

## a library of poetry

*Body, Memory, and Architecture*

### Assignment I-C: Program Analysis

**Assigned:** Friday 4 February (library visits on Monday 7 February)

**Due:** Friday 11 February

#### Program / List of Spaces

Please, read this (from DC public library website): <http://www.dclibrary.org/node/616>

Collection (open access bookshelves) = 2,000 sq.ft.

Reading (various: general and special areas) = 2,000 sq.ft.

'Digital' (open access) areas: 1,000 sq.ft.

Meeting/working/study rooms = 1,000 sq.ft.

Lobbies = 600 sq.ft.

Administration/staff offices = 500 sq.ft.

Recital/Performance area= 500 sq.ft

Services (restrooms, cleaning, storage, janitorial, mechanical) = 1,000 sq.ft.

Courtyard= 500 sq.ft

'Your space' (contribution of the library to the local community) = 1,000 sq.ft

Circulation : +/- 15% of total

Supertotal: approx.12,000 sq.ft

(+ surface parking + vehicle access = approx. 2,000 sq.ft.)

This final phase of Part I continues to ask you to operate in groups of 2-3 individuals. You will complete the following 5 exercises intended to guide yours study of the architectural program:

# 1

#### Exercise 1: *Programmatic understanding*

This is your time to reflect and think about the building PROGRAM. You will start by summarizing what you have learned from your research of libraries thus far. Additionally, you'll need to consider, among others, the following questions: What does it mean to preserve human knowledge, memory, sensibility for generations to come? Does it just mean to store it? How social and individual dimension of learning, sharing, making knowledge intersect? What does a library want to be? How do seeking, finding, and reading intersect? What are the roles of culture (past, present, and future) in all this? How are you to express such thing? You canNOT assume you understand the program. You should inquire into the nature of this building. What is IT that makes it unique? You need to go further. From an architectural perspective, what is the role of Vitruvius' 'big

three' (utilitas, firmitas, and venustas) in relation to your building's program? What ought this building be? Where do you stand? Can you have a position(s)?

**Product:** Prepare an *eloquent* monologue of your thoughts ... as well as diagrams, images, and other visual aids. Be ready to debate. Format for graphics: use multiple 11"x17" sheets (as needed).

## 2

### Exercise 2: *Ritual/Experiential Considerations*

What is a day like for a librarian? For a scholar or poet? For a casual visitor, a homeless? Is there any particular set of rituals to be performed in this place? If so, what are they? What kind of experiences should people have while pursuing them? How does each central character play in such rituals? What do they perceive, feel, think? Is light important? Who are they? What does the client want and what do you think about it? How do the rituals and the atmosphere arising from them impact your architectural understanding? Can you visualize the relationship among all these events?

**Product:** use diagrams, oral arguments, and images as necessary. Format: use multiple 11"x17" sheets (as needed).

## 3

### Exercise 3: *Program Parti*

The building program is about **12,000 sq.ft.** in an active urban context. Important questions include: How should the building engage the street, the corner, and its immediate context? What are the roles of community, infrastructure, existing facilities, and immediate land-urban scape? How does the order of daily activities inform your conceptualization? How is the place dealt with? How do you see the relation between tradition and novelty play in this program? Is architectural symbolism/language an important force to play with?

Produce a conceptual **program parti** containing an overreaching organization of your program. You will need to edit/organize the programmatic needs so that they fit ALL your thoughts and studies. Is the given program set in stone? Where do you stand? What do you profess?! Does it speak of library and your particular site? How such organization overlaps, supports, challenges the rituals to take place there?

**Products: Bubble Diagram** (non-spatial, functional relationship diagram) and **Spatial Relationship diagram(s) (including indoor-outdoor)**. Define the type of spatial interactions between program elements. These two diagrams should also include issues of hierarchy, order, adjacencies, scale, zones, and sustainable potential. Format: use multiple 11"x17" sheets (as needed)

## 4

### Exercise 4: *Scale and Site*

Study the size of your program vis-à-vis the site. Consider versions that organized the activities in compact versus distributed lay-out. For instance, centralized or linear organizations will consume more or less space. Please, be discipline and utilize an appropriate architecture or engineering scale.

**Product: Site/Program Diagram** (size and scale impact of the program on the site) at 1/16"=1' scale. Format: use appropriate size sheets.

For examples of the type of diagrams, studies, and more we are asking you to do, refer to our studio website, particularly here: <http://juliobermudez.com/courses/202/other.htm> (PROGRAM ANALYSIS)

# 5

## Exercise 5 *Library Visits*

In order to further your understanding of the architectural and programmatic challenges of designing a library, we will **visit two local libraries on Monday 7 February**. Logistics will be discussed in studio. Below is the list of buildings to visit (two per studio section).

