

*a mode of aestheticism  
a mode of methodology  
a mode of perception*

shanti s gollapudi  
m.s aad columbia gsapp

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for your entertainment

arthouse: community

makergraph/monograph

**visual/tech:**

techniques of the ultrareal  
transformable design methods

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*a mode of methodology*

*a mode of perception*

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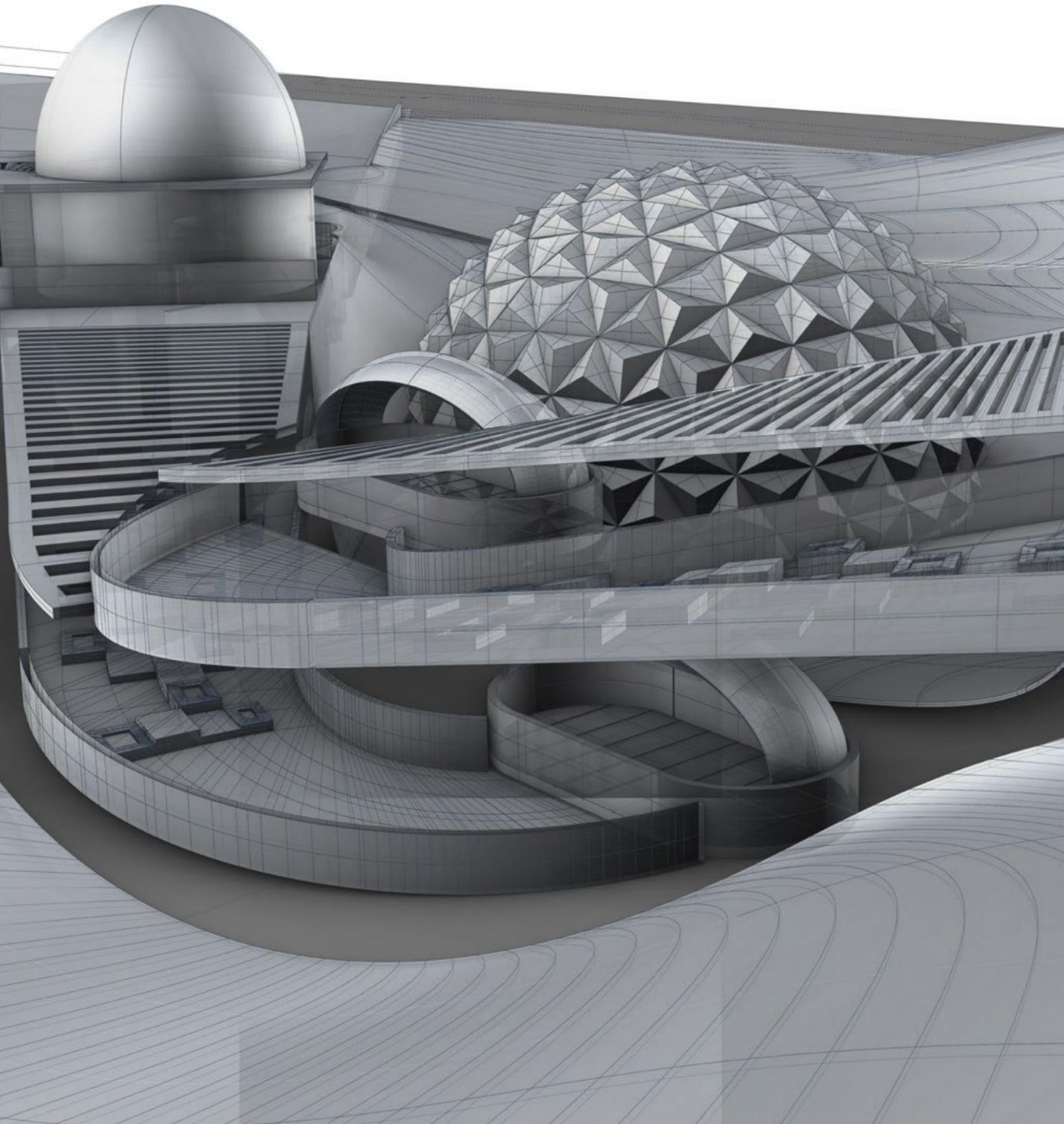
# for your entertainment:

summer 2019

critics: pedro y juana

location: roosevelt island, new york

team: shailee kothari & shanti gollapudi



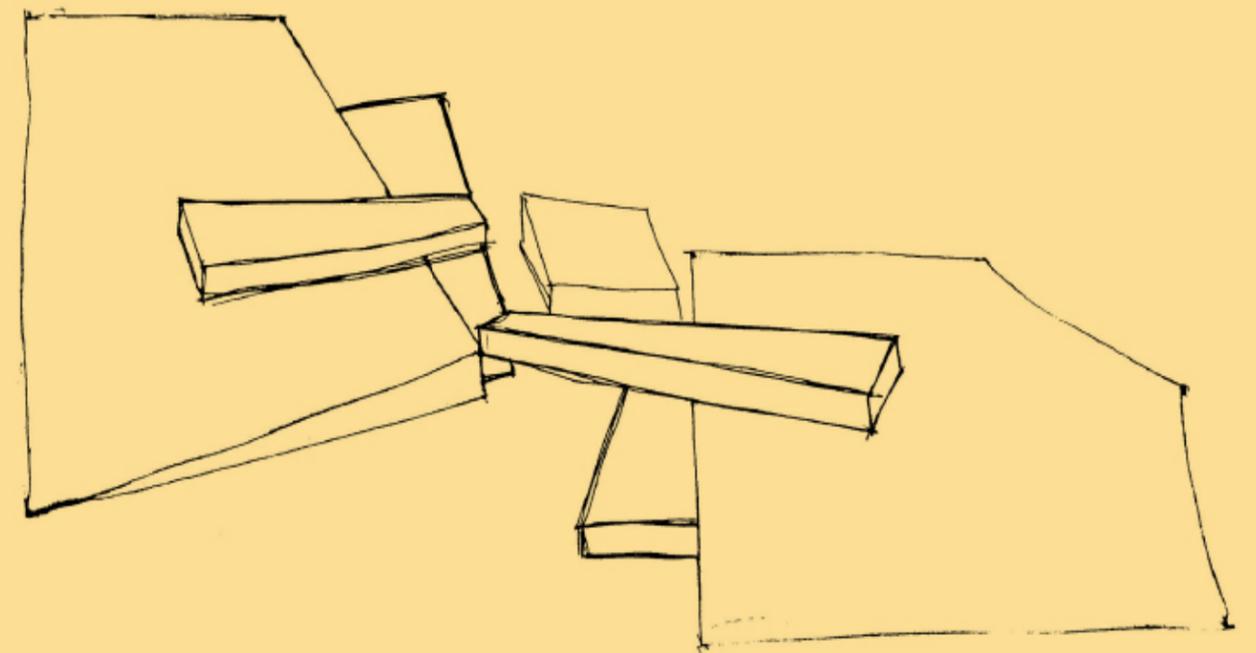
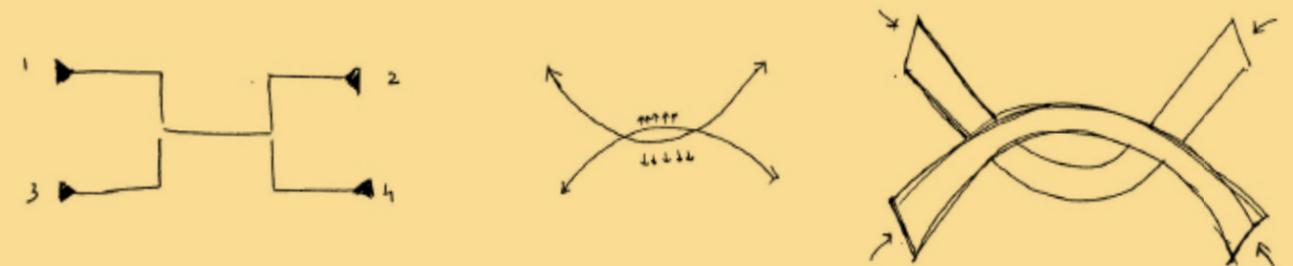
# how do you entertain anxious millennials through architecture?

Social anxiety can disrupt a person's regular flow of life while making daily tasks seemingly difficult. With social anxiety being the most common anxiety disorder in the world after 'specific phobias', my proposal is an entertainment device for millennials with social anxiety using entertainment as a distraction through physical movement and sensory engagement.

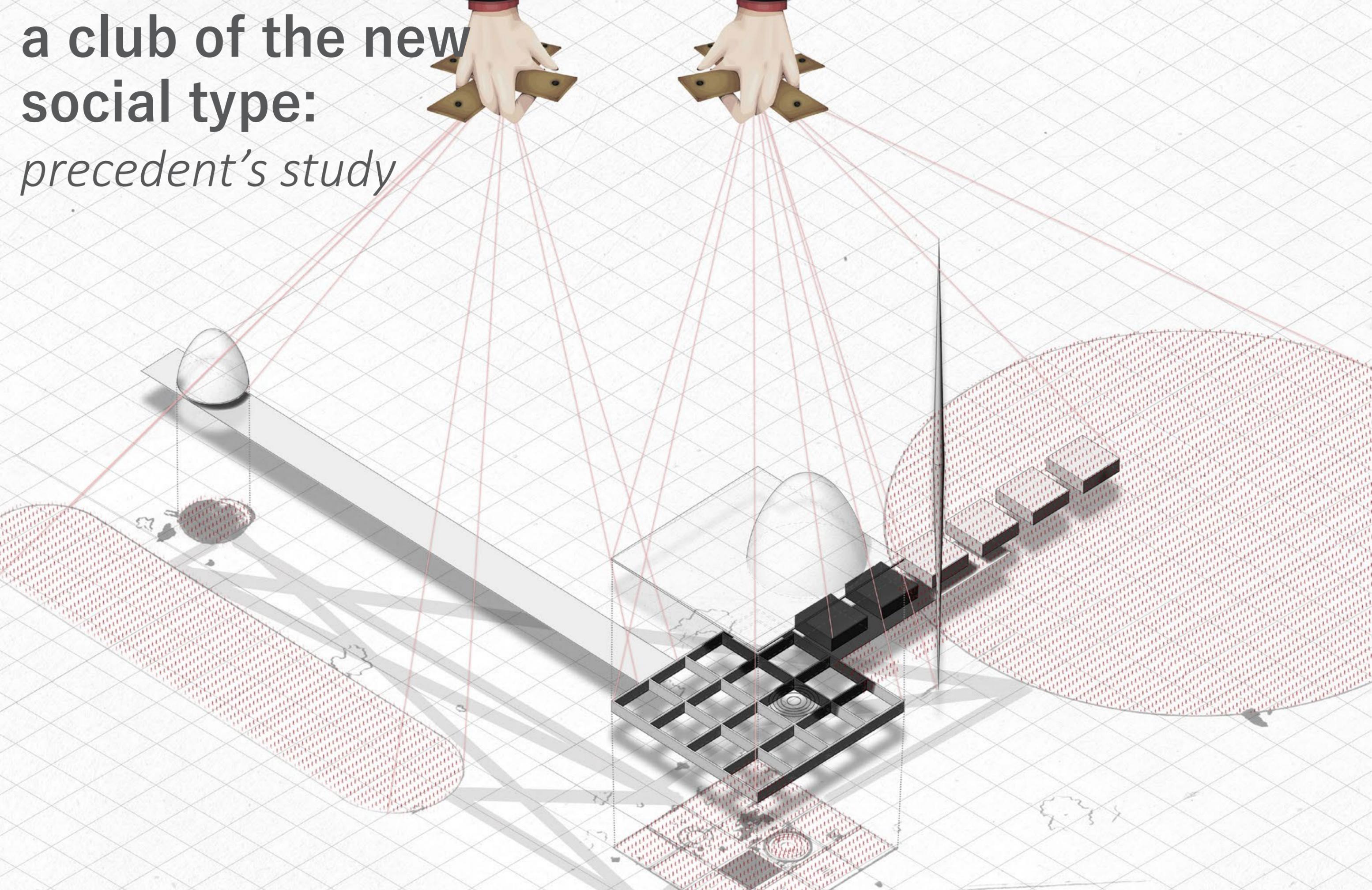
The journey through the device follows a path of colors and complementary activities used to intensify feelings from calmness to ultimate distraction.

calm - enthusiasm - disconnect - relax - delighted - excited - proud - ultimate distraction.

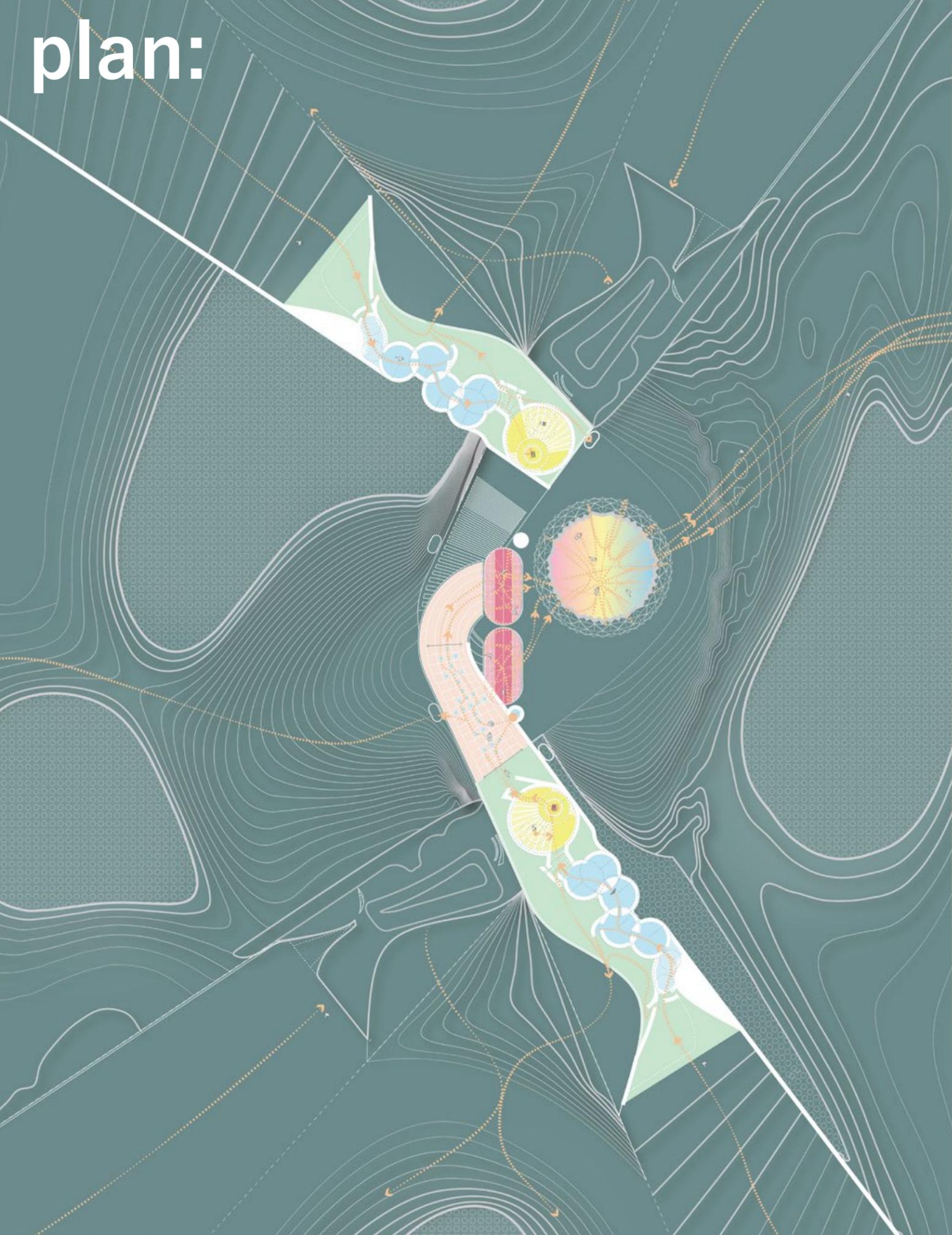
The journey starts alone and gradually exposes the participant to one more participant, ending in a space with all the participants together forced to communicate with each other to activate the device. The participants may continue their conversations outside in the seating amphitheater or discreetly exit through the berms and disappear into the park as another park visitor



a club of the new  
social type:  
*precedent's study*

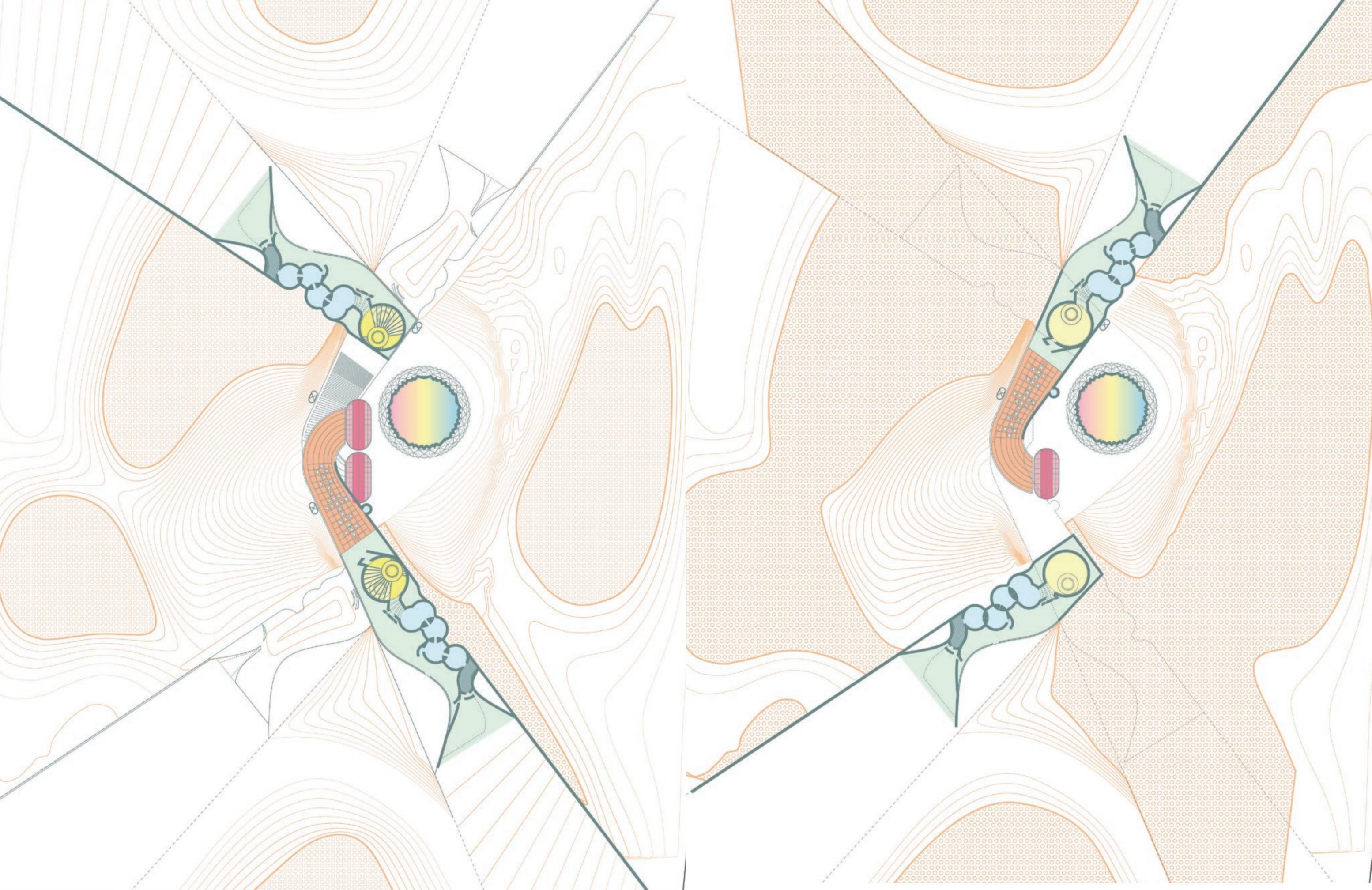


plan:

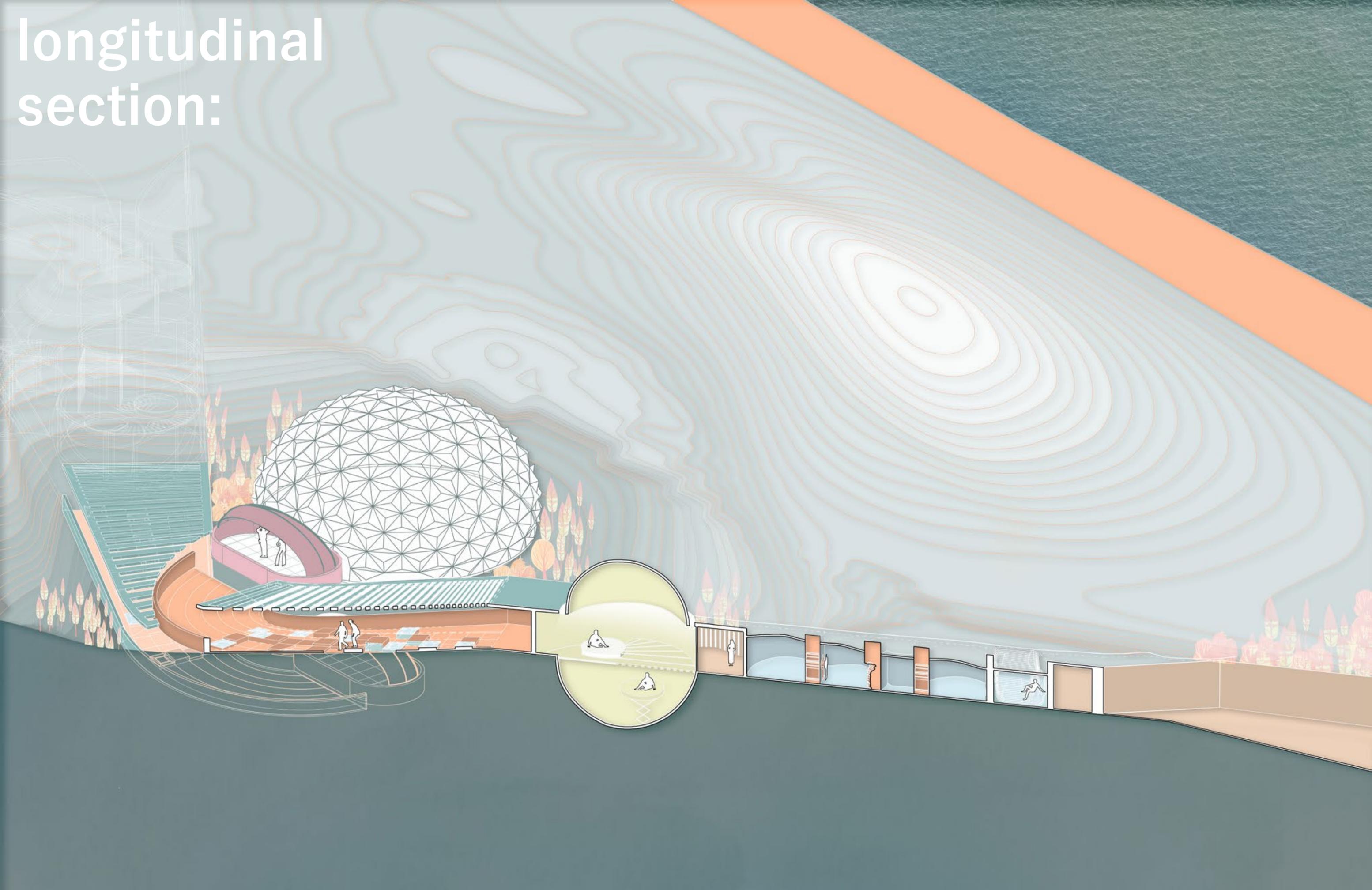


site  
plan:

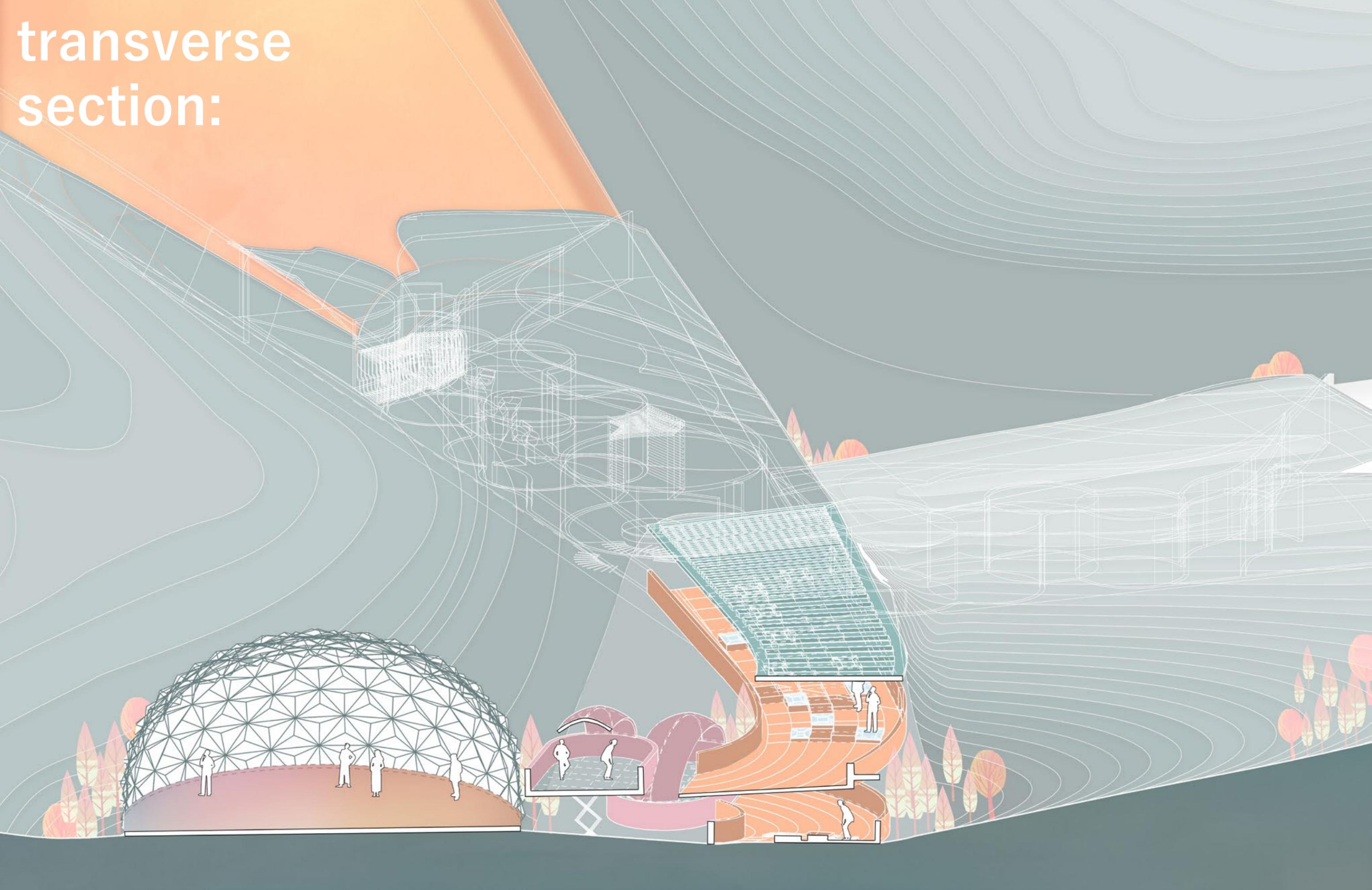




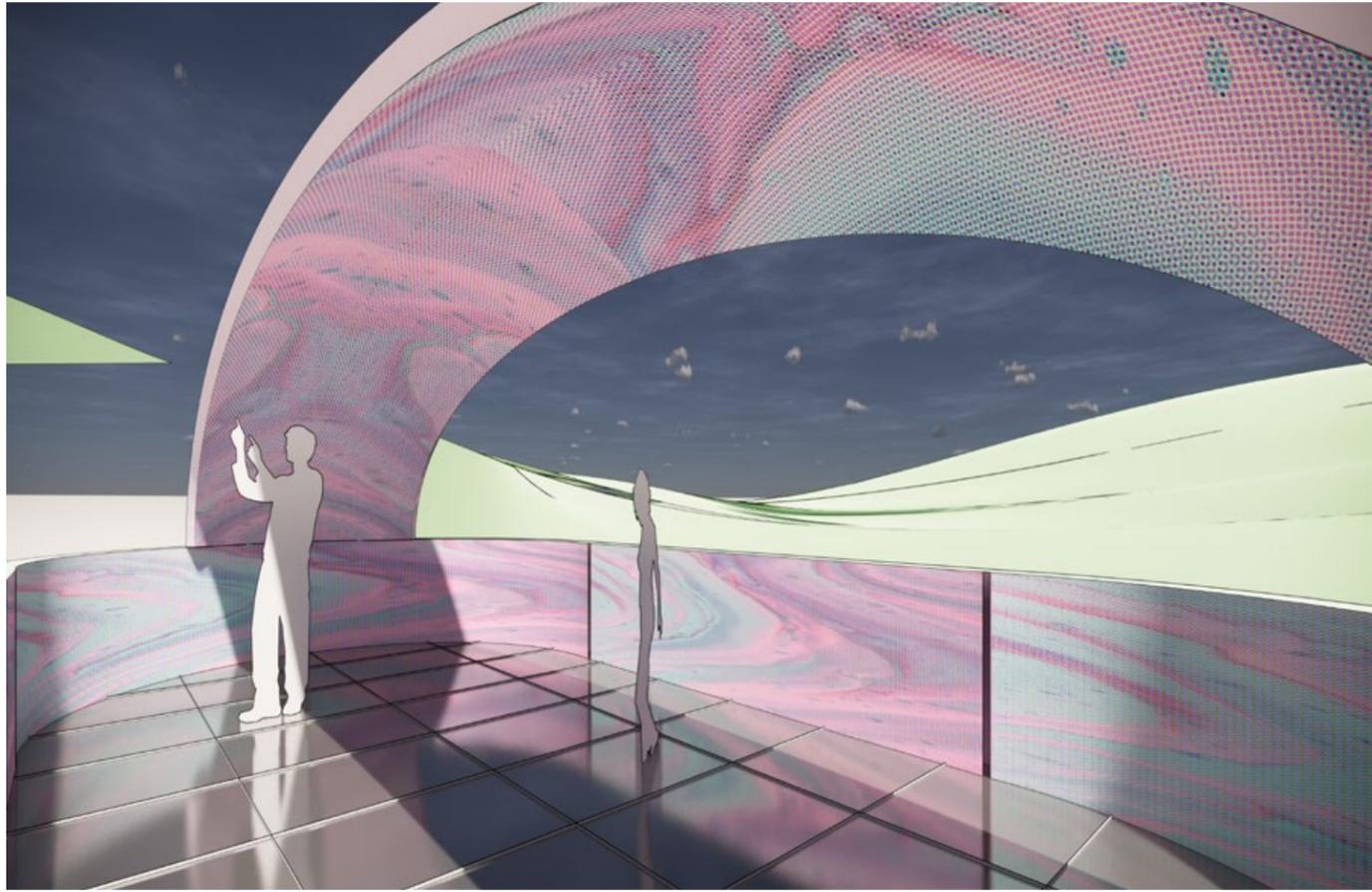
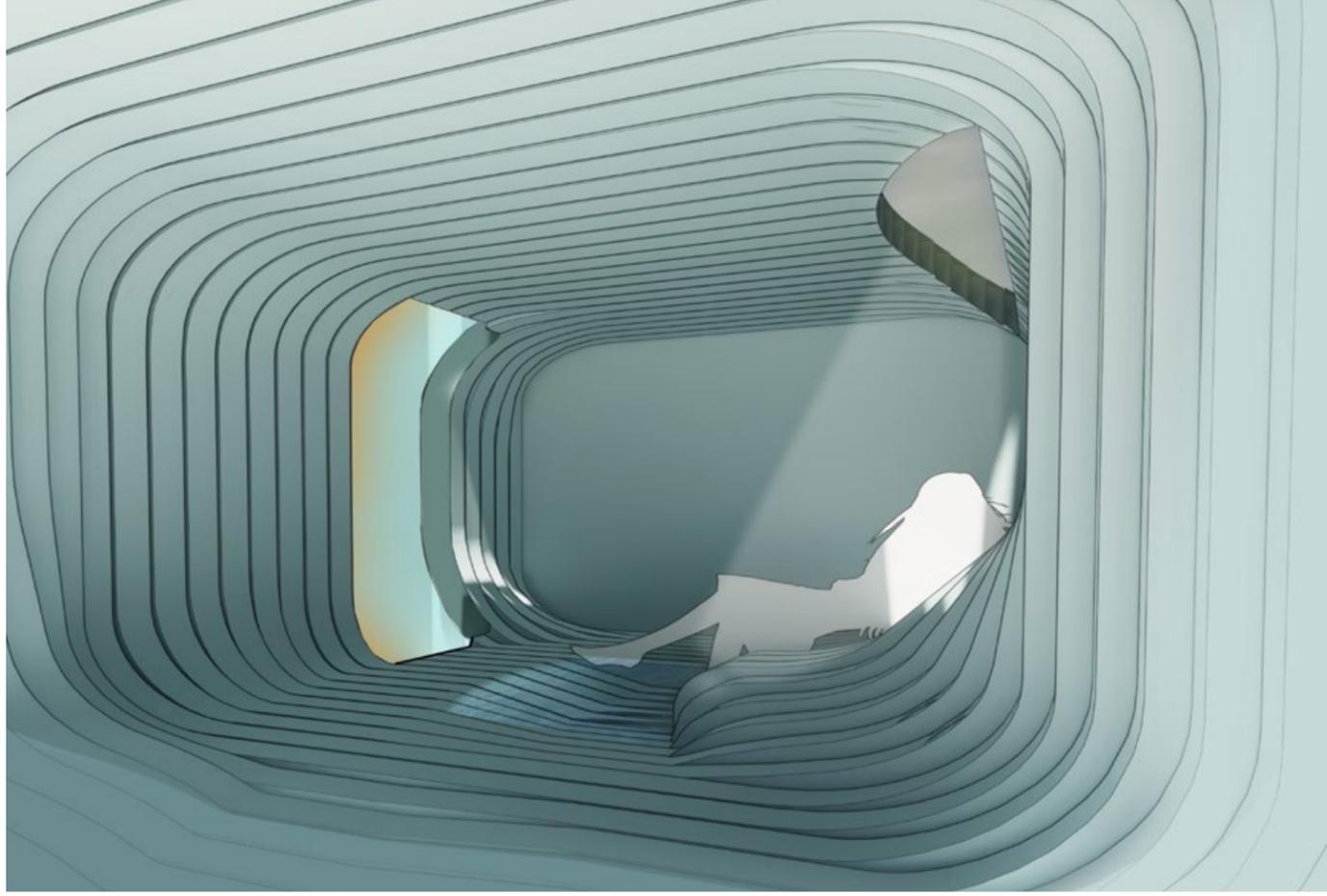
# longitudinal section:



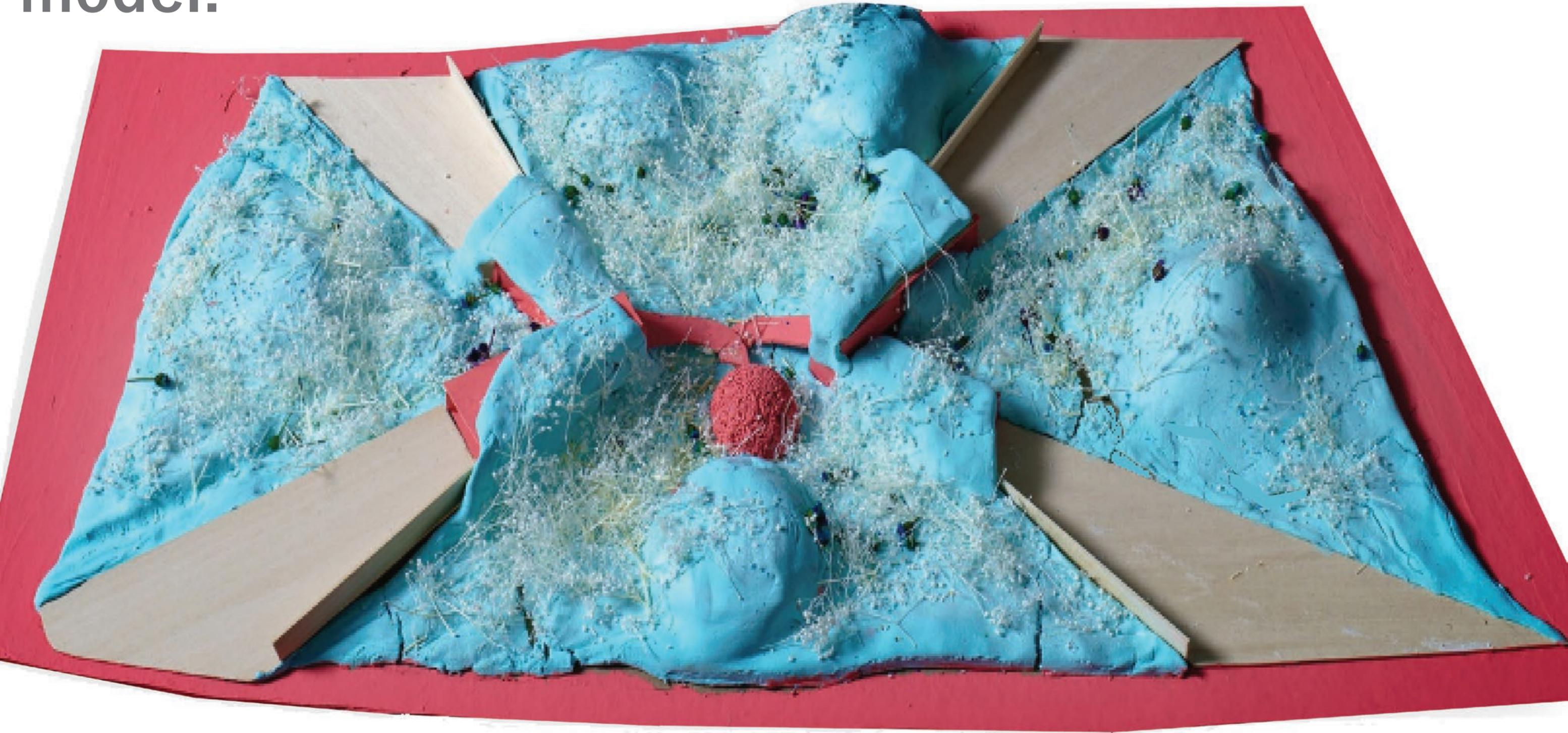
# transverse section:



journey between spaces



site  
model:



# a mode of aestheticism

Although seemingly complex from the outside, Rotor's concepts are very simple. His approach involves complete physical immersion in a site through detailed research and interaction with its users. Rotor's team is driven to not only transform spaces and materials, but also understand and amplify the values associated with them. The idea of learning and researching the intricacies of a site through the people who have surrounded it for decades and those who will continue to be impacted by the project in the future is an extremely inspiring thought process.

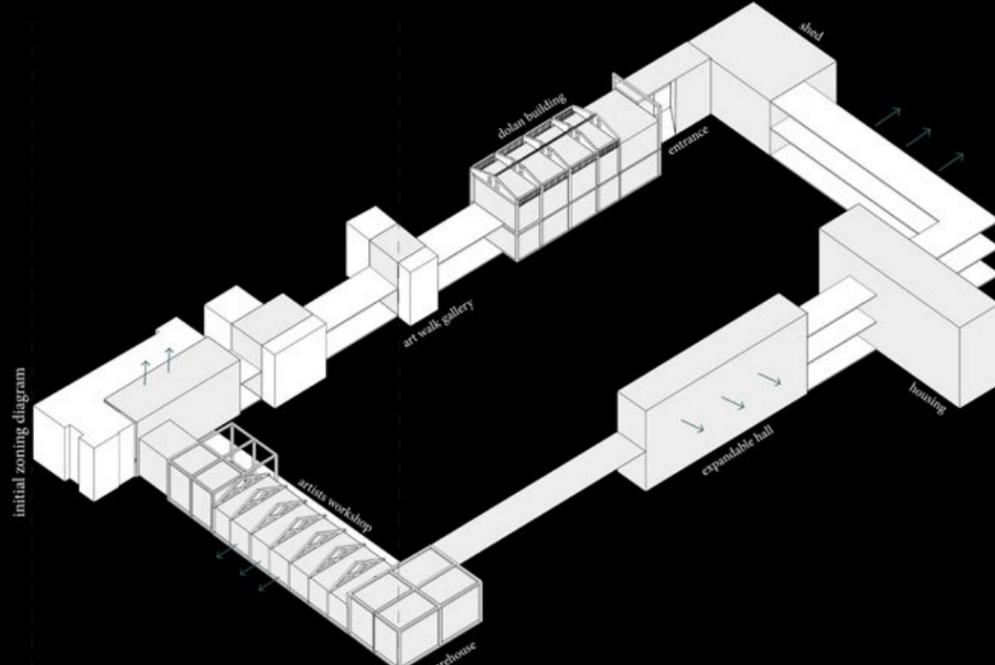
Rotor's design endeavours have also enabled a macro understanding of the conditions that impact materials reuse. Through the Antwerp city hall project, he effortlessly explored topics such as 'borderlessness, invasive species and the legacy of human intervention in the landscape'. Rarely can a Collective garner the support of research commissions and sell the idea that its deconstruction practice is one where the actual physical act of taking-apart supplements the knowledge of the individual components obtained from the site.

Rotor's 2017 book 'Déconstruction et réemploi'- resonates within a historical milieu as well as within a contemporary analysis on the circular economy. While organizing the resources for the printing and distribution, Rotor also made sure that the book was freely available in university and public libraries throughout the country. I view this gesture not only as an open invitation to young contemporary architects to learn Rotor's techniques, but also to contribute to his vision and challenge his methods going forward.

Rotor's influence on the Hill of Shame project concludes my opinion of his collective accurately. A project for a designer should not only be conceived as a means for researching and expressing ideas, but also as a sensory and didactic experience for the potential user of the landscape.

transcalarities

"A Reverse-Engineering Methodology and Practice"



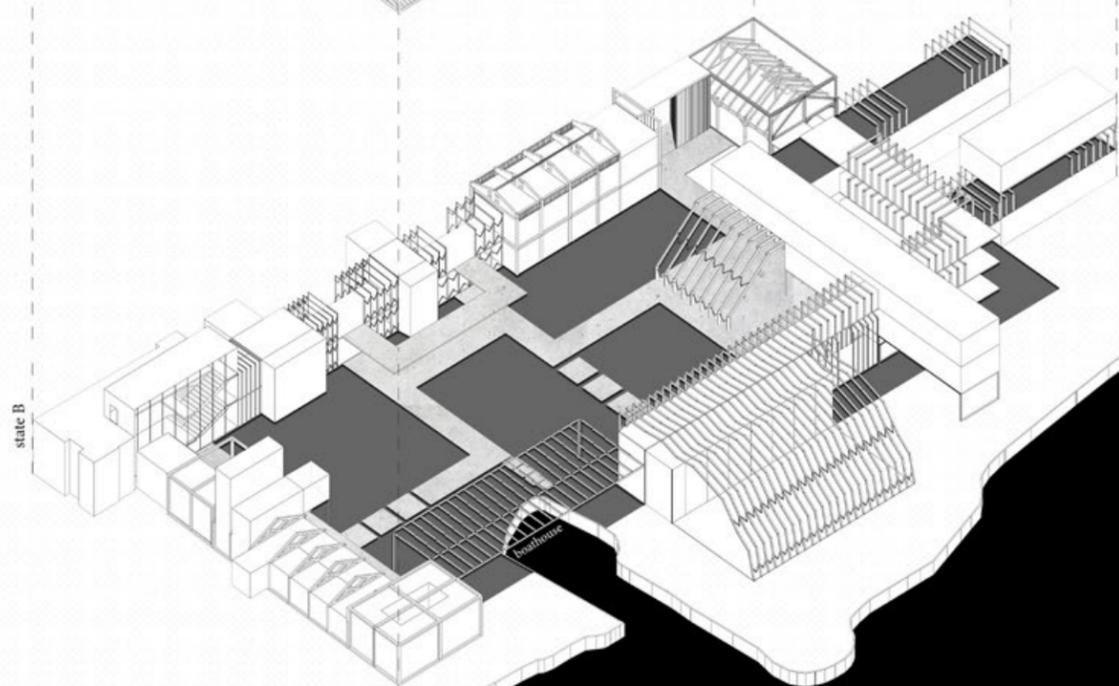
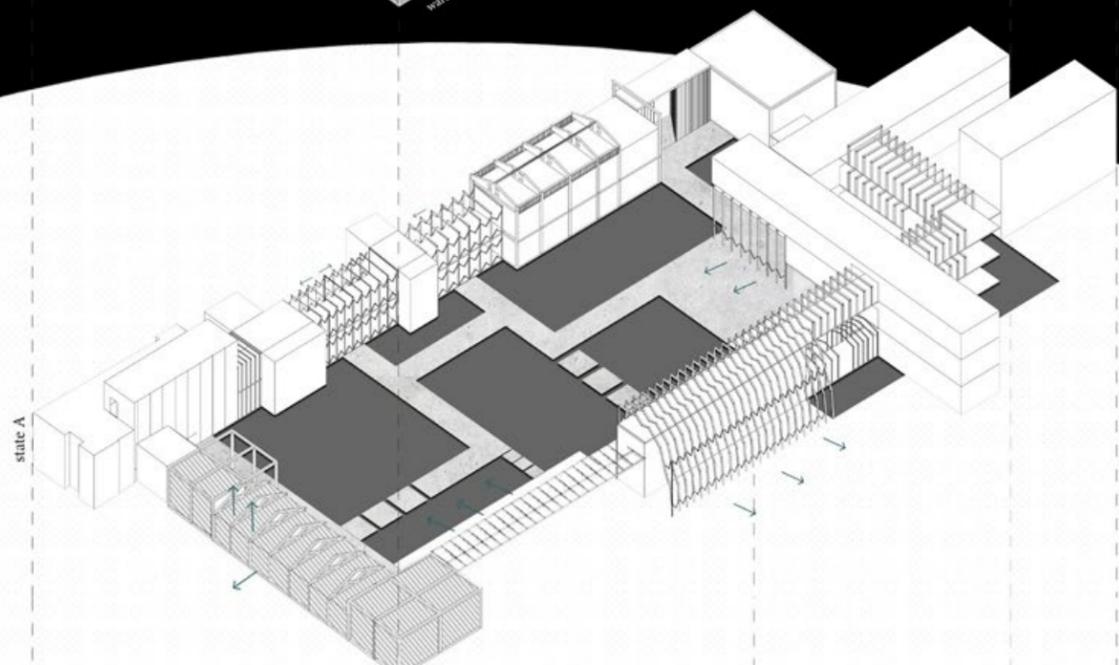
02

# arthouse community:

fall 2019

critics: catherine pease, jessica reynolds & tatiana von preussen (vPPR)

location: coxsackie, new york



wireframe community

# a sustainable/transformable community for columbia's mfa students

Right at the beginning of the semester, I closely studied Juliana leite's art movement. She's a unique sculptor artist who casts her art using silhouettes created by her own body shape. Instead of the art itself I focused on the structural framing that holds the sculpture together and binds the artist with her creation; coming up with the idea of my operable wall.

My other core inspiration was Churchill College in Cambridge which was a 180x180 courtyard lined by student residences on all four corners for my precedent references. I drew an extremely fundamental parallel between my precedent studies and my operable wall; Both the designs led to the idea of designing an operable campus model for students of the Columbia MFA Program.

This transformable design creates an environment where the students can interact directly with their spaces.

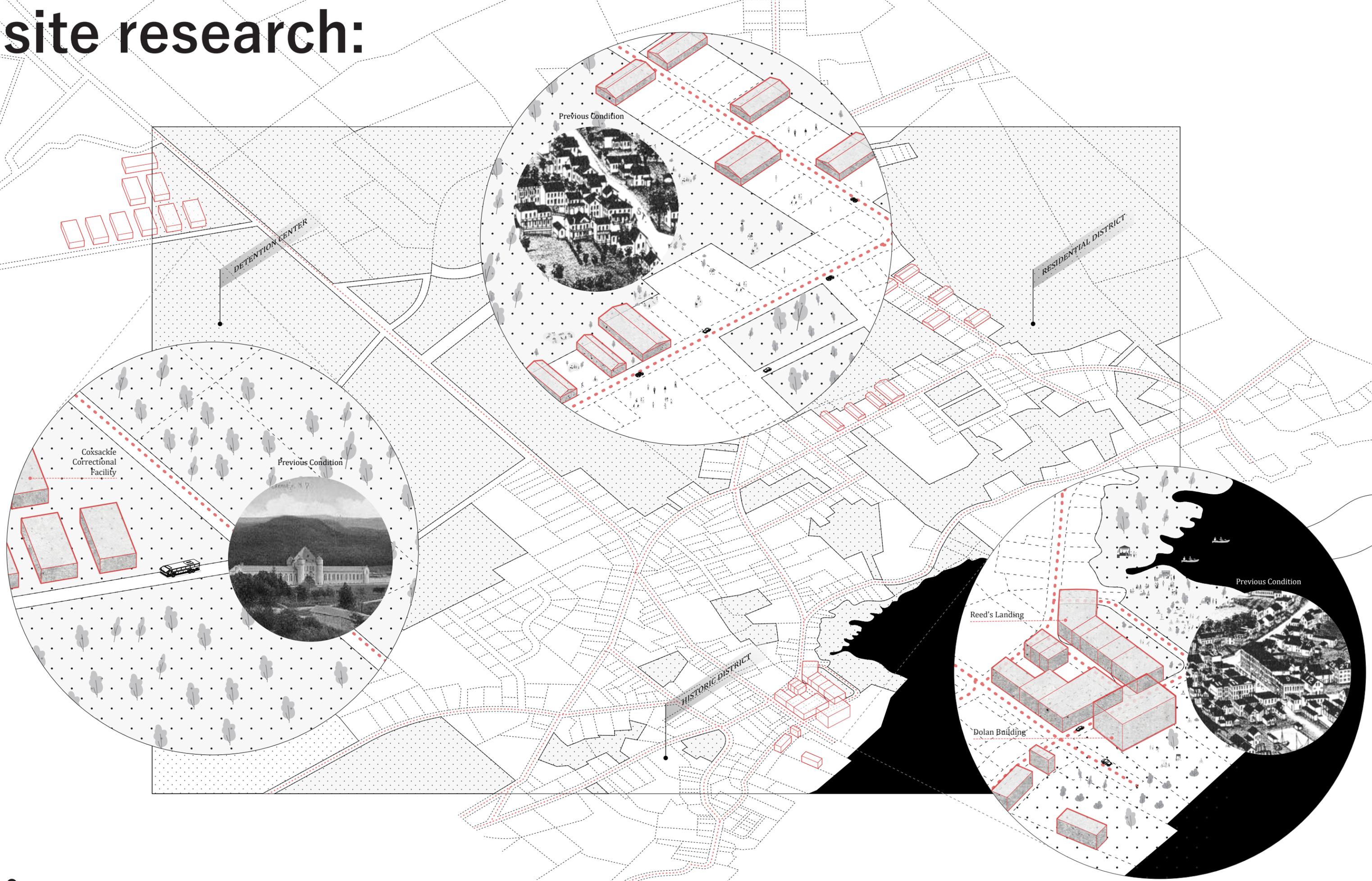
Coxsackie as a community defines the relationship between art and nature extremely effortlessly. By Intertwining spaces and blurring lines between spaces meant for recreation, work and residences, I have attempted to create a modern yet simple concept of sustainable living. Transforming the square into a futuristic space in which creative minds can thrive in while keeping the evergreen aura of Reed Street alive, shows that Coxsackie isn't just a place for artists, she's in fact a work of art herself.

operable wall:

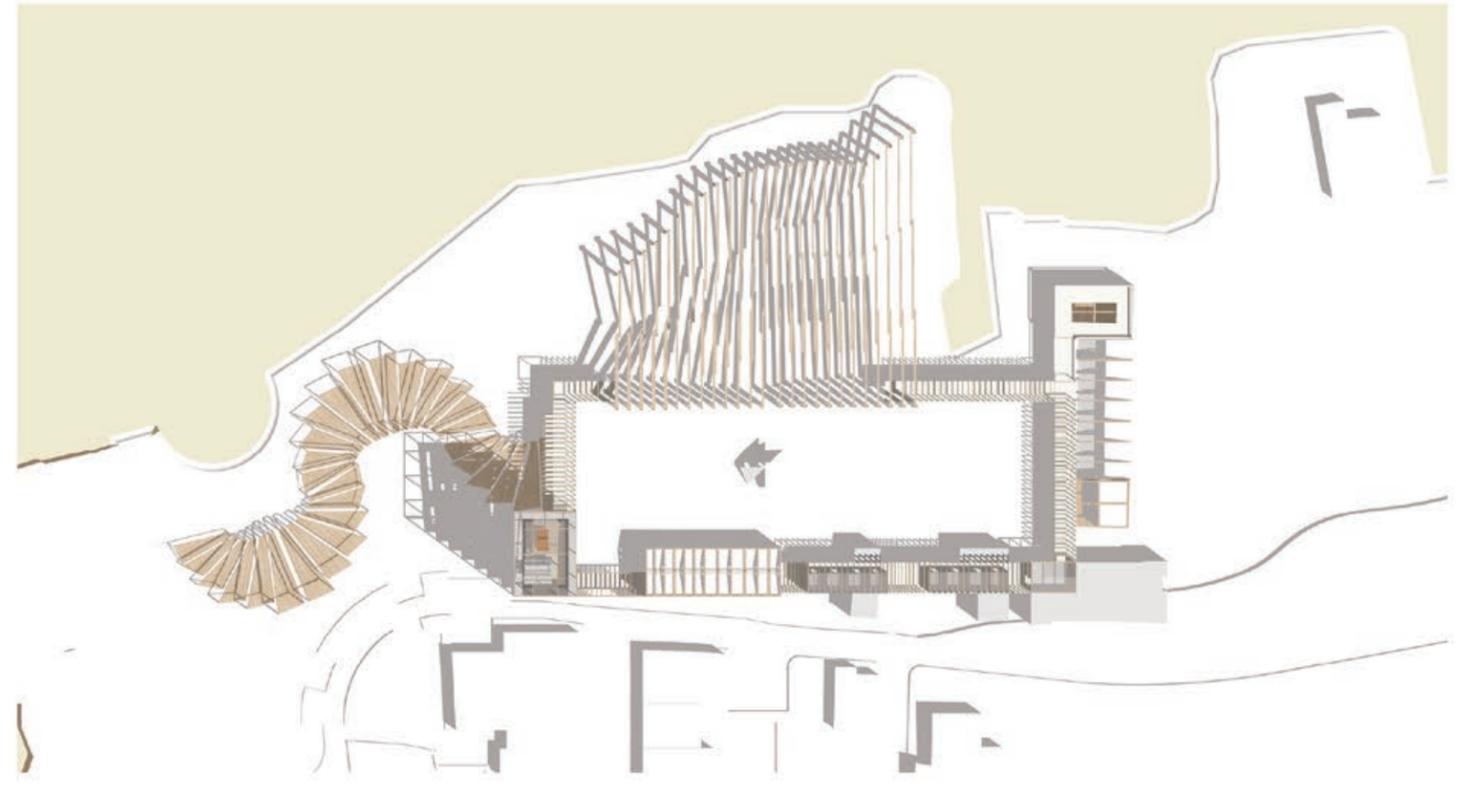
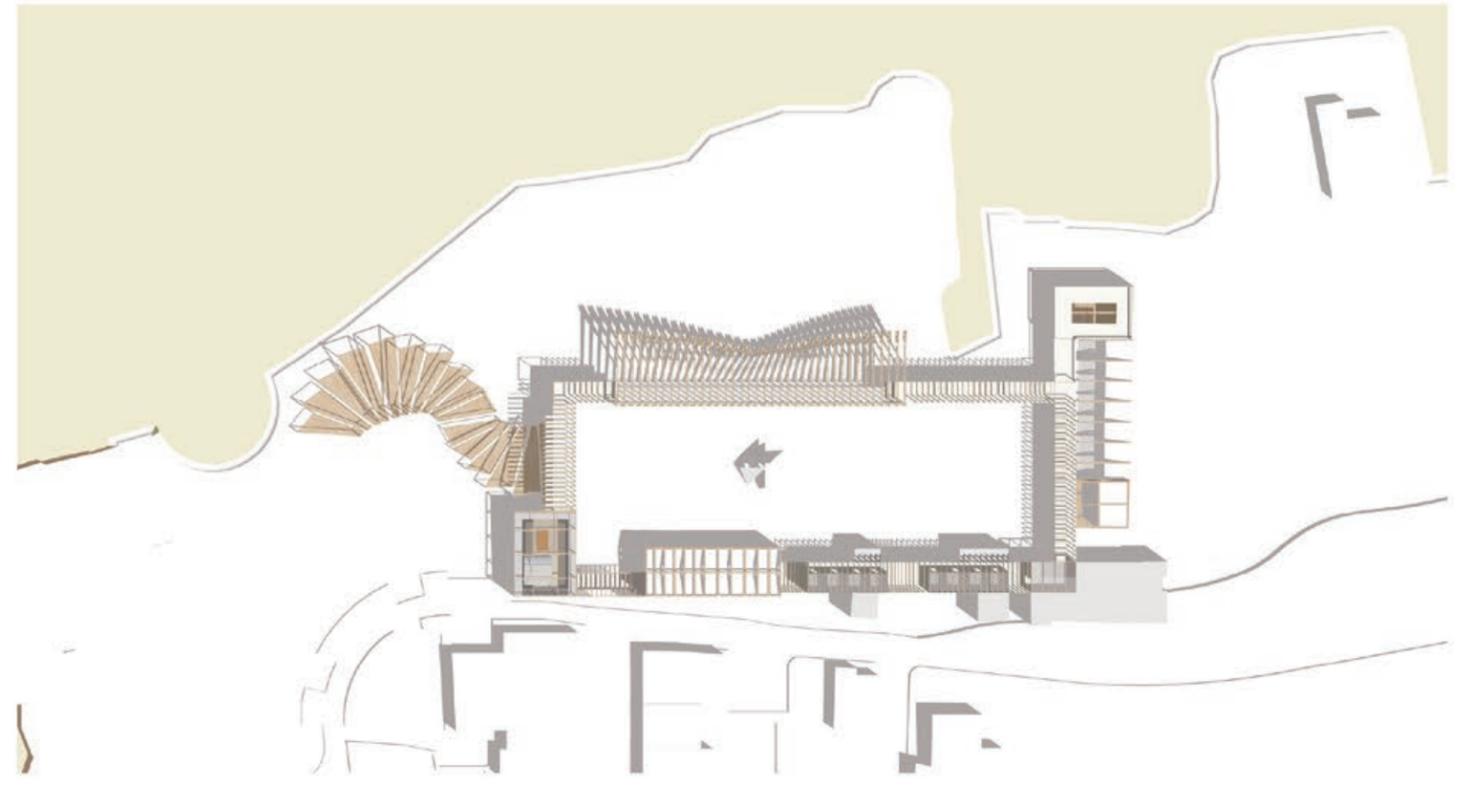




# site research:



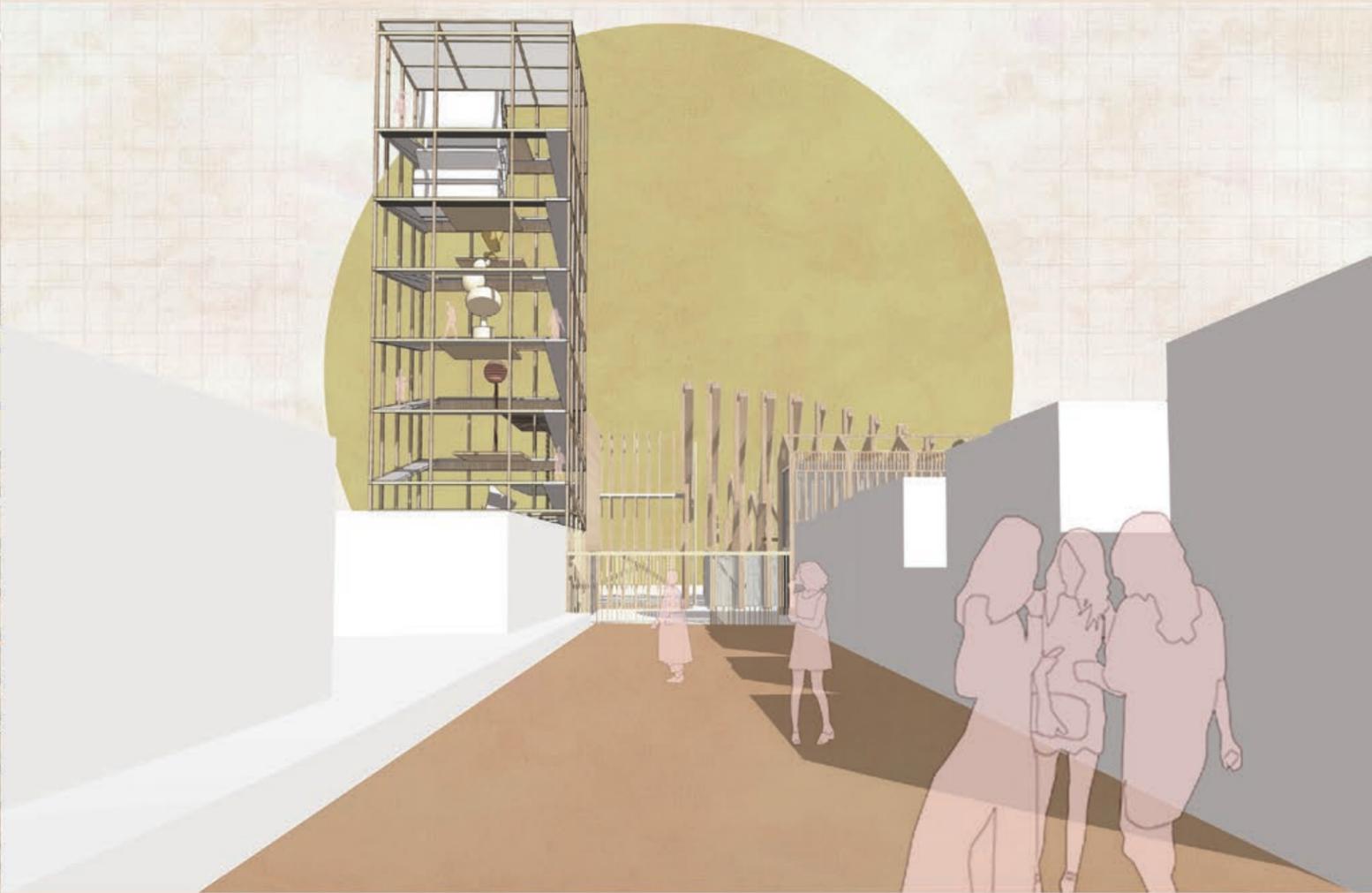
# plan modules:

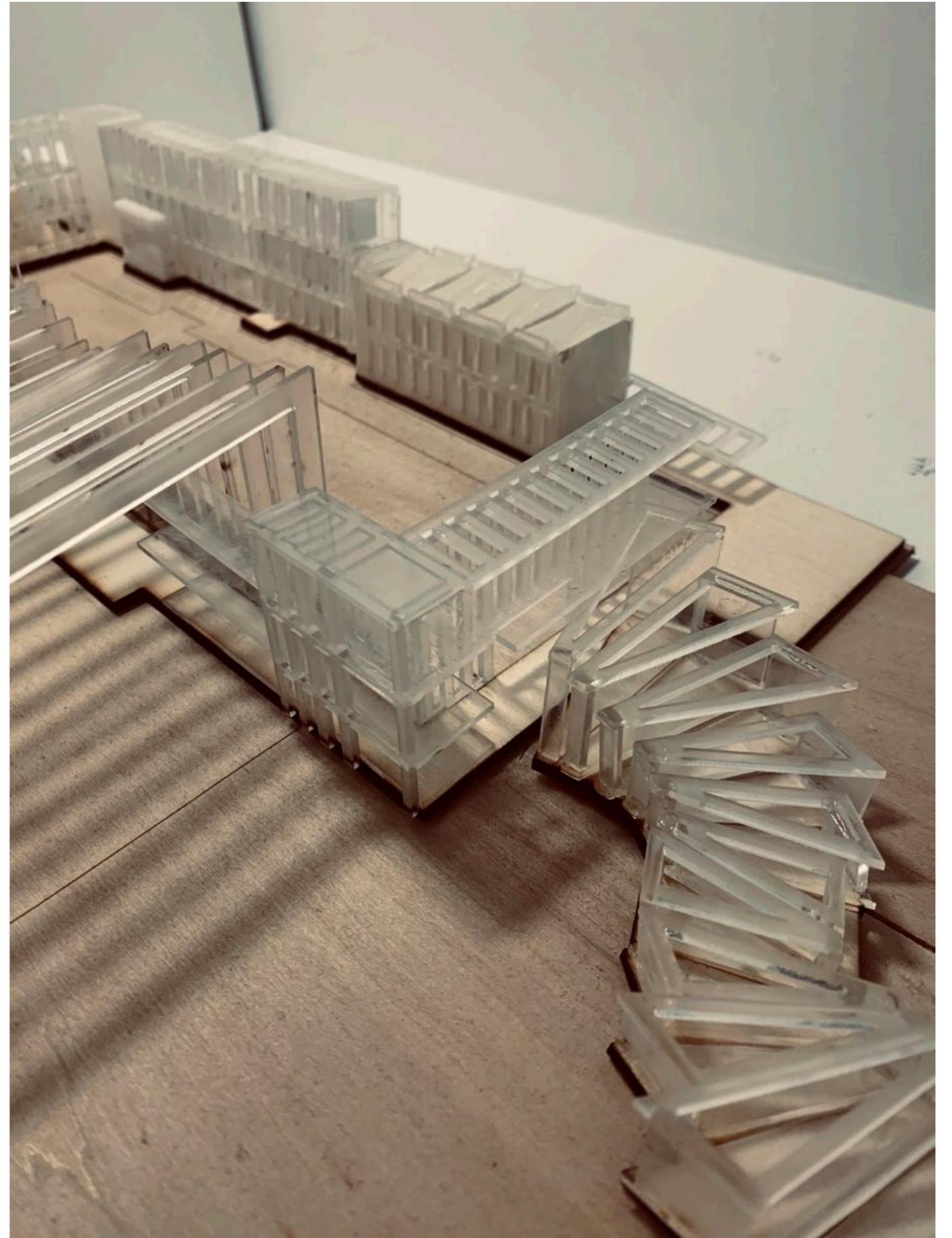
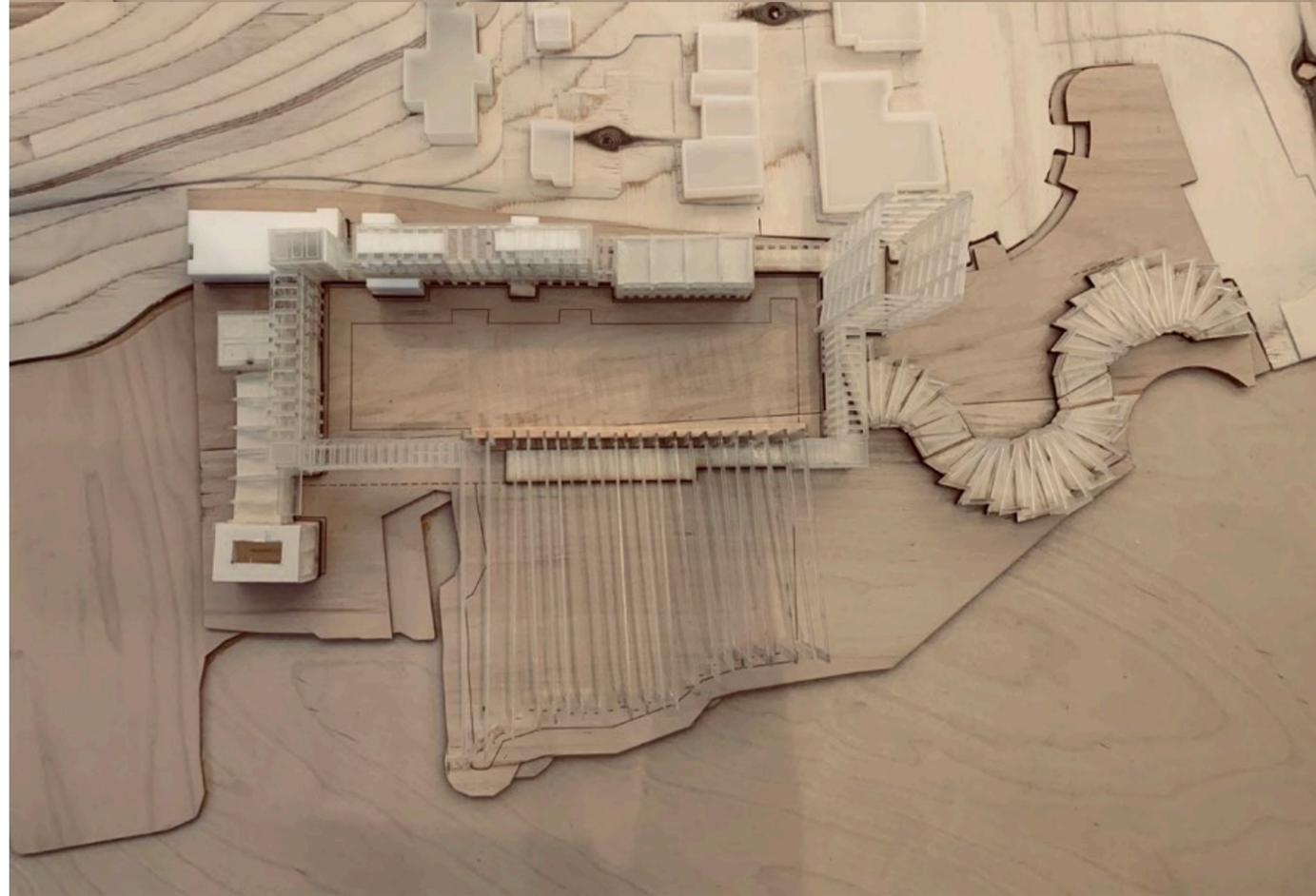
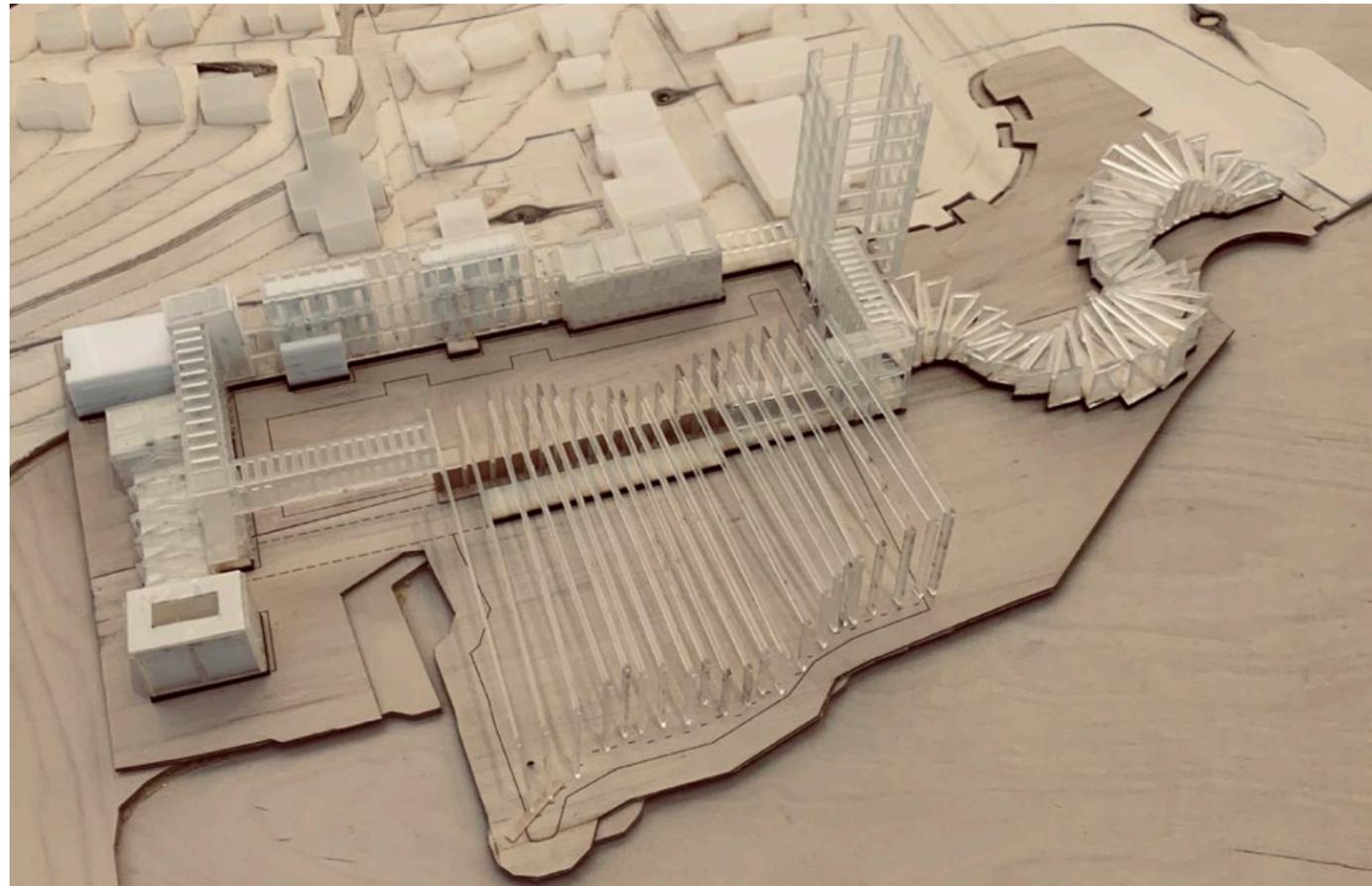


# site section:



a sustainable/transformable  
community for columbia's  
mfa students









section model:



# a mode of methodology

The author begins by introducing 'The Table of Models' which exposes a stabilized state of the Whitney project. It contains a plethora of block models that present different concepts and directions of the same building which ultimately justifies looking at a building as a 'multiverse' instead of a 'universe'. I say this because buildings should be designed through collective discussions and ideas as it gives us many dimensions to what a user experiences and needs.

Through a rhythm of 'scaling up and down' the team engages in a dialogue with a dynamic assemblage of objective materials by going back and forth between the small scale 'concept' model to a large scale 'precise' model. The premise is that materiality and experiencing these spaces drives the entire design by making changes between these two models.

Although the process of having small scale models makes sense in terms of having a tactile experience with the materials and letting that drive the concept of design, it ultimately becomes too tedious to shift ideas back and forth between these two scales rendering a large-scale model unnecessary.

Perhaps the postulate of scaling up and down was relevant at the time but currently in the age of having many digital platforms this concept would be hard to implement.

In conclusion I would like to say that at the grassroots level small scale models are necessary and should drive the design but ultimately after the architect figures out a direction, they can figure out other

**transcalarities**

"Scaling Up and Down: Extraction Trials in Architectural Design" by  
Albena Yaneva.

