

Redefining Local Space with Mindfulness and Movement:

A Design Approach for an
Urban Literary Centre

By Corene Stoski

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A Design Approach for an Urban Literary Centre

by

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A Practicum submitted to the Faculty of Graduate Studies of
The University of Manitoba
in partial fulfilment of the requirements of the degree of

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ABSTRACT

This practicum explores a reimagination of the public library typology as a multi-use literary centre to become a beneficial destination for the urban community. While libraries have been around for millennia, their use in contemporary society has shifted, requiring them to expand their programmes and present greater adaptability. It is a beneficial endeavour to rethink how the public library can evolve to become a more utilised place for city locals and visitors. The purpose of this research is to analyse how interior design can enhance the public library to promote urban development, facilitate community connections, and improve individual wellbeing and experience through researched design initiatives.

Theories and design strategies will be analysed, including social infrastructure, adaptable mixed-use, and holistic design, public space and social placemaking theories, as well as salutogenic design theory that examines sense of place, and biophilic design. Alongside the books, a design will be implemented to create spaces for several activities. These consist of a reader's café and garden, gift shop, events area, galleries, multipurpose classroom, collaborative spaces, music rooms, and a wellness studio. This research will be implemented to create a model for a new vision of the public library within an existing building in the City of Winnipeg, ideally inspiring a brighter future for library design.

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1.0 Introduction



CHAPTER 1: INTRODUCTION

1.0 Project Introduction

This practicum reimagines a holistic approach to public library design to better support the societal, cultural, environmental, and economic pillars of the urban sphere. The purpose of this research is to consider these holistic aspects to discover a more interactive, adaptable, and contemplative approach to designing this valuable place for the local community. The project utilises an existing building within Winnipeg to redesign the library typology into an exemplary public centre for locals and visitors in the city. The aim is to analyse how interior design can enhance the library by designing a multi-use literary centre which can become a beneficial destination for learning, connection, and rejuvenation in the urban environment. The theoretical framework explores the concepts of urban development, community connections, along with wellness and experience through examined theories and design strategies. Analysed theories and design strategies include social infrastructure, adaptable mixed-use, and holistic design, public space and social placemaking theories, as well as salutogenic design theory that examines sense of place, and biophilic design. Research is conducted on past, present, and prospective libraries to consider the traditional essence of the library, enable a design that meets the needs of contemporary society, and implement adaptations for future use.

While many art forms of human culture and expression can be explored in the library, literary works are a consequential part of the library's existence. Literature is a composition of language, craft, structure, rhythm, time, and place, with each piece coming together to establish a unique entity.¹ The design of an interior environment utilises similar methods to produce an individual and meaningful composition. These include the language and dialogue between the positive and negative space, craft and quality of the chosen elements, structure of the collective parts to create a cohesive whole, rhythm of the people and built forms, interior movements united with the changing exterior conditions, and sense of place that embodies its own locale while responding to the surrounding context. A considerate design approach examines and works amongst these attributes to construct an enlightened and inspiring result. These aspects are reflected throughout the project to further progress library design in the City of Winnipeg. During the project, ideas are revealed about how this proposal can be realised, ideally leading to a functional model which could inspire designs within other cities to enhance the library as a worthwhile community destination.

Literature Composition Methods¹ Translated to Design

Language Dialogue between design elements through positive and negative space.	Craft Consideration of the quality of the design and chosen elements.	Structure Collection and connection of the parts to create a cohesive whole.
Rhythm Choreography and flow of people with the built environment to support and enhance experience.	Time Interior movements that unite and adapt with the evolving exterior conditions.	Place Sense of place that embodies its own locale while responding to the surrounding context.

1.1 Project Context and Significance

Libraries are invaluable places for society. They offer an abundance of physical, social, and cultural benefits. The physical buildings, along with their contents, services, and programming, provide accessible spaces for people to gain knowledge, interact, and relax. These elements help make up the building blocks for resilient and healthy communities. The topic of creating a multi-use literary centre was chosen because of the underutilised state of many present-day libraries and the possibilities interior design can offer to redefine the library typology. Many existing libraries are underutilised, not because people do not use them, but rather because their insufficient funding, services, and built infrastructure do not enable them to be used to their full potential. Results from previously studied libraries have determined that despite these obstacles, the general public has positive views of the library and many libraries have experienced an increase of library users.² In order for libraries to sustain and improve their positive impacts on society, their design, programmes, use, and maintenance must be considered in the planning of our built environments.

Winnipeg is a telling example of a city with libraries that could benefit from redevelopment. Currently, there are 20 public libraries across Winnipeg that provide valuable services to the community. However, local reviews and reports have determined that Winnipeg libraries have encountered limited funding, staff, hours, resources, services, and programming.^{3 4} ⁵ An analysis from the Manitoba Libraries Association found that in 2021, Winnipeg libraries had a lower operating budget and staff members compared to other Canadian cities, such as Hamilton and Halifax.⁶ In the last couple of years, as few as three of Winnipeg’s public libraries were open seven days a week, with some only open four days a week. These limitations make it difficult for Winnipeg’s libraries to meet community needs and provide a variety of services and programming that enhance how the library can be used. These factors also indicate that Winnipeg libraries may not be functioning at their greatest potential.

The circumstances surrounding Winnipeg libraries have been examined and considered during recurring city discussions, with matters of increased funding, staff, hours,

and collections, as well as improved safety, having been discussed.⁷ In September 2024, library hours were increased by 9.7% as well as more days open per week, and more consistent hours were implemented across the library branches.⁸ This demonstrates that Winnipeg is working towards library improvements. However, Winnipeg libraries remain an underdeveloped part of the city that could prosper from more ideas and research on how they could improve, such as through their design.

Despite current challenges, there are some expanded features provided at local Winnipeg libraries. For example, the ideaMILL at the Millennium Library provides bookable equipment, such as sewing machines and 3D printers, for people to learn about and use.⁹ Additionally, libraries throughout Winnipeg offer classes and activities with topics such as book clubs, family story time, digital technology lessons, and crafting classes and groups.¹⁰ Although these are beneficial, more services and programmes could be implemented to improve the library's use and interaction with the local community. These could include more activities that offer learning of various skills, support for local people and businesses, social community events, and encouragement for living healthy and sustainable lifestyles.

A survey completed by the Public Library Association received insight from over 1000 American libraries about the current state and future prospects of the public library for local communities.¹¹ In response to community needs that the library can contribute to, it was found that "literacy and educational achievement" was the highest need currently being addressed; however, other community needs demonstrated higher percentages for planned future development. The highest percentage was

for "climate change and sustainability", "accessibility and supporting people with disabilities", and "civic engagement".¹² In response to programmes that libraries are hoping to add or expand, the highest percentage was for "public health and wellness", including programming such as "yoga, cooking, and outdoor activities", while the second highest was for "arts and humanities", including programming such as "book talks and music classes".¹³ This survey offers a glimpse into how public libraries impact their communities and what goals are a priority for future planning.

LIBRARY AND COMMUNITY NEEDS¹²

Literacy and Educational Achievement

84.7% Currently Addressing
8.3% Planned for Future

Climate Change and Sustainability

23.0% Currently Addressing
27.5% Planned for Future

Accessibility and Disabilities Support

55.6% Currently Addressing
26.6% Planned for Future

Civic Engagement

62.4% Currently Addressing
20.7% Planned for Future

In Winnipeg, participants at Idea Fairs shared requests for what they would like to have in their public libraries. The results concluded that the top requests were for “increased hours of operation, access to outdoor library spaces, collaborative spaces, study and leisure spaces, and quiet spaces and places of reflection”.¹⁴ A local survey also found Winnipeggers’ top priorities for the public library’s community and social roles, including “learning for life, early literacy, welcome space, arts, culture, and imagination, community building, and economic development”.¹⁵ Based on the findings, strategic priorities were developed by the Winnipeg Public Library Board for Winnipeg Public Libraries “to uniquely serve our community as the centre for information access, the heart of discovery and creativity, the hub of community connections, and the place for literacy and lifelong learning”.¹⁶

Winnipeg’s diverse and vibrant community would benefit from a project that thoughtfully addresses this topic. Public spaces, such as the library, are important parts of a thriving city network as they offer free havens for people to explore, work, socialise, and unwind. Accordingly, further developing library design and programmes would lead to a greater quality of public space for the City of Winnipeg. Design can offer a unique perspective on how the library could function to improve community usage, outreach, and appeal. By creating new adaptable programming and spaces that can be used by a variety of people for multiple purposes, the library can evolve into a more usable and active place in the urban environment. Rather than a one-dimensional place to obtain and return items, “It thus becomes a destination building as much as a service centre.”¹⁷

Winnipeg Public Libraries aim
“to uniquely serve our community
as the centre for information
access, the heart of discovery and
creativity, the hub of community
connections, and the place for
literacy and lifelong learning.”¹⁶

1.2 Library Typology History and Value

The library typology has continually evolved throughout history. Libraries in various forms have existed for millennia, believed to have originated just prior to 3000 BCE with the writing and collection of inscribed clay tablets.^{18 19} From clay to papyrus to parchment, libraries developed in tandem with the materials on which writings were recorded.²⁰ Likewise, the library has evolved alongside the societal and technological changes of humankind. Examining the history of libraries provides valuable insight into how libraries have changed from ancient times to today. Past libraries also have notable features and uses that can inspire library design of the present and future.

In approximately the third century BCE, the Library of Alexandria in Egypt was created. The Library of Alexandria was not the first library to be built; however, it is often regarded as one of the most notable in history. It held a significant papyrus collection and preserved the literature and knowledge of the time. Similar to university libraries today, the vast written collection at Alexandria showcased universal perspectives, attracting scholars who would work amongst the texts within the library.²¹ The Library of Alexandria is described as having design features that can be found in many libraries today, including tables and chairs for working, bookshelves, and shaded outdoor walkways.²² Alexandria demonstrates that although library media and services change through time, certain elements, such as areas to read and work, remain essential in the fundamental use of the library.

The civic nature of contemporary libraries was also prevalent throughout antiquity. Many Ancient Greek and Roman libraries demonstrated notions of the public bibliotheca. Libraries occurred as stand-

alone buildings and alongside other public spaces such as city gardens, gymnasiums, and bathhouses, where society could partake in various activities.²³ Although some libraries still remained for the upper classes, there is evidence of a shift towards a more open library typology for the public and the implementation of library rooms within other public buildings.^{24 25} Cartwright notes that a "...developing trend was for the gymnasium present in many Greek cities to receive a library as that place became just as associated with learning as physical exercise."²⁶ These public spaces were often found in the agora, or the central location within ancient Greek cities that functioned as a gathering place for social, economic, and political engagements. Having public libraries within the agora ties closely with the activities and significance the library holds for community life.

Roman bathhouses may also have reflected this trend, as evidence has been found in Latin literature and the architecture itself, where bookshelf-like niches have been found.^{27 28} In Rome, "The presence of libraries fits with the general notion that the great imperial baths provided facilities not only for bathing, but for a wide range of athletic, social, and cultural activities, as well."²⁹ Hall notes that "some libraries also served as public records offices, as bookshops, restaurants, and scientific laboratories".³⁰ The movement towards a public typology reshaped the library as an open civic centre where access to knowledge was more accessible and combined with various activities. This demonstrates a precedent for the library to coalesce with other public institutions, concurrently evolving the mind and the body of its users as well as the local society, culture, and economy.

As individual buildings, Roman libraries were in such abundance that renowned architect Vitruvius provided recommendations for their design in his book *De architectura*.³¹ These recommendations included design strategies relevant in contemporary libraries, such as the consideration of natural light and material selections for reduced glare.³² Many ancient Roman cities included a public library with an ornate front façade that overlooked the central Forum, prominently displayed for those who were participating in the various activities of public life.³³ The library was not only used for the collection and preservation of books but also for social purposes such as public readings, lectures, and discussions.³⁴ According to Nicholls, "Roman libraries are the closest resemblance to today's incorporated, official cultural institutions."³⁵ These public buildings were designed to invite the public inside, emphasising the openness of the library and its cultural purposes, such as sharing knowledge or holding community functions.

The availability and openness of libraries for the public have varied throughout history. Literature in the Middle Ages was displayed more modestly and dispersed on a smaller scale, primarily in private households and monastery collections, with a focus on religious works.³⁶ The laborious and costly production of mediaeval books made it rare for literature to be accessed by the general public, decreasing the widespread access to knowledge that was more common in prior ancient times. The printing press invention by Johannes Gutenberg in the mid-1400s, altered the course of literature once more. This invention opened the doors for greater access to books than ever before, taking approximately two generations to become a leading method of book production.³⁷ However, books, as a common product, challenged the existing libraries' purpose

of collecting and providing reading materials. It took several generations for libraries to find a newfound relevance as a physical entity.³⁸ In the seventeenth century, the library was restored as a more prominent physical space, especially in university settings, finding a renewed educational purpose with both rare collections and mass produced books.³⁹ The printing press was a significant step for the library to progress as a valuable public place in the following centuries, establishing the library as a place for readers to access large collections of historic and contemporary books alike.

In the 1800s, many libraries charged an annual subscription fee to borrow books.⁴⁰ This access fee, which limited the library's ability to be a place for all, began to diminish at the end of the nineteenth century. From 1889 to 1910, over two thousand public libraries were funded by Andrew Carnegie and constructed around the world, giving rise to the library being openly used by local communities.⁴¹ In Winnipeg, three libraries were built with Carnegie funds. Winnipeg's first public library, the Carnegie Library, opened in 1905, currently functioning as the City of Winnipeg Archives, as well as the Cornish Library and St. John's Library, which opened in 1915 and remain public libraries. Today, many libraries continue to be open buildings for free public use, often becoming keystone locations for the neighbourhoods they reside within. While physical books continue to be an integral part of contemporary library use, digital resources have also become a part of library provisions. The existence of both the physical and digital realms brings into question the future of library use, as well as how it can accommodate and balance these two notable conditions.

With the presence of online collections and fast-evolving technologies, the library can be a place for digital exploration and advancements. Ensuring that digital technologies remain human-centric is important for their successful use in the future. This can include implementing inclusive and accessible solutions, alongside using technology to reflect and support human values.⁴² To create balance, the library can maintain its function as a place that allows people to experience more tangible spaces and activities. This could include providing spaces for in-person interactions or the quietude of a physical book without distractions, as well as offering support for digital learning and work. A central idea for contemporary library design is user experience, with 50 to 75 percent of the spatial programming dedicated for patron use, in comparison to around 25 percent in traditional libraries.⁴³ These can include areas allocated for seating, learning, and events that offer patrons spaces for various activities throughout the library. As the library continues to evolve, it is important to consider how it has changed through time and how it may continue to be used for future generations.

Throughout history, the library has adapted and evolved in line with societal and technological developments. Within these adaptations, a central purpose of the library, to sustain the world's cultures, has remained constant.⁴⁴ The varying names for these places, such as Athenaeum, bibliotheca, and library, derive from the core ideas of knowledge, wisdom, books, and reading. Books are physical compositions of the knowledge and imagination of humankind. They allow people to explore various ideas, environments, and emotions, expanding the minds and possibilities of our world. The library is a simple, yet impactful, typology that harbours these tangible instruments of creative expression and fosters the minds that engage them. Contemporary libraries have not lost this

original purpose; however, they continue to progress into places for various community activities where meaningful interactions and development can take place. As Ken Worpole said, "The books provide the focus of the library ideal, and always will, but it is the meeting of minds, the conversations and the interchanges, the everyday humanity of sharing a common intellectual space with other people, that matters equally."⁴⁵

History highlights the significance that the library holds as a public place of knowledge, connection, and engagement. Library buildings have the ability to make a difference for the community in which they are located. Not only with the vast amounts of knowledge held upon their shelves, but the physical buildings provide tangible spaces that create a place for people to gather, explore, learn, create, and make positive change through community involvement and collaboration. Hence, it is a timely topic to examine the design of libraries today and continue to sustain their value in contemporary society.

"The library of the future is as much about the library of the past as it ever has been. Ancient libraries were places where people talked a lot, they got together, moved around and shared their ideas about the world with other people."⁴⁶

1.3 Goals and Learning Objectives

This project aims to:

- Improve and increase the **appeal, usage, and adaptability** of the library typology through interior design methods.
- Assist in creating **positive urban development** through **holistic design** strategies that enhance the natural **environment**, wellbeing of **society**, and the local **economy**.
- **Adapt and conserve** an existing building to maintain **historic significance** and create a **sense of place** and connection to the **local context**.
- Consider contemporary **urban needs** to design a **literary centre** that **supports and inspires** people in the community today and in the future.

1.4 Research Questions

- | | |
|----|---|
| 1. | How can interior design strategies be implemented to evolve the library typology into a more inviting, engaging, and adaptable place in contemporary society and maintain its place as a valuable civic centre ? |
| 2. | How can the holistic interior design of an urban literary centre promote community knowledge and collaboration to improve society and culture , the natural environment , and the local economy ? |
| 3. | How can interior design improve the public library as a social infrastructure that facilitates community connections while maintaining qualities of the traditional notion of individual repose ? |
| 4. | How can interior design strategies contribute to positive psychological and physiological health and development to aid with the holistic wellness and experience of its users in a literary centre setting? |

1.5 Research Methods

This practicum implements the research methods of a literature analysis and critical design process which includes a precedent, site, programme, and spatial concept analysis that will aid in the creation of a new library design. It examines academic publications such as books and journals, past and current news and statistics, existing projects, and exploratory design studies of photography and sketching mediums to determine a well-rounded and analytical perspective of the related topics.

1.6 Project Limitations

Although a focus of this project is on designing for the community and with the community in mind, the scope of this practicum project has not provided a viable opportunity to produce community scale surveys or meetings to acquire an updated consensus of opinions and advice about the Winnipeg Public Library. Previously published findings and surveys from Winnipeg residents were sought to obtain a general consensus of local ideas and options on the future of the Winnipeg Public Library. Should a similar project be conducted, it is recommended that the voice of the community be directly sought and considered.

The design drawings and model for The Pavilion at Assiniboine Park were completed as accurately as possible to the best available knowledge from the obtained drawing sets and site visits. The historic and current existing conditions of The Pavilion were taken into consideration for the design, and mindful adaptive reuse approaches were implemented. Some logical liberties were taken to achieve the project's results when certain information about the building could

not be obtained, such as exact measurements and accurate existing construction methods. All included drawings and representations of The Pavilion were created specifically for this practicum to demonstrate and explore the completed design research and project goals. An intention of this project is to illustrate an example of a new design for the library typology, which can hopefully inspire ideas for other similar projects and the future of library design and programming. The Pavilion has provided a worthwhile heritage model to represent this project and showcase library design concepts.



1.7 Key Concepts and Terms

- **Public Library** - The main focus of this project is on the public library. A library typology that is open and accessible for use by the general public.
- **Urban Literary Centre** - A term used to describe the new library typology which is being proposed in this project.
- **Urban Environment** - The project site is located within the City of Winnipeg; therefore, urban environments were examined through their past, present, and possible future development in relation to the public library.
- **Social Infrastructure** - Also known as “soft infrastructure”, these include the buildings, services, and supports that promote social vitality and community sustenance.
- **Multi/Mixed-Use** - Used within this project to define a building that has a mixture of and multiple uses through its design and programming.
- **Holistic Design** - Design that considers a holistic approach, including through the examination of social, cultural, environmental, and economic spheres and relations to each other.
- **Community Connections** - Social connections formed within the community to build social capital and improve wellbeing and community development.
- **Placemaking** - Shaping public spaces into meaningful places that are diverse, vibrant, and engaging through the collaboration of multiple scales and disciplines, including design.
- **Sociability** - The inherent quality for social interactions and the collective bonds they form.
- **Salutogenesis** - Meaning “health origins”, it can translate to design to develop environments that improve health and wellbeing.
- **Biophilia** - From the Greek words “bio” (life) and “philia” (love of), in design, it aims to promote connections with the natural world to benefit both humans and the earth.
- **Genius Loci** - Meaning “spirit of the place”, it highlights the unique characteristics and qualities of place. It can relate to place attachment and creating a sense of place.
- **The Pavilion** - The project building, The Pavilion at Assiniboine Park, built in 1930, with the pergola and lily pond from the original 1908 Pavilion remaining. It has experienced various renovations throughout the years to maintain and upgrade the building into its current use as a public gallery.
- **Original Pavilion** - The original Pavilion at Assiniboine, built in 1908 and burnt down in 1929.

1.8 Chapter Summaries

Chapter 1: Introduction introduces the practicum project. Firstly, it established the chosen topic and analysed concepts and theories. Secondly, the context and significance of the chosen topic and library typology in the City of Winnipeg are examined. Thirdly, the history and value of the library typology are explored through a brief history from ancient times to today. The introduction also discusses the project's goals and objectives, research questions, research methods, project limitations, and key concepts and terms.

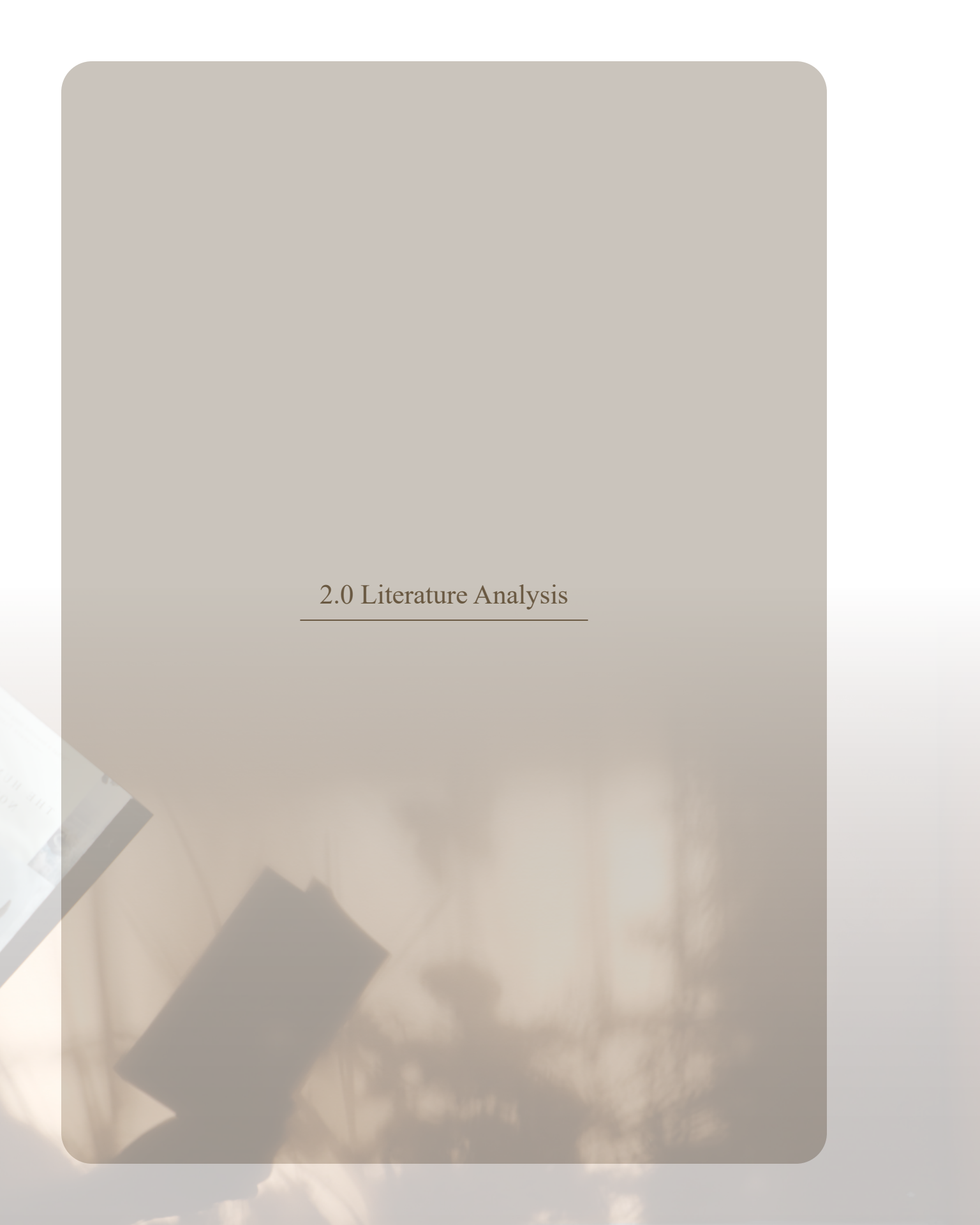
Chapter 2: Literature Analysis investigates three levels of the project: Urban Environment Development, Local Community Connections, and Individual Wellness and Experience. Within each level are selected concepts and theories that are analysed to assist in the creation of a research-based design approach. This research is utilised throughout the project to guide decisions for the design and programme.

Chapter 3: Precedent Analysis examines built projects that offer spatial strategies and design implications. A variety of precedents were chosen that have design outcomes which include new construction, adaptive reuse, and restoration components. Among these are the Calgary Central Library, State Library Victoria, and Plumstead Centre. The precedents are evaluated based on their design, programme, and evident theories that derive from the practicum literature analysis.

Chapter 4: Site and Building Analysis dives into the chosen practicum site and building, The Pavilion at Assiniboine Park in Winnipeg, Manitoba, Canada. The site selection process and considerations are discussed, along with an overall description of the site. The history of Assiniboine Park and The Pavilion's development are examined, as well as the present-day use of The Pavilion. Surrounding neighbourhoods demographics and amenities and climatic site conditions are also investigated.

Chapter 5: Programme details the design programme for the proposed project. The project's client and patrons are considered, activities and spatial requirements are determined, and adjacencies and zoning are analysed. Conceptual design studies are also explored to further progress the design development.

Chapter 6: Design assembles and synthesises all of the content in prior chapters to develop and formulate a final design solution. Conceptual design studies are explored to progress the design development. This chapter also includes an adapt reuse analysis, as well as the final presentation design drawings and reflection.

The background of the slide features a soft, out-of-focus image. On the left side, the spine and cover of a book are visible, with some text like 'THE NO...' and 'ON' partially legible. To the right of the book, there is a plant with thin, vertical stems and small, light-colored flowers. The entire scene is bathed in a warm, golden light, creating a serene and scholarly atmosphere.

2.0 Literature Analysis

CHAPTER 2: LITERATURE ANALYSIS AND THEORETICAL FRAMEWORK

2.0 Introduction

The literature analysis explores various theories and strategies to inform a research-based design approach. Three levels of the project are examined, including how libraries and their design relate to urban environment development, local community connections, and individual wellness and experience. Firstly, within urban environment development, social infrastructure theory is analysed, alongside ideas of adaptable mixed-use, openness, and holistic design. Secondly, local community connections are studied through social and public space theories, including sociability and placemaking. Thirdly, individual wellness and experience are considered with salutogenic theory that translates to a design framework incorporating theories such as biophilic design and sense of place.

Theoretical Framework

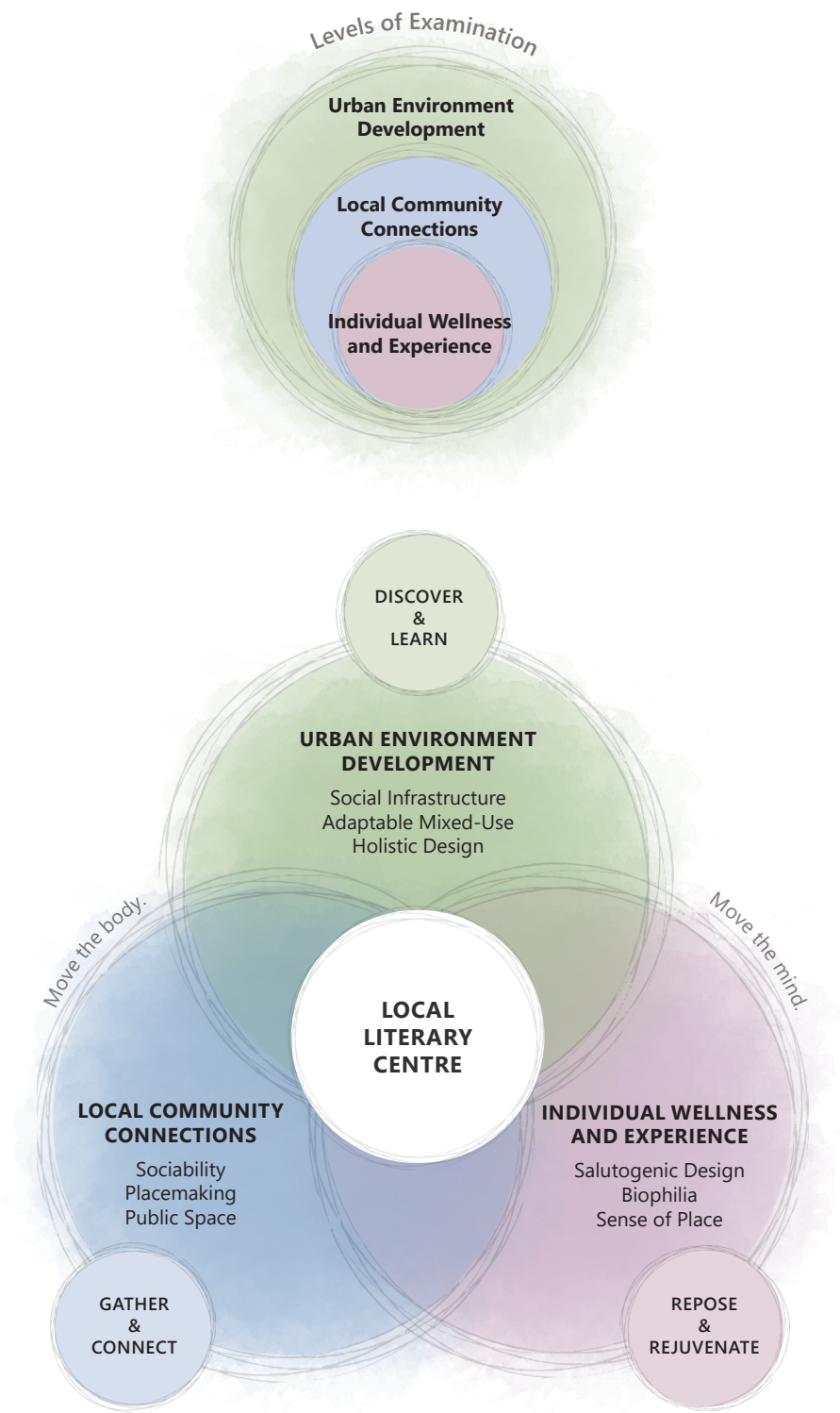


Figure 1 Levels of Examination and Theoretical Framework.

2.1 Urban Environment Development

The urban environment is a complex network of societal, cultural, environmental, and economic systems. These pillars work together to create functional and thriving settings. Designing with these in mind can help create places that better support, inspire, and sustain local communities, leading to cities that positively develop and evolve. Interior design provides a smaller, more detailed scale in which methods for positive change can be implemented. This scale affects people directly through their interactions with their local spaces and each other. However, the collective impact of many small changes can eventually lead to significant developments, highlighting the importance of a holistic approach at all scales of design. By examining the value of social infrastructure, approaches to its formation in libraries, and its effects on these vital pillars, interior design can become a catalyst for greater development in the urban sphere.

2.1.0 Social Infrastructure

Social infrastructure takes on a background role in many cities as it quietly works alongside hard infrastructure to sustain society. "Soft infrastructure, a term sometimes used interchangeably with social infrastructure, refers to support for human and social capital, including institutions that facilitate the integral community-building necessary for a satisfactory quality of life for residents".⁴⁷ Hard infrastructure, such as physical structures, transportation and telecommunication networks, and energy systems, are easily recognised and acknowledged as they are evidently necessary for modern urban environments to function. Meanwhile, soft infrastructure is less often regarded in the planning, design, and upkeep of cities due to the background role it plays.⁴⁸ When the benefits of a design

are not immediately apparent, it can be difficult to value its worth. This provides one explanation for why softer infrastructure, such as buildings that facilitate social development, is not always considered a priority. Nevertheless, it is equally necessary within planning and design considerations.

In *Palaces for the People*, sociologist Eric Klinenberg's urban research reinforces the quiet, yet significant, role social infrastructure plays.⁴⁹ He states that "when hard infrastructure fails...it's the softer, social infrastructure that determines our fate."⁵⁰ It does so due to the opportunities these environments provide to bring people together, create awareness of others, and encourage diverse interactions that are beneficial for communities, especially in times of need. Klinenberg reveals how neighbourhoods that have the support of social infrastructure nearby lead to stronger local bonds.⁵¹ Conversely, those without accessible social infrastructure can lead to greater amounts of isolation and loneliness, especially for more vulnerable populations.⁵²

Environments that are built to prioritise social infrastructure in their design at all scales lead to greater health, safety, and resilience. According to Infrastructure Australia, "Social infrastructure is comprised of the facilities, spaces, services and networks that support the quality of life and wellbeing of our communities. It helps us to be happy, safe and healthy, to learn, and to enjoy life."⁵³ It consists of the built environments and systems that assist in the creation of a functioning and thriving social society. These include a vast range of public institutions and spaces, such as community centres, recreation and athletic facilities, libraries, museums, galleries, theatres, markets, gardens, and parks.

2.1.1 Library as Social Infrastructure

Each social infrastructure varies in its design and use. These spaces can provide a place where people go for interaction, learning, discovery, inspiration, participation, collaboration, relaxation, or simple enjoyment of their surrounding environment. Providing accessible public spaces that encourage functions such as these is valuable for cities to flourish by building connections and growing resilient communities. However, within many cities and neighbourhoods, social infrastructure is lacking due to minimal consideration and support alongside deteriorating conditions in unacknowledged areas, for instance, older and low-income neighbourhoods.⁵⁴ Klinenberg notes “that all social infrastructure requires investment, whether for development or upkeep, and when we fail to build and maintain it, the material foundations of our social and civic life erode.”⁵⁵

Societies with strong social ties often have greater ability and willingness to come together, learn from each other, help one another, and participate and move forward together to ensure their community is positively developing. Without spaces that provide opportunities to build these social bonds, they are more difficult to form. Therefore, social infrastructure is a notable topic in design, as designers can apply their expertise to social infrastructure projects and highlight the positive impact they can have on communities. A worthwhile typology to examine how social infrastructure can improve urban environments and become a meaningful destination is the public library.

The library is a vital form of social infrastructure that supports, strengthens, and enhances communities. Klinenberg states that “...social infrastructure provides the setting and context for social participation, and the library is among the most critical forms of social infrastructure that we have.”⁵⁶ However, he declares that the library is “...also one of the most undervalued”⁵⁷ of social infrastructure buildings. Decreased funding and support, library closures, and increased usage of digital resources reflect a need to rethink how the library can become more beneficial and resilient in contemporary society.⁵⁸

The public library is a typology that benefits all people regardless of their background, culture, ethnicity, age, or income. Additionally, it is one of the few places of inclusivity where people are welcome and can participate in various activities for free.⁵⁹ ⁶⁰ This is also true within Winnipeg. Libraries are one of a handful of Winnipeg’s public buildings where people can go without requiring an entry fee or feeling persuaded to purchase something. Furthermore, with Winnipeg’s wide-ranging climate, its libraries provide a comfortable interior environment for people to visit all year round in respite from the very cold winters to the hot summers. As a critical form of social infrastructure in the city, Winnipeg’s public libraries could offer a greater collection of spaces and activities for the community. Accordingly, a multitude of different programming may help facilitate increased hours for the library to be open and increase community participation. Designing an alternative library model and creating more places that offer this accessible openness could lead to the community obtaining greater benefits from their local spaces.

The embracing characteristics of the library lead to a “wide social impact” in areas such as research, education, culture, and recreation.⁶¹ Being accessible for everyone encourages opportunities for diverse connections, such as multicultural and intergenerational interactions.⁶² Furthermore, as a location for all to expand their knowledge and learn new skills, it offers opportunities for individuals to grow their potential and positively contribute to their local community. If the library is not able to reach its full potential, it can hinder the people who use it from reaching theirs. Latham and Layton provide six dimensions of successful social infrastructure that help to “create affordances for social connection”⁶³ and improve city experiences, which can be applied to public libraries. These dimensions include:

1. An ample amount of services and programmes.
2. A diverse range of activities, facilities, and spaces.
3. The physical spaces and their ambience are well-maintained and feel safe and comfortable to create an enjoyable experience for all.
4. Spaces are inclusive and accessible.
5. Responsive to the surrounding context and are able to adapt over time.
6. Support for “...an ethos of citizens as equals in shared space.”⁶⁴



By incorporating these strategies into social infrastructure buildings, such as the library, they can lead to great community development. Scott lists “...five areas in which libraries currently contribute to building thriving communities:”⁶⁵

1. “Libraries serve as a conduit to access information and to learn
2. Libraries encourage social inclusion and equity
3. Libraries foster civic engagement
4. Libraries create a bridge to resources and community involvement
5. Libraries promote economic vitality within the community”.⁶⁶

According to van Melik and Hazeleger, libraries are not social infrastructure simply by being placed in society, but through dedicated effort and care that occurs within the building on a daily basis.⁶⁷ This effort involves both interior sources, such as library workers and patrons, as well as exterior sources, such as governments.⁶⁸ While people are the ones who foster libraries as social infrastructure, the physical design of the building and its programming play a significant role in how well people can use and evolve the library as a meaningful place for the community. The design should support the library functions, from everyday activities to special events. Improvements in society can arise with the consideration of social infrastructure and the creation of highly valued and quality places. Some of these improvements include greater social integration, better educational outcomes, stronger civic engagement, and improved inclusiveness and accessibility.⁶⁹ The library is an ideal setting to explore for these developments to occur.

2.1.2 Mixed-use and Adaptability

The library has been described as “lieux du livre” (places of books) but also as importantly, “lieux du vivre” (places of living).⁷⁰ These ‘places of living’ support different activities, such as art, yoga, or gardening, requiring libraries to have adaptable spaces that can adjust to and sustain changing programmes. Libraries can also expand their services and programmes to collaborate with local businesses, such as cafés, shops, and organisations, extending the library’s outreach to help support local economies. A mixed-use and adaptable approach can be utilised within library programming and design to accommodate these multidimensional qualities. Many new library designs demonstrate this amalgamation of various spaces that come together to “become a new public realm that people engage with”.⁷¹

Huib Haye van der Werf states that although these spaces exist outside of the library environment, their consolidation within its walls redefines how the library can be used and creates an urban-like setting of activity and connection.⁷² An example of this appears in the design goal of the Grande Bibliothèque in Montréal, Québec, Canada, so that it “not only reflected its urban surroundings but also created a seamless connection between the interior space of the library and the exterior space of the city streets”.⁷³ The Grande Bibliothèque includes more public spaces, for example, the café, retail shop, exhibition space, and meeting rooms on the ground floor to create this smooth transition.⁷⁴ The exchange between the exterior and interior conditions begin to merge within and around the library, which facilitates not only planned but also impromptu encounters that encourage social connections.

However, mixed-use buildings can cause mixed opinions. A study on the Furuset Library in Oslo, Norway, found conflicting responses on how well the mixed-use design functions in the library environment.⁷⁵ Some patrons found the spatial openness and multiple uses to be engaging and encouraged social interactions.⁷⁶ Others found the non-traditional library activities to be distracting and loud.⁷⁷ While the idea of openness has emerged in contemporary library design, spaces that are too open can create issues, for example, with security or noise levels. Additionally, the traditional notions of quietude in the library remain of value, indicating the need for a balance between the lively nature of public life that can facilitate community connections and the quiet retreat that many seek in a library environment.

Strategies that can help to meet the needs of a diverse range of people include consideration of sightlines, sound, access points, and designing spaces that can adapt to changing needs. Contemporary libraries can achieve a balance when incorporating mixed-use programming by providing spaces that span from quieter individual spaces to louder social spaces. Strategic spatial adjacencies and multiple levels, as well as acoustic treatments, support these transitions of space. The use of transparent materials can assist in space division while maintaining light and openness. Flexible elements, such as moveable partitions or curtains and furniture, help to adapt a space. For example, a daytime reading room that can turn into an event space at night. Incorporating multi-use spaces that accommodate various activities at different times can help library buildings be more adaptable and sustain their future use.

2.1.3 Holistic Design

Holistic design encompasses interconnected components that influence a project, including the social, environmental, and economic impacts. The public library can improve social and cultural development in cities, as seen through its place as a vital piece of social infrastructure social infrastructure. Furthermore, it can positively impact the environment and local economies. Since the library, as a public building, is welcoming to all people, it has the ability to be an accessible and leading example for environmentally considerate design and programmes.⁷⁸ Through its content and services, the library offers insight and inspiration into the world around us, including the natural world. Within the library, learning and discussion occur for people of all ages, which can lead to greater knowledge about ecological systems and sustainable practices. Schumann indicates that “creativity and persistence combine the theoretical background of green and sustainable libraries with practical new services.”⁷⁹ A dynamic and feasible approach must be taken in order for the library to become a part of ecologically conscious design in the community and beyond. Design can offer a foundation for positive environmental change to take root within the library’s building and programming, which can continue to grow as the library evolves.

Sahavirta observes how sustainable movements have always been based within the essence of the library, with the reuse of books.⁸⁰ However, this passive perspective may overlook both positive and negative environmental impacts that libraries contribute to.⁸¹ Libraries can take on a more active role in their environmental contributions. Creating low-impact libraries through their design and construction with local, renewable, and recyclable materials,

and resource conservation is beneficial to minimise environmental footprints.⁸² Additional strategies such as harvesting daylight, motion sensor lighting, rainwater collection, and indoor greenery can be integrated into the design of libraries to reduce energy and water usage, as well as improve indoor air quality.⁸³

It is also important to consider spatial functionalities and the activities that occur within those spaces to support a holistic and sustainable design. For example, providing areas such as multifunctional studios to maximise space usage and open social areas to facilitate ecological literacy, collective learning, and local maker markets. A key approach for sustainable libraries is working with the community to increase and improve green literacy and knowledge of sustainable practices.⁸⁴ Such knowledge can be sought within the library, with the creation of eco-book collections and ecological programmes. Thus, the library not only stands as a building that demonstrates sustainability through its design, but also actively shares sustainable knowledge with its users and how it can be implemented into their own lives.

A study of thirty libraries around the world about their efforts for environmental sustainability revealed various strategies.⁸⁵ These findings reinforce the need to not only increase the sustainability of the physical building, but also incorporate sustainability into programmes and community participation through “green projects”.⁸⁶ The results revealed that gardening was the most prevalent activity with “...more than half of the libraries offering workshops on creating and cultivating gardens or organising the exchange of seedlings and seeds.”⁸⁷ Other workshop topics included “...sustainable fashion, fair trade, and biodiversity.”⁸⁸

2.2 Local Community Connections

The community involvement in cultivating their local environments such as gardens can not only lead to beautiful spaces, but a sense of admiration for and connection to these spaces. Establishing the library as a place to not only find knowledge but to apply that knowledge and gain hands-on skills is beneficial in community and urban development. Designing to support activities like these can help libraries become greater centres of civic growth, thereby directly helping the communities they reside in.

Holistic design strategies are considerable and valuable at all scales. For example, environmental stewardship at the individual level, "...can promote relaxation, mitigate stress, create self-confidence, and strengthen self-sufficiency."⁸⁹ For neighbourhoods and communities, it "...can help establish trust, strengthen social cohesion, and enhance knowledge sharing."⁹⁰ Incorporating holistic design practices into a space encourages opportunities such as these for individuals and cities alike. Libraries can also create partnerships with organisations, businesses, or educational institutes that help boost the local economy. As a result, the library's reach expands to create stronger community ties, economic growth, and sustainable involvement. Leyrer's study found that sustainable library initiatives benefit both the environment and the library with results indicating increased users, partners, and community presence.⁹¹ Consideration of the holistic conditions within the design and operation of libraries is an essential component for the future of continued urban development.

Design has the ability to encourage and enhance social interactions within a space, leading to stronger community connections and ultimately more resilient societies. Public spaces, such as the library, are popular environments for people to gather and connect. Therefore, it is beneficial to examine how design can create opportunities for social interaction. To discover ways for how the library could become a more collective and engaging environment, sociability, placemaking, and communal public spaces are examined.

