SOCIAL CONSTRUCTS

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SELECTED WORKS 2023-2024

MS. Advanced Architecture Design Columbia University Graduate School of Architecture, Planning, and Preservation

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Introduction

This book serves as a compendium of a year's worth of exploration, conversation, and reflection during my tenure at GSAPP—a journey of profound transformation that has left an indelible imprint on my life. Immersed in the work of visionary artists transcending the conventional boundaries of architecture, I found my voice resonating within the halls of GSAPP, a nurturing environment that empowered me to articulate and contextualize my evolving perspectives. Beyond the confines of traditional academia, I dedicated countless hours to refining my thoughts, weaving them into a rich tapestry of complexity that I eventually learned to embrace. Embracing the inherent messiness of creativity became a profound lesson in itself. Venturing into the realms of storytelling and music production underscored the imperative of pushing architectural boundaries into uncharted territories, an ethos epitomized by the concept of Transcalaritis.

As you navigate through this compilation, you'll discern a common thread interconnecting each project, with excerpts and parallel research endeavors serving as illuminating signposts along the journey. While my explorations initially transcended beyond conventional architectural frameworks, a transformative shift occurred as my focus gravitated back towards the built environment. However, this newfound lens transcends simplistic dichotomies, embracing a nuanced gradient that embodies the essence of architectural expression. This pivotal transition unfolded during the mid to late Fall semester, compelling me to delve into a fresh repertoire, translating analog research into the digital realm of computation. While my initial intentions were rooted in probing themes such as hierarchy, capitalism, and heritage, I found myself inexorably drawn towards a parallel exploration of musical tectonics and the archival of memory—a synthesis that birthed a new architectural lexicon.

Valid critiques notwithstanding, this shift marks a seminal moment in my creative odyssey. Though my journey began with solitary pursuits, I gleaned invaluable insights into the power of collaboration—a cornerstone principle instilled in me at GSAPP. 'Rhythm and Structure' stands as a testament to this evolution-a convergence of individual vision within the collaborative context of studio and site. Today, I espouse the imperative of embracing diverse perspectives and talents, recognizing the transformative potential of active listening as we collectively shape the future of architecture.

Thank you

Cruz Garcia Nathalie Frankowski Rozana Montiel Thomas De Monchaux Jonathan Gonzalez Karla Rothstein Danil Nagy Danniely Staback-Rodriguez Javier Flores Maria Ryberg Lealla Solomon Mingyeong Choi Abrar Ahmed Aditya Mehta Ammar Rassai Audrey Hampton Christopher Meany Christopher Deegan Danyel Hueyopan Eskinder Lakew Michael Wen Megan Jones Stuti Murarka Vaishanvi Chandra-Kumar Xiaoqi Shen Yi Wu Yiming Xiong

Friend's of the MET

Course Title: LOUDLISTENING Professors: Cruz Garcia and Nathalie Frankowski Mentor: Lealla Solomon Individual Project

The project critically examines the intricate dynamics of power within The Metropolitan

Museum of Art in New York, particularly focusing on the institution's questionable acquisition practices and the hierarchical structure underpinning its collection. It seeks to expose how The MET, under the guise of benevolent gifts and donations, has often disregarded the provenance of artifacts, thereby exerting institutional control and shaping cultural narratives through strategic appropriation.

This investigation delves into the manipulative tactics employed by The MET, including the selective procurement, categorization, and exhibition of artifacts and paintings. It scrutinizes the role of **"The Friends of the MET"**, a group emblematic of the museum's complex hierarchy, revealing the intricate connections between donors, dealers, and the museum's administration. This network operates within a framework where artifacts are not merely pieces of art but tools wielded to construct and enforce a certain worldview.

The project situates its thematic exploration against the backdrop of the United States' quest for independence and the subsequent establishment of national identity through cultural institutions. In this context, The MET emerges not only as a repository of art but as a pivotal player in the cultural and aesthetic standardization that sought to homogenize a diverse citizenry. **The project aims to dismantle the paradoxical narrative perpetuated by the museum's acquisition manifesto**, which ostensibly utilizes artifacts to champion themes of power and cultural sophistication while simultaneously appropriating the historical narrative of these objects.



Video Link: v

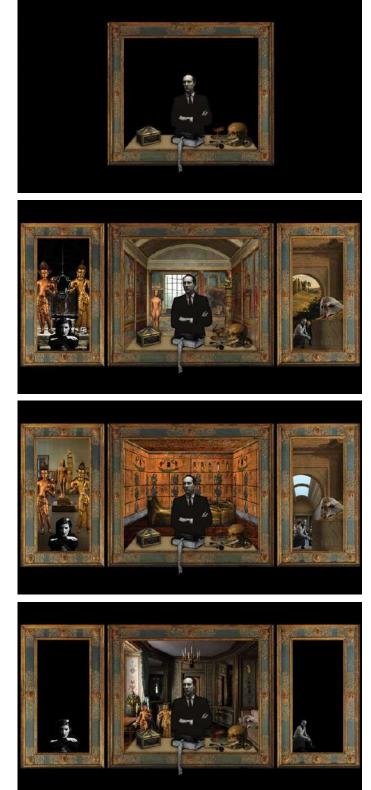


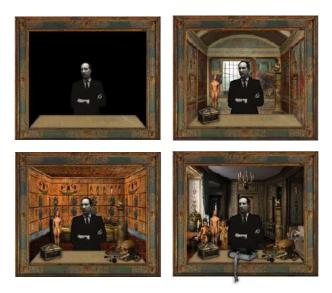
Summer 23'

"Framed Friends"

Act 1 Scene I (01:35)

The 'oxymoron' narrative is the grounds for the whole scene. Thomas Hoving, who some consider the Leader of the metropolitan museums collecting era speaks of the museum being a collection different from the ones in Europe. He describes the MET as wholly American far different from the colonial collections belonging to a royal family like those in The Louvre or the British Museum but rather a collection for the people.





Expanding upon this narrative, the MET's grand strategy of acquisition often intersected with controversial practices, such as the procurement of artifacts that were, in many cases, tantamount to cultural plunder. The museum's extensive collection, a testament to its global reach and influence, was not without its ethical quandaries. The "black book" of Thomas Hoving didn't just represent a network of art dealers but also hinted at a more clandestine world of art acquisition, where the lines between legal procurement and illicit appropriation were frequently blurred.

Artifacts housed within the MET's walls are not merely objects of aesthetic admiration but also bearers of rich cultural heritage and history. However, the journey of these artifacts, from their countries of origin to the display cases of the MET, is often shadowed by narratives of exploitation and cultural theft. Countries rich in heritage but vulnerable due to various socio-political factors became fertile grounds for such activities, where priceless artifacts were extracted under dubious circumstances. This complex web of acquisition, involving art dealers, intermediaries, and sometimes even smugglers, raises profound questions about the morality of art collection.

It's a narrative that prompts a reevaluation of the ethics of museum collections, challenging institutions to confront their pasts and consider the legacy of their acquisitions, not just in terms of cultural enrichment but also in the context of cultural restitution and moral responsibility. Countries such as Nepal, Cambodia, Italy, India, Egypt, and others, especially from the Western world, were often the focus of this expansive cultural acquisition, a process that, while adding to the MET's prestige, also raises critical discussions about cultural appropriation and the ethics of art collection.

Biblography

Art Crime Prof. (n.d.). Read Me. Retrieved 05/15/23, from

Kaylan, M. (2009, December 22). Thomas Hoving, Museum Visionary. Forbes.

"Family Tree" Act 1 Scene II (02:35)



Founded in 1870 by a coalition of influential white men, The MET was presented as an institution aimed at the cultural upliftment and education of the populace. This noble façade, articulated by Joseph Choate on the opening night, belied a more complex reality. The museum's acquisition of 174 European paintings and a vast array of artifacts from across the globe was facilitated not only through institutional efforts but also through the contributions of affluent individuals.

These patrons were often motivated by the prospects of tax concessions and enhanced social standing within the elite circles of the art world.



Summer 23'

"Global Transitions"

Act 2 Scene I (03:00)

The story transitions into a flashback, revealing a clandestine rivalry among the MET Museum, the Louvre, and the British Museum. The competition centers around who possesses the most extensive network and influence among art dealers, smugglers, and looters.

