



FROM BANK TO LIBRARY

- A CONVERSION OF CENTRAL BANK IN DUBLIN

DEGREE PROJECT IN ARCHITECTURE

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ABSTRACT

The building “Central Bank” in Dublin may soon lose its original function as the headquarters of the Central Bank of Ireland. This work involves a conversion of the building, from its current function to a public library. The work also includes a remodeling of the adjacent areas.

I started by joining the competition “The Central Bank in the 21st Century”, organized by DOCOMOMO Ireland. The purpose of the competition was to propose new uses for the bank/office building “Central Bank” (built between 1972 and 1978). I chose the competition because it was open and vision-based; the only limits given were the building and the site.

The building consists of a great cube that hangs dramatically in the air suspended by two concrete cores. The building seems quite inaccessible: To reach the main entrance you first have to pass a big fence made of steel and concrete, after that you have to climb a giant stairway (4,3m high).

My main challenge was to open up this heavy and repellent authority building to the public, and make good functional space suited for a public library. I also worked a lot with the square in front of the building, to make it publicly inviting.

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2013, THE FENCE, STAIRWAY AND SCULPTURE ARE TAKING LOTS OF SPACE; IN THE FIELD OF VIEW AND ON THE SQUARE

INTRODUCTION

WHY THIS BUILDING?

My work began when I ran for the architectural competition “The Central Bank in the 21st Century” organized by DOCOMOMO Ireland. The purpose was to propose new uses for the bank/office building “Central Bank”. The competition helped me to set up the boundaries to a certain building and place. It also gave me an actual occurrence to base my project on. What specifically attracted me with this particular competition was that it was vision-based and open for everyone. I got myself the exclusive freedom to find out the future of this building and location

METHODOLOGY

I started by building a detailed 3D model of the building, the location and the adjacent areas to understand the volumes and spatiality. I primary based my model on **Cad-drawings** distributed by DOCOMOMO Ireland.

To complete the model I also used several additional sources: **Older handmade drawings** which I found via *archiseek.com* (an Irish architecture guide) and in the book “*The Buildings of Ireland*” by Christine Casey. **The documentary “The Big Bank”** by John Sisk & Co. describes in detail the construction of the “Central Bank”-building and its load-bearing structure. **A variety of photos** downloaded on the Internet helped me to understand the facades of the surrounding houses. **3D models** from Google

3D Warehouse, as well as **maps and street views** from Google maps were also helpful when making my model.

While I was working on the model I also studied the history of the place and the building. I did this to find out whether there were specific details that were valuable to preserve.

When determining the new function of the building, I first searched the web for already existing ideas about the place and the future. I read articles¹ dealing with the subject, and looked at the subsequent discussions. One new function that was often discussed in positive terms was a public library. I also liked the idea of a library: Partly because it seemed to be well-liked, partly because it was a nice and challenging design task to open up this heavy -repellent power building to the public.

Once I had chosen a public library as the new function of the building I studied the Swedish debate about the new “future library”. In this debate the traditional educational library with physical books stands in contrast with the virtual, net based library with digital book. In this future library the physical space has become a meeting place and a center for enjoyment instead of space for books. The reason why I read about this was to determine which kind of library I wanted “Central Bank” to be transformed into, a calm place with books or an exciting meeting place.

HISTORY AND FACTS

The building “Central bank” at Dame street in Dublin was built between 1972-1978. The architects were Sam Stephenson and Arthur Gibney. The construction was criticized because of the demolition of some 18th century buildings and the fact that it exceeded its permitted height.

The height problem was solved by not putting a roof on the bearing structure, creating a new rainwater related problem (which later was solved by permitting the exceeded height and putting a copper roof on top). Some pastiche buildings were also “re-erected” as an effort to mollify the opponents. These new “old” buildings were facing the square instead of Dame Street which the original old buildings once did.

The “Central Bank” is located in the central district “Temple Bar” which has a great variety of building types from different time periods. A typical house in Temple bar is brick-built, slightly decayed, around three stories in height, narrow in width, and has a peculiar looking, colorful commercial store at the bottom. However, the typical building facing the broad Dame Street looks a bit more expensive and is slightly higher; around four stories. These descriptions are of course generalized. The area has lot of cultural institutions (art, music, photography, film etc) and gathering places (bars, restaurants and nightclubs).

Apart from the broad Dame Street it is still a quite picturesquely area with a lot of quite narrow paving streets and old looking houses. The dramatic and modern-looking building “Central bank” is a one of its kind around here. I have read lively discussions dealing with this building on the Internet, some people hate it and say that it’s desecrating the old atmosphere and should be torn down. Some people love it, and mention the unique construction.

Truth is that this building was a sensation in its method of construction for that time being. The floors are all suspended from the twin cores by steel trusses visible on the facades. During construction each floor was built at ground level and then hoisted up into right position. The steel wires holding the floors and connecting to the steel trusses can all be seen on the facade.

The construction system allows the floors to be glazed from floor to ceiling throughout the entire building giving the facade a strict striped appearance.

Although there’s a strict and very thought through system in the design the appearance is raw. The stone façade almost looks like concrete from a distance, and the huge geometric floor-box that is hanging in the air is quite dramatic. Some would say bold, some would say brutal, but the building is special and unique whether you like it or not.

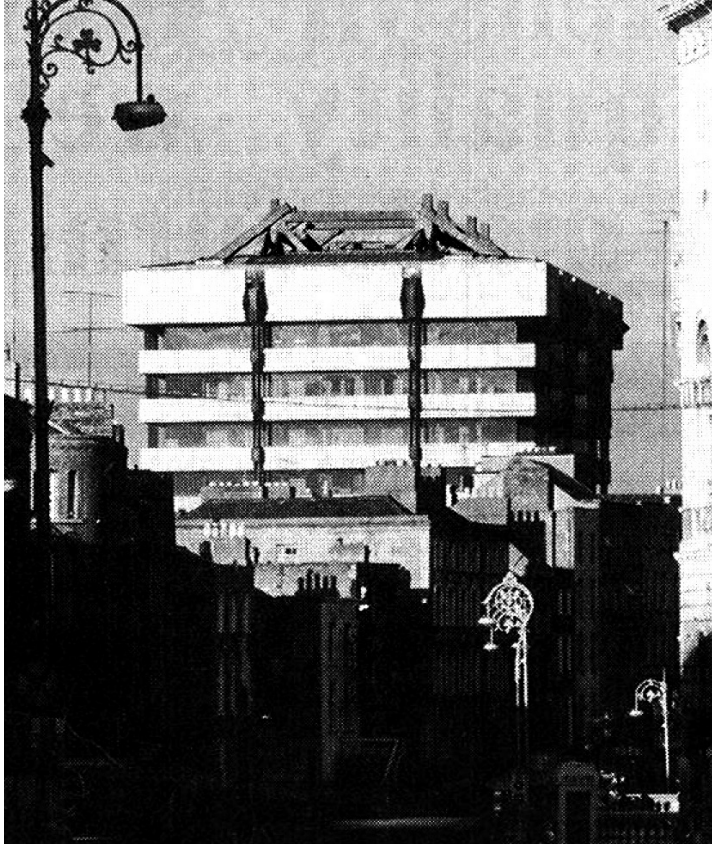


¹ The articles can be found in the “bibliography”-part

MAP OVERVIEW, THE SITE IN THE CENTRE OF DUBLIN



1974, THE ROOF TRUSSES WERE LATER REMOVED



1980, VISIBLE STRUCTURE ON TOP, LATER A ROOF WAS ADDED

WHAT LIBRARY

THE PHYSICAL LIBRARY IN FUTURE

So I decided to make a public library, but I didn't know what kind of library. Since I have lived in Malmö for a long time and daily read the local newspaper, I had taken note of an intense Swedish library debate that began in 2009.

In 2009, the City Library of Malmö went in forefront of the debate about the library's physical being in the future. They did this with a radical slogan *"Let's carry out the books and bring in the authors"*. In connection the local newspaper *"Sydsvenskan"* published an article in which they wrote that Malmö City Library grinded 30 tons of books to make room for stages, venues and restaurants.

It was a provocative move in order to generate debate about the library's future, but the following discussions were tough and visions eclipsed. Some people were afraid that the books and the traditional library were threatened.

In the Magazine *"Framsteget special"* Elsebeth Tank (previously Library Director in Malmö) said that the work was about more than a culling of 30 tons of books. There she described a broad agenda, where both the traditional and the future library could coexist.

The vision was to make Malmö City Library the citizen's third place in the city, between job/study and home: a town square where everyone, regardless of age, income or ethnicity could meet.

The goal was to create a good connection with the city, bringing the city's residents together and attract more visitors (both physical and virtual). There was a vision of an outdoor dining and more generous opening hours, they who wanted to drink morning coffee and read the paper before work should be able to do it in the library. An international scene was established for author talks, community discussions, music, theater and storytelling. The vision also included events where cultural exchanges could occur between different groups.

I had been at Malmö City Library several times and knew it was a popular, with 929 000 visitors a year 2012 (Malmö City website). This was a very good figure in a small town with 307,600 inhabitants (Malmö's population report 2013).

I did not only focus on the City Library of Malmö. I read about the library's future in general in various media, including the *Swedish Library Association report from 2011*. This report shows that library visitors in general

primarily want a calm reading environment, where lending out printed books is the main focus. In second place they want easy access and good opening hours. New digital media, events and the library as a meeting place is not unimportant, but is ranked lower.

In the Civic Analysis Report *"Medborgardialog om framtidens bibliotek"* from 2010, they come to the conclusion that the uniqueness of the library is that it is "a non-commercial site where you meet people who search for knowledge, where titles and social categories do not matter." They also mention that the library is a free zone where "the experience of being in a place with many books is special."

MY LIBRARY

You could say that I chose a path between the rendezvous and the traditional silent library.

I was inspired by the ambitions of Malmö City Library, trying to be at the forefront and add more value to the city than a classic library. I believe that an independent venue can add a value to the city; it can be a venue for cultural, social debate and democracy. Everyone should feel welcome and know that the library belongs to them, regardless of age, ethnicity or socio-economic status. To step into the library should not feel like a big effort, just like dropping by without difficulties.

At the same time, I wanted to maintain the traditional essence of the library; areas for tranquility and quiet reading, where you can spend time with yourself and avoid communicating with other people. I think the symbolic value of physical books is huge. Even if the virtual options are becoming more and more important, without printed books a library would lose its spirit.

A major challenge in my design work was to open up the closed building. I wanted to make the barrier between inside and outside as little as possible, and create a smooth and clear interior communication. At the same time, I wanted to keep everything I considered valuable on the original building (I will return to this later).

I also wanted to create a part of the building that could activate the place from early morning to late evening, to create activity around the clock. People should associate this site with security and liveliness. Here you should be able to take a coffee and read the paper before going to work, or drop by after a late shift on the way home.

ANALYSIS

PROBLEMS

I believe a successful public library needs to have good accessibility and it has to be inviting. Since there is a plaza in front of the building there should be great possibility to create a welcoming environment. From these standpoints, I found the following problems:

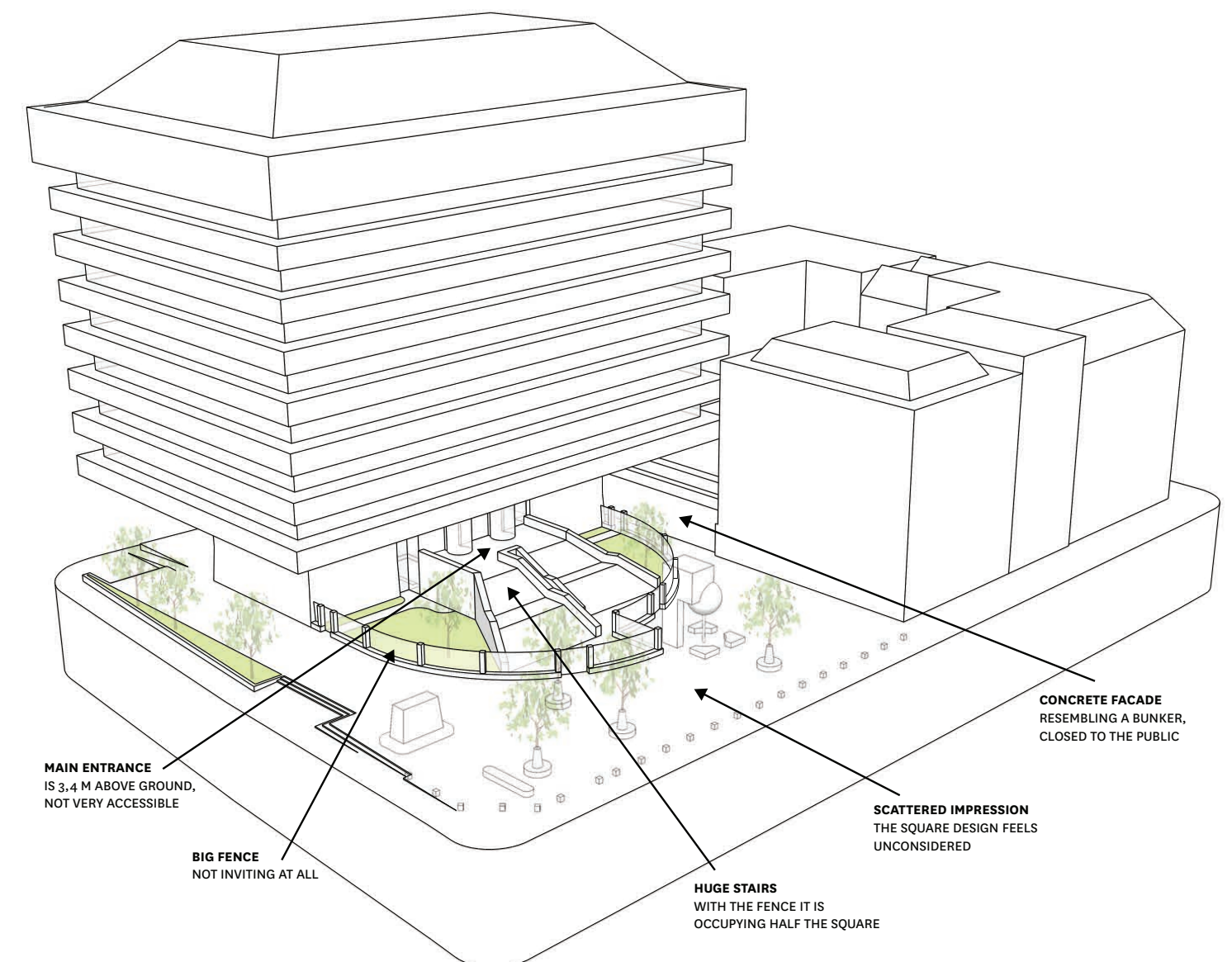
1. The building is quite inaccessible, in order to enter you must first get through the large steel and concrete walls, after that you have to climb a stairway before you finally reach the main entrance at a height of 4.3 meters (see photos on next page)

2. Some parts on the site feel repellent and intimidating. The narrow passage between the "Central Bank" and the adjacent bunker-like building of concrete is not particularly hospitable. The buildings form two closed walls on either

side (see photos on next page). The big monumental staircase and all the big fences of concrete and steel also contribute to make you feel unwelcome.

3. The capacity of the plaza is not used in a good way: The stairs and all the walls take most of the space. The little space left is occupied by a large sculpture, some scattered and clumsy round seating and concrete car blockers. The nice thing is the design-thought of combining seats with planting, I kept this idea and transformed it later on.