2.2.0 Sociability

"In daily parlance, the term sociability indicates an individual quality: the ease or inclination for interacting with others".⁹² Additionally, the term sociability is used to examine the collective bonds that occur from this individual quality.⁹³ Social interaction is an intrinsic human quality that plays a role in creating a sense of community, cultivating greater inclusion, cohesion, and resilience within our environments.⁹⁴ Public community spaces have long been key locations for these interactions to take shape. From the Greek agora to the mediaeval square, these settings functioned not only as market places but as exterior public venues for casual encounters, planned gatherings, and community activities, serving as vital communal hubs of everyday life that strengthened the social fabric through woven interactions.⁹⁵ Throughout history, public interiors gained prominence as spaces that promote and support social exchanges, such as cafés, community halls, and museums.⁹⁶

Today, indoor and outdoor sociable public settings remain essential for social sustenance. “Public spaces can be treated as ‘locales’, settings in which social relations, communities of place and a sense of place are constituted.”⁹⁷ Laying foundations to increase social capital through focused design projects leads to better social relations, wellbeing, and economic value for the local community.⁹⁸

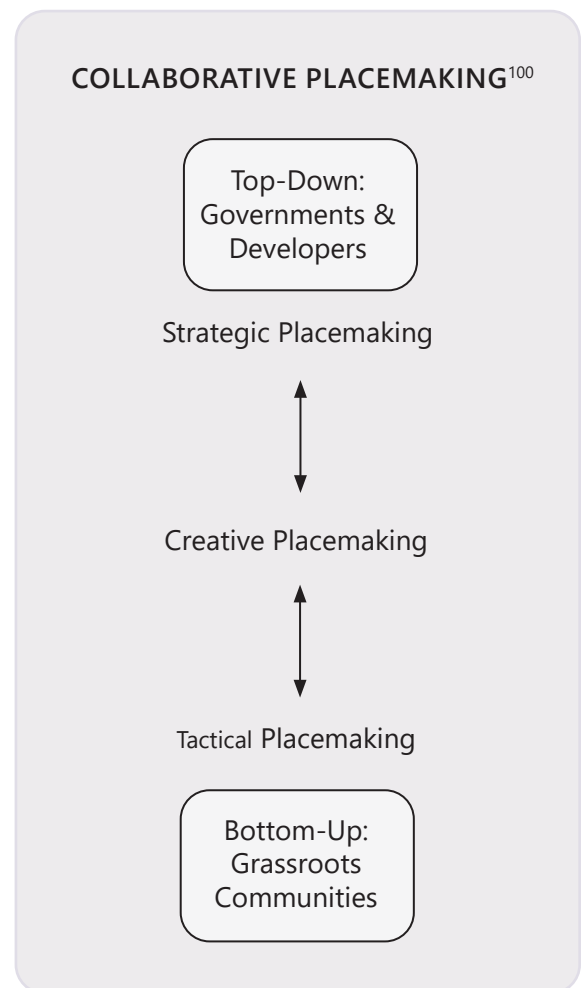
2.2.1 Community Placemaking

An acknowledged method to plan, design, and build worthwhile social projects is placemaking. “Placemaking is the practice of transforming (public) space into a vibrant and accessible place that enhances quality of life, social cohesion, economic value, and the cultural health of the area. It involves designing and activating spaces with the people who use them.”⁹⁹ Placemaking can be applied at various scales, from the top-down approach led by governments and developers to the bottom-up approach driven by local community members.¹⁰⁰

A customised and balanced approach between top-down and bottom-up is ideal for placemaking that supplies professional expertise and government support alongside local knowledge and ideas that “...reflect community needs and desires.”¹⁰¹

Three approaches to placemaking include strategic, tactical, and creative. Strategic placemaking comprises large-scale projects that require long-term planning, complex integration, and cross-sector coordination to revitalise districts and systems.¹⁰² Tactical placemaking incorporates smaller-scale, short-term projects that often include local people and businesses for “quick, tangible results”,¹⁰³ yet meaningful and lasting change. Creative placemaking implements art and culture through local and institutional

collaboration to “...celebrate local identity, cultural diversity, and creativity”¹⁰⁴ “...fostering a deeper connection between people and their environment.”¹⁰⁵ All three approaches are beneficial to initiate placemaking within urban environments, as placemaking is a continually evolving movement that changes and adapts to its surroundings.¹⁰⁶



Design strategies that emerge through placemaking include:¹⁰⁷

- Consideration of all seasons.
- Comfortable and diverse seating options.
- Re-purpose and transform concrete infrastructure with ecological inventions, art, and community activities.
- Prioritise pedestrians over vehicles through people-centred environments.
- Re-indigenise spaces through cultural heritage, leadership, and education.
- Reuse and revitalise underused and forgotten spaces and buildings.
- Promote physical movement through design with stairs, paths, and fitness zones.
- Include interactive play with vibrant and engaging installations.

2.2.2 Public Spaces for Social Interaction

In the 1970s, sociologist and urbanist William H Whyte studied the “choreography of people”¹⁰⁸ throughout a collection of public urban plazas and parks. His work, as expressed in the film and book *The Social Life of Small Urban Spaces*, aimed to determine how small public spaces within cities function and what factors determine a successful design.¹⁰⁹ The observations of people and their methods for social interaction brought new insights into the design of spaces for gathering and connection. Although these studies predominantly took place in designed exterior environments, they provide knowledge that can translate to interior environments and the transition between these two conditions.

According to Whyte, “A good new space builds a new constituency. It stimulates people into new habits...and provides new paths to and from work, new places to pause.”¹¹⁰ While social spaces accompany planned groups who are acquainted with one another, people are attracted to places where other people gather, whether they know the others there or not. Additionally, with their lively and welcoming atmosphere, social environments can be ideal places for people who are alone.¹¹¹ Vibrant spaces can provide opportunities for observation, exploration, and reflection. Whyte’s study highlights several factors that facilitate the success of public communal spaces. The facets of seating and the natural environment were examined in detail in relation to this practicum project.

Well-Designed Seating

The study of urban plazas looked at critical reasons for why people occupy these areas, such as aesthetics, sunlight, shape, and size. However, it was found that a key determinant was the amount of sittable space.¹¹² If the most successful plazas had the highest number of places to sit, these plazas also likely had greater potential as social settings. Providing seating areas is a pertinent characteristic for designing appealing places, as people are drawn to these elements of rest. Furthermore, seating can help to improve community connections. A seat offers a place for an individual to sit and be part of their local setting, or a group of seats allows multiple people to gather and converse. Providing areas to sit can help develop a stronger sense of belonging and connection to a place and the people in it, as it invites them to linger longer.

There are different ways that seating can be well planned and designed. Whyte argues for seating that accommodates functional and comfortable dimensions. Along with being “physically comfortable”, seating should also be “socially comfortable” by designing for user choice.¹¹³ This could mean providing options to sit in a central space or off to the side, in or out of the sun, or with others or by oneself. Various seating placements, forms, heights, and adaptability are recommended to improve the inclination to have a seat and its effectiveness for social interaction if desired by the user. Moveable seats provide greater autonomy within a space, allowing users to adjust to the changing environment around them. Built elements within a design that could function as seating, such as ledges and stairs, can also be considered. Ideal ledges accommodate people to sit on both sides. Whyte states that, “The benefit of the extra space is social comfort—more room for groups and individuals to sort themselves out, more choices and more perception of choices.”¹¹⁴

By providing flexible seating options, people are more likely to use a space as they can choose and alter what works for them. Consequently, social interactions become more probable as well as easier to initiate and maintain. With considerate planning, these strategies for seating in exterior environments can be applied to interiors. The enclosed quality of interior environments provides effective opportunities to not only connect, but also collaborate. Collaborative spaces provide people with functional and inspiring areas to work collectively on a shared project or goal. The seating

arrangements in these spaces can not only help to bring people together but also facilitate more efficient and effective working methods. Well-designed seating in public environments such as the library can better facilitate the flexibility and comfort required for collaborative work.

Library design in the 21st century incorporates significant sittable space, with up to 75 percent of the programme for seats and services.¹¹⁵ Seating is also seen to be a flexible feature within library design. As resource collections increase or reduce in size, the area for seating can be adjusted alongside them.¹¹⁶ This adaptive strategy allows the library to remain resilient despite changes that may occur in the future. When the design of seating areas is given greater consideration, other factors are also given more thought. For example, circulation, natural and artificial light, sightlines, and the placement of other elements. Well-designed seating can not only transform a minimally used space into a communal centre, but also reinforces the design composition as a whole.

Connection to Natural Elements

Many people are drawn to natural environments with elements such as sunlight, breezes, trees, and water. With the inclusion and consideration of these elements in a design, it invites more collective and enjoyable gatherings to form. Similar to seating, allowing options to choose how these elements are experienced enhances their appeal.¹¹⁷ For example, designing spaces that accommodate the

2.3 Individual Wellness and Experience

environmental changes throughout the day to allow people to place themselves in and out of the sun or wind. Trees and shading devices help establish a more balanced environment with sunny and windy weather. Semi-enclosed outdoor spaces from built features or natural elements, such as trees, provide a sheltering effect that also attracts more people, offering them physical and psychological comfort.¹¹⁸ Water is another element that commonly evokes positive responses through its sensory qualities, such as sight, sound, and feel.¹¹⁹ This could include small waterfalls, serene ponds, or decorative fountains. Strategies such as these can coalesce to create ideal microclimates for outdoor spaces that improve experiences and encourage people to socialise for longer.

Whyte notes how many urban spaces are either solely interior or exterior spaces and encourages more “inbetweens” that can be used in a wide variation of weather, such as “glass canopies or small pavilions”.¹²⁰ Likewise, creating desirable outdoor and semi-outdoor spaces directly adjacent to a building can entice people inside. This blurring of conditions helps people flow between the outside and inside realms, in turn greater connecting the people with the city. Increased outdoor library spaces were a top request from the local community at the Idea Fair for Winnipeg libraries.¹²¹ Incorporating adjacent outdoor spaces in the design can help the library to branch out further into the community, as well as offer worthwhile benefits and greater appreciation of the natural environment.

The design of our environments has a significant impact on wellbeing and experience. Wellness and wellbeing are significant topics for overall positive mental and physical health. Several theories have been developed to facilitate and support wellness in design and the individual experience within interior environments, which are explored for this practicum project.

2.3.0 Salutogenic Design

Salutogenesis, meaning health origins, was introduced by medical sociologist Aaron Antonovsky in 1979. It “looks prospectively at how to create, enhance, and improve physical, mental, and social wellbeing.”¹²² As an evolved extension, “salutogenic design uses the salutogenesis model to create places that enable people to establish a balance between mind and body for overall health and wellness.”¹²³ To create this balance in design, the facets of physical health, mental wellbeing, and social cohesion, as well as how environments impact these facets, must be considered.¹²⁴ Mazzi determined five aspects in which salutogenesis can be translated to design. These include sense of coherence, self-efficacy, prospect and refuge, biophilia, and relaxation response.¹²⁵ A sixth aspect, noted by Cushing and Miller, is the Genius Loci and sense of place.¹²⁶ These aspects can be examined in library design to create environments that benefit both the minds and bodies of its occupants, leading to increased overall wellness alongside positive and valuable experiences.

2.3.1 Sense of Coherence

Sense of coherence translates to the expression "I understand".¹²⁷ Developed by Aaron Antonovsky, it entails the understanding of one's environment and being able to overcome uncertainties within the environment through meaningfulness, comprehensibility, and manageability.¹²⁸ Designing for self of coherence considers affordances within the environment that offer people chances to become inspired to carry on through a space (meaningfulness), gain their own understanding of a space (comprehensibility), and positively experience a space (manageability).¹²⁹ Cushing and Miller have found that, "Researchers have identified three factors that help people develop a strong sense of coherence: having relative consistency rather than constant change and unknowns; a balance of stress and relaxation; and the opportunity to participate in decision-making which affects their situation."¹³⁰ They continue that "...appropriate affordances and cues ensure people have opportunities to release stress but are not bored, to develop a sense of agency through meaningful participation in decision-making, and to develop place attachment through community engagement."¹³¹

Designing for sense of coherence can include analogous mapping, which implements comprehensive uses of space and adding familiar features to an unfamiliar setting.¹³² For example, by providing a lounge with soft seating and diffused ambient lighting near a reception area, it offers a clue of the space's functions, inviting people to sit down and relax. Other strategies include coherent pathways that are easy to navigate, a sense of scale through materials, textures, and furniture, and the perception of the time, day, and season, through clocks, views, lighting, and activities.¹³³ Strategies such as these can increase the understanding of an environment, thereby decreasing the uncertainties one may have

within a space and allowing people to be more at ease and increase their wellbeing and experience.¹³⁴

2.3.2 Self-Efficacy

Self-efficacy translates to the expression "I can".¹³⁵ It is closely related to sense of coherence, providing encouragement and autonomy within an environment to motivate people to engage with the space.¹³⁶ Design strategies include providing choice and control through multiple activity options and diverse and user-adaptable seating, surfaces, lighting, sound, and temperature, wayfinding through signage, direct entrances, and areas of focus, barriers to distinguish public and private spaces, and opportunities for empowerment and independence in a space.¹³⁷ By being able to customise a space and feel successful in its navigation and use, it increases positive inclinations towards oneself and one's environment.

2.3.4 Prospect and Refuge

Prospect and refuge translates to the expression "I shelter".¹³⁸ British geographer, Jay Appleton published his book, *Experience of Landscape*, in 1975 (revised in 1996), describing his prospect-refuge theory as to "see without being seen".¹³⁹ In 1991, Grant Hildebrand studied this theory in relation to "Frank Lloyd Wright's use of compression and release as a design strategy which explores emotional responses to space based on volume, configuration, view and ability to be seen."¹⁴⁰ Prospect and refuge is often formed by four factors: the prospect being an outward view, the refuge being protection around the viewer, a sense of safety, and environmental and experiential interest that prompts exploration and discovery.¹⁴¹

Design strategies to create prospect and refuge include utilisation of edges for observation and seating, such as along a wall, consideration of vantage points from various positions and views into adjacent spaces, adjustable spaces and furniture layouts for individuals (sociofugal) and various group sizes (sociopetal), and social focal points such as gathering zones and activities.¹⁴² Exterior prospects that also provide refuge can include “gazebos, awnings, balconies, and verandas”.¹⁴³ In interior environments, prospects that also provide refuge could include partially closed nooks and alcoves, high-back furniture, and views into well-lit spaces. The sheltered passages formed by bookshelves in a library environment creates an inherent prospect and refuge experience, offering patrons a sheltered path where they can observe the activities around them. Prospect and refuge can help people feel more secure within their environments, improving their welfare to create more positive experiences.

2.3.5 Biophilia

Biophilia translates to the expression “I relate”.¹⁴⁴ Biophilia describes the intrinsic connection humans have with the natural world. The term was originally developed by Erich Fromm in 1973 and popularised by Edward Wilson in 1984.^{145 146} “Biophilic experiences are restorative to the physical, mental, and emotional body and aid in resiliency.”¹⁴⁷ The parasympathetic nervous system is activated within biophilic spaces, helping the body to reduce stress and move to a state of rest and relaxation.¹⁴⁸ Additionally, natural elements can provide a calming effect, rejuvenating the mind by relieving it from focused attention and stressors in one’s environment.¹⁴⁹

Biophilic design strategies include physical and mental access to nature, such as with outdoor gardens, indoor plants, and views to the outside, blurring of the interior and exterior, such as with material continuation, large windows, and indoor/outdoor transitions, improving natural light benefits, including sunlight, daylighting, colour temperature, and a mixture of diffuse and dynamic light, and using organic forms and natural materials, for example, local materials and nature motifs, patterns, and colours.¹⁵⁰ Sounds found in nature can also encourage relaxation¹⁵¹ and be incorporated in designed environments through sound machines, openings to the exterior, or programming such as nature sound bath workshops.

Kellert states that “People’s physical and mental wellbeing remains highly contingent on contact with the natural environment, which is a necessity rather than a luxury for achieving lives of fitness and satisfaction even in our modern urban society.”¹⁵²

Restorative environmental design is a paradigm correlated to biophilic design that aims to work with nature in built projects to reduce negative impacts on the natural environment alongside enhancing human-nature connections to improve health and wellbeing.¹⁵³ By working with nature and celebrating it within design, people can gain closer relationships with the natural world while improving physical, mental, and emotional health and wellness.

2.3.6 Relaxation Response

Relaxation response translates to the expression “I restore”.¹⁵⁴ “Herbert Benson identified relaxation response in his research on meditation as an aid in activating the parasympathetic nervous system and turning off the stress response.”¹⁵⁵ Environments can be designed to encourage this activation.

Design strategies to support relaxation response include positive distractions, such as calming imagery and forms, moments of stillness, pause, and reflection, leisurely paths, contemplative areas, smaller rooms and alcoves, quiet and individual spaces, and gentle sounds and lighting.¹⁵⁶ Programming can also assist relaxation response by designing appeasing activities such as “dance, yoga, and guided meditation.”¹⁵⁷ While comfortable spaces to lounge are important to include to support relaxation, spaces that promote movement are equally as significant for restoring and revitalising the body.¹⁵⁸

Many physical activity programmes are able to be incorporated into library design and programming. These could include yoga, music and movement, gardening, dance, story walks, zumba, tai chi, fitness based classes, such as barre, as well as outdoor activities, games, and guided walks.¹⁵⁹ Mindfulness sessions can also be incorporated, for example, with sound and breathing workshops. Programmes can be offered by trained library staff, volunteers, or through partnerships with local professionals and organisations.¹⁶⁰ A survey by Lenstra found that yoga has been positively received in library settings. Furthermore, it expands library patrons as well as their use of other areas of the library, “and thus extends the library’s impact in its community.”¹⁶¹

Mindfulness and movement based programmes are beneficial for people of all ages, for instance, young children, students, and working and retired adults.¹⁶² According to the survey responses, it was found that many libraries do not have a dedicated space for movement-based activities.¹⁶³ This highlights a need for consideration of these programmes in library design through accommodating and equipped spaces such as multipurpose programme rooms, interior

and exterior workshop areas, and wellness studios. It is also favourable to consider other programmes that occur at the library and the spaces they may require, so that various activities can occur simultaneously to improve community offerings and participation. Having interior and exterior spaces for movement-based activities to occur throughout the year will also benefit participants, as organisers can adapt for different class sizes, as well as weather and seasonal changes.¹⁶⁴

In 1997, exercise was listed as “...the single most effective means of influencing health and wellbeing.”¹⁶⁵ Libraries support the personal growth of patrons through literacy collections, diverse knowledge topics, and education. However, public library director and professional yoga teacher, Jenn Carson, is one of many who aim to also increase “physical literacy” in library settings with “fitness and wellness-based programming and materials.”¹⁶⁶ By considering the “inextricably interconnected”¹⁶⁷ mind and body in library design, it puts forward the motion of “whole-person literacy”¹⁶⁸ and harmonises cognitive, emotional, and physical intelligence for members of the community while improving health and wellness.

2.3.7 Genius Loci, Sense of Place, and Place Attachment

Genius Loci, Latin for “spirit of the place”, is a term from Roman mythology that is well-known in design from Architectural theorist Christian Norberg-Schulz’s book *Genius Loci: Towards a Phenomenology of Architecture*.¹⁶⁹ The term has been conceptually broadened in modern times to relate to place attachment and sense of place.¹⁷⁰ Cushing and Miller explain that “place attachment is the emotional bond between people and places, while place meaning is the symbolic meaning people ascribe to places.”¹⁷¹

An overarching theme between these three terms is appreciating, considering, and emphasising the unique qualities that make a place special and memorable to its location and users. There are “three core pillars that combine to create a sense of place: physical setting, meaning, and activities.”¹⁷² Examining these pillars and incorporating them into a design through connections to the cultural and ecological presence of an area helps to avoid placelessness, creating a strong sense of place.¹⁷³

Kellert highlights four ways to connect to a place: geographical, historic, ecological, and cultural.¹⁷⁴ A geographical connection to place signifies geological characteristics of a site, including situated orientation, views, and surrounding buildings and landscape features, which creates connection through consideration of these elements within a design.¹⁷⁵ A historic connection to place looks to the “participation and awareness of an area’s culture and collective memory” to bond meaningful links of the past, present, and future.¹⁷⁶ Genius Loci is often a core concept in heritage projects as it captures the historic essence and significance of time. Cushing and Miller state that,

Experiencing historic buildings, as Pallasmaa poignantly explains in *Eyes of the Skin*, enables time and space to stand still and fuse into a singular elemental experience: the sense of being. ‘Architecture emancipates us from the embrace of the present and allows us to experience the slow, healing flow of time. Buildings and cities are instruments and museums of time. They enable us to see and understand the slow passing of history, and to participate in time cycles that surpass individual life.’¹⁷⁷

“Architecture emancipates us from the embrace of the present and allows us to experience the slow, healing flow of time. Buildings and cities are instruments and museums of time. They enable us to see and understand the slow passing of history, and to participate in time cycles that surpass individual life.”¹⁶

Ecological connection to place relates to attributes in the natural world, such as plants, animals, and land and ocean forms, such as mountains, forests, rivers, and estuaries.¹⁷⁸ Kellert highlights that designs should be mindful of not only how they may potentially take away from these and ways to mitigate negative impacts, but also how a design can add positive benefits and work in partnership with ecological systems.¹⁷⁹ For example, by having nearby ecologically designed water sources near new projects and developments for migrating birds. Designs that sustain these systems can help users to make greater connections to a place and the natural world, thereby improving their awareness and participation in conservation of the natural environment and their shared human-built works.

Cultural connection to place combines all three of these, geographical, historic, and ecological factors, to form a meaningful shared identity and belonging. "The need for culture is a universal human need, sustained over time by repetition, normative events, and the architectural heritage of a people, particularly its treasured and distinctive vernacular forms."¹⁸⁰ By

building these connections through design, places become more meaningful to people, increasing their admiration, respect, and pride for the environments they experience.

Cushing and Miller describe a study by Knight Foundation, which found three factors that propel community attachment to a place. Firstly, these include social offerings, including places to gather that offer cultural and social events to bring communities together. Secondly, open and accessible places that are welcoming and diverse. And thirdly, the aesthetics of a place, with high-quality and beautiful areas that inspire and motivate the community.¹⁸¹ Library designs have the ability to unite all three factors with beautiful community spaces and programmes that are open to everyone to get together and enjoy. These theories of *genius loci*, sense of place, and place attachment increase individual wellness and experience by forming and supporting a sense of belonging, feelings of freedom and control, improved self-esteem, and reinforced meaning in life of values and lifestyle.¹⁸²

Salutogenic Model¹²⁵ Translated to Design

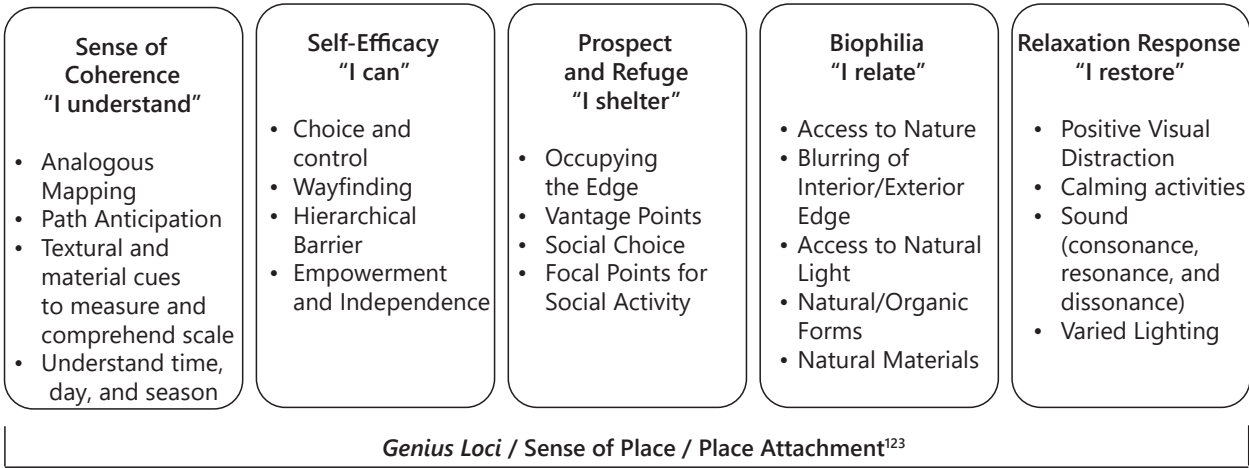


Figure 2 Salutogenic Model translated to design.

Theory/Concept	Description	Design/Programme Implications
Urban Environment Development		
Social Infrastructure	Social infrastructure includes the services, facilities, and spaces that help to support a functioning and thriving social society for the community.	Thriving social infrastructure includes multiple services, programmes, activities, facilities, and spaces, well-maintained spaces with welcoming ambience, inclusive and accessible spaces, respond to the surrounding context, and support citizens.
Adaptable Mixed-Use	Adaptable mixed-use includes designing with spaces that have multiple and flexible uses.	Support a wide range of activities and include spaces that can adapt for different uses. Consider sightlines, sound levels, and access points with materials and layouts.
Holistic Design	Holistic Design encompasses the consideration of the three pillars, society, environment, and economy within a design project.	Implement strategies such as supportive social design, ecologically conscious design techniques, eco-collections and programming, and partnerships with local businesses and organisations.
Local Community Connections		
Sociability	Sociability is the intrinsic need for human interaction and the collective bonds that form.	Lay foundations to increase social capital with designs that focus on social interaction and community collaboration.
Placemaking	Placemaking is a method of creating people-focused spaces that are dynamic, diverse, and meaningful for local communities.	Generate placemaking through seasonal activities, public seating, repurposed concrete infrastructure, pedestrian prioritisation, re-indigenising spaces, reusing and revitalising underused spaces, promoting physical movement, and including interactive play through vibrant installations.
Public Space	Public spaces are open, accessible, and welcoming for variety of users.	Activate public spaces with places for gathering that include well-designed seating that is variable and comfortable and creates connections to outdoor elements, such as sunlight, breezes, trees, and water.

Theory/Concept	Description	Design/Programme Implications
Individual Wellness and Experience		
Salutogenic Design	Salutogenic Design derives from Salutogenesis, meaning health origins. It examines how design can support physical health, mental wellbeing, and social cohesion for health and wellness.	Apply concepts, such as sense of coherence, with meaningfulness, comprehensibility, and manageability, self-efficacy, with motivation and engagement, prospect and refuge, with sheltered spaces for observation, and relaxation response, with lounge areas and active programming that support mindfulness and movement.
Biophilia	Biophilia creates connections to nature within design to improve human-nature relationships, health, wellness, and experiences.	Connect to nature through strategies, such as access to nature, blurring of the interior and exterior edge, natural light, utilise natural/organic forms, imagery, and materials, natural soundscapes, and varied artificial lighting.
Genius Loci, Sense of Place, Place Attachment	<i>Genius Loci</i> , latin for spirit of the place, sense of place, and place attachment relate to the unique entity of a place and meaningful connections formed by the user.	Connect to place by celebrating and emphasising unique features and form, create connections to geographical, historic, ecological, and cultural factors, as well as consider social offerings, accessibility, and meaningful aesthetics.

Table 1 Literature Analysis synthesis.



Practicum Synthesis

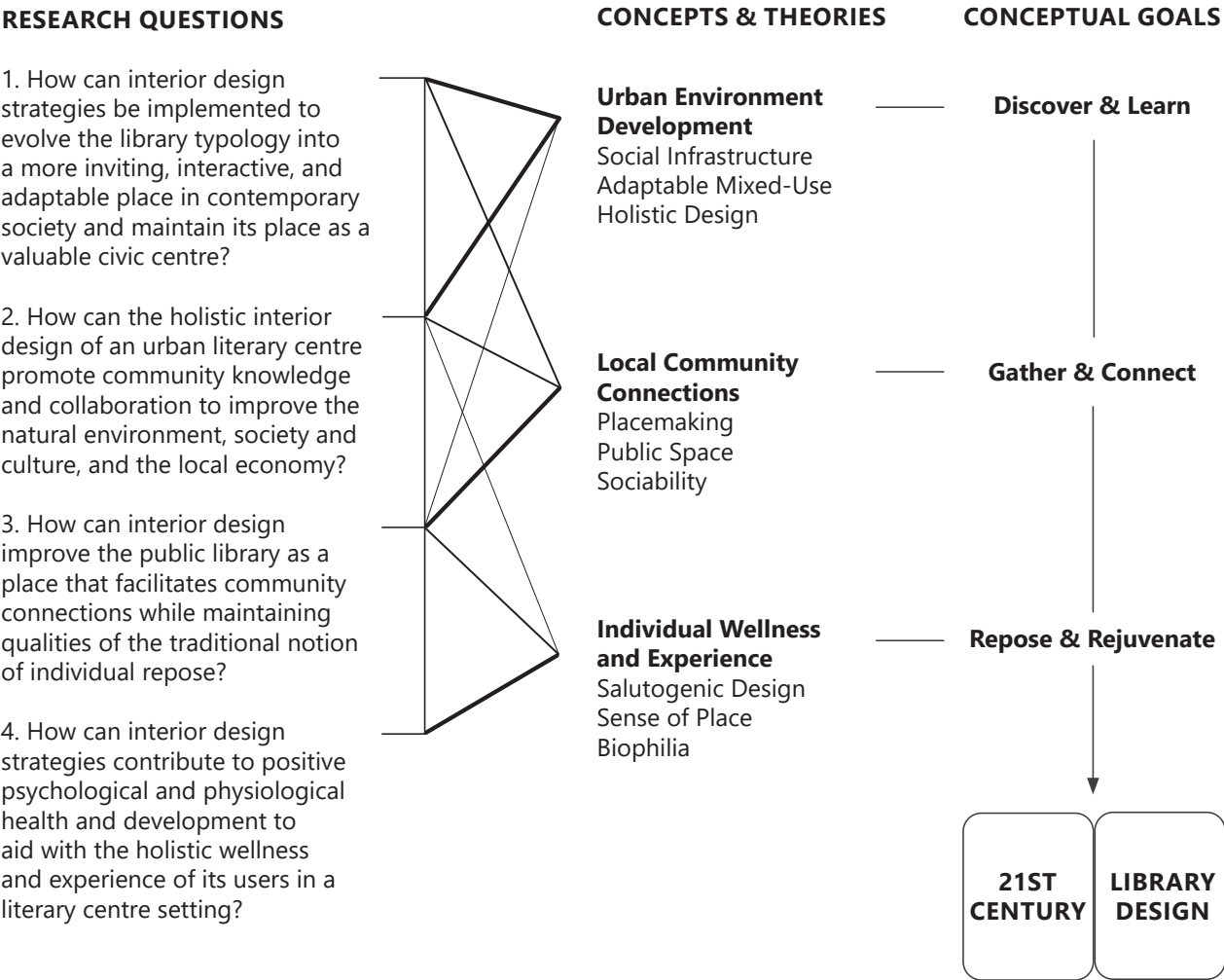


Figure 3 Practicum synthesis diagram.

2.4 Conclusion

With the three levels of examination, including urban environment development, local community connections, and individual wellness and experience, several theories, concepts, and strategies were explored. These are comprised of social infrastructure, adaptable mixed-use, holistic design, sociability, placemaking, public space, salutogenic design, biophilia, and sense of place. Bringing all of these research topics and ideas together prompts design and programme solutions for the proposed Urban Literary Centre. This research is summarised within a table to highlight main ideas, similarities, and differences, and is referred to throughout the design process.

3.0 Precedent Analysis

CHAPTER 3: PRECEDENT ANALYSIS

3.0 Introduction

The precedent analysis examines built works that offer design and programming strategies for inspiration and implementation in the proposed literary centre. The chosen precedents include the Calgary Central Library, State Library of Victoria, and Plumstead Centre. The Calgary Central Library provides insight into a new construction project with 21st-century library design ideas and applications. The State Library of Victoria demonstrates an interior restoration and revitalisation that presents ideas of visitor discovery, creativity, and collaboration. Plumstead Centre contributes considerate methods for an adaptive reuse of the heritage listed Plumstead Library and built extension into an adaptable multi-use community destination.

The precedents are analysed through various topics, including forms, materiality, and programming. Additionally, concepts and theories from Chapter 2: Literature Analysis that are evident within the precedents are discussed. This section connects the literature and precedent analyses to inform programming and design of the project.

3.1 Precedent One

Name: Calgary Central Library
Location: Calgary, Alberta, Canada
Architect: Snøhetta
Collaborator Architect: DIALOG
Size: 22000 m²
Year Completed: 2018
Sustainability: LEED® Gold Certification

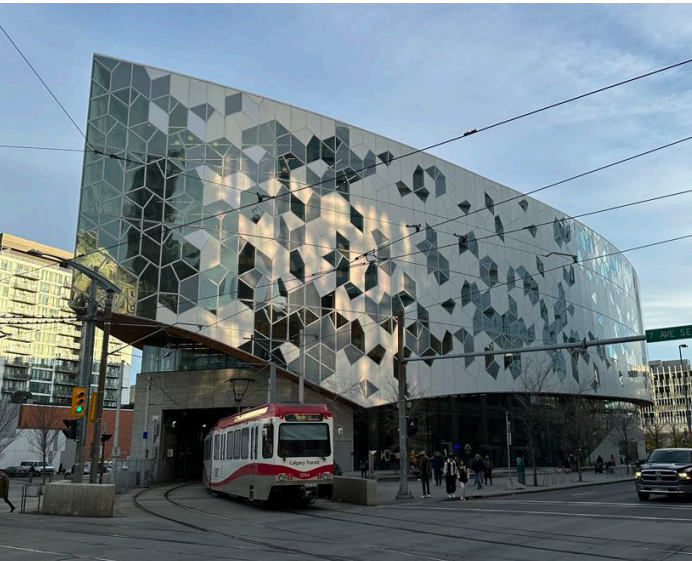


Figure 4 Calgary Central Library exterior.



Figure 5 Calgary Central Library Main Entrance.

Calgary Central Library opened in 2018 as a new public library in Calgary's city centre. It was designed by the Norwegian architectural firm Snøhetta and the Canadian architectural firm Dialog.¹⁸³ Comprising 22000 m² of space, the building demonstrates a 21st century precedent for public library design. The building serves as a point of connection between Calgary's Downtown and East Village. The two neighbourhoods are divided by a light rail public transportation line, which travels beneath the library "from above to below ground on a curved half-moon path."¹⁸⁴ The library links these two areas through a ship-like shaped structure that invites visitors from all façades of the building with gradually sloped terraces towards the raised core.¹⁸⁵ Inside, the floor levels are connected by a central atrium and spiralling staircases that lead upwards to a glass oculus with views to the sky. Calgary Central Library provides various spaces for the public to experience and engage with, enhancing connections within the local community and city.

Forms and Materiality

The building's design demonstrates a regional approach, echoing elements from the natural environments around the city. For example, the sustainably sourced curved cedar-wrapped¹⁸⁶ main entrance "...reference the Chinook cloud arches common to the region."¹⁸⁷ Additionally, the angular geometries of the crystalline shell and glazing suggest traces of the surrounding Canadian Rockies and exhibit abstract shapes "[resembling] an open book, snowflake-like linework, or interlocking houses, anchoring the ideas of the collective and community."¹⁸⁸ The embracing wooden materiality and organic angular geometries continue inward to the light-filled interiors of the building. The exposed interior concrete structure creates a neutral palette that highlights the books,

furniture, artworks, and patrons within the spaces. Accents of green, blue, red, purple, and grey provide intriguing splashes of colour throughout. These attributes demonstrate a contextual and biophilic approach that speaks to critical elements of the region and the new library's purpose of "building community connection."¹⁸⁹

Programming

The library functions as a mixed-use social infrastructure that is composed of a multitude of programming for visitors. The ground floor includes a community lobby, café with outdoor seating, the lower level of a performance hall, multipurpose rooms, and a boardroom. The first floor includes the main entrance and welcome gallery, atrium, and upper level of the performance hall. The first level mezzanine



Figure 6 Calgary Central Library Reading Room.



Figure 7 Calgary Central Library Atrium.

Design and Programme Analysis

includes a café, atrium reading lounge, themed reading and collections area, Children's Library, and Early Learning Centre Craft Room. The second floor includes the collections, Early Learning Centre, Toddler's Nook, Questionarium, Writer's Nook, and meeting and multipurpose rooms. The third floor includes the collections, Teen's Library, study hall, Technology Lab, Idea Lab, Digital Learning Lab, Digital Commons, audio and visual production studios, East Reading Room, multipurpose room, and services for newcomers. The fourth floor includes the collections, Community Living Room, Great Reading Room, Craft Artist Studio, Story Studio and Media Lab, multipurpose room, Elder's Guidance Circle, and Interfaith Room. Each floor also contains public water closets and library operation spaces. Wayfinding signage is posted throughout the building to create visual cues for visitors to find their way around.¹⁹⁰

Calgary Central Library functions as a new piece of social infrastructure, supporting the local community from within the city centre. The vast assembly of spaces and activities showcases the library as both "lieux du livre" (places of books) and "lieux du vivre" (places of living).¹⁹¹ The book collections alongside work and rest areas distributed throughout the floors encourage visitors to explore what the library has to offer. This approach helps to bring people together within the library and create moments of connection and engagement for the local patrons. A range of activities is accommodated by providing spaces for group, individual, analogue, and digital projects. Within these spaces, a variety of table and chair styles and heights are available that offer visitors options to choose where and how they would like to work, socialise, or relax.

The building was designed with a gradient method, including the more vibrant public spaces on the lower levels that become quieter spaces on the upper floors.¹⁹² A similar strategy could be designed in the practicum site, The Pavilion at Assiniboine Park, with

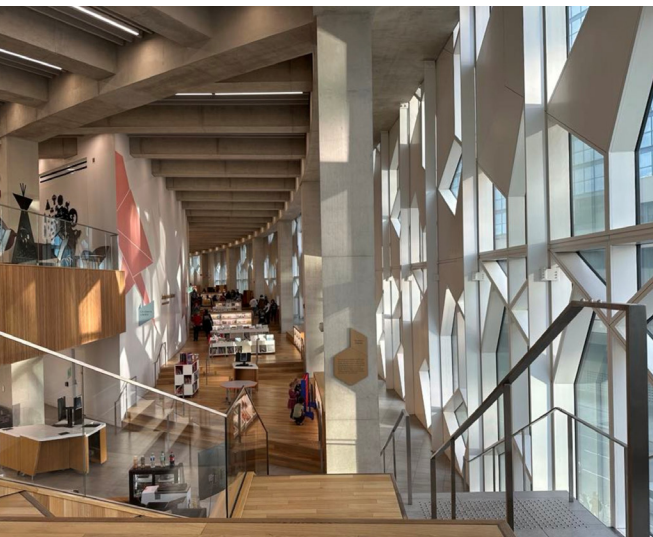


Figure 8 Calgary Central Library staircase seating.



Figure 9 Calgary Central Library children's area.

Level 0	Level 2
Performance Hall	Author in Residence
Exterior Café	Volunteer Lounge
Access to CTrain	Communal Space
Level 1	Level 3
Main Entrance	Digital Commons
Library Express	Technology Lab
	Idea Lab
Level 1M	Level 4
Interior Café	Artist in Residence
Children's Library	Great Reading Room
Questionarium	Community Living Room

floors that become quieter as people ascend. Calgary Central Library's in-between spaces are utilised to create small lounge areas. For example, seating is placed amongst the corridor walls and collections are combined with public common areas where people can work, read, or socialise. Multiple areas in the Calgary Central Library were created with the exterior views in mind to create interior vantage points that connect visitors with the city. The windows of The Pavilion on all sides of the building create opportunities for visual connections to the park's multiple areas and attractions. The central library's abundant use of local wood highlights a biophilic approach that envelopes users in a warm and welcoming exterior to interior environment upon entry and throughout. The building's LEED® Gold certification highlights its commitment to a more sustainable future and can help educate and inspire visitors. Sustainable strategies include high-performing energy-efficient systems, organic and responsibly sourced materials, an abundance of natural light, and programming that facilitates and supports the local community.¹⁹³ With the addition of collaboration with local artists and community organisations through in-residence studios and bookable event spaces, the library emulates a holistic design with consideration for the environmental, social, and economic spheres.

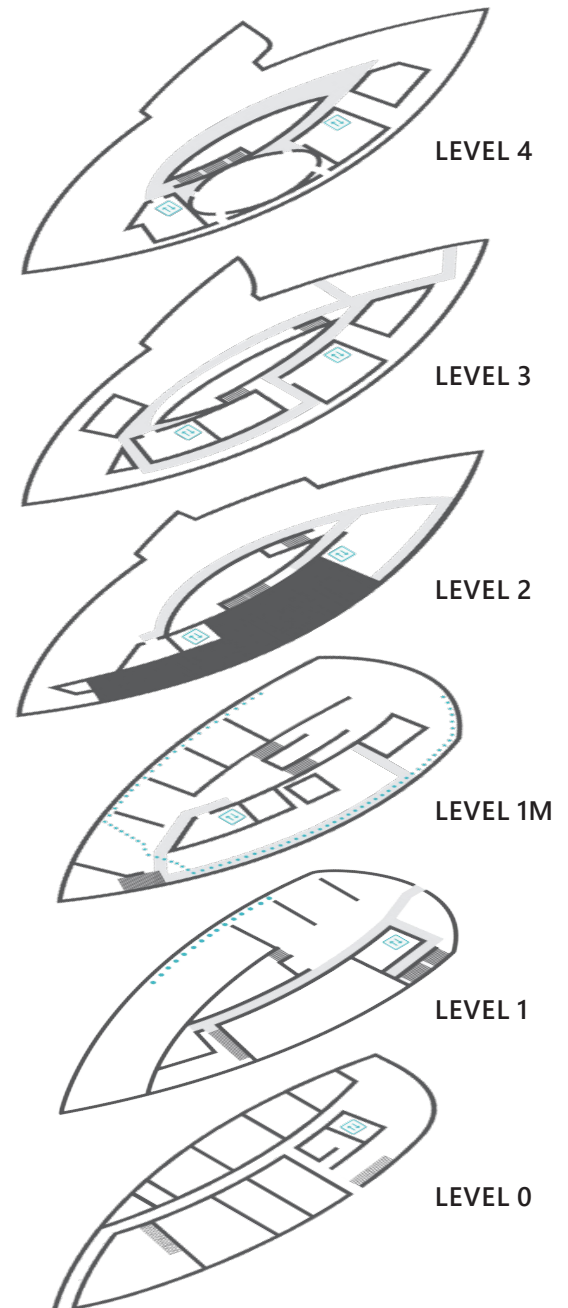


Figure 10 Calgary Central Library levels.

3.2 Precedent Two

Name: State Library Victoria

Location: Melbourne, Victoria, Australia

Architect: Joseph Reed

Redevelopment Architects: Schmidt Hammer Lassen Architects and Architectus

Area: 13532 m²

Year Completed: 1856

Year Redeveloped: 2019

Heritage Category: Victorian Heritage Register

State Library Victoria, designed by architect Joseph Reed, was established in 1854 and opened in 1856. It is Australia's oldest public library, located in the Central Business District of Melbourne, Victoria. Throughout its history, the library has changed and expanded. Today, it consists of 23 separate buildings that are attentively connected, encompassing an entire city block.¹⁹⁴ Originally, "The Library was created as 'the people's university' – a place of learning and discovery for all Victorians",¹⁹⁵ which continues to hold true today. Although it is open to all, the library's print collections are not lent out, as the library primarily functions as an archive for vast amounts of published works. However, the electronic databases provide Victorians with accessible online collections.¹⁹⁶ In addition to their archival work, the library offers a variety of historic and contemporary spaces for inspiration, learning, and collaboration.

Forms and Materiality

The architects envisioned a design that highlighted and restored the historic building, while creating spaces with a contemporary atmosphere for present and future use.¹⁹⁷ The Quad and Information Centre is a community work space that mirrors the six storey high octagonal dome reading room that sits above it. The distinct shape provides a central viewpoint of the space's four quarters that veer off to the corners of the room, separated



Figure 11 State Library Victoria exterior.

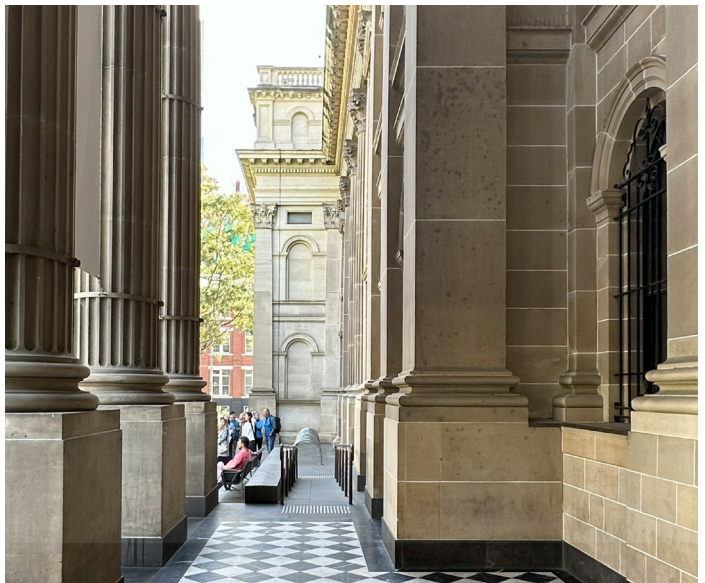


Figure 12 State Library Victoria front entrance.

by glass partition entryways. The remaining areas of the building are rectilinear and include intricate moulding and column details. Large windows around the building's perimeter and skylights fill the spaces with natural light, while new recessed, suspended, and track lighting maintain well-lit spaces throughout.

The architects aimed to reveal rather than replicate original features.¹⁹⁸ Multiple varieties of hardwood flooring can be found throughout, including existing Jarrah and Blackwood, and

new Tasmanian Oak in straight timber plank and herringbone parquetry.¹⁹⁹ Low VOC finishes were chosen as the library was open to the public during construction. The warm-toned wood floors and white walls and ceilings throughout create a refined, yet welcoming, material palette that speaks to the existing heritage qualities. A considerate and contextual combination of old and new coalesce into a mosaic of spaces that work together to form a vibrant and engaging environment.

