FROM LIBRARY TO LIVING ROOM: PROMOTING COMMUNITY INTERACTION THROUGH PUBLIC LIBRARY DESIGN

by

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A THESIS

Presented to the Department of Interior Architecture
and the Robert D. Clark Honors College
in partial fulfillment of the requirements for the degree of
Bachelor of Interior Architecture

May 2024

An Abstract of the Thesis of

Alexandra Clark for the degree of Bachelor of Interior Architecture
in the Department of Interior Architecture to be taken June 2024

Title: From Library to Living Room: Promoting Community Interaction Through Public
Library Design

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The public library is an ideal architectural typology for promoting community interaction. Historically, libraries have aimed to provide free access to information and resources, making them accessible to everyone without cost-prohibitive barriers. In recent years, successful libraries have expanded their roles beyond merely lending books; they have become spaces that offer a wide range of public services. In my project, I explore how library architecture has evolved to enhance community interaction through thoughtful design. I apply my research to a proposed Springfield Public Library and Resource Center redesign, demonstrating how modern libraries can foster stronger community ties.

The Springfield Public Library and Resource Center revises and revamps the existing Springfield Public Library as a community resource and a "third place" for residents. By expanding the traditional library program to offer increased access to resources and educational opportunities, the library can better cater to the needs of current and future Springfield citizens and act as a hub for the community, providing free access to information and encouraging interaction.

Springfield, Oregon is located close to the University of Oregon but is smaller in size and population than its neighboring town of Eugene. Springfield is known for its vibrant and walkable downtown area, making it an ideal site to test an updated library program. Moving the site of the existing Springfield Public Library site to the Historic Springfield School building allows for adaptive reuse and renewal of a site located within walking distance of Main Street, public schools, and residential neighborhoods, encouraging community interaction and helping combat the loneliness epidemic within the city of Springfield.

Acknowledgements

I would like to thank Linda Zimmer, Kelsey Buzzel, and Solmaz Kive from the Department of Interior Architecture who encouraged me and guided me through the Interior Architecture Comprehensive Project and my Clark Honors College Thesis. Their expertise, feedback, and input were instrumental and much appreciated as I worked to complete throughout the process of completing both projects.

I would additionally like to thank my Clark Honors College Representative Christopher Michlig and my Thesis Prospectus Professor, Dr. Catalina de Onís. Their guidance helped me to organize an Honors College Thesis that I am proud to defend and share with others.

Finally, I would like to thank my family for their unwavering support throughout my years at the University of Oregon. I am so blessed to be able to count on their love and encouragement.

Table Of Contents

1. INTRODUCTION

From Library To Living Room: Promoting Community Interaction Through Public Library Design

In May 2023 United States Surgeon General Dr. Vivek Murthy released an advisory titled "Our Epidemic of Loneliness and Isolation." In it, he states that "approximately half of U.S. adults report experiencing loneliness, with some of the highest rates among young adults" (Murthy, 9). The topic of loneliness and social disconnection and their effects on communities has been discussed sociologically at length by scholars since the 1980s. In 1989, Ray Oldenburg introduced his book *The Great Good Place* by stating:

> "Great civilizations, like great cities, share a common feature. Evolving within them and crucial to their growth and refinement are distinctive informal gathering places... America does not rank well on the dimension of her informal public life and less well now than in the past. Increasingly, her citizens are encouraged to find their relaxation, entertainment, companionship, even safety, almost entirely within the privacy of homes that have become more a retreat from society than a connection to it" (Oldenburg, xxviii).

Oldenburg attributes the decline of a sense of community in the United States to the decline of informal gathering places, which he refers to as Third Places. He describes Third Places as public spaces that aim to serve a community outside of the realm of the home, the First Place, and work or school, the Second Place.

Throughout his book, Oldenburg outlines the unifying features of Third Places within the Western world. Oldenburg argues that Third Places "exist on neutral ground and serve to level their guests to a condition of social equality" (Oldenburg, 42). In his discussion, Oldenburg highlights pubs, taverns, and cafes as examples of Third Places. However, it's important

to recognize that these are commercial spaces, often excluding those unable to afford their offerings. Entry into such establishments is typically reserved for patrons who can afford to purchase drinks or food, creating socioeconomic barriers to access. In contrast, truly inclusive Third Places must provide free entry to all members of society. Parks, plazas, and public libraries exemplify this inclusivity by offering shared spaces accessible to everyone, regardless of socioeconomic status. By removing cost-prohibitive barriers, these public spaces serve as true social levelers, uniting communities and fostering connections among diverse individuals.

In *The Great Good Place*, Oldenburg excludes the public library from his discussion of Third Places because he considers them to be "too large, formal, and bureaucratic" (Wyatt, 3) to encourage community interaction. However, in the years since his book was published, library science has appropriated the term Third Place "to advocate for the library's public value" (Wyatt, 4). Wyatt and Leorke state that "Third Place is a particularly attractive concept to reinforce the continuing relevance of the library as a physical space, even as digital archives make its collections widely available online" (Wyatt, 4).

In addition to expanding digital catalogs, libraries have adapted to the changing demands of the public in the 21st century through their architectural design, "seeking physical spatial connection to the public spaces, parks, plazas, and shopping malls of the city... inviting the activities of urban economic life into their spaces" (Wyatt, 4). Public libraries in the United States have evolved from being places to check out books to spaces that provide a wealth of services to the public and encourage community interaction through their design.

In my thesis, I explore how library design strategies have evolved to promote socialization and community building since public libraries became widespread in the United States during the early 20th century. I have chosen the public library because it is an inclusive and

publicly accessible architectural building typology that has historically aimed to provide access to information and resources to local communities free of charge.

The American public library has undergone a significant transformation from its origins as primarily repositories for books to dynamic community-oriented spaces. Though the public library as we know it, "a free, tax-supported institution," did not emerge until the 1800s, small, private libraries have existed in the United States since before the signing of the Declaration of Independence (Hessel, 101). In the years before the American Revolution, literacy rates were low across the population and books were only owned in large numbers by the wealthy. These individuals showcased and organized their volumes within libraries inaccessible to the public.

As Enlightenment ideals became widespread in the 17th and 18th centuries, literacy rates steadily climbed. By 1795, nearly 90 percent of men in New England could write (Harris, 167). Increased voracity for reading led to an increased demand for books in the early United States. By the early 19th century, various forms of the "public" library had been established across the United States, aiming to make "books and other reading material more readily available to an ever-increasing number of readers" (Harris, 202).

The social library is another example of an early "public" library through which "local communities could supply their reading needs" (Harris, 184). Social libraries operated under a business model that collected annual fees from members, allowing them to "subscribe" to the library. The Athenaeum, named after the Greek goddess of wisdom, Athena, expanded upon the social library, combining access to knowledge and resources while also "sponsoring frequent cultural and recreational programs as another aspect of its activities" (Harris, 185).

The 1800s were a period of rapid population growth, industrialization, and increased social mobility, which laid the groundwork for the growth and expansion of American public

libraries. Since 1850, public libraries have grown greatly in "number and scope" (Harris, 241). This growth can be largely attributed to history's greatest library benefactor, Andrew Carnegie, who began his philanthropic work in 1881, sponsoring the construction of public libraries across the United States (Harris, 246).

Carnegie, an immigrant from Scotland, made his fortune in the steel industry and later devoted millions to funding the construction of public libraries across the United States (Harris, 246). In 1900, Carnegie stated his motivations behind funding public libraries: "I choose free libraries as the best agencies for improving the masses of the people because they give nothing for nothing. They only help those who help themselves" (Harris, 246). The Carnegie program's social mission was to "promote library use to the general public" (Hille, 73). He did so by funding the construction costs for 2,500 libraries across the United States. Carnegie's benefaction allowed public libraries to become widespread, recognized institutions in communities across the United States during the early 20th century. By the time Carnegie gave his last grant in 1919, there were 3,500 public libraries in the United States, over half of those being Carnegie Libraries. Carnegie's philanthropic contributions allowed public libraries to become democratized across the United States, allowing all individuals access to their information.

Though the Carnegie libraries were sponsored by the same philanthropist and their designs were inspired by the same classical precedents, they vary greatly in their architectural footprint and interior decor based on each structure's location and site conditions (Koch, 36). Carnegie Libraries across the United States were designed by different architects and respond to different community needs. Though the libraries differ, the architects of these projects made use of unifying architectural features through their designs. Characterized by their classical revival design, Carnegie libraries often feature symmetrical facades, grand

entrances framed by columns, and ornate detailing reminiscent of ancient Greek and Roman architecture. These buildings typically boast large windows to maximize natural light, promoting a welcoming and conducive atmosphere for learning and reading. The emphasis on symmetry and proportion underscores the libraries' importance as civic landmarks, while the use of durable materials such as brick and stone ensures their longevity and endurance through generations.

Carnegie Libraries across the country can be "recognized as having some kinship, and as belonging to the same parent stock" (Koch, 36). As the Carnegie program expanded across the country, they began to offer architects "schematic floor plans that served as standard design guidelines"(Hille, 73). The plans for Carnegie Libraries were drawn up in collaboration with the architects' committee and the librarians. The Landmarks Preservation Committee of New York discussed this collaborative design process:

> "The librarians met with the committee at the beginning of the process and comment ed on the final plans. The libraries featured side entrances and stairs, a concession to the Librarians. While the architects preferred classical center entrances, the side entrances and elevated first floors provided for spacious, light-filled reading rooms. A prominent circulation desk afforded control of the entire reading room by a single librarian. There were accessible stacks, an innovation in the early twentieth centu ry; nineteenth-century library book stacks were off limits to everyone except the li brarians" (Landmarks Preservation Committee, 5).

One of the few "controlling factors" for the design of Carnegie Libraries was to have a "reading room near enough to the sidewalk level for passers-by to look as it were into a show window and see the readers" (Koch, 37). This design strategy is evident in the Carnegie Libraries of Manhattan in New York City. These urban libraries aimed to advertise themselves as

libraries through their design, allowing for visual connection between the interior and exterior of the structure.

Image 1: New York Public Library Chatham Square
Branch Exterior

The Chatham Square Library was the second Carnegie Library built in the city of New York. It is located within a "masonry building with a limestone facade" and is "three stories high and three bays wide, with large arched and rectangular windows." (Landmarks Preservation Commission, 5). The children's reading room is located on the first floor. The adults' circulating room is on the second floor, the adults' reading room is on the third floor, and an assembly room is located in the basement. The books are placed on freestanding shelves accessible to the public.
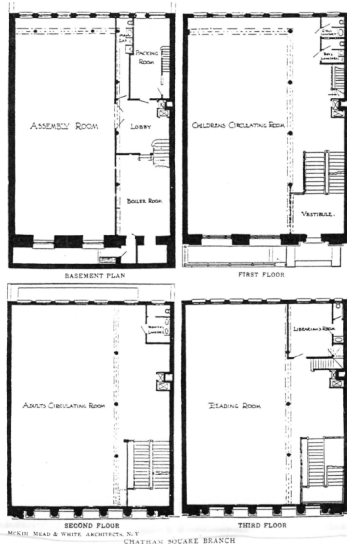
Image 2: New York Public Library Chatham Square
Branch Floor Plans
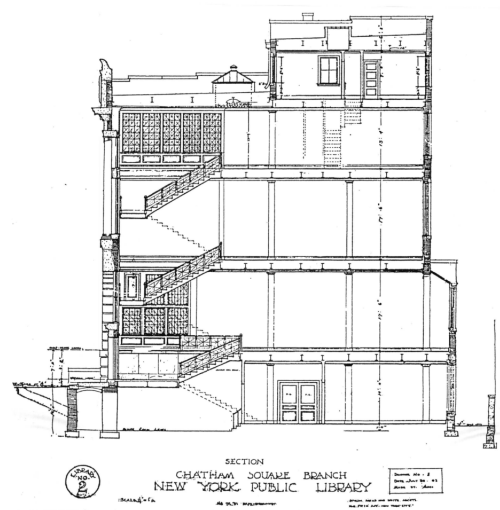
Image 3: New York Public Library Chatham Square
Branch Section

In line with the design principles that unite Carnegie Libraries, the Chatham Square Library was designed to promote transparency and flexibility through its open floor plan. The architects chose to make use of an extremely simple rectangular spatial arrangement for the space. Its large windows allowed the rooms to be filled with natural light. The open shelves allowed for the collection to expand and provided increased autonomy for patrons, who could pick out their books on shelves for the first time in history. These design features contributed to the longevity of the Chatham Square Library, which is still in use today, and Carnegie Libraries in general, as they were easily able to grow and change over time to adapt to the changing needs of the population.

The innovative design and planning techniques of the Carnegie Libraries had a significant impact on the development of public libraries as community spaces. These libraries introduced new building strategies such as open planning to enhance public access and supervision, open shelving to encourage browsing, flexible stack systems for accommodating growing collections, separate children's departments, and the integration of public meeting rooms (Hille, 73). While originally intended as quiet reading places, the use of Carnegie Libraries began to exceed the structures' original programs. Though they were not intentionally designed to be social hubs, over time Carnegie Libraries became important community institutions where citizens could share the space without economic or social barriers to entry, marking the beginning of public libraries as inclusive community gathering places.

The last Carnegie Library was constructed in 1923, 5 years after the end of World War 1. The interwar period between World War 1 and World War 2 was a period of great structural change, as the United States adapted to changing political, economic, and social climates. These changes also influenced public attitudes towards and design of public libraries.

The economic prosperity of the 1920s, often referred to as the "Roaring Twenties," con

tributed to increased funding for public infrastructure projects, including libraries. Advancements in building technology and materials such as reinforced concrete and steel frame construction made it possible to create innovative and functional library spaces. During the 1930s, the economic challenges of the Great Depression significantly impacted public library design. With limited financial resources available, libraries faced budget constraints that influenced the scale and scope of construction projects. As a result, many libraries were designed with cost-effective materials and simplified architectural styles to minimize construction expenses.

During the interwar period, public library design philosophies evolved to reflect changes in architectural styles, societal values, and technological advancements. Influenced by the ideas of William Frederick Poole, head librarian at the Chicago Public Library and Boston Athenaeum, architects moved away from historical models, exploring new ways of designing public libraries for a new era. Poole suggested that libraries should adopt the modernist ideals that "form follows function," creating efficiently planned libraries that maximized public access to books and other resources. Poole was the first to suggest that a large library should be broken down into "small, self-contained departments, each dedicated to a specific subject area with its own reading room and open-shelf collection" (Hille, 81). Before Poole, public libraries were designed with reading rooms located separately from the stacks. Poole suggested that areas for reading should be integrated into library shelving areas, allowing patrons to access and read their texts within the same "neighborhood." This decentralization of stacks into zones grouped based on use marked a new approach to library design that allowed architects to explore new spatial relationships between books, readers, and library services.

The Newton Free Library in Newtown, Massachusetts is an architectural example of Poole's library design strategy. In the floor plan, there are clear zones for children, adults, and
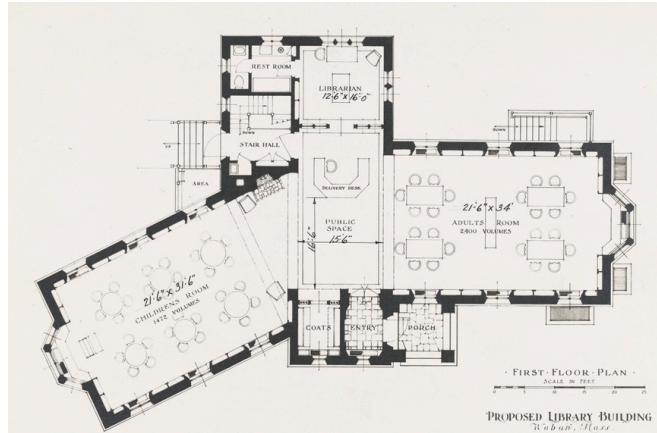
Image 4: Newton Free Library First Floor Plan

the librarian, as well as ambulatory space for the general public. The different wings of the library make up neighborhoods for different users, separated based on age group. The Newton Free Library locates its shelves against the walls with seating areas in the center of the space, allowing patrons to read adjacent to the stacks. This decentralized approach to design had a lasting impact and influenced the way that libraries are designed today. Contemporary libraries locate their children's and teen areas separate from the adult library, often using different materials and down-scaled furniture to provide a further distinction between the different zones. Separating different age groups also helps to differentiate between acoustical zones within large spaces. Within a children's zone, kids can be noisy without disturbing adult library patrons, promoting socialization and community interaction through design.

Interwar ideas of modernization and decentralization permeated into the postwar period. The years immediately following World War II marked rapid residential development. Many families moved from cities to new suburban communities and began to rely on the automobile for transportation. The growth of small cities and towns led to an "increased demand for small neighborhood and community libraries, on a scale not seen since the Carnegie era" (Hille, 113). It was during this period that small libraries were reimagined into a new kind of community center. New libraries incorporated a broader range of library activities, "social and

as well as cultural and educational" (Hille, 113).

Public libraries built from the 1950s to the 1970s incorporated elements of the Carnegie Library program, such as open shelving, flexible planning, separate children's areas, and community meeting rooms. However, it was during this period that architects began to break from the mold of the Carnegie Library's classical architecture. Architects instead aimed to update the public library building typology, designing "informal, user-friendly environments" that were "attractive and comfortable, accommodating a broad range of activities that, in general, were less hushed than before" (Hille, 113). These shifts towards casual, social spaces in library design were made to bring in new user groups and expand upon the offerings of public libraries.

The interiors of Postwar public libraries were designed to be open and spacious, maximizing transparency and minimizing fixed walls. Furniture became more informal and comfortable, with many libraries incorporating lounge seating, encouraging guests to extend their stays within the building. Moveable furniture allowed library guests to customize the space to their liking, allowing the space to adapt to different community needs. By creating flexible, multipurpose spaces within library structures, architects were able to account for future changes, promoting longevity through design.

Children's libraries became more distinct in their design during the postwar period. Color was especially important in children's areas, which became "brighter and more cheerful than before, with child-scale furniture, low sill heights, and wall-to-wall carpeting" (Hille, 113). New advancements in building technology such as lighting systems and air conditioning allowed libraries to be used year-round and during evenings as a multipurpose community facility (Hille, 113).

On the exterior, the new public library adapted to the "residential scale and character

of its neighborhood surroundings" (Hille, 13). These libraries made use of local construction materials and techniques and were designed to cater to the needs of the community they were built to serve. Libraries were designed to be more approachable, with large display windows that promoted visibility and increased focus on landscaping and usable outdoor space.

Image 5: Magnolia Branch Library Reading Room

The Magnolia Branch Library in Seattle, Washington is an example of a Postwar Modern Library. It was designed by Kirk Wallace McKinley and constructed in 1964. The library is located on a contemporary suburban residential site and makes use of a single-story organization, with an "open, rectangular reading room, all on one level, with children at one end and adults at the other" (Hille, 120). The interior of the space acts as a living room for the community, "residential in both scale and character" (Hille, 120). It makes use of local Pacific Northwest Construction materials and visually blends into its residential site while providing large picture windows to maximize exterior views. "Exposed wood post-and-beam construction provides openness and flexibility throughout, with modular planning that accommodates small, informal arrangements of reading tables and open bookshelves" (Hille, 120).

