

# A MUSEUM OF BOOKS

by Farahnaz Pourbabai

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Approved:

Jaan Holt  
Chairman

/ Guenter Lehmann

✓ Gregory Hunt

✓ Roger Lewis

## ACKNOWLEDGEMENT

To professor Jaan Holt -  
for his encouragement and faith in my architecture

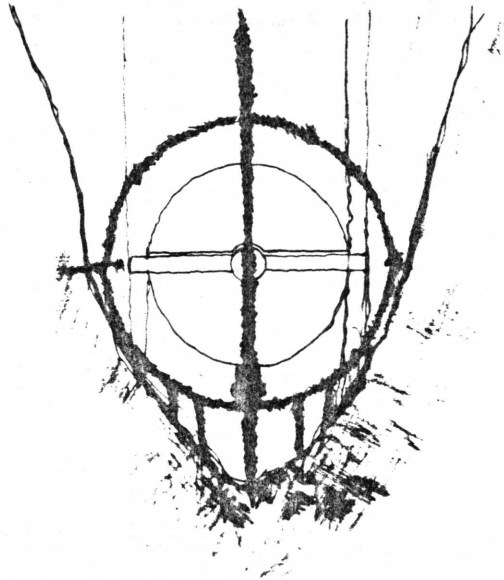
I wish to express my gratitude to Professors Gregory Hunt, Guenter Lehmann, Bill Brown, and Roger Lewis for their support and interest in my work. Many thanks to my friends (especially ) for inspiration, to my family for their love and for making my studies possible, but most of all to my brother for his dedication to my growth.

# CONTENTS

ABSTRACT	
INTRODUCTION	1
PROJECT	2
DEVELOPMENT	13
VITA	23

## ABSTRACT

I think of a book as an act of human generosity. In its offerings are the treasures of a mind. The architecture of a library should celebrate the presentation of the book. In celebrating its presence, the library becomes a museum of books.



IN THE ORDER OF THE CIRCLE

GEOMETRY

WARM GARDEN

COLD GARDEN

GREEN GARDEN

STONE GARDEN

IN THE NATURE OF THE WALL

HOW TO FINISH THE LAND

AT THE WATER'S EDGE

# INTRODUCTION

The circle was the beginning - its nature inspires my exploration and development of geometry in the language of architecture. An interaction between major elements gives an order of revelation. The linear elements become walls within which are kept the books. The geometry of these walls recognizes the presence of the circle, yet they stand alone from it. The circle is defined by an enclosing wall whose discovery is made after passing a series of thresholds. Between the two, the curved wall and the linear walls, is the ambulatory: a space between, celebrated by the light.

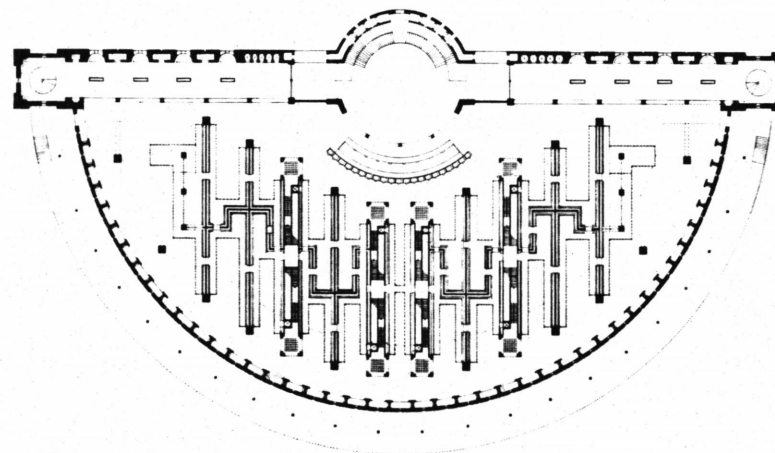
The walls of the books are primary. They give the structure to the building and generate the order for the display of the books. While bearing obligation to the open stacks, they accommodate the stairs and services for the building's circulation system as well.

Walking up the stairs from the main floor, one passes two balcony levels before reaching the second floor. The same arrangement exists on the way to the third floor and upwards to the roof deck. The ends of these circulation walls are punctuated with study areas on each floor. A progression in stepping back the floors and masonry bearing walls along the vertical dimension reinforces the treatment of geometry in the section as in the plan. The spaces created between these walls are utilized as reading areas.

The circular enclosing wall provides the counterpoint to the walls of books. At its base are carved niches for private reading and contemplation. Along the north side of the building is the entrance wall, creating a major threshold to entering the building. Within it are several study rooms as well as building service elements.

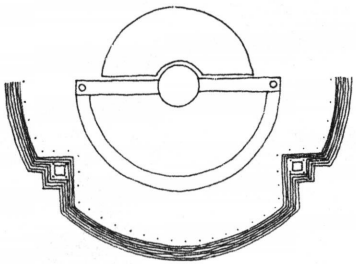
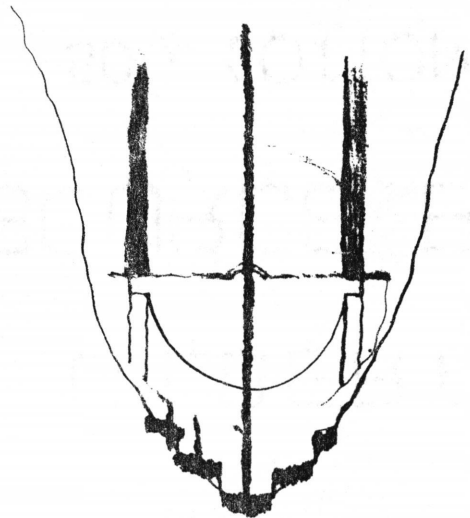
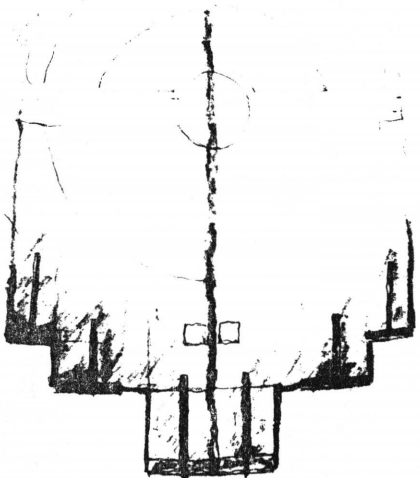
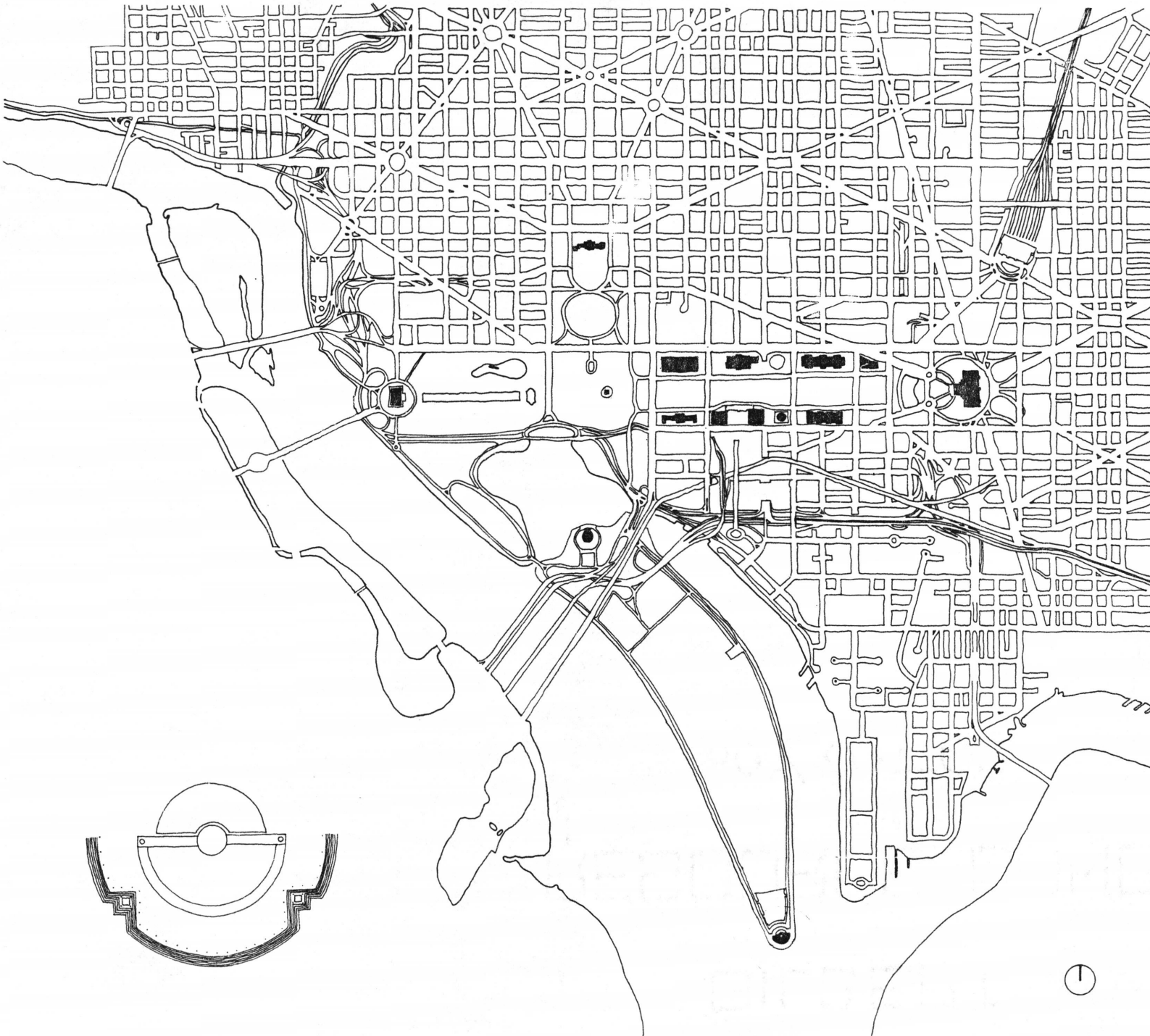
Along the entrance wall a rotunda element penetrates to foreshadow the organization beyond. The rotunda serves as a bridge to the three levels along each side of the entrance wall. A gallery area for exhibition marks the first level, reading areas are on the second level, and on the third are administration and scholar offices.

These elements that define the building form only one half of the circle. The completion is made with the warm garden: a garden of flowers. In this garden is celebrated the entrance to the place. In opposition to the warm garden lies the cold garden. It becomes an extension of the building's geometry across the site to the water's edge. Celebrating this edge is a garden a stone at the meeting point of the land and the water.

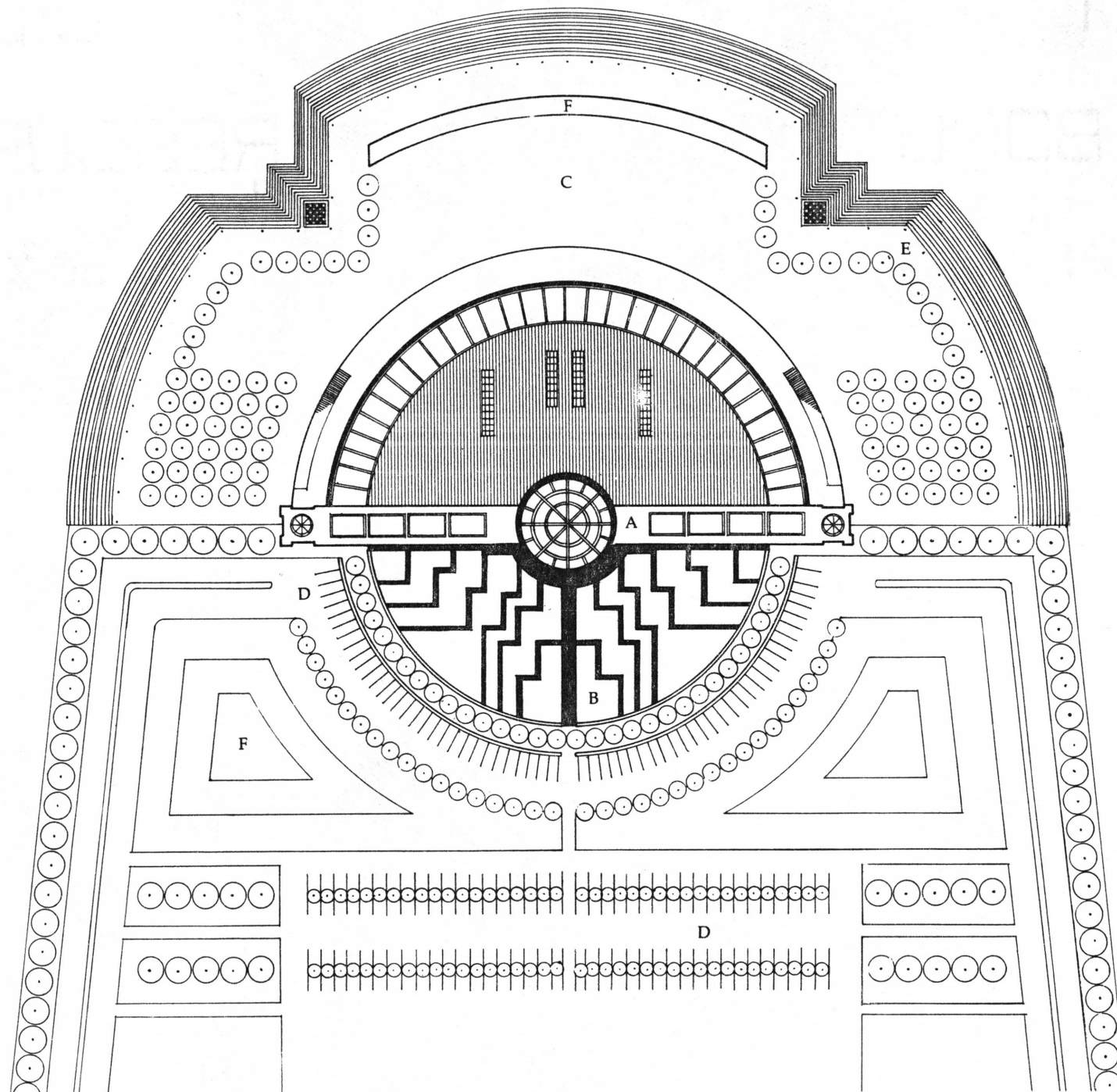


The site is situated at Haines Point, a prominent location on the Potomac River south of Washington, D.C.

