

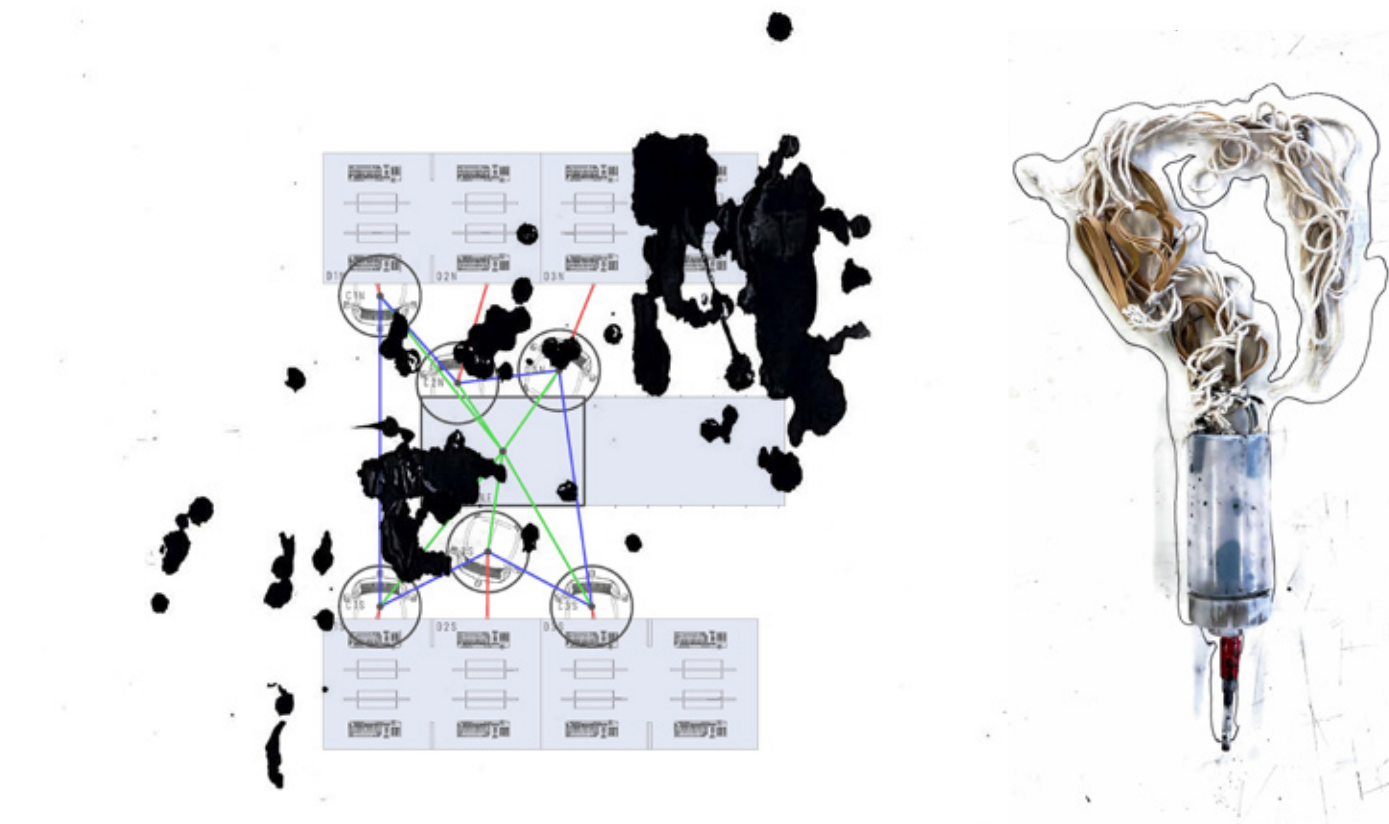
SWITCHES AND GRADIENTS

CONRAD HILLER



WORKS 2025

COLUMBIA GSAPP



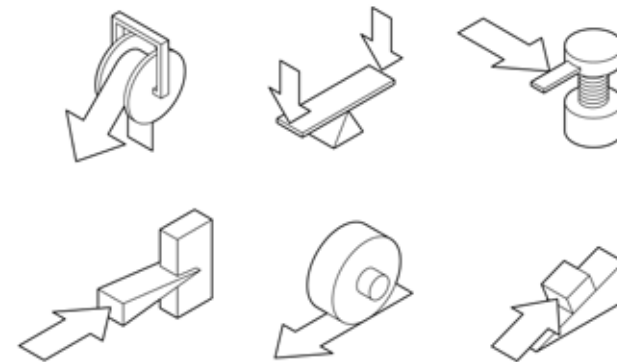
COVER IMAGE: WHO IS COMING TO THE TABLE?

Resulting ink droplet map over the proximity map tracking the location of six students in relation to their shared table between their desks

Each student's chair was connected to a central needle ink dropper, recording their relationship to the shared table. As students moved, tugging at their ropes during tasks, the ink dropper (depicted on the cover) dripped onto a map every few seconds, indicating their level of agreement. Closer proximity to the central point signified greater agreement, as movements away or toward the table influenced the resulting map.

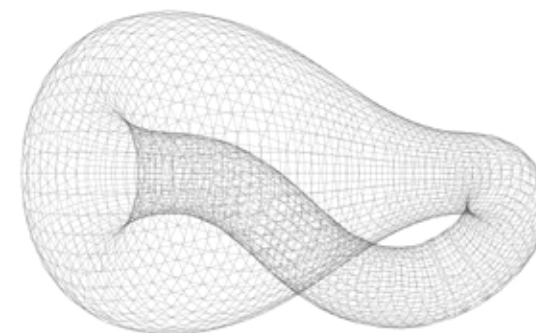
Every day, individuals exercise their free will, making choices that impact themselves and those around them. This project sought to make even minute or subconscious choices visible in an analog form as so many of people's actions are constantly recorded and logged digitally.

SWITCHES



Simple machines are basic mechanical devices that change the direction or magnitude of a force, making it easier to perform work. They form the foundation of all complex machines

GRADIENTS



Klein Bottle topology is a mathematical concept, a non orientable one sided continuous surface with no interior nor exterior

A switch represents a point of debate and conversation - an interface of control between an entity and a system that enacts change. It defines a transitional state of between open and closed. The moment of engagement positions the participant as both controller and curator dictated by the systems design

Gradients is an approach all density a permeable threshold, dissolving sensory boundaries and bleeding adjacencies. It does not simply divide or connect; instead, it creates a dynamic interplay between environments, materials, and living systems, the slow decay of a surface reveals hidden complexities within what at one moment acted as an avatar of solidity, now exposing the layered reality within.

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The following projects explore the relationship between the choices of Switches and the threshold connections of Gradients



Trial to make permanent bubbles in Bob Marino's Tensile and compressive structure class

PROJECTS

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THE RECORD

HARLEM POST PROPERTY

GSAPP Academic Project: 2024
Professor: Emanuel Admassu
Location: Harlem, New York
Collaborator: Rory Peckham

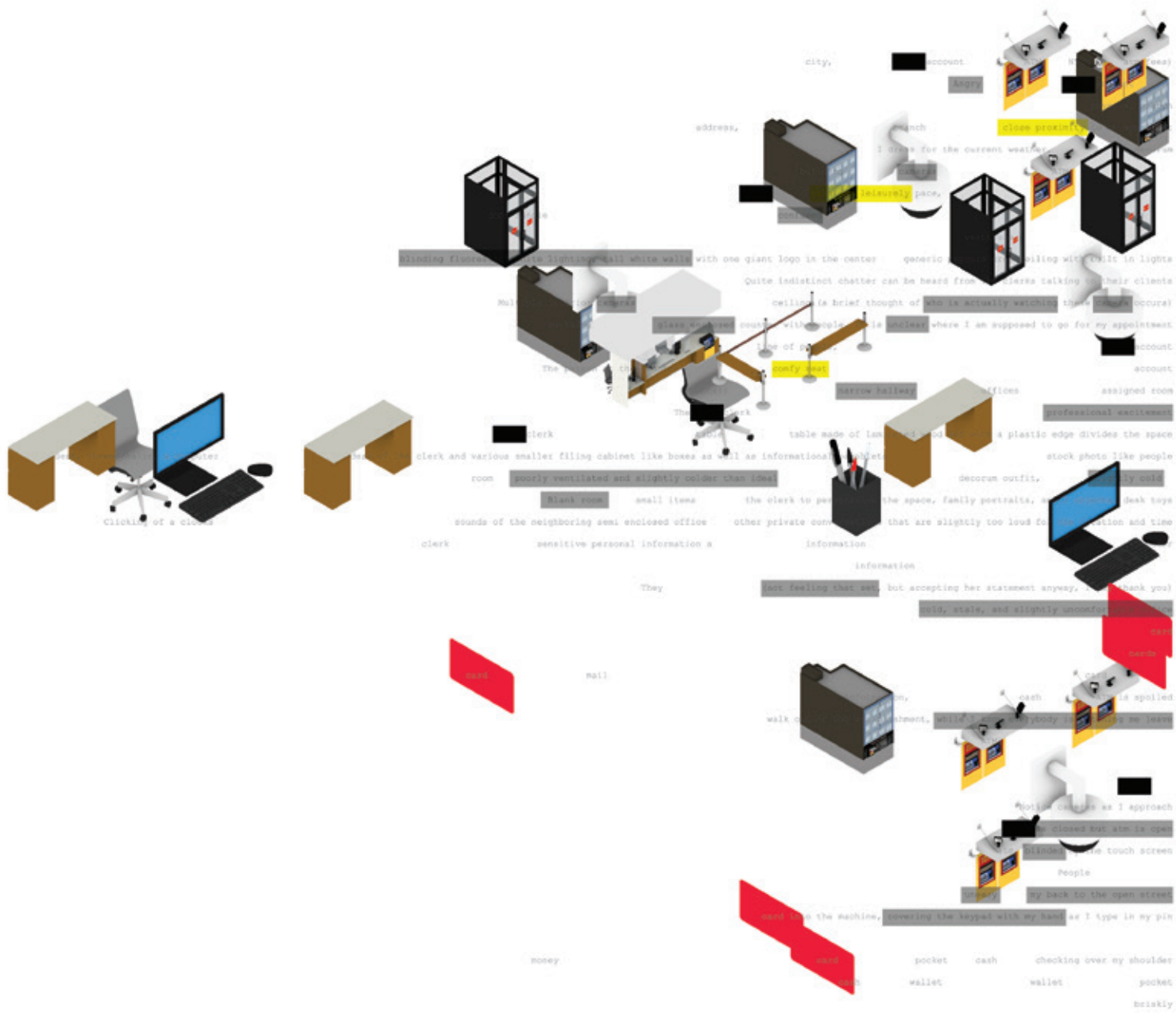
Lenox Lounge is a refuge, a space that people return to repeatedly for its comforting familiarity, privacy, and care. This moment of community lies at the core of Harlem after property. The building that stands in the place of Lenox represents corporate homogenization: a sterile oppressive space that is both nowhere and everywhere at the same time. You fill out standardized forms that feed our optimized algorithms. Human representatives of this multinational bank merely serve as passive intermediaries in an increasingly automated system.

To protect the spaces where Harlem's community gathers, cultural landmarks must be embedded with financial tools to make a new institution in the place of this corporatized building to safeguard the community from displacement. A counter-archive is established, where qualitative information is valued equally with quantitative data to resist the algorithmic reduction of Harlem's identity. This counter-archive serves as a collection of resources, stored memories of the past, moments of the present, and creations of the future. It's a space where people gather, socialize, exchange ideas, and build relationships. Connections and collaborations made here foster political and social action. This balance empowers Harlem's residents, safeguarding their spaces of leisure while shaping their future by creating a tool to define what value is, instead of it being imposed upon them by a generalization algorithm.

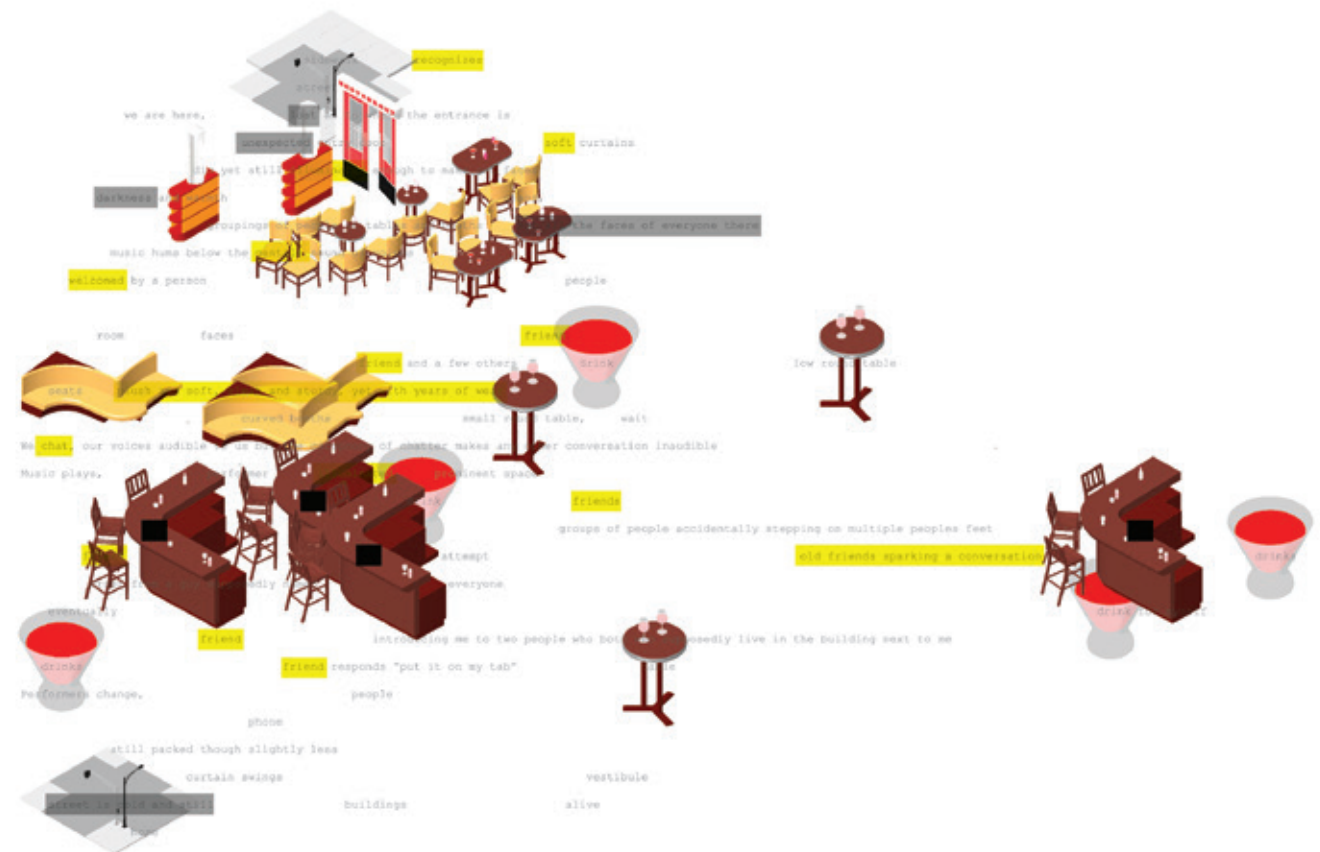
ERASED

What once was Lenox Lounge is now a Wells Fargo, an institution of the community replaced by an anywhere place, a branch of a multinational corporation complicit in the erasure of the community spaces in Harlem





growing up in the neighborhood. I returned after 8 years away
 friend texted me to come over to his apartment party
 apartment liquor store, to not show up empty handed
 Conspicuous eye contact ones looking and familiar faces
 way on face party few blocks away
 party
 conversation leads up to a lot of things we have in common
 conversation about local places we like to go and hang out at
 favorite downtown
 person weird look "why go all the way downtown when you can walk 3 blocks and find something better"
 person frequently someone



MEMORY

To better understand the destruction of Lenox Lounge, we created a script describing proceeding through both the Wells Fargo (left) and Lenox Lounge (right). Through this exercise we found descriptors of both tactile and psychological differences that contribute to their construction of a sense of locality and receptiveness to human occupation



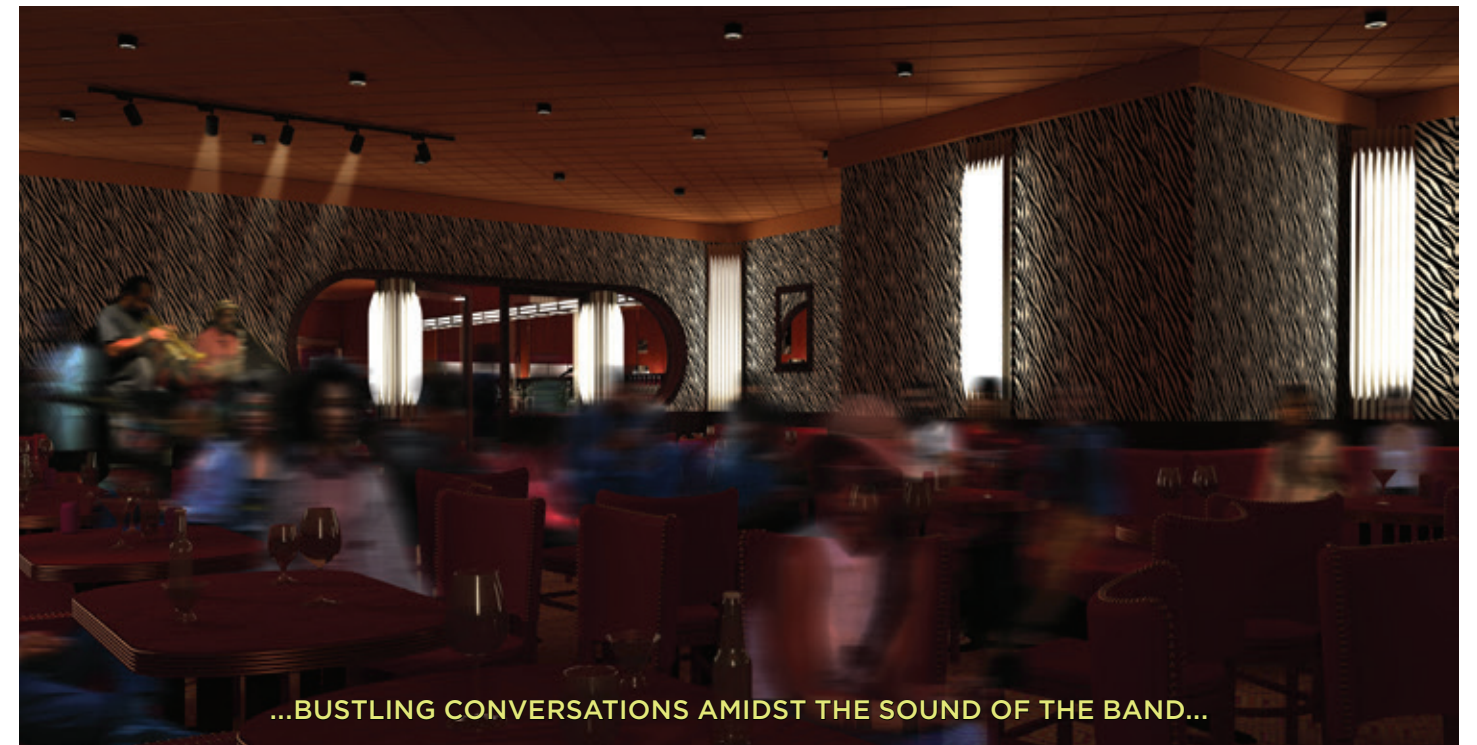
FROM THE STREET THE LOUNGE HUMS AND GLOWS...



...ENTER THE CROWD...



...ORDERING AMONGST NEIGHBORS...



...BUSTLING CONVERSATIONS AMIDST THE SOUND OF THE BAND...



...EXIT THE INSTITUTION

NEIGHBORHOOD INSTITUTION

These renders come from a process of digitally modeling what once was the Lenox Lounge from photographs taken by the owner Alvin Reed, lounge-goers, and the demolition crew. This series explores the aesthetics and activities which made the Lenox Lounge so welcoming and familiar so it could become central to the culture of the area throughout its history.



WALK PAST THE CAMERAS AND FLOODLIGHTS



... COMPRESSED WALK DOWN A STERILE HALL...



...STEP UP TO THE GLASS...