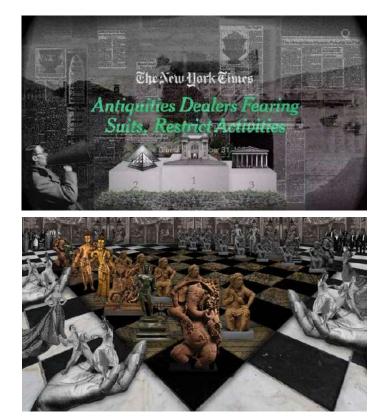
A recurring theme is their tactic of feigning ignorance, captured in the frequently used phrase "Play Dumb," whenever their dubious activities are exposed.



"The Gala" Act 2 Scene II (03:30)

Consequently, The MET's collection came to represent not just an assemblage of art but a carefully curated manifestation of history, culture, taste, and morality. It effectively established a new metric for social stratification based on wealth and cultural capital, supplanting traditional hereditary hierarchies.







"Framed Friends" - Act 1 Scene I



"The Collection" - Act 1 Scene I I





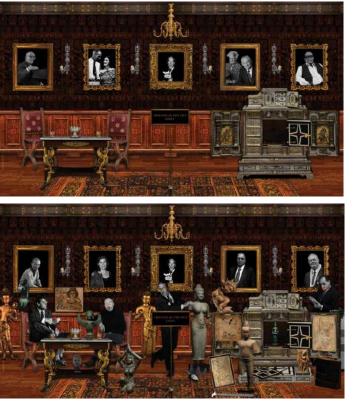
"The Gala" - Act 2 Scene I I

"Global Transitions" - Act 2 Scene I

"The Collection" Act 3 Scene I (04:10)

The global web of art dealers connected to the Metropolitan Museum of Art is intricate and extensive, involving a network that spans continents and cultures. These connections, while contributing to the MET's reputation as a world-class institution, have also been at the center of numerous controversies related to the provenance and legality of certain artifacts.

Highlights a few instances that highlight the complex relationship between the MET, its art dealers, and the ownership of artifacts below:



"The Collection" Act 3 Scene I (04:10)

The museum has been involved in several high-profile cases where the provenance of artifacts was disputed, leading to claims of looting or illegal acquisition. Unscrupulous dealers or collectors may fabricate or embellish the provenance of an artifact to enhance its value or to obscure its dubious origins, illegal trade of stolen or looted cultural property.





"Standing Shiva?" Act 3 Scene III (05:00)

The research then tracked the looted collection of Douglas Latchford and objects from Cambodia.





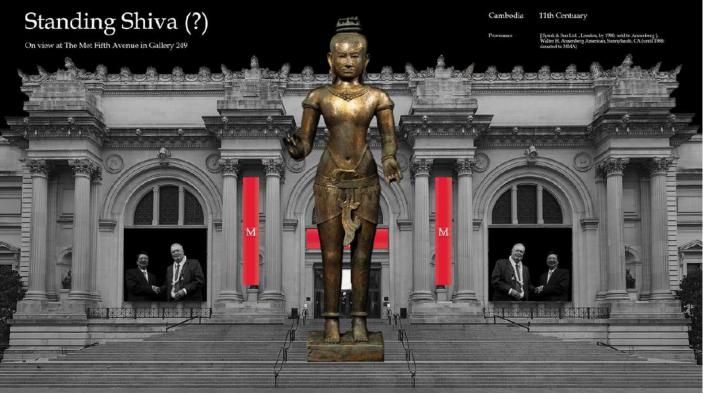
Repatriation: The objects from the collection were retuened back to Cambodia in December 2023.

Biblography

Nayyar Rhea,1,000 Objects at the Met Linked to Antiquities Smugglers.

Lorina Capitulo CNN - https://www.cnn.com/style/article/met-antiquities-icijlooting-tan/index.html





"Standing Shiva" - Act 3 Scene III

Summer 23'

"The Collection" - Act 3 Scene I

Utopic Socialism

Course Title: Arguments Professors: Alireza Karbasioun

Half Earth Socialism: A Utopic Approach to Addressing Climate Change and Environmental Crisis. Half Earth Socialism presents a holistic perspective on the far-reaching impacts of climate change and offers a comprehensive solution to mitigate the ongoing environmental crisis. This approach utilizes a political roundtable platform to foster pragmatic discussions and generate ideologies that combine socialist principles with practical strategies. These strategies, embedded within a democratic framework, focus on orchestrating significant infrastructural advancements to strategically manage land use, effectively harnessing it as a potent tool for carbon sequestration. This innovative framework not only addresses the multifaceted challenges posed by climate change but also proposes a unified pathway toward a sustainable future.

Half Earth Socialism operates under the guise that the Earth is unified and the people are collectively governed under one regime. To mitigate the impacts of erosion, it accelerates these forces, leading to a continuous loop of increased dredging. Instead of negating industry, the proposal provides a series of connectors between land and water enhancing the existing dumping grounds while benefiting the prominent players in the industrial sector, all while containing the runoff under the guise of public infrastructure. This analysis integrates the project as an attempt to conceal industrial runoff by greenwashing the urban landscape by utilising a series of geo-tube pontoon islands to process the dredged slurry in close proximity to the city.

ler 23'

Summ

Rhythem & Structure

Course Title: NYCDMX Professors: Rozana Montiel and Thomas De Monchaux Mentor: Maria Candelaria Ryberg Individual Project

The birth of Hip-Hop architecture in New York City marks a pivotal moment where urban rebellion intertwines with the built environment, creating a dynamic fusion of cultural expression and architectural innovation. This movement is not merely about constructing buildings; it's a form of collective critique, challenging traditional norms and reshaping urban landscapes through the lens of Hip-Hop culture. At its core, **Hip-Hop architecture embodies the ethos of remix culture**, mirroring the improvisational and transformative nature of Hip-Hop music itself. Just as DJs manipulate beats and samples to create new sounds, architects within this movement remix the design and structure of buildings, infusing them with the spirit of reinvention and adaptation.

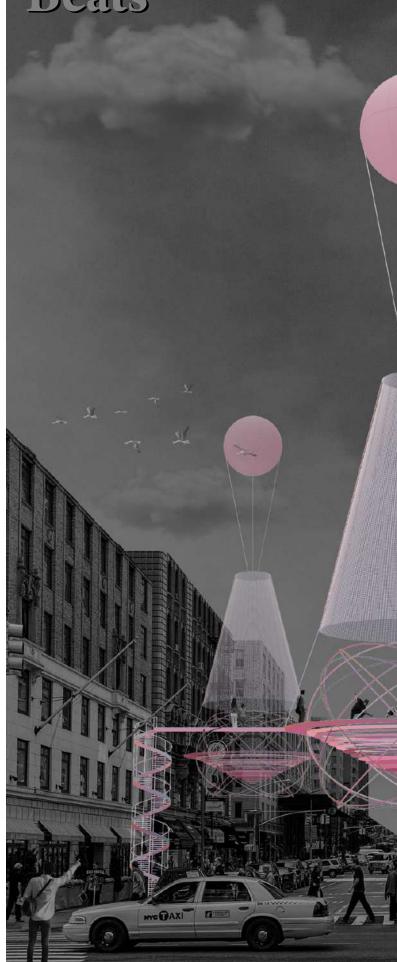
The parallels between Hip-Hop music production and architectural creation are striking. Just as early **Hip-Hop pioneers repurposed cassette players to produce beats, the mixtape, a quintessential symbol of Hip-Hop's remix culture**, serves as a metaphor for the architectural process, where existing elements are blended and reimagined to create something entirely new. One tangible manifestation of this ethos is the concept of the "impossible building," a visionary structure that bridges the cultural divide between New York City and Mexico. This architectural marvel serves as a **portal of misuse**, where traditional architectural elements are repurposed and fused to seamlessly blend fragments of both cultures and styles. The result is a harmonious fusion of architectural forms, defying conventional expectations and appearing to be in perpetual motion with fluid modulations in height, width, and shape.

Hip-Hop architecture is more than just a genre - it's a movement that embodies the spirit of cultural remixing, challenging boundaries, and transforming ideas into tangible forms that reflect the dynamic energy of Hip-Hop culture.

