

An art installation featuring several tall, textured columns made of paper, some in white and some in a vibrant orange-red. These columns are arranged in a grid-like pattern. Horizontal, transparent acrylic shelves are placed at various heights, creating a sense of depth and structure. The background is a plain, light-colored wall, and the floor is a light wood. The overall aesthetic is minimalist and architectural.

Columbia GSAPP

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917 620 9852

SOME PROJECTS



Projects

01

Third Ground

Advanced VI
Spring 2026
Galia Solomonoff

03

Museum of PUBlic Culture

Advanced V
Fall 2025
Mark Rakatanski & Jorge Otero-Pailos

05

Tapestry Housing

Core III
Fall 2024
Nina Cooke John

07

the Jikka

Architectural Drawing & Representation I
Fall 2022
Josh Uhl

09

Eternal Flame

Seminar of Section
Spring 2025
Mark Tsurumaki

02

Constructing Identity

Historic Preservation Thesis
Spring 2026
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Permanence // Impermanence

Core II
Spring 2023
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Rules of Public Space

Core I
Fall 2022
Patricia Anahory

10

Extracted Iridescence

Metabolic Materialities
Spring 2025
Michael Wang

01

THIRD GROUND

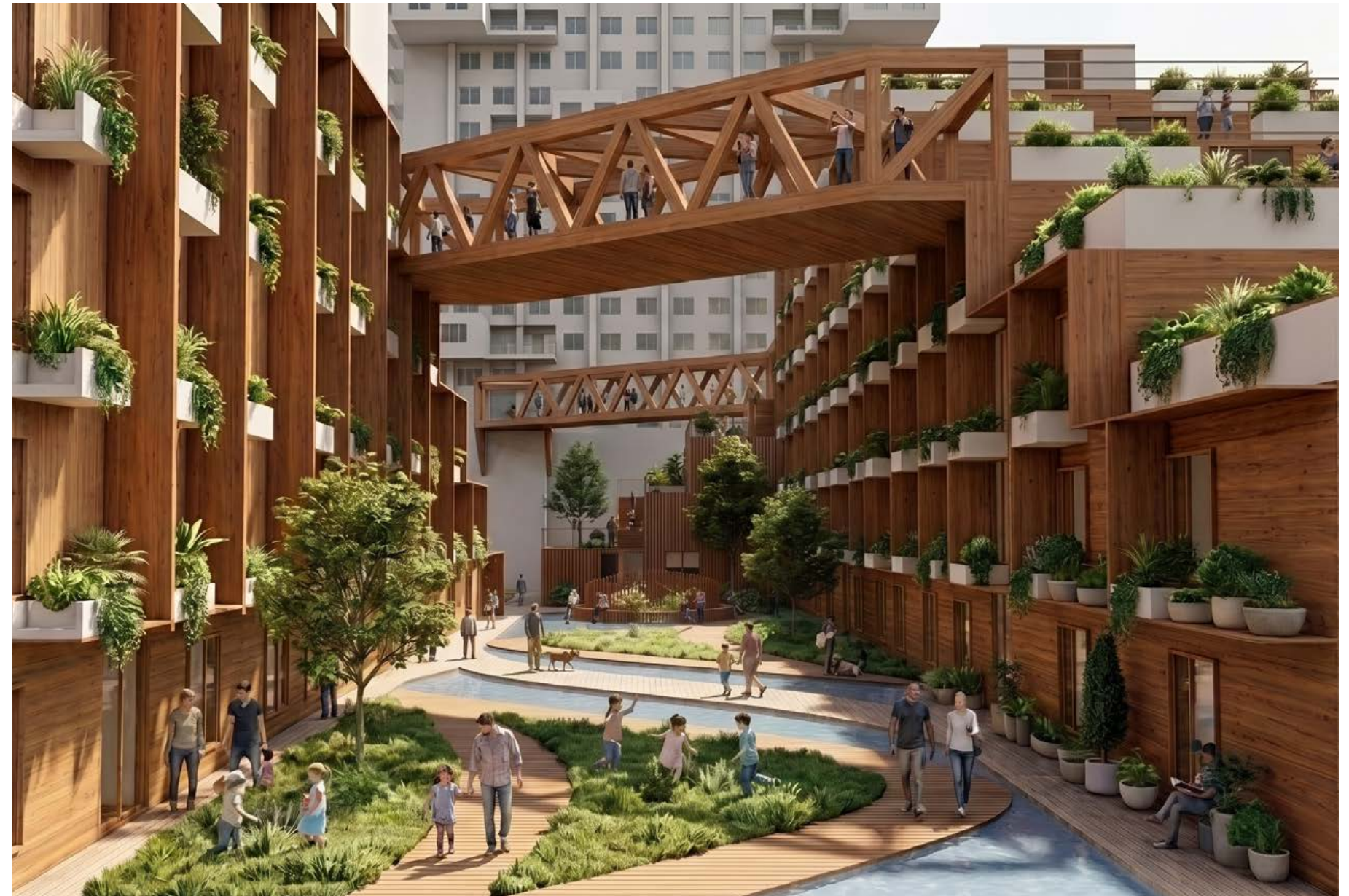
New York, New York

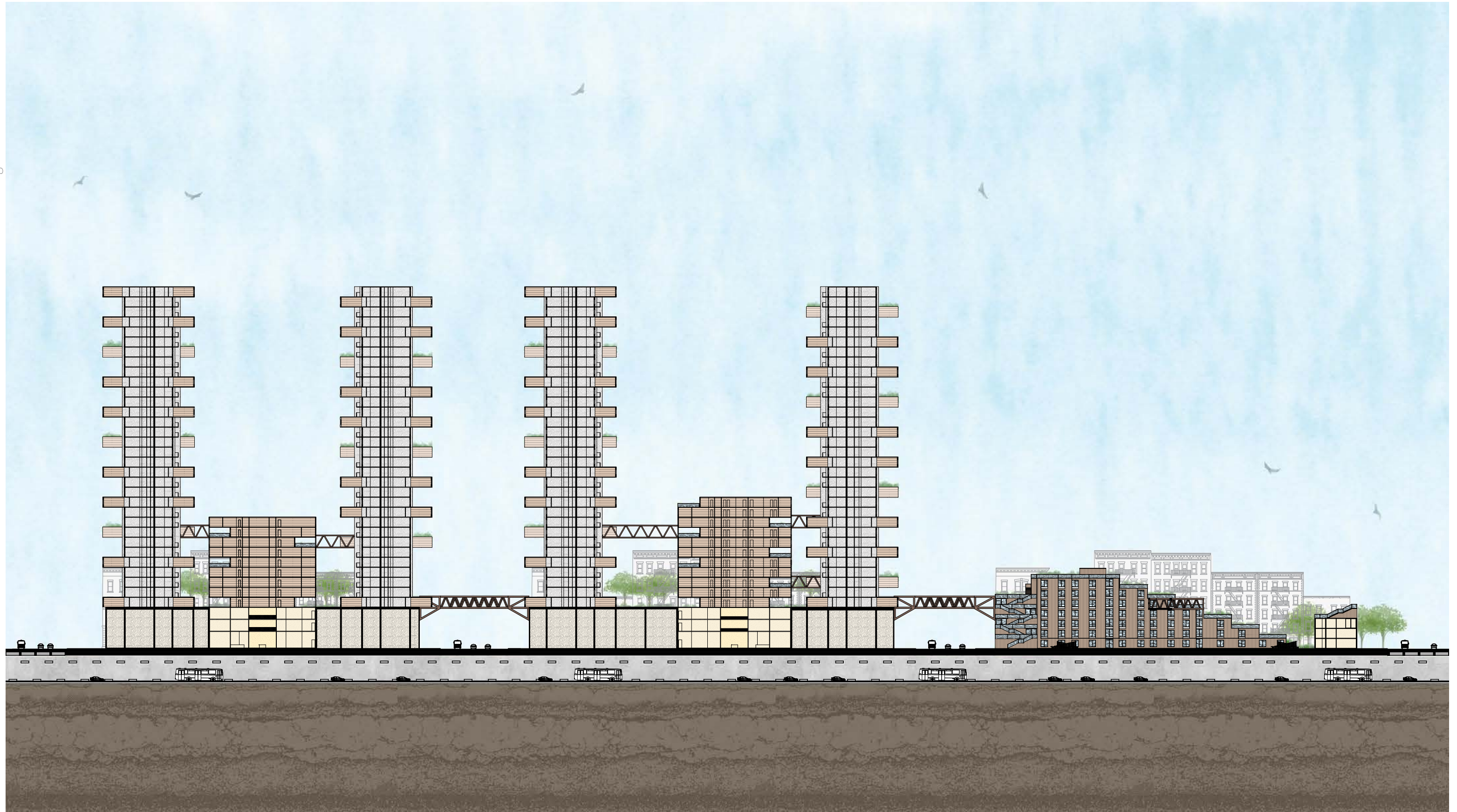
S2026 | ADV VI | Galia Solomonoff | GSAPP

Partner: Mahum Erkin

This project reimagines the Bridge Apartments and surrounding Washington Heights infrastructure as an urban layered system of repair. Taking the idea of the “bridge” as both a physical condition and a conceptual strategy, the proposal reconnects a site divided by highways, towers, and underused residual spaces. By building new ground above the expressway, reactivating abandoned tunnels for air exchange, and integrating housing, public programs, parks, and timber walkways, the project transforms overlooked infrastructure into a network of ecological, social, and architectural connections. Across these layers, the intervention seeks to reduce environmental damage, expand access to green space, and strengthen the existing community rather than replace it.

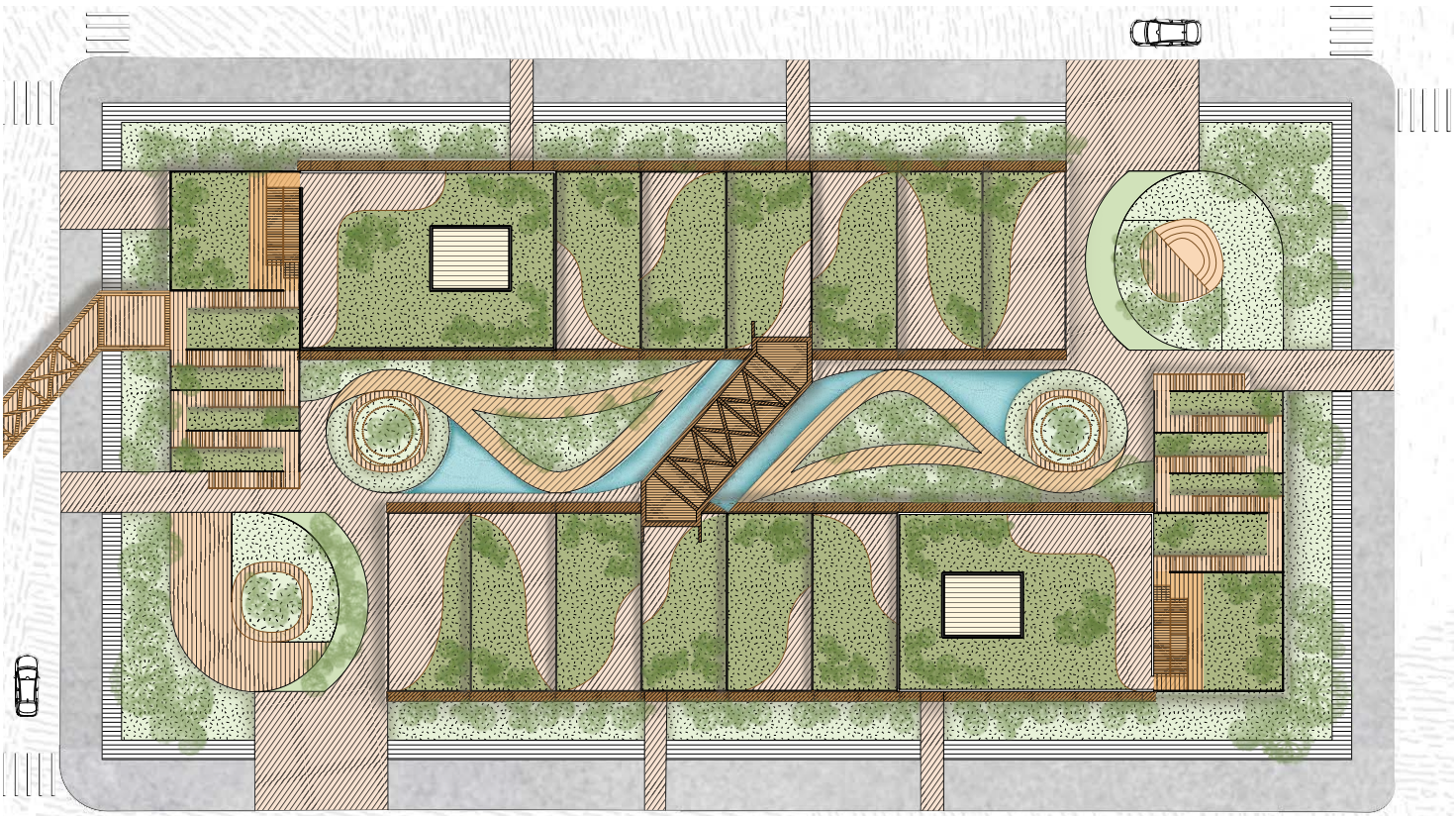
Throughout the semester, the use of AI was permitted and encouraged as part of the rendering process. It was used to test atmosphere, lighting, materiality, and visual tone, allowing renders to be developed through an iterative process of experimentation and refinement.







