

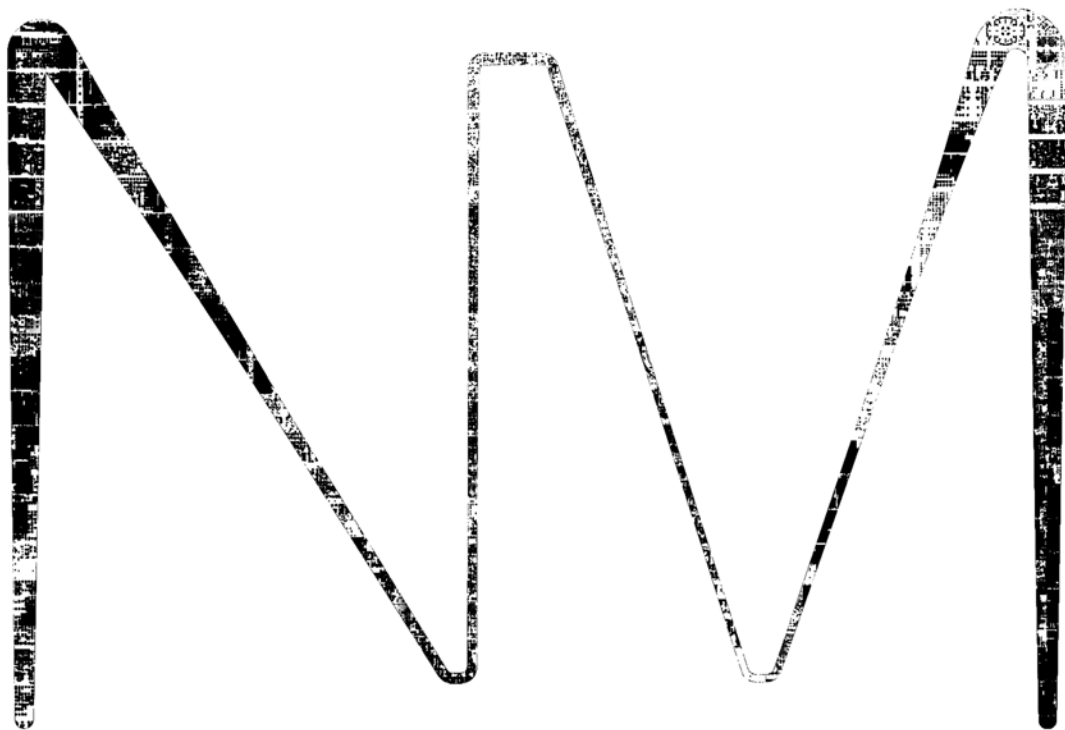
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Miller

I.	Our individual identity is an intricate tapestry that is woven from the fibers of memory, identity, and the burgeoning field of epigenetics.
II.	Formal history is in direct opposition to collective memory.
III.	Epigenetics is the bridge between the lived experience and genetic expression.
IV.	When our primordial roots are fed, an epigenetic knowledge is created.
V.	Communication and collaboration are biological.
VI.	Different types of infrastructures maintain a balance of utility throughout the scalar world.
VII.	Anthropomorphism is not just a means of description, but rather proof of human traits being an assumption.
VIII.	Bacterial politics is an opportunity to understand the duality of individual identity within a society of large scale populations.
IX.	The interplay of an intradisciplinary collaboration connects the individual and collective memory, gene expression and embryo development within epigenetics and crafts the continuum of identity and experience.
X.	The future of the human and their designated microbiome will become a Microbial Cosmopolitan.

Neu-Pneu

Shulchan Kodesh

Homestead

Retentive Sentiments

Witness Marks

The Living Epithet

Ancestral Matter

Cloud

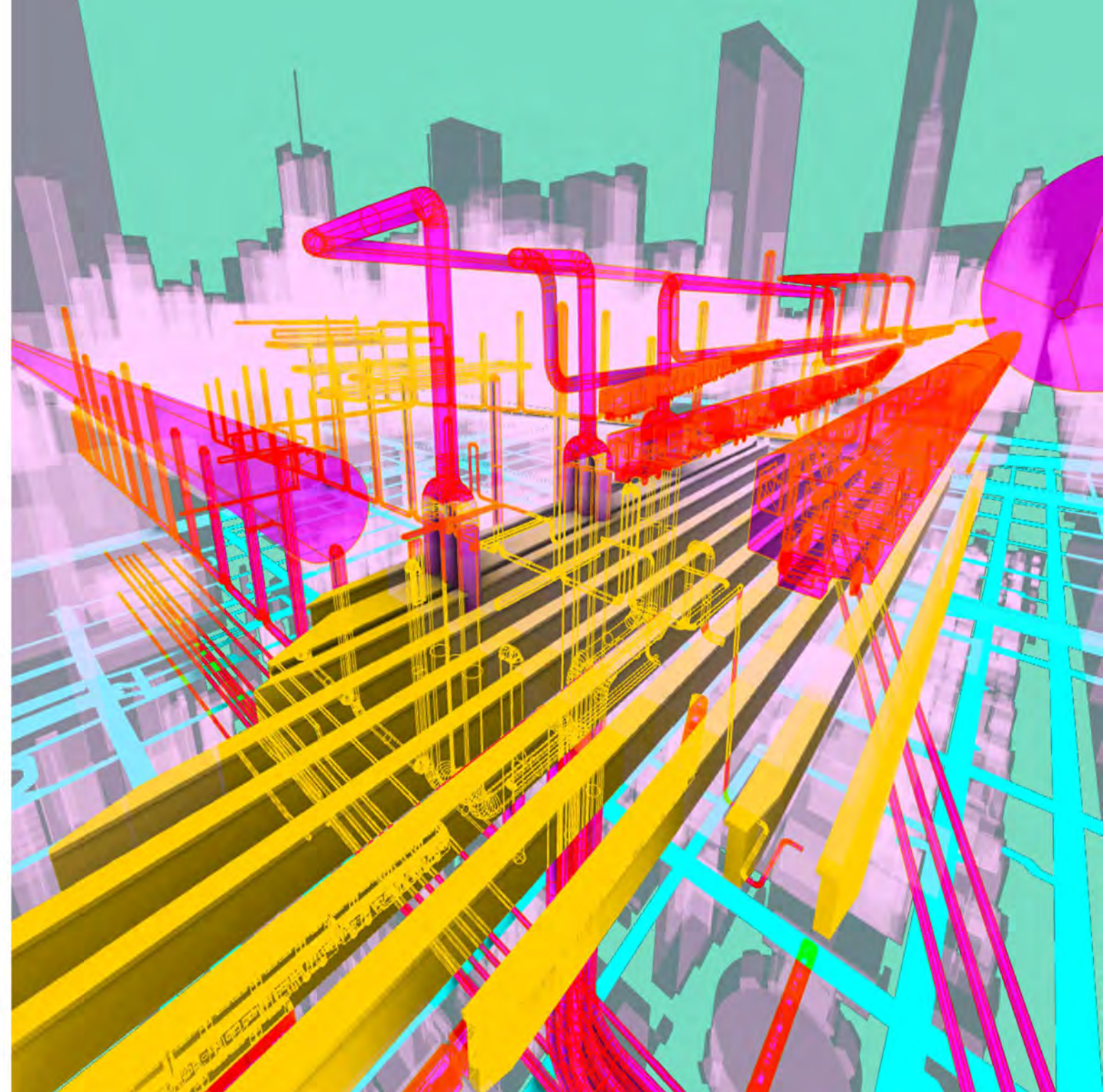
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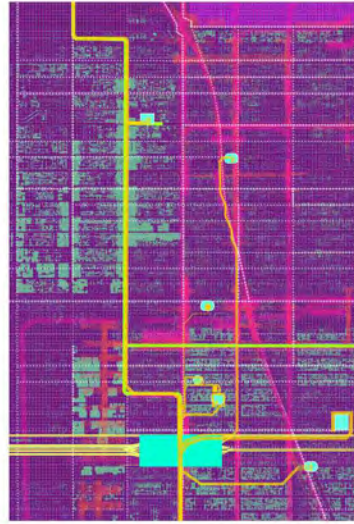
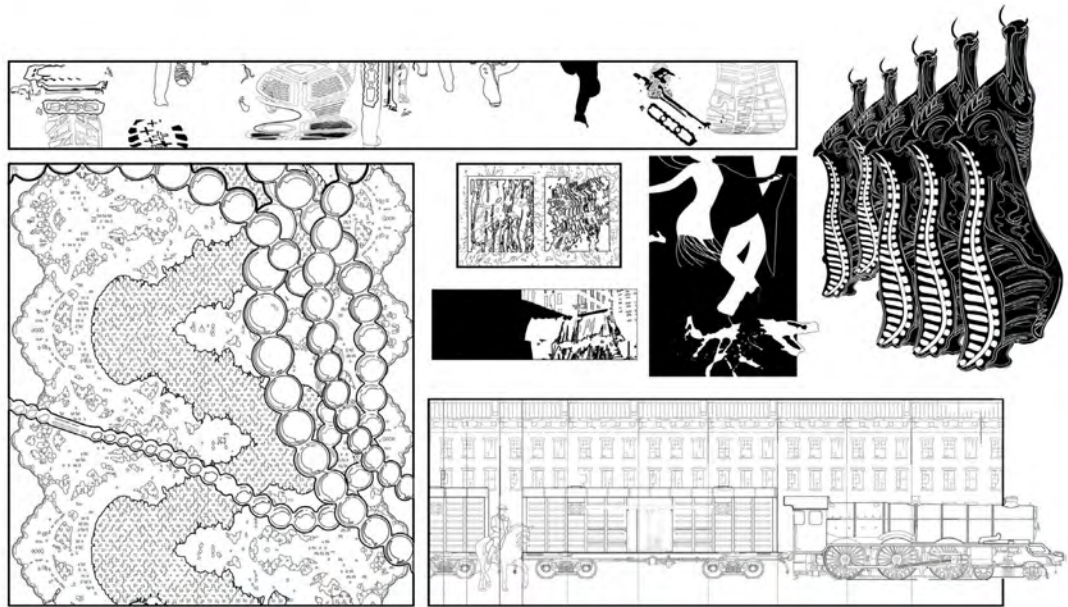
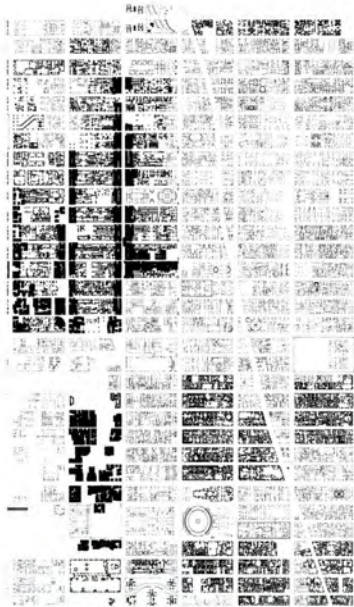
Neu-Pneu

Manhattan, New York

New York City's rising congestion is symptomatic of a system prioritizing corporate convenience over public spatial needs. With over 1.5 million packages delivered daily in Manhattan, public streets have become logistical battlegrounds. Neu Pneu reimagines infrastructure by embedding delivery systems into the city's forgotten networks—drawing from historical precedents like the cow tunnels beneath 12th Avenue and the pneumatic postal tubes that once connected libraries and exchanges.

By treating Penn Station as the central node, existing subway lines (1, 2, 3, AEC, LIRR) are retrofitted for parcel transport. Post offices become sorting centers, dark stores serve as last-mile intermediaries, and pneumatic tubes revive as connective tissue. The system operates invisibly, revealed only through architectural ornamentation—cornices, dentils, columns—subtly marking its presence. Neu Pneu separates public and corporate circulation while provoking awareness of urban consumption through infrastructural camouflage.

