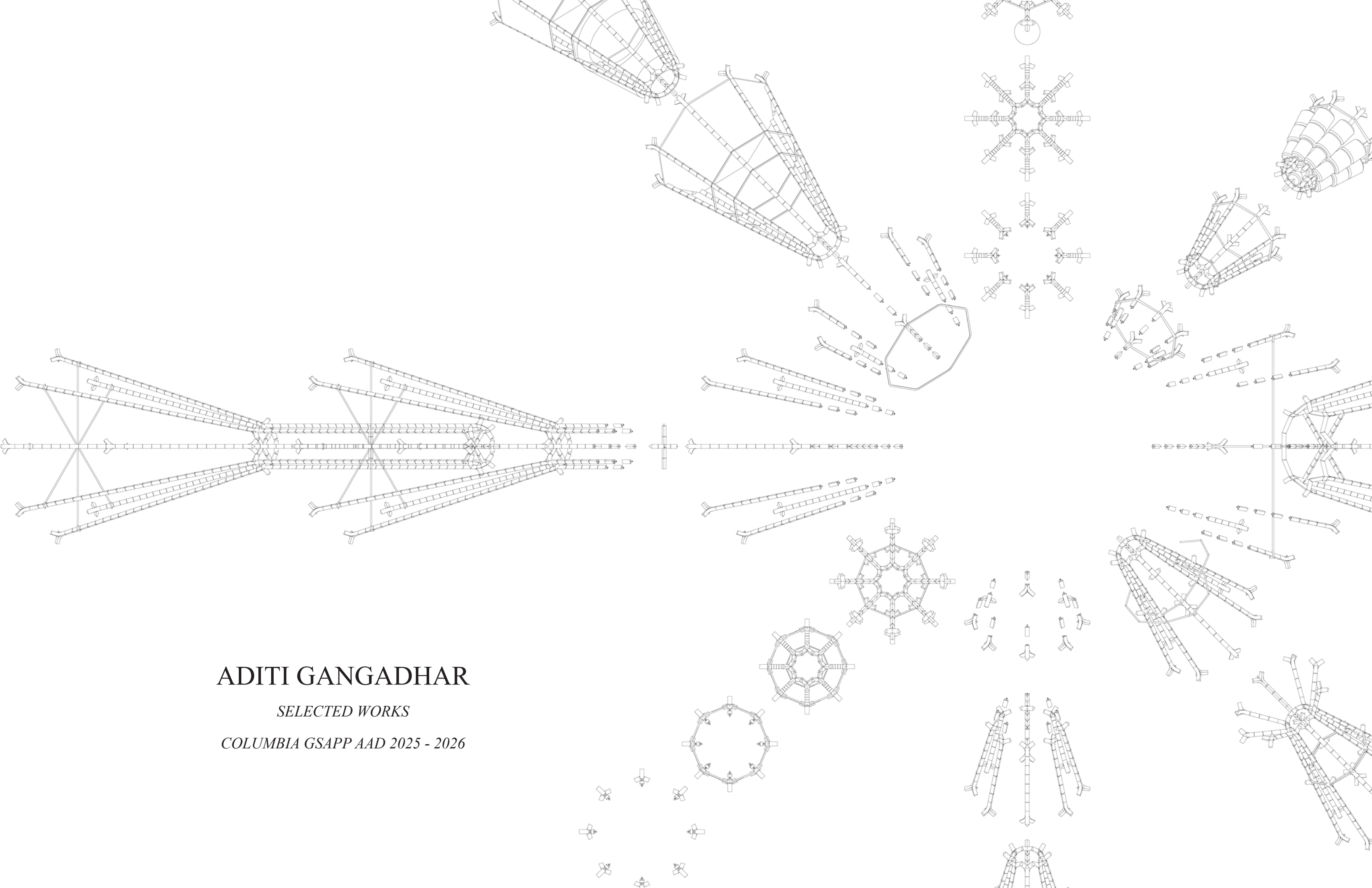


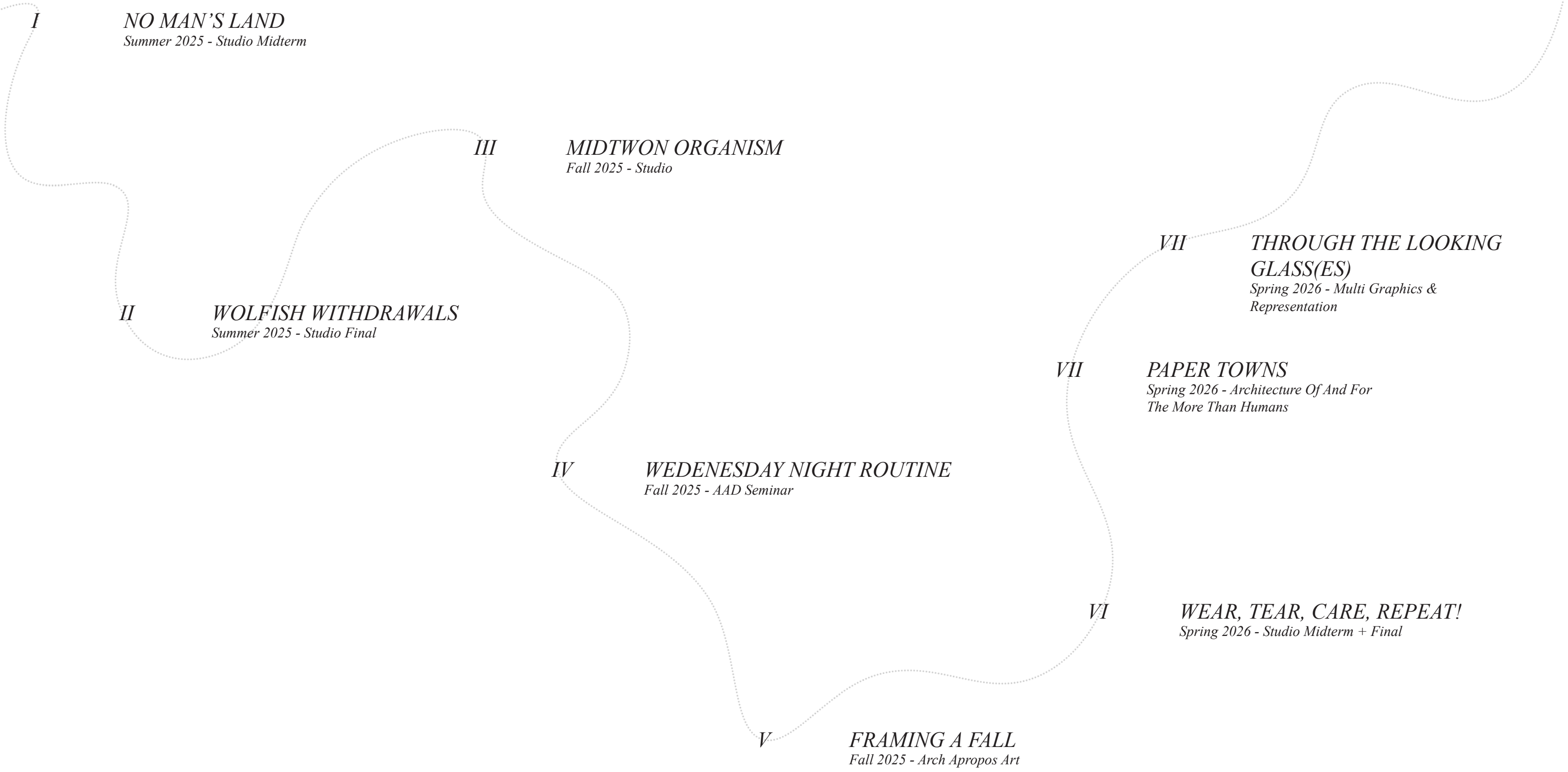


ADITI GANGADHAR

SELECTED WORKS

COLUMBIA GSAPP AAD 2025 - 2026

TABLE OF CONTENTS



*Note: All drawings, illustrations and images included in this portfolio have
been solely created by the author unless otherwise stated.*

II

WOLFISH WITHDRAWALS

Follies of Fertility

Year/Sem : 2025 Summer

Instructors : Uriel Fogue

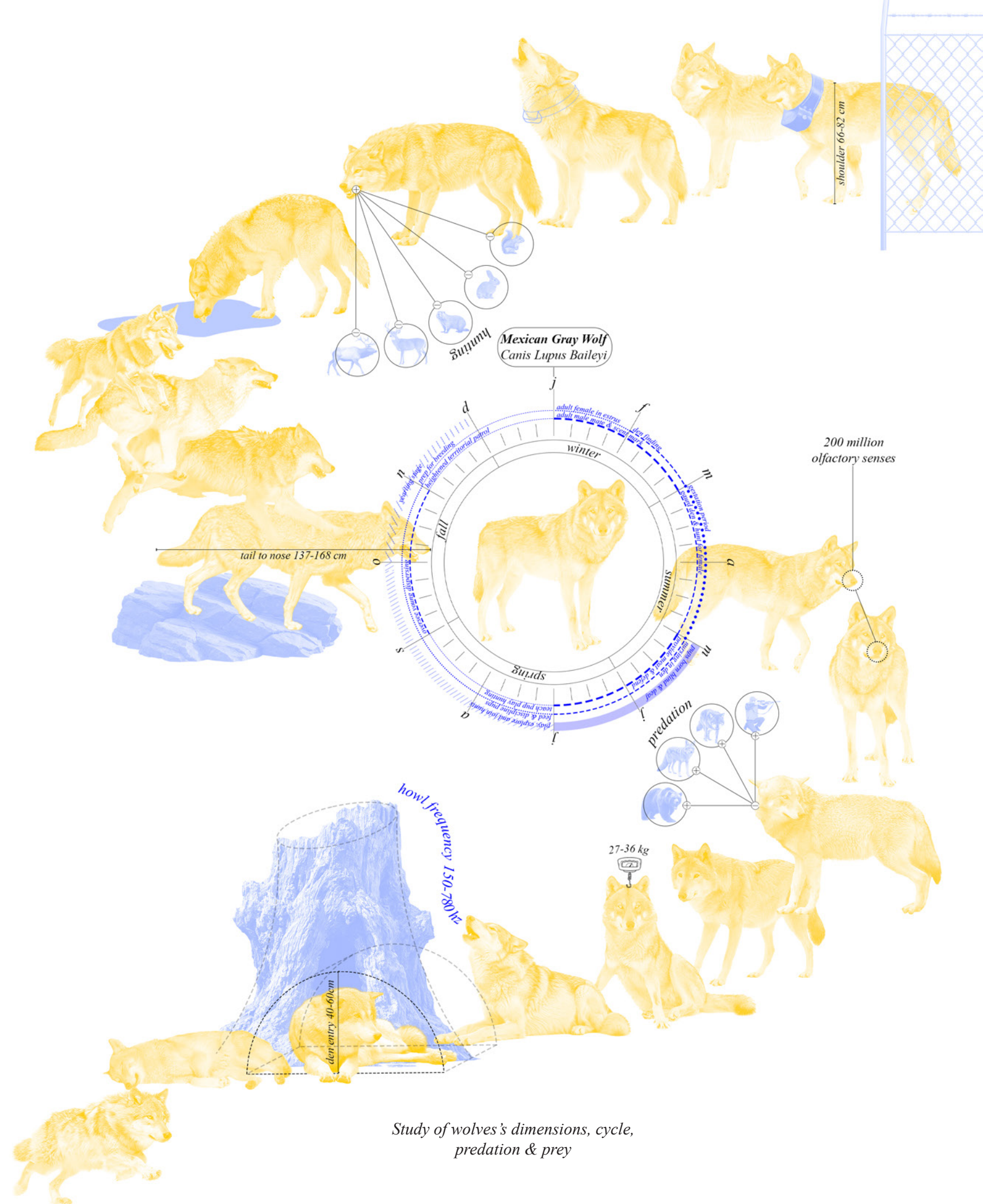
Type : Studio (Individual)