The Magnolia Branch Library was designed to be open and spacious, encouraging flexibility through its design. It was designed to serve a suburban population within a neighborhood. Its furniture, finishes, and layout reflect the residential nature of the site. The library
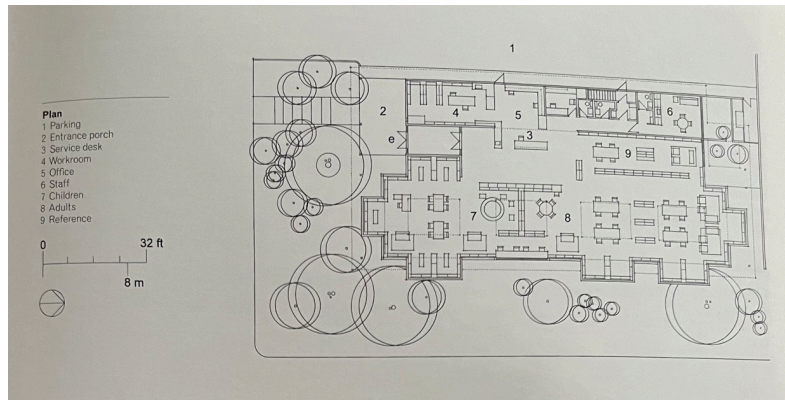
Image 6: Magnolia Branch Library Floor Plan

library is informal while still being beautifully designed. The low library shelves allow for visual

connections across the space, encouraging community members to interact with one another

if they happen to bump into each other at the library.

During the 1970s and 1980s, a renewed interest in historicism in architecture revived

the classical model of library planning and design. New libraries in the postmodern period

emphasized celebratory building facades, grand reading rooms, and the display of books

(Hille, 137). Architect Thomas Hille states that as more of "a stylistic preference, the classically

inspired postmodern library was a challenge in many ways to the progressive development

of the public library program. Up until this period, library design was headed in a more open,

transparent, community-focused direction. The postmodern period coincided with the rise of

neoliberal ideas politically and economically, encouraging the privatization of public space.

Neoliberal privatization of space has been criticized for "restricting social interaction, con-

straining individual liberties, and excluding certain undesirable populations" (Nemeth, 2464).

The public libraries of this period reflected the political and economic ideals of the time, hear-

kening back to classical, formal, and hierarchical design strategies that were not focused on

promoting community engagement.

Image 7: The design of the Mount Angel Library high-
lights the use of natural light

The Mt. Angel Abbey Library was built in 1970 and designed by Alvar Aalto. It is an

example of a postmodern library that reflects some neoliberal ideas about library design. The

library is open to the public but exists on the campus of the Mt. Angel Monastery in Mount

Angel, Oregon. It is an example of a private public library due to its remote location and the

fact that it wasn't designed to serve its local community necessarily, but rather the community

at the monastery. Its fan-shaped building type was "previously developed for public use, but

applied here to an academic study library for a Benedictine seminary." (Hille, 106).
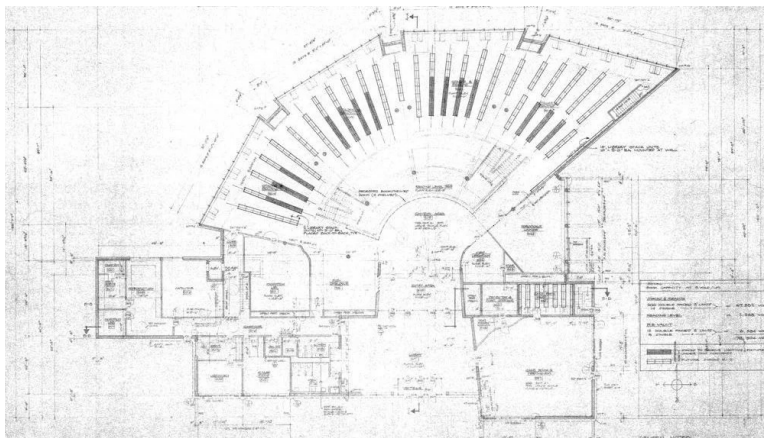
Image 8: Mount Angel Monastery Library Floor Plan

While architects looked to the past for architectural inspiration when designing librar-

ies during this period, library service and operations were tasked with looking towards the

future, as major advancements were made in information technology during this period. In
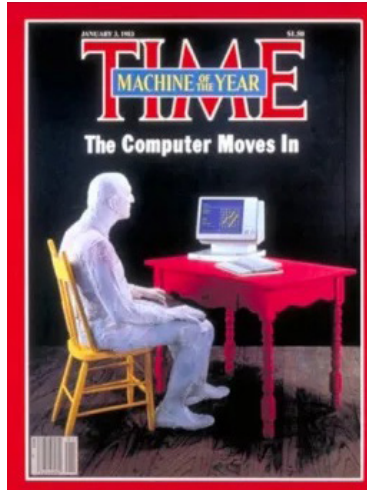
Image 9: 1982 Cover, Machine of the Year, The Computer Moves In.

1982, Time Magazine elected a computer "man of the year" which ushered in the beginning of the information age as we know it (Harris, 293).

By the early 1980s, many of the library's "back of house" functions had become digitized and automated, which forever changed how libraries go about acquiring, "cataloging, and processing books and related materials" (Hille, 137). The shift to digital library organization changed the way that books and patrons circulated in and out of libraries. The information age and the rise of digitization affected libraries greatly, as they had traditionally aimed to serve the public by providing access to information. Libraries were quick to adopt new technologies and update their offerings following new technological trends and developments.

In the 1990s, due to the advent of the information age and the rise of computer technology, public libraries evolved into vibrant community gathering places, transcending their traditional roles as repositories of books (Hille, 12). As libraries embraced computers, the internet, and digital media, architects incorporated modern advancements into their designs to facilitate access to electronic resources and enhance the user experience. Libraries began to feature computer labs, media centers, and high-speed internet connections, transforming into digital information hubs. New libraries during this period were designed to accommodate

a variety of activities and functions, including meeting rooms, study areas, children's spaces, and technology centers. During the 1990s, public libraries cemented themselves as dynamic spaces for social interaction, cultural exchange, and lifelong learning. They became less institutional and more informal in their design, aiming to be an attractive and exciting place to attract patrons and visitors while meeting their changing demands.

Image 10: Denver Public Library Reading Room

The Denver Public Library, with its flagship building designed by architect Michael Graves and completed in 1995, has long been a focal point for community engagement in the Mile High City. Its distinctive design, characterized by a postmodern interpretation of classical architecture, reflects Denver's rich history and vibrant cultural heritage (Lehmann, 34). Inside, the library offers a wealth of resources and services, including reading rooms, study areas, and technology labs. These spaces serve as gathering places for people of all ages, hosting a wide variety of programs and activities, from book clubs to art workshops to job training seminars. The Denver Public Library has played a central role in fostering a sense of community and belonging in Denver, serving as a place where people can come together to learn, explore, and connect.

The Denver Public Library strives to create an inclusive environment that welcomes patrons of all ages, backgrounds, and abilities. The library's design incorporates features

such as ramps, elevators, and accessible restrooms to ensure that all patrons can navigate the space comfortably. Additionally, the library offers programs and services specifically tailored to the needs of diverse populations, including children, teens, seniors, and individuals with disabilities.

Image 11: Denver Central Library Floor Plan
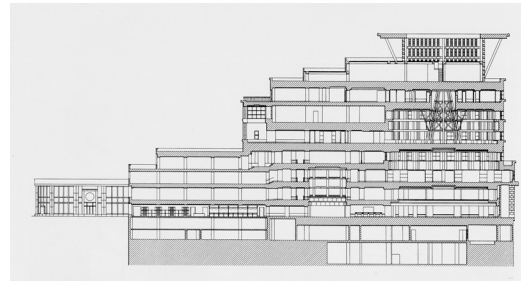
Image 12: Denver Central Library Section

The 21st-century public library has a distinctive architectural expression, "creating a unique sense of identity and place responsive to the community and its physical, social, and cultural contexts" (Hille, 153). Contemporary library architecture varies greatly based on the region, size, and intended focus of the space. However, architects have agreed that public libraries should feature open floor plans, natural light, and flexible spaces that can be easily adapted to different uses (Hille, 14). By embracing flexibility through design, libraries can continue to serve populations and adapt to changing community needs over time.

The public library program has expanded to account for a variety of library activities, from formal to informal, passive to active, individual to collective (Hille, 12). Libraries include introverted spaces for reading and studying and extroverted spaces for socializing and communication. Special areas for children, teens, and seniors "function like libraries within the library," providing patrons of different age groups with different zones, allowing an increased sense of autonomy over the space. The proliferation of computers and digital media has

allowed libraries to expand their catalogs and offerings without increasing square footage. The contemporary public library offers much more than just paper books, but CDs, DVDs, objects, and tools. Libraries have shifted to displaying their offerings on lower shelves that allow patrons to orient themselves visually within the space, avoiding the experience of becoming lost in the stacks. The public library of today is designed for "comfort, convenience, and visual appeal, accommodating a wide variety of activities in an informal, non-institutional setting" that is equally accessible to all members of the public (Hille, 14).
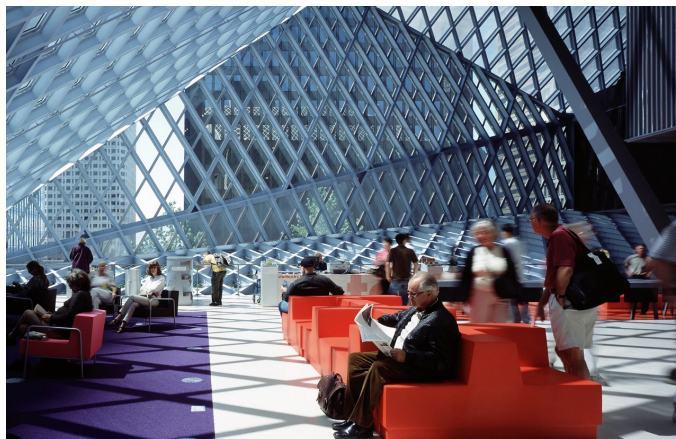
Image 13: Seattle Central Library Reading Room

Designed by renowned architect Rem Koolhaas and opened in 2004, the Seattle Central Library stands as an architectural marvel and a beacon of community engagement (Mattern, 5). Its striking geometric design, characterized by a lattice-like exterior of glass and steel, has become an iconic symbol of Seattle's progressive spirit. Inside, the library features a range of amenities, including a soaring atrium, flexible meeting spaces, and cutting-edge technology labs. These spaces serve as gathering places for people of all ages and backgrounds, hosting a diverse array of events and activities, from author readings to film screenings to maker workshops (Mattern, 12).

The structure's unconventional shape and curtain wall facade have helped the library to become a landmark for Seattle. The building incorporates flexibility and promotes visibility

through its design. It makes use of low library shelving, visually connecting the interior to the exterior through glazing. On the interior, flexible furniture in bright colors can be found within large reading rooms and small study areas, allowing patrons to choose how social they want to be when they use the space. The Seattle Central Library aims to serve its population by providing access to library resources within a grand, unconventional civic structure that reflects the ethos of the city of Seattle.
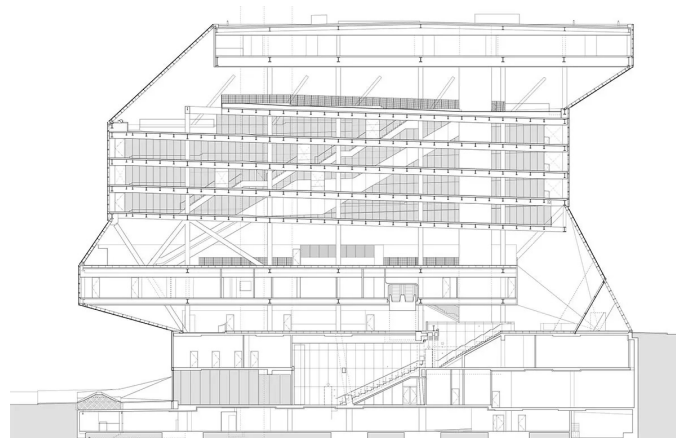
Image 14: Seattle Central Library Section

The Seattle Central Library is an example of a grand public institution designed with a large budget by a famous architect. It is a hallmark of the economic prosperity of the late 20th century that came to a halt when the housing market crashed in 2008 causing a recession that rendered thousands of Americans homeless or unemployed. In response to this recession, public libraries across the United States opened their doors and took on additional auxiliary roles to serve their communities. Already providing access to computers, public libraries supported their patrons by expanding job search centers and office space, helping individuals get back on their feet in the face of widespread economic adversity.

The 2008 recession prompted Americans to embrace frugality. This spirit of conservation combined with a growth of interest in sustainable architectural practices has expanded the number and scope of public library projects that make use of existing structures.

Co-located, converged-use, and joint-use libraries became common fixtures within communities during the 21st century. Hille states that "the consolidation of public services and activities, complementary to one another and in close proximity, encourages community use of the library by enhancing public access and visibility" (Hille, 361). These co-located facilities combine multiple different building uses on the same site and even within the same building. Structures that may have once served as quiet, sober institutions have been reorganized to become lively gathering places and fixtures within their communities, promoting social interaction through their design.

Over the past century, American public libraries have evolved from places to read and access information into dynamic community spaces that promote socialization and interaction. Though Oldenburg discounts libraries as Third Places in The Great Good Place, I argue that in the 21st century, they have become ideal Third Place, providing free access to the physical library structure, but also to information and services free of charge. In his book, Oldenburg states that Third Places "exist on neutral ground and serve to level their guests to a condition of social equality" (Oldenburg, 42). Public libraries are a perfect social leveler, granting equal access to individuals from all walks of life. Oldenburg stresses the importance of conversation within Third Places, as it is what brings us together and builds community. Libraries are no longer the silent spaces of the past. In the 21st century, public libraries have become social spaces, promoting communication and collaboration through their design.

Public libraries unite disparate members of communities under the same roof. They serve as important social fixtures within neighborhoods, towns, and cities. By offering increased access to resources and services, and shifting from introverted to extroverted spatial arrangements, public library architecture can help to combat the epidemic of loneliness and social isolation through design.

Guiding Principles

After conducting first person research, interviews, and precedent studies, I organized and summarized my findings into 5 guiding principles for my project, which I referenced throughout the programming, schematic design, and design development stages of my project.

I used these design ideas to ensure that my project reflected my research and to achieve my design goals.
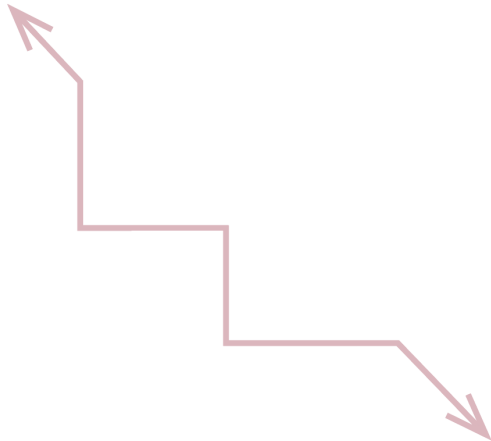
LINES OF SIGHT

In my interview with Jim Kalvelage of Opsis Architecture, he stressed the importance of maximizing lines of sight when designing a library. He mentioned how his team did so at the Price Science Commons, by including low shelving and interior glazing to visually connect interior spaces together.

Through my design, I have worked to maximize visibility and lines of sight throughout. The building's structural walls posed a challenge to this. I worked to overcome this challenge by utilizing strategically placed wall openings and windows.
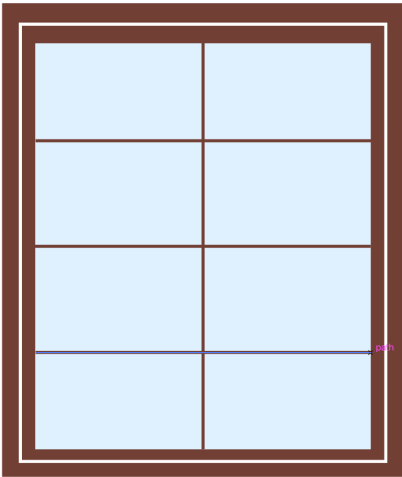
HISTORIC CHARACTER

The original Mill Street School Building in Springfield Oregon was built in 1921 as an elementary school. Over the past century, the building's use has changed, but many of the building's original charming historic windows, flooring, and details remain intact.

Through my design, I aim to honor the history of the structure by keeping the original sash windows intact, restoring the original hardwood floor and millwork, and exposing the existing structural trusses in the former auditorium space. Futhermore, I have sourced and specified paint colors, furniture, lighting, and hardware that reflects the history of the structure as a historic schoolhouse.
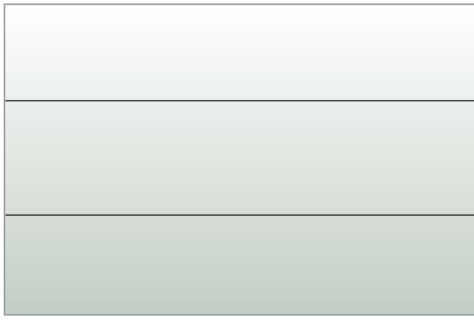
ACOUSTICAL GRADIENT

Most libraries are designed along an acoustical gradient, with louder, more lively spaces on lower floors and quieter spaces for concentrated study on upper floors of the building. As a visitor ascends vertically, the spaces become quieter, allowing for a broad range of activities.

Through the programming phase of my project, I worked to detemine how noisy each space would be and grouped loud spaces and quiet spaces together, respectively. I situated louder spaces on the ground floor and quieter spaces on the third floor of the building, with in between spaces on the second floor.
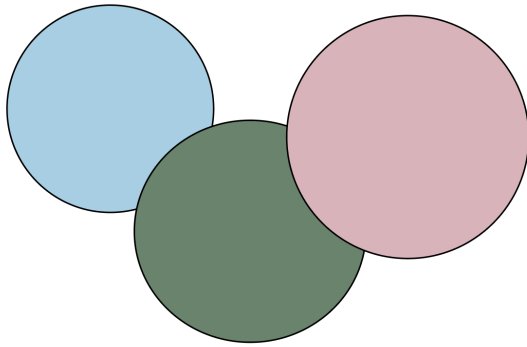
COLORFUL CONNECTION

Color can act as a powerful wayfinding device and enhance the mood of a space. It can promote socialization and energize visitors. I learned about the importance of color in a Color Theory class at the UO. Through this course, we compared different colors within spaces and examined the affects they have on users.

Though my project, I aimed to use color to point users in the right direction and organize my spaces by type. Similar space types are outfitted in similar color palettes, with complementing textures and other materials.
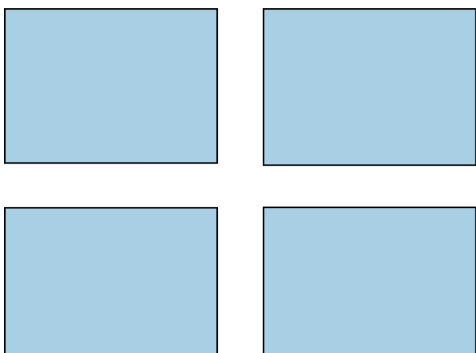
NEIGHBORHOODS

My research into the history of how public libraries developed into social spaces in the United States over the past century introduced me to the idea of organizing different library spaces into neighborhoods based on the intended user group.

I organized my program into different neighborhoods based the age groups of the various users. The Children's Library is located on Level 1 for ease of entry and provides access to an outdoor play area. The Teen Center is on the second floor, and the adult library and classrooms for seniors are located on Level 3.

