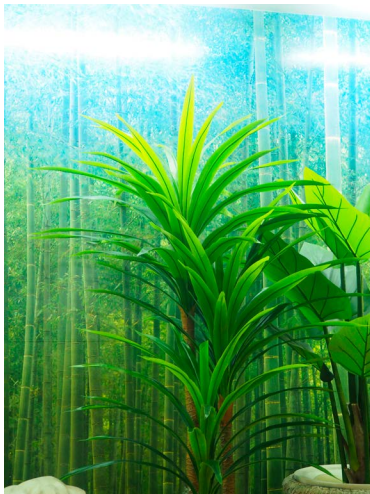
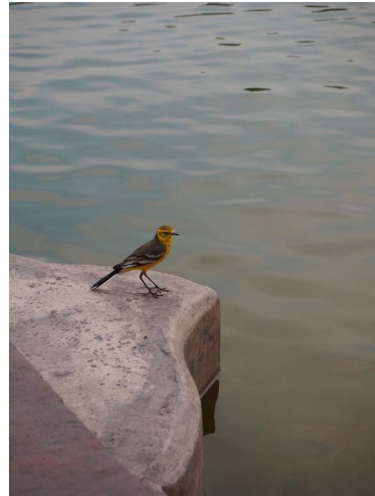


HARRIS A. CHOWDHARY



encounter

2022 Work Sample
Massachusetts Institute of Technology (MIT)

EDUCATION

Massachusetts Institute of Technology (MIT) / Cambridge, MA / 2021 - Present
Master of Architecture

The University of Texas at Dallas / Dallas, TX / 2015-19
BS International Political Economy, Cum Laude

PROFESSIONAL EXPERIENCE

Lahore Biennale Foundation / Research & Production Associate / Lahore, Pakistan / 2020
Provided support in producing the city-wide exhibition, produced and co-curated film screenings and lecture series.

Artist Assistant, Freelance / Various / 2016-20
Collaborated with contemporary artists, scholars, and researchers on projects for venues including the 16th Venice Architecture Biennale, Performance Space New York, Swiss Institute (NY), Frieze (NY), and the Dallas Contemporary.

African National Congress / Intern / Johannesburg, South Africa / 2018
Worked with international solidarity campaigns to organize fundraising, public education, and media initiatives.

Tatiana Bilbao Estudio / Publications and Exhibitions Intern / Mexico City, Mexico / 2017
Contributed research, writing, model-making, and administrative support to a Graham-foundation funded research publication on housing typologies in Mexico and a conceptual tower exhibited at the 2017 Chicago Architecture Biennial.

EXHIBITIONS, PUBLICATIONS, PUBLIC WORKS

Digitally Mediated Daydreams / Film Screening / Phila MOCA / 2022
Scale, Value, Vision / Rudimento, Quito, Ecuador / 2021
Next Exit: An Image-Based Examination of Dallas / Ex-Ovo, Dallas, TX / 2019
Making Cities, Making Citizens / Presentation / Univ. Hawai'i at Manoa Grad. Student Conference / 2019
Oppression by Design / Invited Lecture / University of Johannesburg School of Architecture / 2018
cool and safe from thieves / Solo Exhibition / Centro ADM, Mexico City, Mexico / 2017

LEADERSHIP

MIT NOMAS / Cambridge, MA / 2021-Present
Texas Tennants Union / Dallas, TX / 2020
Mothers Against Police Brutality / Dallas, TX / 2015-20
Dallas Urban Futures Summit / Dallas, TX / 2018-19

AWARDS AND DISTINCTIONS

MIT Department of Architecture / Merit Fellowship / 2021-25
NAVE Proyecto / Artist in Residence / Guayllabamba, Ecuador / 2021
Berkeley Urdu Language Program in Pakistan / Fellowship / Lahore, PK / 2019
US State Department Critical Language Scholarship / Fellowship / Lucknow, IN / 2019
UT Dallas School of Arts & Humanities / Deans Award, Best in Show / 2017, 2019
Centro ADM / International Artist Residency Program / Mexico City, MX / 2019

SKILLS

Software / Photoshop, Illustrator, InDesign, Rhino, V-Ray, Premiere, AfterEffects, ArcGIS, ClimateStudio
Language / Urdu (Advanced), Spanish (Professional)



ORBITAL

SKYLINE

SCULPTURE SERIES: KIT BASHING
MIT 4.105: SPIRAL TECTONICS
PROTOTYPE: WEATHERING MACHINE
SCULPTURE: MULLION DIARY





Material Investigation: Kit Bashing

An inherent potential for violence that lies in the tension of the everyday.

My first attempts at pitting the dispositions of various objects in my kit against each other to understand them as a totality. Whether by force, through tension, or by manipulation and coercion, I bind the objects to each other temporarily in various arrangements, allowing their contours and edges to guide me through a series of iterations.

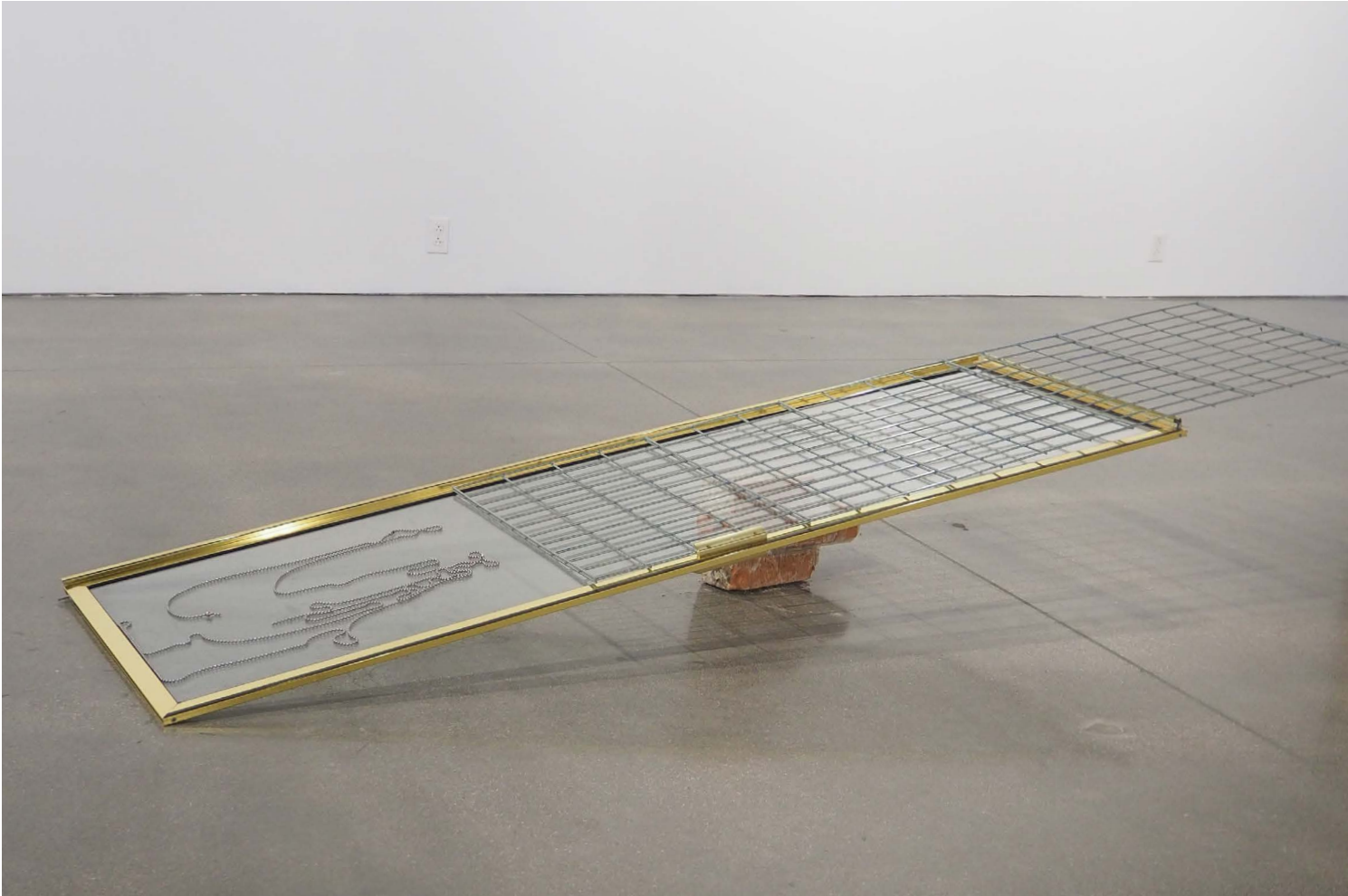
Untitled, 2019 (Opposite)

Marble columns from Plano construction site, green plastic from roadside in Richardson, soft wood from University dumpster, silkscreen frame, C-clamps.
Pictured at SP/N Gallery, Dallas, TX

Glass Bricks from Arlington Housing Dept
SmartStraps 159



garage sale shower door
 ATEC window chain
 salvaged brick
 wire grid
 mock-up columns
 silkscreen frame
 vice clamp
 roadside plastic
 soft wood



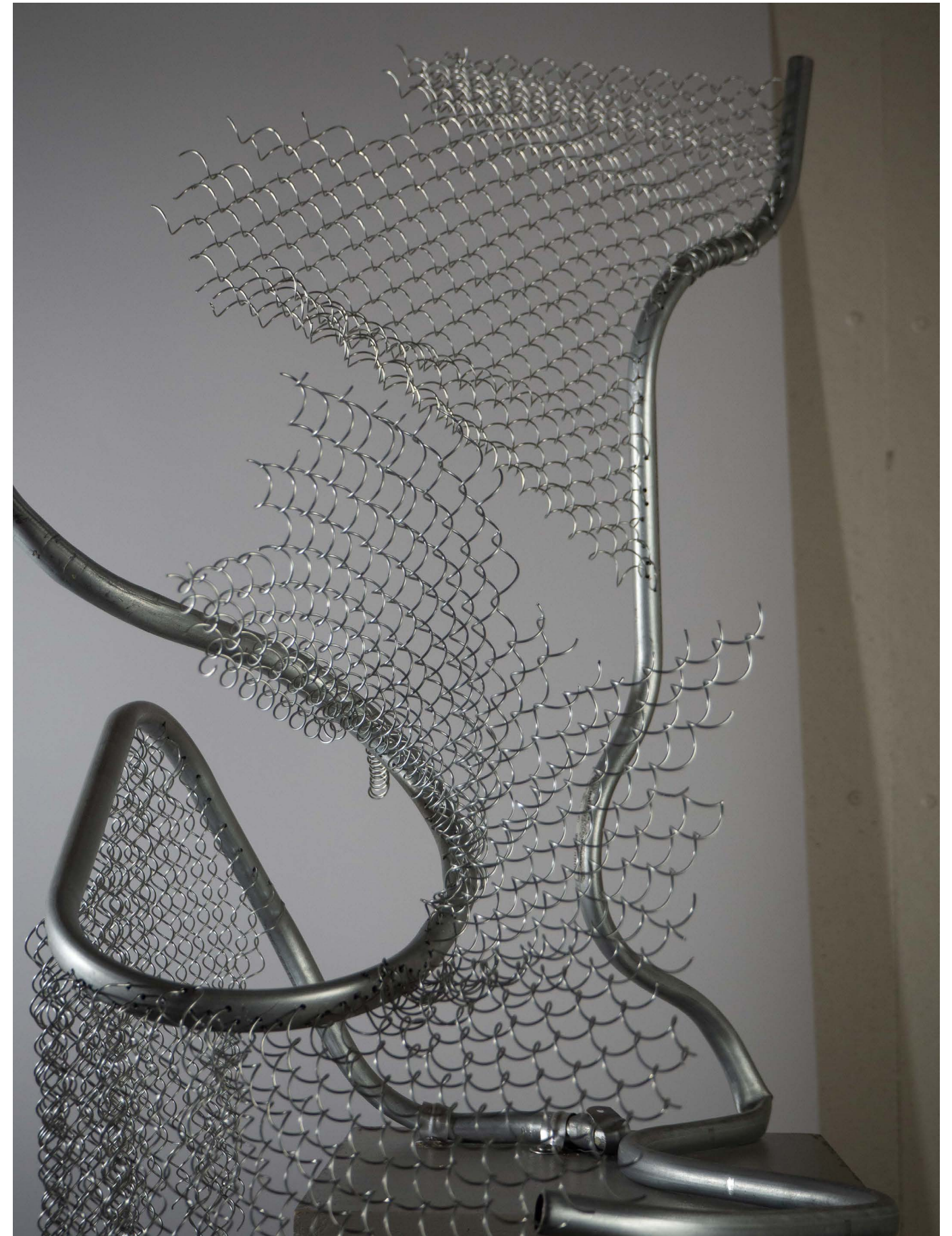
Spiral Tectonics

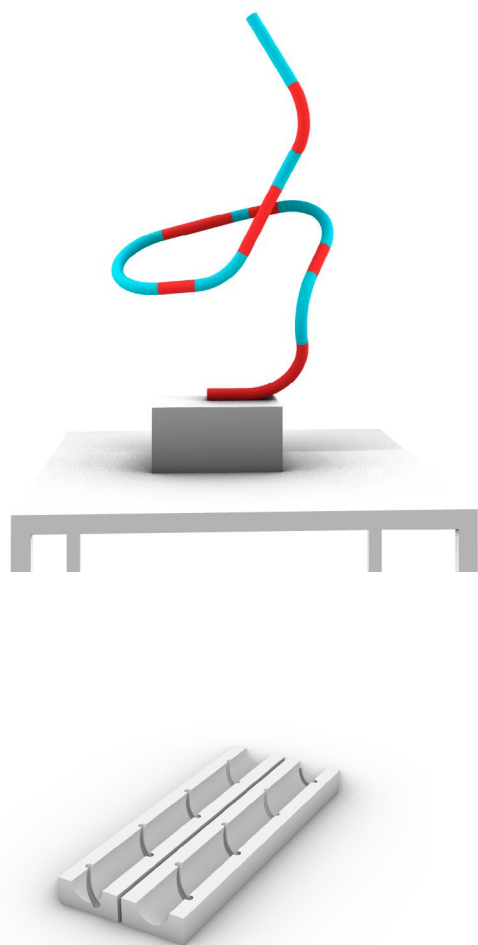
4.105 Geometric Discipline

Fall 2021

Critics: J Jih

Barriers made from flattened spirals of wire (chain link fencing) was invented by a textile manufacturer with an urge to retool his machinery. In this project, allowing the spirals to express their radial form made room for explorations of the assembly system's varied possibilities and conditions. As important as the models produced from the system are the tools and techniques needed to produce uniformity. From uniformity, cohesion and unity comes great possibility. Temperature, temperament, speed, friction, grease, tightness, strength all played very important roles in my relationship with the wire – in how we embarked on this spiral together.

