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01/STACK

FRAMEWORK FOR SOCIAL STUFF

STEPHEN WESLEY NOWAK
FRANCISCO SANIN+THEODORE BROWN

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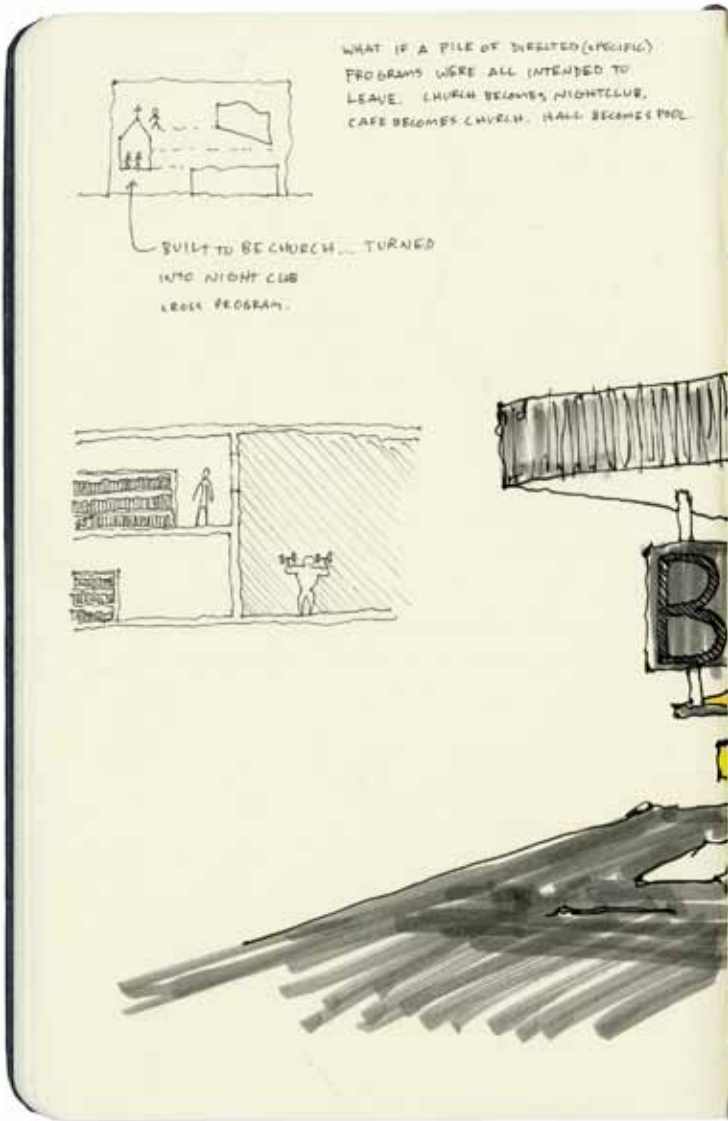
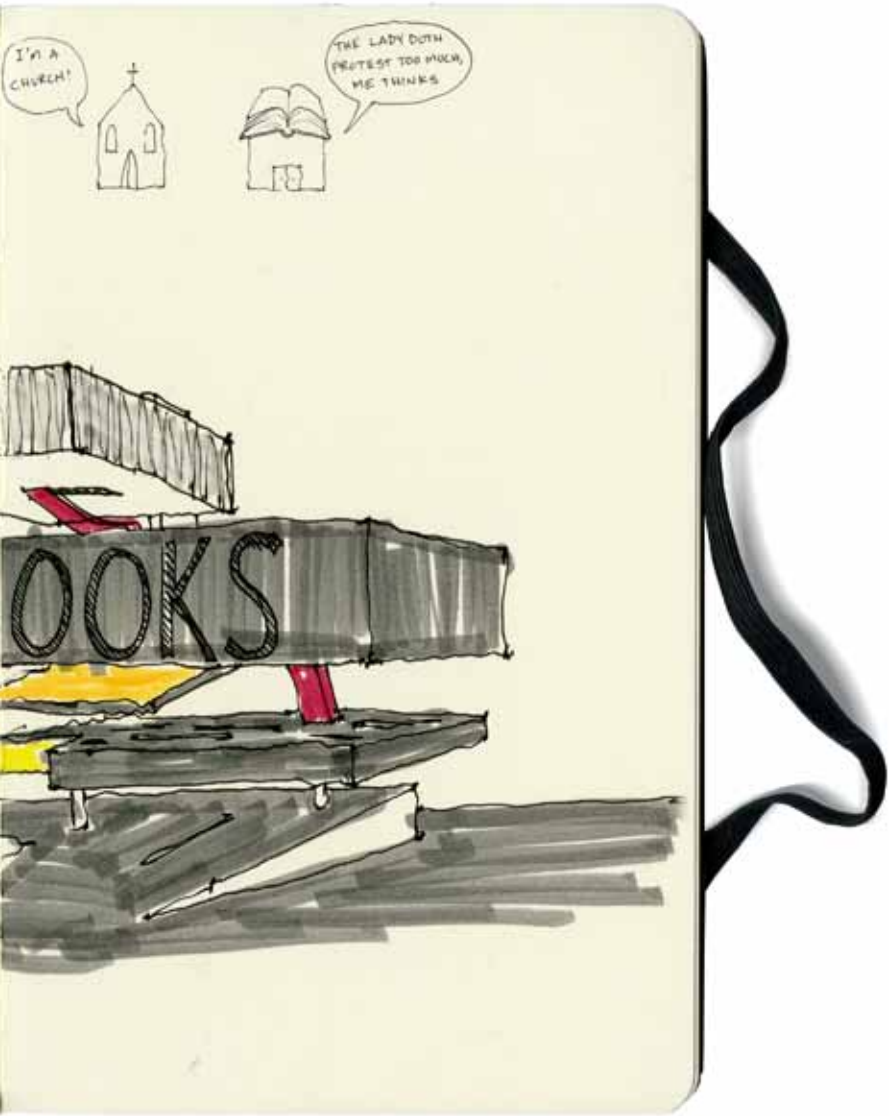
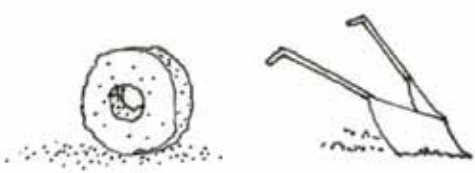
This project calls for the tactical reallignment of the library as no longer being exclusively dedicated to its collection, but rather the environment it provides as a catalyst for study, research and exploration.


WHAT IF A FILE OF DIFFERED (SPECIFIC) PROGRAMS WERE ALL INTENDED TO LEAVE. CHURCH BECOMES NIGHTCLUB. CAFE BECOMES CHURCH. HALL BECOMES POOL
BUILT TO BE CHURCH... TURNED INTO NIGHT CLUB LEAVE PROGRAM.


I'M A CHURCH!
THE LADY DOTH PROTEST TOO MUCH, ME THINKS
OOKS

INFORMATION

There is little uncertainty about new technologies setting the framework for the structural and functional transformation of the city. The wheel and plow provided aptitude to generate excess yields, allowing societies to live off the land in the Agricultural Age. Maritime cities experienced rapid development in result of the advancement of sails, navigation systems and the anemometer, while the dimensions of barge crates fashioned the erection of harbors.



Blue-collar workers and machine industries characterized the industrial age in the early 1900s. Efficiency and practicality in architecture was often questioned by architects with the examination of spatial programming and urban planning. Le Corbusier describes the "the house [as] a machine for living in." This form versus function strategy describes the philosophy of architecture in response to the Industrial Revolution. Utilitarianism and Functionalism developed as a modernist response to the formal and functional relationship of industrial platforms. Architects and urban designers arranged public spaces that characterize time and an accurate systematic order than assembled our idea of the modern society.

INFORMATION AGE

Advancements in material and structural technology reshaped urban development and the superhabitable monoliths that constitute the modern city's skyline. "The automatism and remote functionality of wireless technology and personal computing have begun to redesign the commercial landscapes and social spaces of interaction."

Information technology has orchestrated the shift from the Industrial Age to the Information Age. Our society is currently branded by the ability to access and transfer data and information promptly and freely. Today's society and economy is dependent upon the production, acquisition and transfer of knowledge. It is imperative to understand the formation and logistics of the Information Age when considering the design for new programmatic models that is contextually applicable for today and intellectually progressive for tomorrow.

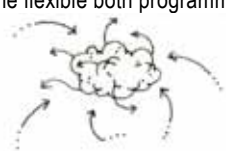
SHELF LIFE

Our understanding of what information is and how we perceive it has altered rapidly over the last decade. Writing, Printing, Television and the internet can all be described as enduring information revolutions, each of which began as a replacement for a technologically inferior vehicle for the transfer of information data. In order to understand the current state at which information is transferred, we must define data, information and knowledge. Data is facts and statistics collected together for reference (CITE); Information is essentially organized data; and knowledge is built upon information.

For the bulk of human existence, the collection of information was characterized by a tangible object. “This data was and still is, organized into texts, printed on paper, compiled in a book, sitting on a shelf and enclosed by a building.” Until now, the submittal of records to be printed on paper was the most dependable technique for the documentation and storage of information. Libraries contain the backing of centuries of information in countless books. Reference: the Federal Reserve and its use of gold to back the American dollar. The issue with books is that they are don’t harness the ability to transmit certain ideas to countless people. The transfer of information is a one way channel from the author to the reader. Today, we live in a society where information can be accessible anywhere to anyone who has the ability to obtain it.

COMPULSION

Communication and information are the most central aspects to the current organization of human activity. Within the past few decades, an extreme increase in the invention, production and distribution of technology has inserted itself into every aspect of our daily lives. As visually and mentally stimulating as our world has become, our subconscious is subject to changes as well. The instantaneously flow of information at a global scale warps our perception of space and time. In today’s world, these “spatial changes must be understood in the broader context of our social transformation” (Braham 2007). The internet is a limitless tool for the production and movement of information and feedback. This is the basis for innovation, and innovation lays the foundation for economic productivity, cultural creativity and political power-making (Castells 2004). Because of this, educational institutions and libraries have the ability to become flexible both programmatically and structurally.

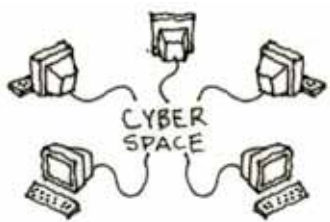


"Wireless connections and portable access devices create continuous fields of presence that may extend throughout buildings, outdoors, and into public space as well as private. This has profound implications for the locations and spatial distributions of all human activities that depend, in some way, upon access to information" (Mitchel 2003).

CYBERSPACE

"When bricks become pixels, the tectonics of architecture becomes informational" (Novak, 1995).

The internet is a communication network and a social institution where the virtual exaggerates and often replaces the physical by constructing an intimate and personal environment. This online institution tends to be everywhere and nowhere by the vehicle of cyberspace. Not to be confused with the internet, cyberspace refers to objects and identities that exist within the communication network itself (Crang). If one was to access information via website, that website is thought to exist in cyberspace. According to this interpretation, actions that occur on the internet are not necessarily taking place where the users are actually situated, but rather in this virtual realm between the two.
Cyberspace is the spatial metaphor for the globally interconnected set of computer networks that contain the flow of digital data (Crang). Although it cannot be described as a tangible object, there is no question that the effects are real. Computer-mediated communication (CMC) is the vehicle in which online relationships and interaction occurs between arrangements of online identities. Its ability to rapidly transmit knowledge and information globally comes with some baggage. The social psychological implications of the development of this virtual public sphere is becoming culturally significant, in that, cyberspace is, not only a vehicle for communication but, also a social destination.



CYBERBIA

"Not a wired culture, but a virtual culture that is wired shut: compulsively fixated on digital technology as a source of salvation from the reality of a lonely culture and radical social disconnection in everyday life" (Kroker, 1996).

The procession of accessing or obtaining information on the web can be imagined as an abstracted outline of that in suburbia. Narcissistic online inter-

actions that result from the physical disconnects between users are similar to that of being behind the wheel of a car. If one were to obtain merchandise by driving a car from their gated community to an enclosed shopping mall, this ultimately reduces the occurrence of unplanned encounters; similar to that of the virtual.

"The decreasing material content of our activities and their increasing perceptual, communicative and cognitive contents are drawing a new framework to our social experiences."
The crisis of the city due to urban sprawl is by no means a new topic; however, it is important to acknowledge the continuity between the internet and the present day city as both being "everywhere" and "nowhere." While cyberspace does not have the dichotomy of positive and negative volume, meaning that one cannot enter the computer screen and explore the internet in continuation of the space they were in, the spatial characteristic can be applied to the relationship between pages of the internet; as well as books (CITE?). The rapid ability for this communication network to exchange ideas and information allows it to be conducive of collective space.

How can architecture of the information age influence social interaction and cultural indulgance, therefore narrowing the gap between the global and the local?

LIBRARY

"The Library is the democratic egalitarian place where social gaps, especially the digital divide, can be narrowed."

Libraries are sites of sedimentary knowledge, in that; they have always come together in rational and irrational ways. A radical philosopher, for example, might not necessarily converse and exchange ideas with that of a priest, yet one can go to a library and see the two books together on the same shelf. In that sense, the library has become a middle man between the radical and the conservative.

The environment – loud or quiet, collective or intimate, stimulating or concentrated – is just as important to a library as the collection once was. Research shows that owners of PCs prefer to work in a busy internet café as opposed to within the isolation of their homes or office. Location and proximity to people and programs are vital facets of our psychological hardwiring that are making its way into the evolutionary design of modern libraries.

Each library type can differ due to their function dedicated to serve the needs of the diverse service population that includes small children, students, professional, and the elderly (Freeman).

PUBLIC

Throughout history, public libraries have had the ability to adjust and adapt to the environment that was relevant for the time. The first libraries were archives of commercial transactions, inventory, and religious texts based on astronomy. The libraries were generally intended for scholars and did not provide direct access to the stacks. Instead, one would consult with a staff member in a hallway between the reading room and the book stacks, while the staff would go retrieve the text. This municipal service to intellectuals was later opened to the general public, making knowledge accessible to all through lending books and offering guidance.

More recently, various collections and services have been added or changed. As information and ideas have made themselves available both on paper and in digital media, the library needs to respond by amplifying the cultural and social realms. This idea began to make an appearance in the late 19th century, when the public library offered popular reading books and folklore evenings. This leisure field expanded and began to accommodate civic activities, lectures, exhibitions and meeting places for different groups (Freeman).

To some extent, the addition of municipal has gone over board. Rem Koolhaas has referred to the overabundance of functions as "parasitic programs." The public library needs to redefine its core values and ensure not to muddy the programmatic water.

ACADEMIC

"To say that the purpose of colleges is to provide instruction is like saying that General Motors' business is to operate assembly lines or that the purpose of medical care is to fill hospital beds" (Freeman).

Attached to, or in proximity of, academic institutions, the library accommodates students and staff. This type of library has two identifying roles: support the school's curriculum – support the research of student and faculty. Not only is there a period of transition to accommodate the advancement of information technology but also to move higher education away from a "teaching culture and toward a culture of learning" (Freeman). Success in recent academic libraries, such as Bibliotheca Alexandrina, has been due to the circulation of knowledge that produces learning, more so than the circulation of book.

image: sitebits.com

SOCIAL DIMENSION: Rather than being a "distraction from ones work, opportunities to meet and socialize make the experience of spending long hours in the library more pleasant and rewarding" (Freeman). Sam Demas states that if a space allows students to orchestrate the social dimensions of learning, that controls the foundational character of knowledge, and that celebrates communal characteristics, it will undeniably foster learning. Amherst College throws a dance party in the library every year for the incoming freshman, promoting the idea that learning can be fun and stimulating. This also falls into the category of crossprogramming that will be discussed later.

The integration of a college library with the surrounding community holds the potential to provide a cultural center that inspires, supports and contextualizes the users engagement with scholarship (Freeman). Libraries are the most use buildings on campus because they provide a free and comfortable place to learn, search, inquire, and recreate.

RESEARCH

A research library offers an in-depth collection of material on one or multiple subjects. These libraries will often include primary sources as well as secondary sources. The transition to the digital, that some believe will lead to the demise of the book, allows a different option in research libraries. "Print on demand" is an option to print a book as it is need which makes it easier and cheaper to produce books, reassure them, and public new ones (Freeman). The research library has always been envisioned to be a "high-end" place where information is stored and delivered. Before the advancement of digital technology, "high-end" was characterized by the quantity of information. The internet can easily outweigh the quantity of information, so the role has merely shifted to the quality of information. Future research libraries will likely preserve high-quality digital products due to a likely demand.

SOCIAL DIMENSION: The ability to communicate a sense of awe will draw people in and facilitate contact among faculty and students in all fields. In a sense: if you build it, they will come. ARL statistics mention: circulation in research libraries fell between 1991 and 2003, but group presentations held in research libraries rose by 61 percent. Varying programs begin to appear even in libraries with such dedicated roles. In addition to group meeting rooms and collective spaces, things like cafés are becoming more accepted and preferred in a focused learning environment due to its convenience and its congenial connection to remote places.

JOINT USE

Academic and public libraries used to be conceived as separate institutions with varying goals. This combination creates an interesting dynamic on its varying collections dedicated to certain patrons and the insertion of the unexpected public realm into the university setting.

San Jose State University opened the Martin Luther King Jr. library as a merger of an academic and public library. The public service desks are central to the organization, while segregated spaces for different age groups exist on varying floors. The building is situated at the edge of the campus in order to act as a gateway to and from the city. This allows the community to be presented with, not only the libraries programs, but also the events that are occurring around the campus.

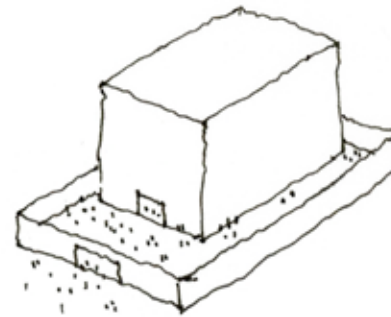
image: libgig.com

Escalators provide prompt access from the ground all the way to the fourth floor where the public spaces (reference resources, adult services, the teen center, and current periodicals) are placed. The floors dedicated to interaction and play happen to be where the public access computers are located as well.

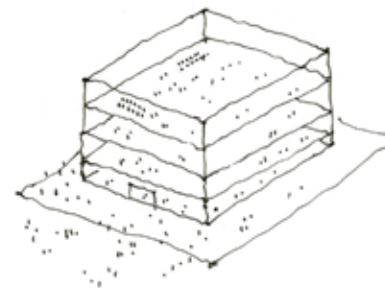
"Patrons of the public library increased their use of the print and media collections by 38 percent during the first year of operation…university users increased their borrowing more than 100 percent in the same time period" (Demas).

A neutral space where groups and individuals can connect is an important function of the public library. It benefits the university students as well as the public at large (Freeman). Civic programs, major displays, and public meetings allow students connection and proximity to open exchange of ideas that might have been discussed in class (Freeman).

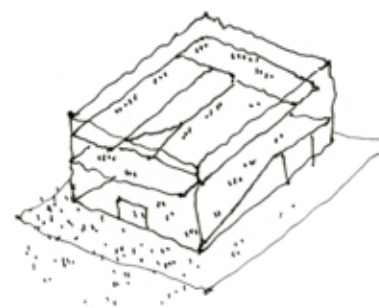
Since the 17th century, the library was a large fortified volume with stacked floors that protected the basis of knowledge and understanding. The heavy envelope provides a certain amount of security (for reason of that discussed in SHELF LIFE pg. XX), where access is limited and as a result filters the information that the building contains.



Conventionally the public library was an iconic object up on a plinth that is accessible from a public square. In the 19th century a preference for transparency was used as a symbol for the exchange of information and accessibility. Unfortunately, this was only a façade which resulted in the icons accessibility to be limited to the front door.



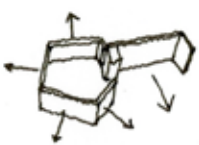
Recently, a great deal of libraries have introduced the ramping floor planes. In terms of fluidity and extreme organization, it is extremely successful, however the benefits are still trapped behind the walls and do not incorporate the public realm or entrance.



ACCESSIBILITY

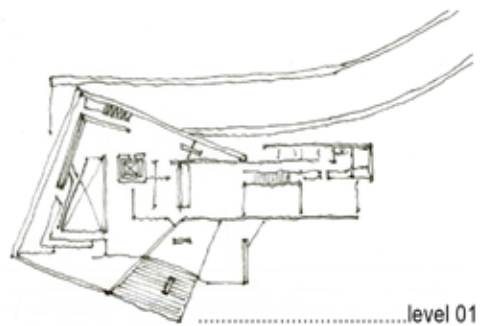
VISUAL

The common theme in all classical style libraries is an inward oriented space (much like the exeter library) surrounded by stacks of books that wouldn't allowed much light or anything but whispers. The Library of Picture Books in Iwaki City of Fukushina Prefecture (Tadao Ando), provides a very transparent, bright and airy space that continues nearly everywhere in the library.



The form of the building is a rectangular box that penetrates a square on a slope and manages to still create complex relationships. Some of its transparency can be given to its unique use of structure. Within the series of tall concrete blades that hold up the roof, there is one that stands askew, allowing the large planes to look less like a structural element. The large concrete surfaces, in return, become a showcase for light that glorifies its presence in the building.

