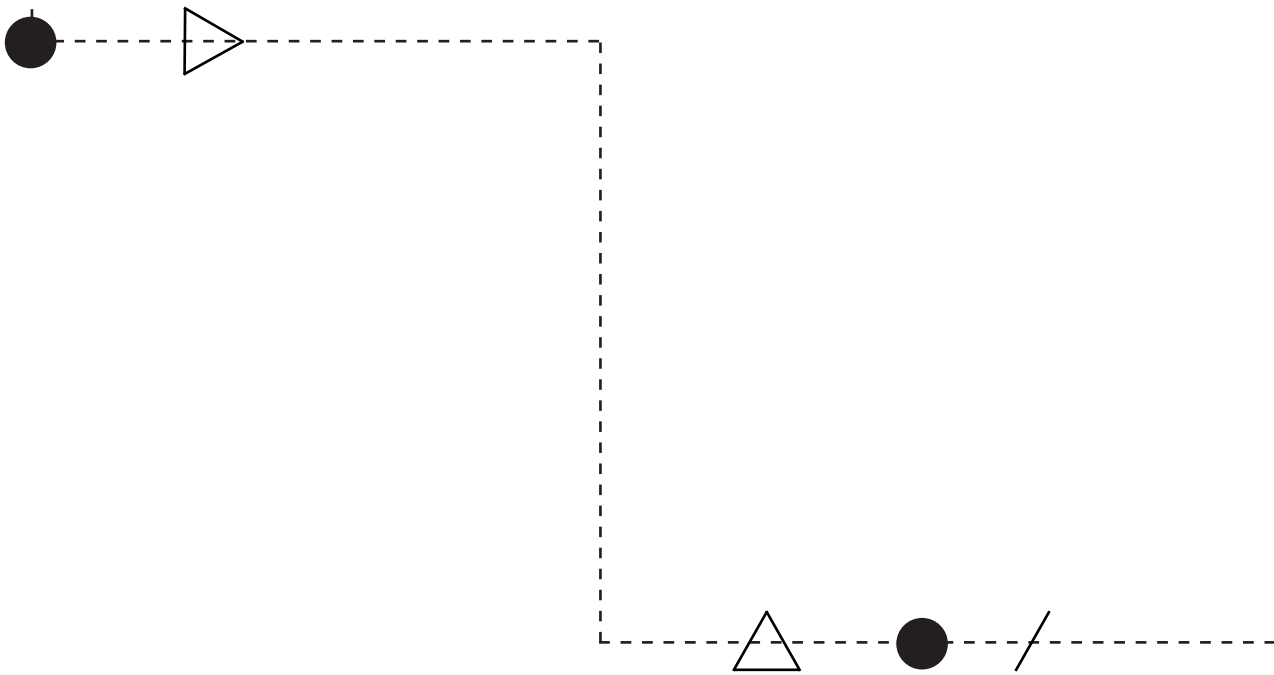


# PRACTICES OF ATTUNEMENT



by Sakshi Shah

Attunement refers to the process of bringing something into harmony or resonance.

It is a quiet practice of listening, of becoming sensitively aware and responsive to both internal states and external conditions. It seeks not control, but connection; not resolution, but reciprocity.

In a time marked by ecological collapse and cultural amnesia, the portfolio is a body of work that engages the built environment to breathe, digest, and remember. What follows is a practice of attunement—of listening to the latent lives of materials, the rituals of the everyday, and the architectures that can emerge when we choose to build not just for use, but for meaning and unraveling the idiosyncrasies of the world we live in.

.

To attune is to care.

To design, in this sense, is to notice—to recalibrate our ways of inhabiting, interacting, and imagining the world we build in.

**01** The Living Kin :  
BUILDING METABOLISM & MICROBIOME

**02** The Inertia Machine :  
HOW TO LIVE IN PARIS IN 2100

**03** The Garden of Time :  
LOUDLISTENING

**04** Aura :  
SUBJECT OBJECT

**05** The Silt Route :  
METABOLIC MATERIALS

# 01

Spring 2025 | Building Metabolism & Microbiome |  
Mentor : Lydia Kallipoliti  
Collaborators : Khushi Saraiya

What if waste marked the beginning of a ritual rather than the end of a cycle?

Reimagining the polykatoikia of Athens as a living organism - one that breathes, digests, and carries scent. At its core lies food waste, particularly fruit peels, valued for their microbial and olfactory potential.

Through a vertical metabolic system that starts in the kitchen and flows through shared balconies, staircases, and courtyards, the architecture transforms waste into prebiotics, natural fragrances, and fertile soil.

These rituals of care expand beyond the home, turning underused light wells into scent shafts, balconies into citrus gardens, and courtyards into soil networks.

## ..the living kin..

By doing so, the project reignites the lost culture of sharing and everyday interaction—neighbors dry peels together, tend to compost lungs, and grow food in communal spaces.

The architecture nourishes not just the gut and the ground, but the social fabric itself.

Smell becomes interface, waste becomes value, and life becomes more connected—through interdependence, ritual, and shared responsibility.

