

ARCHASHIK

# アキハシク ARCHASHIK シキ SHIKI 建築

a tectonic epistemology

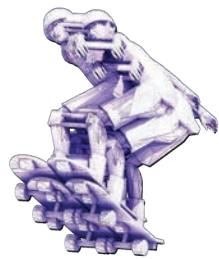
ella piecoup +  
moises de la cruz

ARCHASHIK

a tectonic epistemology

psychitecture issue 00





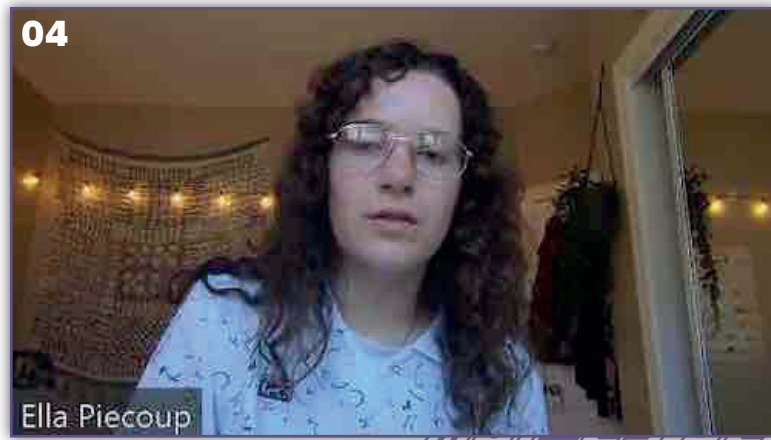
**prompt**

california polytechnic state university  
college of architecture & environmental design  
arch 352 + 353 studio jeff ponitz  
"spaces of desire"  
"tell me a story"  
"form finds function"

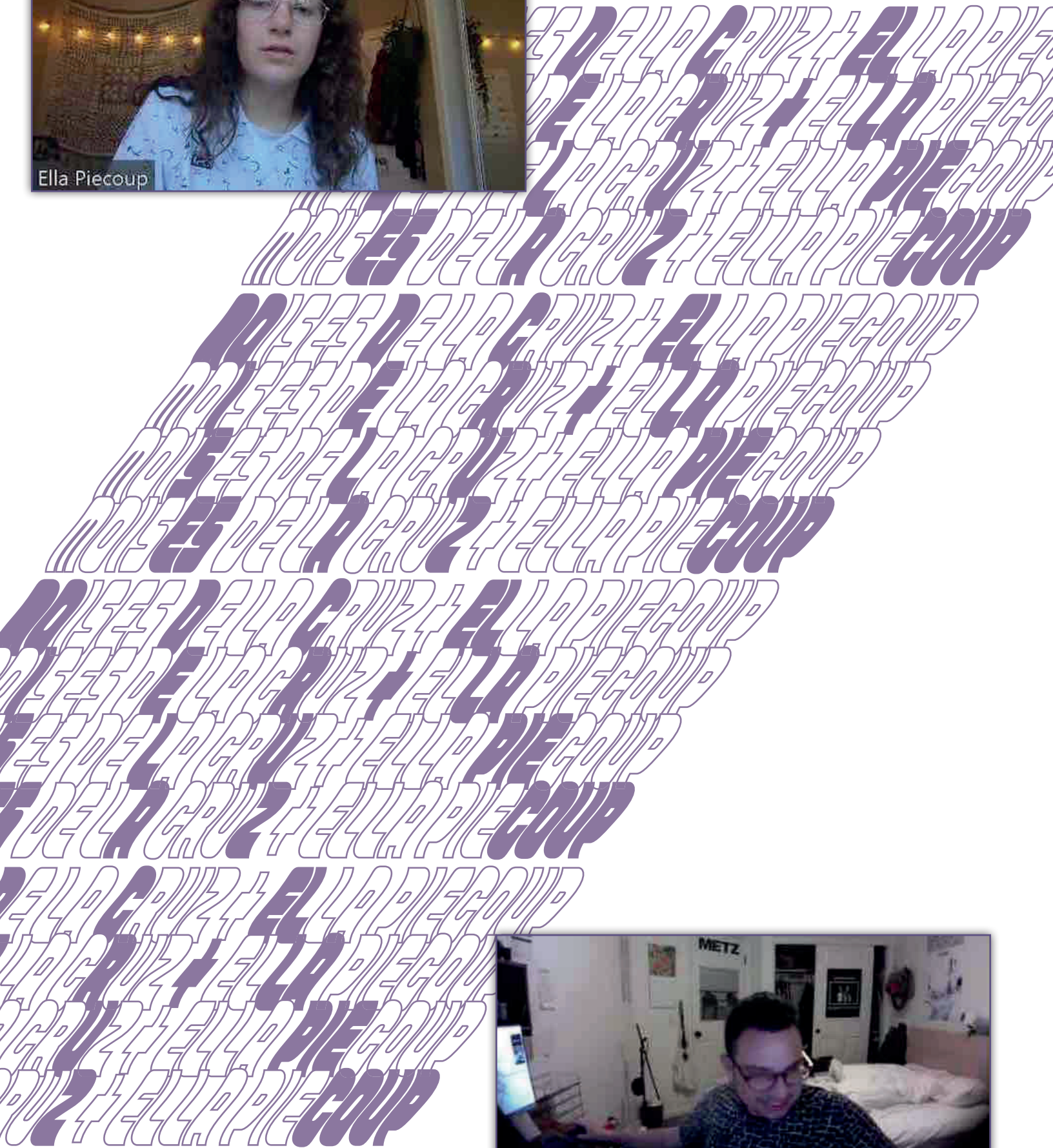
**design**

moises de la cruz  
ella piecoup

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SHIK



Ella Piecoup



Alex De La Cruz

# ARCHASHIK アカシキ

tectonic epistemology

## **treatise (1000 questions, 1 answer) 0:06**

Produced by Shabazz Palaces & Knife Knights / Written by Ishmael Butler © 2011  
Original pressing by Sub Pop © 2011

**INTERLUDE** THE ELECTRIC KOOL-AID COUNTERPOINT 0:12  
Composed by Steve Reich © 1987 / Performed by Pat Metheny © 1989  
Original pressing by Nonesuch © 1989

## **primitive complexity (replica) 0:14**

Written by Daniel Lopatin / Performed by Oneohtrix Point Never  
Original pressing by Software © 2011, under exclusive license to  
Kemado Records Inc., d/b/a/ Mexican Summer

**INTERLUDE** THE PACIFIC SKREETS & PSYCHOTROPICALIA 0:34  
Written by Victor Vasquez / Performed by KOOL A.D. © 2013  
Not on label, 2013

## **primitive complexity (incongitable) 0:36**

'Stutter' Written by Miles Arntzen, Jas Walton, & Billy Aukstik  
Performed by EMEFE © 2012  
Not on label, 2012

**INTERLUDE** THE PHYSICAL MEMORY PRECINCT 0:46  
Composed by Daniel Lopatin / Performed by Oneohtrix Point Never © 2009  
Original pressing by No Fun © 2009

## **oakland main public library (part I) 0:48**

Written by Ella Piecoup & Moises De La Cruz © 2020  
Violin by Ella Piecoup / Guitar & production by Moises De La Cruz  
Released & Distributed by STUDIO PONITZ © 2020

**INTERLUDE** RIDE THE FENCE (ANTIBODIES) 0:60  
Produced & arranged by Boots Riley / Performed by The Coup © 2001  
Original pressing by 75 Ark © 2001

## **oakland main public library (part II) 0:64**

Written by Ella Piecoup & Moises De La Cruz © 2020  
Violin by Ella Piecoup / Guitar & production by Moises De La Cruz  
Released & Distributed by STUDIO PONITZ © 2020

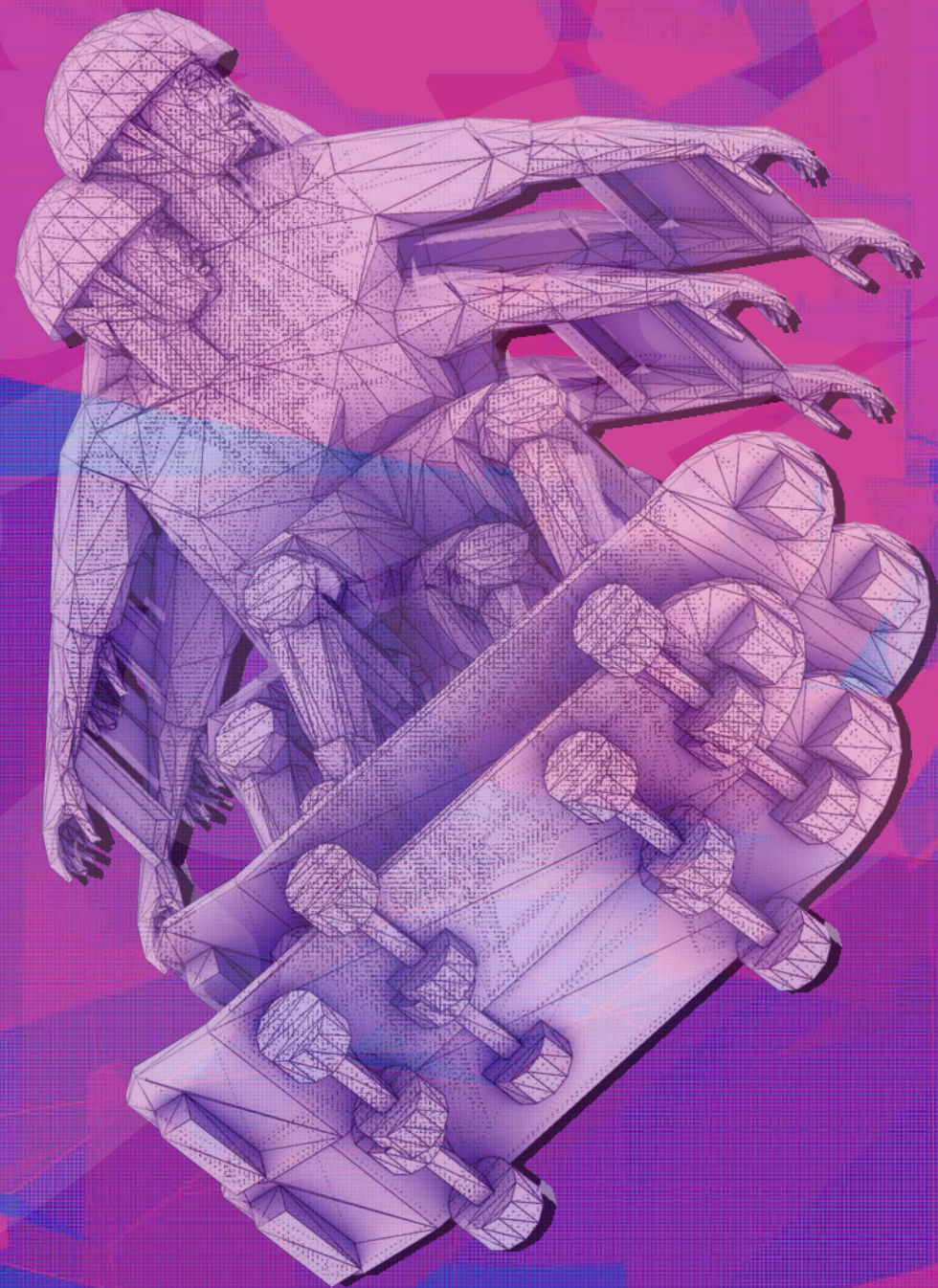
**INTERLUDE** DO THE ASTRAL PLANE! 0:98  
Composed by Steven Ellison / Performed by Flying Lotus © 2011  
Original pressing by Warp © 2011

## **archashik (reprise) 1:00**

Written by Ella Piecoup & Moises De La Cruz © 2020  
Released & Distributed by STUDIO PONITZ © 2020

SYSTEME ENCEPHALE LATERALUS (OUTRO) 1:12

Written by Carey, Chancellor, & Keenan / Performed by TOOL © 2001  
Original pressing by Volcano © 1989



**AKASHIC** (n.) - a theosophic, occultic concept of a spiritual compendium of all knowledge, events, words and emotions to have ever existed - past, present, or future. Said compendium would be accessed in the mental plane, a separate universal plane in which all thoughts and cognition occur.

**ARCHASHIK** (n.) - portmanteau of "akashi[c/k]" & "architecture"; a series of psychedelic excursions in form-finding, architectural composition, and representation. Equal parts counterculture manifesto, architectonic treatise, & Socratic discussion w/ nobody in particular.

**SUMMER OF LOVE** (n.) - social upheavals of historical proportions characterized by a confluence of utopian politics, *Dude*-ist philosophy + spiritualism, Beatnik 'art' [sic], pharmacopeia, and the sweat of countercultural momentum.

**(COUNTER-)CULTURE** (n.) - still working on this one; check back later.

**BOOLEAN** (adj.) - "When values and operations can be paired up in a way that leaves everything important unchanged when all pairs are switched simultaneously, we call the members of each pair dual to each other. The Duality Principle, asserts that Boolean algebra is unchanged when all dual pairs are interchanged."

## subculture? counterculture? horticulture?

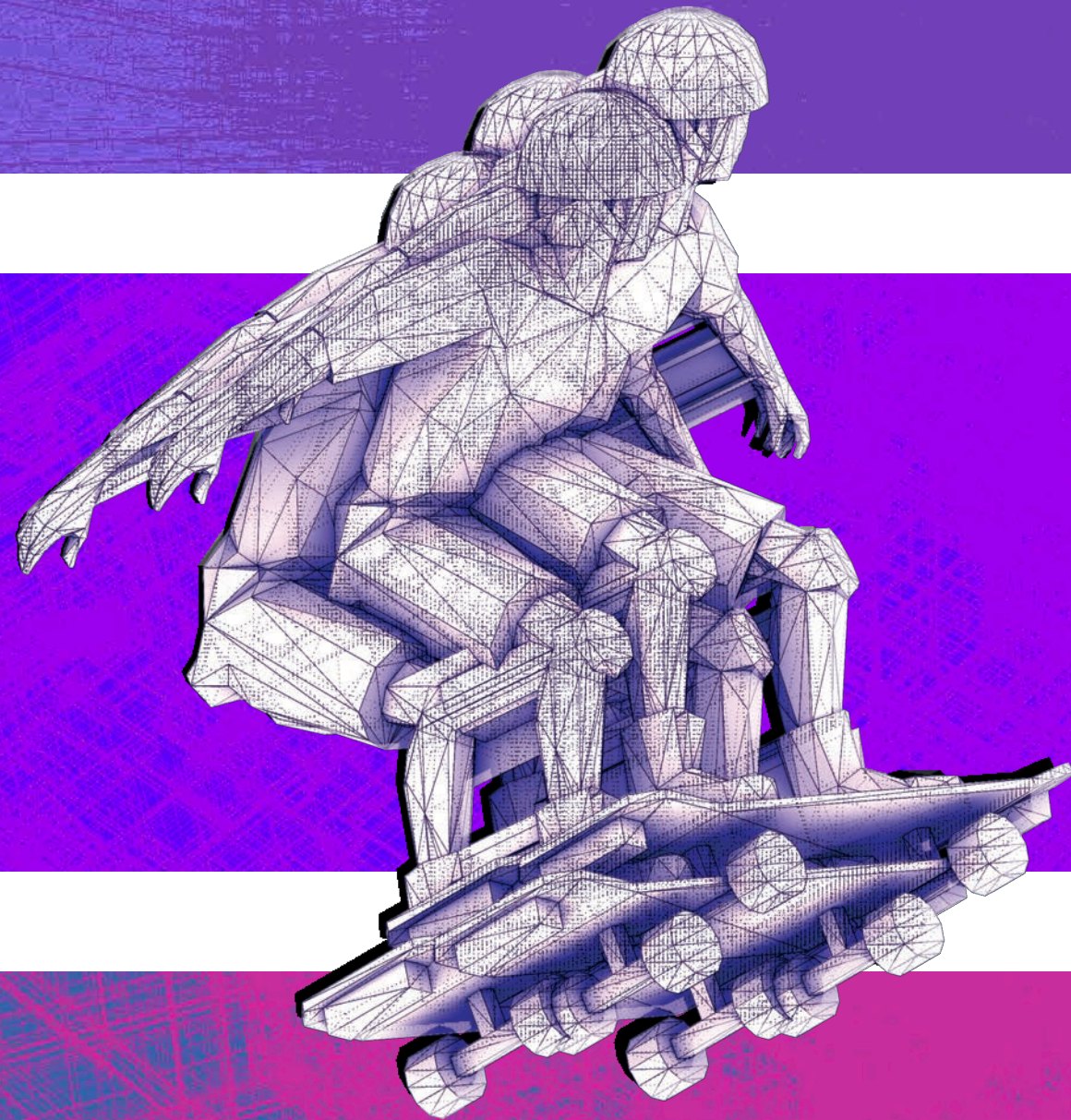
Counter-culture is especially important to both Oakland and the ethos of this architectural inquiry. It is a means to an end; that is, the goal of crafting enriching architecture and discourse around it is at its heart, subversive and challenging to the status quo. It is sometimes political, and it is sometimes contradictory.

This studio was, in many ways, about unlearning more than it was about direct learning. The subversive nature of a script-flipping prompt like "form finds function" is mired in the same sort of anti-establishment mindset that runs parallel to the regional history of the Bay Area and demands the same sort of lateral, *outsidedabox* response that we hope to provide through the work exhibited.

FORM FINDS FUNCTION

okay,  
this is obviously  
pretentious bulls\*\*t, right?

In a way, we'd like to think so - what could be more *outsidedabox* than creating work that confounds, confuses, and genuinely angers people in its reception? But this project hopes to do more than just "feel" subversive visually; rather, this is an early, beta-test-esque attempt at *psychepublishing* (n., colloq.): the product of focusing one's passion and craft in a particular intellectual direction, (preferably for an extended period of time like that required for a double-quarter architecture studio) and absorbing inspiration from any and all tangents that might arise along the journey. These may take the form of essays on certain research subjects, particularly impactful or relevant music & film, tangential collage projects, and of course, the main architectural body of work that was produced under these conditions, to name a few.



The spectre of *psychedelia* still lingers among society today, though the psychonauts of the 60s are not often thought of as cultural martyrs for the sake of *mind expansion* - rather, we see the "hippy movement" as an artifact of youth culture flying too close to the metaphysical sun.

The architect should know better than to yield at the mention of psychology or the discussion of "self", "being", "existence", et. al. These may as well be the vibrating *superstrings* that make up the architectural universe, if time and space be our elementary particles and light/darkness be the elements composed of them. **Psychitecture** prejudices the discussion of "self" above externalities, as we cope with the yet-unanswered question of our transcendental role in the universe, and naively wonder if we might discover a piece of that *raison d'être* through architecture.

I credit my psychitectural to awakening to Steve Reich.

Don't get me wrong - he's no architect, nor is he the avant-garde composer I would most associate with architecture (that title goes to John Cage merely for his composition, "The Ten Thousand Things"). But by virtue of his "Music For Six Pianos" being beamed, as it were, into my cellular device by the discovery algorithm-configuring elves at Spotify mid-existential crisis during the gauntlet that was freshman year. This followed up a quarter of uninspired cuboid compositions and a lackluster excuse for paper "fashion" I attribute to a genuine social phobia driving me to work solo at home rather than in studio late at night.

Amidst this turbulence, music formed the backbone of my creative drive. And in a stroke of pure universal synchronicity, I felt inspired to take solace in the work of experimental musicians past, and warp these techniques into an architectonic equivalent. This was supplementary to my recent acquaintance with Brian Eno's Oblique Strategies, a collection of lovely lateral thought prompts like

Remove ambiguities and convert to  
specifics

and

Remove specifics and convert to  
ambiguities

which once served musicians as legendary as Bowie and Talking Heads in the recording studio. The flexibility of these directives suggested to me that similar aleatoric

processes could be beneficial to the architect. And indeed; while my work that quarter continued to, in layman's terms, look like shit, I gained a confidence in turning to indeterminate chance as a form of coaxing designs out from my subconscious.

Having seen successful architecture and learned of its constituent parts, I have no reason to believe that these respective minutiae are not contained somewhere within my subconscious memory. Theoretically, the synaptic reaction that rewards serotonin and the like for the admiration of beautiful architecture should not be structurally different from the action of devising beautiful architecture from an earnest point of admiration. Why, then, do creatives struggle?

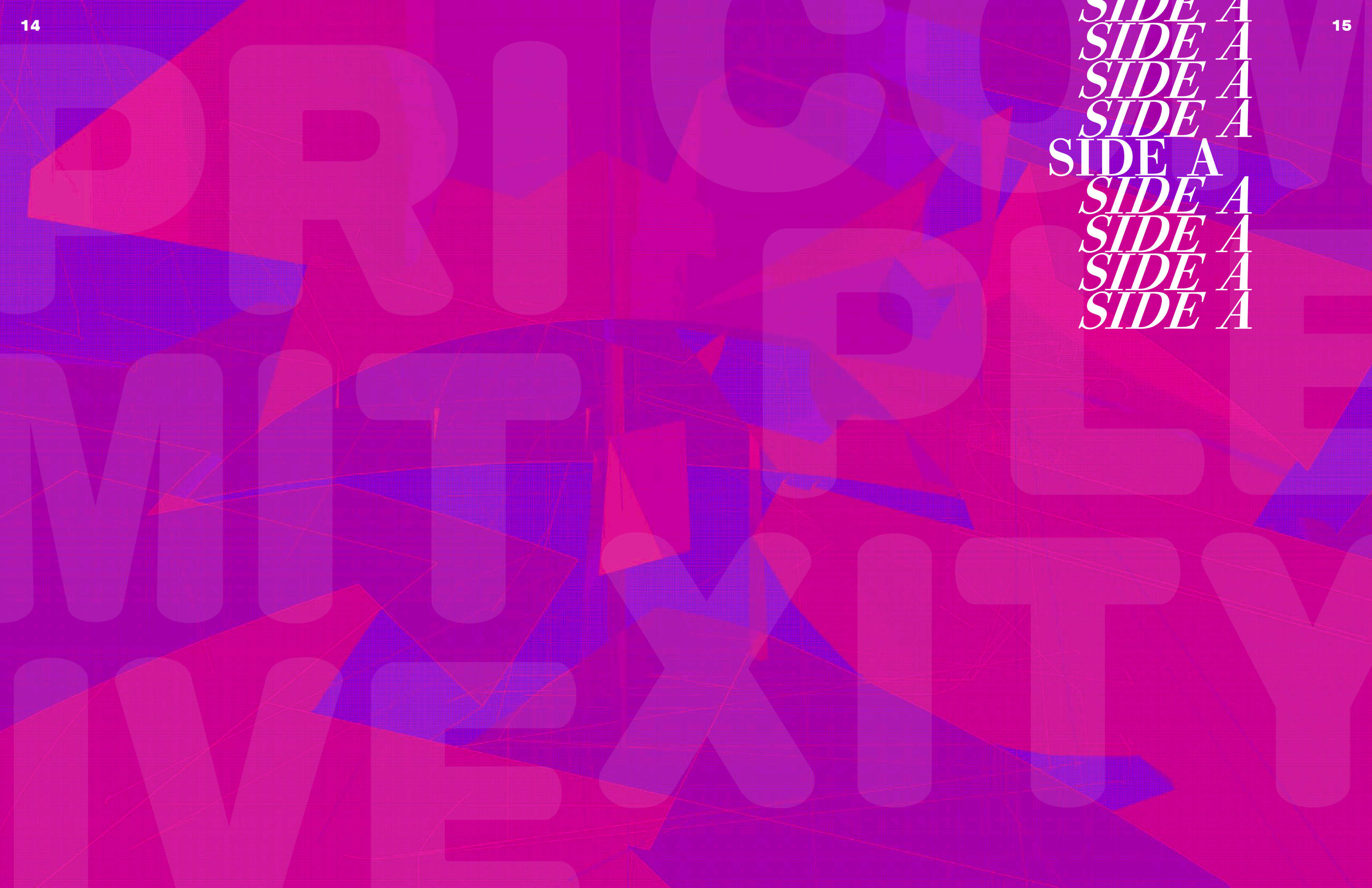
This particular dialogue between conscious and subconscious has long tested psychologists, philosophers, and designers alike for centuries. Is the subconscious performing design, composition, and analysis all the time? Can we train ourselves to make radical, eloquent design choices with the assistance of the subconscious ideation that can feel impossible to grasp?

~\\_(\ツ)\\_/~

The work of musical savants such as Reich and Cage would seem to suggest so.



*SIDE A*  
*SIDE A*  
*SIDE A*  
*SIDE A*  
*SIDE A*  
*SIDE A*  
*SIDE A*  
*SIDE A*



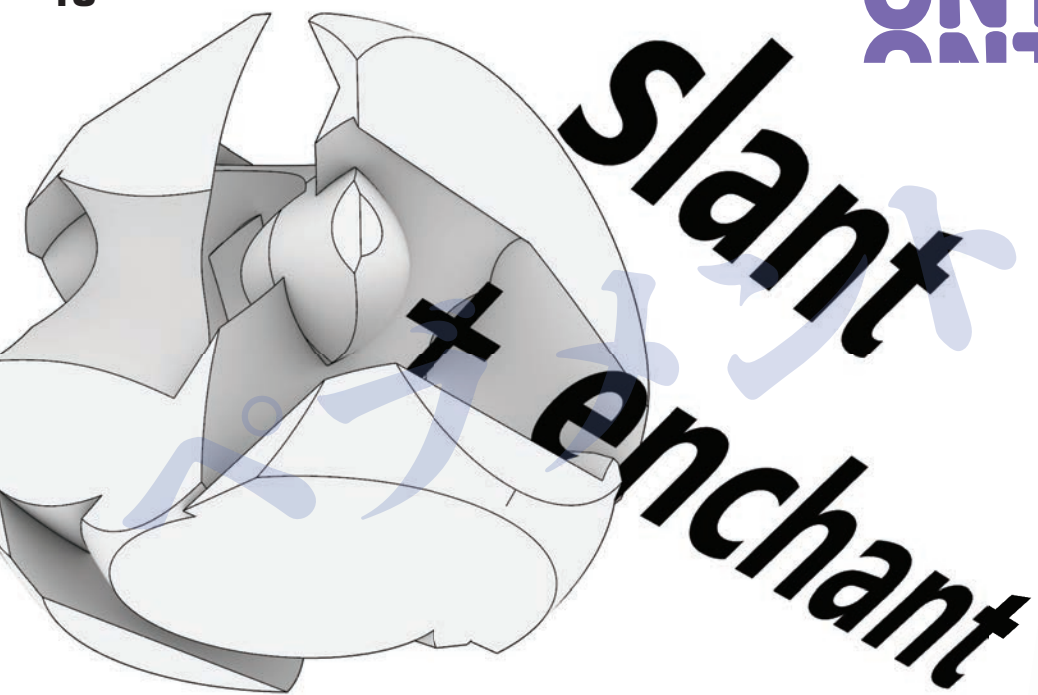
# PRIMITIVE COMPLEXITY

The first quarter began with a series of digitally-guided forays into "intuitive" design, an important distinction gleaned from the design prompt "spaces of desire". Desire is truly mutable and impossible to pin - how is a student designer to keep up?

Stop trying to keep up, of course. Let the boolean prompts guide the process, and let the subconscious guide each click rather than the conscious. It often has more to say than we give credence to as designers. That's where a core methodology of this studio's work erupted from: open curiosity in what feels intuitive & "right" versus proper. This does not discount precedent, however; it is as much about remixing and reinterpreting status quo as it is about exploring new territory.

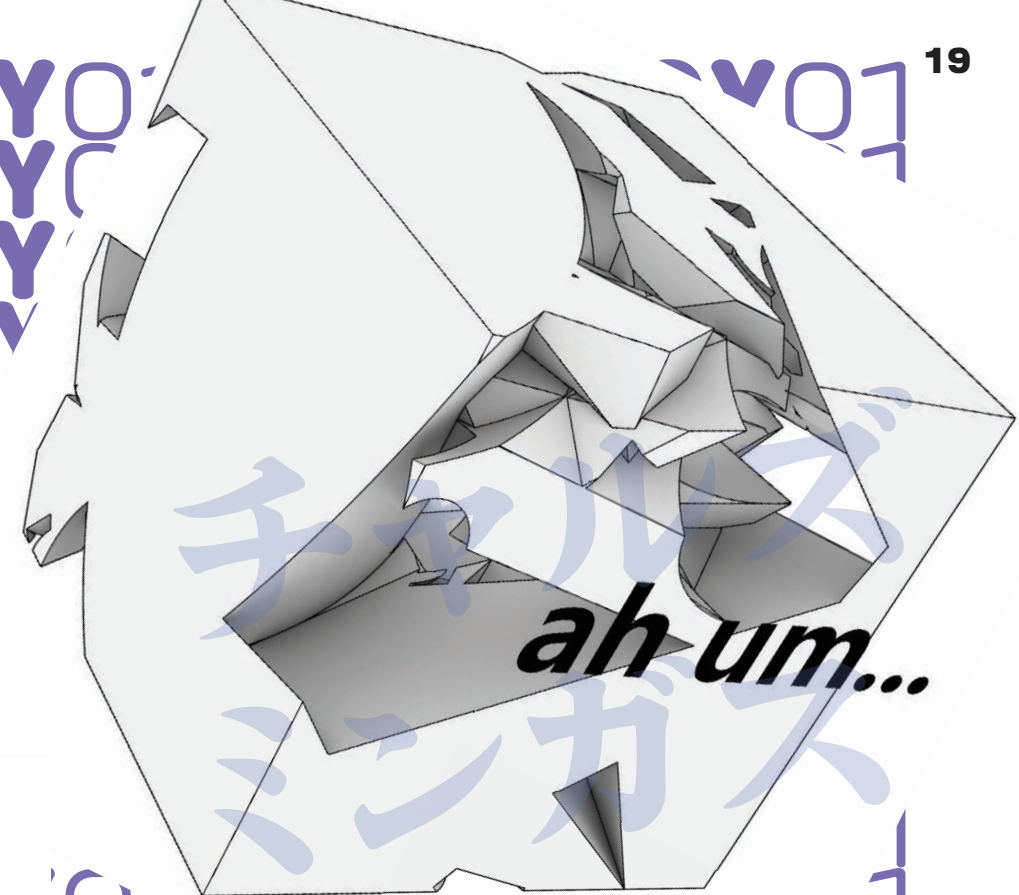
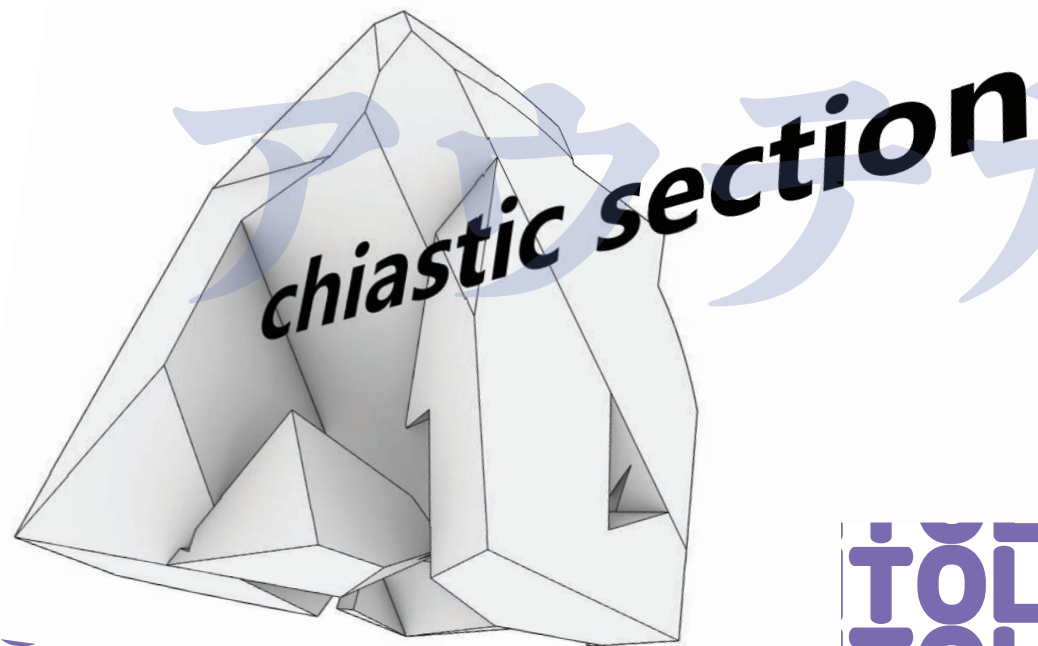
This design prompt, "Replica", flips the boolean script in the hopes that unique intersecting geometries derived from bastardized primitives might give way to tactile and cerebral spaces that draw desire out of the heart through their suggestion of existing precedent in memory. The perception of familiarity is intended to be subtle enough for recognition but certainly not for comfort.

The process commenced with the compositions to follow - a series of quick, barely-lived cuboid exercises in spatial arrangement which were prompted from a place of pure geometric ambition. Though intended to be orientation-less, they were admittedly "posed", a motif that continued throughout the quarter.



