



TRANSCRIPT

Episode 101
Bancroft Seismic Retrofit
Final Transcript
2010.06.15

(ANIMUSIC.COM THEME SONG PLAYING)

Grycz>> HANDLING AN ECLECTIC COLLECTION THAT INCLUDES FRAGILE ANCIENT MAPS, PAPYRUS, DAGUERREOTYPES AND PHOTOGRAPHS, PAINTINGS, RARE BOOKS, MARK TWAIN'S ORIGINAL MANUSCRIPTS AND CORRESPONDENCE... WELL, THAT'S JOB ENOUGH! BUT WHAT IF YOU HAVE TO MOVE IT ALL? "THE SEISMIC RETROFIT OF THE BANCROFT LIBRARY, AT THE UNIVERSITY OF CALIFORNIA AT BERKELEY". COMING UP ON "GREAT LIBRARIES OF THE WORLD".

[MUSIC PLAYING]

Grycz>> WHAT DO YOU TAKE TO THE LIBRARY? A NOTE BOOK? A LAPTOP? FOR THE PAST 12 MONTHS IF YOU CAME TO THE BANCROFT LIBRARY AT THE UNIVERSITY OF CALIFORNIA AT BERKELEY, YOU NEEDED TO BRING ONE OF THESE.

Johnson>> THE WORK DURING THE DAY [IS] ABOUT TWO LEVELS AHEAD FOR SAFETY REASONS. THAT BASICALLY TOOK US EIGHT MONTHS TO GET THIS THING COMPLETELY GUTTED OUT, ALL THE MAJOR DEMO. AND ABOUT THAT SAME TIME WE WERE...

Tobriner>> I THINK THE WAY TO THINK ABOUT IT IS IF YOU HAD A KEEPSAKE OF SOME KIND: A RING; OR A DOCUMENT LIKE A SPECIAL LOVE LETTER; OR SOMETHING THAT WAS SO PRECIOUS TO YOU THAT IN A FIRE OR A DISASTER YOU'D STICK IT IN YOUR COAT AND RUN OUT THE DOOR.

Tobriner>> YOU ARE THE PUBLIC AND THE PUBLIC HAS 50 MILLION OF THESE ITEMS. THAT'S THE WAY TO THINK OF THE BANCROFT LIBRARY.

Yasaki>> THE COLLABORATION BETWEEN OUR LIBRARY ADMINISTRATION, OUR STAFF, OUR CONTRACTORS, OUR CAMPUS PROJECT MANAGERS, AND OUR ARCHITECT AND CONSULTANTS HAS BEEN REALLY WONDERFUL.

Hirst>> "ITEMS" IS HARD TO DEFINE. I'M NOT SURE WHAT, YOU KNOW... IS A LETTER AN ITEM? HERE'S A LETTER THAT HAS 10 PAGES; HERE'S A LETTER WITH TWO PAGES. WE HAVE, ROUGHLY, 17,000 LETTERS THAT PEOPLE WROTE TO HIM. AND HE SAVES THOSE. HE DOESN'T SAVE EVERY ONE OF THEM UNFORTUNATELY, BUT HE SAVES AN AWFUL LOT OF THEM. THEY USUALLY SAY SOMETHING ON THE ENVELOPE, LIKE "YOU DAMN FOOL" OR WHATEVER. SO, WITHOUT EVER HAVING COUNTED, CHET; IF I HAD TO MAKE AN ESTIMATE OF THE NUMBER OF PAGES THAT HAVE SURVIVED, I WOULD SAY IT'S GETTING UP THERE TOWARD A MILLION.

Bliss>> I FIRST STARTED PLANNING FOR THIS IN 1995. AND MY FIRST TIMELINE SHOWED THAT WE FINISHED SEVEN-YEARS AGO! IN THIS PROCESS WE ARE LOSING SOMETHING LIKE 24,000 SQUARE FEET. THIS WAS FOR SEISMIC REASONS. THESE WERE TIERS THAT DIDN'T GO ALL THE WAY UP TO THE EDGES AND WERE A THREAT TO THE BUILDING IF WE HAVE A QUAKE. AND THAT BUILDING SITS ROUGHLY 300 YARDS FROM THE HAYWARD FAULT. THE LAST TIME THAT FAULT LET RIP, WAS IN 1868. AND IT KNOCKED THE TREES DOWN. WE KNOW THAT BECAUSE WE HAVE THE ONLY PHOTOS... IN THIS COLLECTION.

