



Newsletter 2010 No 1

Section on Library Buildings and Equipment

This issue of the Newsletter is for the first time only published only on our website. This was decided on the SC's meeting in Milan. The main reason for this is the cost of the printing and posting of the Newsletter. It gives however great opportunities to make better and more pictures and plans, because we don't have to take into consideration how many pages we can afford and the weight regarding the sending. This means that this issue will be much larger than earlier, and with a lot more pictures.

This issue is mostly about Featured Buildings. We have one article from France and one from Spain; the first is a library that has been renovated in Paris and the second is a bright new building at **Santa Cruz de Tenerife**.

Last year Anders Dahlgren from USA made a template for describing featured buildings with his article from Fayetteville Public Library. We have an intention of collecting these articles on our website, and maybe make a publication of it later on. If this is going to be useful, we need more articles from all over the world, not only Europe and USA.

I hope that members of our section will visit/write from libraries of their own part of the world. It don't have to be new, bright, expensive buildings, it is very interesting to see how libraries are built or renovated all over the world. So please, if we shall make this Newsletter to be worldwide, we need information and articles from all of you.



Copyright: Gro Instebø

This picture is from Tivoli in Copenhagen, from the Christmas market in December 2009. Hopefully the Climate Conference here will be a start for a better future.

Featured Building – Biblioteca Tea, Tenerife

By: **Santi Romero**, architect. Gerència de Serveis de Biblioteques de la Diputació de Barcelona (Library Services Management Unit of the Diputació de Barcelona)

Author of the interview: **Fernando Clavijo Hernández**, head of the Servicio Técnico de Documentación y Bibliotecas (Technical service of Documentation and Libraries). Cabildo Insular de Tenerife (Inter-island Council).

Name of the library: **BIBLIOTECA TEA**

Architects: **Herzog & de Meuron** (Jacques Herzog, Pierre de Meuron) and **Virgilio Gutiérrez**

For further information: <http://www.teatenerife.es/article/show/arquitectos>)

Location (city/country):
Calle San Sebastián, 3
38003 – **Santa Cruz de Tenerife**. Spain.

Years the work was begun and completed and the building was inaugurated:

Project beginning: December 1998

Building work ending: March 2003

Inauguration: 31st October 2008



Usable surface area and built surface area (library and whole building)

TEA Tenerife Espacio de las Artes (TEA Tenerife Space for Arts) is a contemporary art centre composed of Biblioteca TEA, three exhibition halls and the Centro de Fotografía Isla de Tenerife (Photography Centre of the Isle of Tenerife). Moreover, it has the headquarters of the Biblioteca Municipal Central de Santa Cruz de Tenerife (Central City Library of Santa Cruz de Tenerife). The total built surface area is 20,600 m².

Biblioteca TEA has a usable surface area of 6,470 m², of which, 4,670 m² correspond to the library, 900 m² correspond to the offices of the Servicio de Documentación y

