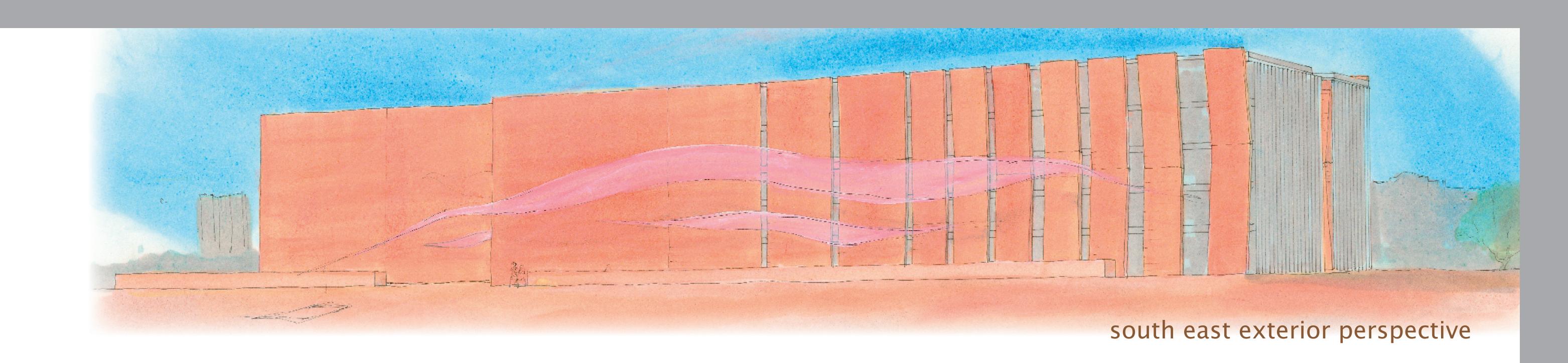
antitsheshitetuary

fublic l'i b gar y

And beyond the mountains
lies the land of clocks
all the people here
come from there
No one intervenes
because it might be them
No matter where they came from
they belong here.
-Dayvid Figler



introduction:

Las Vegas is a unique beast. It is a snapshot of life with the contrast cranked up. Other cities are wasteful, but not on such a grand scale, or with such zeal. One of the very few large cities essentially born post WWII, its patterns are born of the car. It is a destination city that offers essentially the strip or suburbia, with no middle ground. No density. Either you are involved in hyper-reality or you are involved in suburbia's "reality" of lush green lawns and deciduous trees. Both are false fronts to real life.

Las Vegas, city of all excesses and flagrant consumption, provides the backdrop for a public space, free of the demands of a consumerism that insists on payment for experience. The library becomes this ultimate public space, allowing everyone access for whatever purpose they seek.



evolution of form:

parti

filter/funnel dichotomy: how we access information

Traditional library methods for accessing information dictate we employ one of two methods: inquire within, browsing catalogues or stacks with a general idea of what it is we are looking for, or ask a librarian, who will direct us to the specific information we seek. The relationship is one of filtering and funneling...wandering through stacks, engaging in chance encounters, or directed specifically by some higher being. The influence of the internet on information reveals that we still deal within this same framework; browsing via surfing the web or utilizing our favorite search engine to find the specific information we desire.