Faulhaber>> IN THE SPRING OF 2001, I GOT CALL FROM TOM COSTER, WHO WAS THE ASSOCIATE VICE CHANCELLOR FOR CAPITAL PROJECTS BUDGETING. "IT DOESN'T LOOK LIKE THIS PROJECT IS GOING TO START UNTIL 2008 OR 2009." AND I SAID "OH, THAT'S GREAT. BECAUSE THAT WILL GIVE US TIME TO START CULTIVATING DONORS." THREE MONTHS LATER I GET A CALL FROM TOM COSTER, AND HE SAID "WELL, THE BUILDING THAT WAS SCHEDULED FOR THE DAVIS CAMPUS HAS BEEN POSTPONED. SO THIS MONEY HAS NOW BECOME AVAILABLE. AND WE WANT TO START DOING THIS PROJECT IN 2003." "OH, AND BY THE WAY, YOU'VE GOT 24-HOURS TO MAKE A DECISION." SO THAT'S WHEN I SAID "WE'VE GOT TO DO THIS, BECAUSE IF WE DON'T TAKE THIS OPPORTUNITY, LORD KNOWS WHEN IT'LL COME OUR WAY AGAIN." AND THAT'S HOW IT ALL STARTED.

Grycz>> THE ARCHITECTS CHOSEN FOR THE BANCROFT LIBRARIES SEISMIC RETROFIT WERE "THE RATCLIFF ARCHITECTS", WORKING WITH "NOLL AND TAM ARCHITECTS AND PLANNERS".

Noll>> THE FIRST JOB IN OUR ARCHITECTURAL FIRM WAS FOR THE LIBRARY AT BERKELEY. WE DID A RENOVATION OF THE ART HISTORY SLIDE LIBRARY. THAT WAS BACK IN 1992.

Ratcliff>> THEY HAVE MORE CURRENT BACKGROUND ON DOING LIBRARIES IN THE U.S. WE PROBABLY HAVE MORE LARGE BUILDING EXPERIENCE. SO TOGETHER WE HAD A VERY GOOD TEAM FOR APPROACHING ALL THE ISSUES THAT SHOWED UP ON THIS LIBRARY.

Tam>> IN THE PRACTICE OF "NOLL AND TAM" WE'VE FOCUSED A LOT ON PROJECTS THAT ARE REALLY FOR THE COMMUNITY; PROJECTS THAT ARE BIGGER THAN JUST OURSELVES, AND HAVE A SORT OF FUTURE FOR EVERYONE WHO USES THEM. SO WE DO A LOT OF COMMUNITY PROJECTS WHERE COMMUNITY PROCESS, AND COMMUNITY PARTICIPATION IS ACTUALLY PART OF THE DESIGN. MY ROLE IN THIS PARTICULAR PROJECT, WITH BANCROFT, HAS BEEN TO REALLY HELP FACILITATE THE PROCESS. BECAUSE IN A COMMUNITY PROCESS YOU'RE DEALING WITH MORE THAN JUST A SINGLE OWNER. YOU'RE REALLY DEALING WITH A WHOLE GROUP OF PEOPLE AND THE STAKEHOLDERS ARE ENDLESS.

Hanff>> WE WERE VERY ANXIOUS ABOUT THE BUDGET FOR THE PROJECT. THIS IS AN UNUSUAL PROJECT. IT'S THE LARGEST FUNDRAISING EFFORT THAT THE BERKELEY UNIVERSITY LIBRARY HAS EVER BEEN INVOLVED IN. AND IT HAPPENED TO BE SOMETHING THAT FOCUSED ON THE BANCROFT LIBRARY, ALONE. WE WERE REQUIRED TO RAISE ABOUT 34 MILLION DOLLARS, TO MATCH A COMPARABLE AMOUNT FROM THE STATE FUNDING. AND IT WASN'T AT ALL CLEAR THAT WE WERE GOING TO BE ABLE TO ACHIEVE THIS.

Ratcliff>> HOW TO CHARACTERIZE; HOW TO DEFINE THE PROJECT; AND HOW TO GET A DECENT COST ON IT; AND, THEN, HOW TO MODEL ENOUGH ESCALATION. SO YOU PUT THAT ALL IN SO THAT IN YOUR CAPITAL PLANNING PROCESS YOU'RE NOT STUCK DOWN THE ROAD. WELL, WHEN THIS PROJECT WAS FIRST KIND OF CONCEPTUALLY MODELED, AND A BUDGET WAS SET, IT WAS IN THE LOW 20 MILLIONS. AND WHEN WE GOT INVOLVED, WE KNEW THAT THERE HAD BEEN SIGNIFICANT ESCALATION, WE KNEW IT HAD TO BE LATE 20'S EARLY 30'S, BUT NOBODY WANTS TO HEAR ABOUT THAT.

Faulhaber>> HALF WAY THROUGH THE PLANNING, THE CONSTRUCTION COSTS IN THE BAY JUST SHOT UP. THIS WAS JUST ABOUT THE TIME THAT CHINA STARTED GOING THROUGH ITS ECONOMIC BOOM, AND THEY WERE SUCKING UP ENORMOUS AMOUNTS OF CEMENT AND STEEL. SO, IN FACT, THE BUDGET PRETTY MUCH DOUBLED FROM OUR ORIGINAL ESTIMATE.

Grycz>> HOW DO YOU GO ABOUT ASKING PEOPLE TO GIVE MONEY TO THE LIBRARY?