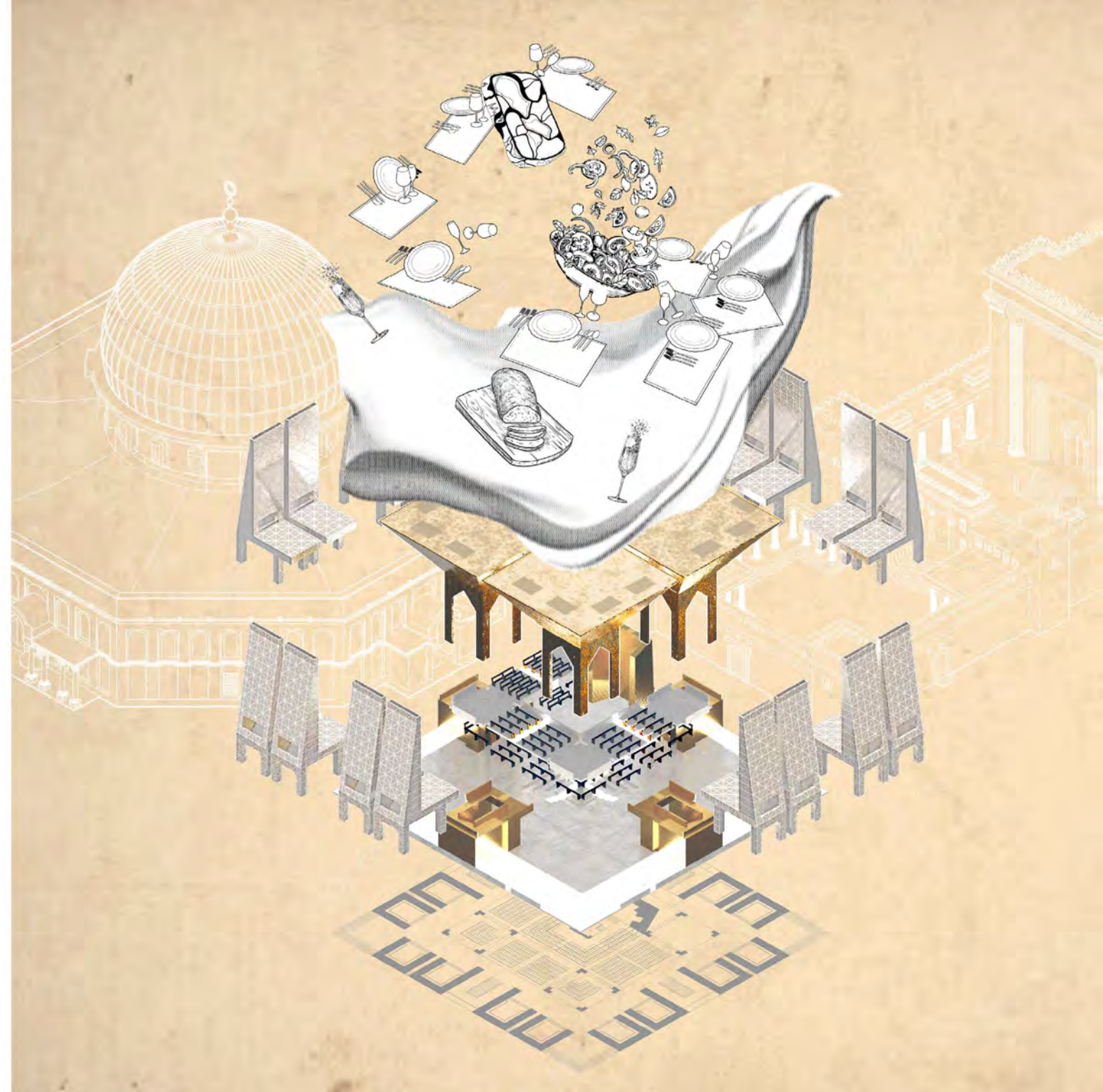




Shulchan Kodesh

Israel

Images of monumental structures of the past cannot live again with the same intensity and meaning if destroyed. Louis Kahn stated that "Their faithful duplication is irreconcilable". In duplication, contemporary spirituality can be fed with religion, ruins, and monumentality. It's neighbors become The Dome of the Rock and Christian Church of the Holy Sepulchre. The notion of creating a "spiritual campus", a table. These monumental buildings in proximity become characters of dialogue in a broader vision of unity among different faiths, perhaps offering a peaceful coexistence that transcends historical conflicts. The architectural design thus becomes a medium for a deeper intercultural conversation, rooted in respect for the past and hope for the future.





Synagogue Hurva Unbuilt, Louis Kahn, Section



Top View



Joint Detail Views



Intrascalar relationships begin to transform objects into ideas



Lowered seats break any sense of hierarchy when sitting for a meal.

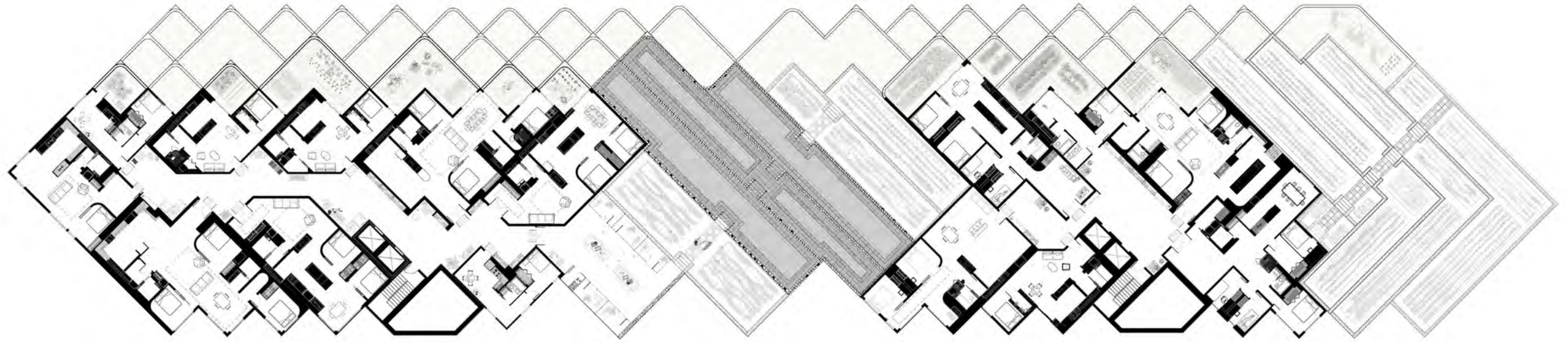
Homestead
West Harlem, New York
Collaboration with Lucas Gonzalez

Our well-being often improves when we reconnect with our primal instincts—and declines when we ignore them. This proposal uses that idea to explore “primal architecture” and how it might shape the modern city.

Our ancestral roots still influence us today, creating a deep need for connection and care. Multigenerational housing can support this by allowing different generations to live and heal together, sharing knowledge and working through challenges as a community.

As a broader model, Homestead includes a system of agricultural exchange, where families grow and share crops through balcony networks. Each floor houses multiple families, creating opportunities for intergenerational support, shared wisdom, and a kind of informal therapy—where healing happens through living, growing, and working together.





