THE LIBRARY (AS THIRD SPACE)

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Synopsis: *Since their inception, libraries have evolved through, or despite, cycles of destruction and reinvention. Through the vehicle of an urban building type in flux, Core II explores architecture's engagement with its content and context(s), at the micro and macro scales:*

- *What architectural form and identity should a 21st C. library take? Acknowledging transformations in the book and information access, how should the library's physical manifestation relate to its increasingly virtual / placeless territories as well as local urban contexts?*
- *What should the future library offer and in what kind of environment? Considering changes in modes of study, work and research, and absent the pressure to expand book collections, what spatial, navigational and programmatic opportunities arise?*
- *Who is the future library for and how can your architecture shape their interactions and networks?*

Introduction

"The information age started chipping away at the modern library's walls almost from the start."[1]

In our age of constant and omnipresent digital information, the library as a cultural institution is again undergoing a rapidly unfolding identity crisis. Is the book dead? Does anyone even need to go to the library anymore? Each introduction of new media or technology, from the radio to the Internet to e-books, sparks a re-examination of these questions. Our information rich era is not the first to witness the decline of the library – the cycle of destruction and renewal having been long ago established.[2] Still, the victor in the slow, simmering battle between stack space and computer space is plain to see, as row upon row of desktop workstations multiplies in branch libraries across the country. Just downtown, activists for and against books in libraries are engaged in an ongoing dispute. Propelled by public outrage, the New York Public Library scrapped their controversial initial plans to relocate the research stacks in order to liberate public space (or as their opponents interpreted, more space for personal laptops that would render a civic institution into another Starbucks). The new scheme keeps the stacks in place for now, but the critical questions for this studio still linger: what should the architectural manifestation of a 21st Century library be, what should it offer and to whom?

Knowledge Formats and Their Impact on Library Design

Libraries are essentially physical connotations of an intellectual conceptualization of knowledge.[3] The English word "library" ambiguously refers to both the collection of books as well as the structure that houses them – the container and the contained. Both meanings are inextricably intertwined: we will therefore interrogate how the form of the book, the furnishings and fittings developed to house those books and how control / access to knowledge (and therefore power) have shaped library architecture. Every aspect of library design – its organization, structural systems, construction methods and materials, size / volume / span of its spaces, natural and artificial light systems, type, siting, and mode of circulation – has historically been shaped by shifts in how knowledge has been formatted and disseminated. The first half of this syllabus correspondingly traces the evolution of the container as the nature of its contents evolved. And even though today's libraries embody a very different role than their predecessors, some design aspects can still be traced back to their earlier ideals. In perhaps the most vivid and timeless connotation of a library's intellectual mission, the Alexandria Library's core agenda included the acquisition, by copying or stealing, of every book ever written in the Hellenic world – the library as the world. Its aspirations for universal knowledge reverberate still in the invention of the worldwide web, even if pixels and bits have replaced paper and papyrus.[4] And even though an abundance of information now fits in the palm of your hand, library visitorship, programming and circulation has never been greater. Situating your library within this cycle of growth and change, what are the generative relationships between its physical structure and its content?

Load bearing stacks under the NYPL
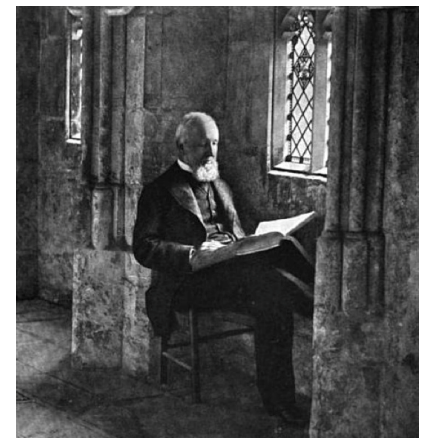

Gloucester Library study carrel

Power Shifts: Parchment, Papyrus, Paper

The first recorded writing system, cuneiform, dates back 5,500 years ago to Mesopotamia and was primarily for the purposes of recording financial transactions. These archives constituted the first libraries, but access was restricted to the elite literate few. When the Ancient Greeks adopted the far simpler Phoenician alphabet written on papyrus, they significantly increased the volume of books, literacy and the importance of the scholar class. In fact, the Alexandria Library functioned as a modern day 'think tank' for intellectuals, providing lodging for its members and platforms for research, public talks and civic debate, laying the foundations for the public libraries to come.[5]

In the Middle Ages, parchment replaced papyrus, which disintegrated over time, as the choice writing material. Made from animal hide, parchment was extremely expensive and therefore cut to minimize waste, resulting in large and heavy folio sized books that lay flat in secured book chests. In monastery libraries in the West and temples in the East, religious texts were stored flat in chests and armarias that opened to create mini-rooms within rooms. The solitary activity of reading occurred in an adjacent, separate cloister, characteristically carved with niches illuminated by individual windows. From the book carrels in the Gloucester Cathedral (1400) to Kahn's Exeter Library (1967), the notion of reading as a rarified experience, rendered spatial via a structural or façade logic that produces illuminated niches, endures. Beyond reasons of control and security, separating the storehouse (above) from the reading space (below) was dictated by the need to protect texts from dampness and insects. Thus, as seen in the oldest surviving library at Tianyi in Ningbo (1561), reading rooms of this era often opened directly

Kahn, Exeter Library study carrels

Tianyi Library

to the garden. Labrouste's Bibliothèque Nationale (1867), Perrault's Bibliothèque Nationale (1996) and Ito's Tama Art University Library (2001) all physically express this deep-rooted metaphor of library as garden.

As early as AD 121, the Chinese eunuch Cai Lun is credited with inventing paper. Paper eventually found its way West via the Silk Road, but it was not used for books there until the 14th Century. By then, the nature of books and reading had changed. It became "important to bring lots of books in one place… to translate all those private acts of reading into public performances".[6] During the Renaissance, wealthy individuals and ruling families maneuvered for power and influence, their status conferred by their growing collection of books made possible by the diminishing costs of printing on paper.[7] Designed to shift the locus of influence away from the Church and towards the Medici's, Michelangelo's Laurentian Library in Florence was revolutionary for breaking from the de facto vaulted ceiling of the era in favor of a flat ceiling. By the 17th Century, Renaissance library furnishings such as carrels, lecterns (for horizontal folio storing) and book stalls (a hybrid between carrels and shelving) could no longer cope with the rapid proliferation of books. Library furnishings began their migration, from occupying rooms as stand alone objects to lining walls of rooms as an integral part of its structure.

Ito, Tama Art Library

Michelangelo, Laurentian Library

Library Rooms: Between Structure, Light and Shelving

With imperial families increasingly amassing (and sometimes censoring) books as a means to control knowledge and the cost and size of books shrinking, the 1600's ushered in the beginning of modern library architecture. Books doubled as display, witness to their owner's enlightened stature. For the first time, the collection at the Escorial Library (1585) lined an entire room, stacked vertically on shelving rather than horizontally on lecterns. Seemingly integrated into the walls and their ornamentation, the leather splines and their lettering were now coordinated along with the architecture. At Arts End and Bodleian Library (1612), the entire armature for storing, reading and working – with bench backs integrated into the gallery supports and desks extending from the shelving – is completely intertwined. Within this spirit of integration, library designs of this era reflected the competing priorities of structure, light and shelving. Masonry vaulted ceilings were preferred for superior fire protection, but resulted in smaller and deeper windows whose height was capped by the springing point of the vault. Flat ceilings proved less expensive to build and allowed tall windows to be placed high above a continuous perimeter liner of shelving. In the central void vacated by the books, libraries would display globes and astronomical instruments, seamlessly merging museum functions into that of libraries.[8] (Three hundred years later, Bunshaft would merge exhibition and library space by displaying the books as the central focus inside an environmentally sealed glass box at the Beinecke Library). Metaphors of 'library as treasure house' or 'cabinet of wonders' epitomized the modern project of self-enlightenment. By the end of the 18th Century however, the dream of the single book room containing all universal knowledge became impossible. The sheer volume of swelling collections would mark the end of the singular library room and the beginning of library building.[9]
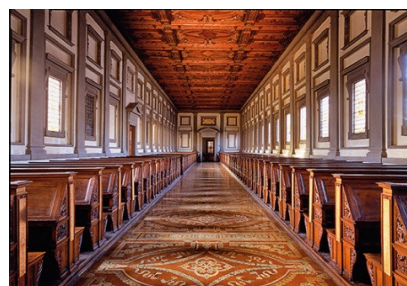

Escorial Library


Bunshaft, Beinecke Library

Library Building: Stacking and Cataloging (Of Even More Books)

By siting the library at the center of the University of Virginia Library's Lawn in 1822, Thomas Jefferson broadcast the weakened standing of the church and monarchy and the rise of new political structures and custodians of knowledge. This increased importance of secular institutions, along with the introduction of gaslights, structural cast-iron and advances in printing mechanization, radically transformed the size, capacity, staffing, furnishing, organization and construction of libraries. Boullée's vision for France's National Library (1785) perfectly encapsulated the conundrum of housing an ever-proliferating abundance of books. His main reading room's monumental barrel vaulted hall with tiered galleries was designed to house ten million books and invite the general public to randomly browse its stacks. Though never realized, Boullée's library represented his era's aspirations for the role of the secular state in providing access to universal knowledge. Its utopian reading room with receding stepped book galleries – an environment enveloped by knowledge and uninterrupted by distracting views to the outside world – set the archetypal standard for more than two hundred years, inspiring similarly organized rectilinear and round reading rooms, as seen in Labrouste's Bibliothèque Sainte-Geneviève (1850), the British Museum Library (1857), The Library of Congress (1897), Aalto's Vyborg Library (1927), Asplund's Stockholm City Library (1928) and Yi Architects' Stuttgart City Library (2011).

