VESSEL | A Proposal for the Revitalization of the Weston Public Library

ARCH 686 | Competition Elective

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> *"The result of my own study of the question, "What is the best gift which can be given to a community?" is that a free library occupies the first place, provided the community will accept and maintain it as a public institution, as much a part of the city property as its public schools, and, indeed, an adjunct to these. It is, no doubt, possible that my own personal experience may have led me to value a free library beyond all other forms of beneficence. When I was a boy in Pittsburgh, Colonel Anderson, of Allegheny opened his little library of four hundred books to boys"…"It was when reveling in these treasures that I resolved, if ever wealth came to me, that it should be used to establish free libraries."*
>
> *-Andrew Carnegie[1]*

The library as a vessel of knowledge, collecting, displaying and sharing the information and ideas of generations past, has existed in various forms throughout the course of human existence. During the course of our history, the library has been an integral part of scholarly society, developing from a place of pure intellect where only a privileged few could share in its wealth of knowledge to a government institution, eventually transitioning into a public place. It is this unique and storied history that poses the greatest challenge when proposing a means of designing a new library for the 21st century. In his article "Between History and Tradition: Notes toward a Theory on Precedent," John E. Hancock argues that despite the diverse nature of society, there are still roots in different typologies that allow us to speak of the idea of a library, a museum, a city hall or a house. Additionally, he argues that the continuity of these ideas of type establish a line of inquiry in which new work may be effectively grounded.[2] Using this argument as a base in the study of library design, one must conclude that in order to design a library for the 21st century, different library types, or precedents, of the past must be examined in order to inform the designs of the future. In addition to studying precedents, the history of the library and the conditions in which the library and society currently exist must also be considered in order to fully understand the intricacies of good library design.

The public library, a once integral public institution in communities around the world, is currently undergoing a massive transformation in the wake of the digital revolution. These urban landmarks, once renowned for their labyrinthine interiors filled with endless rows of books, are slowly being replaced by digital technology hubs masquerading as libraries. As the prevalence of digital technology increases in

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[1] Carnegie, Andrew. "Best Fields for Philanthropy." *The North American Review, Vol. 149, No. 397,* Dec. 1889, http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/25101907 (accessed October 14, 2014). 682.
[2] Hancock, John E., "Between History and Tradition: Notes Toward a Theory of Precedent." *The Harvard Architectural Review. Volume 5. Precedent and Invention.* 1986.

our lives, the need for the traditional library as a place which deals in the commodity of knowledge through books is becoming increasingly irrelevant, as knowledge can now be accessed instantaneously at our fingertips.

This transformation of the public library as a result of the digital revolution has been widely studied. Within the field of architecture, many papers have been written and design competitions, similar to the ACSA Steel Competition on Libraries for which this project was prepared, have been held addressing the question: What is the future of the public library?[3] These papers and competitions often focus on the creation of a new library type, resulting in many urban centers opting to build new libraries which integrate community and digital programming space into a new architectural landmark. The prospect of an altered urban identity through the implementation of an iconic new urban institution like a public library is causing the appeal of small, historic libraries to be diminished. Additionally, the problems of urban sprawl within many mega-regions throughout the world are encouraging communities to make better use of their urban lots. The desire to build-up, populating the skyline with multi-use high-rise buildings, creates a divide between preserving history and progress, as the traditional library type does not fit within the model of the contemporary city. However, where does this desire for new, digitally-enhanced public institutions leave the traditional library type still populating many communities?

These inquiries on the future of the library type and the preservation of existing historic library buildings are the basis for my design proposal. Rather than following the expected path of designing a new, architectural marvel not easily identifiable as a library, I choose to use the ACSA Steel Competition as a platform to study the modification and revitalization of existing library buildings. The design I proposed in this competition entry uses one of the many Carnegie Libraries present throughout Canada, the United States and the United Kingdom as a starting point. However, in order to understand the importance of these particular buildings in the study of the future of the library, one must first apprehend their history and significance within communities throughout the world.

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[3] LeCuyer, Annette W. *Steel Student Design Competition,* "2014-2015 ACSA/AISC Library & Open." 2014. Accessed February 14, 2015. http://www.acsa-arch.org/docs/default-source/competition-documents/14-15_aisc_program.pdf?sfvrsn=4
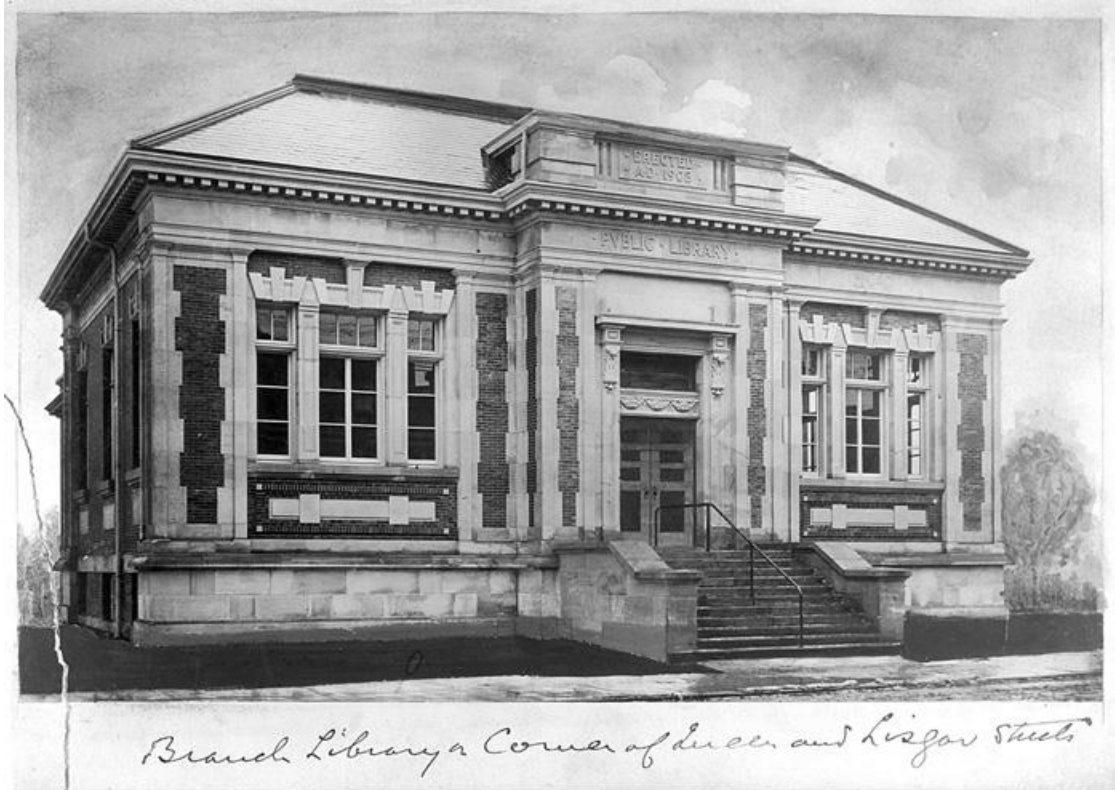
Queen and Lisgar Branch Library, c.1909
Photograph
Toronto Public Library TRL T 30609

Figure 1 | *Queen and Lisgar Carnegie Library in Toronto, ON*

The Carnegie Library is a little known public institution present in thousands of communities throughout the world. Andrew Carnegie, an American Industrialist and philanthropist, began the public library movement in North America through the donation public library buildings to thousands of communities around the globe.[4] Each contained a labyrinth of bookshelves, drawing patrons into the world of possibilities available through literacy. The book became a vessel for the working class of knowledge, transforming the general public through literature. This act of philanthropy by Andrew Carnegie forever changed the face of society, allowing literacy to become a universal possibility, rather than a tool reserved for the rich.[5]

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[4] Beckman, Margaret. *The Best Gift a Record of the Carnegie Libraries in Ontario.* (Toronto: Eds. Stephen Langmead, et al., 1984), 23.

[5] Beckman, Margaret. *The Best Gift a Record of the Carnegie Libraries in Ontario.* (Toronto: Eds. Stephen Langmead, et al., 1984), 23.

