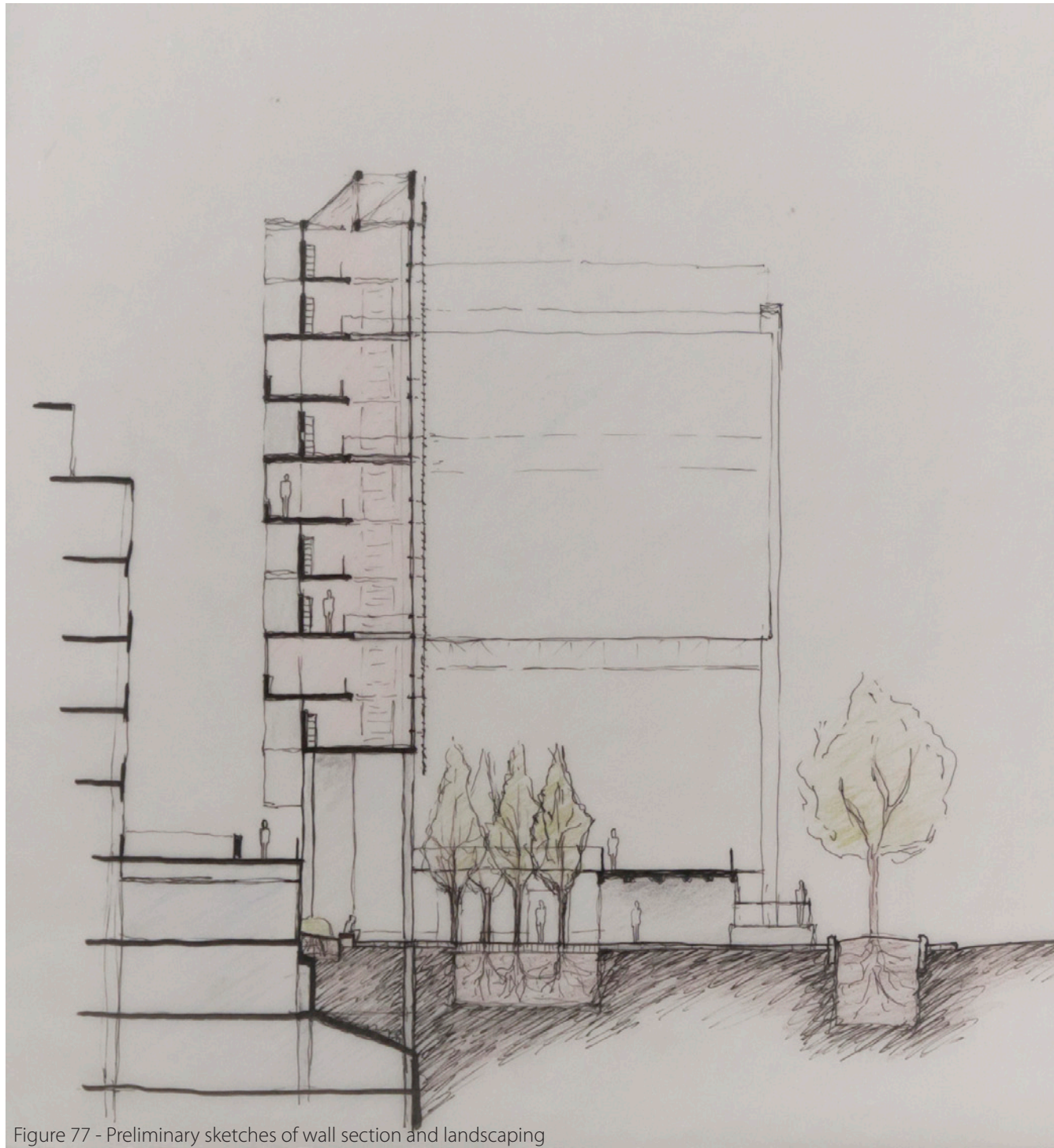


Figure 77 - Preliminary sketches of wall section and landscaping

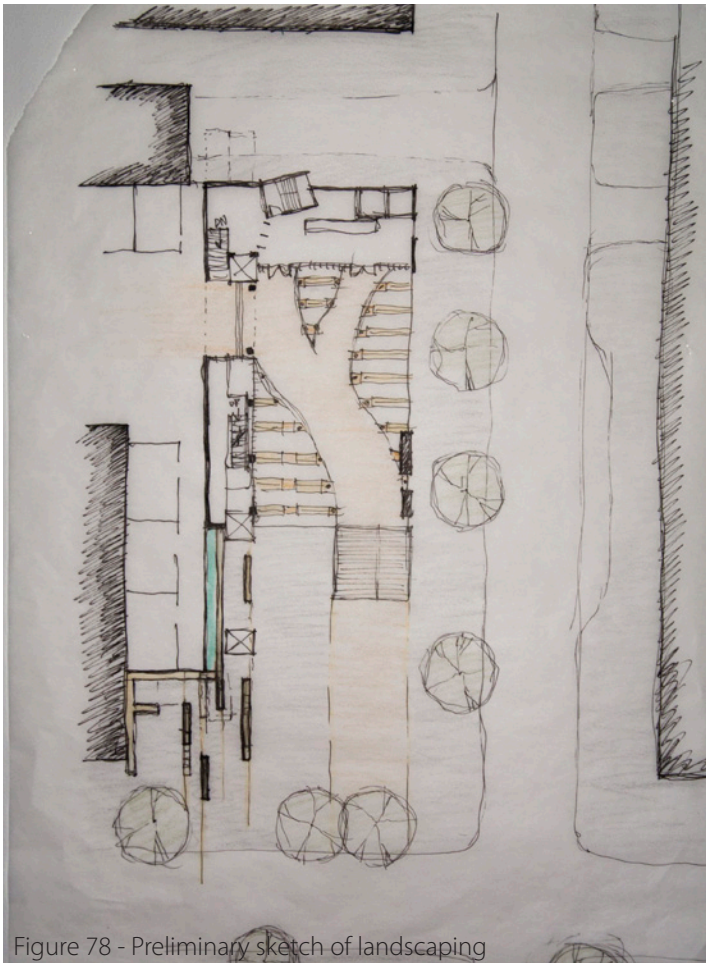


Figure 78 - Preliminary sketch of landscaping

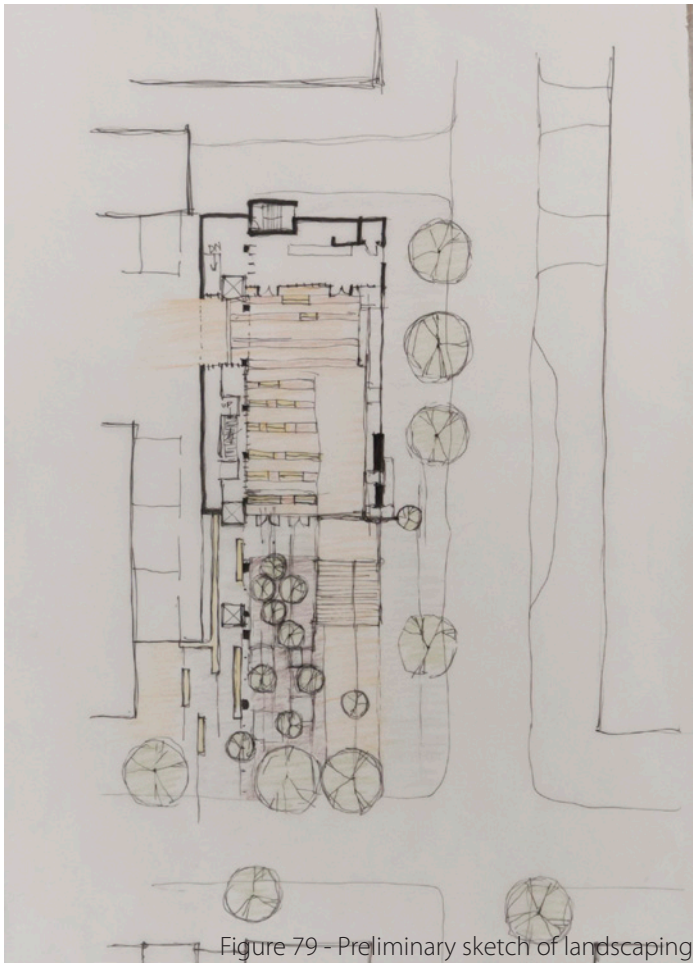


Figure 79 - Preliminary sketch of landscaping

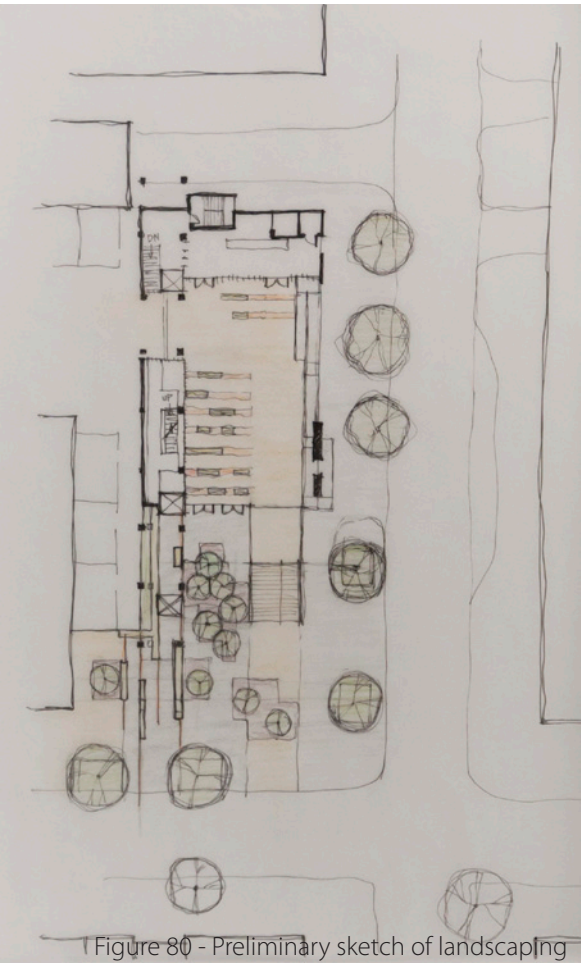


Figure 80 - Preliminary sketch of landscaping

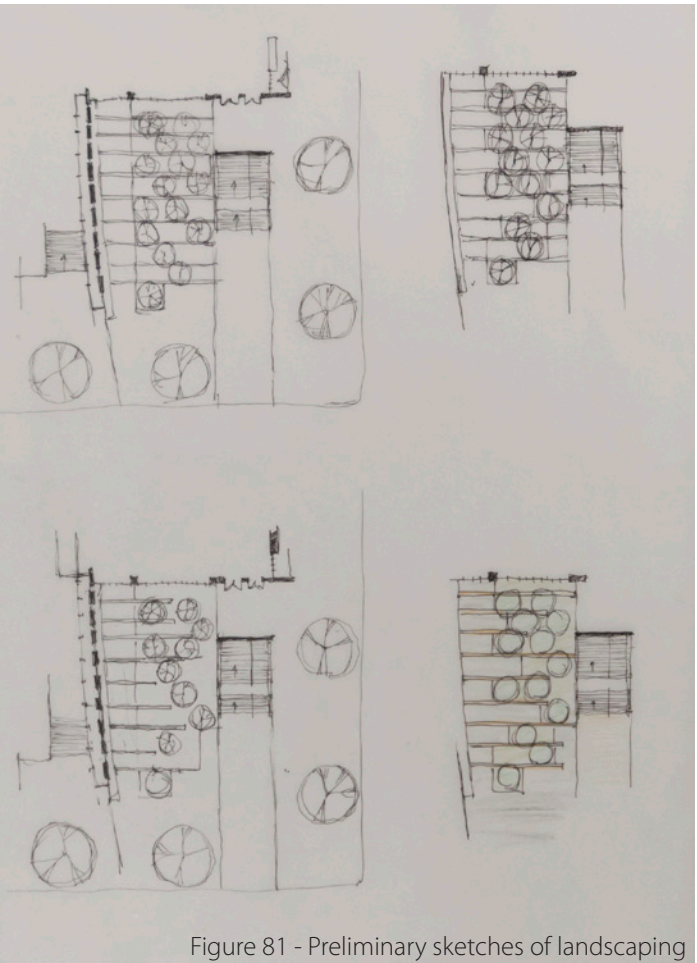


Figure 81 - Preliminary sketches of landscaping

# Landscaping

Since my project focused on layers of public space, I designed the exterior spaces designed to use landscape of public rooms. The corner of the site was initially conceived as a forecourt leading into the library, however this was not to be a void space, but a filled space. The grand stair was extended out into the site, leading from the street up to the library plaza, reaching out as if to say, "Please come up me!" A grove of trees was placed between the book wall and the stairs