03

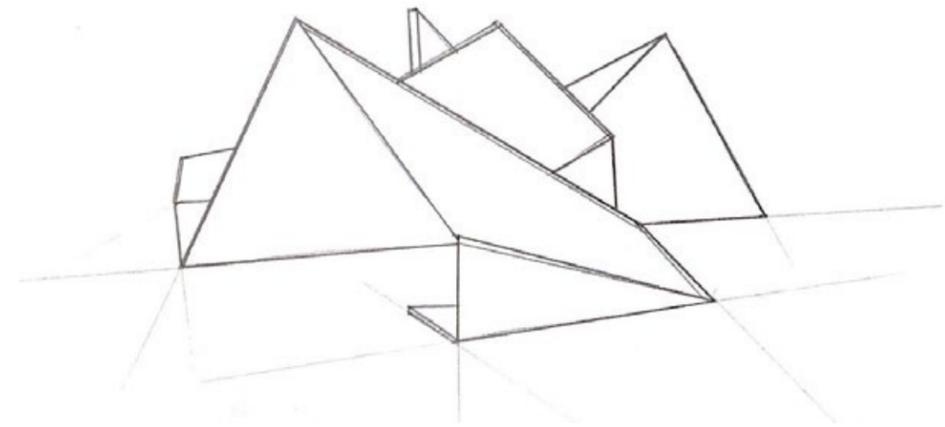
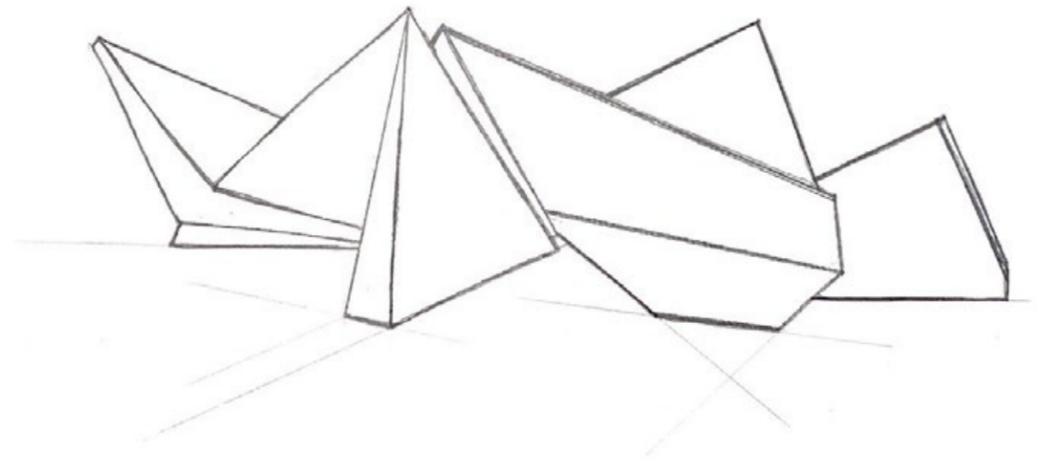
# techniques of the ultrareal:

fall 2019

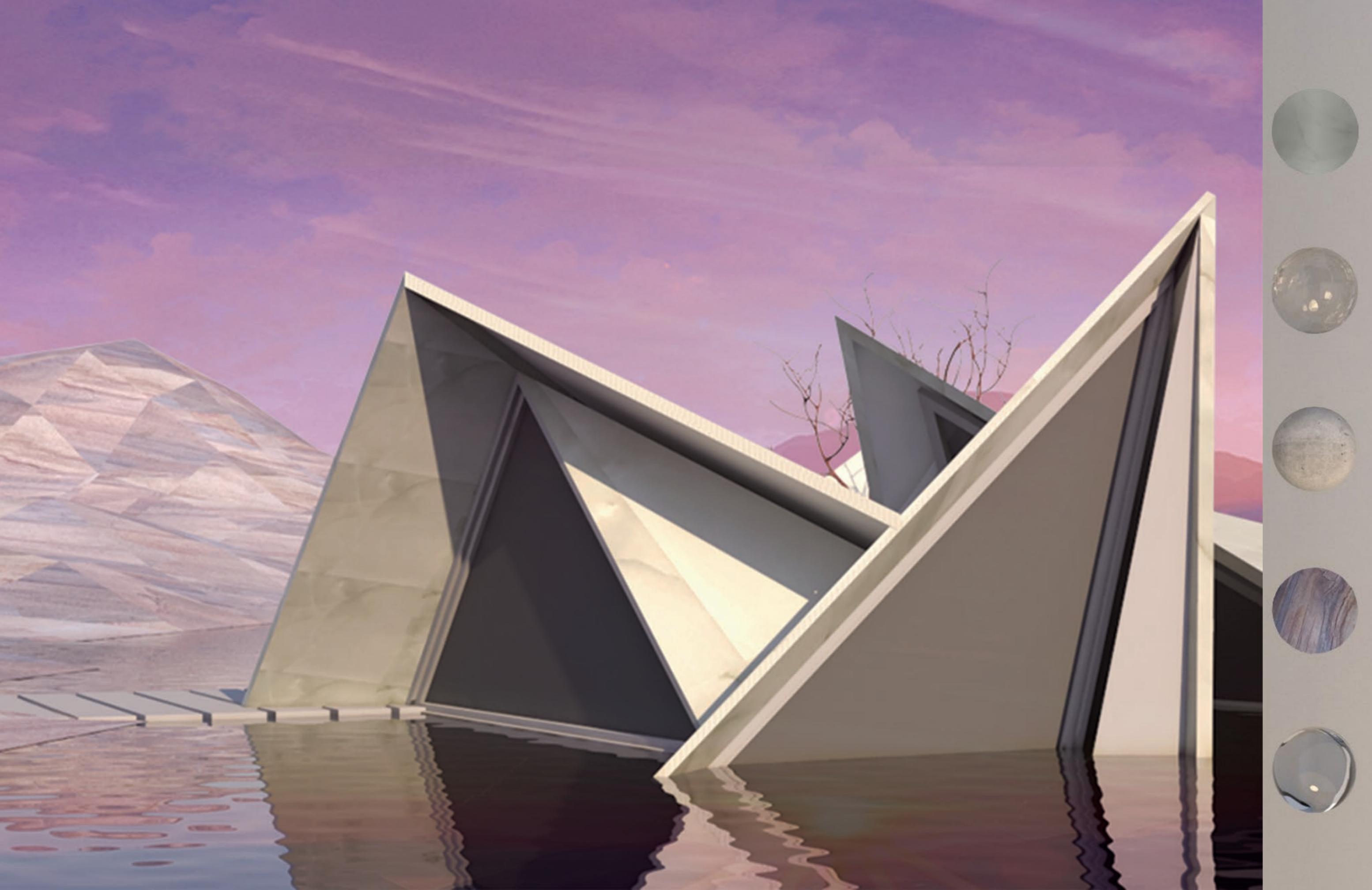
visual studies

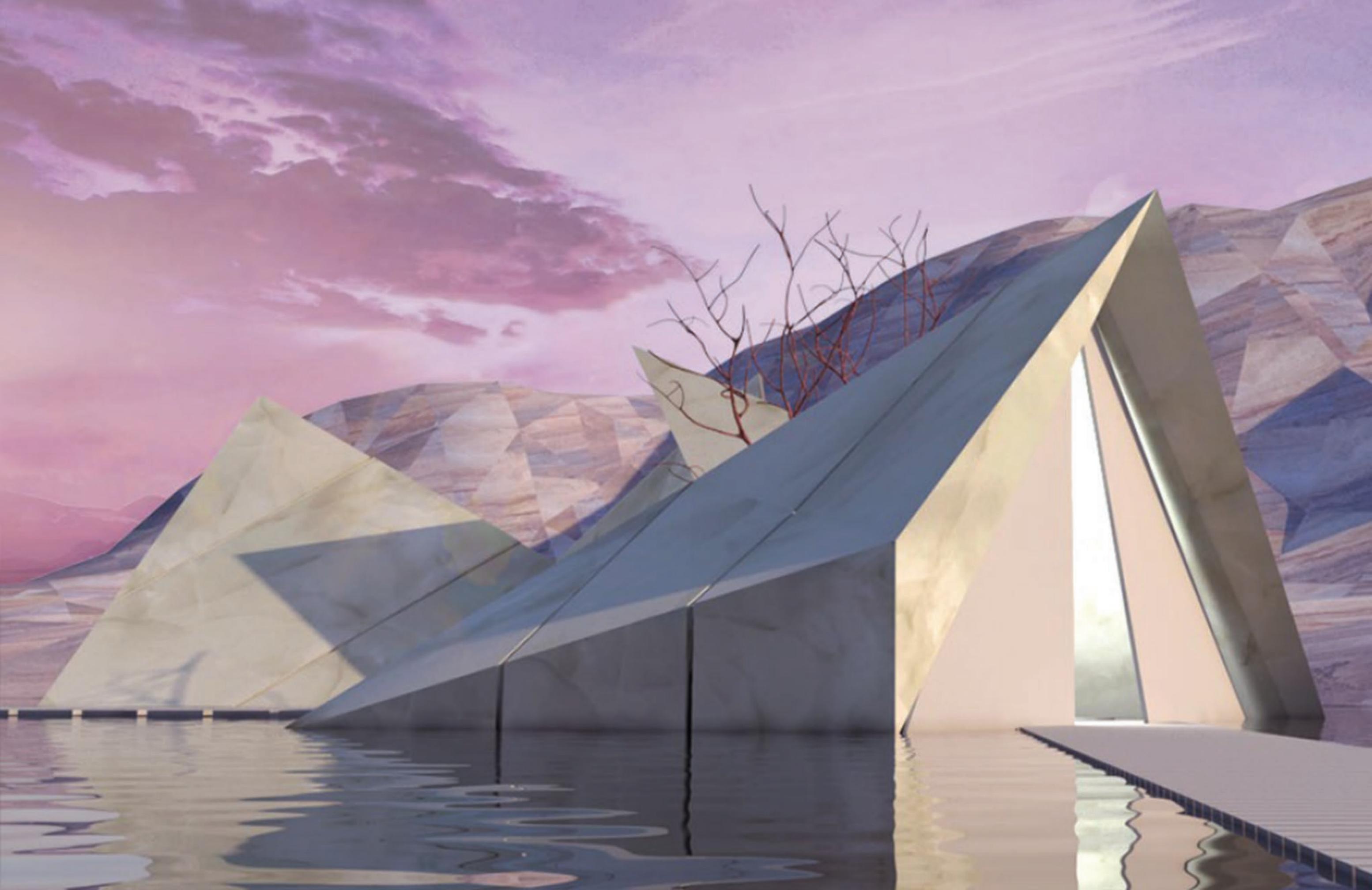
critics: joseph brennan & philip crupi

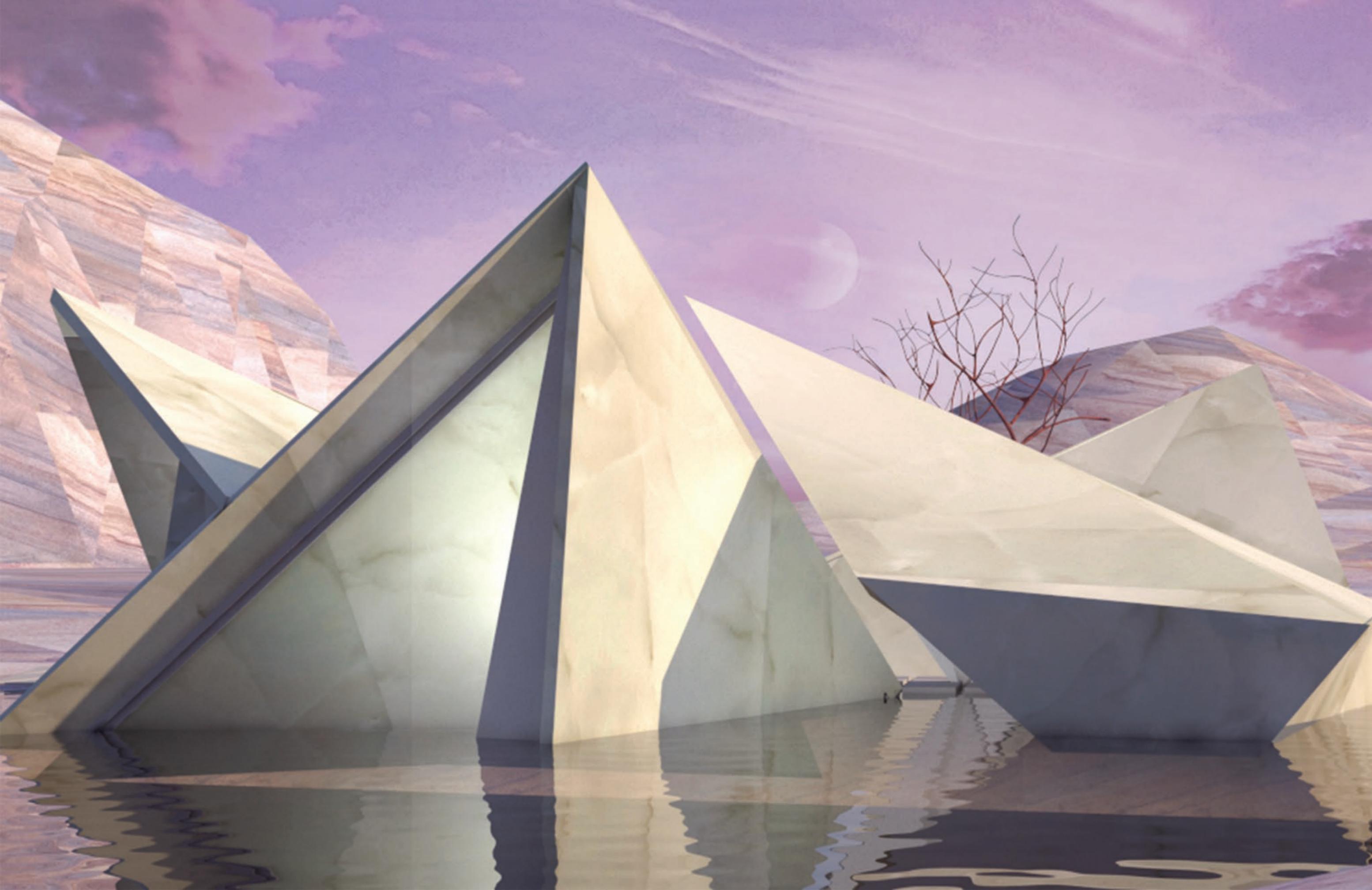
team: helena urdaneta/shanti gollapudi



surreal art

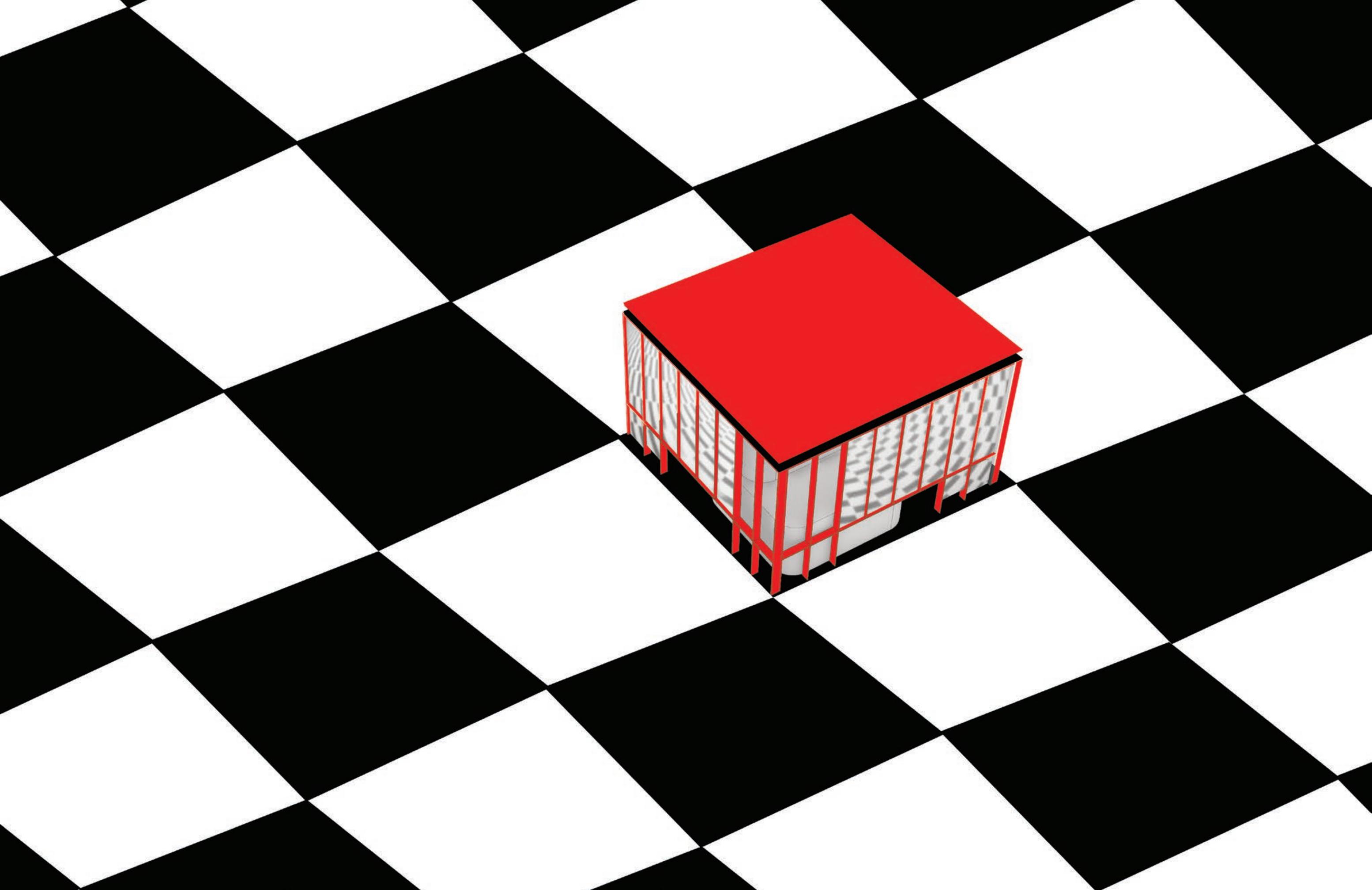






collage swap:







# a mode of perception

Power with regards attributes of neoliberalism including financialization of the economy and automation of industry is still viewed principally as a set of social rules for the appropriation and control of the forms of production. I agree with Paul Preciado that although there is a need to hypothesize the changing nature of production, we have not yet satisfactorily accounted for power with regards to reproduction.

The development of the reproductive code has been influenced by a whole new practice engulfing language, knowledge and human value that we collectively call culture. The circle is complete when the evolution of culture feeds back into the regulation of life, influencing how power carries out the core task of managing reproduction.

Judith Butler gives us a very clear insight into how orientation, gender and race have been constructed as sexual and physiognomic conditions in a heterosexual-colonial regime, as opposed to power technologies that determine the position of human in a system reproduction.

I not only strongly endorse her viewpoint that exclusive male sovereignty is destructive to society but would also point out that status quo still continues to prevail despite it being labeled as ancient by the author.

The idea that tinkering with genes will have unintended consequences, which we are 'axiomatically incapable of imagining or predicting' is unacceptable. The same technology which is being blamed for potential nuclear war or gender fluidity or industrialization of human genetics is also responsible for positive revolutions like pandemic eradication, medical research and even discovery of renewable energy techniques.

In conclusion I would like to highlight that the discussed types of technologies and power regimes cannot be generalized and stamped to one form of ideology or timeframe. Every era of political regime needs to adapt to these shifts in society in its own way and embrace the freedom of society to make its own decision.

**transcalarities**

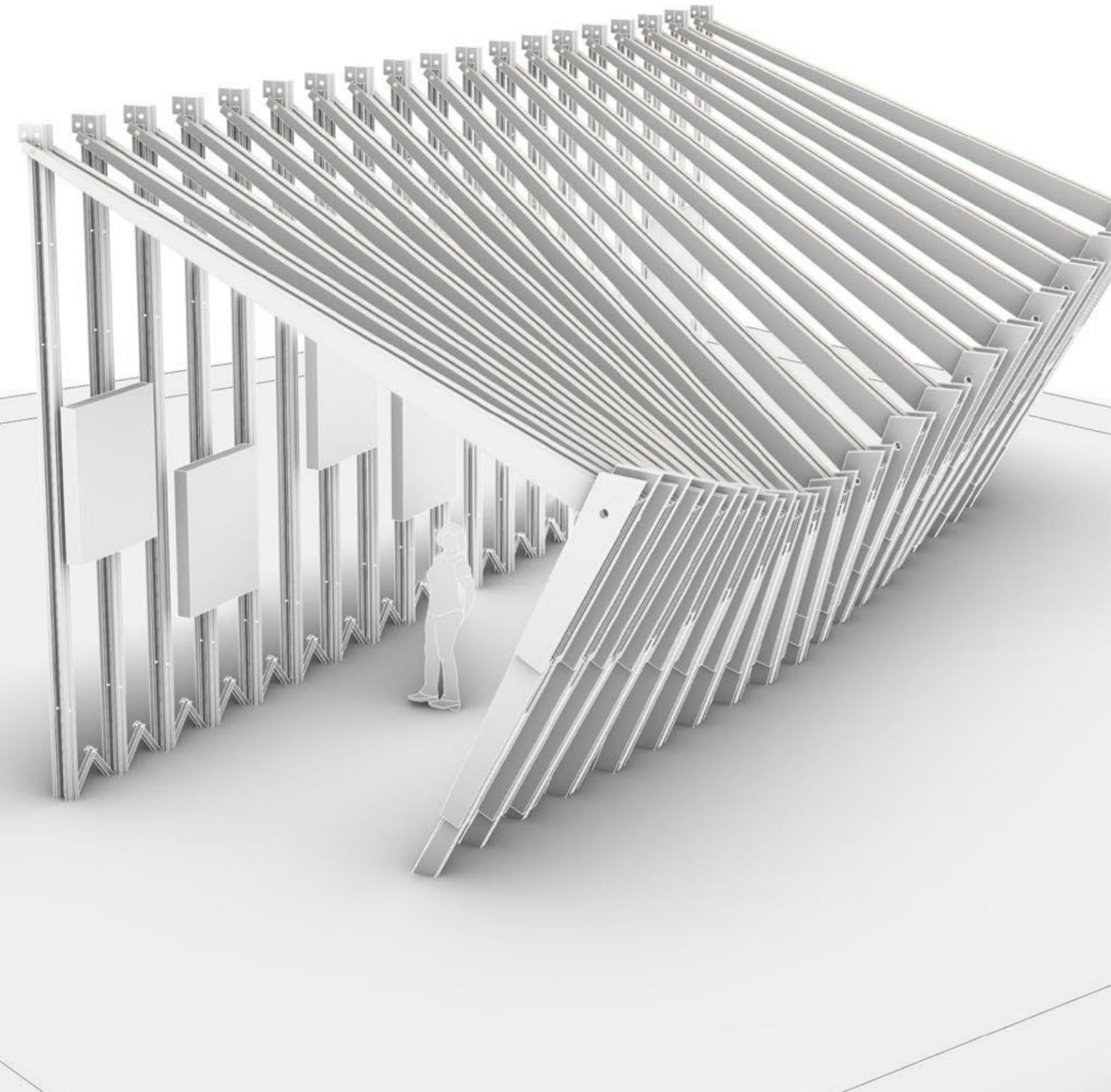
Baroque Technopatriarchy by Paul B. Preciado