Faulhaber>> I CALL THEM UP AND I SAY, "HI JIM", "HI SALLY", "HI JOE", "CATHY", "I WOULD LIKE TO HAVE LUNCH WITH YOU SOMETIME SOON, 'CAUSE I WANT TO ASK YOU FOR SOME MONEY."

Tam>> THIS KICKOFF MEETING WAS KIND OF GREAT. WE ALL SAT AROUND THE ROOM AND IT WAS AN OPPORTUNITY FOR EVERYONE TO VOICE THEIR OPINION AND THEIR VISION FOR THE BANCROFT... IN THREE WORDS.

[CONSTRUCTION SOUNDS]

Grycz>> THE RENOVATION OF THE BANCROFT IS COMPLICATED BY HISTORY. THE LIBRARY IS PHYSICALLY JOINED TO THE DOE LIBRARY BUILT IN 1910 AND DESIGNED BY, THEN CAMPUS ARCHITECT, JOHN GALEN HOWARD (IN THE BEAUX-ARTS CLASSICAL STYLE). THE BANCROFT, ITSELF, WAS DESIGNED IN THAT SAME STYLE BY A LATER (BUT ALSO FAMOUS) ARCHITECT, ARTHUR BROWN, JR. THE NEW BANCROFT HAD NOT ONLY TO BE SAFER, MORE ACCESSIBLE AND PROVIDE A SECURE ENVIRONMENT FOR ITS HOLDINGS; IT HAD TO BE TRUE TO THE SPIRIT OF HOWARD AND BROWN, AND THAT BEAUX-ARTS TRADITION.

Tobriner>> THE DECISION WAS MADE THAT THE CHEAPEST THING TO DO, THE CLEARER RESPONSE TO THE PROBLEM AT HAND WOULD BE TO GUT THE INTERIOR AND KEEP THE SHELL OF THE BUILDING. WHY? BECAUSE ASCETICALLY IT WAS IMPORTANT TO KEEP THAT PART OF THE UNIVERSITY LOOKING THE SAME, IN A SORT OF STATUS QUO. AND BECAUSE MAKING AN ENTIRE EXTERIOR OF THE BUILDING WOULD HAVE CHANGED ITS HISTORICAL LOOK AND DESTROYED THAT AREA OF THE CAMPUS, WHICH WAS RATHER BEAUTIFUL AND HARMONIOUS.

Blessing>> AS ARCHITECTS, HERE WE ARE, TRYING TO RENOVATE THIS BUILDING. WE'RE TRYING TO RESPECT BOTH THE CONNECTION TO [DOE LIBRARY], PROPER, BUT ALSO TO WORK WITHIN THE CONTEXT OF THE "ARTHUR BROWN SPIRIT". IT WAS VERY CHALLENGING. IT DIDN'T ALWAYS SIT WITH HOW THE BANCROFT FOLKS SAW THINGS SHOULD GO. AND THE DESIGN KIND OF UNFOLDED FROM THERE. WE DID DIFFERENT TRIALS. WE LOOKED AT BOTH STYLES. WE THOUGHT WE HAD IT FIGURED OUT. IT TURNED OUT WE DID NOT (AND THE DONORS AGREED WE DID NOT). SO WE WORKED HARDER TO TRY AND FIND THE RIGHT INTERIOR EXPRESSION. BECAUSE LARGELY THE PROJECT WAS INTERIOR ORIENTED. THE EXTERIOR WAS FORMED AND WE WEREN'T ALLOWED TO TOUCH IT FOR HISTORIC REASONS, TOO MUCH. THE INSIDE WAS REALLY WHERE THE CHALLENGE WAS. AND THE STYLE HAD TO REALLY LOOK BACK TO OLD WORLD LIBRARIES; THAT WAS THEIR SENSE OF THE COLLECTION. THE IMPORTANCE OF THE BANCROFT COLLECTION WAS SUCH THAT THEY WANTED MORE OF A WORLDLY ARCHITECTURAL STATEMENT. THEY DIDN'T REALLY LIKE THE STREAMLINED SIMPLE LOOK THAT ARTHUR BROWN HAD SET UP IN THE BUILDING. SO WE HAD TO TAKE IT BACK IN TIME A LITTLE BIT; TO A COLLECTION OR AN EXPRESSION OF THE COLLECTION THAT THEY THOUGHT WAS APPROPRIATE.

Hanff>> I'VE BEEN INVOLVED IN ANOTHER RECONSTRUCTION OF THE BANCROFT LIBRARY BECAUSE I HAVE BEEN HERE FOR MANY YEARS. THE ORIGINAL ONE WAS AN INTERESTING EXPERIENCE BECAUSE, IN THAT ONE, THE STAFF WERE BASICALLY NOT CONSULTED. THEY WERE TOLD. AND WHEN THEY POINTED OUT

SHORTCOMINGS, AND INEFFICIENCIES, AND IMPROBABILITIES, THEY WERE LARGELY IGNORED.

