

A series of keywords that describe the language of the universes, i.e multiverse. The theoretical world I imagine uses the concepts of Johan Huizinga in Homo Ludens, and subsequently Alenxandru's New Babylon. In this world, as in New Babylon, the state of Homo, exists as Ludens wherein humanity now exists as beings of play. Here, the environment of a collective consciousness at any level is controlled for its needs. My addition to this idea, is that the way of control exists in the language of the Universe's hyperfuture. We return to the following keywords: nuclear force, electromagnetic force, time, matter... This list may be updated when I read more. Here, the conscious being at any level is able to intuitively effect the quantities and dynamics of the primordial physical forces to meet the needs of their being. And yes, pleasure may be considered a need. Yet, so can suffering.

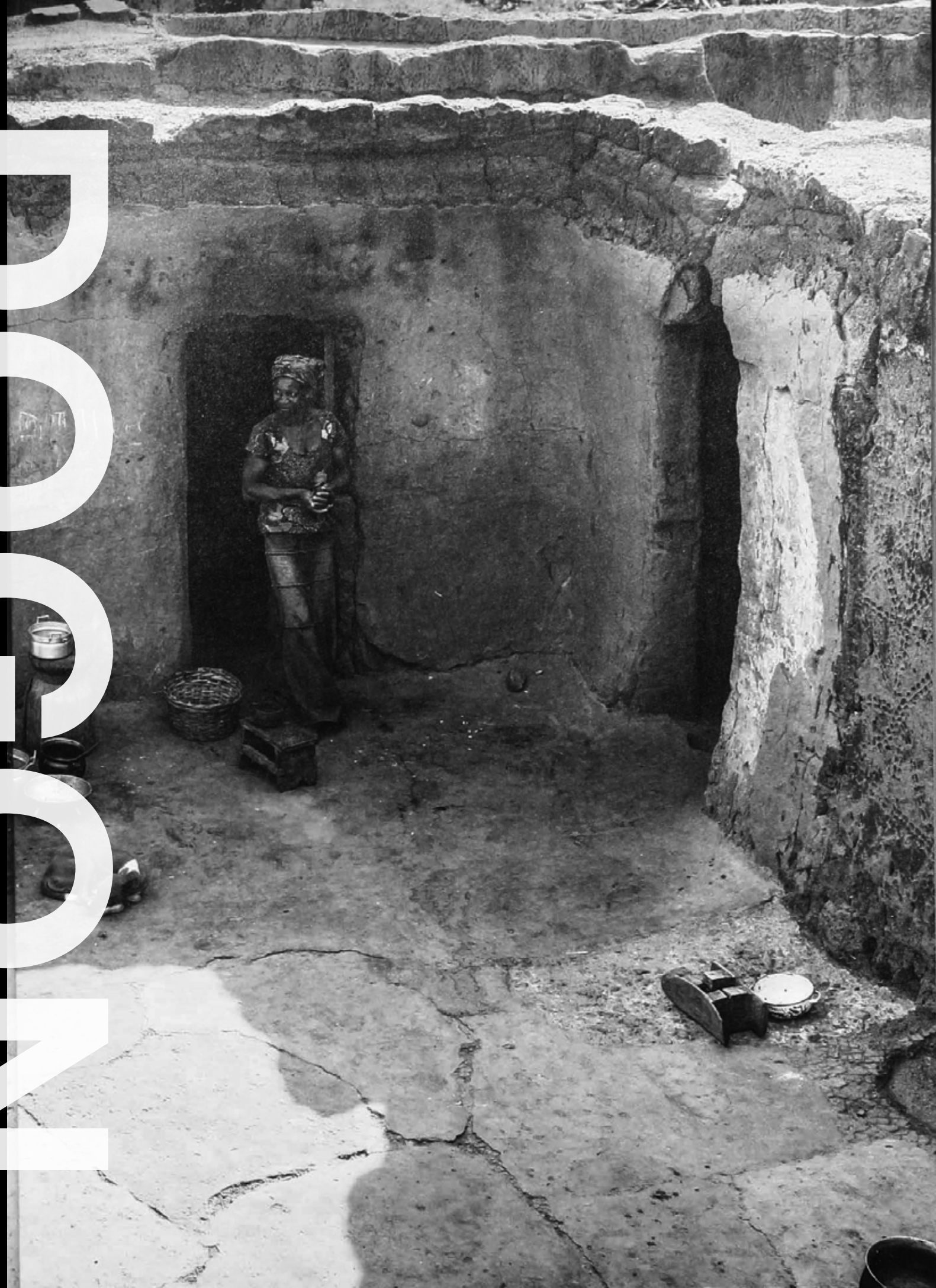
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MR DISCO PRESENTS

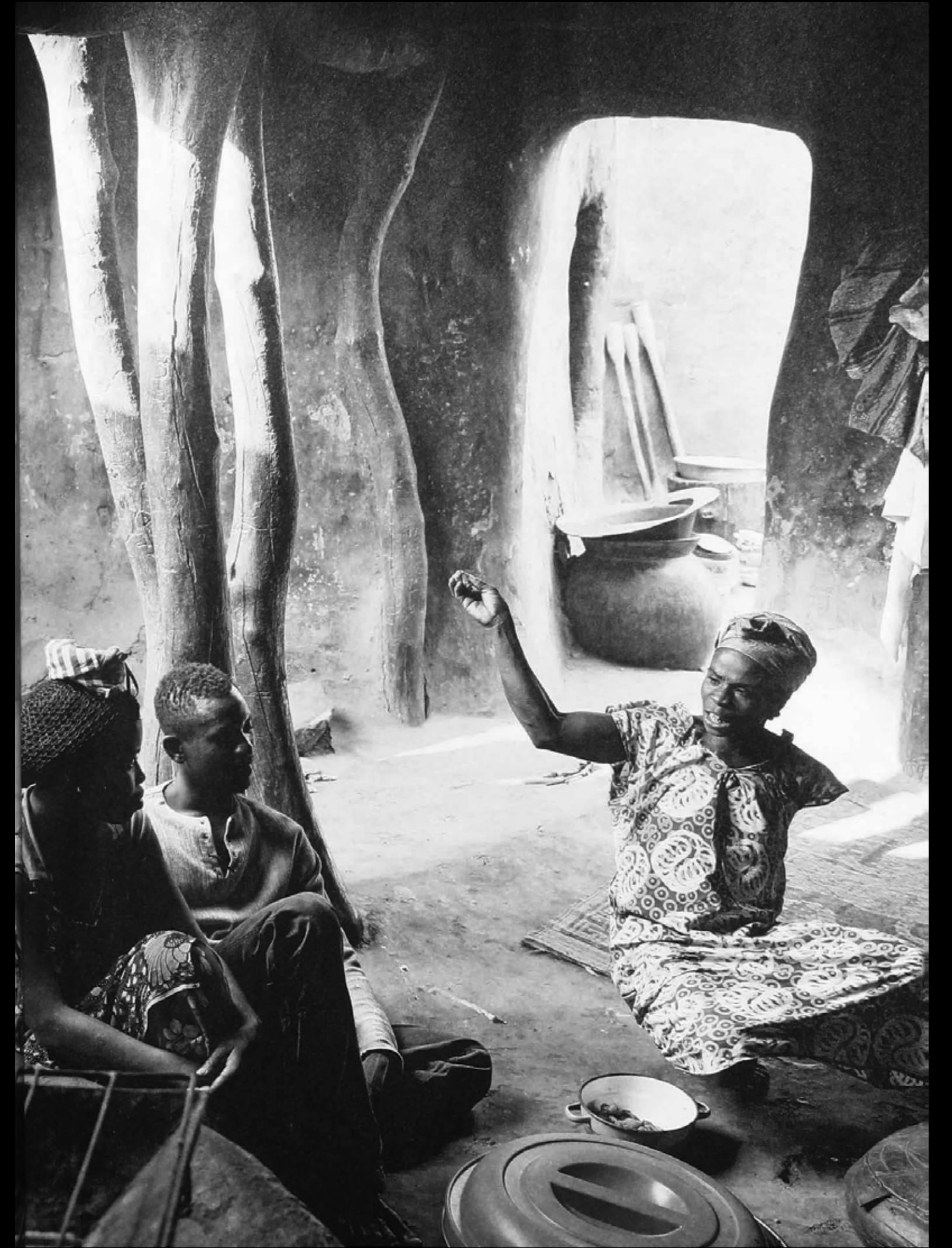
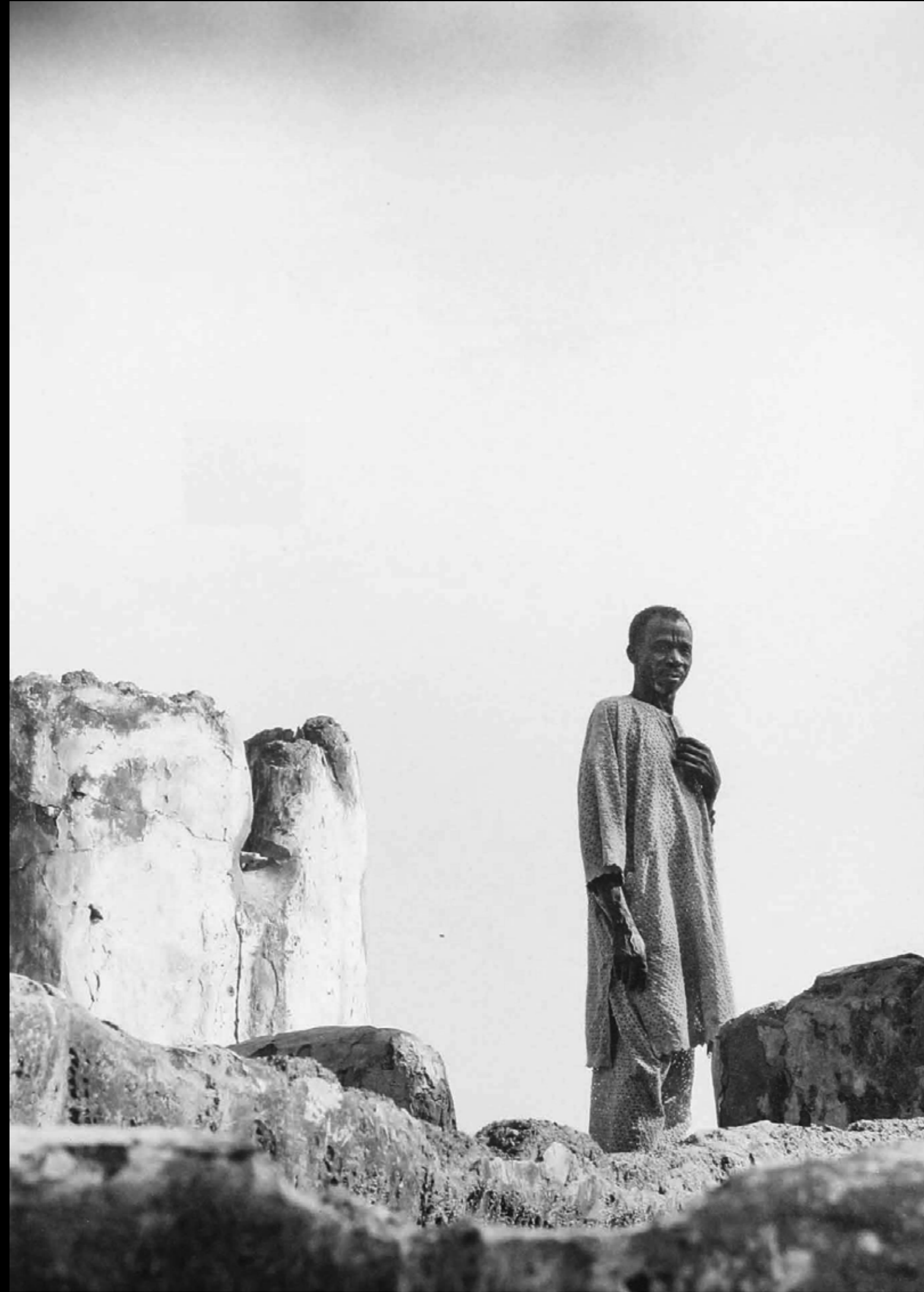
THE DRIFT

