

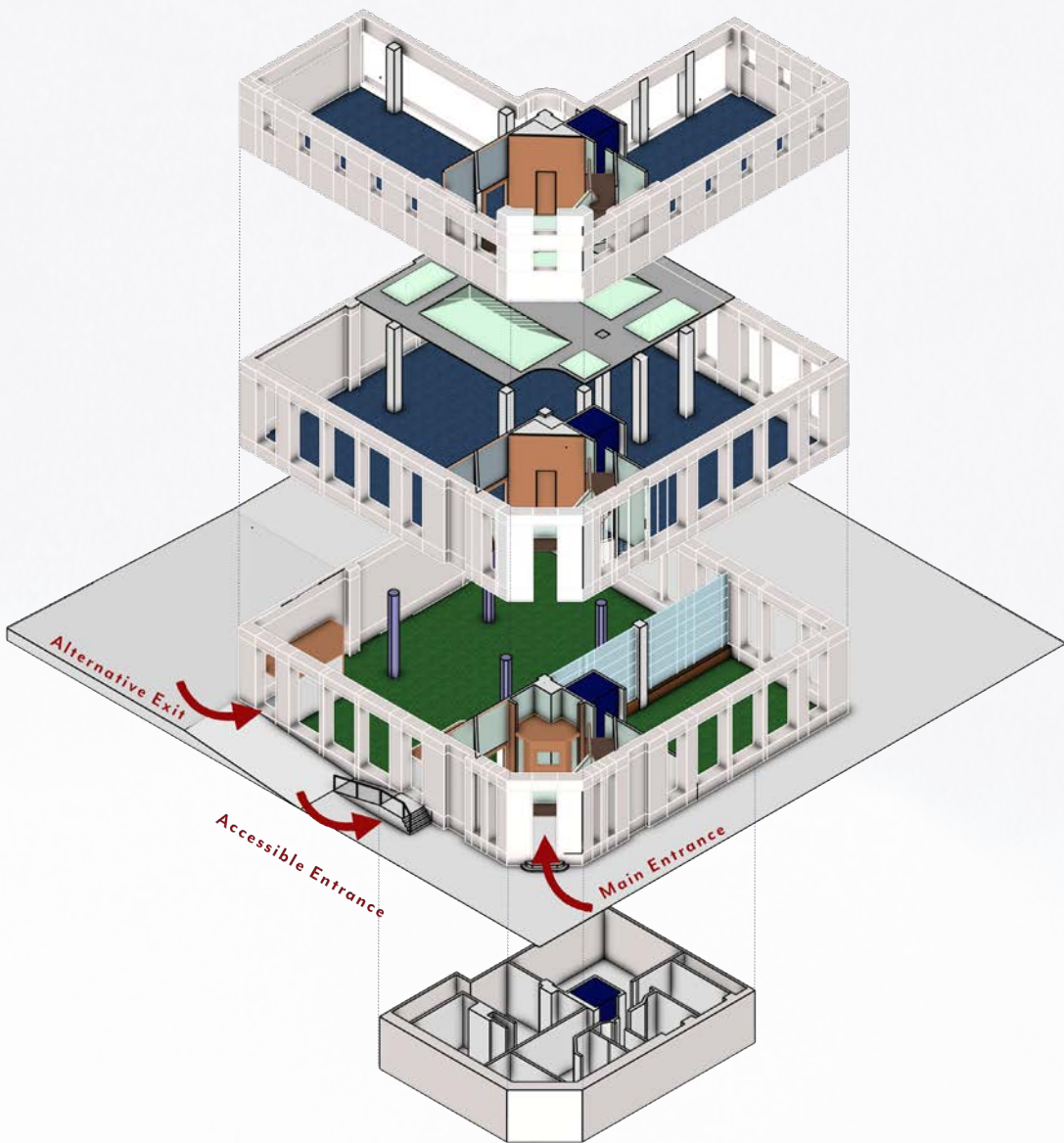
CREATIVE COMMONS

Creative Reuse Nomination:

This project has been nominated in the creative reuse category for its innovative and exploratory design approach, to carefully reimagine the beautiful historic setting, and past material narratives.

The adaptation of the existing library building, into an arts centre provides opportunities for improved accessibility through new vertical circulation, with connected open plan spaces to encourage communication and expression between building users, supported by private/semi-private workshops.

This design works closely with the existing historic host building structure, considering site conditions informed by sunpath studies and solar shading requirements.



Exploded isometric of existing building

Site Analysis - Historical Internal Views



Ground Floor, Nelson Hall, now Library



Ground Floor Newspaper Room, 1940 now IT room



First Floor Lending Library, now NHS clinic

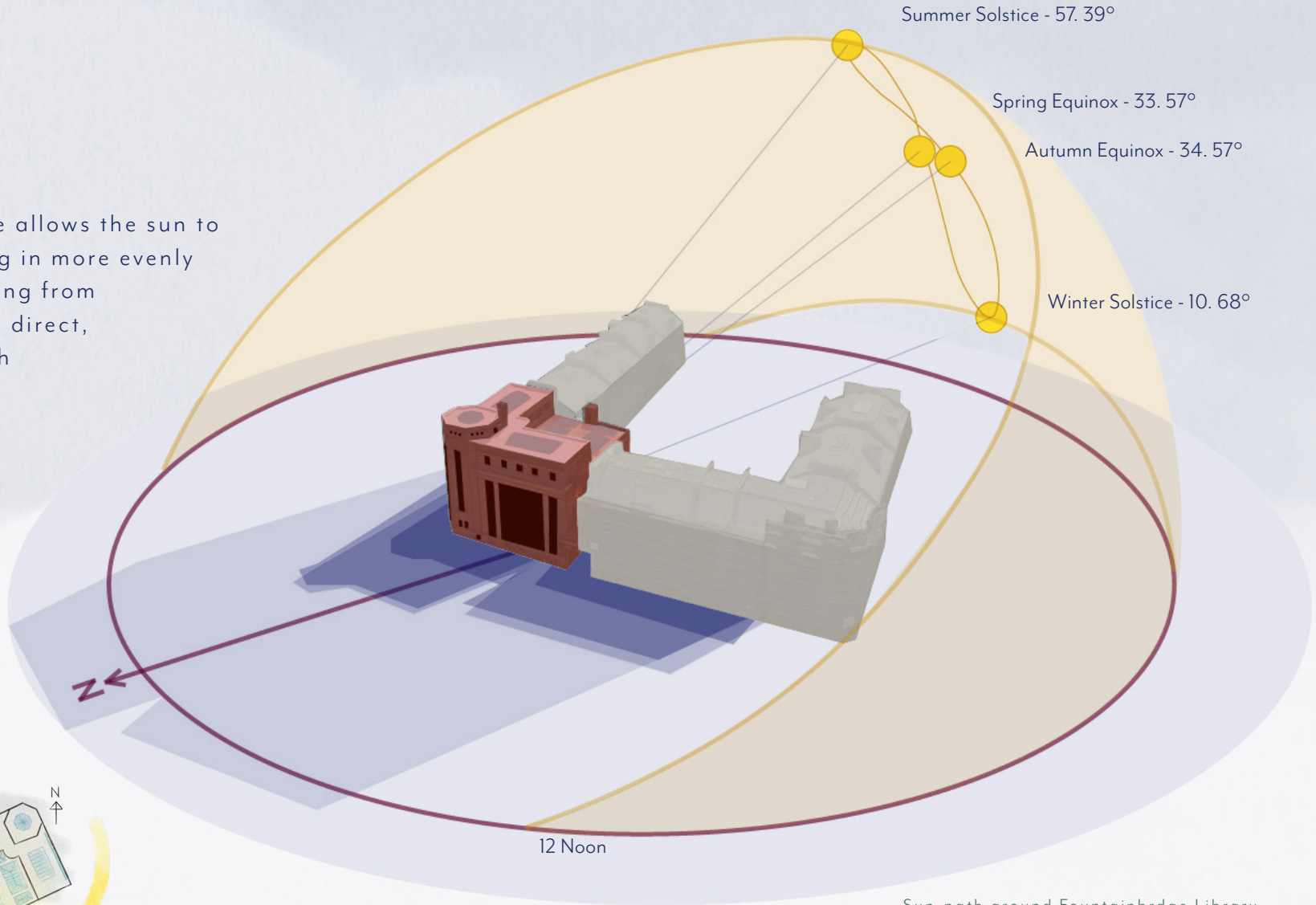
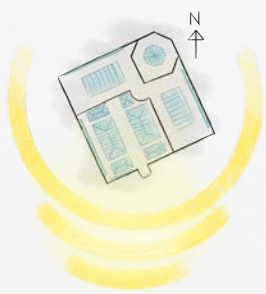


Second Floor Reference + Children's Library now Citizens' Advice Bureau

Site Analysis - Natural Light

Sun-path

The library's North-facing entrance allows the sun to travel behind the building, resulting in more evenly dispersed and reflected light entering from the North and East sides. Although direct, harsher sunlight still enters through South-facing windows, this can be controlled. Additionally, skylights on the first and second floors bring in significant light, creating brighter, harsher lighting in summer, while in winter the lower sun reduces this effect.