Studio : Apocalypse Ecstasy -
Cosmotechnics & Ecologies of Desire

Wolfish Withdrawals: Follies of Fertility imagines what it would mean to design wolves back into wildness. It begins just outside the fences of the Wolf Conservation Center, where 29 wolves live in controlled enclosures, fed on schedule, tracked by GPS collars, and kept safe but contained.

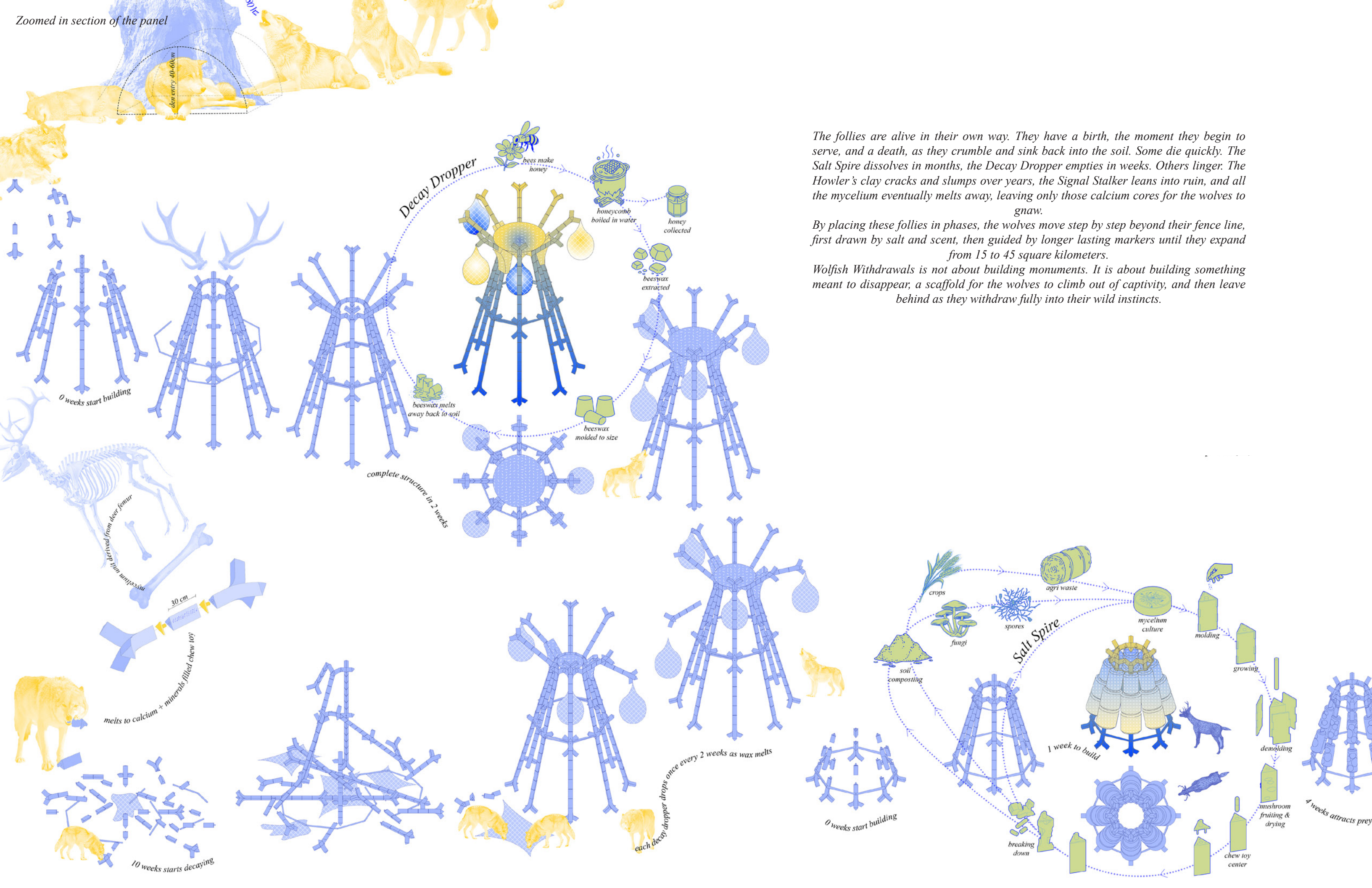
To coax them outward, I've designed six biodegradable follies, placed in phases like stepping stones into the forest. Each folly grows from mycelium units shaped like deer bones and antlers, a reminder of prey and the cycles of life and death that sustain wolves. Inside every unit is a calcium core, a hidden chew toy that only appears when the mycelium softens and rots away, turning the skeleton of the folly into something the wolves can gnaw and scatter. Together, these units rise into tree stump like cones, echoing the hollow stumps where wolves instinctively take shelter.

Each folly serves a role. The Helmholtz Howler carries their howls across the forest. The Fog Catcher harvests dew and fog for water. The Salt Spire offers mineral licks to draw in deer and other prey. The Signal Stalker stands like a dying satellite mast, a ghost of human surveillance. The Wound Watcher offers a discreet place for emergency first aid. The Decay Dropper feeds wolves by releasing meat from wax corks that melt away, teaching them to scavenge again.



Study of wolves's dimensions, cycle,
predation & prey

Zoomed in section of the panel



III

MIDTOWN ORGANISM

Adaptive Re-use

Year/Sem : 2025 Fall

Instructors : Sebastian Adamo,
Javier Flores

Type : Studio (Group)
Team mates : Krish Wadhwani
Nicole Kertzus

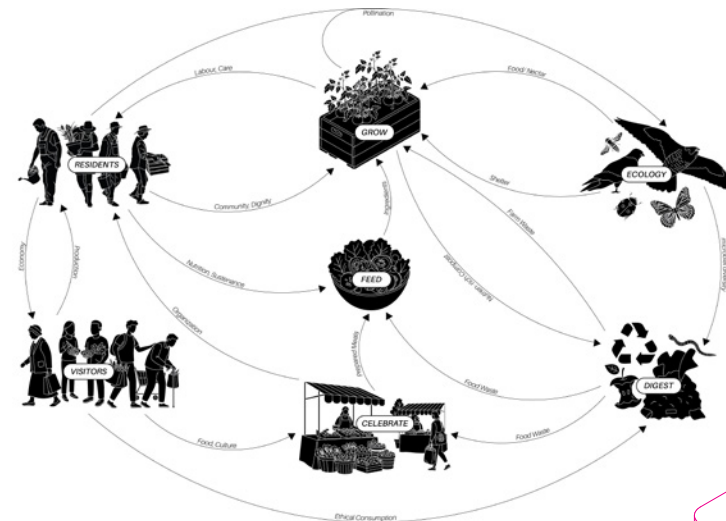
Studio : Midtown Re-use

Midtown is increasingly fragmented and underused. Its towers operate in isolation, ground-level retail struggles with vacancy, and mid-level floors and rooftops remain disconnected and inactive. This proposal asks a simple question: Can food be the most fundamental connector that brings people of all diversities together?

The selected block sits in the heart of Midtown Manhattan between 54th and 55th Street, and Fifth and Madison Avenue. The Mid-Level Loop is a continuous public circulation layer that threads through the vacant middle floors and rooftops of this block, transforming disconnected programs into a shared urban organism. Instead of relying solely on the street, the loop introduces a new civic plane in the sky that links offices, housing, retail, the Safe Sound Sleeping Place, and St. Regis through a food-based metabolism.

Along this path, rooftops become productive farms, communal dining zones replace isolated restaurant tables, distributed kitchens support shared meals, markets generate economic activity, compost hubs close the waste cycle, and storage spaces stabilize the system year-round. The loop is not an added amenity but connective infrastructure.

It turns circulation into encounter, rooftops into commons, and waste into resource. By layering growing, eating, celebrating, digesting, and preserving into one continuous movement, the Mid-Level Loop reimagines how a dense block can function as a living, interdependent community.



