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Signed: [Signature]

APPROVAL BY MASTERS REPORT COMMITTEE CHAIRMAN

This report has been approved on the date shown below:

Professor Charles Albanese

Date:
DEDICATION

To my family, I couldn't have achieved all this without your help,

To my committee, Charles Albanese, Fred Matter and Ralph Hammann, thank you for your support and your patience,

And especially to Claudia and Ray.
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ABSTRACT

This masters report is a proposal for a design of a new Fine Arts Library at The University of Arizona.

The Fine Arts Collections of the University of Arizona are currently distributed among various facilities on the campus. These facilities include the Architecture Library, Center for Creative Photography Library, the Music Library; the Main Library, the Science Library, and the Library in the Fine Arts Department. The goal of the University is to integrate all these collections into one building of high quality and proper size, which will meet future needs.

This report outlines:

a) Research covering the design development and requirements of academic libraries, in specific the libraries at The University of Arizona
b) A Library Facility Questionnaire for the employees of the existing libraries to evaluate the current facility, space usage and user behavior
c) Site suitability study
d) Development of a design program (concept and space requirements) for the proposed building
e) Architectural design proposal for a New Fine Arts Library
INTRODUCTION

The Current Situation Analysis of the University of Arizona Libraries states that “The Main Library has reached a critical stage regarding its ability to house collections, to provide individual and group study space, and to utilize electronic resources as undergraduate education becomes more and more interactive and team based and more materials are available in digitized format.” The above statement indicates that the university is looking for new architectural conceptions in response to customers demands in terms of technology change and space needs.

Space is one of the most critical issues that will be considered in this design proposal. This is due to the increase in the amount of fine art related publications in addition to the increase in digitized information. Computer access is another need in today's library. The library needs additional hardware, software, and technical support to handle the rapidly increasing demands for access to computerized information. Specifically a Fine Arts Library needs to provide special technical equipment to visualize graphical based information.

The advantages of a New Fine Arts Library are:

a) Consolidation of the current art and architecture related collections into one building

b) Housing of the technical equipment needed to visualize the variety of new media

c) Provision of sufficient space for collection growth

d) Insuring proximity of the collection to its users

e) Alleviation of overcrowding in the Main Library, Architecture - and Music Library
The typology of libraries has transformed substantially over centuries. A range of spatial configurations was developed with numerous instances and adaptations; many have occurred in our own century as the information needs of the modern society evolved.

Today, the library is more than a hushed place of learning. It has become a social place accommodating public activities. New technologies, particularly electronic media, have radically influenced the program and typology of the library. Yet, in spite of social, technological, and material changes, the essence of the library has not changed—it remains a place of learning. Indeed, a review of its typological development reveals consistencies and a diversity that are instructive in projecting the future of the library.

Libraries, through their expanding use of computers and the Internet, now hover between physical and cyberspaces. The design of a library takes full advantage of information technology while still serving the library’s inherited roles in culture and society.
1.1 The University of Arizona Libraries and the Fine Art Complex
Library Beginnings

When the University of Arizona opened its doors for the first time in 1891, there was no official library - only a few shelves of books in the office of Professor F.A. Gulley, Dean of the Faculty, in the one and only campus building, "Old Main". Most of them were scientific in nature, selected obviously to supplement courses in Mining, agriculture, and engineering.

In two years this collection had grown to 700 volumes. Howard J. Hall, one of the six men faculty organized the embryo library and established it on the second floor of Old Main, open six hours a daily. By 1901 he had begun classifying the materials according to the Dewey Decimal System, and, because of the growing size of the collection and the safety hazards of the building, succeeded in persuading the administration to seek founds for a separate library building.
Library and Museum (1st)

Date completed: Oct. 1904
Architect: Original Plans: Russel, Maura and Garden (St. Luis)
Contractor: Rosewell and Graf

In 1903 ground was broken south of the flagpole for what the legislative committee optimistically believed would be the structure to meet the needs of the University "for all time to come". All 8000 volumes and 70 periodicals were transferred from Old Main in October 1904, though portions of the building were not fully completed until the following year. This building housed also a museum, which was located on the second floor, west side.

1929: remodeled for College of Law
1936: alterations
1948: stack addition
1961: remodeled for Psychology Department

Name Changes:
1915-25: Library
1926-59: Law Building (1st)
1961-67: Psychology (1st)
1968-79: Old Psychology Bldg.
Y.M.C.A. Hut
(“Y” Hut; 40x 100ft.)

Date completed: Nov. 1918
Architect: J.W. Holman
Contractor: Constructed under supervision of the National War Work Council of the Y.M.C.A.

The original Library and Museum building continued to suffer from overcrowded conditions, even though the Museum had moved to the Agriculture Building in 1915. There were serious plans for either an addition to the Library or the construction of a whole new building, but in the meantime the nearby old “Y” Hut - which was used as a recreation hall - was remodeled in the autumn of 1922 for use as a Reserve Book Room. For the next three years it was used as a annex to the Library.
By 1919 it was evident that the increase of student enrollment was straining the capacity of the original Library, and the committee from the 4th State Legislature recommended an addition, a recommendation repeated by a similar committee from the 5th Legislature in 1922. However, President Marvin believed that an entire new building was needed, and succeeded in convincing the Regents to ask for a necessary appropriation. It is to Marvin's credit also that a prestigious site (just inside the main gate) was selected, and that, though the proposed building far exceeded the then-present needs, it would have classroom accommodations on the third floor and provisions for periodic stack expansions.
In September 1925, the library staff of seven, with over 56,000 books and 575 periodicals, moved into the not-quite-completed building. Its interior was as imposing as its exterior, with its marble-walled lobby and stairway, its lofty windowed Reading Room, its porch and patio, and its numerous seminar rooms on the third floor.
The Library also contained an "outdoor reading room." It was situated north of the Reserve Book Room and extended into the brick-walled patio on the north-east side of the building. It was a cool study-area in the summer in the days before air-conditioning. Open on three sides, this delightful porch vanished in the Library's 1963 remodeling, becoming a completely interior room.

The reading room on the second floor was paneled in dark-tinted Mexican Amada with a beamed ceiling decorated "in the manner of the old Indian court room of the 16th century", and furnished with 29 solid oak tables.

In 1981 the building was renovated and remodeled for the Arizona State Museum. The reading room on the second floor is still in use by the library of the Arizona State Museum.
University of Arizona -
History of Libraries and the Fine Arts Complex

Fine Arts - Arts and Drama Building

Date completed: Nov. 1956
Architect: Place and Place
Contractor: M.M. Sundt

On Olive Road, between Speedway and 2nd Street, the first section of the Fine Arts complex was completed in 1956. The Arts Department left the Library's first floor and basement after 18 years, moving into the 2-story building on the north, with its classrooms and galleries. Valued at two million dollars, the various art collections, some from long storage, could be properly displayed at last.

The Drama Department ended its nearly 20-year residence in Herring Hall and moved eagerly into their new quarters, with its beautiful 300-seat auditorium.
University of Arizona -
History of Libraries and the Fine Arts Complex

Fine Arts - Music Building

Date completed: Sept. 1957
Architect: Place and Place
Contractor: M.M. Sundt
Cost:

Last of the buildings to be completed in the fine arts complex on Olive Road, the "music wing" provided not only classrooms and practice rooms, but administrative offices for the College of Fine Arts. Its original "music reading room", housing a beginning collection of records, sheet music, scores, reference books, and listening booth's, soon became noted for bursting its seams at regular intervals, necessitating several expansions.
University of Arizona
History of Libraries and the Fine Arts Complex

University of Arizona Campus 1962 - 1971
University of Arizona -
History of Libraries and the Fine Arts Complex

Science Library

Date completed: July 1963
Architect: Place and Place
Contractor: M.M. Sundt

Completed just before the fall semester of 1963, this new branch of the Main Library, with its marble façade, was constructed on Highland Avenue. With the continuing construction of science-oriented buildings at the east and south areas of the campus, it was believed this specialized library would not only relieve the over-crowded Main Library, but also provide more convenient facilities for faculty and students in the scientific disciplines.

In 1970/71 the Science Library gained two more floors, but lost its east side patio in the rear. Because of cracks the marble façade was removed and replaced by stucco in 1984.

Name Changes:
1963-71: Science Library
1972-76: Science- Humanities Library
1977: Science- Engineering Library
University of Arizona -
History of Libraries and the Fine Arts Complex

Architecture

Date completed: Dec. 1965
Architect: Terry Atkinson
Contractor: W.F. Conelly Construction Co.

After seven years of occupancy of the old Safeway grocery and other ex-stores on Park Avenue, the College of Architecture moved into its own building at the corner of Olive Road and Speedway, across the Street from the Art Building. With almost a solid glass wall on the Speedway (north) side, numerous drawing rooms, and private offices at last, it was neat, functional, spacious – not quite like the old messy "studios", with scribbles and 6-foot cartons on the walls, and the lone brick hanging by wire and string from one ceiling.

Because of an increasing need of space a 3rd floor was added to the north wing of the building in 1971. In 1979 the former open courtyard has been enclosed with glass and a solar energy collector was installed above.
Eventually, of course, time and pace run out on the 1925 Library building just inside the Main Gate. Impressive and vast as it appeared, it could no longer be adapted to the changing styles of library service. No amount of stack additions or rearrangements of library functions or facilities could cope with what lay ahead for a rapidly expanding university.