# 04 transformable design methods

fall 2019

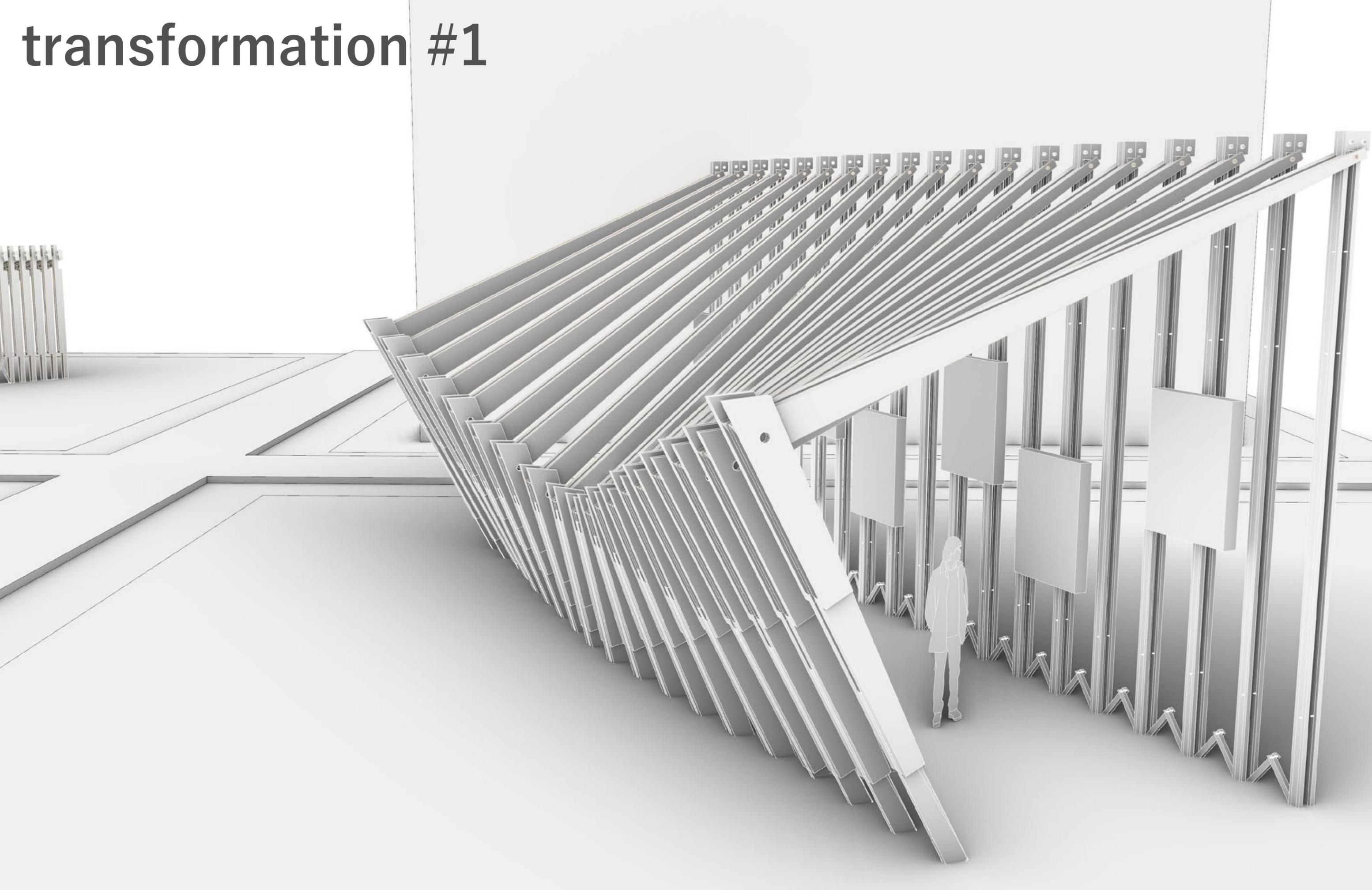
tech studies

critics: matthew r. davis

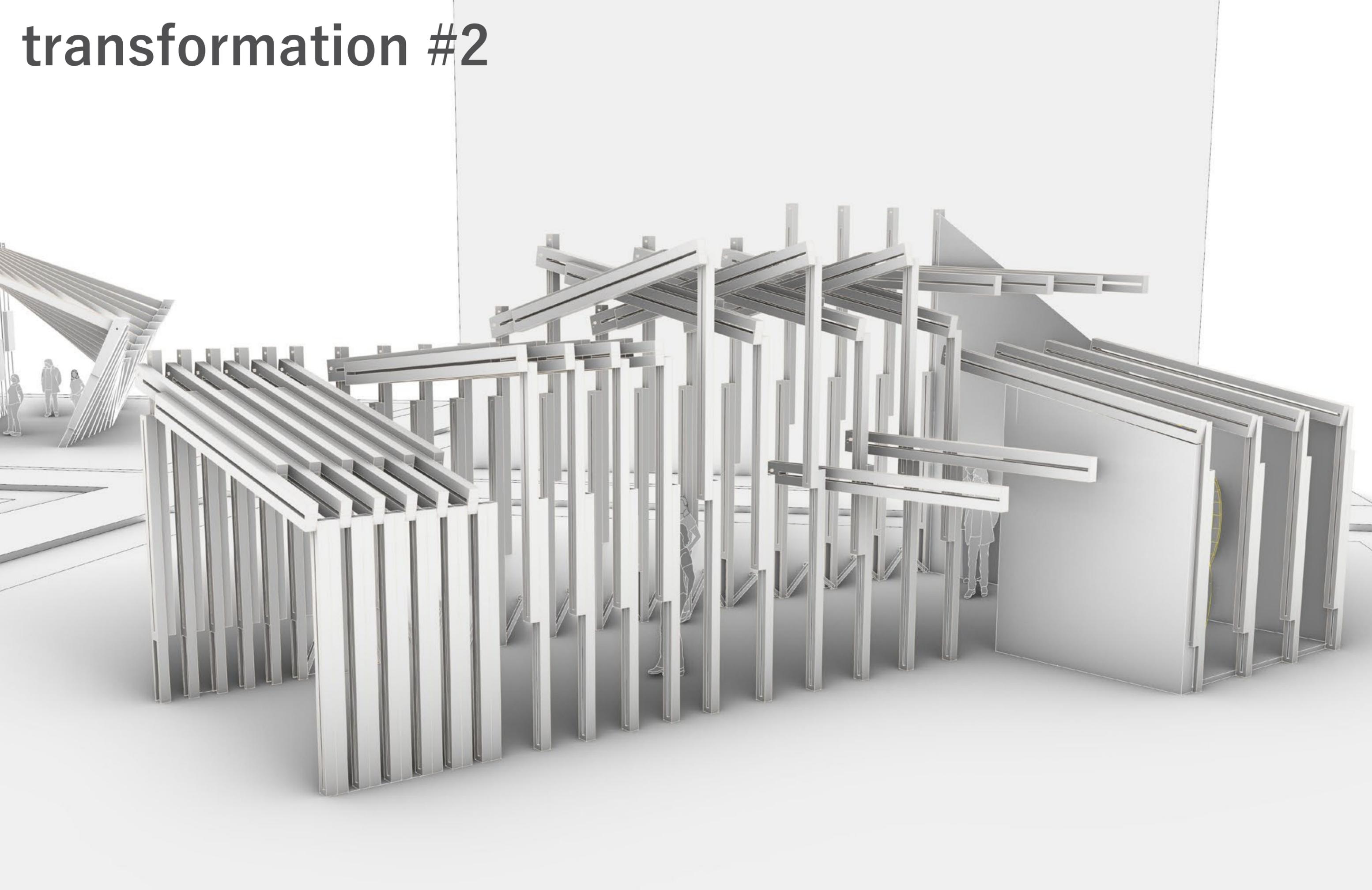


art pavilion

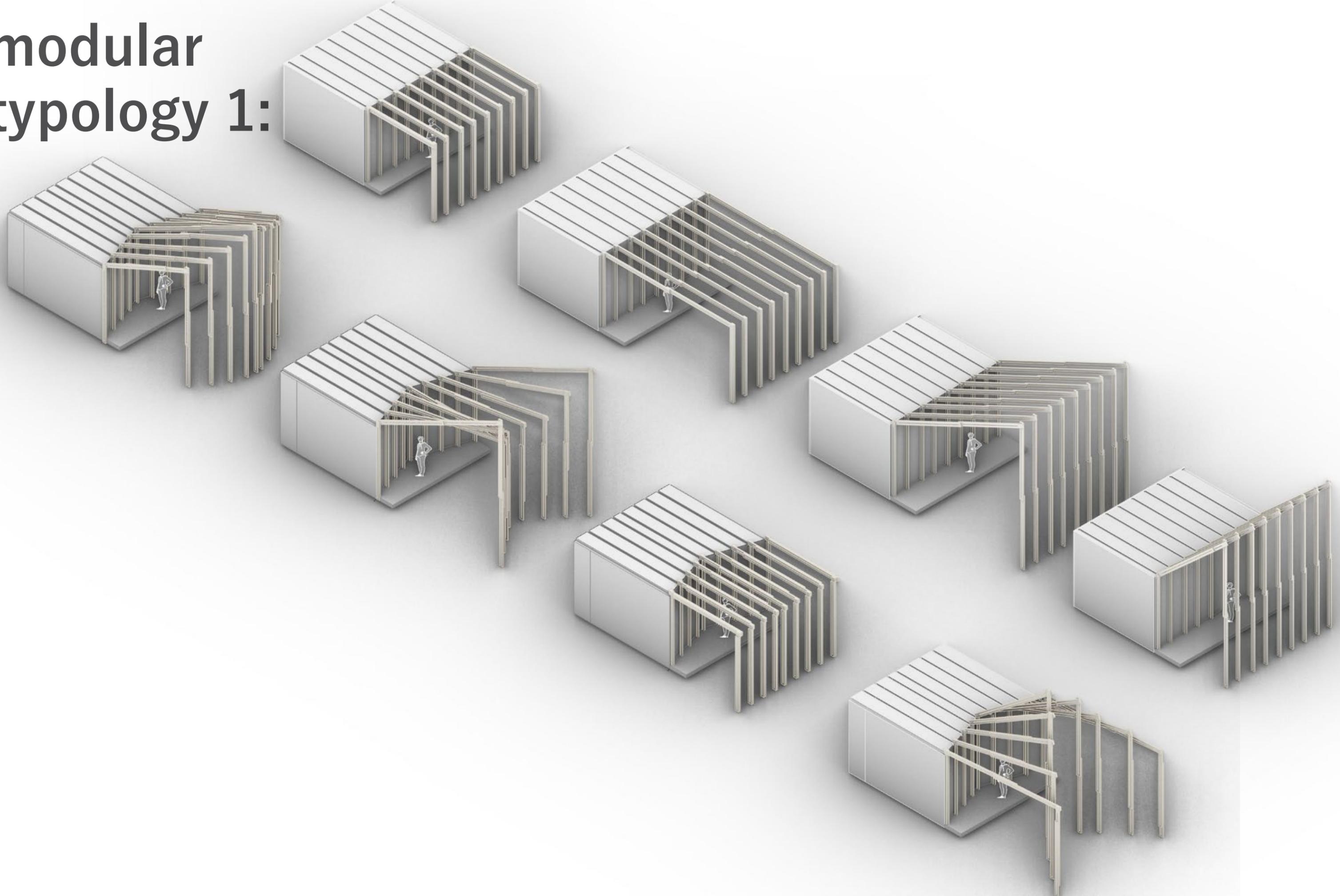
# transformation #1



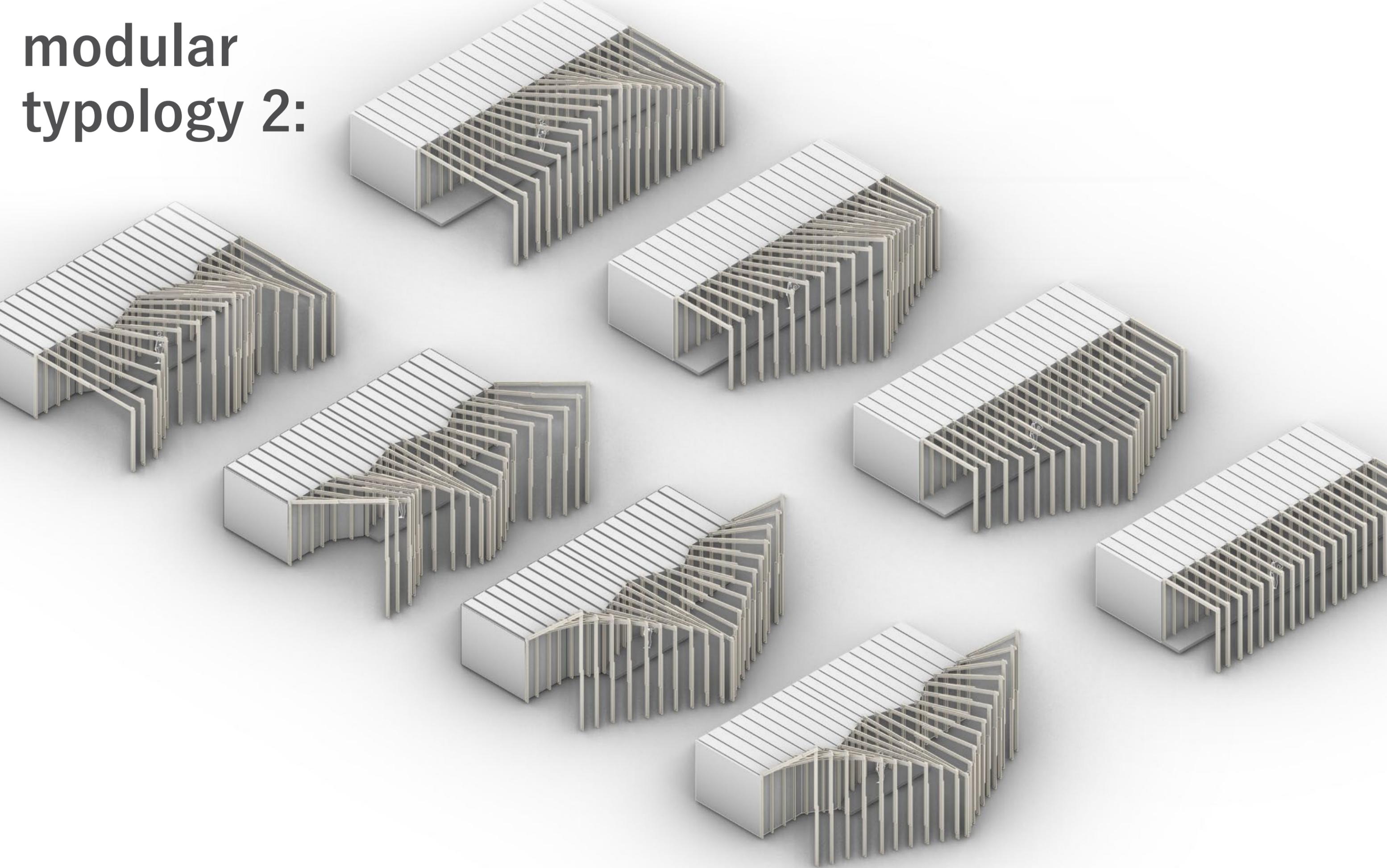
# transformation #2



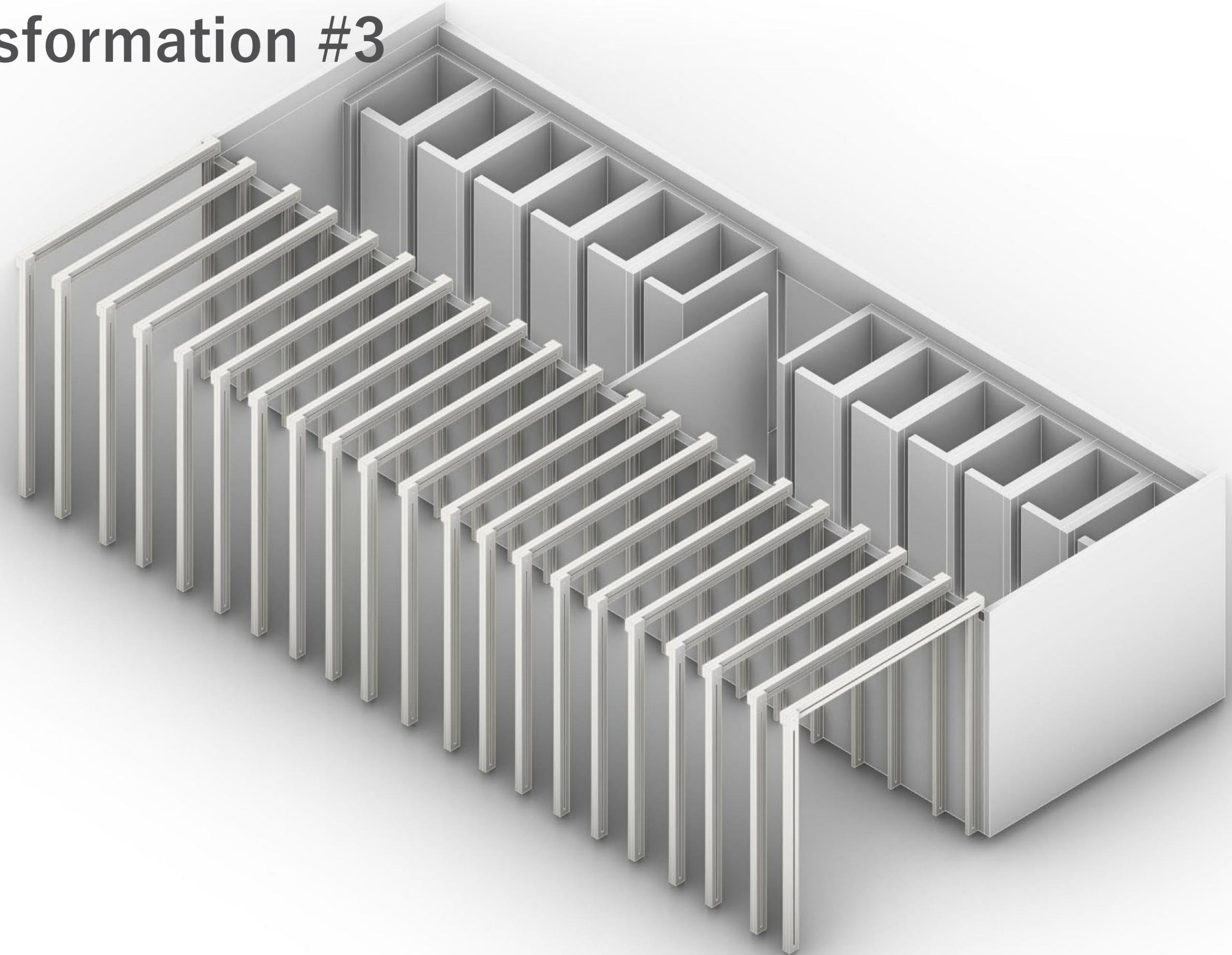
# modular typology 1:

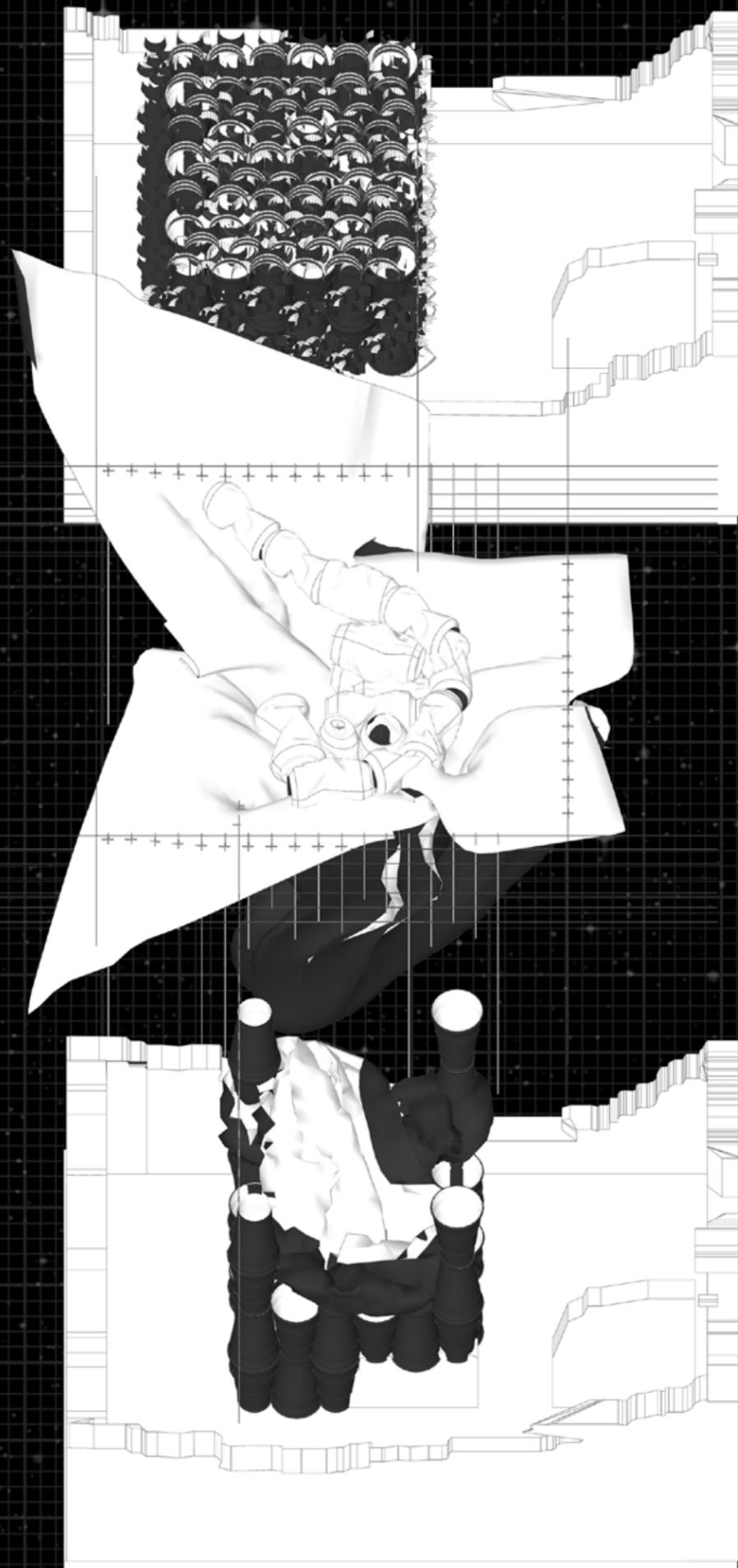


**modular  
typology 2:**



# transformation #3





# makergraph/ monograph

spring 2020

critics: Ada Tolla, Giuseppe Lignano,  
Thomas de Moncheaux & Reza Zia

makergraph/monograph studio

breakthrough

**fixations : break**

release

chaos

pieces

curious transformations

**objects : make**

wedge

cut

twist

frozen

**home + :**

home

fitness courtyard

sanctuary

**contents:**

# a retroactive perspective on my journey between peace & chaos, me & myself, shanti & ashanti

An act of cleaning can be defined in many different ways across the world. In my culture, we use the method of burning and destroying waste objects collected during the previous year. At the start of every new year we “cleanse” the house of materials which aren’t required anymore to create a more pure and meaningful environment to live in. This stuck with me and has been an extremely significant way of thought for me. Somehow we had represented the act of destruction as a positive phenomenon. Once I had understood that breaking for me was a path to calmness, I wanted to explore it further. Different ways in each objects can break, the end results of deforming or shattering materials and the process of deforming things intrigued me tremendously. A millisecond of chaos could cause a piece to break into a million, the power of this simple act was beyond what I had ever imagined, and I just wanted to experience it more.

This obsession of experiencing everyday objects in their raw form if I may call it, is as brutal as it is poetic. A mere glass of water is made of a million pieces of crystal, a can of soda can end looking like an alternative art sculpture. These realizations, pushed me to then start assembling back these fragments which I earlier created to build objects which my mind just led me to design, whether they were useful or not.

It was a fascinating loop of destruction and creation.

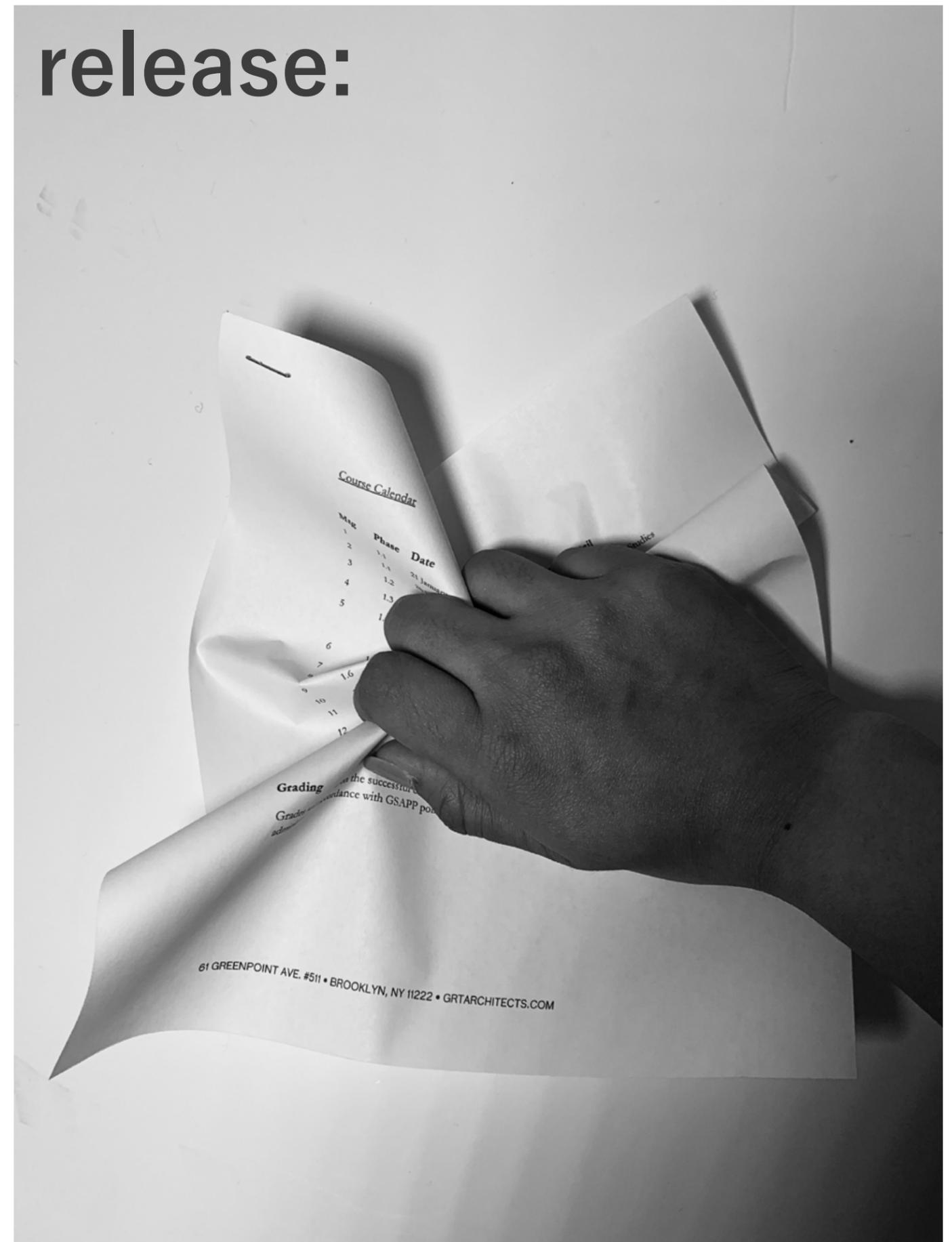
### Course Calendar

Mtg	Phase	Date	Class Format	Due/Detail
1	1.1	21 January	Intro lecture	Methodology & Case Studies
2	1.1	28 January	Lecture & Pin-up	<u>Historical Inventories</u>
3	1.2	4 February	Lecture & Pin-up	<u>Historical Translations</u>
4	1.3	11 February	Lecture & Pin-up	<u>Material Translations</u>
5	1.4	18 February	Casting Workshop	
		24 Feb – 6 March	Studio Midterm Reviews	
6	1.5	25 February	Pinup	<u>Design Iterations</u>
7	1.5	3 March	Pinup w/Guest	<u>Design Iterations 2</u>
8	1.5	10 March	Travel Week	<u>Design Iterations 3</u>
		16-20 March	Spring Break	
9	1.6	24 March	Pinup	<u>Prototypes 1</u>
10	1.6	31 March	Pinup w/Guest	<u>Prototypes 2</u>
11	1.6	7 April	Crit/Shop Skills	<u>Fabrication 1</u>
12	1.6	14 April	Guest Lecture	<u>Fabrication 2</u>
13	1.6	21 April	Firing/Finishing	<u>Fabrication 3</u>
		23 April – 1 May	Studio Final Reviews	
14	1.6	5 May	In class Final Review	
-	1.7	8 May	-	Begin EOYS install
-	1.7	14 May	-	Last day of EOYS install
-	1.7	16 May	-	End of Year Show Opens

### Grading

Grades will be based on the successful completion of all phases of the course as outlined above. Grades will be administered in accordance with GSAPP policy: <https://www.arch.columbia.edu/grades>