OFFICE WORKERS
Healthy meals without leaving the block
Calm mid-air dining spaces
Rooftop-grown, purpose-driven food
Natural cross-office networking
Better well-being + productivity

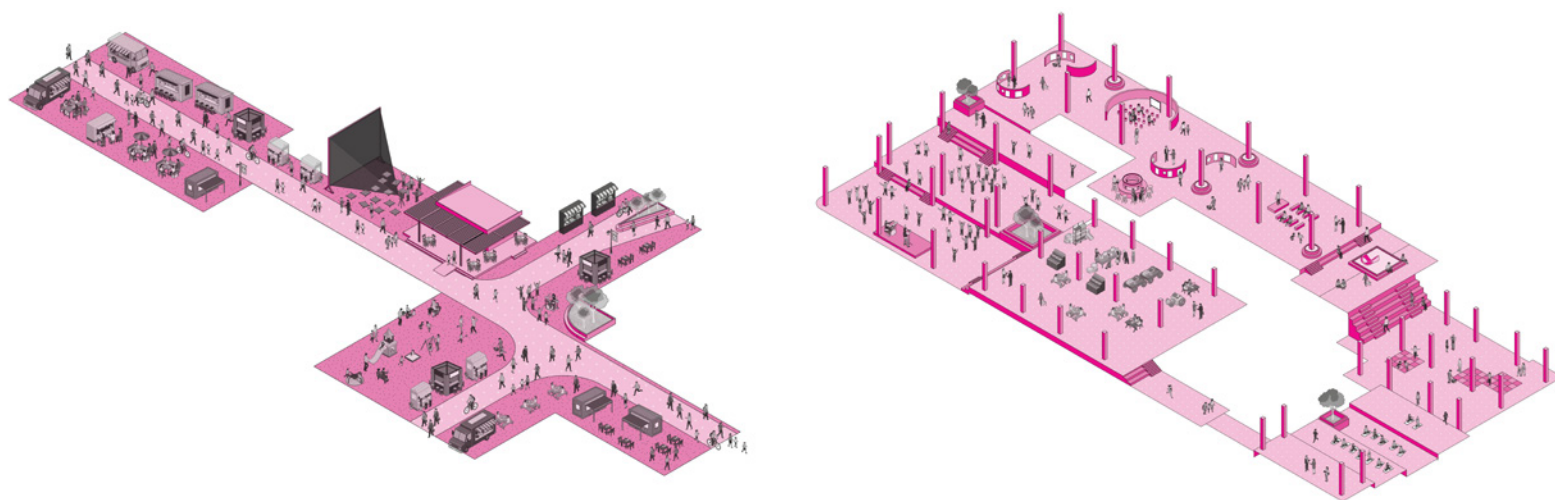
AFFORDABLE HOUSING
Dignified access to fresh produce + meals
Equal participation with no cost barriers
Skill-building + certifications
Job pathways beyond the block
Lower food costs + stronger belonging
Shared kitchens + tables that reduce social separation

ST. REGIS HOTEL
Modern luxury: access to a living rooftop ecology
Ethical + ecological prestige within the block
Strong sustainability (ESG) positioning
Cultural relevance beside a future landmark
Property value uplift from a unique public amenity
Residents proud to live in a connected organism

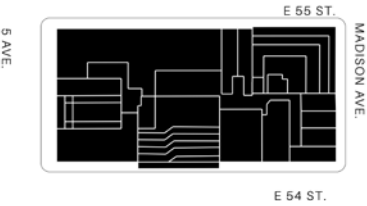
OFFICE WORKERS
Healthy meals without leaving the block
Calm mid-air dining spaces
Rooftop-grown, purpose-driven food
Natural cross-office networking
Better well-being + productivity

MICRO POP-UP RETAIL
Higher daily footfall
Seasonal markets attract new customers
Ability to sell loop-grown goods
More vibrant public realm equal better sales
Stronger identity through cultural events

SAFE SOUND SLEEPING PLACE
Low-stigma participation in the loop
Healthy, consistent meals
Skill-building in growing, cooking, composting
Potential income through markets
Gentle pathway back into community
Seen as contributors, not outsiders



How are we nourished by one another in the Midtown Organism ?



St. Regis Hotel

Vivienne Westwood Anton Kern Gallery

540 Madison

St. Regis Hotel

Breguet Watches

693 Fifth Avenue

689 Fifth Avenue

540 Madison

539 Madison

538 Madison

537 Madison

Smiley's Diner

689 Fifth Avenue

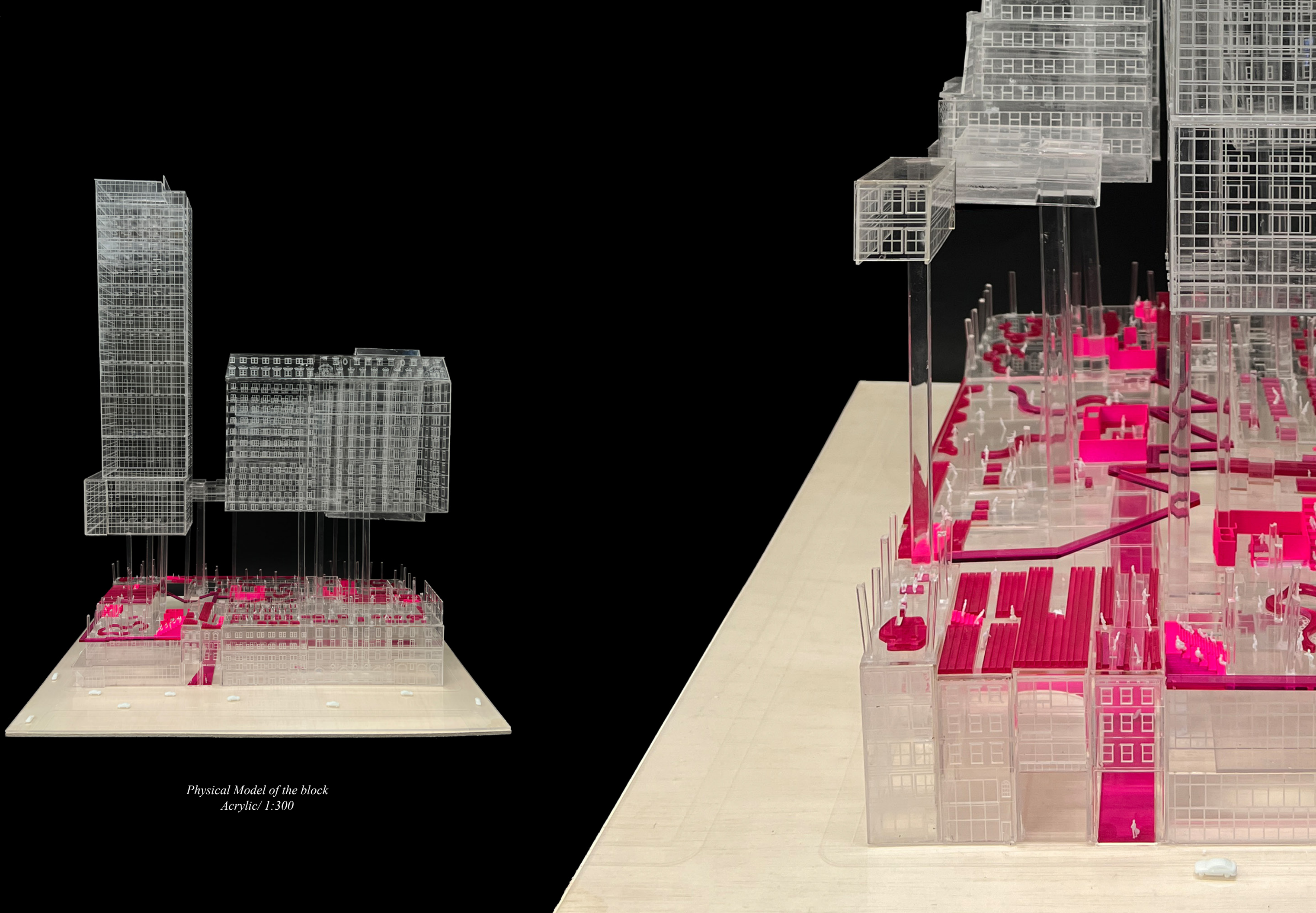
Abandoned Office Building

Paid Parking

Interlaudi Bank

Smiley's Diner





Physical Model of the block
Acrylic/ 1:300

IV

WEDNESDAY NIGHT ROUTINE
Lecture Series

Year/Sem : 2025 Fall

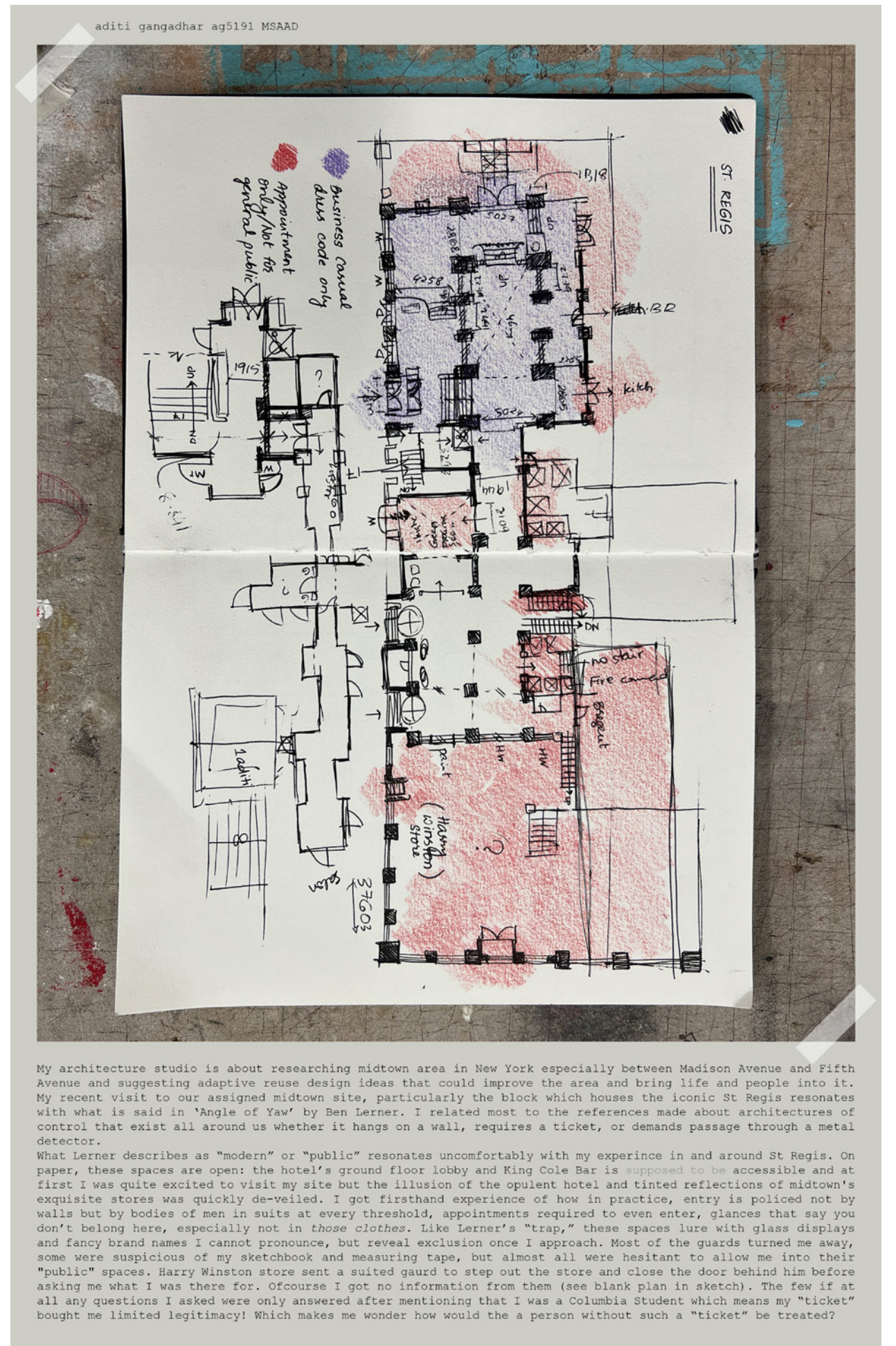
Instructors : Mario Gooden,
Benjamin Weisgall