Final Design Presentation

Perspective 1: Hallway

Perspective 2: Repair Room

Perspective 3: Children's Library

Perspective 4: Reading Room

Level 1 Floor Plan

1'0" = 1/16"

68' - 6"

36' - 6"

REPAIR ROOM

REPAIR ROOM

STORAGE

NEW ENTRY ATRIUM

31' - 0"

114' - 0"

OPEN OFFICE/ CIRCULATION DESK

OFFICE

OFFICE

52' - 0"

HISTORIC ENTRY

STORAGE

W/C

W/C

CONFERENCE ROOM

STAFF BREAK ROOM

STORAGE

10' - 0"

JANITOR'S CLOSET

CHILDREN'S LIBRARY

MECHANICAL

21' - 0"

105' - 0"

Level 2 Floor Plan

1'0" = 1/16"

STORAGE

COMPUTER LAB

TEEN CENTER

CAFE WINDOW

STORAGE

W/C

W/C

READING ROOM

JANITOR'S CLOSET

OPEN STACKS

MECHANICAL

Level 3 Floor Plan

1'0" = 1/16"

STORAGE

CLASSROOM

OPEN STACKS

STUDY ROOM

STUDY ROOM

STORAGE

W/C

W/C

MEZZANINE

LOUNGE

MECHANICAL

Enlarged Floor Plan: Mezzanine

1'0" = 1/8"
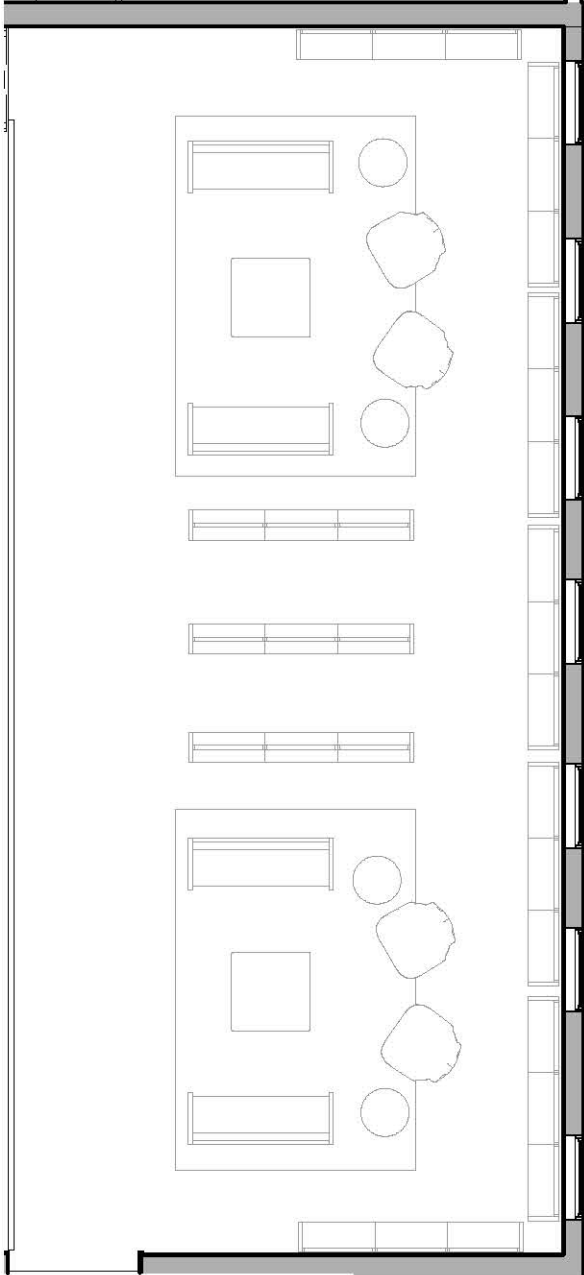
N/S Section

W/E Section
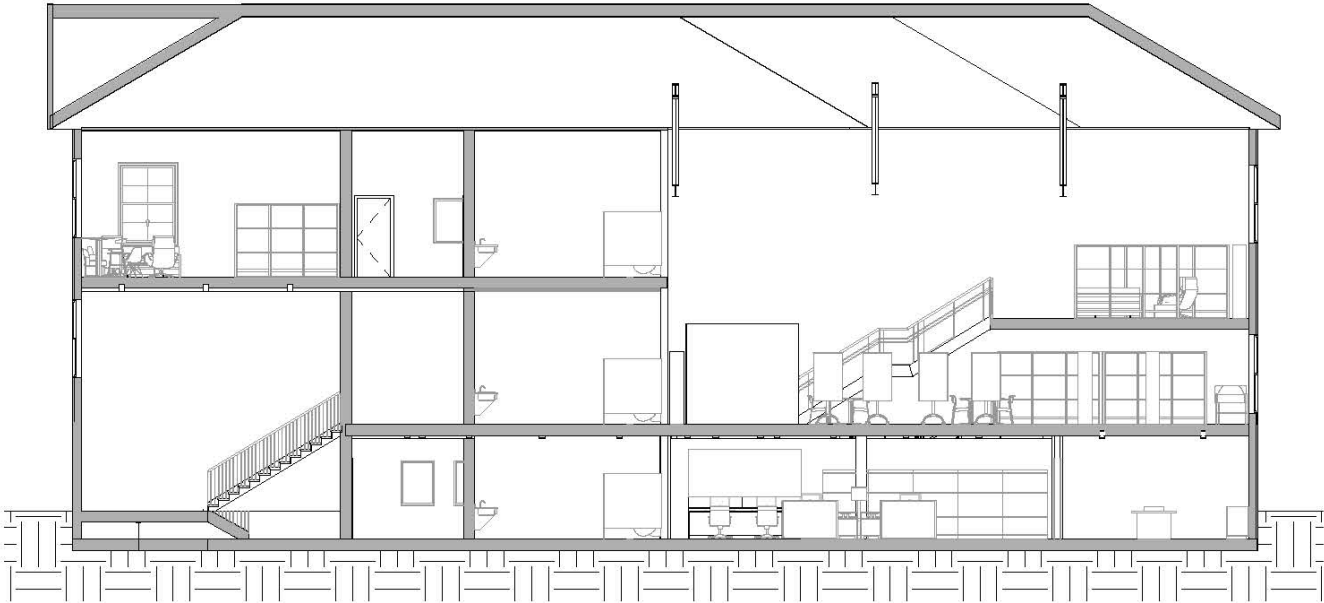
Diagrams

Level 3
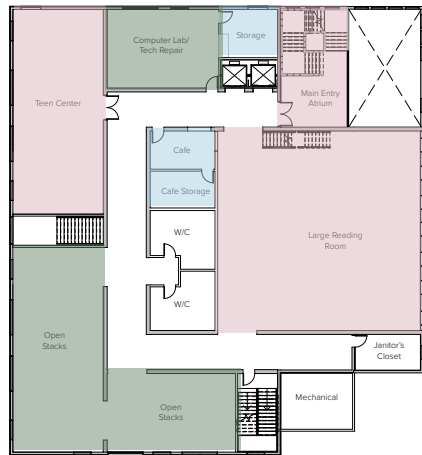
Level 2
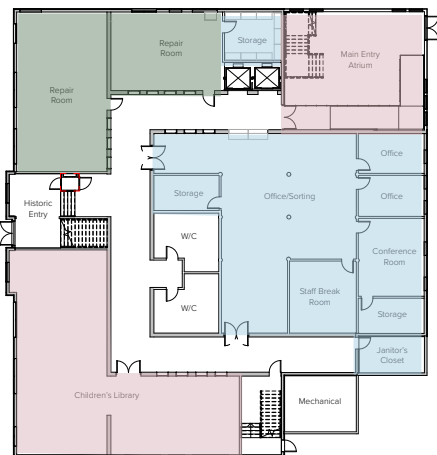
Level 1
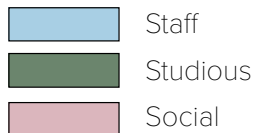
Parti

Old/New

Circulation

Staff

Studious

Social
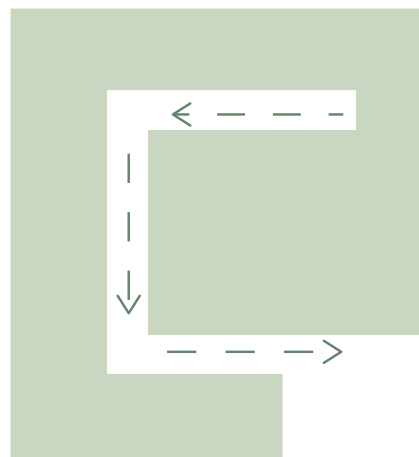
2. SITE

SWOT Analysis

STRENGTHS:

Located within walking distance of downtown, schools, residential neighborhoods

Outdoor access

Renew empty historic building

Outbuilding for additional storage

Many different room sizes

WEAKNESSES:

Moving library further away from downtown

Large, historic structure

Has been empty since 1980s

Structural hallways cannot be changed

OPPORTUNITIES:

Expand existing library to offer more services for patrons

Combine with previous site investigation: Working Drawings

Expand knowledge of adaptive reuse of historic buildings

THREATS

Unconventional Circulation

Historic Building

Seismic Concerns

Existing Conditions

HISTORIC MILL STREET SCHOOL
525 MILL STREET SPRINGFIELD, OR

BUILT...1921
REMODELED...1964
SQUARE FOOTAGE.......................................31,240
STORIES..3
SITE ACREAGE...1.23
ZONE..PL, HDR

STRUCTURAL INFORMATION:
8" CONCRETE EXTERIOR STRUCTURAL WALLS
WOOD FRAME INTERIOR WALLS
METAL AND MEMBRANE ROOF
DECOMMISSIONED 2016, SEISMIC CONCERNS

THE HISTORIC MILL STREET SCHOOL BUILDING HAS SERVED THE SPRINGFIELD SCHOOL DISTRICT FOR OVER A CENTURY. ORIGINALLY SPRINGFIELD HIGH SCHOOL, THE STRUCTURE BECAME A MIDDLE SCHOOL IN 1942 BEFORE BEING CONVERTED INTO ADMINISTRATIVE OFFICES IN THE 1960S. THE BUILDING HAS BEEN EMPTY SINCE THE 1980S. THE FACADE FEATURES ORIGINAL DOUBLE-HUNG WOODEN WINDOWS WITH DECORATIVE LINTELS AND CONCRETE EXTERIOR WALLS WITH A STUCCO FINISH.

*SPRINGFIELD, OR

*SITE

*SITE

MAIN STREET
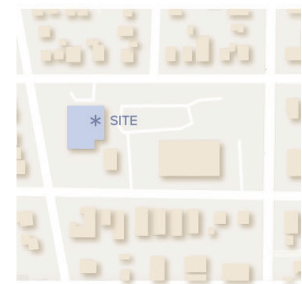
SOUND
- ARRANGE PROGRAM ALONG ACOUSTICAL GRADIENT
- UTILIZE SOUND REDUCING SURFACES TO DEADEN SPACES FOR READING/STUDY

MOVEMENT
- REDESIGN EXISTING RAMP SYSTEM SO THAT IT IS CLEAR AND ACCESSIBLE
- PRIORITIZE AESTHETICALLY PLEASING AND VISIBLE STAIRCASES

COMMUNITY
- INCLUDE SUPPORT SERVICES FOR COMMUNITY BUILDING
- PROMOTE EQUITABLE ENGAGEMENT WITHOUT COST PROHIBITIVE BARRIERS TO ENTRY

LIGHT
- DETERMINE A STRATEGY FOR INTRODUCING DAYLIGHT TO CORE OF BUILDING
- MAKE USE OF EXISITING WINDOWS AND ADD ADDITIONAL GLAZING

HISTORIC EXTERIOR

HISTORIC ENTRY

E STREET
(E) FIRE HYDRANT
(E) ELEC. POLE
(E) STORM DRAIN
13 STALLS
MILL STREET
(N) PROPERTY LINE
EXISTING TRASH SERVICE
(E) SEWER
(E) ELEC. POLE
(E) STORM DRAIN
3 EXISTING STALLS
(E) CURB CUT
(E) ELECTRIC POLE
D STREET
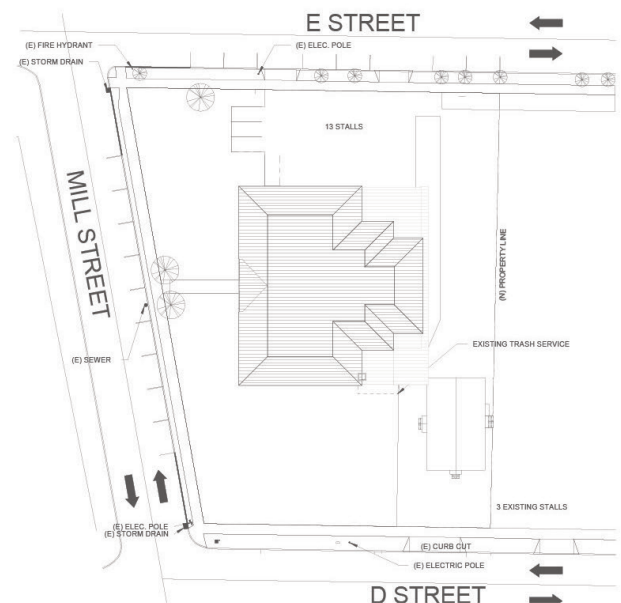
SITE PLAN
1'-0" = 1/32"

Site Analysis
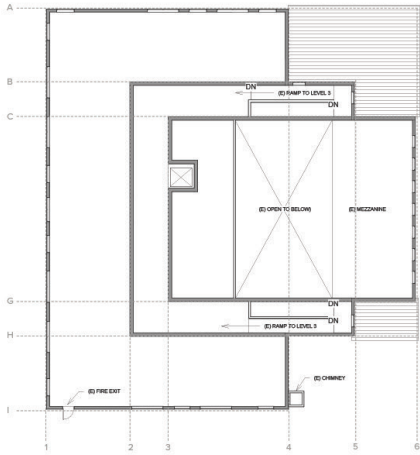
LEVEL 3 FLOOR PLAN
1'-0" = 1/16"
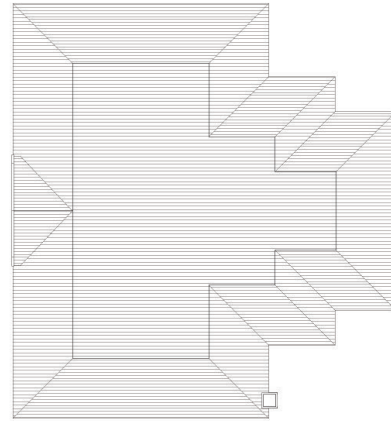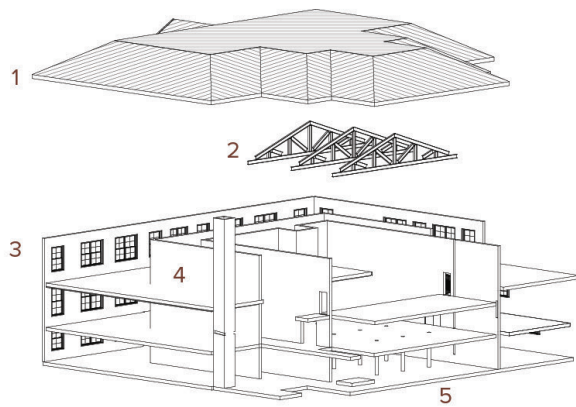

ROOF PLAN
1'-0" = 1/16"
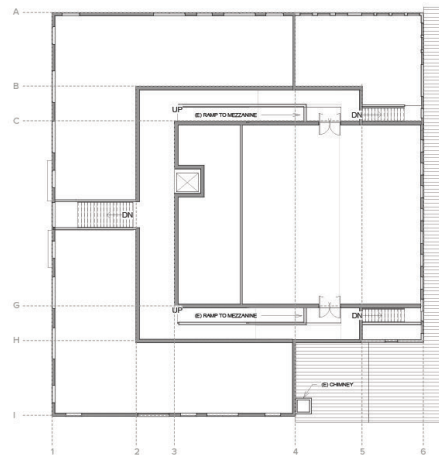
LEVEL 2 FLOOR PLAN
1'-0" = 1/16"
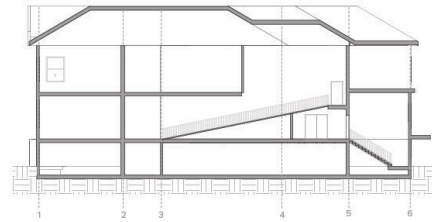
CIRCULATION SECTION
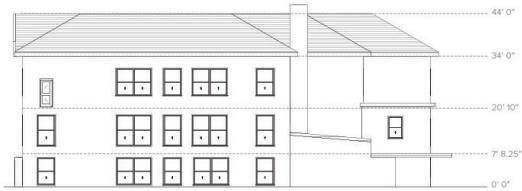1'-0" = 1/16"
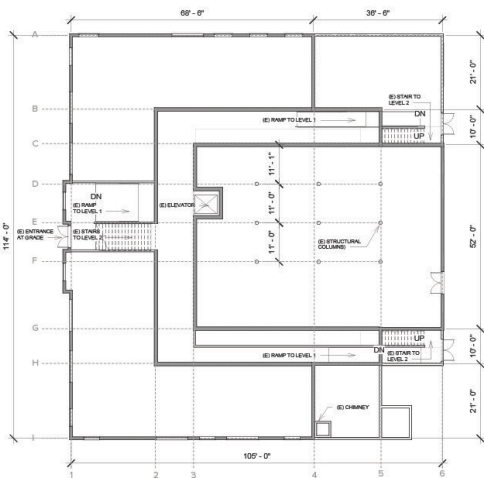
LEVEL 1 FLOOR PLAN
1'-0" = 1/16"

1 METAL & MEMBRANE ROOF OVER WOOD JOISTS/BRACING
2 TRUSSES OVER AUDITORIUM
3 EXTERIOR STRUCTURAL WALLS: CONCRETE
4 INTERIOR STRUCTURAL WALLS: WOOD FRAMED
5 STRUCTURAL COLUMNS SUPPORTING AUDITORIUM FLOOR
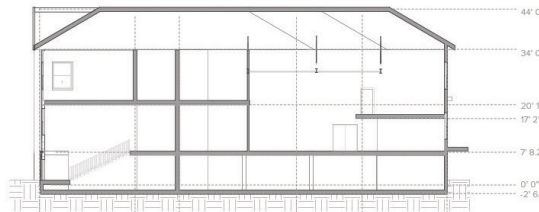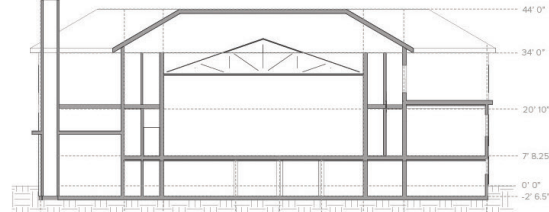
NORTH ELEVATION
1'-0" = 1/16"

EAST ELEVATION
1'-0" = 1/16"

SOUTH ELEVATION
1'-0" = 1/16"

WEST ELEVATION
1'-0" = 1/16"

N/S SECTION
1'-0" = 1/16"

E/W SECTION
1'-0" = 1/16"
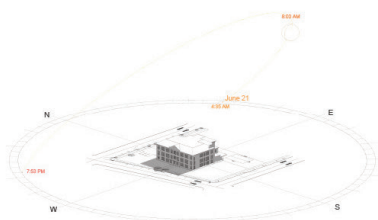
SUMMER SOLSTICE 8AM
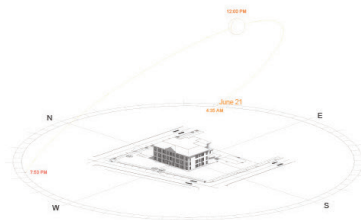
SUMMER SOLSTICE 12PM
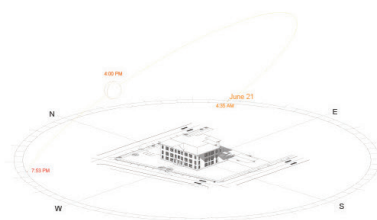
SUMMER SOLSTICE 4PM
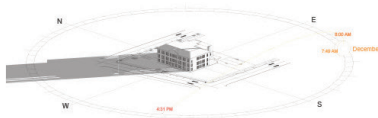
WINTER SOLSTICE 8AM

WINTER SOLSTICE 12PM

WINTER SOLSTICE 4PM

DAYLIGHTING

*ADD SKYLIGHT IN (E) AUDITORIUM TO BRING LIGHT INTO BUILDING CORE
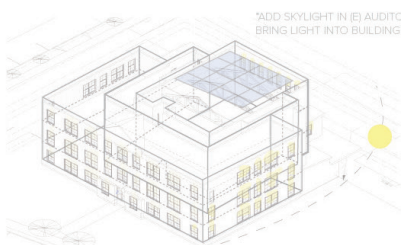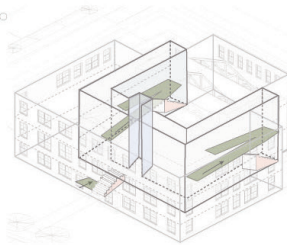
CIRCULATION

INTERVENTION

*NEW ENTRY ADJACENT TO PARKING LOT

*CONNECT TO (E) GREEN SPACE
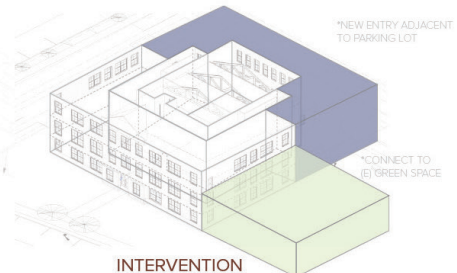
3. PROGRAM

Program Description

The Springfield Public Library and Resource Center expands upon the traditional library program to support patrons in repairinging their goods. Recognizing the importance of sustainability and the desire to reduce waste, the library has designated specific spaces within its premises for DIY repair activities. These newly created repair zones are equipped with tools, resources, and knowledgeable staff to assist visitors in fixing a wide range of items, from electronics to clothing and household appliances. The library aims not only to promote self-sufficiency and skill-building but also to foster a sense of community collaboration. Through workshops, tutorials, and expert-led sessions, the library seeks to empower patrons with the skills and knowledge needed to mend and maintain their possessions, contributing to a more sustainable and resilient community. This forward-thinking initiative reflects the library's commitment to adapting to the evolving needs of its patrons while promoting environmental responsibility and community engagement.

