

Investigations of an Inquisitive Mind



A compilation of works, questions, musings,
explorations and interactions at GSAPP.

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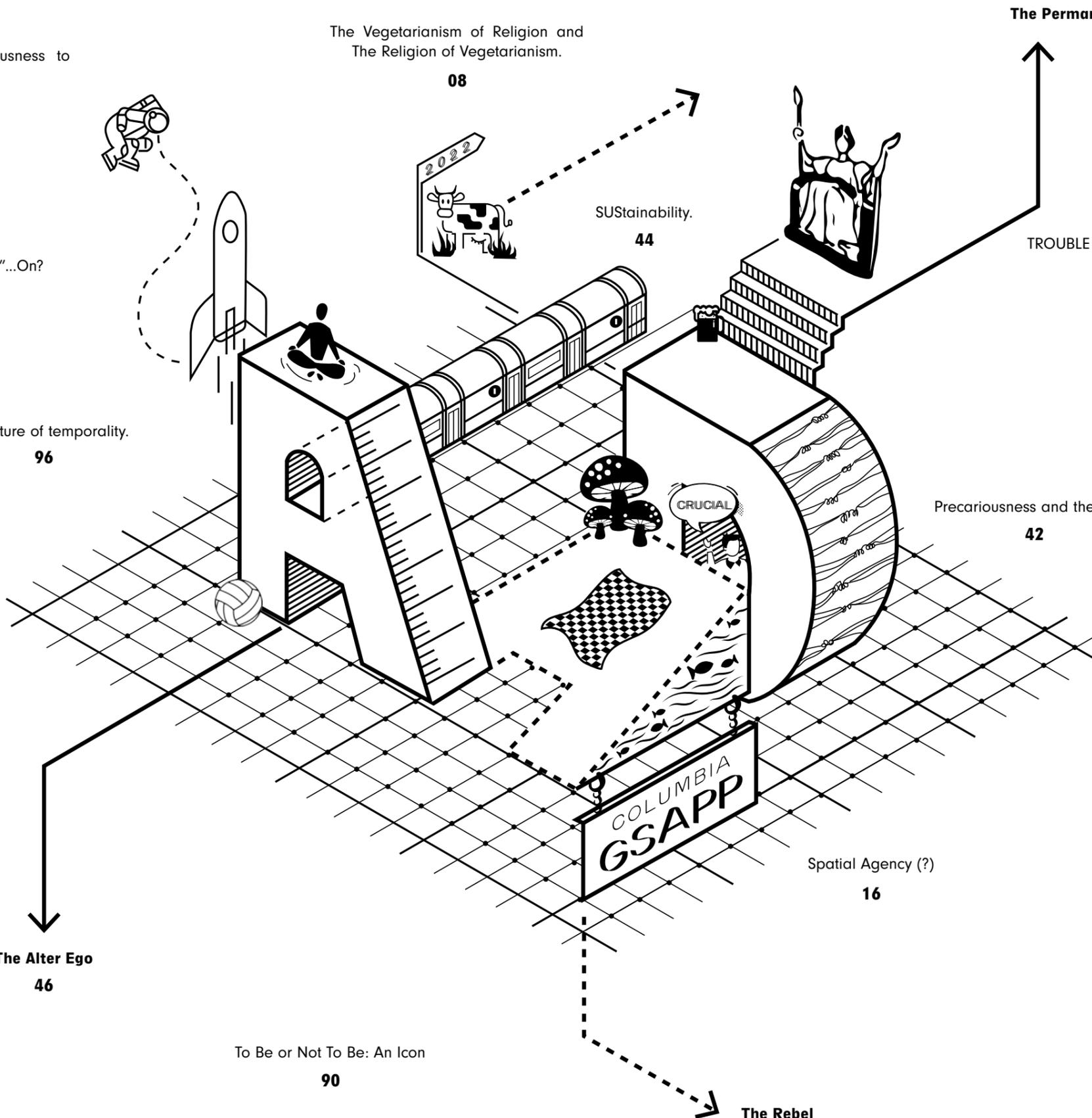
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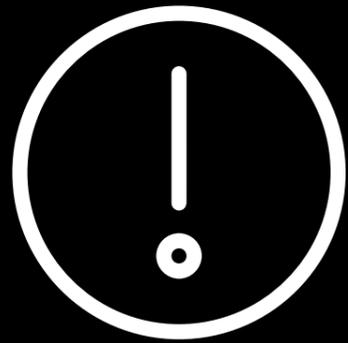
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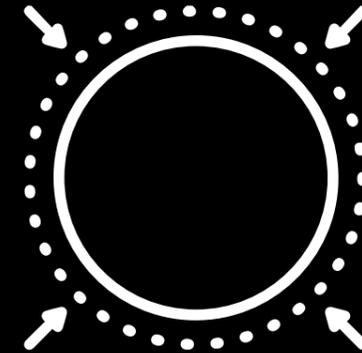
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Questions of Identity



Questions of Borders

“The subject of food or eating habits reveals, as well as anything, the power of culture or cumulative tradition, to shape food behavior.”¹

¹ Sidney Wilfred Mintz, *Tasting Food, Tasting Freedom: Excursions into Eating, Power, and the Past* (Boston: Beacon Press, 1996).

1

The Vegetarianism of Religion and The Religion of Vegetarianism: Decoding the Gastropolitical network of Ahmedabad.

Feasting and Fasting | Ateya Khorakiwala

ESSAY

Sidney Mintz in his book, *Sweetness and Power* touches upon how the ‘production’ of goods and the monitoring and management has led to a shift in the ‘consumption’ of the produce.

Following up on Sugar as a commodity, Mintz surfaced an extremely important and fascinating discovery on how the industrialization of food and the manipulation and control over its distribution impacted the eating habits of the plenty. While this phenomenon stands true for the early years of the 20th century India, preindependence, a rather contrasting approach followed post the country’s independence.

“Because of their capacity for tool use, and eventually for making and controlling fire, humans began to break the links between our animal nature and the food we ate.”

Much like Mintz’s observations, food became a device for marking boundaries and lines of separation among the many states. Its meaning evolved from a dish to be consumed to a political tool, thus inverting Mintz’s principle - as the cuisines and their consumption in certain regions began to influence the production, distribution and in some cases even the consumption of other food items, spices as well as ways of preparing and serving food.

Among the many factors steering this wave of gastropolitics², Vegetarianism and its adopted definitions in different parts of the country seemed to be the major driving force. In addition to physical boundaries of separation, the web of relationships spanned

out to create intangible hierarchies as well, with shifts in the social organization and caste structure, as well as in shaping regional and national identities.

Despite of having a diverse palette of people, traditions and cultures, India has long been affiliated with vegetarianism, and is even considered a Vegetarian country, much like how it has an impression of being a Hinduist³ nation. What’s interesting is that both these notions have influenced one another deeply time and again, weaving together a narrative of strong symbolization, meaning and manipulation.

The realm of food has shifted from that of expression and representation to that of politics, power and division, and with each shift of meaning of the varying degrees of Vegetarianism, as well as the act of practicing it in different contexts, it has brought along with it a series of changes to the urban, social and economic fabric surrounding it.

Over the years this definition has taken on many meanings and faces, be it economic, social or cultural - the one constant and rather governing factor has been its political connotation. Dating back to the Vedic times and surfaced by Robbins in his book, *Animal Geographies*⁴, one can begin to draw patterns between these three realms and their relation to the politics, or what Appadurai would call Gastropolitics.

With a diversity even in the many meanings and interpretations of the act of Vegetarianism in the subcontinent, one begs to question what it is that ties back culinary culture to these issues that perturb the nation.

² First introduced by Arjun Appadurai in his study on food and its influence on the social organization in South Asia in 1981, *GastroPolitics* refers to the conflict or competition over specific cultural or economic resources as it emerges in social transactions around food.

³ Tracing back the origin of the word ‘Hindustan’ and study how the definitions of the word have evolved overtime, as well as its use and manipulation in order to fit a certain political narrative, might lead to similar findings of how Mintz’s intensification and extensification of meaning generate larger complex webs of relationships and further meaning within the social landscapes.

⁴ Jennifer R. Wolch and Jody Emel, *Animal Geographies: Place, Politics and Identity in the Nature-Culture Borderlands* (London: Verso, 1998).

Do we really need to accept precariousness to produce good architecture? Realms of the resistance in Academia.

GSAPP rAADio Podcast 2022

PODCAST

AB: "Suffering becomes beautiful when anyone bears great calamities with cheerfulness, not through insensibility but through greatness of mind."

LD: Sounds quite familiar, doesn't it? Almost as if it's tailored to fit the description of the architectural profession.

AB: It's something that we hear time and again: right from the moment we decide to take up architecture as a profession, and sadly enough, some of us end up passing on the same advice to the next generation of aspiring architects and designers

LD: Ironically enough, this quote has nothing to do with architecture! Penned down by the philosopher Aristotle sometime in the 300 BC, this idea that suffering and success go hand in hand has been floating around for a while now

AB: But it wasn't until the medieval period that the architecture profession sunk its teeth into this philosophy, with the introduction of the professional systems of apprenticeship.

LD: Finding an architect that you respected - enough to work for them without compensation while enduring long work hours and putting up with their eccentricities and whims, with a hope to succeed, and live up to their standards.

LD: Think of how much work, time, money and resources go into every studio project! With the

only justification being that we want our projects to shine! So do we really need to pick passion over profit to produce something that we can be proud of?

LD: It's interesting that you mention academics, because architecture school is one of the first encounters of these dichotomies of passion and profit, but ironically enough, it is also one of the main actors playing a massive role in widening this gap!

AB: Right? Professor's keep mentioning this 'real world' as if school isn't a part of it at all! I guess It's a heavily arguable subject - where architecture schools actually do prepare us for the professional world or not. They do play the most important role of establishing pedagogies, manifestos and forms of practice!

LD: I think that has a lot to do with the fact that the school is much like a laboratory for 'tests', unknown to everything that's outside, safe in our shells.

AB: Interestingly this environment has been challenged. Sociologist Noortje Marres, who is a Professor at Warwick University, argues 'tests' end up being routinely deployed as a form of governance, a marketing device, an instrument for political intervention, and an everyday practice to evaluate the self.

LD: And that form of governance, unfortunately is what is worrisome, especially in a setting like a school, as it has such a huge impact on young individuals.

rAADio is an investigation by Advanced Architectural design students in the Graduate School of Architecture, Planning, and Preservation at Columbia University. As a cohort from a plurality of diverse backgrounds, we aim to observe the many polycentric entanglements of architecture. We explore the questions of how we expand the traditional role and associations of architecture between assemblages, interrelationships, bodies, and technologies; beyond simple scalar translations. This second season, rAADio discusses conformity.

Excerpts from a conversation between researchers Aahana Banker and Leon Duval.

"A lot of architects have the tendency to not see themselves as workers: It's not work if you're doing what you love, right?"

However, as someone who is following a passion, are we not entitled to workers' rights?"

“Architecture Depends” ...On? The Anatomy of Visuals.

Architecture Photography | Michael Vahrenwald

MUSINGS

How much of a space do you need in order to tell what space it is?
Is it the time you take to look at it that allows for this understanding?
Is it the composition of the objects that makes up the understanding?
Is it the framing of the space, its proportions, angles and orientation?
Is it different when viewed together, in a sequence or as a collage?
Is it different when viewed with sounds, music, tunes?

What makes it timeless? What makes it feel like a fleeting moment?
Is it the colors that make you feel a certain way?

What makes up New York?
What makes New York New York?
What's the most New York thing about New York?
What's the identity of New York?
What's New about New York?
Whats Old in New York?
Is it New York enough?
What does it say about New York?
Does it feel like New York?
Does it match the New York aesthetic?
Does it give out a New York 'vibe'?

Is it the elements, is it the time?
Does it feel speedy or sublime?
Is it New York without the Empire State?
Is it even New York without its 1\$ pizza rates?
Who are the real New Yorkers, to whom does it belong?
Is it the pigeons, or the rats, or the plastic trash, or people driving all wrong?
How do you capture its New York-ness?
How do you communicate the energy, emotions, the tension, the stress?
How long before you can tell its the city that never sleeps?
How long before an image into your mind seeps





Faces of **New York.**
curious cases of faces and places.

Moments of **New York.**
signs, fines, excessively long lines and other crazy finds.

4

Spatial Agency. The Anatomy of Relationships.

The Tour | Gary Bates

MUSINGS

It's 2021.

With covid delaying the 2020 EuroCup, the games are being played this year.

Its June 2021.

Teams announce their kits. So does Ukraine.
The jersey is made by the Spanish company JOMA.

Controversy Sparks. Russia is triggered.

The US Embassy tweets praising the jersey's design. **Tension rises.**

Russia protests. Russia complains, asking UEFA to make Ukraine redesign the jersey.

UEFA declines. Says UN does not acknowledge Russia's ownership over Crimea.

Says the Ukrainian map is accurate.

It's 2014.

Russia annexes Crimea. **Tension rises.**

UEFA places emergency plans to make sure the two nations keep away from each other.

Russia and Ukraine refrain from playing each other.

It's July 2021.

The emergency plans still apply.

Russia forces UEFA to take action. Ukraine removes the slogan and the map.

The two teams proceed to play in the EuroCup.

It's 2022.

The EuroCup qualifications begin.

It's February 2022.

Russia and Ukraine qualify and are scheduled to play each other for the semi-finals.

The emergency plans don't apply beyond qualification stages. **Tension rises.**

The match is to be played in Amsterdam.

Amsterdam increases security to avoid any uproar.

Both teams are emotional. It's not about football. It's not JUST football.

It's February 04 2022.

Ukraine loses to Russia 2-3. **Tensions resurface.**

It's still February 2022.

Russia imposes emergency drills.

Ukrainian ports are locked out.

Tension rises.

Ukraine appeals to NATO affiliated nations to impose sanctions.

Russia increases military coverage around the borders.

It's February 21 2022 as you're reading this.

Tensions continue to rise...



The Rebel: Footprints in Sand

Cruz Garcia | Nathalie Frankowski

They say footprints in sand fade away,
But all the storm left us with was dust.
They said that if we fought, we'd see a better day,
But they only saw us worthy of corn and husk.

They say footprints in sand fade away,
But the sand turned to glass, stabbing us in the back.
With scars penetrating through cultures so deep,
It's effects were tough to track.

Some embraced these scars with open arms,
Some drew inspiration from the enemy,
Some resented them, the reminder of tough times,
Some hid them, out of sight where no one could see.

INVITE

If you're reading this, the time has come.
A great loudreading is in the making, and you, my
friend, YOU have noticed! On that note, we welcome
you to join us in this bringing together this great event.

We hope to see you on the other side.



NURSED

CEPT UNIVERSITY's PRESTIGIOUS EDUCATION: Isn't it just lovely to abandon everything your country stands for - its climate, community, society, identity, culture and art? And no, we most definitely aren't talking about the 60's, which were ironically more independent times of education, thought and progress. What's funnier is that the university has crossed milestones with its exceptional pedagogy and contribution to the urban fabric of the country, but hey! That's nothing compared to an 'ivy league' now, is it?

SMITTEN

CEPT UNIVERSITY's REACH: One of the oldest and most successful architecture schools, a part of the national archives, advisors for urban planning, METRO rail development, New capital city planning, waterfronts, housing policies and schemes, national advisor to airports, In charge of regional, state and (in some cases) national Heritage and Conservation, and for what? To watch and do nothing, while 'strange white men' who know absolutely nothing about these historic totems come and tear them down. Ah, just like old times!

CURSED

A campus without doors? Doshi might've achieved that but the administration sure was quick to build up massive walls, insulated by bureaucratic policies and layers of manipulation. You'd think that those screams and cries for help would've remained engraved in stone and brick, but ofcourse not! Just like the heritage and identity, these cries were wiped out with one big blow, leaving nothing but an empty oasis of memories. Oh but don't worry! At least this one's all fancy looking and has Air Conditioning!

HIDDEN

We highly recommend checking out the vision for a "New CEPT", with all the exciting new lineup of buildings they have in place!

Oh, and don't forget to book yourself a front seat at the 'helpless silenced souls' theatre.

Wouldn't want to miss a minute of the destruction and 'resurrection' now, would you?

CEPT University, founded by the Pritzker Prize winning architect B. V. Doshi, who played a pivotal role in establishing the identity of the city of Ahmedabad, and who worked closely with Le Corbusier and Louis Kahn on their projects in the city turns 60 this year. As part of this great celebration, the administration has put up an exhibition showcasing the university in all its glory.

But a game is afoot, and YOU dear Loudreader, you have a role to play. It is up to you to convey the true face of the institution.

Let's throw a brick at them, shall we?



साथ साल हो चुके हैं
 और साथ सालों से हम नहीं बदले।
 न हीं हमारा होंसला बदला है भारत तो आत्मनिर्भर और आधुनिक बनाने का।
 बस जो बदला है वोह है हमारी आवाज़ की पोहोंचा।
 कब तक चलेगी अंग्रेज़ी के यह चुपी गुलामी?
 कब तक परदेसी बन्ने में खोते जायेंगे हम अपनी ही परख?
 क्या हिन्द स्वतंत्रता सिर्फ नाम पे खुफ़िया अंग्रेज़ी प्रचार है?
 अपनी खुद की और कितनी कुर्बानियां देनी पड़ेगी यह पहचानने में?
 आँखें तोह खुली हैं पगले! कान भी सही।
 अब बारी है जुबां चलाने की।
 किसने सोचा था साठ साल बाद भी आज़ादी का यह जंग जारी रहेगा?
 फर्क तोह बस इतना है की अब यह भाले।
 हमारे अपने हमी में खोप रहे हैं।

Its been 60 years.

And in those 60 years, we haven't changed.

Nor have our spirits changed to make India self-reliant and modern.

The only change is the reaching of our voice.
 How long will this silent slavery, this shadow of the british colonization last?

For how long will we be keep losing ourselves and our identity in becoming a foreigner?

Is Indian independence just another alias to generate this British propaganda?

How many more sacrifices do we need to make to realize this?

Our eyes are wide open. Ears too.

Now its time for us to speak up!

Who would've thought that 60 years later, we'd still be fighting this same battle?

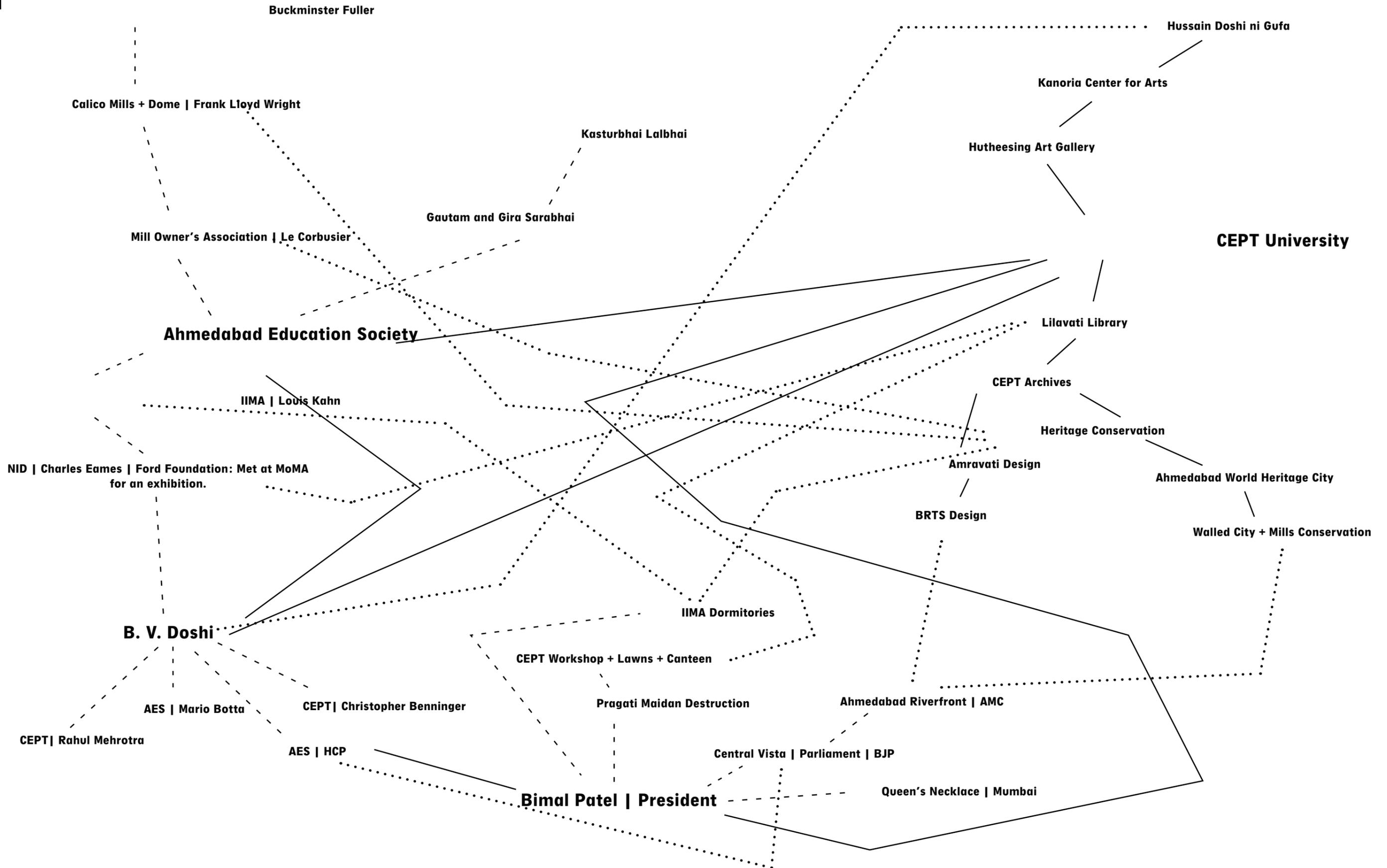
The only difference now is that our very own people are stabbing us in the back.