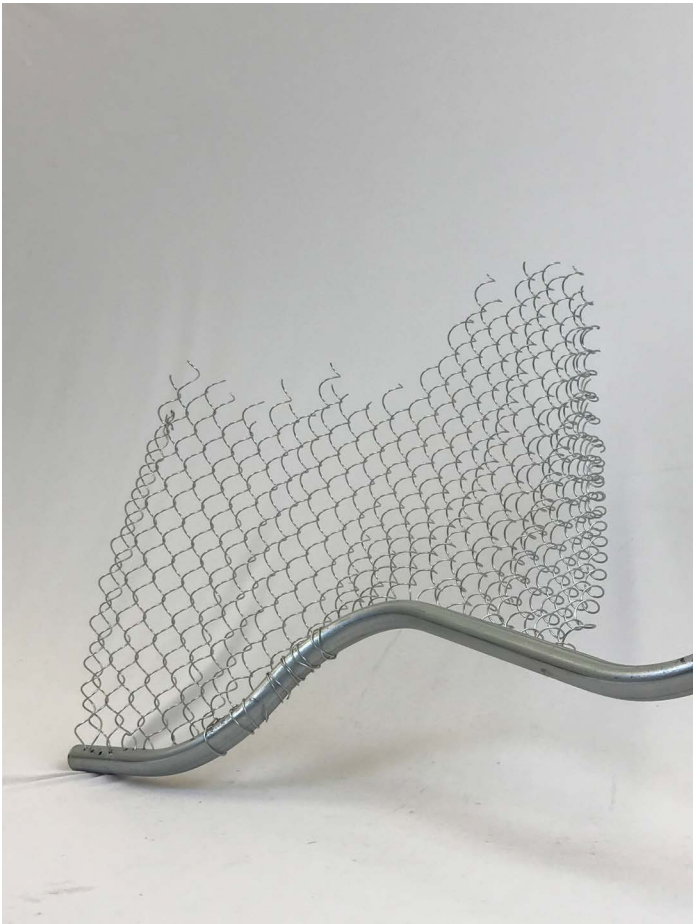




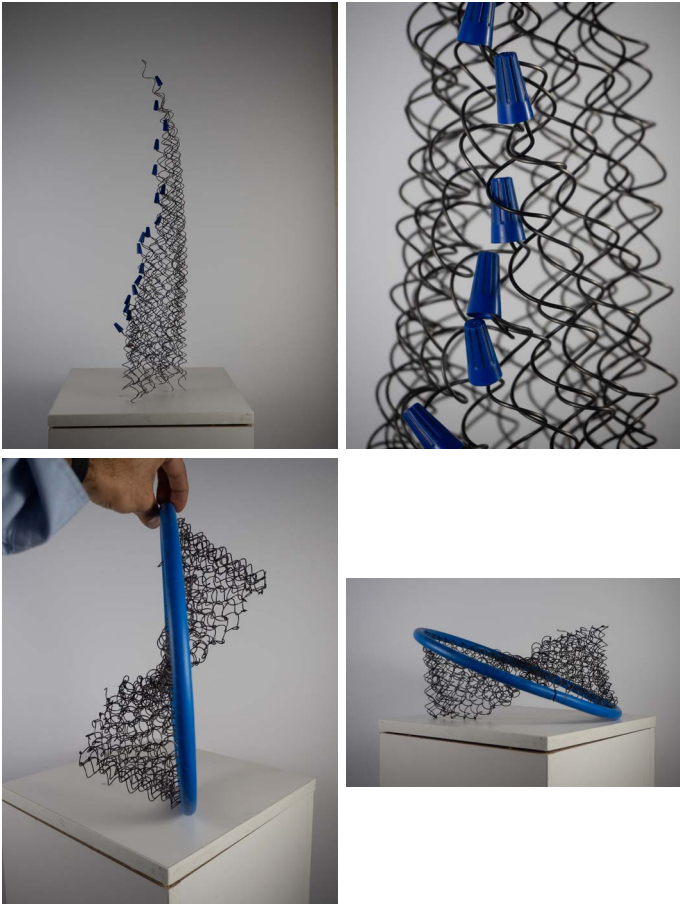
SPIRAL GENERATING JIG,
PARAMETRICALLY GENERATED
AXIS FORM, SPIRAL GENERATING
3D PRINTED JIG



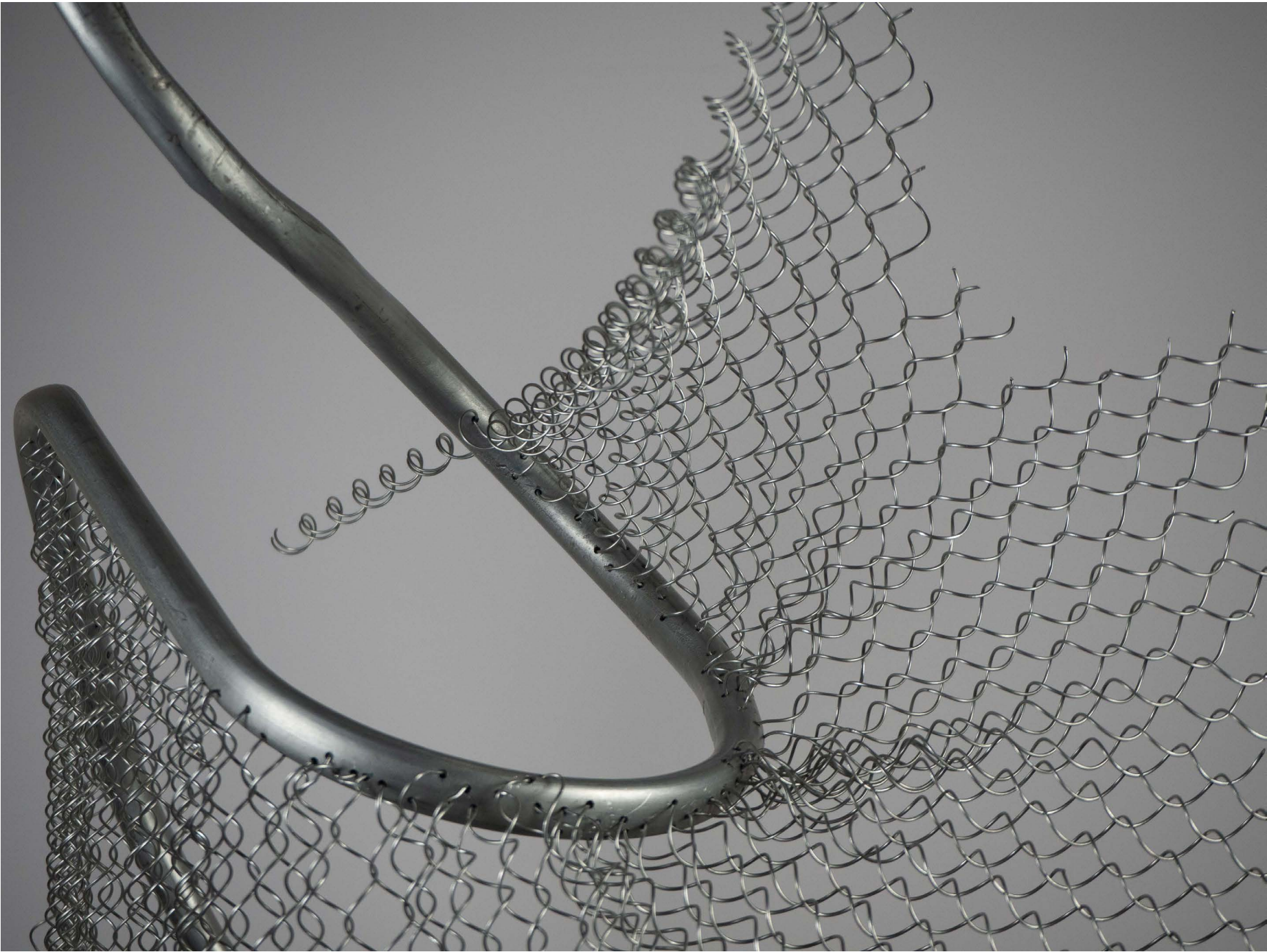
HAND WOUND SPIRALS, UNWOVEN



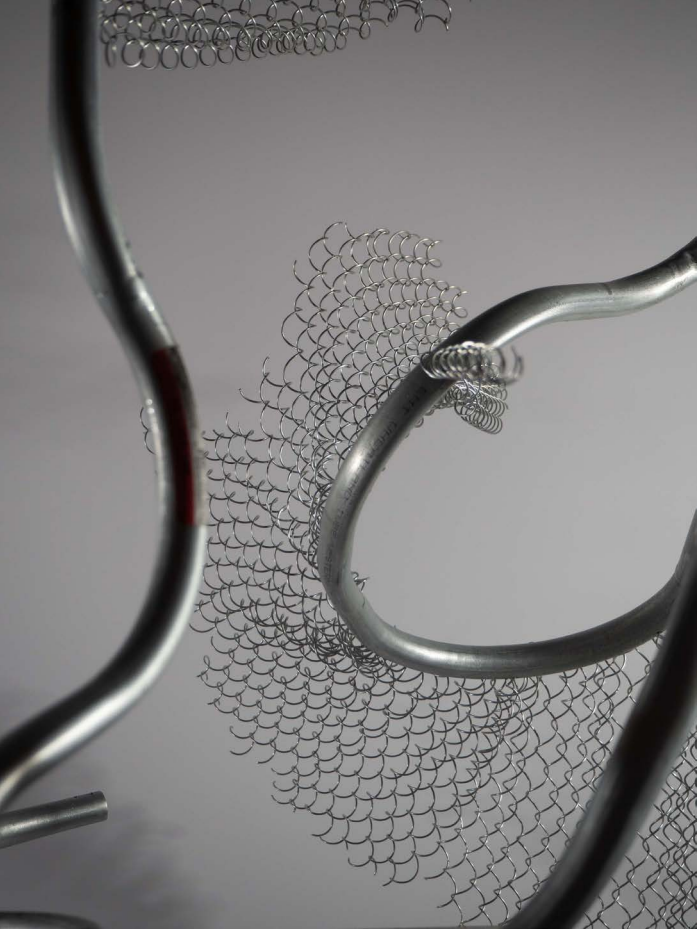
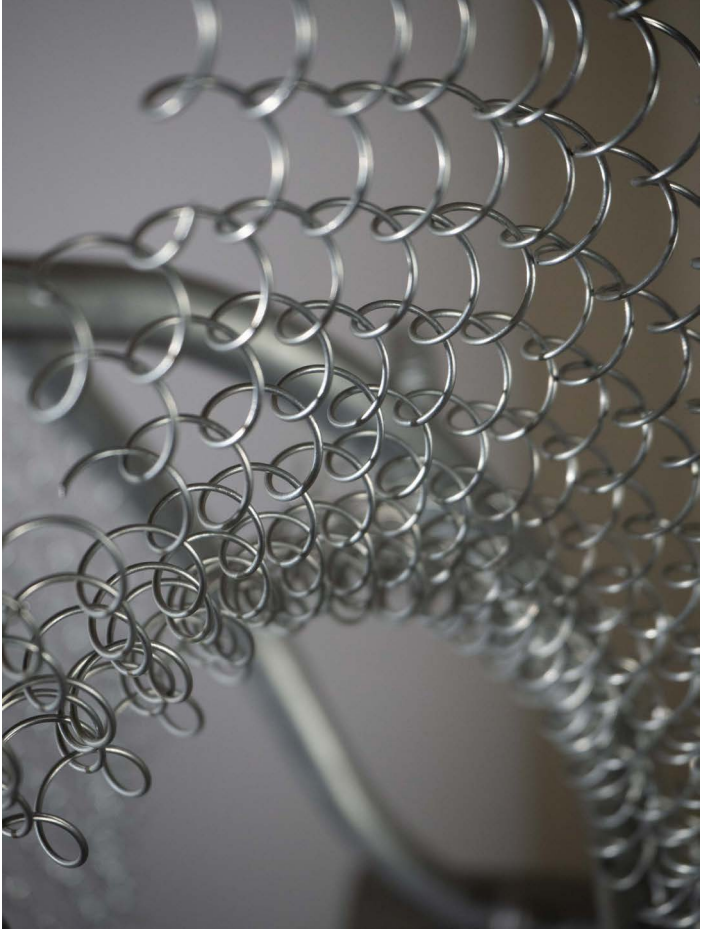
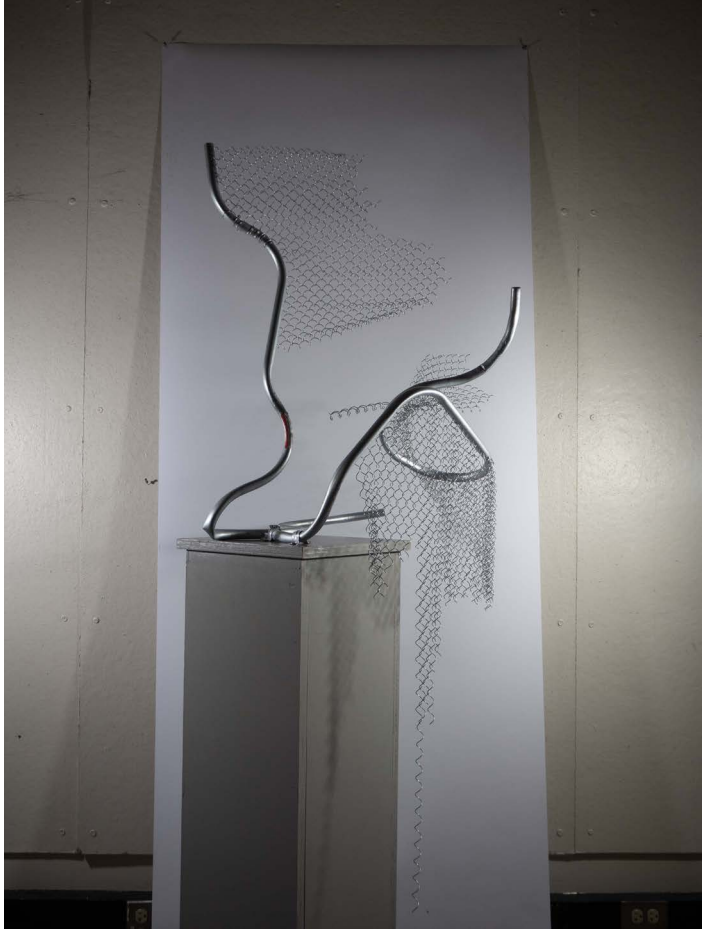
WOVEN SPIRALS MOUNTED ON CONDUIT



Process models (galvanized steel wire, PVC)



Final model (galvanized steel wire, conduit)



Final model (galvanized steel wire, conduit)



Deflation Zone (Weathering Machine Prototype)

Sculpture, 2021

Produced during a residency with NAVE Proyecto in Guayllabamba, Ecuador

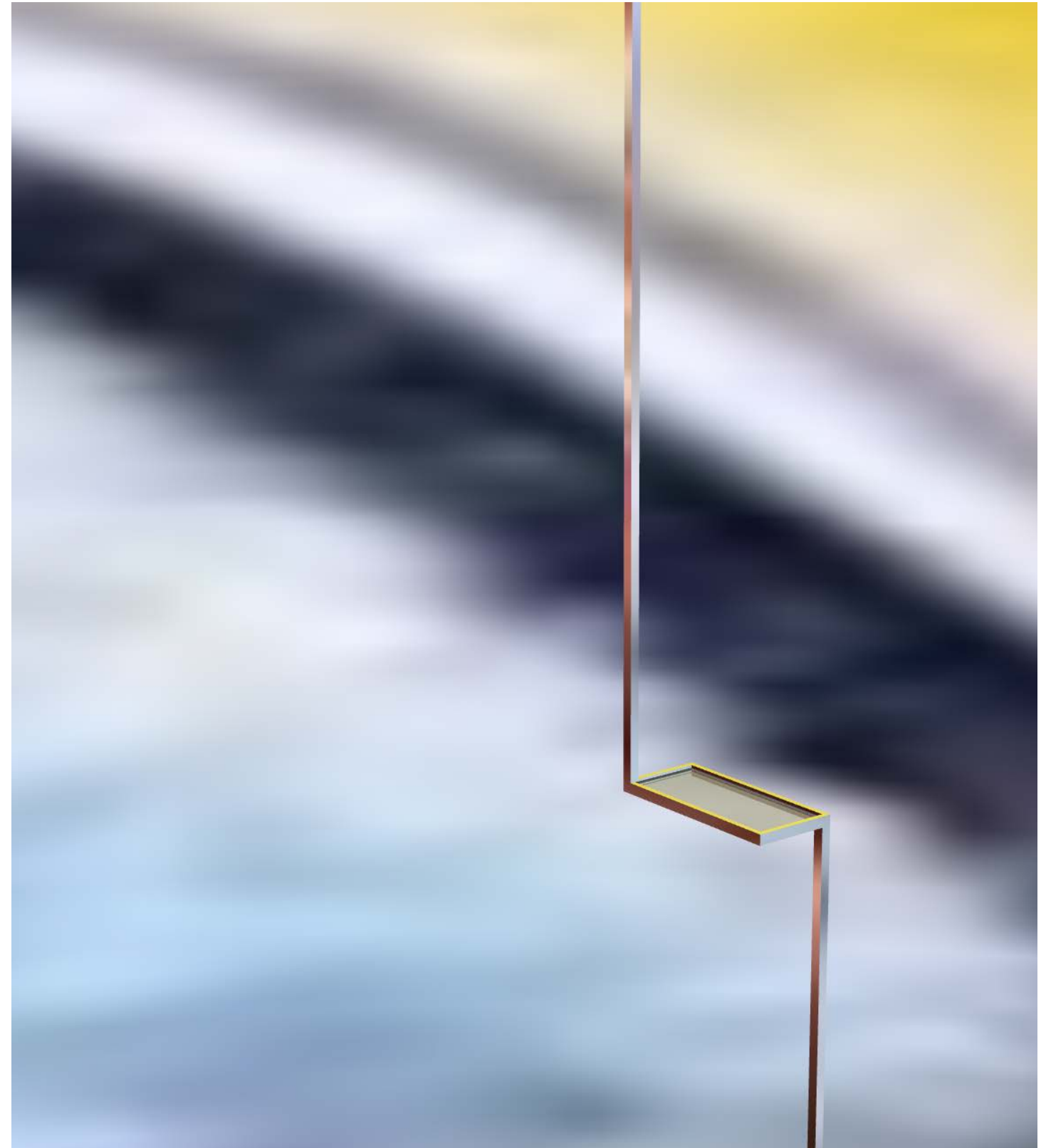
This sculpture creates a weathering machine that erases 5 objects with lives beyond their physical form, in the realm of the image: the eiffel tower, the taj mahal, a house, a rose, and a statue of two beautiful horses. Eventually, it reveals a surface, a form, and a body we may not know.

leaf blower
custom aquarium enclosure
Eiffel Tower puzzle (Mercado China)
Taj Mahal clock (Guayllabamba)
Supermaxi plastic flower
Supermaxi beautiful horse statue
assemble yourself house "Pro Home" series
silica sand