Boullee, National Library of France

Labrouste, Sainte-Genevieve Library

Whereas the 18th Century library foreground books as dazzling display and symbols of veneration, many 19th Century libraries conveyed a more proletarian sociopolitical agenda of assimilating and improving literacy for an uneducated urban immigrant class. As printing costs continued to decrease, book collections swelled from the tens of thousands to the hundreds of thousands. To the leaders of the public library movement in the 1800's, the library was seen as an engine or factory for the efficient administration of books, staff and readers.[10] The 'library as factory' focused on the pursuit of trades and practical knowledge rather than frivolous literature.[11] And for the first time, the professional librarian emerged as a critical voice in library design. In fact, the British Museum's round reading room, with reading desks radiating outward from the central librarian's station, was first sketched by its head librarian Antonio Panizzi. While this configuration facilitated surveillance of readers by the librarian, Panizzi paradoxically empowered the reader by revolutionizing the library's cataloguing system. Instead of relying on the librarian to consult a poorly updated alphabetical inventory, readers could now locate a book directly by referencing its pressmark (a location coordinate). Panizzi wanted to make the library transparent to reader: no longer a mere list, his catalog was a tool for interconnected discovery, potentially a means to transform society into a true democracy – for the poor as well as the rich.[12] And from the vantage point of our wired world, Panizzi's catalog looks like the beginnings of the Internet.[13] The retrieval of books by the public thus became a spectacle, as evident by the structural load bearing cast-iron shelving located directly adjacent to and visible from the reading rooms at both the British Museum Library and at Labrouste's Bibliothèque Nationale.
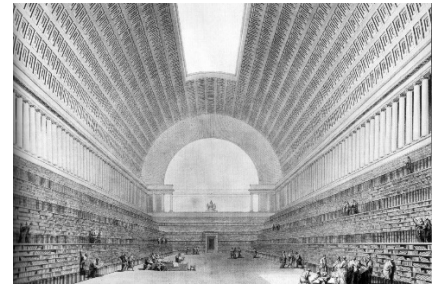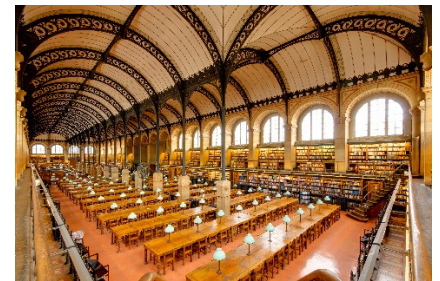

British Museum Library

*Labrouste, National Library of France*

The Battle Between Books and Public Space

By the 20th Century, the breakneck proliferation of books combined with record levels of literacy and library visitorship presented a quandry at space squeezed libraries everywhere. What should take precedence: book space or public space? Much of library designs in the latter half of the 1900's can be understood as a questioning of the rigid delineation of shelving vs. public functions in search of an appropriate expression of the role of libraries in society. Aalto's libraries continued the tradition of the book ensconced, centrally located reading room, with no connection to the outside and daylight penetrating from clerestory windows, albeit with contemporary forms and an emphasis on diverse communal interactions. Scharoun's Berlin State Library free plan unfolds slowly, with smaller reading areas hovering above an urban foyer-like main room. Counteracting the insular nature of the traditional reading room, Herzog and de Meuron's library in Cottbus locates its reading spaces in peripheral atriums, while MVRDV's Book Mountain wraps informal reading spaces around a central mound of stacks and amenities. In a similar spirit, Snohetta's Alexandria Library boasts a spectacular terraced reading room (the world's largest at 200,000sf) with varying connections to facilities underneath at each terrace level, all under a luminous stepped atrium. Projects such as Ito's Tama Art Library resist the rigid specificity of function driven 'rooms' in favor of 'cells' differentiated by furniture, in order to maintain the overall spatial continuity and freedom to wander.

Meanwhile, in large main branches of major urban libraries, the overwhelming expansion of collections forced the stacks underground, accessible only by staff via technology and machinery.[14] Tellingly, the New York Public Library's (Schwarzman Building, 1911) revolutionary layout was devised by its librarian John Billings. His scheme buried eight stories of steel stacks, providing eighty-eight miles of shelving, below the monumental reading room. Books arrived to be catalogued at the lowest level and then delivered directly to the blissfully unaware reader via lifts and shafts. Developed by the Snead Bookshelf Company, the multi-floor stack system at NYPL (and at Harvard, Columbia and the Vatican) literally provides structural support for the building. To remove the books would literally invite collapse.[15] A hundred years later, Alberto Kalach would invert this relationship by hanging steel shelves from the roof over the main hall at the Vasconcelos Library (2007). Kalach aims for neutral ground in the battle between books and public space, by liberating the ground floor entirely for community use and floating the library's immense collection above. Finally, at Snohetta's Hunt Library (2013), a robotic book retrieval system can retrieve a book from below (ordered from a computer or mobile device) in two to five minutes, to the delight of the public gathered at the library's entry to witness the spectacle. The books are otherwise not visible. That same year, books disappeared entirely from the first bookless library, in San Antonio, Texas. "A library without books was once unthinkable. Now it seems almost inevitable."[16] But is it?
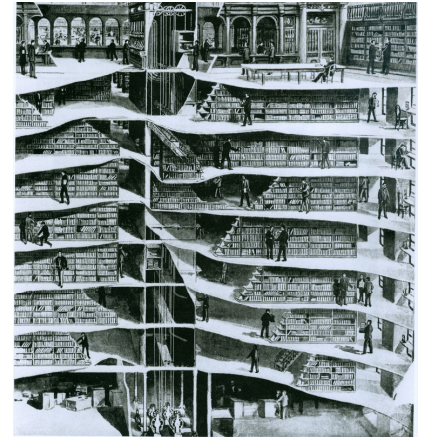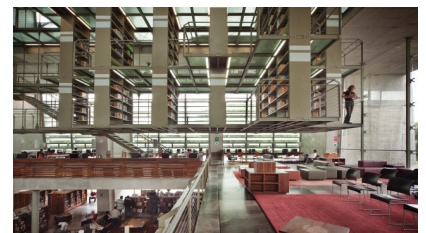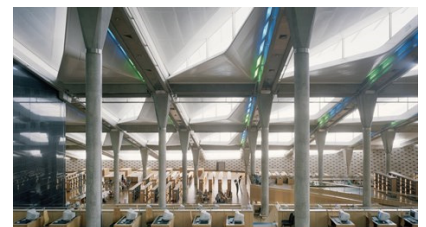

NYPL Stacks
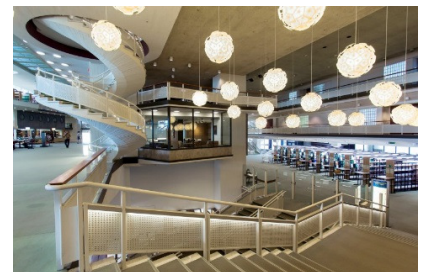
Scharoun, State Library, Berlin