NURSED



CURSED



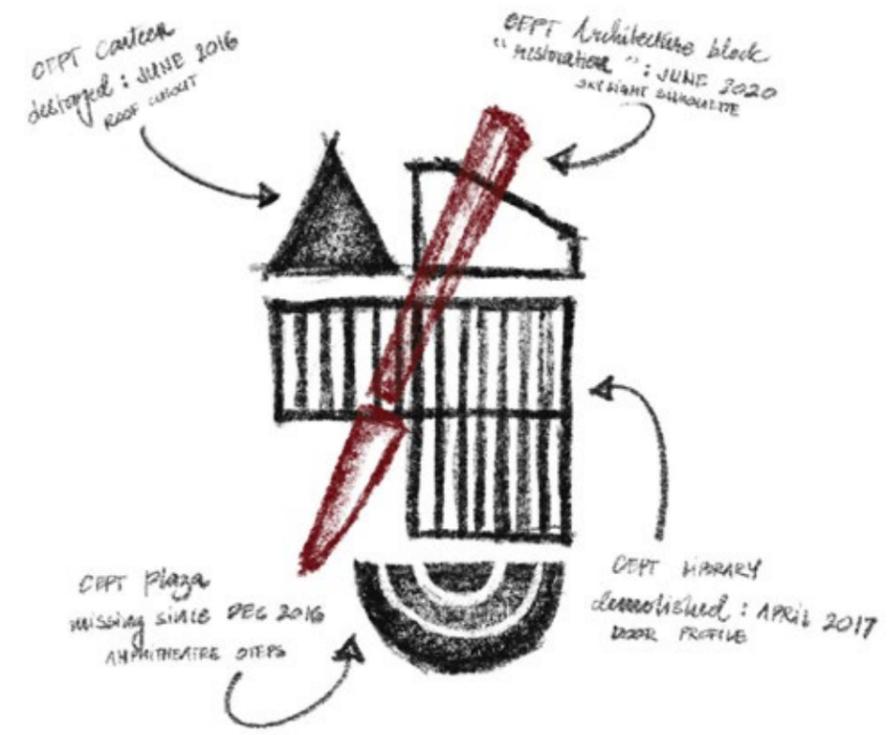


Footprints in the Sand

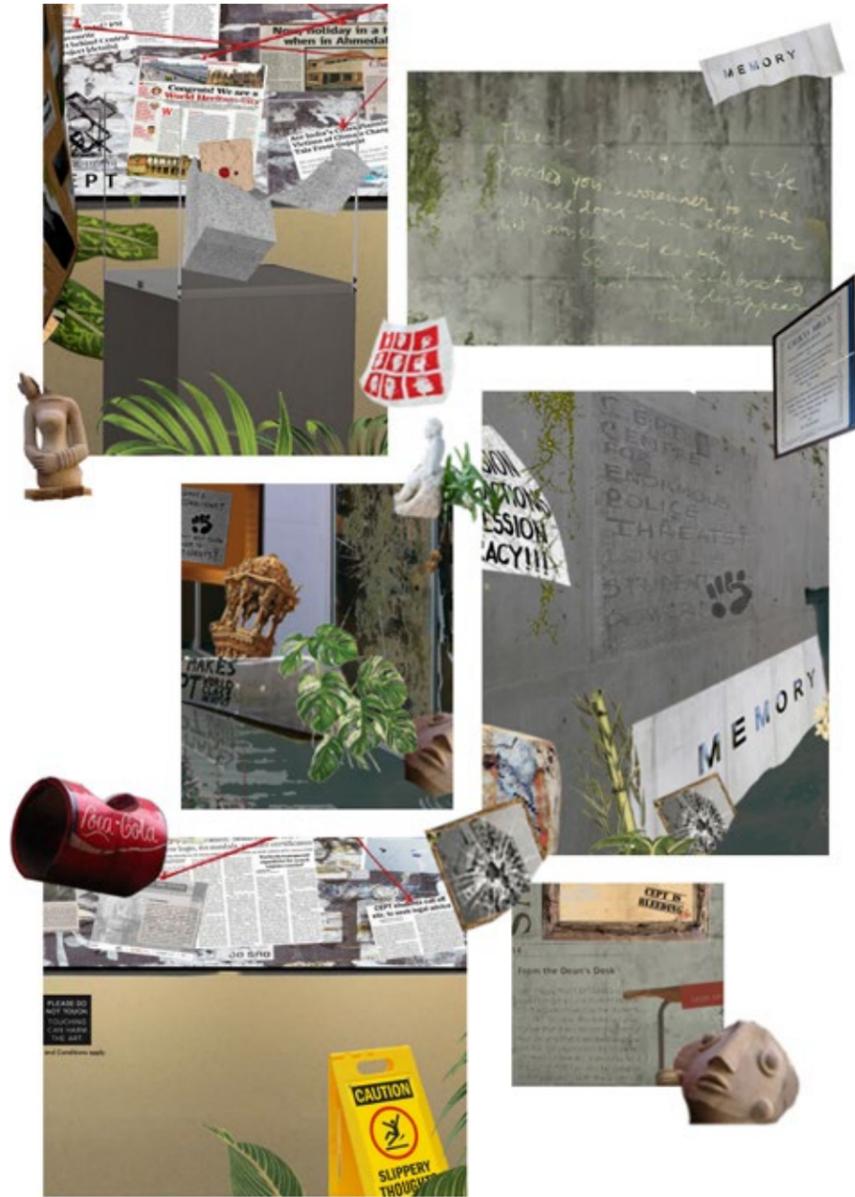
(Cultural land - existing built form + 'Modern' interventions)^{Heritage Preservation}

X

(Bureaucracy + Power structures + Pedagogy shift - research findings)^{Western Fetishism}



CEPT IS BLEEDING
not **OK**



Forgotten.
Silenced.
Hidden.
Covered.
Covered Up.
Insulted.
Mistreated.

You 'accidentally' cross the line, and stumble upon a treasury of forgotten objects - symbols of what the school used to be. What it once stood for.

SMITTEN



HIDDEN



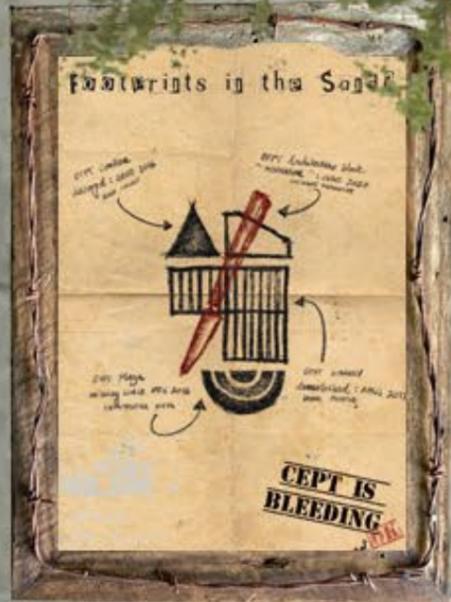
CEPT NEWS



विद्यानन्दसहितम्

October 2007

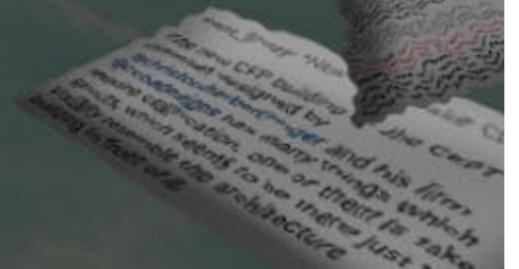
Issue 14



There is magic in
provided you surrender to
internal doors which block
light, rain, sun and earth
So life can be calm
When you're done
Thanks

From the Dean's Desk

I'm happy that CEPTNEWS is
gradually becoming a student edition
for the students and by the students
of CEPT. This was also done last year.
I hope that it will become a normal
feature and that it will be a popular
vehicle for expression by students
on their interests, concerns and
opinions. It will also be used for
communicating with the campus.



KIT OF PARTS FOR YOUR OWN VERSION



CONCRETE: The new face of CEPT*

**Our president's TOP PICK!*



GLASS: Finished. Modern. 'HOT' favorite

Hey, who doesn't like 'transparency'?



WOOD: The original, but with a 'modern' twist.

We HAD to keep one of the original best sellers around.



STEEL: Our first step to West-washing CEPT.

Nothing screams out a new era of standardization through 'customization' like some steel!



CEPT
UNIVERSITY



ADOPT. DON'T SHOP.

Throwing it back to our classic 1963 'multifaceted' university.



THE CYBORG.

They want standardization, we want adventure. Time to hybridize like we did in 1976!



ATMANIRBHAR (Self Reliant)

Clearly, like we had established in 1988, we have what it takes to be 'world class' while still being Indian. Let's try that again, shall we?

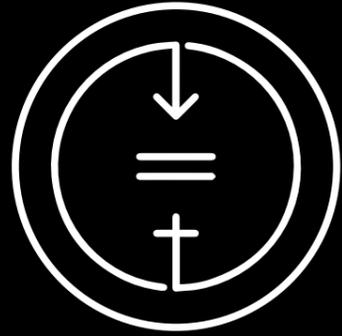


QUESTION.

How did we go from questioning the future in 2001 to forcing a very Western curriculum in 2021? Guess we just gotta question it again!



CEPT
UNIVERSITY



Questions of Equity



Questions of Sustainability

1

TROUBLE [and how to stay with it].

“Do we want nature to be domesticated and purely sympathetic and predictable, or do we want nature which brings some aspect of fear or danger or psychorepulsion?”

- Francois Roche

Transscalarities | Andres Jaque + Malcolm Rio

“Do we want nature to be domesticated and purely sympathetic and predictable, or do we want nature which brings some aspect of fear or danger or psychorepulsion?”

- Francois Roche

ESSAY The current environmental crisis calls for a unified practice - a hybrid, a collaborative practice, not just of various disciplines of design, but also of the actors involved.

While one agrees that climate change is real, and is most certainly escalated by human actions, the differentiation and distancing of the 'human' from the 'non-human' as two separate entities might also be considered an equally heinous crime.

It is this very divide that has led the anthropoids to assume power over the existence - the act of living and inhabiting of fellow species - a right that is universal to all species. Time and again, through physical divisions constructed to house the 'human', the divide has resulted in isolation, 'beautification' and romanization of the 'non-human'.

That being said, it is important to acknowledge that these acts of living and inhabiting spaces through processes of growth and evolution facilitated through mutation - be it technological in the case of anthropoids, or biological in the case of fellow species - are as much of a universal phenomena.

However, the division into separate entities has also led the Anthropocene (and the technological advancement facilitating 'human' habitats and existence) to be labeled as the culprit - the force opposing and obstructing these relationships. And hence, when addressing this topic of climate change the question then translates to:

If evolution and inhabitation are 'living' traits, and not 'human' traits, how does one weave technology into this dynamic, instead of detesting it?

How does one work towards establishing a 'more-than-human' Anthropocene?

2

Precarious & the Quipu: Architecture is complicit, almost fundamental in advocating, catalyzing and carrying out this exploitation.

Arguments | Andres Jaque + Oskar Orn Arnorsson

LECTURE

Taking us through her video works and its process, artist Cecilia Vicuña talked about the deeper significance of the thread as something much more.

We see the journey of the thread, spread across different terrains, landscapes and environments all natural and serene, but one - a construction site. A place of human intervention - specifically through the act of building.

The noisy and busy video showed clips of heavy machinery 'interacting' with this red thread, literally walking over it, disregarding its existence, along with every other non/living being around.

Not only was this deeply upsetting, but also highly unsettling to see how easily these 'interactions' slipped into the territories of 'invasion' and 'exploitation'.

The divide between play of words and translations surfaced loopholes and gaps in both - communication, as well as our understanding of engagement as architects.

Architecture as a physical construct is always permanent, but at the same time, its appropriation, use and significance is temporary.

"As architects, we know that what we design and build is always an experiment in a sense that we don't know what will happen. However, that's where we end it - "You're always there and yet you're not"

Not only did Vicuña address these questions touching upon the tension between the tangible and the intangibles of architecture, but also brought to the surface an impending question, circling the agency of architects. "One needs to be aware of one's awareness."

Situating oneself within society, instead of taking the heroic approach and assuming oneself AS the social, Vicuña called out the ironic relationships between architects and their architecture. Talking about the omnipresence of built works and their adaptation (or lack thereof) to the existing social fabric, as well as time, she cautioned us to be aware of our temporariness.

Rather than despising it, she talked about embracing it.

And along with our agency, she also brushed upon the agency of the architecture, and emphasized on its incompleteness. Instead of focusing on designing the perfect, exclusive, finished building, perhaps if we focused more on creating an inclusive, ever changing, mutating structure - it would allow for the work to be an active member of the social and it's society, instead of falling prey to passive beautification, romanticization and objectification.

Perhaps, if we were more 'loving' towards both - our work, as well as the environment we situate it within, we would be less 'hurting' and invasive. Perhaps, if we were more 'humane' towards the social we surround ourselves with, we would be less 'human'.

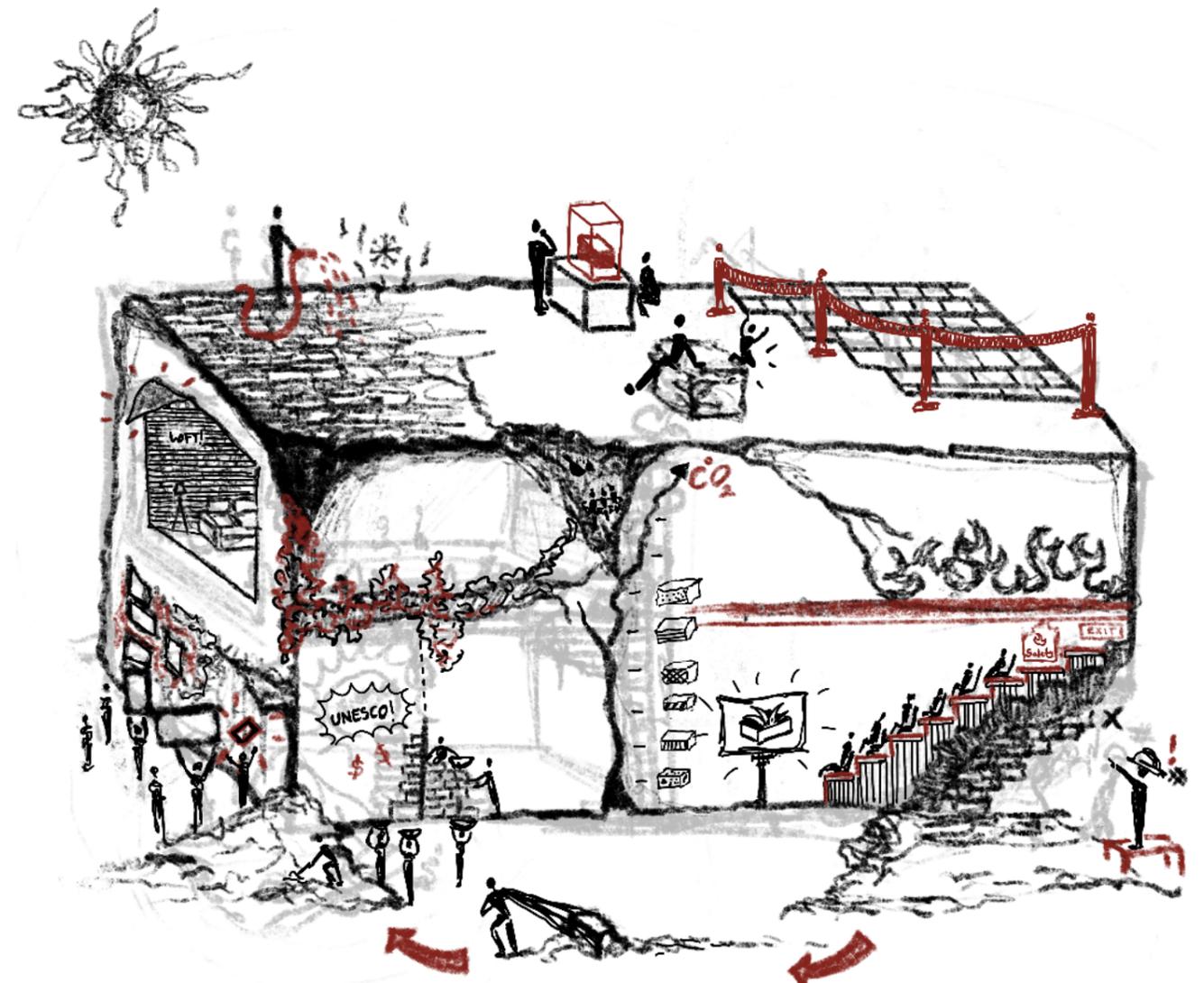
"How do we as architects use our knowledge of spatial engagement while still being mindful of its translations into the social fabric?"

How can we too take back learnings from the quipu, and communicate through engagement - through the built?"

SUStainability. The Anatomy of Materiality.

The Tour | Gary Bates

It is
appreciated.
ignored.
mimicked.
preserved.
protected.
destroyed.
utilized.
studied.
(mis)understood?



When referred to as a landmark or an attraction, we often tend to 'view' the built as a whole - as an object. Our gaze is fixed on the larger whole, form, and appearance, making it more of an external experience. We distance ourselves from it and 'view' it as a different entity altogether, much like art - in isolation. The beautification and reduction of materials to its aesthetics trickles into deeper understandings of not just space, but its usage, life, composition and construction. Not only does this lead to simplification of the material, but also to its departure from its very material properties, structure and purpose. While one can argue that this brings around new hybrid definitions of the material, such visual isolation often leads to a loss of the sensory experiences that it otherwise aims at providing.

The Alter Ego: Ecoponics

Vanessa Keith | Andrew Homick
In Collaboration with Anthea Henson Vioria + Francesca Doumet

CONCEPT

Focused on reducing, reusing, recycling and rethinking spaces, materiality and architectural expression, Ecoponics aims to form a closed loop, weaving together entanglements of the various audiences it strives to cater to - as an attempt to revive Jamaican culture, landscape and ecology.

In Jamaica, climate-related events are major threats to the agricultural sector, which represents about **7%** of GDP.

It employs about **18%** of the country's population.

145JMD\$/kg Selling price of 1kg of organic waste when incinerated.