### Local Library 1

- **The Tenley Friendship Library** (21,500 sqft)  
4450 Wisconsin Ave. N.W., Washington, DC 20016

(Red Line Metro Station: Tenleytown/AU )

For arch info: <http://www.freelon.com/portfolio/262>

### Local Library 2

- **The Shaw Neighborhood Library** (9,900 sq.ft)  
1630 7th St. N.W., Washington, DC 20001

(Green/Yellow Line Metro Station: Shaw/Howard )

For arch info: <http://www.archdaily.com/73975/watha-t-daniel-shaw-library-davis-brody-bond-aedas/>

### Local Library 3

- **Silver Spring Library** (63,000 sq.ft.)  
900 Wayne Ave  
Silver Spring, MD

(Red Line Metro Station: Silver Spring)

For arch info: <https://www.rmm.com/project/silver-spring-library/>

### Local Library 4

- **The Francis A. Gregory Neighborhood Library** (23,000 sq.ft.)  
3660 Alabama Ave. SE, Washington, D.C. 20020

(Green Line Metro Station: Naylor Road)

For arch info: <https://www.archdaily.com/258109/francis-gregory-library-adjaye-associates>

### Local Library 5

- **Martin Luther King Jr. Memorial Library** (400,000 sq.ft.)  
901 G St. NW, Washington, DC 20001

(Green/Yellow/Red Lines, Metro Station: Chinatown)

For arch info: <https://www.archdaily.com/972337/the-martin-luther-king-jr-memorial-library-mecanoo-plus-otj-architects>

### Local Library 6

- **Southwest Neighborhood Library** (25,000 sq.ft.)  
900 Wesley Place S.W., Washington, D.C. 20024

(Green Line Metro Station: Waterfront)

For arch info: <https://perkinswill.com/project/dc-public-library-southwest-library/>

### “Bonus” Library

Perhaps the most powerful example of libraries around the DC metro area is the incredible **Library of Congress**. Students are strongly encouraged to visit this historical, inspiring, and beautiful building on their own. Access requires to go through special but relatively quick admission process.

(Red Line Metro Station: Union Station)

For arch info: <https://www.aoc.gov/explore-capitol-campus/buildings-grounds/library-of-congress/thomas-jefferson-building>

**Product:** share the most important information and insights you learned from visiting your two libraries, including photos, diagrams, annotations, sketches, etc. Format: use multiple 11”x17” sheets (as needed).

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### Assignment I-B: Site Research

Architectural interventions do not exist in isolation but have the ability to transform, frame, compliment, and at grave moments adulterate the contextual landscapes and environments in which they exist. In its context, architecture is neither cursory nor punctuated. Individual buildings are always perceived first as a part of the whole. The place in which we are situated is not only elemental in the totality of the architectural experience but is also an innate component to the perceived character and quality of the design.

*Identification of place lies as a generative core of architecture. Place is to architecture as meaning is to language. Recognition, memory, choice, sharing with others, the acquisition of significance; all these contribute to the process of architecture.*

*Excerpt from Analysing Architecture, Simon Unwin.*

It is for this reason that this studio covering design fundamentals includes the pedagogical components of site research. We will carry this study by considering quantitative and qualitative dimensions.



#### Site

The Library of Poetry will be located in what is presently a parking lot on **6960 Carroll Ave., Takoma Park, MD** (Carroll Ave. and Willow Ave). We will have a site visit on **Monday 24 January**.

#### Grade

This is the second of three components of Part I covering 15 % of the course grade. Team members received the same grade.

## I-B.a. Objective Understanding of the Site

**Assigned:** Monday 24 January

**Deadline:** Wednesday 2 February (Physical Model: Monday 14 February)

### **(1) Site Documentation** (2 people, at least one with CAD experience)

Document actual conditions of your site (photos of elevations of adjoining buildings, views, and viewpoints, etc). Make measurements and notations of objective conditions as necessary. Get lot info and plot maps as necessary (Google Earth is a good place to start).

- Site plan of four corners area (same area as site model, i.e., explained in class)
- Longitudinal section through the site including Carroll Ave @1/16"= 1'0"
- Transversal section through the site including the Willow Ave. @1/16"= 1'0"
- Photomontage of the Carroll Ave Elevation (at 150 dpi, : @approx. @1/16"= 1'0")

Note: an AUTOCAD file of the site may be downloadable from a Takoma Park - MD Government website. You need to get this file and make sure it can be used to construct model.