Salazar>> IN THE PUBLIC AREAS I THINK WE DID HAVE TO NEGOTIATE QUITE A BIT IN TERMS OF READING ROOM. THEY'RE THINKING OF THAT AS AN EXPERIENCE OF PEOPLE IN PLACE. AND BEING IN A SORT OF "IN THE PLACE" BECAUSE IT'S AN ESTHETIC EXPERIENCE. WHEREAS WE'RE OBVIOUSLY THINKING OF LOOKING OVER THE MATERIAL, MAKING SURE THAT THINGS ARE HANDLED PROPERLY, MAKING SURE THAT WE CAN HAVE SIGHTLINES ON ALL OF THE RESEARCHERS THAT ARE LOOKING AT THE MATERIAL.

Blessing>> AND WE SLOWLY WORKED OUR WAY THROUGH UNDERSTANDING THE COLLECTIONS, UNDERSTANDING THEIR SPACE NEEDS, AND HOW WE NEEDED TO ARRANGE THE SPACE, WORKING WITH THE OVERALL LIBRARY ORGANIZATION, TO DETERMINE HOW WE ARE GOING TO REORGANIZE THIS BUILDING. THAT WAS A HUGE PART OF OUR WHOLE PROJECT.

Blessing>> AND WE HAD TO SIMULTANEOUSLY WORK OUT THE SEISMIC REHAB OF THE BUILDING, BECAUSE IT WAS A CONCRETE BUILDING, AND IT WAS VERY NEAR THE HAYWARD FAULT. IT WAS A DANGEROUS BUILDING, AND WE NEEDED TO STRENGTHEN IT. AND WE WANTED TO STRENGTHEN IT IN A WAY THAT DIDN'T DESTROY THE INTEGRITY OF THE BUILDING. AS IT IS--EVEN THOUGH IT'S BUILT IN THE 50'S--IT'S CONSIDERED A HISTORIC BUILDING ON THE CAMPUS. AND IT'S ACTUALLY QUITE A NICE BUILDING.

Blessing>> OUR DRAWINGS REALLY SHOW THE RECONSTRUCTION. BUT THE DECONSTRUCTING OF IT WAS QUITE A THING TO SEE. IT WAS LIKE A BOMBED-OUT SHELL OF A BUILDING AT ONE POINT.

Blessing>> ONCE WE STRIP EVERYTHING OUT OF THE BUILDING, HOW ARE WE GOING TO PUT IT BACK TOGETHER AGAIN, BETTER? THE ENTRANCE TO THE BANCROFT LIBRARY IS ON THE EAST SIDE OF THE BUILDING. AND IT CONNECTS, IN A VERY FORMAL BEAUX-ARTS WAY, TO THE MAIN PART OF DOE LIBRARY. SO YOU'D EXPECT IF YOU WALKED INTO THAT ENTRANCE, WHICH FACES THE CAMPANILE, THAT YOU'D BE ABLE TO WALK THROUGH TO DOE LIBRARY. BUT, NO, YOU COULDN'T DO THAT. YOU JUST HIT A STAIR AND YOU GO UP, YOU KNOW, TO THE OFFICES IN BANCROFT LIBRARY. SO IN OUR RECONFIGURATION, NOW, THAT DOOR BECOMES ANOTHER ENTRANCE TO DOE LIBRARY. AND A CORRIDOR TAKES YOU STRAIGHT THROUGH TO DOE LIBRARY. AND IT JUST, KIND OF, REALLY CHANGES THE WHOLE COMPLEX OF WHAT IT'S GOING TO BE LIKE WHEN WE ARE DONE.

Blessing>> YOU SAY "BOSSES", "GOALS", "DRIVERS", "BUDGETS"; THEY'RE ALL OUR BOSSES, IN THE END. AND THEY ALL WANT SOMETHING. AND THAT'S THE GOAL: TO LAY OUT CLEARLY WHAT ARE THE KEY DRIVERS; NEVER

FORGETTING WHICH ONES ARE TRULY THE DRIVERS. IN THIS CASE, SAFETY WAS THE DRIVER AND, THEN, THE COLLECTIONS. THE SAFETY AND PRESERVATION OF THE COLLECTIONS WAS THE REAL DRIVER. EVERYBODY ELSE UNDER THAT, FITS UNDER SOMETHING. YOU HAVE TO FIGURE THAT OUT, AND THEN THERE'S STRATIFICATION UNDER THAT. AND, OH, BY THE WAY, YOU'RE BUILDING A BUILDING.

Thornton>> THE FIRST FLOOR HAS 12 FOOT HIGH SHELVES. ITS EXISTING SLAB WOULD NOT ACCOMMODATE THE LOAD OF THESE SHELVES. THEY'RE UPWARDS OF, I THINK, 600 POUNDS PER SQUARE FOOT. AND IT ROLLS. SO, EARLY ON, WE WERE PUTTING IN STEEL BEAMS BENEATH THE FIRST FLOOR INTO THE BASEMENT CEILING TO SUPPORT THIS ROLLING LOAD. AND THAT BECAME SO PROBLEMATIC THAT AT ONE POINT, DURING A STRUCTURAL PEER-REVIEW, THIS LIGHT-BULB SORT OF WENT OFF. WHAT WE ENDED UP ACTUALLY DOING, WAS MARRYING-IN A NEW SLAB, WITH THE EXISTING SLAB OF SIX INCHES, AND TYING THEM TOGETHER. SO, IN EFFECT, OUR NEW SLAB IS 11 INCHES OF CONCRETE! THAT IS ABLE TO SUSTAIN THE ROLLING LOAD. AND WE DIDN'T HAVE TO INTRODUCE ALL THIS STEEL IN THE BASEMENT.

