



COM·PI·LA·TION

Jillian Katz

Columbia GSAPP

Master of Architecture

2021–2024



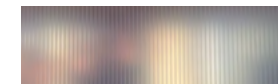
Collaboration with Peterson Rich Office, Model Photograph

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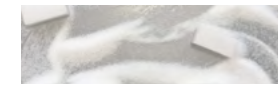
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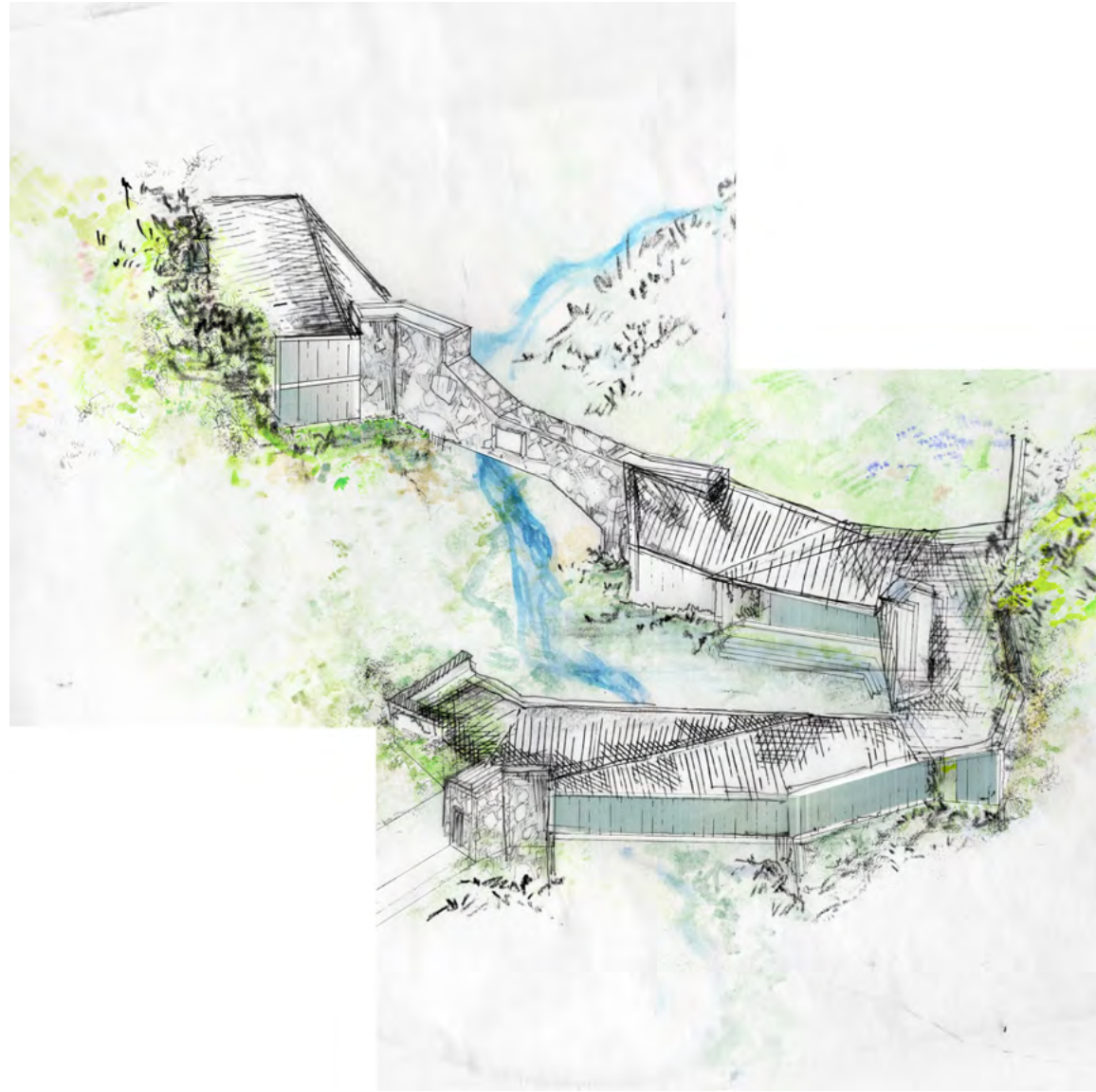
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Arctic Apothecary Sketch; Pen, Watercolor, Charcoal, Marker

REGENERATION

SUMMERS BAY | UNALASKA, AK.

53.8915° N, 166.4597° W

CRITICS | Leslie Gill & Khoi Nguyen

COLLABORATOR | Autumn Harvey

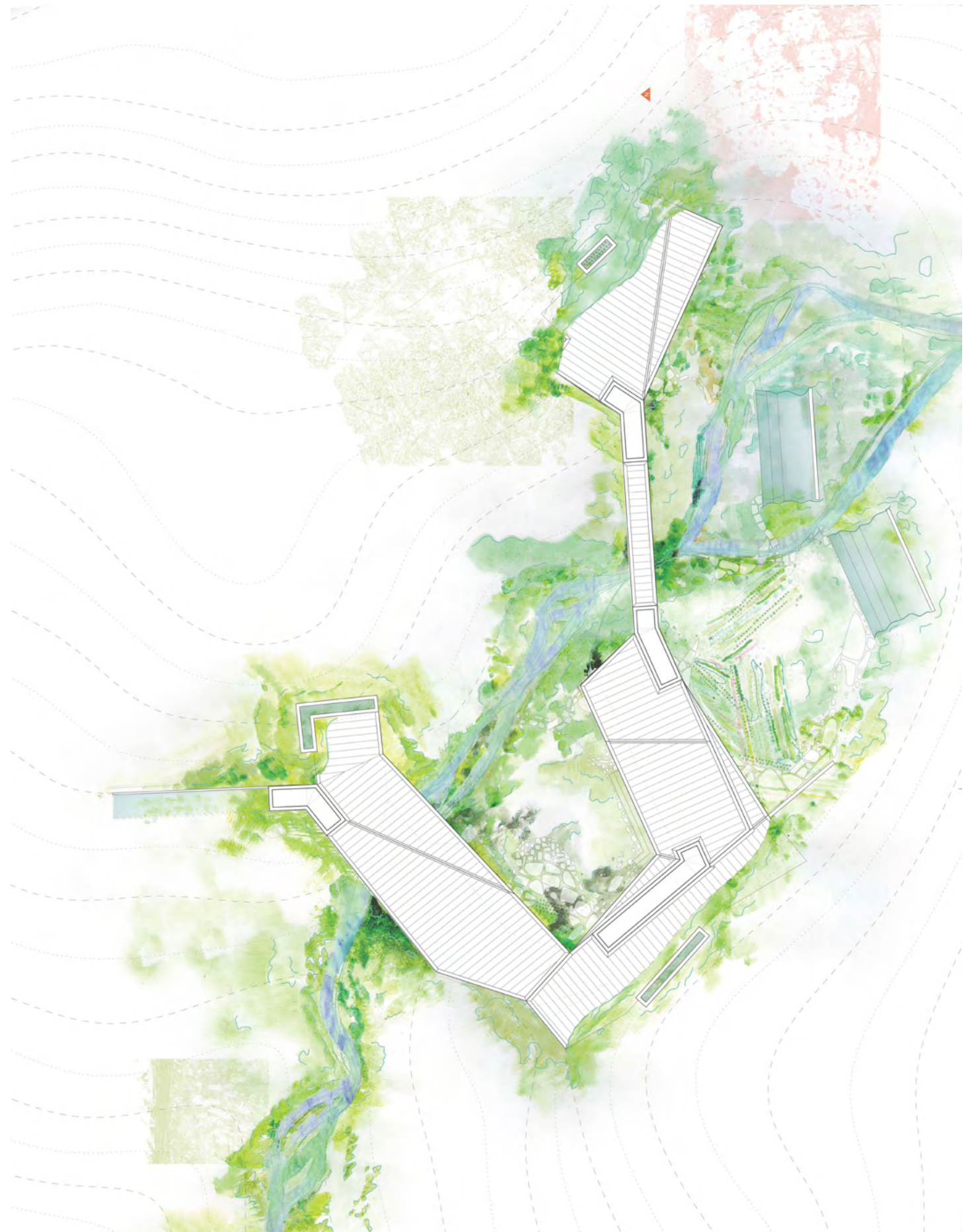
FALL 2023

Our project is situated on the Aleut Islands, the long string of islands connected to the easternmost tip of Alaska, previously home to over 25,000 indigenous Aleut people. Currently, Unalaska is home to a bustling deep-sea shipping industry and research on local botanicals and sea creatures. This research stems from indigenous healing practices and midwifery, utilizing the land to create wholeness within the body. As we researched health practices, we were especially inspired by the ancient suturing practices performed with animal sinew thread. The island was literally stitched together, human, plant, animal, into one Aleut body. However, these practices have become somewhat separated from local culture as Western practices were forcibly implemented.

After speaking to doctors and a regional overseer of the Aleut Community Health Aide Program, we came to learn the island is currently lacking access to life-saving medicine and machinery. Often, women are flown 792 miles to Anchorage to give birth in complete isolation away from their community. Our project is a proposal to suture a women's health clinic with space for machinery and medicinal storage into the heart of medicinal botanical practice in Summers Bay. We began to experiment with turning botanical greenhouse space into a long, flexible thread stitching together the western medical spaces, making space for women to stay tethered to their local communities and midwives, and children physically connected to their heritage and land from the moment they enter the world. Our project aims to stitch together local flora and their inherent Aleut medicinal uses with access to life-saving Western health practices in the form of a local clinic, knotting culture, and generational knowledge back into the landscape. This is the Arctic Apothecary.

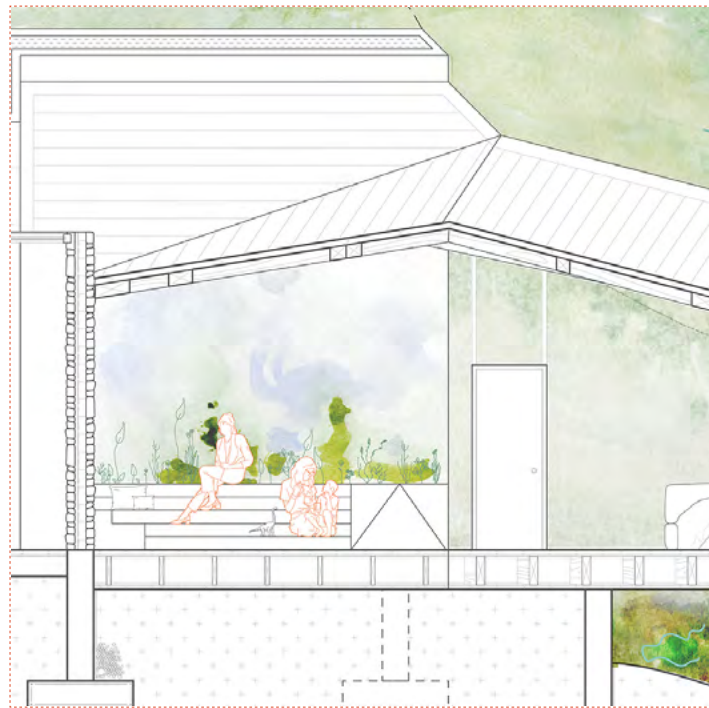


Native Medicinal Plants overlaid on Site Map



Roof Plan; Mylar overlaid on Watercolor Sketch





Section Perspective Entry Space Magnified



Section Perspective Reception Magnified



Section Perspective Library Magnified



Section Perspective Long-term Care Magnified

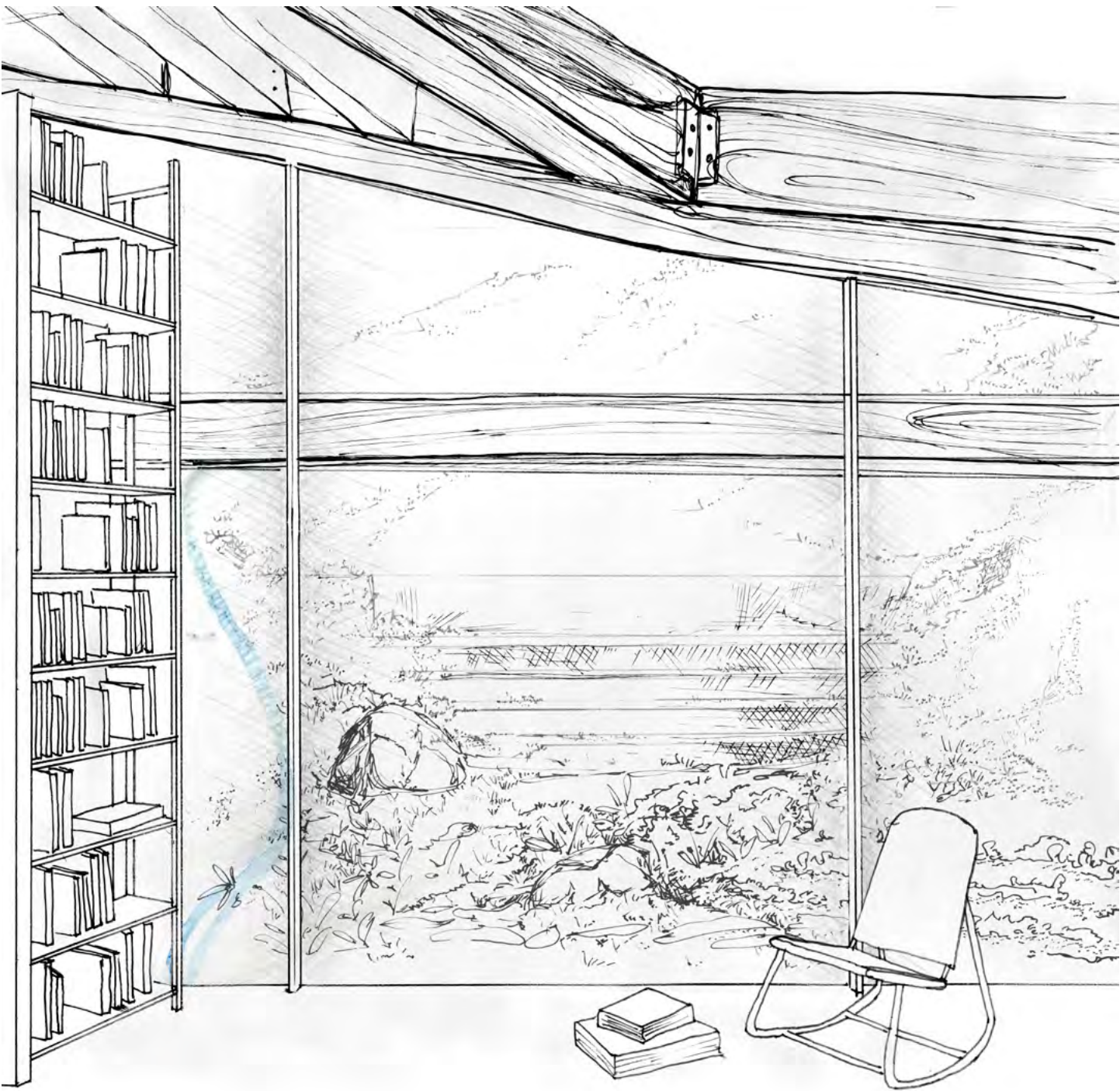


Section Perspective; Mylar overlayed on Watercolor Sketch





Arctic Apothecary Exterior Sketch; Pen, Watercolor, Charcoal, Graphite



Arctic Apothecary Interior Sketch; Pen, Watercolor, Charcoal, Graphite



Model Photograph; Corrugated Plastic, Acrylic, Bristol, 3D Prints

OBJECTIFICATION

GRAND CONCOURSE | THE BRONX, NY.