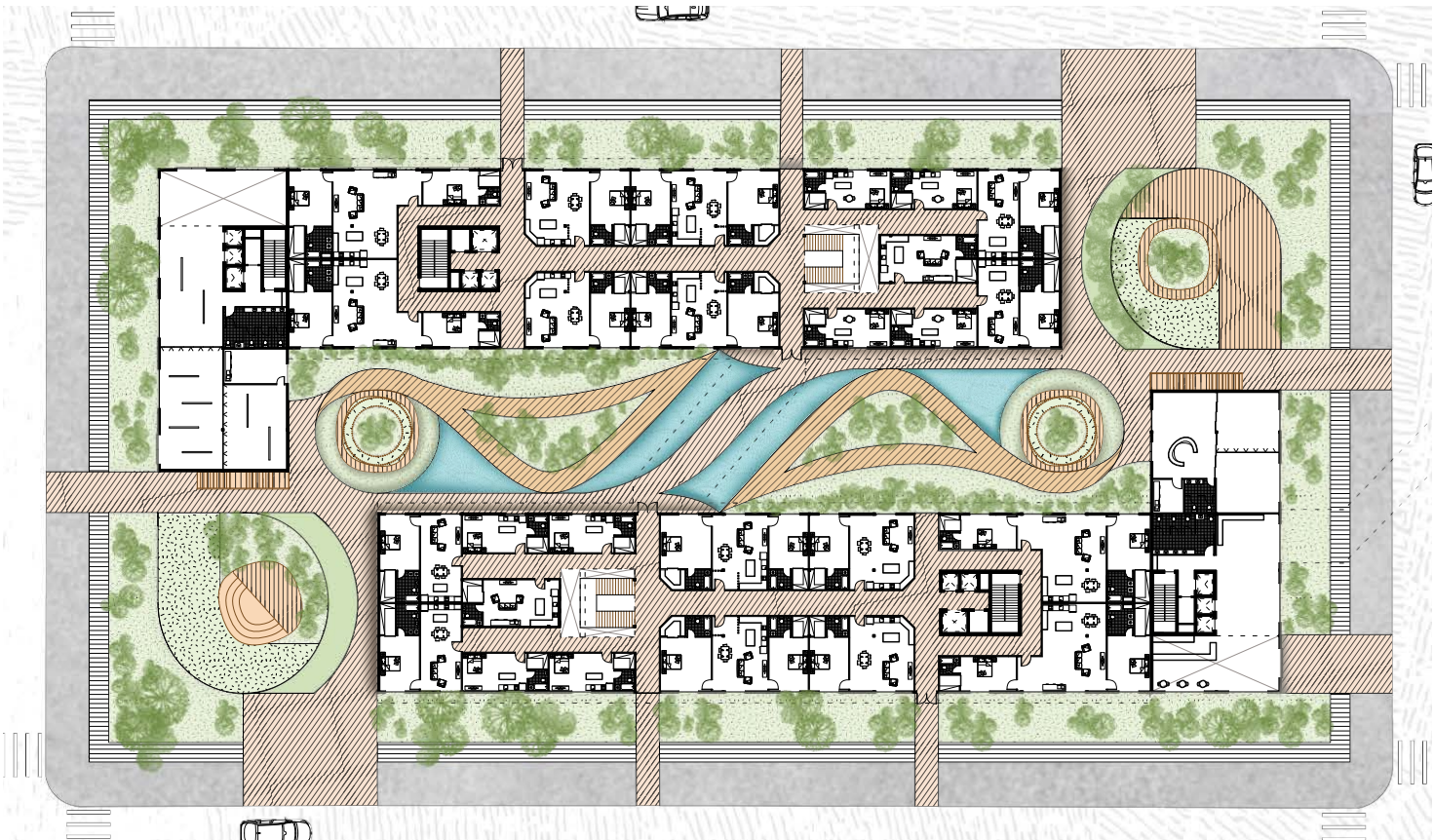
east side housing render



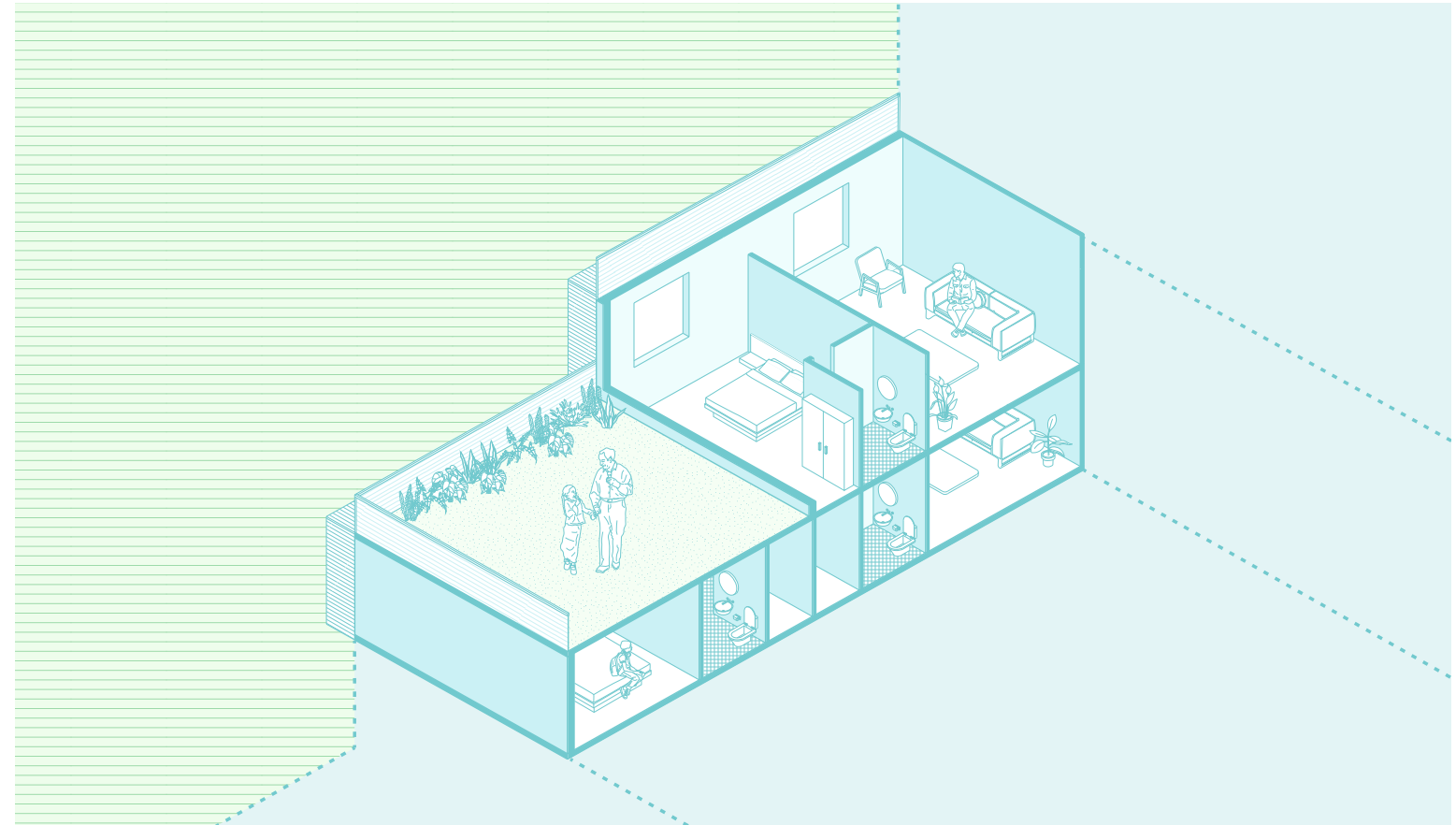
roof plan



section



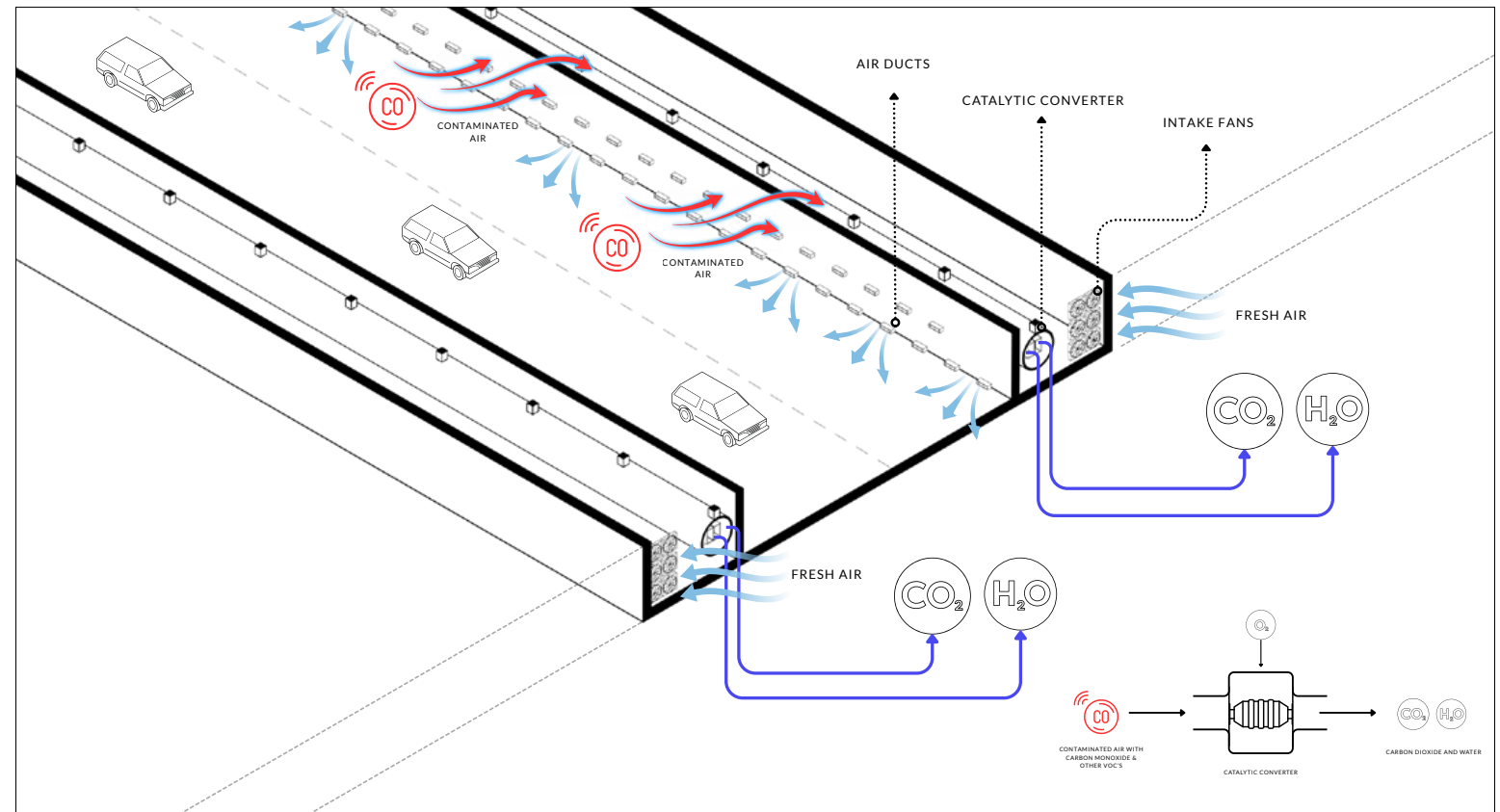
ground floor plan



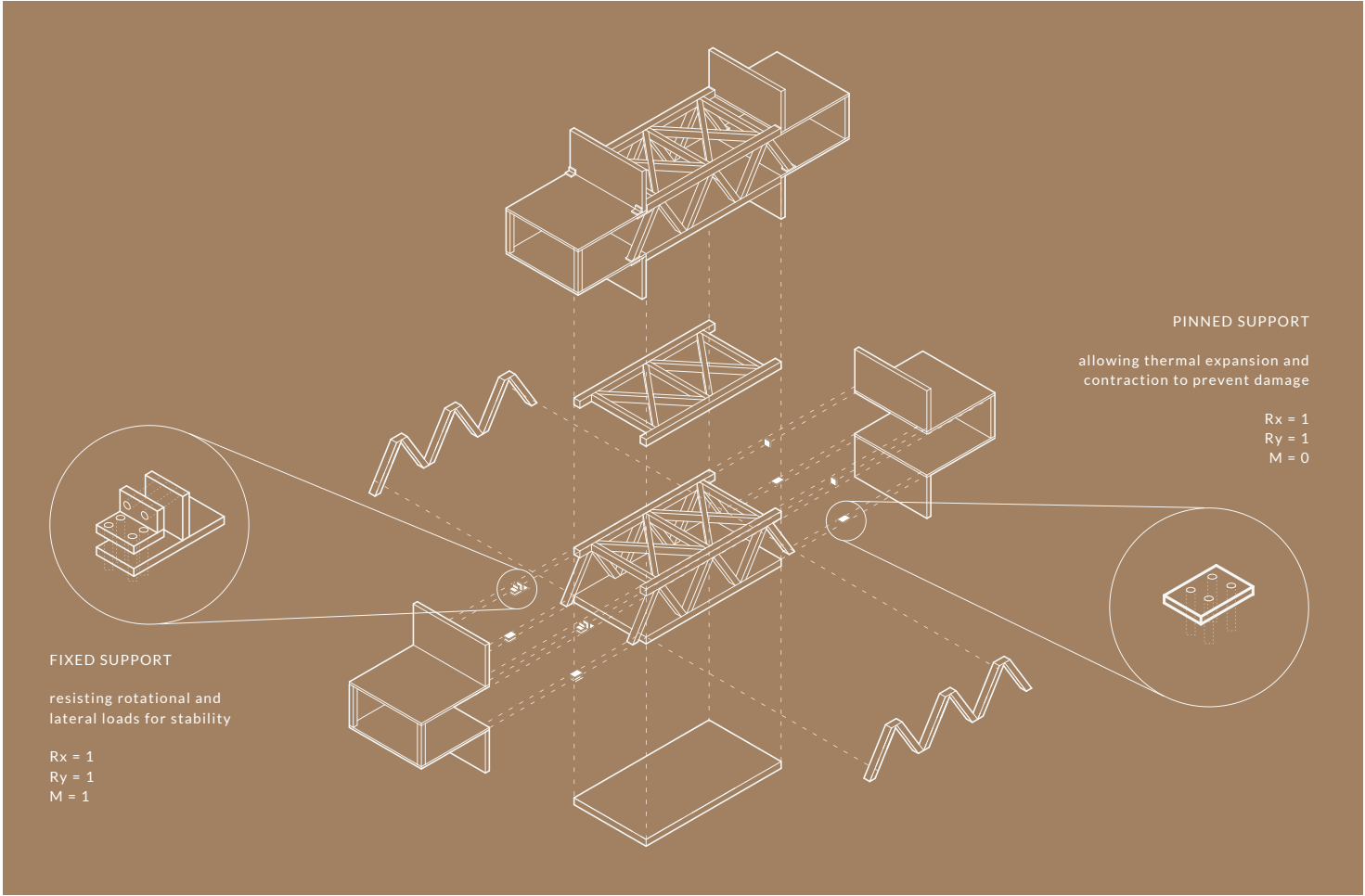
housing unit diagram



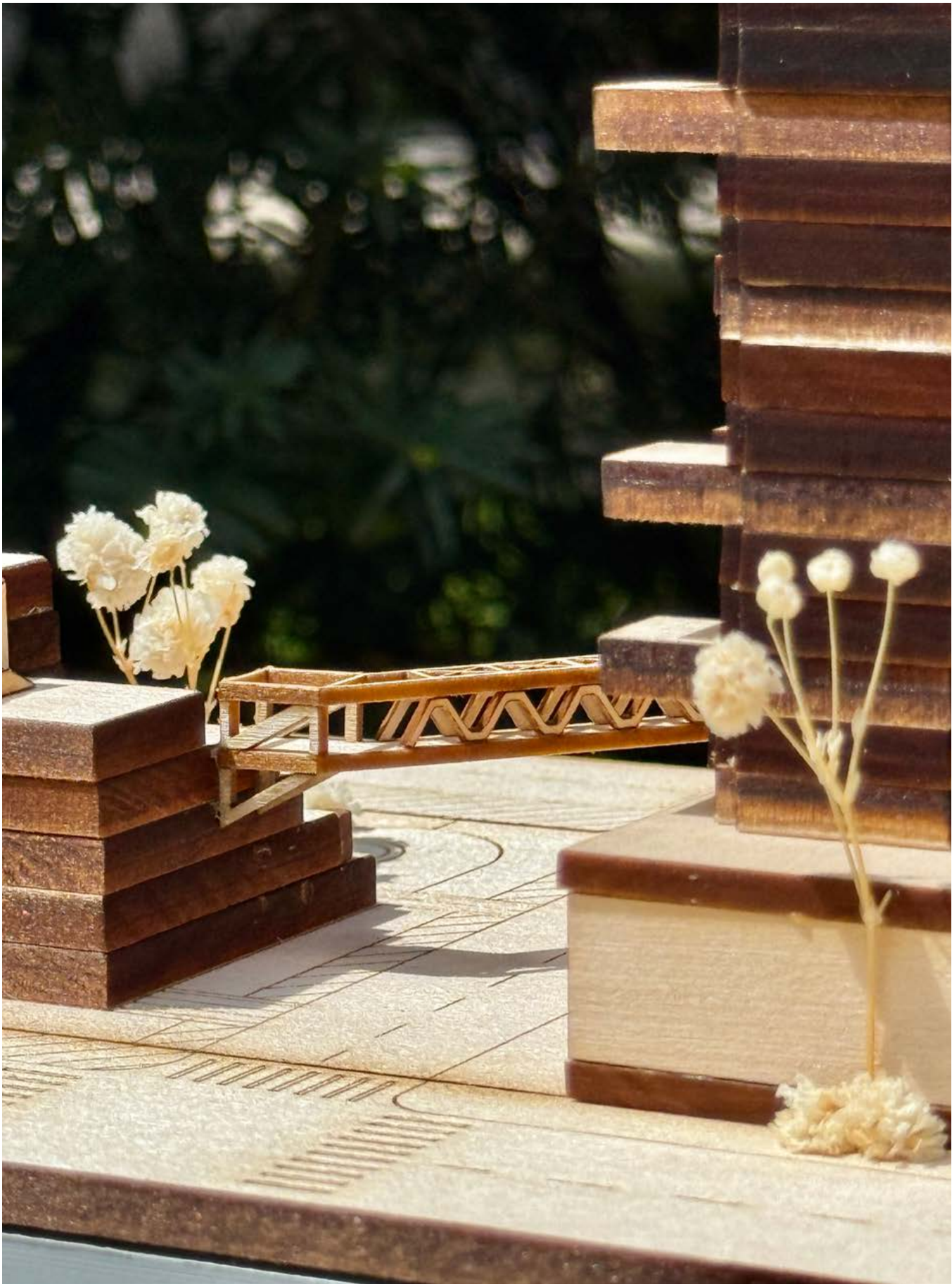
commercial space ground floor



catalytic converter tunnel diagram



physical tectonic model
material: wood





physical site model

materials: wood, 3d print

02

Constructng Identity: Vernacular Earthen Farmstead Architecture

Szarvas, Hungary

S2026 | Historic Preservation Thesis | Paul Bentel | GSAPP

Thesis Abstract:

This thesis examines vernacular earthen farmstead architecture in Szarvas, Hungary, dating primarily from the nineteenth to the mid-twentieth century, as an underdocumented and increasingly endangered component of rural heritage. Existing scholarship on earthen architecture in Hungary often separates technical and material knowledge from cultural and spatial interpretation: local histories and oral accounts describe settlement life, agriculture, and everyday practices, while broader technical studies of earthen construction rarely address the specific domestic, social, and environmental conditions that shaped these buildings in Szarvas. This research brings those isolated bodies of knowledge into conversation in order to develop a more holistic understanding of how these farmsteads were constructed, inhabited, maintained, and adapted over time.

Using Szarvas as a case study, the thesis investigates how local soil conditions, material availability, agricultural life, and environmental constraints informed the form and performance of vernacular earthen architecture. The methodology combines site surveys, field documentation, interviews with local residents and craftspeople, archival research, and comparative analysis with other earthen building traditions historically associated with the Kingdom of Hungary. It also synthesizes local historical texts collected and translated during fieldwork, many of which have remained inaccessible outside the immediate region, alongside broader literature on earthen construction, climate, and preservation. Through this interdisciplinary approach, the thesis identifies recurring patterns in farmstead layout, construction methods, maintenance practices, and spatial organization.

Ultimately, the thesis argues that the earthen farmsteads of Szarvas should be understood not only as practical structures built from local materials, but as a vulnerable cultural and material knowledge system embedded in landscape, labor, and everyday life. This project is also personally significant to the author: Szarvas is close to where her father grew up, and it is a place with which she has long been familiar. As such, the research serves both as an academic investigation and as an effort to document and support the preservation of a rapidly disappearing architectural tradition.



(above) close view of a Szarvas farmstead in its current condition, showing the courtyard as the center of daily life. source: photraph by the author, January 04, 2026.

03

MUSEM OF PUBLIC CULTURE

Dublin, Ireland

F2025 | ADV V | Mark Rakatansky & Jorge Otero-Pailos | GSAPP

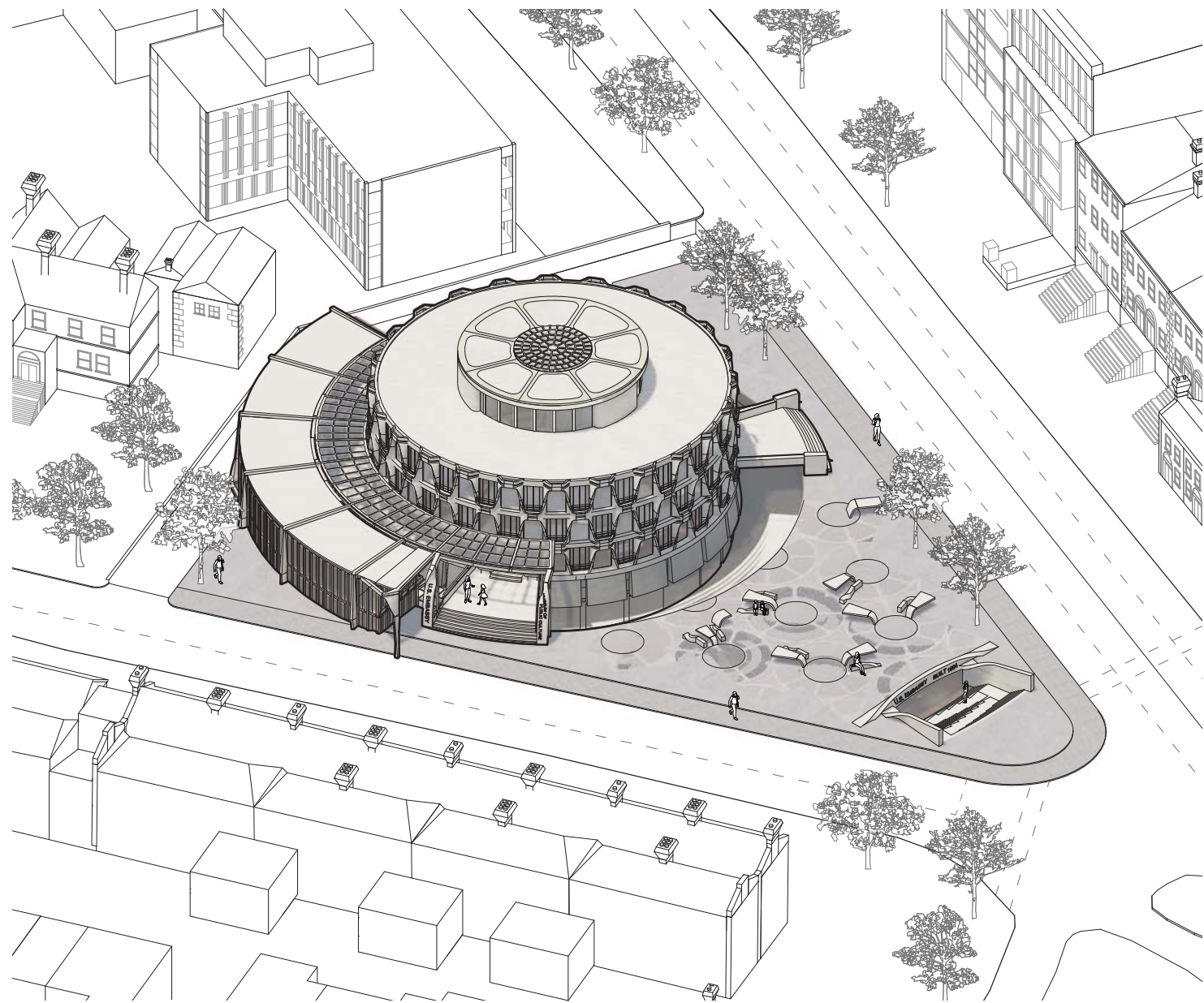
Partner: Liberty Chapman

Museum of Public Culture reimagines the soon-to-be decommissioned U.S. Embassy in Dublin as a lens into Irish and Irish American public culture, using the pub as both an anthropological artifact and a living vessel of collective memory. Through acts of deconstruction and reconstruction, the project translates the interpersonal, social, musical, and architectural histories of the pub into exhibition spaces, performance venues, typography and photography installations, a restaurant, and an inn. By recombining John Johansen's circular geometries, radial plaza, staircases, and facade logics with new programmatic wings, the design transforms the embassy's modernist openness into a renewed architecture of exchange. The result is a porous cultural institution that preserves the building's civic presence while fostering contemporary forms of diplomatic, communal, and transatlantic connection.