**Product:** plans, sections, elevations, plots, etc.

### **(2) Site Analysis**

This place demands considerations of space, scale, adjacencies, materials, rhythms, repetitions, circulation, traffic, accessibility, visibility, uses, sun, wind, etc. Another point of reflection is the size and shape of the given lot. What kind of natural, socio-cultural, economic, and political zones overlap on it? Is there a particular pattern of the nearby buildings to follow? What about the geometry and regulating lines of the site and surroundings? What about the major tensions and architectonics informing-deforming the conditions? What is invisible yet essential to most people about the site conditions?

Groups of two students will be assigned to one of the following analytical tasks:

**Cultural/Historical:** Cultural: Institutions, community values, and cultural fabric;

Historical: Time, Memory, and Events (2 people)

**Functional:** activities, business, human/transportation flow (2 people)

**Environmental:** weather, climate, sun, shadow, wind, rain (2 people)

**Formal/Spatial:** Massing (Solid-Void), Tectonics, Scale, Pattern, Figure-Ground, Light (Sun), urban context (e.g., alley, canal, etc.) (2 groups of 2 people)

### **Examples**

<http://juliobermudez.com/courses/202/site-analysis/>

### **Product**

Each group will produce two 24"x 24" visual compositions, representing their findings on the site. Utilize diagrammatic, conceptual, photography, and/or drawings as well as notations to carry out and communicate your analytical work. Media is up to you.

### **Review**

Study at examples of this type of work in the following web link:

### **(3) Physical Model** (all section members led by two appointed students)

Each section will build one Site Model @1/16"= 1'-0" (per section group). Details, logistics and cost-sharing will be discussed in class. **Deadline for Site Model: Monday 14 February**

## I-B.b. Experiential Understanding of the Site

**Assigned:** Monday 24 January  
**Deadline:** Wednesday 2 February

In **teams of 2 students**, conduct an open, embodied, experiential (i.e., NOT analytical) study of the site. Don't indulge in intellectual elaborations that remove yourself from the actual experience of the place. Be conscious of the forces affecting you and the buildings surrounding the site by feeling them. Think in order to help you become aware but not to elaborate impossible to respond hypotheses. Do, touch, see, walk, smell, jump, kick, run. Open to what is present there. Don't bring in what is not there. Avoid asking "why" and instead choose to remain aware, observant, active, sharp. During your focused, 90 minute visit to the site, you will do the following:

**(1) Space-Form essay:** take *photos* of the site and its surroundings involving your physical and emotional impressions (e.g., feelings of mystery, warmth, aversion, roughness, cold, boredom, excitement, etc.). Consider that the most important thing to experience may be the context, atmosphere, spirit of Takoma Park and not the site itself. There is no right or wrong way of doing way of doing this. Use a 3.0 Megapixel camera or better (or scan photo at 150dpi).