The hulking sculpture "Tree of gold" lacks function and obscures the building. The sculpture symbolizes growth under careful management, in which the Central Bank is protecting the wealth of the country. When the building loses its function as a bank I don't see any reason why keeping this sculpture.



ANALYSIS

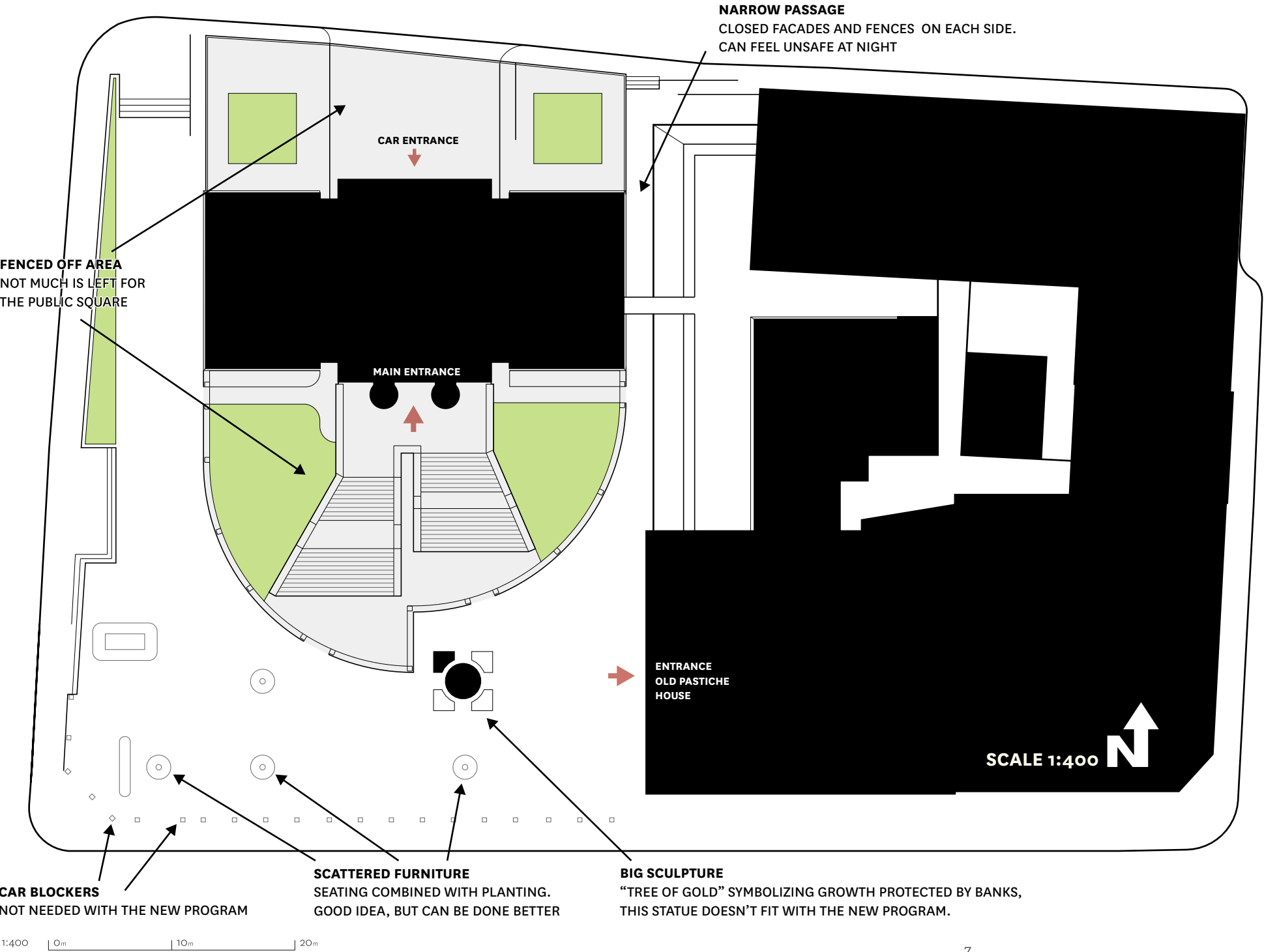
STRENGTHS ON THE SITE

Although the square has little public space it seems to be well used. On most pictures I've seen it's always pretty much the people sitting there, hanging out or waiting for someone. Its popularity is probably thanks to the fact that the square has good sun conditions (situated in the south) and is centrally located. By revamping the design and free up some space I think this square could be real nice.

This is an iconic building, well known all around Ireland. It is also a physical landmark and a given meeting place in the district. It can be seen a long way and can help visitors to orientate within the area.

It got a unique construction and was a bold forward-looking investment at that time. I really think this building is worth saving and because of its iconic status it should be open to the public. It could become a great tourist attraction , but I think people want the ability to go inside the building.

A nice thing with the square is that there is a possibility to let the trees grow on the site despite the fact that underneath lie two floors of parking. Although I don't like the clumsy furniture situated on the square I like the combination of planting and seating. The car entry to the basement is located on the backside which is the north shady side. This is a typical backside which serves its purpose for deliveries and car access necessary for this building.



OLD HANDMADE DRAWING



THE NARROW PASSAGE EAST ON THE SQUARE



THE FENCE AND THE STAIRS TO THE MAIN ENTRANCE

DESIGN PROCESS

INITIAL THOUGHTS

My first thought was to make the main entrance more accessible; I wanted to take it down to ground level so people could easily step into the building. Furthermore I wanted to clean up the square to create more usable space, and open up the bunker-like building in the east. The east side-building could be used to activate the square.

At the same time, I wanted to preserve and at best clarify what I thought was most important about the “Central Bank” building: The stately and brutally honest impression of the supporting structure and the straight and clean form language.

I also wanted to create an efficient and comprehensive internal communication for the visitors, as well as make a special space at the top of the building: Here you are supposed to get close and really experience the supporting steel structure.

THE PLAZA

I removed everything located on the square that disturbed me (pretty much most things); the stairway, the fence, the clumsy circular furniture, the statue and the car blockers. This made a lot of space available and increased the public capacity and usability. Afterwards there were enough room to accommodate temporary events and markets.

Many people visit this square since it has good sun conditions and is centrally located. Therefore I wanted to increase the number of seats and design them so they blended with the clean character of the building. The result was permanent wooden-deck-seats combined with greenery and trees.

The wooden decks had clean geometric design and were placed so that they would not stop the flow of passers-by in the square. In addition, I put lighter benches in connection to the bearing cores of the “Central Bank”-building and

also in the western and eastern parts of the square. Finally, I created a more clear form language in the western part of the square, with more trees and a greater openness to the “Upper Fownes Street”. The tree plantings create small terraces that elevates as the Fownes Street goes down. At the center of the square they reach a suitable height to sit on, for people that want to sit facing the street instead of the square.

THE MAIN ENTRANCE

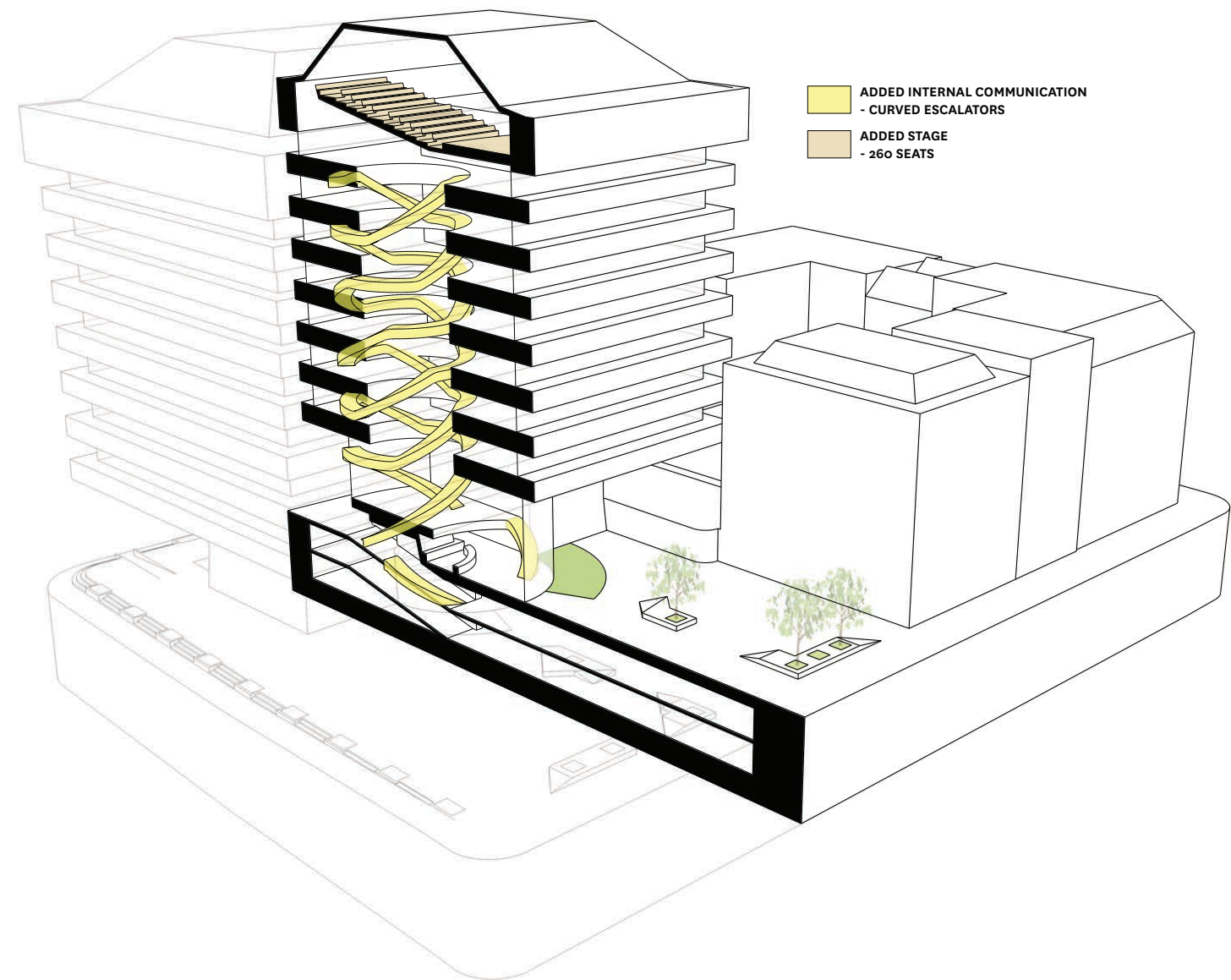
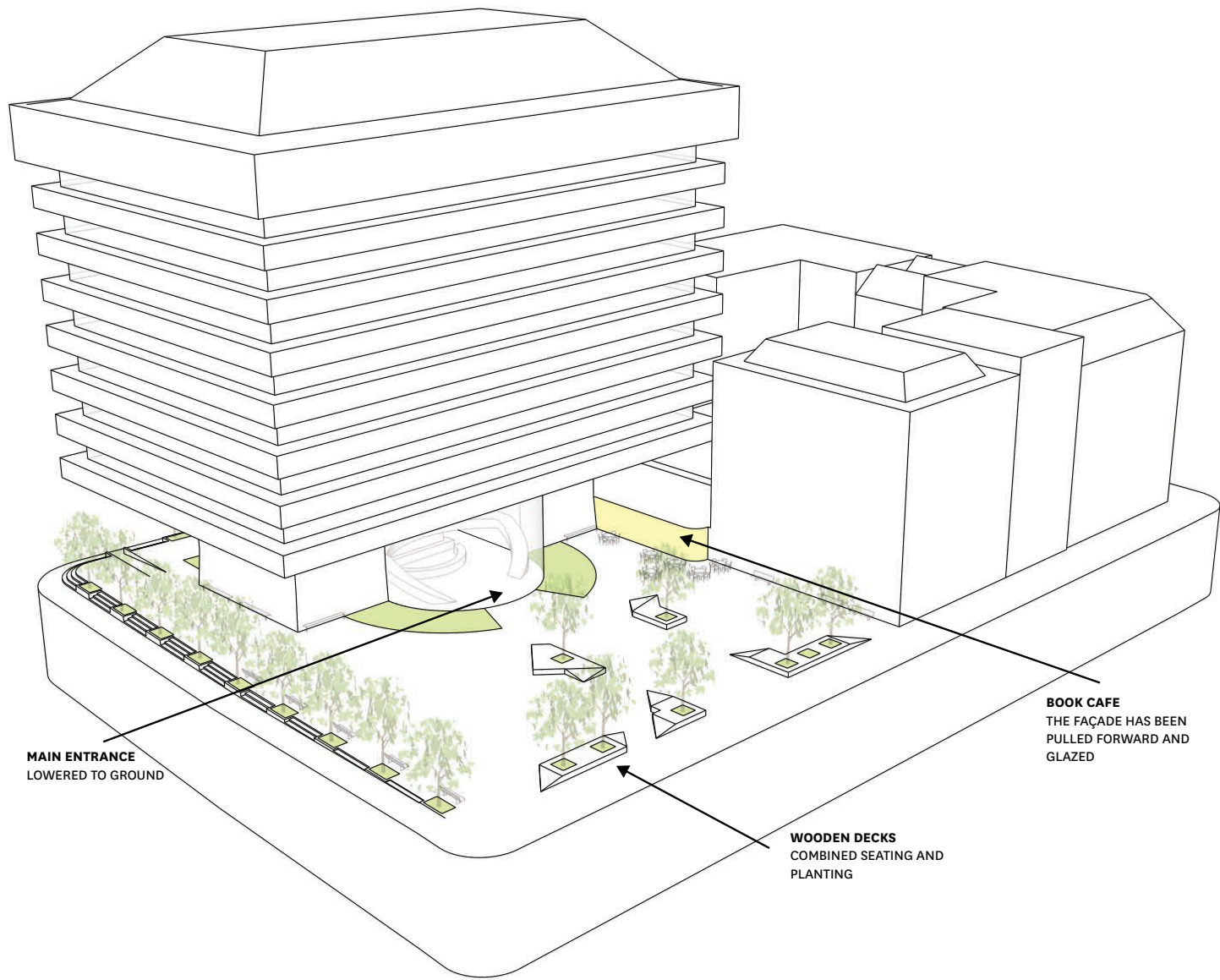
To form a usable space on the ground floor I had to move back the car ramp going down to the basement. Once this was done, I had created a magnificent space which was more than three stories high. As a new additional façade at ground level I chose a curved glass façade that I wanted to feel light in contrast to the two bearing “legs” on either side of the entrance. I wanted to clarify these two supporting cores because I think that the bold load-bearing structure is the strongest attribute of the building.

THE INTERNAL COMMUNICATION

When the “Central Bank” becomes a public library, the number of visitors will increase dramatically. The inner vertical communication consists of five elevators plus two emergency staircases. It will be necessary to create a vertical communication that can handle a lot more visitors.

As a solution, I drilled a large round hole through all the floors of the building and put in curved escalators. This created an openness that allowed the visitors to really experience the architecture and get a nice overview of the interior while going to a destination.

With more elevators instead you would not get the same perception of where you are located in the building. With extra stairs it would be a great effort to get up and down the building. I found escalators to be a good alternative. The important thing is that they must be silent, so they do not disturb the library functions.



