In 1306, the French writer Pierre Dubois suggested a congress of European Christian rulers that would reconquer the Holy Land of Jerusalem and maintain control over it.

In 1464, George Podiebrad, king of Bohemian, recommended a council-led federation, ostensibly to enlist collaboration in the war against the Turks.

In 1632, Maximailien de Bethune, Duke de Sully, a French statesman and trusted minister of Henry IV of France, published his plan for a system of fifteen countries to be represented equally in council.

In 1867, the French writer Victor Hugo promoted the idea of an overarching Europe, with Paris as its capital, as means to end human misery, ignorance and exploitation.

In 1516, the English statesman Tomas More described ideal cities in Utopia.

In 1602, the Italian thinker Thinker Tommaso Campanlla described ideal cities in Civitas Solis (City of the Sun: 1602).

In 1895, architect Josef Hoffmann's design, developed at the Academy of Fine Arts in Vienna in a bid to win a Prix de Rome, entitled forum obis—Insula Pads. Recalling the monumental style of the Brussels Palace of Justice, the architect suggested a palace of peace congresses on an island that could be literally anchored anywhere.

In 1905, De Bazel presented a conceptual urban plan; recalling the regular, geometric forms of the ideal cities of the Renaissance, the "Peace Palace" on the arms of the cruciform plan.

Paul Otlet had long-standing interests in urban planning and had attempted since 1911 to give architectural form to the international center he envisioned.

In 1913, Andersen and Hebrard's project is the most well-known and complete expression of an architectural and urban design for a world city.

In 1946, the first General Assembly of the United Nations, held in London, decided to locate the UN headquarters in the United States.

In 1929, Le Corbusier, World City.
The entrance building facing a monumental building in the garden, which expressed power in that time. Nowadays, the monument should express human rights, which is the core of the EU.

**Entrance Building**

The entrance building is the main element of the whole boundary. It acts as the appearance of the European Capital and expresses the spirit of European Union to the public.

**Public Space**

Since the building regards the human being, the public life should be one of the important issues of the whole building. Public spaces intertwine with the formal reading space along the axis, alternating between Brussels and the EU capital.

The public space can be flexibly used as a gallery, exhibition, or garden. The continuous circulation enables to exhibit the chronological exhibition of the EU history.

**Circulation**

The entrance building acts as a transitional space. The main entrance is located along the sinking garden, and the ground floor connects inside and outside. There are 8 elevators on each wing tower, allowing direct transport, and the escalator which is located along the public space can also act as a sightseeing facility. The movement of people can be easily seen from outside, which reflects the theme of human monument.

**Staff**

The staff working space is located on both sides of the building underground, allowing easy access to the closed stacks and loading docks. The garden in front of the working space allows light coming from the outside to illuminate the interior space.

**Parking**

The original sinking highway now steer clear of the building will offer access to the library's parking lot.

**Monument**

The monumental building, which is the main element of the whole boundary, should be the appearance of the European Capital and express the spirit of European Union to the public.

**Infinite - Circulation**

The central space of books is the main element of the building, with a continuous void creating a monumental space for books and expression of infinity.

**Water Platform**

The tower located on a big water platform on the ground floor creates a sense of sublime and peace, contrasting with the front busy traffic road. The water reflects the tower, suggesting a circular shape of the infinite library. Light can penetrate through the roof, offering beautiful sky light to the interior space.

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**Jorge Luis Borges - The Library of Babel**

“The universe (which others call the Library) is composed of an indefinite and perhaps infinite number of hexagonal galleries, with vast air shafts between, surrounded by very low railings. From any of the hexagonal galleries one can see all the others.”

The novel expresses an attitude towards knowledge, the world, and life. That is everything is a circular maze, not only the time but also the life.
STUDIO PUBLIC REALM BRUSSELS - MUNDANEUM - THE BOUNDARY OF EUROPEAN CAPITAL - ENTRANCE BUILDING - THE INFINITE LIBRARY - FINAL PRESENTATION - JULY 10
TUTOR: MICHEL RIEDIJK, KERSTEN GEERS, NIKLAAS DEBOUTTE, HUIB PLOMB, STUDENT: LIPING LIN
Glass roof detail 1:20:

1. Glass roof detail 1:20
2. Cast glass members 1:20
3. Jointing 1:20
4. Steel framing 1:20
5. Sunshade, aluminium louvres

Grid 150mm steel channels

1. Steel secondary beam
2. Point fixing, articulated in plane of glass
3. Cast steel member bolted to steel grid
4. Glass roof detail 1:20