Lecture Hall

Children's Library

Reading Rooms

Classrooms

Learning Spaces

Computer Lab

Cafe/Food Service

Toolshed

Social Spaces

Resources/Services

Lobby

Shoe Repair

Event Space

Teen Center

Tailor

Tech Support
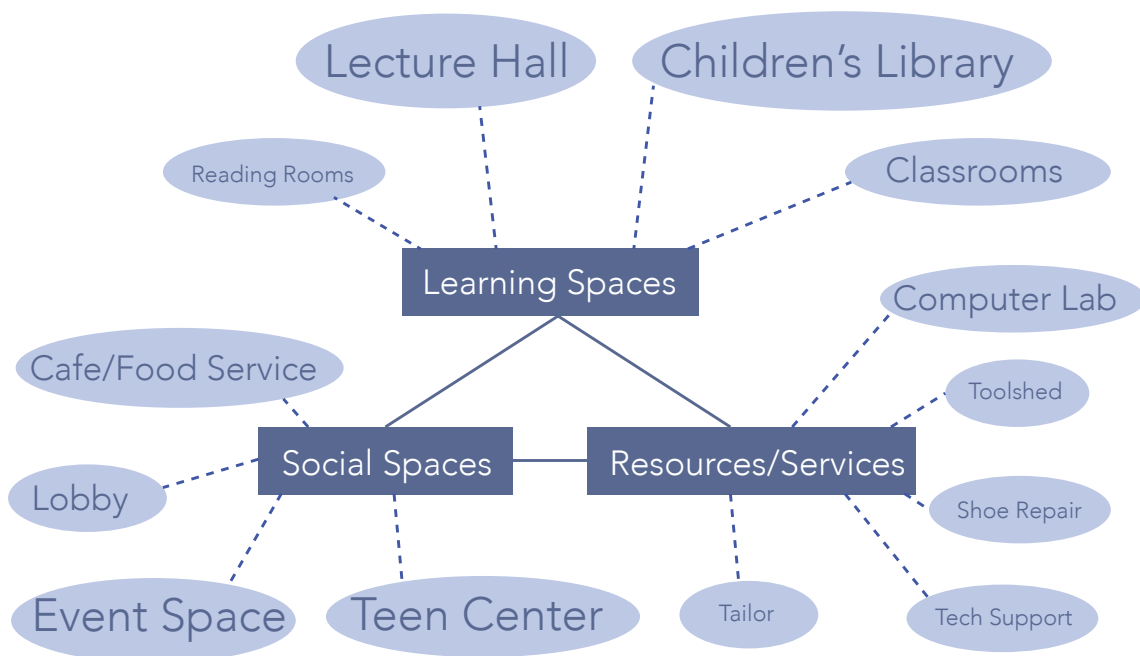
Program Spreadsheet

SPACE	ROOM QTY.	UNIT S.F.	TOTAL S.F.	OCCUPANCY TYPE	LOAD FACTOR	OCCUPANCY LOAD	ACTIVITIES
LIBRARY SPACES							
Children's Library	1	1,900	1,900	A-3	50 net	38	Reading, Playing
Large Reading Room	1	2,600	2,600	A-3	50 net	52	Reading, Working
Teen Center	1	1,200	1,200	A-3	50 net	24	Studying, Socializing
Reading Room Mezzanine	1	1,300	1,300	A-3	50 net	26	Reading, Lounging
Open Stacks/Work Areas	-	-	5,200	A-3	100 gross	52	Reading, Working
Small Study Rooms	2	80	160	A-3	50 net	3	Studying
SOCIAL SPACES/RESOURCES							
Main Entry Atrium	1	2,200	2,200	A-3	15 net	146	Entering
Historic Entry Vestibule	1	500	500	A-3	15 net	33	Entering
Sewing/Textile Repair	1	1,400	1,400	B	100 gross	14	Repairing/Using tools
Toolshed/Item Repair	1	575	575	B	100 gross	6	Repairing/Using tools
Computer Lab	1	575	575	A-3	15 net	38	Using Computers
Tech Help Desk/Tech Rentals	1	180	180	B	100 gross	2	Renting Tech Equipment
Classroom	1	575	575	A-3	15 net	38	Learning
STAFF SPACES							
Cafe	1	160	160	M	60 gross	2	Preparing Drinks/Food
Cafe Storage	1	160	160	M	300 gross	1	Storing Ingedients
Open Office/Sorting	1	1,600	1,600	B	100 gross	16	Working/Sorting
Private Office	2	170	340	B	100 gross	3	Working/Meeting
Conference Room	1	330	330	A-3	15 net	20	Meeting
Staff Break Room	1	315	315	B	100 gross	3	Lounging
Storage	1	150	150	B	100 gross	1	Storage
SERVICE SPACES							
Restrooms	6	220	1,320				Restrooms
Janitor's Closet	3	170	510				Storing Janitorial Equipment
Mechanical Room	1	180	180				Storing Mechanical Equipment
		Subtotal S.Q. F.T.	23,570				
		Circulation +20%	28,284				

Detailed Program

OVERVIEW:

The entry atrium is a new addition to the historic Mill Street School structure, replacing the 1980s addition to the northeast corner of the building. The 1980s addition did not connect all 3 floors of the structure. The new addition extends vertically to the third floor of the building and acts as a fire enclosure. The addition's walls are 2-hour fire-rated. The open staircase is the main fire stair for the building and provides a place of refuge for wheelchair users in case of fire.

The new entry is adjacent to the existing parking lot. Visitors enter the building at grade and choose to enter the building through the ramp down to Level 1 or the stairs up to Levels 2 and 3. Lounge furniture within the vestibule encourages visitors to pause and socialize with others. Bulletin boards and pamphlet holders provide access to literature, resources, and information about current class offerings and library events. Bar seating and tables on Levels 2 and 3 allow visitors to sit within the atrium to work or socialize.

The space should feel welcoming, comfortable, and casual. When visitors enter the space, they can see all three levels of the library, encouraging them to explore the upper floors of the library as well as Level 1. Furniture should be relatively stationary on Level 1, with options for flexible seating on Levels 2 and 3 that users can arrange to fit their needs.

OCCUPANTS: 146

Main entrance for staff and library visitors adjacent to parking lot. ADA accessible via ramp from Grade to Level 1. Atrium acts as primary fire enclosure for the building with a stair that connects all 3 levels. Elevators located just outside of the fire enclosure provide accessible access to all 3 levels.

FURNITURE, FIXTURES, AND EQUIPMENT:

Lounge seating and occasional tables for 20 on Level 1 of the atrium. Area rugs on Level 1 to make the space feel more comfortable and add color/acoustic deadening to the space. Flexible seating at tables and chairs for 4 people on both Levels 2 and 3. Bar seating for 6 on both Levels 2 and 3. Trash cans and recycle bins located on each floor. Bulletin boards and pamphlet holders near entry to main library on each level to alert visitors of library events and offerings. Convenience outlets located near seating on each floor to allow visitors to work within the entry atrium. Existing polished concrete floor on Level 1. Salvage existing hardwood flooring for Levels 2 and 3.

Signature Space #1: Entry Atrium

ILLUMINATION AND VIEW:

Glass storefront facade connected to existing exterior walls of the structure to highlight the historic building and new addition. Glazing on the North and East sides of the atrium provides views into the structure from the outside and out of the structure from the inside. Acts as a wayfinding device, allows visitors to make a visual connection between all 3 floors.

Large pendant lights hang from the ceiling of the atrium and provide illumination, visual intrigue, and draw the eye upwards. Can lighting provide illumination for the landings. Controllable Task lighting provides customizable illumination for visitors working on levels 2 and 3. Lights should remain on during the library's open hours.

ACOUSTICS:

Acoustic paneling on the ceiling helps to absorb noise within the space. Soft surfaces such as upholstered furniture and rugs aid with acoustic control. Visitors should feel comfortable conversing with others within the space. Space should feel acoustically lively and encourage socialization.

SAFETY/SECURITY/ZONING:

Entry Atrium is zoned for public entry to the building. Librarians at circulation desk have a line of sight into the atrium to control. Doors will lock from the outside and security cameras will record who enters/exits the building.

LEVEL OF FINISH/FINISH REQUIREMENTS:

Entry Atrium should be aesthetically distinct from the historic structure while echoing the character of the interior. Modern, industrial materials such as metal and glass contrast with existing stucco exterior walls.

Floor Material/area rugs should be durable and easy to clean because it is a high-traffic area. Floor mats should be located at front door to provide slip resistance during rainy season.

Signature Space #2: Hallway

OVERVIEW:
The Hallway serves as the horizontal circulation system. It lies in between the structural walls of the building. Due to the structure of the building, the Hallways line up vertically and are the same on all 3 floors. They lead visitors and staff from room to room and help visitors to find their way. I have chosen to highlight the portion of the Hallway near the circulation desk and elevators on Level 1 after entering through the Entry Atrium. This is the most important part of the Hallway, as it introduces visitors to the historic structure and provides them with access to a librarian to assist with wayfinding or any questions a visitor might have.

The Hallways should feel lively and welcoming, guiding visitors through the building. Signage, materials, and lighting serve as wayfinding strategies, pointing visitors in the right direction. Each Hallway, though distinct, should be outfitted in complementary materials, connecting each space aesthetically. The Hallway should serve as a natural meeting place for users to strike up conversations and socialize with other patrons.

OCCUPANTS: N/A
Main horizontal circulation system for staff and visitors.

FURNITURE, FIXTURES, AND EQUIPMENT:
Bench seating and occasional tables provided throughout to allow visitors to pause within the hallway. Trash cans and recycle bins should be located near benches.

ILLUMINATION AND VIEW:
Interior glazing provides some daylight from exterior windows into Hallways. Pendant lights and wall sconces provide additional illumination while clarifying the correct path of travel through the building.

ACOUSTICS:
Acoustic Gypsum ceiling and carpet runners help to absorb noise within the Hallways.

SAFETY/SECURITY/ZONING:
The Hallways are accessible to all users of the building. Certain doors off of the Hallways should be labeled as staff only and remain locked when not in use to discourage users from accessing the space unsupervised. Security cameras will provide surveillance for areas that are unsupervised by staff.

LEVEL OF FINISH/FINISH REQUIREMENTS:
The aesthetic within the Hallways is classic yet playful. The colors and fixtures highlight the historic nature of the structure while incorporating modern materials and patterns. The hallways should feel lively and fun, echoing the building's history as a schoolhouse.

Signature Space #3: Repair Room

OVERVIEW:
The Repair Room provides patrons with access to tools and resources to repair their personal items and learn new practical skills. The Repair Room serves as both a classroom and a workshop and is supervised by a knowledgeable craftsperson who can assist visitors with repairing their things. There is one repair room dedicated to clothing and textile repair and another room dedicated to repairing other items with tools that can be rented out by patrons.

The Repair Rooms should be flexible, collaborative spaces that provide users with a high level of control over their own workstations. Built-in storage and shelving houses materials and tools for visitors to use.

OCCUPANTS: 6
The sewing/textile repair room provides workstations for 6 users. 1 full-time employee supervises the space when it is open to ensure tools are used correctly and provide help on projects.

FURNITURE, FIXTURES, AND EQUIPMENT:
6 desks with task chairs. Rubber floor mats help to keep rolling chairs in place on polished concrete floor. 28'x2' casework below North facing windows stores materials when not in use. Storage closet adjacent to Repair Room stores additional tools and materials. 10 sewing machines should be available for use, including backup machines in case of break down.

ILLUMINATION AND VIEW:
North-facing windows provide views of exterior and some daylight. Overhead can lighting provides illumination for work surfaces. Customizable task lighting should be available for working at night time. Interior glazing provides visual connections into the Hallway.

ACOUSTICS:
Acoustic paneling on the ceiling absorbs some of the noise from the sewing machines. Ultimately, the space will be noisy as it is a workshop and requires hard flooring and easy-to-clean materials.

SAFETY/SECURITY/ZONING:
The Repair Room door should be locked when not supervised by employee. Security cameras are not required, as the space will always be supervised when it is being used.

LEVEL OF FINISH/FINISH REQUIREMENTS:
The Repair Room is designed to promote creativity and user customization. Chalkboards and bulletin boards provide information about class offerings and current projects. Repair Room should be aesthetically unified with the Hallway, classic yet playful.

Signature Space #4: Children's Library

OVERVIEW:
The Children's Library houses the Library's collection of Children's Books. It is located on Level 1 near the building's historic entry. The children's library features small-scale furniture, comfortable seating, soft, upholstered furniture, bright-colored area rugs, shelving that children can reach, built-in seating, and a stage area for storytime. There is a dedicated children's librarian at a children's library circulation desk who supervises the space.

OCCUPANTS: 38
Flexible seating options are provided for 38 children. Children's circulation desk seats 2 librarians.

FURNITURE, FIXTURES, AND EQUIPMENT:
Flexible seating at child-scaled tables and chairs provide workstations for children. 10 upholstered stools and 10 bean bags allow children to customize how they use the space. Built-in bench seating provides additional seating for parents and other adults. Children's circulation desk provides seating for 2 librarians.

ILLUMINATION AND VIEW:
Windows on South and West sides provide daylighting to the space and views outside. Can lighting, pendants, and wall sconces provide additional illumination.

ACOUSTICS:
Acoustic paneling on ceiling, upholstered furniture, and area rugs absorb noise within the space. The space will be noisy, as it is a place for children. A "study zone" will be quieter, separated from the "play zone," allowing children to work on homework while inside the library.

SAFETY/SECURITY/ZONING:
The Children's Library should be highly supervised by parents and librarians, ensuring the safety of the children. Security Cameras will provide another level of security within the space.

LEVEL OF FINISH/FINISH REQUIREMENTS:
Similar to the rest of the library, the Children's Library should be classic yet playful, decorated with bright colors and engaging patterns. Multiple textures of upholstery provide children with tactile stimulation. Area rugs help to warm up the space and encourage children to play on the ground while covering the existing hardwood floor. The Children's Library is welcoming, bright, and calming, encouraging children to read and look for new books.

Signature Space #5: Reading Room

OVERVIEW:
The Reading Room is the largest and most grand space within the library. Formerly an auditorium, it features a mezzanine that extends over roughly half of the space. The Reading Room serves the library's adult visitors, providing various types of seating options of varying degrees of flexibility. Library stacks act as room dividers, visually separating the space into different zones. A cafe window serves the reading room, allowing visitors to purchase food and drink and encouraging them to spend time within the space.

The reading room should encourage visitors to engage in quiet conversation and individual work. Though it should not be completely silent, it should not be as loud or lively as other places within the building. The Reading Room is a double-height space, which will naturally encourage users to keep chatter to a minimum.

OCCUPANTS: 52
Seating for 48 on Level 2. Lounge seating for 28 on the Mezzanine.

FURNITURE, FIXTURES, AND EQUIPMENT:
Various seating options, lounge seating, task chairs at desks, and bar seating provide visitors with flexibility and a sense of ownership over the space. Trash cans and recycle bins should be located near the cafe window for food trash.

ILLUMINATION AND VIEW:
Glazing on the Eastern wall will provide daylighting and views out of the space. Pendant lighting hangs from the ceiling, can lighting under the mezzanine, and task lighting at the desks provide additional illumination.

ACOUSTICS:
Acoustic Paneling in the ceiling will help to deaden the space and absorb some of the noise.

SAFETY/SECURITY/ZONING:
The Reading Room is open to the hallway. It will not require a high level of surveillance as most visitors will be working independently on personal projects and reading quietly.

LEVEL OF FINISH/FINISH REQUIREMENTS:
Interior should be classic yet playful, reflecting the remainder of the library. RExisiting structural trusses should remain exposed.