800 - 1000JMD\$/kg Selling price of 1kg of organic waste used as cladding in construction.

6x Increased value for organic waste when used to make construction products.

90% less water for the same amount of produce than is required for conventional crops.

Contribute to **job creation** and economic growth in the region.

PROGRAM

Goal:

Aquaponics + marine life restoration
Oceanographic research + alternate building material production

Function:

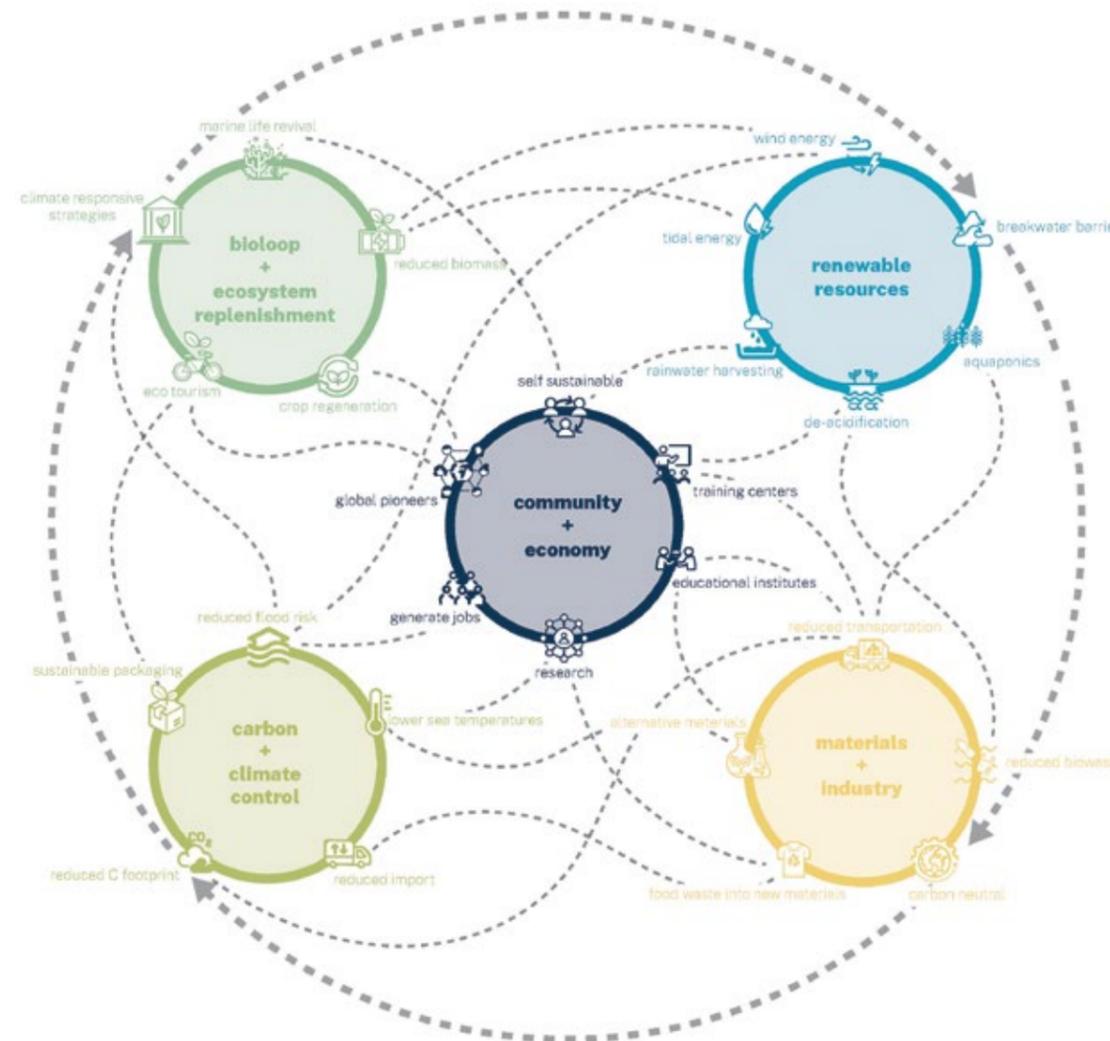
- Farming
- Agro-research
- Training
- Waste Disposal
- (Bio)Waste management
- Educational training + experimentation
- Self generation
- Research

Climate:

- Wildlife regrowth
- Recycle = reduced embodied energy
- De-acidification
- Lower sea temperatures
- Reduced carbon footprint
- Waste management
- Lower sea temperatures

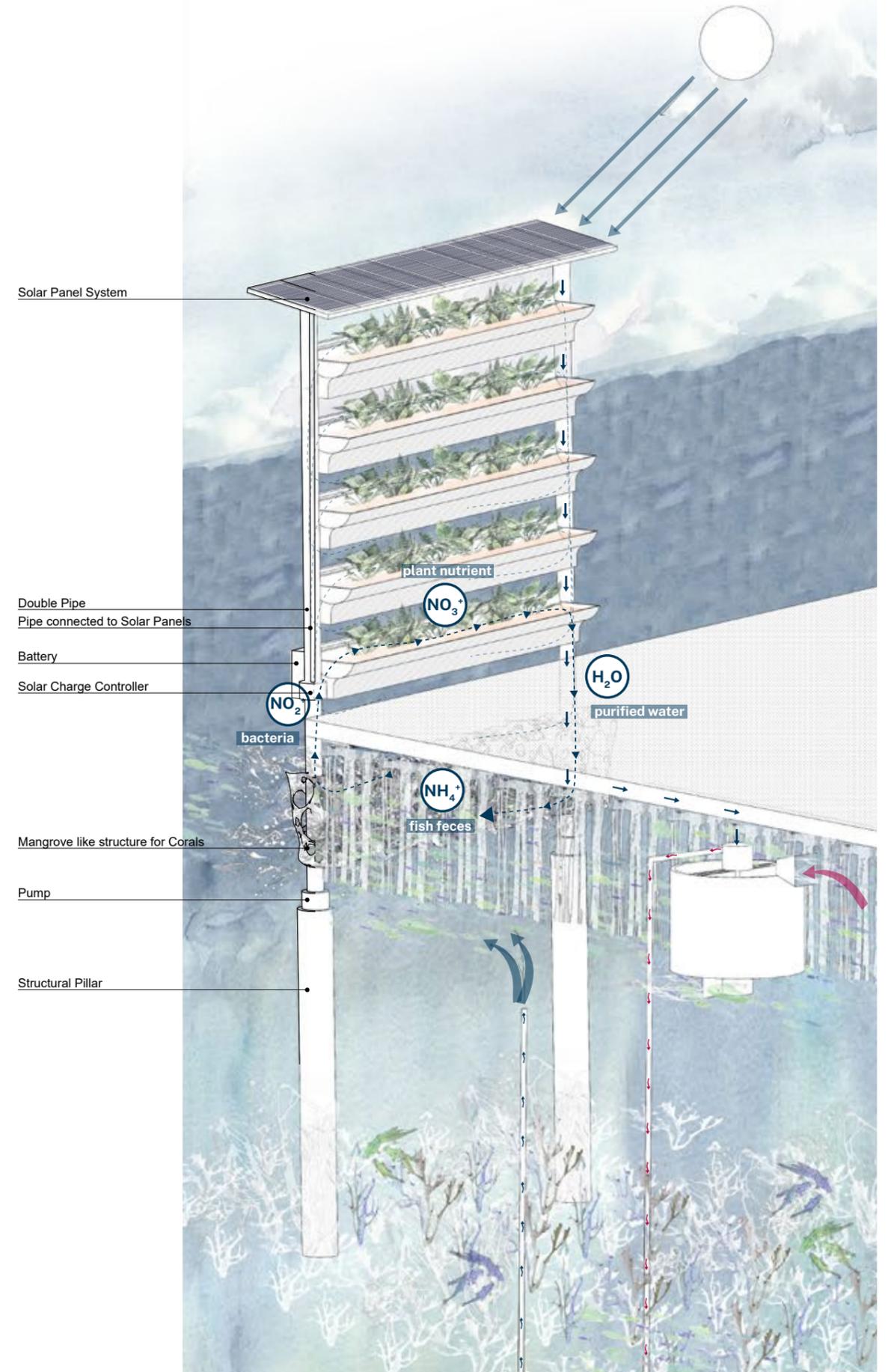
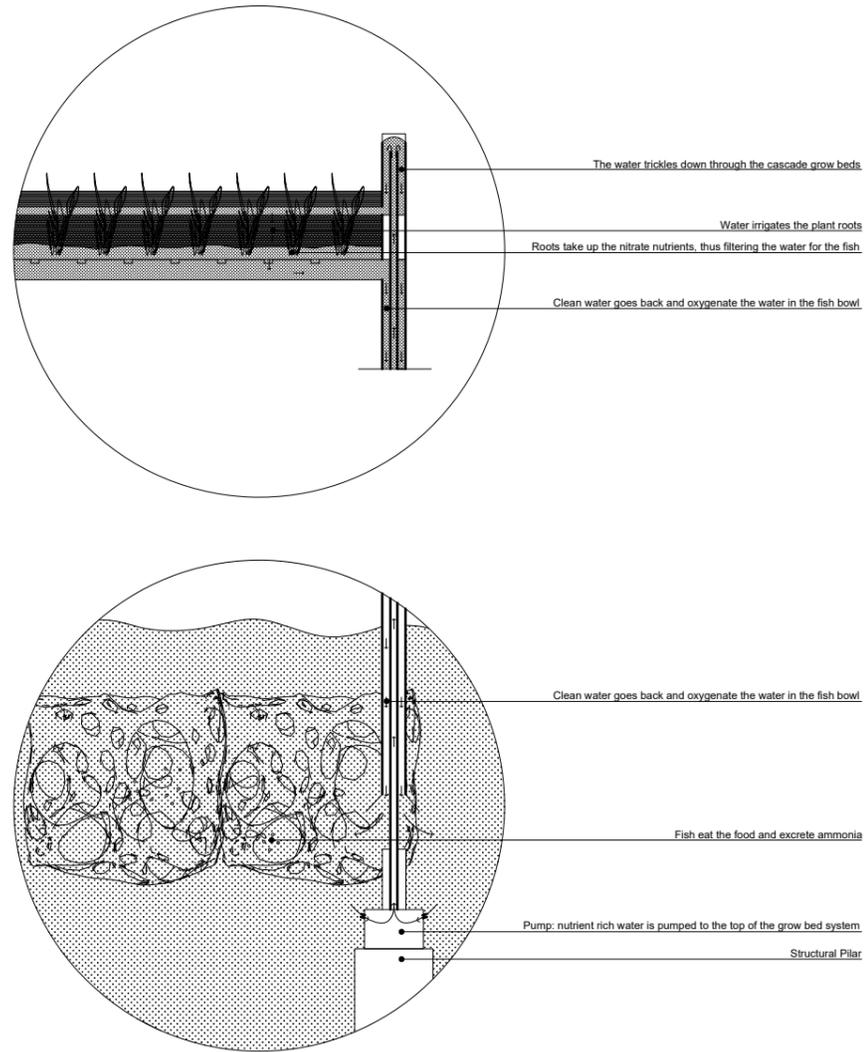
Economic:

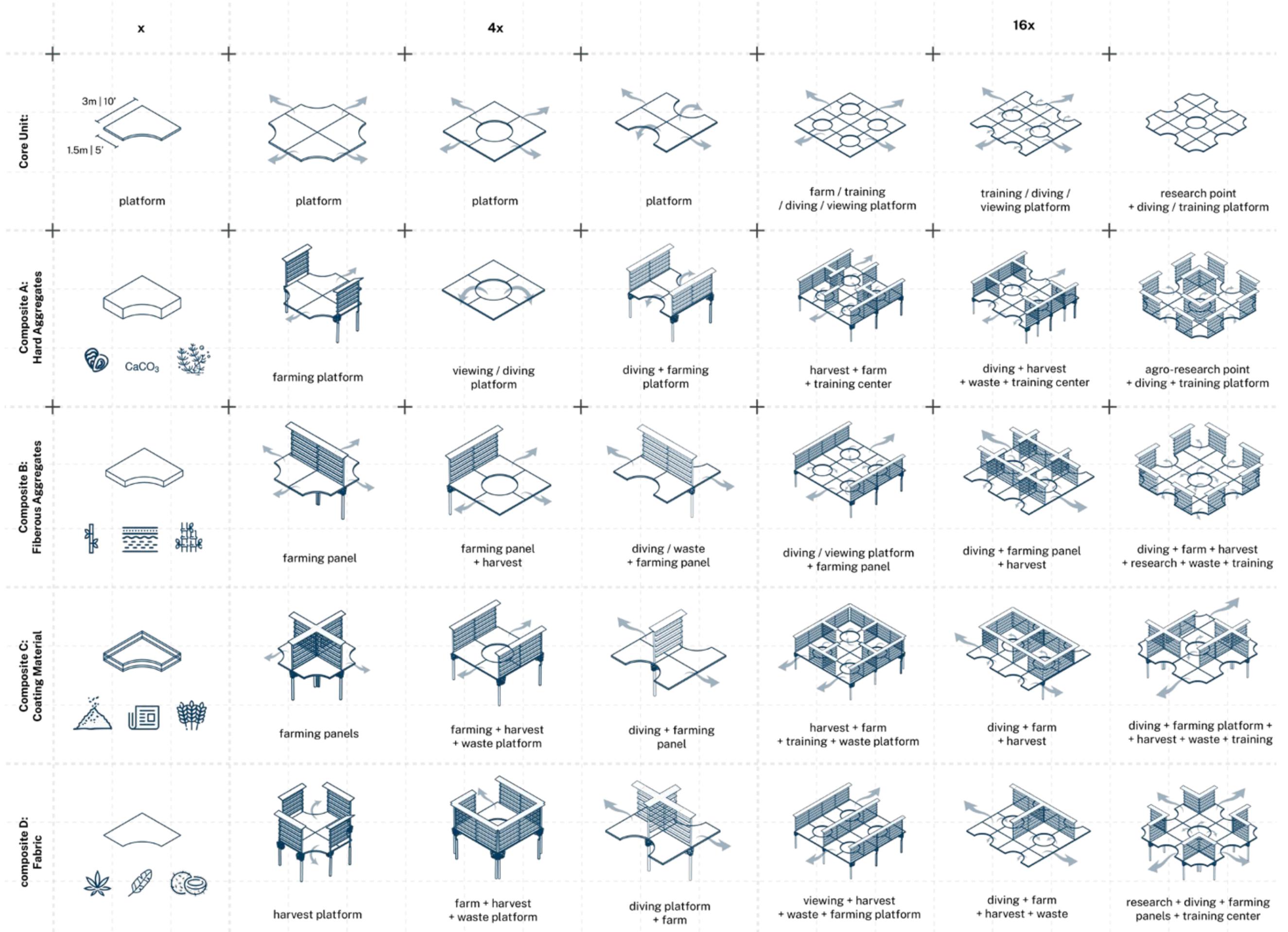
- Increased fishing opportunities = jobs
- New cultivating techniques = reduced imports
- Less land use + coral growth = potential breakwaters
- Increased production opportunities = jobs
- Recycled materials = reduced imports
- Climate responsive and cost effective designing
- Sustainable packaging = climate responsive pioneer



Taking forward the idea of generating closed loops of material and spatial use and re-use, the proposal aims to reduce waste to almost zero, thus rendering it a carbon neutral, if not negative cycle.

The design proposes larger systems of engagement such as material production, ecotouristic plug in interventions and walkways and experiences that would bring the people closer to their surroundings.





Stemming from an idea of reviving and embracing the landscapes of the East end and Holland bay, the project branches out to into three major sites of intervention.

Each of them are focused on reducing the carbon emissions, rethinking the carbon footprint and re imagining a new form of ecotourism - taking on a more holistic approach towards the lands and it's occupants.



Revival + fisheries



Lower sea water temperatures promotes marine life



training and education



Fresh water harvesting



Flood and erosion barrier



Basil cultivation time: 6 weeks
One panel
1.8-2.75 kg/week
7.2-11 kg/month | 1 farm (as shown): 50-75 kg/month



>10C | Ideal temperature: 21C



6-8 Hours of sunlight, light shade



Moist, well drained soil



Planting tomatoes alongside can be profitable
Cultivation time: 60-100 days
Sunlight: 6-8 hours