Typical Floor Plan

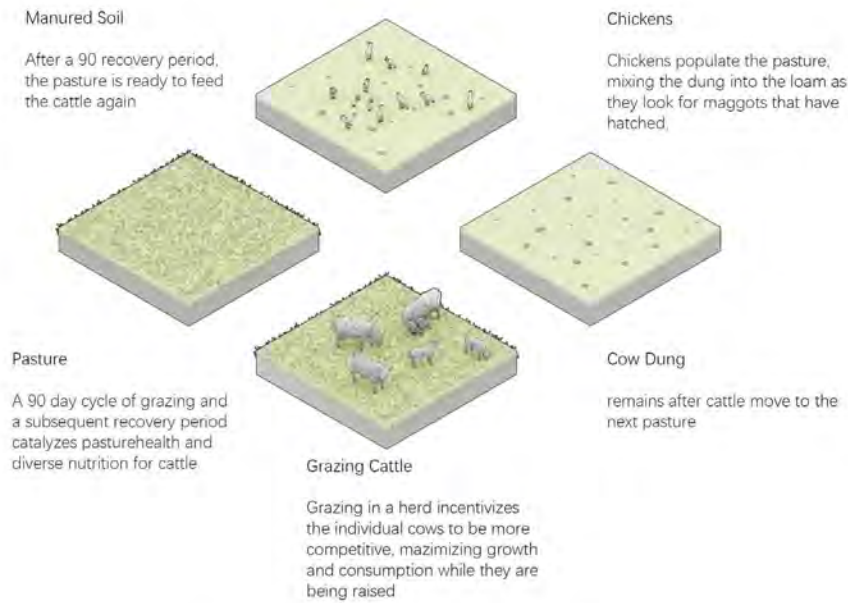
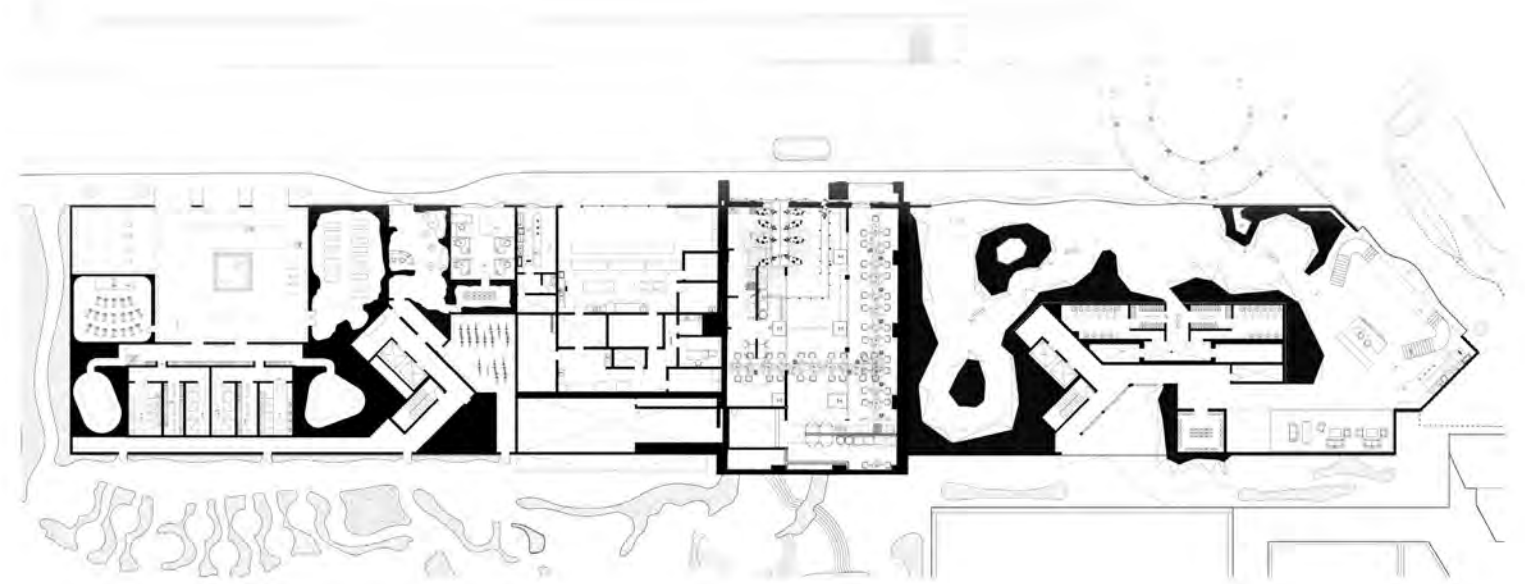
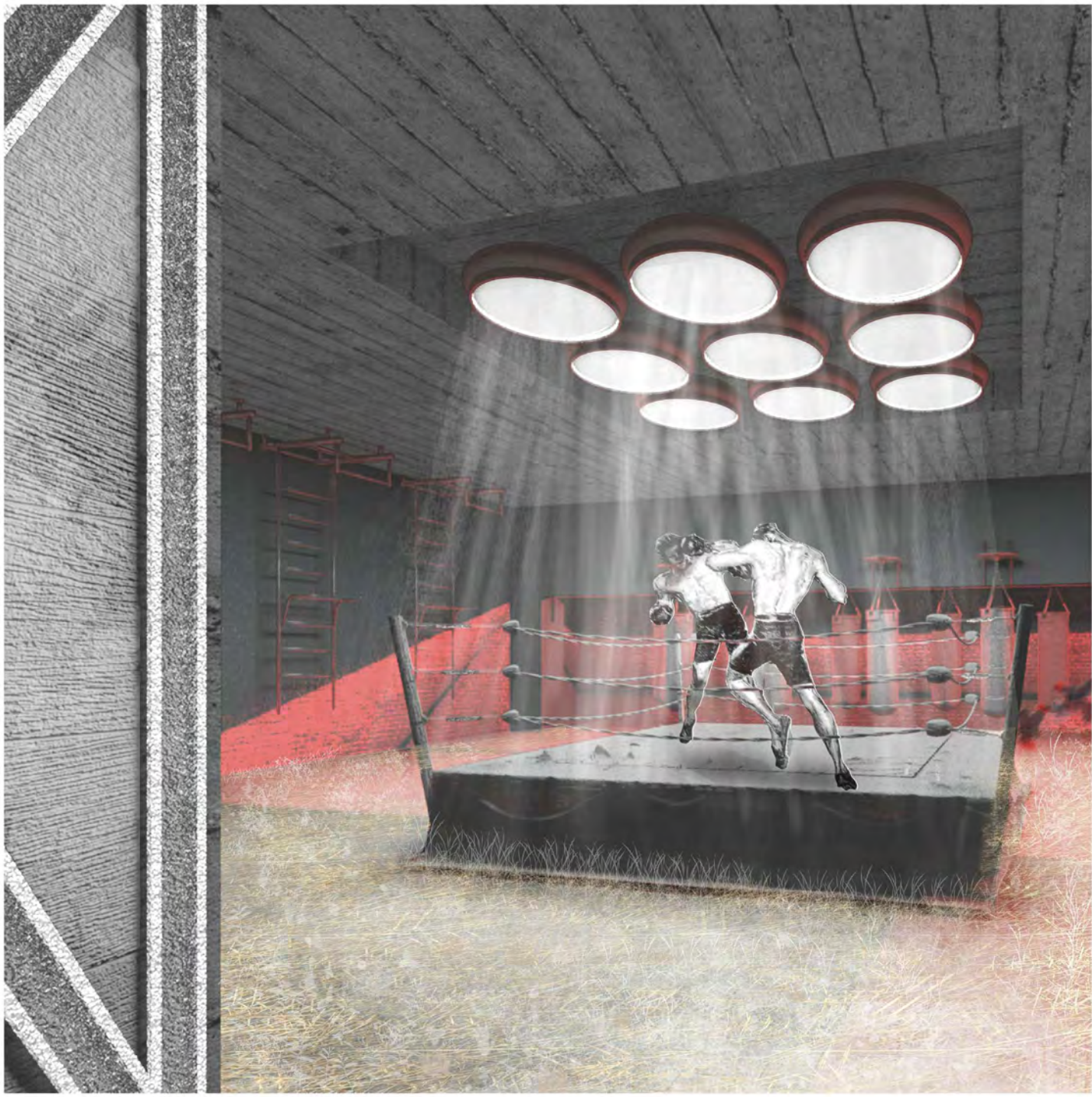
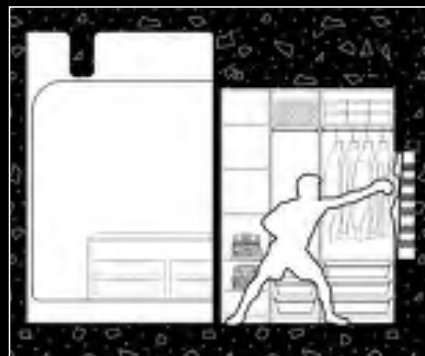
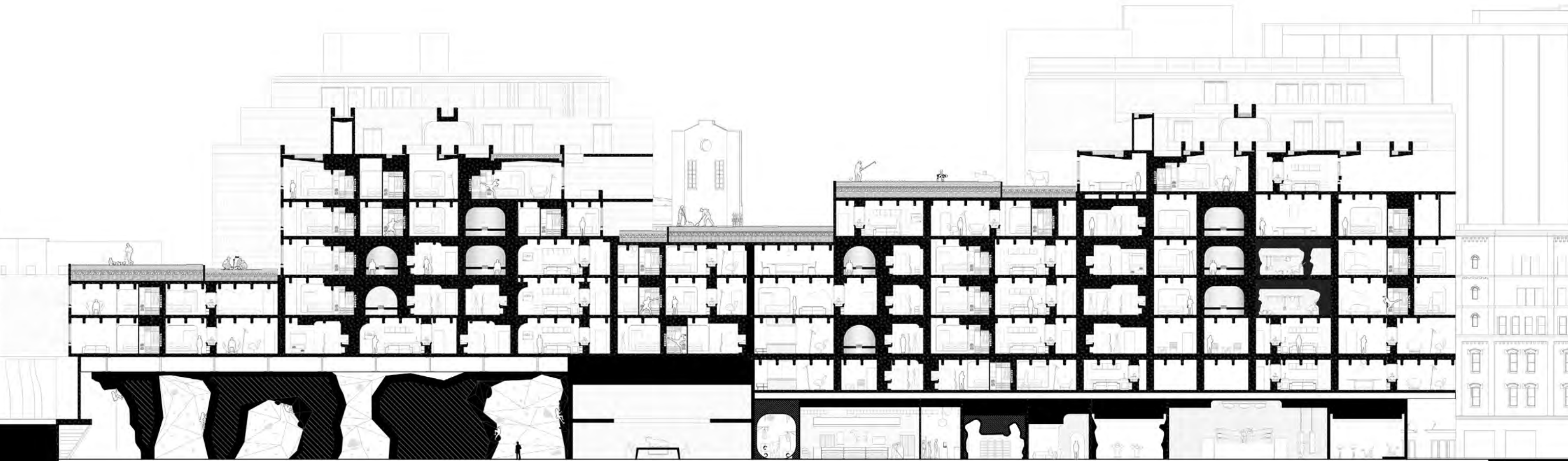


Diagram of Pasture Maintenance

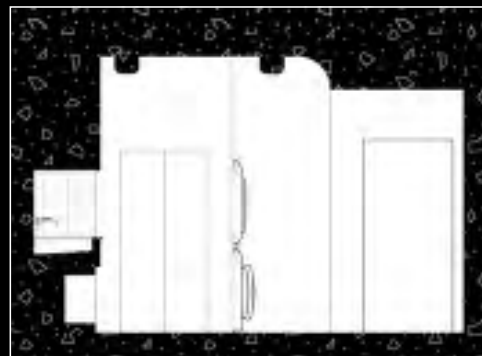


Ground Floor Plan

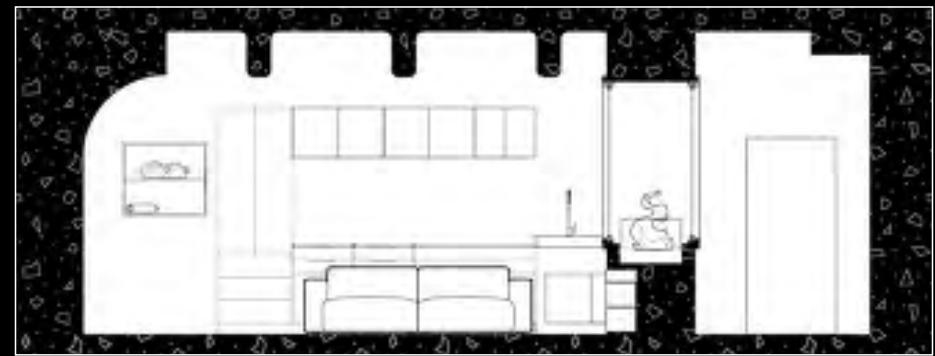




Closet with built in Punching Bag



Monolithic sink that joins the kitchen and bathroom



Indoor Hearth doubling as cooktop and fireplace

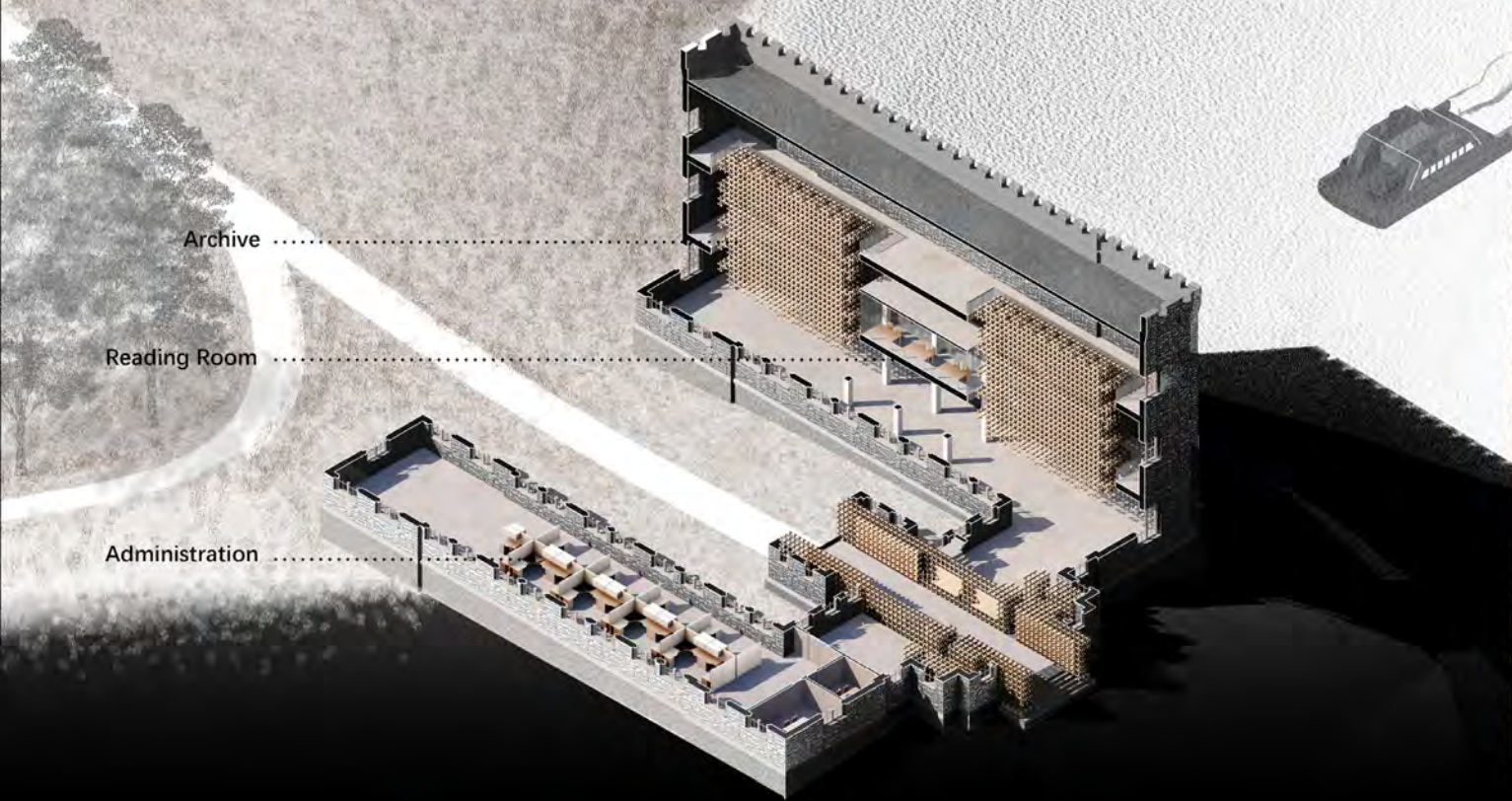
Retentive Sentiments

Hart Island, New York

For over 150 years, Hart Island has been a burial ground for the marginalized, where over a million unclaimed bodies have been interred in mass graves, reinforcing a legacy of erasure. Once a prisoner-of-war camp, a psychiatric institution, and a burial site for victims of epidemics, the island has been historically intertwined with systems of incarceration and neglect. Managed by the Department of Corrections until 2020.

