

2022

BLAKELY ST. LAURENT

INTROSPECTION

I N T R O S P E C T I O N

TO LOOK WITHIN

**I N T R O S P E C T I O N**

**T O L O O K W I T H I N**

**B L A K E L Y S T . L A U R E N T**



## TO MY FAMILY

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Each one of you are in tune with your heart, therefore passion pours out of you in all that you do. What a wonderful thing to have family as my most cherished friends.

Parker, your never ending patience has been impeccable from day one in this journey. Thank you for not only your support, but the support and love from your family as well.

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MARCEL ERMINY — COMMITTEE CHAIR

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JUAN CARLOS BALTAZAR — COMMITTEE MEMBER

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SARAH POTVIN — COMMITTEE MEMBER

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BRIAN GIBBS — STUDIO PROFESSOR

## A C K N O W L E D G E M E N T S

*To Marcel Erminy...*

In short, what I have learned from you during this year is truly invaluable. Thank you for your patience, honesty, and belief in me when I lacked the confidence in accomplishing this goal. When I was down, your excitement for design would quickly lift me back up. Your talents and passion are infectious. I would not have grown or completed this project in this way without you or your voice in the back of my head saying “draw it correctly”. Lastly, thank you for pushing me.

*To Juan Carlos Baltazar...*

Thank you for your kindness. Your honesty and questions on design choices helped me to utilize features to their full potential.

*To Sarah Potvin...*

Thank you for challenging me and bringing a fresh perspective. Everytime we spoke you brought a point of view I was lacking. Therefore, you helped expand my horizon and pushed this project further.

*To Brian Gibbs...*

Thank you for pushing me and asking the tough questions I almost never had the answer to. I would go home and read about ten books searching for the right solution. For that I am grateful as it gave me the opportunity to grow.

## A B S T R A C T

*Introspection* : a reflective looking inward : an examination of one's own thoughts and feelings. Each of us are pulled in a hundred directions each day while our actions and behaviors might not always align with our core values. The importance of slowing down to reflect, experience, and appreciate the moments we are in is essential for human life. Doing so helps us find our hearts desires, stir up creativity, and even curiosity. While I had not set foot in a public library since I was a kid, I continued to gravitate towards proposing a public library for my final study. During the early stages of my research I had days of frustration and many "What have I done?" simply because the more I researched libraries the more I found myself lost in the direction I was going to take the project. It wasn't until I had a video "The Future of Libraries: TDC Alumni" playing in the background. The speaker said "The library is a sanctuary, an oasis" and it caught my full attention. I agreed the library should be a sanctuary to the public, however, I could not relate to what they were describing when thinking of the libraries that I grew up in. Therefore, this project is dedicated to the idea of the library embodying the term "sanctuary" through experience. Providing the community a place to break away from the buzz of everyday life in order to look within and enhance the human experience even if only for a moment.

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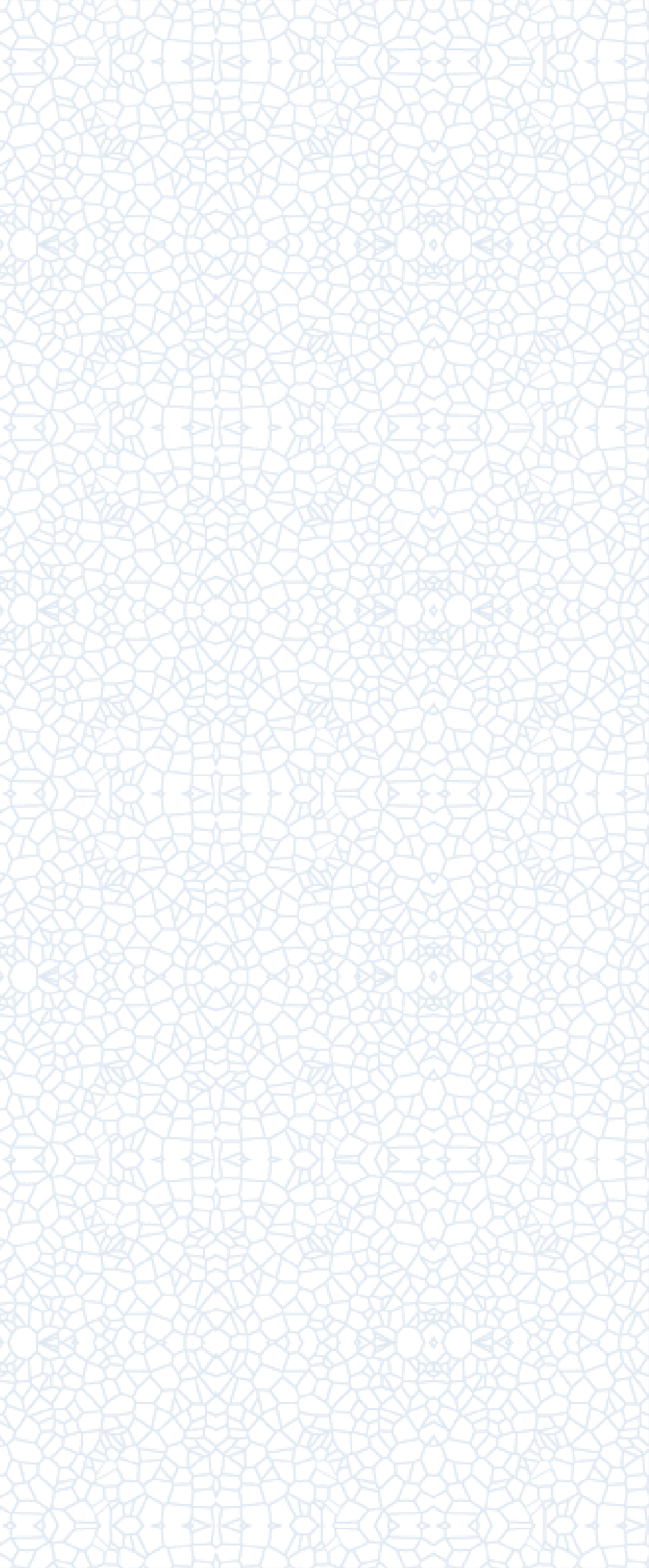
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CHAPTER 1

THE LIBRARY

*“The library is a safe place, a sanctuary.”*

*- Shamichael Hallman*

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SANCTUARY

The word “sanctuary” has been the driving force behind the design of this project. The goal was to develop a third place that is distinct from the two other main sites of human existence, work and home. A place that embodies the experience of a sanctuary and provides moments that promote contemplation. A place to retreat from the press of everyday life and where the imagination might flourish, which would ultimately result in an enhanced society.



Waterside Buddhist Shrine  
Tangshan, China



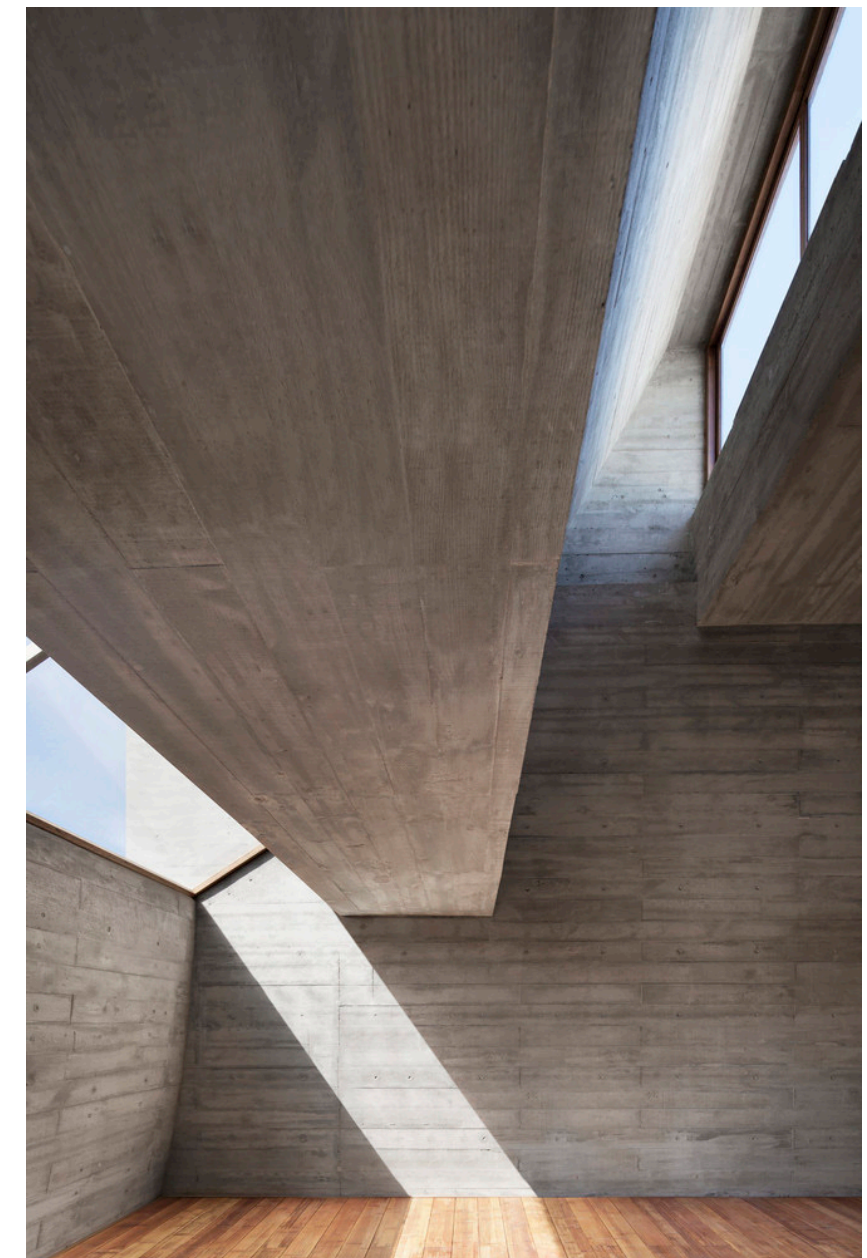


ATMOSPHERE

The current state of the Sugar Land local libraries is detached from nature, lacks natural light, and provides a stale environment. Therefore, the focus is to provide moments utilizing the organic order of nature within the design to create a space that is alive. My design process typically involves analyzing the site and visualizing activities while trying to understand the mood of the project. Is it loud and lively or is it whispering and secluded? In the case of this project, it was to be whispering, obtainable, and serene. The goal was to provide a space for every personality, hoping to anticipate the user's needs. Developing spaces for socialization and ones for contemplation. Lastly, we connect with spaces through our senses and emotions, therefore the development of this project focused on what the user will encounter, such as the temperature, smell, sight, and sounds.



Seashore Library  
Qinhuangdao Shi, China

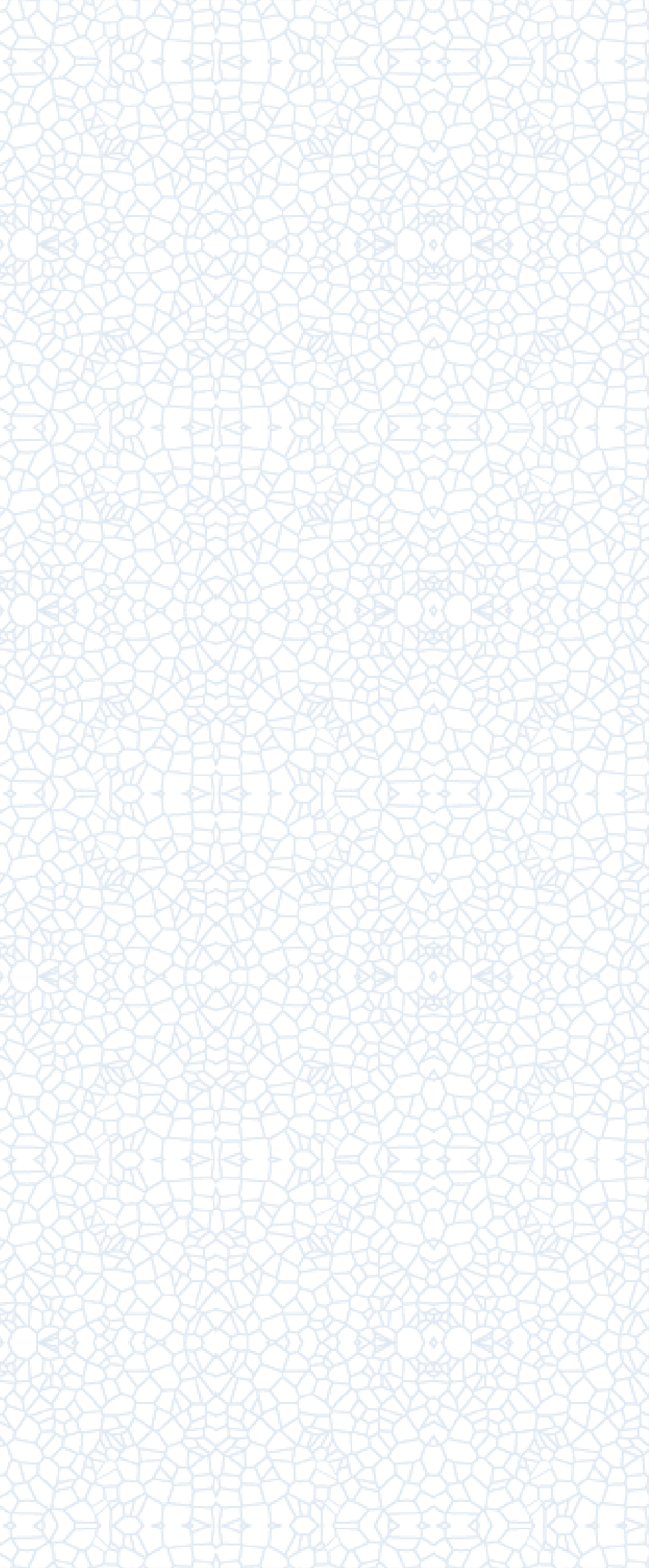


## WITHOUT BOOKS

“How is it a library if it does not have books?” The question I was asked countless times and the question I initially struggled to answer or stand firm in. However, we live in an age of e-books, amazon, podcasts, and digital libraries. Nearly everything is at the tip of our fingers therefore I believe that our access to resources online takes away the appeal or need to visit the public library. “The library would be needed even if we abandoned the book merely because it brings people together in the pursuit of knowledge” (Edwards, 2009: xii). The library ideal is rooted in books, however, it is the meeting of minds, connections and conversations, sharing a common intellectual space with others, that matters all the same. (Worpole, 2013). Therefore, the focus has shifted to enhancing the experience rather than providing large collections of books that typically go untouched. A small collection of reading material is still provided on each floor that holds a different genre. The reading space is illuminated by the sunlight trickling through the south facades screen shading design that sets a tone for introspection.