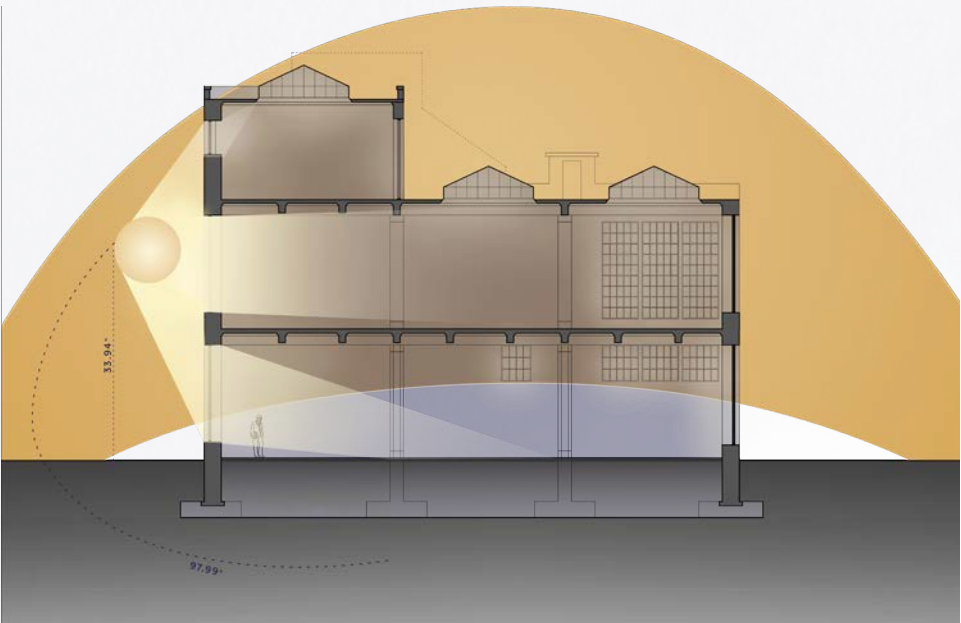


Sun-path around Fountainbridge Library

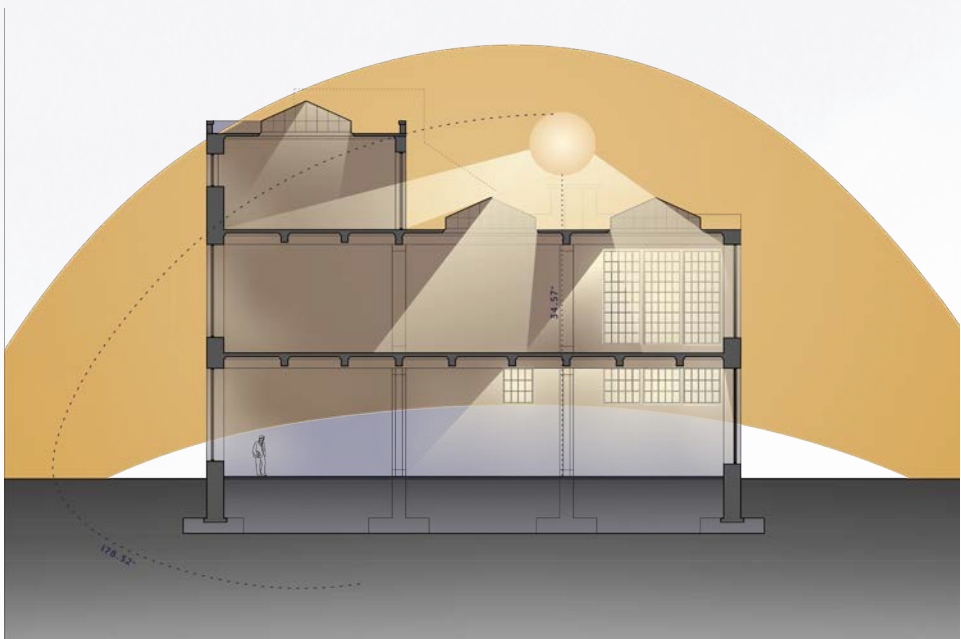
Internal Light

These internal diagrams show how light will enter the building during different times. With the library having windows on all sides, as well as skylights, light is almost guaranteed to enter the building at all times which can be utilised for social spaces and workshops without the need for artificial lighting.

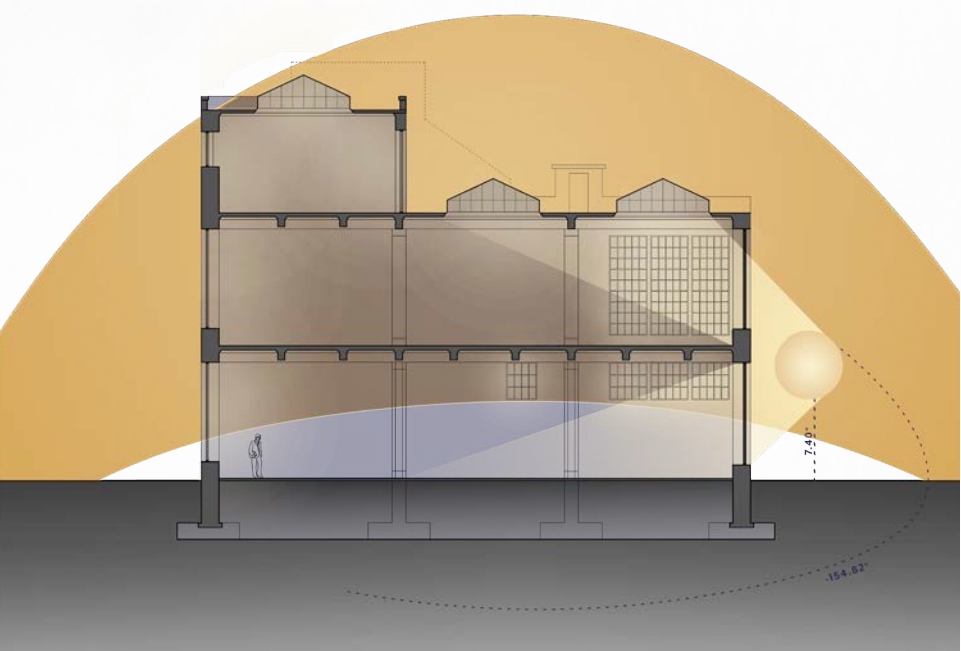
The only obstructions are the residential terraces on Murdoch Terrace (East) earlier in the morning or in winter when the sun sits lower down. There is also the building to the West of the Library, though this only obstructs half of the West face leaving the other half exposed. All other façades are left clear or surrounding buildings are too far away to obstruct any light.