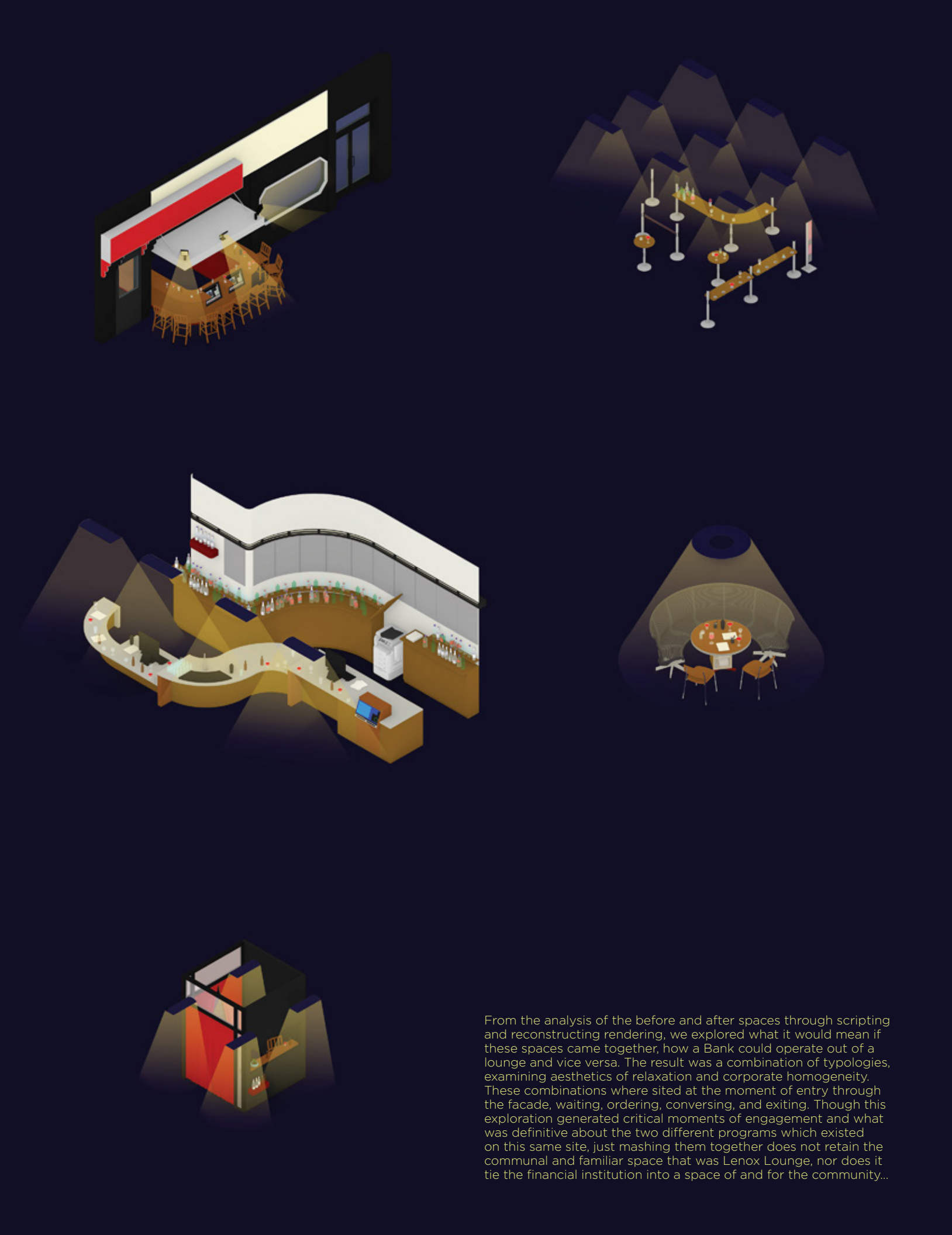
...LEAVE THIS ANYWHERE PLACE



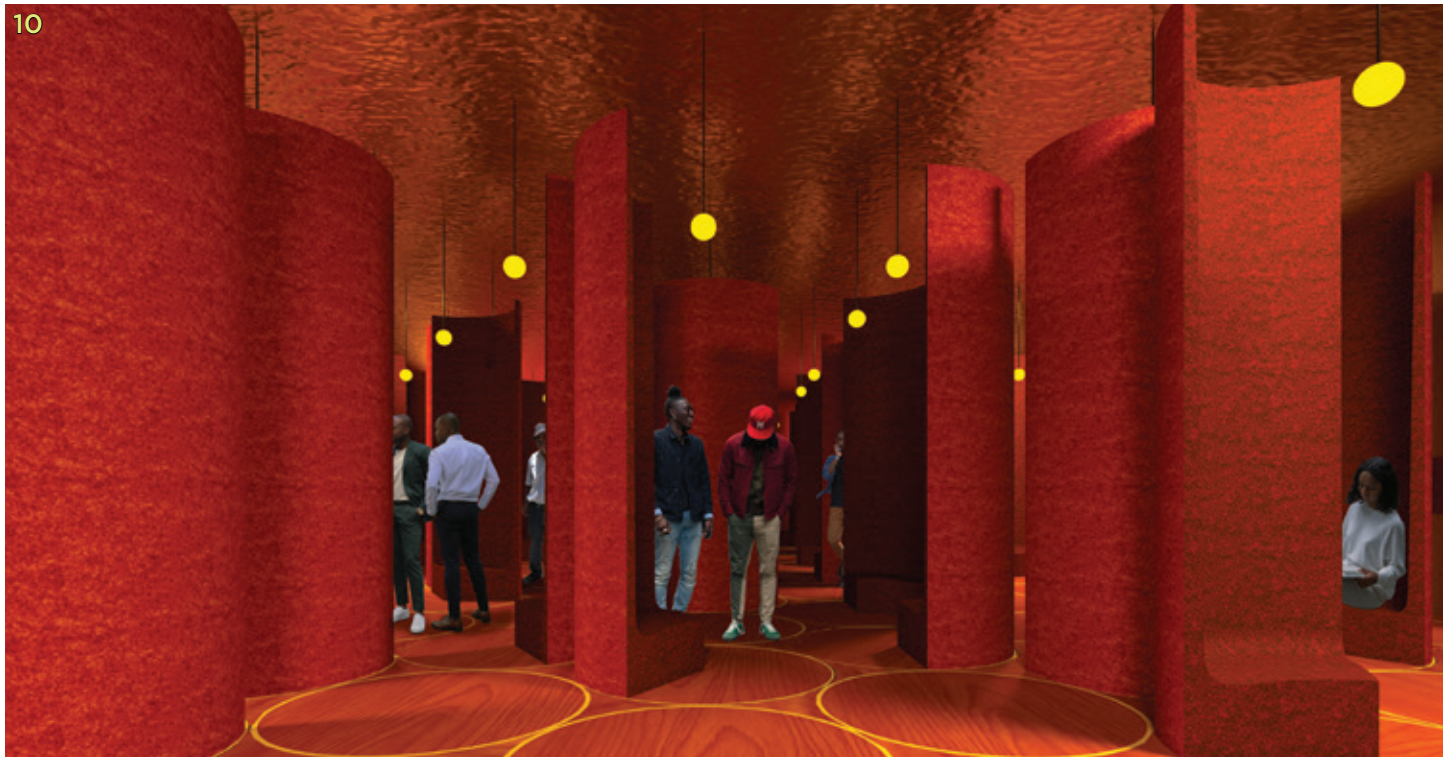
...OPEN MEETING SPACES ALONG QUIET HALLS...

ANYWHERE PLACE

This series of renders reconstruct the current tenant, Wells Fargo, and the aesthetics and choreography of bodies in sterile space which replaced a mainstay and community space within Harlem, another instance of a space of Heritage being systematically erased. Source imagery acquired through site visits with video records and photography of the current branch layout as of 2024



...Hence the creation of the record, a place where the members of the community act as intermediaries between the financial algorithms private equity firms use to determine value and the creative and communal aspects of the institution of the lounge which continually is being removed from Harlem. Combining the bank with the lounge intertwines a space of leisure with a institution of capitol where the figure of the regular must be the negotiator. The regular is a figure in the community, from the community, and will represent this community in the decision making processes of the Record. The community decides who should represent it, the name derives from the people of the community ho used to hang out in these spaces. The critical feature of these individuals is familiarity. They know this place, the community, its people, their struggles and their triumphs. The regular is an institution in their own right as an active participant in the community tasked with charting a path forward to insure continued presence of the people who call Harlem home and to mitigate the continued erasure of the Black community from Harlem

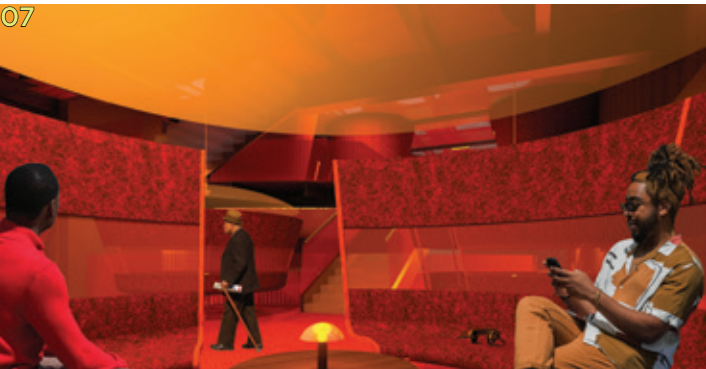
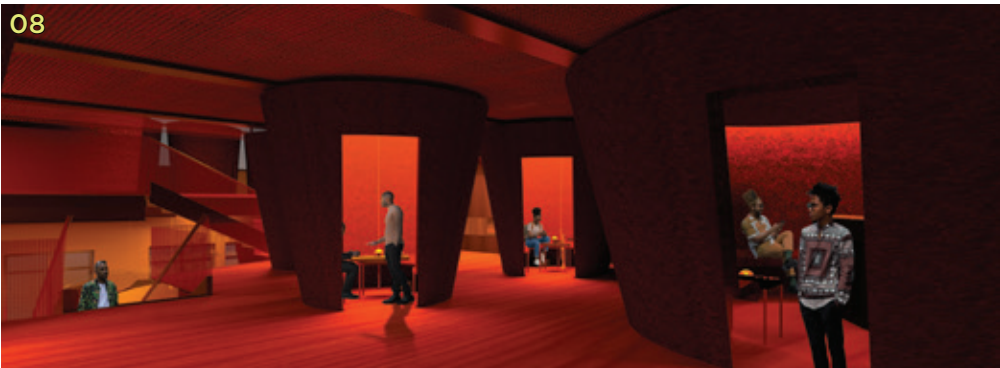
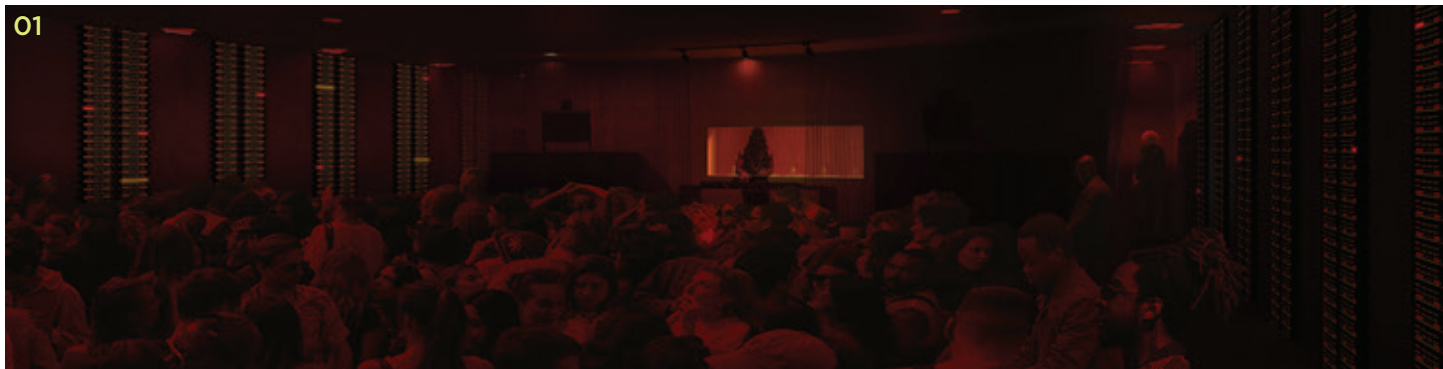


The entire building flows from one space to the next, interconnecting experiences and utilizing the booth as both an organizing technique and a intimacy determining device in its gradation in size and transparency.

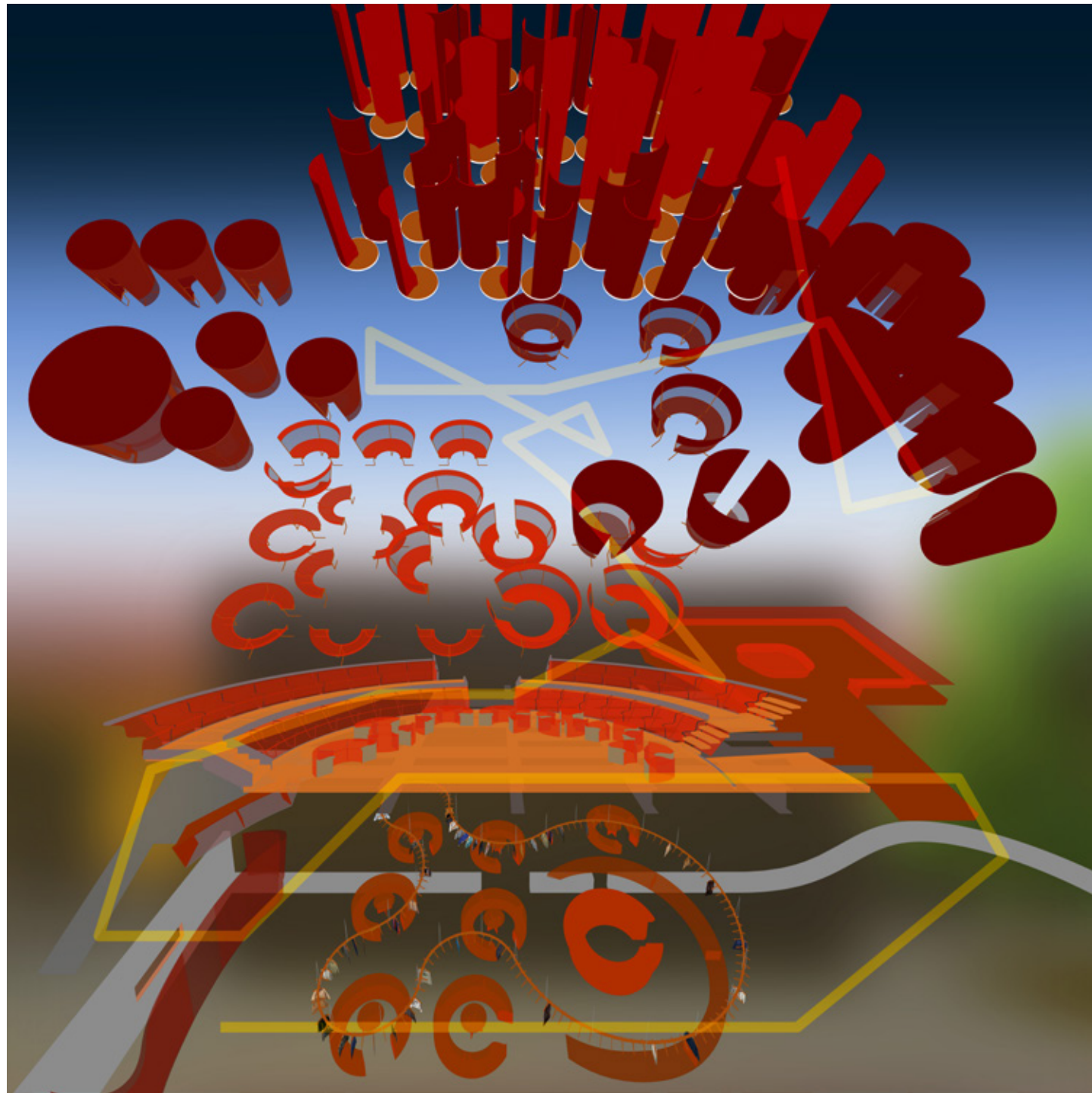
In the basement is the communal experience of the record, where past recordings are remixed and explored in a space lined with the storage devices which hold the communities resources, memories, and decision making techniques. The core of the project is a space for performance and debate, where the regulars determine how to allocate resources to best protect the community while at another time that same day, people perform, playing music and sharing creativity.

As you proceed up in the building your privacy increases, creating more personal experiences whether as a recorded addition to collective memory or a contained meeting over sensitive information or individual wellbeing checks.

The top level operates at the highest level of familiarity, requiring explanation from a regular to understanding the mechanism of the furnishings to rotate and reconfigure the space itself creating a multiplicity of interconnected and reconfigurable spaces



- 01 Booth as surface
- 02 Booth as construction
- 03 Booth as steps
- 04 Booth as edge
- 05 Booth as room
- 06 Booth as field
- 07 Booth as speaker
- 08 Booth as studio
- 09 Booth as enclosure
- 10 Booth as system



The Booth is the core of the project, capable of holding a multiplicity of scales of intimacy, from one on one conversations to communal performances, the booth as a populated edge condition is modified in a gradient from most fixed and public to most operable and private, scaling on the spectrum of familiarity using proximity and tactility as techniques for articulating the familiarity of the area



The Record is comprised of large quantities of quantitative and qualitative information consolidated for the use by the community and interpreted by the Regular to best plan for a path forward. Within the building there are inputs and outputs interconnected and extending from multiple memory storage devices, localizing the massive data centers but at the scale of the community rather than for multinational speculation

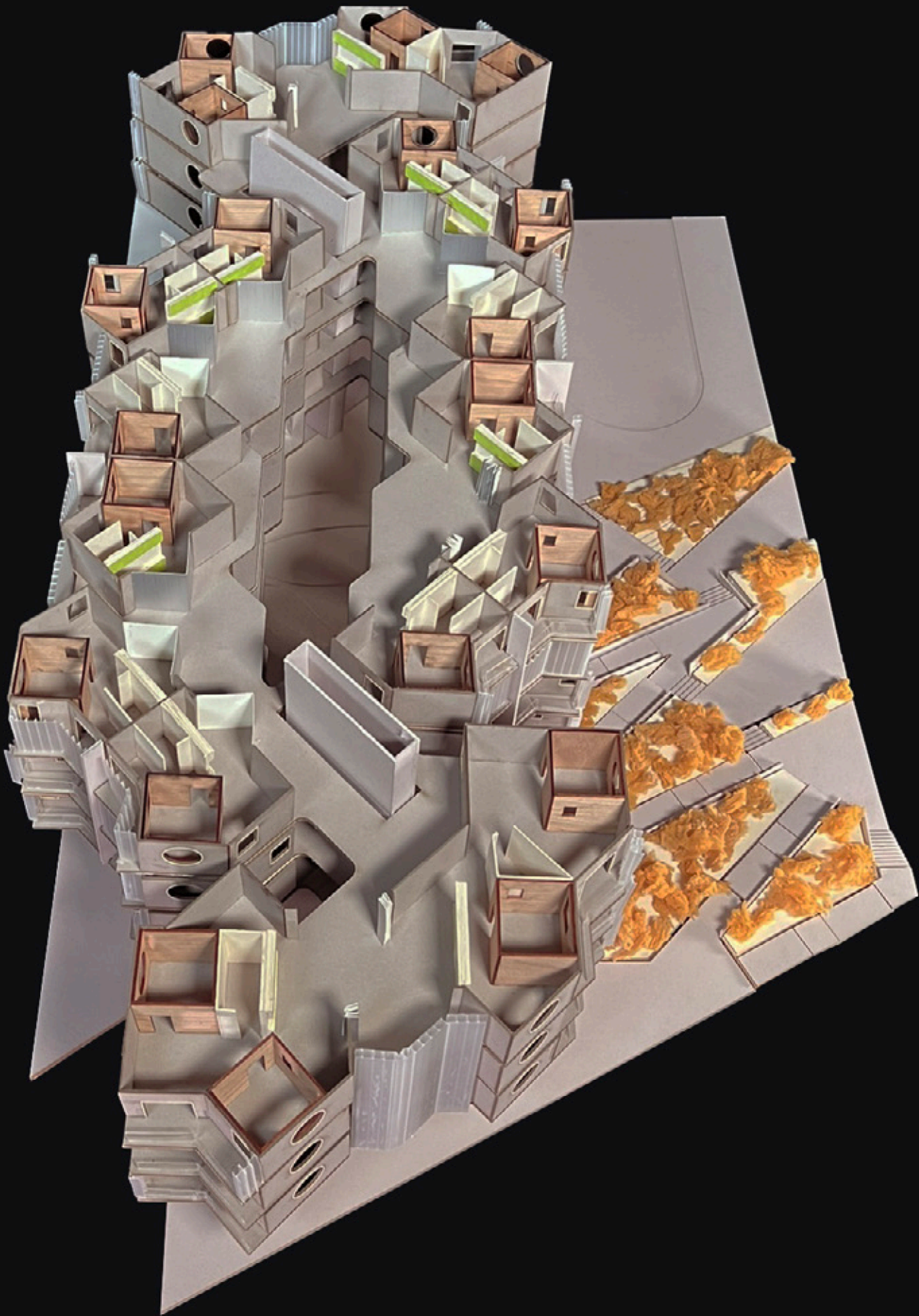
SHARED ALCOVE

GSAPP Academic Project: 2023
Professor: Benjamin Cadena
Location: West Harlem, New York, NY
Collaborator: Xiaoxiao Jiang

Reclusive / Shared Alcoves (R/S A) demonstrates how private life and collective life can feed into one another and remain as juxtaposed systems. Like ebbs and flows of a river, the domestic realm and shared spaces flow into one another, blurring the stark line that urban life often dictates. Through the sharing of an intermittent space between clusters of units, the building directly engages the occupants with their immediate neighbors, generating conversation, debate over the spaces use, and inherent connectivity in a city which excels in alienation and loneliness. Through Pinching and obscurement, the creation of “nests” in the units promote a sense of intimacy and concealment for the individual, fortifying a person’s solitude so they may better participate in the collective. A new ground plane for the building is introduced, so all of its adjacencies at the urban scale become connected, accessible, and occupiable. R/S A forms a holistic narrative of how each scale of living exists and interfaces in the city, from one’s most private items and experiences, to the immediate public.

IMPACT BEYOND

A physical model cut at the typical plan explores the reconnection of two street levels bringing life to a dead end street. By addressing every space as an alcove of a larger alcove, each increment along the scale from bedroom to city reinforces the individual’s connection as part of something bigger





BETWEEN INSIDE AND OUTSIDE

A cluster of three units connect with a shared space which act as an extension of the exterior walkway within the courtyard. This shared space connects not only the units but the exterior of the internal courtyard to the outside of the building on the street

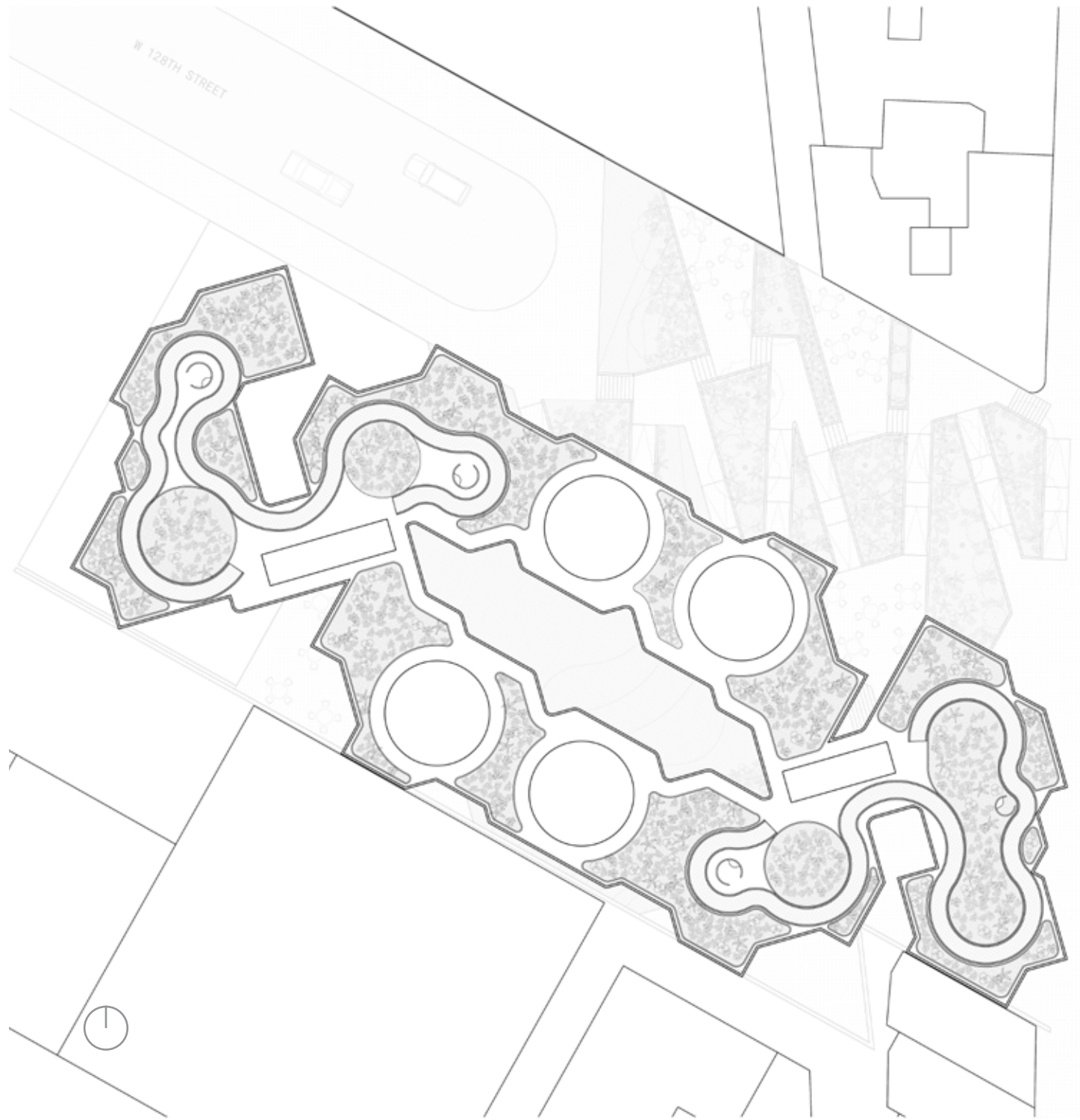


OPERABLE CONNECTION

Each unit is connected to the cluster via the operation of a sliding wall between the kitchen and the shared space, encouraging cooking and the dinner party as central to the sharing of goodwill and the connection of a alcove of neighbors amongst the total building



Vignette study model of inside a unit cluster exploring domesticity and collective stewardship within an apartment building and the potential for many perspectives and aesthetics to come together in something as simple as a shared meal