Programming

The library is composed of a variety of areas, including galleries, exhibition spaces, event venues, reading rooms, lecture halls, two cafés, and a bookshop.²⁰⁰ Upon arrival, the library offers a public outdoor area with steps up to the building that allow activities and conversations to flow inside and out, connecting to the city. The original entrance on the front façade guides visitors into an open foyer that attaches to Hansen Hall and an adjoining café, the Keith Murdoch Gallery, and The Quad and Information Centre. The Quad provides a central area to acquire information and work on projects, while its four corners contain activity hubs to socialise, explore, collaborate, and play. These include

the Conversation Quarter, a flexible space for large-scale presentations and events, the Ideas Quarter, a resource space for emerging entrepreneurs, the Create Quarter, a collaborative space for group work and educational programmes, and the Pauline Gandel Children's Quarter, a free space for children of all ages to learn and play.

An entrance at the rear of the building leads into an open area that contains a café counter and bookshop. Visitors can continue on into the remaining Level Two ground floor spaces, including the Redmond Barry Reading Room, Newspapers and Family History Reading Rooms, Arts Reading Room, Victoria Gallery, Cowen Gallery, North and South Rotundas, and the Isabella Fraser Room for



Figure 13 State Library Victoria interior seating.



Figure 14 State Library Victoria The Quad.

events. Level Three consists of The Ian Potter Queen's Hall, a grand heritage space used as a reading room during the day and an event space at night. Level Three also comprises the iconic octagonal La Trobe Reading Room with its surrounding book collections and glass dome. Levels Four and Five include wrap-around Dome Galleries, while Level Six holds the Dome viewing balcony. Information stations, stairs, lifts, and public toilets are provided throughout the building along with wayfinding signage.

Design and Programme Analysis

State Library Victoria's communal-based design displays several social, public space, and placemaking strategies. The library utilises a combination of top-down and bottom-up, as well as strategic, tactical, and creative approaches to build and sustain its urban and local impacts. Beginning at the front square of the building, two giant chessboards were installed, enticing people to move towards the building and interact with others outside. The unique octagonal form of The Quad propels it as the central hub that celebrates collaboration, exploration, creativity, entrepreneurial endeavours, and provides activities for children. There are numerous study spaces and meeting rooms throughout for varying group sizes and work set-ups. These supports help to guide city residents to make positive and meaningful changes in their own and others' lives and increase their involvement in civic matters.

Since the library is within 23 connected buildings, several entrances and interior thresholds exist. However, the design remains cohesive and intriguing throughout with strategic arrangements to securely open and closed areas when required. The expansive library buildings provide several gallery spaces with vibrant exhibits and engaging

installations that change throughout the year, presenting creative opportunities for interactive play and cultural learning. Adaptable heritage spaces host community functions such as company events, banquets, celebrations, and lectures, which are supported by on-site catering facilities.²⁰¹

The central location and multiple offerings attract diverse visitors to explore the building and its programmes, helping to maintain its value in the community. These types of approaches help progress placemaking to placebecoming, "where public spaces are designed for enduring engagement and evolving purpose."²⁰² "It is not just about making a place come alive once but ensuring it continues to adapt, thrive, and serve as a touchstone of community life."²⁰³



Figure 15 State Library Victoria café and bookshop.



Figure 16 State Library Victoria Hansen Hall.



Figure 17 State Library Victoria Children's Quarter.

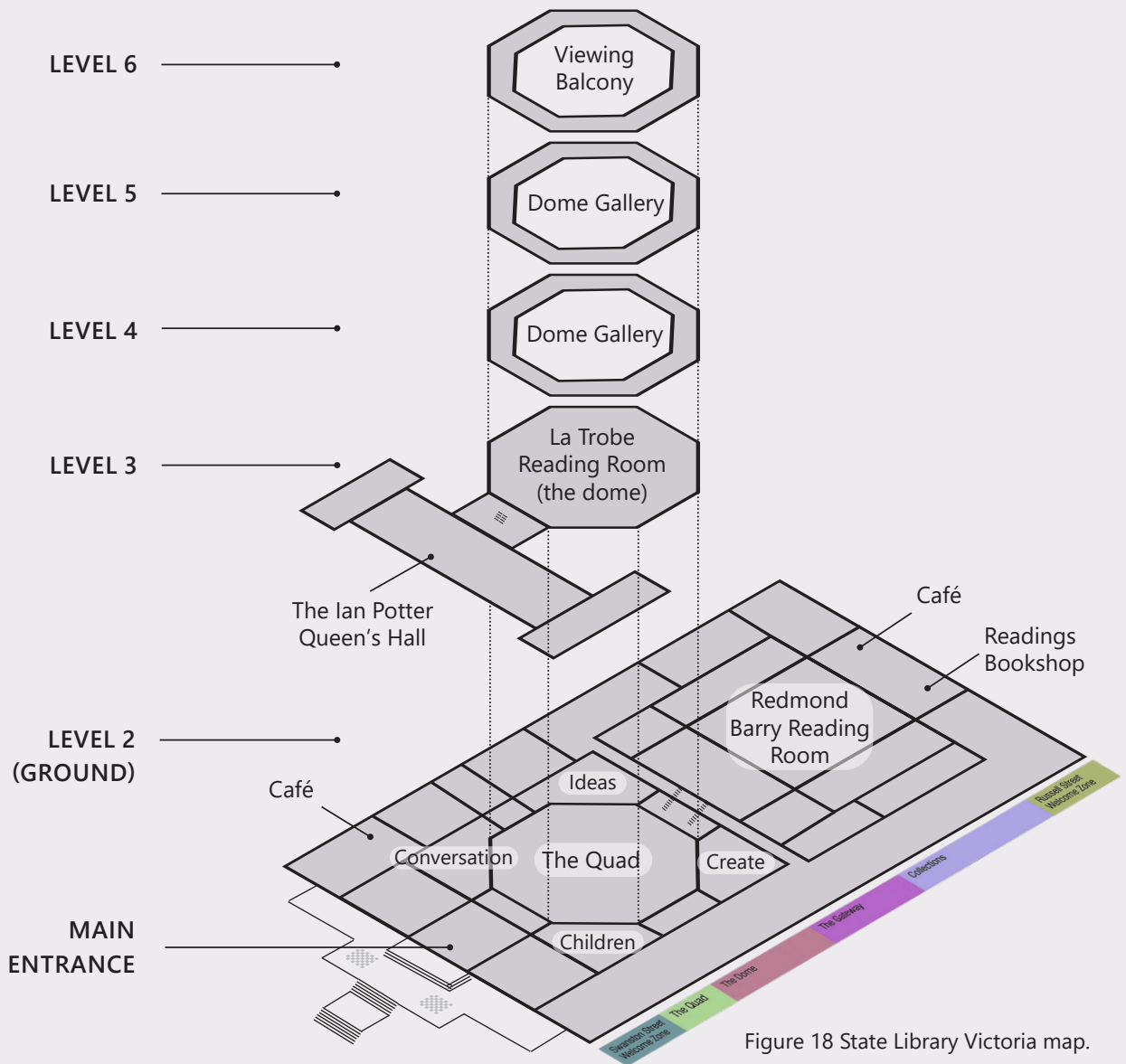


Figure 18 State Library Victoria map.

3.3 Precedent Three

Name: Plumstead Centre

Location: London, England, United Kingdom

Original Building Designer: Frank Sumner

Redevelopment Architect: Hawkins\Brown

Size: 2329 m²

Year Completed: 1904

Year Redeveloped: 2020

Heritage Category: Grade II Listed Building

The Plumstead Library was constructed in 1903 and officially opened in 1904.²⁰⁴ It is located in the Royal Borough of Greenwich in south-east London, England. The two storey building was designed by Frank Sumner and is an early example of the public libraries funded by philanthropist Andrew Carnegie.²⁰⁵ The library is one of the few buildings that remains in the area from this time period that contributed to the "community civic centre and social buildings".²⁰⁶ In 1919, a museum on the first floor was opened, expanding the library's use and engagement. The library gradually fell into disuse as multiple public areas were converted into offices and storage. By the late 20th century, the

closure of a majority of the library's public spaces and the museum led to the building's degeneration. In 2016, the building was acknowledged by Historic England as a Grade II Listed heritage building. A revitalisation of the neighbourhood was planned as the Plumstead Library redevelopment became a significant part of the "Plumstead Urban Framework"²⁰⁷ revival of the local High Street. The redeveloped centre provides the neighbourhood with useful services for health and wellness, along with functioning as a social gathering space for the community.

Forms and Materiality

With consideration for its heritage status, the library was refurbished in strategic ways to preserve its historic characteristics and value while updating the building for a more sustainable, contemporary use. Many original interior elements have been maintained and highlighted, including parquet flooring, mosaic tiling, and barrel-vaulted skylights that were concealed for over 70 years above the multi-use studio spaces.²⁰⁸ To accommodate



Figure 19 Plumstead Centre extension.
© Jack Hobhouse



Figure 20 Plumstead Centre exterior. © Jack Hobhouse



Figure 21 Plumstead Centre café. © Jack Hobhouse

the new programme, a two-storey rectilinear steel-framed brick and glass extension that emulates the materiality of the existing library was constructed on the rear of the original building. The interior colour palette incorporates light-toned woods, muted blue, green, and yellow accents, and contrasting black and white surfaces that form inviting and bright spaces. The new Plumstead Centre was designed by architectural firm Hawkins\ Brown and opened in 2020 with a range of library and recreational spaces and activities.

Programming

According to the architects, "The centre has been designed with openness and inclusiveness at its core, allowing users to look across the full length of the building, through the different spaces and activities, from one end to the other, welcoming all."²⁰⁹ Before the renovation, seventy percent of



Figure 22 Plumstead Centre extension entrance. © Jack Hobhouse

the building was inaccessible to the public.²¹⁰ With the new programme, the majority of spaces have become available for public use to benefit the community. The ground floor extension includes a new two-storey high glass box entrance with a multi-use “book mountain”²¹¹ staircase that functions as vertical circulation, a working surface, relaxing seat, and social setting. A centrally placed lift provides accessible circulation between the two floors. The ground floor also consists of the main library, children’s library, café and kitchen, a gym, change rooms, and public toilets. An original staircase leads to the first floor sky corridor lobby, continuing onwards to work spaces and meeting rooms for hire, a roof terrace, multi-functional studios, a badminton court, and public toilets.

Design and Programme Analysis

Plumstead Centre illustrates how the library can be reimagined to help encourage and foster health and wellness through a design that stimulates both the mind and the body. The project collaborated with local residents to determine their needs and desires for the neighbourhood, highlighting the existing gaps in community services so that they could be implemented into the project.²¹² The regular and children’s libraries on the ground floor offer a range of books, areas for studying and reading, and public computers. Combined with the bookable work stations and meeting rooms on the second floor, these spaces help support education, literacy, and learning in the community.

This unique mixed-use typology welcomes people of all ages to participate in programmes that focus on socialising, creativity, and physical activity. The two studios can accommodate multiple uses, from a youth activity centre to performing arts and wellness classes. The cafécreate provides



Figure 23 Plumstead Centre library.
© Jack Hobhouse



Figure 24 Plumstead Centre café counter.
© Jack Hobhouse

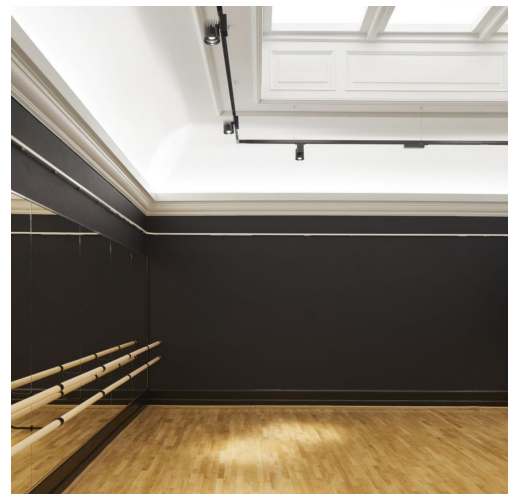
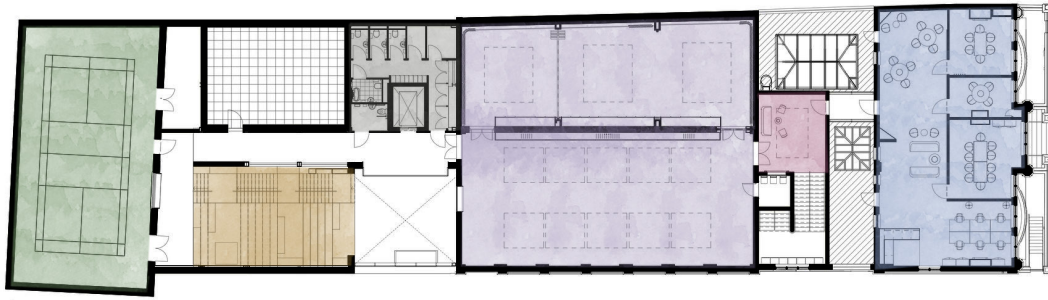


Figure 25 Plumstead Centre movement studio.
© Jack Hobhouse



FIRST FLOOR



GROUND FLOOR

Figure 26 Plumstead Centre plans diagram. © Hawkins\Brown

lounge seating to gather and nourishes the body with a selection of food and drink. The design demonstrates characteristics of sense of coherence, self-efficacy, and prospect and refuge through its open floor plans, a central corridor, focal points, and room and furniture layouts that enable moments of sheltering and observation. Relaxation response is activated by the combination of physical and rest activities. Furthermore, place attachment was achieved by the integration of the neighbourhood's historic and cultural significance in the restoration and new design. These approaches demonstrate the library's ability to metamorphose into a new, yet recognisable, entity that can further shape health, wellness, and experiences within the built environment.

LEGEND

- Library (G) / Meeting Rooms (1)
- Café (G) / Lounge (1)
- Multi-Functional Spaces
- New Entrance / Stair Mountain
- Gym (G) / Badminton Court (1)
- Ancillary (WCs, Office, Storage)

Design Precedents Synthesis

Description	Design Features	Programming Features	Spatial Strategies and Design Implications
Calgary Public Library			
Location: Calgary, Alberta, Canada Architect: Snøhetta Collaborator Architect: DIALOG Area: 22000 m ² Year Built: 2018 Type: New Construction Sustainability: LEED® Gold certification	• Ship-like shaped structure with a crystalline shell and glazing. • Integration of public transport system in design with raised building core. • Cedar-wrapped main entrance that emulates Chinook cloud arches. • Central light-filled hemlock atrium with spiralling stairs and glass oculus. • Neutral interior concrete structure and added colour through furniture and art.	• Vast mixture of spaces including book collections, cafés, reading and writing areas, toddler, children, and teen spaces, digital tech labs, art studios, and performance hall. • Gradient method where higher floor spaces become quieter. • Spaces for group, individual, analogue and digital projects. • In-between lounge spaces combined with circulation paths. • Wayfinding signage throughout.	• Biophilic and contextual design approaches that speak to the surrounding landscape. • Consideration of exterior views from interior vantage points. • Consideration of various sound levels and working styles to accommodate multiple people and activities. • Use of similar materiality to connect the exterior and interior. • Using sustainable strategies, such as local materials and natural light to inspire and engage visitors.
State Library Victoria			
Location: Melbourne, Victoria, Australia Architect: Joseph Reed Redevelopment Architects: Schmidt Hammer Lassen Architects and Architectus Area: 13532 m ² Year Built: 1854 Year Redeveloped: 2019 Type: Restoration and Adaptive Reuse Heritage Category: Victorian Heritage Register	• Collection of 23 buildings creates an interior mosaic of connecting spaces. • Octagonal six-storey domed reading room forms The Quad, a unique community work space beneath. • Variety of existing and new hardwoods leads to intriguing combination of flooring styles. • Heritage colour palette of warm toned wood and white walls and ceilings. • Considerate and contextual combination of old and new features.	• The Quad contains four activity hubs, including the Conversation, Ideas, Create, and Children's Quarters. • Multiple galleries, event venues, reading rooms, and lecture halls. • Two cafés and a bookshop are included on the ground floor. • A majority of the interior spaces are open to the public and support community learning and activities. • Outdoor public square provides space for numerous activities.	• Connection of old and new building elements speaks to the past, present, and future. • Programme supports community initiatives, events, and engagement. • Uses existing building forms to create unique spatial organisation. • Implements adaptability with spaces that can change uses from day to evening. • Exterior spaces provide inviting and interesting design and activities. • Central connection to city that attracts diverse visitors.

Description	Design Features	Programming Features	Spatial Strategies and Design Implications
Plumstead Centre			
Location: London, England, United Kingdom Original Building Designer: Frank Sumner Redevelopment Architect: Hawkins\Brown Area: 2329 m ² Year Built: 1903 Year Redeveloped: 2020 Type: Adaptive Reuse and New Extension Heritage Category: Grade II Listed Building	• Original 1903 Plumstead Library building and new glass, brick, and metal extension built at rear. • Maintained heritage features including hardwood parquet floorings, mosaic tiling, and barrel-vaulted skylights. • Secondary glazing added to maintain original windows and reduce noise and heat loss. • Colour palette of light-toned woods, muted colours, and contrasting black and white.	• Open floor plan with clear sightlines across spaces allows users to feel welcome and freely explore. • Majority of the building is available for public use. • New two-storey glass foyer creates inviting social space. • Building includes main and children's libraries, café, a gym, change rooms, badminton court, multi-functional studios, and bookable meeting rooms.	• Spaces are adaptable for different uses. • Programme supports the mind and body. • Preservation of valuable heritage features. • Reversible solutions provide less modification to historic building. • Open floor plan with sightlines and as many accessible public spaces as possible. • New design emulates, but does not mimic the original building. • Materially and colour scheme inspired by the existing historic building.

Table 2 Design Precedents synthesis.

3.4 Conclusion

The chosen precedents show several design and programme strategies that can be applied to the Urban Literary Centre. The new Calgary Central Library provides insight into adaptable mixed-use biophilic design that considers the three pillars of the environment, society, and economy. The redeveloped State Library Victoria highlights placemaking and sociability of public spaces. The revitalised and new addition to Plumstead Centre reimagines the public library as a centre for health and wellness for the local neighbourhood through design and programming techniques such as sense of coherence, self-efficacy, prospect and refuge, relaxation response, and place attachment. These examples will be helpful in applying these theories to the design and programme of the Urban Literacy Centre.



4.0 Site and Building Analysis

CHAPTER 4: SITE AND BUILDING ANALYSIS

4.0 Introduction

As previously discussed in Chapter 1: Introduction, Winnipeg was chosen as the city for this practicum project because its public libraries could benefit from the insights design can offer to further develop and enhance the library as a more beneficial destination. Winnipeg is a city full of history, culture, arts, and sports. Its central location within Canada offers a wide-ranging climate that accommodates a multitude of activities throughout the seasons and diverse connections to other locations. When deciding on a location for the site, several considerations were considered to reflect the intentions of the project, which helped to determine the site for this project, The Pavilion at Assiniboine Park.

Practicum Site

Name: The Pavilion at Assiniboine Park

Location: Winnipeg, Manitoba, Canada

Address: 55 Pavilion Crescent, Winnipeg, MB

Approximate Size: 2000 m²

Storeys: 2.5 (3 floors)

Architect: Cyril Chivers

Co-Architect: George Northwood

Architecture Firm: Northwood & Chivers

Year Constructed: 1929-1930 (original pergola and lily pond from 1908)

Date Opened: 24 May 1930

Heritage Category: Grade II Municipally-Designated Historic Site



Figure 27 Assiniboine Park Pavilion

Site and Building Considerations

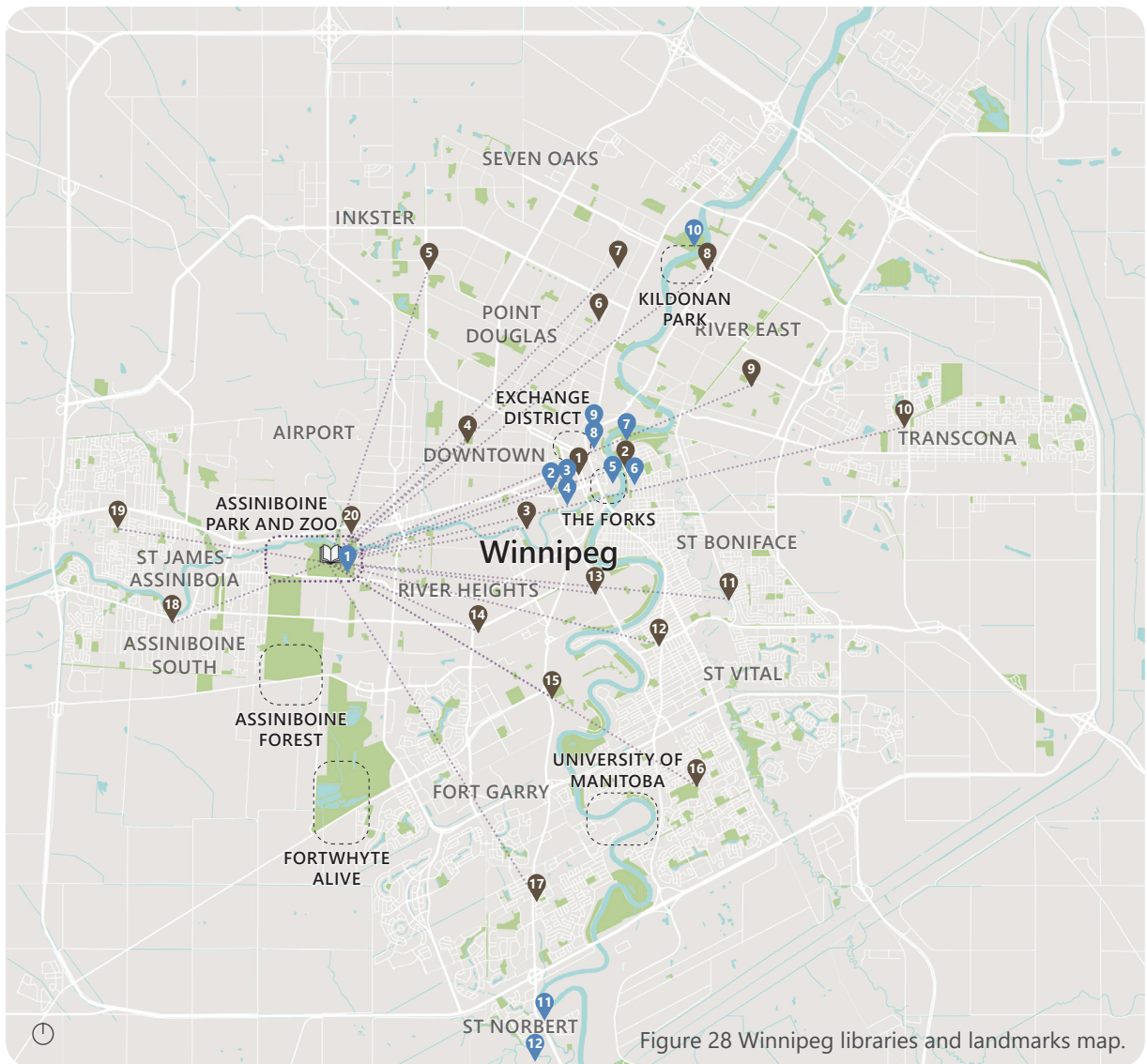
- Adaptive reuse of an existing building to restore and enhance the heritage value.
- Adjacent green space for outdoor activities (i.e. reading garden) and nearby natural features (i.e. trees, water) to create indoor/outdoor connections with the city and nature.
- Close to walking and biking trails to encourage active lifestyles.
- Near existing public transport or opportunity for new routes.
- Near various amenities, including other attractions, restaurants, and shops.
- A diverse area to bring people from various backgrounds together.
- Consideration of other library branch locations.
- Ability for the building to accommodate a variety of spaces and activities.
- Good amount of natural light.
- Potential for old and new elements to coalesce.

4.1 Site Exploration

An exploration of sites in the city was completed to determine possible buildings that could be used for the project. The existing libraries within Winnipeg were examined, as well as multiple community centres and historic buildings. The site that was chosen for the practicum is The Pavilion at Assiniboine Park, located at 55 Pavilion Crescent. This site met a majority of the considerations, including historic significance, surrounding trails and natural features, nearby public transport routes, connection to other amenities and activities, and being an area that brings diverse people together.

4.2 Site Description

The Pavilion, built from 1929 to 1930, is a prominent historic landmark building in Winnipeg which sits within the city's largest public park. Assiniboine Park is located in the southwest of Winnipeg with the Assiniboine River to the north and the Assiniboine Forest to the south. The park is established between two major streets, Portage Avenue and Corydon Avenue/Roblin Boulevard, which include bus routes that take approximately ten minutes to walk to from The Pavilion. In the warmer months, the Domo Trolley provides access to the many attractions around the park. Public transport has also been provide that goes directly from The Forks to the park. Assiniboine Park offers expansive green space, various amenities, such as gardens, restaurants, cafés, and galleries, and several events throughout the year for locals and visitors. Some activities visitors can partake in include nature walks, picnicking, ice skating, and cross-country skiing. The park and its multiple outdoor gardens, along with many events, are free for the public to visit and attend.



📍 WINNIPEG PUBLIC LIBRARIES

- | | |
|---------------------------|---------------------------|
| 1. Millennium | 11. Windsor Park |
| 2. St. Boniface | 12. St. Vital |
| 3. Cornish | 13. Osborne |
| 4. Harvey Smith | 14. Bill and Helen Norrie |
| 5. Sir William Stephenson | 15. Fort Garry |
| 6. St. John's | 16. Louis Riel |
| 7. West Kildonan | 17. Pembina Trail |
| 8. Henderson | 18. Charleswood |
| 9. Munroe | 19. Westwood |
| 10. Transcona | 20. St James Assiniboia |

LEGEND

- | | |
|----------------|------------------|
| Practicum Site | Forest and Parks |
| Landmark Areas | Rivers and Ponds |

📍 WINNIPEG LANDMARKS

- The Pavilion at Assiniboine Park
1. The Leaf
 2. Winnipeg Art Gallery
 3. Royal Winnipeg Ballet
 4. Manitoba Legislative Building
 5. Canadian Museum of Human Rights
 6. St Boniface Cathedral
 7. Fort Gibraltar
 8. Centennial Concert Hall
 9. Manitoba Museum
 10. Rainbow Stage
 11. Le Marché St Norbert Farmers Market
 12. Trappist Monastery Provincial Heritage Park

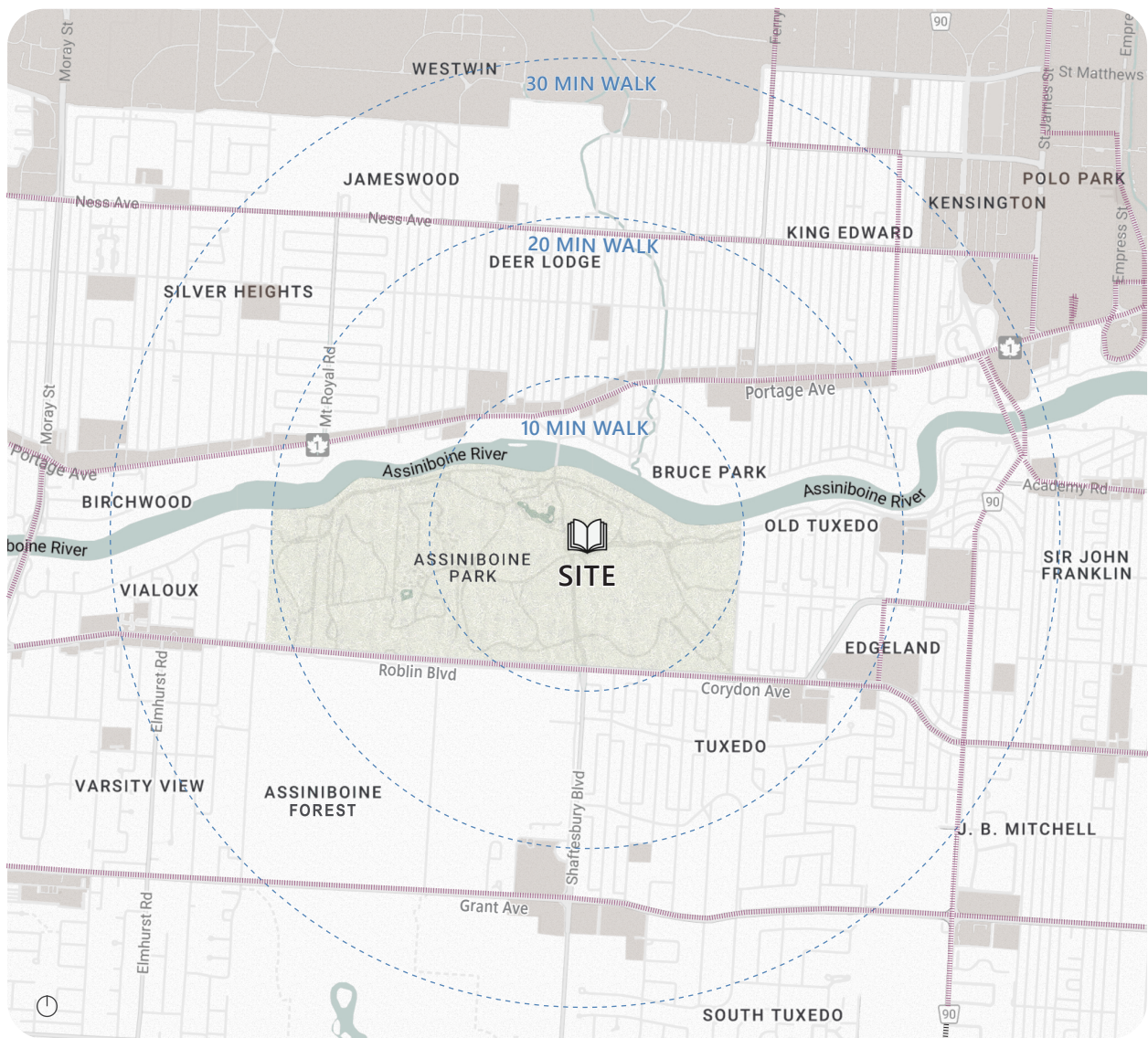


Figure 29 Assiniboine Park surrounding neighbourhoods map.

Surrounding Neighbourhood Amenities

- Shopping Centres
- Cinemas
- Assiniboine Forest
- Splash Parks and Pools
- Public Parks
- Golf Courses
- Community Centres
- Fitness Centres
- Schools and Universities
- Restaurants and Cafés
- Supermarkets

LEGEND

- The Pavilion
- Walking Distance
- Daily Bus Routes
- Commercial
- Residential

The Pavilion provides interior space among three floors, generous amounts of natural light, and an exterior pergola and pond. On 5 April 1982, the Pavilion at Assiniboine Park was listed as a Grade II Municipally-Designated Historic Site.²¹³ A thorough examination of the park and pavilion was conducted to paint a picture of its history and current position in the City of Winnipeg. This analysis sets the stage to support and help create a prospective design for The Pavilion as an Urban Literary Centre that reflects existing amenities and further enhances Assiniboine Park and the Winnipeg Public Library.

4.3 Assiniboine Park History and Overview

Similar to the emergence of public libraries, public parks were a considerable development of civic design that further enhanced our built environments. The Winnipeg Architecture Foundation notes that “urban parks were commonly conceived as places of respite for the new and growing populations of cities; areas to connect with nature in an industrialising society.”²¹⁴ Assiniboine Park is a notable example within the history of urban parks in Canada. The first Public Parks Board in Winnipeg, formed in 1893, envisioned the large city park.²¹⁵ The intention of the park was to improve connections with nature and physical movement through outdoor activities, alongside broadening the minds of city residents through a collection of “exhibitions, expositions, zoos, and botanical gardens.”²¹⁶ Matters that remain vital for present-day urban environments and residents. While Assiniboine Park has maintained an adequate amount of its historic features, the park has also experienced redevelopments, synchronously evolving to respond to the changing city and world events.



Figure 30 Assiniboine Park detail photographs.

The planning for Assiniboine Park and Zoo began in 1904, and the park officially opened in 1909.²¹⁷ Assiniboine Park shares the name of the river and forest it sits along. Its prominence and admired character in Winnipeg is evident as "...throughout its history many people continued to call it by its unofficial name - City Park."²¹⁸ The park consists of gently rolling lawns, winding pathways, gardens, and ponds.²¹⁹ The large green space provides Winnipeg residents with a peaceful and maintained place for recreation, relaxation, and connection. In 1908, the original pavilion was built as a social centre for the park. A new pavilion was built in the same location from 1929-30 and opened in May 1930. The new pavilion followed the footprint of the original while maintaining the pergola and lily pond from 1908, remaining an iconic Winnipeg landmark.

In 1914, the glass Palm House Conservatory was constructed to house tropical plants. In 1917, the building was expanded with north and south wings.²²⁰ A coffee shop was implemented in 1964 on the east side to improve the experience of visitors.²²¹ Due to ageing infrastructure, the tropical plants eventually required a new enclosure to ensure their future health and enjoyment.²²² The new Assiniboine Park Conservatory opened in 1970, built over the existing Palm House to maintain the integrity of the plants, with the old structure being dismantled shortly after.²²³ Akin to the former Palm House, the Conservatory was a free and welcoming retreat from the cold Winnipeg winters with its warm and humid tropical interior. The centre of the brick and glass building housed the Palm Room, with thousands of tropical plants and a pond.²²⁴ The building also included space for various events,

such as horticultural groups, and at one time, a restaurant. The Conservatory closed its doors and was demolished in 2018 with the planned construction and opening of The Leaf, an indoor and outdoor botanical attraction.

The Leaf - Canada's Diversity Gardens at Assiniboine Park opened in December 2022.²²⁵ Inside the leaf-like structure are four areas: the Tropical Biome, Mediterranean Biome, Seasonal Display, and Butterfly Garden. The Tropical Biome highlights lush greenery, winding paths into small alcoves, an indoor waterfall, and a koi pond. The Mediterranean Biome contains a collection of leafy plants, ferns, vines, and small trees with a variety of textures and fragrances. A raised central platform provides a place to sit with bistro-style tables and chairs to immerse in the aromatic surroundings. The Seasonal Display exhibits changing botanical arrangements that explore "...seasonal and global themes."²²⁶ The enclosed Butterfly Garden rests six stories above the ground floor, housing an enchanting array of butterfly species that flutter around the foliage and flowers.

The building also includes The Leaf Gift Shop, Coffee Bar, and Gather Craft Kitchen & Bar. A Living Classroom for "environmental and cultural education",²²⁷ along with a Banquet Hall and Pre-function Space, complete the interior programming. The Leaf outdoor gardens comprise of the Indigenous Peoples Garden, Kitchen Garden, Seasonal Garden, Performance Garden, Sensory Garden, and tree-filled Grove. The LEED certified building promotes sustainability and diversity through its design and programmes, further developing the purpose and impact of Assiniboine Park as a destination for the City of Winnipeg.

Many features from the earlier years of Assiniboine Park remain today for people to enjoy. The original duck pond, once called "Swan Lake",²²⁸ was implemented in the initial design of the park. Sports fields were laid out in the 1910s, including for the popular games of Cricket and Lacrosse.²²⁹ Additional athletic fields exist today for various sports and activities. The planning for the English Garden began in 1927, which attracts numerous visitors with decorative water fountains and blooms of colourful flowers.²³⁰ The Assiniboine River Footbridge opened in 1932, offering pedestrians year-round access to Portage Avenue.²³¹ In 1962, Manitoba's last used steam-powered locomotive, the Canadian National Railway Locomotive No. 6043, was installed at Assiniboine Park to commemorate its history.²³² A scaled-down steam train was inserted into the park in 1964, taking passengers aboard a small circular route around a wooded area.²³³

From approximately 1992 to 2011, the park underwent several additions and redevelopments.²³⁴ In 1992, the Winnie the Bear Statue was donated to and placed in the park, based upon the bear named after Winnipeg, who inspired A. A. Milne's storybook character, Winnie-the-Pooh. The Leo Mol Sculpture Garden opened in 1992 with a series of bronze sculptures, more of which were added in future years. In 1999, the Lyric Theatre was completed in the same architectural style as the 1930 Pavilion. The stage opens to a large grass lawn, hosting numerous shows of theatre, film, music, and dance, such as the annual Ballet in the Park, a free entry production presented by the Royal Winnipeg Ballet during the summer. The lawn holds a number of events, some yearly such as the Teddy Bears' Picnic, and some singular events, such as the 2016 Harry Potter book launch.²³⁵

In 2011, the Qualico Family Centre was completed, which includes the Park Café and an event space. Furthermore, the duck pond was expanded, and the Nature Playground was opened. The zoo developed Journey to Churchill, an educational exhibit for northern species, in 2014. The opening of The Leaf in 2022 was the latest significant development for the park to date. The broad range of attractions, events, and activities in the park provides people of all ages and backgrounds to experience what it has to offer, while exhibiting a well-rounded collection of historic and contemporary features.



Assiniboine Park Timeline

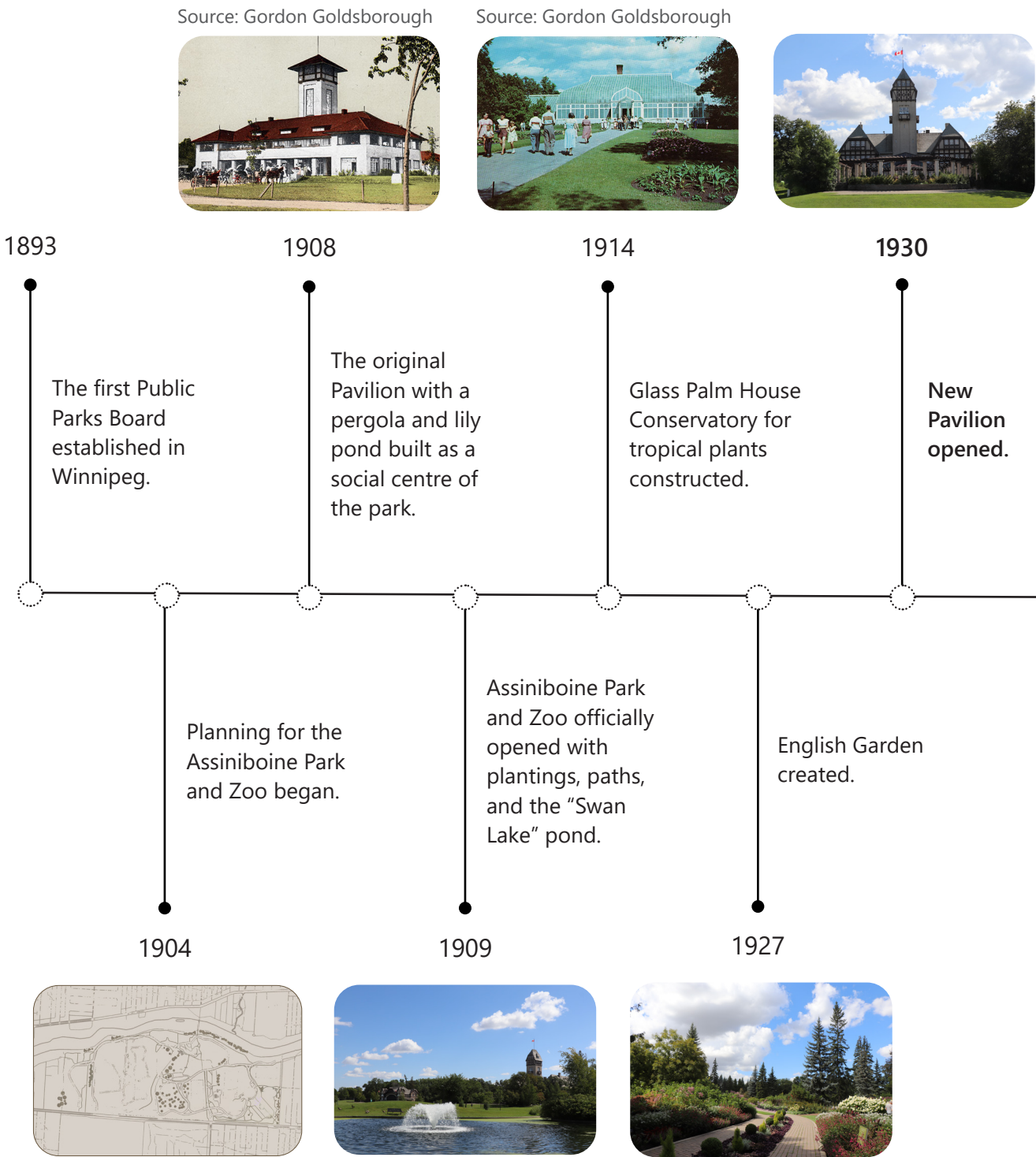


Figure 31 Assiniboine Park timeline.

Source: Gordon Goldsborough



1970

The new Assiniboine Park Conservatory opened, built over the existing Palm House to maintain the tropical plants.



1999

Lyric Theatre built in the same architectural style as The Pavilion.



2022

The Leaf - Canada's Diversity Gardens opened.



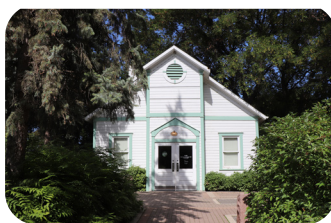
Assiniboine River Footbridge opened for pedestrians, providing year-round access to Portage Avenue.

1932



Leo Mol Sculpture Garden opened.

1992



Qualico Family Centre completed, Duck Pond expanded, and Nature Playground was opened.

2011



Assiniboine Park Map



- LEGEND** ⌚
- ⌚ Assiniboine Park Bus Stops
 - Ⓟ Parking
 - ⦶ Practicum Site

Figure 32 Assiniboine Park map.



Assiniboine Park Current Attractions

	The Pavilion at Assiniboine Park		Cargo Bar* (\$)
	- Ivan Ere Gallery - John P Crabb Gallery - Community Gallery - Pooh Gallery		English Garden
			
	Assiniboine Park Zoo (\$)		Leo Mol Sculpture Garden, Gallery*, & Schoolhouse*
	- Tundra Grill - Wild Things Unique Gifts - Polar Playground		
			Terry Fox Fitness Trail
			Sports Fields
	Qualico Family Centre (\$)		Bike Rentals* (\$)
	- The Park Café - The Park Treats - Tamarack Room		Steam Train* (\$)
			Nature Playground*
			Tobbogan Hill*
	The Leaf (\$)		Citizens Hall of Fame
	- The Leaf Biomes - The Leaf Coffee Bar - Gather Craft Kitchen & Bar - The Leaf Gift Shop - Living Classroom - Outdoor Gardens at The Leaf		Mayor's Grove
			Herb Garden
	Lyric Theatre*		Winnie The Bear Statue
			
	Riley Family Duck Pond (ice skating in the winter)		

Figure 33 Assiniboine Park current attractions.

LEGEND

-  Arts, Culture, & Education
-  Food, Beverages, & Shops
-  Entertainment & Events
-  Flora & Fauna
-  Recreation & Sports

(\$) Paid activities

*Seasonal



4.4 The Pavilion History and Overview

The original pavilion was designed by John D. Atchison and built in 1908 as a central location in the park for amenities and social gatherings.²³⁶ The building, "...which echoes the early 'Prairie Style' work of Frank Lloyd Wright," was designed by architect John D. Atchison. The interior presented a lively atmosphere with spaces for refreshments, a dance hall, and a banquet room that were used by many park visitors. The tower, which held water from the Assiniboine River, could be seen from around the park and beyond.²³⁷ The exterior encompassed a serene garden with vine-covered wooden pergolas and a reflective lily pond. Spector recalls a description of the building from a 1909 press coverage article, writing:

The open pavilion stood on the edge of a natural terrace overlooking a fine survey of rolling park meadows and commanding an excellent view of the meandering Assiniboine River. The main building ascended two storeys. A large refreshment counter and lunch room occupied the main floor. On the second floor, three dining halls and service rooms surrounded by wide covered balconies "commanded fine views of the park." The interior of the building boasted a finish of plaster and British Columbia fir stained in soft shades of brown. The exterior of the building presented a rough cast stucco-like and stained pine finish. To visitors, the building stood splendid in its beauty and stature.²³⁸

The original pavilion had a light-frame construction that was only planned for summer use.²³⁹ This limited quality led to multiple repairs and upgrades, eventually bringing into question the future usage of the building.²⁴⁰ In 1929, the original pavilion burnt down, promptly motivating a new pavilion to be built in the same location, which opened on 24 May 1930.²⁴¹ The new pavilion was designed and arranged by



Figure 34 Assiniboine Park 1908 Pavilion, 1927.

architects Cyril M. U. Chivers and George W. Northwood.^{242 243} The Pavilion acknowledges the shape of the original and recreates its recognisable silhouette with a rising central decorative tower. The pergola and pond from the rear garden of the original 1908 pavilion remained and were maintained in the design of the new pavilion. The H-shaped building is two and a half storeys high, featuring a second floor balcony and a third floor jettied attic ceiling.²⁴⁴ The structure was built of higher-quality elements than the original. The new design implemented a piled foundation to the bedrock, considerable insulation, and was constructed of "steel and timber...with [a] concrete basement and floor slabs."²⁴⁵ The new pavilion was anticipated to remain in the park for a century,²⁴⁶ providing Winnipeg with a long-lasting and appreciated landmark.