MVRDV, Book Mountain


Kalach, Vascancuelos Library

Snohetta, Alexandria Library

Shifting Library Paradigms

Since the 1990's, a technological revolution, enabled by relatively inexpensive personal computers and worldwide telecommunication systems, has made information superabundant. For the first time in human history, information is not a scarce commodity."[17] Books as the primary vehicle for information and the library as a central repository of said books now feel like obsolete ideals. We have seen historically how changes in knowledge formats have driven distinct paradigms for library design – *reader-centered* libraries structured around the intimate relationship between readers and books and *book-centered* libraries dominated by shelving and anticipated growth of large collections.[18] The microfiche, JSTOR and e-books have each incrementally decreased the physical space needed for books. Absent the pressure for continually expanding book space and therefore in urgent need of reinvention, these earlier models have been replaced by *work* and *learning-centered* paradigms. OMA's Seattle Public Library (1999) recognized the proliferation of information formats and the consequent need for a multiplicity of and interaction between diverse user spaces. Interspersed along the 'Book Spiral' are enclosed rooms and open spaces that allow for the myriad scales of working, gathering and learning to occur under one roof. Born out of the sobering fact that fewer than 20% of their residents even stepped foot into their libraries, Tower Hamlets in London undertook the radical decision to close all their libraries and replace them with Idea Stores (library + café + adult education classes + computer access) near high traffic commercial centers – the first two designed by Adjaye. How can we rethink the physical space of a library today? Should they be hyper-local portals of service to specific communities addressing their needs for knowledge and resources?[19]
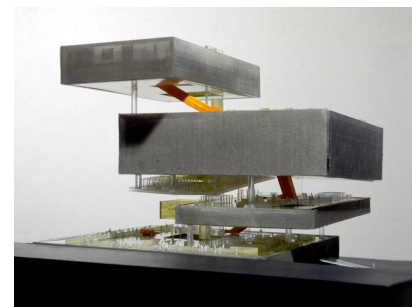
OMA, Seattle Public Library Model
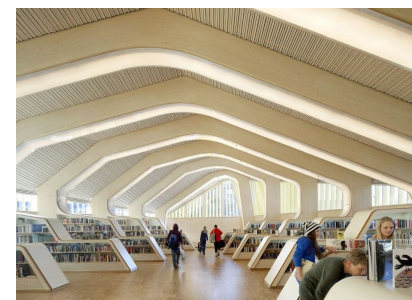
Helen & Hard, Vennesla Library

Library as Work Space   The most visible sight upon entering the Brooklyn Public Library is not books, but the Info Commons. It provides not just collaborative spaces and workstations but access to free software and self-publishing and print-on-demand technologies.   Fittingly, the BPL hosts an annual business plan competition for local entrepreneurs. The same year, the Scottsdale Public Library in partnership with Arizona State University launched Eureka Loft, an innovative co-working space that provides free access to library and business databases, mentorship and networking events with local business leaders. Parallel to the rise of freelancers, the mobile office and tech entrepreneurs, many reading rooms have naturally become co-working spaces, albeit substantially more diverse in age and race than their private counterparts.[20] The Digital Commons at D.C. Public Library includes a Dream Lab – rent-free tech workspace for individuals or small groups in return for teaching IT and digital literacy classes to the library's patrons. It's a compelling example of how one of the library's new identities still meshes with its core mission to democratize knowledge.

Ito, Sendai Mediatheque

Library as Learning Space   Launched by Nate Hill in 2012, the resounding success of Chattanooga Library's 4th Floor helped propel a wave of like-minded "public laboratory and educational facilities with a focus on information, design, technology and the applied arts". While the traditional mode of libraries offers access to knowledge, the 4th Floor and other similar facilities "support the production, connection and sharing of knowledge by offering access to tools and instruction". Its 12,000 sq. ft. space is organized as intersecting and overlapping "labs" or "studios" and functions as the library's "beta space", where initiatives are

tested before library wide implementation. Civic Lab, Maker Lab, Art Lab, GigLab (the 4th Floor); Fab Lab, Studio Lab (in D.C.); and Game Lab (at Hunt Library) all attest to the notion that media consumption and creation lie on a gradient of knowledge production.[21] The public library becomes a place where we not only download culture, but upload it too.[22] In some ways, is the 21st C. library paradoxically revisiting the model of the Alexandria Library: an informal, collaborative community of scholars and students?

Snohetta, Hunt Library, Teaching and Visualization lab

Library as Infrastructure

"Libraries are the only thing left on the high street that doesn't want either your soul or your wallet."[23]

Today the variety and quantity of services and amenities provided by public libraries is absolutely mindboggling. Children and teens share space with seniors, immigrants, the self-employed, unemployed, under-employed and homeless.[24] In 2013, The Center for Urban Future (CUF) published an influential report arguing for the now-more-than-ever essential role of NYC's public libraries and refuting the simplistic and intuitive conclusion that the digital era implies the death of the library. "Branches of Opportunity" is based on visits to fifty libraries across all five boroughs and reveals the dire physical and economic state of NYC's libraries, even in the face of their expanding needs, growing circulation and program attendance numbers.[25] Immigrants rely on libraries (deemed more trustworthy than government institutions) as de facto schools, to learn about government services, eligibility requirements and how to fill out their forms. Enrichment classes, after-school programs and partnerships with public schools (gaming, story time, music lessons) flood branch libraries with pre-K to teen-age kids all day long. Classes such as one entitled "Is This Thing On?" help seniors stay active and connected to our tech driven world. The CUF highlights the new realities of today's knowledge economy, where a wider range of literacy and technological skills is critical to economic survival and quality of life. No other institution does a better job of reaching people who have been left behind in today's economy, with classes for adult and computer literacy, GED and citizenship test preparation, resume writing, interviewing and career counseling, and even help with job placement.[26]

Bpi (Public Information Library), Centre Pompidou

Going one step further and adding yet another role for libraries, the New York Times' Michael Kimmelman suggested that libraries in the future could serve as our community emergency centers, equipped with back up generators and solar panels, in the case of environmental disasters. NYC libraries were packed in the days after Hurricane Sandy – overflowing with residents in need of power and wi-fi at the mid-Manhattan branch and with FEMA and Red Cross workers helping residents register for FEMA aid at branches in Staten Island.[27]

Within this context of the expanding mission of libraries, Shannon Mattern proposes to re-think the library as a network of integrated, mutually reinforcing, evolving infrastructures to better identify what roles we want our libraries to serve.[28] She cautions against reducing its function as a knowledge institution to merely technical services and information offerings. After all, we already have Silicon Valley monetizing knowledge solutions. In partnership with other institutions, libraries can determine how best to leverage the resources of their shared infrastructural – cultural, educational, social, technological – ecology. For

example, the Queens Museum will soon incorporate a Queens Public Library branch while Lincoln Center houses the NYPL for the Performing Arts – both mutually beneficial pairings. Just last year, the NYPL announced a partnership with Coursera, one of the largest providers of free online education, through their Learning Hubs program. In a first of its kind partnership, the library will provide Coursera students physical space for weekly in-person class discussions in conjunction with several popular courses. So rather than presuming a substitution of one paradigm with another, or that bookless libraries are inevitable, might the future library result from "an intermingling of the analog and the digital, books and e-books, paper and pixels"?[29]

NYPL Central Distribution & Book Sorting Facility, L.I.C.

Siting Libraries, Library Sites

At the turn of the century, the Scottish-American Andrew Carnegie's staggering endowment of $350M financed the building of nearly 2,000 new public libraries across the U.S. in just twenty-eight years. As most major urban centers already had central libraries, Carnegie's libraries were predominantly located in smaller towns or low-density urban areas. Their ideals reverberate still today – typically set in public parks away from 'crass' commercial centers, they evoked the image of inviting 'temples of learning'. In New York, they formed the nucleus of the NYPL system, with 31 out of an original 39 still in operation. It is these remote bucolic locations however, that are most in disrepair for lack of need, foot traffic and attention. In conjunction with CUF, the Architectural League of NY recently launched a speculative design study, entitled "Re-envisioning Branch Libraries". Five teams were selected to reimagine new partnerships and connections between libraries and their local communities, including extending library functions out onto its underutilized green areas and sidewalks.

Outdoor Reading Room, Bryant Park, NYPL

Where does the library start and where does it end, in relation to its physical and virtual territories? Today, the library's expanded territory as represented by innovative outreach programs has its roots in the early 1900's home library. An early version of the book-mobile, they consisted of a modest set of twenty books and delivered to readers in the countryside in a horse-drawn, librarian driven buggy.[30] (The modern day version of the home library can be found in Colombia, where the Biblioburro delivers books to underserved villagers via two hard working donkeys.) In urban settings, a second type of home library was aimed in particular at children of immigrants in tenement housing. By securing the interest of young readers, librarians hoped to improve literacy and assimilation of an uneducated immigrant class. With the same spirit, the Brooklyn Public Library just announced that it is bringing its library to its users. BPL has partnered with Uni, a pop-up library that deploys to shelters throughout Brooklyn. Part of a larger exchange network, it allows shelter residents to tap into a vast collection of books, programs and training services. And although the BPL's proposal to implement mini storefront libraries – centrally located outposts near commercial or transportation hubs throughout the borough – suffered budget cuts, other likeminded experiments have already been implemented in Boston, Houston and Detroit.