40°49'29.15"N -73°54'36.02"W

CRITIC | Benjamin Cadena

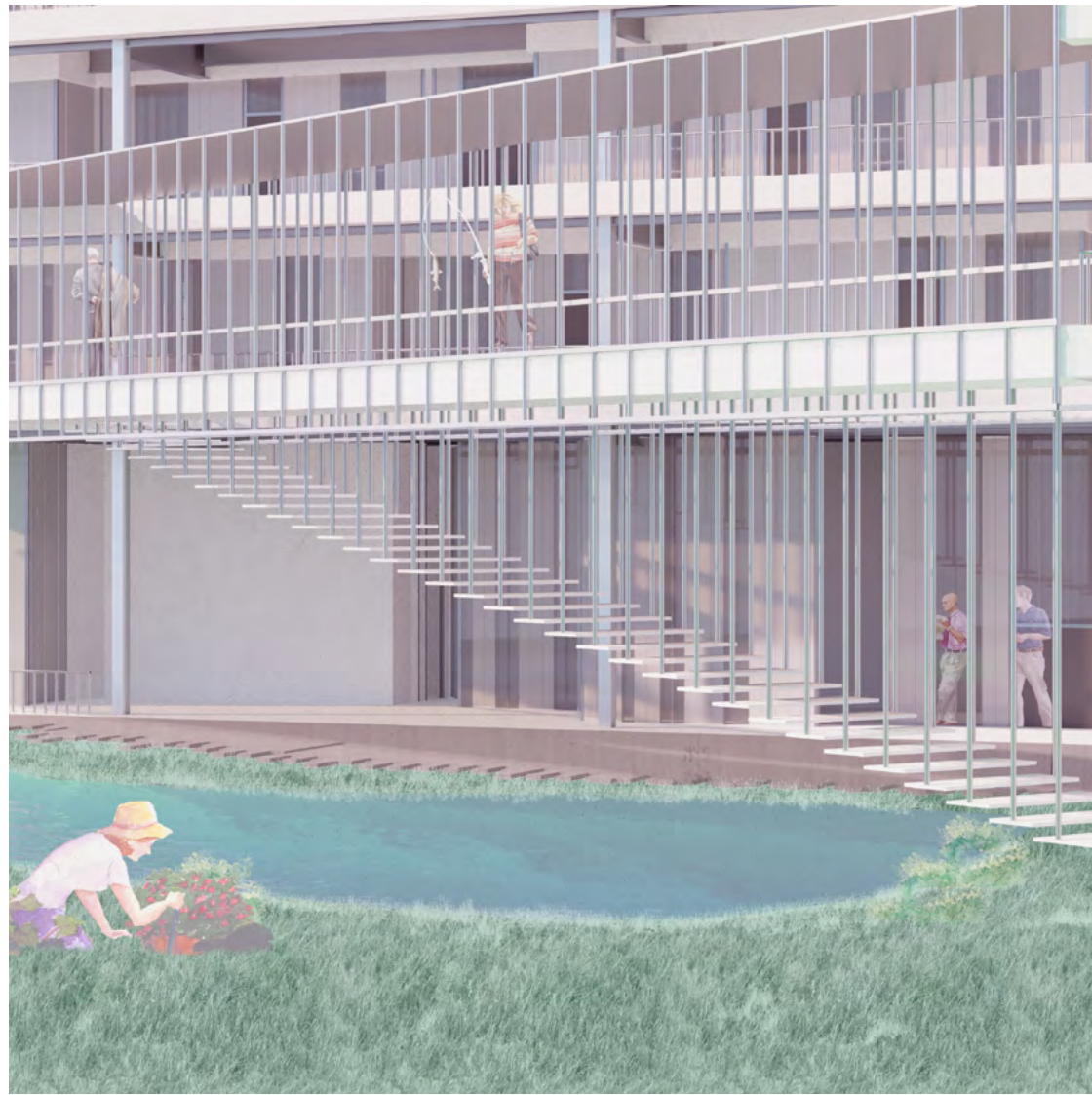
COLLABORATOR | Carmen Chan

FALL 2022

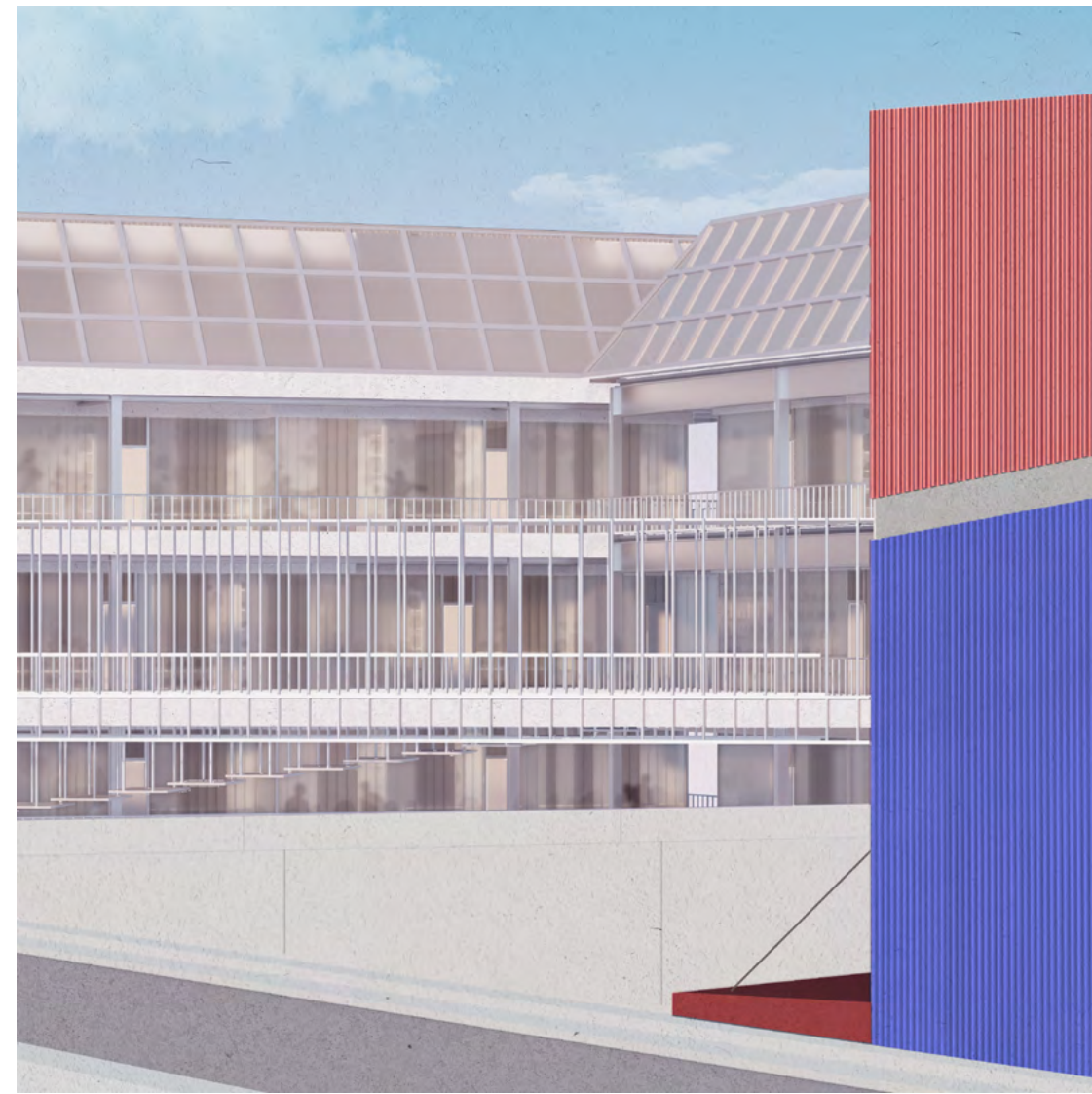
This project, called Storagefront, is a mixed-used collective housing complex adjacent to the Bronx's Harlem River. Drawing inspiration from New York City's eclectic population, layered ecosystems, and the site's propensity for impenetrable industrial storage, Storagefront welcomes residents to engage in the practice of celebrating stuff, artifacts from different lifestyles, and the art of living.

Through its varied glassy facade, Storagefront offers glimpses and exchanges with residents' mundane household objects exhibited alongside their most prized possessions. Alongside river-front public programming, Storagefront promotes a community of curiosity and discovery through confluent paths throughout the complex, and display and exchange-based activities such as street markets and evolving communal storage displays.





Community Engagement View



View of Storagefront from Nearby Storage Facility

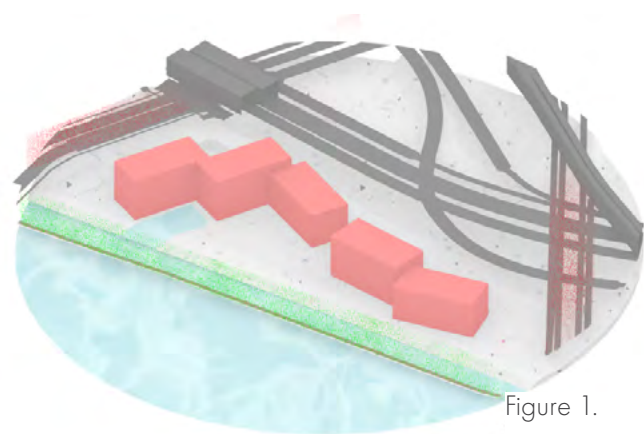


Figure 1.

Initial site footprint
placing programmatic
clusters

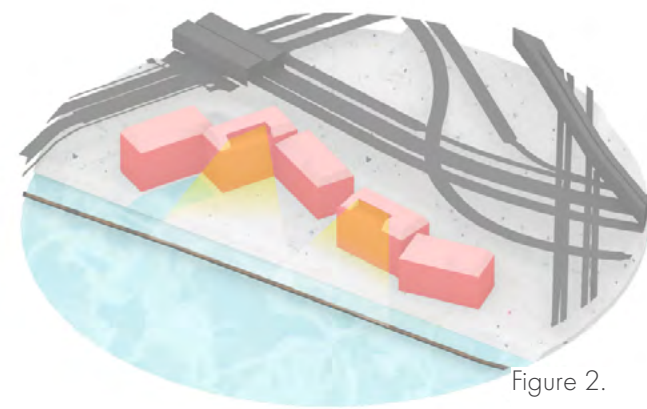


Figure 2.

Sculpting clusters
for river views and
daylighting

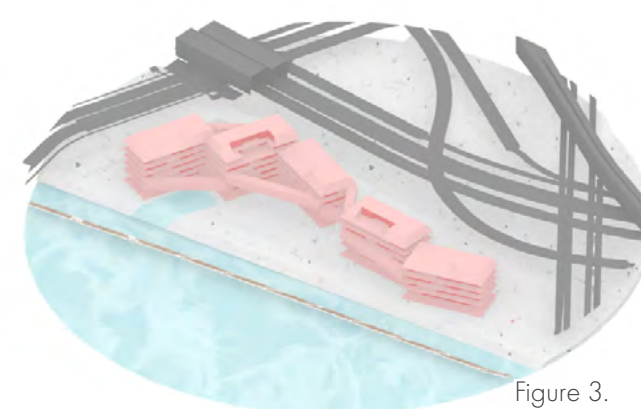
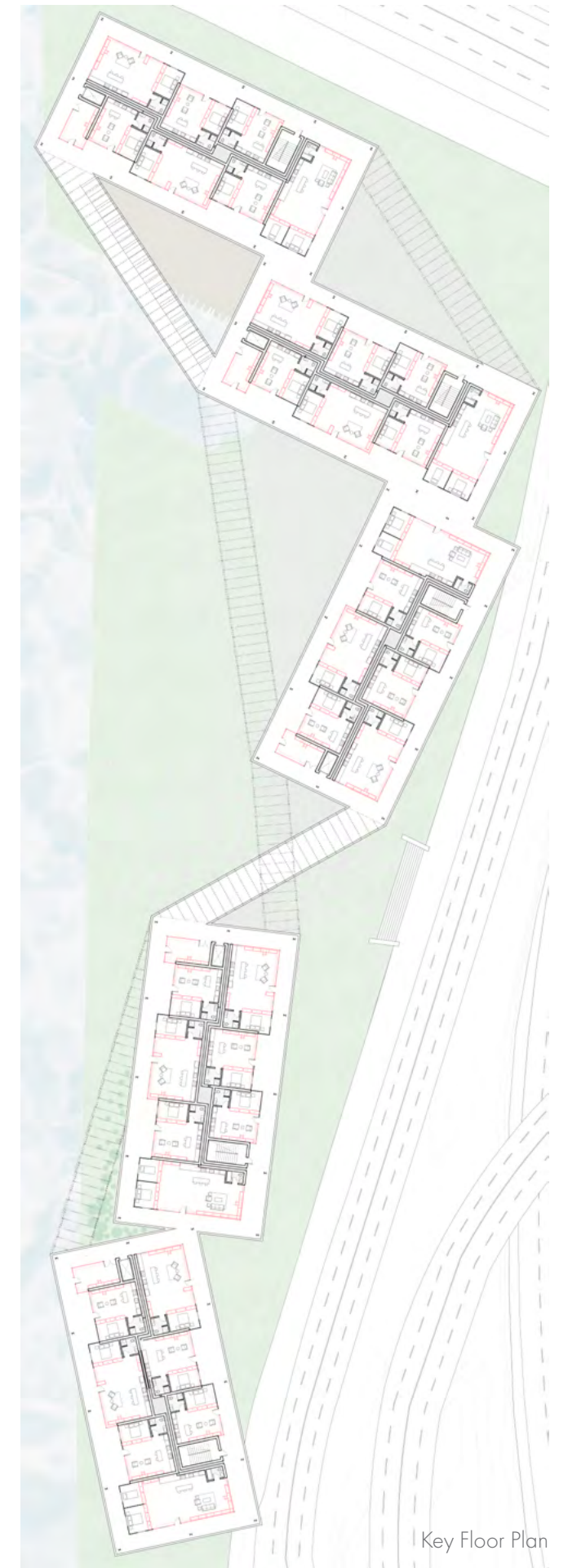
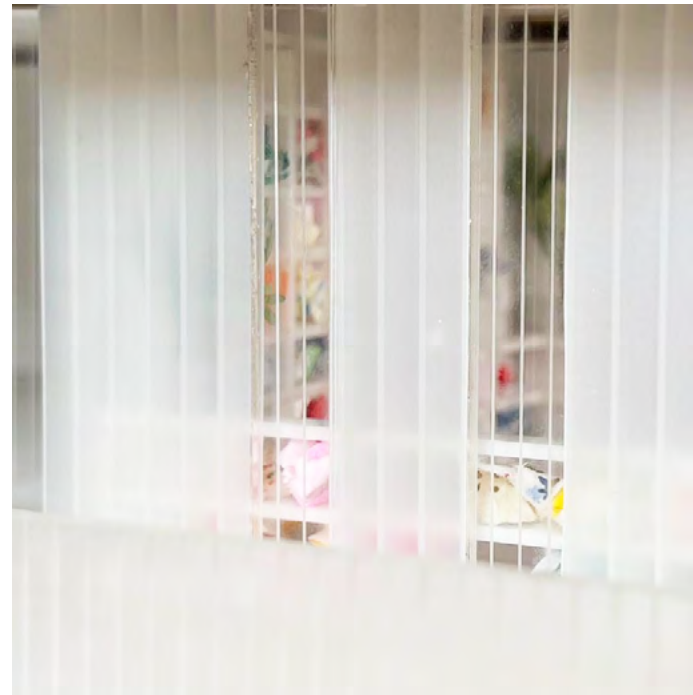


Figure 3.