providing a place for comfortable reading and creating a respite from the busy streetscape. A bench underneath the book wall extends beyond the nose above, allowing the wall to become present in the landscape and pulling the ideas of the wall out into the site.



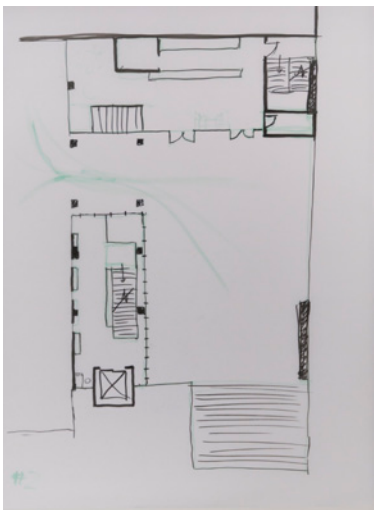
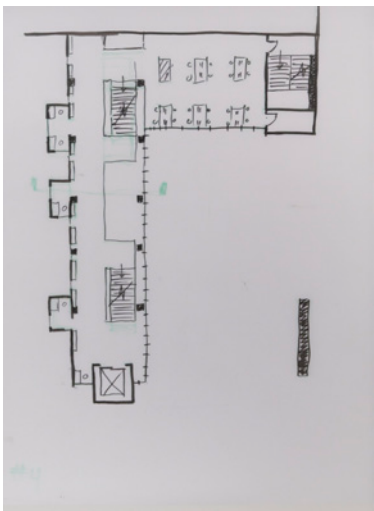
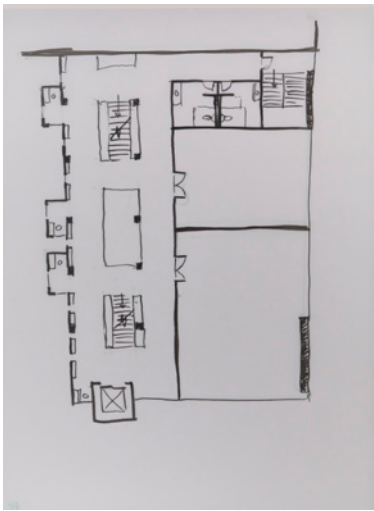
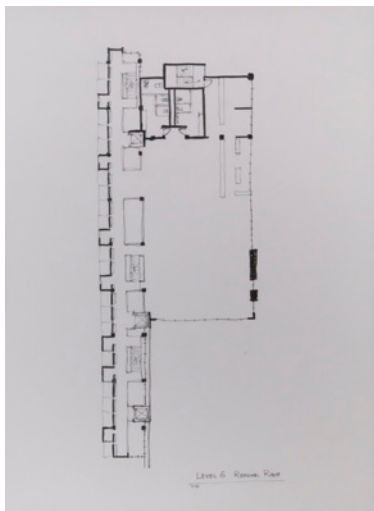
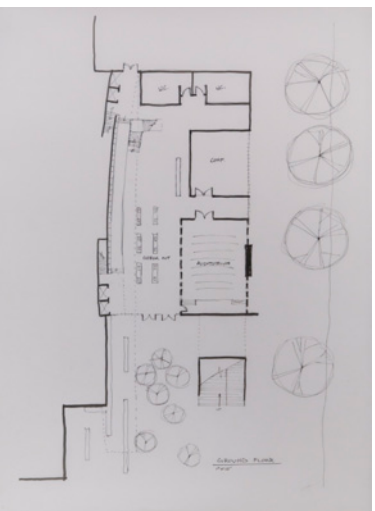
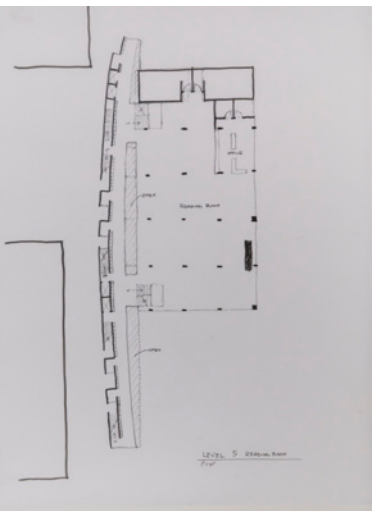
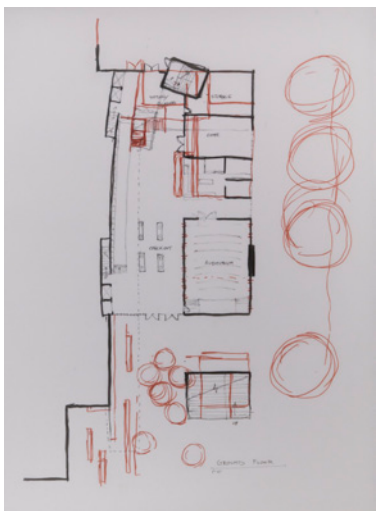
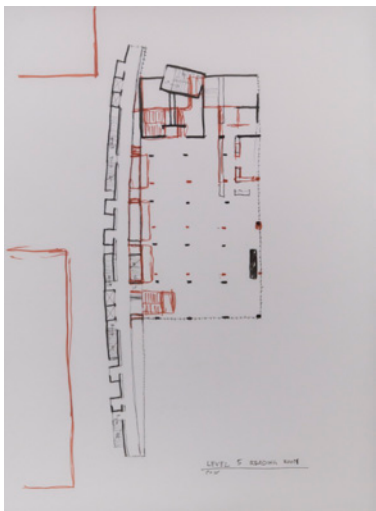
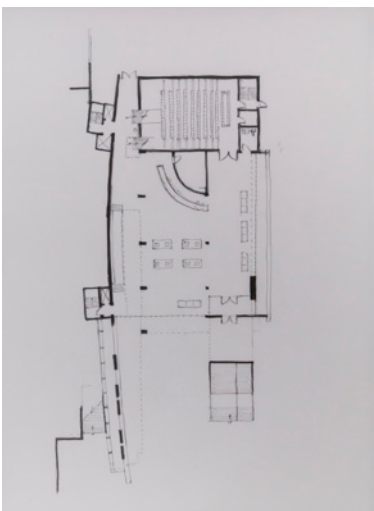
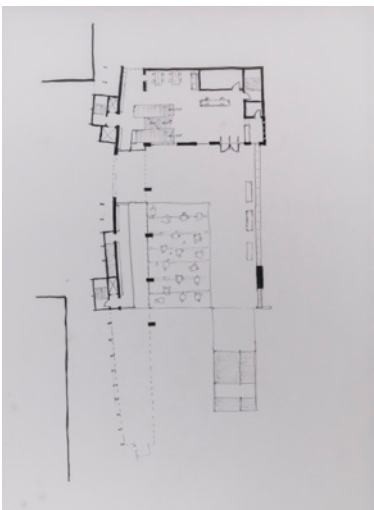
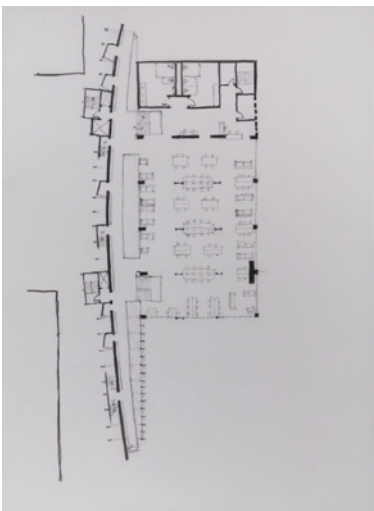
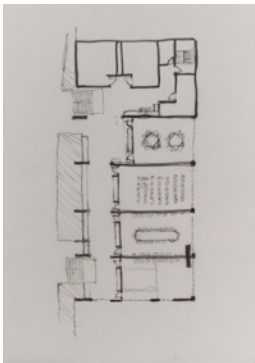


Figure 82 - Floor Plan Studies



# Floor Plan Studies

The design of each floor is shown in the sketched plans on the opposite page. These reveal the development of the design from earliest ideas to the final plans.