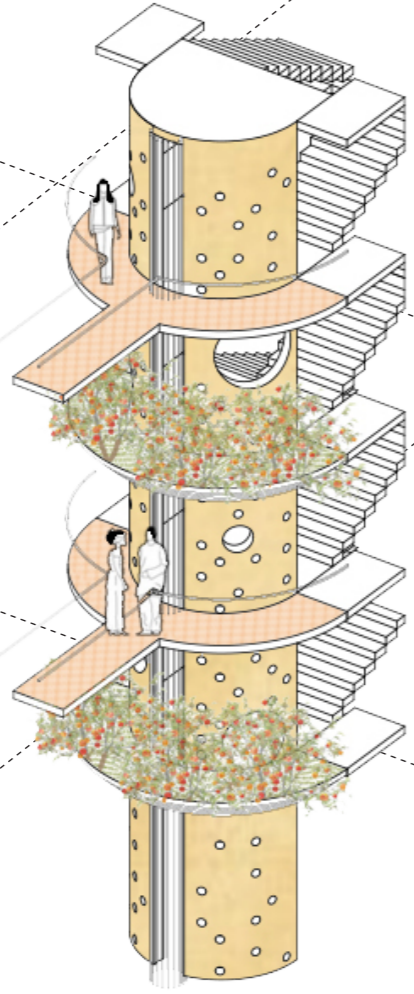






making with peels, soil and care in the polykatokias

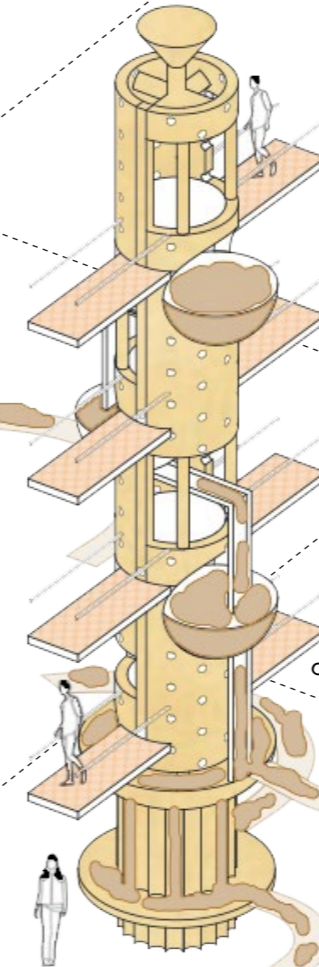




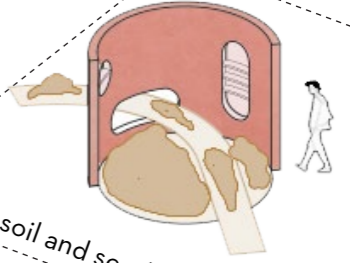
*citrus fruits growing landing*



*the pollinator garden*



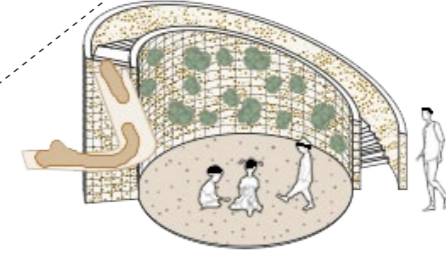
*common produce storage*



*soil and seed storage*

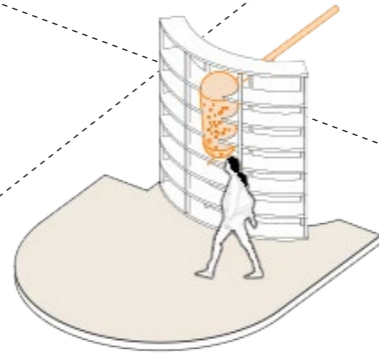
*shared floor processes*

*the composter*

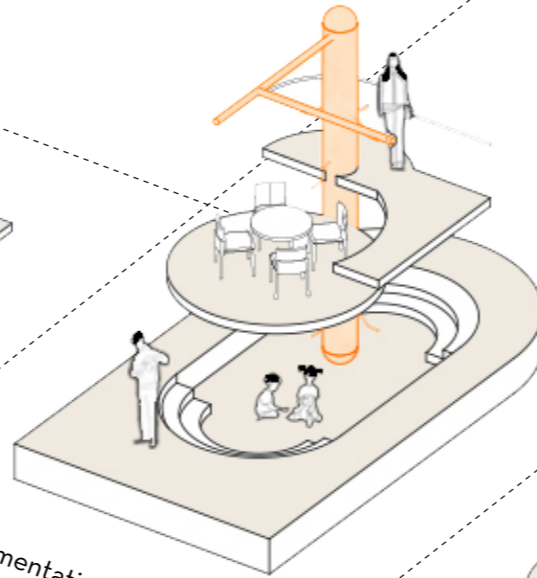


*the edible garden*  
*the collective processes*

*fruit peels drying balcony*

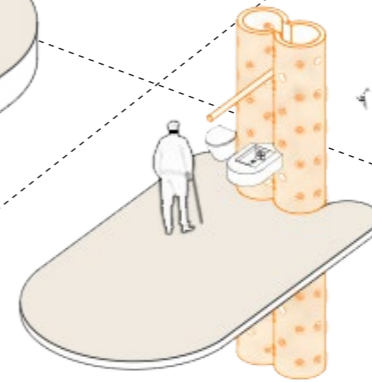


*grinding of peels*



*fermentation shaft*

*personal at home processes*

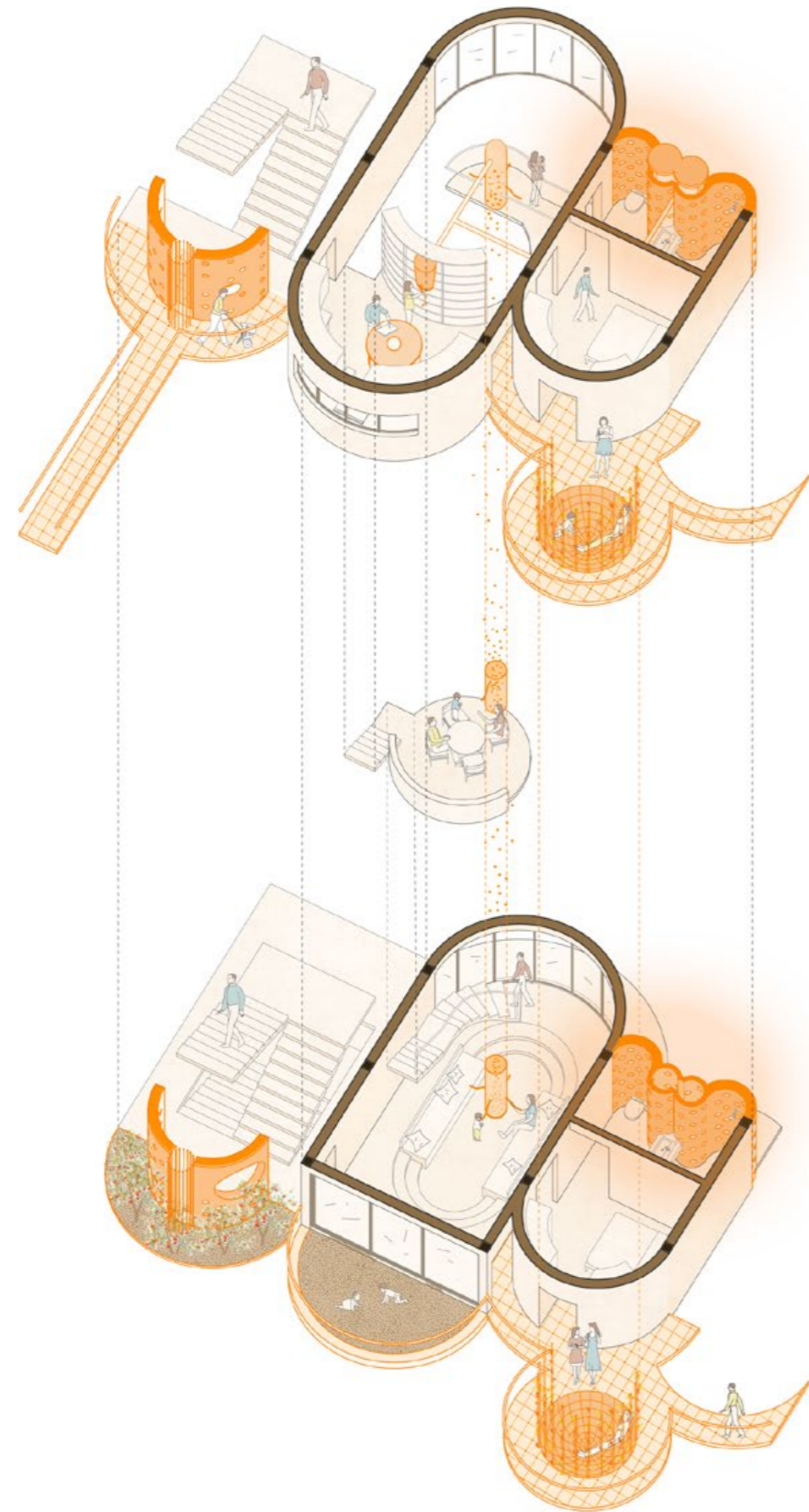


*smell shafts*



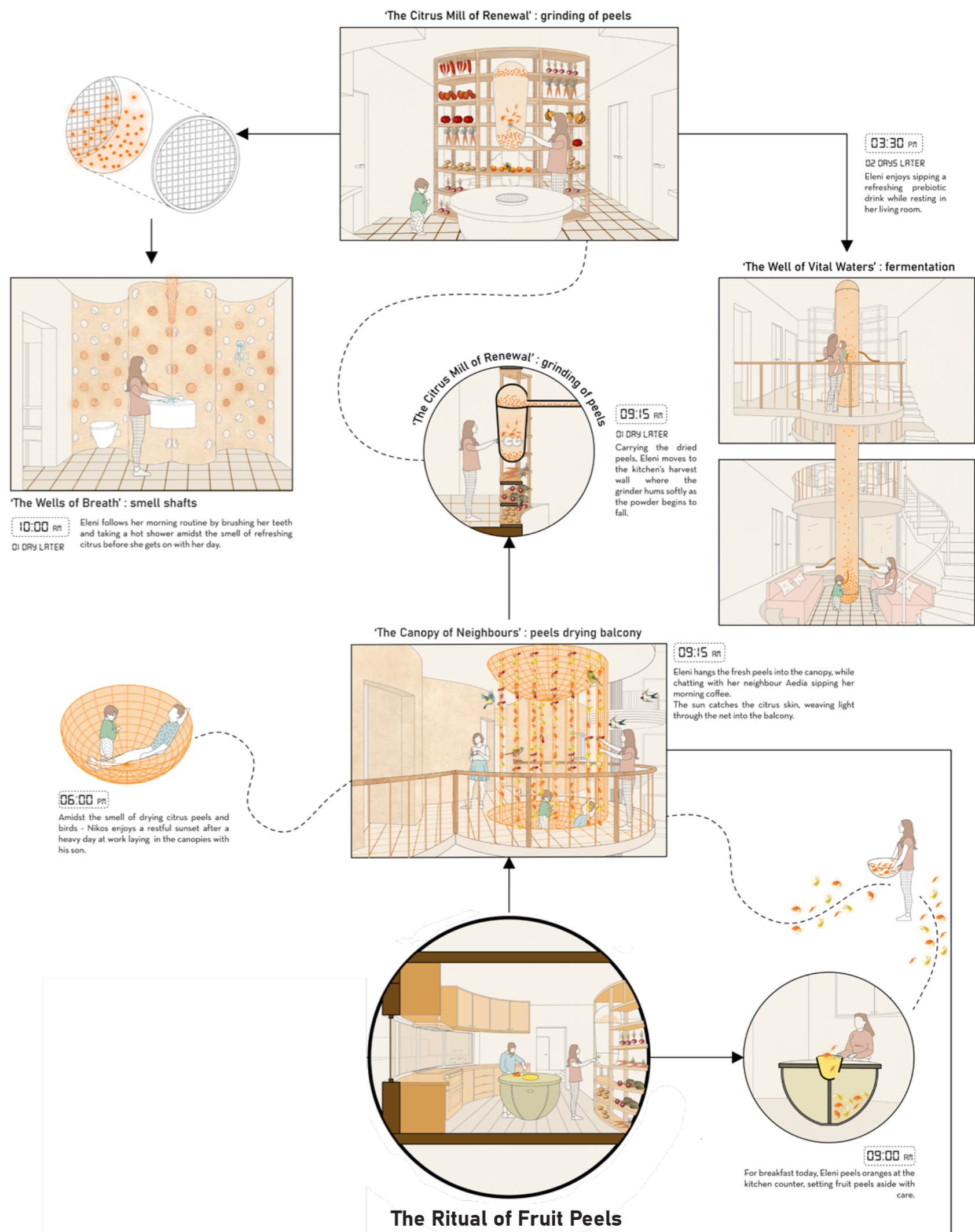






The reinvented polykatokia home

through the microbiome of the home





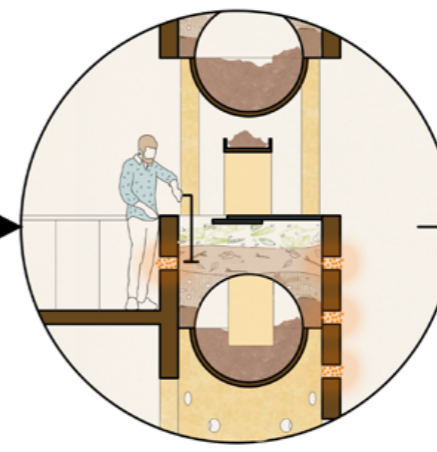


**The Ritual of Composting**



9:00 PM

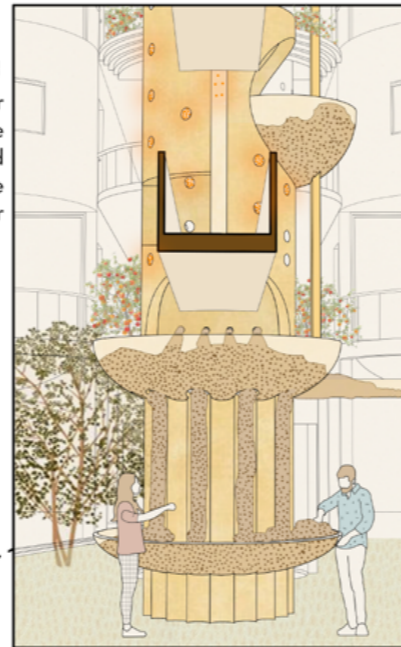
After dinner, Nikos carries the leftover food scraps onto the balcony. He drops them into the communal composting cylinder, watching the composter pulse with life.



**'The Lung' : composter**

11:00 AM

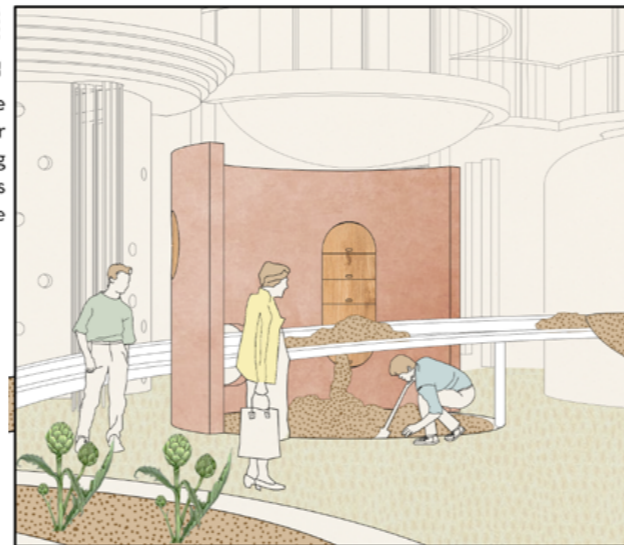
FEW MONTHS LATER ON SUNDAY  
Nikos and Eleni spend their Sunday morning collecting the ready humus from the digested compost to participate in the Monthly Growing Event of their residential block.



**'The Bank of Roots' : soil and seed storage**

11:00 AM

FEW MONTHS LATER ON SUNDAY  
All the residents of the block have gathered together to spend their Sunday collecting and sowing seeds and soil of the vegetables they want to harvest for the season!





The soil network

'The Garden of Nourishment' : edible gardens



01:00 PM

FEW MONTHS LATER ON SUNDAY  
Residents grab a taste of their own fresh harvest plucking their own veggies and eating them too for a fun Sunday lunch!

'The Nectar Commons' : pollinator gardens



Residents share a symbiotic relationship with soil, birds, flowers, growing vegetables and their microbiome

'The Shared Hanging Orchard' : citrus fruits grove

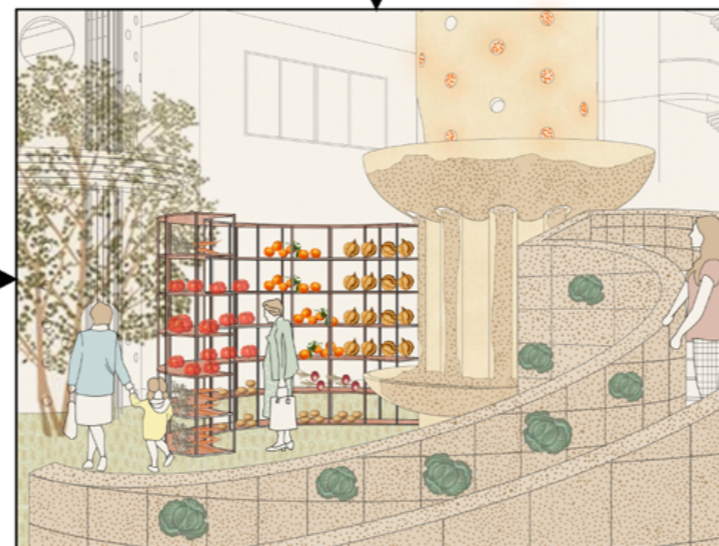


03:00 PM

FEW MONTHS LATER ON FRIDAY  
Spring arrives, walking up home, Nikos reaches up to pluck a lemon. Eleni smiles, tomorrow's breakfast is ready.

11:00 AM

FEW MONTHS LATER ON SUNDAY  
All the residents of the block gather together to spend their Sunday sharing and collecting the produce they sowed and took care of!



'The Wall of Plenty' : the common produce storage

The cycle begins again!



fruit peels

flowering plants

compost

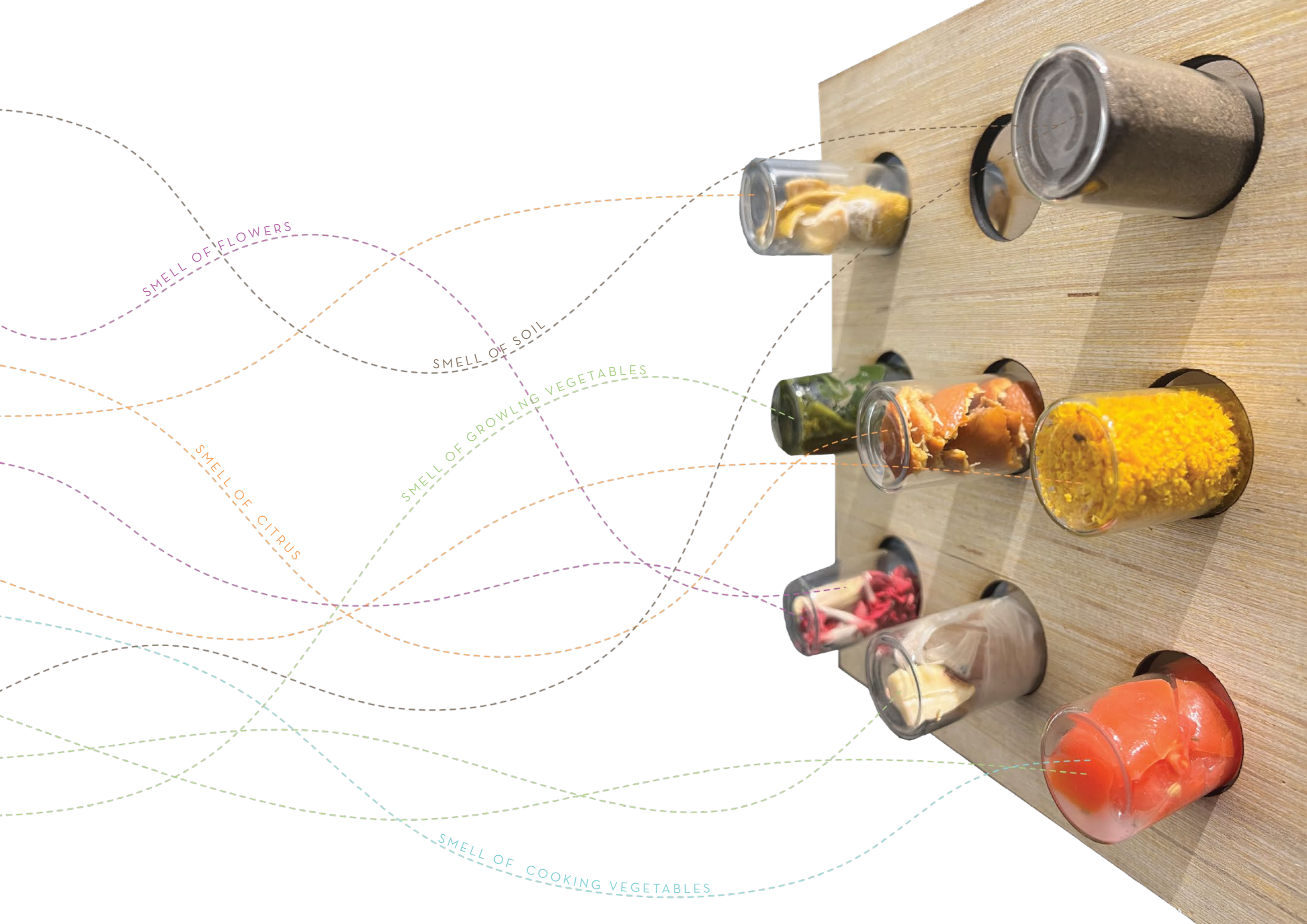
kitchen cooking

vegetables growing



An explosion of olfactory within the 'akalyptos' aka courtyards of the polykatokias





SMELL OF FLOWERS

SMELL OF SOIL

SMELL OF GROWING VEGETABLES

SMELL OF CITRUS

SMELL OF COOKING VEGETABLES



# 02

Fall 2024 | How to live in Paris in 2100 |  
Mentor : Philippe Francois Rahm  
Mariami Maghlakelidze

“

The Inertia Machine is a climate-responsive co-living and food storage building designed for Paris in 2100, addressing extreme heat and unpredictable weather. It integrates human habitation and food preservation into a self-sustaining system rooted in thermal inertia.

