

A photograph of the Walker Community Library building under construction. The building features a prominent concrete facade with the name 'WALKER LIBRARY' and a stylized logo. The structure is partially covered in scaffolding and glass panels. The image is overlaid with a semi-transparent white box containing text.

WALKER
LIBRARY

WALKER COMMUNITY LIBRARY

THROUGH INTERACTION COMES THE SPREAD OF KNOWLEDGE

ANDREW HOLMGREN

SENIOR DESIGN THESIS

Walker Community Library

THROUGH INTERACTION COMES THE SPREAD OF KNOWLEDGE

A Design Thesis Submitted to the
Department of Architecture and Landscape Architecture
of North Dakota State University

by

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In Partial Fulfillment of the Requirements
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ABSTRACT

This thesis study will explore how the redevelopment of a branch library in a vibrant area of a city can not only strengthen the urban fabric but also breed interaction and facilitate the spread of knowledge through discussion along with the collection of information already within the library. The WALKER COMMUNITY LIBRARY located in Uptown, MN, will be redeveloped from its underground state to embrace the 3D nature of the city, housing functions both above and below street level. The proposed library will change from its original state of approximately 20,000 s.f. to almost 30,000 s.f.

STATEMENT OF INTENT

[ANDREW_HOLMGREN]

[**MINNEAPOLIS URBAN FORUM**

[*senior design thesis*

[*abstract*

[*statement of intent*

[*abstract*]

This thesis will explore the placement of an Urban Forum in downtown Minneapolis. The theoretical premise will examine how the use of urban links can strengthen the fabric of an urban environment, generate movement, and improve life in an urban environment.

[*project typology*]

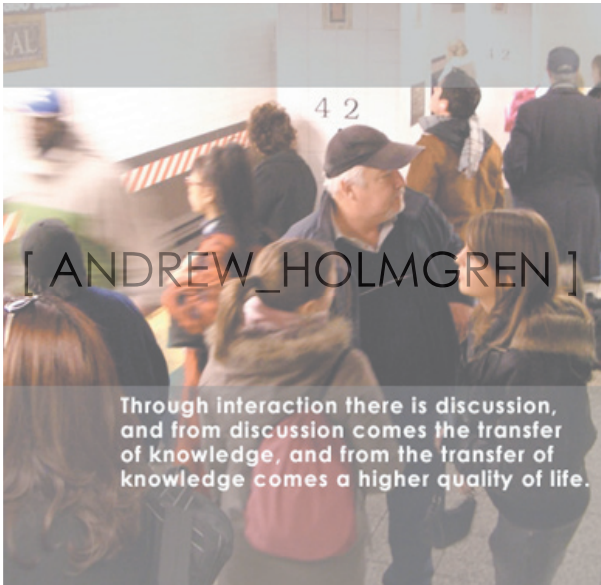
A public forum to serve the downtown Minneapolis, Uptown, and Loring Park area.

[*theoretical premise*]

The thesis will examine; how *urban links* can strengthen the fabric of a city, generate *movement*, and how the use of a public space devoted to public *interaction* can improve the life in an urban environment through the study of social and cultural characteristics. The thesis design metaphors, analogies, and or tectonics will be developed from the examination.

[*project justification*]

To create a place devoted to public use and participation. To house activities, functions, and events in one location rather than spread throughout a community. It establishes a link between major districts in a city, creating interaction between the user groups using the facility as well as moving through it.



[ANDREW_HOLMGREN]

[WALKER COMMUNITY LIBRARY

[*senior design thesis*

[*proposal*

PROPOSAL

While studying abroad I found myself walking, enjoying the urban environment. Not in the usual way, but in a different setting than I had experienced it before. Within each city I was presented with a different set of circumstances, but the same sort of opportunities; a chance to explore the urban environment. I was encouraged to move through the urban landscape whether it was an organic cityscape or a grid system. Each city presented me with opportunities to choose a path, direction, or simply a movement by walking, a metro, or bus. There was an intimate feeling to exploring and experiencing a city outside the confines of my car. There was a forced interaction from having to take the bus, ask for directions, or barter for a souvenir with a street vender. And interaction is what gave quality to these experiences of moving through and living within a city.

Certain spaces have thrived on the principal of interaction and active participation. The market is such a place, the town hall, and central plazas have grown from the principal of participation and the need for a space to interact to satisfy various needs. The market is a place, often a daily event for many people that has become as much of a social activity as the need to gather goods for the home. It is a place where interaction is inevitable; making your way through a crowd avoiding, bumping, and engaging others. It is a place where faces can become familiar, resulting in interaction as well as discussion. One of the earliest facilitators to the idea of discussion is the ancient Roman Forum. Of the main functions the two most important were Political and Religious functions. But the Forum was also a place for people to go, to congregate, and to actively participate in each others' lives through discussion. And in those discussions was the transfer of knowledge. The Forum was a place to voice your opinion or just to listen. It was a place of many functions, ones that did not yet have a home or title. Today we call them town halls, malls, courthouses, and libraries, all of which facilitate the interaction of people and the transfer of knowledge no matter how small the ideas are. Of those, the library has remained the ultimate source of knowledge.

The library is a public database of knowledge that everyone has access to. But what has changed?

As previously stated, the Forum was once the ultimate source of knowledge through discussion and interaction. But this was a product of interaction, discussion, and interpretation through oral practices. It was a process of participation, one in which someone had to be present to

PROPOSAL

benefit. The participation process slowly changed as recorded data; i.e. history, science, inventions, fiction, etc. became more prevalent, as did the ability to read and understand this form of knowledge by the general public. Out of necessity a place was needed to store this large amount of public data, what we now call a library.

The library today is a destination, a resource used to transfer knowledge to the general public. But is the transfer of knowledge occurring in the same way it did in the past, the answer is No. As we continued to progress, from oral exchange of ideas to written information, we are now changing from written information to digital information. Information that can be accessed whenever or wherever an individual needs it. So if the physical presence of books is no longer needed, what function does a storage facility, a library have? Essentially the functional space of a library is no longer needed. But the library, as a public destination is still needed.

In a sense we are coming full circle. The idea of a forum, a destination, was once the ideal. A place we could go for answers, discussion, socializing, and ultimately the spread of knowledge and ideas. And as we evolved we separated some of these functions into libraries, markets, and government, but the destinations were still there. But as we lose the common market, become further removed from the internal workings of government, and continually fill the urban fabric we lose the space to congregate and interact. And that was and still is the function of the library. The library wasn't and still isn't just a place to get a book. It was, and still is, a public amenity, a destination, a chance for discussion, and that is something we will always need. Through interaction comes discussion, and from discussion comes the spread of knowledge, and from the spread of knowledge comes a higher quality of life.

PROPOSAL

[user/client description]

[*general public*]

One of the main user groups targeted for this study is the general public. The library is a destination in which people go to for a book. The library can also be a social destination geared toward discussion, congregation, and interaction.

[*administration*]

There will be a need for private staff spaces as well as public services. Private offices, staff rooms, break rooms, as well as checkout and help desk spaces will be provided.

[*small groups*]

Space will be provided with the intention of holding small scale congregation. Spaces can be rented out or reserved for public or private meetings, lectures, or events.

[*large groups*]

Space will be provided for the large scale congregation of public or private functions. Larger meeting rooms, auditoriums, etc. will be for public or private use. The goal is to create spaces in which there is destination; public spaces designed for congregation, meeting, and events that do not already have a designation, i.e. a school gymnasium.

[*janitorial/maintenance*]

Office space will be provided for janitorial and maintenance staff. Storage space for supplies and equipment will also be needed.

[*security*]

Security staff will not be needed during the day because of controlled entrances of a library. If after hours activities become a major part of program security space will be needed while library is closed.

PROPOSAL

[major projet elements]

- [Stacks
- [Reading Space
- [Ground Level Public Congregation
- [Auditorium
- [Meeting Rooms
- [Classrooms
- [Computer Cluster/IT
- [Retail Space: food/beverage, newspaper, etc.

[site information]

- [Region: Upper Midwest, United States
- [State: Minnesota
- [Site: 2880 Hennepin Ave, Minneapolis

The library is and can be a major player in the quality of a cities urban fabric. The current Walker Community library in Minneapolis is located in one of the most vibrant areas of the downtown Minneapolis and does not seem to fully participate in that fabric. The library is located at the beginning of the business district in Uptown, the first visual impression you have when entering the area from downtown Minneapolis. The sunken plan of the library places almost all major functions underground, leaving no real visual evidence that a library exists. The only clue you have as to what is located on the site is the large stainless steel letters that spell "LIBRARY". And seeing these letters almost confuses you more because you expect to see a building. This site, like no other in the area presents itself with the opportunity for real improvement. The fabric of the Uptown area is strong, and bringing the Walker Community Library up to street level will only strengthen it.

PROPOSAL

[user/client description]

[general information]

Uptown Population: 68,831
Median Age: 32.8
Avg. Household Income: \$71,406
Median Rent: \$411
Number of Business's: 3,013
Number of Employees: 32,732

[location]

2880 Hennepin Ave
Minneapolis, MN 55408

[transportation links]

A metro bus station borders the site to the north.

[major landmarks]

Located across Lagoon Ave. to the south is the Uptown Theater.

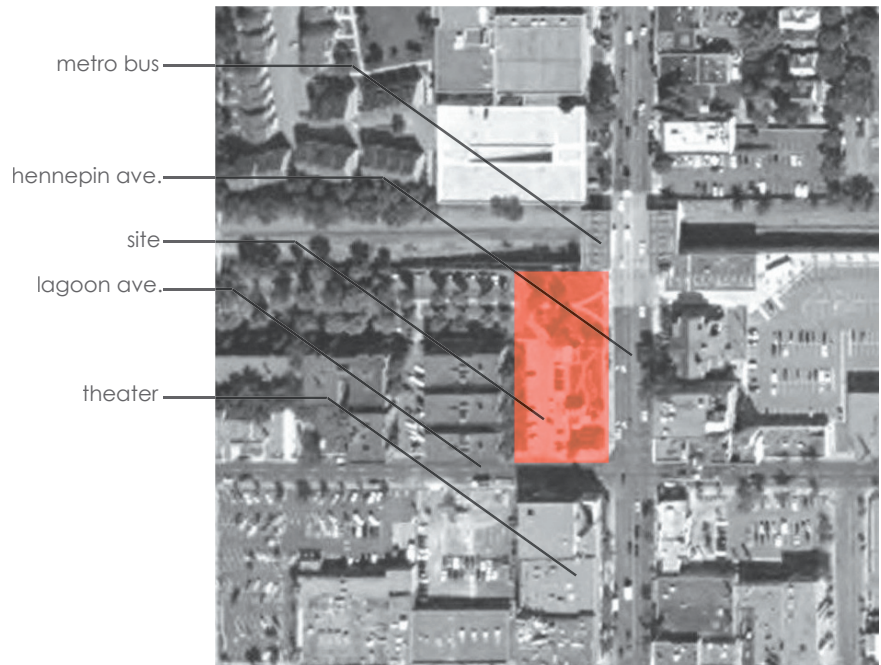
[site conditions]

Physical Conditions:

[Solar Orientation: Major Axis runs N/S

[Wind: During summer months the wind is primarily from S and W. During winter months wind shifts to N and NW.

[Annual Precipitation: 28.3 inches



PROPOSAL

[project emphasis]

The theoretical premise of this study is to strengthen the Urban fabric of the Uptown area through the use of interaction.

The emphasis of the study will be to explore how and why the library as a typology facilitates the act of interaction. The study will try to find what different functions of a library lend themselves to encouraging interaction and how those ideas can be exploited.

The next part of the exploration will be to see how the act of interaction and raising the library to street level strengthens the urban fabric of the Uptown area.

[plan for proceeding]

[research direction]

Mixed Method Quantitative/Qualitative Approach

[design methodology]

Design goals will be reached through extended research on theoretical and existing conditions. I will extensively develop preconceptions, ideas, and findings through physical drawings, computer renderings, and writings.

[documentation methods]

Graphic Analysis - Graphic analysis of the thesis will be explored through and not limited to the Interaction Matrix, Interaction Net, Venn Diagramming, and Morphological Charting.

Language Based Analysis – Analysis will also be done by written exploration of thoughts and ideas, logical arguments reached through adduction and deduction, and exploration of objects or events as they relate to moments in time.

Physical – Documentation will be recorded through sketching on trace paper, sketchbooks, and hard line drawings. Models will also be used to explore the design.

Digital – Digital documentation will take place with photography, scanned images of drawings, and digital drawings.

PROPOSAL

[schedule of work]

program due dates:	November 23, 2005 - Program draft due December 8, 2005 - Final Program due
winter break:	Mental Exercise, clarifying of my ideas and intentions.
weeks 1-2:	Initial Responses to Research, Preconceptions, Preliminary Design
weeks 3-5:	Design Alternatives, Design Development, Functional Space Planning
week 6:	Plans, Section, Elevation Development. Begin Digital Presentation. (midterm review)
weeks 7-8:	Structural Systems Development, Detail Development
week 9:	"How to put the building together"
week 10:	Resolve final issues. Story Boards.
weeks 11-12:	Graphic Presentation

STUDIES IN THEORY

PHENOMENOLOGY

TYOLOGY

HISTORICISM

TECTONICS

CONTEXTUALISM

POSTMODERNISM

GENDER ARCHITECTURE

SEMIOTICS

SOCIOLOGY IN ARCHITECTURE

ETHICS IN ARCHITECTURE

The sense of place, or phenomenology relates to our experiences within an environment and our understanding of what surrounds us. Described by Christian Norberg-Schulz, our world consists of concrete objects, objects such as; people, animals, trees, rock, water, cities, streets, houses, walls, and doors. All of these things are tangible, we can put a name to them, we can touch them, and these concrete objects are what creates the environment around us, the place in which we are.

The way these objects are arranged is what defines that environment. If you take a set of concrete objects, they create a boundary, an enclosed environment of which only the objects within that context have any meaning. Within this boundary, a space is created. What gives the space its sense, its feeling, are in fact the concrete objects that define it. What is so unique about the sense of place is that two spaces with the same function can have two totally different environments, depending on the concrete objects that surround it. What also contributes to the sense of place, the environment around you, is your understanding of what it is you are experiencing. Understanding and knowing what is around you, what objects are present and why they are there creates comfort, comfort within that space.

When designing for a specific site, in which the urban fabric is already set, the sense of place should play a large part in the design. In the case of Uptown, Minneapolis, there is a thick cultural and social fabric already in place. Creating a building that is out of context, that overly challenges the comfort level of the user is not of a benefit to the site and its surroundings as a whole. The goal should be to place a building that responds to its surroundings; acknowledging the reasons people choose to live in the city and the cultural diversity of the area.

Typology is simply defined as a classification of types that have characteristics or traits in common. Where typology is misunderstood, or becomes unclear in architectural theory is in what constitutes a type or how a typological group is defined. Anthony Vidler describes three main typologies in architecture; the first, a natural basis for design found in the model of the primitive hut; the second, a model of architectural design founded on the production process in response to mass production of the nineteenth century; and third, the city and its traditional nature as the center of it's concern. In contrast, Giulio Carlo Argan explains there are three main categories of architectural typology; the complete configuration of a building, the major structural elements, and the decorative elements. He takes it much further to say that their can be an infinite number of classes and sub-classes of "types". Argan goes so far as to break a typology down to the idea of a circular temple, but as an abstraction, not a standard in which to design with. Although these are just two examples, it shows the varying scales in which typology is understood.

In this instance I lean towards Argan's approach to the definition of a typology. A type, or typology exists as a series of buildings that are in response to; a "problem" or set of "problems", a specific function, or setting. More specifically a typology is a grouping no matter what the scale, in which a common characteristic is present throughout, designating a specific response in the design. But a type or a typology should only be used as a reference tool, an aid in the design process for a situation that has already been addressed from a historical standpoint. The function of a typology thus becomes a mechanism to draw meaning from a historical setting, not be a tool in which to design from.

Historicism as an idea evolved during the seventeenth and eighteenth centuries as part of the German movements idealism and neoplatonism. The study of history, or examination of the classical ideal at this time did not necessarily focus just on architecture, it focused on classical societies as a whole, and then was applied to architecture as an ideal. The classical beliefs or cultural values were governed by the belief of natural law. And when studying this, the goal was to find the essential and universal. Architecture in turn, a product of human culture, was believed to be modeled after nature, the natural laws of the environment around us. So it was believed in the seventeenth and eighteenth century that good architecture obeyed natural laws, and that the best architecture was close to nature, and the closest buildings to nature were those of the ancients.

This idea, the belief in the natural, is the principal weakness in the way historicism was studied and how its principals are applied today. The views, based upon the ideal, by many of the historicists during the seventeenth and eighteenth centuries, was the comparison upon which they based their studies. But the classical ideal was a fixed notion, a quantifiable standard that was the basis for their comparisons. But the classical ideal, or the ideal of naturals, do not take into account the growth of human beings, that each culture and subsequent building response is a product of the context and cultural values within which it is set. In response to this realization, the study of history began to look at a culture at its point in time, within its historical context. The idea of studying a culture on its own, the idea of *zeitgeist*, or the spirit of age, views a culture and those institutions within it at its present time. This form of research or understanding of a culture identifies a cultures response and representations to the time and place in which it set.

This form of studying a culture has remained constant until today. Our goal is to find what is represented or intended through architectural expression, in response to a culture or a building's time and place. But how we use this information is more important than what we have found; in architectural terms what has been identified as architectural responses are only pertinent to that time and place. Our current design responses can not respond in the same way to which a certain culture or building did to its context. We must look at the issues that were present then, and why they were responded to, not how they were responded to.

The concept of tectonics in architecture must go hand in hand with the principals of structure and construction. It is within definitions of structure and construction, and the realization of their differences and how each one affects the other that the idea of tectonics is able to manifest itself. In the essay entitled *Structure, Construction, Tectonics*, Eduard Sekler defines structure as the general and abstract concept that refers to a system or principal of arrangement destined to cope with forces at work in a building. Sekler then states that construction is the realization of the principal or system that is carried out through materialistic judgments that are carried out. It is in the combination of these two ideas, the execution of a structural frame through construction, that visual and expressive qualities are created from the representation forces and how they correspond to the arrangement of parts. The combination of these parts and their aesthetical appearance is where an architect is given the opportunity to design; with the forces known and the nature of materials already given, it is how they come together that becomes the point of emphasis and expression. The idea of tectonics as defined by Kenneth Frampton is “the expressive potential of constructional technique.” And he goes on to say that design professionals are now charged with searching for expressive quality of a given construction method or technique.

Tectonics thus can become a language in which to communicate and celebrate the nature of how a building goes together, according the forces that are acknowledged by a structural system and how they are solved through the construction process. And it is in this relationship of force and material that tectonics can be expressed.

The stance taken by contextualism is that of compromise, it is a middle ground between an unrealistic frozen past with no chance for future development and urban renewal, and the total loss of the urban fabric as a result of today's techniques, as stated by Thomas Schumacher in his essay *Contextualism: Urban Ideals and Deformations*. This alludes to the fact that we are still drawn to the ideals of a traditional city, but destroy what few examples we have left in the name of progress. The destruction of what we have left can in part be attributed to the stance of modernist design and its focus on the isolation of buildings, to all buildings, set within any context.