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UNTOLOGY  
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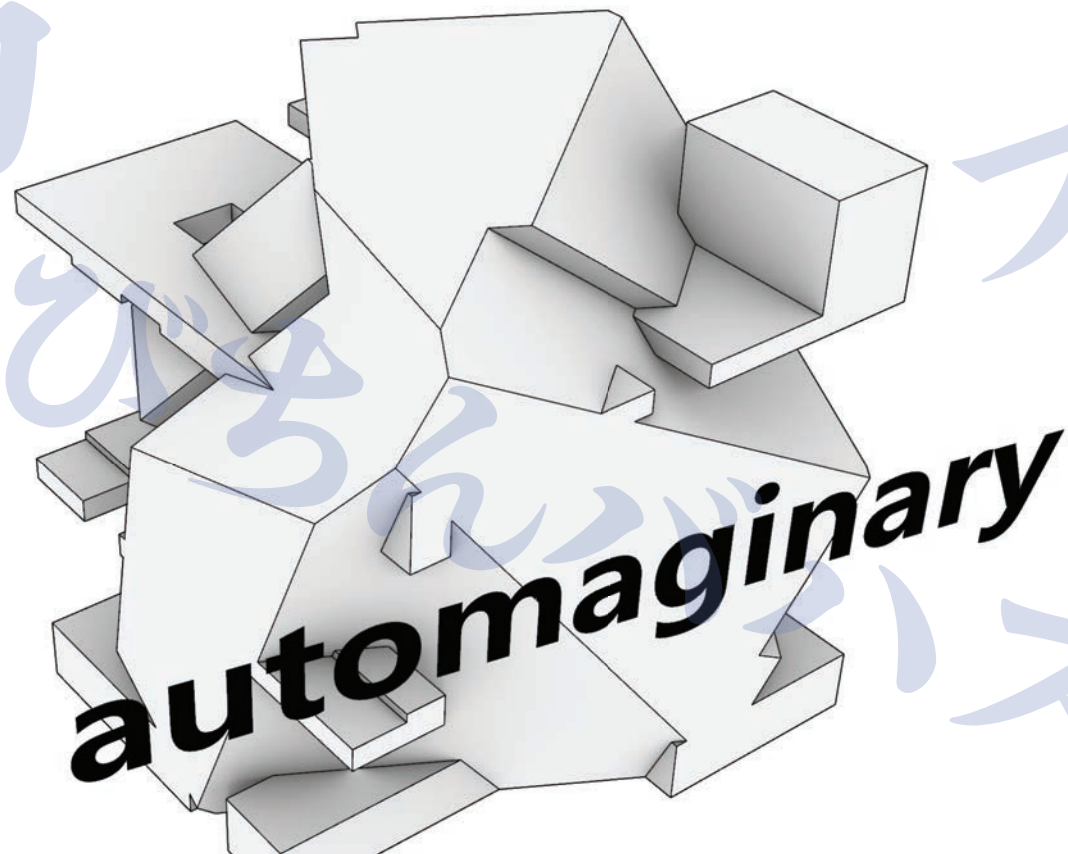


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EXTERIOR  
UNTOLOGY

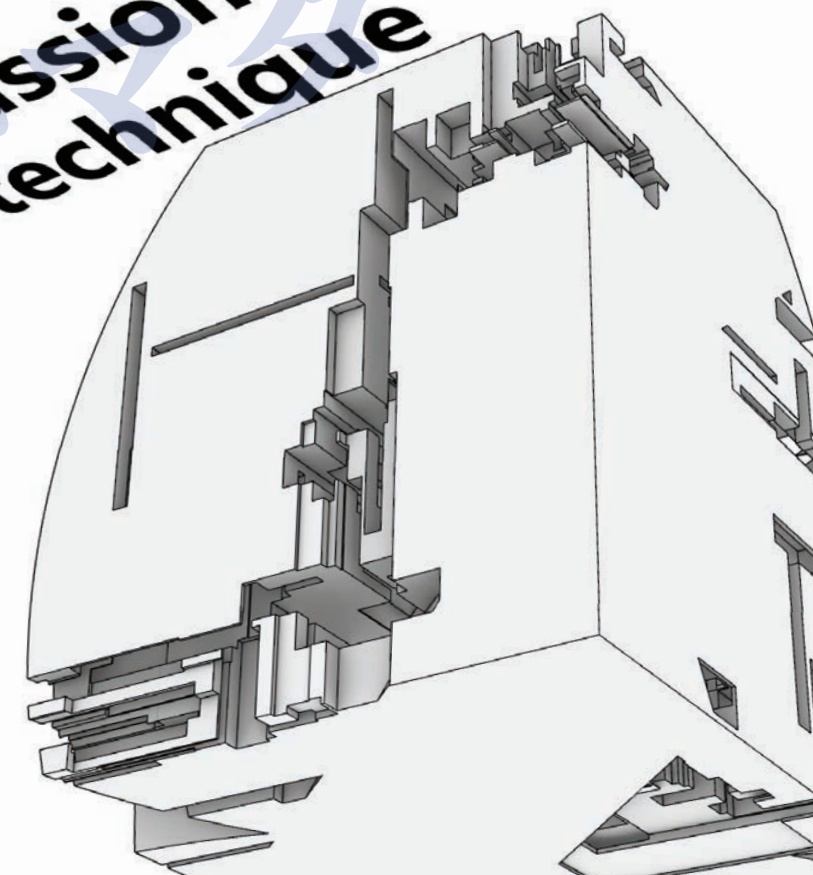
UNTOLOGY  
TERIOR

TOLOGY  
TOLOGY  
UNTOLOGY

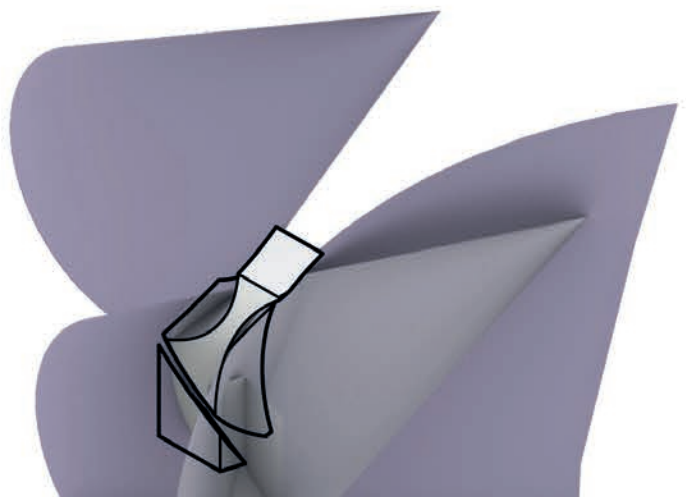
UNTOLOGY  
ON  
EXTERIOR  
UNTOLOGY



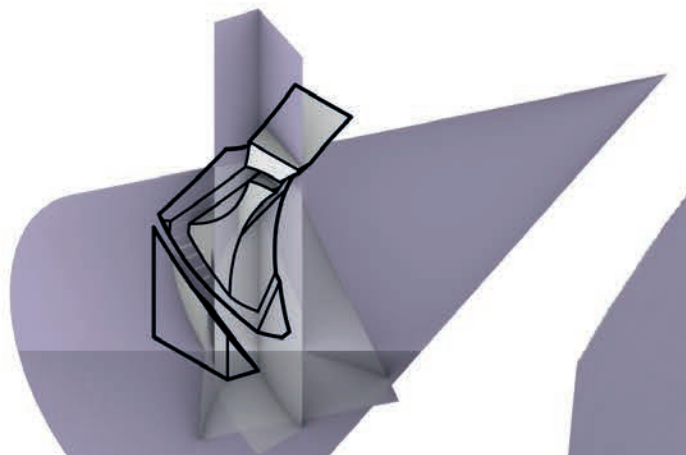
**no passion  
all technique**



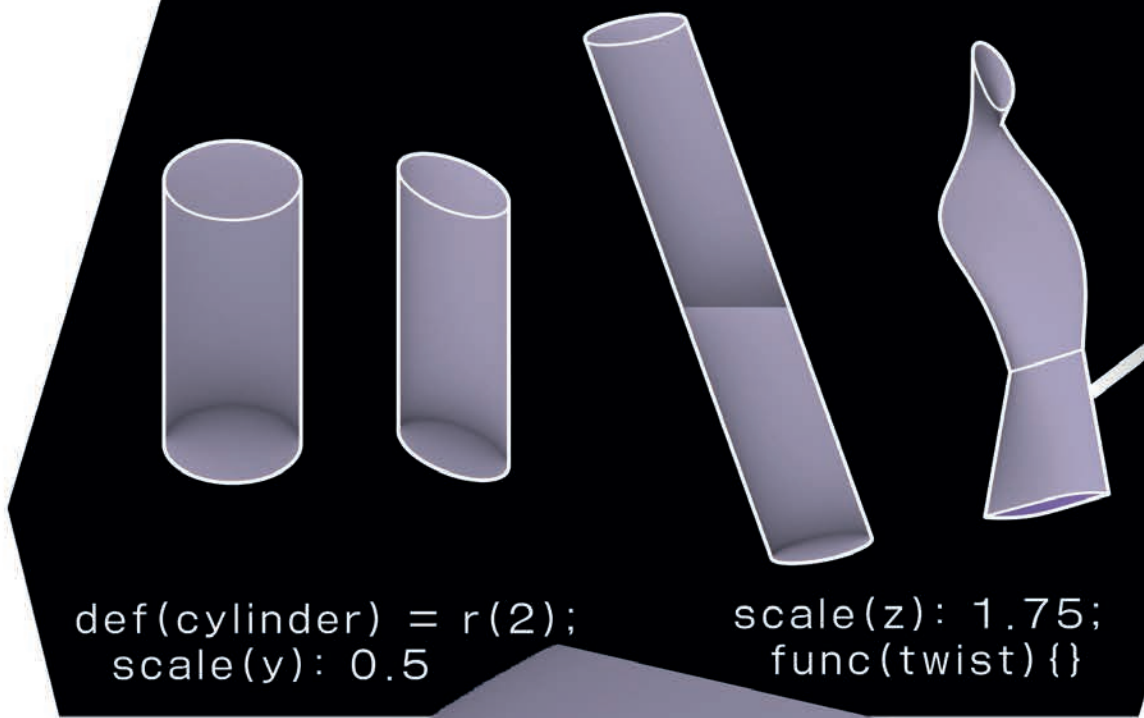
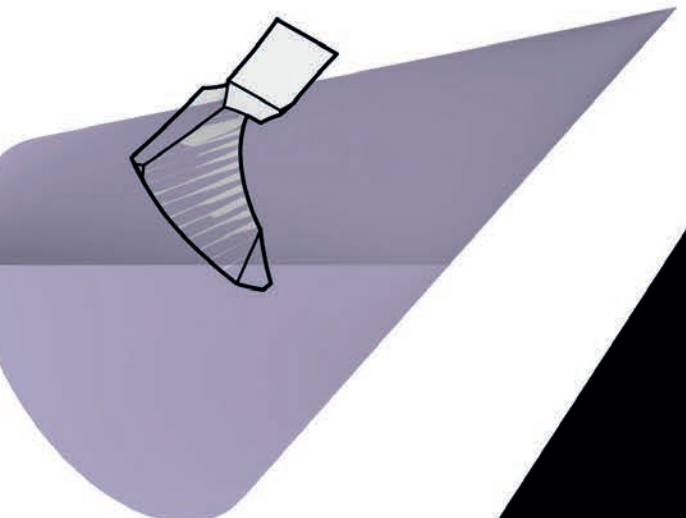




```
var base = poly(2,4,6)
conic(sub)[base];
trans-y: 0.25
```



```
ortho(sub)[base];
conic(sub)[base.child];
scale(base.child): 0.9
```



```
def(cylinder) = r(2);
scale(y): 0.5
```

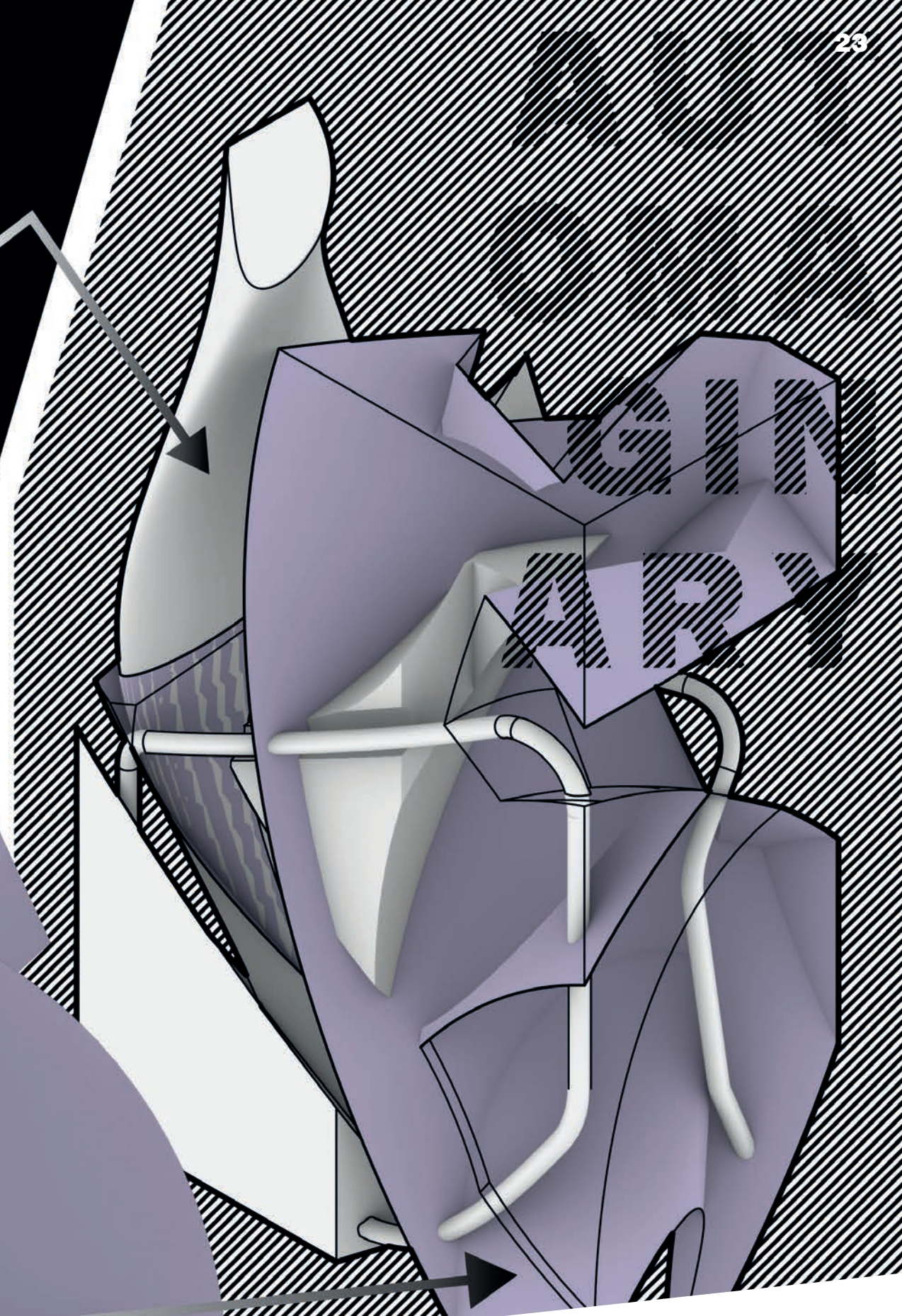
```
scale(z): 1.75;
func(twist){}
```



```
var tor = toroid(int);
tor(int)[base.wing];
```



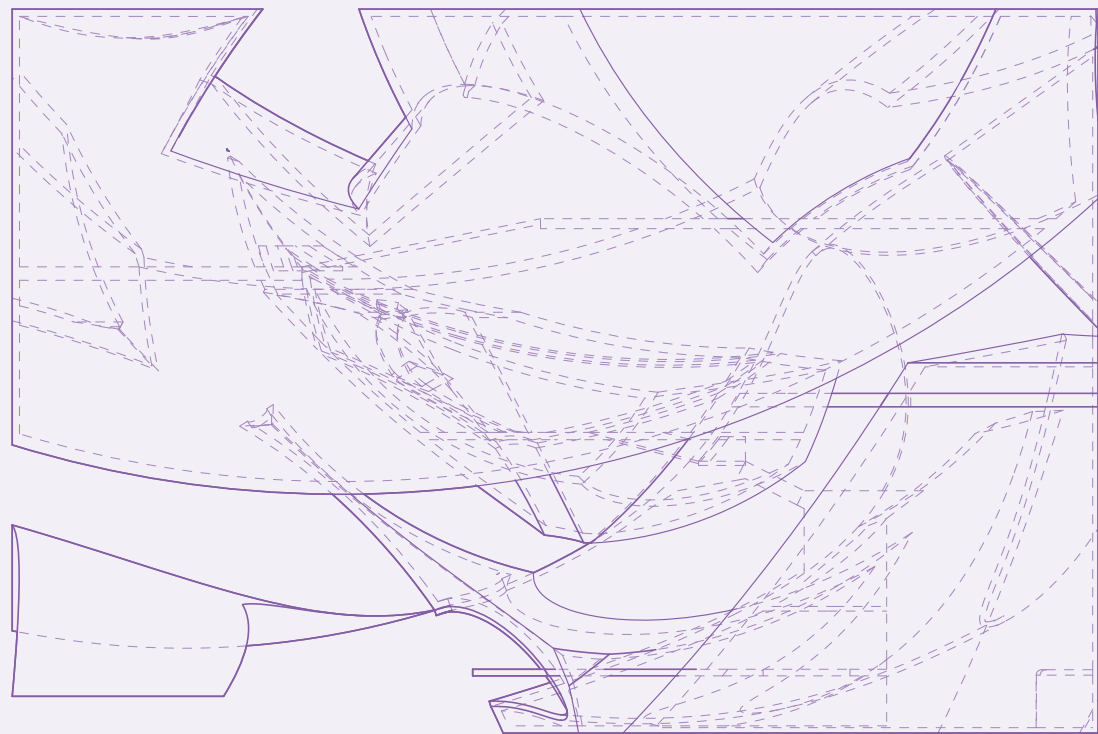
```
spheroid(int)[1 - base.wing];
```



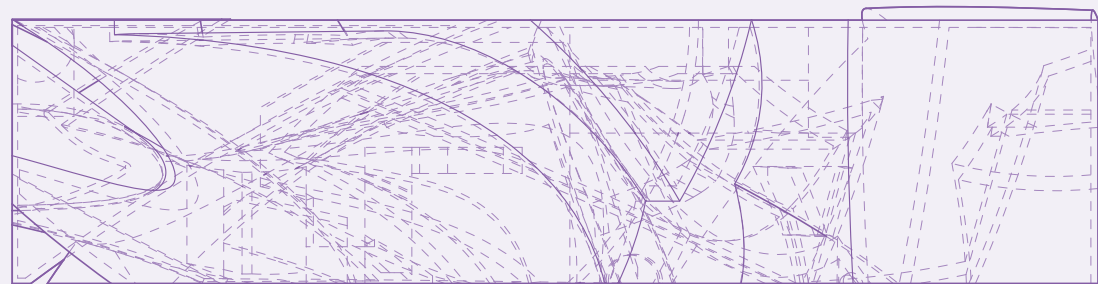
**AUTOMAGINARY**

A composition gradually takes shape, inspired by spaces + forms discovered through an aleatoric, improvisational process - an auto-imaginary one.

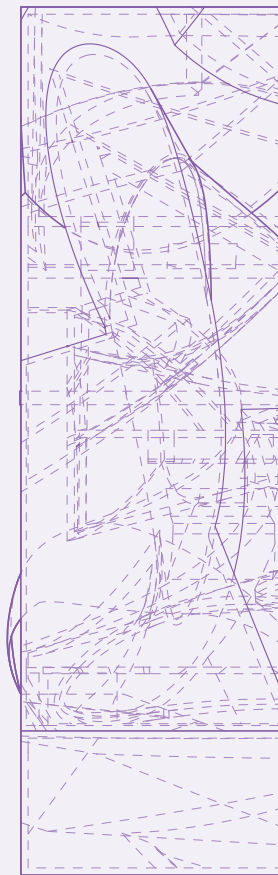
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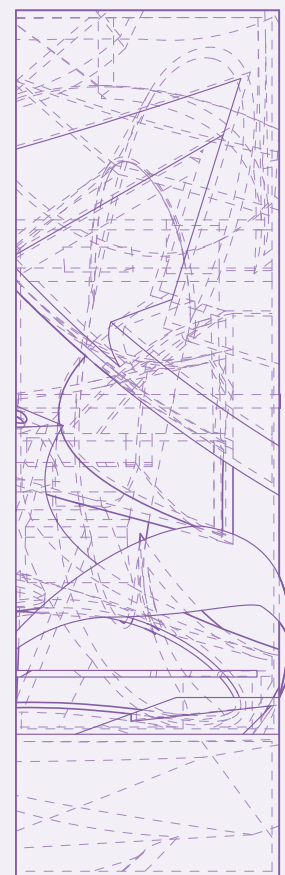
REAR (NORTH)



ROOF (HEAVENS)



SIDE (WEST)



SIDE (EAST)

REPLICA

The composition gradually warps, in a constant reimagining of previous mistakes. This composition is part of an uneasy growing process in which the designer makes intentionally-quick and thoughtless moves, only to force themselves to reckon with these moves later in time. As memory fades, the steps become impossible to trace, and the process becomes an act of replication versus creation. The composition is built upon with more intentional moves that are now informed by memory instead of the subconscious, drawing out the pattern of ideation that birthed previous moves.

"It's the idea of the replica in culture as a way we deal with the decline of knowledge, or human knowledge going to waste because we're not immortal. But it's not a solution, it's just a way of coping with those mysteries. But it's also kind of funny when you think of it as a diminutive for replication. Because it's like an artistic attempt at conveying the original, and not a copy, so there's inherent failure to it."

Daniel Lopatin, on his 2011 album, "Replica".

moises de la cruz

moises de la cruz

moises de la cruz

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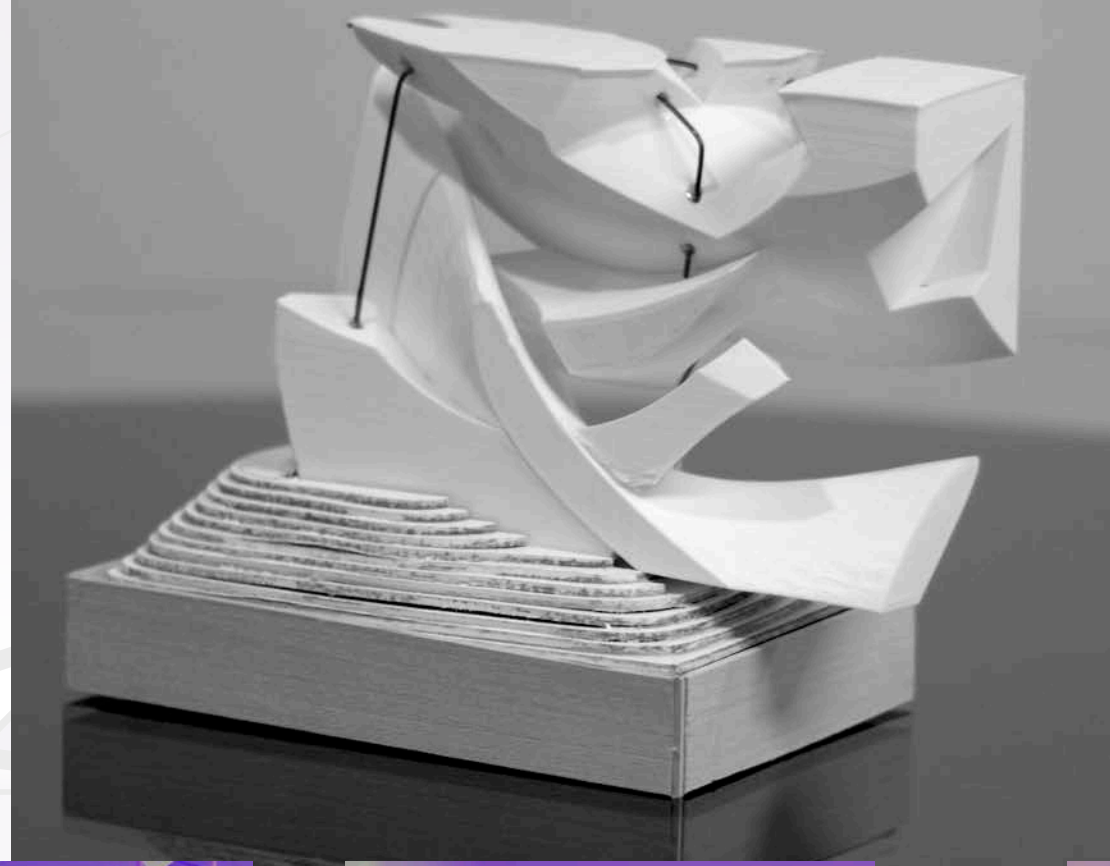
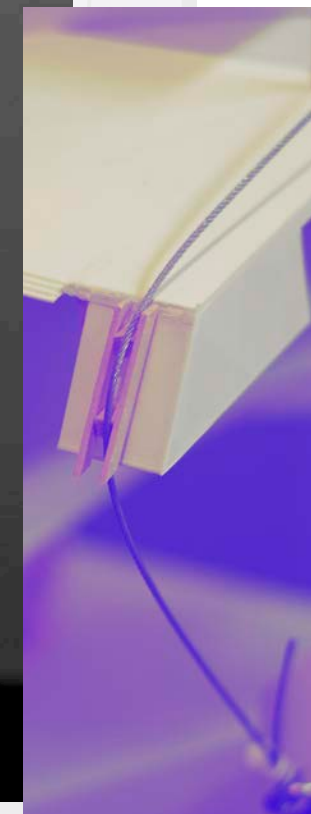
**NOW PHYSICAL,**

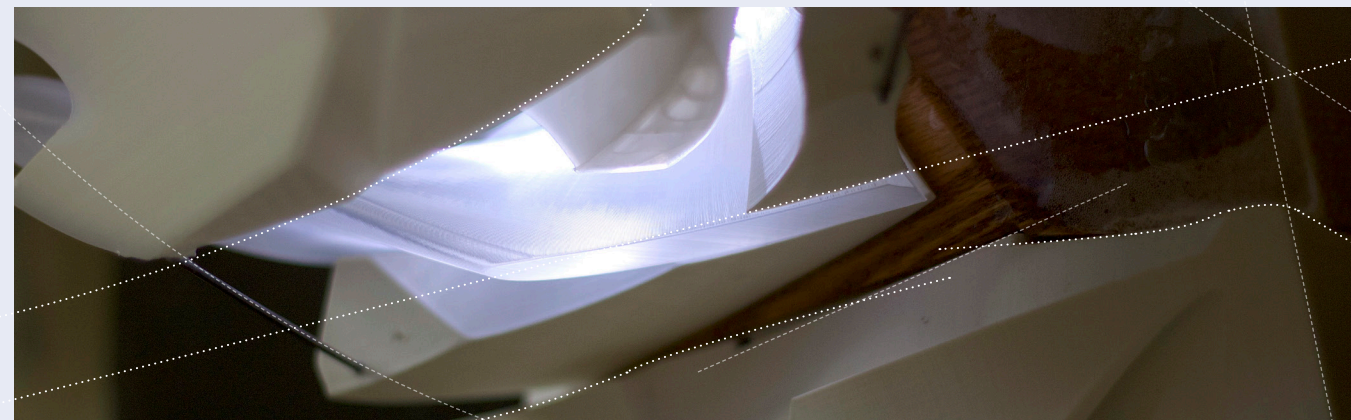
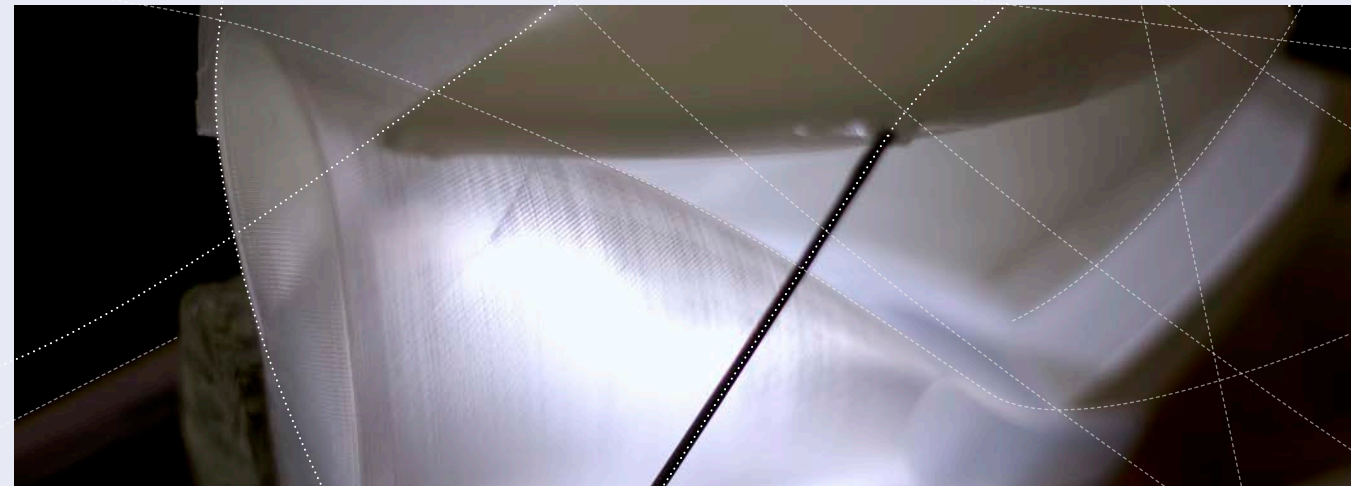
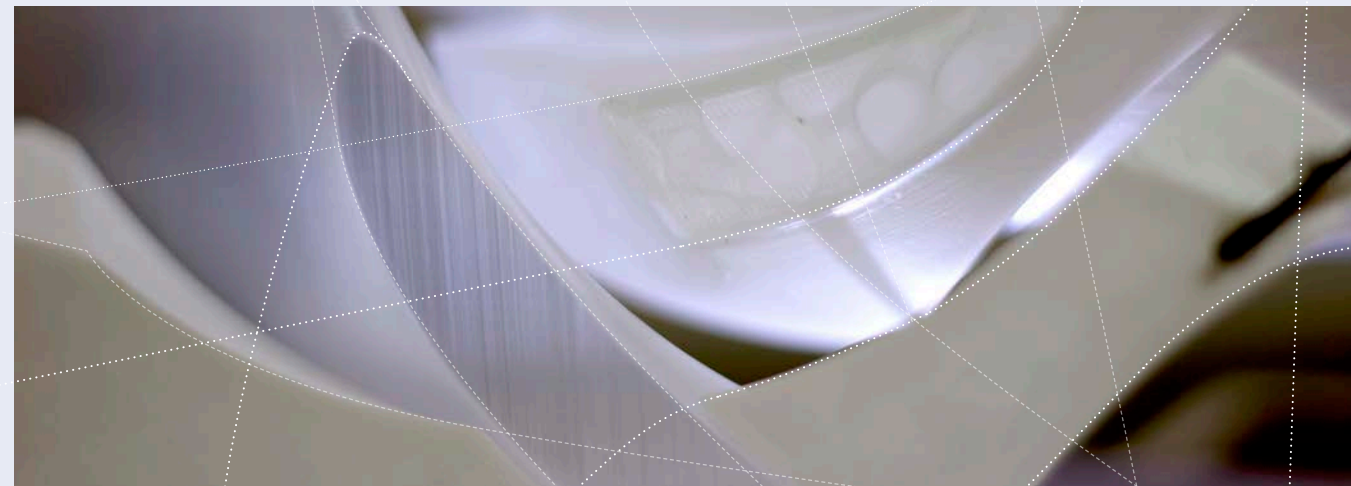
the composition sees its last revisions. In various parallel studies, some elements receive thin appendages for stability, while others are transformed into interior mazes of floors. These studies, accompanied by an in-depth "fictional" section drawing developed on pp. 30, must cope with the idea of the "library", which has been tentatively sited at this point.

Even with only a basic indication of the site in abstract, this knowledge forces completely deliberate choices such as orientation, proportion, and expression w/r/t the property line.