*The hidden, unseen part of reality is no less important than the visible portion.*  
Carlo Ginzburg



SITE PLAN



**Site Plan**

A. Building  
B. Warm Garden

C. Cold Garden  
D. Parking

E. Walkways  
F. Water



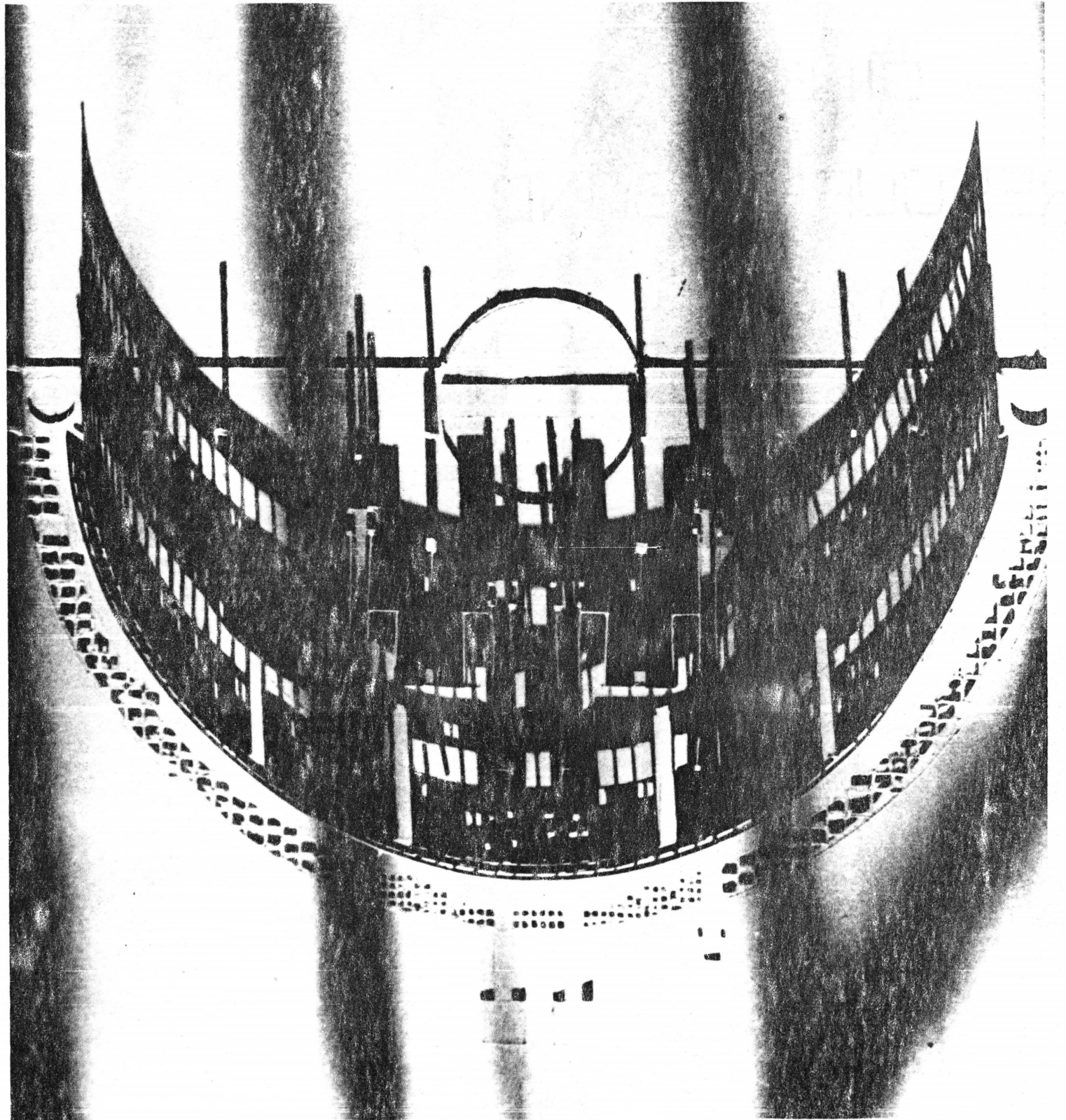
All is in repose.

Nothing is lost.

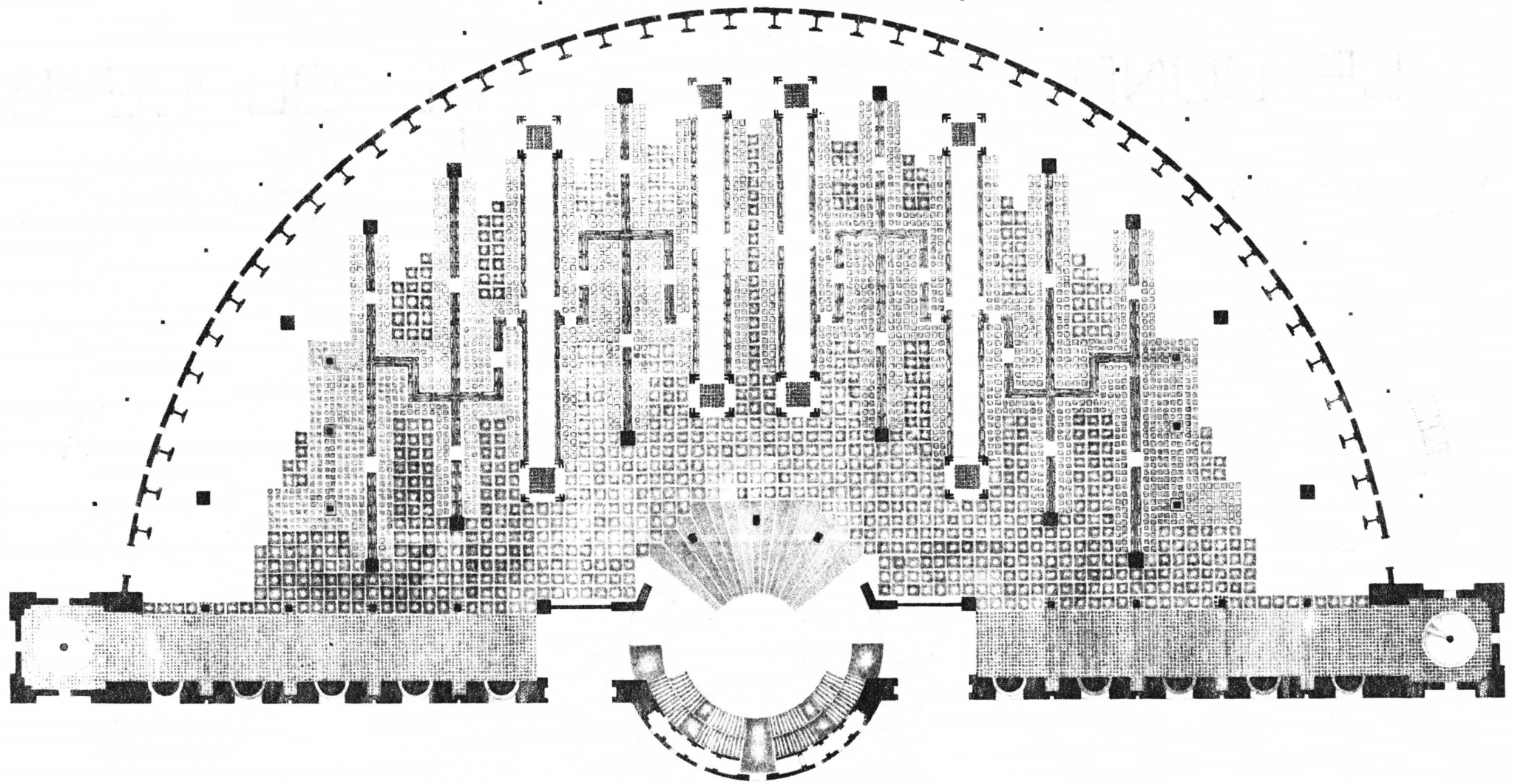
All change is a dance of eternal fidelity, a conserved composition within the infinite freedom of time without end.

The beauty of architecture is the presentation of the repose of light and material, a passionate poem of inseparability and coincident elemental origin; a passionate poem of repose that is the inevitable intent of all art.