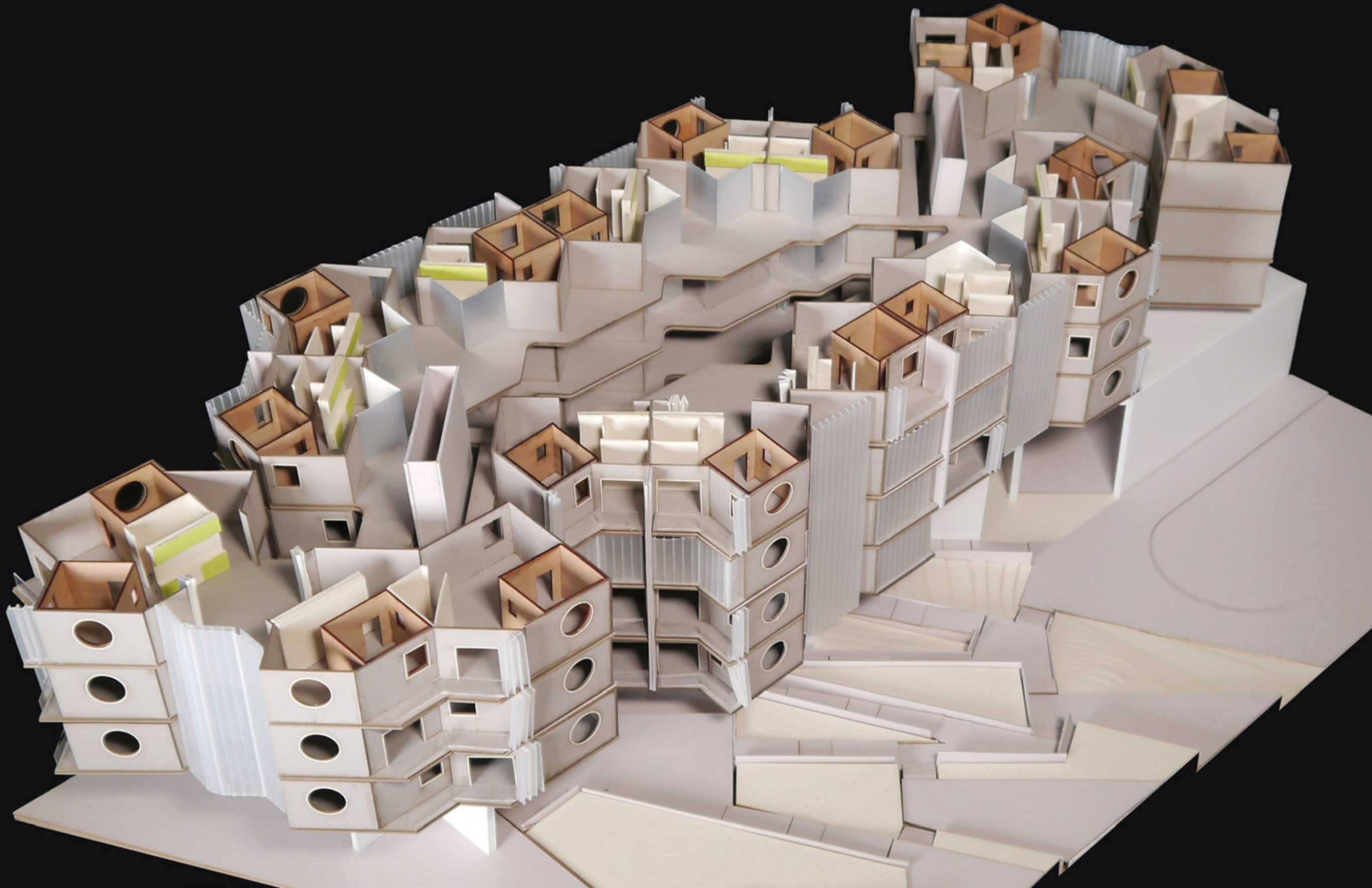
(Above) A winding path for people to peacefully wander sits atop the building for private use while on the ground, the path terraces down from Convent Ave to 128th Street while sweeping under the building to make large shared spaces. Those who dwell within the building use the exterior walkways of the courtyard to enter their shared alcoves, which create undulations to the path like ebbs in a stream.

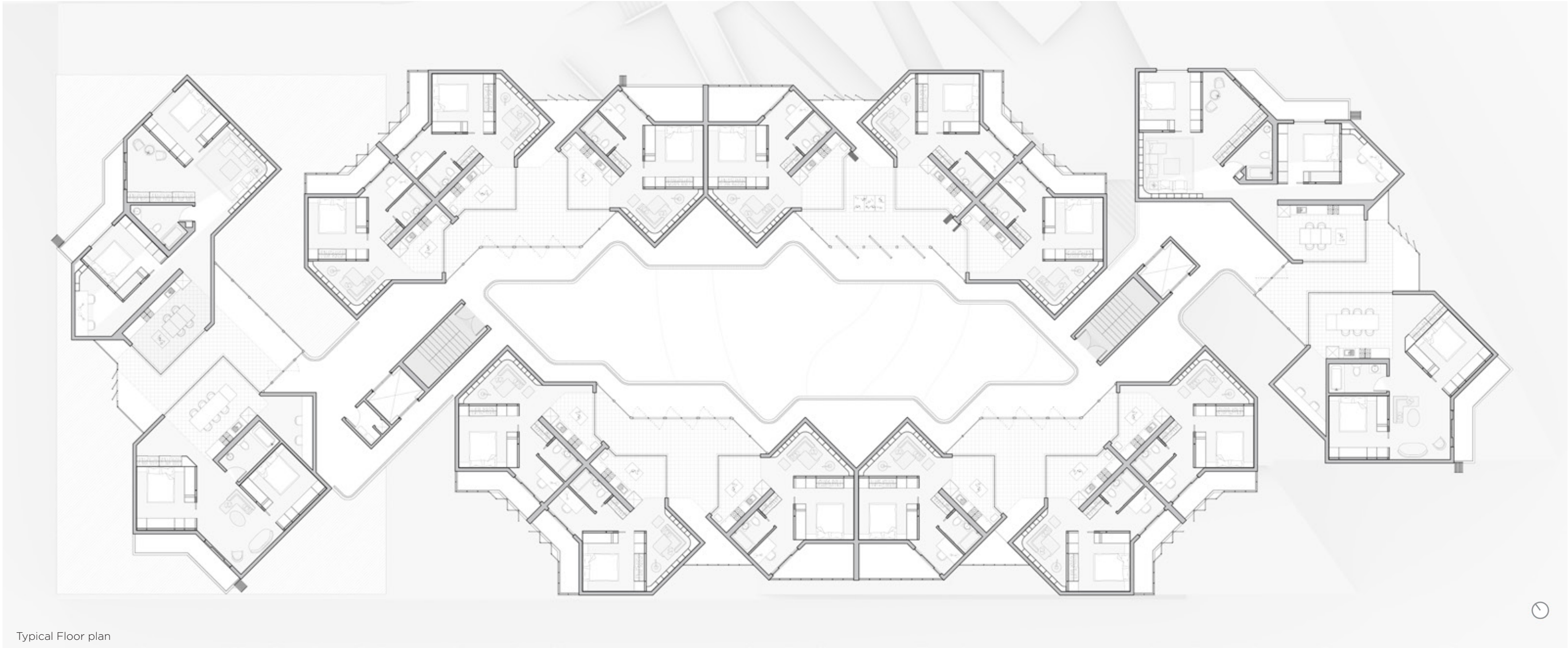
(Upper right) An elevation photo of the model depicting the connection of the upper street to the side street through the sweeping of the topography below the alcove of the building. The building is an alcove at the scale of a city, this project explores the potential of sharing parts of the alcove with the surrounding community

(Bottom right) Exploration model of Donald Judds Spring Street Residence and his use of carefully placed modifications to the existing building, creating new thresholds and intimacies through curated proximities, this attention to the scale of the object and its relation to the whole influenced our exploration of the building across scales from the operation on a door handle to paths through the site

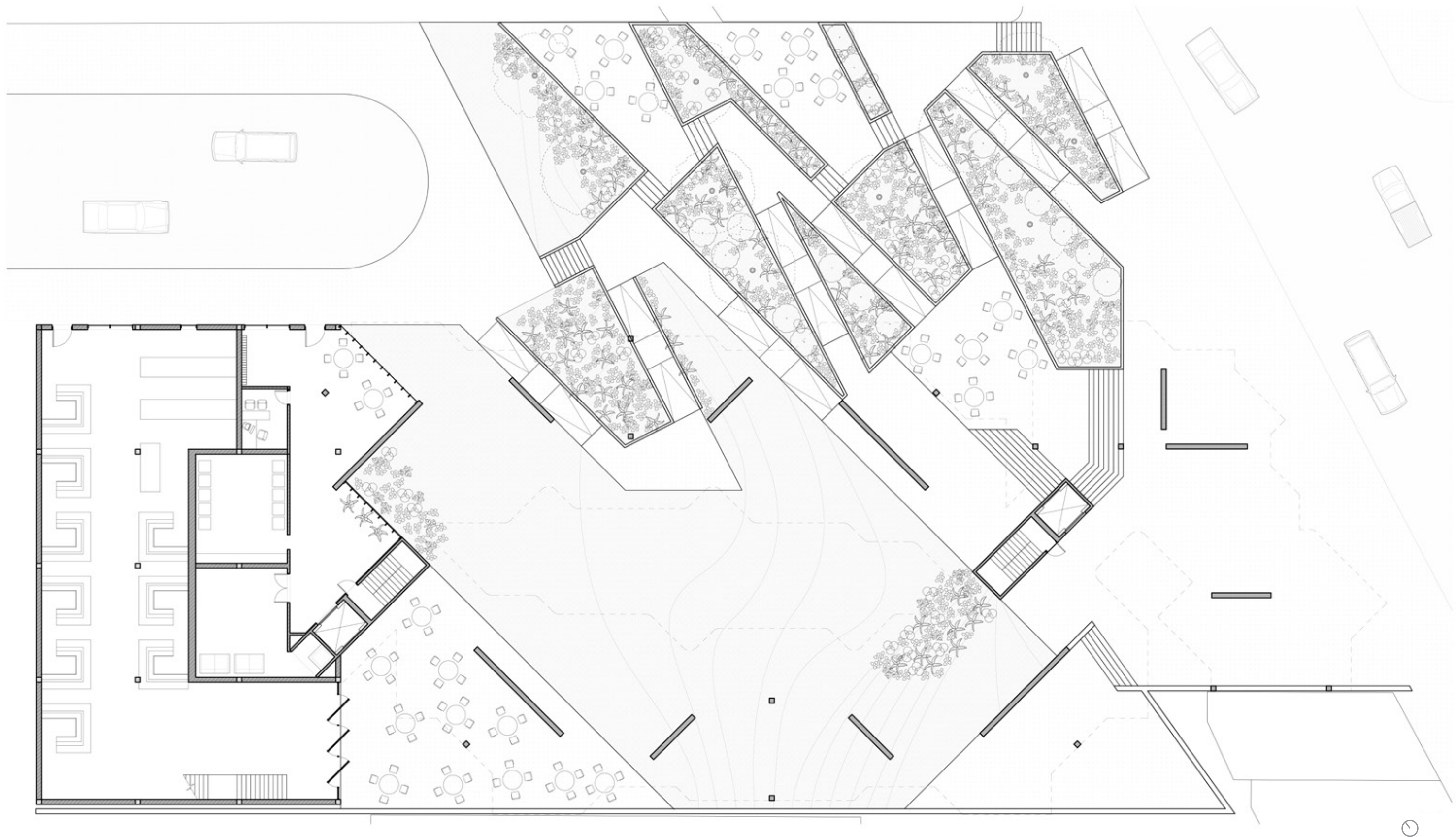


Model of the building cut at a typical floor revealing the clusters of units built around a shared space connecting the most private spaces, the bed boxes made for warmth and intimacy constructed out of wood. Each personal alcove leads into a shared alcove leading into a shared courtyard into the landscape which creates the grown that connects street to street





Typical Floor plan





TERRACED SWEEP

The connection of the upper street to the lower side street improves existing conditions by encouraging dwelling within the site and makes for a comfortable walk across the change in grade with moments for better water retention in a neighborhood with primarily concrete covered surfaces

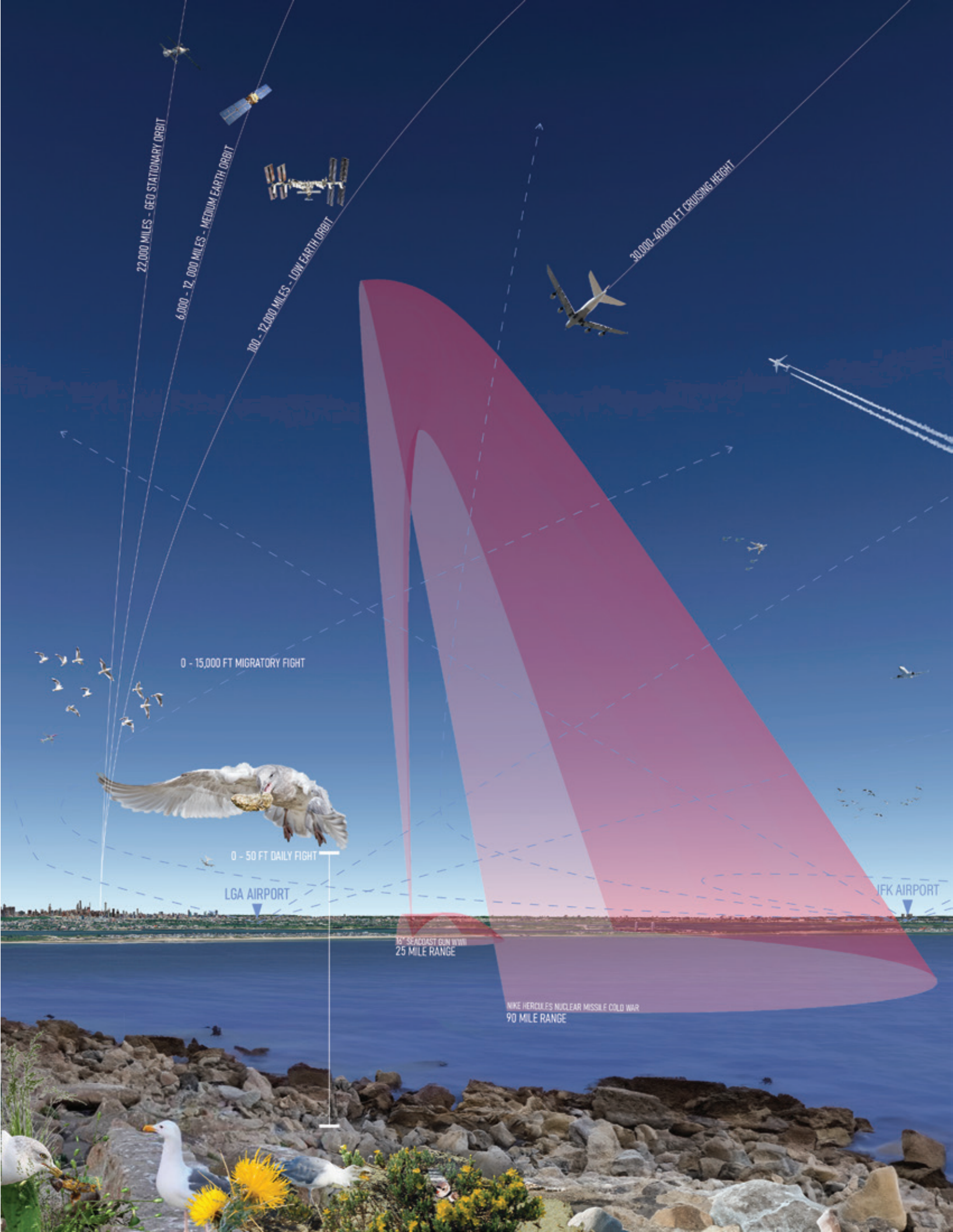
CONTESTED TRAJECTORIES

GSAPP Academic Project: 2024
Professor: Feifei Zhou
Location: Fort Tilden, Jamaica Bay, NY
Research Phase Collaborator: Carter Horton

Fort Tilden exists within a network of protected wildlife refuges in close proximity to JFK Airport and is one of many stops along the Atlantic migration route. To protect more birds, spaces farther from JFK should be more hospitable to reduce deadly collisions between airplanes and birds. As a retired military base, the fort holds a built infrastructure of coastal protection used from WWI to the Cold War. Since 1976 Tilden has been accessible to the public as a protected national park. The military base remains in varying states of decay, monolithic concrete batteries form hills on the site, and the magazine pavilions which supplied their ammunition crumble. The planting which began as a camouflage tactic by the military has since rewilded the site. The interventions of adaptive reuse of the batteries create a safer space for people to travel to in the park. Each of the four batteries create a moment for transpecies interaction, a magnet for humans and nonhumans. By dedicating areas for cross species interaction, it protects the rest of the site from human disturbance and cements a once ambiguous and decaying public space as a park for the city.

WHAT'S ABOVE US?

The activity currently and historically above the ground of Fort Tilden and the plotted trajectories each entity follows





The history of the site across the major designations in military strategy, from growth out of the water to today. The site housed 16" cannon armaments for coastal defense in WWII, changing out the anti boat weapons for nuclear and anti aircraft missiles in the Cold war. Today these specific zones are still quarantined by security though the WWII sites are there to be explored in varying states of degradation and collapse



PARKS AND PATHS

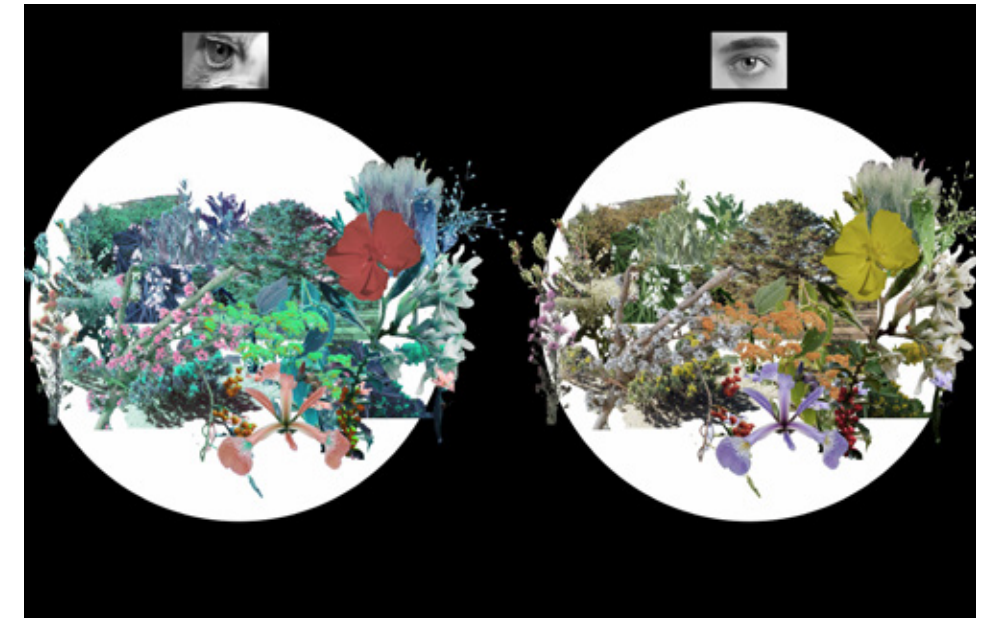
Flights paths of aircrafts into and around JFK and the dedicated planted spaces around Jamaica bay which migratory birds and other wildlife use as a nesting place

SNARGE

Representative of the infinite possible paths migratory birds travel in relation to one of the flight paths that descend into JFK over Fort Tilden, one of almost 300,000 flights into JFK a year. This collaborative model exhibited the locations of various interventions that students were engaging with for this studio. The base of the model was CNCed from a single foam block with acrylic water grids reflecting latitudinal and longitudinal coordinates of the site

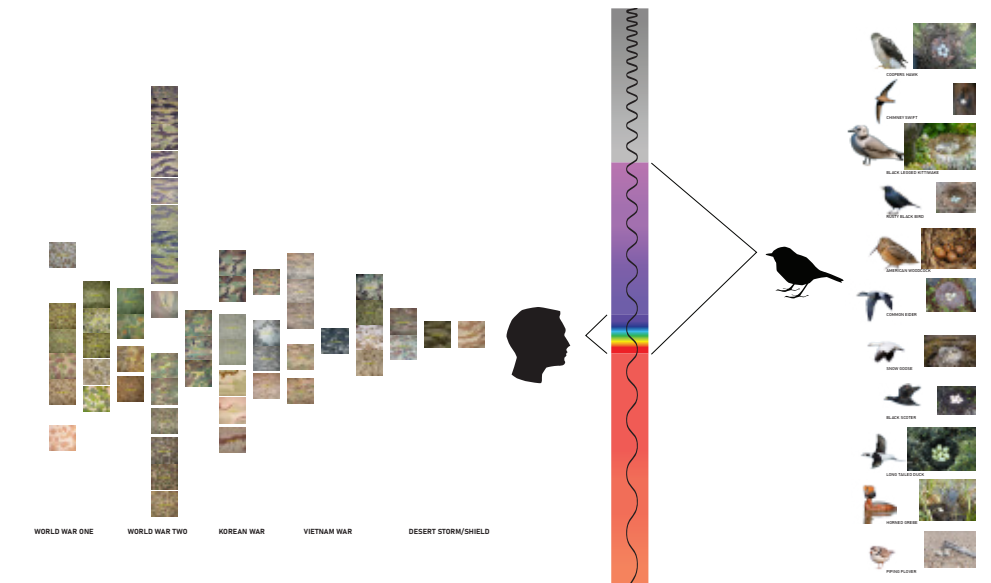
HOW WE SEE

From eye position to size and shape, we have a range of differentiation between our eyes. The most prominent difference is the light spectrum in which we see, humans lack the ability to see UV light that dominates the visual spectrum of birds sight rendering the world a completely different hue



SPECTRUM OF CAMOUFLAGE

Fort Tilden has been a military site almost since the land formed in the 1900's, the study on the left traces the evolution of personal military camouflage adjacent to the individual coloration and nesting habits of the birds which people have shared the site with over the years

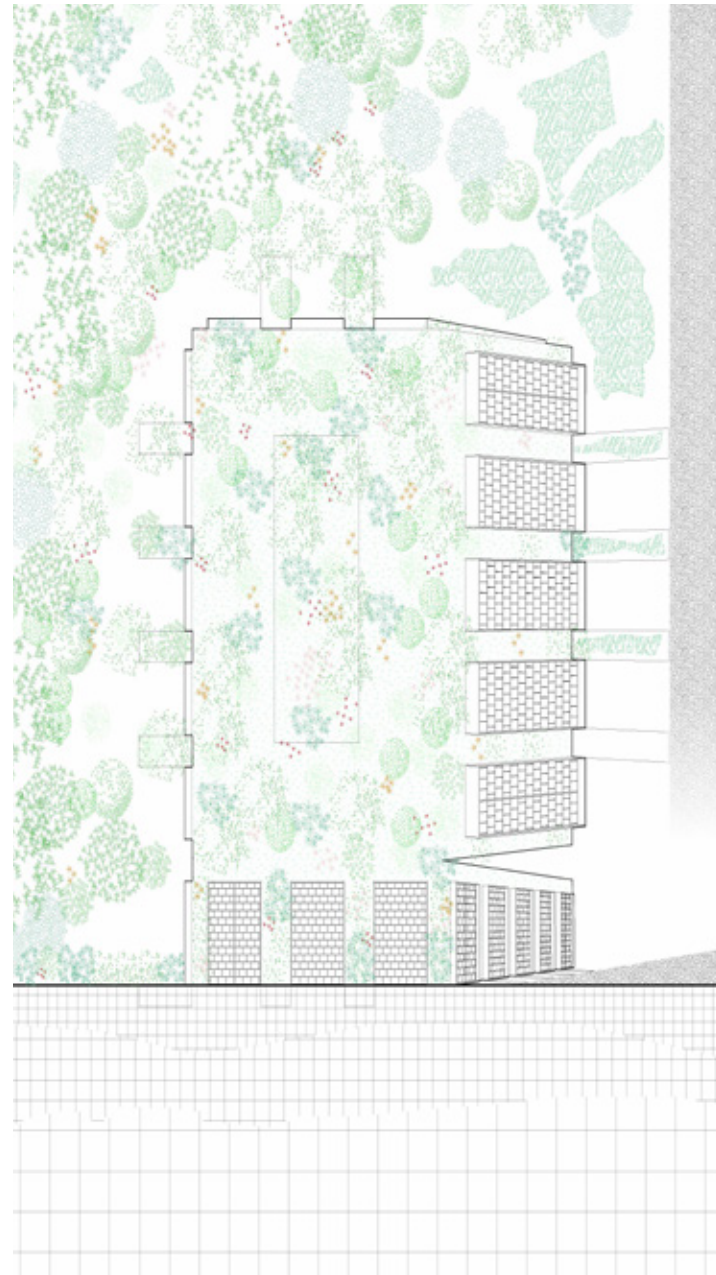




Fort Tilden exists within a network of protected wildlife refuges in close proximity to JFK Airport and is one of many stops along the Atlantic migration route. To protect more birds, spaces farther from JFK should be more hospitable to reduce deadly collisions between airplanes and birds. As a retired military base, the fort holds a built infrastructure of coastal protection used from WWI to the Cold War. Since 1976 Tilden has been accessible to the public as a protected national park. The military base remains in varying states of decay, monolithic concrete batteries form hills on the site, and the magazine pavilions which supplied their ammunition crumble. The planting which began as a camouflage tactic by the military has since re-wilded the site. The interventions of adaptive reuse of the batteries create a safer space for people to travel to in the park. Each of the four batteries create a moment for transpecies interaction, a magnet for humans and nonhumans. By dedicating areas for cross species interaction, it protects the rest of the site from human disturbance and cements a once ambiguous and decaying public space as a park for the city.