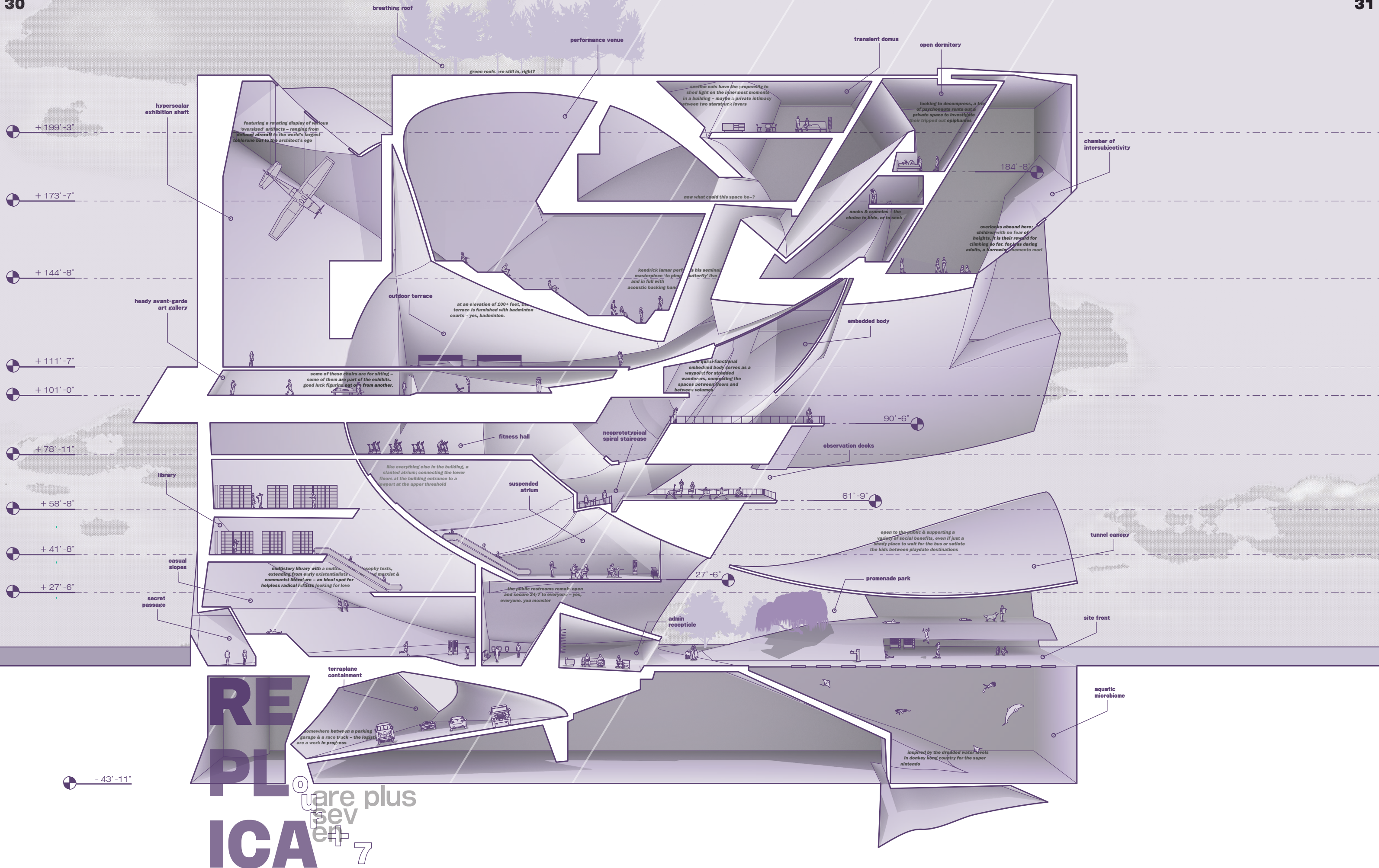
Explorations instrumental to this point in the development include smaller, 3D-printed models constructed from a system of several unique parts (opposite, b&w), as well as extruded sections (top left) and a larger model (purple) codenamed chonkYBOYE.

The final manifestation of the project in the physical realm is on the following spread, fabricated with a variety of 3D printed thermoplastics, piano wire, concrete, wood, & resin.





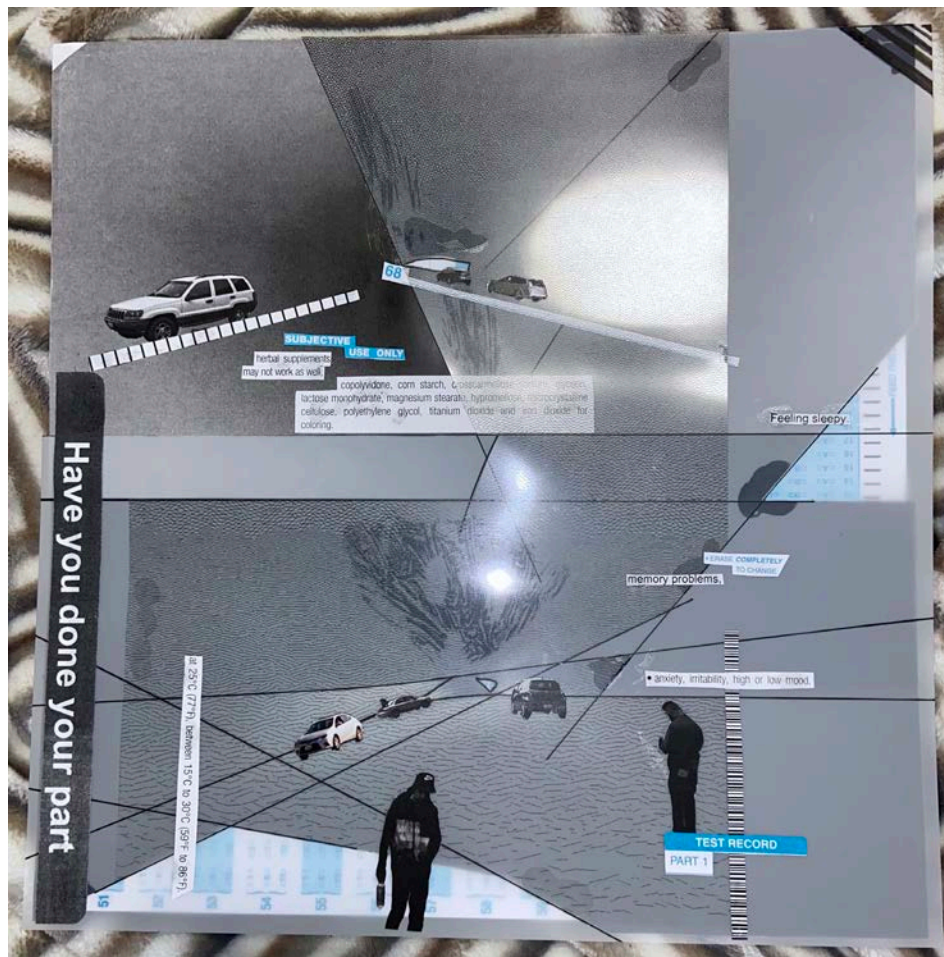
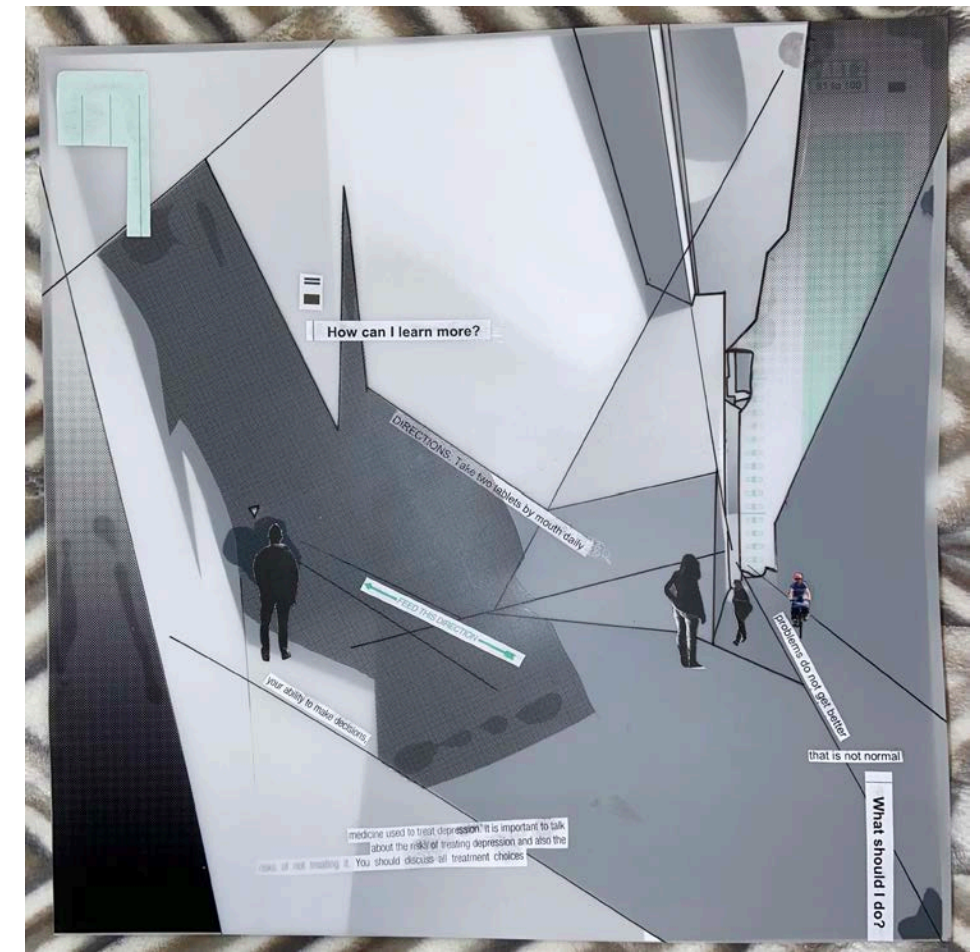




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### "THEY WANT MY SOUL"

11"x11". photographic print, PET film, mixed paper media, & gel acrylic on mylar.

A series of collages drawing elements from various personal photographs, printed media, screentone transparencies, and viewport captures of Replica, imagining it at full architectural scale.

The compositions are meant to evoke a sense of anxiety through the appropriation of phrases/iconography from standardized tests and antidepressant literature. These elements combine to paint the early work of the quarter as an explorative-but-questioning backdrop to which issues of emotion, memory, & the mind can be freely probed.

T H E PACIFIC  
 E SKREETS &  
 PSYCHOTROPICALIA

KOOL A.D. is a difficult rapper.

In many ways he epitomizes the energy of the Oakland street culture that birthed him - bold, braggartish, at times scrappy, and always highly provocative. But there's another layer to his stream-of-consciousness, linguistic relay race *flows* and his infinitesimally-lax demeanor.

Victor Vasquez, through his incredibly prolific-if-subversive output over the past decade (much of which is comprised of absolutely bizarre sonic forays into noise, ambient, avant garde, and plunderphonic jazz that evade listener comprehension) has cemented his place in the hyper-underground rap niche. Unfortunately, this is not without its own controversies; previous abusive actions of his have come under fire in the press and I'll make no attempts to vindicate his character.

His work on its own, however, speaks of a higher cultural significance, in its own endearingly juvenile way. Vasquez' blurry sonic depictions of druggy, surrealistic imagery conjured (often in real time) by his rambling mind often feel so hypnotic as to literally culture-shock the listener when he tosses in casual reference to obscure pop cultural events, metaphysics, and the precursive hip-hop canon that flows through his every move. With the sometimes hypermasculine, violent, and tragic legacy of hardcore hip-hop, Vasquez is one of many modern rappers whose lyricism transmutes its baggage into a fresh portrait of utopian bohemianism.

Permit me to elaborate on the hyperbolic turn of phrase, if you will.

We can trace the current zeitgeist of Californian culture to the gold rush that birthed the state, fed by lust for land, money, and influence - promised by the fallacious westernmost manifest destiny of ultimate proportions. As we all know, the American Dream of that era has indeed come true today, no? Make no mistake, the sarcasm employed here is a concession made to spare the reader any existential dread at the details of the gruesome post-capitalist reality silently rendering

that dream obsolete. The fame, fortune, and freedom of the untameable wild west is, unsurprisingly, very much *not* manifest in California today - just ask the Red Hot Chili Peppers' post-2000s music career.

Vasquez offers a counterpoint to reality with intricately woven fictions of internal metaphor and philosophy; he has been known to preach nihilism, abolition of Marine World, illicit psychedelics to heal the soul, and Palestinian liberation in his *bars*, alongside diatribes on airplane flights, peyote karaoke, & quote unquote Ghetto Architecture. Most pervasive in his body of work (which includes everything from *hunnid dolla* t-shirts and hundred-track mixtapes to vividly Crayola®-tone tripscapes on 8.5"x11" 32lb. bond [also \$100 via Instagram direct message]) is his enthusiasm for his own life. Chronicles of his telling often revolve around his upbringing in Alameda County, interpolations of his Afro-Cuban heritage, and what we can only hope to interpret as attempts to retell his experiments with illicit drugs. His work represents the intersection of hip-hop's infatuation with street culture and academia's meandering pursuit of subjugating and gentrifying existential knowledge. To him, and similarly subversive bay area wordsmiths like precursor/peer Lil B, the architect owes a great deal of verbose lyrical debt, for their tenacity to irreverently force obscure concepts and \$20 words into their work, if nothing else.

Sidebar - on the problematic artist: the author himself holds the honest belief (which is fair game for criticism) that we should allow ourselves to remain infatuated with works that inspired us, shaped our ideas about the world, and inspired us to be better versions of ourselves. We should perpetuate the legacy of their work but epouse and learn from the destructive behavior that may have coincided with their work, unless the two are inextricably linked. Ironically, this is likely the last life lesson the author will reluctantly observe from KOOL A.D..

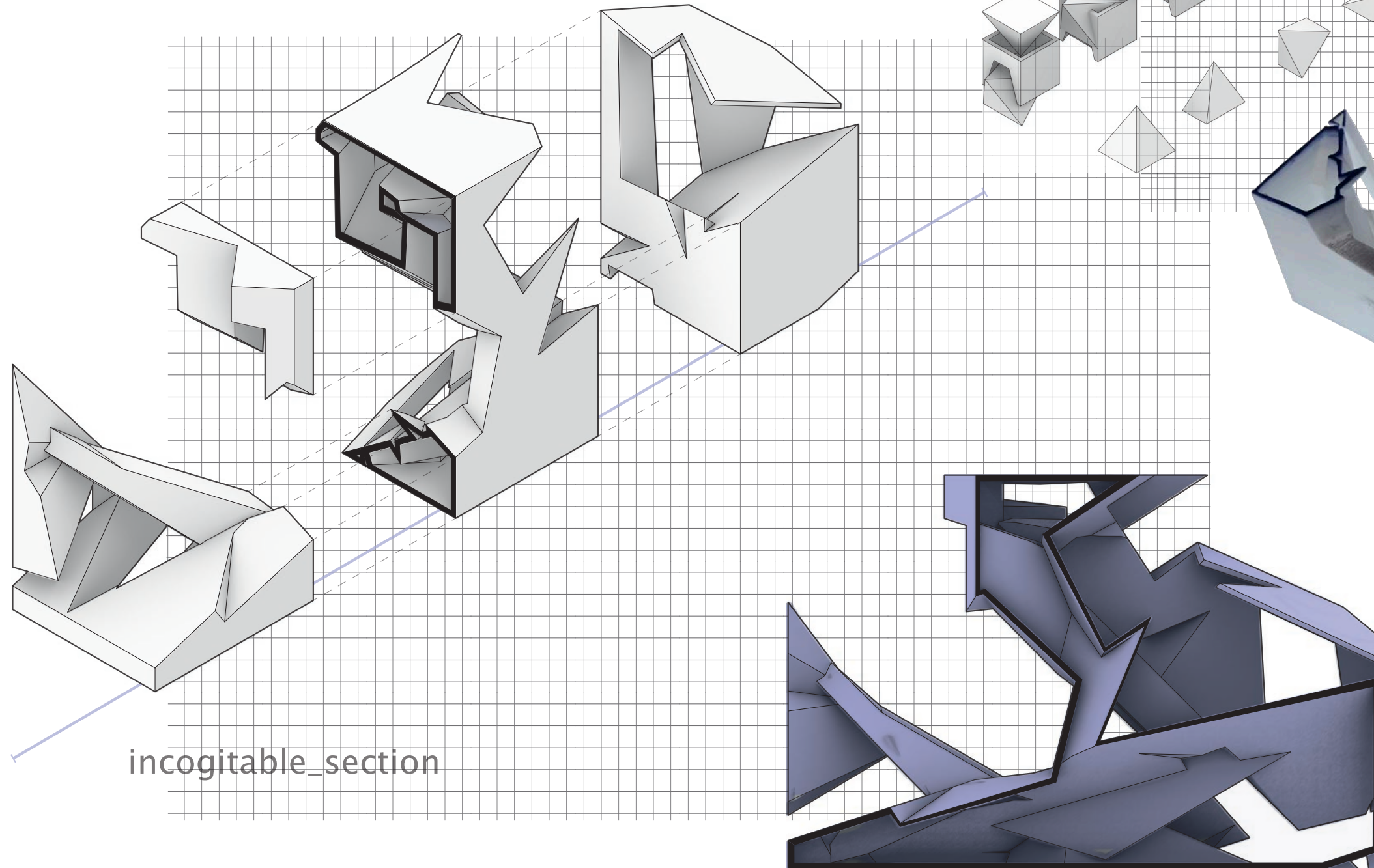
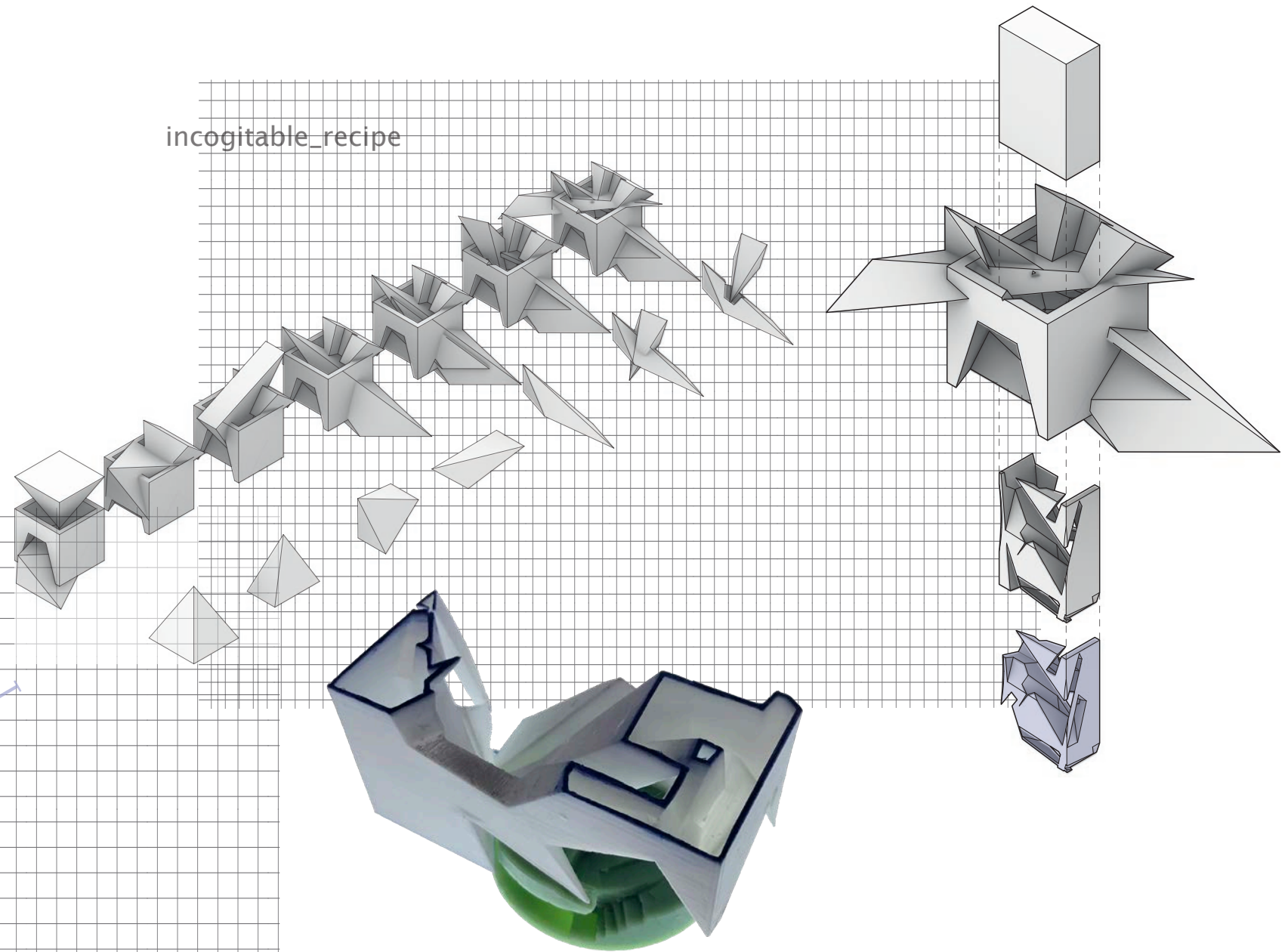
**He was thrown in solitary, no light, no bed, bread and water once a day. He lived in deep meditation for 666 years and on the final second of the final minute of the final hour of the final day of the final week of the final month of the final year, the guard brought him a single, triangular slice of watermelon. Fausto ate it and exploded into a mushroom cloud of blood that disintegrated into a brite wite lite which faded into a deep dark black.**

- Victor Vasquez, *Aztec Yoga* (2017)

*SIDE B*  
*SIDE B*  
*SIDE B*  
*SIDE B*  
 SIDE B  
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*SIDE B*



incogitable\_recipe

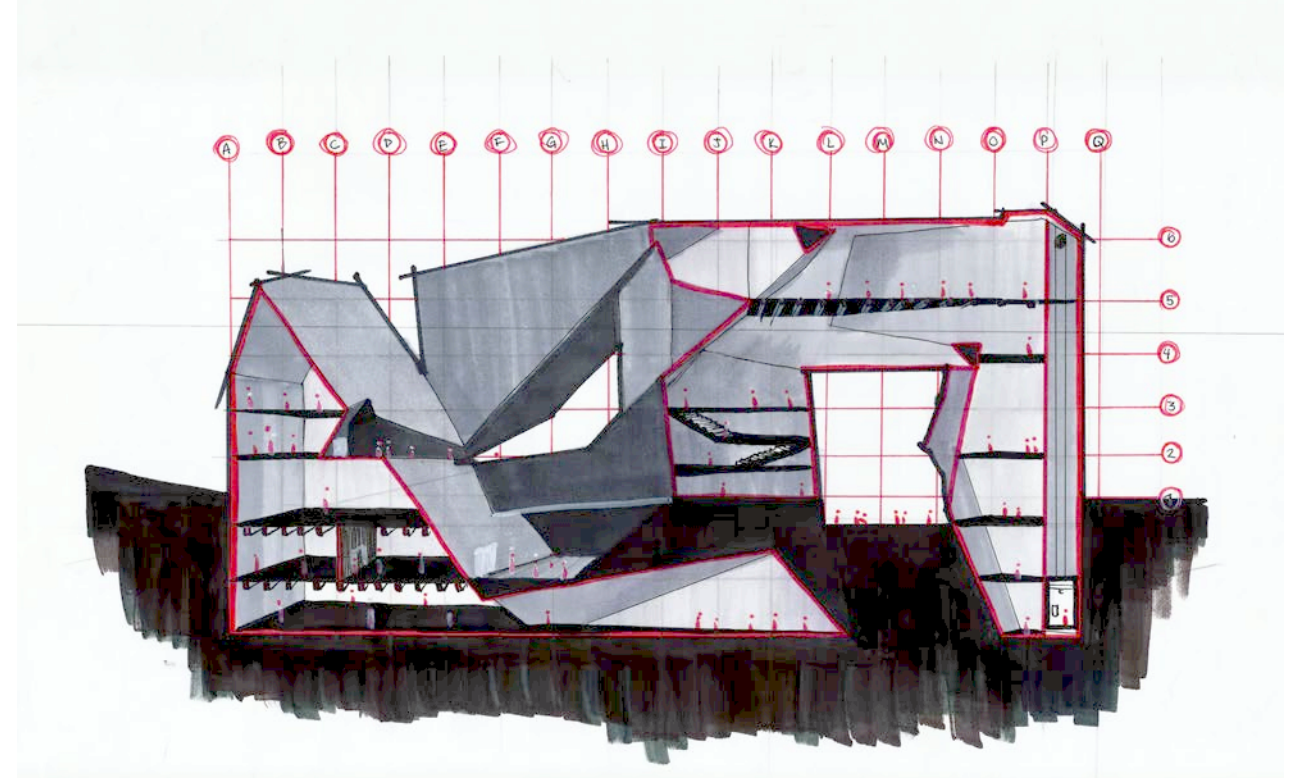
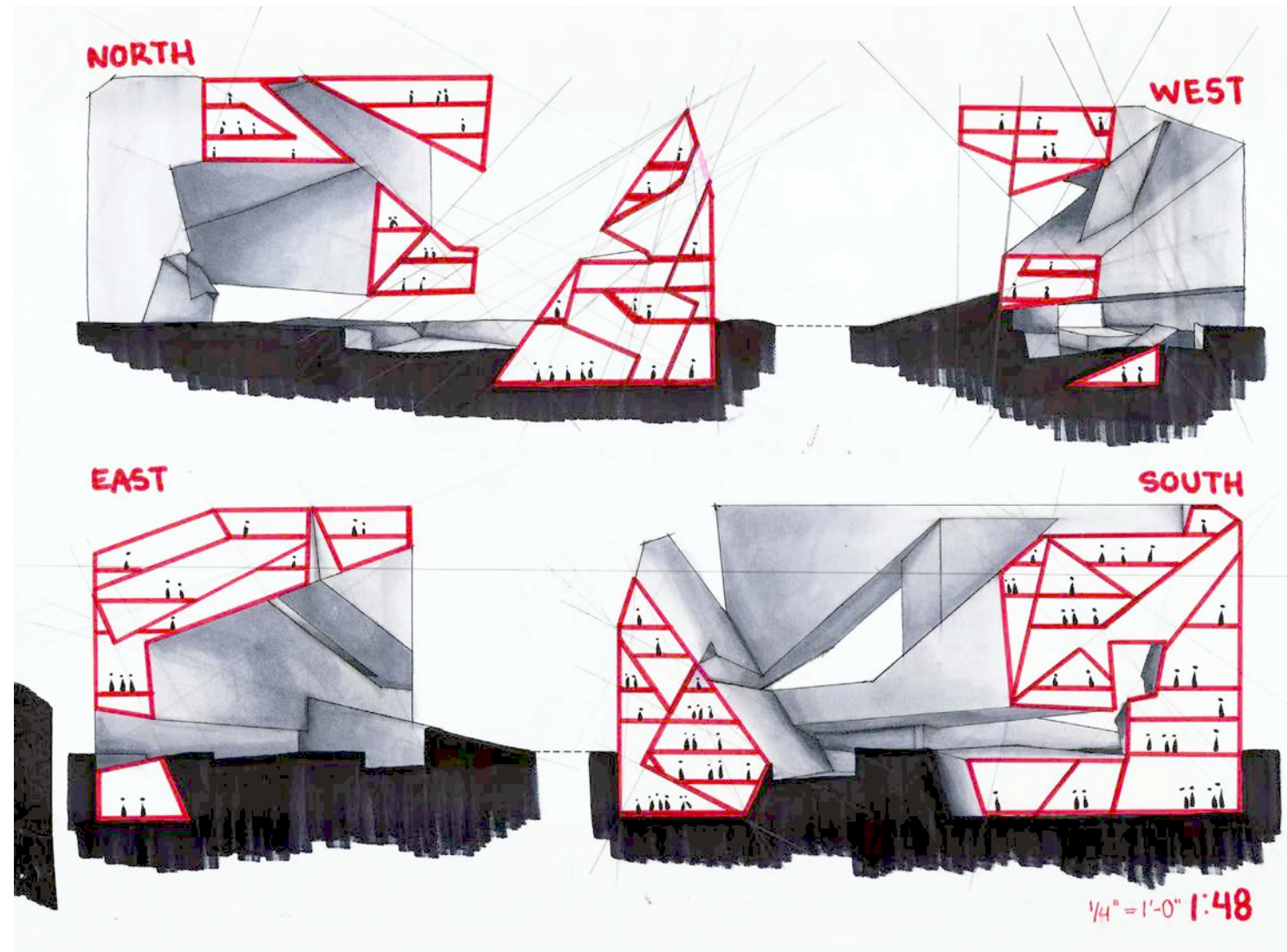
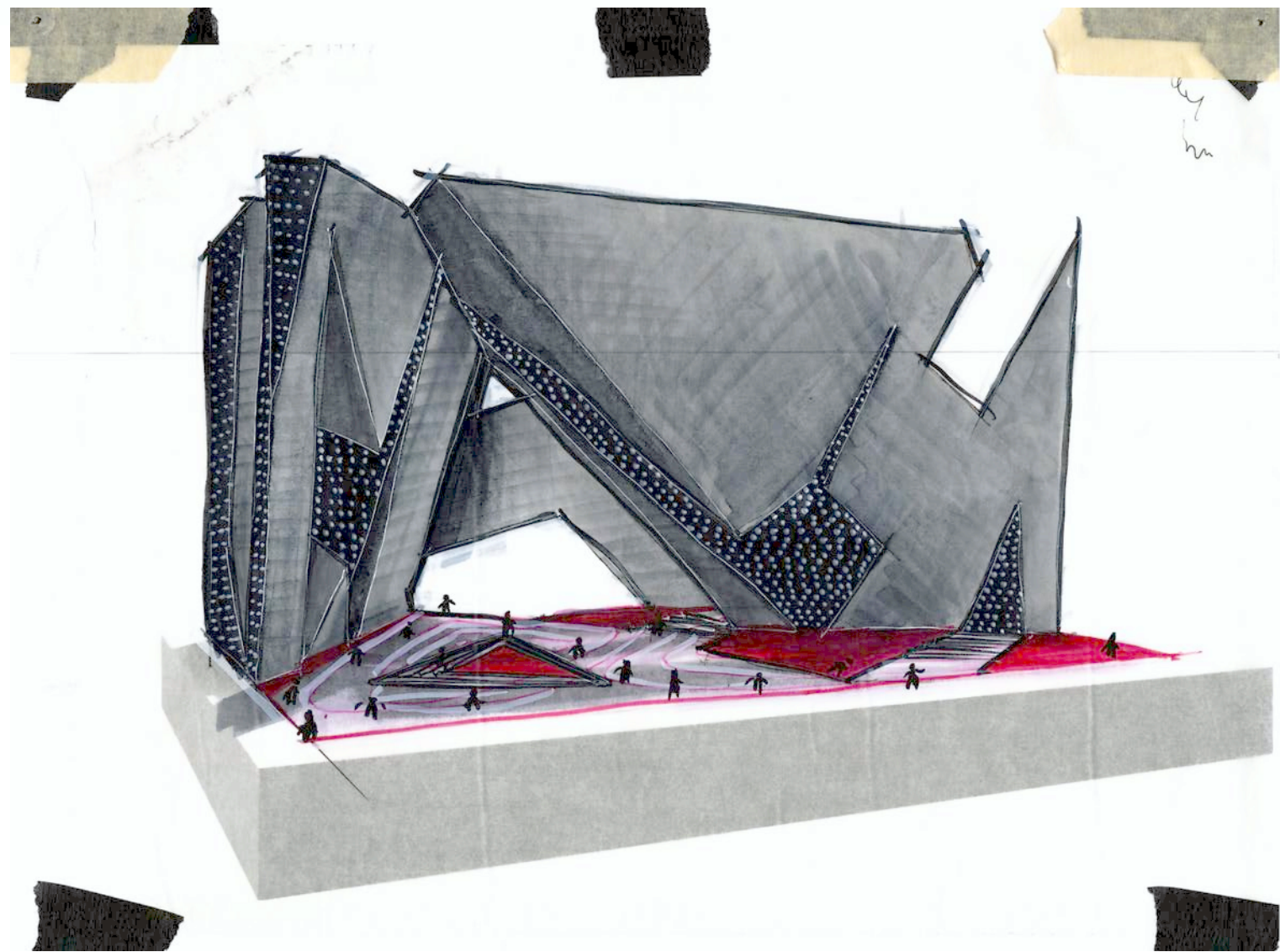
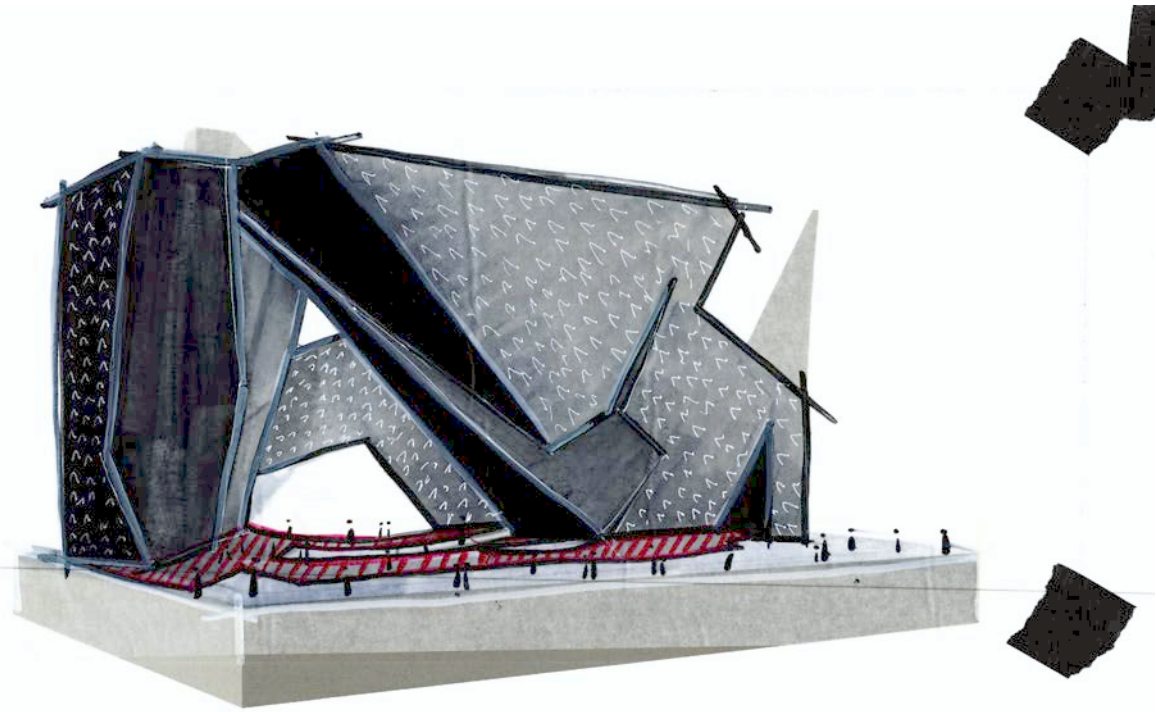