DESIGN PROCESS

THE CONNECTED BUILDING

I wanted a place that could be open for most of the day, and thus activate the square from early morning to late night. I was thinking a smaller part of the building would be appropriate (this would be cheaper to run). The function I wanted to create was a restaurant/café where you could borrow and read magazines and newspapers. Here you should be able to have a coffee and read the newspaper before going to work, or drop by after a late shift on your way home. It would be the library's magazine and newspaper section combined with a restaurant/café.

I chose to pull out the annexe building in the east and link it together with the main building. I pulled it out just a little bit further than the “old-building” next

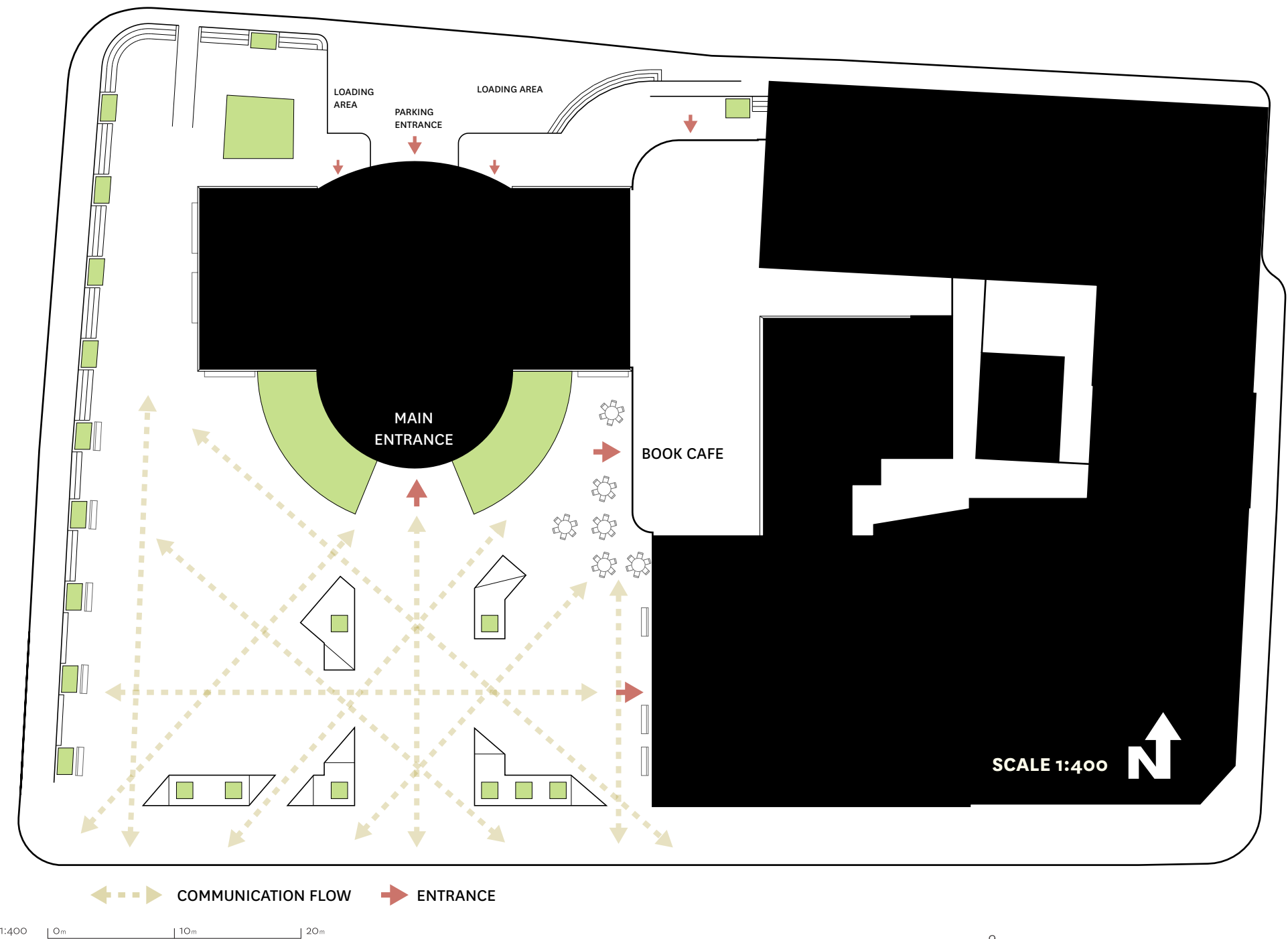
to it. The Annexe-building had been completely hidden behind this pastiche-building before (which also was the intention I guess). The concrete façade was exchanged to a light glass facade to create transparency between the indoors and outdoors. The idea was that the connected building would submit to the main building and not compete for attention. I did it only one storey high and aimed for a simple, light and nice impression.

By connecting the east annexe building to the main “Central Bank”-building I also removed the narrow passage; as a result I created a calm corner of the square. This was perfect for the function I wanted to have here; an outdoor dining connected to the newspaper-café. This could create a nice contact between the library and the plaza and would be a pleasant feature on a sunny square like this.

THE STAGE

At the top of the building I drew a stage with 260 seats; I was a bit inspired by the City Library of Malmö and their international- authors -arena. My thought was that different types of events could take place here such as; authoring dialogues, debates, concerts, theaters, storytelling and other types of cultural events. Maybe the space could also be rented occasionally to business conferences, to raise extra money for cultural activities.

I think this concert-hall could be absolutely fantastic, at the highest point in the building with all the supporting trusses so close that you could touch them. For future architecture interested tourist in Dublin, I think this space would be a given visit on the trip.



INTERNATIONAL AUTHORS ARENA IN MALMÖ CITY LIBRARY



DO CURVED ESCALATORS EXIST? OH YEA THEY DO!

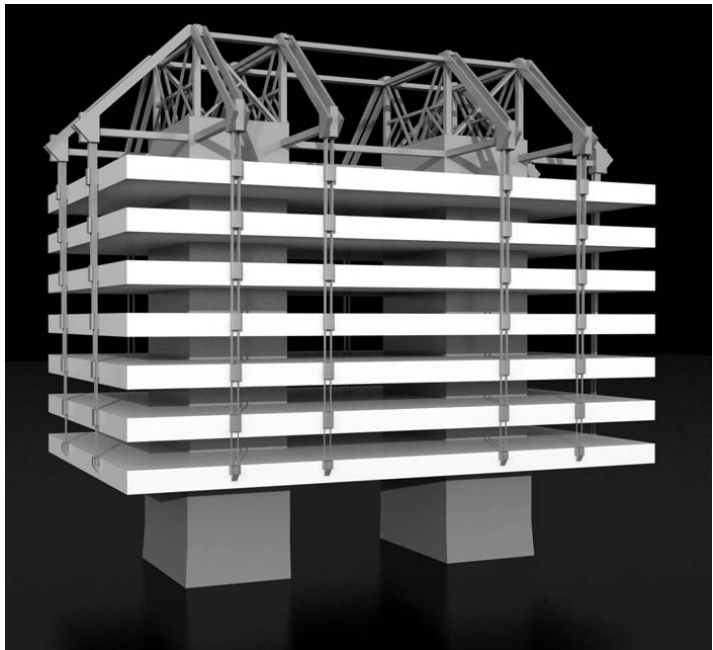
DESIGN PROCESS

THE CONSTRUCTION

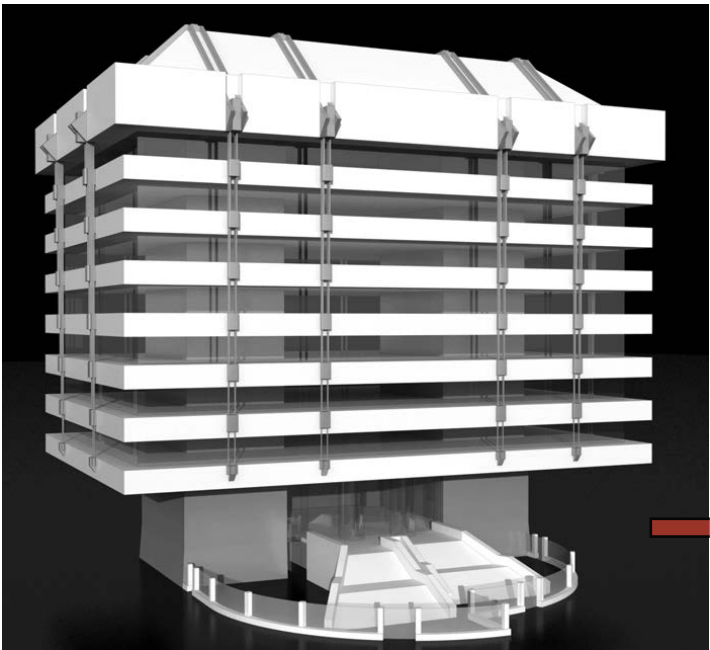
I believe that the unique method of construction is the biggest strength of the “Central Bank”-building. The floors are suspended from the twin cores by steel trusses visible on top. During construction each floor was built at ground level and then hoisted up into position. The steel wires holding the floors can be seen on the façade. I think it is very important not to change or add details that destroy the dramatic experience of this construction.

Therefore, I chose not to change too much on the facade. Instead I tried to clarify the experience of the construction. By removing the heavy and obscuring staircase on ground level I got a clearer view of the two supporting cores. I replaced it with a light glass façade that took less space from the square. The intention was to make the addition light in comparison with the two concrete legs on each side.

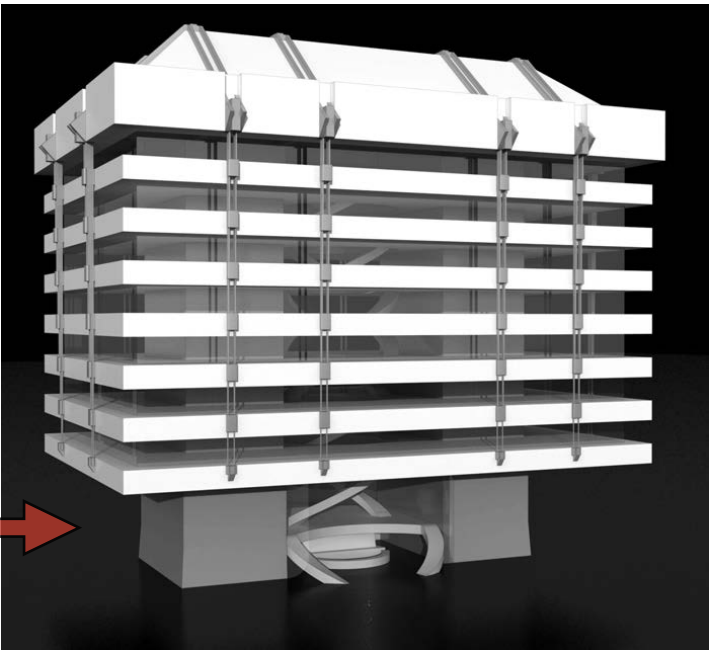
Furthermore I also changed the way visitors would move through the building, so they would get a clear view of the space and the construction. I enabled the possibility to reach the roof space and get a close experience of the load-bearing steel trusses that lifts the floors underneath. In this new space I put the concert/theatre hall.



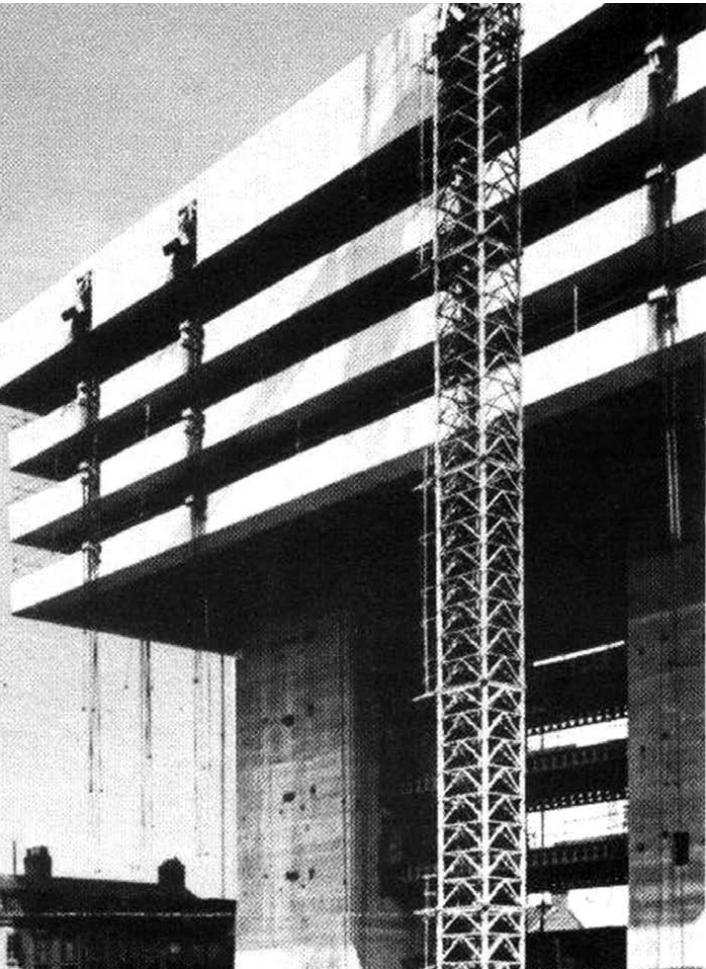
MODEL SHOWING THE BEARING CONSTRUCTION



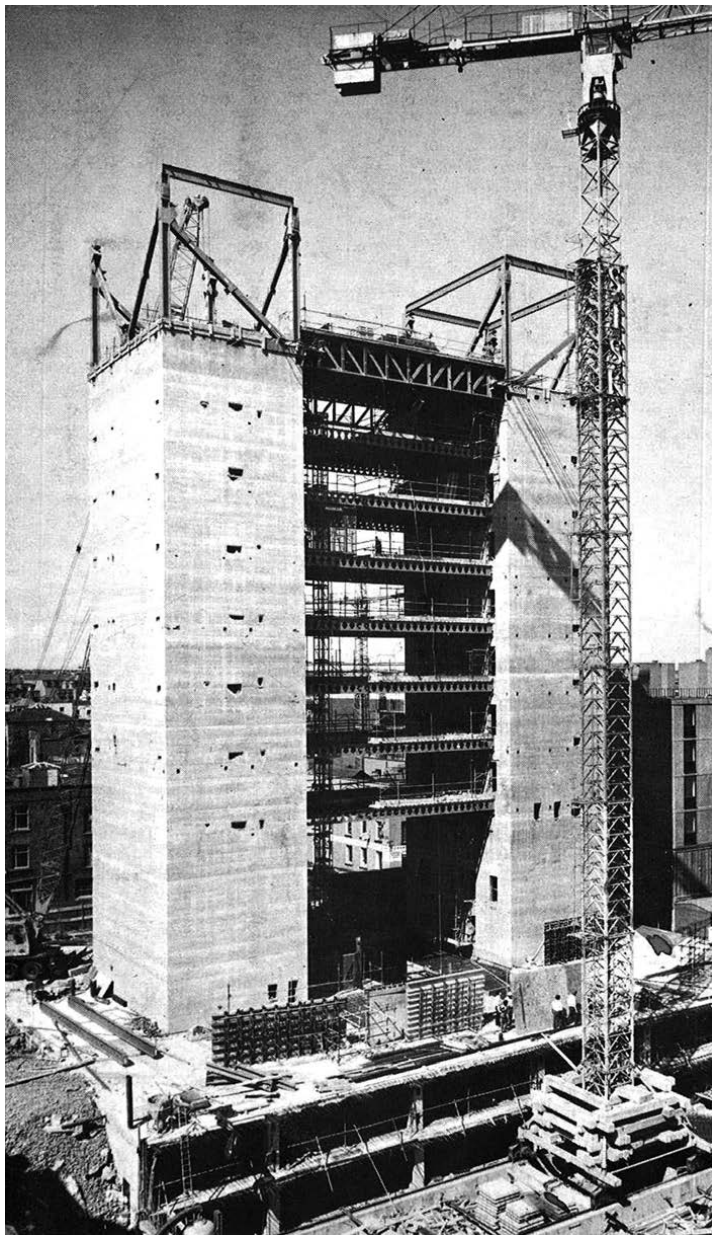
BEFORE: THE STAIRS ARE OBSCURING AT GROUND LEVEL



AFTER: MY ATTEMPT WAS TO CLARIFY THE TWO CORES



1974, ON THE BUILDING SITE, HOISTING UP THE FLOORS



1973, ON THE BUILDING SITE, THE TWO CONCRETE CORES



1974, ON THE BUILDING SITE, HOISTING UP THE FLOORS

DESIGN PROCESS

THE CONSTRUCTION -continued

The roof has changed three times during the lifetime of this building. First there was a higher roof, but when the building height was exceeded the government halted the project. The roof was then removed and replaced with a very low one leaving the bearing construction on top fully exposed. I think it looked pretty awesome, like a bone-construction on top (see page 4).