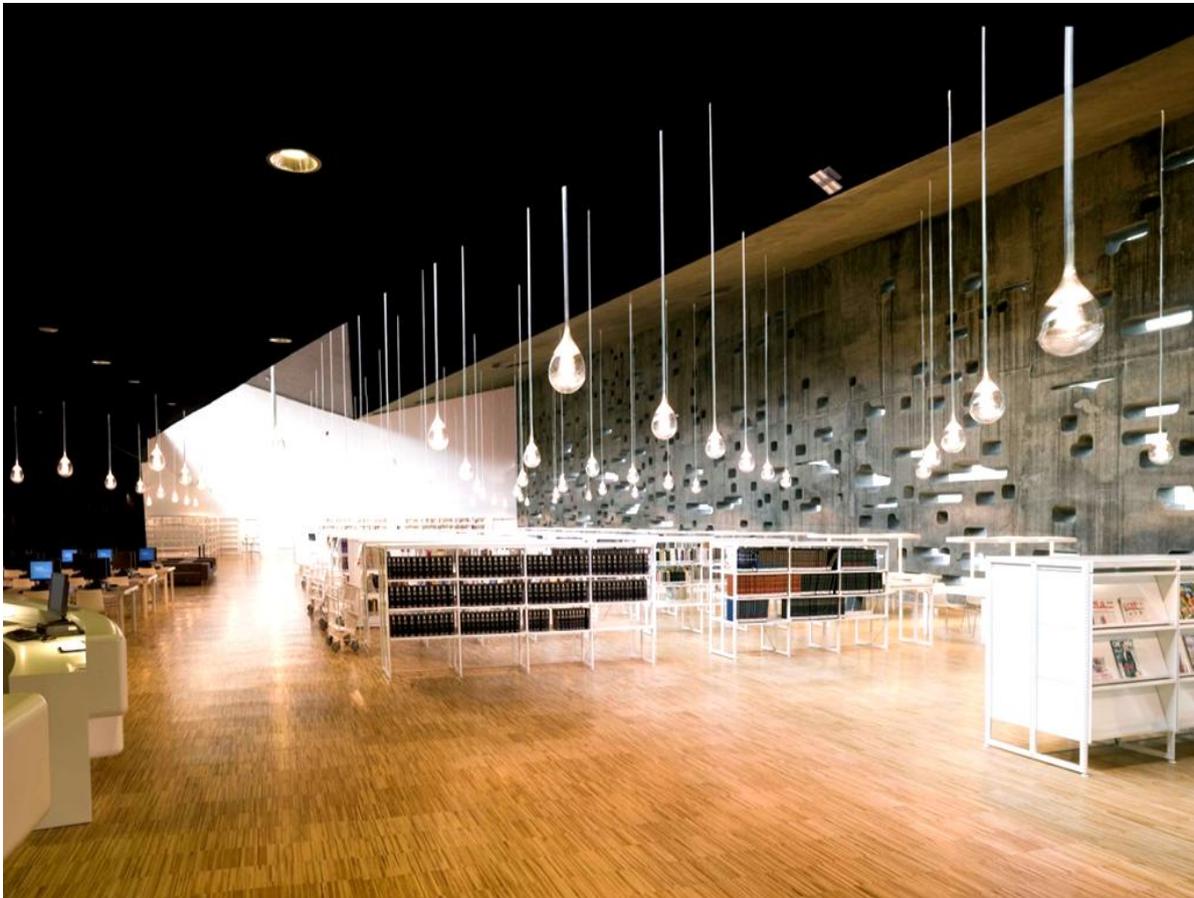
Bibliotecas del Cabildo Insular de Tenerife (Services of Documentation and Libraries of the Cabildo Insular de Tenerife) and the other 900 m² to Déposito de Bibliotecas de la Red Insular (Archive of Libraries of the Insular Net).

Santa Cruz de Tenerife has a population of approximately 225,000, but the catchment area of the Biblioteca TEA covers a population of 170,000. The usable surface area of the library was designed in accordance with the statistics, following the standards of library service of other territories with a long tradition of library services.

Documentary capacity predicted (books, non-printed material, others)

Total number of documents of the open access collection of the Biblioteca TEA: 120,000. They are classified as follows:

- Information and reference documents: 4,000
- General collection: 76,800
- Children's collection: 19,200
- Music and image collection (CDs and DVDs): 18,000
- Newspapers and magazines: 260
- Local collection: 2,000



Number of reference places (chairs) for library users

The total number of reference places is approximately 450 and are distributed as follows:

- 60 places in the newspapers and magazines area.
- 220 places in the General Area.
- 30 places in the multimedia activities area.
- 80 places in the Children's Area.
- 20 places in the Little Readers Corner (between 0 and 4 years old)
- 20 places in the Children's activities area.
- 20 places in the Children's workshop.