Internal Light, 8am Summer Solstice

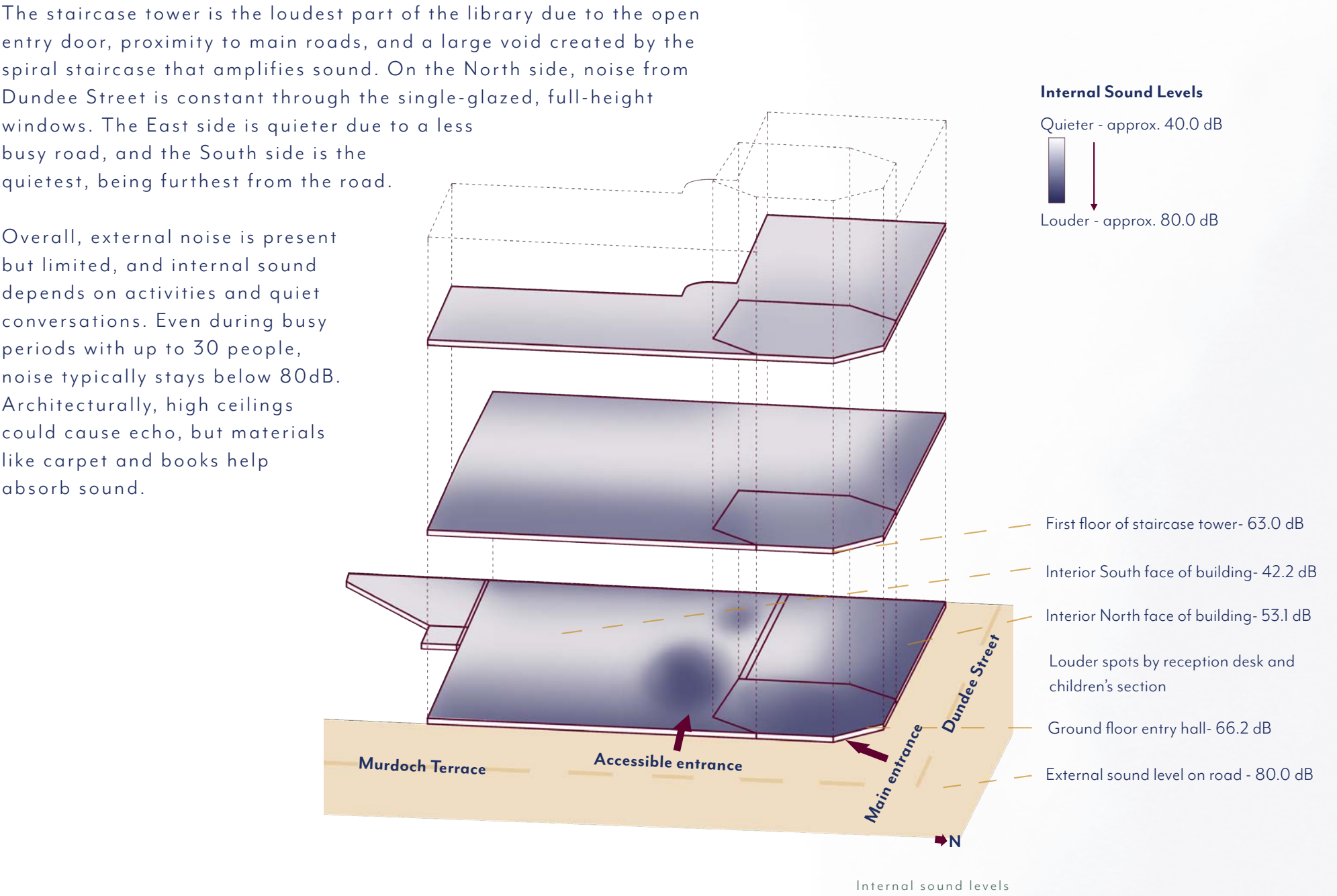


Internal Light, 12pm Autumn Equinox



Internal Light, 2pm Winter Solstice

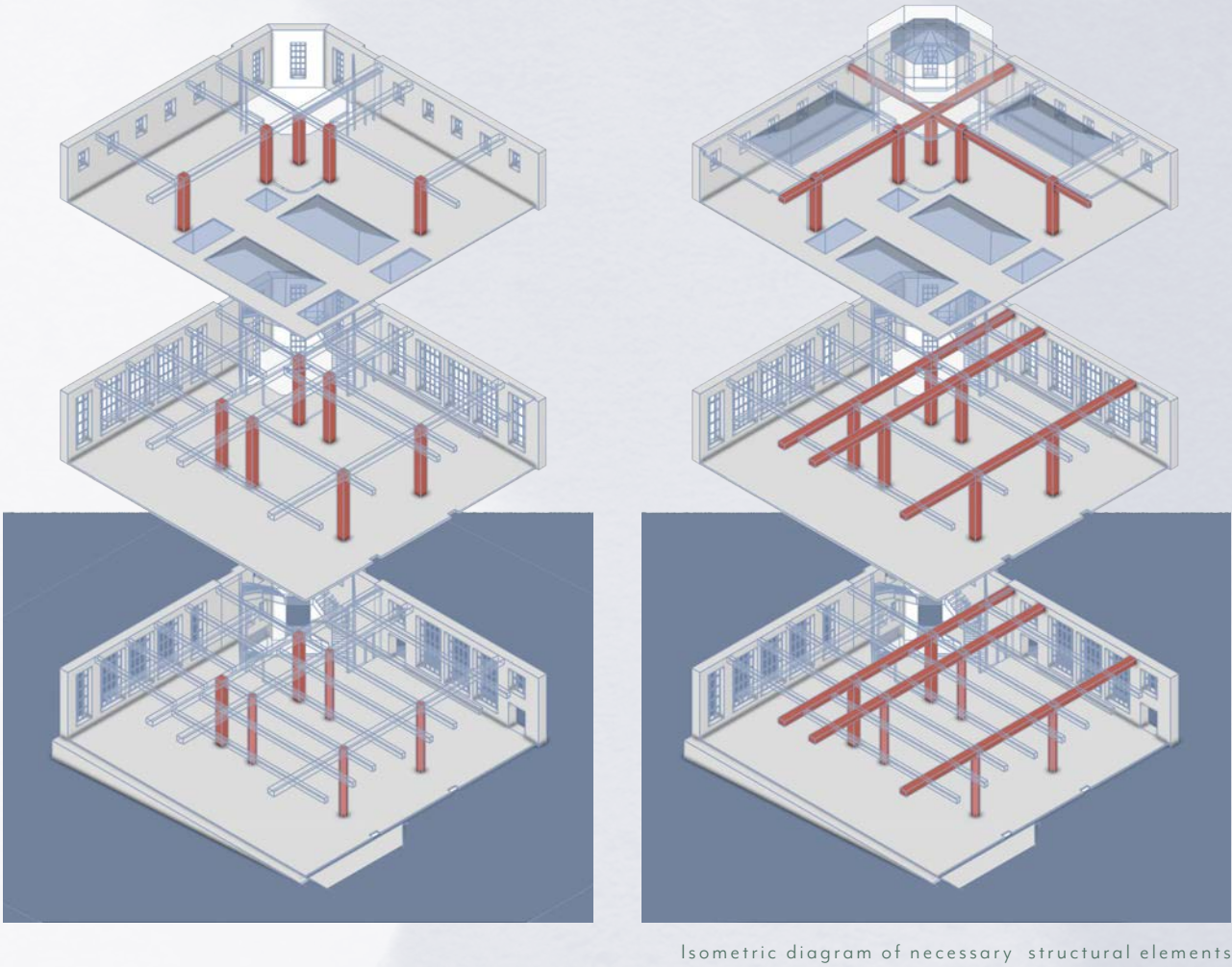
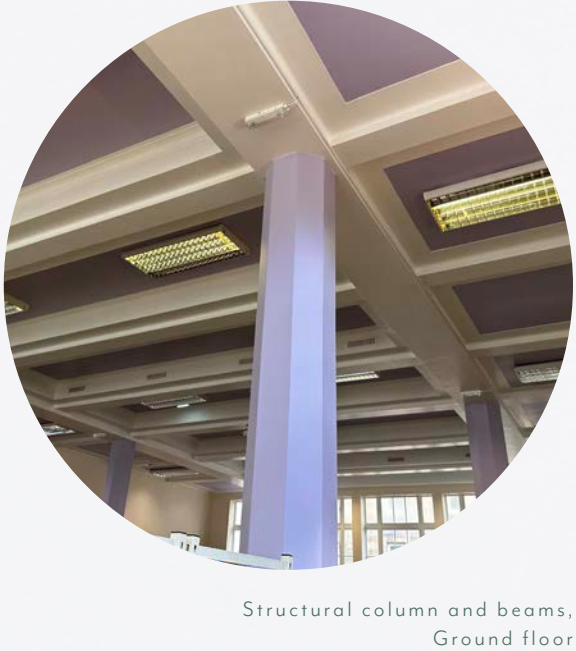
Internal Sound Levels



Existing Structure

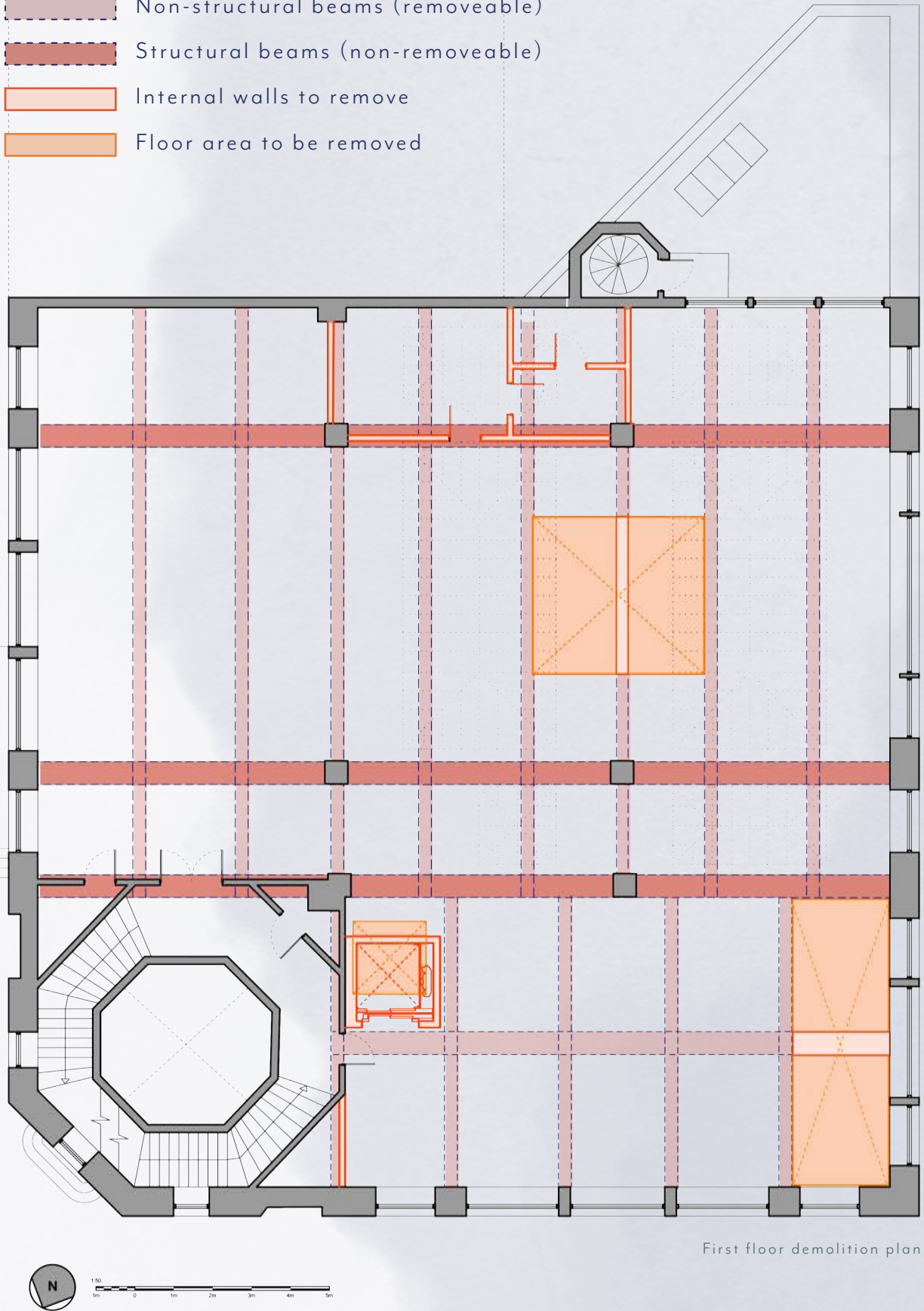
The building's floors are made of concrete slabs supported by steel reinforced concrete columns and beams, some of which are structurally critical and cannot be removed or cut into, as shown in the drawing. Other beams can be altered safely, provided large sections aren't removed at once.

Since the building, constructed in 1940, is Category B listed, the aim is to preserve as much of the original structure as possible and avoid major structural interventions with my proposed designs.