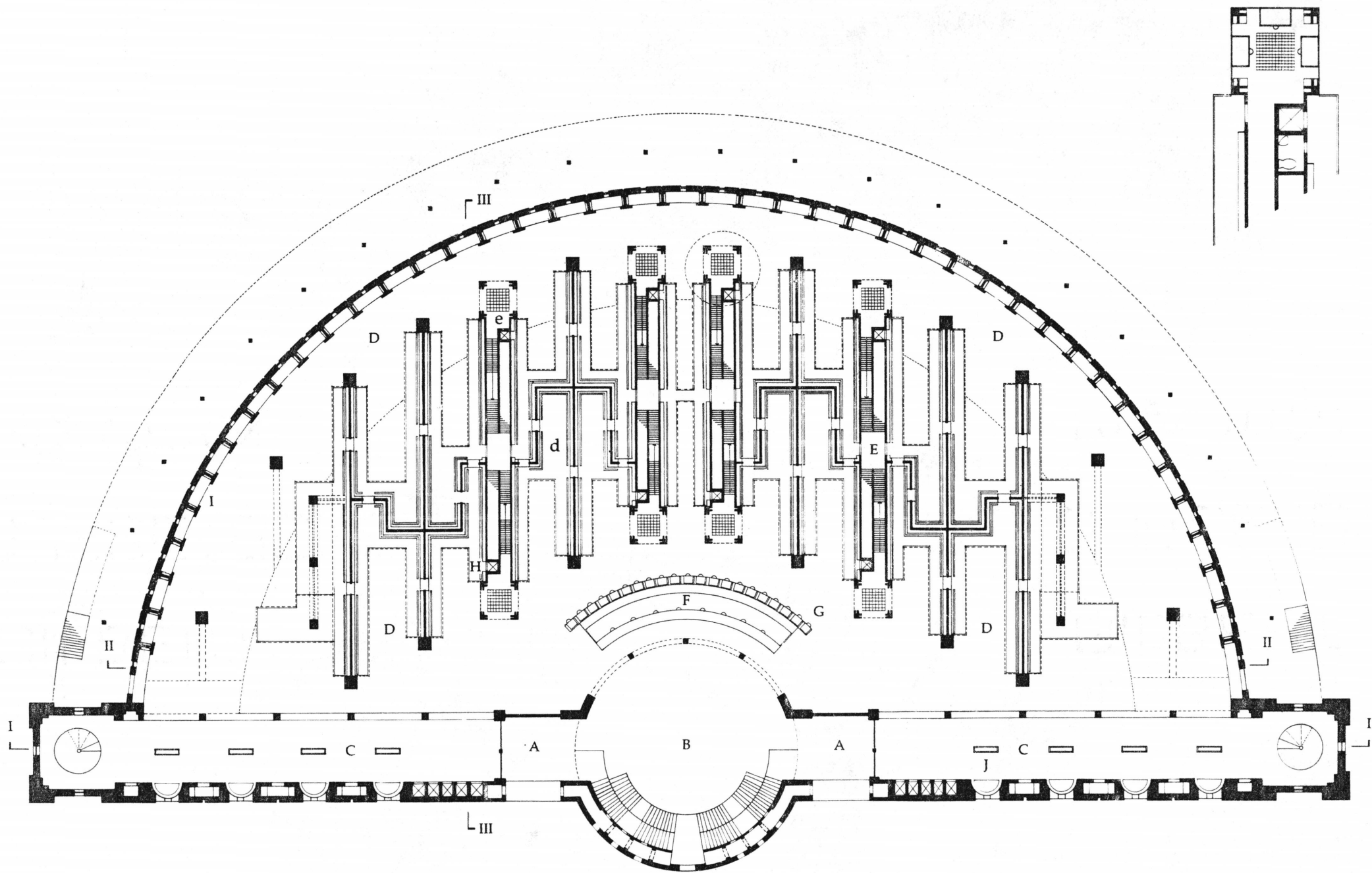
– Jaan Holt



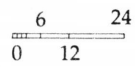




PLAN EXPLORATION



**First Floor Plan**



A. Entrance  
B. Rotunda

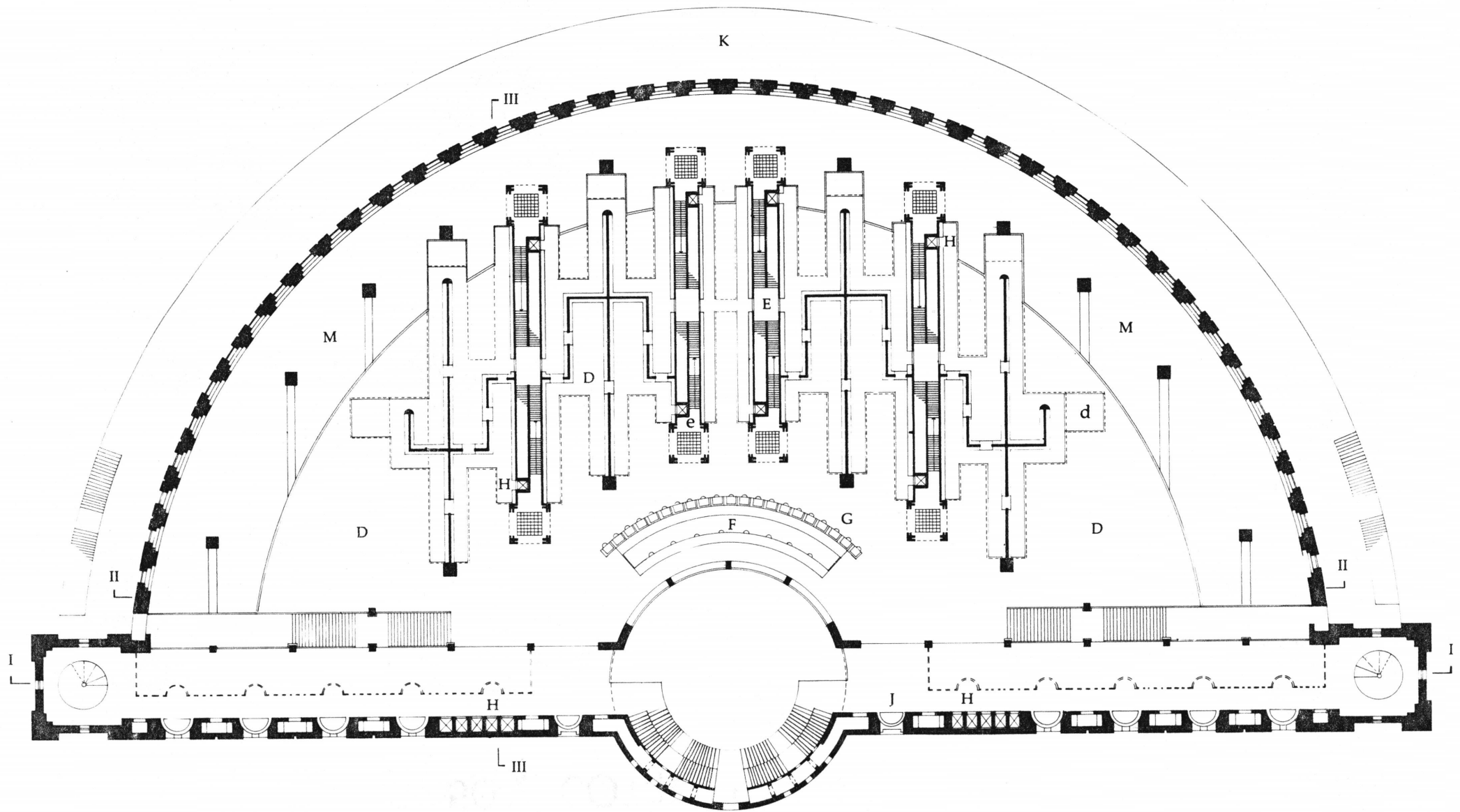
C. Gallery of Books  
D. Reading Areas

E. Stairs  
F. Circulation Desk

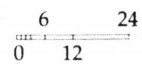
G. Computer Catalogs  
H. Elevators

I. Reading Niches  
J. Sitting Niches

d. Upper Reading Areas  
e. Upper Study Rooms



**Second Floor Plan**



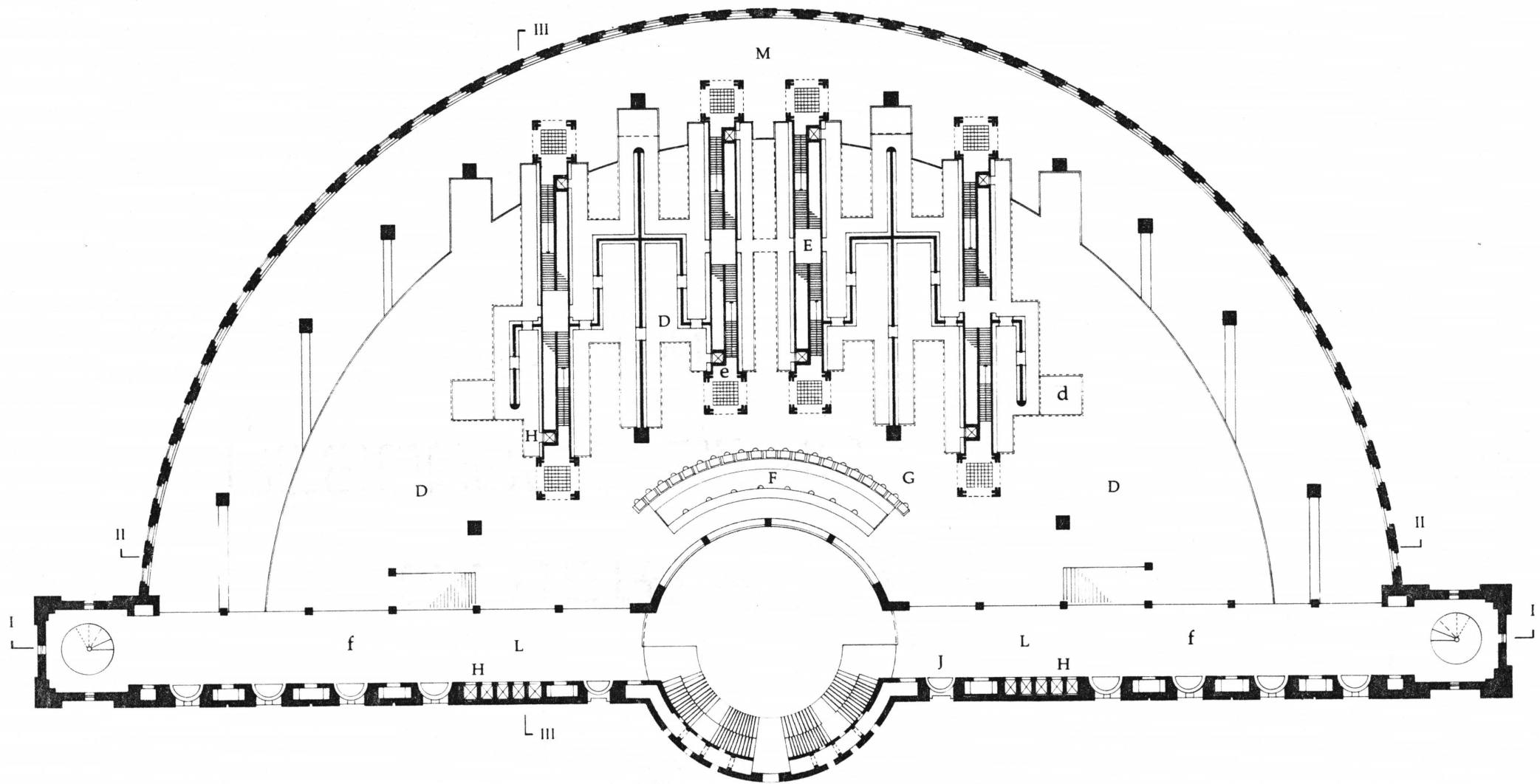
D. Reading Areas  
E. Stairs

F. Circulation Desk  
G. Computer Catalogs

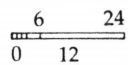
H. Elevators  
J. Sitting Niches

K. Balcony  
M. Open

d. Upper Reading Areas  
e. Upper Study Rooms



**Third Floor Plan**



D. Reading Areas  
E. Stairs

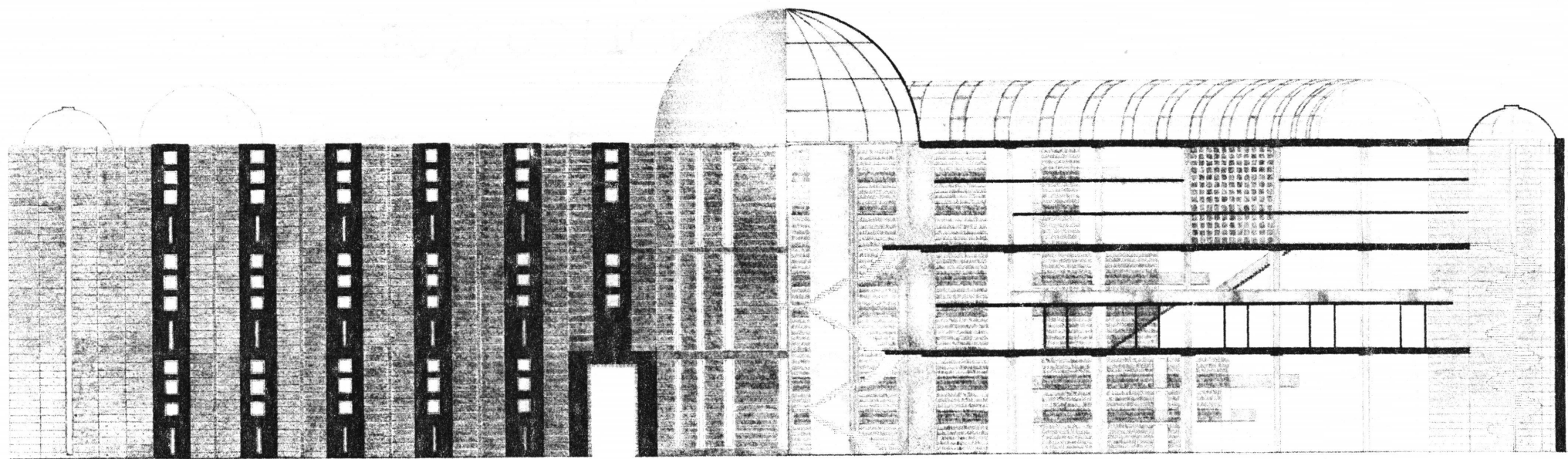
F. Circulation Desk  
G. Computer Catalogs