Book-Mobile, NYPL

Ongoing initiatives at a larger scale include the Library as Incubator Project, a website that posts about library programs nationwide that involve displaying, facilitating or disseminating art. And the forward while backward looking Digital Public Library of America, based at the Boston Public Library, is building a

nationwide digital collection of historical materials sourced everywhere from libraries and private collections to family photo albums.[31] As one innovative way to connect the library's digital and physical sites, DPLA's goal is to work with local libraries to collect materials and allow patrons to explore their community's history on touch screens.[32]

Libraries as Third Space, or the Spaces Between Us

One critical question persists: who is the 21st Century library for? In parallel with the library design parameters already discussed, we can situate this question in the context of contemporary cultural studies and critical theories of space. The notion of the library as an essential "third place" or "third space" prevails in contemporary library science discourse. Coined by the sociologist Ray Oldenburg, 'third place' denotes the public and social realm that belongs neither to home ("first place") nor work ("second place"). Oldenburg alerts us to our declining social capital, the increased privatization of public space and the urgent need for this neutral ground where public debate and interaction can occur freely and informally. James Elmborg references Homi Bhabha's concept of "third space", which acknowledges nuanced conditions of hybridity and diversity in cultural identity, as a conceptual platform upon which to build a contemporary library. Whereas traditional libraries represent an absolute space[33] designed to fulfill a single sociocultural function, "third space" is indeterminate, open to appropriation, playful and generative. The library as third space resists traditional librarian concepts and classification systems, which are often biased by Western philosophy and can too rigidly structure the use of library space. It can accommodate the multiple paradoxes embedded in the potential of the 21st C. library: the World Wide Web is a library but libraries continue to perform pivotal civic, educational and economic roles; information is readily at our fingertips, but we still need help navigating its past, present and future multiply versioned formats; we love solitary and mobile modes of study and work as much as we need places for collaboration, random interactions and discoveries.[34] What are the architectural opportunities to manifest these pluralistic modes of intellectual and physical production?

STUDIO PROJECT

Any library of any size has a space crisis.[35] We can interpret the architectural 'crisis' that defined previous library paradigms as series of a balancing acts: between book space and public space; between physical structure, light and shelving; between modes of private retreat and public engagement. How should these adapt to the mission of the 21st C. library? What new structures and frameworks should express the pluralistic modes of work, learning, access, escape, research, contemplation, discovery, debate, eating, yelling and gaming that define the future library?

The semester is generally structured around these contexts, developed as macro-to-micro as well as micro-to-macro strategies:

- What architectural form and identity should a 21st C. library take? What physical framework, element or sets of experiences should structure the library? Acknowledging transformations in the book and information access, how should the library's physical manifestation relate to its increasingly virtual / placeless territories as well as its local urban contexts?
- What should your future library offer and in what kind of environment? Considering changes in modes of study / work and absent the pressure to store books, what spatial, structural, navigational and programmatic opportunities arise? If books are no longer the primary vehicle for information, how can we radically rethink the armatures for knowledge – what design evolution should the study carrel, shelving, card catalog, reference desk or workstation undergo?
- Who is the future library for and how can your architecture shape their interactions? Libraries open unto infinite digital worlds as well as the immediate world right outside its doors, unto past and future productions. What are the architectural opportunities for expressing new collaborative networks and urban communities?

Site: Downtown Brooklyn

Our site is located at the intersection of Fulton and Dekalb Streets in Downtown Brooklyn, combining six properties (547 – 559 Fulton Street). Once deemed a hinterland of fortress-like municipal buildings and derelict bodegas, Downtown Brooklyn has been in the midst of a transformation that is ushering in workspace, residential and retail development. It anchors the heart of the Brooklyn Tech Triangle, a region made up of Downtown Brooklyn, DUMBO and the Brooklyn Navy Yard that has emerged as a magnet for pioneering creative and tech entrepreneurs. Our site can also be understood as an urban 'void' in terms of library coverage, situated in between three BPL branches (Brooklyn Heights, Pacific and Walt Whitman). With neighborhood demographics including low-income families in public housing projects and the creative / tech class, could the library bridge illiteracy (digital, language) and inequality through programming and partnerships?

PROGRAM BRIEF

Area in SF	Program	Notes
1,500	Lobby / Entry	
500	Circulation Desk	*With workstations and shelving for Reserves*
1,000	Café and Kitchen	*With direct access from Children's Library for after school events*
800	Public Bathrooms	*Total area dispersed throughout building*
2,000	Auditorium	*To be accessed by outside groups and when library is closed.*
7,000	Open reading / work areas	*With distinct zones and acoustic separation for children, adult and teen libraries*
		Include open stacks and librarian offices / active staff-patron interaction spaces within reading areas
4,000	Workrooms / Labs	*Provide 3 to 4 of varying sizes, for Maker Spaces, digital production & visualization*
2,000	Community Rooms	*Provide 2 to 3 of varying sizes, for meetings, classrooms, computer labs and events, to be accessed by outside groups and when library is closed*
6,000	Stacks & Collections	*Collections could include periodicals, A/V material and/or artifacts.*
1,000	Librarian Offices	
400	Staff Lounge	*With kitchenette and separate bathrooms*
1,000	Storage / Sorting	*Adjacent to Loading / Delivery*
2,000	Loading / Delivery	*Directly off of street*
4,000	Mechanical, Structure, Vertical Circulation	
33,200	**Total Area**	

Site coverage: A minimum of 30% and a maximum of 40% of your site must be designed and programmed outdoor space (fully exposed to the sky), as an extension of the library into the city.

SCHEDULE OF DESIGN EXERCISES & DELIVERABLES

WEEK 1 & 2: PRECEDENT ANALYSIS (MACRO)

Precedent analysis can be understood as a retroactive process of uncovering the operative principles of a building. In addition to illustrating your understanding of your precedents' design strategies, you are asked to draw conclusions about their interdependent relationships and hierarchies at multiple scales, both internal and external, at the scale of the building and site. With the beauty of hindsight, it's an exercise in assessing the architect's initial goals through the lens of their actual performance, experience or impact.

Each section instructor will decide whether this exercise will be done as individuals or in pairs. All analysis drawings are to be drawn by you, from scratch, so that you understand relative scale and dimensions. NO copy / pasting of found images or drawings. Every image that contributes to your analysis should be doctored by you somehow, to demonstrate your personal interpretation of the precedent.

Readings:

James Campbell, *The Library: A World History* (Chicago: University of Chicago Press, 2013), pp. 19-35.

Farshid Moussavi, *The Function of Style* (Harvard University Graduate School of Design, Actar and FunctionLab, 2014), pp. 294-351.

Jeffrey T. Schnapp, Warehouses of Thoughts and Things, *Harvard Design Magazine,* No. 38, Spring-Summer 2014, pp. 24-29.

DELIVERABLES

Format: Format of the deliverables will be TBD by each instructor. Please keep in mind that all precedent analysis will be compiled into one 11x17 book as a class wide resource, for the Precedent Parade.

Analytical & Concept Drawings @ 1/16":

- Forms of organization (rooms vs. zones, program, scales of use, different types of media and their activities, acoustics).
- Circulation, access, workflow (of people and books / information)
- Siting, urban relationships, connection of indoors to outdoors, connection to community
- Frameworks for growth and change (of use, events, collections, media formats)
- Building morphology, as shaped by structure, light or library furnishings
  Illustrate the interdependent relationships between the concepts above. This entails analyzing the various strategies independently as well as drawing conclusions regarding the extent to which they influence or are dependent from other design decisions.

Drawings

- Plans (Minimum Ground Floor + one other) @ 1/8"
- Sections (Long and Cross) @ 1/8"

X-Ray Model

One X-ray model @ 1/16" that emphasizes the primary system that structures the morphology or experience of your precedent. The secondary elements would be 'ghosted' or otherwise de-emphasized.

In this second phase of precedent analysis, we will consider the micro relationships that define the morphology of seminal library buildings as a springboard for your own initial design concepts. Selecting a different precedent (or series of related precedents, TBD with each instructor), analyze and illustrate the interdependent relationships between structure, light, library furnishings, scales / types of use and circulation. As a critique, transformation or expansion of your precedent, spatialize a singular set of relationships and/or formal strategies through physical models at 1/8" scale, fitting roughly within an 8"x8"x8" volume – your proto-building. The proto-building should be conceived as an abstract volumetric region of a potentially infinitely size building – the spatial DNA of your library – articulating a potentially systemic strategy and developed from the inside out without the burden of site, yet. Choose one of the primary areas, such as the reading room(s) or community room(s).

Readings:
Borges, Jorge, "The Library of Babel". *Labyrinths.* New York: New Directions Publishing, 1964.
Jeffrey T. Schnapp, Matthew Battles, *The Library Beyond the Book* (Cambridge, Harvard University Press, 2014), pp. 14-53.
Michael Agresta, "What Will Become of the Library?", *Slate*, April 2014. Accessed 04 Nov 2015.
    <http://www.slate.com/articles/life/design/2014/04/the_future_of_the_library_how_they_ll_evolve_for_the_digital_age.html?wpsrc=sh_all_mob_em_ru>

DELIVERABLES
Format: Format of the deliverables will be TBD by each instructor. Please keep in mind that all precedent analysis will be compiled into one 11x17 book as a class wide resource, for the Precedent Parade.

Concept Drawings
- 3d drawings that analyze your precedent(s) in relation to building morphology at the micro scale, as shaped by structure, light, circulation, activity and/or library furnishings.
- 3d drawings of the systemic set of spatial relationships or elements that make up your proto-building.
- Collage that illustrates an immersive experience in your proto-building.