The site finally selected was the former baseball field (1928-1966), between “Bear Down” Gym and Cherry Avenue.
Construction of this $12.1 million building, designed by Architects Friedman and Jobusch, proceeded in schedule and was completed by November 1975. An additional $2 million was needed for shelving and furnishing. Until subsequent funding was available, the building stood empty and therefore unused for a year.

The monumental transfer of the Library's collection was carefully planned and taking place between December 8, 1976 and January 11, 1977. Lavishly furnished and carpeted, and with long-dreamed-of special facilities, its most appealing aspect, the open stacks, with lounge chairs and study tables available in all areas.
Center for Creative Photography

Date completed: 1989
Architect: Burlini/ Silberschlag, LTD.
Contractor: T.L.Roof

This building at 843 E. University Blvd. was constructed in 1972 as a branch office of the Southern Arizona Bank and Trust Company, becoming in 1976 the First National Bank of Arizona. The University Contacted to lease it in 1977, and the Center for Creative Photography, having spent its first years in a small quarters in the Arid Lands Information Building on Park Avenue, moved here in 1978. Practically no interior remodeling was done and the staff was all but buried under the steadily increasing collections the Center is acquiring.

Finally in 1989 the new building on Olive Road, beside the Architecture building was finished. The extensive exhibition of books, photographs, and art reproductions could move in a place which response to the specific needs.
EXISTING FINE ARTS COLLECTIONS

2.1 Description of existing Fine Arts Facilities
- CAPLA Library
- CCP Library
- Music Library
- Fine Art Collection in Main Library
- Visual Resource Collection

2.2 Facilities Questionnaire: Tabulation Summary

2.3 Needs Assessment
2. EXISTING FINE ART COLLECTIONS

The purpose of this chapter is to summarize the existing fine arts collections and to define the needs a new Fine Arts Library. The needs assessment is based on a facility survey, the response of a facility questionnaire and "The University of Arizona libraries current situation analysis 1998/99".
2. EXISTING FINE ART COLLECTIONS

2.1 Description of existing Fine Arts Collections

The Fine Arts Collections at the University of Arizona are currently located in the following facilities (see Campus Plan on next page):

- CAPLA Library
- Center for Creative Photography Library
- Music Library
- Visual Resource Collection
- Fine Art section in Main Library

The CAPLA Library, Center for Creative Photography Library and Music Library are branch libraries of the University of Arizona Main Library. The Visual resource collection belongs to the Fine Art Department. There are more small private collections at the different departments that are not mentioned in this report.
2. EXISTING FINE ART COLLECTIONS

2.1 Description of existing Fine Arts Collections

Campus of
The University of Arizona
Tucson Arizona
2. EXISTING FINE ART COLLECTIONS

2.1 Description of existing Fine Arts Collections

CAPLA Library

Location

Located in the Architecture Building at the Arts Complex in the Northwest corner of campus at Park & Speedway.

The address is:
University of Arizona
Architecture Library
Tucson, AZ 85721-0055
(520) 621-2498

Collection

The library has approximately 15,000 items centering on architectural design, criticism, history, theory and architectural technology. It subscribes to over 100 journals.

The entire collection circulates, except for the reference section.

Hours Information

<table>
<thead>
<tr>
<th>Day</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>1 - 9 pm</td>
</tr>
<tr>
<td>Monday-Thursday</td>
<td>9 am - 9 pm</td>
</tr>
<tr>
<td>Friday</td>
<td>9 am - 5 pm</td>
</tr>
<tr>
<td>Saturday</td>
<td>Noon - 4 pm</td>
</tr>
</tbody>
</table>

Equipment

- Microfiche Reader/Printers
- Microfilm Reader/Printers
- Photocopy Machines
- Reserve Book Room
- 3 public computer

Librarian

Ann Lally
alally@bird.library.arizona.edu
2. EXISTING FINE ART COLLECTIONS

2.1 Description of existing Fine Arts Collections

CAPLA Library

Good features of physical layout
- first floor access
- windows facing Centrum produce a feeling of "connection" between library and College

Poor features of physical layout
- no space for individual/ quite study
- too small
- difficult to monitor stacks from circulation desk

Critical Needs
- inadequate stack, public and computer space
2. EXISTING FINE ART COLLECTIONS

Center for Creative
Photography Library

Location

Located in the arts complex at the Northwest corner of campus at Park & Speedyway
Address:
Center for Creative Photography
1030 N. Olive
Tucson, AZ 85721-0055
(520) 621-7968

Collection

The library of the Center for Creative Photography has an extensive collection of more than 15,000 books and over 100 current periodicals covering the history, study, and technology of photography. Of special note is a large collection of artist's books using photography and hundreds of hours of videotaped lectures by photographers and oral histories related to photography. Videotapes (500) can be viewed in the Center's video viewing room. The collection circulates, except for the reference section.

Hours Information

Sunday Noon - 5 pm
Monday-Thursday 9 am - 5 pm
Friday 9 am - 5 pm
Saturday Noon - 5 pm

Equipment

- Microfiche/Microfilm Reader/Printers
- 1 Photocopy Machine
- 3 public computers

Librarian

Timothy Troy
ttroy@bird.library.arizona.edu
2. EXISTING FINE ART COLLECTIONS

2.1 Description of existing Fine Arts Collections

Center for Creative Photography Library

Good features of physical layout
- first floor access
- highly visible to public

Poor features of physical layout
- getting pretty full

Critical Needs
- Inadequate space for vertical file growth (i.e. artists/exhibition announcements, newspapers clippings etc.) - now 99% full
## 2. EXISTING FINE ART COLLECTIONS

### 2.1 Description of existing Fine Arts Collections

<table>
<thead>
<tr>
<th>Music Library</th>
<th>Located in the School of Music, Room 233 on the 2nd Floor. The School of Music can be found at the southeast corner of Park &amp; Speedway.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Location</strong></td>
<td>Address:</td>
</tr>
<tr>
<td></td>
<td>School of Music</td>
</tr>
<tr>
<td></td>
<td>University of Arizona</td>
</tr>
<tr>
<td></td>
<td>Music Library</td>
</tr>
<tr>
<td></td>
<td>1510 E. University Blvd., Rm. 233</td>
</tr>
<tr>
<td></td>
<td>Tucson, AZ 85721-0055</td>
</tr>
<tr>
<td></td>
<td>(520) 621-7009</td>
</tr>
<tr>
<td><strong>Collection</strong></td>
<td>The Music collection houses the Library system’s collections of sound recordings, scores, sheet music, and other performance materials. There is a music listening room, and the staff can provide a wide range of music reference assistance. The entire collection circulates, except for the reference section. Call numbers M-MT</td>
</tr>
<tr>
<td><strong>Hours Information</strong></td>
<td>Sunday 1 pm - 9 pm</td>
</tr>
<tr>
<td></td>
<td>Monday-Thursday 8 am - 9 pm</td>
</tr>
<tr>
<td></td>
<td>Friday 8 am - 6 pm</td>
</tr>
<tr>
<td></td>
<td>Saturday 10am-6pm</td>
</tr>
<tr>
<td><strong>Equipment</strong></td>
<td>- Two Microfiche Readers</td>
</tr>
<tr>
<td></td>
<td>- Two Microfilm Reader/Printers</td>
</tr>
<tr>
<td></td>
<td>- Music Listening Carrels</td>
</tr>
<tr>
<td></td>
<td>- Two Photocopy Machines</td>
</tr>
<tr>
<td></td>
<td>- 5 public computer</td>
</tr>
<tr>
<td></td>
<td>- Reserve Book Room for Music Materials is located at the Circulation Desk</td>
</tr>
<tr>
<td><strong>Librarian</strong></td>
<td>Judith Marley</td>
</tr>
<tr>
<td></td>
<td><a href="mailto:jmarley@bird.library.arizona.edu">jmarley@bird.library.arizona.edu</a></td>
</tr>
</tbody>
</table>
2. EXISTING FINE ART COLLECTIONS

2.1 Description of existing Fine Arts Collections

Music Library

Good features of physical layout

Close to the customers who use the collection most heavily to teach with, perform, analyze, etc. (faculty and students within School of Music)

Poor features of physical layout

The existing study carrels are too close to the performance areas within the Theatre building.
Inadequate group study area (need a soundproof seminar/multipurpose room)

Critical Needs

- Inadequate stack space for books, scores and recordings
- Inadequate space for computer facilities
- Inadequate space for listening and viewing facilities
- No seminar/multipurpose room
2. EXISTING FINE ART COLLECTIONS

2.1 Description of existing Fine Arts Collections

Fine Art Collection at the Main Library

Location

Located at the Southeast corner of the University Mall at the corner of University Blvd. & Cherry Ave.
Mailing Address:
University of Arizona
Main Library
P.O. Box 210055
1510 E. University Blvd.
Tucson, AZ 85721-0055
Information Desk - 621-6441

Collection

Art, Design, Theatre, and Dance sections:
Art N
Media Art PN
Drama/Theatre PN 2000-3300
Dance GV 1580-1799
Film/Motion Pict.PN 1900
The fine arts section includes periodicals, books, AV material, and picture files.