Figure 2 | *Andrew Carnegie, American Industrialist and Philanthropist*

After moving to America as a young boy in the mid-19th century, Andrew Carnegie worked his way up through the steel industry in Pittsburgh. Carnegie made his fortune through the acquisition and subsequent sale of one the America's most productive steel factories.[6] Upon selling this company, Carnegie published a series of articles on philanthropy in which he called upon the wealthy to use their riches to improve society.[7] In "The Best Fields for Philanthropy", Carnegie outlined the seven best uses for monetary donations, the first and foremost being the donation of a public library.[8] Through this belief, Carnegie began the public library movement in North America, building the first public library in the United States in Braddock, Pennsylvania.[9]

Following this, Carnegie put out a call for the submission of grant requests from communities around the world. This allowed for various towns and cities to secure funding to build a public library, provided they acquired the means of maintaining and staffing the buildings after they were completed.[10] In Canada, hundreds of communities submitted grant proposals in hopes of receiving a library. Overall, 125

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[6] Beckman, Margaret. *The Best Gift a Record of the Carnegie Libraries in Ontario.* (Toronto: Eds. Stephen Langmead, et al., 1984), 14.

[7] Beckman, Margaret. *The Best Gift a Record of the Carnegie Libraries in Ontario.* (Toronto: Eds. Stephen Langmead, et al., 1984), 5.

[8] Carnegie, Andrew. "Best Fields for Philanthropy." *The North American Review, Vol. 149, No. 397,* Dec. 1889, http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/25101907 (accessed October 14, 2014). 682.

[9] Beckman, Margaret. *The Best Gift a Record of the Carnegie Libraries in Ontario.* (Toronto: Eds. Stephen Langmead, et al., 1984), 11.

[10] Beckman, Margaret. *The Best Gift a Record of the Carnegie Libraries in Ontario.* (Toronto: Eds. Stephen Langmead, et al., 1984), 11.

Carnegie Libraries were built across the country between the years of 1901 to 1921, instilling the public library as a necessary institution in many communities.[11]

Today, roughly half of these libraries remain in use in communities of varying scales throughout the country. Each beginning to surpass 100 years in age,[12] their need for revitalization is becoming increasingly clear. Many of these libraries have worked to try and integrate digital technology into the historic buildings; however these spaces were designed by Andrew Carnegie purposefully to only house bookshelves, making renovations incredibly difficult and often unsuccessful.[13]
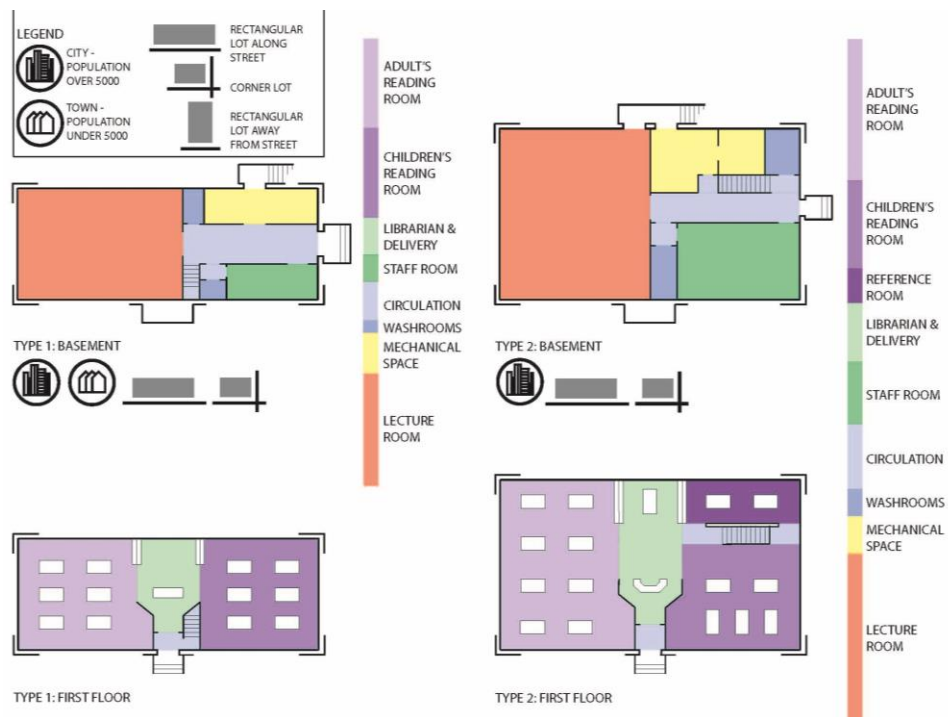

Figure 3.1 | *Carnegie's Six Plan Typologies Organized by Use*

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[11] Beckman, Margaret. *The Best Gift a Record of the Carnegie Libraries in Ontario.* (Toronto: Eds. Stephen Langmead, et al., 1984), 12.

[12] Van Slyck, Abagail. *Free to All: Carnegie Libraries & American Culture.* (Chicago: University of Chicago Press, 1998), 23.

[13] Van Slyck, Abagail. *Free to All: Carnegie Libraries & American Culture.* (Chicago: University of Chicago Press, 1998), 26.

Figure 3.2 | *Carnegie's Six Plan Typologies Organized by Use*

Each Carnegie Library was designed using one of six floor plans from a predetermined building catalogue, selected based on the site communities provided for a library. These buildings were required to have the spatial requirements of bookshelves integrated into their design, resulting in facades with windows occurring higher than normal to bring natural light in above the height of the bookshelves.[14] These design decisions, along with several others, make the buildings difficult to adapt, as Andrew Carnegie intended his libraries to be used solely as spaces for the exchange of knowledge through books.[15]

However, due to the introduction of digital technology in the 1980s, the manner in which we acquire knowledge has changed in ways Andrew Carnegie could never have imagined. Cellphones, laptops, tablets and the internet make everything a person could wish to know instantly available at their fingertips. This paradigm shift has exponentially changed the way in which people use the public library,

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[14] Beckman, Margaret. *The Best Gift a Record of the Carnegie Libraries in Ontario.* (Toronto: Eds. Stephen Langmead, et al., 1984), 52.

[15] Bobinski, George S. "Carnegies." *American Libraries, Vol. 21, No. 4* (Apr. 1990): 297. Accessed July 24, 2014, <http://www.jstor.org/stable/25631873>.

begging the question: How can the Carnegie Library adapt to meet the needs of a digital society? This question is the catalyst for my design proposal which works to revitalize the Carnegie Library through architectural intervention.

My personal introduction to the Carnegie Library came in 2008 through a part-time job working at the Renfrew Public Library in rural Ontario. This position allowed me to explore the library in its entirety, learning the intricacies of its design, the manner in which it had been updated over the years, and the many ways it was falling into disrepair. The library building itself had many cracks in the walls, creating drafts and water leaks that were causing the original wood bookshelves to rot. While this was occurring, the library was investing in new computers, laptops and digital e-books for patrons to borrow. This disconnect between the need to provide digital technology and the lack of maintenance on the historic building is a common occurrence in many of the remaining Carnegie Libraries. Over time, these issues cause the integrity of what the library once was to change drastically, with many librarians opting to remove old or rotting bookshelves in favor of computer stations which have higher circulation rates.

This disconnect between the desire for digital technology and the apathy towards the structure protecting that technology from the elements is a part of the inspiration for my design proposal. These historic buildings should be preserved for future generations along with Andrew Carnegie's vision for accessible literacy. This traditional library type as an institution for knowledge and book lending should be preserved alongside access to digital technology, not at the expense of it. This project proposes that the library of the past can co-exist with the digital technology desires of its patrons, preserving the rich history of this typology while satisfying the needs of the library users. I believe that architecture can provide a means of mediating between the traditional library and the ever-growing presence of digital technology by creating an architectural dialogue between the two in the physical manifestation of a revitalized Carnegie Library for future generations. This project explores various precedents involving the Carnegie Library typology and their use of architectural maneuvers to allow digital technology, history and the community to work harmoniously in order to better serve the public in the digital age while preserving the historic library form. Following each of these precedent studies, various elements of each strategy are identified and explored further within the final design proposal.