0. CHILDREN'S BOOKS 1. ART AND ARCHITECTURE 2. COOKING AND HOME & GARDEN 3. POETRY AND NEW BEST SELLERS



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## CHAPTER 2

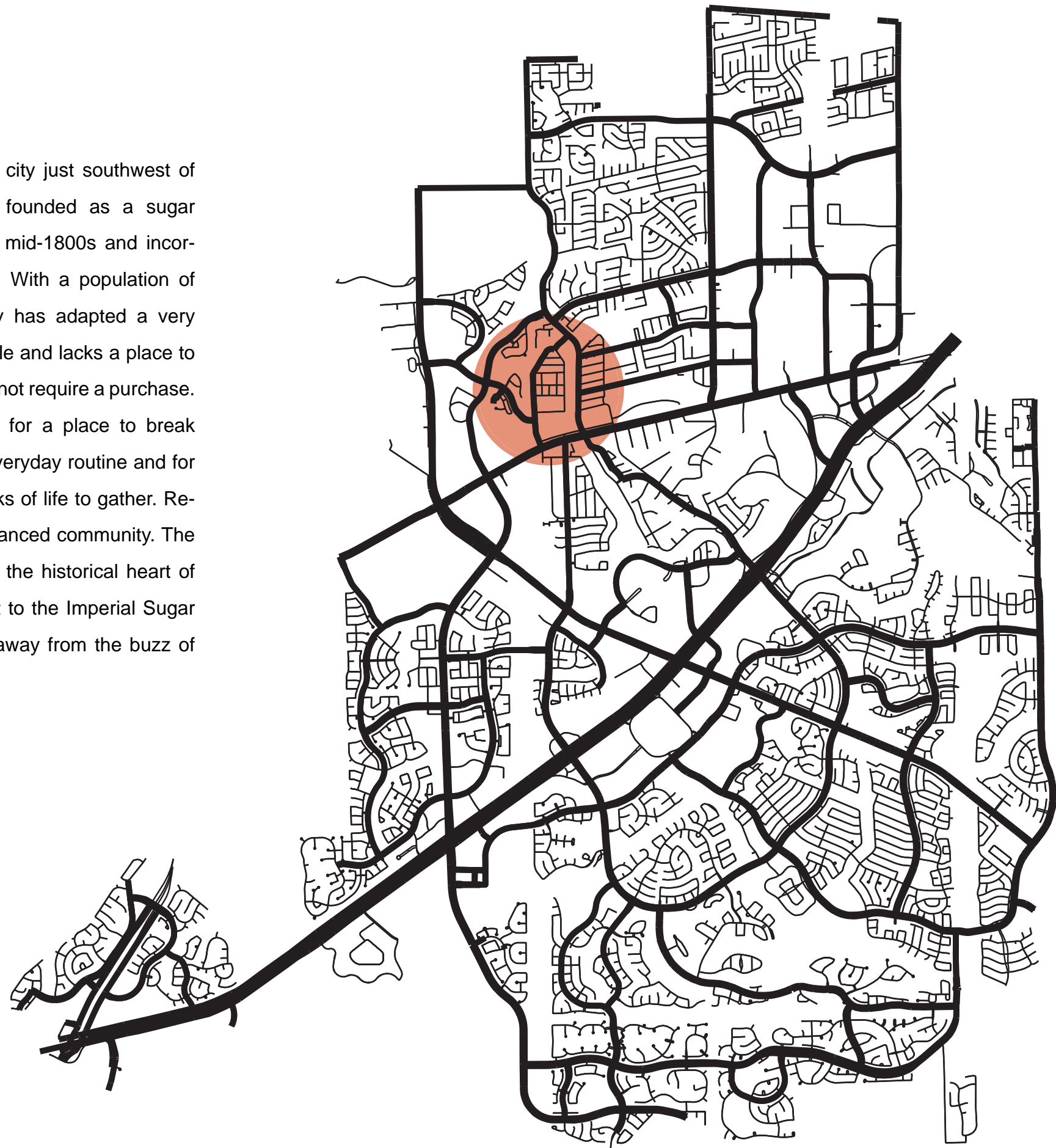
### THE SITE

*“The search which we make for this quality, in our own lives, is the central search of any person, and the crux of any individual person’s story. It is the search for these moments and situations when we are most alive.”*

*- Christopher Alexander*

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Sugar Land is a city just southwest of Houston, Texas founded as a sugar plantation in the mid-1800s and incorporated in 1959. With a population of 118,709, the city has adapted a very fast paced lifestyle and lacks a place to retreat that does not require a purchase. Hence the need for a place to break away from the everyday routine and for people of all walks of life to gather. Resulting in an enhanced community. The site is located in the historical heart of the city, adjacent to the Imperial Sugar Factory, tucked away from the buzz of the city.



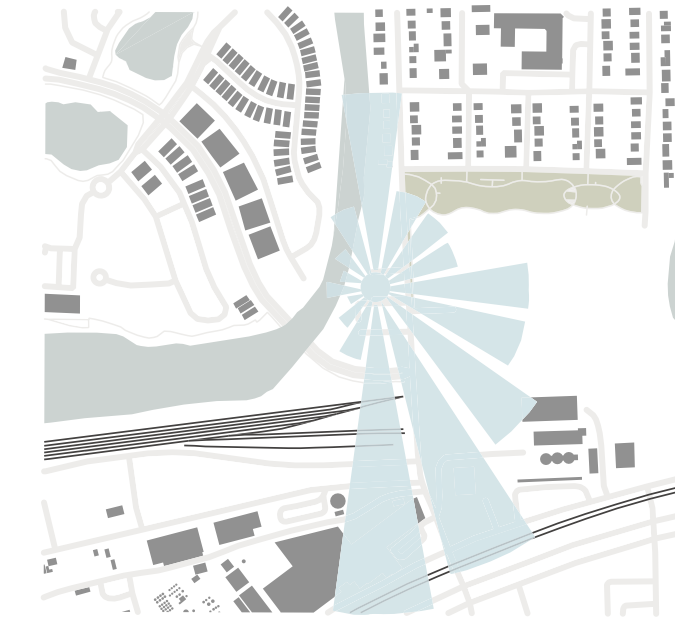
IMPERIAL SUGAR FACTORY

ANALYSIS

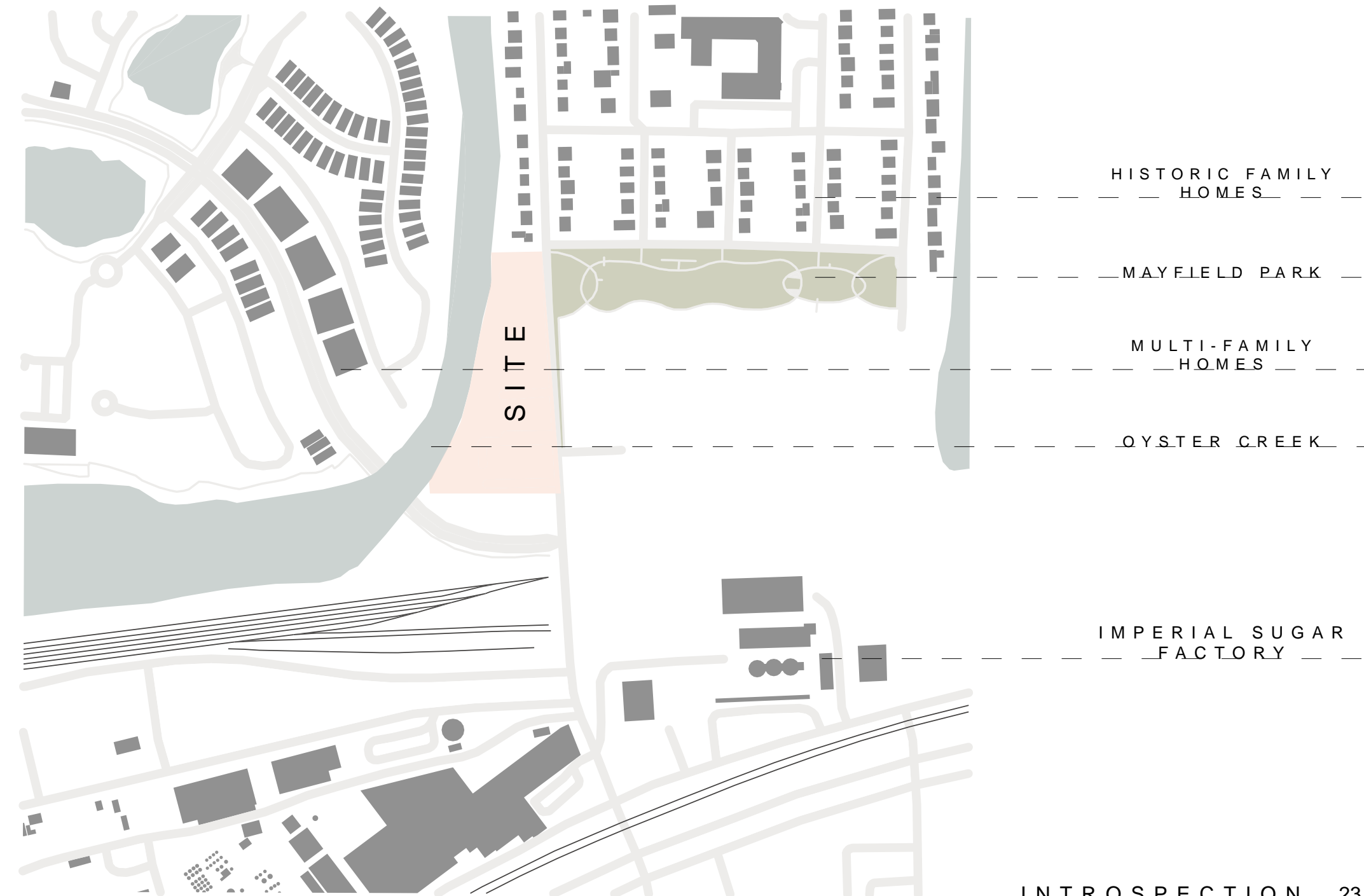
The site sits between the old Historic Sugar Land and the new up and coming developments. More specifically, the Historic Imperial Sugar Factory sits to the Southeast of the site and some of the first Sugar Land homes are located to the north. On the west side, the site backs up to oyster creek which sets up the possibility of potential views to the water and incorporation of nature. Across the water are the new developments which include town-homes, apartments, parks, trails, and Constellation Field. The site gains efficient summer winds from the southeast due to the minimal structures surrounding the site which would allow for outdoor spaces that are pleasant even in the humid summer heat.

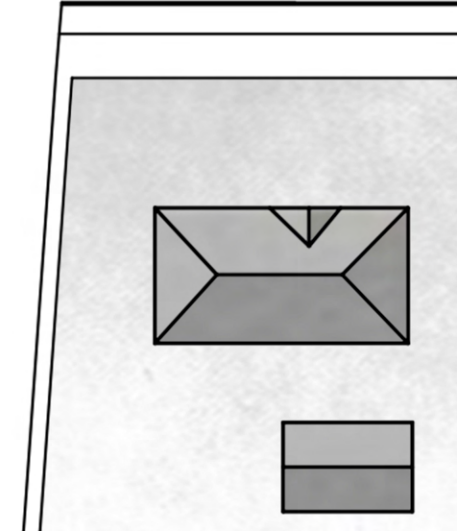
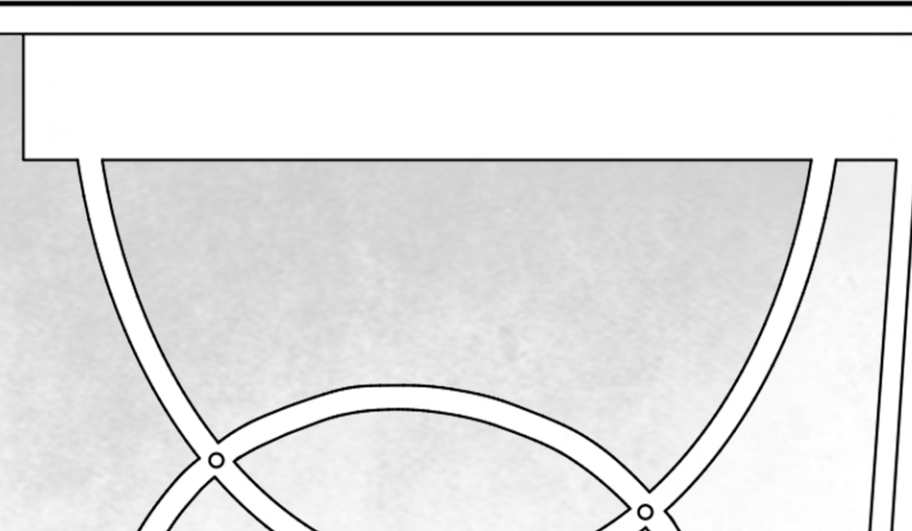
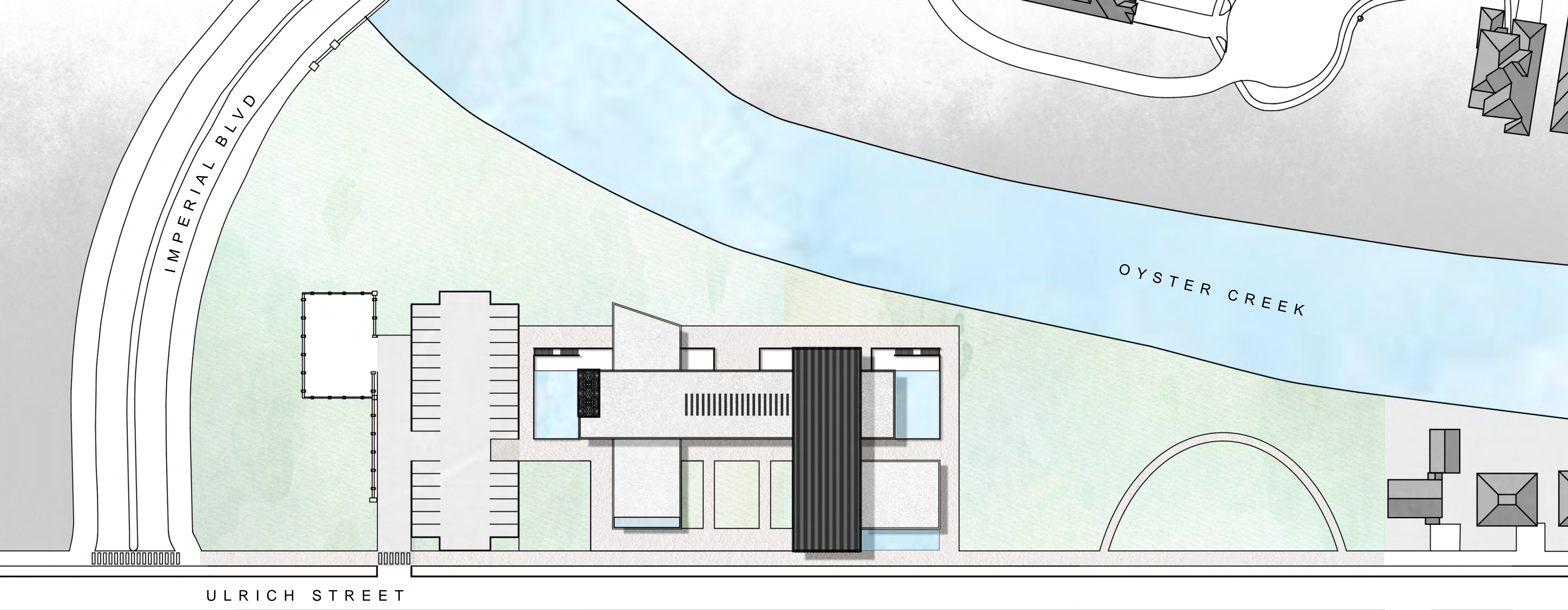