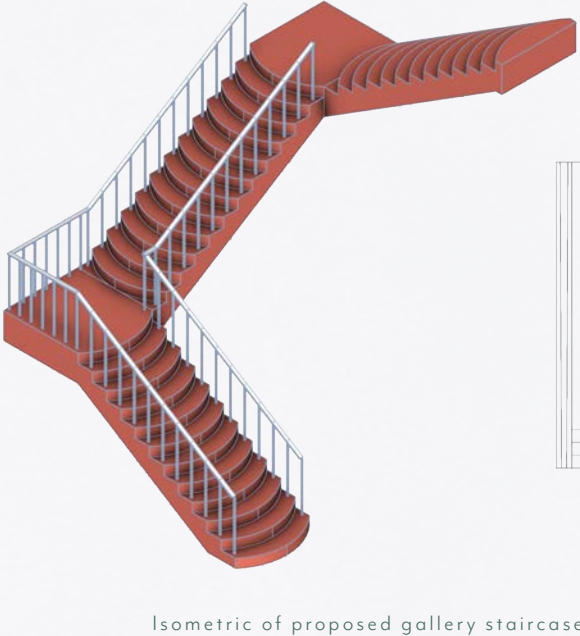
First Floor Demolition Plan (showing ground floor ceiling beams)

- Non-structural beams (removeable)
- Structural beams (non-removeable)
- Internal walls to remove
- Floor area to be removed



Demolitions

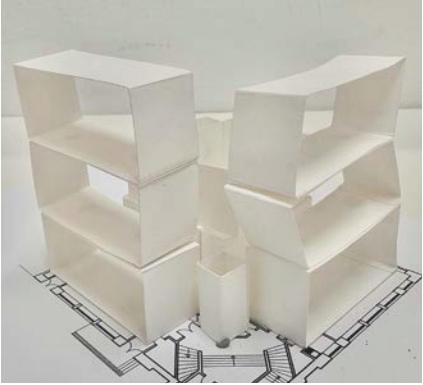
All removed internal walls and floor space are placed between beams where possible for minimal impact, and do not remove any structural columns or beams thus reducing the amount of material that needs to be taken away and respecting the existing building as much as possible



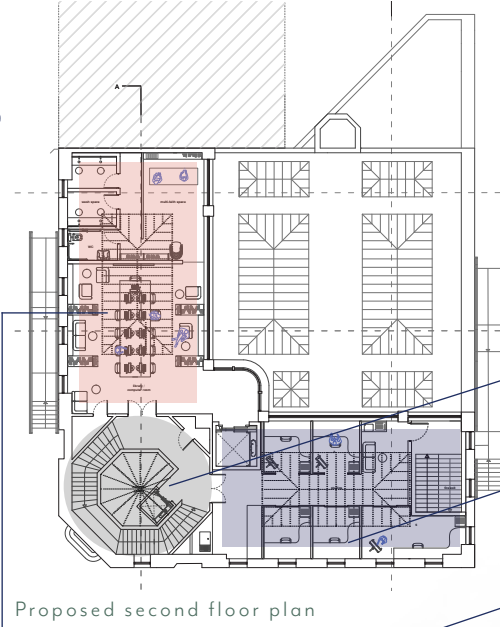
Through the square-shaped void, there will be a staircase as shown above, that connects the lower and upper gallery spaces. The shape allows to fit between the ceiling beams, and also create a central void that allows light from the first floor skylights down to the ground floor, expanding the space further.

Design Layout

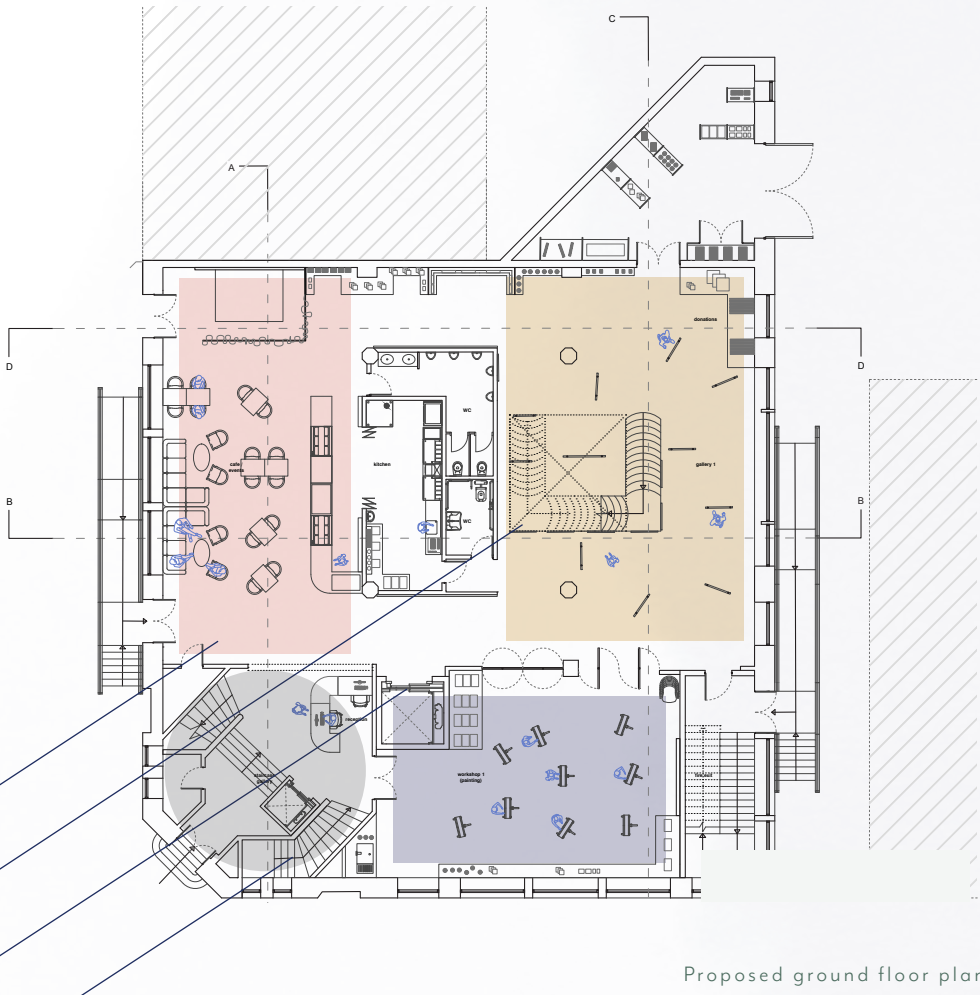
The existing layout of Fountainbridge Library already cleanly splits itself into different sections due to the positioning of the columns and beams. Therefore, with proposed designs, it is logical to apply designs within these pre-proposed demarcations to create minimal disturbance to the existing structure.



Concept models of proposed layouts



- Cafe / Events space
- Lower Gallery
- Workshop 1
- Reception / Main staircase / additional gallery space
- Individual studios
- Library / computers / multi-faith room

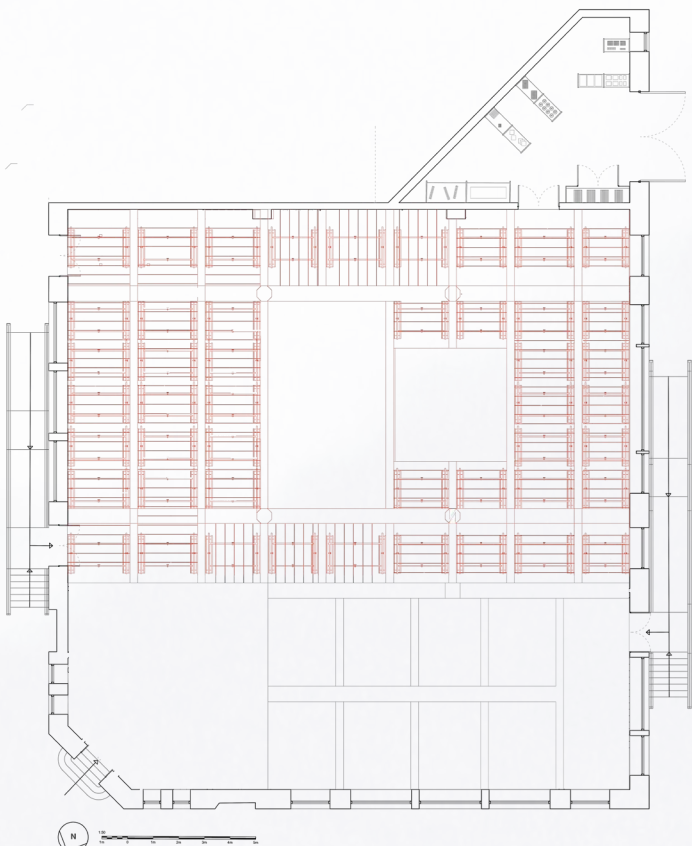


The priorities were that the workshops and studio spaces were placed on the North face of the building to allow for more diffused light, and that social spaces such as the cafe and events space, as well as the galleries were close to windows and had plenty of access to light to allow them to feel more spacious and welcoming for connecting with other and artwork.