Hours Information

Sunday Opens at 11 am
Monday-Thursday Open 24 hours
Friday Closes at 9 pm
Saturday 9 am - 9 pm

Equipment

- Microfiche Reader/Printers are available in Current Periodicals/Newspapers/Microforms/Reserve Book Room.
- Microfilm Reader/Printers are available in Current Periodicals/Newspapers/Microforms/Reserve Book Room
- Public computer are located at the entrance level

Librarian

Carla Stoffle
2. EXISTING FINE ART COLLECTIONS

2.1 Description of existing Fine Arts Collections

Fine Art collection at the Main Library

Good features
- collections of other fields of interest within the building
- study areas, group study rooms within the building
- access to material 24 hours a day

Poor features
- 1/2 mile away from Fine Arts Complex
- display of periodicals

Critical Needs
- stack space
### Visual Resource Collection

<table>
<thead>
<tr>
<th><strong>Location</strong></th>
<th>Located on the second floor in the arts complex at the Northeast corner of campus at Park &amp; Speedway</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Collection</strong></td>
<td>The Visual Resource Collection houses approximately 200,000 slides. The slides circulate within the Department only or with written permission to other departments.</td>
</tr>
</tbody>
</table>
| **Hours Information** | Monday - Friday  
8 am - 12 pm  
1 pm - 5 pm |
| **Equipment** | - light tables  
- copy stand and darkroom for slide reproduction are located in another area of the Art building |
| **Librarian** | J. Henderson |
2. EXISTING FINE ART COLLECTIONS

4.1.1 Description of existing Fine Arts Collections

Visual Resource Collection

Good features of physical layout
- easy access to slides, slide tables, faculty preparation areas

Poor features of physical layout
- the weight of the slide cabinets restrict placement due to considerations of load bearing in the building

Critical Needs
- Inadequate work space, staff and students have to perform sorting, labeling and other tasks in the "public" areas and blocking access to light tables
2. EXISTING FINE ART COLLECTIONS

2.2 Facilities Questionnaire: Tabulation Summary
### Table I
Current conditions

<table>
<thead>
<tr>
<th></th>
<th>Unit</th>
<th>CAPLA</th>
<th>CCP</th>
<th>Music</th>
<th>FAC Main</th>
<th>VRC</th>
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<td>5520</td>
<td>4420</td>
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<td>Shelving capacity</td>
<td>If</td>
<td>1599</td>
<td>2615</td>
<td>7053</td>
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<tr>
<td>% full</td>
<td>%</td>
<td>79</td>
<td>69</td>
<td>76</td>
<td>U/A</td>
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<td>Microforms</td>
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<td>0</td>
<td>20</td>
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<td>Current Periodicals</td>
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<td>75</td>
<td>156</td>
<td>105^</td>
<td>N/A</td>
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<td>Sheet Music</td>
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<td>0</td>
<td>60</td>
<td>N/A</td>
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<td>0</td>
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<td>0</td>
<td>206,000</td>
<td></td>
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<tr>
<td>Collection footprint</td>
<td>nasf</td>
<td>594</td>
<td>1274</td>
<td>3247</td>
<td>U/A</td>
<td>410</td>
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<tr>
<td>Reading seats (incl.microf.)</td>
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<td>17</td>
<td>34</td>
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<td>Public computer workstations</td>
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<td>3</td>
<td>5</td>
<td>66*</td>
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<td>Sabio/ email dumb terminal</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>19*</td>
<td>0</td>
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<td>Sabio/InternetPC</td>
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<td>3</td>
<td>3</td>
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<td>Multimedia</td>
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<td>20</td>
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<td>51</td>
<td>932*</td>
<td>N/A</td>
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<tr>
<td>Total user seats</td>
<td>#</td>
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<td>37</td>
<td>51</td>
<td>932*</td>
<td>N/A</td>
</tr>
<tr>
<td>Copy (Xerox &amp; Microforms)</td>
<td>#</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>11*</td>
<td>N/A</td>
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<td>Print stations</td>
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<td>1</td>
<td>1</td>
<td>2*</td>
<td>N/A</td>
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<tr>
<td>Audio/video stations</td>
<td>#</td>
<td>0</td>
<td>2</td>
<td>26</td>
<td>0*</td>
<td>N/A</td>
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<td>Private study rooms</td>
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<td>0</td>
<td>0</td>
<td>95*</td>
<td>N/A</td>
</tr>
<tr>
<td>Group study rooms</td>
<td>#</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>13*</td>
<td>N/A</td>
</tr>
<tr>
<td>ADA</td>
<td>#</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3*</td>
<td>N/A</td>
</tr>
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<td>93,098*</td>
<td>1,176</td>
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</table>

**FAC Main-** summary of fine art collection at the main library  
**VRC -** Visual Resource Collection

LF - linear feet  
NASF = net assignable square footage  
NUSF = net usable square footage  

* summary Main Library, not just sections  
1 - includes microform readers  
2 - very dense display
**Detailed Information of Fine Art Collection in Main Library**

The Main Library houses books, periodicals and AV material of following fine art related sections:

<table>
<thead>
<tr>
<th>Collection</th>
<th>Call numbers</th>
<th>Location of books *</th>
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<td>Floor 4A</td>
</tr>
<tr>
<td>Media Art</td>
<td>PN 1900 - 1999</td>
<td>Floor 4A</td>
</tr>
<tr>
<td>Drama/ Theatre</td>
<td>PN 2000 - 3300</td>
<td>Floor 4A</td>
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<tr>
<td>Dance</td>
<td>GV 1580 - 1799</td>
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* the Media Collection is located on Floor 1B and all Current Periodicals are located on Floor 2B.

<table>
<thead>
<tr>
<th>Collection</th>
<th>Unit</th>
<th>Art</th>
<th>Archit.*</th>
<th>Media Art</th>
<th>Drama/ Theatre</th>
<th>Dance</th>
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<table>
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<th>Archit.*</th>
<th>Media Art</th>
<th>Drama/ Theatre</th>
<th>Dance</th>
<th>Total</th>
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* Note:

The numbers represent the old and duplicated architecture collection in the Main Library.

The Architecture Library used to be separated from the Main Library. Therefore, two similar architectural collections are present. Later, the Architecture Library became a branch library of the Main Library. Since then, all new material has been kept at the Architecture Library. Because all of the publications are outdated and, furthermore, exist as a duplicate, the collection at the Main Library is hardly used.
### Table II
#### A: Descriptive Information about Collection

<table>
<thead>
<tr>
<th></th>
<th>Unit</th>
<th>Arch</th>
<th>CCP</th>
<th>Music</th>
<th>FAC Main</th>
<th>VRC</th>
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### Table III
#### B: Descriptive Information about the Facilities

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<th>CCP</th>
<th>Music</th>
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<td>3,718</td>
<td>8,972</td>
<td>93,098*</td>
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<td>800</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Areas adequate to meet present needs</strong></td>
<td></td>
<td>None</td>
<td>All</td>
<td>Office and work areas</td>
<td>Slide Storage</td>
<td></td>
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<tr>
<td><strong>No of Workstation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Professional #</td>
<td>#</td>
<td>1.5</td>
<td>1</td>
<td>2</td>
<td>25*</td>
<td>2</td>
</tr>
<tr>
<td>circ. workstation/ Assistants #</td>
<td>#</td>
<td>1</td>
<td>4</td>
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</tr>
<tr>
<td>Hourly/ Volunteer #</td>
<td>#</td>
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<td>0</td>
<td></td>
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<tr>
<td><strong>No of workstations needed</strong></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Professional #</td>
<td>#</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td></td>
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<tr>
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<td>4</td>
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</tr>
<tr>
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<td>0</td>
<td>0</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Facility planned for future growth No</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Collection Accessible for Handicapped Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td><strong>Good features of physical layout</strong></td>
<td>see facility assessment</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>Poor features of physical layout</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Critical Needs</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2. EXISTING FINE ART COLLECTIONS

2.3 Needs Assessment

Space is a critical issue that will need to be addressed. The libraries have reached a critical stage regarding its ability to house collection, to provide individual and group study space. It is a matter of fact the amount of fine art related publication is increasing even if more and more information getting digitized.

Another need is computer access. The information explosion calls for a greater need than ever before for the access to digital information. The Library must have hardware, software, and technical support to handle the rapidly increasing demands for access to computer and computerized information.

(The current library facility master plan indicates that the library physical collection will stop growing, as a result of electronic purchases and other digitalization efforts sometimes between 2006-2008.)
2. EXISTING FINE ART COLLECTIONS

2.3 Needs Assessment

Estimate of space required:

A. Collections

<table>
<thead>
<tr>
<th>Category</th>
<th>CAPLA</th>
<th>CCP</th>
<th>SMain</th>
<th>VRC</th>
<th>Summary - sf</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books and bounded periodicals</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Present collection</td>
<td>600</td>
<td>1000</td>
<td>n.av.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total space required</td>
<td>1200</td>
<td>2000</td>
<td>2000</td>
<td></td>
<td>5200</td>
</tr>
<tr>
<td>Oversized Books and folios</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Present collection</td>
<td>100</td>
<td>-</td>
<td>100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total space required</td>
<td>200</td>
<td>-</td>
<td>200</td>
<td></td>
<td>400</td>
</tr>
<tr>
<td>Unbound periodicals</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Present collection</td>
<td>120</td>
<td>75</td>
<td>n.av.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total space required</td>
<td>150</td>
<td>100</td>
<td>200</td>
<td></td>
<td>450</td>
</tr>
<tr>
<td>Slides</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Present collection</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1000</td>
<td>1000</td>
</tr>
<tr>
<td>Total space required</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio and video (AV) collections</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Present collection</td>
<td>20</td>
<td>n.av.</td>
<td>n.av.</td>
<td></td>
<td>200</td>
</tr>
<tr>
<td>Total space required</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL SPACE REQUIRED</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>7250 sf</strong></td>
</tr>
</tbody>
</table>

n.av. - not available
CAPLA - Architecture, Planing and Landscape
CCP - CCP Library
SMain - Art and Design / Theatre and Dance section in Main library
VSR - Visual Resource Collections
2. EXISTING FINE ART COLLECTIONS