H. Elevators  
J. Sitting Niches

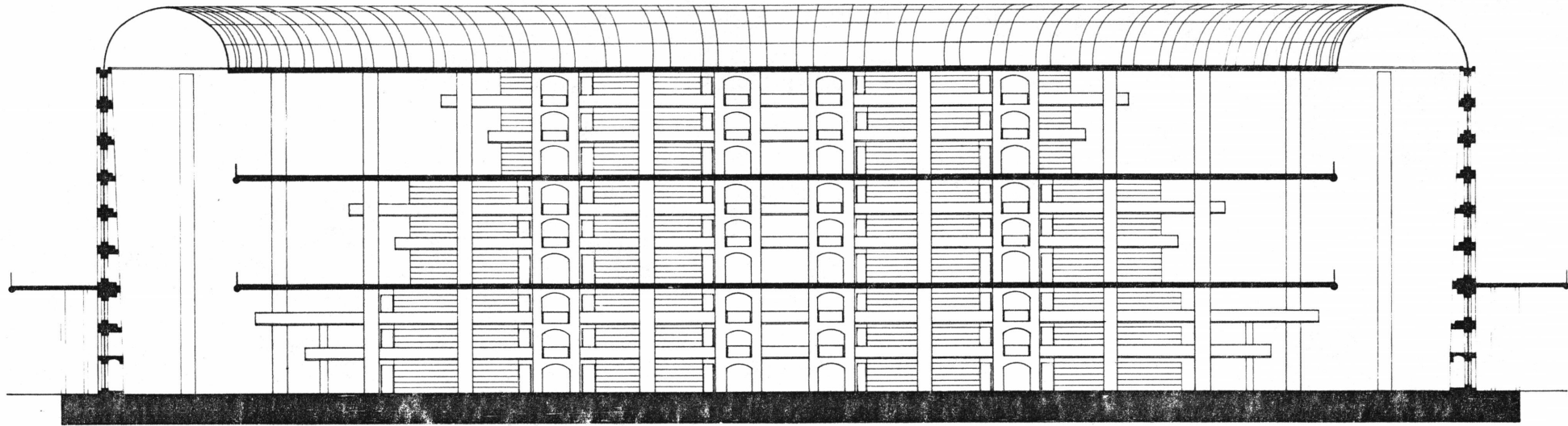
L. Admin. Offices  
M. Open

d. Upper Reading Areas  
e. Upper Study Rooms

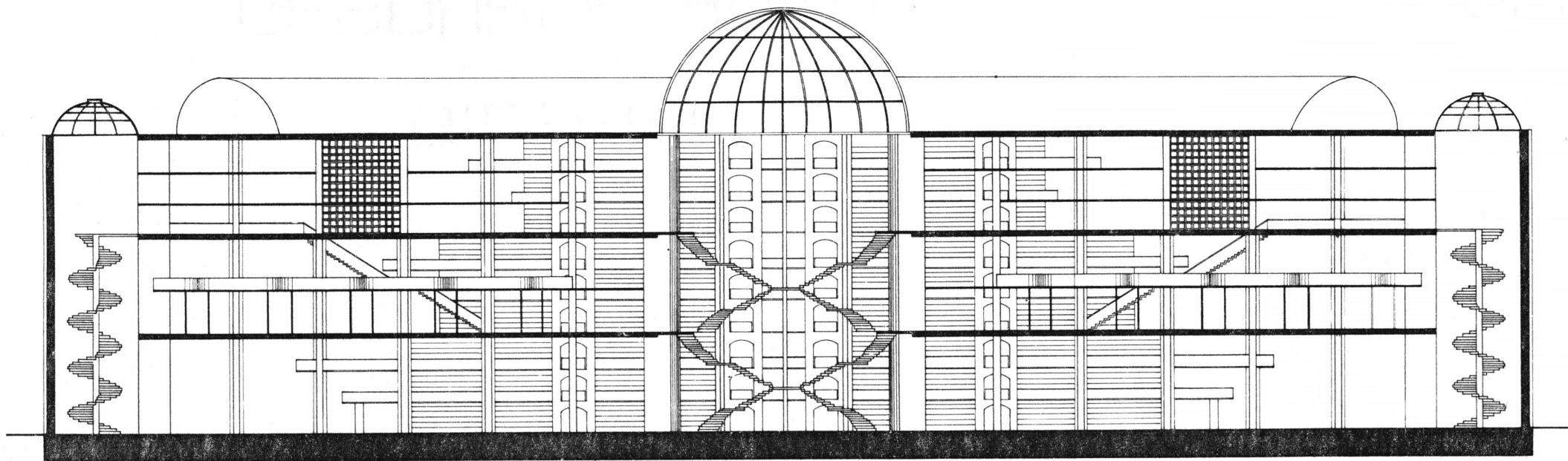
f. Upper Scholar Rooms



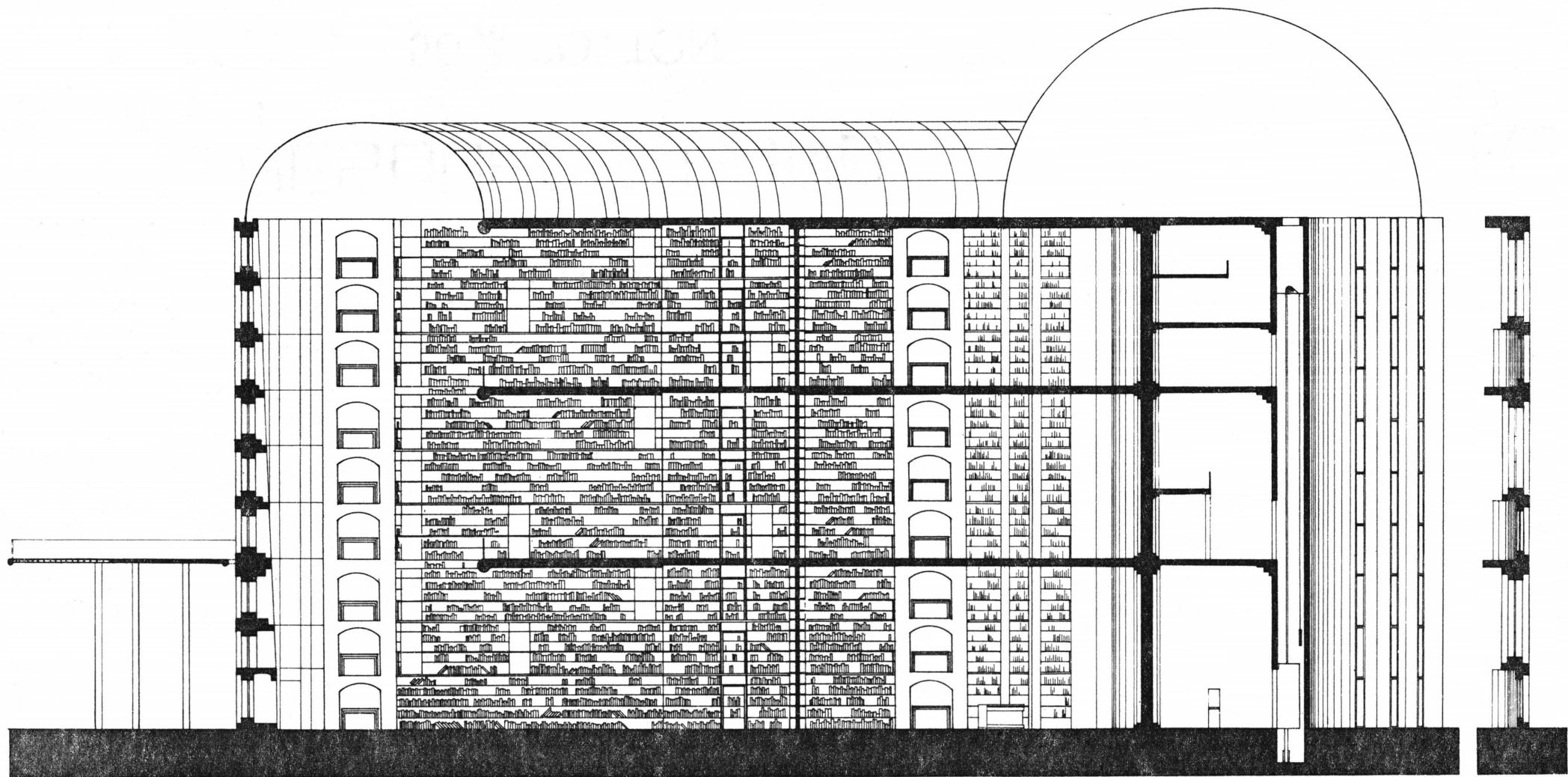
Section/Elevation



Section II-II

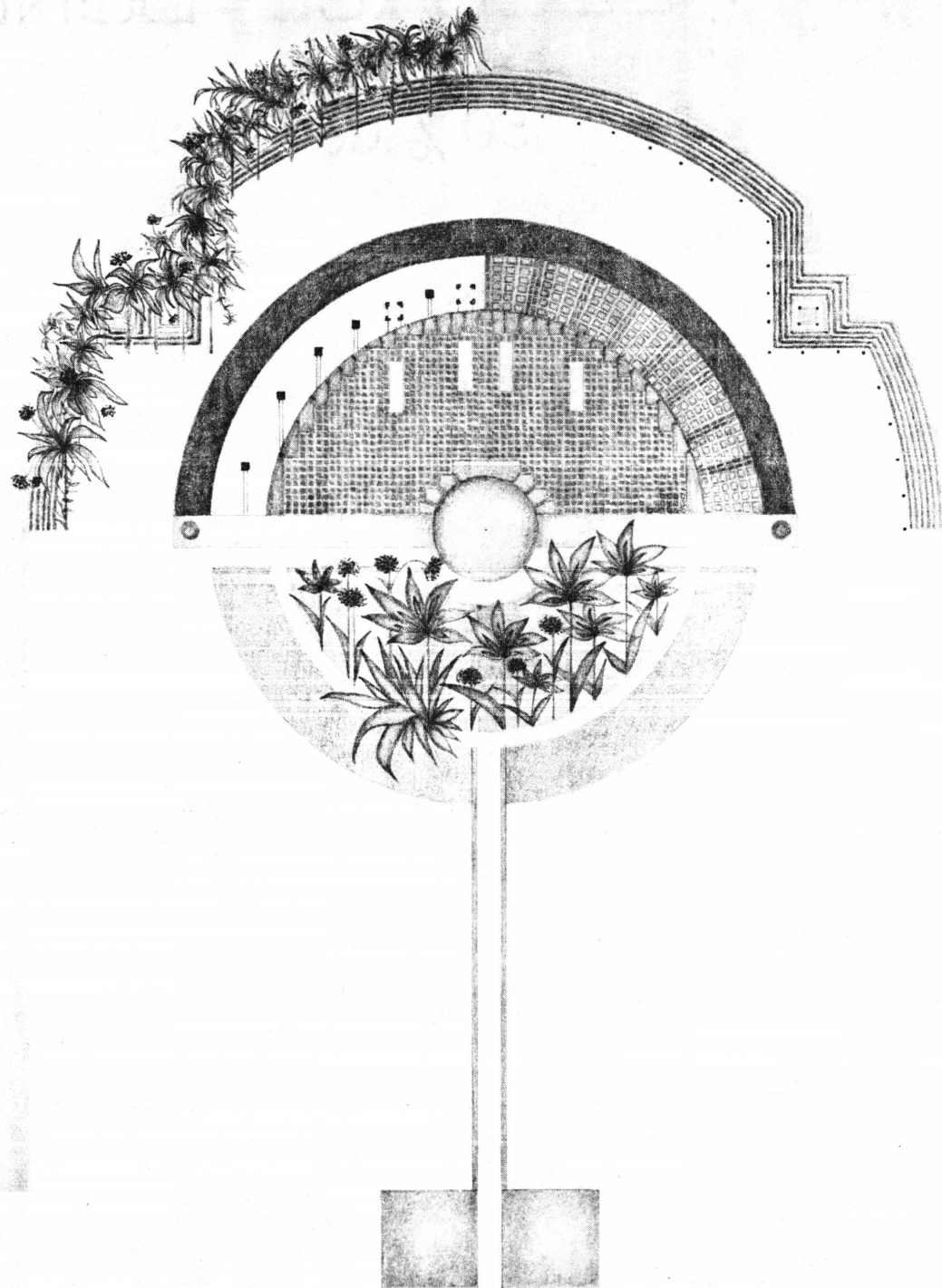


Section I-I

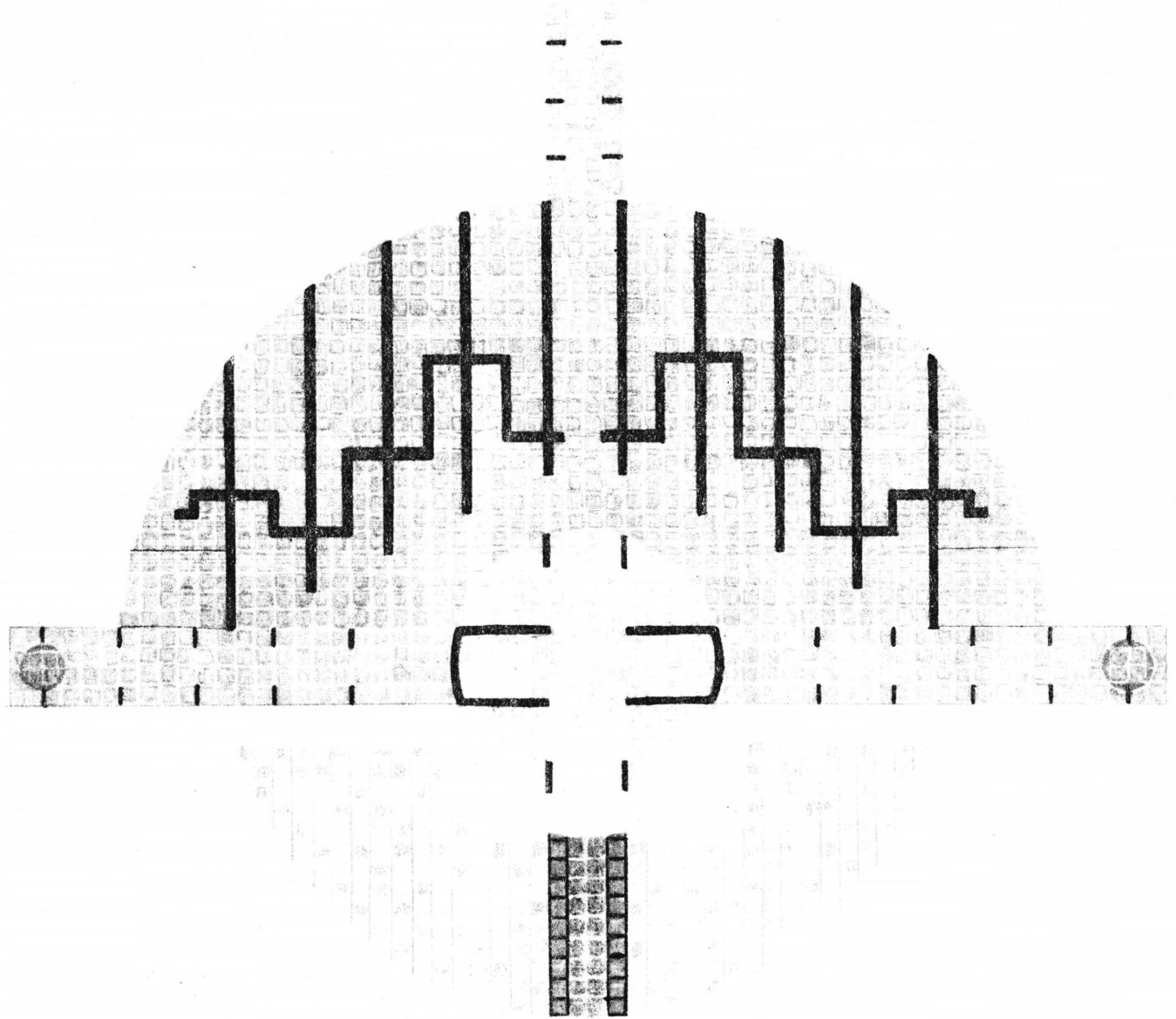


Section III-III

*Because thy garden  
is a thief  
of hearts  
the spring  
is in thy debt  
for flowers  
stay more fresh  
in thy hand  
than on  
the branch*  
Taleb Amoli  
(seventeenth century)

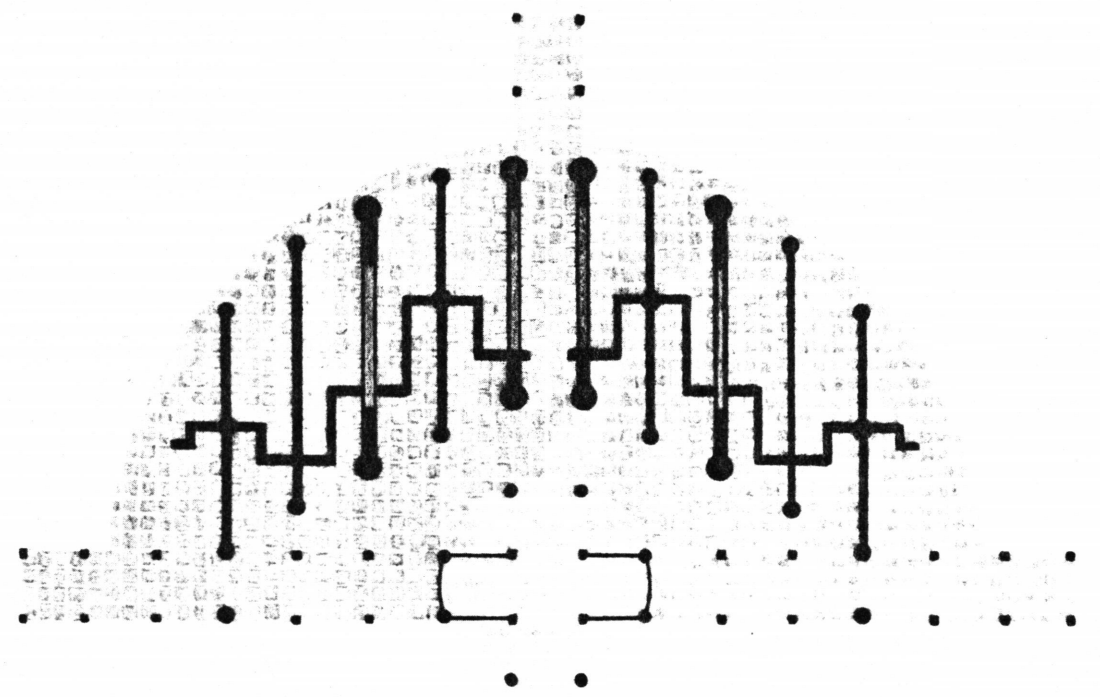
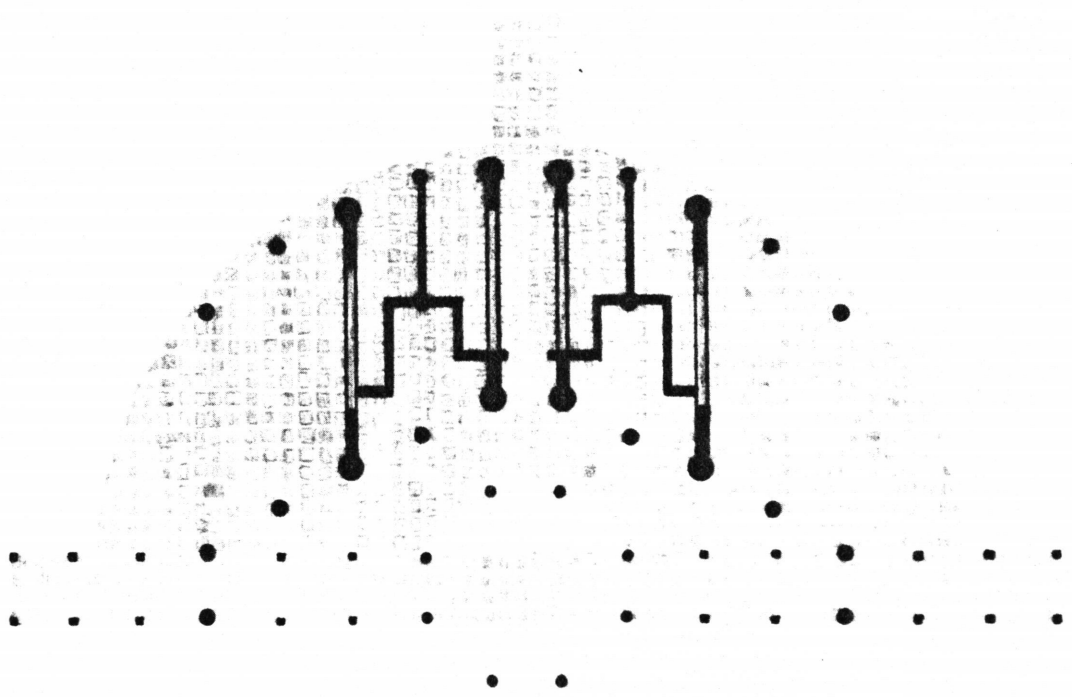