The goal of contextualism is not to design as if a building will be placed as single part within the whole of a city, but to design as the building is part of its surroundings, being influenced by the shapes and patterns of the city that surround it. The patterns and shapes that surround a buildings location in many respects can be seen through the use of solids and voids, or figure (buildings) and ground (streets), and figure ground diagram articulates the form of the public spaces and buildings that surround a site, and can define the physical makeup and character of a city. The use of such a diagram is a chance to create form according to the expressions of surrounding buildings and the city, not by the functions from within. And the creation of forms based upon the character of their surroundings allows for manipulation at a larger scale, and allows for the ability to assess and change form based upon its impact on and from its surroundings. Contextualism seeks forms that can be adjusted to context or used as a collage, collage being defined by Schumacher as the placement of formally disparate elements in a given context. It is this notion, if taken from the start, that looking at a building from without rather than from within, allows for a stronger chance of strengthening the urban fabric rather than placing pieces to a puzzle.

Towards the end of the modernist era, designs of modernist approach were beginning to be perceived as dull, over-scaled, and out of touch with context and human scale. Critics of the modernist approach believed there was no meaning to the design, there was no symbolic expression or representation of the function of a buildings function on the exterior. Originally hailed as a return to classicism, Postmodernist design more specifically became a school of thought. Postmodernism became an approach that drew inspiration from the study of architectural history, context, or the functions within the building. It was the chance to reference ideas, communicate meaning from within or around a building. One of the major area's of reference was the context in which a building was being placed, whether it was its physical surroundings or the historical implications of the site. It was thought of as a way to legitimize the design of the building, emphasizing that a building must 'fit-in' with its surroundings. This belief in being sensitive to the site, or the idea of *genius loci*, stemmed in part from a book written by Christian Norberg-Schulz entitled *Genius Loci*.

The theoretical premise of this study is how can a library strengthen an already strong urban fabric, and encourage interaction among not only the users but the general public. The opportunity with this design is to reference the strong sense of place that already exists in Uptown area, while also communicating to the public purpose of the library and its changing functions. Although the current design is response to energy saving design, being located below street level the library does not exert a presence on the area; there is no visual connection between public and the library. Raising the library to street level allows for a visual reminder, a visual reference for the people and the community of the functions of the library. But simply raising the library to street level doesn't automatically imply success.

Can gender architecture be broken down to simply Feminine or Masculine characteristics? To traits such as what a building's function represents, or what sort of presence a building exerts upon society? Are these characteristics typical for certain buildings, or can we find them in all buildings? In a text by Ann Bergren, I found that she breaks down gender philosophy in part to two simple terms; marked and unmarked. An unmarked term represents something that is descriptive, yet can be used in a general or universal fashion, as where the marked term becomes an adjective or something that becomes distinguishable from the group or whole. The classic example is gender terminology itself. In English the marked term 'woman' indicates the presence of the 'marked' property of 'female', while the unmarked term 'man' is used to indicate both a 'human being' as well as 'a man' (Whiteman 1992).

These principals can be applied to something other than humans, in the built environment the *government* can be characterized as all public institutions, or simply the town hall, state capital, or national capital. Government as far as public interest goes is an unmarked word, enveloping the entire works of public facilities. While within that set of government facilities is the *library*, a defined term within the whole. Something with a specific function that fits into the whole of public works. So in this case the library carries the feminine property of the analogy, a defined term, one that is set apart from the whole and can not be characterized in a general matter. Breaking it down farther, there are inherent characteristics that fit within each of the feminine and masculine side of the analogy. The government, the masculine side becomes the protector, the provider, and the disciplinarian. All characteristics that are historically, and theoretically characterized as male like traits. While the library is set up to embrace the public, nurture it, and provide it with the tools for growth. Characteristics of all commonly associated with motherhood, or a female. The library provides us with tools for personal growth as well as communal growth, the opportunity to interact, discuss, and spread knowledge. And with the spread of knowledge comes a higher quality of life.

Semiotics, as defined by The American Heritage Dictionary, is the theory and study of signs and symbols, especially as elements of language or other systems of communication. The study of symbolism in architecture saw resurgence in the 1960's, as concerns arose in postmodernist thinking towards the lack of meaning in modernist architecture. Architects began to study how meaning is carried within language, and through Linguistic Analogy applied that knowledge to architecture. Their questions revolved around the meaning of architecture to society; if there was a common meaning and understanding by the public of architectural elements and their representations. Semiotics defined in a linguistic system is a set of interdependent parts, and the meaning of a word is solely dependent on the parts around it. If the same approach is taken in architectural terms, a building or the elements that make it up are defined by what and why it was created, the function. Diana Agrest and Mario Gandelsonas, in their essay titled *Semiotics and Architecture: Ideological Consumption or Theoretical Work* argue that architectural objects have no inherent meaning, but can develop it through cultural convention.

This point of view, one that meaning is derived through cultural definition and understanding, is in response to Agrests and Gandelsonas belief that Ideology and past uses of semiotics place a superficial order or structure on the meaning of an idea. One that can be categorized and compared, when in fact semiotics accomplishes meaning by comparing the relationship of two elements, dependent only on each other, not a comparison to something else.

Sociology is the study of human social behavior; the study of its origins, organization, institutions, and development in human society, as defined by the American Heritage Dictionary. Sociologies focus is on the interactions of people, groups, and societies. In the 19th century Sociology emerged as a scientific discipline in response to challenges of modernity; as the world was becoming smaller and more integrated, people's experience of the world became increasingly different. Sociologists hoped not only to understand what held social groups together, but also to develop an remedy for the growing number of social problems.

Sociology in architecture looks at the relationship one has to their built surroundings, and how the environment or social setting affects their experience. Valerie Bugni, an organizational and social researcher for Lucchesi, Galati Architects, Inc., in Las Vegas, along with Ronald Smith, chair of the sociology department at the University of Nevada, Las Vegas define architectural sociology as the application of social theory and methods to the architectural design process. The design process in this case can be expanded to define the pre-design and programming, actual design, and construction phases, all of which can benefit from the types of analysis, statistics, and assistance a sociological perspective can bring.

The connection between social theory and architecture only seems logical; as a large part of our human existence and social interaction happens within the buildings we live and work, and social theory is dependent upon interaction, it is in the best interest of both disciplines to combine their knowledge for the improvement of our society.

Why is the concept of ethics an issue that is always present in architecture? Because as a service based profession geared towards the designing and building of structures, it is our duty to serve the client, the users, and the public to the utmost of our ability. And because we are professionals we are held to a high moral and ethical standard by the public. Those high moral and ethical standards are what define our actions as we attempt to do what is *right* and *good* for the client, the users, the public, and the profession.

Right and Good

As stated above an architect strives to provide a service, a building or structure, that is *right* and *good*. The concepts of *right* and *good* have broad connotations; the debate lies in what is *right* or *good*? The concept of being *right* is something that is more readily agreed upon within the profession. It is right to provide our services at the highest level possible. And in providing those services, being right implies meeting all the needs of a client, serving all the functions of the user, and being beneficial to the public good. The concept of being “right” could also be related to the idea of obligation. It is our obligation as educated specialist in the field of design to provide our services at the highest level possible (Pressman 1997).

The concept of *good* or good architecture is something that is very unclear. It is something that is left up to interpretation, what may be good to someone may not be to someone else. *Good* in its general definition is determined as something being positive, or desirable in nature (dictionary.com). In architectural terms what is considered desirable? A building or structure that meets the functional needs of a client may not meet the aesthetic goals of a society, so then whose opinion of what is good becomes relevant? G. E. Moore’s statement, “there has to be intrinsic value in an action or object to realize the good,” where intrinsic value refers to the nature or character of the object, action, thing, etc., is able to shed some light on the value of the word *good*, but the word *good* and its meaning will always be up to debate and never fully agreed upon with satisfaction to everyone (Pressman 1997). But the statement could be made that if something is done “right,” in its own nature it can be considered “good.”

Ethics within Architecture

Architecture in and of itself must be considered ethical because of the functional requirements that drive it. All designs that hold a functional value to our society come from satisfying a communal or individual’s needs and or desires. There is a need for protection, gathering, education, and so on, all of which aim to benefit a society or satisfy needs of an individual. Satisfying those needs and facilitating their development then becomes the role of the architect or the profession in general. As stated in Ethics and the Practice of Architecture:

“We would argue that architectural practices: designing for utility; working with clients; satisfying communal aspirations; and working on virtues of the discipline...make architecture inherently ethical, and that there is an architectural ethics.”

This statement confirms the idea that working with clients, designing for safety, satisfying communal desires of function, quality, and character, make architecture subject to ethical consideration (Wasserman 2000).

Another area within architecture that is affected by ethics is the relationships between architects, and between the architects and their employees. If there is the belief on any level that there are ethical standards within the profession of architecture, by those who are in the profession, then an architect has a duty to uphold those standards for the good of the profession. Ethical standards concern; accurate representation of oneself, the client and architect relationship, acting in accordance with laws and regulations, public good, and representation of the contributions of their employees. All of these ideas of ethical standards refer back to the idea of what is “right,” an idea that can be expanded from meeting the needs of a client or the public to our highest ability, to meeting the needs and obligations of our profession.

Ethics in Design

The act of design is a creative process based on ones background, education, and research (Wasserman 2000). It is also a process, one which includes many steps and participants. It is the job of the architect to balance these various factors, and to make judgments concerning the development of the project, requiring ethical considerations during each step of the process. The design process begins with the pre-design phase, in which a firm or architect should clearly define their values

and talents to the client, accurately representing previous works and accomplishments. Within the schematic-design phase of the project, the design must begin with the client's needs and desires. It is the architect's obligation to effectively combine all the elements of the project to the best of their ability, and then represent them in a way that is recognizable to the client as well as the next participant, the builder. Within this phase the architect must make judgments or decisions that are in the best interest of the aesthetic, pragmatic, and functional aspects of the building, resulting in clarification for the user and the builder (Wasserman 2000). And then the architect must supply the builder or contractor with all the information necessary to execute design. It is in this process, if steps are missed, left-out, or misrepresented, that a design may become unethical. On a larger scale, a designer may also have to respond to issues such as social or environmental impacts (Wasserman 2000); and at what point does the designer ethically account for these issues if they are not specific needs or desires of a client? It is based on judgments, such as the process as a whole, that the designer is faced with meeting the client's needs while being aware of external conditions that may be affected by the design and vice versa.

The idea of ethics in architecture will forever be a topic for debate and interpretation. Cultural values and norms are ever altering, causing changes in what may have been ethical to what is now ethical. With so much parity in our interpretation of ethics today, we can not use them as a measuring stick within the field of architecture, but as a measuring stick of our contributions to the field of architecture, our contributions to the client, and our responsibilities to our employees. They are a reference tool kept in front of us to remind ourselves to be conscious of what we are doing and the possible affects it could have. Ethical behavior is an opportunity to identify what may be *good* or *right* about what we are doing now, and to continually hold ourselves to the standard of producing high quality architecture.



ALLSTON BRANCH LIBRARY

MACHADO AND SILVETTI ASSOCIATES, INC.

BOSTON, MA



BROWARD COUNTY MAIN LIBRARY

ROBERT GATJE

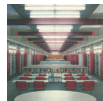
FT. LAUDERDALE, FL



PHILMON BRANCH LIBRARY

MACK SCOGIN MERRILL ELAM ARCHITECTS

RIVERDALE, GA



DULUTH CITY LIBRARY

GUNNER BIRKETS

DULUTH, MN



PHOENIX PUBLIC LIBRARY

WILL BRUDER

PHOENIX, AZ



LOS FELIX BRANCH LIBRARY

BARTON PHELPS & ASSOCIATES

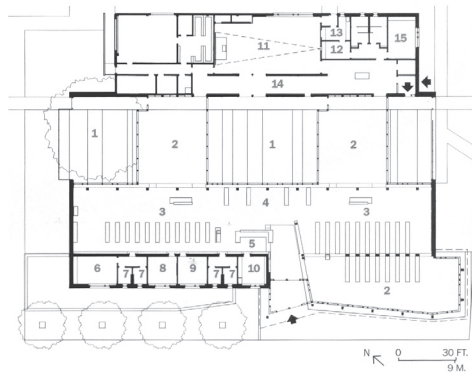
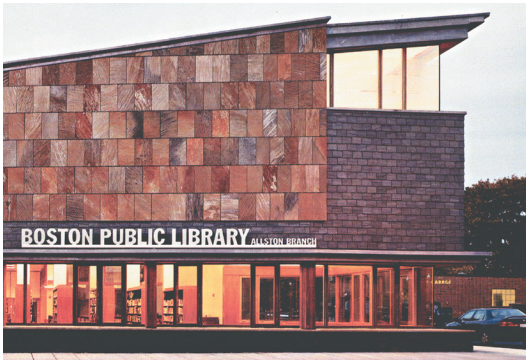
LAS ANGELES, CA



SEATTLE PUBLIC LIBRARY

REM KOOLHASS, OMA

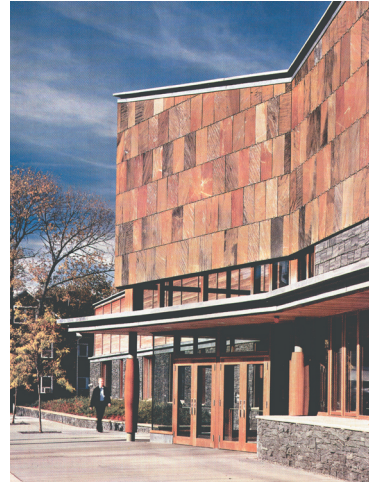
SEATTLE, WA



- | | | |
|---------------------------|---------------|---------------------|
| 1. Reading gardens | 6. Lounge | 11. Community room |
| 2. Reading rooms | 7. Bathrooms | 12. Projection room |
| 3. Stacks | 8. Study room | 13. Kitchen |
| 4. Audio-visual/reference | 9. Office | 14. Gallery |
| 5. Circulation desk | 10. Workroom | 15. Conference room |

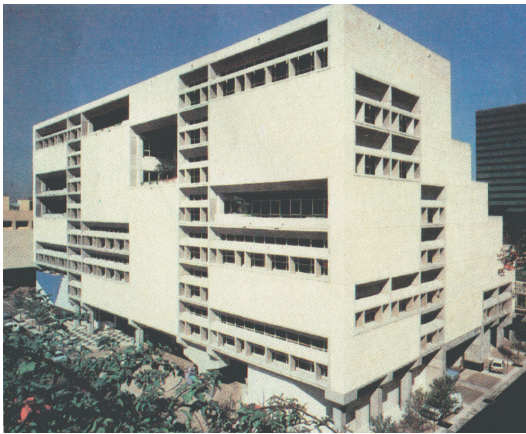
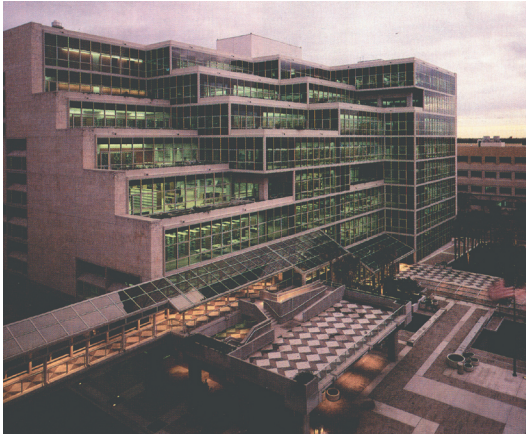
The Allston Library, a branch of the Boston Public Library sits in the predominantly residential Allston neighborhood. Designed by Machado and Silvetti Associates, Inc., the library responds to the residential streetscape of the area while still exerting a civic presence.

The building merges with its residential surroundings, erasing any doubts of neighbors that the building would not fit the scale of the neighboring houses. The library is only one-story in plan, but along the street rises to two-stories with part of the roof sloping into a v-shape. Contextually this emulates the heights of surrounding houses along with the slopes of their roofs. A subtle change in materials designates a change of function from the private appearance of a home. The civic representation that comes from the change in materials is in the one-story slate base that anchors the exterior façade facing the street. The heavy weight of the base is then given relief in the wood paneling above it, creating a formal yet casual appearance to the public. The interior of the building responds to the changing ideas of a library, becoming a community center as well as a place for books. Provided with reading rooms, book stacks, and staff areas are public meeting rooms, gardens, and courtyards all for the public use and leisure.



Conceptually the building is divided in to three zones running parallel to the street. The first zone, bordering the street, is the book stacks, reading rooms, and staff spaces. The rear zone contains the meeting and support spaces, which are open in off-hours for community use. And the middle zone is made up of a mixture of courtyard reading rooms and garden spaces.

The affect this case study has on the theoretical premise is to illustrate that the project must remain grounded. The goal of this project is not to produce a building that does not respond to its surroundings or user group. It is to take advantage of the oppertunity to bring the library up to ground level, and to create a presence in which the public knows it is there. And to create an environment that willingly accepts and encourages people to enter.



The Broward County Main Library in Fort Lauderdale is an example of a library embracing the idea of a community center. The site features a popular library, a library for the handicapped, bookstore, gift shop, auditorium, and a café. The library is located in downtown Fort Lauderdale, the counties economic and transportation hub (1985, August).

The precast concrete structure is clad with local keystone that appears rather large and monolithic when viewed from its east, south, and west sides. But with a closer look, the large facades are pierced with what appears to be randomly placed open terraces and glass, which are actually strategically placed in accordance to interior functions. This treatment of what appears to be randomly placed openings is something that is embraced fully on the north side, which breaks into a receding stepped façade almost entirely clad in glass. The receding elements represented on the exterior mimic the receding floor plates of the interior, creating open air terraces for reading, which is justifiable in the warm Florida climate (1985, August).

Although much larger in scale than the footprint of the Walker Library, the Broward County Library represents an acknowledgement of the changing uses and opportunities that a library now presents. Located adjacent to an art museum, park, and major avenue the library becomes a player in the fabric of the area, integrated and taking part in the areas social fabric.

The case study sheds light on the fact that when located in a vibrant area, a library can participate in the activities of the environment around it. Part of the thesis statement for this project is to facilitate and encourage interaction, and housing other functions within a library, other than the primary function of the book, creates other opportunities for the public to interact, and ulterior motives for them to enter.



The design of the Philmon Branch Library is a direct response to its surrounding site conditions. Surrounded by convenient stores, gas stations, and commercial retail space the library is quickly being swallowed up by suburban Atlanta. As a response to this, Mack Scogin Merrill Elam Architects designed a ‘quiet place’ amongst the rapidly changing landscape.

The library with its flat exterior walls made of unpainted fiber cement board fits right into the context of the large scale retailers and convenient stores, but does not call attention to itself in the way that those places attempt to. The goal is to blend in with its surroundings, creating a sense of quietness and solitude, invoking curiosity in someone passing by.

The interior functions of the library fit easily and in an uncomplicated manner into the semi-wedge shaped plan. The plan includes; adult stacks, a children’s collection, and staff workspace. The only thing that announces itself as special from the simple plan and undecorated walls is the circular meeting room placed at the front of the building. The biggest celebration of design within the building is the ceiling. A mixed use of inverted trusses along with skylights create an alternating rhythm of angled planes allowing for light to reflect and disperse into the space below, as well as dampen the effects of sound within the library (Mays 2000).



The Philmon Library, although within the city, is set within a different context than the site of the Walker Community Library, faced with the struggles of suburban sprawl the library acts as a refuge, a quiet place within the fast pace nature of automobiles, convenience stores, and strip malls. That idea of a refuge can be applied the setting in which the Walker Library is placed as well. The library is strategically located in the heart of Uptown, and can not only be a place that is sought out for knowledge, it can be a break from the city for someone on a lunch break, a shopping trip, or simply ending up there on a walk. The affect this case study has on the theoretical premise is to remember the fact that a library is ultimately a place to read, whether it is a hard copy or electronic, it is a place where being quiet is understood, and thus the library not only becomes a place that is sought out for its knowledge and chance for interaction, but also as place of quiet and relaxation.