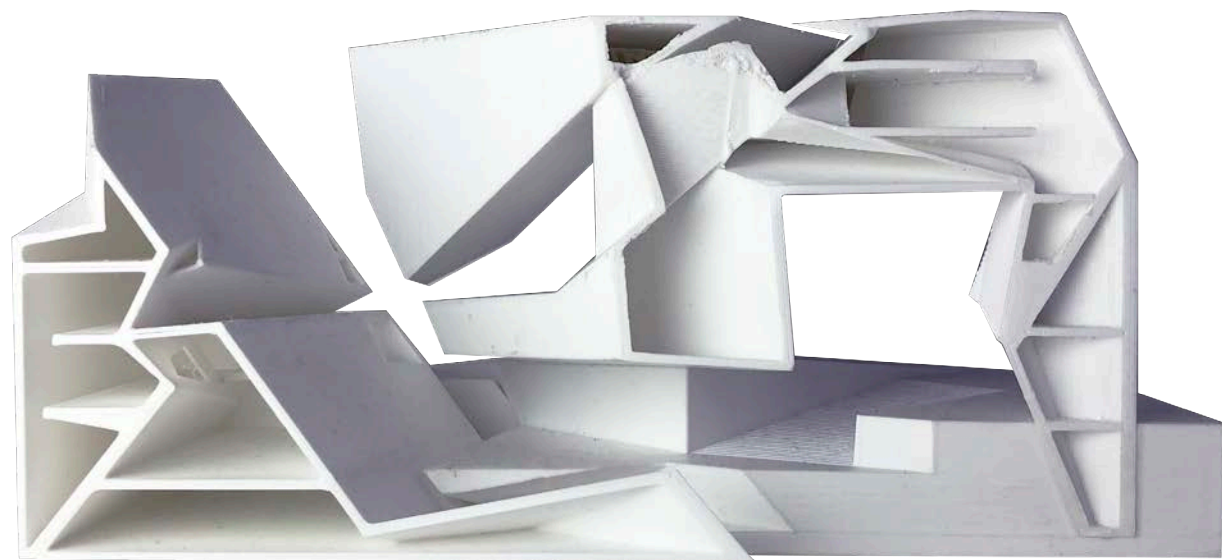
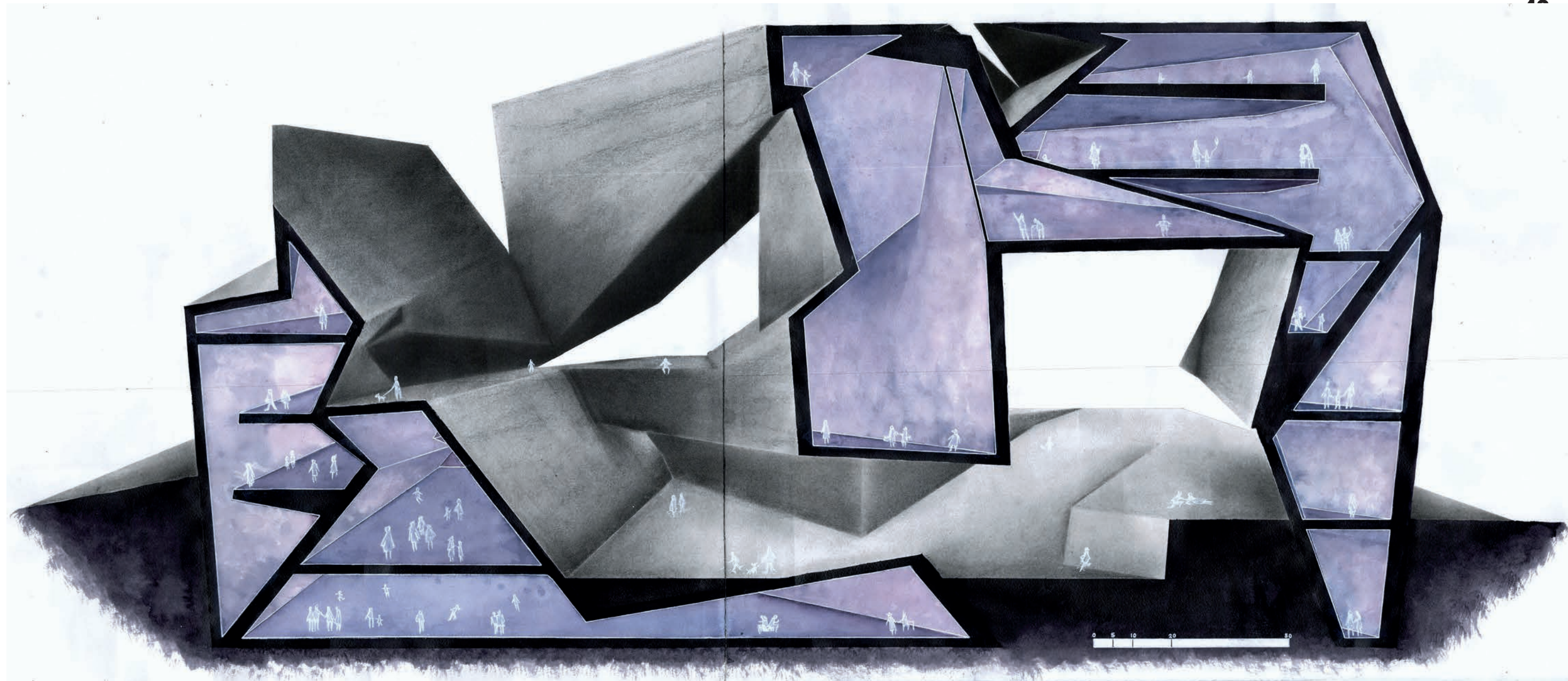
incogitable\_section

### INCOGITABLE

This planar dreamscape plays with the crescendos and diminuendos of surfaces that interlock in order to create a complex form that bridges major masses with thin skeletal spindles. In order to achieve this space of desire, a cube and pyramid shift and intersect, deleting and add parts of each other.

This dance reveals their new igocitable form, where its origins are indistinguishable.



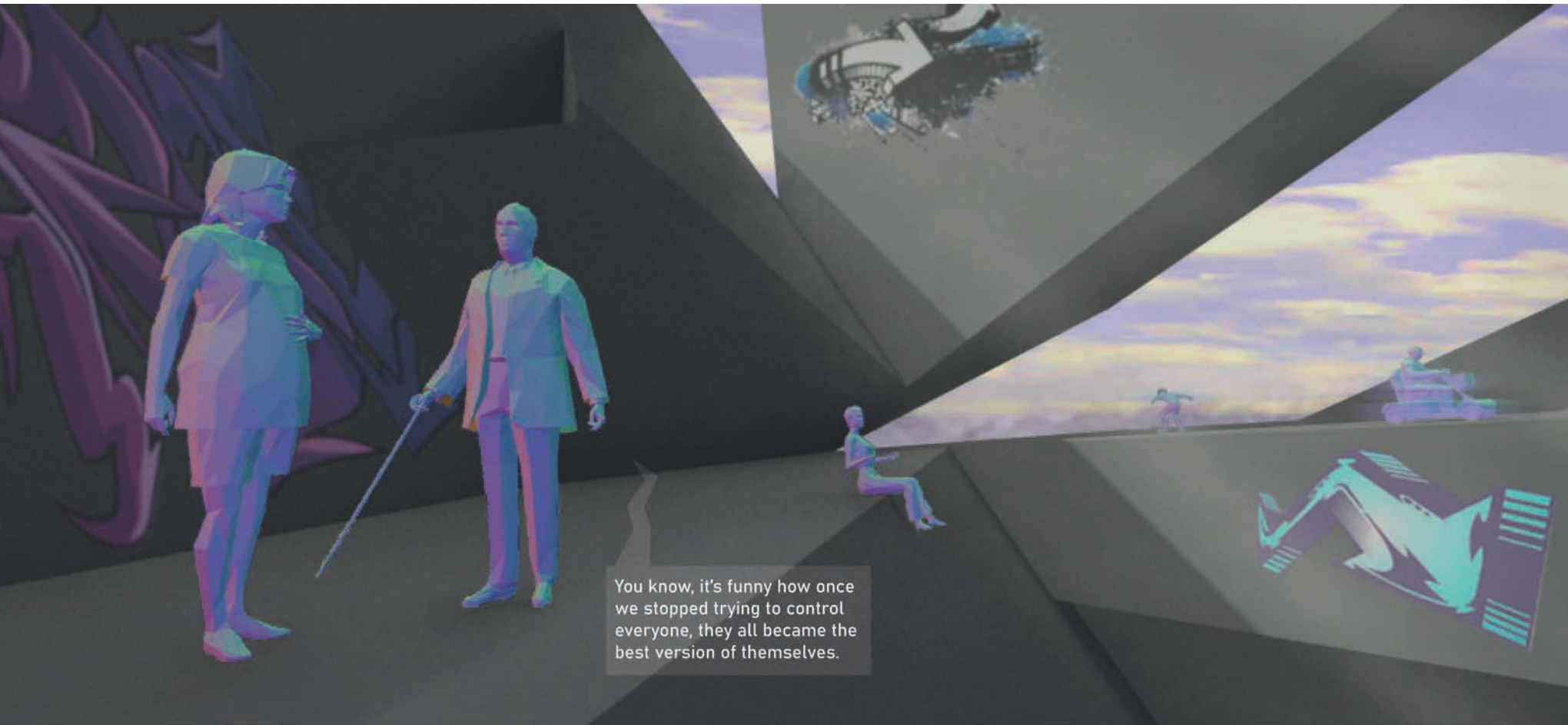


## INCOGITABLE

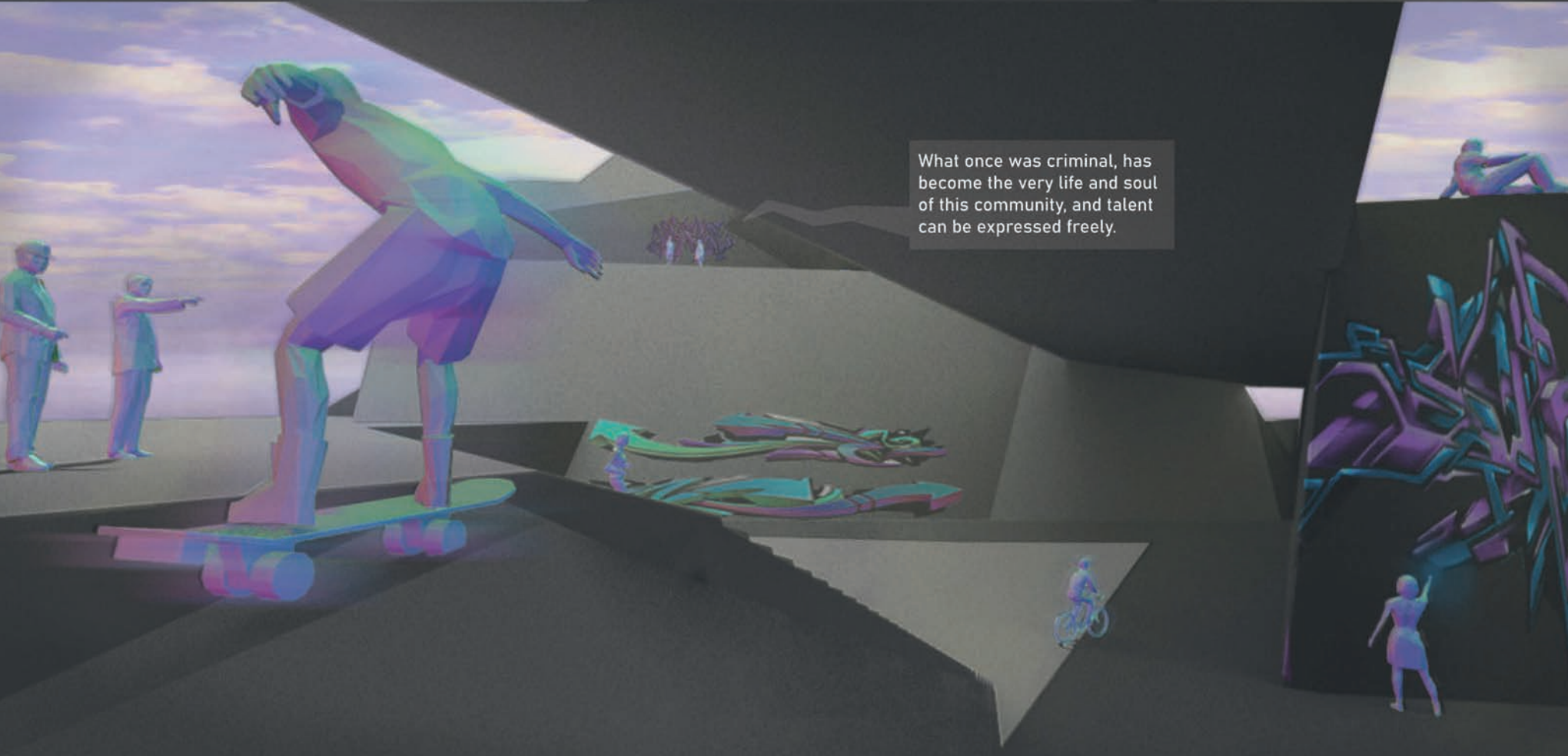
The incogitable form has taken a journey through various site conditions, exploring how sun and wind will affect the space both interior and exterior. In response to this form, the site has carved itself out to reveal a central courtyard that connects all major masses.

Despite not knowing the nature of its use, this space provides an exciting exhibition of spaces where walls fold into one another, earth becomes structure, and a community is born. Here it is a visitor's duty to question the status quo, and embrace creativity.

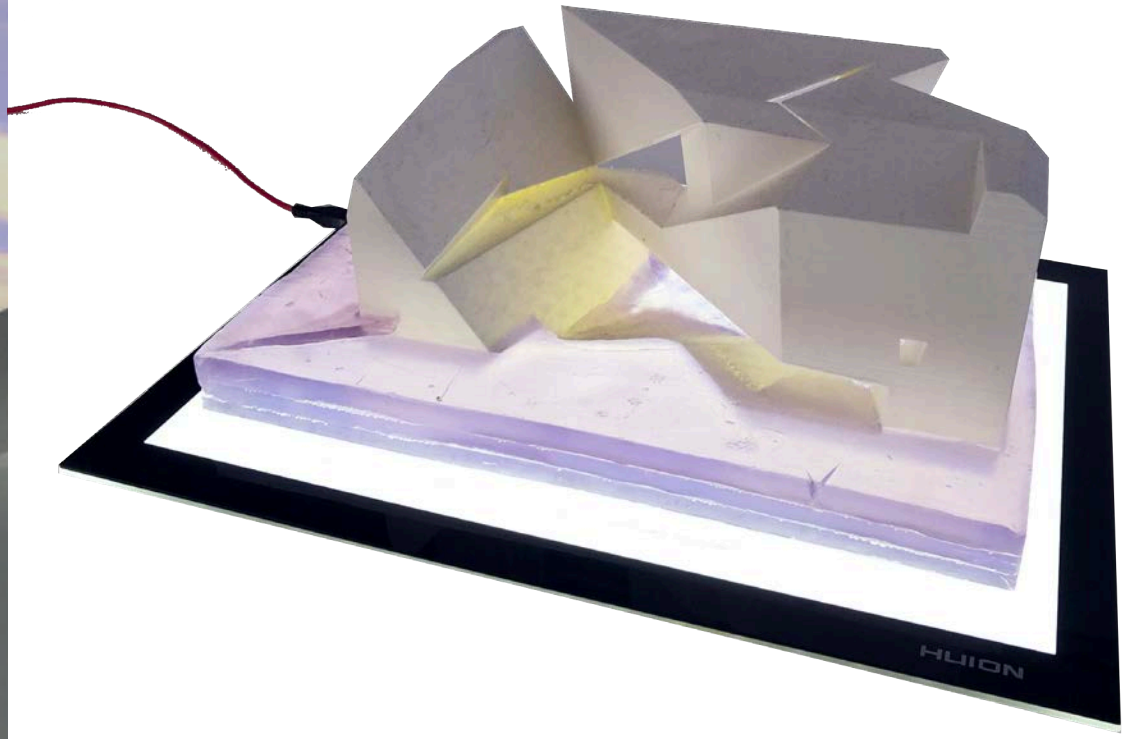
(i.e. come graffiti this place)



You know, it's funny how once we stopped trying to control everyone, they all became the best version of themselves.



What once was criminal, has become the very life and soul of this community, and talent can be expressed freely.



GLYCERIN IS CAST AROUND THE FORM IN LAYERS. THEN IT IS CARVED AWAY WITH INTENT.





T H E  
PHYSICAL  
MEMORY  
PRECINCT

The Hellenistic origins of epistemology share a strong ethical fraternity with the 2010s emergence of one of music's newest genres to be coined - vaporwave. It's fitting, in its own obscure way, that the iconography of the postmodern zeitgeist be aligned with the likenesses of ancient Greek gods, immortalized previously by the marble tycoons of old and re-contextualized now in the digital age. The tradition of carving these mythological busts is intimately tied to the ancient Greek tradition of sharing, collecting, and archiving knowledge.

With the idea that history need be recorded for posterity's sake came a thorough philosophical examination of the nature of knowledge itself. The Greeks were some of the earliest human thinkers to ask, "what is it to 'know' something?" and "how can we be sure about the exact nature of our existence?". And indeed! Many of their questions remain satisfactorily-unanswered to this day. Our continuous search for knowledge as a human species has consistently led to a need to reevaluate the criteria we set for "knowing". Simple perception via the senses hardly suffices; our senses can deceive and fall short of describing the universal intricacies that we must often deduce using scientific method.

So then it has often fallen on humans to question the very nature of their own existence. If there is no objective knowledge, what does it mean to be anything at all? Profound questions like this are often the bane of productive conversation, admittedly. While popular culture and the arts have often remained preoccupied with questions of a cosmically-metaphysical proportion since at least the 60s, this sort of quandry was more or less done away with by Immanuel Kant at the publishing of his *Critique of Pure Reason* in 1781. This seminal work of modern philosophy and its counterpart, *Prolegomena to Any Future Metaphysics*, satisfactorily settled the debate on the possible extents of empirical justification for knowledge. In a cosmic sense, he resolved with confidence

that truths about God, the universe, our existence, and the immortal soul were simply beyond the realm of logical justification. While leaving room for the expression of faith, Kant definitively shattered the lineage of philosophy tracking back to Plato & Socrates, which was indebted in an intellectual pursuit of somehow proving ideas of infinite nature. "To hell with it all," says Kant indignantly in his work (I'm paraphrasing here), and the philosophical community since has more or less remained unshaken by discussions of this nature in the mainstream.

Artistic movements in the same vein as vaporwave remind us that some of these discussions may yet hold credence in our culture. While the subtleties of the genre can vary from artist to artist, the general aesthetic slant embraced therein is typically built upon a playful appropriation of "vintage" pop culture, and the haziness of its sound is derived in its simplest form from the slowing/pitch-shifting of 1980s R&B hits. The intravenous nostalgia administered through the typical vaporwave release, often offered through online music labels and indie distributors (or sometimes even self-released) is meant to evoke visions of a post-capitalist world that irreverently repurposes past cultural zeitgeist as a form of weaponized musical détournement.

Now, how might architecture embrace this same attitude? It wouldn't be much of a treatise without answering this question.

Truthfully, who knows?

Harder than predicting a musical genre that sometimes consists of little more than the slowing down of a vinyl record, we may never predict the ways in which architects might begin to exploit existing iconography in defiance of status quo, or what the resultant built environment might look like when the architect begins to function more as an arbiter of rehashed designs than a proctor of forward-thinking experiment.

I'm not insinuating here that the nature of vaporwave is inherently "lazy" or "easy" - rather, I find it fascinating to imagine a world in which the self-renewing amalgam of popular capitalist iconography is continually challenged, appropriated, and then reinvented in an architectural ouroboros of half-perceived physical memories that duck and weave through our subconscious like signal loss thru ye olde 56k modem.



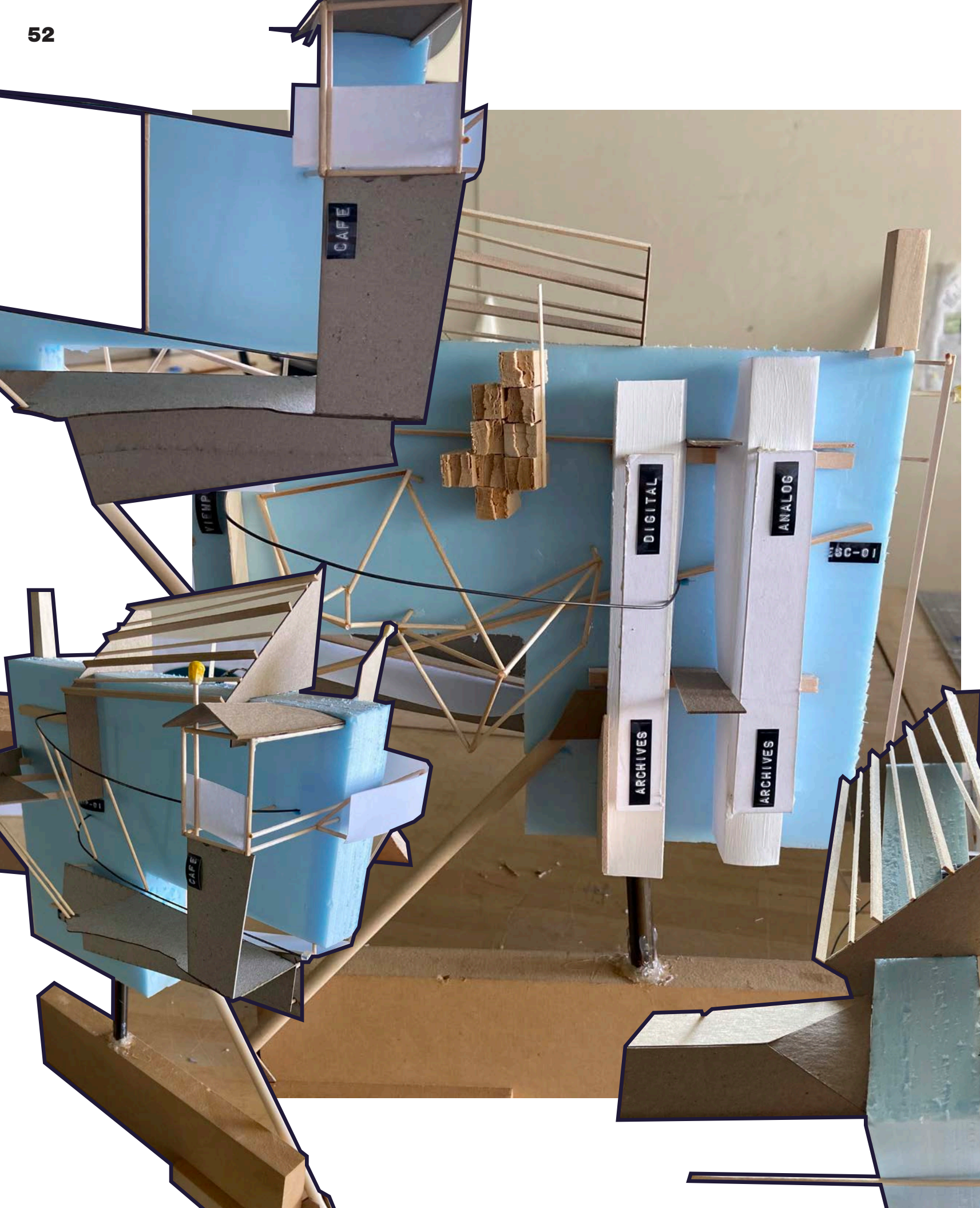
### THE FULL PROJECT BRIEF...

is revealed. To be tackled during the double quarter, now in a partnership: a new main branch for the Oakland Public Library system, whose current architectural incarnation boasts a bewilderingly-lackluster cuboid massing sans daylighting, public amenities, and even accessible entrances.

To fully tackle this issue, the Piccoup x De La Cruz partnership hoped to draw inspiration from the site's various cultural precedents, recognizing that this choice should be aimed at bringing social equity and personal creative expression to the modern library.

The ethos of the project recognizes the artistic diversity and significance of Oakland and its people, visualizing a space where the happenings of the street are pulled up into the library - one of the last public sanctuaries with the opportunity of flaunting the interior-exterior relationship playfully.



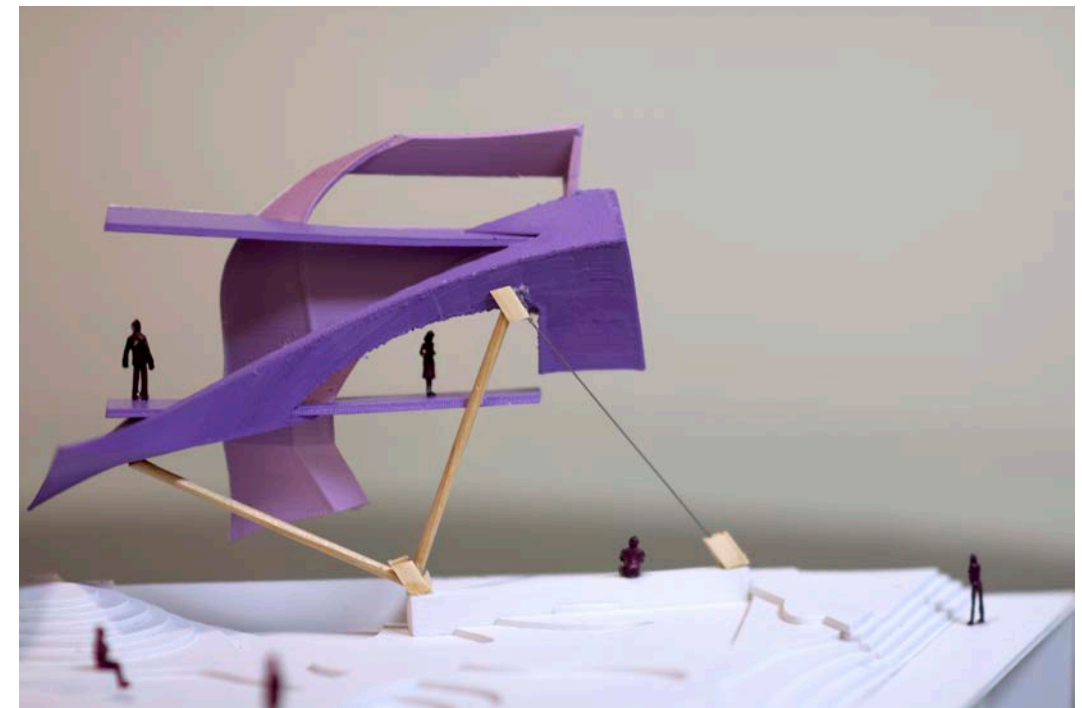
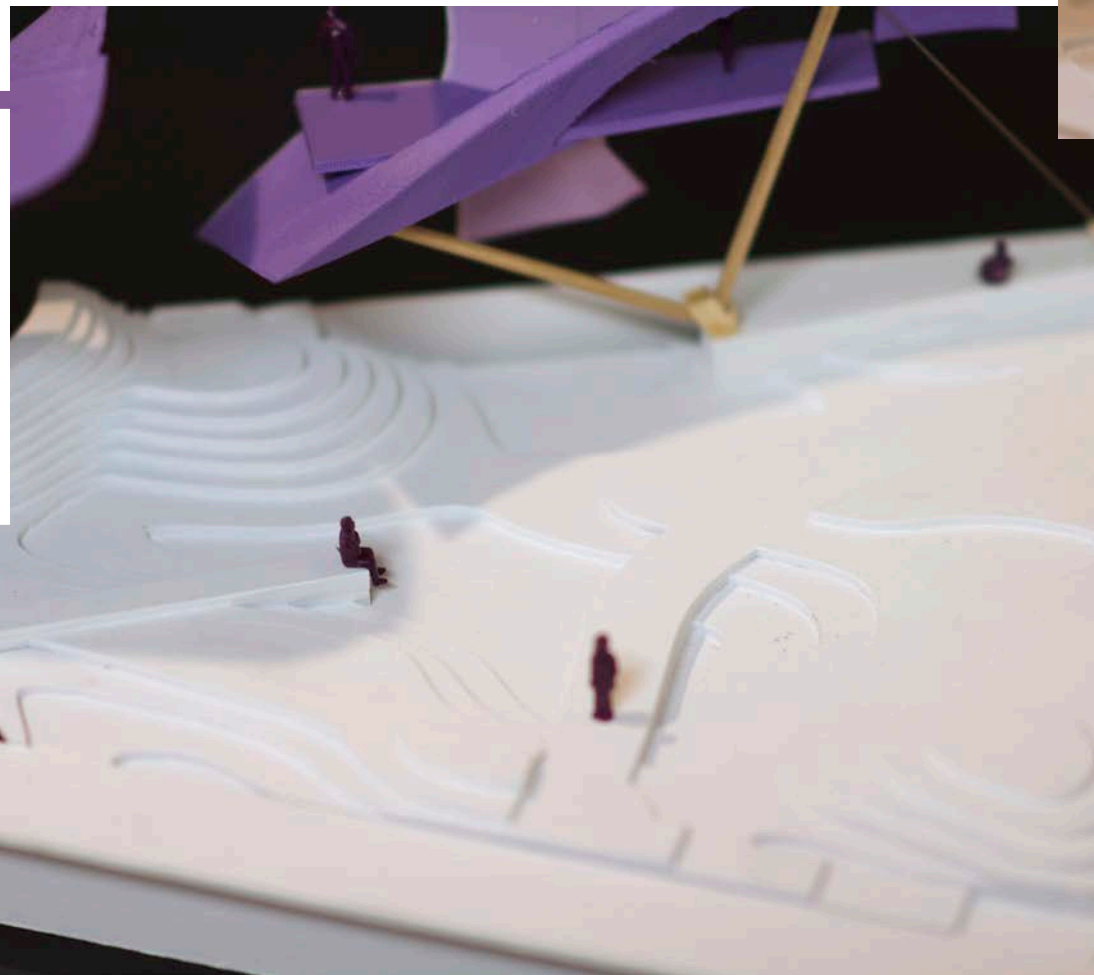




Early abstract studies (previous spread) attempted to fuse two methodologies of form identified by each member of the partnership - the use of various mystifying "bridges" as a connecting fabric of the space from Incogitable, and the notion of a central void, burrowing through masses from Replica.

The sketchlike physical representations developed for the first quarter midreview grasped at an ambitious cantilevering geometry, tethered by a symbolic inversion of Replica's burrowing chamber from an aerial ascension to a subterranean split.

The building bears strongly against the street grid axes, and is instead preferential to aligning its wide axis to the sun's path in order to shield a high surface area during hot months and provide lower sun penetration during most of Oakland's cooler months.





The monumental public promenade creates a deep chasm in building form, allowing light to follow circulation down to the subterranean atrium. For additional climate control, the central plant is nestled under the staircourt.



Radiant surfaces are affixed to or embedded behind concrete walls following the staircourt down, providing a sense of cradling heat to occupants outside the climate control of the building.



A thoroughfare for public transit, deliveries, and other utilities is cut through the corner of the building, bringing sources of exhaust gasses into a controlled environment to be sequestered during wait times and released gradually as nutrients for the green roof above.



An elevated reading room overhangs a public park, providing shade adjacent to the building entrance and stunning vistas of the nearby Lake Merritt. Mechanical menagerie follows the building's cantilever structure up to higher floors.



A tall vertical "shaft" serves as the heart of the library - visually bridging the subterranean concourse (which links to studio spaces, services, and exhibits) with aboveground offices and literal walkways which cut across the chasm.