Spaces are organized by time of use and material performance: daytime areas like kitchens and living rooms face north and are embedded in high thermal mass limestone walls to remain cool during peak heat, while night spaces like bedrooms face south and are built in low thermal inertia timber, cooling quickly after sunset.

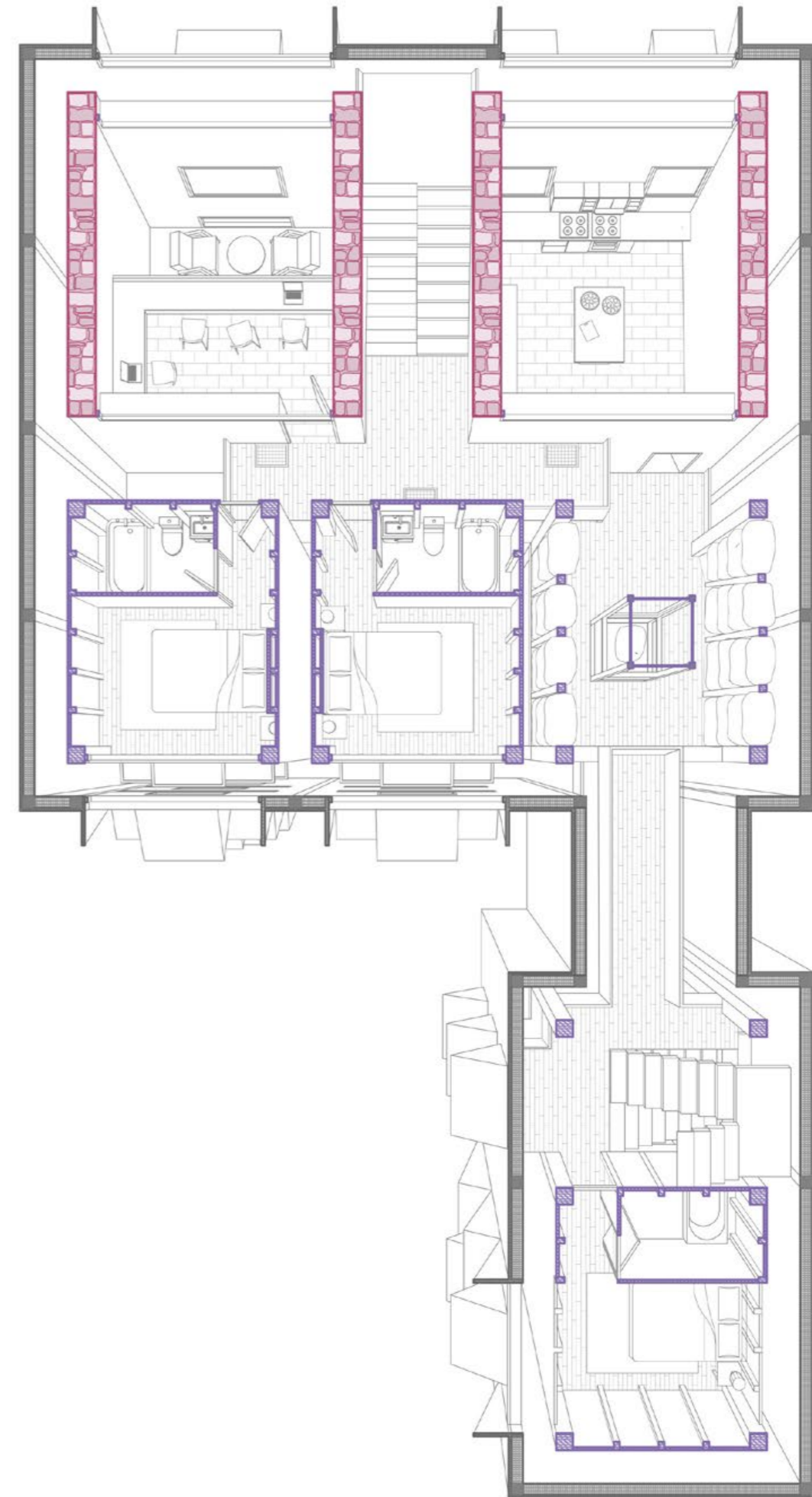
An air vacuum surrounds the structure, lined with cork insulation, reducing heat gain and enabling air circulation from the underground to the roof through the stack effect.

## ..the inertia machine..

Food storage is embedded in the architecture: grains and vegetables are stored underground within earth walls for year-round stable temperatures; herb drying occurs in ventilated upper levels aided by vertical airflow. Grain sacks form infill walls near kitchens for accessible, integrated storage.

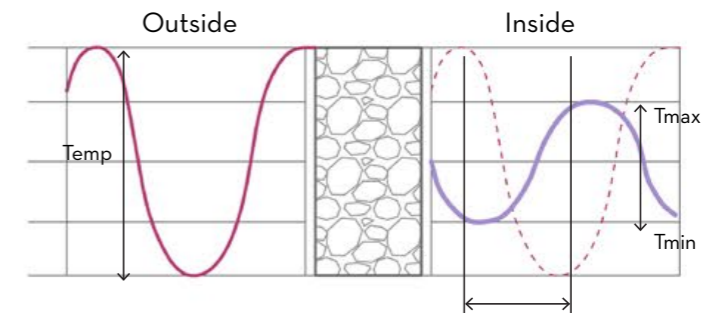
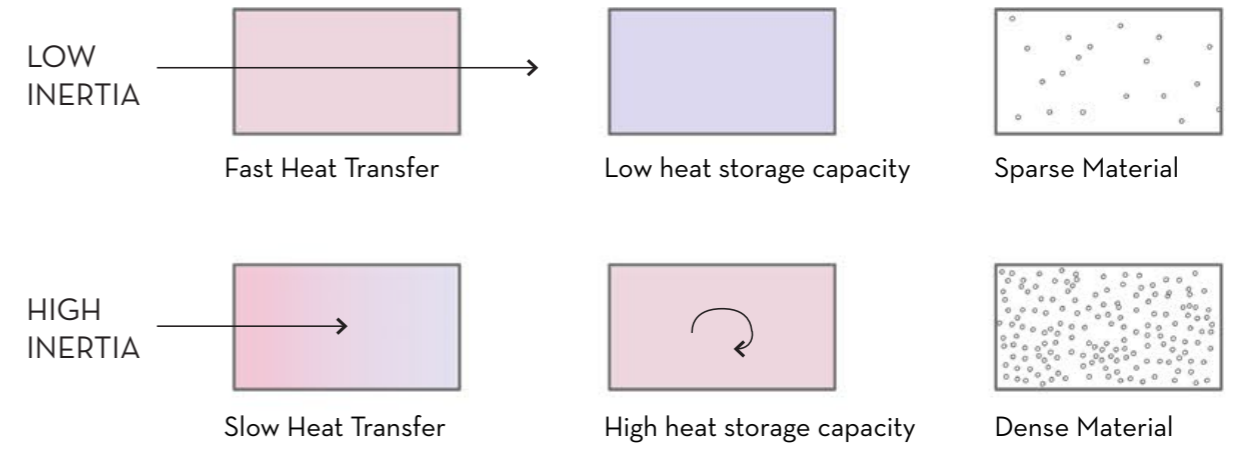
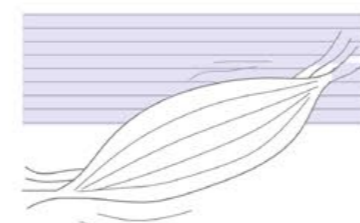
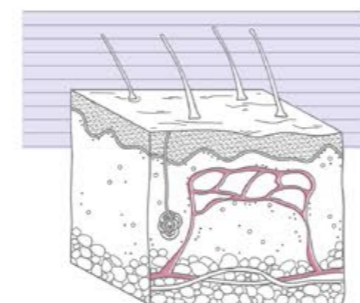
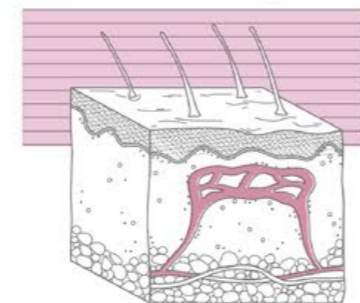
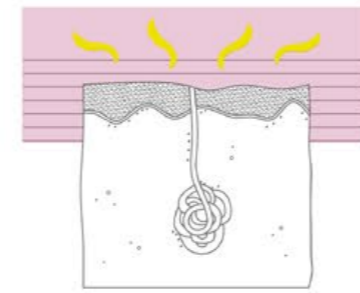
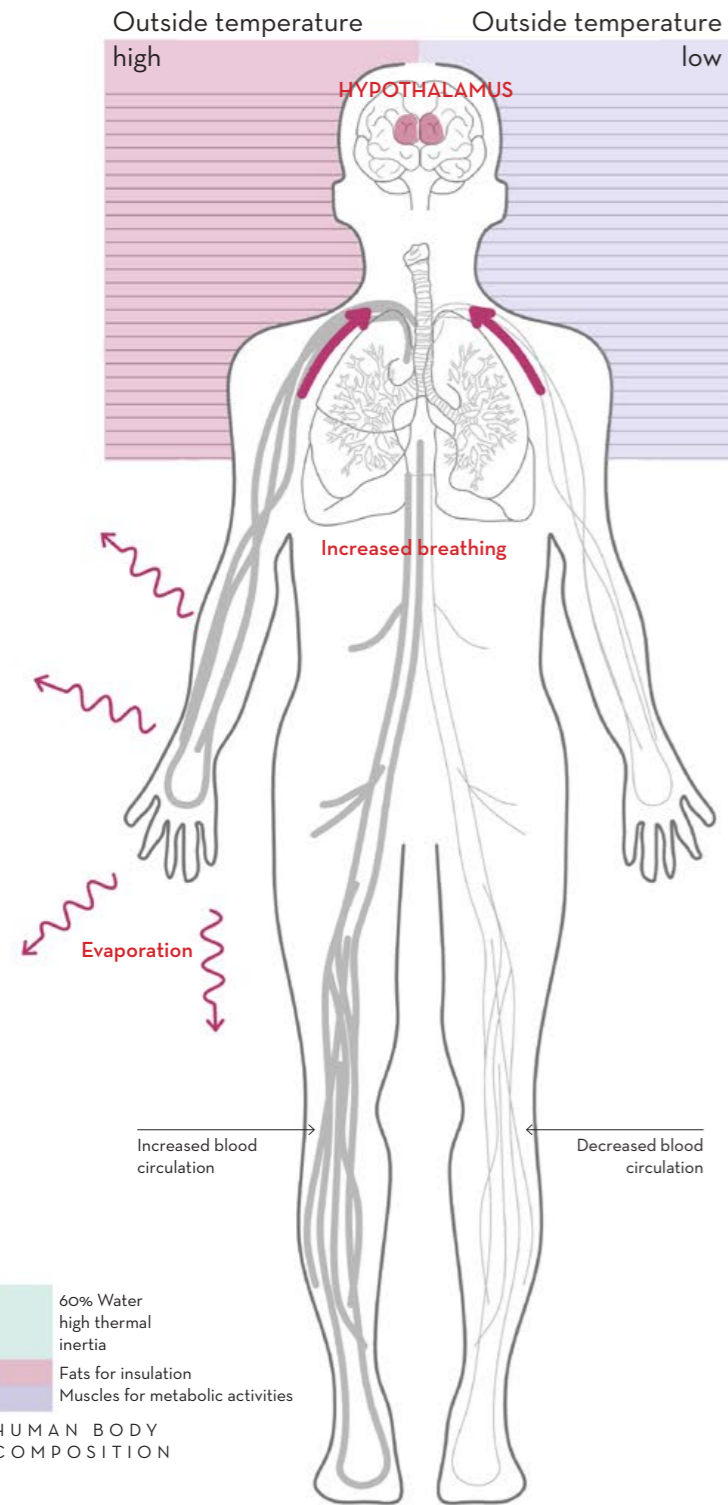
To enhance passive cooling, the building uses geothermal ducts to pre-cool air during the day and allows night flushing through operable windows. Together, these strategies create a multifunctional building-machine for living, working, cooking, and storing—adapted for the future climate.