The downside was a trouble with rain water; moisture came in and caused great problems. In the end the government permitted a more robust roof anyway. The nice thing with the new roof is that the heavy bearing steel trusses are accented on the outside. By creating a usable space in the roof the bearing construction could be accented on the inside too.



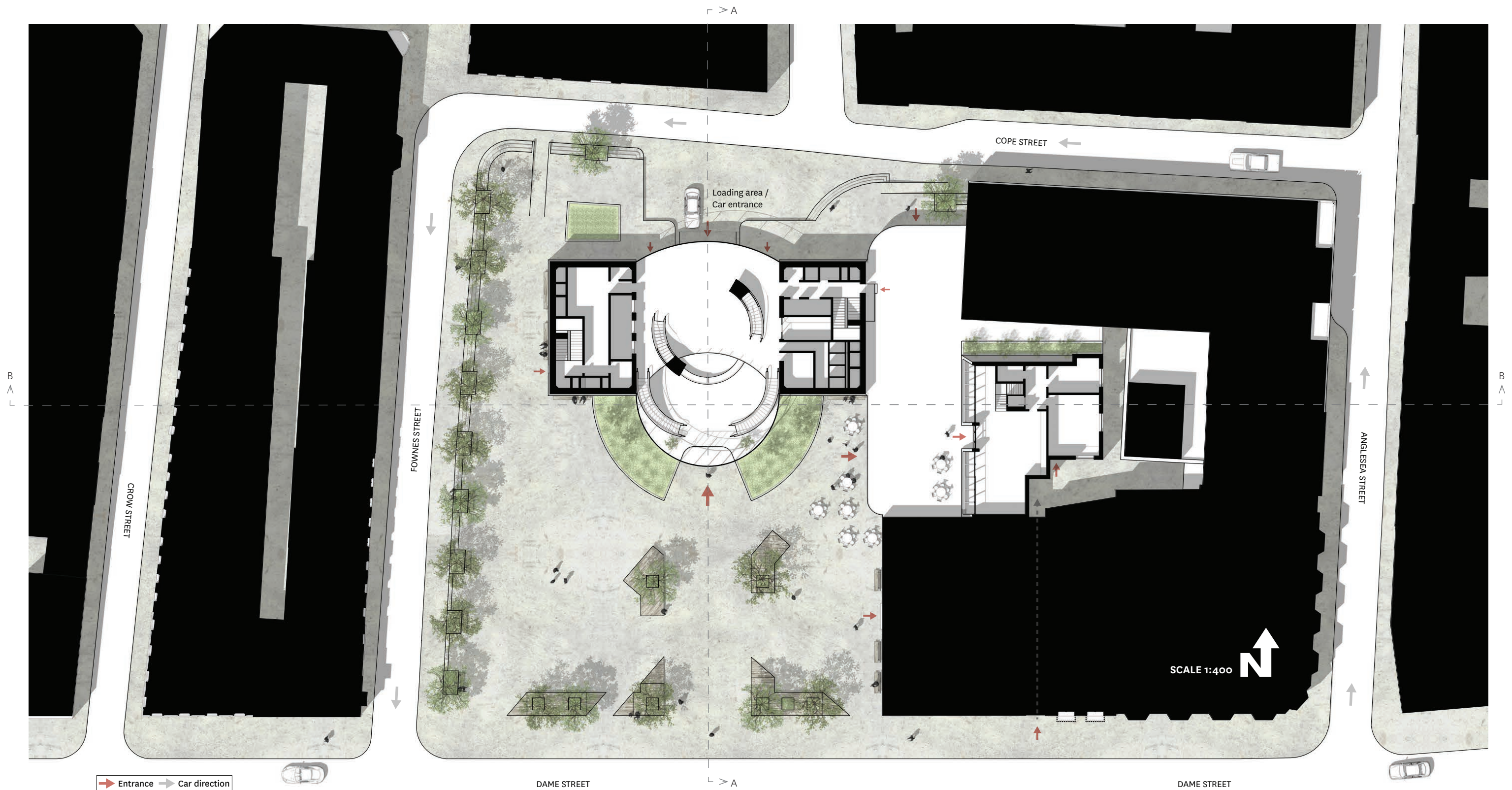
2012, THE LOAD BEARING STEEL TRUSSES ARE ACCENTED ON THE ROOF

RESULTS

So what was the final outcome? On this and several pages ahead I will present my final results as drawings, stories, 3D-pictures and visualizations.



AERIAL PERSPECTIVE OVER THE SITE, WITH THE NEW PROPOSAL



THE SITE PLAN

Above you can see the site plan at a scale of 1:400. With this drawing I mainly want to show the square, the inside of the building I will discuss later on in the results section. There is a lot more public space now, when the stairs, fences and the statue are gone. Now there is enough space to have **temporary markets or events** here.

As I mentioned before the square has **good sun conditions** and is centrally located, so it's quite popular already. I made several **wooden-deck-seats combined with**

greenery and trees for people who want to hang out there and catch some sun. The decks have a clean geometric design and are placed so that they will not stop the flow of passers-by in the square.

In addition to this, I put **lighter benches** in connection to the bearing concrete cores of the "Central Bank"-building. I also added benches in the western and eastern part of the square. The magazine café got **an outdoor dining** with even more seats, here you are suppose to be able to get a coffee

and borrow a newspaper or a magazine while sitting in the sun a summer day.

The western part of the square is redesigned. I made a more clear form language with more trees and **a greater openness to the "Fownes Street (Upper)"**. The tree plantings create small terraces that elevates as the Fownes Street goes down. At the center of the square they reach a suitable height to sit on, for people that want to sit facing the street instead of the square.

The backside is also re-designed to be nicer, although its main function still remains; a place for car access, deliveries and where the car entry to the basement is located. On the backside I added an alternative entrance into the magazine café (when you are in the magazine café you are in the library as well).

The road going round the site shifts name three times; "Anglesea Street", "Cope Street" and "Fownes Street". It's a narrow one-way-direction road which I haven't changed.



THE VIEW OF THE BUILDING AND THE PLAZA FROM “DAME STREET”

A FUTURE STORY

It's Saturday in Dublin, I have recently woken up even though it's already one o'clock in the afternoon. The last night's blowout in “Temple Bar” has left me with a weary body and a heavy head. My Dublin-friend that I have been

staying with was called in for an unexpected work shift. Before he left he recommended that I should visit the City Library because of the good affordable brunch and the ability to borrow a today's newspaper while eating. He also

gave me his library card and said; “In case you want to borrow a book or a movie, see you tonight!”.

Yesterday we had gone past a place with a lot of police

cordons; it would be interesting to read about this in the newspaper. I seize upon the idea and head for the Library on “Dame Street”. Spring has arrived and it is a beautiful sunny afternoon, my hangover is beginning to ease.



A VISUALIZATION OF THE SQUARE AND THE BUILDING UP CLOSE

A FUTURE STORY (CONTINUED)

I walk on a narrow street. In front of me the City Library towers; I can see the building through narrow gaps between the surrounding houses. I am struck by the building's strong geometric shape: a giant rectangular block that hangs dramatically in the air suspended by two concrete legs. It is truly an impressive sight.

When I finally arrive at the "Dame Street" the whole site opens up; the building becomes fully visible with a green open square in front. The clear spring weather has filled the square with people. Here I can see seniors sitting and

talking rubbish on a few benches, some hung-over youths who are sunbathing on the wooden decks, someone who is reading a book, some parents who are walking with their prams, stressed people on the way to work, a couple in love, someone who is waiting for a friend, here they are all gathered temporarily.

The outdoor dining seems to be very popular; luckily, I find an empty seat in the sun with a great view over the square. "Terrific!" I think to myself, and soon I'm sitting there with my brunch and newspaper, looking out over the

sun-drenched plaza. I can't help but listen to the group of people sitting next to me; they seem excited and are talking vividly with each other. It seems to be something cool happening tonight at the top of the library building; an improvisational theater to live music.

- *"The concert hall upstairs is amazing; rough with an open space as an industrial building, yet elegant and tasteful as a classical concert hall",* one of them exclaims. Another one of them add: *"The visible heavy steel trusses blends wonderfully with the lighter wood paneling."*

- *"You'll have to come in time to get a seat though; it tends to be very popular",* says the third person.

Later, when I have eaten up my brunch and finished reading the newspaper I walk over to the main building. My plan is to borrow a good book, to have with me while I'm walking around in Temple Bar, waiting for my friend to be finished with his work. Meanwhile, I think of the evening; I'll probably try to persuade my friend to join this event that is happening tonight at the top of the building. The place up there really seems awesome.



SECTION AA, SCALE 1:300



SECTION BB, SCALE 1:300

THE PLAN DRAWINGS

There's usually some kind of confusion when talking about floors in Sweden. Most would probably count the main floor as number 1, some would say floor nr. 1 is the floor above main floor and there are even those who count the lowest basement floor as floor nr.1. I will count main floor as floor 1!

I have not torn down load-bearing walls inside the two concrete cores; this would obviously be a stupid thing to do. In exceptional cases, I have made a new opening, for example; one opening to the connected building.

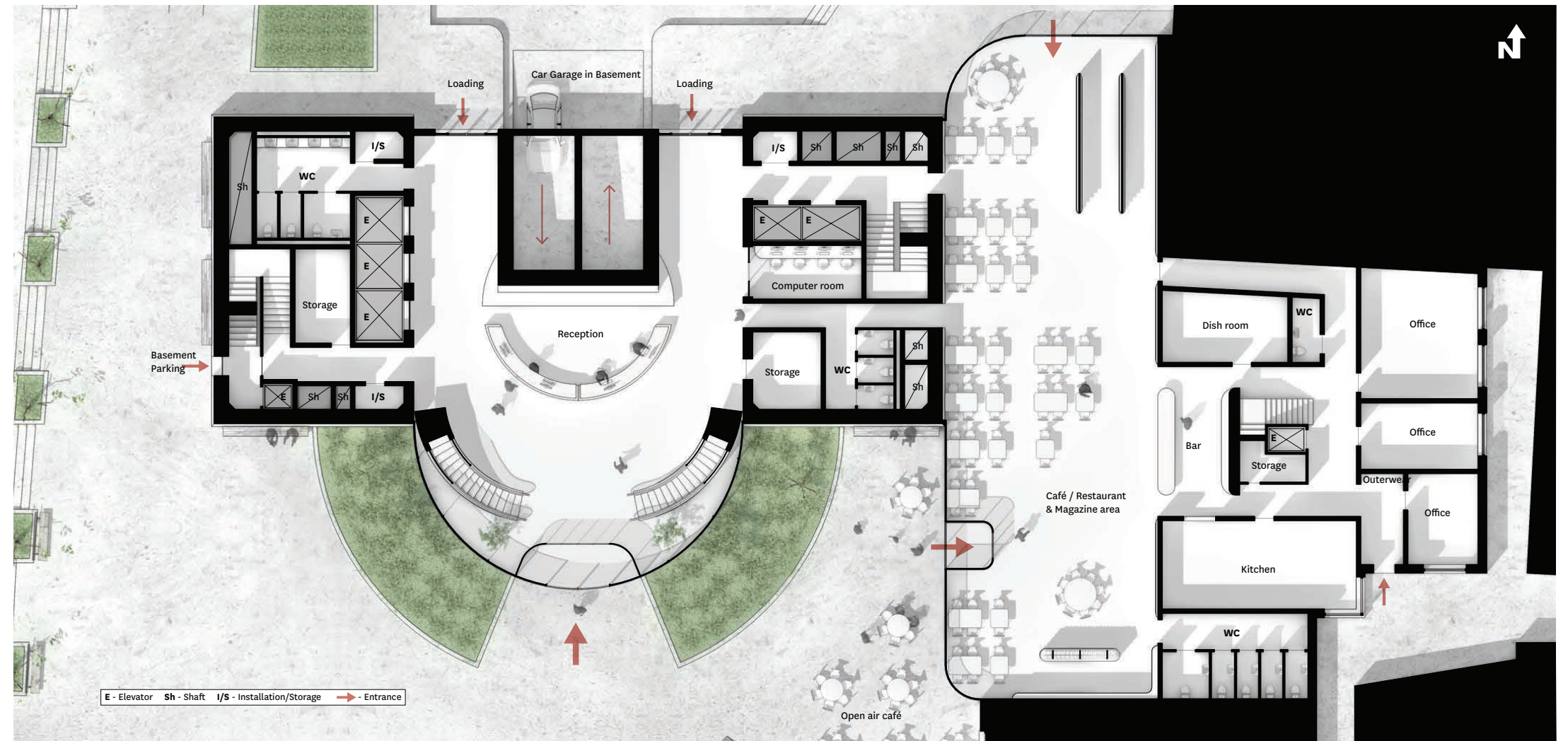
The stairs inside the two cores are not changed, I assume that these have been used as emergency exits and they will mainly still have this function. The toilets also remain at about the same place as they did before. I had to adjust a bit to get in a toilet for disabled persons and a better accessibility on each floor

In the main entrance you enter through a space with two sliding doors to reduce heat losses. When you're in you got the reception in front of you. Via the escalator to the right you can choose to go further up to the 2nd floor (the foyer). In the foyer there are places to sit down if you're waiting for a friend, or you can look at the smaller exhibits that could take place here. On the 2nd floor you get to the long spiral escalators, there're two of them running parallel to one another (like a DNA-spiral). If you are handicapped you choose one of the lifts up instead (I haven't changed the location of the elevators).