2.3 Needs Assessment

B. Public areas

<table>
<thead>
<tr>
<th>Area</th>
<th>#</th>
<th>ASF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entrance/ Lobby Area</td>
<td>1</td>
<td>600</td>
</tr>
<tr>
<td>Cafe</td>
<td>1</td>
<td>400</td>
</tr>
<tr>
<td>Circulation desk</td>
<td>1</td>
<td>350</td>
</tr>
<tr>
<td>Service Point 2nd level</td>
<td>1 x 120</td>
<td>240</td>
</tr>
<tr>
<td>Reference and catalog and access terminals</td>
<td>10 x 35</td>
<td>350</td>
</tr>
<tr>
<td>Reading areas / standard carrel</td>
<td>30 x 25</td>
<td>750</td>
</tr>
<tr>
<td>Outside reading area</td>
<td>1</td>
<td>500</td>
</tr>
<tr>
<td>Seminar rooms</td>
<td>1 x 250</td>
<td>250</td>
</tr>
<tr>
<td>Group study rooms</td>
<td>4 x 120</td>
<td>480</td>
</tr>
<tr>
<td>Photocopy and copystand areas</td>
<td>1</td>
<td>150</td>
</tr>
<tr>
<td>Exhibition spaces</td>
<td>1</td>
<td>1000</td>
</tr>
<tr>
<td>Restrooms</td>
<td>2 x 360</td>
<td>720</td>
</tr>
</tbody>
</table>

TOTAL SPACE REQUIRED 5790 sf

C. Audiovisual areas

<table>
<thead>
<tr>
<th>Area</th>
<th>#</th>
<th>ASF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viewing rooms/ Multimedia Room</td>
<td>1</td>
<td>750</td>
</tr>
<tr>
<td>(Lecture/ Auditorium)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Media carrel</td>
<td>10 x 40</td>
<td>400</td>
</tr>
<tr>
<td>Light tables</td>
<td>2 x 40</td>
<td>80</td>
</tr>
<tr>
<td>Microfilm reader area</td>
<td>2 x 30</td>
<td>60</td>
</tr>
</tbody>
</table>

(Darkroom)

| Copy Lab/ Production Room                                           | 1   | 120  |
| Storage (equipment / supplies)                                      | 1   | 40   |

TOTAL SPACE REQUIRED 1450 sf
2. EXISTING FINE ART COLLECTIONS

2.3 Needs Assessment

D. Office and work areas

<table>
<thead>
<tr>
<th>Area</th>
<th>#</th>
<th>ASF (sf)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office - administrative</td>
<td>4x</td>
<td>600</td>
</tr>
<tr>
<td>Office - assistants</td>
<td>1x</td>
<td>125</td>
</tr>
<tr>
<td>Work Area</td>
<td>1</td>
<td>750</td>
</tr>
<tr>
<td>Break room and kitchenette</td>
<td>1</td>
<td>120</td>
</tr>
<tr>
<td>Conference Room</td>
<td>1</td>
<td>350</td>
</tr>
<tr>
<td>Technical services</td>
<td>1</td>
<td>100</td>
</tr>
<tr>
<td>Computer room</td>
<td>1</td>
<td>1000</td>
</tr>
<tr>
<td>Media conversion room</td>
<td>1</td>
<td>400</td>
</tr>
<tr>
<td>Storage</td>
<td>2x</td>
<td>160</td>
</tr>
<tr>
<td><strong>TOTAL SPACE REQUIRED</strong></td>
<td></td>
<td><strong>3605 sf</strong></td>
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</tbody>
</table>

E. Total Space Needed

<table>
<thead>
<tr>
<th>Area</th>
<th>ASF (sf)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A - Collections</td>
<td>7250</td>
</tr>
<tr>
<td>B - Public Areas</td>
<td>5790</td>
</tr>
<tr>
<td>C - Audio visual areas</td>
<td>1450</td>
</tr>
<tr>
<td>D - Office/ work areas</td>
<td>3605</td>
</tr>
<tr>
<td><strong>TOTAL ASSIGNABLE SQ.FT.</strong></td>
<td><strong>18,095 sf</strong></td>
</tr>
<tr>
<td><strong>TOTAL NET ASSIGNABLE SQ.FT.</strong></td>
<td><strong>19,000 sf</strong></td>
</tr>
</tbody>
</table>

ASF - assignable square footage: sum off all area in all rooms that may be used by the occupants to carry out their function.

NASF - net assignable square footage: sum of circulation, custodial, mechanical, and structural areas.

Gross area: sum of all floor areas of the building based on exterior dimensions.
PROGRAM FOR PROPOSED FINE ARTS LIBRARY
3.1 Description of services of proposed facility
3.2 Quantitative program
The goal of this program is to house the Fine Arts collection of The University of Arizona in one facility of high quality and size which meets the future needs. The location should be very close to its major users from the Department of Art and Architecture. The new facility should also provide extended access to digital information.
The University of Arizona Fine Arts Library will summarize following present facilities: CAPLA Library, CCP Library, Music Library, and fine art and architecture related collection from the Main Library. The new library will provide instructional support for faculty and students as well as general art information for the community and other educational institutions as appropriate. In order to meet user needs, the Library should provide books, periodicals, microforms, picture files, slides, audio tapes and recordings, videotapes, films, compact disks, and audiovisual equipment to facilitate the use of non-book media. The facility will be equipped to meet needs of the twenty-first century.

The Library Reference Collection should include bibliographic indexes to art and architecture literature, dictionaries, directories, and other bibliographic guides, which enhance access to art information. These will be mostly accessible through computers.

There should be full-time professional and support staff adequate to provide access to the collections and to the diverse equipment required to access new information formats which will be available to an fine art library in the twenty-first century. The Library should provide easily accessible, current, circulating materials to support a curriculum of the Fine Arts departments.
3. PROGRAM FOR PROPOSED FINE ARTS LIBRARY

3.2 Quantitative Program

The Quantitative program for the proposed University of Arizona Fine Arts Library building to meet the library's future needs are based on the existing facility conditions survey, the facility questionnaire and upon projections for collection growth. I estimate 2000 square meters to accommodate the natural growth of the library collection in an efficient manner over the next 20 years.
### 3. PROGRAM FOR PROPOSED FINE ARTS LIBRARY

#### 3.2 Quantitative Program

**A. ENTRANCE AREA & CAFÉ**

<table>
<thead>
<tr>
<th>Qty</th>
<th>m² /each</th>
<th>Total m²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entrance/ Lobby Area</td>
<td>1</td>
<td>50,0</td>
</tr>
<tr>
<td>Public phones</td>
<td>4</td>
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<tr>
<td>Lockers</td>
<td>50</td>
<td>0,2</td>
</tr>
<tr>
<td>Restrooms</td>
<td>1</td>
<td>50,0</td>
</tr>
<tr>
<td>Cafe</td>
<td>1</td>
<td>50,0</td>
</tr>
</tbody>
</table>

**TOTAL SPACE REQUIRED** 168,0

**B. CIRCULATION DESK AREA**

<table>
<thead>
<tr>
<th>Qty</th>
<th>m² /each</th>
<th>Total m²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Circulation desk</td>
<td>1</td>
<td>35,0</td>
</tr>
<tr>
<td>Interlibrary loan + copy area</td>
<td>1</td>
<td>20,0</td>
</tr>
<tr>
<td>Office</td>
<td>1</td>
<td>18,0</td>
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</tbody>
</table>

**TOTAL SPACE REQUIRED** 73,0
### 3. PROGRAM FOR PROPOSED FINE ARTS LIBRARY

#### 3.2 Quantitative Program

**C. COLLECTION**

<table>
<thead>
<tr>
<th></th>
<th>CCP</th>
<th>Art</th>
<th>CAPLA</th>
<th>Media Art</th>
<th>Drama/Theater</th>
<th>Dance</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books and bounded periodicals</td>
<td>m²</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
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<td>37,0</td>
<td>36,0</td>
<td>8,0</td>
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<td>407,2</td>
<td>85,7</td>
<td>52,8</td>
<td>51,5</td>
<td>11,4</td>
<td>687,5</td>
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<tr>
<td>Oversized Books and folios</td>
<td>m²</td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<td>4,0</td>
<td>0</td>
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<td>0</td>
<td>9,0</td>
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<tr>
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<td>5,7</td>
<td>5,7</td>
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<td>0</td>
<td>0</td>
<td>12,9</td>
</tr>
<tr>
<td>Unbound periodicals</td>
<td>m²</td>
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<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Present collection</td>
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<td>6,0</td>
<td>6,0</td>
<td>3,0</td>
<td>1,0</td>
<td>0,5</td>
<td>22,5</td>
</tr>
<tr>
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<td>6,0</td>
<td>6,0</td>
<td>3,0</td>
<td>1,0</td>
<td>0,5</td>
<td>22,5</td>
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<tr>
<td>Microforms</td>
<td>m²</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>3,0</td>
</tr>
<tr>
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<td>5,0</td>
<td>5,0</td>
<td>5,0</td>
<td>5,0</td>
<td>5,0</td>
<td>22,0</td>
</tr>
<tr>
<td>Slides</td>
<td>m²</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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<td>0</td>
<td>0</td>
<td>40,0</td>
</tr>
<tr>
<td>Audio and video (AV) collections</td>
<td>m²</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Present collection</td>
<td>1,0</td>
<td>2,0</td>
<td>1,0</td>
<td>3,0</td>
<td>In media</td>
<td>0,5</td>
<td>5,0</td>
</tr>
<tr>
<td>Total space required</td>
<td>2,0</td>
<td>4,0</td>
<td>2,0</td>
<td>6,0</td>
<td>6,0 media</td>
<td>1,0</td>
<td>15,0</td>
</tr>
</tbody>
</table>