”

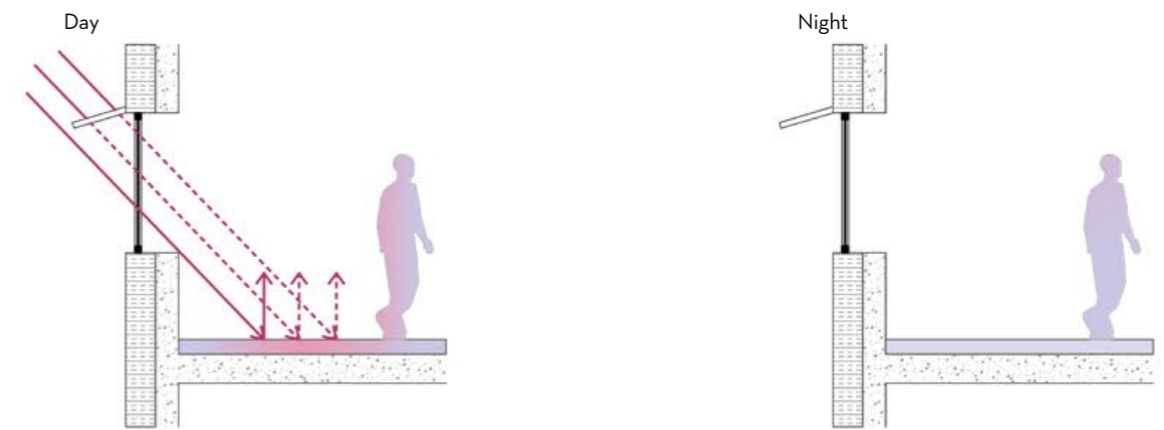




# principles of : 'Thermal' Inertia



Inertia and its energy transfers

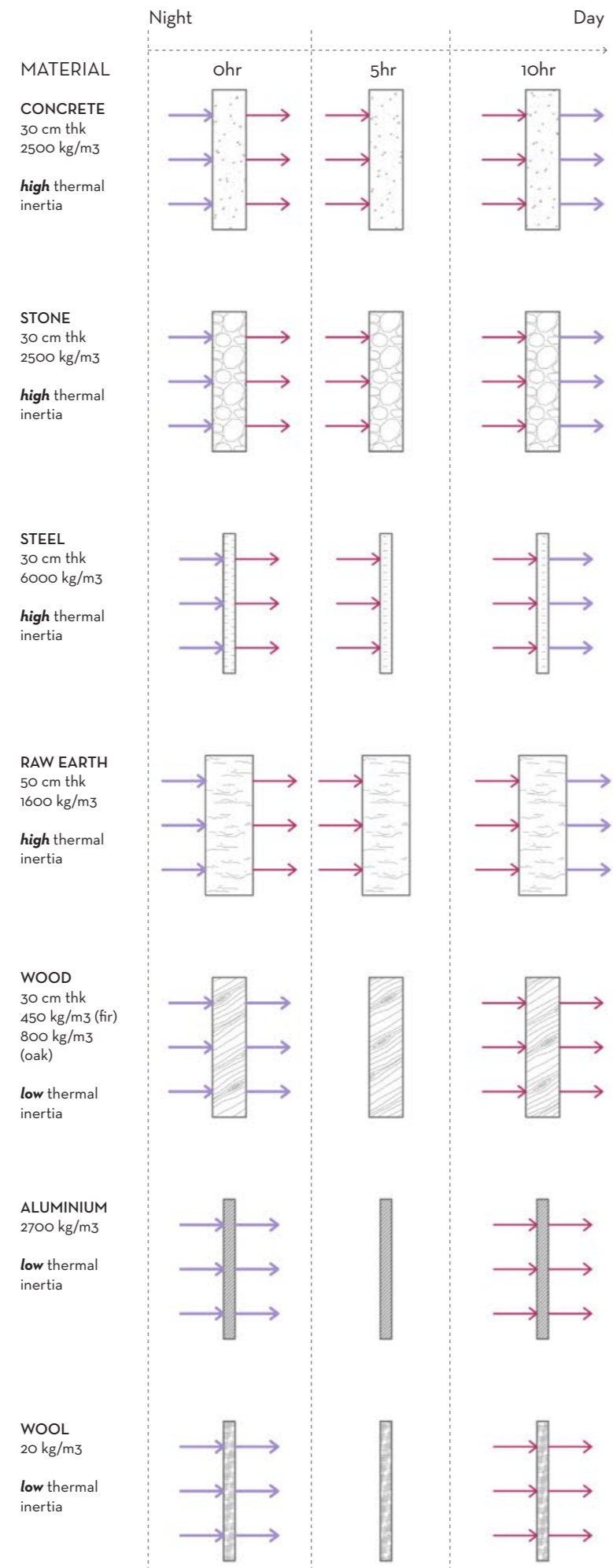


Low thermal inertia material - Heat up during day and release heat immediately

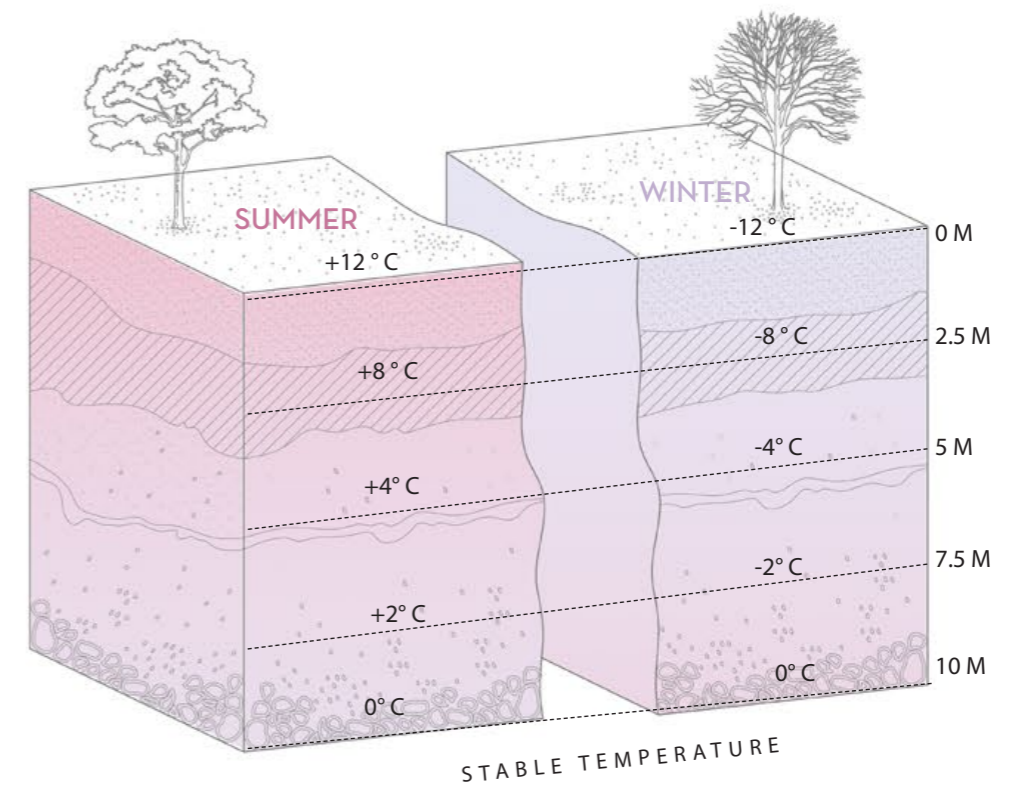
High thermal inertia material - Slowly absorb heat during day and restore it