Blessing>> HERE YOU'VE GOT A BEAUX-ARTS ELEVATION WITH NICE LITTLE STAIRS. IT WASN'T A VERY BIG PORTAL, BUT IT WAS WELL DONE. ARTHUR BROWN DID A GOOD JOB. AND, YET, YOU'RE BEING TOLD TO PUT A RAMP ON IT. WELL, WHAT COMES TO MIND WHEN YOU DO A BEAUX-ARTS BUILDING? SYMMETRY, PROPORTION, AUTHENTICITY OF MATERIALS; ALL THESE THINGS COME UP AND YET...

Grycz>> NO RAMPS

Blessing>> IT'S A REHAB. NEW BUILDING IS HARD TO DO, BUT REHABS ARE ALWAYS A LOT TOUGHER, ESPECIALLY WHEN YOU HAVE AN EXISTING STRUCTURE THAT YOU'RE TRYING TO WORK WITHIN. WE'VE GOT AN OCCUPIED SPACE WITH THE LIBRARY FOR THE STUDENTS OVER THERE. THEY RULE THE ROOST AND THEY SHOULD.

Bliss>> "A PLACE FOR EVERYTHING AND EVERYTHING IN ITS PLACE", THAT'S THE BASIC LIBRARY.

Tobriner>> MUSEUMS ARE PLACES THAT ARE REPOSITORIES FOR BEAUTIFUL ART OBJECTS, OR ARCHEOLOGICAL OBJECTS, OR WHATEVER. THIS PLACE IS A REPOSITORY FOR MANUSCRIPTS, FOR WRITTEN OBJECTS, FOR RARE PRINTED OBJECTS, FOR PHOTOGRAPHS, SO THE IDEA IS TO TAKE STUDENTS, WHO HAVE NOT HAD THE OPPORTUNITY TO SEE THESE, SOMETIMES VERY ANCIENT THINGS, AND TO SHOW THEM THE UTILITY OF ACTUALLY LOOKING AT A DOCUMENT. ON THE INTERNET YOU SEE A WRITTEN MANUSCRIPT, PERHAPS. BUT ON THE INTERNET SOMETIMES IT'S VERY DIFFICULT TO TURN IT OVER AND LOOK AT

IT. WHAT'S ON THE RECTO? WHAT'S ON THE BACK SIDE OF THE THING? MAYBE THERE'S A NOTE THAT'S VERY IMPORTANT.

Hanff>> THE THREE THAT YOU MENTIONED; THAT ARE FUNCTIONS WHERE WE DO EDITORIAL WORK: THE REGIONAL ORAL HISTORY OFFICE, THE MARK TWAIN PAPERS AND TEPTUNIS PAPYRUS PROJECT, WILL BE IN THE BUILDING WITH US. BOTH THE MARK TWAIN PAPERS AND TEPTUNIS PROJECT REQUIRES CONTINUOUS ACCESS TO THE MANUSCRIPT DOCUMENTS THAT COMPRISE THEIR COLLECTIONS. SO THEY'RE GOING TO HAVE A SPECIAL VAULT, IN PROXIMITY TO WHERE THE STAFF ARE WORKING.

Blessing>> IF YOU LOOK AT EVERYTHING AND THERE'S ALWAYS A MILLION AFTER IT, HOW COME IT DOESN'T WORK? BUT, AS IT TURNS OUT, IN TODAY'S WORLD, THERE'S ALWAYS NEVER ENOUGH MILLIONS TO GO AROUND. AND SO WE'RE LIKE ANY NUMBER OF THE CRAFTSMEN; EVERYBODY HAS GOT TO COVER THEIR COSTS. AND AS WE'RE MENTIONING THE PROCESSES, REALLY WHERE A LOT OF OUR TIME GOES, IS TO KEEP THE PROCESS CONSENSUS DRIVEN; THE BEST MINDS IN IT. AND, YET, THOROUGH; AND LEADING TO A SET OF DRAWINGS THAT YOU CAN BUILD FROM. THAT'S WHAT WE HAVE TO DO. BUT IT'S COMPLICATED BY THE NUMBER OF PLAYERS.