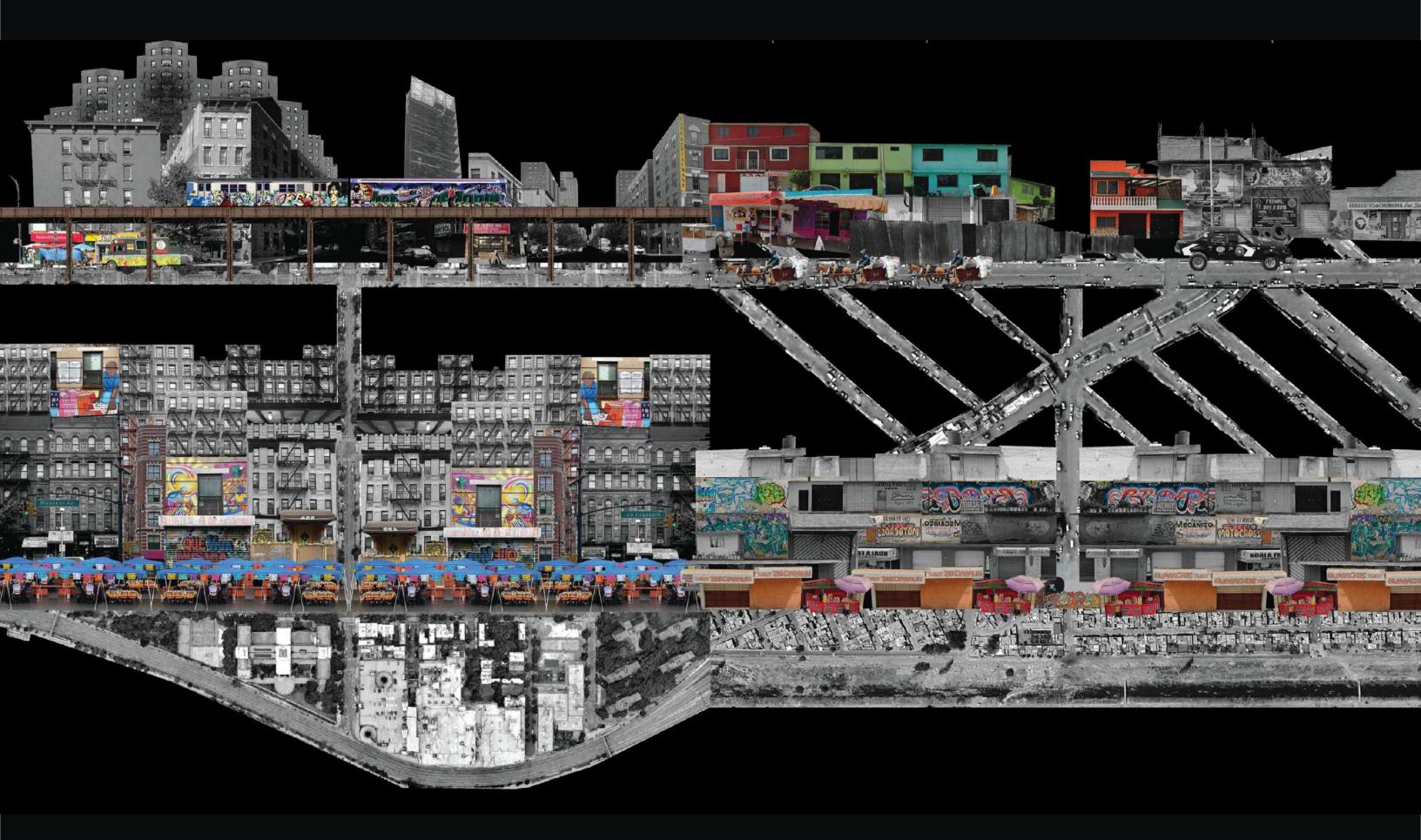
Video Link: https://vimeo.com/manage/videos/908891903