Gunnar Birkets design for the Duluth Library draws inspiration from Duluth's linear city plan, the boats on Lake Superior, and his fixation on the idea of expressing movement. The building is located on a narrow site looking up the Fifth Avenue Mall, pointing towards downtown.

From afar, the building is reminiscent of the boats of Lake Superior, being represented long and narrow in plan, a curved front, and the metal panel siding that is visually similar to the steel hull of a ship. Adding to the appearance of a ship and the idea of motion is the look of weightlessness, achieved by a gray gradient that is darkened towards the top of the side walls. A 16-foot cantilever that runs nearly 300 feet along the side of the building floats the library above the sidewalk, adding to the idea of weightlessness (Anderson 1980).

The building is pushed to the back of the site, creating a plaza that borders the mall on Fifth Avenue. The placement of the building towards the back of the site is in an effort to allow for views from the restored train depot (the new cultural center) up the mall towards downtown.

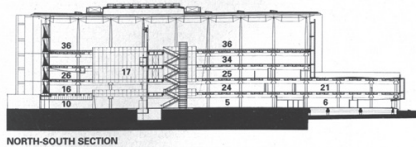
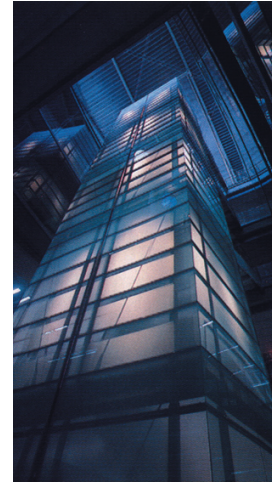
The case study illustrates an important issue in comparison to the site of the Walker Library; the views of and from historical buildings along a mall are of importance. Bordering the site of the Walker Library is the Uptown Theater, and the theater's spire, signifying *Uptown*, is one of the major visual landmarks of the area. Although the site of the Walker Library may not allow for pushing the building's footprint to the rear of the site, the idea of not blocking the views of the mall and more importantly one of the major landmarks of the area is an important issue.



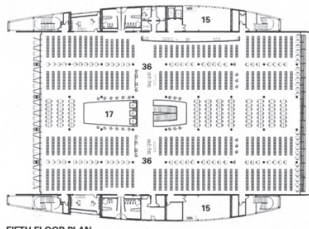
Designed by Will Bruder, the Phoenix Public Library stands alone along Phoenix's Central Avenue. Outside of a dense urban setting, the library rises up in monumental fashion as the focal point of the city's skyline.

Separated from the center of the city, the building must now act as a destination rather than part of a district or area. It becomes an experience of purpose, not chance for the user. It is now a place where you must go, a place where the public can go to and know what to expect. Sitting on the edge of the city, the library acts as a retreat, a break from the center of the city for those who spend much of their time *downtown*. But it also acts as a chance for those who do not spend much time in the city to go to it, to be able to see the city, but also have a clear view of their destination.

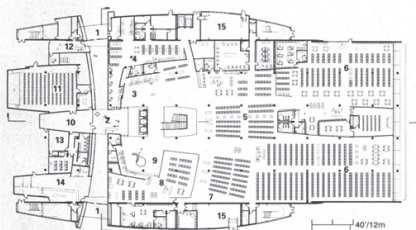
Conceptually the design represents the strength of knowledge. From a distance the library rises as a large minimalistic structure, a rock within the city, a mesa within the Arizona landscape. It is a visual reminder of our strengths as a culture, a place in which we communicate, interact, and grow intellectually.



NORTH-SOUTH SECTION



FIFTH FLOOR PLAN



FIRST FLOOR PLAN

- | | | |
|----------------------|-------------------------|---------------------------|
| 1 ENTRANCE | 13 MEETING ROOM | 25 ADMINISTRATION |
| 2 LOBBY | 14 RESTAURANT | 26 BOARD ROOM |
| 3 CHECK-IN | 15 SERVICE | 27 TECHNICAL SERVICES |
| 4 CIRCULATION | 16 REFERENCE | 28 MAIL ROOM |
| 5 FICTION | 17 ATRIUM | 29 LIBRARIAN'S OFFICE |
| 6 CHILDREN'S LIBRARY | 18 INTERLIBRARY LOAN | 30 COLLECTION DEVELOPMENT |
| 7 BIOGRAPHY | 19 MAPS | 31 GRAPHICS |
| 8 VIDEOS | 20 GOVERNMENT DOCUMENTS | 32 ARIZONA COLLECTION |
| 9 CHECK-OUT | 21 MICROFICHE | 33 MUSIC LIBRARY |
| 10 GALLERY | 22 PERIODICALS | 34 CLOSED STACKS |
| 11 AUDITORIUM | 23 COPY CENTER | 35 LECTURE |
| 12 GIFT SHOP | 24 COMPUTERS | 36 NONFICTION COLLECTION |

Although the Phoenix Public library is large in scale, its simple design and material palette allow it to merge into its surroundings. The goal of my study is not to reinvent the face of uptown, but rather to add to it. The Walker Library will be viewed from a much closer setting, giving the opportunity to create views into the library. To show the public what goes on inside, the mission of the library; interaction, discussion, the pursuit of knowledge. And even though the Phoenix Library is viewed from afar by many, when up close the large glass walls allow a view into the building communicating to the outsider what happens on the inside.

The affect of this study on the theoretical premise is to show that the library, on a functional and social level, is a destination. Although the library acts as a visual reminder to the strength and depth of our knowledge, it is meant to be used. It is a place with specific goals; to teach, through the use of books or by interacting with one another.

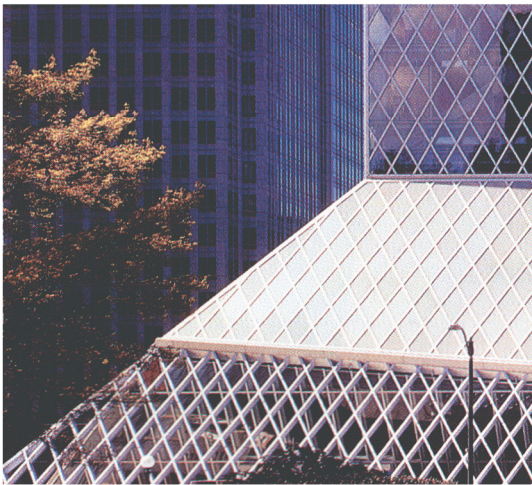
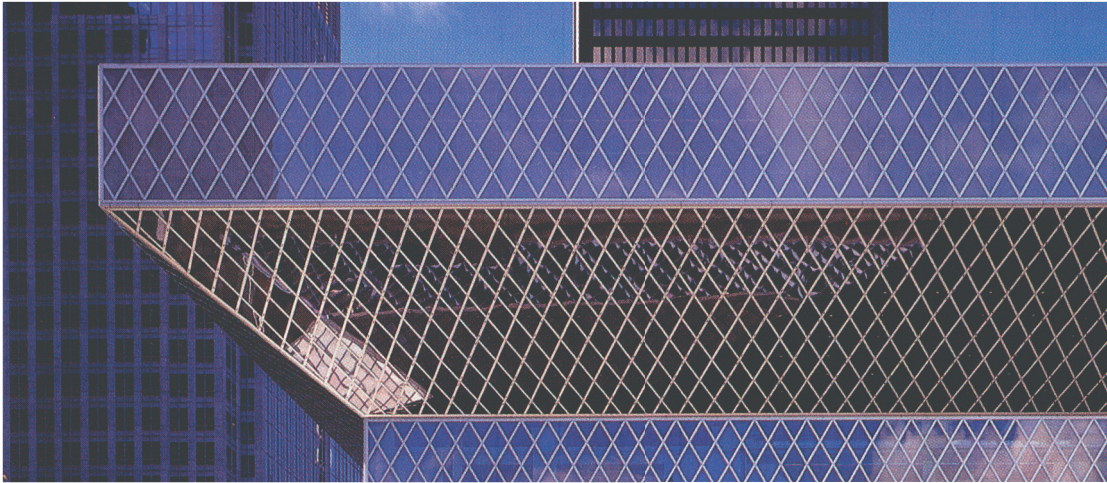


The Los Feliz Branch of the Los Angeles Public Library needed to respond to both an urban and suburban setting. Sitting on the corner of a major business thoroughfare and an outlet into a residential district, the library had to be conscious of keeping intact the face of the street and welcoming itself to the residents.

The design of the library by Barton Phelps & Associates addresses the various contexts in which it is placed. Through its materials the library acknowledges the various architectural styles throughout the area; Spanish Colonial and the modern. The undecorated concrete walls draw an analogy to the thick adobe walls used in Spanish Colonial buildings, while the simple surfaces recall the abstract feelings of modernism. Facing the business district, large rectangular volumes fill a void and strengthen the face of the streetscape, and sloping roofs in the rear bring the building down to a more human scale for the residents approaching from the back. Inside, dimmer lit stacks of books open up into a community reading room, where oculi bring light into the space, encouraging users to step out of the stacks into a “space of light” (citation), where people bring their books to read as a group, or community.

The building conceptually takes on various scales. In a very successful manner, separate issues of scale are brought together without taking away from either the street or the neighborhood. Instead they are brought together, squeezing the users in from each side to a central community space.

One of the major parts of the theoretical premise is interaction, and this study illustrates ways to create interaction. It acknowledges that there are separate users, separate ways to enter, but that a common goal or destination is reached.



The recently finished Seattle Public Library was designed by Rem Koolhaas and the Office for Metropolitan Architecture (OMA). Completed in 2004, the library responds to the changing demands and ideas of what a library's modern day functions are.

The Seattle Public Library (SPL) socially represents *democracy*, as described by Seattle's city librarian, Deborah Jacobs, "It's a people's palace." The building also responds to the changing cultural demands with technology, recognizing that many of users will experience the library via the internet.

The conceptual frame work behind the design of the SLP can be defined by these few words; flexibility, platforms, virtual platforms, and technology.

Flexibility: The building is separated into spatial components. There is flexibility within each component, but not between components.

Platforms: The program was broken down to five *platforms*, each one architecturally defined and equipped according to size, function, and opacities. The spaces between each platform are aimed at informing and stimulating the user.

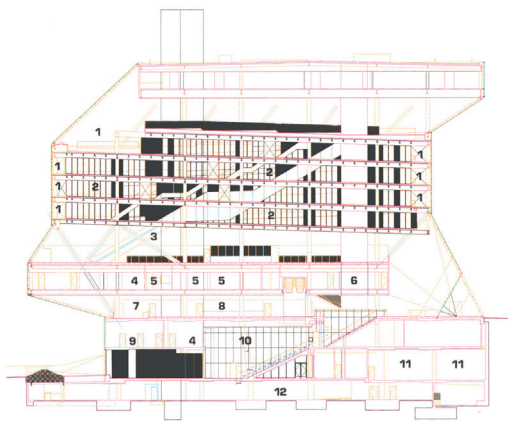


Virtual Platforms: For many of the users, their contact with the library will be through the SPL's website. Acting as a training mechanism for the actual platform model, the hierarchy, and the features and formats of the new library, it also will create virtual communities that will be represented within the library as well.

Technology: In the design, there is an understanding of the conflict between real and virtual, and from this understanding comes a representation of technology's totality, completeness, dissemination, and accessibility.

This case study represents a change in the idea of a library, i.e., how technology changes the functions of a library and how it will be used, and who it will be used by. It responds to the functional space needs of public gathering space and technology, not just the physical presence of books.

This case study does not change the focus of the theoretical premise, but it does point out the fact that it needs to be broken down into parts, and how the added functions of a library today; technology and interaction space, are just as important as the space provided for the books.



- 1 reading
- 2 stacks
- 3 main reference collection
- 4 multipurpose room
- 5 conference room
- 6 main computer room
- 7 teens
- 8 fiction
- 9 offices
- 10 auditorium
- 11 mechanical
- 12 parking

This case study series is a representation of several libraries of varying sizes, locations, and settings, with each example dealing with social, cultural, and contextual issues in their own way. But I believe that each one recognizes that the library is a public institution, and it is there for the good and betterment of society.

All of the chosen libraries are set within an urban context, urban being in a metro location or suburban setting. They are all located along major arterial roads, where users of the libraries may come by car as well as by foot. Each library also responds to contextual issues of height and scale: the smaller branch libraries being smaller in nature respond to a residential or suburban scale, and the larger main libraries fit into the larger scale of the city, typically a city block. And the main factor, each one allocates space for stacks and reading, even as the functions of libraries are moving more towards electronic functions.

Although each library responds to the contextual issues of scale in a similar manner, their varying sizes result in a different set of functions for each. The larger libraries, with much larger square footages are able to house many more functions than the smaller branch libraries, including shopping, dining, and auditorium spaces. While the branch libraries typically house collections and reading spaces, with only a few community or meeting rooms.

The example that had the most emphasis on underlying conceptual ideas was the Seattle Public Library designed by Rem Koolhaas. Emphasizing that physical book has not lost its value, a large portion of the collection is visible from within the library. It is in the acknowledgement of technology that the design stands out. Defined by Rem Koolhaas and OMA, the *Virtual Platform* realizes that many of the users will visit the library electronically via the internet, and provides functional uses of the library; establishing a platform that is a representation of the qualities, strengths, and organization within the library.

Like previously stated, all of the examples respond to the issues presented by their site according to scale. The Los Felix and Philmon branch libraries most notably respond not only to the issue scale to their surroundings but also the context of their site and its surroundings. The Los Felix library responds to both the setting of a city business district as well as residential neighborhood. Facing the business district the library exerts a strong presence of rectilinear shapes, continuing and reinforcing the streetscape. While in the rear the scale of the building drops to a more inviting residential scale. The Philmon branch library is a representation of its

CASE STUDY: TYPOLOGICAL SUMMARY

surroundings, the simple facades of unpainted cement board mimic the simplicity and construction types of the building types around it. Where the Philmon library differs from its surroundings is in the signage, the library sits alone on its site without the bold, in your face signs so recognizable with one-stop and convenience shopping.

Each library ultimately had to deal with social and cultural contexts within their design, whether they were called out specifically or just a product of research they had to be addressed in a public institution like a library. The Allston branch library in Boston, MA, is set in an entirely residential setting and had to respond to that fact, acknowledging the wishes of residents that the library should not stand out, or take away from their neighborhood setting. The Broward County library on the other hand embraces the idea of being a social destination, encouraging recognition through its size as well of various functions of shopping and dining outside of being a library. Culturally the Los Felix branch library responds to the historical Spanish colonial architectural style. Being a public institution, each one of the libraries is affected by social or cultural aspects of society, and each one acknowledged or dealt with those issues differently.

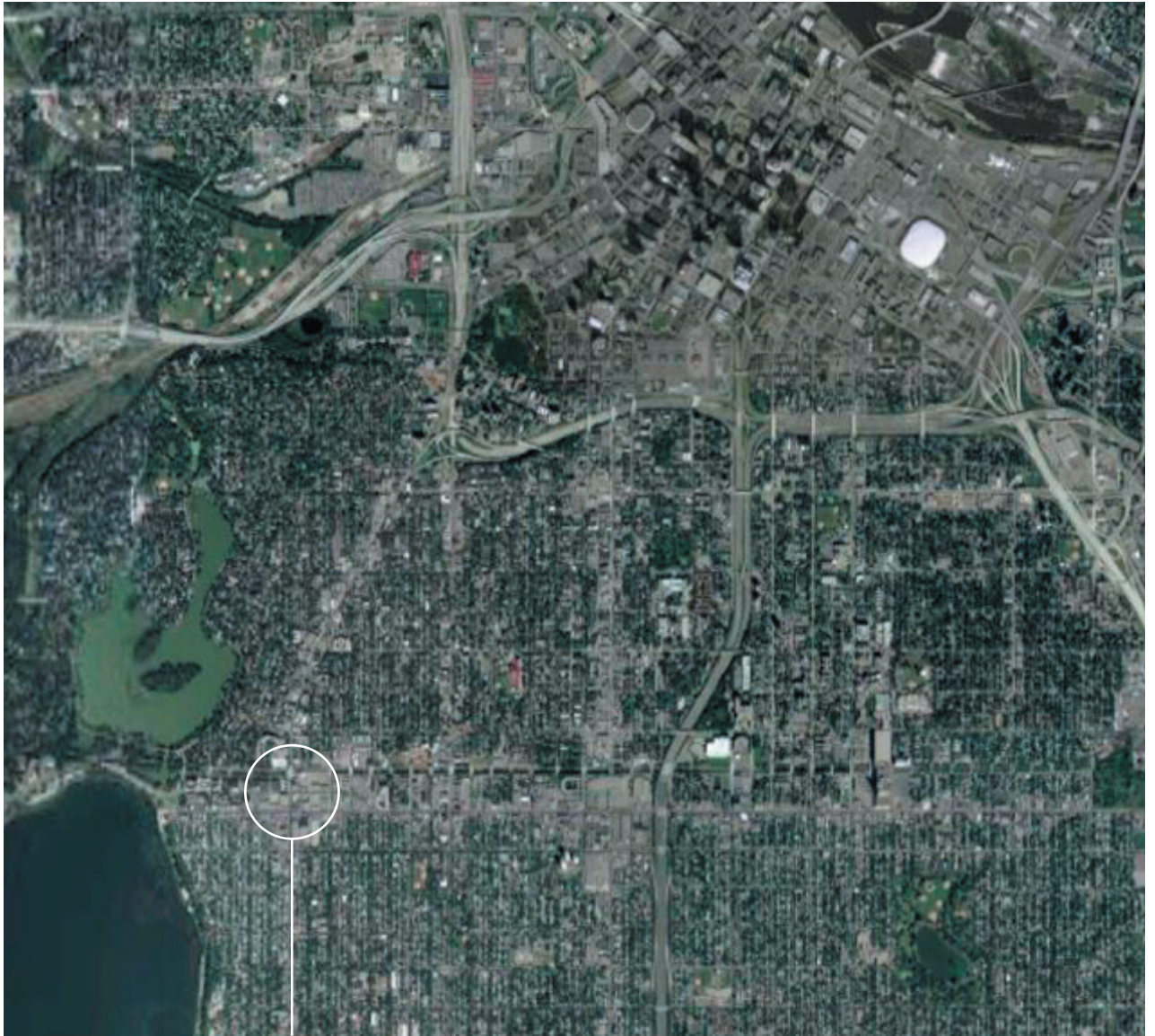
The major functional relationships are similar to the idea of scale and context as previously stated. The larger libraries must respond to the issues of the general public, being able to supply information and amenities to the masses. In comparison, the smaller branch libraries are aimed at serving on a smaller scale; housing smaller collections, and only providing reading spaces and a few meeting rooms rather than classrooms, auditoriums, and even shopping and dining spaces. The issue of function can also be likened to the idea of spatial relationships and the sizes that each function is allocated. The larger libraries need much larger community spaces; larger lobbies, meeting rooms (auditoriums), and shelf space. The smaller libraries are designed in a much more intimate setting, only have a few rooms or spaces needed to serve the smaller number of visitors.

Having selected examples from seven different locations through the United States, each library is faced with different environmental issues and impacts. The smaller libraries for the most part are designed without any environmental issues, their size and material palette do not have as much affect on the performance of the overall building as the larger scale libraries do. In comparison, the three main libraries studied all deal with different environmental settings. The Seattle Public Library for example is able to utilize glass as its primary exterior material because of the temperate climate, when the Phoenix and Broward County libraries have two and three facades for the most part opaque because of the sun and heat gain issues.