The remaining batteries are in a state of decay, yet they draw people in due to their wild precarious state. The expression of individuals through graffiti has become their new purpose but as the cheaply built wood aggregate filled ceilings continue to collapse, the danger this site poses attracts some while endangering everyone. As the military begins the process of restarting anti nuclear coastal defense, sites like this are threatened to become government controlled spaces while a community has developed around them. In order to protect this space for both the humans and the nonhuman inhabitants, these structures need to be reconsidered as attractors and as establishments in a park space so that the more sensitive beaches and overgrowth may be protected for the endangered species who nest there





This pavilion preserves the existing structure wrapping the remaining bricks and steel in protective metal screens displaying a glass interior to visitors. It retains normative relationships of the human to other species, a maintained separation of interior and exterior

Doors, a technique for distinguishing between spaces, are tools for the human, not controlled easily by the non-human. In this renovation, bricks from the existing pavilion are re-purposed to form the entrances into the enclosed space with an open to the sky central courtyard, creating an entry from above for the non-human cohabitants, specifically the birds



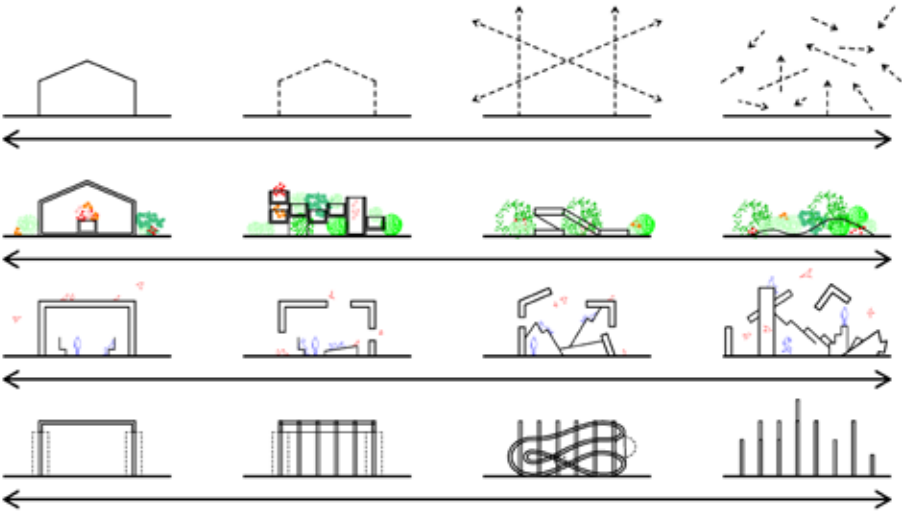
The facade becomes a contiguous surface, lifted off of the structure which once held the battery up, the edge condition expands beyond the existing footprint, interconnected by the unraveled surface which lifts to welcome anyone within the shade. A platform brings people up and above the tree line to engage with the site from a vista beyond their normal perspective.



This surreal intervention positions the human as no longer the central being served in construction. The platforms lifted into the air are not scaled to that of the human body, some are incredibly large others too small for a baby. The human is not central but existing within a multiplicity of species, a trans-species negotiation which continues daily, exemplified by this humorous intervention what remains of the existing battery



A site map collage from a mind map of Fort Tilden's trails, the specific plant life and birds on the site, as well as the interventions at each of the magazines. (Right) Diagrammatic formal manipulations to bring into question our habits as a human species to preserve, maintain, and steward crumbling buildings and our relationship to the nonhuman occupants of a site, what hierarchy we seek to construct and who is intended to be where



OUTSIDE IN

GSAPP Academic Project: Spring and Fall 2024
Professor: Laurie Hawkinson & Galia Solmonoff
Teaching Assistant: Haseeb Amjad & Tristan schendel
Engineer: Hubert Chang (Silman)
Manufacturer: Área Cúbica
Location: Avery Plaza, New York, NY

Winning Proposal Team: Conrad Hiller, Rena Okamoto, Carmen Chan, Jillian Katz, Noah Miller, Kelsey Jackson, Andrea Yang

Post Competition Design Leads:
Exterior: Conrad Hiller, Rena Okamoto, Ken Farris
Interior: Mariam Jacob, Harshvardhan Jhaveri

The Outside In Project is a student-led, collaborative inflatable pavilion design initiated by professors Laurie Hawkinson and Galia Solomonoff. The project is the culmination of two semesters of work—Spring '24 and Fall '24—with guidance from Hubert Chang, Silman Structural Engineers, and inflatable fabrication by Área Cúbica, along with teaching assistant Tristan Schendel and Syed Haseeb Amjad, covering both creative and technical aspects of the design-build process. 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 re-frames 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.

The pavilion encourages playful interaction between people, their environment, and one another. Cloud will be a highlight of Columbia GSAPP's 2024 Open House on October 21, 2024, and will remain open for the entire Columbia community until October 30, 2024, hosting various GSAPP events. This installation serves as a provocation to bring the broader Columbia community and GSAPP together.

The project was led by Professors Laurie Hawkinson and Galia Solomonoff, along with teaching assistants Tristan Schendel and Syed Haseeb Amjad, and supported by Dean Andrés Jaque. Additional support was provided by Danielle Smoller, Associate Dean of Academic and Student Affairs; Janet Reyes, Senior Associate Dean of Administration and Faculty Affairs; Mariam Jacob, Assistant Director of Academic Affairs; James Nanasca, Director of GSAPP's Making Studio; Yonah Elorza, Making Studio Assistant Director; the Columbia Facilities and Operations Team, among many others at Columbia GSAPP. Engineering consulting was provided by Hubert Chang, PE, from Silman Structural Solutions. Fabrication was completed by Área Cúbica and at the GSAPP Making Studio.

Project published by:
Dezeen
The Architect's Newspaper
Columbia Spectator (interview included)
Columbia Student News (interview included)
GSAPP Official website

Student team:
Columbia GSAPP Spring '24 students include: Aashka Ajmera, Harshini Ashok, Zackary Bryson, Carmen Chan, Jinjian Chen, Yuan Chen, Ken Farris, Haoge Gan, Preethi Ganesh, Candelaria Gassiebayle, Aishwarya Garg, Eric Hagerman, Conrad Hiller, Inbal Himelblau-Denman, Janhavi Hinge, Yilin Huang, Kelsey Jackson, Mariam Jacob, Harshvardhan Jhaveri, Jillian Katz, Kelvin Lee, Jason Li, Rilka Li, Xinyi Liu, Noah Miller, Erisa Nakamura, Rena Okamoto, Jared Orellana, Shrey Patel, Han Qin, Ammar Rassai, Yansong Wang, Haoran Wu, Andrea Yang, Dongxiao Yang, Xavier Zhapan-Sullivan, Jianyu Zheng.

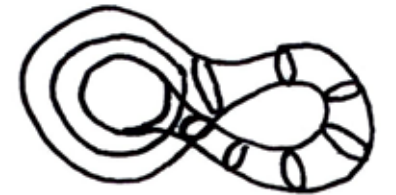
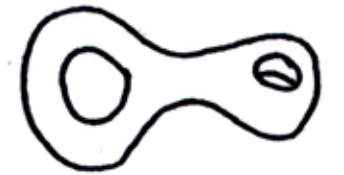
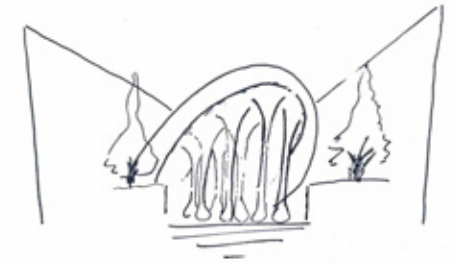
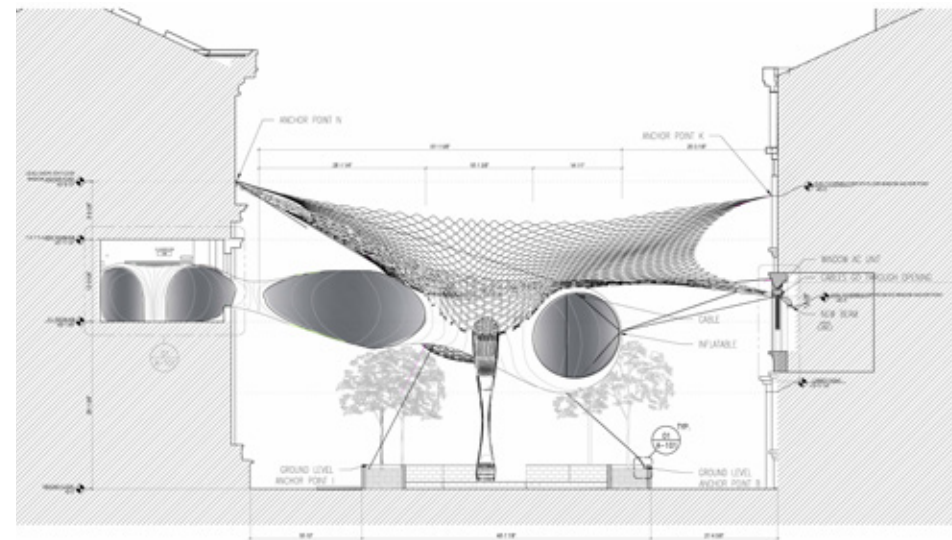
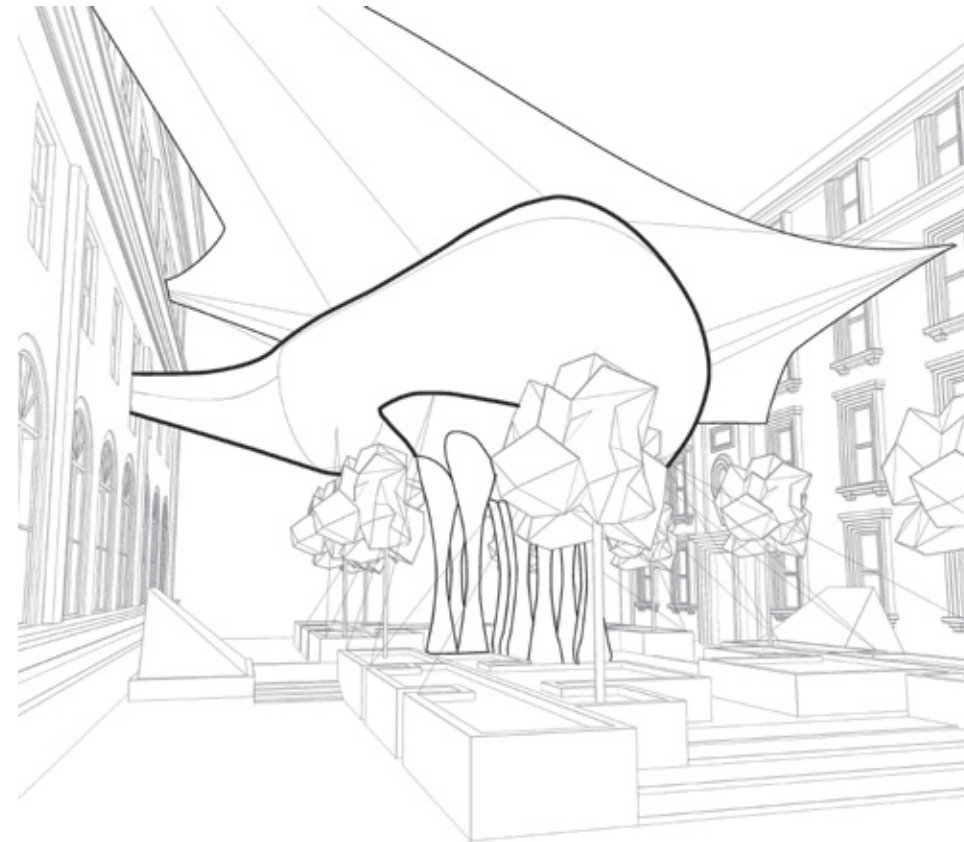
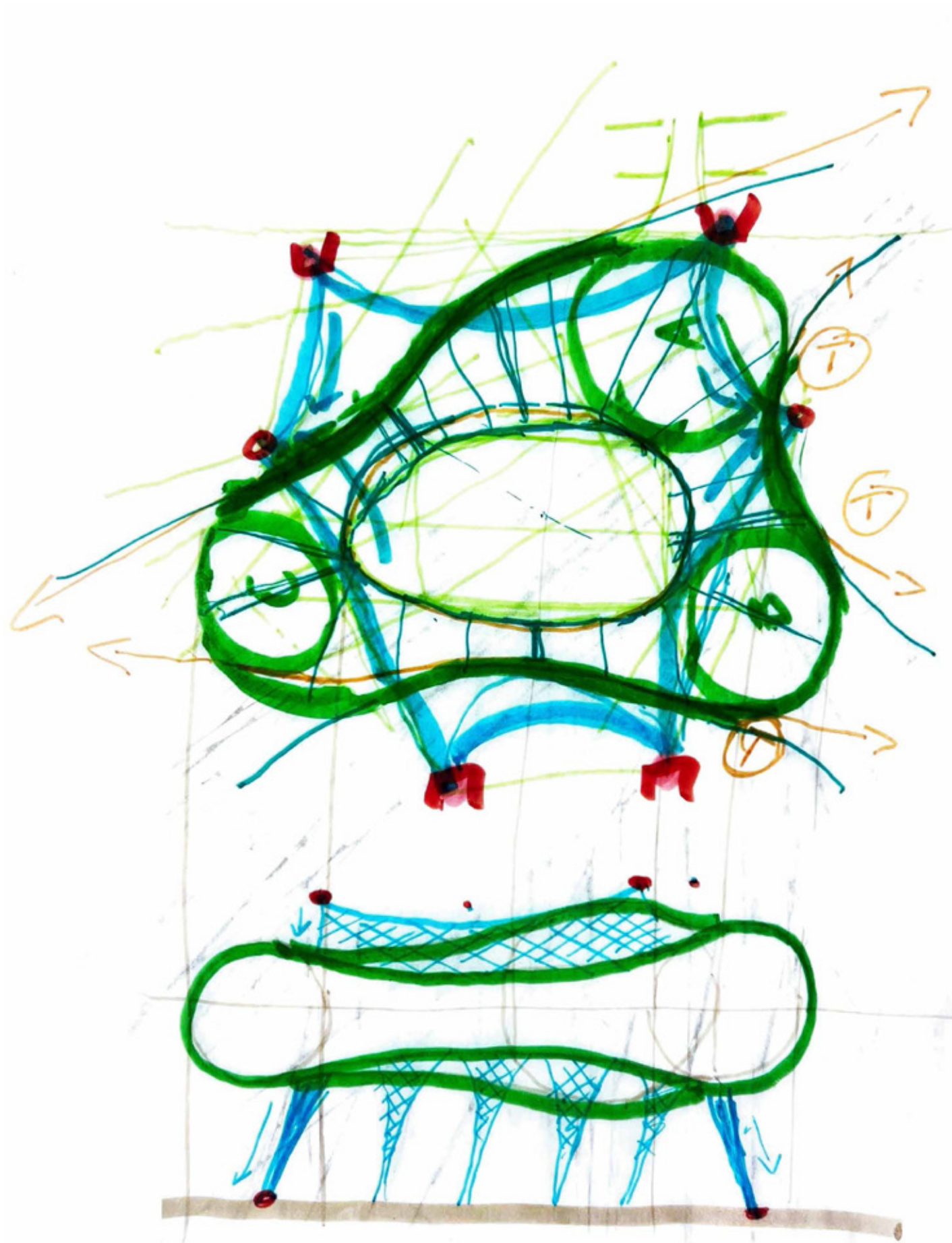
Columbia GSAPP Fall '24 students include: Devyanshi Arya, Karim Baba, Qizhen Chen, Lula Chou, Daniel Hahn, Yun Jeong Han, Martina Hollmann, Laurent Shixun Huang, Ka Heun Hyun, Teymour Khoury, Adi Klein, Leslie Li, Lucy Li, Lajja Mehta, Franco Nocioni Sr., Matija Pogorilic, Maria Paula Rico, Khushi Saraiya, Anna Schmitz, Longjiu Sun, Matilda Terolli, Nikoletta Zakynthinou Xanthi, Hanyin Zhang, Joe Zhang, Yunhao Zhong with Conrad Hiller, Harshvardhan Jhaveri and Rena Okamoto returning in leadership and consulting roles

PROVOCATION

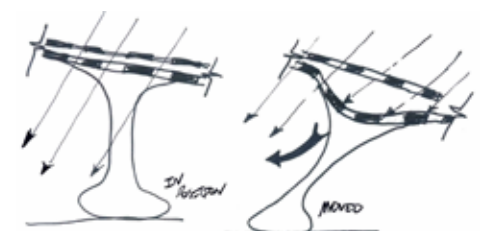
Pavilion after installation was complete as viewed from above Amsterdam Avenue, as if peaking past the buildings of Avery Plaza



Photographed by Nick Knight

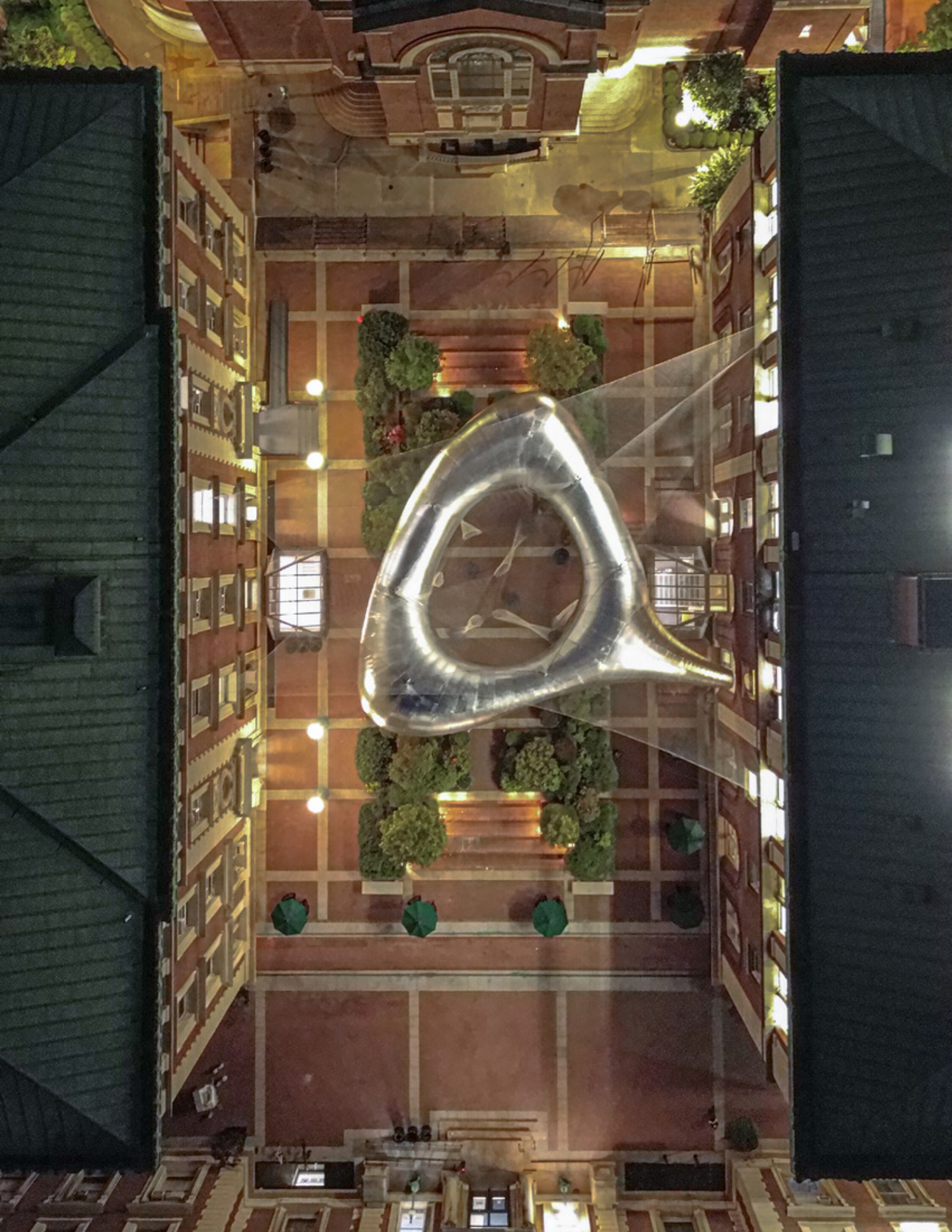


Over the course of the semester the design grew and changed, inspired by the material and the potentials of pushing past the aspirations of previous semesters work, we devised an inflatable which would intertwine with other material types, reach between buildings, and become a provocation more than just creating shade. Conflict was not something to be afraid of but to be embraced, discussion and debates, surprise meetings and new exchanges, all forms of interpersonal engagement would be encouraged by the interconnectedness of the design. The sketches of the refined shape (left) and conceptual sketch depicting the seating intertwined and descending from the inflatable (right) where a part of the design proposed to a panel of professors including Dean Jaque.



PULL CHANGES LIGHT QUALITIES

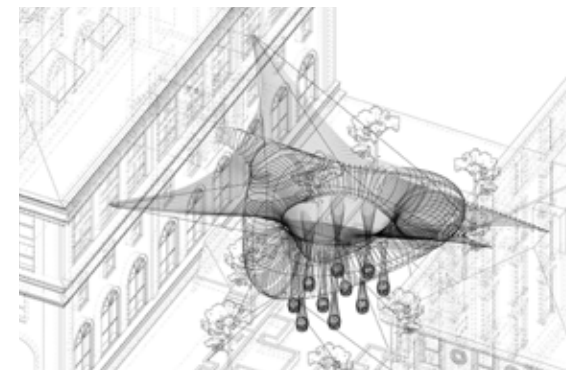




One continuous volume, to be occupied and to float above. A void to be experienced as something beyond and a void to be felt, pushed, to feel its tension. Interior and exterior are brought into question as they bleed into each other, the inside of Avery Hall feeds into the inside of the inflatable at the same time as the air from the inflatable flows into the building. Like the lungs of an organism, inhaling the exterior and making itself one with the other never truly having an interior.