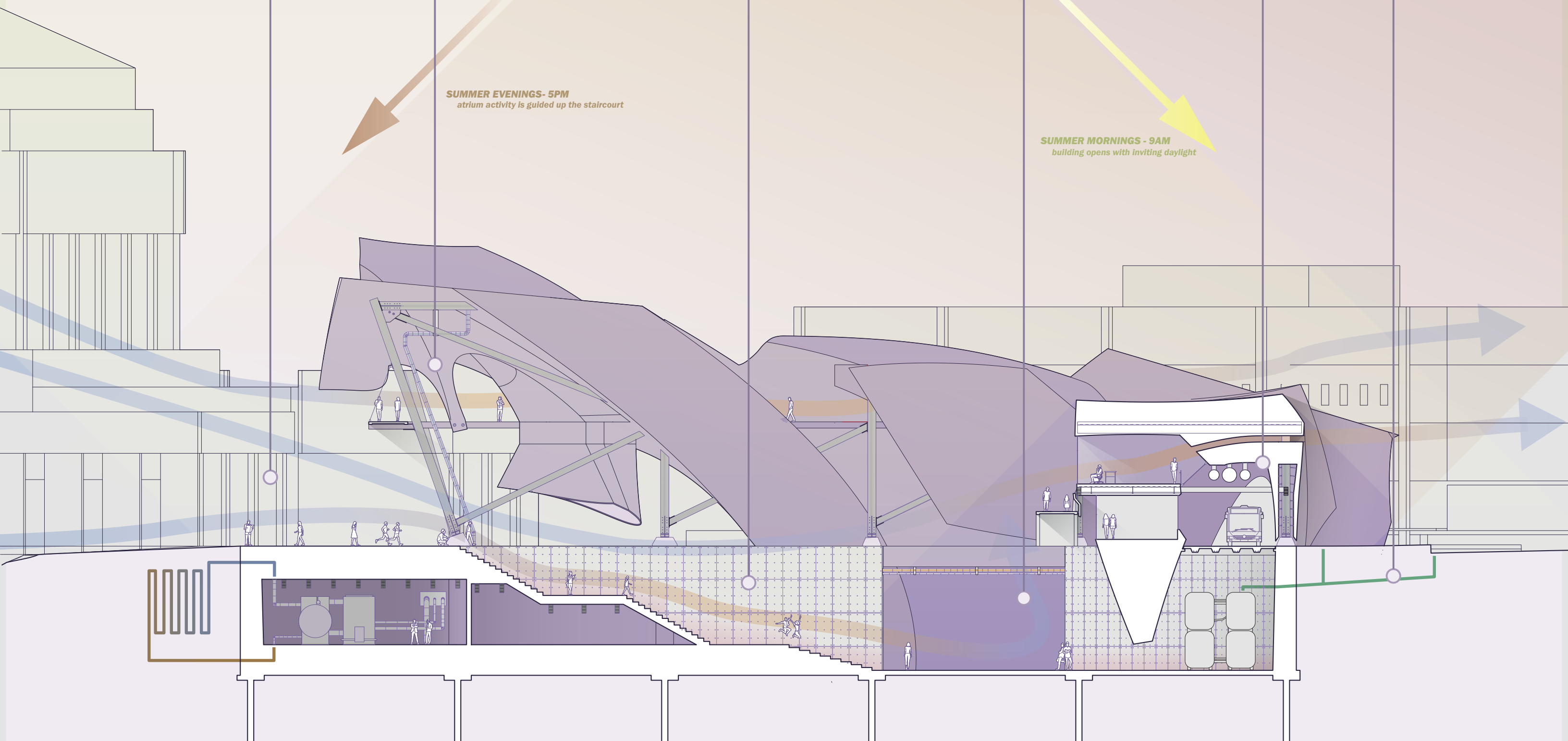
Some municipal storm drainage is diverted to the building's holding tanks, as well as runoff from the building's hardscape and roof surfaces. Collected greywater is then pumped to the green roof gardens for sustainable beauty.



**SUMMER EVENINGS - 5PM**  
atrium activity is guided up the staircourt



**SUMMER MORNINGS - 9AM**  
building opens with inviting daylight





Daylighting is controlled through clerestory windows, maximizing northern glazing, southern shading, and the penetration of natural light into the public promenade of the chasm.



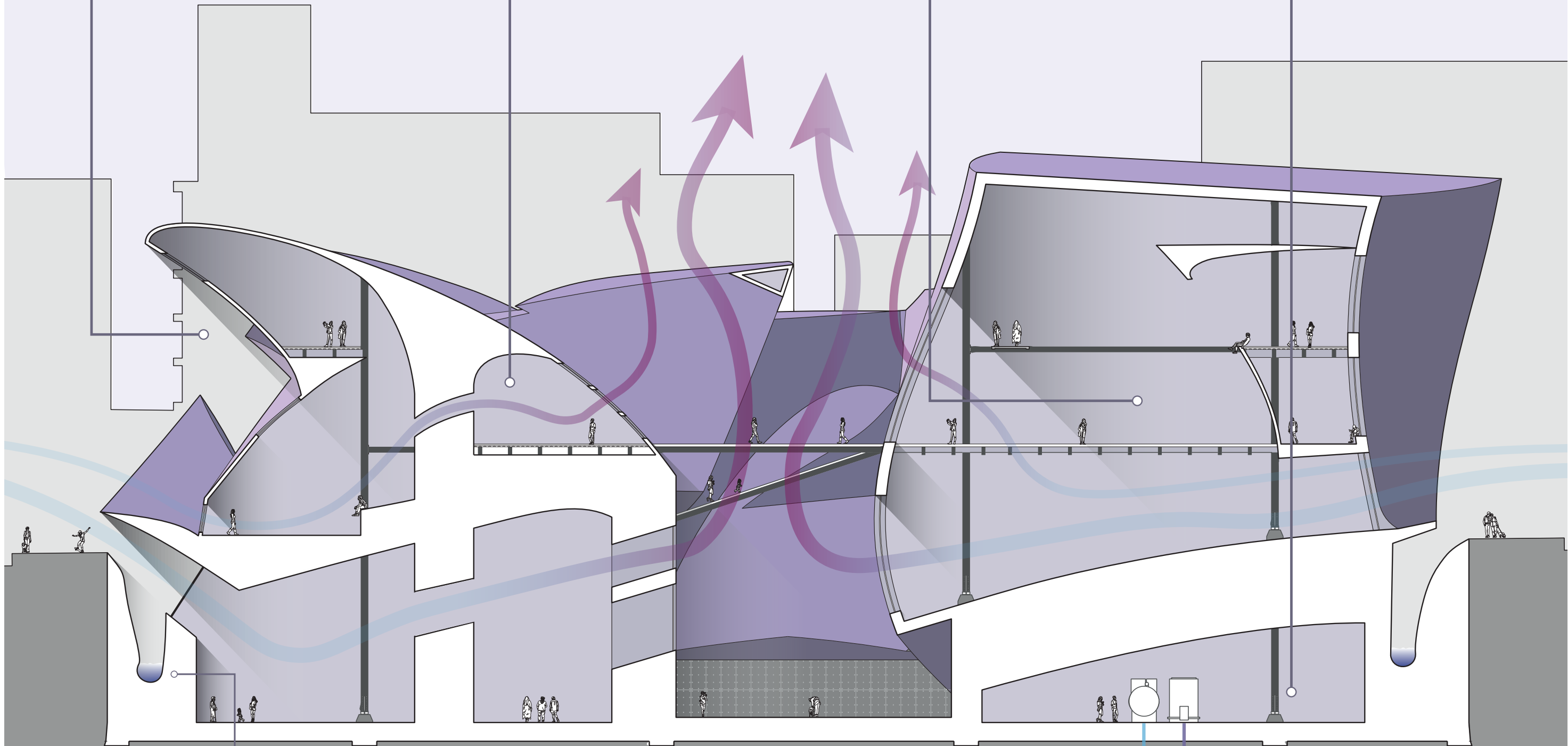
Ventilation is achieved through cross ventilation from the street through the two main masses. The chasm as well as operable glazing allow for stack ventilation to carry hot air through and out.



Vertical stack fill the archives, within the stacks is an interior space where books are easily accessible. Bridges circulate through the archives and the chasm, eventually leading to a reading room.



Structure utilizes a grid of glulam beams that rest on a platform of concrete foundation and shear walls. Isolated studio spaces are in concrete while airy reading rooms are open with glulam spans.



Storm runoff is collected from the side walk and outdoor spaces as grey water in order to be reused on site. This reduces a lot of water waste and can be used to water plant life on green roofs.



Radiant floor heating heats concrete spaces that are subterranean. The rest of the structure relies on a fan coil unit which is the most cost effective mechanical system and has the best EUI.

RIDE <sup>T</sup> <sup>H</sup> E FENCE  
(ANTIBODIES)

A verbal essay on the subversive nature of the United States' institutions, "Ride the Fence" by the Coup can be interpreted as an anthem to struggles faced by the Black community and other marginalized citizens of the U.S., especially in the group's native Oakland. At a more in-depth glance, it reveals the importance of understanding the root of socio-cultural and economic oppression, and how the government perpetuates the structural inequalities that disable these communities from the pursuit of happiness. By naming and evaluating centers of power such as the justice system, the politicians/corporations who write the laws, and the officers that enforce them, we can understand why they are the primary aggressors against Black rights as human beings.

The song speaks to the idea that ignorance is bliss; the turn of phrase "riding the fence" highlights citizens who are aware of the issues that perpetuate inequality and the marginalization of a large group of people solely based on the color of their skin. These citizens are "riding the fence" because, despite their awareness, they do not take action to defend or offend and think that merely not being outright "racist" to a person of color's face is clear of their duty:

Take a look around and be for or against  
But you can't do shit if you ridin' the fence

The Coup declares their adversarial stance against imperialism, corporations, antidepressants, FBI operatives, narcotics, and vice. What do all of these things have in common? They have all contributed to the dismantling and destruction of Black communities since their creation. In 1864, the United States passed the Thirteenth Amendment to the Constitution which abolished slavery, except as a punishment for crime.\* Since that day, outright slavery has been replaced with mass incarceration. This change stemmed from an effort by following Presidential administrations to fight crime, which was a method allowing the justice system to criminalize anyone they considered a social justice problem. This required police officers, for example, to apprehend the criminals.

White America proceeded to create an image of Black men and women as evil and savage; they influenced American citizens to envision Black people as criminals. Even after the Civil Rights Movement, any community that was not white was portrayed by mass media as the degrading stereotypes the White community projected onto them.

The law enforcement, specifically police officers, responded to the story being told by growing their ranks, filling them with the racist people that sought an elevated seat of power. Today, police officers perform modern-day lynchings on camera for all to see and never face legal punishment for their actions, and this is reflected in the lyrics:

9-1-1 marks the anti-christ  
They anti-social, pointin' M-16's;  
Guess I'm anti-the-anti-n\*\*\*\*\*-machine

Police brutality and violence has been around since the first African human being was stolen and brought to this nation as a slave. For every member of the Black community, no matter how upstanding a citizen they are, a 911 call threatens a death sentence. The United States has developed a system of racial oppression that forces entire communities into a cycle of economic segregation that is very difficult to escape. While Black men only make up 6.5% of the US population, they make up 40.2% of the US Prison Population. White men have a Lifetime Likelihood of Imprisonment of 1 in 17, whereas Black men have a *1 in 3* likelihood.

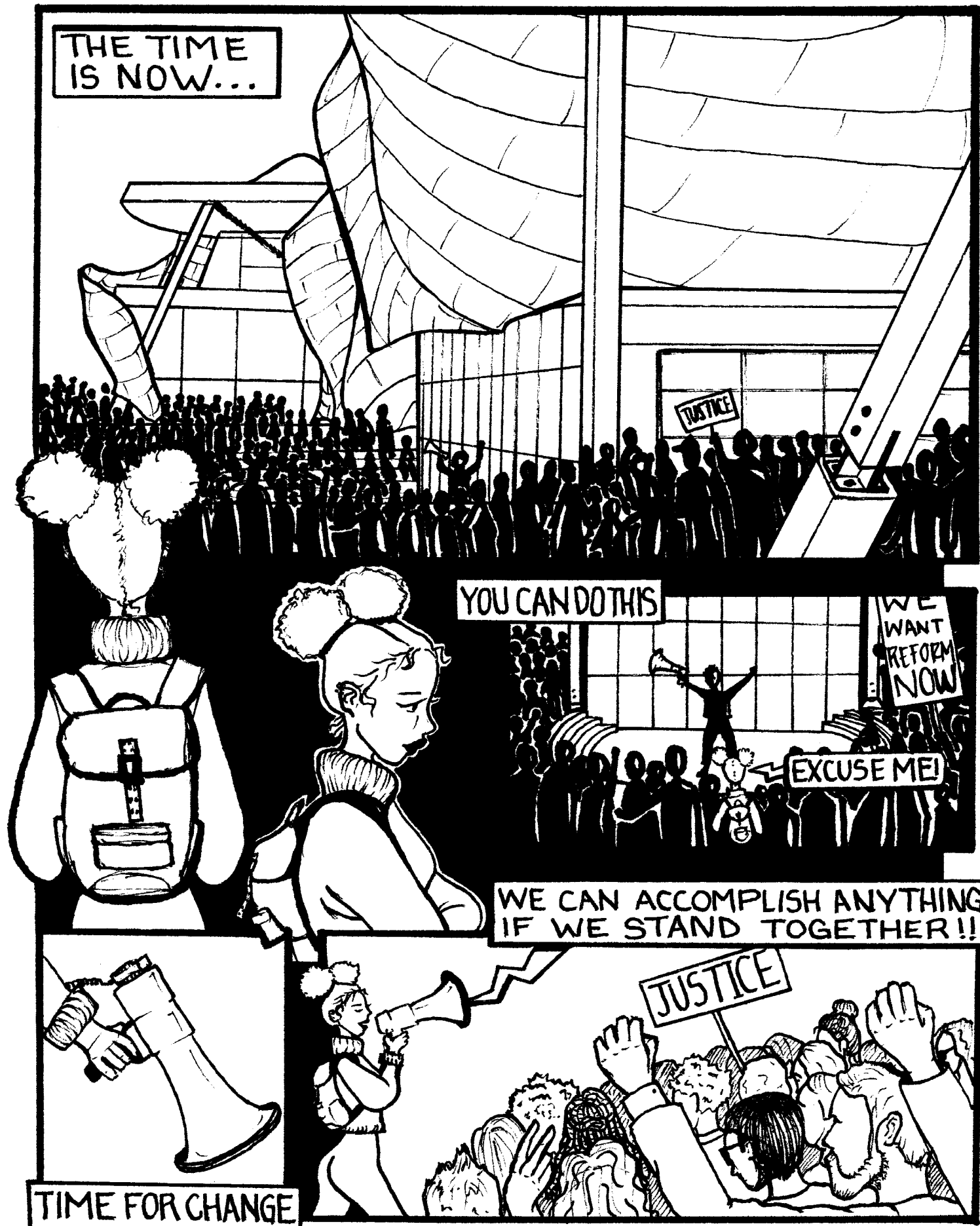
Tired of bein' hunted like an antelope  
Take the system by the throat  
That's the antidote

This nation is depriving Black families of their fathers, sons, & brothers. Women and children die because white supremacy has gripped the way this country functions. Slavery still exists behind bars, and White people profit off their uncompensated labor. The white middle and upper class have risen on the backs of oppressed people who are not given the rights that US citizenship should require. Privilege is demonstrated when racism is recognized as unethical, without acknowledging that one person's direct advantage, is disadvantaging another person.

We are now on the horizon of a significant opportunity to change the way the system works so that it affects all people within the United States with equal respect for life, freedom, and the pursuit of happiness. All lives cannot matter if Black lives don't matter. This Civil Rights Movement isn't about only Black lives mattering, it is about recognizing that a large group of people is consistently marginalized and in danger compared to their White counterparts. Know your privilege, cherish life, use your power in favor of social equity and love.

So I pose a proposition  
Take a look / be in support or opposition  
Then be proactive / proceed with confidence  
'Cause you know that you can't change shit by  
*ridin' the fence*





THE TIME IS NOW...

YOU CAN DO THIS

WE CAN ACCOMPLISH ANYTHING IF WE STAND TOGETHER!!

JUSTICE

WE WANT REFORM NOW

EXCUSE ME!

JUSTICE

TIME FOR CHANGE



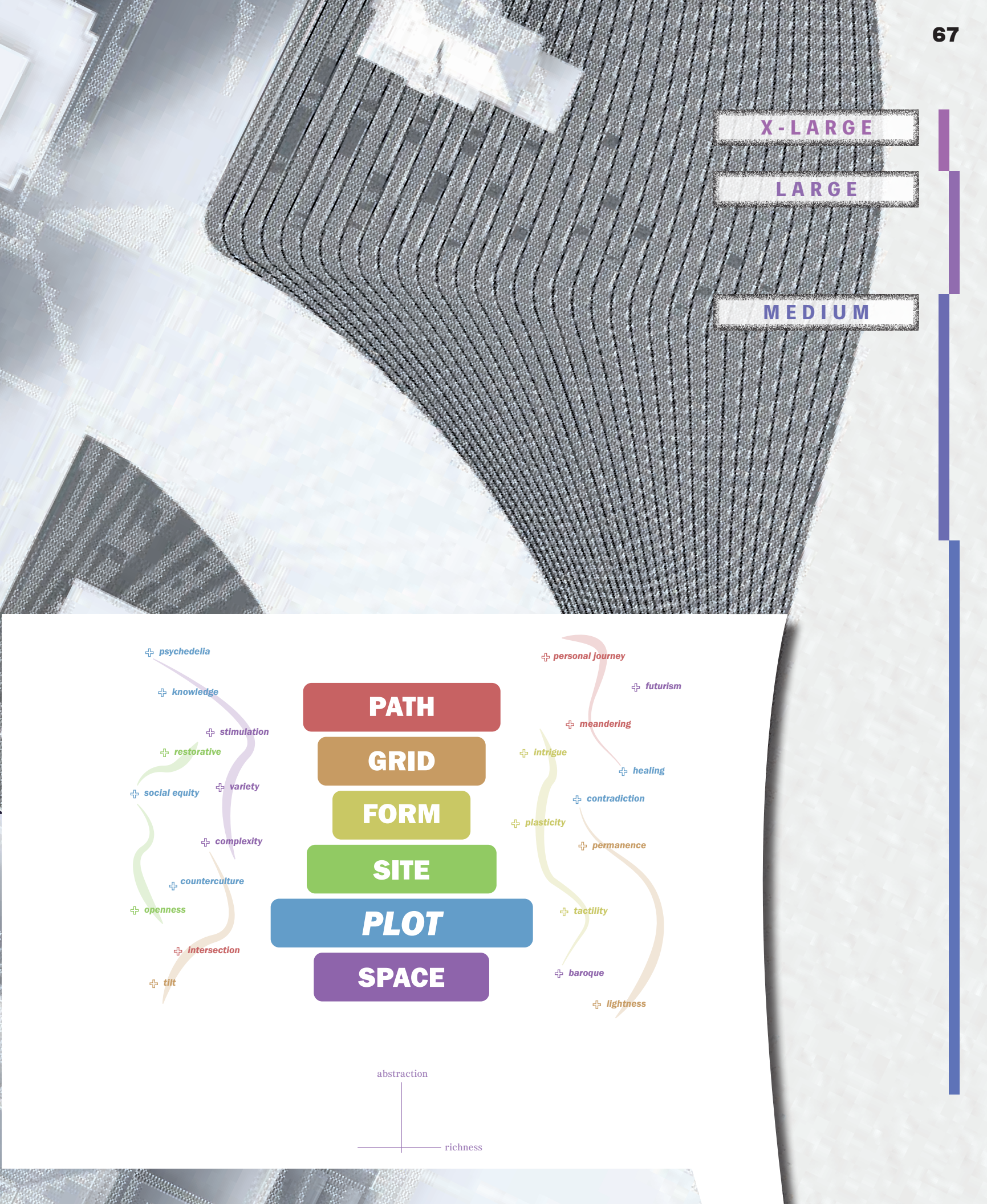
LET'S GO TO THE LIBRARY

WHY THOUGH? LIBRARIES ARE SO BORING...

REALLY? I DISAGREE, I BET I CAN CHANGE YOUR MIND.

STILL THINK THAT LIBRARIES ARE BORING?



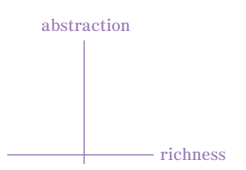
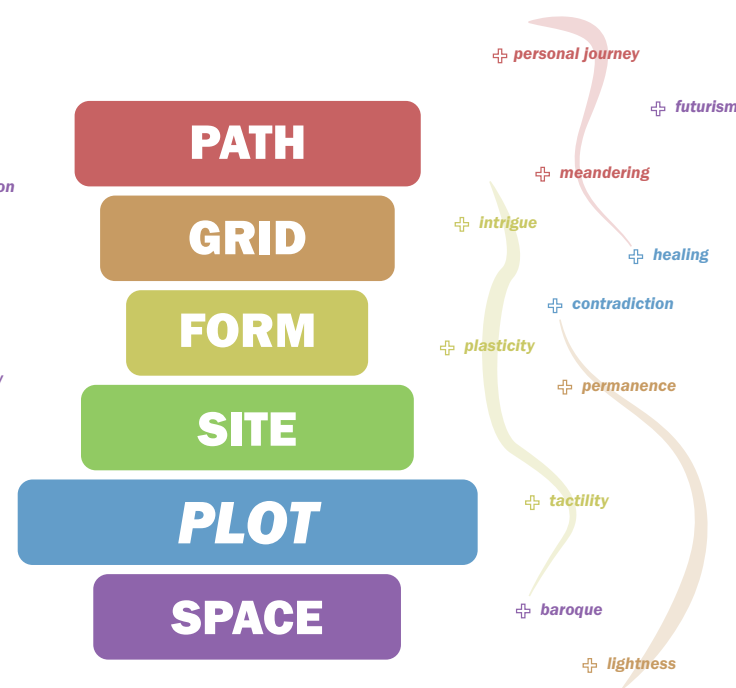


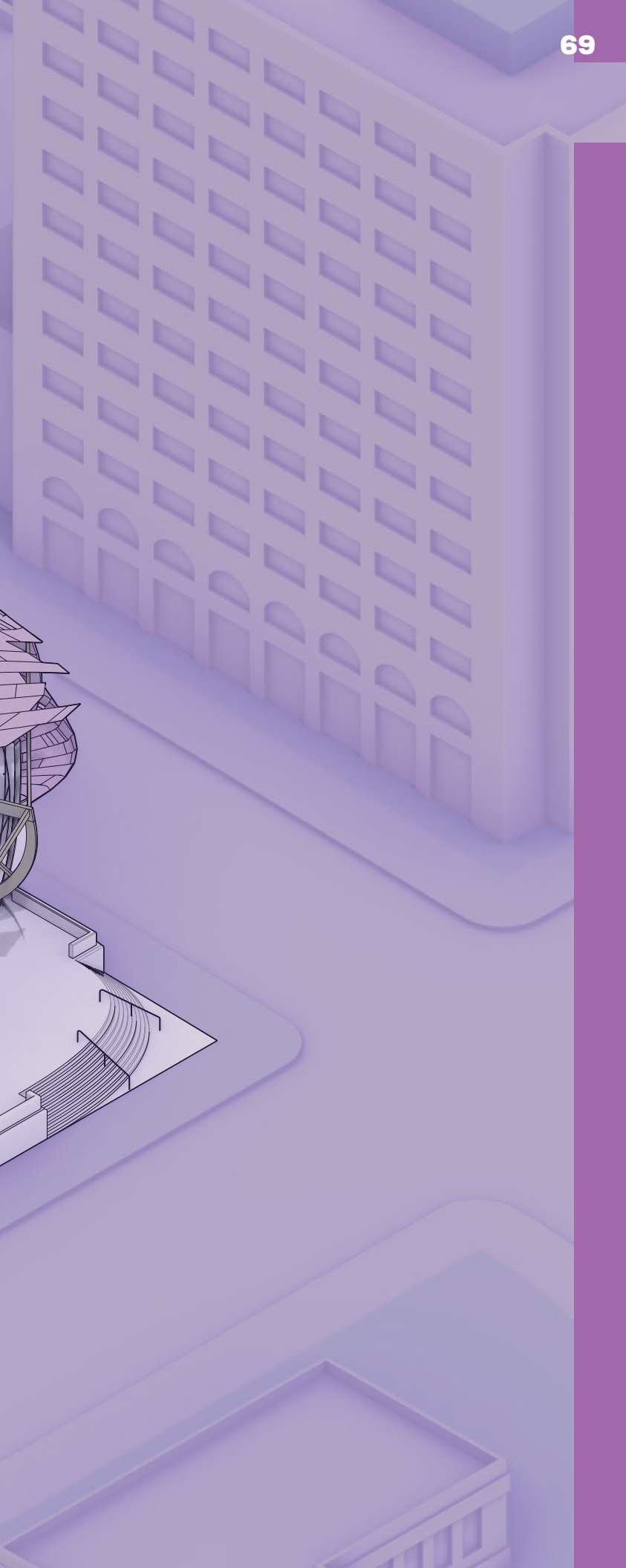
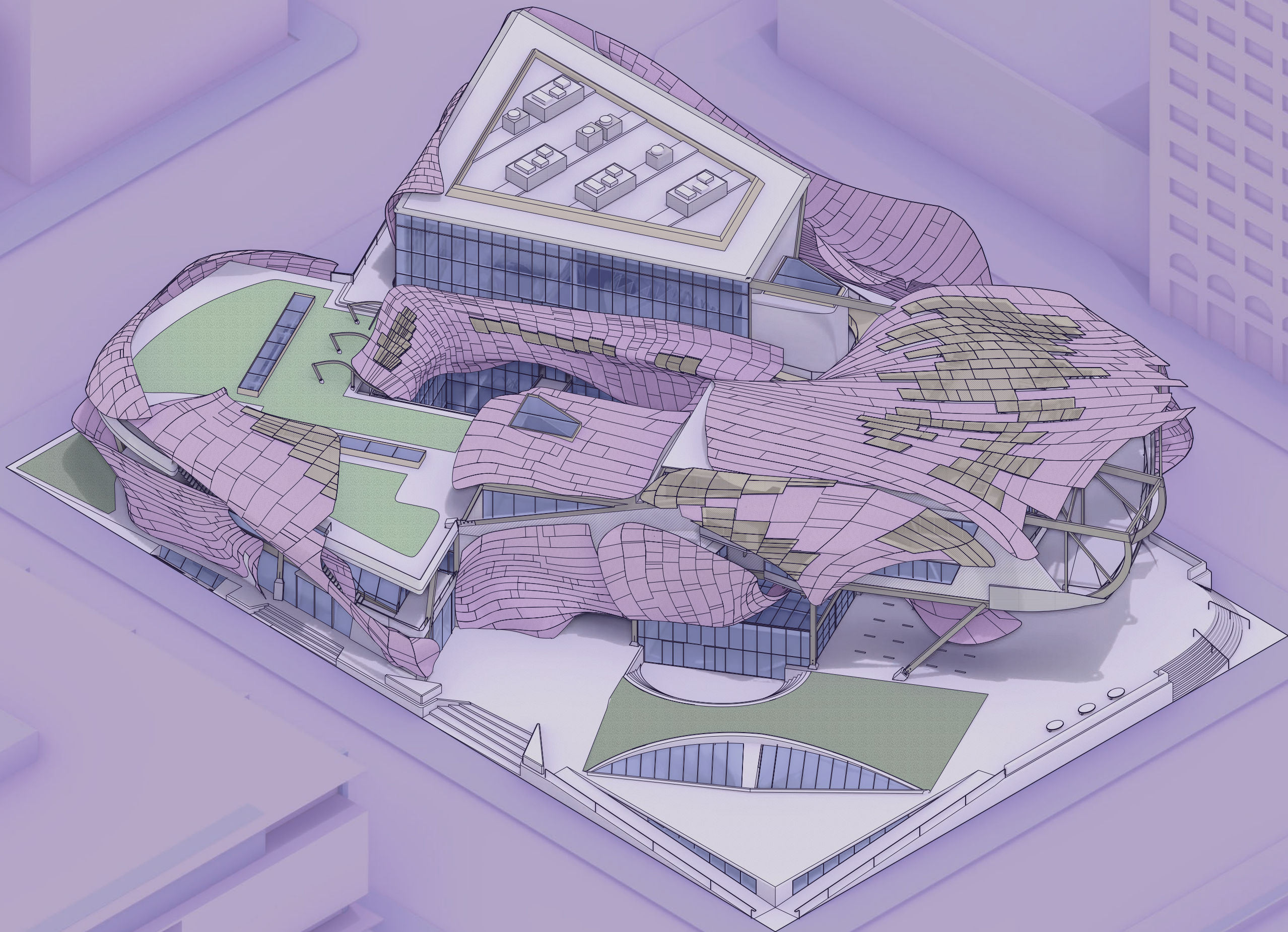
X-LARGE

LARGE

MEDIUM

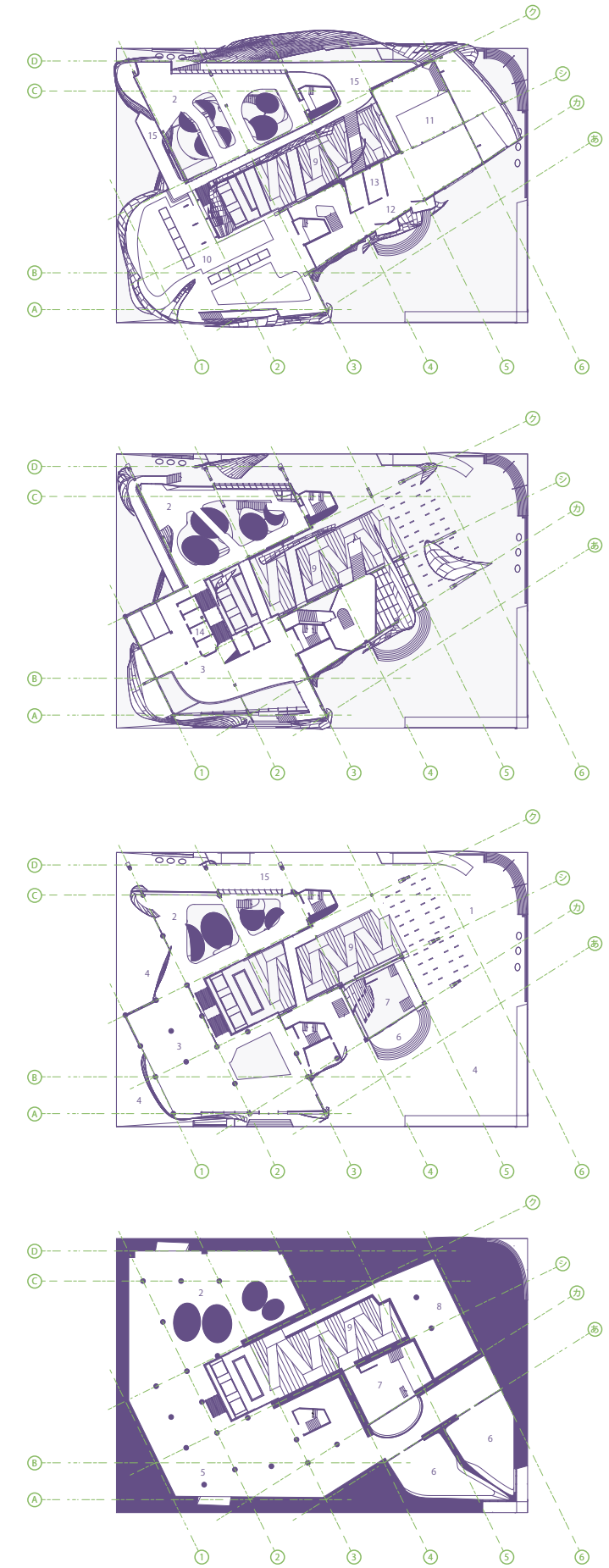
プロジェクト

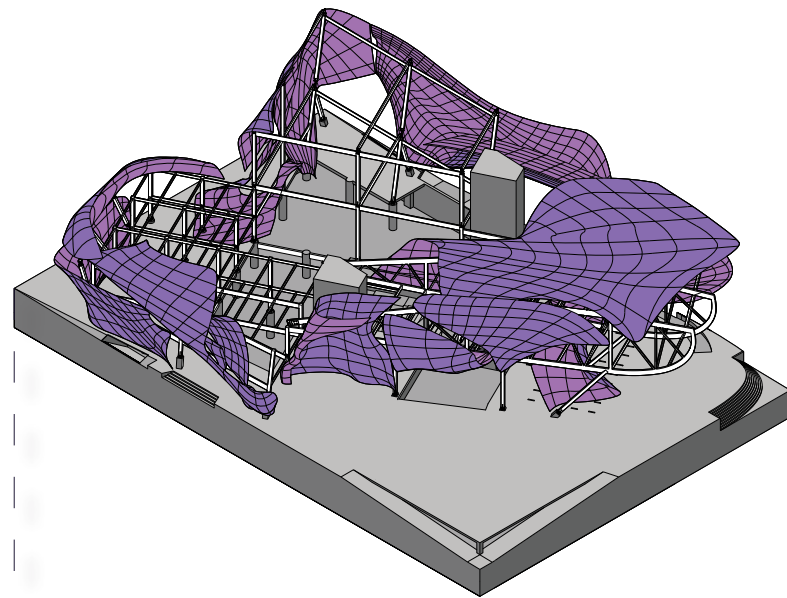






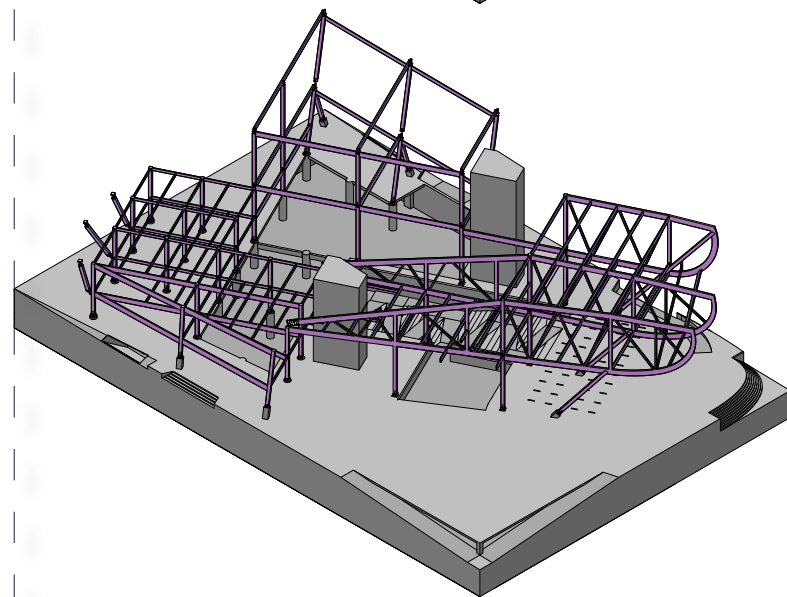
- |                       |                    |
|-----------------------|--------------------|
| 1. FRONT PORCH        | 8. MECH. ROOM      |
| 2. ARCHIVES           | 9. ATRIUM / CHASM  |
| 3. CIRCULATION STACKS | 10. ROOF GARDEN    |
| 4. PUBLIC LAWN        | 11. READING LOUNGE |
| 5. AMPITHEATER        | 12. SOLO PODS      |
| 5. CISTERN            | 13. GROUP PODS     |
| 6. MAKERSPACES        | 14. ADMIN OFFICES  |
| 7. CAFE               | 15. BREEZEWAY      |