Thermal Inertia in the Human Body

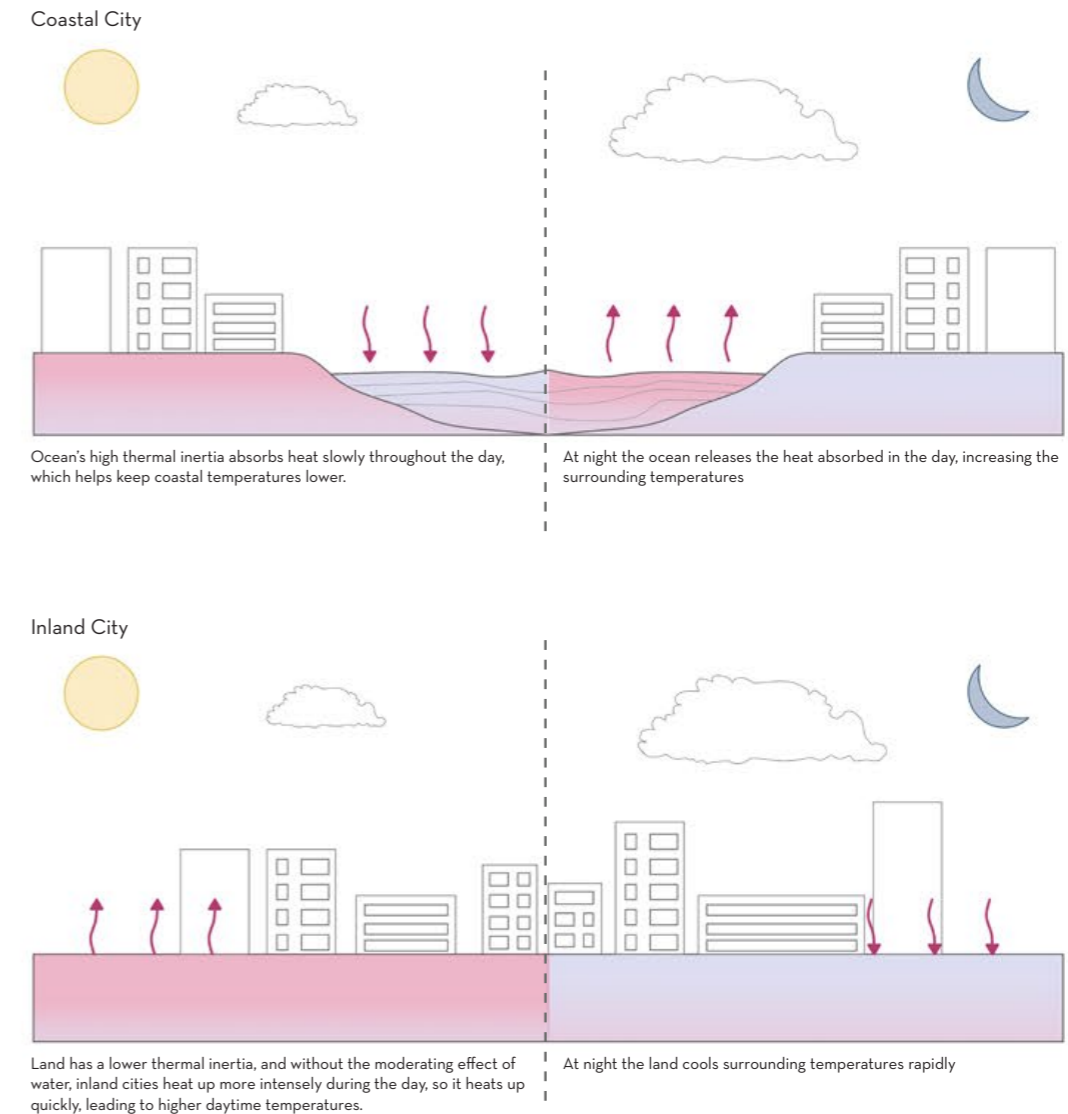




Thermal Inertia of *different materials*



Geothermal Cooling of the Earth



Thermal Inertia of Earth's Natural Materials



studying the Troglodyte Homes, Matmata, Tunisia

Clay fence for protecting courtyard from rainfall

Vaulted ceiling for soil load bearing and maximising daylight and ventilation

0M

3M

5.5M

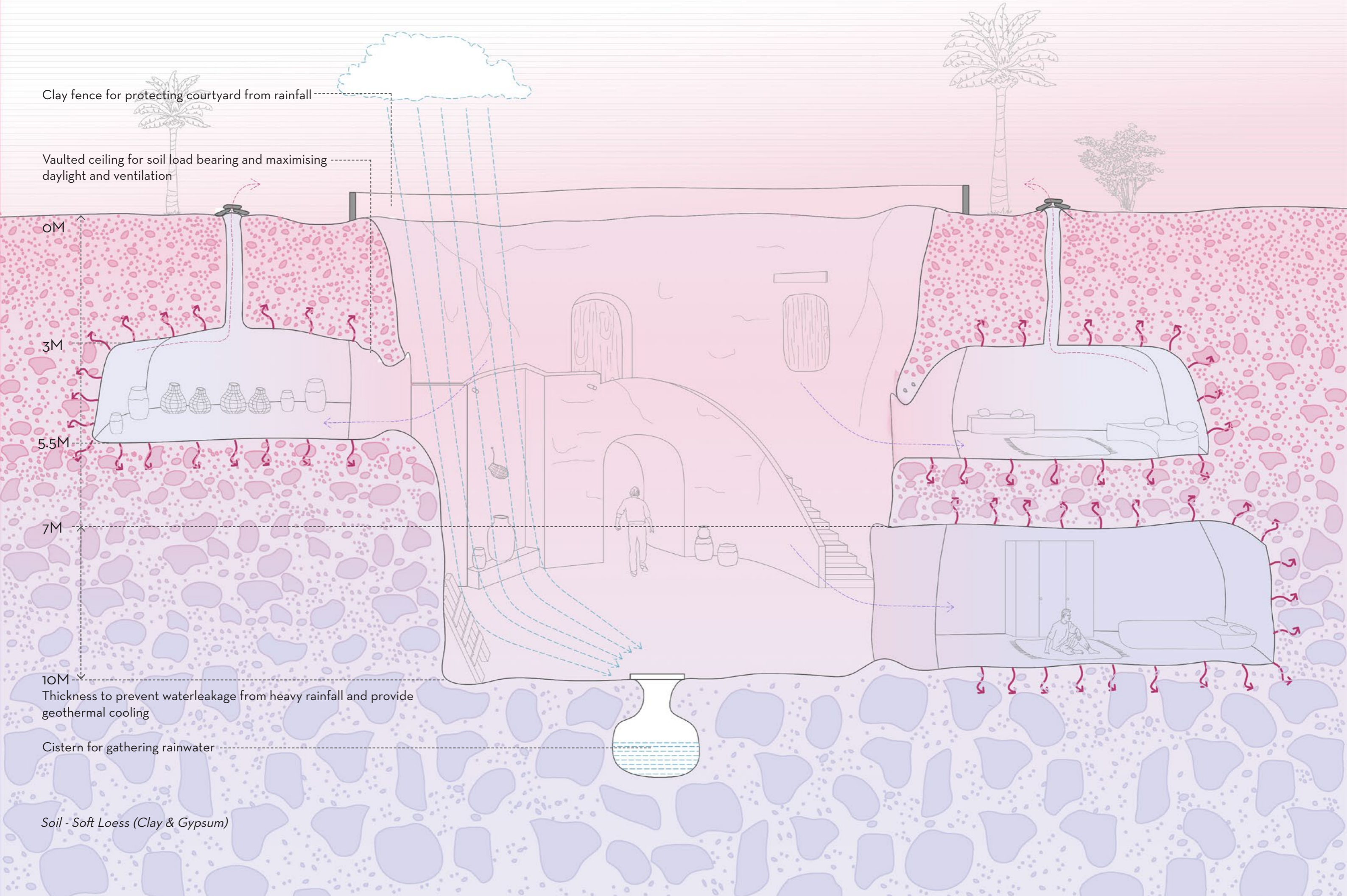
7M

10M

Thickness to prevent waterleakage from heavy rainfall and provide geothermal cooling

Cistern for gathering rainwater

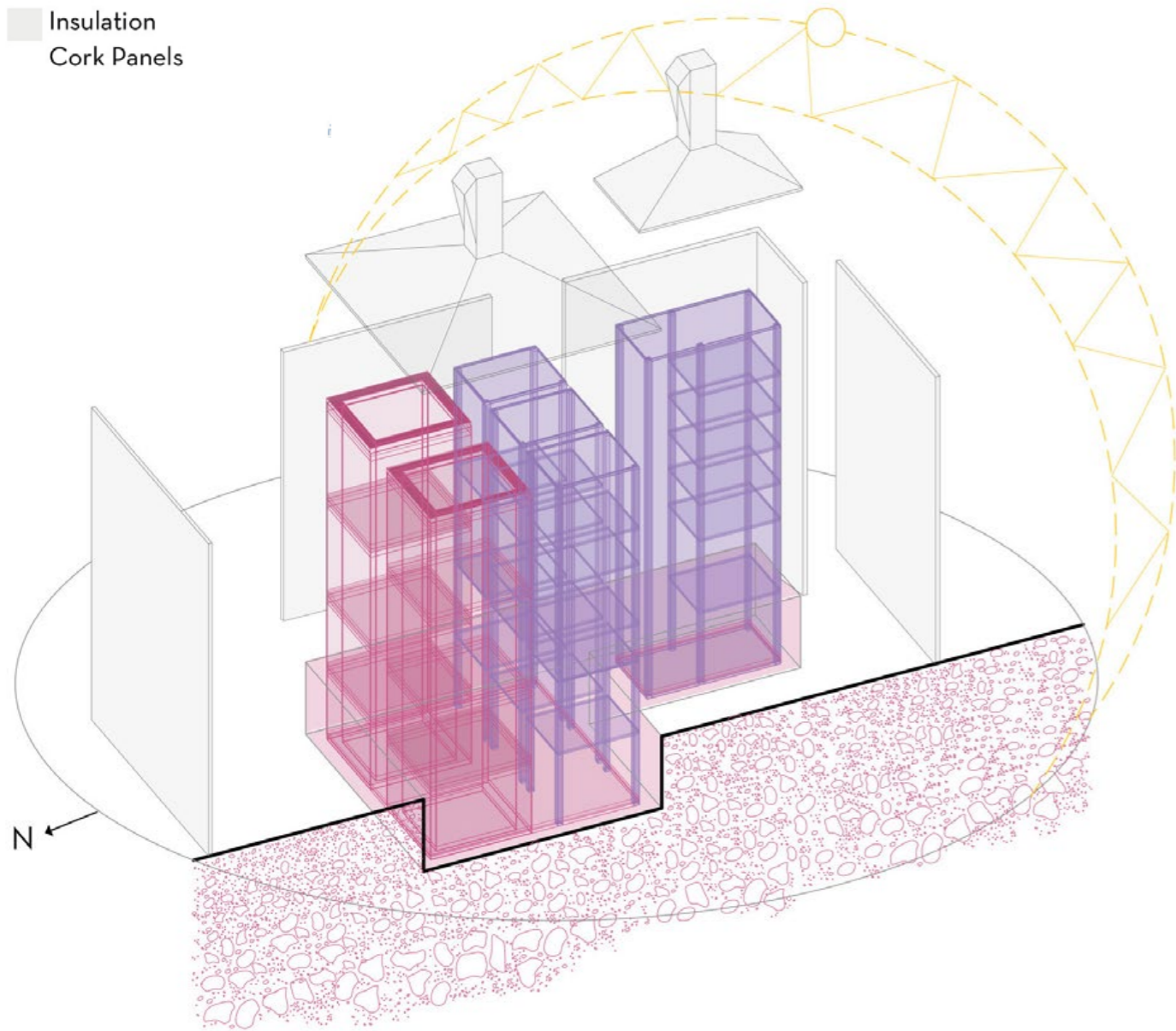
Soil - Soft Loess (Clay & Gypsum)



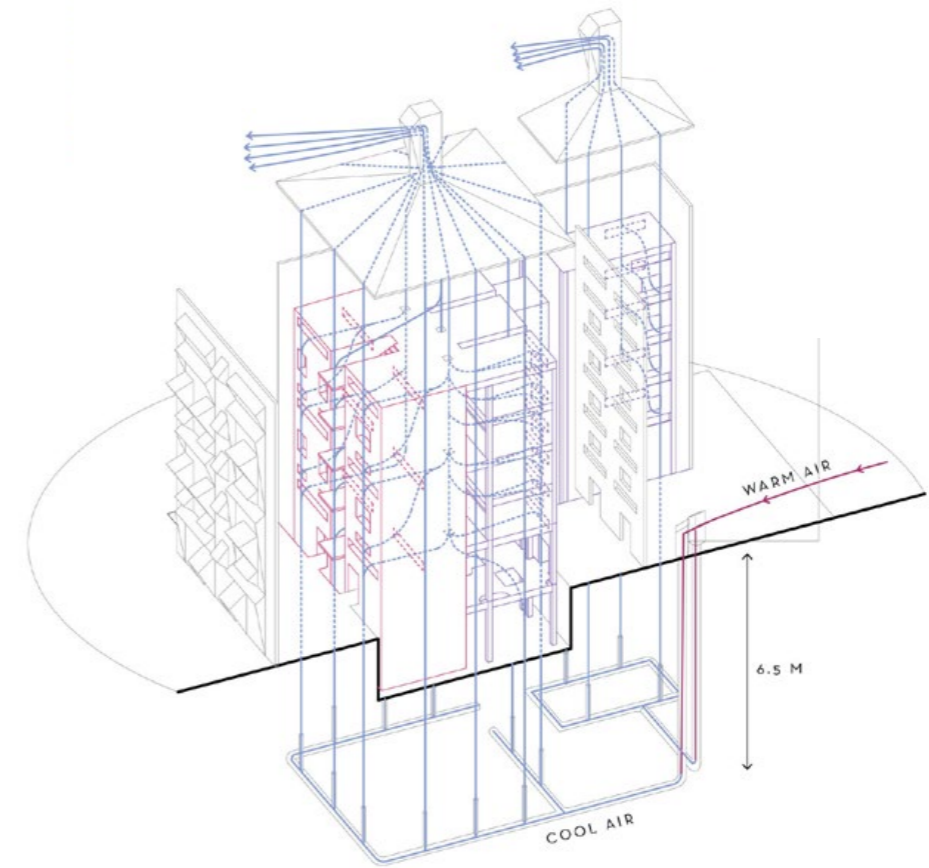


# designing with : 'Thermal' Inertia

- High Thermal Inertia  
Existing Limestone
- Low Thermal Inertia  
Glulam Timber
- Insulation  
Cork Panels