EARLY PLAN STUDY

*Design is form-making in order  
Form emerges out of a system of construction  
Growth is a construction  
In order is creative force  
In design is the means - where with what when with how much  
The nature of space reflects what it wants to be  
Louis I. Kahn*

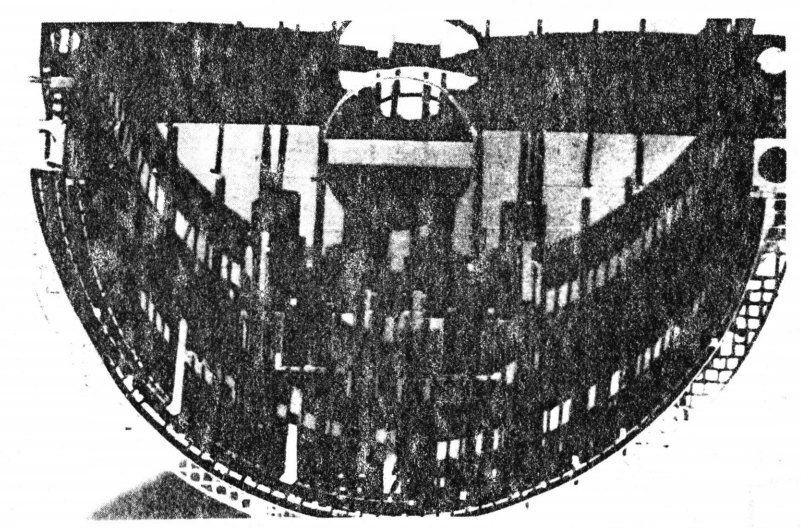
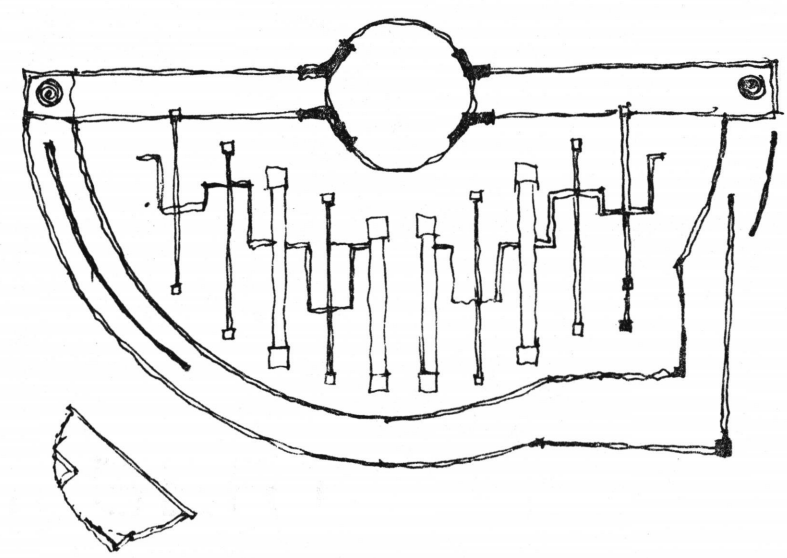
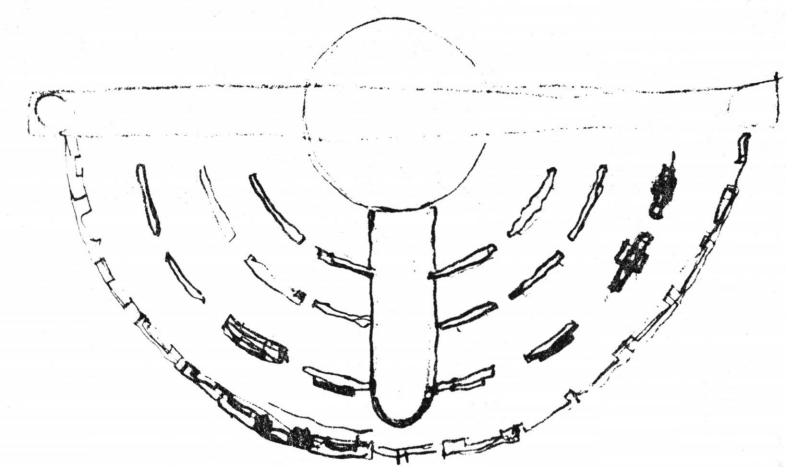
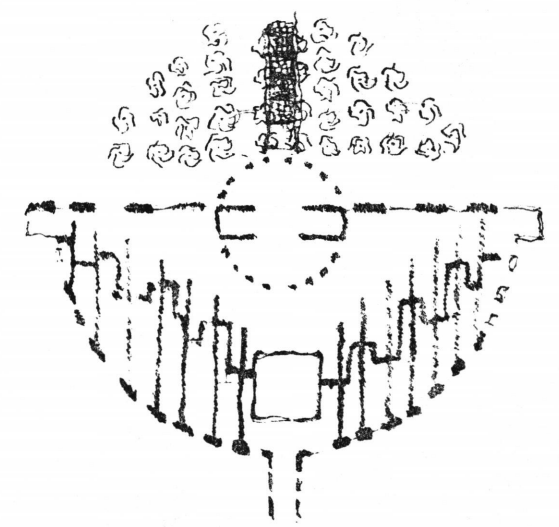
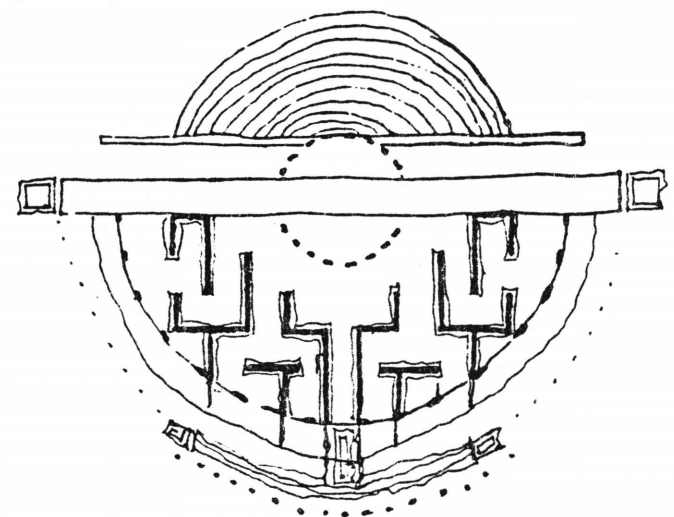
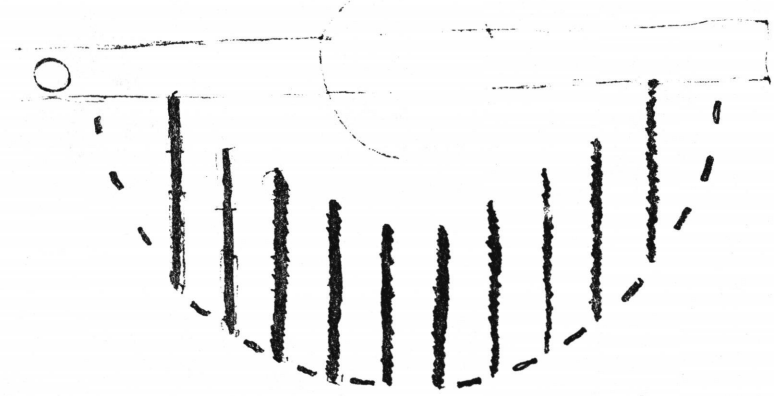
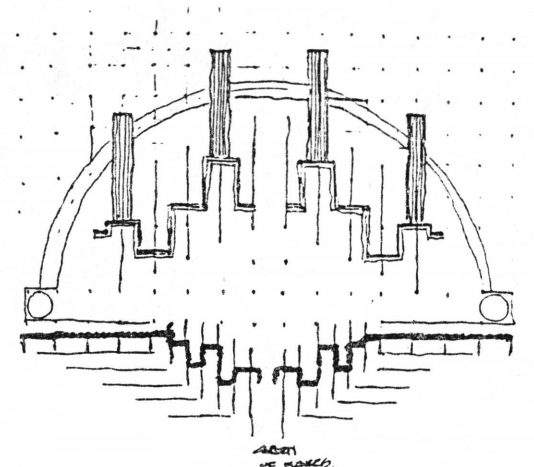
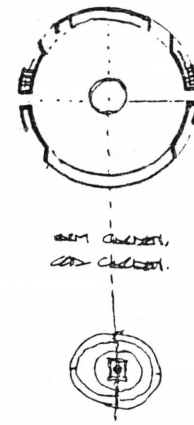
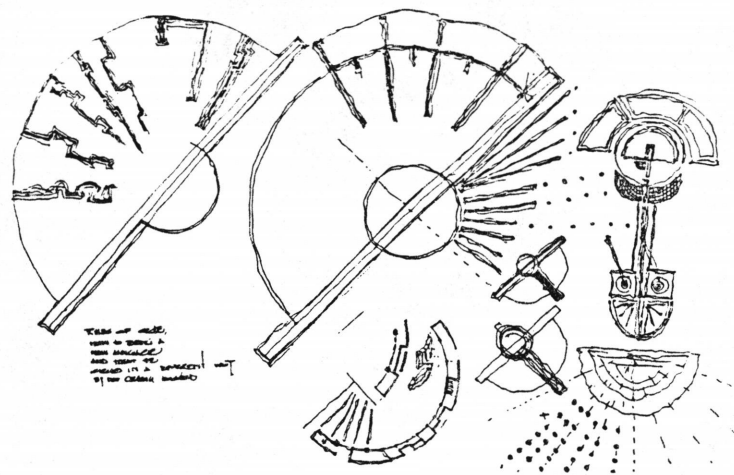