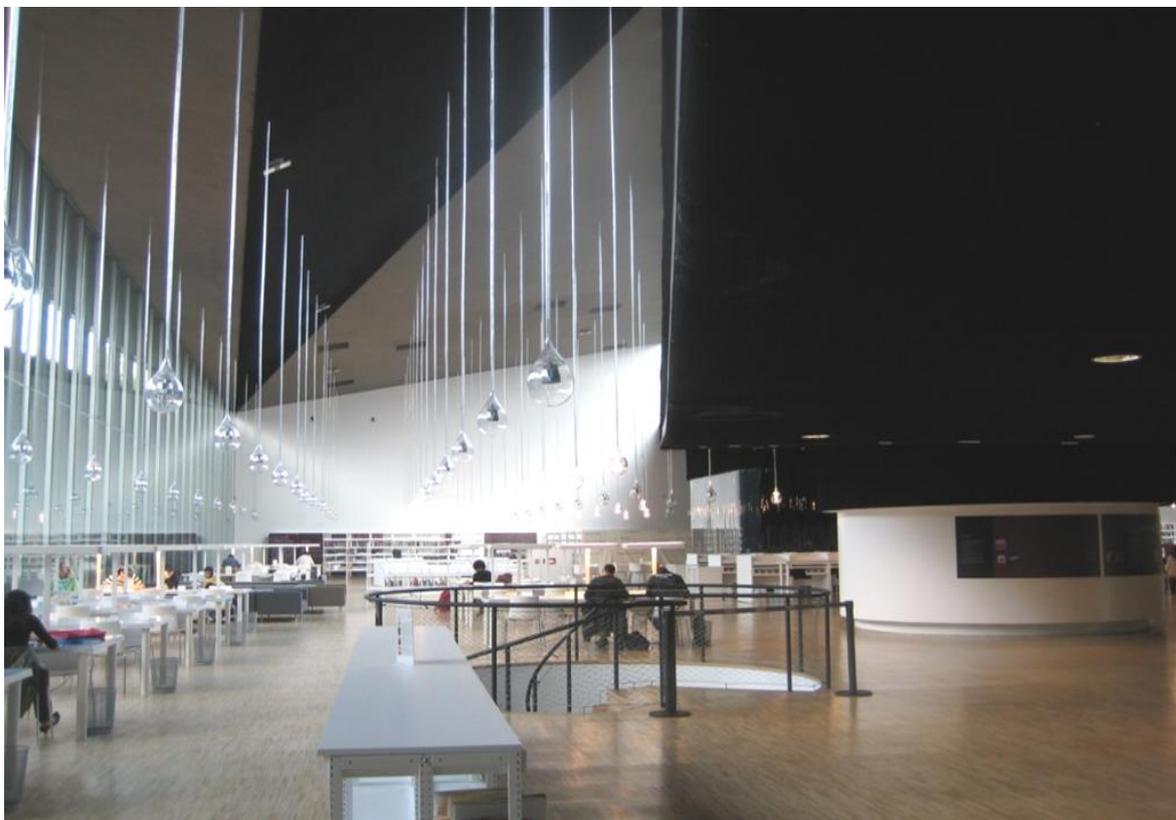
The reference places are of different types (chairs, armchairs, stools, cushions, etc.)



Number of computers available to library users

At the moment we have 50 computers for surfing the Internet and 5 for consulting the Catalogue. There are plans to increase this number soon.

So as to enable users with their own portable computers to connect to Internet, a wireless system is installed throughout the library.



General explanation of the building

The building “TEA. Tenerife Espacio de las Artes” is focused on a series of diagonal elements on the ground and inclined floors that include a ramp, by which the public space enters the building and comes together with a courtyard. The architects have worked on a concept where the different spaces (library, exhibition halls, cafeteria, store...) are connected without losing its singularity in whole. The part of the building occupied by the library is a diaphanous space organized on two levels. The entrance area is a wide space traversed by a series of cylindrical elements of different sizes where the stairs, services and other technical elements are

placed. The ceiling is formed by a set of sloping platforms giving clear height ranging from 2.80 m to 12 m. On this floor there is the reception and exhibition zone, the General Area and the Multipurpose Space. All this is connected directly to the Cafeteria, which has also access from the street, making it possible to operate independently. On the lower floor there are the Children’s Area, the Offices and the Storage. This is a floor slightly below ground, making natural light very limited. The light enters through a façade that comes to a ramp courtyard, which is used as outdoor space of the library and connects directly with its higher level

Other main features of the design

The façades of the building are decorated with small glazed openings. There are around 1,200 windows of 720 different shapes and sizes which endow the building with a very attractive and dynamic skin. The proportions and placement were obtained from the digital treatment of an emblem of the Canary Islands: the enlargement of the

pixels of a photograph of the sun reflected in the sea. This composition on the concrete façades gives exceptional lighting to the building. In the library’s case, a peculiar natural light distribution is achieved which combines with the solution chosen for the artificial lighting: a large net of light wires as lamps.



As a person who has taken part in the whole process, which was the most important aspect and how was it resolved?

To shape an interdisciplinary team for the planning and design of the services. It was important that the team of architects, from outset, should include us as part of the project when it came to designing and planning the library and its services. Therefore it was important to count on the experience of the Gerència de Serveis de Biblioteques de la Diputació de Barcelona (Library Services Management Unit of the

Diputació de Barcelona). Both the former Head, Assumpta Bailac, and after her Jordi Permanyer, made the collaboration with the Cabildo Insular de Tenerife easier, so their technicians, especially their Head of Library Architecture Unit, Santi Romero, could advise us throughout the work. Later, it was a question of working with persistence, coordination and harmony to achieve the results we can now enjoy.

Which was your greatest challenge and how was it resolved?

To create a fluid dialogue between the Cabildo Insular de Tenerife, owner of the building, and the Ayuntamiento de Santa Cruz de Tenerife (Santa Cruz de Tenerife City Council), owner of a bibliographical collection of great importance in terms of its quantity and also of its heritage value. In this way, the city has a library whose collections are available to the citizens in a more efficient way both for working in the

library itself and to facilitate the borrowing. This is possible thanks to technological innovations and to the library's design, which makes life more comfortable for users.