Type : Individual

Class : On Collectivity - AAD Lecture
series

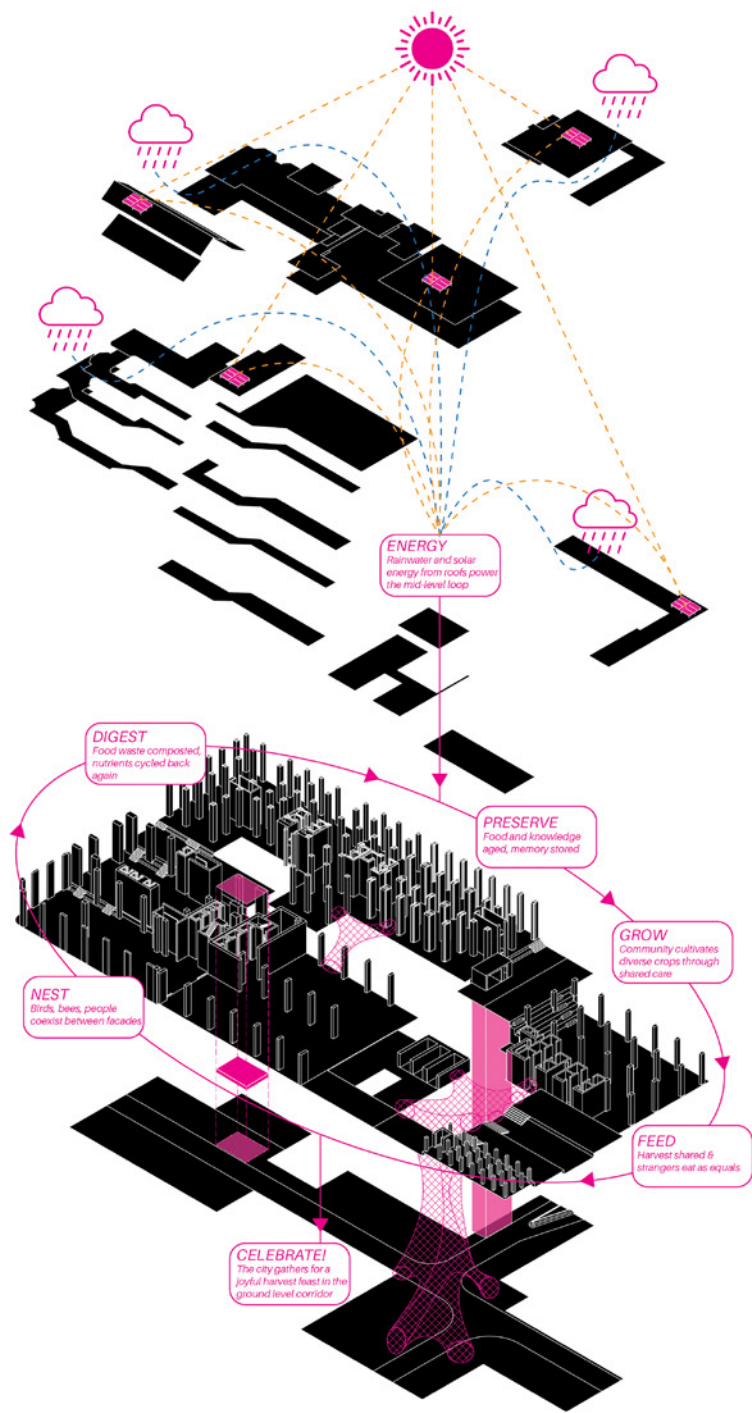
This chapter brings together three separate visual journal submissions produced in response to the Wednesday On Collectivity lecture series featuring Tomie Arai, Celina Su, and Meredith TenHoor. Each entry was developed independently over the course of the semester in relation to a different speaker and prompt, exploring themes of collectivity, resistance, memory, and social engagement through drawing, writing, and visual experimentation.

I especially enjoyed this series because it allowed me to engage critically with ideas beyond the studio while also translating them graphically through collage, drawing, and representation. These assignments became part of my Wednesday night routine and, although they were among the smallest assignments of the semester, each offered a refreshing pause from the rigorous and lengthy studio projects. For every entry, I tried to connect the themes discussed in the lectures back to my own studio work and evolving architectural interests. Enjoy!



My architecture studio is about researching midtown area in New York especially between Madison Avenue and Fifth Avenue and suggesting adaptive reuse design ideas that could improve the area and bring life and people into it. My recent visit to our assigned midtown site, particularly the block which houses the iconic St Regis resonates with what is said in 'Angle of Yaw' by Ben Lerner. I related most to the references made about architectures of control that exist all around us whether it hangs on a wall, requires a ticket, or demands passage through a metal detector. What Lerner describes as "modern" or "public" resonates uncomfortably with my experience in and around St Regis. On paper, these spaces are open: the hotel's ground floor lobby and King Cole Bar is supposed to be accessible and at first I was quite excited to visit my site but the illusion of the opulent hotel and tinted reflections of midtown's exquisite stores was quickly de-veiled. I got firsthand experience of how in practice, entry is policed not by walls but by bodies of men in suits at every threshold, appointments required to even enter, glances that say you don't belong here, especially not in *those clothes*. Like Lerner's "trap," these spaces lure with glass displays and fancy brand names I cannot pronounce, but reveal exclusion once I approach. Most of the guards turned me away, some were suspicious of my sketchbook and measuring tape, but almost all were hesitant to allow me into their "public" spaces. Harry Winston store sent a suited guard to step out the store and close the door behind him before asking me what I was there for. Ofcourse I got no information from them (see blank plan in sketch). The few if at all any questions I asked were only answered after mentioning that I was a Columbia Student which means my "ticket" bought me limited legitimacy! Which makes me wonder how would the a person without such a "ticket" be treated?

aditi gangadhar ag5191 MSAAD

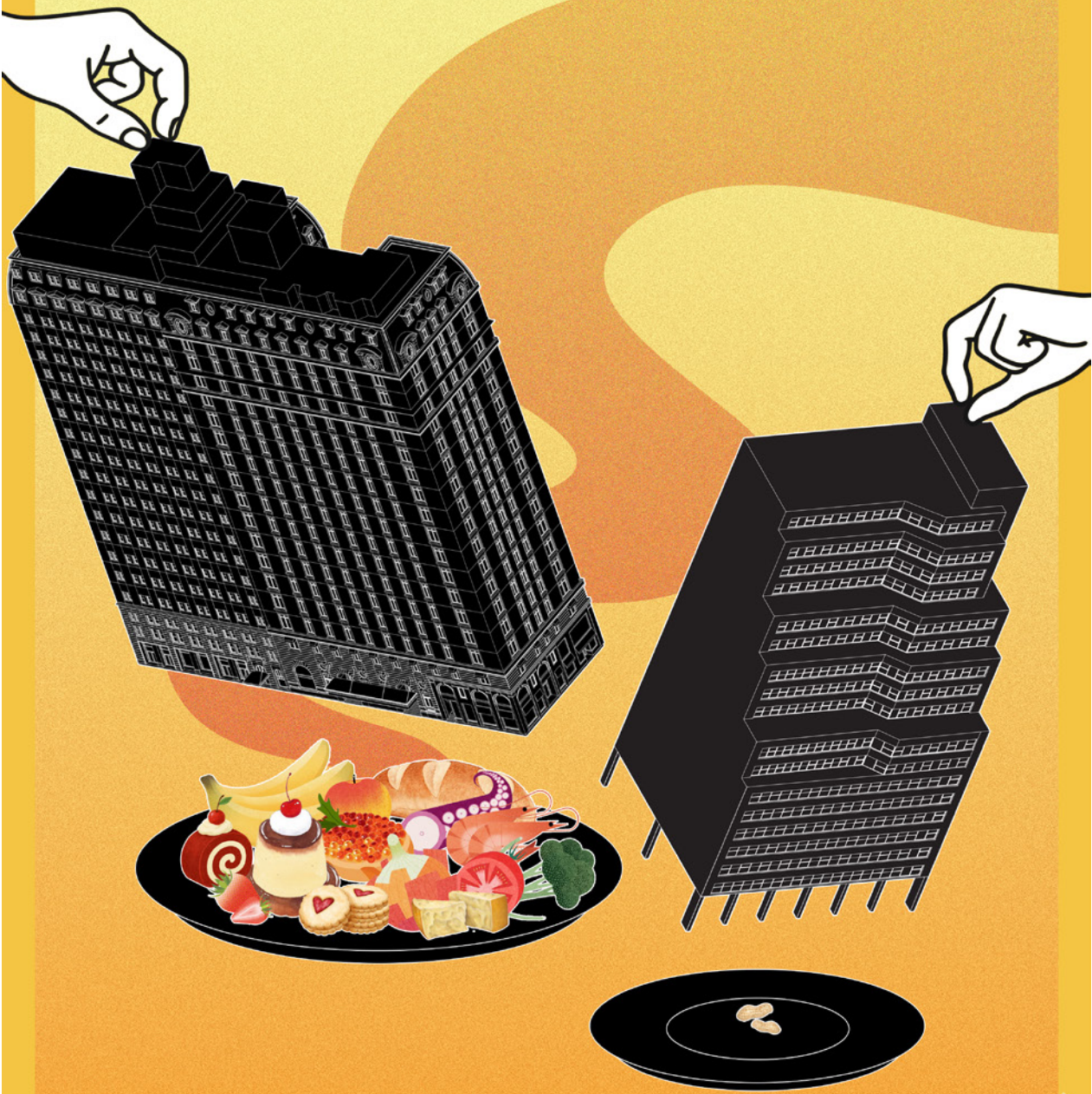


When I first visited my block, the contrast felt almost unbearable. As I walked, I remember feeling a strange mix of impressed and excluded. I passed the St. Regis entrance where everything quietly whispered, "This is not for you." I walked faster and, only a minute later, found myself outside a vacant office tower. Floors and floors of empty space were stacked above me, silent and unused. At the foot of it, an unhoused person was sleeping in the cold. It felt absurd and tragic that a single dark tower could house hundreds yet did not shelter the one man shivering at its base. That moment crystallized the Midtown Divide for me. It was abundance sealed off from the very people who needed it most, and it was all I could think about during Tomie Arai's talk.