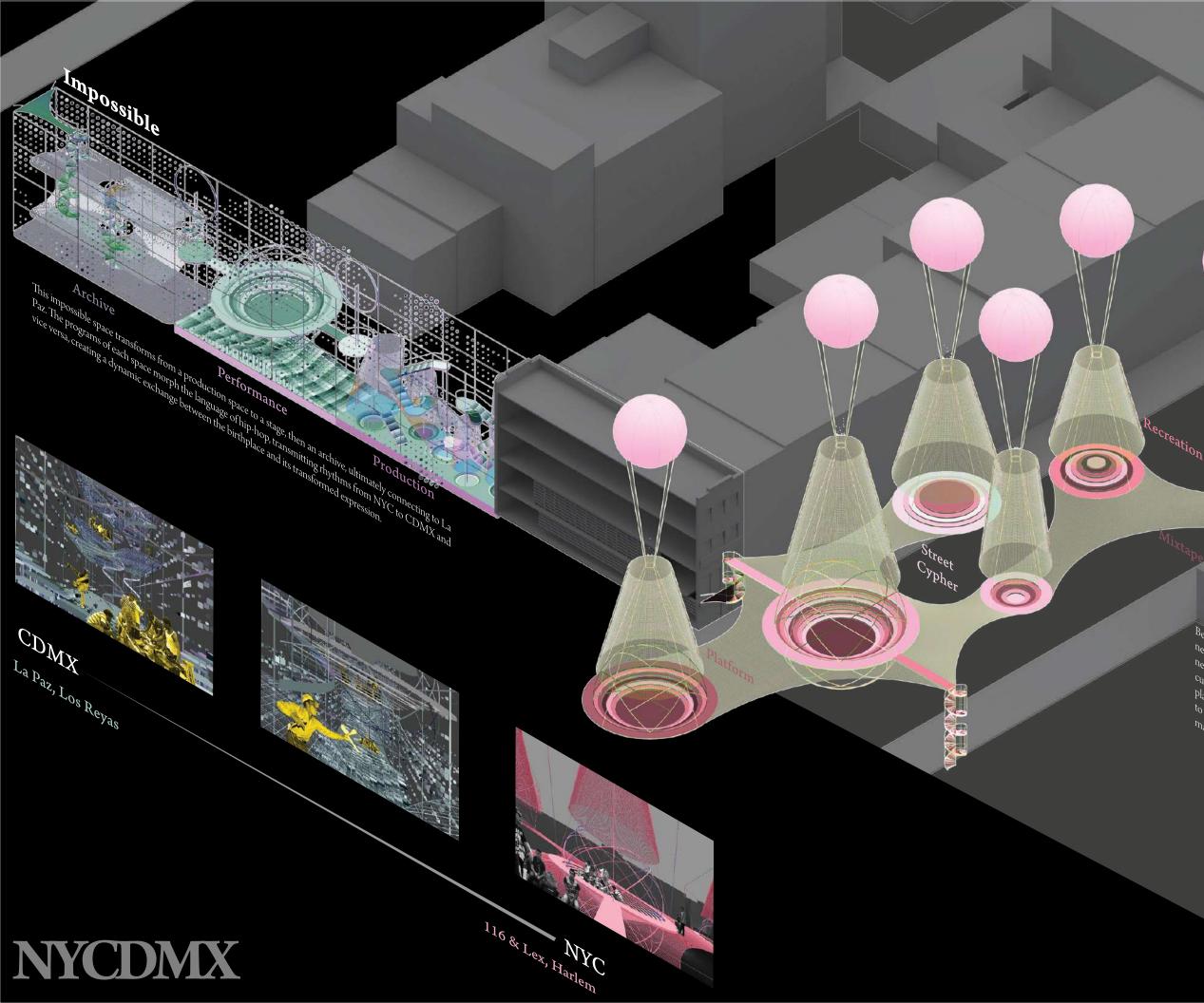


Harlem Beats



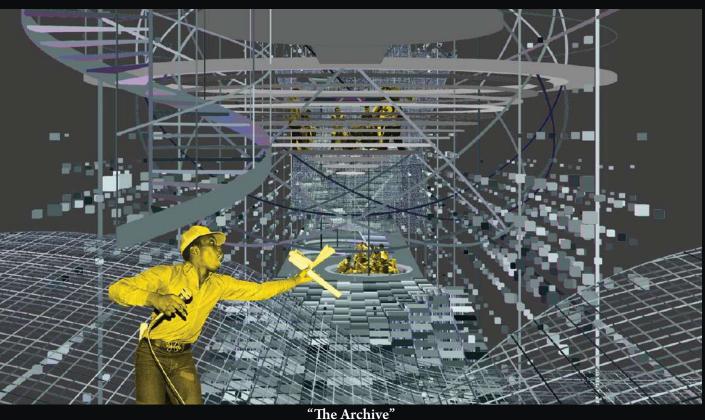
Architecture of Street Performance

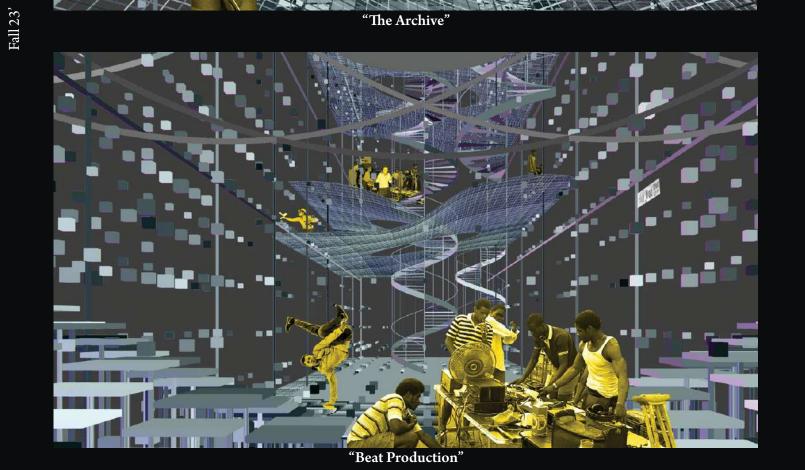


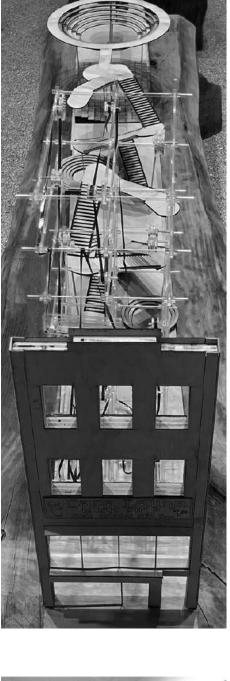


Beyond the network of output transitioning from productions who embody its essence it players who embody its essence it evolves into a players become at a player of the space serves as a player of the street of t

Possible











El cuento de Jesus Zambrano

Production and Lyrics by Devansh Shah(NYC), Vocals by Jerzz(CDMX)

(Verse 1)

In the heart of Harlem, where the streets come alive, Jesús Zambrano, reppin' two worlds, let me dive, Latino, African roots, the vibrant scene, In 116th and Lex, where I chase my dream.

Urban change, it's like a tidal wave, Old buildings derrumban, new ones pave the way, Redrawing lines, memories start to fade, Por que dentro del hiphop siempre mi esencia yo busque (But in my hip-hop, I found my esence.)

(Chorus)

Jesús Zambrano , in the city's embrace, Culturas mezcladas, in this vibrant place, La selva de cemento, where the streets redefine, Through the rhythm of hip-hop, I find my sign.

(Verse 2)

One day, on 116th, fate set the stage, Observe a "Casa latina," and i become engage, Stepped inside, dim lights, nostalgia's trace, Vinyl records, boomboxes, demasiados cassettes

Seeking a cassette player to ignite my fire, Vintage electronics, old-school desire, Then a closet, hidden away from any view, Curiosity beckoned, and I ventured through (Verse 3) A corridor unfurled, an spiral staircase, On my chest i felt rhythm thats shaking from the basses, The music filled the air, instruments where alive, As far as i could hear, sounds the simphony of life!

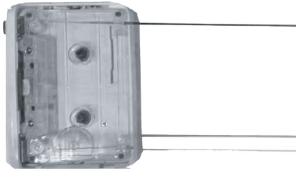
> The tape is guiding the path, While i ran between a gap, Everything is moving tempting me to do rap

(Verse 4) Jangueando con la banda, on a mezzanine so high, Drums shares the wisdom while im reaching for the sky, Freestyle rap battles, the microphone is on my hand, In this world of imagination, where I stand.

But my roots were calling, my heart pulled me through, Mixtapes from MEXICO, a journey to pursue, Veo una puerta azul, que solo me hace recordar, Mi querida CDMX, nunca te voy a olvidar

(Chorus)

(Outro) I uncovered a world, right within my street, Dominated for the music, where the cultures meets El hiphop fue mi maestro, and I bridge the divide, In the heartbeat of the streets, I'll forever reside.





Harlem







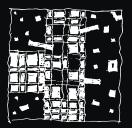


Fall 23'











La Paz

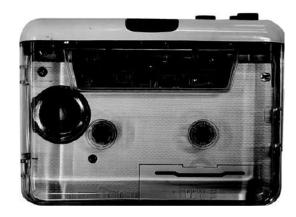
Decoding Community Dynamics: The Hip-Hop Vernacular

Course Title: EMBODIED RESEARCH METHODOLOGY Professors: Jonathan Gonzalez Individual Project

Historically, hip-hop emerged as a response to the constrained environments and limited resources of New York's marginalized communities. DJs like Kool Herc ingeniously repurposed existing technology—using twin turntables to extend musical breaks—thereby crafting the aural landscape of hip-hop. Inspired by this legacy, the dual cassette player apparatus I envision similarly challenges conventional uses of technology. **It allows for the manual blending and looping of tape sequences, offering a modern twist on the traditional practices of mixing**.

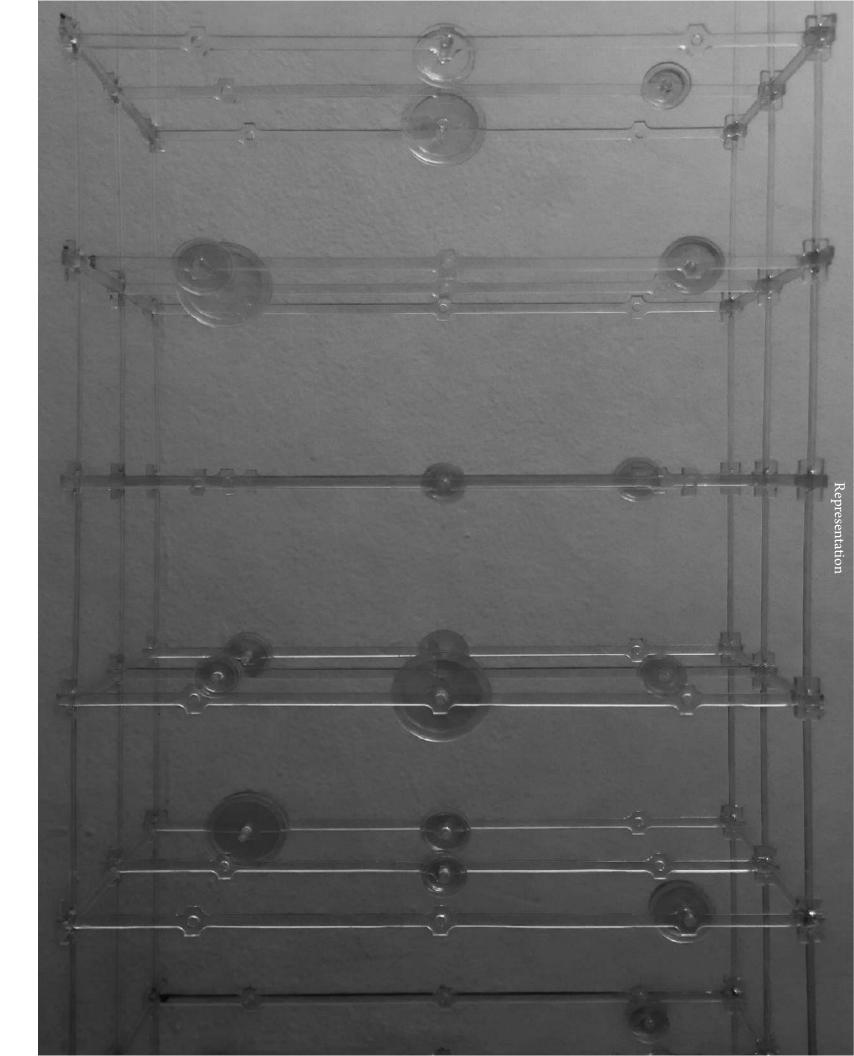
Narratively, the creation of this device ties seamlessly into the themes explored throughout the hip-hop's history. Just as New York City's high-rise buildings inadvertently became the staging grounds for hip-hop's early days, this new apparatus turns a standard music player into a tool of artistic innovation. It embodies the genre's characteristic ingenuity and resistance, providing a **physical means to manipulate and reshape sonic environments.**

Moreover, the act of synchronizing two distinct cassette tapes to create something entirely new mirrors the cultural synthesis at the heart of hip-hop. It is not merely a method of producing music; it is a symbolic act of cultural remixing, akin to the way graffiti artists reimagine city walls or how MCs reinterpret language through rhyme. This device is not just an instrument of music but **a metaphor for hip-hop's broader impacts**—how it has continually redefined the boundaries of its expression and challenged the landscapes it inhabits.