Addition of outdoor
stoop terraces and
connecting circulation



Key Floor Plan



Model Photographs; Foamcore, Museum Board, Corrugated Plastic, Acrylic, Basswood, Bristol, Origami Paper



Storagefront Section Perspective, Model and Drawing Collage



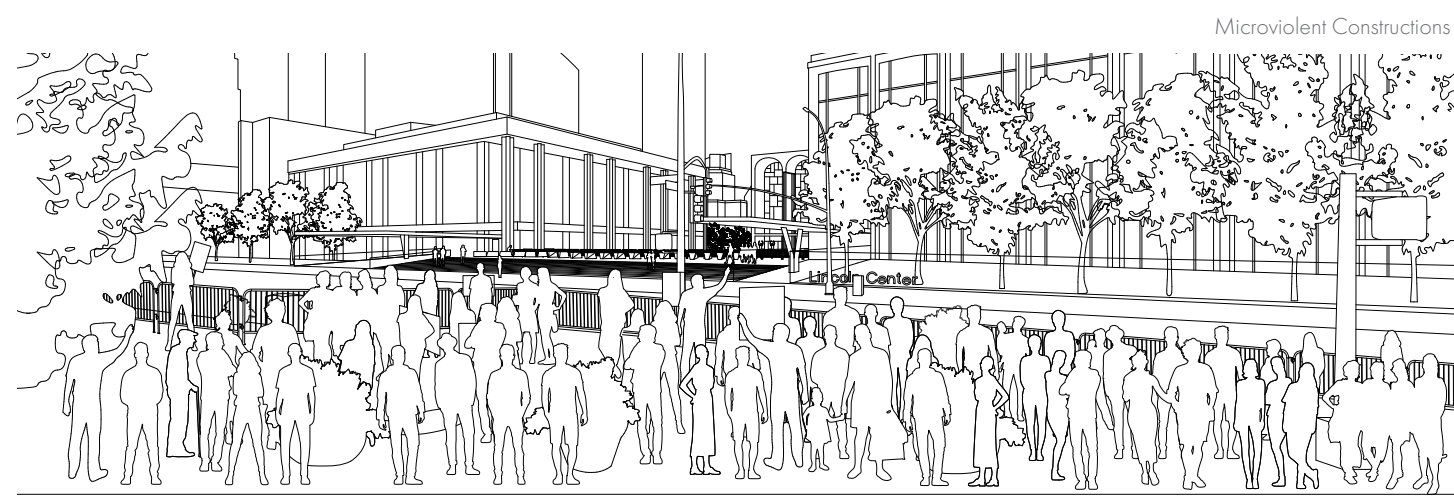
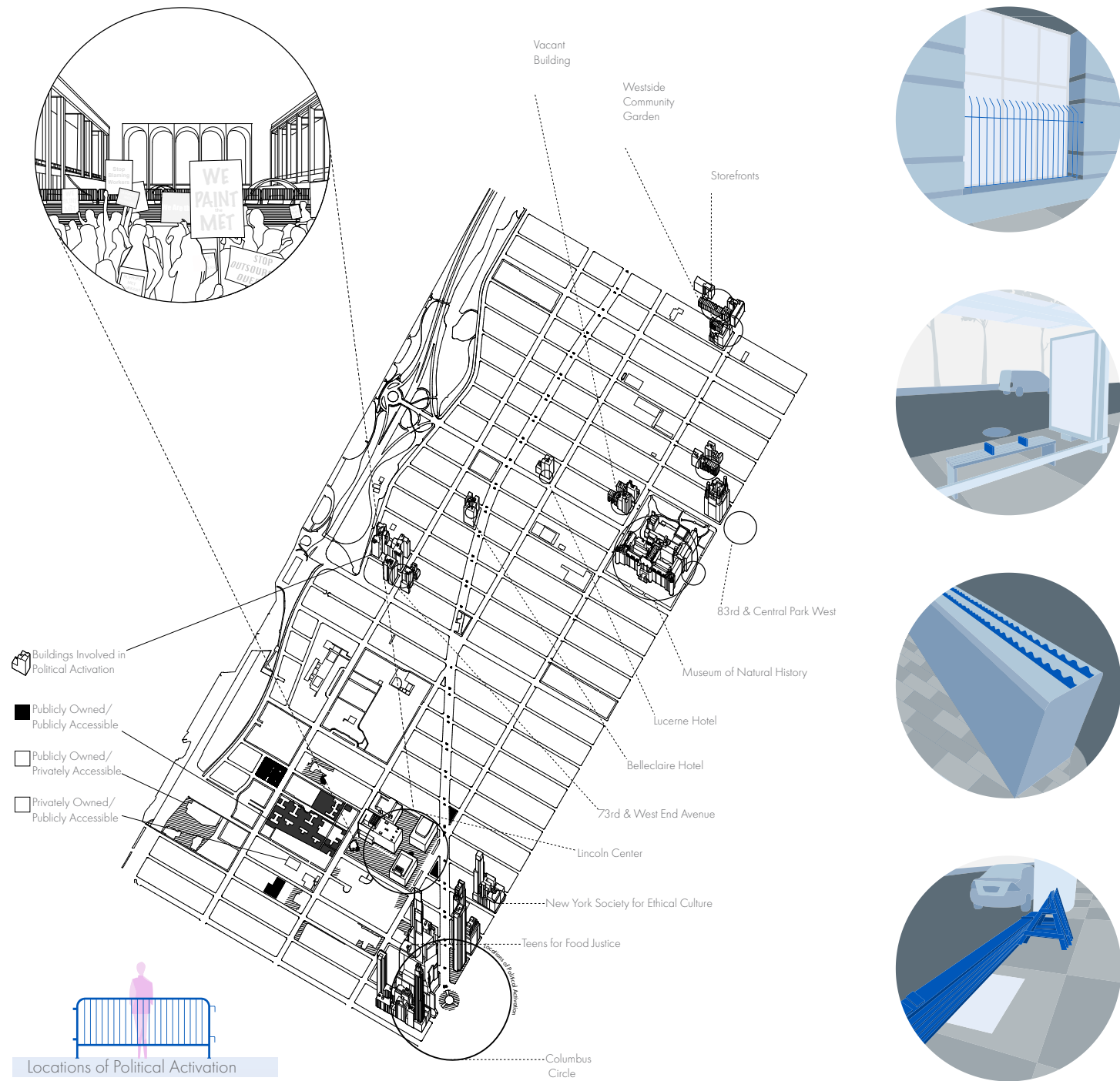
Microkindesses Model Photograph; Bristol, Paper, Cardboard, Wire, LED Light

AMPLIFICATION

BROADWAY | NEW YORK, NY.
40°46'20.87"N 73°59'0.56"W
CRITIC | Anna Puigjaner
FALL 2021

I began this project by looking at protests and the act of transgression in public space. I considered what type of space is needed for a protest to occur. I found that two major requirements were accessibility and visibility. Along the Upper West Side of Manhattan, where my project was sited, this type of space was scarce. In that area, we also see many types of permanent or semi-permanent barriers that dictate how we use space. I started to look closely at the objects used to remove public space on a smaller scale. I refer to these objects as *microviolences*. From spiked rods on bollards to fenced windows, and dividers on benches to prevent sleep; there are many microviolences in the environment presenting mistrust in the community.

My intervention is a proposal for a network of objects to combat these microviolences and demonstrate trust in the community. I have been calling them *microkindnesses*. I made a set of objects that are all mobile and can be used by the community to reclaim and create public space. These objects can be used individually or collectively. The form of each of these objects is based on the domestic space. I felt that bringing the familiarity of the domestic elements outdoors would allow people to feel more control over the public sphere. These objects either directly address microviolences creating friction or creating a different environment in the public as an act of transgression.

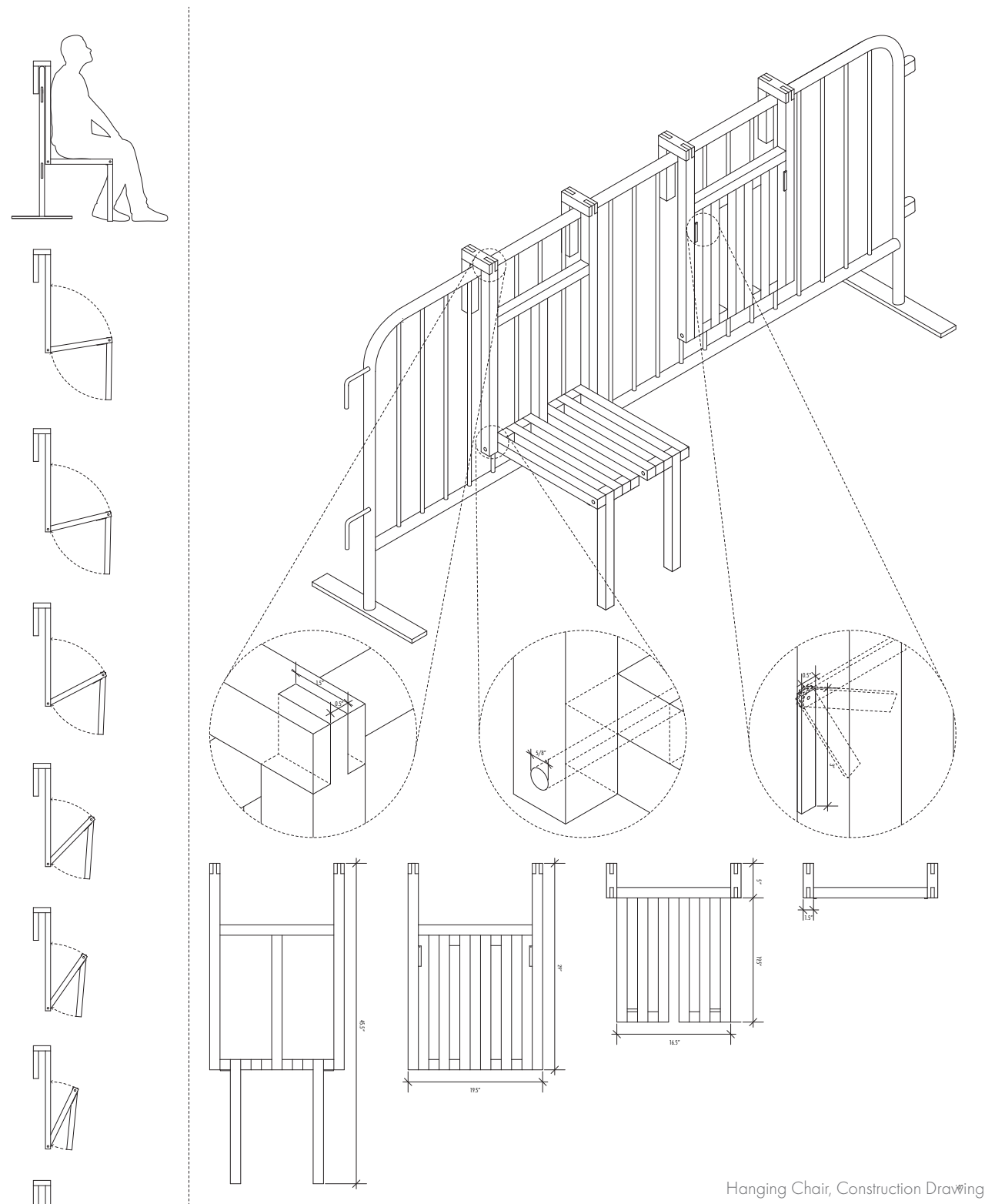


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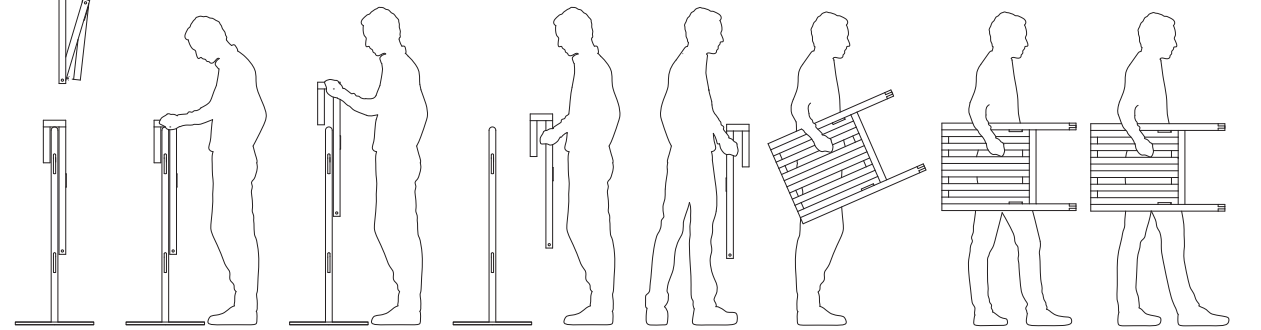
Microviolent Constructions