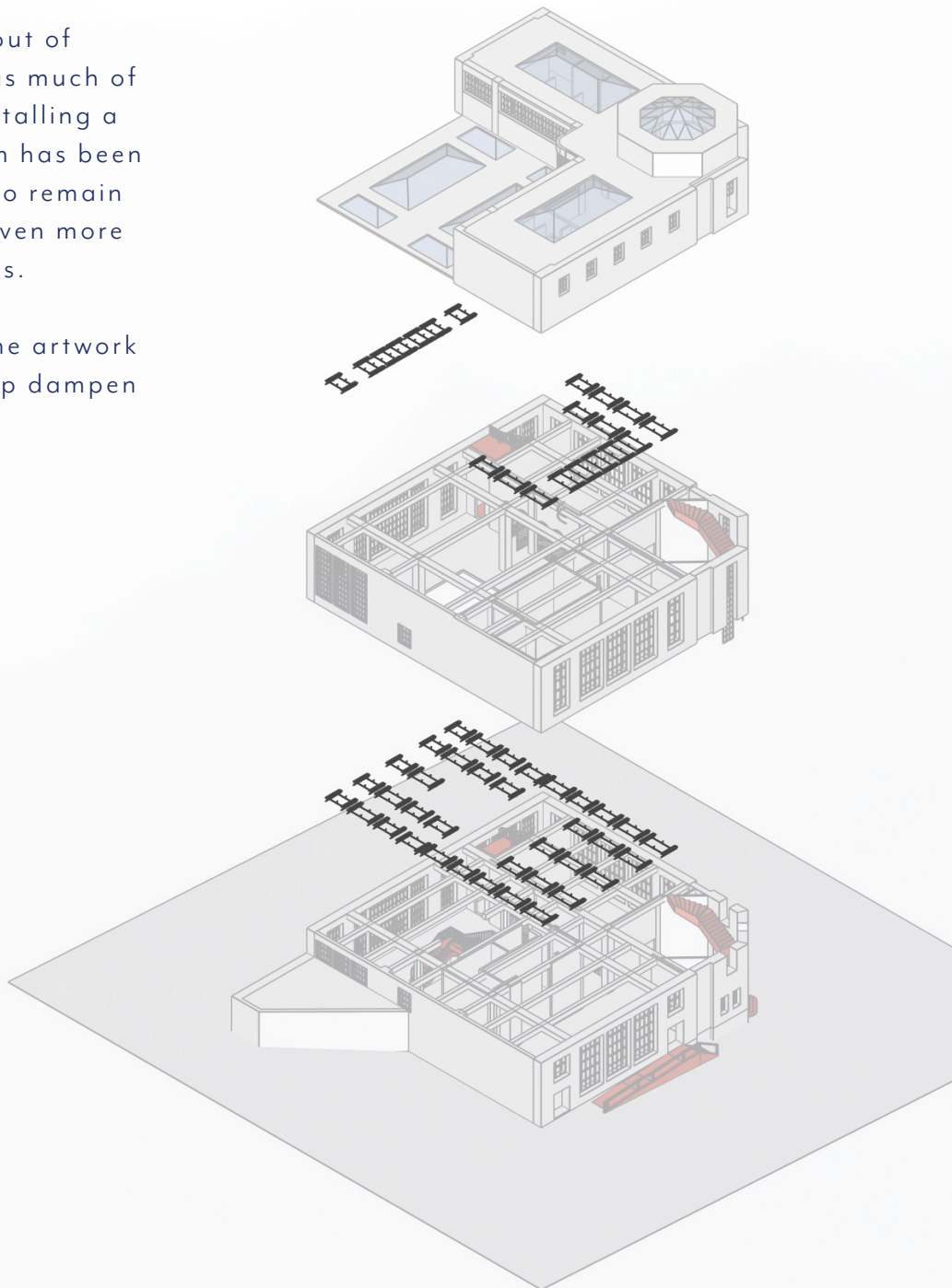
Metal Frame

With the ceiling being so high (shortest being 4.2m), out of respect to the architecture, it would be nice to retain as much of this height as possible. For this reason, rather than installing a false ceiling for lighting purposes, a steel frame system has been fit between the beams that allows the existing ceiling to remain in sight and retains the height of the space, creating even more spacious and brighter looking gallery and social spaces.

This frame the also doubles as the structure to hang the artwork displays from, as well as acoustic ceiling baffles to help dampen noise due to a very open plan proposal.

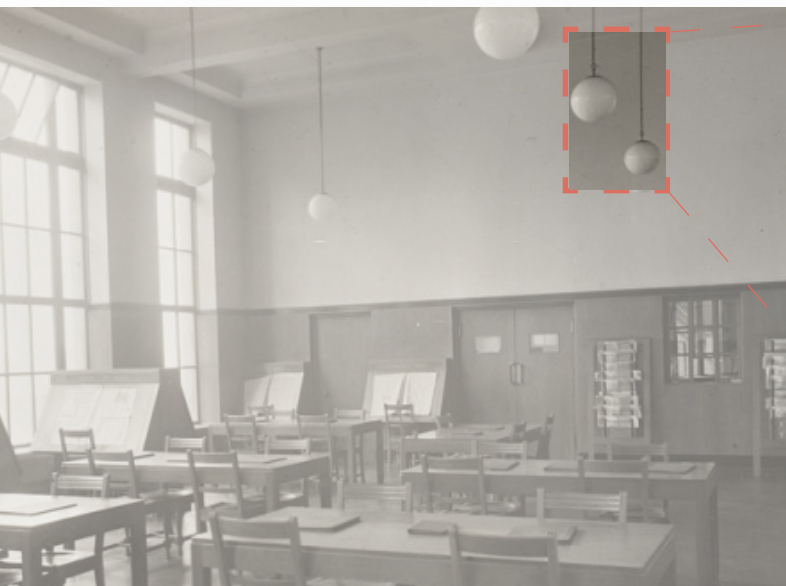


Ground floor reflected ceiling plan of metal frame

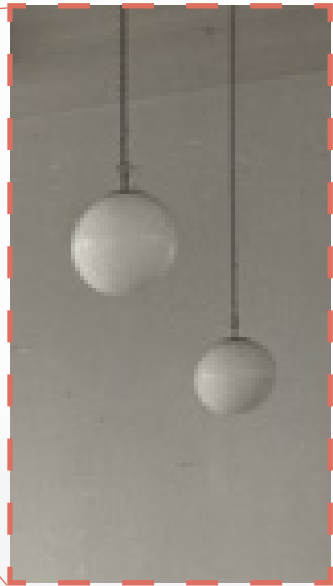


Exploded isometric of metal frame

Lighting Specification



Historical image, 1940, of ground floor Newspaper Room



Fagerhult Globia globe light

When looking for inspiration for types of lighting, I looked at the lights that were historically in the building. The library used to have glass globe lights, and it would be a nice bit of appreciation to the original design to integrate them back in.