Figure 83 - Photograph of study model

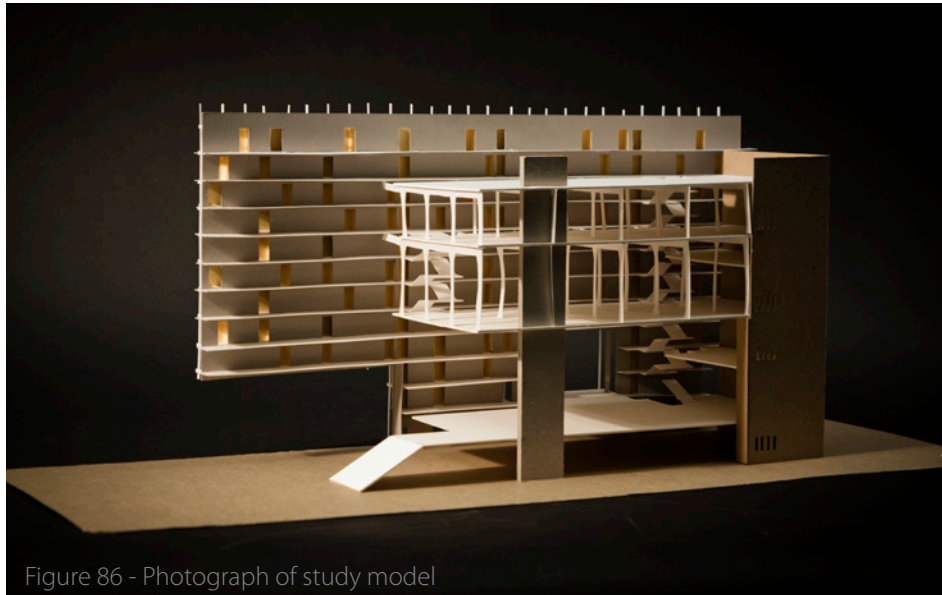


Figure 86 - Photograph of study model



Figure 84 - Photograph of study model



Figure 85 - Photograph of study model



Figure 87 - Photograph of study model



Figure 88 - Photograph of study model

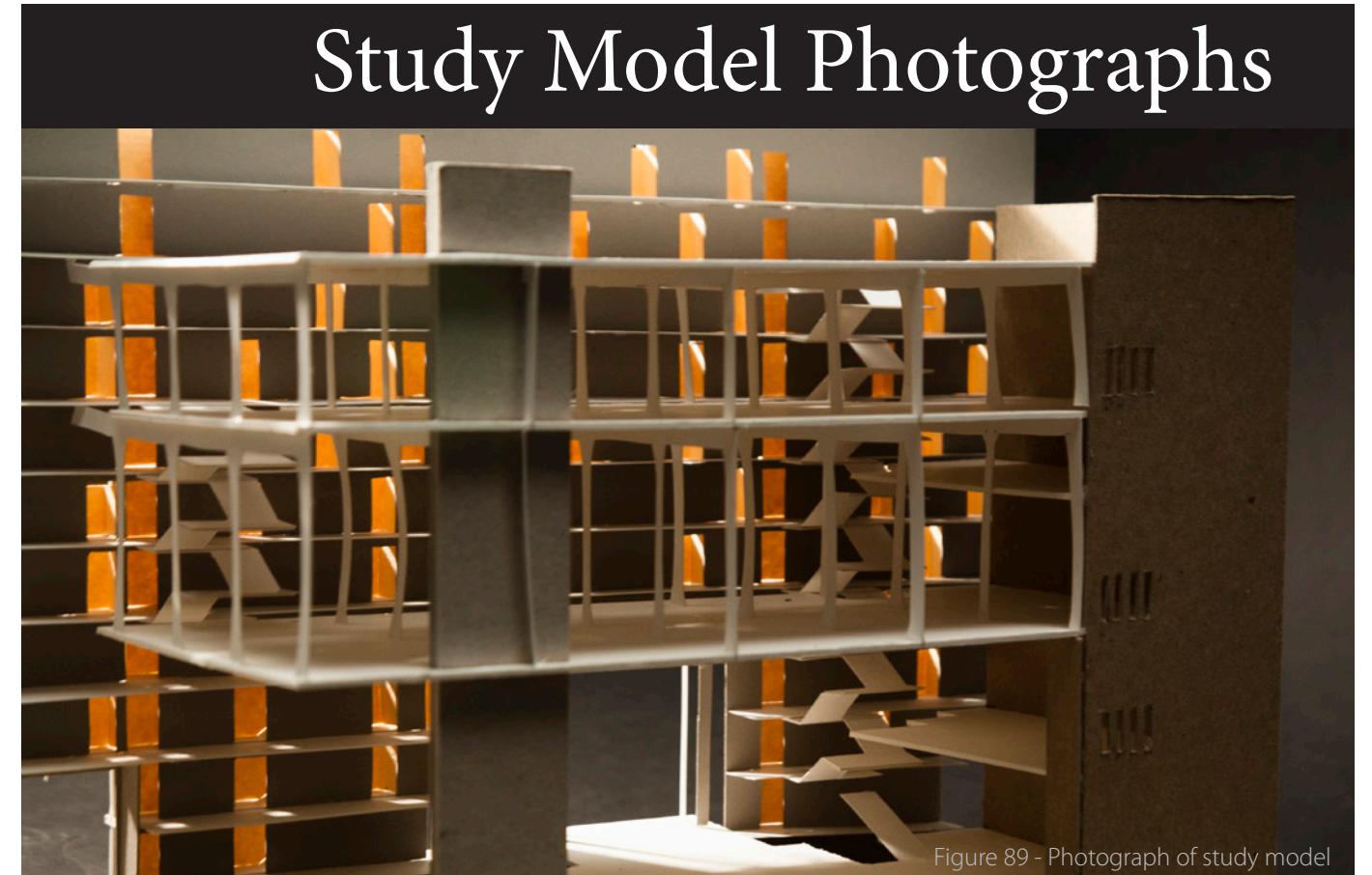


Figure 89 - Photograph of study model



Figure 90 - Photograph of study model

## Study Model Photographs





Figure 91 - Chicago Art Museum



Figure 92 - Chicago Art Museum



Figure 93 - Amsterdam Music Conservatory



Figure 94 - Chicago Art Museum

## Materials

The photographs on these pages show examples of the material palette for the library, which incorporate wood, concrete, glass, and steel. The structural and textural characteristics of these materials drove the form and design of the project, creating contrasts between warm and cold, light and dark.