My proposal grows out of that contradiction. Instead of treating vacancy as something to wait out until a luxury tenant arrives, I imagine converting those long-unused office floors into stable, dignified housing. From there, I open the entire mid-level of the block by removing the walls between buildings and stitching the empty floors into one continuous loop. This loop becomes an infrastructure of opportunity, with spaces to learn gardening, cooking, and food-handling, skills that are certifiable and can translate into real employment. The loop provides shelter, dignity, and a chance to rebuild a life, not through charity but through access.

Even the St. Regis can benefit from this shift. Luxury can no longer mean marble lobbies and high-gloss surfaces built for a narrow, wealthy audience. That version of exclusivity feels outdated and hollow. Today, luxury must be reinvented as something ethical, sustainable, and shared. The mid-level loop reframes the block as an organism that grows, feeds, digests, and preserves, a system where architecture finally returns to its core purpose: to shelter, support, and connect.

aditi gangadhar ag5191 MSAAD



After spending time with the Toxics project, I started walking through my Midtown block like someone had quietly turned up the contrast. Suddenly the air, the light, the surfaces, the smells all felt like clues. I began noticing how comfort gathers around certain people as if by instinct. The St. Regis practically exhales warmth at you the moment you get close. The lighting is soft, the stone is warm, the threshold whispers a gentle "welcome." Then you walk a minute in the same shoes, on the same sidewalk, and the air gets sharper and the stone suddenly remembers it is stone. Architecture has a funny way of deciding who gets cushioned and who gets the cold version of reality.

This new awareness made my obsession with food in the mid level loop feel less random. Food is where the block's hierarchy shows its full personality. It travels up to hotel suites, down to office cafeterias, across to retail loading docks, but almost never out into the lives of the people who actually need predictable meals. The whole system moves like a secret: vertically, through service elevators and doors marked "Employees Only." Even though food is basic survival, the block treats it like a boutique amenity.

My fifth-floor loop attempts to rework that pattern. By linking the roofs and upper floors of buildings that rarely interact, the loop creates a communal layer where food is brought into public view. Cooking, eating, sharing, and learning happen in collective space instead of controlled interiors. By relocating nourishment into an open elevated zone, the loop begins to shift entitlement away from sealed thresholds and toward a more visible and humane infrastructure. It turns food into a connector rather than a divider and gently challenges who feels allowed to occupy the block.

FRAMING THE FALL

An abstraction of Fallingwater

Year/Sem : 2025 Fall

Instructors : Steven Holl,
Dimitra Tsachrelia

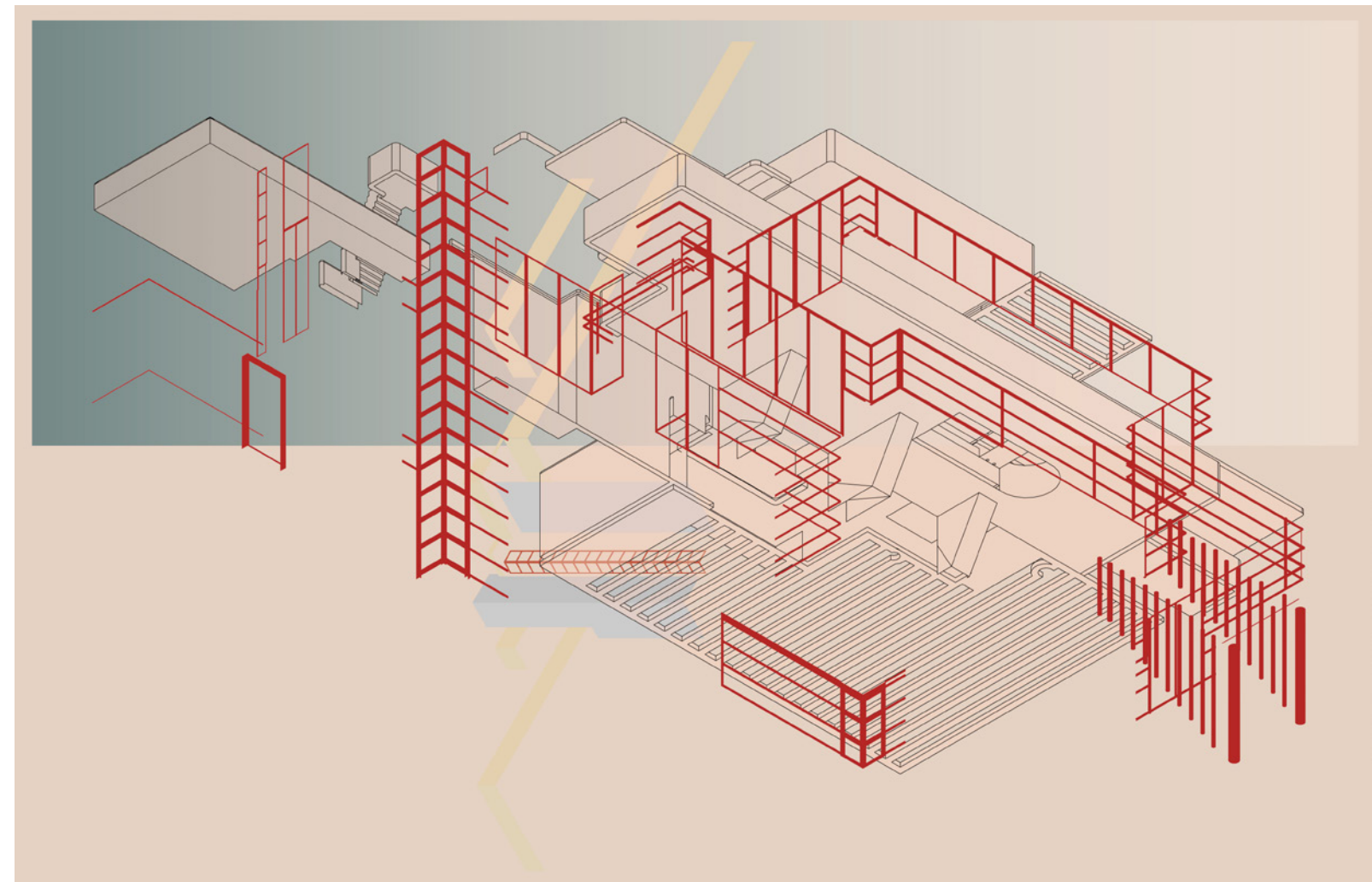
Type : All GSAPP Elective
(Individual)

Class : Arch Apropos Art

This project reinterprets the mullion geometry of Frank Lloyd Wright's Fallingwater through processes of abstraction and translation. Beginning with a low angled axonometric view, approximating the perspective of a person looking upward from the waterfall below, I isolated and redrew the building's mullion system as a layered field of intersecting lines and frames. Through a series of iterative transformations, the drawing gradually detached from its architectural origin and evolved into a stained glass composition.