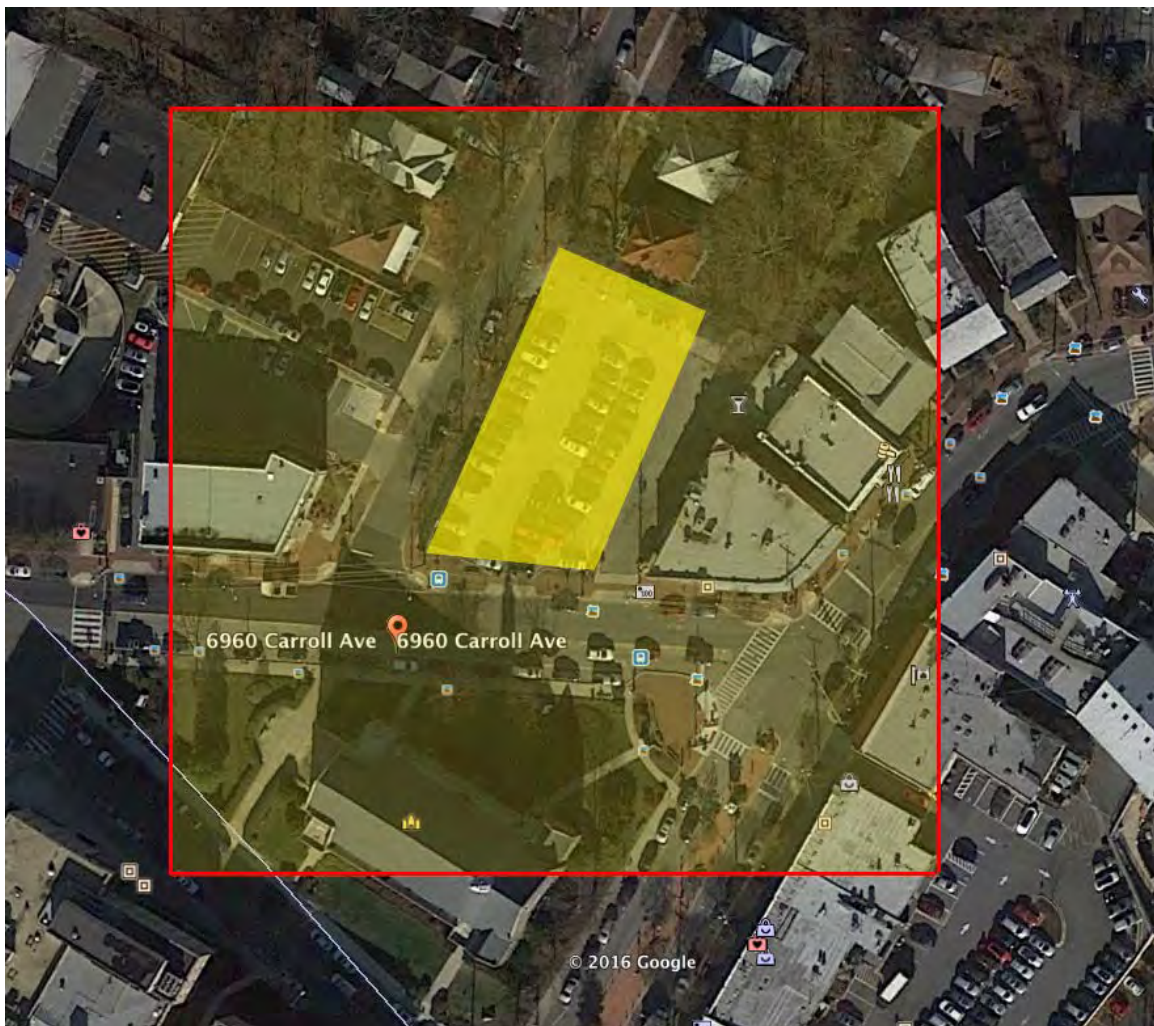
**Product:** At your return to studio: compose (and manipulate if necessary) these photos into one large sheet in such a way that they create a *collage that 'vibrate' with the feelings, sensations, and intuitions you experience at the place*. You should use at least 12 photos. The format is one, 24" x 24" sheets (to be printed). Remember, these photos are NOT for documenting the place but to present its 'aura.'

**(2) Life essay:** capture the 'temporal fluctuation' of life in the site/area. *You may consider while through the place while capturing your movement in video, monitoring people's activities and record them on pencil, looking at the change in light conditions and photographing them, hearing (and recording) the sound/noises as they change, registering the passing of cars (or clouds, birds?), etc. What is the spatial, temporal and body potential of the site and surroundings? Does the site have a body? A soul? What is it like? What is its stillness like? How does it breathe? Does it tremble? Does it move you? What is it saying? Can you hear it? What does it want to be? Turn on your senses and see, hear, taste, touch, smell and move!*

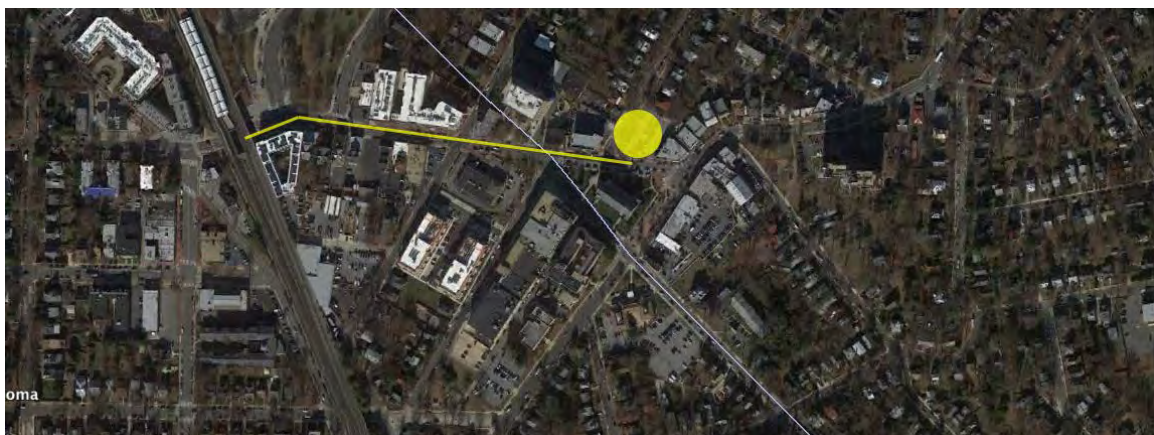
**Product:** it is up to you how you display these observations. Video, sketches, diagrams, photo-montage, conceptual models, and hybrids among these are possible. This is an experiment on perception that seeks insight out of your experiential interpretation of the site.