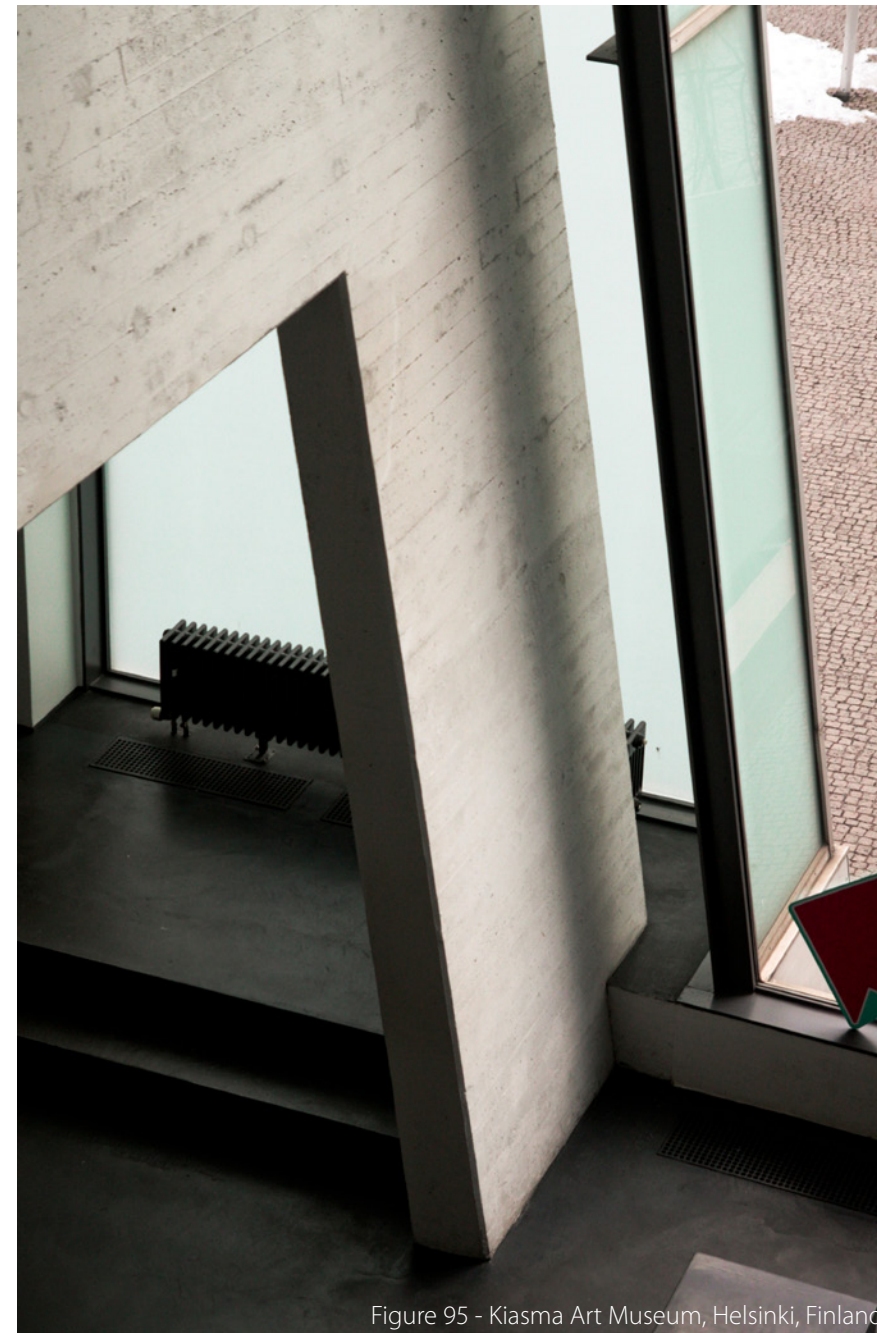


Figure 95 - Kiasma Art Museum, Helsinki, Finland

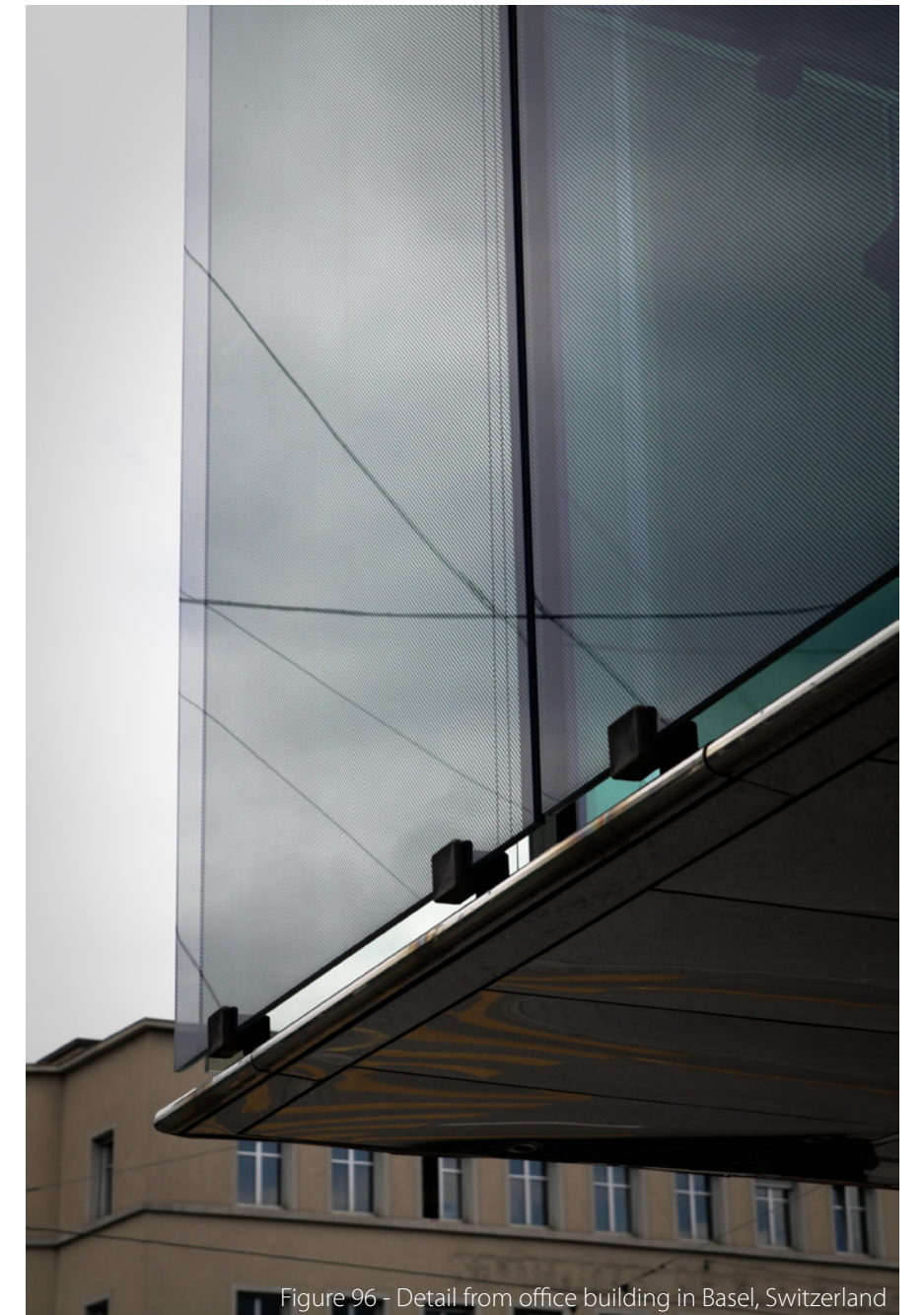


Figure 96 - Detail from office building in Basel, Switzerland





Final Representation



# Ground Floor Plan

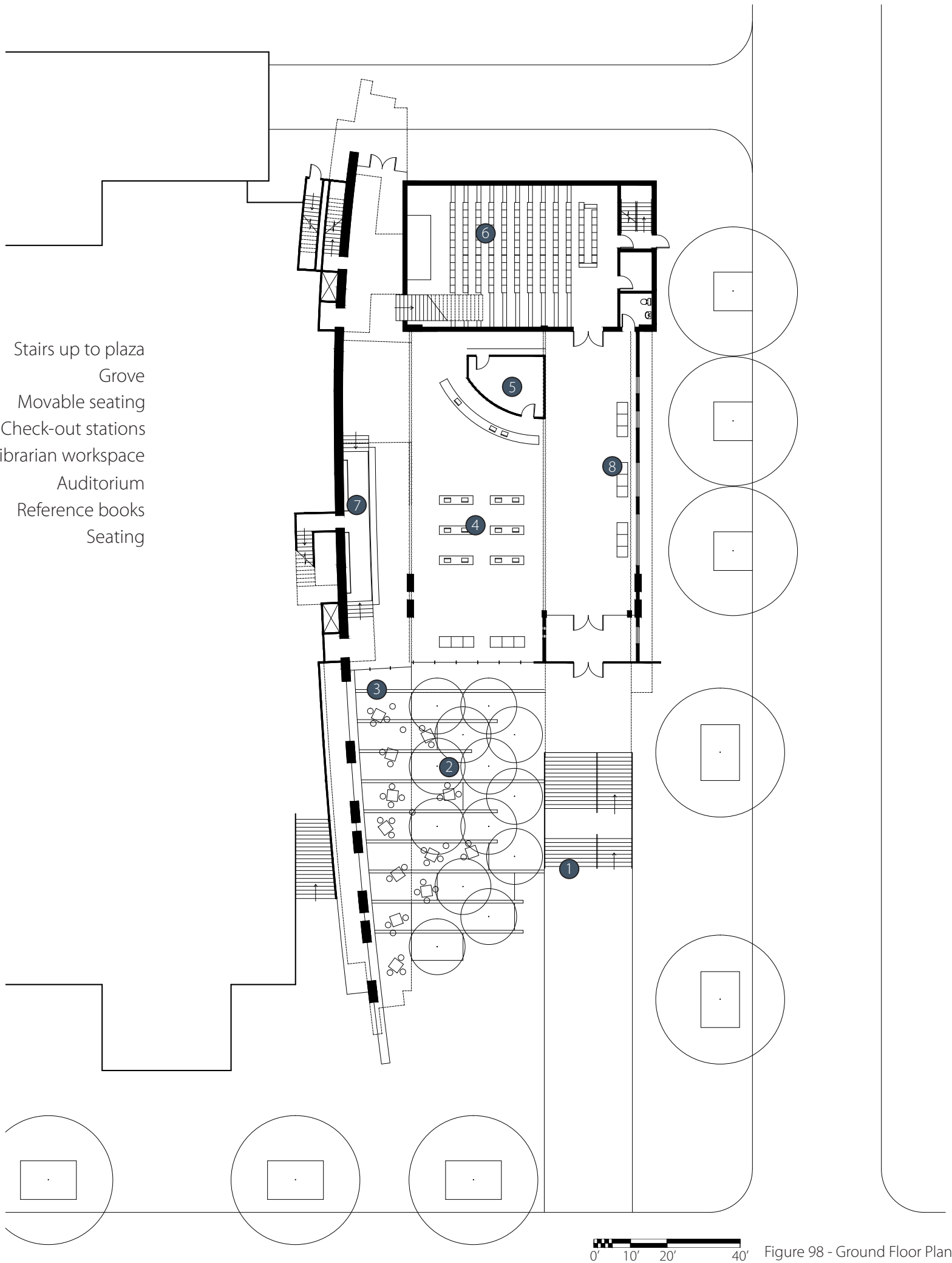
The sidewalks surrounding the building are primarily large flagstones, with the exception of the strip of terrazo tile which leads from L Street to the library's front stairs. This was done to create a walkway with a smaller sense of scale, inviting the pedestrian to approach and ascend the stairs. There is a grove of male ginkgo trees planted in turf between the stairs and the book wall. The sections of turf are divided up with strips of terrazo that echo the pattern of structural steel on the opposite side of the wall. Directly underneath of the book wall, on the hard surface of the flagstone, there are movable chairs and tables. In addition, where the book wall descends into the ground, it becomes a bench inviting people to sit and interact with the wall.

To enter the building on this floor, the pedestrian walks underneath the bridge connecting the stairs and the reading plaza, focusing him before he enters. Upon entering, he finds himself in the first of three zones of the ground floor, defined by the parallel steel beams overhead. This first zone leads him back to the 150-seat auditorium, past benches lining large windows with views of wild grasses and the 24th street sidewalk. The second zone, to his left, contains workspace for the librarians and six check-out stations. The south wall of this zone is completely glass, offering expansive views of the grove from the benches inside, and all but bringing the grove into the room. The third zone contains reference materials, hinting at the book wall above, and is open all the way up to the glass roof 100 feet overhead. From here the pedestrian can move in, through the concrete of the book wall, to the elevator and stairs beyond which allow him to access the rest of the building.

A visitor who arrives by car approaches the library in a different manner. He enters the driveway on the north side of the site, moving underneath the tail end of the book wall and into the underground parking beneath the housing. From here he can directly access the elevator and stairs, ascending through the book wall and into the library.

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8

Stairs up to plaza  
Grove  
Movable seating  
Check-out stations  
Librarian workspace  
Auditorium  
Reference books  
Seating





# First Floor Plan

If, instead of entering on the ground floor, the pedestrian ascends the stairs, he finds himself in an open plaza framed by walls of concrete and glass on two sides, and by the canopy of ginkgo and red maple trees on the others. These effectually create an outdoor reading room, with the same floor surfaces found in the street level landscaping, and the same movable seating found in the grove below. As the terrazo tile invites the pedestrian up the stairs, it also leads him through the plaza. It extends to the library entrance and beyond, to the gateway which penetrates through the book wall and opens into the housing courtyard. Similarly, there is continuity in the the flagstone flooring which marks the movable seating areas on both levels.

When the pedestrian enters the library, he is greeted by a librarian and a small coffee shop. From here, he may decide to sit at one of the desks provided. As he turns to face these desks, he catches a glimpse of the book wall, stretching up beyond his line of vision. There are two flights of stairs, one leading up to the walkways of the book wall above, and the other down into the check-out spaces. If he walks past the stairs, he can access the books on this level or move through the books to the elevator and stairs beyond.