PORTFOLIO
Abhay Narasimhan | Prof. Kevin Sherrod |
Spring 25'

DOOGON



From the book 'Hidden Architecture'



PRECEDENT STUDY 1

PAIUTE

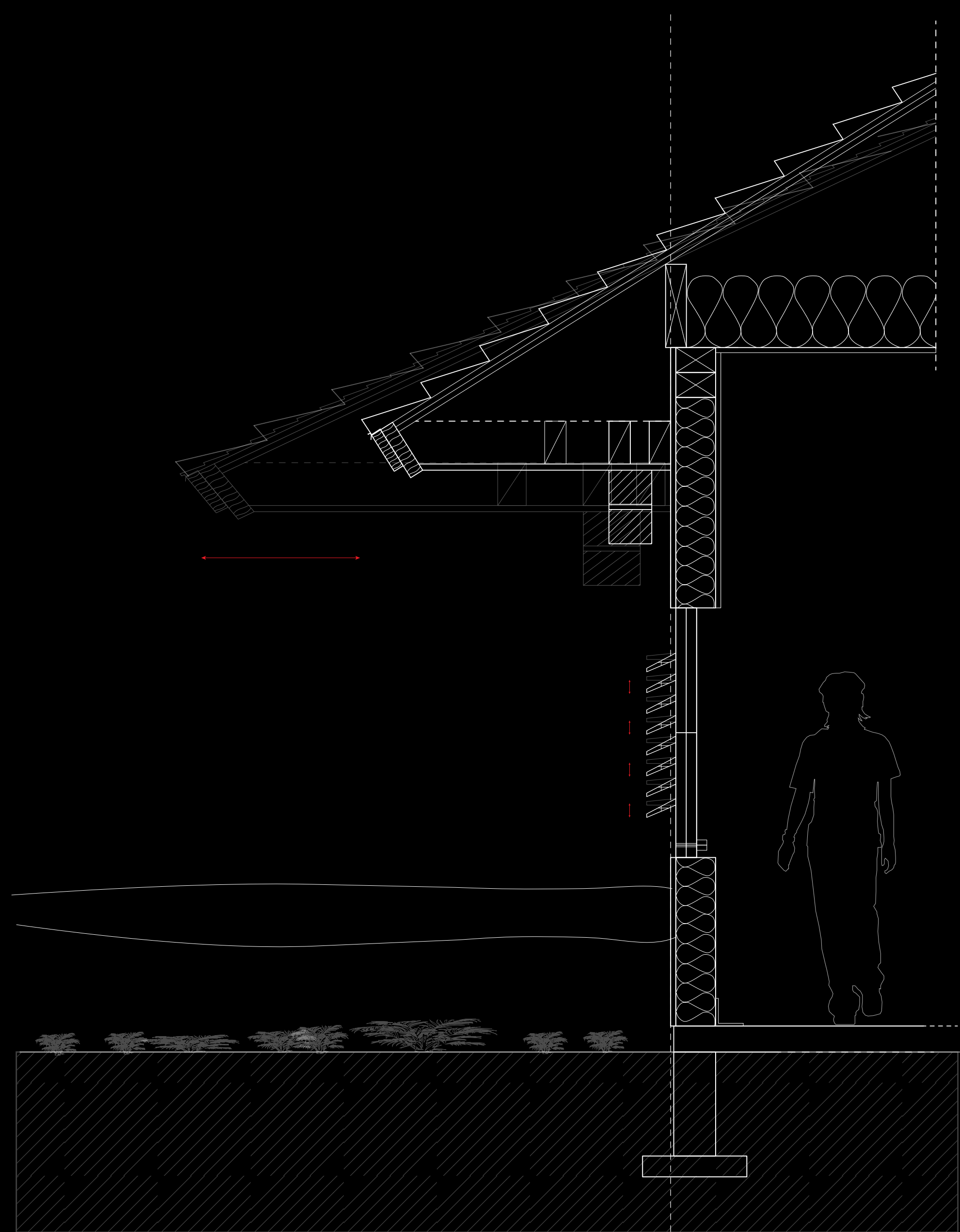
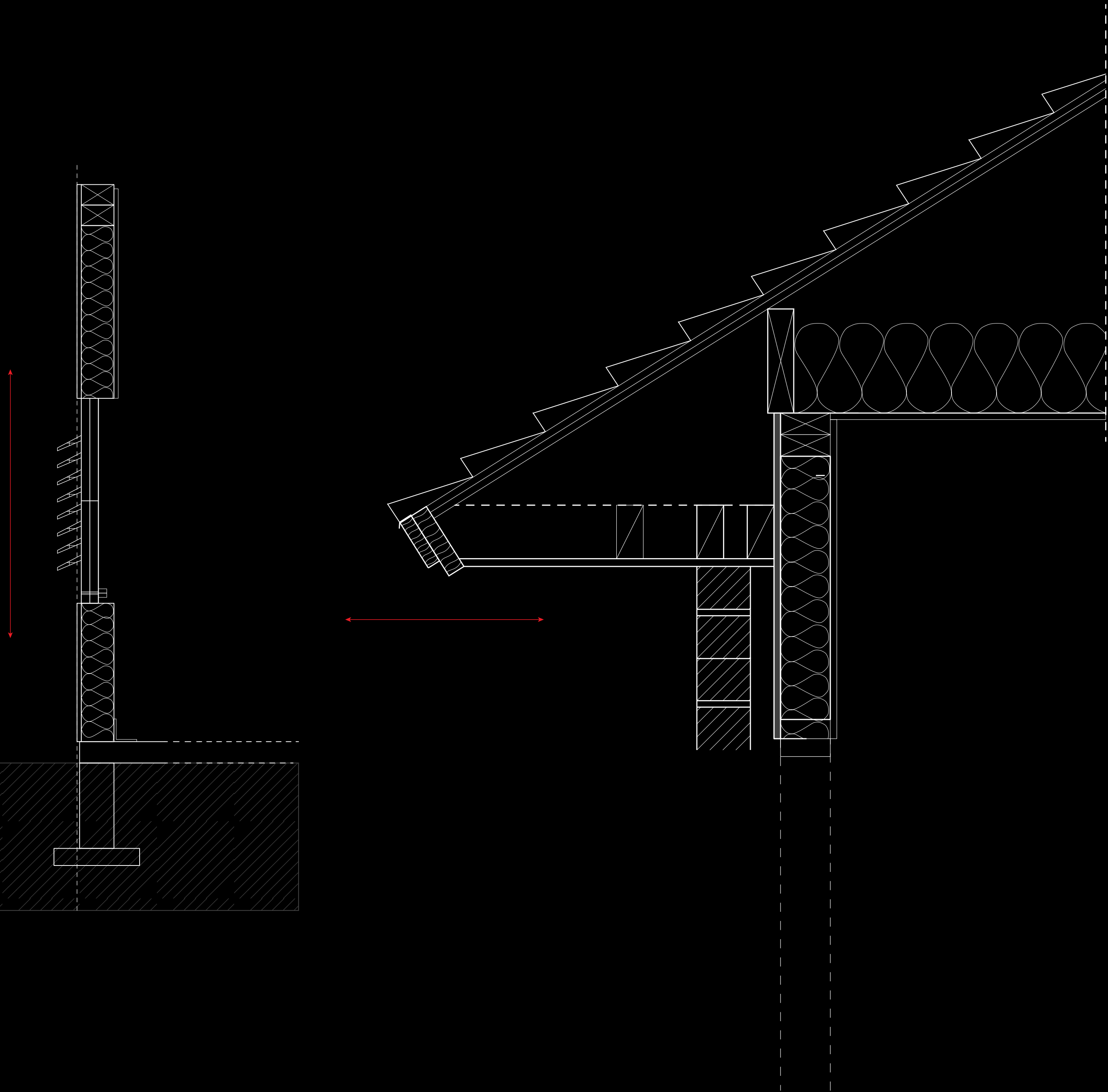
PRECEDENT STUDY 3