Intervention: Soon-to-be decommissioned US Embassy in Dublin, Ireland

Designed by John Johansen, 1964



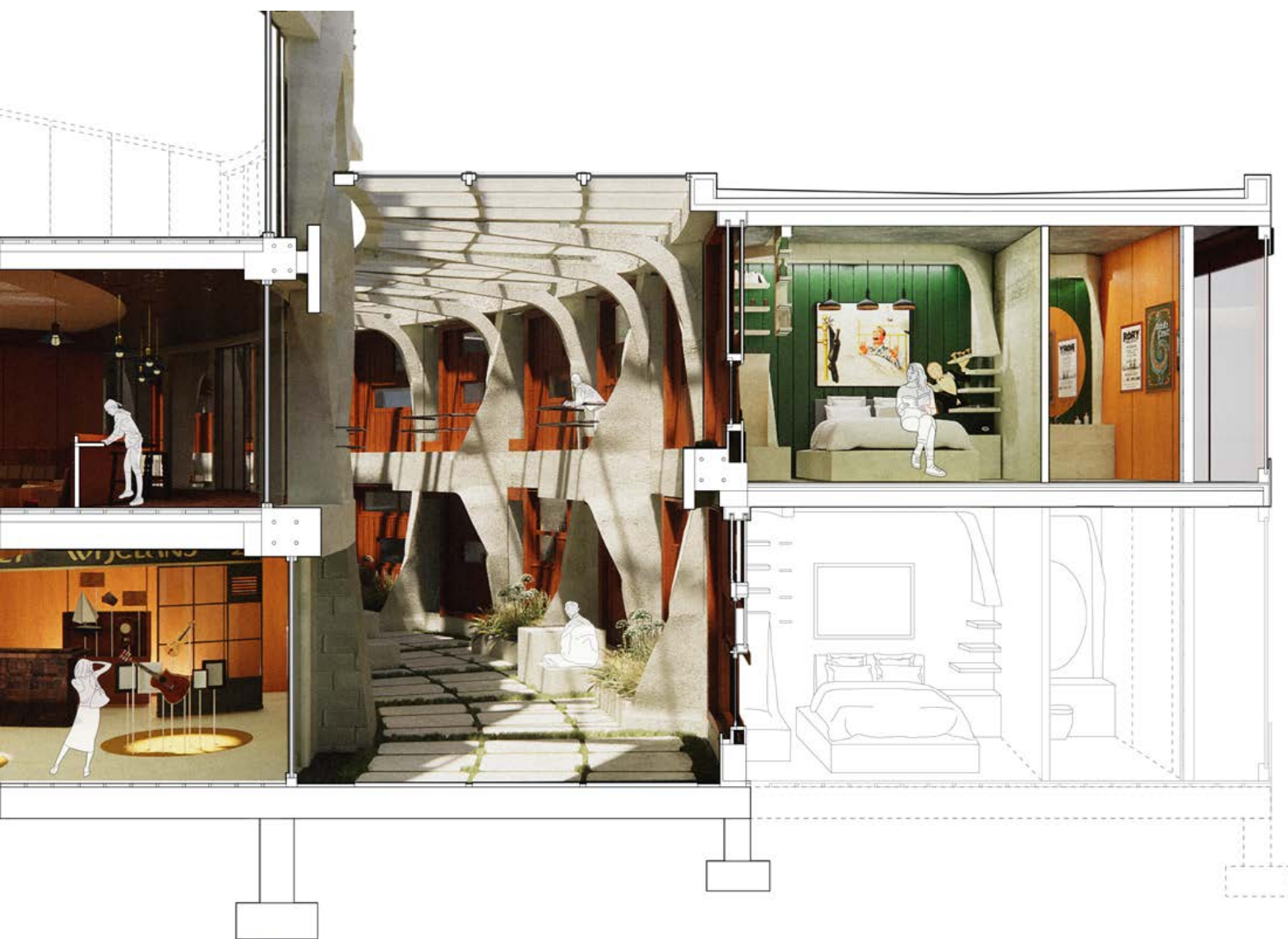


site axonometric

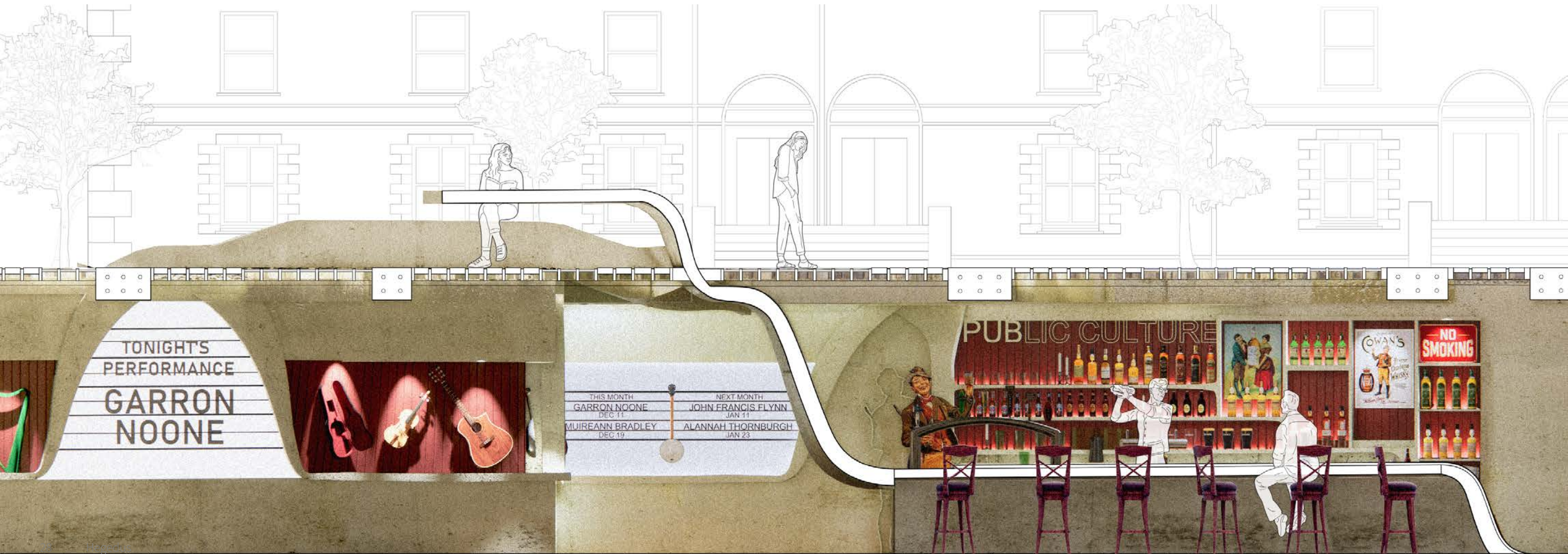
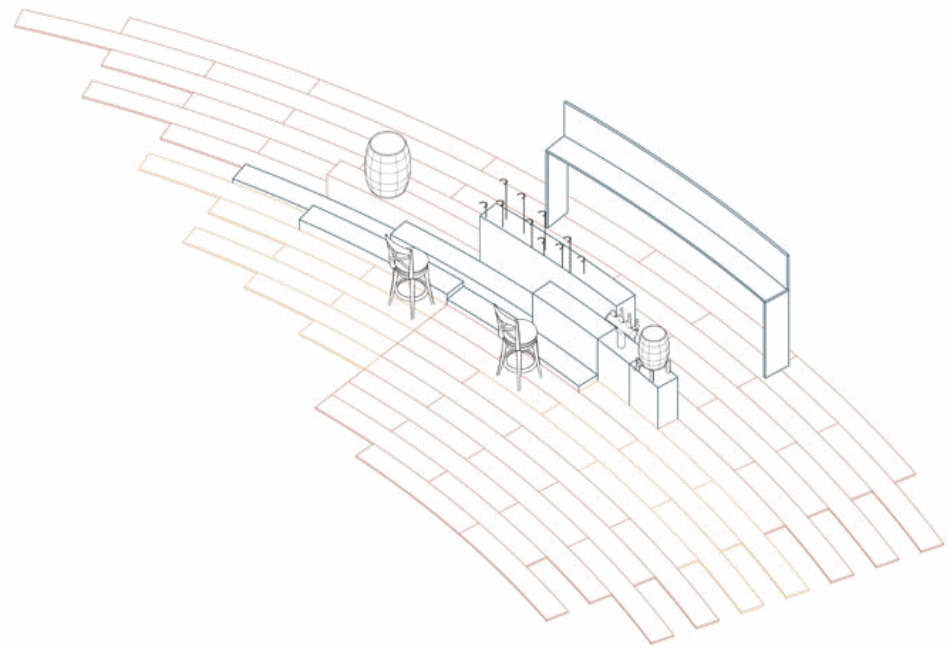