**BE EXPERIMENTAL!!!!!!!!!!!! DARE TO EXPLORE THE UNKNOWN**



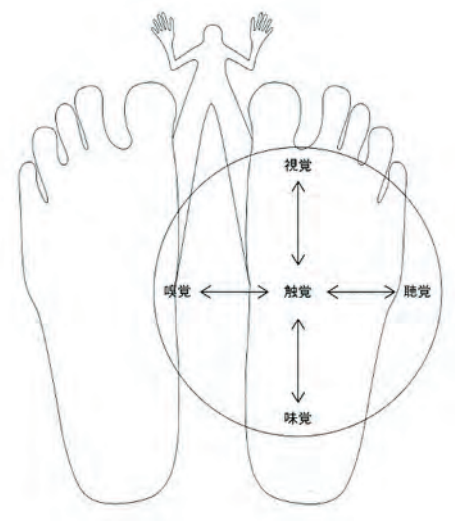
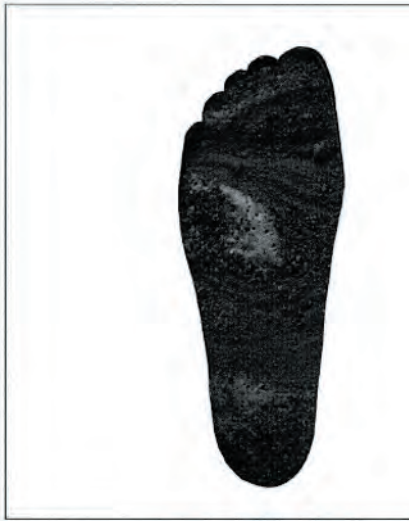


*At 1/16" scale, the red outlined square becomes a 24" x 24" based model. Darker Yellow is site of the project, approx. a 180 ft x 90ft. rectangle.*



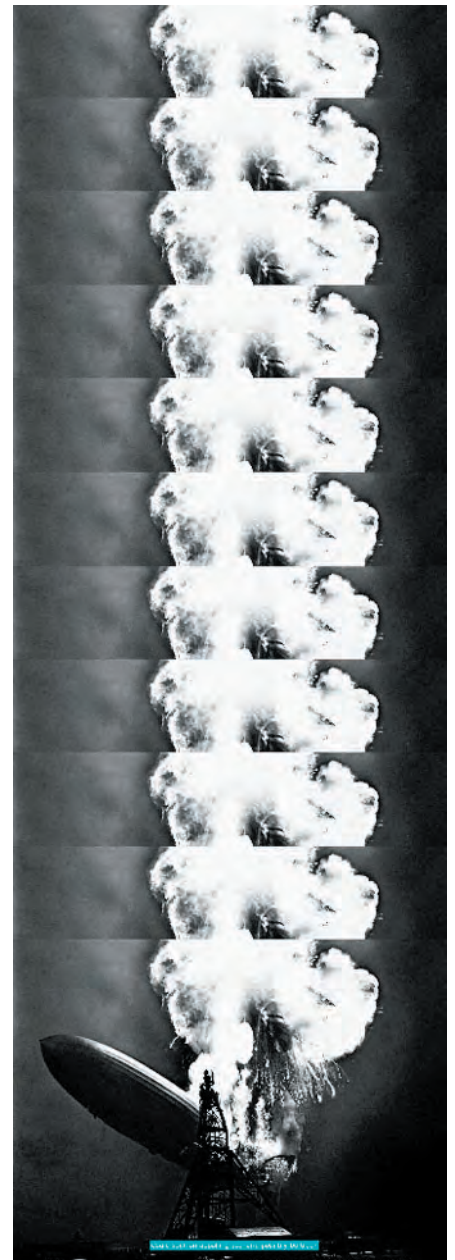
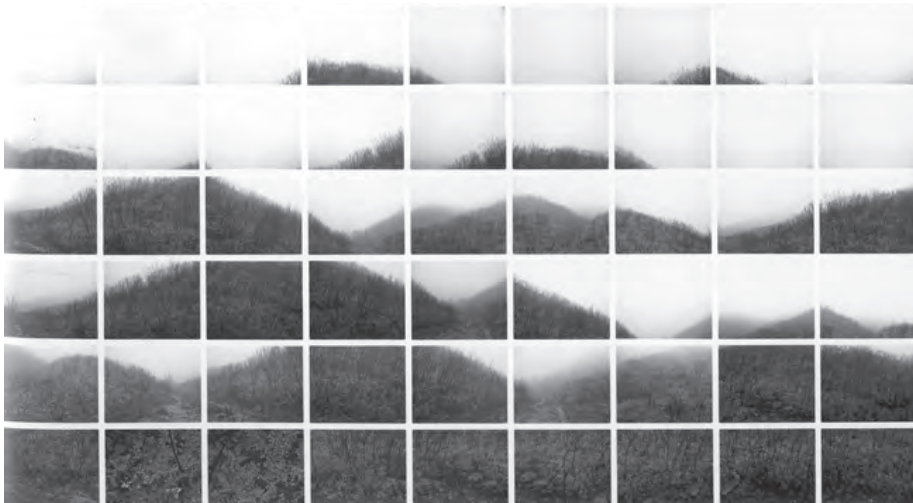
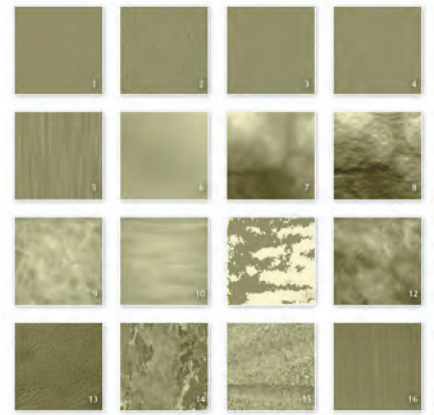
*Site indicating distance to Takoma Metro Station (RED line)*