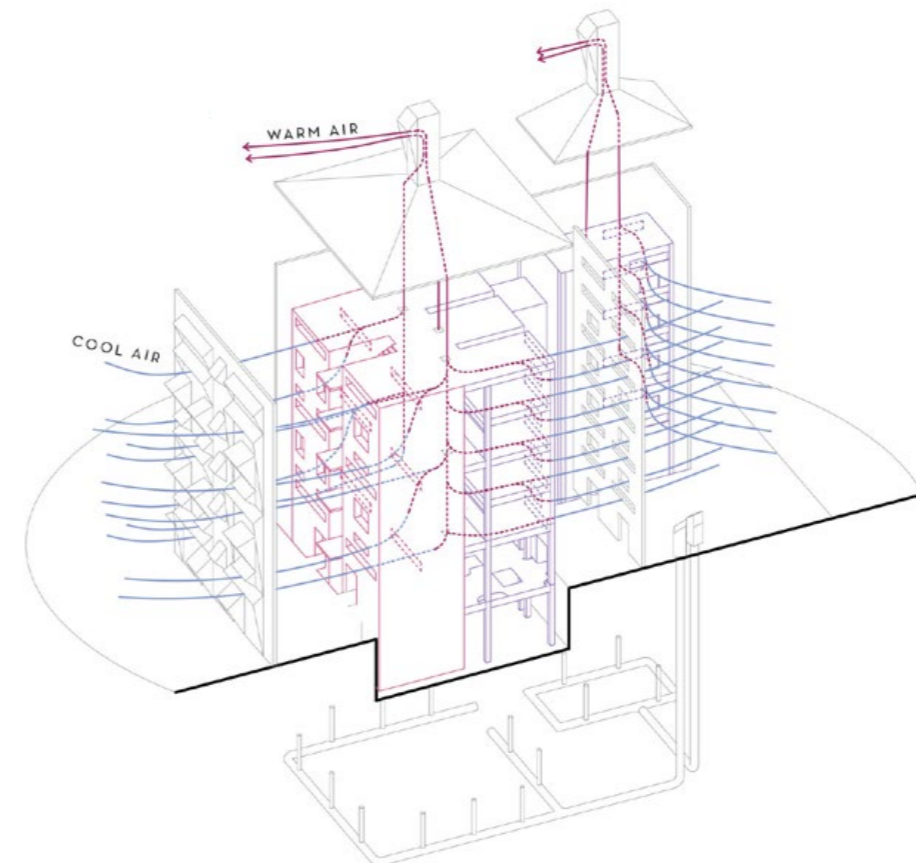


Thermal Inertia location according to sun direction

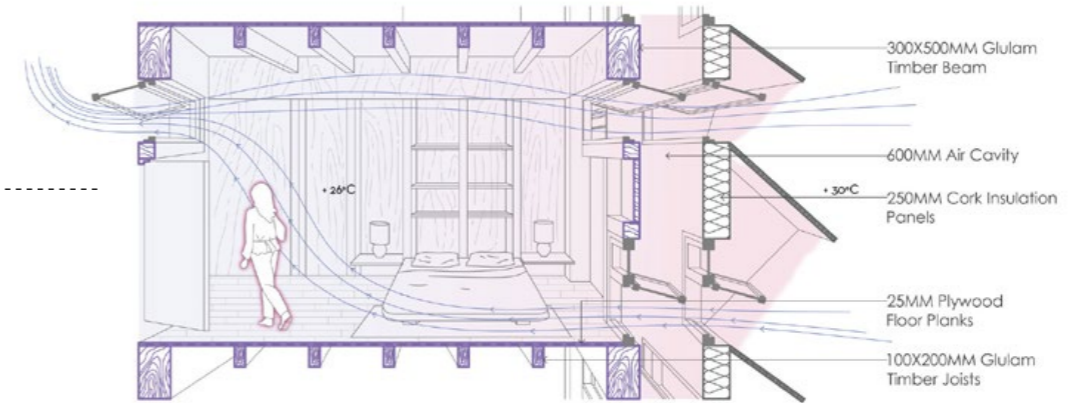
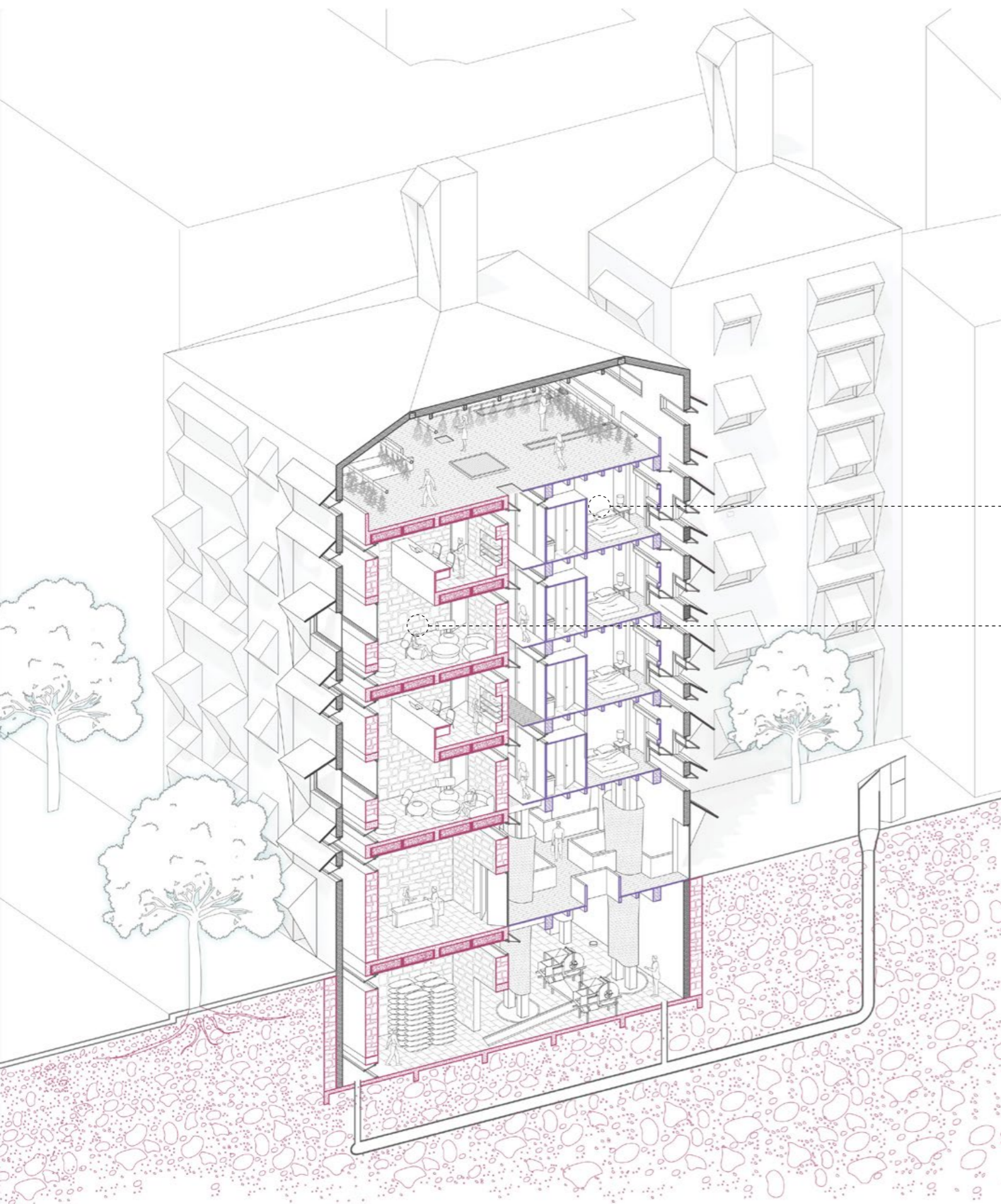


daytime geothermal cooling

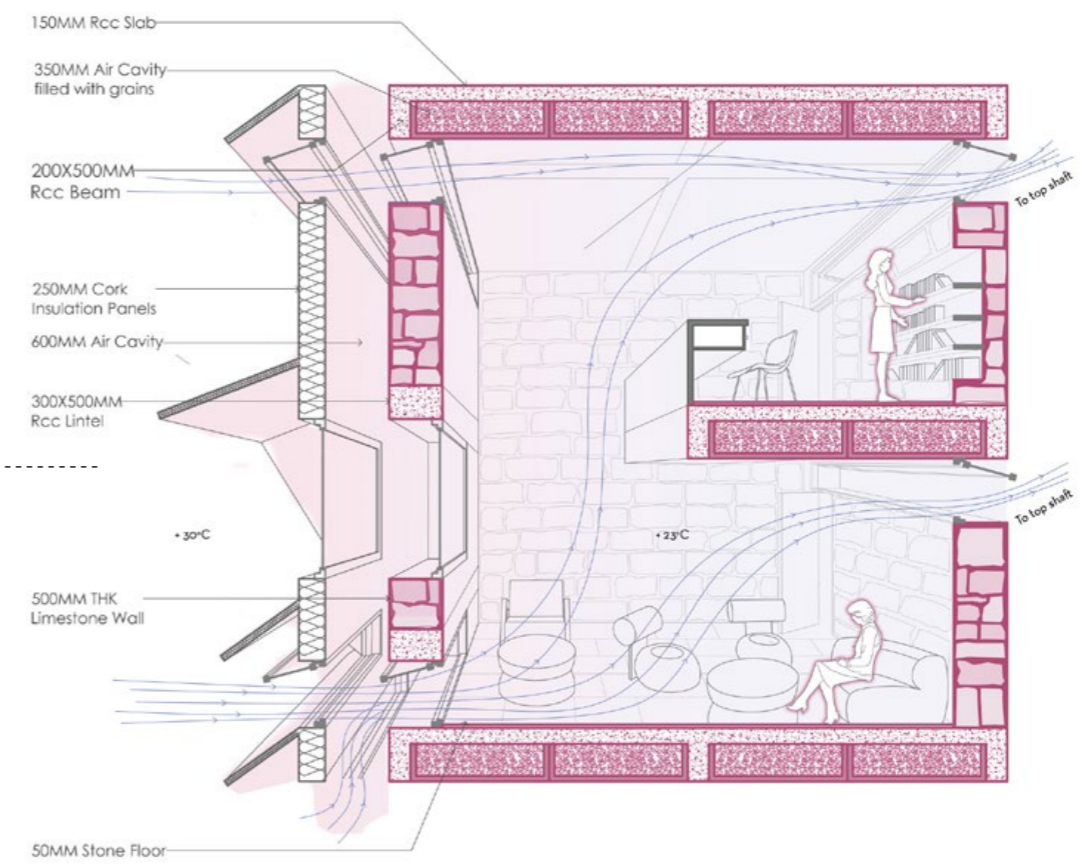
nighttime flush cooling





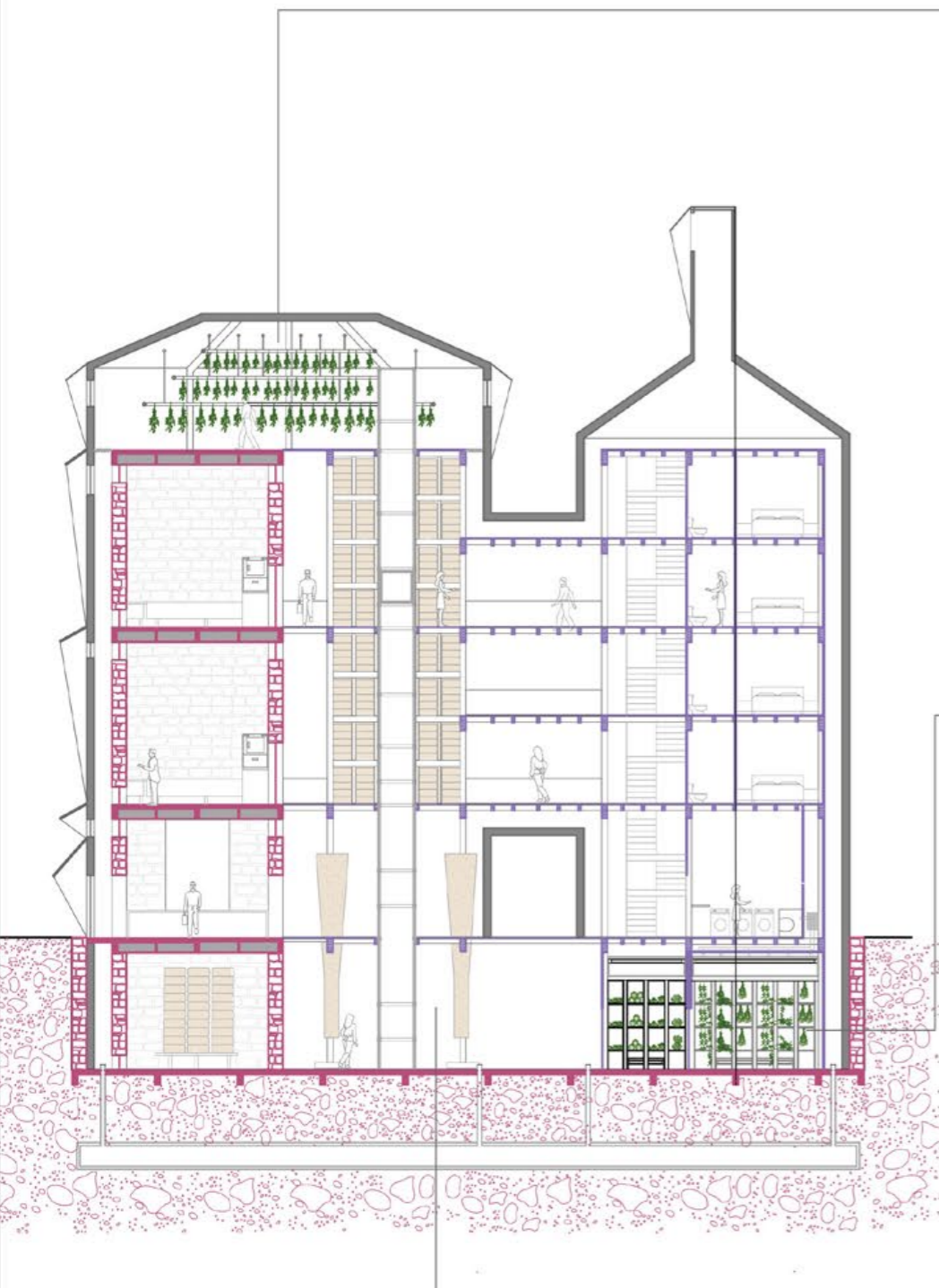


Section Detail of Low thermal Inertia Sleeping space



Section Detail of High thermal Inertia Common Living and Study

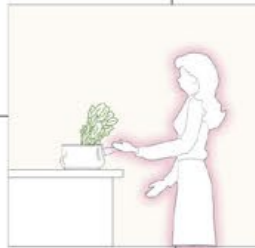




Type of food : Herbs  
 Location : Drying of Herbs under the roof  
 Temperature : 27°C  
 Humidity : <60% RH



Type of food : Root, Leafy Vegetables  
 Location : Vegetable Storage in the underground  
 Temperature : 13°C  
 Humidity : 70% RH and 90%RH



Type of food : Grains - Millets, Bajra, Rice  
 Location : In the underground  
 Temperature : 15°C  
 Humidity : 60-65% RH