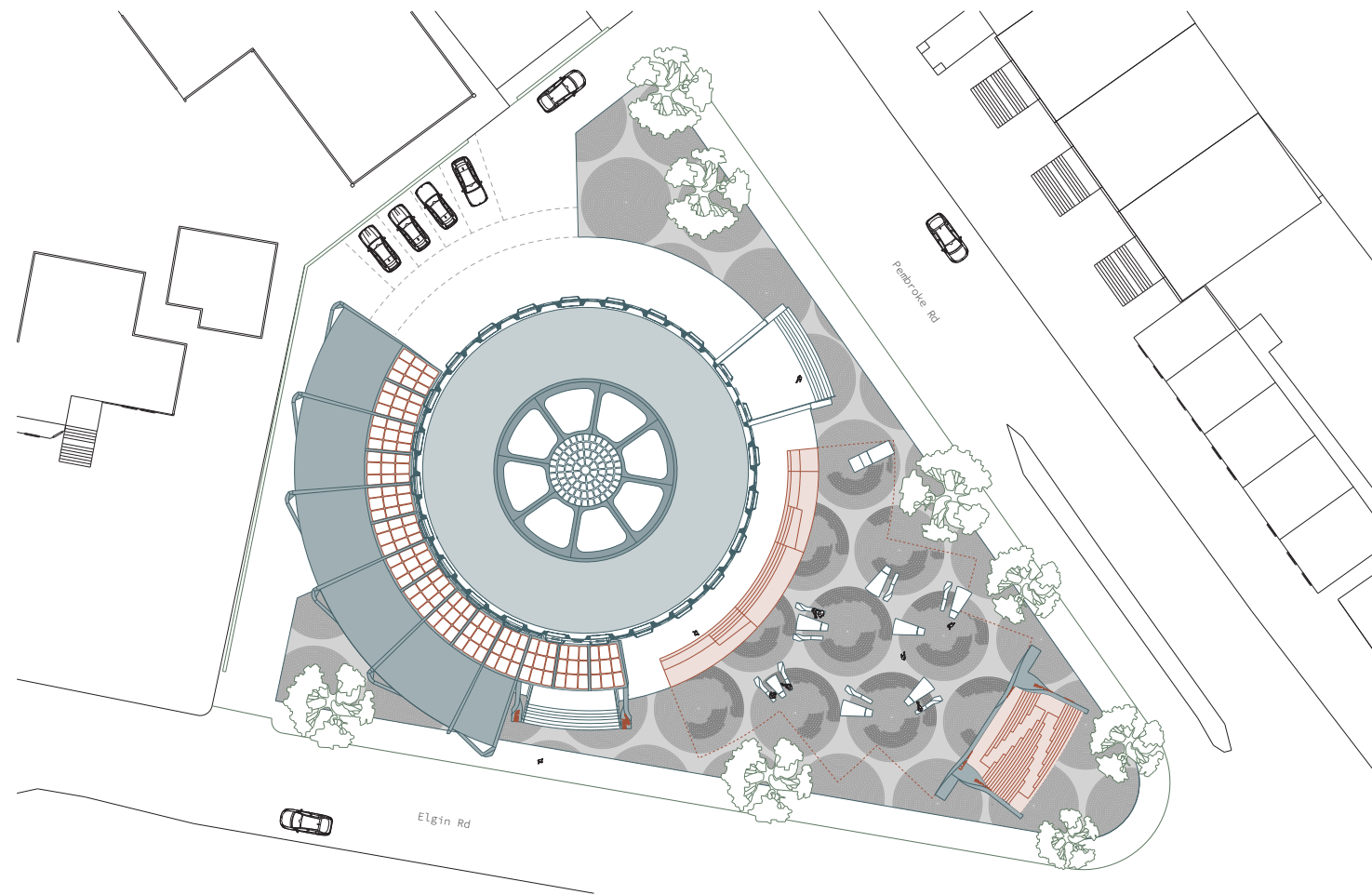
entrance view render





hotel room render







04

Fantasy Landfill

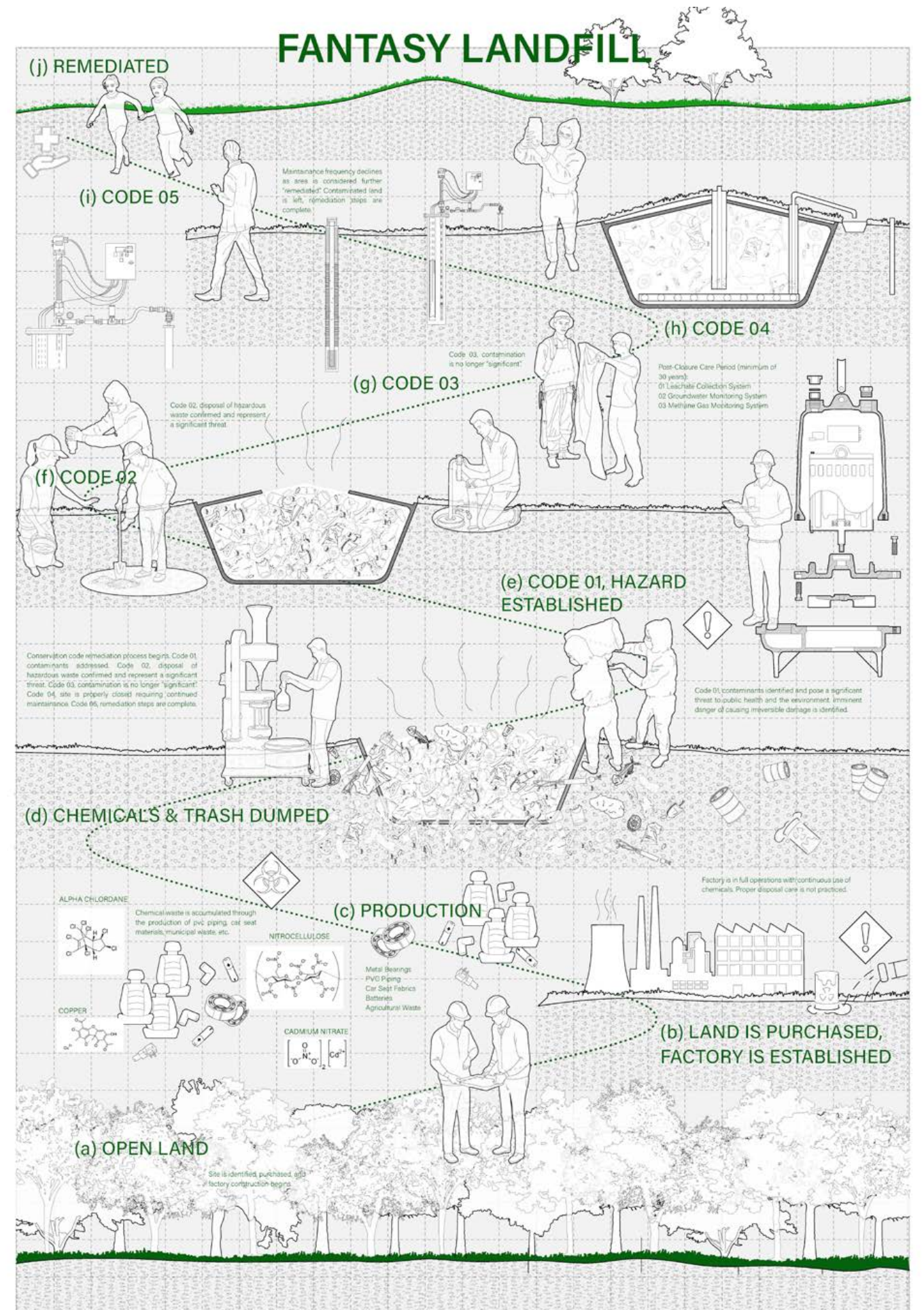
Newburgh, New York

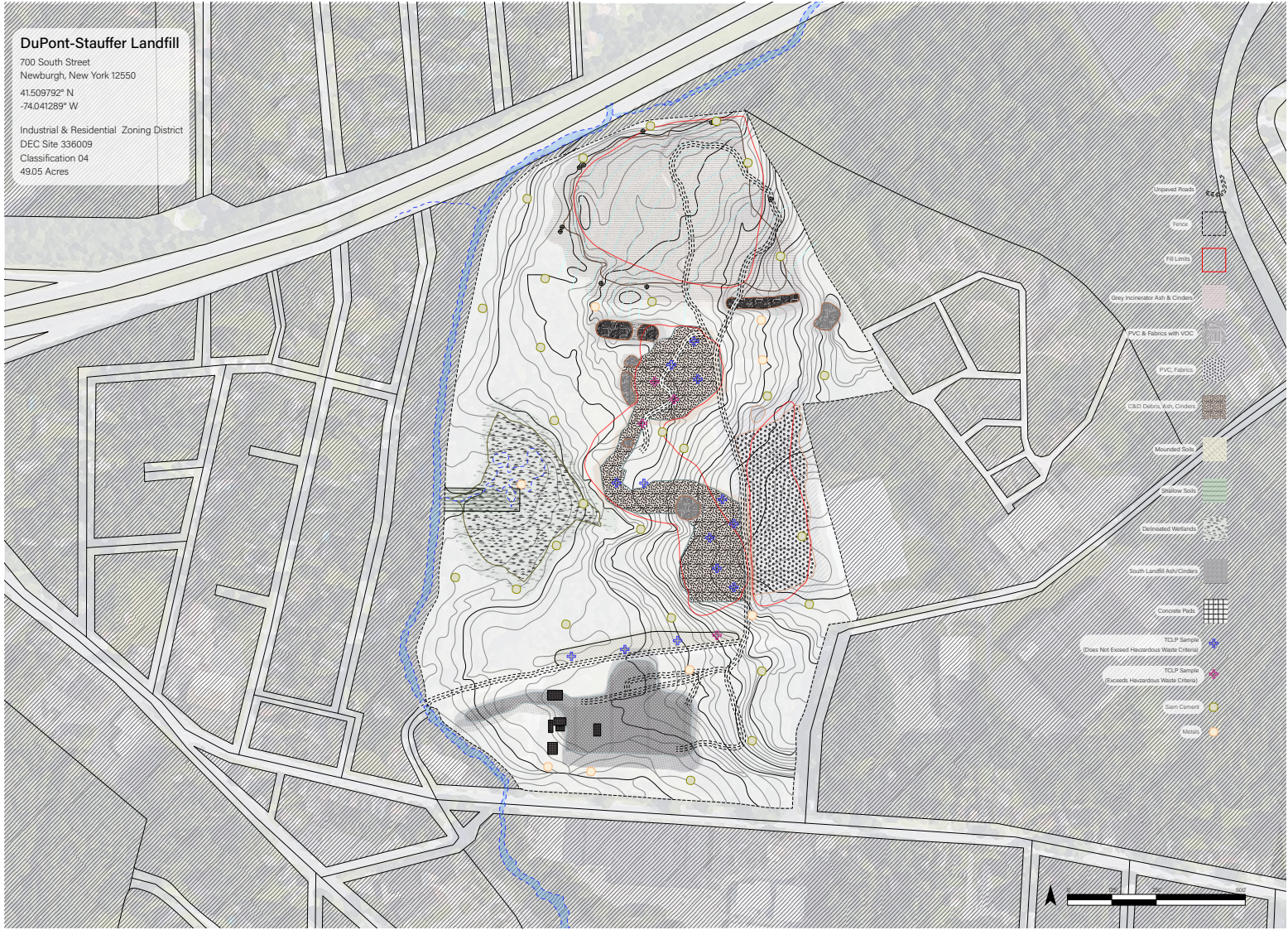
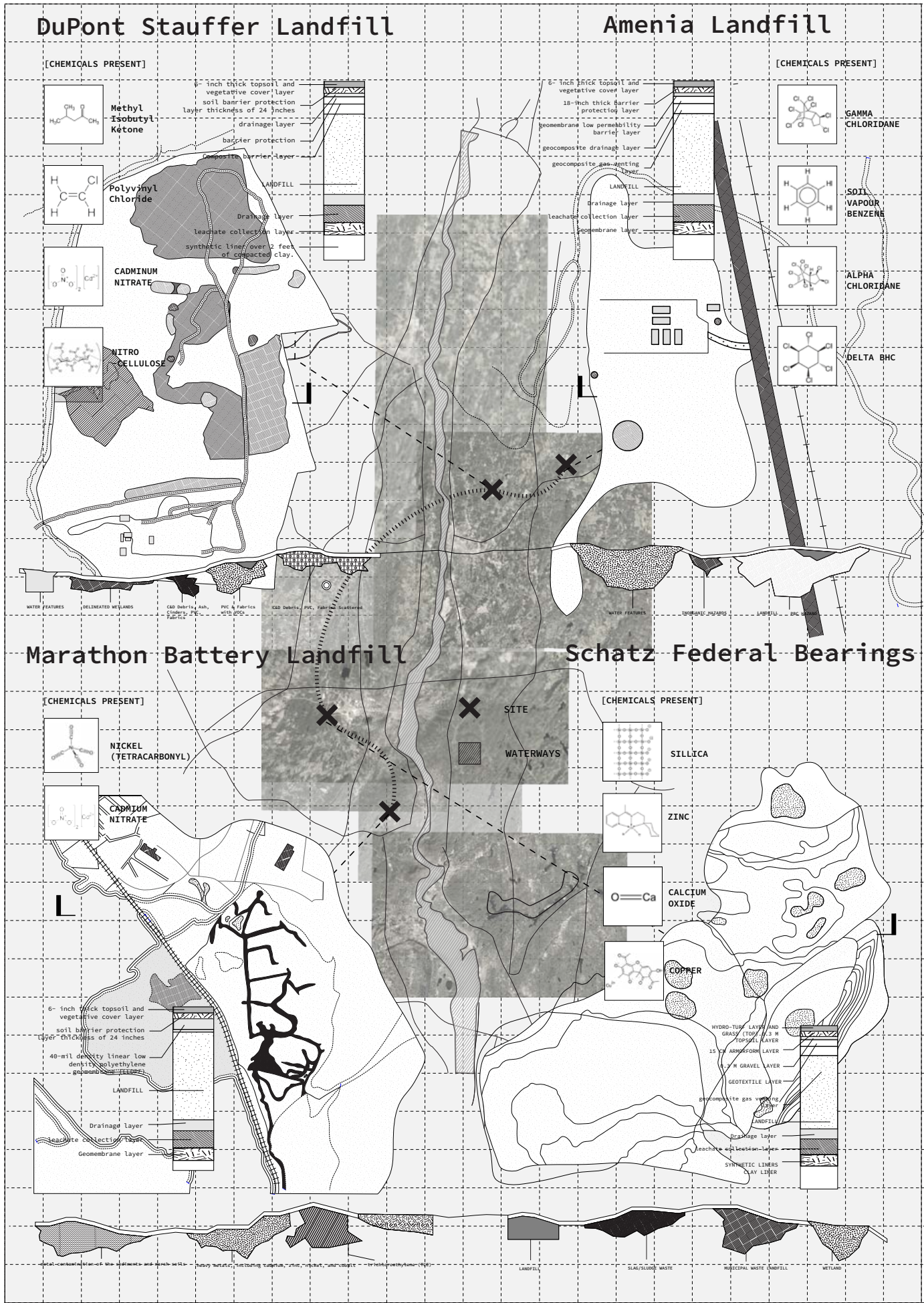
S2025 | ADV IV | Nayhun Hwang | GSAPP

Partner: Tracey Sun

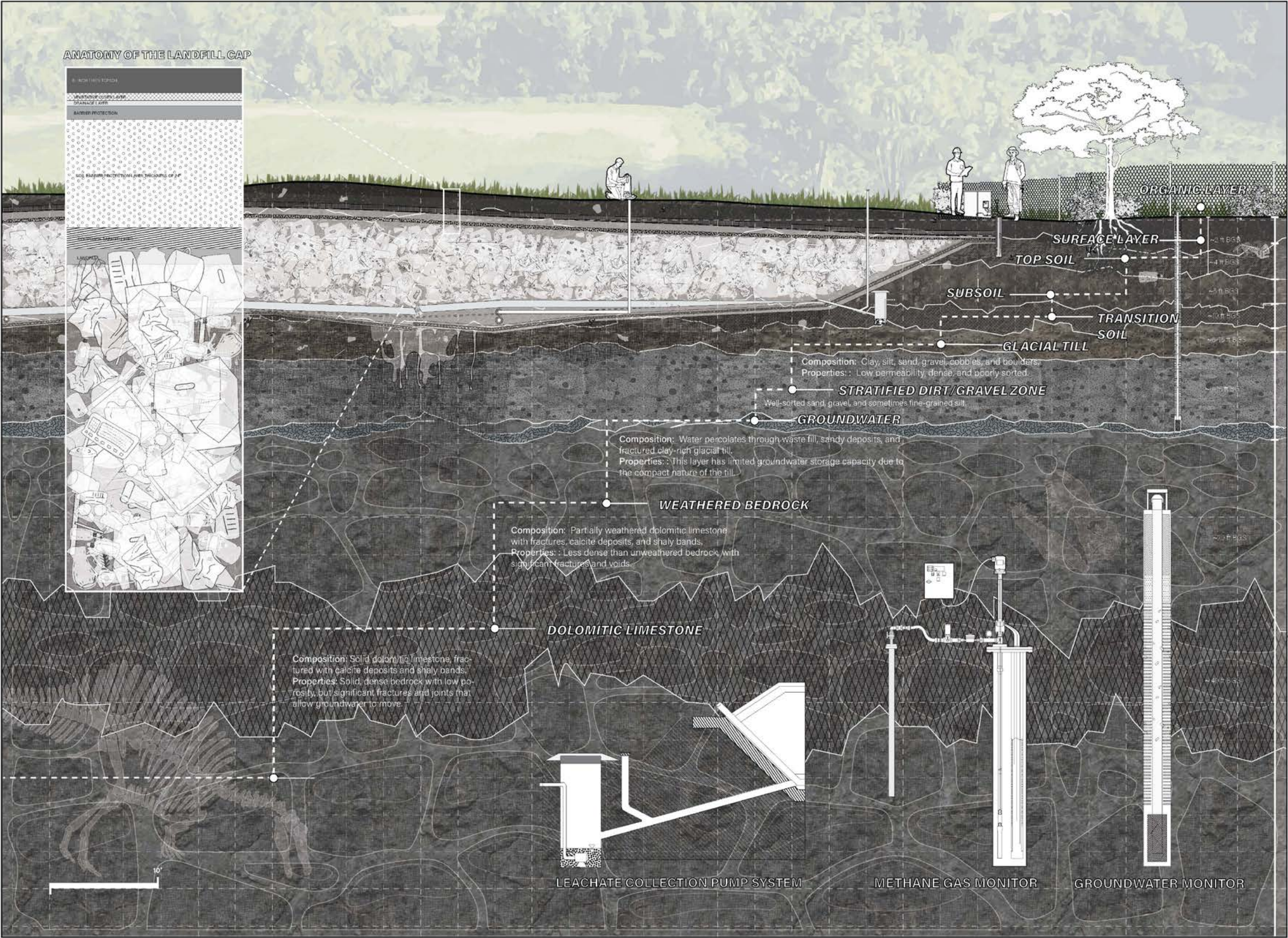
This project investigates the complex legacy of capped landfills in the Hudson Valley, focusing on the DuPont Stauffer Code 04 Superfund site in Newburgh, NY—a former industrial landfill now zoned for residential use. Though remediated and sealed, the site still harbors toxic residues, revealing the limits of environmental recovery. Our design reimagines the capped landfill as an installation landscape that exposes rather than conceals the ongoing chemical, geological, and biological processes beneath the surface.

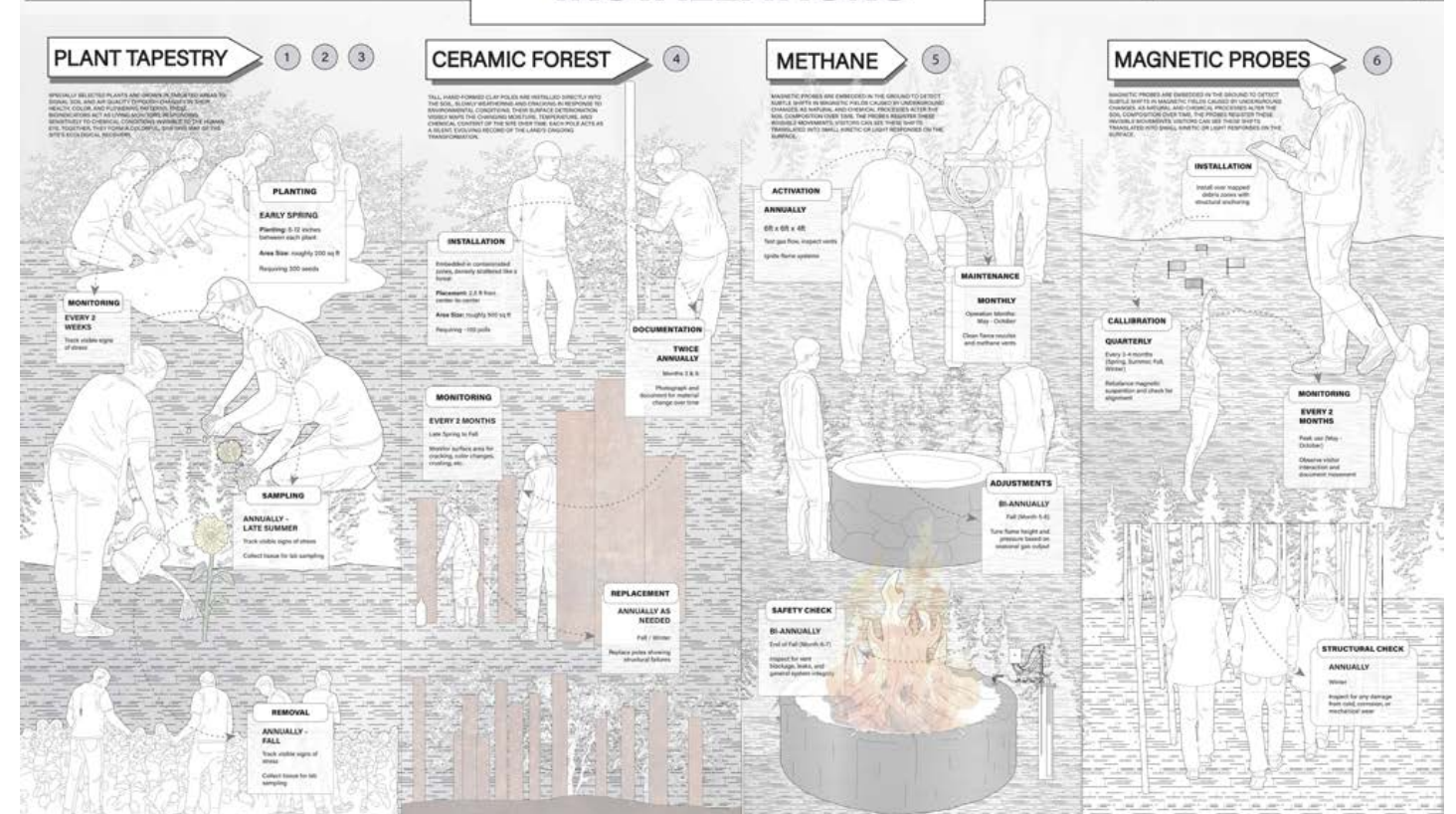
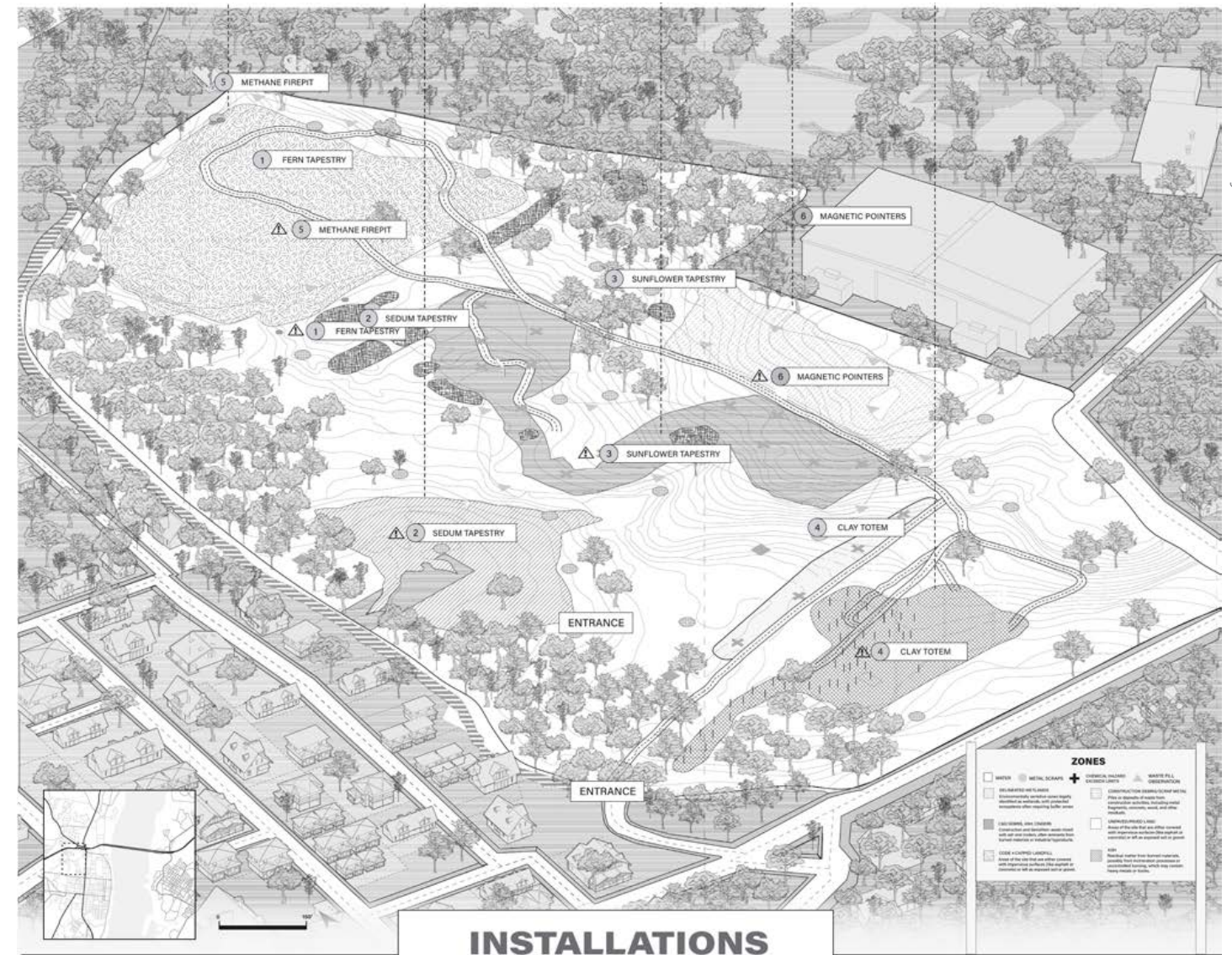
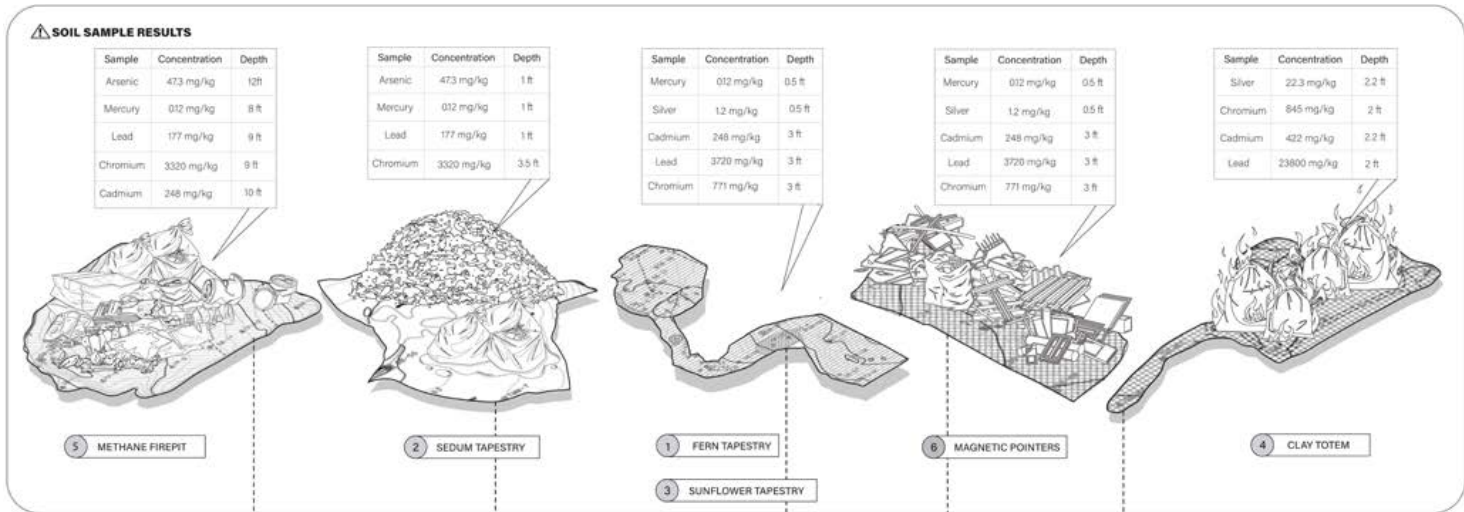
Through bioindicator plants, reactive clay and copper totems, suspended magnetic probes, and methane-fueled flame, we translate invisible contamination into tangible experiences. Each intervention reveals the site's slow, unstable transformation, making the unseen visible and reactivating the land as a space for public engagement, observation, and stewardship. The project challenges the illusion of remediation as resolution, offering instead a model for long-term, dynamic care.