SUN PATH



WIND PATH

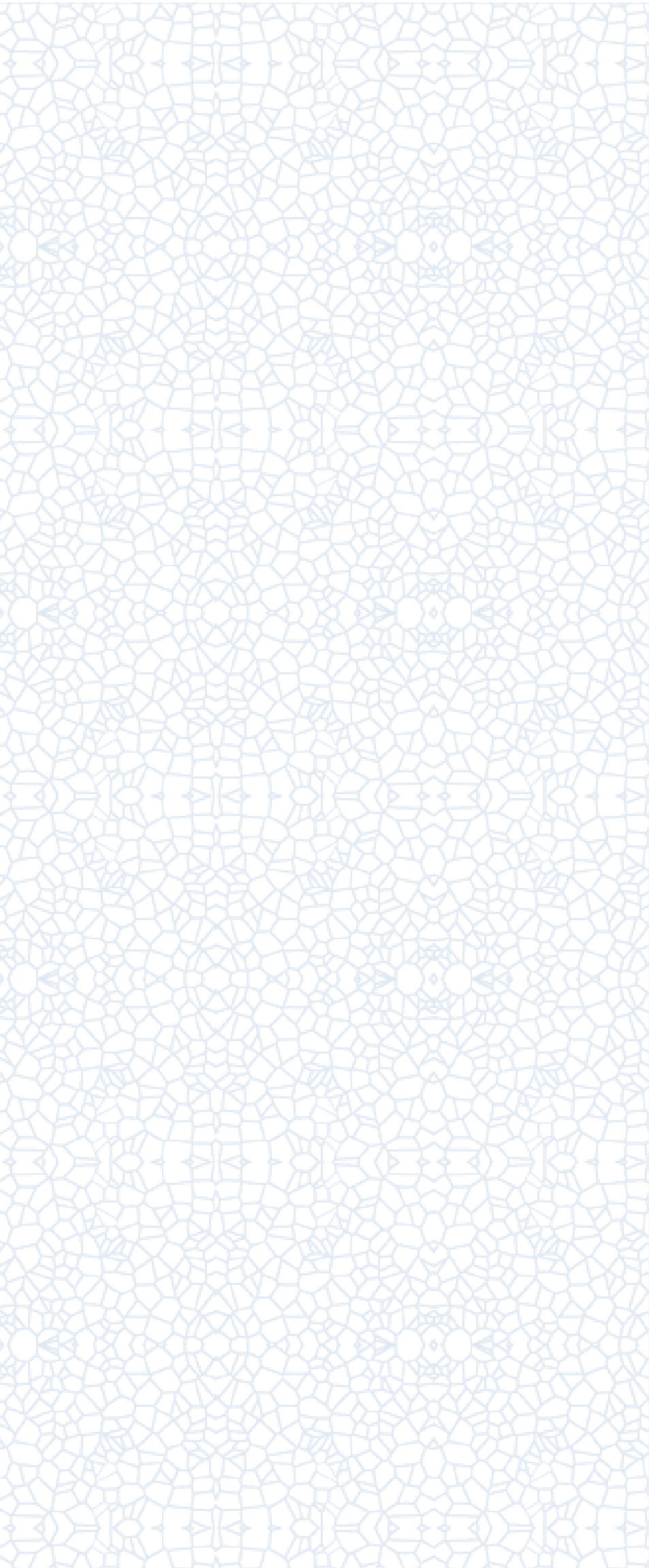












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CHAPTER 3

THE CONCEPT

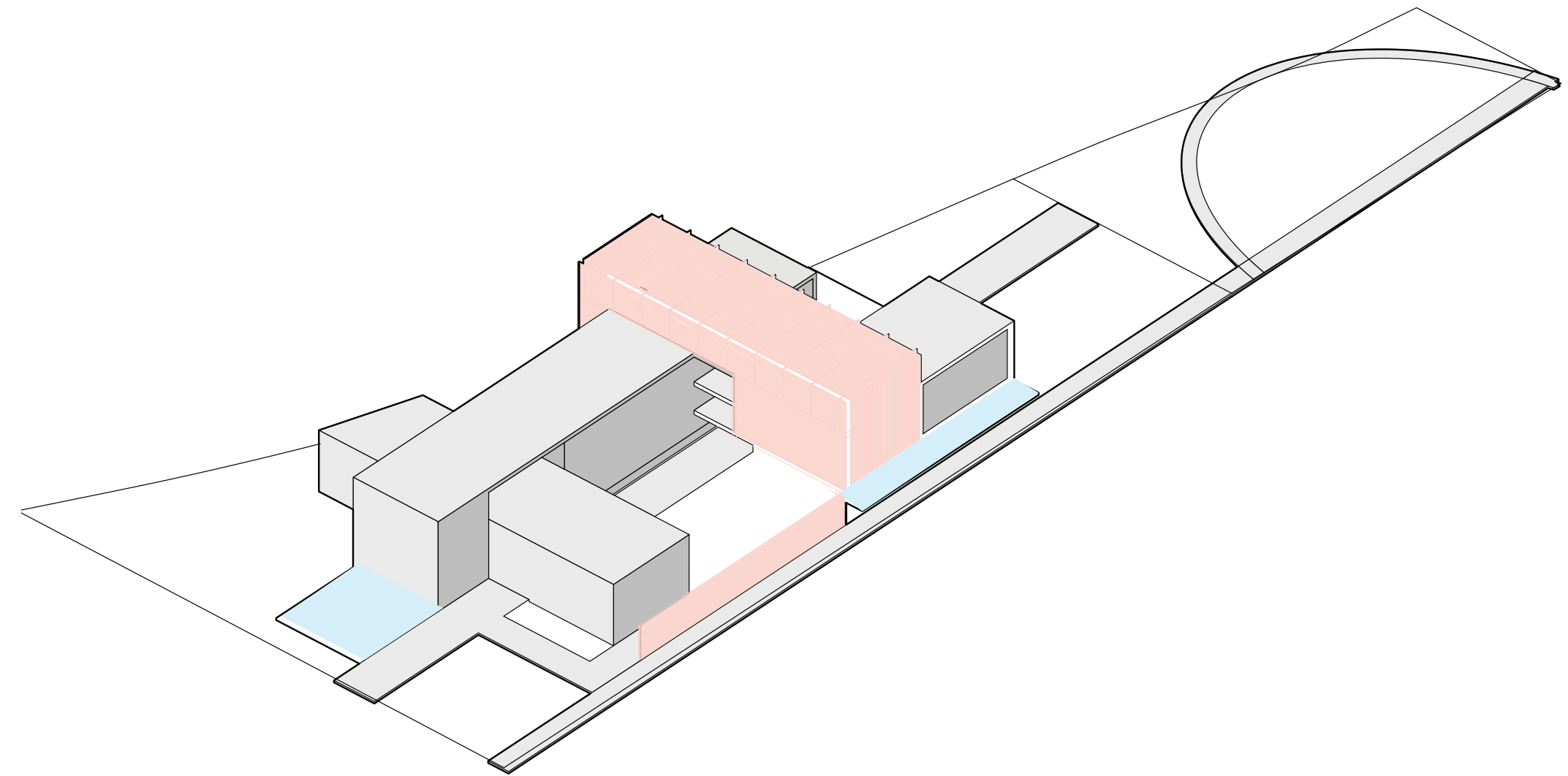
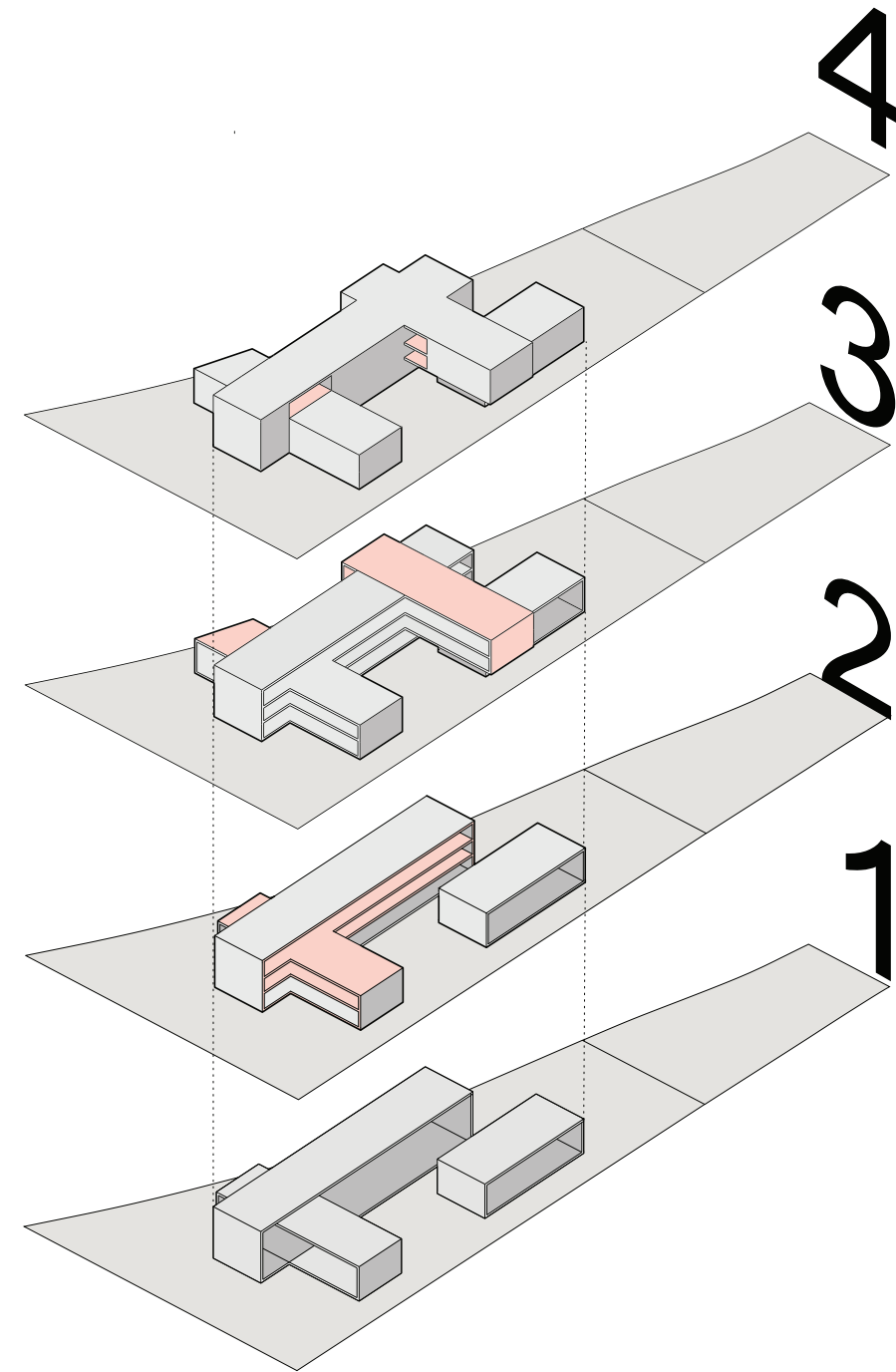
*"I am as you see me and I belong here"*

*- Peter Zumthor*

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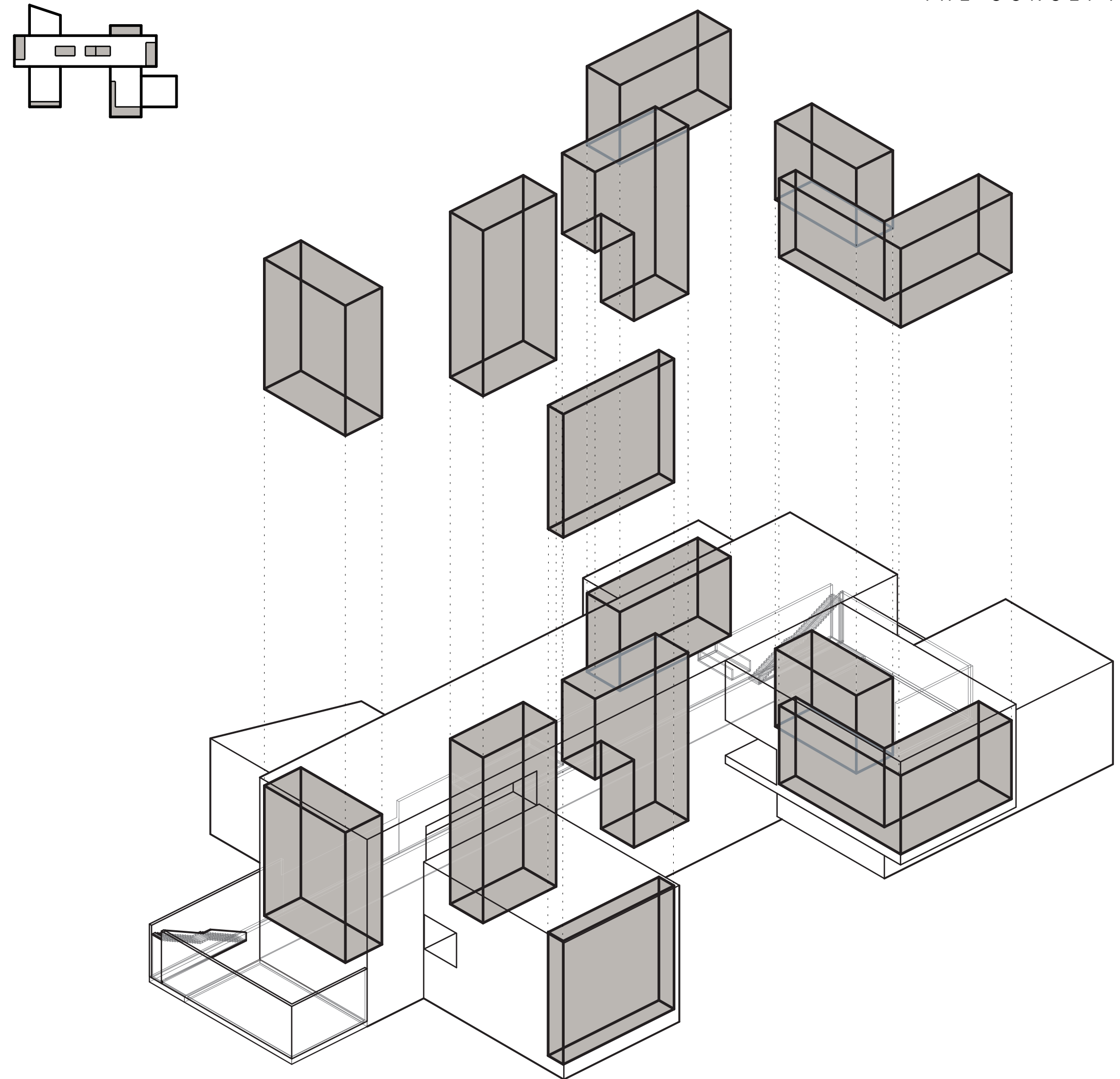
## FORM DEVELOPMENT

1. On a 16' x 16' grid, created 3 rectangles of various length and a fixed width of 45 feet. Arranged to create an inner courtyard.
2. Took the height of the lower intersecting object and created two continuous levels to connect the two.
3. In order to connect the third object, took the top two levels and intersected them with the fixed width of 45 feet.
4. Enclosed objects and allowed for openings that act as outdoor seating areas.
5. Shading is added with a 16 foot height to enclose the rooftop garden.



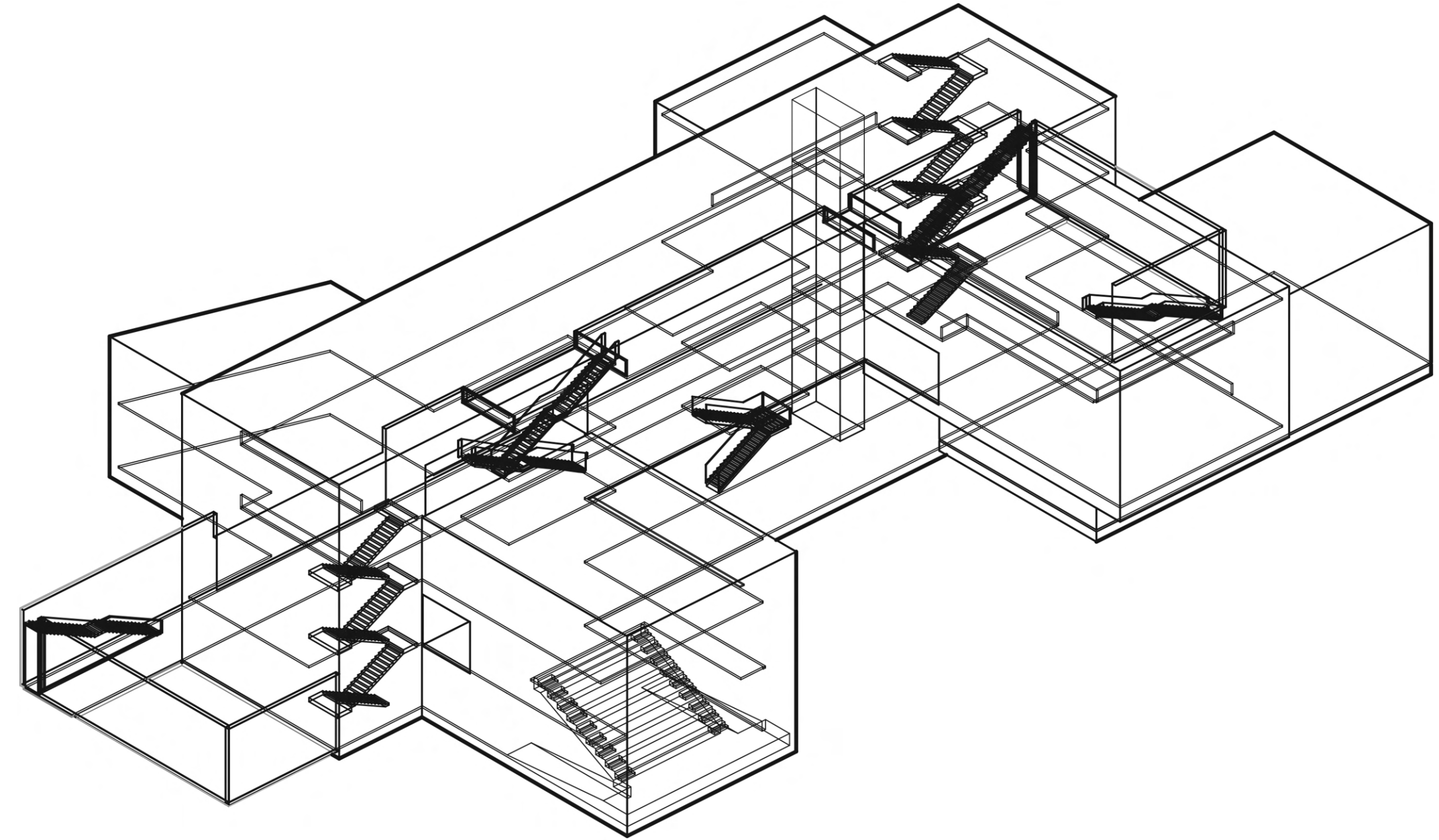
## VOIDS

It wasn't until I started working in section that I was able to see potential spaces that could open as a void. Essentially, acting as a reaction to an intersection. This created unique two story spaces and views within each of the intersecting forms. On the other hand, if it was not the actual intersection creating an opening it was the grid that would allow for it. For instance, the auditorium has an 8 foot wide light well bringing natural light down to the basement level illuminating the auditorium's stage wall which was allowed by the offset of the 32' x 16' structural grid.