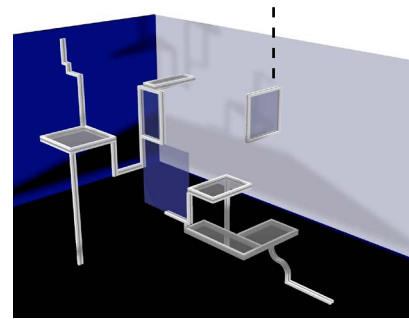
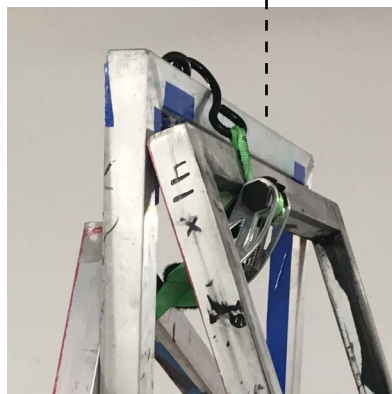
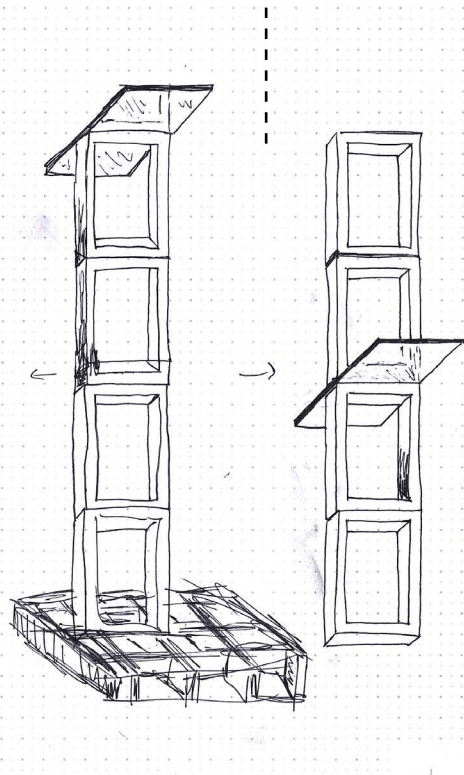
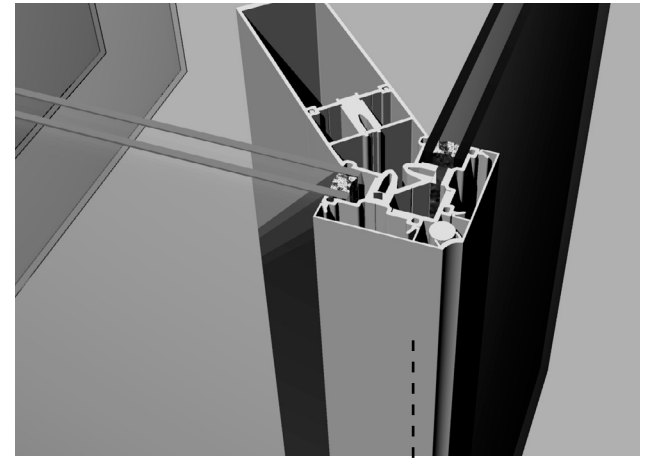
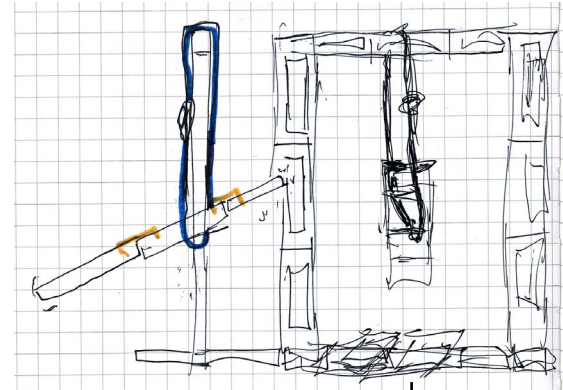
Natural Frame, Neutral Frame

Since my third grade class was shifted to a room on the corner of our newly constructed building, I have been preoccupied with, terrified by, and infatuated with extruded aluminum windows. The hermetic seal, the permanence, and the invisibility of human touch or labor contribute to the window's concurrent ubiquity and invisibility.

These drawings and renderings showcase ongoing concepts for a sculptural intervention that would lend physicality and body to the window within a space, making transparent its role in framing, diffracting, and obfuscating. Constructing solid and space through voided form, I worked with discarded aluminum silkscreen frames as early models for these window frames.



Untitled (silkscreen frame 6), 2018
Pictured at Site 131, Dallas, TX



Formal investigations using discarded aluminum silkscreen frames and digital models as approximations of extruded aluminum frames

Untitled (silkscreen frame 4), 2018
Pictured at Site 131, Dallas, TX

Untitled (silkscreen frame 8), 2018
Pictured at 500X Gallery, Dallas, TX

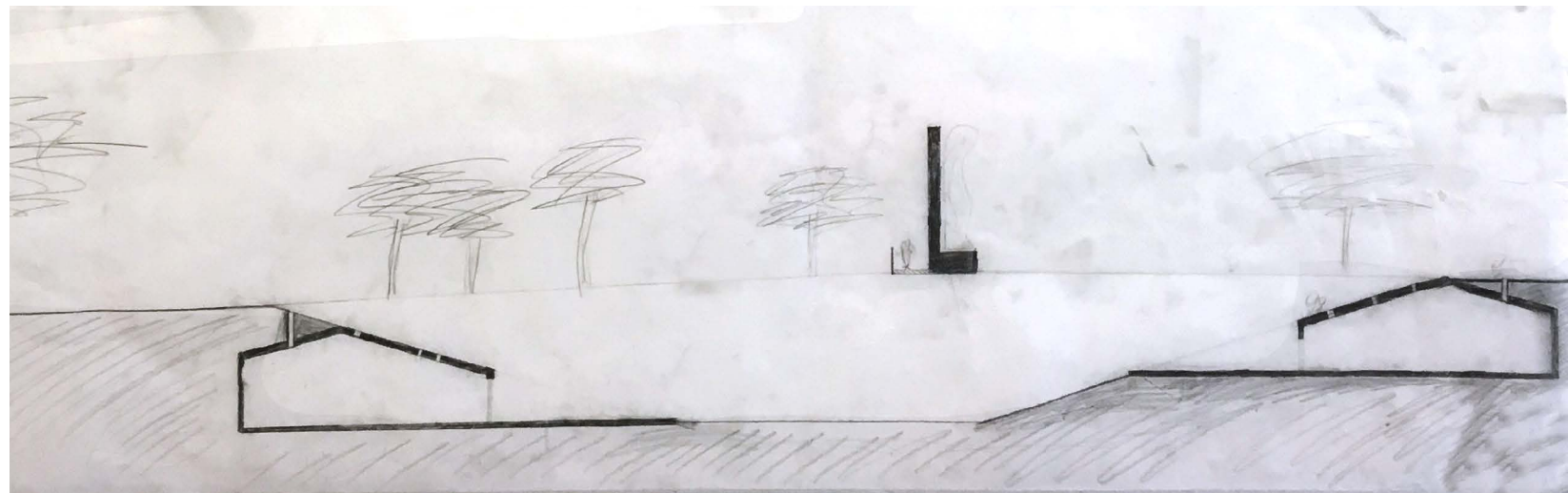


STRACTURE

PROPOSAL: DISCREET DEVELOPMENT
MIT 4.401: NET ZERO OFFICE



Window of the World (Stair), Risograph Print



Drawings in graphite, charcoal, 2016

“Traditional” Life (Intimacy, Community, History) $\xrightarrow{\text{Development}}$ “Modern” Life (Alienation, Isolation, Atomization)

What if...

“Traditional” Life (Intimacy, Community, History) $\xleftarrow{\text{Development}}$ “Modern” Life (Alienation, Isolation, Atomization)

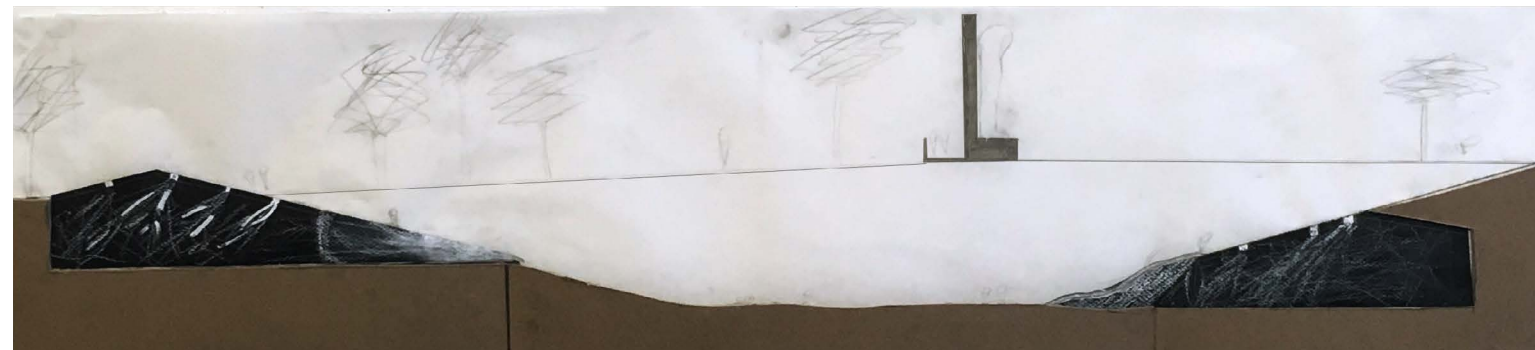
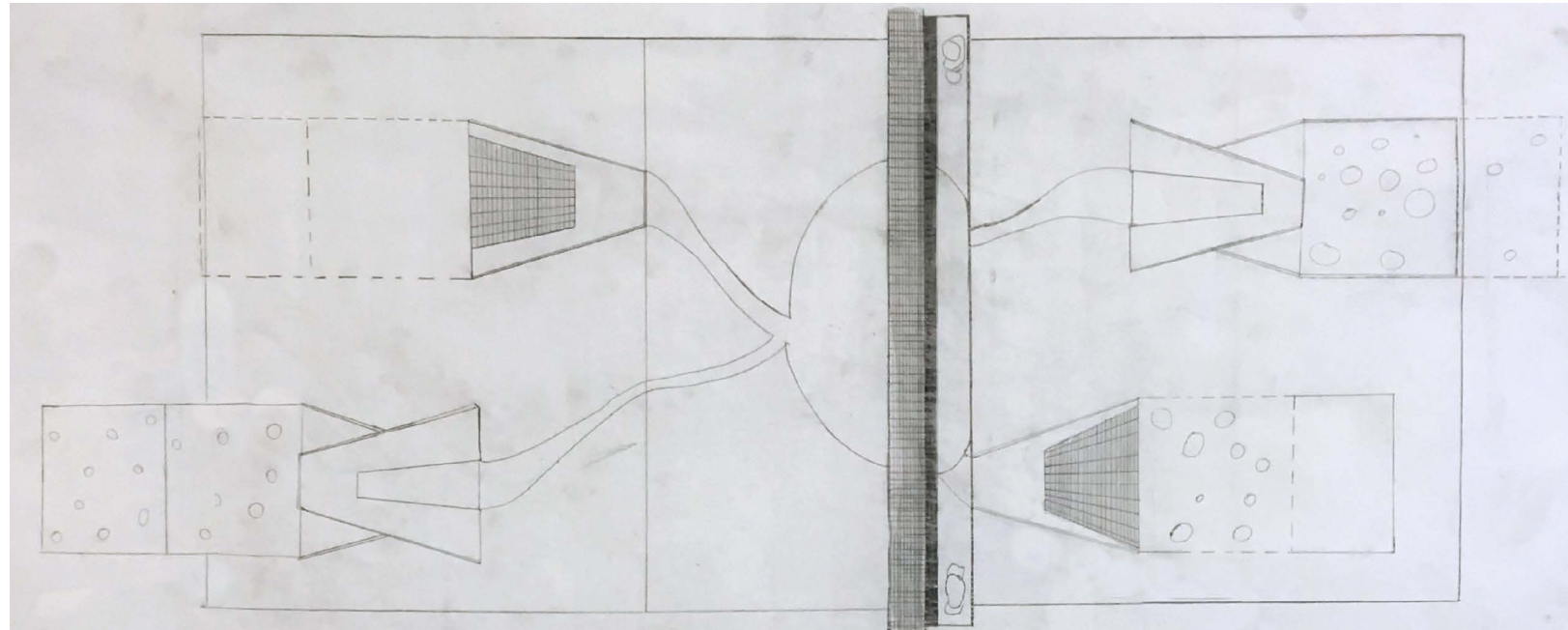
Discreet Development

Summer Studio in Constructed Environments,
Parsons School of Design, 2016
Critic: Keena Suh

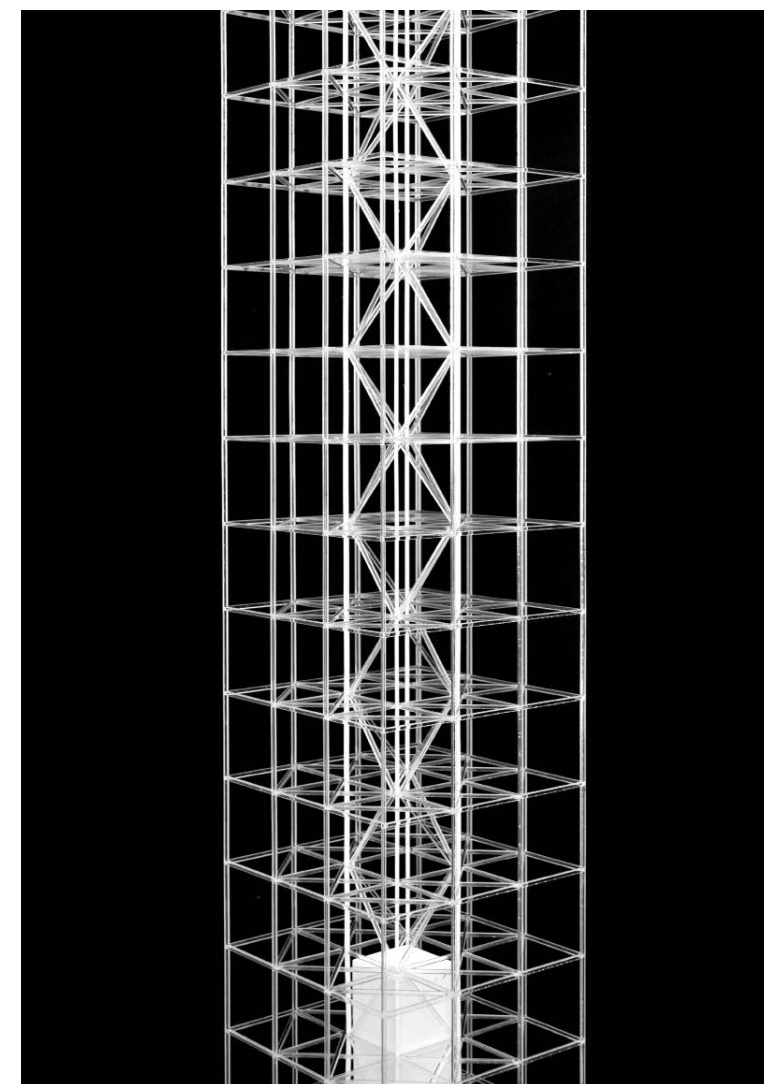
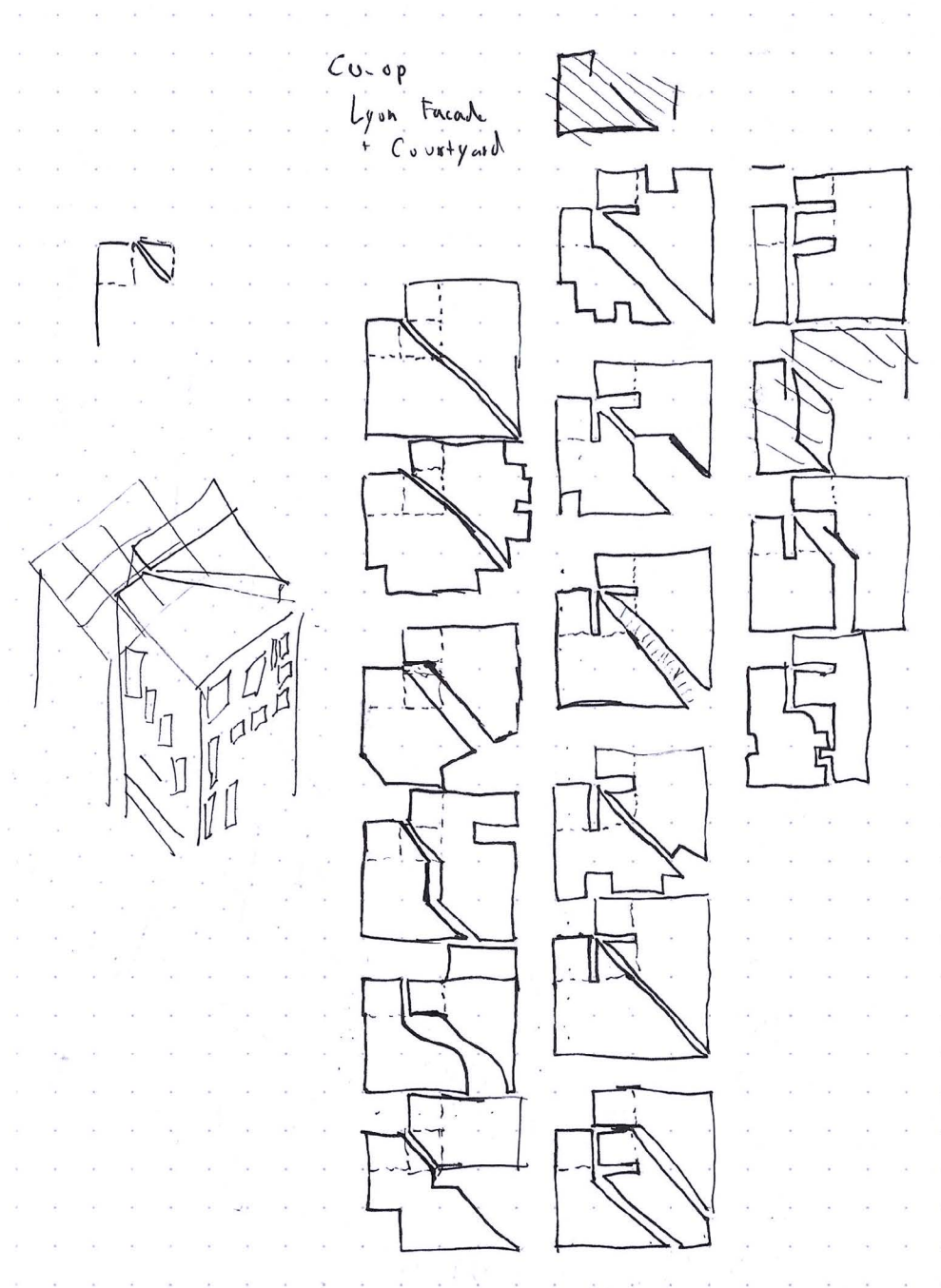
This project draws from ‘traditional’ and rural typologies, forms, and scales to imagine an alternative to real-estate market oriented development and our relationships to monuments. The subterranean market hutches endeavor to support local commerce, community, and publics, without the hallmark showmanship of development projects interested in outside investment, publics, and interest. The suspended monument, modeled after the 24-foot tall Brooklyn War Memorial, pushed meditation on the history of war and its legacies. By allowing either an extremely intimate or physically distanced relationship between the individual and the memorial wall, the viewer becomes intensely aware of its potential, weight, and the conflict it creates with the fragile cityscape surrounding it.