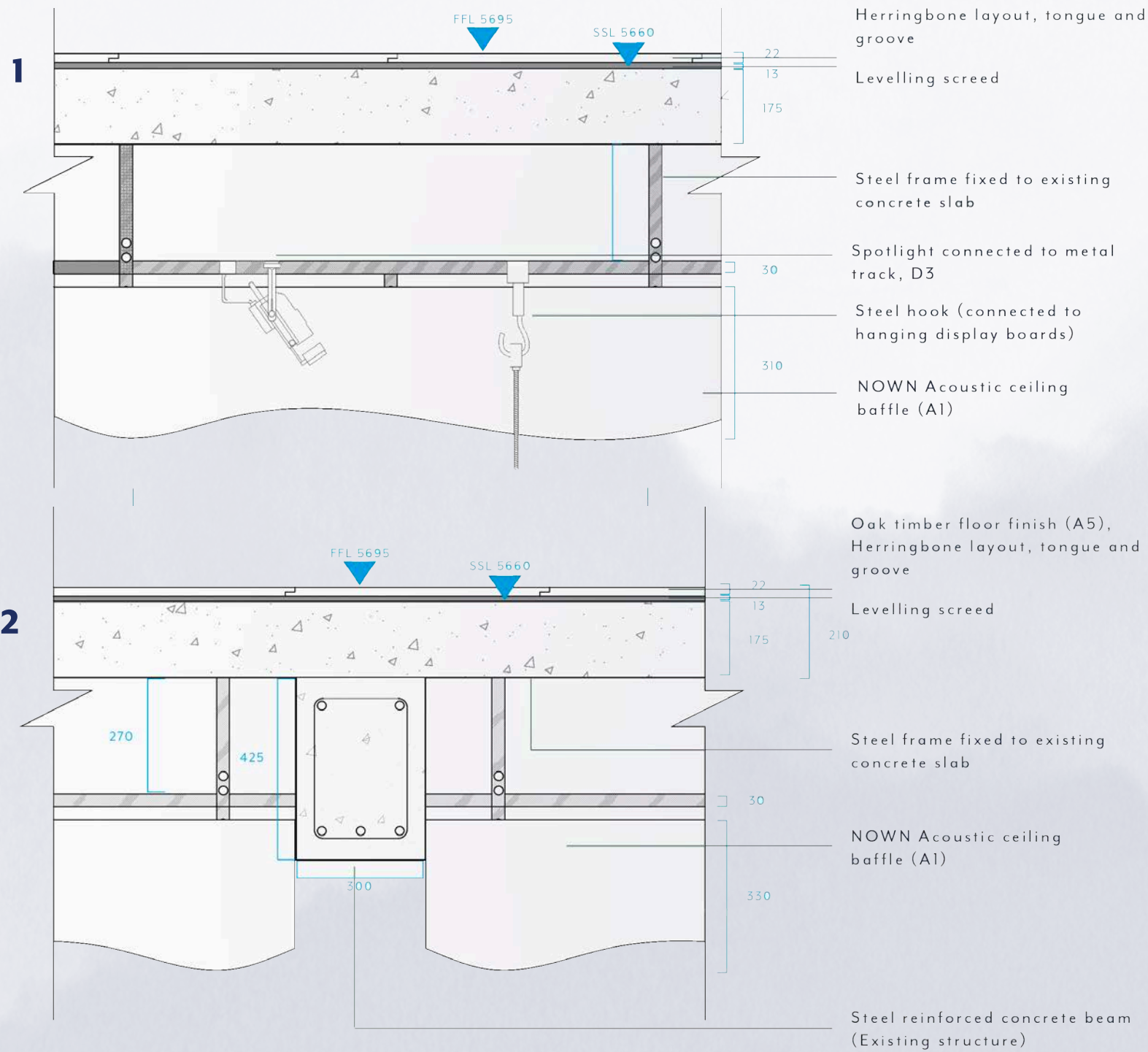
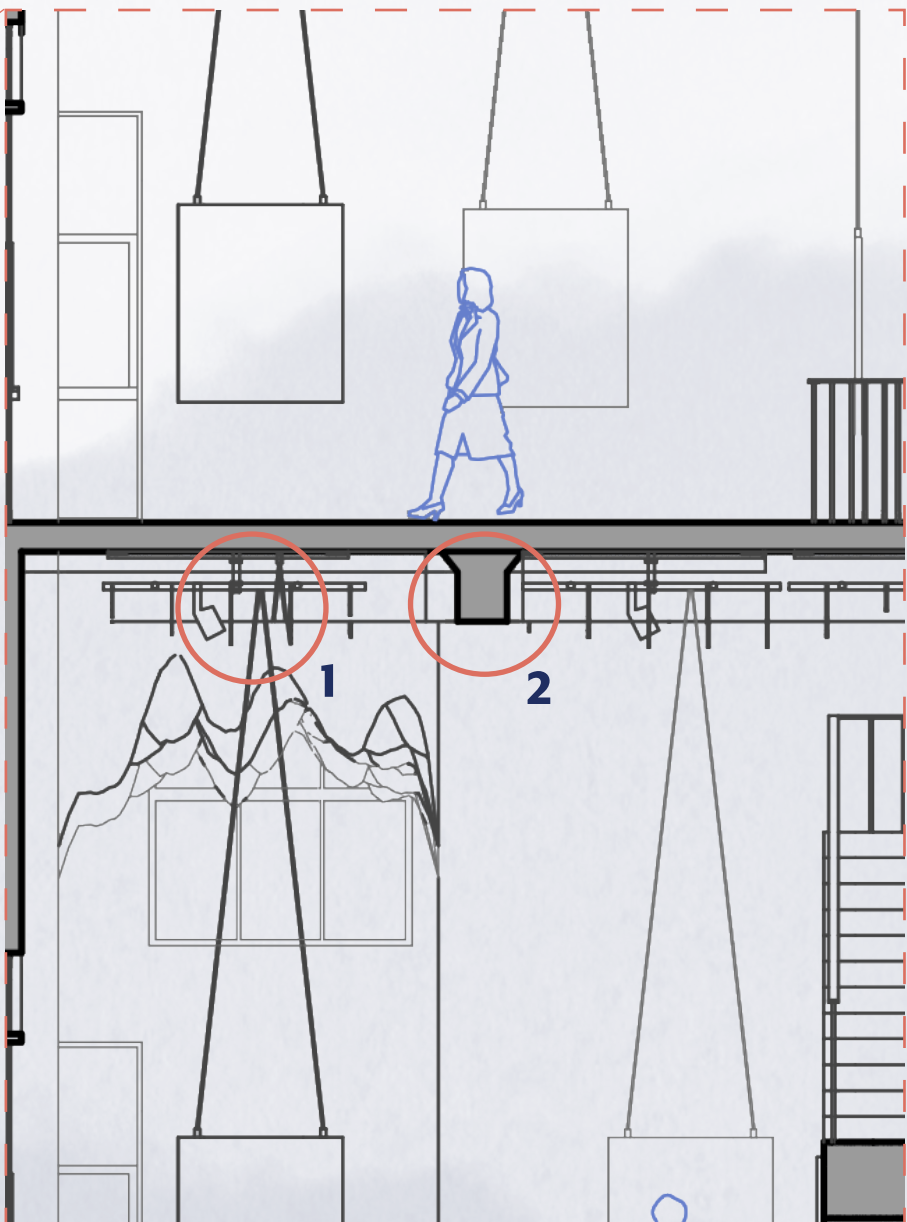
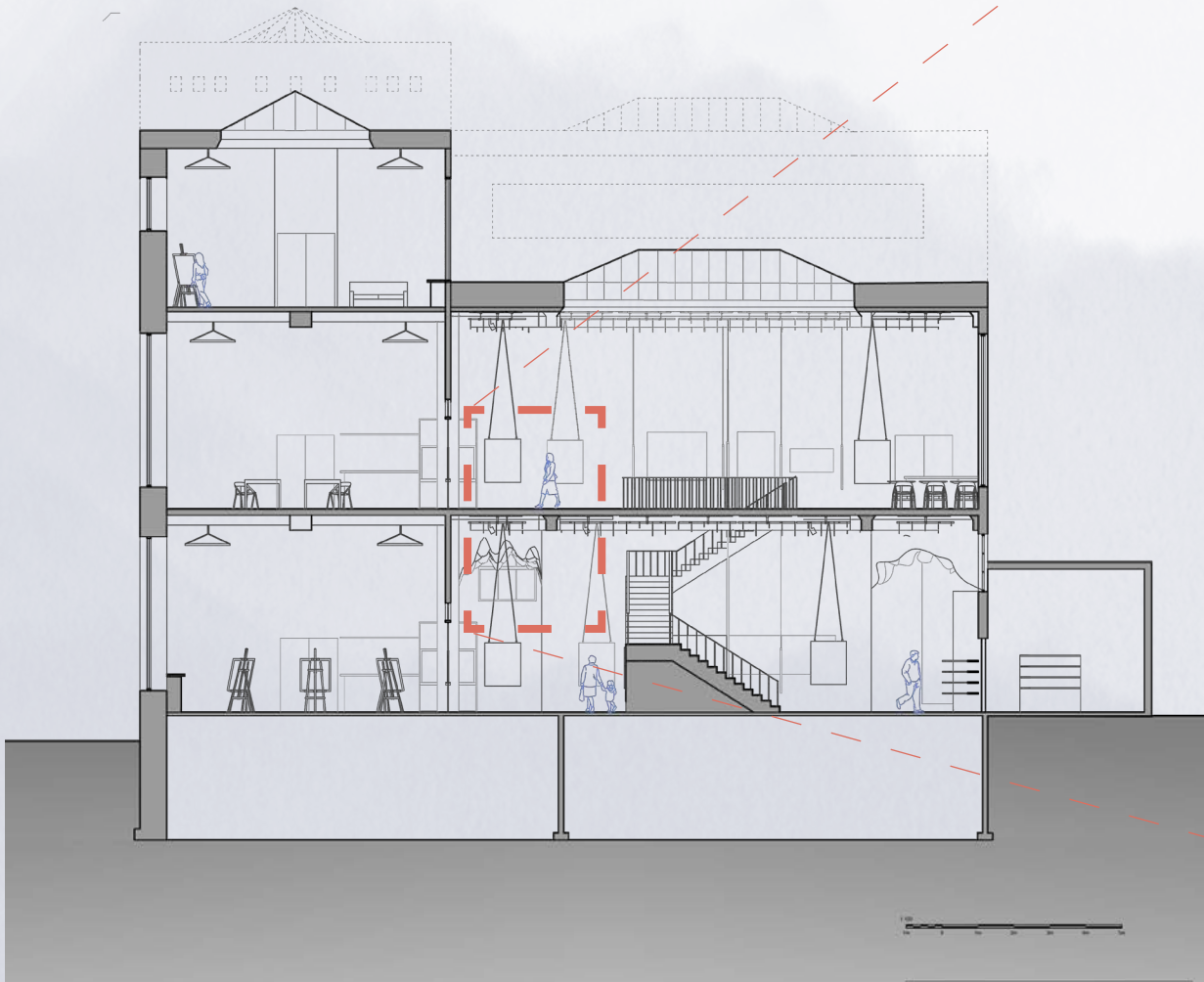
Ground floor proposed design visual, Cafe / events space

Detail 1:

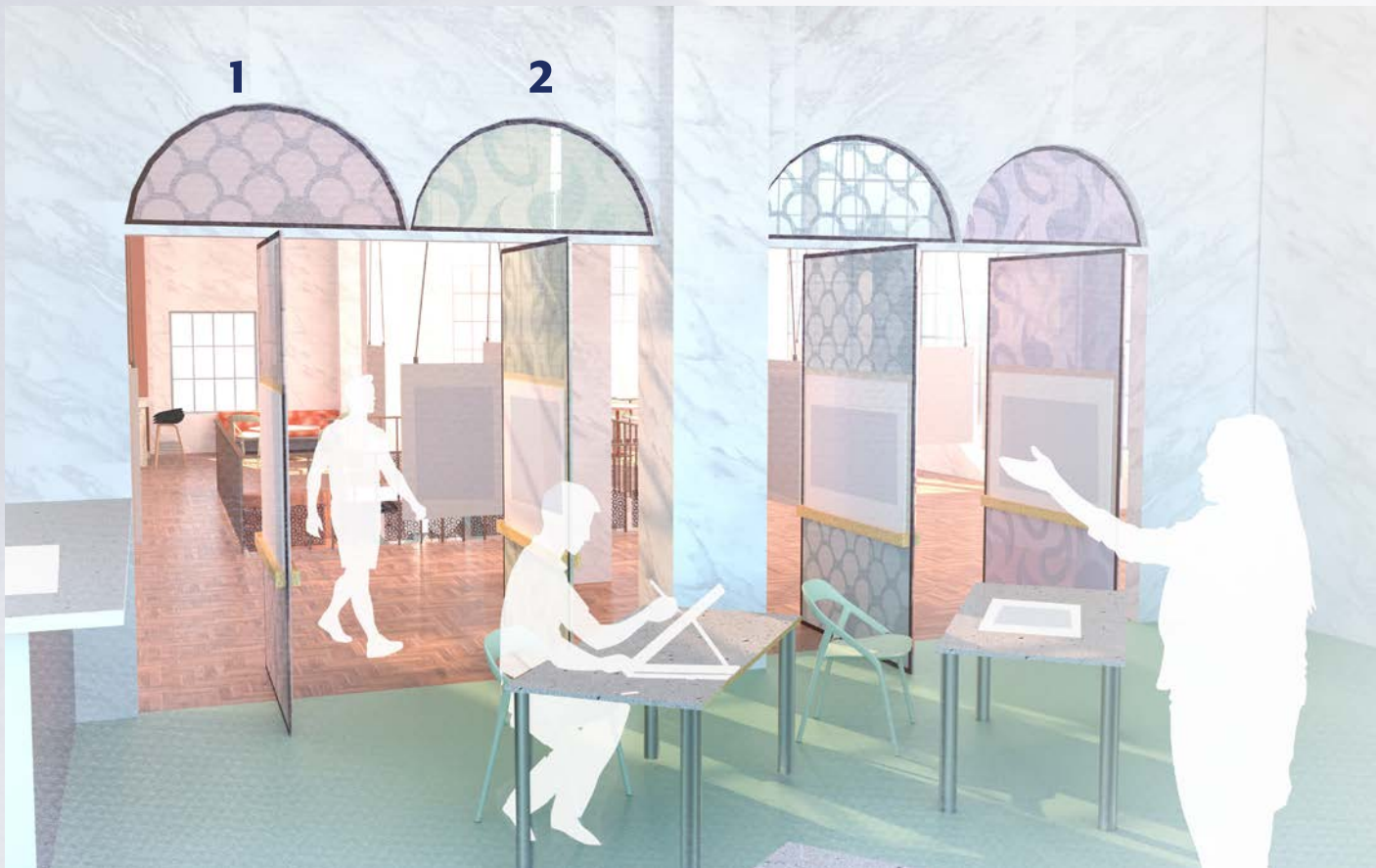
Metal Frame for lights and ceiling baffle

Detail 2:

Connection between metal frame and beam



Reinterpretation of Existing Materials



First floor proposed design visual, Drawing workshop

Aged Bronze

The design takes inspiration from traditional galleries, enriched by textures and patterns drawn from art materials and diverse cultural practices.