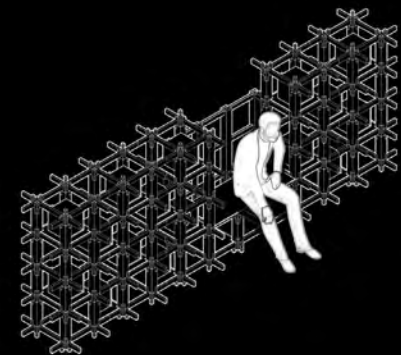
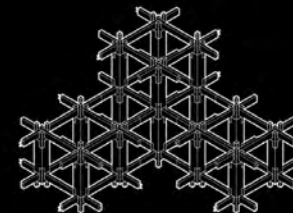
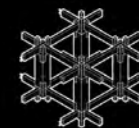
Retentive Sentiments proposes an ossuary that creates space for remembrance. Built in mass timber with traditional castle-joint connections—referencing the island's lost buildings—it introduces small memorial units within the burial grid. Each unit matches the nine cubic inches once allotted per body and invites families to leave personal objects. These memory nodes turn a site of collective loss into one of care and presence. The project reimagines Hart Island as a place of dignity, where remembrance is no longer denied.





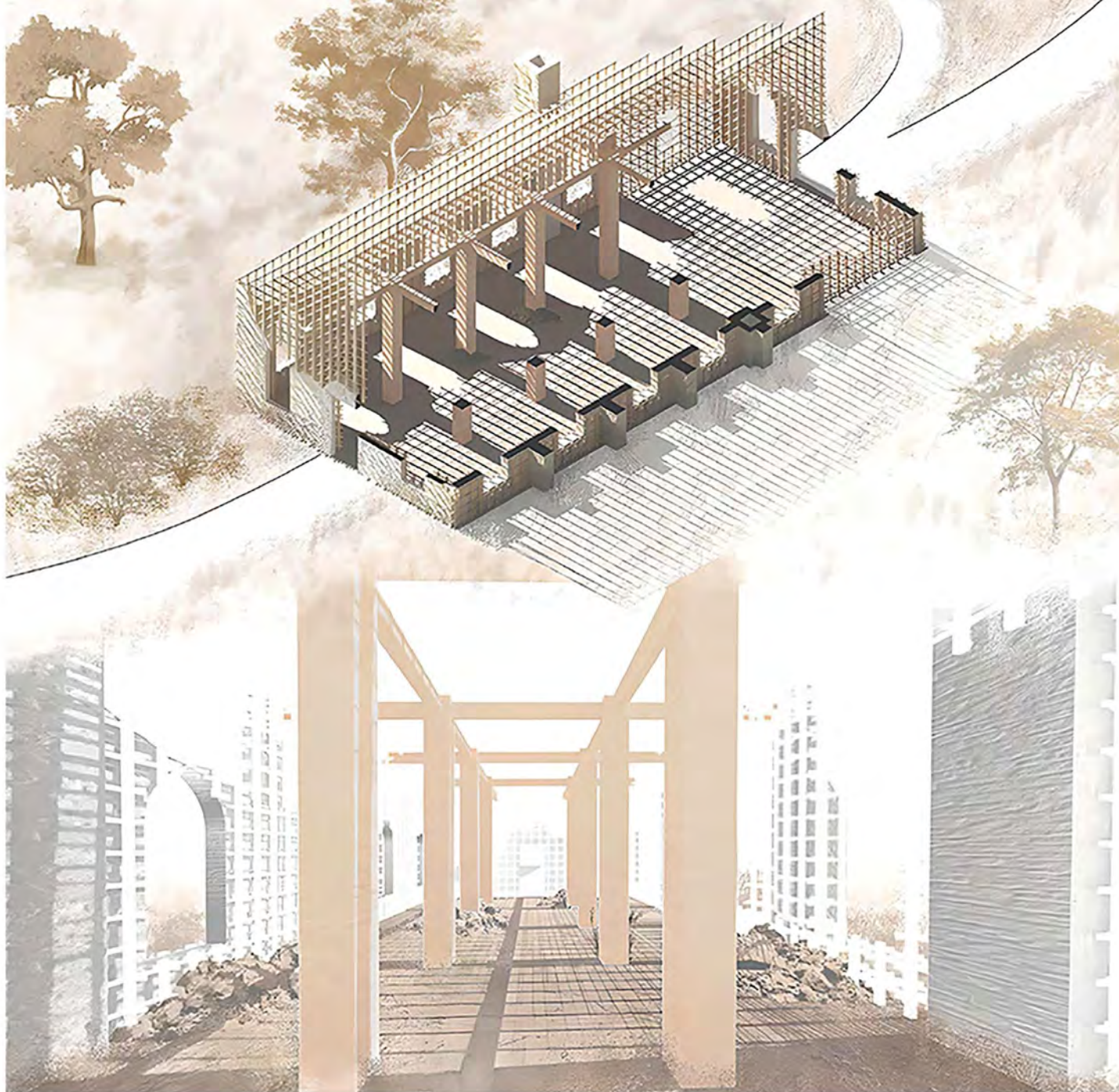
Fog

The Fog embodies not only the laborious bureaucratic journey to Hart Island and emphasized through a threshold that is experienced at the welcome center which also act as the satellite archive department of Records and Registry of New York.



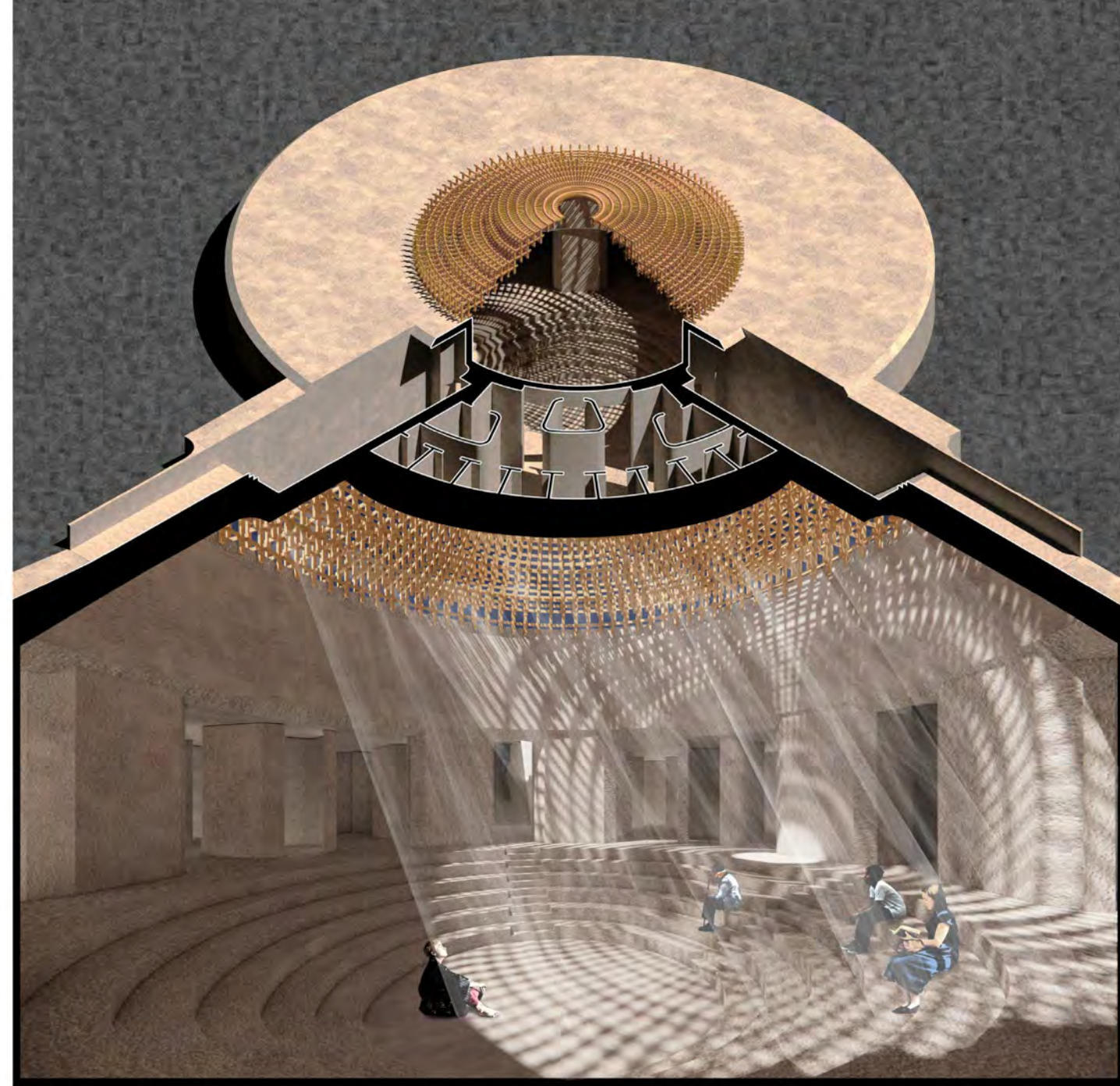
Isolation

Framing the lives of those subjected to marginalization through an ossuary of objects placed by visiting kin. The Ossuary acts as a meeting point where nodes of memory become supplements to the density of what lies beneath.



Immersion

An earthen threshold invites visitors to root themselves within a non-denominational spiritual environment by taking off their shoes and feeling the dirt beneath them