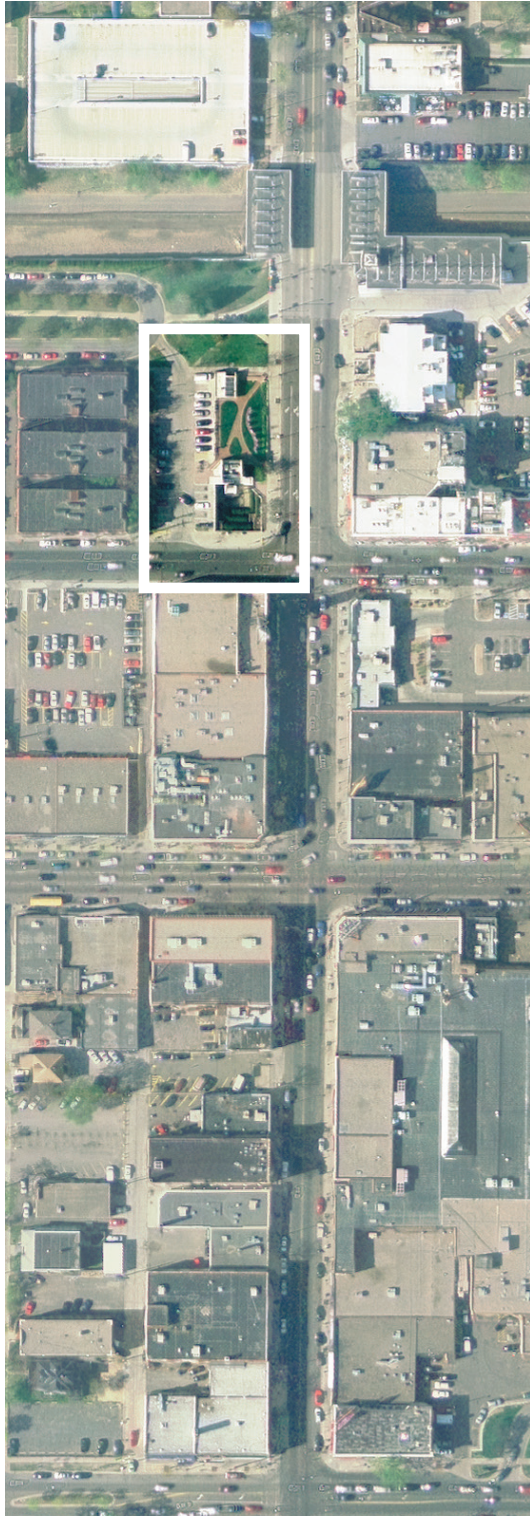
The context in which this thesis study is set comes at a time when the library and our preconceptions of its physical and psychological makeup are changing. A library historically and still is today a social institution, and is typically a physical collection of books documenting our historical and creative evolution. The change of the library as a typology for a large part of history was based on its size and quantity. As reading and writing became a public standard, our volume of documentation and need for access to that documentation grew, requiring larger volumes of space to hold that information, and more locations to satisfy the growing number of books as well as growing populations. This is where the idea of a central library and the subsequent branch libraries can be defined. In general terms each major city has a library, but that library is unable to hold the amount of physical information that would be required to know all there is to know, the sheer physical size and overwhelming scale to humans is unimaginable. It would also not be very efficient, only giving access to those who are close or have means of transportation to the location. This is where the branch library is established; as a smaller subsidiary to a main library, the branch library is an opportunity for the library as a holistic entity to hold more books and become accessible to a large number of users. It is this idea of a central library and its subsidiaries that facilitate the growth of in the volume of books as time passes, as well as the growth of our population and the need for access to that information.

In recent history the library as a whole has seen change come much more rapidly. The change has come not from the need for more space and locations to house physical information, it is in how the information that we have is accessed by the users. With the advancement in technology, most notably computers, the production and communication of written ideas have changed drastically. The computer has created the ability to quickly record, edit, and communicate the written idea, and in some instances like the for example internet, has cut out the function of a physical book entirely. The computer and the internet have also created benefits for the library, if eliminating the presence of books in some instances is considered bad; then by creating access to a larger number of users, creating access to larger amounts of knowledge, and creating a more efficient means to researching and locating resources in the larger amounts of knowledge is good. Libraries must, and have begun to respond to these changing demands. The libraries role has changed from providing information that can be put in front of you, to providing access to all the information that is out there.

SITE ANALYSIS



LOCATION: UPTOWN, MINNEAPOLIS, MN



Site Selection

The location of the site chosen for this thesis was based on chance. In exploring the Uptown area I came upon this site which seemingly had nothing on it, but was in the center of a fully developed area, on the Mall of Uptown. When realizing that the site held a library I chose to go inside and ask a few questions. Upon speaking with the head librarian I learned that in fact there had been plans to raise the library to street level from its current underground state. This site then became the perfect opportunity for me to explore my ideas in strengthening the urban fabric of a city by facilitating interaction and the spread of knowledge, two of the main characteristics of a library.

Existing Site Conditions

The current library sits underground, aimed at conserving energy while opening up greenspace within the city. The problem that is created by the library's current state is that there is no identification of what is there, exemplified by the fact of my act of driving by without any knowledge of a structure existing on the site. Currently on the site there is a small parking lot, a plaza and green space, and a small extension of the circulation zone that extends up onto street level acting as the entrance to the building. For years the only signage on the building, announcing that a library existed was in the small lettering placed on the wall facing the street. Only recently has large metal letters spelling *LIBRARY* been placed in the open court to further announce the presence of the library. While approaching the site it appears as a void in the dense urban fabric of the area. As you come closer to the site it becomes apparent that there is something happening, and if you are lucky enough to spot the lettering announcing the presence of the library, it is still somewhat confusing because of the lack of a building at street level.

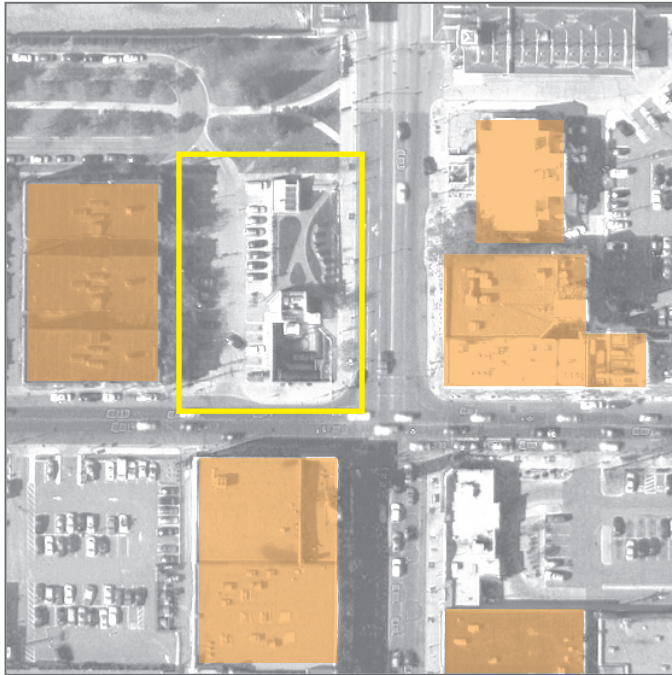
Macro-Analysis: Uptown

The Uptown area is located to the southwest of downtown Minneapolis. It is only a few minutes from downtown Minneapolis via Hennepin Avenue, as well as surrounding communities with Interstate 94 crossing between the area and downtown. It is both a residential and commercial community, home to an estimated 68,000 thousand residents and 3,000 businesses. It is bordered by Lake Calhoun to the west, Dupont Street to the east, 31st Street to the south, and 28th Street to the north.

The area is home to an enormous amount of cultural, entertainment, shopping, and dining experiences. Many of the area's shops and restaurants are of ethnic bases, allowing shoppers and diners to step into another culture, even if it is just for a moment of shopping or an evening of dining. The area is also rich in local theater, music, and art, with frequent film festivals and art shows, most notably the Metris Uptown Art Fair which draws more than 375 artists and 350,000 viewers each year.

The center of the Uptown area is Calhoun Square, located on the corner of Hennepin Avenue and Lake Street. This central point is in the middle of the business district known as the Uptown Mall, which stretches from the Walker Community Library on the corner of Lagoon Ave. and Hennepin Ave. southwards to 31st Street. Calhoun Square and the Mall are the location of many of the attractions stated above, and this area becomes the destination of most visitors, not only for the shopping, dining, and entertainment, but also just for the experience of being in the area.

The immediate Uptown area, around the business district, either on or near Hennepin Ave. has become a trendy place for the younger generation and young business professionals to live. This is because of the popular nightlife, trendy shopping, welcoming community to the gay and lesbian population, and the proximity to downtown Minneapolis.



Description in Section:

With a building height restriction of only 4 stories, and none of the surround buildings reaching that height, the site is supplied with ample natural light. This access to natural light is also made possible because the site borders streets to the south and east, and has a small open green space to the north. Being sunken in plan, the library does not make very good use of its access to natural light.

Micro-Analysis: Site Surroundings

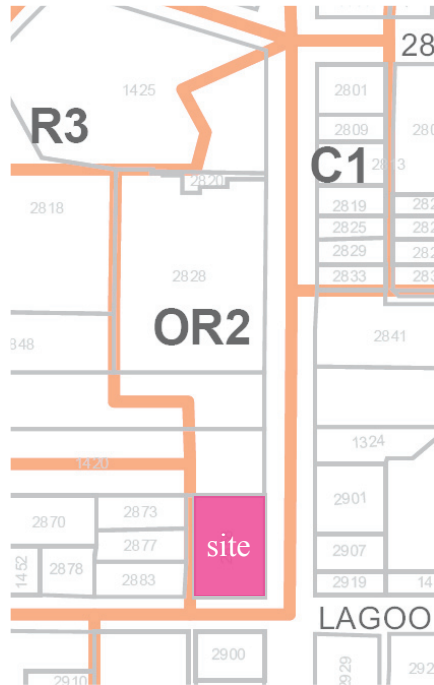
The Walker Community Library is located at the north end of the Uptown Mall, and one of the first sites visible when approaching the central business district from the north. Across Hennepin Ave. to the east is the old Walker Library, built in 1911 and abandoned for the new site in 1981. Filling out the block to the east is the pub and peanut bar Williams, and the coffee and desert shop Zeno. Across the street to the south is the Uptown Theater, which has one of the symbolic images of the area in its sign rising from the front signifying the word 'Uptown.' The site is then bordered to the west by a three-story brick apartment building, and to the north by a greenway that extends back into the residential neighborhood. The other major structure of importance to the site is the Metro bus stop that is located just to the north of the site on the other side of the greenway.

Description in Plan:

The plan of the building has no real relationship to what is around it. Sunken underground, the plan affords no views of in immediate or surrounding areas. There are axial views created along the streets towards the site, each one creating a different perspective, framing the site in a different way. There is very little natural light with access to the existing building, only a small courtyard on the south-east corner of the site affords natural light to the small reading space adjacent to it two levels below grade.

The building is constructed of precast, site cast, and waffle slab concrete construction, with brick cladding lining the interior of the sunken courtyard. Already being underground, the weight of the concrete is felt in all areas including the reading spaces adjacent to the courtyard. The entry to the main part of the library is further suppressed by administrative and the large meeting room placed directly above it. Past the entrance and help desk, the reading area and stack space opens up to a two story volume, exposing the waffle slab construction holding the parking deck above.

QUALITATIVE: **SITE ANALYSIS**



Site Statistics

size: 105' x 160'
area: 16,800 sq. ft.
location: 2880 Hennepin Ave
Minneapolis, MN
zoned: OR2
current use: Walker Community Library

Preliminary Zoning:

The Walker Community Library is currently zoned as OR2, which signifies a High Density Office District. A OR2 categorized district is established to provide a mixed use environment of moderate to high density dwellings and large office uses, with the opportunity for small scale retailers and service uses designated to serve the immediate surroundings. This zoning designation many times is used as a transition period between a downtown setting and a moderate to low density residential setting.

The designation of OR2 limits a library within its borders to a height restriction of 4 stories, not exceeding 56 feet tall. The site also carries a maximum floor to area ratio of 2.5. This multiplier would allow a building square footage on this site of up to 42,000 square feet. The site also carries a maximum lot coverage of 70 percent.

Wind:

There are two main prevailing wind directions in Minnesota. From the northwest during the winter and from the southeast during the summer months. Although for many residents it feels like the wind only blows in the winter, the average windspeed throughout the year ranges from nine to 11 miles per hour. (Wind analysis figures on following page.)

Sun/Shade:

The high altitude of the summer sun, and no buildings taller than 3 stories around the site will provide direct natural light to the site. During the low sun angles of the winter months the Uptown theater may block sunlight to parts of the site in the middle of the day. (Wind analysis figures on following page.)

Macro-analysis: Climate

Minneapolis, located in the upper midwest sees very drastic weather changes throughout the year. The winter months are extremely cold, especially for visitors, with temperatures many times dropping below zero. Minnesota receives large amounts of arctic air blowing from the northwest out of Canada, causing the low temperatures. The summer months see a drastic change to much warmer temperature, allowing for the residents and visitors to partake in the many outdoor activities of the region. Thunderstorms are a common occurrence during the summer months, the warm humid air from the south mixing with the colder air from the north can produce heavy rains, hail, and tornadoes. The transitional seasons of spring and fall are different each year. Late snow fall, melting ice, and chilly temperatures are not uncommon for the spring. While warm temperatures can extend late into the fall season, and then end abruptly, transitioning directly into winter.

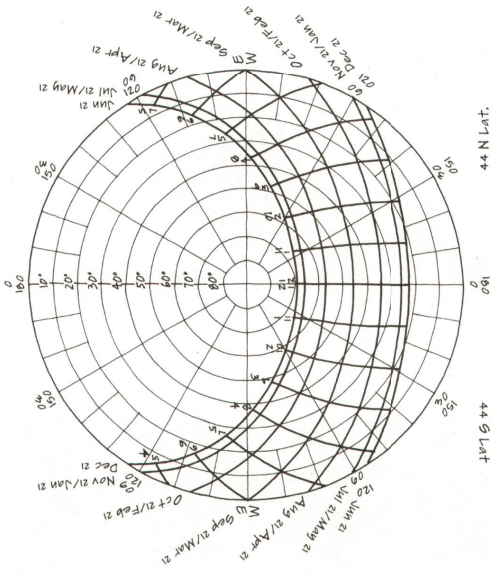
Temperature:

The area is subject to large temperature swings, most notably with the change of the seasons. During the winter months temperatures hover below freezing, approaching single digits during December and January. In combination with windchills the temperature can drop well below zero. The summer months see average temperatures around 70 degrees F, and coupled with high humidity the air can feel much warmer. (Temperature statistics can be seen on the following pages.)

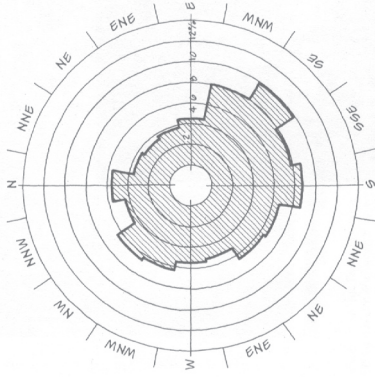
Precipitation:

Precipitation in the area consists of snow during the winter and rain during the summer, with the two intermixed in the fall and spring. Minnesota receives an average of 30 inches of rain and 52 inches of snow each year. (Precipitation statistics can be seen on the following pages.)

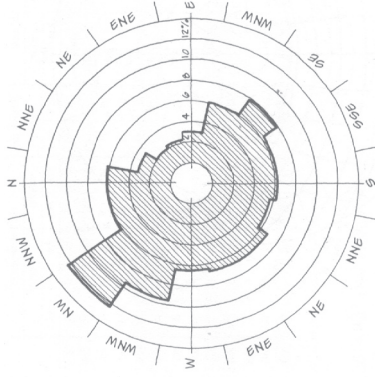
QUALITATIVE: **SITE ANALYSIS**



Sun Path Diagram, 44° Latitude



June Wind Rose, Minneapolis



December Wind Rose, Minneapolis

	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	ANN
WIND (mph)													
Avg. Speed	10.5	10.4	11.3	12.2	11.1	10.4	9.4	9.2	10.0	10.6	11.0	10.4	10.5
Max. Speed	DR SP 32 51	DR SP 34 37	DR SP 32 37	DR SP 18 45	DR SP 22 49	DR SP 33 48	DR SP 35 43	DR SP 20 44	DR SP 29 39	DR SP 31 43	DR SP 25 41	DR SP 31 39	DR SP 32 51
SUN													
Percentage Sunny Days	53	59	57	58	61	66	72	69	62	55	39	42	58
Mean # Cloudy Days	8/7/15	8/7/14	7/7/17	7/8/15	7/9/15	7/10/12	10/12/9	10/11/10	10/8/12	10/7/14	5/6/18	6/6/18	95/101/169
Heating Degree Days (July-June) base 65 F	7	20	178	516	978	1428	1616	1273	1034	560	222	44	7876
Cooling Degree Days (Dec-Jan) base 65 F	0	0	0	4	41	146	259	190	56	3	0	0	699

*data retrieved from noaa.gov

TEMPERATURE

	Monthly Avg. (F)			Daily Ext. (F)		Monthly Ext. (F)	
	max.	min.	mean	high	low	highest	lowest
January	21.9	4.9	13.4	59	-34	26.3	-2.7
February	26.2	9.1	17.7	64	-33	31.9	-0.1
March	38.6	21.8	30.2	83	-32	44.9	17.1
April	55.9	36.3	46.1	95	2	56.0	36.9
May	68.4	48.0	58.2	106	18	68.7	46.9
June	77.8	58.1	68.0	104	33	77.9	61.8
July	83.1	63.2	73.2	108	43	81.4	65.8
August	80.5	60.8	70.7	103	39	78.7	65.1
September	71.4	51.7	61.6	104	26	68.8	52.8
October	58.9	40.2	49.6	90	10	59.2	38.2
November	40.5	25.4	33.0	77	-17	46.3	22.6
December	27.0	12.0	19.5	68	-29	30.5	3.7
Annual	54.2	36.0	45.1	108	-34	50.8	40.6
Winter	25.1	8.7	16.9	68	-34	26.9	7.1
Spring	54.3	35.4	44.8	106	-32	52.5	38.4
Summer	80.5	60.7	70.6	108	33	75.5	65.1
Fall	56.9	39.1	48.0	104	-17	54.4	42.3

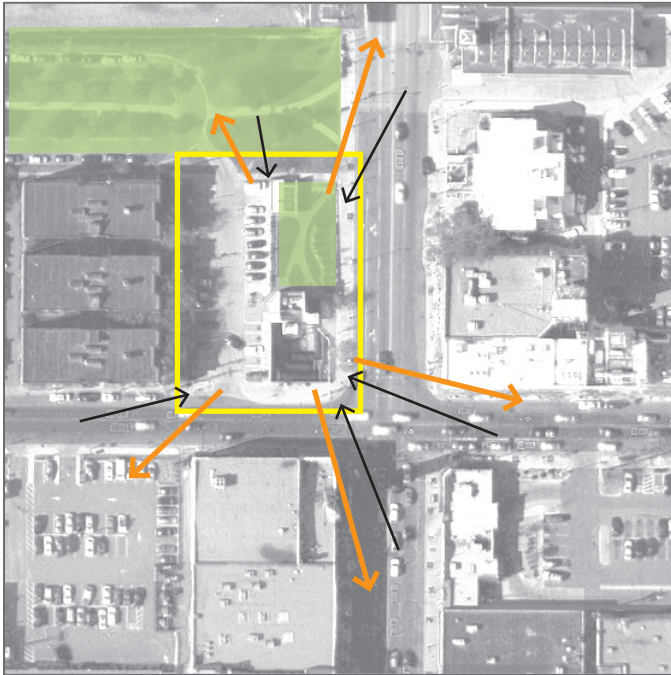
*data retrieved from <http://climate.umn.edu/>

PRECIPITATION

	Precipitation					Snow		Year		
	Mean	High	Year	Low	Year	1 Day Max/Date	Mean		High	
January	0.87	3.63	67	0.05	-8	1.21	24/1967	11.9	46.4	82
February	0.84	3.25	22	0.03	-6	1.90	24/1930	8.3	26.5	62
March	1.62	4.75	65	0.09	10	1.62	01/1965	11.6	46.1	65
April	2.21	7.00	101	0.16	87	2.22	27/1975	3.0	21.8	83
May	3.49	10.92	42	0.21	34	3.59	29/1942	0.1	2.4	54
June	4.28	9.82	90	0.22	88	2.95	21/2002	0.0	0.0	49
July	3.63	17.90	87	0.11	36	9.15	23/1987	0.0	0.0	48
August	3.43	9.31	77	0.20	46	7.28	30/1977	0.0	0.0	48
September	2.89	7.77	3	0.41	40	4.96	12/1903	0.0	0.4	85
October	2.04	6.42	11	0.01	52	2.75	19/1934	0.5	8.2	91
November	1.49	5.29	91	0.02	39	2.52	11/1940	7.7	46.9	91
December	0.92	4.27	82	0.00	43	1.50	14/1891	9.7	33.5	69
Annual	27.72	40.15	11	11.54	10	9.15	19870723	52.7	101.5	83
Winter	2.63	6.24	67	0.69	58	1.90	19300224	29.8	71.7	67
Spring	7.32	16.13	65	2.12	10	3.59	19420529	14.6	48.1	65
Summer	11.34	23.52	87	1.73	-6	9.15	19870723	0.0	0.0	49
Fall	6.42	13.50	11	1.71	52	4.96	19030912	8.2	55.1	91

*data retrieved from <http://climate.umn.edu/>

SITE ANALYSIS



Vegetation:

The existing vegetation on the site is randomly planted trees and open lawns space within and around the plaza area. There is open green space to the north of the site that extends back into the residential neighborhood connecting Hennepin Avenue to the residents.