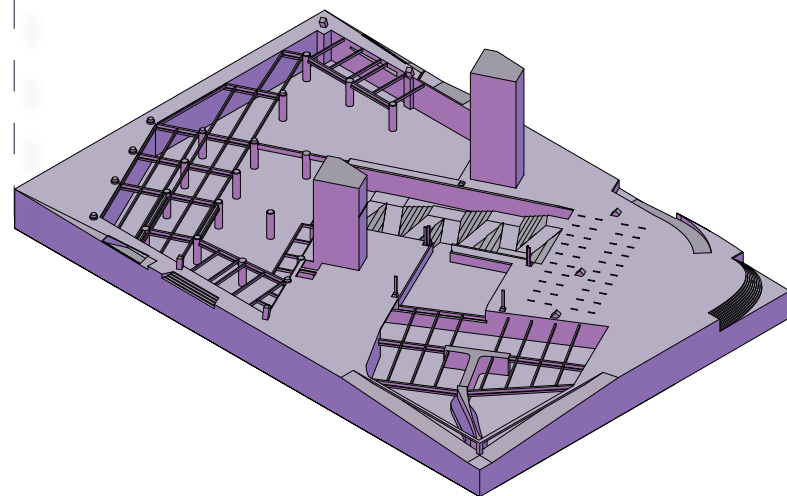
**ULTRA-HIGH PERFORMANCE CONCRETE**

Expresses a divergent form that exists between itself and the skeleton



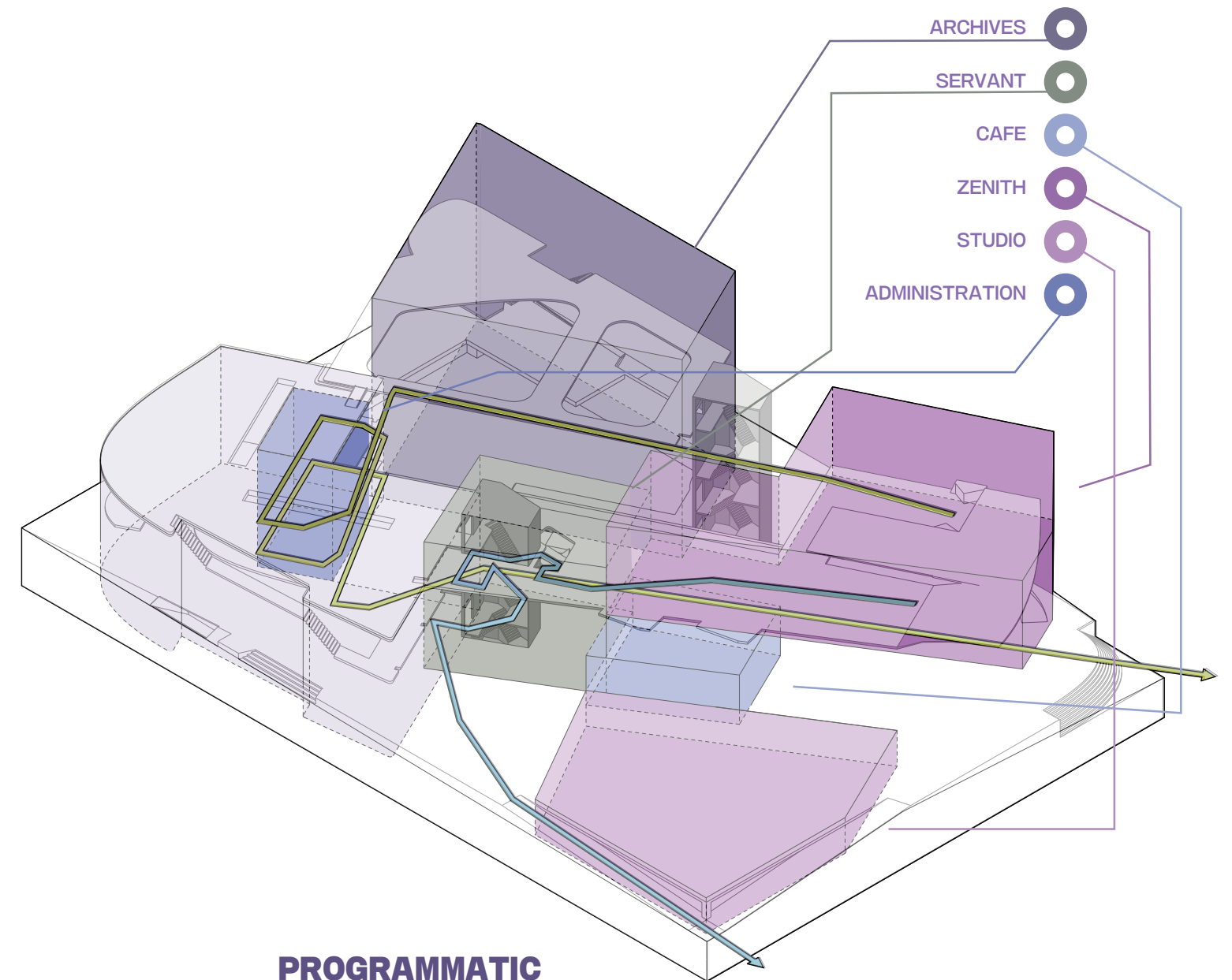
**GLULAM TIMBER**

Built up in a rigid, skeletal grid system



**CONCRETE PLINTH**

Serves as tectonic base from which the form erupts



**PROGRAMMATIC BLOCKS**

Chunks of programmatic associations which drive users of various types through unfamiliar spaces

# THRESHOLD



FLOWS INTO:

# INTERSTITIAL



BLEEDS INTO:

# APPENDAGES



COUNTER-WEIGHTED BY:

# BODILY MASSES



RELEASED BY:

# EXTENTION



## 到着 THE ARRIVAL

Along any path of entry, curiosity is piqued by the curvaceous UHPC panels that introduce the will to discover the microcosms of space revealed where the facade peels away. The desire for explorative knowledge is amplified.

## 切れ間 THE CHASM

An interstitial layer exists between the curvilinear building form and the heavy tectonic thermal envelope. In the traversal of staircases that burrow down through open courtyards or up through double skin facades. The journey ahead is mirrored in bridges weaving through the major spaces. In an architecture of honest epistemology, there is no singular path to knowledge.

## 撮要 THE LIBRARY

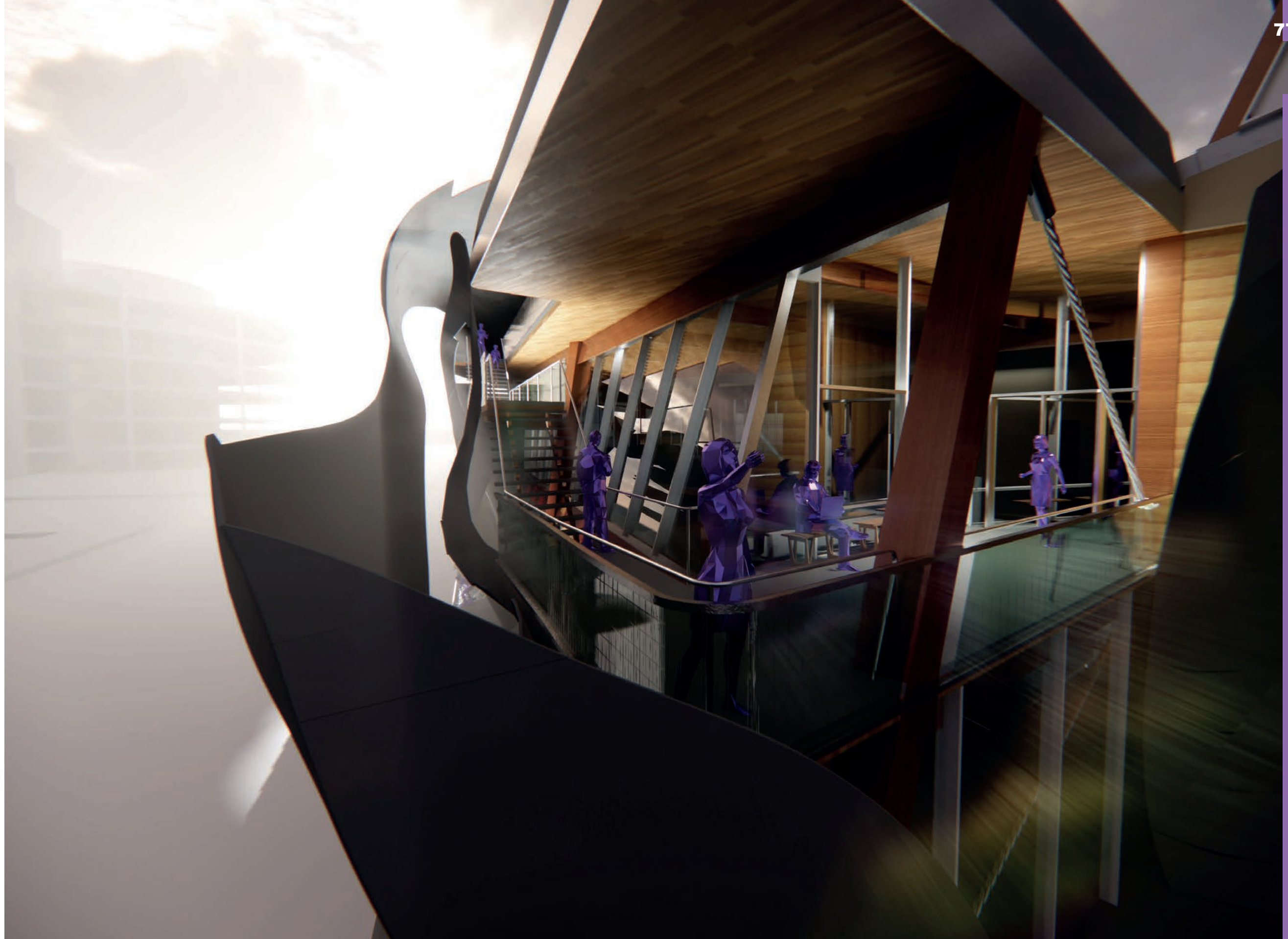
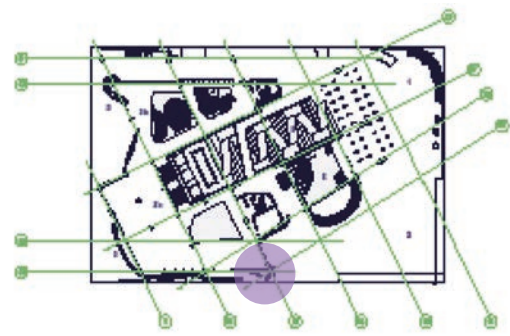
Inside the main library bodies, the user's thirst for knowledge is activated. As the tectonics reveal their clarity in contrast to the facade, the complexity of the space is expressed now not through form, but through topology which generates more exploration through varied paths. This journey can be shared or undertaken solo - the architecture has no preference.

## 記録 THE ARCHIVES

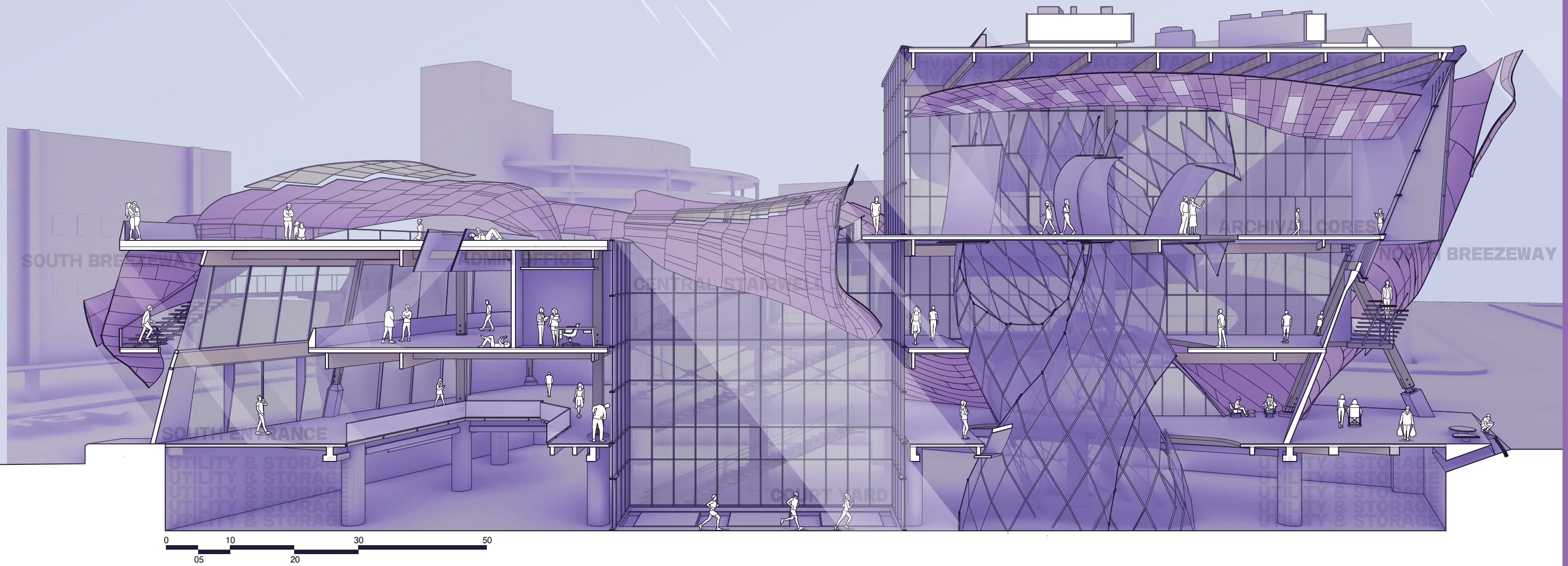
Within the pivotal archives, the mind is greeted by towering book stacks offering unilateral access to a multitude of resources and media. These stacks thrust upwards through the winding catwalk-like floors in a forest of bridges, tunnels, and staircases. This is the overwhelming and sublime twilight zone between discovery and understanding.

## 天頂 THE ZENITH

Curiosity and discovery have guided the mind to the highest space. Their journey has been circuitous and at times ambiguous, like the facade. Knowledge becomes understanding in this space, which becomes power following departure to the external world. Here, the user reflects, and the space physically thrusts them forward to exercise their new understanding of the world they live in and how they might mould it.

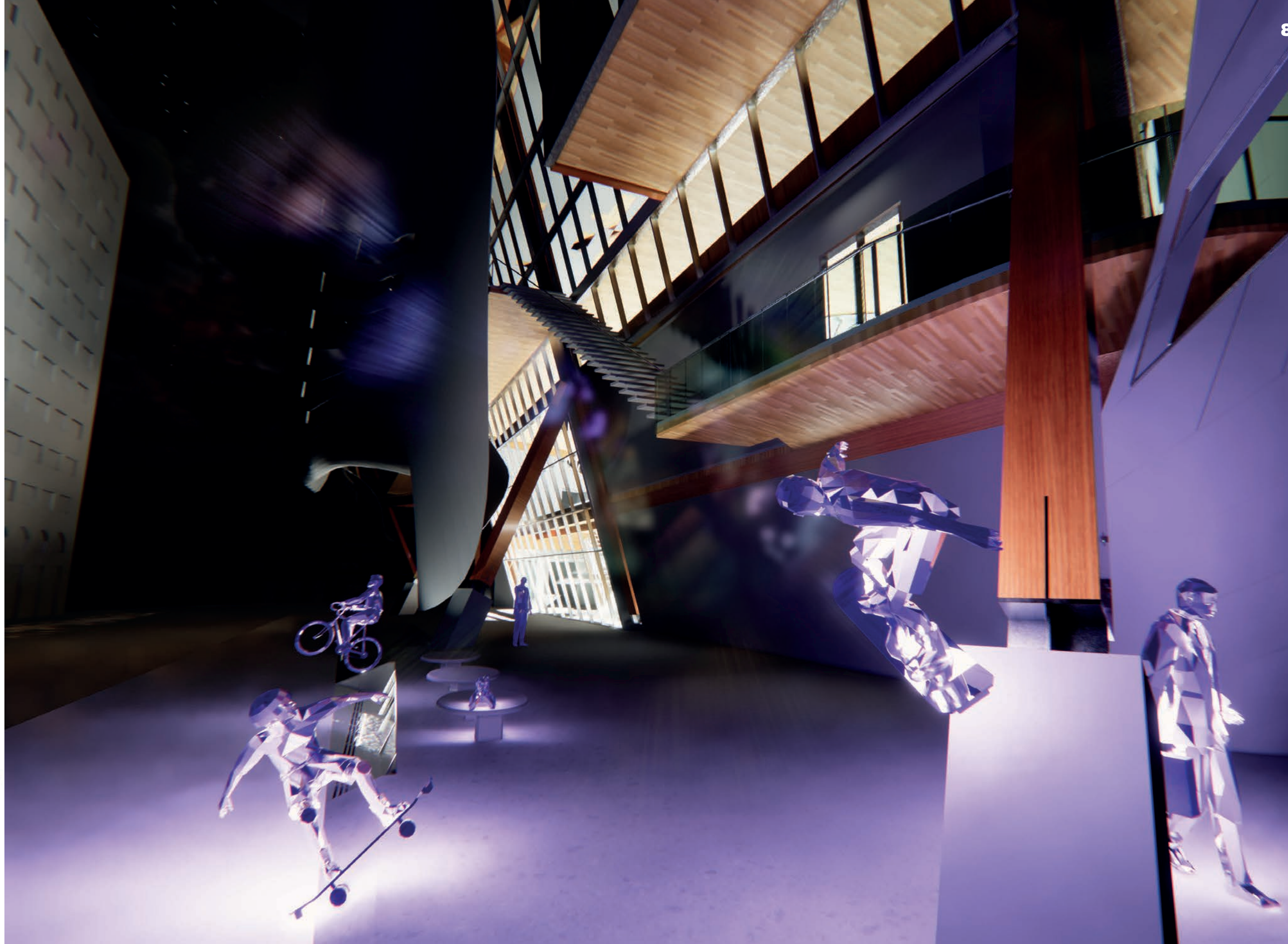
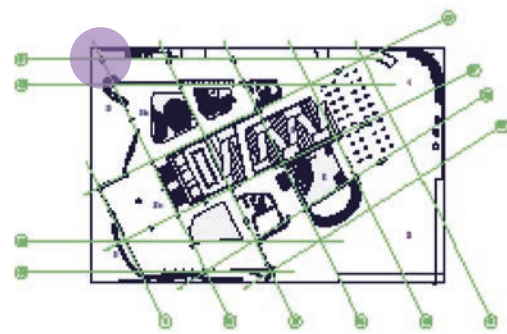


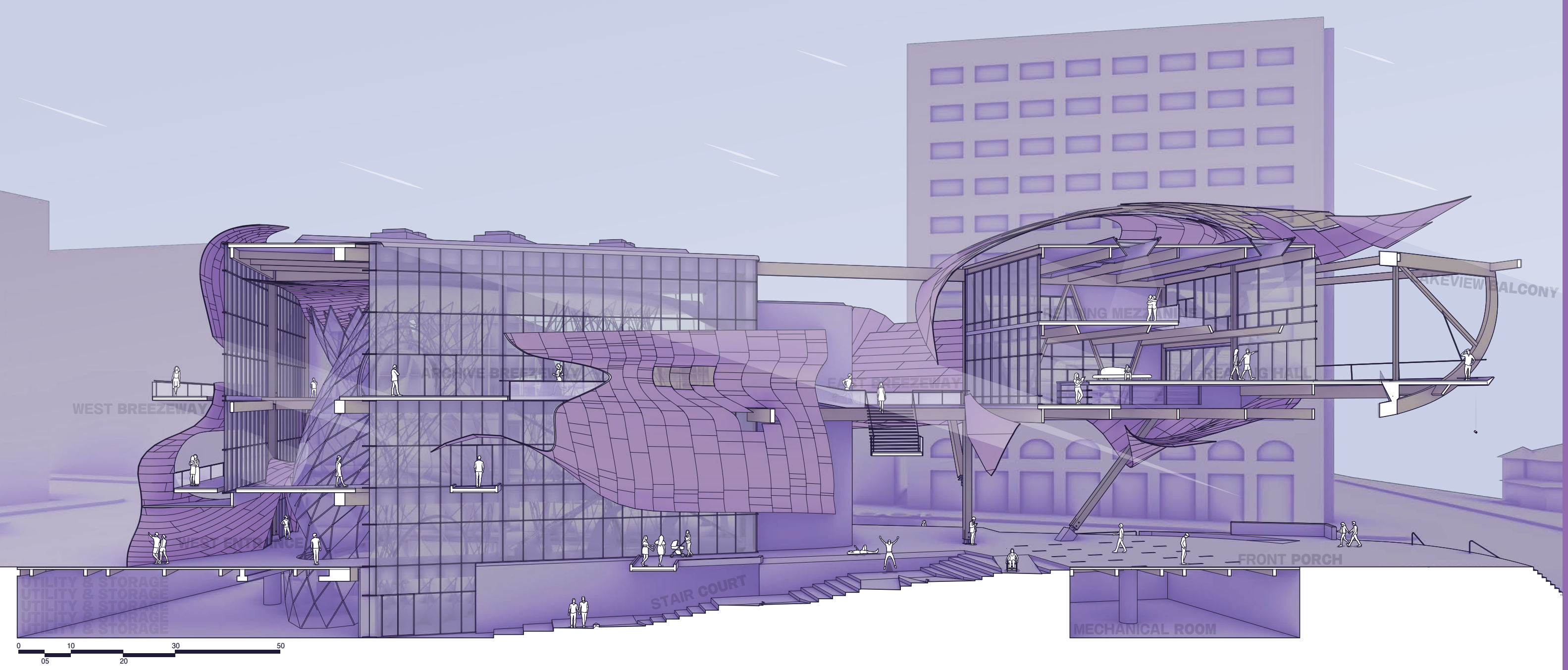




hypertectonic **LIBRARY AND** paradoxically weightless  
**ARCHIVES**

**ARE OPPOSED AND ANCORED BY THE CHASM**

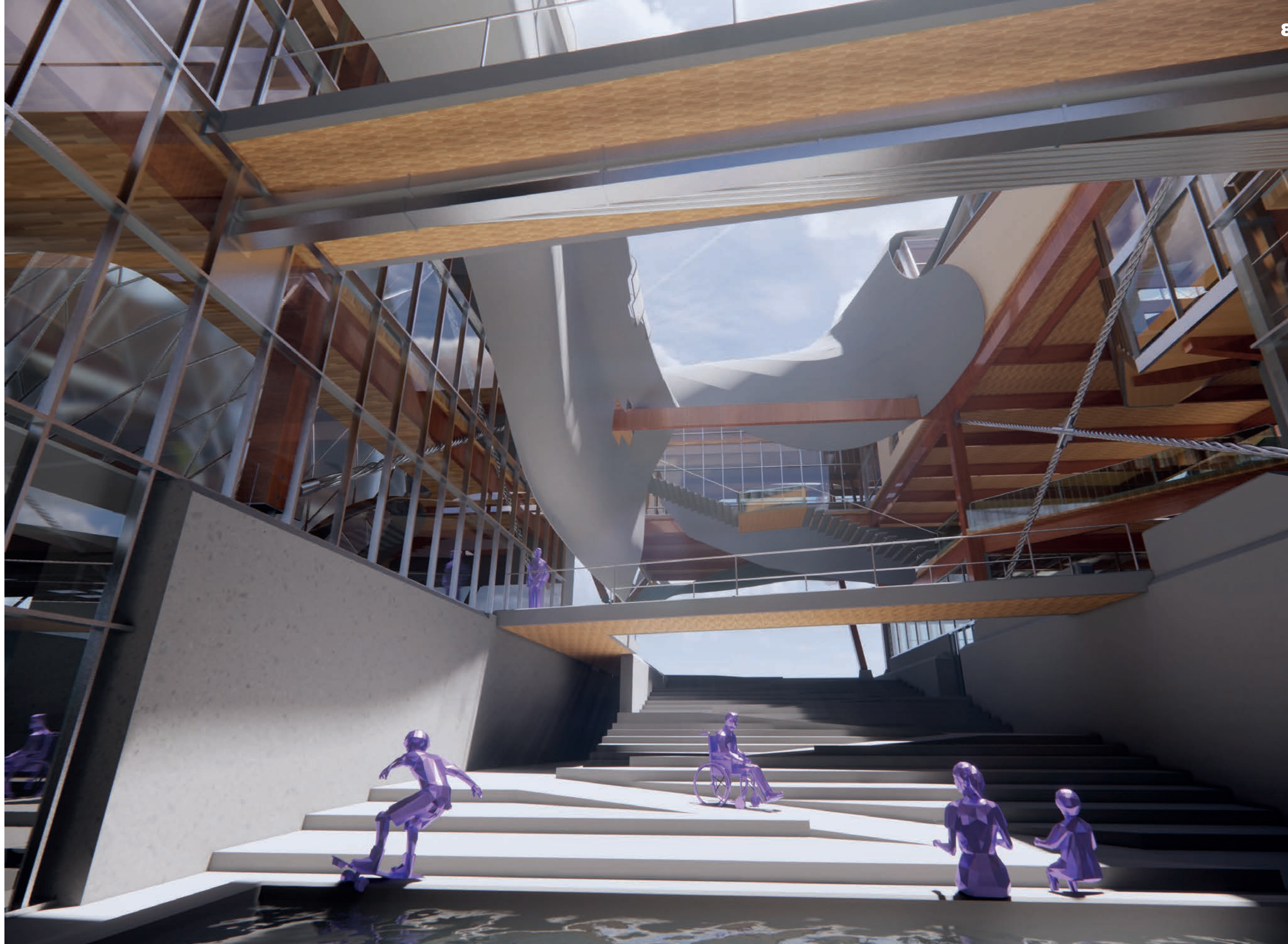
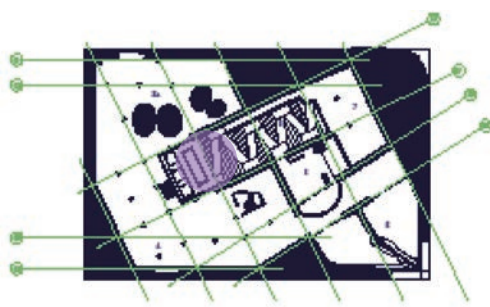