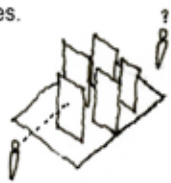
image: east-asia-architecture.org



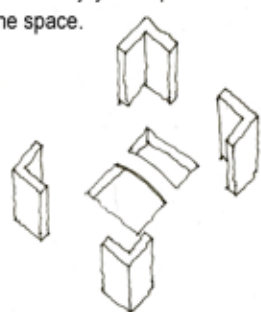
level 01

The Bibliotheque Nationale Francois (Dominique Perrault) features 4 L-shaped, open book-like, glass towers that contain the stacks.

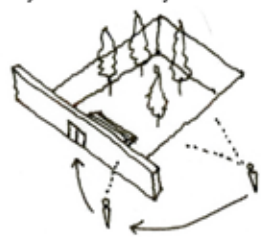
Visual accessibility seems to be given but then denied by the wooden screens that protect the books inside. This makes one question why one would even put the books in glass towers to begin with. None the less, there is an interesting design approach where there is no direct visibility from one side of a large space to the other. There is an array of screens and meshes that allow for more intimate reading spaces.

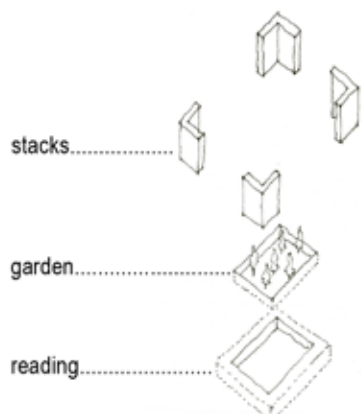


There is another major move that attempts to give the notion of accessibility and availability. The 4 open books face each other in a rectangle that invites the public to enjoy the square and feel that they are within the space.



Within this public square lies a sunken garden that the reading rooms are situated around. The sunken garden is visually accessible, however lacks any direct physical access. The grand stairs that lead one up to the plinth where the sunken garden is made seemingly unobtainable tends to negate its original public underscoring. There is a similar moment where a sunken level is made visually accessible until you approach the entry where visual accessibility is dramatically denied.



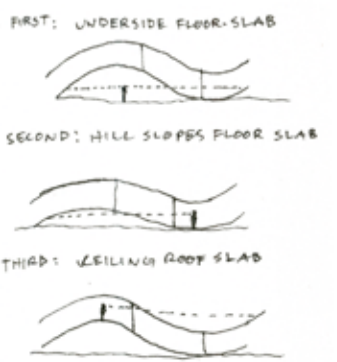


PHYSICAL

The rolex center (SANAA) is an ideal learning center to examine when referencing physical access to not only the building but also the other programs and collections. The building is orthogonal in plan but lifts up most of its edges to invite the public to experience the building before even entering.

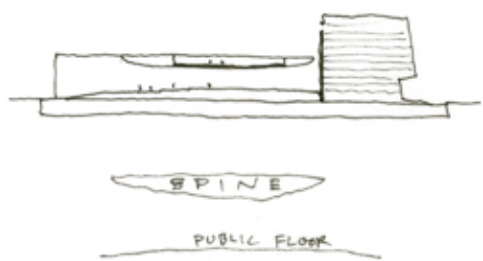
.....entrances

Entry follows order as each door is cardo or decumanus. All orthogonal order is given up once entered and there ramping ground plain allows free movement through anti-hierarchical programs, encouraging free exchange of ideas. Going back to visual accessibility, this building contains strictly glass facades and openings that offer three different horizons.

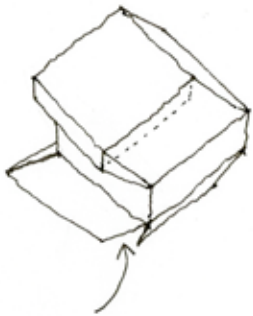


The programs are functional groups in valleys or hills, like urban neighborhoods, large cities, spread out or settled based on vicinity, accessibility and views.

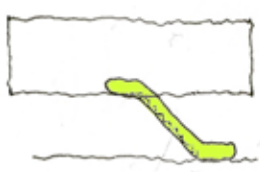
The Deichmanske Library proposal (snohetta) portrays the library as a public interior space, generated by the complex relationship of singular and plural needs of the users rather than the specificity of the exterior shape. The ground level ramps entirely up to the more collective programs than cradle the vertical circulation bringing you up to the stacks. This libraries physical accessibility is amplified by its continuation of the public landscape into the library itself. This public ramp accommodates large masses of people.



The Seattle Central Library sits monumentally on an entire city block with a glass dia-grid façade. the façade splits apart for a rather large but humble entry into an indoor-outdoor space while cars enter through a cut in the exterior ground plane.



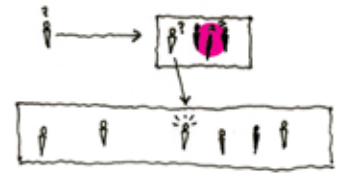
The mall like character of the ground level provides an ideal environment with direct access to cafes lounges and book retail. The Seattle library exploits physical accessibility with bright yellow escalators that allows one to seamlessly move from floor to floor / program to program.



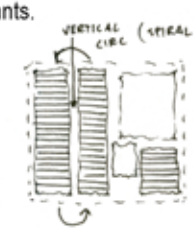
Physical access to the collections bring us to the topic of intellectual accessibility

INTELLECTUAL

The library makes provides a mixing chamber in a separate container as the book stacks. The mixing chamber contains a floor filled with computers and maximum interaction between patrons and librarians.



This confronts what the traditional library suffers from – lack of interdisciplinary help. The container builds of the simple idea of synergy through collective interaction among participants.



After one leaves the mixing chamber and enters the book stacks, they can approach their quest with more knowledge than previously. The library also takes advantage of technology and used an RFID system that allows patrons to check out their own materials which leaves the library and staff able to deal with other matters.

The main NYPL building (Stephen A. Schwarzman Building) on 5th and 42nd locates a grand reading room on the top floor. Stacks line the perimeter, although they are not directly accessible. Every book in the main branch needs to be obtained by filling out a slip and giving it to the library. Most of the books are contained in the levels that are accessible only by the librarians through a vertical conveyor system.

image: jimhanas.com

COHABITATION

MEDIA

Most of the libraries formal and functional changes have been due to the library in cohabitation with other things. The way in which a library decides to react to the addition of other forms of media to its collection varies accordingly

"The Seattle Central Library redefines the library as an institution no longer exclusively dedicated to the book, but as an information store where all potent forms of media – old and new – are presented equally and legibly. In an age where information can be accessible anywhere, it is the simultaneity of all media and, more importantly, the curatorship of their content that will make the library vital" (REX).

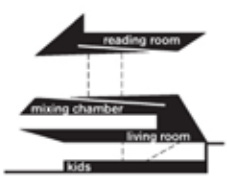


image: rex-ny.com

Each type of media, whether a book or a DVD, can be found in the book spiral, organized by the Dewey decimal system. The only items that are removed are the special section and the magazines. The magazines are located on the living room level, along with the fiction books that are in highest demand.

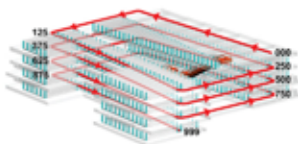


image: rex-ny.com

This equality of forms of media is arguably the product of a digitization. In the past, a book was a book, a videotape was a videotape, and an audiobook was audiobook. Now, because anything can be accessed using a computer, the medium from which information is stored, is less important.

In 1989, OMA designed Tres Grande Bibliotheque Library in France. The collection was treated very differently in that the library contained various smaller libraries within the shell that were for: moving images, recent acquisitions, reference, catalogues and scientific research.

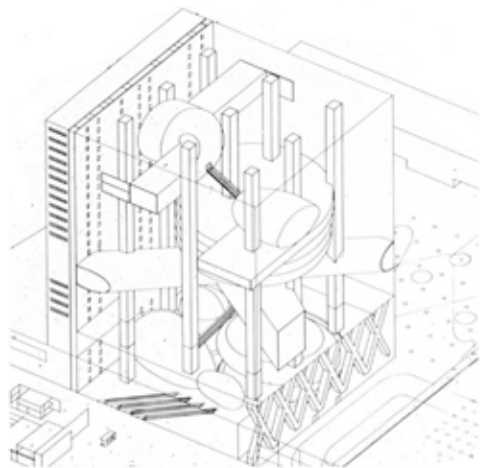
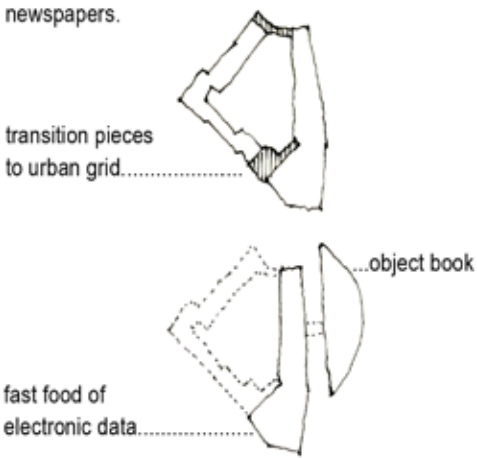


image: afasiaarq.blogspot.com

The formal idea was that the library was a "solid block of information, a repository of all forms of memory – books, laser disks, microfiche, computers and databases.

In the Munster Library (Bolles + Wilson) the collection is split into two main areas. Similar to, but more precise than, the Seattle Public Library: the traditional library spaces (book stacks and reading rooms) are disconnected from the location of the freely accessible elements – "the supermarket of information." Here, the more public programs, such as the café, the auditorium, and the reading center, or in direction relation to collections of magazines and newspapers.

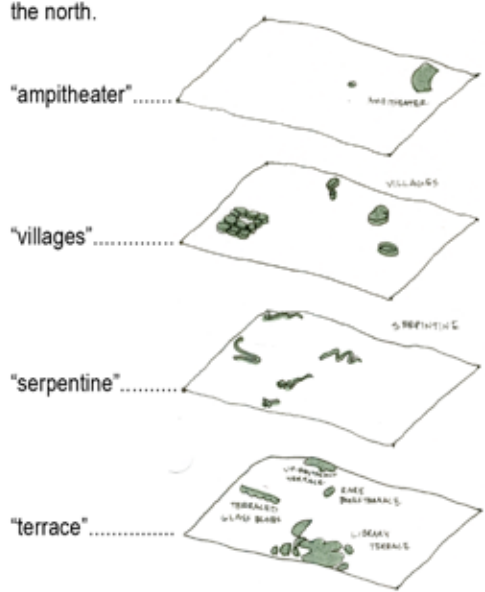


concept: Francisco Sanin

Image:www.bolles-wilson.com

PROGRAM

As mentioned before, The Rolex Center treats programs as functional groups in valleys or hills, like urban neighborhoods, large cities, spread out or settled based on vicinity, accessibility and views. Due to a free flowing organic landscape, some programs are terraced, such as the meeting areas, while others are walled in blobs that provide and privacy to offices or service areas. The restaurant is located on the south edge in order to gain proper day lighting, and the light sensitive books are located to the north.



The Seattle Central Library compartmentalizes its programs with a more dedicated performance. The reason for this is to ensure that the flexible nature of the library does not intrude on the other public programs. The headquarters, the spiral, the meeting rooms, and the staff rooms are all located within these compartments. Each of these compartments is separated to allow the more flexible, free moving, playful programs to take place in between. The reading room, the mixing chamber, the living room, and the kids' room are all programs of instability.

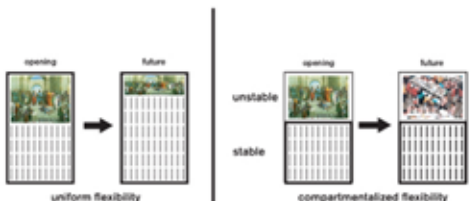
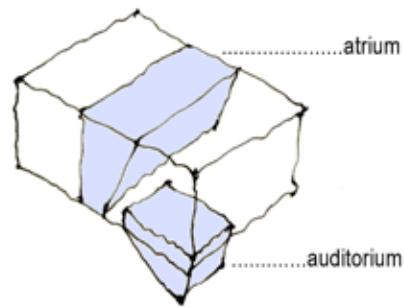


image: rex-ny.com

The libraries auditorium is cut out from the living room level and folded down into the space below. The practicality of this is mainly due to its egress requirements.

The Black Diamond, Royal Danish Library (Denmark Schmidt, Hammer and Lassen) contains a library on the ground level as well. The poche of the large black volume is pierced by two similarly shaped voids. One is the atrium, the other is the auditorium.



The atrium is a 24 meter high void that cuts into the building and reveals a panoramic view of the harbor on which it sits. The auditorium lies directly off the main entry axis at the same level and immerses itself below the surface. The main atrium carries the public traffic directly up a ramp into the older part of the library.

ENVIRONMENT

INTERIOR

A libraries interior environment is one of the most important aspects. As the role of the library is shifting, the environment needs to endorse exploration, play and research. As mentioned before, much of the interior environment is created due to the amount of day light that is let in, and the views that are focused out. The formal issue that this creates is how an architect can make a building transparent without damaging the books.

image: serenade-rabbitnest.blogspot.com

The Beinecke Library at Yale (Gordon Bunshaft) is a rare book and manuscript library that is essentially a glass box within a stone box. The stone façade is made of thin sheets of onyx that admits soft light but no sunlight.

The Library of Picture Books in Iwaki City of Fukushina Prefecture (Tadao Ando), prides itself on the nooks and corners it contains for children to explore. This complex organization, using simple shapes accommodates investigation as the scale of a child. The entire façade of the main block is glass, which helps promote outward focus and free thinking.

image: east-asia-architecture.org

Blocks of bookshelves are cut out to reveal a window, giving the information in the books and the information outside the same amount of importance. Stairs that bring the visitors to higher levels double as seats for a child to grab a book and sit down immediately. A children's library contains many aspects that nod to the direction in which libraries need to go.

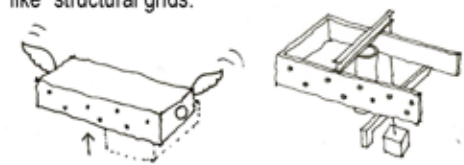
The Bibliotheque Nationale Francois (Dominique Perrault) uses wooden screens to protect the books from its own glass façade. The inside contains a combination of red carpets, wood, and steel used sensitively to individually detail the series of reading rooms. The wood and red carpets give it a rather warm contrast to its cold steel counterparts.

image: archdaily.com

EXTERIOR

The exterior environment of a library that I find most important is that of monumentality. When describing the library as a destination for the public, it's important to display a certain amount of hierarchy above the urban context. IFLA (1986) mentions that functions have been added to the library's role as a supplier of books, due to the library becoming a cultural or social center in the community.

Formal issues arise when one imagines how a building can be viewed as a monolithic object and also transparent or inviting. The Bordeaux House (Rem Koolhaas) starts to set a foundation for how a building can read as an object with no evidence of "tree-like" structural grids.



The Bordeaux House is a demonstration of four separate types of structural pieces that ultimately allow the corten steel box to float on a glass house.

The Black Diamond, Royal Danish Library uses black marble plates and glass to create prismatic sharp edges on the exterior. The building appears as a solid black rock, but contrasts it by reflecting the water of the harbor with its pristine materiality. The other aspect of its design that allows it to be so monumental is the simplicity of the overall design. At a large scale, it looks like a simple black mass with a few extrusions. Upon closer inspection, you see the complex structural system that allows for expansive glass facades.

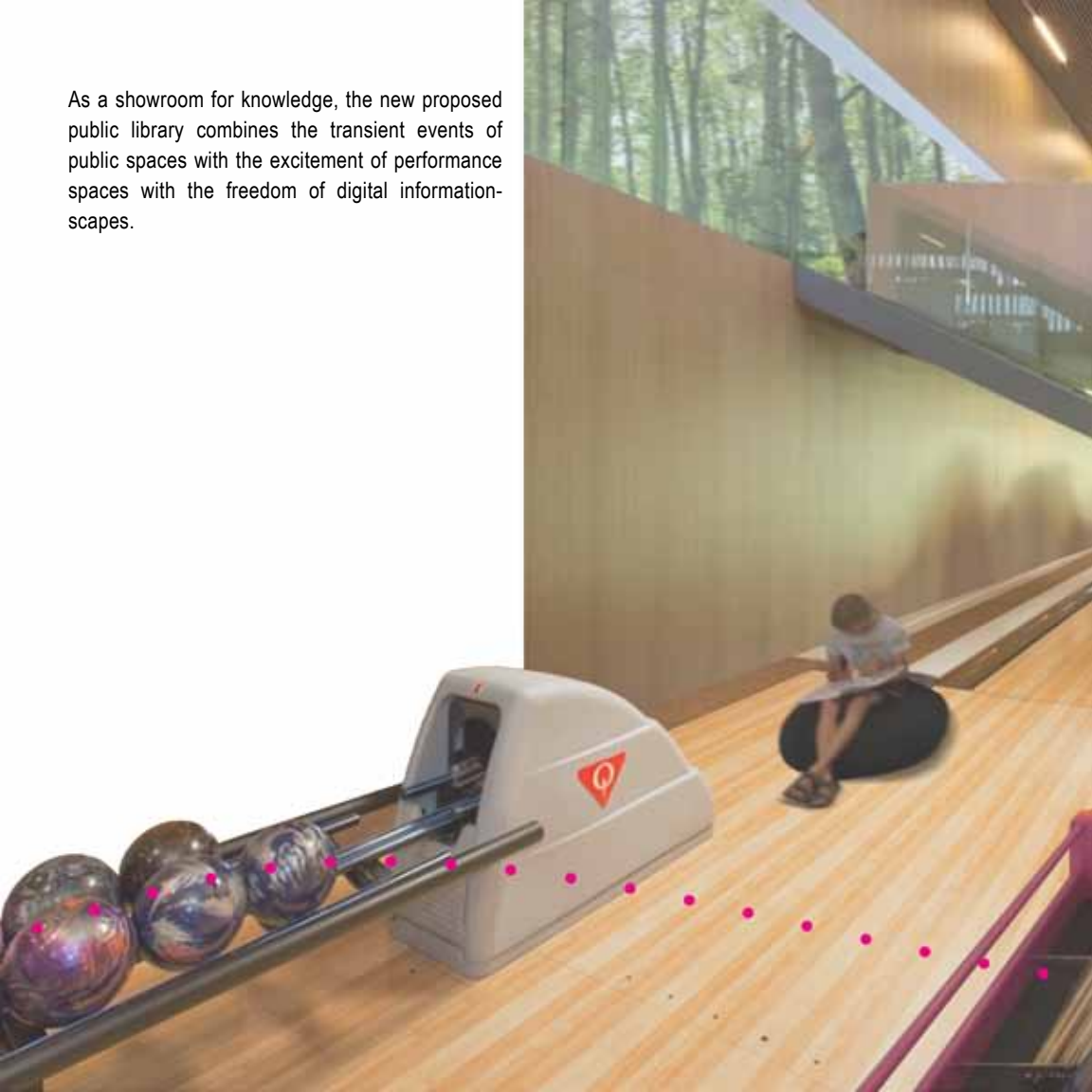
image: archdaily.com

New forms of media and informational exchange led to a re-structuring of the library. For example: the role of the librarian is becoming increasingly important with orchestrating expert disciplinary help to the patrons through social involvement. The librarians are no longer the elves ensuring the organization in between the book stacks, but rather a more interactive role that becomes the mediator between multiple viewpoints and ideas of individuals. **The library is no longer exclusively dedicated to its collection, but rather the environment it provides as a catalyst for study, research and exploration.**

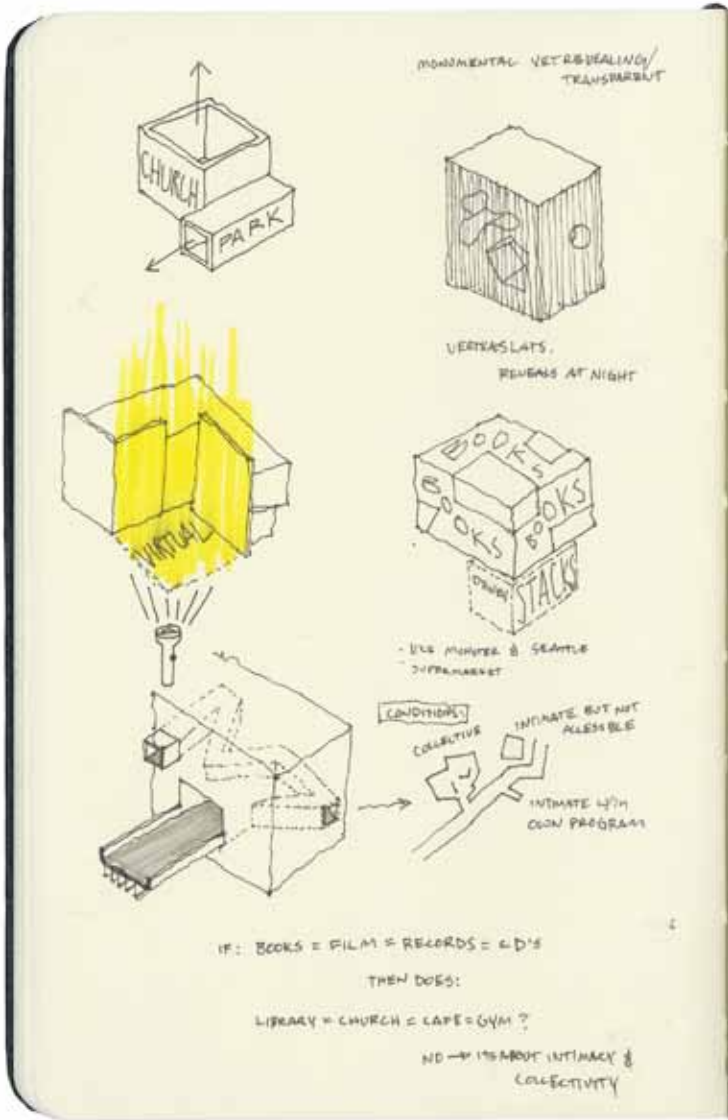
The monastic-like setting of traditional libraries meant that you sit up straight, look down at your book, and keep quiet. With current shifts in learning, it leaves one to ask...