Proto-Building Models
- 1/8" scale, within an 12"x12"x12" volume.

PRECEDENT PARADE (Pop-up Exhibit and Precedent Booklet)
After the joint Precedent Pin-up, all students should clear the shared middle table for a pop-up exhibit. In the interest of sharing the precedent research across the class, each student should exhibit their precedent X-ray models, Proto-Building models and precedent analysis drawings printed on 11x17 booklet format.

Each studio should assemble their precedent work (macro and micro) onto 11x17 horizontal format, to be compiled, printed and shared as a class wide resource.

Gloucester Cathedral, UK: 1400

Michaelangelo, Laurentian Library: 1571

Labrouste, Sainte Genevieve, Paris: 1850

British Museum Reading Room: 1857

Labrouste, Bibliotheque Nationale, Paris: 1867

The Warburg Institute, late 1800's

Carriere and Hastings, New York Public Library (Schwarzman Building): 1911

McKim, Mead, & White, Avery Library: 1912

Asplund, Stockholm Public Library: 1928

Le Corbusier, Paul Otlet, The Mundaneum and the Cite Mondiale (World City): 1928, 1929

Aalto, Viipuri Library (now Vyborg): 1927

SOM / Bunshaft, Beinecke Rare Book and Manuscript Library, Yale: 1961

Aalto, Cultural Center Library, Wolfsburg: 1962

Aalto, Seinajoki City Library: 1965 and/or its extension by JKMM Architects: 2008

Scharoun, Berlin State Library: 1967

Kahn, Philips Exeter Academy Library: 1971

OMA, Très Grand Bibliothèque: 1989

OMA, Two Libraries for Jussieu: 1992

Herzog & de Meuron, Library of BTU Cottbus: 1993

Perrault, Bibliothèque Nationale, Paris: 1996

Arets, Utrecht University Library: 1997

Mecanoo, TU Delft Library: 1998

OMA, Seattle Public Library: 1999

Snohetta, Alexandria Library: 2001

Ito, Sendai Mediatheque: 2001

MVRDV, Book Mountain, Rotterdam: 2003

Ito, Tama Art University Library: 2004

Piano, Morgan Library Extension: 2006

Kalach, Vasconcelos Library, Mexico City: 2006

Fujimoto, Musashino Art University Library: 2010

Helen & Hard, Vennesla Library and Cultural Center: 2011

Yi Architects, Stadbibliotek Stuttgart: 2011

Adjaye, DC Public Libraries, Bellevue and/or Francis Gregory Branch: 2012

Snohetta, Hunt Library, South Carolina University: 2013

Ito, National Taiwan University Library: 2014

Ito, Gifu Media Cosmos: 2015

For the next few weeks, we will continue to develop your library concepts, first focusing on siting strategies. 'Site' is a layered construct that encompasses the physical, historical, political, economic and cultural frameworks that would be positively impacted by your intervention. It implies a territory of intervention that is larger than that of your physical site. *Siting* emphasizes a proactive approach to site, in addition to more passive responses to site conditions. Passive responses might include addressing existing flows, density of activity and connections to adjacent buildings or outdoor spaces – generally resulting in designing from the outside in. Proactive strategies envision the level and quality of impact on your 'site(s)' with the addition of your building. What new connections to these existing contexts would your library enable, how might it shift the current perception of the site and what new cultural or social networks could it produce? It's outside-in as well as inside-out thinking. Analyze the past, assess the present and project onto the future.

Morphology: What 'structures' the organization, flow or use of your library? In addition to the elements that are typically associated with structure, can other elements associated with use, content and navigation be foregrounded to 'structure' the experience of your building? How can you emphatically convey your project's morphology through inventive plan and section drawings?

Readings:
Center for an Urban Future, "Branches of Opportunity", January 2013.
Shannon Mattern, "Library as Infrastructure", *Places Journal*, June 2014. Accessed 05 Oct 2015.
    <https://placesjournal.org/article/library-as-infrastructure/>
Brower, Joke et al. *Information Is Alive: Art and Theory on Archiving and Retrieving Data*. Rotterdam: NAi Publishers, 2003.

DELIVERABLES

>   **Analytical Drawings (Site)**
>   - Urban fabric: history and transformation
>   - Demographics / Community: history and evolution
>   - Zoning: evolution and transformation
>   - Networks or Nodes: Use types, open space, parks, transportation, culture, education
>
>   **Concept Drawings (Morphology)**
>   - Building morphology (spatial, formal, organizational strategies)
>   - Flow and navigation at the scales of site and building
>
>   **Studio Site Model (per studio)**
>   - 1/20" scale: produced by the shared efforts of every student in each studio, to be formatted per studio.
>
>   **Massing Models**
>   - 1/20" scale. As many as possible, one material and modeling technique per model: fast, furious and fluid.

DELIVERABLES
Students / instructors should choose a consistent board size and orientation.

Concept Drawings
- Precedent Analysis
- Building morphology (spatial, formal, organizational strategies)
- Siting strategies
- Flow and navigation at the scales of site and building

Drawings
- Plans (ground floor + typical floor) @ 1/16"
- Sections (one cross + one long, including adjacent sites) @ 1/16"

Models
- Study models @ 1/20" to fit into the studio site model
- Proto-Building model
- Precedent models

WEEK 10 & 11: MORPHOLOGY / STRUCTURE (MICRO)

In the weeks immediately following the mid-term, students will develop their projects in response to comments received as well as via an intense focus on building structure and circulation. Students will expand their initial morphological concepts, with the goal of linking interior strategies to its expression on the exterior. For this exercise, we will approach structure as the critical interface that coalesces the experience of diverse spaces in your library. How could its tectonic or material expression actively engage with and impact the experiential, performative and spatial qualities of its interior spaces and the library's exterior identity?

Readings: TBD per critic.

DELIVERABLES
Concept Drawings
- Structural systems – interior to perimeter.
- Relationships between structure, light, circulation.

Drawings
- Revised plans and sections @ 1/8"

Model
- X-Ray model of structure @ 1/8"

WEEK 15: FINAL

DELIVERABLES
Students should choose a consistent board size and orientation.

Concept Drawings
- Building morphology (spatial, formal, organizational strategies)
- Siting strategies
- Flow and navigation at the scales of site and building
- Structural system

Drawings
- Plans (ground floor + typical floor) @ 1/8"
- Sections (one cross + one long) @ 1/4"

Models
- Model @ 1/8"

Images
- Two exterior & two interior views

WEEK 15: SUPER SALON

Super Salon is a celebration of and critical discussion about the work of the semester. Each critic will share the work of his/her studio and invite the roving critics and students to join the discussion.

WEEK 16 & 17: END OF YEAR SHOW

The last design exercise is the End of Year Show (EOYS) – held at the end of every spring semester after final reviews. It is a school wide celebration of the past semester's provocations, explorations and final products. Part exhibition, part installation and part event, each studio will work together to showcase their projects in the most compelling manner they see fit. Every student is expected to contribute to the design and fabrication of their studio's installation… all hands on deck!

CORE II 2017 CLASS SCHEDULE

WEEK 1: Lottery + Precedents
Jan. 18   Lottery Presentations
Jan. 20   Precedent Analysis start

WEEK 2: Precedents (Macro)
Jan. 23   Avery visits @ 2,3,4pm
Jan. 25
Jan. 27   Pin-up: Precedents (Macro)

WEEK 3: Precedents (Micro) + Proto-Bldgs
Jan. 30   Barry Bergdoll talk @ 1:15pm, Rm 113
Feb. 1
Feb. 3

WEEK 4: Precedents (Micro) + Proto-Bldgs
Feb. 6   Shannon Mattern talk @ 1:15pm, Rm 113
Feb. 8   Pin-up: Precedents + Proto-Bldgs
Feb. 10   Precedent Parade + Site Models start

WEEK 5: Siting + Morphology (Macro)
Feb. 13
Feb. 15
Feb. 17

Feb. 14   ADR2 Review
WEEK 6: Siting + Morphology (Macro)
Feb. 20   Pin-up: Siting + Morphology
              (Site model completed for this pin-up)
Feb. 22
Feb. 24

WEEK 7: MID-TERM WEEK
Feb. 27
Mar. 1   Mid-Term Review
Mar. 3   Mid-Term Review

WEEK 8: (Roving engineers invited)
Mar. 6   Book Ops visit @ 2:45pm, L.I.C.
Mar. 8
Mar. 10

WEEK 9: SPRING BEAK
Mar. 13 – 17

WEEK 10: Morphology (Structure + Circulation: Micro) (Roving engineers invited)
Mar. 20
Mar. 22
Mar. 24   Steven Holl talk @ 1:30pm, Rm 113
              3:30, 4:30pm Tour: Holl's Queens Library

WEEK 11: Morphology (Structure + Circulation: Micro) (Roving engineers invited)
Mar. 27
Mar. 29
Mar. 31

Mar. 28   ADR2 Review
WEEK 12: Structure / 3/4 Review
Apr. 3
Apr. 5   Structure / 3/4 Review
Apr. 7   Structure / 3/4 Review

WEEK 13: Siting (Micro)
Apr. 10
Apr. 12
Apr. 14

WEEK 14:
Apr. 17
Apr. 19
Apr. 21

WEEK 15: Final Review Week
Apr. 24   Final Review
Apr. 25   Final Review
Apr. 28   Super Salon, 4 – 6pm

WEEK 17: EOYS
May 13: End of Year Show

Red: Joint or Round Robin studio pin-up's / reviews (rooms requested for entire class)
Blue: Individual studio pin-up's, format TBD per studio (rooms to be requested per section instructor)
Orange: Guest speaker talks, library tours or site visit
Italics: ARII or Tech2 deadlines

GUEST LECTURES and LIBRARY VISITS

All guest lectures will be held in Avery 113 at 1:15pm, unless otherwise stated.