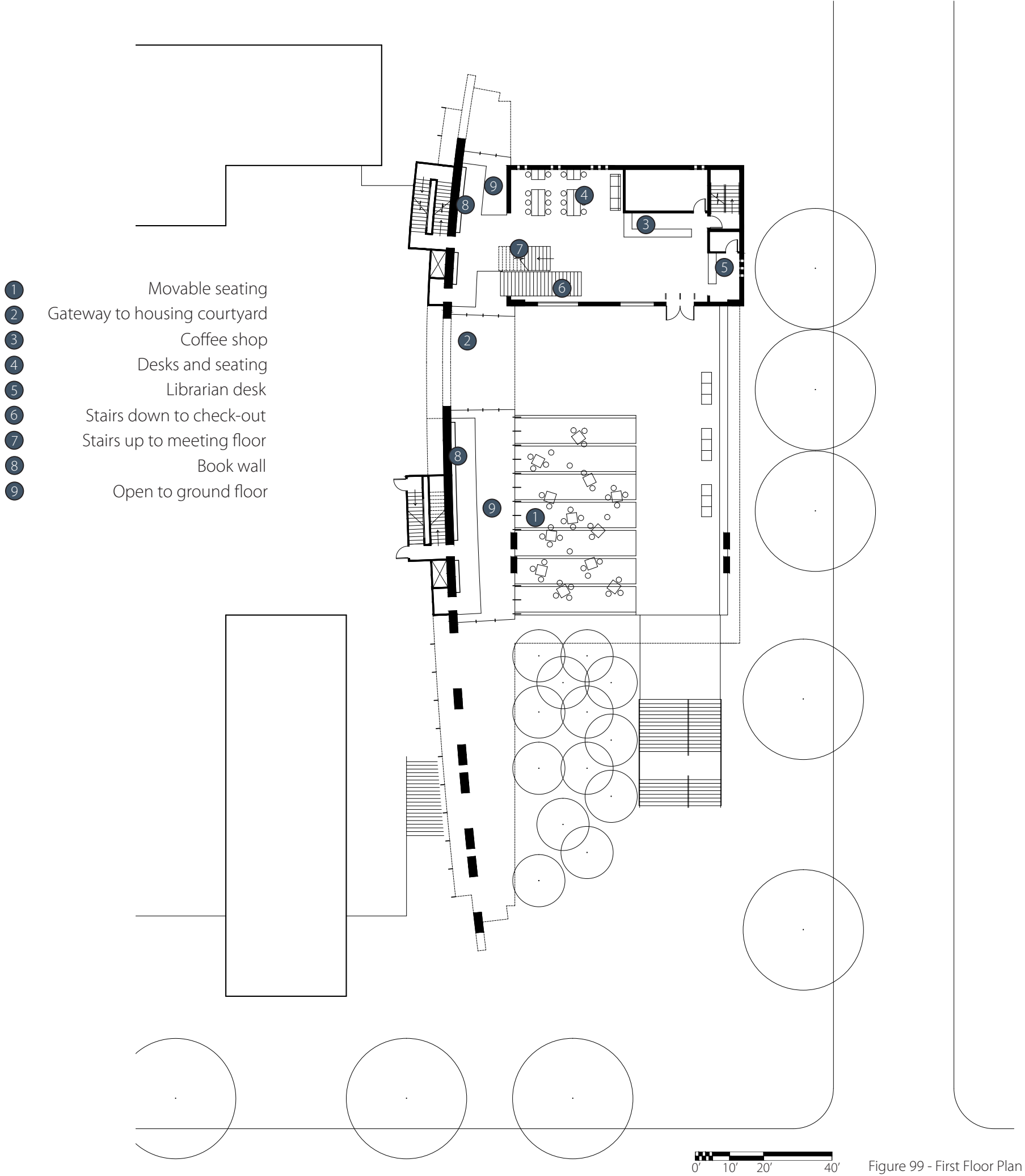


Figure 99 - First Floor Plan



# Reading Floor Plan

The visitor reaches the reading floor either from the interior stairs or by the circulation of elevators and stairs within the book wall. In either case he must cross from the walkway into the reading room with its lofty 24 foot ceiling. Within the reading room, he may use one of many computer workstations, study desks, or comfortable reading chairs spread throughout the room. He may choose one of the first seats he comes to, or, if he prefers more direct natural light, may sit by one of the large windows to the west and south. Or, while exploring the collection, the visitor may step through the wall of books into one of many private study nooks, allowing him to read within the very books he has just been browsing.

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9

Computer workstations  
Reading desks  
Reading chairs  
Restrooms  
Librarian desk  
Storage  
Stairs up to meeting floor  
Book wall  
Open to ground floor

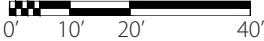
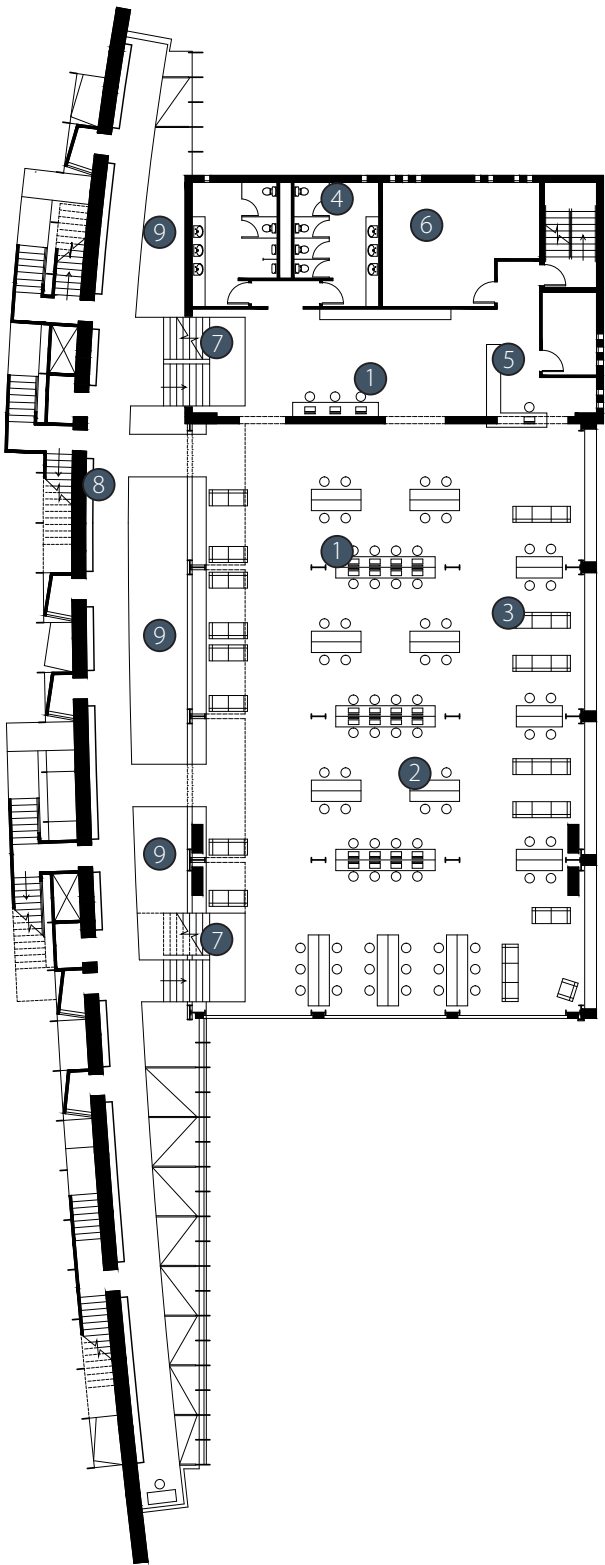


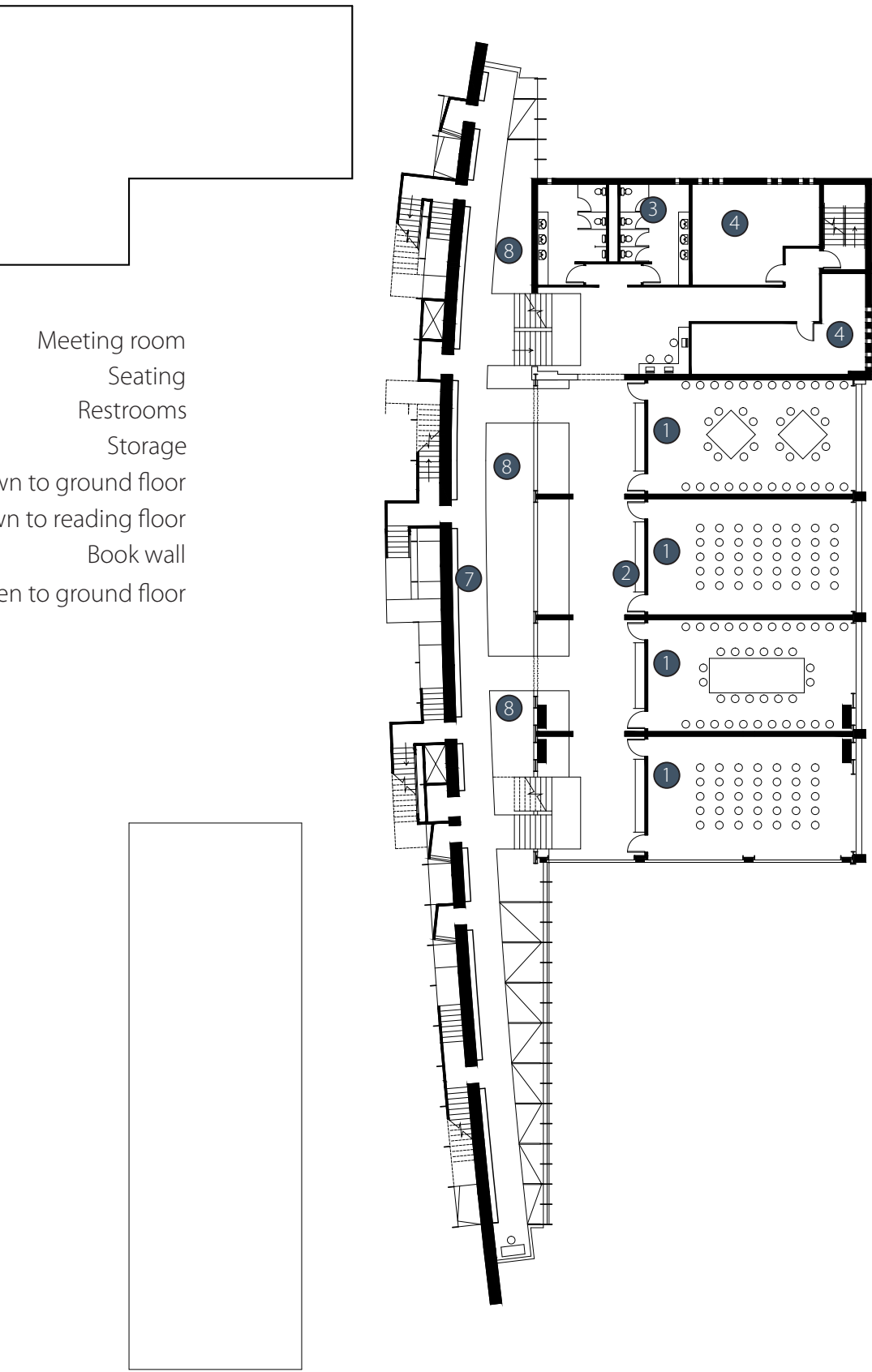
Figure 100 - Reading Floor Plan



# Meeting Floor Plan

A visitor at the library may not reach this floor unless he is attending a class or a community meeting, or participating in a group study session. Outside of the meeting rooms, a wide walkway allows people to gather before entering, and provides space for them to sit on the long benches between the two doorways of each room. Each of the four large meeting spaces can be arranged to suit a variety of different formats, from lectures to conferences to roundtable discussions.