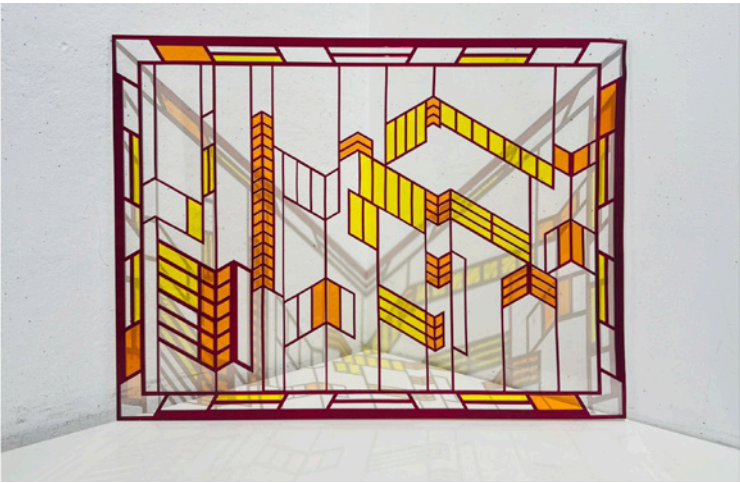
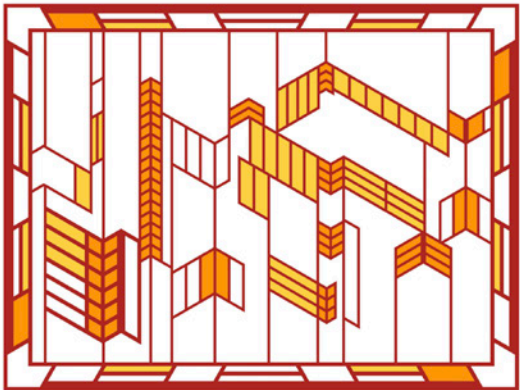
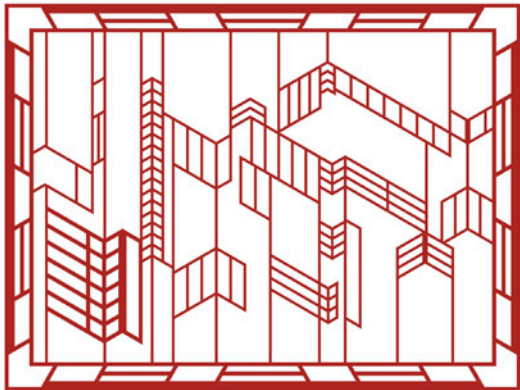
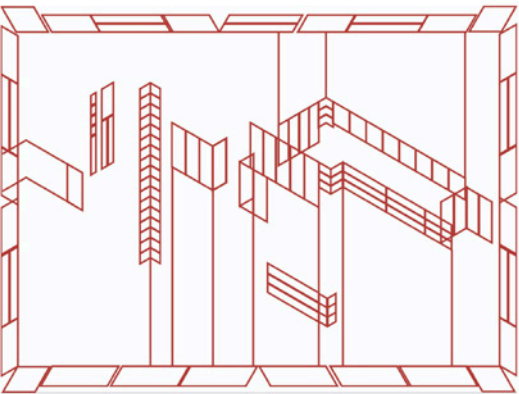
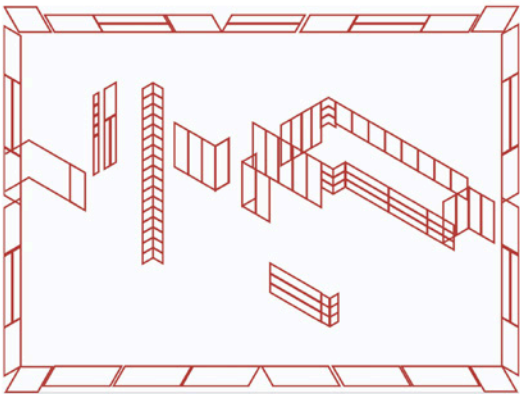
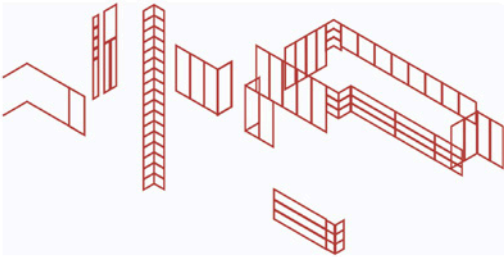
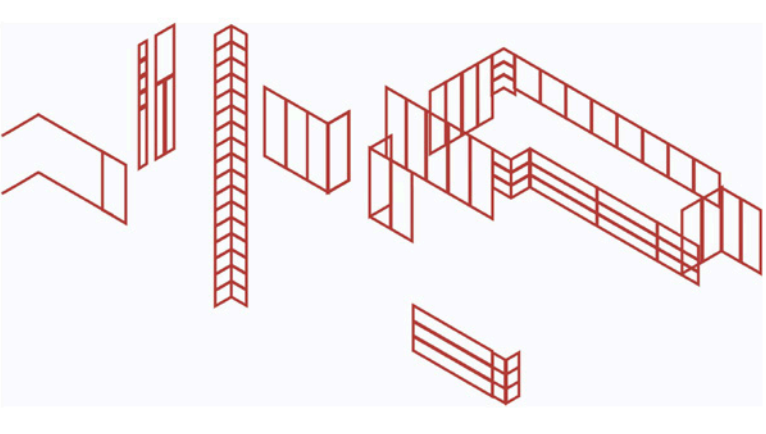
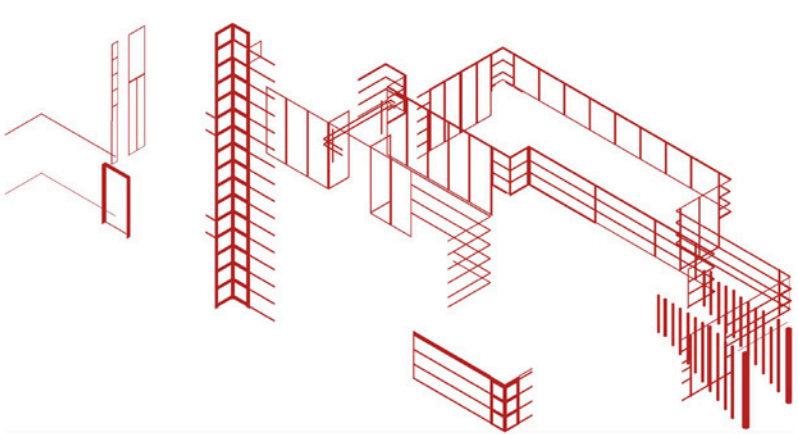
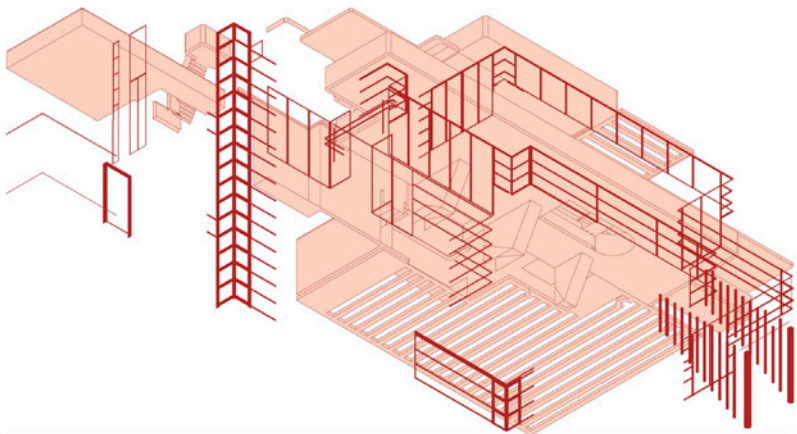
While Wright often drew from natural forms to generate his ornamental patterns and spatial motifs, this project reverses that logic by drawing from Wright's own architecture as source material. The mullions, originally designed to frame landscape and mediate light, become the generative framework for a new visual artifact. The final stained glass panel translates architectural structure into an abstract composition of color, depth, shadow, and layered perception, exploring how representation can shift between drawing, object, and spatial experience.

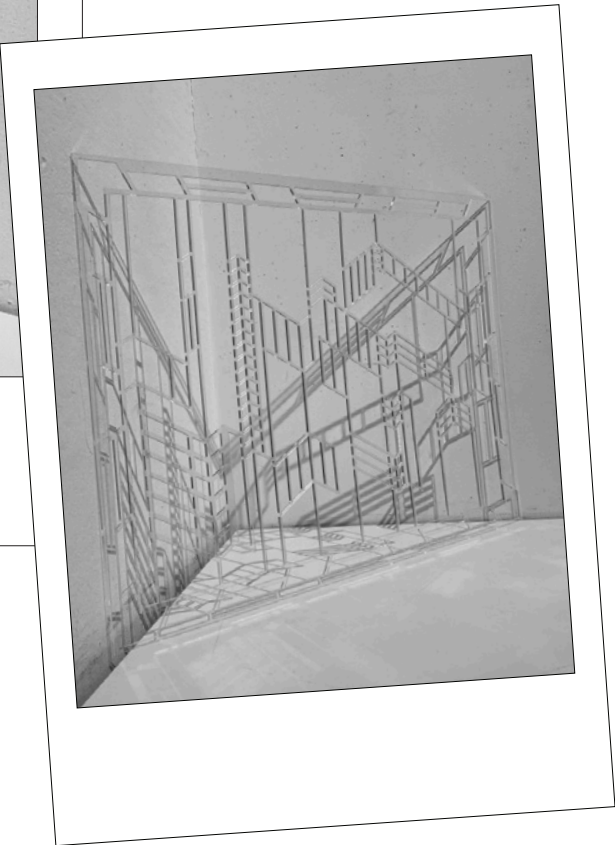
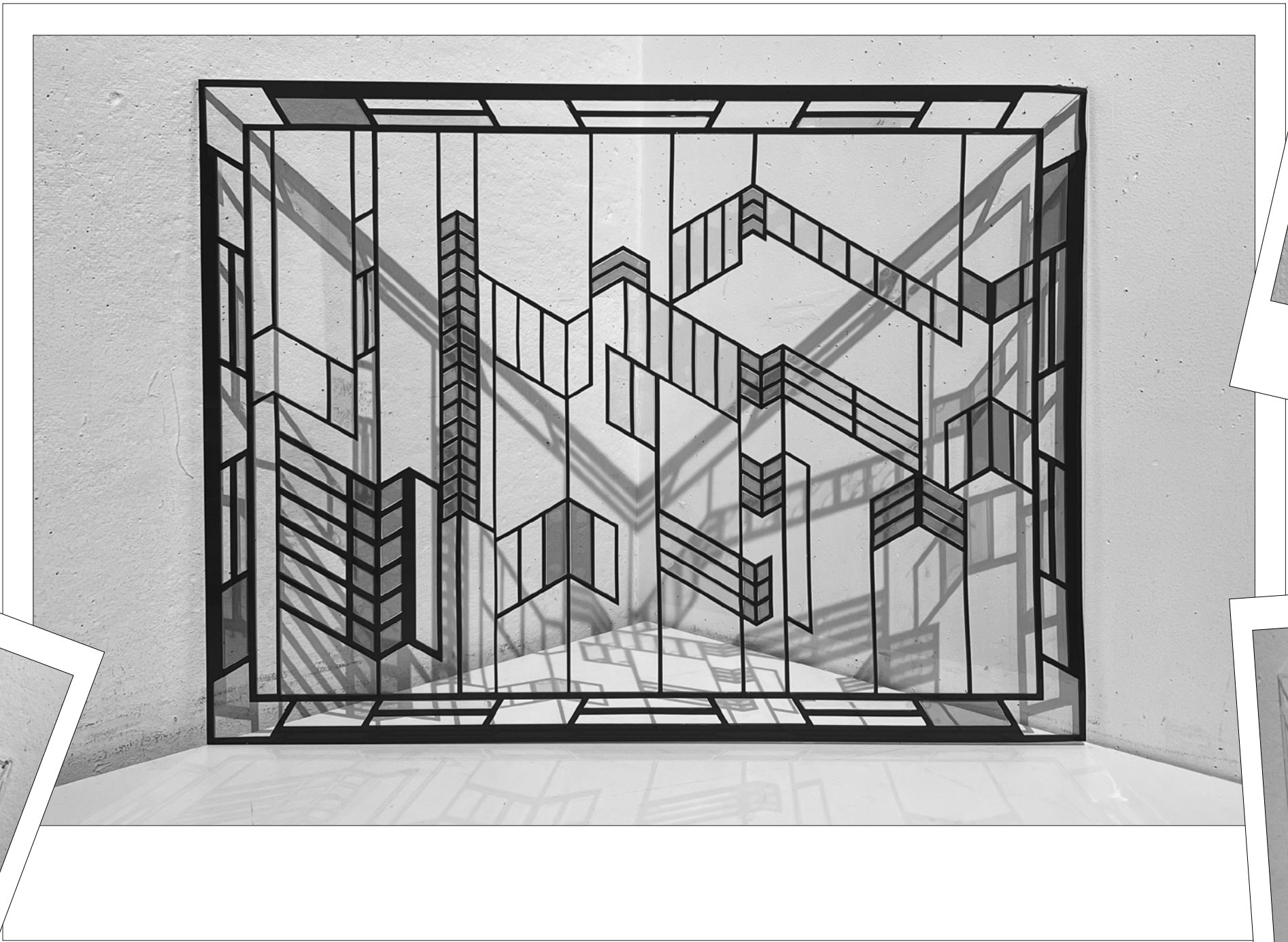
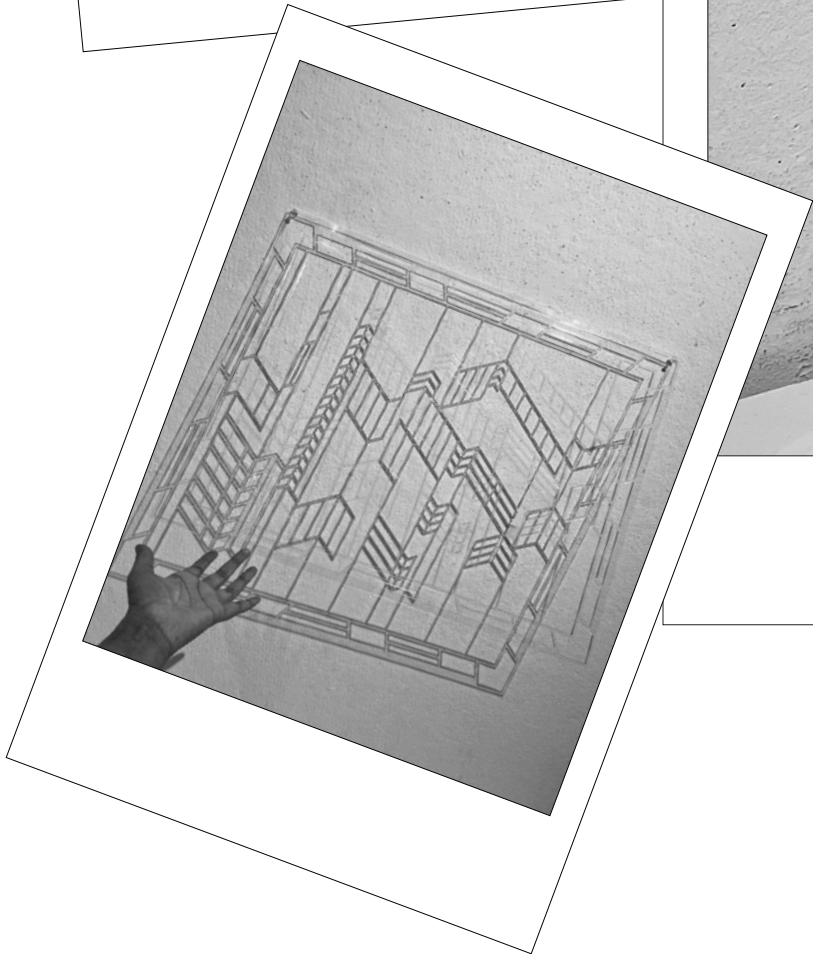
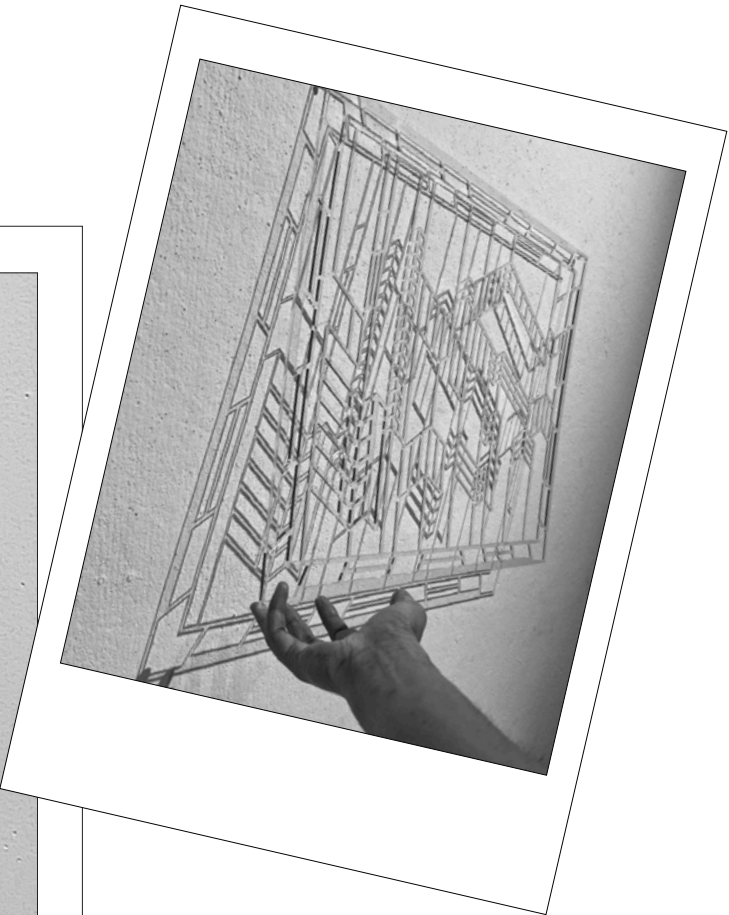
The panel was fabricated by laser cutting the pattern into clear acrylic and inlaying it with separately laser cut pieces of red, amber, and yellow acrylic to recreate the effect of stained glass through layered translucency and light.