Another important challenge was to communicate to the citizens within our territory the meaning and conception of the library as a public service and the equal rights of access in the borrowing of these services.

Which is the most impressive part of the building?

A street and a square cross the building. This allows the citizens to go through the

building, from one part to the other, without entering it, but being surprised by the library's full of light spaces.



The new street or public square traverses literally the large reading area. Extensive surfaces with windows allow the views from the large space of the library. The surfaces with windows are built with different kinds of glass, transparent, translucent and stamped, which control light intensity, providing the best conditions for readers. When it gets dark, the volume of the library, full of light cheers the night view of the city

up, along the Barranco de Santos, which has made the building into a new architectural landmark for Santa Cruz.

As one of its architects usually says: Virgilio Gutiérrez, the building invites you to walk through it, something that wakes the curiosity to enter some very dynamic, easy to walk through and especially very attractive spaces because of its innovation in the urban fabric.

From the point of view of usage of the building, which elements would you change?

None. Its initial planning and the execution of the work satisfy an adequate functionality and comfort. This allows Centro de Arte Moderno, Centro de Fotografía and the

Library to live in perfect harmony and involvement with users, who can live and discover new artistic and literary sensations in every area simultaneously.

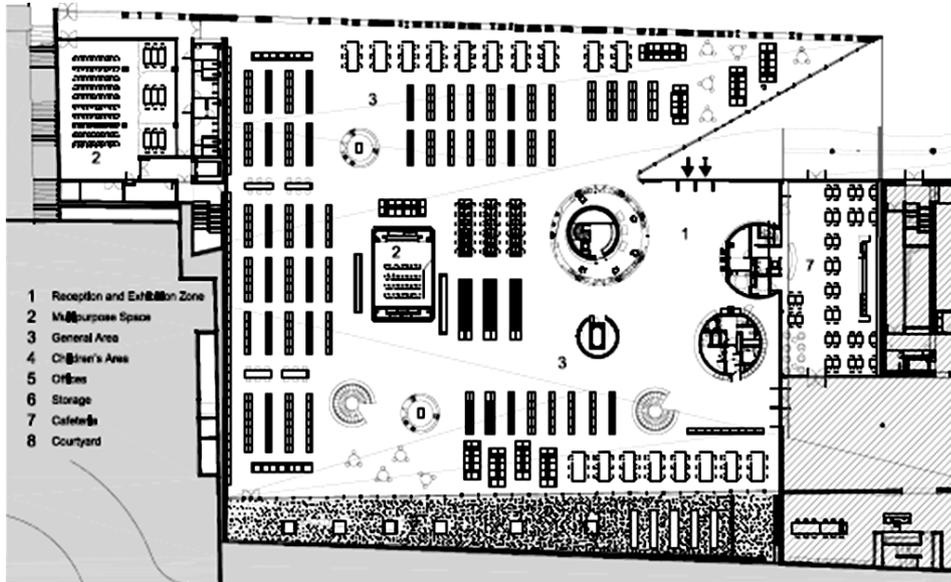
How has the community responded?

In a very satisfactory way, especially young people. From the start, the reception was incredible. The fact that the library is open 24 hours a day, seven days a week, makes this area of the city to have regained an

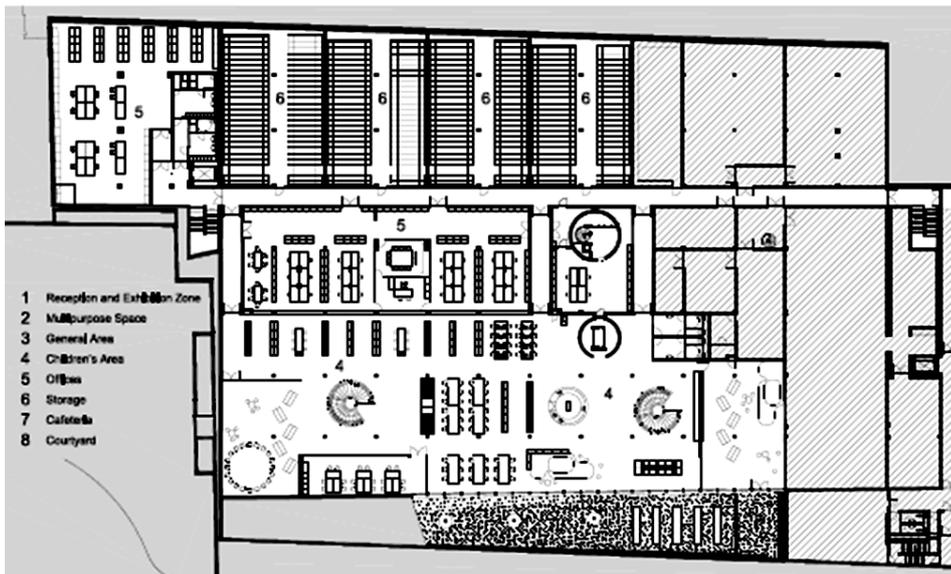
extraordinary dynamism and vitality. I wish to emphasize, as an added value, that this reception has been of benefit for Centro de Arte, because it has a potential public that can't be found in many places.