# release:









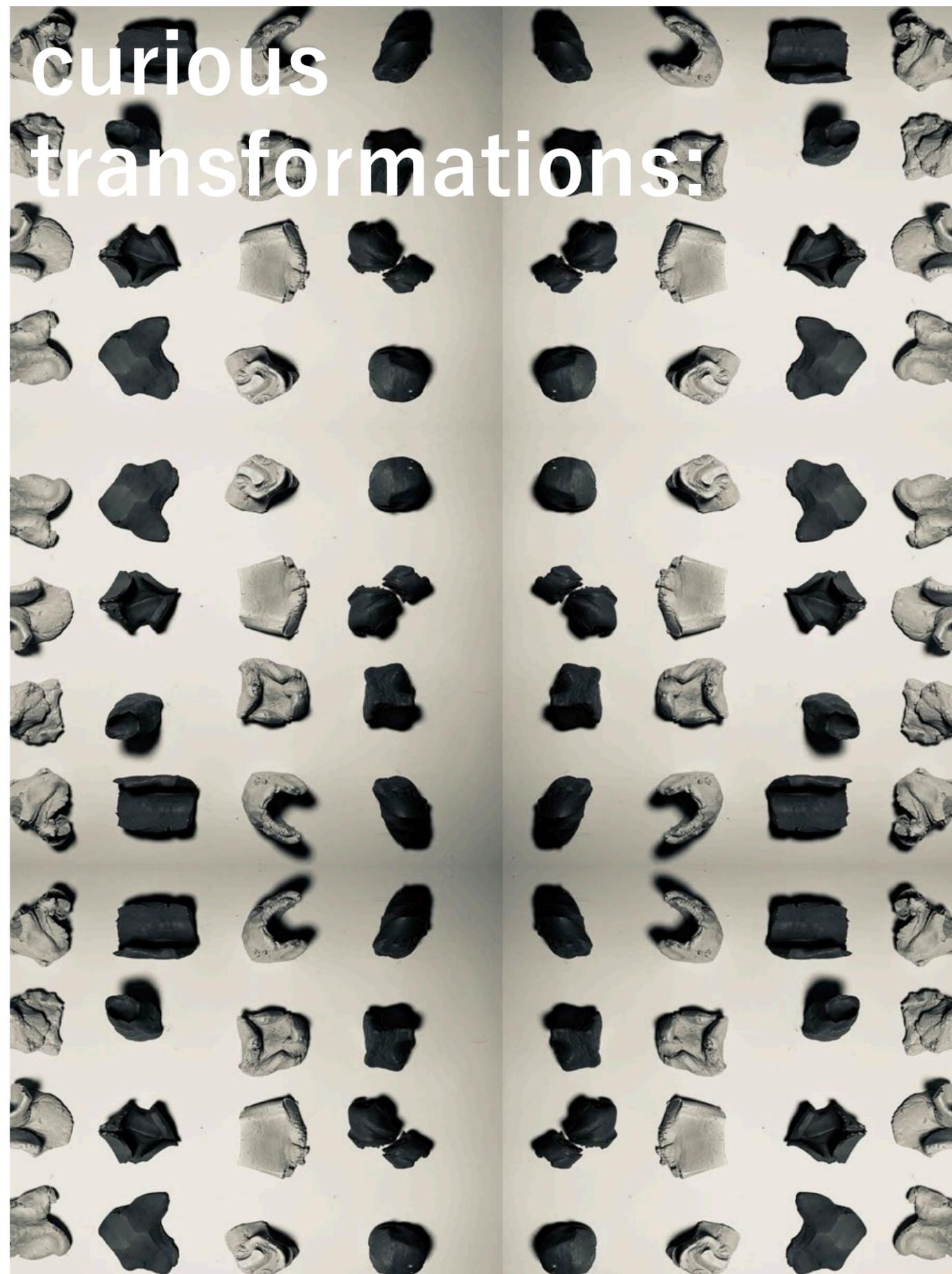
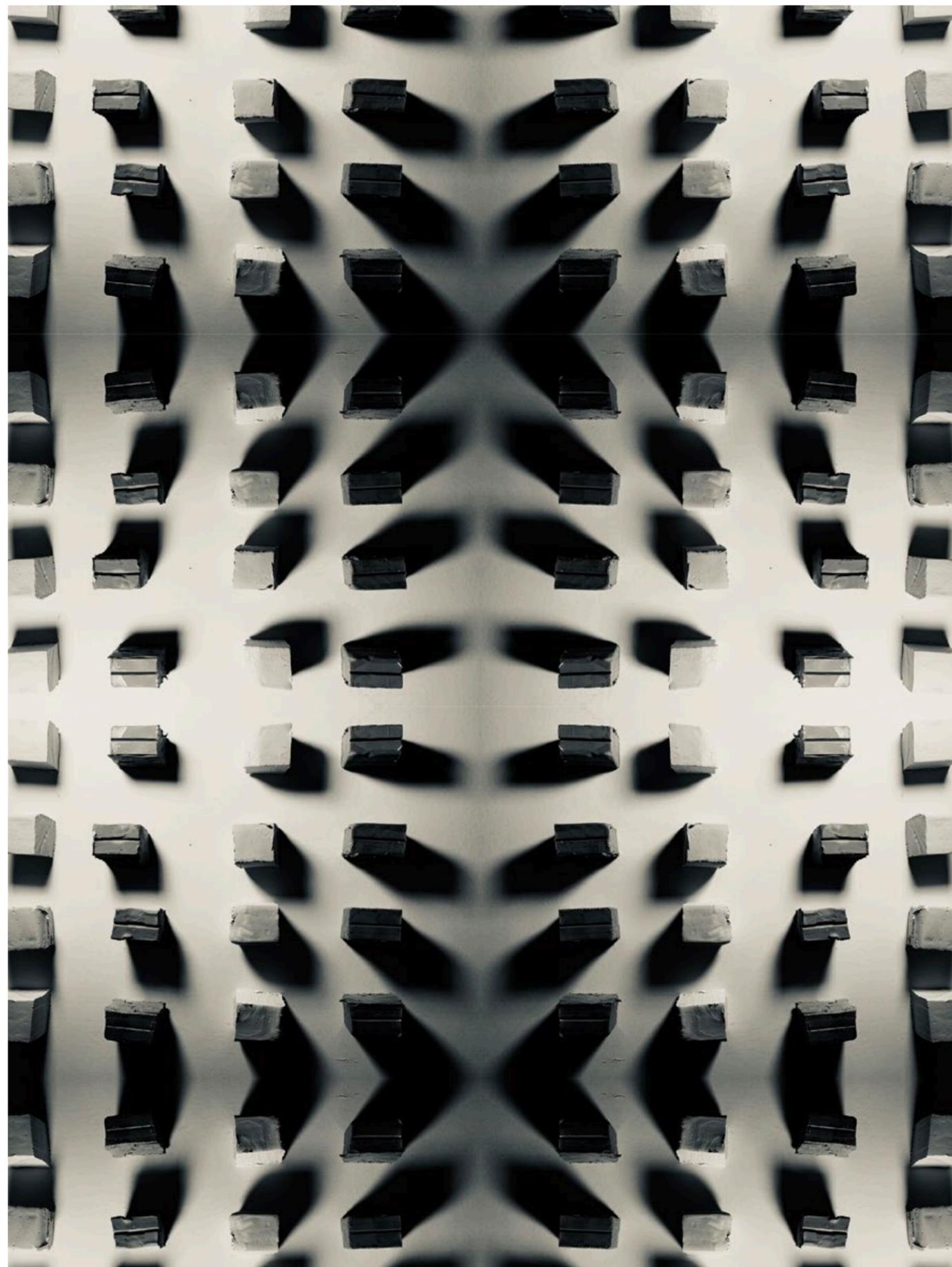
pieces:

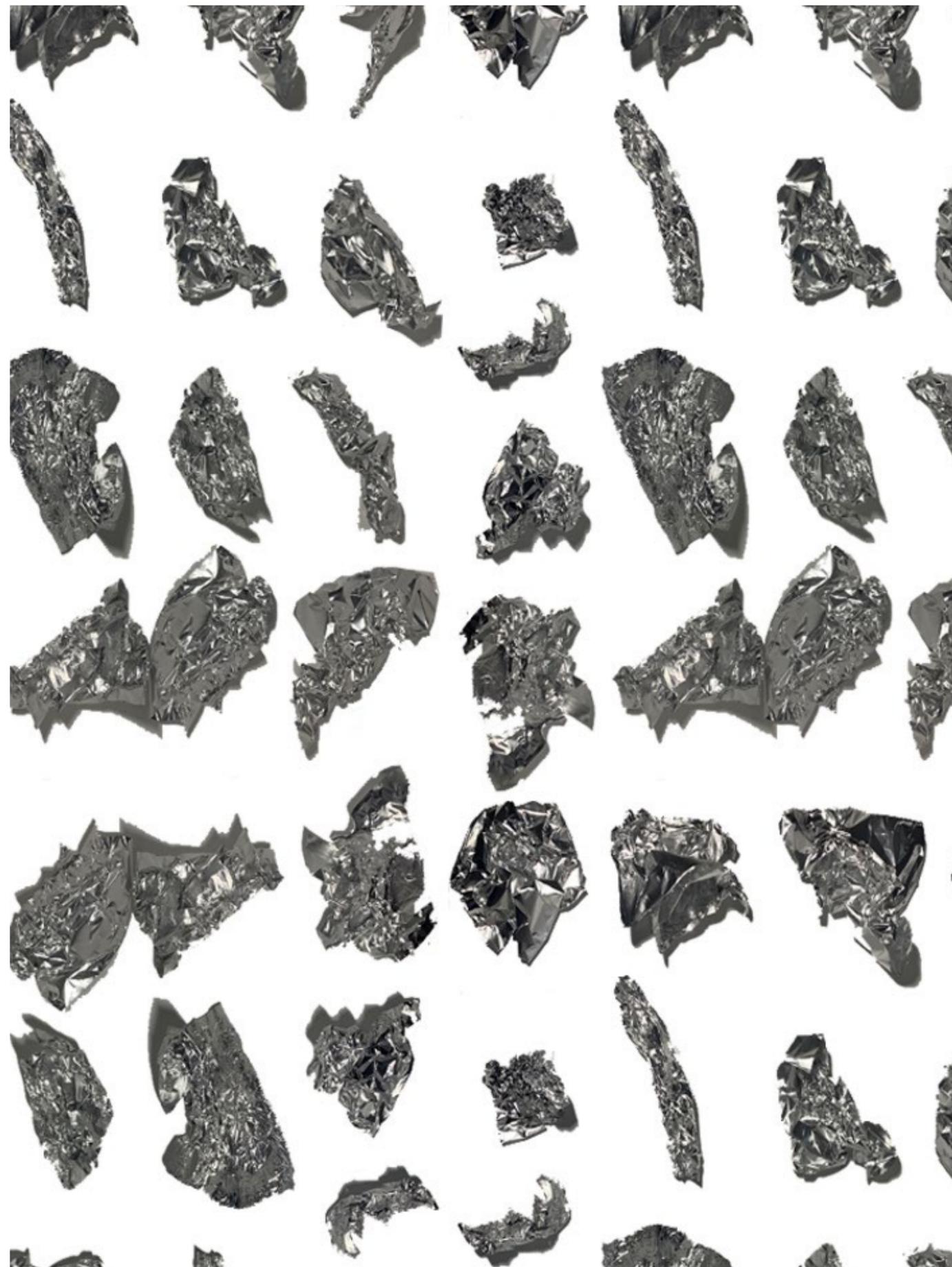
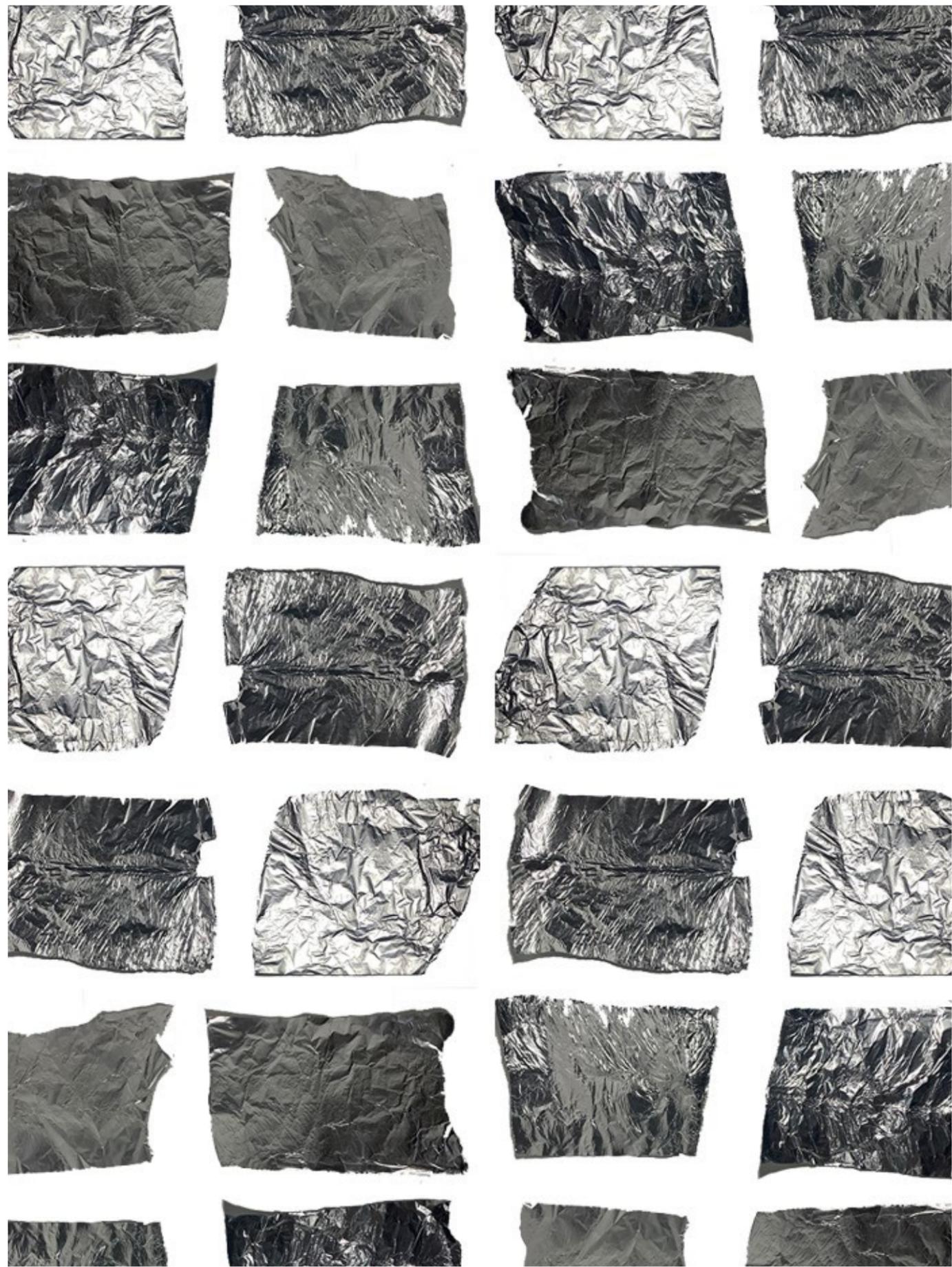


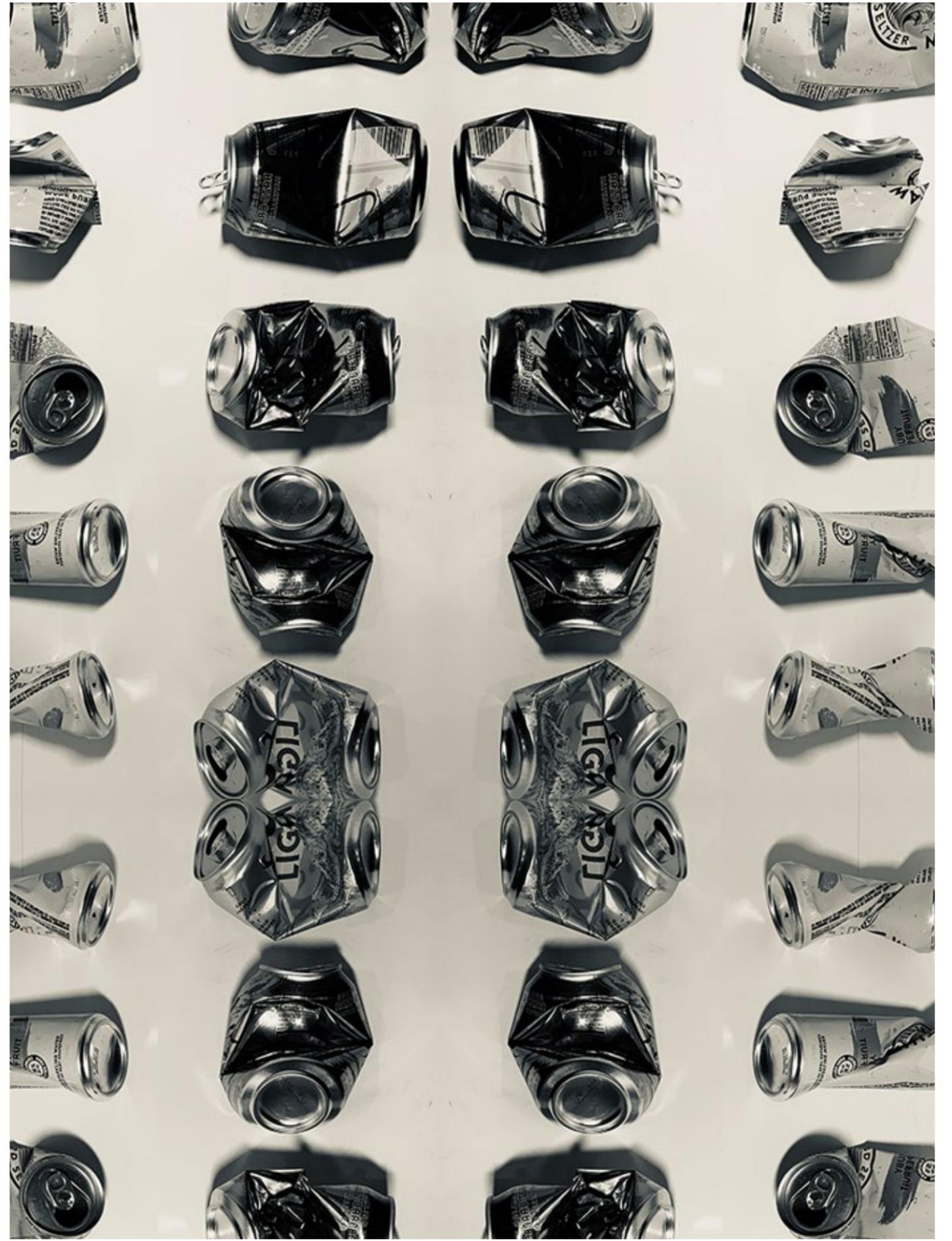


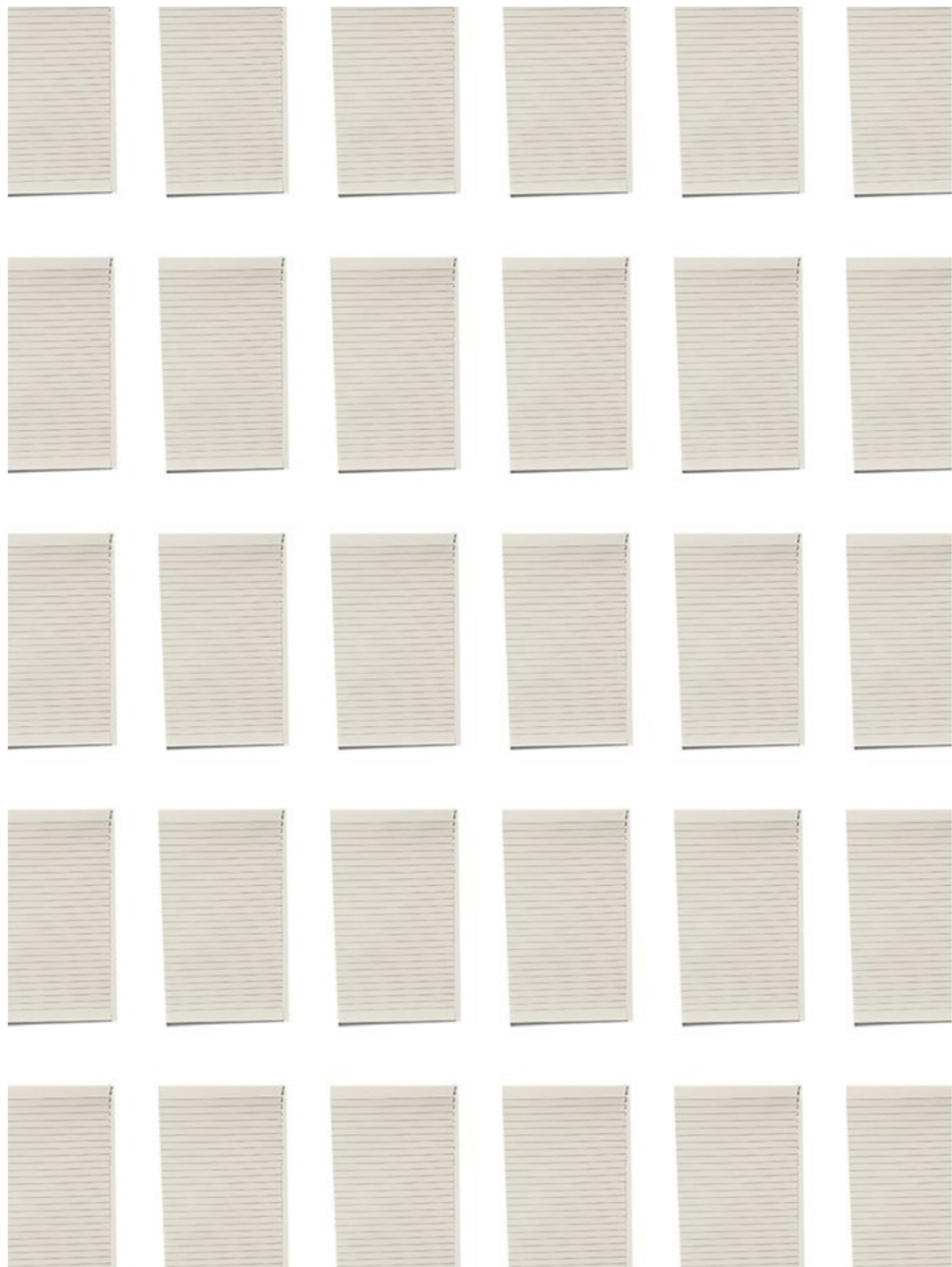


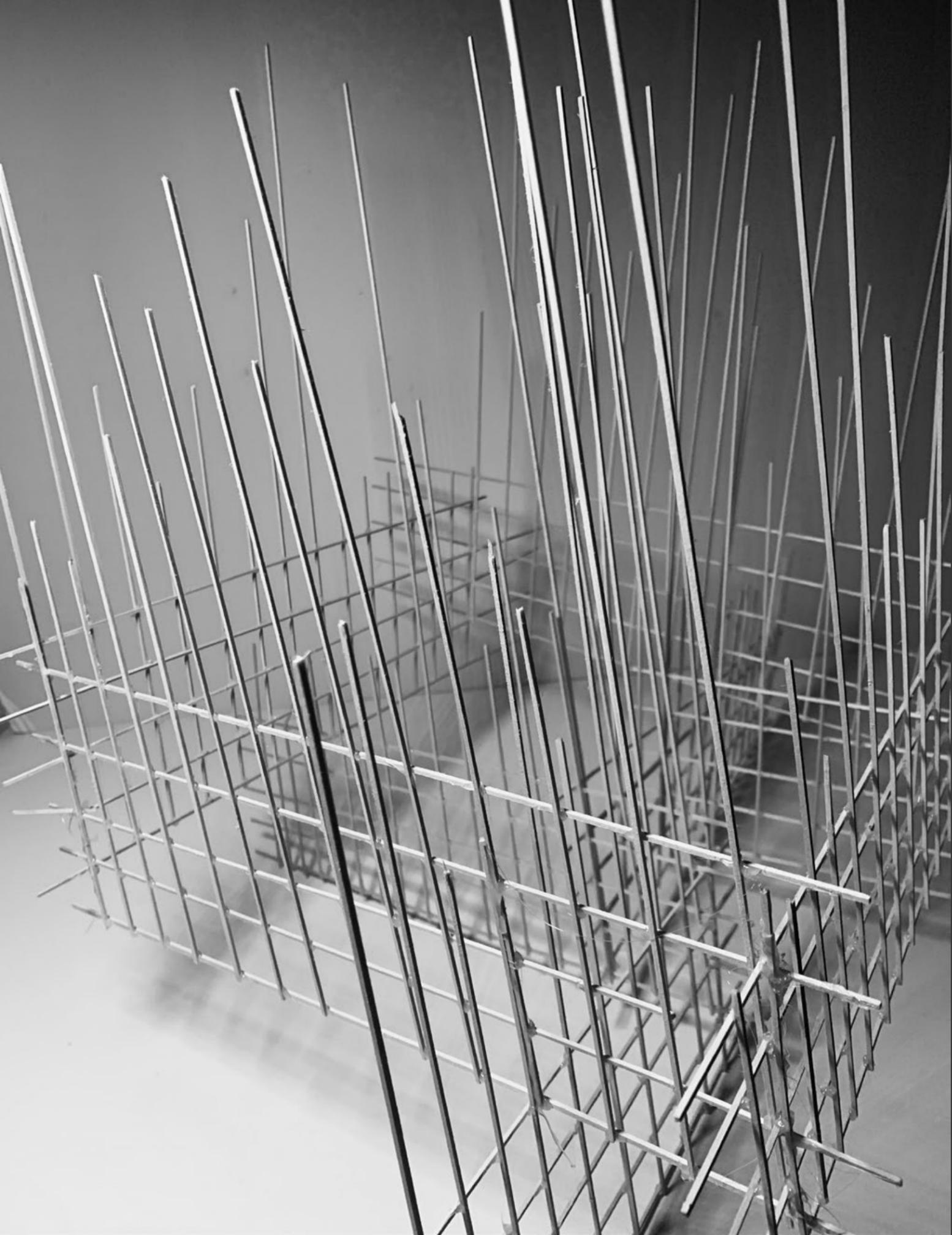












## balance:

The object was derived from a dream I had about a dense jungle with lots of tree barks. This led me to explore the idea artistically for the second material exploration, wood. I started by laying out a lattice with 35 basswood strips to create modules that were 18" x 18".

These modules were then plugged and glued into each other by twisting the spaces around the central core. This created a maze in the center making that the space required by the spatial brief. The modules had wood extended upwards which created the 'jungle effect' I had envisioned.

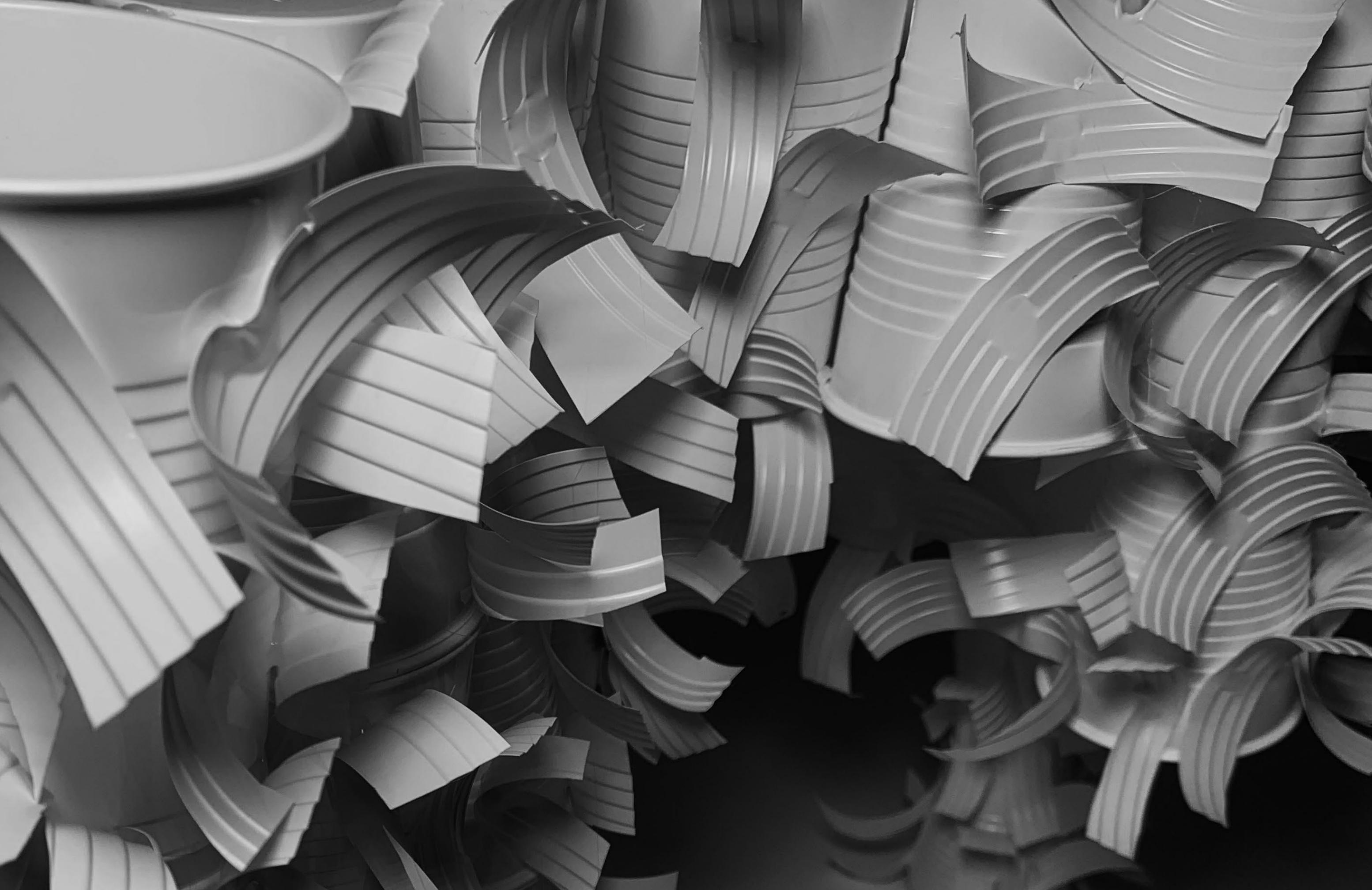




## cut:

My object isn't just made from solo cups, it's a play on the same "Solo." Solo, a cup had its original use, but together, I was able to create a an object which represents a complete flip side to the idea. This object is called flip as it was the method of constructing. It was created by flipping each cup over, ripping them apart and then putting them together all over again, but this time as a whole and not individually.