4. TECHNICAL DIAGRAMS

Reflected Ceiling Plan
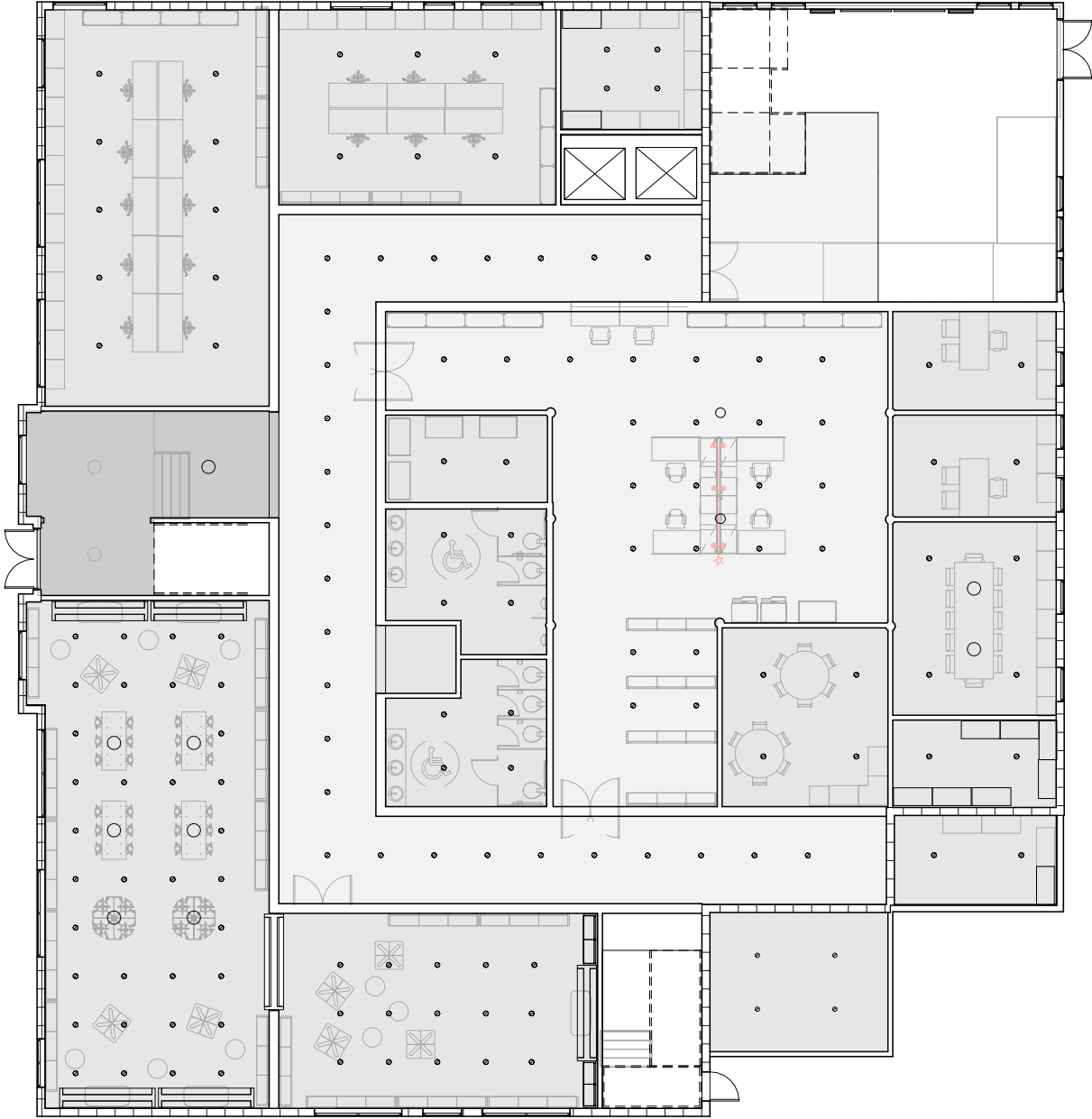
	Open to Above
	Gypsum Ceiling 10'0" AFF
	Gypsum Ceiling 8'0" AFF
	Gypsum Ceiling 7'6" AFF

⌀ 6" Can Light

◯ Pendant Hung 6'6" AFF

HVAC Diagram
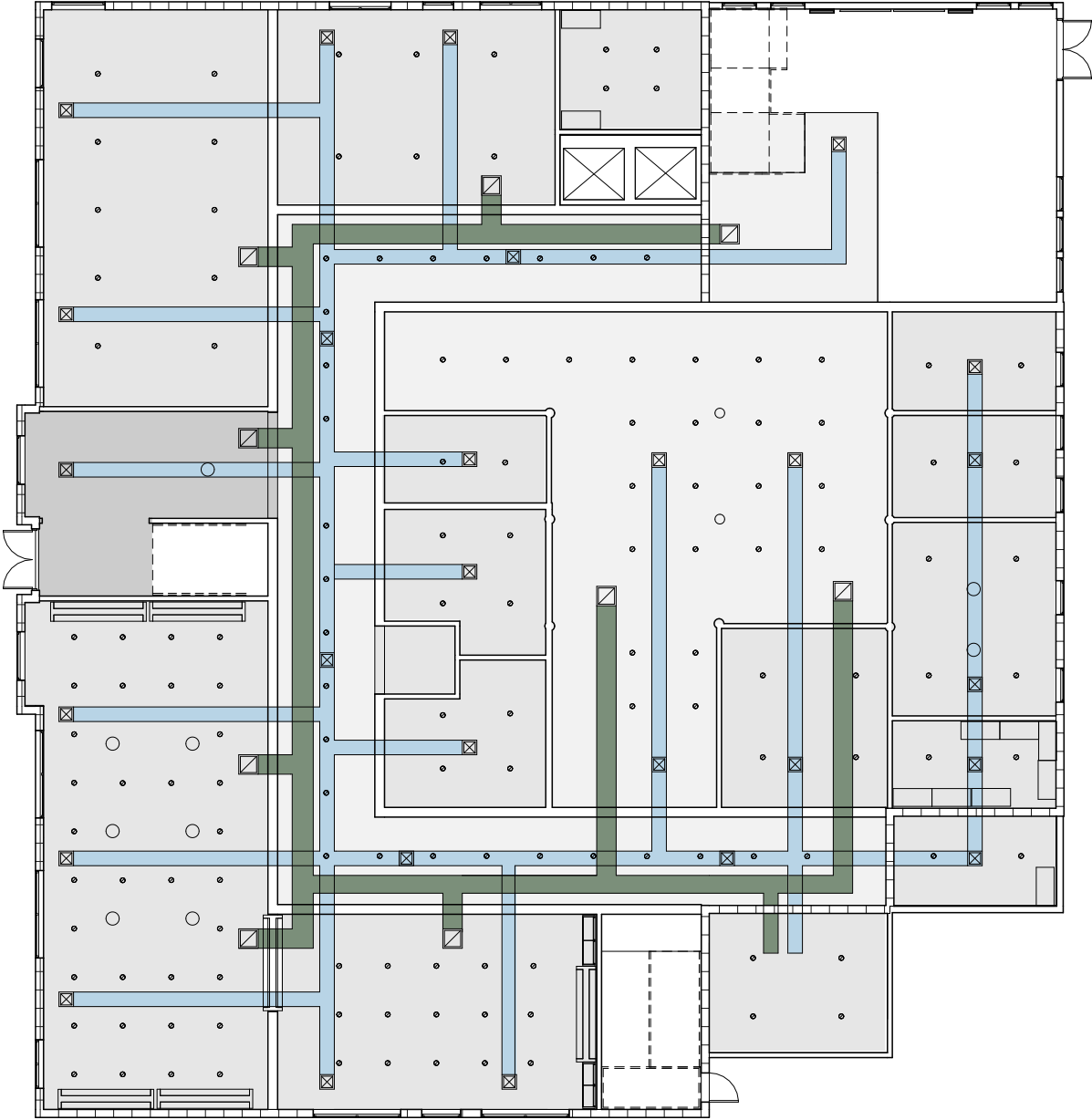
Supply Vents
Return Vents

Level 1 Wayfinding Diagram

68' - 6"

36' - 6"

31' - 0"

114' - 0"

52' - 0"

10' - 0"

21' - 0"

105' - 0"
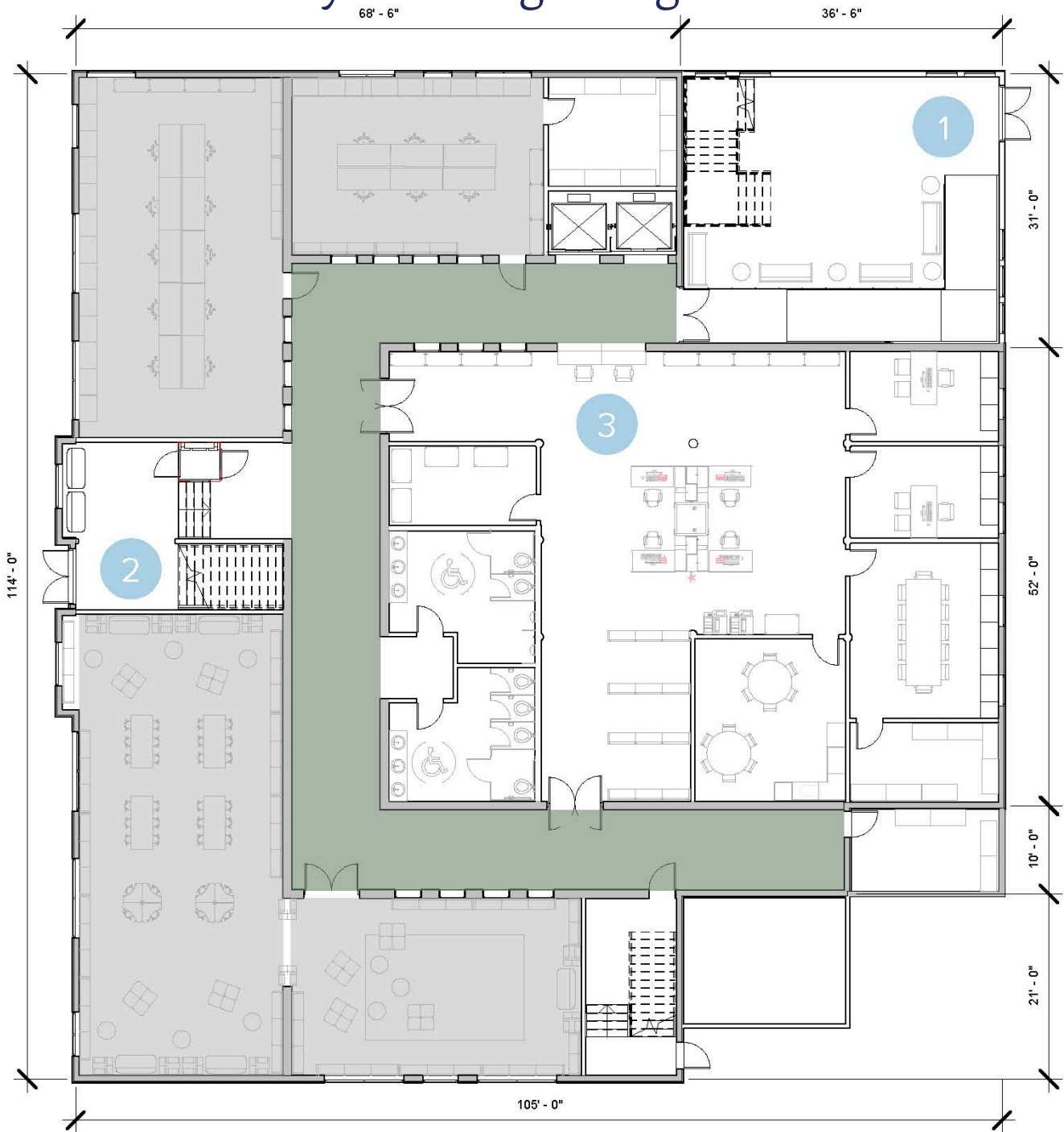
(E) Structural hallway provides consistent circulation on all 3 levels

(E) Polished concrete flooring visually unfies rooms on Level 1

1 Landmark: (N) Entry Atrium provides entry adjacent to parking lot

2 Landmark: (E) Historic Entry provides entrance through ceremonial West facade

3 Landmark: (N) Circulation Desk located near (N) Entry Atrium

Level 2 Wayfinding Diagram
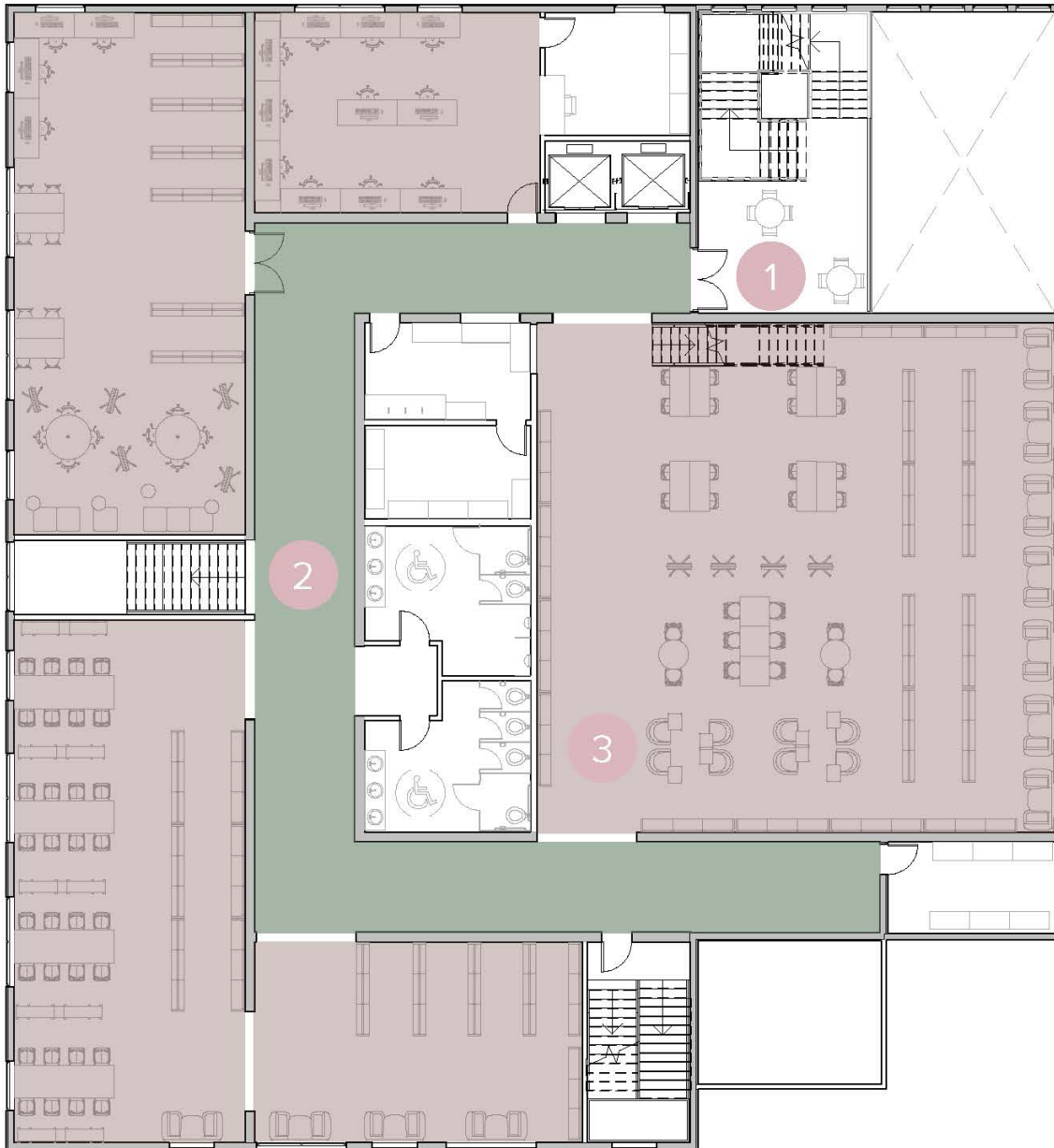
(E) Structural hallway provides consistent circulation on all 3 levels

(E) Hardwood flooring visually unfies rooms on Level 2

1 Landmark: (N) Entry Atrium provideisual connection through all 3 levels

2 Landmark: (E) Historic Entry stairs connect Level 1 and Level 2

3 Landmark: (N) Large Reading Room with Mezzanine connects Level 2 and Level 3

Level 1 Occupancy Diagram

Repair Room

Repair Room

Storage

Main Entry Atrium

Repair Room

Office

Historic Entry

Storage

Office/Sorting

Office

W/C

Conference Room

Staff Break Room

W/C

Storage

Janitor's Closet

Children's Library

Mechanical
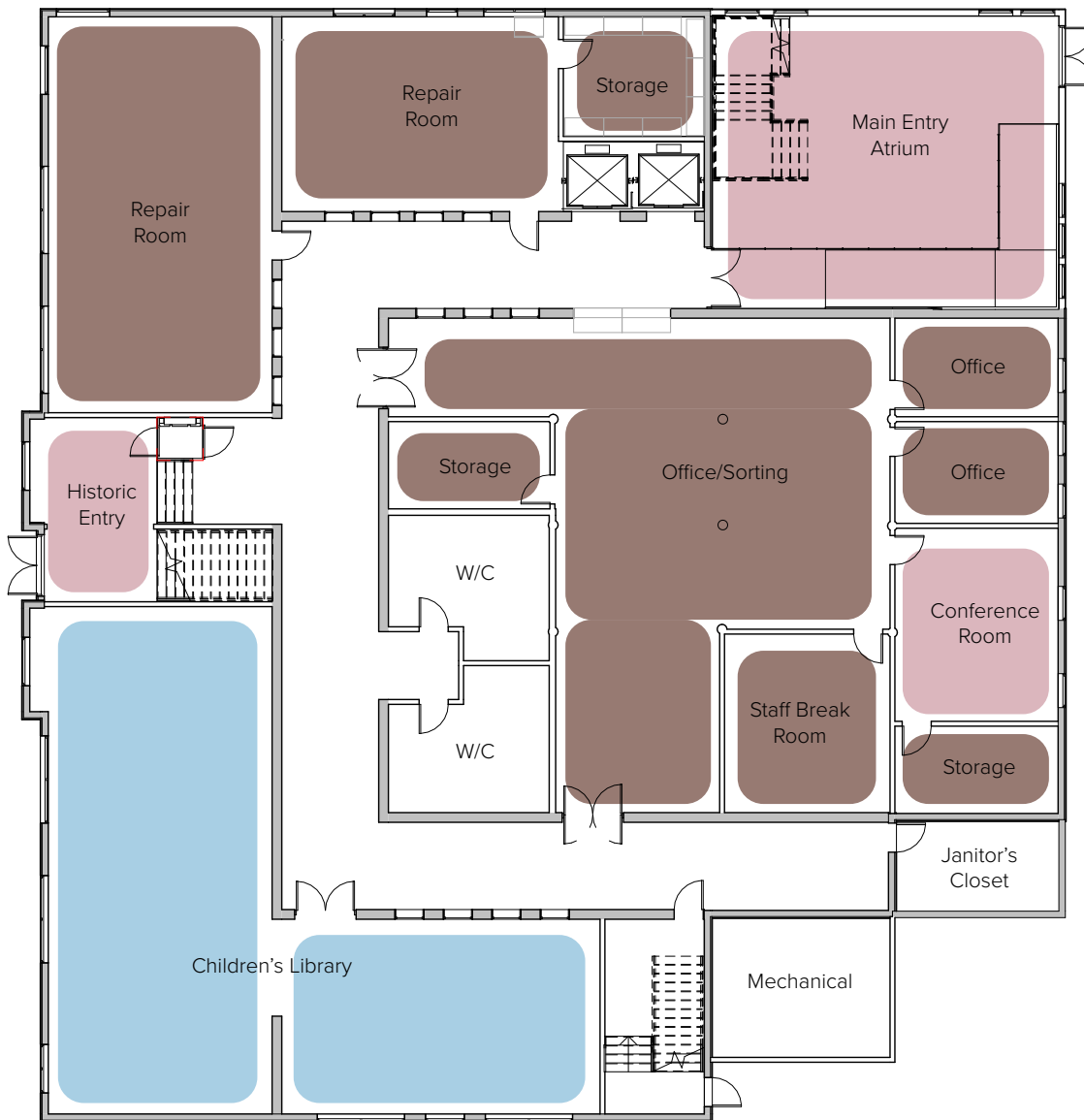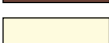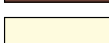
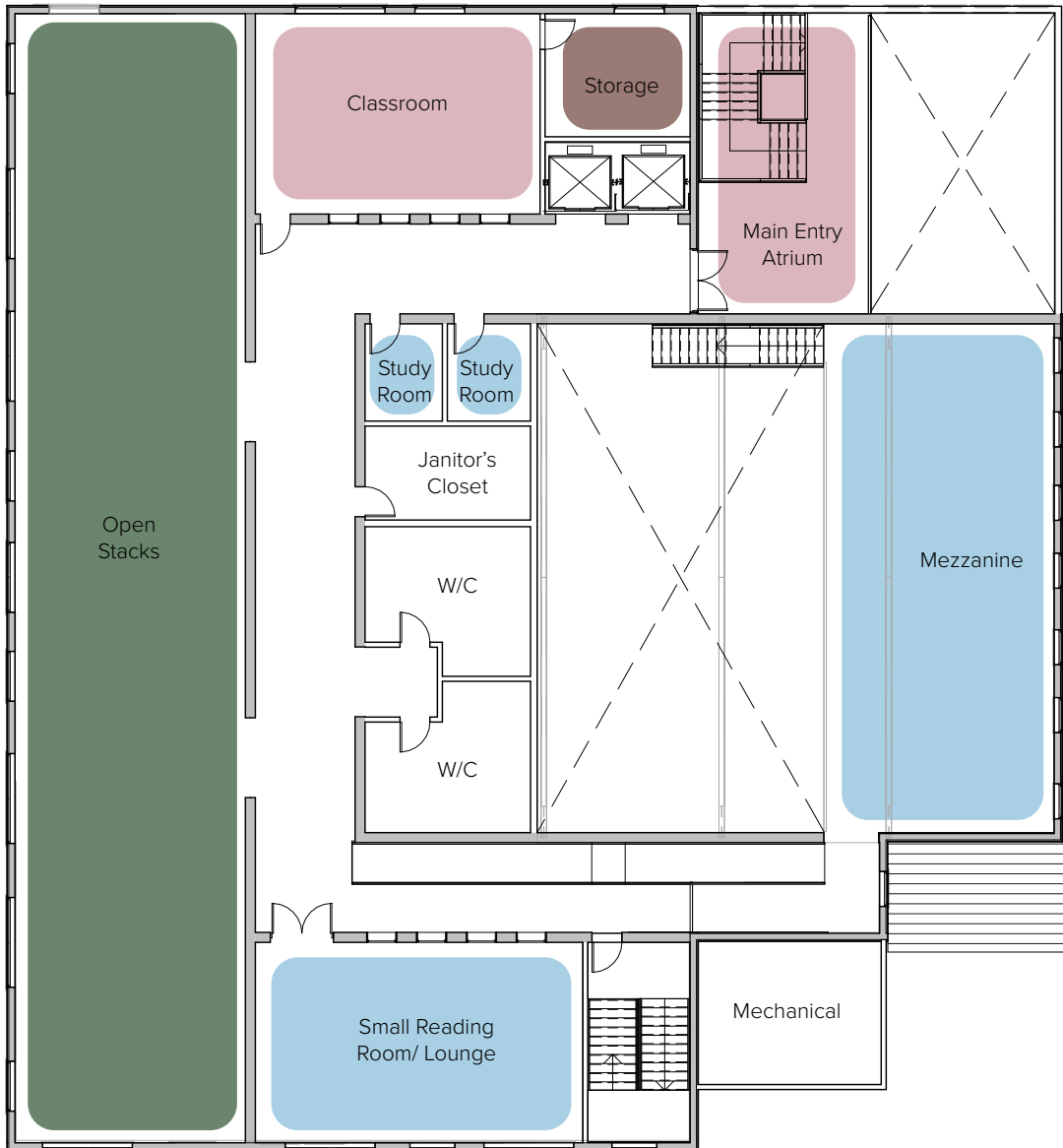| | Library Reading Room Occupancy | | 1,900 / 50 = 38 |
| | Unconcentrated Assembly Occupancy | | 1961 / 15 = 130 |
| | Business Occupancy | | 4,730 / 100 = 48 |