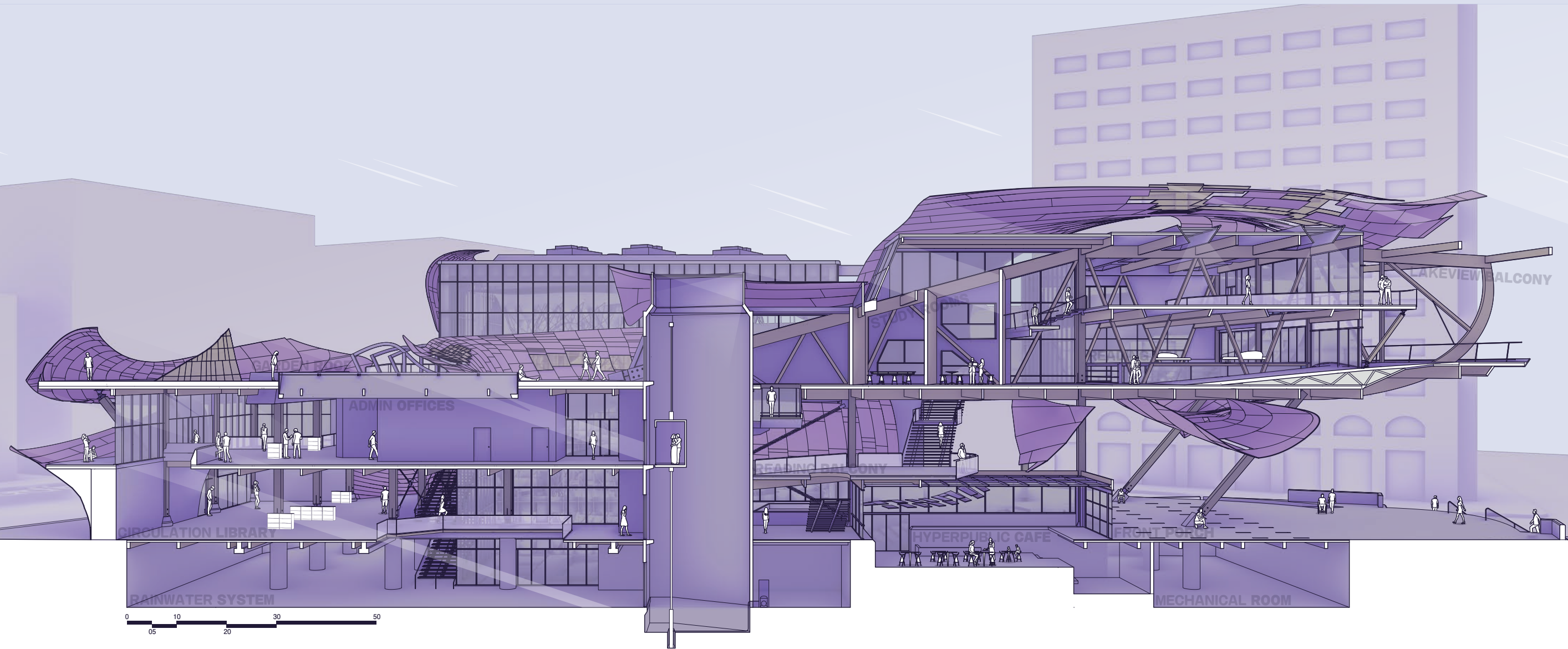


interstitial **CHASM** STITCHES  
TOGETHER

DISCONTINUOUS

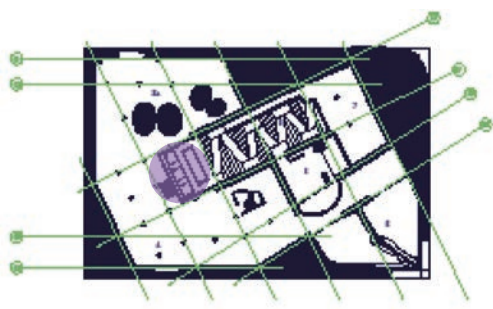
spatial **EXPERIENCES**

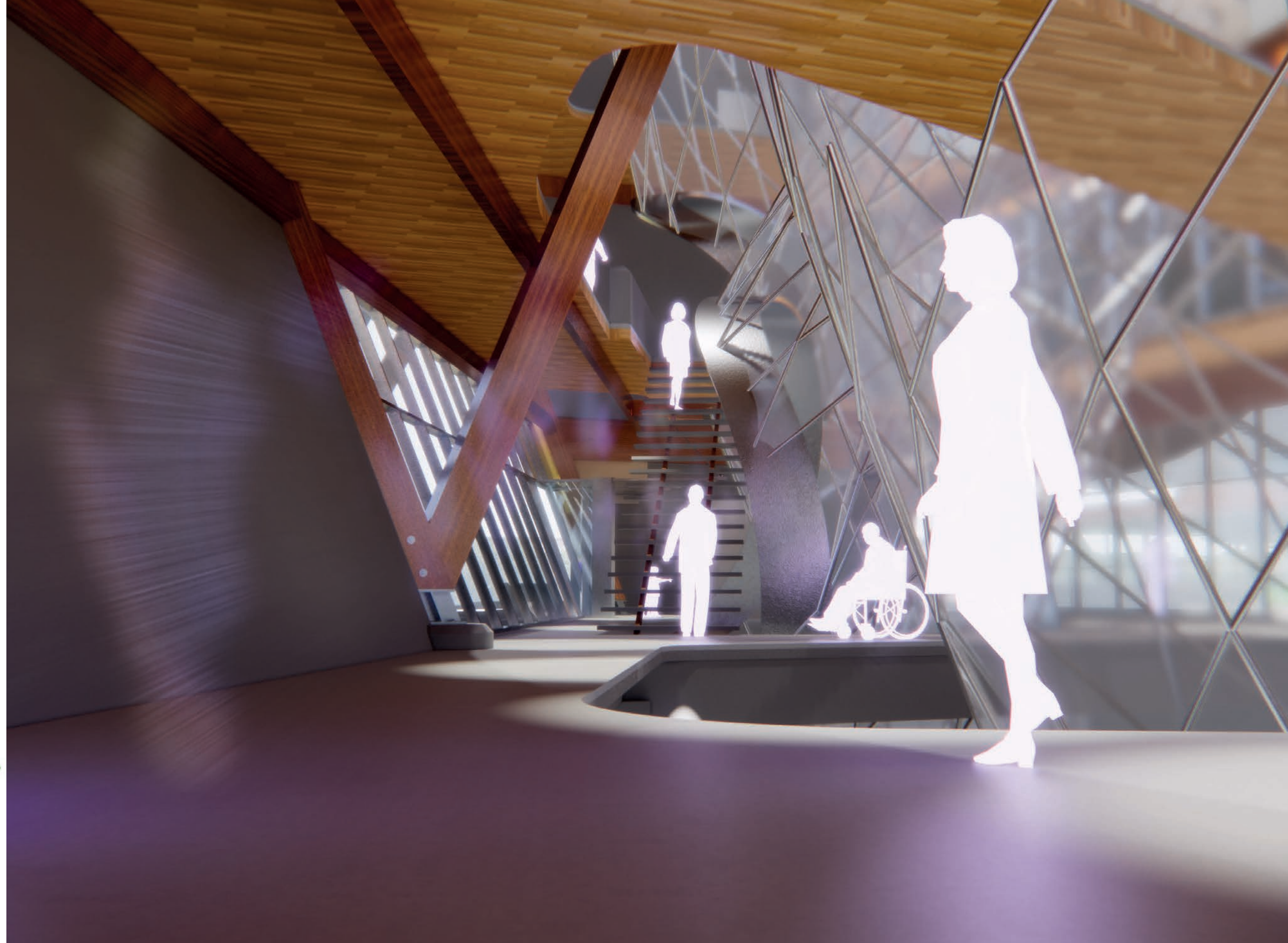


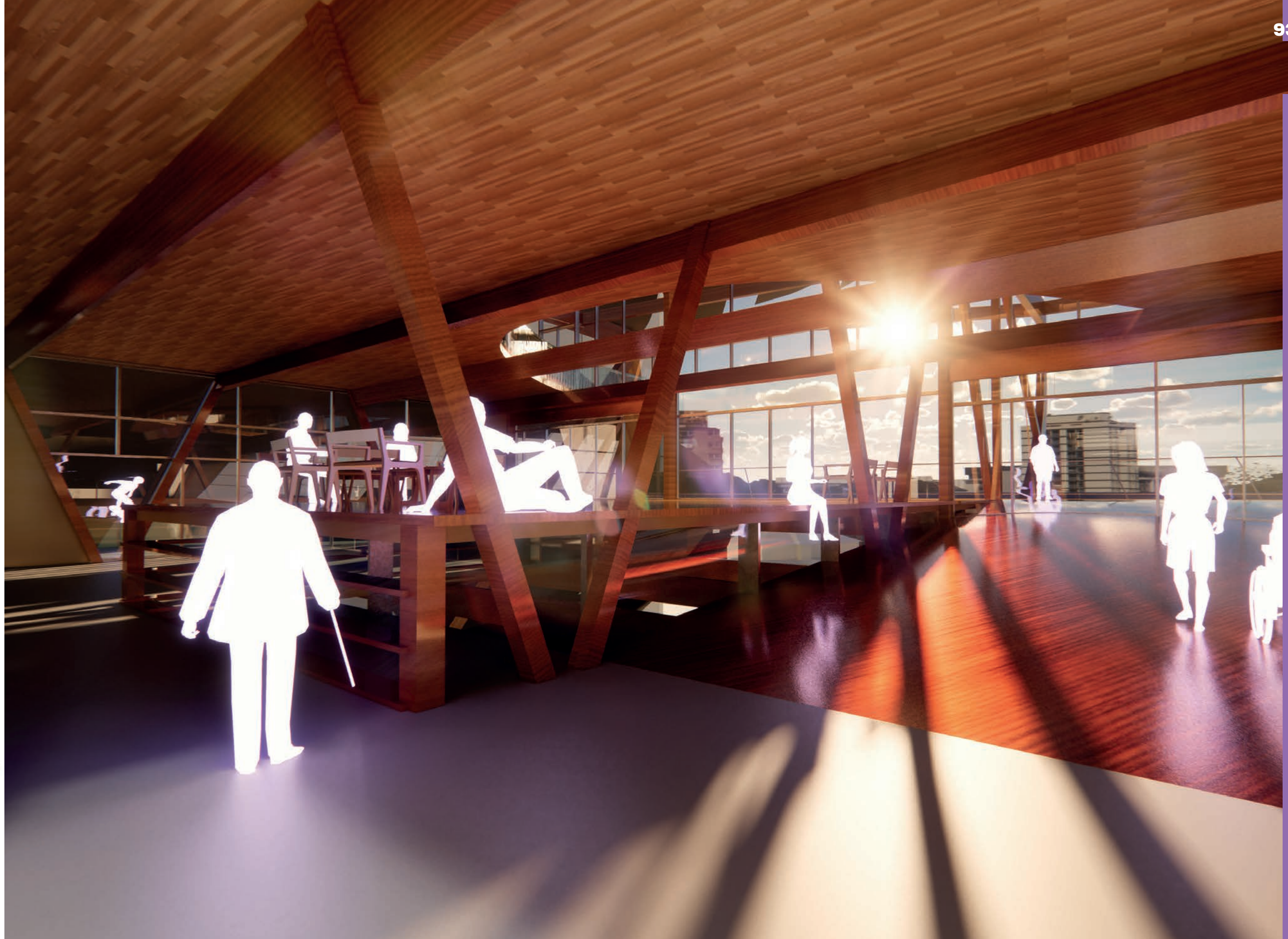
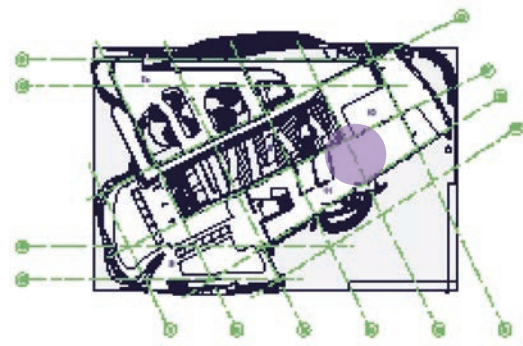


hypertectonic**LIBRARY**

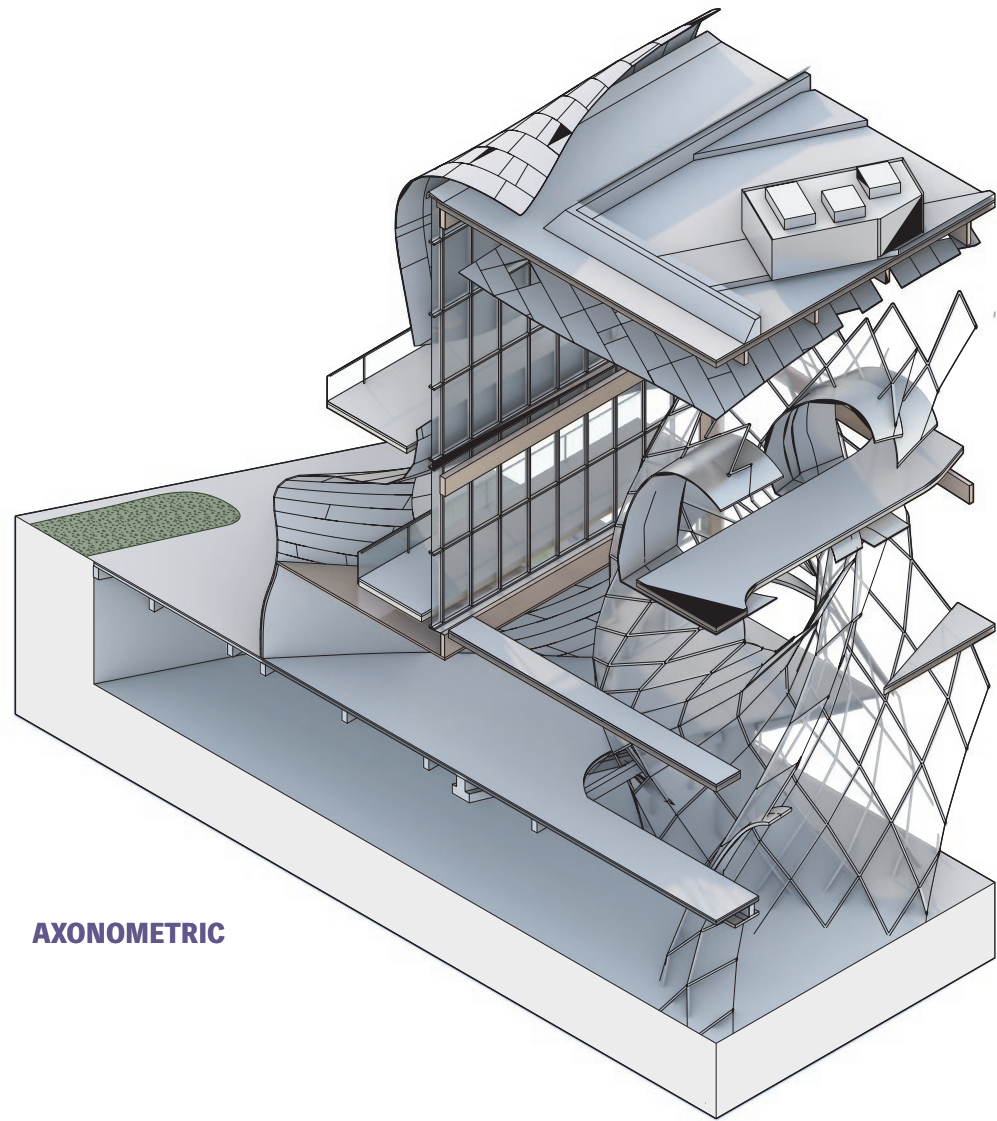
PROPELS USERS TO THE ascending**ZENITH**



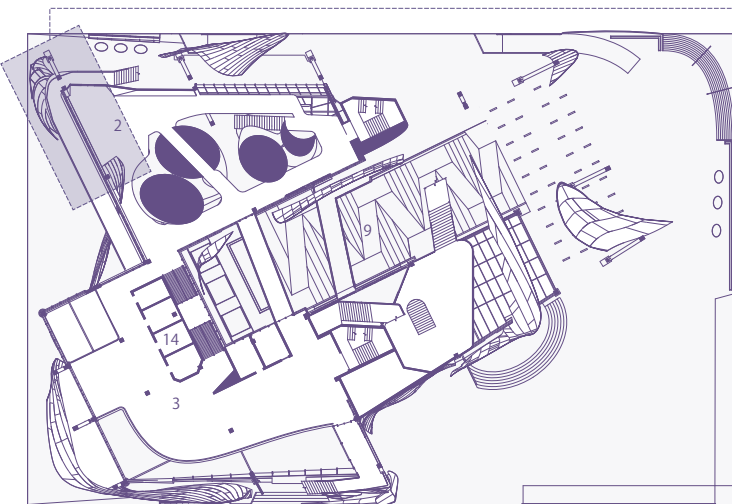




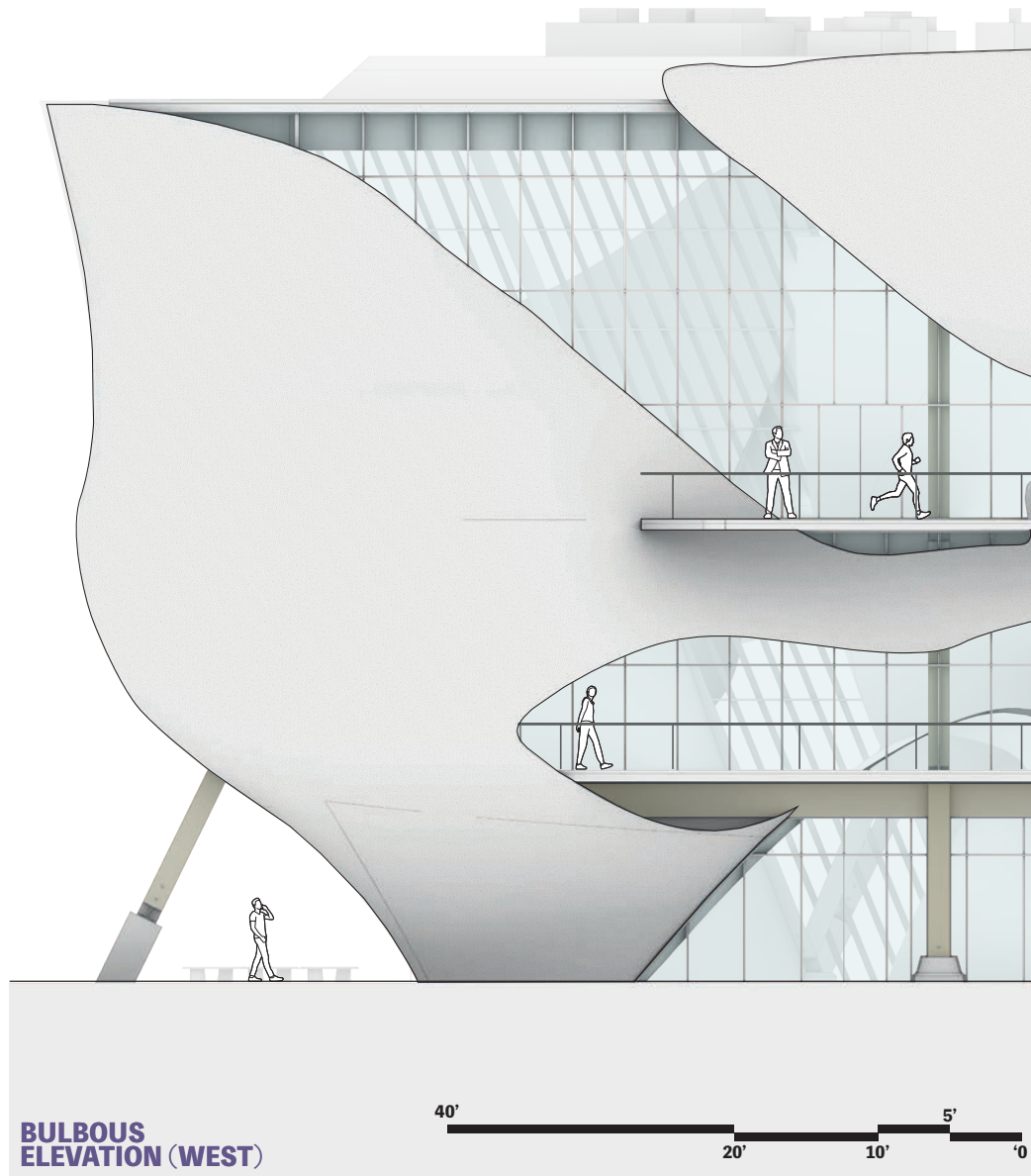




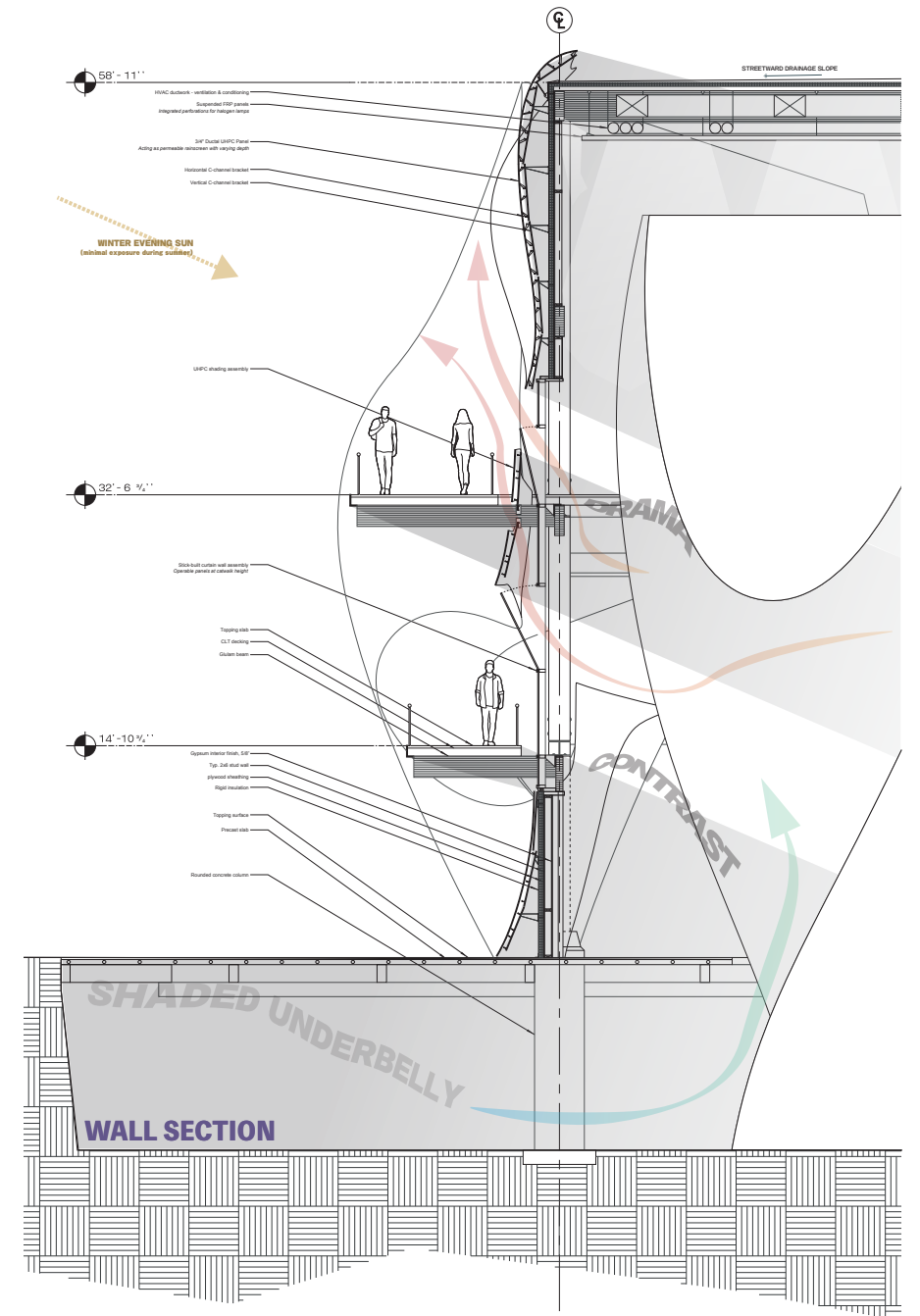
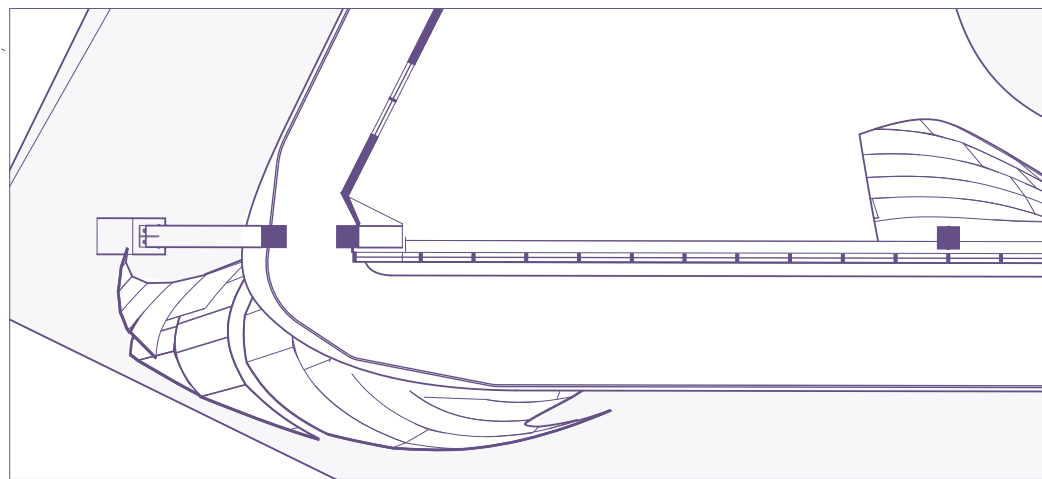
AXONOMETRIC



2F PLAN



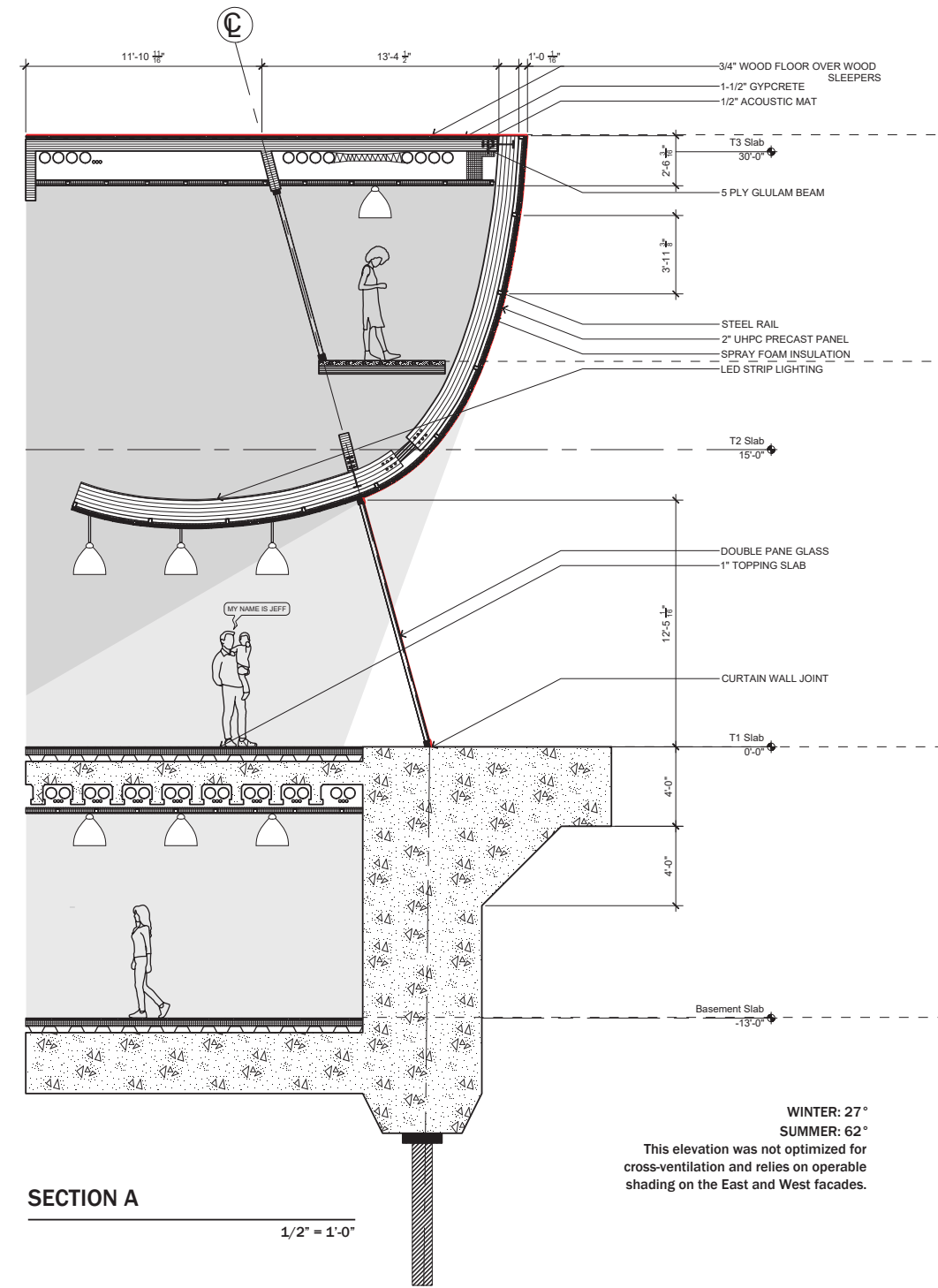
BULBOUS ELEVATION (WEST)



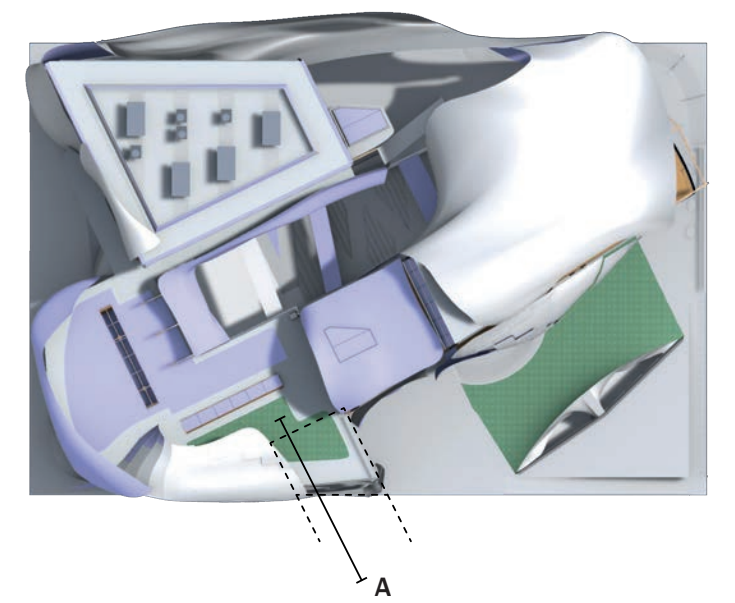
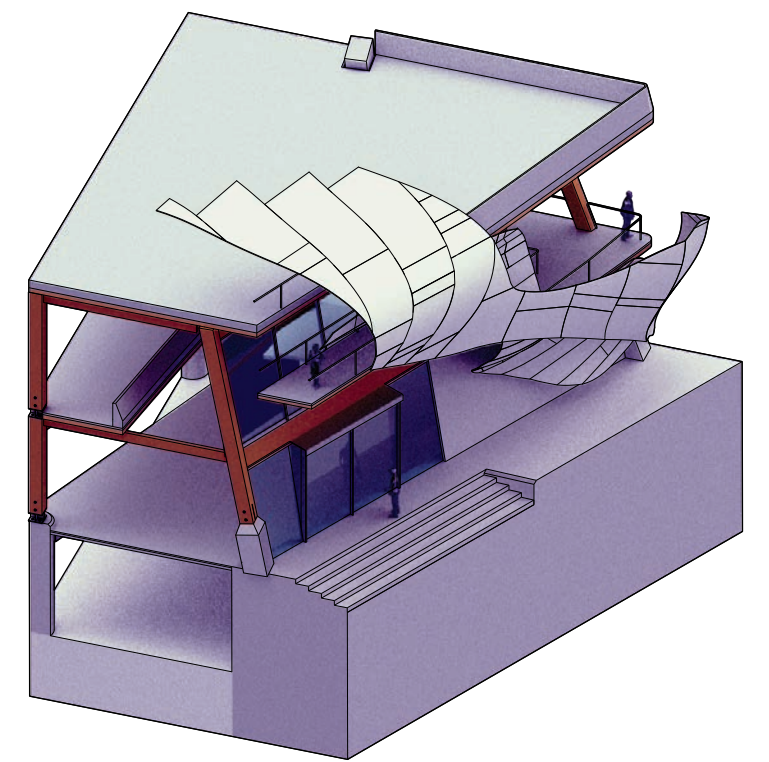
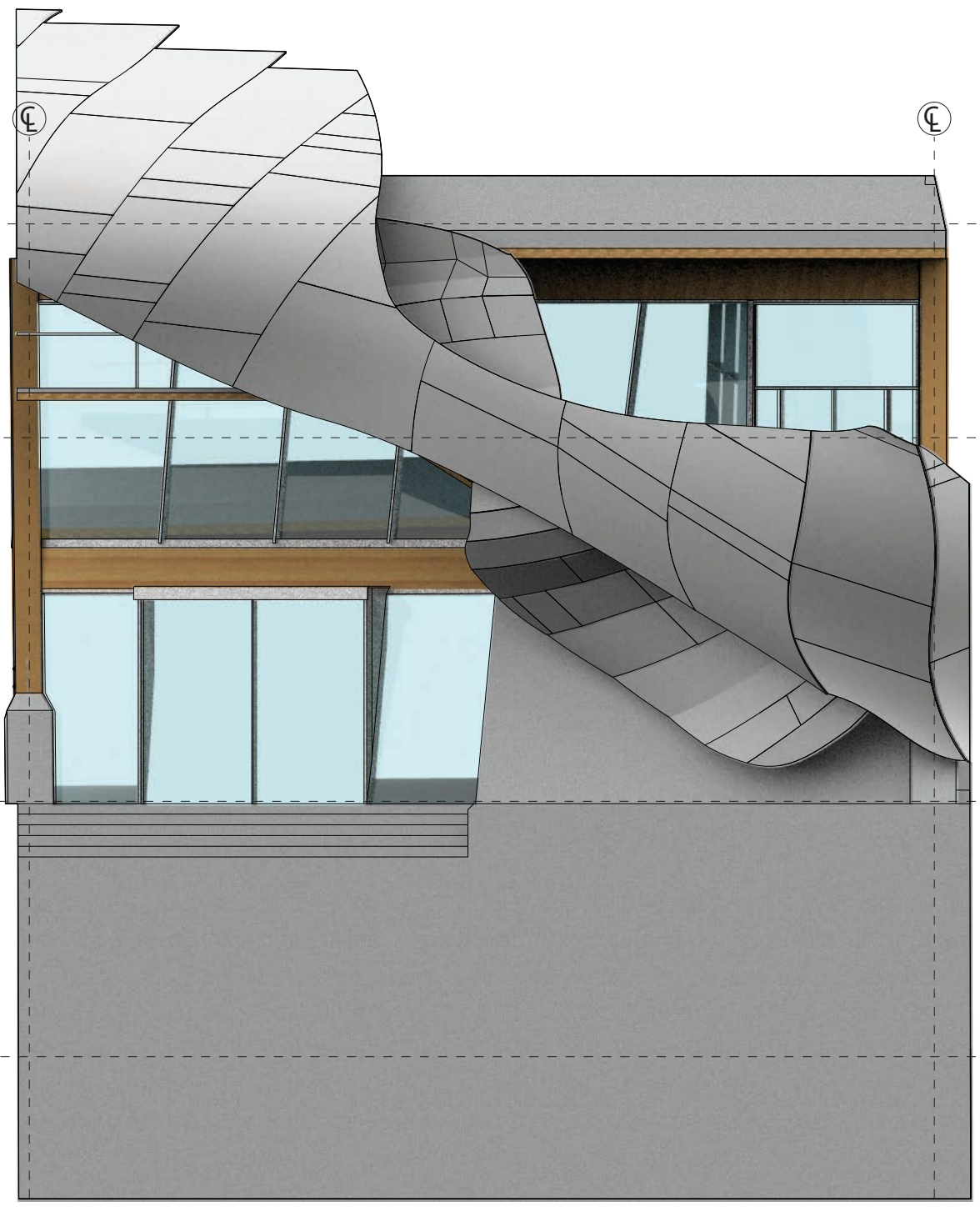
WALL SECTION

| MOISES DE LA CRUZ  
**NORTHWEST WALL SECTION**

ELLA PIECOUP



WINTER: 27°  
 SUMMER: 62°  
 This elevation was not optimized for cross-ventilation and relies on operable shading on the East and West facades.



DO T  
 H ASTRAL  
 E PLANE

"Do you realize how powerful you are?"

"I suppose, in some sense of the word."

"I can tell you haven't."

Well, I had just about had it at that point; yes indeed I had. I was ready to pack up my things and shimmy forth from this man's presumptive attitude and get myself to some metaphysical safety.

"I sense that you'll have no more of my existential quandries," the blind man observes, astutely.