By practicing the aforementioned controlled chaos , the cups were cut up and stuck all over one side to represent a spikey texture and the other side was stuck with bubble wrap to represent a soft texture. The longitudinal flipping of the object can again as a metaphor to normal human nature, depicting everything which may seem harsh always has a flip side.





# twist:

I was inspired by the aluminium cans I had leftover from my obsessions, leading me to choose this object for my metal exploration. As these objects were already modified - twisted, crushed, torn ; I started by stacking and sticking them over each other.

The first phase was stacking the uncrushed cans to create a structure, much like how I started my plastic object. Then I used the twisted cans to create a U shaped design inspired by the existing transformation all while using the straight line as an anchor point. This object can be twisted along its longitudinal axis to study the U angle from both sides.



FEB 24 20KEA  
21341

Coke

0 CALORIES  
PER CAN  
11.2 FL OZ  
(330 mL)

IN THE REFRIGERATOR  
CRAFTED USING  
BREWERY  
ONLY

GLUTEN FREE • 100 CALORIES

WHITE CLAW

Total Sugar  
10g  
20g  
40g

100% ALCOHOL

WHITE CLAW

GLUTEN FREE • 100 CALORIES  
MADE PURE

WHITE CLAW

WHITE CLAW



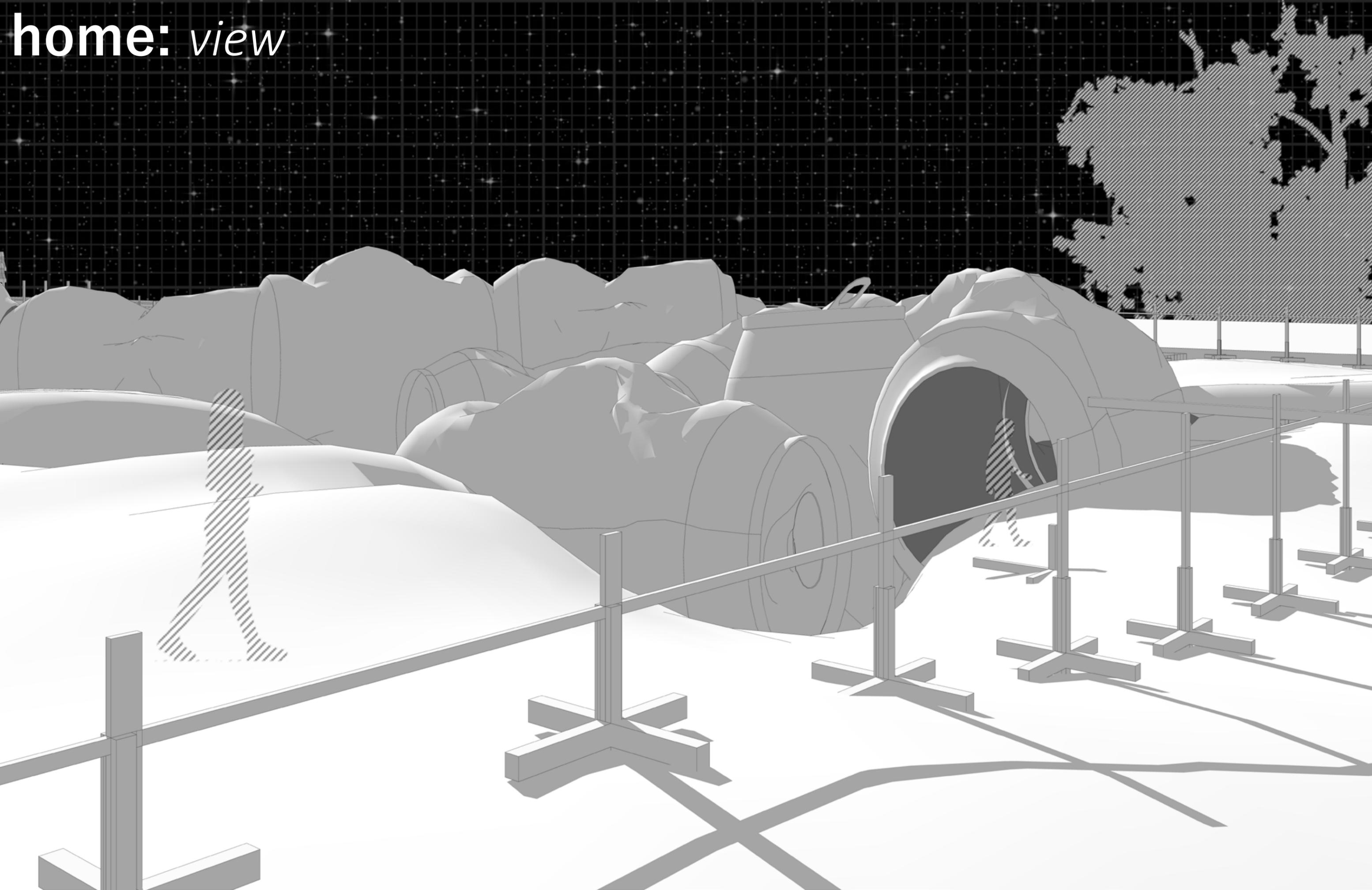
## frozen:

Inspired by my final chapter of curious transformations and the fabric material, my endeavour was to create something solid through which I could study the folds in a permanent setting. In a way trying to solidify the object mid transformation. I cut out 4 cotton squares of 16"x16" and 1 fabric piece of 24"x20" to create the primary material.

I then dipped the pieces into a mix of glue and water to cast the pieces. After squeezing out the excess mix, I pinched the pieces upwards and left to dry overnight, after which I stacked the pieces over each other. Finally, the biggest pieces was laid on top which created the effect i desired ;  
floating and frozen mid transformation.



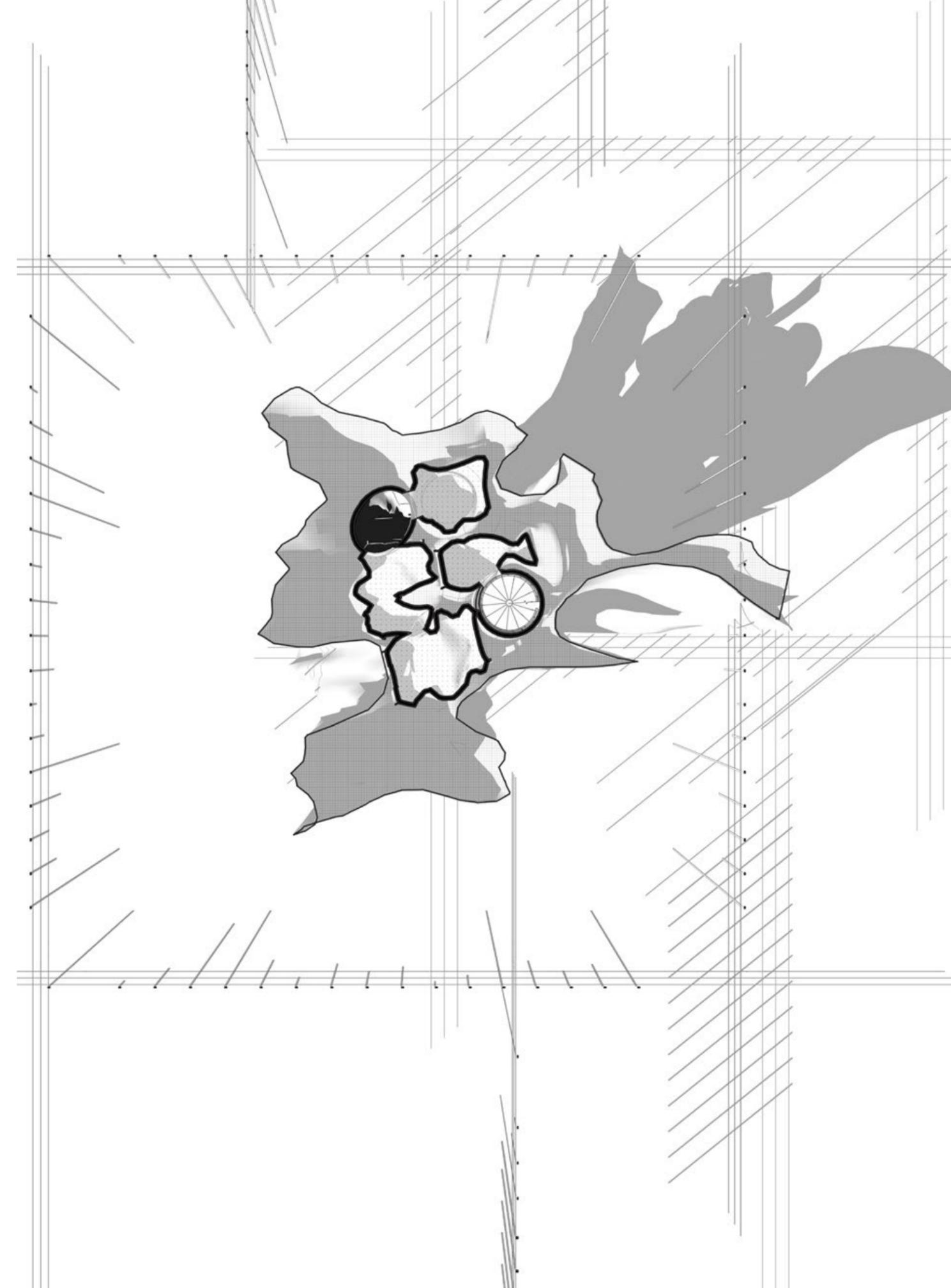
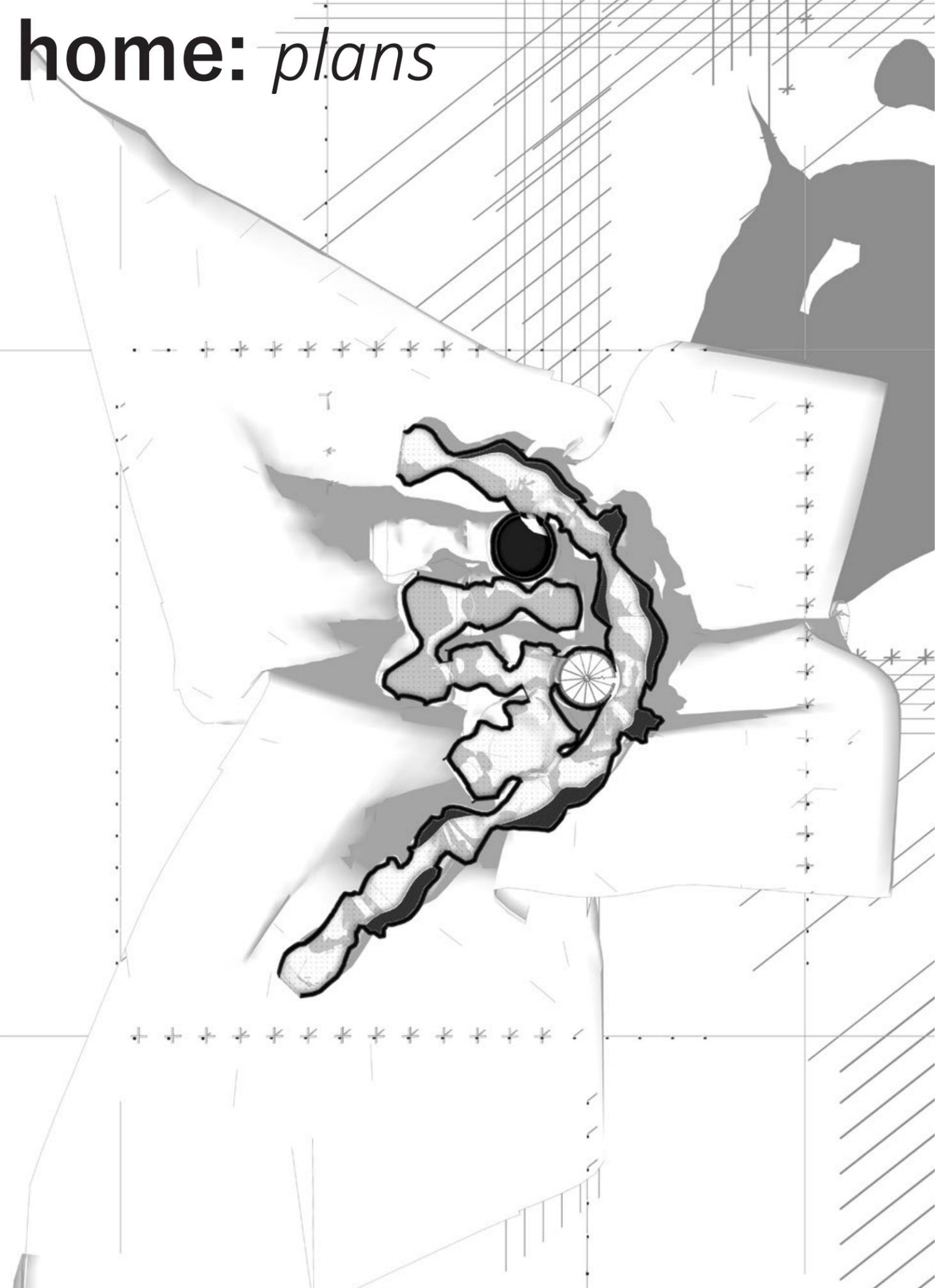
home: *view*



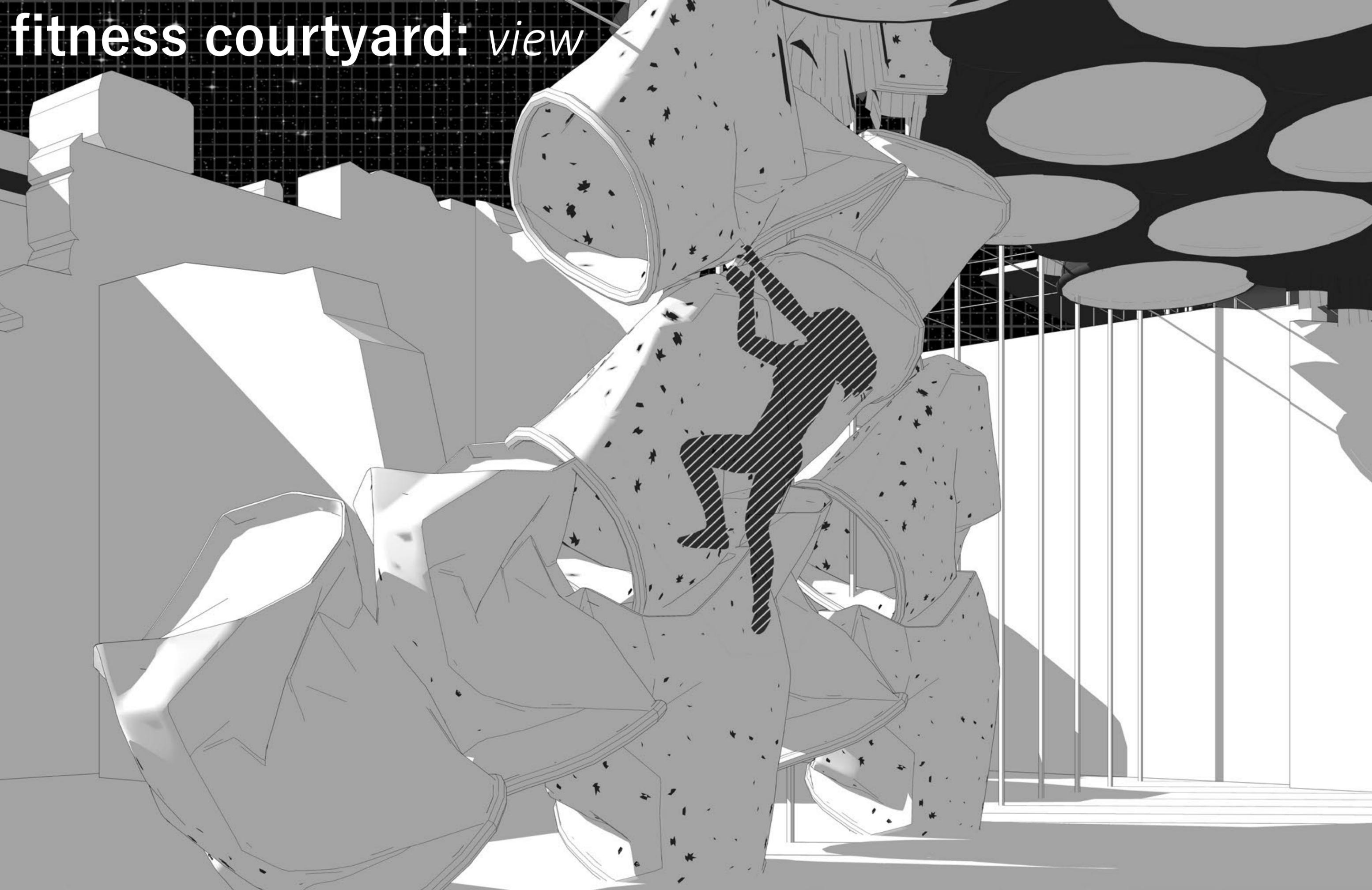
# home: *section*



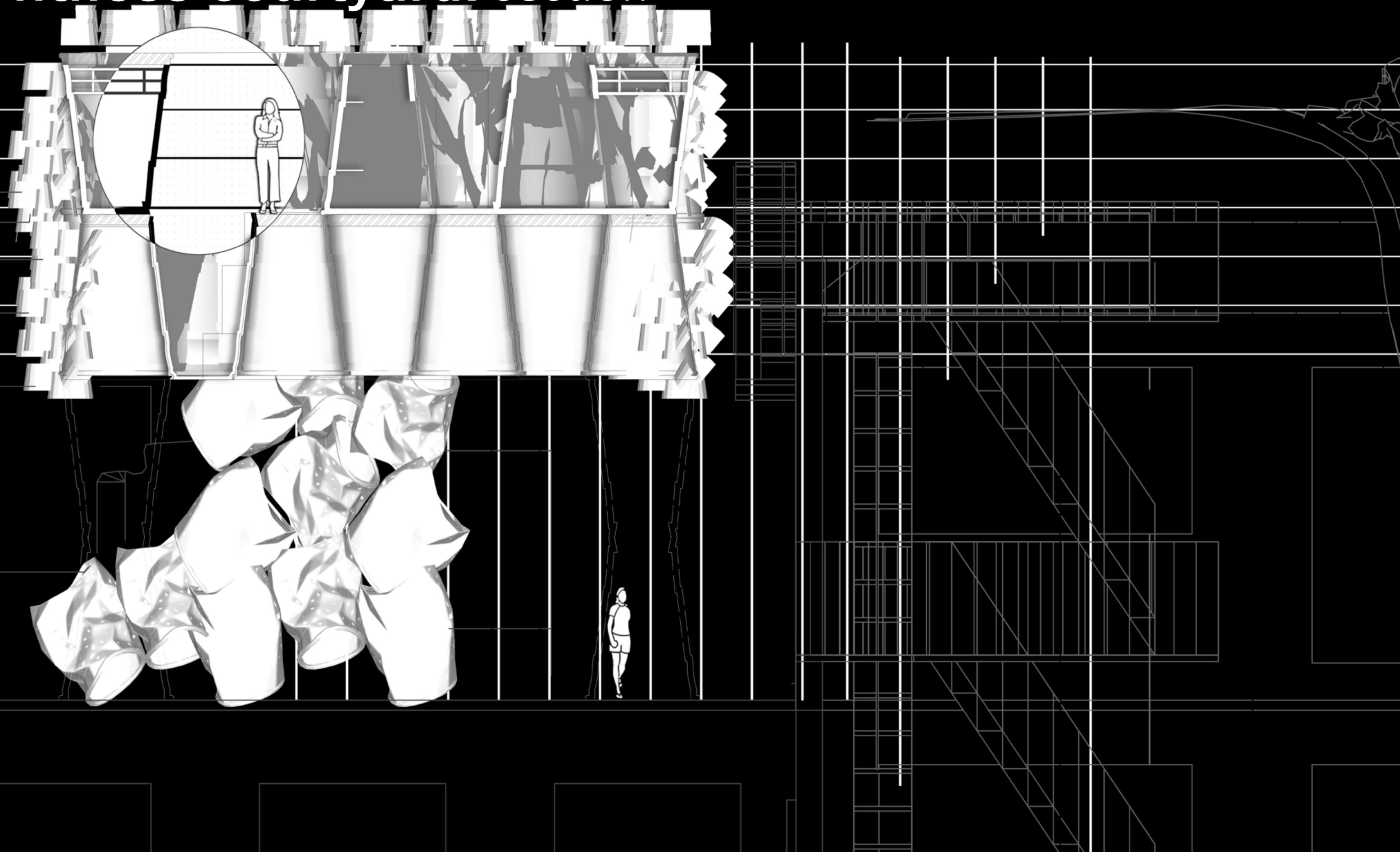
# home: *plans*



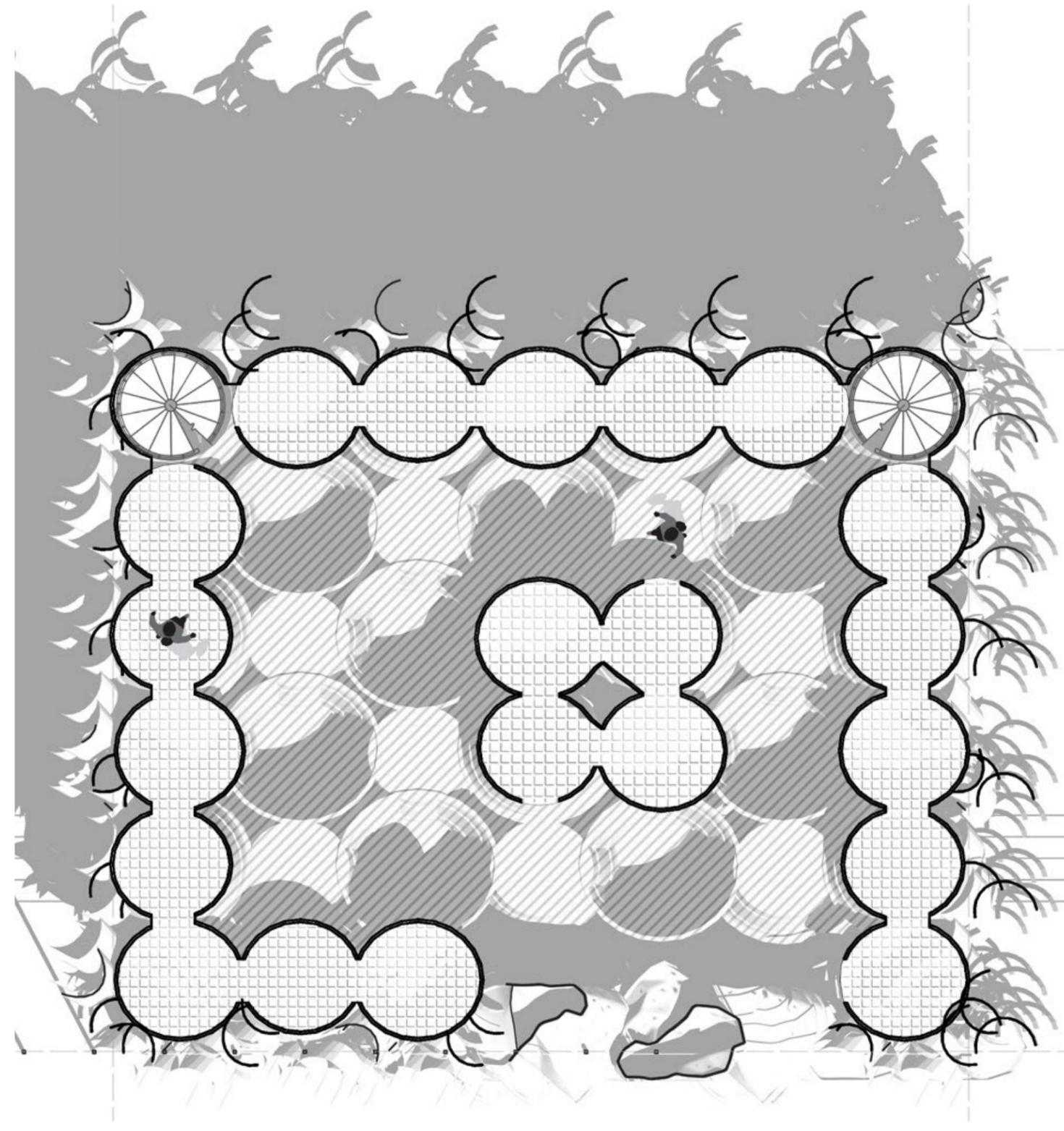
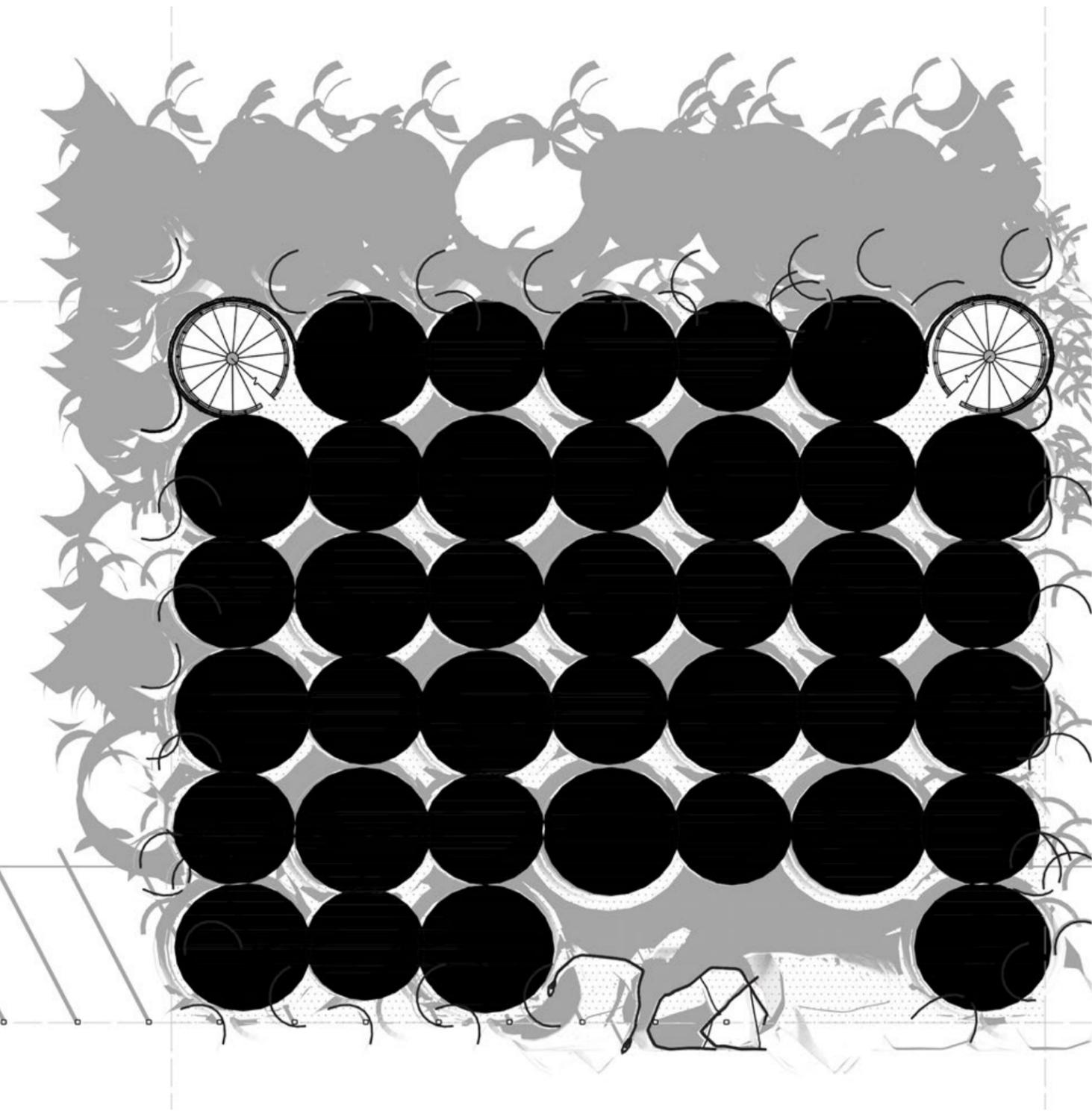
# fitness courtyard: *view*