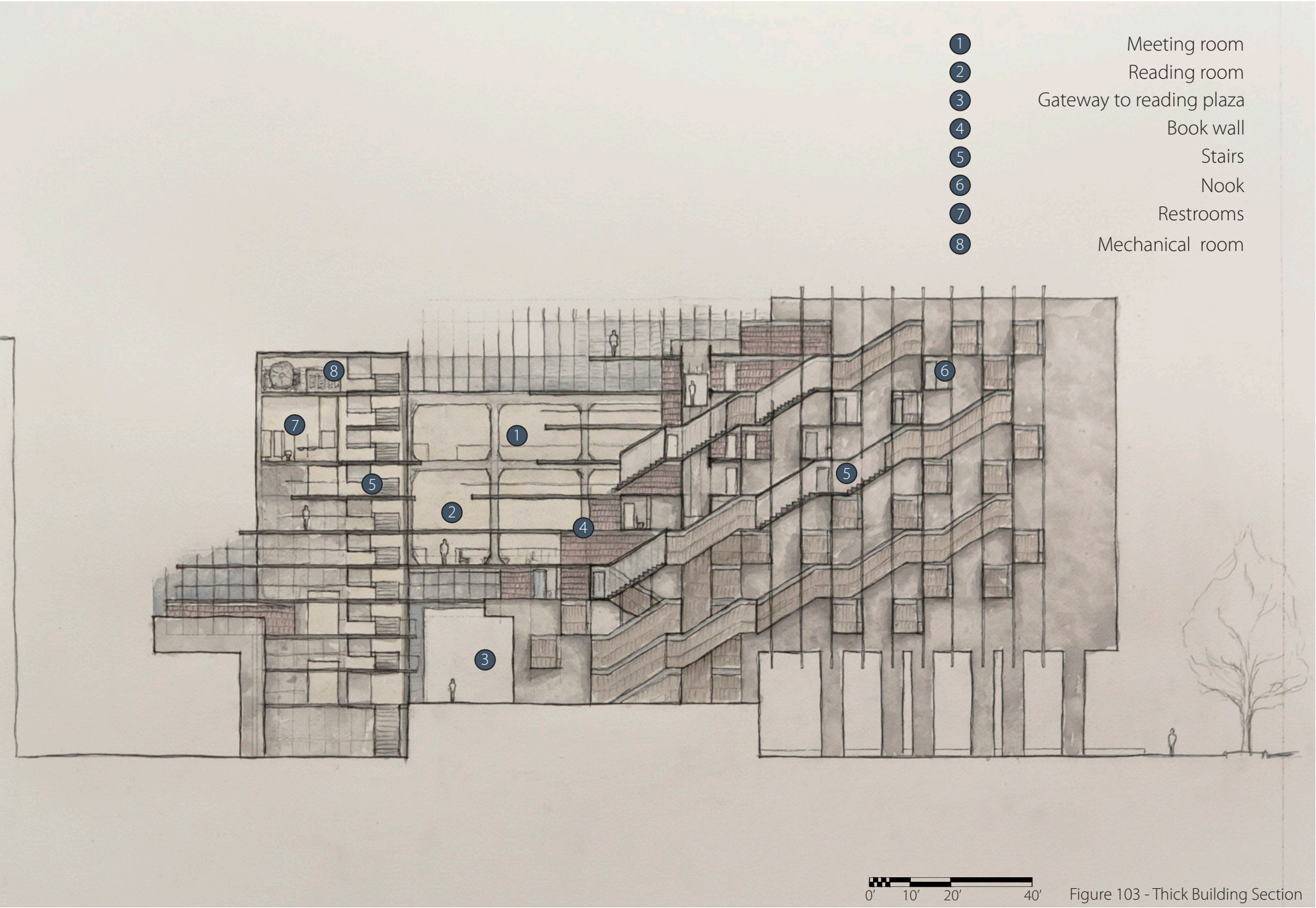
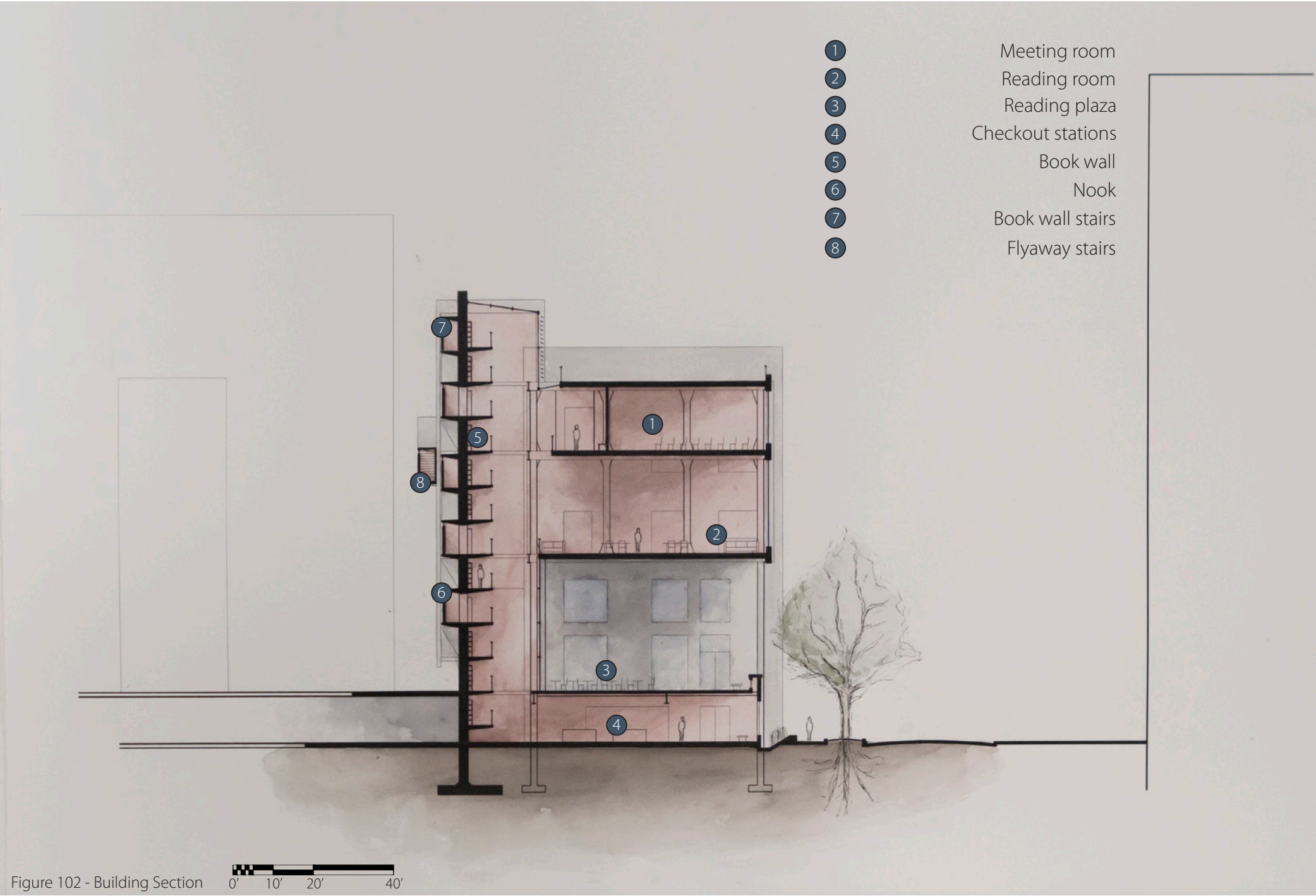
- 1 Meeting room
- 2 Seating
- 3 Restrooms
- 4 Storage
- 5 Stairs down to ground floor
- 6 Stairs down to reading floor
- 7 Book wall
- 8 Open to ground floor