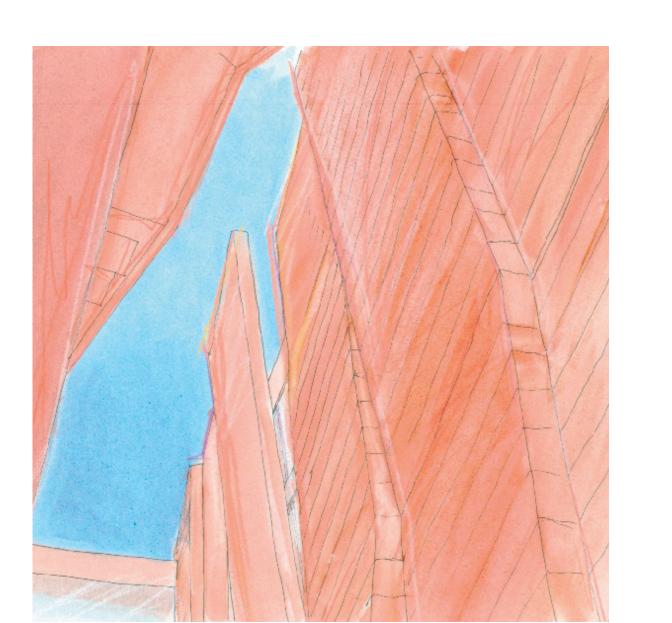
This is the genesis of the parti...with the observation that with the layering of several filters a funnel is created.

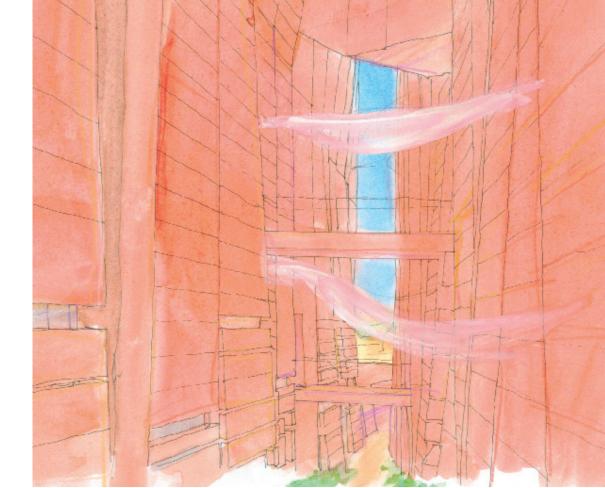
"Equally well we can speak of the terror of space, for like the homogeneity of endless time that of endless space renders life contingent and insignificant. We demand heterogeneity and boundaries, periods and regions, sacred events and central places

which can gather a manifold into

a meaningful whole."