Food and Climate Adaptation



03  
“

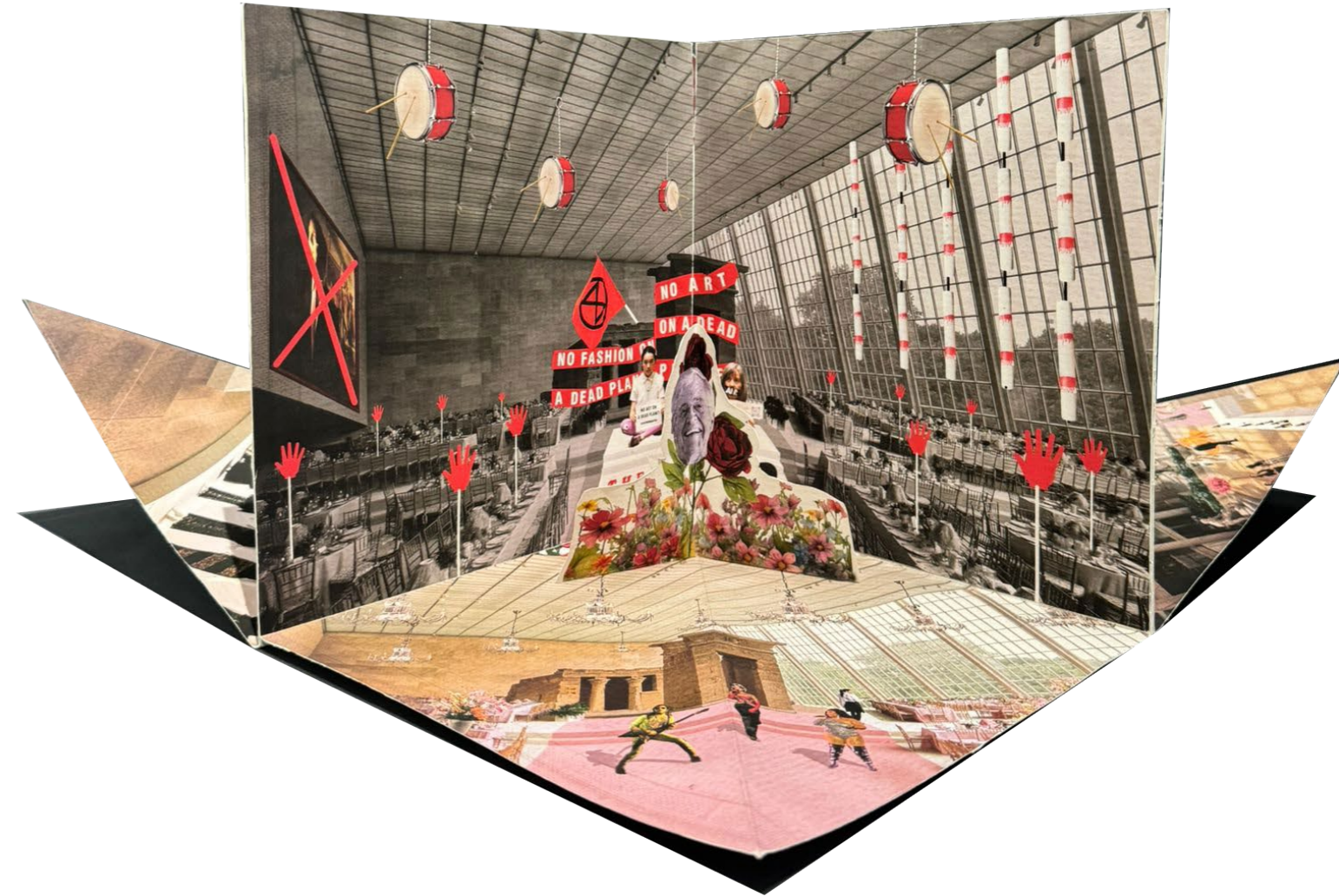
Summer 2024 | Loudlistening |  
Mentor : Cruz Gracias  
Natalie Frankowski

The project explores the theme of the Garden of Time (a short story by J.G Ballard, Met Gala 2024 theme) as a satirical tool to reimagine the Met Gala as a garden, to unravel its paradoxes, especially the crippling contemporary realities the Gala tries to distract the world from. This is done by creating a space of infiltration at locations within the MET where the various Gala events take place and reimagine them into spaces of protest, showcasing the hidden realities, as a counter spectacle.

### ..The Garden Of Time..

With a conceptual play on flowers as the genocidal donors of the MET, on the plucking of which, truths of each protest taking place simultaneously alongside the Met Gala are given a space within the MET as a counter spectacle. This allows a loudlistening of the trajectories of these protests with the institution of MET.

”



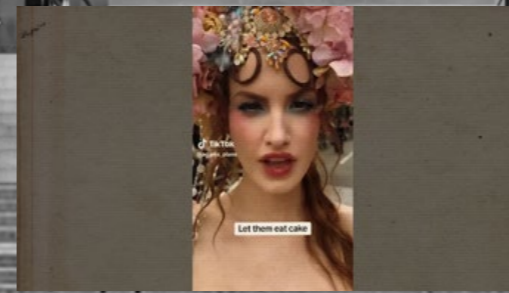
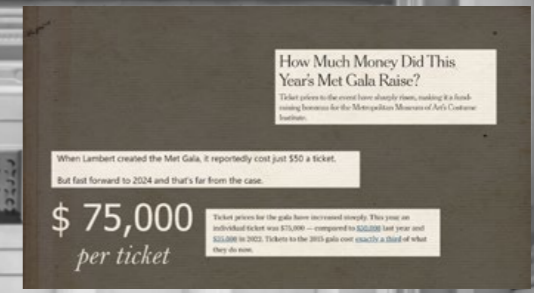


Publications of  
The Metropolitan Museum of Art



THE GARDEN OF TIME

The Soil refers to the history of the Met Gala and its becoming, from a fundraiser and a midnight supper to the image of opulence and gross display of wealth.





The garden with the poisonous flowers—drawn from story of ***The Garden of Time*** by J.G. Ballard, where Count Axel and the Countess live in seclusion surrounded by a surreal garden. As an angry mob approaches the horizon, they begin plucking ‘time-flowers’ to keep the menace at bay.

The Met Gala 2024 is reimagined as this very garden, celebrating the ignorance of contemporary equivalents of aristocrats amidst widespread social anger. It reveals the paradox of a glamorous spectacle staged in a time of collapse—where each poisonous flower becomes a symbol of denial, used to rewind time and hold off the reality encroaching from beyond.

The flowers are inspired by the Medieval Garden located in the Met Cloisters.

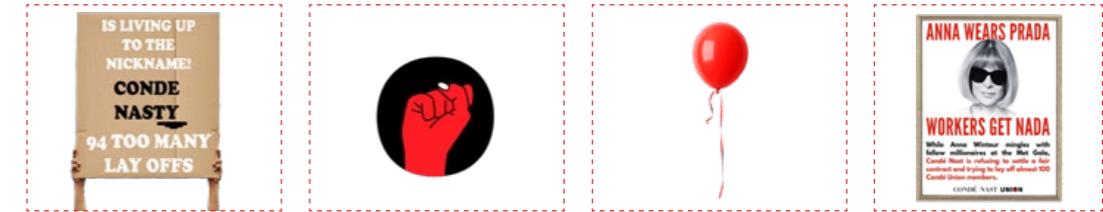




Botanical Flower Name : **Datura**  
 Metel Name : **Ted Pick**  
 Relation to Met : **Trustee**



Botanical Flower Name : **Mandrake**  
 Metel Name : **Anna Wintour**  
 Relation to Met : **Trustee**



**Ted Pick** along with being one of the **Trustees of Met** is also the CEO of Morgan Stanley, which is an American multinational investment bank and financial services company. As of March, 2024 Morgan Stanley has invested 41.3million shares in RTX Corporation valued at \$ 4.7 billion. RTX Corporation is an American multinational aerospace and defense conglomerate, that provides weapons systems, components and maintenance services to the Israeli Air Forces. The **2024 Met Gala** witnessed protests for the **Palestine Genocide**

**Anna Wintour** along with being one of the **Trustees of Met**, heads the **Met Gala** and is also the Editor in Chief of Vogue and the US Artistic Director of Condé Nast , which is a global media company that creates and distributes media in many formats. The company is home to many iconic brands, including Vogue, GQ, The New Yorker, Vanity Fair, Glamour, and Wired. The Conde Nast Union represents employees of the mass media company Condé Nast, who organized as a labor union in 2022 to raise standards and fight for better working terms and conditions.

The **2022 Met Gala** witnessed protests for the **Conde Nast Union Exploitation**

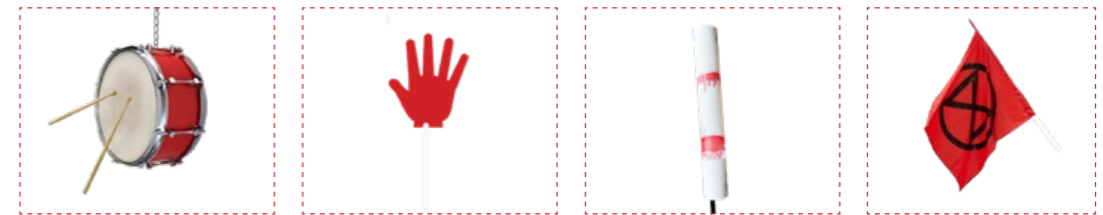




Botanical Flower Name : **Castor bean**  
 Metel Name : **Keith Christiansen**  
 Relation to Met : **European paintings chairman**



Botanical Flower Name : **Red Peonies**  
 Metel Name : **David Koch**  
 Relation to Met : **Trustee**



**Keith Christiansen** is the chairman of the department of the **European Paintings of the MET**.

He is an American art historian, curator, and author.

On Juneteenth, the day that commemorates the end of enslavery in the US, below a pen-and-ink image of the French archaeologist Alexandre Lenoir, who devoted himself to saving France's historic monuments from the ravages of the French Revolution, Mr. Christiansen wrote that Alexandre Lenoir is seen battling the revolutionary zealots bent on destroying the royal tombs in Saint Denis, he questions, how many great works of art have been lost to the desire to rid ourselves of a past of which we don't approve.

This created an upheaval over race and symbolic of the institute's culture of systemic racism.

The **2024 Met Gala** witnessed protests for **Black lives matter**

**David Koch**, one of the **Trustees of Met**, was an American businessman, political activist, philanthropist, and director of Koch Industries—a multinational conglomerate involved in energy, oil and gas exploration, and fossil fuel trading.

The Koch Brothers have a vested interest in delaying climate action, with their company holding a particularly poor environmental record.

They have funneled \$127 million to climate-denial front groups, many tied to the State Policy Network, including the Cato Institute and Americans for Prosperity.

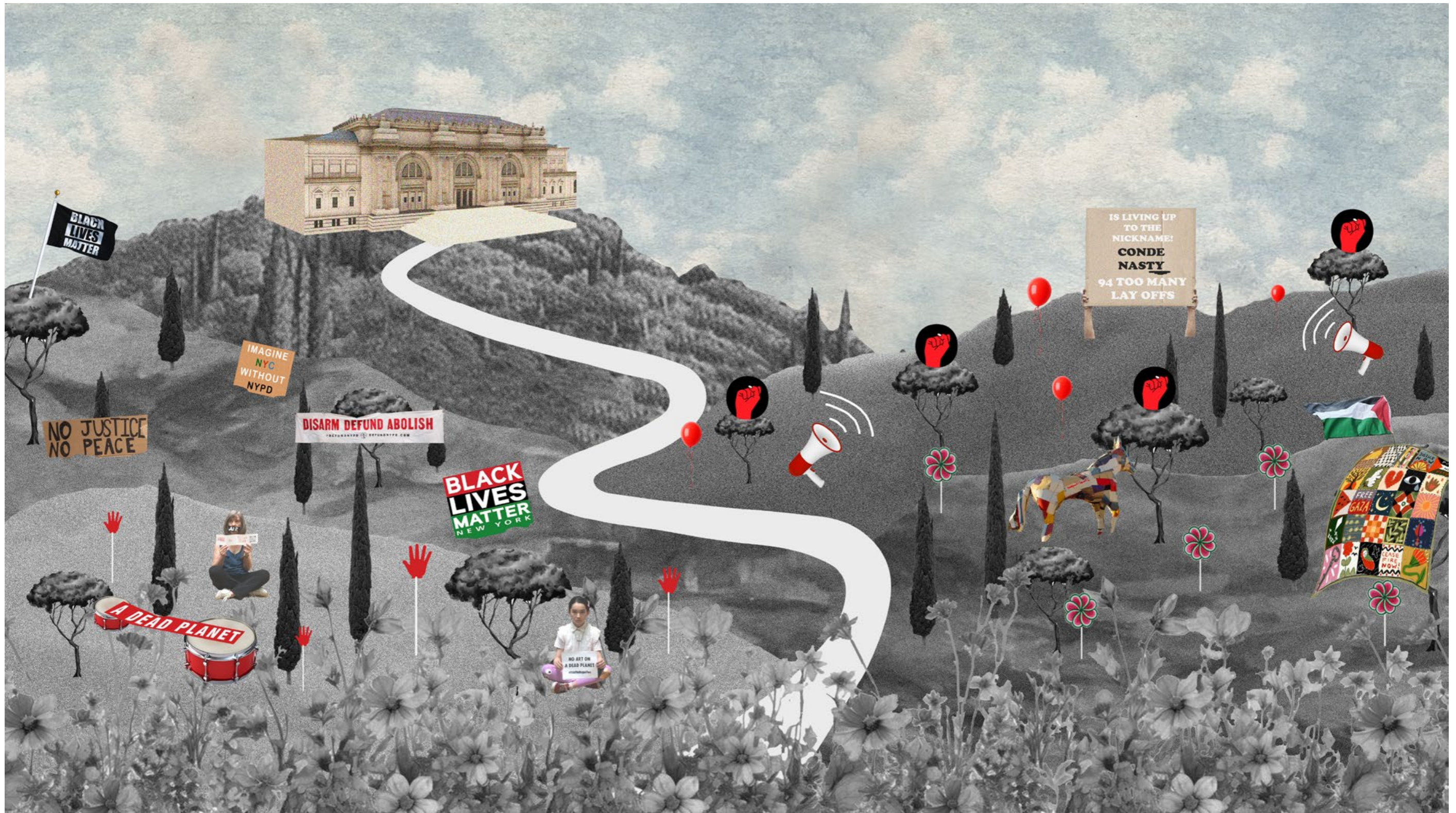
The **2022 Met Gala** witnessed protests for the **Climate Change**



With the flowers plucked, the paradox and reality behind the Met are unraveled. As the blooms dwindle, the satirical illusion dissolves. The Met Gala transforms into a space infiltrated by protest, no longer able to distract from the contemporary condition it seeks to conceal.

This is the dwindling of time, as the poisonous flowers that once upheld the fantasy are gone.

What remains is a stage exposed to the real where resistance enters, and the institute's opulent showcase of wealth is forced to confront the world it has long tried to hold at bay.





# 04

Fall 2024 | SubjectObject |  
Mentor : Suchita Reddy  
Collaborators : Annie Parkhurst

“

Humans are innately and often inexplicably drawn towards natural materials and light - both separately and together.

