A banner building

For the Seeley G. Mudd Learning Center at Oberlin College, architects Warner Burns Toan Lunde sustain a low-key ambiance.

Listening Rooms (top photo and facing page) where easphones and light shelves are built into lab tables. Some outlet
controls with seats and chairs are augmented with tables and high
bases, and colors and blacks are augmented with tables and high
bases. Listening Room (opposite) is enhanced with
banners (5 ft. x 7 ft. by 34 ft.) designed by Gertrude Orey
with colors (top) above. From a clerical skylight,

Main entrance (top left, middle) has required Scholar
Study size "bridges," at which ramp, and steps (at lower level).
Longitudinal section depicts entry, "bridges" and central
portion of structure with open roof on top. Two-story
Listening Room under skylight.
made for "organized Noahs and crannies" offering all students different kinds of places to study—in groups, in hideaways, in lounges with formal seating, or on piles of pillows. Book stacks are interspersed with furniture groupings and study carrels so people can sit down nearby with their selected volumes.

Interior designer Gertrude Gray points to the use of a graphic carpet system that is now an on-going program for WBTL facilities, begun at Brown University and used in the Sarah Lawrence library (see following pages). Having found that large areas of solid carpet eventually end up looking like patchwork quilts after replacement of worn areas, WBTL has developed a supergraphic carpet program with changing colors in stripes, circles, or directional patterns so that when heavy wear is shown, replacement can be made while maintaining the overall design.

Integrating a new and large complex structure with existing campus buildings has been one of the major challenges for architects as new educational buildings are required. New York architects Warner Burns Toan Lunde have conquered the problem many times in the past. Brown University's science library, for example, was "designed to be a spatial pivot point and intellectual symbol for the university's science complex," (INTERIOR, December 1972). At Hofstra University, when new buildings were sprouting fast, the same architects as master planning consultants endeavored to integrate old and new by retaining the color and texture of limestone and old brick of the original campus buildings by ar-
architect Arthur Emily, whose model was Jefferson’s plan for the University of Virginia (in
studied, December 1968).
In envisioning the five-story Skelly G. Mudd Learning Center, with its almost 200,000 sq.
faces, as well as two buildings by Cass Gib-
ber.
To solve the problem of size versus scale, the architects designed the facade of the Cen-
ter in three parts: the two corners wrapped with solid walls of limestone which corre-
spond in color and texture to the neighboring buildings, and a central portion in between
glazed with SolarBronze glass.
The main floor is one half-level above
grade, entered by a pedestrian ramp. Steps
lead to the lower level. At the second, third,
and fourth levels there are three enclosed
“bridges” which contain Scholar Studies,
spanning the entrance to the building. Each of
these bridges is set further back in descend-

The entire building is monumentally de-
signed, yet throughout it maintains a free feel-

ing to which students respond. Librarian Ted
Johnson’s vision for a library alive and inviting
has been realized. It invites use and good

ment and respect. s.r.

Sources:
Custom furniture designs throughout the buildings, for
carpet, cube seating, and tables, executed by KELLER
MANUFACTURING. Lounge furniture. Plastic group, TH-
NET coffee tables. VICTA. Carpey and back cubes and Ball
chairs. STERNO. Montmorrah chairs and tables.
KNOX. cube tables. coffee tables. GLASSFORM. Pertot-
scale room. Custom design tables. reference desks. card
catalog housing by WBTL. Printed by KELLER MANU-
FACTURING. Inc. in Chicago, Ill. Design by: AHS & HI-OM.
Sterling. WILSON METAL PRODUCTS.
Carpeting through LEED. by WBTL design. Barriers: operated by GENERAL DPI/Perry.

WBTL project designer: ROSARIO POMPELLI
WBTL project architect: ALEC GIBSON
WBTL interior designer: GERTRUDE GRAY
Structural engineers: FISHER SADLER ASSOCIATES
Mechanical engineers, ZUMWALT & VINThER, INC.
Accoustical consultant: RANGER FARMER
Contractor: FREEMAN CONSTRUCTION COMPANY

East side of window wall on second floor (below) with 8 tur-

ried with Knoll’s Montmorrah chair and tables and
with Glassform cube tables. Quadrant color key here is
green. Color, stripped 5 ft. up in mid-width of stacks for
book identification. It repeated in upholstery. Key to easily
replaced colored trim of lounge grouping—a feature of
WBTL’s carpet graphics program. Heavy May traffic in
stairs is stripped brown and white, with dripping snow
dark brown. All exit carpeting is gray-blue marasheen.
A double curtain fits out one end of a stack.
Periodical reading room (below) given with yellow uphol-
ter, yellow metal shelving, and natural oak and pine panels of
stacks. Chairs are Thomas’ in natural oak.
Four sleeping 'Goliath' urns (above), three5ented the corners of redbrick walls. The four are placed at grade entrance walls (turn 19). Above, we see a colorful splash of red,
green, or yellow seen from outside the building.

In the center, the museum's glass 

flanks are designed by W.B.T., of modernistic periods. With glass-walled, that serve to add 

with a closed type, Davies, moore 50; high by 3 ft. 8 ft. 4 in. Square, with pull-in table top 2.7 ft. deep by 3 ft. 6 in. 

In this way, they are inspired outside (to 

match the tall church), and natural wood finish inside. 

Lounge (bottom) is furnished with Thorpe's molded plastic 

seating and teak coffee tables. Color key here is yellow. 

All lighting is fluorescent. Fixtures in round ceiling above slightly 

have acoustical treatment beneath, Oak branch panel is 

stained in the color of the quadrant. Other features to 40D 

ceiling structure.