On the roots



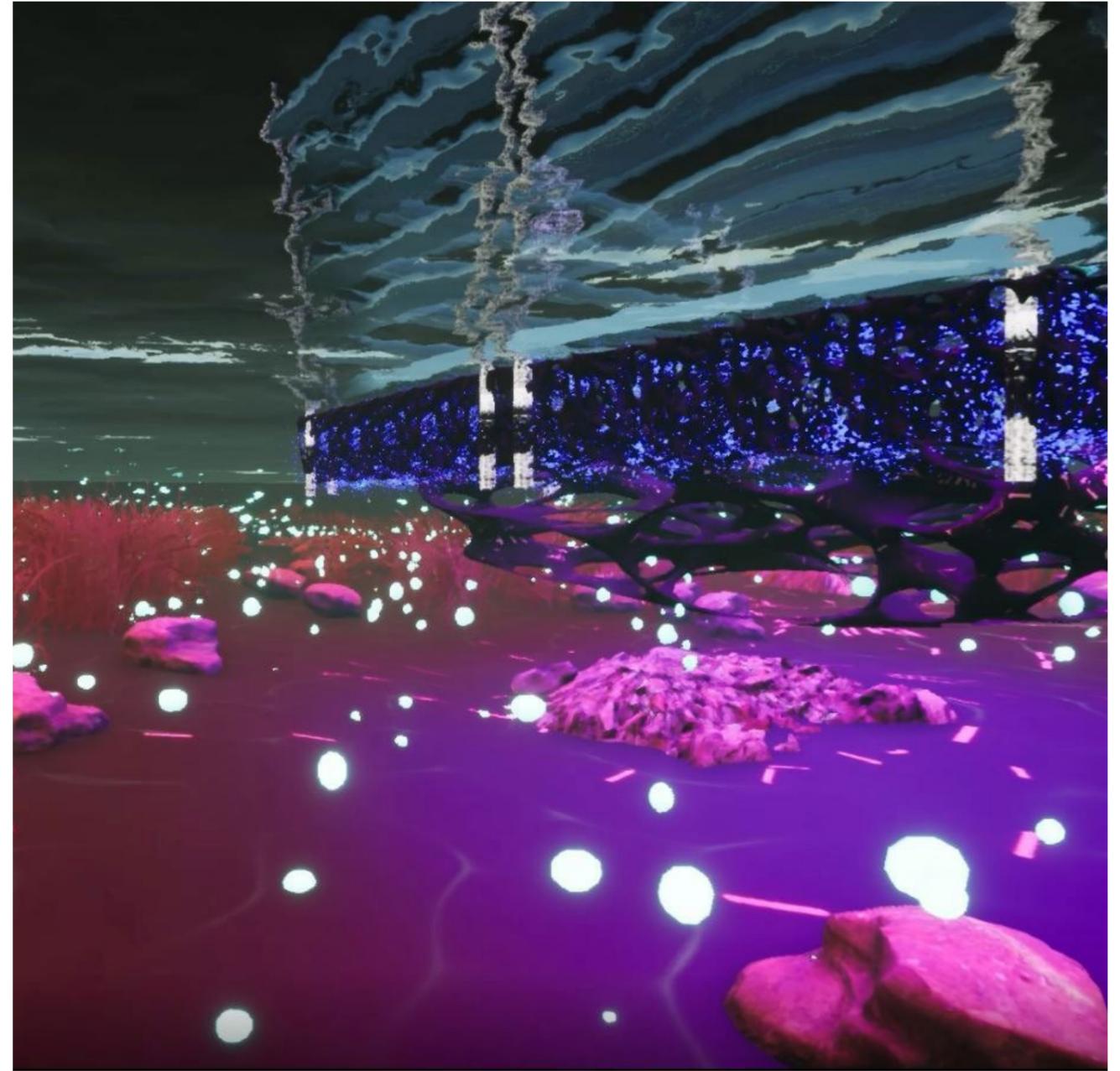
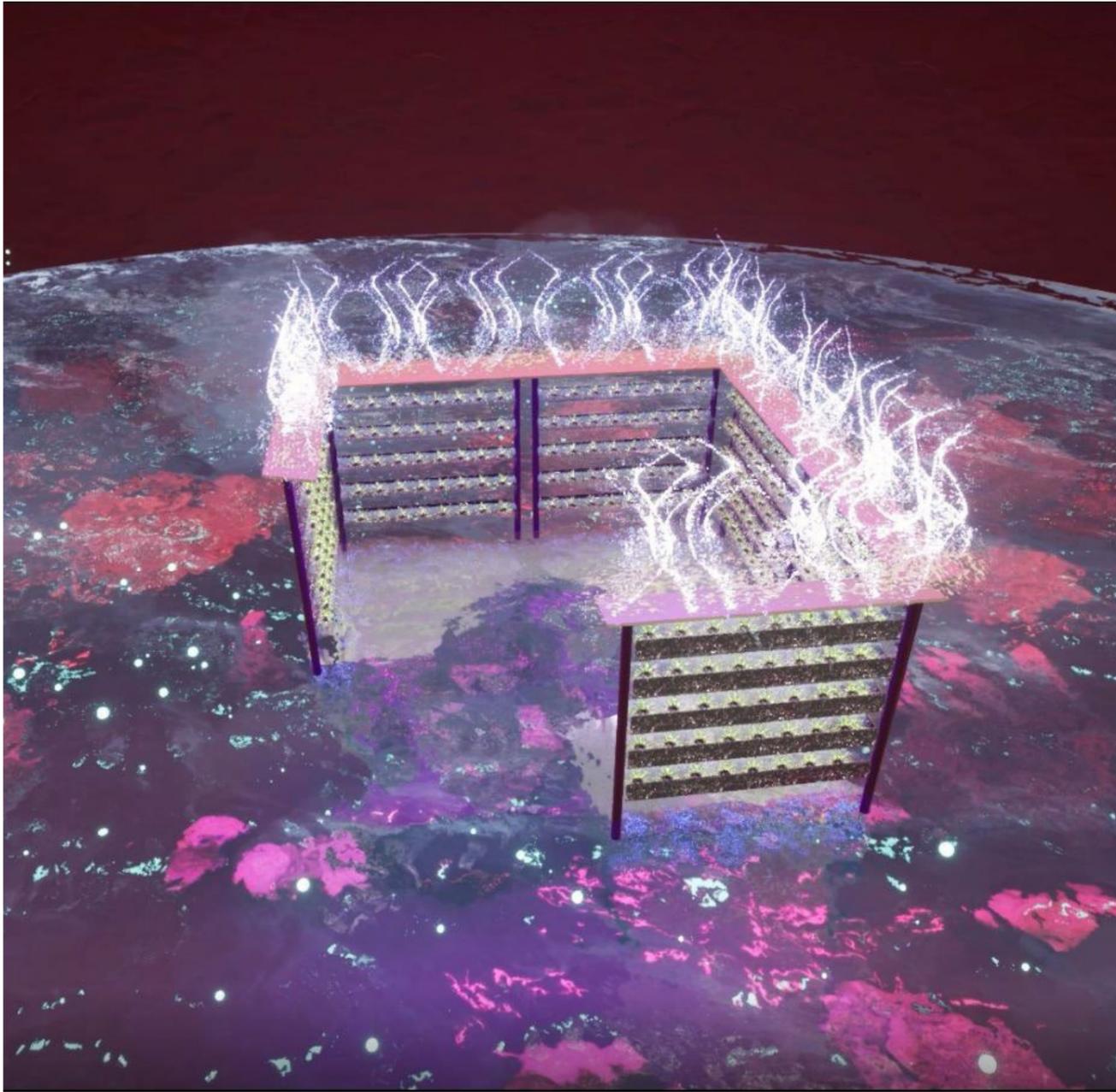
Soft mud below



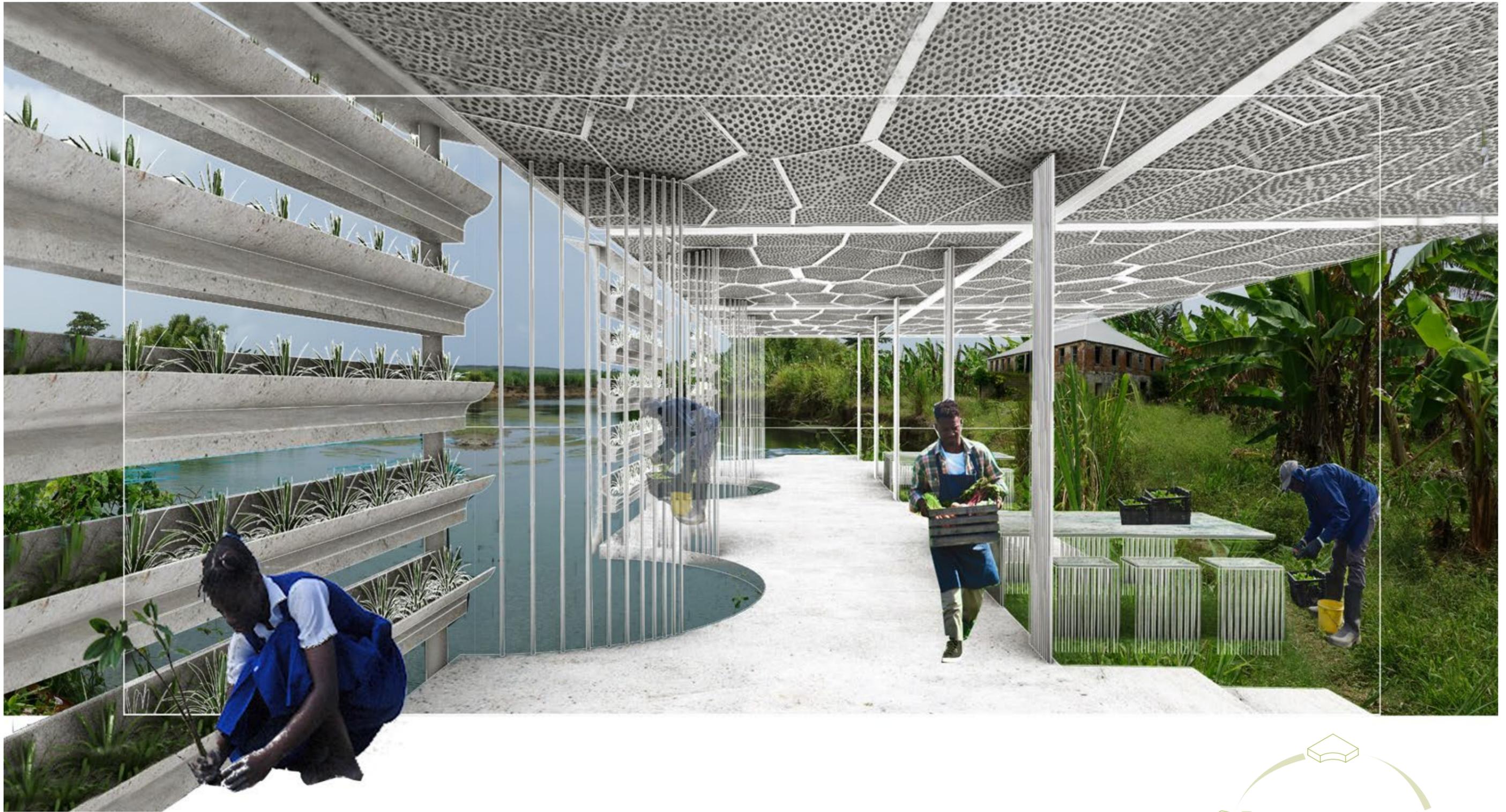
Below the waterline



Lower roots

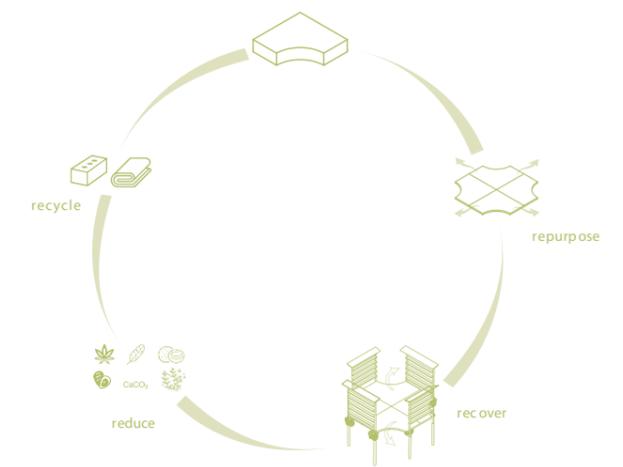


Following up on the current pioneers of various systems and startups in Jamaica, the design drew inspiration and aimed at addressing the aquaponic and aqua cultural development plan laid out by the government on one hand, while also studying the export and import of raw goods and construction materials as well as the current crisis of sargassum accumulation and other waste materials found both offshore as well as on the mainland - with an aim to re-imagine and introduce alternate means of construction, design expression and spatial organization.

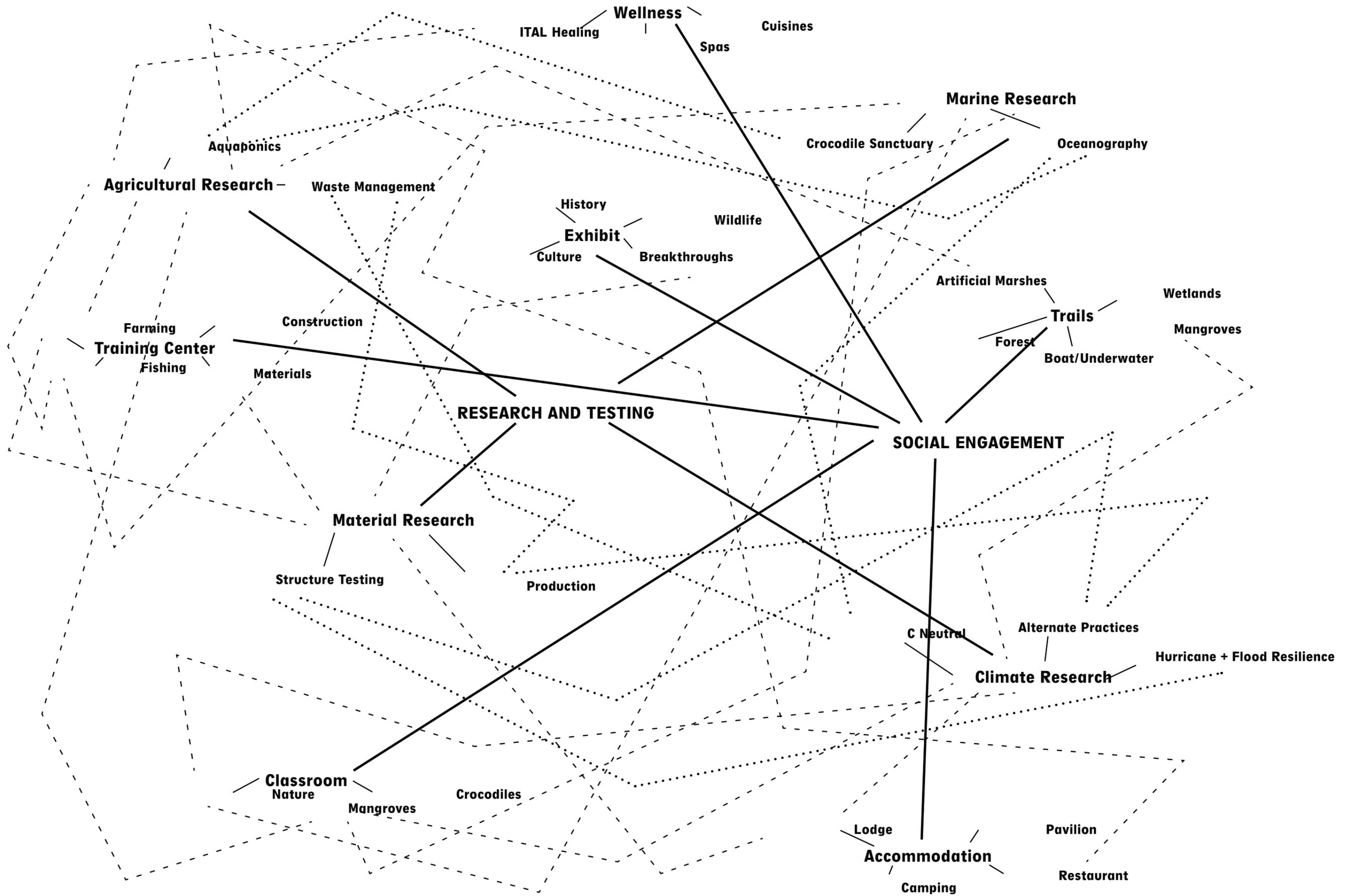


AQUAPONICS

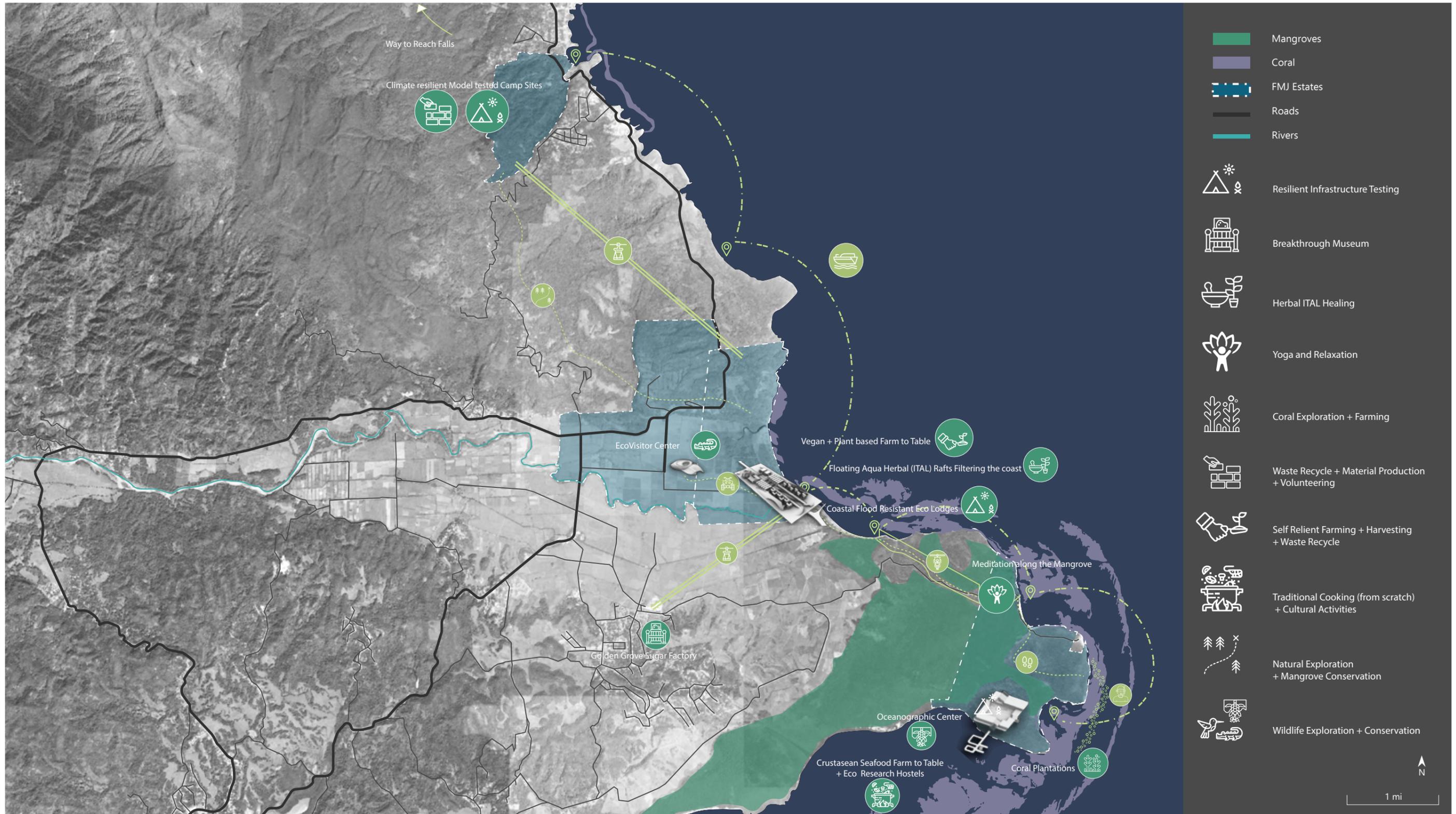
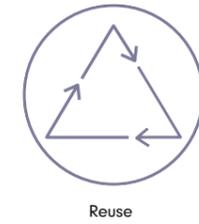
Right from the initial stages of construction to everyday usage as well as with plugin designs to facilitate the reuse of the waste from each of the programs. Materials include bio-rock, sea Crete, sargacrete, salt 3d, crustacean and fiber waste.



0.15 kgCO₂ eq/kg Composting 2.15 kgCO₂ eq/kg Incineration 2.75 kgCO₂ eq/kg Landfill

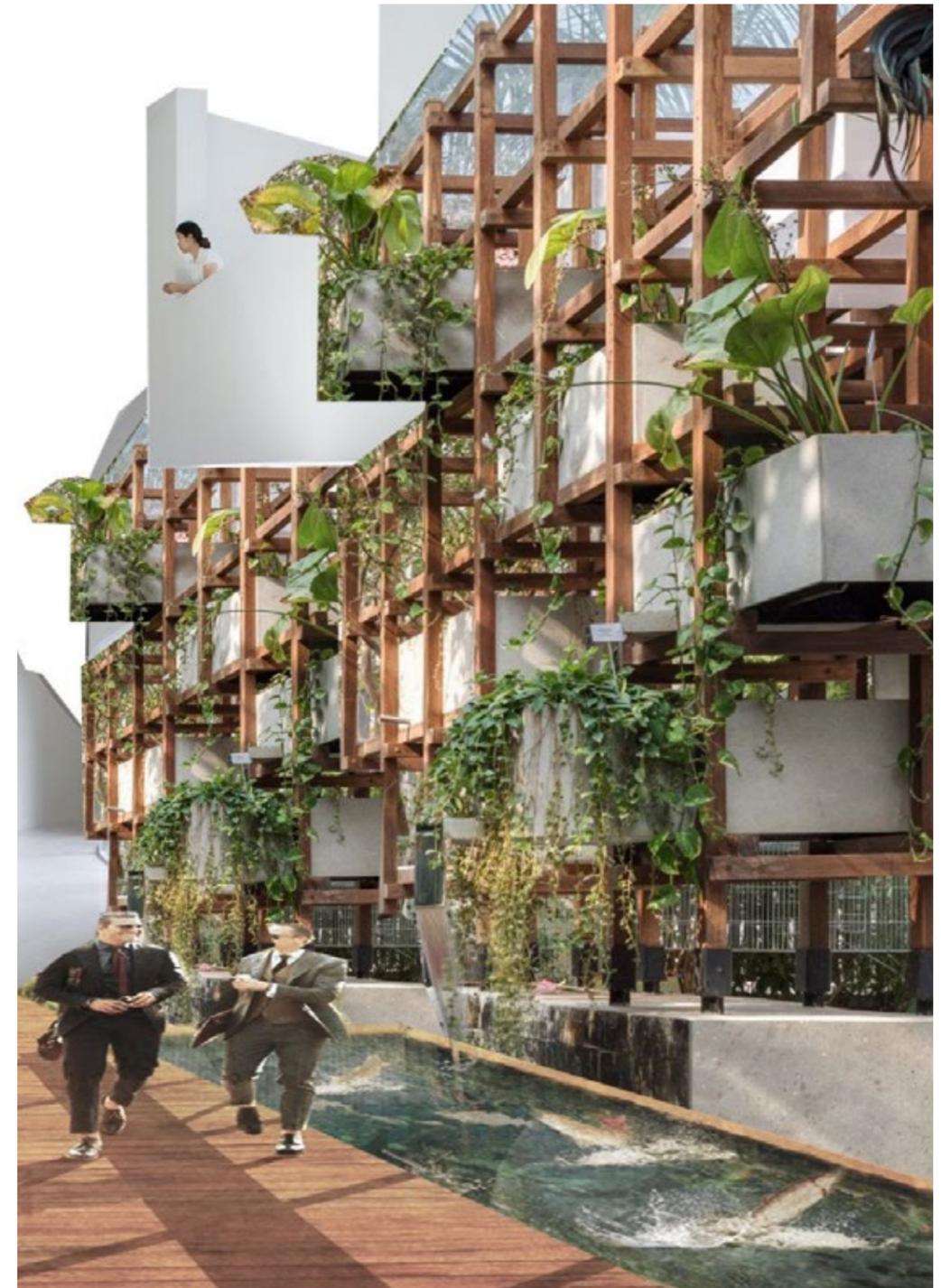


The proposal spreads itself into three realized designs while also proposing larger systems of engagement such as material production, ecotouristic plug in interventions and walkways and experiences that would bring the people closer to their surroundings. With proposals of flood and hurricane resistant testing sites to the north, which could then potentially be converted into unique camping and hiking lodges, reviving the sugar factory and using it as brick kilns and for other material production, as well as mangrove awareness walks and meditation areas which would allow for both species to rejuvenate in harmony.