TRIBE CENTRE - PYRAMID LAKE

By Architect Dennis Numkena

MANŒUVRE



PARAMETRIC ENVELOPE DESIGN

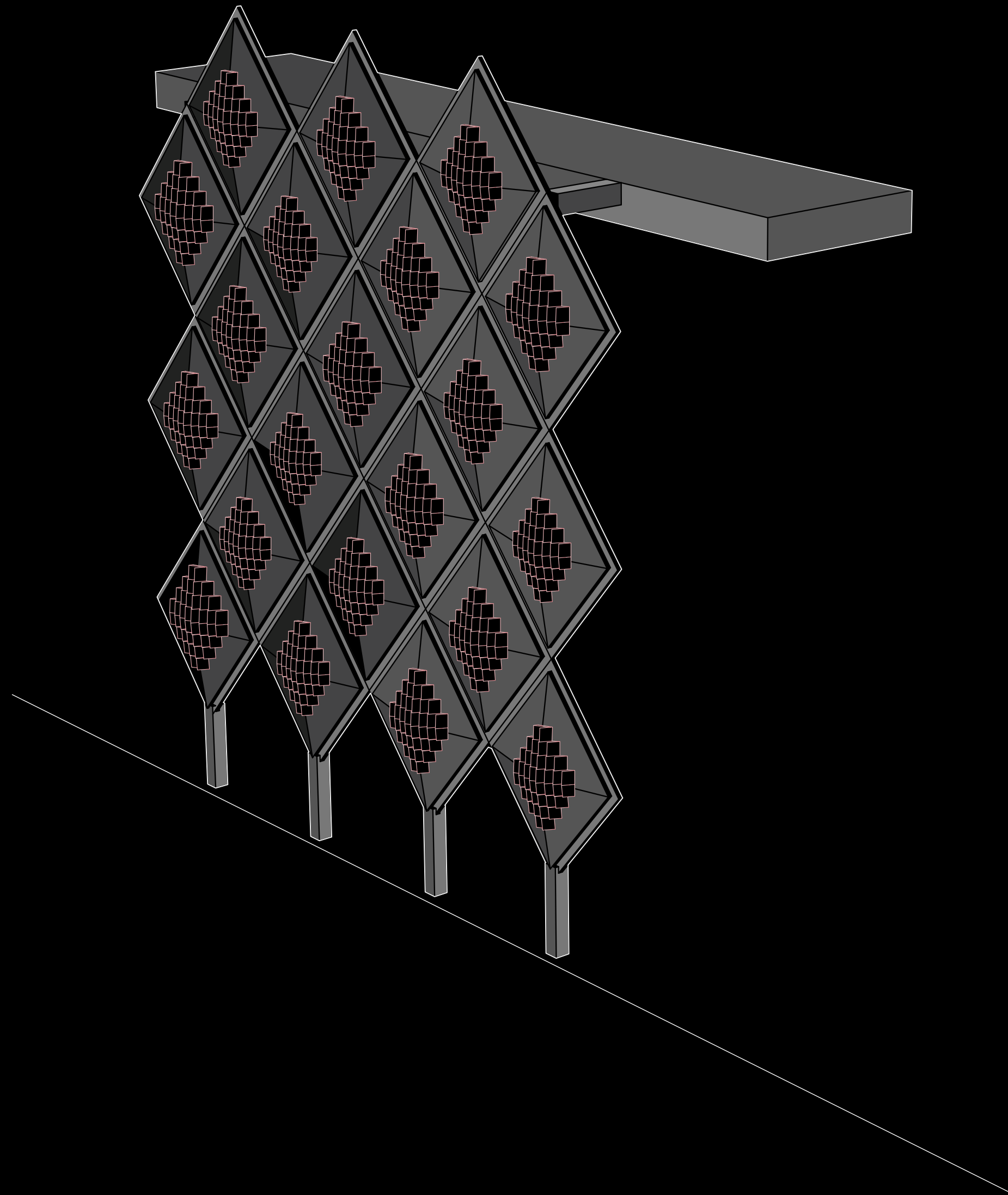
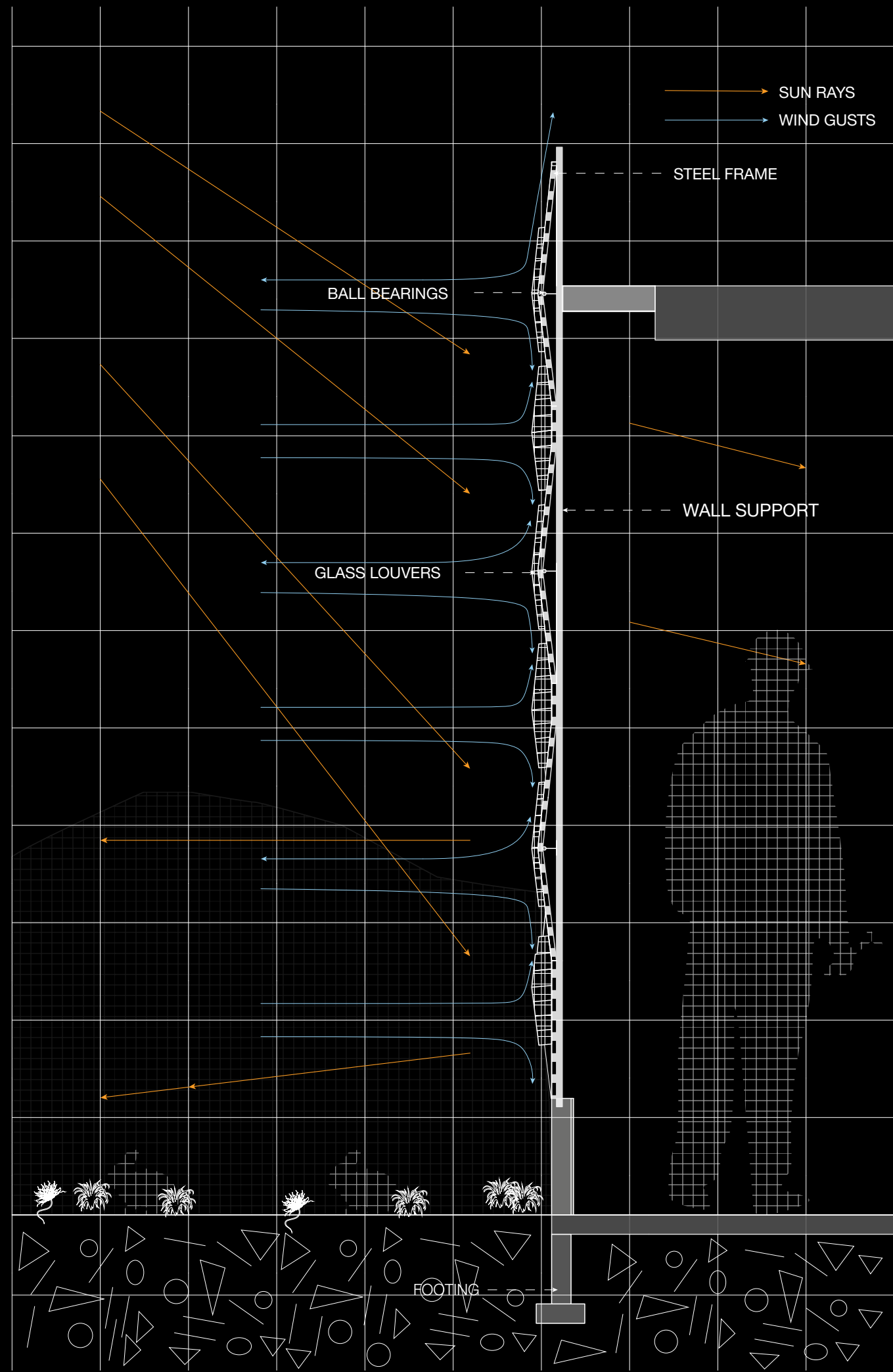
SCALES