WHY SO
SERIOUS?

As a showroom for knowledge, the new proposed public library combines the transient events of public spaces with the excitement of performance spaces with the freedom of digital information-scapes.



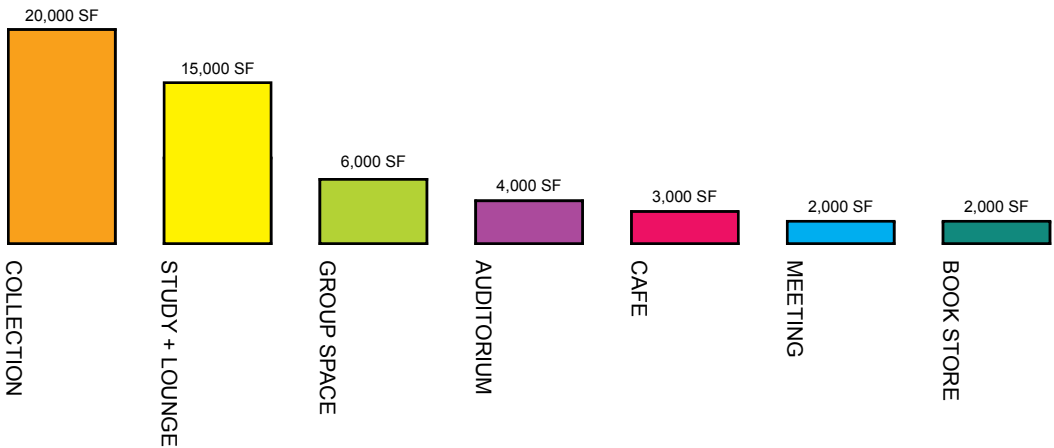
PROGRAM


MONUMENTAL VETREVEALING/
TRANSPARENT
CHURCH
PARK
VERTEXSLATS.
REVEALS AT NIGHT
VIRTUAL
BOOKS
BOOKS
BOOKS
STACKS
- LIKE MONSTER & SEATTLE
SUPERMARKET
CONDITIONS:
COLLECTIVE
INTIMATE BUT NOT
ACCESSIBLE
INTIMATE W/IN
OWN PROGRAM
IF: BOOKS = FILM = RECORDS = CD'S
THEN DOES:
LIBRARY = CHURCH = CAFE = GYM ?
NO → ITS ABOUT INTIMACY &
COLLECTIVITY

ADEPT PROGRAM:
. WELLNESS
. ZEN
. THEATRE
. PULSE/FITNESS
. STUDY/EXHIBITION
. HEALTH/FOOD
. ADMIN.
ROLEX PROGRAM
. BOOK STORE
. LIBRARY
ANCIENT BOOKS
RESEARCH COLLECTION
. ENTRY
. BANK
. FOOD COURT
. MULTI-PURPOSE HALL
. OFFICES
. RESTAURANT
. WORK AREA
SEATTLE LIBRARY
. HEADQUARTERS
. READING
. MIXING CHAMBER
. LIVING ROOM
. KIDS
TRADING FLOORS
. BOOK SPIRAL
. MEETING
. STAFF
. PARKING
. LIVING ROOM ← HAS STACKS
SERVICE/OFFICES
DESKS — LOUNGE
COLLECTIVE
INTIMATE
KIDS
READ
MIXING
WORKSPACE
MEETING
LOUNGE
BOOK STACKS
CAFE
RESTAURANT
SPORTS COURT
CHURCH
ADMIN
PARK
THEATER?
A COLLECTIVE SPACE W/ THE MOST WILDLY INTIMATE MOMENTS.
→ INTERPERSONAL
— INWARD FOCUS UPWARD?

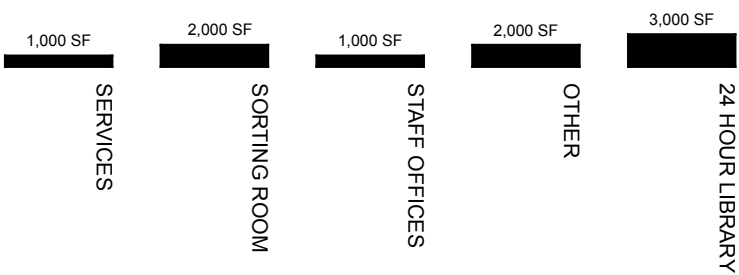
CHELSEA LIBRARY BRANCH

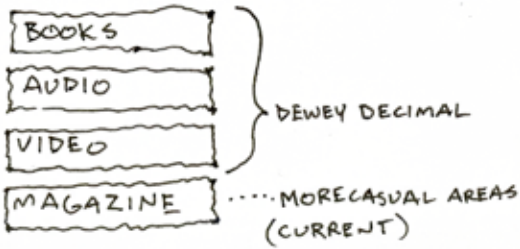
LIBRARY PROGRAMS



if Chelsea population uses the library, on average, 8 times a year:
the library needs to hold an average 1035 patrons

PARK
RESTAURANT
LAUNDROMAT
BOWLING ALLEY
ZEN

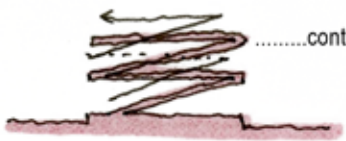




Constant expansion and compression of collections makes it almost a no brainer to apply the ramped surface in order to close the gap between floors.

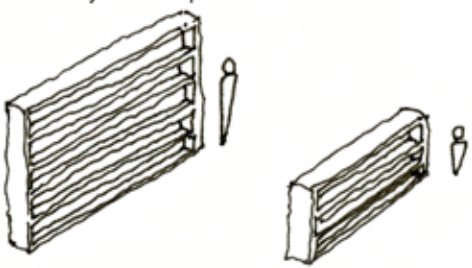
.....collection seperated by floors

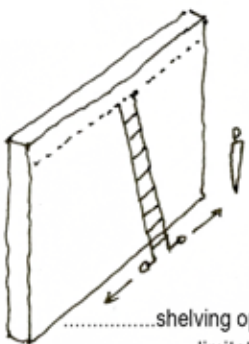
The combination of each type of media seems to make sense in terms of its organization. As mentioned earlier, digital information has a way of turning all information into shades of grey.



.....continuous surface

Due to constant updating, it seems practical to keep the collection of magazines and newspaper by the more active and social programs, with direct access to delivery trucks or postal services.

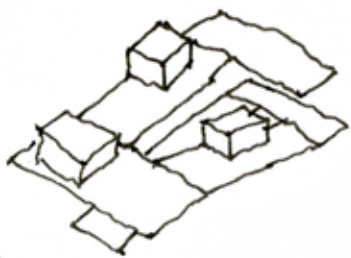




.....shelving options based on spatial limitations and projected use

COLLECTION

There is a primal urge to place pockets of collective space within the small confines of the stacks. This idea of tension and release, much like a musical composition can help ease the potentially overwhelming collection.



What if programs begin to be inserted into the stacks?

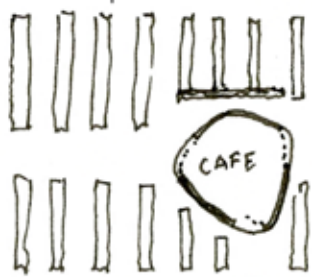
What type of unexpectedness can benefit from this and would it only serve those in the stacks?

Would a lack of destinational quality to the program contradict original intentions?

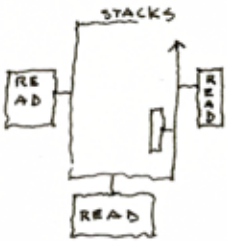
What if all of the programs are scattered throughout a giant ramped surface? Each program can still be confined to its walls, disallowing the possibilities of the collection intruding on the public realm. One advantage to this technique would be that there is zero loss factor. essentially, each spatial zone is part of a program. The only connecting hallways would be of that short distance between the elevator doors and the service stairs.

This solution seems to lack design potential. The juggling of spaces on a public ramp and practically of ease and accesibility would provide much too many limitations.

Although the collection and public ramping is important, I think that its important to be clear about the focal points of the library. I think it would be much more appropriate to ramp the collection down into the ground, as a memorial for an out-of-date technology, but with the extreme access of something thats still apreciated.

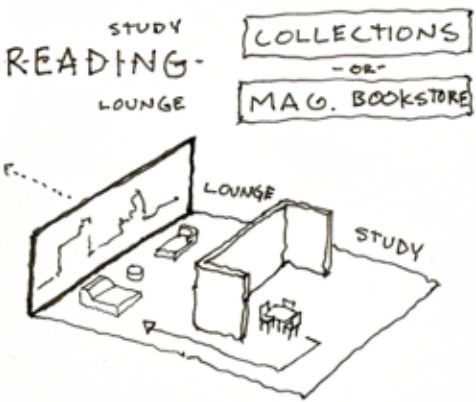


Learning no longer entails a strict catholic school teach smacking your hand with a ruler to keep you in check. The reading room needs to accommodate all types of postures and all types of learning.

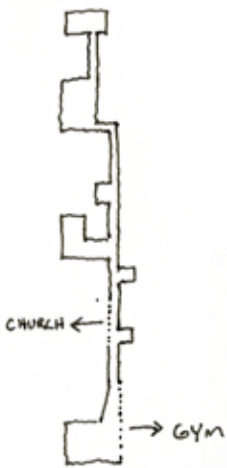


Should the reading area be one continuous destination or should they be conveniently located off of the collections? Do reading rooms actually imply a quiet atmosphere? there is nothing practical about keeping the zone designated to the collection quiet

A reading area might as well be split into a study area and a lounge. A place of inward focus and a place of outward focus. Very similar to the evolution of library focal points.

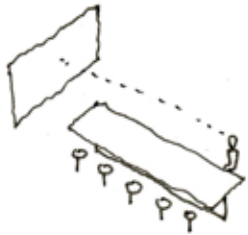


A large part of learning is taking a break and allowing your thoughts to sink into your subconscious. What if the reading area was a narrow intimate strip that had opportunities to look at seemingly random programs as an exhibit to learning?

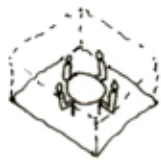


READING

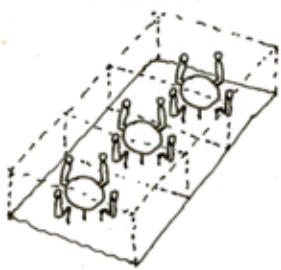
Long tables best accommodate the presentation of one person's ideas to a group. The focus is generally linear in nature, prividing seniority of focus at the end tables



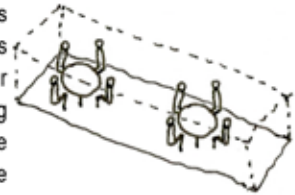
Rooms with a single round table promote group discussions and face to face reciprocation. This think chamber provides absolute privacy within the group.

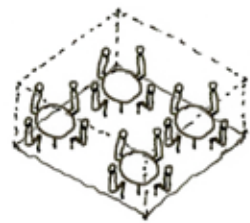


An assortment of these think chambers recieves a different dynamic when each other group is visible to the next. There is privacy in terms of physical and audible accessibility, but not with visual.

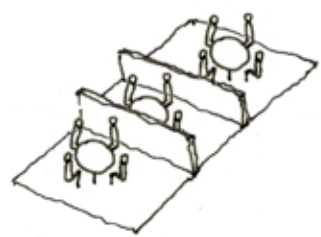


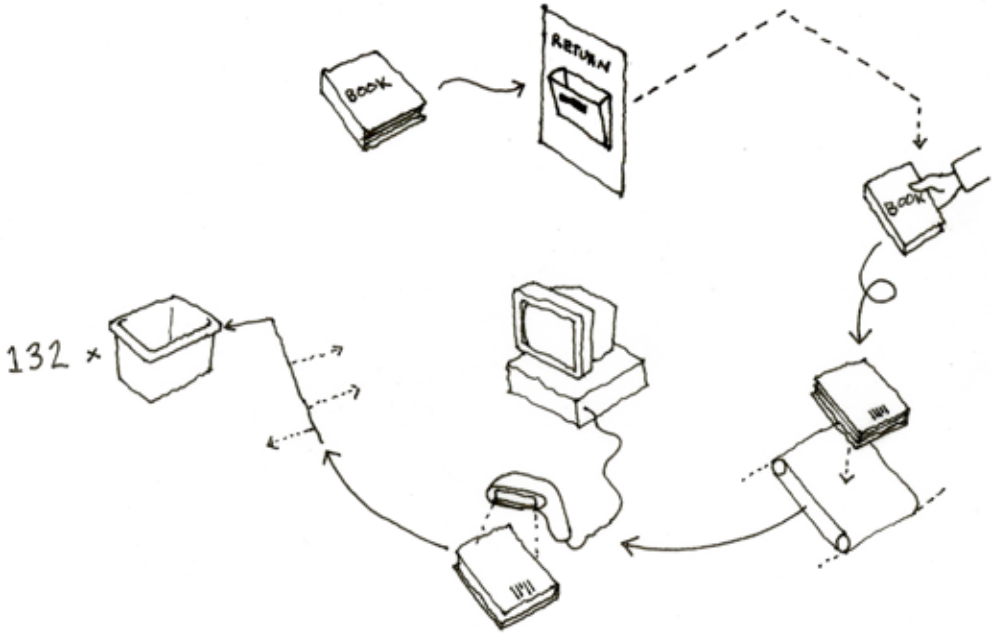
The next two types of configurations create very similar relationships among group members. The second example creates a collective environment but with small groupings of inward focus. Every once and a while one might eavesdrop on another group and gain a little incite on a different world.





The physical, visual, and audible division of each group creates the same type of environment as the think chamber. The only difference is the ability for passerbys to observe and compare the dynamics of each group.



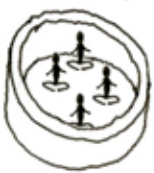


The sorting machine begins with a staff member placing a returned loan on a convey belt (face down). From there the book is scanned and processed into a large PC. The PC then notifies the machine which of the 132 bins the book needs to be dropped in.

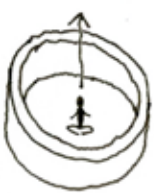
The NYPL sorting machine cost $2.3 million and is 2/3 the length of a football field.

SORTING ROOM

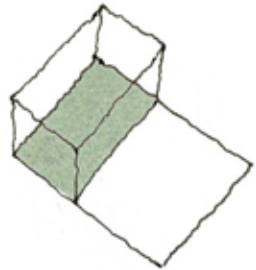
When discussing programs in terms of being collective or intimate, places of worship seem apply to each extreme. A temple, or a church are generally congregations of people who come together to experience the most wildly intimate, and introspective behavior.



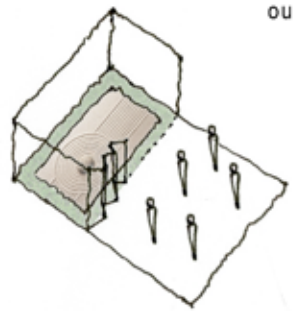
However, with the shift of the library and culture of learning towards an outward focused space, the addition of a place of worship would just contradict that with naivity.

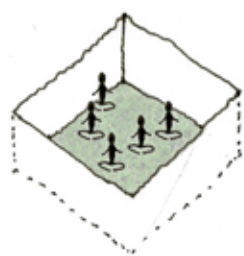


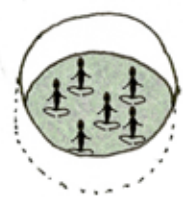
The ZEN area hold the implications of collective, inward focused, higher thinking.



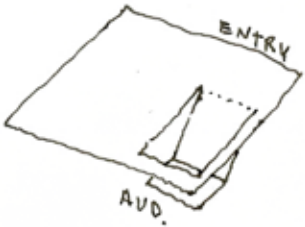
The addition of an outdoor garden provides an escape inside a hussling bussling city that continues the role of the library being designed to accommodate outward focus.







ZEN



The auditorium holds little formal necessity. The stepping of the seating is preferred when considering the projection of audible information and especially visual information. The downside of this sectionally specific design is that: it is sectionally specific. An auditorium is essentially an amplified long table (mentioned on previous page), that holds little potential for other activities. Cross programming a gymnasium with an auditorium seems highly practical unless there is some sort of time conflict with its functions.

AUDITORIUM = PEOPLE TRAFFIC

The practicality of the auditorium on the ground floor is significant in terms of structure and egress. Finding a program that can significantly benefit from being below a sloping auditorium would be hard to achieve.

An auditorium functions based on the schedule of the presentation, meaning that, the flow of people is going to heavily depend on the time in which there is something being presented. Place the auditorium in a location that is given direct access from the main level or entry would be ideal.

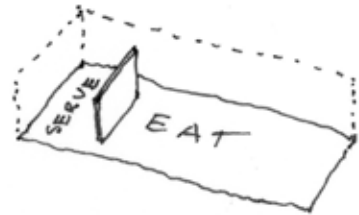
stage + steps.....

steps.....

stage.....

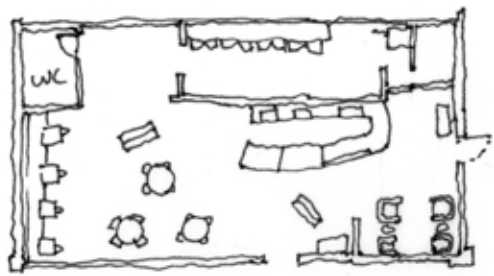
cross-program.....

AUDITORIUM

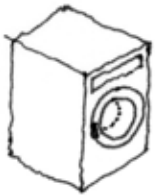


The cafe tends to be the pivotal example in the preferences of those who are studying. The evidence that supports the idea that people prefer studying in a busy cafe over a quiet library is staggering. Aside from the expense of additional employees, the library might benefit from having multiple nodes where cafes are placed, rather than having one large cafeteria type area.

Starbucks is a straightforward precedent that provides a warm, stimulating atmosphere with small tables and chairs, ideal for someone studying with an inward focus.



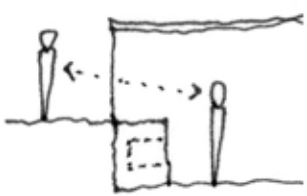
CAFE

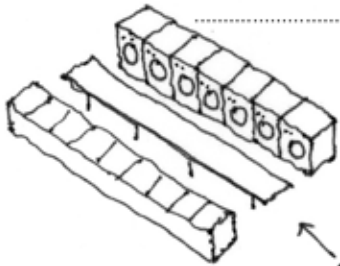


= 9 FT³

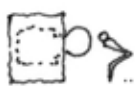
Laundromat needs direct access to other programs. Simply placing a book shelf into the space leaves no opportunity for exploration or interaction between people using a space for different functions

The module for which the laundromat will be designed from will be the washer and dryer itself. The machines will stand between 36" and 72" tall. Designing the building accordingly would recieve the greatest benefit.





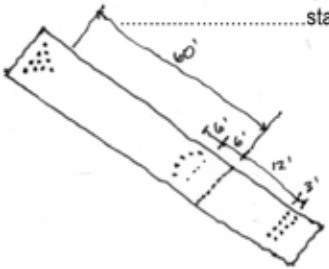
Appropriate space for folding and laundry baskets are crucial. Folding areas can be located between machines that face each other. This might create an opportunity for interaction between people.