Figure 35 Assiniboine Park Pavilion south front view.

The design of the new pavilion embraces a mixture of styles. Primarily, Tudor-inspired English Cottage impressions with a half-timbered and stucco exterior, numerous multi-paned windows, and a dormer gabled wood-shingled roof.²⁴⁷ The design also alludes to styles of the French Chateau and Swiss Chalet, as well as Northern European-inspired massing, while the central tower emulates a Bavarian town hall.²⁴⁸ Chivers intended for the new pavilion to welcome people from all backgrounds year-round and continue the original pavilion's intention as a centre of enjoyable engagement in the park.²⁴⁹ The new pavilion's interior had maple flooring, timber columns and beams, and wooden staircases and mouldings.²⁵⁰ The first floor included a main refreshment room with a lobby and kitchen in each wing.

The second floor consisted of an open dining room and dance hall, a balcony, as well as a stair lobby, servery, and lavatory on either end. The third floor was generally underutilised as it remained unfurnished.²⁵¹ Although occupied on occasion in the 1930s and 40s for social events, the new pavilion was unable to achieve the same communal quality that was present in the original.²⁵² However, the first floor refreshment counter, which was popular for its cool beverages and ice cream in the summer months, was occupied the most in the new building. While the majority of the interior was underutilised, The Pavilion provided an idyllic backdrop to many events in the park held on the north lawn and bandstand, such as the visit of Queen Elizabeth II and Prince Philip in 1959, which saw 15,000 attendees.²⁵³

Between 1965 and 1979, The Pavilion underwent renovations to improve exterior site conditions and the interior of the building after previous years of declining use.²⁵⁴ In 1965, the south lot in front of the building was revitalised with inviting landscaping features. New water closets, along with improved tile flooring and lighting, were installed on the second floor in 1968. The first floor refreshments area was updated, and a space was designed for a park museum and souvenir shop the next year; however, it was never realised. The walkways around The Pavilion were repaved with interlocking brick in 1979. Despite the gradual improvements, these redevelopments did not lead to the hopeful renewal of the building, as it once again dwindled to minimal use.²⁵⁵

In 1998, "a large-scale renovation again brought new life to the facility, which came to house a new restaurant and galleries housing works by local artists Clarence Tilenius, Ivan Eyre, and Walter J. Phillips. At this time, a glazed solarium-style space was added to the building's north side."²⁵⁶ The solarium has held three restaurants since this renovation, including Tavern in the Park, Terrace Fifty-Five, and Terrace in the Park.²⁵⁷ While a new restaurant tenant could not be found in recent years, the first floor has continued to be used for events. The building was renovated again in 2016 with updates to the second and third floor galleries, mechanical systems, insulation, and new roofing.²⁵⁸ A partnership with the Winnipeg Art Gallery has continued to bring free and accessible art to park visitors within The Pavilion.²⁵⁹ The various building upgrades have prolonged the integrity of the building, allowing it to be utilised and enjoyed for many more years.



Figure 36 Assiniboine Park Pavilion north rear garden.



Figure 37 Assiniboine Park Pavilion west side view.



Figure 38 Assiniboine Park Pavilion pergola walkway.

4.5 The Pavilion Present Features and Use

The main entrance of The Pavilion is on the south front façade and can be accessed by four steps upward or with the accessible ramp. There is an event entrance on the west side and a staff entrance on the east side. The solarium addition includes exterior doors on the east and west sides that provide entry to the rear garden. A large, paved lot to the southeast is designated for public parking, while a smaller lot on the east side of the building is available for assigned parking and deliveries. A brick walkway offers access around the building from the front square to the rear garden. Paved pedestrian paths connect The Pavilion north to the Assiniboine River Footbridge, onwards to Portage Avenue, and south to Corydon Avenue/Roblin Boulevard. These paths also link The Pavilion to other amenities in the Park, such as the Duck Pond, English Garden, and The Leaf.

The building encompasses a neutral palette with white walls and trim and original maple flooring on the second floor. Two stairwells with original wooden staircases lead from the first floor to the second and third floors; however, they are not currently open for public use. An additional stairwell provides access to the decorative tower, which is also not available to the public. There is one lift in the building that provides access to the three floors. The first floor consists of an entry vestibule, visitor foyer and reception, water closets, offices, a meeting room, commercial kitchen, and event spaces that include the bar, glass solarium, and rear garden. The second floor presently holds the John P. Crabb Gallery with artworks by Water J. Phillips, Pooh Gallery showcasing *The Many Sides of Winnie-the-Pooh*, and Community Gallery for local artists.²⁶⁰ Additionally, it contains administration spaces and public water closets. The third floor exhibits the Ivan Eyre Gallery with landscape works by Ivan Eyre.²⁶¹

Due to the renovation into a gallery typology, several of the exterior windows are walled over, minimising natural light into the interior of The Pavilion. Select windows remain accessible in the second floor Community Gallery and the third floor gallery. It is planned to restore access to all windows to maximise natural light in the building. Although the free public galleries are beneficial, as they offer accessible cultural, historical, and artistic value to a wide range of people, the single typology can limit the use of the building. Additionally, the ground floor's current primary use for events reduces public access within the building and leaves the rear solarium and garden essentially unused during times with no events.

Through this practicum, The Pavilion can be reimagined to reflect its original intention as a vibrant and revitalising centre for visitors in the park. Its use can be enhanced as a place of learning, connection, and relaxation that encourages year-round engagement and participation within the local community. The proposed typology of a literary centre can help achieve this by implementing mixed-use and adaptable social infrastructure, social placemaking, and wellness strategies discussed in Chapter 2: Literature Analysis.

While this project is hypothetical, it was found to be important to consider an alternative solution for the existing galleries at The Pavilion. This practicum design aims to restore The Pavilion to its original use as a communal public centre of the park. Although smaller gallery spaces remain included in the new design, the works from the Winnipeg Art Gallery partnership, WAG@ThePark, being moved elsewhere would require considerate thought. As a proposed future for the galleries, a new art gallery pavilion could be built at Assiniboine Park for the collections

INTERIOR PHOTOGRAPHS

THIRD FLOOR



SECOND FLOOR



FIRST FLOOR



Figure 39 The Pavilion at Assiniboine Park interior.

INTERIOR DETAILS



Figure 40 The Pavilion at Assiniboine Park interior details.

4.6 Neighbourhood and Climate

of local artists and community art currently displayed in The Pavilion. A complementary-designed art pavilion could be envisioned to better suit the displayed artwork, including strategic coordination of natural and artificial light that coordinates with the building's architecture and the artistic works. Similar to the existing gallery building in the Leo Mol Sculpture Garden. Additionally, it could include administrative spaces to support staff members of Assiniboine Park. This approach could maintain the gallery collections and their place at Assiniboine Park, while being displayed in a more accommodating and purposeful environment. It could also help to embrace the park's history and further enhance the existing cultural and artistic features in the park.

Many locals within the city and tourists from around the world visit Assiniboine Park throughout the year. The neighbourhoods surrounding Assiniboine Park include a collection of residential and commercial zoning and a vast range of cultures, incomes, and ages.²⁶² This creates a large amount of diverse visitors to The Pavilion.

The climate in Winnipeg is also wide ranging. With sun, rain, and snow, as well as temperatures that often can be 30°C in the summer and -30°C in the winter, it can present a design challenge, yet opportunities for unique activities and programming. These diversified circumstances will be considered within the proposed design to encompass various project requirements.

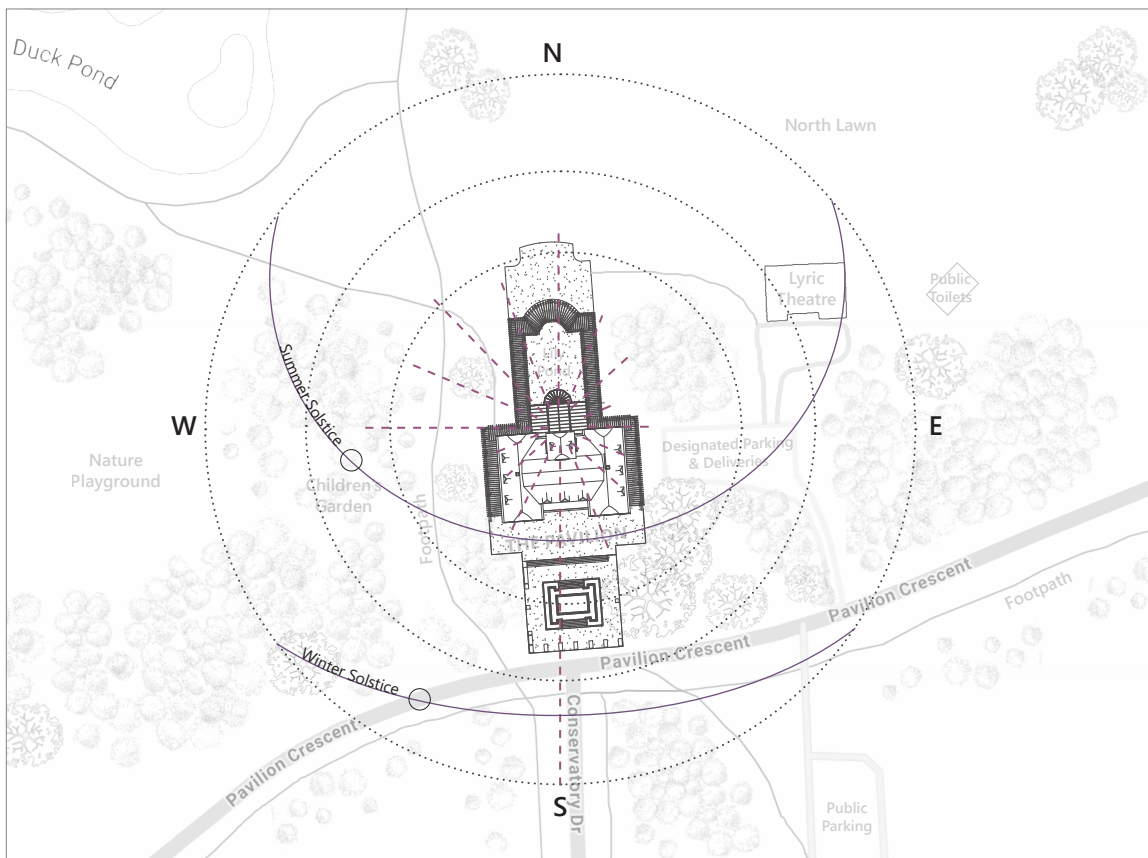


Figure 41 Sun Path and Wind Rose Diagram

— Sun Path
- - - Wind Direction and Gust Intensity

4.7 Conclusion

Site Rational

Current Building Constraints

- Current use is limited due to part of the building being primarily used for private events.
- Current typology as a gallery is valuable, but leads to a more static use.
- Multiple windows are covered by walls for gallery use, reducing the amount of natural light the interior can receive.
- All existing staircases within the building are closed to the public.
- The building is currently not open evenings for the public (Summer: Daily 9 am to 5 pm, Winter: Daily 9 am to 4 pm).
- Current use does not reflect the original intention of the building as a vibrant and social centre of the park for visitors.

Possible Building Solutions

- New design can help the building be more usable and interactive for the public.
- New design can expose the original windows to provide a more naturally bright interior environment.
- New design can increase the building's hours of operation and improve support for local people, such as artists, business owners, and changemakers.
- New design can better reflect the building's original intentions as well as restore and enhance its value for the community.
- New design can better connect with Assiniboine Park and the various activities that occur throughout the year.
- New design can accommodate a wider range of people with diverse interests, hobbies, and skills.

Site Opportunities

- Well-known location with historic value that draws in a diverse range of people.
- Close to green spaces, trees, gardens (i.e. English Garden, Leo Mol Sculpture Garden), and water features (i.e. Duck Pond, Assiniboine River).
- Footpaths and walking/biking trails nearby.
- Within walking distance to other amenities and attractions in Assiniboine Park (i.e. Lyric Stage, Cargo Bar, The Zoo, The Leaf), as well as to Portage Avenue over the pedestrian Assiniboine Park river bridge.
- Public bus transport on Portage Avenue and Corydon Avenue and Domo Trolley around the park in warmer months.
- Various activities are available during all seasons around the site (i.e. nature walks, biking, performances, skating, cross-country skiing).
- Original 1908 pavilion pergola and lily pond at the rear of the building.
- Interior details such as mouldings, staircases, and maple wood flooring.
- Windows along all exterior sides of the building and solarium at rear.
- A steeply pitched gable roof provides distinctive ceiling condition on the third floor.

Site Limitations

- Municipally designated historic site as a Winnipeg Landmark Heritage Structure establishes certain regulations of building elements.
- H-shaped building layout may require unique design solutions.
- The central tower is not accessible for public use.

5.0 Programming

CHAPTER 5: PROGRAMMING

5.0 Introduction

The programming for this project will include an overview of the programme, analysis of the client and user profiles, a spatial analysis of the planned spaces, spatial adjacencies chart, bubble diagram, floor plans blocking, and vertical stacking analysis. This information will guide the design and programming for the Urban Literary Centre Project.

5.1 Client Analysis

Client Profile

In Winnipeg, public libraries are primarily funded and operated by the municipal government, although some funding and support may also be provided by the provincial government of Manitoba. Therefore, a central client of this project would be the City of Winnipeg. The Winnipeg Public Library manages and maintains the public libraries within Winnipeg, serving both city residents and visitors with services and programmes. The Winnipeg Public Library Board includes 16 members who advise, work, and plan towards the betterment of the city's public libraries.

Winnipeg Public Library Mission

"Our mission: To enrich the lives of all Winnipeg citizens and their communities by providing high quality, responsive and innovative library services."²⁶³

Strategic Priorities: For our public libraries "to uniquely serve our community as the centre for information access, the heart of discovery and creativity, the hub of community connections, and the place for literacy and lifelong learning."²⁶⁴

Additionally, Assiniboine Park is owned by the City of Winnipeg and has leased the park for 50 years to Assiniboine Park Conservancy (APC), a not-for-profit organisation that looks after the operation of the park.²⁶⁵ The Assiniboine Park website notes:

APC is governed by a Board of Directors comprised of community leaders whose affection for Assiniboine Park translates into a deep sense of responsibility to our stakeholders.

They provide leadership, valuable guidance, and essential connections to the communities we serve. The Board of Directors includes accomplished and respected leaders in our business, philanthropic, Indigenous, and post-secondary communities as well as representation from the City of Winnipeg.²⁶⁶

Therefore, Assiniboine Park Conservancy would also be a key client in this project. The current partnership with the Winnipeg Art Gallery can be maintained within the project, as bringing art to the public remains an important part of the proposed design and programme. Other local collaborators may emerge with the expanded services and programming in the Urban Literacy Centre. While the Urban Literacy Centre could be considered an additional public library branch, it can function as an extension to the existing libraries within Winnipeg.

As a library extension, the building amplifies the opportunities Winnipeg libraries can offer with additional spaces, programmes, and activities. It can also increase the public library's participation in the local community, for instance, in arts and culture, education, wellness, and sustainability. Through a partnership between the City of Winnipeg's Public Library, the Assiniboine Park Conservancy, and the Winnipeg Art Gallery, the proposed design for The Pavilion at Assiniboine Park can further evolve to form valuable connections, deliver meaningful impacts, and remain a beloved landmark of Assiniboine Park and The City of Winnipeg.

Winnipeg Public Library Patron Requests

- “Increased hours of operation
- Access to outdoor library spaces
- Collaborative spaces
- Study and leisure spaces
- Quiet spaces and places of reflection”⁵

Winnipeg Public Library Patron Priorities

- “Learning for life
- Early literacy
- Welcome space
- Arts, culture, and imagination
- Community building
- Economic development”⁵

**Winnipeg Public Library (WPL)
Board Strategic Priorities**

“To uniquely serve our community as:

The centre for information access
The heart of discovery and creativity
The hub of community connections
The place for literacy and lifelong learning”¹⁶

5.2 User Analysis

Assiniboine Park attracts many people from all over the City of Winnipeg and the world. Since Assiniboine Park has very large and diverse user groups, it is considered that the users for The Pavilion Urban Literary Centre would have a large range as well. Therefore, the design and programme would need to accommodate a wide variety of local and visiting library patrons from various backgrounds, cultures, and ages. The local patrons and staff who occupy the building the most are the primary users. Visiting patrons, partners, and guests, as well as volunteers, are the secondary users. Additionally, the horticultural personnel would be part of the Assiniboine Park Conservancy to maintain the exterior grounds and gardens. External security, maintenance, and delivery personnel are included as the tertiary users. User profiles were created to determine the requirements for each group to assist with the design planning.

User Groups

PRIMARY

Local Patrons
Library Staff
Café and Retail Staff
Custodial

SECONDARY

Visiting Patrons
Visiting Partners and Guests
Volunteers
Horticultural Personnel

TERTIARY

Security
Maintenance Personnel
Delivery Personnel

USER PROFILES - PRIMARY

LOCAL PATRONS

Description	Activities
Local patrons who use and attend the library building, services, and programmes.	Browse library collections, borrow media, purchase from café and retail, attend programming and events, use library building and services to study, work, socialise, and relax.
Psychological Needs	Spatial Needs
A welcoming, safe, and comfortable environment for personal development and community engagement.	A variety of accessible spaces that vary in openness and noise levels for individual and group activities, easy to navigate wayfinding.

LIBRARY STAFF

Description	Activities
Library staff such as managers, librarians, technicians, programming directors, clerks, and pages.	Assist library patrons, coordinate and organise media collections, library administration, manage programming and events, create marketing materials.
Psychological Needs	Spatial Needs
A positive, supportive, and safe work environment, clear sight lines throughout building, being able to assist patrons with their requests.	Functional and organised spaces that support work with and separate from patrons, break area, storage for work and personal items.

KITCHEN, CAFÉ, AND RETAIL STAFF

Description	Activities
Kitchen, café, and retail staff such as managers, sales associates, cooks, baristas, bartenders, dishwashers, and servers.	Assist visitors, operate point-of-sales, order and organise merchandise, prepare and serve food and drinks, clean.
Psychological Needs	Spatial Needs
A positive, supportive, and safe work environment, being able to provide pleasant customer experience.	Functional and organised spaces that support work with and separate from visitors, break area, storage for work and personal items.

CUSTODIAL AND JANITORIAL PERSONNEL

Description	Activities
Personnel who take care of and upkeep interior and exterior of building to be functional, safe, and clean.	Maintain and clean building and grounds, smaller repair jobs, general outdoor maintenance.
Psychological Needs	Spatial Needs
Supportive and safe work environment, well lit spaces to ensure work is done efficiently and effectively,	Functional and organised spaces that support cleaning requirements, secure room for supplies, break area, storage for work and personal items.

Table 3 Primary User Profiles analysis.

USER PROFILES - SECONDARY

VISITING PATRONS

Description	Activities
Patrons visiting from outside of the city to use and attend the library building, services, and programmes.	Explore library building, purchase from café and retail, attend programming and events, use library building and services to study, work, socialise, and relax.
Psychological Needs	Spatial Needs
A welcoming, safe, and engaging environment to explore city destinations and local opportunities.	A variety of accessible spaces that vary in openness and noise levels for individual and group activities, easy to navigate wayfinding.

VISITING PARTNERS AND GUESTS

Description	Activities
Invited visitors including programme leaders for activities such as art, gardening, and yoga, guest speakers, authors, and performers.	Attend meetings, teach classes and workshops, give lectures, host and attend events, provide book launches and readings, perform shows, present films.
Psychological Needs	Spatial Needs
A positive and safe environment that promotes and supports their work for beneficial experiences with staff and patrons.	Functional and organised spaces equipped with proper equipment and technology to facilitate activities, break area, storage for work and personal items.

LIBRARY VOLUNTEERS

Description	Activities
Library volunteers who help out with library tasks, programmes, and community events.	Help teach classes and workshops, assist with programmes and community events.
Psychological Needs	Spatial Needs
A positive and safe environment to assist library staff and visitors.	Functional and organised spaces that are easy to find and use, storage for volunteer and personal items.

HORTICULTURAL AND ARBORICULTURAL PERSONNEL

Description	Activities
Assiniboine Park personnel who take care of surrounding gardens and trees.	Maintain and tend to gardens and trees around the building and in the park.
Psychological Needs	Spatial Needs
Supportive and safe work environment, well lit spaces to ensure work is done efficiently and effectively.	Functional and organised spaces, storage for supplies, break area, storage for personal items.

Table 4 Secondary User Profiles analysis.

USER PROFILES - TERTIARY

SAFETY AND SECURITY PERSONNEL

Description	Activities
Personnel who maintain security and safety of building and its occupants.	Patrol interior and exterior of building, monitor building security, detect and respond to occurrences requiring security assistance.
Psychological Needs	Spatial Needs
Supportive and safe work environment, clear sight lines throughout building.	Functional and organised spaces that are easy to navigate, monitoring equipment, break area, storage for work and personal items.

EXTERNAL PERSONNEL

Description	Activities
Personnel with access for shorter periods such as delivery services and maintenance workers.	Supply and deliver library, kitchen, café, and retail items, larger repair jobs, specialised outdoor maintenance.
Psychological Needs	Spatial Needs
Safe work environment with designated and easy to understand areas to complete required work.	Organised spaces that are easy to navigate, wayfinding signage, delivery parking and space.

Table 5 Tertiary User Profiles analysis.

5.3 Winnipeg Public Libraries Programme Analysis

There are currently 20 Winnipeg Public Libraries (WPL) within the city that offer various amenities and services. Amenities that can be found within multiple of the Winnipeg libraries include early literacy areas, computer areas, as well as programme, tutorial, and meeting rooms. Less common amenities include spaces such as outdoor reading gardens, movement and wellness studios, music practice rooms, cafés and local shops, gallery space, and adaptable areas for public and private events.

The planned programme for the Urban Literary Centre at The Pavlion will enhance the current offerings of the Winnipeg Public Libraries by including a variety of already common amenities in addition to incorporating uncommon amenities. These additions can elevate the Winnipeg Public Library as a more dynamic, intriguing, and adaptable social infrastructure for local patrons and visitors to the city. Through this multi-use programme, people can use the library for a range of diverse needs, whether they are seeking information about a certain topic, a social event, a quiet place to work or read, or a space that they can discover to obtain inspiration.

WPL COMMON AMENITIES	WPL UNCOMMON AMENITIES	PAVILION LIBRARY AMENITIES
Early Literacy Areas 20/20	Outdoor Reading Gardens 3/20	Early Literacy Area +1 Programme Room +1 Tutorial Room +2 Meeting Room +1 Outdoor Reading Garden +1 Movement/Wellness Studio +1 Music Practice Rooms +2 Café +1 Local Shop +1 Gallery Space +2 Flexible Event Space +1
Programme Rooms 18/20	Movement Studios** 1/20	
Tutorial Rooms 10/20	Music Practice Rooms* 0/20	
Meeting Rooms 7/20	Cafés/Local Shops 0/20	

Table 6 Winnipeg Public Library amenities analysis.

*Winnipeg Public Library lends out musical instruments.
**Osborne Library connected to the Fort Rouge Leisure Centre.

5.4 Spatial and Programme Analysis

ENTRY AREAS

Area	Description	FF&E	Materiality	Atmosphere	Main Users	Size (m ²)
Vestibule	The main entrance with media return area.	Book return drop box, automatic door opener	Entrance mat, glass	Inviting, natural light	All users	12 m ²
Foyer	Welcome area for socialising, sitting, and recommended media display.	Soft seating, tables, display shelving, television screen(s)	Non-slip flooring, wood shelves, durable upholstery	Open, welcoming, flexible, adaptable	All users	45 m ²
Library Welcome Desk	Desk to obtain information and request, reserve, and borrow media.	Circulation desk, task chairs, computers, printer, storage.	Custom millwork, durable upholstery	Approachable, organised, functional, informative, well-lit	Library staff, patrons, volunteers	20 m ²
Self Check-Out Areas	A self-service space for patrons to request, reserve, and borrow media.	Counter, computer/tablet, book self scanner, receipt printer.	Custom millwork	Accessible, functional, well-lit	Local patrons, library staff	15 m ²

DISCOVER & LEARN AREAS

Area	Description	FF&E	Materiality	Atmosphere	Main Users	Size (m ²)
Collections (Media Stacks)	Areas to house, search, and collect various media.	Shelves, OPAC stations	Custom millwork	Organised, well-lit	Library staff, local patrons, volunteers	150 m ²
Multipurpose Classroom	Flexible room for various activities and lessons.	Tables, chairs, projector, screen, audio system, whiteboards, counter, sink, storage	Durable flooring, wood, acoustic treatments	Organised, flexible, adaptable, well-lit	Patrons, library staff, partners and guests, volunteers	70 m ²
Digital Media Area	An area for digital access and learning.	Tables, task chairs, computers, printers, storage	Durable upholstery, glass, wood	Functional, updated, informative	Patrons, library staff, volunteers	25 m ²

DISCOVER & LEARN AREAS						
Area	Description	FF&E	Materiality	Atmosphere	Main Users	Size (m ²)
Open Work Area(s)	Flexible seating and table arrangements for individual and group work.	Soft seating, tables, chairs, shelving, task lighting	Area rugs, durable upholstery, wood	Inspiring, comfortable, well-lit, natural light	Patrons	70 m ²
Meeting/ Tutorial Rooms	Rooms for project work and discussions.	Table, chairs, television screen, storage	Carpet tiles, durable upholstery, glass	Functional, adjustable	Local patrons,, library staff, partners and guests, volunteers	20 m ²
Galleries	Spaces for local art displays and exhibits.	Adaptable displays, track lighting	Custom millwork	Intriguing, inspiring, adaptable, well-lit	Patrons, library staff, partners and guests, volunteers	50 m ²
Solarium	A space for community and private events, performances, and presentations.	Seating, tables, audio/visual equipment, lighting, storage	Carpet tiles, acoustic panels, durable upholstery, wood	Comfortable, flexible, well-lit	Patrons, library staff, partners and guests, volunteers	155 m ²
Early Learning Area	An area for children to read, learn, colour, draw, and listen to stories.	Soft seating, table, chairs, stools, shelving, storage	Area rug, acoustic panels, durable upholstery	Engaging, positive, educational, flexible	Patrons, library staff, partners and guests, volunteers	50 m ²
Music Rooms	Sound proof rooms to practice music alone or with others.	Piano, guitar, bench, table, music holder	Acoustic panels, wood, durable upholstery	Inspiring, comfortable, good acoustics, well-lit	Local patrons, partners and guests	15 m ²
Outdoor Workshop Garden	An area to support outside activities such as literacy, gardening, sustainability, movement, and creative workshops.	Tables, chairs, planter boxes, storage	Weather resistant furniture, greenery	Inspiring, flexible, adaptable	Patrons, library staff, partners and guests, volunteers	70 m ²

Table 7 Spatial and programme analysis.

GATHER & CONNECT AREAS

Area	Description	FF&E	Materiality	Atmosphere	Main Users	Size (m ²)
Social Lounge(s)	Space(s) for groups of people to gather.	Soft seating, tables, chairs, shelving	Area rugs, durable upholstery, wood	Sociable, flexible, comfortable	Patrons	60 m ²
Café	An area offering an assortment of food and drink that promotes local ingredients.	Tables, chairs, counter, fridge, oven, sink, dishwasher, beverage machine, storage	Non-slip flooring, stone counters, cleanable furniture, wood	Functional, sociable, inviting, warm	Patrons, library staff, café staff	55 m ²
Gift Shop	An area offering a variety of local products for purchase.	Counter, tablet, shelving, adaptable displays, storage	Custom millwork	Inspiring, organised	Patrons, retail staff	20 m ²
Outdoor Social Garden	A space for people to socialise outdoors.	Soft seating, tables, chairs, chess board(s)	Weather resistant furniture, greenery	Sociable, comfortable, inspiring	Patrons	175 m ²

REPOSE & REJUVENATE AREAS

Area	Description	FF&E	Materiality	Atmosphere	Main Users	Size (m ²)
Mindfulness & Movement Wellness Studio	Multipurpose studio for wellness activities such as creative movement, yoga, and meditation.	Activity supplies, barres, mirrors, audio system, storage	Sprung floor, mirror, acoustic treatments	Engaging, inspiring, flexible, organised	Patrons, library staff, partners & guests, volunteers	60 m ²
Reading Alcoves	A calm area for quiet reading and relaxation.	Soft seating	Durable upholstery, acoustic panels, wood	Serene, quiet, cosy, comfortable	Patrons	20 m ²
Reading Room	A room for individuals to study, read, and relax.	Armchairs, shelving, task lighting	Area rug, durable upholstery, acoustic panels, wood	Inspiring, quiet, functional, well-lit	Patrons	40 m ²
Outdoor Reading Garden	A space for individuals to read and serenely enjoy the natural surroundings.	Soft seating, tables, chairs	Weather resistant furniture, greenery	Serene, quiet, comfortable, inspiring	Patrons	110 m ²

ANCILLARY SPACES						
Area	Description	FF&E	Materiality	Atmosphere	Main Users	Size (m ²)
Library Services Workroom	An area for staff to work and organise collections.	Book sorter unit, book trolleys, workstations, task chairs, computers, printer, storage	Durable upholstery, wood, acoustic treatments	Functional, organised, secure, well-lit	Library staff, volunteers	30 m ²
Staff Room	A room for staff to take their breaks and meals.	Soft seating, table, chairs, counter, sink, fridge, microwave, storage lockers	Durable upholstery, stone counters, wood	Functional, comfortable, secure, well-lit	Library staff, café and retail staff, custodian/ janitor.	15 m ²
Manager/ Branch Head Office and Staff Offices	Offices for the library manager and staff to work.	Desks, task chairs, guest chairs, computer, printer, storage	Carpet tile, durable upholstery, wood	Functional, organised, secure, well-lit	Library staff	30 m ²
Events Kitchen	A kitchen that can support catering for various events.	Stoves, ovens, grills, fryers, fridges, freezers, sinks, prep counters, dishwasher, storage	Non-slip durable flooring, stainless steel	Functional, clean, secure	Kitchen staff	60 m ²
Storage	Space(s) to store equipment and supplies to support building functions.	Shelving, lockable storage units	Custom millwork	Functional, secure, well-lit	Library staff, café and retail staff, partners and guests, janitor	45 m ²
Water Closets & UTRs	Public and staff water closets and universal toilet rooms.	Toilets, sinks, soap, paper towel, and personal hygiene dispensers, waste bins	Non-slip flooring, tile, stone counters, metal fixtures	Enclosed, secure, clean, accessible, well-lit	All users	70 m ²
Wellness Lounge	Area for visitors to change and store belongings for wellness studio activities.	Bench, mirror, hooks, lockers, seating	Wood, mirror, metal fixtures	Enclosed, secure, accessible, well-lit	Patrons, library staff, guests and partners, volunteers	20 m ²
Janitorial	A space for janitorial services and storage.	Cleaning supplies trolley, sink, shelving	Non-slip flooring	Functional, secure, well-lit	Custodian/ janitor	5 m ²
Mechanical/ Electrical	An area for mechanical and electrical building requirements.	Mechanical equipment, electrical panel	Non-slip flooring	Functional, secure, well-lit	Custodian/ janitor, external personnel	60 m ²

Table 7 Spatial and programme analysis.

5.5 Adjacencies and Zoning

Spatial Adjacencies

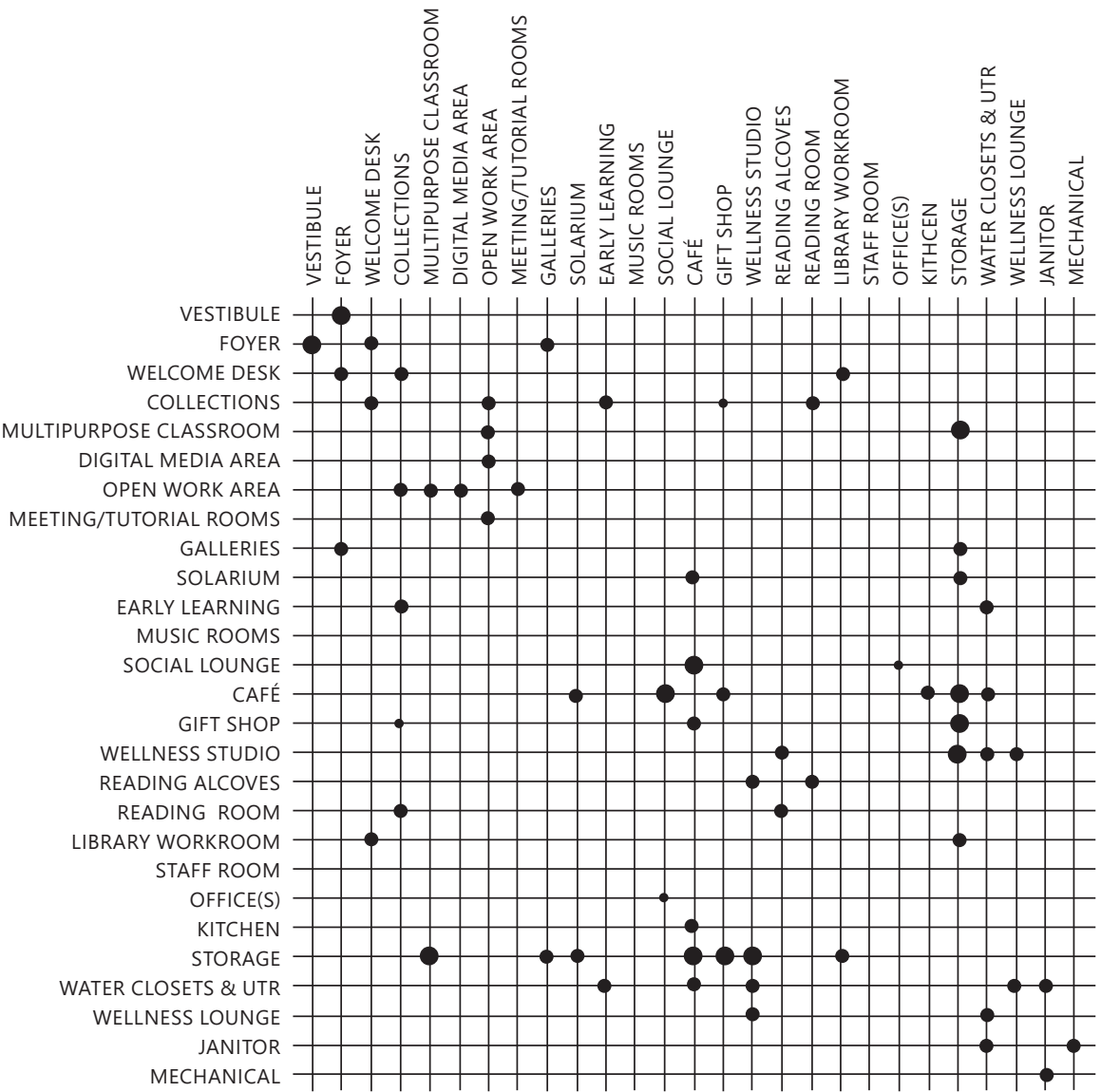


Figure 42 Spatial Adjacencies matrix.

- LEGEND
- ADJACENT
 - NEARBY
 - NOT ADJACENT

Bubble Diagram

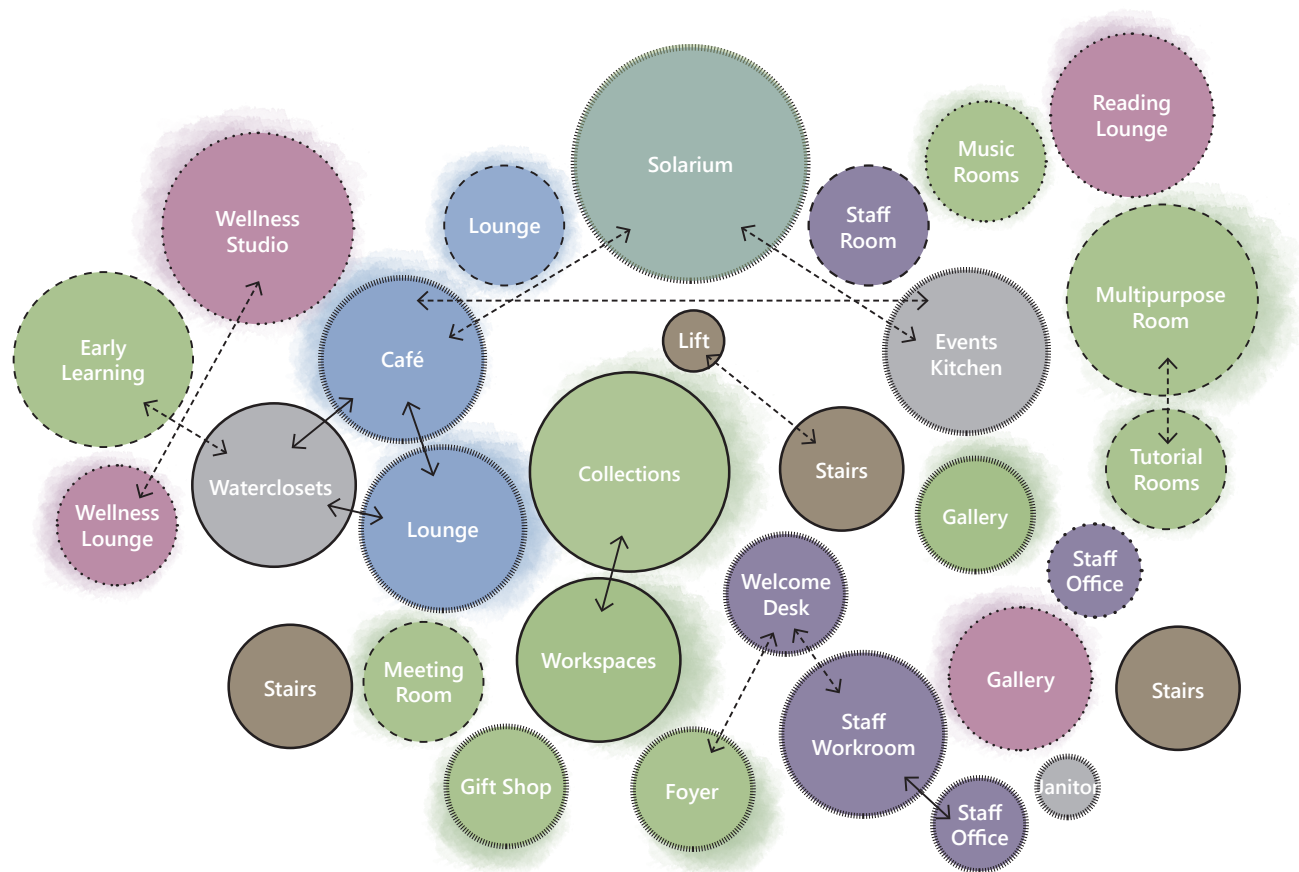


Figure 43 Bubble diagram.

LEGEND

- | | |
|------------------------|---------------------------|
| ● Discover & Learn | — All Floors |
| ● Gather & Connect | - - - First Floor |
| ● Repose & Rejuvenate | · · · Second Floor |
| ● Staff Spaces | - · - Third Floor |
| ● Ancillary | ↔ Direct Connection |
| ● Vertical Circulation | - - - Indirect Connection |

Blocking Diagram

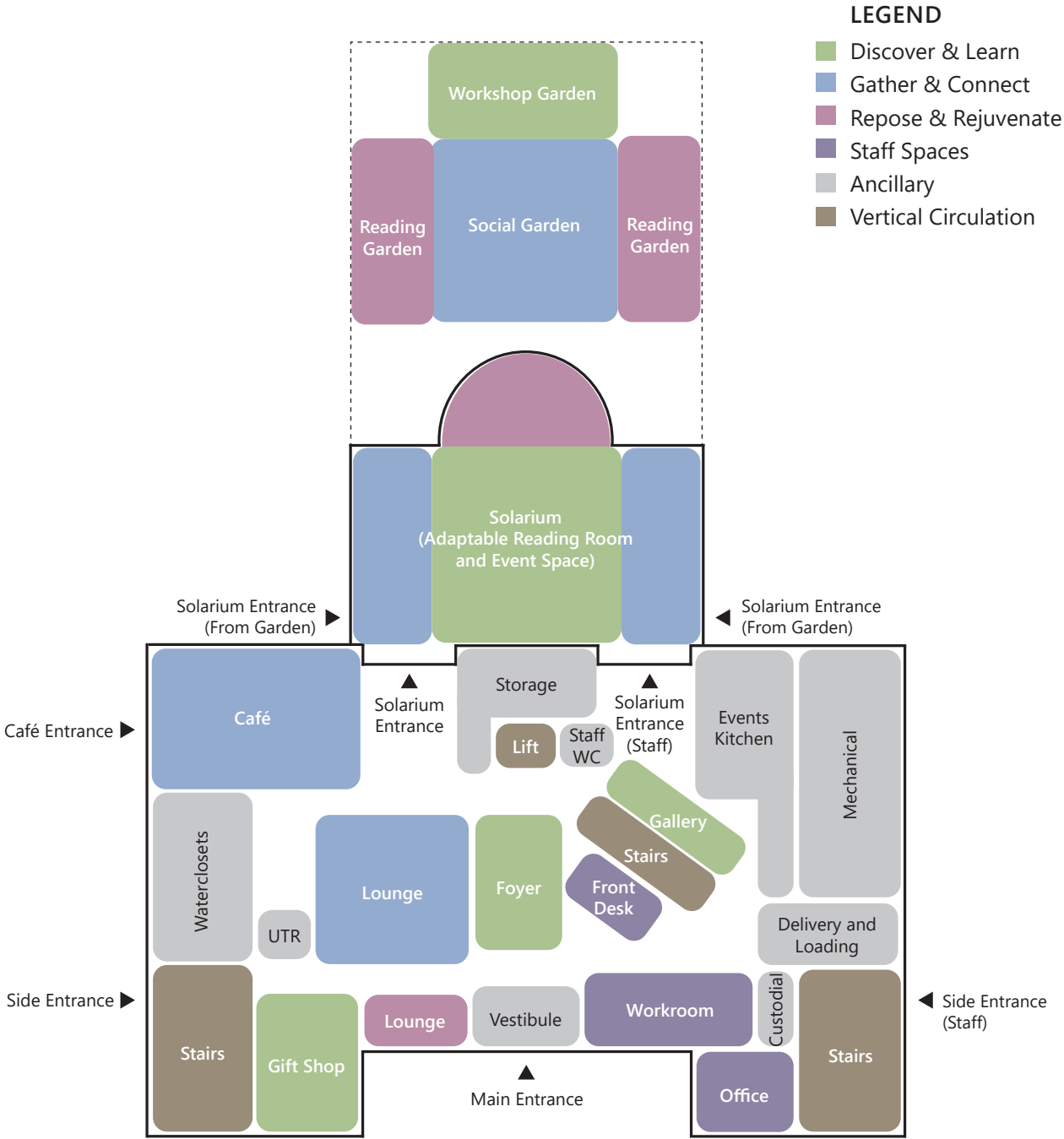


Figure 44 First Floor blocking diagram.

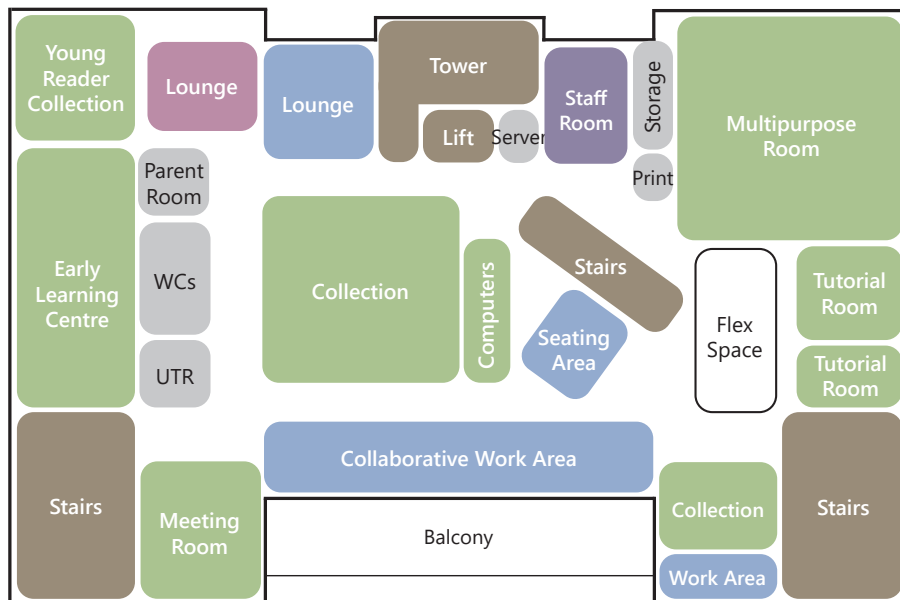


Figure 45 Second Floor blocking diagram.