Microkindness Relation to Domestic Sphere



Hanging Chair, Construction Drawing

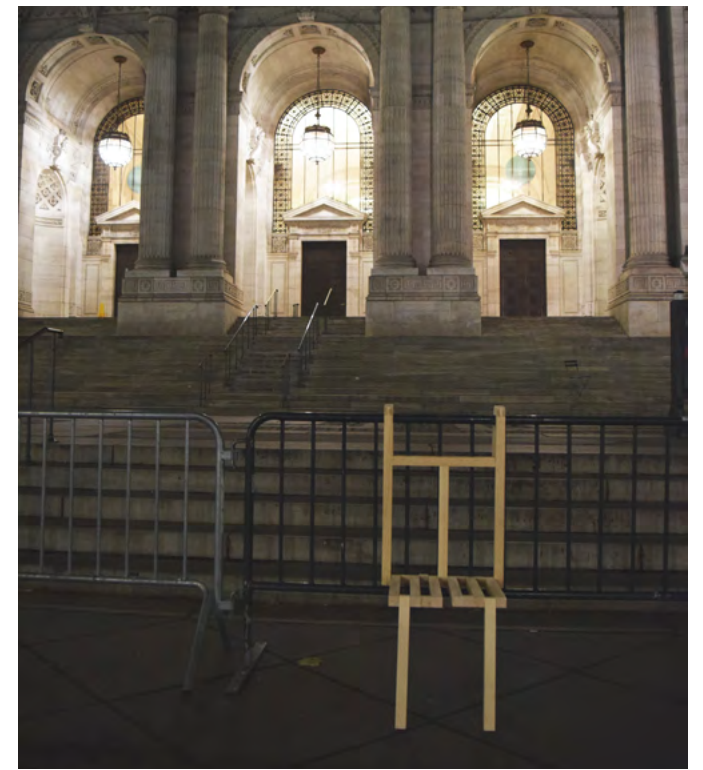


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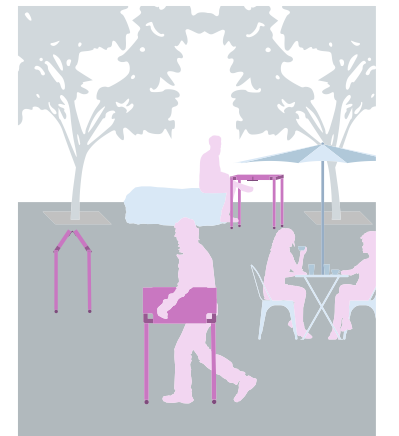
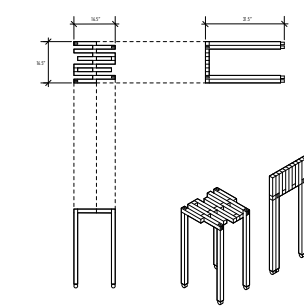
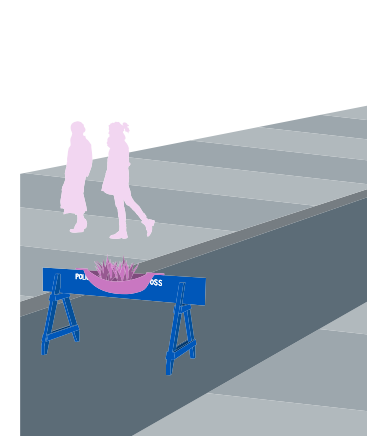
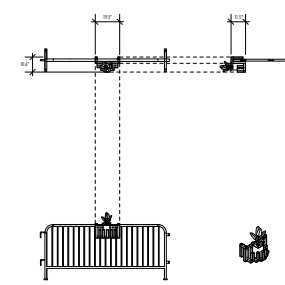
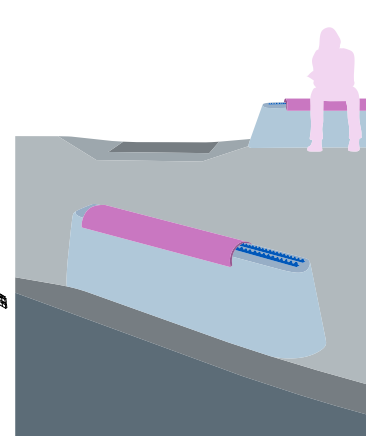
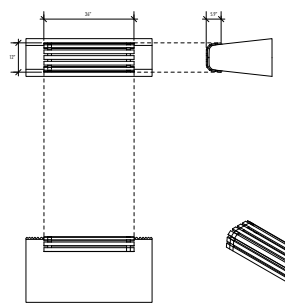
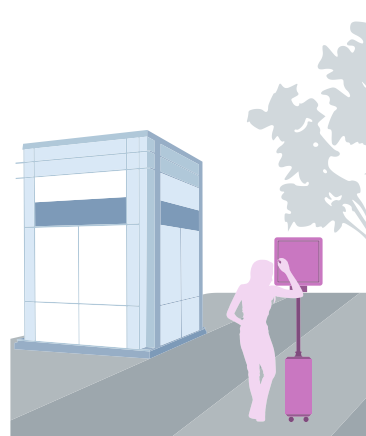
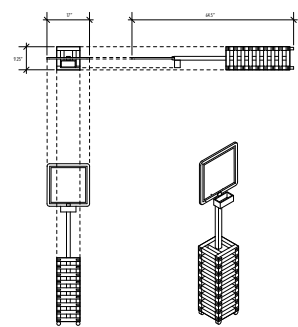
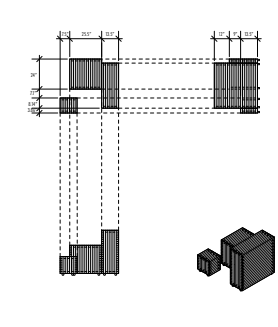
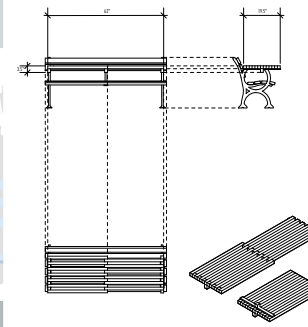
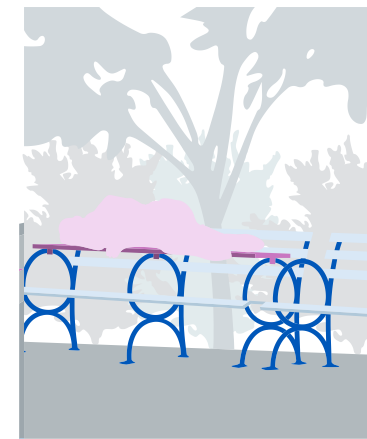
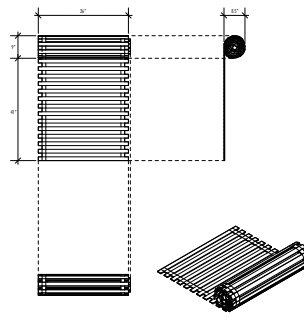
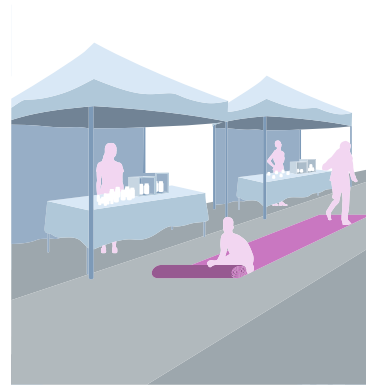
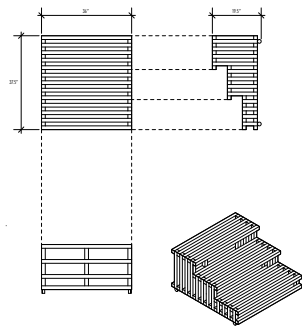
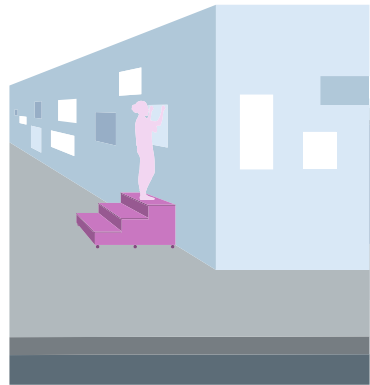
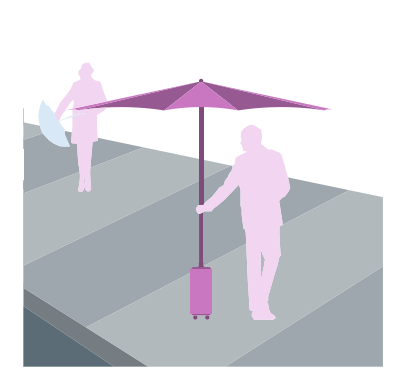
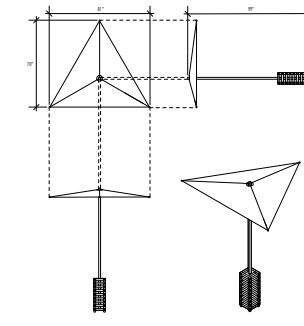
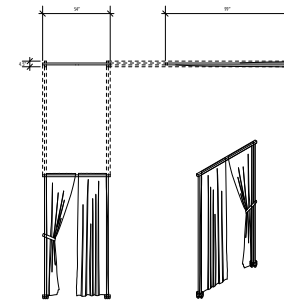
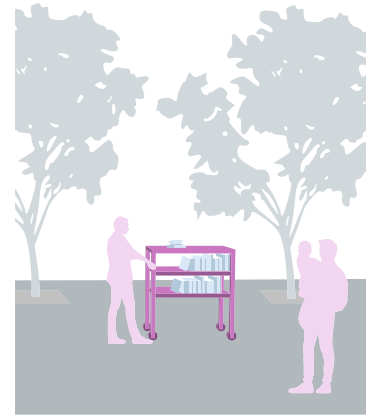
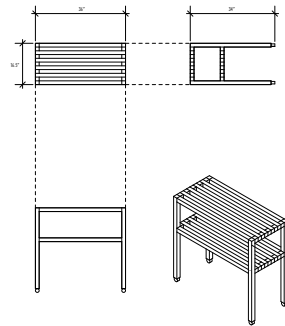
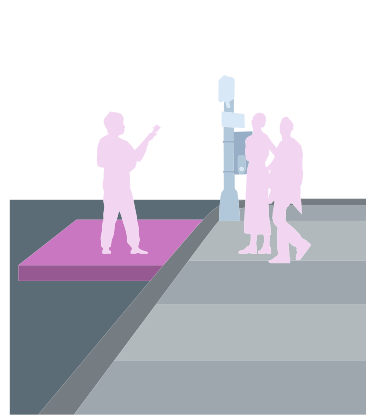
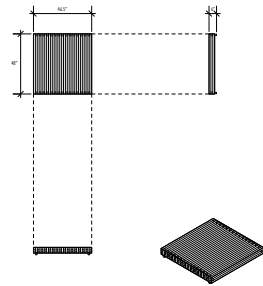
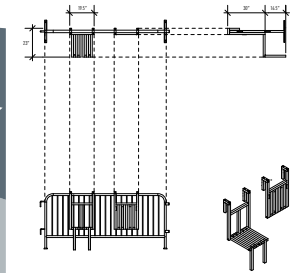
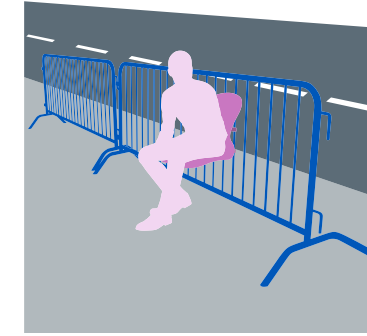
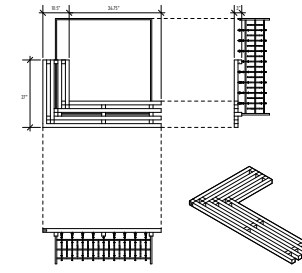
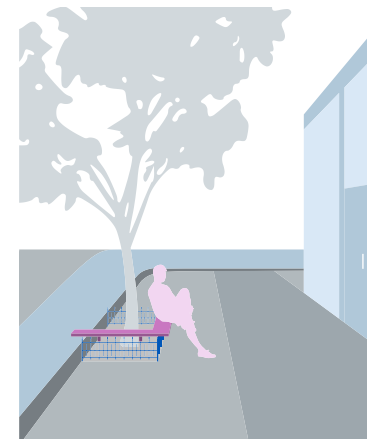
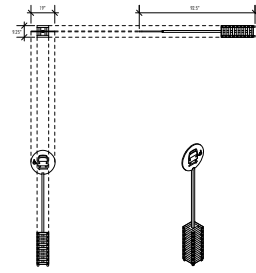
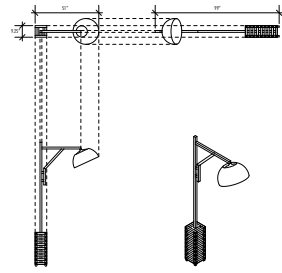
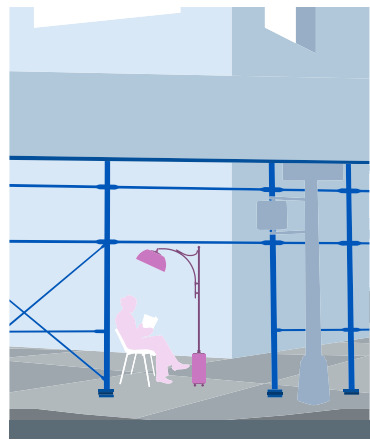
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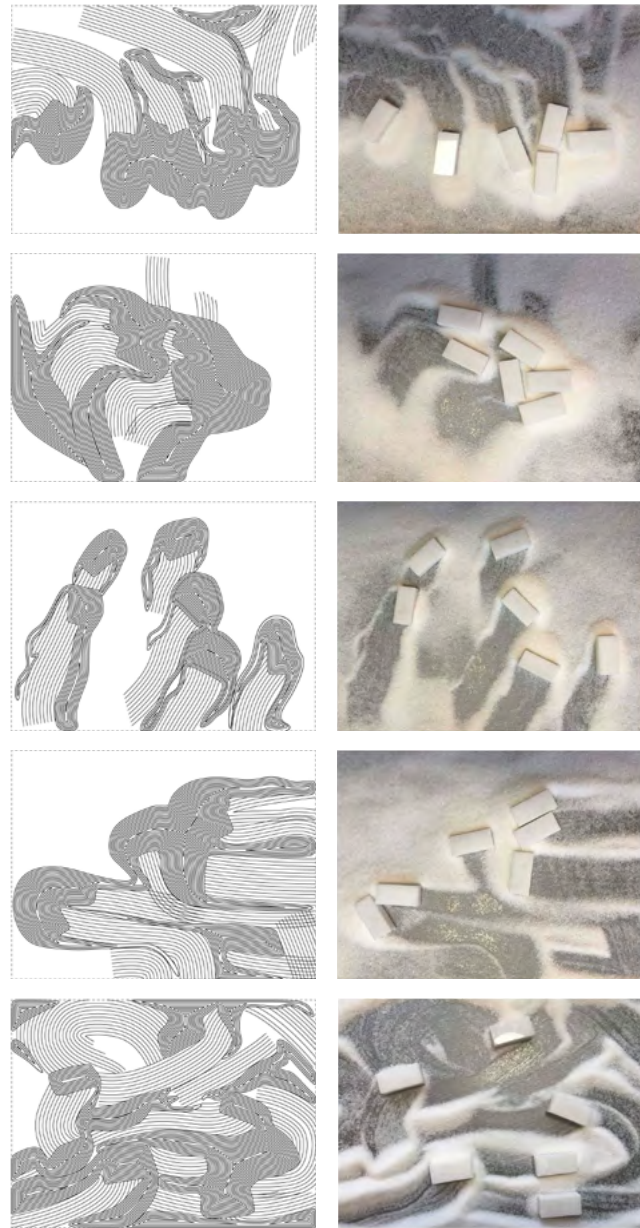


Microkindness Model Photographs; Bristol, Paper, Cardboard



Hanging Chair Photographs; Pine Wood





Sand Study, Model Photographs; Line Drawing

DISTRIBUTION

THE BOWERY | NEW YORK, NY.