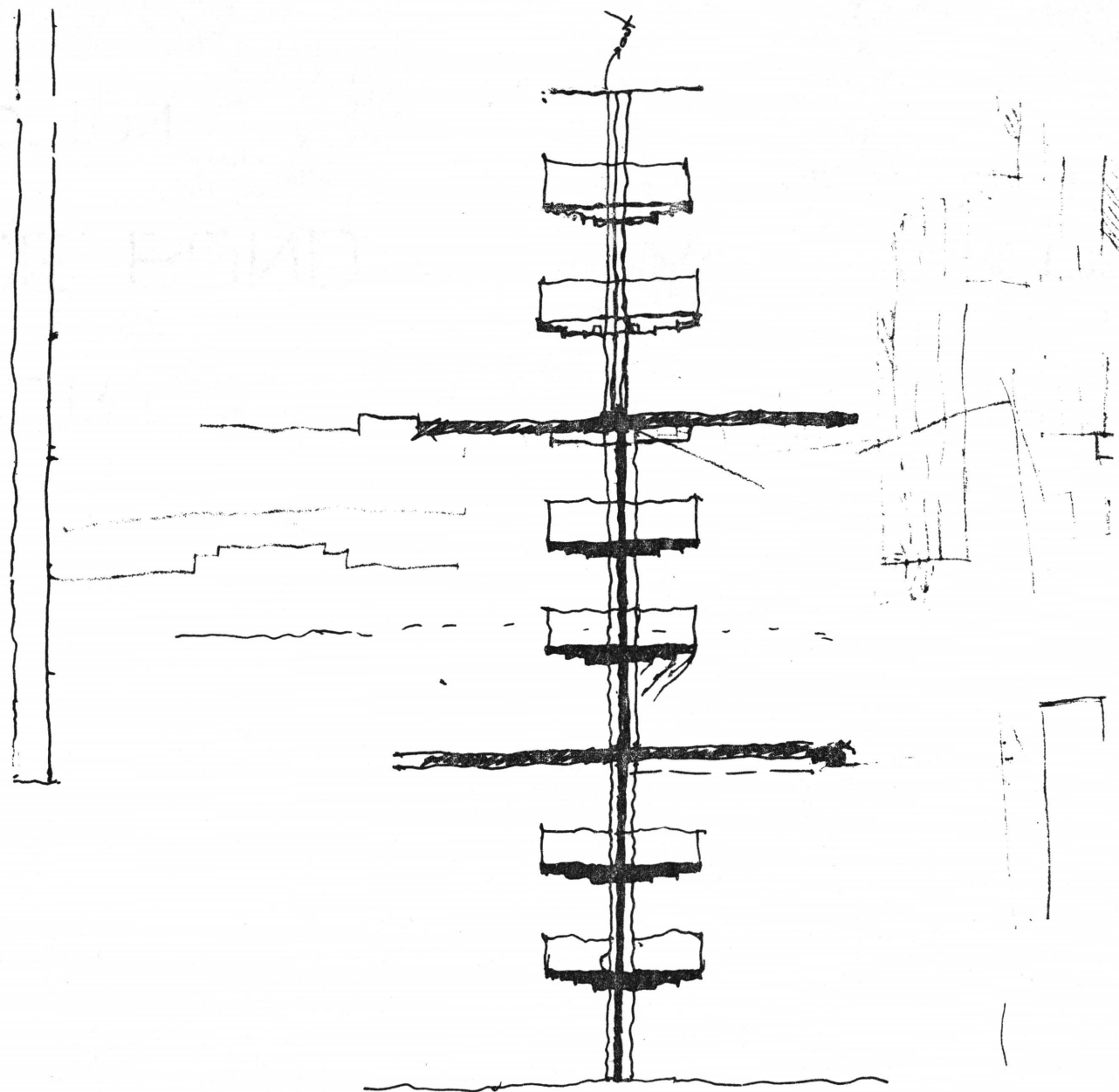
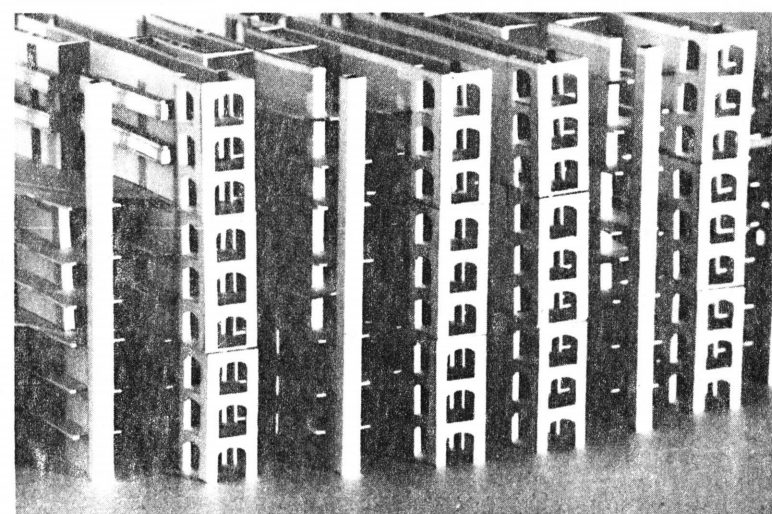
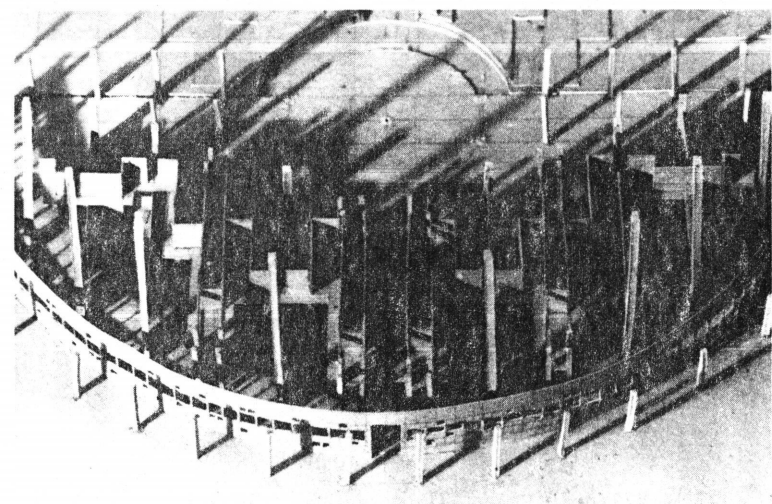
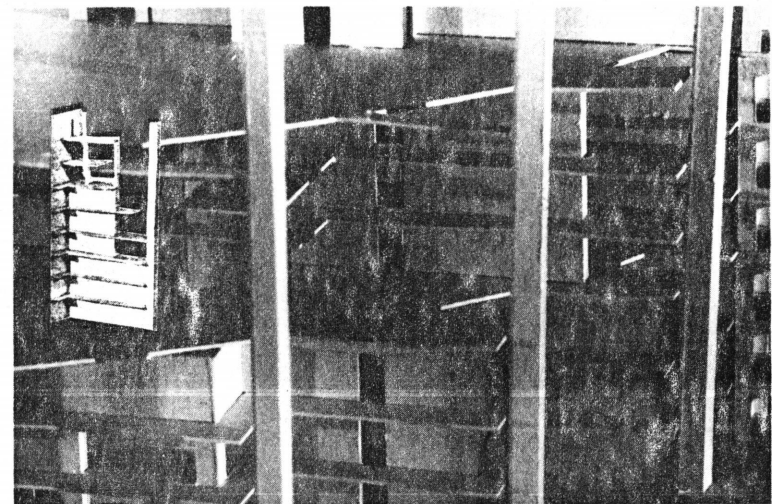
THE DEVELOPMENT OF EARLY PLANS

STUDY OF THE RELATIONSHIP BETWEEN THE GARDEN AND THE BUILDING

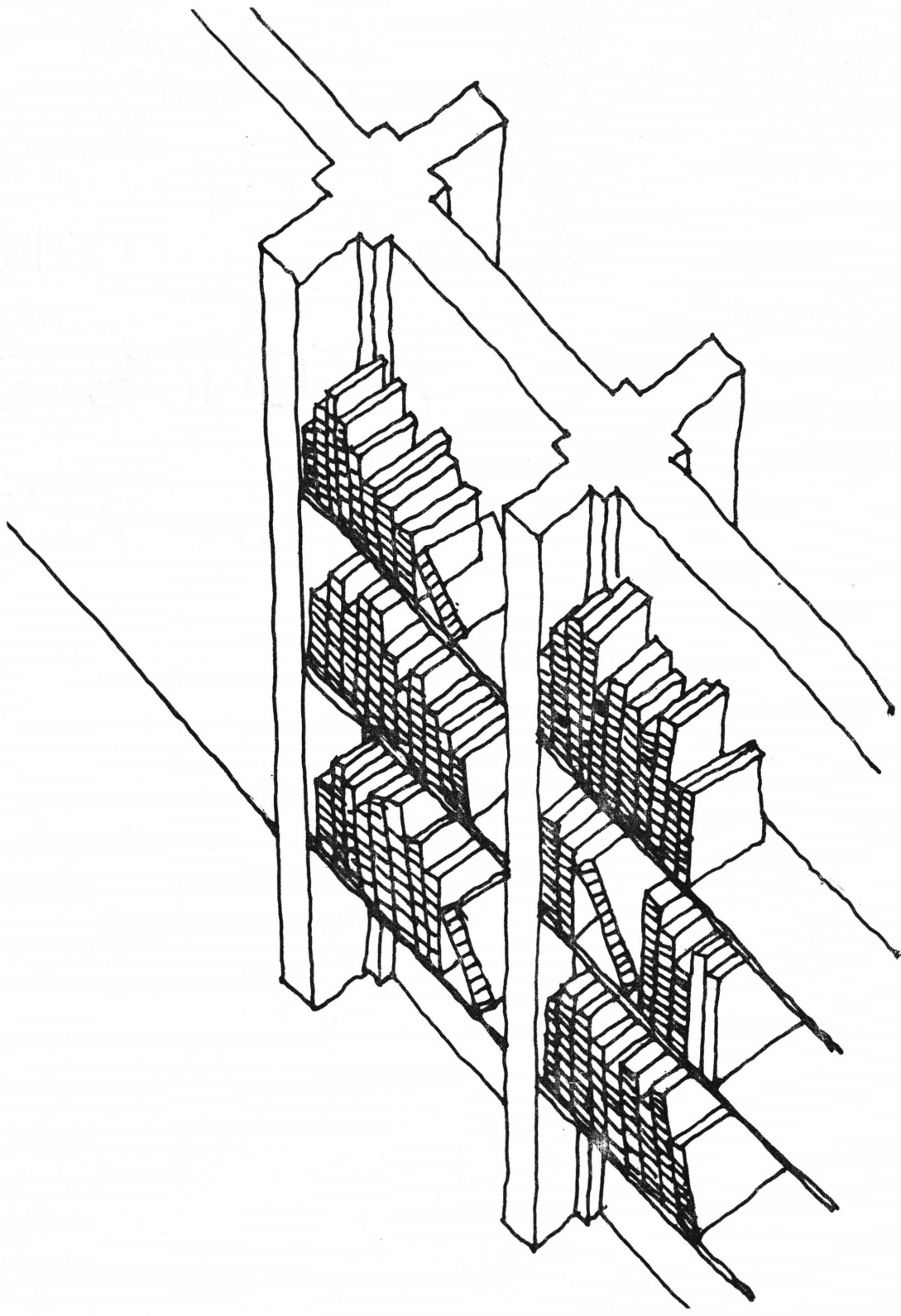
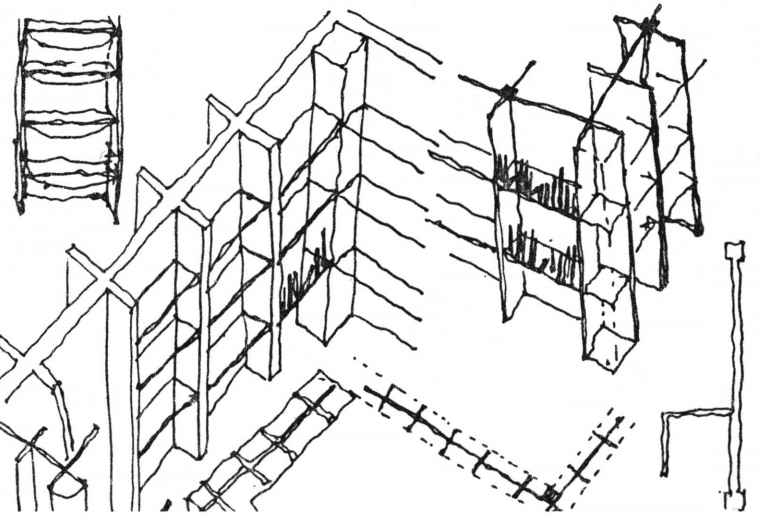
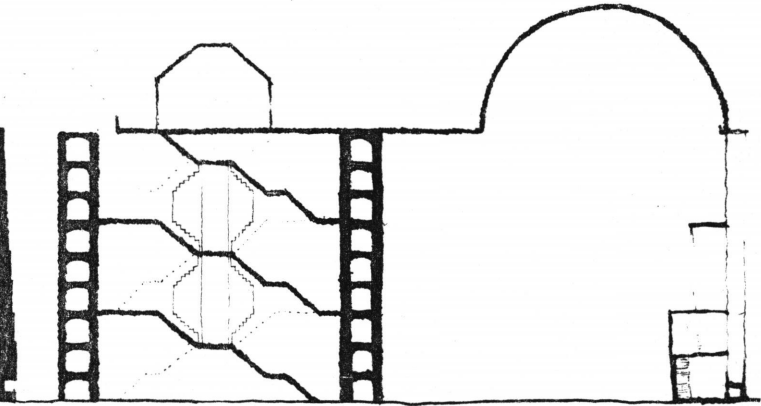
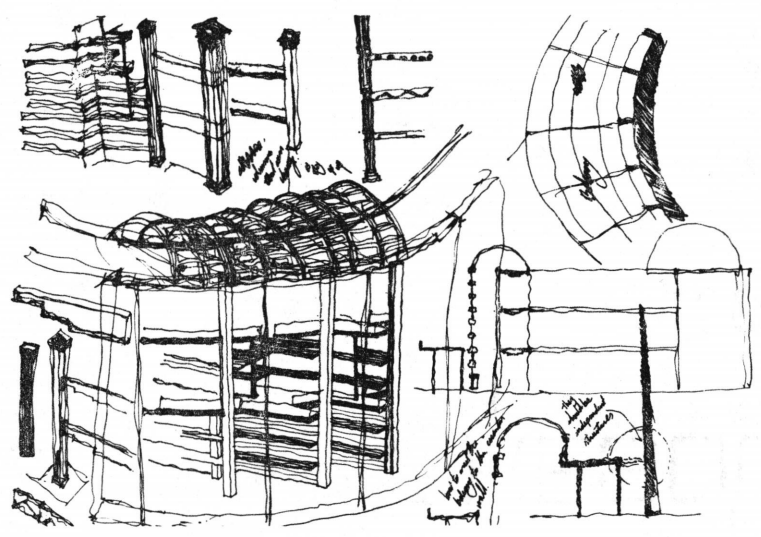
*Sensible knowledge of this world, that is, the world of becoming, is a symbol of the intelligible knowledge of that world. The physical world is the symbol and image of the spiritual world.*