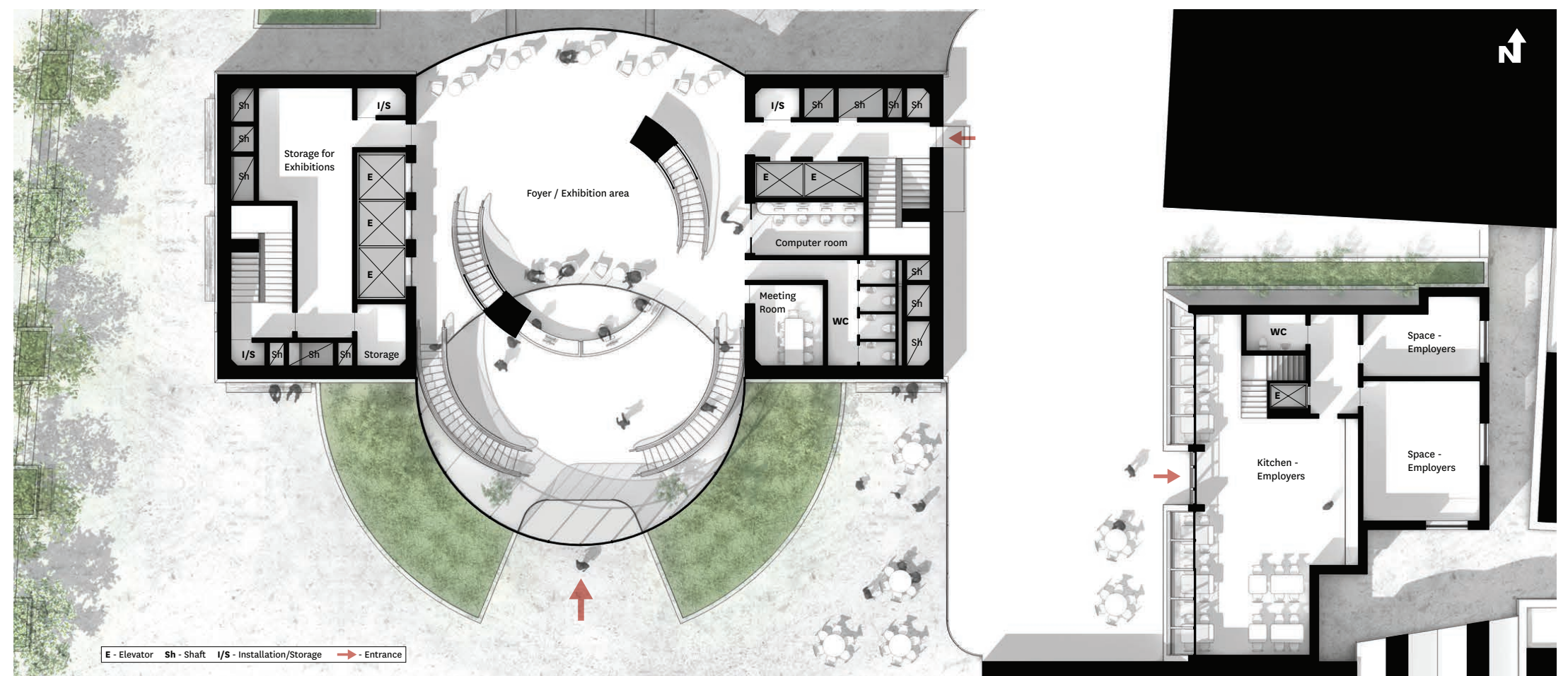
I can admit that I didn't have very good drawing-material of the smaller connected building to the east. Here I have given myself the freedom to completely remake the spaces inside the outer walls. This annexe-building previously functioned as relaxed space for the employees, a restaurant where they could eat and a rest area. There is still space for the employees, even though the restaurant now is public instead.

Floor 3 to 8 (6 floors in total) have the same type of open flexible space where you can create many types of interior solutions, depending on which part of the library you want to fit in. It is mainly here all the books, reading space and computers will be located. I have made three suggestions on how these plans might look like (see page 19).

Floor 9 is a flexible space that can be used as a gathering area for the audience before going up to the stage. You could also have exhibitions here, mingling space, conference space, or just a traditional book section. Plan 10 is the stage and I will return to this floor later on.



FLOOR 1, SCALE 1:250



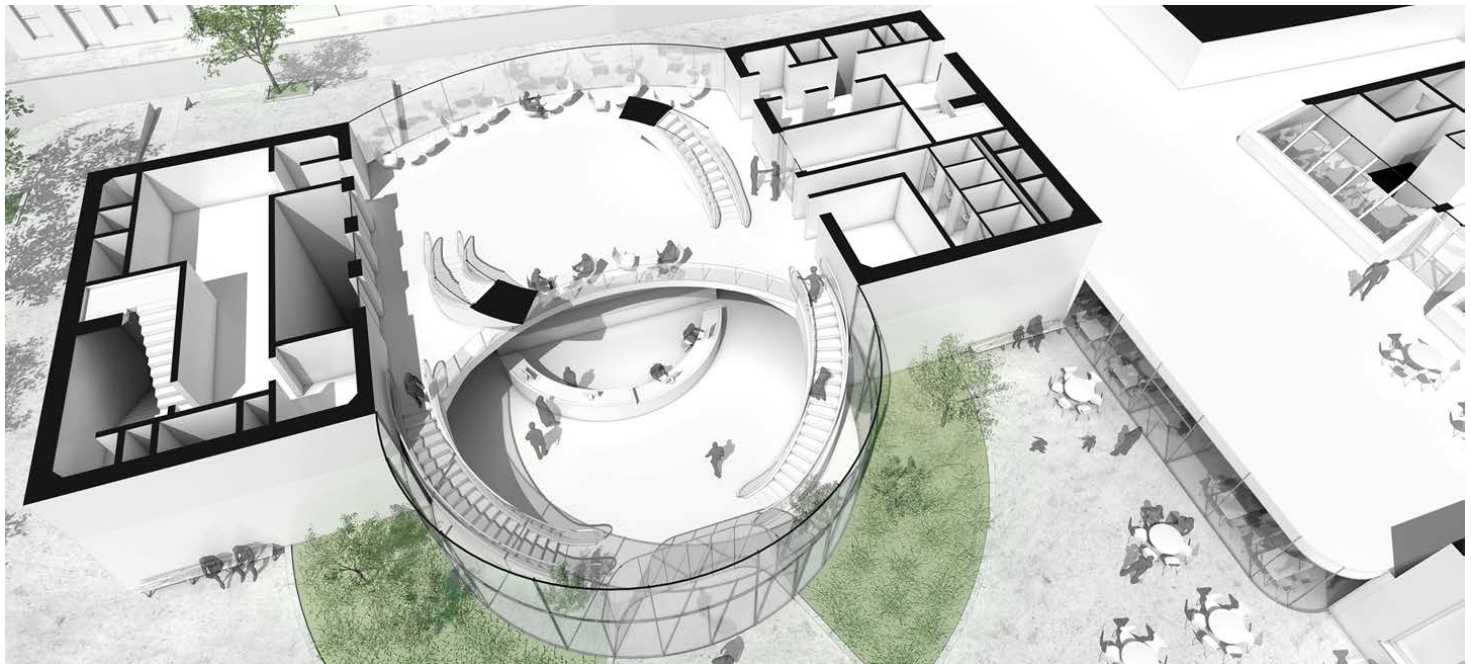
FLOOR 1, SCALE 1:250



THE NEW MAIN ENTRANCE, WITH THE RECEPTION IN FRONT

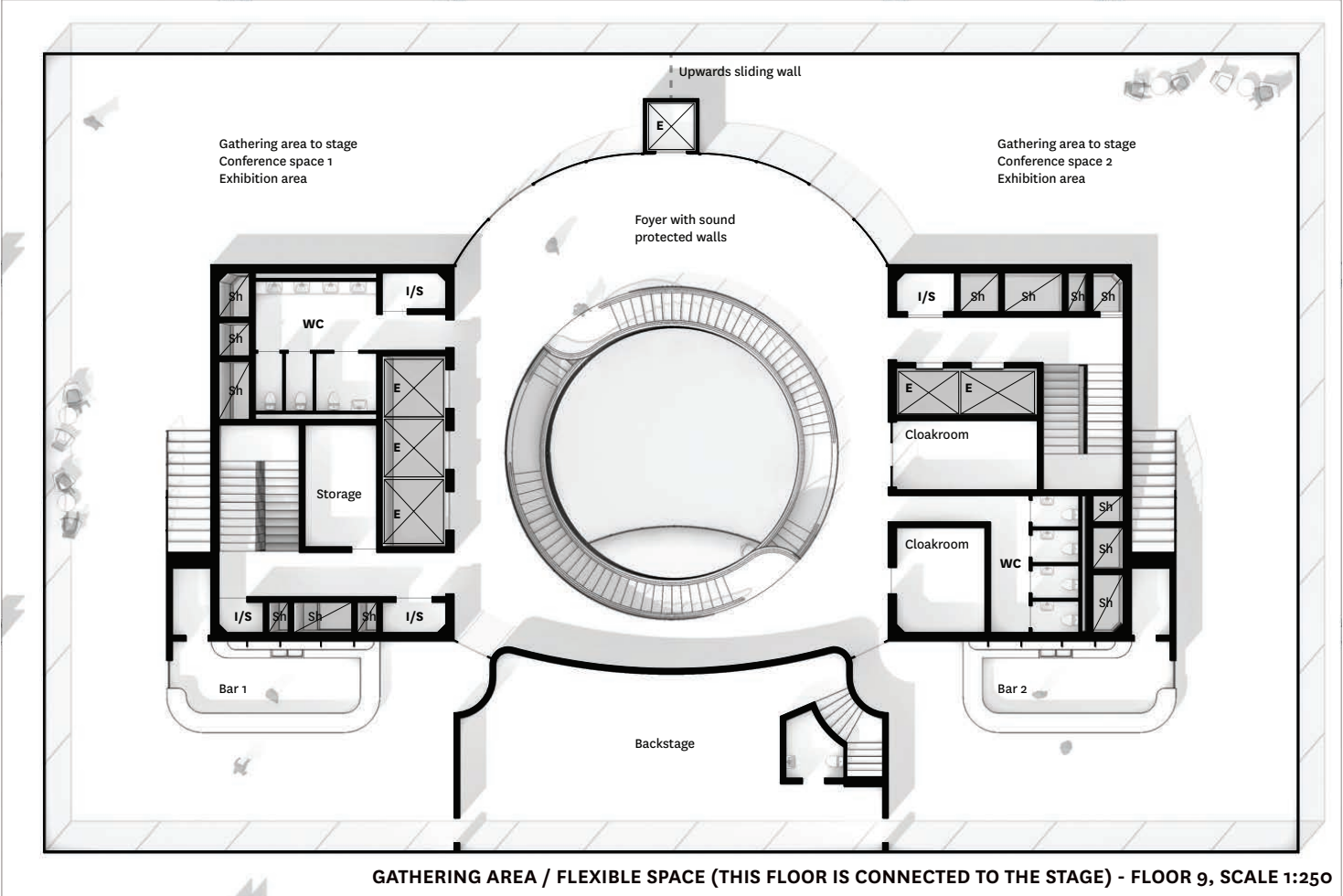
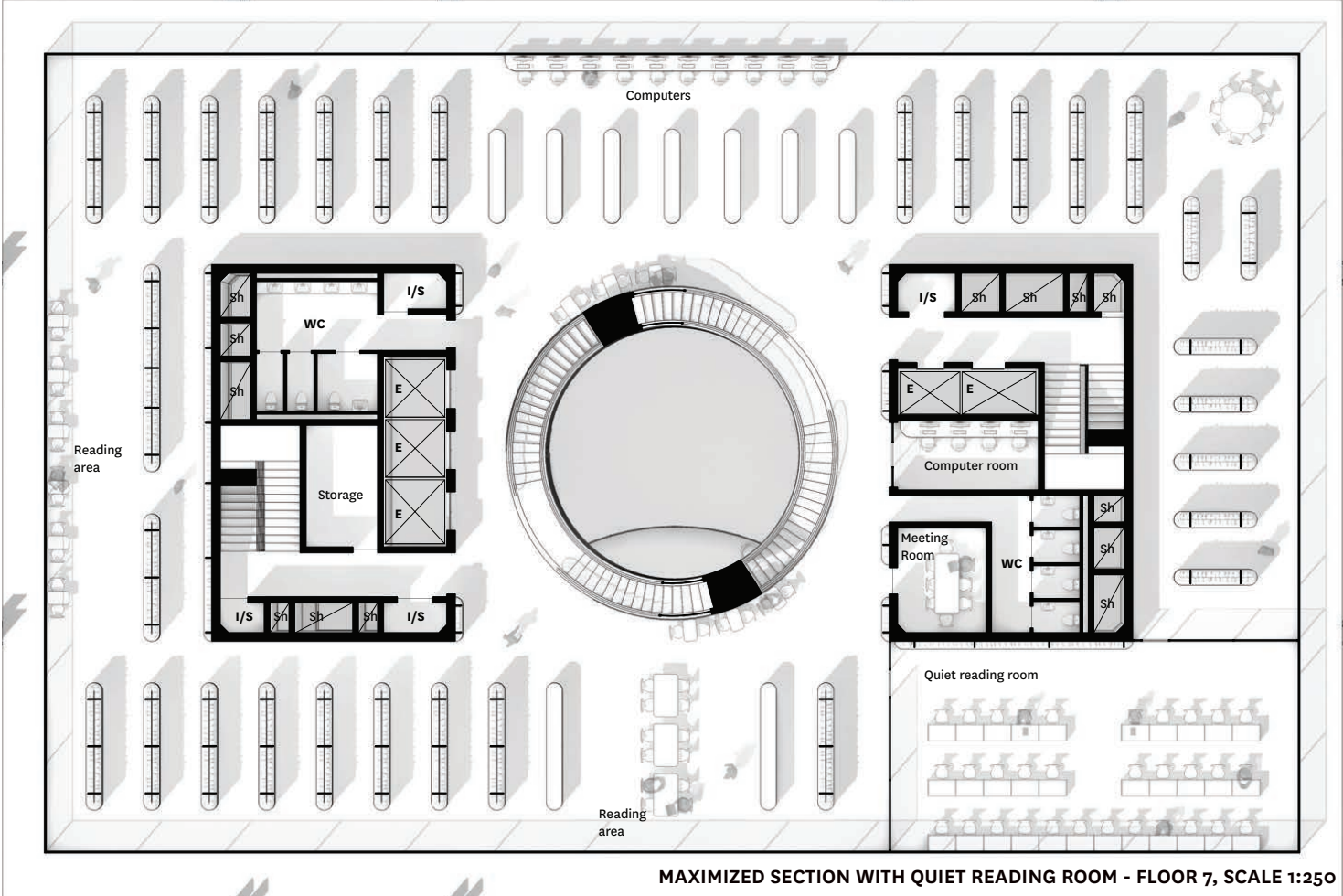
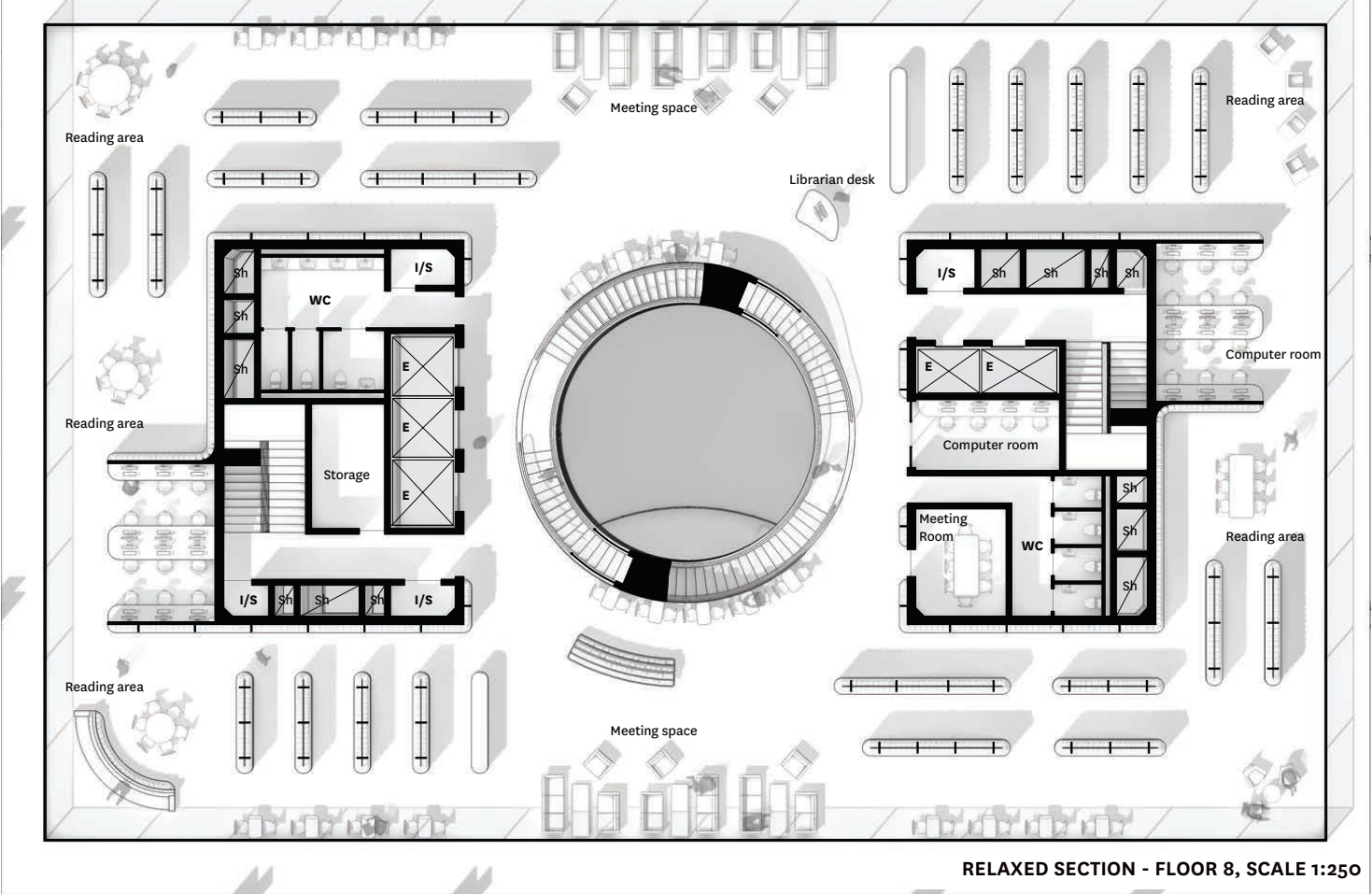
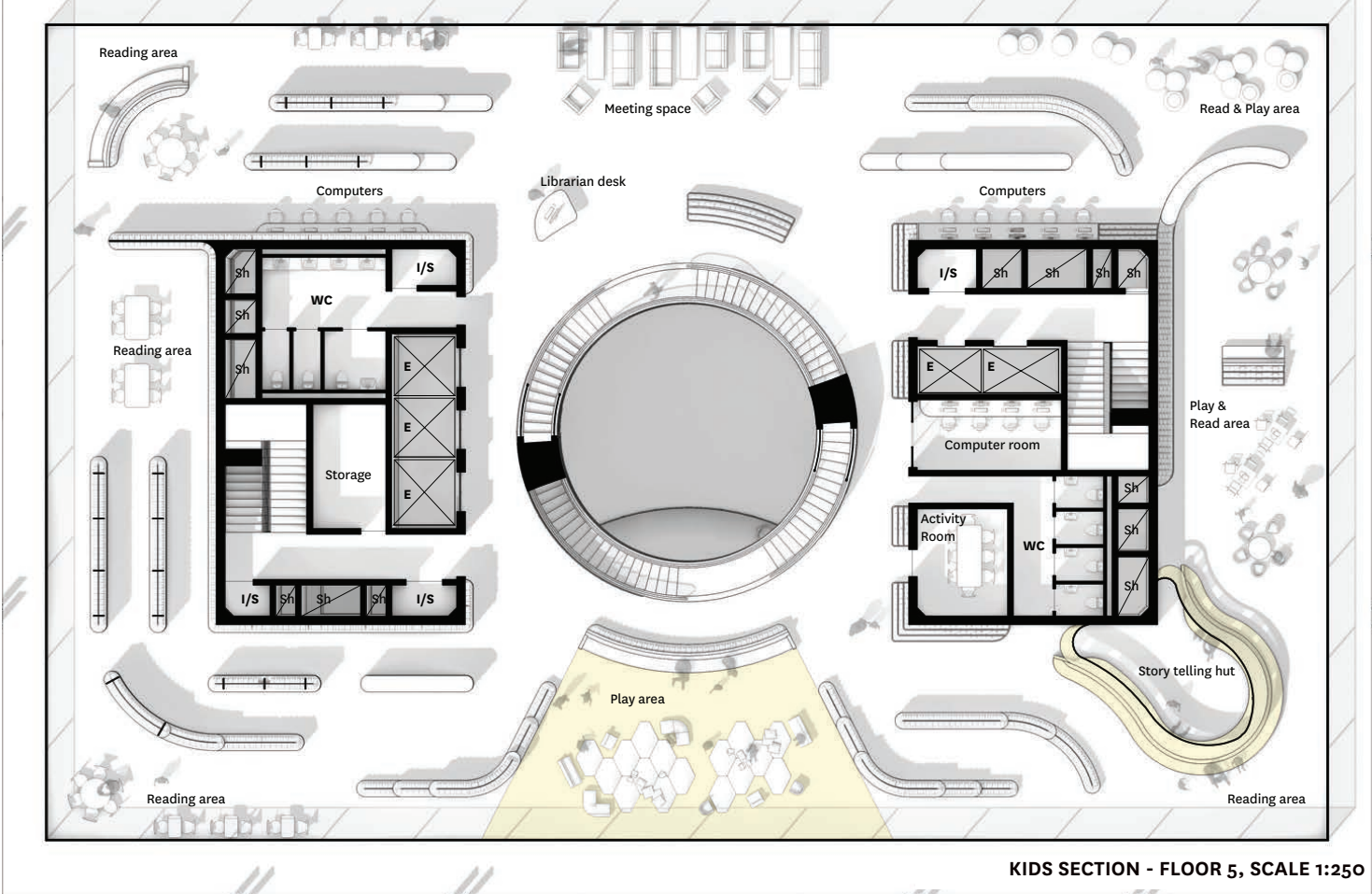