W/C needed: 216 / 75 = 3
Lavatories needed: 216 / 75 = 3

Level 2 Occupancy Diagram

Teen Center

Computer Lab/ Tech Repair

Storage

Main Entry Atrium

Cafe

Cafe Storage

W/C

Large Reading Room

W/C

Open Stacks

Open Stacks

Janitor's Closet

Mechanical
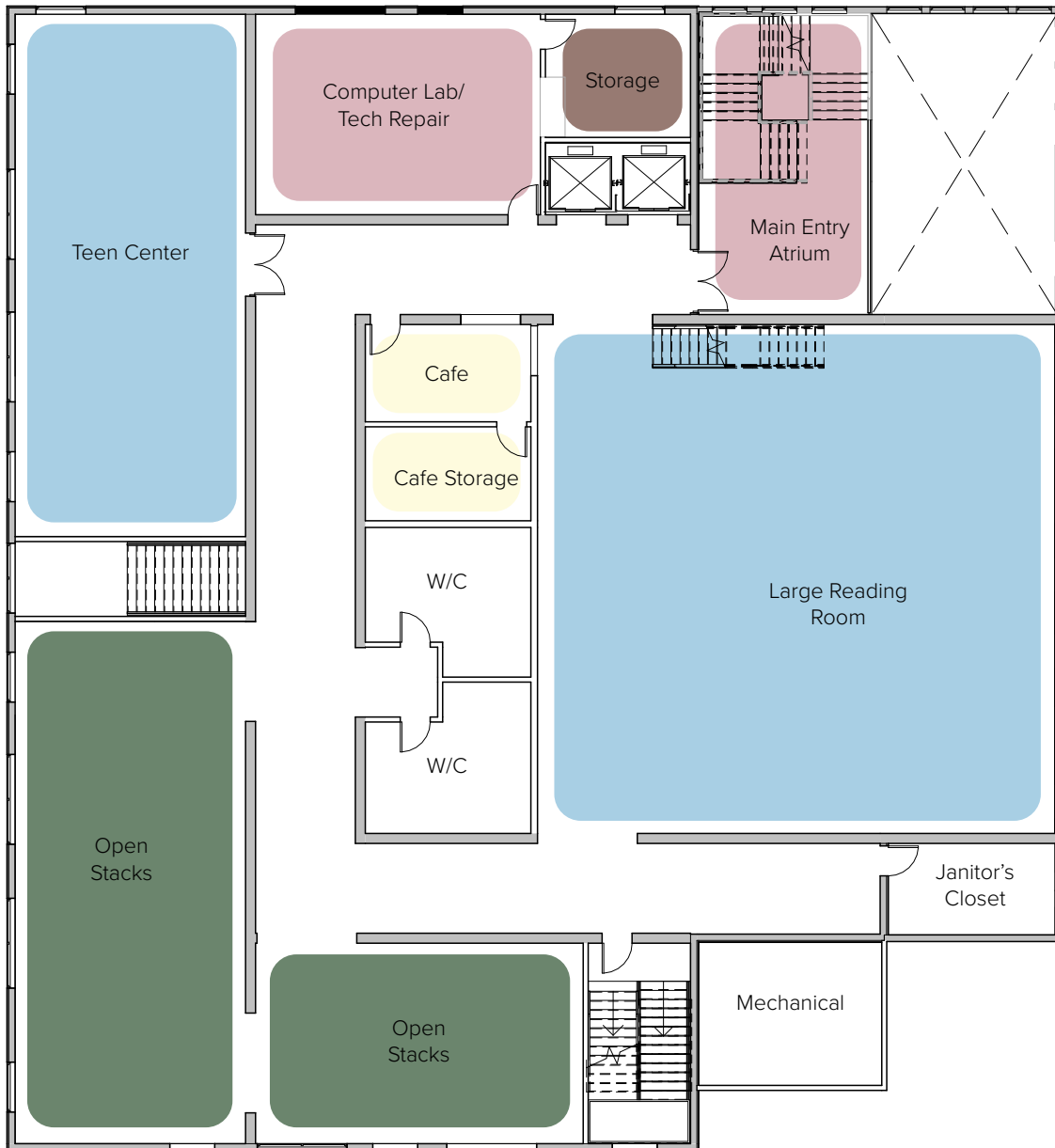
▨ (light blue)	Library Reading Room Occupancy	3,800 / 50 = 76
▨ (green)	Library Stack Occupancy	1,900 / 100 = 19
▨ (pink)	Unconcentrated Assembly Occupancy	1,140 / 15 = 76
▨ (brown)	Business Occupancy	200 / 100 = 2
▨ (cream)	Mercantile Occupancy	320 / 60 = 5

W/C needed: 178 / 75 = 3
Lavatories needed: 178 / 75 = 3

Level 3 Occupancy Diagram

Classroom

Storage

Main Entry Atrium

Open Stacks

Study Room

Study Room

Janitor's Closet

W/C

W/C

Mezzanine

Small Reading Room/ Lounge

Mechanical

Library Reading Room Occupancy		2,110 / 50 = 43
Library Stack Occupancy		3,300 / 100 = 33
Unconcentrated Assembly Occupancy		1,140 / 15 = 76
Business Occupancy		200 / 100 = 2

W/C needed: 154 / 75 = 2
Lavatories needed: 154 / 75 = 2

Level 2 Egress Diagram

CP: 16'
EP: 32'

CP: 16'
EP: 30'

CP: 10'
EP: 70'

CP: 44'
EP: 36'

CP: 30'
EP: 36'

CP: 51'
EP: 18'

CP: 51'
EP: 24'

CP: 10'
EP: 70'

CP: 51'
EP: 18'

CP: 24'
EP: 40'

CP: 24'
EP: 32'

CP: 10'
EP: 20'
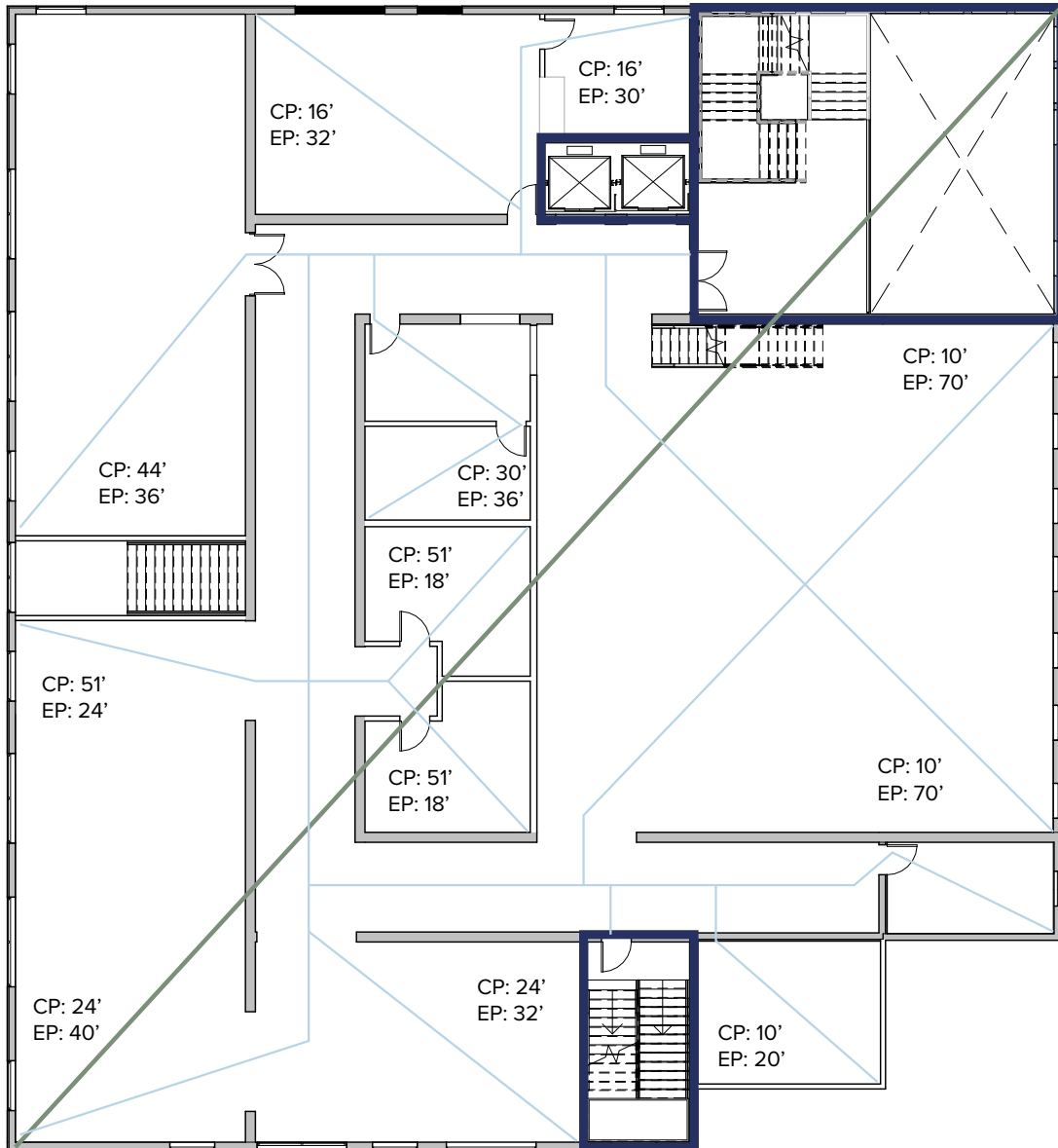
1 Hour Fire Rated Wall

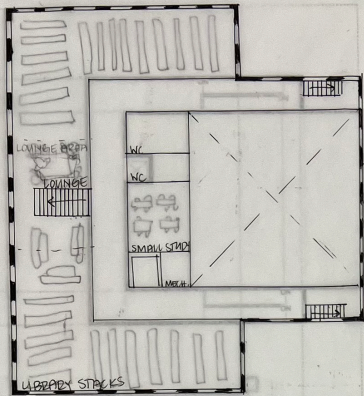144' Distance Diagonal

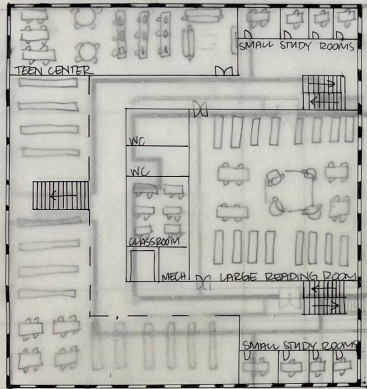CP   Common Path of Travel Egress

EP   Exit Access Path of Travel Egres

5. DESIGN PROCESS
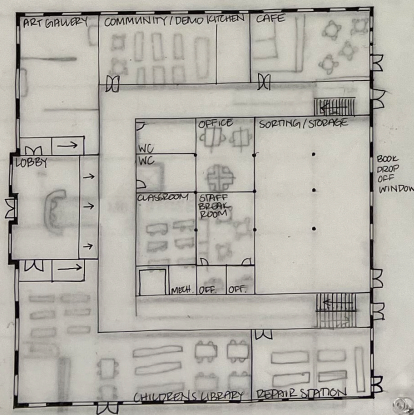
Winter Midterm

LEVEL 3 FLOOR PLAN
1'-0" = 1/16"

LEVEL 2 FLOOR PLAN
1'-0" = 1/16"

**LEVEL 1 FLOOR PLAN**
1'-0" = 1/16"

SCHEME #1

STRENGTHS:
-MAINTAIN EXISTING-
STRUCTURE/HISTORIC
CHARACTER OF BUILDING
- MAKE USE OF EXISTING
STRUCTURAL SYSTEM

WEAKNESSES:
- EXISTING WOOD
FRAME STRUCTURAL
WALLS
- HOW TO CONNECT
TO EXTERIOR/PARKING
LOT?

OPPORTUNITIES:
- RECONFIGURE EXISTING
CIRCULATION SYSTEM SO
THAT IT IS ACCESSIBLE
- CREATE DOUBLE HEIGHT
SPACE IN EXISTING AUDI-
TORIUM

THREATS:
- SEISMIC BRACING
- HOW TO GET LIGHT
INTO BUILDING CORE?
- WHERE CAN THE
STRUCTURAL WALLS
BE BROKEN DOWN?
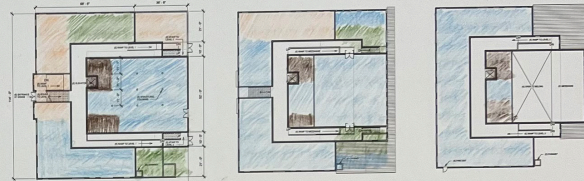
LIBRARY   RESOURCES   SERVICES   SOCIAL
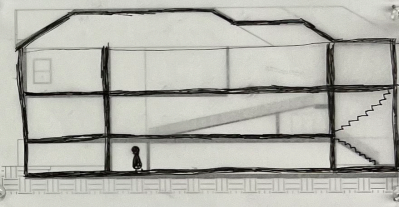
SECTION
1'-0"=1/16"

LIBRARY SPACES
SORTING
STORAGE
STAFF AREA
CIRCULATION DESK
OPEN STACKS
CHILDREN'S LIBRARY
LARGE READING ROOM
SMALL READING ROOMS
OFFICES
CLASSROOMS

COMMUNITY RESOURCES
KITCHEN
TOOLSHED
BIKE REPAIR
SEWING MACHINES
COMPUTER LAB/TECH HELP

SOCIAL SPACES
LOBBY
TEEN CENTER
CAFE
ART GALLERY

SERVICE SPACES
RESTROOMS
MECHANICAL
ELEVATOR

LEVEL 3 FLOOR PLAN
1'-0" = 1/16"

LIBRARY STACKS
OUTDOOR SPACE
CLASSROOM
WC
WC

LEVEL 2 FLOOR PLAN
1'-0"=1/16"

TEEN CENTER
CLASSROOM
WC
WC
LARGE READING ROOM
LIBRARY STACKS
CLASSROOM   CLASSROOM

LEVEL 1 FLOOR PLAN
1'-0"=1/16"

SORTING/STORAGE
ART GALLERY
STAFF BR
STREET SCHOOL
WC
RESOURCE "MARKET"
WC
CHILDREN'S LIBRARY
CLASSROOM CLASSROOM CAFE

SCHEME #2

STRENGTHS:
- ADD NEW ENTRANCE ON EASTERN FACADE ADJACENT TO PARKING LOT
- COONECT TO EXTERIOR YARD AND SITE CONTEXT

WEAKNESSES:
- HOW TO DISCOURGAE PUBLIC FROM USING HISTORIC ENTRY?
- HOW TO COMBINE OLD AND NEW STRUCTURES?

OPPORTUNITIES:
- NEW, EXCITING LOBBY AND COMMUNITY SPACE
- ALLOW FOR OUDOOR SEATING AND EXTERIOR CONNECTIONS ON UPPER LEVELS OF BUILDING

THREATS:
- SEISMIC BRACING
- HOW TO GET LIGHT INTO BUILDING CORE?
- HOW TO MAKE THE ADDITION "WORTH IT?"
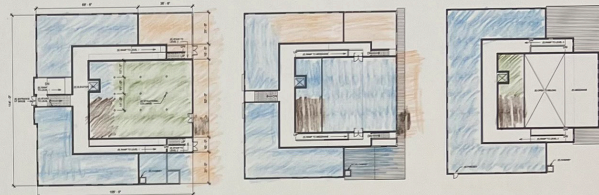
LIBRARY   RESOURCES   SERVICES   SOCIAL
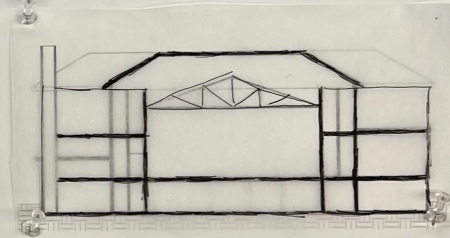
SECTION
1'-0"=1/16"

LIBRARY SPACES
SORTING
STORAGE
STAFF AREA
CIRCULATION DESK
OPEN STACKS
CHILDREN'S LIBRARY
LARGE READING ROOM
SMALL READING ROOMS
OFFICES
CLASSROOMS

COMMUNITY RESOURCES
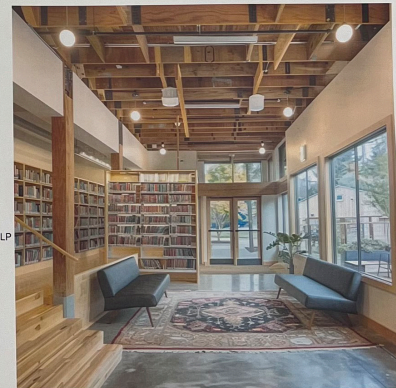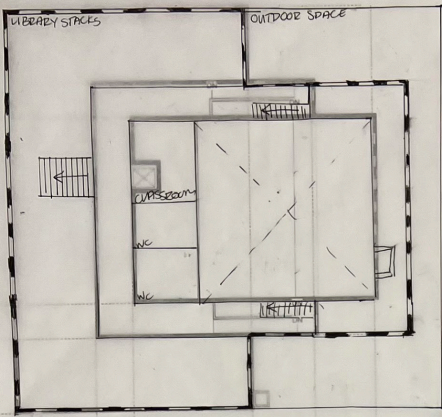KITCHEN
TOOLSHED
BIKE REPAIR
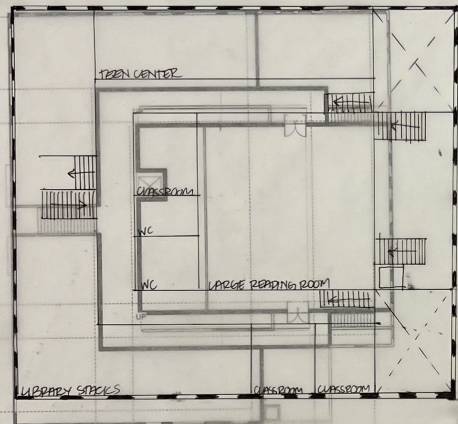SEWING MACHINES
COMPUTER LAB/TECH HELP

SOCIAL SPACES
LOBBY
TEEN CENTER
CAFE
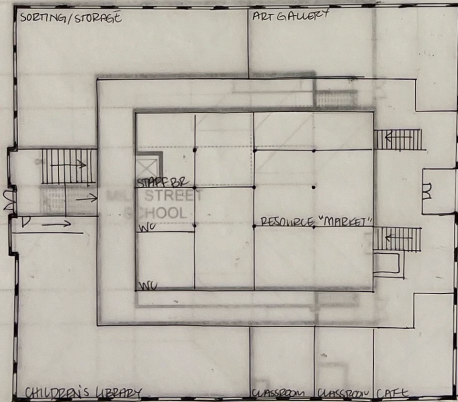ART GALLERY

SERVICE SPACES
RESTROOMS
MECHANICAL
ELEVATOR

Winter Midterm Feedback

Review #1: Emily

Emily evaluated the effectiveness of the building as an adaptive reuse project, designing a modern library and resource center in a historic building. Emily and I discussed some of the limitations that the structural walls impose on my design strategy, and how to create lively and exciting hallways. Emily looked at whether the layout and design could adequately support the diverse activities and services expected in a contemporary public library. She raised issues such as space utilization, accessibility, and technological integration. She suggested improvements to optimize the building's functionality for its new purpose.