**TOTAL SPACE REQUIRED** m²  | 735,4 |

CCP - Center for Creative Photography Library
CAPLA - Architecture, Planning and Landscape

1 slides circulate only within the art department. In the future they will be all accessible in digital format via computer.
### 3. PROGRAM FOR PROPOSED FINE ARTS LIBRARY

#### 3.2 Quantitative Program

**D. READING AREAS AND COMPUTER ACCESS / PUBLIC AREAS**

<table>
<thead>
<tr>
<th></th>
<th>Qty</th>
<th>m²/each</th>
<th>Total m²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reference and catalog and access terminals</td>
<td>30</td>
<td>3.5</td>
<td>105.0</td>
</tr>
<tr>
<td>Reading areas / standard carrel</td>
<td>30</td>
<td>3.5</td>
<td>105.0</td>
</tr>
<tr>
<td>Media carrel</td>
<td>10</td>
<td>5.0</td>
<td>50.0</td>
</tr>
<tr>
<td>Group study rooms</td>
<td>4</td>
<td>12.0</td>
<td>48.0</td>
</tr>
<tr>
<td>Seminar room / Multimedia room</td>
<td>1</td>
<td>75.0</td>
<td>75.0</td>
</tr>
<tr>
<td>Photocopy room or copystand areas</td>
<td>3</td>
<td>5.0</td>
<td>15.0</td>
</tr>
<tr>
<td>Storage (equipment/ supplies)</td>
<td>1</td>
<td>4.0</td>
<td>4.0</td>
</tr>
<tr>
<td><strong>TOTAL SPACE REQUIRED</strong></td>
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<td><strong>402.0</strong></td>
</tr>
</tbody>
</table>

**E. ADMINISTRATION**

<table>
<thead>
<tr>
<th></th>
<th>Qty</th>
<th>m²/each</th>
<th>Total m²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office - Head</td>
<td>1</td>
<td>24.0</td>
<td>24.0</td>
</tr>
<tr>
<td>Office - Librarians</td>
<td>4</td>
<td>12.0</td>
<td>48.0</td>
</tr>
<tr>
<td>Office - Assistance</td>
<td>4</td>
<td>12.0</td>
<td>48.0</td>
</tr>
<tr>
<td>Work Area</td>
<td>1</td>
<td>75.0</td>
<td>75.0</td>
</tr>
<tr>
<td>Break room and kitchenette</td>
<td>1</td>
<td>12.0</td>
<td>12.0</td>
</tr>
<tr>
<td>Meeting / Conference room</td>
<td>1</td>
<td>35.0</td>
<td>35.0</td>
</tr>
<tr>
<td>Toilet room</td>
<td>2</td>
<td>5.0</td>
<td>10.0</td>
</tr>
<tr>
<td><strong>TOTAL SPACE REQUIRED</strong></td>
<td></td>
<td></td>
<td><strong>252.0</strong></td>
</tr>
</tbody>
</table>

**F. SUPPORT AREAS**

<table>
<thead>
<tr>
<th></th>
<th>Qty</th>
<th>m²/each</th>
<th>Total m²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical services</td>
<td>1</td>
<td>12.0</td>
<td>12.0</td>
</tr>
<tr>
<td>Computer room</td>
<td>1</td>
<td>80.0</td>
<td>80.0</td>
</tr>
<tr>
<td>Media conversion room</td>
<td>1</td>
<td>60.0</td>
<td>60.0</td>
</tr>
<tr>
<td>Storage</td>
<td>4</td>
<td>6.0</td>
<td>24.0</td>
</tr>
<tr>
<td>Cleaning</td>
<td>2</td>
<td>2.0</td>
<td>4.0</td>
</tr>
<tr>
<td>Exhibition space</td>
<td></td>
<td></td>
<td>?</td>
</tr>
<tr>
<td><strong>TOTAL SPACE REQUIRED</strong></td>
<td></td>
<td></td>
<td><strong>180.0</strong></td>
</tr>
</tbody>
</table>
# 3. PROGRAM FOR PROPOSED FINE ARTS LIBRARY

## 3.2 Quantitative Program

### Total Space Needed

<table>
<thead>
<tr>
<th>Area Description</th>
<th>m²</th>
</tr>
</thead>
<tbody>
<tr>
<td>A - Entrance area and Cafe</td>
<td>168,0</td>
</tr>
<tr>
<td>B - Circulation desk area</td>
<td>73,0</td>
</tr>
<tr>
<td>C - Collection</td>
<td>735,4</td>
</tr>
<tr>
<td>D - Reading areas and computer access</td>
<td>402,0</td>
</tr>
<tr>
<td>E - Administration</td>
<td>252,0</td>
</tr>
<tr>
<td>F - Support areas</td>
<td>180,0</td>
</tr>
<tr>
<td><strong>TOTAL AREAS</strong></td>
<td><strong>1810,4</strong></td>
</tr>
</tbody>
</table>

*Based on 70% efficiency*

ASF - assignable square footage: sum of all area in all rooms that may be used by the occupants to carry out their function

NASF - net assignable square footage: sum of circulation, custodial, mechanical, and structural areas

Gross area: sum of all floor areas of the building based on exterior dimensions
SITE DATA AND ANALYSIS

4.1 Climatic conditions

4.2 Local conditions - The University of Arizona campus

Site Suitability Study
4. SITE DATA AND ANALYSIS

This contextual analysis will serve as input for the proposed design of a new Fine Arts Library at the University of Arizona campus in Tucson.

In the following report I have provided an analysis of the regional climatic conditions; summary of the planning context: The University of Arizona campus; and a site suitability study of 3 proposed sites for a new Fine Arts Library building.
4. SITE DATA AND ANALYSIS

4.1 Climatic Conditions

**Location and Climate**

Tucson, Arizona is located in a beautiful desert valley (in the Sonora Desert) in southwestern Arizona at an elevation of about 2400 feet. The normally dry Santa Cruz River runs from south to north in the west of the town. Within ten to fifteen miles of Tucson the terrain is flat or gently rolling, with many dry washes. The valley is encircled by the Santa Catalina, the Tucson, and the Rincon Mountains. The highest peaks rising above 8000 feet.

Although Tucson has a desert or semi-desert climate, the dryness and summer heat are not quite as extreme as they are further to the northwest. The average of precipitation is slightly over 10 inches each year. Almost half of this falls during the summer season, usually from showers and thunderstorms originating in the moist air that flows into Arizona from the Gulf of Mexico. During most of the rest of the year Tucson receives very little precipitation. In winter a slightly increase is note when the Pacific storms affect Arizona. (The humidity ranges from about 56% in the winter to only 23 % in May. From late November to early April, periodic rains from Pacific Storms offer some relief, and in July and August thunderstorms occur frequently as a result from accumulated moisture rising in the south and southwest.

Temperatures range from extremely hot in the summer to mild in the winter. From early June to mid-September, the normal high temperature is over 100 degree. In the summer, many days will exceed 98degree in the afternoon and remain above 70degree in the evening. Summer evenings are usually very pleasant.

Tucson winter is mild and dry. Early morning temperatures usually lie above freezing point. The afternoons are pleasantly warm, with temperatures normally in the upper sixties or lower seventies.

**Conclusion:**

From the architectural approach, it is necessary to design structures which can withstand excessive amounts of solar gain. Solar shading, daylight design, and adequate ventilation can potentially keep indoor temperatures within the comfort zone.
4. SITE DATA AND ANALYSIS

4.1 Climatic Conditions

**Table 1 - Temperature**

<table>
<thead>
<tr>
<th></th>
<th>JAN</th>
<th>FEB</th>
<th>MAR</th>
<th>APR</th>
<th>MAY</th>
<th>JUN</th>
<th>JUL</th>
<th>AUG</th>
<th>SEP</th>
<th>OCT</th>
<th>NOV</th>
<th>DEC</th>
<th>Annual Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avg. Monthly</td>
<td>50.9</td>
<td>53.5</td>
<td>57.6</td>
<td>65.5</td>
<td>73.8</td>
<td>82.1</td>
<td>86.3</td>
<td>83.8</td>
<td>80.1</td>
<td>70.1</td>
<td>58.5</td>
<td>52.0</td>
<td>67.8</td>
</tr>
<tr>
<td>Avg. Daily Max</td>
<td>63.5</td>
<td>67.0</td>
<td>71.5</td>
<td>80.7</td>
<td>89.8</td>
<td>97.9</td>
<td>98.3</td>
<td>95.3</td>
<td>93.1</td>
<td>85.8</td>
<td>72.2</td>
<td>64.8</td>
<td>81.5</td>
</tr>
<tr>
<td>Avg. Daily Min.</td>
<td>38.2</td>
<td>39.9</td>
<td>43.8</td>
<td>50.3</td>
<td>57.5</td>
<td>66.2</td>
<td>74.2</td>
<td>72.3</td>
<td>67.1</td>
<td>56.4</td>
<td>44.8</td>
<td>39.1</td>
<td>54.1</td>
</tr>
<tr>
<td>Wind/Sum. Design</td>
<td>32</td>
<td>102</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Table 2 - Heating and Cooling Days**