Through researching the various Carnegie Library Revitalizations, it became very apparent that these types of projects fall into three categories of architectural maneuvers: additions, renovations, and expansions. One of the most prominent strategies used throughout the precedents studies conducted is

that of additions, in which an external piece of architecture is added to an existing building, minimally compromising the aesthetic of the original building while creating additional space from program to occur. Conversely, the strategy of renovation is often used when the client wishes to leave the exterior of a building intact, opting to change the interior of the building as a means of redistributing the program space already existing within a building. Finally, many Carnegie Libraries also use the strategy of expansion, in which the buildings are enlarged from all directions, effectively changing the exterior of the building entirely as a means of expanding upon the original interior as a means of creating further space for program to occur. Each of these strategies will be explored in this essay through precedent studies of the Mount Vernon Public Library, an addition precedent, the University of Syracuse Carnegie Library, a renovation precedent, and the Hespeler Public Library, an expansion precedent.

Figure 4 | Mount Vernon Public Library Revitalization Proposal - Addition

The Mount Vernon Public Library was dedicated to the city of Washington, D.C. in 1903. This historic structure operated as a library for 100 years until 2003 when the Historical Society of Washington moved their headquarters to the space. Following this acquisition, the library was briefly used as a city museum before closing in 2004. In recent years, the library has been used for special events, such as

weddings and conferences.[16] Currently, there is a proposal to transform the library into the International Spy Museum. This proposal involves an interior renovation to create open galleries and two glass additions to accommodate additional museum program such as a store and a visitor centre.[17] This proposal would leave the main façade of the building intact, preserving the rich history of the building as a Washington landmark while drastically changing the use of this once prominent library. While this proposal is still under consideration by the city, several Carnegie libraries around the world have followed similar trajectories, transforming from libraries into museums.
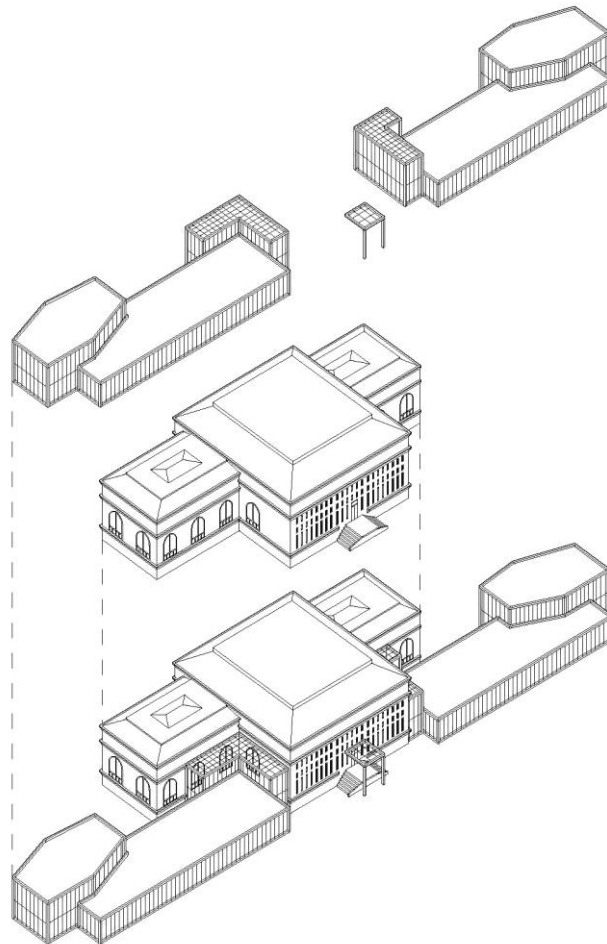
Figure 5 | *3D Diagram of the Mount Vernon Public Library Additions Proposal*

[16] Lewis, Adam. "HSW Continues to Flourish at Carnegie Library Despite Cancellation of Spy Museum Plans." *Historical Society of Washington D.C.*, Accessed August, 16, 2015. http://www.dchistory.org/carnegie-library-update/

[17] MGA Partners. "Redevelopment of Carnegie Library at Mount Vernon Square." *Scribd*. Accessed August 14, 2015, http://www.scribd.com/doc/241831811/Carnegie-Library-Redevelopment-Plans-Oct-2-2014

The add-on portions on the exterior of the museum provide additional program spaces for the public areas of the museum. These spaces would contrast the historic library facade through the use of glass and large open floor areas.[18] The transition spaces from the new add-ons to the existing building would have glass walls and a glass ceiling, drawing visitors towards these moments of bright light, from the new structure to the old. These modern structures would house program such as the cafe, visitor center and museum store, making it the beginning and end of each visitors journey through the museum.[19]
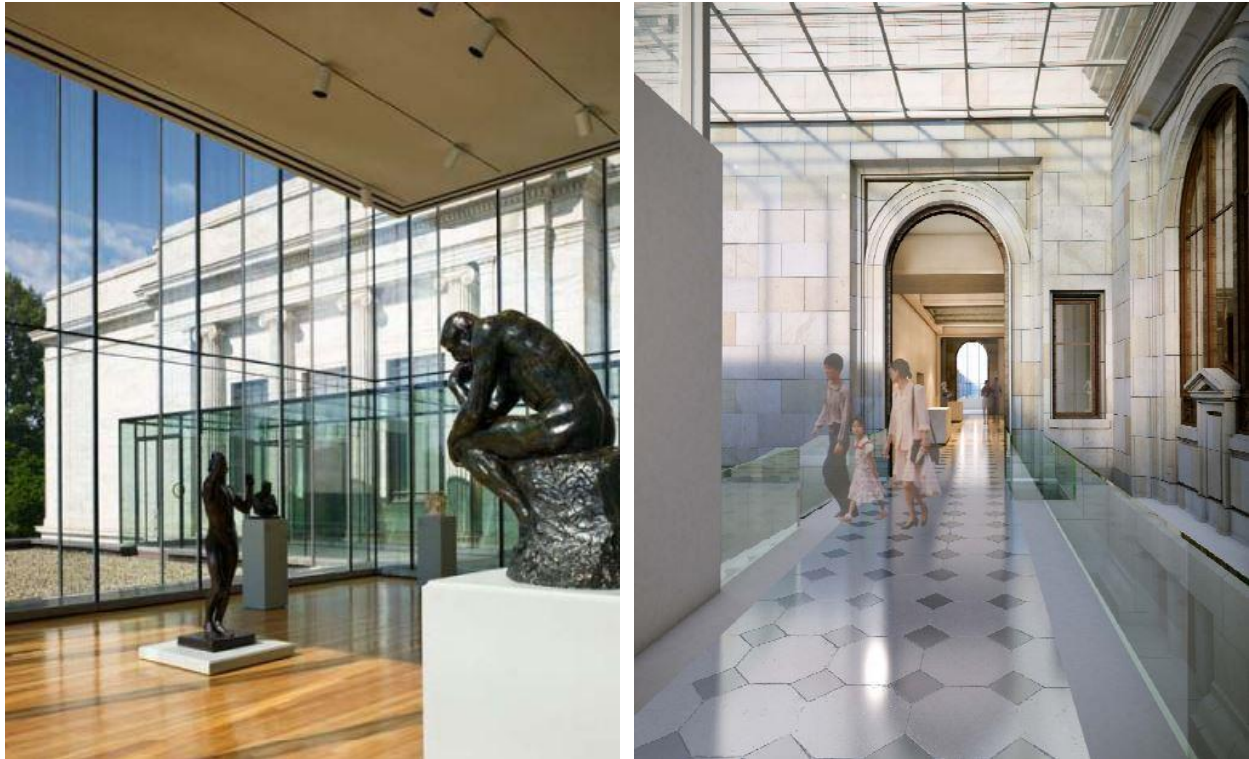

Figure 6 | (Left) View of Original Library Façade from the Addition's Interior
Figure 7 | (Right) Transition Space from the Addition to Original Library Building

The existing former library building would be largely left intact, with minor renovations made to update the finishes of the interior spaces. The former reading rooms and book storage area would be transformed into exhibit spaces, allowing the historic building to house the artifacts displayed in the

[18] MGA Partners. "Redevelopment of Carnegie Library at Mount Vernon Square." *Scribd*. Accessed August 14, 2015, http://www.scribd.com/doc/241831811/Carnegie-Library-Redevelopment-Plans-Oct-2-2014
[19] MGA Partners. "Redevelopment of Carnegie Library at Mount Vernon Square." *Scribd*. Accessed August 14, 2015, http://www.scribd.com/doc/241831811/Carnegie-Library-Redevelopment-Plans-Oct-2-2014

building.[20] The solid nature of the library portion of the museum would provide an ideal protective environment to the artifacts, as light would be more easily controlled within the transformed exhibit spaces. Additionally, the old library building could be closed from the public portions of the building, protecting them and allowing more public programming such as the cafe to remain open even when the museum itself is closed.[21]