Model



Collage drawing in chipboard, graphite, charcoal



(Not) Another Tower
 2017 Chicago Architecture Biennial

Tatiana Bilbao Estudio, 2017

Role: Fabrication of boxes, documentation, project management and administrative support, model detailing and support, individual model fabrication and design (Park, Server)

Tatiana Bilbao Estudio’s proposal attempts to reconcile vertical urbanization within a tower typology capable of fostering a city’s civic character. Since cities are not the product of a singular vision, but patchworks of spatialized historical layers, the project attempts to emulate this process by subdividing the tower into 192 plots and collaborating with fourteen collaborators – each responsible for designing their own plot while maintaining a connection to neighboring sections. Each piece puts forth a vision for the design of the tower and the construction of a city, realizing a three-dimensional matrix of possibilities.

– Text by Tatiana Bilbao Estudio



(Not) Another Tower, Installation Photograph
Photo by Steve Hall



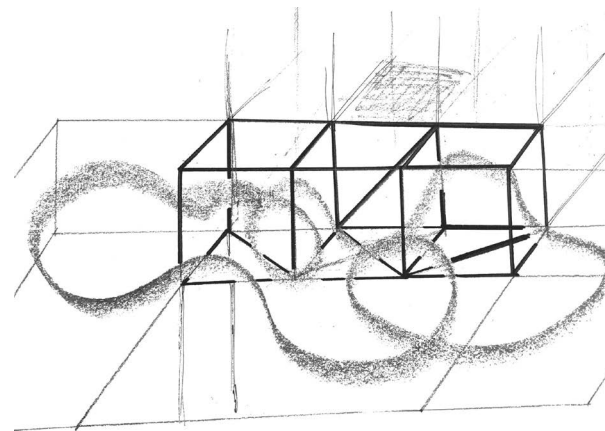
Process maquette, laser-cut wood, painted and sanded



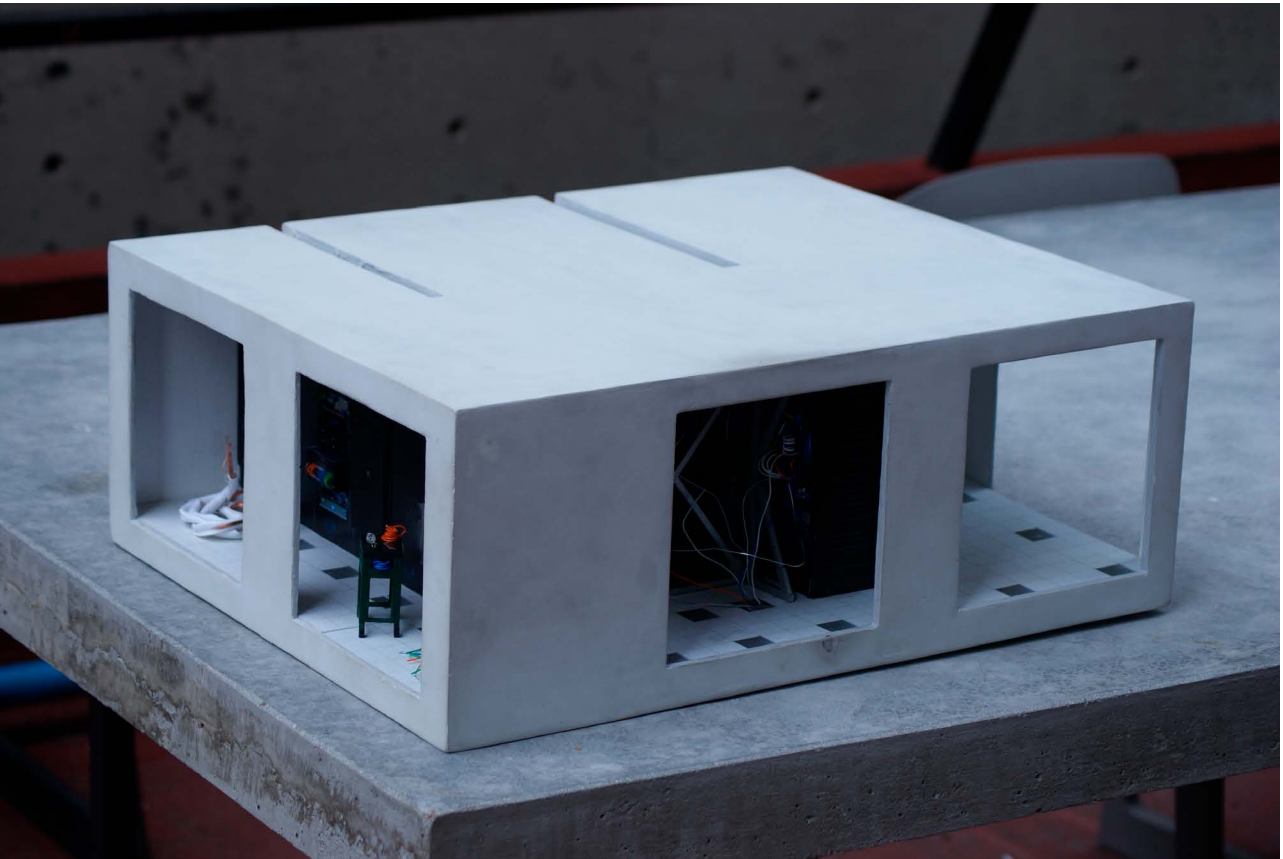
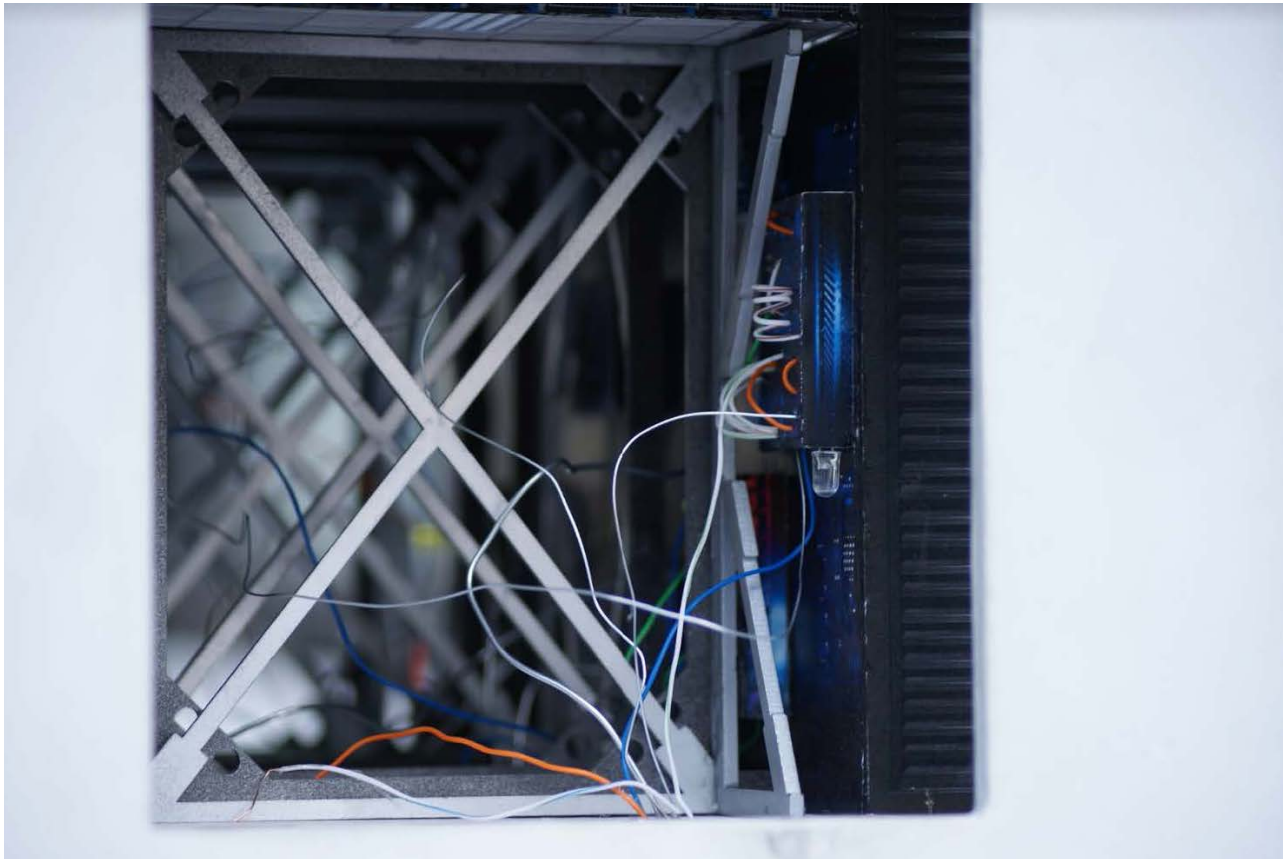
Process maquette, first application of microcement, before sanding



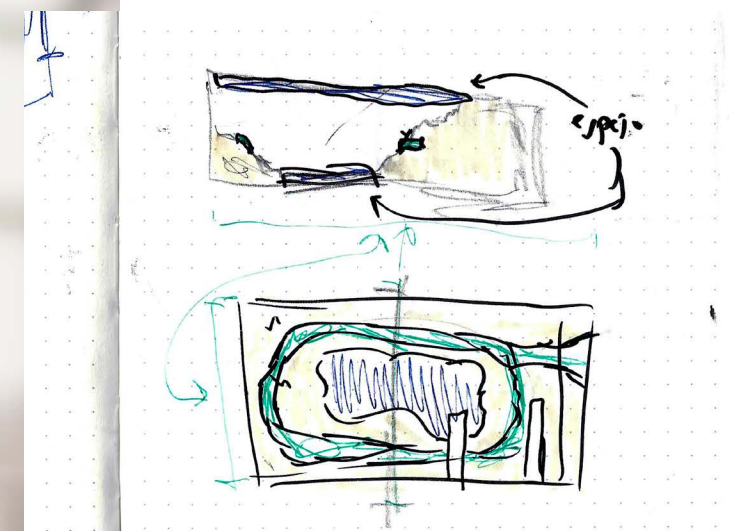
Process maquette, final application of microcement, after sanding



Concept sketch, monument



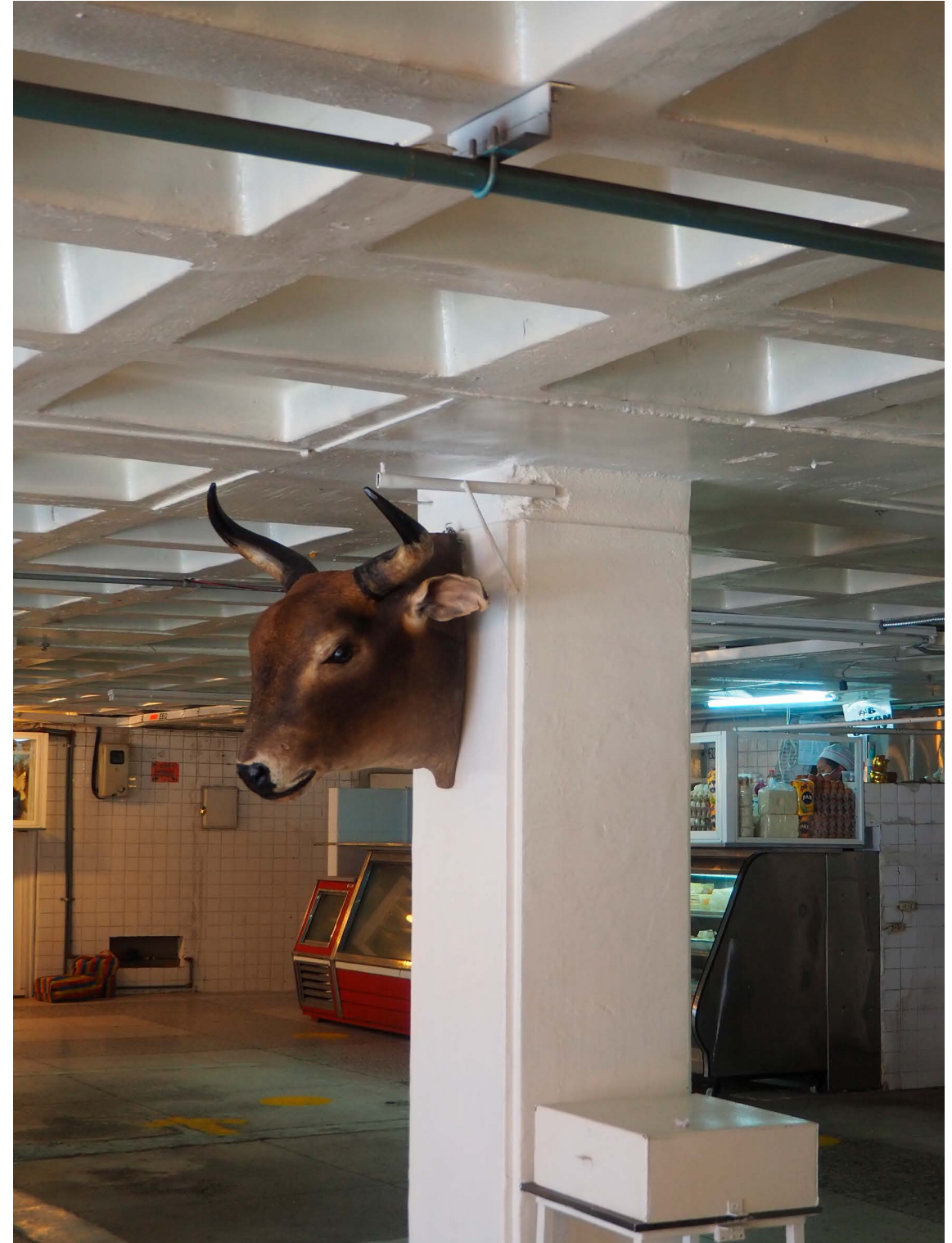
Server Room (Servidor)
laser-cut assembly, paper collage, reclaimed circuitry