Plans over the building

Entrance level



Lower level



Featured building – Bibliothèque interuniversitaire Sainte-Barbe, Paris (Saint-Barbe Interacademic Library)

By : **Laure Delrue**, Chief Librarian, Bibliothèque de l'IUFM de Lille, Lille (France) and **Cecile Swiatek**, Chief Librarian, Bibliothèque Saint-Antoine, UPMC, Paris (France)

Report on a visit led by

François Michaud,

Sainte-Barbe Library Director, who authorized the reproduction of the pictures taken by Cecile Swiatek.

Name of library:

Bibliothèque interuniversitaire **Sainte-Barbe**

Architect : **Antoine Stinco**

This Library is designed for undergraduate students in Humanities, Art, Law and Management.

It is located in a three-winged building divided into several reading rooms, 7 of which will soon be used by the Sainte Barbe Library.

Location : Paris, France

Year completed: 2008

Inauguration: 2008

Opening : March 2009

The renewed building links three wings, two from 1880 and, between them, one from 1936. This building was a former secondary school closed in 1998, bought by Paris University's Chancery, and reallocated as a Library project amongst other uses, such as student accommodation.

The building is partly classified as an historical monument. The volumes, the stairs and the mosaic works are classified, but not the building itself. An architecture competition was launched at the end of 2001, the winner was declared in 2002, and the decree

Gross building area

SHON 13000 m² / 139930 sq ft¹ for the whole, but Sainte-Barbe Library only uses 9055 m² / 107639 sq ft. The rest of the area is used by the Sorbonne Library (temporarily) and by the law collections of Paris1 and Paris2 Academic Libraries (definitively).

The Sainte-Barbe Library is composed of ± 5000 m² / 64583 sq ft for the reading rooms + ± 2000 m² / 21528 sq ft for the offices, technical and storage rooms, and circulation + 1200 m² / 12917 sq ft inside terrace.

creating the library was enacted in 2004. The construction and renovation started in 2005 and got completed two and a half years later. The moving of the collections, furniture and offices took place between 2007 and 2008. The project was amended several times. The main change was that in 2005, it was decided that a part of the Sorbonne collections would be stored in Sainte Barbe basements, and some reading rooms was dedicated to the Sorbonne readers, since in 2009 the Sorbonne interacademic Library is closing for renovation.



¹ 1 m² = 10.763 911 sq ft

Planned collection capacity (books, nonprint, others)

All collections are open access, use RFID tags, and all the books can be borrowed. The Saint-Barbe Library has no storage. It has neither a preservation mission, nor an archival function. The Saint-Barbe Library provides 125.000 printed documents: 130.000 books and 300 journal subscriptions to its users.

In line with the type of users the collection is aimed at (undergraduate students), electronic collections are mostly composed of handbooks, some journals and a few basic databases. E-books other than handbooks will be considered as an option for future acquisitions.

Number of computer stations for library users

190 computer stations (all thin clients) are available in groups of 40 and located in the reading rooms. The wi-fi system enables students with laptops to connect to the Internet. The Sainte-Barbe Library can lend 40

laptops to the readers. Laptop locks are screwed to each table. The readers otherwise can access the wifi network from each of the 1200 reading seats (800 for Sainte-Barbe and 400 temporarily reserved to the Sorbonne readers).



Other key design features

The building has been renovated but the external appearance of the three original buildings can still be seen. The terrace is a particularly pleasant space, and the classified mosaic works that are located along the corridors can be seen from the terrace through picture windows. It is most striking at night when the halls and corridors are illuminated. Another interesting place is a room called “the [newspapers] kiosk” that every reader passes through when entering the Library. It used to be the covered courtyard in the former school. It is a very important place, that welcomes the

readers with bright red sofas, both modern and comfortable; it is complementary to the white modern reading rooms and to the original marble refectory tables of the former dining room that can still be seen in some of the ground floor reading rooms in the XIXth century wings. All readers should be able to find a place that is conducive to them.