# fitness courtyard: *section*



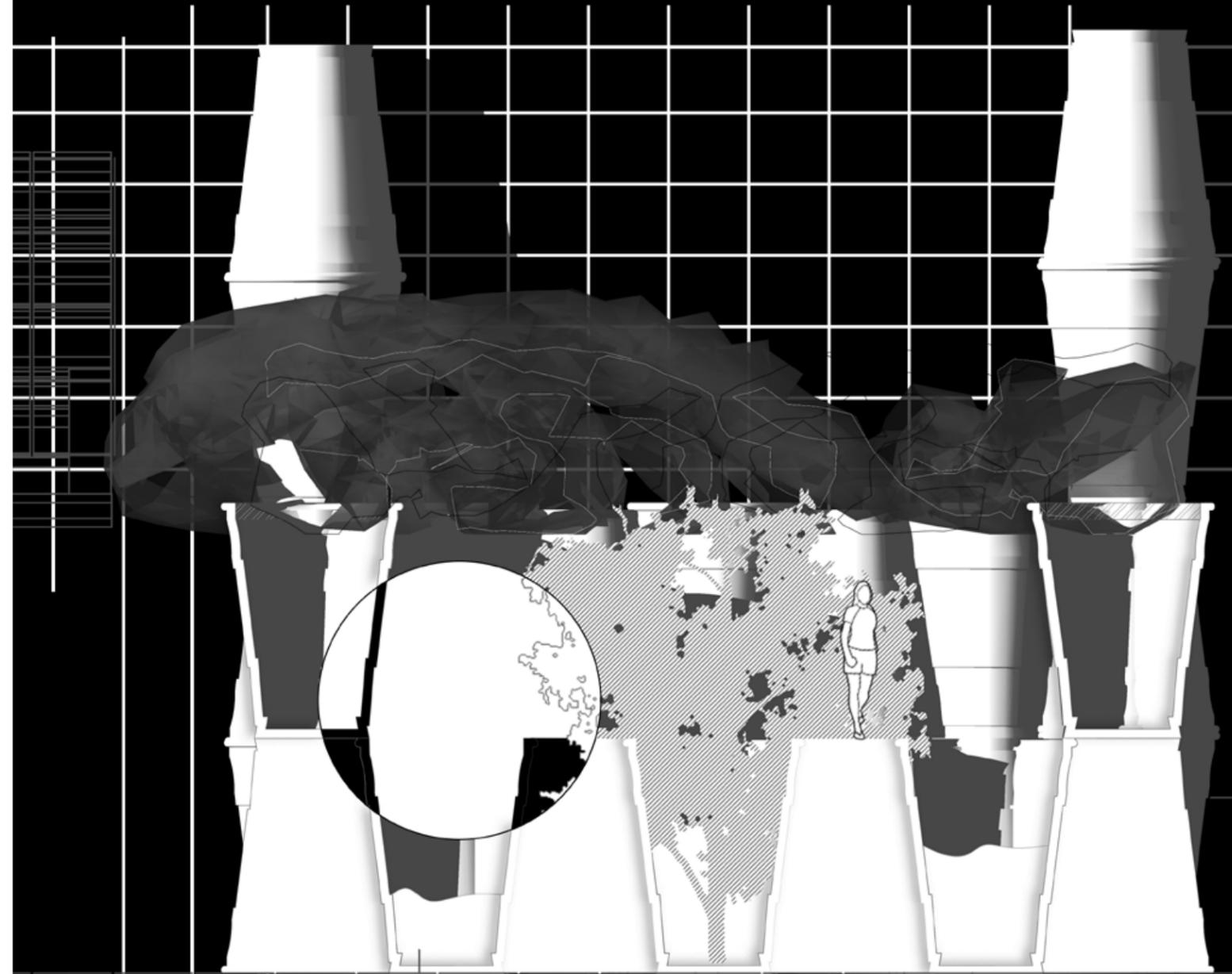
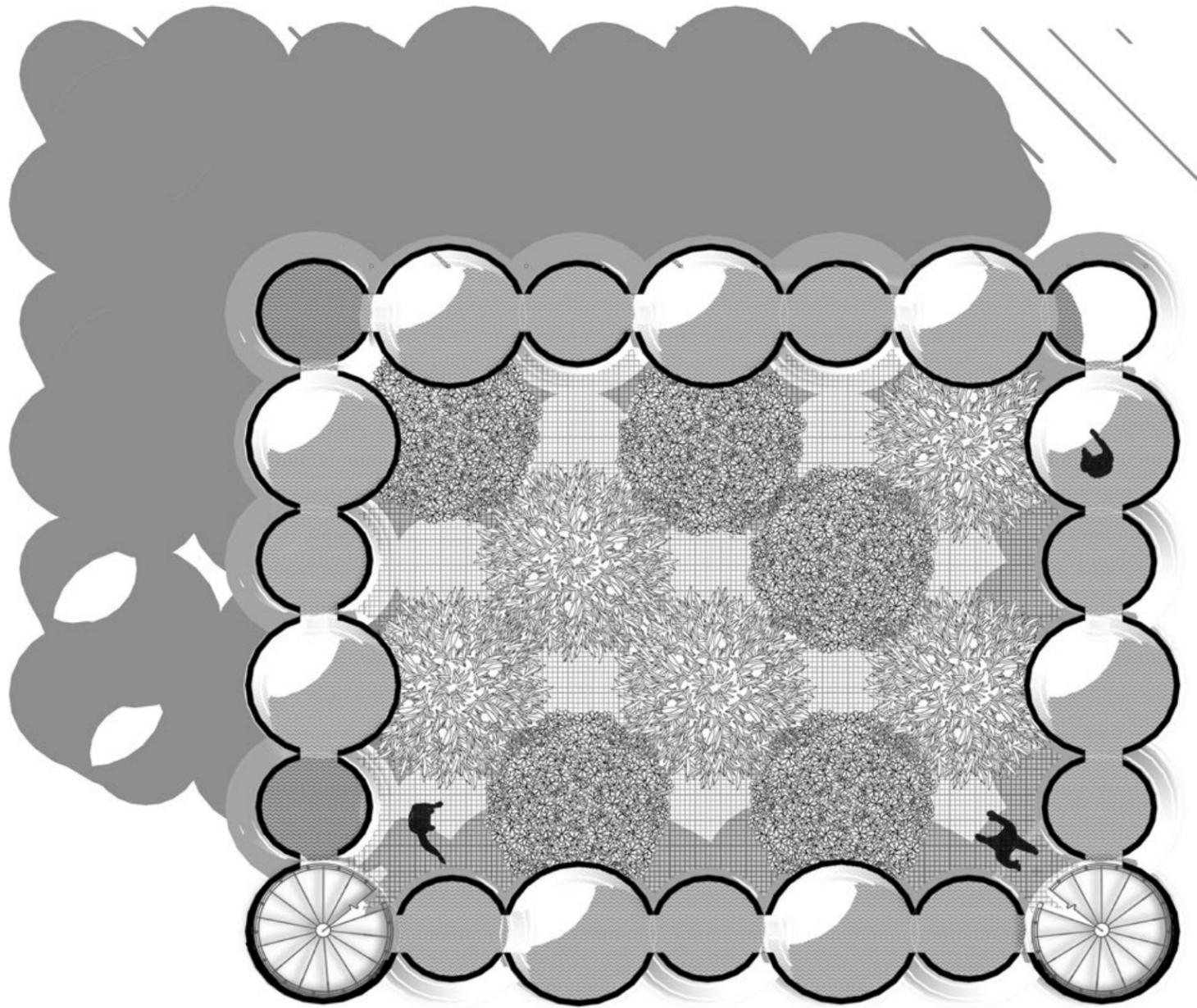
# fitness courtyard: *plans*



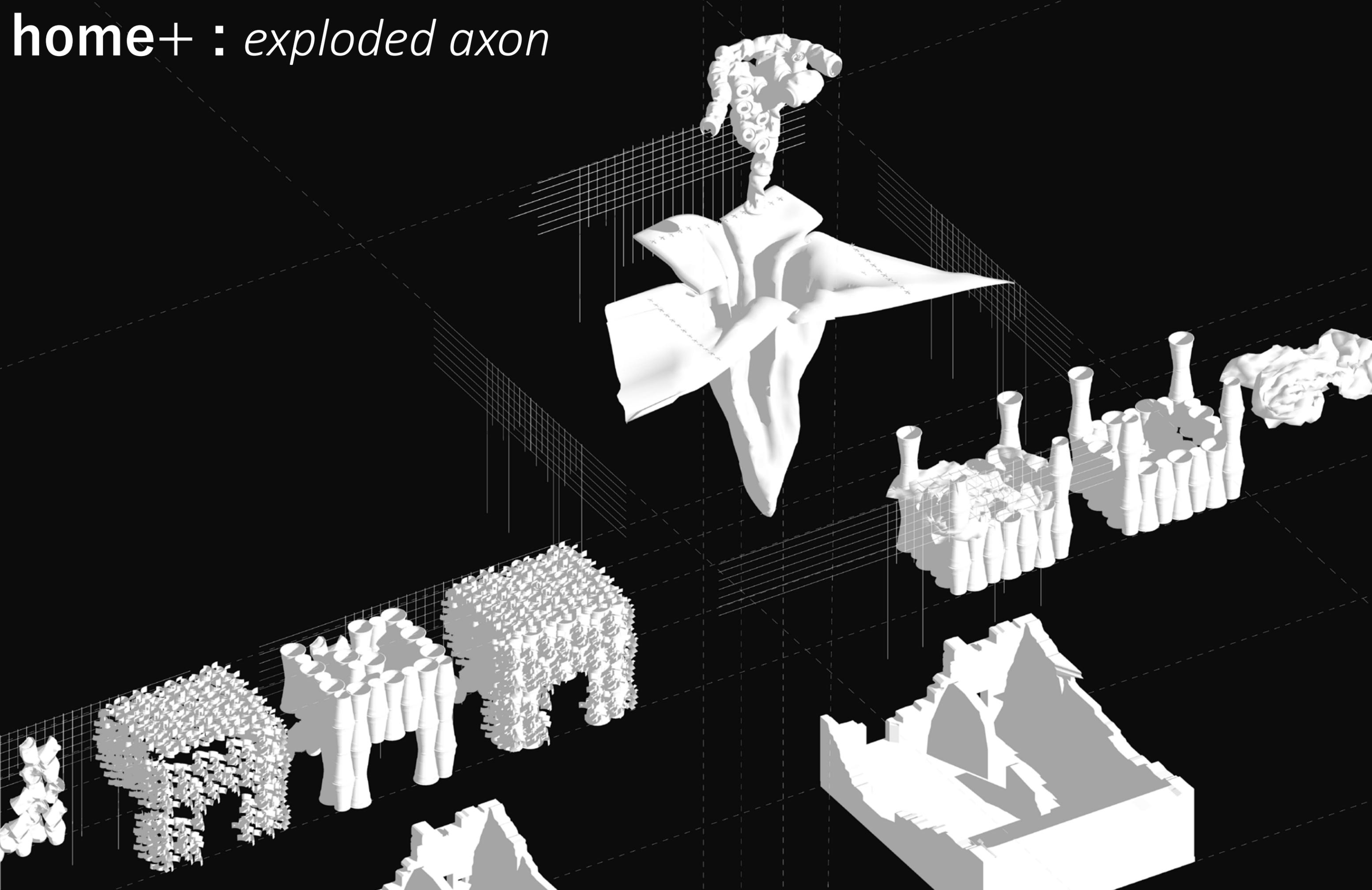
sanctuary: *view*



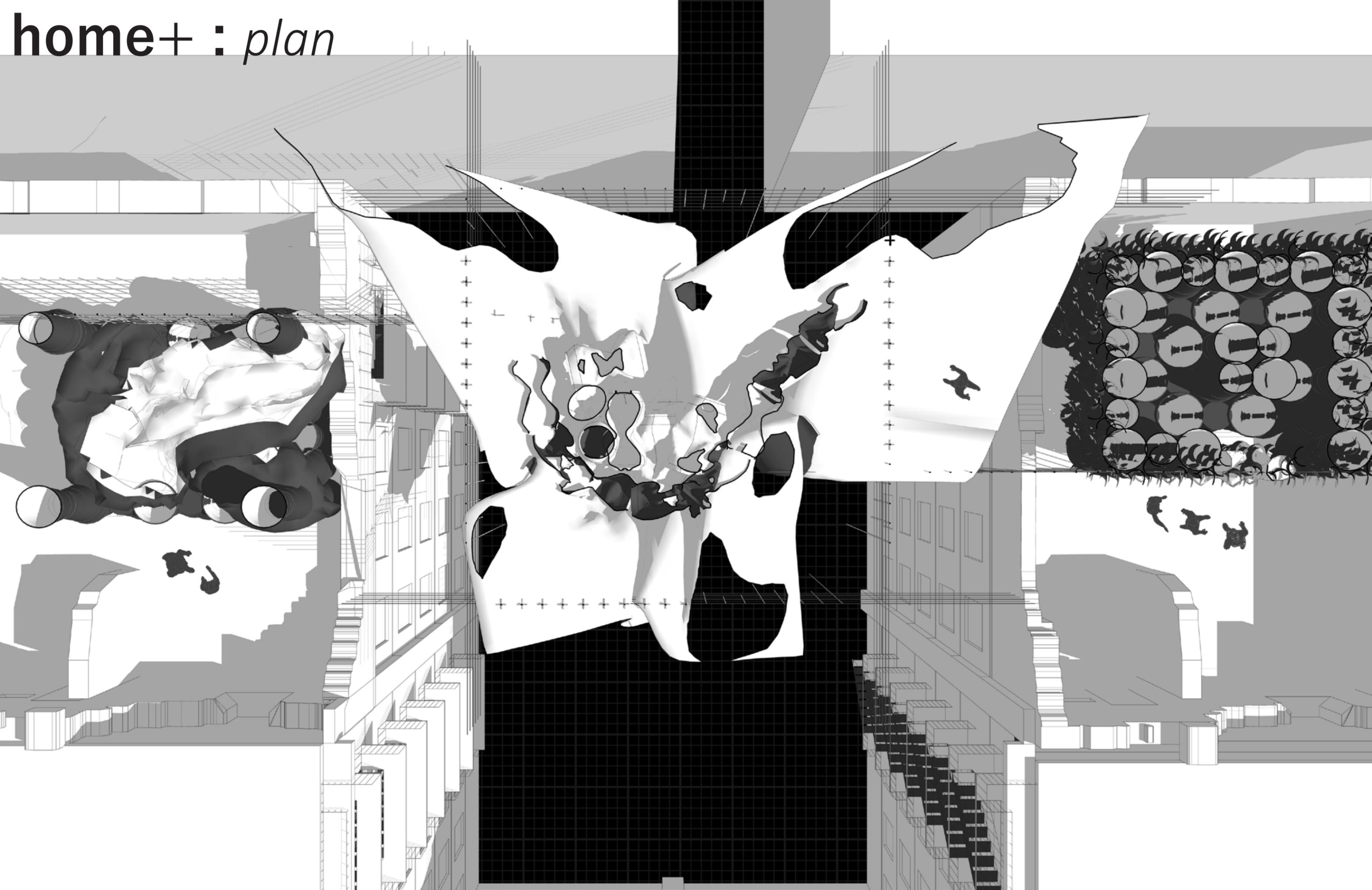
# sanctuary: *plan + section*



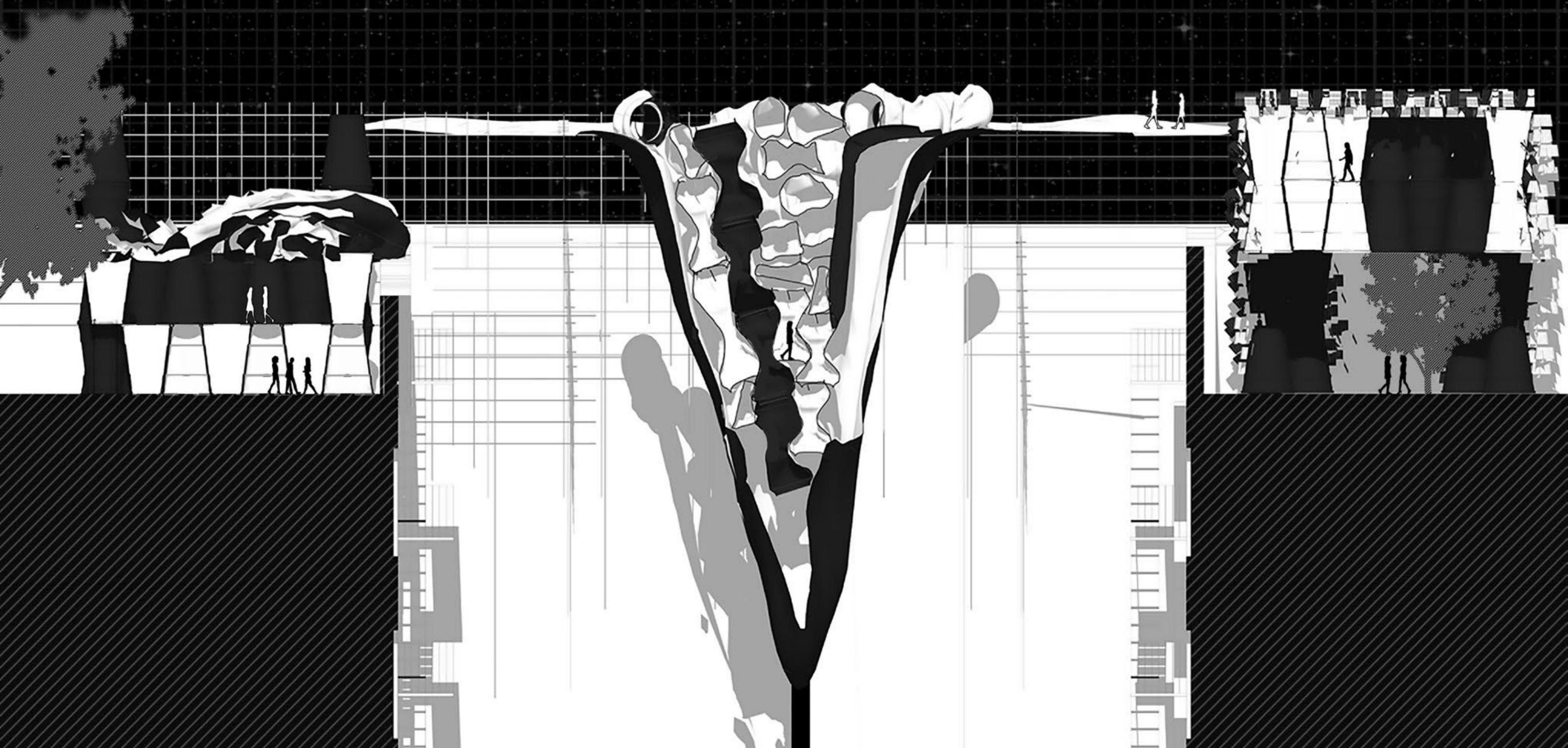
home+ : *exploded axon*



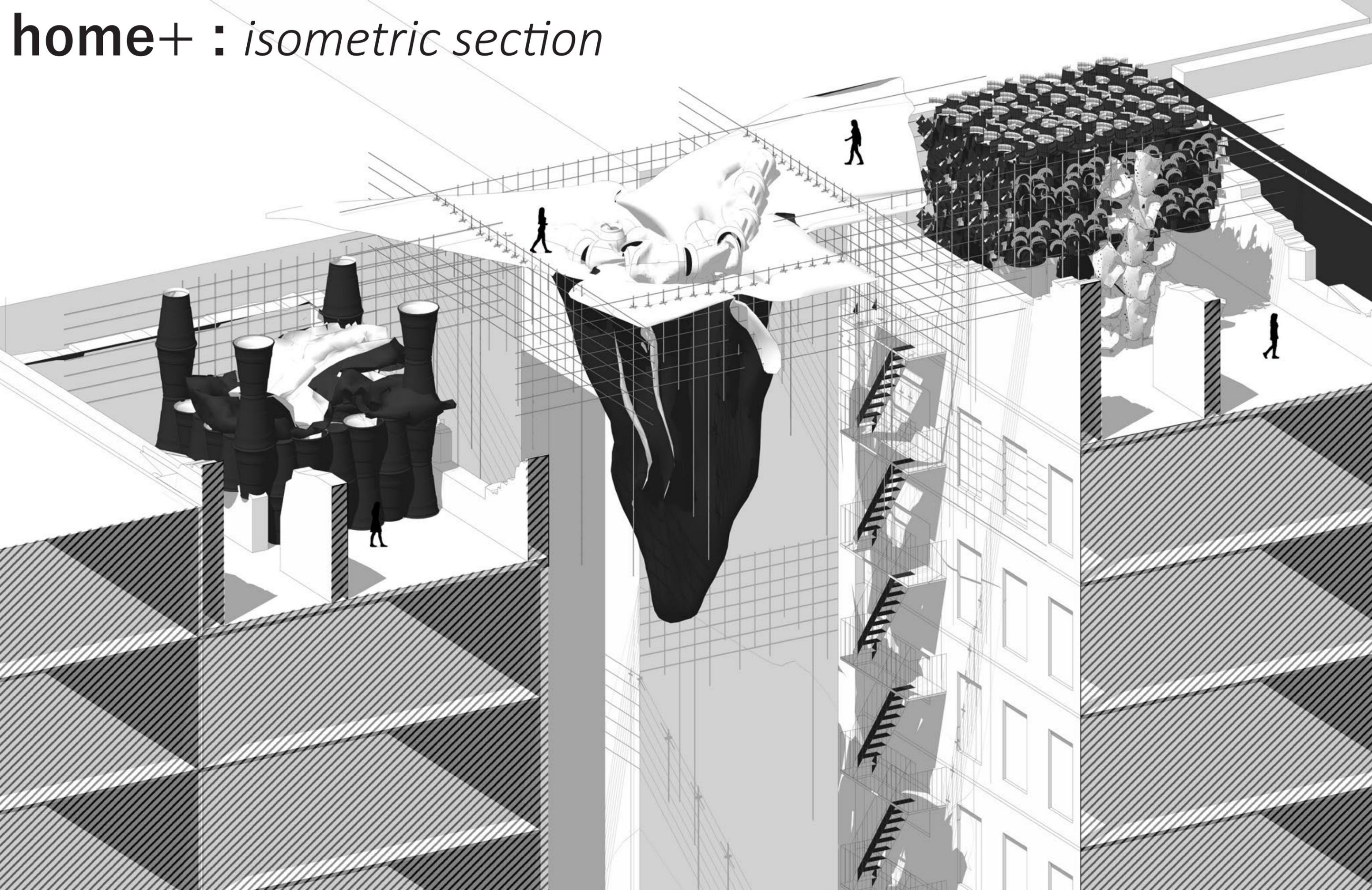
# home+ : *plan*



# home+ : *section*



# home+ : *isometric section*



home+ : *view from site*