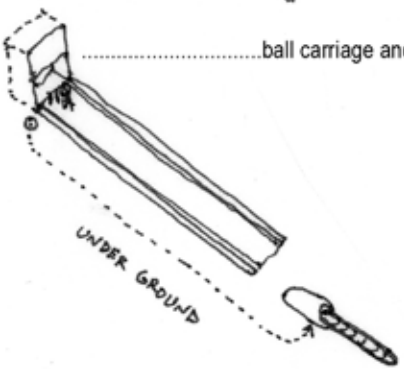

wash

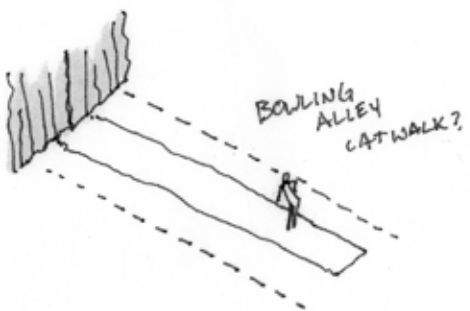
wait

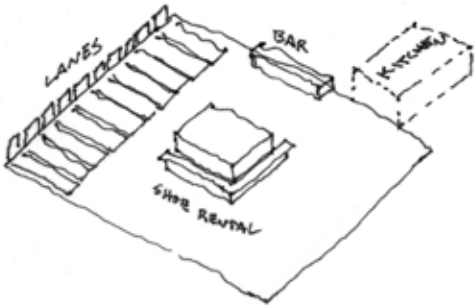
read

LAUNDROMAT



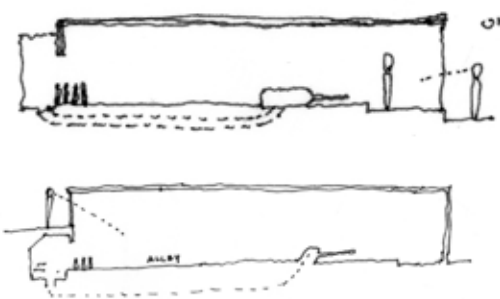




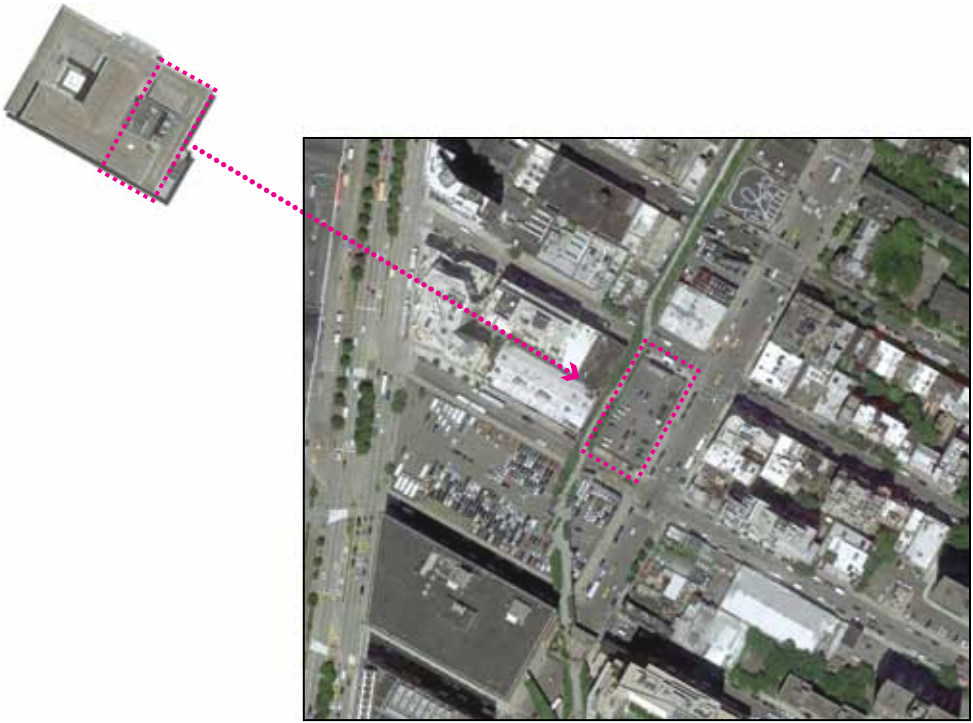


Bowling alleys require similar design accomodations to the laundromat in that each lane has a very specific dimension. The bowling alley most likely needs to be located on the ground floor, unless the opportunity to display the inner workings of the ball return seem necessary.

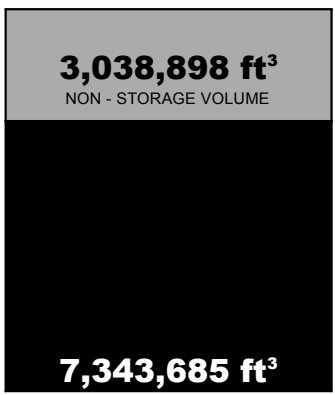
what if a bowling alley doubles as a cat walk? how would this affect the other lanes for the spectators?



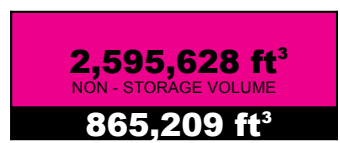
BOWLING ALLEY



Proposed Branch is 1/3 the total volume of Stephen A. Schwarzman Library



Schwarzman Library
10,382,583 ft³



Proposed Chelsea Branch
3,460,837 ft³

Capacity for Common Media

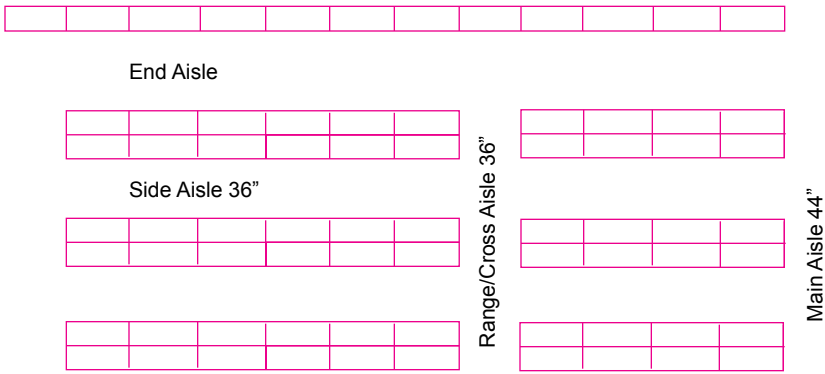
Media Type	Shelf Depth	Units/FT
Audio Cassette	8 to 10”	19
CD-ROM + DVD	8 to 10”	30
Audio Look Cassette	10”	10
Media Kit	10”	20
Video Cassette	10”	10
Current Magazines	12”	1
Current Newspapers	12”	1

Recommended Shelving Height for Print

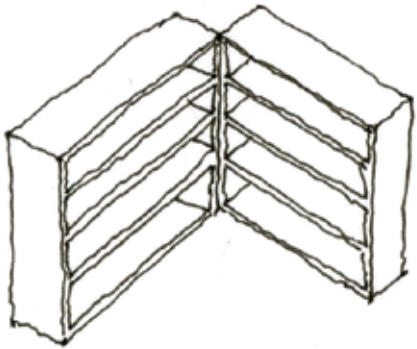
Volume Type	Unit Height
Reference	42”-90”
Adult Fiction	90”
Adult Non-Fiction	90”
Children’s Picture Books	42”
Easy Readers	42”
Juvenile Fiction	66”
Young Adult	66”
Large Print	66”-78”
Current Periodicals	45”-66”

Capacity Schedule for Common Print MAterials

Volume Type	Nominal Depth	Volumes / FT
Encyclopedias	12”	6
Legal	12”	7
Medical	12”	5
Public Documents	12”	5
Reference + Ready Reference	12”	6
Technical + Scientific	12”	6
Telephone Books	12”	5
Textbooks	12”	8
Fiction	10”	8
Careers	10”	6
Civil Service	12”	10
Classics	10”	8
Genealogy	12“	12
Large Print	10”	8
Literacy	10”	24
Local History	12“	8
Non-Fiction	12”	10
Paperbacks	8”-16”	16
Spanish Language Fiction	10”	17
Spanish Language Non-Fiction	10”	8
Cliff Notes	10”	35
Young Adult	10”	12
Young Adult paperbacks	8”-10”	16



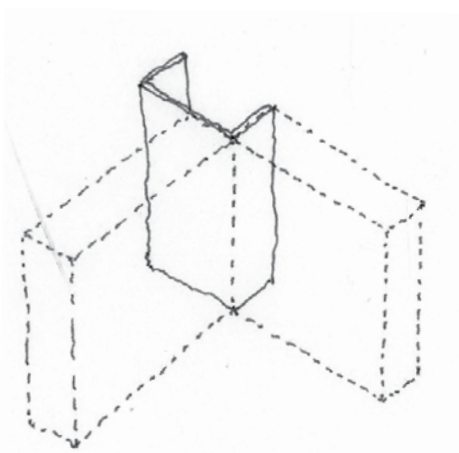
BOOK LOAD = 200 LB PSF

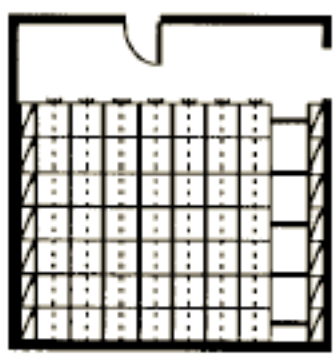


Corner Conditions leave a volume of empty space that would remain non accessible. A common solution is to create a double facing shelf that would fill the empty slot wit additional storage space.

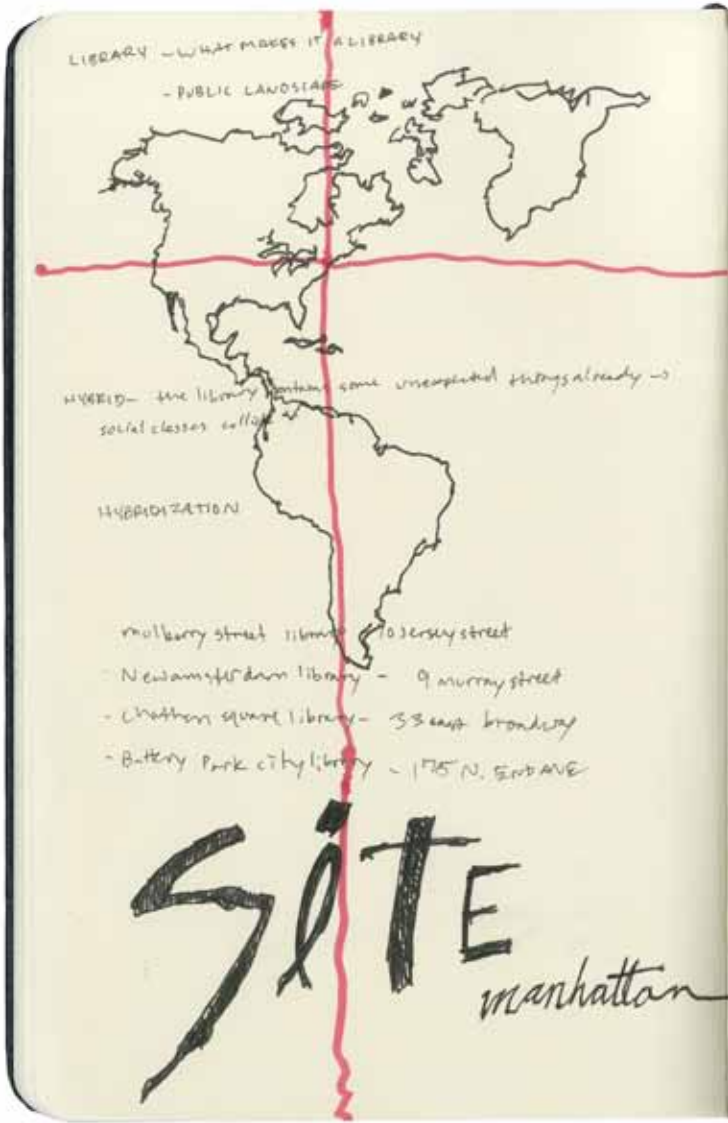
Another efficiency based solution would be for the addition of compact shelving, which describes a series of shelving systems that slide together/apart in order to create at least one isle. Reference: doctor's office.

due to the cost of installation, small version are not recommended, however, in a place like Manahattan, where every square foot counts, this might be a valuable solution.





SITE


LIBRARY - WHAT MAKES IT A LIBRARY
- PUBLIC LANDSCAPE
HYBRID- the library contains some unexpected things already -> social classes collide
HYBRIDIZATION
mulberry street library - 10 jersey street
Newamsterdam library - 9 murray street
- chatham square library - 33 east broadway
- Battery Park city library - 175 N. End AVE
SITE
manhattan

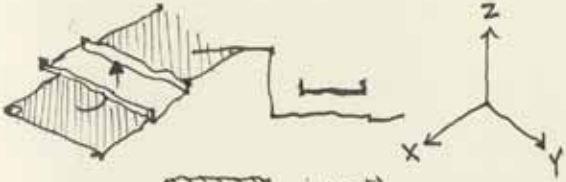
SITE - NYPL REPORTS

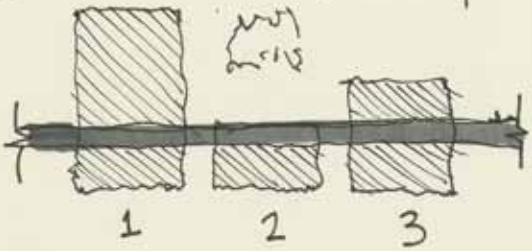
[redacted]

IMPROVING THE PUBLIC REALM

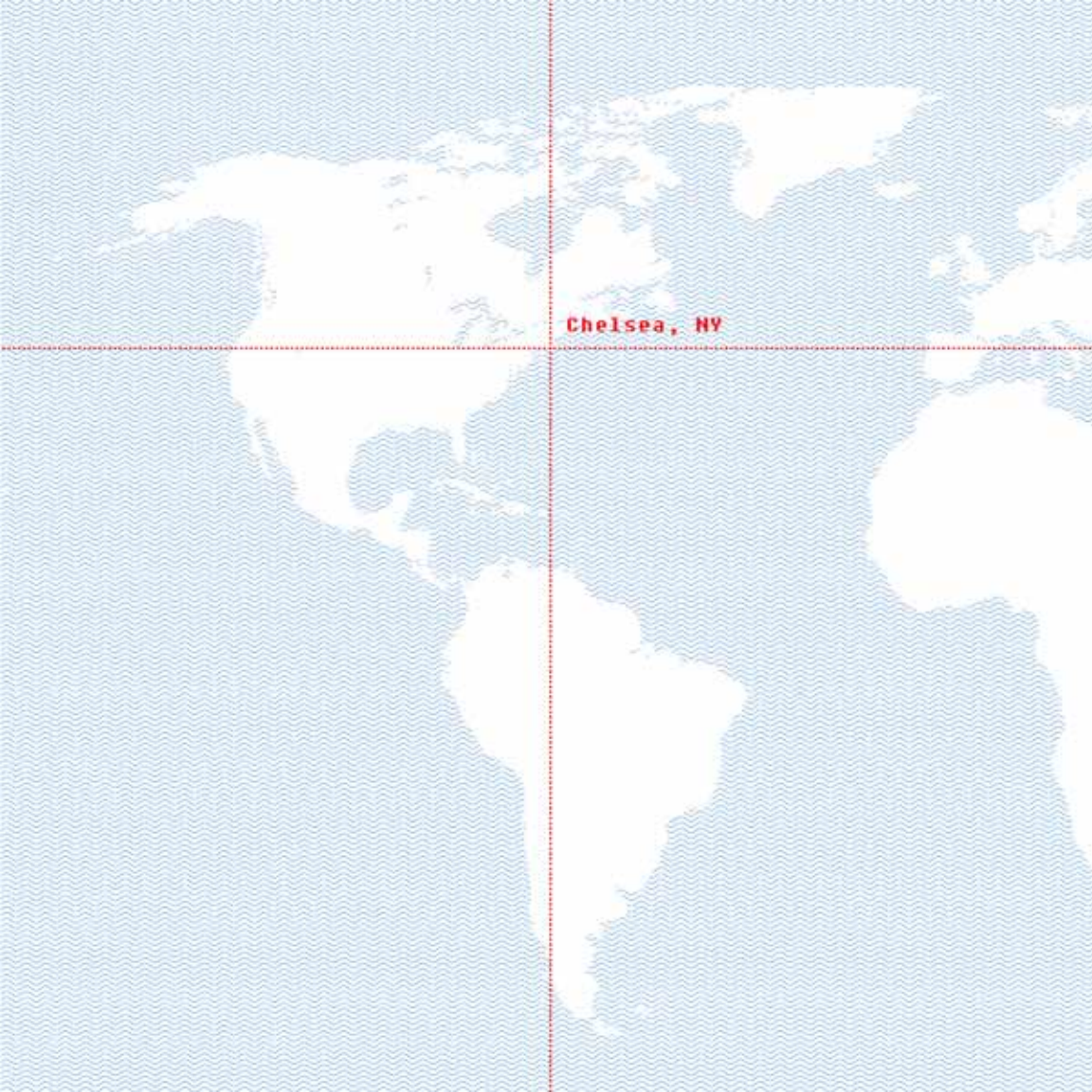
- [redacted] distance or accessibility between the anchor tenants

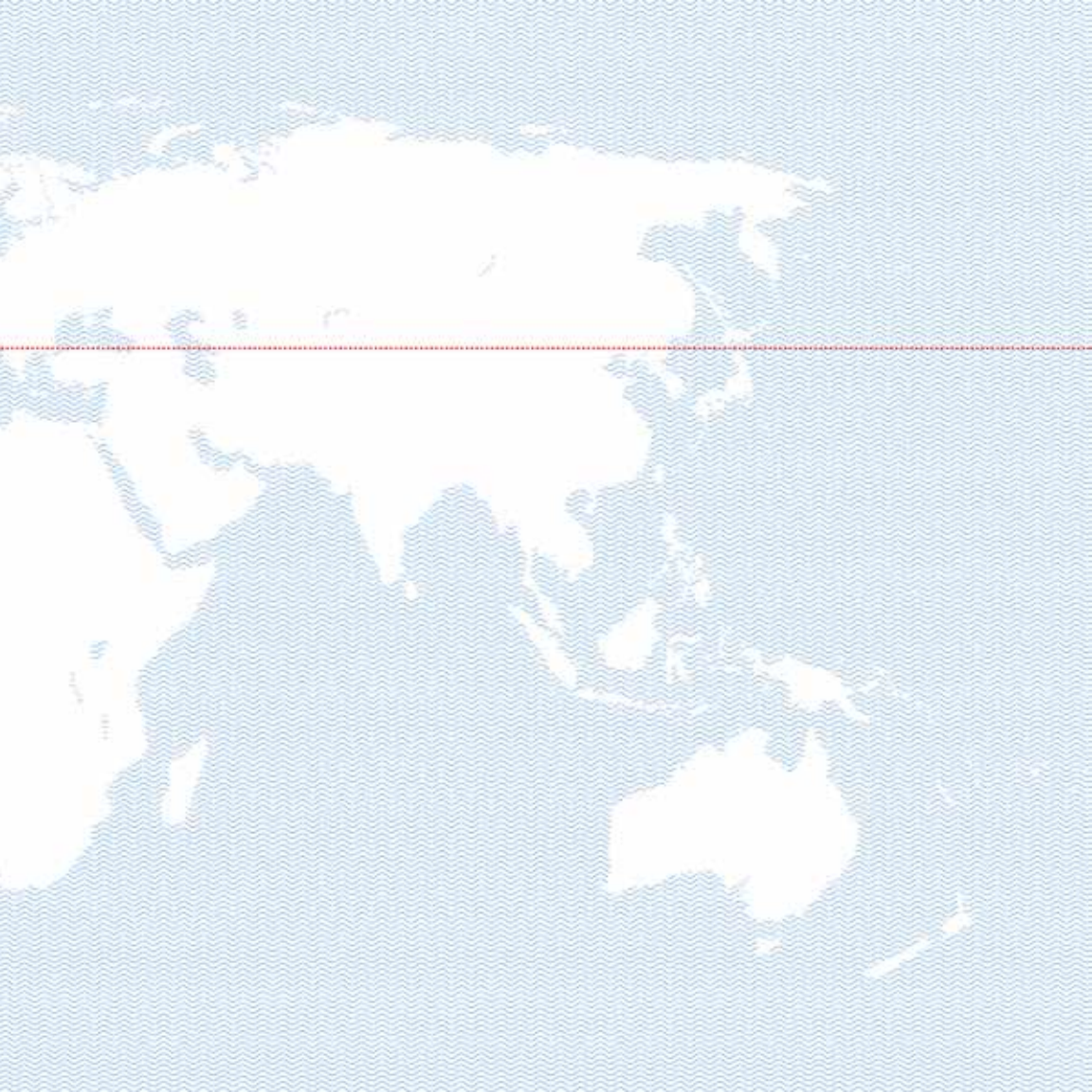
- shopping is an endless web of flows and exchanges that critically depends on the network connectivity & circuitry