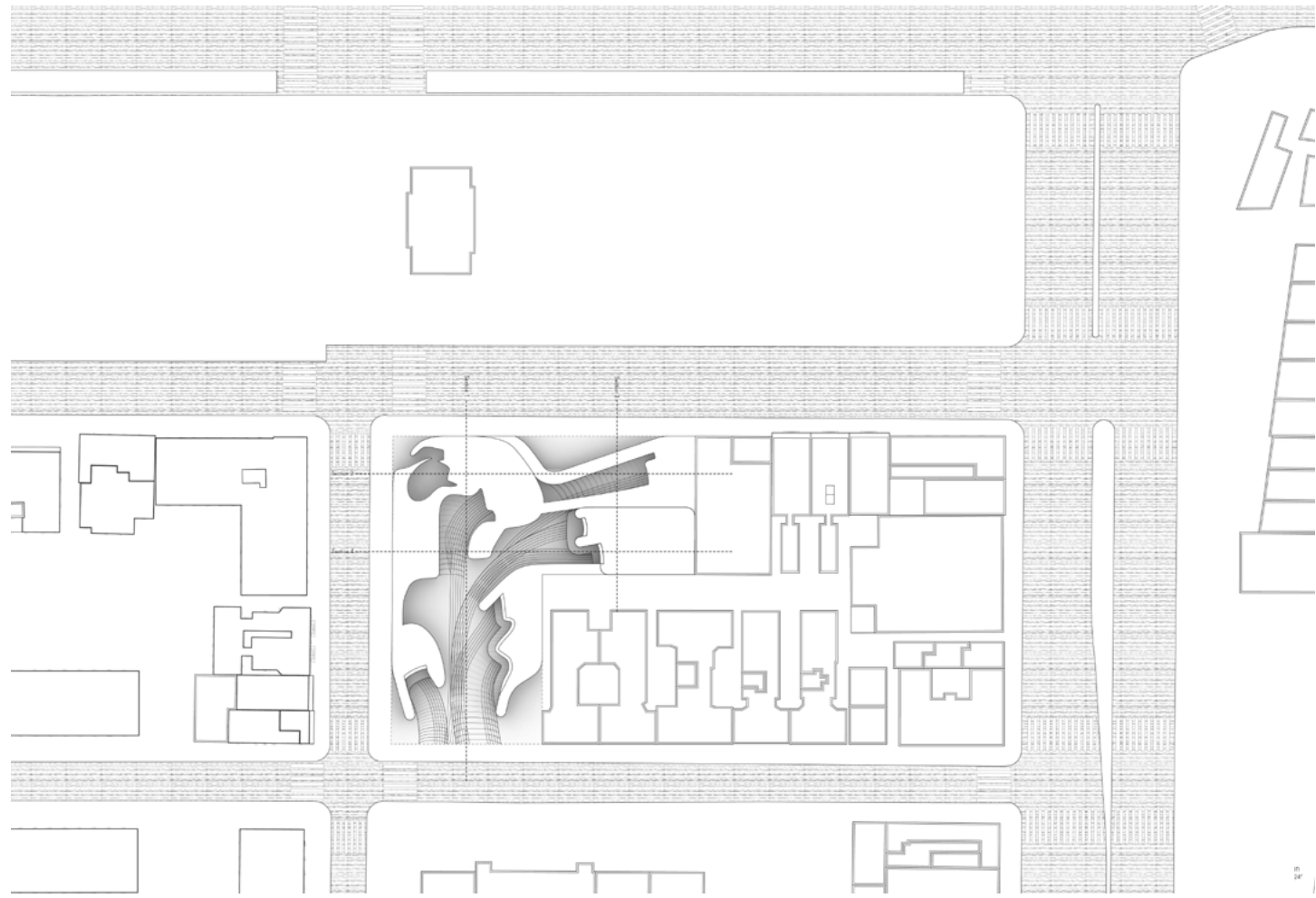
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CRITIC | Lindy Roy

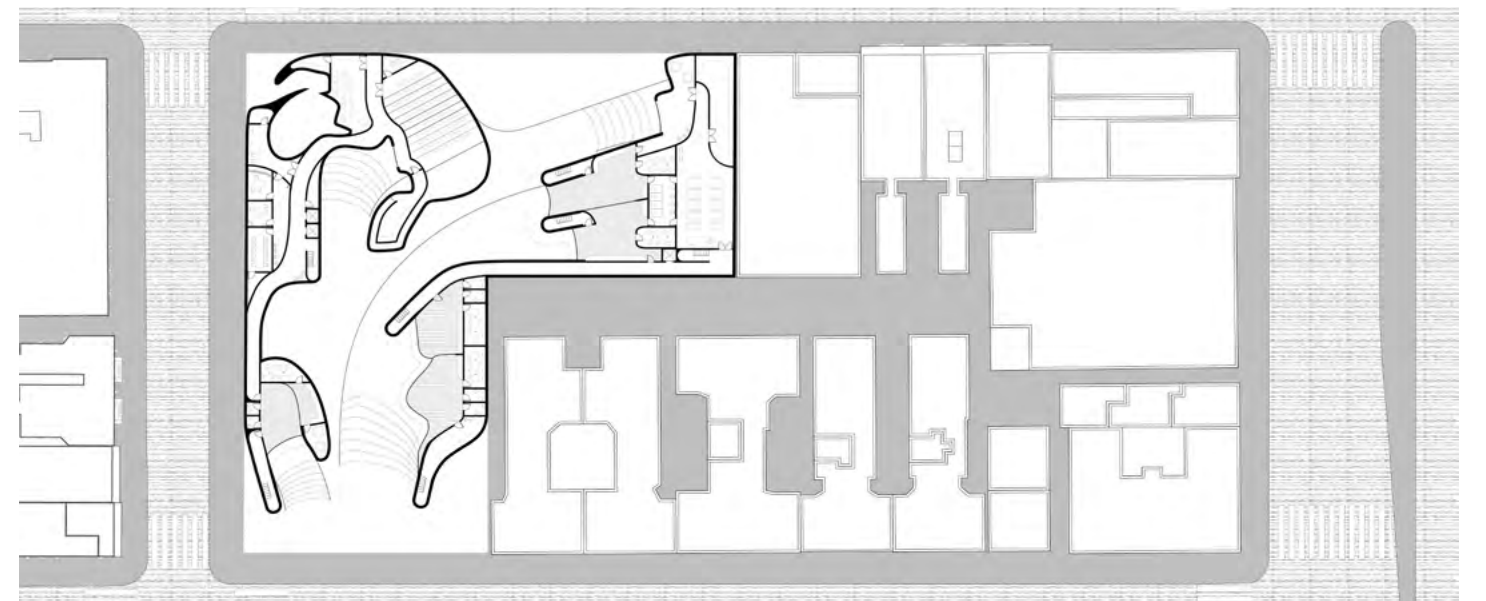
SPRING 2022

This project is an exercise in exploring how courtyards shape the circulation of a school. I created a campus that had a series of courtyards each of which interacted with and informed the uses of the surrounding buildings. My prototype was a sand study where I placed weights in sand and tipped the ground plane allowing the weights to cut paths through the sand. While the sand was excavated in one location it simultaneously created built-up in other locations resulting in interesting patterns. These studies shaped my site plan. The excavation patterns formed my treatment of the ground plane and the buildup patterns informed the form and locations of buildings on my site. Each building's curved forms are the direct result of the pattern of excavation in the ground plane. The forms create a spectrum of experiential conditions as students move throughout the school.

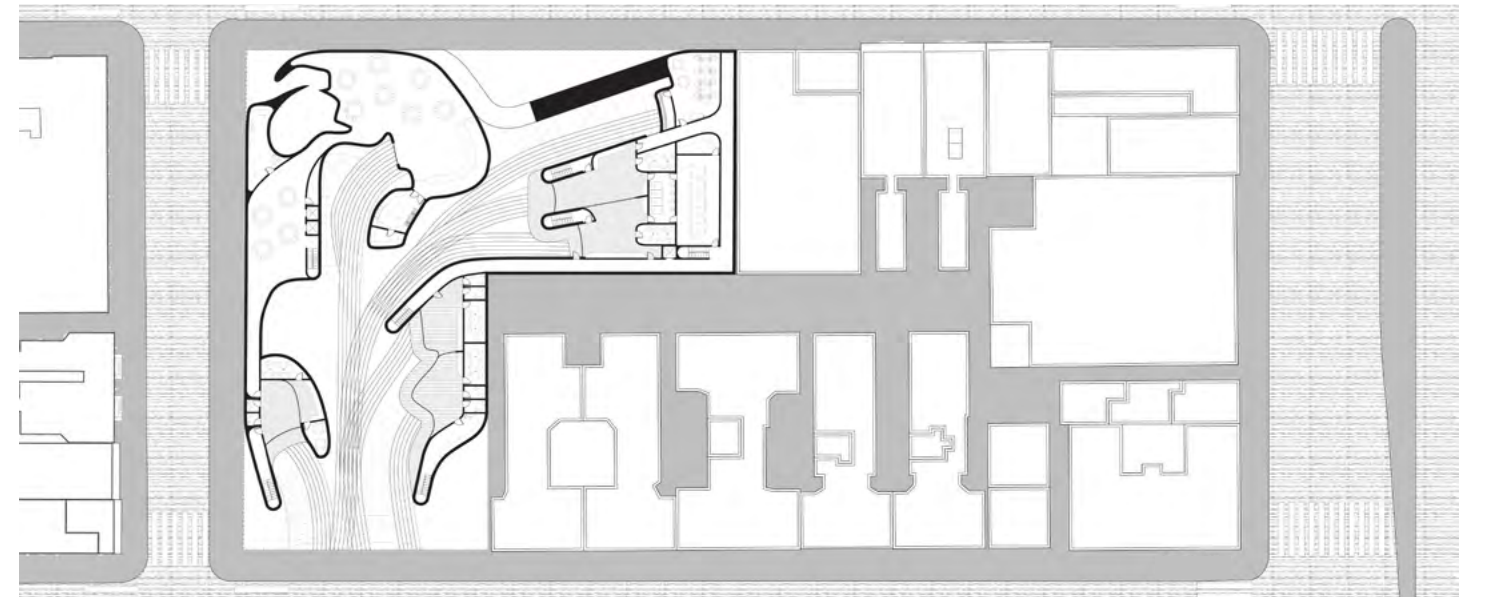
The courtyards on the eastern side of the site are for the school community, though I wanted to also consider the urban context. In researching the site context, I have come to understand that the broader community in that area mainly consists of a more transient population to the west. This turnover in residents is due to the gentrification that has been occurring in this area over the past ten years. I faced my school's entry to the east, where more students would be coming from. However, I decided to engage the community to the west by creating a courtyard and rooftop space that is accessible via a ramp.