Figure 8 | *View of the International Spy Museum from Approaching Street*

The completed renovation and repurposing of the Mount Vernon Carnegie library would more than double the buildings current volume. This addition would provide the space needed to add the museum of international espionage to the Smithsonian institutes present throughout Washington, D.C.[22] The design of this transformation allows the structural and historical integrity of the existing museum to remain a vital landmark within its community. The add-ons proposed for this project work to respect the original structure while working to modernize the building. The revitalization of this abandoned former

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[20] Lewis, Adam. "HSW Continues to Flourish at Carnegie Library Despite Cancellation of Spy Museum Plans." *Historical Society of Washington D.C.*, Accessed August, 16, 2015. http://www.dchistory.org/carnegie-library-update/

[21] MGA Partners. "Redevelopment of Carnegie Library at Mount Vernon Square." *Scribd*. Accessed August 14, 2015, http://www.scribd.com/doc/241831811/Carnegie-Library-Redevelopment-Plans-Oct-2-2014

[22] MGA Partners. "Redevelopment of Carnegie Library at Mount Vernon Square." *Scribd*. Accessed August 14, 2015, http://www.scribd.com/doc/241831811/Carnegie-Library-Redevelopment-Plans-Oct-2-2014

library allows the legacy of Andrew Carnegie to live on in a new architectural typology, transforming the building from a library to a museum.
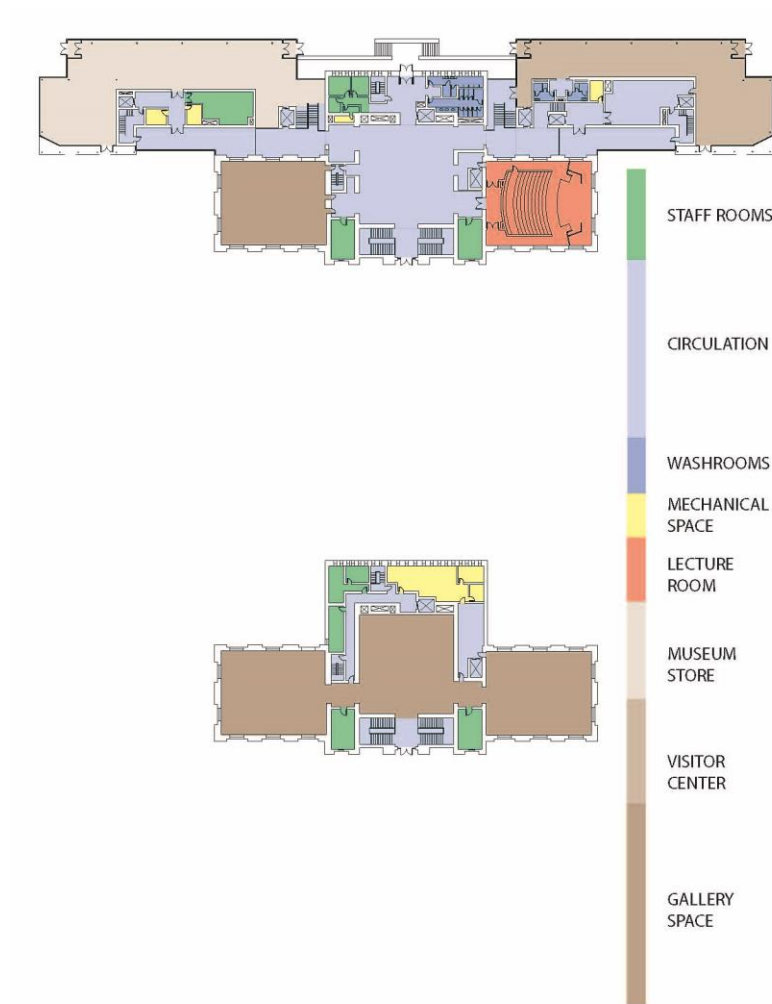

STAFF ROOMS

CIRCULATION

WASHROOMS

MECHANICAL SPACE

LECTURE ROOM

MUSEUM STORE

VISITOR CENTER

GALLERY SPACE

Figure 9 | Mount Vernon International Spy Museum Plan Study

This project was useful as a precedent in several ways. Although the final outcome of this project was not a library, the connection between public space in a library and public space in a museum is very similar. I found the placement of the public programming, such as the café, store and visitor center, within the glass additions of the museum to be very interesting, as this strategy would cause minimal renovations to be done on the original library space. This project was also a good precedent for my design in terms of addressing thresholds. Each change in space, from new to old, was addressed with a noticeable change in materials. For example, in the new glass additions, wood flooring runs throughout the space, transitioning into a polished stone floor finish as one traverses the threshold into the original

library space (as seen in Figure 7). This attention to the material condition of the threshold and the use of additional space outside the original building both influenced the manner in which I approached my design.

Figure 10 | *University of Syracuse Carnegie Library Revitalization - Renovation*

The University of Syracuse Carnegie Library was completed in 1907 as the main library for the entire university campus. Throughout the years, the interior of the building was altered dramatically to meet the changing needs of students through different time periods. The most recent renovation, completed in 2014 by LTL Architects consisted of a major restoration of the main core of the building.[23] This space, originally consisting of a series of large reading rooms, was expanded internally to allow for large gatherings of students. Below the main reading space, an art gallery was installed to showcase student work and make better use of the lower storage level of the library. Finally, the space above the grand entry portico was enclosed, allowing for a silent reading room to be installed above the vestibule,

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[23] Syracuse University. "Renovated Carnegie Library." *Syracuse University Libraries.* Accessed September 30, 2014. http://library.syr.edu/about/make_gift/give/build/carnegie.php

providing students with a quiet study space.[24] Around the interior periphery of the building, small individual study kiosks were updated to accommodate the use of modern technology. Additionally, the façade was restored to its original 1907 condition, celebrating the buildings history on the exterior while accommodating modern needs and technology on the interior.[25]
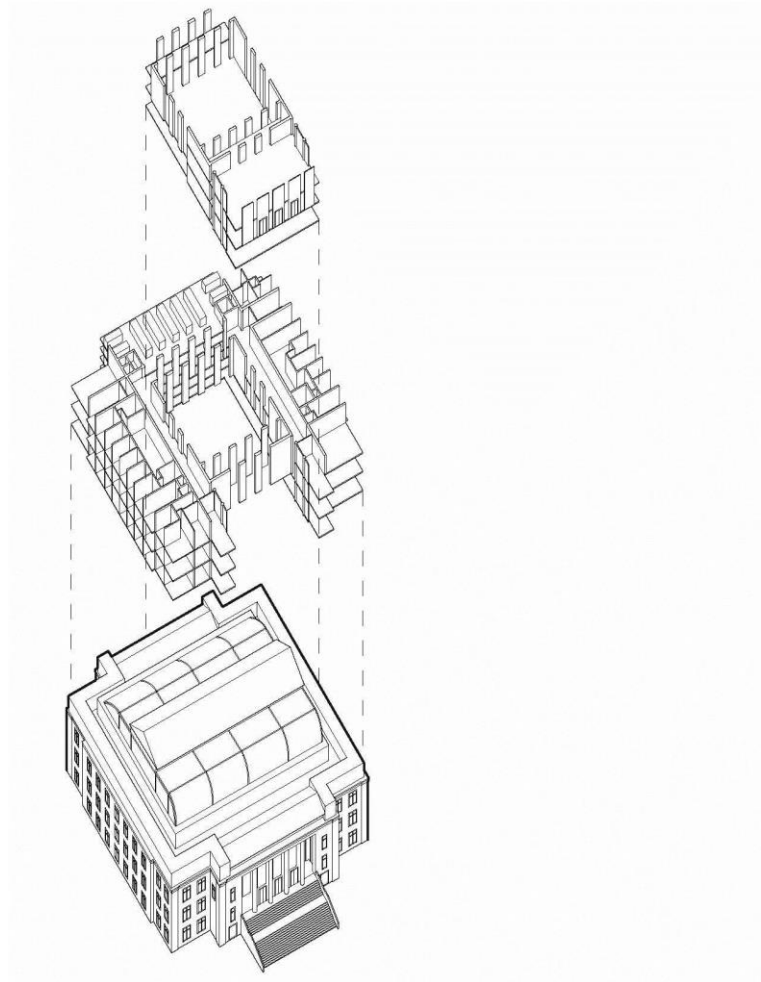