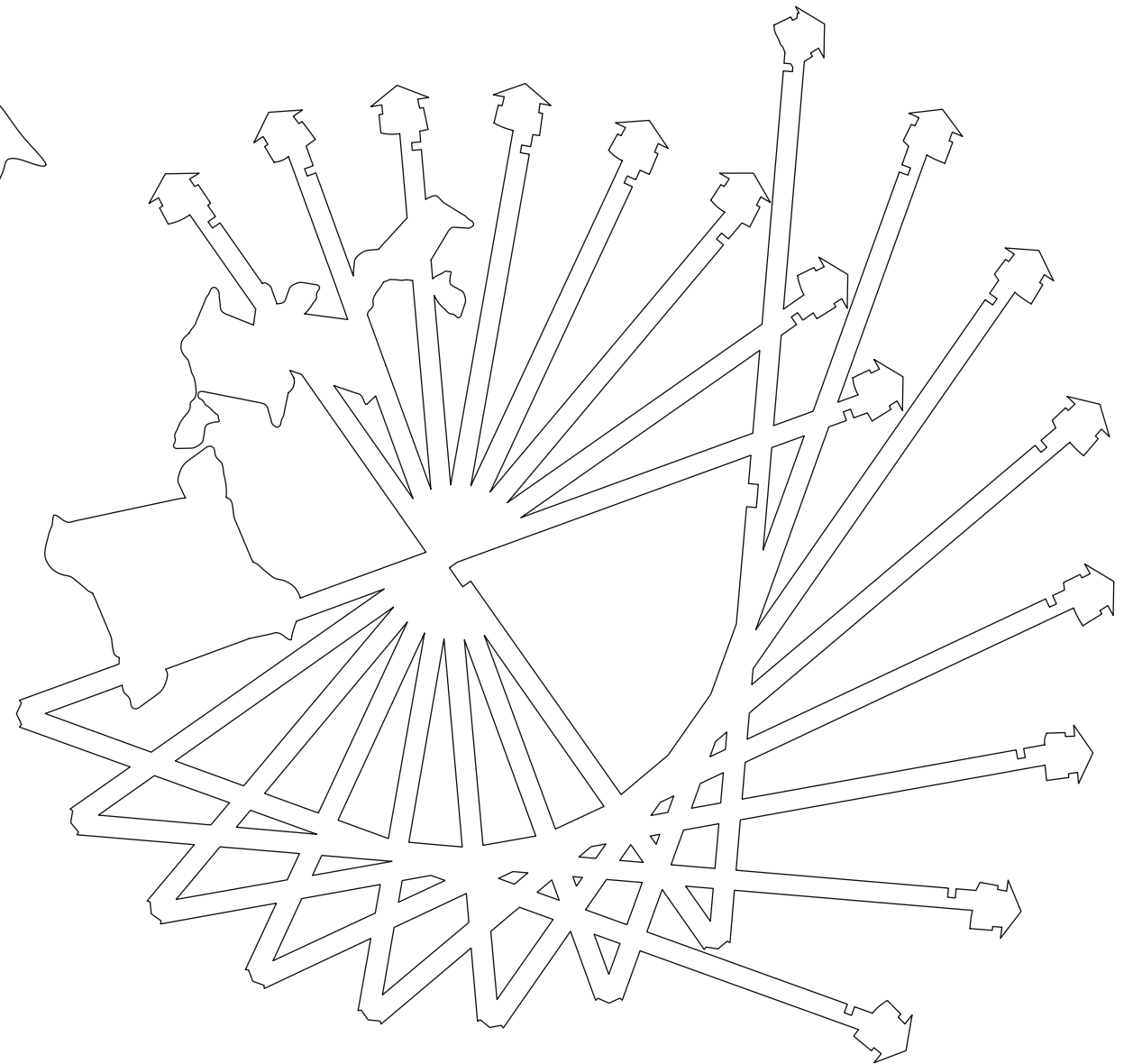
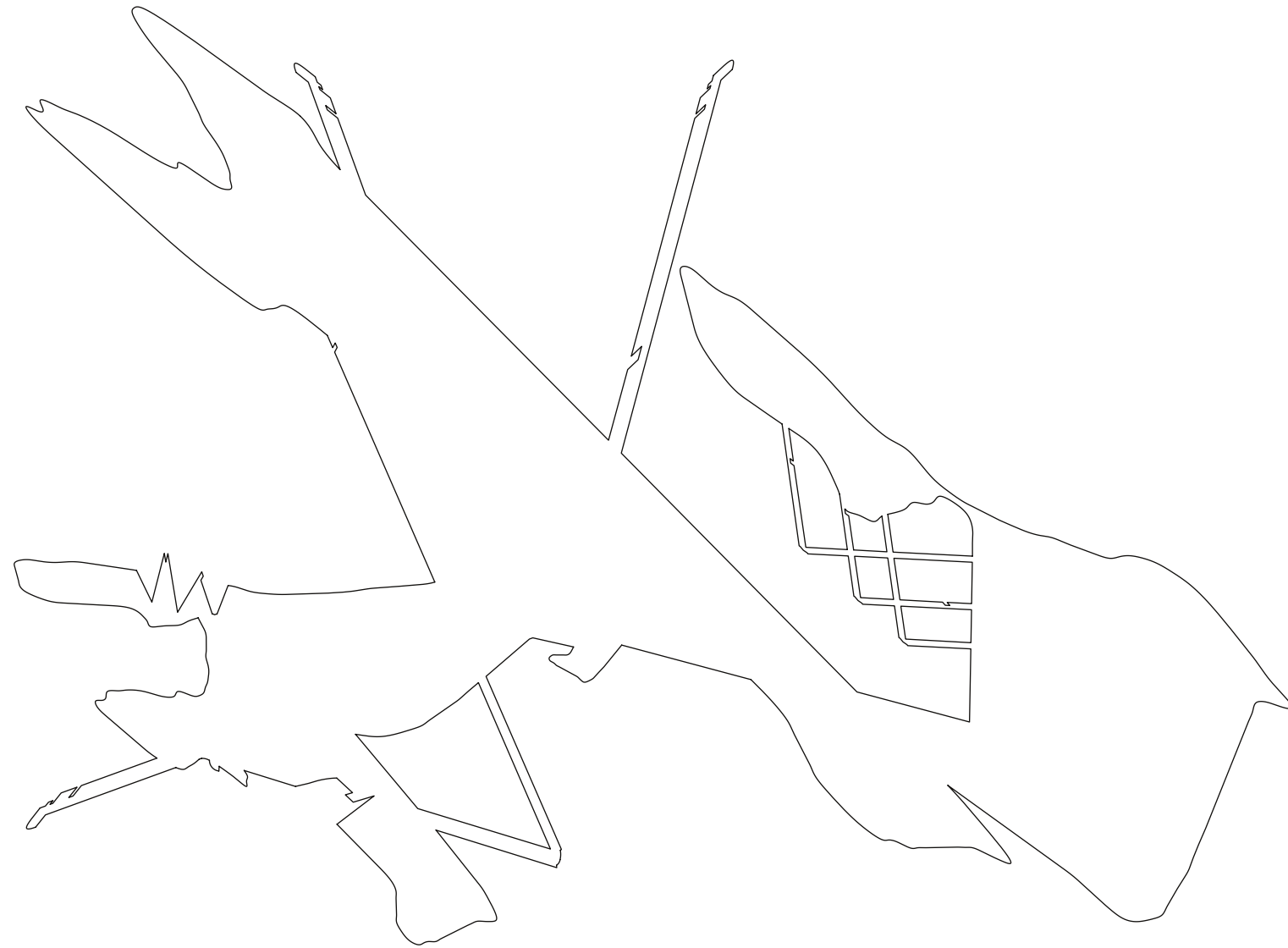


Elevated Arid Park (Parque)

SYSTHEM

MIT CORE I: 3 OBSERVATORIES AFTER CARRINGTON
EXHIBITION: COOL & SAFE FROM THIEVES: MEXICO CITY, MEXICO
FILM: A WONDERFUL EXPERIENCE



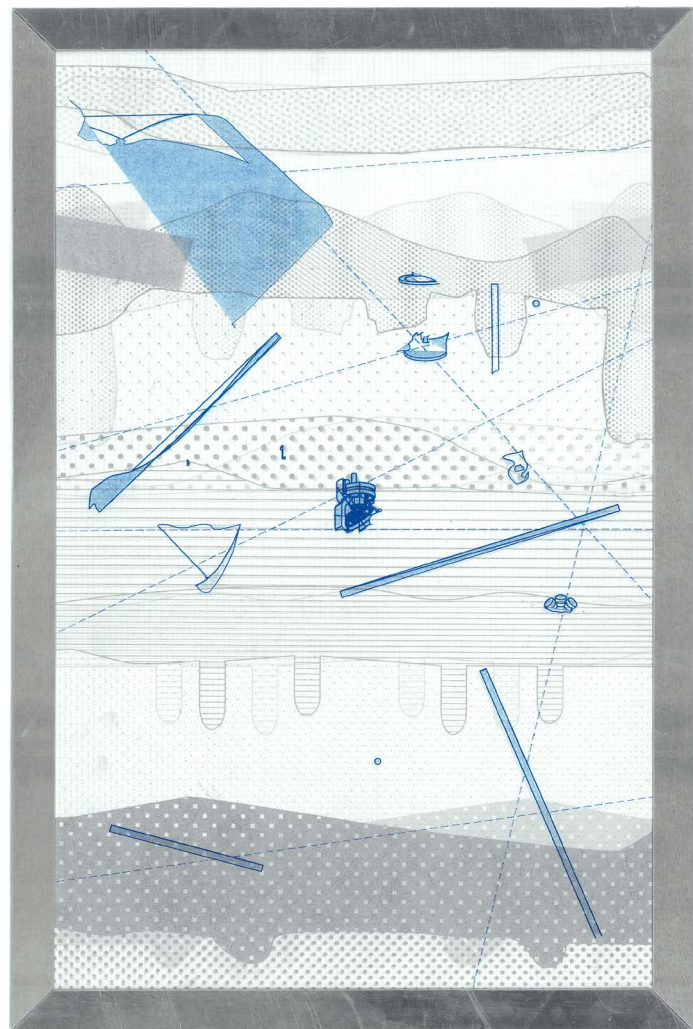


Umbrella Archeology

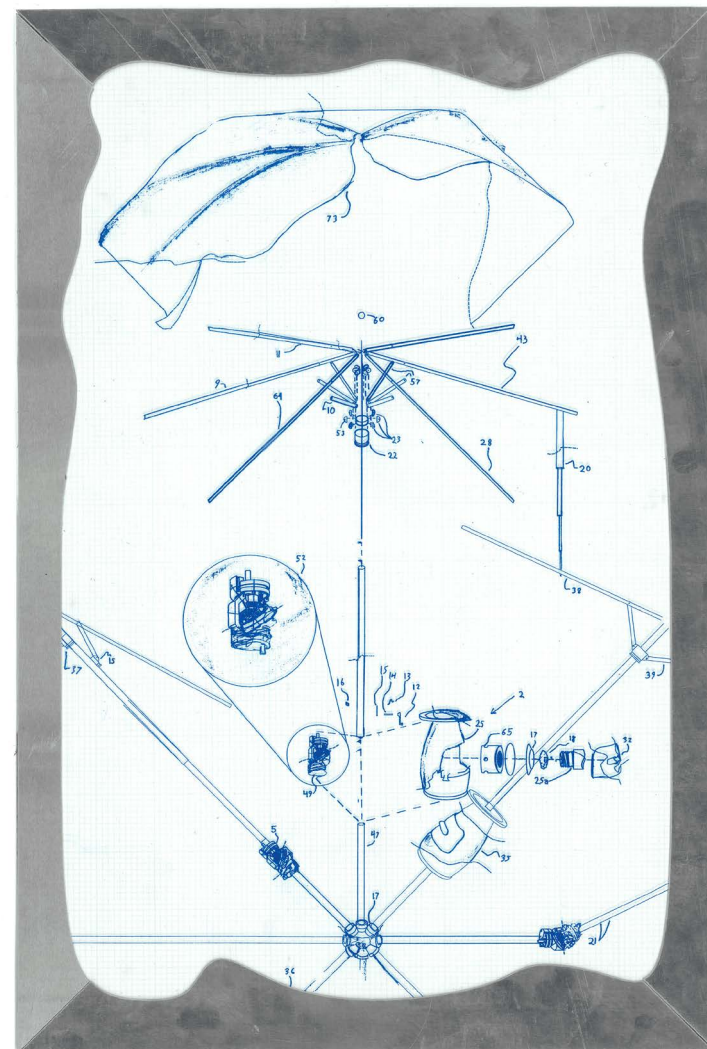
4.151 Architectural Design Core Studio I
Fall 2021

Critics: Mohamad Nahleh, Brandon Clifford

An archeological dig produces fabulous fantasy



AN EXCAVATION REVEALS
*DIGGING PRODUCES OBJECTS, SCARRED,
 TORN, TATTERED BY TIME, CHEMISTRY, AND
 ENTROPY*



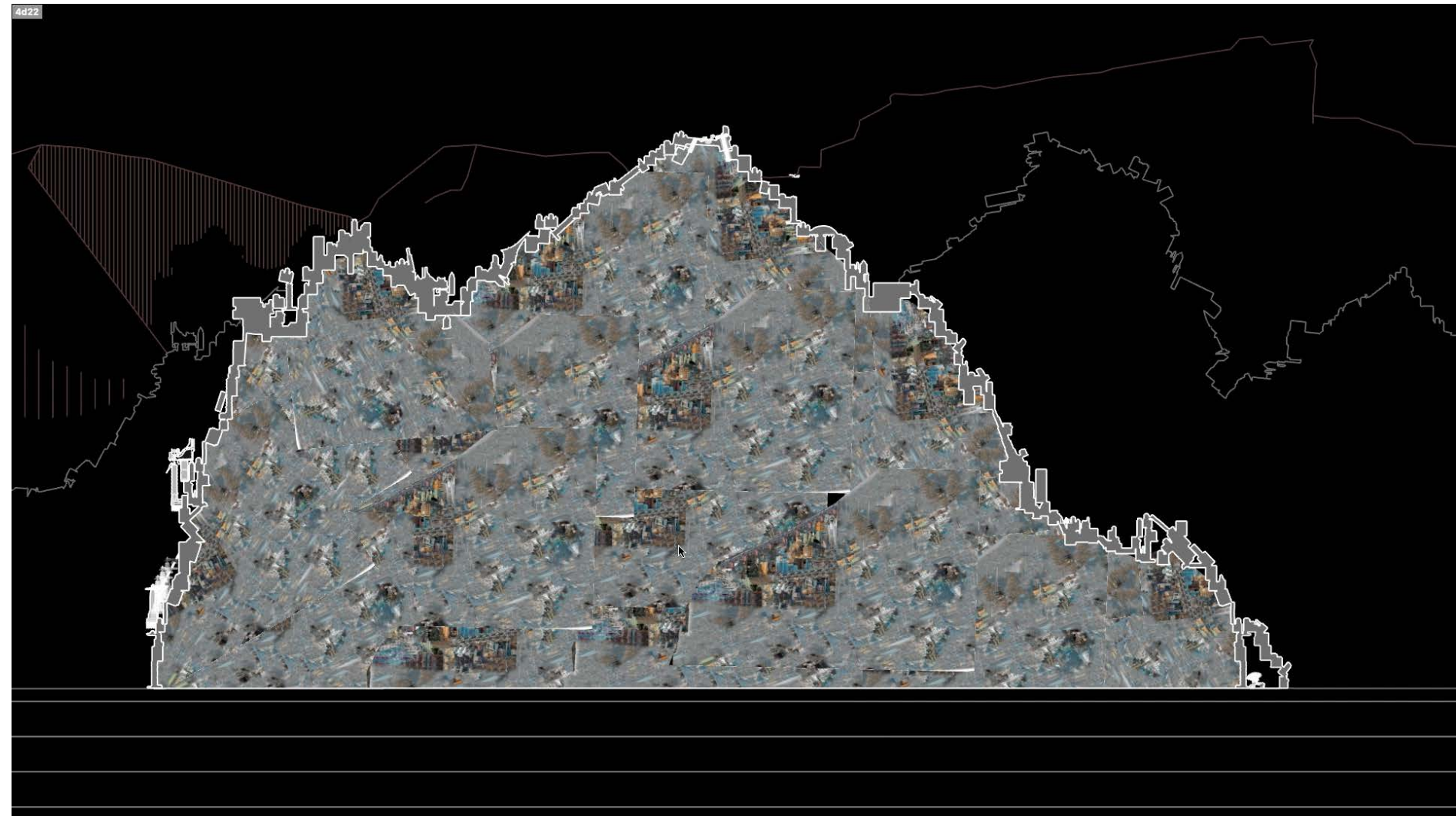
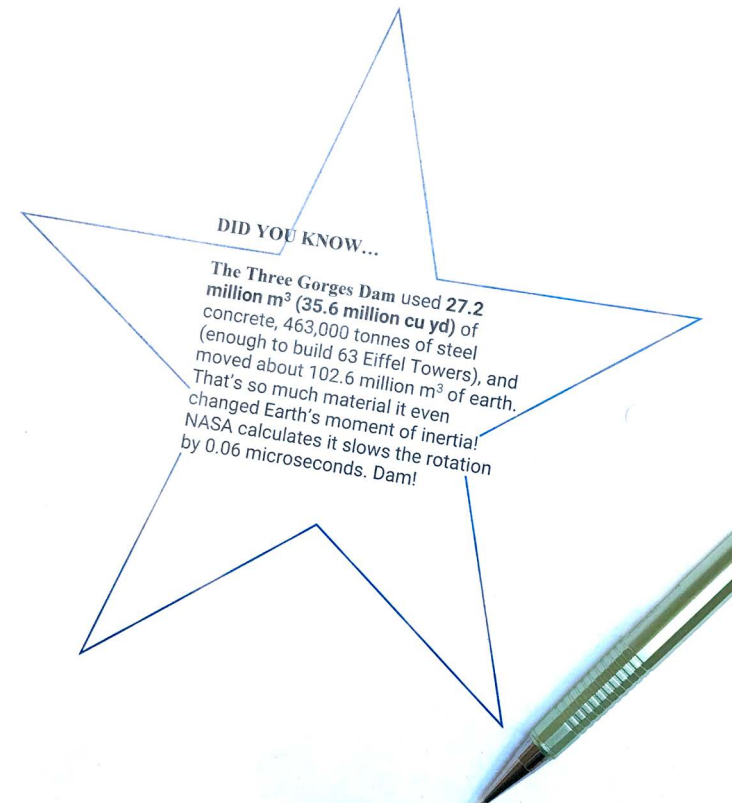
AN INVESTIGATION EXTRAPOLATES
*THE ARCHEOLOGICAL PROCESS BEGINS TO
 CONSTRUCT THEIR MISSING ELEMENTS, AS IT
 DOES SO, HISTORY IS PRODUCES AS FICTION*