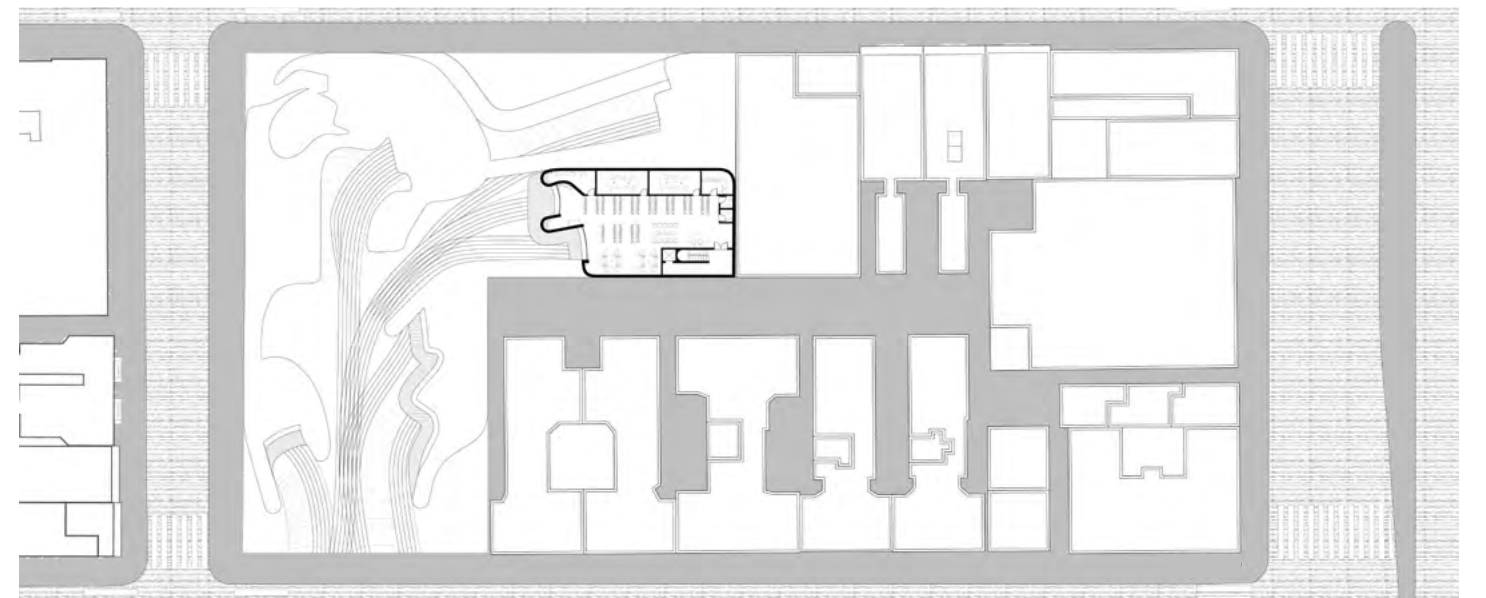
Roof Plan



Lower Level Floor Plan



Ground Level Floor Plan



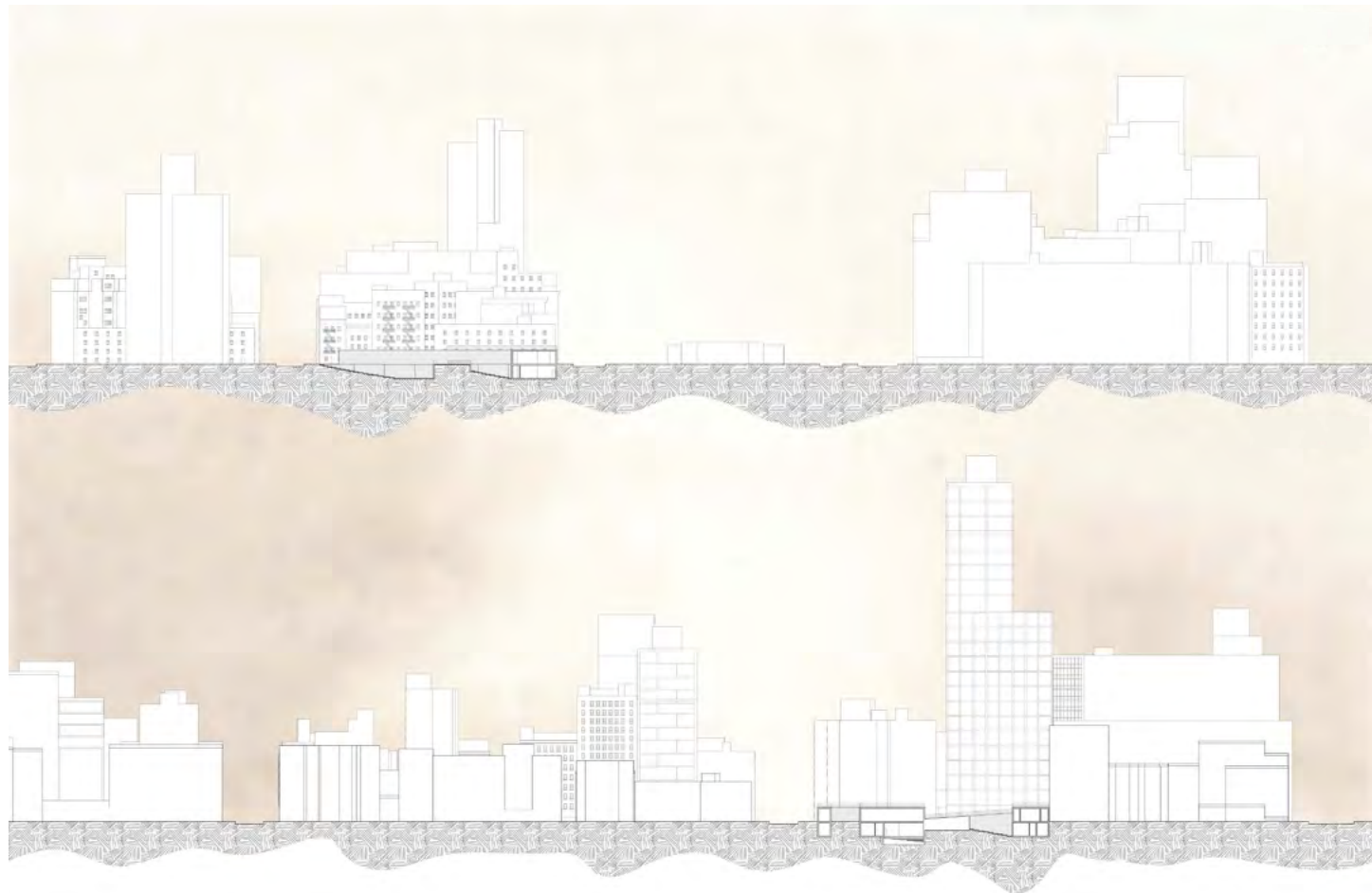
Upper Level Floor Plan



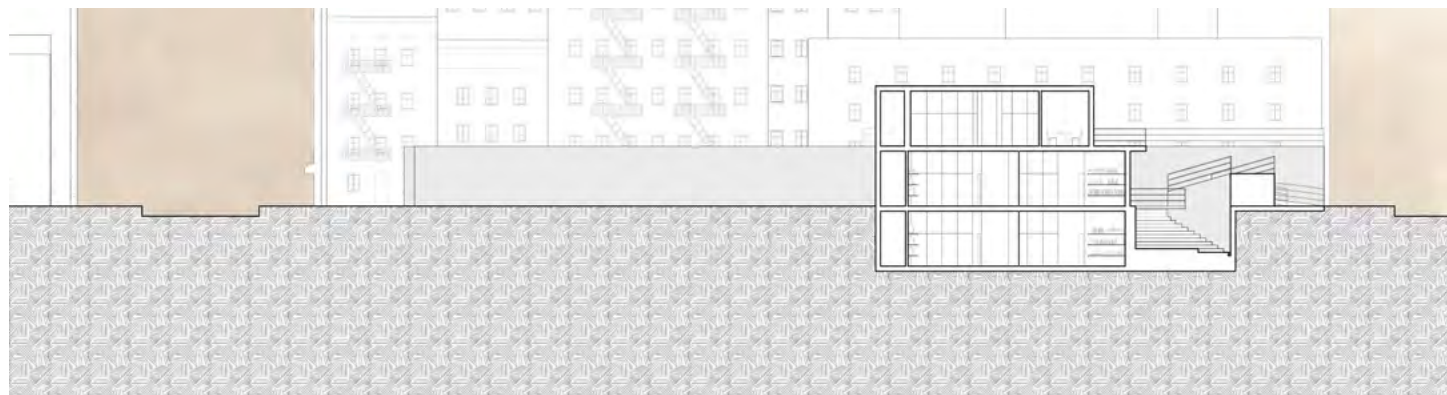
Preliminary Site Model, Museum Board



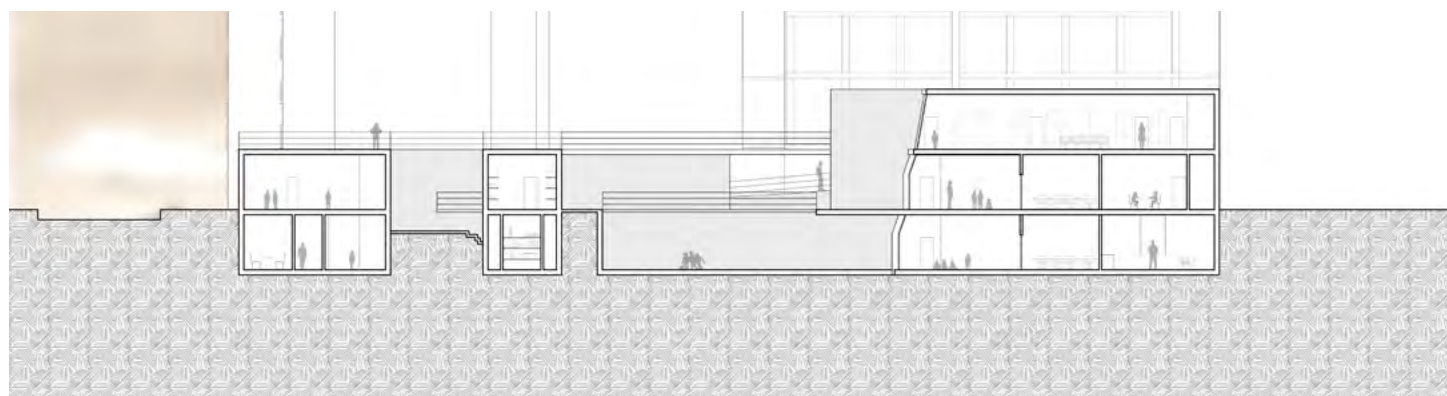
Final Site Model, Museum Board



North-South Section; East-West Section Drawings

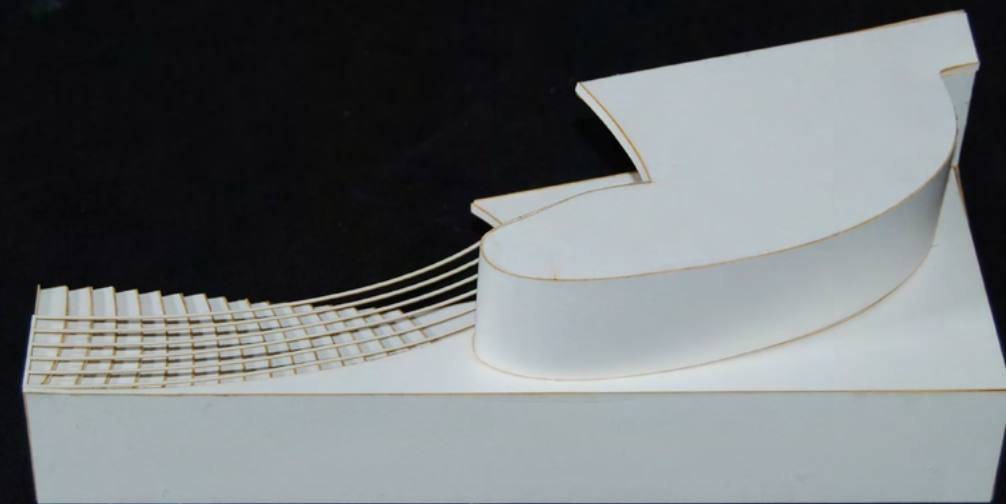
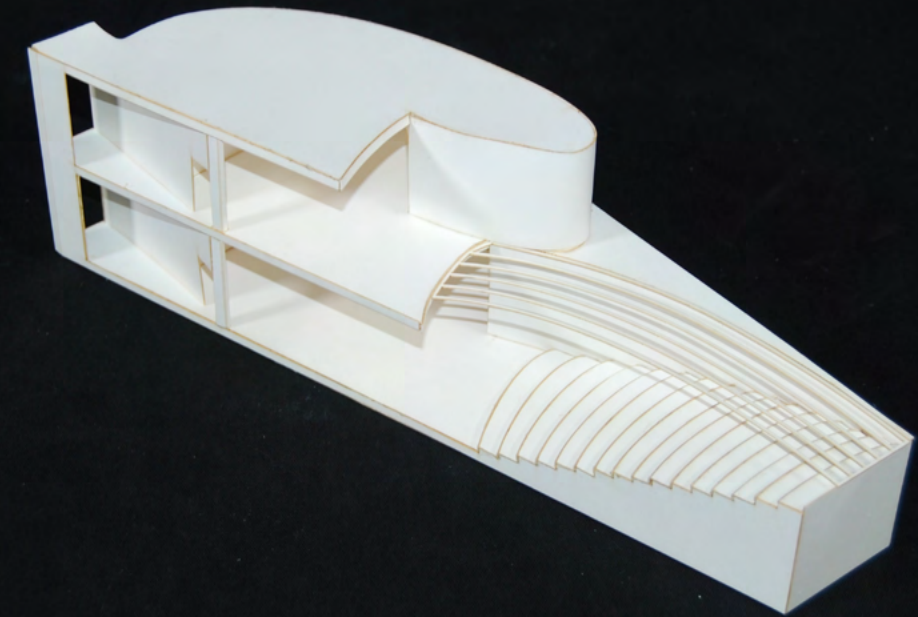