January 23   **Teresa Harris, Janet Parks,** Curators, Avery Library
We will be visiting Avery Library in small groups to view selections from the drawings and archive collections, with a focus on drawings of libraries, understanding the processes and workflows involved in archiving as well as a special emphasis on spectacular section drawings.

January 30   **Barry Bergdoll**, Meyer Schapiro Professor of Art History, Columbia University
Barry will present "Henri Labrouste: Structure Brought to Light", the exhibition he curated in his previous position as Chief Curator of Architecture and Design at MoMA.

February 5   **Craig Dykers**, Founding Partner, Snohetta
We will be visiting Snohetta's office. Snohetta's work on libraries spans two transformative decades, beginning with the Alexandria Library and including the recent Hunt Library at South Carolina University.

February 6   **Shannon Mattern**, Associate Professor, School of Media Studies at The New School, NY
Shannon's research focuses on media, technology and the city. Several of her writings on libraries are referenced in this syllabus and she served as adviser for The Architectural League / CUF's "Re-Envisioning Branch Libraries" study.

March 24   **Steven Holl**, Steven Holl Architects
Steven is working on two libraries – in NYC and in China. After a talk by Steven, we will have the opportunity to visit his Hunters Point, Queens Branch Library, currently under construction.

REFERENCES & READINGS

Readings will be uploaded on Courseworks. Refer to the "Schedule of Design Exercises & Deliverables" for the required readings that correspond to the exercises.

Books

Battles, Matthew. *Library: An Unquiet History.* New York: W.W.Norton & Company, 2004.

Borges, Jorge Luis. "The Library of Babel". *Labyrinths.* New York: New Directions Publishing, 1964.

Brower, Joke et al. *Information Is Alive: Art and Theory on Archiving and Retrieving Data*. Rotterdam: NAi Publishers, 2003.

Campbell, James W.P. *The Library: A World History.* Chicago: University of Chicago Press, 2013.

Schnapp, Jeffrey T. and Matthew Battles. *The Library Beyond the Book.* Cambridge: Harvard University Press, 2014.

Articles

Michael Agresta, "What Will Become of the Library?", *Slate*, April 2014. Accessed 04 Nov 2015. <http://www.slate.com/articles/life/design/2014/04/the_future_of_the_library_how_they_ll_evolve_for_the_digital_age.html?wpsrc=sh_all_mob_em_ru>

Scott Bennett, "Libraries and Learning: A History of Paradigm Change", *Libraries and the Academy*, April 2009, pp. 181-197.

Center for an Urban Future, "Branches of Opportunity", January 2013. <https://nycfuture.org/pdf/Branches_of_Opportunity.pdf>

Elizabeth Felicella, "Reading Room: A Catalog of New York City's Branch Libraries", *Urban Omnibus*, November 19, 2014. <http://urbanomnibus.net/2014/11/reading-room-a-catalog-of-new-york-citys-branch-libraries/>

Sarah Williams Goldhagen, "The Revolution at Your Community Library", *New Republic*, March 9, 2013.

Anita Hamilton, "The Public Library Wants To Be Your Office", *Fast Company*, August 8, 2014. <http://www.fastcompany.com/3034143/the-public-library-wants-to-be-your-office>

Michael Kimmelman, "Next Time Libraries Could Be Our Shelters From The Storm", *The New York Times*, October 3, 2013. <http://www.nytimes.com/2013/10/03/arts/design/next-time-libraries-could-be-our-shelters-from-the-storm.html?_r=0>

Shannon Mattern, "Library as Infrastructure", *Places Journal*, June 2014. Accessed 05 Oct 2015. <https://placesjournal.org/article/library-as-infrastructure/>

Shannon Mattern, "Middleware: Landscapes of Library Logistics", *Urban Omnibus*, Jun. 24, 2015. http://urbanomnibus.net/2015/06/middlewhere-landscapes-of-library-logistics/

Jeffrey T. Schnapp, Warehouses of Thoughts and Things, *Harvard Design Magazine,* No. 38, Spring-Summer 2014, pp. 24-29.

David Weinberger, "Library as Platform", *Places Journal*, September 4, 2012. Accessed 15 Nov 2015. <http://lj.libraryjournal.com/2012/09/future-of-libraries/by-david-weinberger/#_>

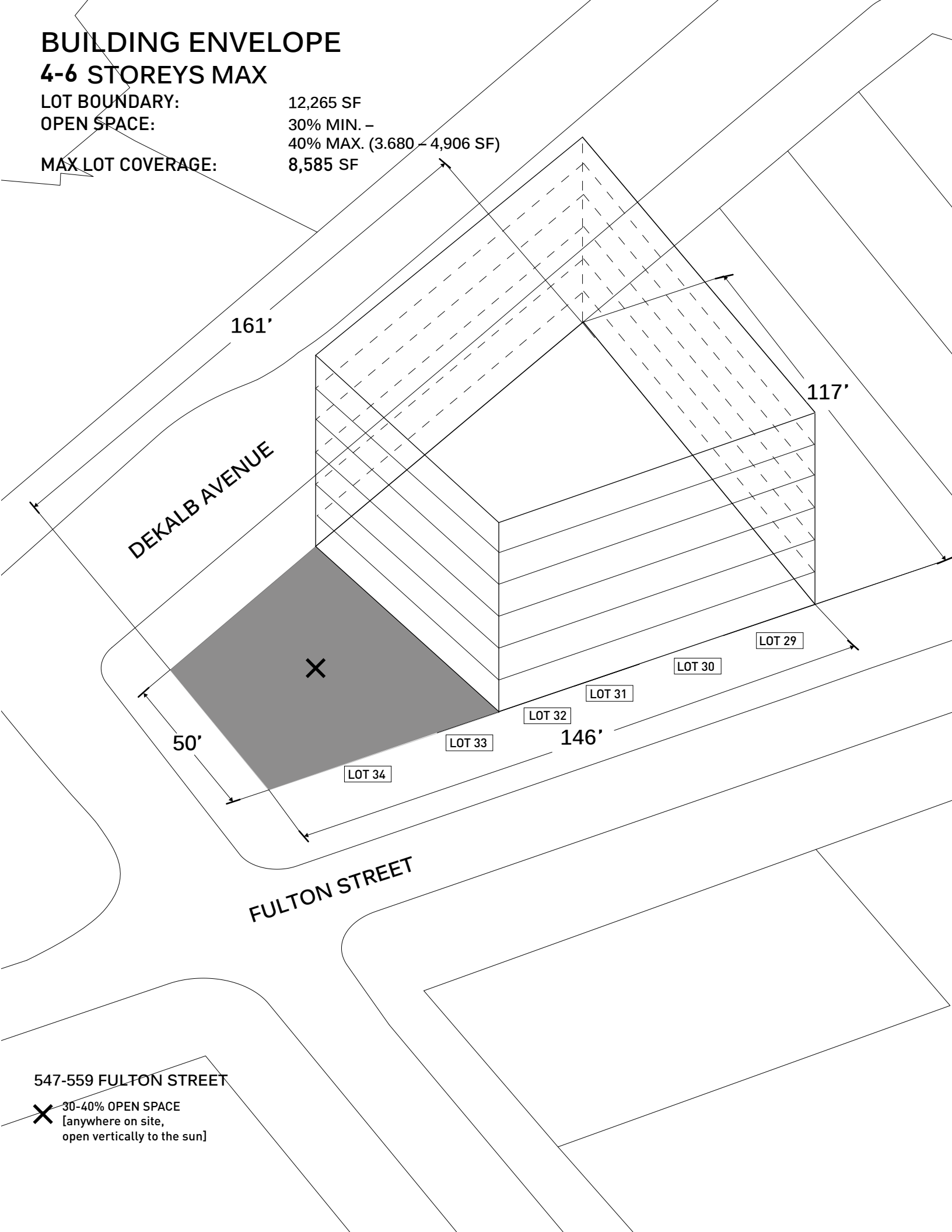**Additional Links: Digital Library Labs / Organizations / Experiments**

Digital Public Library of America: bringing together material from America's libraries, archives and museums, for free access to the public, based at the Boston Public Library. <http://dp.la>

Library as Incubator Project: promoting and facilitating collaborations between libraries and artists. <http://www.libraryasincubatorproject.org>

Library Test Kitchen: GSD seminar conducted by metaLAB's Jeffrey Schnapps, "reinventing the library one component at a time" <http://www.librarytestkitchen.org/index.php>

metaLAB (at) Harvard: Library think tank, knowledge-design lab, production studio: <http://metalab.harvard.edu>

NYPL Labs: an interdisciplinary team working on digitization of NYPL's holdings. <http://www.nypl.org/collections/labs>

Re-envisioning Branch Libraries: Speculative design studies from five teams, organized by The Architectural League of NY in conjunction with Center for Urban Futures. <http://archleague.org/2014/07/re-envisioning-branch-libraries/>

[1] Jeffrey Schnapp, Matthew Battles, *The Library Beyond the Book* (Cambridge, Harvard University Press, 2014).