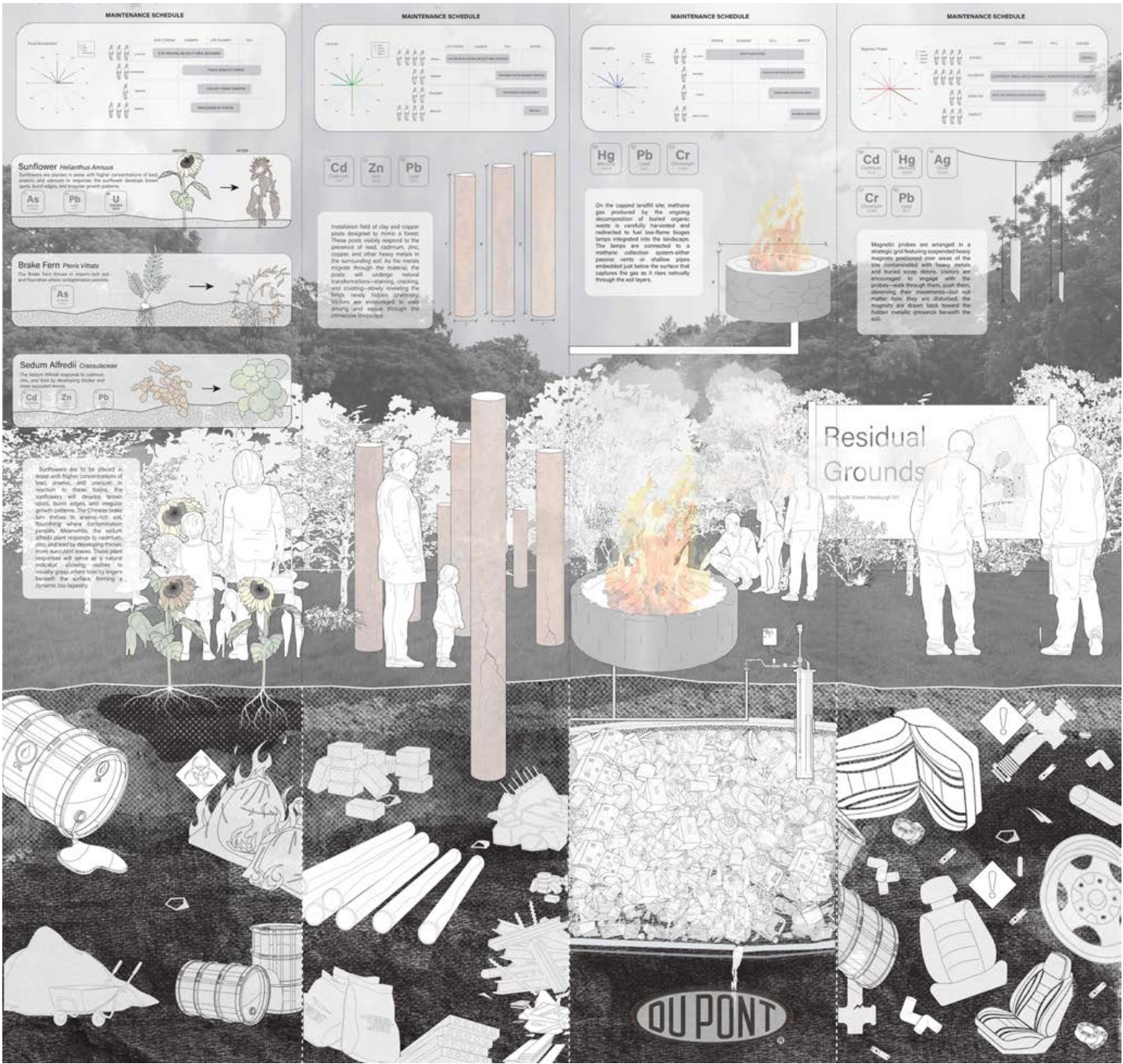
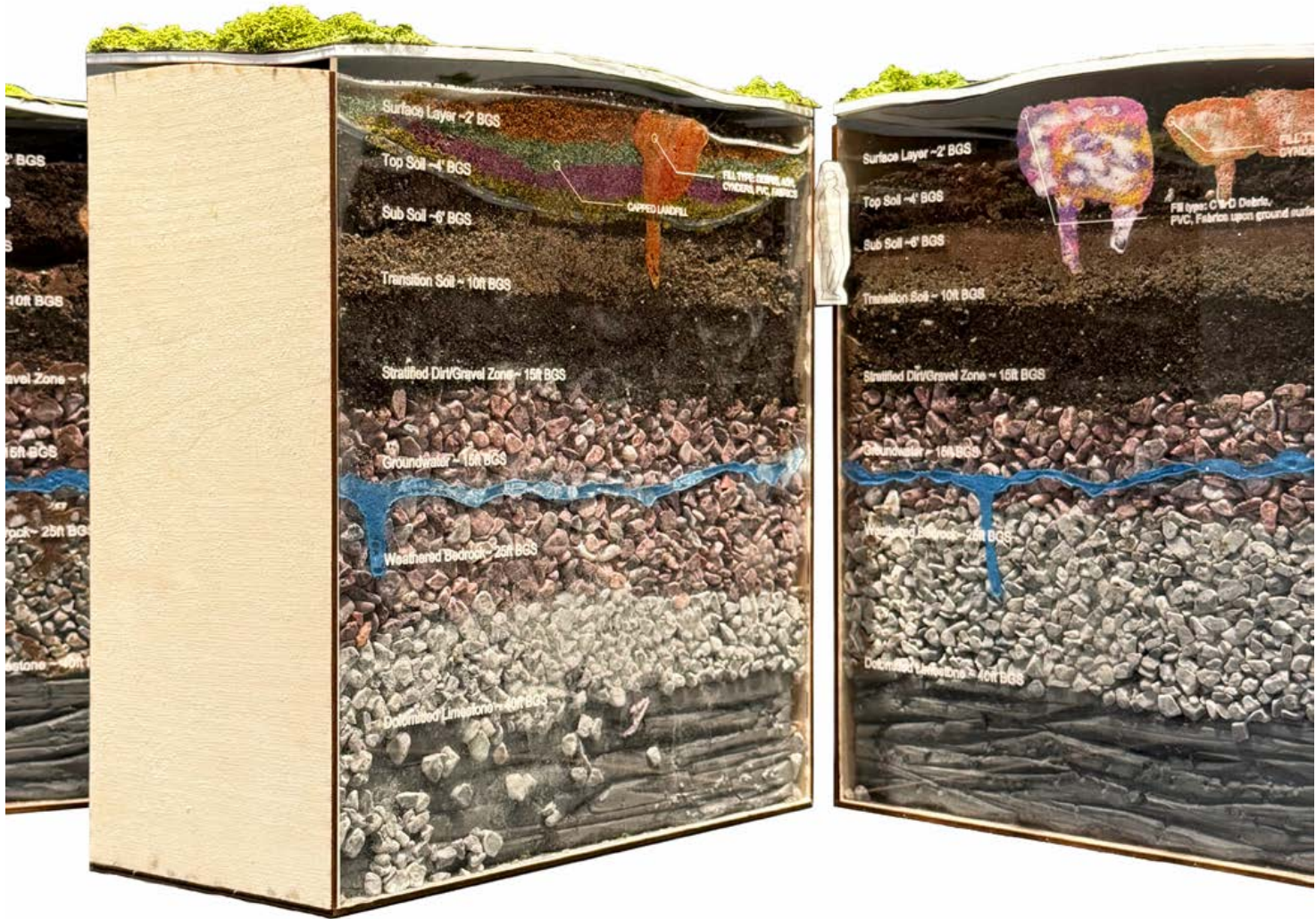




site plan







installation diagram



05

Tapestry Housing

New York, New York

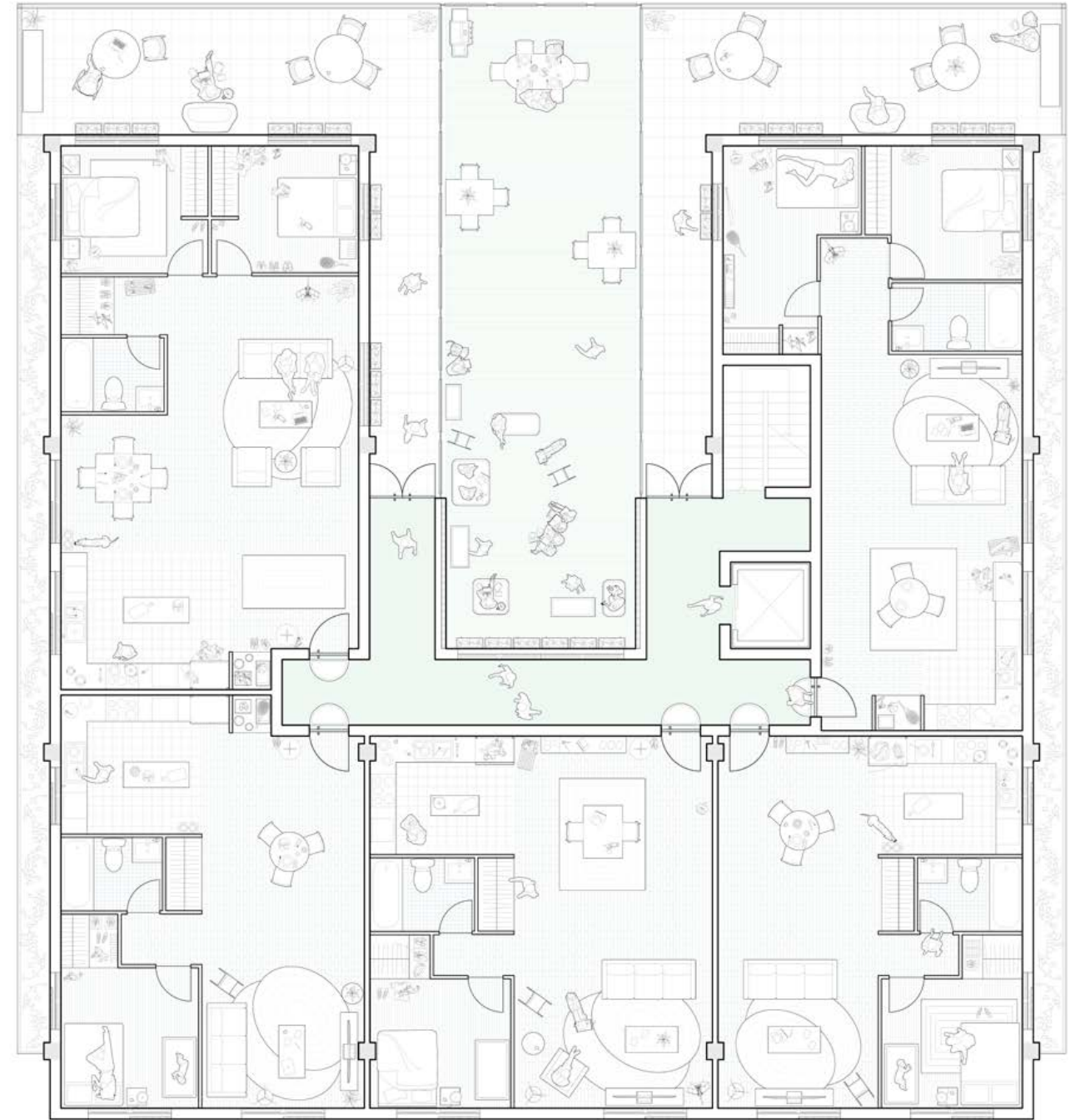
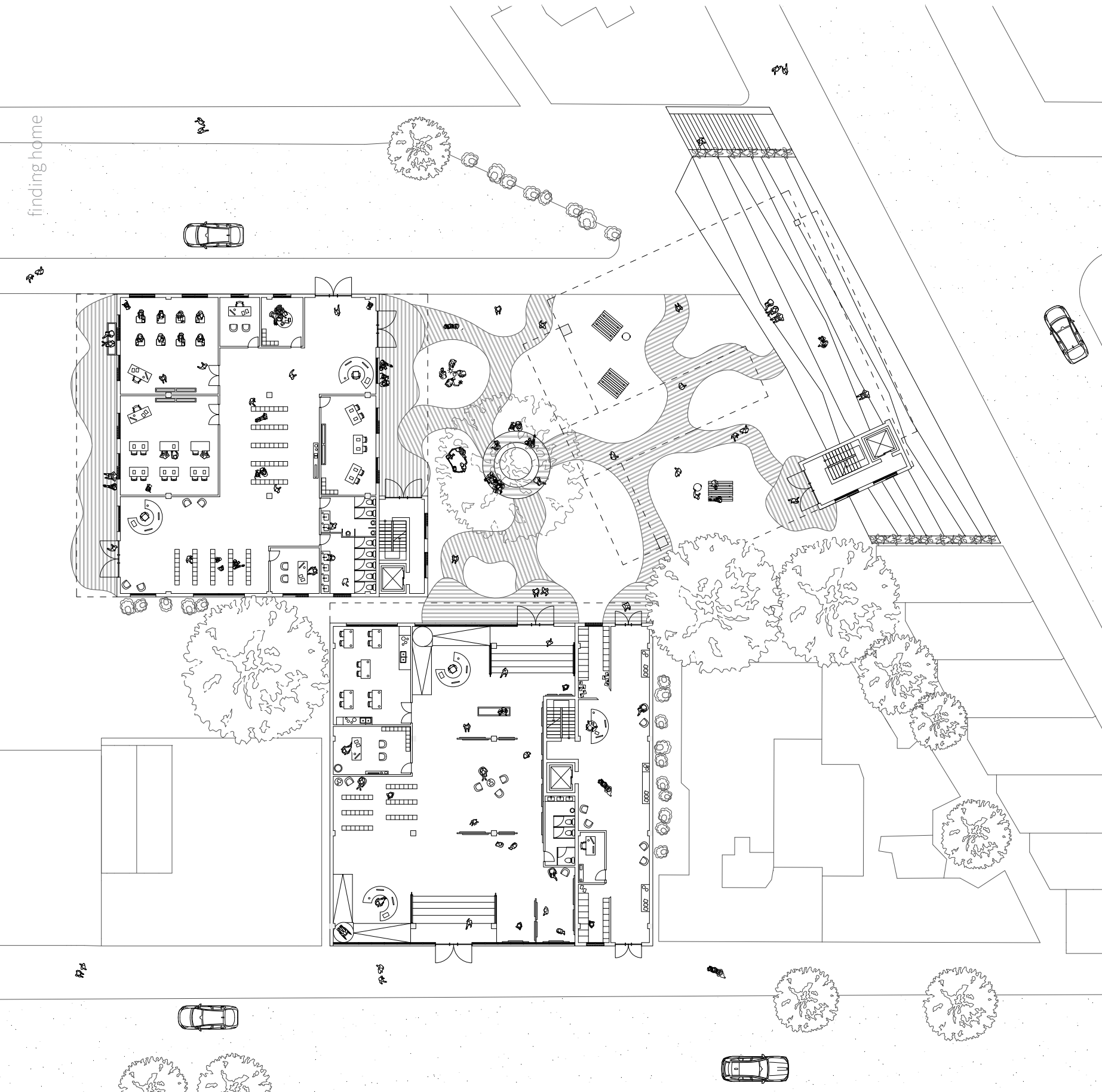
F2024 | Core III | Nina Cooke John | GSAPP

Partner: Nadeysh Ojasmar Aleman

The theme of this studio was to explore housing and collective living through the lens of the immigrant condition. We navigated issues of home, nostalgia, belonging, citizenship, safe spaces and hybridity - how immigrant enclaves provide support and care for groups in transition and those who find a home away from home in New York City.

Tapestry Housing is inspired by Harlem's immigrant communities and the traditional West African Wolof Village. This project weaves terraces, courtyards, and community spaces into adaptable, inclusive homes. The goal is to preserve culture while fostering growth, belonging, and connection for residents and the broader community.