FLOOR 1, AERIAL PERSPECTIVE



FLOOR 2, AERIAL PERSPECTIVE

FLEXIBLE SPACE





THE STORYTELLING-HUT IN SOUTHEAST OF THE KIDS SECTION

THE KIDS SECTION

The children's section is divided so that the Southeast part is more suited for the youngest children (approximately 2-6 years), and the northwestern area is adapted for the slightly older children (approximately 7-11 years).

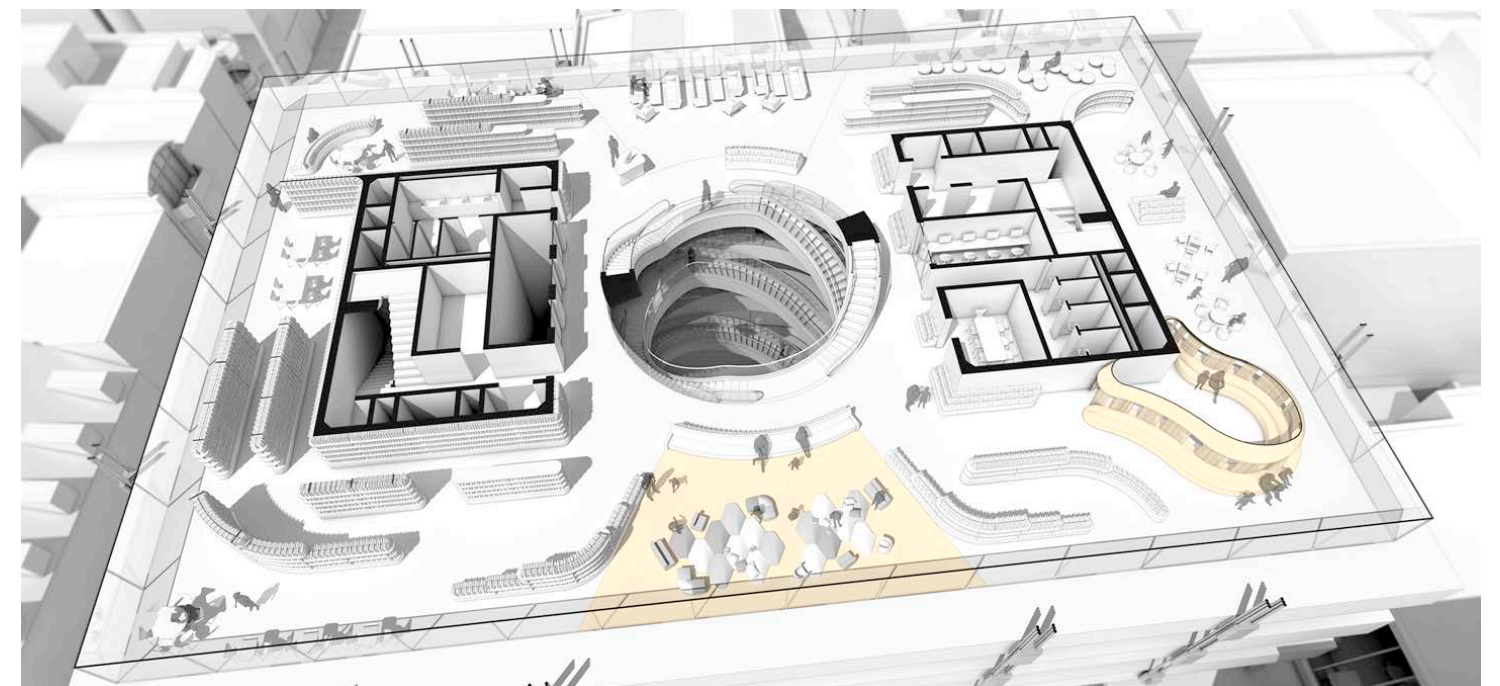
In the middle of the southern side there's a play area for the youngest children, this area is highlighted in yellow. It has a long curved sofa where parents can sit and keep an eye on their children while they have a nice panoramic view over the city. Here the floor could be made in a soft material

To the southeast you find the the storytelling-hut (also highlighted in yellow), which is supposed to be a semi-soft textile-covered furniture with seating on both sides and a roof in the middle with curtains hanging down. This can be an exciting place for kids to gather; here provided

storytelling events could take place. On a daily basis it may just have the function as an interesting furniture / playground for children. The storytelling-hut is curved on the outside creating seats with fantastic views through the glazed corner in the southeast.

The couch in the Northwest has also a curved shape to create reading space with great views through the glazed corner. Computers in north are placed in a way so that they are easily overviewed by the responsible librarian on the floor.

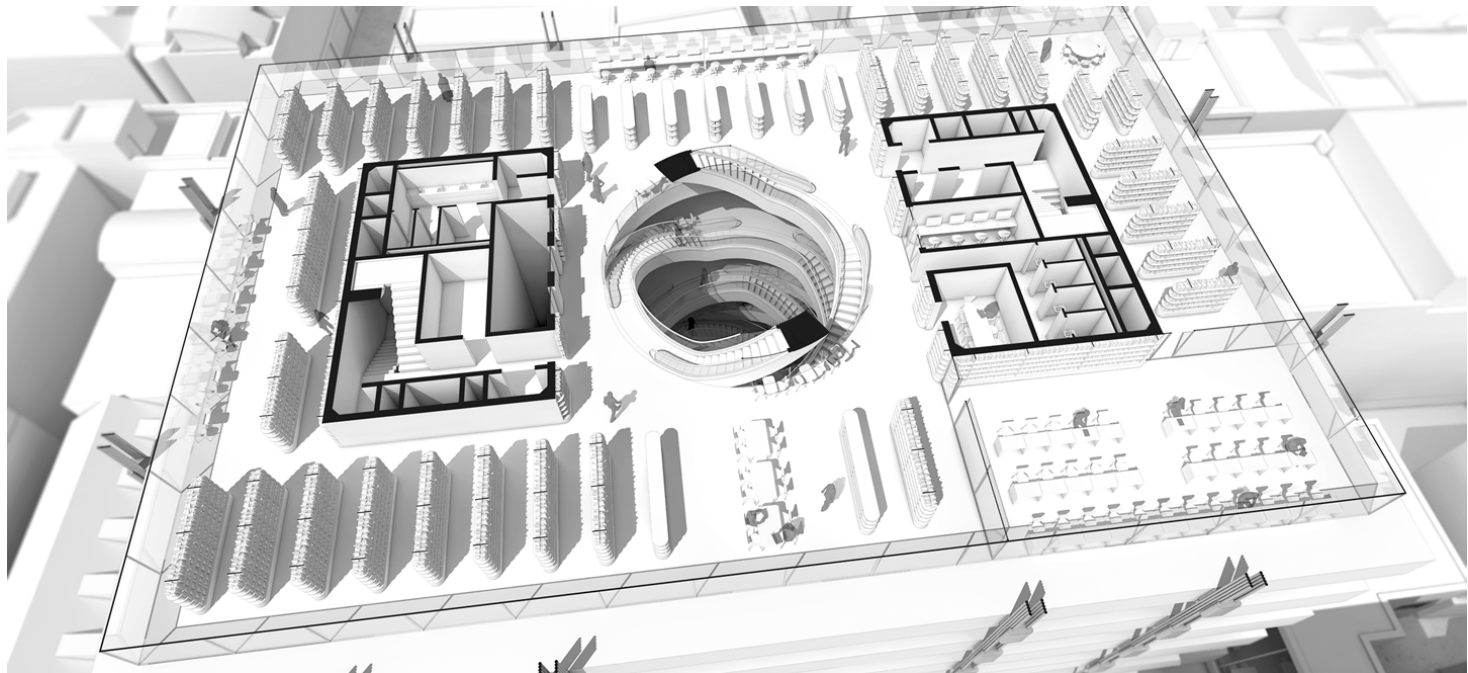
The overall design of this floor is more organic and playful if you compare it with the other floors. I think kids need an inspiring environment to make progress in their learning. The bookcases winds around the place and also functions as dividers, creating new rooms.