<table>
<thead>
<tr>
<th></th>
<th>JAN</th>
<th>FEB</th>
<th>MAR</th>
<th>APR</th>
<th>MAY</th>
<th>JUN</th>
<th>JUL</th>
<th>AUG</th>
<th>SEP</th>
<th>OCT</th>
<th>NOV</th>
<th>DEC</th>
<th>Annual Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Heating Deg- Days for Month</td>
<td>442</td>
<td>333</td>
<td>243</td>
<td>81</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>29</td>
<td>221</td>
<td>403</td>
<td>1752</td>
</tr>
<tr>
<td>Total Cooling Deg- Days for Month</td>
<td>0</td>
<td>11</td>
<td>13</td>
<td>96</td>
<td>272</td>
<td>513</td>
<td>660</td>
<td>583</td>
<td>453</td>
<td>187</td>
<td>26</td>
<td>0</td>
<td>2814</td>
</tr>
<tr>
<td>Wind Speed (mph)</td>
<td>7.8</td>
<td>8.1</td>
<td>8.5</td>
<td>8.8</td>
<td>8.6</td>
<td>8.5</td>
<td>8.2</td>
<td>7.6</td>
<td>8.1</td>
<td>8.2</td>
<td>8.0</td>
<td>7.8</td>
<td>8.2</td>
</tr>
</tbody>
</table>

**Table 3 - Precipitation and Wind**

<table>
<thead>
<tr>
<th></th>
<th>JAN</th>
<th>FEB</th>
<th>MAR</th>
<th>APR</th>
<th>MAY</th>
<th>JUN</th>
<th>JUL</th>
<th>AUG</th>
<th>SEP</th>
<th>OCT</th>
<th>NOV</th>
<th>DEC</th>
<th>Annual Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Precipitation (inch)</td>
<td>0.03</td>
<td>0.03</td>
<td>0.06</td>
<td>0.32</td>
<td>0.14</td>
<td>0.22</td>
<td>2.42</td>
<td>2.13</td>
<td>1.33</td>
<td>0.88</td>
<td>0.62</td>
<td>0.94</td>
<td>11.1</td>
</tr>
<tr>
<td>Percent Relative Humidity (Night)</td>
<td>56</td>
<td>49</td>
<td>42</td>
<td>31</td>
<td>23</td>
<td>24</td>
<td>47</td>
<td>55</td>
<td>44</td>
<td>43</td>
<td>49</td>
<td>56</td>
<td>43</td>
</tr>
<tr>
<td>Wind Direction</td>
<td>SE</td>
<td>SE</td>
<td>SE</td>
<td>SE</td>
<td>SE</td>
<td>SE</td>
<td>SE</td>
<td>SE</td>
<td>SE</td>
<td>SE</td>
<td>SE</td>
<td>SE</td>
<td></td>
</tr>
<tr>
<td>Wind Speed (mph)</td>
<td>7.8</td>
<td>8.1</td>
<td>8.5</td>
<td>8.8</td>
<td>8.5</td>
<td>8.5</td>
<td>8.2</td>
<td>7.6</td>
<td>8.1</td>
<td>8.2</td>
<td>8.0</td>
<td>7.8</td>
<td>8.2</td>
</tr>
</tbody>
</table>

*per year*

**Table 4 - Possible Sunshine**

<table>
<thead>
<tr>
<th></th>
<th>JAN</th>
<th>FEB</th>
<th>MAR</th>
<th>APR</th>
<th>MAY</th>
<th>JUN</th>
<th>JUL</th>
<th>AUG</th>
<th>SEP</th>
<th>OCT</th>
<th>NOV</th>
<th>DEC</th>
<th>Annual Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percent of Possible Sunshine</td>
<td>75</td>
<td>93</td>
<td>88</td>
<td>89</td>
<td>91</td>
<td>97</td>
<td>84</td>
<td>92</td>
<td>81</td>
<td>68</td>
<td>83</td>
<td>81</td>
<td>86</td>
</tr>
<tr>
<td>Mean Cloud Cover</td>
<td>4.5</td>
<td>4.0</td>
<td>4.4</td>
<td>3.2</td>
<td>2.1</td>
<td>1.2</td>
<td>5.9</td>
<td>2.8</td>
<td>4.0</td>
<td>4.8</td>
<td>3.8</td>
<td>3.9</td>
<td>3.6</td>
</tr>
</tbody>
</table>
The University of Arizona is one of the top 20 research universities in the nation, with a student enrollment of nearly 35,000, a faculty and staff of 12,500. The UA is the largest employer in Pima County and the fourth largest in Arizona.

The University is centrally located in the Tucson metropolitan area, with a population estimated at 750,000 persons.

The University is currently situated on approximately 351 acres of land north-northeast of downtown Tucson. This area includes about 100 major buildings and facilities, for a total of approximately 6.7 million gross square feet (GSF) of permanent residential and non-residential space. In addition, the campus area includes considerable open space, a series of surface parking lots and streets, and a number of temporary buildings.

At present the University operates in many senses as two campuses, the Main Campus and The Arizona Health Sciences Center (AHSC). Most of the Main Campus is bounded by Speedway Boulevard, Campbell Avenue, Sixth Street, and Park/Euclid Avenues. The "north campus" of the AHSC is currently bound by Chauncey Street, Campbell Avenue, Helen Street, and Vine Avenue; and includes the University Medical Center (UMC). The physical distance between the two campuses is accentuated by difficulties in crossing Speedway Boulevard, a major city arterial.

The University is surrounded by a series of predominantly residential neighborhoods. These neighborhoods are each different, depending on building age and character, socio-economic status, occupancy/home ownership, and population mix. In addition, there are a number of commercial areas in proximity to the campus.
4. SITE DATA AND ANALYSIS

4.2 The University of Arizona Campus
4. SITE DATA AND ANALYSIS

4.2 The University of Arizona Campus

**Development Use Clusters**

The University of Arizona campus is divided in a series of development "use clusters". Figure 1 depicts the various clusters. Boundaries shown are for guideline purpose only. Each cluster includes parking and open space facilities. The *Fine Arts Complex* is located to one half at the Fine and performing arts cluster and to the other half at the professional college cluster.

There are two campus cores, the Main Campus Core and the Arizona Health Sciences Center (AHSC) Core. These cores function as an activity hub and physical center for the Main and North Campuses. The *Fine Arts Complex* is sited north east of the Main Campus Core.

**Auto Circulation and Parking**

Figure 2 depicts the circulation system under full build-out of the campus.

The campus is situated within a grid of arterials streets, which provide regional access to the University. Signalized intersections of collector and arterials streets provide access to the campus. Almost all streets within the University planning area are University-owned.

Also shown in Figure 2 are the parking structure sites and permanent surface lot sites in conjunction with the auto circulation system.

**Bicycle Circulation**

Figure 3 shows the bicycle infrastructure development. Bicycle travel is a viable mode of travel to and within the campus. There is number of existing bike routes and lanes that serve as Off-Campus connections and inner-campus connections.
4. SITE DATA AND ANALYSIS

4.2 The University of Arizona Campus

Pedestrian Circulation System

Shown in Figure 4 is the network of paths. These paths interconnect building clusters and complexes, activity nodes, and major parking facilities. Sidewalks parallel to roadways are remaining an important, but secondary component to the overall pedestrian circulation system.

Open Space

Figure 4 illustrates the open space system for the campus at full build-out. As shown, the activity nodes of usable open space are linked by major pathways. In addition, a series of street-oriented open spaces, including transition zones, "windows," and gateways, are depicted.

Visual Quality Overview

The Visual Quality Guidelines, e.g. maximum building highs, gateway buildings, landmark buildings, are illustrated in Figure 5

- Along Sixth Street and Speedway Boulevard, limit building heights adjacent to the street to 4 to 5 stories, and provide significant landscape buffers and "windows" into the campus where possible.

- As portions of the campus are developed more intensely, anticipate use of more connections between buildings/facilities: open space corridors, arcades or covered walkways, pedestrian bridges, and pedestrian "tunnels." These may be tied into bridge and tunnel systems over and/or under major thoroughfares.
4. SITE DATA AND ANALYSIS

4.2 The University of Arizona Campus

Figure 1 - Development Use Clusters
4. SITE DATA AND ANALYSIS
4.2 The University of Arizona Campus

Figure 2 -
Auto Circulation & Parking
4. SITE DATA AND ANALYSIS

4.2 The University of Arizona Campus

Figure 3 - Bycicle Circulation
4. SITE DATA AND ANALYSIS

4.2 The University of Arizona Campus

Figure 4 - Pedestrian & Open Space
Figure 5 - Visual Quality Overview

Fine Arts Complex
4. SITE DATA AND ANALYSIS

4.2 The University of Arizona Campus

The existing Museum of Art, College of Fine Art, College of Architecture, Planning and Landscape Architecture and the Center for Creative Photography form the Fine Arts Complex of the University of Arizona (see campus plan on next page).

The Fine Arts Library is considered as an additional part of the Fine Arts Complex. A geographical relationship between the site and the existing Fine Art complex should be achieved.
4. SITE DATA AND ANALYSIS

4.2 The University of Arizona Campus

Fine Art Facilities
4. SITE DATA AND ANALYSIS

4.2 The University of Arizona Campus

Existing Fine Art Collections

Campus of
The University of Arizona
Tucson Arizona

[Campus Map Diagram]
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

In the following report I have provided an analysis of 2 proposed sites for the new Fine Arts Library (see Campus Plan on next page).