What does Fallingwater look like from the (water)fall beneath it ?

Process from axonometric view of Fallingwater to acrylic model





VI

WEAR, TEAR, CARE, REPEAT!

Rituals of domesticity

Year/Sem : 2026 Spring

Critics : Michaeljohn Raftopoulos,
Alejandro Marin

Type : Studio (Individual)

Studio : Oikonomia - Crafting
Collectivity

It brings together laundry and marble as two parallel cycles of domesticity, both defined by transformation through use, care, and repetition. By placing these two processes together, the project links everyday domestic rituals with material practices of making and repair. The project is located near the First Cemetery of Athens, where discarded marble from local workshops becomes a resource.

The project rethinks the polykatoikia as a collective living system shaped by use, breakdown, repair, and care. The building begins with a simple concrete frame on a five by five meter grid. At its center is a thickened resource core that brings together water, toilets, plumbing, circulation, and a shared marble sink, reminiscent of those traditionally found in many Greek homes. This core organizes the vertical movement of people, resources, and domestic activities, and brings people into contact as they move through it.

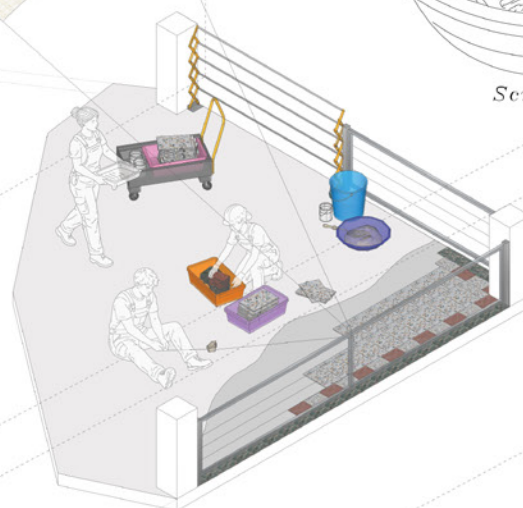
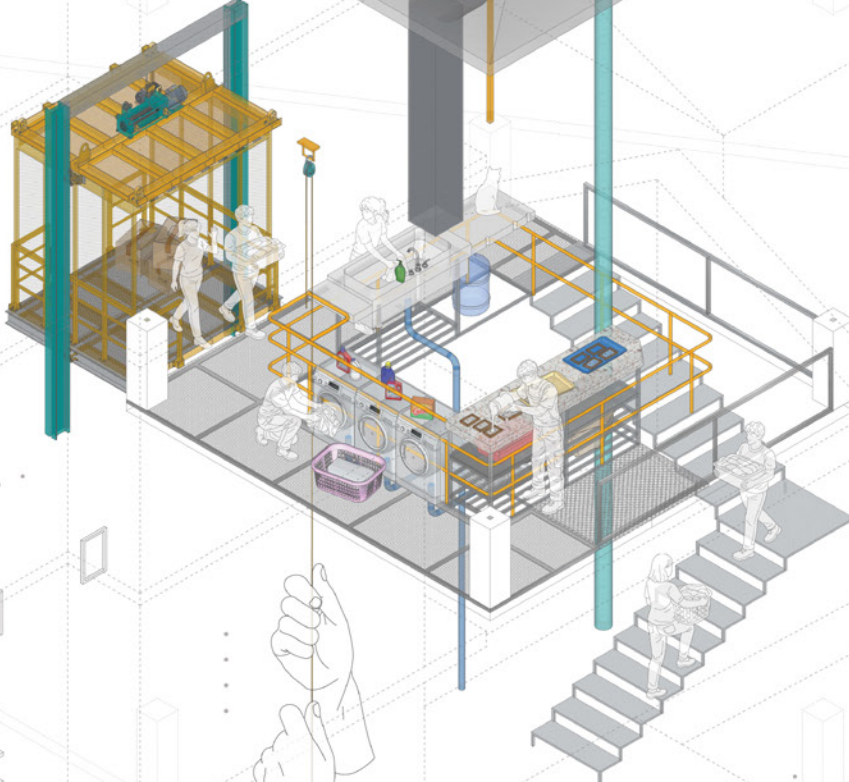
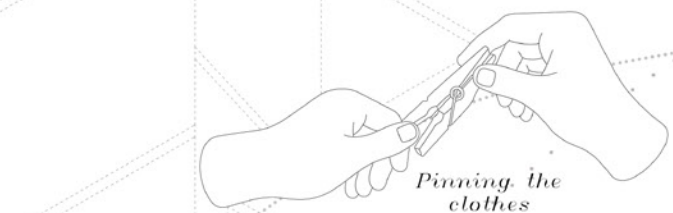
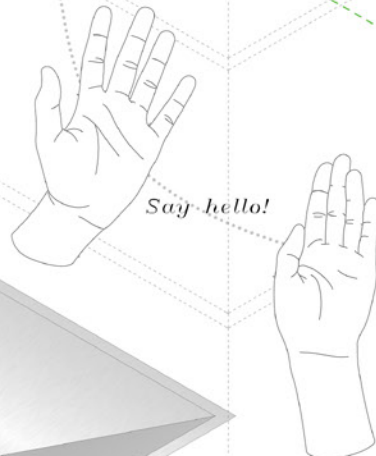
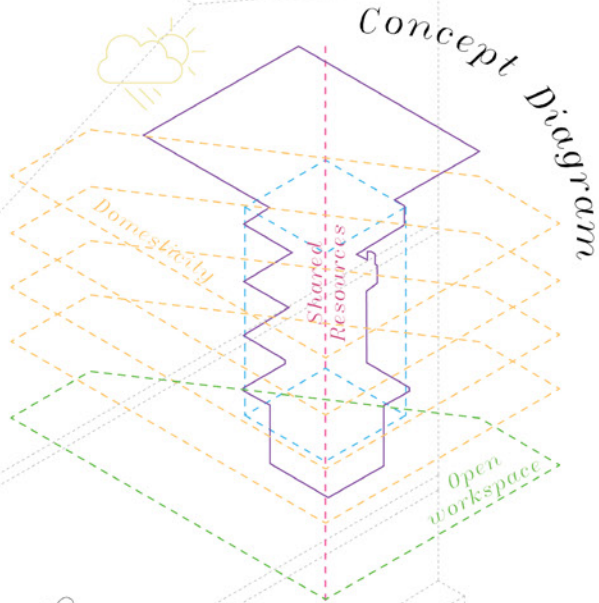
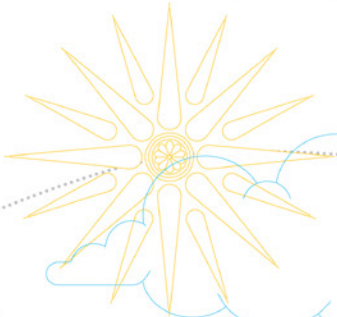
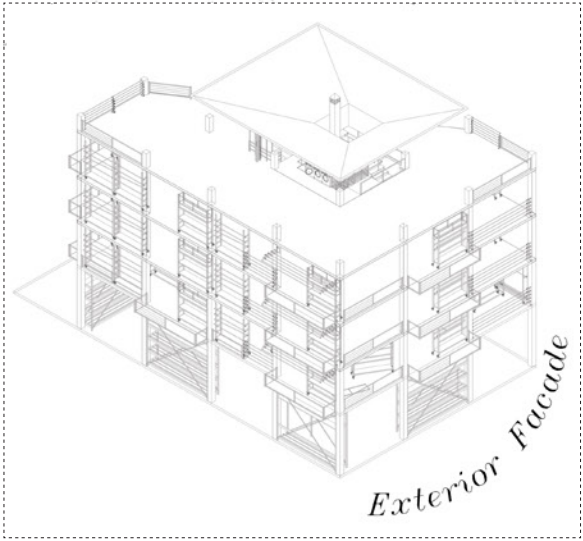
Laundry is relocated to the roof, where sun and air support collective washing and drying. A metal funnel collects rainwater and directs it into the core, initiating the building's water cycle. Around the core, movable metal racks act as partitions, storage, beds, tables, and workspaces. Residents can bring racks together and span them with wood pieces or marble slabs to create shared tables and surfaces. Rather than living in predefined apartments, they use this system to shape their own spaces and control their level of privacy over time. At the facade, the racks form a porous edge that shifts with occupation. The ground floor becomes a public marble and terrazzo workshop, where waste marble is collected, mended, and reworked.