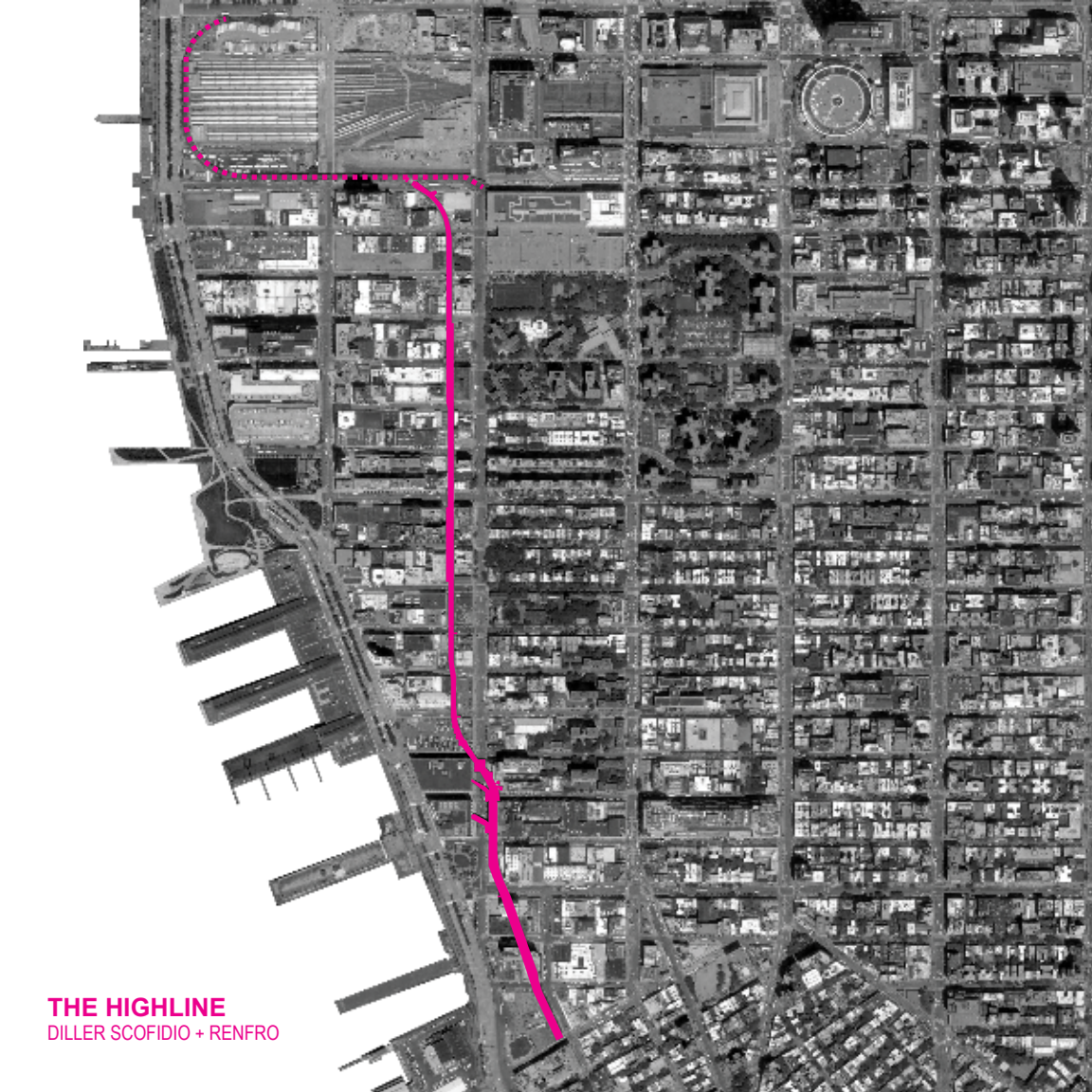


3 OPTIONS


Chelsea, NY



NEW YORK
PUBLIC
LIBRARY



THE HIGHLINE
DILLER SCOFIDIO + RENFRO

NEW YORK
PUBLIC
LIBRARY

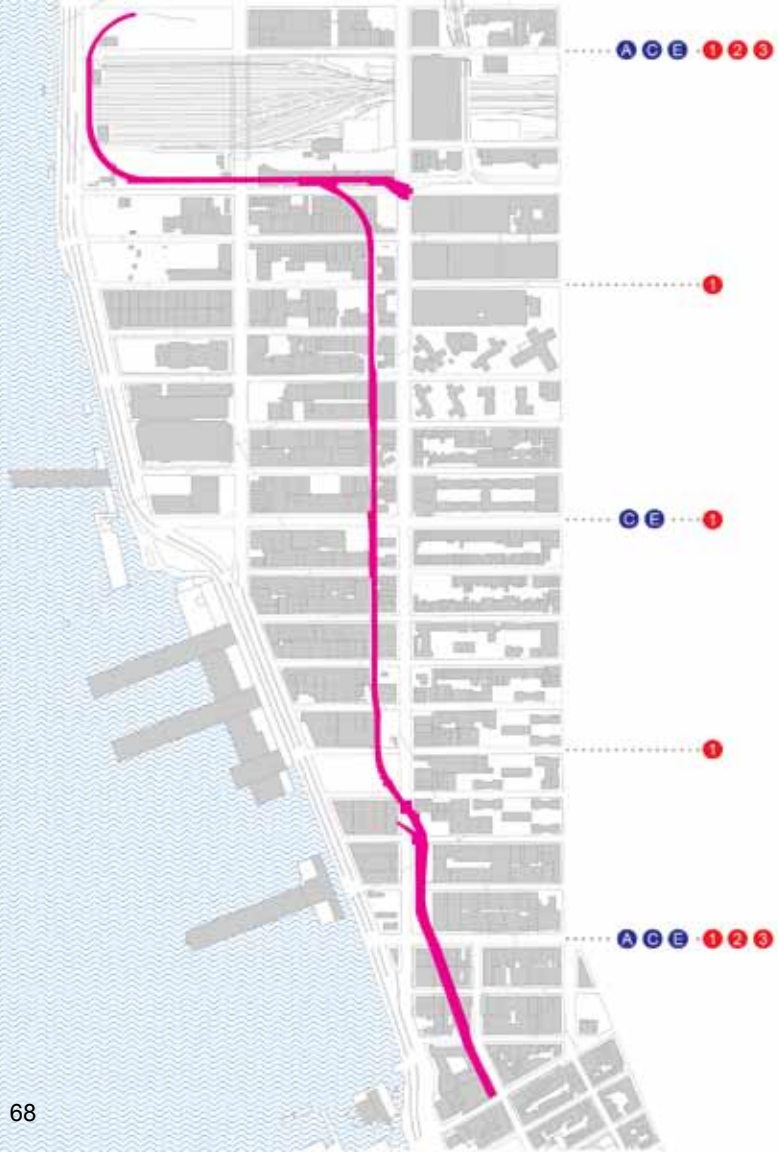
Luxury Condos (Jean Nouvel)

ICA (Frank Gehry)

Shutter House (Shigeru Ban)

Porter House (SHoP)

Standard Hotel (Polshek)


A C E 1 2 3
1
C E 1
1
A C E 1 2 3

STAIRS
GANESVOORT ST
W 14TH ST
W 16TH ST
W 18TH ST
W 20TH ST
W 23RD ST
W 26TH ST
W 28TH ST
W 30TH ST

ELEVATORS
W 14TH ST
W 16TH ST
W 20TH ST
W 30TH ST

RESTROOM
W 16TH ST

GANESVOORT PLAZA

The corner of Ganesvoort and Washington Street becomes a major access point at the street-level public plaza.

GANESVOORT OVERLOOK

At the southeast corner of the Highline lies a wooden terrace that provides views down Gansvoort and Washington Street.

GANESVOORT STAIR

An open cut in the structure allow for this "slow stair." This diagrams a gradual progression from a busy street up to a serene and elevated landscape.

GANESVOORT WOODLAND

This woodland setting provides a dense array of plants and trees at the edge of the highline that welcomes upon entry

WASHINGTON GRASSLANDS
Between Little West 12th and 13th Street, the grasslands lead the visitors to pass under the Standard hotel

14TH STREET ENTRY

Another set of "slow stairs" pierce the structure from the 14th Street sidewalk, alongside an elevator. The stairs sit slightly below the structure as it passes over the street to allow passing car to get a glimse of visitors' legs.

SUNDECK WATER FEATURE

Between 14th and 15th Street is completely obstructed by sun and allows views over the hudson river. A thin sheet of water allows visitors to stand barefoot. The lower level preserves rail tracks where plants are reinstalled.

CHELSEA MARKET PASSAGE

Semi-enclosed industrial space where the highline cuts through the site for public art and former Nabisco build

NORTHERN SPUR

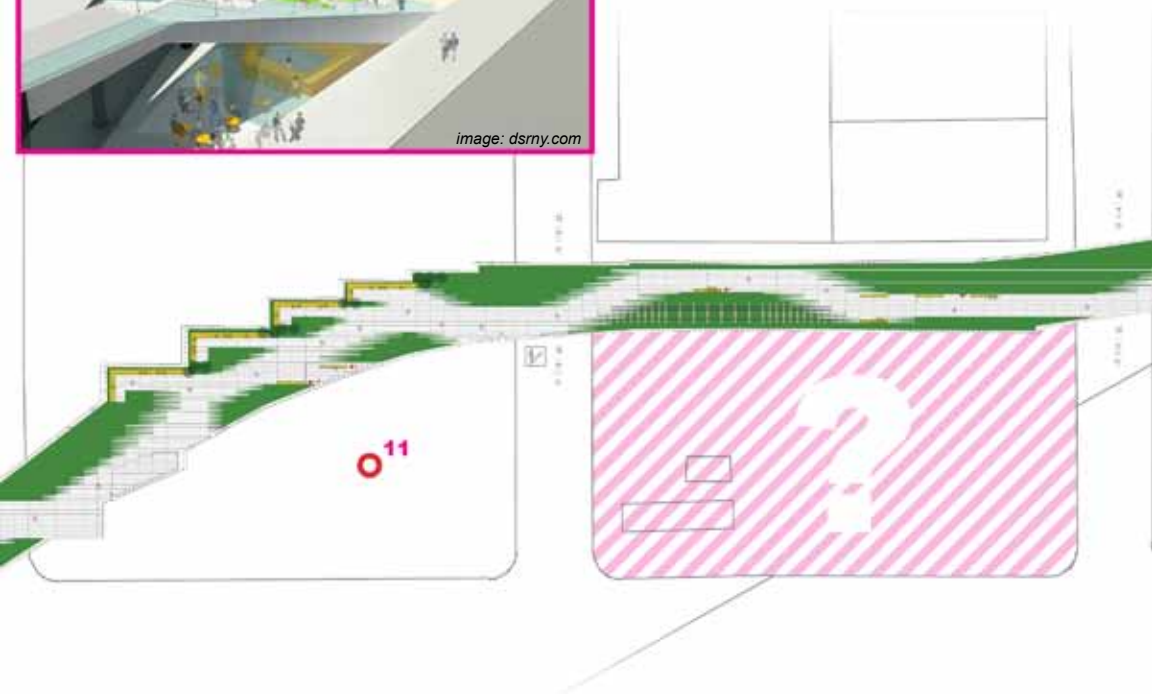
The Northern spur is a horticultural preserve that is intended to recall the self-sown landscape that appeared after the tracks stopped being used. A Cantilever lookout offers views of these robust native grasses and perennials.

10TH AVENUE SQUARE

At the intersection of 10th Avenue and 17th Street emerges an elevated square. A cut into the former decking with steps and handicap accessible ramps allow visitors to view midtown and the statue of liberty..

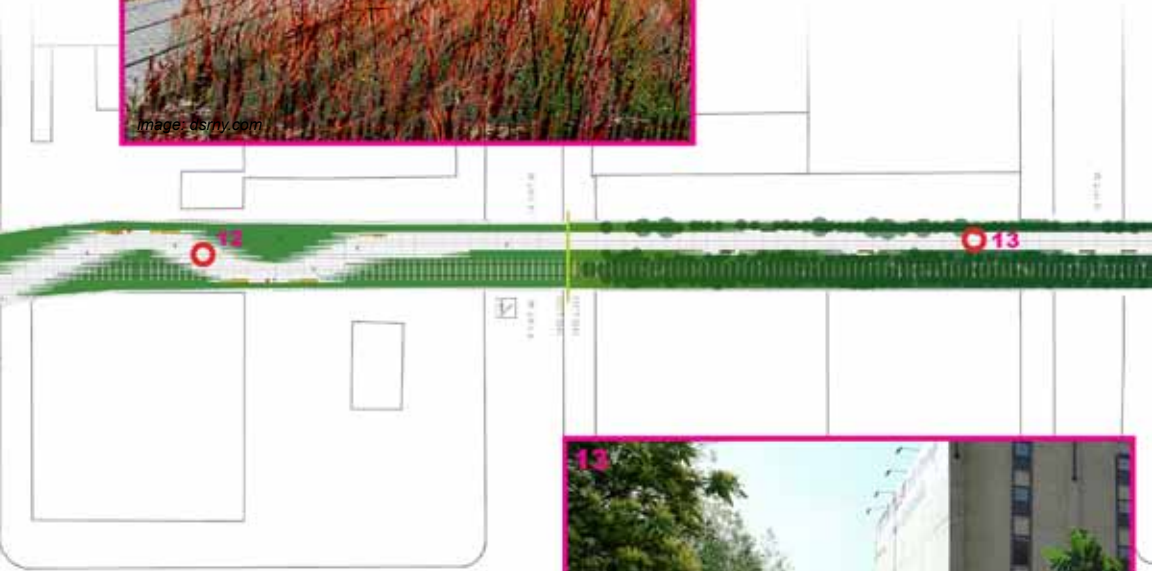
18TH STREET PLAZA

The future site of a street level public plaza that will attempt to act as an iconic hub for the neighborhood that links the High Line to the life of the street. A grand staircase will double as a seating element that faces a cantilevered snack bar that frames the edge of the site.



CHELSEA GRASSLAND

The highlines self-sown landscape combined with plantings by Piet Oudolf, creating a meandering path through grasslands



CHELSEA THICKET

Progressing from the grasslands, the vegetation becomes thicker. Shrubs and small trees provide a variety of textures and well as seasonal foliage.

22ND STREET SEATING STEPS

The widest part of the High Line (between 22nd and 23rd Street) is where extra tracks once lied. Stepped seating also provides another realm of gathering space.

23RD STREET LAWN

The widest part of the High Line (between 22nd and 23rd Street) is where extra tracks once lied. An elevated lawn gives eastern views of the city skyline and the Hudson river the the west.

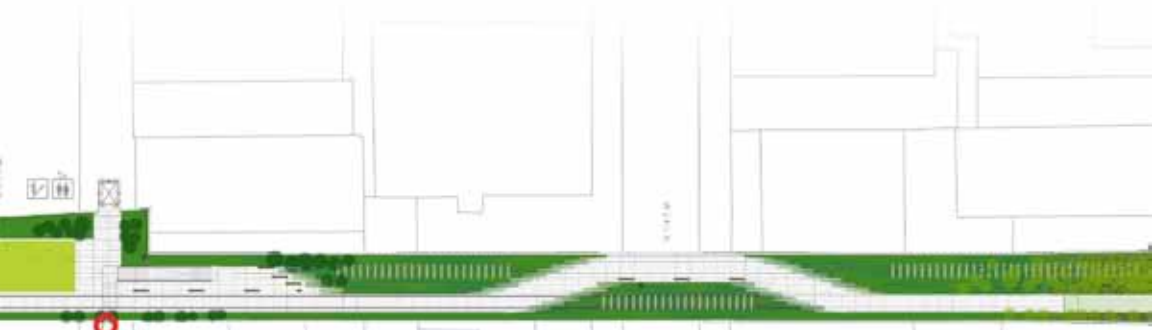


image: dsrny.com

23RD STREET ENTRY

Stairs peirce the structure once again to allow access. In addition, there is a glass elevator.

WOODLAND FLYOVER

Inbetween adjacent buildings, a microclimate is created that supports dense plant growth. The metal walkway lifts off to allow the landscape to fill in below. A rough terrain of mossy ground covers the highline surface. The flyover allow visitors to move upward towards the shaded canopy of the sumac trees.

26TH STREET VIEWING SPUR

The viewing spur nods to the billboards that were once attached to the highline. This frame now enhances, rather than blocks the views of the city.

WILDFLOWER FIELD

A straight walkway that runs alongside the railroad tracks allow the visitor to observe the green axis of the High Line as it moves into West Chelsea. The plants consist of native species that once grew on the High Line in addition to new species that will bloom during growing seasons.

image: dsrny.com

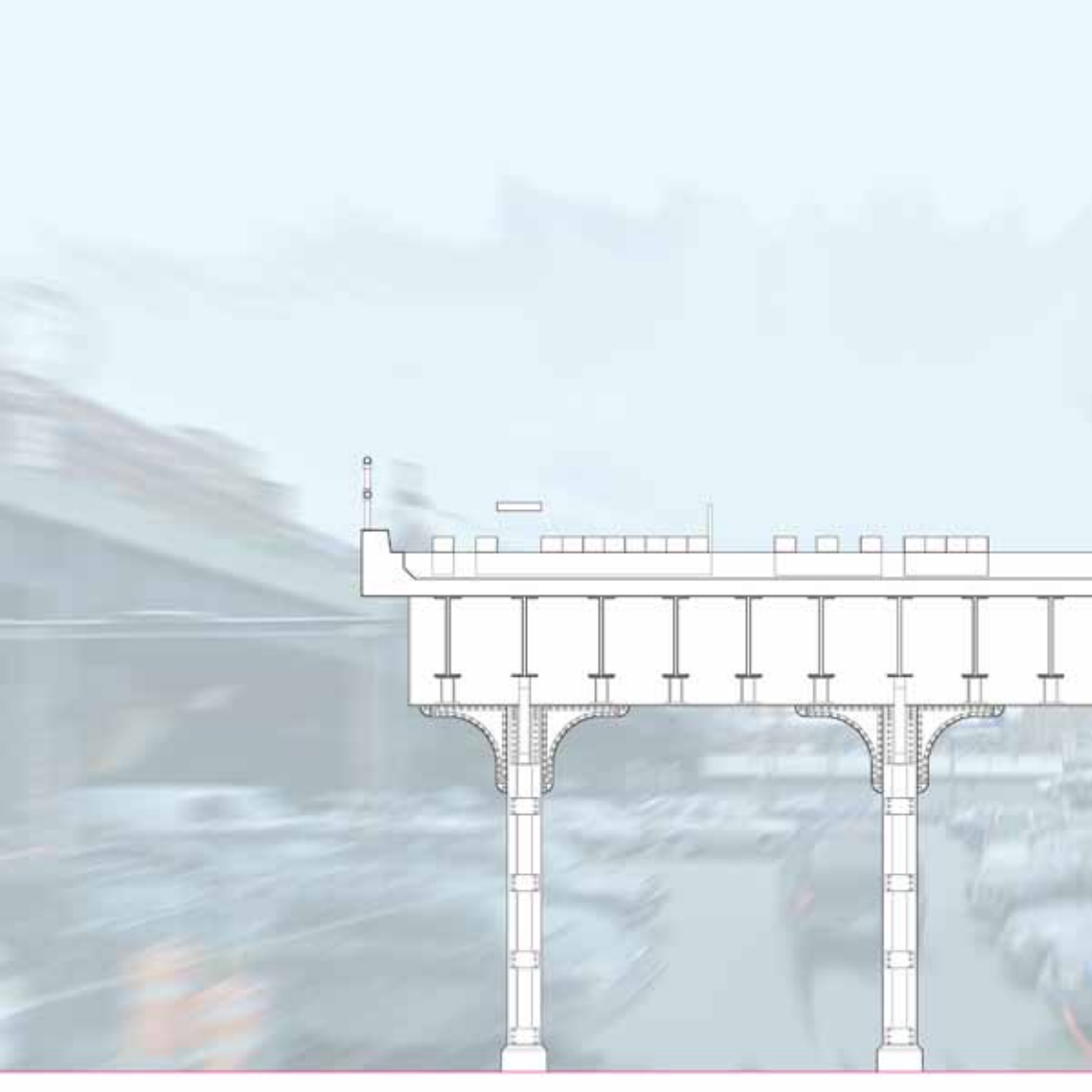
30TH STREET ENTRY

The location of the curve in the highline in addition to the passing street allows a unique opportunity for an obscure shaped stair in addition to a glass elevator.