Review #2: Mayberlin

Mayberlin's critique focused on the project's engagement with the local community and its inclusivity. She evaluated whether the design and programming of the library and resource center could effectively cater to the needs and interests of the diverse population it serves. She raised some concerns about equitable access to resources, cultural relevance, and community outreach initiatives. She proposed some suggestions for enhancing community engagement and ensuring inclusivity to make the facility truly reflective of the community it serves.

Mayberlin encouraged me to put an addition on the Eastern side of the building. She was excited about the possibilities for outdoor terraces on the upper levels and mixing new and old building materials through the addition.

Review #3: Solmaz

Solmaz discussed strategies for preserving the architectural integrity while reusing the historic school building for a public library and resource center. She raised some concerns about how making major interventions into the building envelope could compromise the original design features, such as the layout, materials, and façade. She suggested renovation should prioritize maintaining the authenticity and historical significance of the building while integrating modern functionalities.

Solmaz discouraged me from adding onto the building or creating a new entrance. she suggested that I make the most out of the building as it is standing, and avoid making major changes to the structure or facade in order to honor the historic character of the building.

Reflection

After presenting Scheme #1 and Scheme #2, my reviewers helped me to decide to move forward with Scheme #1, maintaining the Historic Footprint of the structure. I decided not to try and add onto the building, but make changes to the interior, focusing on keeping as much of the historic character of the building as I can.

I want to revise the circulation system of the building so that it is accessible to all. The existing ramp system is not ADA accessible. I will work to reconfigure the vertical circulation systems and update the structure of the building while honoring the historic bones of the school building.

Winter Final
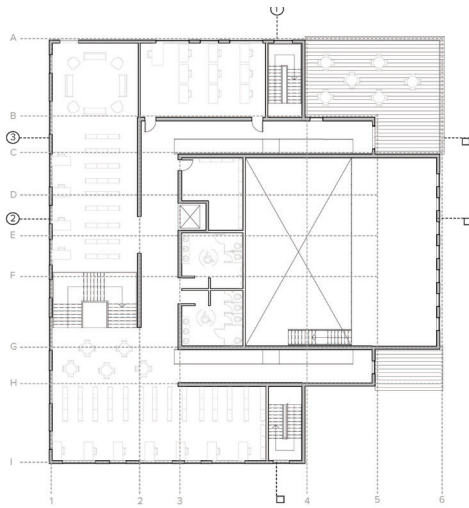
LEVEL 3 FLOOR PLAN
1'-0" = 1/16"
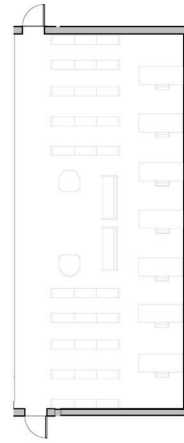
MEZZANINE
1'-0" = 1/8"
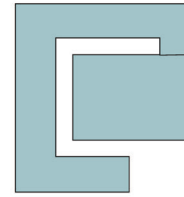
PARTI DIAGRAM
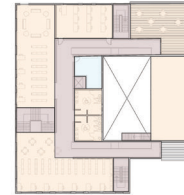
LEVEL 3
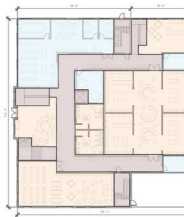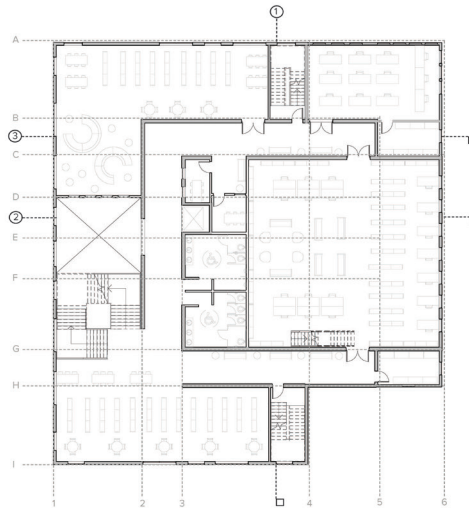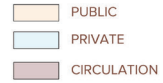
LIBRARY SPACES

SORTING
STAFF AREA
CIRCULATION DESK
OPEN STACKS
CHILDREN'S LIBRARY
LARGE READING ROOM
SMALL READING ROOMS
OFFICES
CLASSROOMS

COMMUNITY RESOURCES

CLOTHING REPAIR/SEWING
OUTDOOR GEAR RENTALS
GARDEN SUPPLIES
TOOLSHED
COMPUTER LAB/TECH HELP

SOCIAL SPACES

LOBBY
TEEN CENTER
CAFE

SERVICE SPACES

RESTROOMS
MECHANICAL
ELEVATOR
JANITOR'S CLOSET
STORAGE

LEVEL 2

LEVEL 1

PUBLIC

PRIVATE

CIRCULATION

LEVEL 2 FLOOR PLAN
1'-0" = 1/16"
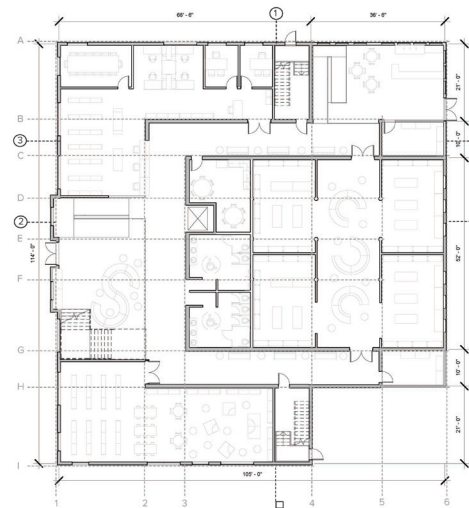
LEVEL 1 FLOOR PLAN
1'-0" = 1/16"
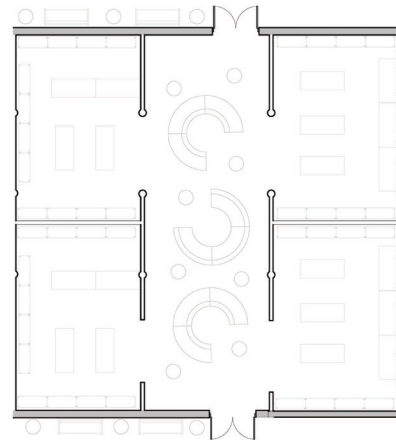
ENLARGED FLOOR PLAN: RESOURCE CENTER
1'-0" = 1/8"
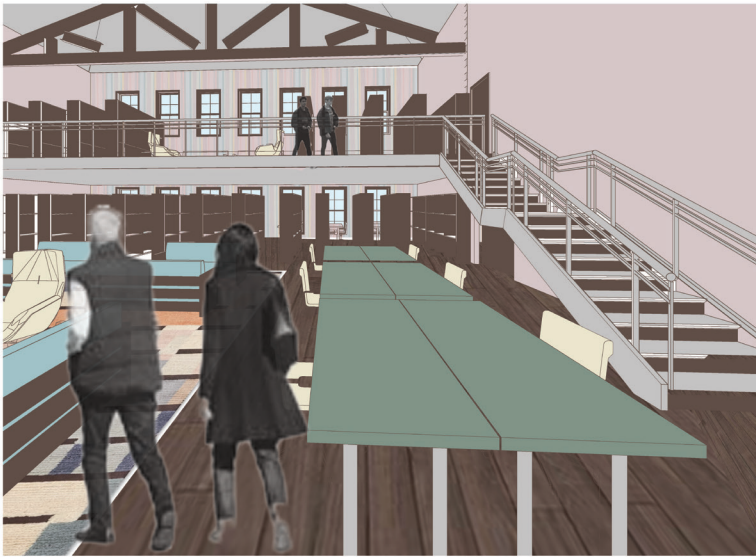
PERSPECTIVE 3: READING ROOM
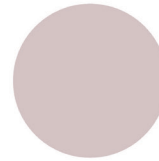
PERSPECTIVE 2: LIBRARY
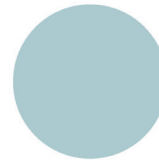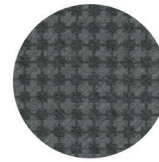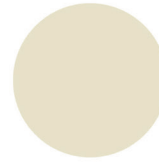
Winter Final Feedback

Review #1: Elizabeth & Madeline

Elizabeth and Madeline gave helpful advice about how I can make the entrances of my building and its various rooms more punctuated and vibrant. They suggested that I push and pull more within the hallways to make the spaces more architecturally interesting. They gave some helpful pointers looking ahead regarding finishes and materials. Elizabeth suggested that I include train station benches and specify historic hardware for the building. Madeline had been in the building before, as she worked at Campfire Collective with Jenna and Kelsey. She gave some ideas for what I could do with the auxiliary building behind the schoolhouse. She suggested that I make that building into bike storage, and artist's studio, flex space, or woodshop. Both reviewers confirmed my suspicions that I need to include more "back of house" space in my design.

Review #2: Peter & Martha

Peter and Martha helped me to better understand the structural system of the builing and the different opportunities and limitations that the structural walls impose on the design of the library and resource center. Peter compared my building to other similar structures in the area, and suggested ideas for seismic bracing within the space.

Both Peter and Martha raised some concern about the dead load of the books on the historic structural system. They sugested that I reinforce the existing structure and make use of what is existing within the space.

Reflection

The Winter Term Final Review allowed me to understand which parts of the building I should focus on reconfiguring and different design strategies going forward into Spring Term. During Review #1, Elizabeth and Madeline gave me some pointers for potential furniture and finish materials and some strategies for how to best connect the historic structure with a new building program.

Peter and Martha gave me some helpful design precedents that I am excited to reference going forward. For spring term, I will focus on reconfiguring my entry and circulation desk, as well as my community resource center. I want to continue to try to break down the structural wall of the building as much as I can, promoting visibility and transparency through design.

6. RESEARCH

Interview: Jim Kalvelage, AIA

Image 15: University of Oregon Price Science Commons Entry

I interviewed Jim Kalvelage, AIA, Founding Principal of Opsis Architecture, a commercial architecture firm headquartered in Portland, Oregon. Jim and his team designed the Price Science Commons, a library I frequently study in on the University of Oregon campus. I asked Jim about library design strategies and how he designed a vibrant, dynamic, and modern library.

Kalvelage offered insight about the guiding principles behind his team's design. He emphasized the importance of "opening things up," designing along an acoustical gradient, and zoning active areas away from quieter areas. He discussed how he likes to create "neighborhoods" when designing a library... placing a children's library away from the teen section, creating lots of different types of spaces with different types of furniture. He emphasized the importance of lines of sight within the space, with "librarians as guides." It is important for librarians to be able to supervise the space and maintain order. It is easy to do this by specifying shorter shelves and visually opening up the space.

Image 14: University of Oregon Price Science Commons Study Area

When working on adaptive reuse projects, Kalvelage stressed the importance of being strategic about what parts of an existing building should be preserved and maintained. He discussed how to "bridge between past and future" through the design, mixing old and new architectural elements and materials.

Jim discussed the different features that modern libraries are including to serve modern audiences. Many libraries provide access to social services through a resource center. Libraries are including "seed libraries," demonstration kitchens, and libraries of "things." These features bring in members of the community who may not be interested in checking out books. Expanding a library's non-book offerings will extend the amount of time that patrons spend in the space.

He discussed the importance of offering modern technology solutions and incorporating flexibility for the library to further modernize in the years to come. This can ensure that a library can continually be used by its community.

Library Use Survey

I conducted an anonymous survey through Google Surveys, interviewing my peers and members of the community about how they use their local libraries. I provided context about the scope of my project and the building features I am planning to include.

HOW OFTEN DO YOU VISIT A LIBRARY?

- 14.5%
- 20%
- 16.4%
- 20%
- 16.4%
- 12.7%
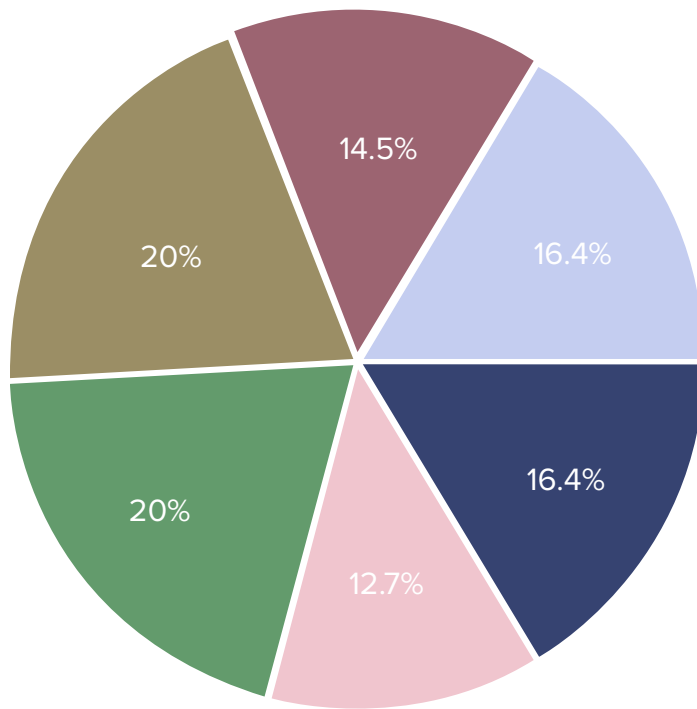
- ● More than once a week
- ● Once a week
- ● Once every two weeks
- ● Once a month
- ● Once every two months
- ● Once a year

I received 55 anonymous responses to my survey. The answers provide valuable insight about library use patterns as well as which community resources I should include within my structure.

HOW MUCH TIME DO YOU SPEND AT THE LIBRARY PER VISIT?
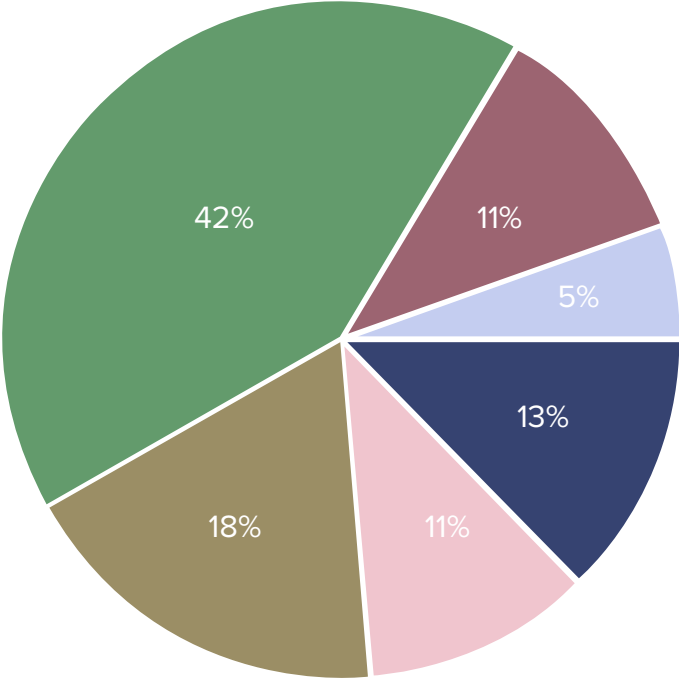
- Less than 30 minutes
- 30 minutes
- 1 hour
- 1-3 hours
- 3-5 hours
- 5+ hours

HOW DO YOU SPEND YOUR TIME AT THE LIBRARY?

Group Studying
45.5%

Looking for Books
35.5%

Independent Studying
76.4%

Computer/
Tech Resources
29.1%

18.2%
Working

5.5%
Attending a
Class

3.6%
Consulting
Librarians

27.3%
Socializing
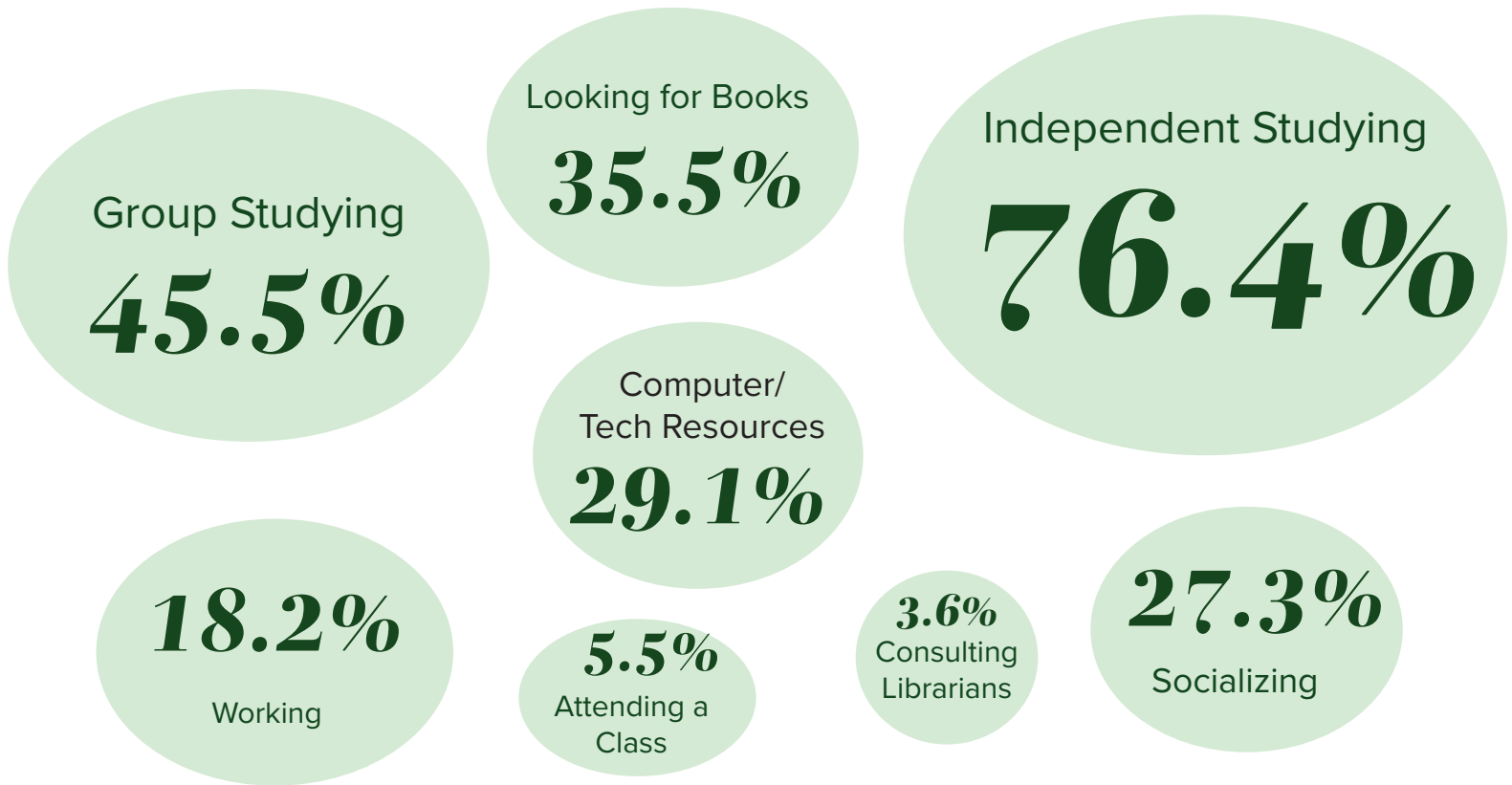
WHICH COMMUNITY RESOURCES WOULD YOU VISIT A LIBRARY TO USE?