-karsten harries



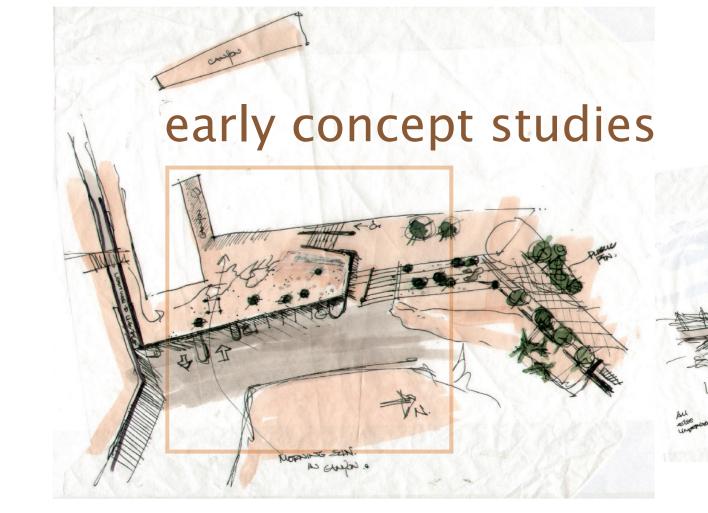


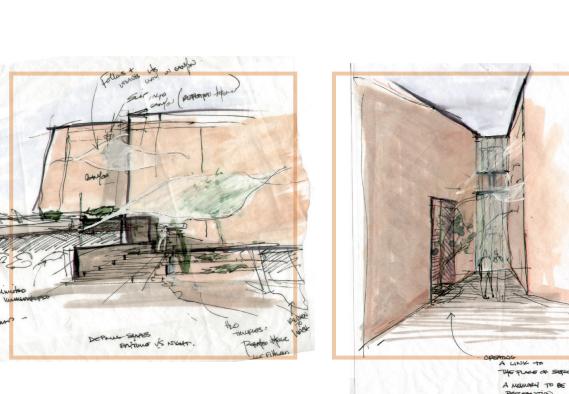
views from the interior canyon

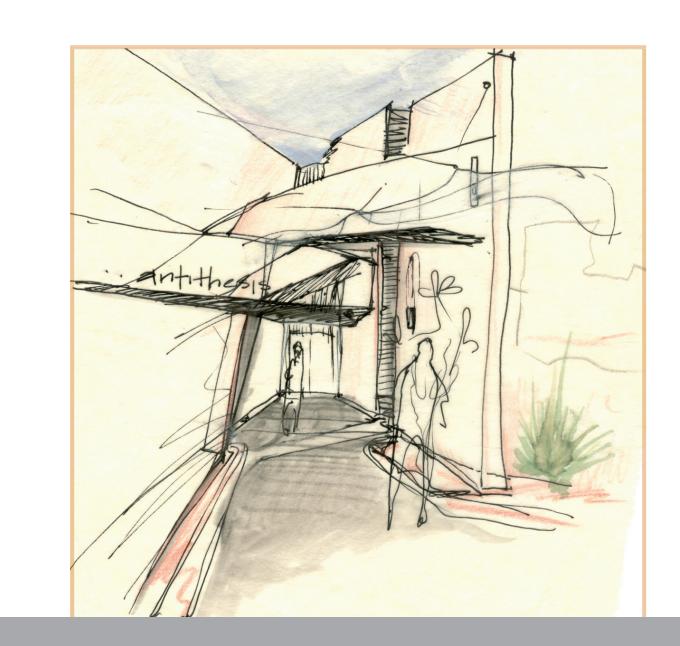
sanctua

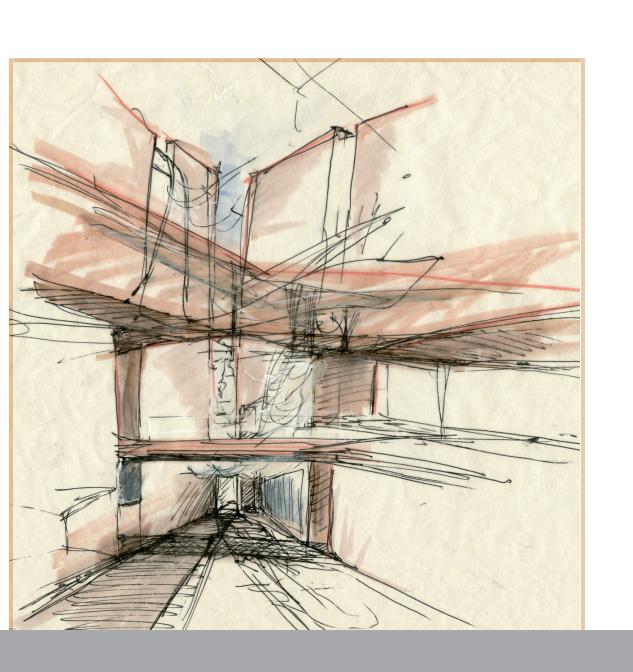
The interior of the canyon space of the library focuses our gaze upon a lone Palo Verde tree. The path at the bottom of the canyon leads us downward towards the sanctuary. A place snuck underground where the trickle of water collects in a pool and we are left to contemplate serenely, away from the exuberance of the outside world.