How can we combine something both tactile and visual to evoke a psychological experience.

What is the tactile of these materials and their relationship with light that has a draw to an individual?

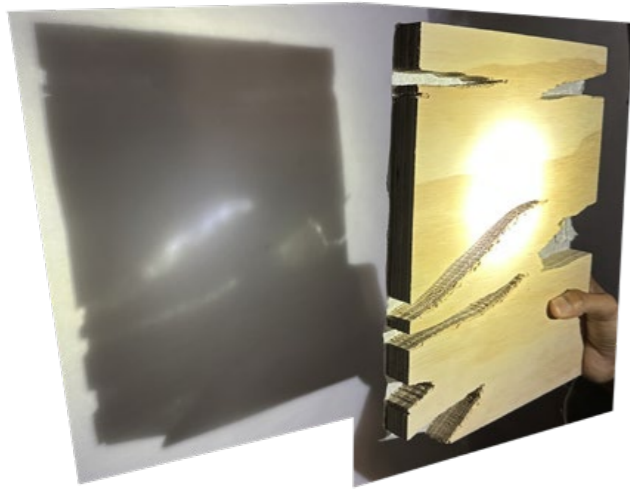
**..aura..**

How can we create an object that can emit an aura of both physical and light qualities - juxtaposed together -to create something visually tactile?

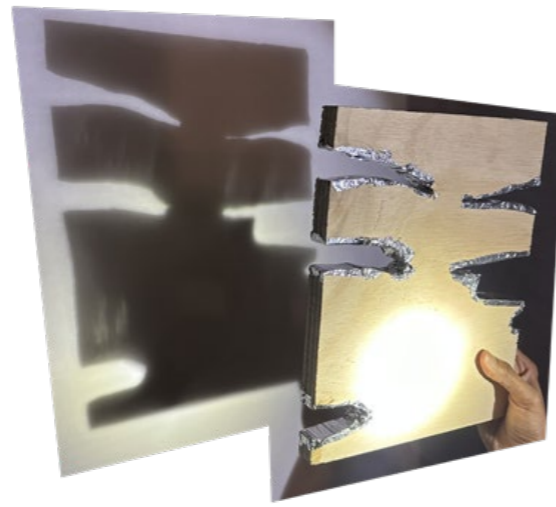
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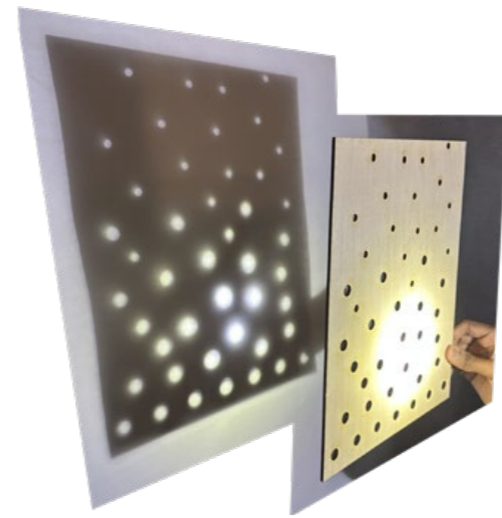




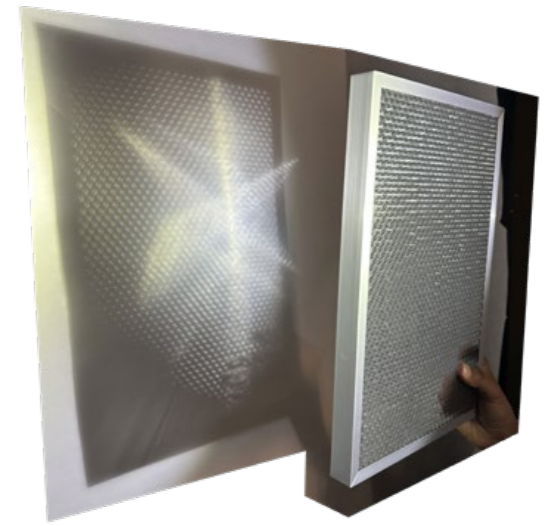
'parchment paper and wood'



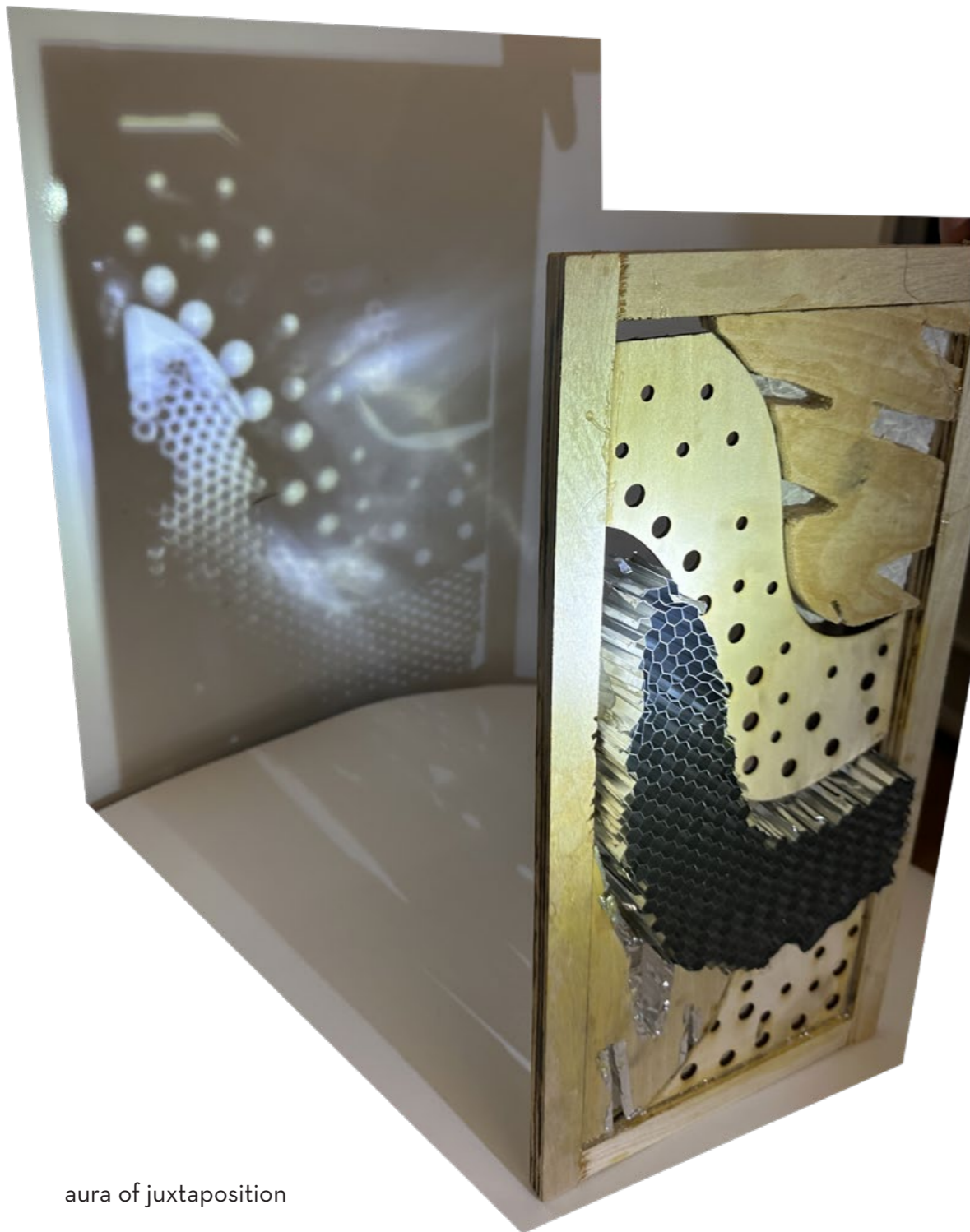
'tinfoil and wood'



'porosity of wood'



'porosity of metal'

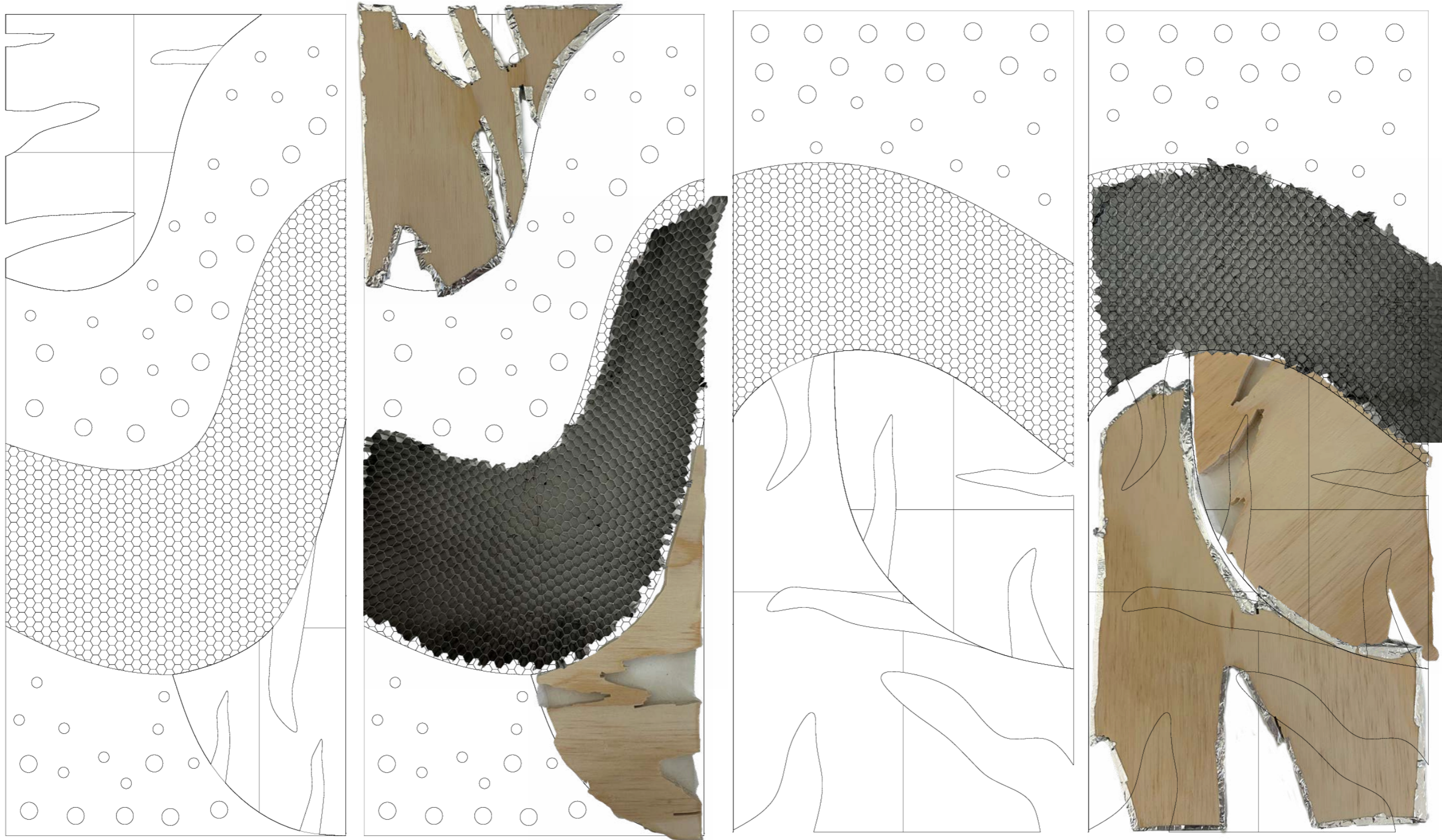


aura of juxtaposition



aura of 'layered' juxtaposition





de - juxtaposing







# 05

Spring 2025 | Metabolic Materials |

Mentor : Michael Wang

Collaborators : Viksha Nayak,

Aneesa Khan,

Xin Gao

“

In the riverine heart of Bangladesh, soil is both sustenance and sacrifice. Brought down from the Himalayas and carried through the Ganges, Brahmaputra, and Meghna delta, this alluvial clay has long nourished fields, built homes, and rooted communities. But today, it burns.

This exhibition traces a cartography of the extraction of the earth turned to commodity and of livelihoods eroded by fire. From floodplain to kiln, Silt routes maps the journey of soil as it is stripped, sold, and scorched. The land's skin, "its fertile topsoil, is peeled away by the brick industry, sold by farmers in desperate barter, and molded into bricks that fuel the skyline of a nation in flux. What remains is not growth, but depletion: of land, of labor, of breathable air.

## ..silt routes..

At the center of this installation are six glass cylinders, monuments to a dismembered landscape. Each holds a layer, river silt, arable clay, harvested soil, fired brick, kiln ash, and broken earth. They stand as both archive and altar, a "material witnesses" to an ecological wound.

As the mangroves of sundarbans seek to sequester carbon, Bangladesh's bricks release it. As rising tides displace communities, they are also undone by the slow violence of land loss, which leaves them sold, fired, and forgotten.

*What if the soil could speak?*

*What would it remember?*

*What futures lie buried in the clay?*

”







traversing the barren banks of 'soil'



**I am made of soil, born of soil, to soil I return**