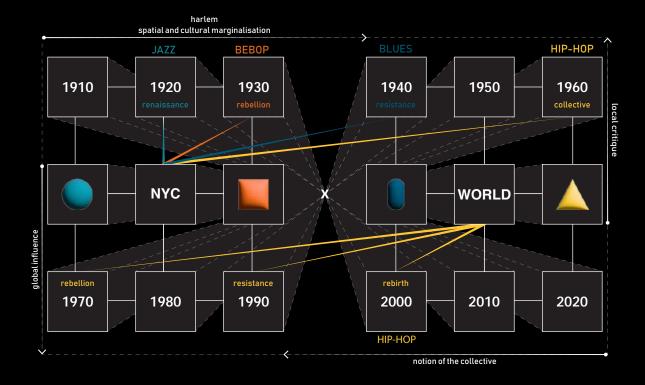
Production



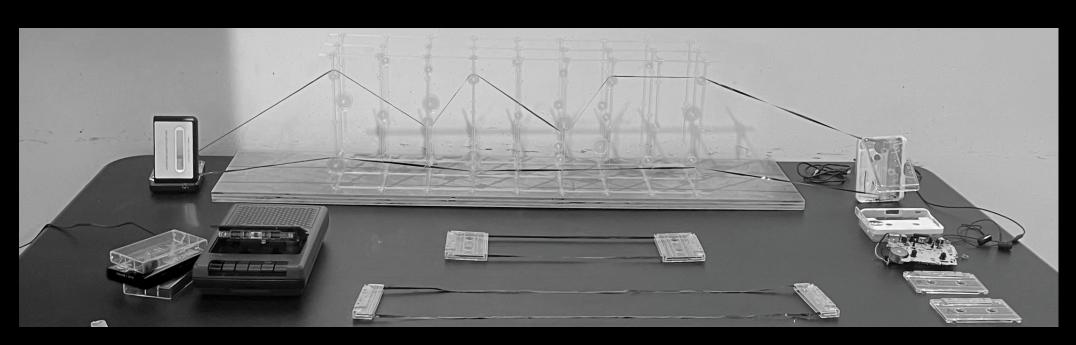


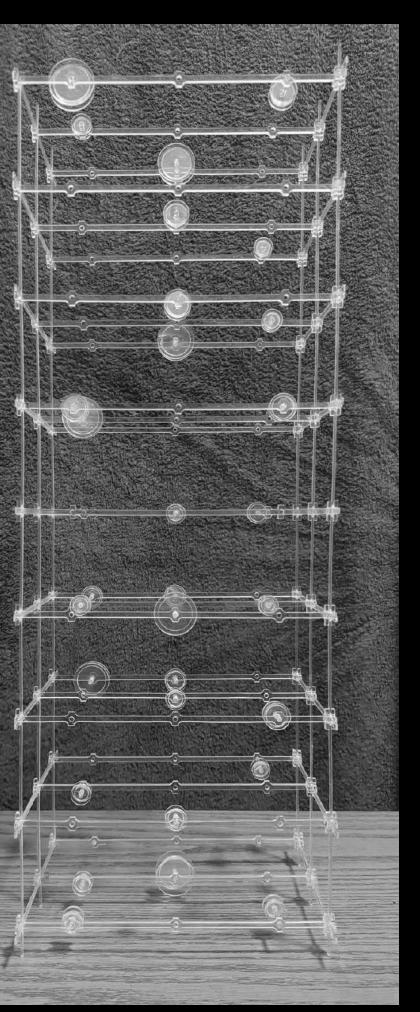
Reproduction

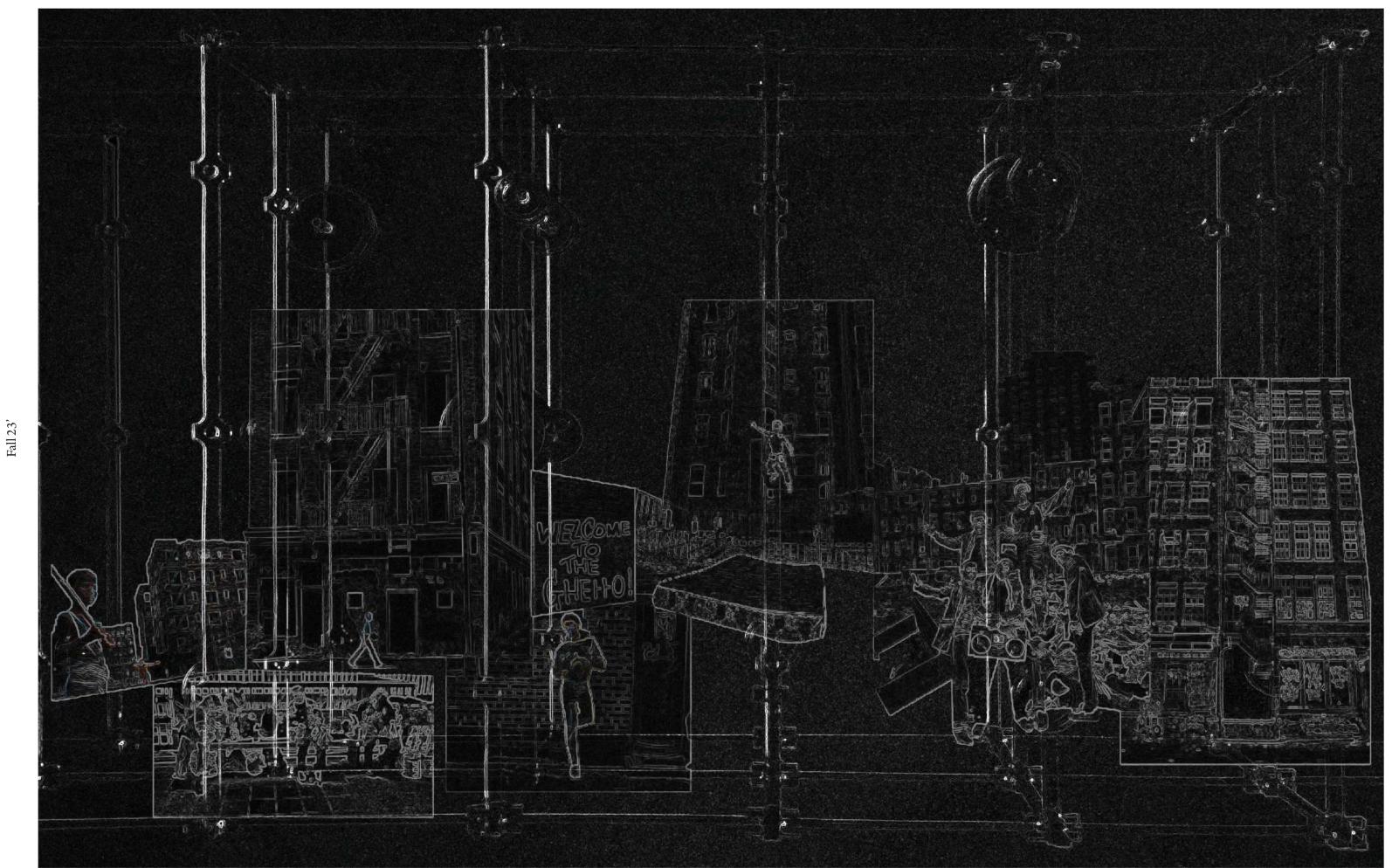
The Collective Rebellion (Rap) & Architecture



This apparatus thus serves as both a tribute to and a continuation of hip-hop's foundational practices. It underscores the genre's ongoing dialogue with its urban environment, highlighting how technological innovation can be a powerful form of cultural and creative expression. By exploring the potential of such a device, this research not only deepens our understanding of hip-hop's interaction with technology but also opens new pathways for its artistic evolution, reinforcing the genre's capacity to innovate and inspire within and beyond its community.







Representation

A Capitalist Bandage

Course Title: TRANSSCALARITIES Professors: Iván-Nicholas Cisneros-Rangel

"Dredgescaping Toledo" is a proposed solution that addresses the challenges associated with the dredge cycle and the disconnection between Toledo's urban core, where approximately one million cubic yards of dredged material accumulate at the city's fringe. (1) Toledo's ecological crisis stems from industrial and agricultural runoff due to its unchecked industrial core, which benefits the upper echelons of society's capitalist agenda. The project simultaneously enhances the existing industrial dumping grounds and benefits the prominent players in the industrial sector, all while containing the runoff under the guise of public infrastructure. (2) Greenwashing is an influential tool for public lobbying, primarily to manage and pacify public discontent. Along with their evident economic and market upper hand, companies and political stakeholders can control the public's reactions. A common strategy which lets companies successfully dodge concerns and claims about environmental impacts. (3) This analysis integrates the project as an attempt to conceal industrial runoff by greenwashing the urban landscape by utilising a series of geo-tube pontoon islands to process the dredged slurry in close proximity to the city.