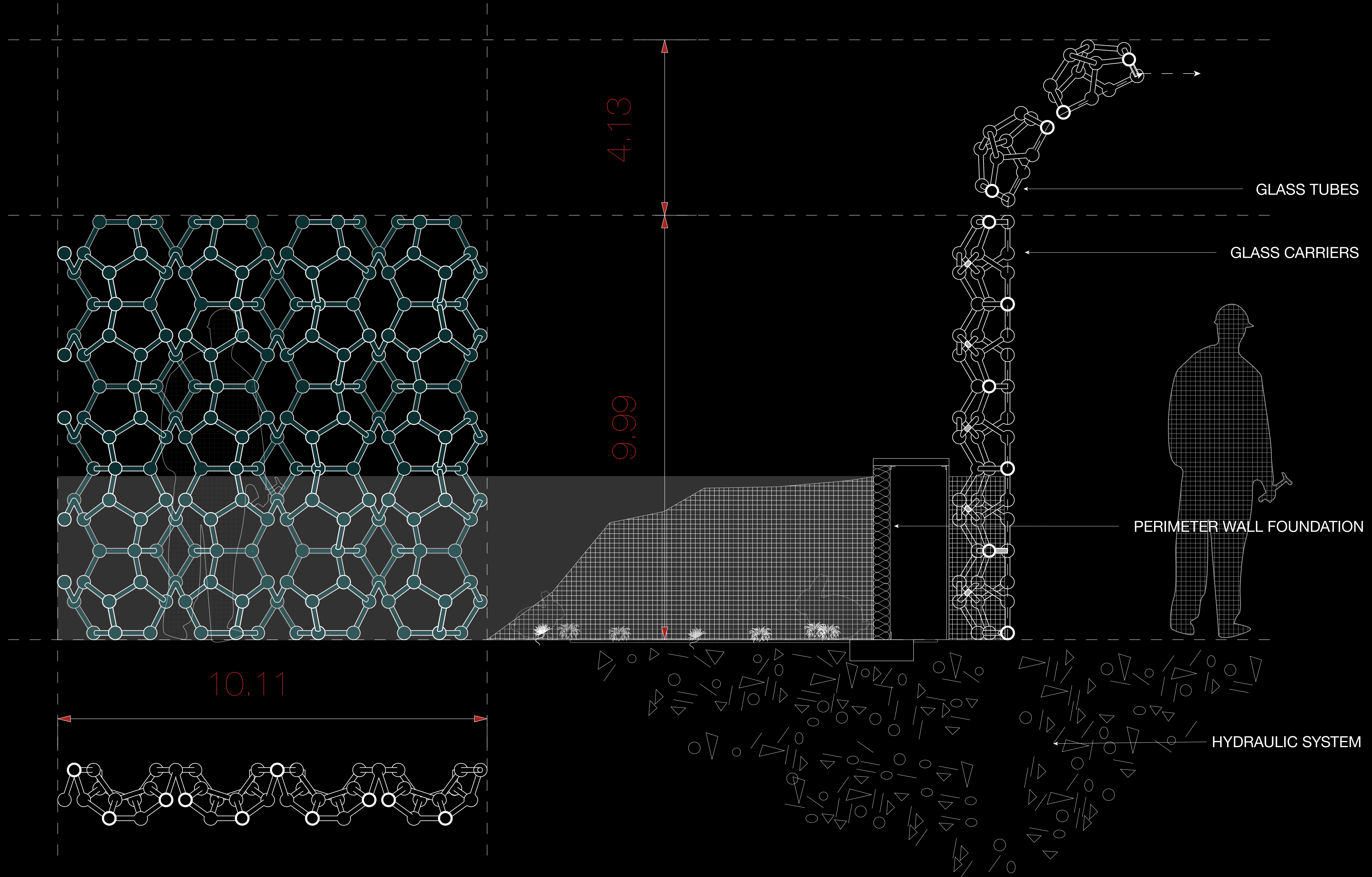
PERFORMANCE STUDY

NATIVE REPTILES - GREAT BASIN RATTLESNAKE, GILA MONSTER

DIAGRID



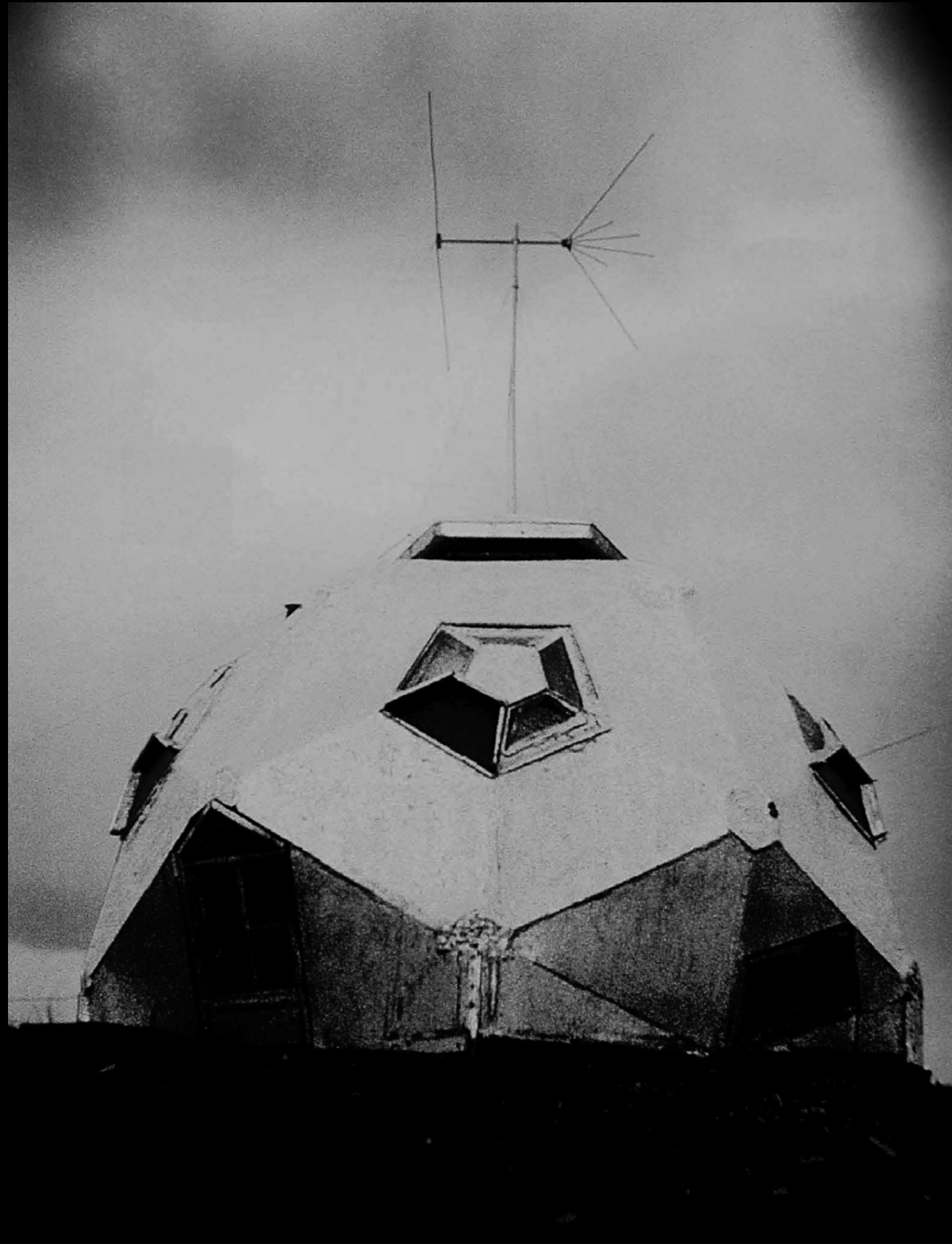
GLASS TUBES



GEODESIC DOMES

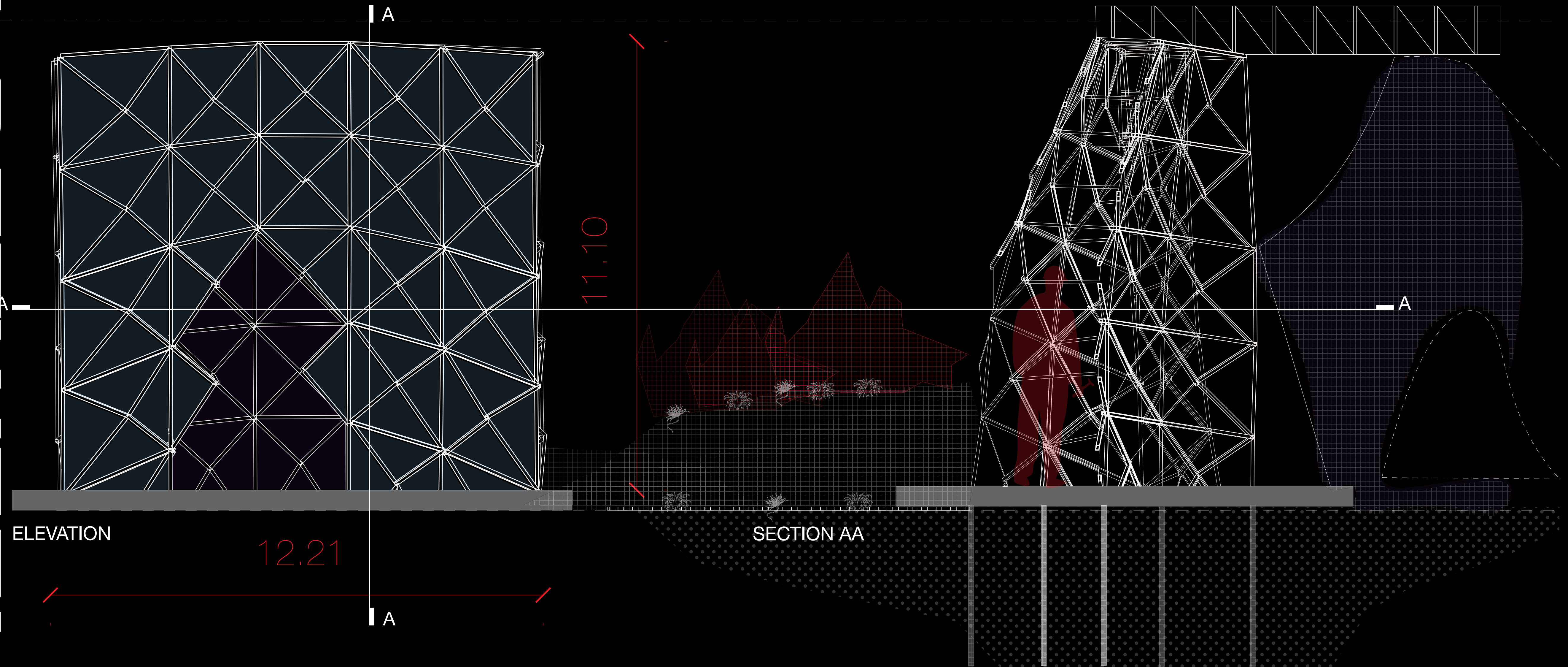


From the book: 'Hippie Architecture'



PRECEDENT STUDY 2

IN-BETWEEN



FIRE RESISTANT ENVELOPE EXPLORATION P3

Architectural Manifesto on a Temporal Ruralism, in Hurricane, Utah.


As described by the Situationist International, the drifter is one that treats the city as a found object, and synthesizes their experiences as one of a series of situations.

In this manner, I hope to 'detourne' (misappropriate) this idea of the drifter as the participant being in rural Utah. I propose (for a project on conceiving building enclosures resilient also, to fire) to provide the framework through which the drifters landscape is produced.

A kind of bounding box
for creative explorations as well as sustenance.

The idea is simple: the superstructure (composed of steel and glass) is produced within the fiery furnace, and fights fire with fire, and is thus fire resilient.

The drifter carries with them the tools to produce a desired "indoor" space, perhaps a tent that takes the desired morphological form. And in the face of the threat of being burnt to a crisp, the drifter might relocate their produced indoor space elsewhere.



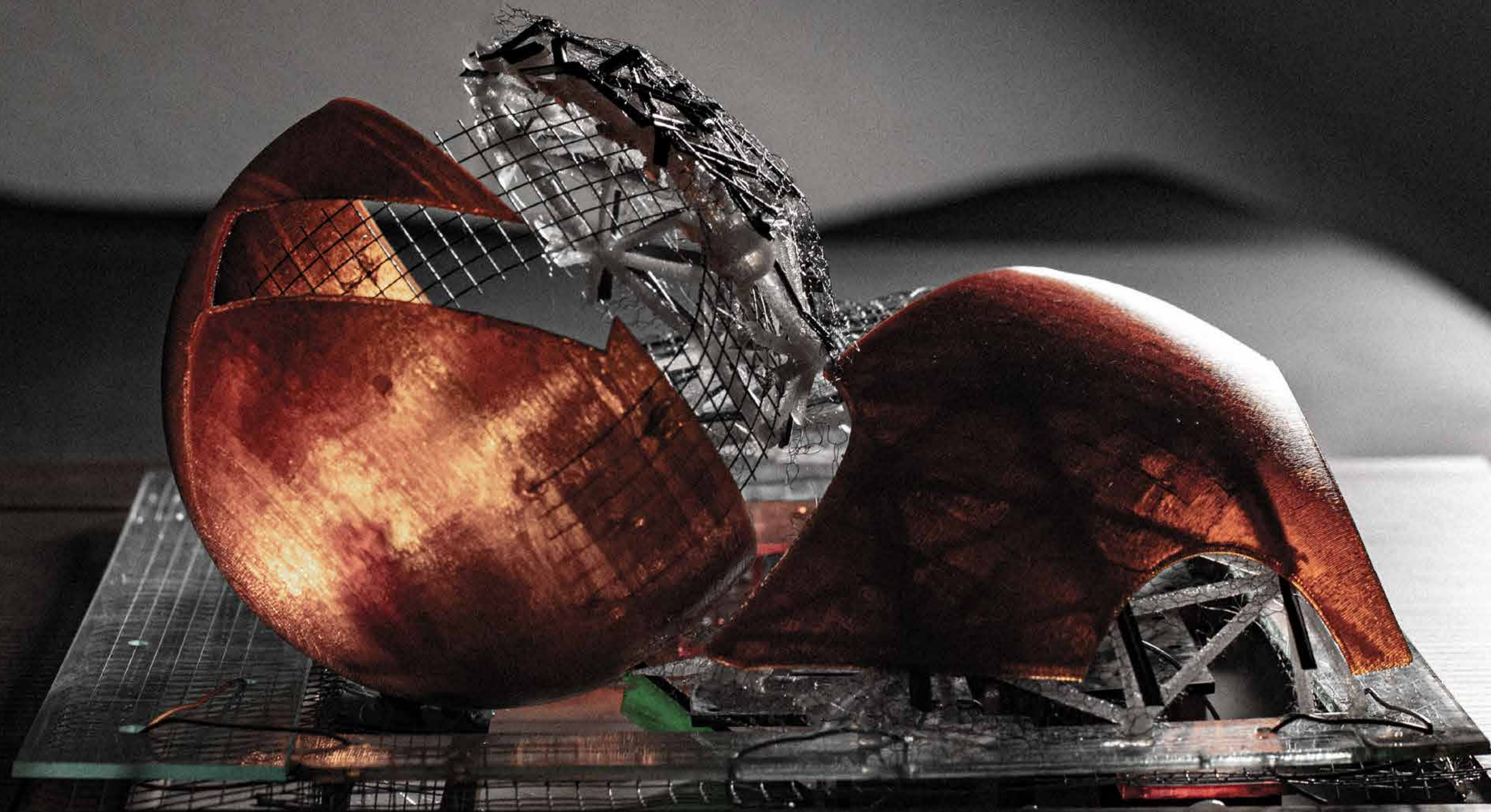
Here, Architecture, or a so-called perception of architecture seemingly merges with all other acts of daily life.
Ere, daily life becomes art.
Borrowing from the nomadic behavior of so many indigenous tribes across the world, and in Utah (Paiute), the way of life turns to not continuous resettlement but into a collection of social and natural interactions.