RE-ASSEMBLY IMAGINES, IMPOSES
*FICTION GAINS NEW LIFE, TOUCHES
 GROUND, SPROUTS, SPAWNS, BLOWS*



ALL RETURNS
*MEMORIES ARE FORGOTTEN, OBJECTS LOST
 TO EARTH NOW SENT TO SEA*



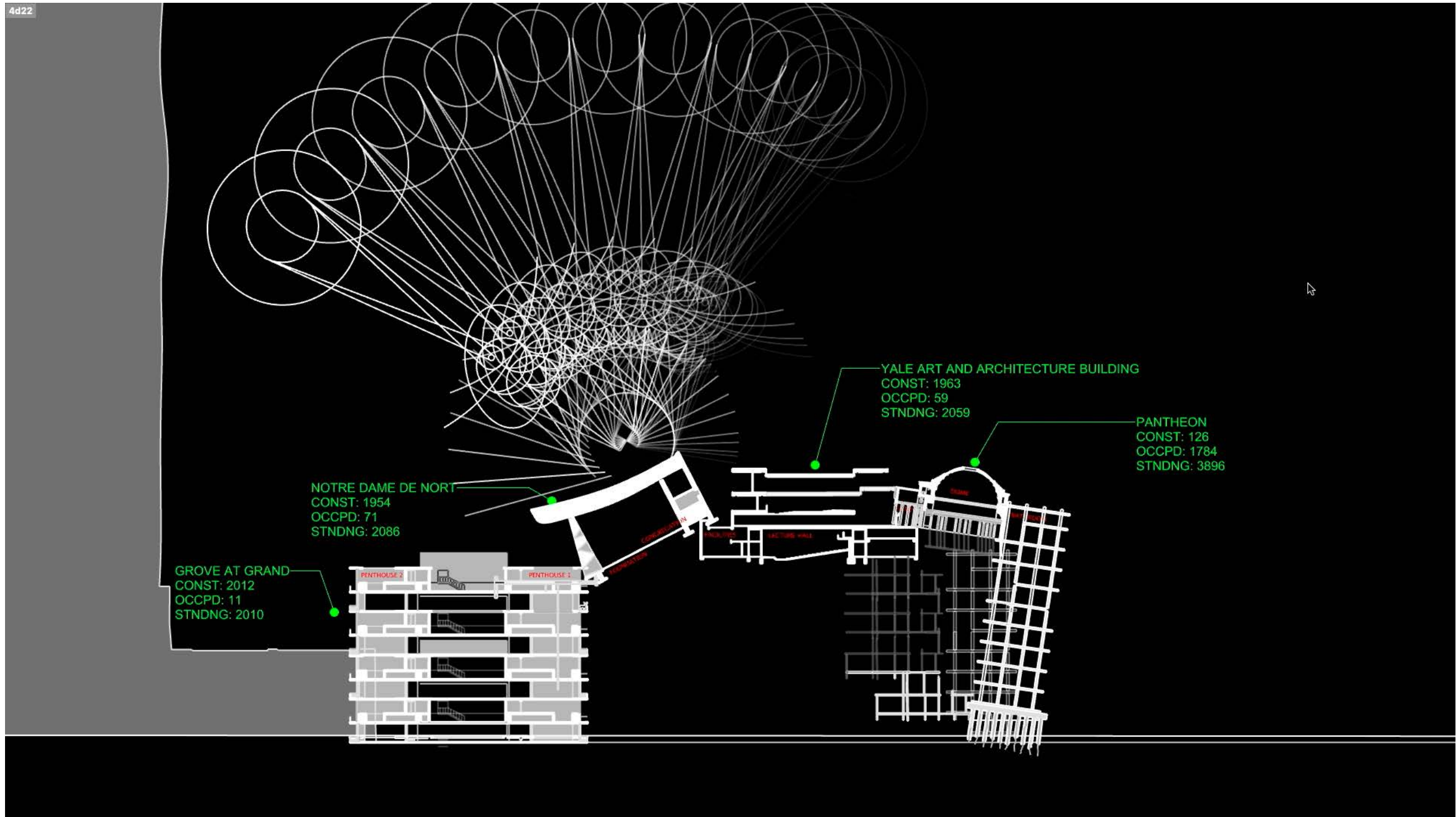
4D22

4.151 Architectural Design Core Studio I

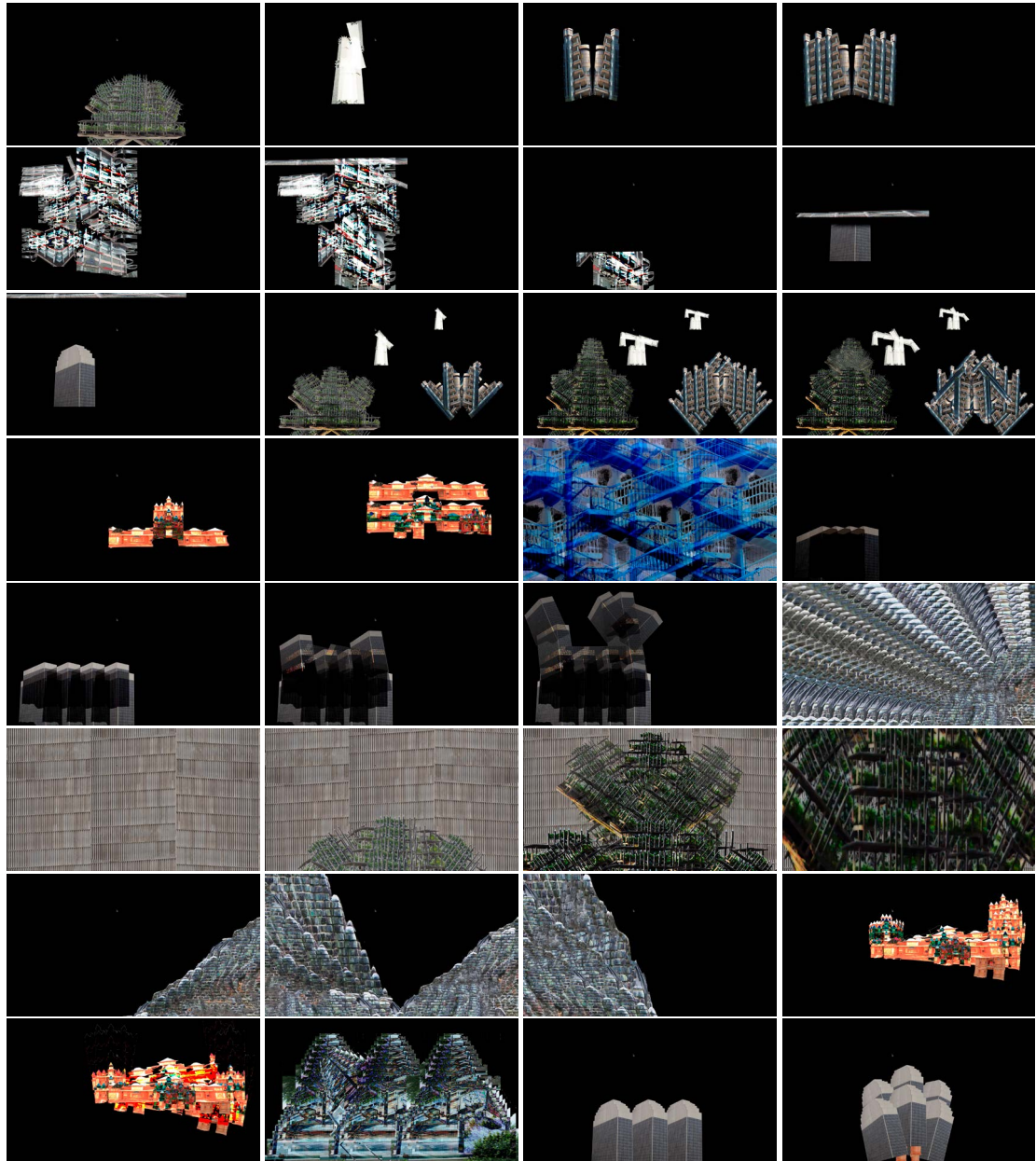
Fall 2021

Critics: Mohamad Nahleh, Brandon Clifford

After the collapse of our civilization, another emerges. Hyper-technological in their own lineage, they take from us only in stories and the waste they sift through on earth. As they attempt to honor their ancestors' mythologies and pick up what we left behind, they develop a mega-architecture between poetry, memorial, and function.

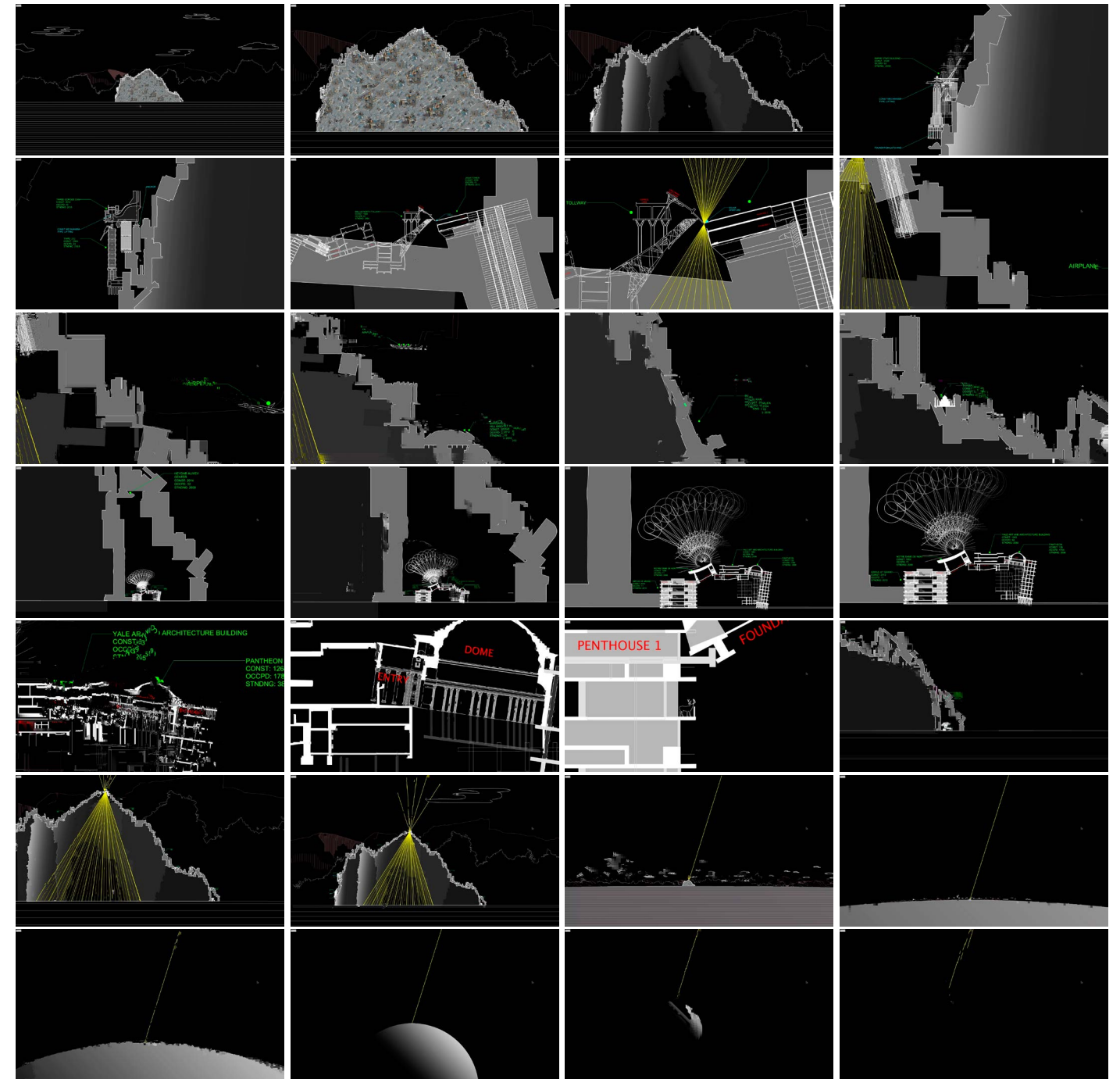
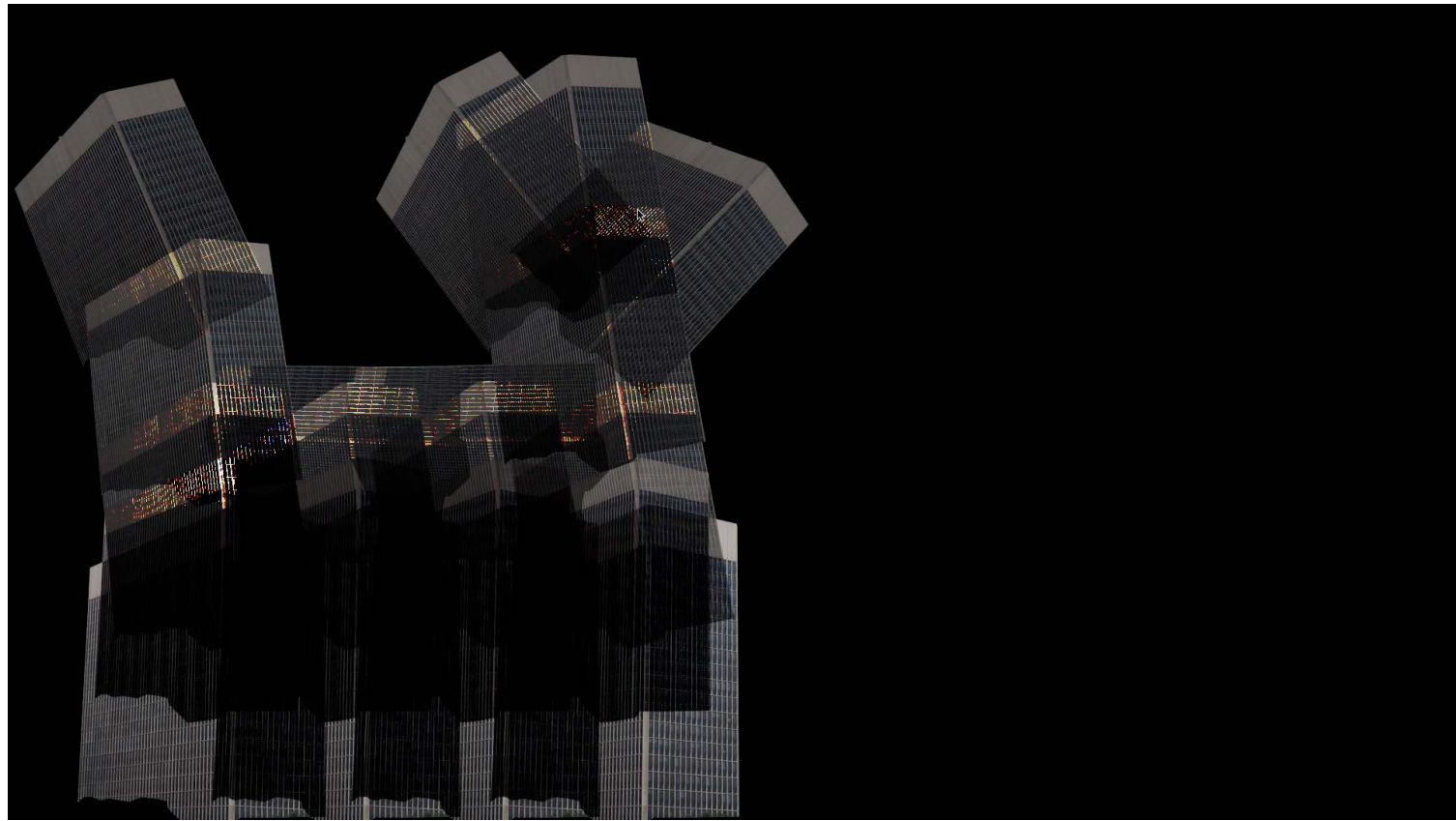


2-Channel digital video, 4:00, drawing walkthrough and animated collage





4D22 (2-Channel digital video, drawing walkthrough and animated collage)