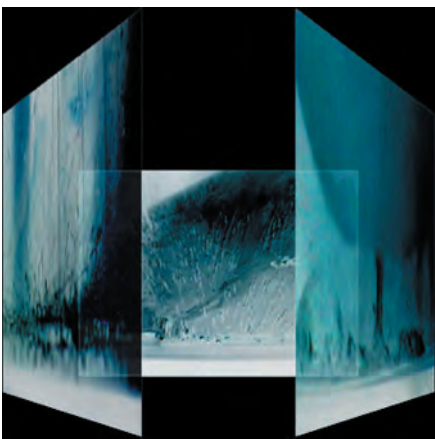
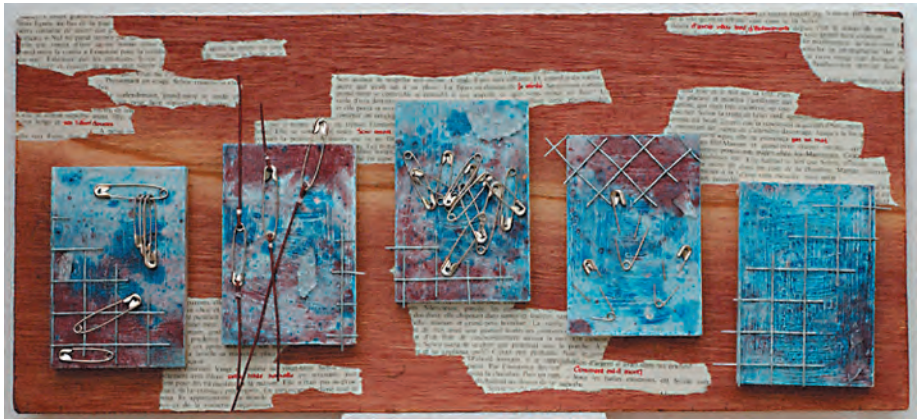












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### Assignment I-A: Precedents Study

Groups of 2-3 students will be randomly assigned one of the following sets of precedents to analyze

#### Precedents Set #1

- **Laurentian Library**, Michelangelo (c.1571)
- **Exeter Library**, Louis Kahn (1967)
- **Sendai Mediatheque**, Toyo Ito (2001)

#### Precedents Set #2

- **Sainte-Geneviève Library**, Paris, Henri Labrouste (1851)
- **Tianjin TU Delft Library**, Mecanoo Architecten (1997)
- **Binhai Library**, MVRDV (2017)

#### Precedents Set #3

- **Al-Qarawiyyin Library**, Fez, Morocco (1349 and newer versions)
- **Stockholm Public Library**, Gunnar Asplund (1928)
- **Musashino Art University Museum and Library**, Sou Fujimoto (2010)

#### Precedents Set #4

- **Biblioteca Marciana**, Venice. Jacopo Sansovino (1564)
- **Beinecke Rare Book Library** at Yale University, Gordon Bunshaft (1963)
- **Salt Lake City Public Library**, Moshe Safdie (2003)