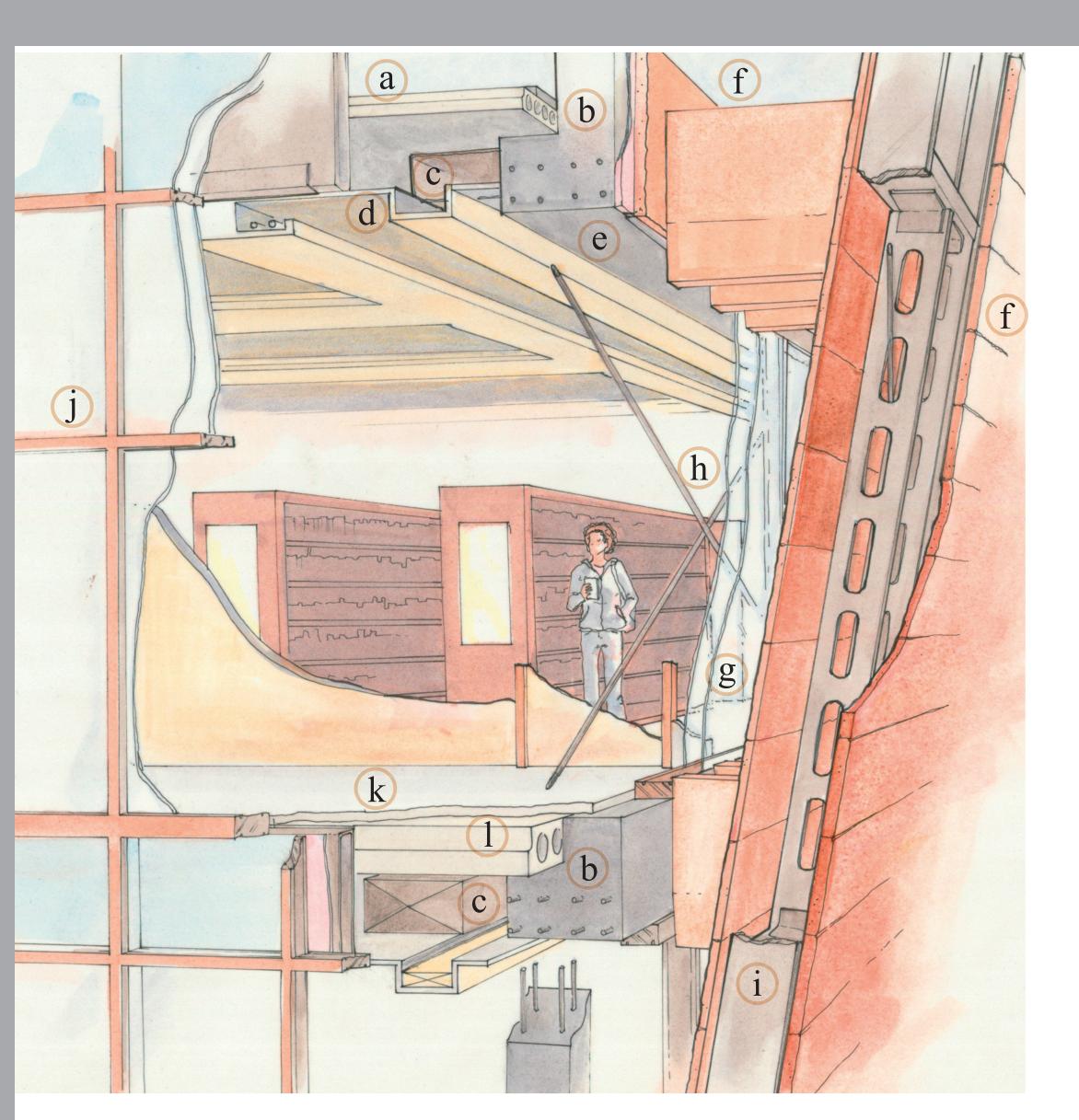








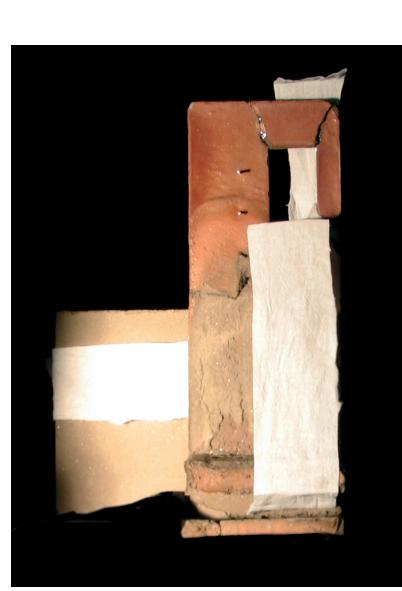




axon section perspective west wing of library

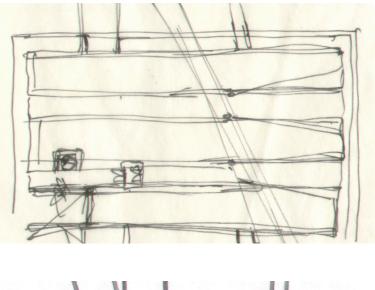
a ceiling deck

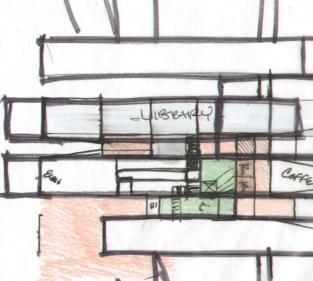
- b inverted L-shape precast concrete beam
- c mechanical chase
- d gypboard ceiling
- e insulation f sandstone tile
- g double glazed interior wall
- h cross bracing
- i structural framework
- j mullionsk two inch topping
- 1 8 inch hollow core precast concrete plank