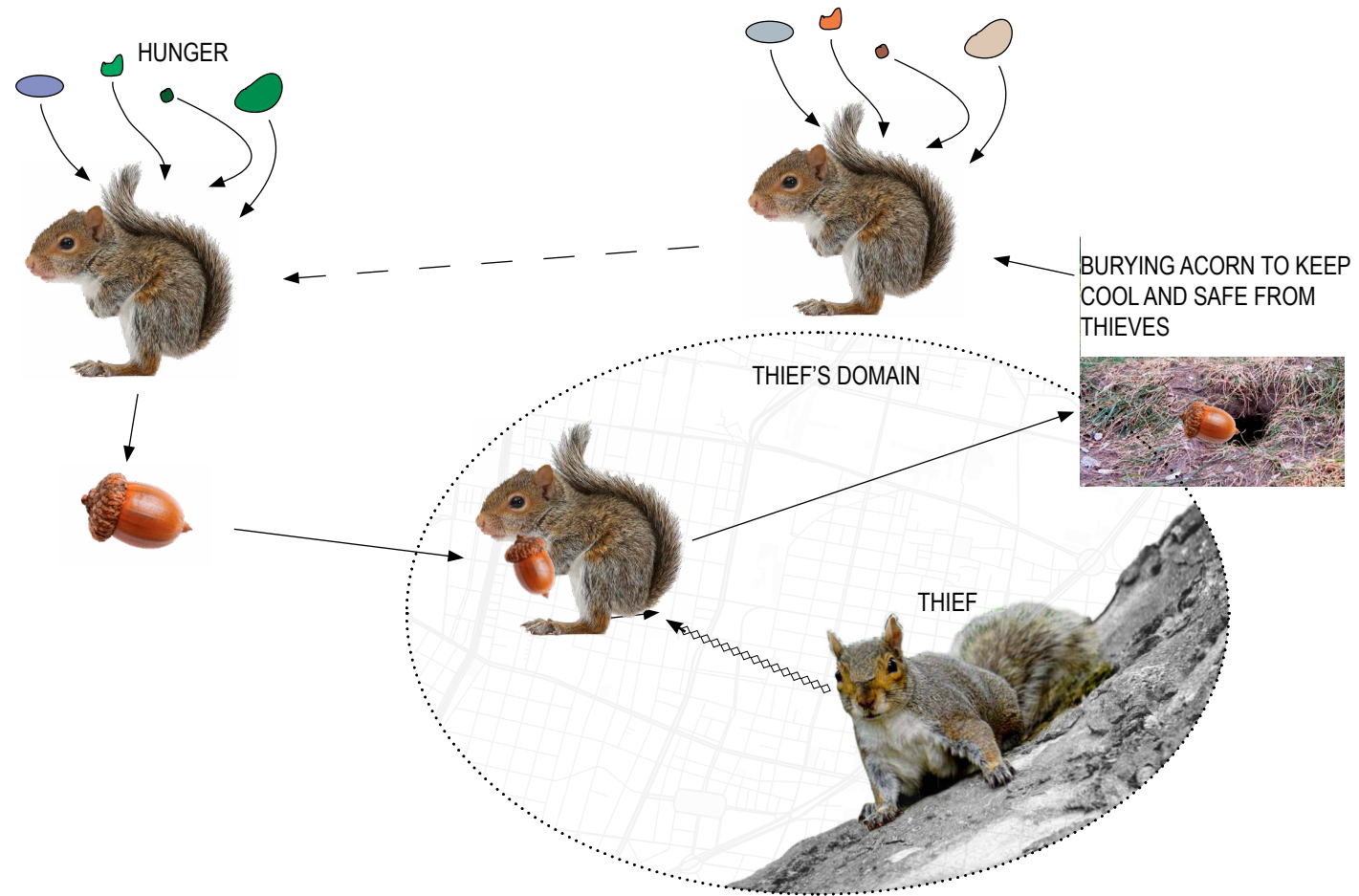




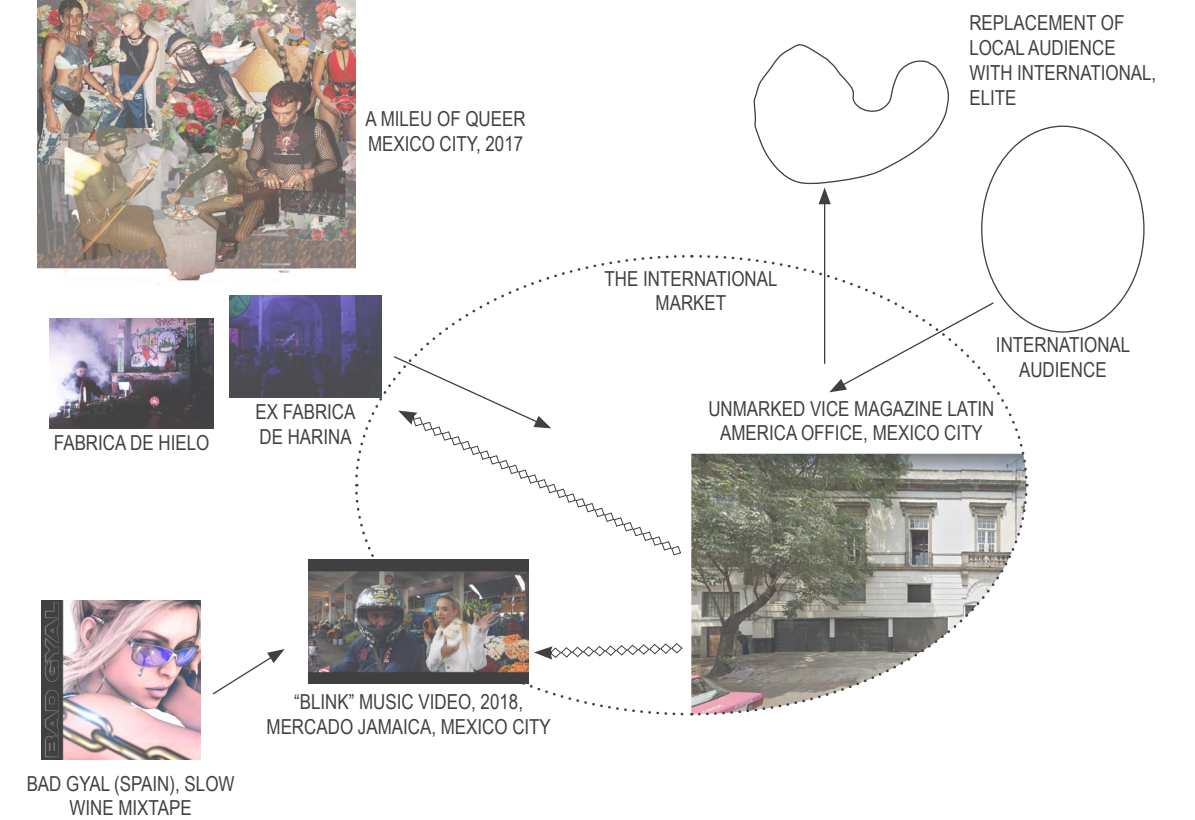
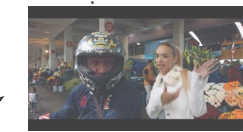
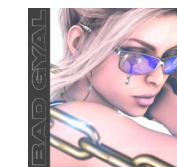
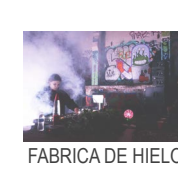
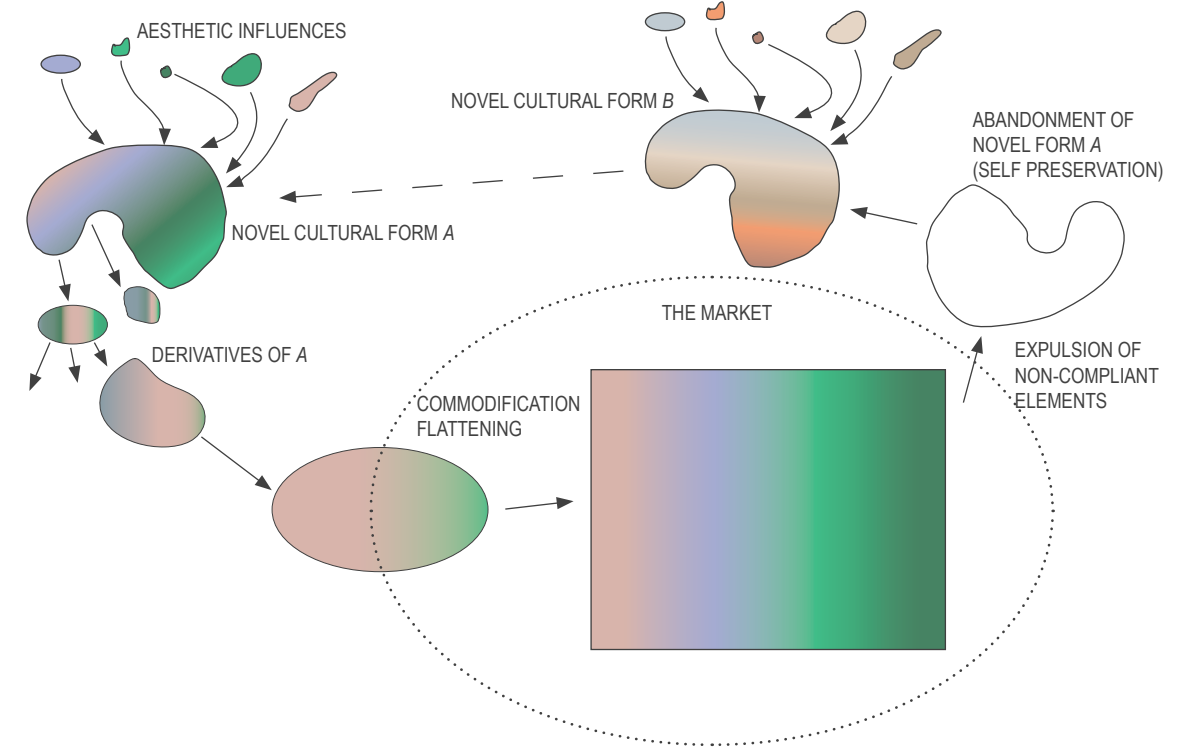
cool and safe from thieves

Solo Exhibition, Centro ADM, Mexico City
Exhibited as part of Centro ADM International Artist in Residence
Program
Mexico City, Mexico 2017

Struck by the cyclical and primal nature of an endless cycle: the development of avant-garde and queer cultural forms, symbols, and aesthetics, their subsumption to capital, and the reinvention of a new horizon. I read these cycles through the object history of the city - organic material, construction detritus, used cleaning products, t-shirts on the last leg of international circuits of exchange. My collage comes together as an exhibition full of built and grown, decay and stability, a group of concrete bodies in a landscape of detritus.

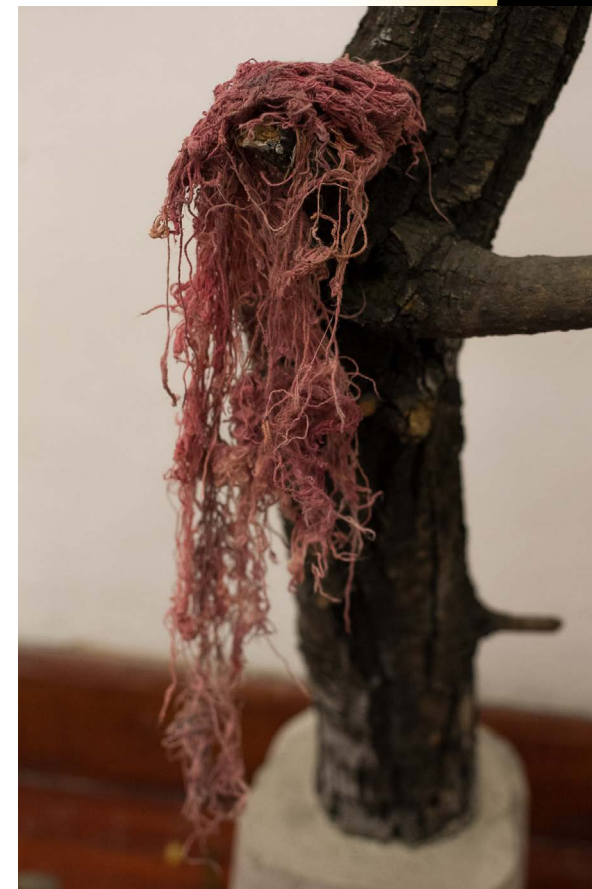


THE SQUIRREL HIDES HER FOOD TO KEEP IT COOL & SAFE FROM THIEVES. WHAT IS LOST IN THE PROCESS?

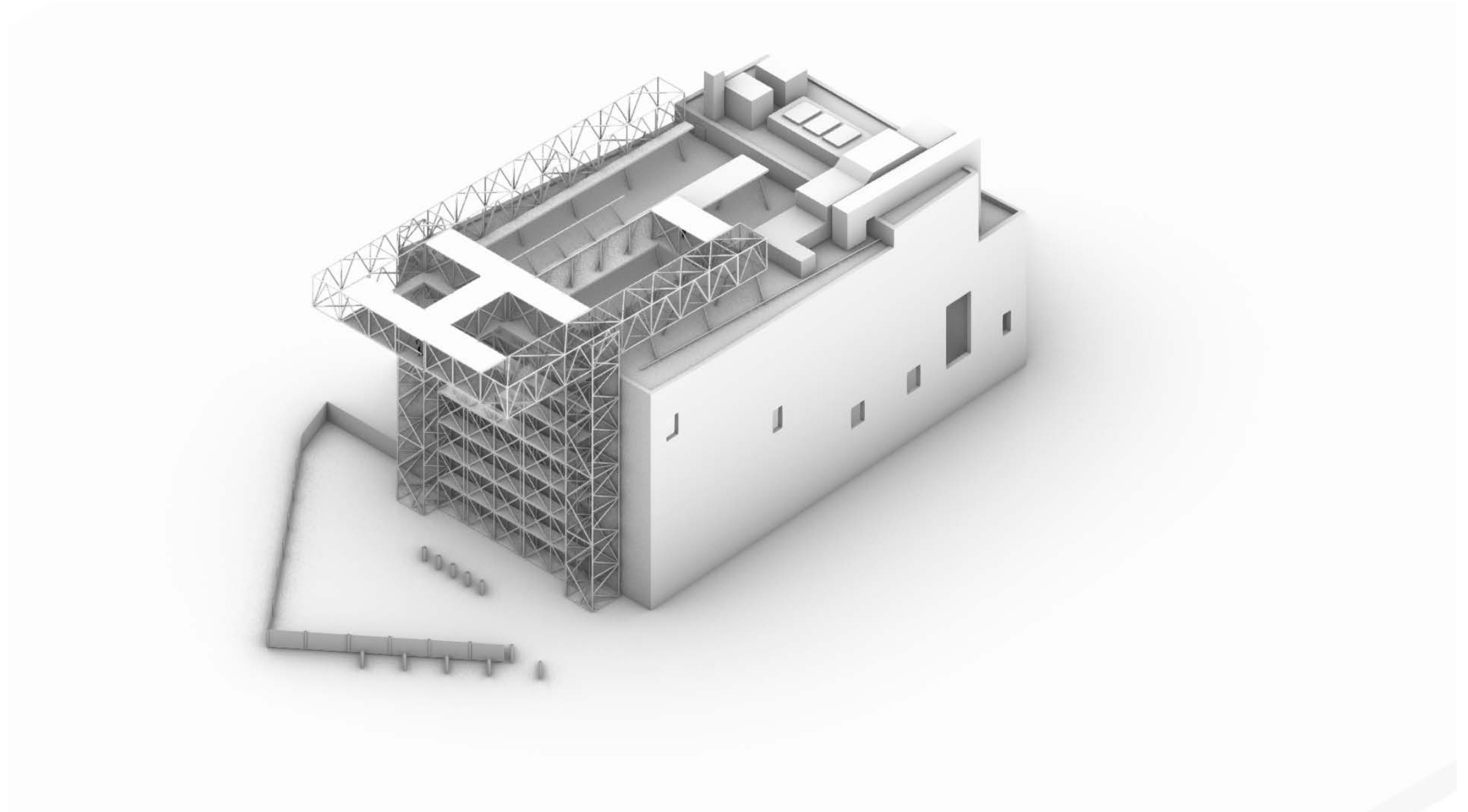




cool & safe from thieves, 2016, Installation images by Sandra Blow







Billboard, Stitch, Prosthetic

4.401 MIT Core Studio II

Spring 2022 (Current)

Work done in collaboration with Bolurin Adedipe and Alicia Delgado-Alcaraz

Critic: Sylvia Ilia Sheldahl, Cristina Perreno, Anda Franc

An intervention on a historic proscenium theater in Boston, MA, unfolds as a means of finding affordance and opportunity in infill. A crane-like structure perches atop the brick structure, extending beyond its siting to create an open and flexible space for performance – daily, social, communal – inverting the monologic media form of the theater and producing a new social space for the neighborhood.