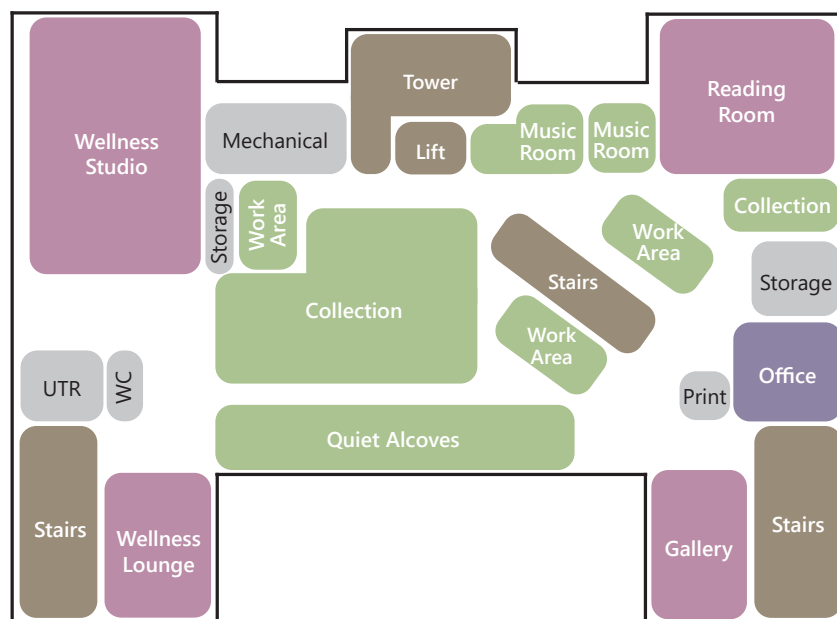


Figure 46 Third Floor blocking diagram.

Vertical Stacking Diagram

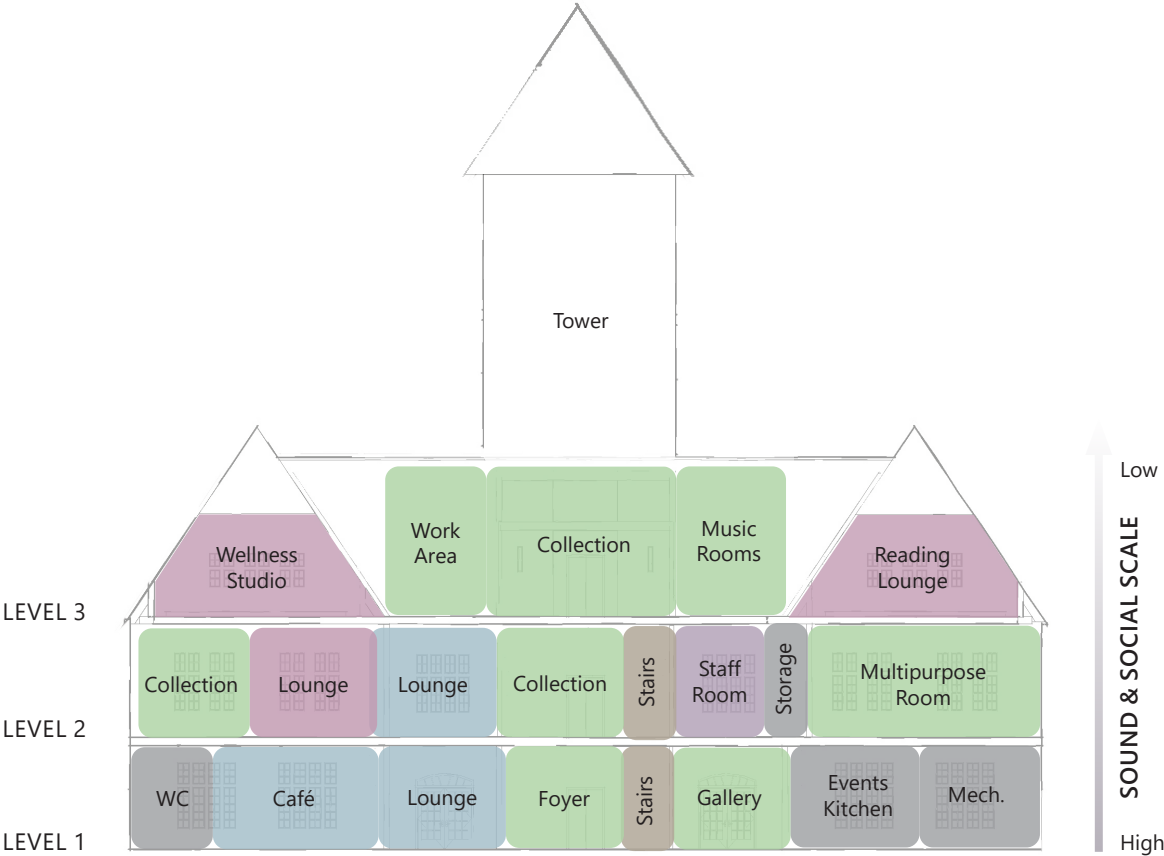


Figure 47 Vertical Stacking diagram.

5.6 Conclusion

The programme for the proposed Urban Literacy Centre at The Pavilion includes a variety of spaces that aim to address and support Urban Environment Development, Local Community Connections, and Individual Wellness and Experience. The building was also spatially analysed to determine the required areas and adjacencies. With this programme, a design can be created that demonstrates a new library typology.

6.0 Design



CHAPTER 6: DESIGN

6.0 Introduction

The research and explorations found within this practicum led to a new multi-use library design in an existing heritage building. The final result derives from the literature, precedents, and site analysis, as well as conceptual studies that guided the design language and programme. Due to the historic nature of the chosen site, adaptive reuse was considered within the design to approach the revitalisation in a considerate way. The outcome reveals a design that is welcoming, diverse, flexible, and relates to the context of Assiniboine Park and the City of Winnipeg.

6.1 Design Concept

An exploration of conceptual ideas was completed to acquire notions for the project's design concept and language. The library's quintessential object, the book, became the focus of the examination. Books were examined from various perspectives, as both a physical object and as a phenomenological experience. Photographs were captured of a well-read physical book. As the spine of the book was opened, its pages created a dance of fanning and swaying pages that provided glimpses of the written words within. These photographs revealed various dynamic forms that would change as the book was opened, including curved arches, scalloped edges, and assorted layering. The findings were documented through a series of sketches, revealing more abstracted forms of the physical book. These formal arrangements are evident throughout the design with gentle curves and arches that contrast with the rectilinear H-shaped building.

Reading a book is a tangible experience, as one holds the cover, turns the pages, and changes posture. Likewise, when telling a story, physical expressions of voice changes, natural pauses, and body movements occur. However, reading is also an intangible experience of intellectual and emotional connections. Another series of photographs was taken to illustrate this unique expression of the imagination that books can provide. As one reads, the mind is transported out of the physical environment and into the imaginative environments on the page. Books and stories are phenomenal examples of the links between the mind and the body. This premise is evident as a main concept in the library to nurture both mindfulness and movement. Although reading is often an individual experience, it creates opportunities for collective learning, sharing, and joy. A secondary concept arises from this to ensure that individual experiences are provided while encouraging opportunities for community connections as well.

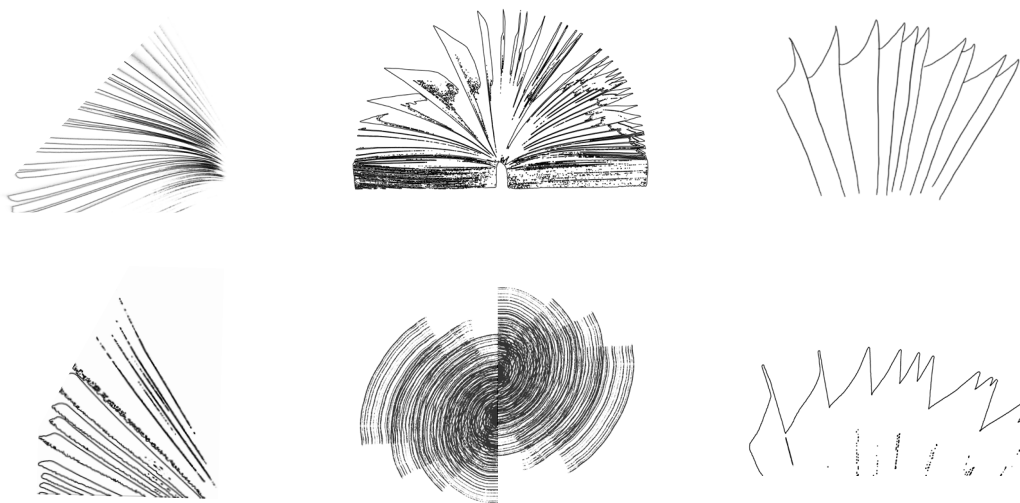
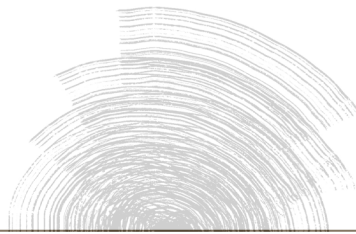


Figure 48 Conceptual book sketches.



Figure 49 Conceptual book photographs.



Immersed in Assiniboine Park, the library reveals ideas of discovery, wonder, and imagination. It revitalises The Pavilion as a welcoming social centre of the park, demonstrating an identity that reflects the local context and providing spaces for learning and contemplation, community connections, and wellbeing with mindfulness and movement for the body, heart, and soul.

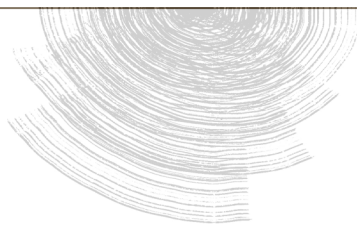




Figure 50 Photographs of the experience of reading.

6.2 Spatial Organisation

The new design aims to work within the existing structure of The Pavilion building. This was achieved by examining the scale of the interior spaces, locations of the structural columns, and rhythm of the windows. Parti diagrams of the floor plan were created from the conceptual explorations and revealed spatial ideas of openness and discovery, a central node, balance and harmony, and statement gestures within the design. These ideas guided the new design's formal qualities. The design exhibits a centrally-located open layout core, with spaces along the perimeter to explore and venture off to. A new central curved staircase anchors the design and connects to all three levels of the building. The layout is asymmetrically balanced, creating harmony through scale and materiality. Curved gestures are visible throughout the design that gently guide visitors around the spaces.

The original exterior of the building and solarium have been maintained with all existing openings incorporated into the new design. The front entrance remains centrally located on the south façade of the building. The entrance to the café utilised an existing door on the west side of the building, creating a new public entry to the building. All of the windows, which were previously covered to create more wall space for the gallery typology, have been uncovered. Natural light was prioritised within

the new design to bring sunlight into all of the regularly utilised spaces and towards the core of the building. This was achieved through strategic spatial organisation, such as perpendicular shelving for collections, and varying material transparencies, including frosted and transparent glass walls.

The design uses a gradient method to organise the programmatic spaces, with louder, more public spaces on Level 1 and quieter, more private spaces on Level 3. This strategy ensures that the library offers varying spatial and acoustic needs for everyone. The three activity zones from the theoretical framework are spread throughout the building. The main floor is primarily for gathering and connecting. It includes a welcome desk, library staff workroom, social lounge, gallery, gift shop, café, solarium, and events kitchen. The second floor contains the most spaces for discovery and learning, with opportunities for collaboration as well. It includes collections, computers, a staff lounge, open work areas, meeting and tutorial rooms, multipurpose classroom, lounges, and children's area. The third floor contains more individual spaces for quiet rejuvenation and discovery. It includes collections, quiet alcoves and work areas, a staff office, reading room, gallery, music rooms, and wellness studio.

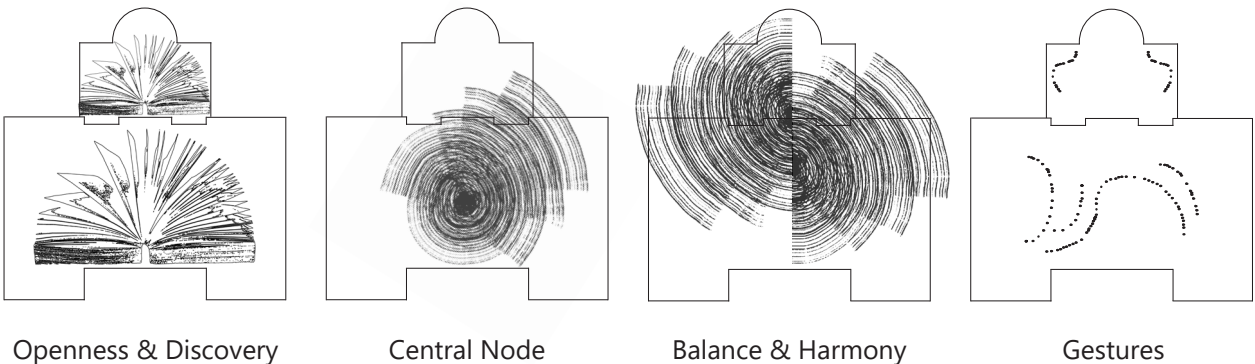


Figure 51 Conceptual parti diagrams.

6.3 Adaptive Reuse Design Strategies

Adaptive reuse is a term that describes the adaptation of existing buildings to give them a new life for the future, while maintaining the unique and significant qualities of their past. As previously discussed, the exterior of The Pavilion has been untouched by the new design, apart from the door being replaced on an existing opening for the new café entrance. Multiple interior walls and features were also kept. These consist of the original staircases, the central rear tower and lift, doors and hardware, and materials including the original maple floors on the second floor, as well as some mouldings, the renovated wood floor on the third level, and the carpet tile and wood panel feature wall in the solarium. While the overall aesthetic and spatial qualities of The Pavilion have tried to be maintained, the majority of the interior has been revitalised to meet the needs of the new library design and programme. Three strategies from Graeme Brooker and Sally Stone have been used to guide the adaptive reuse design. These include intervention, insertion, and installation.²⁶⁷

Intervention

Intervention is a permanent change to the building that is composed of two parts.²⁶⁸ Firstly, unnecessary elements of the building are removed. Secondly, new design elements are implemented. The existing building and new design then become one entity; however, they may differ in design language.²⁶⁹ Therefore, while still distinguishable, they work together as one. The majority of the new partitions, as well as the new central staircase, are interventions that permanently alter the building with the aim of improving its future use. While these are different from the original building design, they work with the existing architecture and heritage qualities to create a cohesive and harmonious result.

Insertion

Insertion is the implementation of an element that works around existing building features.²⁷⁰ A few examples of insertion within the new Pavilion design include the hanging shade panels in the solarium, the arched enclosure in the second-floor early learning area, and the quiet alcoves on the third floor. These inserted elements work with the existing building. For example, the panels work around the existing HVAC, the arches around the existing windows, and the alcoves around the existing roof gable nooks. They are considerably placed within according to their scale, proportion, form, and rhythm to provide new opportunities and experiences within the existing building.

Installation

Installation is a reversible implementation of an existing building. This impermanence offers an opportunity for them to be unique and different, as well as changed if required.²⁷¹ Although not conventionally considered an installation, much of the furniture within the new design has been chosen due to its ability to be moved, stacked, or folded away to accommodate different uses. The main installation pieces within the design are the two giant chess sets that are placed outside of the building's main entrance. They work to invite people towards the building, as a conversation starter, and to help people form meaningful connections with one another.

These three adaptive reuse strategies work together to form a design that is considerate of the building's past, while offering opportunities for its future use. According to Brooker and Stone (2018), "Places that already exist, that contain character and personality, are desirable. The juxtaposition of past and present can stimulate creativity, which can act as a catalyst for growth and further development."²⁷² The adaptive reuse of The Pavilion into a multi-use literary centre aims to restore this creativity and become a place of inspiration and development for Assiniboine Park and the City of Winnipeg.

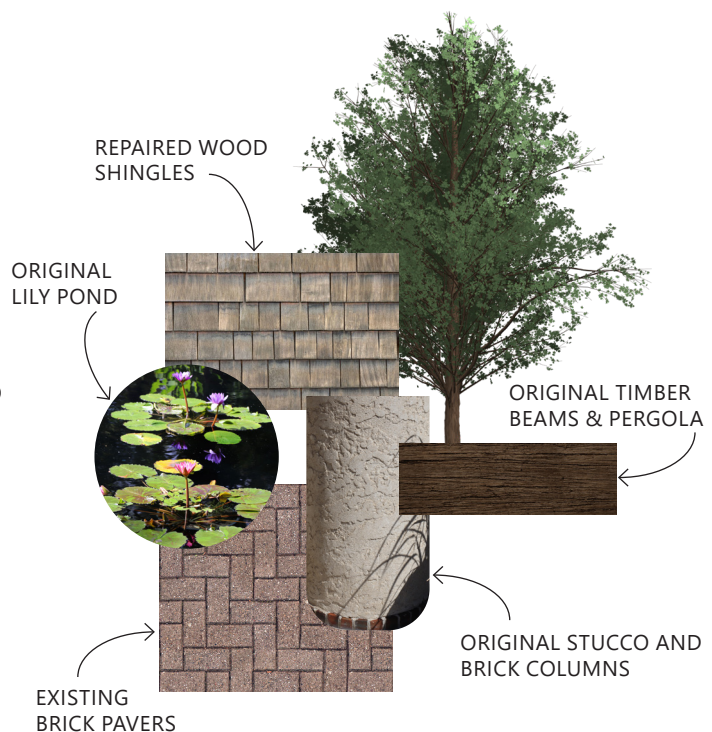
6.4 Materials, Colours, and Furniture Selections

The majority of the materials used within the design derive from natural sources, including wood such as oak and maple, stone such as terrazzo, and woven fabrics such as sisal rugs. Frosted glass has been used strategically throughout to create openness, lightness, and filtered views. The materials and colours were inspired by the existing heritage palette and botanical colouring of the nearby gardens. These include a collection of blues, greens, pinks, purples, and yellows that add accented colours around the spaces. Botanic wallcoverings are also throughout the building, further strengthening this connection. The vast use of wood links the interior to the trees surrounding the park. Furniture was selected with rounded edges to create softness within the rectilinear building. A variety of seating and tables were chosen that support diverse styles of working and relaxing, with many being able to be easily moved, stacked, or folded away.



Figure 52 Material Board.

PAVILION EXTERIOR AND GARDEN



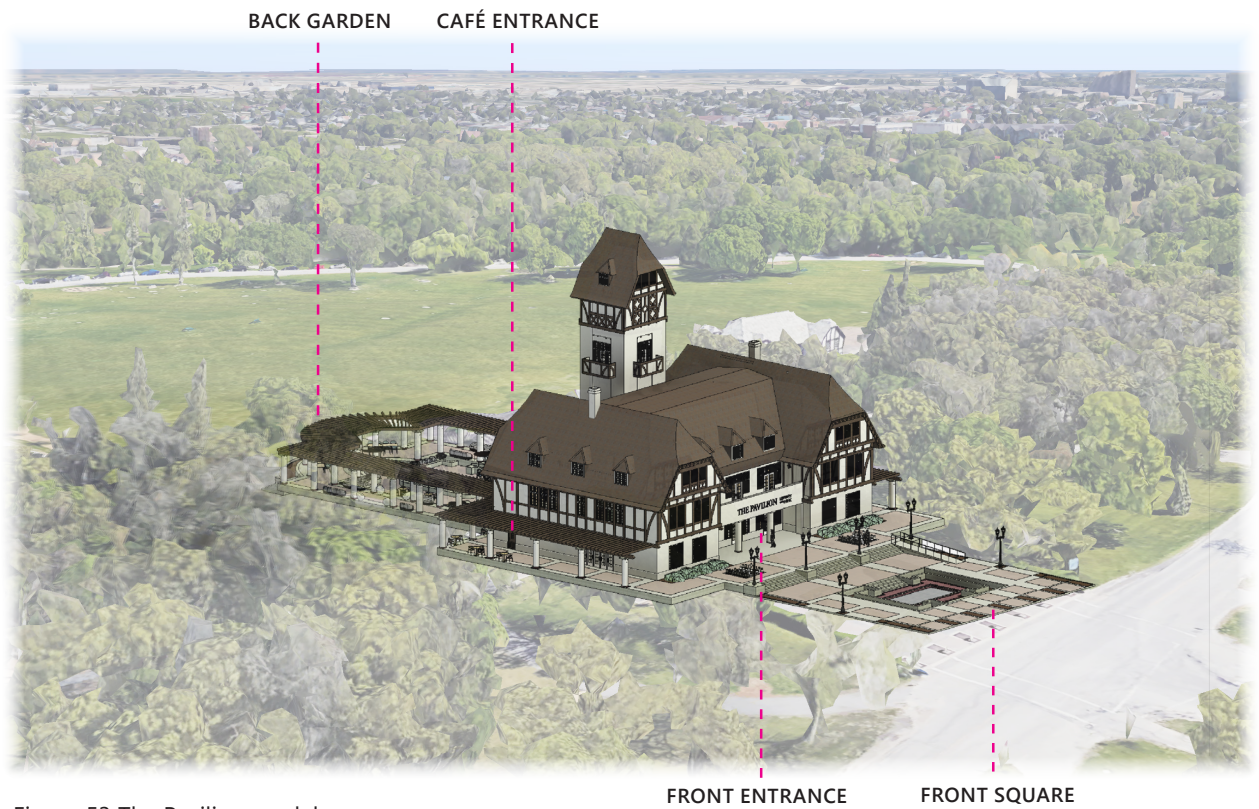


Figure 53 The Pavilion model.

THE PAVILION LIBRARY at the PARK

6.5 Design Proposal

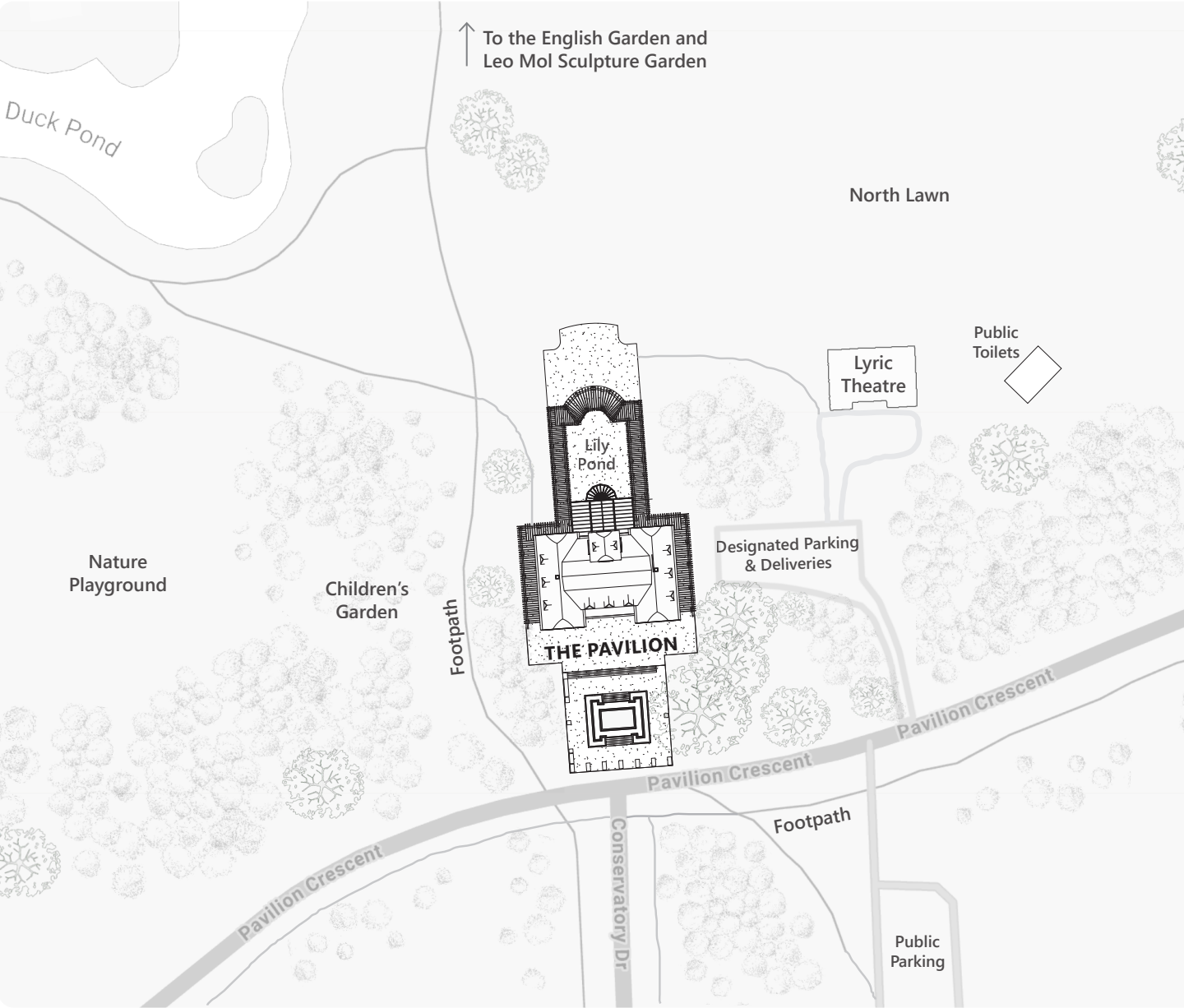


Figure 54 Site plan.



Site Features

The Pavilion has adjacent streets to the south and east. Several footpaths around the building lead to various park amenities. These include the Duck Pond, Cargo Bar, Qualico Family Centre, English Garden, and Leo Mol Sculpture Garden to the north, the Lyric Theatre to the east, The Leaf to the southeast, and the Children's Garden, Nature Playground, and Assiniboine Park Zoo to the west. The site is surrounded by multiple trees, creating vast shaded areas that provide respite from the wind and sun.



SOUTH



NORTH



EAST



WEST

Figure 55 Exterior elevations.

Level 1 and Outdoor Gardens

The approach to The Pavilion’s front entrance is through the front square, which includes multiple benches, plantings, and a sunken sculpture garden. Upwards by four steps, or the accessible ramp, visitors are greeted by two life-size chess sets on either side of the main entrance. Visitors can use the main entrance to go inside the building or take the surrounding brick path along the west side to the new café entrance. Continuing along the brick pathway leads to the rear Lily Pond Garden.

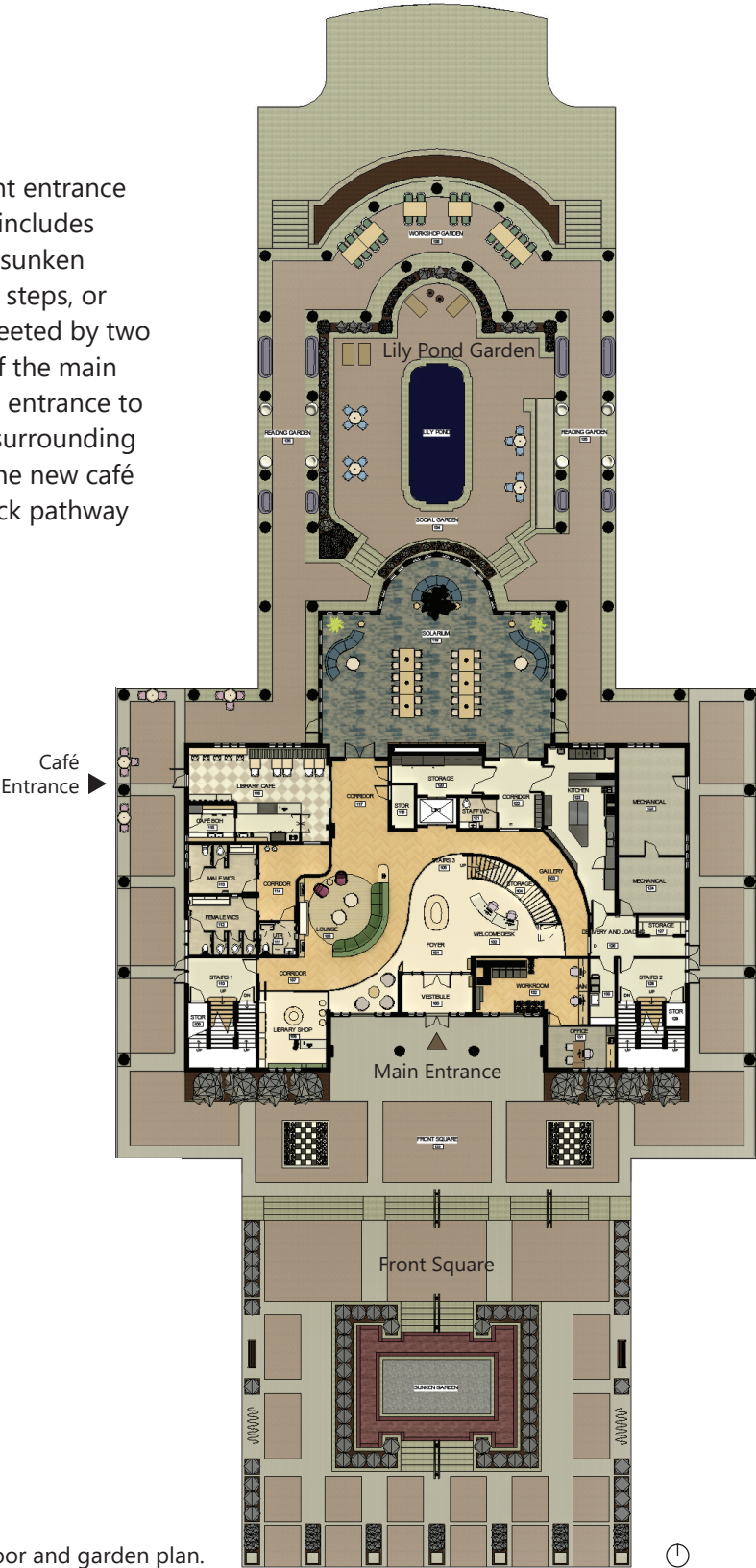
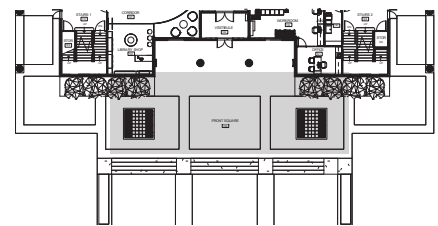


Figure 56 First floor and garden plan.





Figure 57 Front Square Perspective.



KEY PLAN

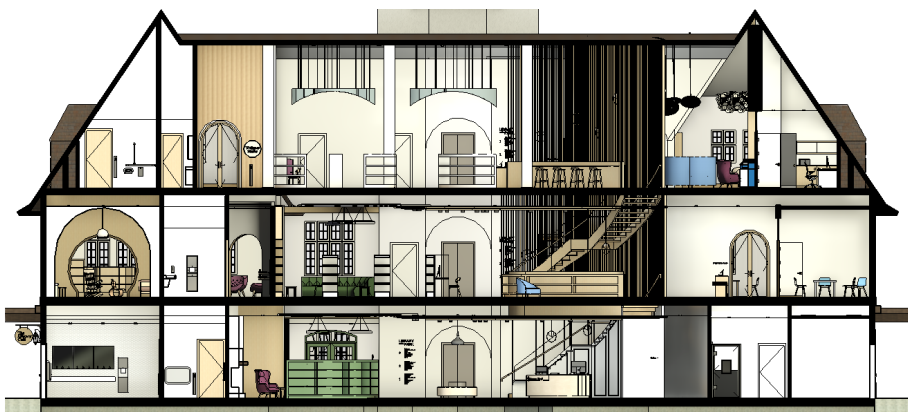


Figure 58 East West Section.

Through the main doors is the vestibule that includes a wall of brochures and resources as well as a return book slot. An exterior book return bin has also been included outside of the main entrance.



Figure 59 First Floor Plan.



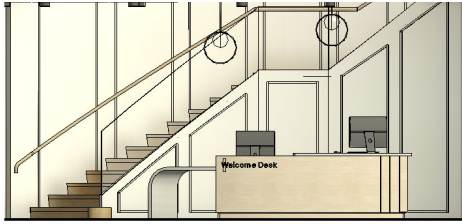


Figure 60 Welcome Desk Elevation.



Entering the foyer, visitors are greeted by another book return, the welcome desk, holds shelf and periodicals, self checkout, and a central book display seating feature. The new, gently curved staircase invites visitors upwards to the other floors. Behind this curved wall is a secluded gallery space for visitors to discover and explore. A wayfinding guide can be found on the back wall beside the lift on each floor.

Figure 61 Welcome Desk Perspective.

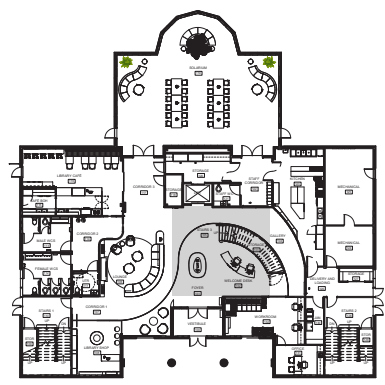


LIBRARY at the PARK

- 3
Collections
Self-Service Checkout
Gallery
Quiet Study
Reading Lounge
Wellness Studio
Music Rooms
Toilets

- 2
Collections
Self-Service Checkout
Children's Library
Study Space
Programme Room
Meeting Room
Tutorial Rooms
Toilets

- 1
Information Desk
Media Holds
Periodicals
Self-Service Checkout
Gallery
The Library Shop
Library Café
Solarium
Toilets



KEY PLAN



Figure 62 Foyer Perspective.

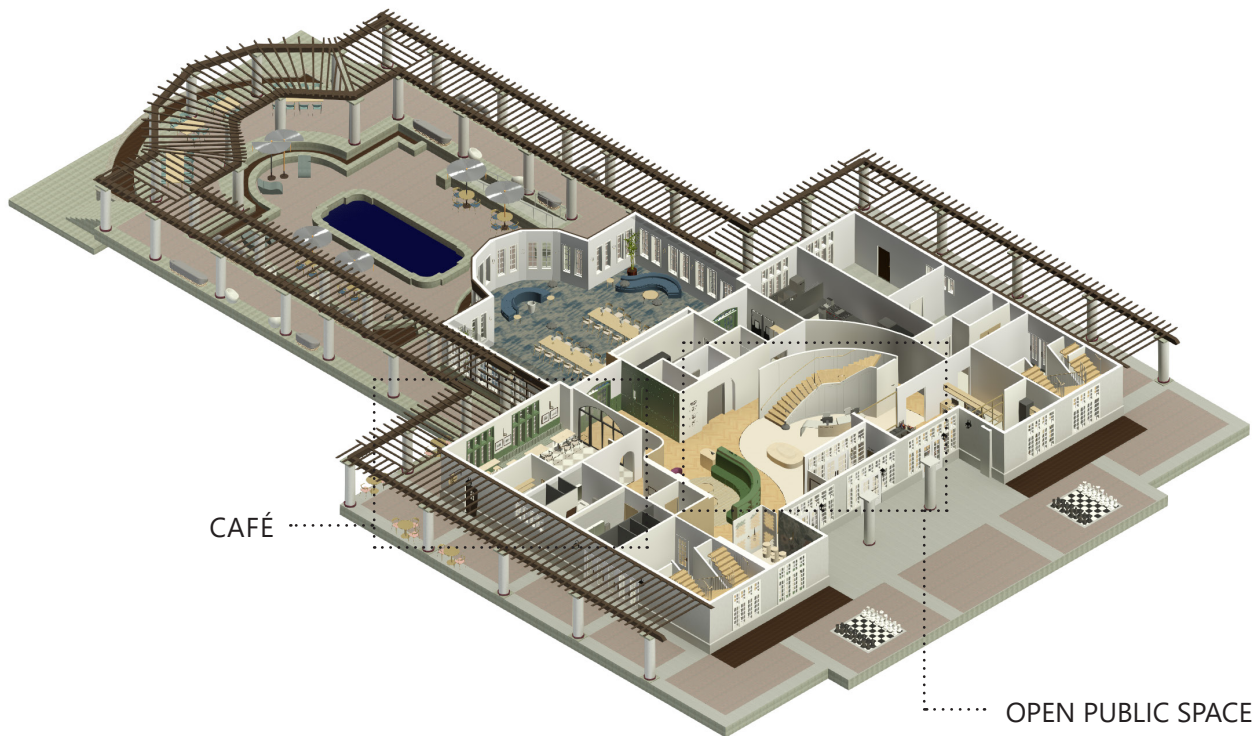
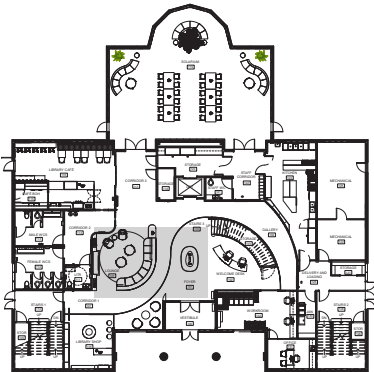


Figure 63 First Floor Axonometric.

Staff spaces, including the library workroom, office, catering kitchen, staff water closet, janitor closet, and storage, are located on the east side of the first floor. The west side includes a lounge, library gift shop, café, and public water closets. The social lounge creates an inviting area to gather and connect with others. The high-backed seating offers a sense of refuge while still being aware of one's surroundings.



KEY PLAN

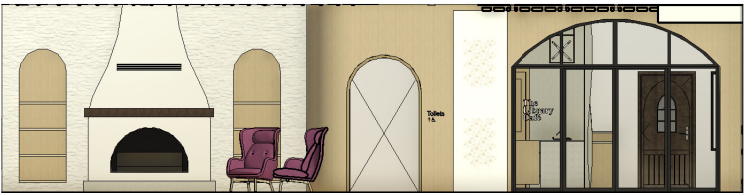


Figure 64 Lounge Elevation.

Figure 65 Lounge Perspective.





Figure 67 Library Café Entrance Perspective.

DRINK ME		EAT ME	
FILTER COFFEE	3.00	CROISSANT	4.00
ESPRESSO	3.00	FRUIT PASTRY	4.00
LATTE hot / iced	5.00	MACARON	3.00
CAPPUCCINO	5.00	COOKIE	3.50
LONDON FOG	5.00	MUFFIN	4.00
HOT CHOCOLATE	4.00	CINNAMON BUN	4.50
MATCHA hot / iced	5.00		
PREMIUM TEA	3.00	YOGHURT BOWL	5.00
ICED TEA	4.50	CHIA SEED PUDDING	5.00
berry hibiscus / peach green		QUICHE	4.50
LEMONADE	4.00	BAGEL + SPREAD	5.00
SMOOTHIE	6.50	BREAKFAST SANDWICH	6.50
MILK ALTERNATIVES		SANDWICH	7.50
oat / almond / coconut		WRAP	7.50
FLAVOURS	+0.75	SOUP	6.00
vanilla / hazelnut / lavender		SALAD	7.00

Café Menu

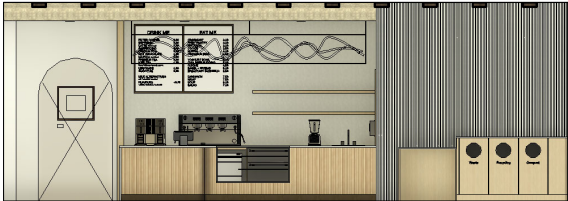


Figure 68 Library Café Elevation.



Figure 69 Library Café Perspective.

The solarium is centrally located at the rear of the building and includes doors on the west and east sides that lead out to the patio and garden. The solarium is an adaptable space for daily use or events, such as lectures, film nights, local maker markets, banquets, or afternoon tea. New shading devices were implemented with pieces that float above, similar to book pages.

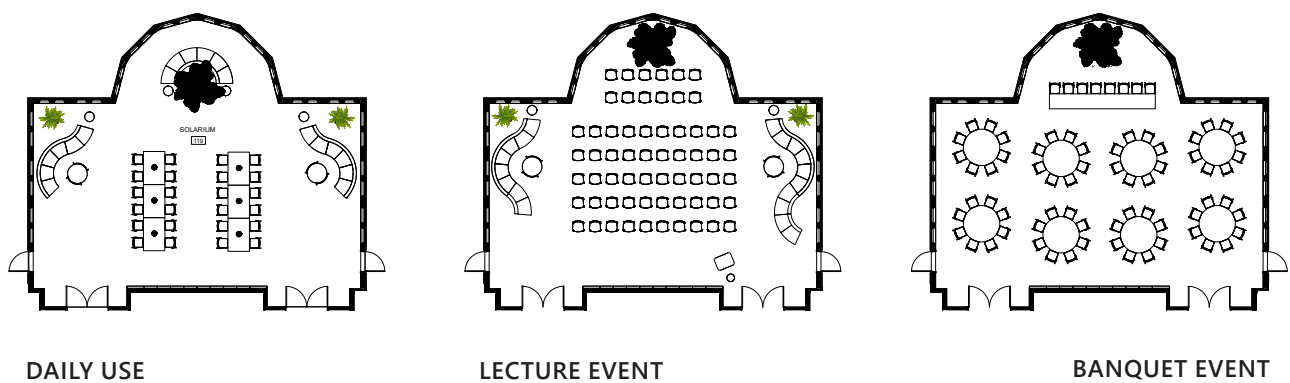


Figure 70 Solarium adaptable floor plan layouts.

Figure 71 Solarium Perspective.

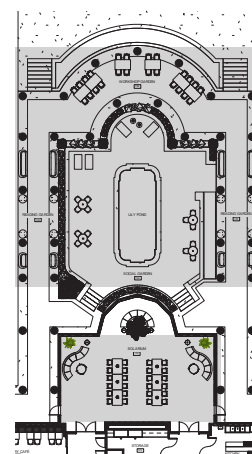




Figure 72 Lily Pond Garden Perspective.

A reading garden, social garden, and workshop garden offer space for relaxing, gathering, and learning. New shading devices were also implemented into these spaces with various seating options. The gardens help connect the new library with the park, as patrons can view other visitors and activities occurring.

Hands-on educational activities can occur in the workshop garden, including classes to learn about environmental systems, gardening, composting, and outdoor art, such as botanic drawings and cyanotypes. Rainwater collection can also occur around the exterior of the building to help reduce water usage.



KEY PLAN

Level 2

Upwards to Level 2, a similar centrally placed open layout occurs. However, this level contains higher ceilings and more natural light. This floor houses a selection of collections, collaborative work areas, a multipurpose programme room, meeting and tutorial rooms, public water closets, lounges, staff lounge, and children's areas. The open staircase on this floor includes semi-transparent risers that bring intrigue and lightness to the space. The new central stairs also promote movement throughout the building, allowing patrons to observe different areas. A curved slat wall behind the stairs opens and closes as one moves around it, similar to light filtering through multiple pages.



Figure 73 Second Floor Plan.

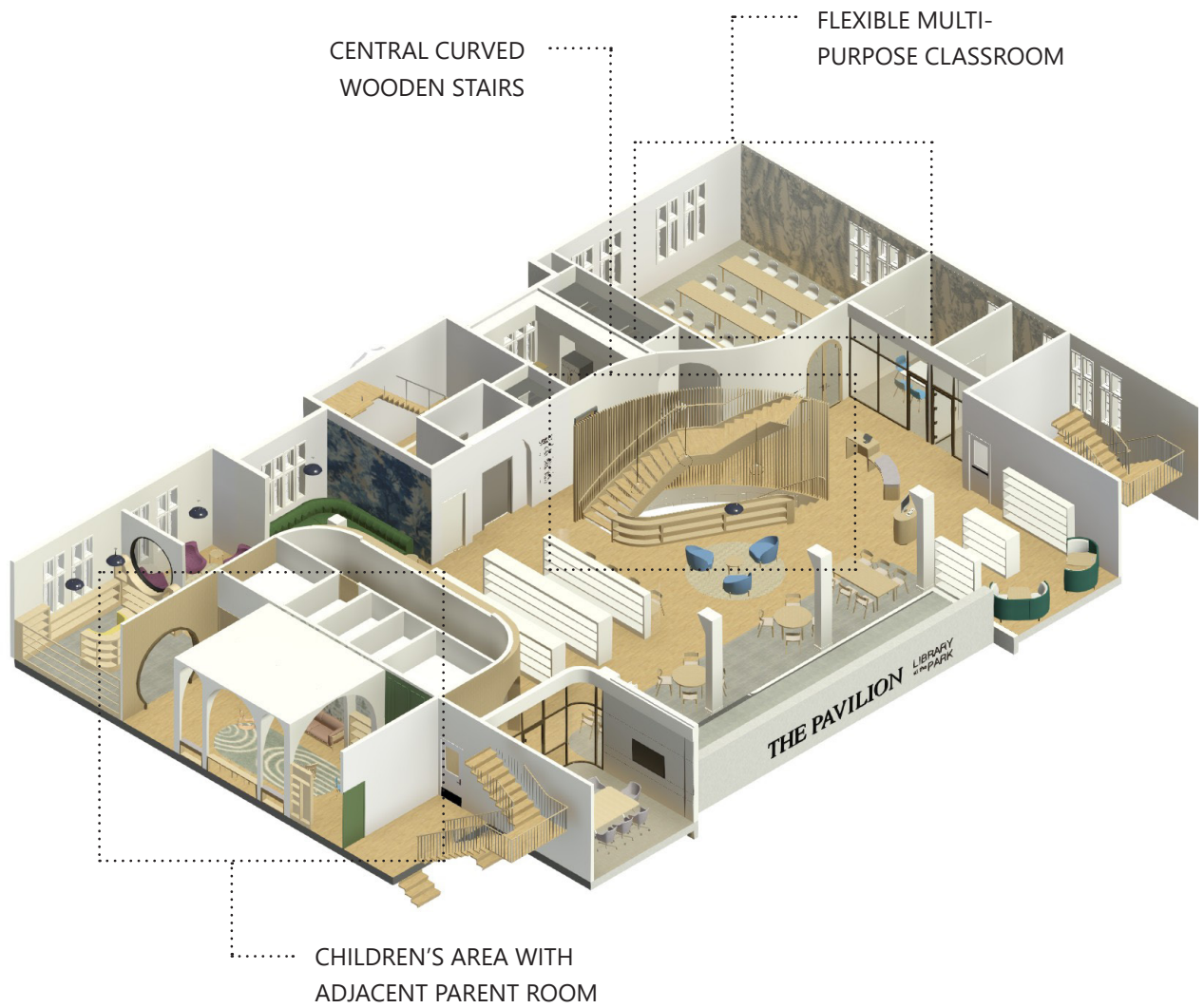


Figure 74 Second Floor Axonometric.