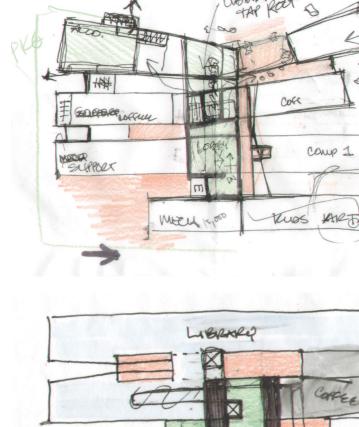


material analog

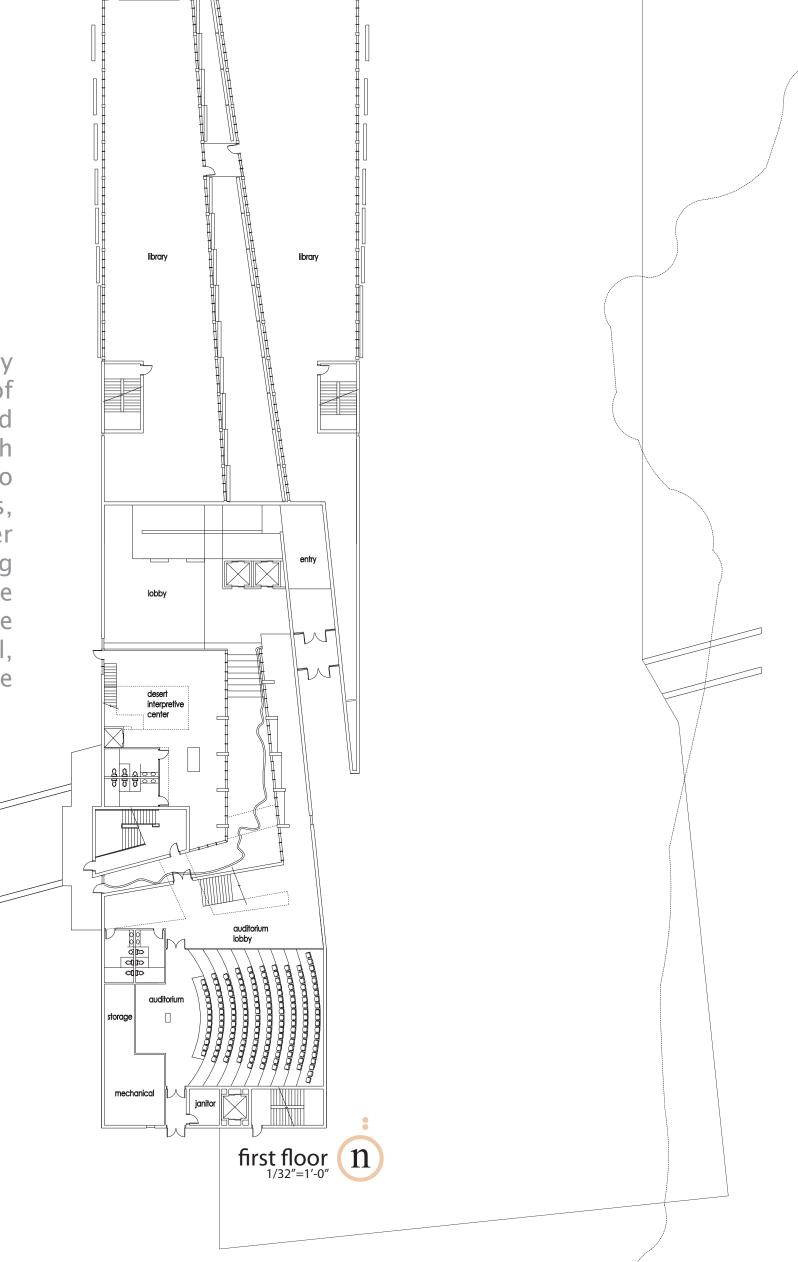
early plan concepts of filter

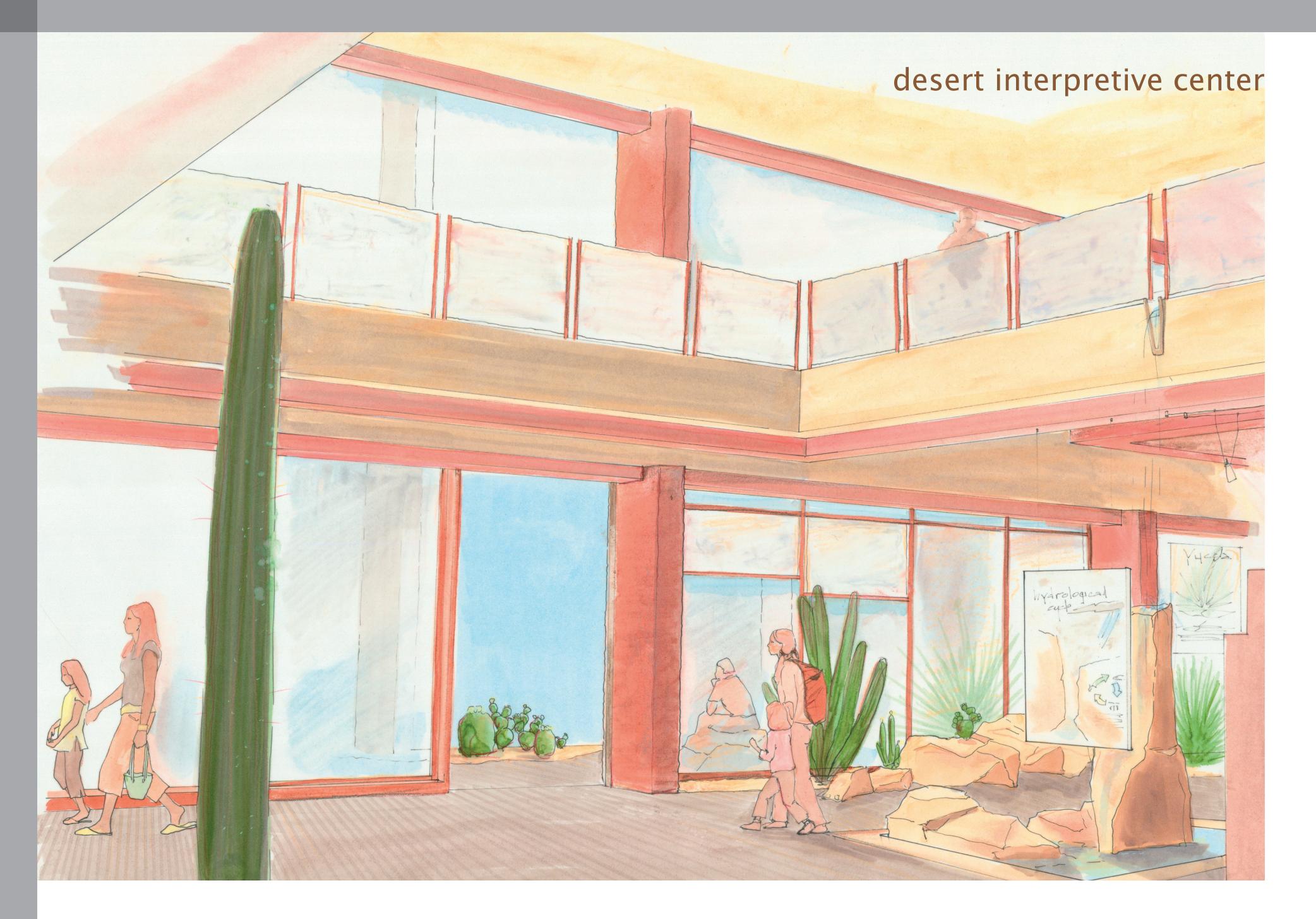


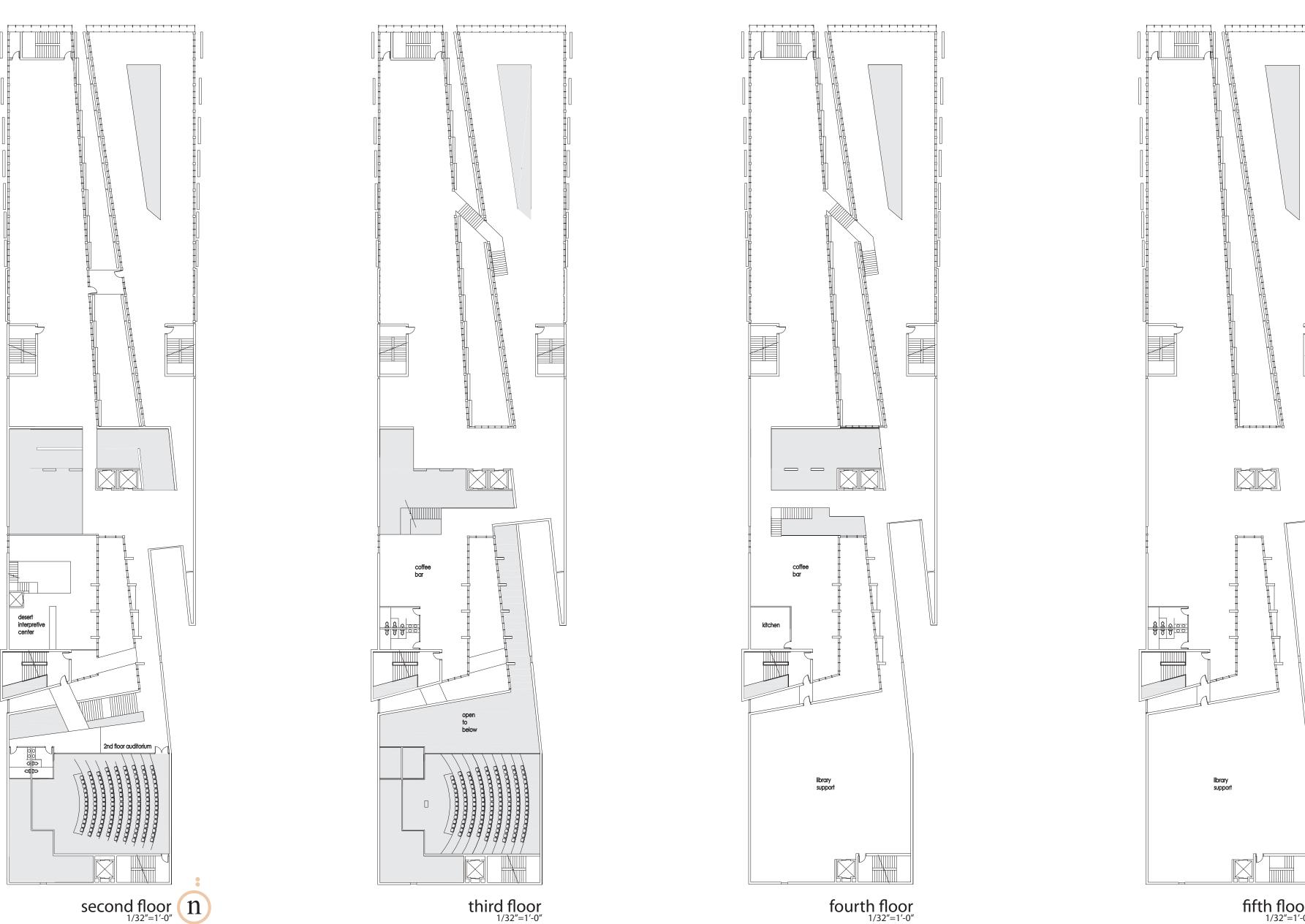




Early concepts of the librar in plan relied on a series of tall buildings which would cast their shadows upon each other. This idea evolved into the library as two halves shown at right, to better express the notion of filterinand funneling through the building. In this scheme the building becomes directionathe axis ending in the underground sanctuary.







We live within this digital and visual confluence of media types. Unfortunately, we have also become accustomed to the sounds, images, and messages that it continuously produces. The sounds in silence, the absence of visual stimulation, the lack of things to read unsettle us