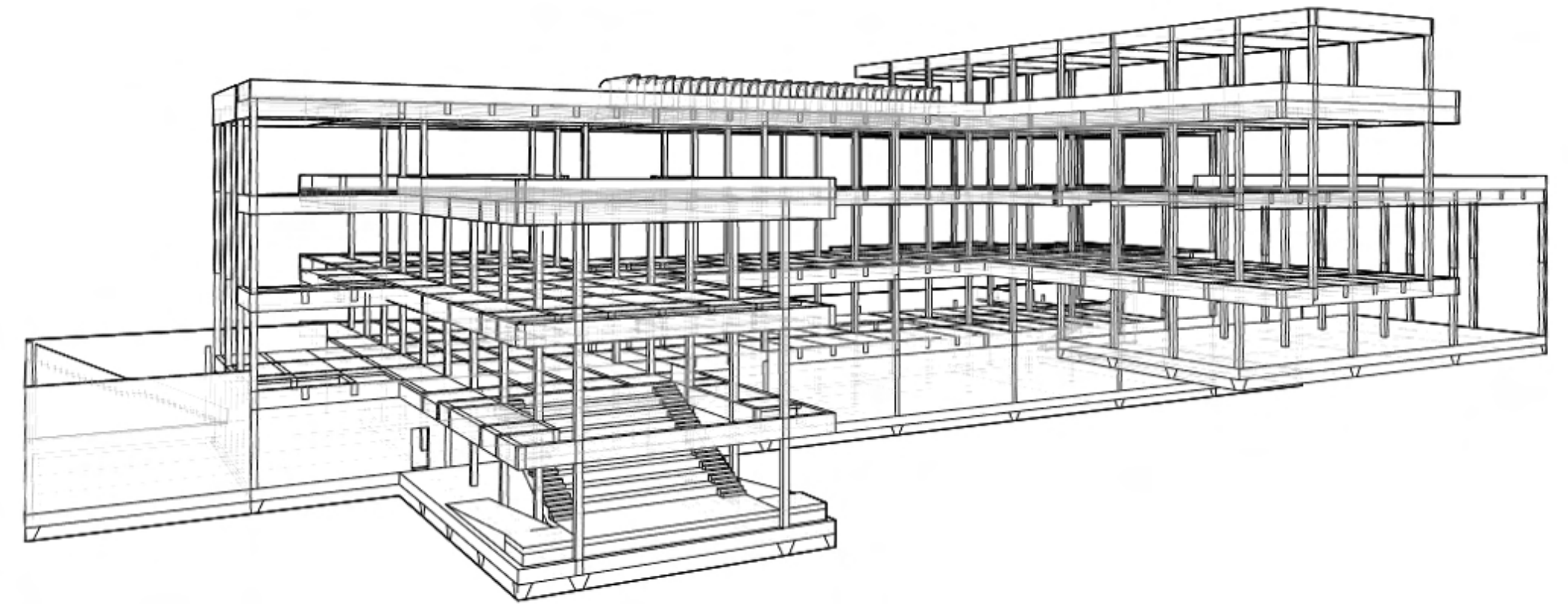
## CIRCULATION

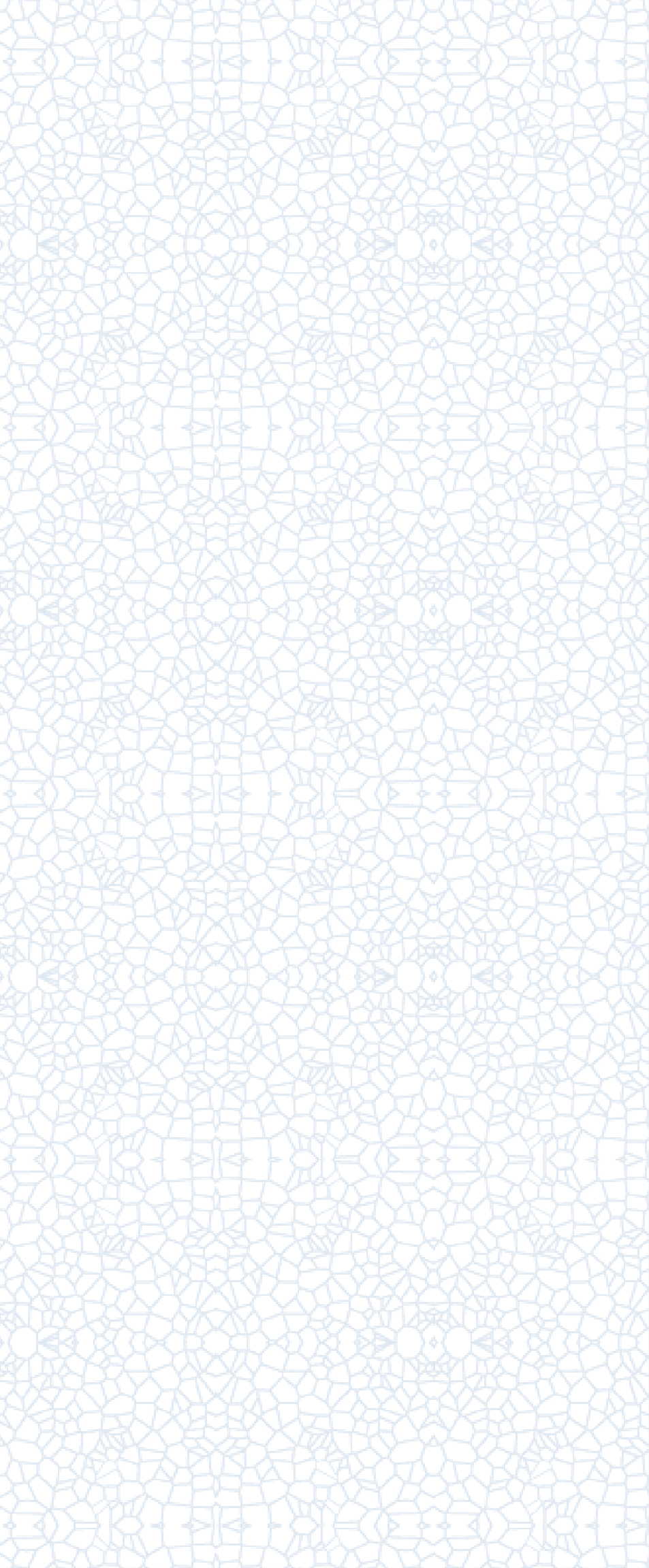
Upon arrival, typically from the parking lot, you are first met with the sound and view of the waterfall below. The path then leads you through a corridor which provides a moment of compression and expansion once you reach the entry garden. This is important to help the visitors break out of their head and into the transition they are making upon arrival. Through the main entrance, you are welcomed with a view of the trees out back through the glazed double doors. A unique feature in the circulation is the main stair circulation. One stair gives access to the basement level while the other only gives access to the floors above. When reaching a stair landing, there are clear paths around the axis of the building and a clear view of the functions on that level. The use of hallways was minimized in this project to enhance the visibility of the spaces around and promote connectivity.



## BONES

The development of this project was based around the fixed structural grid of 32' x 16' and a fixed floor to floor height of 16'. The structure is made up of wood formed, site cast concrete with exposed beams in select spaces. The design intent was to utilize the structure in the design to create a rustic character and avoid a stainless or "lifeless" feeling within the library.





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CHAPTER 4

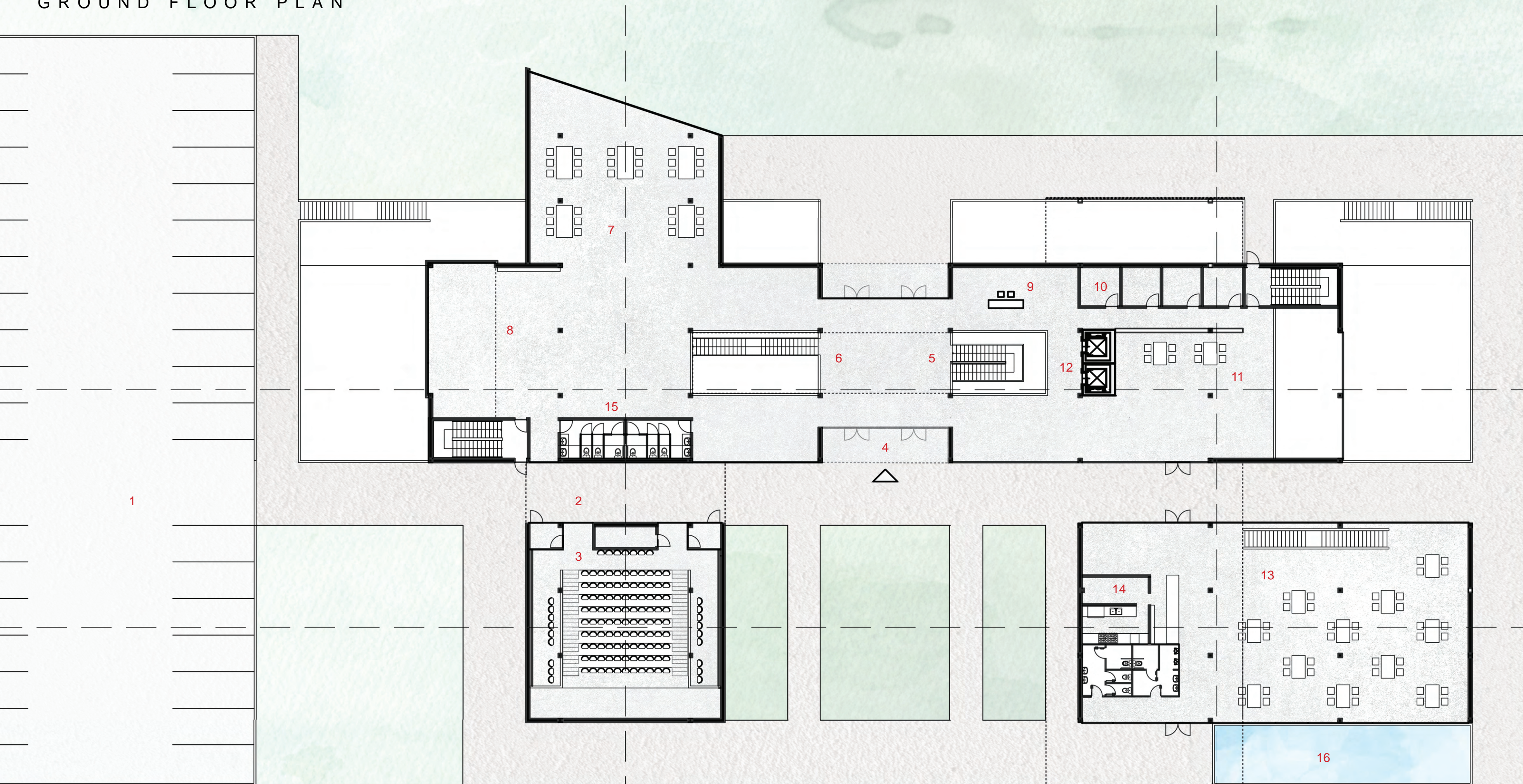
THE EXPERIENCE

*“It is a process which brings order out of  
nothing but ourselves; it cannot be  
attained, but it will happen of its own  
accord if we will only let it.”*

*- Christopher Alexander*

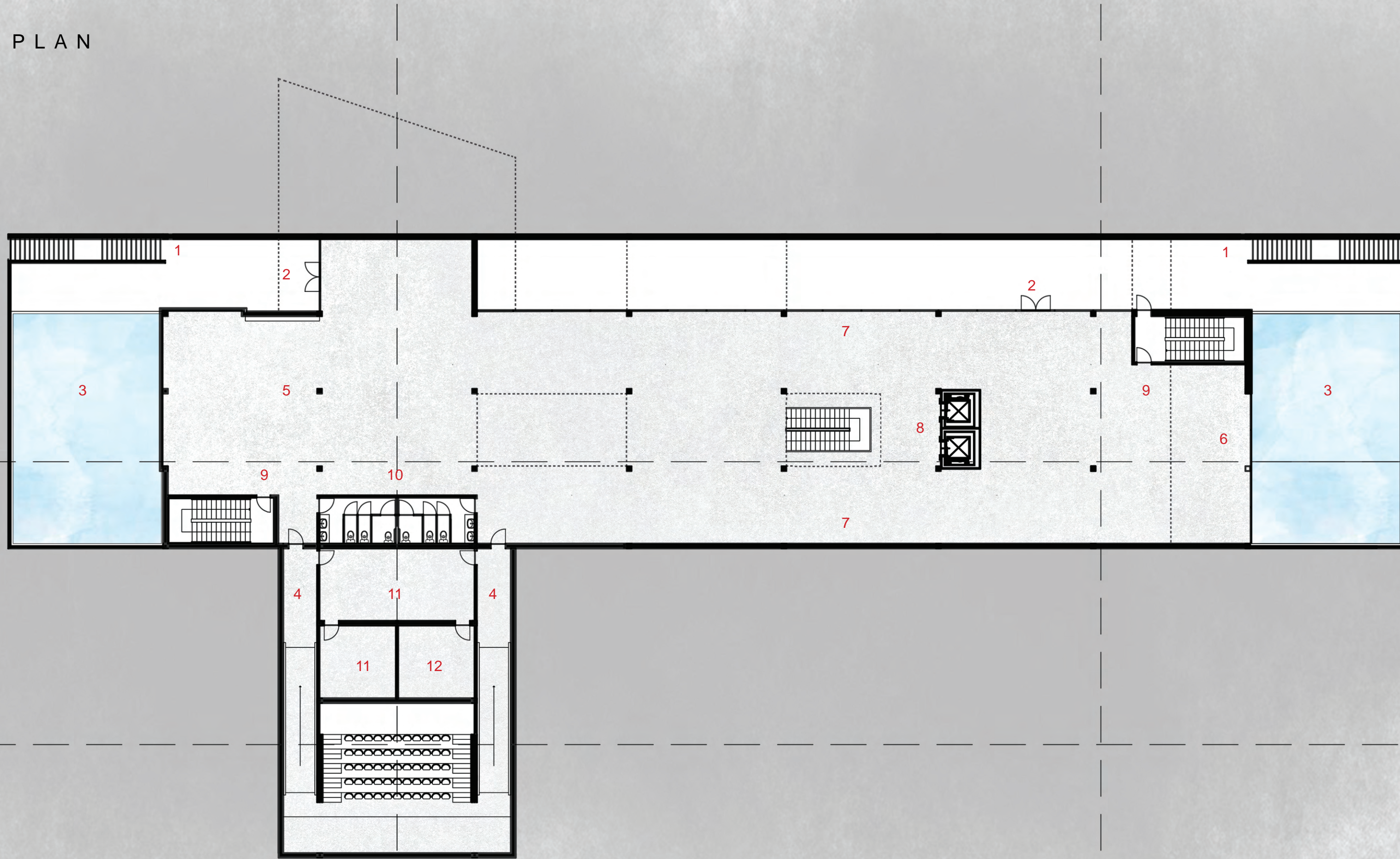
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# GROUND FLOOR PLAN