For if then the drifter understands, and internalises in their behaviours the rhythm of the fire, this becomes a migratory act, in unison with the natural systems that follow such migrations.

SHAPE

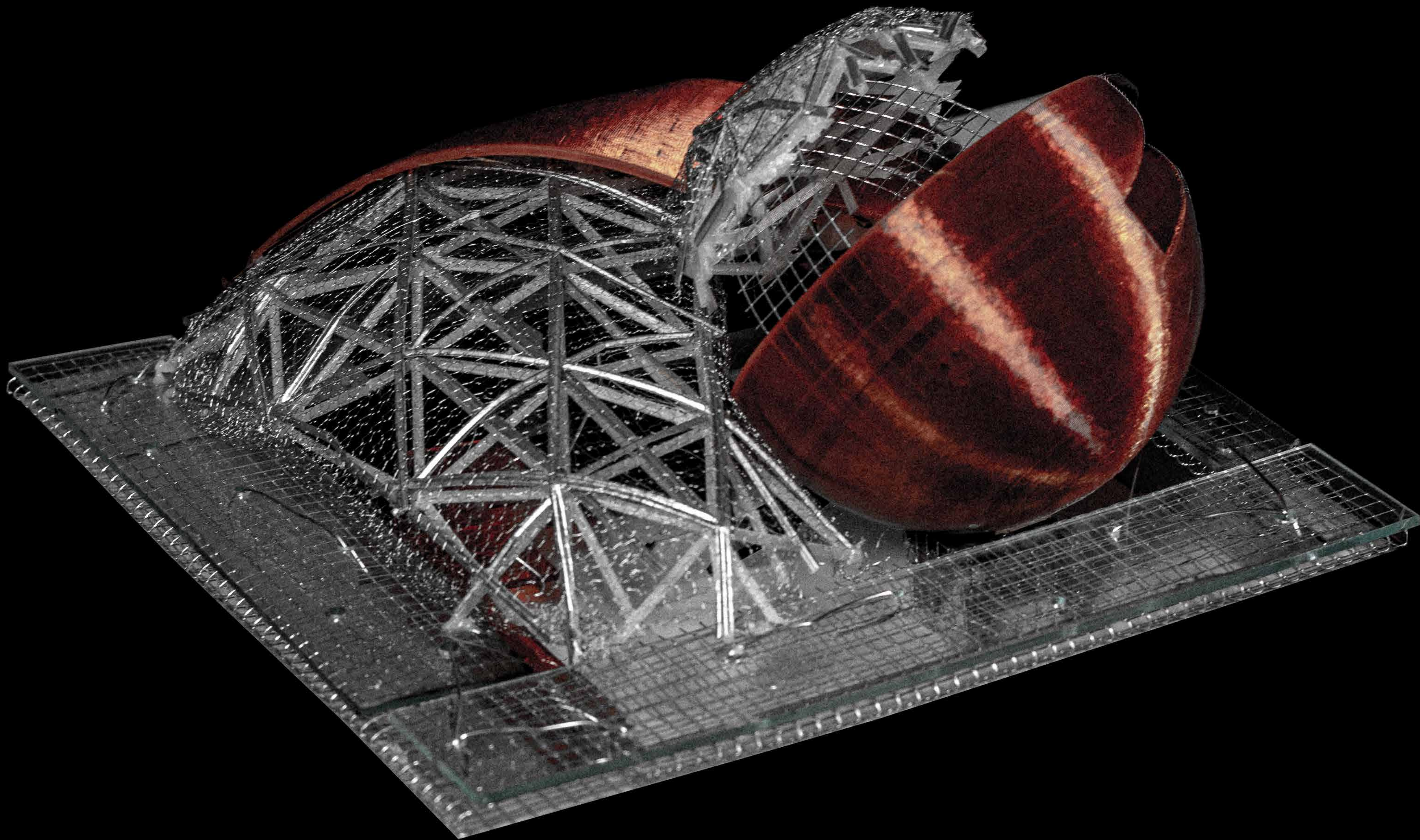
MASSING MODEL

GLOW



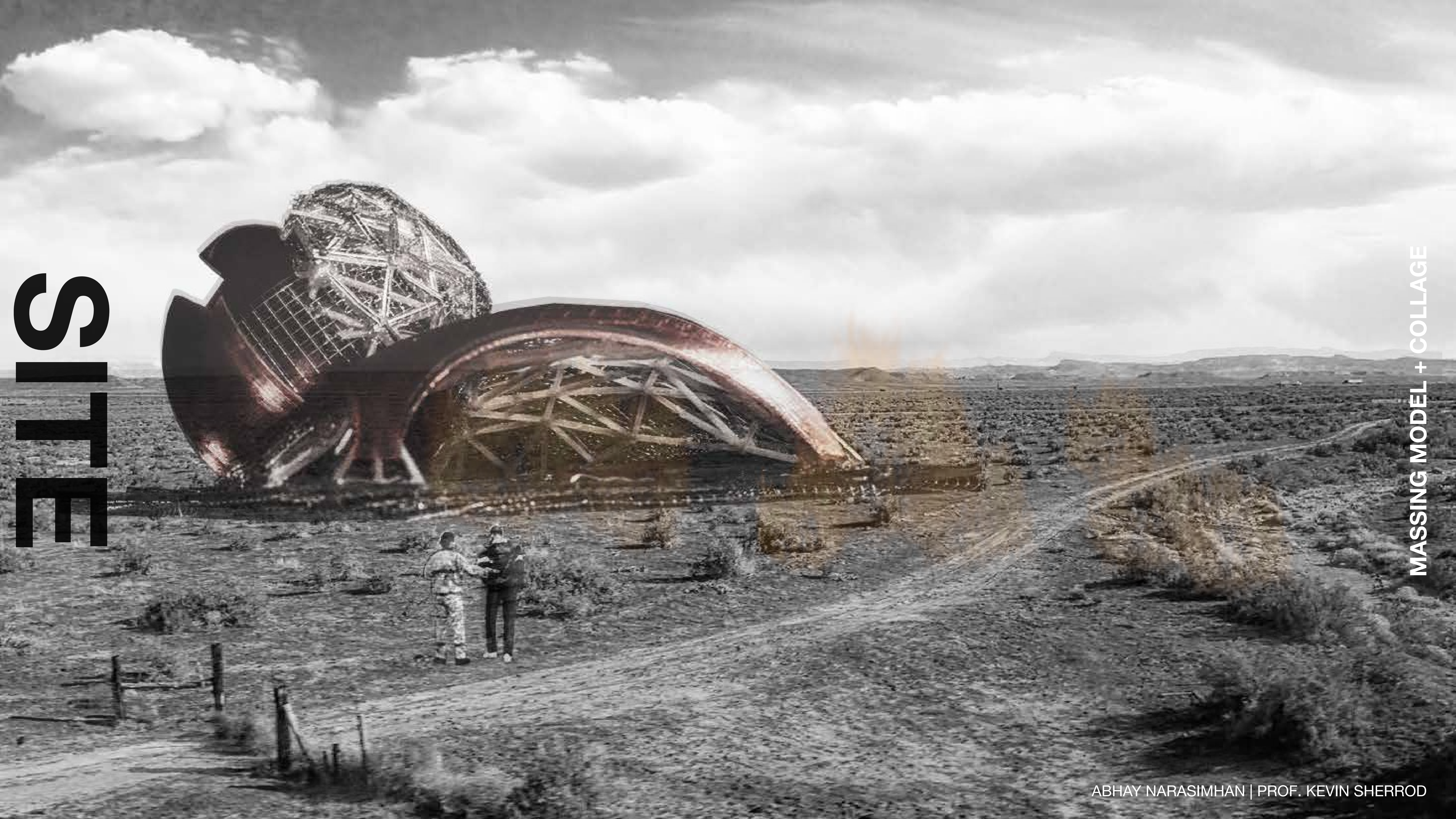
MASSING MODEL

SKIN + BONE

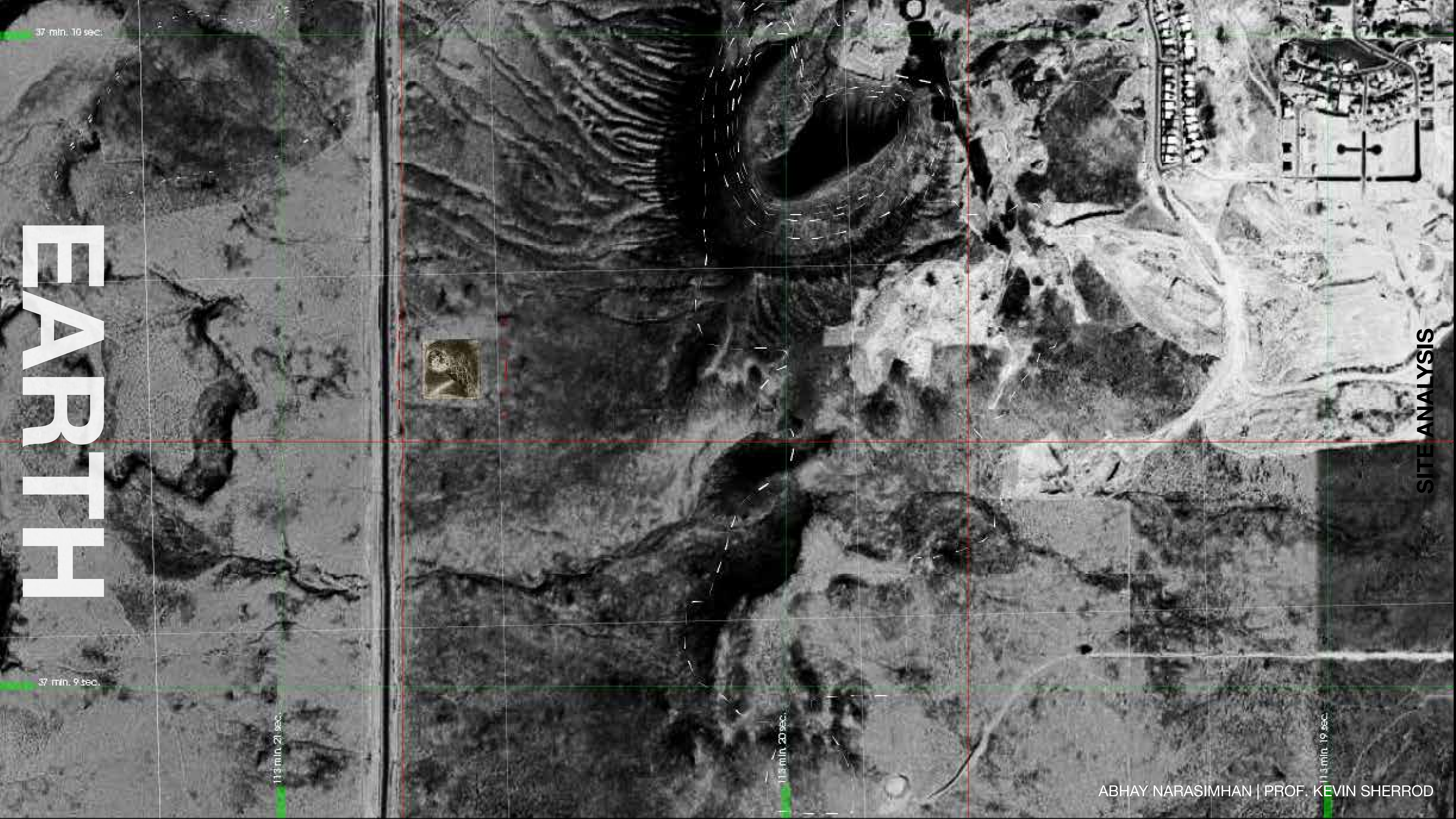


MASSING MODEL

SITE



MASSING MODEL + COLLAGE



EARTH

SITE ANALYSIS

37 min. 10 sec.