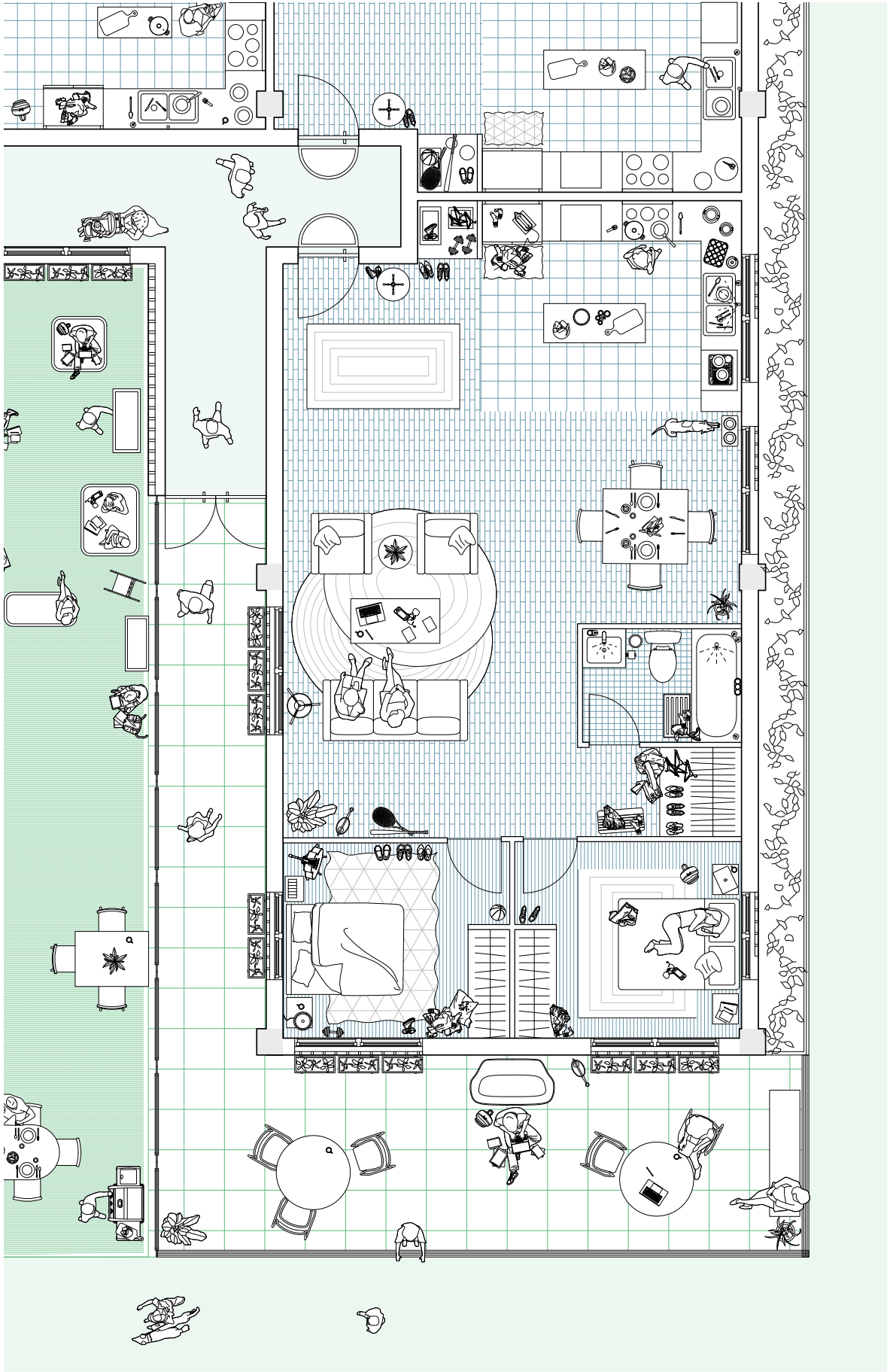




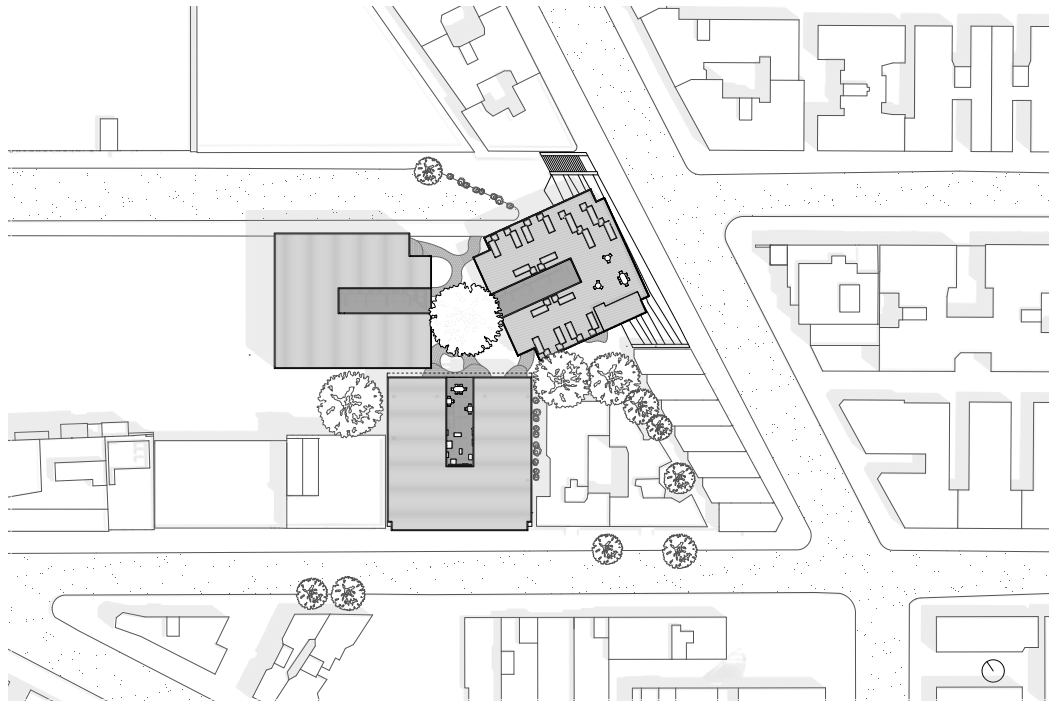
typical floor plan



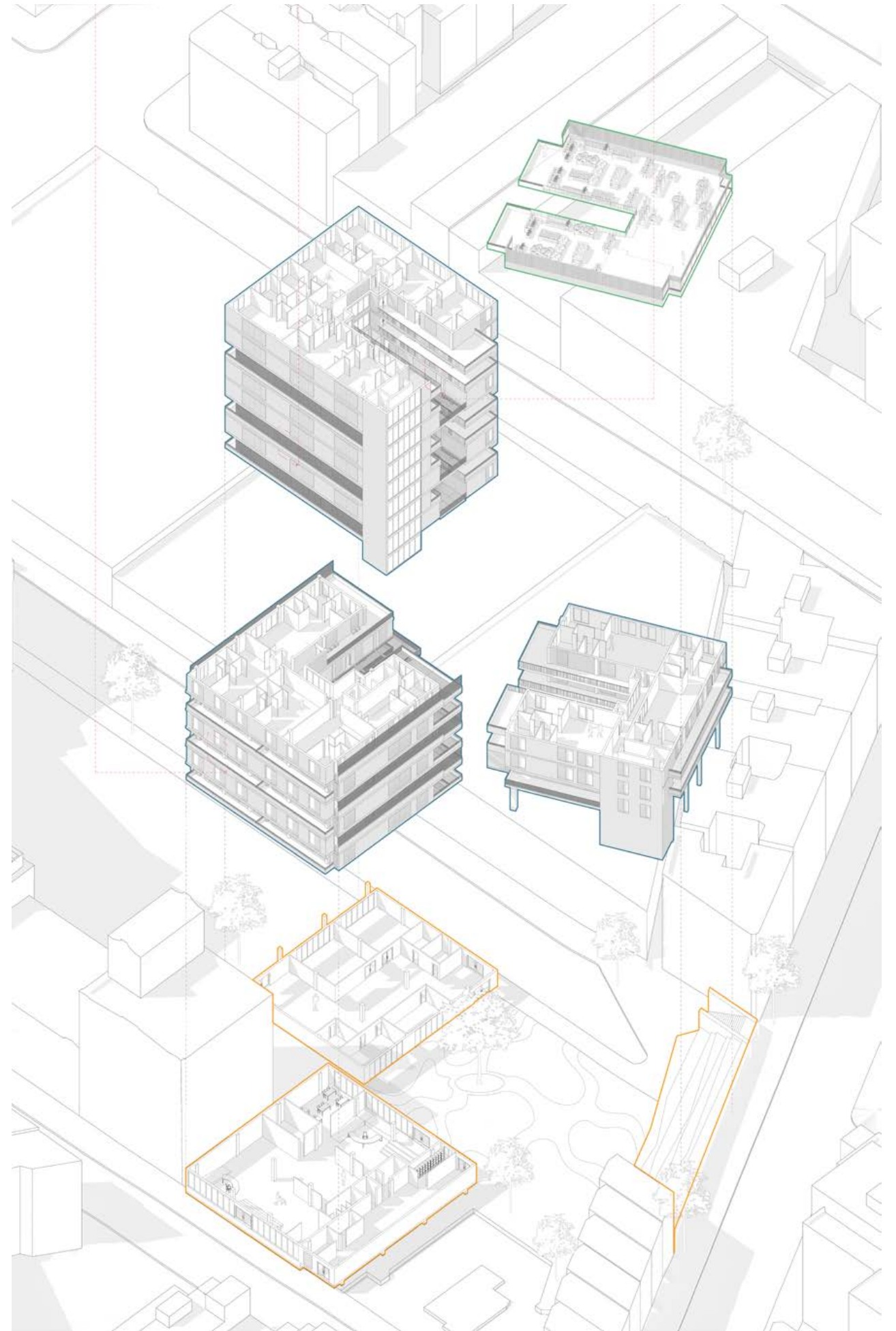
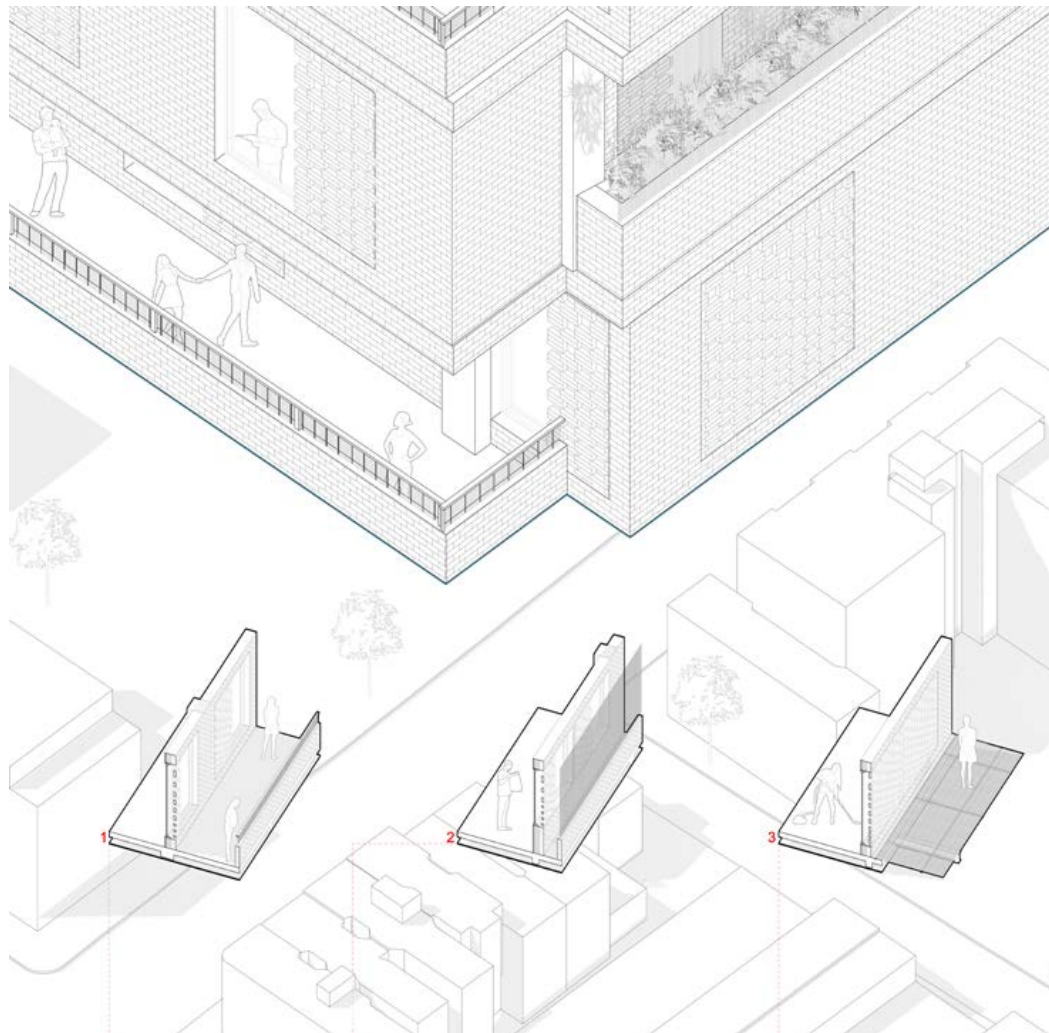
wolof village



2 bedroom



site plan





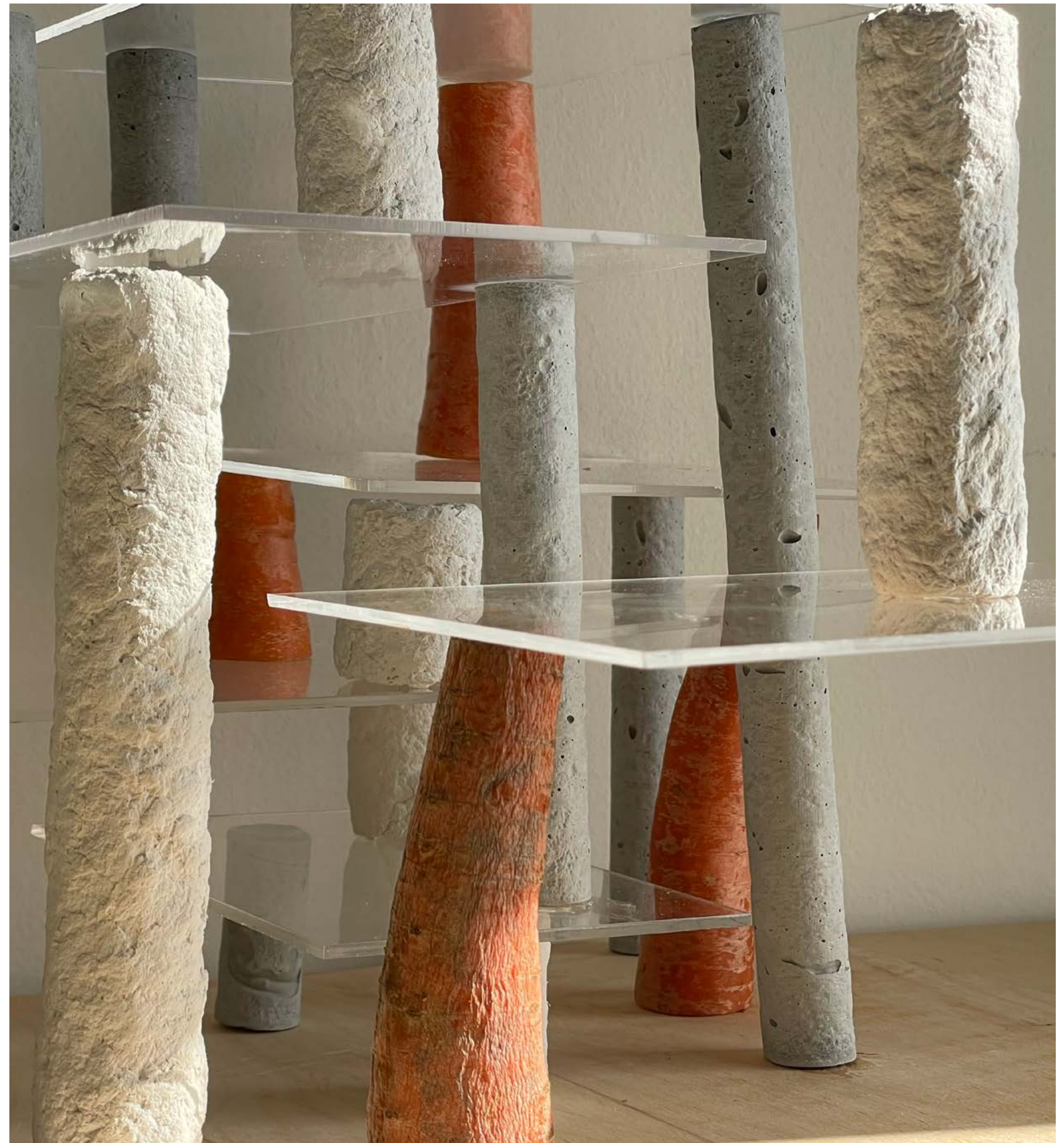
06

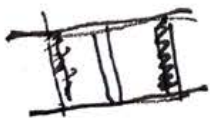
Permanence//Impermanence

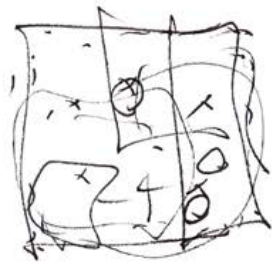
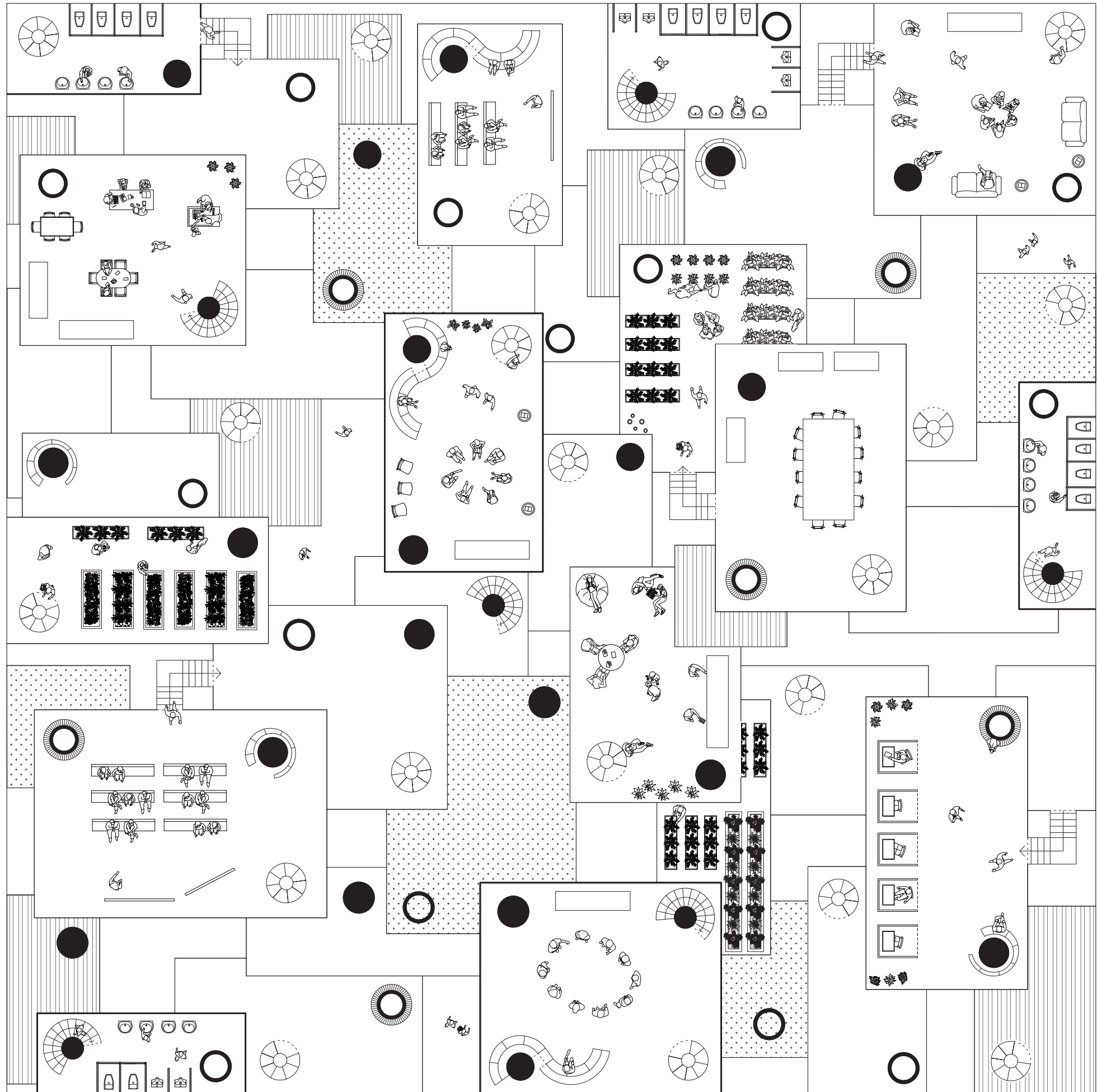
New York, New York