The project proposes establishing a cyclical industrial process that strategically incorporates socio-political engagement to conceal the dredging process covertly. Concurrently, the dredge cycle serves as a framework for understanding the complex interplay between anthropogenic activities and geological influences that arise during the dredging process. Erik Swyngedouw researched that various urban political ecologists argued that socio-metabolic assemblages produce cities. His analyses insisted on the 'produced' character of urban environments, including the distribution of social roles and positions, the socio-ecological flows of materials and the metabolic re-working of socio-physical processes into the fabric of what is defined as a city. (4) Addressing this relationship within the project questions currently overlooked factors implicitly implicated in the dredge cycle. This approach answers how these factors can leverage the actual geological aspects of dredging. Significantly as the project deviates from the problem of addressing industrialisation and overgrowth of Toledo's urban core and attempts to solve the underlying problem through the process of dredging, which directly caters to vested capitalist interests, essentially serves as a temporary solution to a long-standing issue akin to a bandage attempting to mitigate a persistent problem. 'For a just urban socio-environmental perspective', Swyngedouw continues, 'always needs to consider the question of who gains and who pays and to ask serious questions about the multiple power relations'. (5)

River Maumee's industrial lands encircling the Toledo riverfront continue to be highly productive, generating seventy million dollars in revenue and supporting numerous regional jobs. (6) They have inadvertently created a barrier between the expanded city and the water. (7) The project endeavours to establish a continuous linear public waterfront, initially perceived as a cultural catalyst for gentrification in the struggling industrial corridors along the River Maumee by implementing a series of connectors between land and water, providing easement and access through the port's terrain while minimising interference with the industrial lands and their associated processes. (8) Toledo's dredged material is currently disposed of in a two-square-mile open-lake placement area at the mouth of the Maumee River. This disposal method has been linked to the proliferation of algae blooms in Lake Erie, which adversely impact aquatic ecosystems. The contamination of the Maumee River's water supply is ultimately linked to the influence of corporate special interests at the highest levels of state government. Resolutions passed by West Virginia's state government pertaining to the deregulation of coal and the selective enforcement of environmental laws have emerged as significant catalysts contributing to the current water crisis, particularly concerning influential campaign donors. (9)

Research published in the Journal of Great Lakes Research has further solidified the connection between industrialisation, climate change, and an explosion of toxic algae as the cause of the historic 2011 toxic Lake Erie microbe "bloom" and subsequent dead zone and research shows that farm pollution, which feeds the explosion of toxic microbe growth, especially from phosphorus fertiliser, has been increasing since the 1990s. (10) Furthermore, the project leverages the abandoned and unsold houses in Toledo's urbanised downtown core, repurposing them as stormwater storage plants. This initiative aligns with the government's capitalist agenda by replacing the houses with treatment storage facilities, re-establishing an industrial corridor along the riverfront. (11) The underlying assumption is that if the project is realised, Ohio's government would finally establish a systematic approach to divert tax dollars meant to address the ecological concerns surrounding dredging. This approach is emblematic of architecture design proposals that provide additional benefits to corporations and affluent individuals through increased tax breaks, as they would be incentivised to invest in the construction of this project. (12) Dredgescaping Toledo showcases a trans-scalar proposal which begins at the ecological level and integrates itself into a socio-political sphere, yet in its disguise as public infrastructure, fails to solve a recurring problem which would affect the 'public' for centuries to come in order to cater to a national capitalist agenda.

Beyond the Veil: Otherness and the Ritual Poetics of Death

Course Title: IMPERMANENT ARCHIVES Professors: Karla Rothstein Mentor: Javier Flores Collaboration: Michael Wen

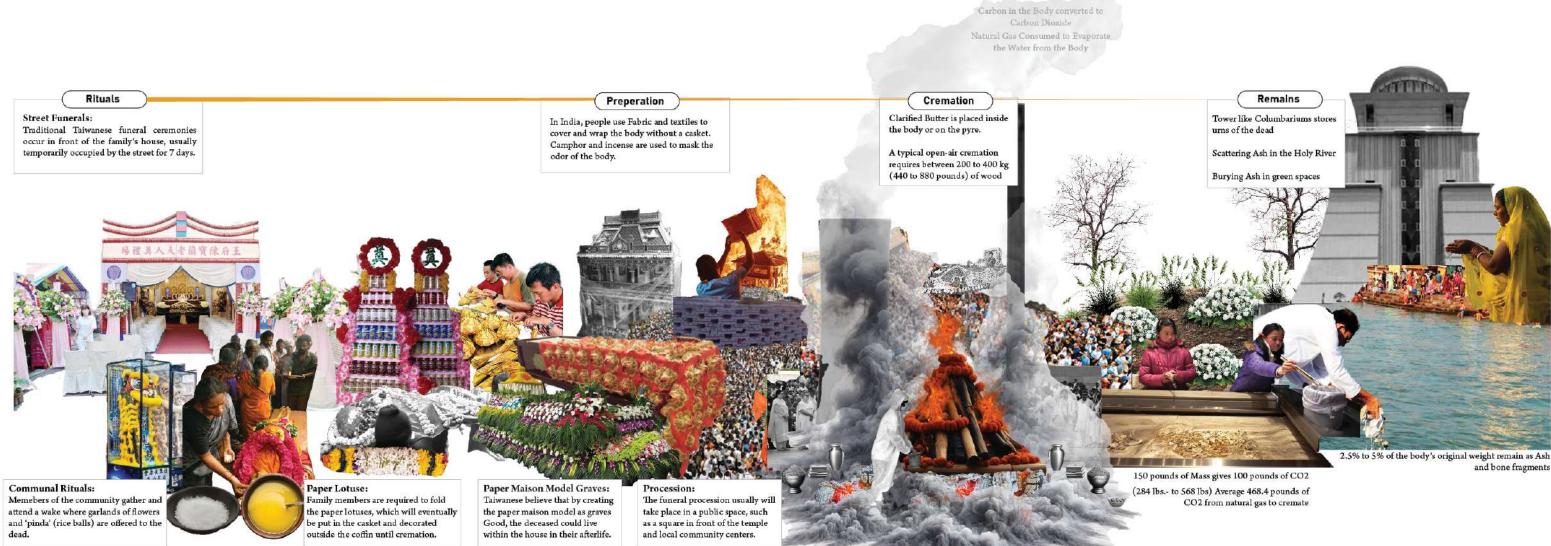
Our exploration begins by delving into the interplay between death and urbanity, particularly within New York City where death is a highly regulated and peripheral phenomenon. We critically assess the existing **framework of death, procession, and ritual, aiming to dismantle the social boundaries** that isolate death from daily life.

This project envisions a radical integration of death into the city's core, particularly through reimagining Hart Island—a historically marginalized location. Hart Island's past as a penal colony and its present governance by the Parks Department highlight its continued isolation, with access limited to a ferry service just twice a week. However, our vision extends beyond its role as merely a burial site; we see it as a potential hub for communal and ecological integration.

We anticipate future shifts in the island's use and environment, focusing on two primary concerns: the scarcity of land for burial and the challenges of rising sea levels. Currently, burial on Hart Island represents a **commodified endpoint for society's marginalized, with many interred in unmarked graves**. Moreover, the island is vulnerable to climate change, lacking natural defenses against wind and rising sea waters. **Within the next century, we project that Hart Island could fragment into three smaller islands.**

The proposal introduces terramation—human composting—into New York's death care practices. This method not only critiques the commodification of burial but also promotes ecological sustainability and resilience against rising sea levels. Through "Beyond the Veil," we challenge and reshape cultural norms surrounding death, advocating for a future where architecture and urban planning treat death not merely as an afterthought but as an integral aspect of urban life. We invite ongoing dialogue and engagement, encouraging the community and stakeholders to co-create these new deathscapes, fostering a deeper connection and understanding of death within the urban context.