37 min. 9 sec.

113 min. 21 sec.

113 min. 20 sec.

113 min. 19 sec.

INSTRUCTION



DERIVE' = THE DRIFT

WHAT DOES IT MEAN TO PARTICIPATE IN THE DRIFT?
IT MAY BE THAT IT IS NOT AN INSTRUCTION_LESS MOTION
BUT THE SCRAMBLING OF INSTRUCTION

HERE, OMA'S RULES
THAT PRODUCE THE PARC DE LA VILLETE
HAVE BEEN SERVED SHAKEN AND STIRRED.

THESE ACTIVITIES ARE EXPERIENCED UNIQUELY BY EACH DRIFTER
AND ARE FORMED AND REFORMED BY EACH DRIFTER

PLAN DRAWING

X-RAY

MATERIALS

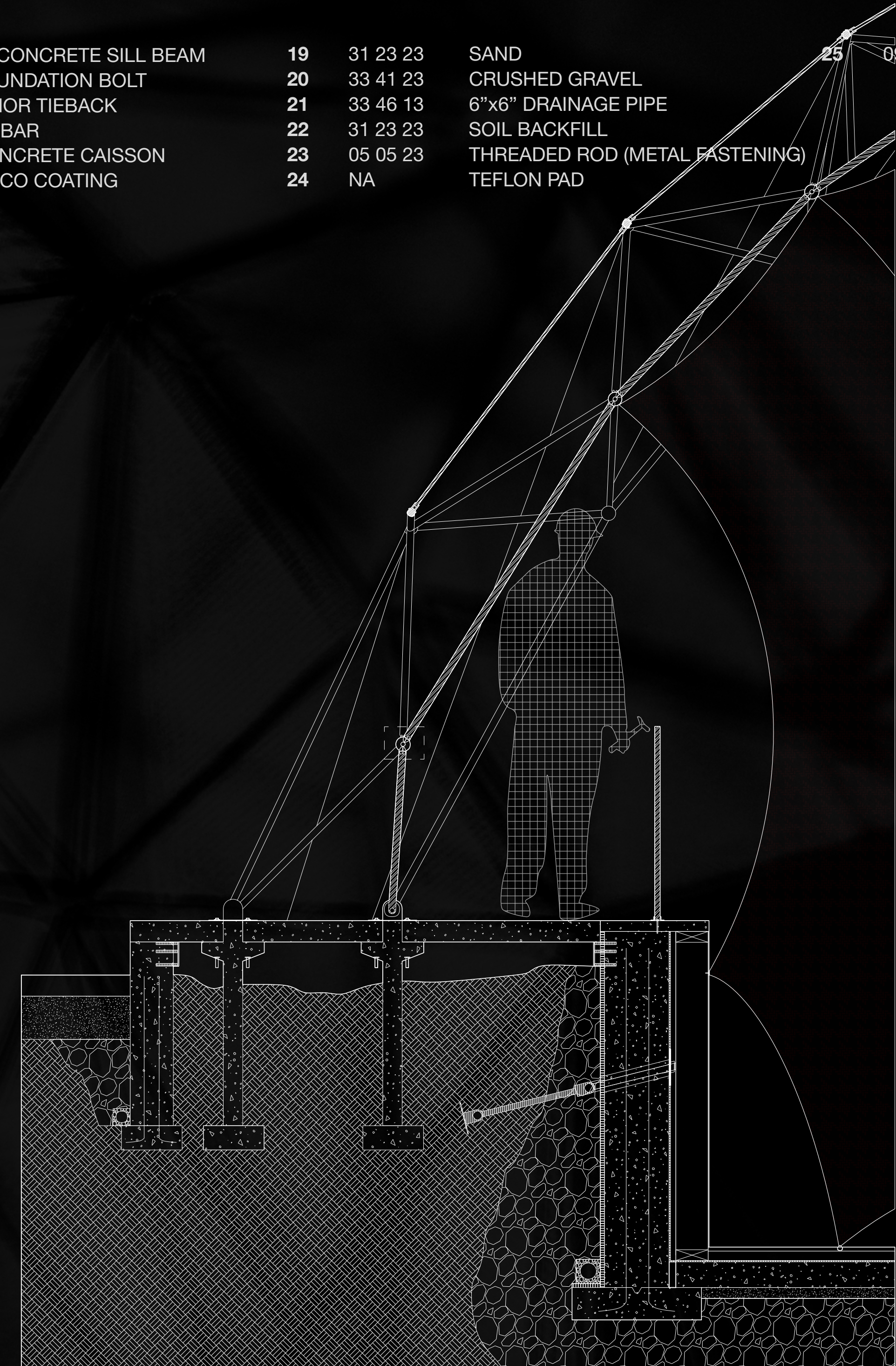
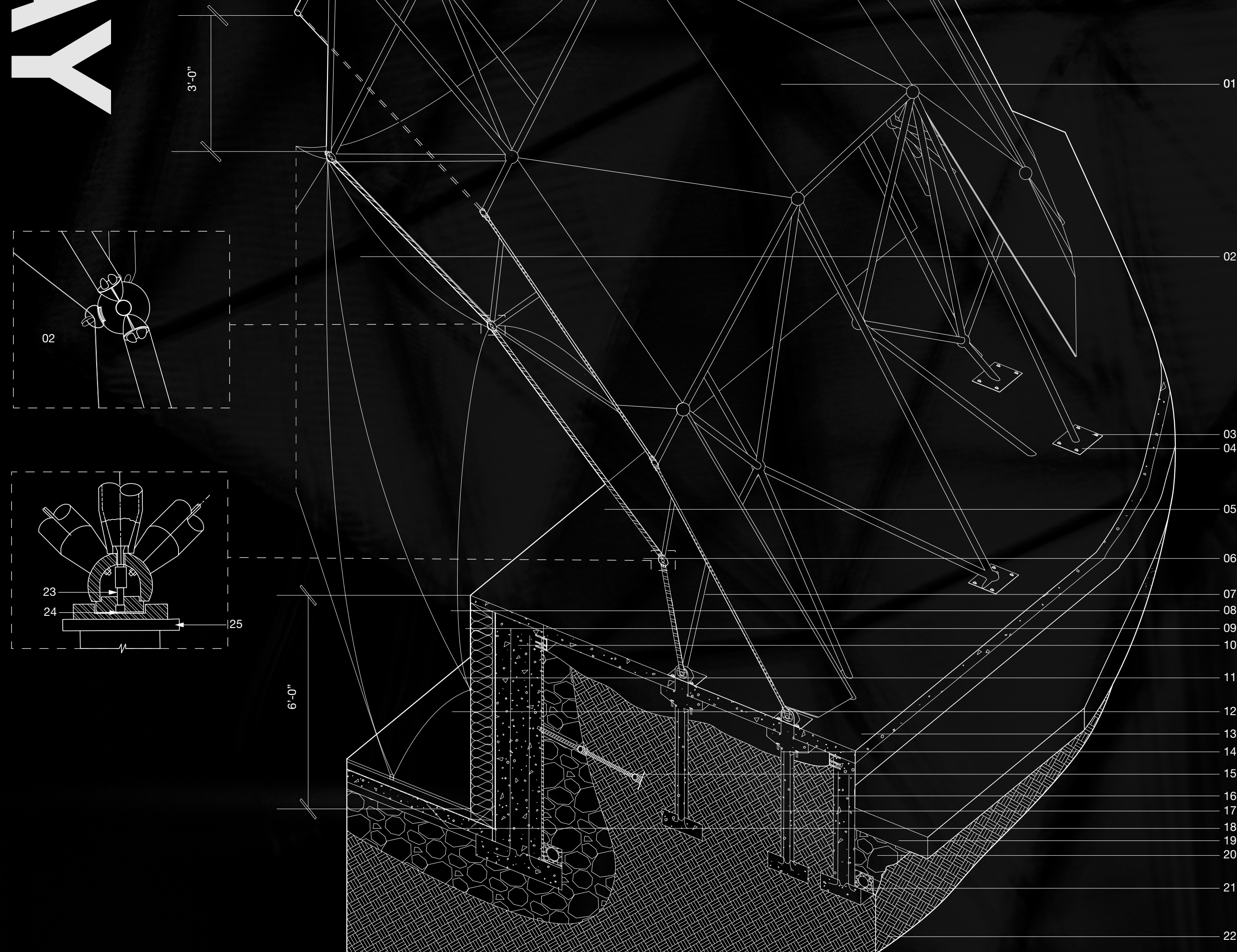
01	08 85 40	COLORLED GLASS COATING
02	12 05 30	20"x20" EXTERIOR FABRIC
03	05 05 20	1/2" TAMPER-RESISTANT FASTENER
04	05 40 00	1"x1" METAL SILL PLATE
05	05 12 23	2', 4', 6', 8' STEEL SPACE FRAMES
06	NA	SPACE FRAME JOINERY

07	08 81 00	XY GLASS GLAZING
08	06 11 16	4x6 GRADED LUMBER
09	07 26 00	1" VAPOUR RETARDANT
10	05 05 19	6" WEDGE ANCHOR
11	07 21 13	1" BOARD INSULATION
12	07 21 15	1' MAT INSULATION

13	03 30 00	2'x8' CONCRETE SILL BEAM
14	04 20 00	1' FOUNDATION BOLT
15	31 51 00	ANCHOR TIEBACK
16	03 21 00	#4 REBAR
17	32 32 13	4' CONCRETE CAISSON
18	09 97 10	STUCCO COATING