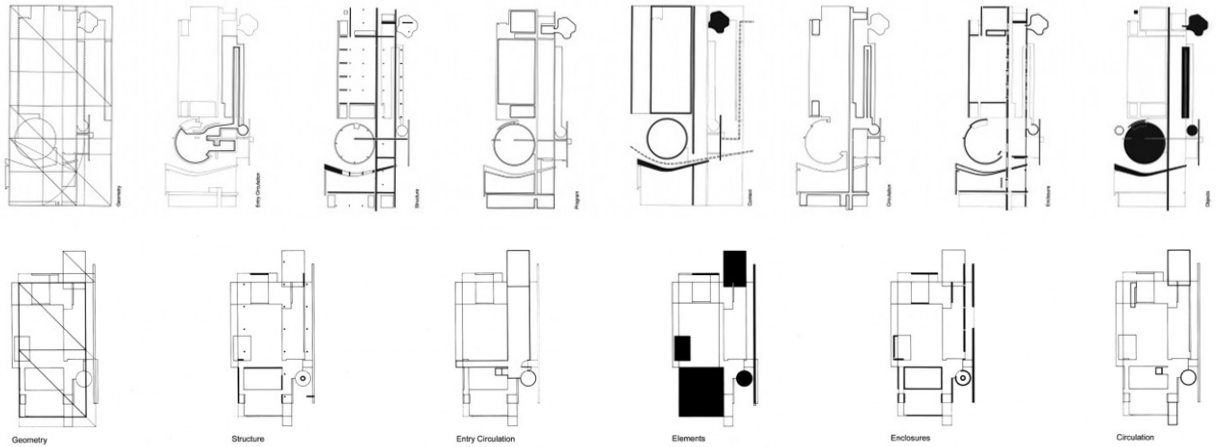
#### Precedents Set #5

- **Radcliffe Camera – Bodleian Library**, James Gibbs (1749)
- **Bibliothèque Nationale de France**, Dominique Perrault (1995)
- **Bibliotheca Alexandrina**, Snøhetta (2002)

#### Extra-credit (or added to list for a 3 students team)

- **Capistrano Library**, Michael Graves (1983)





You are expected to consider the following issues for each case study :

- Spatial/Formal configuration and order (formal typology)
- Programmatic organization (functional typology—served and serving)
- Context (urban, natural)
- Light, Materiality, and Experience

You are to produce a series of diagrams/drawings for each one of your precedents. They should all use the same diagrammatic technique and systematically consider the same issues. This will enable you to make comparisons and learn from these precedents. For each case study, you will analyze (at least) the following:

1. **Form/Space:** (a) solid vs. void or form vs. space, (b) repetition vs uniqueness, (c) geometrical order, (d) symmetry and balance, (e) structure, (f) materiality, (g) part to whole
2. **Program/Function:** (a) circulation vs. areas, (b) private vs. public (or open vs. closed), (c) serving vs served, (e) size, (f) ritual (stages, directionalities, experience)
3. **Site/Context:** (a) access, (b) views and orientations, (c) scale vis-à-vis nature/city
4. **Section:** (a) main space/idea, (b) light, (c) relationships
5. **Synthesis:** this diagram should summarize in itself all the rest. What is the most basic expression that explains this building (some people call this '*parti*')?
6. **Scale** comparison among the three projects (in plan and section)
7. Include at least one interior and external photo that best represents the building

We strongly recommend that you review the precedent analysis examples by Clark & Pause posted on the website (OTHER)