All the loans and circulation work are managed by self-check machines. The desks situated between the reading rooms are dedicated to orientation and bibliographical issues.

What was the greatest design challenge and how was it resolved?

There were two major challenges. The first one was to renovate and make a feature of existing key elements such as the mosaic works, the school's covered courtyard and the dining room with its marble refectory tables.

The architect restored the mosaic works and ran the picture windows along the corridors containing these works. The courtyard was transformed into the room called "the kiosk". The marble tables were conserved and will be used by the readers.

The second challenge was to renovate three buildings from two different periods and, at the same time, to interconnect them (they use different materials and are structurally different with structures, the floors not at the same height). Today you can walk from one wing to the others without stopping, guided by very simple signing; the three buildings have 4 floors accessible to the public by stairs and lifts.



What feature(s) work particularly well in the building?

We hoped that the hall and the kiosk would be particularly successful. The hall is a large, nude and modular space: the students use it as they like it, they can give phone calls, take a break, eat a sandwich, chat with their friends... But sometimes we have to face short waiting lines of 10 minutes average and the hall becomes less welcoming. The same phenomenon happened with the kiosk. We welcome so many unexpected readers like scientists or medicine students, simply looking for a place to seat and study, so it has become more of a study room than the relaxing place we imagined.

Based on the building's use, what element(s) would you change?

We would have preferred a better material for some of the floors and new windows at the ground floor in the XIXth century wings.

Mr. François Michaud, Sainte-Barbe director, says there is no need to change anything for the moment: the spaces fulfill their mission, the