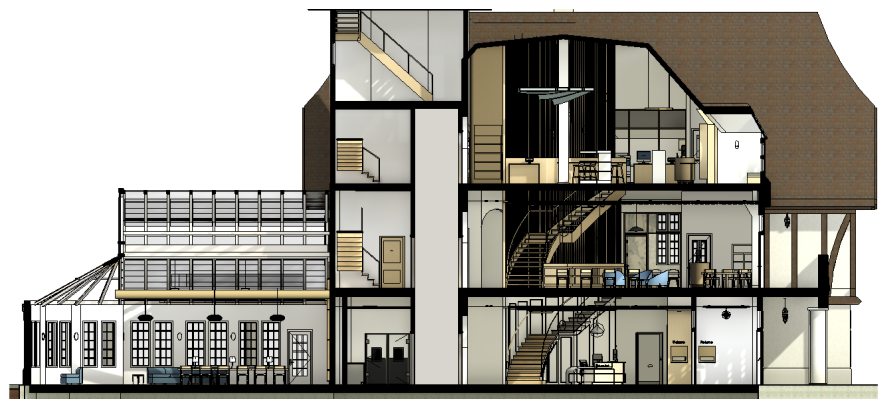
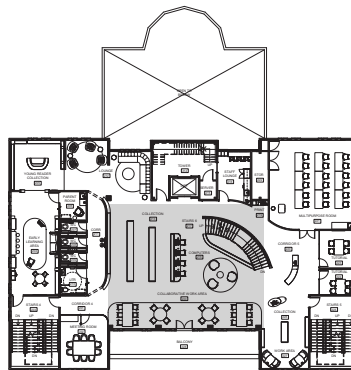


Figure 75 North South Section

The library collections are diverse, with focused areas for themes such as health and wellness, plants and gardening, and eco-lifestyles. Furniture groupings provide spaces for collaborative work. The use of semi-transparent glass and acrylic is used throughout the design to carry light further into the building and create a sense of airiness and intrigue.



KEY PLAN

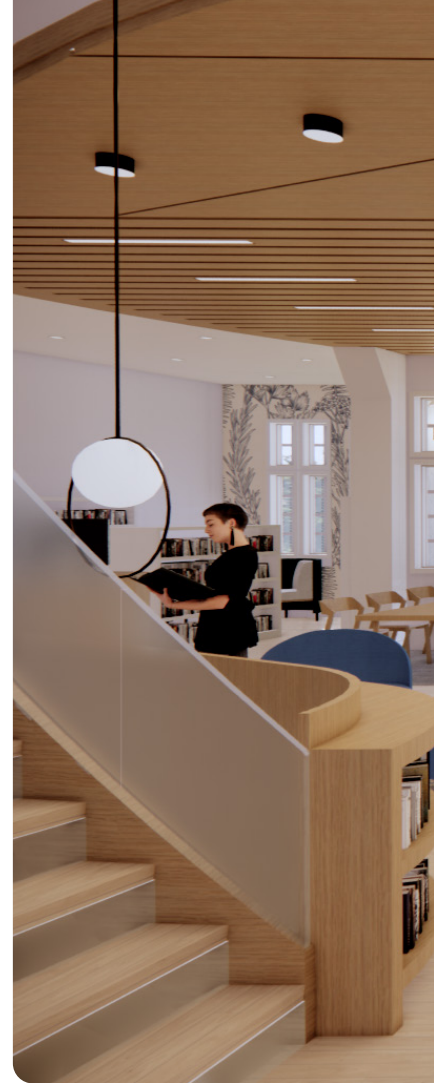


Figure 76 Open Work Area Elevation.



Figure 77 Collections Perspective.



Figure 78 Stairs Perspective.



Figure 79 Tutorial Rooms Perspective.

Tutorial rooms offer more focused space for individual or group work. A self-checkout station and a print area are also available on the second floor. Frosted glass blurs the view to more focused rooms, while allowing light through. Lounges throughout the building provide space for individuals to relax or groups to socialise.

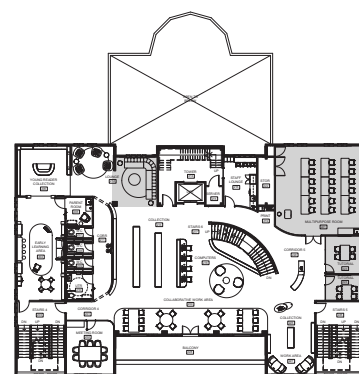


Figure 80 Lounge Perspective.



Figure 81 Multipurpose Programme Room Perspective.

The multipurpose programme room can host a range of programmes, including lectures, art classes, and digital learning with portable devices.



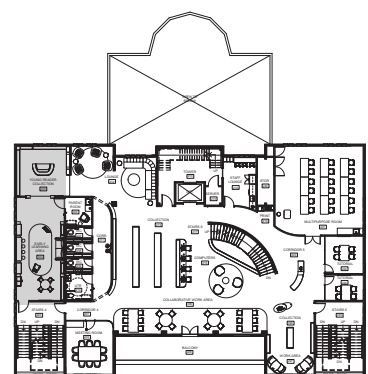
KEY PLAN



Figure 82 Early Learning Area Entrance Perspective.



Figure 83 Early Learning Area Entrance Elevation.



KEY PLAN



Figure 84 Early Learning Area Perspective.

The collection for young readers is in the corner of the building that overlooks the children's garden. Named Pooh's Corner, it ties in with the Winnie-the-Pooh theme of the City of Winnipeg. The early learning area is a flexible space for reading, storytelling, colouring, and exploratory play. An adjacent parent's room is provided with a rocking chair, change table, and sink. The arched ceiling creates sectioned areas of the room while maintaining openness.

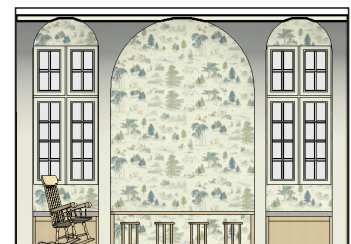
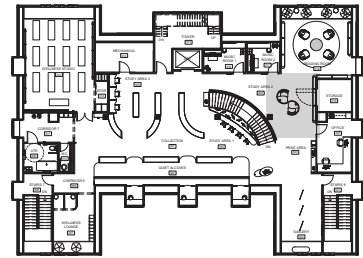


Figure 85 Early Learning Area Elevation.

Level 3

Onwards to Level 3, the ceilings become even higher with the unique ceiling conditions from the underside of the roof. An open central area houses more collections and creates a sense of enclosure in the quiet alcoves along the south wall. An office space on this floor provides a staff presence for visitors who may need assistance. A self-checkout and print area is also provided. Multiple work areas are offered with surfaces for getting tasks done.



KEY PLAN

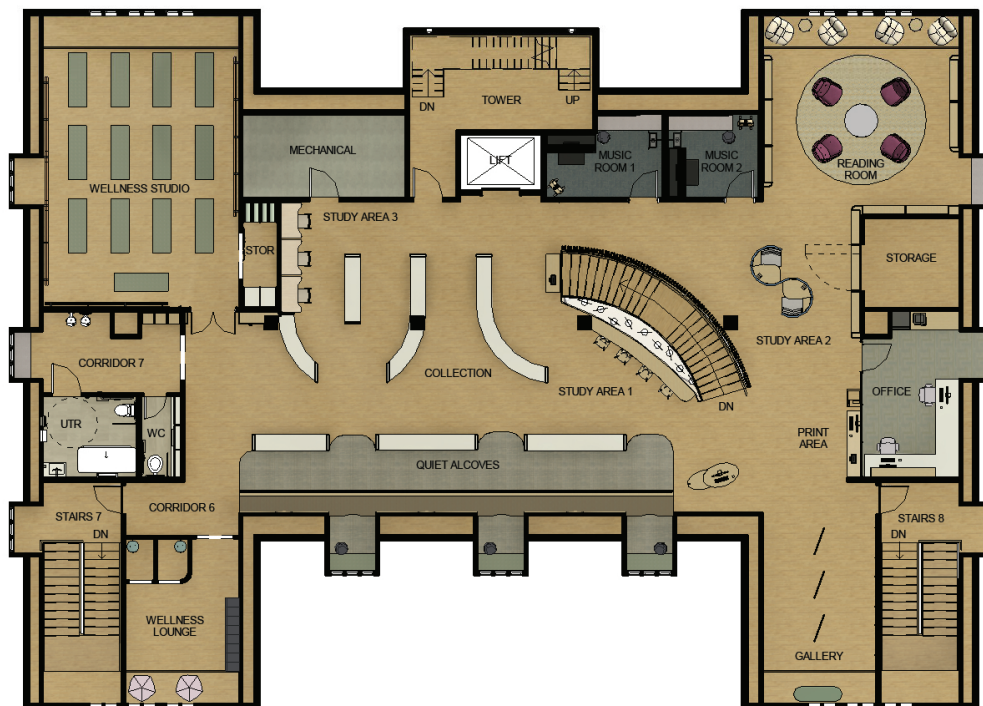


Figure 86 Third Floor Plan.

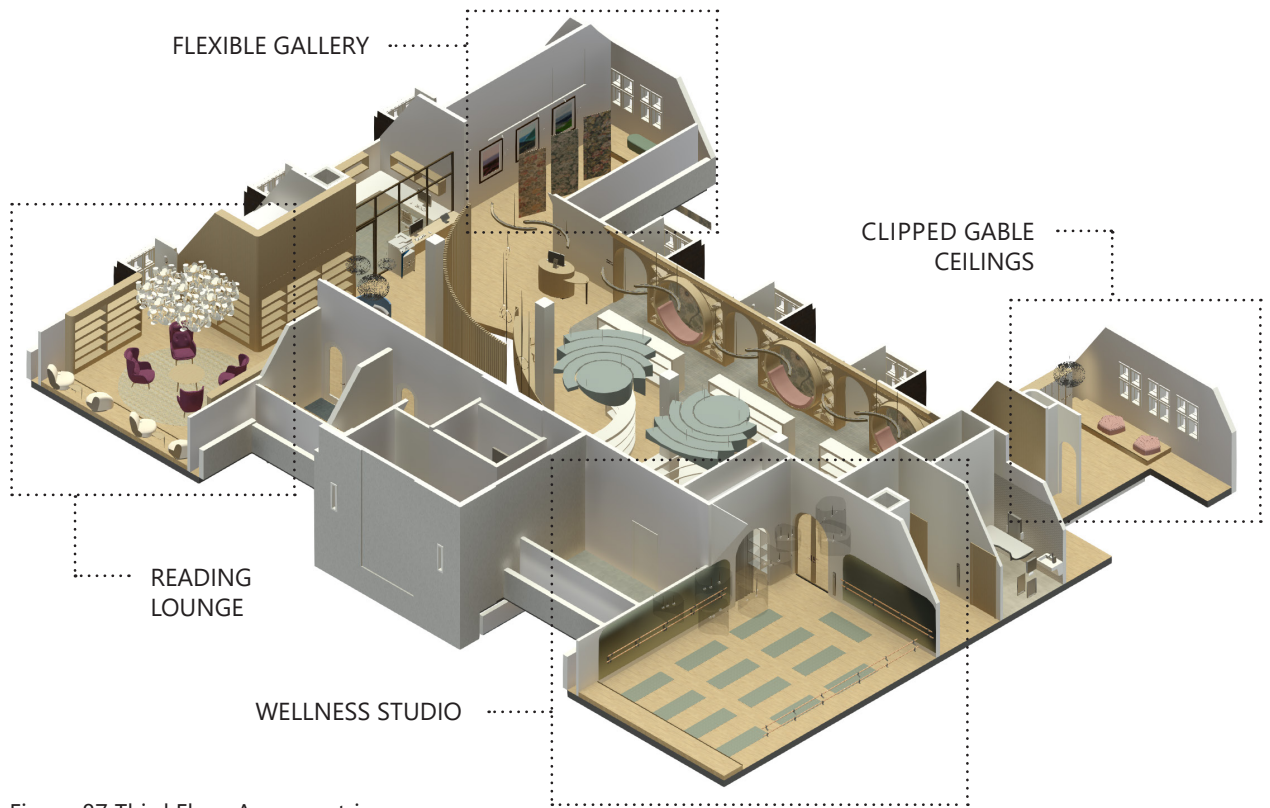


Figure 87 Third Floor Axonometric.



Figure 88 Study Area Perspective.



Figure 89 Gallery Perspective.

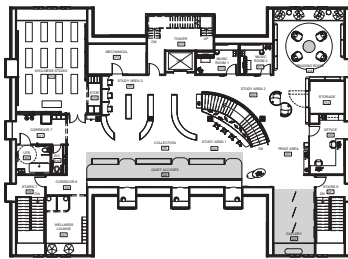


Figure 91 Alcoves Perspective.



Figure 90 Alcoves Elevation.

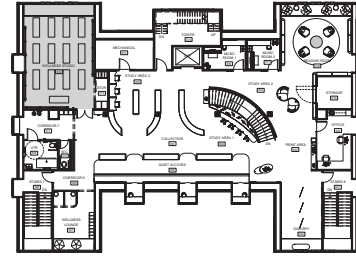
The circular-shaped, quiet alcoves allow visitors to work, read, or relax within their own nooks. The gabled roof provides additional semi-enclosed nooks for people to retreat to. The third floor gallery is a flexible space for changing art and installations. It can support local or international artists' works. The works aim to provide a sense of imagination, inspiration, and discovery.



KEY PLAN



Figure 92 Gallery Elevation.



KEY PLAN

“The library is acutely aware of its own function as a meditative space; it is always, like the very act of reading that it facilitates, on a ‘boundary between.’”²⁷³

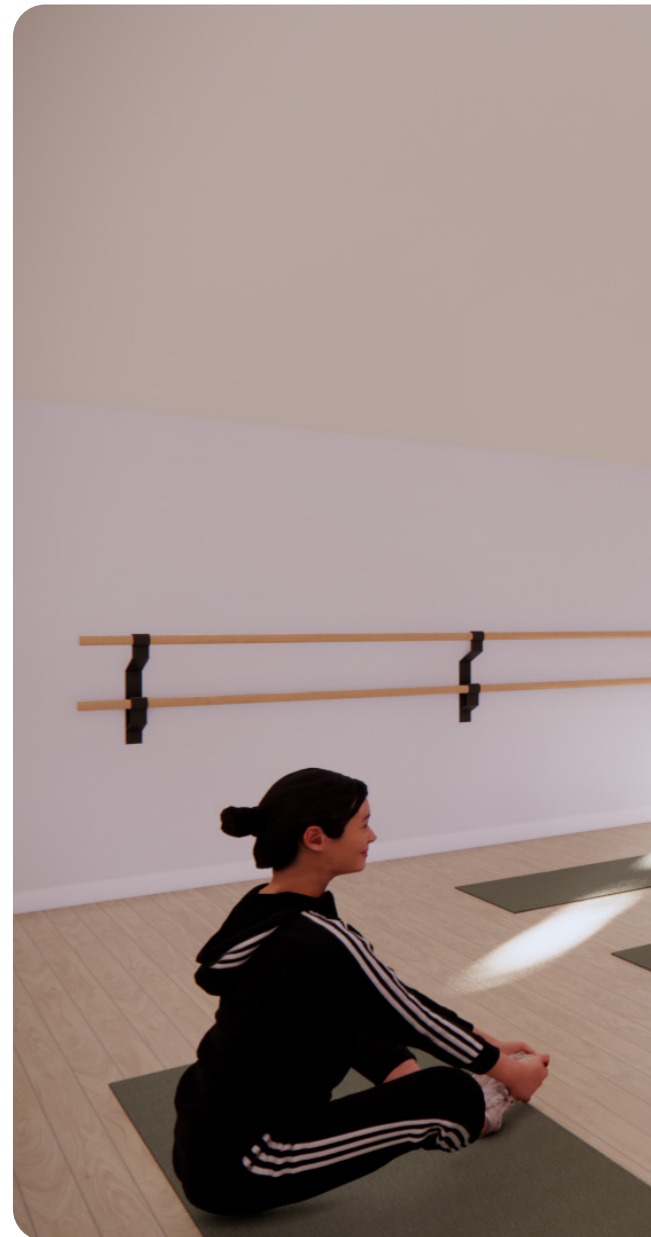


Figure 93 Wellness Studio Perspective.

The wellness studio provides opportunities for gathering and connection in a more serene way that promotes moving the body in addition to the mind. It can accommodate activities such as yoga, meditation, sound therapy, and barre classes. Public water closets are located nearby, and a wellness lounge is situated across from the studio for people to change and store their belongings. The inclusion of this space revitalises the library as a place where people can go to find relaxation, movement, and mindfulness.





Figure 94 Reading Room Perspective.

The reading room provides a tranquil corner of the building to read, relax, and study. A cloud-like lighting fixture in a floral arrangement envelopes the space in soft shadow and light to create a sense of escape.

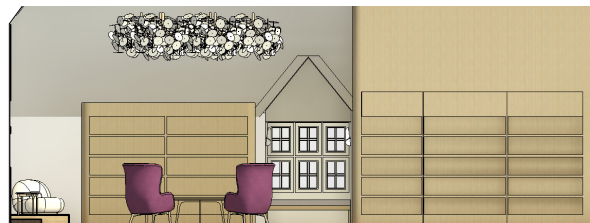
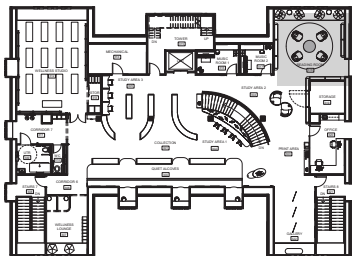


Figure 95 Reading Room Elevation.

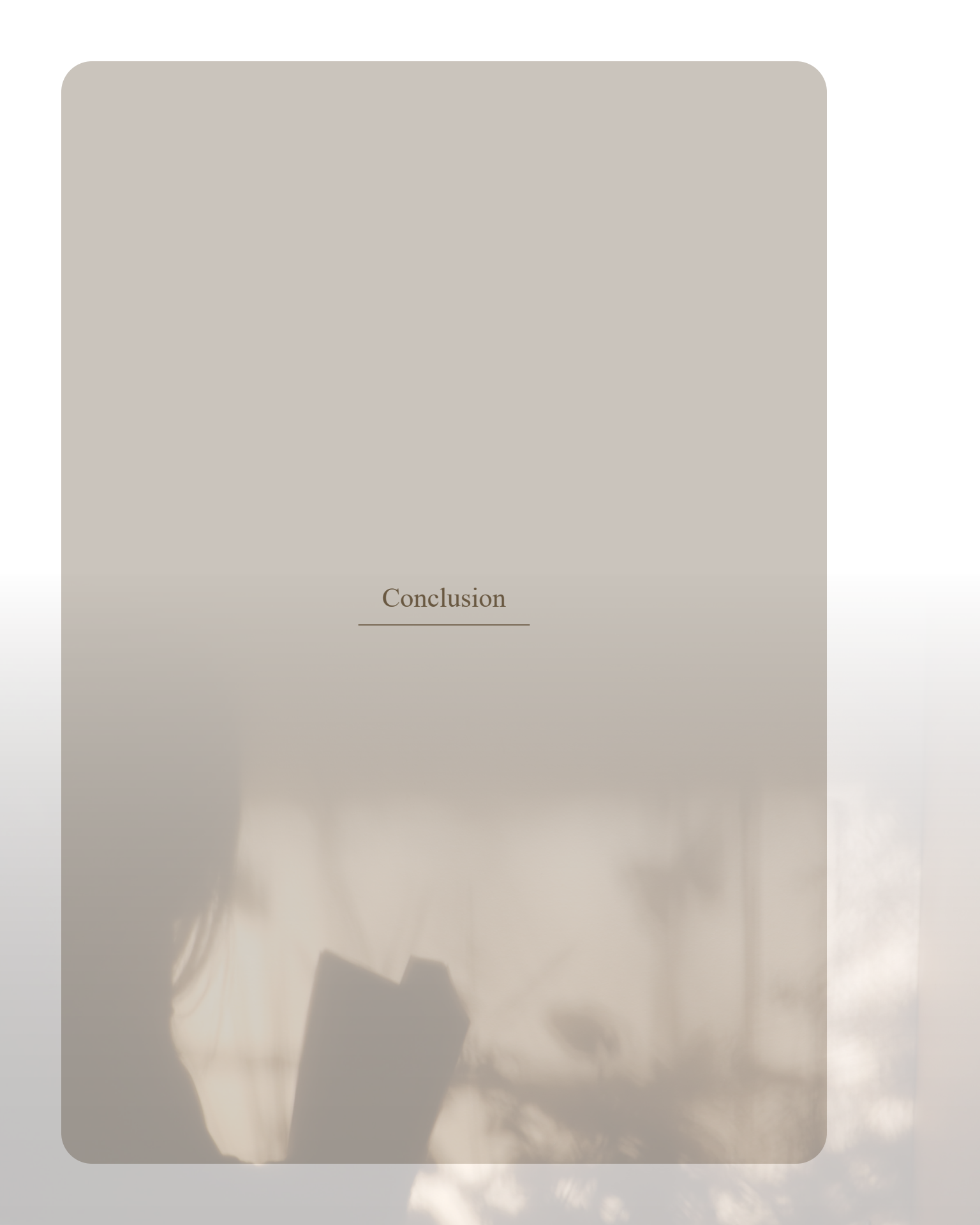


6.6 Design Reflection

The new urban literacy centre exhibits another possible perspective on designing libraries for the 21st century. The library offers a wellness-focused approach through its multi-use, adaptable, community-driven, and salutogenic design strategies. The design language speaks to the ideas of layering and emergence, of getting lost and finding oneself within the building, just as a story in a book. This conveyance offers people a place to disconnect and reconnect with the city, nature, and community. Although wellness can look different for everyone, the design intends to offer positive experiences to improve the wellbeing of the mind and body through a multitude of different services, activities, and programmes. The new design revitalises The Pavilion into a vibrant, diverse, and dynamic social centre of Assiniboine Park. Through this proposed design, a new library is envisioned that can sustain this beloved landmark in the City of Winnipeg for many years to come.



KEY PLAN

A person is seen from the chest up, holding a dark book or folder. They are standing in front of a large window that looks out onto a sunset or sunrise scene with trees and a bright sky. The person's face is partially visible, looking down at the book. The overall mood is contemplative and serene.

Conclusion

CONCLUSION

Conclusion

This practicum project aimed to reimagine the public library typology through a proposed design that examines and addresses urban environment development, local community connections, and individual wellness and experience. A research exploration of theories related to these topics informed how they can emerge within the interior design of a heritage building in Winnipeg, The Pavilion at Assiniboine Park, as a new public literary centre for the city. These theories include social infrastructure, adaptable mixed-use, holistic design, sociability, placemaking, public space, salutogenic design, biophilia, and sense of place.

The new design aspires to demonstrate the library as a more interactive, adaptable, and contemplative place for the local community. Four research questions emerged at the beginning of this process, guiding the project outcomes. Reexamining these questions once more at the end of this process offers a chance to reflect on how these questions were addressed in the final design. Additionally, it shines a light on the possibilities of topics and studies that can be examined in the future.

Research Questions Reflection

1. How can interior design strategies be implemented to evolve the library typology into a more inviting, interactive, and adaptable place in contemporary society and maintain its place as a valuable civic centre?

Interior design strategies that were utilised to evolve the library typology include concepts of social infrastructure, adaptability, and mixed-use design. By reinforcing the library as a vital social infrastructure for the community, it can be expanded to much more than a mere building where books are stored and borrowed. It becomes a destination that entices locals and visitors to visit as well as supports various community needs, such as acquiring resources and skills, encountering meaningful interactions, and encouraging development and improvement.

To create a beneficial social infrastructure project that offers these supports, a mixture of adaptable spaces was incorporated in the design to appeal to multiple people and needs. The Urban Literary Centre hosts several spaces and activities, including common library amenities such as collections, a programme room, a meeting room, tutorial rooms, and an early literacy area. However, it also incorporates amenities not commonly found in libraries, for instance, a café and catering kitchen, solarium event space, local shop, galleries, outdoor reading, social, and workshop gardens, music practice rooms, and a wellness studio. Adaptable spaces that can accommodate a range of programming include the solarium, which can be used as an everyday work, social, and reading space, or for events, programme room, outdoor gardens, literacy area, wellness studio, and galleries. Adaptable strategies such as including nearby storage, sinks, stackable chairs, modular sofas, and track lighting were implemented.

Adaptable Spaces

Solarium

- Daily use for working, socialising, or reading.
- Events such as lectures and presentations, poetry readings, book launches, film nights, group board games, banquets, galas, and receptions, lunches and dinners, weekly or monthly Afternoon Tea at Assiniboine Park, and local markets.

Programme Room

- Smaller lectures and classes, such as art, writing, digital learning, and wellness classes.

Outdoor Gardens

- The reading garden is a place to read, relax, and enjoy nature.
- Social garden is a place to meet, interact, and connect with others.
- Workshop garden is a place where outdoor learning activities can take place, such as gardening tutorials, floral arrangements, and ecoliteracy classes.

Early Literacy Area

- Areas for reading, storytelling, colouring, and exploratory play.

Wellness Studio

- Accommodates mindfulness and movement based activities such as yoga, meditation, sound therapy, and barre classes..

Galleries

- Flexible spaces for various changing art and installations.

Mixed-use and adaptable design techniques can transform the library typology into a thriving social infrastructure that will help it to become a more welcoming, dynamic, and flexible place. Thereby, the library can continue to address the changing needs of society and maintain its role as a valuable civic centre into the future.

2. How can the interior design of an Urban Literary Centre promote community knowledge and collaboration to improve society and culture, the natural environment, and the local economy?

Through the concept of holistic design, the Urban Literary Centre considers aspects of the societal, environmental, and economic spheres. The design supports society and culture through its social infrastructure focus, being a welcoming place for diverse groups, providing space for community activities, and offering learning and skills development. It aims to minimise environmental impacts with a design that reuses an existing building and many of the materials and features within the building, for example, existing wooden floors, mouldings, and carpet tile. Many new materials were chosen that can be sustainability sourced, such as local wood varieties, terrazzo, and ceramic tile. Features were designed to collaborate with the existing park's environmental programmes, including recycling, composting, and rainwater collection systems. The design programme also contributes to ecoliteracy and awareness of sustainability through tailored book collections and various classes on topics such as gardening, biodiversity, and sustainable lifestyles.

The design supports the local economy through its partnership and collaboration with other community and educational

organisations, such as The Winnipeg Art Gallery and local artists, as well as with the library café and shop, which can promote local products and businesses. Additionally, the library services help local patrons to improve their skills, thereby improving their contributions to their local community and economy. By having multiple event spaces and classes opportunities, the library can branch outwards and become a part of a larger support system within the city to bolster and maintain its local presence and future stability. The three pillars of society, environment, and economy work together within the design to create a holistic outcome for all parts.

3. How can interior design improve the public library as a place that facilitates community connections while maintaining qualities of the traditional notion of individual repose?

Sociability, placemaking, and public space theories were implemented to create a community-focused design that thrives as a social centre as well as a place for individuals to resonate with and enjoy. Re-establishing the Pavilion at Assiniboine Park as the social centre creates new connections with the park and the city. The Pavilion Library at the Park's multiple services and amenities will contribute to attracting diverse people and encouraging them to linger in the park longer. As a result, new connections will be more likely to form, and old connections can continue to grow. With an abundance of activity occurring outside and around The Pavilion all year, this programming can now work together with the new design so that there is a valuable flow of movement between The Pavilion and Assiniboine Park. Strategies such as the consideration of all seasons, well-designed, diverse seating

options, promoting physical activity and interactive play, and the connection between interior and exterior spaces move these ideas forward to facilitate community connections.

Although functioning as a social hub, the new design also considers the need for individual and quiet spaces. This traditional library characteristic remains a significant part of the design with a gradient method that moves towards quieter and more private spaces as one ascends the building's three floors. The third floor contains alcoves and nooks for patrons looking to escape and relax or work away from louder or more busy spaces. It was important for this quality not to be lost and to find a balance between this established reserved character that many people value and require in their library spaces, while also adapting the library for 21st century use.

4. How can interior design strategies contribute to positive psychological and physiological health and development to aid with the holistic wellness and experience of its users in a literary centre setting?

Salutogenic design was applied including theories such as sense of coherence, self-efficacy, prospect and refuge, biophilia, and relaxation response, as well as Genius Loci, sense of place, and place attachment, which all lead to a design outcome based upon creating an environment that facilitates occupant wellbeing and experience. The design is centred around the ideas of mindfulness and movement, to move the body and move the mind. As a representative approach, mindfulness is evident throughout the project, with every decision made being thoughtfully considered. Movement is evident through the aim to create positive change and development with this design outcome. These concepts are also directly perceptible in the project, as the design emanates an

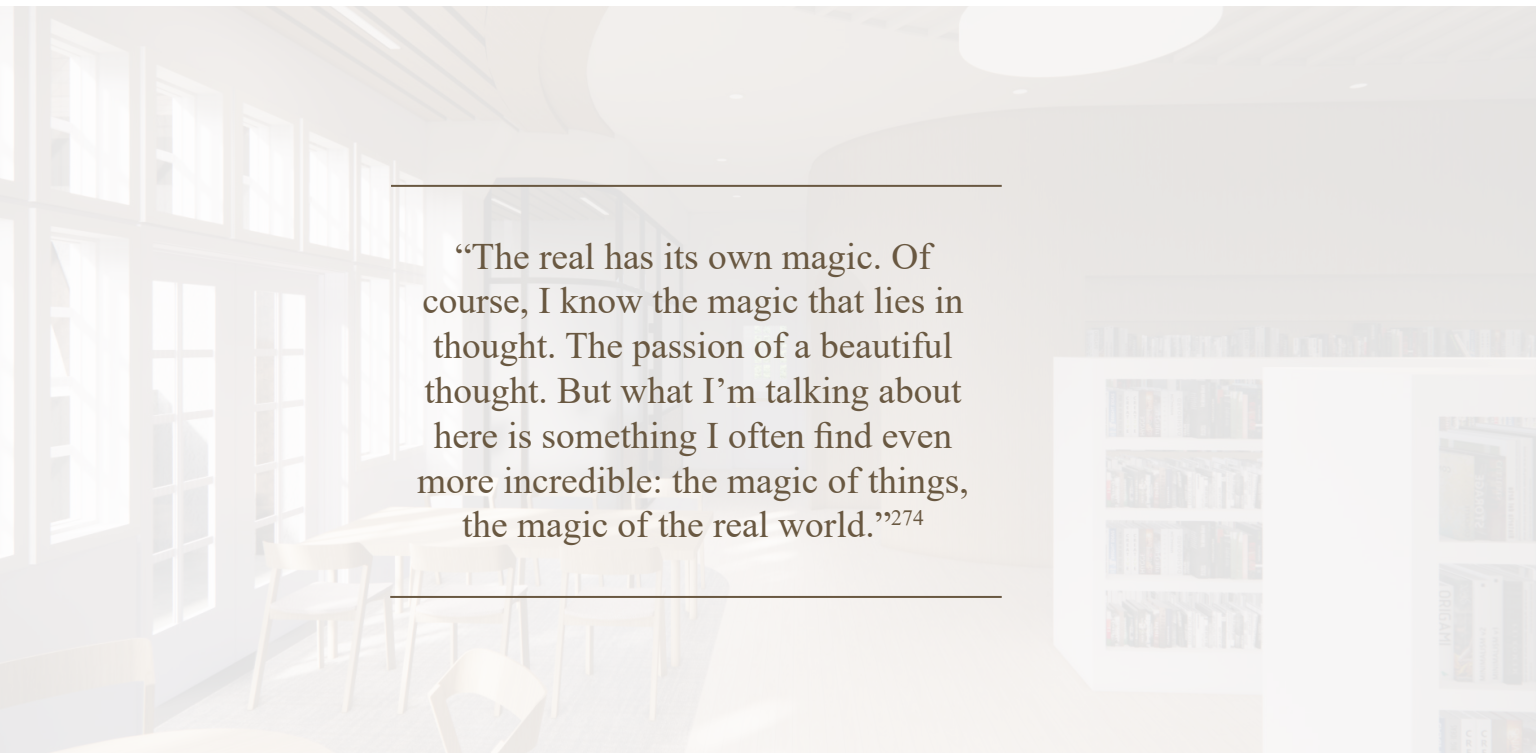
uplifting, inspiring, and intriguing atmosphere within its spaces to support a calm and reflective mindset. This positive mental state begins as one enters Assiniboine Park, highlighting the unique quality of having a library within a park environment and bringing those benefits of public parks inside the library itself. The design also motivates movement with the new central staircase that gently curves throughout all three floors. The programme facilitates mindfulness and movement with spaces and activities for mental and physical wellness, evident through the offered collections and classes.

Similar to reading a book, the new library design offers a place to wander and wonder throughout different environments, experiences, and emotions. Immersed in Assiniboine Park, the library reveals ideas of discovery and imagination. It revitalises The Pavilion as the welcoming social centre of the park, demonstrating an identity that reflects the local context and providing spaces for learning and contemplation, community connections, and wellbeing with mindfulness and movement for the body, heart, and soul.

Future Studies

While this practicum project has brought to light many new ideas about the design of public libraries, much more can and should be explored within this research topic. Some of these future studies could include, firstly, to continue to think about the spatial and programmatic qualities of the library to create inspiring, engaging, and dynamic environments for local communities. Secondly, further research on how wellness can be established within the library design and programming to continue its positive benefits on patrons, staff, and visitors. Thirdly, how the library works as a successful model of the circular economy and what more it can do to contribute to societal, environmental, and economic development. And fourthly, how libraries can be integrated with other building types and locations such as recreational and leisure centres, shopping centres, and near outdoor amenities, including parks, trail systems, and water sources such as harbours or docks, beaches, and swimming pools.

This research topic and possible emerging studies and ideas will continue to be relevant and ongoing as libraries remain a valuable part of civic life. While the libraries of antiquity and today can vary greatly, their quintessential significance has survived for millennia, demonstrating the need to continue to sustain and improve this valuable typology within design for positive human development.



“The real has its own magic. Of course, I know the magic that lies in thought. The passion of a beautiful thought. But what I’m talking about here is something I often find even more incredible: the magic of things, the magic of the real world.”²⁷⁴

Figure 96 Open Work Area Perspective.

Appendix

Endnotes

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BUILDING CODE ANALYSIS

GENERAL INFORMATION

PROJECT NAME: THE PAVILION AT
ASSINIBOINE PARK URBAN LITERARY CENTRE
PROJECT LOCATION: 55 PAVILION CRESCENT,
WINNIPEG, MB R3P 2N6
APPLICABLE BUILDING CODE: NATIONAL
BUILDING CODE OF CANADA

PROJECT DESCRIPTION

PROJECT TYPE: HISTORIC BUILDING
RENOVATION
HERITAGE CATEGORY: GRADE II MUNICIPALLY-
DESIGNATED HISTORIC SITE
BUILDING AREA: $\pm 1976 \text{ M}^2$
EXTERIOR GARDEN AREA: $\pm 585 \text{ M}^2$

MAJOR OCCUPANCY CLASSIFICATION: *GROUP
A, DIVISION 2 (A-2)* – ASSEMBLY

OCCUPANCY CLASSIFICATIONS (A.3.1.2):
*GROUP A, DIVISION 2 - ASSEMBLY
OCCUPANCY* (LIBRARY, CAFÉ, ART
GALLERY, LECTURE HALL, LICENSED
BEVERAGE ESTABLISHMENT, RESTAURANT)
GROUP A, DIVISION 3 - ASSEMBLY OCCUPANCY
(WELLNESS STUDIO)
GROUP D - BUSINESS OCCUPANCY (OFFICES)
GROUP E - MERCANTILE OCCUPANCY
(SHOP, MARKET)

OCCUPANCY LOAD DETERMINATION (3.1.17.1):
LIBRARY - $870 \text{ M}^2 / 4.60 \text{ M}^2 =$
189 PERSONS (DOL* = 150 PERSONS)
CAFÉ - $49 \text{ M}^2 / 1.20 \text{ M}^2 =$
40 PERSONS (DOL* = 15 PERSONS)
SOLARIUM - $157 \text{ M}^2 / 0.95 \text{ M}^2 = 165 \text{ PERSONS}$
(DOL = 96 SEATED OR 120 STANDING)
GIFT SHOP - $23 \text{ M}^2 / 3.70 \text{ M}^2 =$
6 PERSONS (DOL = 6 PERSONS)

PROGRAMME ROOM - $68 \text{ M}^2 / 1.85 \text{ M}^2 =$
36 PERSONS (DOL = 36 PERSONS)
MEETING ROOM - $22 \text{ M}^2 / 1.85 \text{ M}^2 =$
11 PERSONS (DOL = 10 PERSONS)
TUTORIAL ROOM - $8 \text{ M}^2 / 1.85 \text{ M}^2 =$
6 PERSONS (DOL = 6 PERSONS)
TUTORIAL ROOM - $8 \text{ M}^2 / 1.85 \text{ M}^2 =$
4 PERSONS (DOL = 4 PERSONS)
READING ROOM - $43 \text{ M}^2 / 1.85 \text{ M}^2 =$
28 PERSONS (DOL = 16 PERSONS)
WELLNESS STUDIO - $62 \text{ M}^2 / 4.60 \text{ M}^2 = 1$
4 PERSONS (DOL = 14 PERSONS)
OFFICES - $58 \text{ M}^2 / 9.30 \text{ M}^2 =$
6 PERSONS (DOL = 6 PERSONS)
KITCHENS - $58 \text{ M}^2 / 9.30 \text{ M}^2 =$
6 PERSONS (DOL = 6 PERSONS)

*DESIGNED OCCUPANT LOAD
TOTAL DESIGNED OCCUPANCY = 365

BUILDING FIRE SAFETY

NUMBER OF STOREYS: 3 STOREYS W/ 4
ADDITIONAL TOWER STOREYS
NUMBER OF STREETS/ACCESS ROUTES: 1
SPRINKLER SYSTEM: YES
PERMITTED NEW CONSTRUCTION:
NON-COMBUSTIBLE CONSTRUCTION
EXISTING BUILDING CONSTRUCTION:
COMBUSTIBLE CONSTRUCTION
CONSTRUCTION OF EXTERIOR:
REMAINS UNCHANGED
FIRE ALARM: REQUIRED
WATER SERVICE: SUPPLY IS ADEQUATE
REQUIRED FIRE RESISTANCE RATING:
FLOORS: 1 HR FRR
WALLS: 1 HR FRR
COLUMNS AND ARCHES: 1 HR FRR

MEANS OF EGRESS

MINIMUM NUMBER OF EXITS: 2
REQUIRED PER FLOOR
LOCATION OF EXITS: 45 M TRAVEL DISTANCE
TO AT LEAST ONE EXIT
EXIT SIGNS: REQUIRED
EMERGENCY LIGHTING: REQUIRED
EXIT WIDTH MINIMUM:
EXIT CORRIDORS: 1100 MM
STAIRWAYS: 1100 MM
DOORWAYS: 850 MM

HEALTH REQUIREMENTS

WATER CLOSETS (3.7.2.2.-A):
4 MALE
7 FEMALE
WATER CLOSETS PROVIDED:
2 MALE, 4 FEMALE, 6 GENDER-NEUTRAL, 3 UTR
LAVATORIES PROVIDED:
2 MALE, 3 FEMALE, 6 GENDER-NEUTRAL, 3 UTR

BARRIER FREE DESIGN

BARRIER-FREE BUILDING APPROACH: YES
RAMP AT FRONT SQUARE AND REAR GARDEN
BARRIER-FREE ENTRANCES: YES
BARRIER-FREE PATH OF TRAVEL
PUBLIC ENTRANCE DOORS EQUIPPED
WITH POWER DOOR OPERATORS: YES
THROUGHOUT BUILDING: YES
LIFT TO LEVELS ONE, TWO, AND THREE
UNIVERSAL TOILET ROOMS: YES
TURNING RADIUS: 1700 MM MINIMUM

DRAWING LIST:

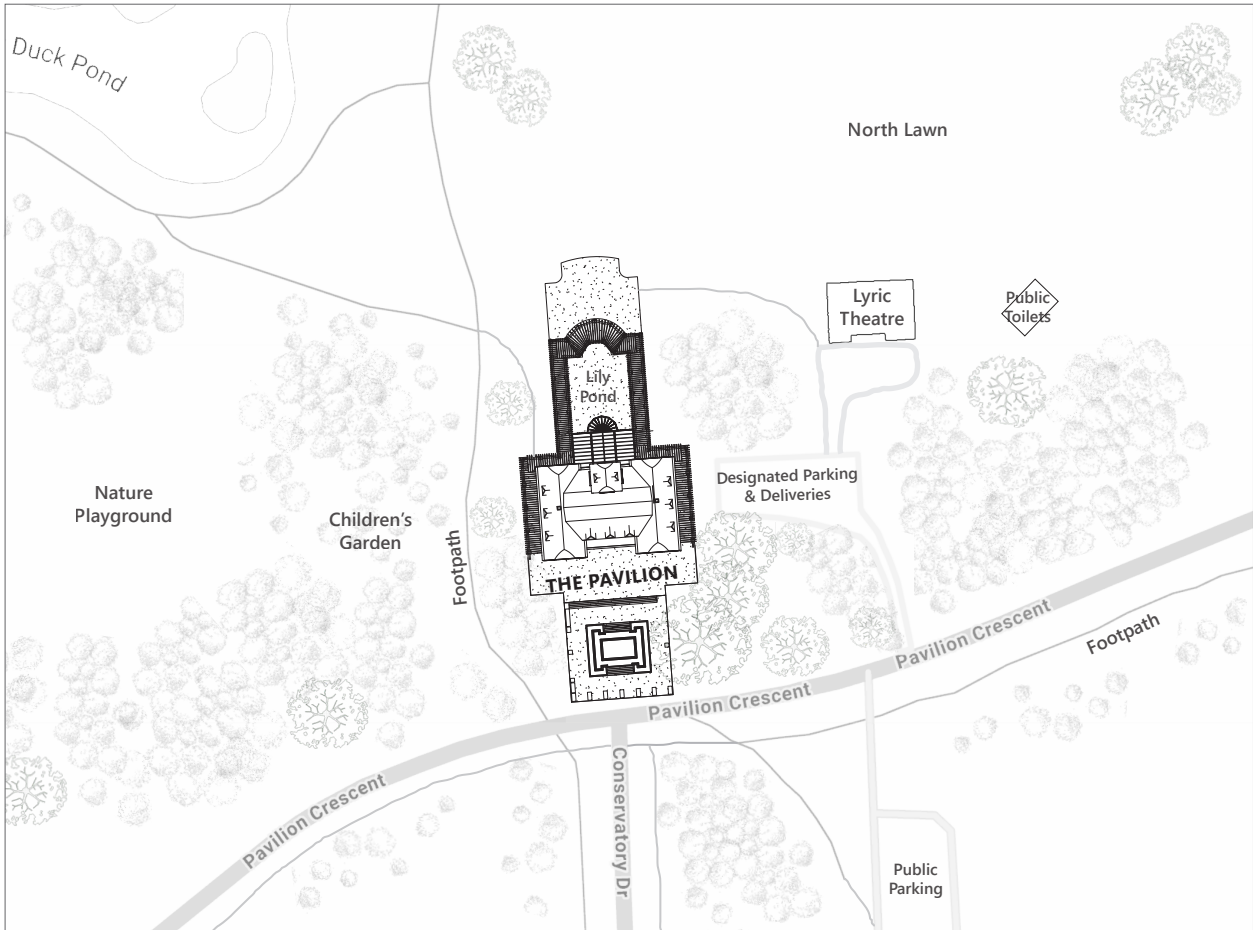
A0 TITLE SHEET
A1 SITE PLAN
A2 LEVEL 1 EXISTING FLOOR PLAN
A3 LEVEL 2 EXISTING FLOOR PLAN
A4 LEVEL 3 EXISTING FLOOR PLAN
A5 LEVEL 1 FLOOR PLAN
A6 LEVEL 2 FLOOR PLAN
A7 LEVEL 3 FLOOR PLAN
A8 LEVEL 1 CONSTRUCTION PLAN
A9 LEVEL 2 CONSTRUCTION PLAN
A10 LEVEL 3 CONSTRUCTION PLAN
A11 LEVEL 1 FLOOR FINISH PLAN
A12 LEVEL 2 FLOOR FINISH PLAN
A13 LEVEL 3 FLOOR FINISH PLAN
A14 LEVEL 1 REFLECTED CEILING PLAN
A15 LEVEL 2 REFLECTED CEILING PLAN
A16 LEVEL 3 REFLECTED CEILING PLAN
A17 EAST WEST SECTION
A18 NORTH SOUTH SECTION
A19 EXTERIOR SOUTH ELEVATION
A20 EXTERIOR NORTH ELEVATION
A21 EXTERIOR EAST ELEVATION
A22 EXTERIOR WEST ELEVATION
A23 INTERIOR ELEVATIONS
A24 INTERIOR ELEVATIONS
A25 LEVEL 3 ALCOVES DETAILS

PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE

ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING	DRAWING NO.
TITLE SHEET	A0

DRAWN BY	SCALE
CS	N/A



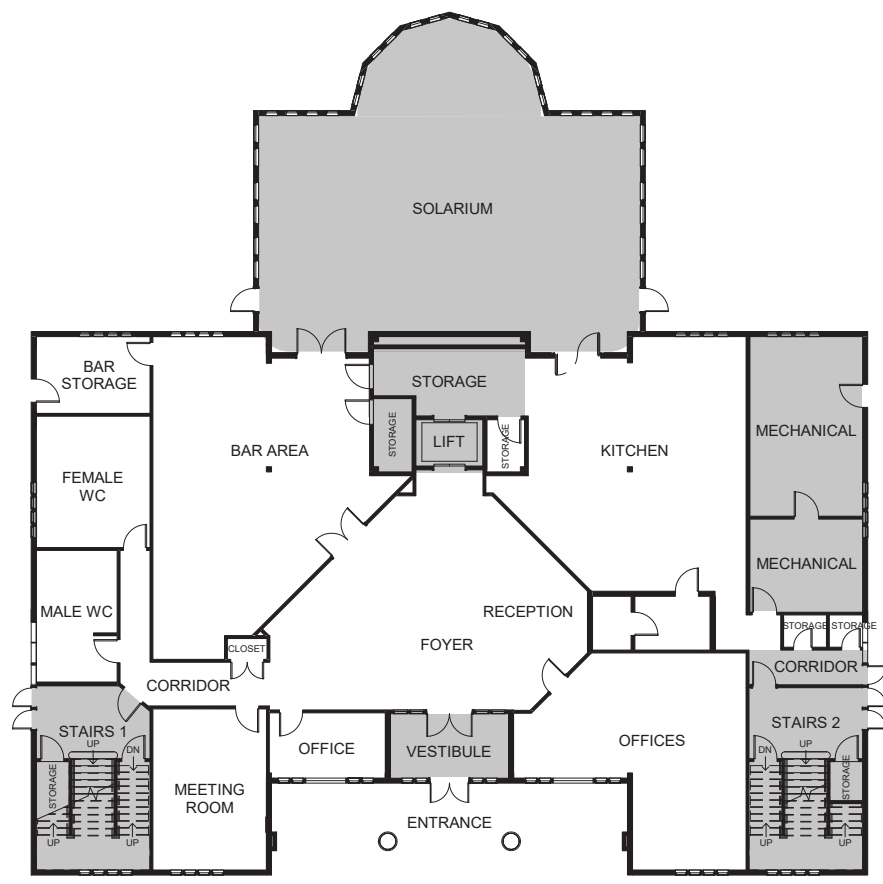
1
A1

SITE PLAN

1:1500

PROJECT: THE PAVILION AT ASSINIBOINE PARK URBAN LITERARY CENTRE		DRAWING SITE PLAN	
ADDRESS: 55 PAVILION CRESCENT WINNIPEG, MB R3P 2N6		DRAWING NO. A1	SCALE 1:1500

■ MAINTAINED AREA IN PROPOSED DESIGN



1 LEVEL 1 EXISTING FLOOR PLAN 1:300

PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE

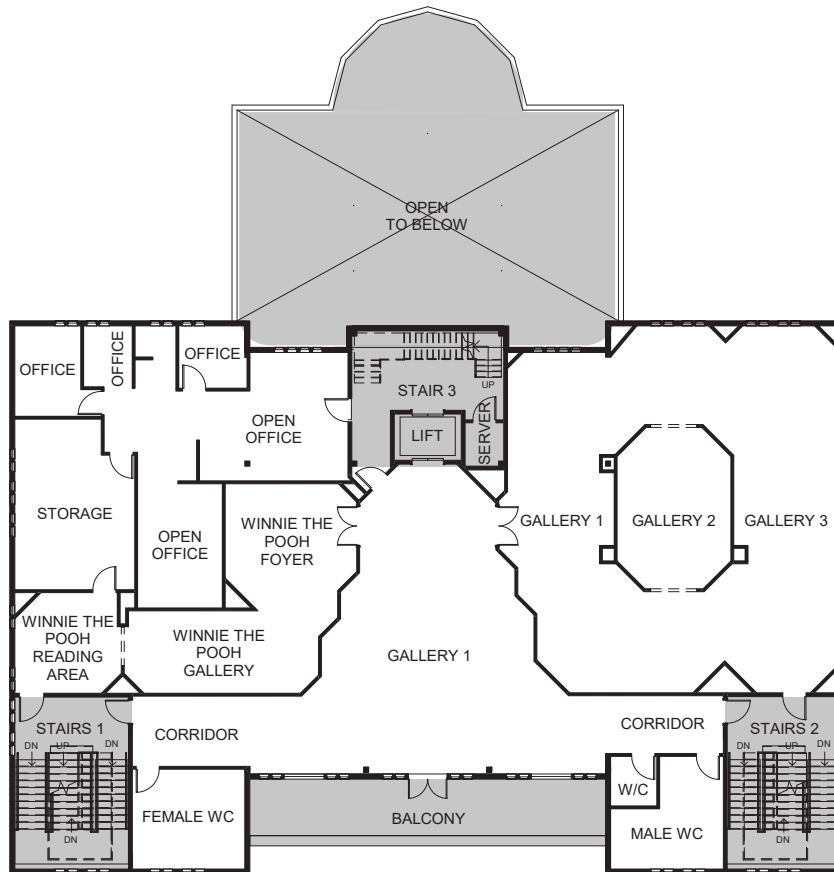
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 1 EXISTING FLOOR PLAN

DRAWING NO.
A2

SCALE
1:300

■ MAINTAINED AREA IN PROPOSED DESIGN



1 LEVEL 2 EXISTING FLOOR PLAN
A3 1:300



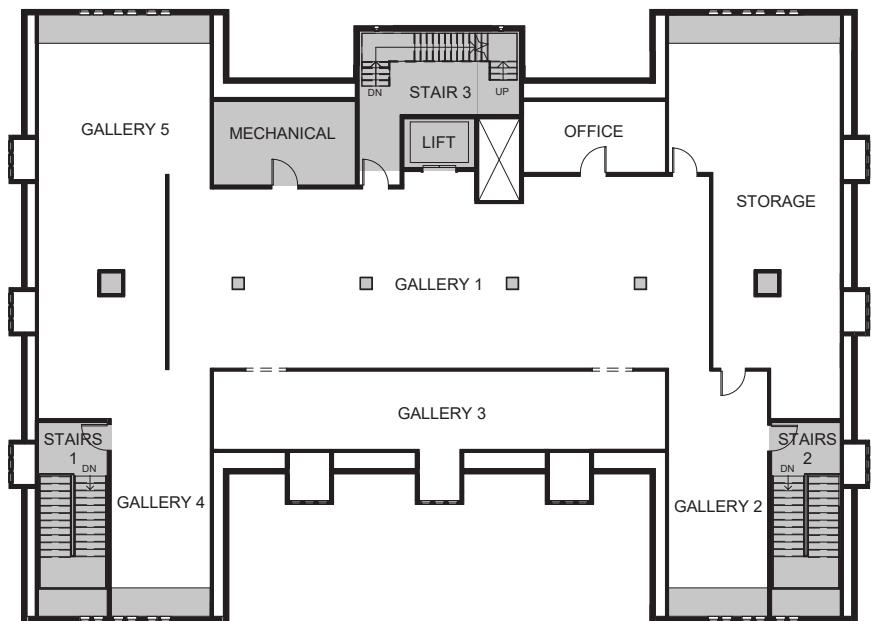
PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 2 EXISTING FLOOR PLAN

DRAWING NO.
A3

SCALE
1:300

■ MAINTAINED AREA IN
PROPOSED DESIGN



1 LEVEL 3 EXISTING FLOOR PLAN
A4 1:300

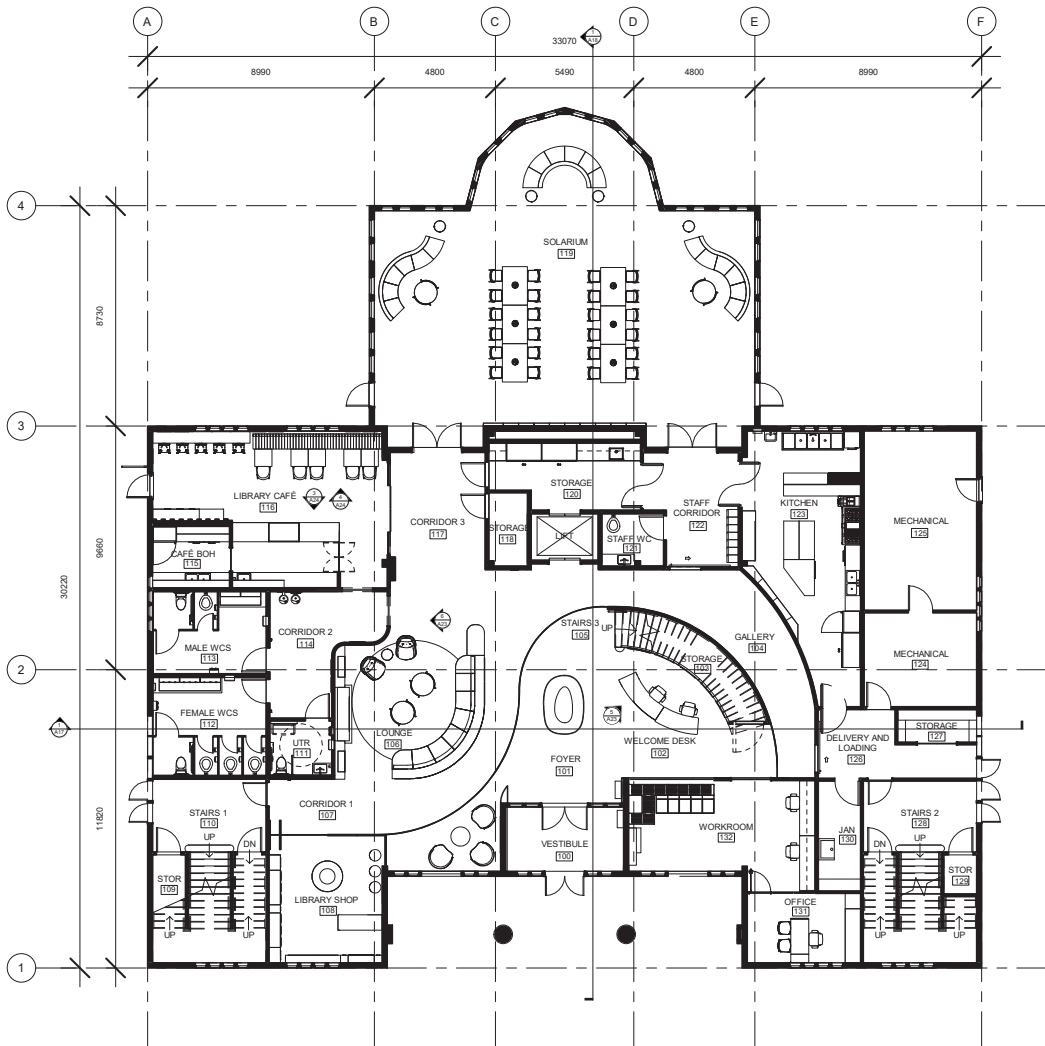


PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 3 EXISTING FLOOR PLAN

DRAWING NO.
A4

SCALE
1:300



1
A5

LEVEL 1 FLOOR PLAN

1:300



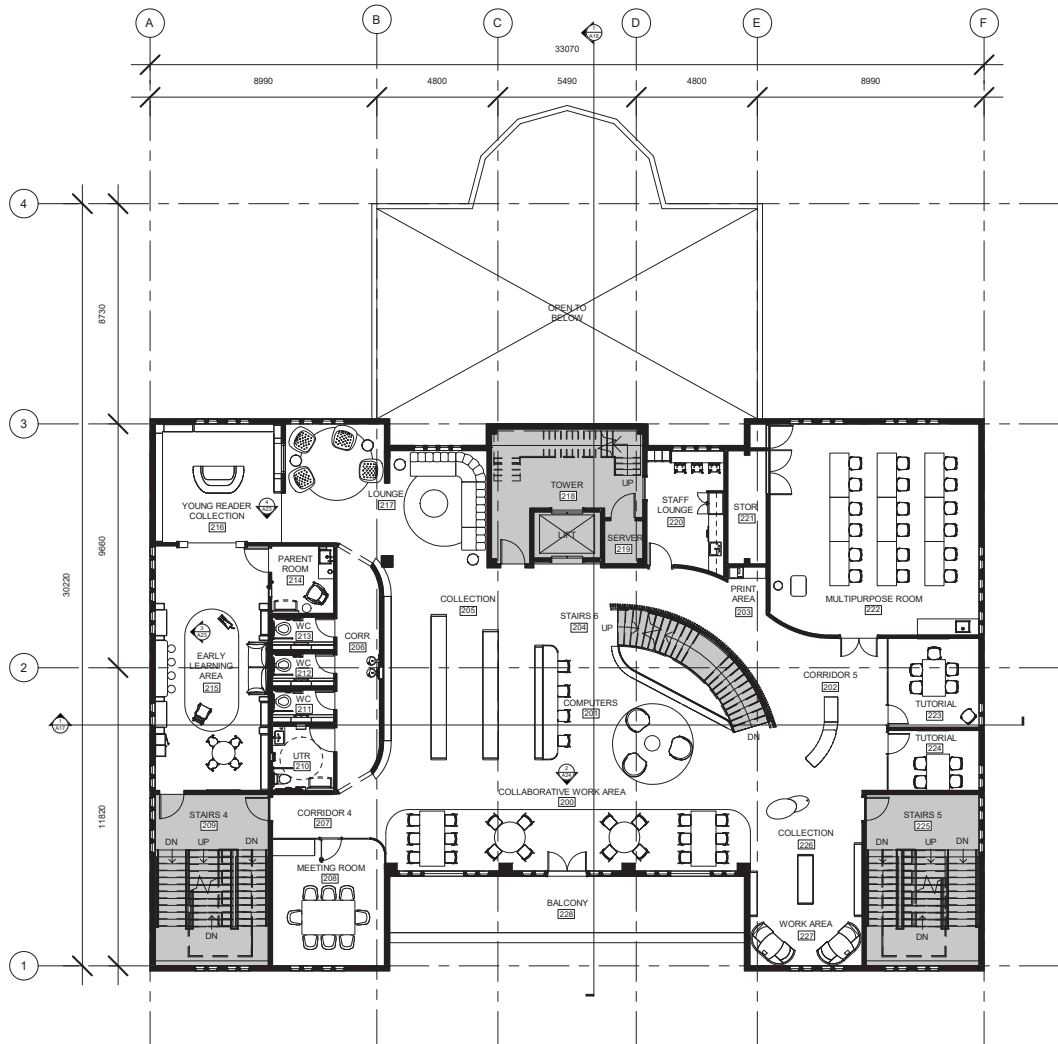
PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE

ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 1 FLOOR PLAN

DRAWING NO.
A5

SCALE
1:300



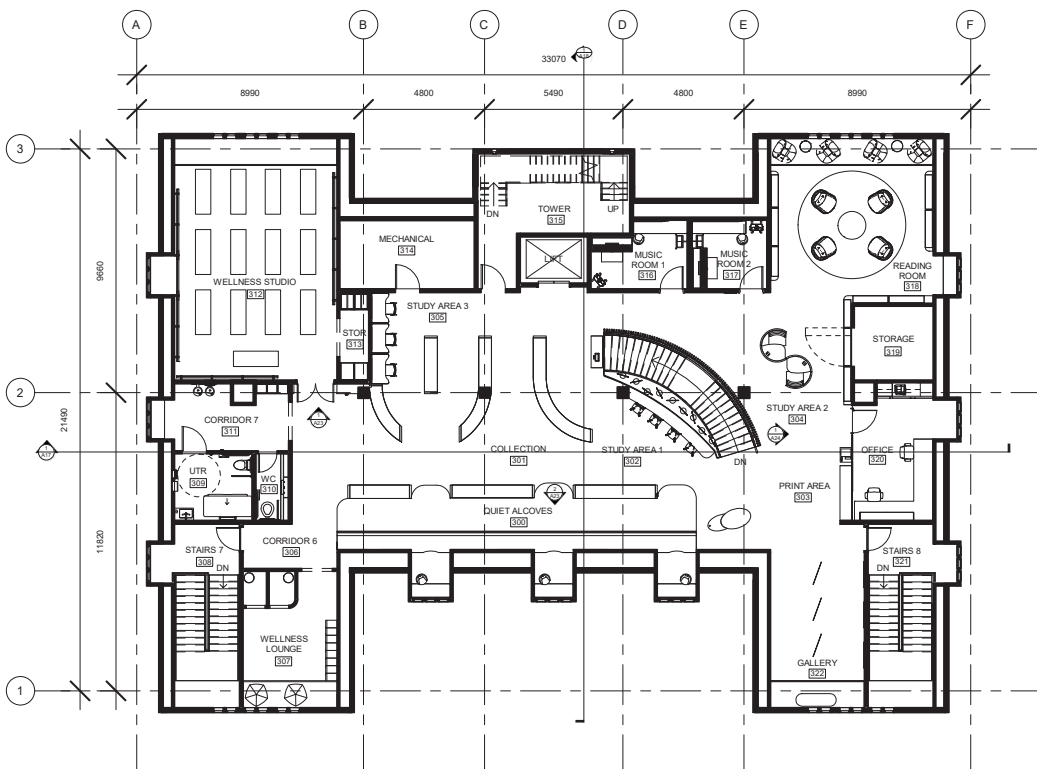
1 LEVEL 2 FLOOR PLAN
A6 1:300

PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 2 FLOOR PLAN

DRAWING NO.
A6

SCALE
1:300



1
A7

LEVEL 3 FLOOR PLAN

1:300



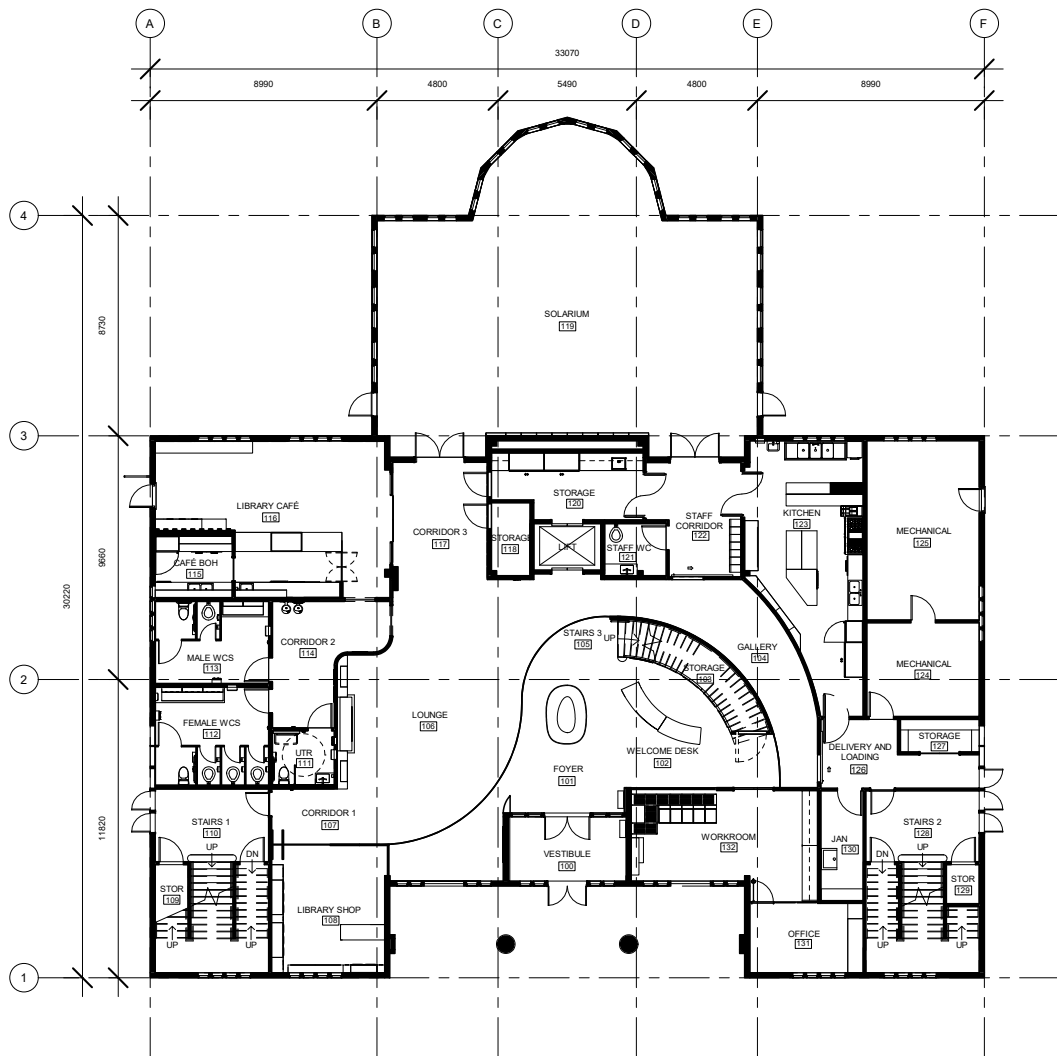
PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE

ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 3 FLOOR PLAN

DRAWING NO.
A7

SCALE
1:300



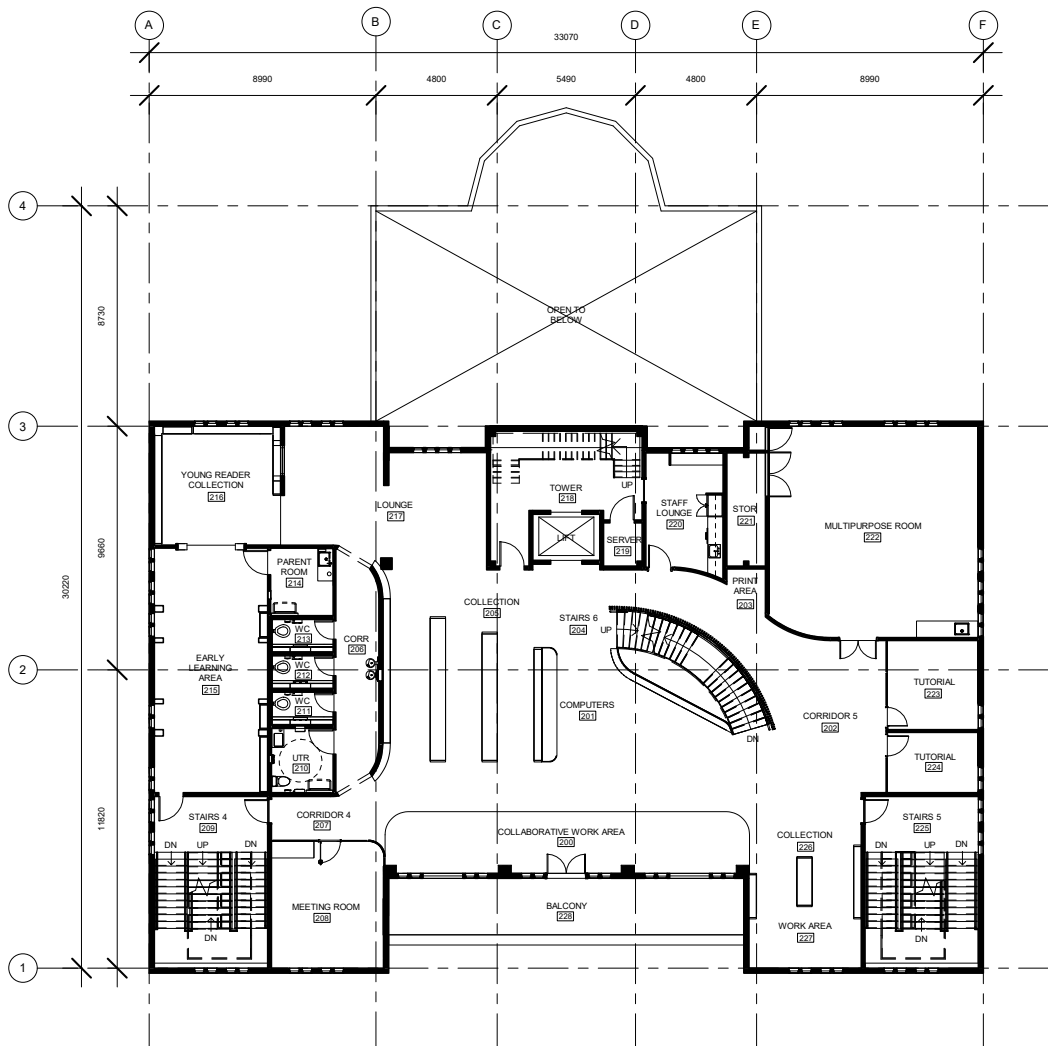
1 LEVEL 1 CONSTRUCTION PLAN
A8 1:300

PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 1 CONSTRUCTION PLAN

DRAWING NO.
A8

SCALE
1:300



1

A9

LEVEL 2 CONSTRUCTION PLAN

1:300



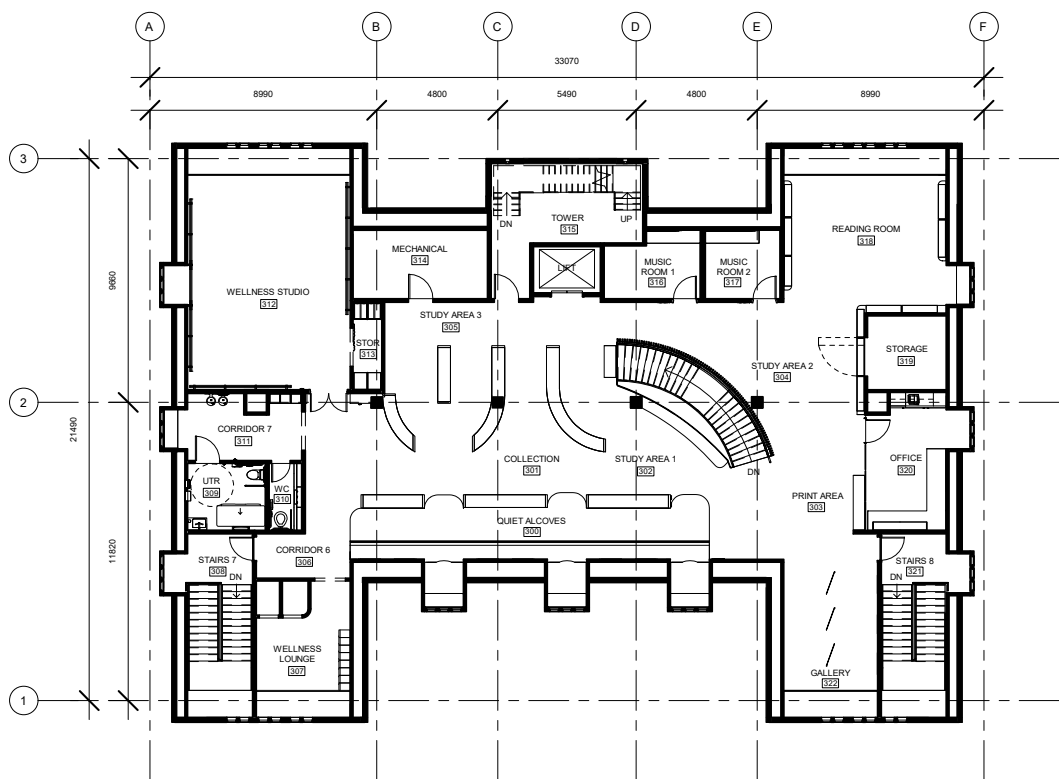
PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE

ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 2 CONSTRUCTION PLAN

DRAWING NO.
A9

SCALE
1:300



1
A10

LEVEL 3 CONSTRUCTION PLAN

1:300



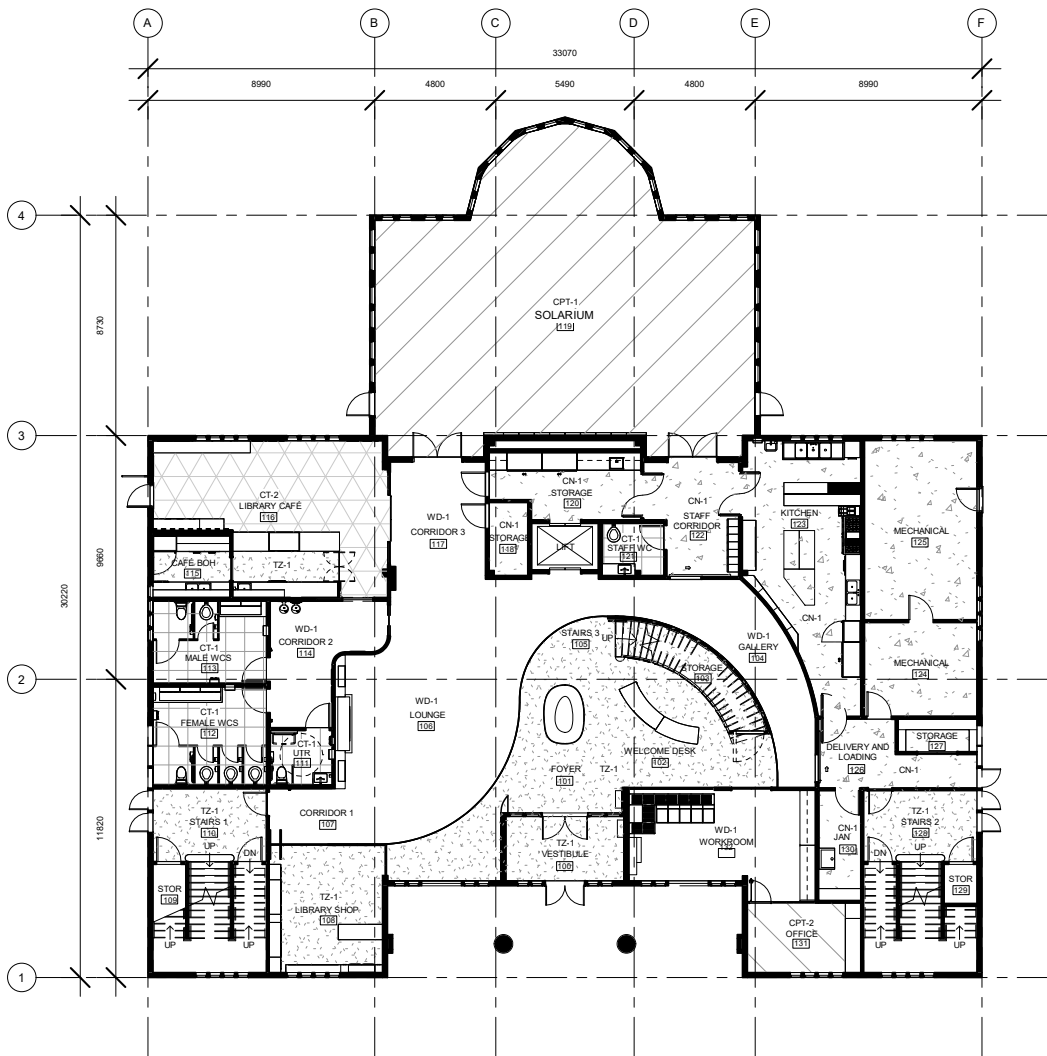
PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE

ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 3 CONSTRUCTION PLAN

DRAWING NO.
A10

SCALE
1:300



1
A11

LEVEL 1 FLOOR FINISH PLAN

1:300

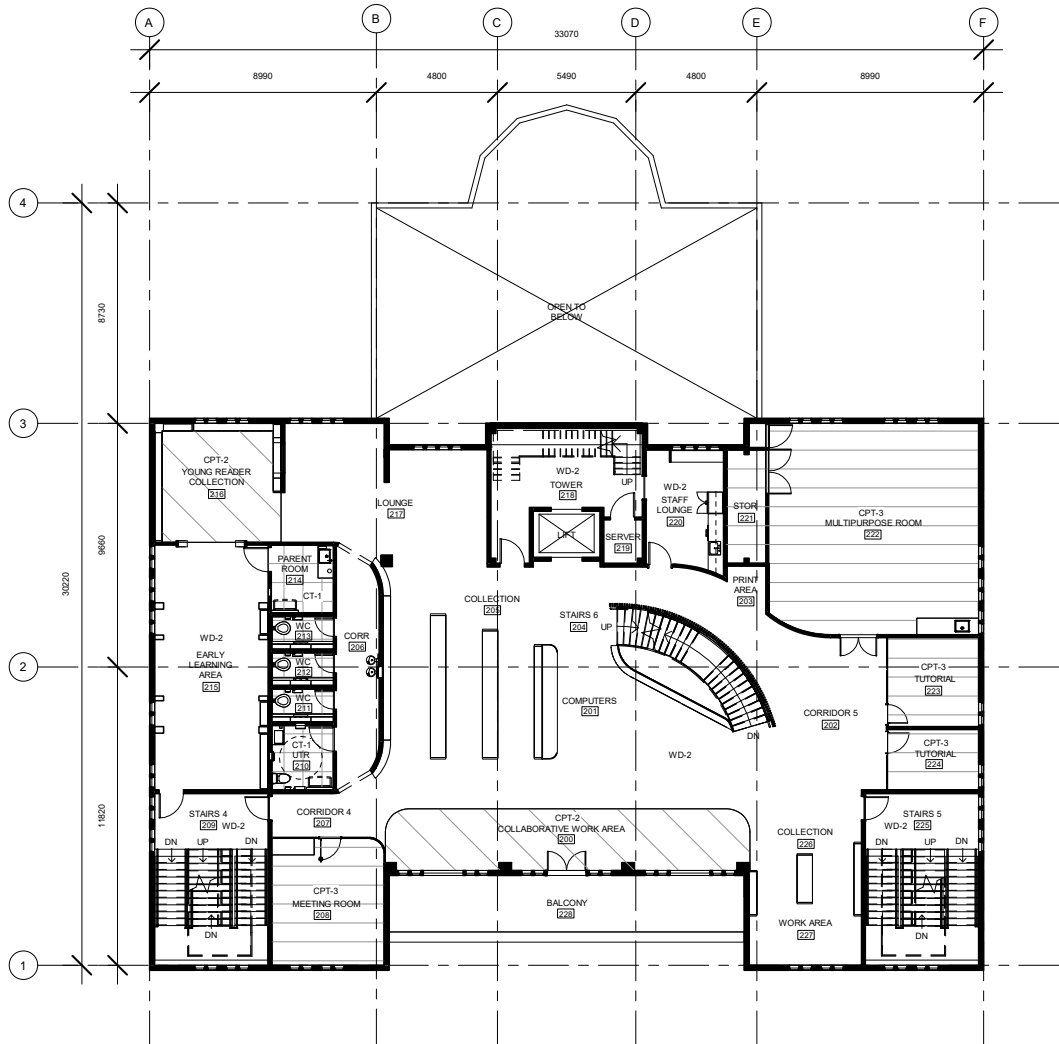
PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE

ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 1 FLOOR FINISH PLAN

DRAWING NO.
A11

SCALE
1:300



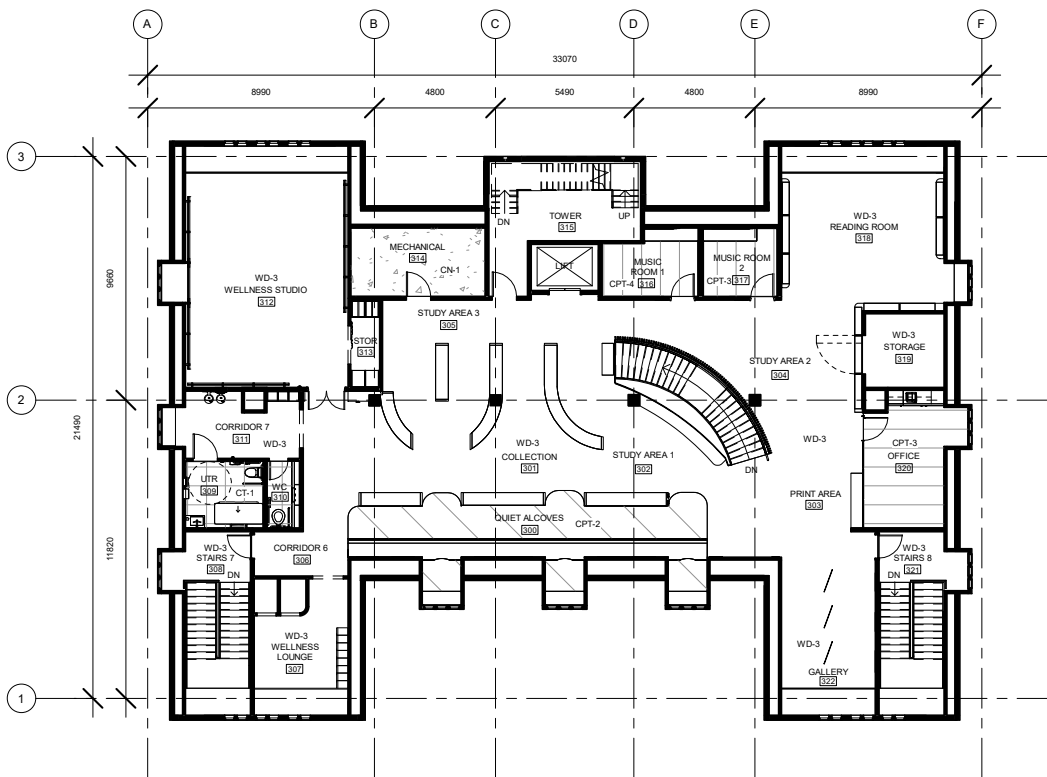
1 LEVEL 2 FLOOR FINISH PLAN
A12 1:300

PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 2 FLOOR FINISH PLAN

DRAWING NO.
A12

SCALE
1:300



1
A13

LEVEL 3 FLOOR FINISH PLAN

1:300



PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE

ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

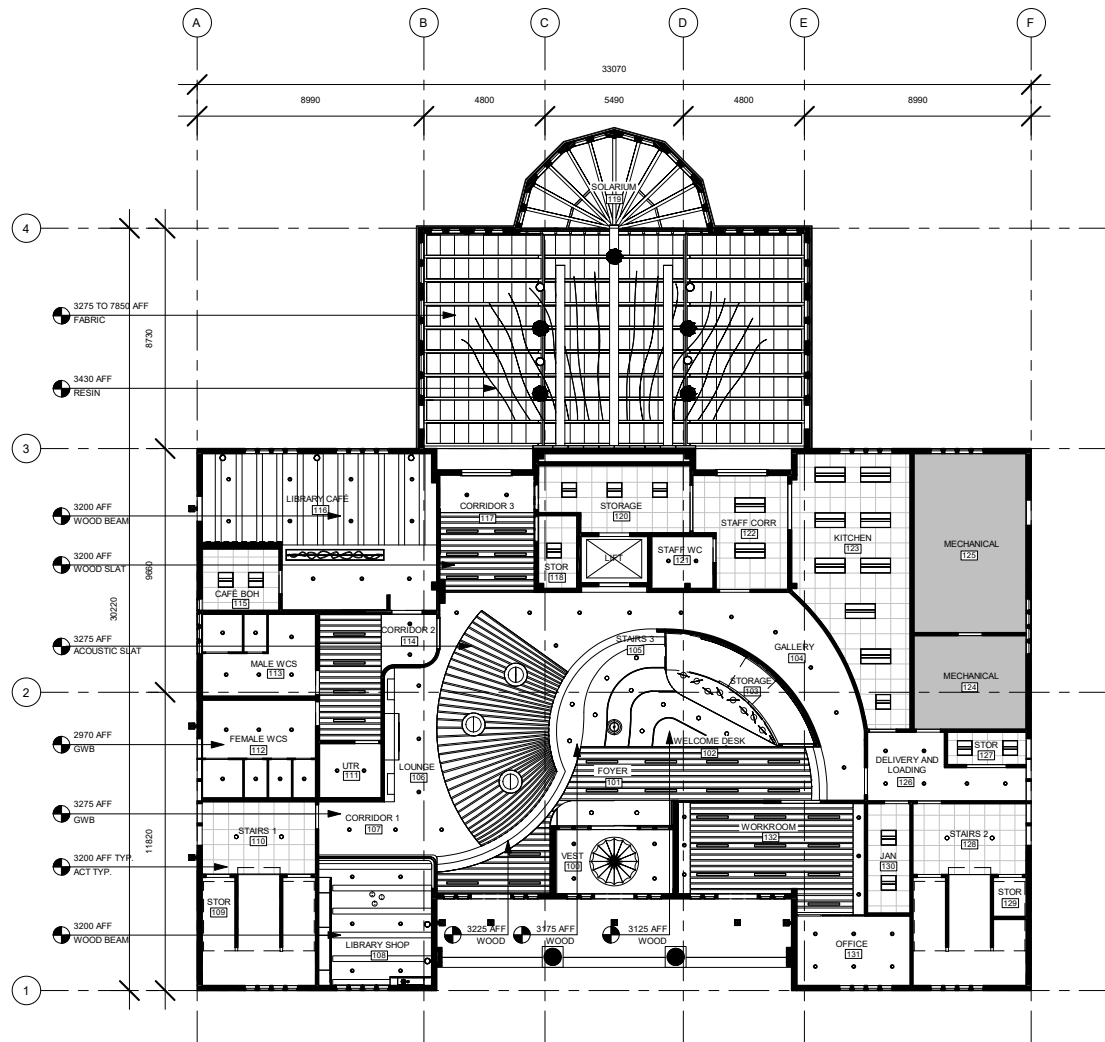
DRAWING
LEVEL 3 FLOOR FINISH PLAN

DRAWING NO.
A13

SCALE
1:300

LIGHTING LEGEND

•	RECESSED LED	—	RECESSED LED STRIP	■	LANTERN SCOURCE
○	GLOBE PENDANT 1	▬	RECTANGLE TROFFER	■	LANTERN PENDANT
⊙	ACOUSTIC PENDANT LARGE	▬	SQUARE TROFFER	▬	CUSTOM LED
●	BUBBLE PENDANT				



1 LEVEL 1 REFLECTED CEILING PLAN
A14 1:300

PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 1 REFLECTED CEILING PLAN
DRAWING NO.
A14
SCALE
1:300

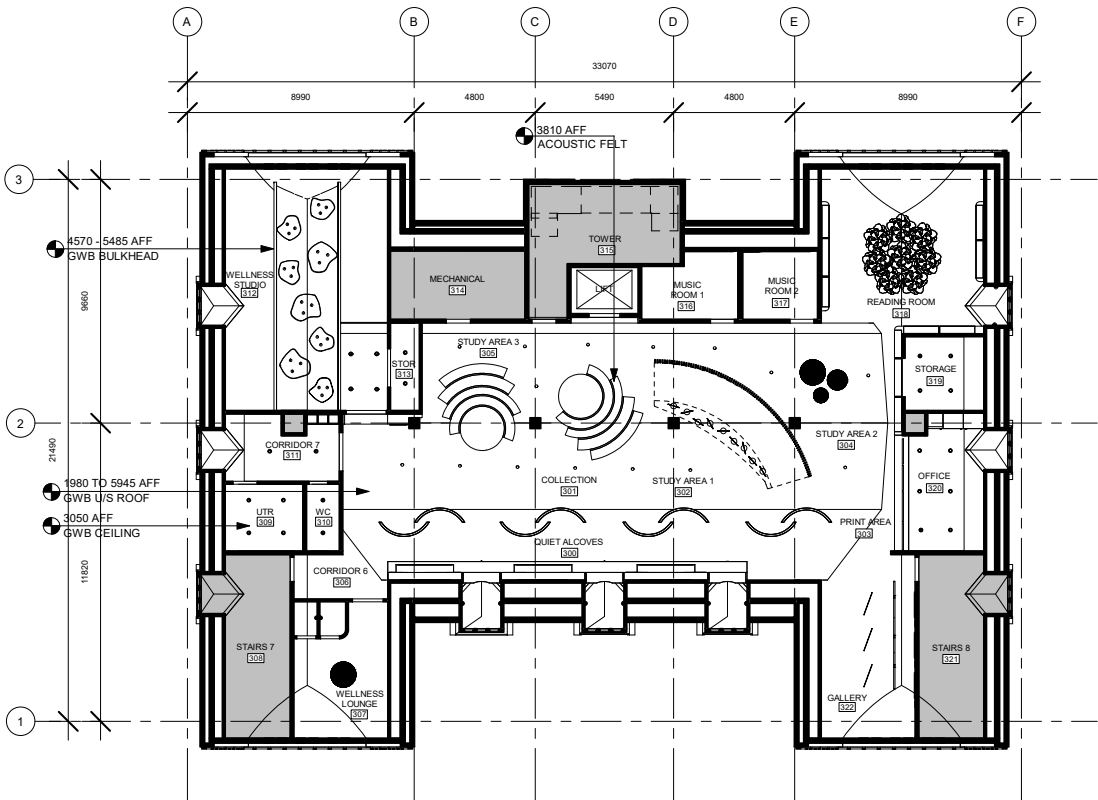
	RECESSED LED		ACOUSTIC PENDANT LARGE
	KNIT PENDANT		SQUARE TROFFER
	ACOUSTIC PENDANT SMALL		RECESSED LED STRIP