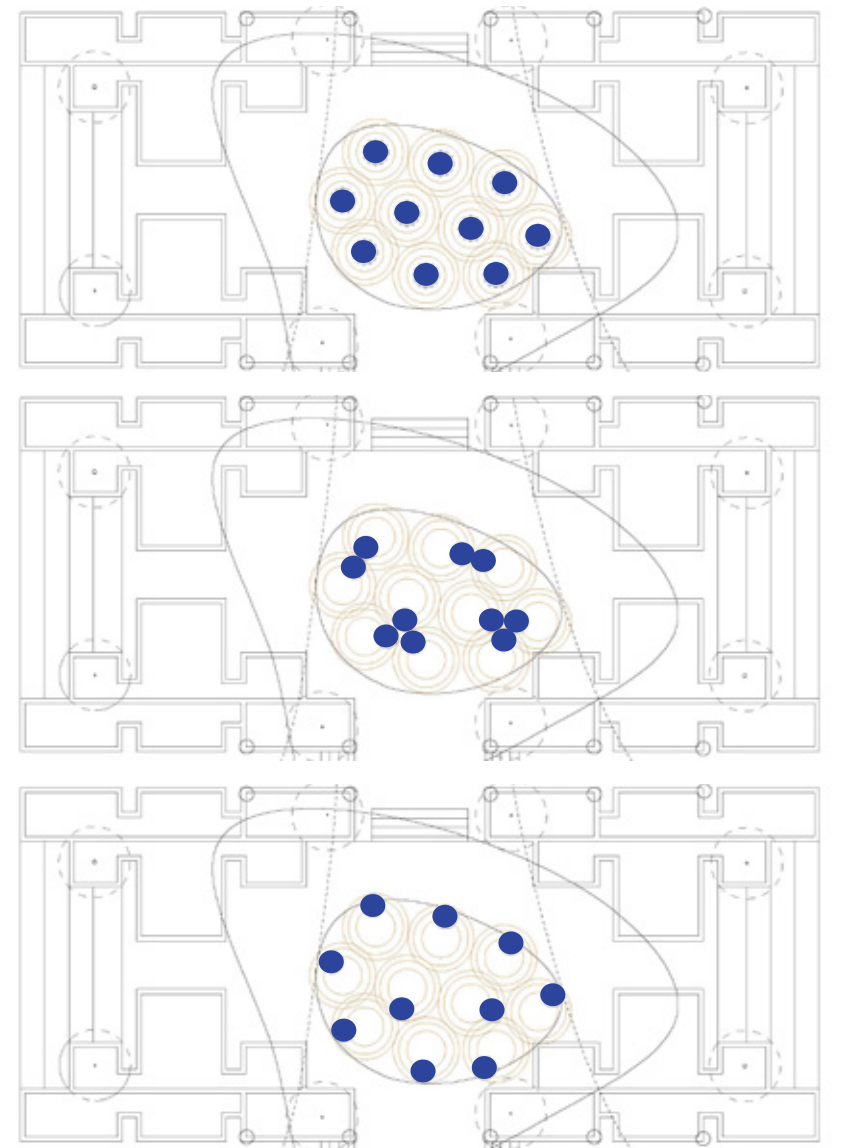
(Top Right) inside the interior of the inflatable to be hung over Avery Plaza seen during test inflation in Spain by Àrea Cúbica

(Bottom Right) Interior of room 408's occupy-able void space



(Left) The pavilion enters the building on the 400 level while floating above the plaza, held up by climbing rope. The net which encompasses the seats flows down through the center of the form to engage the plaza and those who enter the area





DEBATE

Seats made of beanbags connect the human to the scale of the building, pulling on one seat pulls on the rest, creating a feedback loop of interaction and customization, as the day goes by, each individual negotiates their position within the plaza, often moving with the shadows, joining conversations or finding a quiet place to relax. During the time of installation the pavilion engaged lectures from Mark Wigley (above), studio crits, lectures to incoming students, and a party



This piece was constructed through an amalgamation of all the story posts and reposts of the inflatable pavilion deployed in Columbia's Avery Plaza from October 21st-30th 2024. All story posts, all fleeting captures on a time sensitive platform imaging a temporary project seen as Instagram posts by an audience not allowed on Columbia's campus at the time of install, only students and faculty where allowed on campus through security checkpoints. These posts came from official sources, the official GSAPP Instagram, the official Instagram of the pavilion, and the firm profiles of the two professors in charge of the project (Solomonoff Architecture Studio and Smith-Miller Hawkinson). This piece consolidates those memories and representations in alignment to architectural plans produced to construct the project to explore the relationship of designers to the representation of work by themselves and others.

This image was published in Fire Escape Issue 06.13.24-01.21.25, edited by Keenan Bellisari, Levan Kiladze, Bernardo Malatesta, with Virginia Black



THE VISIT - SET DESIGN

GSAPP Academic Project: 2024
Professor: Hilary Sample
Location: The Armory, New York, NY
Collaborators: Deniz Mahir Dagtekin,
Jackson Paul Key, and Jana Marinovic

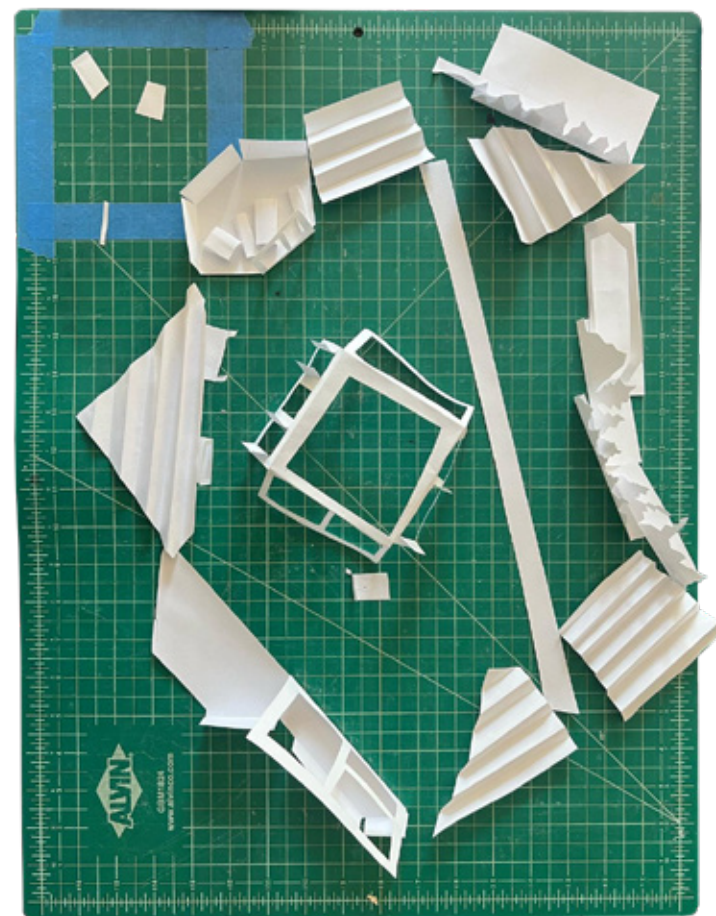
Situated in the Armory, this immersive retelling of the play *The Visit* by Friedrich Dürrenmatt takes a story written in the years immediately following the events of WWII and brings the viewer into the story. The Play is a dark satire that explores themes of justice, revenge, and moral corruption, as a wealthy woman returns to her impoverished hometown with an ultimatum. She offers a fortune in exchange for the murder of a man who once wronged her. The play exposes the ease with which society can rationalize violence when cloaked in economic desperation and collective guilt.

The viewers of this performance enter into the Armory from the urban context and through following the tracks, enter into a town, the constructed setting of this play. By positioning the viewers of the performance within and around this constructed town, there is a constant feeling of being watched and perception of the other individuals watching the performance and experiencing the increased pressures that this story imposes over the course of the production. The crowd becomes both set and performer, constructing the town through their presence.

LOOKING THROUGH

The facades of the city are hung from above the seating for the crowd, integrating the viewer into the set and making the reaction of the viewer visible from across the constructed theater. Each experience will be different, each view will be unique to the position within the town





PRESSURE AND ESCAPE

The set is organized into two main parts, that of the forest which viewers enter from, and that of the town. The forest throughout the play symbolizes refuge and freedom, the potential of escape, and the safeness from the population of the town. The city is then subdivided into buildings for the various sense, with the store of the main character directly opposite of the makeshift residence of the provocateur, the propositioner in the story. From the hotel the wealthy woman overlooks the town, her presence overbearing.

To the right is a study model of this layout, bisected by the train tracks, the demarcation of freedom of escape and impending doom



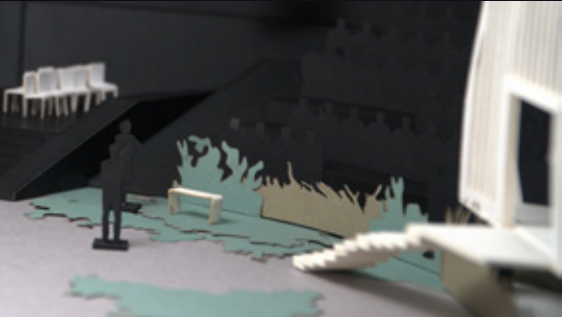
CLIMAX EVENT



MISSSED OPPORTUNITY



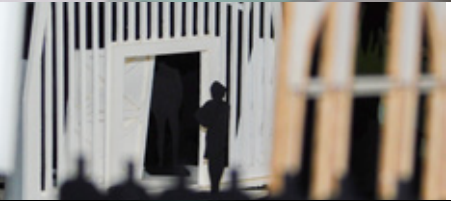
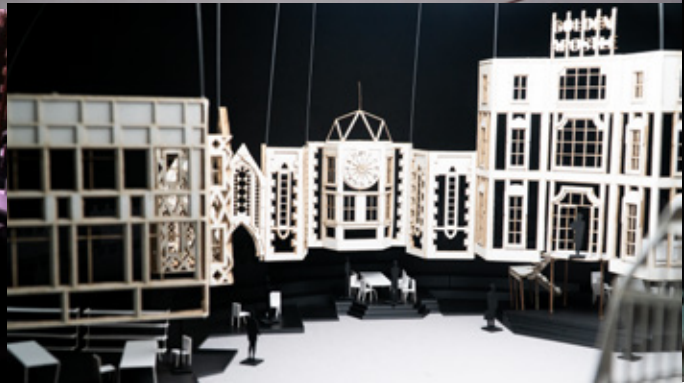
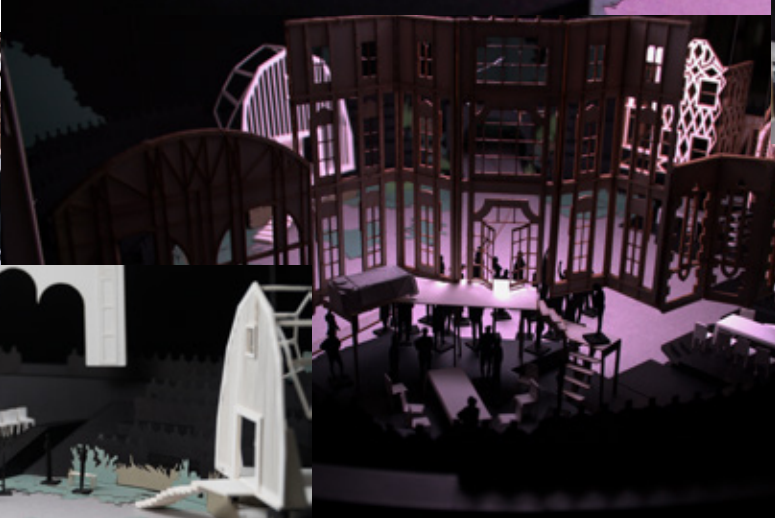
INCREASING PRESSURE



SHARP DESCENT



PROPOSITION





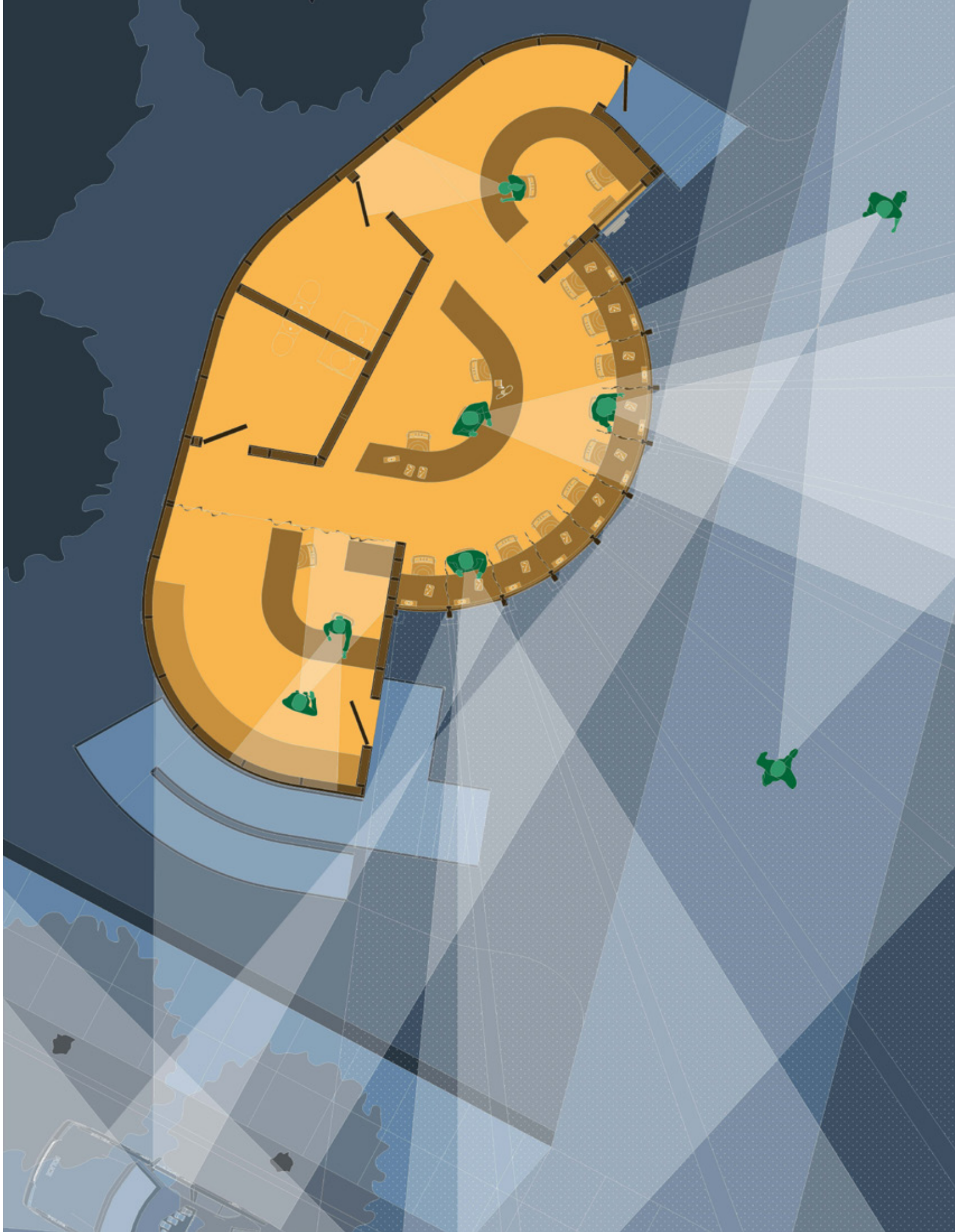
SAFE INJECTION PAVILION

GSAPP Academic Project: 2022
Professor: Virginia Black
Location: Washington Heights, New York, NY

The USA's first Overdose Prevention Center (O.P.C.) opened in Washington Heights, NY in 2021. The design of this space allows the staff of the grassroots organization Onpoint NYC to observe users of controlled substances and prevent overdoses in a legally protected space. The proposed pavilions destigmatize addiction by expanding Onpoint NYC's services by bringing O.P.C.s into public spaces throughout the city. Learning from the response to COVID-19, this intervention brings the disease that is addiction into public view. The enclosure of the pavilions creates private space within the public realm through its one way mesh facade. The materiality of this pavilion creates a visual language that characterizes this pavilion system, making it a recognizable place for care in public.

PROTECTED VIEWS

Diagrammatic plan of views in and out of the pavilion in the J. Hood Wright Park context



FDA GOVERNANCE



2021 LEGISLATION
NY GOVERNOR HOCHUL



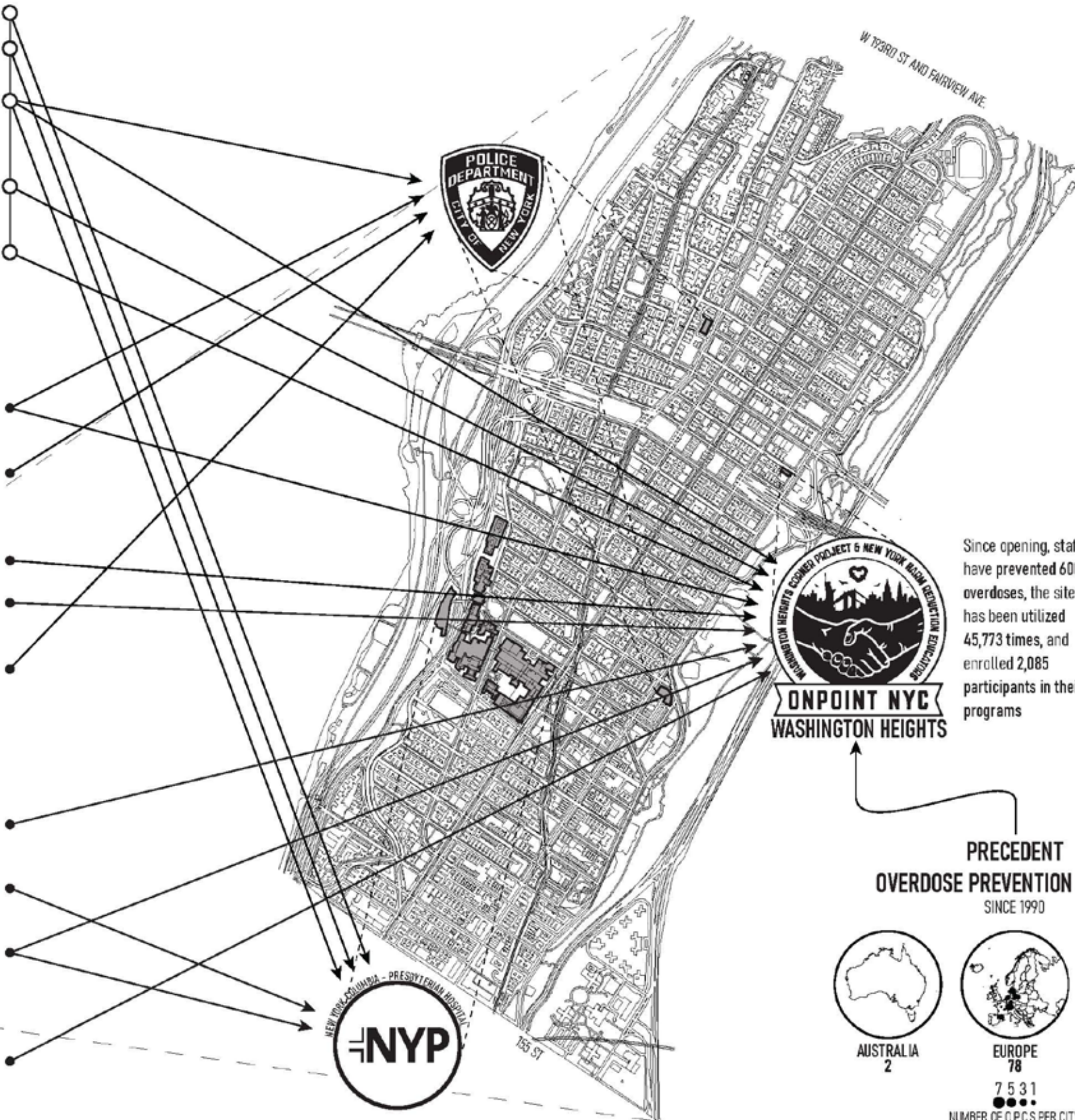
2021 NYC
MAYOR DE BLASIO



- 1995. OxyContin approved for use
- 2001. OxyContin labeled with warnings about misuse and abuse
- 2015. FDA approved Narcan nasal spray, the first FDA-approved life-saving medication that can temporarily stop or reverse the effects of an opioid overdose
- 2019. FDA Public education campaign to encourage removal of unused opioid pain medicines from homes
- 2022. Establishment of the FDA Overdose Prevention Framework

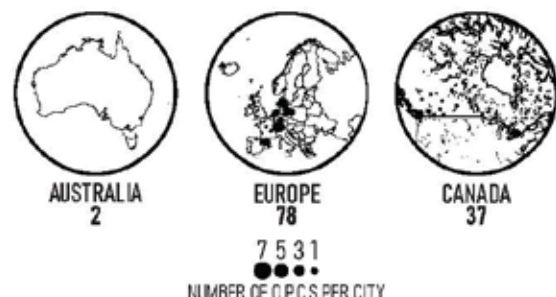
- Legislation S.2523/A.868 Decriminalizes the possession and sale of hypodermic needles
- Legislation S.7228/A.5511 Updates the term "substance abuse" to "substance use." This ensures judges can order an individual to treatment instead of incarceration
- Legislation S.911/A.2354 Decriminalize possession of opioid antagonists
- Legislation S.6044/A.128 establishes an online directory for distributors of opioid antagonists
- Legislation S.1795/A.868 works to establish a program for the use of medication assisted substance use disorder treatment for incarcerated individuals