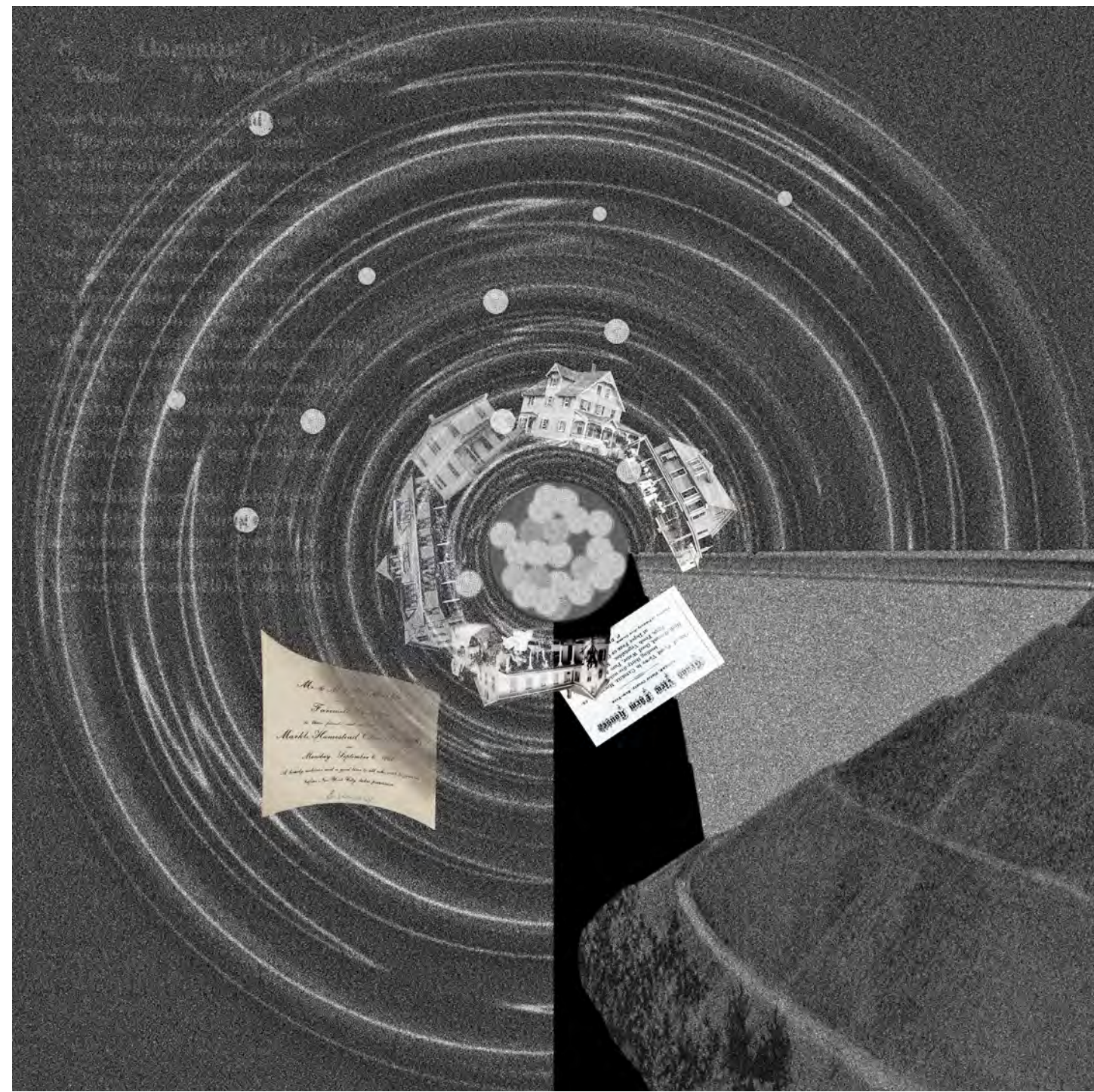
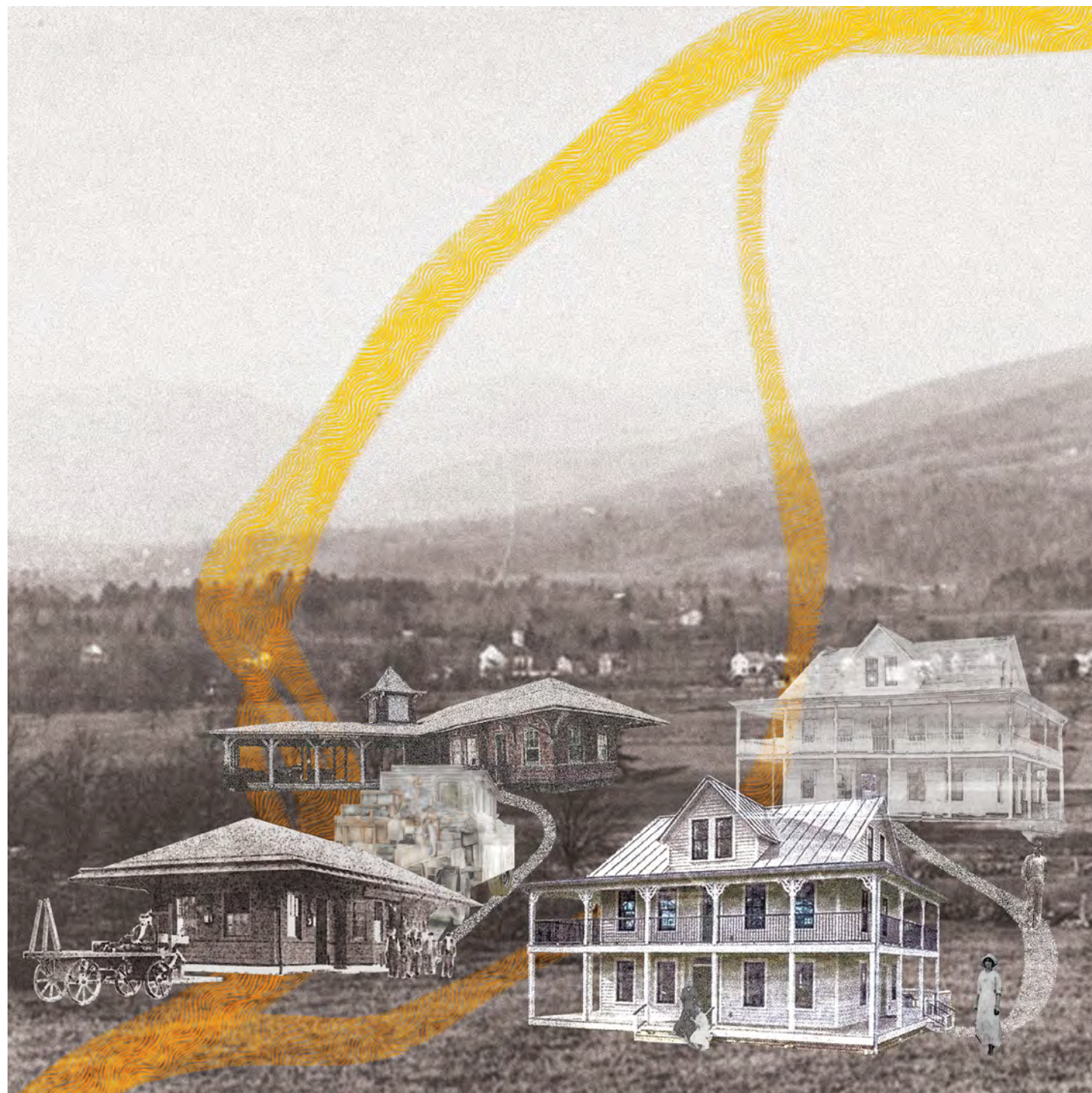
Stabilization

A subterranean meditation space serves as a threshold between the living and the dead.

Witness Marks
Ashokan, New York

The Commons can be described as a spatial infrastructure that harnesses symbiotic relationships consisting of a trans-species population, similar to that of a microbiome, where its inhabitants exist in space and benefit from one another. The commons can be shared space. The commons can be a multiscalar, mutually-adopted ethic towards sharing of resources, space, and territory that transcends property enclosure and works across society, culture, economy, and ecology. Sited on the dividing weir that stagnates the resevoir's turbidity, the structure becomes a site of local extraction, turning New York City's Reservoir into a site of trans-scalar extraction which reintroduces the Ashokan community to the resevoir.







Davis Cottage



Sunset View House



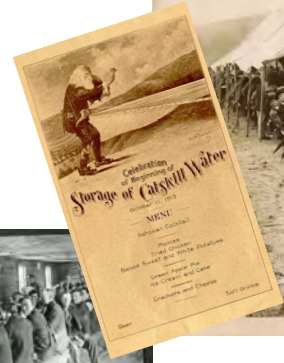
Locust Farm



Du Boise House

WHERE WATER MEETS EARTH
LIGHT BREAKS THE CALM SURFACE
THAT BELIES THE CENTURY OLD LOSS
UNCOVERS HISTORY, OURSTORY

THE TRACES OF PAST MARK THE
PLACE WHERE THEIR HEARTS WERE LEFT BEHIND
ACHING FOR THEIR OWN LONG AGO
DRAGGING FEET, TRUDDING OUT



Grand View Hotel



Burgher House



Roosa House
Cottage



The Ovilette



Orchard Grove
House



Hamilton House West
Shokan



Maple House



Brookside Cottage



Browns Farm
House

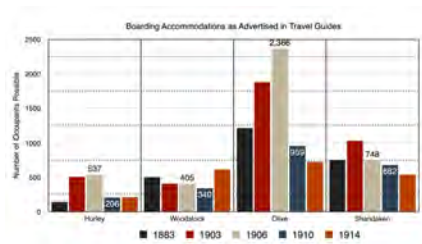
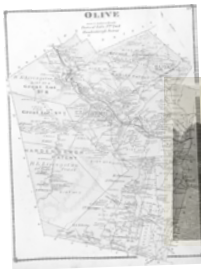
8. Dammin' Up the Stream. Tune: "A Wearin' of the Green."

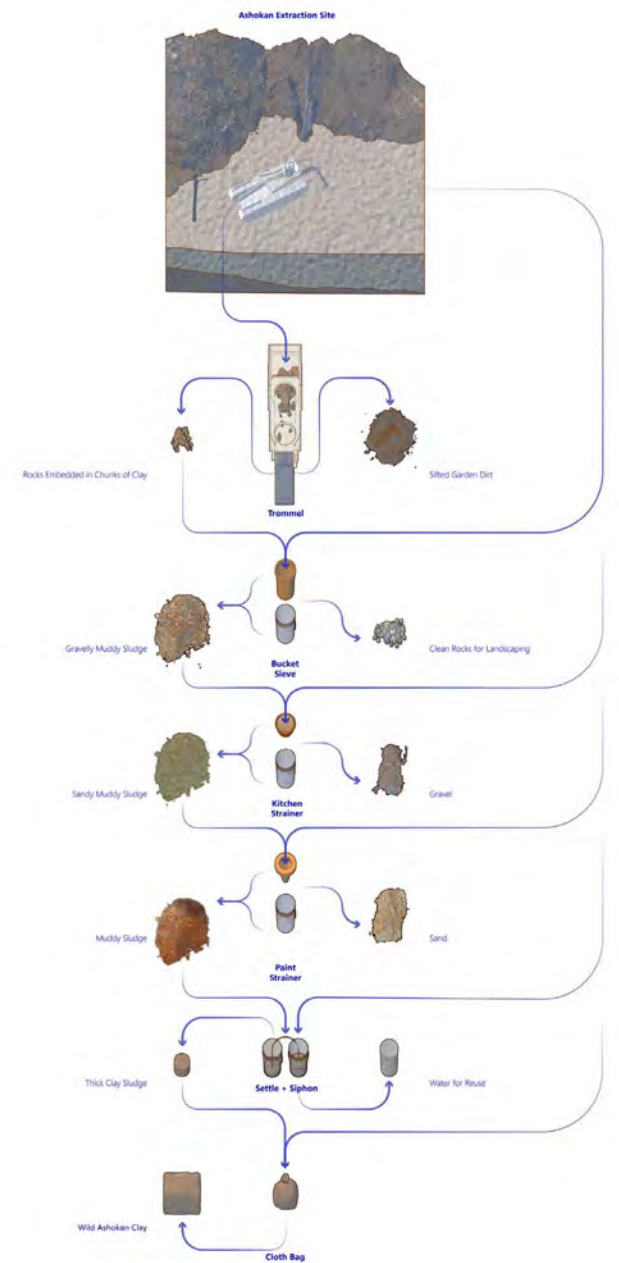
Now Waldo, dear, and did you hear,
The news that's goin' 'round,
How the natives all have prospered,
Since the city took their ground?
When we first came to this country,
They were poor as poor could be,
But since the city's paid them
They're as grand as you could see.
Oh, to see them as they're ridin'
In their automobile cars,
With their silks and with their satins,
And their big five cent cigars.
Sure they ne'er have been so wealthy,
Not in their wildest dreams,
Since that big New York City,
Took to dammin' up the stream.

Now Waldo dear, and listen here,
I'll tell you one thing more.
In Schoharie up near Prattsville,
There are natives who are poor,
And their eyes are filled with envy,

And their heads are filled with schemes,
To get old New York workin'
And a dammin' up their streams.
And while I'm hear a tellin'
Let *me* whisper *soft and low*,
There are others who are wishin'
That it soon will be a go.
Now just look around you Waldo,
And beneath *the* bright lights gleam,
You'll see the very boys who would be
Dammin' up the *stream*.

Here's a welcome to you engineers
Who come from "Down the Line,"
To see the waters startin'
On their climb up to flow line.
We boys up here have done our best
To make a first-class job;
And your praises as we've shown you 'round,
Sure make our proud hearts throb.
But there's something I've been thinkin',
And I'll tell it now to you,
Widout drawin's from Headquarters
Sure we'd not know what to do,
And unless you'd built the aqueduct,
And you conceived the scheme,
New York would be no wetter
For our dammin' up the stream.