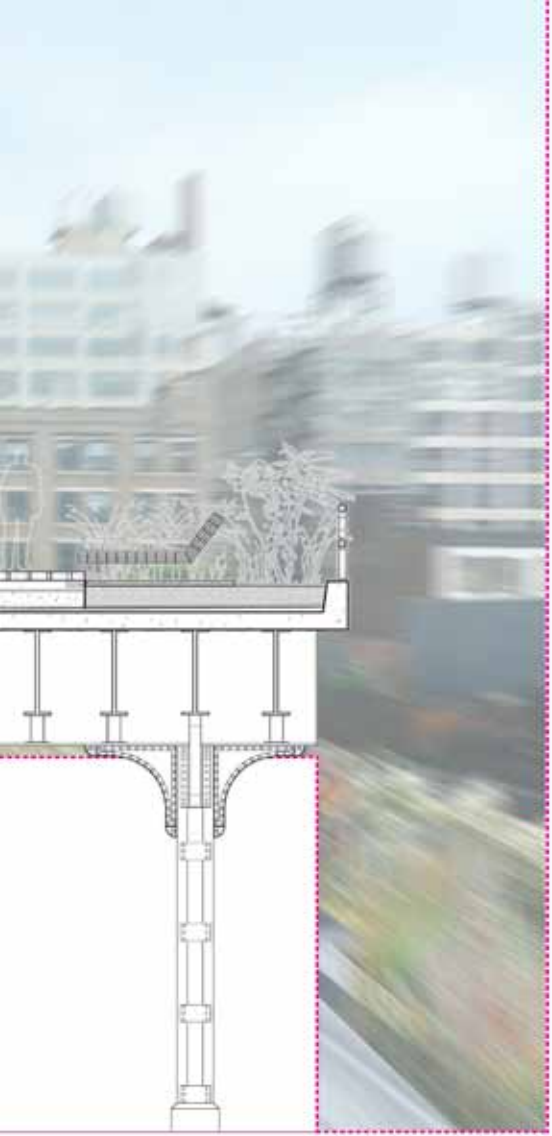
30TH STREET CUT-OUT
The deck is removed to reveal the gridwork of the structure of the High Lines beams and girders to provide a dramatic transition into the rail yards.

image: dsrny.com

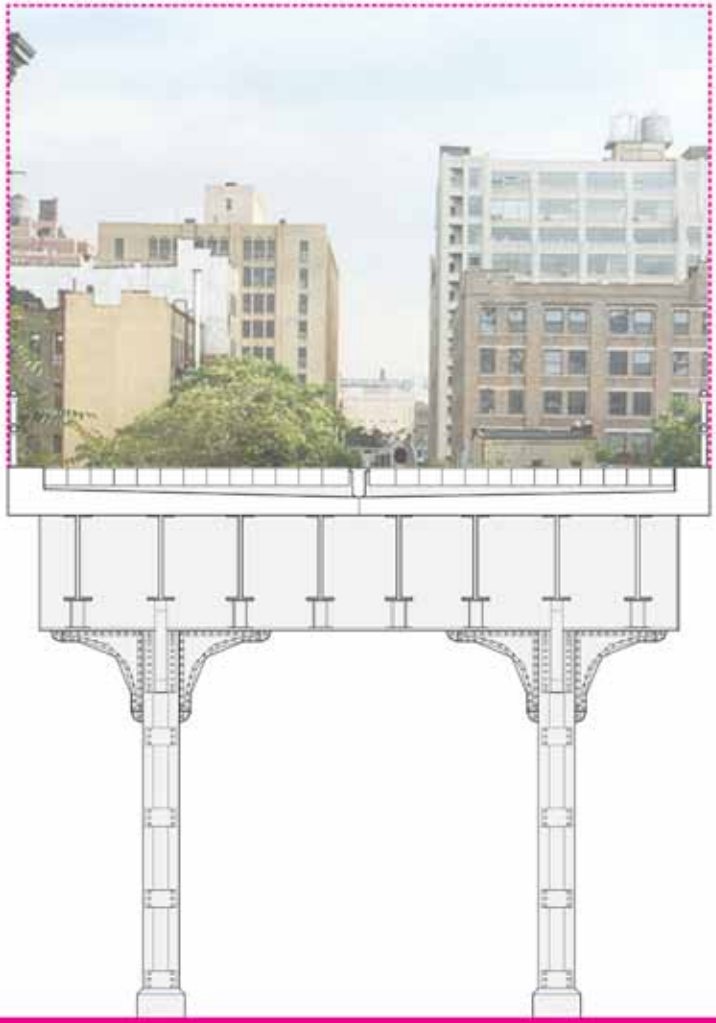
image: dsrny.com



10' 20'



10'
20'



10'
20'

image: refinery29.com

image: refinery29.com

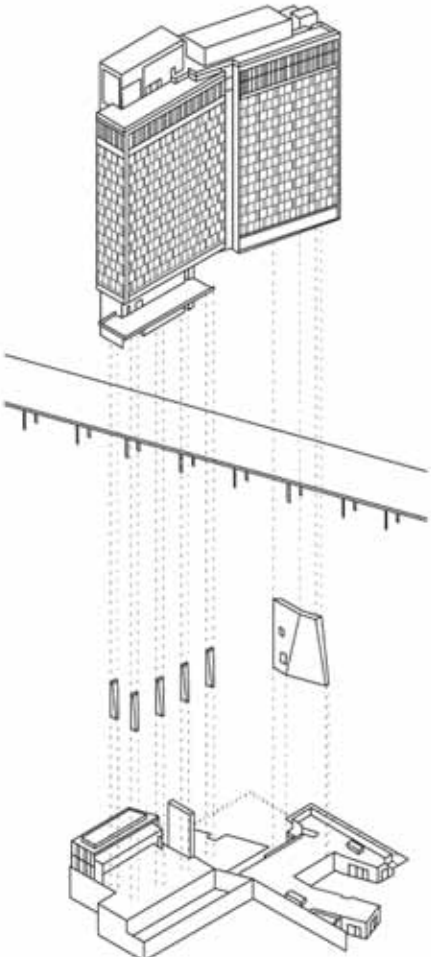
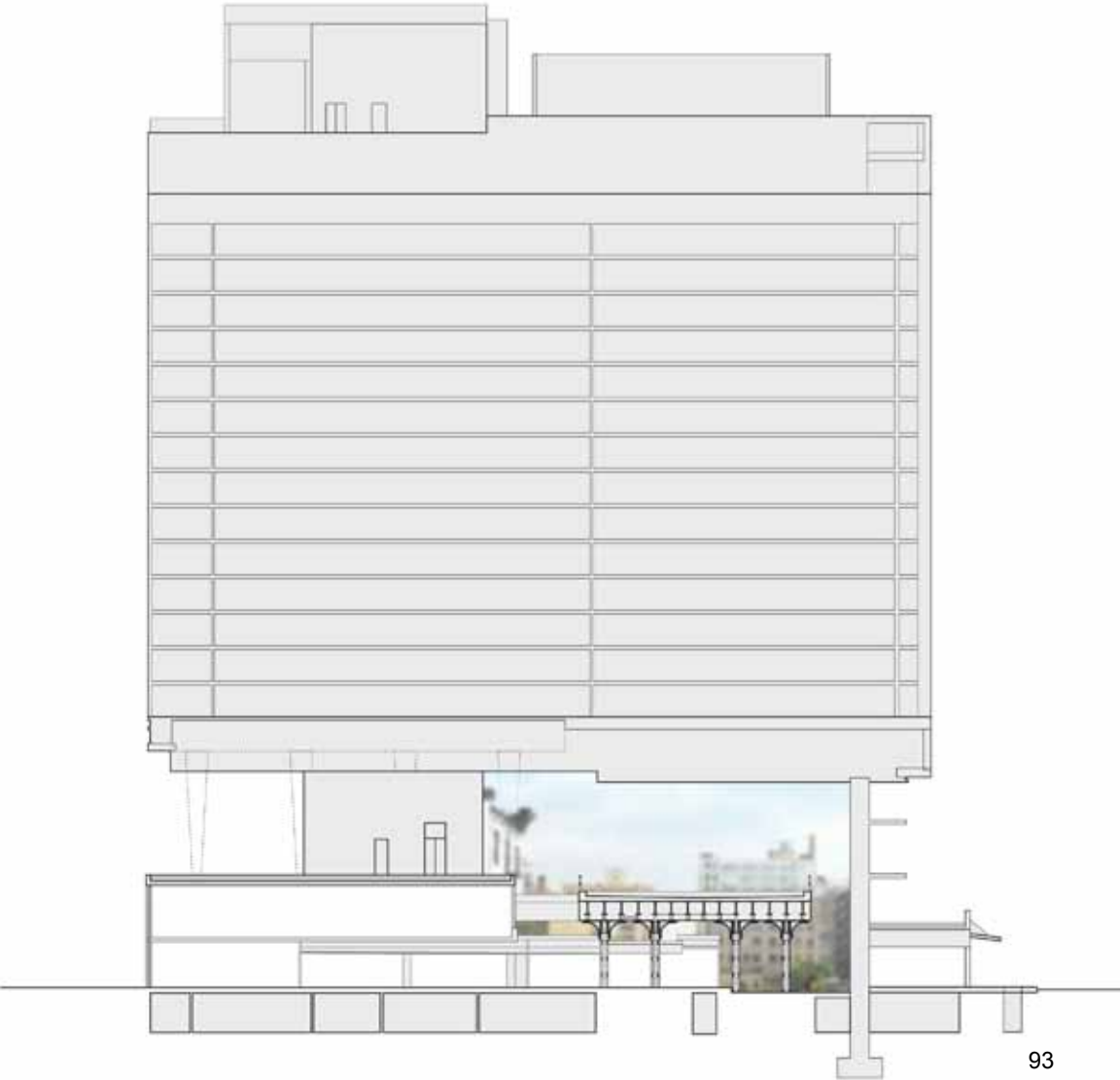
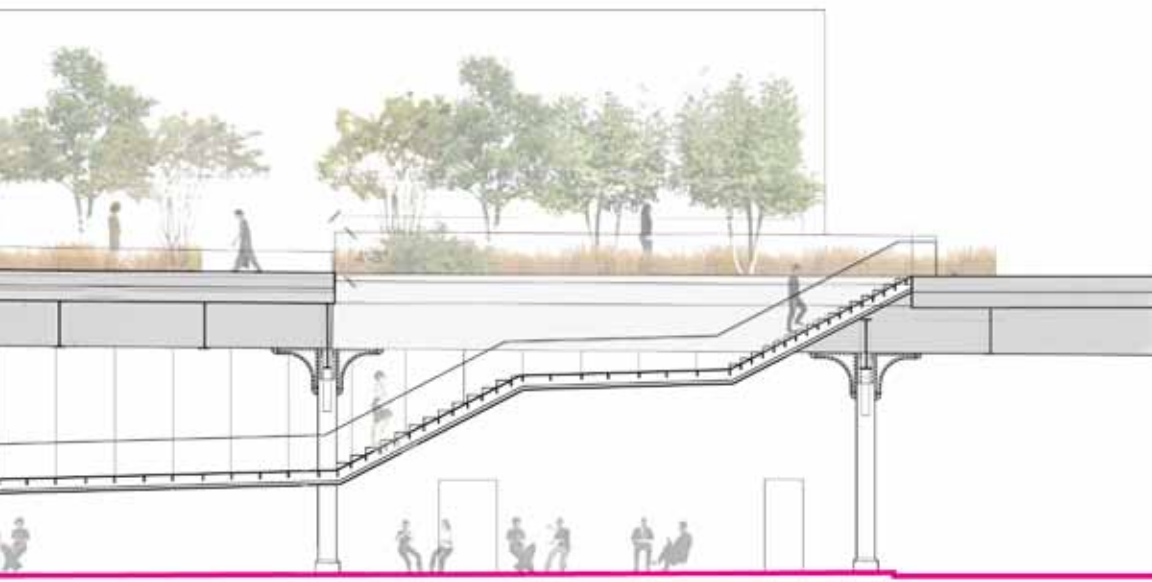