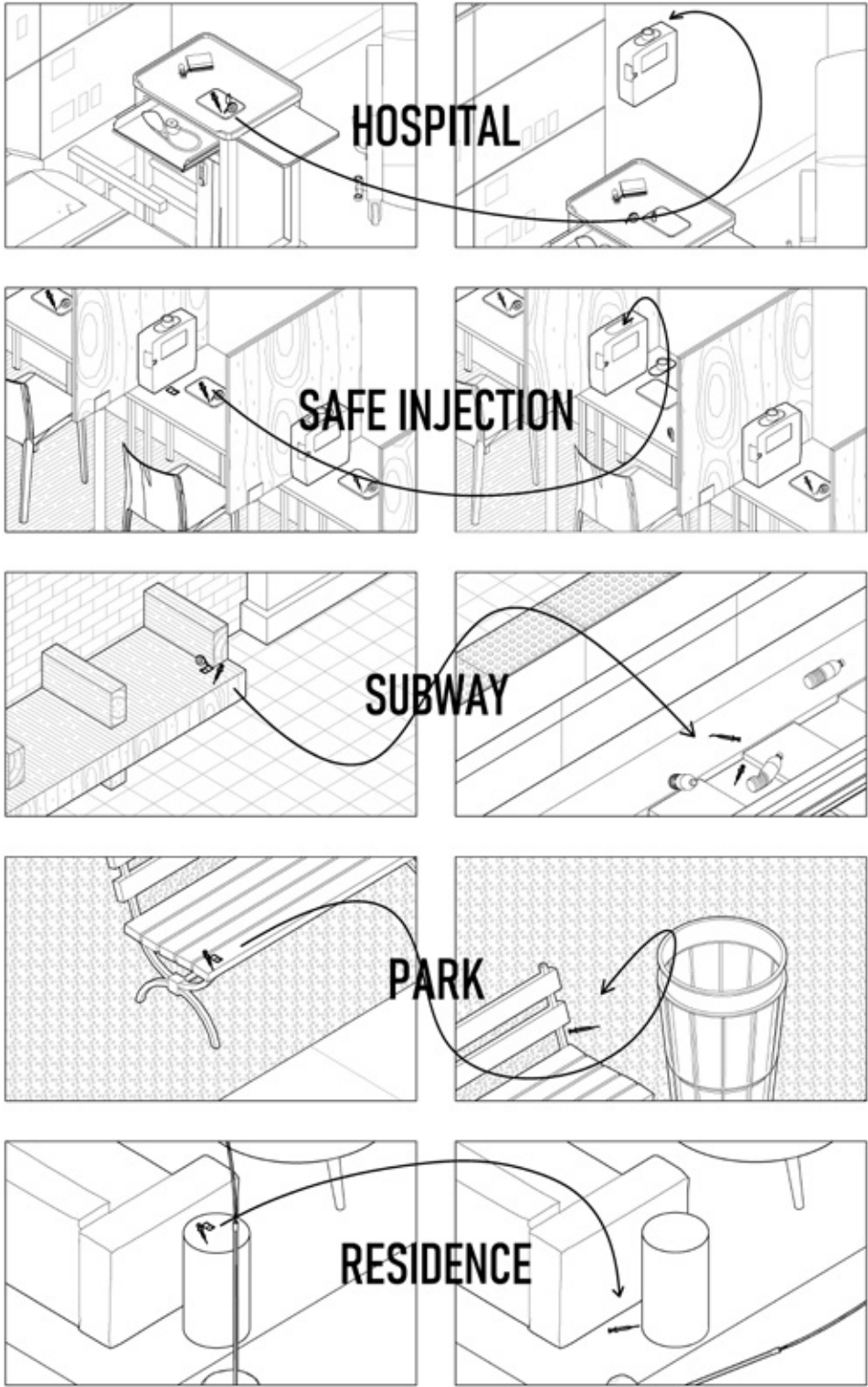
- 2021 Mayor Bill de Blasio announced that the first publicly recognized Overdose Prevention Center (OPC)
- During 2020, over 2,000 individuals died as a result of a drug overdose in New York City, the highest number since reporting began in 2000
- In 2020, opioids were involved in 85% of overdose deaths. Fentanyl was involved in 93% of heroin-involved overdoses, 81% of cocaine-involved overdoses, 80% of alcohol-involved overdoses, 77% of opioid analgesic-involved overdoses, and 66% of amphetamine-involved overdoses
- There has never been an overdose death in any OPC. A New York Health Department feasibility study found that an OPC would save up to 130 lives a year



Since opening, staff have prevented 600+ overdoses, the site has been utilized 45,773 times, and enrolled 2,085 participants in their programs

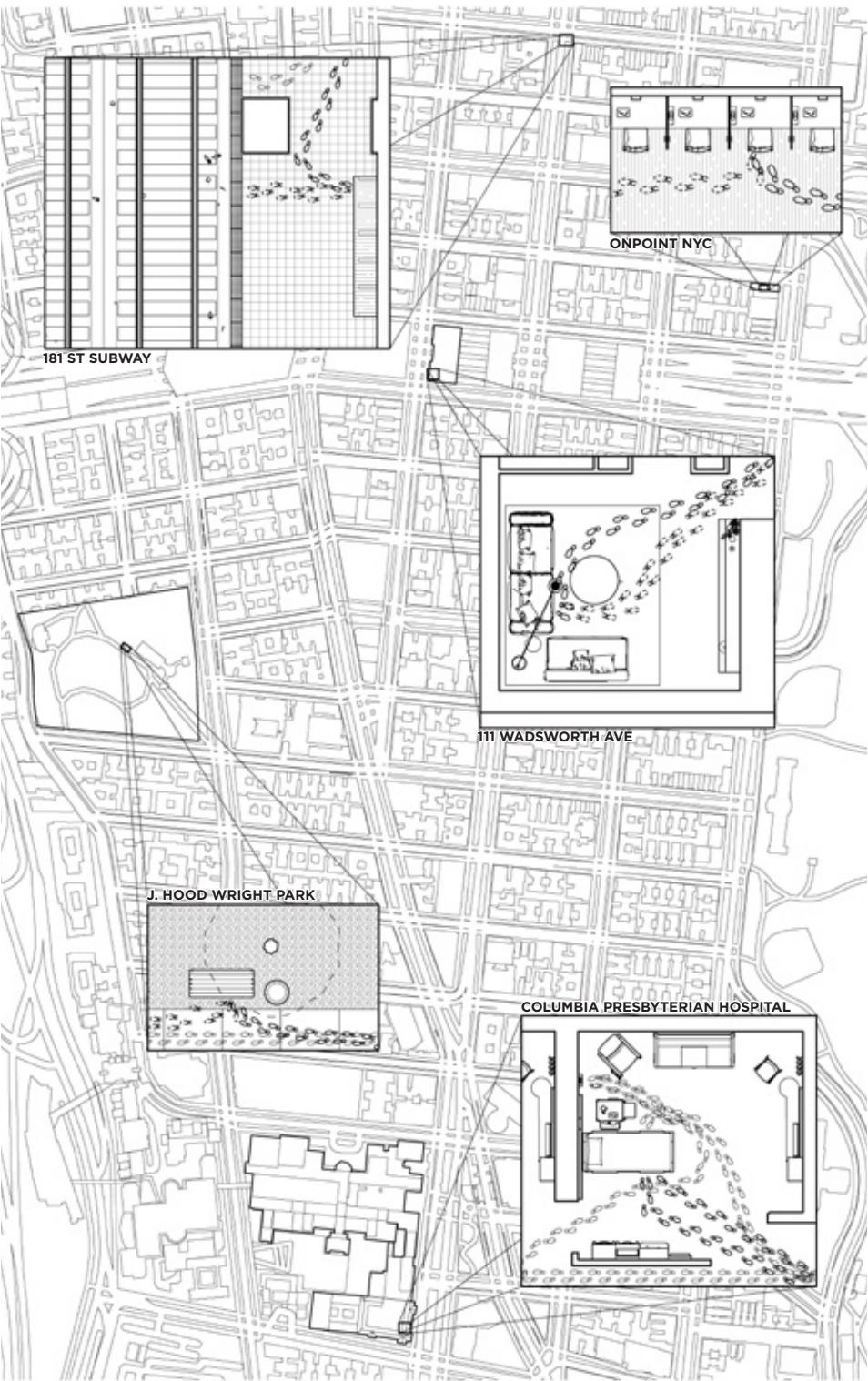
PRECEDENT
OVERDOSE PREVENTION CENTERS
SINCE 1990





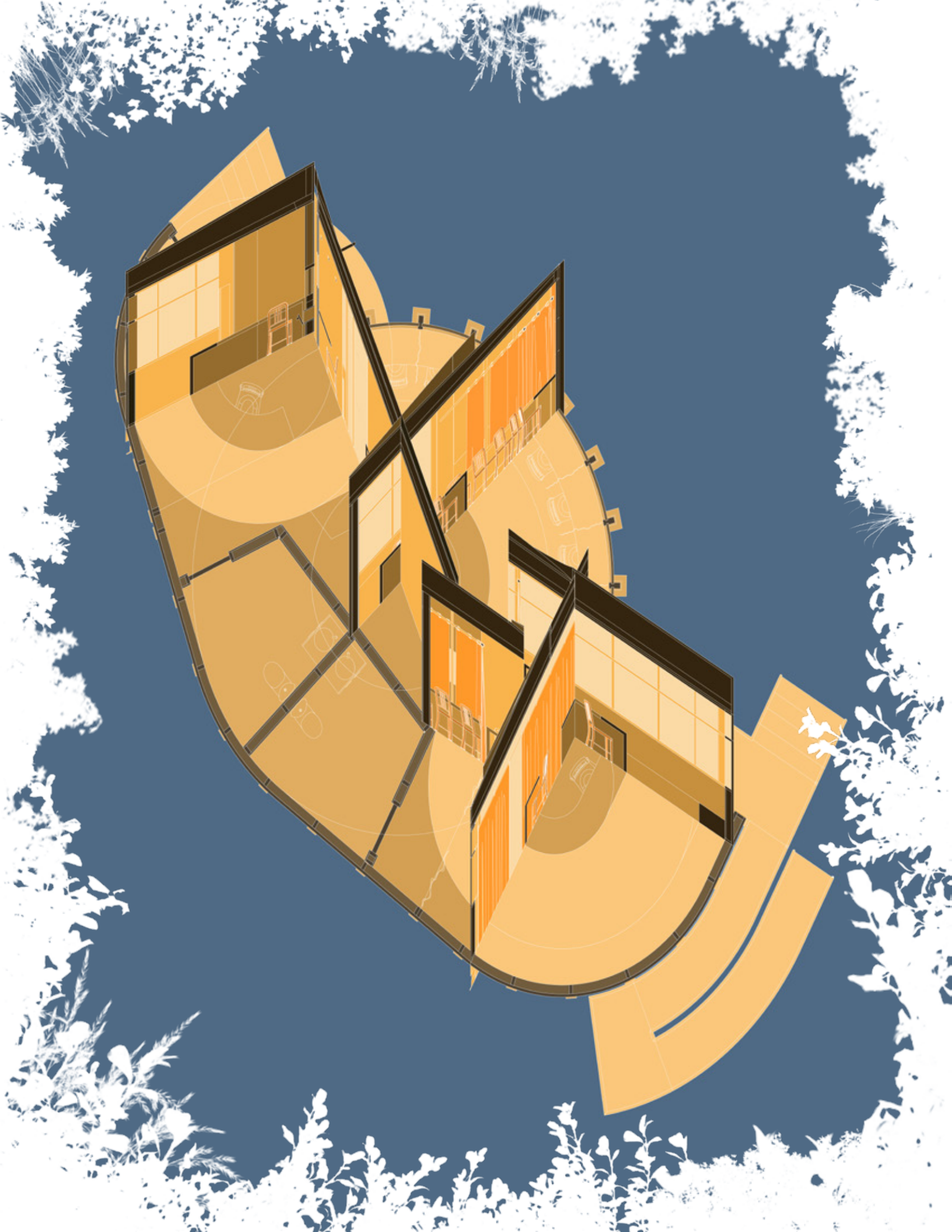
REFUSE DESTINATION

Locations of needle usage and disposal throughout Washington Heights depicting the safe and unsafe conditions as well as locations of needle litter accumulation as a user moves from most (top) to least regulated (bottom)



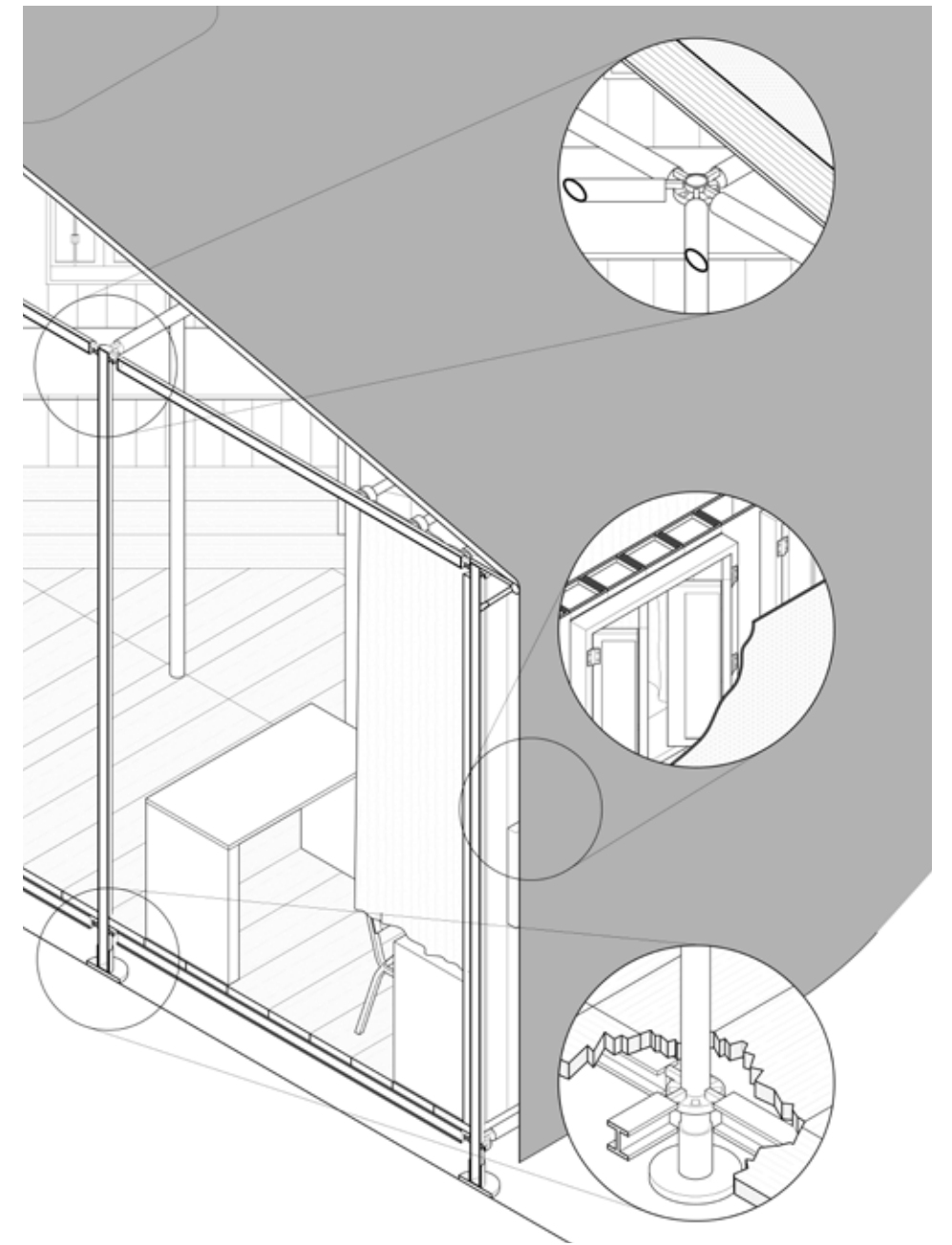
ZOOMING IN: WASHINGTON HEIGHTS

Locations of needle usage throughout Washington Heights depicting a users footsteps in approach and the uncertainty of leaving the location of injection due to the risk of controlled substance usage in unprotected spaces



COMPRESSION SLICES

Diagrammatic plan with section cuts at the moments where the space expands and contracts



Sectional axon depicting the scaffolding system, mesh fabric enclosure, and channel glass facade which together shelter and conceal the interior but allows light in and views out



6:00AM



12:00 PM

6:00 PM



12:00AM



TIME SENSITIVE

Composite model photograph combining the views throughout the interior over the course of a day, illuminated by the sun



BEACON OF CARE

The pavilion glows in the night, declaring its presence and the availability of care, while retaining the privacy of the space within

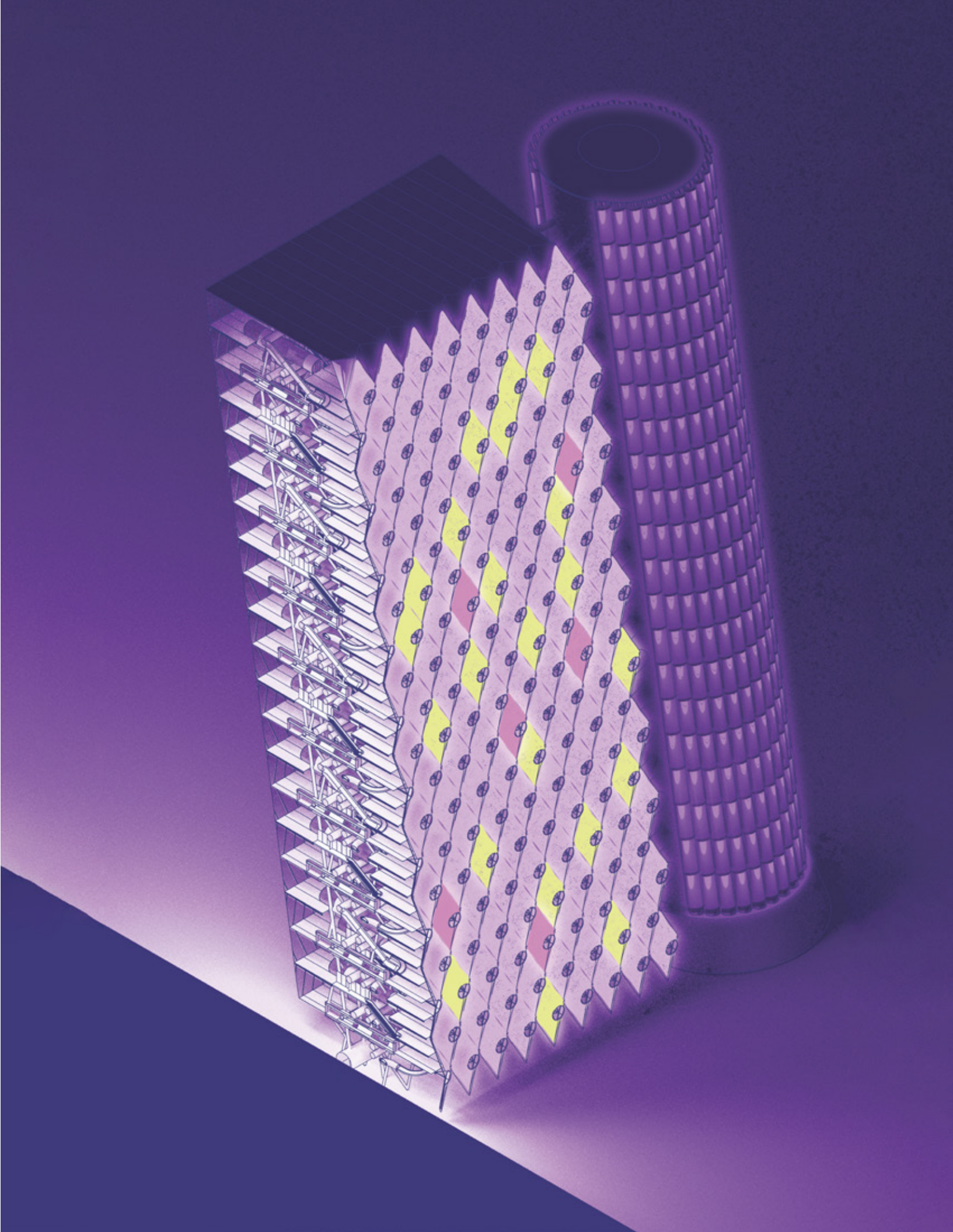
SPECTACULAR SECURITY

GSAPP Academic Project / 2023
Professor: Mark Wasiuta & Jarrett Ley
Location: Las Vegas, NV

The Gateway is part of a three part project (titled: Garages, Guns, and Gambling) which intervenes into the weaponization of hospitality infrastructure and hotel architecture which was committed by Stephen Paddock, the gunman in the 2017 Las Vegas Massacre. The Gateway project monumentalizes security to investigate American gun culture. This project contextualizes this discussion in the context of the mass shooting, the entire Las Vegas Strip. The Gateway is a building as a filtration device, filtering out what can and cannot be brought into the city. The facade works as a communication device, visually articulating the results of the filtration by illuminating the facade for every pass and fail a person receives from the system. People enter and exit the strip through the Gateway, subjecting oneself to the data collection apparatus of Las Vegas casinos as a tool to filter undesired objects and weapons out of the city at its entry. This project investigates the question: what would a continuously enclosed and secure Las Vegas Strip look like? Once inside the city, the No Stop Casino connects all of the Strip into one continuous casino creating a secure zone, a security driven utopia for the Las Vegas Strip.

THE GATEWAY

Section perspective through the Gateway to Las Vegas a dystopian expirement of surveillance and gmaification to explore a city's relationship to policy and connectivity

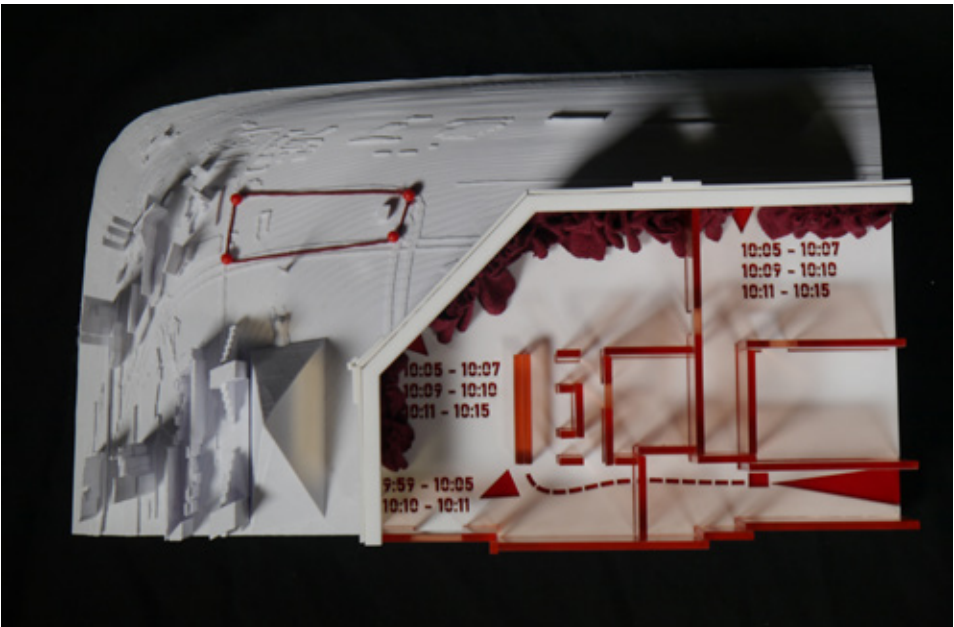
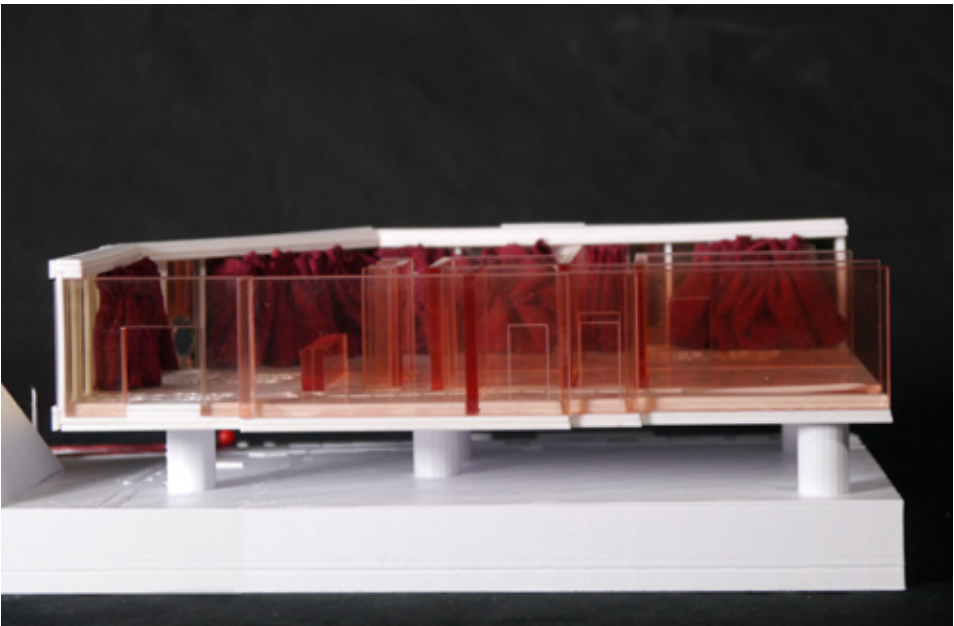


Zoom on the site of the massacre at the Rout 91 Harvest Festival music stage



The model of the two hotel rooms Paddock occupied on the night of October 1st diagrammatically explores his weaponization of the hotel architecture. On the floor of the rooms, times depict the suspected positions of Paddock throughout the shooting based on the crime scene investigation. Paddock used the curtains to darken the rooms to conceal his location during the massacre. Also depicted is the location of Paddock's camera setup on the maintenance cart outside of his room, which he used to watch the hall as he shot through his door at officers as they discovered his location. Below the room is the site of the massacre and the surroundings, all distorted to create the view from the hotel rooms through the broken glass windows.