Brandt>> I WAS PUT IN CHARGE OF COORDINATING THE LIBRARY SIDE OF THAT MOVE, WITH THE VARIOUS OTHER PARTIES INVOLVED LIKE THE PLANNERS, THE ARCHITECTS, EVENTUALLY THE MOVE CREWS, AND ALL THE VARIOUS CAMPUS PLAYERS. AND I WAS REPRESENTING THE BANCROFT LIBRARY IN THOSE EFFORTS. THE FIRST THING THAT WE DID WAS GET TOGETHER SOME SMALL TASK FORCES IN THE LIBRARY TO LOOK AT VARIOUS ASPECTS OF THE MOVE, GETTING THE COLLECTIONS READY TO BE MOVED, CREATING CONTAINERS WHEN ITEMS WERE FRAGILE; THINGS LIKE THAT. AND, ALSO, JUST LOCATING WHERE EVERYTHING IS AND WHERE IT WAS GOING.

Bridger>> I WAS IN CHARGE OF FIGURING OUT WHERE EVERYTHING NEEDED TO GO, WHICH ALSO MEANT, THAT I WAS BASICALLY IN CHARGE OF MAKING SURE THAT THINGS WENT FROM POINT A TO POINT B, IN AN EFFICIENT MANNER.

Dersch>> MOST OF THE GUYS ON OUR CREW HAVE PROBABLY BEEN WITH US, NOW, I'D SAY ON AN AVERAGE OF SIX YEARS. SO THEY'VE DONE THE LIBRARIES. THEY'VE BEEN THERE. WE USUALLY GO FROM LIBRARY TO LIBRARY.

Bridger>> THE LOGISTICS WERE COMPLEX, BUT WE HAVE A VERY STRONG AND DEVOTED STAFF. WHAT WAS REALLY REMARKABLE TO ALL OF US WAS HOW STRONG AND DEVOTED THE MOVING COMPANY'S STAFF WERE. THEY TOOK ENORMOUS PRIDE IN WHAT THEY WERE DOING AND THE RELATIONSHIP AND THE RAPPORT WAS PHENOMENAL TO WATCH.

Dersch>> YOU GET CHAOS IS EVERY PROJECT. I MEAN, THERE'S ALWAYS GOING TO BE AN ISSUE.

Konecny>> I THINK IT WAS JUST KIND OF THE START UP, AND GETTING THE STAFF FROM THE LIBRARY TO FEEL COMFORTABLE WITH OUR SERVICES. THE GUYS WERE THERE FOR ABOUT A WEEK, WORKING SIDE-BY-SIDE. I MEAN, THE FIRST WEEK THE REQUIREMENT WAS EVERYBODY WAS GOING TO BE WITH THE LIBRARY STAFF. THEY WANTED TO MAKE SURE WE HANDLED EVERYTHING PROPERLY. EVERYTHING WAS TAKEN, AND WRAPPED, AND PROTECTED, AS WE HAD DISCUSSED IN THE PRE-MOVE MEETINGS. LIKE I SAID, IN ABOUT A WEEK IT GOT TO THE POINT WHERE THEY WEREN'T STANDING RIGHT THERE; THEY, KIND OF, MOVED AWAY AND ALLOWED THE STAFF--OUR STAFF--TO DO THE MOVE. [THIS IS] NOT TO SAY THAT THEY WEREN'T ON SITE, BUT [THAT] THERE WAS A TRUST ESTABLISHED WITHIN THAT FIRST WEEK.

Dersch>> I RUN THE GUYS, THE CREW AND ALL THE BOOKS THAT COME IN ON THIS SITE, MAKING SURE THAT EVERYTHING IS GOING ALL RIGHT. I MAKE SURE THE CREW IS DOING EVERYTHING PROPERLY.

Bridger>> WE WENT THROUGH A PRETTY LENGTHY PROCESS PICKING OUT THE VENDOR, WHICH WAS NOR-CAL. WE SPENT A LOT OF TIME PICKING OUT THE RIGHT PEOPLE. THEN, WHEN WE BROUGHT THEM IN, WE ACTUALLY HAD OUR CONSERVATION TEAM CREATE SORT OF A WORKSHOP FOR THEM. IT WAS ABOUT HALF A DAY, WHERE THEY SHOWED THEM HOW THEY NEEDED TO HANDLE THE MATERIALS, MOVING THEM OFF OF THE SHELVES ONTO THE CARTS; SORT OF GIVING THEM AN IDEA OF WHAT WE WERE LOOKING FOR, IF THERE WAS ANYTHING WRONG. THE CREWS THAT THEY HAD WERE EXCELLENT. WHENEVER ANYTHING SEEMED OUT OF THE ORDINARY, THEY WOULD PIPE RIGHT UP AND SAY "HEY, THIS IS NOT RIGHT."

Grycz>> SO THEY DIDN'T JUST GRAB THE BINDING AT THE TOP END AND RIP IT DOWN.

Bridger>> NO, THEY DID NOT DO THAT. THEY KNEW TO GRAB THE BINDINGS BY THE SIDES.