S2023 | Core II Studio | Benjamin Cadena | GSAPP

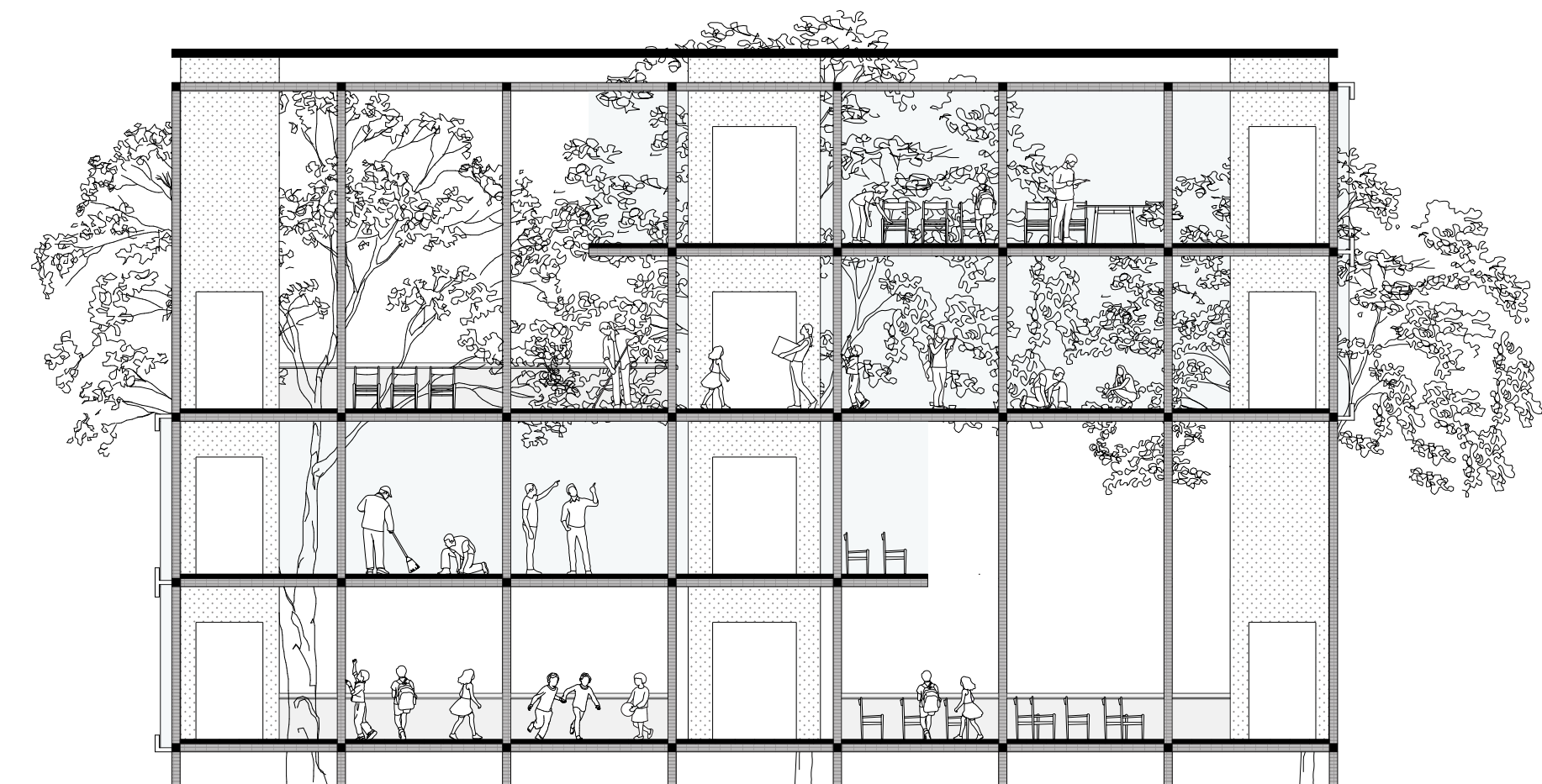
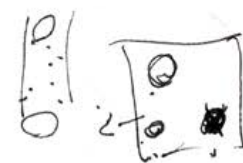
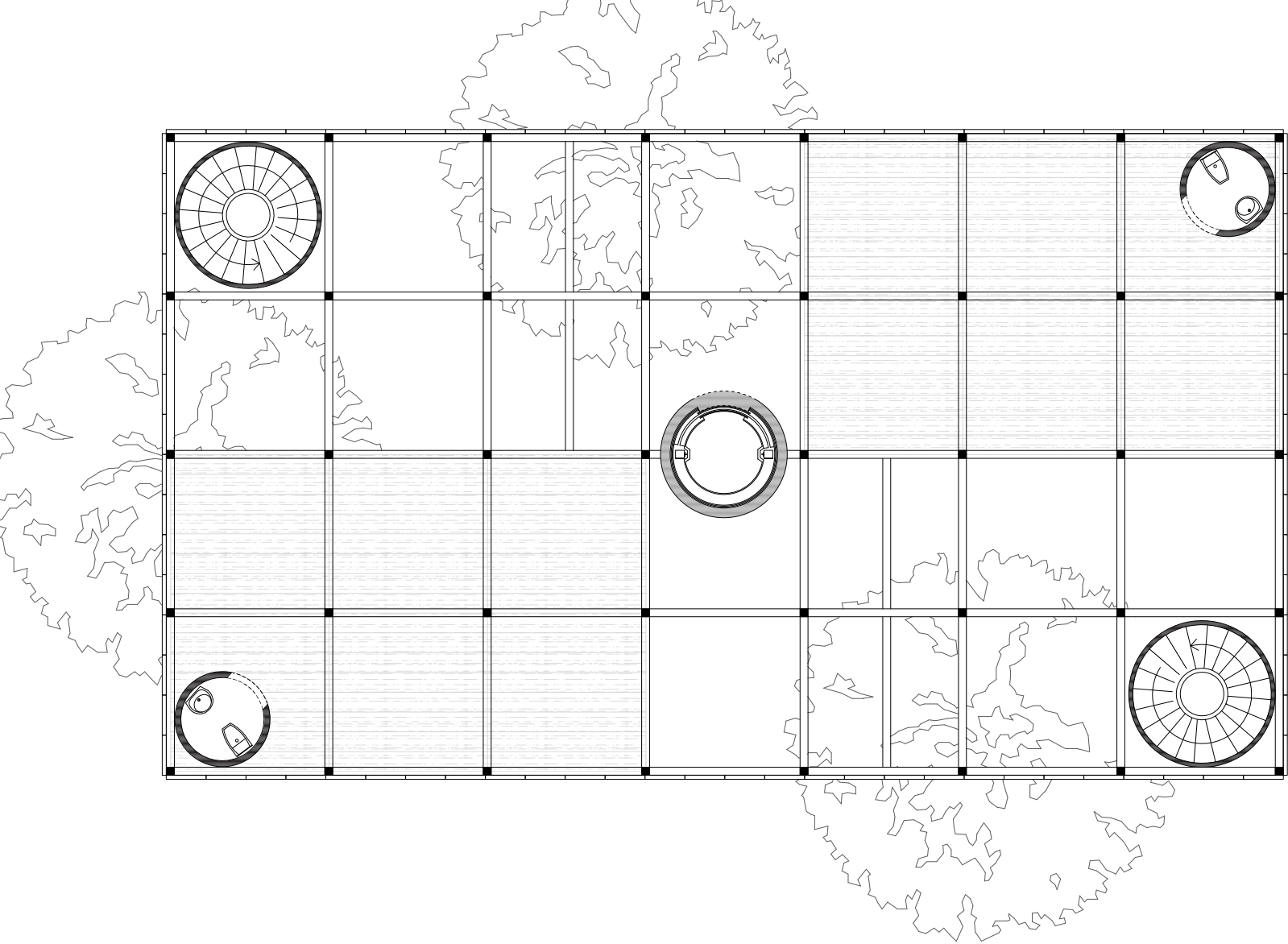
This project explores damage control through architecture by engaging with the complex relationship between permanence and impermanence. Using materials like concrete (permanent), paper mache (semi-permanent), and carrots (ephemeral), the model represents a layered dependency between what lasts and what fades. The design centers on a community-led transformation of a vacant lot on Manhattan’s Lower East Side—currently the “Children’s Magical Garden”—into a flexible, modular structure. This adaptable space supports evolving neighborhood needs such as after-school programs, gardening, theater, and communal kitchens. Rooted in ideas of the commons and collective stewardship, the project critically intervenes in urban space to reveal that permanence gains meaning only through its relationship to the transient.







permanence // impermanence



07

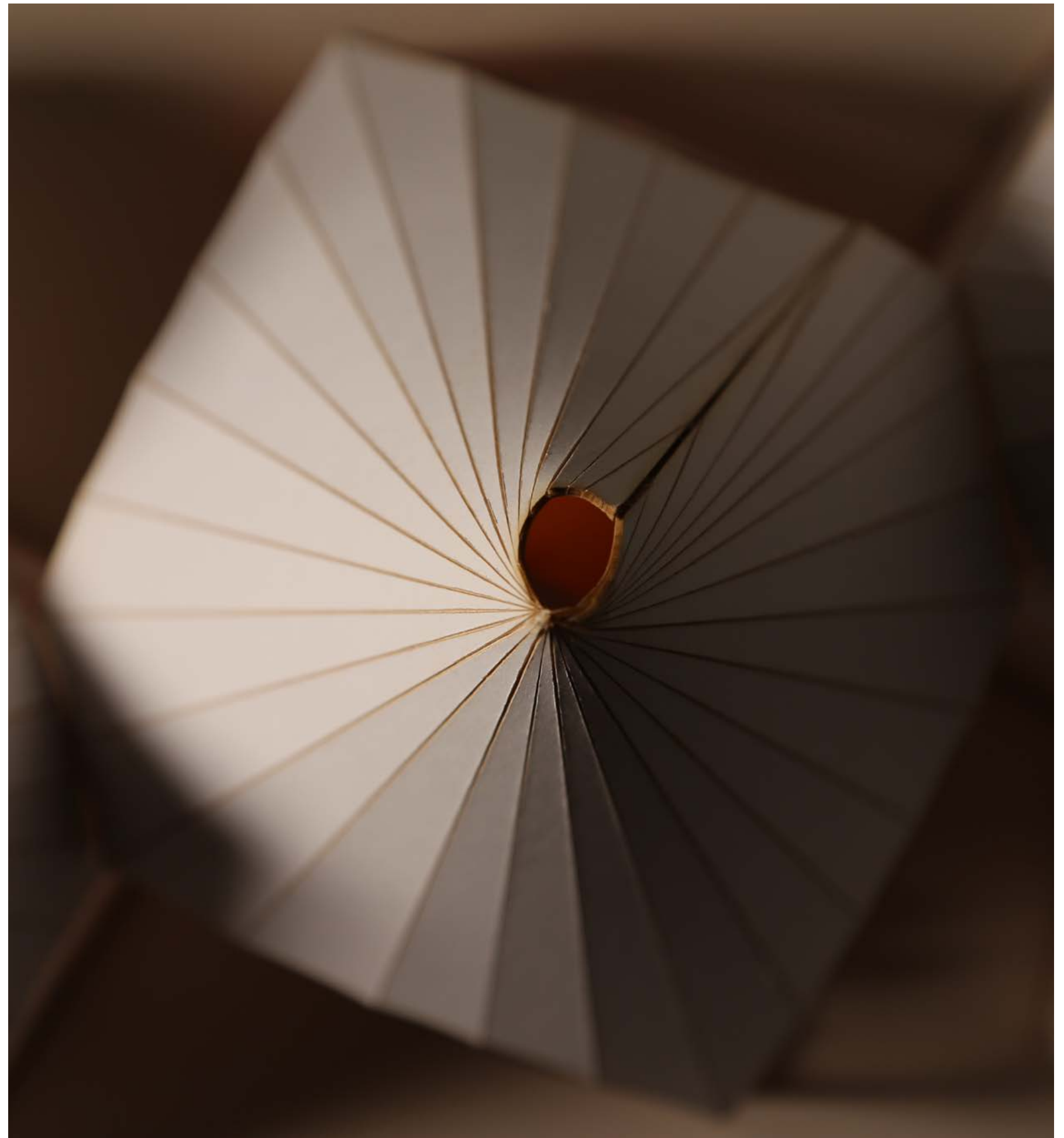
the Jikka

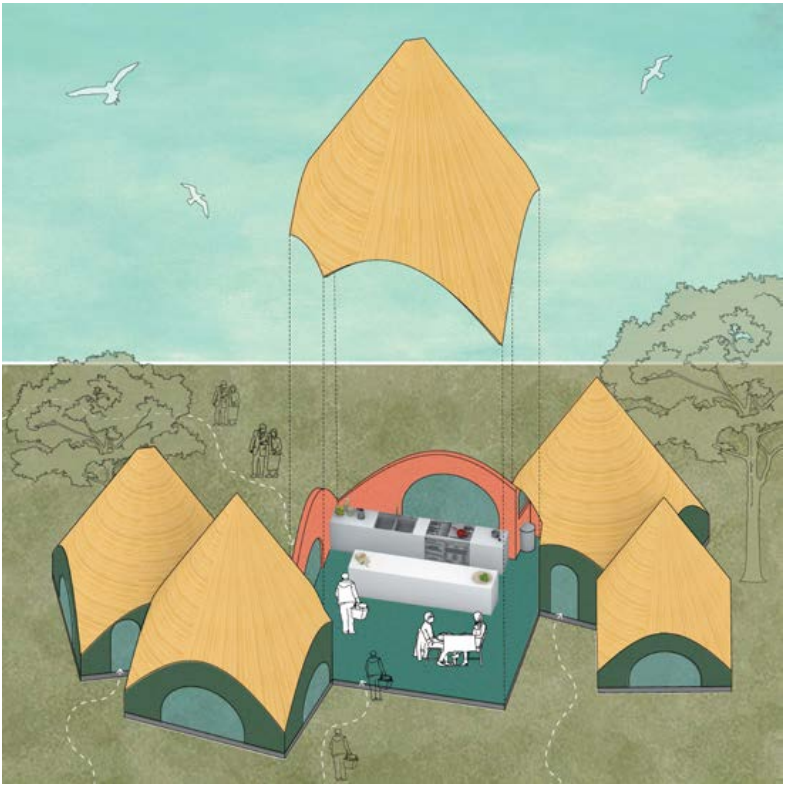
Shizuoka, Japan

F2022 | ADR I | Josh Uhl | GSAPP

This project analyzes the Jikka, an unconventional home designed for two elderly women in Shizuoka, Japan. Serving as both a residence and a community space—a restaurant and spa for the surrounding elderly—the project explores the tension between public and private realms. My study highlights the central kitchen, the most public area, and contrasts it with the four adjoining private rooms.

In the model, transparent acrylic walls define the kitchen, while shadow acrylic encloses the private zones, obscuring visibility. Each of the five spaces can be assembled as a whole or separated by function. Furniture color further distinguishes the spatial hierarchy: orange for public, white for private.







08

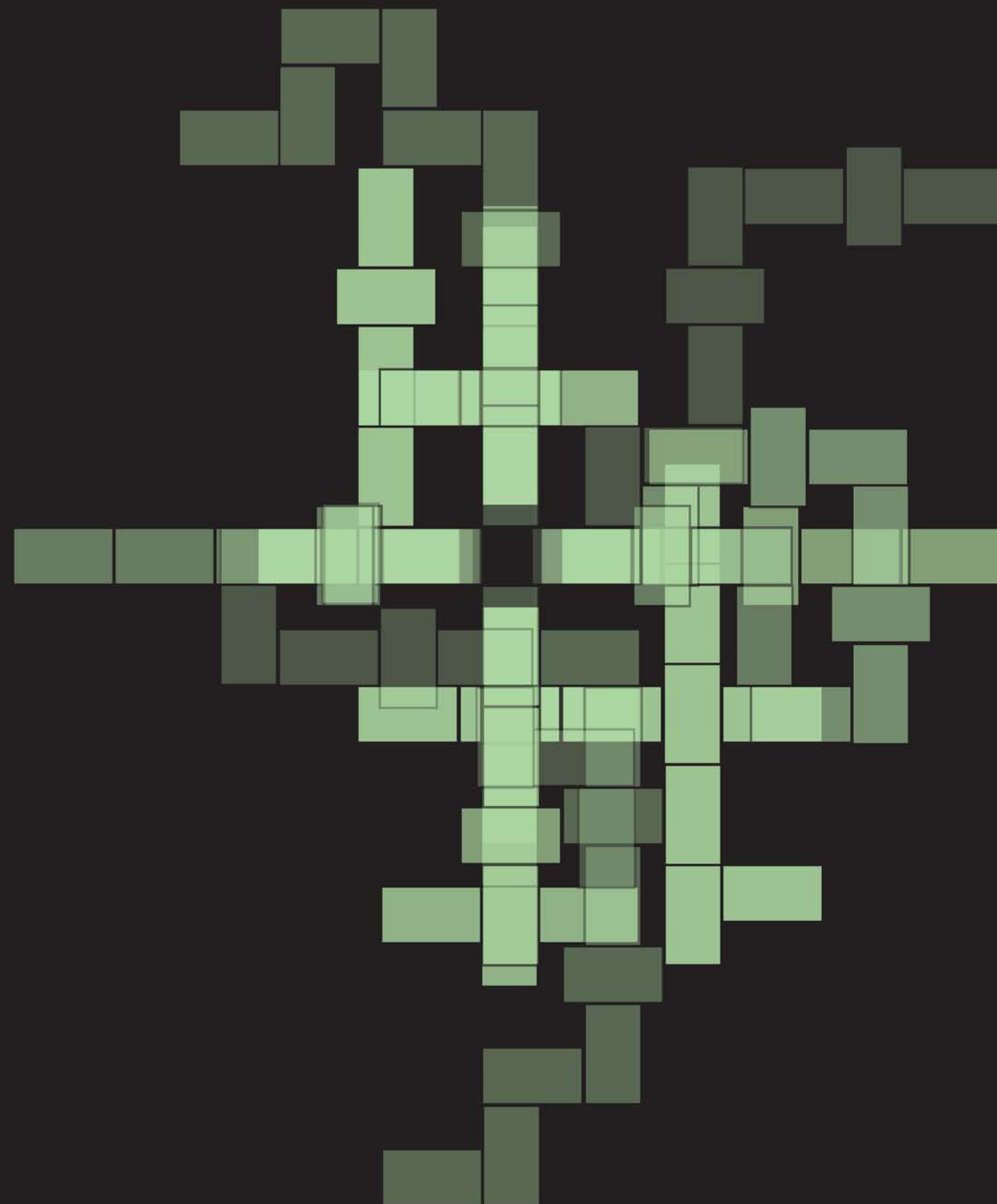
Rules of Pubilc Space

Inwood, New York

F2022 | Patricia Anahory | GSAPP

This project explores the tension between public and private space in New York City through the lens of domino games in Inwood, Manhattan. Beginning with a study of the Lenape longhouse and Dutch settler farmhouses, I investigated how communal living has historically shaped the idea of “home.” Today, informal gatherings—often centered around dominoes—activate parks, sidewalks, and street corners in Inwood, revealing how residents negotiate space in an increasingly privatized urban environment.

I studied the spatial needs of playing Dominoes, testing various game setups with peers and mapping their configurations. This led to broader research into sidewalk widths and street furniture, revealing that over half of Manhattan’s sidewalks are under 9 feet wide, limiting spontaneous public use. Using newspaper boxes—now nearly obsolete—I designed a foldable, multifunctional intervention that temporarily reclaims sidewalk space for play, rest, and connection. Like the game of Dominoes, it unfolds into different configurations—a table, a chair, or multiple seats—depending on user needs. It enables everyday acts like sitting, eating, or playing to reclaim underutilized urban space. Dominoes become a symbol of spatial occupation, sparking conversation about access, community, and the subtle politics of urban design.

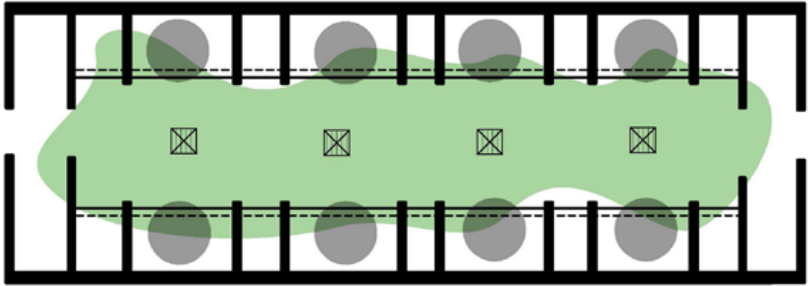


TIMELINE

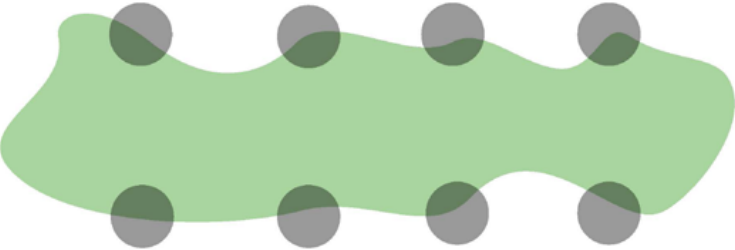


Pre 1624
Lenape Longhouse
Communal Living

Multiple groups of people living under the same roof. Split responsibilities to maintain community.

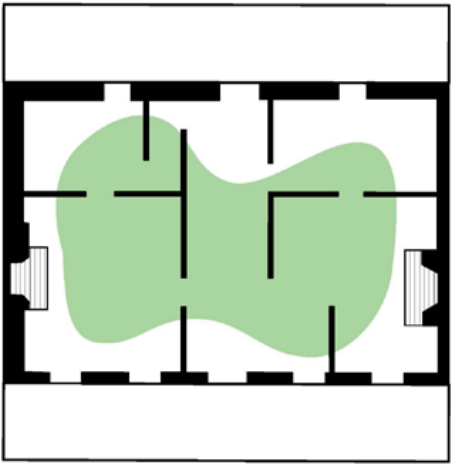


Longhouse

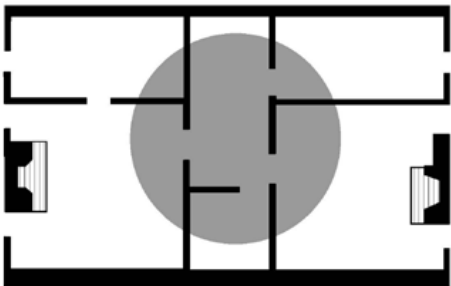


Post 1624
Dyckman Farmhouse 1784
Private Living

One group of people per home. Private living space separate from communal space.