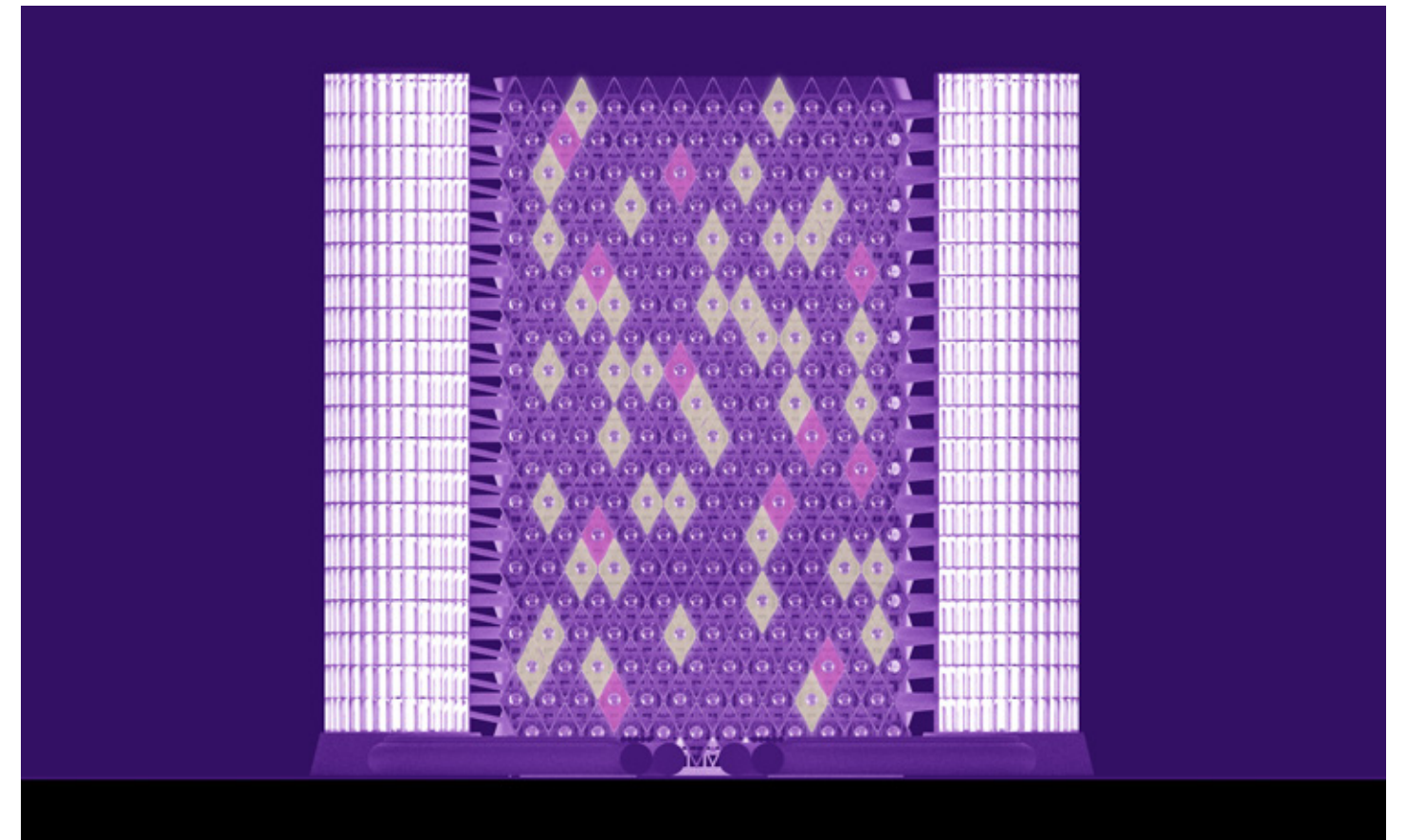
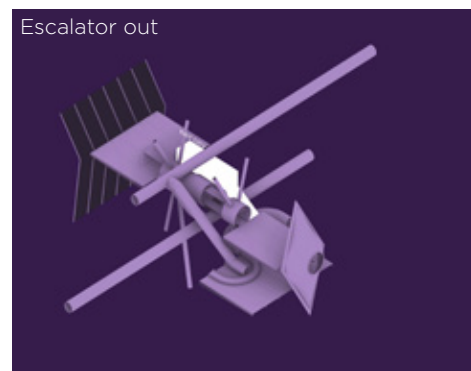
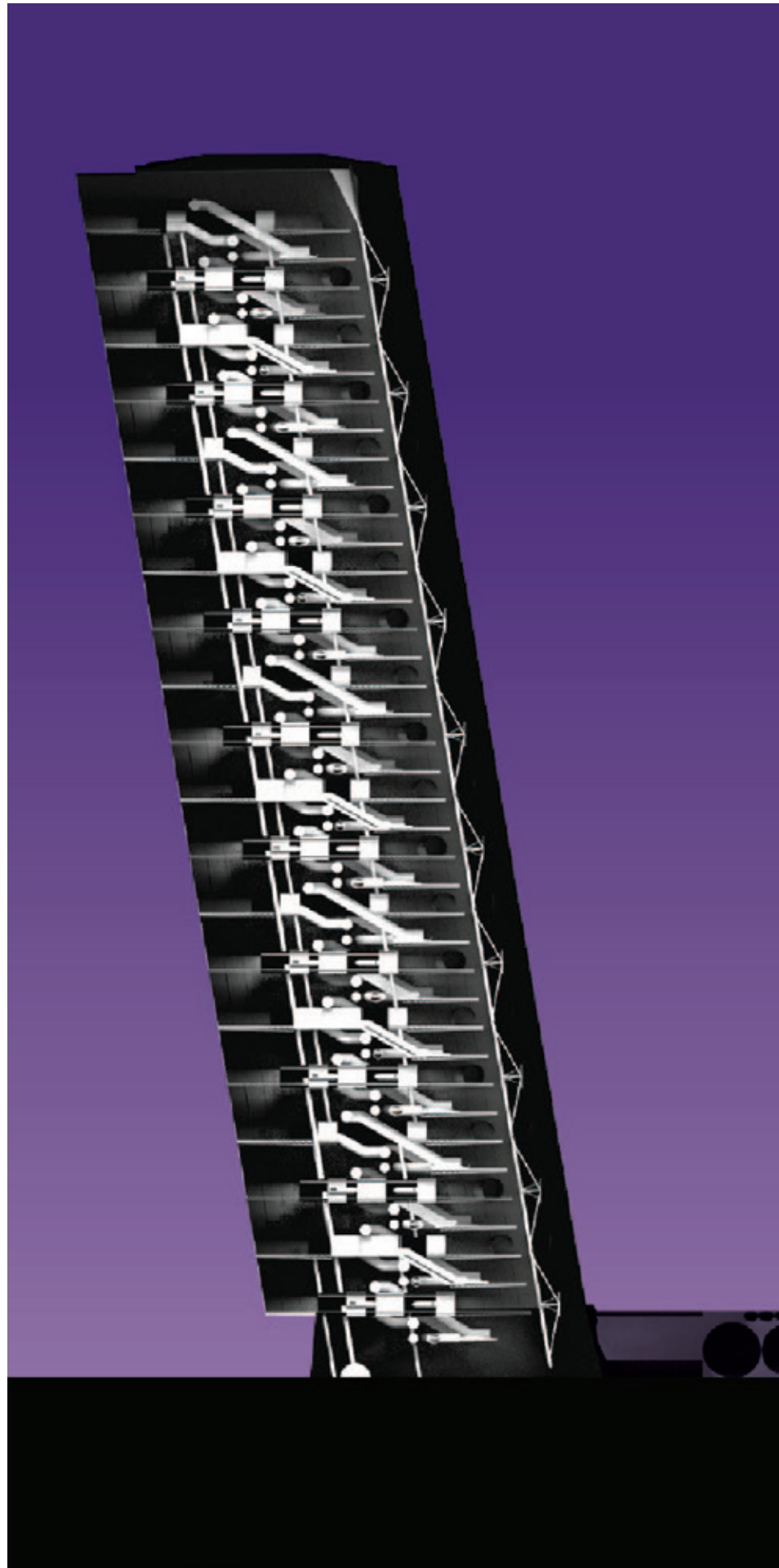
Paddock employed various tactics to exploit the hospitality architecture. He utilized back of house elevators for discreetly transporting bags, took advantage of the sweeping view of the strip from his 32nd floor suite, blocked out all internal light, and strategically fired from framed views formed by the arrangement of room curtains. Additionally, he bolstered his position by deploying cameras both inside the hotel room and within the hallway, enabling him to monitor and thwart potential obstacles to the execution of his plan.



Top: looking through the rooms

Middle: View from above the model of Paddock's hotel rooms on the 32 floor and the distorted surroundings

Bottom: full model of the two hotel rooms and the site

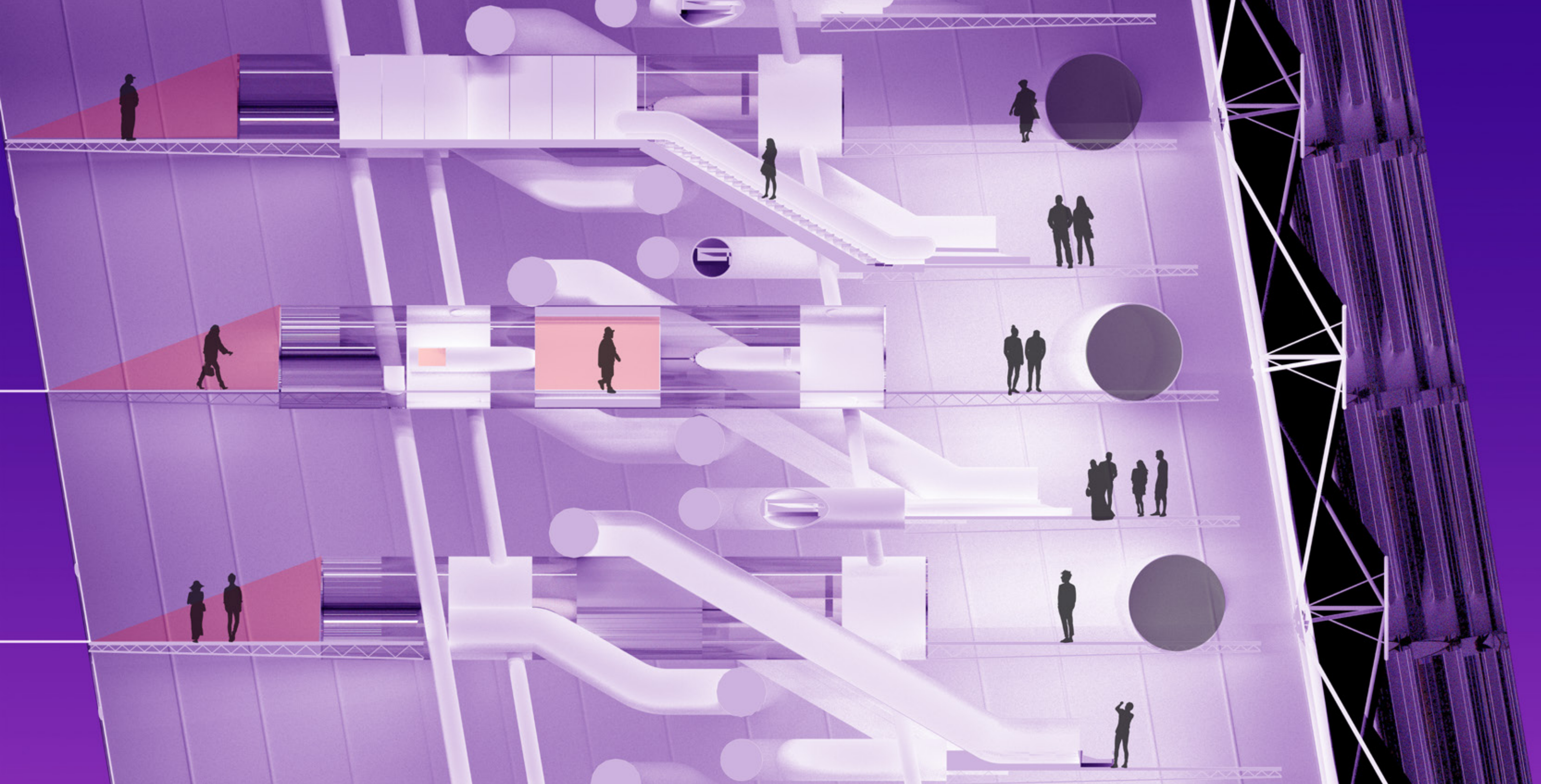


(Right) The process of entry and exit from the city through one unit of the aggregation of scanners which broadcast the results of their protocols on tensile membrane before them. The section indicates the impossibility of this construction, the exaggerated lean exhibits the facade to the entirety of the Strip, intensifying the foreshortening of the building from the spaces below

(Top) Plan of the continuous zone of the city, all the major hotels and casinos, and venues of the strip interconnected after entry through the gates at either end

(Middle) The illumination of the results of the security apparatus the psychological effect of persistent viewing of judgment and choice assuring the viewer that the protocols of security continue as

well as the continuous flow of people into the city. The visualization of the results reach gamification, inciting potentials of speculation from onlookers in the city of sin and chance



What will the city become? As filtering is assured through a constantly twinkling feedback technique on the facade, will the city be safe? Is trading privacy for safety worth it? Who should determine what comes into a city and not, and for everyone? And then how is that decision manifest? This Utopian experiment inherently uncovers the dystopia of the Las Vegas Strip, a place where your member card already creates a profile on you of what games you play, where you eat, and what floor you are staying on.

EVERYDAY CRISIS

GSAPP Academic Project: 2025
Professor: Hilary Sample
Location: Kenmare St, New York, NY

We live in perpetual crisis, continually arising and concluding. Known as the term poly crisis, as coined by Edgar Morin in “Homeland Earth: A Manifesto for the New Millennium”, the perpetual overlap and unavailability of crisis asks of us what might the clinic space, a place of treatment and care, do more? This project asks what a clinic might look like when integrated as part of daily life, entranced in routines and rituals, and localized in a system where crisis response occurs at the city, state, and national level. Elaine Scarry’s “Thinking in an Emergency” argues that in moments of crisis, democratic societies often suspend deliberation in favor of rapid action when in fact the negotiation process may be key to the response. This intervention into the clinic puts agency back into the community in a subversion of the information dissemination mechanism. By bringing the sources of health information to the local scale in a flexible, non hierarchical deliberation space, the voices of the community may be better consulted in the information that is disseminated in order to perform care before and during the event of the current crisis. Cycling program on the ground floor becomes a social community space organized by the fellowship on the floor above, whose goal is to prepare, inform, and engage with community-level effects of the crisis. This will be a place of gathering, of sharing, of care, of spectacle, and of curiosity. One day the space will be a pop up store while the next week it’s an exhibition, and the next a blood drive. This space primarily functions as a cooling center, a typology that only has that specific use for a small portion of the year, as well as restrictions to primary use by elderly only. This project engrains the cooling center with crisis response on the local community level, no longer keeping crisis response at the city oversight level but taking it into the community and maintaining this practice which people who live there, on site, in the community, within this building.

Cooling centers condition the air for the occupants of the space, protecting them from intense heat events. By combining the capabilities of air conditioning with filtration, it is possible to assist in mitigating the lack of medical grade filtered air that was drastically felt during the COVID pandemic, where prices rose 1000%. The chief mission is to not forget the lessons of past crises, so that through this intervention, the community can be more prepared. This project does not fit into one typology, it has care at its core, while subverting the normative relationship of medical care practices and bringing those who share health information from across the table and behind the normative information desk into the community space.

AIR

A critical requirement for life yet under constant debate in its conditioning, filtration, and contamination. Combining the production of medical grade air with the conditioning of Cooling Centers opens up potentials for year round care in a space dedicated to treating heat





EXISTING



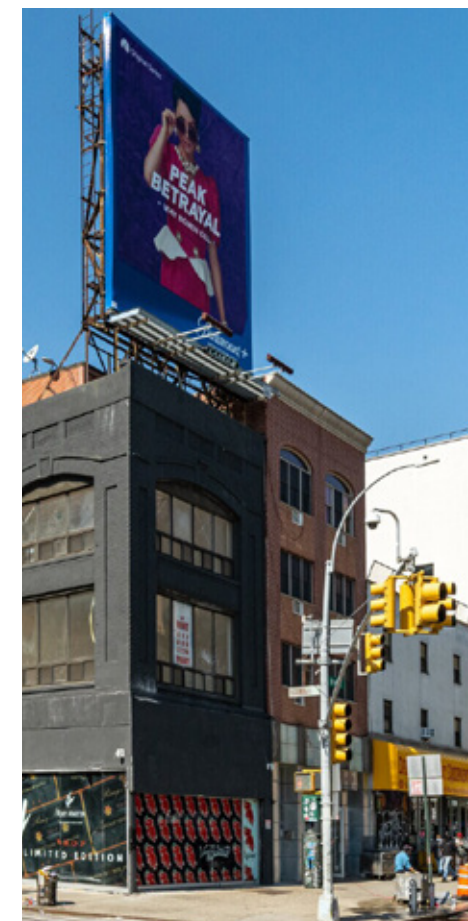
PROPOSED



1940's



1980's

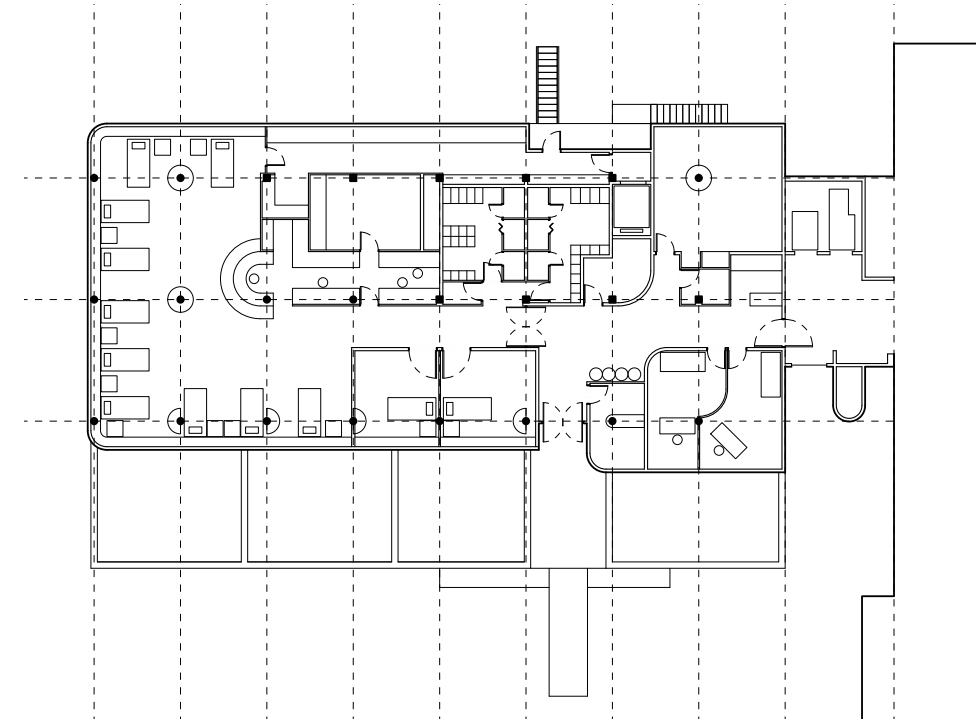
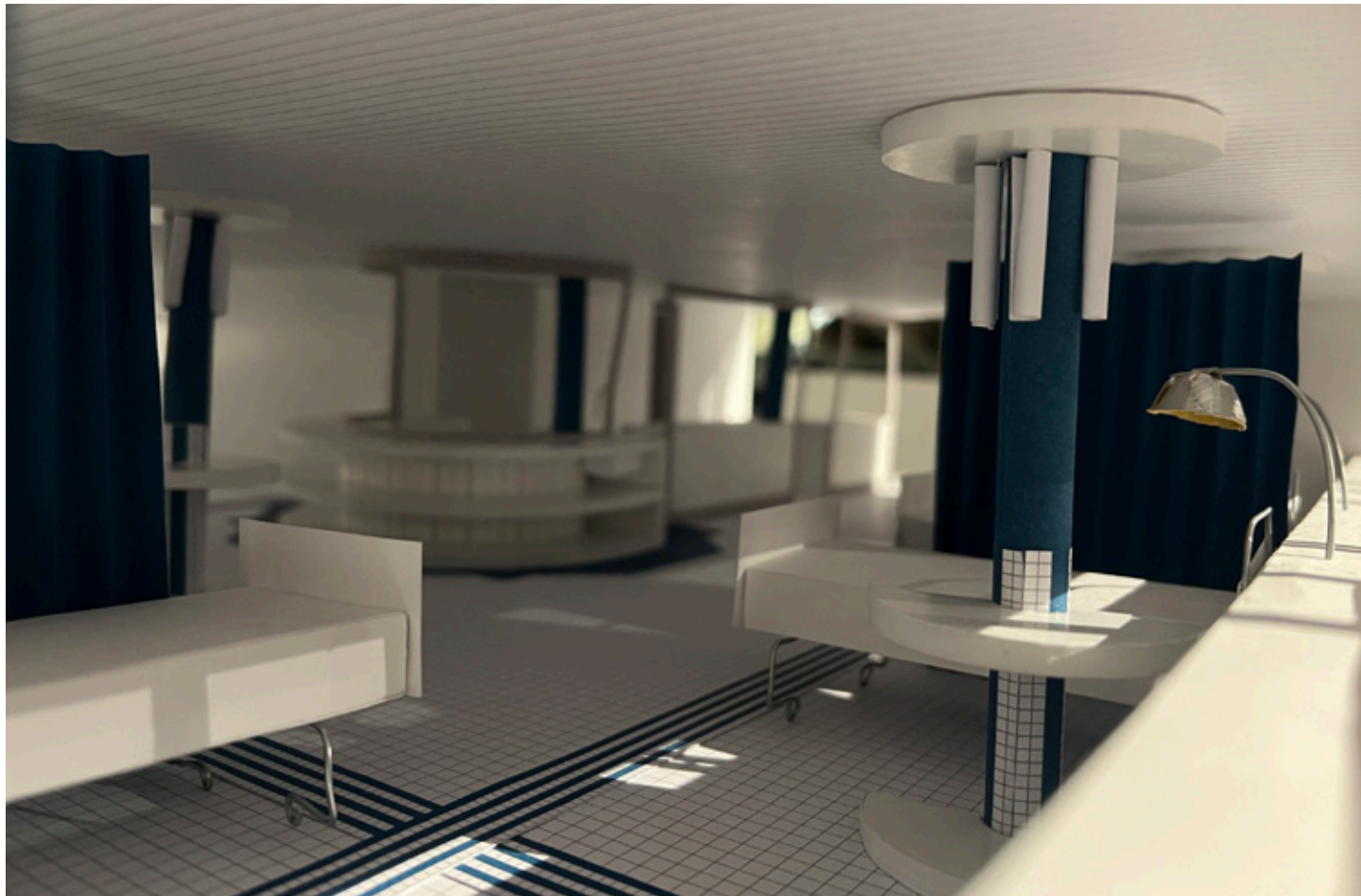
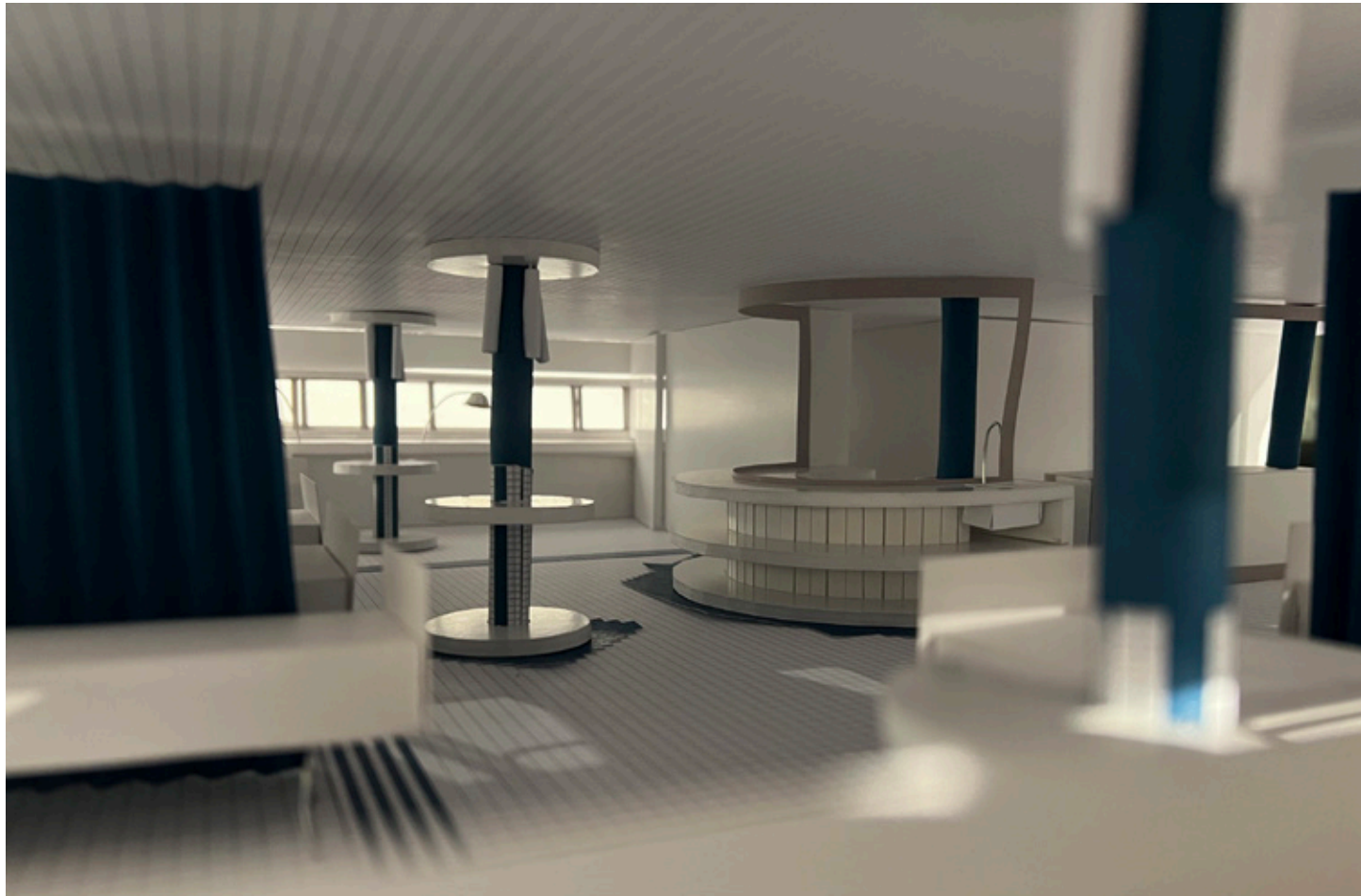