I'm taken aback by this man's keen clairvoyance, and so I reverse course to stick around just a minute more.

The construction work continues on behind us, masked by the thick gradient of steel fences and green canvas tarps at eye level and the Oakland fog above. I allow myself to be absorbed in the ambiance of passing traffic in front of us. We must be a peculiar entourage; this sightless man of vast psychic prowess and myself, struggling student in the dominion of loan sharks.

"How are you so wise?" I finally muster up the courage to ask.

He scoffs.

"Brother, you better not be assigning the *Magical Negro* stereotype to me in an attempt to humor your angst for a higher spiritual existence. That s\*\*t is incredibly problematic and enforces a highly colonial mindset, man."

I quickly apologize for giving such an impression, and tip my hat to the man's astute social *woke-ness* (not a moment before chastising myself for using that word).

"I've seen you at this bus stop before, if you'll pardon my saying so."

At this point, I'm willing to bare whatever conversational demands he might make.

"Indulge me, if you will, in this philosophical inquiry."

I lean forward intently, as he lectures...

"Well; first of all, do you suppose the architect of this library behind us was inspired in some way by lucid

dreams? And, in asking that, I of course mean do you suppose the circulation of this building is meant to reflect the sort of experience one might conjure up in such dreams?"

"I don't suppose I would know either way, seeing as I've never set foot in the place."

"--such a magical passage, really. Imagine realizing you were in a dream, and that your perception of the reality unfolding in front of you was really a collaborative work between yourself and a deeper, unconscious you! You might be inclined to try something nonsensical; perhaps try walking down into the ground by way of some grand earthen staircase, unfolding in front of you as if chiseled by your consciousness in real time. And maybe, while descending this grand stairway, you imagine about your extremities a series of winding paths - some bridges and some stairs - all slicing their way through this new subterranean space you've excavated to cradle you. Imagine how empowered you might feel!

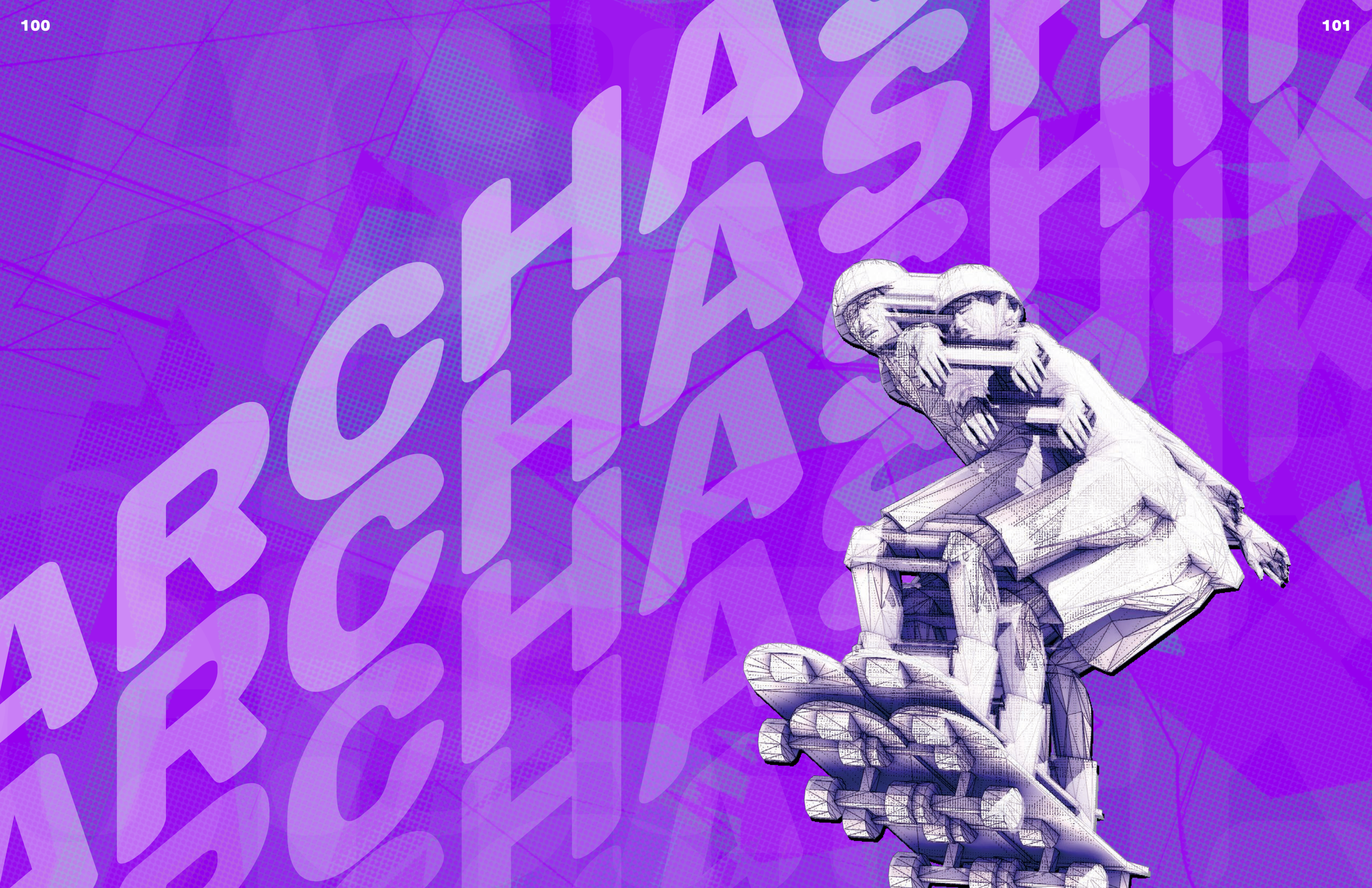
"Well it's quite similar in real life, really. After spending quite some time wandering unexpected turns and corridors that feel almost subconsciously-contrived, I came to this rather paradigm-shattering revelation. Lucid dreaming, astral projection in search of the akashic records, hallucinations... these are all semantic preoccupations with the same phenomenon!"

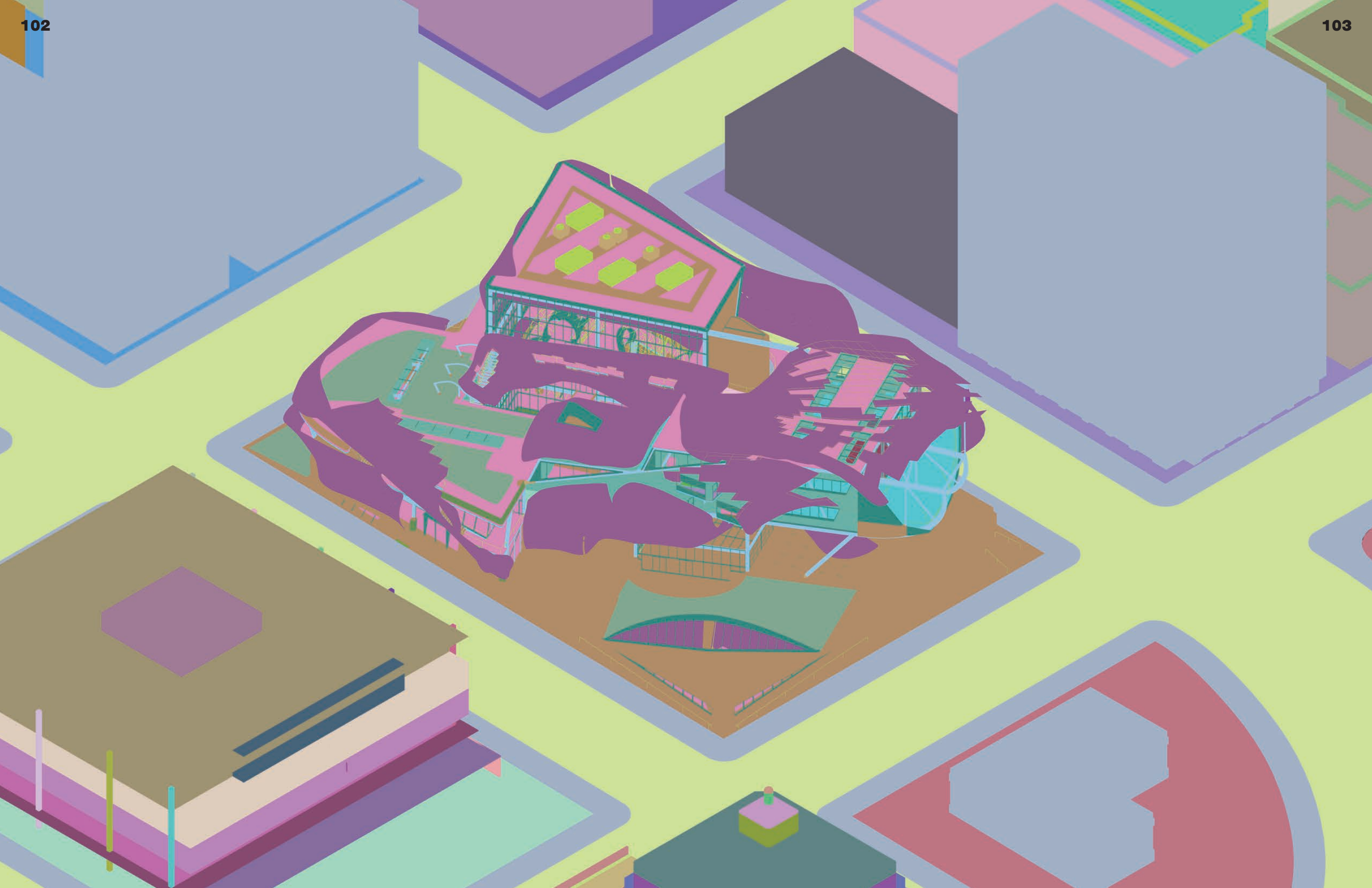
I can feel myself frowning. "And this one phenomenon is...?"

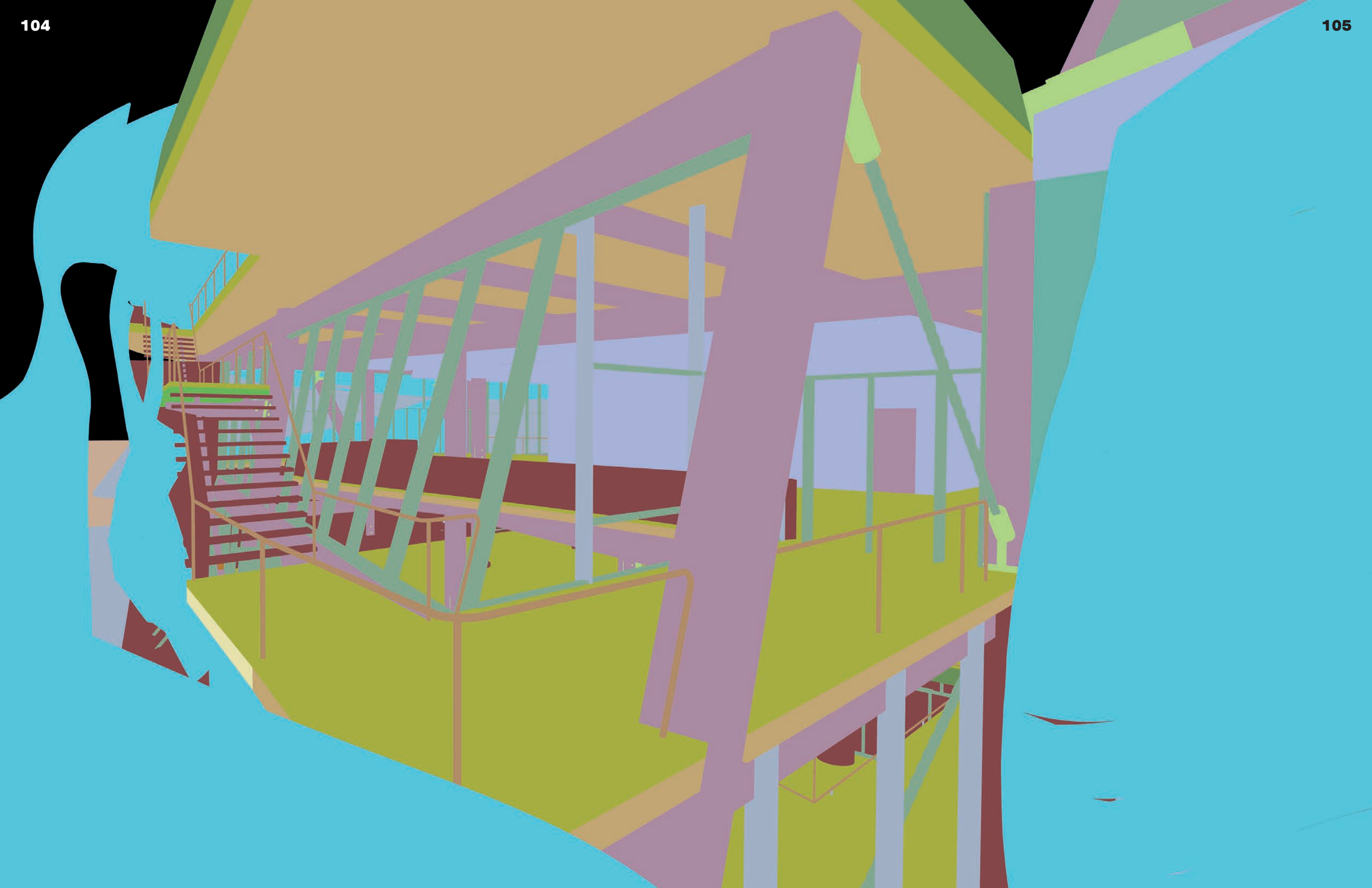
"Manifesting! The very human ambition of holding an earnest hope for reality, and realizing it through the manipulation of sheer willpower! It is only through the appreciation of surreal astral overlaps like those I mentioned that we begin to understand how powerful we all are! As living, experiencing, manifesting consciousnesses!"

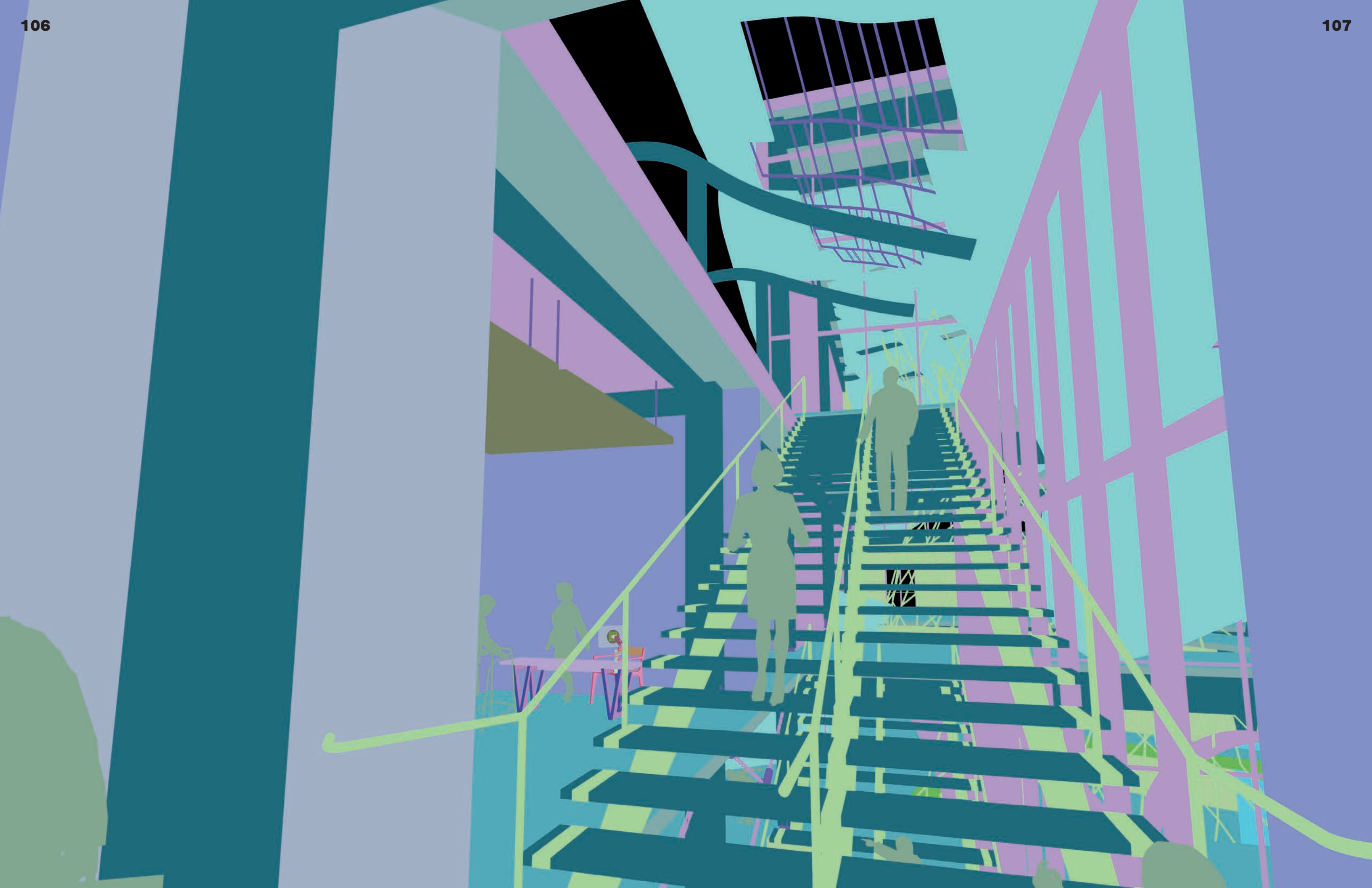
The 7:15 Line 14 BART terraplane swings into view with pneumatic hisses and screeching brakes as the doors swing open before I can even begin to digest the older man's ramblings.

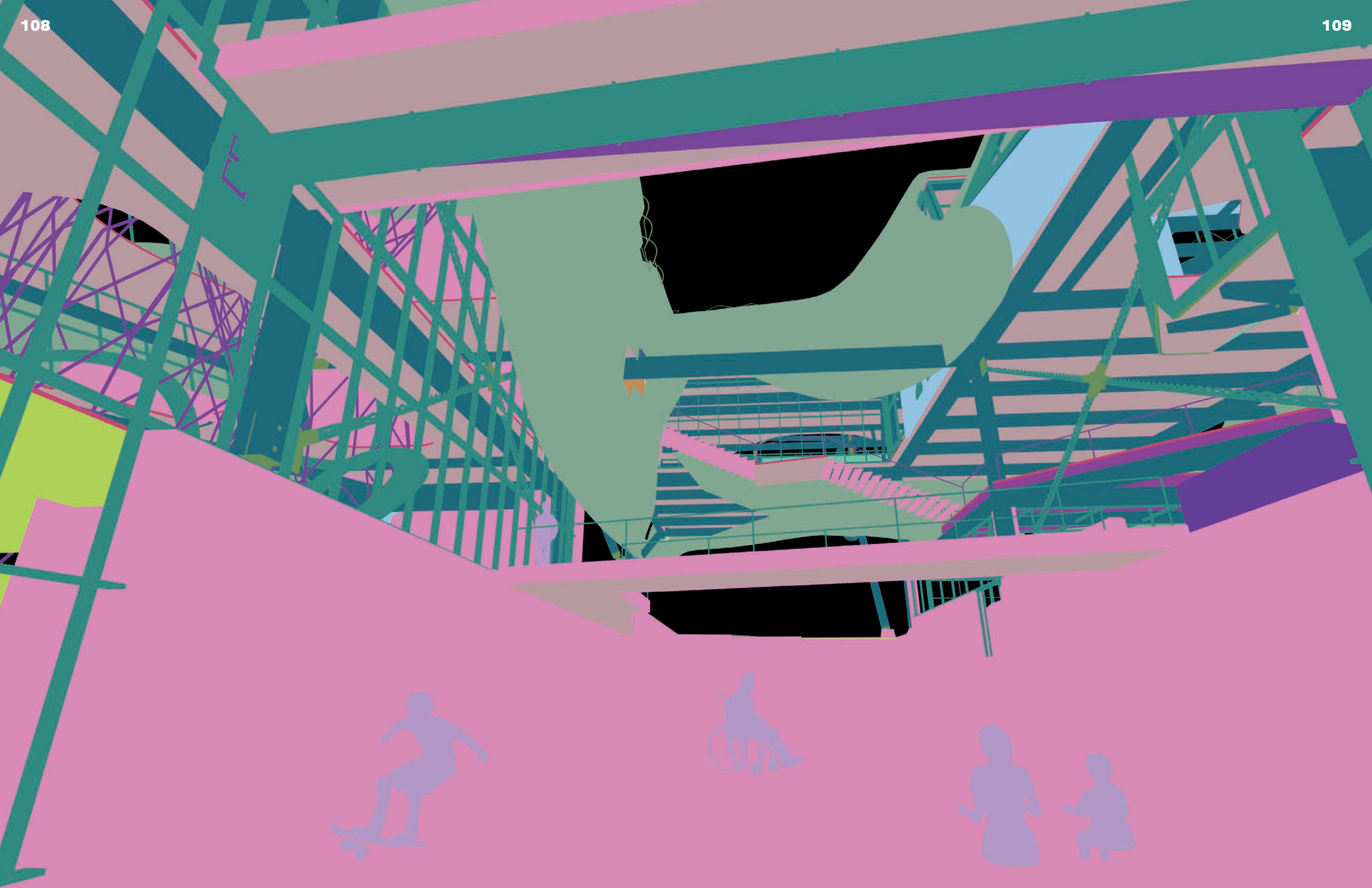
The ride to class is calmer than usual. I'm unsettlingly comforted, as the carriage squeals down the block into a DayGlo dawn that cracks easy over a technicolor lakescape, by the freshly-copped copy of "Lucid Dreaming: Gateway to the Inner Self", that had been incognito in my backpack for the entire time. I hadn't even mentioned the subject of my purchase to the man.



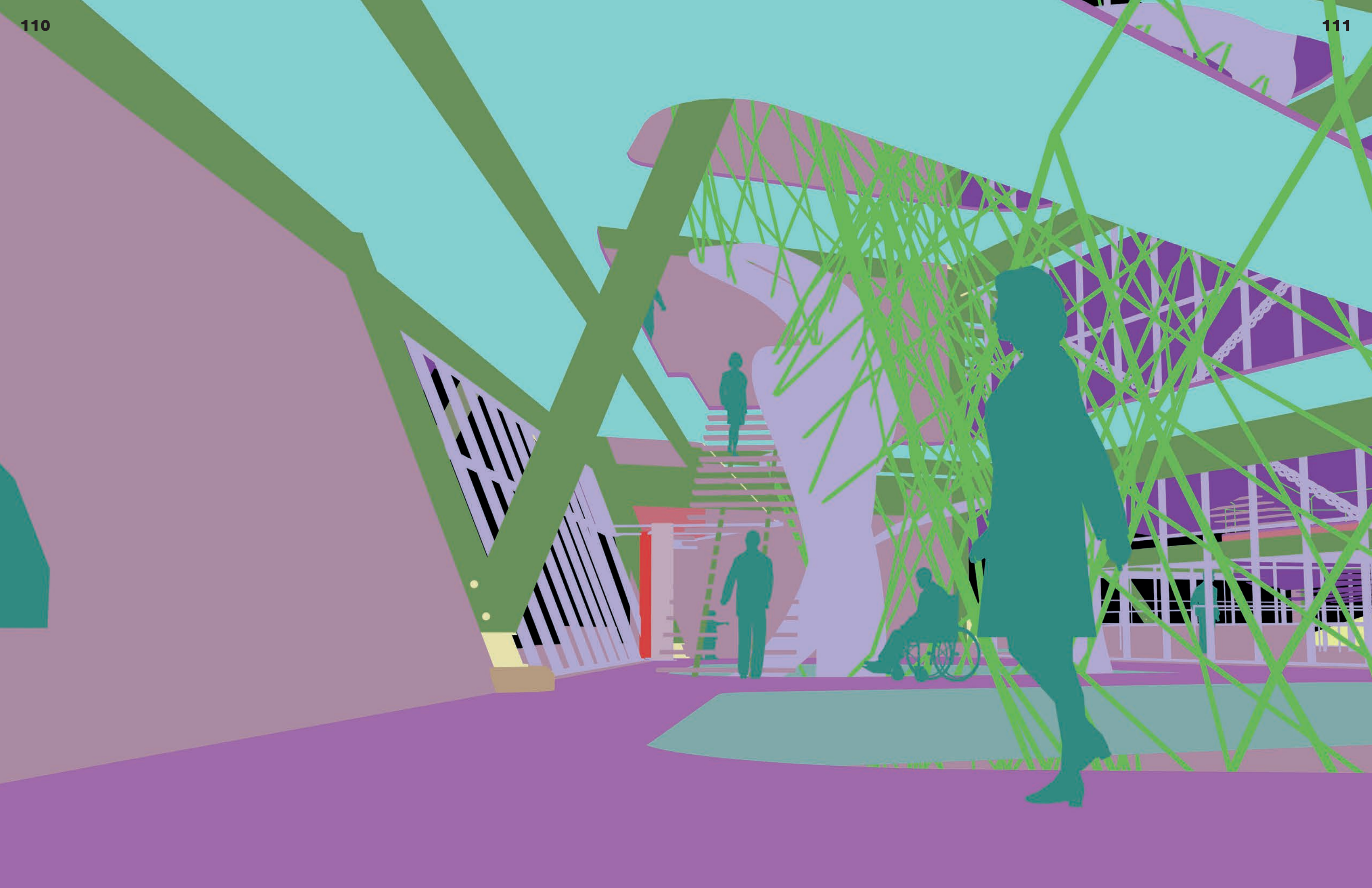












Did ARCH 342 lectures influence your thinking or approach in your design studio project this quarter?

**ELL** ARCH 342 allowed me to change my perspective regarding the layers that make up the facade as well as the beauty of assembly systems. I would say that the wall section was the most helpful in that regard.

**MOI** To me, the depth of the ARCH 342 series inspired me to conceptualize my building at a much higher level of detail, and aspire to the same level of completion that might be expected of a completed project, no matter how far-fetched that may be.

Did ARCH 342 discussion (Wall Section/Elevation/Axon) influence your thinking or approach in your design studio project this quarter?

**ELL** Project 2 was very important because it actualized a lot of details regarding thickness, assembly, and even just basic physics. I think when you look at a building from this approach it forces you to consider everything that contribute to the quality of a space.

**MOI** Whether or not this is the best practice, the need for a well-developed, structural and architectural wall section of that scope led me to pursue a higher level of resolution for the entire 3D model, and helped me feel more at home obsessing over 'unnecessary' details.

Did ARCE 316 influence your thinking or approach in your design studio project this quarter?

**ELL** Unfortunately structures was probably my least helpful class in spring quarter. However, our professor was helpful in regards to a certain truss problem we had and gave good feedback.

**MOI** I think the remote format of class made it hard to judge this; overall, it felt difficult to keep up with deliverables and progress for each class, mainly because the pace of progress in both differed.

Did Common Hour presentations and pin-ups aid your work, or your broader education this quarter?

**ELL** Yes, I really appreciated common hour in the spring because it allowed me to connect with other studios and see how everyone was progressing. The discussions and presentations were by far the most exiting all year.

**MOI** Common hour was a great way to check in with peers, for the most part. The most helpful part was being able to see how everyone else's projects were unfolding, considering the distance between all of us and the difficulty in maintaining a single pace.

Based on your experience over the past two quarters, do you have any feedback for how the 3rd Year Two Quarter Studio is organized and run in general?

**ELL** It's difficult to compare to other years just because remote studio prevented more communication between students. In the future even with real life pinups, I think we should still use Concept Board to create a longer lasting records of past student projects.

**MOI** Even if future quarters aren't as remote as this, I loved the faculty Q&A during one particular common hour! Regular panel discussions can be an enriching way to teach without either party finding it laborious.

What is one thing about "remote studio" that worked well, that you'd want professors to keep doing?

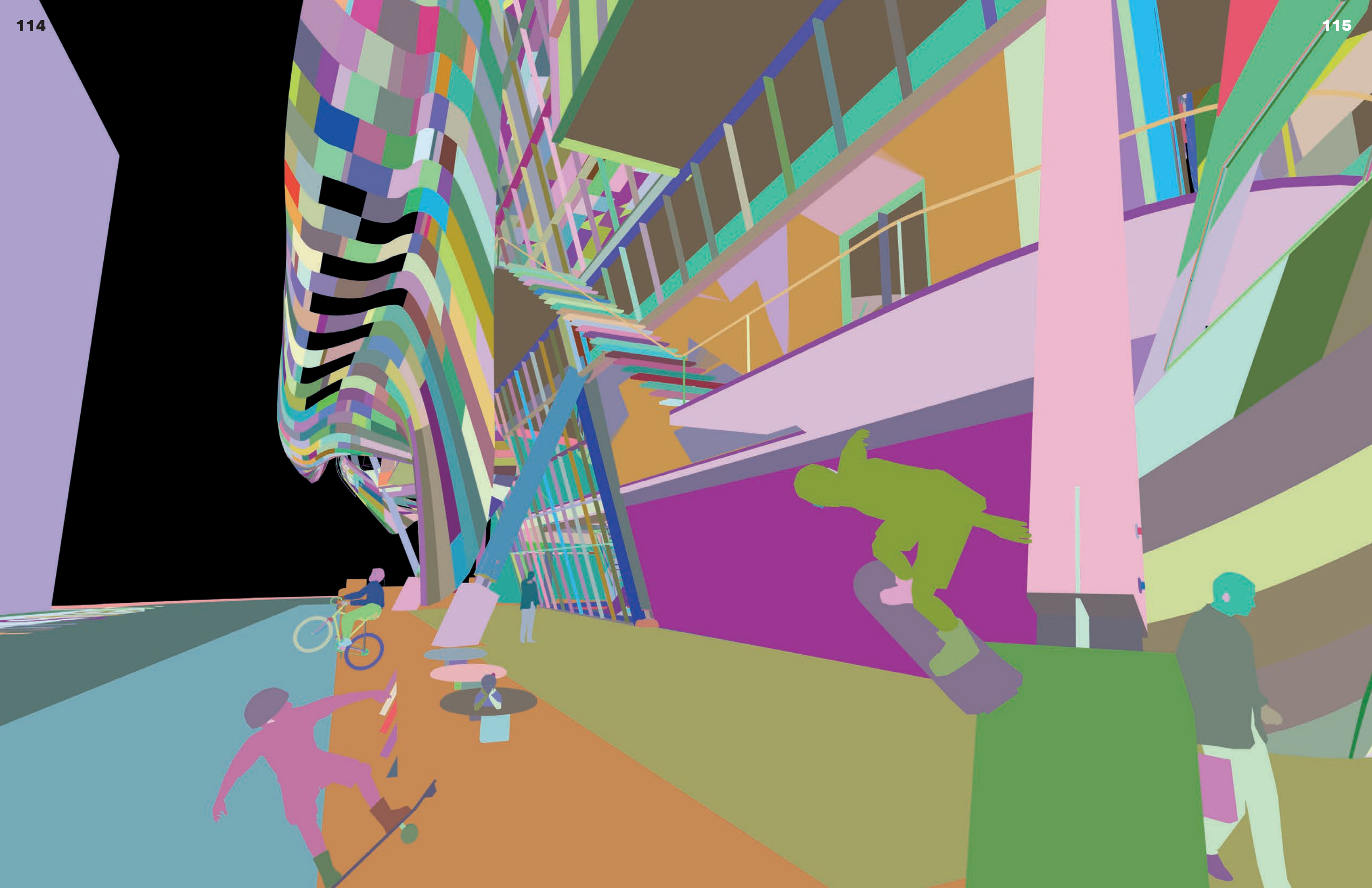
**ELL** Concept Board, Jeff's willingness to figure out new methods of teaching, and zoom reviews! They were a lot less stressful; minus the lack of physical models I think they work very well and feel more personal and discussion-based.

**MOI** I'm gonna have to answer with the same as above.

What is one thing about "remote studio" that didn't work well, that you think professors should improve upon?

**ELL** Lack of models and just the community that comes with studio life. I am a social being, and it's a great way to share ideas.

**MOI** All things considered, I've got no complaints or regrets.



What is one thing faculty can do in FALL of Third Year, to help you in the SPRING of Third Year?

**Keep talking. Keep telling us stories about your work, your ideas, and your architecture.**

**Keep it cerebral, keep it classy, keep it personal.**

**We love to learn through you, and architecture should always be something that inspires, engages, and emotionally enriches us. Express that to us in third year especially, but always as well.**

**Keep sharing ideas, no matter how crazy.**

**Our major and life ambitions entertain an incredible culture of camaraderie and shared culture. Keep expanding what it means to be a student of architecture, and what it means to be a practicing architect or professor.**

**Keep bringing us closer, whether we're interfacing thru fibre cables or standing 6 feet apart. Keep the "firm culture" of Cal Poly strong.**

**Keep loving architecture, loving knowledge, and loving people.**

**We see many of our professors as role models, as we see architects as the archetype to uphold.**

**Keep redefining the example they will set for our generation, and teach our generation to do the same.**