in our daily lives. Though at some points in our day we wish for a reprieve, at others we suffer from the lack of familiarity with the absence of the underlying drone of constant information. We must recognize this influence in our lives if we are to design for the public. To act strictly as secessionists and abolitionists because we are disconcerted by the idea of the influences of the media around us puts off a public accustomed to it, while, alternately, latching on to the latest trend in a ridiculous state of exhibitionism leaves us lacking in the content of our daily lives. We must strike a balance. The library cannot conform to an idea of total silence. While in our preconceptions and romanticisms of the idea of library we may return to anachronistic ideas of a space of silence, it does not fit within the makeup of our modern being.

The library becomes an oasis from the objectified person. Interacting digitally with a person tears the humanness of that contact away, leaving digital words and images no different than the rest of the information obtainable online. A physical place of refuge is needed, where we can interact humanly again.

It begins to be clear that what is essential within a library is not the nature of the material, paper-bound or digital, but rather the architecture that embodies it and creates a place within time and space.

metaphor

In the depths of the canyon light reflects off the walls bathing the interior with a serene glow. It is a place of refuge from the harsh light and heat above, a sanctuary from the intensity of excess. A space of filtered light and directed path.

anyon

Aligned on a north-south axis the form of the library utilizes the same proportions found in other desert climates. One side of the interior void is shaded by its opposite. Light casts directly to the ground only around the noon hour, and otherwise is in shadow. The building shell erodes from solid mass to fragmented planes aligned to open to the north, allowing the indirect light to spread the lengthwise. Slivers of light pierce through spaces between the fragmented planes, yet the stacks, aligned perpendicularly, act as insulators from this harsh glare.

In the open air spaces of the building, water weaves its way through, creating an environment where the dry breeze can pick up some moisture and evaporatively cool patrons. Similarly, fabric weaves its way through the building, directing patrons inwards and towards the sanctuary in some places, creating niches and seating in others, and providing shading in the open air.