Figure 11 | 3D Diagram of the University of Syracuse Carnegie Library Renovation

The majority of the renovation to the University of Syracuse Carnegie library occurred in the buildings central core. Here, they rejuvenated the large reading room by updating finishes and redistributing openings in the walls surrounding the core. This allowed the space, a general working area for students,

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[24] LTL Architects. "Carnegie Library Public Space Renovation." *LTL Architects.* Accessed December 30, 2014. http://ltlarchitects.com/carnegie-library/

[25] LTL Architects. "Carnegie Library Public Space Renovation." *LTL Architects.* Accessed December 30, 2014. http://ltlarchitects.com/carnegie-library/

to be perceived as larger and more airy. The renovation also allowed the space to be flooded with natural light, creating a more pleasant work space for the students.[26] Immediately below the reading room on the basement level, the space was transformed into a large gallery meant to exhibit student work. Additionally, the entry vestibule was extended by placing glass walls and doors between the columns forming the front portico for the library, allowing a smaller reading room to be generated on the upper level above the vestibule for silent study.[27]
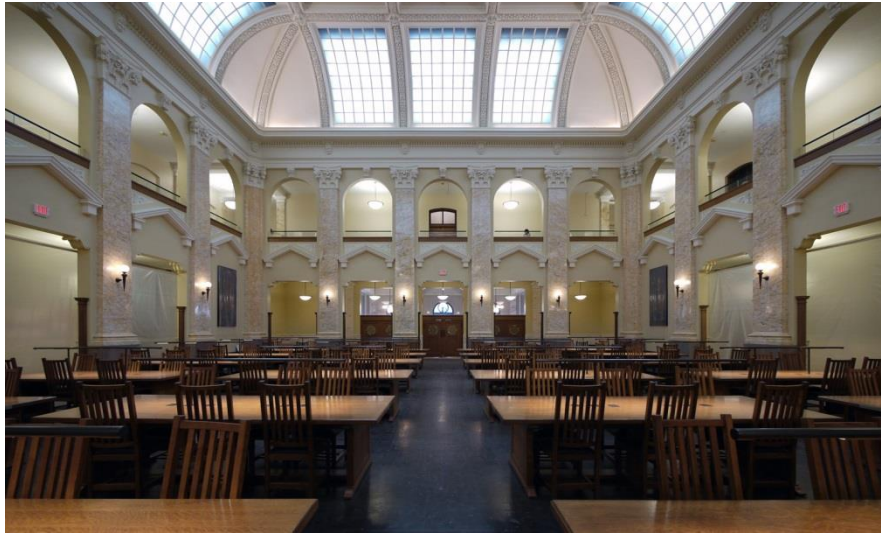

Figure 12 | *Central Reading/Study Room in the University of Syracuse Carnegie Library*

The periphery spaces around the core of the building were also updated. All the finishes throughout these spaces were restored to the original form and updated where restoration was not possible. Several of the spaces along the east side of the building were transformed into a series of offices for university staff. The west portion of the building was transformed into individual study rooms for student use. In addition to this, several larger study spaces were created for students to use in small groups.[28] All of these spaces were updated to accommodate the use of digital technology throughout the library. On the south side of the building, 3 additional floors were added in between the three

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[26] LTL Architects. "Carnegie Library Public Space Renovation." *LTL Architects.* Accessed December 30, 2014. http://ltlarchitects.com/carnegie-library/
[27] LTL Architects. "Carnegie Library Public Space Renovation." *LTL Architects.* Accessed December 30, 2014. http://ltlarchitects.com/carnegie-library/
[28] Syracuse University. "Renovated Carnegie Library." *Syracuse University Libraries.* Accessed September 30, 2014. http://library.syr.edu/about/make_gift/give/build/carnegie.php

existing floors to allow the book stacks to be condensed in this area. All other materials were distributed to the universities other libraries or catalogued into a digital library accessible by all students.[29]

Figure 13 | *(Left) University of Syracuse Carnegie Library Internal Circulation Corridors*
Figure 14 | *(Right) Original Façade Condition at the University of Syracuse Before Glass was Added*

The exterior of the building was restored to its original 1907 condition. As a part of the restorations and renovation of this building, the windows throughout the building were replaced to allow for better building performance. Additionally, the vestibule at the front of the building was extended so that a silent reading room could be added above the original vestibule. Glass walls were added between the foremost columns at the top of the stairs to accommodate this new vestibule. These glass walls were the only modern material added to the building during its renovation process.[30] This building has

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[29] Syracuse University. "Renovated Carnegie Library." *Syracuse University Libraries.* Accessed September 30, 2014. http://library.syr.edu/about/make_gift/give/build/carnegie.php

[30] LTL Architects. "Carnegie Library Public Space Renovation." *LTL Architects.* Accessed December 30, 2014. http://ltlarchitects.com/carnegie-library/

remained largely the same in function from the time it was originally built, serving as a free library to the students of the University of Syracuse.[31]
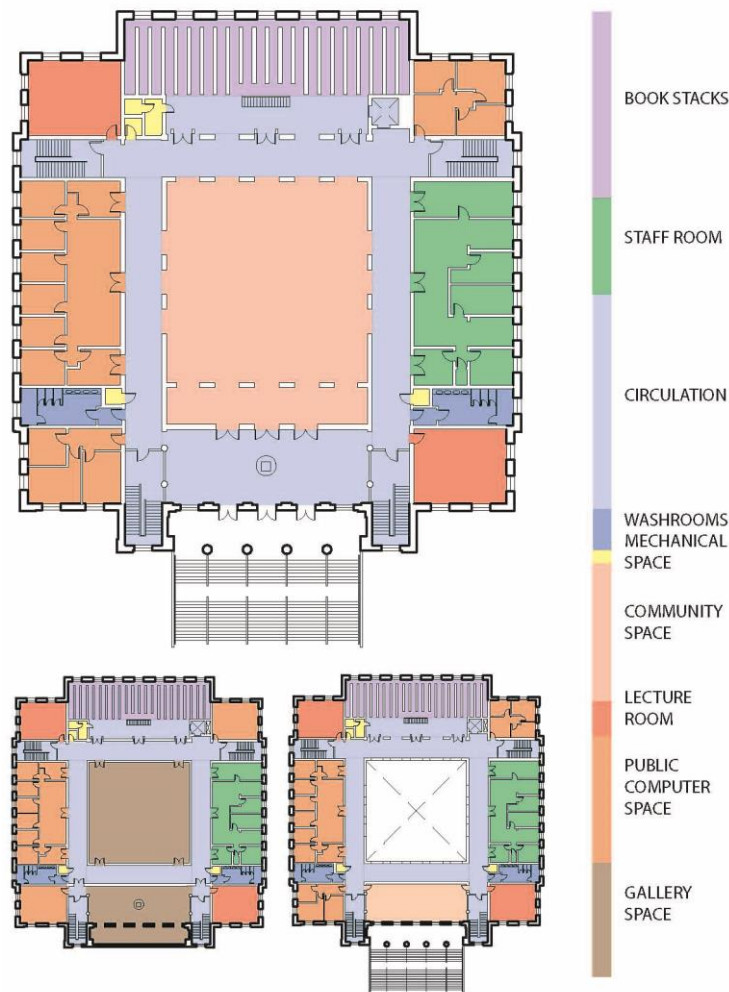

Figure 15 | *University of Syracuse Plan Study*

The particular manner in which this library was updated, purely as an interior renovation, made it the least useful precedent that I studied in terms of my projects goals. However, the way the central library space was opened up to allow more light, creating a more pleasant work space for students, is an interesting premise. I believe that this idea of opening up the central space in a library by creating larger openings and greater access to natural light could translate well into a different type of Carnegie Library revitalization design.