*Afdal al-Din al-Kashani, Musannafat (fourteenth century)*

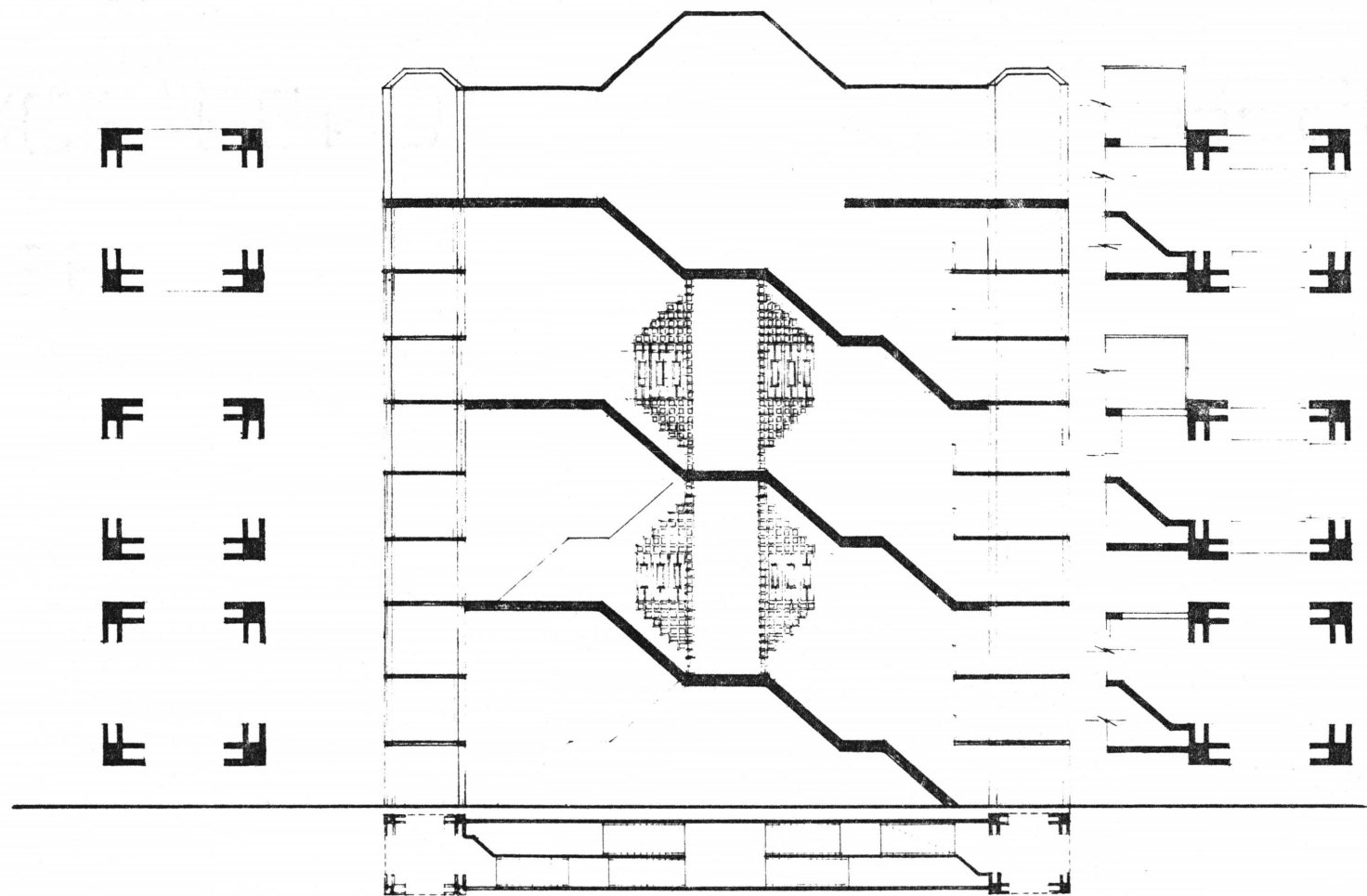
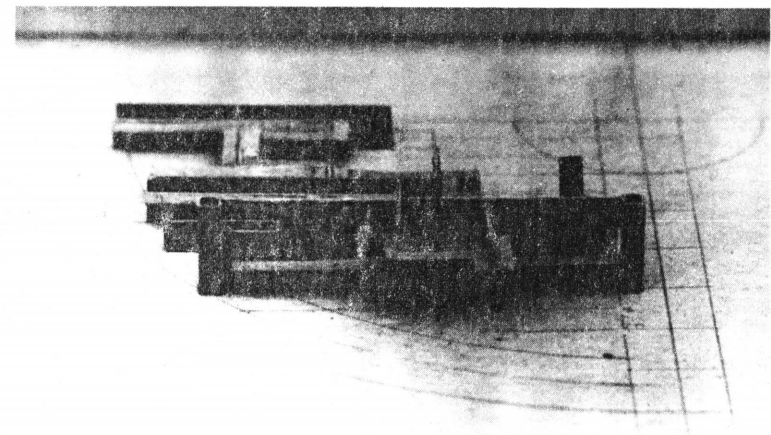
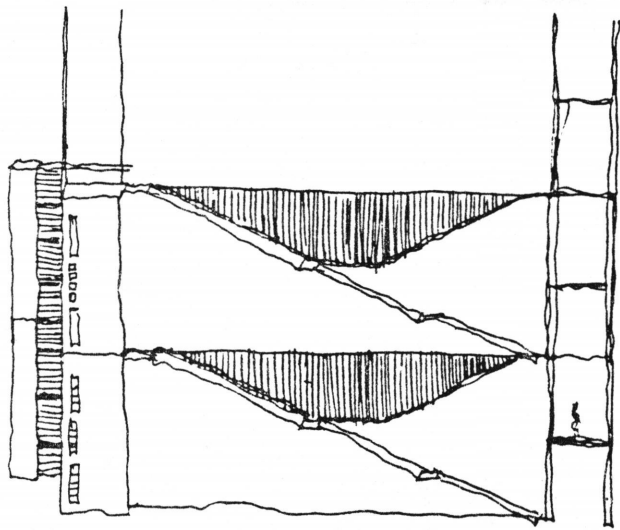
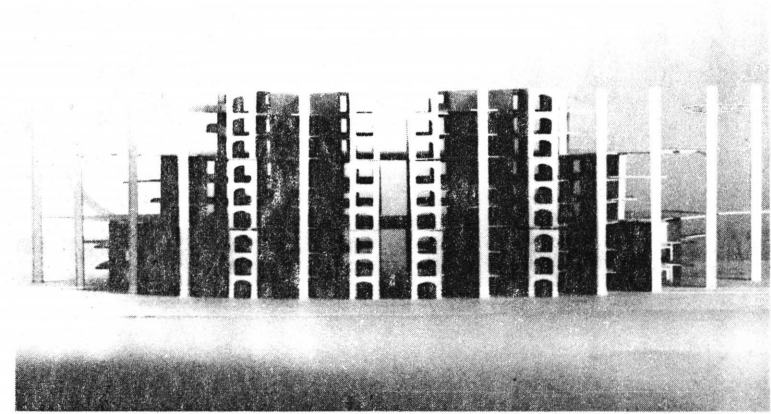




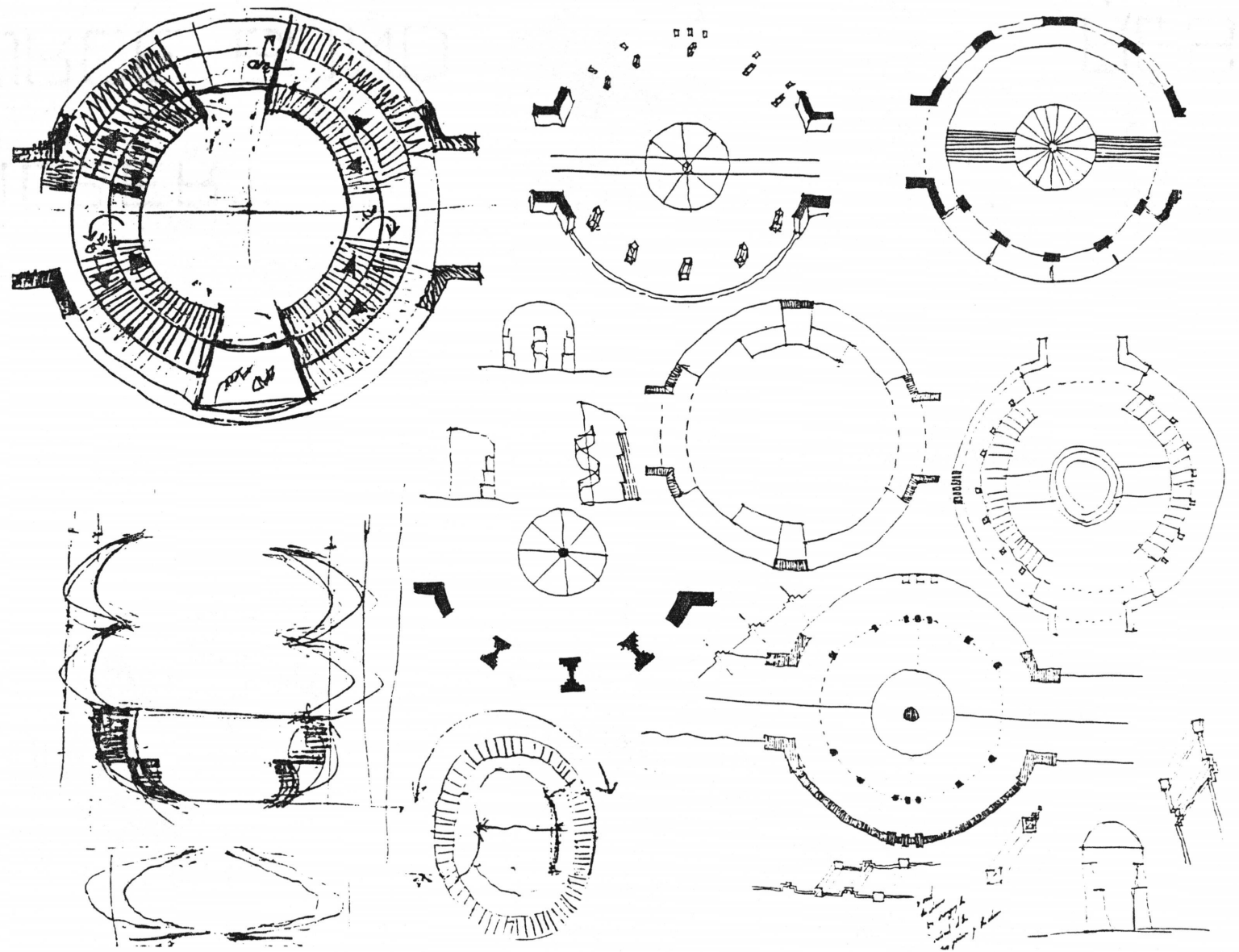
EXPRESSION OF BOOK STACK CONSTRUCTION



BALCONY/WALL SECTION EXPLORATION



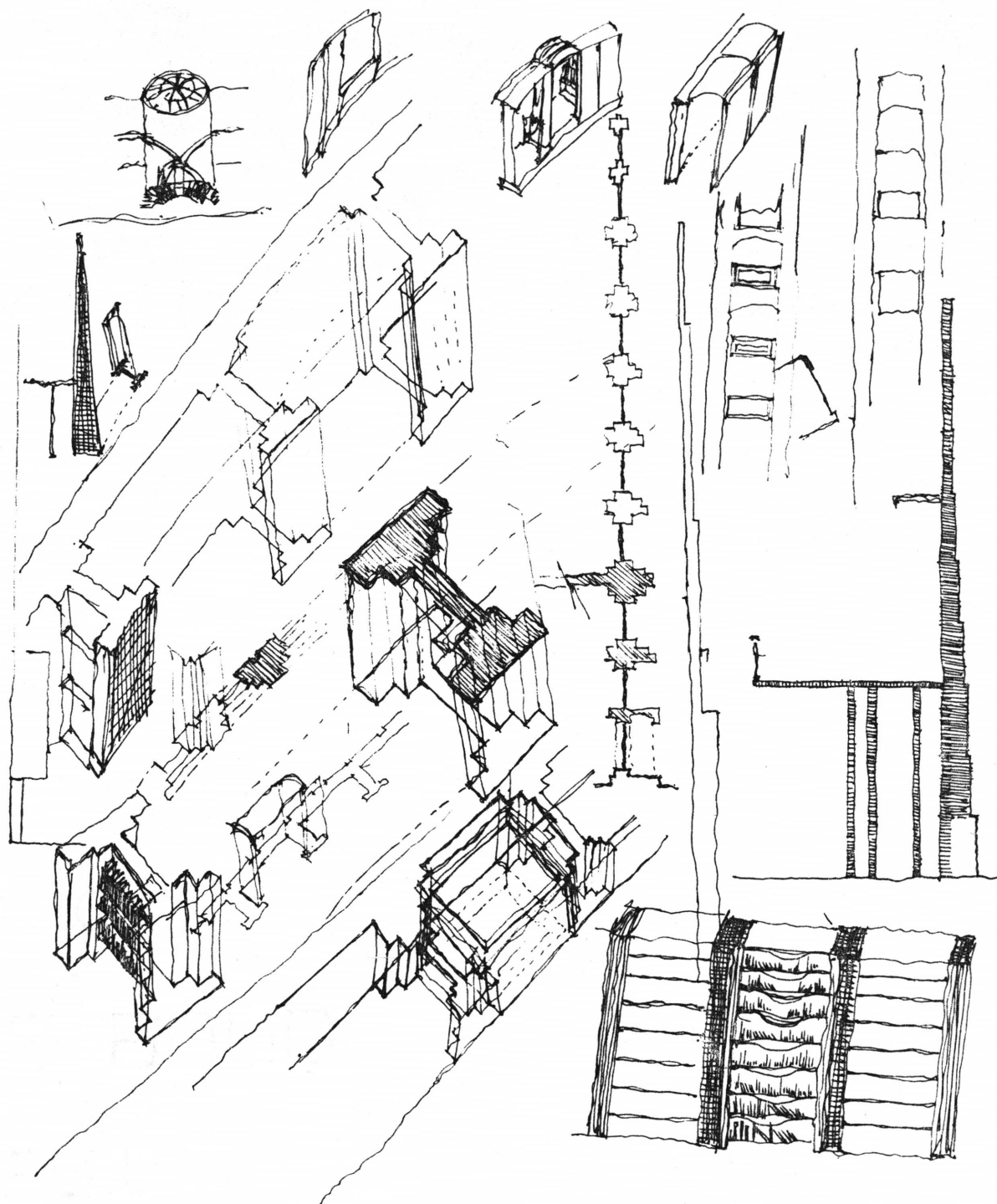
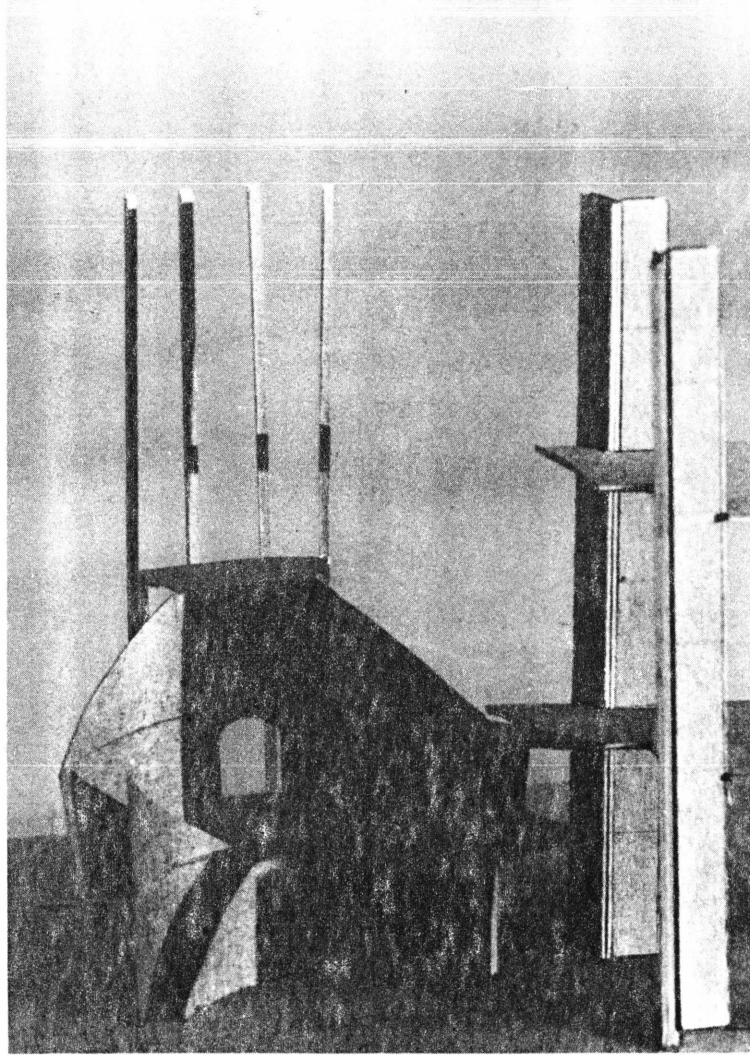
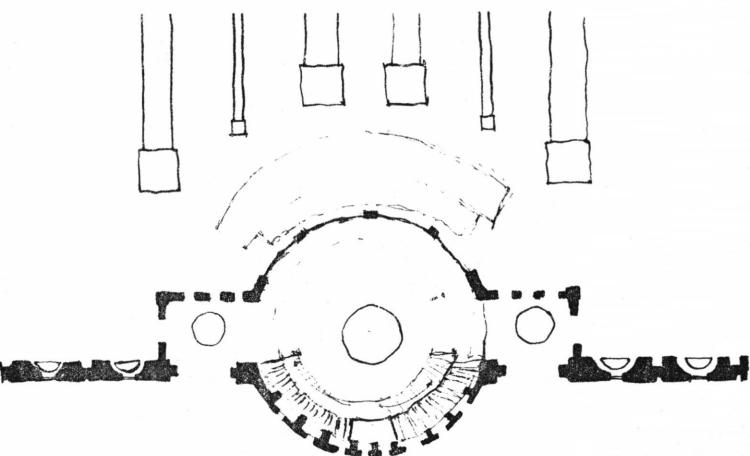
STAIRWELLS THAT CONNECT THE STACK LEVELS