0' 10' 20' 40' Figure 101 - First Floor Plan

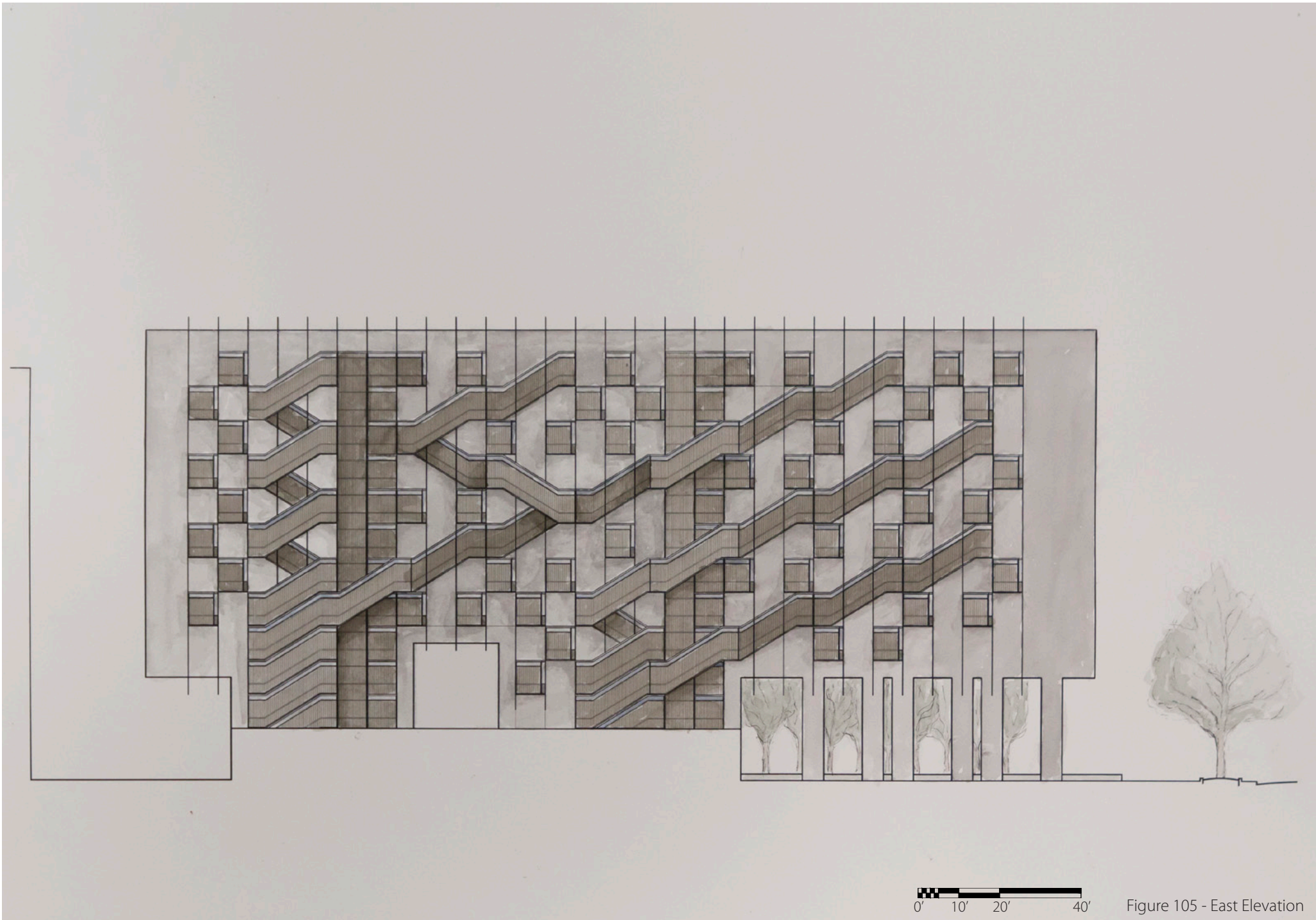


# Sections





# Elevations





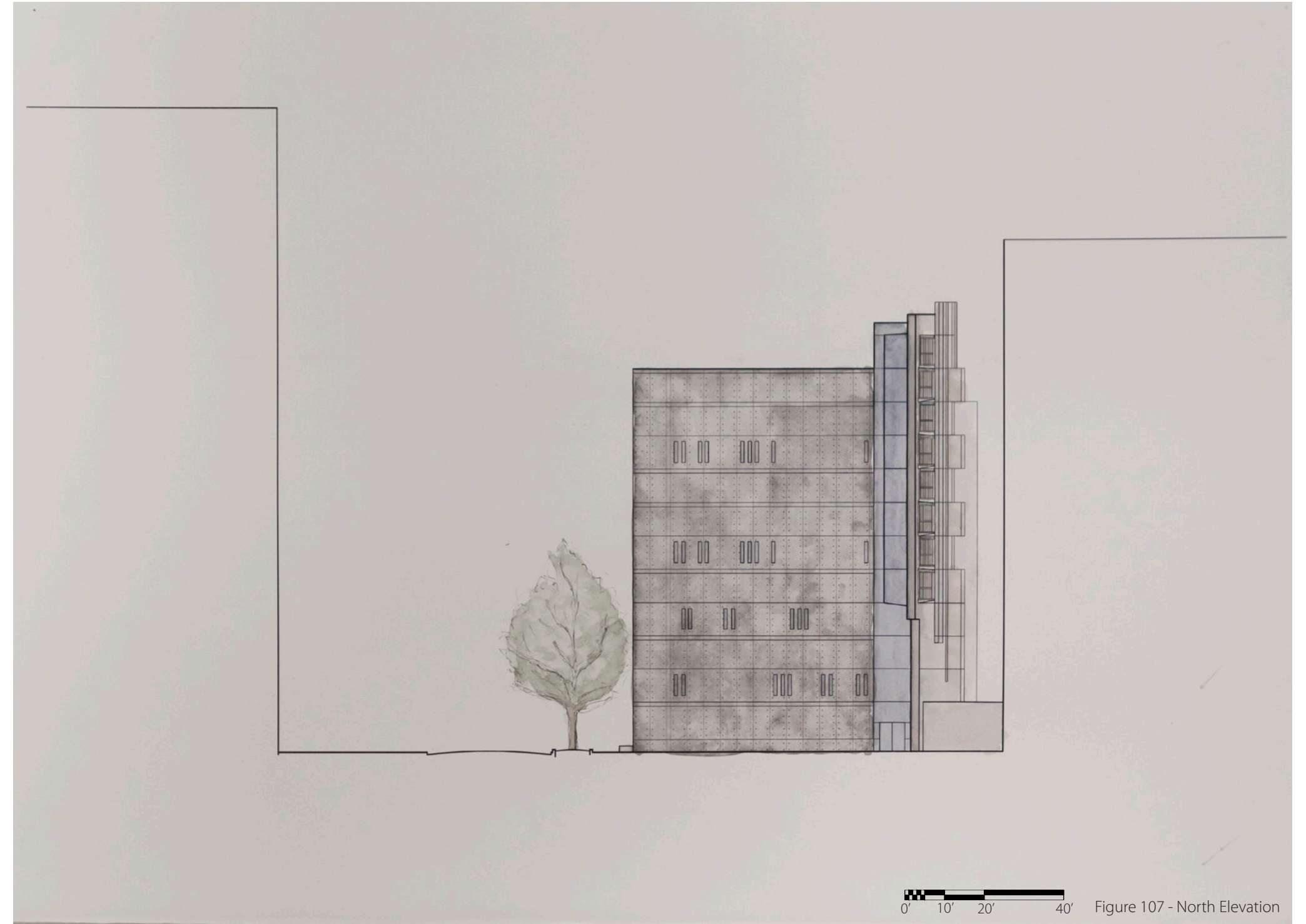






Figure 108 - Photograph of model



Figure 109 - Photograph of model

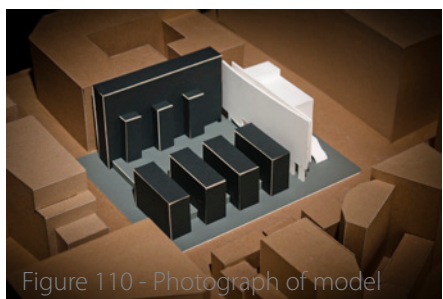


Figure 110 - Photograph of model

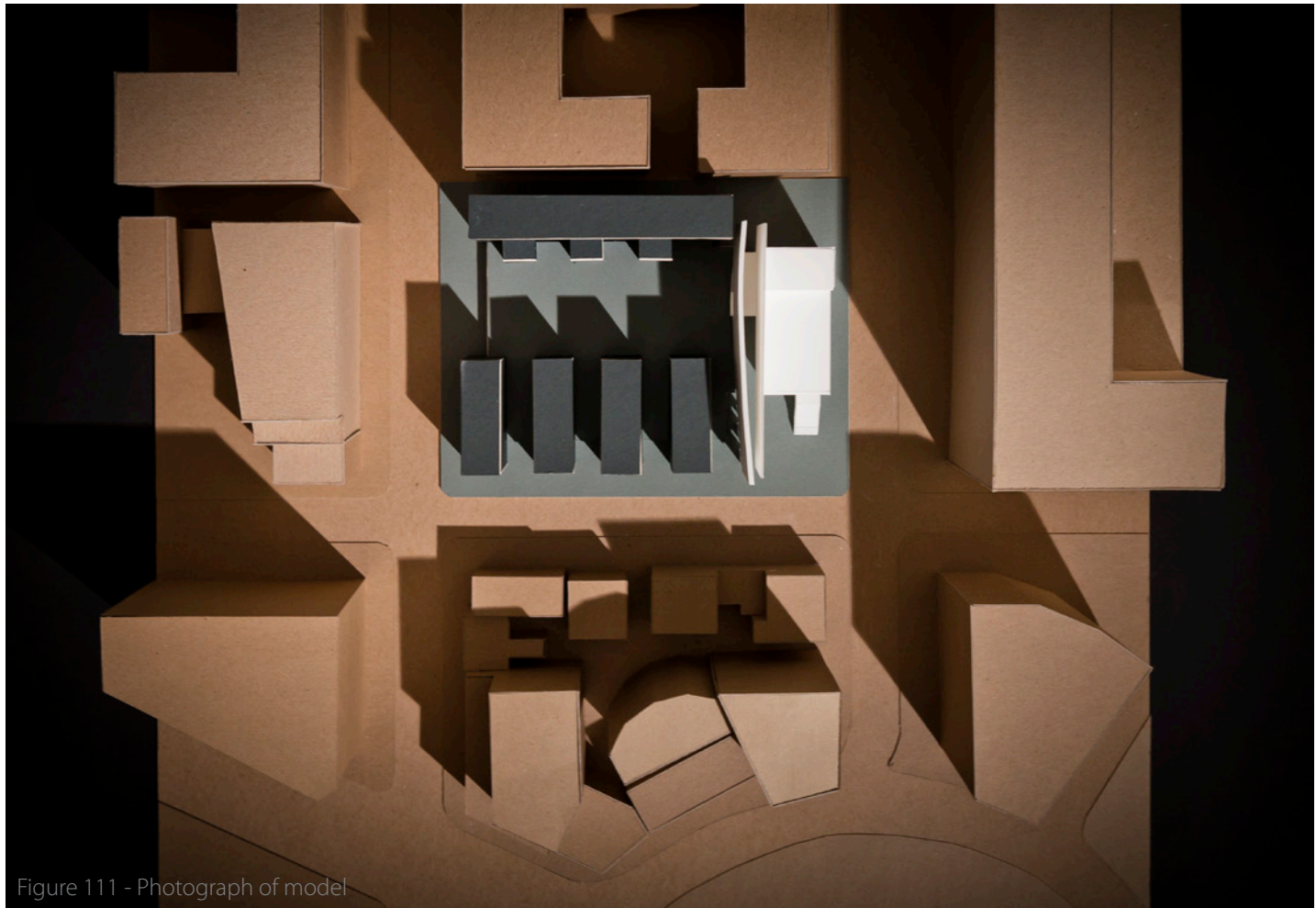


Figure 111 - Photograph of model



Figure 112 - Photograph of model



Figure 113 - Photograph of model



Figure 114 - Photograph of model

# Context Model Photographs



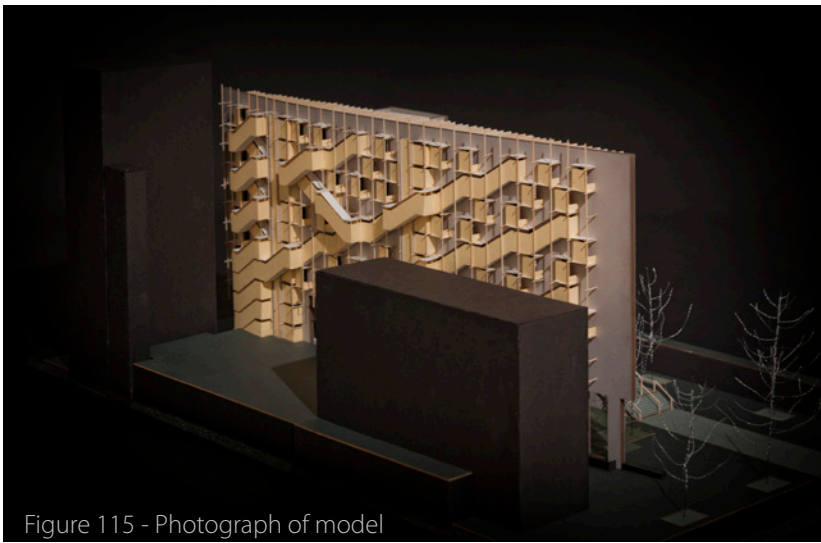


Figure 115 - Photograph of model



Figure 116 - Photograph of model



Figure 117 - Photograph of model



Figure 118 - Photograph of model

## Final Model Photographs



Figure 119 - Photograph of model





Figure 120 - Photograph of model