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[31] Syracuse University. "Renovated Carnegie Library." *Syracuse University Libraries.* Accessed September 30, 2014. http://library.syr.edu/about/make_gift/give/build/carnegie.php

Figure 16 | *The Hespeler Public Library Revitalization - Expansion*

The Hespeler Public Library is one example of a Canadian Carnegie Library that has withstood the test of time. The original building was completed in 1923, with several renovations and additions completed in the following years. In 2003, all additions to the original structure were removed to make way for a bold design proposal. Kongats Architects proposed to transform the original library into a "ship in a glass bottle", doubling the size of useable library space, while maintaining and preserving the history of the original building.[32] In doing this, they allowed the original structure to remain completely intact, using the space as a book vault in which all library materials are stored. The additional space added to the project became community space, in which digital technology and society engage in literary activities.[33] The main tool used in achieving these goals is a simple glass curtain wall that surrounds the original library. This curtain wall creates a new shell around the old building, while simultaneously creating a

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[32] Sheppard, Lola. "Redressing Urbanity: an inventive new expansion of an historic Carnegie library inspires and gives new life to a southern Ontario community." *Canadian Architect, Vol. 52, Issue 10* (2007), Accessed March 17, 2015, http://search.proquest.com.proxy.lib.uwaterloo.ca/docview/55501345?accountid=14906, 35.

[33] Sheppard, Lola. "Redressing Urbanity: an inventive new expansion of an historic Carnegie library inspires and gives new life to a southern Ontario community." *Canadian Architect, Vol. 52, Issue 10* (2007), Accessed March 17, 2015, http://search.proquest.com.proxy.lib.uwaterloo.ca/docview/55501345?accountid=14906, 35.

new, modern building to passersby. The glass reflects the historic fabric of the city surrounding the

library while offering glimpses of the historic building that initially invigorated the site within its modern
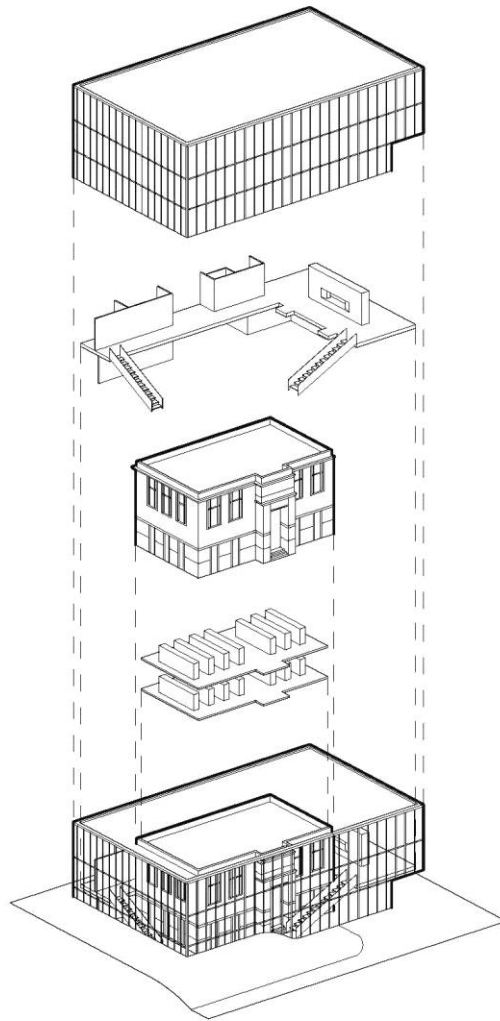
boundary.[34]

Figure 17 | *3D Diagram of the Hespeler Public Library - Expansion*

The most prominent design decision in the renovation of the Hespeler Public Library was the addition of

a glass shell that would completely enclose the original library within its four walls. This new skin would

provide the volume within its interior to double the usable floor area of the library while preserving the

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[34] Sheppard, Lola. "Redressing Urbanity: an inventive new expansion of an historic Carnegie library inspires and gives new life to a southern Ontario community." *Canadian Architect, Vol. 52, Issue 10* (2007), Accessed March 17, 2015, http://search.proquest.com.proxy.lib.uwaterloo.ca/docview/55501345?accountid=14906, 36.

libraries historic structure.[35] This enclosure is composed of both fixed and operable panels, allowing for the use of natural ventilation throughout the library. Additionally, the surface of the glass is fritted with ceramic rectangles, which are dispersed in a manner that controls the light and views within the building.[36] These rectangles are of a similar size and shape to the original brick work of the old library, echoing the buildings history.

Figure 18 | (Left) The Fritted Exterior Shell of the Hespeler Public Library
Figure 19 | (Right) New Reading Lounge Inside Hespeler Public Library Expansion

The design of the new portion of the interior is rigorously controlled so as to create a specific sense of place, while also maintaining a sense of warmth throughout the space. The reading areas surrounding the original library are subdivided into work zones, accommodating a variety of uses such as studying, computer use, or simply enjoying a good book in the reading lounge beside the fireplace. An oak veneer is used throughout this space, applied to every surface including walls, floors and built in furniture,

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[35] Sheppard, Lola. "Redressing Urbanity: an inventive new expansion of an historic Carnegie library inspires and gives new life to a southern Ontario community." *Canadian Architect, Vol. 52, Issue 10* (2007), Accessed March 17, 2015, http://search.proquest.com.proxy.lib.uwaterloo.ca/docview/55501345?accountid=14906, 36.

[36] Sheppard, Lola. "Redressing Urbanity: an inventive new expansion of an historic Carnegie library inspires and gives new life to a southern Ontario community." *Canadian Architect, Vol. 52, Issue 10* (2007), Accessed March 17, 2015, http://search.proquest.com.proxy.lib.uwaterloo.ca/docview/55501345?accountid=14906, 36.

creating a visual language for the new portions of the library.[37] This space is surrounded by a mesh curtain designed to combat heat gains throughout the space that is surrounded by glass. These curtains were designed as a result of a national design competition and allude to the textile manufacturing history of the city of Cambridge.[38]

The original Carnegie library is preserved at the heart of the new shell and interior renovation. This original building was left largely intact, with simple restorations done to the brickwork on the facade. The windows and doors were removed on two faces of the original building to allow for an uninterrupted transition from the new space to the old.[39] The interstitial spaces between the new curtain wall and the old brick wall act as circulation around the library.[40] In this space, you can see the shadows of the ceramic brick pattern project perfectly over the bricks of the old structure. This relationship shows the careful considerations given to the relationship between the modern library and the historical one.

Figure 20 | (Left) The Old and New Facades of the Hespeler Public Library
Figure 21 | (Right) The Interior of the Original Portion of the Hespeler Public Library

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[37] Sheppard, Lola. "Redressing Urbanity: an inventive new expansion of an historic Carnegie library inspires and gives new life to a southern Ontario community." *Canadian Architect, Vol. 52, Issue 10* (2007), Accessed March 17, 2015, http://search.proquest.com.proxy.lib.uwaterloo.ca/docview/55501345?accountid=14906, 36.

[38] Cambridge Libraries and Galleries. "Idea | Exchange." *Cambridge Libraries and Galleries.* Accessed March 17, 2015. http://www.cambridgelibraries.ca/contact

[39] Cambridge Libraries and Galleries. "Idea | Exchange." *Cambridge Libraries and Galleries.* Accessed March 17, 2015. http://www.cambridgelibraries.ca/contact

[40] Sheppard, Lola. "Redressing Urbanity: an inventive new expansion of an historic Carnegie library inspires and gives new life to a southern Ontario community." *Canadian Architect, Vol. 52, Issue 10* (2007), Accessed March 17, 2015, http://search.proquest.com.proxy.lib.uwaterloo.ca/docview/55501345?accountid=14906, 37.

The interior of the old library has been transformed into a book vault. The upper level hosts the adult collection, while the lower level is designated as the children`s library.[41] This space creates an intriguing use of the old library as an historical reference to the library as a place of knowledge. This book vault creates the effect that the books and the knowledge they contain within them must be protected within a vessel, similarly to the manner in which the old building has been protected within the new one.

The intention of this addition design was to treat the Carnegie Library in a similar fashion to a "ship in a bottle." The outer shell of the library was designed as a means of protecting and preserving the historical building inside. The fritted surface on the exterior is a reference to the historic structure contained within. This way this contemporary design solution works with the need for the expansion of a space while preserving a historical structure is beautiful in its simplicity. It creates a new building in the place of an old one, without destroying the original building or its purpose on the site. The glass of the exterior shell also reflects the historic fabric of the city, showing the future of Hespeler in its construction, and the past in its interior and reflection.