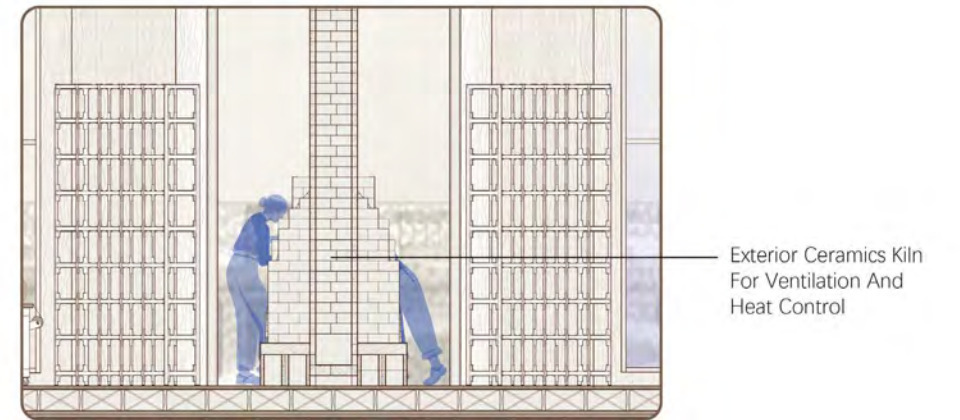
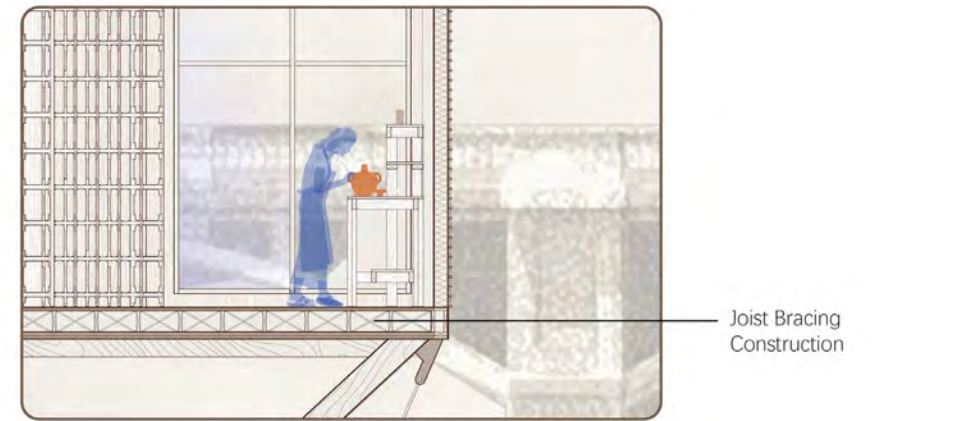
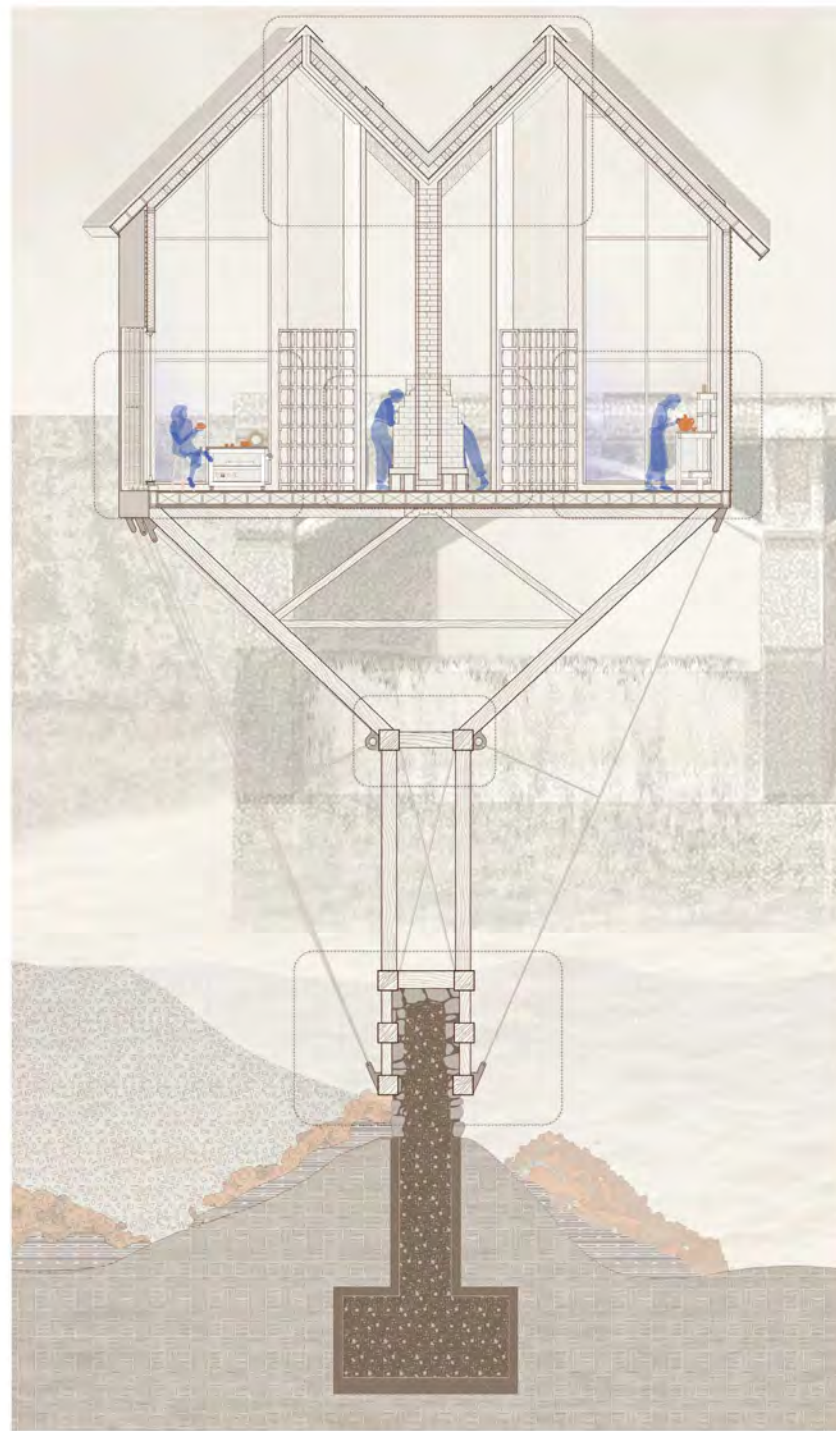
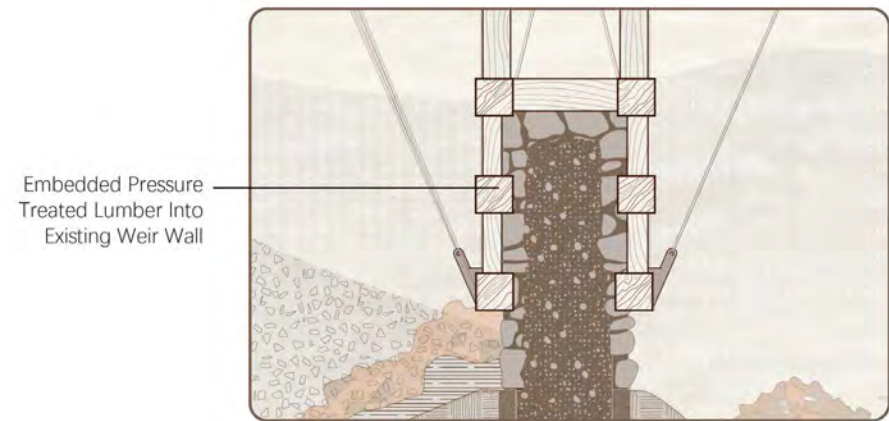
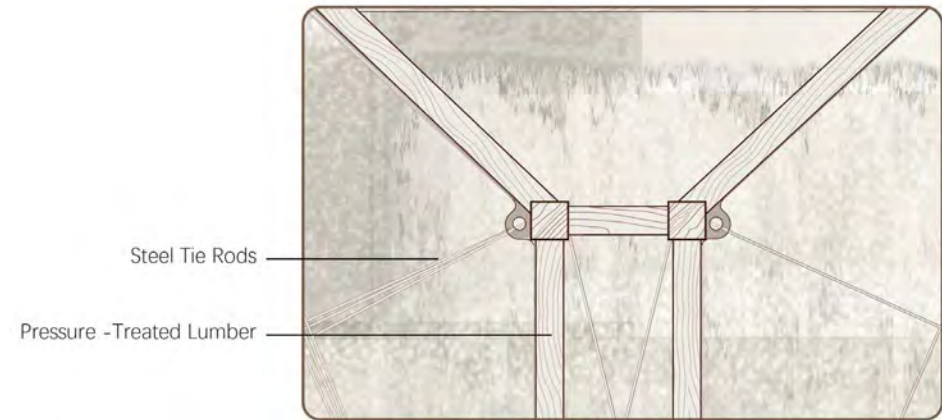
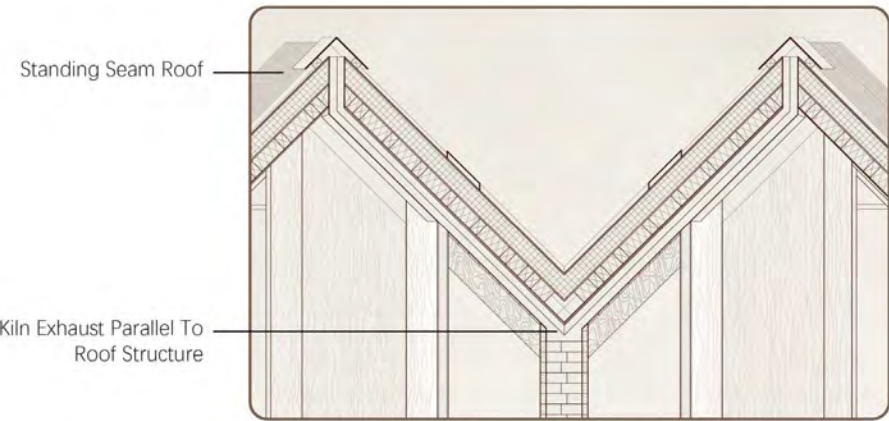


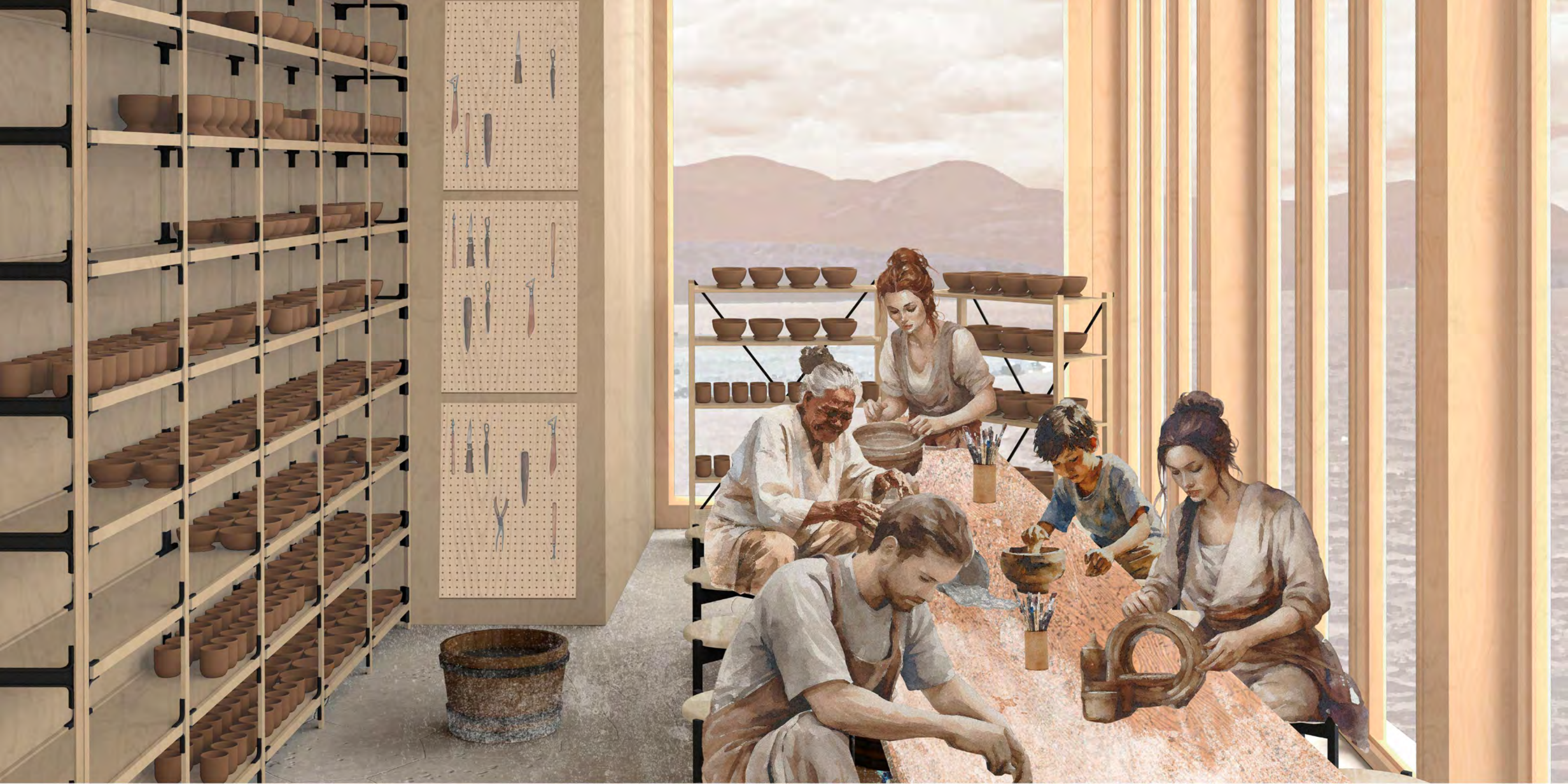
Sited over the overflow gate of Olive Bridge Damn, the structure extracts turbid water. Through a process of sieving, drying, and silt seperation, the turbid water can be filtered into natural clay for pottery.