- 1. PARKING
- 2. ENTRY PATH
- 3. AUDITORIUM
- 4. MAIN ENTRANCE
- 5. STAIRS TO BASEMENT
- 6. STAIRS TO ABOVE
- 7. OPEN COMPUTER LAB
- 8. ART & ARCHITECTURE BOOK COLLECTION
- 9. RECEPTION
- 10. OFFICES
- 11. OPEN SEATING VIEW TO BELOW
- 12. ELEVATORS
- 13. CAFE
- 14. KITCHEN
- 15. RESTROOMS
- 16. WATER FEATURE

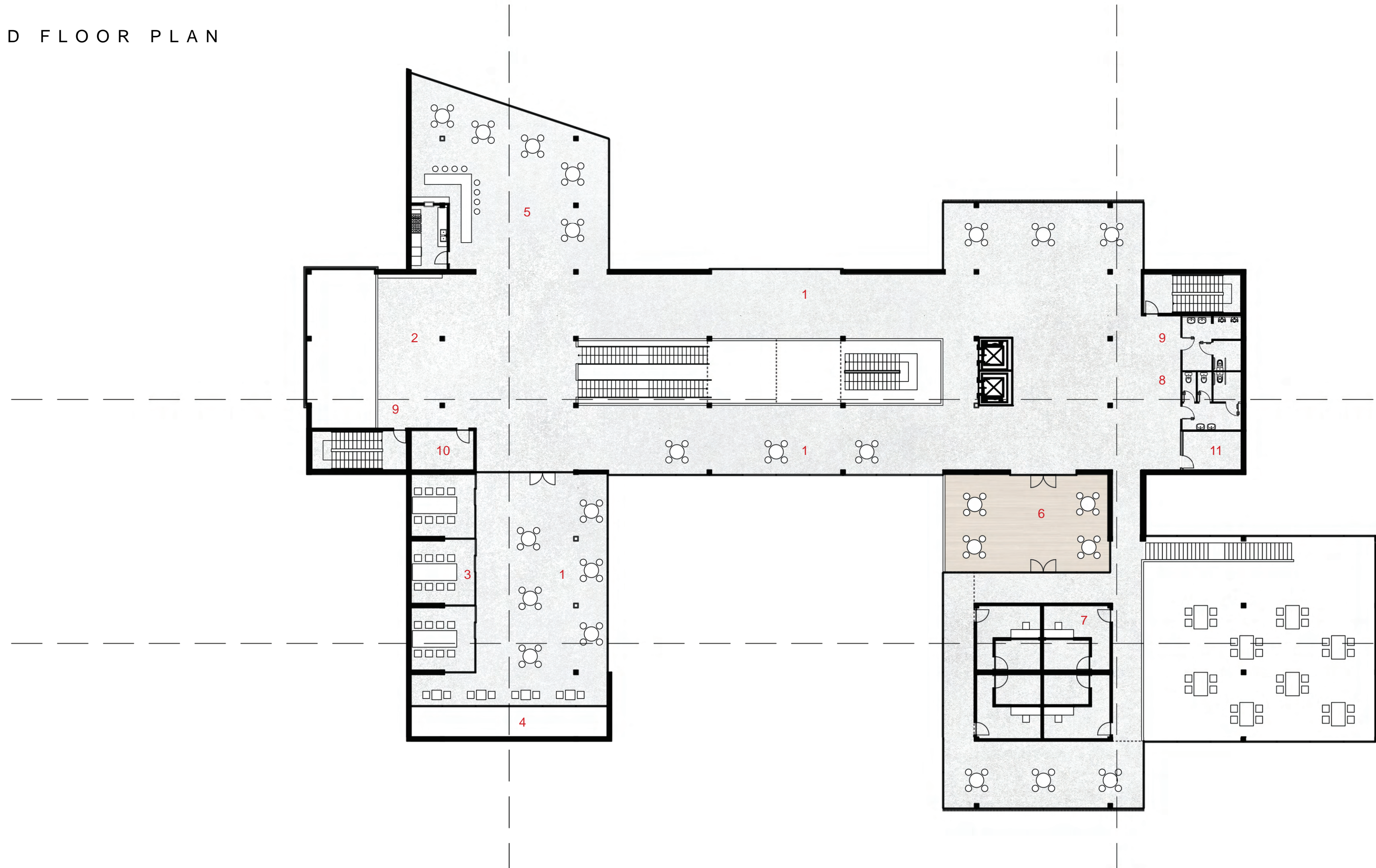
BASEMENT FLOOR PLAN



- 1. STAIRS
- 2. ENTRANCE
- 3. WATER FEATURE
- 4. AUDITORIUM EGRESS
- 5. CHILDRENS CORNER
- 6. OPEN SEATING VIEW TO WATER FEATURE
- 7. OPEN SEATING
- 8. ELEVATOR
- 9. FIRE STAIR
- 10. RESTROOMS
- 11. MECHANICAL
- 12. STORAGE

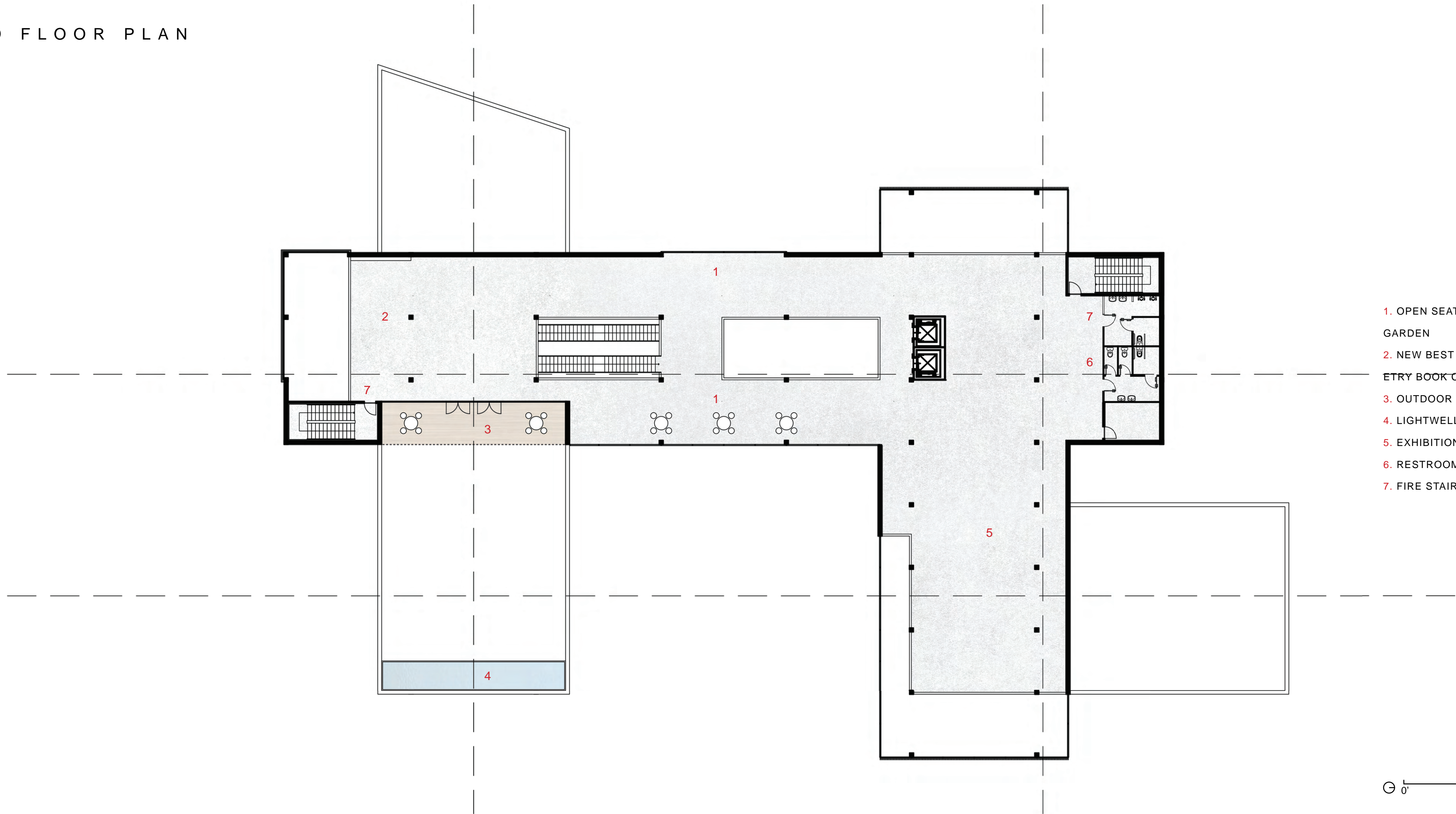


SECOND FLOOR PLAN



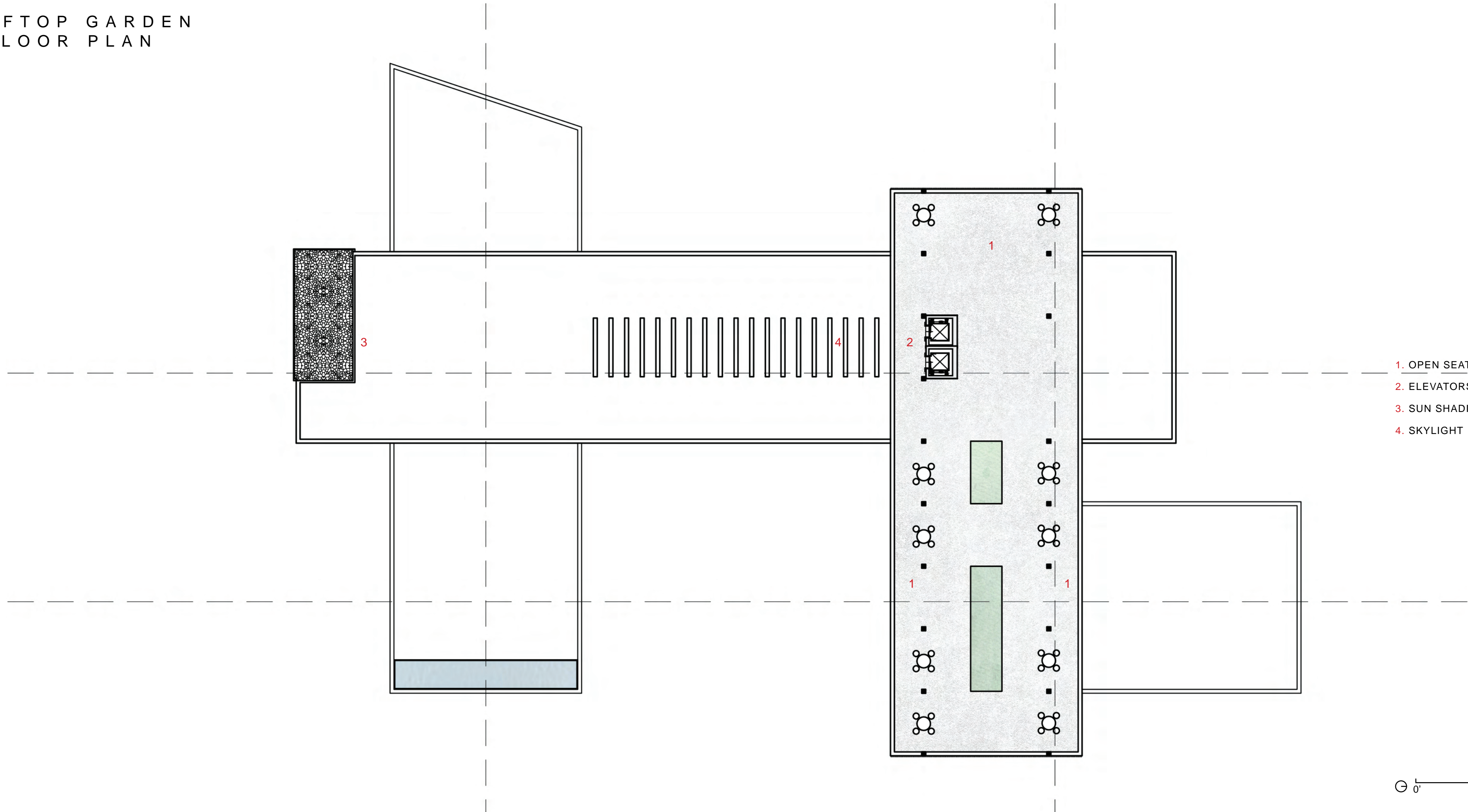
- 1. OPEN SEATING VIEW TO GARDEN
- 2. HOME & GARDEN AND COOKING BOOK COLLECTION
- 3. CONFERENCE SPACES
- 4. LIGHTWELL
- 5. COFFEE SHOP
- 6. OUTDOOR TERRACE
- 7. RECORDING STUDIOS
- 8. RESTROOMS
- 9. FIRE STAIR
- 10. STORAGE
- 11. CUSTODIAL

THIRD FLOOR PLAN

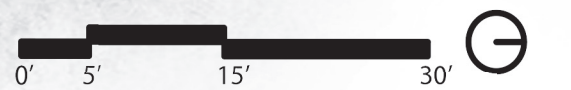
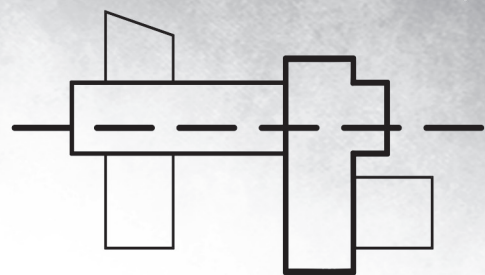
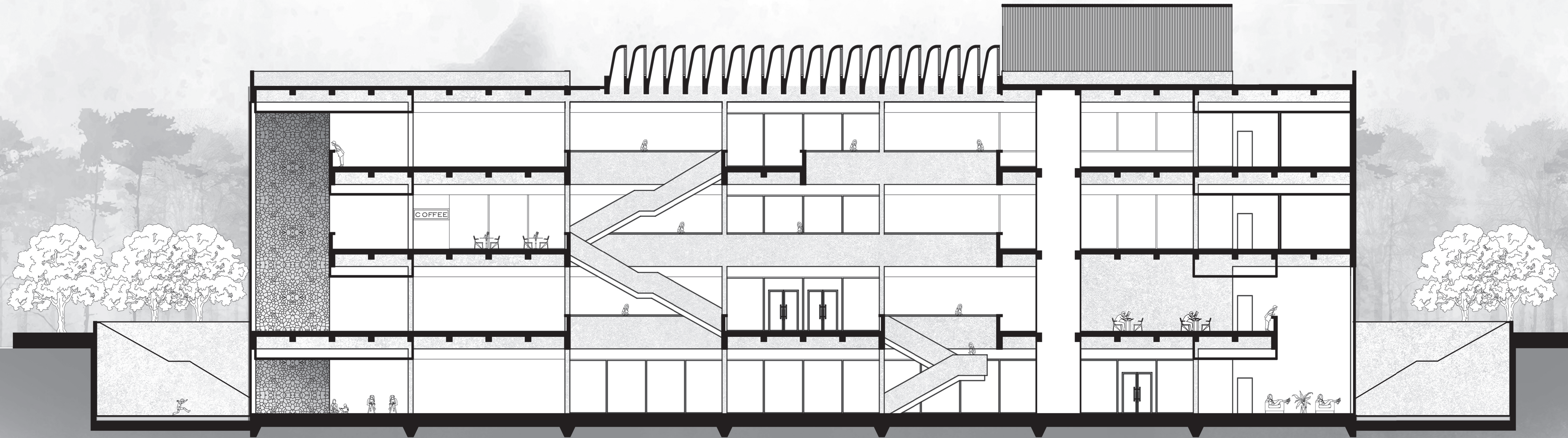