Site 1 - The Center of the Fine Arts Complex
Site 2 – The Parking lot located behind the Center for Creative Photography

Each site was reviewed with several unique factors, e.g. circulation, land features, visual quality.

In addition other sites where considered, including the area between Helen and Mabel Street/ Park and Olive Road, but were deemed to be inappropriate for various reasons, e.g. proximity.
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

Potential Sites

Campus of
The University of Arizona
Tucson Arizona

University Planning Area
Potential Fine Arts Library Site
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 1

SITE AREA

Site 1: 50m x 80m = 4000 qm
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

This passage summarizes the site analysis diagrams on the following pages.

The proposed Site 1 is located within the University of Arizona Campus boundaries at the northwest corner of Speedway Boulevard and Olive Road. The site area is about 4000 square meters.

The space is surrounded by the colleges of Fine Arts and Architecture and the public buildings, such as the Museum of Art, the Gross Gallery, the Marroney Theatre, and the Center of Creative Photography. One of the possible future facility projects within this area is an Architecture addition behind the existing building.

The exterior space at the Fine Art Complex is treated very poorly. It has been designed with materials that radiate a lot of heat, e.g. tar, concrete, stones. This causes the space to be inhabitable and causes discomfort for the pedestrian. The lack of trees or other shading structures makes the outdoor space unusable during the day.

All the buildings and main entrances of the surrounding buildings are oriented towards the site.

Speedway Boulevard, one of the major city arterial streets, runs on the north side of the site. This major traffic roadway separates the north part of the campus from the main core. It is also a source of noise and pollution. Olive Road on the east side of the site is one of the major pedestrian routes on the campus and is restricted for vehicular access. The Speedway underpass on Olive road is one or three underpasses which were built for safety and as a major public entry to the campus. This underpass provides protected pedestrian access to the Fine Arts Complex from the parking structure on Park Avenue and the residential areas to the north.
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

Because Olive Road is closed for traffic the delivery access to the site is limited. There is a loading dock for the Fine Arts Complex located off of Park Avenue which serves the College of Fine Art, the Museum of Art, the Gross Gallery, and the Marroney Theatre. The Architecture building and the Center for Creative Photography are accessed from the parking lot on the east side off of Second Street.

The visual quality of the site is fairly poor, because 90% of the view throughout the site is blocked off by adjacent buildings. The only place one can view the Catalina Mountain range is between the McClelland Hall and the College of Law building.

The terrain of the site slopes more than 10 feet and creates a magnificent depression in the center of the Fine Arts Complex where the underpass cuts underneath Speedway Boulevard.

Pro Site
- Location: The center of the Fine Arts Complex
- Proximity to the users
- Ease of pedestrian access
- Olive road is one of the major pedestrian routes on campus
- Underpass: gateway to the campus

Contra Site
- restricted delivery access, because Olive Road is closed for vehicles
- current use as a plaza; building would have to be under ground
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 1-
CURRENT USE AND
IMPLEMENTATION PROGRAM
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 1-
USE OF EXTERIOR SPACE
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 1-
SOLID / VOID SPACE
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 1-
EDGES

- Building Edges
- Building Entrance
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 1-
CIRCULATION - VEHICULAR

VEHICULAR

Public Aterial Street
Public Collector Street
Access route (restrictions apply)

Bus Stop
4. SITE DATA AND ANALYSIS
4.3 Site Suitability Study

SITE 1-
CIRCULATION - BICYCLES

- BICYCLE
- Bike routes
- Bicycle dismount zone (walk bicycles)
- Bicycle parking
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 1 -
CIRCULATION -
PEDESTRIAN

PEDESTRIAN

- High Use Ped Route
- Medium Use Ped Route
- Major access to buildings
- Main activity areas

IV-3-12
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 1- UTILITIES

EXISTING UTILITY TUNNEL
SITE 1-
VISUAL QUALITY

- poor view to adjacent buildings

+ good view to mountains and campus

noise from street
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 1/2-CONTOURS
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 1-
SHADOW PATTERNS -
SUMMER
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 1 - SHADOW PATTERNS - WINTER
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

Campus of
The University of Arizona
Tucson Arizona

- University Planning Area
- Potential Fine Arts Library Site
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 2-
SITE AREA

Site 2: 50m x 130m = 6500 sm
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 2

Site and Site Analysis

This passage summarizes the site analysis diagrams on the following pages.

The proposed Site 2 is located within the University of Arizona Campus boundaries at the south of Speedway Boulevard between Park Avenue and Mountain Avenue. The space is surrounded by the Colleges of Engineering and Architecture and the Center of Creative Photography. One of the possible future facility projects within this area is an Architecture Addition behind the existing building.

The site is currently used as a parking lot. There is no attention paid to the outdoor space; only around the Engineering building are there some Palm trees and benches. All surrounding buildings face this site with their "back"; thus entrances of these buildings are secondary entrances to the site.

Speedway Boulevard, one of the major city arterial, runs on the north side of the site. This major traffic roadway separates the north part of the campus from the main core. It is also a source of noise and pollution.

There is no major circulation route through the site. The parking lot is used as a vehicular, bicycle and pedestrian route. In the future a separation of them will be necessary to avoid accidents.

The visual quality of the site is fairly poor, because most of the view throughout the site is covered by adjacent buildings. Only above the Law building one can see the Catalina Mountain range.

There are no special land features of the site. It is a flat surface with less than 1 foot elevation change.
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

Pro Site
- availability of space
- ease of delivery access off of Second Street
- possibility of creating a new plaza in-between the buildings

Contra Site
- Location: "behind" the Fine Arts Complex
- Visual connection to the Fine Arts Complex
- Connection to the pedestrian circulation
- Parking has to be relocated

Conclusion
One of the if not the most critical factor is proximity. The materials must be close to it's major users (students and faculty) from the Schools of Music, Theatre, Dance and Architecture. For instance Architecture students are often send to the Library during studio to look at materials.

Regarding to this issue I would chose Site 1.

The new Fine Arts Library is considered as an additional part of the Fine Arts Complex there should be a geographical relationship between both.
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 2-
ADJACENCIES AND
IMPLEMENTATION PROGRAM
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 2-
USE OF EXTERIOR SPACE

PARKING
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 2-
SOLID / VOID SPACE

SOLID

VOID
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 2-EDGES

- Building Edges
- Building Entrance
SITE 2-
CIRCULATION -
VEHICULAR

4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

AUTO

Public Aterial Street

Public Collector Street

Access route

Access route (restrictions apply)

Bus Stop
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 2-
CIRCULATION - BICYCLES

BICYCLE

- ■ ■ ■ ■ ■
  Bike routes

- - - - -
  Bicycle dismount zone (walk bycycles)

○
  Bycycle parking
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 2-
CIRCULATION - PEDESTRIAN

**PEDESTRIAN**

- High Use Ped Route
- Medium Use Ped Route
- Major access to buildings
- Main activity areas
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 2- UTILITIES

EXISTING UTILITY TUNNEL
4. SITE DATA AND ANALYSIS

4.3 Site Suitability Study

SITE 2-
VISUAL QUALITY

- poor view to adjacent buildings

+ nice view to the mountains

↑ noise from street
THE GLASS BOX

Proposed climatic design techniques

1. Trees for shading
2. “Shadovoltaic” System on the roof
3. Double skin façade
4. Insulated glass
5. South façade: horizontal louvers
6. East and west façade: vertical louvers

Section through Lobby

Nadine Apmann
THE GLASS BOX

Proposed climatic design techniques

I am proposing the use of Photovoltaic elements on the roof of the glass box. Solar energy could provide energy for cooling in summer and heating in winter.

System: “Shadovoltaic”

Photovoltaic slats function automatically as shading elements and simultaneously as energy source units (with exception of those units facing north). The photovoltaic slats are screwed onto frames, which, in turn, are fixed onto a torque rod rotated by a steering lever drop arm. The three “shadovoltaic” sides are individually controlled and directed by a computer data program.

When required the louvres open fully to allow the maximum amount of light in. The photovoltaic louvres, which follow the position of the sun on a single axis movement, automatically provide a shading function.
THE GLASS BOX

Proposed climatic design techniques

- Poor weather condition/ overcast: maximum daylight through complete opening of louvers

Photovoltaic modules convert solar energy into electricity, the modules are fitted with 10 x 10 cm polycrystalline silicon solar cells. The modules offer a degree of shading from the steeply angled radiation in summer, because only 35% of the radiation penetrates the spaces between the modules through to the atrium space below.

- high azimuth angle: requires complete closure of louvers.

Photovoltaic modules convert solar energy into electricity, the modules are fitted with 10 x 10 cm polycrystalline silicon solar cells. The modules offer a degree of shading from the steeply angled radiation in summer, because only 35% of the radiation penetrates the spaces between the modules through to the atrium space below.

Louvres are available in a variety of specifications, including the choice of opaque or semi-transparent shading. The surface of the plain glass louvres can be treated to reflect light while still maintaining the view out.

Significant progress has been made through the introduction of a new stainless steel control mechanism which can utilise either hydraulic or electric actuators. This low maintenance mechanism allows an even more accurate rotating movement.
THE GLASS BOX

Proposed climatic design techniques

Double skin façade

I am proposing a double-skin façade for the above ground portion of the library.

