
AI translation · View original & related papers at
chinaxiv.org/items/chinaxiv-202307.00496

Space Reconstruction of Art College Libraries in the Network Environment: A Case Study of the China Academy of Art Library (Postprint)

Authors: Zhang Zhen, Meng Liansheng

Date: 2023-07-26T00:00:00+00:00

Abstract

[Purpose/Significance] This study explores and investigates the space reconstruction of art college libraries in the network environment to advance library transformation and development. [Method/Process] Employing methods such as literature research and network survey, this paper reviews the theoretical research and practical implementations of library space reconstruction both domestically and internationally, and elaborates—using the characteristic space reconstruction practice of the China Academy of Art Library as a case study—how art college libraries adjust, transform, and reuse their physical spaces under network environment conditions. [Result/Conclusion] In the network environment, the increasing prominence of library space value has become one of the core components of library services. Through the practice of space reconstruction projects such as academic discussion spaces, art exhibition spaces, and calligraphy/painting copying spaces, the China Academy of Art Library has expanded its service functions and enhanced space utilization efficiency.

Full Text

Space Reconstruction of Art College Libraries Under the Network Environment — Taking China Academy of Art Library as an Example

Zhang Zhen¹, Meng Liansheng²

¹China Academy of Art Library, Hangzhou 310002

²National Science Library, Chinese Academy of Sciences, Beijing 100080

Abstract

[Purpose/Significance] This paper explores and examines the spatial reconstruction of art college libraries under network environments to promote library transformation and development. **[Method/Process]** Through literature research and network surveys, the paper reviews theoretical research and practical experiences of library space reconstruction both domestically and internationally. Using the distinctive spatial reconstruction practices of China Academy of Art Library as a case study, it elaborates how art college libraries can adjust, transform, and repurpose their physical spaces under network conditions. **[Result/Conclusion]** The value of library space is becoming increasingly prominent in network environments and has become one of the core components of library services. Through practices such as academic discussion spaces, art exhibition spaces, and calligraphy/painting copying spaces, China Academy of Art Library has expanded its service functions and improved space utilization efficiency.

Keywords: network environment; art college; libraries; space reconstruction

1. Introduction

In recent years, the rapid development of digital, information, and network technologies has profoundly impacted library information services, resource construction, and even spatial utilization models. On one hand, the expansion of wired and wireless network coverage and the proliferation of smart terminals have fundamentally changed readers' reading habits and information access channels. An increasing number of readers prefer convenient, fast, comprehensive, accurate, and networked digital information resources. Libraries are no longer the primary means for readers to obtain information, and library buildings are no longer the main spaces for information access. Consequently, visitation rates to physical libraries and circulation rates of print materials have been declining year by year. On the other hand, as digital information resources continue to grow, large quantities of print materials have been replaced by digital resources, while other retained print collections with low utilization rates have been centralized in compact or remote storage facilities. This has freed up substantial physical space in libraries worldwide. Under these circumstances, how to rationally plan and utilize library space, and how to achieve spatial reconstruction based on new user needs, behavioral patterns, and redesigned library services, have become important theoretical and practical questions.

2. Space Reconstruction as an Imperative for Contemporary Library Transformation

Traditionally, libraries have served primarily as public spaces for preserving and disseminating documentary information and for readers to learn and utilize knowledge. With the rapid development of networks and modern information technology, deepening information sharing concepts, and decreasing dependence

on physical space for information preservation and dissemination, library space utilization is transforming toward diversification. The utilization value of the building space itself is becoming increasingly prominent and has gradually become one of the core values of library services. Scholars have noted that future library value includes two aspects: service value and place value [1]. The traditional “collection-borrowing-reading” model of library space utilization is evolving toward diversified spatial services such as information commons, learning commons, exhibition spaces, communication spaces, experimental spaces, and leisure spaces. Since the late 20th century, space reconstruction has been a core component of reform and development for all types of libraries worldwide.

2.1 Theoretical Exploration of Library Space Reconstruction

The issue of library space reconstruction under network environments has been a focal point of academic attention in recent years, with many experts conducting valuable research and exploration. In 1989, American sociologist R. Oldenburg proposed the “third place” theory from a sociological perspective, arguing that besides domestic and workspaces, a third place is needed to satisfy people’s social, leisure, and creative needs [2]. Third places constitute an important component of civil society, serving as venues for public participation in social life, promoting social interaction, and enriching public culture. Public spaces such as libraries, museums, and art galleries all exhibit characteristics of “third places” [3].