The meditative practice of ceramics becomes a therapeutic experience. Locals are given the ability to work with the land that was once taken from them.



An elevated ramp terminates tangentially to the structure, inviting those walking the bridge to stop by for the sweeping views of the reservoir and later the encounter of natural clay production.





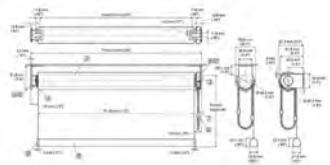
The Living Epithet

A Response to John Hejduk's Lancaster Masque

Un-sited

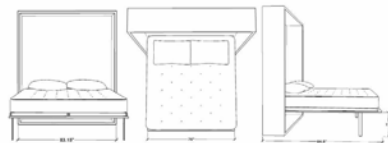
Much like shrines or relics, the assemblage of familiar objects fosters a sense of belonging within transient conditions. Living in the Epithet becomes an architecture of congregation—where memory, mobility, and adaptability converge to redefine what home can be. The Living Epithet embraces flexibility, using known objects to construct temporary communities where inhabitants can shape their environment based on evolving needs. The home is distilled into its most essential element—a place to rest—materialized as a singular bed. By merging a Murphy bed with vertical roller blinds, the design creates an enclosure that can expand or contract, shifting between private retreat and communal space. This lightweight, collapsible dwelling is both personal and collective, offering agency to those who occupy it.





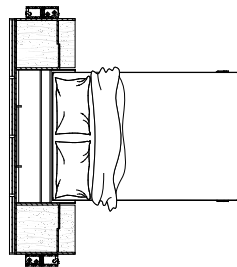
Vertical Roller Shade as Envelope

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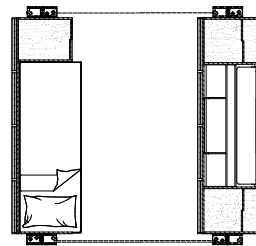


Murphy Bed as Program

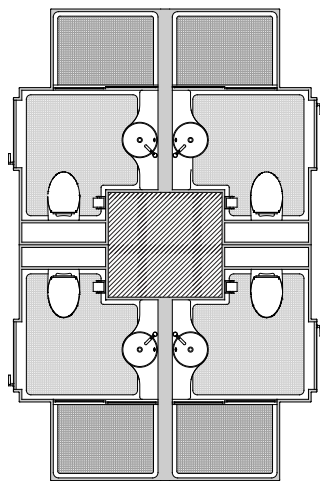
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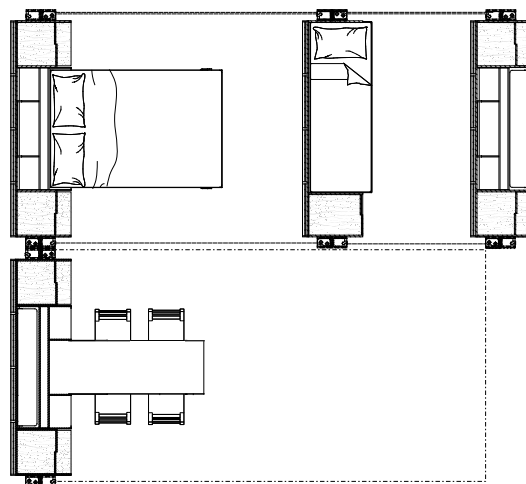
Community Kitchen