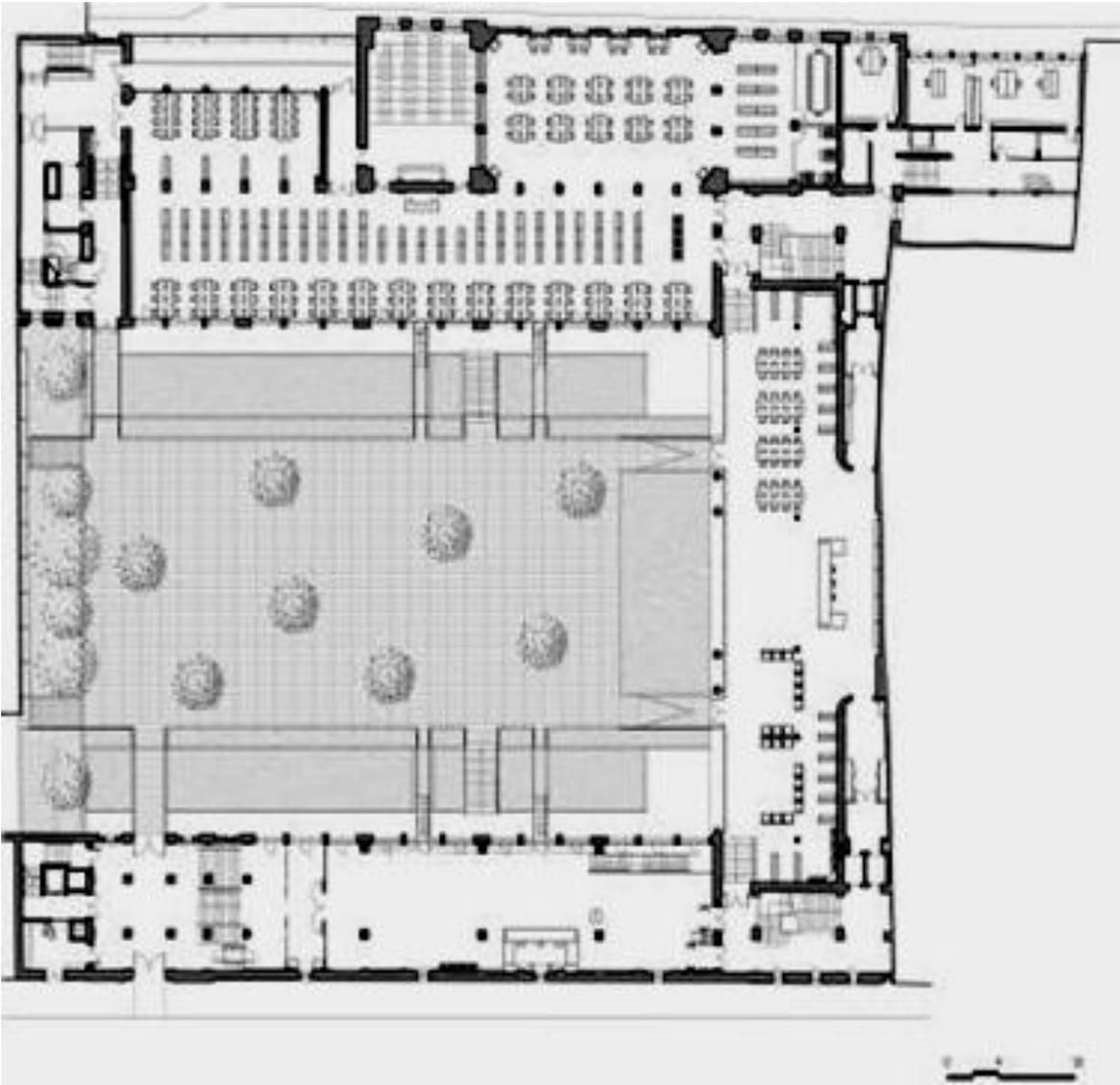
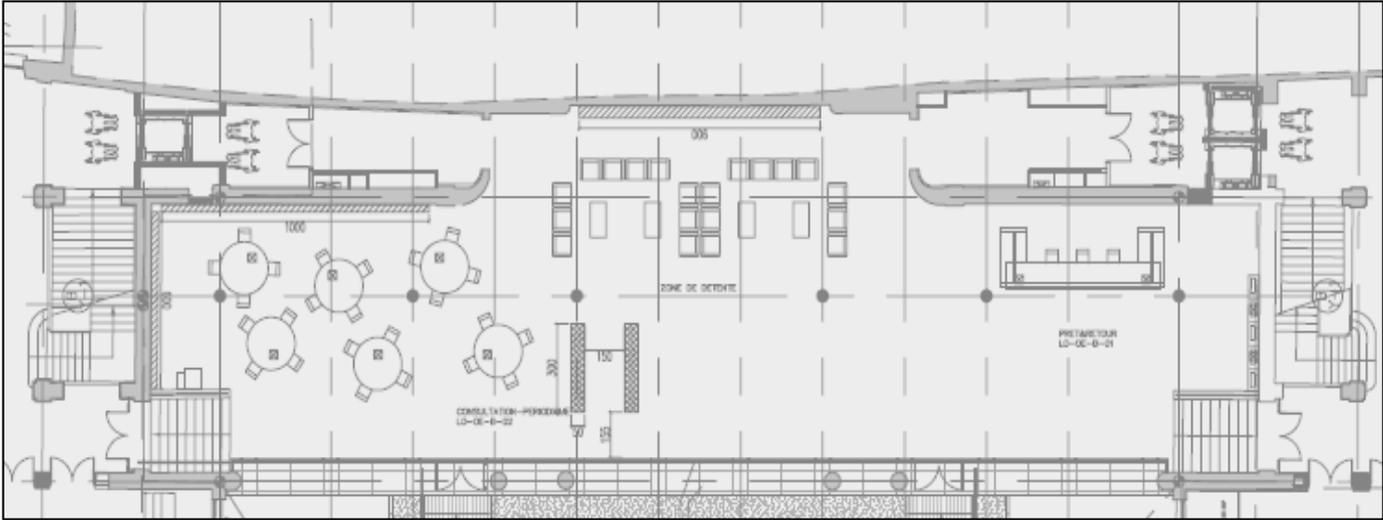
circulation flow is fluid, there is a good balance between the reading rooms and the different floors, and the readers use both the individual seats and the group work rooms. They show their enthusiasm for the comfortable relaxing places, and consider the baby dressing rooms a good idea.

How has the community responded?

The Sainte Barbe Library is situated in the Latin District in Paris, where lots of students come everyday. The building and the collections are very successful. We welcome students from Monday to Saturday, from 10 am to 20 pm. Since the opening in march 2009, 15000 students registered at the Sainte-Barbe Library, 3000 to 4000 people enters the premises and the loan average is 281 loans a day.