ECO VILLAGE

By coupling up self reliant systems and embedding them into the bone of the buildings itself, Each design aims to be more accommodative of its audience, making sure to reach out to not just 'visitors' but also its own people, and at the same time not just 'people' but also its wildlife and flora.







The Eco Village aims to become a new model of living. A redefiniton of both - home and tourism. One which caters to both the human and the nonhuman. Aimed at blurring the lines between the tourist and the local, the design structures itself around a self sustainable system of aquaponics, which would then translate into market places as well as farm to table dining experiences. Furthermore, the village would not only house residential units, but also education centers in order to educate the people on these new ways of living.



The project looks at research and testing to tackle the climate and eco crisis, focusing on flourishing the social engagement and interaction between the different actors on site at the same time. It takes cues from Donna Haraway's "Cyborg Manifesto", in order to form a symbiotic way of living, while also attempting to revive the coral and marine life through careful placement and design of the aquaponic systems.

VISITORS CENTER

The extension to the crocodile sanctuary with an aim to reinstate the need to form deeper connections to our fellow species, not just through physical interactions via human bodies but also through architectural embodiments, the visitor's center is literally a journey through the environment, and not the building. With varying degrees of spatial and visual connections, it allows the users an opportunity to be one with nature, and provides them a platform to understand their fellow earthlings better.







Emerging from the ground, it almost acts as an artificial wetland extending the land, lifting it above, thus providing the much needed resistance to strong hurricanes and storms. It is an attempt at the rejuvenation of the FMJ estate(the clients) and its surroundings while still being respectful of what exists - not to ignore it, but to embrace its history and the present culture and wildlife and bring them all together - a space which allows you to be one with the people, the history and the environment. It also extends itself along the existing canals not only reviving them, but also forming a walkway which would connect the visitors to the eco lodge, education center and farm to table markets, thus activating its surroundings.

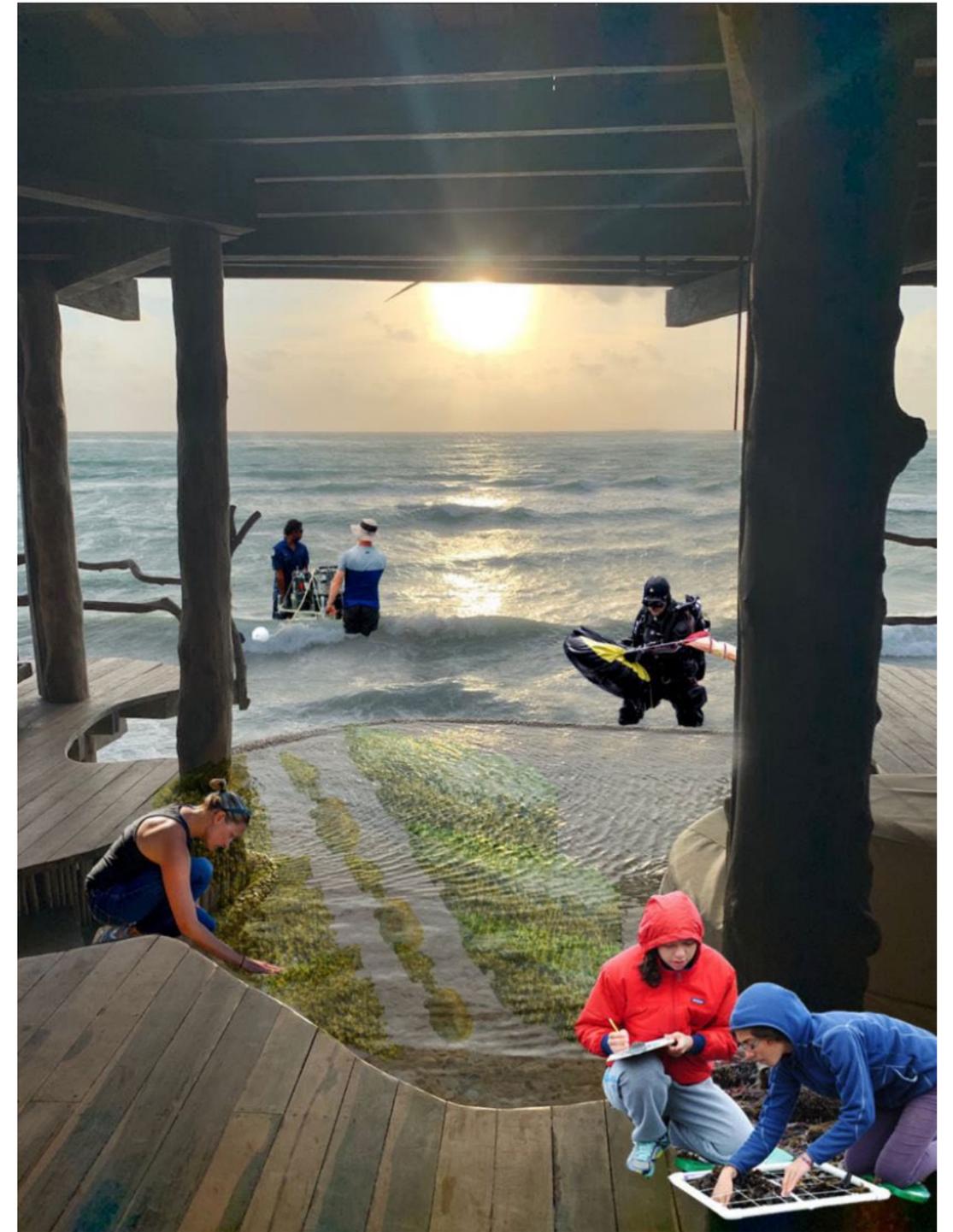


THE PURPOSE

With an intent to be one with nature - as much as possible, the entire building would be made of recycled bricks, as well as wooden panels, which would not only reduce the carbon emissions, but also help generate jobs, while introducing the community to alternative ways of involvement, ownership and engagement - which in turn would promote a healthy relationship between the people and the environment, stopping it from turning into yet another capitalist driven scheme. The visitor's center has a juvenile crocodile terrarium at its heart, carefully carving out the environment such that it may be suitable for them to grow. The goal would be to house the young reptiles, providing them a safe space while also creating an educational environment which would allow for people to grow with them.

OCEANOGRAPHY

With an aim to reach out to a larger community- not only that of humans, but also the non human, the project attempts to address ecological, climactic, economic and social issues with an aim to create a more holistic, inclusive and sustainable environment.







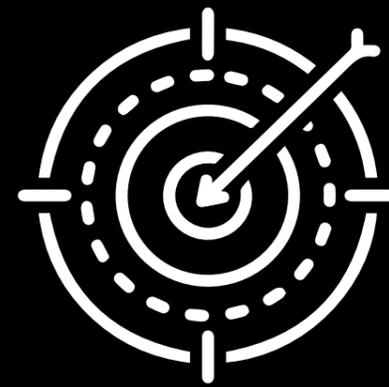
Situated at the tip of the bay, the oceanographic center doubles up as a climate research center as well as resistance testing center. With docking stations for easy access, it provides a platform to house the impending need to address the coral crisis, as well as a stage to tackle issues of storm surges, sargassum accumulation, marine life restoration as well as mangrove restoration.



Encompassing the vulnerable stretch of the coral belt, the project scheme aims to be a model for new/alternative ways of construction, materiality, job creation as well as eco research and tourism, with light interventions that would only extend the landscape further. With observational diving pools and underwater walkways incorporated into the artificial coral reefs, the design aims at providing a shift in the way the Jamaican tourism has been approached in order to work towards a more inclusive and less harmful coexistence.



Questions of Temporality



Questions of Function

To Be Or Not To Be. Architecture: An 'Icon'?

Transscalarities | Andres Jaque + Malcolm Rio

**“What is the recipe
for this new ‘iconic’?”**

**How much of
‘iconicity’ does it
take to be ‘iconic’
today?”**

ESSAY

The ‘iconic’ building was once a mighty warrior rebuffing the manuals of traditional architectural movements, propagating new concepts and ideals free from power structures and the subsequent chaos, insecurity, discrimination and disorientation it brought along, with its visually evocative presence.

However as time aged, so did its purpose. Now a ‘robin hood’ of society, it went on to become a ‘hero’ of the people - an elite, revered subject of salvation. And with this commenced the tumbling downfall of both - the deeper symbolism of the art of aesthetics as well as the deed these icons so devotedly striven to serve - diminishing its multidimensional reach and significance to a blatant ‘status’.

A style. A label - one that was either exclusive to a select audience, or to its creator.

To serve its purpose, an ‘iconic’ building needs public attention and appeal, requiring it to stand out within its situated context. However, buildings aspiring to be ‘heroes’ by posing as a solution, often fail to address the deeper issues of questioning, proposing new ways and of being critical, falling prey to visual glorification only.

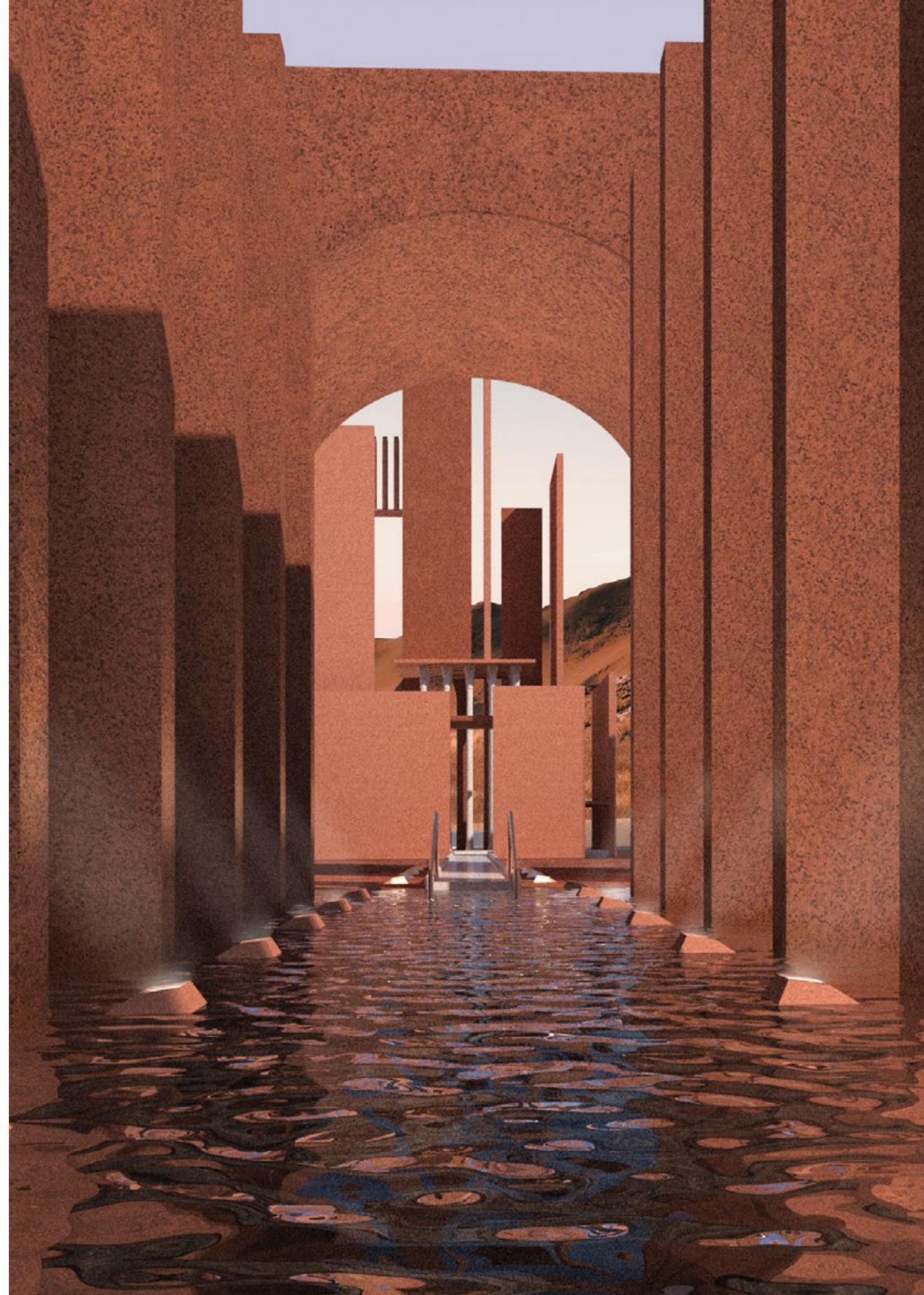
This harsh contradiction between the democratic, egalitarian side and the diabolical exclusive one, demands for a need

to rethink the definition of the ‘iconic’ building yet again. Going back to its root intent, these ‘icons’ allowed us to interpret and perceive them on our own terms, using our own concepts and values.

2

Architecture: A [new] ruin.

Techniques of the UltraReal | Phillip Crupi + Joseph Brennan
In collaboration with Anthea Henson Vioria + Francesca Doumet + Omar Badriek





3

An architecture of temporality: The Anatomy of a Table.

The Tour | Gary Bates

MUSINGS

Four edges of the table, two personalities side to side
Same elements, different vibes.

Different liquor, same shades of yellow
Different bubbles, same effects, before the storm, the atmospheric mellow.

Same space different people
Same people different times
Same time different genres
Same genres different rhymes.

What to play? What to place?
Is it in order? Does it match up to the craze?
Are fruits fresh enough, has the wine aged?
Put on your 'best behavior', your true self you must cage.

Chaos afoot as the personalities collide,
Some embrace it, some run and hide
Some adapt, as does the table itself
With some sitting on it, standing on it, crawling under it, using it as a shelf.

Serious discussions intermingling with breakfast banter
Giggles silencing the anxiety and tears
Self reflection, judgements, criticism
Questioning life, facing the fears.

An experiment, a cookout, a self made dinner, a feast
A birthday party sprinkled with love, sweat, tears and yeast

A drunk fiasco, enhanced by the police siren sounds
Late night romances, when no one's around.

A farewell, a sale, a going away gift
A platform for the goodbyes as away they drift
A stage for jams - both fruity and jazz
Sometimes a cheap bar, sometimes all decorated with pizzazz.

A physical sacrifice, a(meta) physical exchange - a quid pro quo
Of knowledge, of friendship, of conversations, of emotions high and low

A sentimental take back, a heartfelt gain
A learning session with each moment, a sign of growth - in joy and in pain.

One table, one material, a bunch of elements, a set of rules
A plethora of memories, of discourses, of meals and 'lifeline' tools.

A written definition, a certain way of right and wrong,
An unsaid book of color schemes, and cutlery, of dress codes, of goblets and crowns

A sense of emotion, of feeling, smell and touch
An unmappable, intangible expression, multidimensional might i add, very much.

Of power, of suspense, of mystery and love
Of confrontation, of austerity and everything mentioned above.
Funny how the 'tables' turned
With one lockdown, for social interactions people yearned

And there went the rules, the guidelines many
As teatime didn't need the chinaware, sometimes not even the tea

And as the written laws all crumble to dust
The table stays unhinged, without rust

Only, as its understanding changed, and so did its use
And legend has it,ever since, it has not stopped evolving into something new.



4

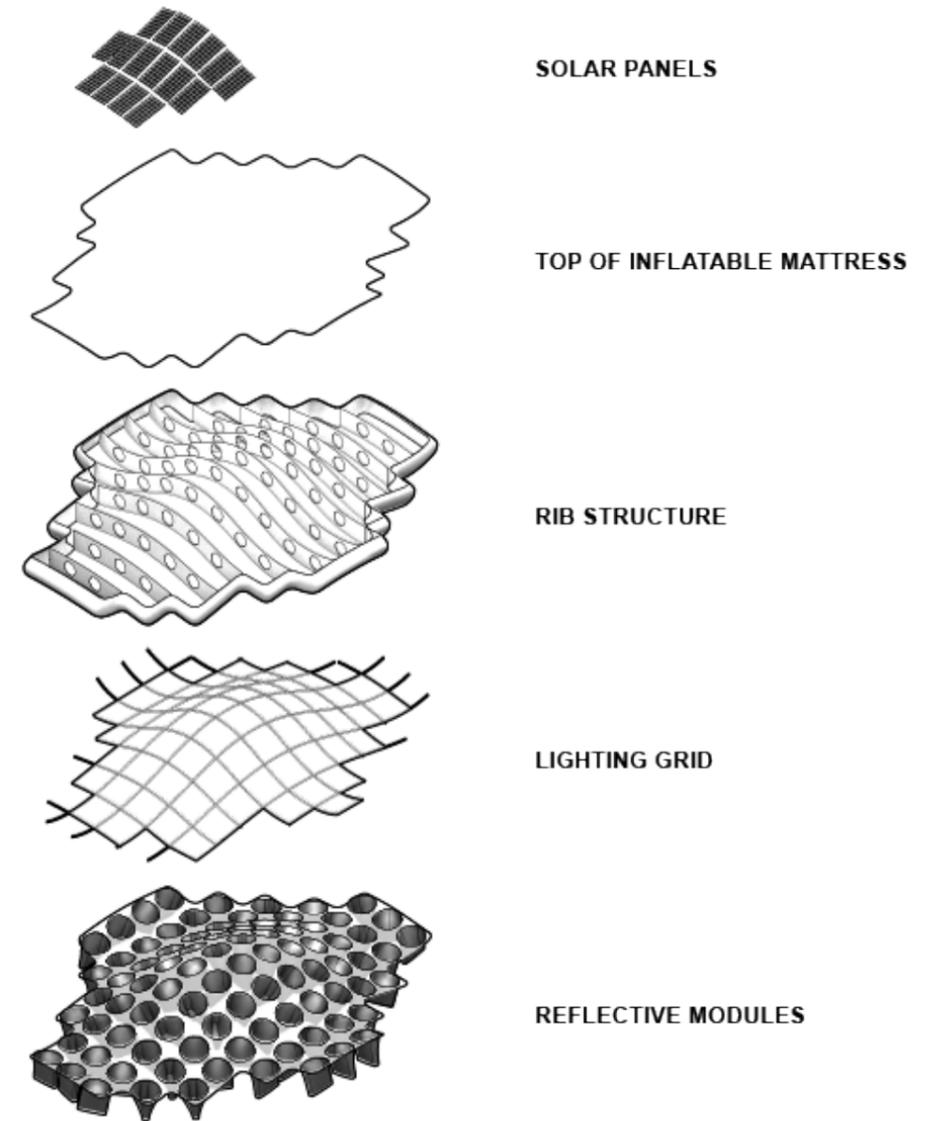
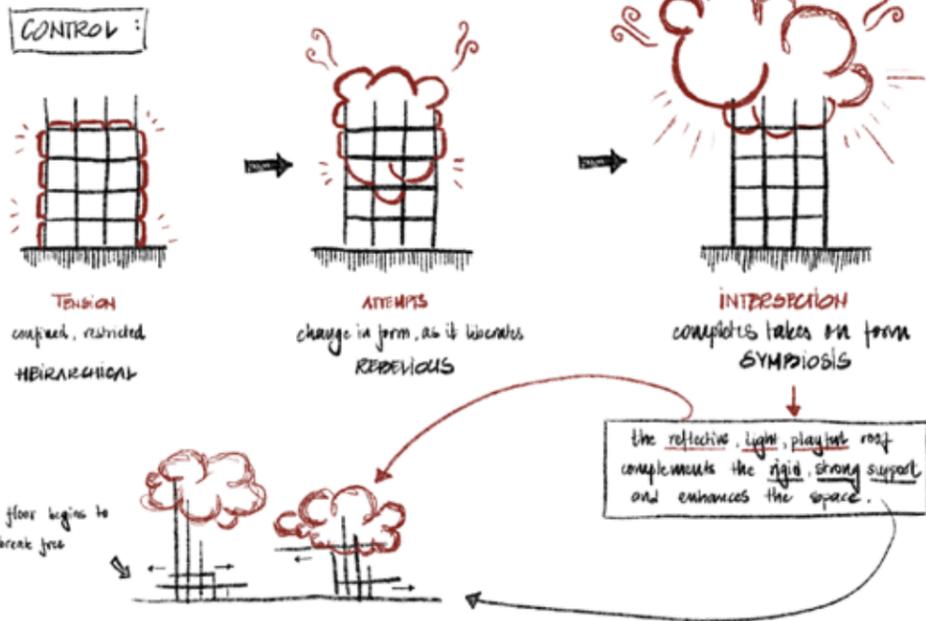
Dynamic Architecture: Rethinking modularity through deployable systems