182

LIGHTING LEGEND

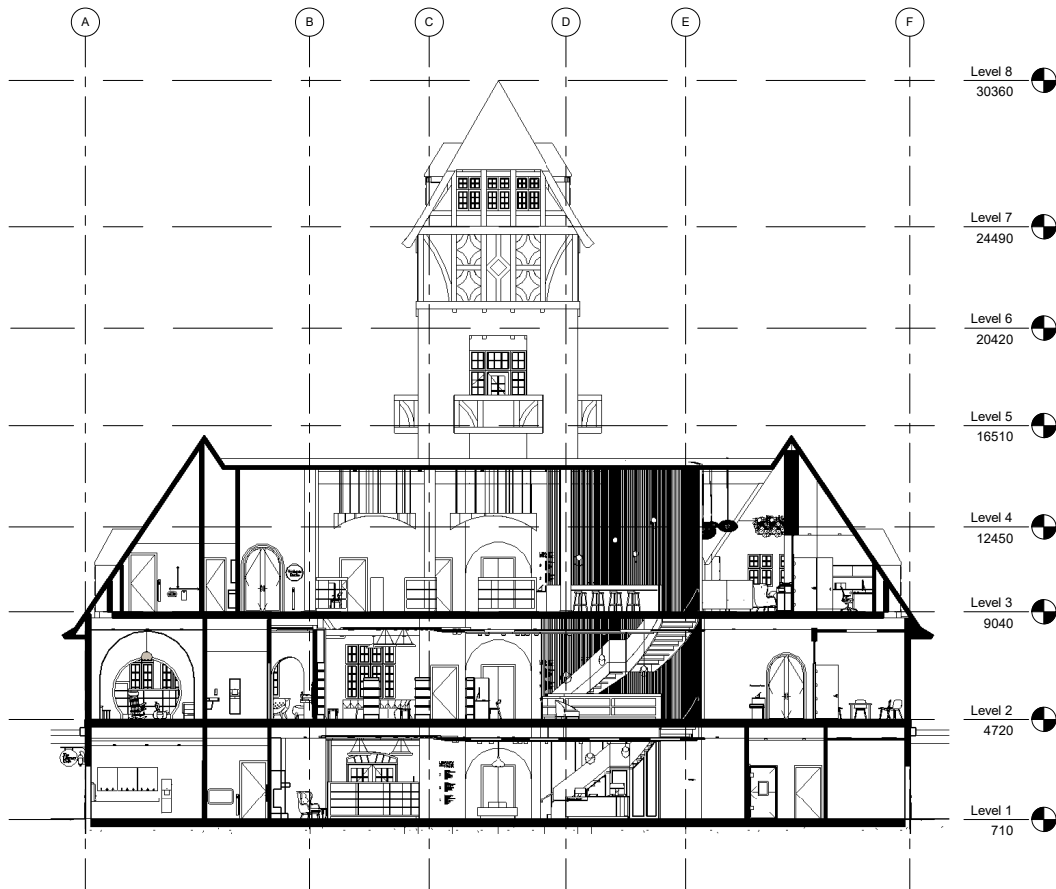
•	RECESSED LED	●	WIRE PENDANT LARGE		FLOWER PENDANT
⊙	GLOBE PENDANT 1	●	WIRE PENDANT MEDIUM		ARCH SUSPENDED LED
⊕	GLOBE PENDANT 2	●	WIRE PENDANT SMALL		
•	WALL SCONCE				
—	TRACK LIGHTING				



1 LEVEL 3 REFLECTED CEILING PLAN
A16 1:300

PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 3 REFLECTED CEILING PLAN
DRAWING NO.
A16
SCALE
1:300



1 EAST WEST SECTION
A17 1:300

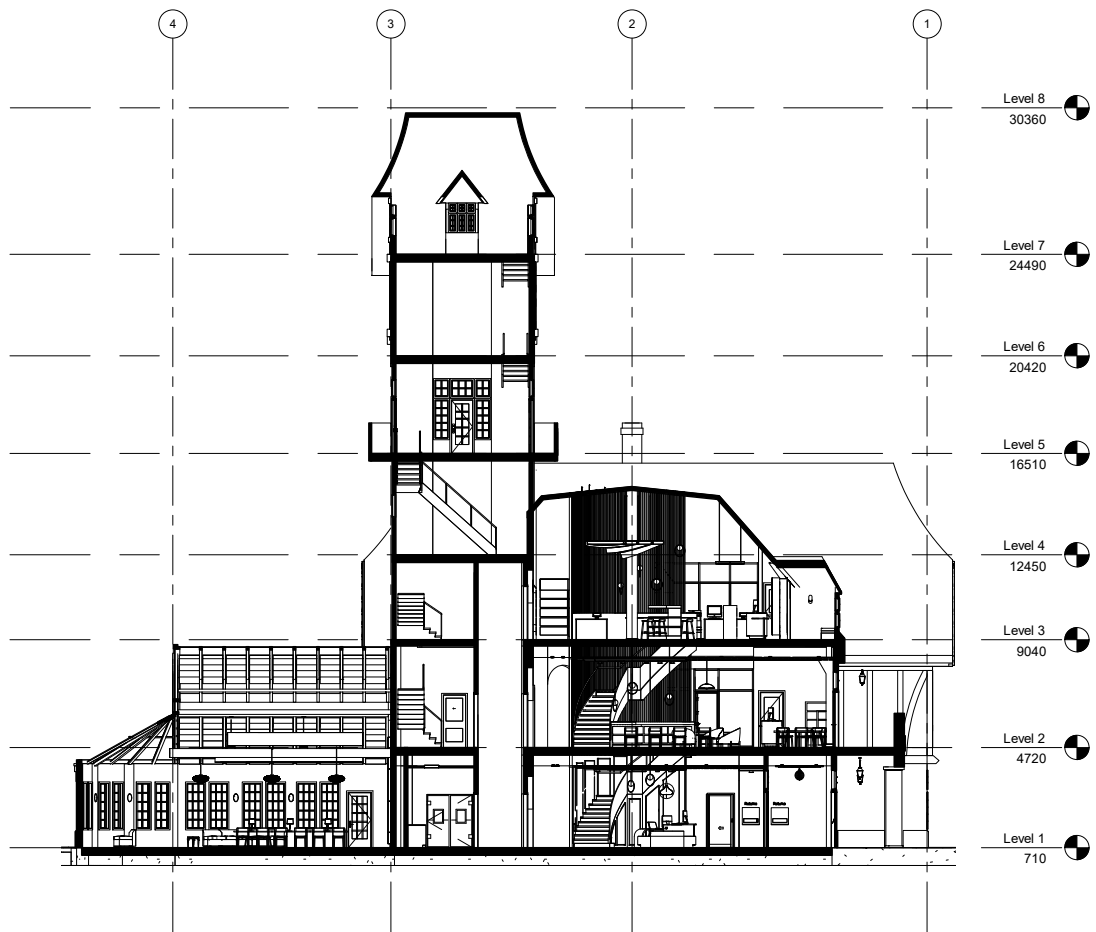
PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE

ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
EAST WEST SECTION

DRAWING NO.
A17

SCALE
1:300



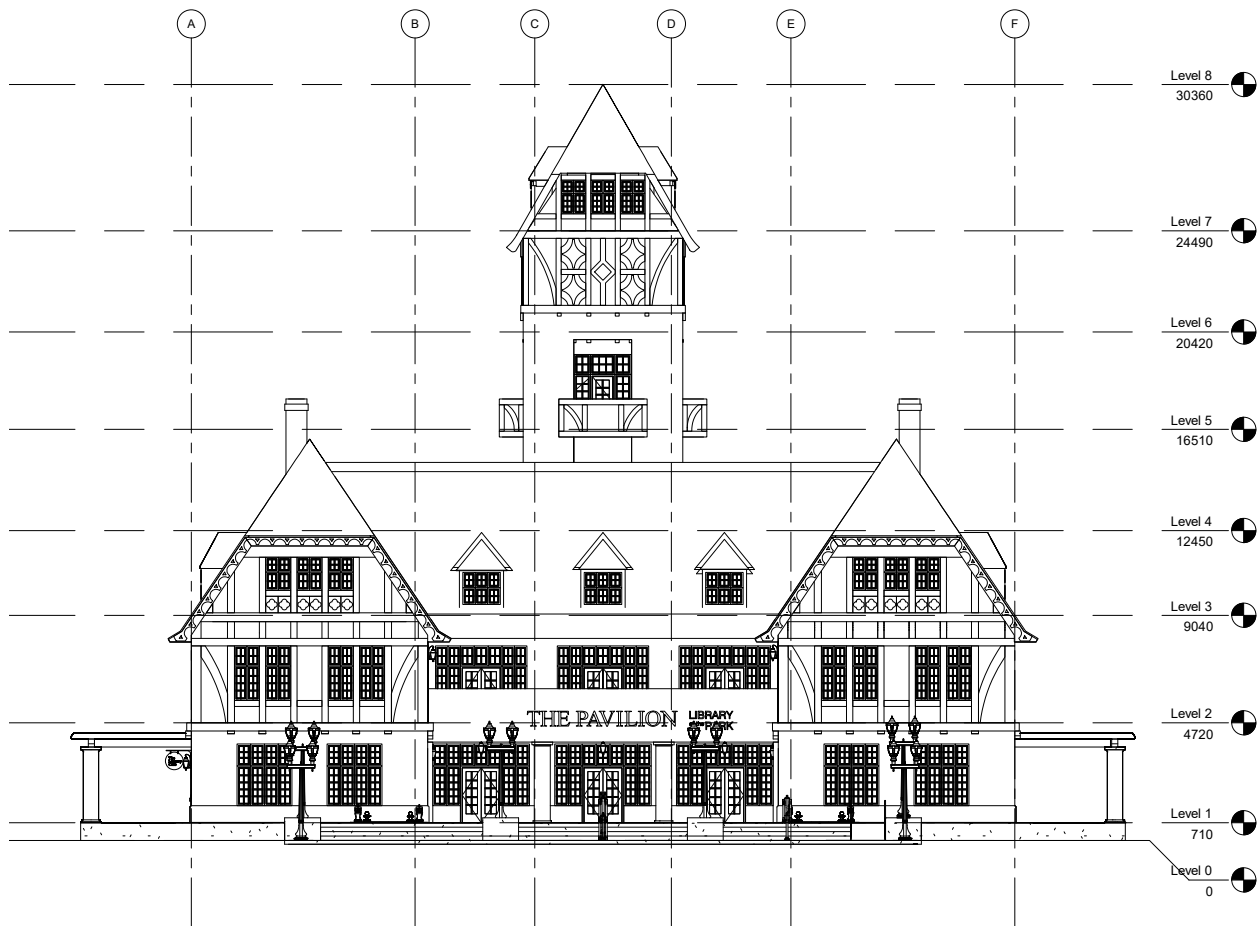
1 NORTH SOUTH SECTION
A18 1:300

PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
NORTH SOUTH SECTION

DRAWING NO.
A18

SCALE
1:300



1
A19

EXTERIOR SOUTH ELEVATION

1:300

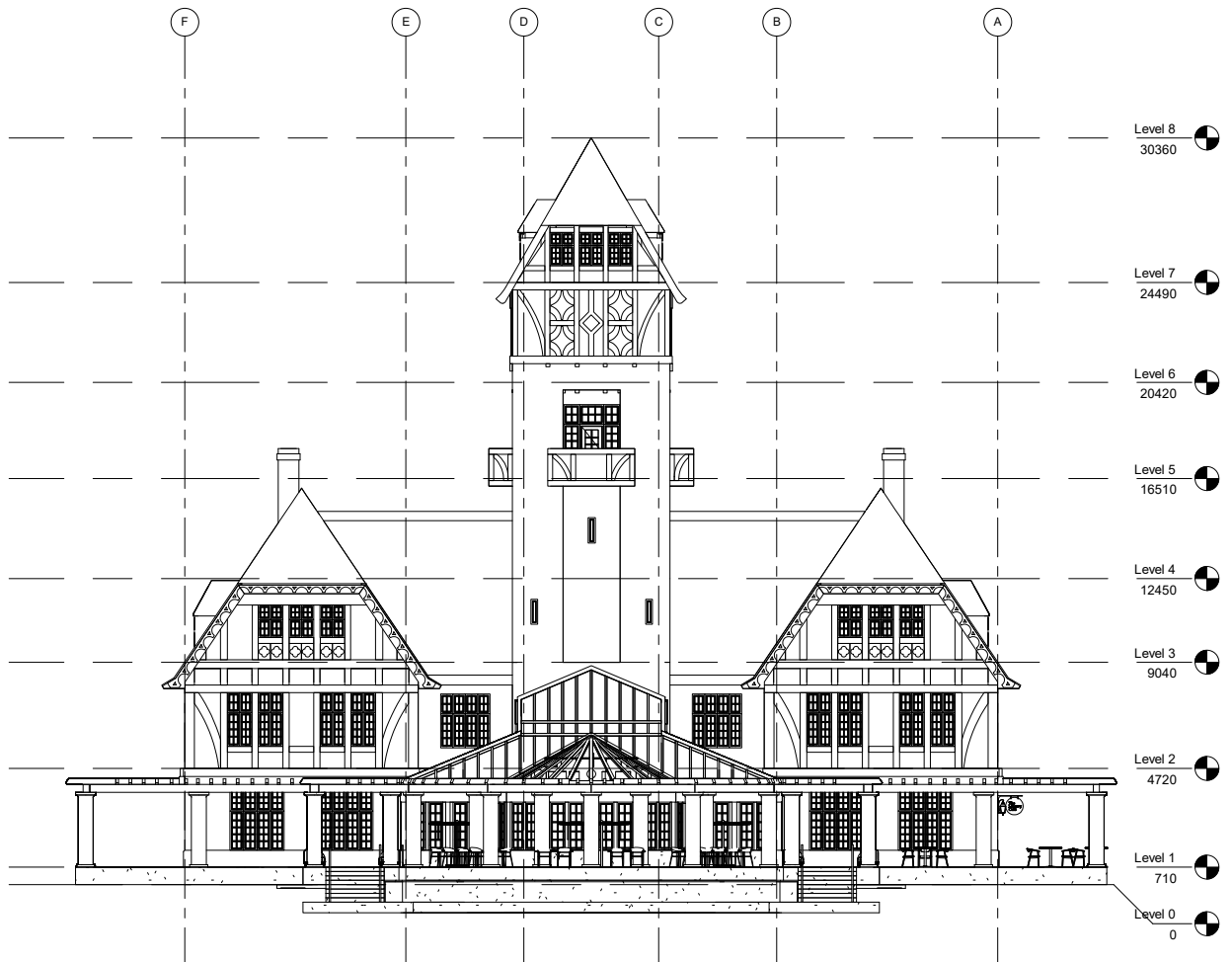
PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE

ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
EXTERIOR SOUTH ELEVATION

DRAWING NO.
A19

SCALE
1:300



1
A20
EXTERIOR NORTH ELEVATION
1:300

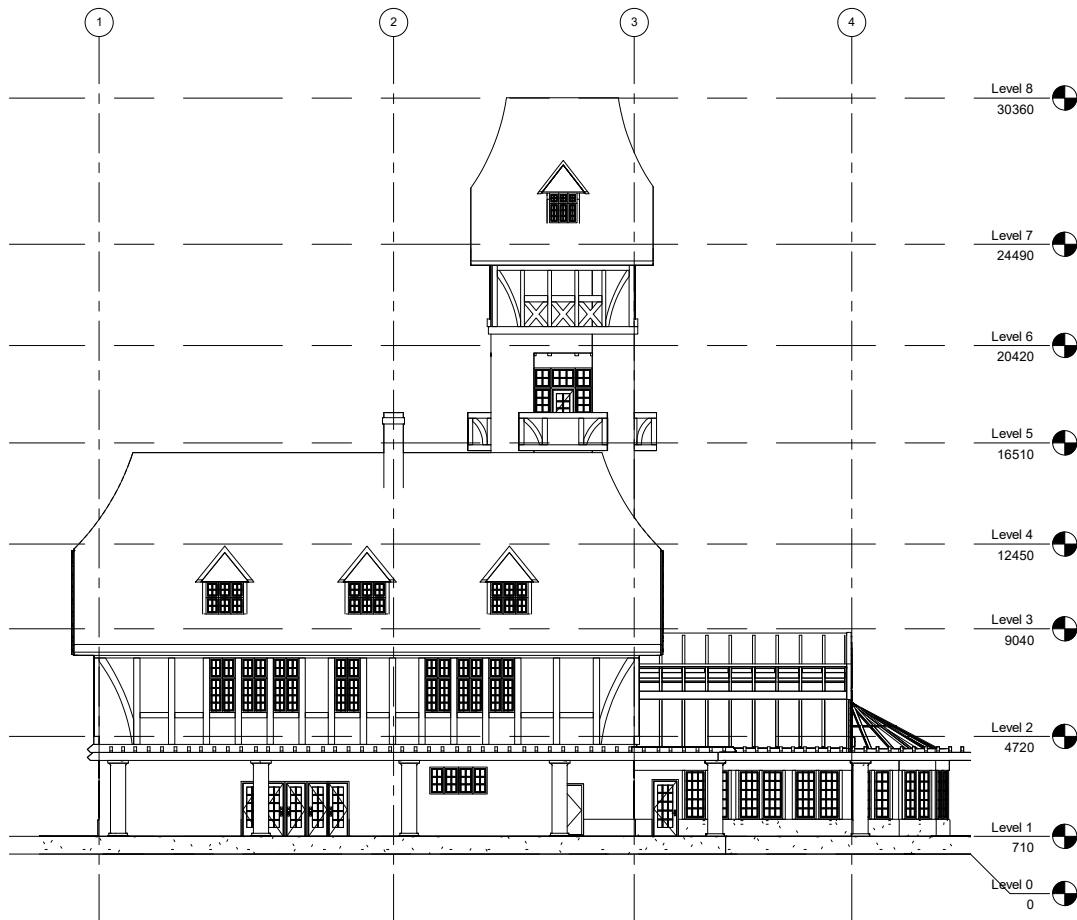
PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE

ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
EXTERIOR NORTH ELEVATION

DRAWING NO.
A20

SCALE
1:300



1
A21 EXTERIOR EAST ELEVATION
1:300

PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
EXTERIOR EAST ELEVATION

DRAWING NO.
A21

SCALE
1:300



1
A22
EXTERIOR WEST ELEVATION
1:300

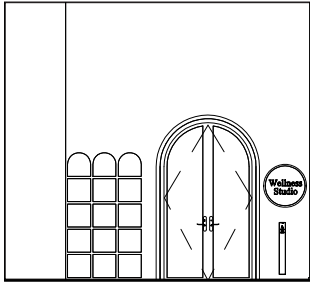
PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE

ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

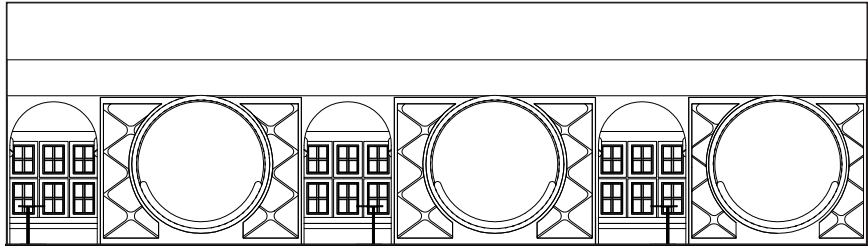
DRAWING
EXTERIOR WEST ELEVATION

DRAWING NO.
A22

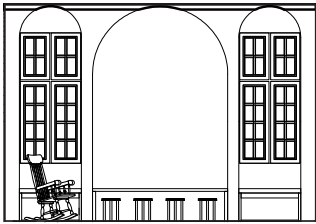
SCALE
1:300



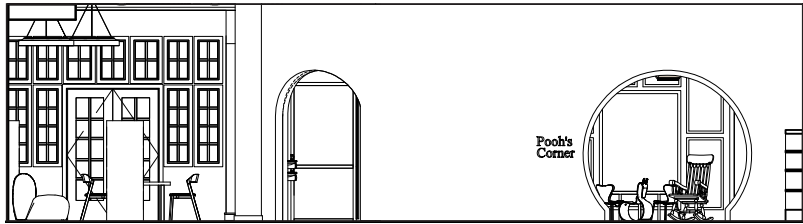
1 WELLNESS STUDIO
A23 1:125



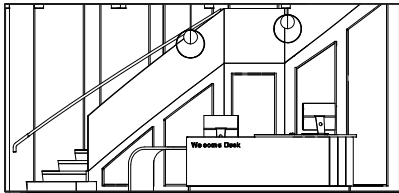
2 QUIET ALCOVES
A23 1:125



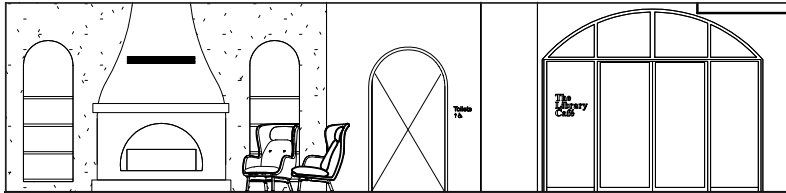
3 EARLY LEARNING
A23 1:125



4 YOUNG READER COLLECTION
A23 1:125



5 WELCOME DESK
A23 1:125



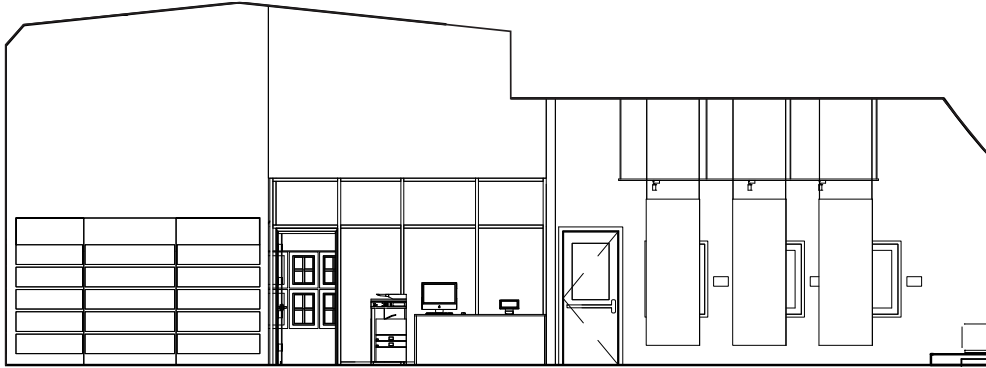
6 LOUNGE AND CAFÉ ENTRANCE
A23 1:125

PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

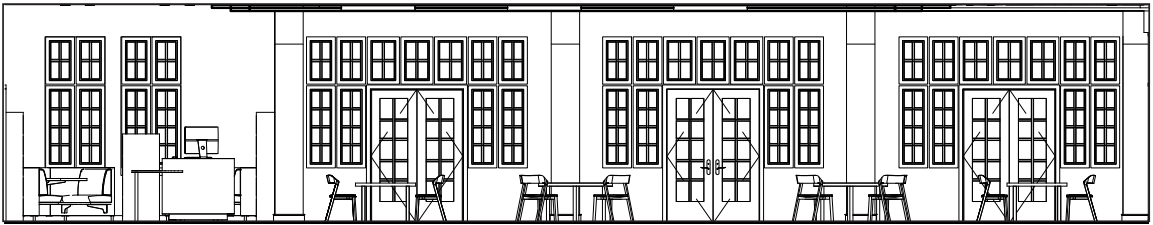
DRAWING
INTERIOR ELEVATIONS

DRAWING NO.
A23

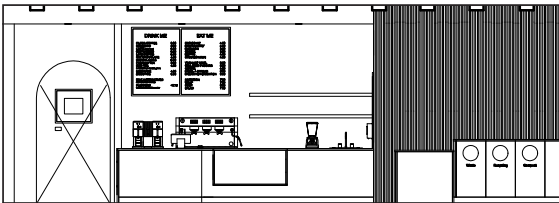
SCALE
1:125



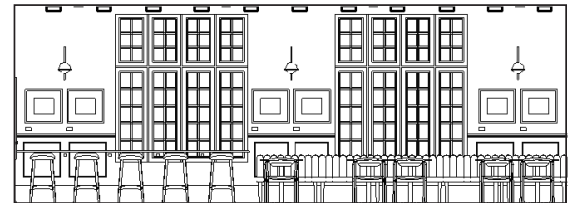
1 COLLECTIONS, STAFF OFFICE, AND GALLERY
A24 1:125



2 OPEN WORK AREA
A24 1:125



3 CAFÉ FRONT COUNTER
A24 1:125



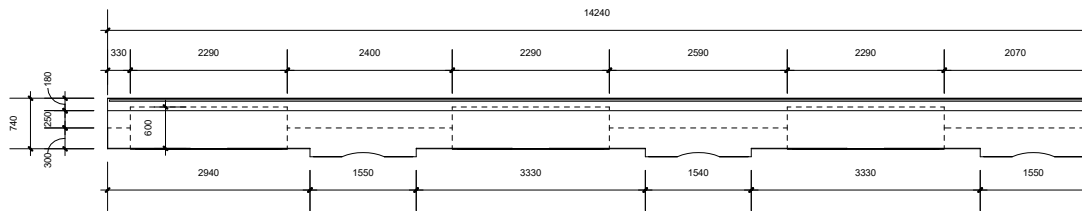
4 CAFÉ SEATING
A24 1:125

PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

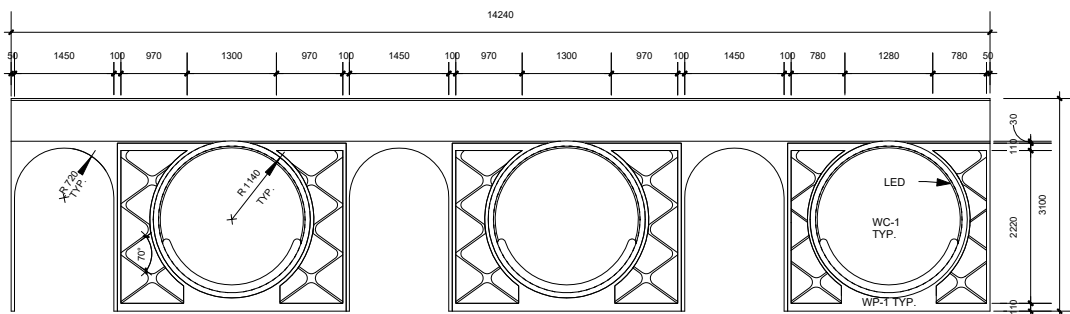
DRAWING
INTERIOR ELEVATIONS

DRAWING NO.
A24

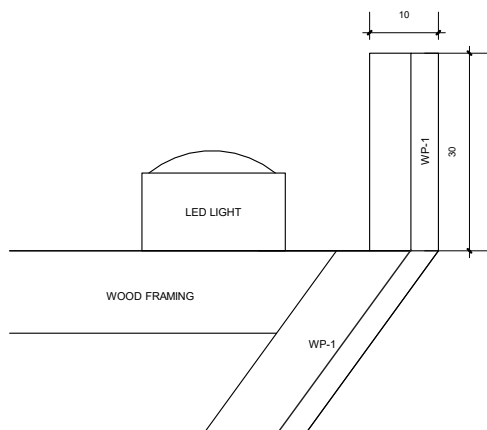
SCALE
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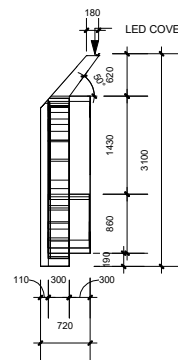
1
A25
QUIET ALCOVES PLAN
1:100



2
A25
QUIET ALCOVES ELEVATION
1:100



3
A25
COVE LIGHT DETAIL
1:1



4
A25
QUIET ALCOVES SECTION
1:100

PROJECT:
THE PAVILION AT ASSINIBOINE PARK
URBAN LITERARY CENTRE
ADDRESS: 55 PAVILION CRESCENT
WINNIPEG, MB R3P 2N6

DRAWING
LEVEL 3 ALCOVES DETAILS

DRAWING NO.
A25

SCALE
AS INDICATED

MATERIALS & FINISHES SCHEDULE					
ABV.	MANUFACTURER	COLLECTION	MATERIAL/ COLOUR	PRODUCT CODE	NOTES
WOOD FLOORING					
WD-1	TARKETT	SEGNO	OAK BLONDE (HER-RINGBONE)	41020034	
WD-2	-	-	MAPLE	-	ORIGINAL MAPLE FLOOR FROM 1930
WD-3			MAPLE		EXISTING MAPLE FLOOR FROM 2016 RENO
CARPET TILE					
CPT-1	-	-	BLUE/BEIGE	-	EXISTING CARPET TILE IN SOLARIUM
CPT-2	INTERFACE	OPEN AIR STRIA	SHELL	103238	
CPT-3	INTERFACE	RISING SIGNS	RHODIUM	107169	
CPT-4	TARKETT	COLORKNIT	PACIFIC SHORE	30228	
CERAMIC TILE					
CT-1	EDWARD MARTIN	BLAIR	VOLAKAS WHITE/ ONICIATA BEIGE	11945	24" X 24"
CT-2	JULIAN TILE	VICEVERSA	LINO	VV06-2448N	24" X 48"
TERRAZZO					
TZ-1	CIOT	TERRAZZO	NEW WHITE DOVE	ASLTCNWDOHP20	POLISHED 3/4 (49X120IN)
PAINT					
PT-1	BENJAMIN MOORE	DESIGNER CLASSICS	OXFORD WHITE	CC-30	
PT-2	BENJAMIN MOORE	COLOUR PREVIEW	HUNTER GREEN	2041-10	
PT-3	BENJAMIN MOORE	COLOUR PREVIEW	MARINE BLUE	2059-10	
WALL TILE					
WT-1	AMES TILE & STONE	SOHO ESSENTIALS	CANVAS WHITE	SOHCWMH2	2" HEXAGON
WT-2	CAESARSTONE	PREMIUM	FRESH CONCRETE	4001	
WT-3	AMES TILE & STONE	IQ ARCHITECT	BISCOTTI MATTE	IQBSM210	2.5" x 10.5"
WALL COVERINGS					
WC-1	CUSTOM	-	GREEN/PINK	-	
WC-2	CUSTOM	-	BLUE/WHITE	-	
WC-3	CUSTOM	-	WHITE/BLACK	-	
WC-4	SANDERSON	MACARON GREEN	WINNIE THE POOH	217280	
METALS					
MT-1	-	-	BLACK STEEL	-	
MT-2	-	-	BRONZE ALUM.	-	
MT-3	-	-	GOLD ALUM.	-	
UPHOLSTERY					
UP-1	HERMAN MILLER	-	CADET	23509	
UP-2	DESIGNTEX	-	CACTUS	3661-503	
UP-3	HAY	-	REWOOL	-	OAK FRAME
UP-4	MOMENTUM	MONTBEL	FELTRO BALTIC	-	#123 DESERT ANILINE BASE
UP-5	MAHARAM	MELD	FUCHSIA	ZM217	
UP-6	FRITZ HANSEN	DIVINA 3	AUBERGINE	671	OAK BASE
UP-7	GUBI	-	KARAKORUM, DEDAR	001, STANDARD	PEARL GOLD BASE
UP-8	MAHARAM	-	POSH	ZNC16	
UP-9	NAUGHTONE	RAL PALETTE	MOSS GREEN	RAL 6005	ROCKER BASE
UP-10	GRAND RAPIDS	-	CURA	62125	NATURAL WOOD FRAME
UP-11	TEKNION	-	THISTLE TECH	-	WHITE NOISE BACK
UP-12	TEKNION	-	LAV TECH	-	WHITE NOISE BACK
UP-13	TEKNION	-	LOCH TECH	-	BLACKSTONE FRAME
UP-14	CAMIRA	RIVET	HEMLOCK	EGL34	
UP-15	MUUTO	BECK	BECK 41	41	
UP-16	MOMENTUM	WOVEN	INFINITY ASTER	-	
UP-17	MOMENTUM	WOVEN	BARLEY	-	

ROOM FINISH SCHEDULE													
ROOM NO.	ROOM NAME	FLOOR	BASE		WALLS								CEILING
					NORTH		EAST		SOUTH		WEST		
		FINISH	MAT.	FINISH	MAT.	FINISH	MAT.	FINISH	MAT.	FINISH	MAT.	FINISH	
LEVEL 1													
100	VESTIBULE	TZ-1	RB-1	-	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	PT-1
101	FOYER	TZ-1	WB-1	PT-1	EX	PT-1	-	-	EX	PT-1	-	-	WS-1
102	WELCOME DESK	TZ-1	WB-1	PT-1	GB	PT-1	-	-	GB/ FG-1	PT-1	-	-	WS-1
103	STORAGE	TZ-1	WB-1	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	-
104	GALLERY	WD-1	WB-1	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	PT-1
105	STAIRS 3	WD-5	-	-	-	-	-	-	-	-	-	-	PT-1
106	LOUNGE	WD-1	WB-1	PT-1	-	-	GB	PT-1/-2	EX	PT-1	WP-1	-	PT-1
107	CORRIDOR 1	WD-1	WB-1	PT-1	GB	PT-1	-	-	WP-2	PT-1	EX	PT-1	PT-1
108	LIBRARY SHOP	TZ-1	WB-1	PT-1	WP-2	PT-1	EX	WC-1	EX	PT-1	EX	PT-1	PT-1
109	STORAGE	LIN-1	WB-1	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	-
110	STAIRS 1	TZ-1	WB-1	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	PT-1
111	FEMALE WCS	CT-1	RB-1	-	GB	WT-1	GB	PT-1	GB	PT-1	EX	PT-1	PT-1
112	UTR	CT-1	RB-1	-	GB	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	PT-1
113	MALE WCS	CT-1	RB-1	-	GB	WT-1	GB	PT-1	GB	WT-1	EX	PT-1	PT-1
114	CORRIDOR 2	WD-1	WB-1	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	WS-1
115	CAFE BOH	TZ-1	RB-1	-	GB	PT-1	GB	PT-1	GB	PT-1	EX	PT-1	ACT-1
116	LIBRARY CAFÉ	CT-2	WB-1	PT-1	EX	PT-1	GL	-	GB	WT-2	EX	PT-1	PT-1
117	CORRIDOR 3	WD-1	WB-1	PT-1	EX	PT-1/-2	EX	PT-2	-	-	GL	-	PT-1
118	STORAGE	TZ-1	WB-1	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	PT-1
119	SOLARIUM	CPT-1	WB-1	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	GL
120	STORAGE	QT-1	WB-1	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	PT-1
121	STAFF WC	CT-1	RB-1	-	GB	PT-1	GB	PT-1	GB	WT-1	EX	PT-1	PT-1
122	STAFF CORRIDOR	QT-1	RB-1	-	EX	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	ACT-1
123	KITCHEN	QT-1	RB-1	-	EX	PT-1	EX	PT-1	GB	PT-1	GB	PT-1	ACT-1
124	MECHANICAL	CN-1	-	-	EX	-	EX	-	EX	-	EX	-	-
125	MECHANICAL	CN-1	-	-	EX	-	EX	-	EX	-	EX	-	-
126	DELIVERY & LOAD- ING	QT-1	RB-1	-	GB	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	ACT-1
127	STORAGE	QT-1	RB-1	-	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	ACT-1
128	STAIRS 2	TZ-1	WB-1	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	PT-1
129	STORAGE	TZ-1	WB-1	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	-
130	JANITOR	CN-1	RB-1	-	GB	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	ACT-1
131	OFFICE	CPT-2	WB-1	PT-1	GB/GL	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	PT-1
132	WORKROOM	WD-1	WB-1	PT-1	GB/ FG-1	PT-1	GB	PT-1	EX	PT-1	EX	PT-1	WS-1
LEVEL 2													
200	COLLABORATIVE WORK	CPT-2	WB-1	PT-1	-	-	-	-	EX	PT-1	-	-	WS-1
201	CORRIDOR 4	WD-2	WB-1	PT-1	GB	PT-1	-	-	GL	-	EX	PT-1	PT-1
202	MEETING ROOM	CPT-3	WB-1	PT-1	GL	-	EX	PT-1	EX	PT-1	EX	PT-1	PT-1
203	STAIRS 4	WD-2	WB-1	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	PT-1
204	EARLY LEARNING AREA	WD-2	WB-1	PT-1	GB	WP-1	GB	WC-4	EX	PT-2	EX	WC-4	PT-1
205	YOUNG READER COLLECTION	CPT-2	WB-1	PT-1	EX	PT-1	WP-3	-	WP-1	-	EX	WC-2	PT-1
206	PARENT ROOM	CPT-2	WB-1	PT-1	GB	WT-1	GB	PT-1	GB	PT-1	GB	PT-1	WP-1
207	WC	CT-1	RB-1	-	GB	PT-1	GB	PT-1	GB	WT-1	GB	WT-3	PT-1
208	WC	CT-1	RB-1	-	GB	PT-1	GB	PT-1	GB	WT-1	GB	WT-3	PT-1
209	WC	CT-1	RB-1	-	GB	PT-1	GB	PT-1	GB	WT-1	GB	WT-3	PT-1
210	UTR	CT-1	RB-1	-	GB	PT-1	GB	PT-1	GB	PT-1	GB	WT-1	PT-1
211	WC CORRIDOR	WD-2	WB-1	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	GB	WP-1	WS-1
212	LOUNGE	WD-2	WB-1	PT-1	EX	PT-1	EX	WC-2	-	-	GB	WP-3	WP-1
213	COLLECTION	WD-2	WB-1	PT-1	-	-	-	-	-	-	GB	WP-1	PT-1
214	TOWER	WD-2	-	-	EX	-	EX	-	EX	-	EX	-	-
215	SERVER	WD-2	-	-	EX	-	EX	-	EX	-	EX	-	PT-1
216	STAFF LOUNGE	WD-2	WB-1	PT-1	EX	PT-1	GB	WT-4	GB	PT-1	EX	PT-1	PT-1
217	STAIRS 6	WD-5	-	-	WS-2	-	-	-	-	-	-	-	-
218	COMPUTERS	WD-2	-	-	EX	PT-1	-	-	-	-	FG-1	-	WP-1
219	PRINT AREA	WD-2	WB-1	PT-1	GB	PT-1	GB	PT-1	WS-2	-	GB	PT-1	PT-1
220	CORRIDOR 5	WD-2	WB-1	PT-1	GB	PT-1	GL	-	GB	PT-1	WS-2	-	PT-1

221	MULTIPURPOSE ROOM	CPT-3	WB-1	PT-1	EX	PT-1	GB	WC-3	GB	PT-1	GB	PT-2	ACT-2
222	STORAGE	WD-2	WB-1	PT-1	EX	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	ACT-1
223	TUTORIAL	CPT-3	WB-1	PT-1	GB	PT-1	EX	WC-3	GB	PT-1	GL	-	PT-1
224	TUTORIAL	CPT-3	WB-1	PT-1	GB	PT-1	EX	WC-3	GB	PT-1	GL	-	PT-1
225	STAIRS 5	WD-2	WB-1	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	PT-1
226	COLLECTION	WD-2	WB-1	PT-1	-	-	EX	PT-1	EX	WC-3	EX	PT-1	PT-1
227	WORK AREA	WD-2	WB-1	PT-1	-	-	EX	PT-1	EX	WC-3	EX	PT-1	PT-1
228	BALCONY	CN-1	-	-	ST-1	-	ST-1	-	-	-	ST-1	-	-
LEVEL 3													
300	QUIET ALCOVES	CPT-2	WD-1	PT-1	-	-	-	-	EX	PT-1	GB	PT-1	PT-1
301	COLLECTION	WD-3	WD-1	PT-1	EX	PT-1	-	-	-	-	GB	PT-1	PT-1
302	STUDY AREA 1	WD-3	WD-1	PT-1	WS-2	-	-	-	-	-	-	-	PT-1
303	PRINT AREA	WD-3	WD-1	PT-1	-	-	FG-1	-	-	-	-	-	PT-1
304	STUDY AREA 2	WD-3	WD-1	PT-1	GB	PT-1	GB	WP-1	-	-	WS-2	-	PT-1
305	STUDY AREA 3	WD-3	WD-1	PT-1	EX	PT-1	-	-	-	-	GB	WC-3	PT-1
306	CORRIDOR 6	WD-3	WD-1	PT-1	GB	PT-1	-	-	GB	WP-1	EX	PT-1	PT-1
307	WELLNESS LOUNGE	WD-3	WD-1	PT-1	GB	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	PT-1
308	STAIRS 7	WD-3	WD-1	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	PT-1
309	UTR	CT-1	RB-1	-	GB	PT-1	GB	PT-1	GB	WC-1	EX	PT-1	PT-1
310	WC	CT-1	RB-1	-	GB	PT-1	GB	WT-1	GB	WT-2	GB	PT-1	PT-1
311	CORRIDOR 7	WD-3	RB-1	-	GB	PT-1	GB	PT-1	GB	PT-1	EX	PT-1	PT-1
312	WELLNESS STUDIO	WD-3	WD-1	PT-1	EX	PT-1	GB	PT-1	GB	PT-1	EX	PT-1	PT-1
313	STORAGE	WD-3	WD-1	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	GB	PT-1	PT-1
314	MECHANICAL	CN-1	-	-	EX	-	EX	-	EX	-	EX	-	PT-1
315	TOWER	WD-3	-	-	EX	-	EX	-	EX	-	EX	-	-
316	MUSIC ROOM 1	CPT-4	WD-1	PT-1	EX	AP-1	GB	PT-1	GB	PT-1	GB	PT-1	-
317	MUSIC ROOM 2	CPT-4	WD-1	PT-1	EX	AP-1	GB	PT-1	GB	PT-1	GB	PT-1	PT-1
318	READING ROOM	WD-3	WD-1	PT-1	EX	PT-1	EX	PT-1	GB	WP-1	EX	PT-1	PT-1
319	STORAGE	WD-3	WD-1	PT-1	GB	PT-1	EX	PT-1	GB	PT-1	GB	PT-1	PT-1
320	OFFICE	CPT-2	WD-1	PT-1	GB	PT-1	EX	PT-1	GB	PT-1	GL	-	PT-1
321	STAIRS 8	WD-3	WD-1	PT-1	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	EX	PT-1
322	GALLERY	WD-3	WD-1	PT-1	GB	PT-1	EX	PT-1	EX	PT-1	EX	PT-1	PT-1

FURNITURE SCHEDULE				
ABBREVIATION	MANUFACTURER	COLLECTION/STYLE	TYPE	MATERIAL
Seating				
SF-1	Herman Miller	Bevel Curved Settee	Modular Sofa	UP-1
SF-2	West Elm	Belle Sectional	Modular Sofa	UP-2
SF-3	Hay	Arbour Sofa	Sofa	UP-3
CH-1	Sandler	Luma Air 5.1	Lounge Chair	UP-4
CH-2	Fritz Hansen	Ro Chair	Lounge Chair	UP-5
CH-3	Herman Miller	Rohde Easy Chair	Lounge Chair	UP-6
CH-4	Gubi	Pacha Chair	Lounge Chair	UP-7
CH-5	NaughtOne	Always Lounge Rocker	Lounge Rocker	UP-9
CH-6	Haworth	Maari Chair	Side Chair	WHITE/BLUE
CH-7	Mattiazzi	Leva Chair	Side Chair	OAK
CH-8	Grand Rapids	Merano Chair	Side Chair	UP-10
CH-9	Fritz Hansen	Series 7	Children's Chair	ROSE/BLUE
TC-1	Teknion	Tone Chair	Task Chair	UP-11/UP-12
TC-2	Teknion	Essa Chair	Task Chair	UP-13
SS-1	Herman Miller	Crosshatch Stool	Counter Stool	OAK
SS-2	Tom Dixon	Fan Stool	Stool Seat	NATURAL
BN-1	Sandler	Seating Tablet 6.4	Bench	UP-14
OT-1	Knoll	Muuto Five Pouf	Pouf Ottoman	UP-15
Pods				
SP-1	Agati	POD Single	Study Pod	UP-16
SP-2	Agati	POD Duo	Study Pod	UP-17
Tables				
TB-1	Bolia	Mix Coffee Table	Coffee Table	OAK
TB-2	Fritz Hansen	Tray Table	Side Table	OAK
TB-3	Herman Miller	Plex Adjustable Table	Work C-Table	OAK
Desks				
DK-1	Teknion	Counterbalance Table	Work Desk	OAK

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