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[41] Sheppard, Lola. "Redressing Urbanity: an inventive new expansion of an historic Carnegie library inspires and gives new life to a southern Ontario community." *Canadian Architect, Vol. 52, Issue 10* (2007), Accessed March 17, 2015, http://search.proquest.com.proxy.lib.uwaterloo.ca/docview/55501345?accountid=14906, 37.
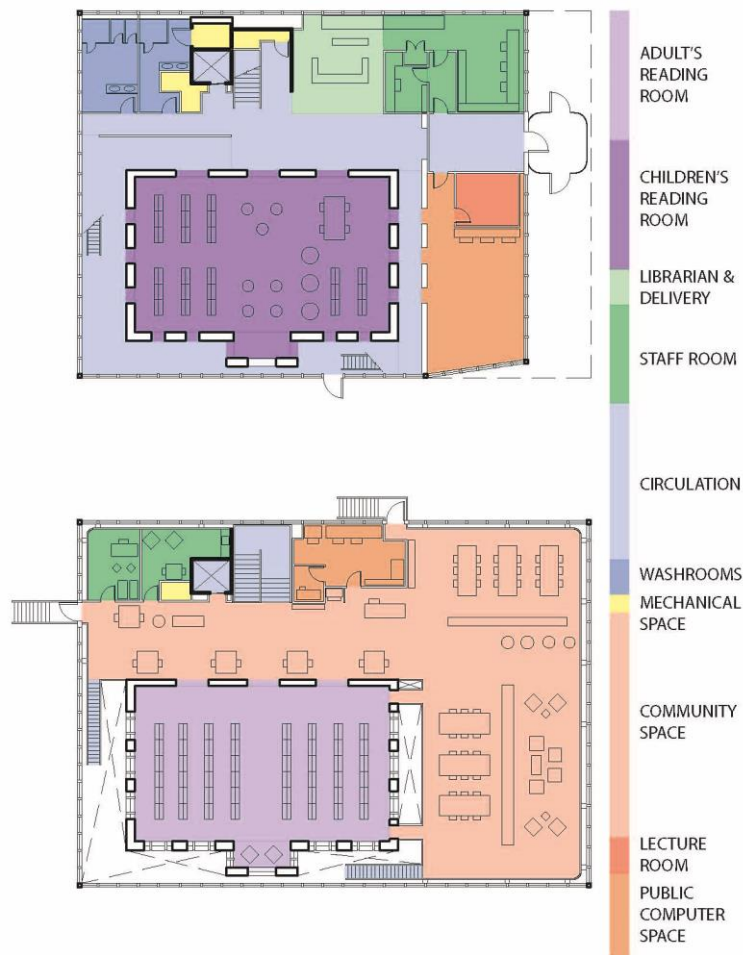
Figure 22 | *Hespeler Public Library Plan Study*

The precedent of the Hespeler Public Library had the largest influence on my design project. The idea of an historic building being contained within another really speaks to the idea of preservation and revitalization that I wanted to achieve with this project. Additionally, the use of this original Carnegie Library as a book vault within this project truly paid homage to the buildings original purpose. Finally, this precedent was similarly focussed on threshold conditions as the Mount Vernon Public Library project. The attention paid to these moments of change in both materiality as well as use elevated the design of the Hespeler Public Library from simply a simple expansion to a space of repose.

Figure 23 | *Weston Public Library Exterior Render*

This design proposal explores the traditional archetype of the library, focussing on the revitalization of one of Toronto's Carnegie Libraries located in Weston. The design proposal seeks to expand the Weston Public Library while preserving the original Carnegie Building, a century old landmark within the community. Using a similar strategy to that employed on the Hespeler Public Library, this is accomplished within the design by constructing a large glass building around the Carnegie Library," wherein the original building is completely enclosed and protected. I chose the Weston Public Library in Toronto as my test site, as this Carnegie Library is in desperate need of an upgrade and sits on a fairly large plot of land. The extra space around the building makes it the ideal candidate for the expansion strategy. Additionally, the Weston Public Library has a series of mosaics on the outside of the building, a feature unique to only this Carnegie Library, making the idea of an interior preservation all the more appealing. As the approach to this project would be very similar to the Hespeler Public Library, I chose to name it Vessel, as the new library will carry the old one with it into the 21st century.
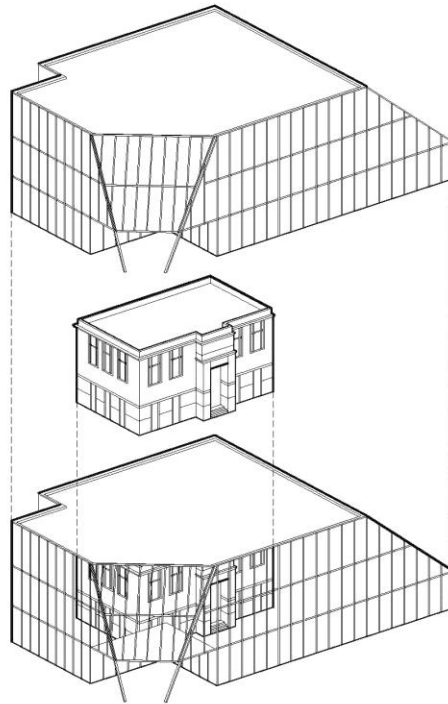
Figure 24 | *3D Diagram of Weston Public Library Revitalization*

However, while the conceptual approach to the two libraries is very similar, the actual interior functions vary significantly. The Hespeler Public Library had several flaws in its conception that did not make full use of the original library within the space. For example, two of the walls in the Hespeler Public library were built so close to the original wall, a person could not pass in between, rendering that space useless. This flaw has been addressed in my design by centering the library within the new building, leaving enough space between the front of the old library and the wall of the new library for people to pass comfortably, allowing them to marvel in all facades of the old library as they do. In addition to this, the Hespeler Public Library had no delineation between digital space and community space. However, one similarity between the two projects is the use of the old library as a book vault.

Figure 25 | *Weston Public Library Section Showing the Children's Library, Adult Library and Gallery/Lounge Space*

The design of the Weston Public Library is organized into three main sections; a children's library, an adult library and a gallery/lounge space. The children's library is located on the main floor with access to a large multipurpose room, computers and an outdoor reading area. The second floor houses the adult library which contains individual study areas, computers and a digital literacy classroom and fabrication lab. Finally, the third floor houses an open gallery/lounge space that can be easily adapted. Each of these sections can be further divided into traditional library space, located within the old Carnegie Building, digital library space and social space.

Figure 26 | *Weston Public Library Section Showing the* *Traditional Library Space*, *Digital Space and* *Social Space*

As patrons of the library enter the building, they are immediately greeted with three options. The first is to pass by the circulation desk, through the security gates and into the library itself. Another option is to enter the café portion of the library. This area does not require visitors to pass through the library security, as people may want to simply grab a coffee, or the café may be open for longer hours than the library. Finally, visitors can ascend the grand staircase to the third floor, which contains an open forum gallery that could be treated as a separate venue from the library itself. The last two program elements, the café and the open forum gallery, do not exist within the Hespeler Library. The inclusion of a multi-purpose gallery space was inspired by the University of Syracuse Carnegie Library precedent.
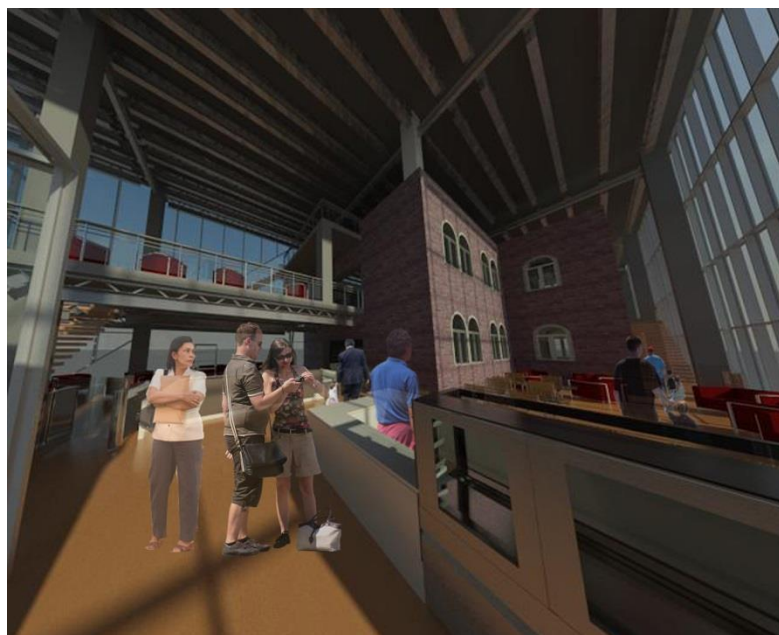

Figure 27 | *View of the Café and Main Library Entrance*

As library patrons ascend the grand staircase, they have the option of entering the adult library at the second floor. A set of security gates allows visitors to simply enter the library from this level, rather than going through the Children's Library. The space immediately adjacent to these security gates offers patrons a casual reading space above the main entry hall.