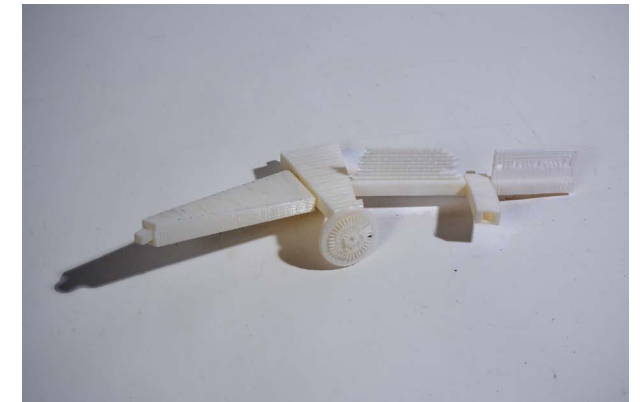
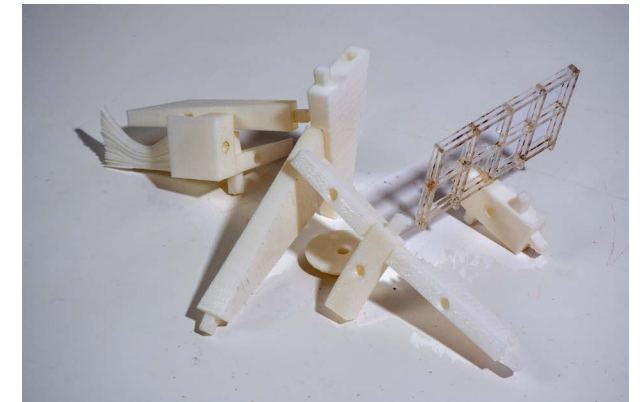
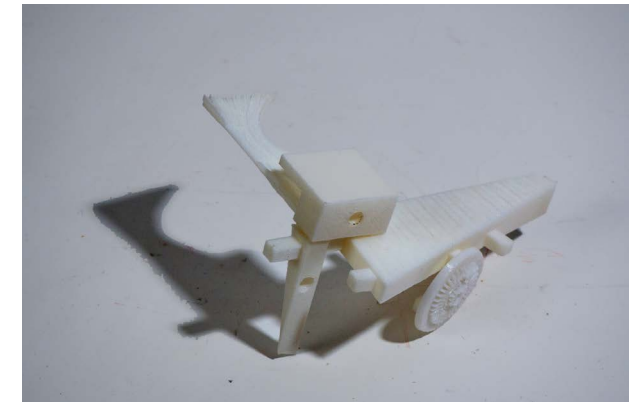
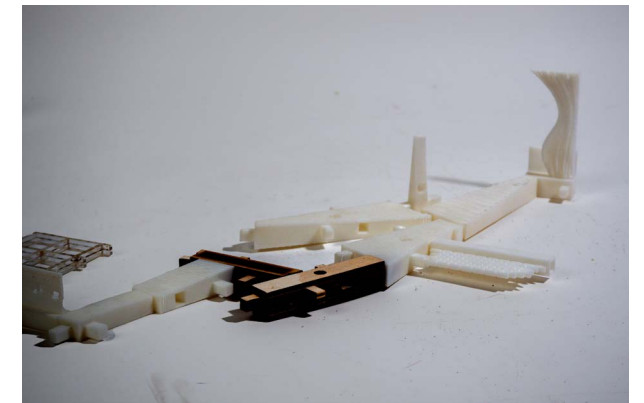
Site Analysis: Playtime Rules



EXTRACTION, IDENTIFICATION



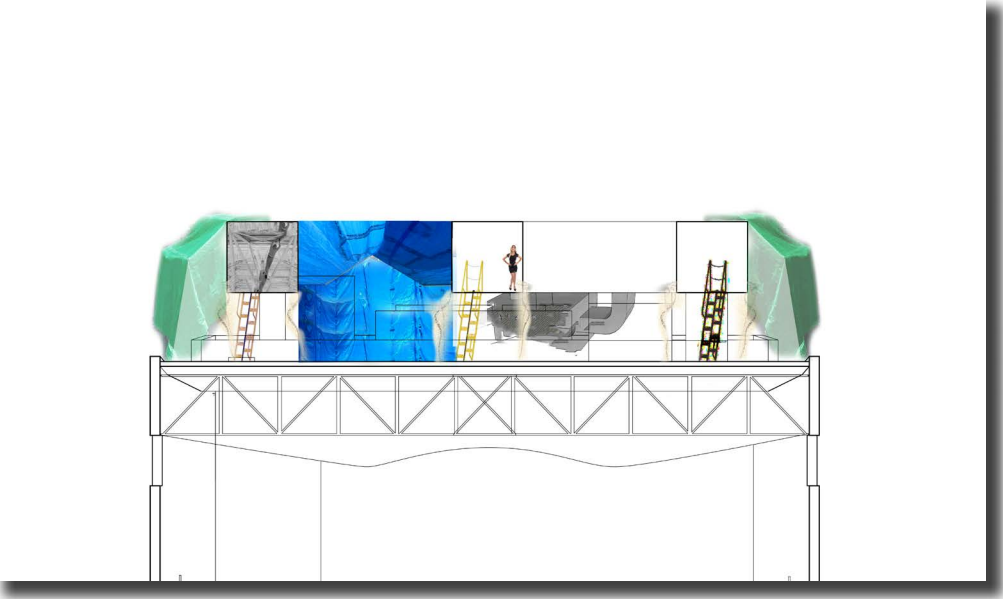
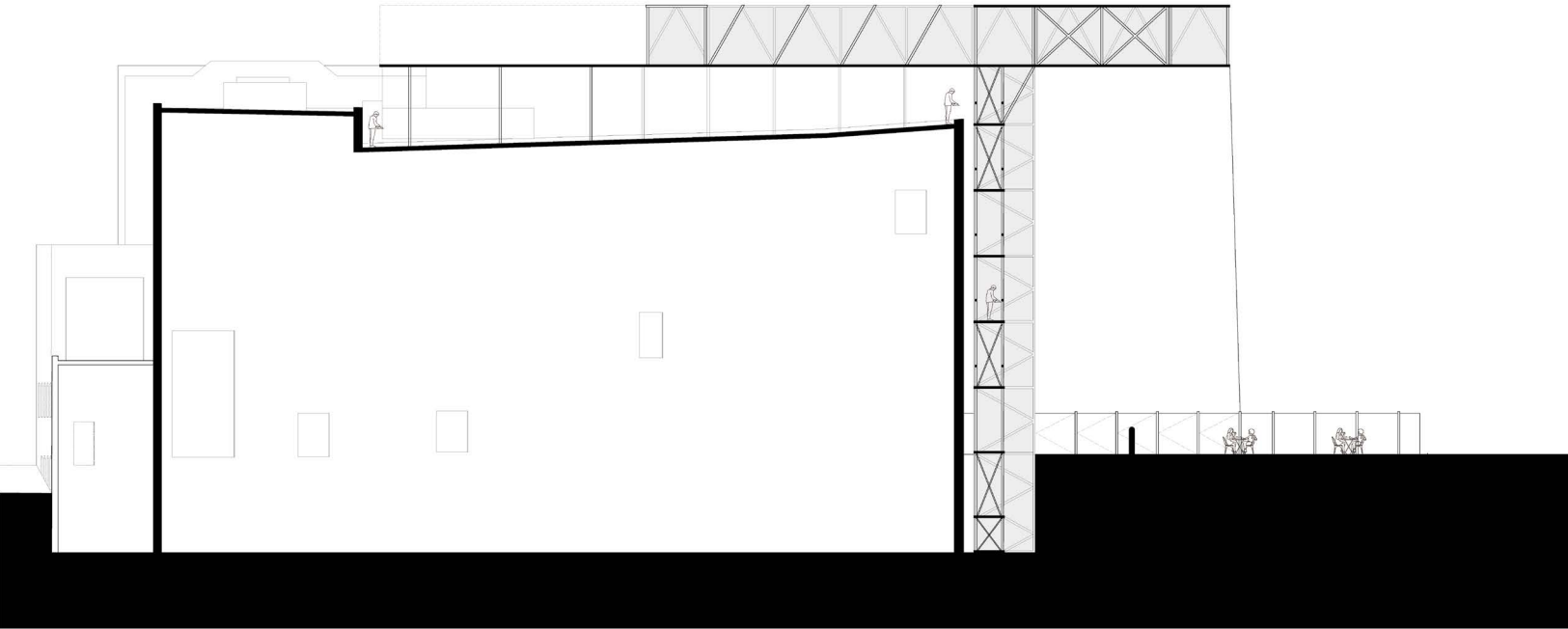
ORGANIZATION, ORIENTATION

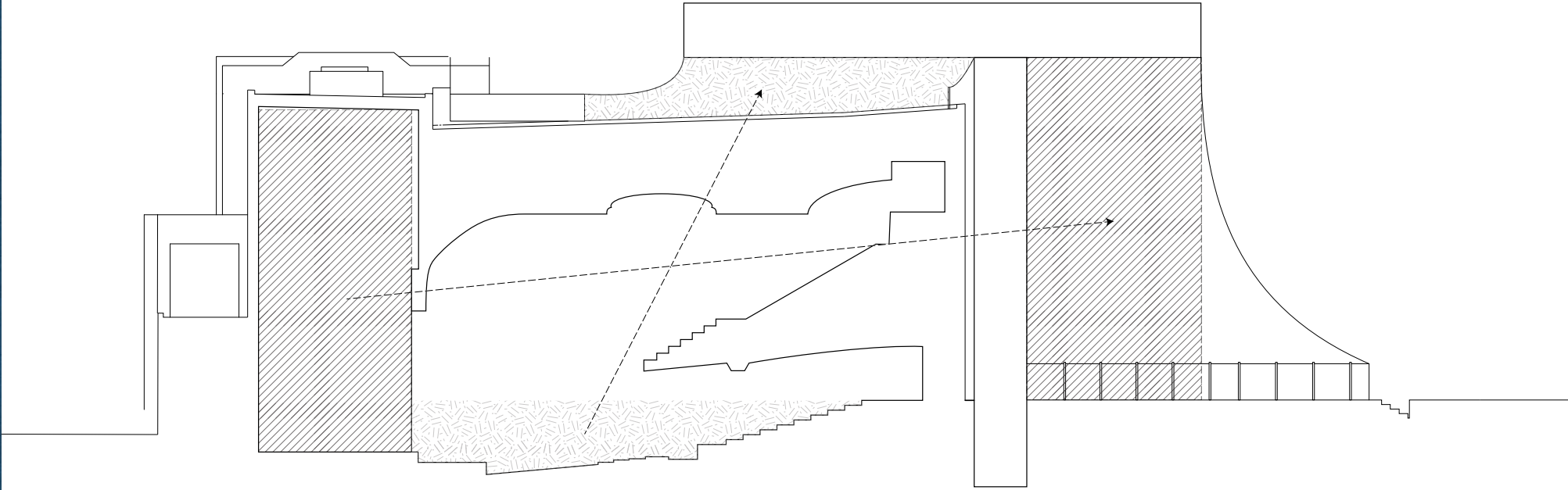
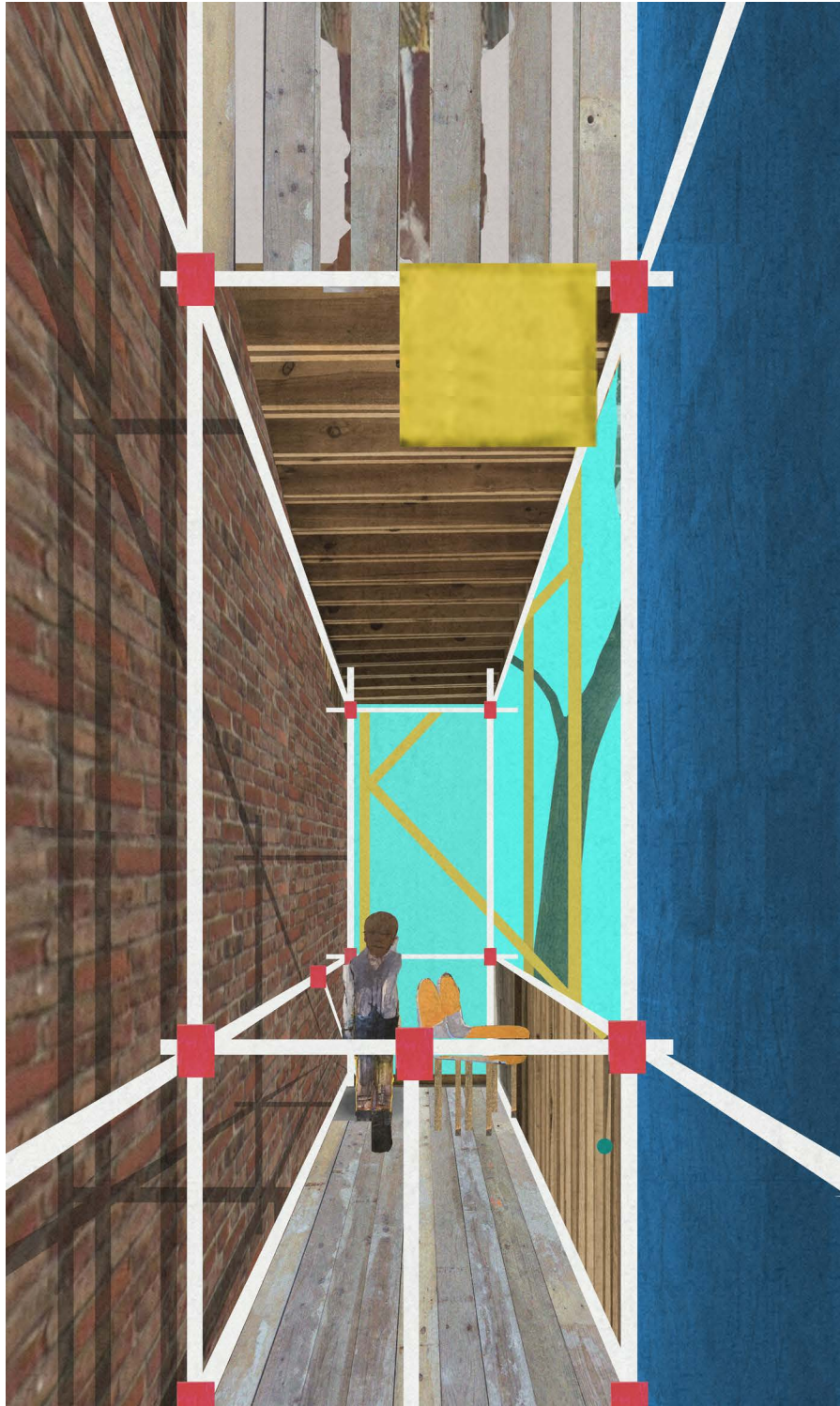


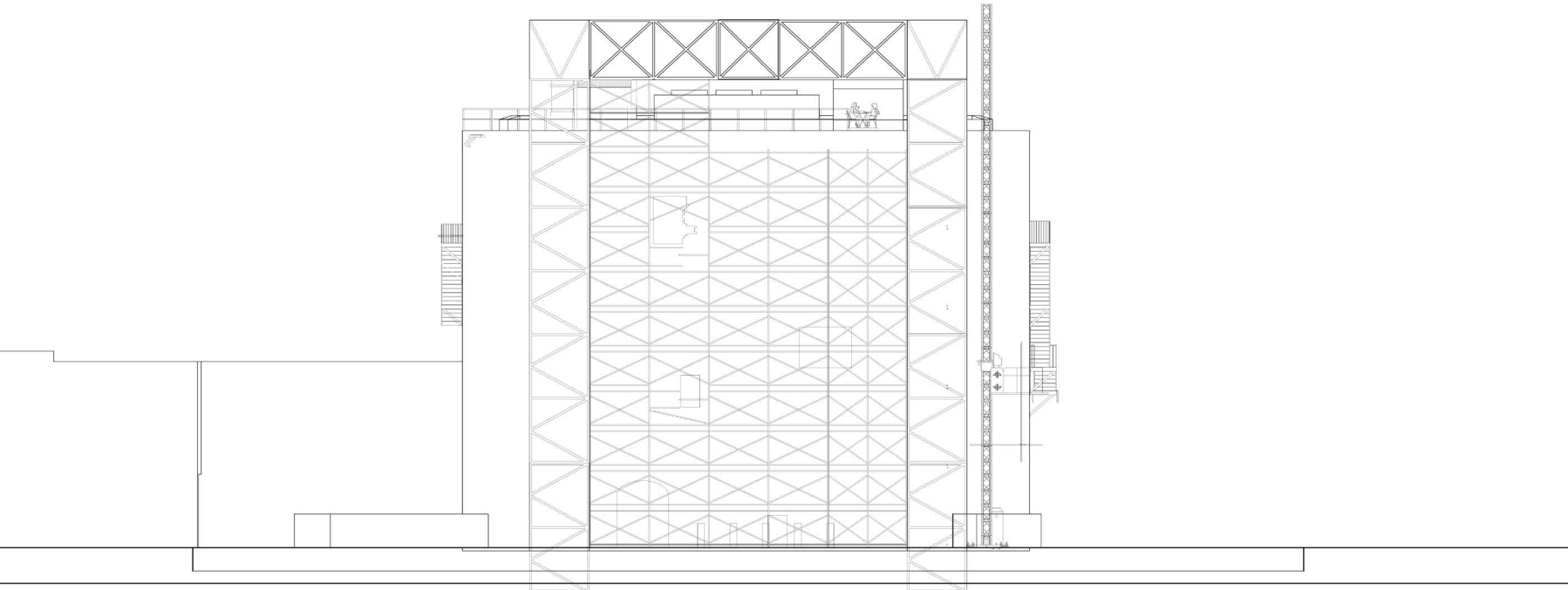
COLLISION, PLAY

Tenting Studies









SCALE OF MOVING, MANIPULATING, ACTIVATING aka 'in the city of today WHO CAN?'

STRENGTH in numbers

INDIVIDUAL

BUREAUCRAT

OLIGARCH