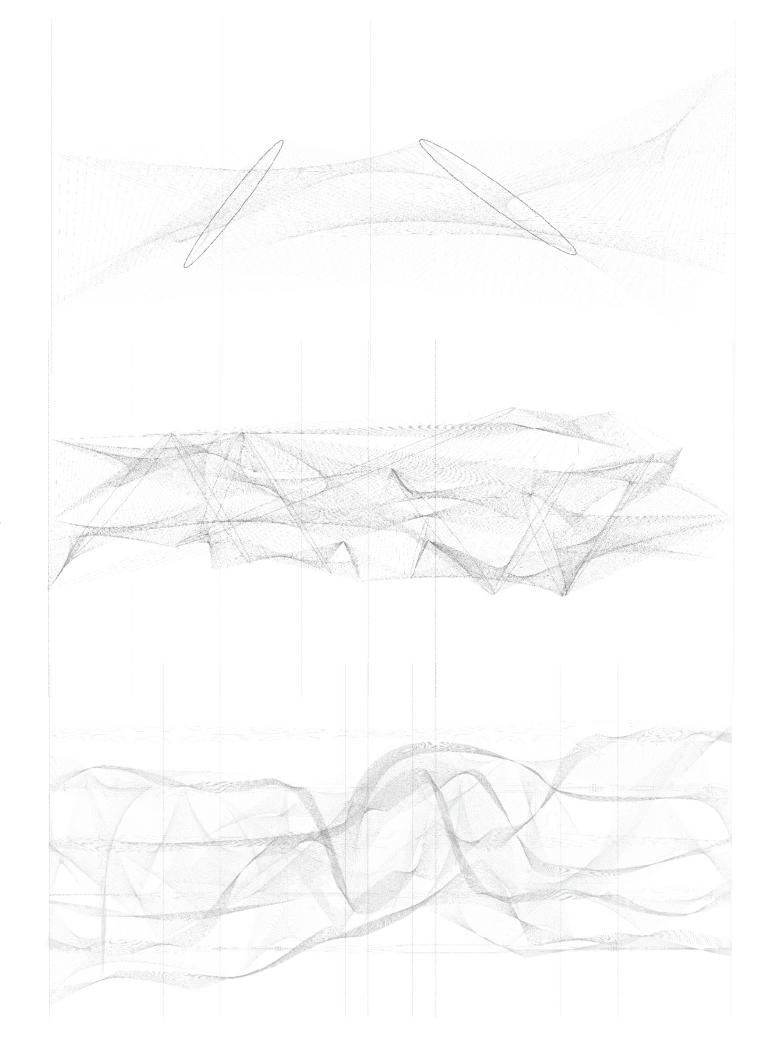


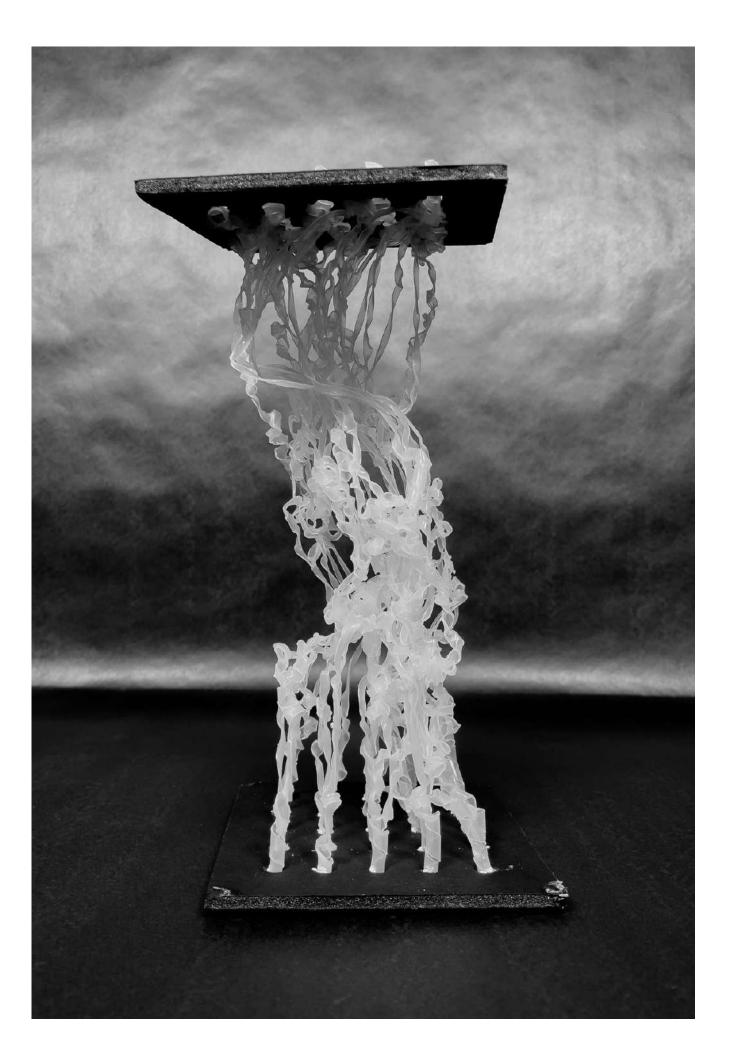
Memorial

Remembrance

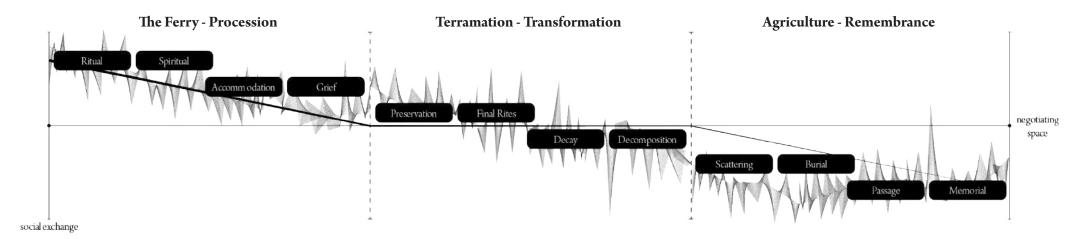
Weatherability

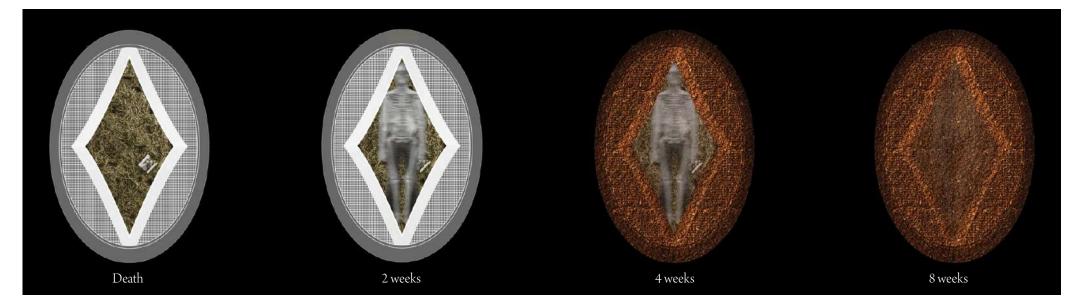
Studio



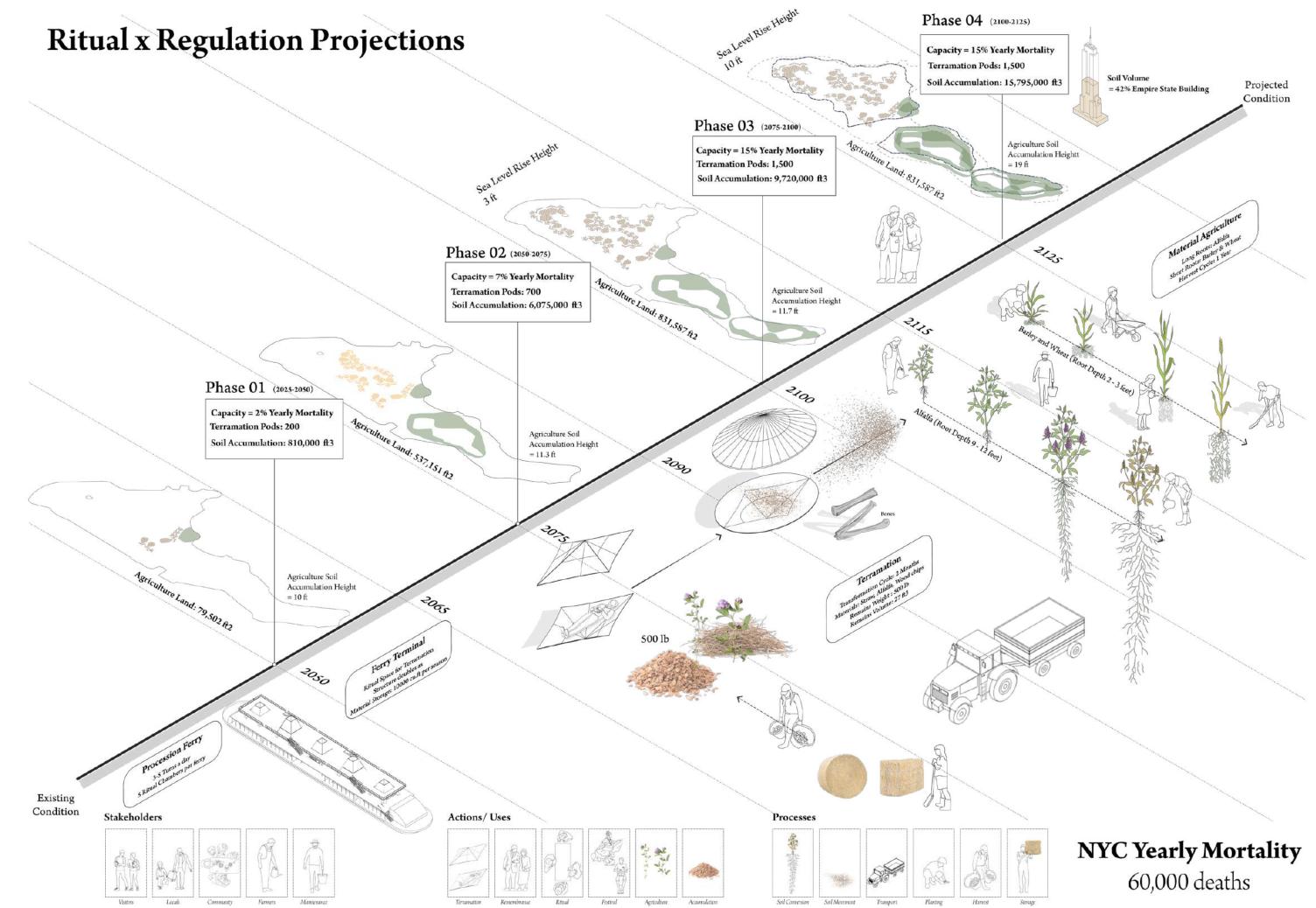
















Studio





Eternal Echoes

Course Title: GENRATIVE DESIGN Professors: Danil Nagy Collaboration: Ammar Rassai, Xiaoqi Shen, Yi Wu

The project introduces a approach to memorialization by transforming personal memories into a 3D sculptures, reimagining traditional graveyards as sculpture parks. Utilizing generative design technologies, this product transfer the sound of significant life events, for example: birthdays, graduations, marriages, and the birth of children—into personalized 3d forms. Our prototype reimagines the traditional tombstone by dividing its **temporal structure and repurposing its elements to capture memories.**

In many urban landscapes, the topic of death is often marginalized, a reflection of society's discomfort with mortality. As cities expand and modernize, traditional graveyards, which once held significant cultural and historical value, increasingly become relics at the periphery of daily life. This physical and psychological distancing **reflects a broader societal trend** where the dead and their resting places are pushed to the margins of city life.

The evolving "Archive" of our experiences with death in the pandemic era continues to shape our understanding of loss, memory, and community in profound ways. The pandemic brought mortality into the forefront of societal awareness, as a constant, immediate presence as we collectively faced losses on a scale not seen in generations. As traditional mourning practices were disrupted by necessary safety measures, many of us had to **adapt to new ways of expressing grief and seeking a sense of community to those isolated in their grief.**

Video Link: https://www.youtube.com/watch?v=Lcmcn7Jmp9w Website Link: https://medium.com/generative-design-course/eternal-echoes-eaf4aa339a20









Undulating Brick Masonry

Course Title: COLLECTIVE ASSEMBLIES Professors: Danniely Staback-Rodriguez Collaboration: Aditya Mehta, Christopher Meeny

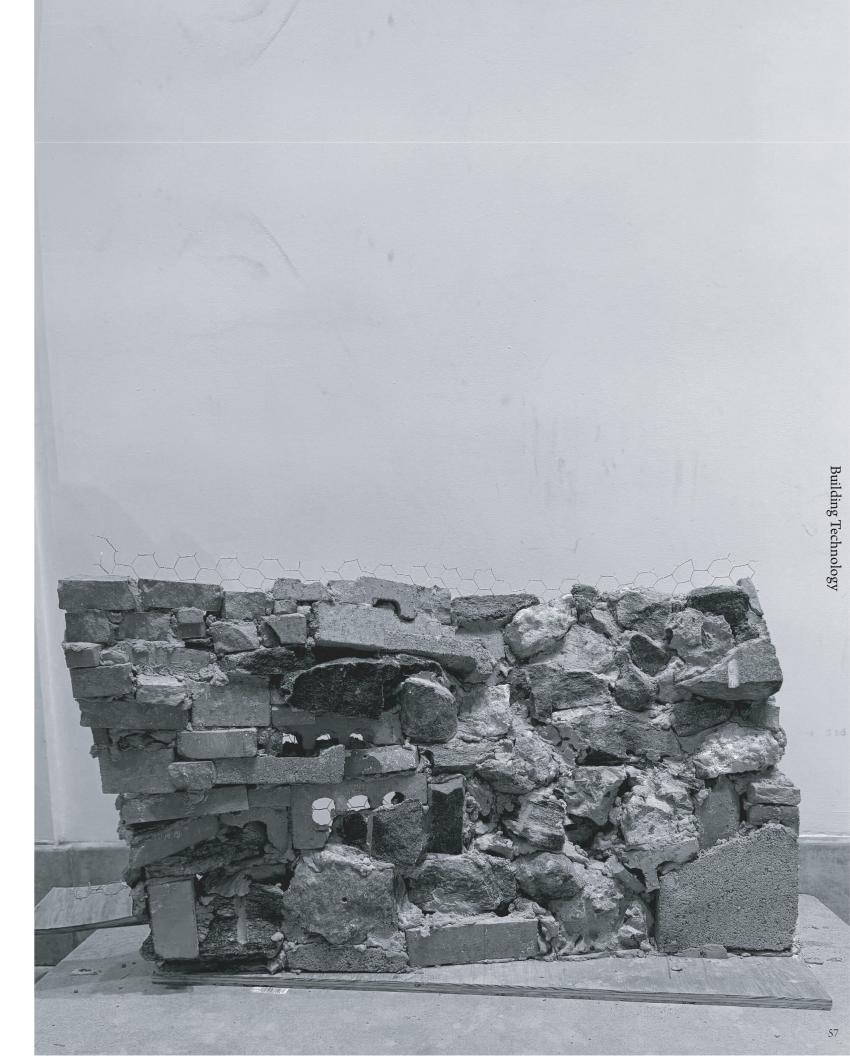