The pencil mark textures echoed the existing aged bronze handrails, inspiring their reuse alongside Moroccan Zellige patterns in the balustrade and South-Asian Paisley (Boteh) and Japanese Seigaiha patterns in the workshop and gallery doors. These new doors replace the existing glass partitions, preserving openness while providing greater privacy during workshops.



Pencil texture in a gradient



Looks like textured metal material



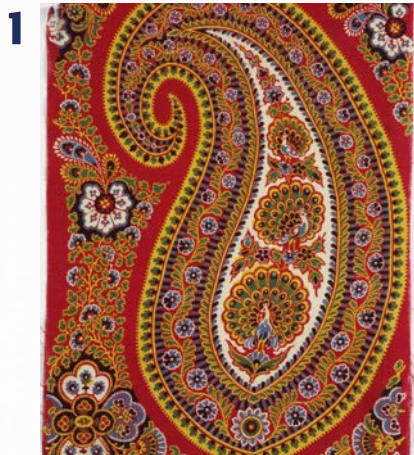
Aged bronze as an existing material



Use of aged bronze as a material



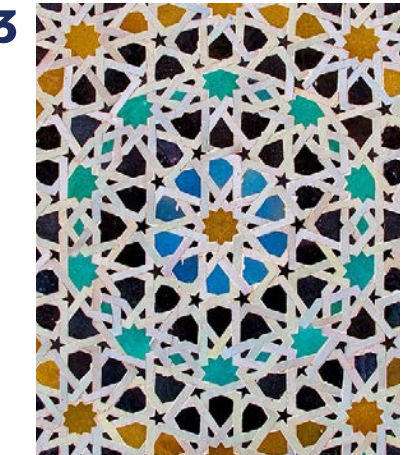
Existing glass separation, Ground floor



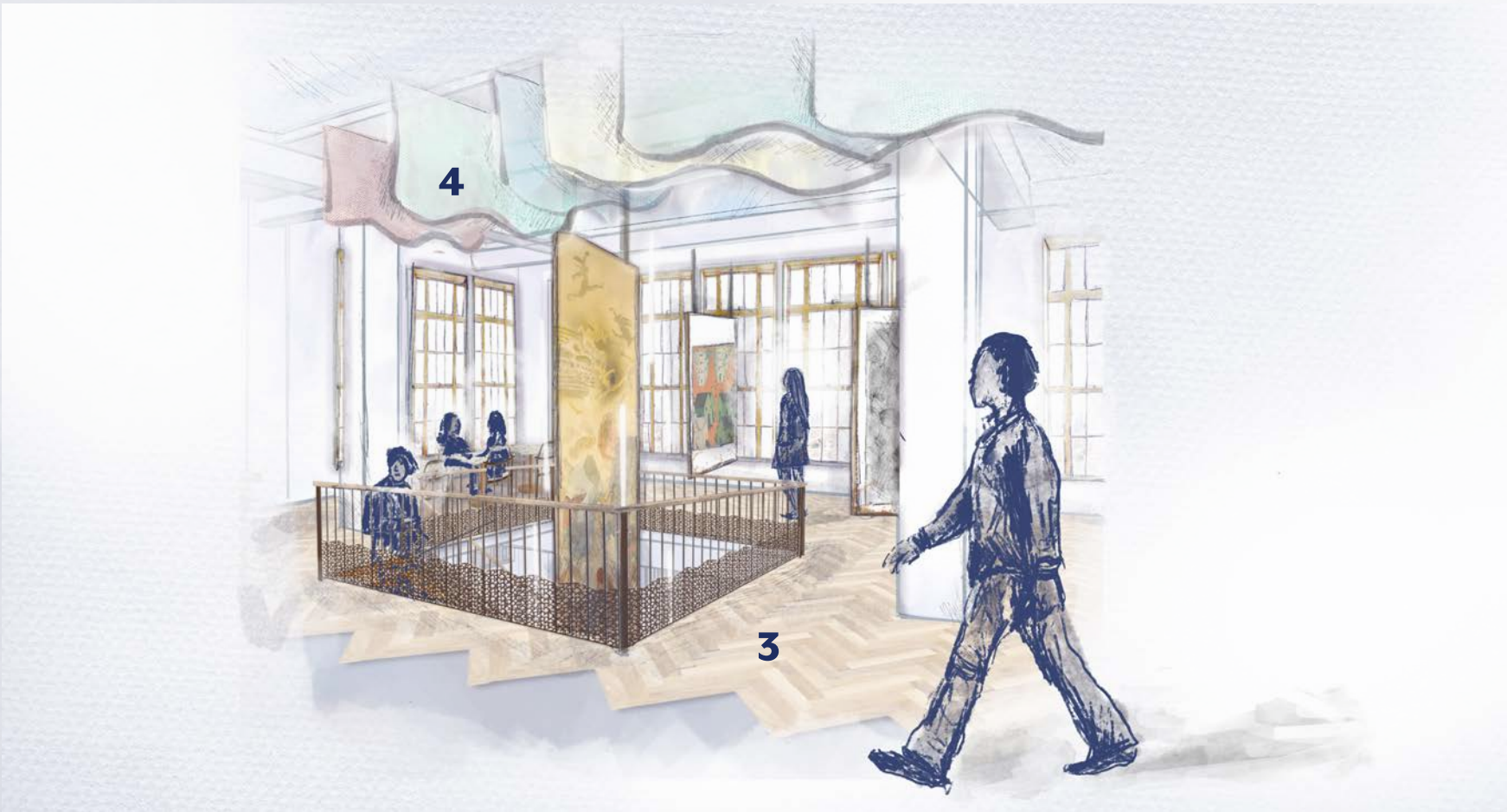
Paisley pattern, South-Asia



Seigaiha Pattern, Japan



Zellige pattern, Morocco



First floor proposed design visual, Upper gallery

Terrazzo

Granolithic terrazzo is used in the existing building along the main staircase balustrade and entrance walls. Its paint chip-like appearance fits the project theme, prompting a material exploration to create terrazzo using dried acrylic paint chips, which could then be used for counters and table tops.



Granolithic terrazzo, Existing building



DZEK Marmoreal terrazzo



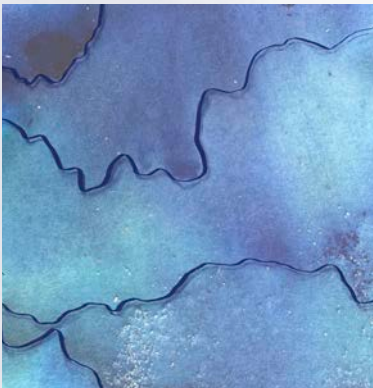
Point chip terrazzo

Acoustic Ceiling Baffles

The watercolour study revealed layered lines formed by the reaction of salt and water, which led to exploring similar shapes in interior spaces and discovering acoustic ceiling baffles, particularly from the company NOWN. This material suits the project well, as the high ceilings and intentionally open-plan design can cause noise to carry, especially in the connected public areas, (the café, lower gallery, and upper gallery) all of which also function as event spaces. These baffles also connect to the steel frame, so there is little need for architectural intervention on the existing building.