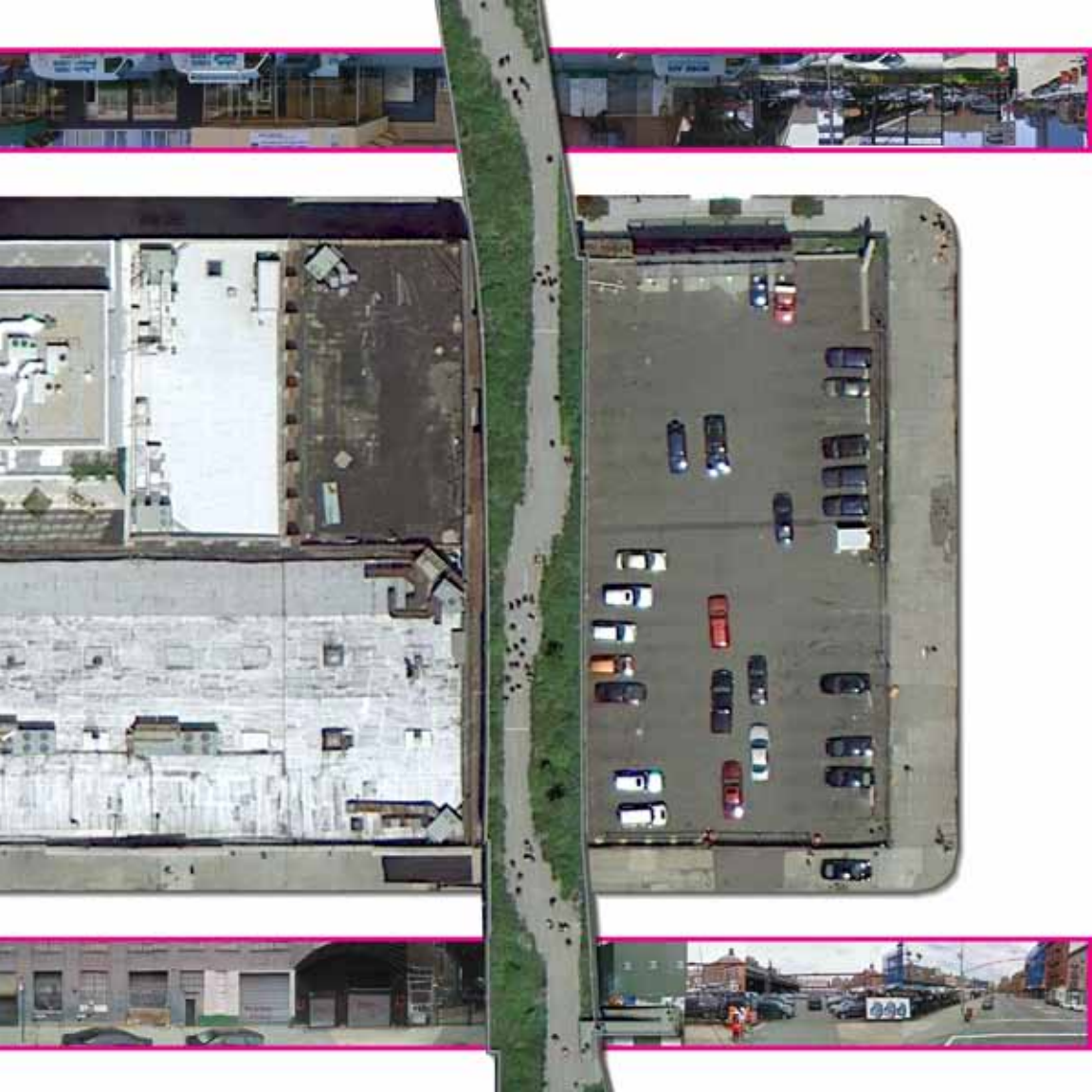
image: archdaily.com

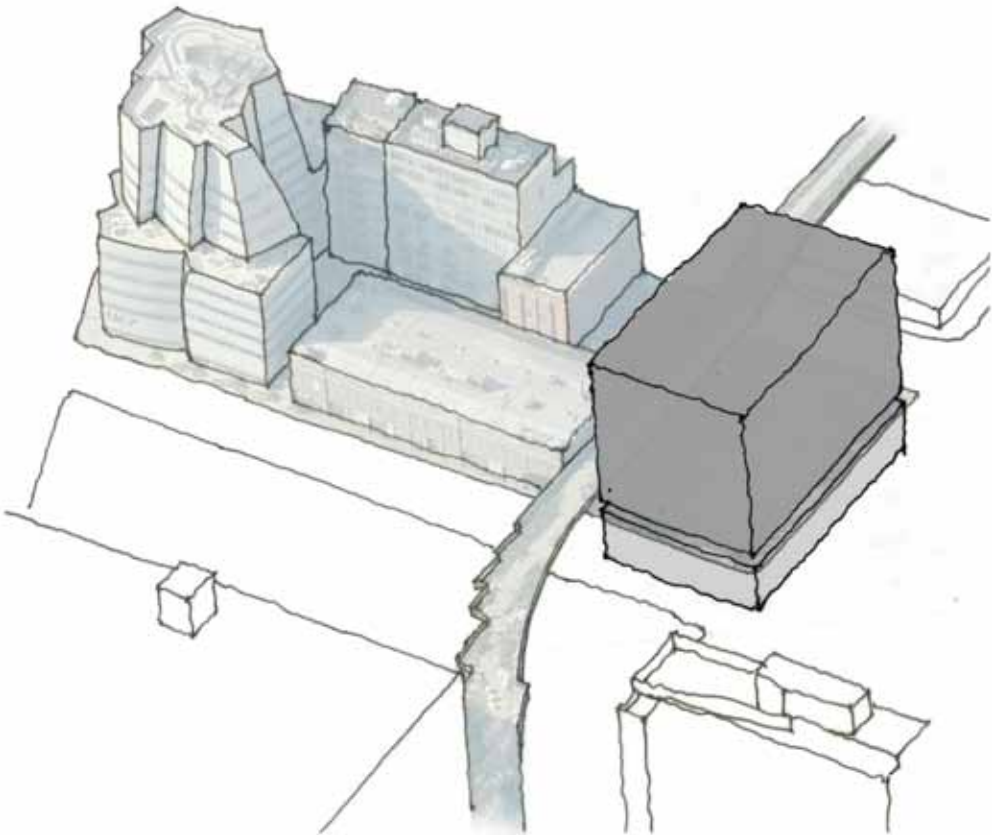


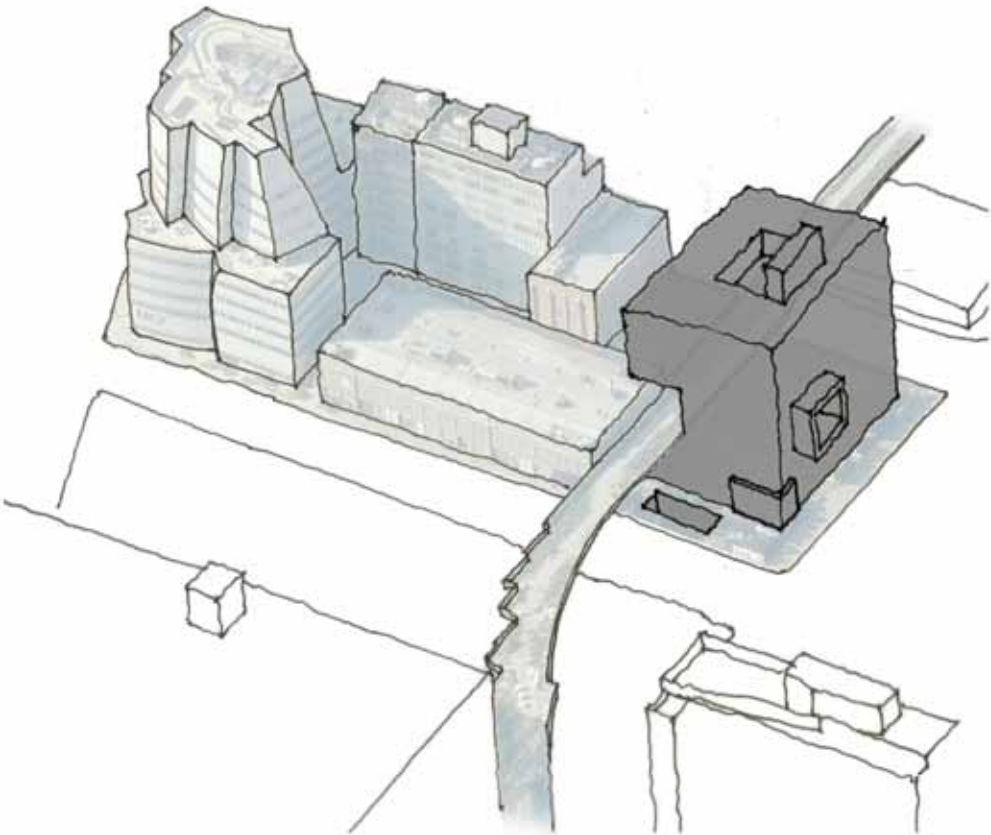


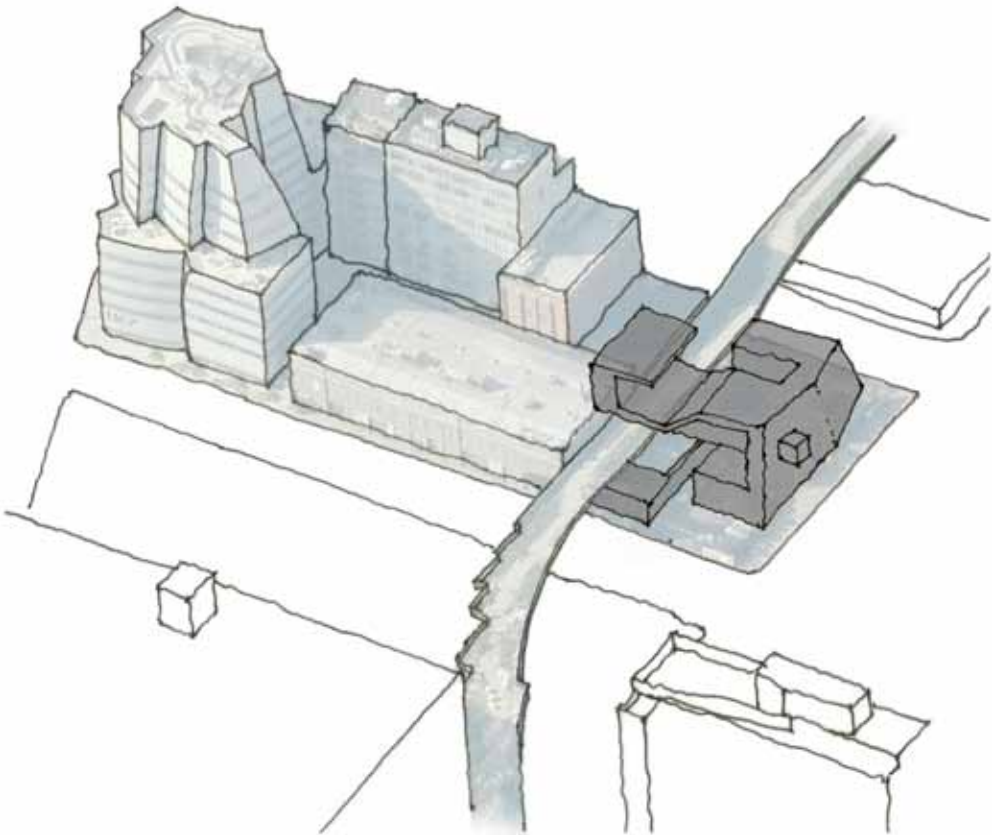
NORTH

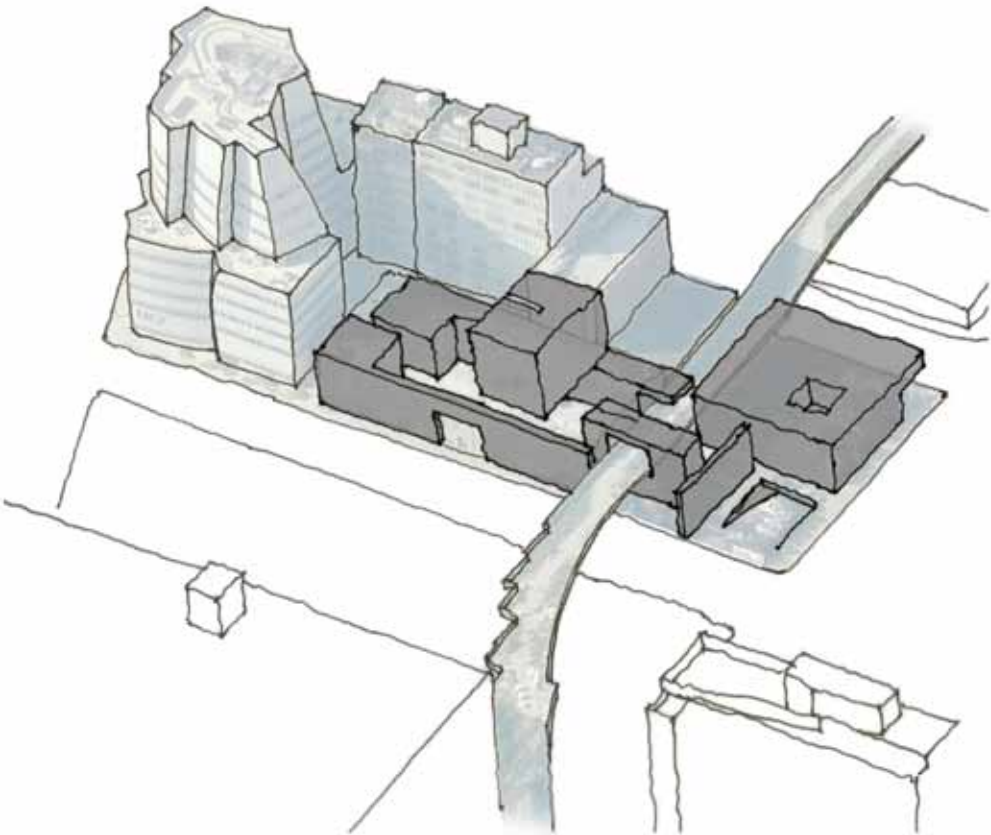
10th Ave

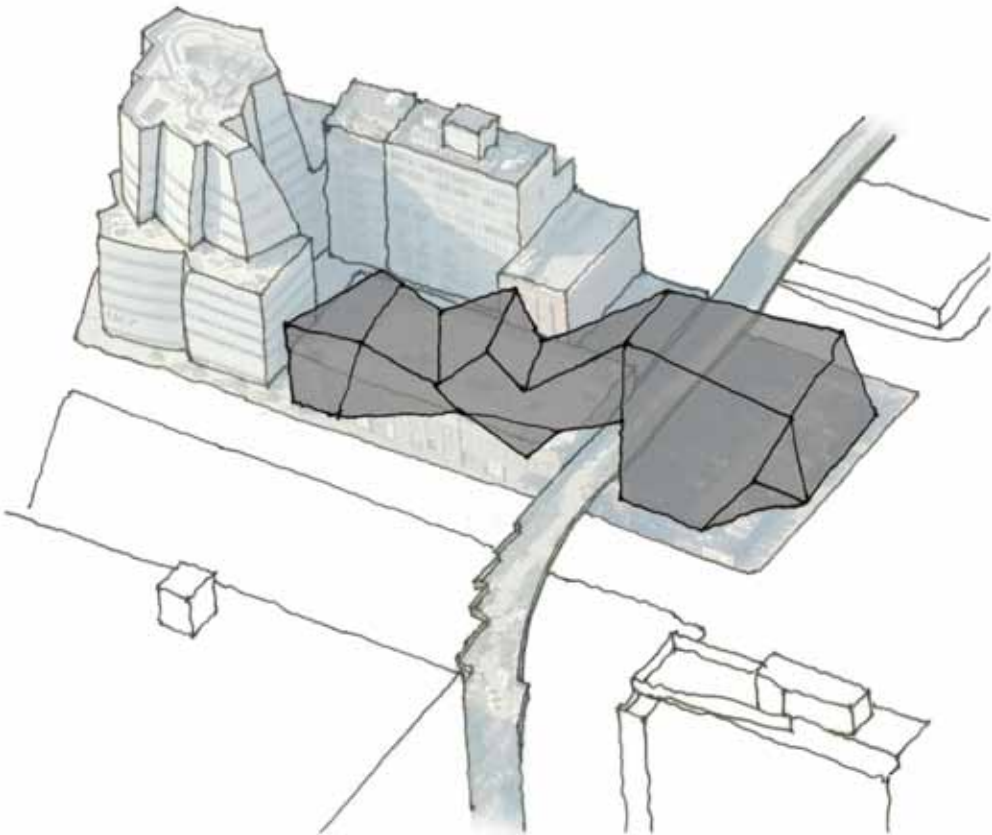


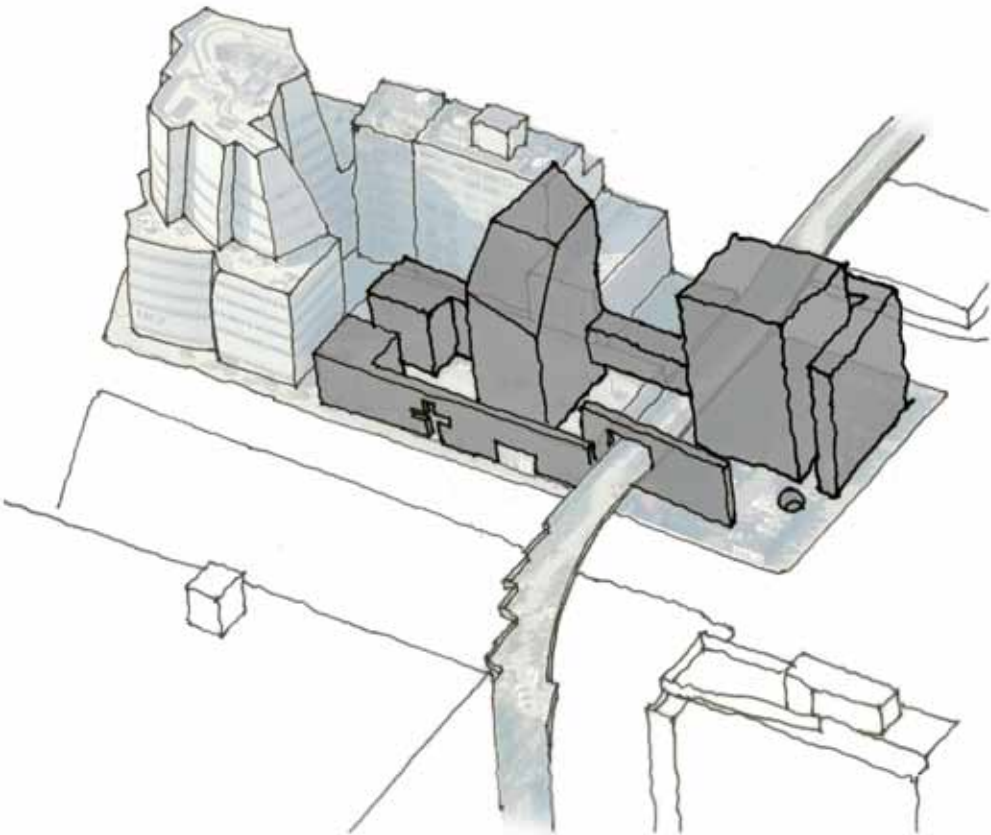




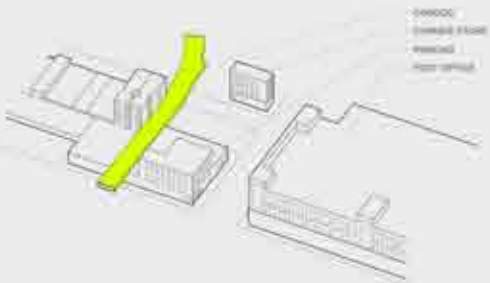






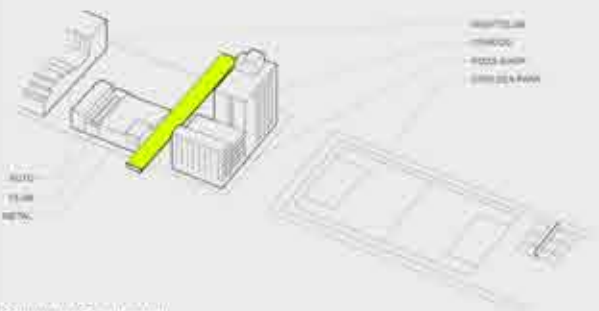


SITE - 09

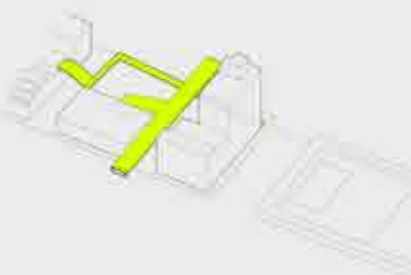


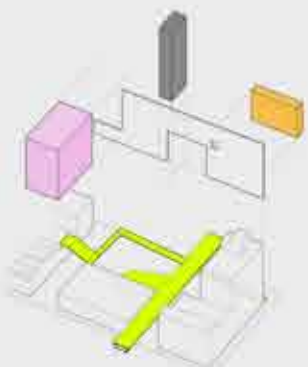
CHILDREN'S LIBRARY
LAUNDROMAT

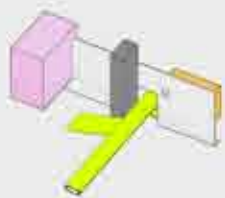
SITE - 08



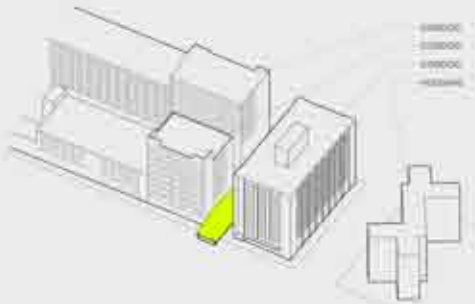
MOVING IMAGES LIBRARY
FITNESS CENTER





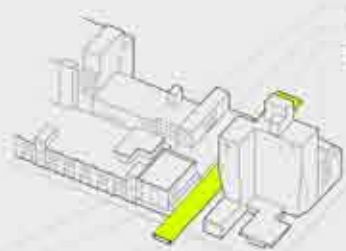


SITE - 07

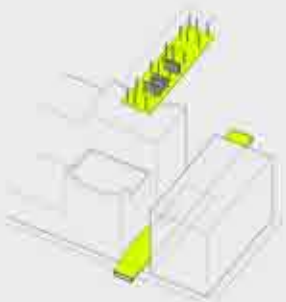


RECENT AQUISITIONS
GALLERY

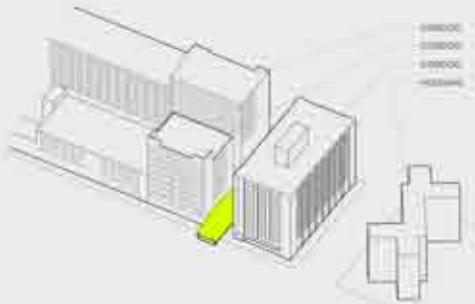
SITE - 06



RECENT AQUISITIONS
GALLERY

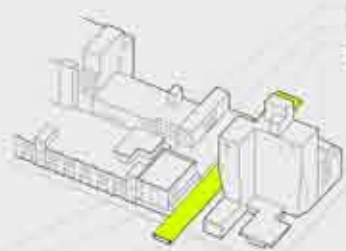


SITE - 07

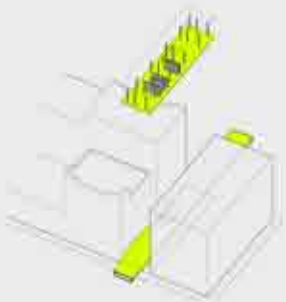


RECENT AQUISITIONS
GALLERY

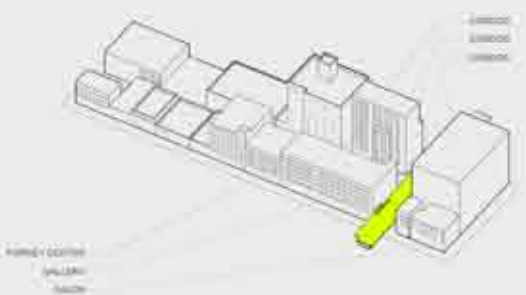
SITE - 06



RECENT AQUISITIONS
GALLERY

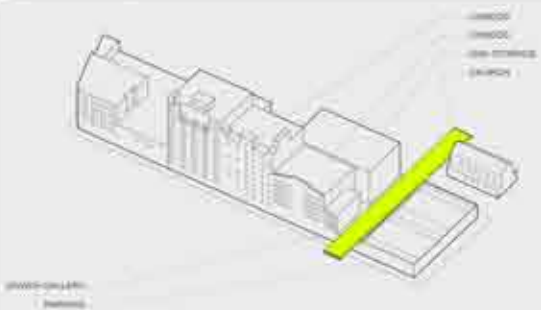


SITE - 05

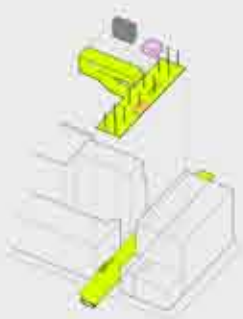


RECENT AQUISITIONS
LOUNGE

SITE - 04



RECENT AQUISITIONS
PLANETARIUM



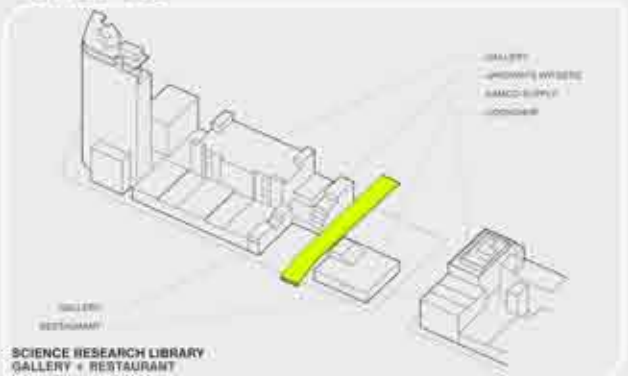
The black box houses the collection and vertical circulation thus allowing access to new opportunities. The orange box allow the collection and space provided for visiting and viewing.

The folded surface blurs the distinction between interior and ground. This duality marks the role of the highline as a shelter, in addition to accommodating for foot traffic.

Each box voids itself into the existing parking structure below. The various deviations of each box creates a visual relationship between the program below and the program above. Programmatic interchange at any level.

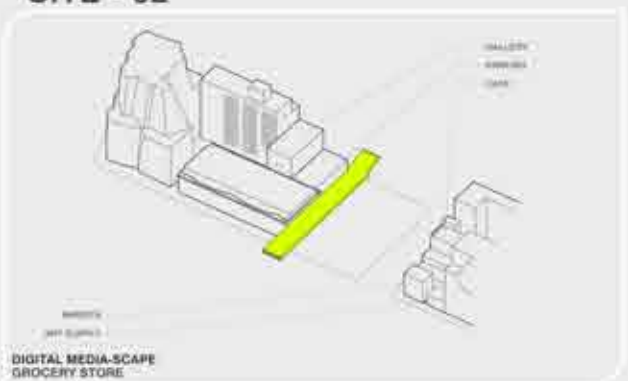
The varying provision voids and multiple levels throughout the groundwalk. The various floor levels are only allowed by the strategic position over the existing structure, leaving the columns and height to dictate what the ground level will.

SITE - 03

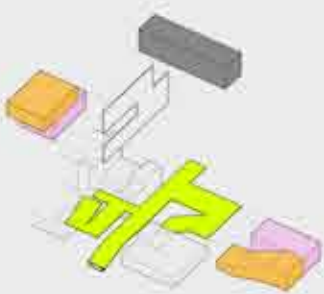


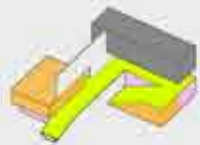
SCIENCE RESEARCH LIBRARY
GALLERY + RESTAURANT

SITE - 02

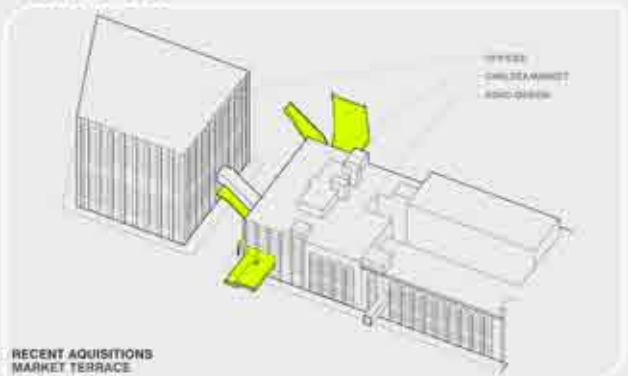


DIGITAL MEDIA-SCAPE
GROCERY STORE





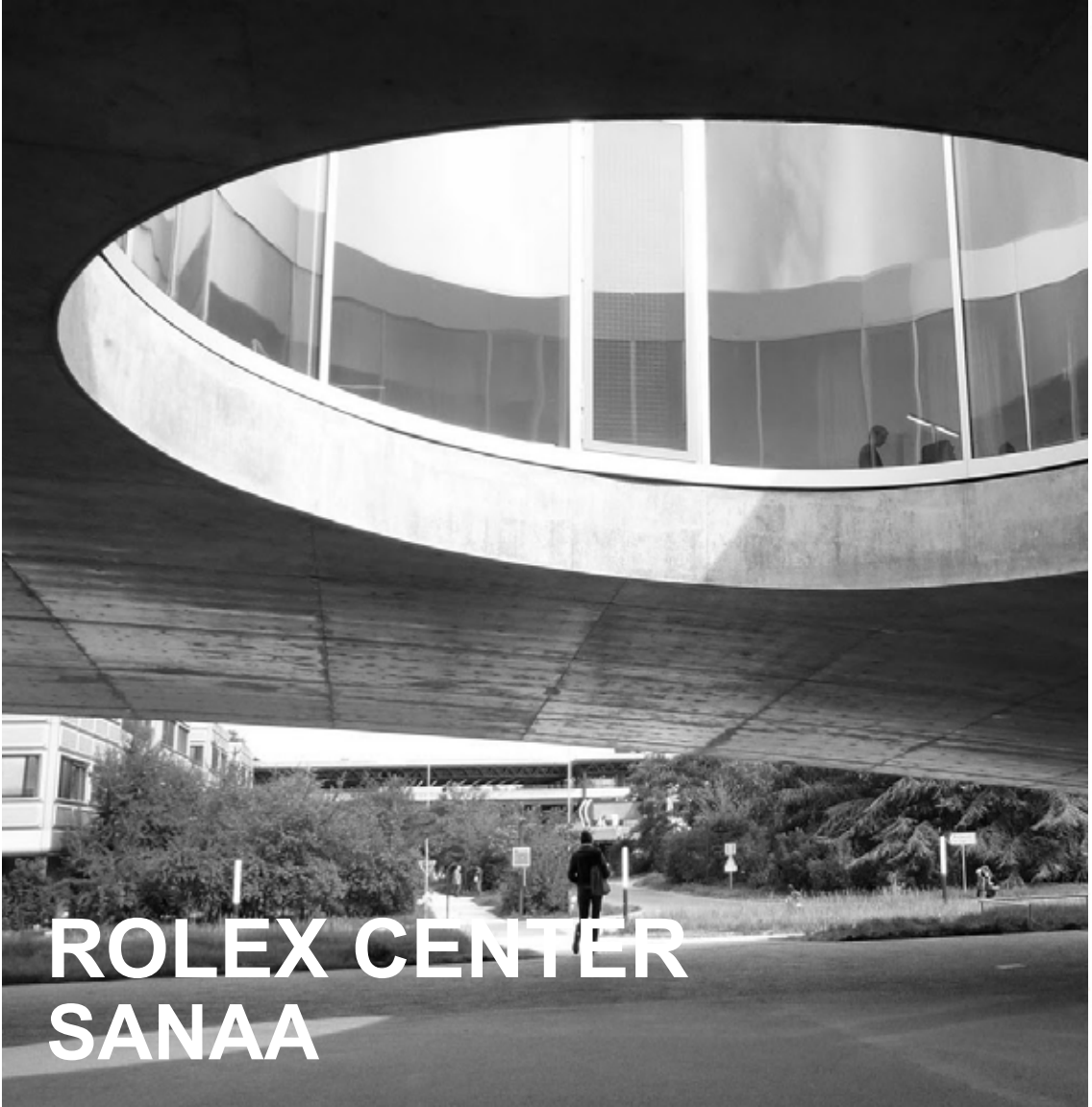
SITE - 01



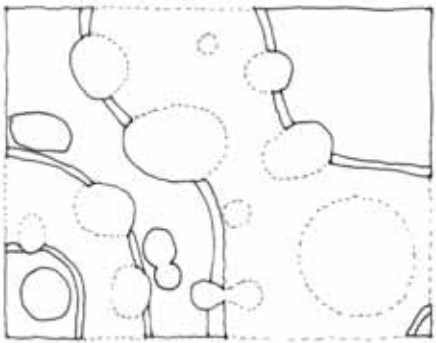
RECENT AQUISITIONS
MARKET TERRACE

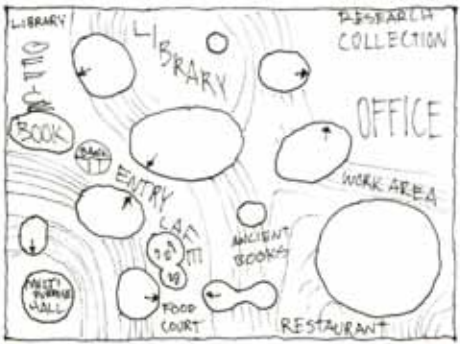
PARK

PREC-EDENT GLOSSARY



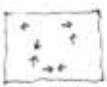
ROLEX CENTER SANAA





*CIRCULATION PATHS (ORGANIC IN NATURE) INFLUENCED DESIGN:

- ENTRY IS CARDO OR DECUMANUS

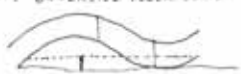


- ORTHOGONAL ORDER IS GIVEN UP ONCE ENTERED.