Views:

Located on a corner site, the library will have both views in and out. From within the library views will be available looking up and down Hennepin Avenue, along with views eastward down Lagoon Avenue. Approaching the library views will be of the library from both directions on Hennepin and Lagoon avenues.

Vehicular Traffic:

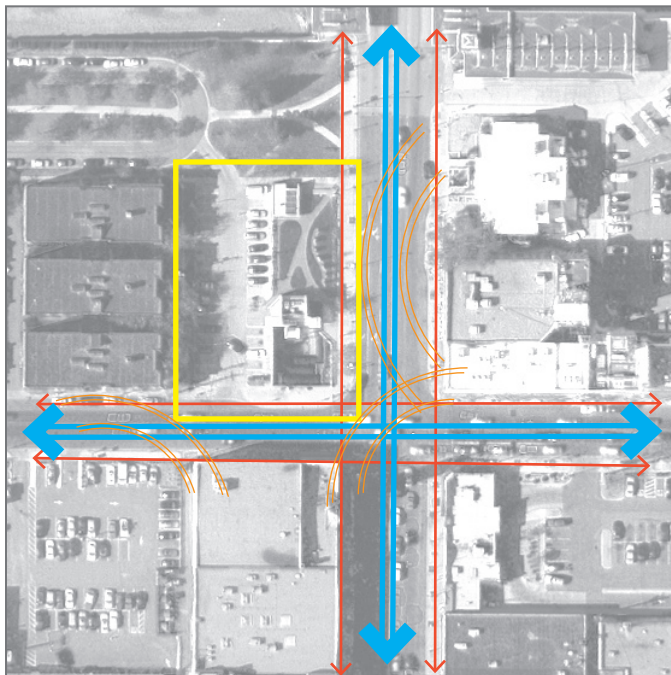
Vehicular traffic is steady along Hennepin Avenue which borders the east side of the site. To the south, Lagoon Avenue does not see as much of the visitor traffic that Hennepin Ave. sees, but it becomes a major link back into the neighborhoods as well as access to street parking and lots off the main road.

Pedestrian Traffic:

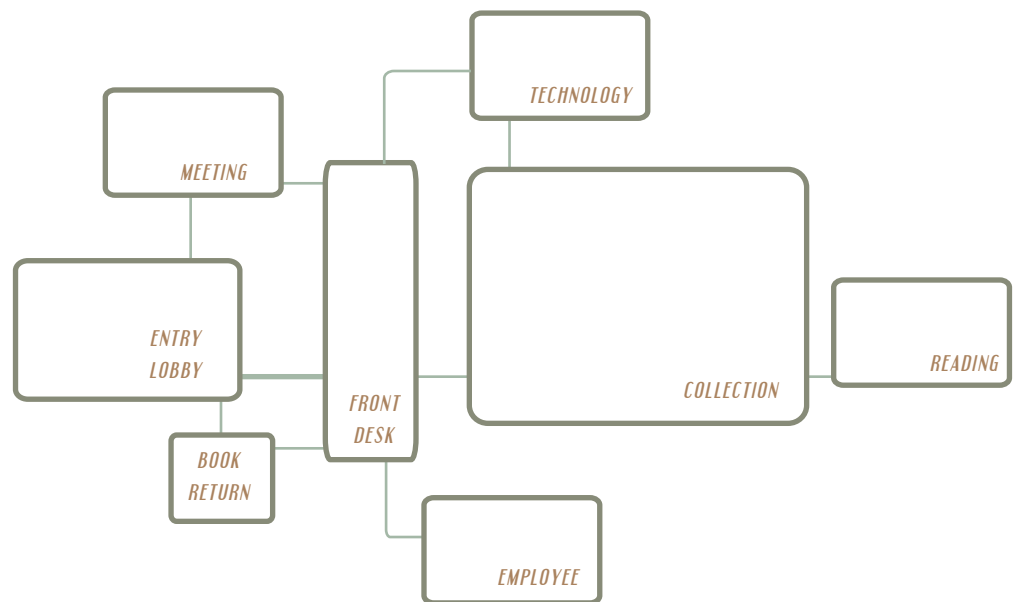
Located along the Uptown Mall, the site will see large amounts of pedestrian traffic. It is common to park on one of the secondary roads in the area and then walk Hennepin Avenue. The metro stop to the north of the site will also provide pedestrian traffic of people going to and from that location.

Noise:

The largest amount of sound/noise will come from street and automobile traffic. Hennepin Avenue has continuous automobile traffic throughout the day. Lagoon Avenue is the street that borders to the south, and does not receive as much traffic as Hennepin, but still gets regular usage.



PROGRAMMATIC REQUIREMENTS



SPACE DESCRIPTION

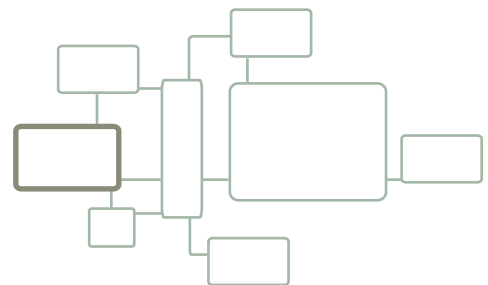
The main entrance point to the library. Should guide user to desired destination, or provide assistance to those who need it. The entrance needs to be an inviting space, encouraging the general public to enter the space and ultimately the library.

NET AREA: 500 SQ FT

NUMBER OF SPACES: 1

SPATIAL RELATIONSHIPS

The main entry and lobby are an essential gathering point as well as disbursement point. The lobby should provide easy access to the collection, front desk, and book return, as well as clear direction to meeting and classroom spaces.



SPACE DESCRIPTION

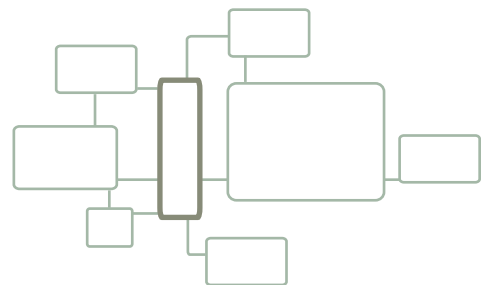
The front desk will function as both the information help desk and the check-out counter. One of the first things a patron will encounter when entering the library.

NET AREA: 100 SQ FT

NUMBER OF SPACES: 1

SPATIAL RELATIONSHIPS

This space should be centrally located, easily accessible users arriving and checking out books. The space will be linked to employee office and work space.



SPACE DESCRIPTION

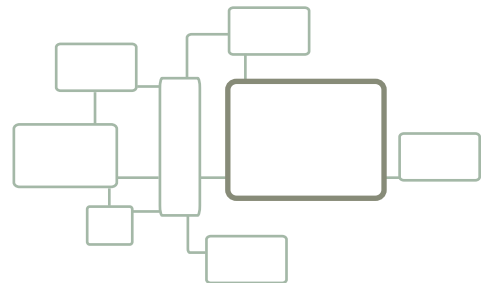
The collection of material. This area will hold the stacks of books, magazines, and other medias for both the adult and children's collections. There will be desk space for short period reading and referencing. Also computer clusters necessary for referencing libraries material.

NET AREA: 8,000 SQ FT

NUMBER OF SPACES: 2 (ADULT/CHILDREN)

SPATIAL RELATIONSHIPS

The collection space will have a strong link to the entry point, giving clear direction to the users. The space will also be directly linked to the reading spaces. The help desk/check-out area will also have direct contact to the collection.



SPACE DESCRIPTION

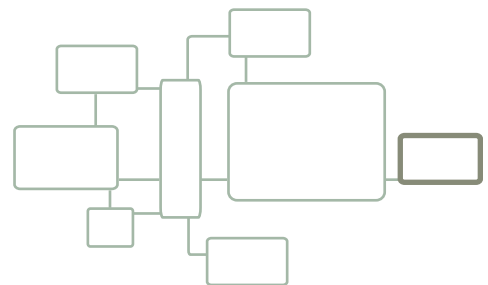
Dedicated to the leisure and comfort of the user. The area where users will spend their time reading their chosen material. Formal desk space as well as comfortable lounge seating will be available.

NET AREA: 1,200 SQ FT

NUMBER OF SPACES: 1

SPATIAL RELATIONSHIPS

The space should have a primary relationship to the collection. Users should be encouraged to congregate in this space, in a group setting, rather than within the stacks.



SPACE DESCRIPTION

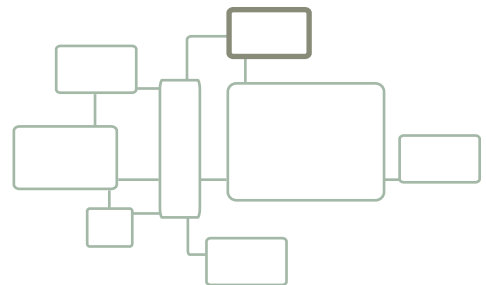
The technology and classroom space are enclosed spaces for study, computer usage, and group sessions. In addition to the meeting rooms the classroom(s) will be for small group assembly with amenities for teaching purposes: desks, projects, blackboards, etc. The technology space will be an area designated to computer use. Access to internet, research, and basic program elements will be both for public use and classroom settings.

NET AREA: 3000 SQ FT

NUMBER OF SPACES: 3

SPATIAL RELATIONSHIPS

The technology area will have a relationship to the collection, but more importantly both the classroom(s) and technology spaces will be in relation to the meeting facilities. This is for access by the general public who may be using the library for other reasons than the collection.



SPACE DESCRIPTION

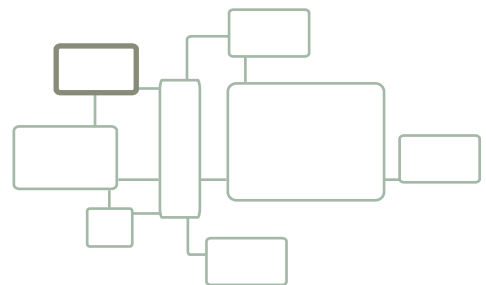
The meeting areas are for group assembly. A large meeting space able to hold up to 100 users will be provided along with a smaller meeting room for more intimate meetings. These spaces are for general assembly and group meeting purposes. If technology is needed, as in a class or learning experience, the classroom(s) or technology spaces will be also used in this regard.

NET AREA: 3500 SQ FT

NUMBER OF SPACES: 3

SPATIAL RELATIONSHIPS

The large meeting space will have some relationship to the collection as it is used as a group reading space for children. Both meeting spaces will have a relationship to the entrance and front desk so that users there for other functions than the collection may have direct access.



SPACE DESCRIPTION

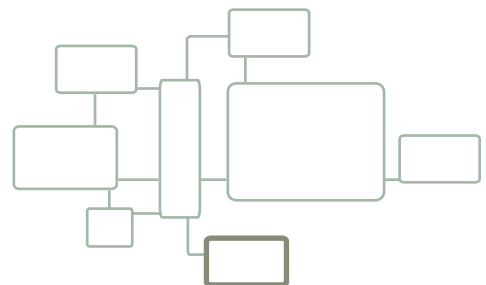
The employee space will be both administrative offices and employee break space. An office for the head librarian will be provided along with work space for other employees. Break facilities will be provided for dining and relaxation.

NET AREA: 2,500 SQ FT

NUMBER OF SPACES: 3

SPATIAL RELATIONSHIPS

The employee area will have a direct relationship to the front desk and check-out for administrative purposes.



SPACE DESCRIPTION

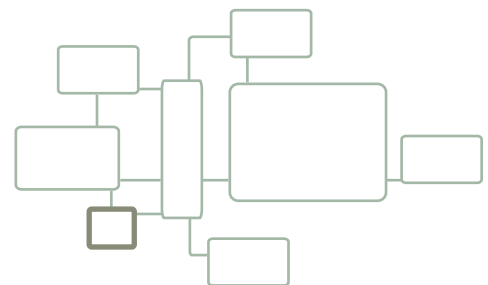
This area is designated for the return of books by the patrons. For the public, basic book drops will be provided in various spaces. The main lobby will hold the largest book return, within the room will be a small space for book organization and preparation for check-in and return to the shelves.

NET AREA: 300 SQ FT

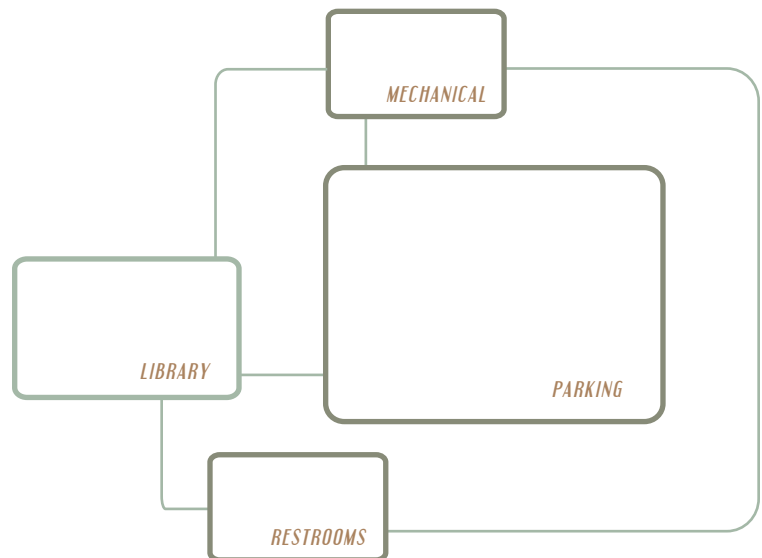
NUMBER OF SPACES: TBD

SPATIAL RELATIONSHIPS

The book return spaces will be at all access points to the library, with the main book return being located in the lobby/entry space.



PROGRAMMATIC REQUIREMENTS



SPACE DESCRIPTION

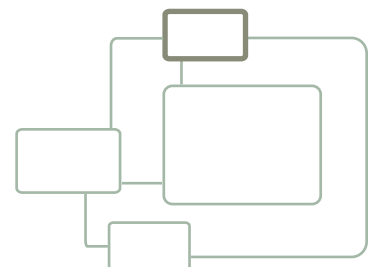
The mechanical space will house the mechanical systems necessary to run the facility. Most likely janitorial office and storage will be included in this area.

NET AREA: 3000 SQ FT (RELATIVE TO BUILDING SIZE)

NUMBER OF SPACES: 1

SPATIAL RELATIONSHIPS

The mechanical space will be isolated from the general users. Access will be provided from parking deck to mechanical for ease of maintenance.



SPACE DESCRIPTION

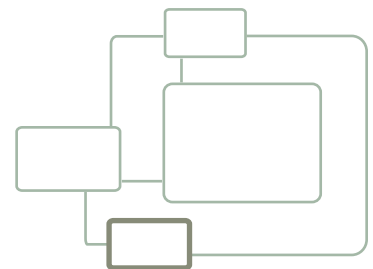
Restrooms provided for the comfort of users and employees

NET AREA: 1500

NUMBER OF SPACES: 4

SPATIAL RELATIONSHIPS

Restroom facilities will be centrally located for ease of entry from all spaces. Smaller, auxiliary restrooms may be located in remote sections of library.

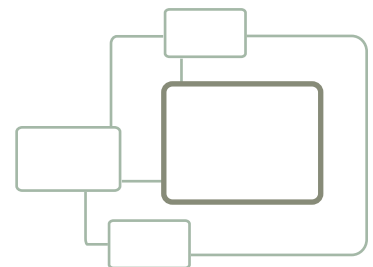


SPACE DESCRIPTION

After site analysis and schematic design a parking ramp is proposed for a parking lot adjacent to the site across Lagoon Ave. The large scale of parking requirements and the growing need for parking in the general area of Uptown, MN were conclusions reached to support the idea of a parking structure.

*NET AREA: TBD**NUMBER OF SPACES: 1**SPATIAL RELATIONSHIPS*

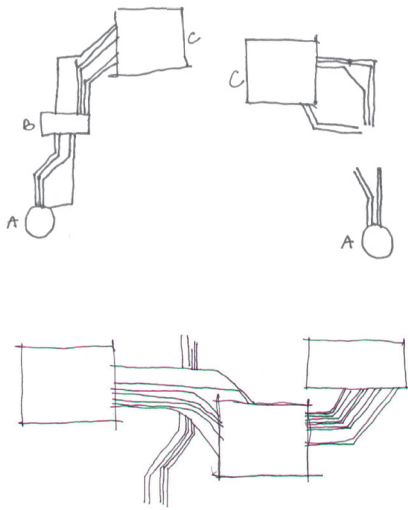
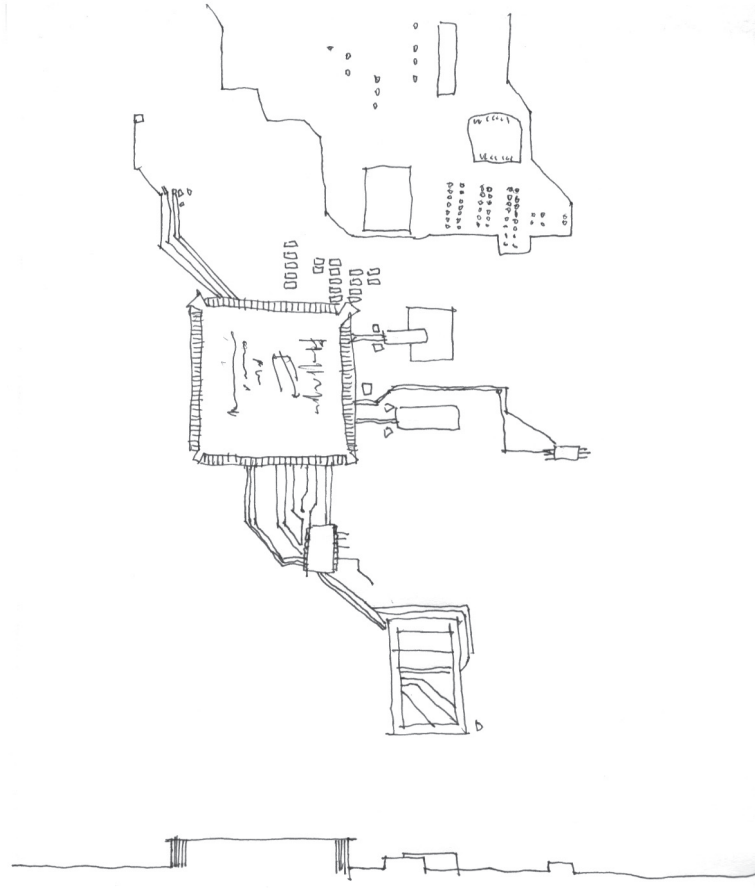
The proposed parking ramp will be connected via skyway above Lagoon Ave. to a lot that is located to the south west of the site.