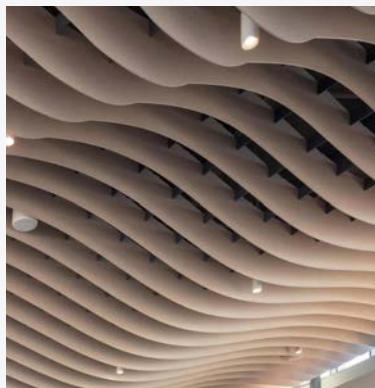
Watercolour paint texture study



Watercolour pattern study



Watercolour layers study



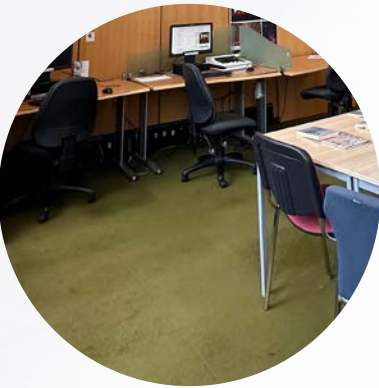
NOWN acoustic ceiling baffles



Oil paint texture study



Oil paint marble pattern



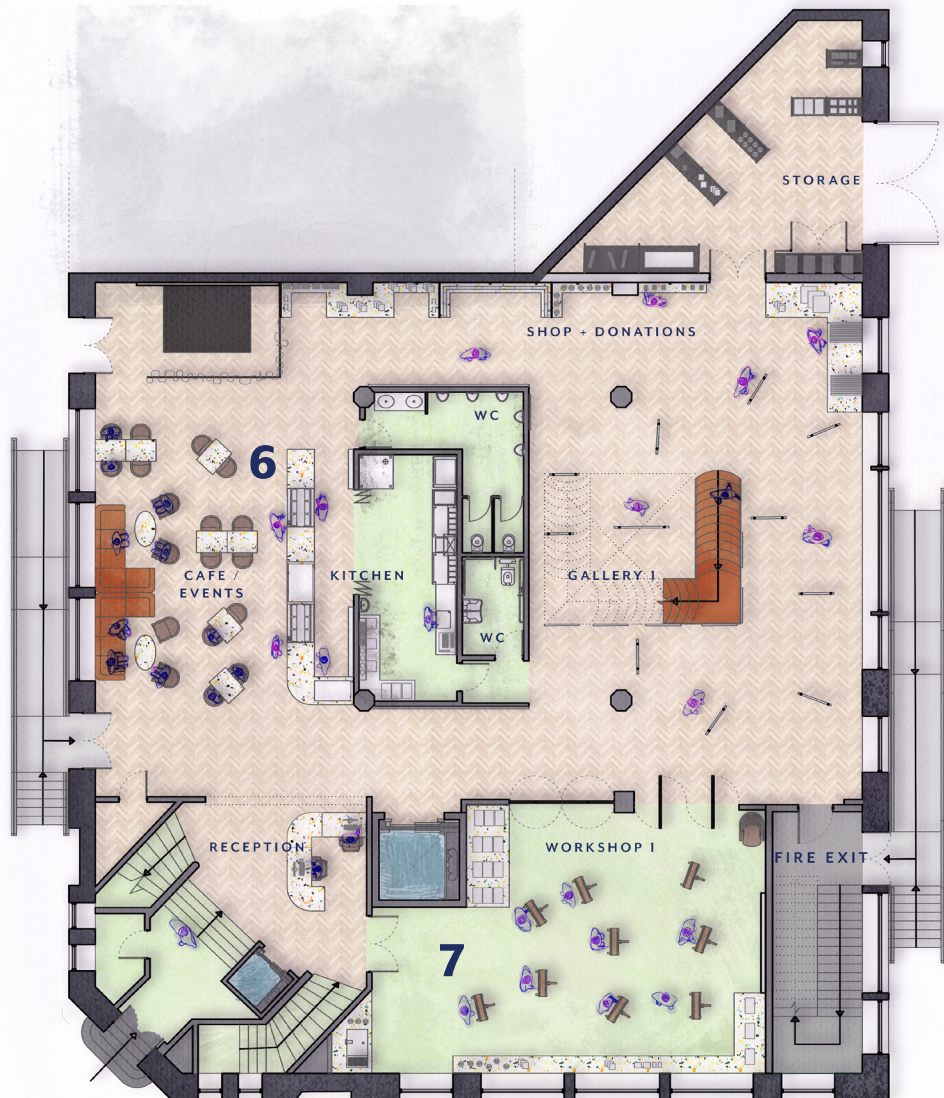
Existing library carpet



Forbo Marmoleum, Green Wellness

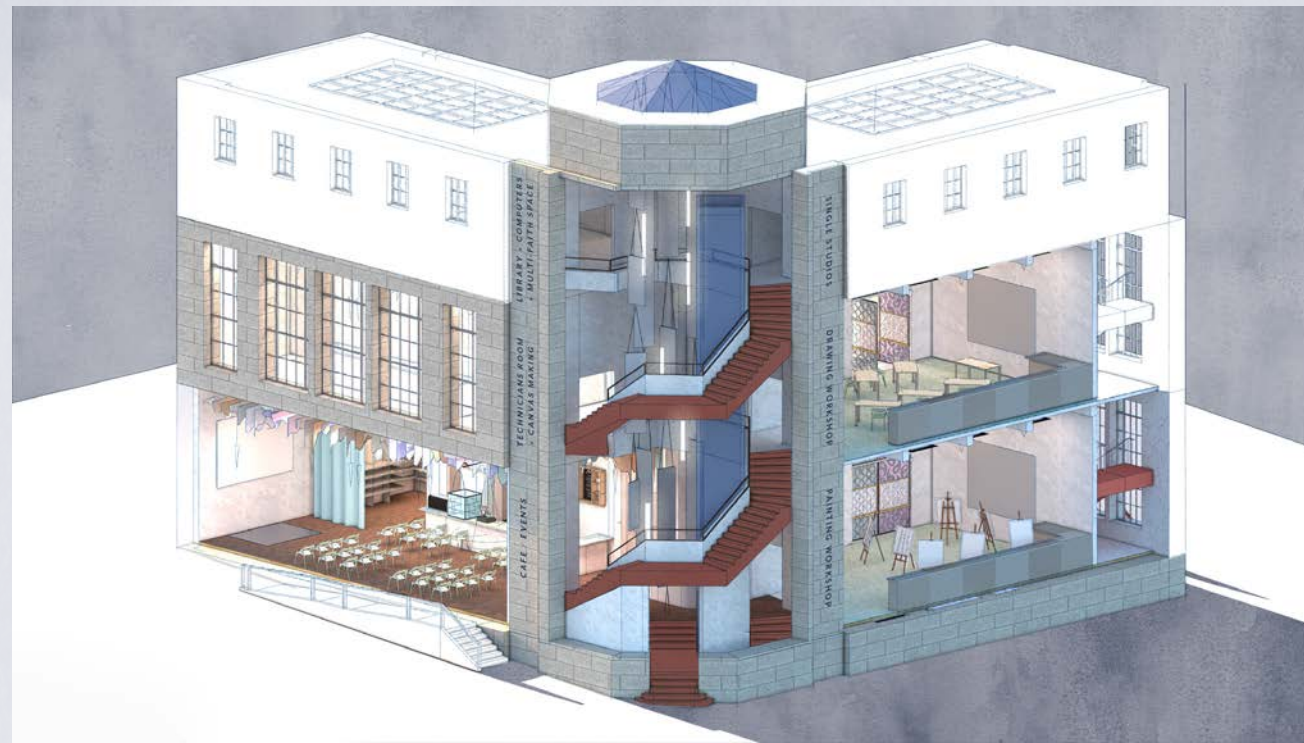
Marmoleum

The workshop flooring will use Marmoleum, as it mimics an oil paint marbling pattern, as well as being robust and cleanable from paints and materials. The pale green colour has been chosen as a nod to the existing libraries' green carpeting.





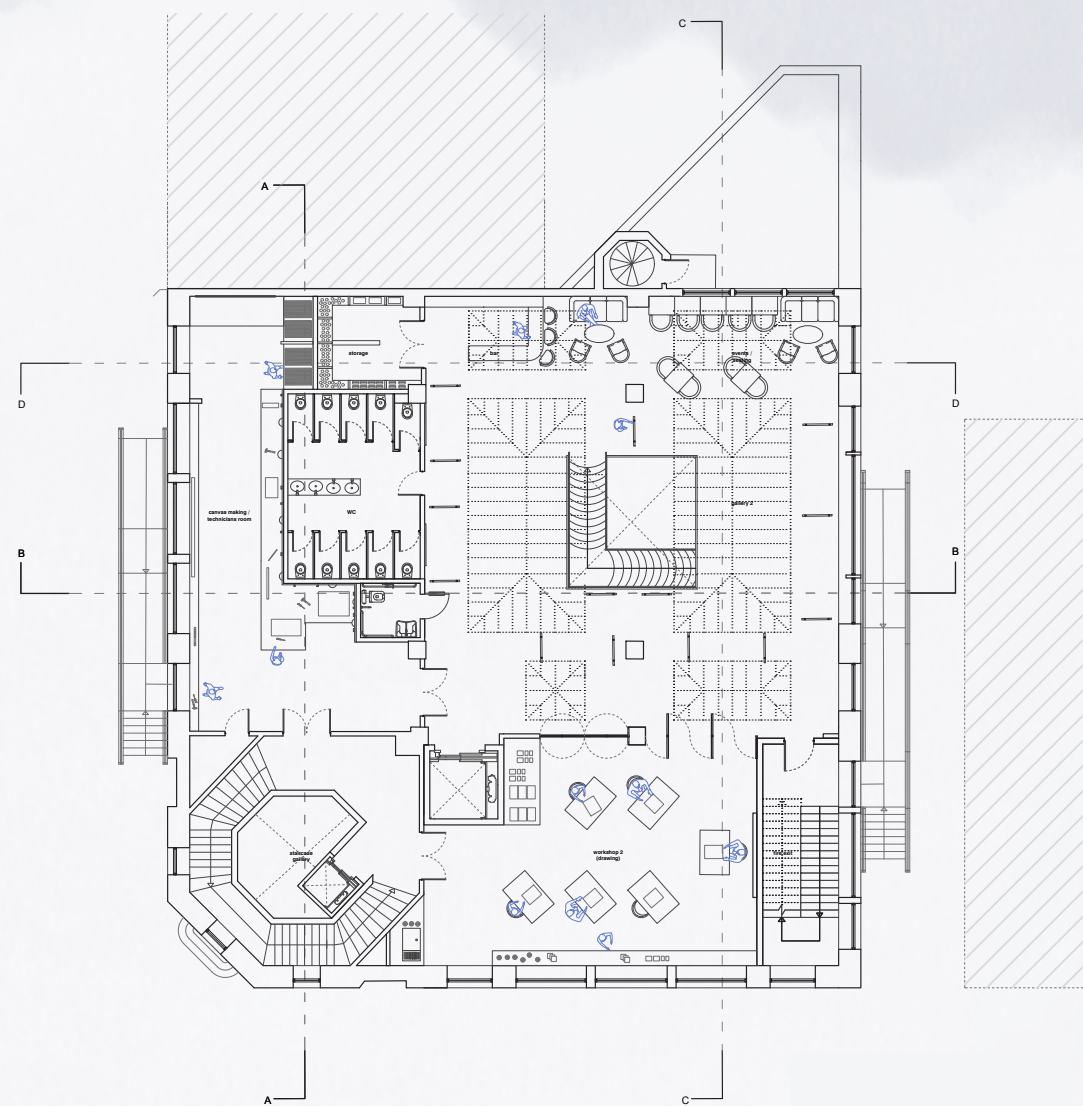
Ground floor proposed design visual, Lower gallery



Isometric of full building, North face proposal



First floor proposed design visual, Upper gallery



First floor plan proposal



Section D - D

Closing Statement

This project considered multiple key factors, beginning with the building's intended function and the community it serves. Aimed at creatives and aspiring creatives, the space is designed to provide a safe, inclusive environment that celebrates and encourages diversity in the arts. To achieve this, the existing building was carefully adapted after much site analysis to suit its new purpose while preserving and enhancing its striking architectural features.

Tall ceilings were retained, and original elements such as columns, beams, and natural light were integrated into the design. The main spiral staircase was preserved and re-imagined as an additional gallery space. A central design focus was the reinterpretation and reuse of existing materials, with minimal structural intervention. As a result, structural changes were limited to essential elements such as staircases, fire exits, and lift shafts, ensuring the overall integrity of the original structure was maintained.



Perspective section showing how people interact with the different spaces and each other