- ANTI-HIERARCHICAL → FREE-EXCHANGE IDEAS (NO ORDER)

VIEWS INTERIOR

FIRST: UNDERSIDE FLOOR-SLAB

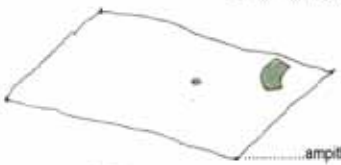


SECOND: HILL SLOPES FLOOR SLAB

THIRD: UNDULATING ROOF SLAB

flats

vernacular

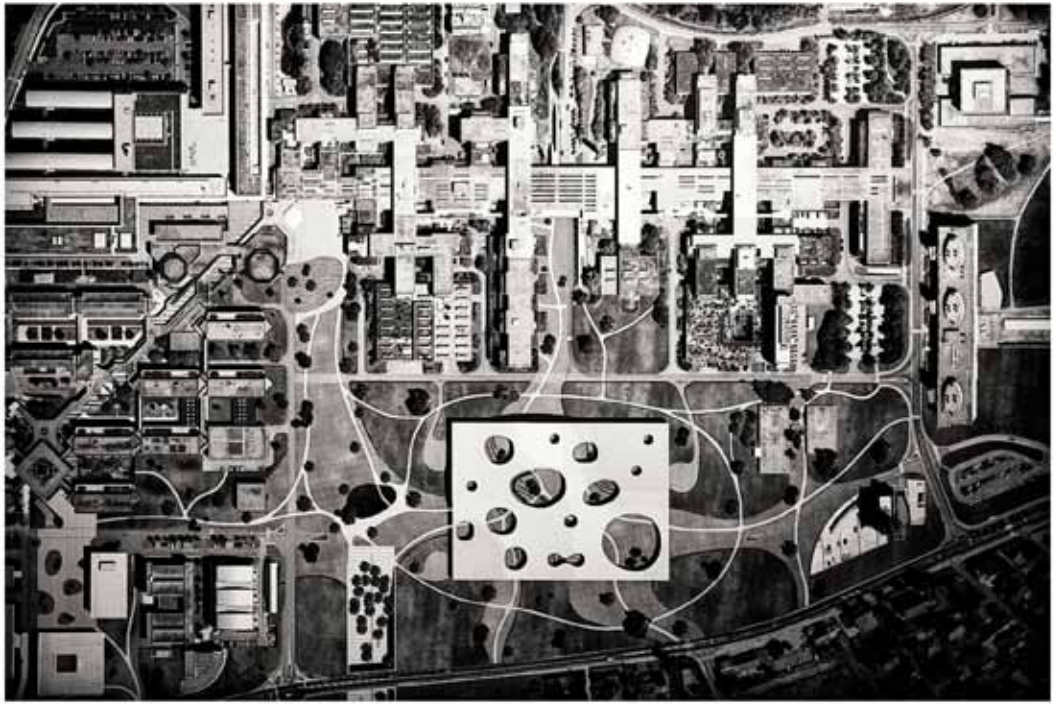


ampitheater

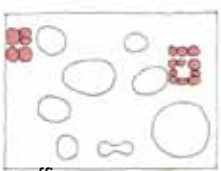
villages

serpintine

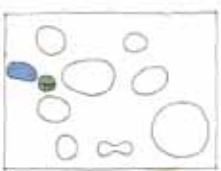
books



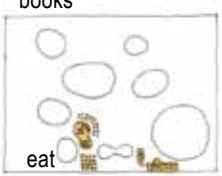
books



offices



retail



eat

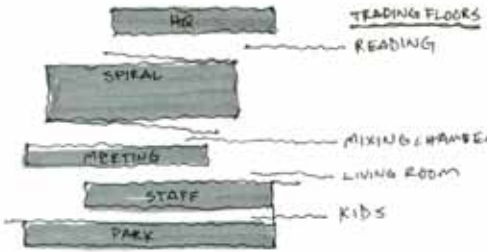
functional groups in valleys or hills, like urban neighborhoods, large cities, spread out or settled based on vicinity, accessibilty & views

LIGHT SENSITIVE

BOOKS

CAFE

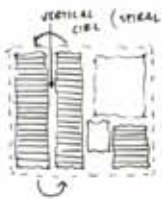
SEATTLE PUBLIC LIB.
OMA / REX


HR
TRADING FLOORS
READING
SPIRAL
MIXING CHAMBER
MEETING
LIVING ROOM
STAFF
KIDS
PARK

BOOKS
BOOKS
000
250
500
750
999

PUBLIC
PRIVATE
PUBLIC

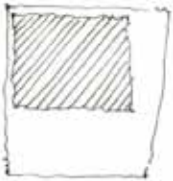
CONTINUOUS
LOOP


VERTICAL CORE
SPIRAL

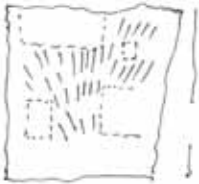
MOMENTS OF LANDMARK SPACE
(SMALLER READING ROOMS)

MIXING CHAMBER IS A TWO STEP PROCESS WHERE SYNERGY HOLDS FOUNDATION

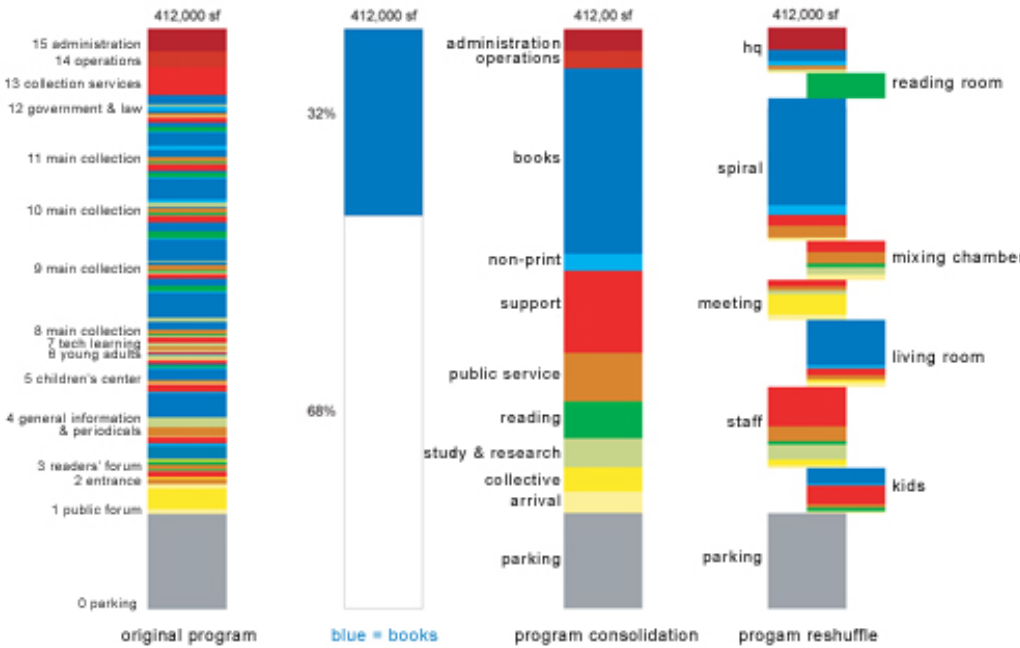
THE HELP IS CONCENTRATED IN ONE MORE INTIMATE AREA



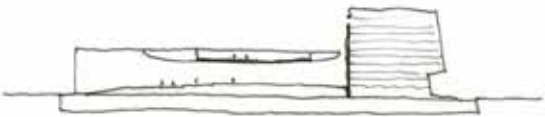
DENSITY DEFINED BY SPACE ABOVE

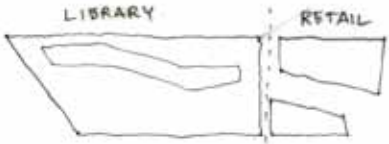


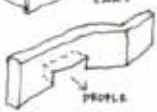
INDOOR/OUTDOOR SPACE SUGGESTS MORE INTIMATE PROGRAM W/ CONDENSING MEANING; UNDER THE BLOCK THERE IS A CLUSTER OF SHELVES THAT THEN SPILL INTO OPEN SPACE

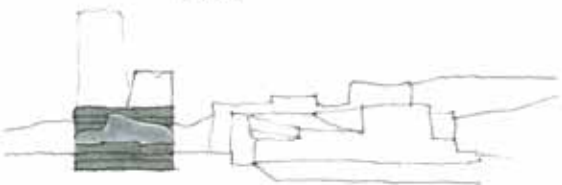

412,000 sf
15 administration
14 operations
13 collection services
12 government & law
11 main collection
10 main collection
9 main collection
8 main collection
7 tech learning
6 young adults
5 children's center
4 general information & periodicals
3 readers' forum
2 entrance
1 public forum
0 parking
original program
412,000 sf
32%
68%
blue = books
412,00 sf
administration
operations
books
non-print
support
public service
reading
study & research
collective
arrival
parking
program consolidation
412,000 sf
hq
reading room
spiral
mixing chamber
meeting
living room
staff
kids
parking
progam reshuffle

DEICHMANSKE LIB. SNOHETTA

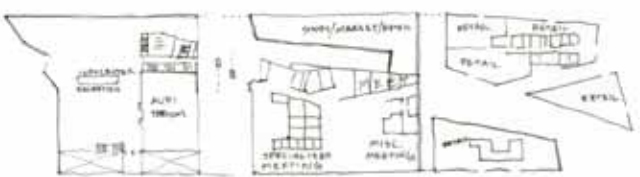








retail = ground level
seperated from library complex

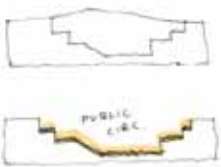


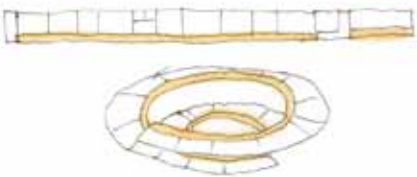
the proposal portrays the library as a public, interior space, generated by the complex relationship of singular and plural needs of the users rather than the specificity of its exterior shape.

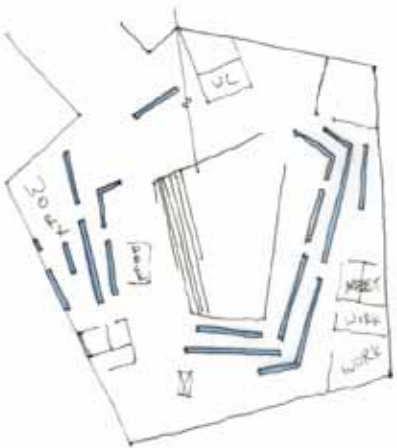
DALARNA MEDIA LIB. ADEPT

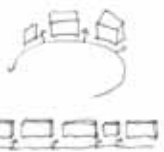
"SPIRAL OF KNOWLEDGE"

HEART OF
THE BUILDING
• INFORMATION SEEKING
• EASY ORIENTATION



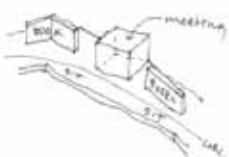




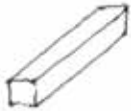


• FILTERS INTO MORE
STATIC PROGRAMS
• SPIRAL IS ADAPTABILITY

LARGE
AUDITORIUM LIES
DEEP BELOW YET
LINKS TO SPIRAL



ASTANA LIB.
BIG



LINEAR LIBRARY

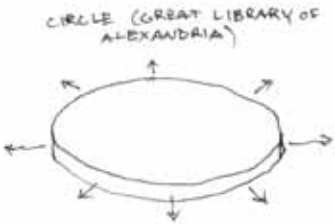
PERFECT CIRCLE

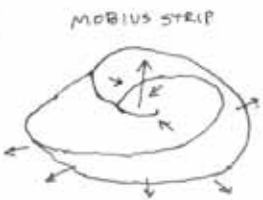
LINING

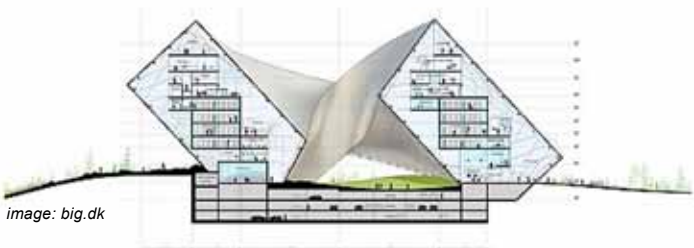
ENVELOPE

PODIUM

PUBLIC SPIRAL







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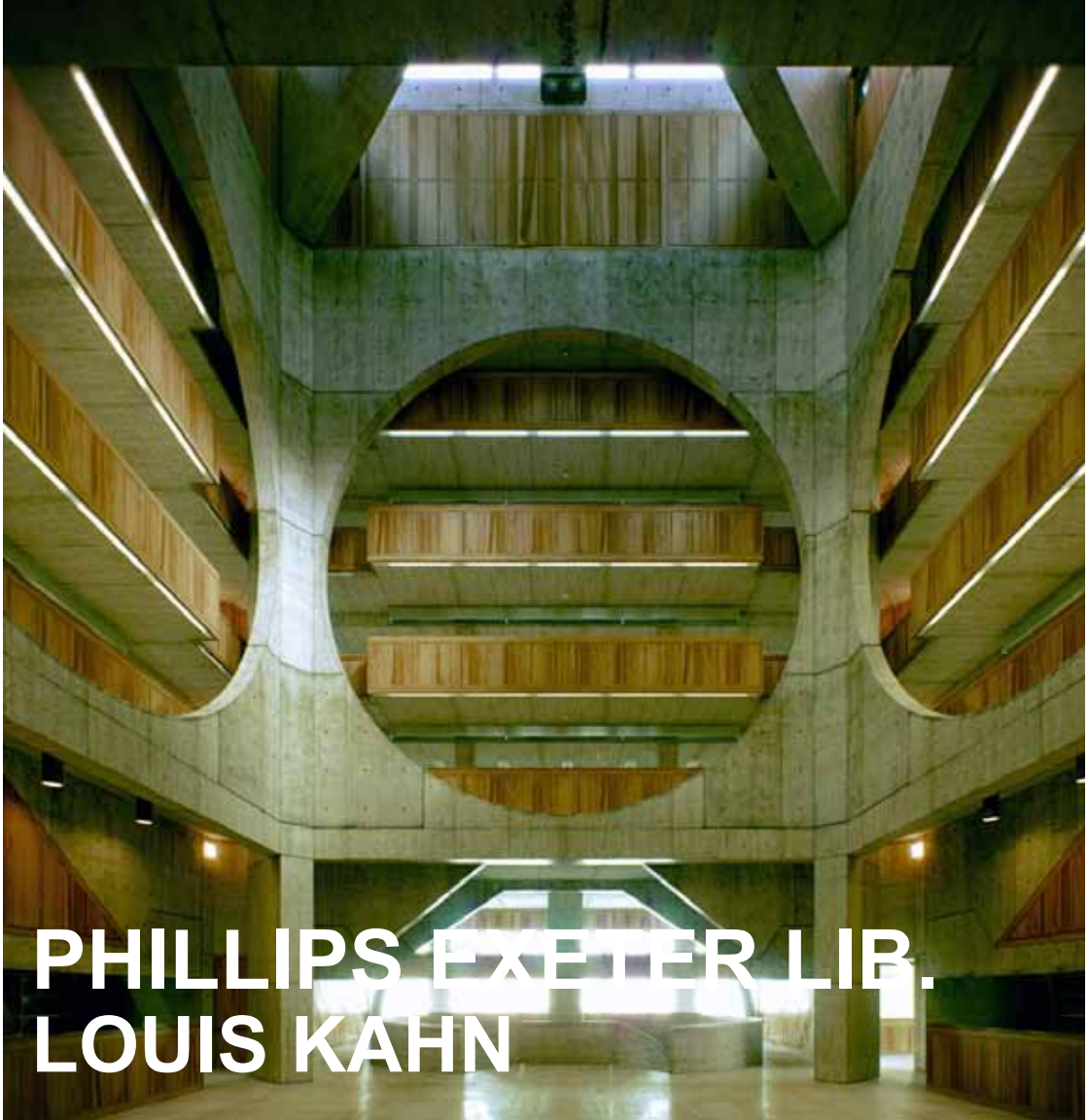
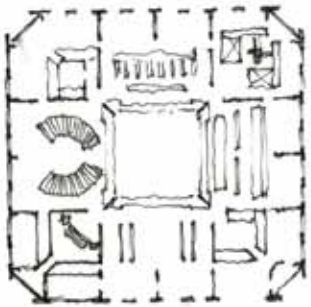


PHILLIPS EXETER LIB.
LOUIS KAHN



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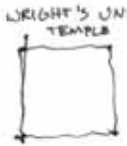
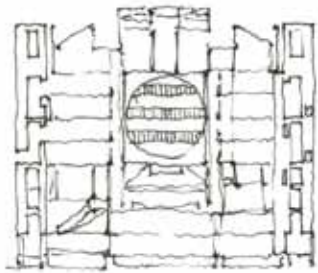
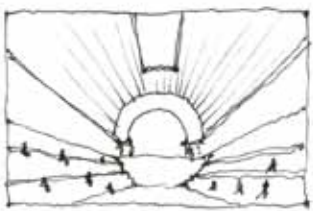
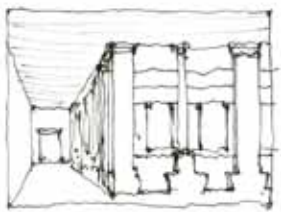
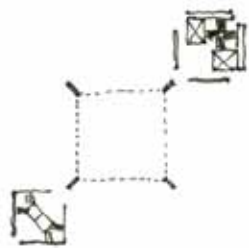
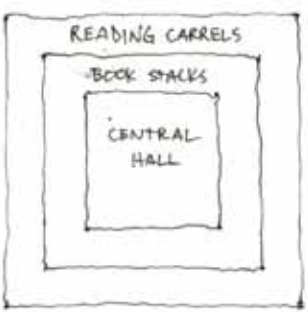

WRIGHT'S UNITY
TEMPLE

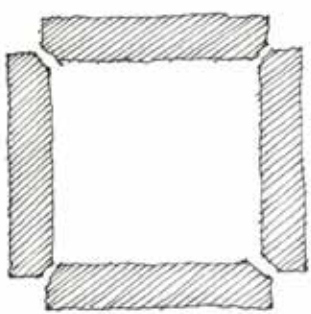


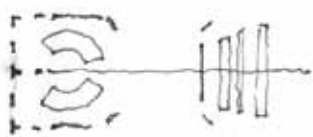


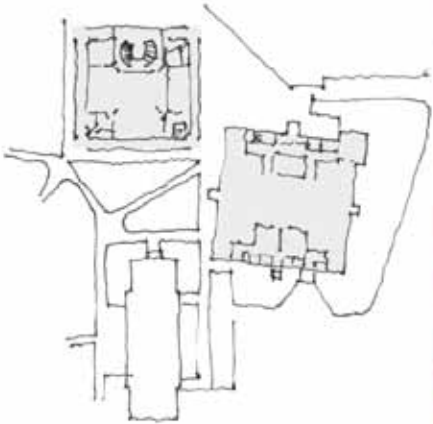





READING CARRELS
BOOK STACKS
CENTRAL
HALL

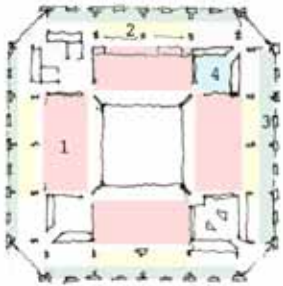




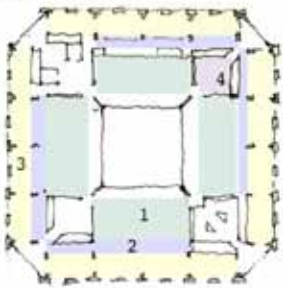


GROUND FLOOR
1:arcade
2:entrance
3:periodicals room
4:periodicals reading
5:stacks
6:office

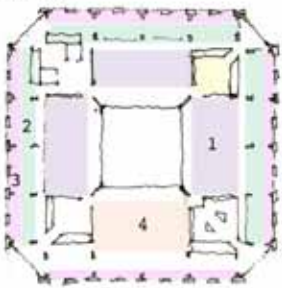
FLOOR 1
1:offices
2:lounge
3:women's room
4: offices
5:video view
6:music listen



FLOOR 2
1:general bocks
2:general stack
3:carrels
4:listening room



FLOOR 2M
1:book stacks
2:carrells
3:reading area
4:office



FLOOR 3
1:book stacks
2:reading area
3:carrels
4:fiction
5:office

FLOOR 4
1:rare book room
2:rare book office
3:seminar room
4:roof garden

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