Our project, "Undulating Rubble Masonry," integrates innovative architectural practices with sustainable design principles, utilizing advanced computational methods. In the realm of contemporary architecture, the "Undulating Rubble Masonry," project exemplifies a fusion of historical sensitivity with cutting-edge technology. **Our approach is twofold: preserving the ecological and narrative integrity of reclaimed materials and employing modern computational techniques to optimize both the aesthetic and structural aspects of construction.** This project not only addresses practical considerations of sustainability and efficiency but also engages deeply with the cultural dimensions of architecture, reflecting a new era in architectural design influenced by digital advancements. Our engagement with material memory involves a rigorous selection process of reclaimed materials.

In collaboration with a recycling facility in New York, we source construction debris such as masonry rubble and mixed mortar. These materials are selected randomly, prioritizing a good fit to ensure that our structures maintain a human-like instinct for building walls. As the structure starts to layer, we recognize that each piece placed in the assembly acts as a guide for the next, directing the material to follow an instinctive and intuitive gradient of growth. This process involves a deep understanding of the material's lifecycle, which helps in preserving their narrative and intrinsic values as advocated by Greg Lynn. (1)

The application of material gradients is a methodological choice that involves categorizing materials based on density, volume, and structural integrity. This systematic categorization allows for the strategic placement of materials, transitioning from robust, structural elements at lower levels to lighter, decorative materials at higher elevations. This gradient not only enhances the building's aesthetic appeal but also its structural efficiency. The concept of a non-hierarchical and intricate assembly, reflective of Lynn's architectural philosophy, informs our approach, allowing for a seamless integration of form and function. (2)

References

Lynn, G. (1993). Folding in Architecture. Architectural Design Profile, 102, 8-15. Carpo, M. (2017). The Second Digital Turn: Design Beyond Intelligence. The MIT Press.



Spring 24'

Material Swatch