The Outside In Project | Galia Solomonoff + Laurie Hawkinson

Aahana Banker
Abriannah Aiken
Anoushae Eirabie
Bisheng Hong
Hyosil Yang
Kurt Cheang
Leo Lai
Omar Badriek
Rourke Brakeville
Yuhong Li

TEAM



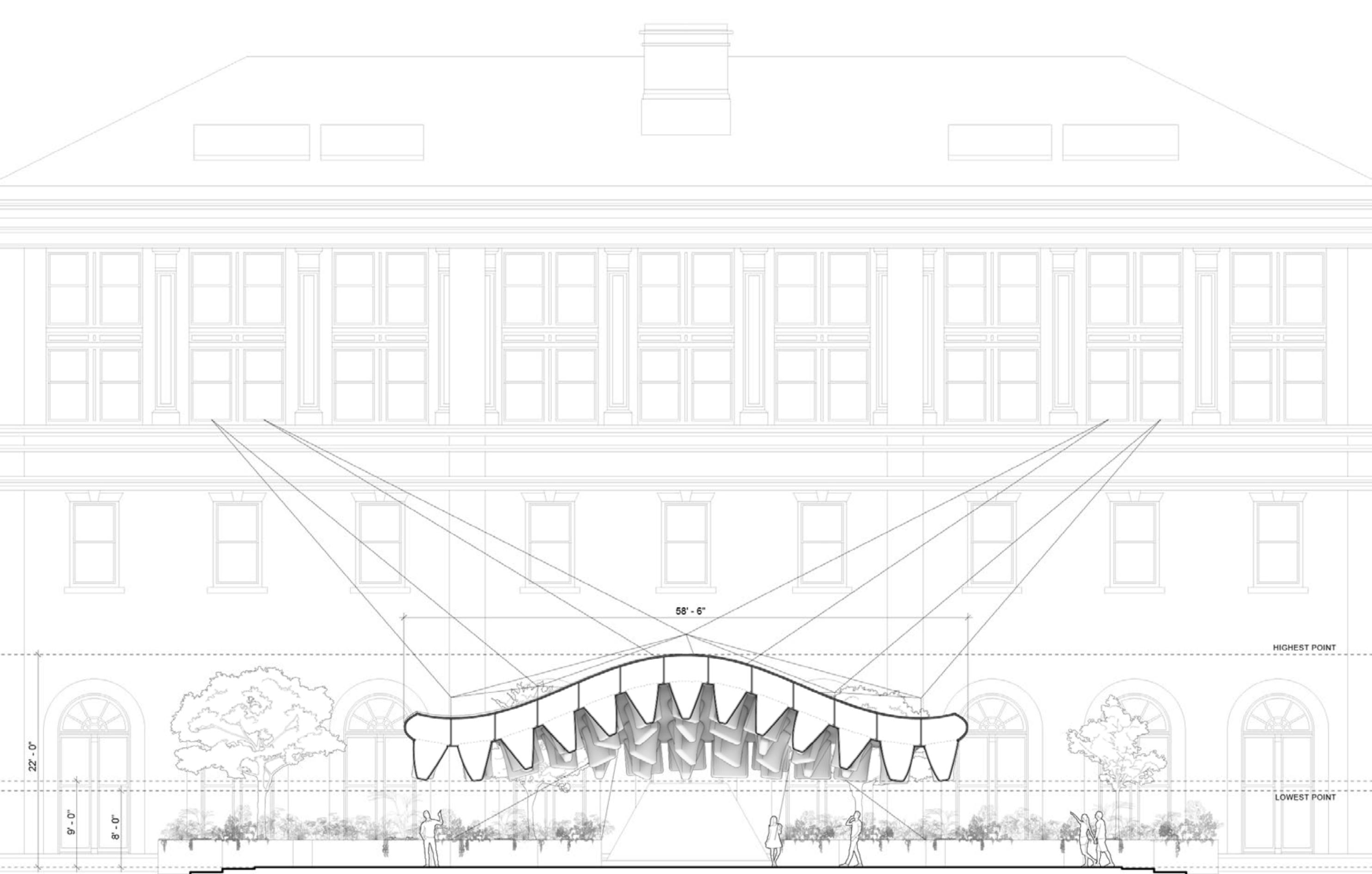


THE IDEA

Stemming from ideas of the dichotomies of control and the urge to breakaway, the design embraced these dualities and aimed at creating something symbiotic out of an idea that is otherwise so violent and conflicting in order to create a spontaneous order - a structured chaos.

THE IDEATION

The pavilion consists of smaller 4ft 'teeth' which are static in themselves, but come together to form a dynamic mattress draping the plaza. Held up by cables anchored to either sides of the plaza, the pavilion lightly sits, with gentle slopes accomodating rainwater pathways and drip moulds.



58' - 6"

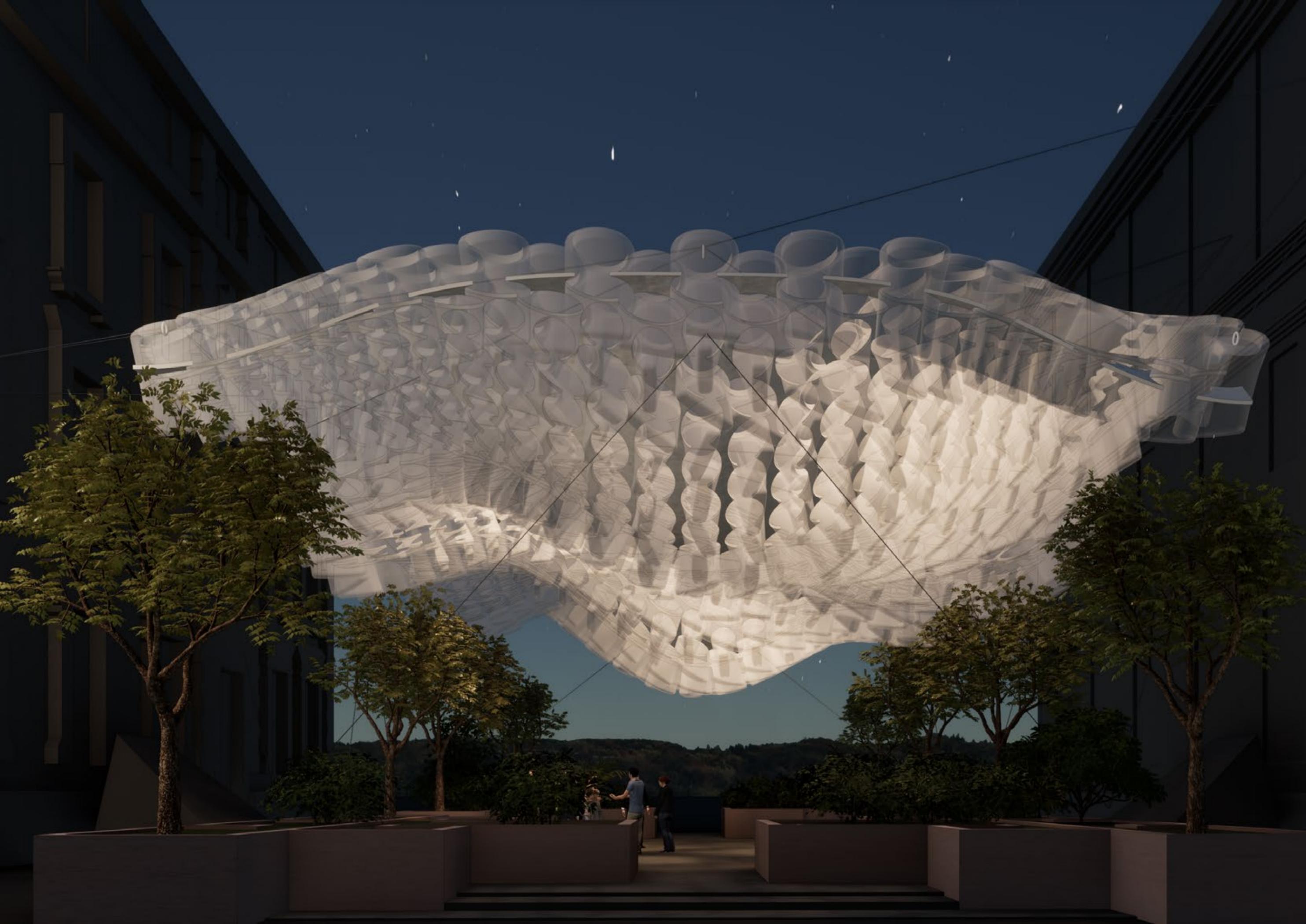
HIGHEST POINT

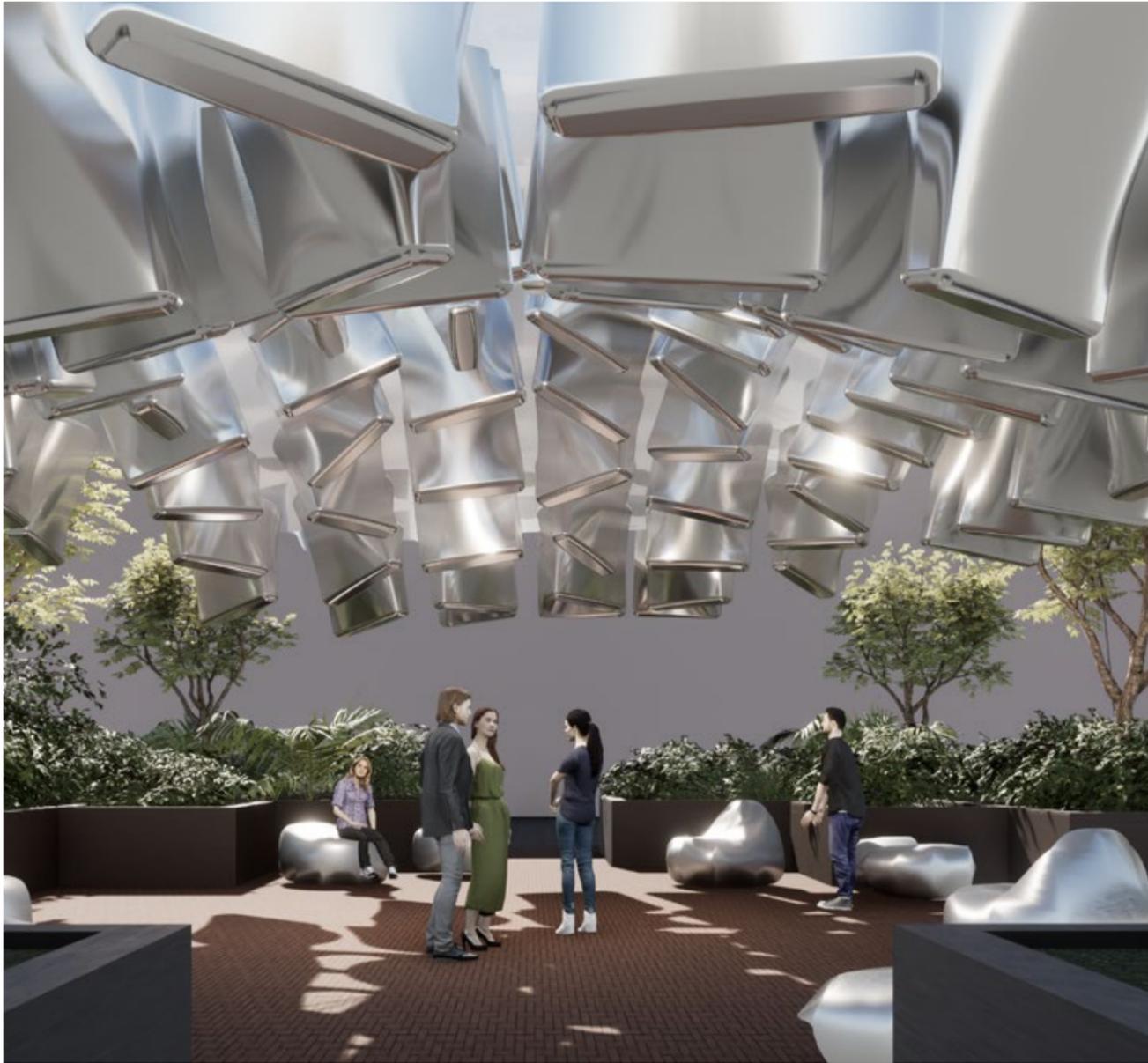
LOWEST POINT

22' - 0"

9' - 0"

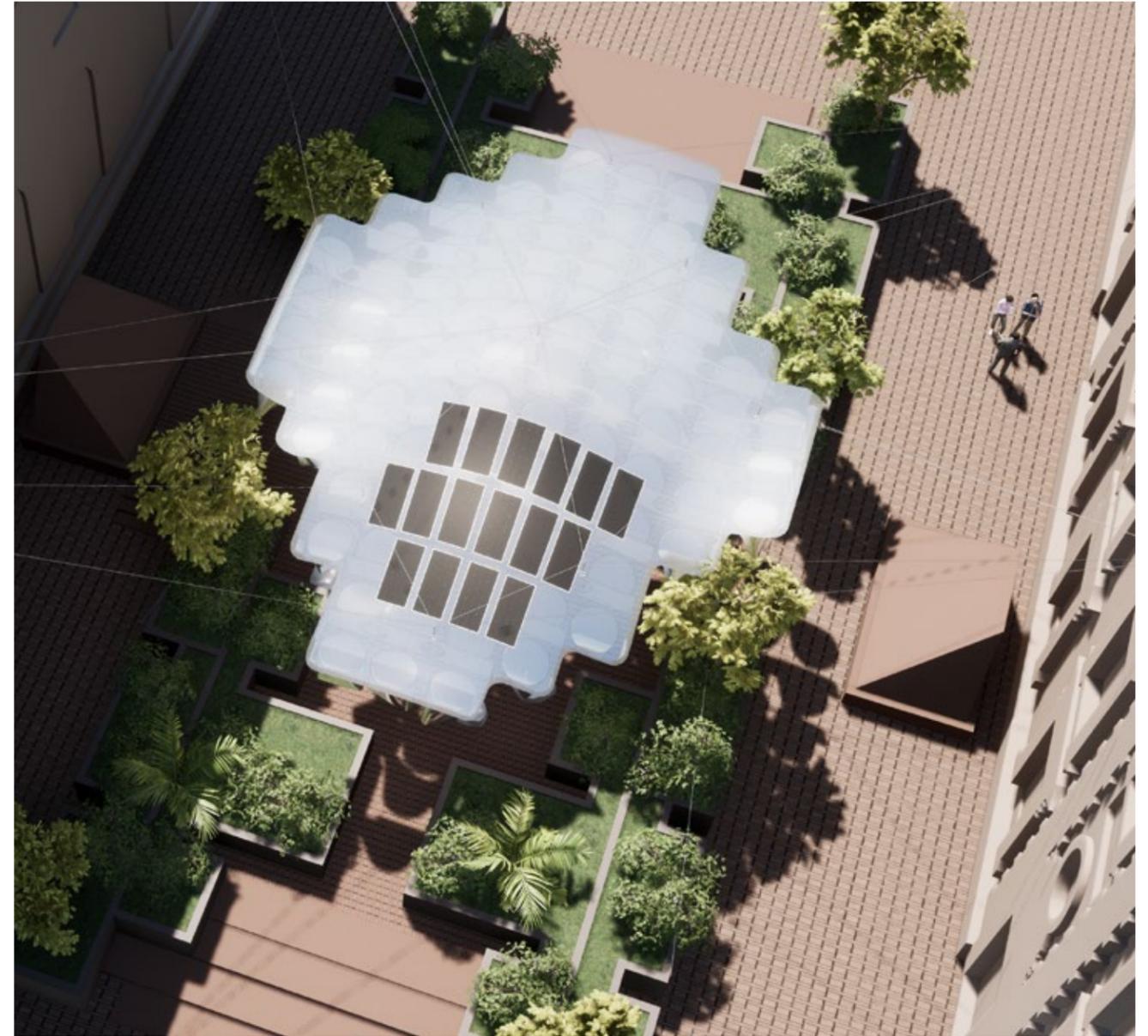
8' - 0"





THE INSIDE

The pavilion is an inflatable system made from a translucent nylon fabric for the mat and a more reflective material for the teeth, which makes it come to life when interacted with lighting systems. The teeth are designed to take the dynamic form as the grid sags due to gravity, giving it an everchanging form as per the force of wind, water and other forces.



THE OUTSIDE

With solar panels accommodating the lighting needs, the materiality, its opacity and reflectivity are thought of such that the same pavilion can turn into a completely different experience as the day advances solely by the change in its surroundings, providing for a plethora of experiences.



The furniture design takes the idea of exploring the dualities of control and freedom even further to create a spontaneous order of arrangements and configurations. Stemming from ideas of standardization, it looks at how a certain level of identity and customization can still be kept intact in the process. It also explores possibilities of multiple interpretations and allows for itself to be accommodated as per its user/s, thus facilitating function rather than dictating it.

The Permanent Temporaries: The Tesseract

Gary Bates

CONCEPT

Focused on reducing, reusing, recycling and rethinking spaces, materiality and architectural expression, Ecoponics aims to form a closed loop, weaving together entanglements of the various audiences it strives to cater to - as an attempt to revive Jamaican culture, landscape and ecology.

The F1 Model.

The f1 model aims at rethinking the tourism of racing that is heavily situated in the West, in order to create a platform that can offer itself as something more than just a research center which is exclusive to a certain audience and a certain function, or a race track which is typically only used once or twice a year - making it one of the most expensive sports.

Through the process of finding a middle ground among the distinct contrasts of the sport of motor racing, namely their agencies as technological zeitgeists and their massive contribution to the carbon emissions owing to testing and tire usage, crew and freight transportation, their economic and power relations, political and touristic contributions and so on.

Upon studying various sports facilities, such as Olympic facilities, stadiums, race tracks and arenas, a major concern that surfaced was their permanence. **And it is this permanence that brings with it a huge wave of change.** While in some cases, this has led to a gentrification/development of certain areas and the rise of their infrastructure and land value, a lot of the others have been abandoned, broken down and left as empty boxes, while some have been beautified and romanticized as ruins or restored as objects or prized possessions, only to be viewed with no other form of interacting with them.