Figure 28 | *View towards the Adult Library*

The third floor of the library offers patrons a unique space in which to hold events, display art, gather for neighborhood meetings, or host lectures. This area, complete with a glass floor overlooking the iconic architecture of the Carnegie Library below, could be rented out as an additional revenue source for the library. The inclusion of a glass floor in this area is also inspired by the University of Syracuse Library where the space was opened up to allow as much light into the central reading room as possible. This glass floor/ceiling allows the adult book stacks to be flooded with diffused natural light, creating the illusion of a more open space. The gallery space also includes a lounge area, washrooms and a wet bar for the convenience of those hosting events.

Figure 29 | *View towards Multi-Purpose Gallery Space*

The design of the Weston Public Library is distinct from the Hespeler Public Library in one other way. Taking the idea of thresholds from the Mount Vernon Library precedent, I designed the plans in a manner that directs patrons through the original library before being able to reach the digital library area. This controlled flow of patrons causes each person to have to interact with the old building and the old library paradigm of book lending. The hope of this practice is also to encourage a curiousity about the old building as well as the books it holds. At present, many people go to the library simply for access to free computers and internet services. However, if the patrons are not able to simply bypass the books, having to walk through them as part of the threshold of getting to the digital library area, an interest in the books may be sparked.
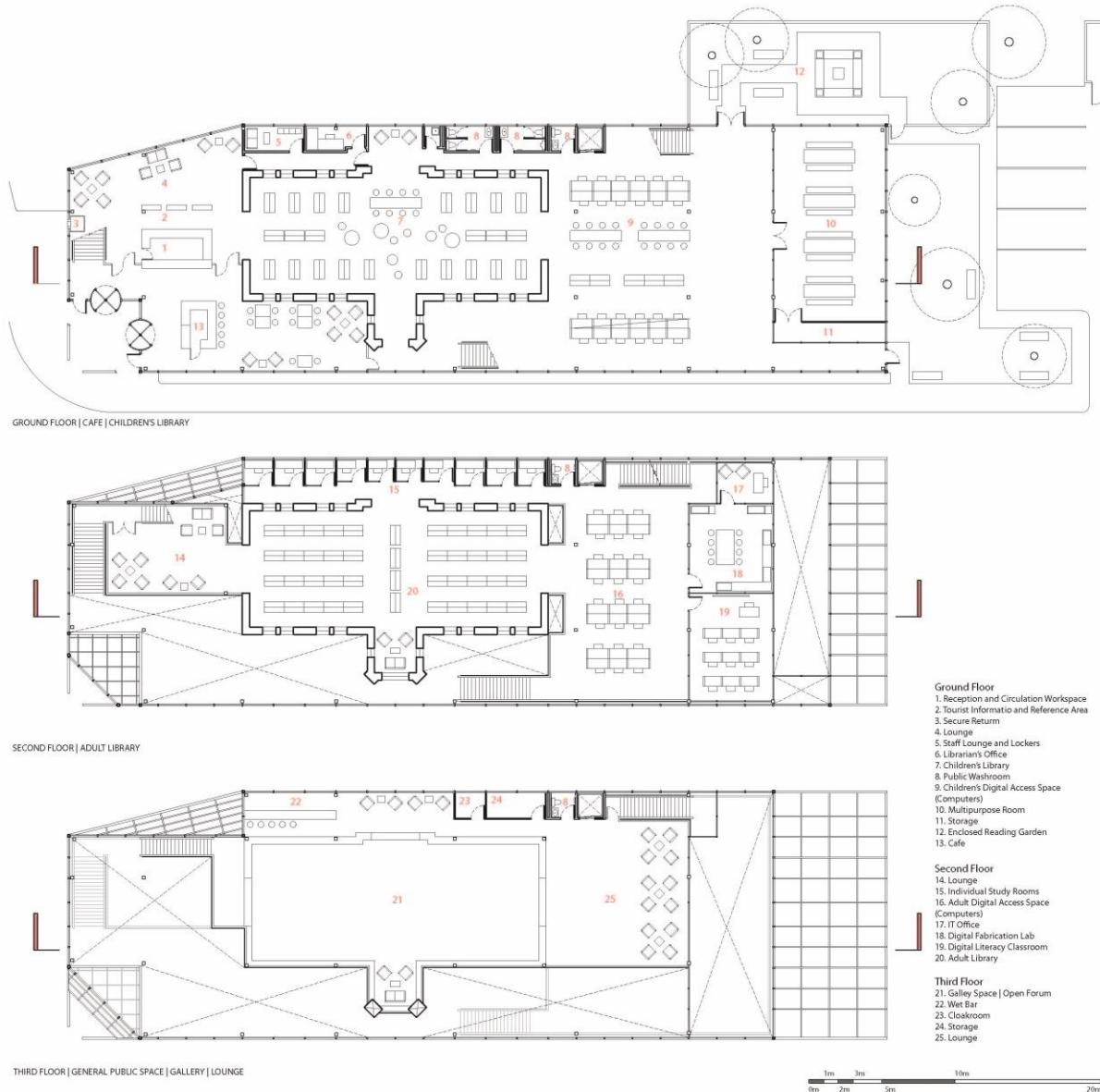

GROUND FLOOR | CAFE | CHILDREN'S LIBRARY

SECOND FLOOR | ADULT LIBRARY

THIRD FLOOR | GENERAL PUBLIC SPACE | GALLERY | LOUNGE

Ground Floor
1. Reception and Circulation Workspace
2. Tourist Informatio and Reference Area
3. Secure Return
4. Lounge
5. Staff Lounge and Lockers
6. Librarian's Office
7. Children's Library
8. Public Washroom
9. Children's Digital Access Space (Computers)
10. Multipurpose Room
11. Storage
12. Enclosed Reading Garden
13. Cafe

Second Floor
14. Lounge
15. Individual Study Rooms
16. Adult Digital Access Space (Computers)
17. IT Office
18. Digital Fabrication Lab
19. Digital Literacy Classroom
20. Adult Library

Third Floor
21. Galley Space | Open Forum
22. Wet Bar
23. Cloakroom
24. Storage
25. Lounge

Figure 30 | *Weston Public Library Proposed Design Plans*

In any design project, the study of precedents is a critical process in establishing a basic understanding of what you are creating. As John E. Hancock postulates, working with precedents provides us with a line of inquiry into which our work can be firmly grounded.[42] In studying precedents for this project, I was able to critically identify moments in various designs that were not used to their full potential, and other moments where a near perfect solution was achieved. It was through this analysis of previous design work that I was able to establish my design, borrowing ideas from the years of work that had come before and implementing them in new ways. The "vessel" created to enclose the Weston Public Library would not have worked as well if I had not had the precedents of the Hespeler Public Library, the University of Syracuse Carnegie Library and the Mount Vernon Public Library projects to study. This process of studying precedents in completing design work shows that one cannot design a building, be it a library or otherwise, in a vacuum. The works of the past must be examined thoroughly in order to inform and inspire the works of the present and future.

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Figure 3.1 | Diagram completed by author, *Carnegie's Six Plan Typologies Organized by Use*

Figure 3.2 | Diagram completed by author, *Carnegie's Six Plan Typologies Organized by Use*

Figure 4 | EventsDC, *International Spy Museum Entry Render.* Washington DC, November 7, 2013. Accessed October, 14, 2014. Render. http://www.dchistory.org/carnegie-library-update/

Figure 5 | Diagram completed by author. *3D Diagram of the Mount Vernon Public Library - Addition*

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Figure 14 | LTL Architects, *Exterior Prior to Glass Installation,* Syracuse, 2014. Accessed November 25, 2014. Photograph. http://ltlarchitects.com/carnegie-library/

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Figure 30 | Diagrams completed by author. *Weston Public Library Proposed Design Plans*