At the 75th IFLA Conference held in Italy in 2009, the value and reconstruction of library space as a place attracted considerable attention. Many scholars pointed out that libraries are knowledge-sharing spaces for the public, cultural-sharing centers that integrate museums and art galleries, and stages for providing knowledge innovation, thus reaching a theoretical consensus on libraries as “third places.” In March 2017, ACRL listed planning and designing university library spaces as an important development trend in its *Environmental Scan 2017* [4]. The New Media Consortium’s *NMC Horizon Report: 2015 Library Edition* [5] and *NMC Horizon Report: 2017 Library Edition* [6] both identified rethinking library space as a crucial trend for future library development.

In 2011, Wu Jianzhong, Director of Shanghai Library, stated that libraries are spaces for interpersonal communication, knowledge spaces that aggregate information and human resources, and optimal places to inspire continuous learning and pursuit, becoming indispensable public spaces in people’s lives, work, and study [7]. In 2016, Gu Jianxin, Director of Southeast University Library, argued that library space is an important independent resource and that libraries should shift their focus from “books” to “people,” allocating more space to readers and transforming from libraries as places to libraries as spaces [8]. In 2018, Zhu Qiang, Director of Peking University Library, noted that university libraries have been advancing with the times, actively carrying out space reconstruction by establishing information commons, learning commons, and maker spaces to meet evolving user needs. The mission of libraries as shared spaces

has not weakened but has become increasingly important. University libraries are transforming from reading spaces to spaces for thinking, innovation, creation, and communication, playing an indispensable and irreplaceable role in university talent cultivation [9]. These academic explorations have pointed out directions for repurposing idle library spaces and laid the theoretical foundation for library space reconstruction.

2.2 International Practices in Library Space Reconstruction

Accompanying the rapid development of digital and networked information resources, libraries at all levels both domestically and internationally have conducted various beneficial attempts at space repurposing, significantly changing or transforming the traditional image of libraries. The functional utilization of library building space is continuously expanding, and libraries' status in readers' minds is also changing and improving.

Internationally, American university libraries proposed the concept of information commons in the early 1990s, sparking a worldwide wave of library space reconstruction. In fall 2005, Florida State University Library, based on research by Lisa Waxman's team that surveyed 44 university students and found 80% desired a social and leisure space in the library to "escape" and "retreat" from heavy academic pressures, added a 24-hour coffee bar in its first-floor lobby with comfortable furniture and several computers installed with popular software programs [10].

The University of Tennessee, Knoxville campus library features a learning commons that includes tutoring services, writing spaces, information technology spaces, multimedia spaces, and active learning spaces. The most distinctive feature is the active learning space equipped with four standing workstations with high stools, two treadmills, four balance ball chairs, and four stationary bicycles for students to rest and exercise. In 2017, K. A. Clement's research team surveyed 137 students and found 91% appreciated this space and believed it helped their learning [11].

In 2018, Helsinki Library in Finland conducted extensive public research and experimentation before constructing its new building, completely breaking from traditional concepts in its spatial layout and utilization. The first floor features a cinema, exhibition hall, restaurant, and café for free communication. The second floor includes music studios, maker spaces, gaming corners, seminar rooms, and co-working spaces, based on the concept of learning through experience and production. Only above the third floor are quiet reading spaces. This bold spatial design and utilization approach attracts more people to exchange academic ideas and refine skills in the library environment, elevating knowledge sharing to new heights [12].

2.3 Domestic Practices in Library Space Reconstruction

Entering the 21st century, the concept of library space reconstruction was introduced to China, initiating a movement of spatial reform. Many university, research institute, and public libraries have conducted beneficial practices with excellent results.

Shanghai Jiao Tong University Library has established new technology experience spaces, maker spaces, music appreciation spaces, interactive discussion spaces, reading exhibition spaces, and a FamilyMart convenience store to meet readers' diverse needs in learning, communication, innovation, research, leisure, and entertainment.

Nanjing University of Aeronautics and Astronautics Jiangning Campus Library's first floor houses an audio-visual space, lecture hall, and café for leisure and entertainment. Floors two through five, besides natural science and social science reading rooms and newspaper reading rooms, have all added learning commons equipped with self-service borrowing machines and printers. Floors six and above house special collections, exhibition spaces, and user activity centers that regularly host aviation and aerospace-themed exhibitions and interactive activities with readers.