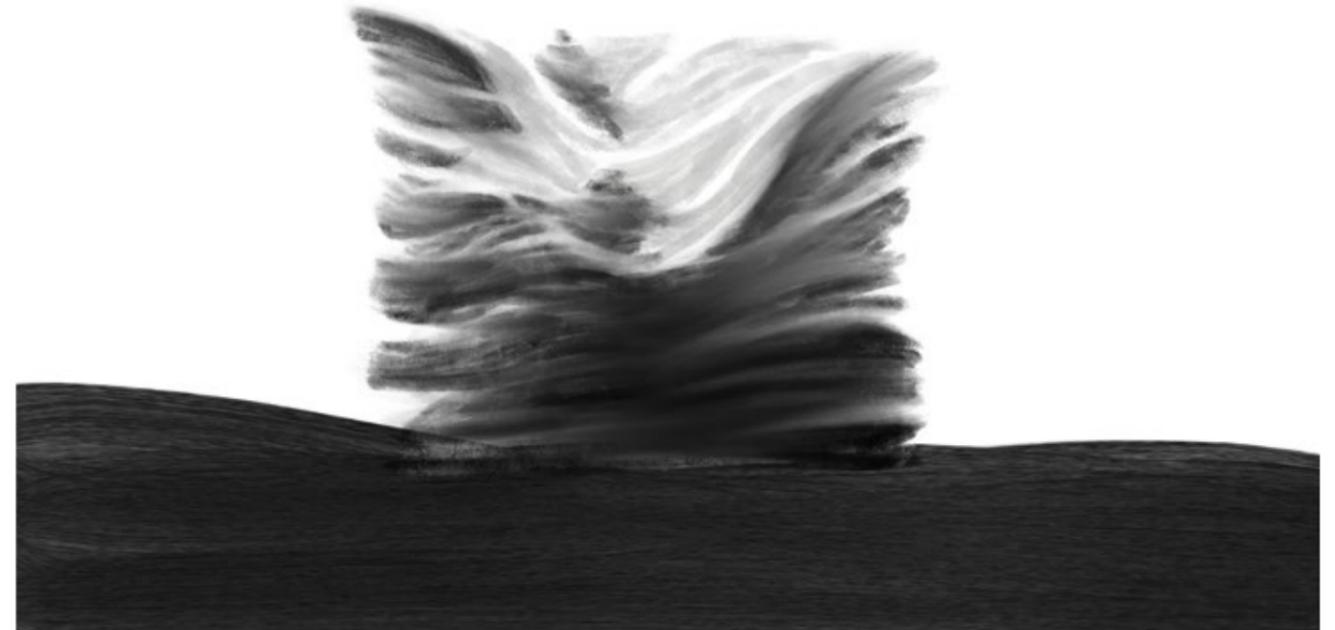
Through the process of accommodating the race track - encompassed by a system which is a result of a material matrix, the project questions this permanence.

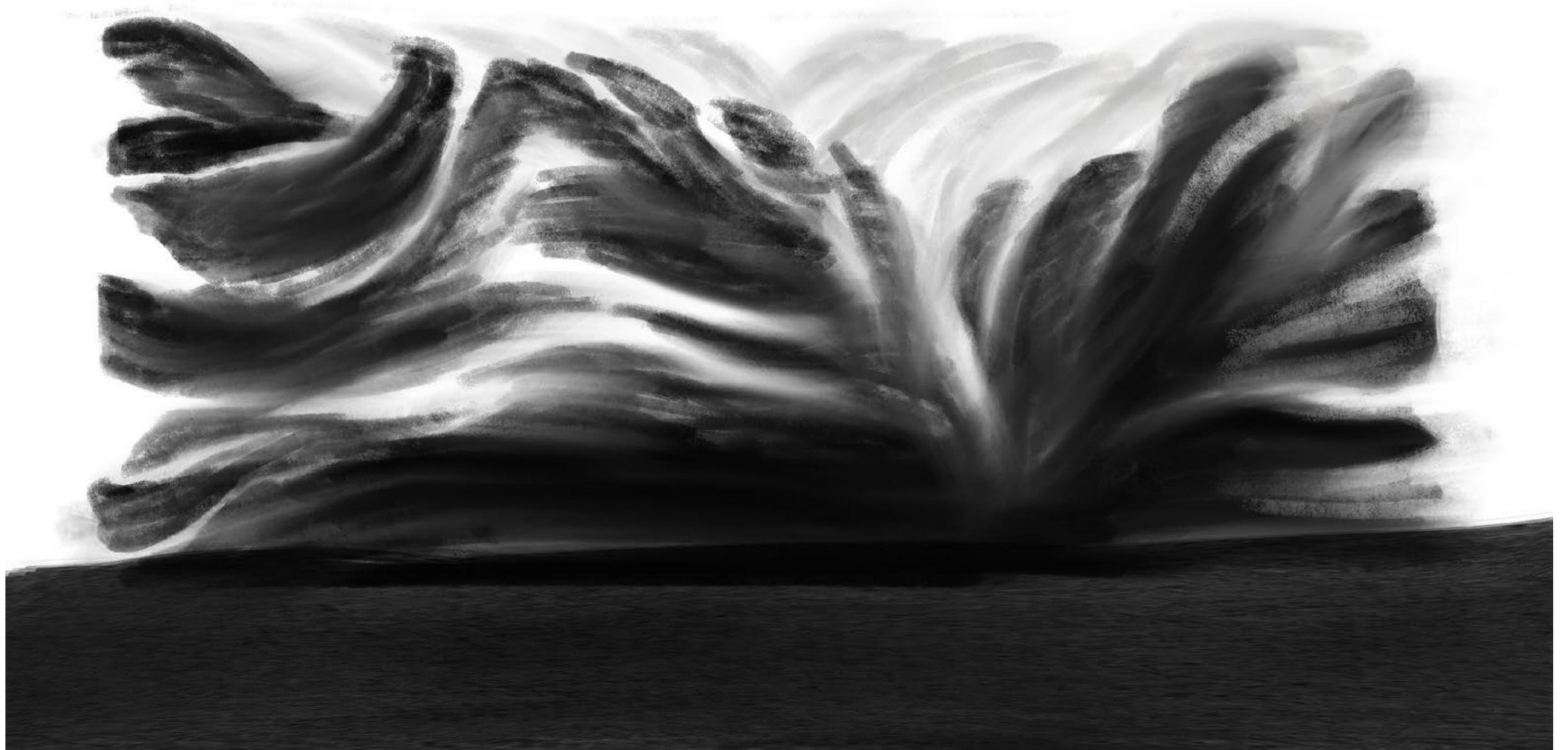
On the excursion venturing through lands of Las Vegas up to Los Angeles, there was a drastic shift in the landscapes, colors, textures, compositions - each with their own erosion, each one adapting in their own way. Be it Michael Heizer's Double Negative, or the Grand Canyon. The boundaries between naturally formed landscapes dominating mankind and mankind cutting and carving through the naturescapes seemed to have disappeared. Is this the cyborg Haraway talks about?



THE TESSERACT

The Tesseract proposes an alternative way of co-living - one that incorporates its surrounding environments, culture and ecology. An automobile engine research and development center, Tesseract takes cue from the dominant automobile influence and the West's deep rooted and undying love for adventure sports and racing. It address the road trip culture and aims to bring in the technological zeitgeist being the electric engines to replace old rusty gasoline operated machines. Latching onto an existing excavated off roading race track, the project incorporates the racing spirit and serves as an extension to the track.





Does the facility have to have only one purpose that it is dedicated to fulfill?

If F1 has found ways to channel the hefty economic assets into creating alternative ways of engineering and manufacturing, why can't the facilities that host these innovations be such zeitgeists themselves?

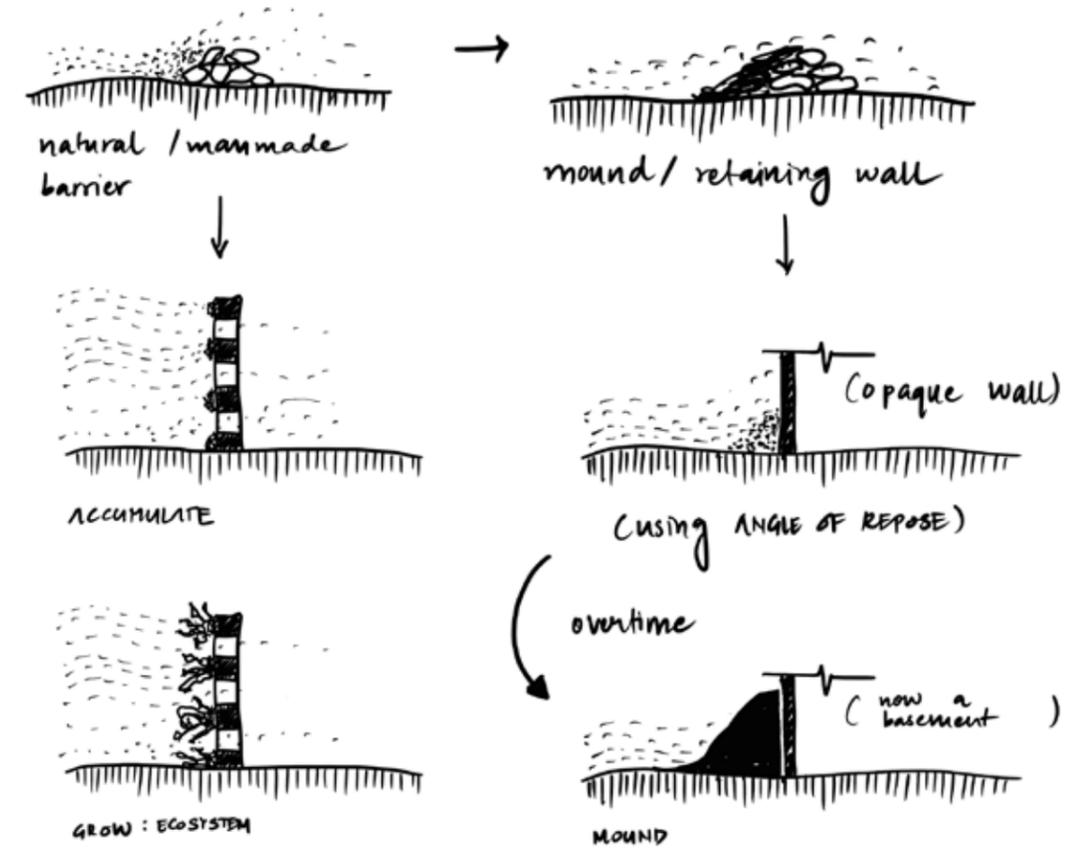
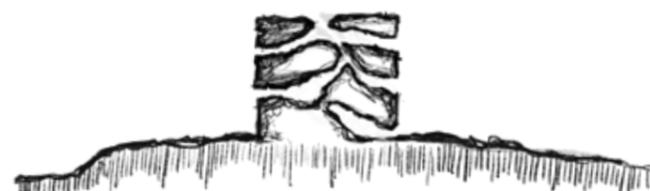
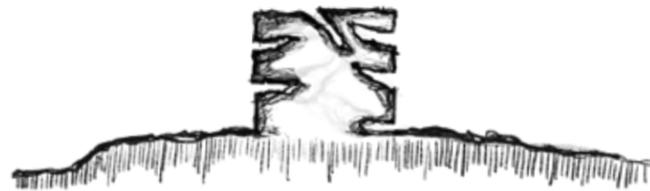
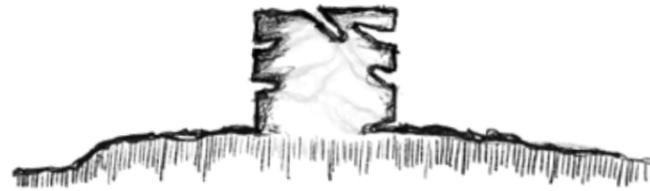
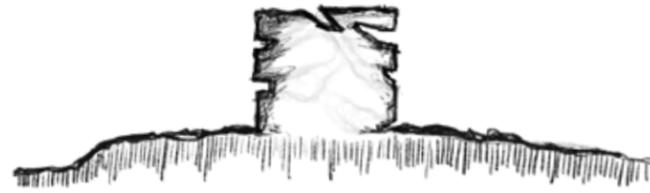
If the street races (which were first introduced almost a decade ago - 1929, Monaco) were able to make people rethink the permanence of its primary function, allowing it to have multiple personalities throughout the year, how can we redefine this function once again?

The fact that the first F1 circuit ever made - Silverstone itself was an adaptive reuse project, which rethought an old airport facility, can this project rethink the use of the SR 86?

How can reviving a stretch of a road strip lead to a revival of social ecosystems - whilst being mindful of the anthropocentric interventions to make sure history doesn't repeat itself? How can architecture house this change?

“Technology is not neutral. We’re inside of what we make, and it’s inside of us. We’re living in a world of connections – and it matters which ones get made and unmade.”

- Donna Haraway



MUSINGS

Taking cues from existing ecosystems formed overtime as a result of the interaction of the external forces with the environment, Tesseract explores the possibility of facilitating and accelerating this process to give birth to an ecosystem of its own, which in turn would also alter its form and could accommodate a change in function.



Material is something that is 'man'ually placed into a natural setting, even if the material itself is natural. The project takes up the idea of Materiality and the different skins of materials that were surfaced as part of the explorations as cues for spatial enclosures and a response to the nearby Mesquite quarry site.

MUSINGS

STEP 1: Understanding the forces that facilitate the erosion

MODEL

STEP 2: Understanding the material ecology

MATRIX

STEP 3: Proposing possible ways of facilitating the erosion

DESIGN

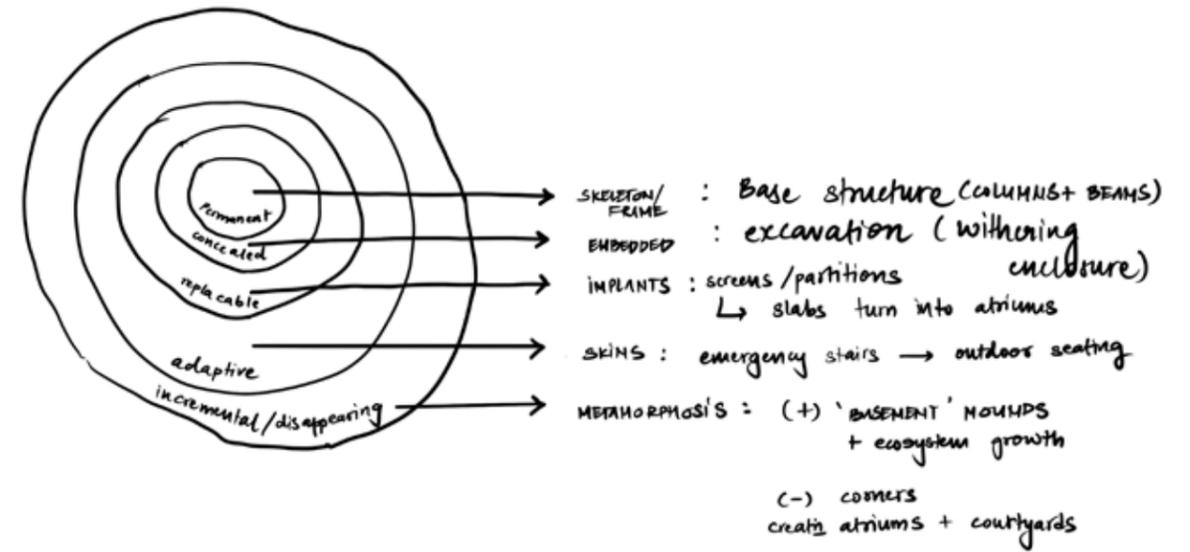
STEP 4: Alternative mode to material integration, as well as architectural integration in the desert.



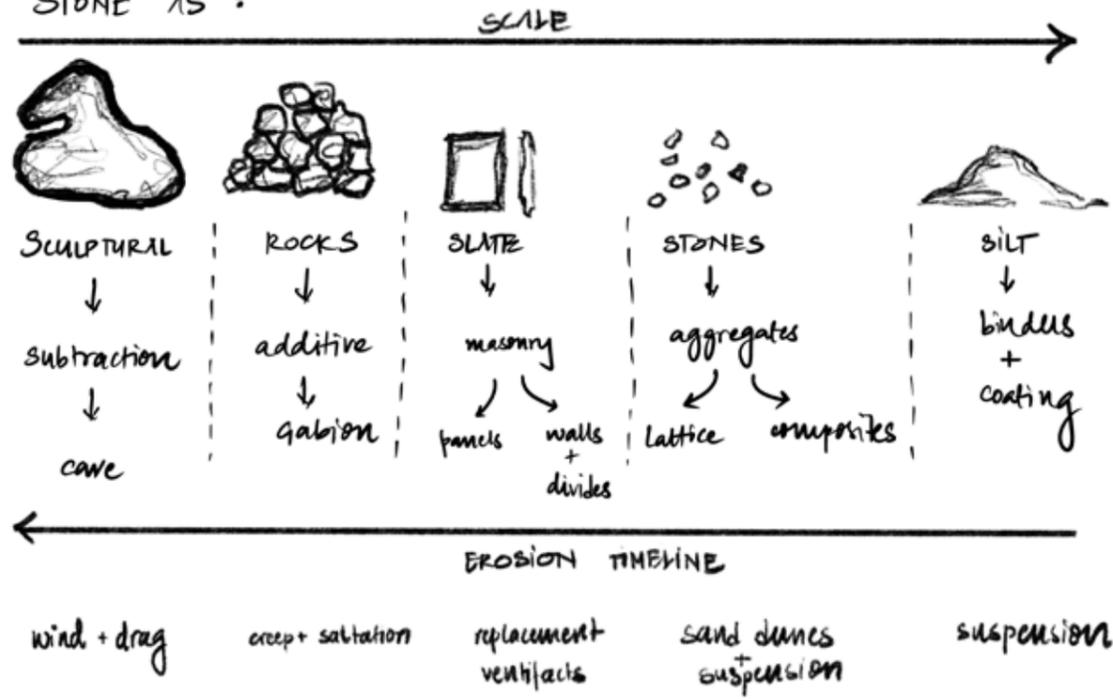


Just like the program aims at replacing the decaying engine while keeping the outer body intact, the project too deals with the ideas of decay with respect to materiality, assembly and integration.