2010's



CONTEXT

Completely covered with signage since 2017, this vacant site at 1 Kenmare Street in the Bowery functions more as a sign than a building. In the time of the polycrisis, this project pursues a remembrance of crisis past and present. From the orange haze of wildfires to Covid 19 and pandemics past, perhaps we should not shift back to the norm and utilize the teachings of these collective experiences

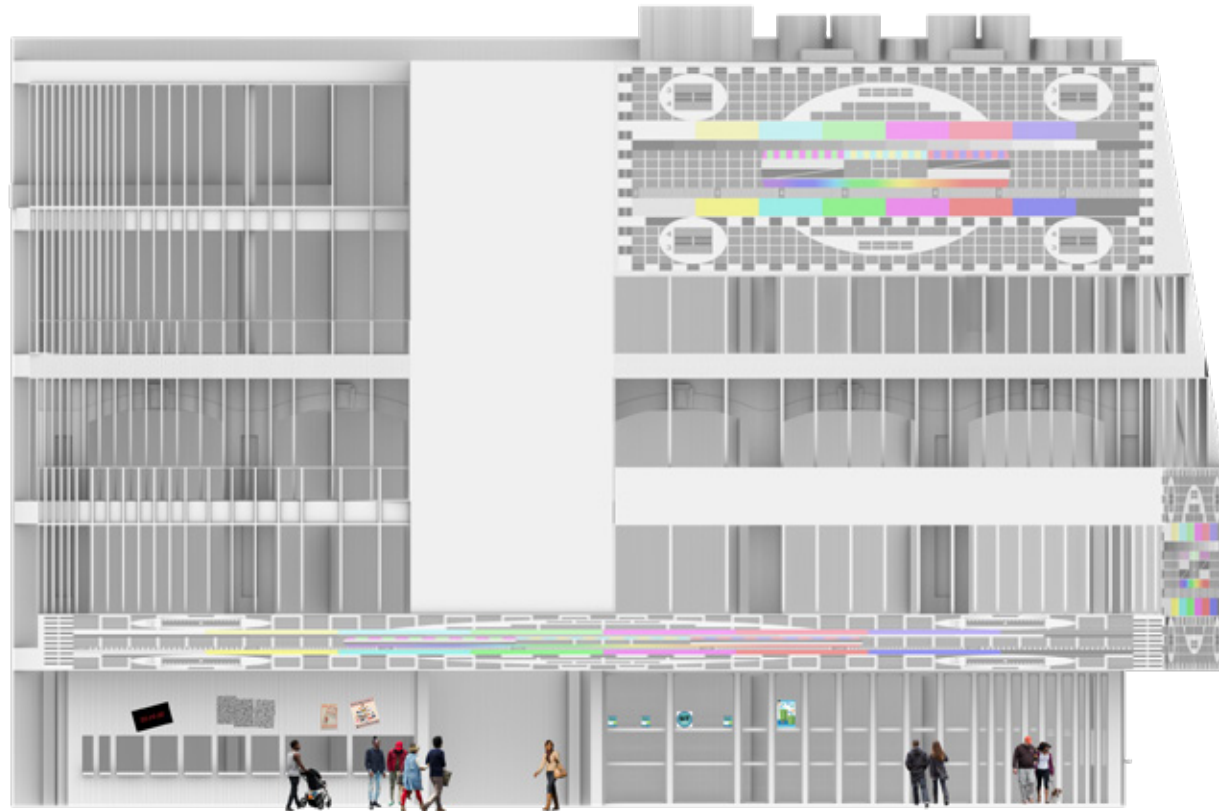


Precedent study:
Val-Notre-Dame Medical and Surgical Center
 Jean Nouvel, Emmanuel Cattani and Associates

The patients of Nouvel's "European express" are visitors in the space, "passengers on a short trip."

Gleaming in the "dull" context, Nouvel intended to evoke maritime and transportation vehicular formal and aesthetic languages, the industrial tectonics making a programmatic cube soft and ready to move though "brutally" grounded. Val Notre Dame was Nouvel's second project and as he describes it: the "first building that made my name known." It was completed in 1978, after his first work, the Dick home. The clinic extends the existing facilities of the clinic in Bezons, France. This is a "hotel", a transient space of care. Within this extension to a private clinic there is a dialysis center, a recovery space for post surgery patients, a maternity ward, and recovery spaces for post "heavy" surgery patients. All visiting temporarily, within rooms with varying levels of privacy. This materiality used here in Bezons extends further into Nouvel's work. In the following project, the Nemausus housing block, the industrial materials articulate spaces for domesticity, using the savings in cost to increase the size of the dwelling area. These aluminum panels go on to be increasingly polished reflecting the surrounding on the wavy surface. In the publications of Nouvel's work, including this project, spaceships from science fiction films are often referenced, expanding the mobile interest in his works that is found in the clinic's horizontal corrugated metal facade, continuing to express the idea of travel and desire to escape from their context.

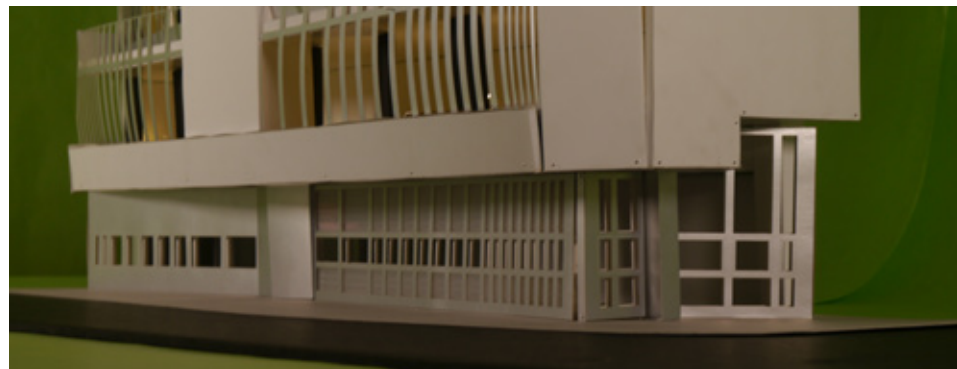
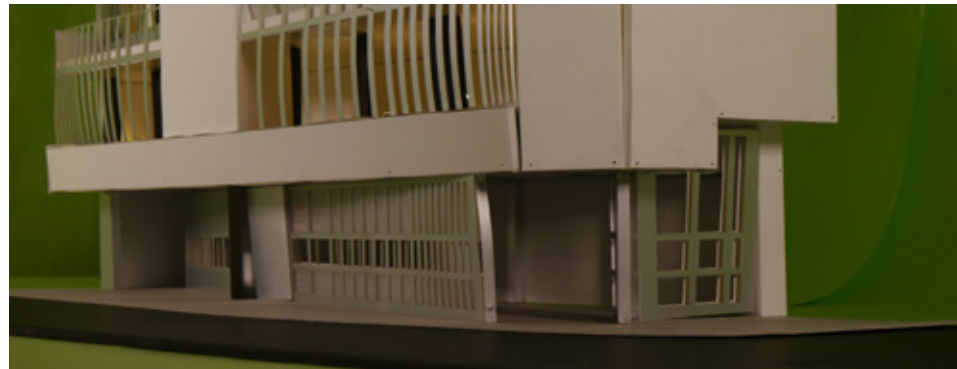
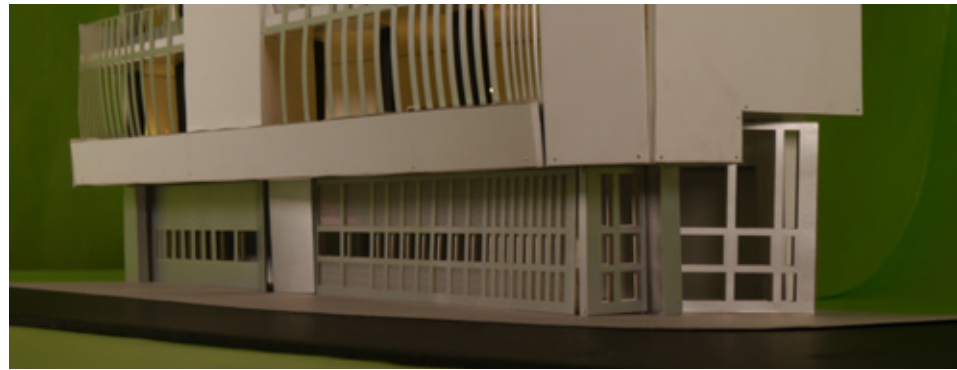
The entire recovery room is open to the exterior with a strip of glass, the ceiling seems to be floating. This Corbusierian-like sweeping windows places this project firmly in conversation with those of the early modernist projects of health, where light from the sun was key to the approach of healing. Within the main dialysis space, each individual is given a series of designed objects which construct moments of domesticity within the transient care floor. Each bed is adjacent to a sliding glass window, allowing both visual access and sensory connection to the exterior at all times. Privacy is constructed with folded fabric dividers on the sides, leaving a view forward forever open and in connection with the attendant beyond. Individual lamps sprout from the counter which lines the exterior edge of the space affording the person in each bed to control the light in their part of the room. Glass panels are the indicator between the space for the workers of this place and those who visit. The central workstation establishes a panoptic regime of care, viewing while being viewed, a glass pane and a few steps being the division between the cared for and those doing the care. The columns which hold up the ceiling also are the concentration of light, emitting fluorescent rays from the middle of the space. Small counters create work stations for the attendants of the clinic, islands of equipment and tools for the workers outside of the back of house glass enclosure. Everything is on wheels, indicating the potential to move at any moment yet the fixed lamps and curtains indicate a stagnant formation.



A information desk at the scale of the building. This site is uniquely situated at the intersection of Kenmare and The Bowery, the final street as the off road from the Williamsburg Bridge converts into Kenmare street and reduces lanes. From this position, the billboards which cover the existing building are visible for the majority of the trip on Delancy street. The intervention, highlighted in the adjacent collage, will project critical information for the situation at hand on the fabric surfaces of the upper facade, taking the place of what was once consumer goods advertising for localized health and crisis information.

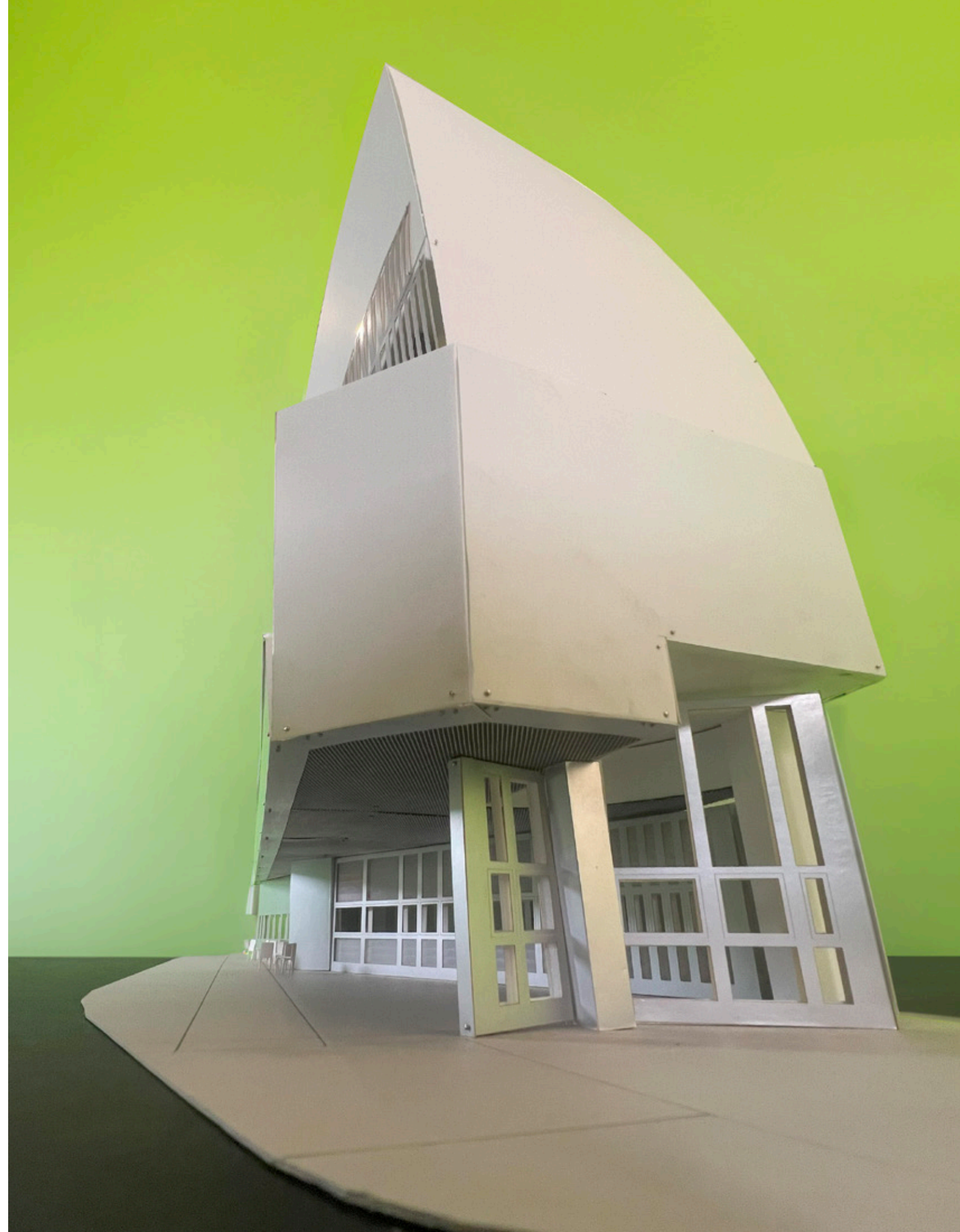
The facade of the ground level rotates in and out of a sealed position while the materiality of the individual doors provides multiple types of information storage. The left most surface is solid and caters to marking and pasting while the glass of the right surface utilizes internal glass shelving to hold smaller articles of information ranging from small images to books and magazines. The marquee creates cover for the ground level space while displaying information for pedestrians on neighboring streets. At the largest scale, the upper facade, which encases the air filtration and utility systems, will display information for those moving at the scale of the car, clear and concise locally specific information for reliability and clarity.

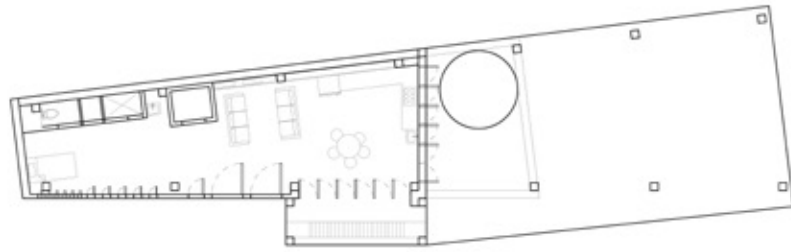




INDETERMINATE

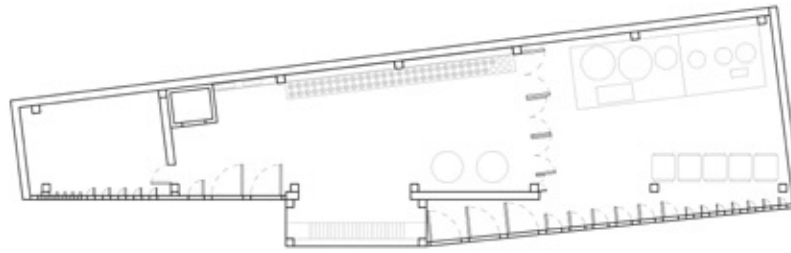
The facade acts as a communication device, conveying uses and current threshold to the onlooker. Through the rotating of the entire facade, the boundary of interior and exterior is brought into question. The sidewalk is continued into the space and the continuousness of the ceiling produces a indeterminacy of where the street begins and the building ends. The marquee overhangs the sidewalk and acts as the limit of the facade rotation while the walls suggest the potential to swing out indefinitely.





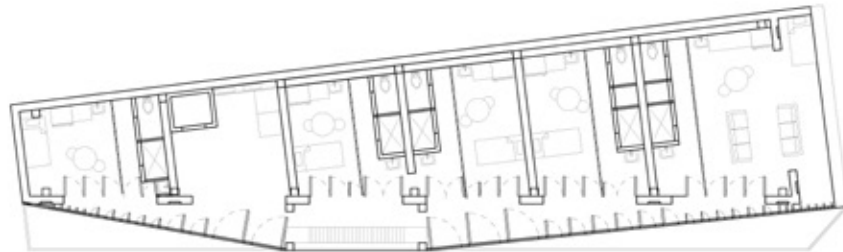
COMMUNITY

The top floor contains the private residences, the intent being someone is always on call who lives as a member of this locality.



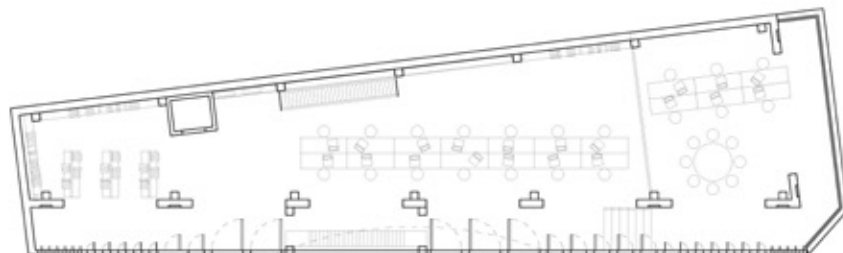
AIR

Utilities to collect and filter air for the procurement of medical grade air while performing the conditioning required to function as a cooling center



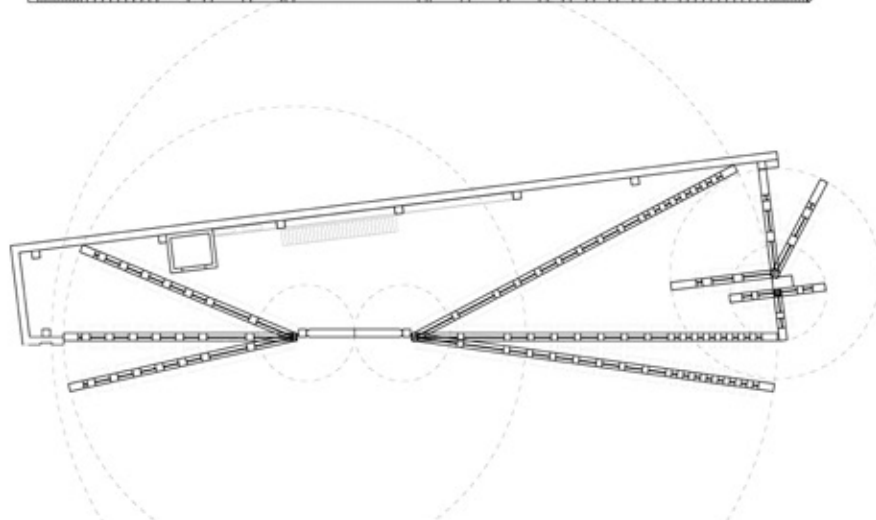
LOCAL

Short term dorms for visiting nurses, able to assist in the care of patients around the community and on site in the event of a crisis response on the ground level



CRISIS

The office of the fellowship, there to study, learn from, and adjust future responses to crisis while conducting community programming planning for the flexible ground floor level. These are the people who are accessible to the community and create the information depicted on the facades of this building. They organize when the space is used for community activation or dissemination of resources ranging from vaccinations to PPE



INFORMATION

The site of information exchange. The facades rotate in and out of alignment and become porous, the walls themselves becoming the desks for information, questioning, and negotiation. The threshold of the street is drawn into question as onlookers are invited in, under, and through the space as its programs and responses shift to meet the communities needs