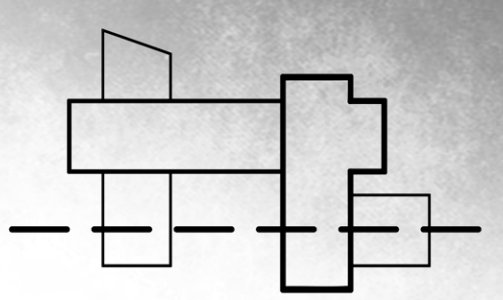
- 1. OPEN SEATING VIEW TO GARDEN
- 2. NEW BEST SELLERS & POETRY BOOK COLLECTION
- 3. OUTDOOR TERRACE
- 4. LIGHTWELL
- 5. EXHIBITION SPACE
- 6. RESTROOMS
- 7. FIRE STAIR

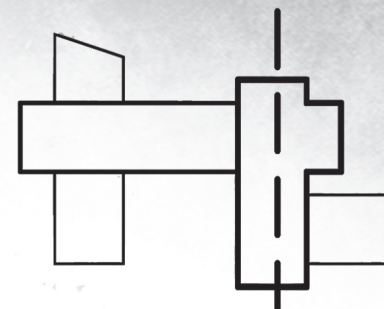
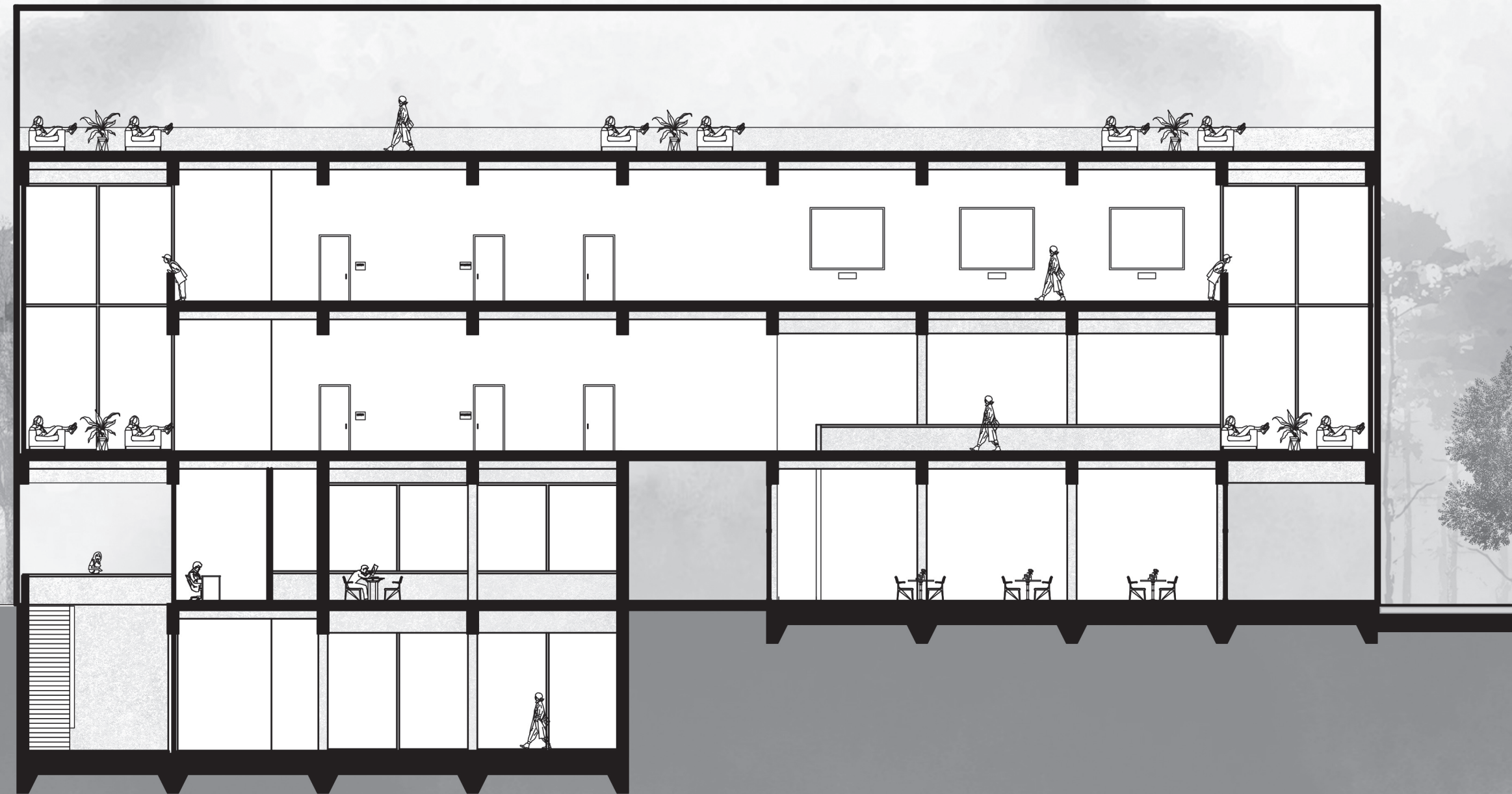
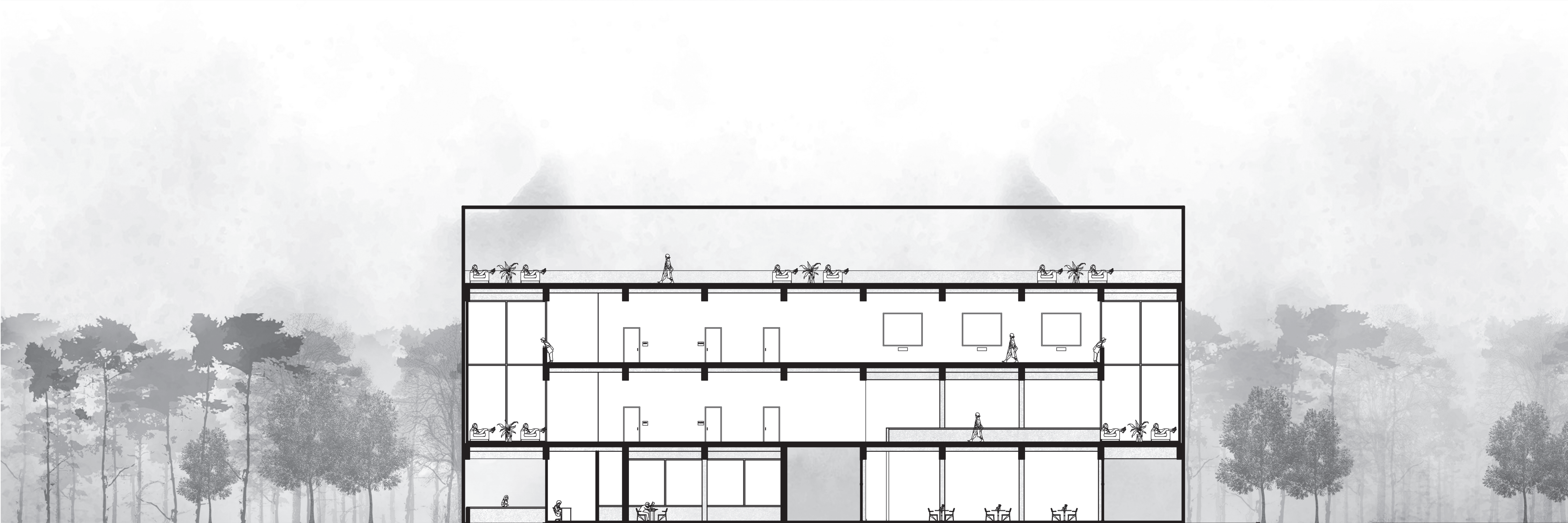
ROOFTOP GARDEN  
FLOOR PLAN

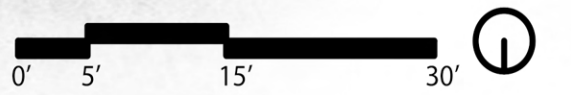
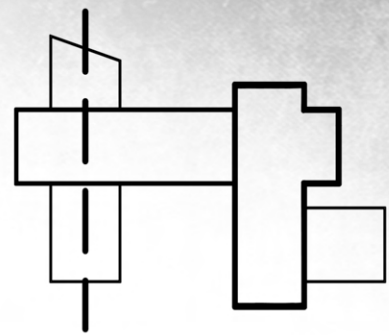
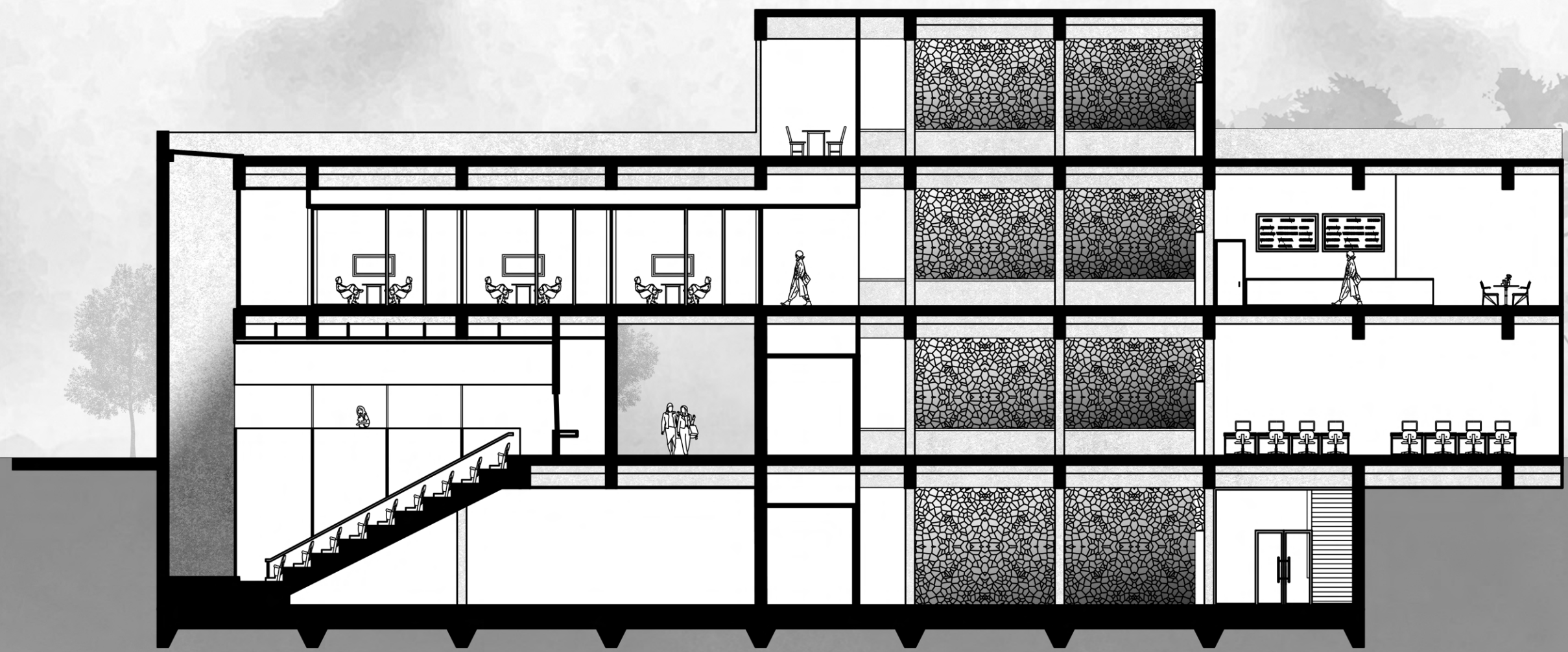


- 1. OPEN SEATING
- 2. ELEVATORS
- 3. SUN SHADING DESIGN
- 4. SKYLIGHT









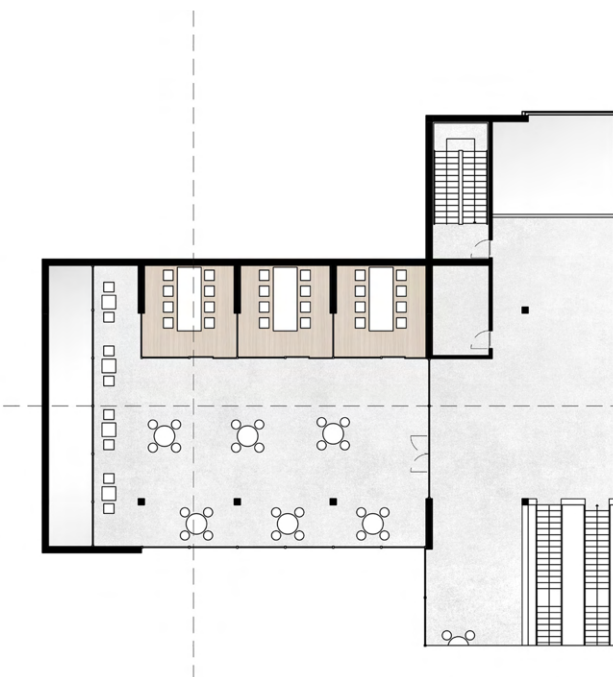
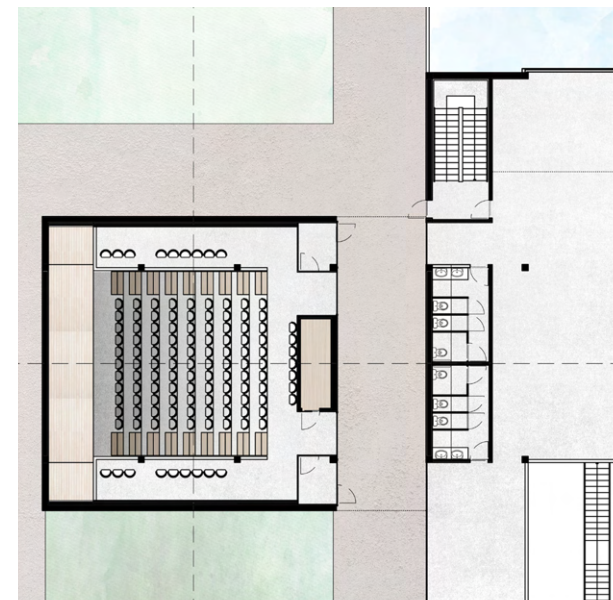
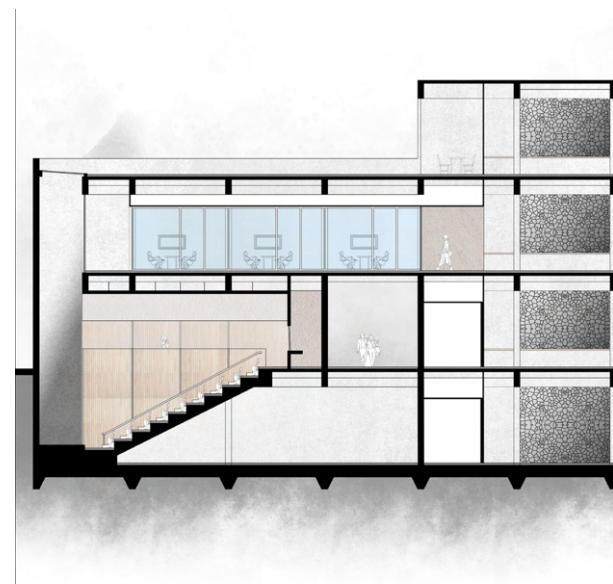