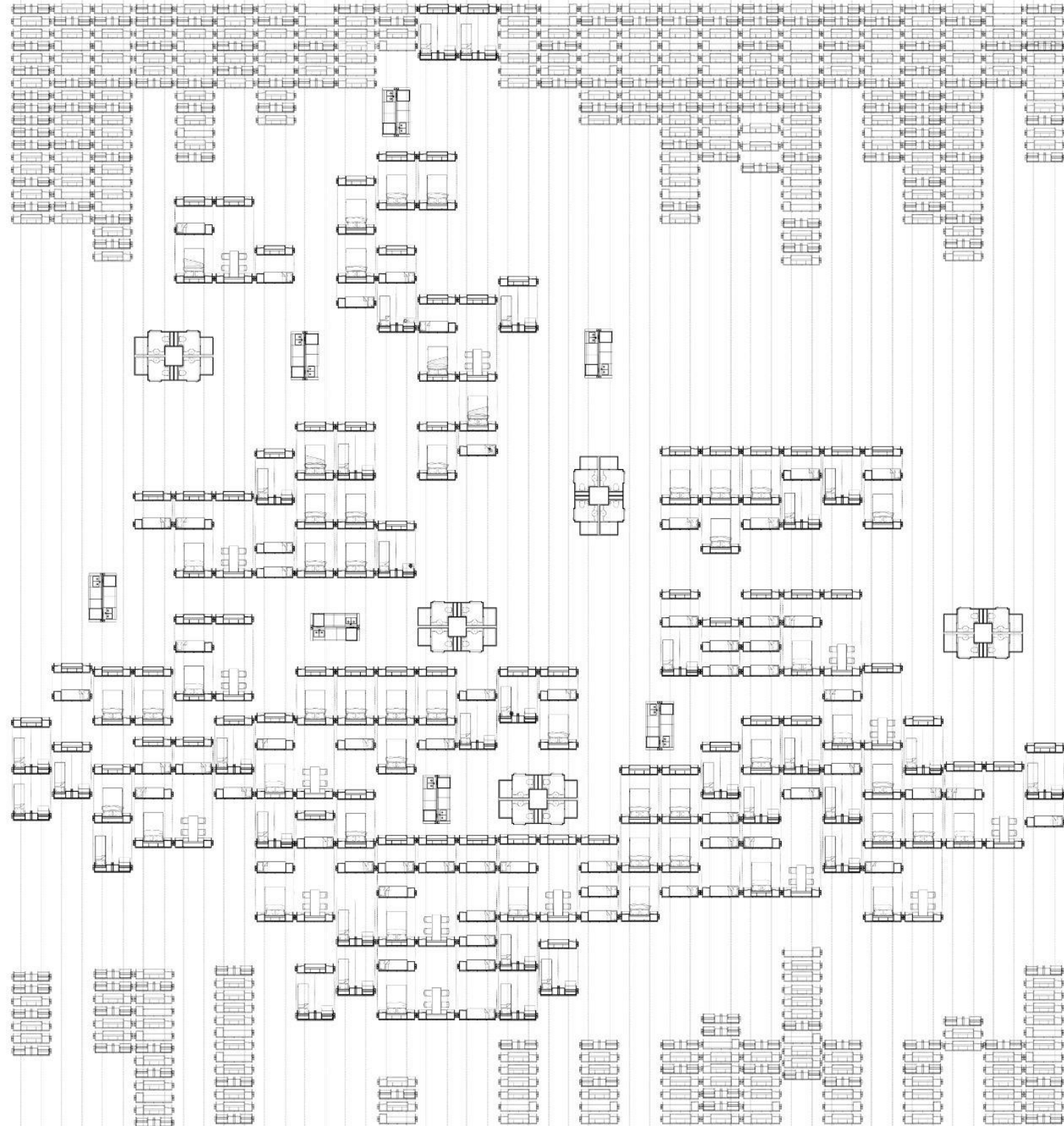
Single Room

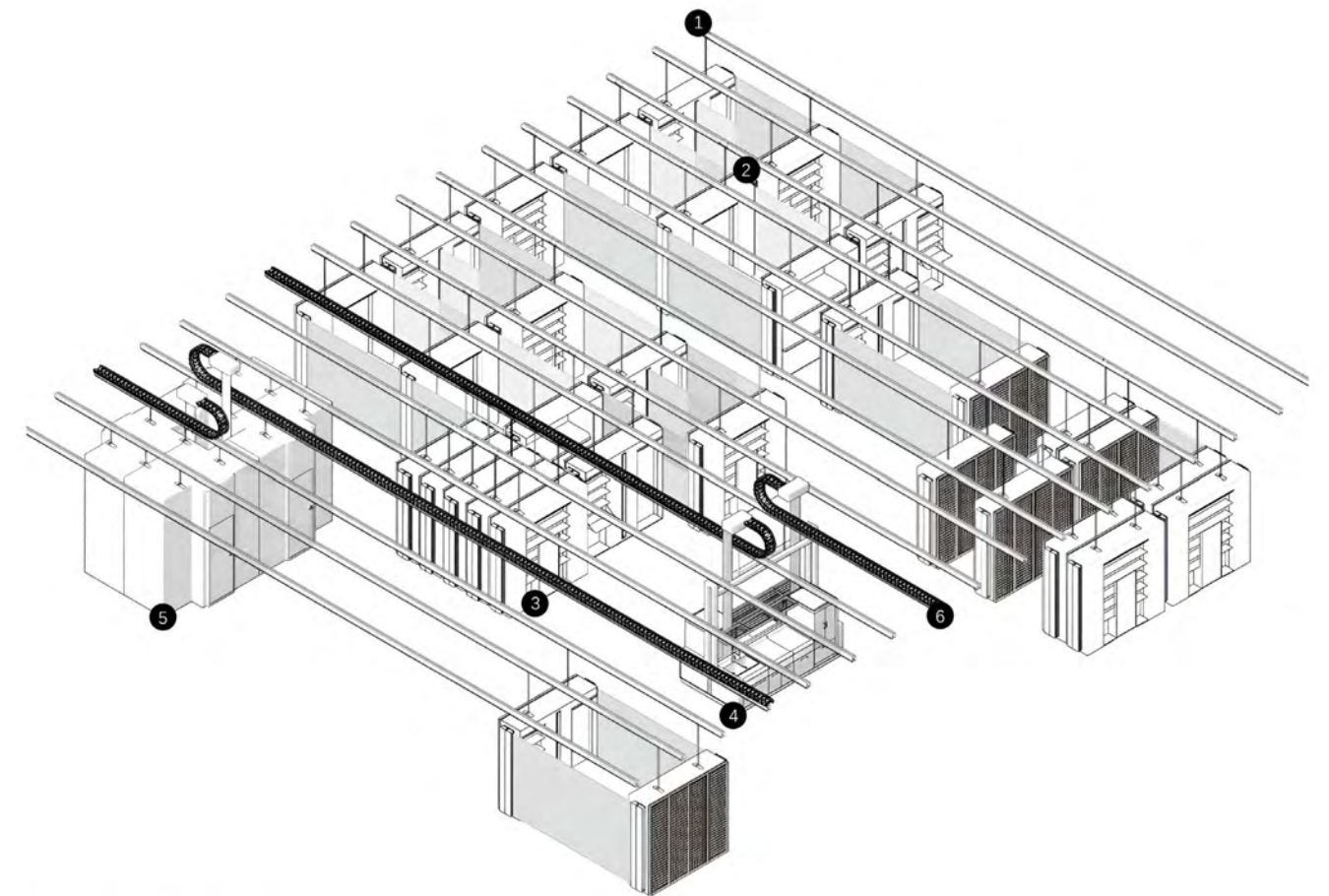


Water Closet

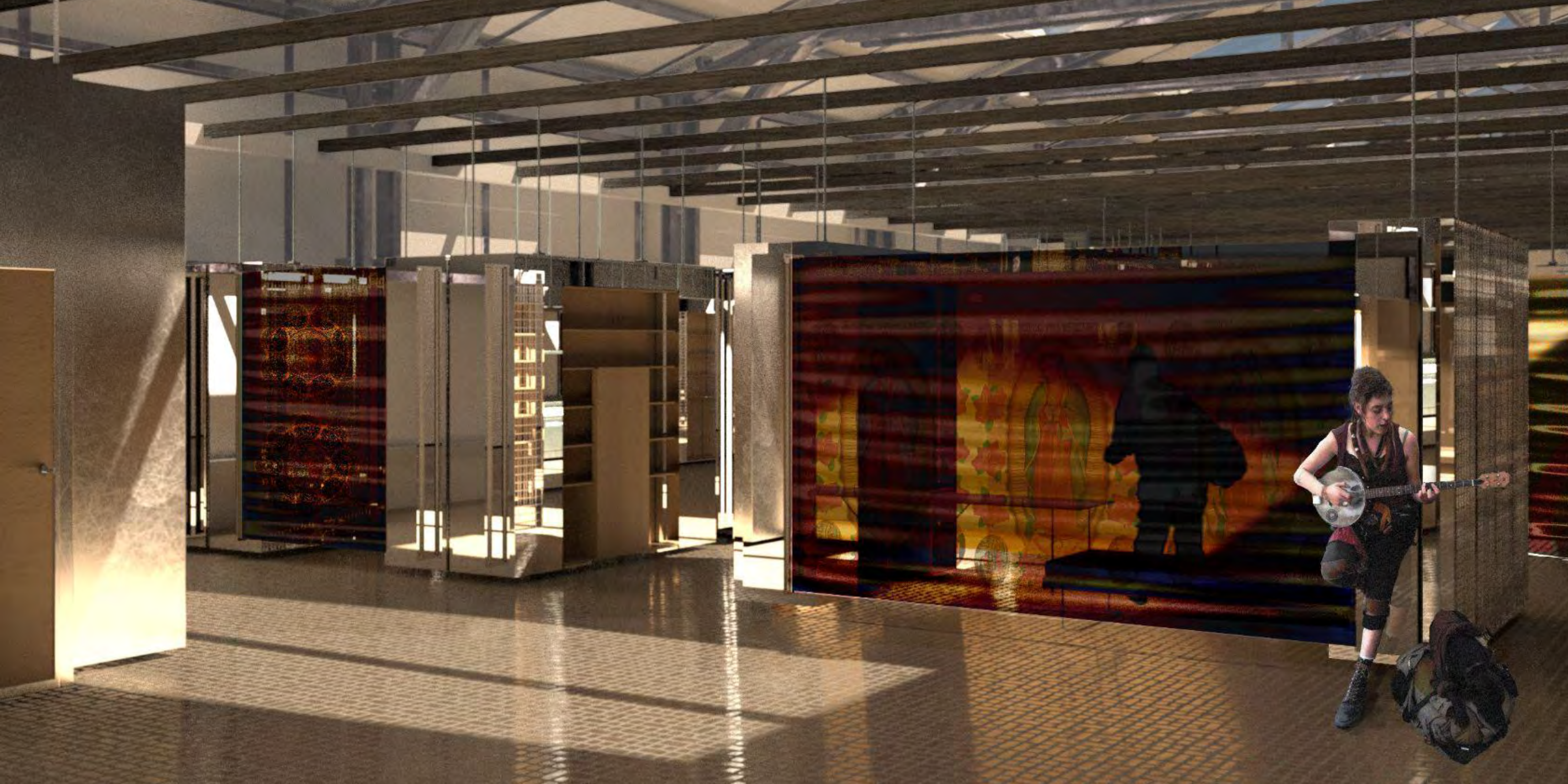


Single Family





1. Horizontal Track
2. Single Family Configuration
3. Vacant Stacked Configuration
4. Community Kitchen
5. Community Bathrooms
6. Flexible Plumbing Tray

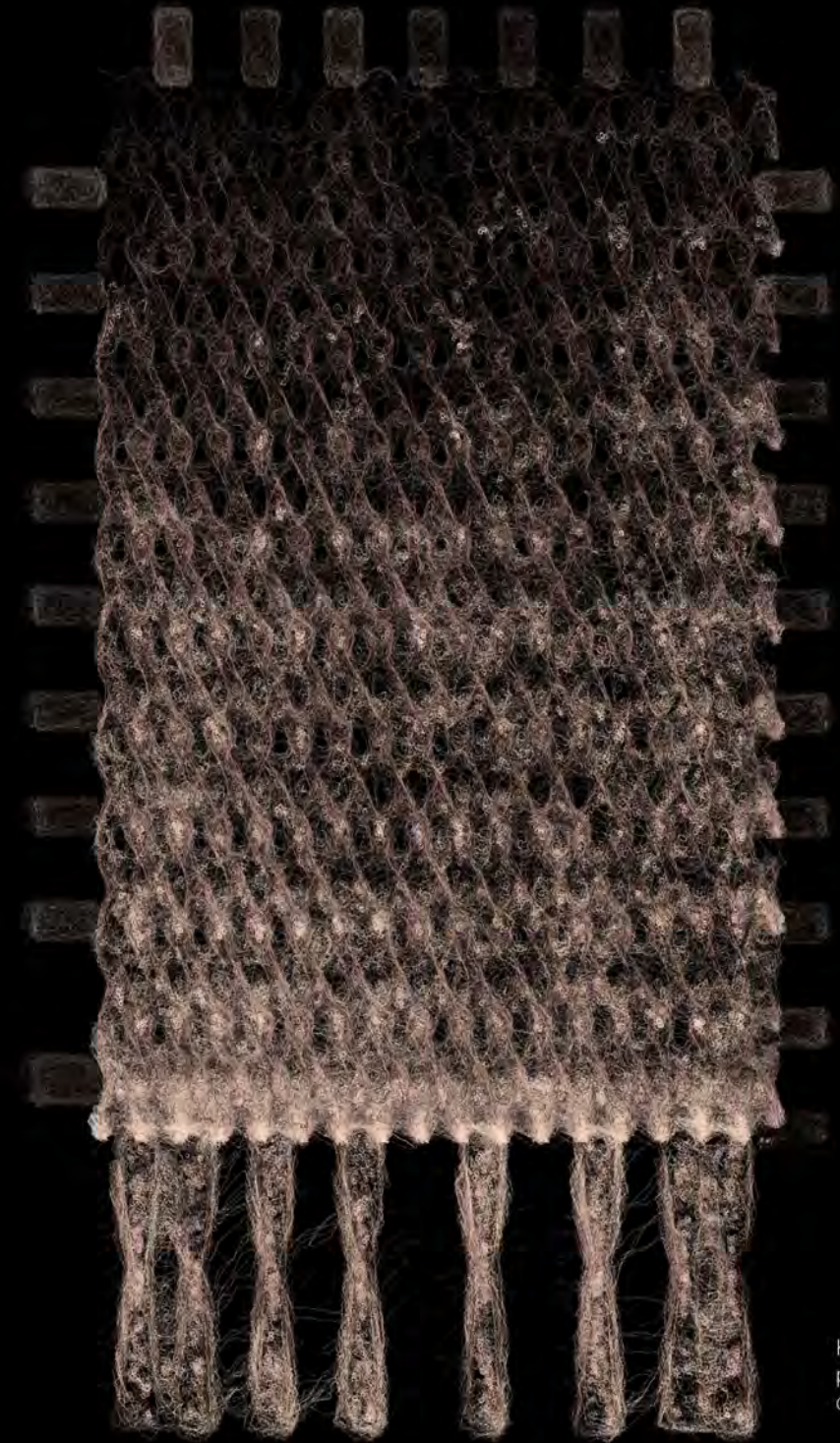


Ancestral Matter: An Act of Repair

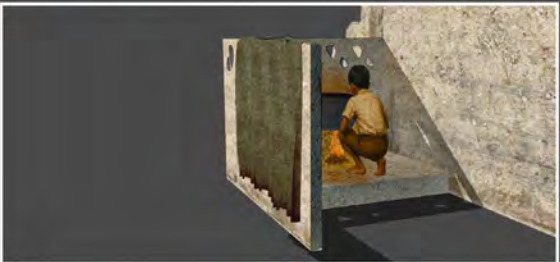
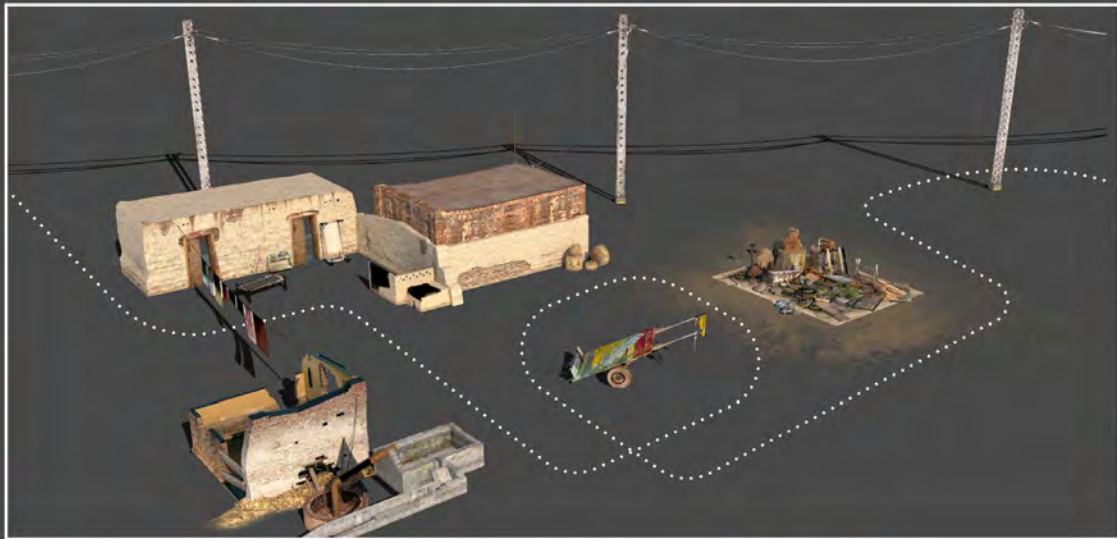
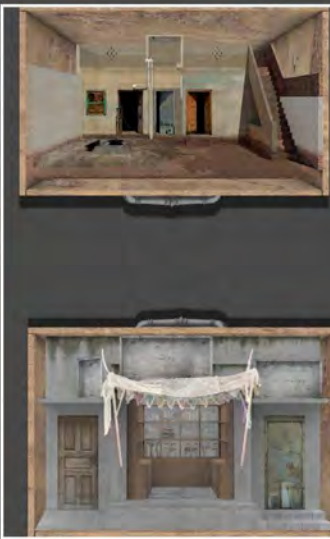
A Response to John Hejduk's Lancaster Masque

Un-sited

Material Sociology offers a critical lens for rethinking architecture's relationship to extraction and consumption. The social lives and afterlives of materials—their depreciation and reprogramming—matter more than their methods of fabrication. Materials are not inert; they are temporal agents embedded in cultural contexts, ecological geographies, and familial histories. When cultivated as an heirloom, mycelium resists commodification and becomes a medium for intergenerational stewardship. Like a sourdough starter passed down and reactivated over time, mycelium carries a lineage that is re-encountered through repair and reuse. It reframes architecture not as a static object, but as a regenerative act grounded in care, continuity, and reciprocal material economies. Meaning and making become inseparable.



Khatiya hardened in mycellium, protecting it from weathering over time





Mycelium's insulation properties allows it to be seamlessly integrated into the urban environment, becoming a protective skin for vulnerable infrastructure.

Behaving as a binder between fibers, Mycelium can become a mediator between temporary structure and permanent dwelling.





A fuzzy light wall that was covered in woven branches, each wrapping around vertical logs that tethered it to the ground, preventing it from flying away.

Cultural knowledge can integrate seamlessly into building maintenance and repair





November 10th, 2019

April 12, 1998

June 2nd, 1986



August 12, 2008

May 8th, 1937



February 20, 1992

August 6, 1954



March 14, 2025

October 21, 2021



January 16, 2004

Cloud - Outside In

Avery Plaza, Columbia University

Produced with Entire Class

Cloud envisions a participatory experience that emphasizes the interconnectedness of peoples' actions in shared spaces. Stretched above the inflatable is a large net that positions seating within, which descends into the Plaza through the center, creating a device for people to modify and curate the space. Measuring 20 meters (66 feet) wide, and suspended by 25 cables, this floating inflatable reframes the relationship between Avery Hall and Avery Plaza, questioning notions of connectivity between interior and exterior spaces. Powered by four electric blowers, the metallic form expands from the 400-level window and classroom, inviting visitors inside its contemplative interior and challenging boundaries of conditioned space.



Spring 2024

Outside In

Galia Solomonoff+ Laurie Hawkinson