DESIGN DOCUMENTATION

DESIGN INSPIRATION
SCHEMATIC DESIGN
FINAL PRESENTATION

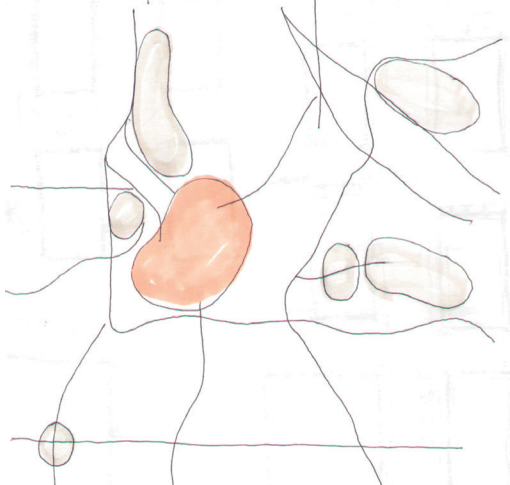
DESIGN INSPIRATION



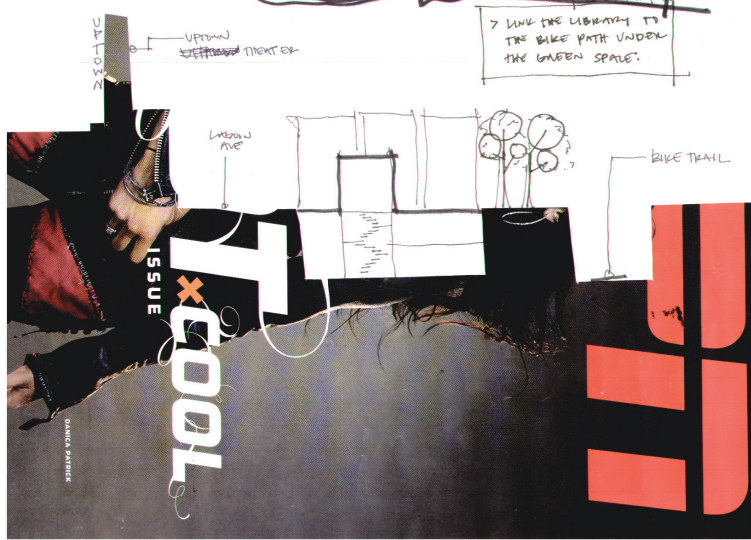
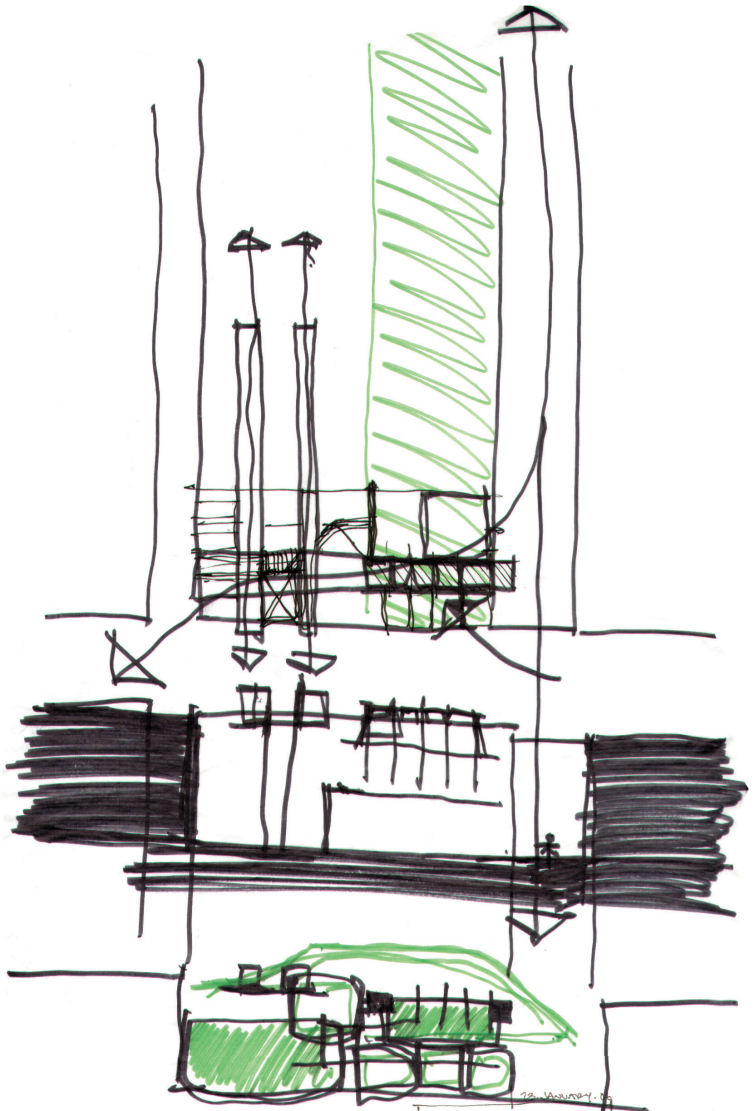
The beginning concept sketches for the Walker Library depict the study of the networking systems of a computer and the network cards within them. This analogy derives from the goal to create a place of interaction, one which is made up of the specific functions of the library and the spaces that link them. On a larger scale the components of the computer or Ethernet card can be related to buildings or locations in a city and how roads, sidewalks and paths connect those places can be compared to the wiring and connection of the components in the computer. Then applying that same principal to the library, the specific functions or components of the library are spaced throughout the volume of the library and are connected by paths that flow through and in between these spaces similar to the wiring and connections of the computer.



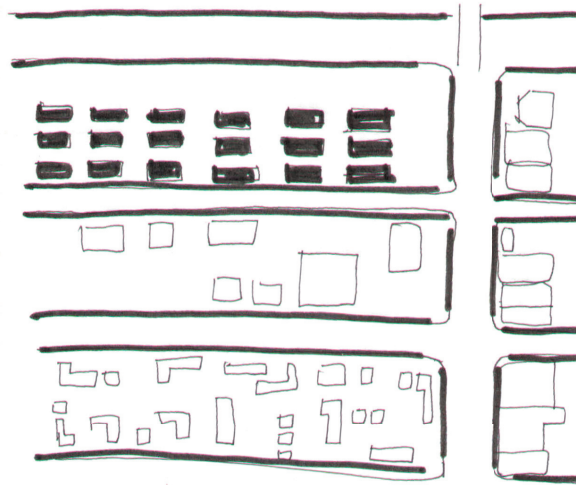
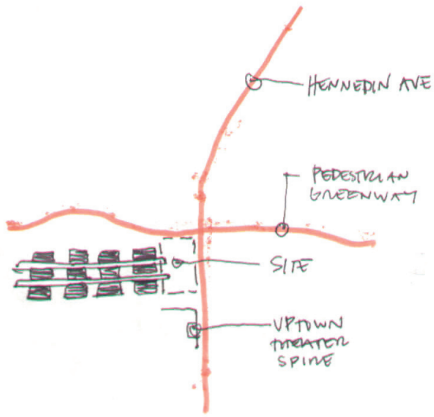
Downtown Minneapolis & surrounding areas: network
 > Minneapolis (DT) - area of focus
 > Downtown / Uof M / etc - surrounding areas: linked to main by network.



When beginning site design and or analysis I started with a collage that represented major elements surrounding the area. Mass areas that either directly or indirectly affect the site. For instance the white lines represent transportation routes that directly affect the site. One being Hennepin Ave. running north and south and the bike path that runs east and west. The red lines represent transportation routes such as highways and interstates that do not directly affect the site but must be used for those out of walking or bike traveling distance. In theory the Minneapolis central library serves the area represented in yellow and then finally the green represents the portion of the general public that in theory would use the Walker library as their local library.

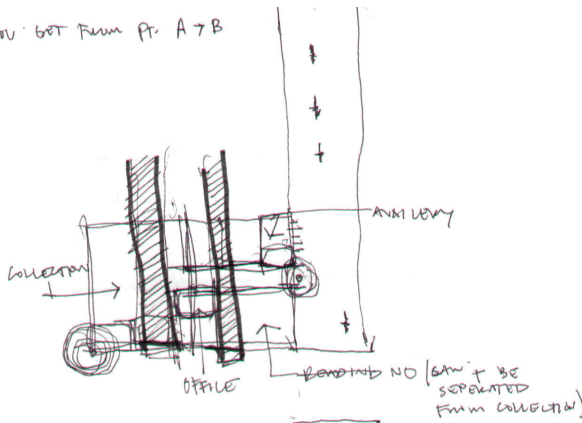


SITE ANALYSIS SCHEMATIC DESIGN

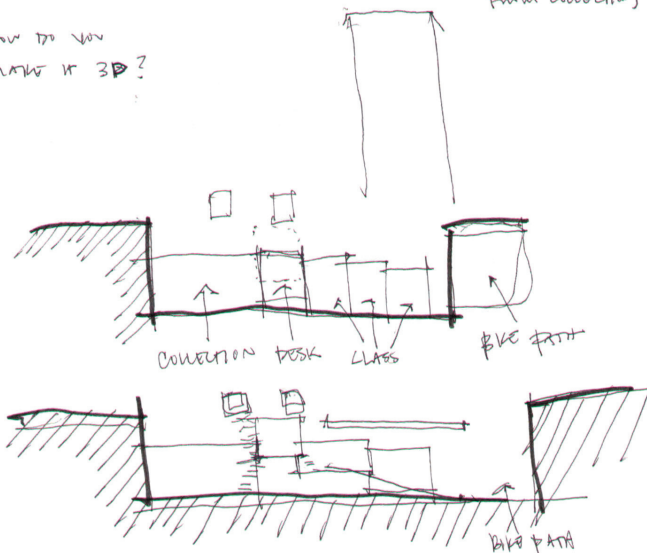


> HOLD E/W LONGITUDINAL AXIS, PARALLELING THE W/ BIKE PATH/LANES/WALK MOVEDS INTO A LOOSELY GRID SYSTEM OF HOUSING

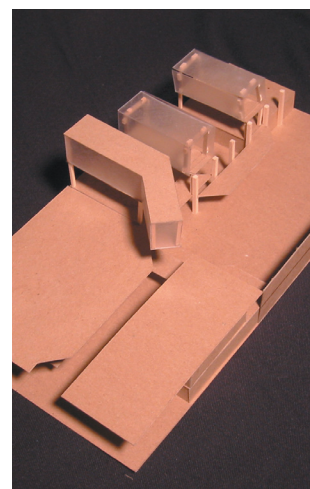
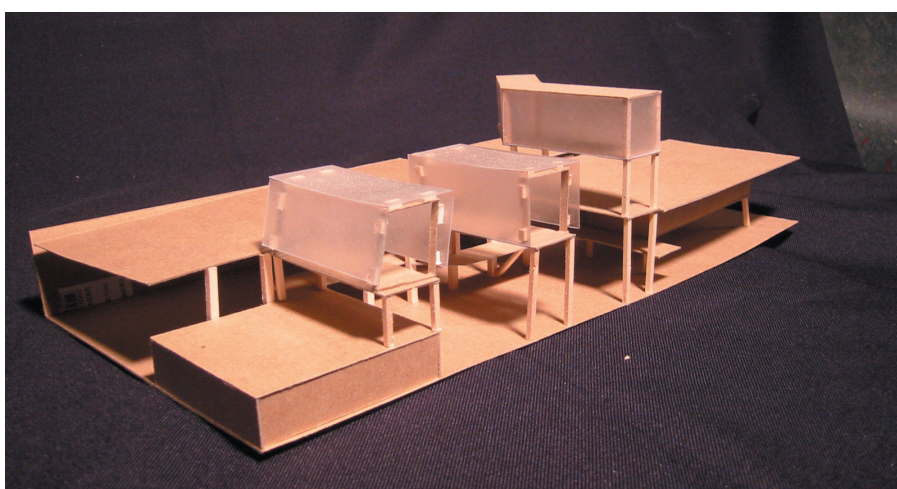
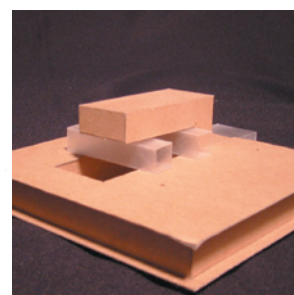
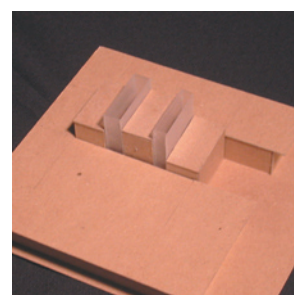
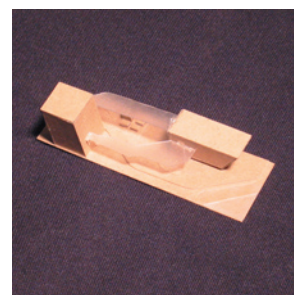
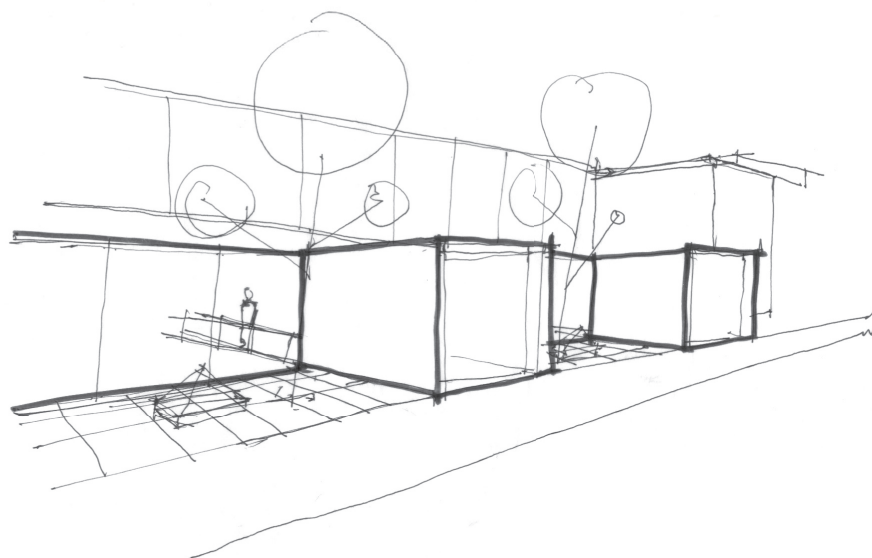
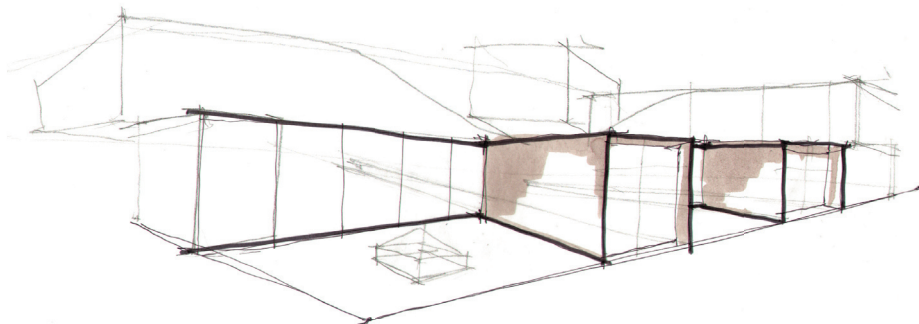
- How do you get from Pt. A to B

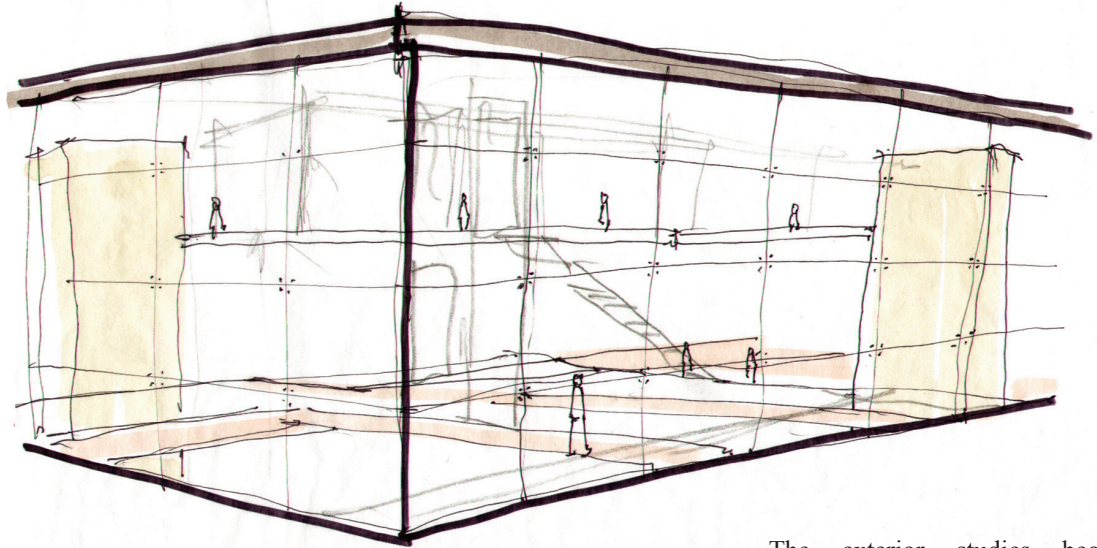


- How do you make it 3D?