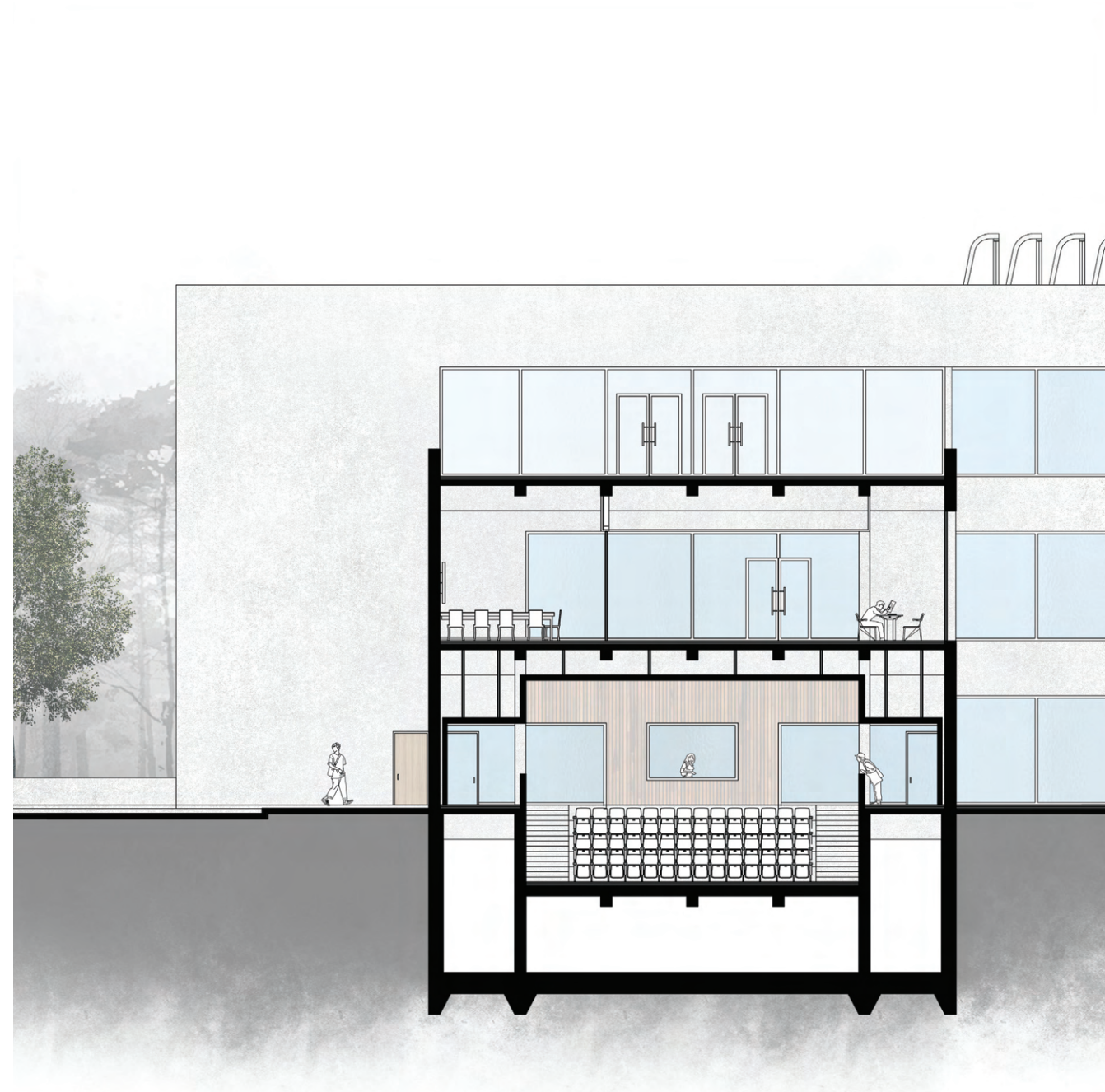




## AUDITORIUM

The auditorium is 2400 sq. ft. with 124 seats. Upon arrival you may either go down the steps to a seat or find a space along the sides which are level with the ground floor. These balconies provide ease of access for the disabled with the same significance and view of the stage as the rest of the seats. In addition, the 8 foot lightwell brings natural light down to the basement level, illuminating the back wall of the stage. The neutral tones of wood and concrete tied with the natural light produce the serene atmosphere within the auditorium. Above the auditorium is the conference and study spaces that are also illuminated by the lightwell with access to views down to the entry garden. Drop ceilings are utilized for systems on each level. Within the study space the drop ceilings end at the columns before the glazing so that the ceiling opens when sitting at a study spot, heightening the experience.







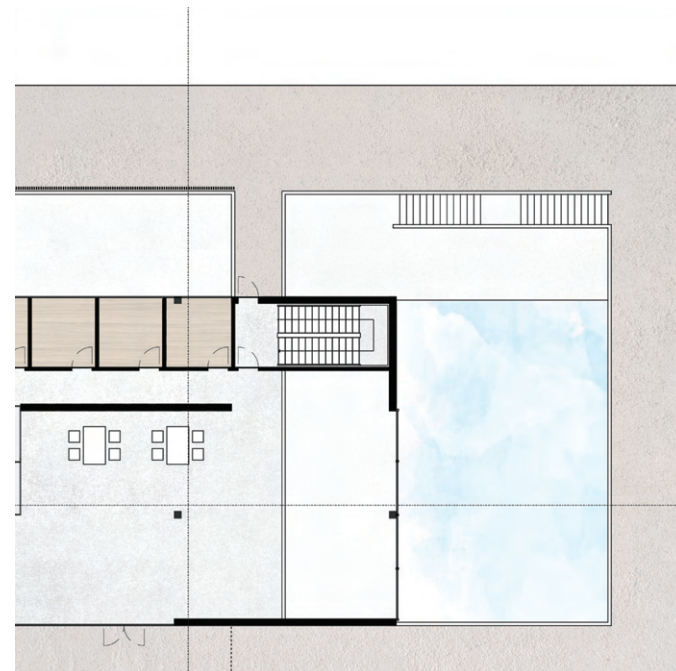
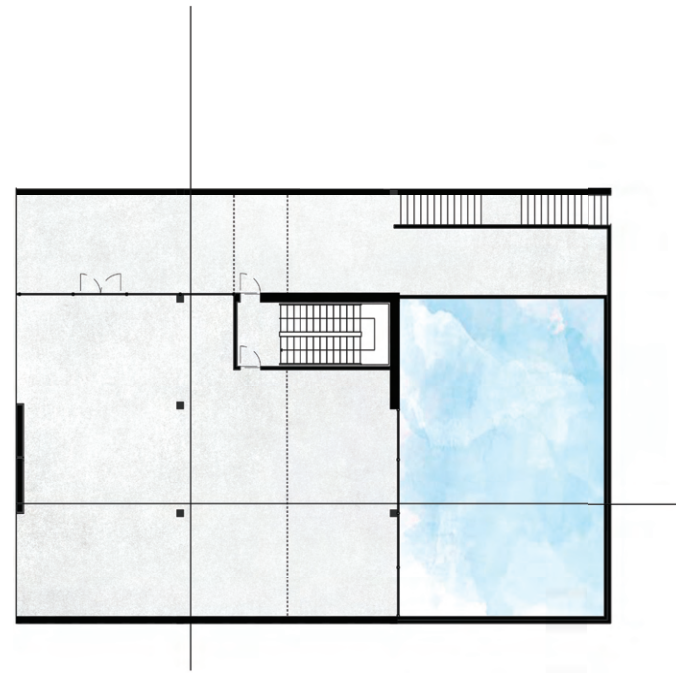


COFFEE



B A S E M E N T

The basement was to be treated with equal importance as any other level in the library. Therefore, with the same experience involving nature, natural lighting, and views. The basement can be accessed from within the library or from the north and south stairs attached to the retaining wall. The water feature provides a noise barrier from the surrounding chatter as well as soothes and cools the space. Based on the structural grid, a 16 foot wide void was opened in order to create a space with two story glazing facing the North. This allows for views of the water feature on both floors and a sense of grandness when the ceiling opens on the basement level.





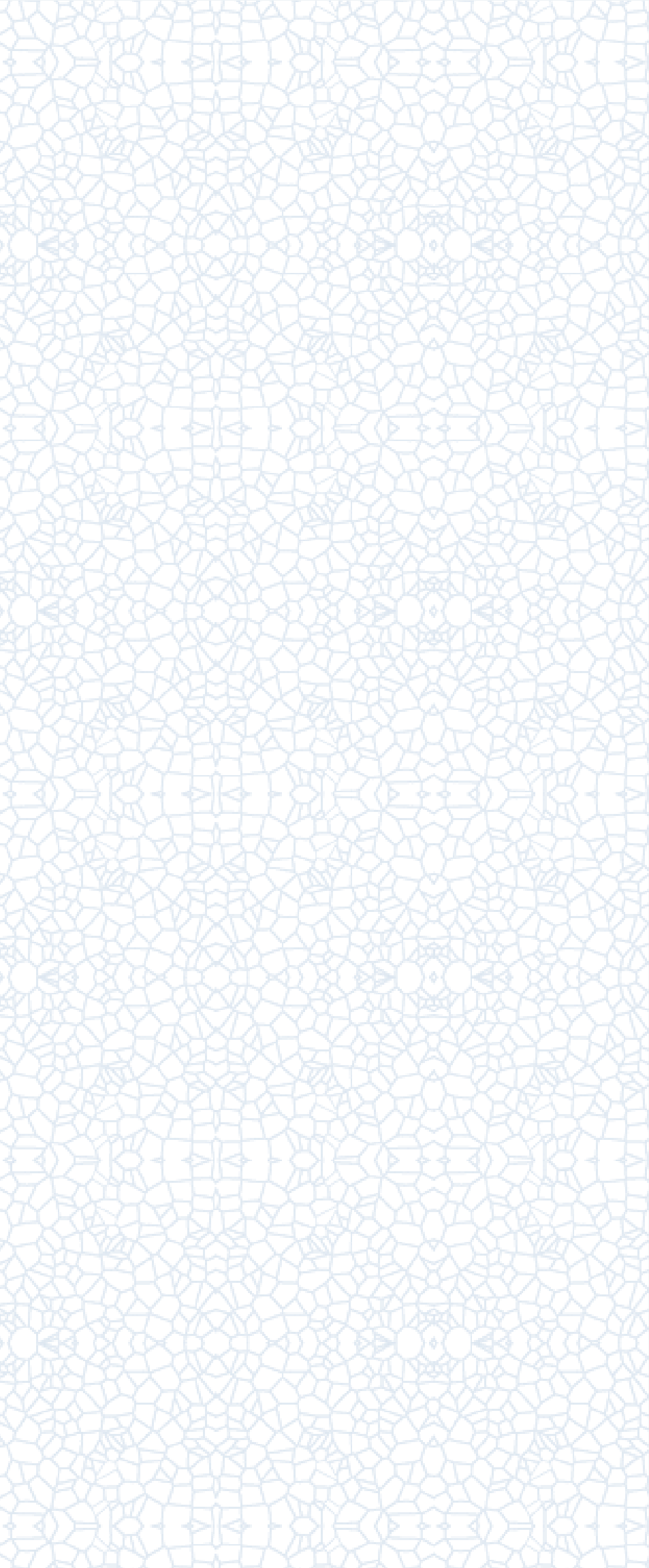


INTERSECTION

The exterior walls of the cafe were used as reference to place the recording studios and provide a void up to the third floor which holds the exhibition space. Therefore, where an overhang occurs within the intersecting form on the second floor, a two story space occurs. In addition, the wall intersecting with the cafe was opened to provide circulation and a view down into the cafe. This design decision was intended to open the space and provide connectivity between the two intersecting forms.







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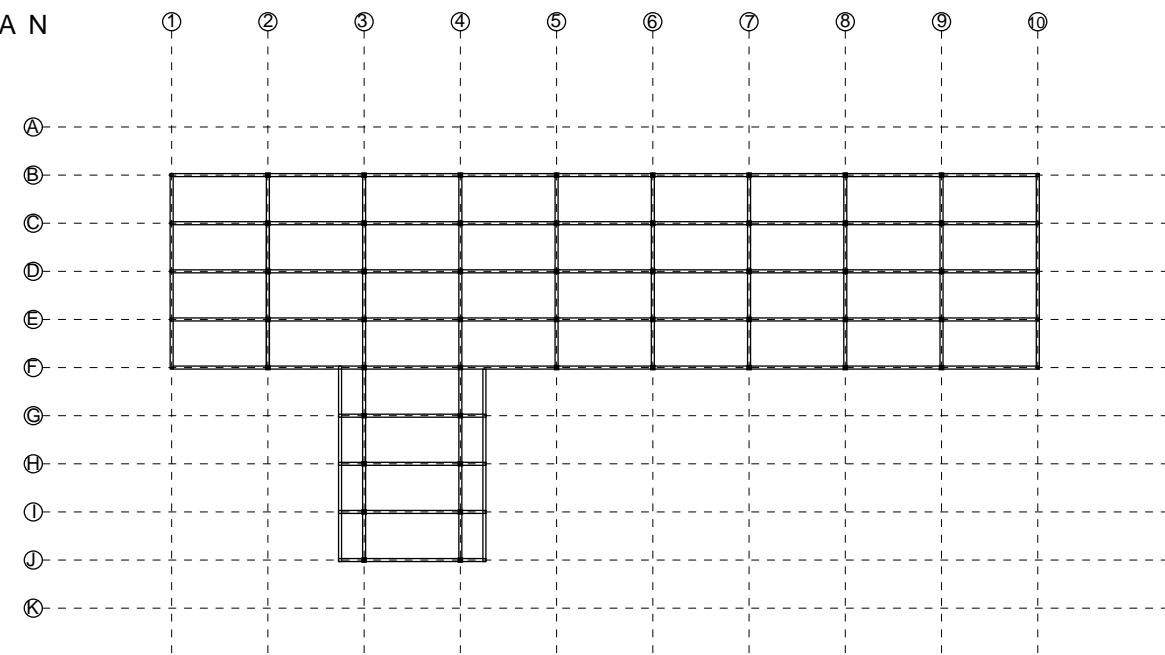
CHAPTER 5  
THE DETAILS

*“There is beauty in simplicity.”*

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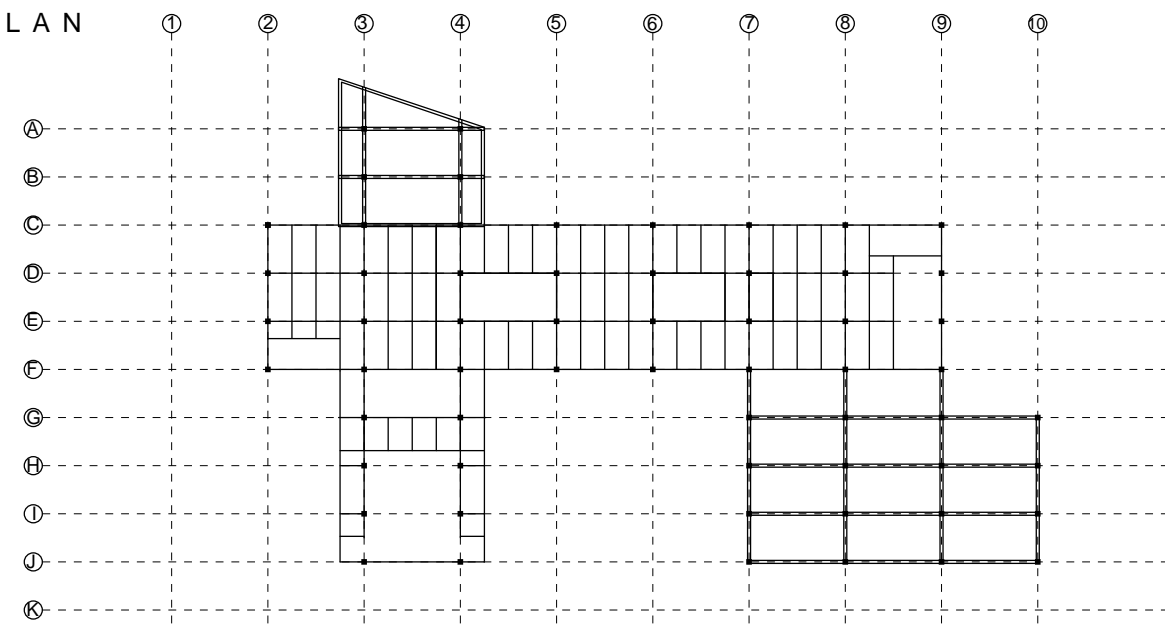
FRAMING PLANS