Floor One

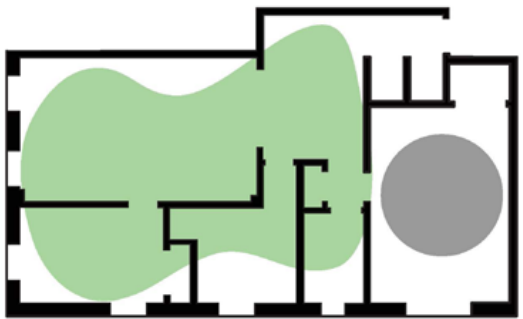


Floor Two

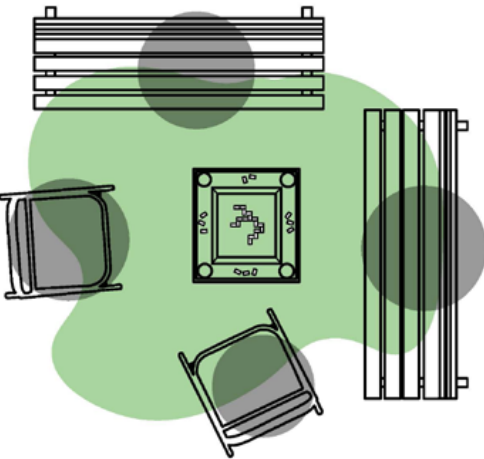


Today
Average Inwood Apartment
Public Gathering Space
Communal and Private Living

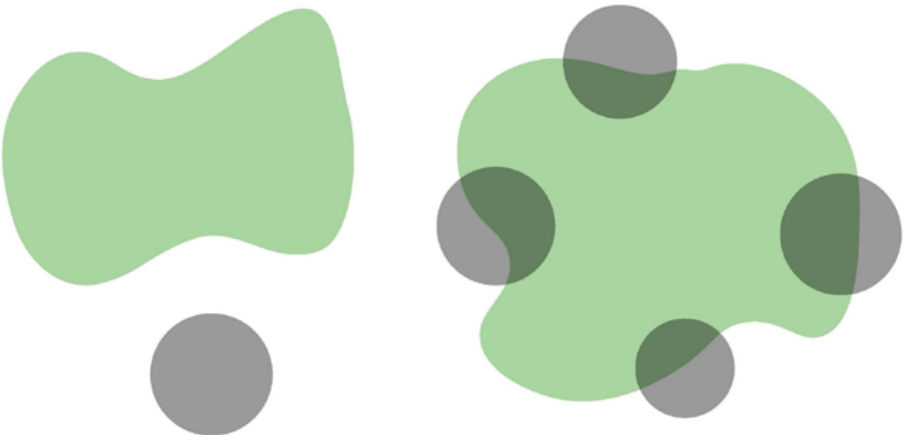
Typically one group per home. Multiple groups living within the same neighborhood. Outdoor public spaces used for various activities including Dominoes.

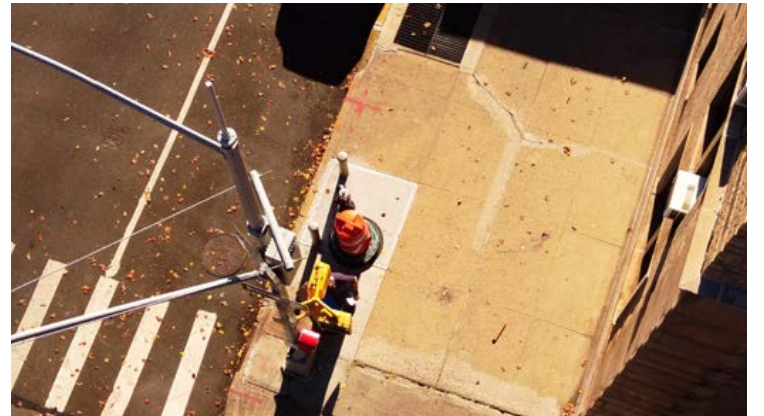
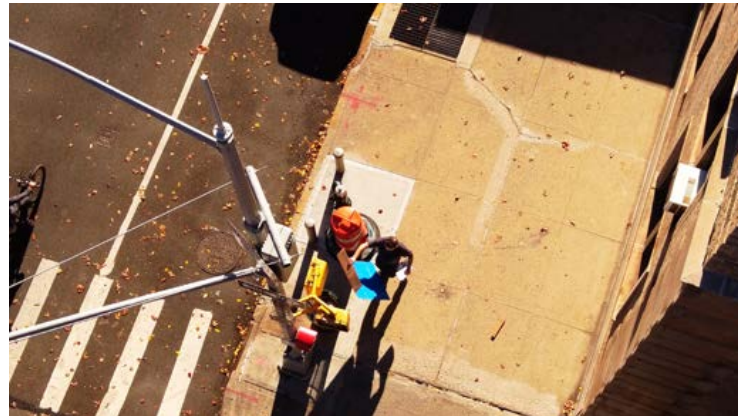
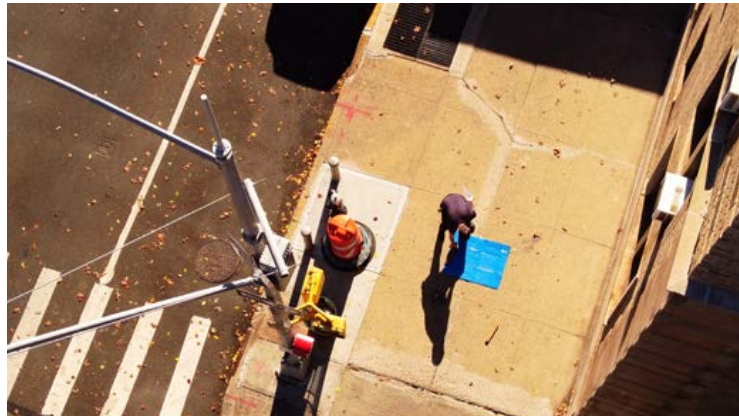
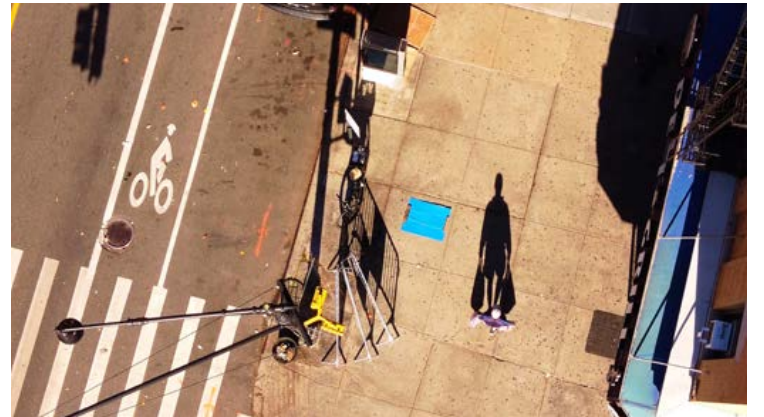
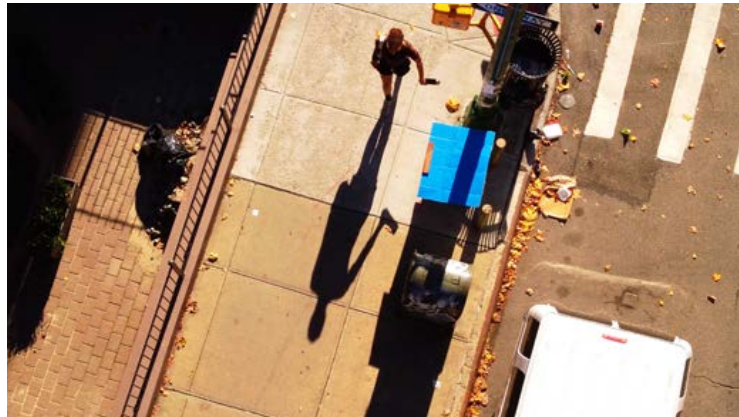
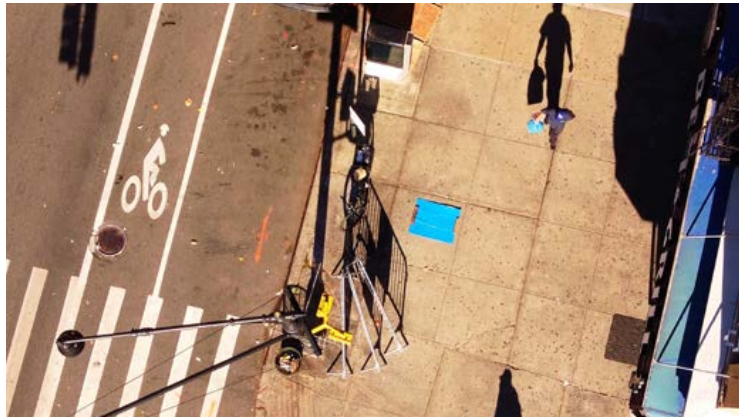
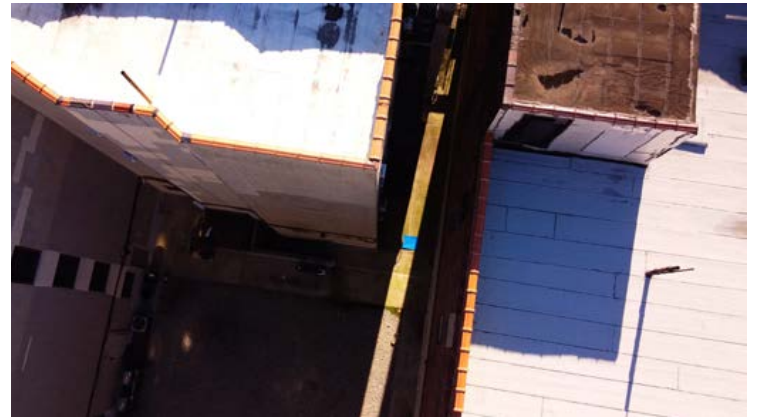
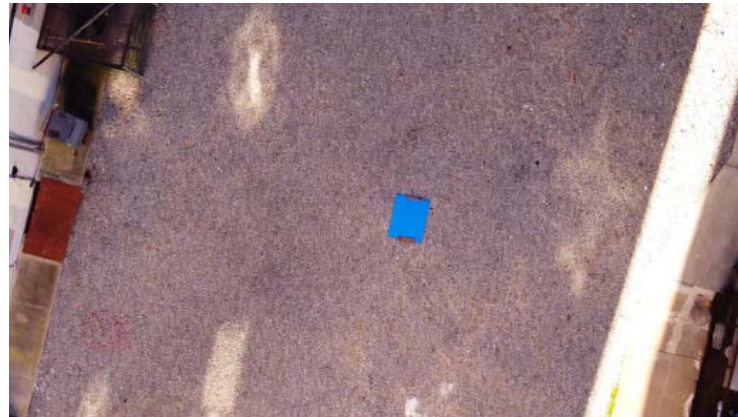
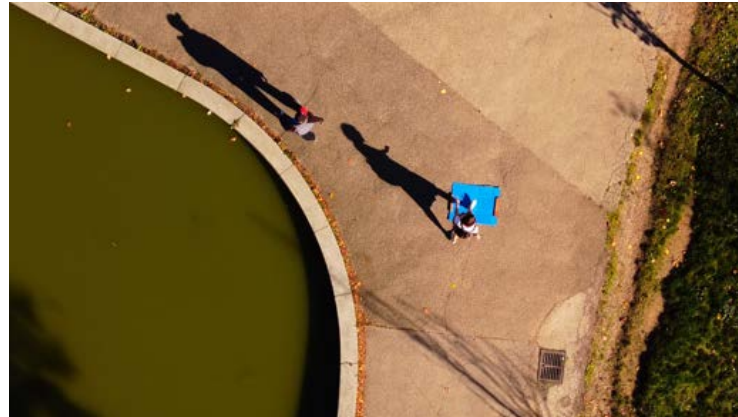


Inwood Apartment



Inwood Hill Park





09

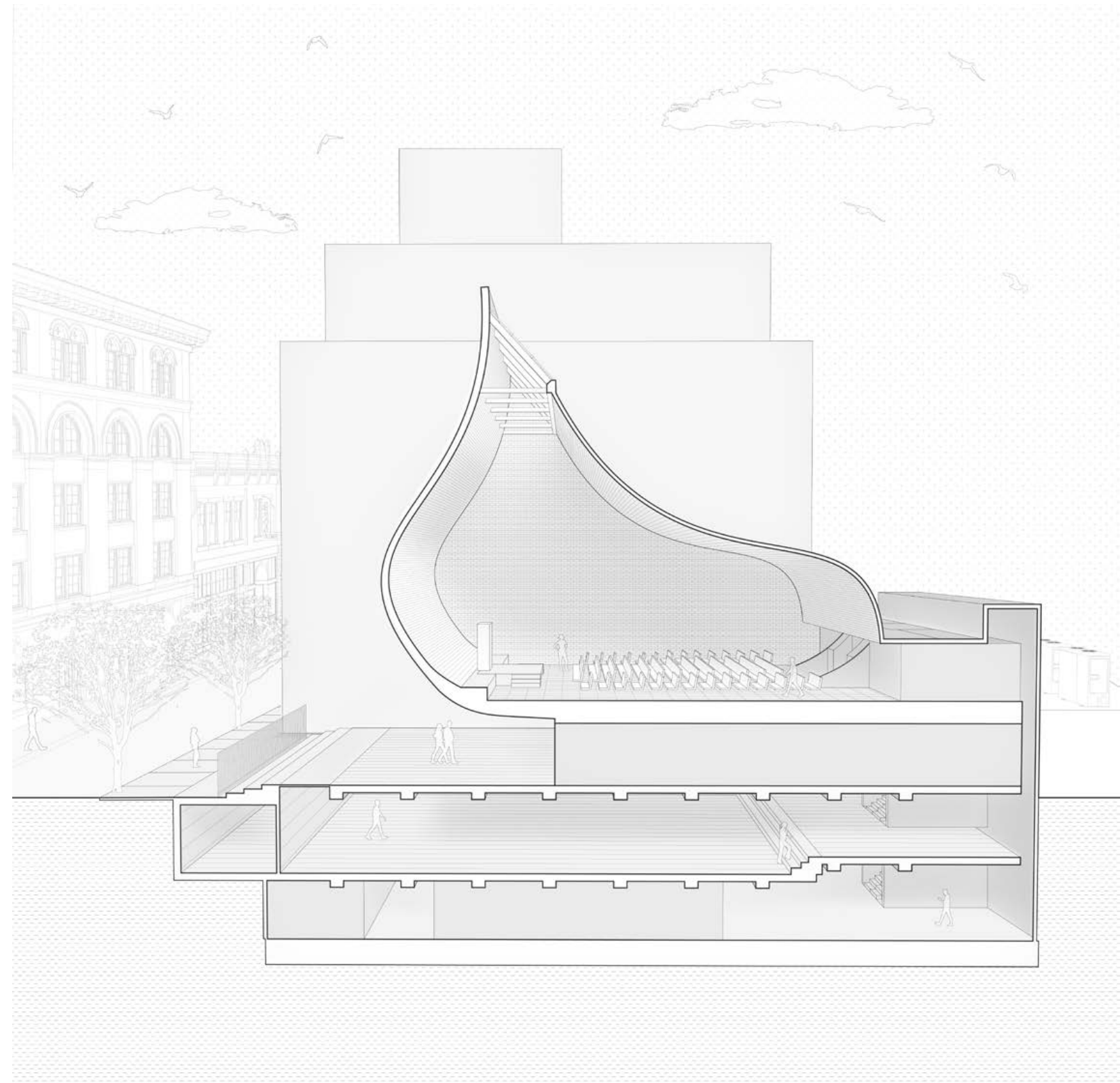
Eternal Flame

New York, New York

S2025 | Seminar of Section | Marc Tsurumaki | GSAPP

This semester-long investigation used section drawing as a method for closely analyzing a case study project. The selected section examines the Tribeca Synagogue, also known as the Synagogue for the Arts, located at 49 White Street in Manhattan. Designed by architect William N. Berger and completed in 1967, the building's form is an abstract interpretation of an "eternal flame."

This section cut captures both the synagogue's iconic sculptural shape and its immediate urban context. The synagogue is deliberately set back within the lot, giving it a quiet, almost reserved presence from the street. As one approaches the building, its form gradually reveals itself, eventually asserting itself with bold clarity when seen directly from the front. The main congregation space is defined by brick and warm wood paneling, capped by a skylight atrium that casts dynamic shadows throughout the day.



10

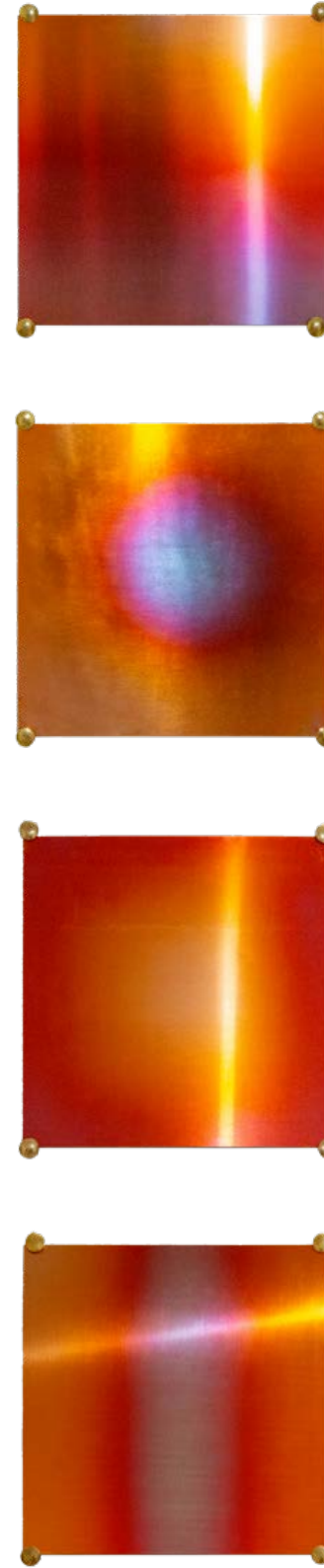
Extracted Iridescence

S2025 | Metabolic Materialities | Michael Wang | GSAPP

Partner: Jordan Howard

Four copper plates were treated through a soft annealing process, using heat to reveal a colorful, iridescent gradient across the surface. This use of heat is directly connected to the larger refining process that transforms copper ore into pure copper sheets. Next to the plates is a model showing the scale of material displaced in order to produce them. To make the four 0.5 mm pure copper plates displayed, the amounts of clay soil overburden and copper ore represented by the acrylic towers would have been removed from the earth. The lower portion represents clay soil overburden, while the upper portion represents copper ore.

This ratio was developed through research on the Kennecott Copper Mine in Utah, which produces about a quarter of the copper mined annually in the US. Kennecott has produced more copper than any other mine in history and remains one of the largest open-pit mines in the world. Our piece explores the enormous scale of copper extraction and the waste it produces by placing that hidden reality directly beside the refined copper object. By revealing the iridescence produced through heat, the project also questions the idea of copper's purity, showing that even a refined material still carries traces of process, transformation, and extraction.



An art installation featuring several vertical columns made of textured paper in white, orange, and grey. Horizontal acrylic shelves are placed at various heights, creating a grid-like structure. The background is a plain, light-colored wall.

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PROJECTS SOME