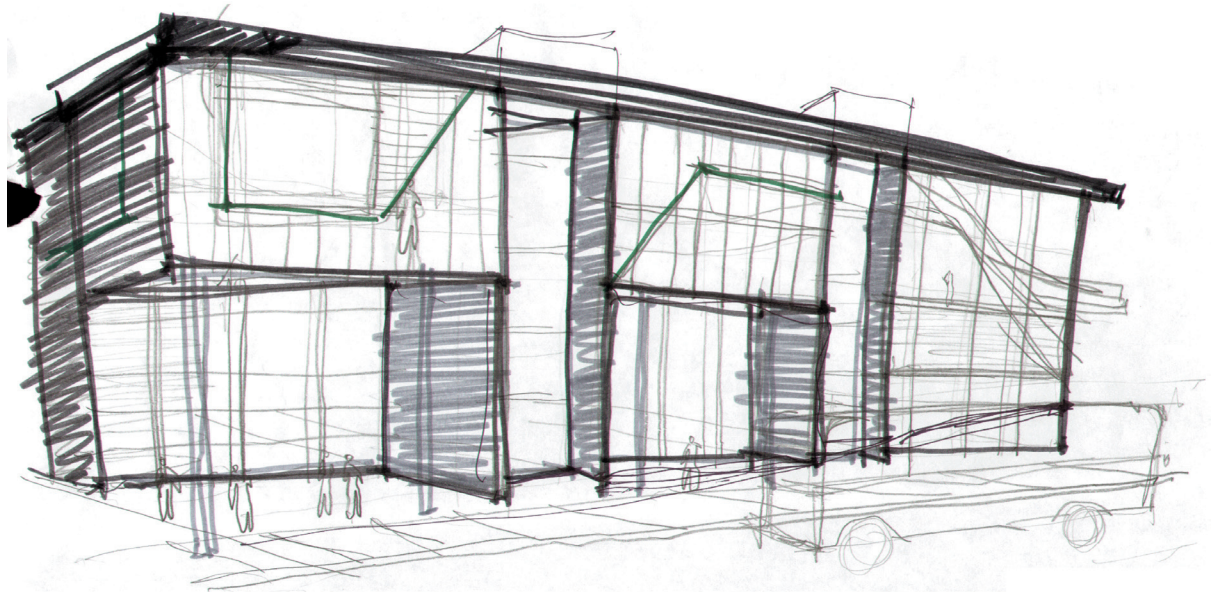


The acknowledgment of two things drove the design process from the start. The realization of the 3D nature of the site and the connection to the bike path was the opportunity to work in section and from the start see how determinations in plan affected the section and vice versa. The other was the long corridors that ran between the residential apartment buildings to the west. These corridors stretch down to the Lake Calhoun shores, and the spaces between the buildings are a noticeable phenomena from Hennepin Ave. So the beginning sketches started to adopt and react to these two existing conditions. The continuation of the corridors across the site and through the building along with link to the bike path began to define the 3D network which I strove to create from my original concept sketches of the networking system.

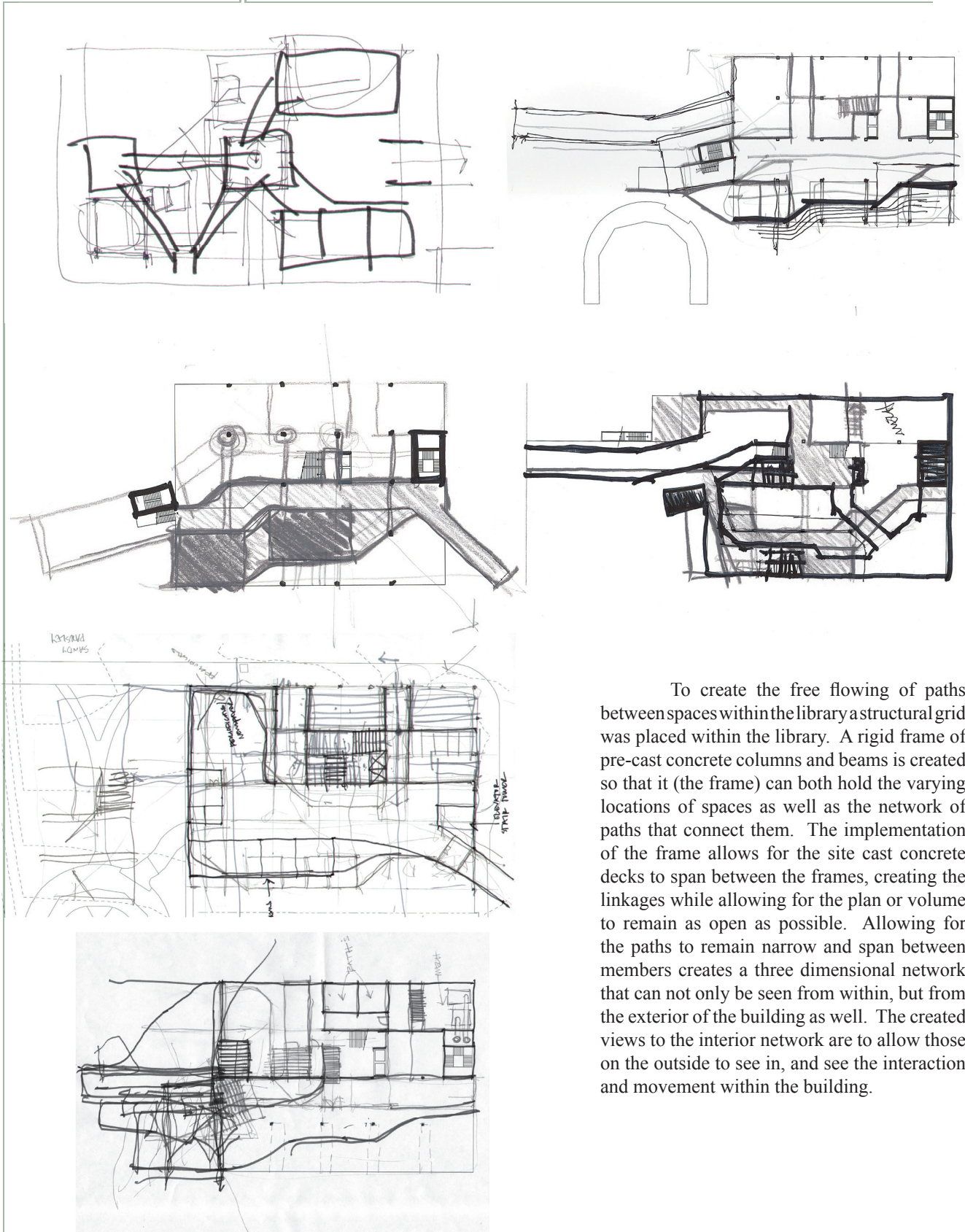




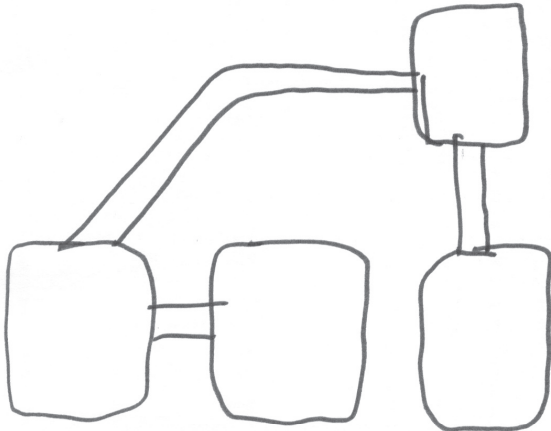
The exterior studies begin to acknowledge in model form how the corridors could affect the design. The beginning concept models have a much more pronounced application of the corridors in the design than the final product. The sketches on the current page represent something much closer to the final product and represent the ideas of this enclosed volume with the 3D network visible within it.



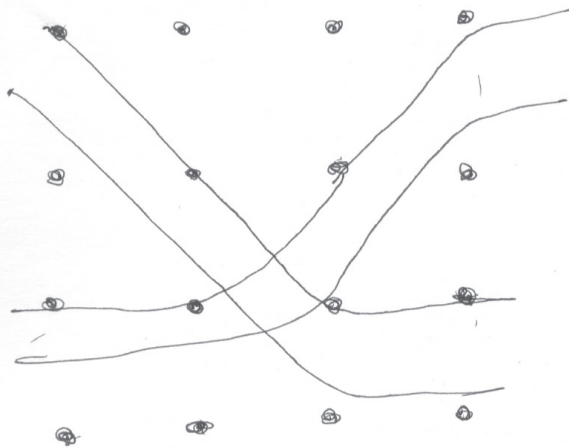
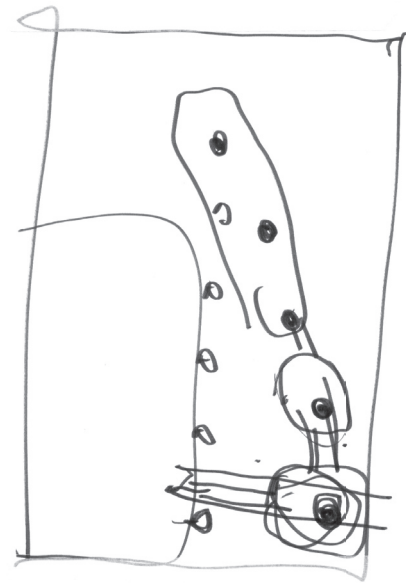
PLANS | SCHEMATIC DESIGN



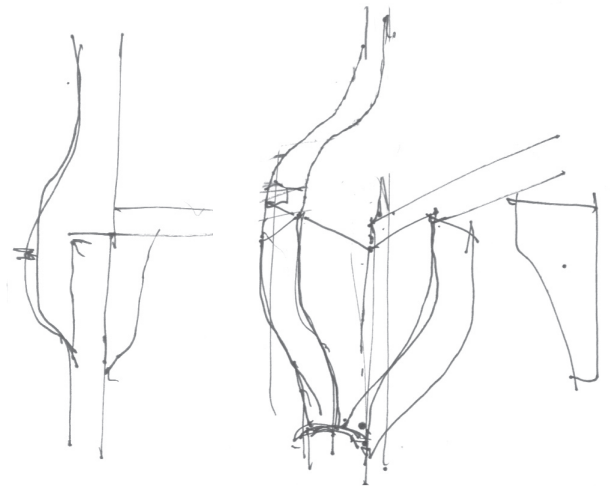
To create the free flowing of paths between spaces within the library a structural grid was placed within the library. A rigid frame of pre-cast concrete columns and beams is created so that it (the frame) can both hold the varying locations of spaces as well as the network of paths that connect them. The implementation of the frame allows for the site cast concrete decks to span between the frames, creating the linkages while allowing for the plan or volume to remain as open as possible. Allowing for the paths to remain narrow and span between members creates a three dimensional network that can not only be seen from within, but from the exterior of the building as well. The created views to the interior network are to allow those on the outside to see in, and see the interaction and movement within the building.



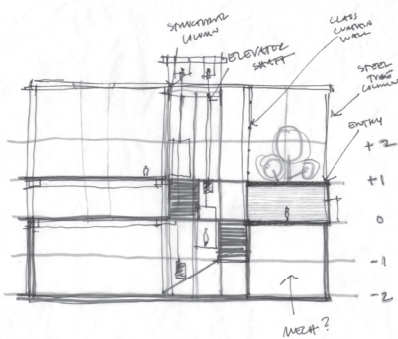
SPACES WITH LINKS



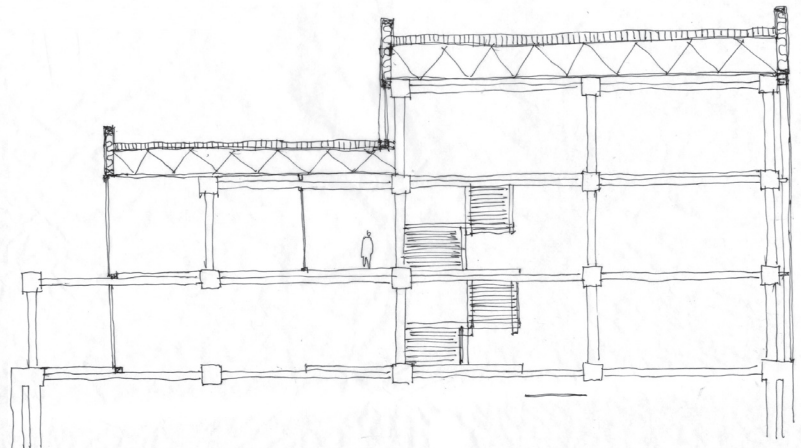
STRUCTURAL GRID



COLUMN DETAILS



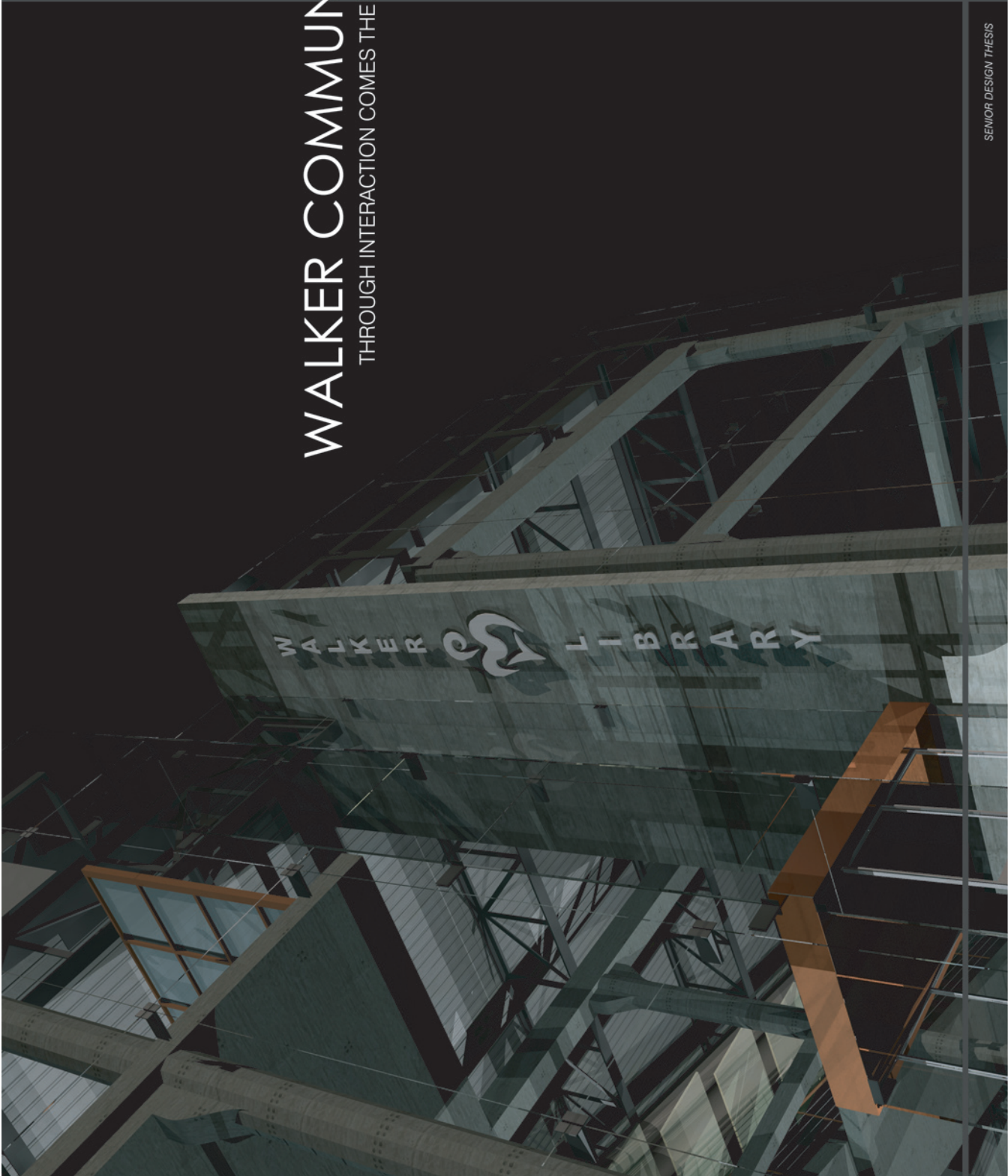
SECTION SKETCHES



FINAL PRESENTATION

FINAL PRESENTATION BOARDS





WALKER COMMUNITY LIBRARY

THROUGH INTERACTION COMES THE SPREAD OF KNOWLEDGE

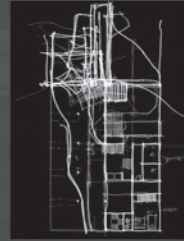
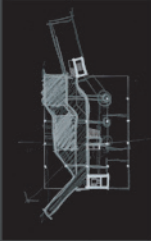
The library today is a destination, a resource used to transfer knowledge to the general public. As we once progressed from oral exchange of ideas to written information, we are now changing from written information to digital information. Information that can be accessed without the need for physical objects. So if the physical presence of books is no longer needed, what function does a storage facility, a library have? Essentially the functional space of a library is no longer needed. But the library, as a public space, is still needed. In a sense we are coming full circle. The idea of a forum, a destination, was once the ideal. A place we could go for answers, discussion, socializing, and ultimately the spread of knowledge and ideas. And the evidence we see today is that the destinations of these forums, markets, and government, but the destinations were still there. But as we lose the common market, become further removed from the internal workings of government, and continually fill our lives with information, we lose the dialogue and interact. And that was and still is the function of the library. The library wasn't and still isn't just a place to get a book. It was and still is a public amenity, a destination, a chance for discussion, and that is something we will always miss. Through interaction comes discussion, and from discussion comes the spread of knowledge, and from the spread of knowledge comes a higher quality of life.

SENIOR DESIGN THESIS

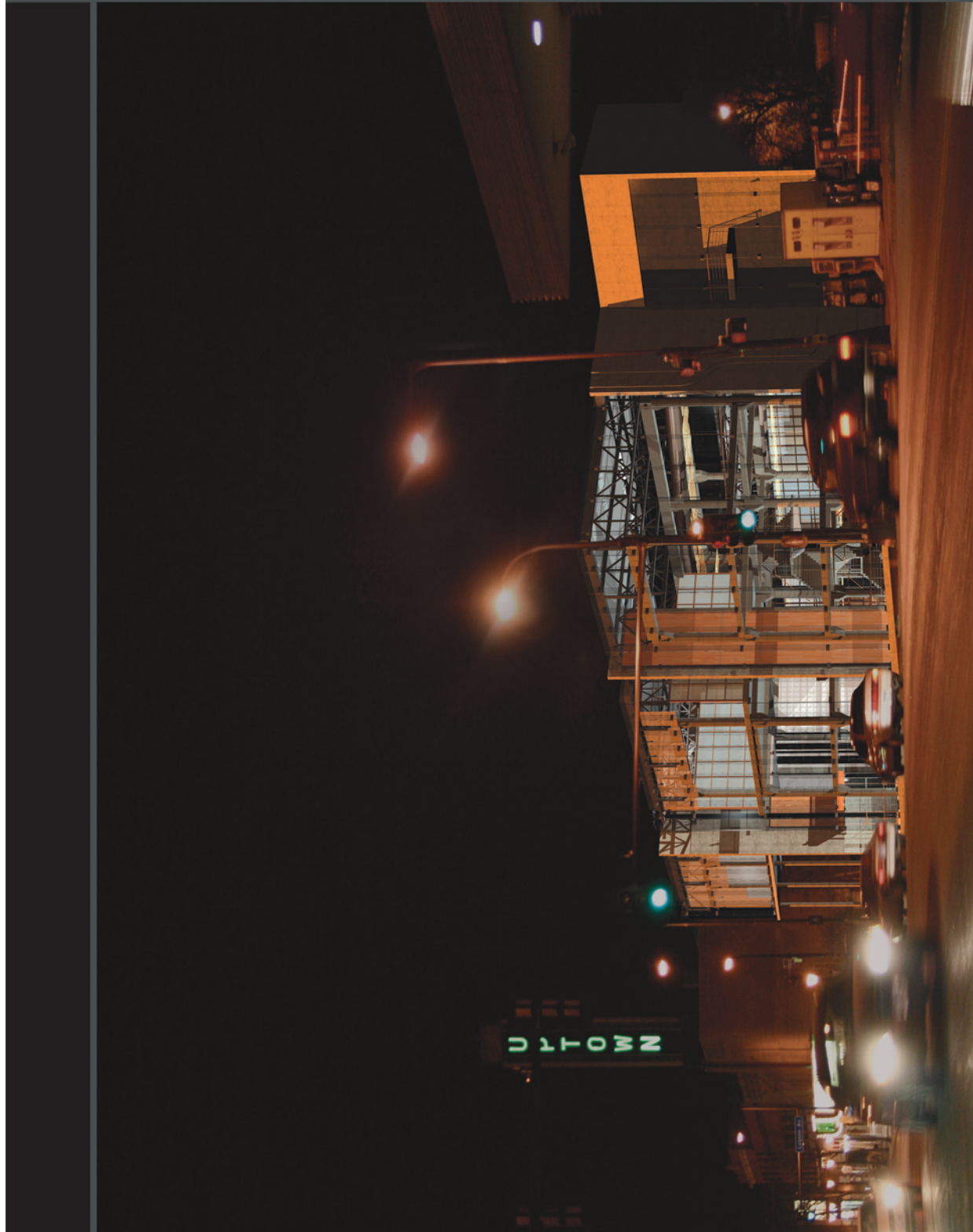
ANDREW HOLMGREN



CONCEPT SKETCHES



Being one of the first sites visible in the downtown Uptown area, the new Wake Library and the events taking place within it become noticeable to the passerby. The library now takes part in the active nightlife and streetscape of the area, rather than being a dark lot within it.