Toolshed
42.6%

33.3%
Garden Supply Rentals/
Seed Library

38.9%
Outdoor Gear
Rentals
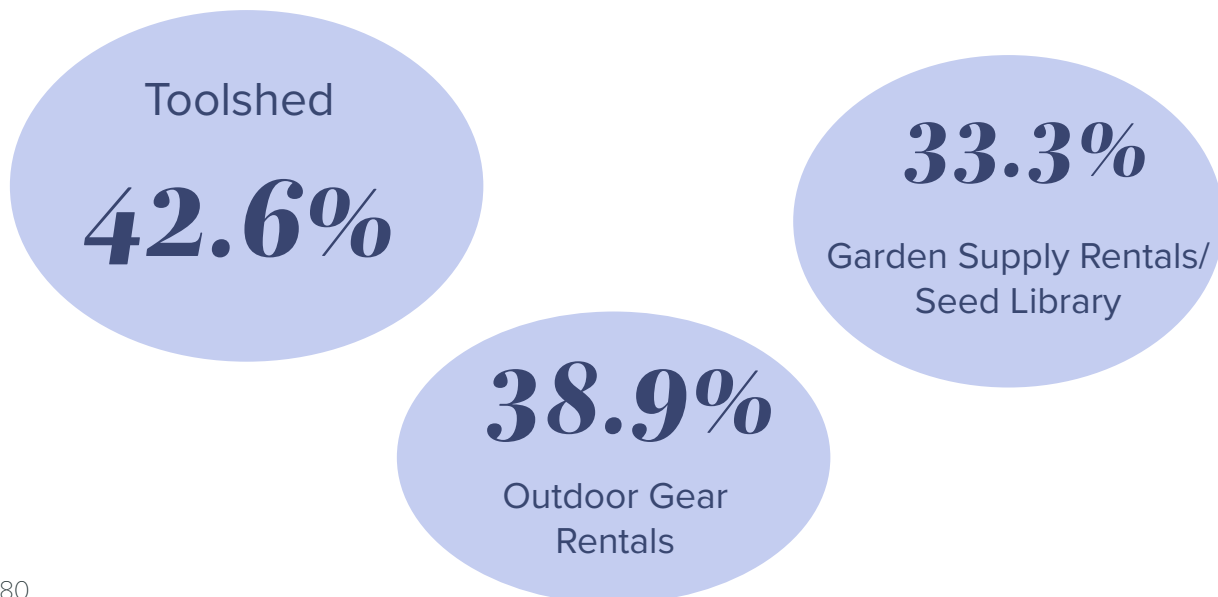
WHAT FEATURES ARE IMPORTANT TO YOU WHEN VISITING A LIBRARY?

Quiet Study Space
63.6%

Reservable Study Rooms
43.6%

Group Study Spaces
49.1%

32.7%
Librarians/ Research Help

45.5%
Access to Technology

Views to Outdoors/ Access to Natural Light
89.1%

Flexible Seating
78.2%

Community Kitchen
55.6%

Tech Support
68.5%

64.8%
Clothing Repair
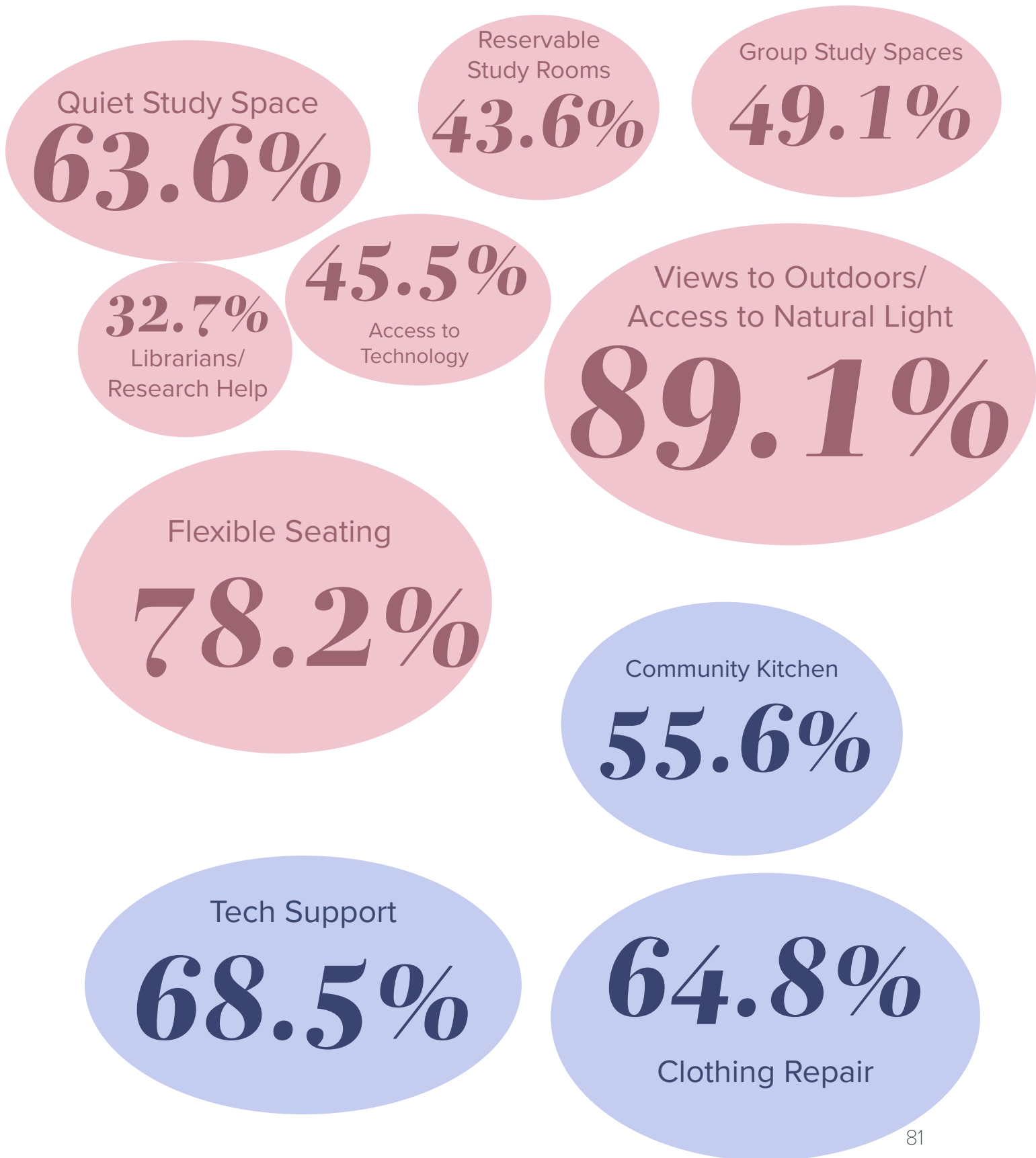
WHAT IS YOUR FAVORITE LIBRARY YOU'VE VISITED?

Image 17: Seattle Central Library
Seattle, WA

"Seattle public library! coolest design ever"

"Seattle Public Library downtown. Beautiful views and architecture lots of space and variety of seating"

Image 18: Minneapolis
Central Library

"Minneapolis Central Library. Lots of study areas, classes offered, green space on roof, large central atrium space, access to daylight, and access to food/drinks."

Image 21: Powell's Books
Portland, OR

"Not a library but Powells book store is quite cool. The way the store has its books sectioned is fun, the way they are all on different levels."

"Powell's books because of the insane amount of books and the fact that there are used ones as well. Also always someone to help."
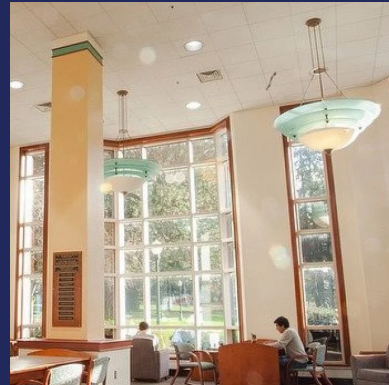
Image 22: Knight Library,
University Of Oregon

"Knight Library at the UofO— they have this big etching in the marble above the entrance that says "Yee shall know the truth". It makes me very motivated to study for some reason."

"The main UO library on campus. I go there when I know I need to escape the chaos of home and get work done. There is plenty of seating. The large open space is great for independent studying without feeling isolated."

WHAT MADE THE SPACE SO SPECIAL?

Image 19: Katonah Village Library
Katonah, NY

"Katonah library, the nostalgic vibes made it feel very comforting and special"
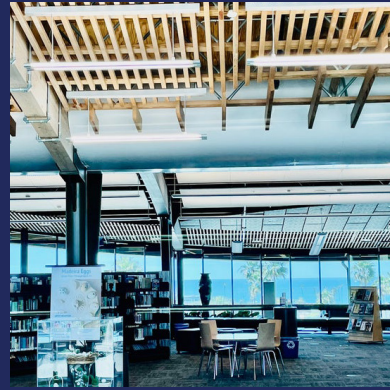
Image 20: San Diego County
Library Encinitas Branch

"Encinitas Branch of San Diego County Library. It had a great balcony to take break or eat at. Low shelves and high ceilings and big windows allowed light to travel across the room. Even has plants!"

Image 23: Davidson Library,
UC Santa Barbara

"I love the UCSB Library. It's expansive with various study areas that look and feel different, allowing me to switch areas when I get restless or distracted. There are quiet and non-quiet floors, and the open glass windows and balconies make the space feel less enclosed and suffocating."
"UCSB library is probably my favorite, tons of books from Arabic treaties to comic books, also tons of space to study, plenty of outlets, amazing views."

Image 24: Design Library
University Of Oregon

"The Lawrence Design Library has this double-height reading room that has the best windows and each wall is lined with books. There's only one table for group work, but I generally like it when individuals just share the table and I don't necessarily have to talk to them or know them to work there. The only downside is that there is one extension cord for the whole room. Maybe have two."

WHAT IS YOUR FAVORITE LIBRARY YOU'VE VISITED?

Image 25: Eugene Public Library Eugene, OR

"I actually love the Downtown Eugene library! It has a wide variety of media (including DVDs), as well as programs like the object library and seed library. I wish it had some better lighting, however"

Image 26: Portland Central Library Portland, OR

"I haven't been in forever, but the Central Library (downtown) in Portland is sooooo beautiful. I love the marble staircase and the exterior"

Image 29: Suzzalo Library, University Of Washington

"University of Washington library: large windows and high ceilings make it calming/not claustrophobic, elegant architecture w minimal art that isn't distracting, warm lighting makes it comfortable to stay for a long time"

"UW library - Harry Potter"
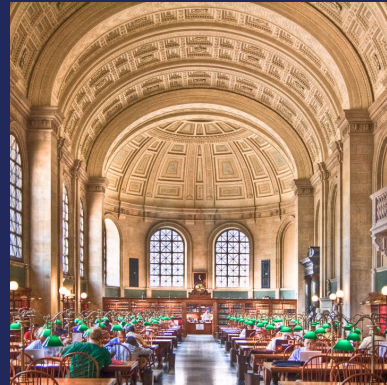
Image 30: Boston Public Library Boston, MA

"Boston public library, it was so beautiful, the ceilings were high and had the most intricate detailing there was a large open room lined with tables (w chargers) that had moody lighting which was perfect for winter studying.."

WHAT MADE THE SPACE SO SPECIAL?

Image 27: Carnegie Library Of Pittsburgh, Downtown

"Carnegie Library of Pittsburgh - Downtown; it was just a nice space to study and work with classmates"

Image 28: Moffet Library Wichita Falls, TX

"Moffett Library at Midwestern State University. It had a big collection, inviting study rooms, giant windows, and there was lots of colors that didn't make it feel bleak."

Image 31: Cedar Mill Library Portland, OR

"The Cedar Mill Library was my library growing up and I really loved the quiet of it. Sections were really distinct from each other, so if you were studying non fiction things, you'd probably be sitting with other people doing the same. Also had an AMAZING music selection, which I think gets overlooked a lot."

Image 32: Salt Lake City Public Library

"Salt Lake City Public Library! The openness and natural light the building lets in! The kids is also amazing and made me love the library as a kid."

Library Walk Through

I visited Springfield Public Library on October 23, 2023. I took the EMX bus from Eugene to the Springfield Bus Station. I walked from the Bus Station to the Springfield City Hall Building, where the Springfield Public Library is located. From the exterior, Springfield City Hall is a traditional 1960s-1970s brutalist civic building.

Image 33: Exterior of the Springfield Public Library.

The Springfield Public Library is accessible by climbing the stairs up to the second floor or by using the elevator in the covered parking area underneath the City Hall Building. The facade is not very welcoming and it is somewhat confusing how to reach the library from outside, or which part of the building the library is inside.

Image 34: Exterior signage for the Springfield Public Library.

Image 35: Main entry door to Springfield Public Library. Springfield City Hall is also accessible through this entrance.

Image 36: Main door to Springfield Public Library after Main Entrance vestibule.

Image 37: Tables and chairs inside the entry vestibule.

Image 38: Library overflow materials and local magazines and literature are available outside of Springfield Public Library in the entry vestibule.

Image 39: Children's Library section of the Springfield Public Library. Materials are consistent with the adult library, though the furniture is smaller scale.

Image 40: Spanish books section of the Children's Library.

Image 41: East facing windows in the Children's section of the library.

Image 42: Non-fiction section of the library. No daylight or windows. Some seating, but few people using this corner of the library.

Image 43: Adult Fiction section of the library.

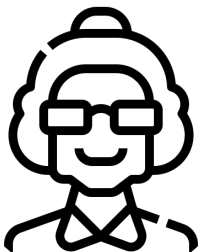Image 44: Study corner, with booth seating. "Teen Section" of the library.

Narrative Scenarios

Max is a high school sophomore enrolled at nearby Springfield High School. His parents pick him up from the library after they get off work. He doesn't play sports and prefers to spend time off campus after school. He likes to hang out at the library to get out of the rain and assert his independence from his teachers and parents. He has made friends at the library by visiting the teen center. He and his friends play games and socialize until their parents come and pick them up.

Max

Max walks to the library mid-afternoon after school to work on a project for English class. He reserves a private study room at the circulation desk and then buys an after-school snack at the cafe. He is able to consult sources for the project in the library stacks and look up information in the computer lab. After working on the project, he meets up with friends in the teen center. There they are able to be as loud as they want and relax before being picked up by their parents to go home.

Rose is an 83-year-old woman who has been patronizing the library for years. She was excited that the library was expanding and moving locations, as she lives across the street from the new site. She visits the library a few times a week and is excited about the classes and services that the expanded library will provide. Rose loves to garden and recently purchased a new computer that she needs help setting up.

Rose

Rose mainly visits the library in the mid morning after taking a walk around the neighborhood. Today, she had a 10am appointment at the tech support desk and brought her computer in to learn from a professional. At the tech desk, she learns how to set up her email and how to FaceTime her grandchildren on her computer. Afterwards, her husband meets her at the cafe for a quick lunch. On their way out, she says hello to the librarian at the circulation desk, where she sees an advertisement for a gardening class that specializes in native plants. She signs up for the class later that week and then decides to visit the garden book section of the library to brush up on her native plant knowledge while her husband checks out a drill from the tool shed.
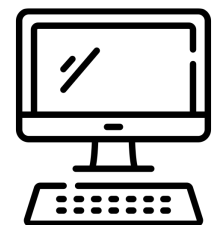
Jack is 5 years old and is learning how to read at preschool before he moves up to kindergarten next year. He loves playing with his dog and spending time in the backyard. Jack's favorite part of the library is the children's section because it is brightly colored and has soft furniture for reading and relaxing. He loves attending story time and is excited about learning how to read so that he can eventually read the books on the top shelves.

Jack

After preschool, Jack's mom Grace picks him up and brings him to to library. She checks Jack in with the children's librarian who agrees to keep an eye on him while she works to repair some clothes. Jack sits down for story time with the children's librarian and the other kids in the children's section. She reads them a story and helps them pick out their own books and check them out at the circulation desk. Jack gets to bring a new book home and is excited to read the book aloud to his parents before bedtime.

Grace is a 30-year-old mother of a 5-year-old boy named Jack. She is the owner of a vintage store downtown and buys the majority of her clothes and shoes second-hand. She loves her vintage clothes but finds that some of her favorite older pieces are more prone to developing holes and tears. She was excited about the clothes and shoe repair sections of the expanded library because they provide helpful services all in one place close to her house.

Grace

Grace and Jack visit the library at midday after she picks Jack up from his half-day preschool. Grace drops Jack off at the children's library and brings her clothes and shoes into the repair shop. When she first began visiting, she could not use a sewing machine or repair her clothes herself. With the help of the seamstress working in the repair shop, Grace learned how to repair her clothes herself. Today, she was able to use her new skills to fix holes in a dress and take out the hem of a pair of Jack's pants that had become too short. She likes visiting the library because she is able to check errands off her to-do list while Jack is safely supervised in the children's library, learning how to read.
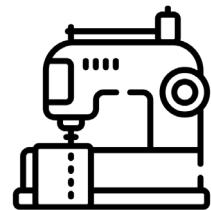
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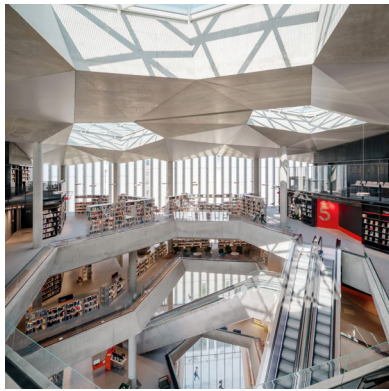
Image 42

Deichman Library Oslo, NO

By Atelier Oslo + Lund Hagem, 2020 19600 sq. m.
Designed to be "a house that would inspire visitors to explore all the new faciltiies and activities a modern library can offer."
New Build, project started in 2009.
An open public space dominates the interior, with a variety of furniture and activities. Enclsed spaces and niches are organized around three free standing book towers, liberating the facades and allowing daylight to flow in from all directions.

Image 43

Public Library School 7 Den Helder, NL

By Planet Lab Architecture, 2016 3000 sq. m.
"Public Library of the Year Award" 2018.
Adaptive Reuse Project, Old school building contructed in 1904.
Part of an Urban Renewal plan to revive the city at large.
Described as " 'a real third place:' you can work, read newspapers, follow classes, or attend activities."
Interplay between old and new interventions.
Functions as the "living room" for the community.

Image 44

Adams Street Library Brooklyn, NY

By WORKac Architects, 2021 6565 sq. ft.
Adaptive Reuse Project, originally built 1901.
Located within the historic district of DUMBO, Brooklyn
Designed to put "children at its center" based on community feedbakc, which "indicated that children's spaces and programming we lacking — and important — to residents across the diverse neighborhoods."
Interior is clad in cheerful orange hues and contains a spaces for story time and steps to sit and play on.

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