[2] Matthew Battles, *Library: An Unquiet History* (New York: W.W.Norton & Company, 2004).

[3] Shannon Mattern, personal conversation, Oct. .

[4] Matthew Battles, *Library: An Unquiet History*.

[5] Lionel Casson, *Libraries of the Ancient World* (New Haven: Yale University Press, 2002).

[6] Battles, *Library: An Unquiet History*

[7] James W.P. Campbell, *The Library: A World History* (Chicago: University of Chicago Press, 2013).

[8] Campbell, *The Library: A World History*, 136-137.

[9] Campbell, *The Library: A World History*

[10] Battles, *Library: An Unquiet History*

[11] Battles, *Library: An Unquiet History*

[12] Battles, *Library: An Unquiet History,* 130.

[13] Battles, *Library: An Unquiet History,* 130-131.

[14] Battles, *Library: An Unquiet History,* 202.

[15] Michael Agresta, "What Will Become of the Library?", *Slate*, April 2014. Accessed 04 Nov 2015. <http://www.slate.com/articles/life/design/2014/04/the_future_of_the_library_how_they_ll_evolve_for_the_digital_age.html?wpsrc=sh_all_mob_em_ru>

[16] Agresta, "What Will Become of the Library?".

[17] Scott Bennett, "Libraries and Learning: A History of Paradigm Change", *Libraries and the Academy*, April 2009, pp. 181-197.

[18] Bennett, "Libraries and Learning: A History of Paradigm Change".

[19] Jeffrey T. Schnapp, Warehouses of Thoughts and Things, *Harvard Design Magazine*, No. 38, Spring-Summer 2014, pp. 24-29.

[20] Anita Hamilton, "The Public Library Wants To Be Your Office", *Fast Company*, August 8, 2014.

[21] Mattern, "Library as Infrastructure".

[22] Agresta, "What Will Become of the Library?".

[23] Zadie Smith,

[24] Sarah Williams Goldhagen, "The Revolution at Your Community Library", *New Republic*, March 9, 2013.

[25] Center for an Urban Future, "Branches of Opportunity", January 2013. <https://nycfuture.org/pdf/Branches_of_Opportunity.pdf>

[26] Center for an Urban Future, "Branches of Opportunity".

[27] Joel Rose, "For Disaster Preparedness: Pack a Library Card?", *NPR WNYC Radio*, August 12, 2013.

[28] Mattern, "Library as Infrastructure".

[29] Schnapp and Battles, *The Library Beyond the Book.*

[30] Battles, *Library: An Unquiet History,* 196-197.

[31] Agresta, "What Will Become of the Library?".

[32] Agresta, "What Will Become of the Library?".

[33] Lefebvre

[34] Schnapp and Battles, *The Library Beyond the Book.*

[35] Shannon Mattern, "Middleware: Landscapes of Library Logistics", *Urban Omnibus*, Jun. 24, 2015.

BUILDING ENVELOPE
4-6 STOREYS MAX

LOT BOUNDARY: 12,265 SF
OPEN SPACE: 30% MIN. –
    40% MAX. (3.680 – 4,906 SF)

MAX LOT COVERAGE: 8,585 SF

161'

117'

DEKALB AVENUE

50'

146'

LOT 29

LOT 30

LOT 31

LOT 32

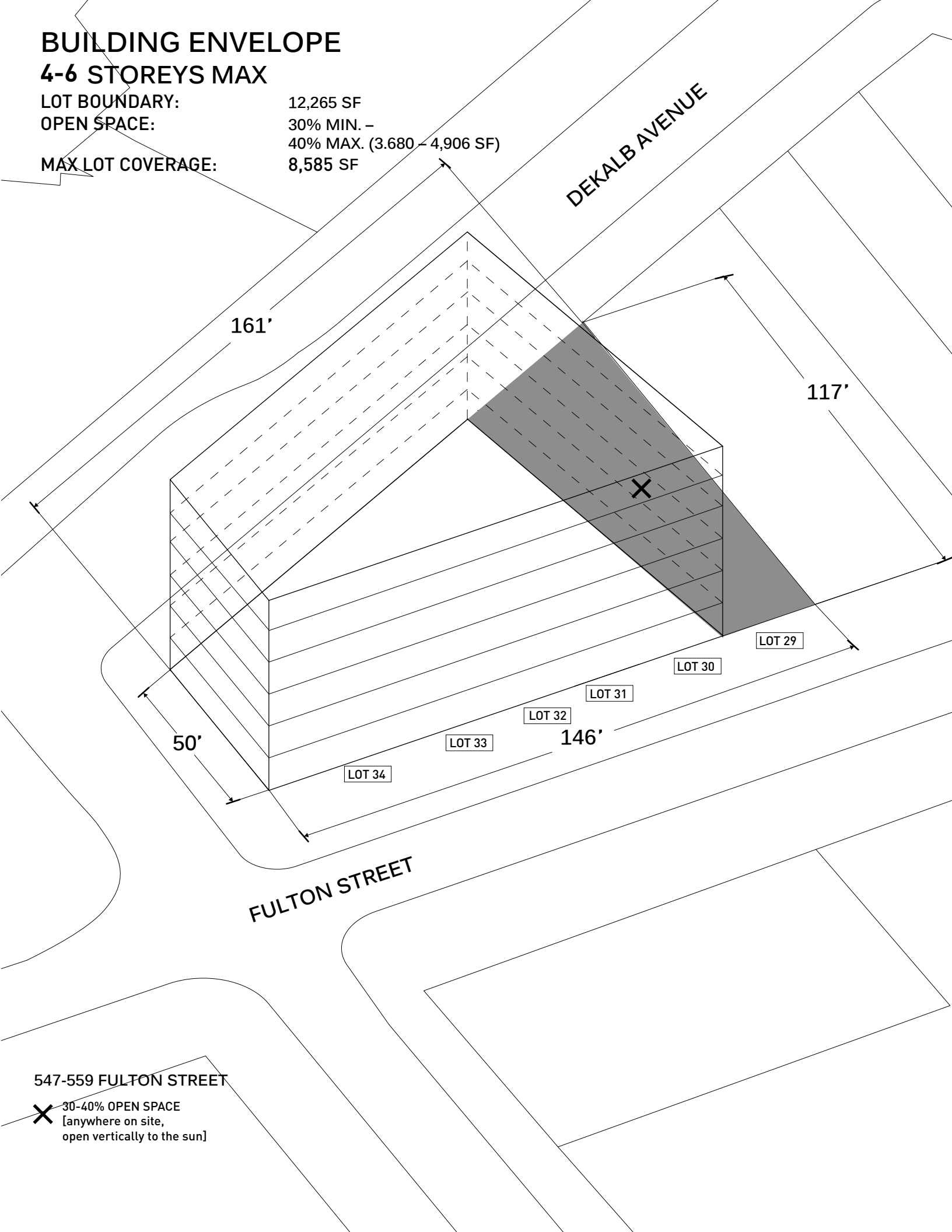LOT 33

LOT 34

FULTON STREET

547-559 FULTON STREET

✗ 30-40% OPEN SPACE
[anywhere on site,
open vertically to the sun]

BUILDING ENVELOPE
4-6 STOREYS MAX

LOT BOUNDARY: 12,265 SF
OPEN SPACE: 30% MIN. –
                      40% MAX. (3.680 – 4,906 SF)

MAX LOT COVERAGE: **8,585** SF

DEKALB AVENUE

161'

117'

50'

146'