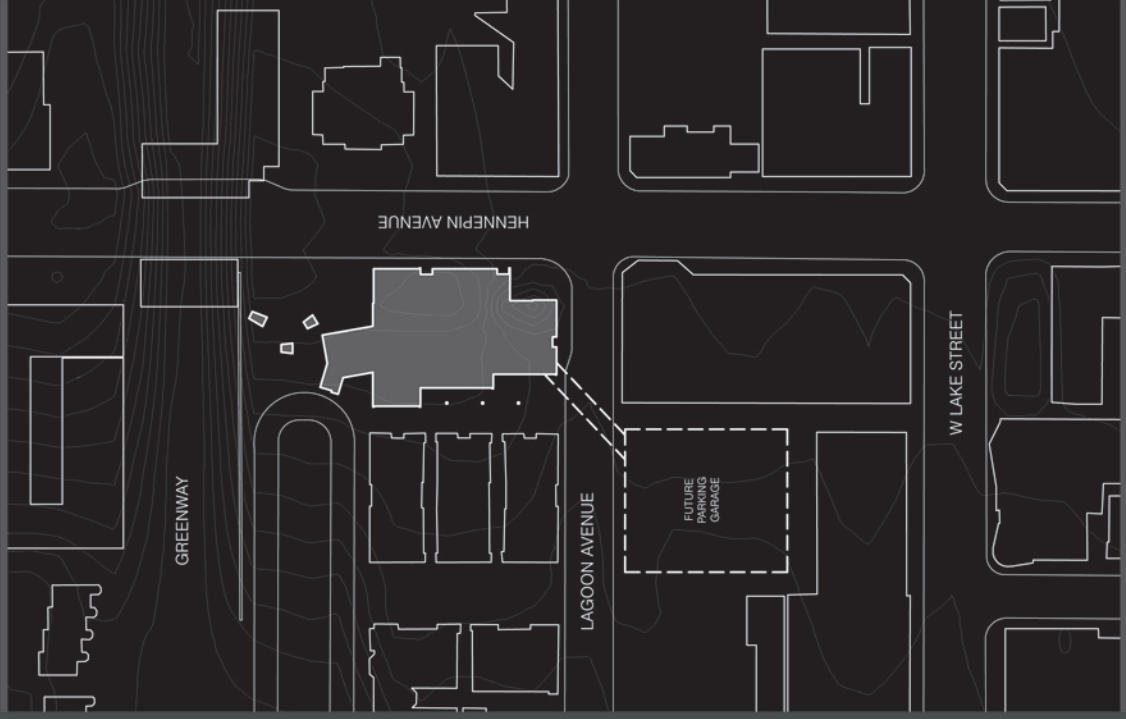


NORTHEAST PERSPECTIVE

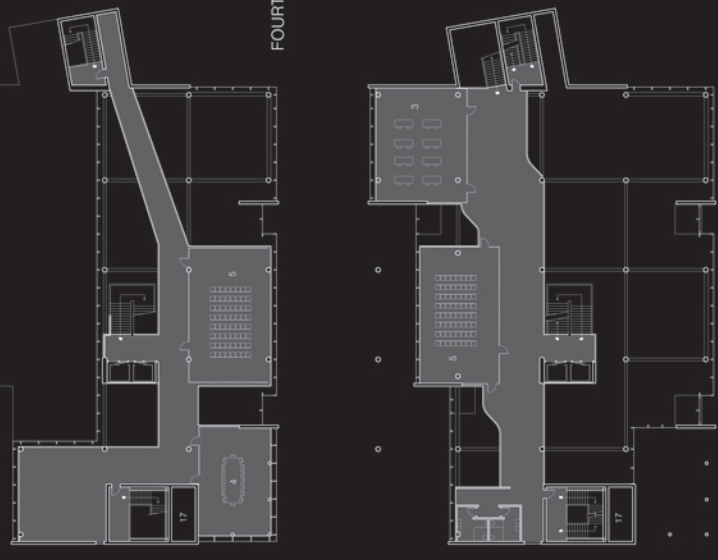
The Walker Community Library is located at the north end of the site, west of where, approaching the central business district from the north. Across Hennepin Ave. to the east is the Walker Community Center, which was abandoned for the new site in 1981. Filling out the block to the east is the pub and peanut bar Williams, and the former site of the Walker Center. Across the street to the south is the Uptown Theater, which has one of the symbolic images of the area in its sign using the word "Uptown". The site is then bordered to the west by a three-story brick apartment building, and to the north by a greenway, which is currently back into the residential neighborhood. The other major structure of importance to the site is the Metro bus stop that is to the north of the site and to the other side of the greenway.



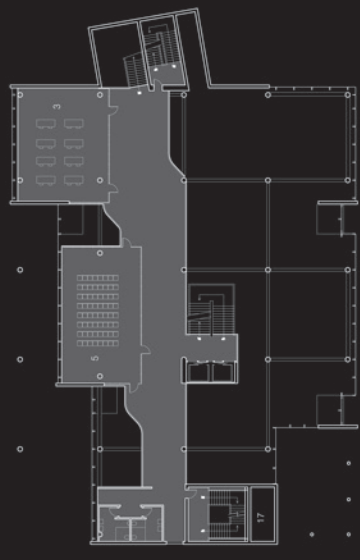
SITE PLAN
scale: 1:50



FOURTH FLOOR PLAN
scale: 1:20



THIRD FLOOR PLAN
scale: 1:20

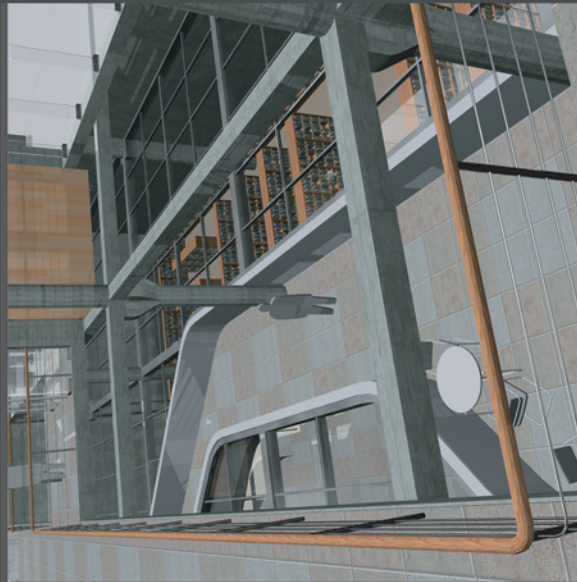


- 1 ENTRY
- 2 BOOK RETURN
- 3 CLASSROOM
- 4 CHILDREN'S READING ROOM
- 5 LECTURE HALL
- 6 ADULT STACKS
- 7 CHILDREN'S STACKS
- 8 CHILDREN'S READING DESK
- 9 COMPUTER LAB
- 10 READING
- 11 LINK TO BIKE PATH
- 12 WORK SPACE
- 13 MEETING ROOM
- 14 OFFICE
- 15 MECHANICAL CHASE
- 16 MECHANICAL CHASE
- 17 MECHANICAL CHASE

GROUND FLOOR PLAN
scale: 1:20

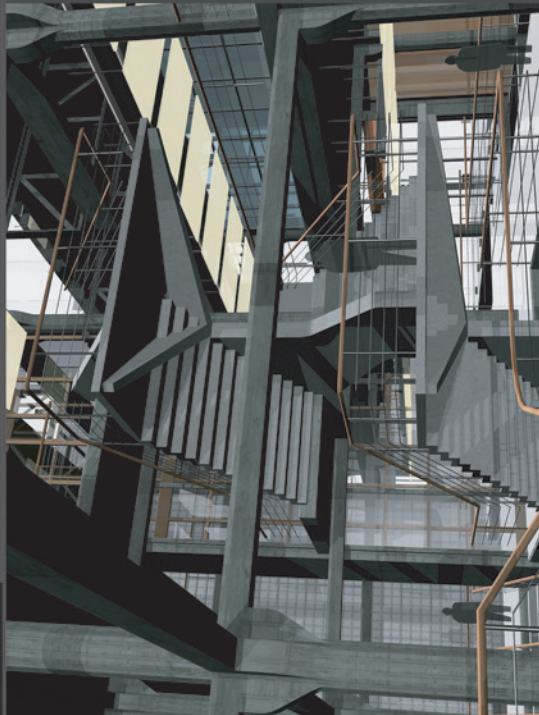


LIBRARY SKYLIGHT

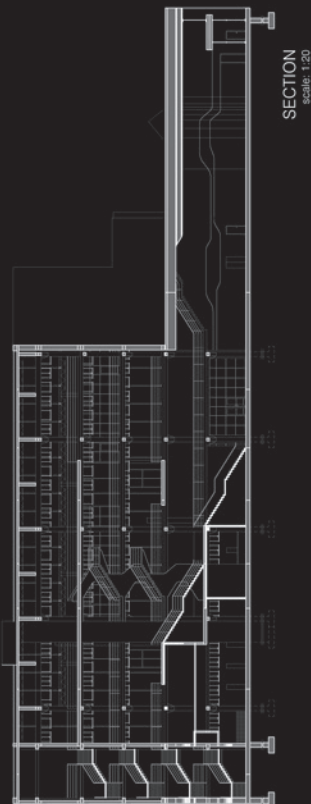
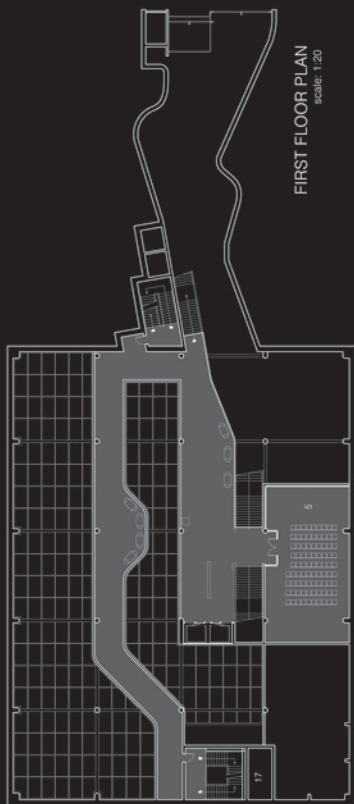
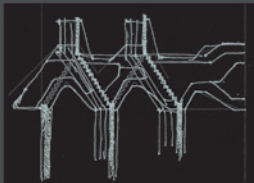


The view to the library below is created by the different voids created by the voids in the floor plates. Different paths can be seen and then lost due to the plates moving within the frame. The central stair is put in place to isolate the stacks and reading spaces, while still allowing the maximum amount of light into the lowest level of the building.

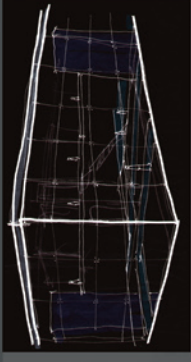
CENTRAL STAIRCASE



The central stair that rises to the upper floors appears to be a simple structure that surrounds the central void. In fact, the way is constructed of site cast terrazzo and hangs from the central wall that rises from below.



CONCEPT SKETCHES

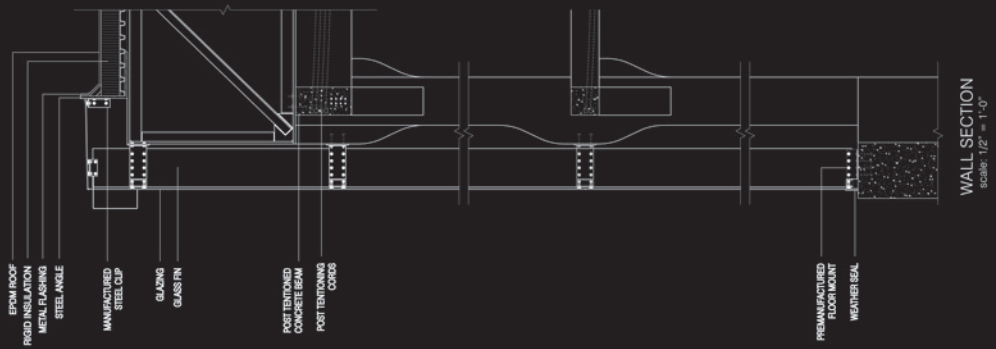


The southeast corner of the new Walker Library eases the previously hard corner with a small covered plaza. At the corner, a natural gathering point, pedestrians are provided a chance for shade or protection from the elements. The plaza is designed to be a natural gathering point for those within the library to stand essentially on the corner of Lagoon Ave. and Hennepin Ave. to gaze upon the Uptown area.

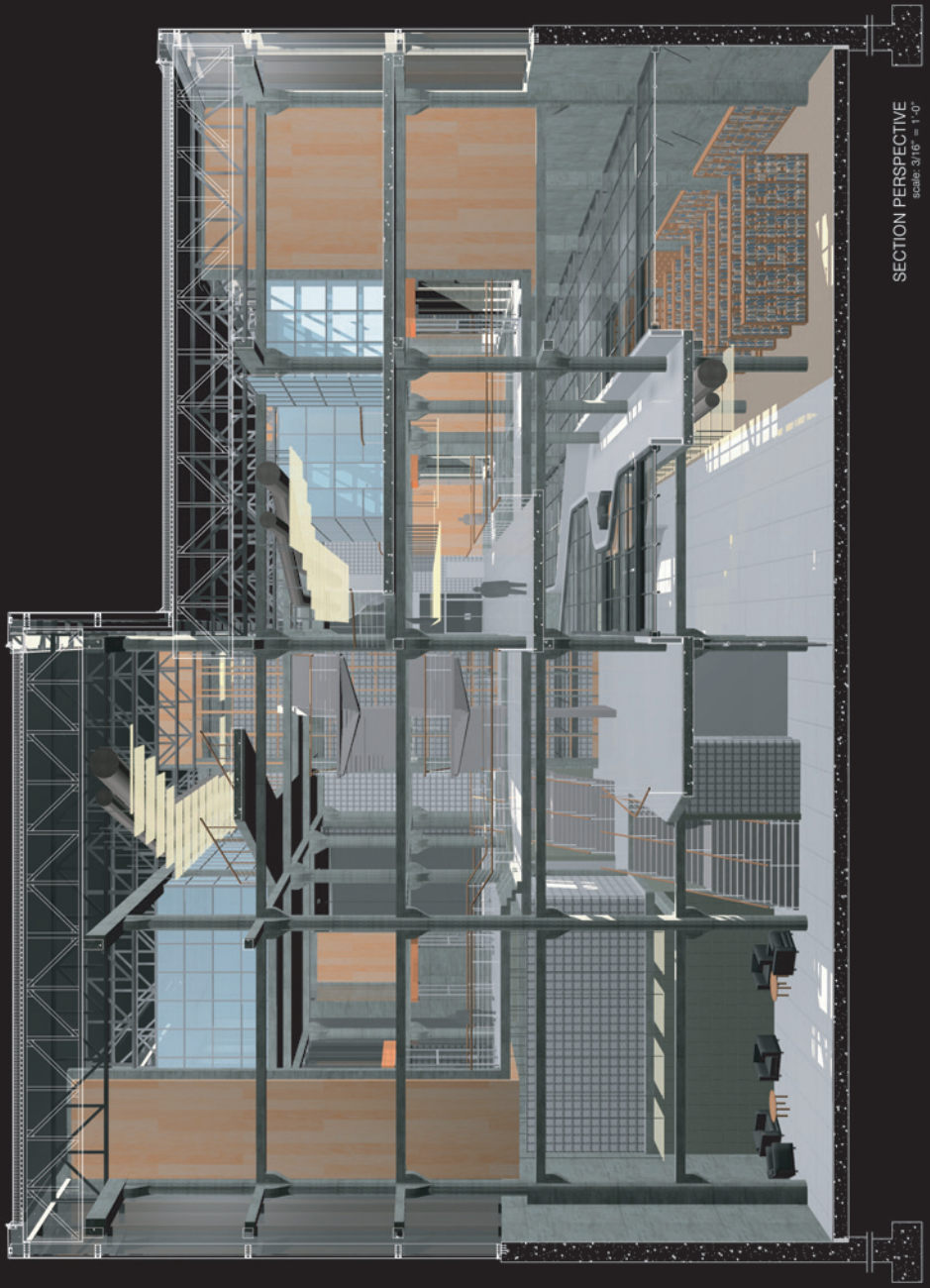
By raising the library to street level, the facade of the brick apartment building, the existing brick building, and the existing brick buildings down to Lake Calhoun would disappear. To account for these well established corridors the concrete shear wall gives the feeling of a hard edge even though surrounded by glass, and the concrete shear wall is designed to be a wide depth and thus creates the illusion of the corridor.



SOUTHEAST PERSPECTIVE



WALL SECTION
scale: 1/2" = 1'-0"



SECTION PERSPECTIVE
scale: 3/16" = 1'-0"

The construction of the rigid roof system was a major element to take place in the design. The first was to have full height curtain walls. The construction of the glass in curtain walls offers a more uniform light to penetrate and filter down into the library along with providing views both in and out of the building. Second, being the frame allowed for was freedom to move the plan within the building creating a network of spaces. Different floor levels were created with a 30' headroom at each level. Each plan and section that can be seen working from both inside and outside the building.



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APPENDICIES

APPENDIX A

PRIOR STUDIO EXPERIENCE

APPENDIX A: PRIOR STUDIO EXPERIENCE

FIFTH YEAR:

[fall: professor: Steve Martens
project: Fargo City Hall/Civic Facility/Wintergarden

FOURTH YEAR:

[fall: professor: Rebecca Pinkston
project: West Side Flats St. Paul, MN

[spring: professor: Vibeke Grupe Larson
project: Infill at Osterbrogade Mixed Use Housing
Copenhagen, DK
Hellerup, DK

THIRD YEAR:

[fall: professor: Ron Ramsay
project: Shaker Theater Pennsylvania
Pipestone Monument Pipestone, MN

[spring: professor: Vince Hatlen
project: Adobe House Star Lake, MN
Montessori School Fargo, ND
Masonty Competition Fargo, ND

SECOND YEAR:

[fall: professor: Milt Yergens
project: The Wall Fargo, ND
The Bistro

[spring: professor: Bakr Aly Ahmed
project: Trinity Lutheran Edinburg, ND
Housing Competition
Valley Hotel, NDSU Fargo, ND