Xi'an Petroleum University Library aims to inherit petroleum culture and build a cultural sharing center by housing the Iron Man Memorial Museum, Petroleum Museum, University History Museum, and Art Design Works Exhibition Hall within the library, integrating petroleum culture and Iron Man spirit into library spatial construction and service details through characteristic space reconstruction [13].

Currently, almost all libraries domestically and internationally have made beneficial attempts at space reconstruction with obvious results. The practices and experiments of some libraries in adjusting, transforming, excavating, and utilizing existing space reflect a development trend in library space reconstruction.

In recent years, China Academy of Art Library has advanced with the times, adapted to local conditions, boldly reformed and practiced, emphasized highlighting the characteristics of art college libraries, preliminarily solved space reconstruction problems, and conducted beneficial explorations in space utilization and services.

3. Space Reconstruction Practice at China Academy of Art Library

At the National Literary and Art Work Symposium, President Xi Jinping emphasized that literature and art are the bugles of the times, best representing the ethos of an era and leading the spirit of an era. In achieving the "Two Centenary Goals" and realizing the Chinese Dream of the great rejuvenation of the Chinese nation, the role of literature and art is irreplaceable. Higher art

academies are important positions leading China's literary and artistic development, bearing the heavy responsibility of promoting national spirit, inheriting national culture, consolidating national strength, and cultivating artistic talents for the motherland. As the school's literature and information center, introducing excellent cultural and artistic resources into the campus, creating a good cultural and artistic atmosphere, and promoting art education development are important responsibilities of art college libraries. Under network environments, how to expand services, reconstruct spaces, and enhance utilization value has become a focus of attention for art college libraries.

3.1 Background of China Academy of Art Library Space Reconstruction

Founded in 1928, China Academy of Art is China's first comprehensive national higher art institution and the only Chinese art university whose degrees are recognized by UNESCO. As a leader among domestic art academies, the institution has always stood at the forefront of contemporary art, filled with a historical sense of mission and responsibility to revitalize national art and a rational spirit of active dialogue with world art, exerting important influence on the innovation and expansion of contemporary Chinese visual culture and art.

The library serves as the center for aggregating art, history, literature, and other information resources, comprising the main library at Nanshan Campus and a branch at Xiangshan Campus, with a total building area of approximately 13,900 square meters. Its collection is rich in Chinese and foreign art professional books and albums, supplemented by literature, history, philosophy, and other categories, providing literature support and intellectual backing for teaching and research.

However, in recent years, with the development of digital information resources and the improvement of network environments, readers' time spent on digital resources has increased significantly, while circulation of print materials in the physical library has declined year by year. According to library backend data, between 2008 and 2017, the circulation and utilization rate of print materials showed a yearly downward trend. In 2008, print material circulation was 84,948 volumes with a utilization rate of 20.92%; by 2017, circulation had dropped to 56,353 volumes with a utilization rate of only 9.63%. Over ten years, annual circulation decreased by 28,595 volumes, and the utilization rate dropped by 11.29 percentage points—less than half of the original rate [Figure 1: see original paper]. The continuous decline in print material utilization has resulted in some reading rooms having few visitors, directly affecting library space utilization efficiency and necessitating proactive adjustments to space functions.

3.2 Practice of Characteristic Space Reconstruction at China Academy of Art Library

In October 2015, China Academy of Art was selected as a “Double First-Class” university. The institution’s medium- and long-term development goal is to build a world-class art academy by 2050, with its fine arts discipline becoming a world leader and the “CAA Model” becoming a benchmark in global art education. Under the guidance of the “Double First-Class” construction goals, the library actively explores new service concepts and methods for the new era, innovates service models and content, and replans library space from four dimensions: library history display, art teaching, art exhibitions, and academic discussions. It fully excavates the utilization potential and advantages of spatial resources to create a spatial environment with rational layout, rich knowledge connotation, and distinctive resources that meets readers’ diversified and personalized needs for cooperative learning, cultural exchange, and art appreciation.