Figure 121 - Photograph of model



Figure 122 - Photograph of model



Figure 123 - Photograph of model



Figure 124 - Photograph of model

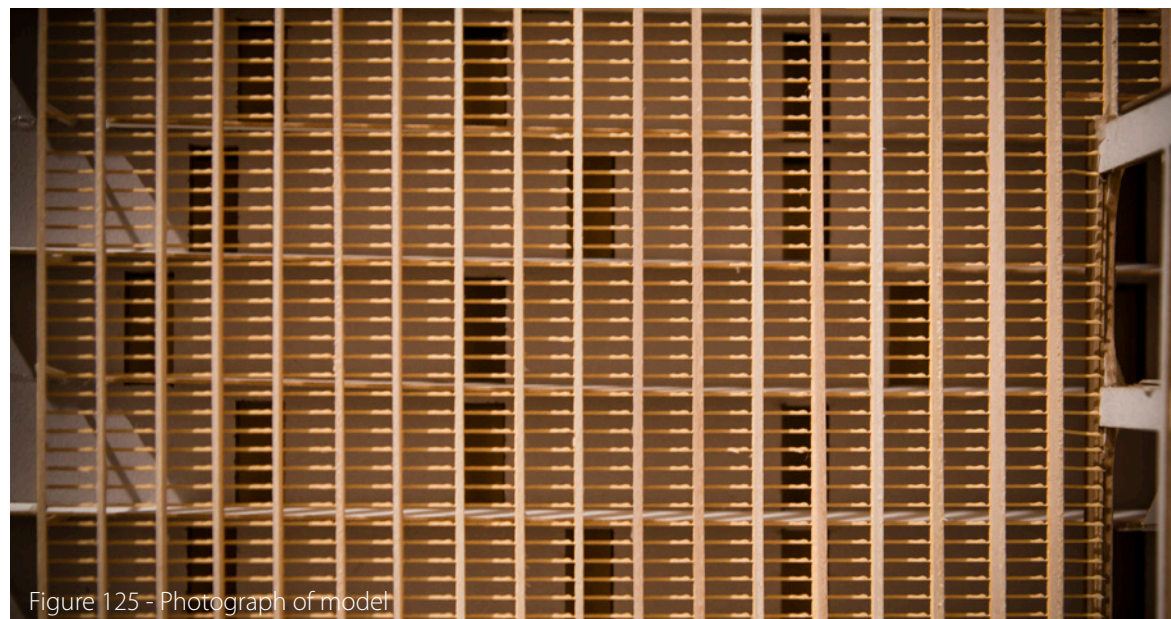


Figure 125 - Photograph of model



Figure 126 - Photograph of model



Figure 127 - Photograph of model

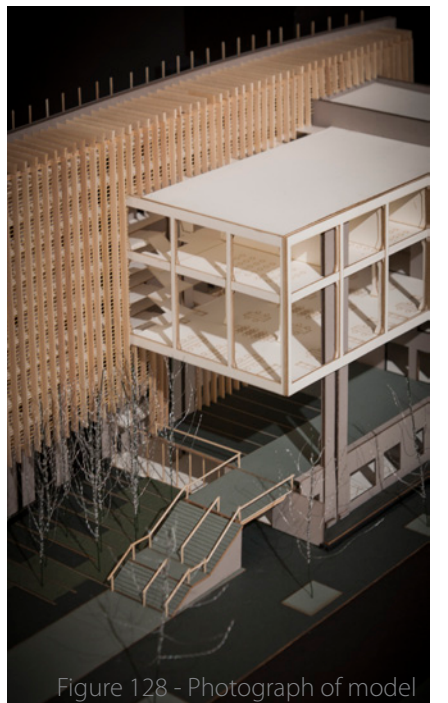


Figure 128 - Photograph of model



Figure 129 - Photograph of model





Figure 130 - Photograph of model

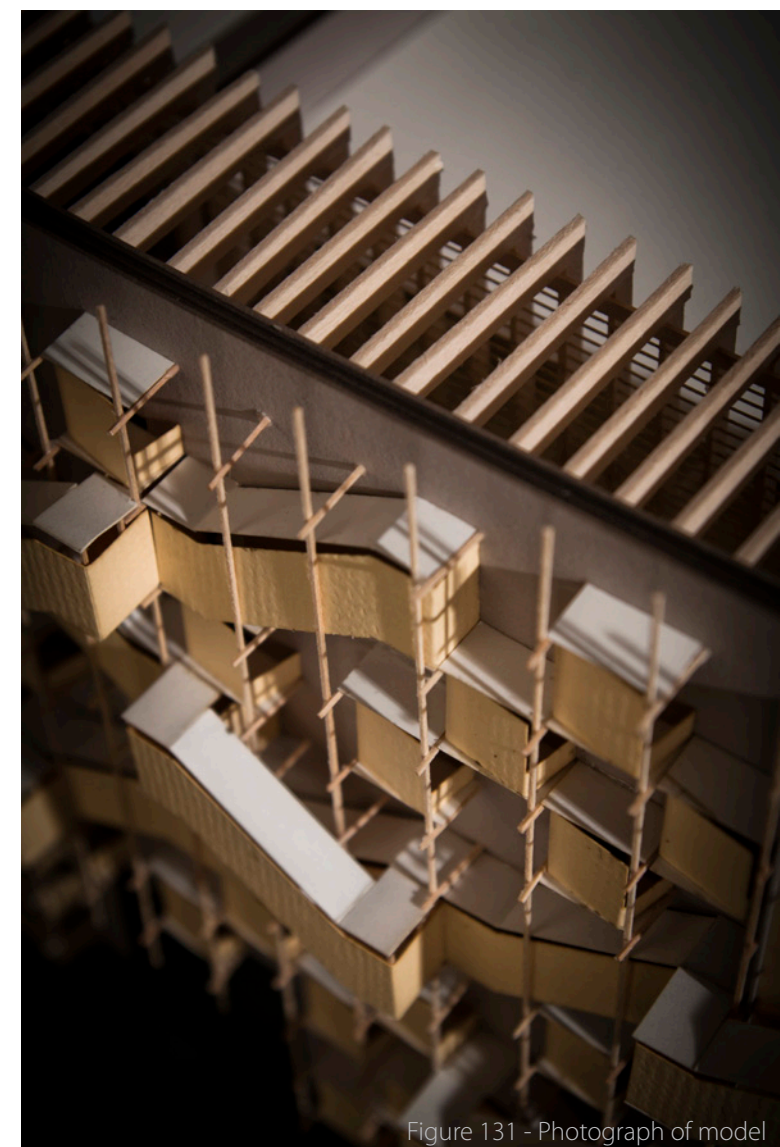


Figure 131 - Photograph of model



Figure 132 - Photograph of model

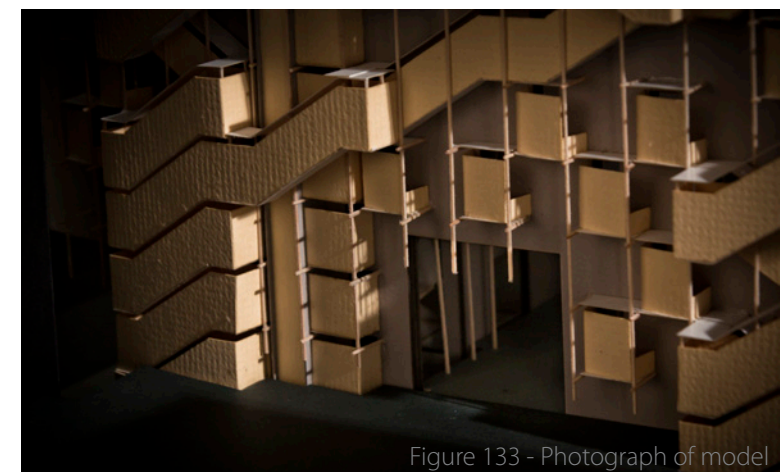


Figure 133 - Photograph of model





Figure 134 - Photograph of model



Figure 135 - Photograph of model



Figure 136 - Photograph of model



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Figure 137 - Photograph of model