X

LOT 29

LOT 30

LOT 31

LOT 32

LOT 33

LOT 34

FULTON STREET

547-559 FULTON STREET

X 30-40% OPEN SPACE
[anywhere on site,
open vertically to the sun]
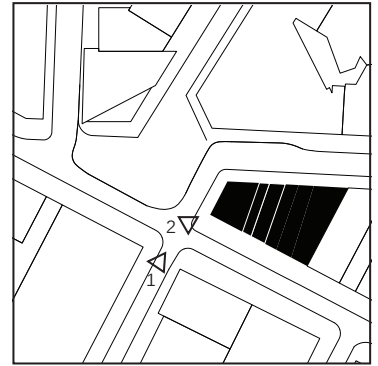
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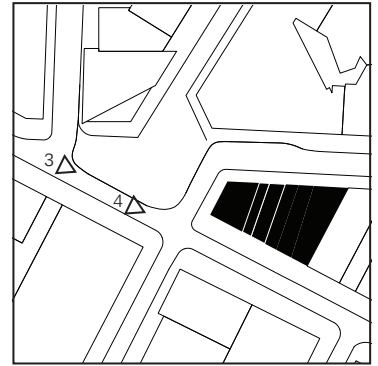
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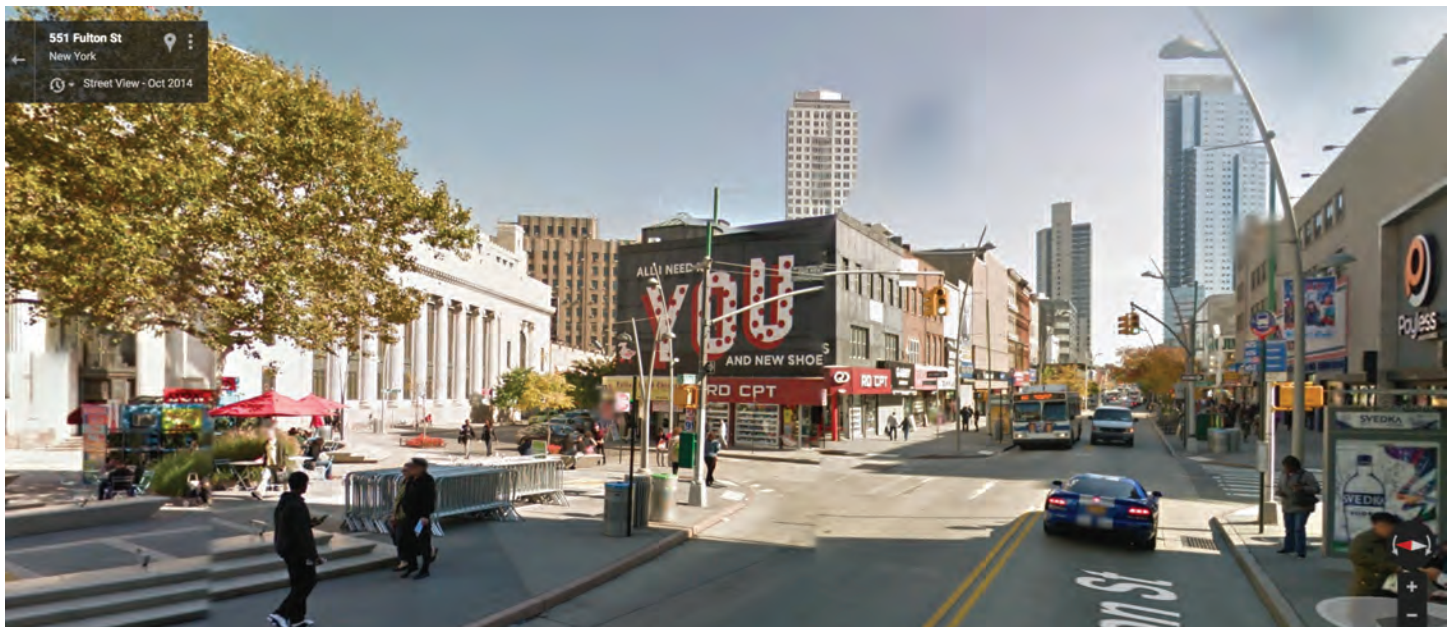
4
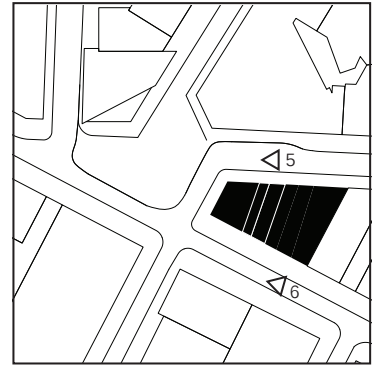
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6

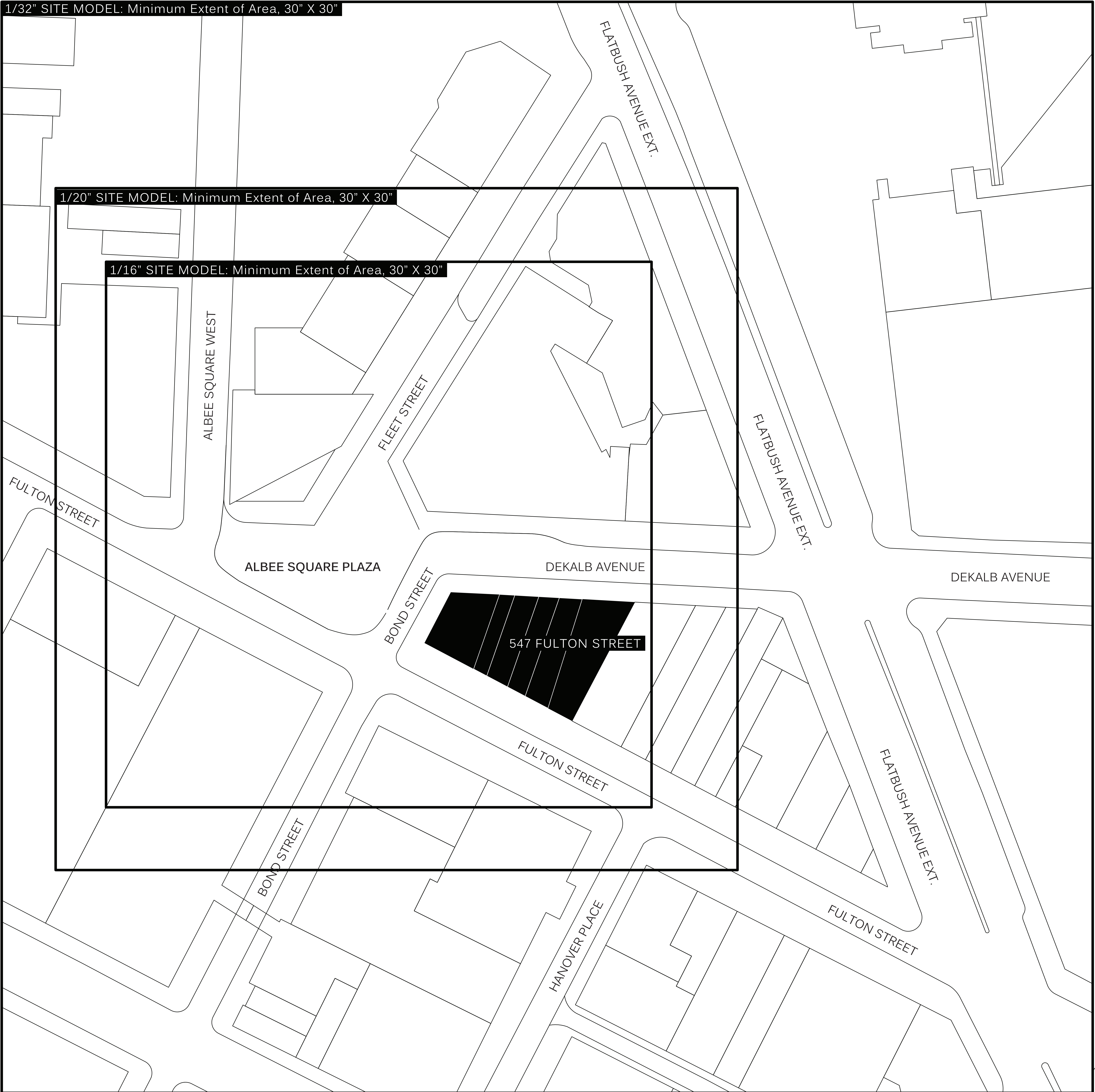BROOKLYN HEIGHTS BRANCH

WALT WHITMAN BRANCH [B.PL

547 FULTON STREET

BROOKLYN PUBLIC LIBRAR

PACIFIC BRANCH [B.PL

FLATBUSH AVENUE EXT.

ALBEE SQUARE WEST

FLEET STREET

FULTON STREET

ALBEE SQUARE PLAZA

BOND STREET

DEKALB AVENUE

FLATBUSH AVENUE EXT.

DEKALB AVENUE

547 FULTON STREET

FULTON STREET

BOND STREET

HANOVER PLACE

FLATBUSH AVENUE EXT.

FULTON STREET

DRAWING SCALE: 1/32" = 1'

CORE II
// LIBRARY SITE