3.2.1 Establishing the National Art Academy Historical Display Space

The library, as old as the academy itself, is a natural component of the institution’s history, continuing and preserving its artistic and humanistic heritage. To better showcase the academy’s development, the library established a historical archive and arranged a historical display space for the National Art Academy (China Academy of Art before 1950). In 2016, the library organized specialized staff to excavate and organize Republican-era books and documents that had long been sealed in reserve and compact storage, enriching and strengthening the library’s collection of Republican-era art literature. After more than a year of unremitting efforts, the library excavated 825 volumes from the National Art Academy period, repaired and cataloged these old books and atlases, and reorganized the third-floor reading room space at Xiangshan Campus Library to establish special shelves for displaying National Art Academy period collections. Elegant glass display cases were added to exhibit 245 fine volumes from that period, such as *Art News, Italy and Its Art Summary*, and *Illustrated Catalogue of Objects from the International Exhibition of Chinese Art in London*. The library held the exhibition “The Light of Art Culture: Fine Arts Documents of the National Hangzhou Art Academy” [Figure 2: see original paper] and organized a series of academic lectures including “The Invisible National Art Academy—Protection and Transformation of Modern Chinese Art Resources,” “Gems from the China Academy of Art Library’s Republican-era Art Documents,” and “The Light of Art Knowledge—History of the National Hangzhou Art Academy Library,” attracting numerous art professionals and faculty and students.

3.2.2 Creating Art and Calligraphy Copying Spaces The third floor of Xiangshan Campus Library houses an art and calligraphy copying space. By utilizing the library’s rich collection of physical art objects and leveraging its educational functions, the library brings art classroom teaching into the library to help students develop observation, appreciation, and expression skills

during their art learning process, making the library an important learning venue beyond the classroom.

Copying is the most important method in painting and is even included in the curricula of European art academies. By copying physical artworks, students develop aesthetic abilities, inspire aesthetic sensibilities, and master depiction techniques and expressive skills. The copying space features walls for hanging artworks and over a dozen tables and chairs for copying practice [Figure 3: see original paper]. Teachers can apply to borrow physical artworks from the library for copying instruction based on teaching and research needs, allowing students to experience the charm of classic art during the copying process and lay a solid foundation for art learning. After class, students can also use this space for copying practice.

3.2.3 Developing Diversified Art Exhibition Spaces The library has restructured diversified art exhibition spaces, transforming the single classroom teaching model by intuitively presenting different types and styles of artworks through exhibitions. This enables students to engage in direct dialogue with artworks, broaden their artistic horizons, enhance appreciation levels, stimulate flexible artistic thinking, enrich and improve their understanding of art, and strengthen the library's role in art talent cultivation, disciplinary research, and cultural inheritance and innovation.

In early 2016, the library transformed part of the Xiangshan Branch space into a diversified art exhibition hall, creating an integrated spatial pattern combining art exhibitions with literature collections and launching various exhibitions on different themes such as photography, seal carving, and painting to inherit and promote China's excellent culture and art.

In April 2016, the library jointly organized the "Three-River-Source Nature Reserve and Cultural Heritage Image Exhibition" with Qingdao Publishing Group and six other units, displaying 350 photographic works, three video works, and related thematic books and documents. Through appreciating these precious photographs, video documentaries, and literature, students learned about the natural scenery, historical sites, and humanistic arts of the Three-River-Source region, experienced the harmony between nature and humanity, deeply appreciated the charm of photographic art, and enhanced their understanding of nature, humanity, and art.

In December 2016, the library co-hosted the "Awe for a Millennium, Fangshan Stone Scriptures—Beijing Fangshan Yunju Temple Historical and Cultural Exhibition" with Beijing Yunju Temple Stone Scripture Library, exhibiting over 70 scripture rubbings, large stone tablets, and corridor pillars. Many faculty and students participated in stone tablet rubbing activities on-site, experiencing China's time-honored rubbing techniques. The exhibition promoted China's millennium-old stone scripture culture, demonstrated the charm of Buddhist art, and increased students' knowledge of calligraphy and seal carving art.

In April 2017, the library hosted the “Desert Nectar, Dunhuang Flower Rain—Come to the Library to See Dunhuang” exhibition, displaying precious documents from the Dunhuang “Library Cave,” including Tang Dynasty manuscripts, Uyghur literature, and Tibetan-period Dunhuang Buddhist paintings [Figure 4: see original paper]. The exquisite Dunhuang murals, rubbings, silk paintings, and scriptures were like nectar in the desert and timely rain after drought, nourishing people’s souls. Students copied Dunhuang murals on-site, and various majors including art history, Chinese painting, mural painting, and crafts held academic lectures on different Dunhuang art themes such as “Dunhuang Color Painting Scroll Objects,” “Dunhuang Library Cave Silk Paintings in the British Museum,” “Dunhuang Studies in the Context of Orientalism,” and “Dunhuang Flying Apsaras Art.”