19	31 23 23	SAND
20	33 41 23	CRUSHED GRAVEL
21	33 46 13	6"x6" DRAINAGE PIPE
22	31 23 23	SOIL BACKFILL
23	05 05 23	THREADED ROD (METAL FASTENING)
24	NA	TEFLON PAD

25	09 94 60	CHROME PLATE
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ISOMETRIC CUT + WALL SECTION

FABRIC



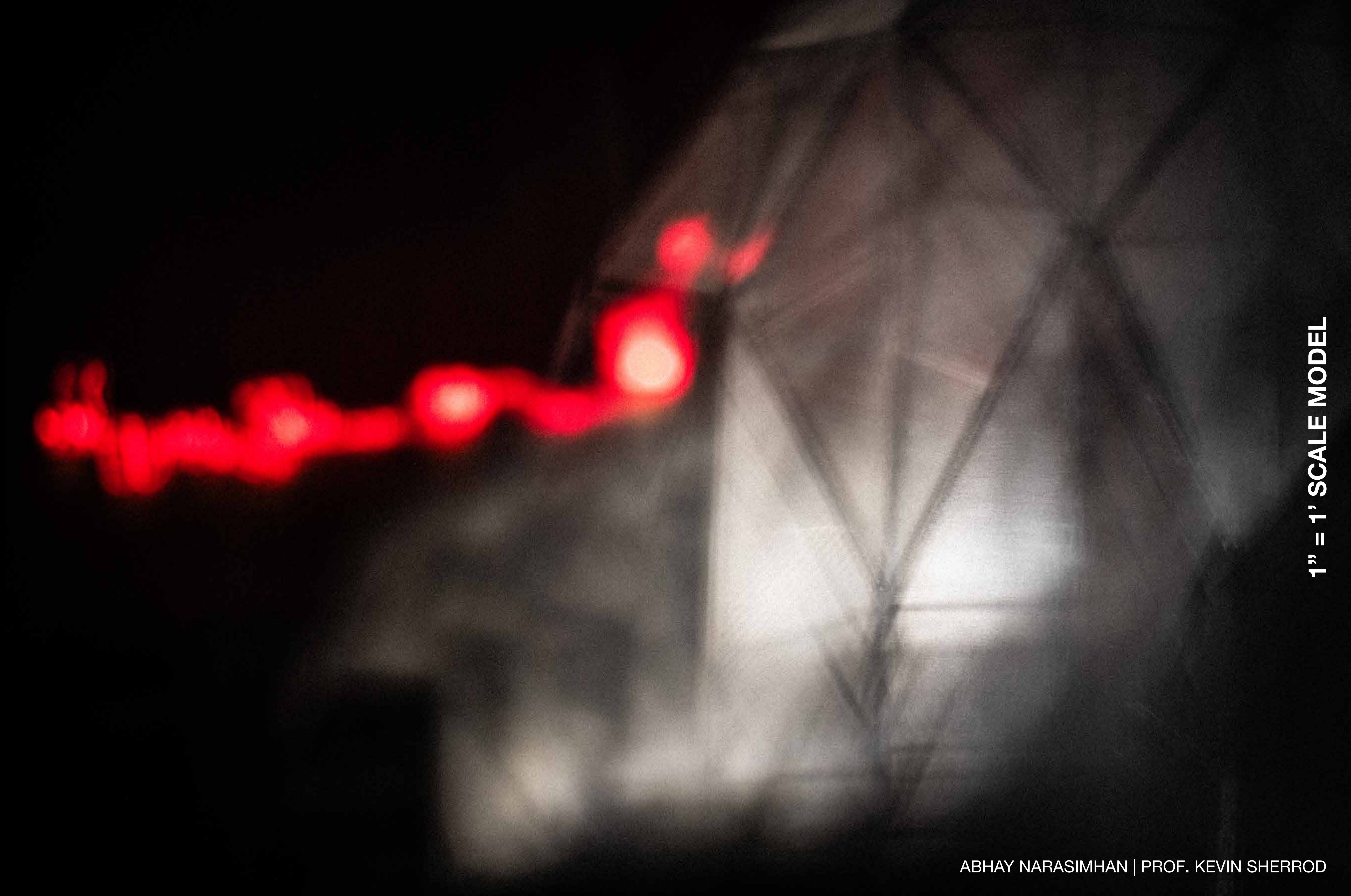
1" = 1' SCALE MODEL

FORM



1" = 1' SCALE MODEL

OMEN



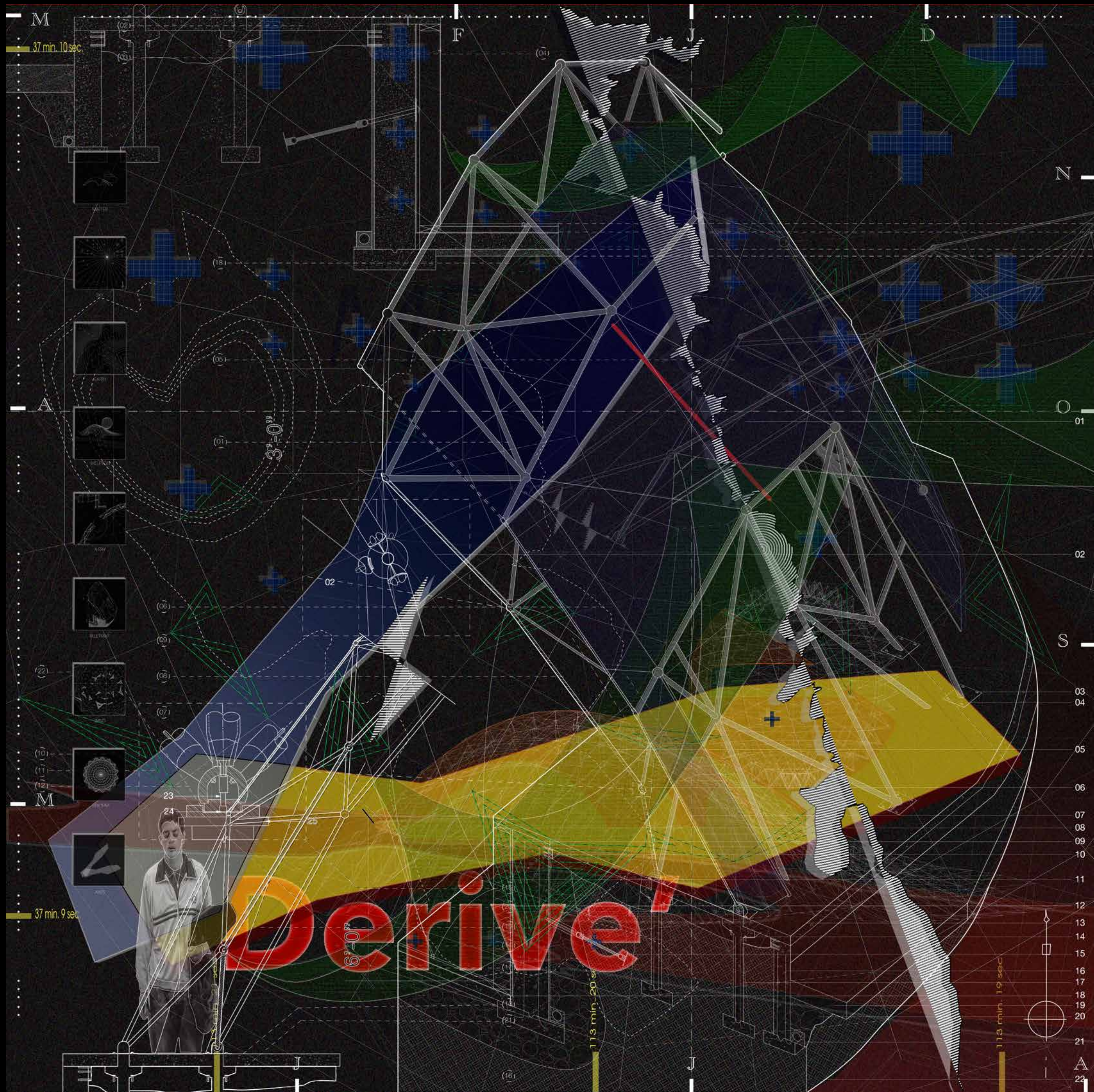
1" = 1' SCALE MODEL

TURMOIL

1" = 1' SCALE MODEL

ABHAY NARASIMHAN | PROF. KEVIN SHERROD

SYNTHEIS

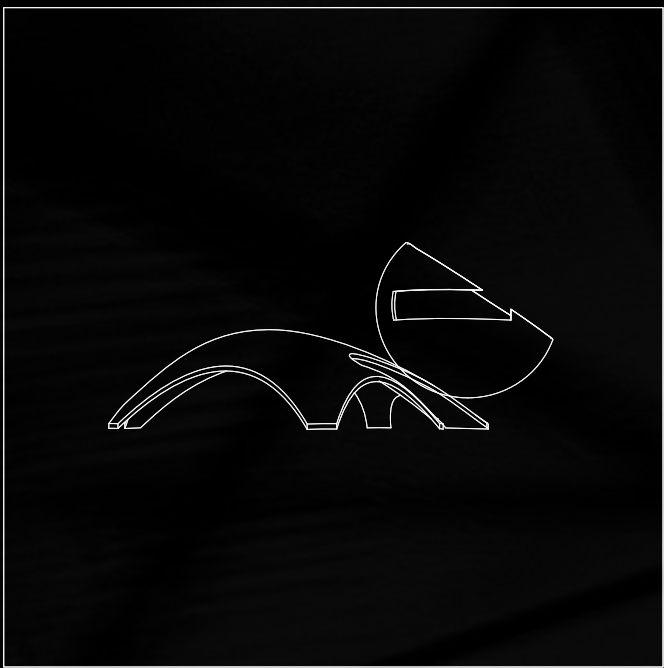


The strategy of resilience exceeds its physical (tectonic) disposition and encounters a metaphysical system. Resilience becomes as much the ability to mobilize oneself during times of crisis as much as the ability to mitigate damage by fire.

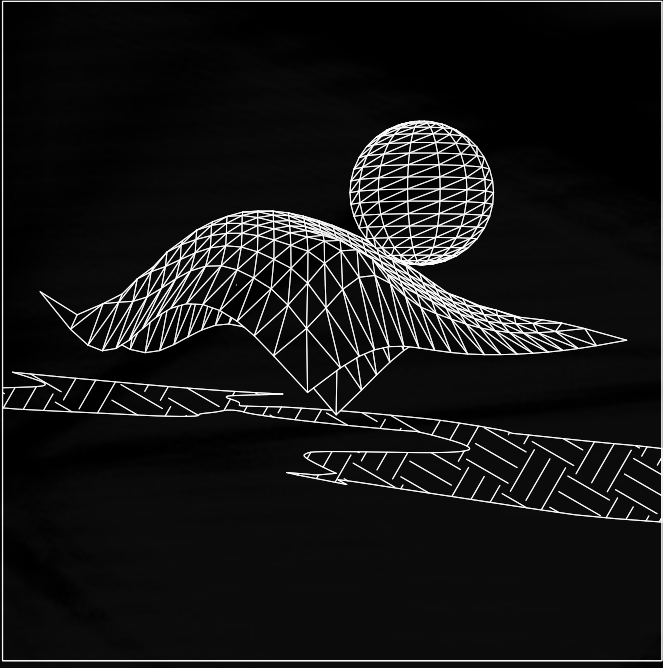
As an extension of this belief, the idea of the illusory binary between interior and exterior are muddled. The spaces become a constant reproduction of the drifter's needs and desires.