Brandt>> THE MAPS AND THE OVERSIZE FILES WERE ONE OF THE BIGGEST CHALLENGES. NOT ONLY ARE THEY VERY DIFFICULT TO MOVE, PHYSICALLY, BUT THEY WERE ALSO IN PROBABLY THE FARTHEST, DARKEST CORNER OF THE ORIGINAL BUILDING; AREAS THAT HAD NO ELEVATOR ACCESS, HAD ONLY NARROW DOORWAYS AND STAIRWELLS THAT HAD TO BE NEGOTIATED. I THINK ONE OF THE CLEVEREST THINGS THAT WE DID, WAS WORK WITH THE MOVING COMPANY TO DESIGN SPECIAL CARTS, SO THAT THE MAP FILES COULD BE

DISASSEMBLED, SAFELY TRANSPORTED UP TO THE STAGING AREA, WHERE THEY COULD THEN BE REASSEMBLED, AND THEN TRANSPORTED.

Konecny>> THIS IS A CART WE DESIGNED TO MOVE THE "FOLIO COLLECTION". AS DEEP AS THE ELEVATOR WOULD ACCOMMODATE, IT IS ABOUT 38 INCHES DEEP. THIS WOULD ACCOMMODATE ABOUT 98% OF THE FOLIOS, WHICH WERE ABLE TO FIT INSIDE OF HERE. FOR EACH CART WE COULD ADJUST THE SHELF HEIGHT, IF SOME OF THE ONES WERE OVERSIZED OR SMALLER. THIS ALLOWED US TO GET ABOUT 12 SHELVES-WORTH OF MATERIAL ON A CART, VERSUS A STANDARD CART WITH A FIXED SHELF, THAT ONLY HAD ABOUT 3 SHELVES-FULL OF SPACE ON THEM.

Bliss>> THE MOST COMPLICATED OF THE MOVE WAS MOVING THE PAPYRUS. THESE ARE DOCUMENTS THAT GO BACK 4,000 YEARS. PICTURE THEM BOUNCING BACK AND FORTH EIGHT MILES EACH WAY ON INTERSTATE 80. NO CURATOR IN HIS RIGHT MIND WOULD EVER TOLERATE THAT. AND WE MOVED THEM DOWN FROM CENTRAL CAMPUS TO HERE, WITH A POLICE ESCORT AT 5:00 AM IN THE MORNING.

Brandt>> WE TOOK A HUNDRED YEARS TO ASSEMBLE THE COLLECTION. THEN WE HAD TO, YOU KNOW, GET IT WHERE IT WAS GOING. AND WE ONLY HAD A FEW WEEKS TO COMPLETELY MOVE THE ENTIRE THING.

Tobriner>> WHEN I WAS DOING MY WORK ON THE EARTHQUAKE OF 1906, IN SAN FRANCISCO, I WAS LOOKING FOR SPECIFIC PHOTOGRAPHS ABOUT BUILDINGS; TRYING TO UNDERSTAND WHAT HAPPENED TO THEM. WE HAD RECORDS OF PEOPLE TALKING ABOUT BUILDINGS; ABOUT HOW THE BUILDINGS HAD DONE; WHETHER THEY HAD SURVIVED; WHETHER THEY HAD BEEN DAMAGED BY THE EARTHQUAKE, OR THE FIRE. THE BANCROFT COLLECTION WAS CRUCIAL. I COULD FIND THE BUILDINGS. I COULD WRITE THE HISTORY THAT HADN'T BEEN WRITTEN ABOUT HOW BUILDINGS HAD PERFORMED IN THE EARTHQUAKE. I COULD NEVER HAVE DONE THAT WITHOUT THE COLLECTION.

Grycz>> YOU'RE PUTTING IN THOSE RETAINING WALLS, REALLY, TO KEEP THE BUILDING FROM SHAKING Laterally DURING THE...

Kelley>> CORRECT, THE RETAINING WALLS GO IN (OR THE "SHEAR WALLS" GO IN), NORTH AND SOUTH. THERE'RE TWO SHEAR WALLS: ONE ON THE SOUTH SIDE, ONE ON THE NORTH SIDE; HEADING EAST AND WEST. AND THERE ARE TWO SHEAR WALLS HEADING NORTH AND SOUTH ON THE WEST AND EAST SIDE OF THE BUILDING, AS WELL.

Grycz>> SO THAT'S GOING TO PROTECT THE BUILDING FROM SHAKING. I UNDERSTAND WHEN YOU STARTED...

Kelley>> NO. IT WON'T STOP IT "FROM SHAKING". THE IDEA IS, IT WILL STOP IT FROM FALLING APART WHEN IT DOES SHAKE.

Stodden>> THEY USED TO USE CASTING PLASTER AND THEY USED TO RUN THE OLD MOULDS, THE PLASTER MOULDS OF PLASTER-OF-PARIS, AND ACTUALLY MAKE THE GUIDES TO MAKE THE MOLDS. NOW THEY HAVE COME OUT WITH "GFRG". THE ARCHITECTS COME UP WITH THE SHAPES THAT THEY WANT AND MAKE A DRAWING. WE SEND IT OFF, THEY ACTUALLY MAKE A BLANK MOULD OUT OF THE SHAPE; IT'S REVERSED; THEY MAKE A MOULD TO FIT THAT EXACT SHAPE. THEN THEY POUR IT. THEY ARE FITTED TOGETHER ON THE ENDS WITH A TAPE-JOINT AND THEN THE TAPERS OR PLASTERERS TAKE OVER.