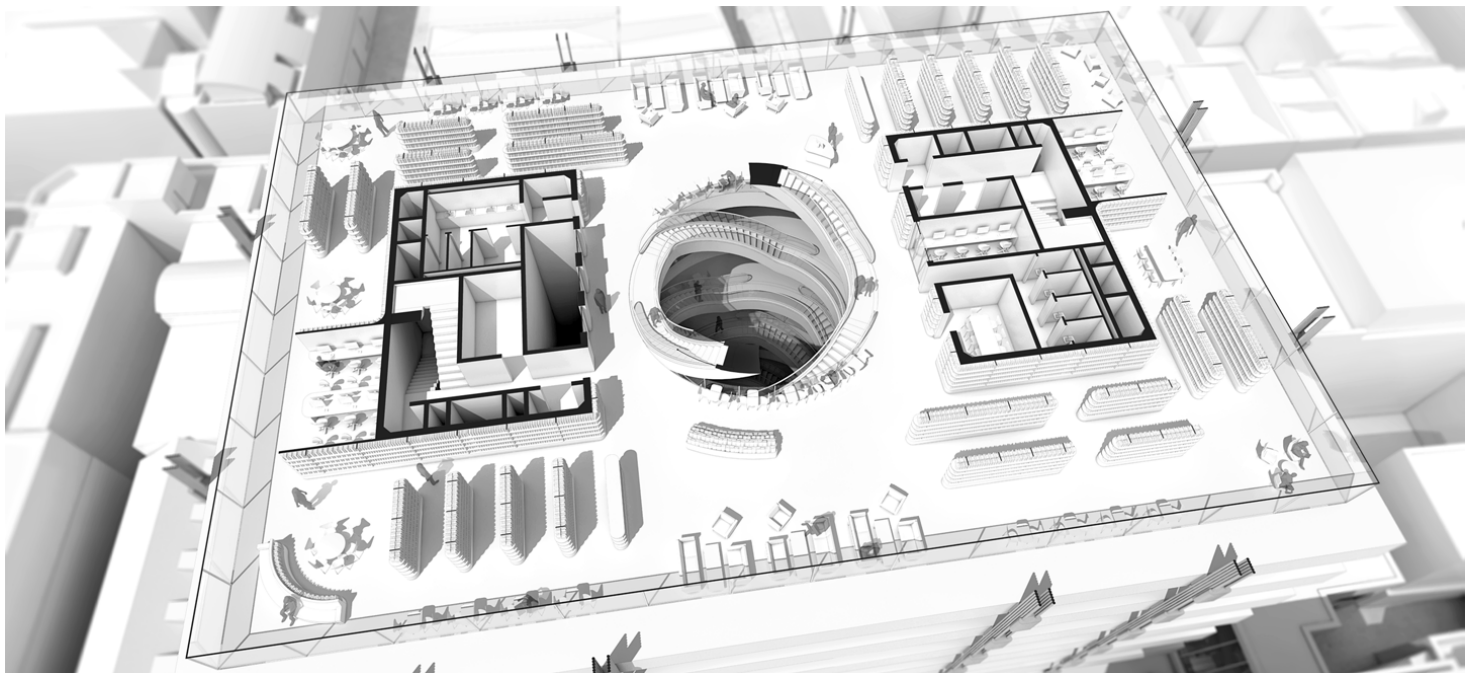
FLOOR 5, AERIAL PERSPECTIVE



INSIDE THE LIBRARY



FLOOR 7, AERIAL PERSPECTIVE



FLOOR 8, AERIAL PERSPECTIVE



LOOKING UP ON THE COMMUNICATION HOLE FROM FLOOR 2

THE RIDE UP

When you look at the communication-system with the curved escalators from below it could almost be described as a piece of art. The intention is to create a desire of wanting to go all the way up to see what's there.

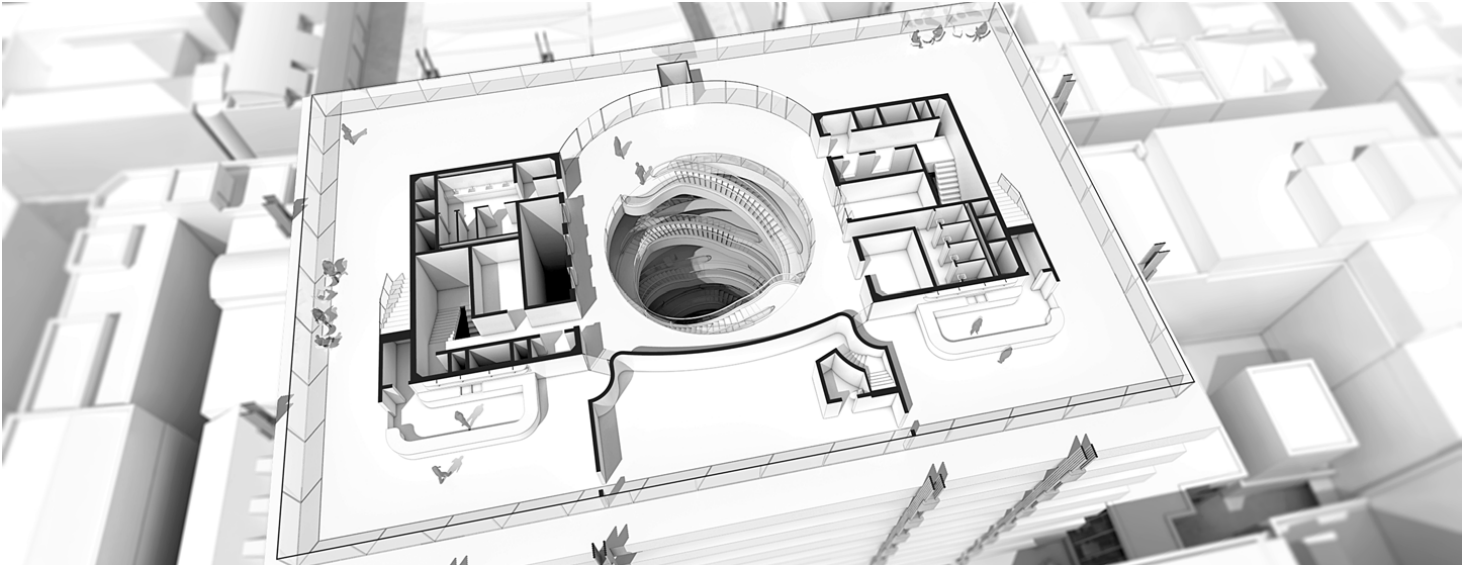
The atmosphere could change special evenings when cultural events are organized at the top of the building. The journey up the winding escalators can be made dramatic by using various methods of lighting up the building. This could help the audience build up their expectations about what's going to happen up there.

When you have gone as high as possible with the escalators you are on floor 9. Here you'll have to climb stairs or go with

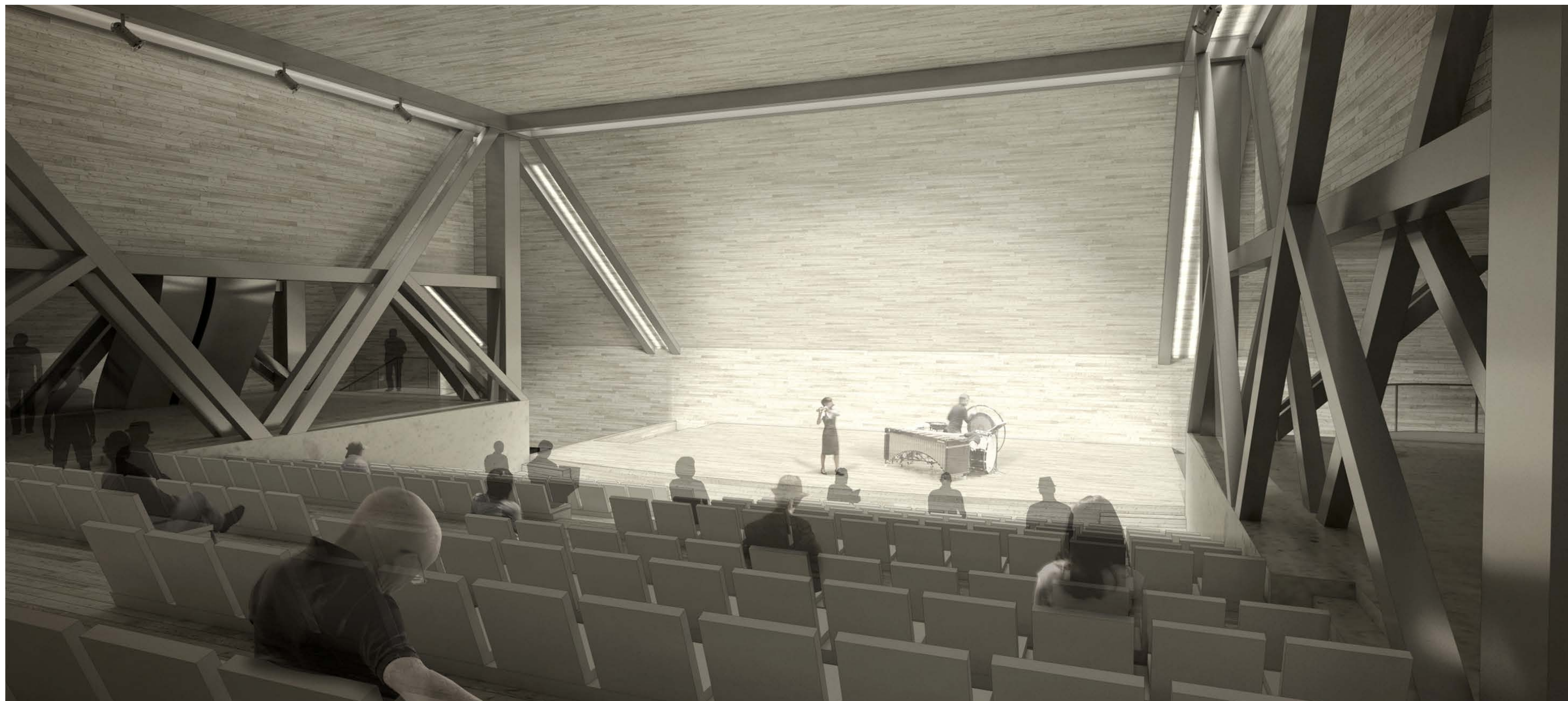
an elevator to reach higher. This is a place to mingle, or to check out any temporary exhibition before going up to the seats in front of the stage. Of course you find a cloakroom here too. (This floor could also be used as a traditional book section, if the library collection need the space).

The glass walls around the communication hole on the 9th floor are there as sound protection; it's a barrier to the open communication hole. This is great if there would be any event going on during the library's regular hours.

In the bars you could serve simple food, snacks and drinks. The reason why I have made two bars is to have the ability to separate the two spaces, for two events taking place at the same time. The two spaces then become identical.



FLOOR 9, AERIAL PERSPECTIVE



IN THE AUDIENCE LOOKING DOWN ON THE STAGE

THE STAGE

The stage is located at the top of the building in a big open space with high ceilings. The heavy rough bearing-structure is clearly visible in contrast with the light wood paneling that is covering the walls and the ceiling.

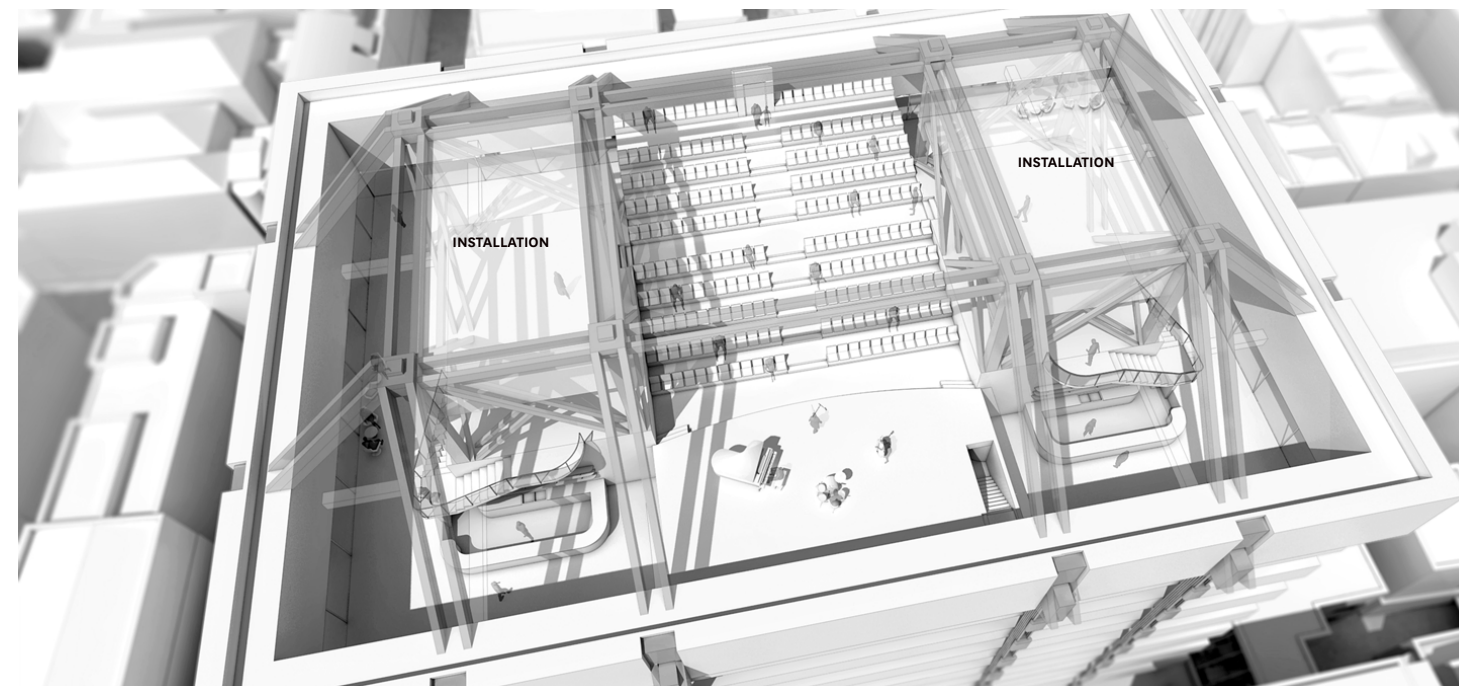
The room lightning is installed in such a way that it is emphasizing the big steel trusses. When the attention shifts toward the stage, the stage lights take over and other lightning dims. The steel structure can be used to create a dramatic shadow play during the performance.

The audience gets to the seats by first going up by stairs to one of the platforms located on either side of the stage. From the platforms they have a good overview of both the stage and the seating. Eventually they go down some steps to reach the seats and find their place.