SYNTHESIS DRAWING

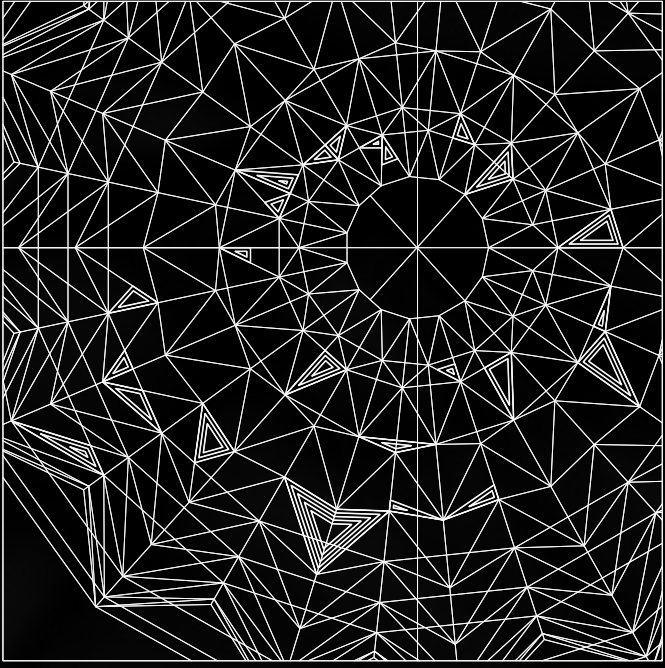
LAYERS



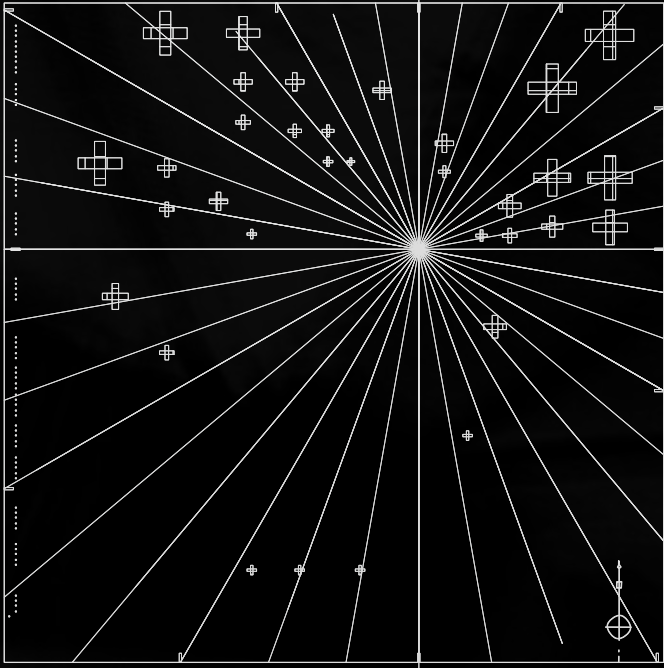
MATTER



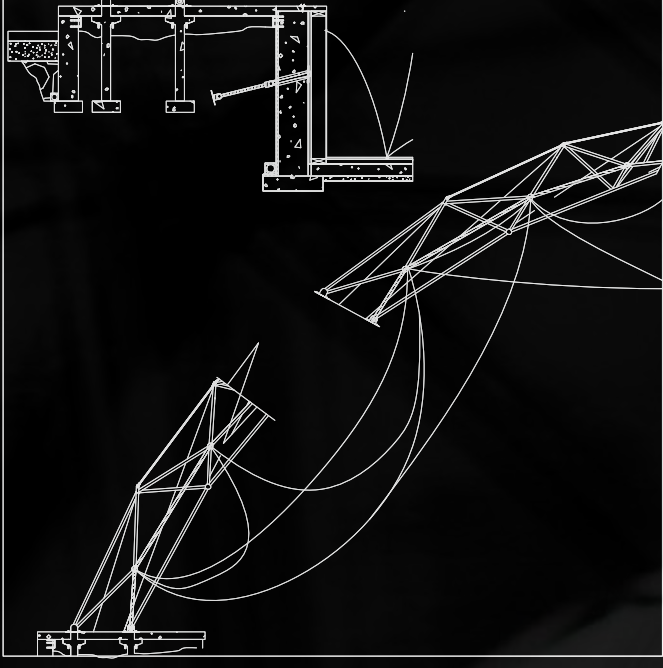
SKELETON



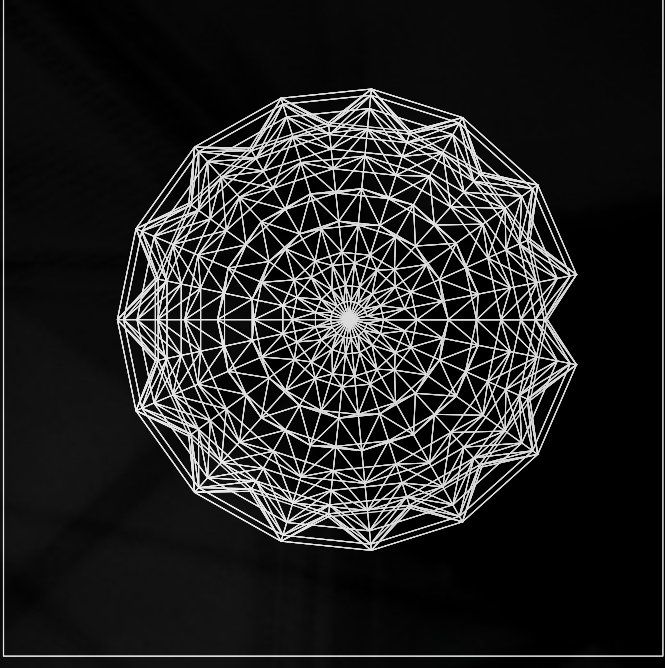
WIND



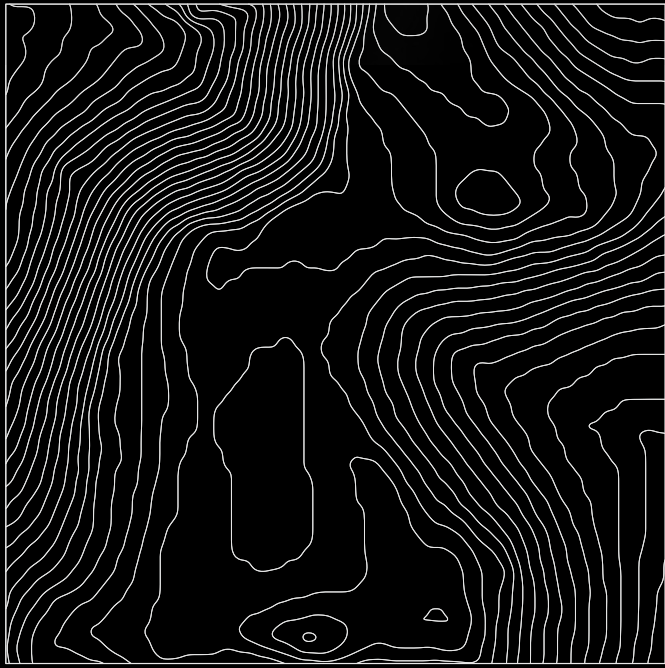
SKY



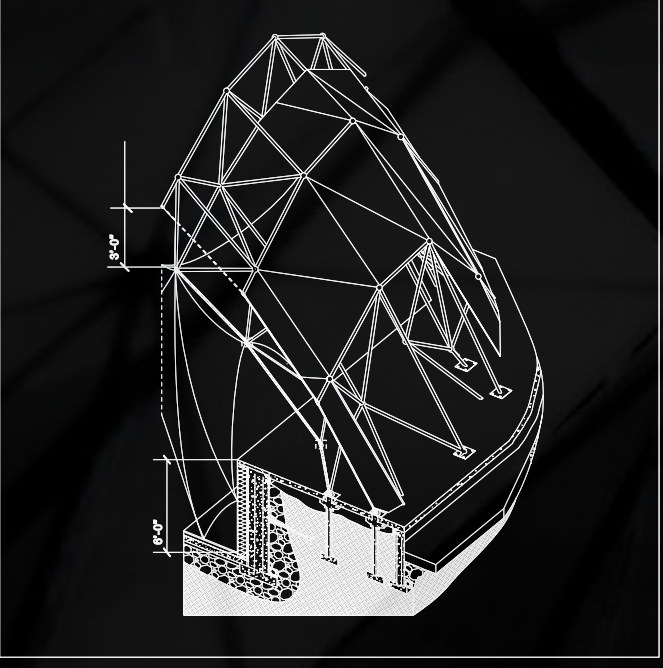
X-RAY



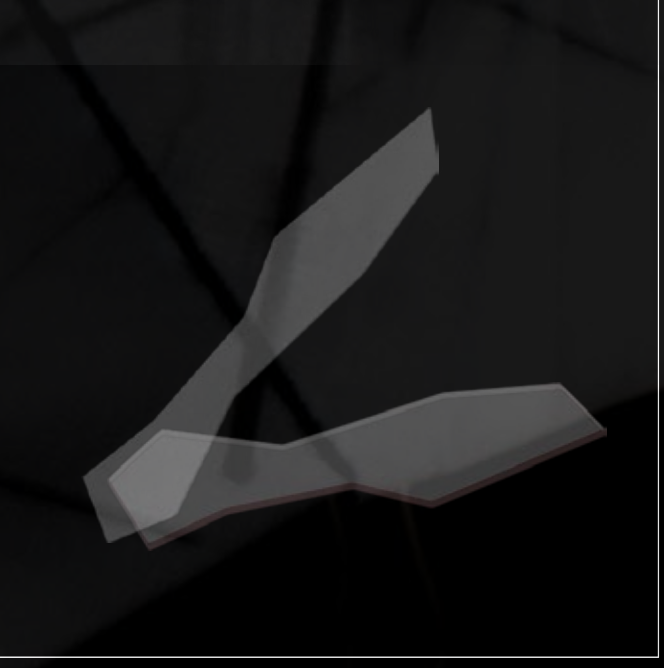
RHYTHM



EARTH



BLUEPRINT



AXES

SYNTHESIS DRAWING LAYER BREAKDOWN

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