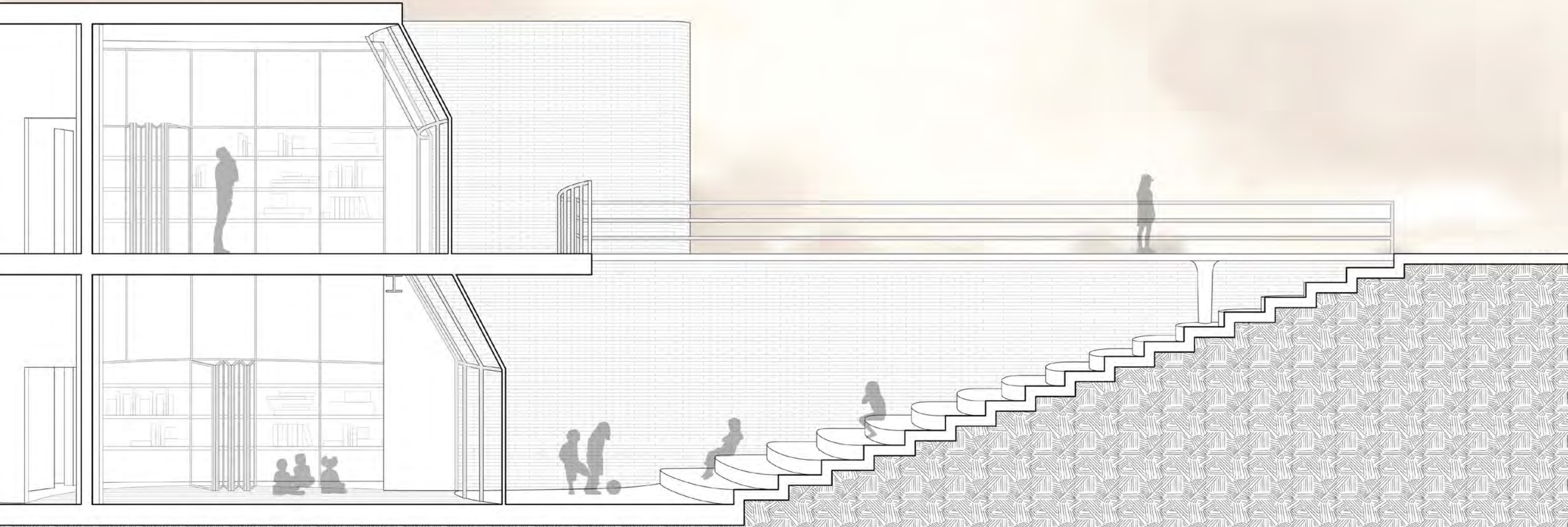
North-South Section Drawing

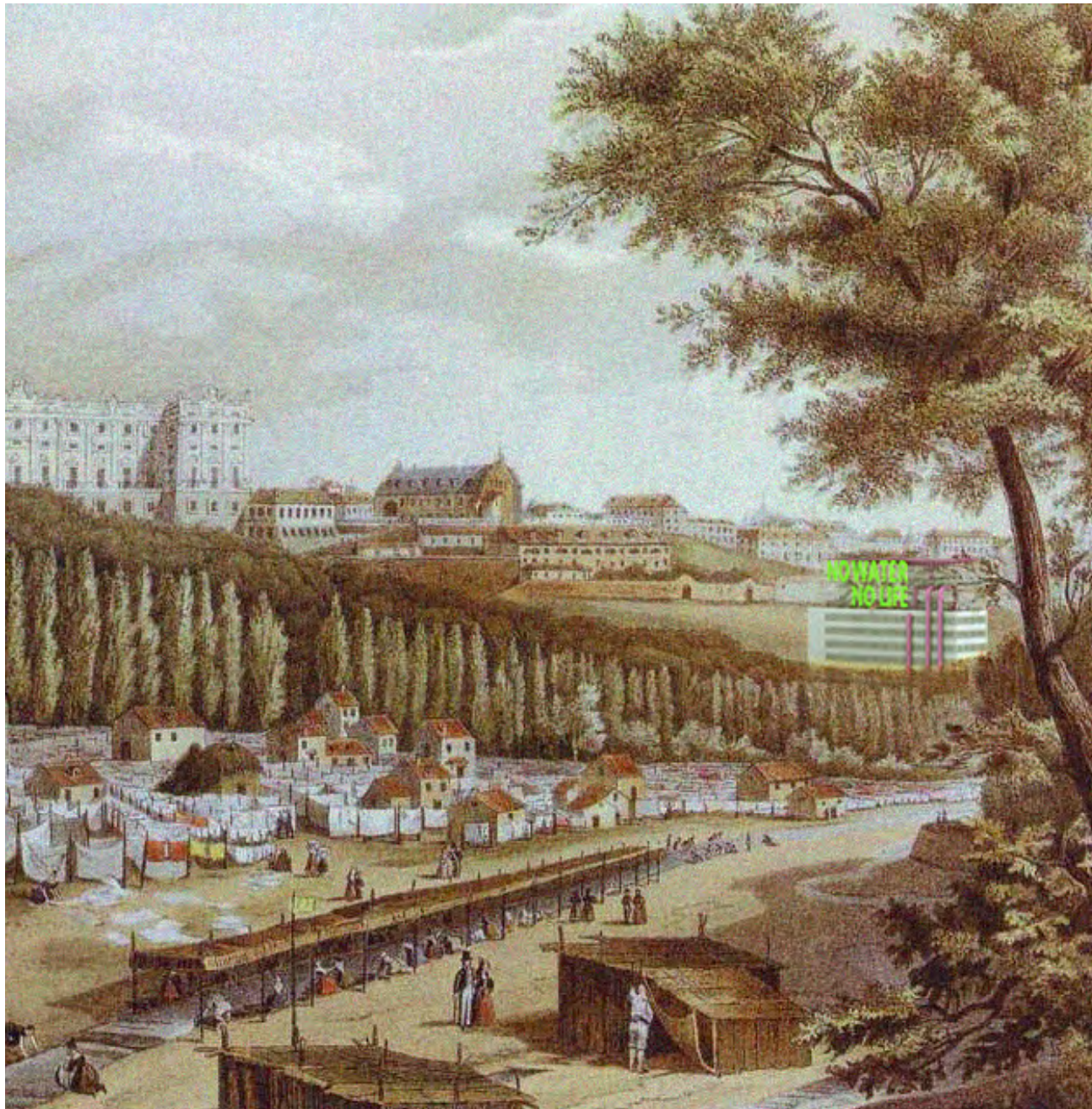


East-West Section Drawing

DISTRIBUTION







Proposal Collaged into Historic Manzanares River Painting

INFILTRATION

MADRID, SPAIN

40° 25' 0.39"N 3° 42' 13.64"W

CRITICS | Juan Herreros & Oscar Caballero

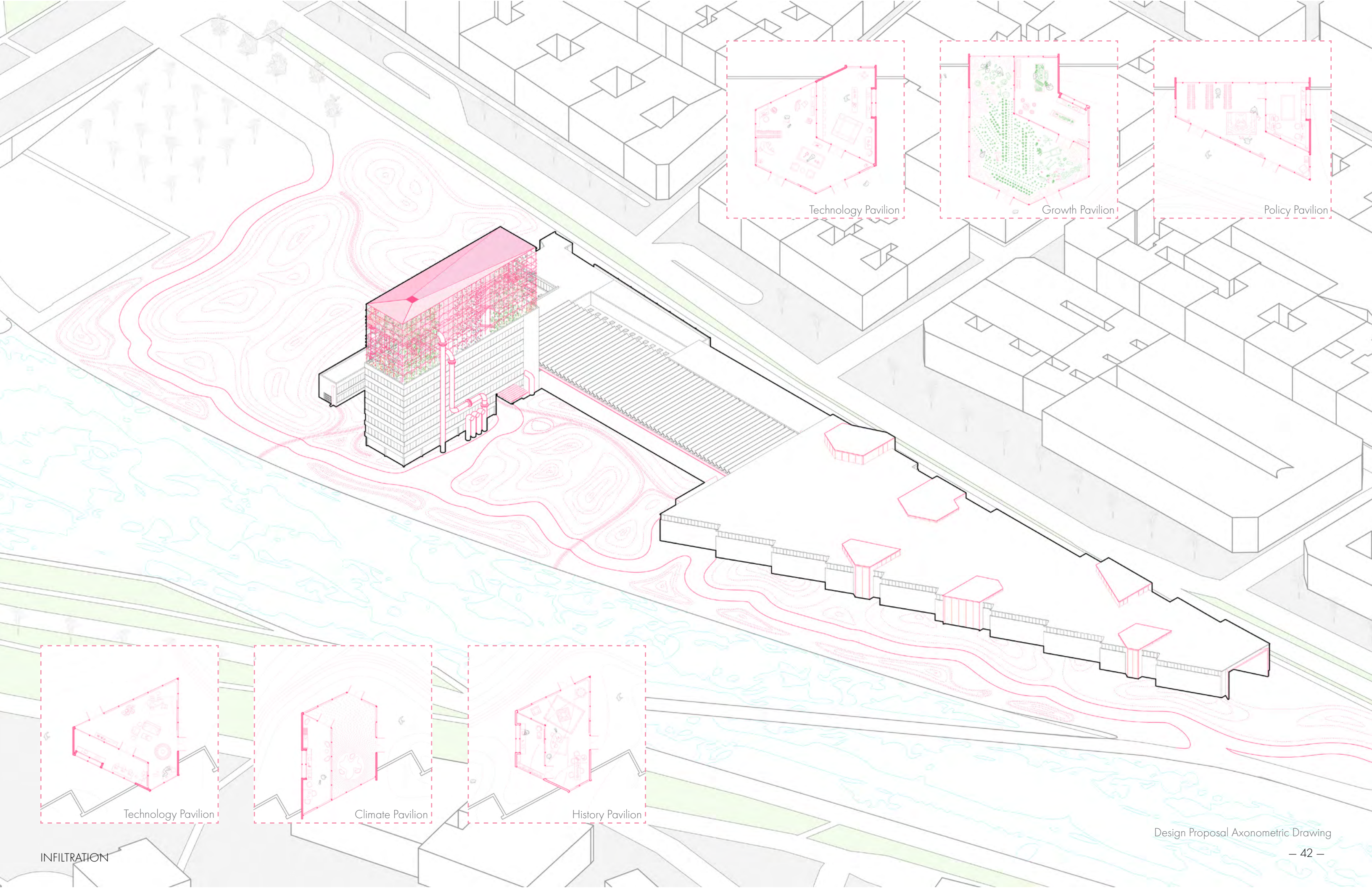
COLLABORATORS | Maria Berger & Ahad Ibrahim

SPRING 2024

Our project reimagines the Hydrographic Institute, originally designed by Miguel Fisac in 1963. Spain, deeply entrenched in water tradition, grapples with paradoxical water scarcity issues despite its proximity to abundant water bodies. Initially founded on the assumption of water abundance in Madrid, the institute's operations were challenged by recurrent droughts and water stress, exposing the flaws in this assumption. Its historical focus on scientific studies and hydraulic planning reflects the influence of political and religious ideologies.

Our intervention aims to transform the Hydrographic Institute into a versatile hub addressing environmental, cultural, and technological challenges. Through adaptive reuse of existing facilities and collaborative efforts, we propose the creation of the Riparian Institute—a symbol of harmony between urban development and natural water bodies. Serving as a museum and cultural center, the Riparian Institute will bridge isolated neighborhoods and offer diverse cultural experiences. It is an artistic exploration and a dialogue with scientists, architects, researchers, planners, philosophers, writers, and poets. It encompasses a transgenerational and multinational array of "caretakers" who collectively influence its essence through structure, narrative, and the insights each participant brings.

Our goal with this institute is to craft environments for transformative interactions and dialogue—spaces where various forms of knowledge facilitate conversations among diverse communities. The design proposal unfolds in three parts. Firstly, we plan to reconfigure the existing building, utilizing its materiality to construct new structures. Secondly, we introduce a new topography fostering cultural enrichment, potentially evolving into a wetland and vibrant urban space. Lastly, the integration of an exaggerated water pipe system highlights water's vital role, activating the spaces while revealing typically concealed infrastructure. Our aim with the institute is to cultivate environments fostering transformative interactions and dialogue, where diverse forms of knowledge nurture conversations across communities.



Technology Pavilion

Growth Pavilion

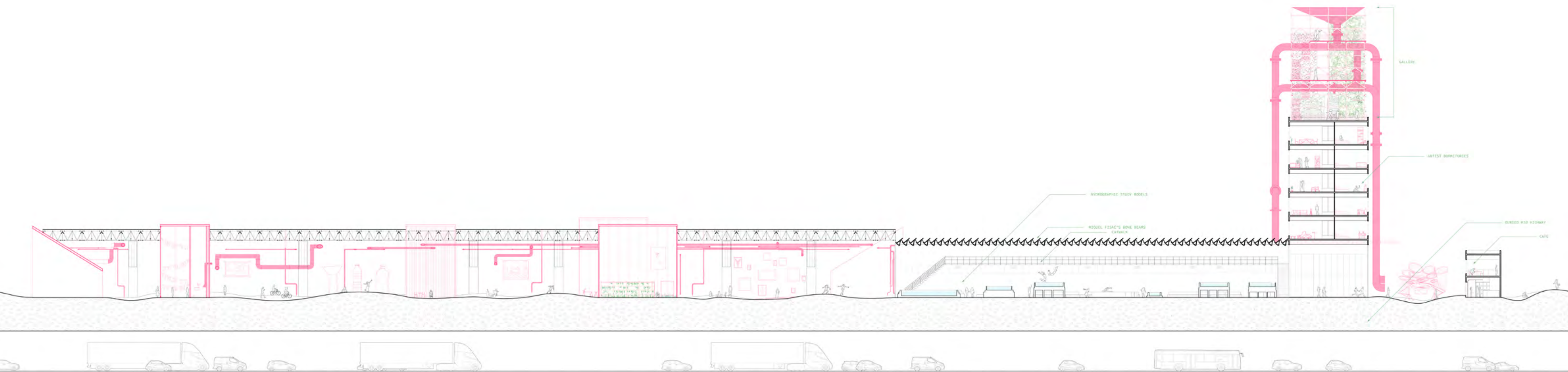
Policy Pavilion

Technology Pavilion

Climate Pavilion

History Pavilion

INFILTRATION



North-South Section Drawing



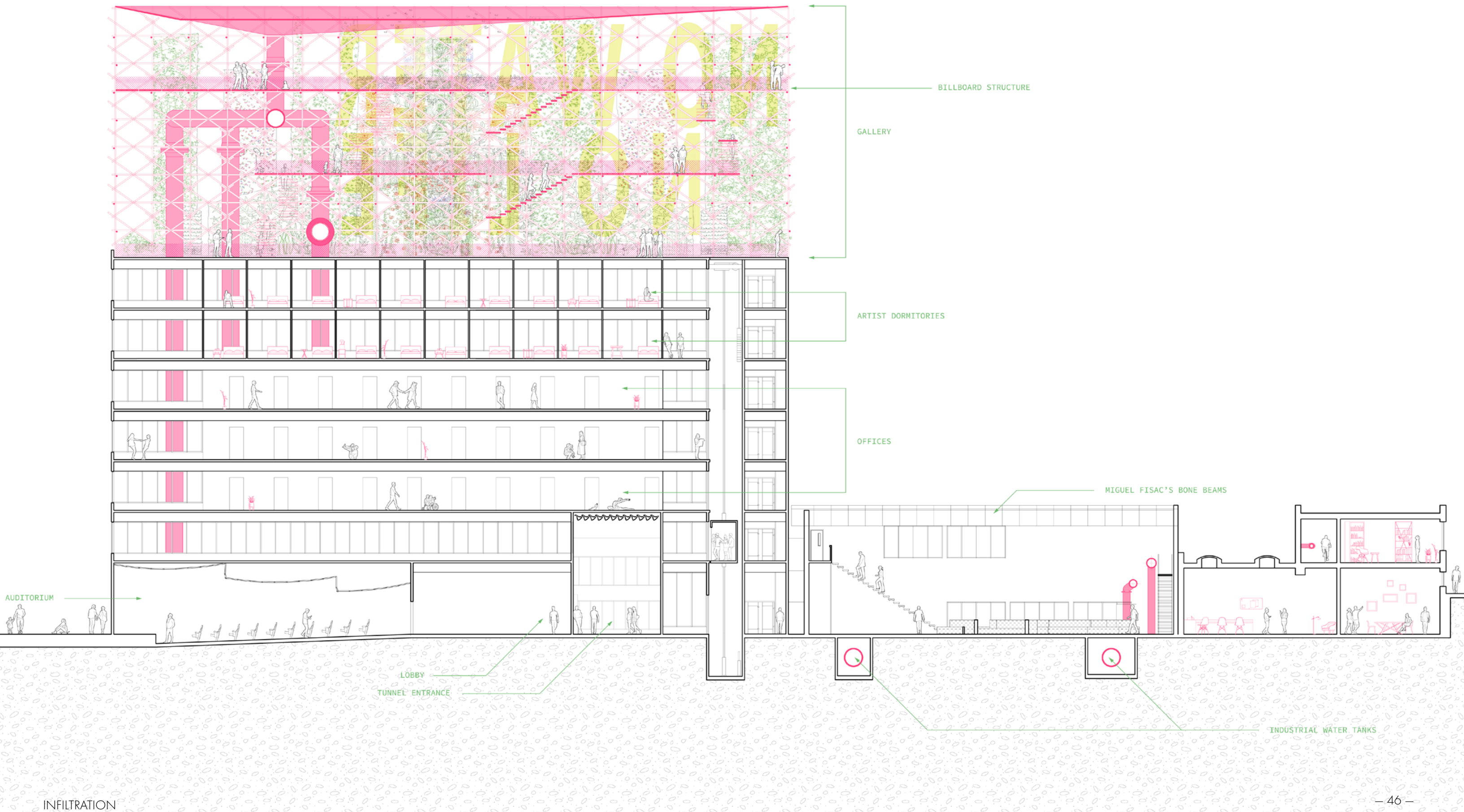
View of Interior Sawtooth Exhibition Space



View from Eastern Sawtooth Facade



View of Central Courtyard





Site Plan Drawing

FORMATION

BEACH | AMAGANSETT, NY.