*Beauty is an all prevailing sense of harmony,  
 Giving rise to wonder, and from it, revelations.  
 Poetry. Is it in beauty? Is it in wonder? Is it in the revelation?  
 It is in the beginning. In first thought, in the first sense  
 Of the means of expression.  
 A poet is in thought of beauty and existence.  
 Yet a poem is only an offering which to the poet is less.  
 A work of architecture is but an offering to the spirit Architecture  
 And its poetic beginning.*

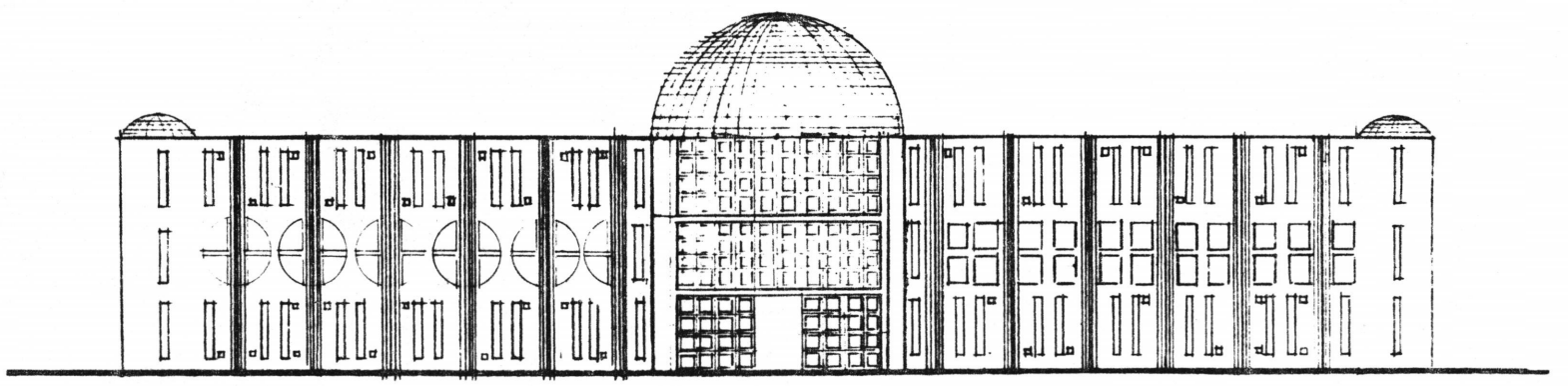
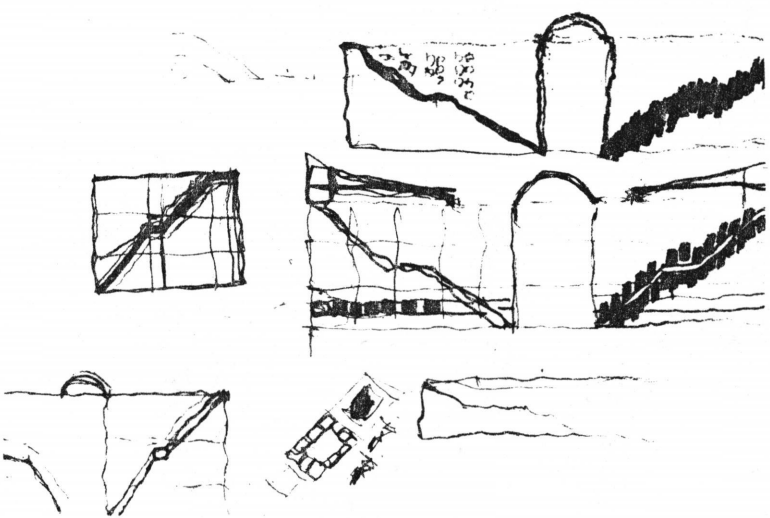
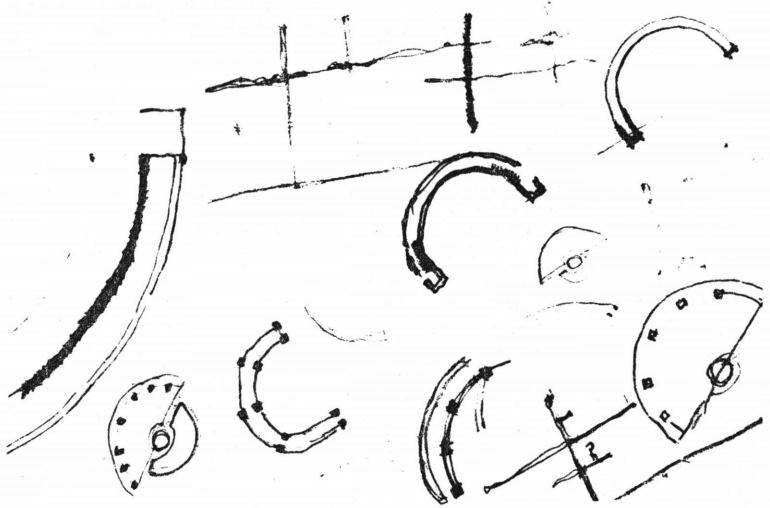
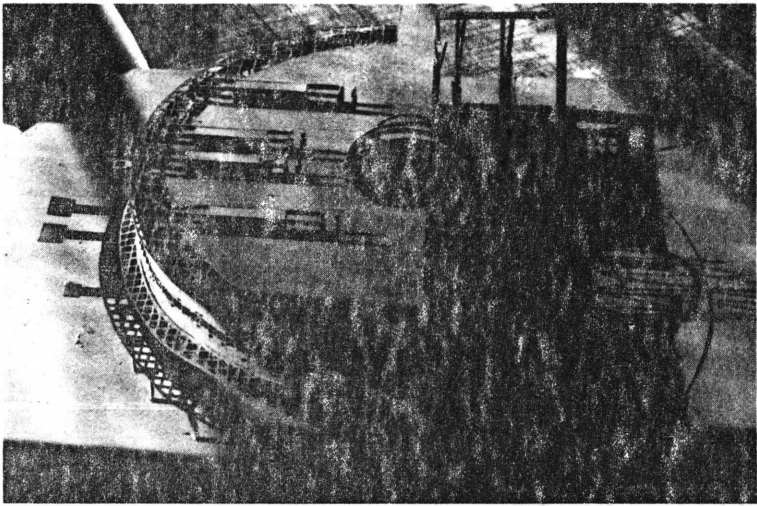
Louis I. Kahn

INTERPENETRATION OF THE ROTUNDA SPACE WITH THE CENTRAL STAIRCASE

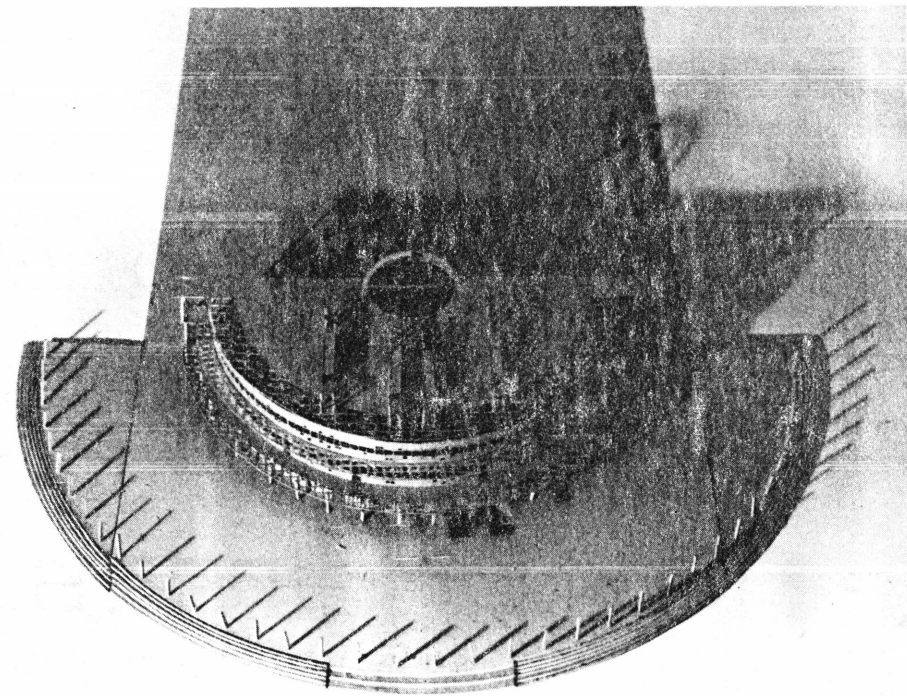
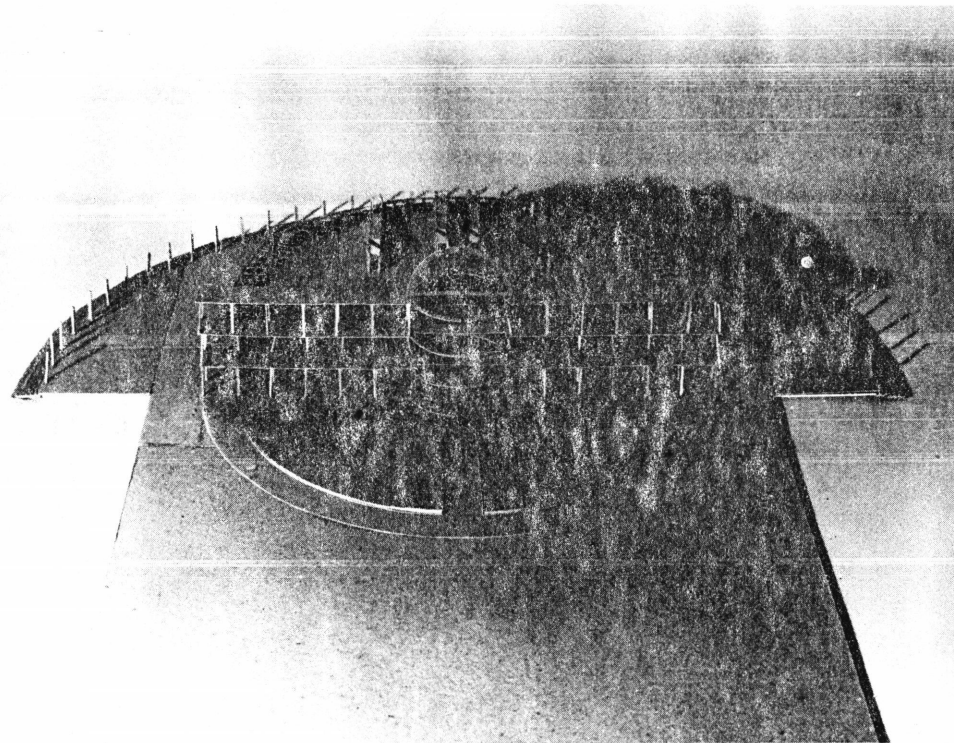


THE DEVELOPMENT OF THE EXTERIOR WALL WITH THE RELATIONSHIP TO RECESSED CARRELS





ELEVATION STUDY



STUDY MODELS

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