Johnson>> YOU'RE TEARING THE BUILDING APART AT NIGHT AND BUILDING IT BACK TOGETHER IN THE DAY. IT'S LIKE A WAR ZONE IN THERE. IT MAKES IT DANGEROUS. SO WE HAVE TO ELEVATE THE AWARENESS OF SAFETY.

Wert>> WE HAVE THE INSPECTOR HERE ON A DAILY BASIS. BECAUSE WE CAN'T AFFORD TO HOLD THE CONTRACTOR UP, AND WE CAN'T AFFORD TO DELAY ANYTHING.

Wert>> [THERE ARE] 30 OR 40 DIFFERENT DEPARTMENTS THAT WE GO TO. AND IF THEY HAVE ANY COMPLAINTS OR PROBLEMS OR CONFLICTS, THEN THEY'LL COME BACK AND SAY "YOU CAN'T DO IT ON THAT DAY. YOU'VE GOT TO WAIT". WE BROUGHT THE MECHANICAL EQUIPMENT IN LAST SATURDAY. WE HAD TO GO DOWN SOME EXISTING AIR SHAFTS. WELL, IT WAS PLANNED FOR THE SATURDAY BEFORE, WHICH WAS "CAL DAY". BUT "CAL DAY"--WITH 10,000 PEOPLE HERE--THAT'S NOT THE DAY TO SHUT A ROAD DOWN AND BRING A BIG CRANE IN. SO, THROUGH THAT "ACCESS INTERRUPTION PROCESS", SOMEBODY CALLED AND SAID "NO WAY!". SO IT GOT MOVED A WEEK. SO THAT'S A CONTRACTOR ISSUE: IF THE UNIVERSITY'S DOING SOMETHING AND IT WILL AFFECT THE CONTRACTOR'S WORK, THEN I TRY AND COMMUNICATE THE OTHER WAY.

Hirst>> THE SUITE OF OFFICES INTO WHICH WE ARE MOVING HAS BEEN EXPANDED. I MEAN, IT USED TO BE WHERE WE WERE AND WE REALLY HAD NO WAY TO LET VISITORS SIT AT THIS TABLE RIGHT HERE BECAUSE THE WHOLE ROOM WAS CROWDED WITH FILE CABINETS. YOU COULD HARDLY GET A CHAIR NEXT TO ME.

>> FIVE YEARS FROM THE FIRST FEASIBILITY STUDY, TO NOW.

Tobriner>> OFT TIMES, AS A TRIGGER OF SOME TERRIBLE THING THAT YOU HAVE TO REMEDY (LIKE THE SEISMIC VULNERABILITY), GIVES YOU THE OPPORTUNITY TO DO SOMETHING ELSE. I THINK, IN THE BANCROFT PROJECT, ALL THESE OPPORTUNITIES WERE TAKEN. I THINK THE TAX-PAYERS GOT THEIR

MONEY'S WORTH, IN TERMS OF A BUILDING THAT REALLY WORKS VERY WELL;
PERFORMING THE TASK THAT IT WAS DESIGNED TO DO.

Grycz>> THE CHIEF RESPONSIBILITY OF LIBRARIANS IS TO PRESERVE AND
PROTECT THEIR COLLECTIONS. SO WHEN A LIBRARY BUILDING IS DEEMED
UNSAFE, IT SEEMS LIKE A SIMPLE MATTER TO MAKE A DECISION TO MAKE IT
SAFER. BUT THAT SIMPLE DECISION REQUIRES ATTENTION TO BUILDING
CODES... AND ENVIRONMENTAL REGULATIONS... AND ARCHITECTURAL PRESERVATION
GUIDELINES. EXPERTS ON EVERYTHING FROM HEAVY MACHINERY TO ADVANCED
CLIMATE CONTROL SYSTEMS MUST BECOME PARTICIPANTS. ARCHITECTS,
DESIGNERS, MOVERS AND LAWYERS ENTER THE MIX. AND THEN ADD THE STAFF,
THE LIBRARY USERS AND THE COMMUNITY. MANAGING AND ADMINISTERING
THOSE GROUPS IS A DAUNTING TASK. REMOVING (AND, THEN, REPLACING
ENTIRE COLLECTIONS, LOCK, STOCK AND BARREL) IS NOT A SIDE OF LIBRARY
ADMINISTRATION THAT MANY PEOPLE SEE. THAT'S WHY WE VISITED ONE OF
THE NATION'S MOST CELEBRATED LIBRARIES: THE BANCROFT, AS IT
UNDERTOOK--AND FULFILLED--ONE OF THE GREATEST CHALLENGES A LIBRARY
CAN FACE.

>> I'M CHET GRYZ. JOIN US NEXT TIME WHEN WE VISIT ANOTHER LIBRARY
ON GREAT LIBRARIES OF THE WORLD.

[CONSTRUCTION SOUNDS]

(ANIMUSIC.COM THEME SONG PLAYING)