An advantage of this system is the solar shading it efforts in the summer. As radiation from absorbed solar radiation is emitted into the intermediate cavity, a natural stack effect results, which causes the air to rise, taking with it the additional heat. A double skin façade also reduces heat loss because of the increased temperature of the air in the cavity lowers.

The outer skin is proposed to be insulated heat absorbing glass.

The inner façade consists of metal louvers and fixed insulating glass panels.
THE GLASS BOX

Proposed climatic design techniques

GLASS

In addition to the shading elements some of the glass panels (on the south, east and west side) could contain a temperature dependent layer.

Temperature - Dependent Layers

Temperature-dependent layers can automatically control light transmission by reversible physical changes which are activated by a change in temperature.

Thermotropic layers operate mainly over the entire solar spectrum, changing state with increasing temperature from clear and light-transmitting to opaque and light-scattering. The basic material consists of two components with different refractive indices. At lower temperature the mixture is homogeneous and has a high transparency. The change from transparent to translucent is reversible.

The start of the process can be set to between 25 C and 120 C according to the proportion of the mix of the Thermotropic layer.
TRANSITIONAL LEVEL 2

media carriage

intermediate

study carrels

flexible

multimedia seminar room

technology

study area

multi-purpose

media group study room
TRADITIONAL LEVEL

LEVEL 3

physical

*physical collection*

static

*periodicals*

solid

*reading area*

defined

*special collection*
few into Reading Area
APPENDIX

Facility Questionnaire
FACILITIES QUESTIONNAIRE

This survey has been designed primarily with either multiple choice or short-answer questions to minimize the time required for completion. Your responses may be estimated if necessary. Please answer as many questions as possible. If you are unable to answer some questions, note "U/A" (unable to answer) or "N/A" (not applicable).

A. DESCRIPTIVE INFORMATION ABOUT COLLECTION

1. Does your collection include (check as many as are applicable):
   () Books  () Periodicals  () Exhibition/museum catalogs
   () Microforms  () Slides  () Slide-Tapes
   () Photographs  () Art reproductions  () Picture files
   () Vertical files, e.g., clippings, pamphlets
   () Original art collection
   () Other (Specify)______________________________

2. Indicate circulating status of collection:
   () Entire collection is noncirculating
   () Entire collection is circulating
   () In-house circulation permitted only to staff and/or faculty
   () Sections of collection DO NOT circulate. Identify types of material which DO NOT CIRCULATE:
     () Reference  () Periodicals  () Microforms
     () Special collections/rare and/or valuable materials
     () Oversize or folio collections  () Exhibition catalogs
     () Other (Specify)______________________________

3. Identify type of user access to your materials.
   () Open access (all materials directly accessible to users) () Open access EXCEPT for the following materials which must be paged:
     () Special/rare book collection
     () Oversize/folio collection
     () Microforms
     () Other (Specify)______________________________
   () Closed stacks (all materials must be paged for use) () Closed stacks EXCEPT for the following materials which are directly accessible to users:
     () Reference collection
     () Unbound periodicals
     () Other (Specify)______________________________
4. Provide estimates of average annual growth rates for the following (supply averages for as many types of material as are applicable; averages are preferred for NUMBER OF ITEMS and NOT for number of titles):

- Books and periodicals
- Oversize/folio volumes (if separate figures are available)
- Microfiche ______ Microfilm
- Vertical file materials (estimate number of inches or feet added annually)
- Slides
- Photographs/art reproductions
- Original art collection
- Other (Specify)____________________

5. Identify your user groups (check as many as are applicable):
   () General public   () Students   () Faculty
   () Museum curators and staff
   () Other (Specify)______________________________

6. Approximately how many people use your collection daily:
   () 0 to 9     () 10 to 19     () 20 to 29     () 30 to 39
   () 40 to 49   () 50 to 59     () 60 to 69     () 70 to 79
   () 80 to 99   () 100 to 149   () 150 to 199
   () 200 or more
   If use exceeds 200 daily, please indicate approximate number:_________________

7. What is the approximate number of users which your collection must serve (e.g., total number of faculty, students, curators, etc.)?_________________

8. Identify types of service provided (check as many as are applicable):
   () Reference (in-person)     () Reference (by telephone)
   () Photocopying machines for public use
   () Photocopying done by staff for public
   () Photographs made for patrons
   () Slides made for users      () Slides duplicated
   () Online database searching (in-house)
   () Public access computer terminals
   () Other (Specify)______________________________

B. DESCRIPTIVE INFORMATION ABOUT FACILITY

1. Was your present facility originally constructed for a library or visual resources collection?
   () Yes   () No
2. Approximately how many square feet does your facility include?________

3. Approximately how many square feet are allocated to each of the following areas (if footage figures are not available, then provide approximate percentage):
   a ______ Book stacks
   b ______ Vertical files
   c ______ Microforms cabinets/storage
   d ______ Slide cabinets
   e ______ Photographs/art reproductions/picture cabinets
   f ______ Original art collection
   g ______ Offices and work areas
   h ______ User areas, e.g., reading room(s), light table areas
   i ______ Entry area including circulation or reference areas
   j ______ Offices and work areas (specify footage or percentage if separate ROOMS)
   k ______ Office for head librarian/visual resources specialist
   l ______ Reference office
   m ______ Technical services, e.g., cataloging, slide binding, bindery preparation
   n ______ Copystand and darkroom for slide production
   o ______ Preservation functions, e.g., binding repair
   p ______ Other (Specify)______________________________
   q ______ Exhibition/display cases
   r ______ Storage for special collections
   s ______ Other (Specify)______________________________

4. Which of the areas in Question 3 are adequate to meet PRESENT needs? Please CIRCLE as many as are applicable in 3a through 3r or check: ( ) None

5. How many workstations do you HAVE for the following staff categories:
   ___Professional   ___Clerical   ___Hourly/volunteer

6. How many workstations do you NEED for the following staff categories:
   ___Professional   ___Clerical   ___Hourly/volunteer

7. Was your present facility planned for future growth?
   ( ) Yes
   ( ) No, we moved into present facility at full capacity
   ( ) Other (e.g., additional rooms could become available in present building):

8. Is your collection accessible to the handicapped?
   ( ) Yes, all public areas are accessible
   ( ) Only limited areas are accessible
   ( ) No ( ) Other (Specify)______________________________
9. What are GOOD features of your physical layout?

10. What are POOR features of your physical layout?

11. Please identify most critical needs of your collection at this time, e.g., inadequate stack space, inadequate slide storage space, etc.

12. If a new Fine Arts Library was to be built, what do you think would be important issues to consider? (e.g. design issues, information services, etc.)

13. Additional comments (for additional space use the back side):

Name: ________________________________

Position: ______________________________

Institution: ____________________________

Thank you very much for taking the time to complete this questionnaire.

Please return to:  Nadine Apmann  
                  College of Architecture  
                  1040 N. Olive
This is a research of needs for a new architecture library at the University of Michigan (media union). It contains essays for the questions: What is the ideal academic architecture library? And what do we want from the library of the future?
(Example: CCA)
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Very specific information about art libraries
*

Focuses on Fine Art libraries: comparison and observation, documentation and collection patterns, trends and conclusions.
*

This proposal was provided at the American Library Association's annual conference 1996 and the ADA (Americans with Disabilities Act) Preconference in 1993. It includes the Accessibility guidelines and general requirements for the building design.
***
History

General

Main & Archit NA4170 .P48

Chapter 7 provides a basic historical overview of the libraries from the Prolemies' library until the University libraries of the 1960's, giving a lot of examples. Good background in the evolution of library design.

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Archit Z679.2.U54 V36 1995

Arch Z731 .V3 1989


Arch: NA705 .P5

P.314-395 *The Boston public library – detailed analyses*

**

Archit Z679 .W6713

Contains data and plans for 38 different libraries for schools administration in the United States, Great Britain (open plan libraries), Japan, Israel, Germany and other European countries (closed-stack libraries) all erected/build in the 1960's.

**

Main Z679 .B83

Contains a short history overview in German and English.

**

Main Z679 .B34


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Main Z679 .B6 1970
pp 38-56: Chapter 4 speaks about History of European Library Architecture from the Middle Ages until 1850.

Main Z679.2.U54 K37 1997
It's all what the title says, covering the 18th –20th century.

University of Arizona

Main & Special Coll & Archit LD193 .B35 1987

Leetrell, Estelle. History of the University of Arizona 1885-1926. Library University of Arizona
Special Coll AZ55

Design

Irvine, Betty Jo. Facilities standards for art libraries and visual resources collections / Art Libraries Society of North America; Englewood, Colo.: Libraries Unlimited, 1991
Main & Archit Z675.A85 F33 1991
Based on a facility survey this book provides the facility standards and needs assessment (qualitative and quantitative) for art libraries and visual resource collections.

Step-by-step description of the planing process, including a very detailed description of library design principles.

Main & Archit Z679.5 .E37 1990
Brings together the basic principles of function and design, including space standards, advent of new technology, audiovisual requirements, and space management. Case studies from United Kingdom, United States and South Africa.
Although it is a little bit old, it got some good design guides, e.g. diagrams of space requirements and standards in relation to the human body.
***

Main & Archit NA6812 .B84
Makes recommendation for the basic design standards of art facilities.
P.132-152 Design standards for visual arts
**

Main & Archit Z679 .M98
A bid old, but basic design guide for a small public library. Contains low level illustrations.

Main Z684 .B86 1995
This is a recently published book focusing on the furniture, e.g. shelving, Service Desk, Chairs, Tables, and Workstations.
***

ranking:

*** very useful
** useful
* less useful