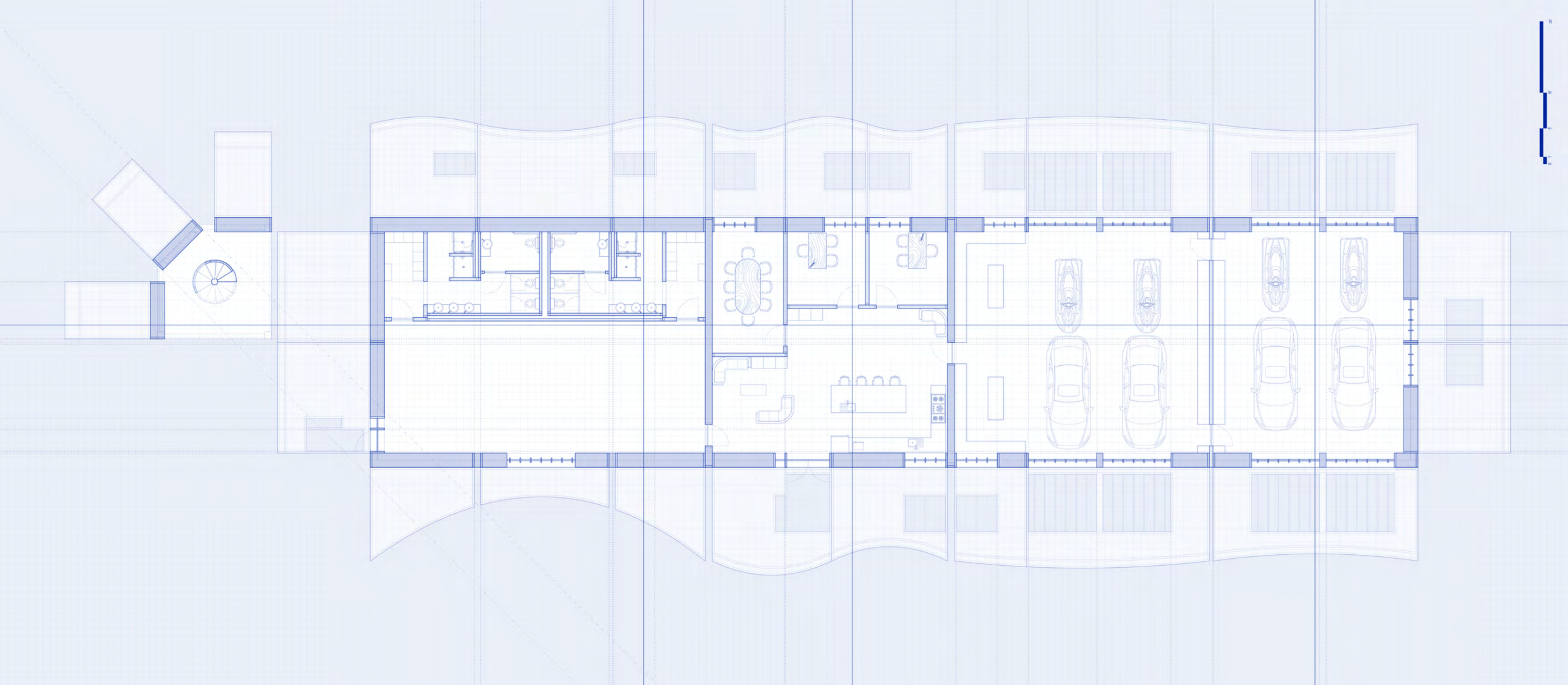
40°58'9.00"N -72°7'31.00"W

CRITIC | Robert Marino

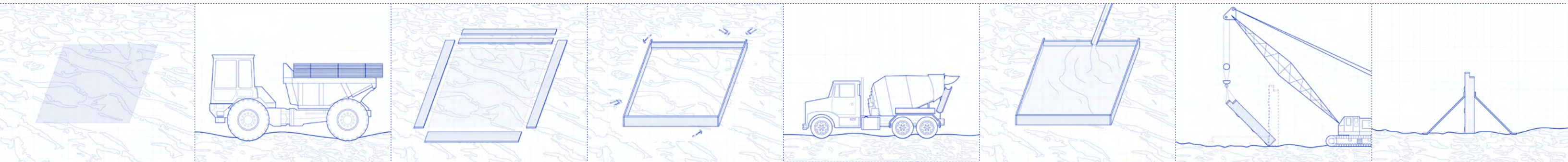
SPRING 2023

This project is a proposal for a new life-saving station for Amagansett Beach situated near Atlantic Avenue on Long Island. The nature of the project is challenging since we are building on a ground plane that is tenuous and ephemeral. For my design, I developed a form and construction technique that emulates the natural environment. I utilized a sand-casted concrete tilt-up structure so that the project could be constructed entirely on the site. This allowed me to not only mimic the environment but also to capture a moment in time of the sand configuration during construction.

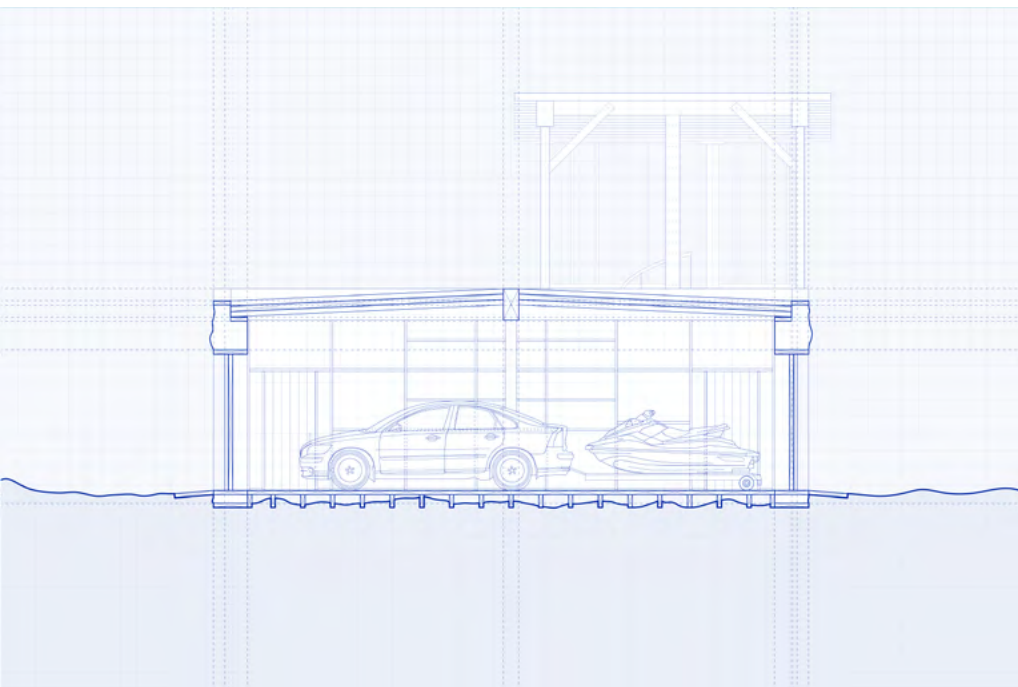
The tactile materiality of the project is emphasized by my minimalist approach to construction. Outside of the sand-casted concrete I only use wood and glazing in the rest of the project. The base of the project is a simple wooden deck. The roof is an undulating double-curved roof constructed from a series of beams and joists with a straight central girder going down the centerline of the building. I also left the wood formwork of the tilt-up structure in the project to allow for easy attachment between the walls, transparency of construction techniques, and to add an emphasizing outline to the expressive form. To derive this form, I worked with concave and convex shapes at the roofline to mimic the contours of the surrounding dunes. The undulating roof pattern and sand-casted concrete facade exemplify the micro and macro scale of sand accumulation on the beach. This project overall is a study of how simplistic construction techniques can encapsulate the delicate and impermanent qualities of the site.



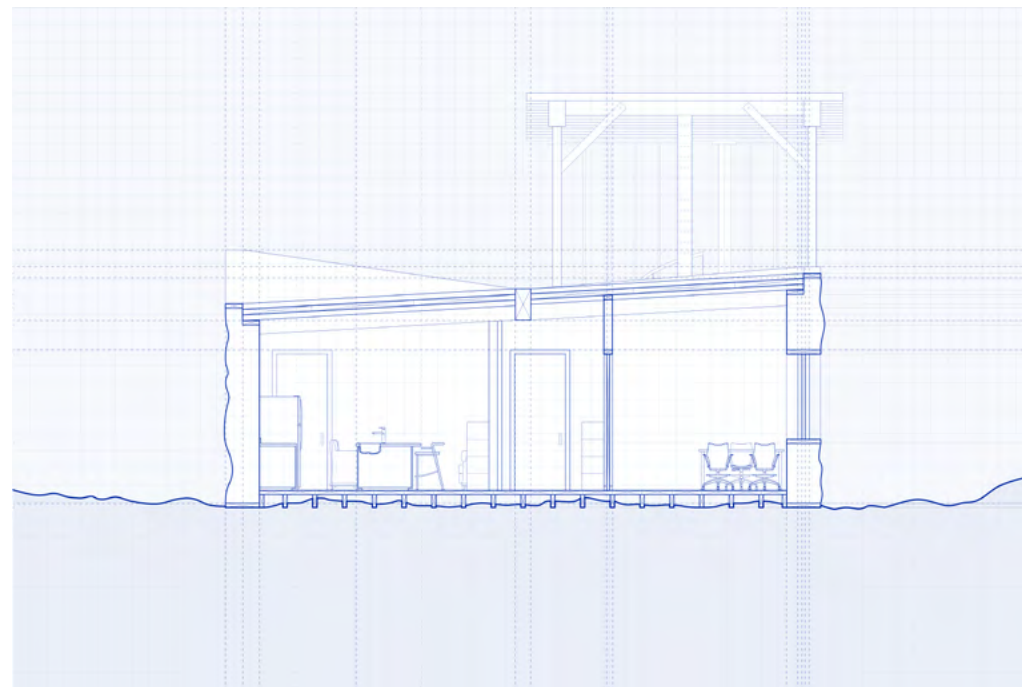
Unfolded Tilt-up Plan Drawing



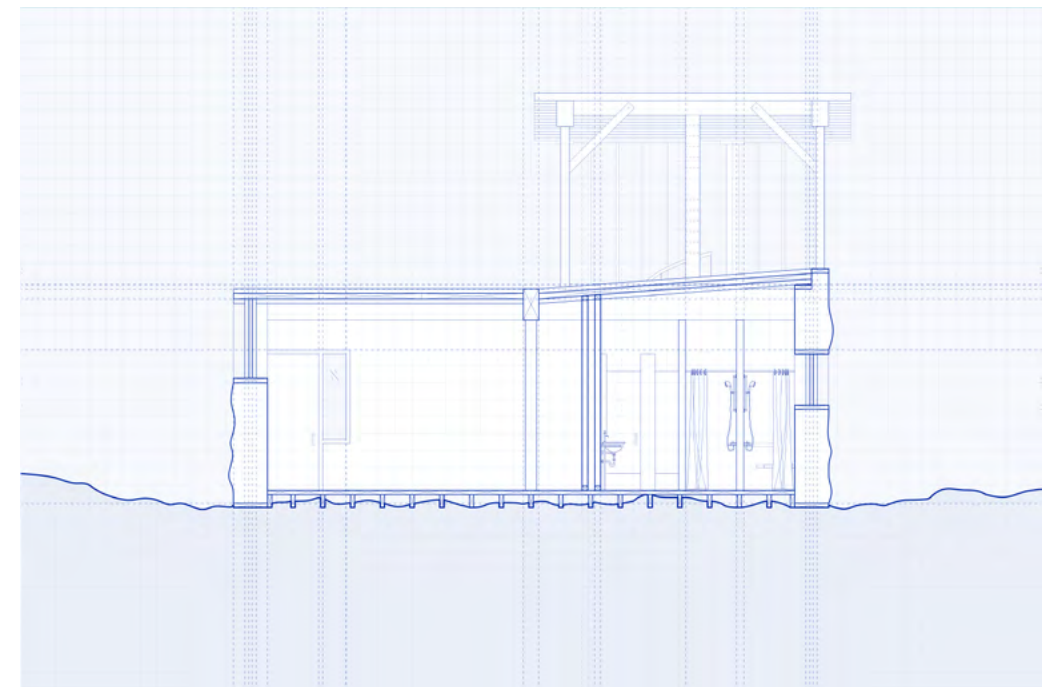
Tilt-up Construction Diagram



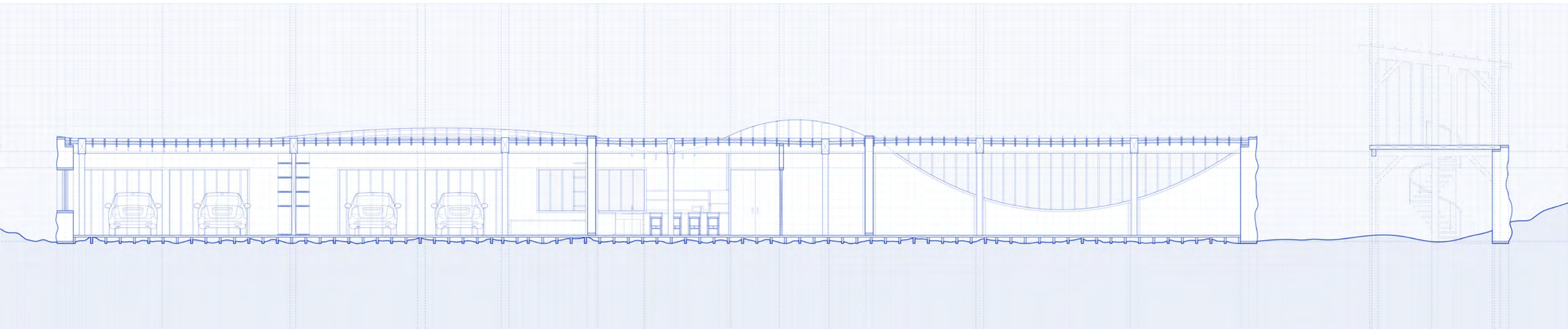
South-North Section Drawing, Storage



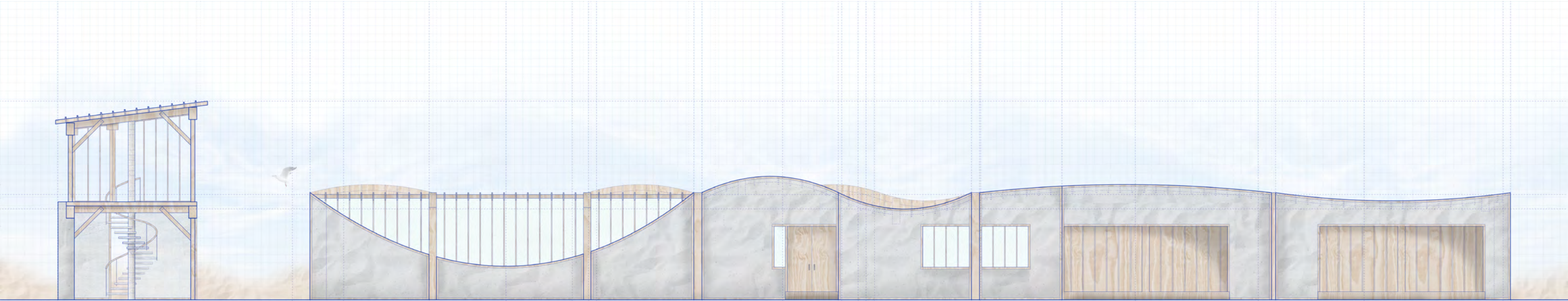
South-North Section Drawing, Administration



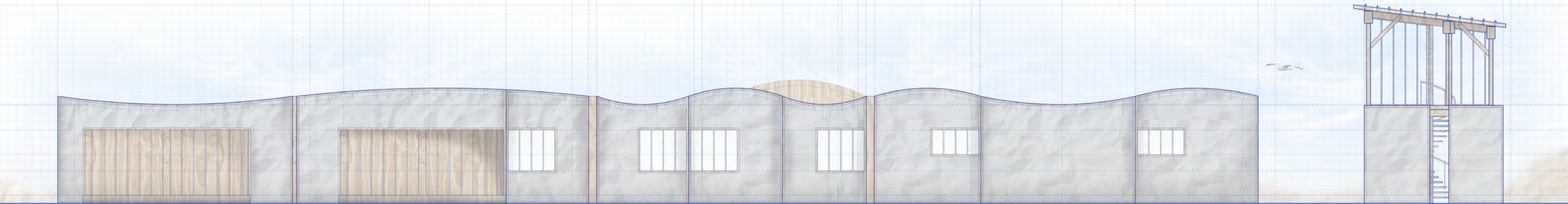
South-North Section Drawing, Training Center



East-West Section Drawing



South Elevation Drawing



North Elevation Drawing



Model Photographs; Sand-Casted Rockite, Basswood, Cardboard



1:1 Fabrication, Model; Wood, Macramé Rope