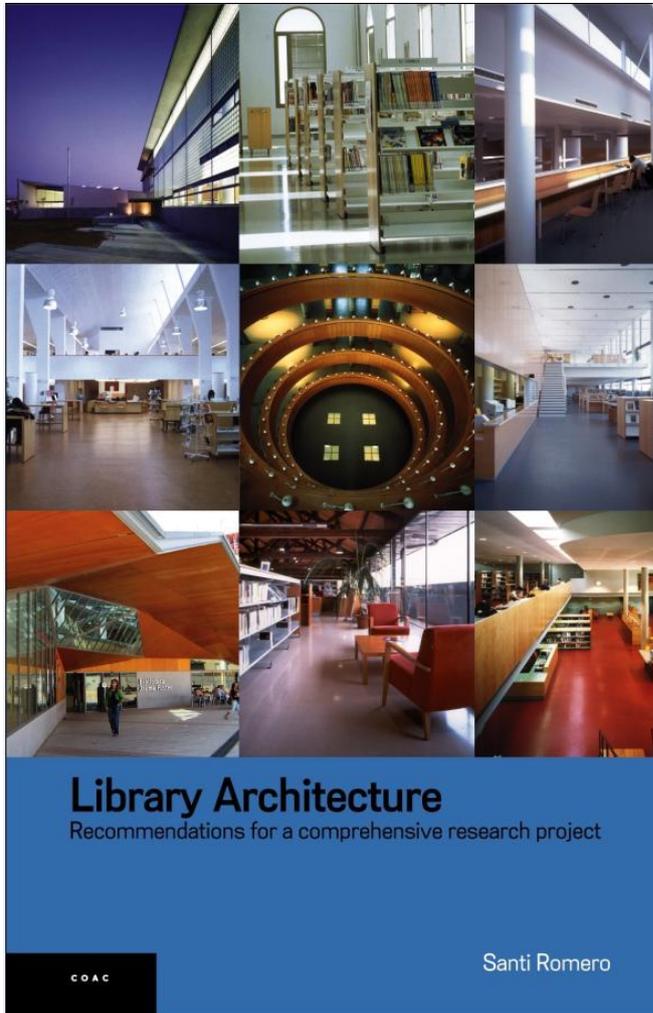
Plans:



Romero, Santi:

Library Architecture: Recommendations for a Comprehensive Research Project
Barcelona, Col·legi d'Arquitectes de Catalunya, 2008

ISBN: 978-84-96842-28-1



Santi Romero's work, originally published in Spanish and Catalan in 2001, appears now in a renewed and English version, which will undoubtedly facilitate its access to professionals worldwide. This work, which can be probably regarded as the best contribution in recent years to professional literature in the field of library buildings in the Spanish language, joins now with its English version the growing and interesting international literature on the subject.

This is a book aimed at a diverse audience with two key groups: architects and library professionals. The first ones will find in this work the basic conceptual elements which requires a twenty-first century library, expressed in their own language (the author is an architect by profession with more than 15 years of experience working with library buildings), along with technical aspects necessary to address an architectural project. The second ones will find many keys that will allow to understand the architectural projects, its phases and requirements, and to dialogue with architects when they have to work with them.

A good structure and presentation of content provides timely access to the reader interested in a particular question, although the work is also adequate for a linear reading from beginning to end. The author begins with some chapters that act as an introduction, providing an overview of the concept and types of libraries, the peculiarities of library services in the XXI century and the architectural evolution of library buildings. Beyond these introductory aspects, the work begins to review all the major issues that arise when confronting a library building project. The fifth chapter is a review of the whole process of constructing a library that facilitates to become familiar with its different stages. The next chapter

deals with one of the fundamental steps in any project: programming and planning, centered on the key document: the brief or programme, the author offers a methodology and a set of invaluable resources for anyone who have to face such a task. In subsequent chapters, the author examines the basic criteria that must be provided for the architectural project, discussing the famous "ten commandments" of Harry Faulkner-Brown, with real and concrete examples that make it easier to understand; issues regarding the location of the building and adapting historic buildings for use as libraries are also reviewed.

Chapter ten (Spaces and services. Description of designated areas) is undoubtedly one of the most interesting for library professionals, since it deals with the drafting of the "functional program", the document that collecting information on building objectives, its anticipated use, collections and, above all, the functional characterization of the different areas of activity demanded, will serve as the basis for the architect to design its building project.

The last three chapters deal with more technical issues such as materials and construction systems, installations, lighting, and furniture as an element of internal organization of spaces and collections.

The work ends with two annexes. While the first one includes quantitative standards of various institutions, the second one collects information from 21 projects of various types of libraries built in Spain in recent years, with photographs, plans, specifications and reviews by the architects, resulting a magnificent sample of the variety of solutions and high quality of the Spanish architectural scene in recent years.

The book in short is a comprehensive and detailed compendium of everything that should be considered in a library building project and is a useful reading for anyone who faces one way or another a project of this type.

Joaquín Selgas Gutiérrez
Spanish Ministry of Culture

The editor wish to thank all of you for a pleasant collaboration in the past year, hoping to continue that good work in 2010.

**All the best wishes
for a happy and
peaceful new year to
all of you.**

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