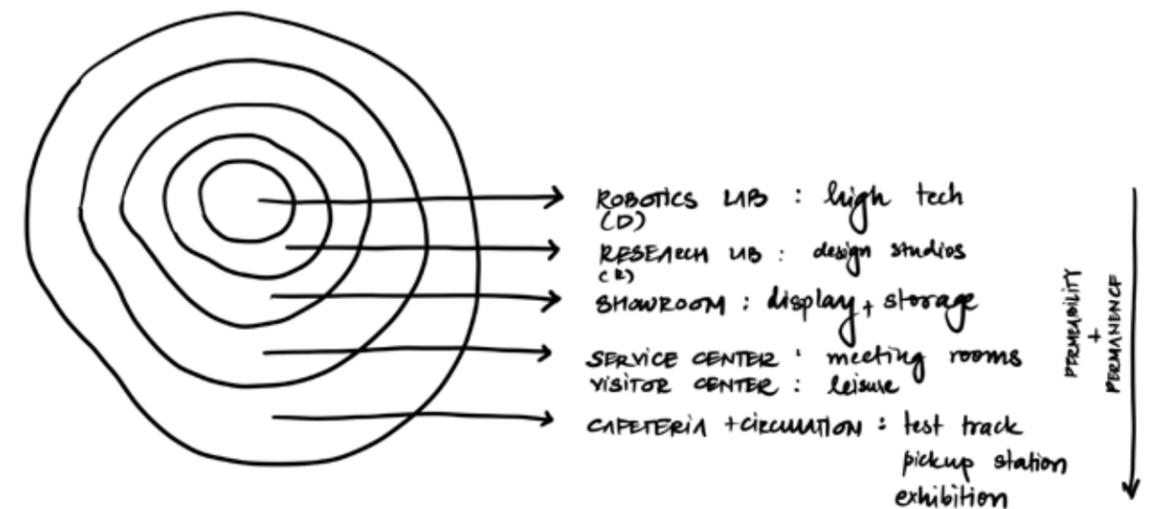
MATERIAL MATRIX - PROGRAM MATRIX : Degrees of enclosure



MATERIAL MATRIX
STONE IS :



MATERIAL MATRIX - PROGRAM MATRIX : Degrees of enclosure



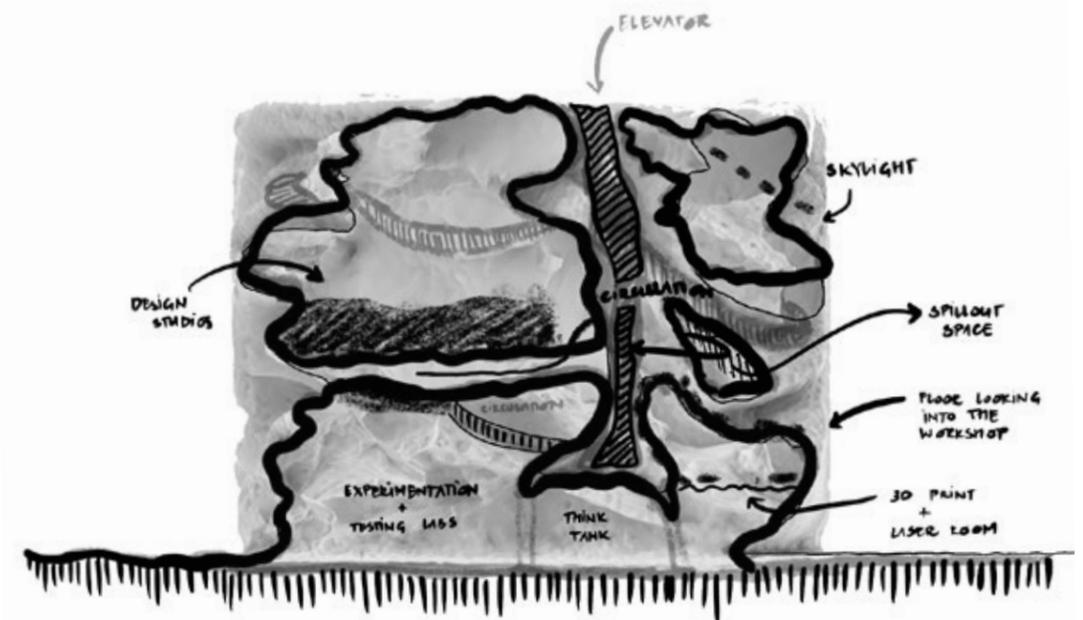
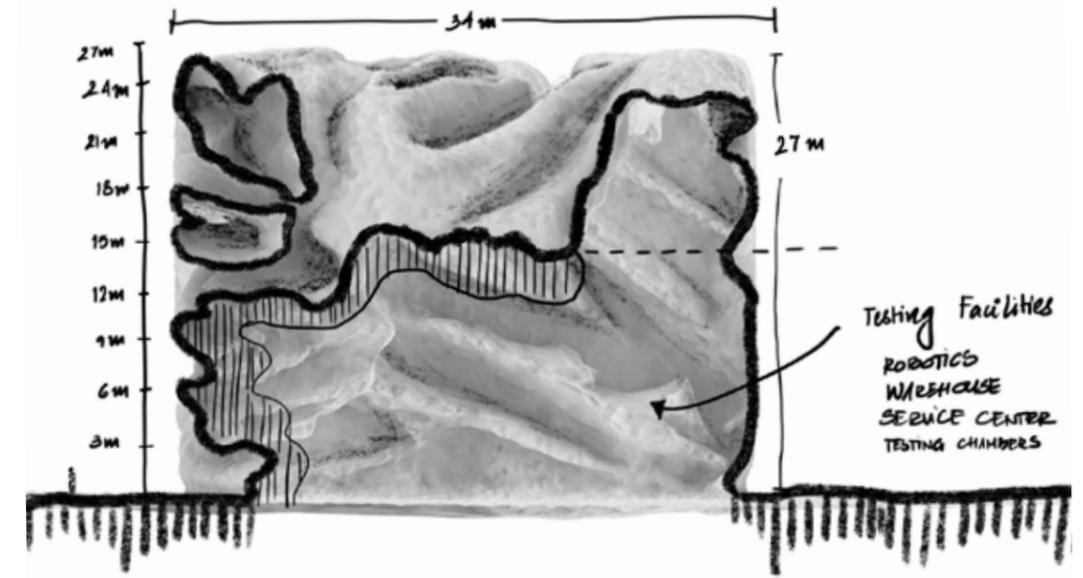


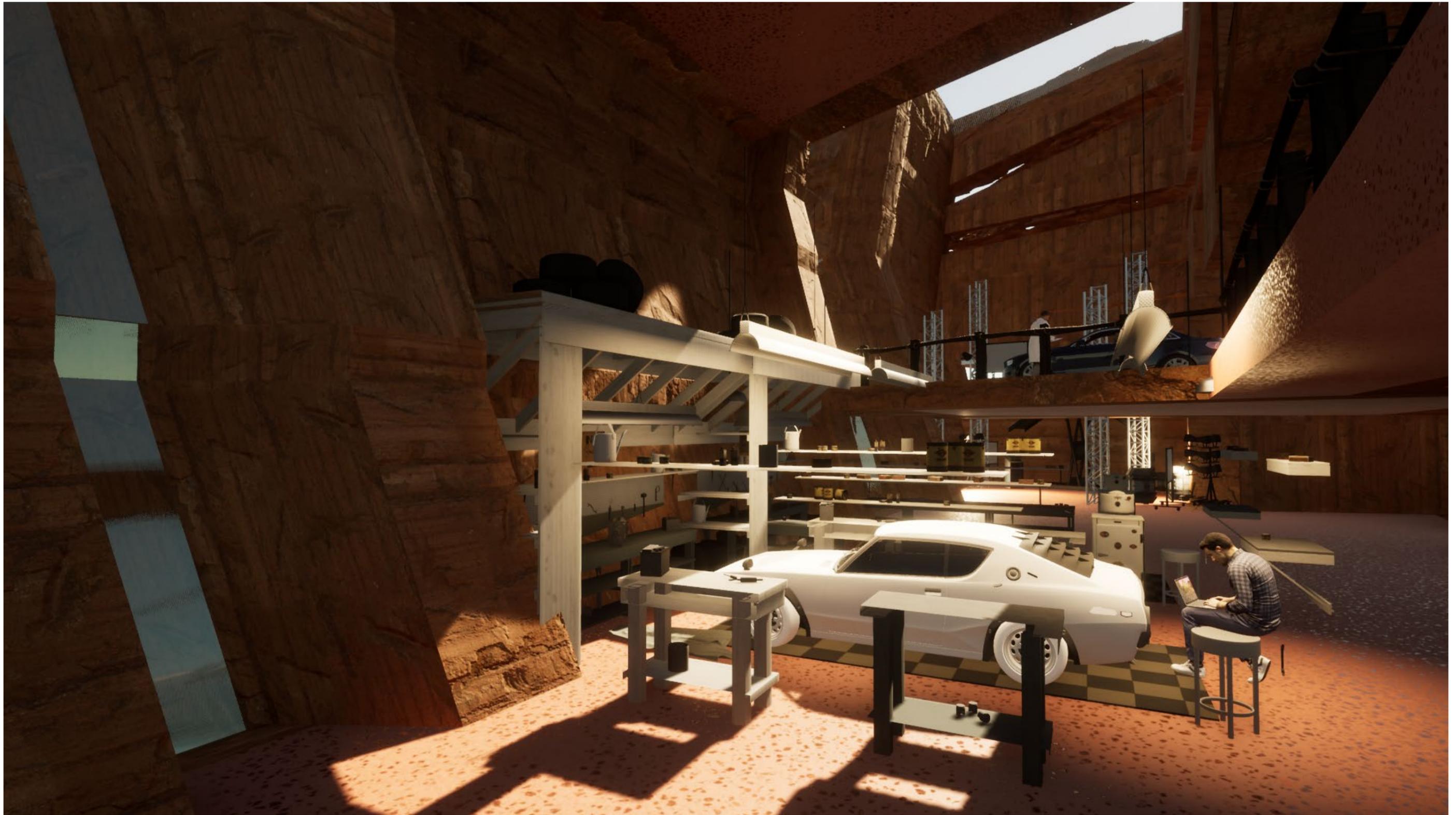
The project takes this idea of scales and assembly further through an additive - subtractive process, taking cues from the surroundings - quarrying process of stone. Using methods of extraction, the masses are broken up into fragments which are then re purposed and repositioned to accommodate specific programmatic and structural functions.

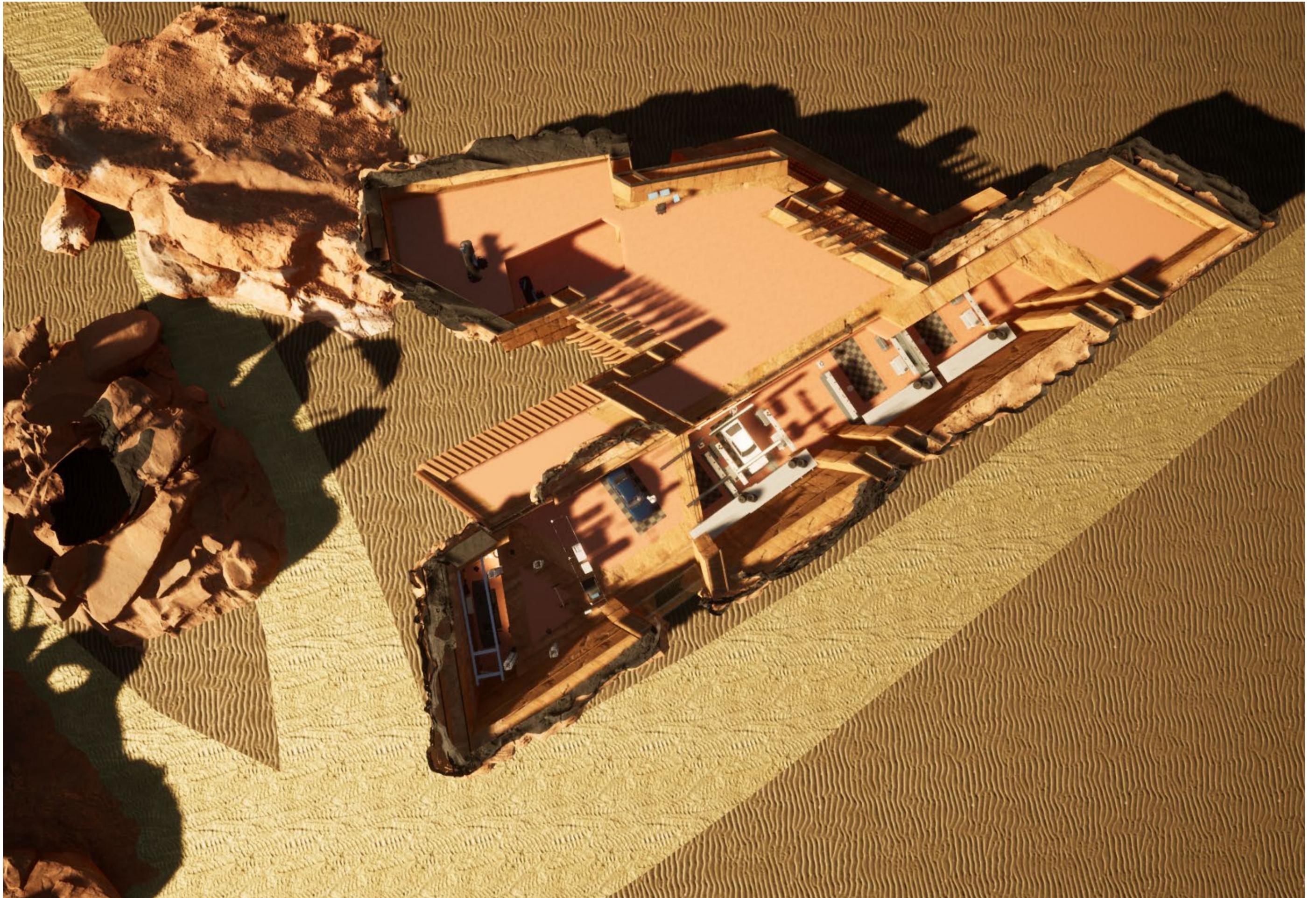
Re-imagining the old model/web of relationships that sports has to tourism, in terms of the event, its advertisement and its accommodation through the social, political, geographic and economic lenses, the project proposes a new model - a structure which toggles between its permanence and allows itself to dissolve and disintegrate overtime. Going from an iconic structure which attracts tourism and growth, to a model that inspires and poses as a new way of living.

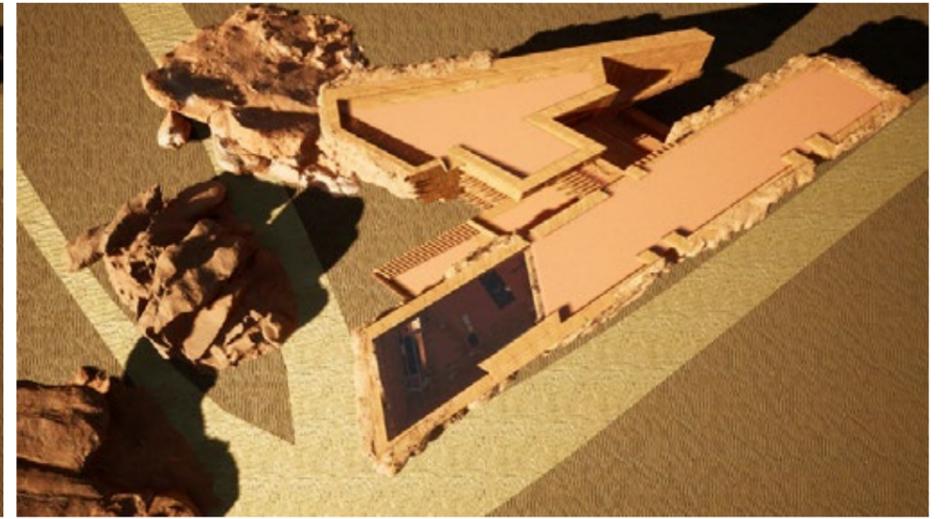
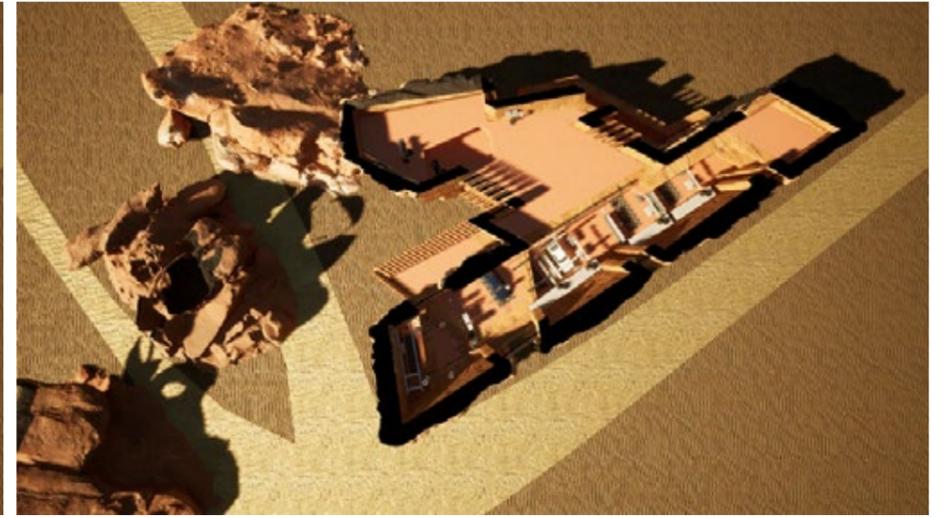
The race track and facilities intend to be built using a material matrix using the nearby quarry stone in different ways, employing new modes of materiality, expression and climate resilience.

In terms of the program, each of these facilities aim to have two parts to them: a rather permanent research and innovation facility for engineering and construction - both of the cars, and of the podiums, and these plug in temporary podiums that would change every year, which each year's design catering to different issues of climate and ecological crisis.



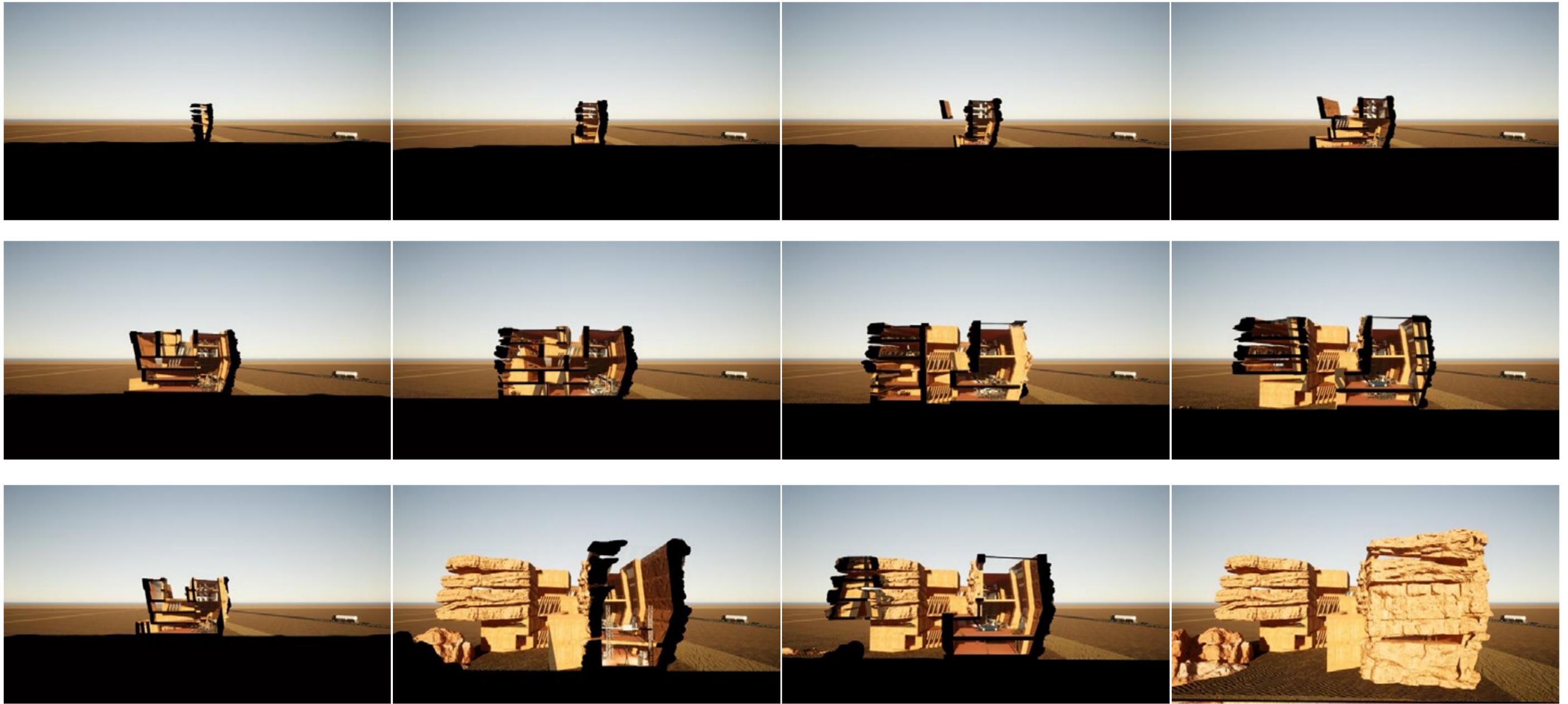












The Tesseract aims to be a 'pit stop' for tourists traveling on the 78, while also reinterpreting age and decay as positive factors activating spaces over the span of different time frames. Through its materiality, building language and the approach to the existing sand dunes as well as the resultant adventure sport off roading, the design attempts to tread with caution in order to navigate the fine lines between buildings as prescriptive and catalysts for change to being more of a 'facilitator' that speculates change, but doesn't necessarily predict its exact movement or time of occurrence.



Fin.