FOUNDATION PLAN



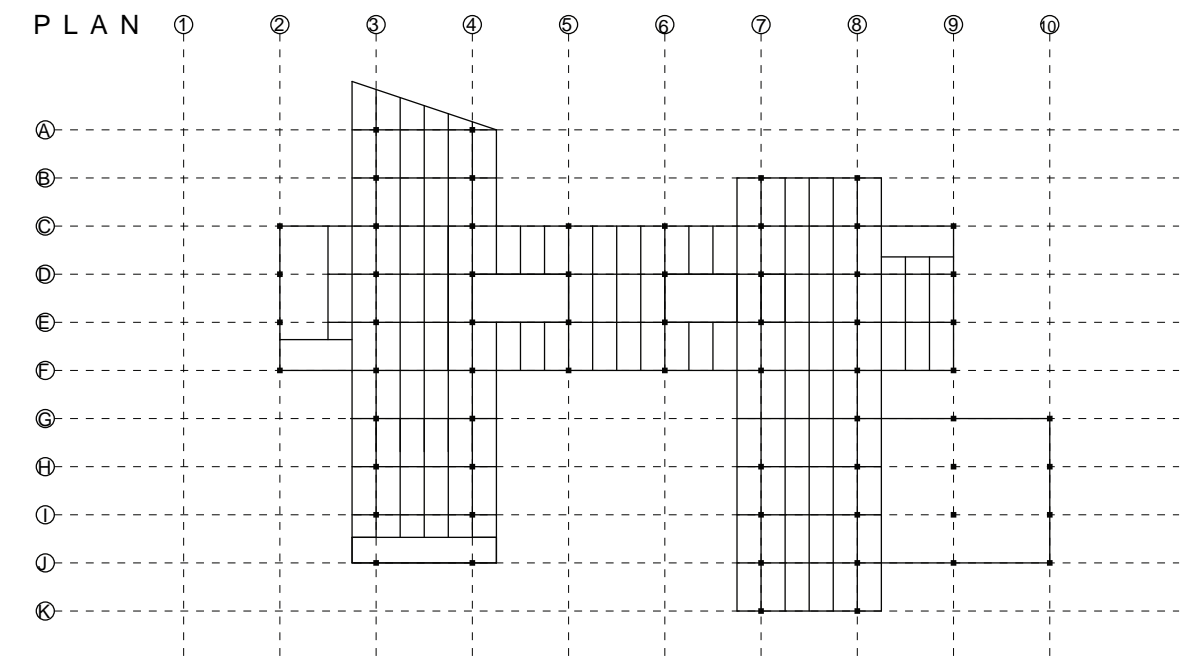
0' 16' 32'

GROUND FLOOR PLAN



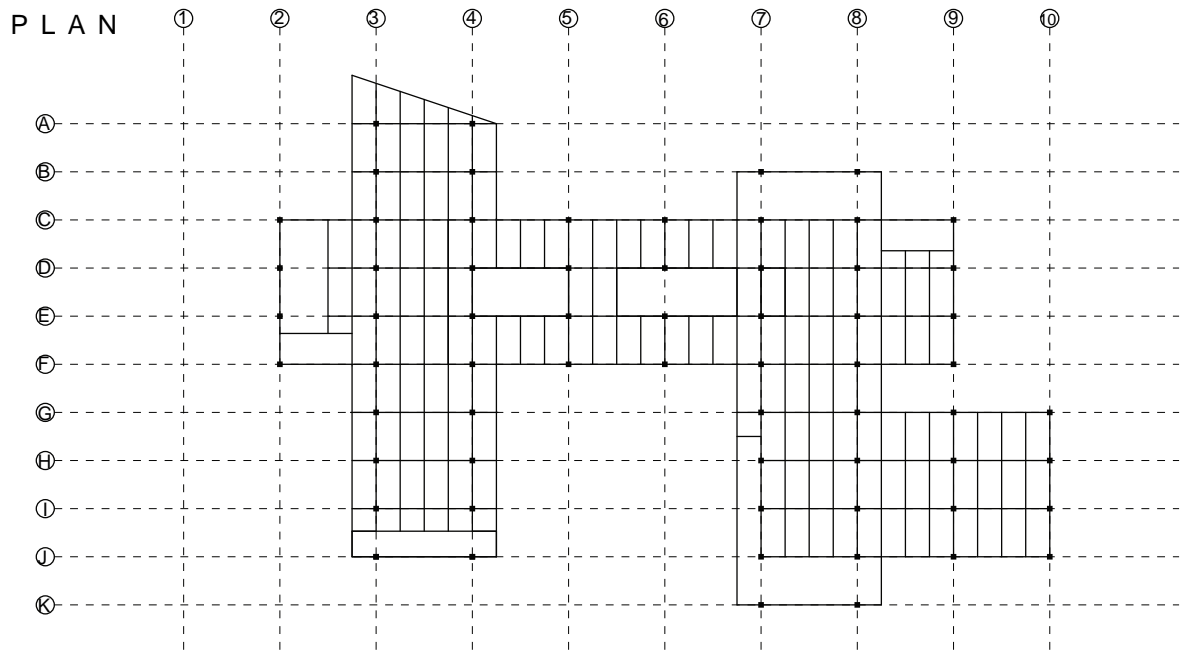
0' 16' 32'

SECOND FLOOR PLAN



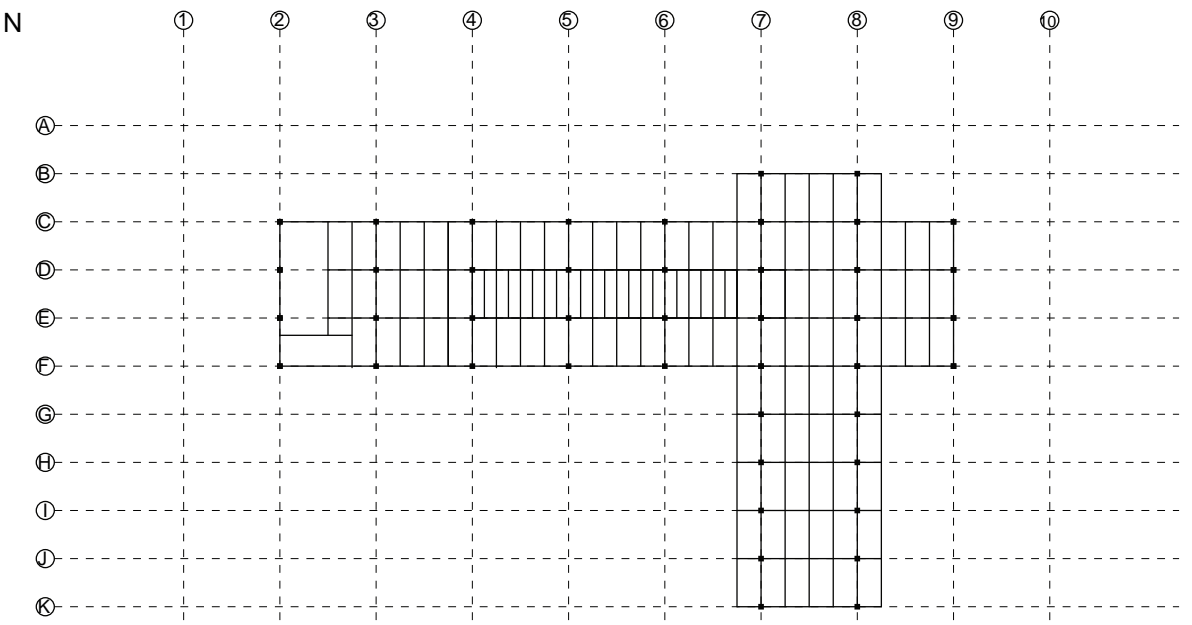
0' 16' 32'

THIRD FLOOR PLAN

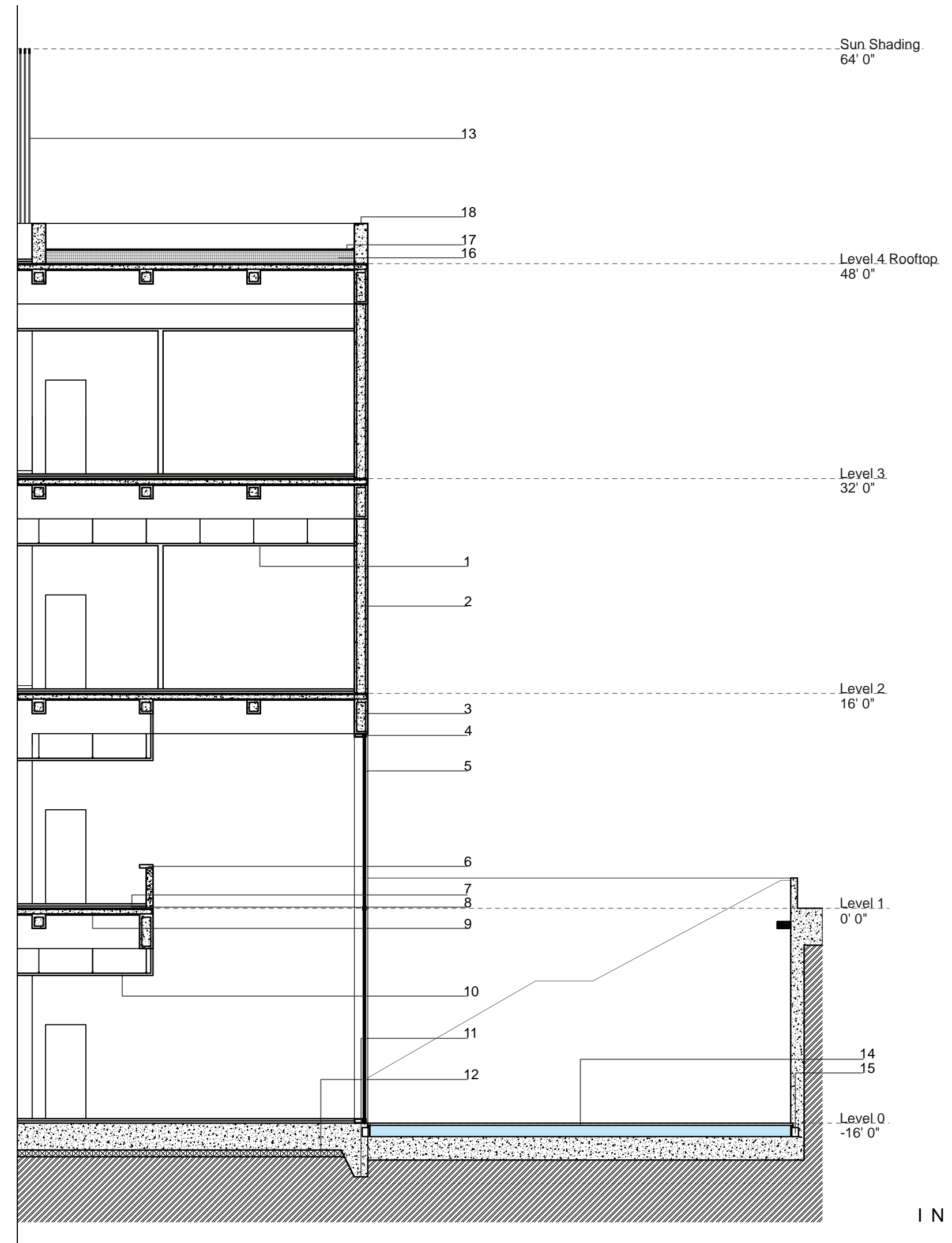
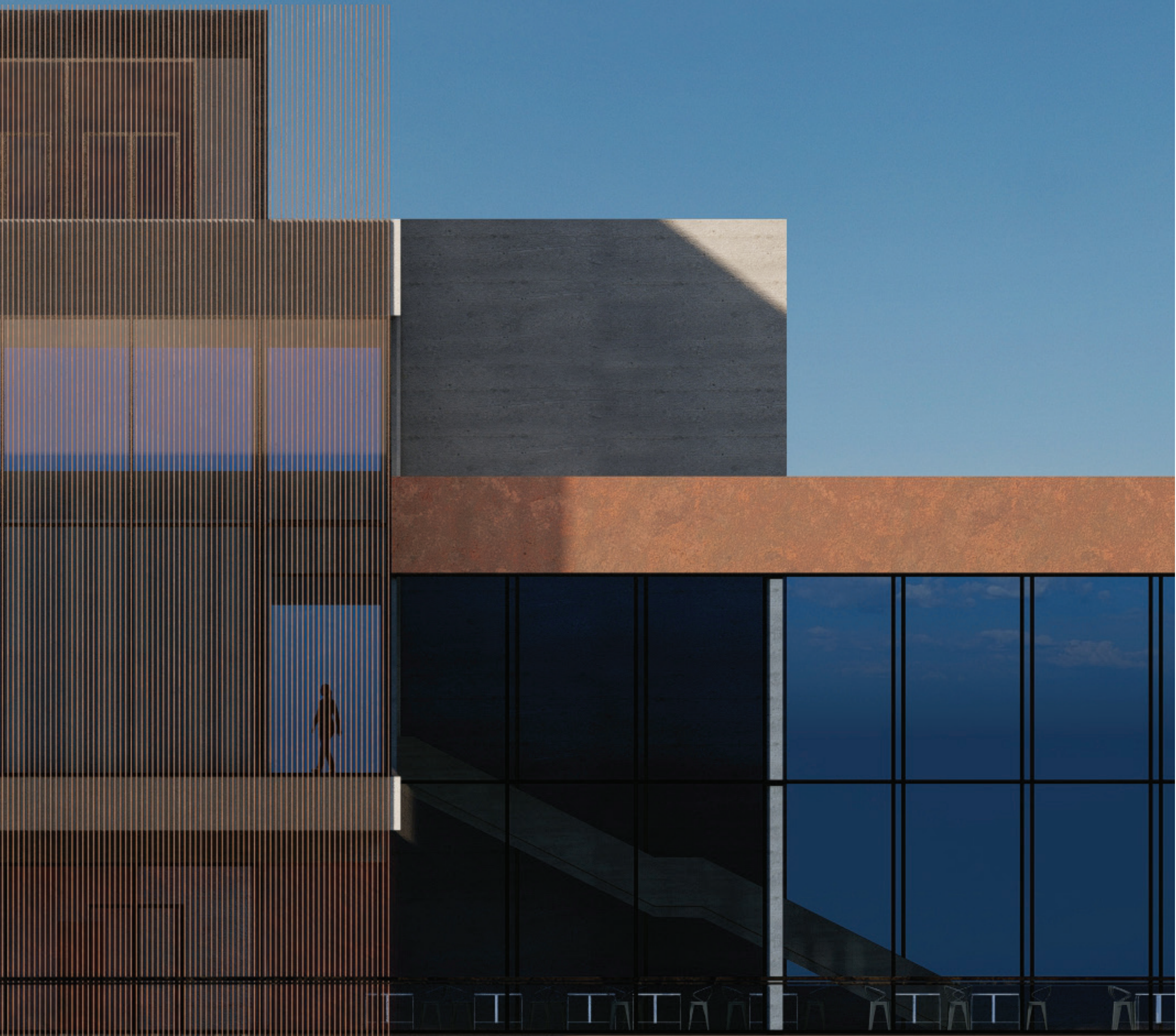


0' 16' 32'

ROOF PLAN



0' 16' 32'



- 1. SUSPENDED GYPSUM CEILING
- 2. EXPOSED CONCRETE (SITE CAST, WOOD FORMED)
- 3. REINFORCED CONCRETE BEAM
- 4. STEEL MULLION
- 5. DOUBLE GLAZING
- 6. WOOD TOP RAILING
- 7. PORCELAIN TILE
- 8. SUB-FLOOR GROUT
- 9. REINFORCED CONCRETE SLAB
- 10. SUSPENDED GYPSUM CEILING
- 11. GRADE BEAM
- 12. VAPOR BARRIER
- 13. CORTEN STEEL SUN SHADING
- 14. REFLECTING POOL
- 15. REFLECTING POOL TROUGH DRAIN
- 16. 12" RIGID INSULATION
- 17. ROOF MEMBRANE
- 18. PARAPET COPING

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