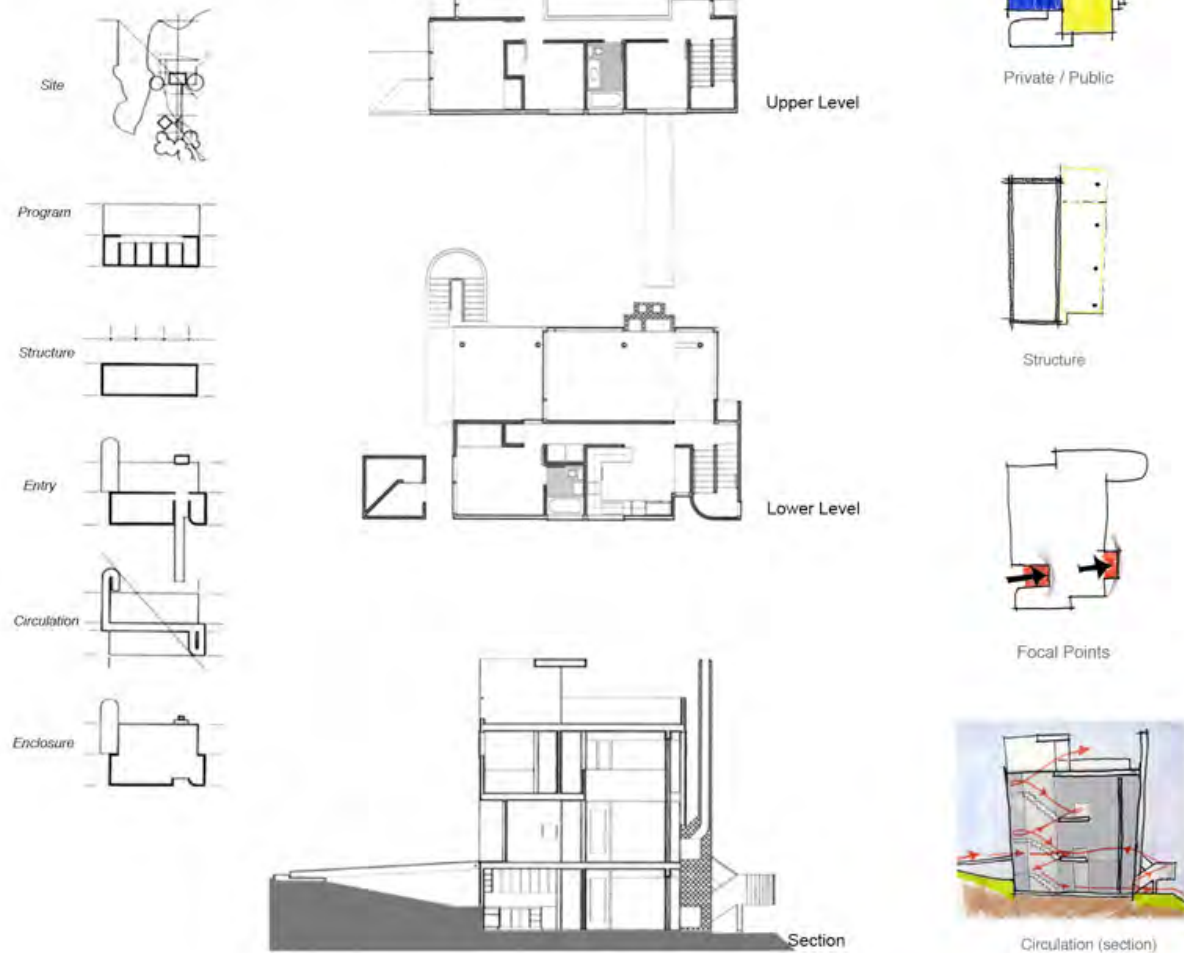
## Product

One 12"x 48" board image (per precedent) in hard copy printed and in digital copy saved as a single sheet pdf. Hand-drawing are welcome/encouraged using tracing paper over orthographics or other graphics.

## Resources

In addition to books and magazines from the CUA library, there are many websites are that contain valuable information about all these architectural precedents. Access them from here: <http://juliobermudez.com/courses/636/digital-resources.htm>

## Meier - Smith House, 1965



## Readings & Other Links

*The Library of Babel* by Jorge Luis Borges (1941)

link: <https://sites.evergreen.edu/politicalshakespeares/wp-content/uploads/sites/226/2015/12/Borges-The-Library-of-Babel.pdf>

Seattle Public Library, OMA (2004)

link: <https://www.oma.com/projects/seattle-central-library>

The Architectural Evolution of Libraries

link: <https://architazer.com/blog/inspiration/stories/architectural-evolution-of-the-library/>

For other excellent old and contemporary examples of Libraries, explore:

<http://pinterest.com/rachcole/libraries/>

<http://www.thebestcolleges.org/amazing-libraries/>

### Examples of Precedent Analyses

Examples are available in the studio website ("Other"). Refer also to the following books:

- ***Precedents in Architecture***, Roger Clark & Michael Pause (Hoboken, NJ: Wiley 2012)
- ***Understanding Architecture Through Drawing***, Brian Edwards (New York: Taylor & Francis, 2008)
- ***Drawn to Design. Analyzing Architecture Through Freehand Drawing***, Eric Jenkins (Birkhäuser, 2013)
- ***Analyzing Architecture***, Simon Unwin (New York, Routledge, 2014)
- ***Twenty-five buildings every architect should understand***, Simon Unwin (New York: Routledge, 2015)

### Grade

This is the first of three components of Part I covering 15 % of the course grade. Team members received the same grade.

**Due: Friday 21 January @ 3:10pm (for review) – After the March of Life.**