3.2.4 Constructing First-Class Academic Discussion Spaces Breaking from traditional thinking, the library has established personal book rooms or thematic reading rooms as venues for scholars to exchange viewpoints, collide ideas, and conduct academic discussions. Based on China Academy of Art’s “Double First-Class” construction goals, the library has upgraded spatial services to construct a first-class academic discussion space for the fine arts discipline.

To boost the fine arts discipline into the ranks of world-class university disciplines and strengthen information resource construction for fine arts, the library secured donations of private collections from world-class British and American art masters. Sir Ernst Gombrich, the renowned British art historian, donated over 5,000 volumes from his private collection, along with his typewriter and desk. The rich collection system covers art theory, art history, aesthetics, philosophy, architecture, history, psychology, literary criticism, religion, and anthropology, including precious rare books from 17th-19th century Europe. Professor James Cahill, the famous American art historian, donated over 2,000 books, more than 3,600 teaching slides, over 12,000 digital images of Chinese art history, video lecture materials from his “Pure and Remote Mountains” and “Gazing at the Past” series, and other historically valuable image materials.

To fully utilize these precious European and American academic resources, in 2015 the library transformed its underutilized electronic reading room into an internationally styled academic discussion and sharing space—the Gombrich-Cahill Book Room, which opened to readers in September 2015. The renovated book room is dignified and elegant, with antique bookshelves, solid chairs, and exquisite sculptures creating a strong academic atmosphere.

Since its opening, the book room has been widely favored by faculty and students, with many professors bringing doctoral and master’s students each semester. The library has used this space for various international academic activities, such as the “Exploring Sino-American Modernism in an Interactive Perspective” forum in April 2015, the “James Cahill and Contemporary Overseas Chinese Art Studies” forum in September 2015, and the “34th (2016) World

Art History Congress Hangzhou Seminar” in September 2016 [Figure 5: see original paper], where art scholars from around the world gathered to discuss the current state and development of art in a global context.

The library’s space reconstruction projects—including the historical display space, calligraphy/painting copying space, diversified art exhibition hall, and academic discussion space—have received unanimous recognition and favor from faculty and students, bringing substantial popularity to the library. The next step will involve more ambitious reforms in excavating exhibition space functions. The library is currently preparing to purchase from Europe approximately 100 life-size (2.4 meters tall) figure sculptures of extremely high artistic quality, planning a major renovation of the Xiangshan building to connect the lobby with the circulation department and establish a European figure sculpture art corridor. One can imagine the magnificent scene of over 100 figure sculptures placed throughout the library, creating strong visual impact and allowing readers to experience the beauty of European sculpture art up close.

4. Insights on Art College Library Space Reconstruction

Under network environments, emphasizing and strengthening spatial utilization value, and adjusting, transforming, expanding, and reconstructing existing library spaces have become important components of library transformation and development.

Through several years of space reconstruction practice, China Academy of Art Library has expanded and enhanced the utilization value of its original spaces, striving to become a functional, service-diversified, convenient, and comfortable art learning venue. These beneficial practices have not only improved space utilization efficiency and enhanced library cohesion among readers but also stimulated readers’ artistic inspiration and creativity, meeting various needs of faculty and students in art teaching and research. Based on the successful experience of China Academy of Art Library’s space reconstruction, the following insights are offered for reference by other domestic art college libraries.

4.1 Adapt to Era Development and Actively Reconstruct Spaces

As modern information technology continues to mature and network environments improve, fast and accurate networked information is widely utilized. Rethinking the role and function of library space and fully leveraging its utilization effectiveness is becoming an inevitable trend in the reform and development of all types of libraries. Art college libraries should adapt to this development trend, break through traditional thinking on space utilization, actively reconstruct spaces through deepening reforms, continuously expand services, better meet the actual needs of art teaching and research development, and provide faculty and students with a functional, service-diversified, comfortable, and convenient art learning venue.

4.2 Highlight Artistic Characteristics and Meet Individual Needs

The repurposing of art college library spaces should fully integrate characteristic art resources and display different types and themes of artistic expression as diversely as possible, such as painting art, photographic art, architectural art, landscape art, and modern cross-media and new media art. Libraries should inherit and promote classic art culture, showcasing time-honored artistic treasures to readers through exhibitions such as Dunhuang art shows and stone inscription rubbings exhibitions, thereby meeting the increasingly personalized art appreciation and information acquisition needs of readers at different levels.