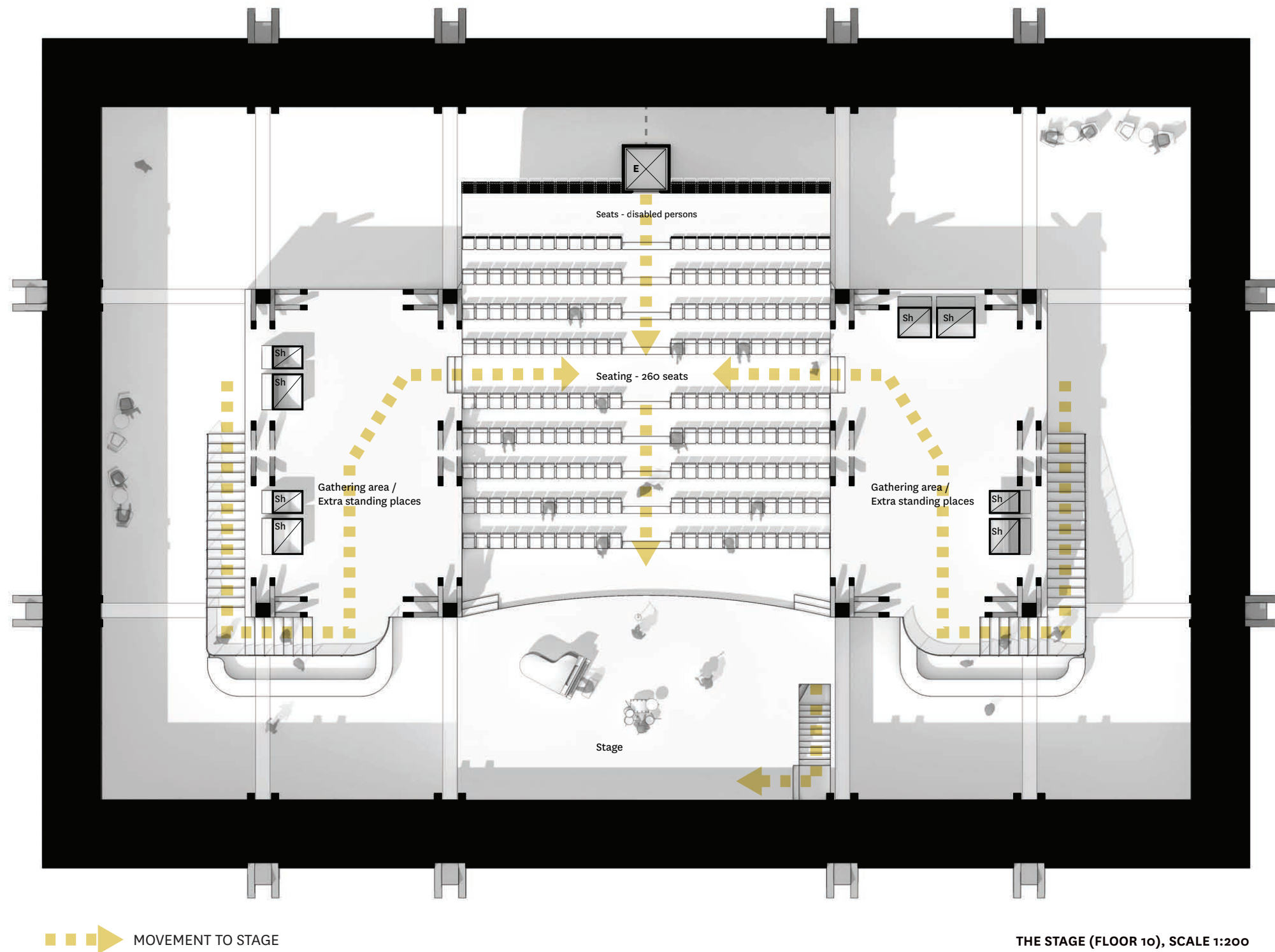
If you are handicapped and cannot walk up the stairs, there's also a silent elevator that can bring you directly from 9th floor to the seats. On the next page you will find plan drawing showing the stage space, there is also movement pattern visualized in the form of arrows.

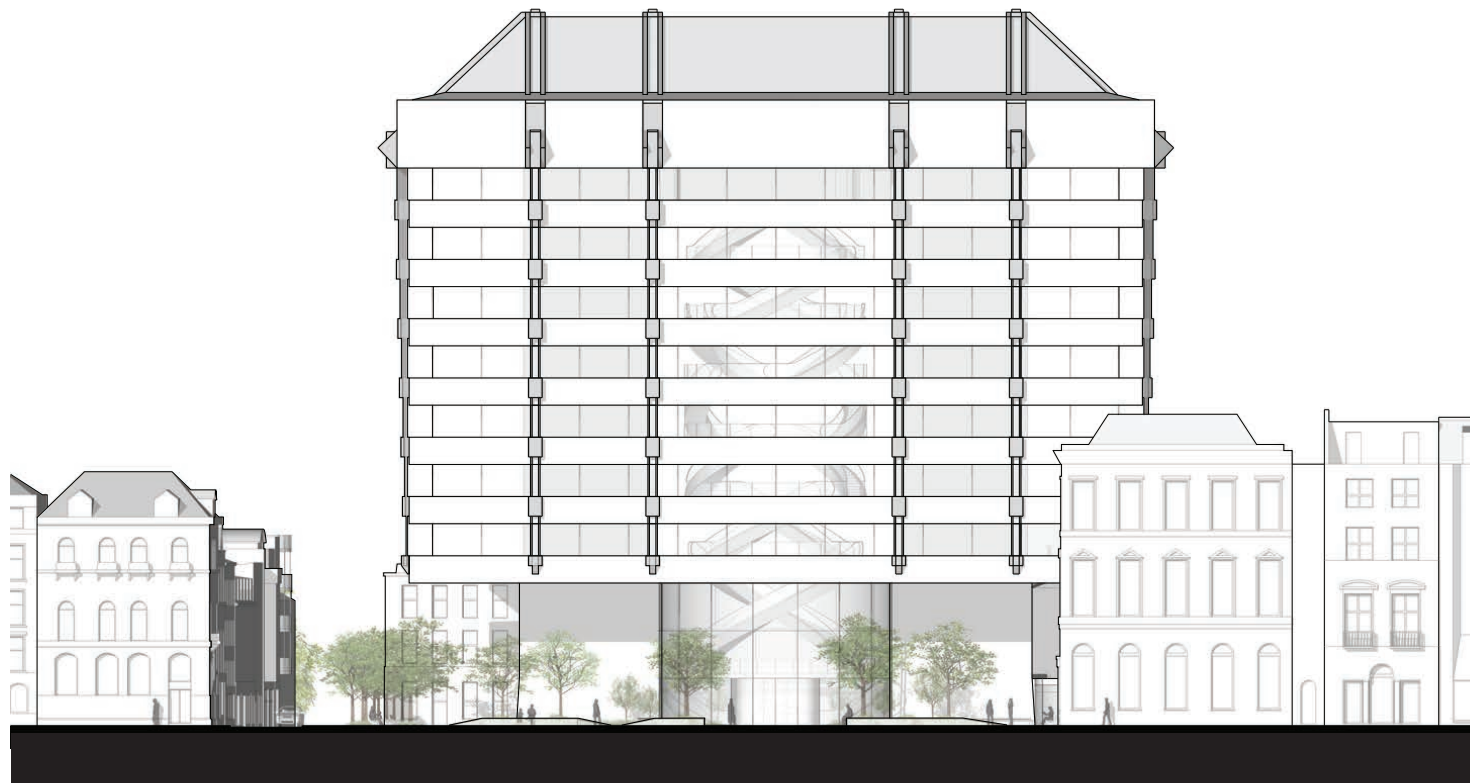
There are 260 seats for the audience, some more guests may enter but then have to stand on one of the two platforms on either side of the seats.

Over the two platforms are installation space in two large suspended rooms (2 x 80m2), here's ventilation space for the building and of course thick sound insulation so that the stage-room will not be disturbed by noise from the machinery. The two installation rooms form two large hanging boxes clad in the same kind of wood paneling as the walls and the ceiling (see the visualization above).



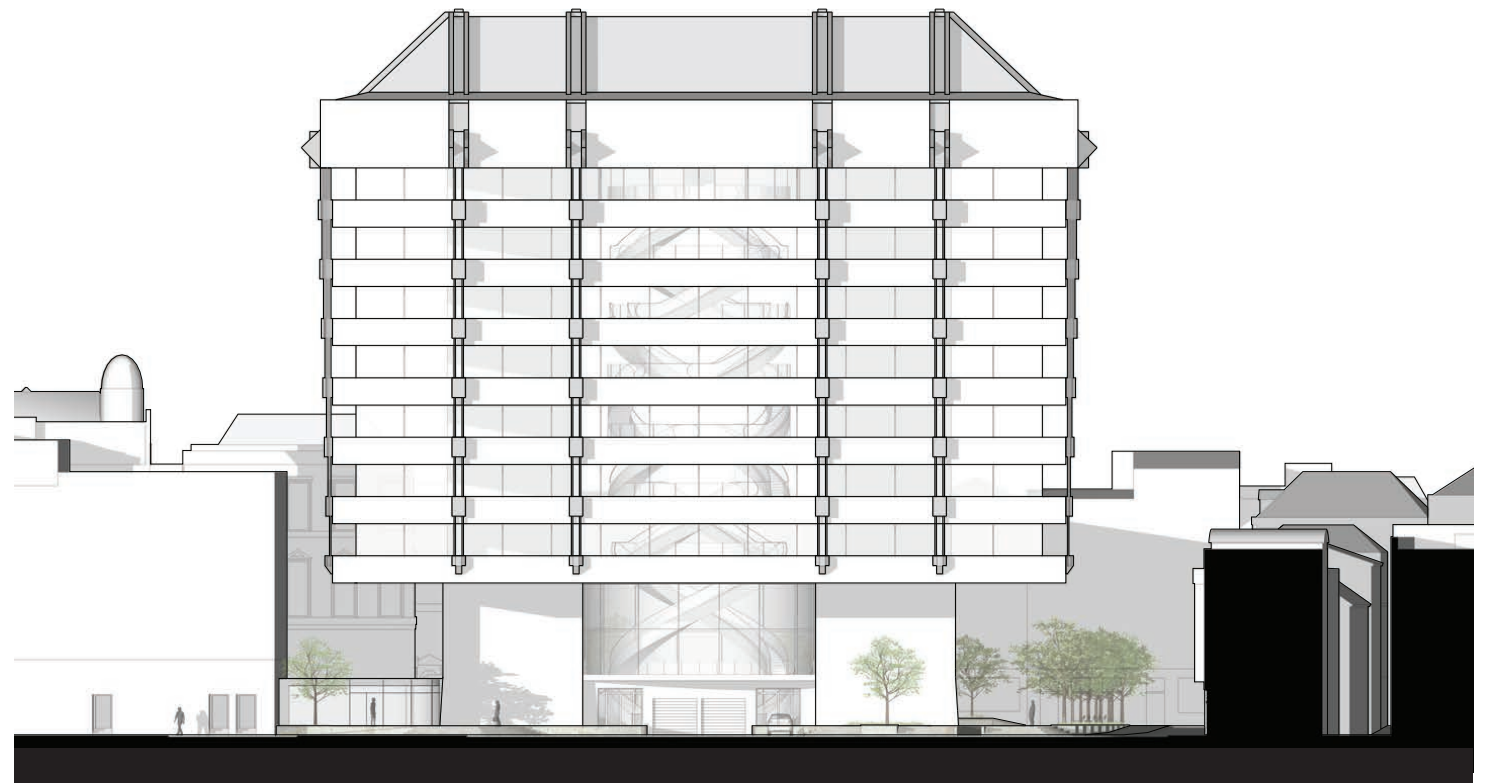
FLOOR 10, AERIAL PERSPECTIVE





1:500 0m 10m 20m 30m

SOUTH FAÇADE 1:500



NORTH FAÇADE 1:500



1:400 0m 10m 20m

WEST FAÇADE 1:400

DISCUSSION

There are a thousand ways to build a house; the “Central Bank” building is a living proof of that. There is of course no right answer, but there are things to discuss, like advantages and disadvantages of various options. You have just checked out my proposal for how to develop the “Central Bank” building in the future.

There are choices I’ve made that bring both positive and negative qualities. I can mention the escalators as an example; since they are curved and specially designed I can imagine that they will be more expensive than regular straight ones; straight = boring but cheaper, curved = more exciting but more expensive.

It can also be questioned if the library function is the most appropriate for this building. One of the advantages is that this is a well known building that really would put the new City Library on the map. It has almost iconic status, this means that people are curious and would like to be able to go in and experience the building from the inside. Therefore I hope that it will be able to get a public function in the future, such as a library.

What speaks against is that you could easily convert this building to another type of office business instead of office space for the bank as it is today. Then there would be no need to open up the building to the surroundings and make it public, this would of course be cheaper, but at the same time a bit sad.

Fire department may also complain about the open hole that goes straight through the entire building. This could allow smoke to be spread easily if there is a fire going on. The solution to that problem could be an extensive sprinkler system, or by glazing the communication hole in some kind of glass-cylinder.

In my work I have not mentioned much about the two parking plans below ground-level. I have not done this because I have not been able to get hold of good drawings showing the basement plans. All I know is that there is room for a very lot of cars down there, which it is still going to be in my proposal.

You should see my work as a suggestion; you could do it this way. If there would come a decision that said “Hey, that’s exactly what we want!”, I guess it would still be a long way to go where you really would have to solve everything in detail. In the end, some things would certainly have to be changed, things that I haven’t thought about.

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Archiseek.com is an Irish architecture guide on the internet. Link checked 17-09-2013:
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NEWSPAPER ARTICLES

Following three articles was found on irishtimes.com, recently they’ve made it necessary to pay for reading articles there.
“New uses sought for Central Bank site”, **The Irish Times** - November 26, 2012
”Library or missile silo? What to do with the Central Bank” **The Irish Times** - July 2, 2012
“10 ways to make Dublin better” **The Irish Times** – March 3, 2013

”A Central Bank wedding? Possible uses for the Dame Street building”, **The Journal** – 02/07, 2012. Link checked 17-09-2013:
www.thejournal.ie/central-bank-library-converted-tesco-niteclub-506906-Jul2012/

“Library for Dublin’s Central Bank?” **wantedineurope.com** 10/07 -2012. Link checked 17-09-2013:
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www.biblioteksforeningen.org.test.levonline.com/organisation/dokument/pdf/olikasynt.pdf

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Link checked 17-09-2013: *www.broadsheet.ie/2012/12/03/occupying-dame-street/*

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In “The plan” there’s a big article about the Central Bank when it’s newly built (provided by DoCoMoMo Ireland).

“IRIS 1” from September 1973
“IRIS 1” is an Irish construction industry magazine by Ove Arup and partners. In the number from September 1973 you can read in details about the construction of the two cores in the “Central Bank”-building. Provided by DoCoMoMo Ireland.

BOOKS

“The Buildings of Ireland” by Christine Casey, 2005 (here I found info about the Central Bank)

“ Tidernas bibliotek” by “Statens kulturråd”, published 1997 (book about Malmö City Library which was an object of study)

HISTORY OF TEMPLE BAR

“A Short History of Dublin’s Temple Bar” A Short History” By Sean Murphy 2002 written at “The Centre for Irish Genealogical and Historical Studies”. Link checked 17-09-2013:
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MORE FACTS

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www.malmo.se/Medborgare/Biblioteken/Vara-bibliotek/Stadsbiblioteket/Om-oss/Om-biblioteket.html

Facts about **the sculpture; “Tree of Gold”**, or “Crann an Óir” as it’s called in old Irish can be found on Public Arts homepage, www.publicart.ie. Link checked 17-09-2013:
www.publicart.ie/main/directory/directory/view/crann-on-air/35b4198993522d6af90f6a77bb2e634c/

IMAGE COLLECTION

To get a good knowledge of the building, the adjacent area and the district “Temple Bar” I collected a massive amount of photos. Some images were provided by DoCoMoMo Ireland. Some of the photos were screen dumps from Google Street view. I also looked at people’s photos on flickr.com. The main source thought was the image search on Google which mean that I didn’t keep track of the photos original location.

3D-MATERIAL

Google 3D-warehouse

MAP MATERIAL

Google maps and Google earth

BLOG

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THE COMPETITION

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http://docomomo.ie/competition/

ARCHITECTURE DISCUSSIONS ON ARCHISEEK.COM

A discussion about the history of the roof modification on “Central Bank”. Linked checked 17-09-2013:
http://www.archiseek.com/forum/viewtopic.php?f=15&t=1322

A box with two legs,
what do you get?