4.3 Tailor Spaces to Educational Reality

The reconstruction and upgrading of service spaces in various types of art college libraries should combine the institution's own educational philosophy, direction, and level, adjusting, transforming, and expanding library space resources according to local conditions. For example, under the guidance of "Double First-Class" construction goals, China Academy of Art Library focused on the construction needs of the "first-class discipline" of fine arts and customized a high-end academic discussion space, creating an excellent environment for art scholars to gather and discuss the current state and development of art. Reconstruction projects for space service upgrading at different levels and types of art schools can combine their own educational realities—for instance, ceramic arts and crafts school libraries could create ceramic experience and creative spaces for students to exchange skills and innovate, while children's art school libraries could open cartoon graffiti areas to cultivate and inspire children's thinking and imagination.

References

- [1] Library e-book lending services: Libraries moving toward digitalization [EB/OL]. [2018-11-09]. <http://www.pjtime.com/2013/6/333263148526.shtml>.
- [2] OLDENBURG R. *The Great Good Place* [M]. London: Marlowe & Co, 1989: 16.
- [3] GAO Xiaojun. Public libraries as "third places": Concept and practice [J]. *Library*, 2013(1): 99-100, 104.
- [4] ACRL. Environmental scan 2017 [EB/OL]. [2018-11-09]. <http://www.ala.org/acrl/sites/ala.org.acrl/files/contents/2017-environmental-scan.pdf>.
- [5] NMC. NMC horizon report: 2015 library edition [EB/OL]. [2018-11-09]. <http://cdn.nmc.org/media/2015-nmc-horizon-report-library-EN.pdf>.
- [6] NMC. NMC horizon report: 2017 library edition [EB/OL]. [2018-11-09]. <http://cdn.nmc.org/media/2017-nmc-horizon-report-library-EN.pdf>.
- [7] WU Jianzhong. Realizing the value of libraries as social public spaces [EB/OL]. [2018-11-09]. http://blog.sina.com.cn/s/blog_53586b810100ovv1.html.
- [8] GU Jianxin. Library space layout and function: Theme report collection [EB/OL]. [2018-11-09]. <http://www.caigou.com.cn/News/2015060987.shtml>.
- [9] ZHU Qiang. Embracing new missions and embarking on new journeys [J]. *Journal of Academic Libraries*, 2018(1): 5-9.

- [10] WAXMAN L. The library as place: Providing students with opportunities for socialization, relaxation, and restoration [J]. *New Library World*, 2007, 108(9/10): 424-434.
- [11] KRISTINA A. Reading, writing, and running? Assessing active space in libraries, performance measurement and metrics [EB/OL]. [2018-11-09]. <https://doi.org/10.1108/PMM-03-2018-0011>.
- [12] WU Jianzhong. The radical new Helsinki City Library [EB/OL]. [2018-11-09]. http://blog.sina.com.cn/s/blog_{53586b810102w67p}.html.
- [13] SUN Lin, FAN Changjun, XIONG Wei, et al. Space reconstruction of petroleum industry characteristic university libraries: Taking Xi'an Petroleum University Library as an example [J]. *Library Tribune*, 2017(12): 32-37.

Author Contributions:

Zhang Zhen: Designed the overall framework, organized materials, and wrote the paper;

Meng Liansheng: Guided research direction and revised the paper.

Space Reconstruction of Art College Libraries Under the Network Environment — Taking China Academy of Art Library as an Example**Zhang Zhen¹, Meng Liansheng²**¹China Academy of Art Library, Hangzhou 310002²National Science Library, Chinese Academy of Sciences, Beijing 100080

Abstract: [Purpose/significance] In order to promote the transformation and development of libraries, this paper discusses and researches the space reconstruction of art college libraries under the network environment. [Method/process] Using literature analysis and network survey methods, the paper reviews theoretical research and practical experiences of library space reconstruction both domestically and internationally. Taking China Academy of Art Library as an example, it elaborates how art college libraries can reconstruct their spaces under network environments. [Result/conclusion] The value of library space is becoming increasingly important under network environments and has become one of the core values of library services. Through practices such as academic discussion space, art exhibition space, and calligraphy/painting copying space, China Academy of Art Library has expanded library services and improved space efficiency. Its valuable experience can be used by other art college libraries.

Keywords: network environment; art college; libraries; space reconstruction

Note: Figure translations are in progress. See original paper for figures.

Source: ChinaXiv — Machine translation. Verify with original.