Ultimately, Wear, Tear, Care proposes domestic life as an ongoing process of washing, making, sharing, and repair.

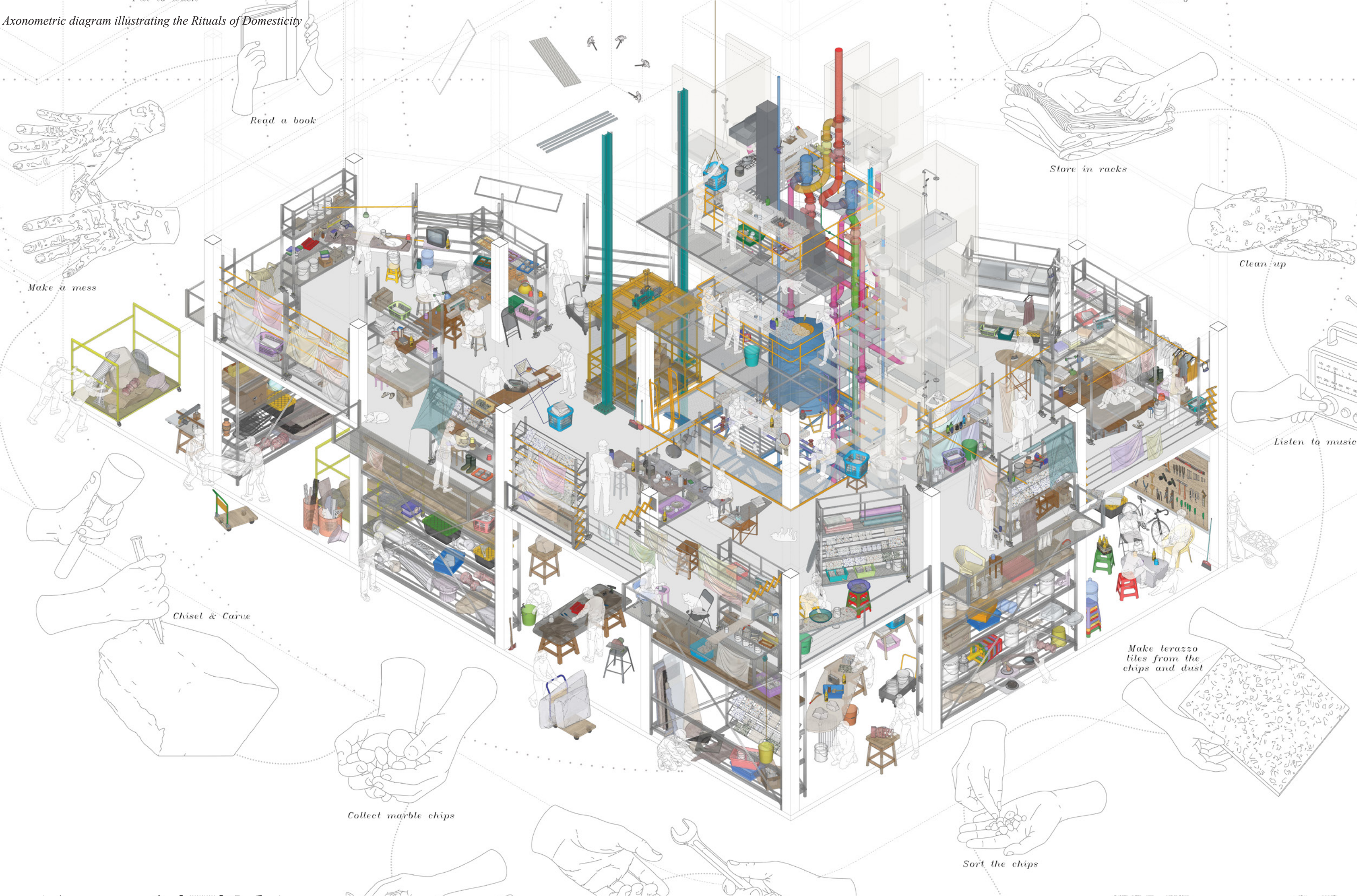




wear, tear, care, repeat!
domestic rituals of marble mending and laundry



Axonometric diagram illustrating the Rituals of Domesticity



Read a book

Store in racks

Clean up

Listen to music

Make a mess

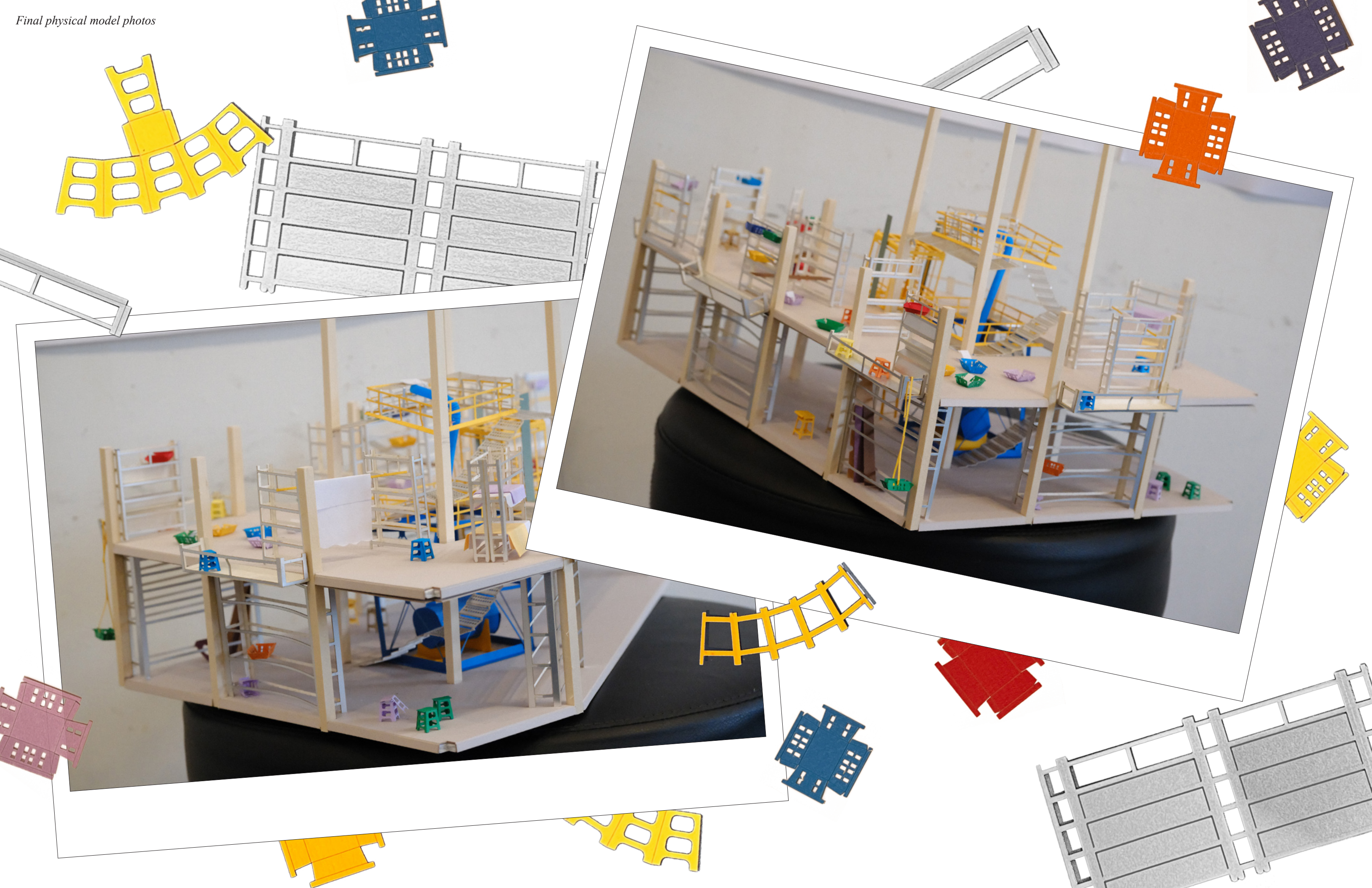
Chisel & Carve

Collect marble chips

Sort the chips

Make terrazzo tiles from the chips and dust

Final physical model photos



Make your own nest!

VII

PAPER TOWNS for the birds & bees

Year/Sem : 2026 Spring

Instructors : Mireia Luzarraga

Type : Elective (Individual)

Class : Architectures of and for the
more-than-human

This paper mâché bird nest was constructed using a suspended balloon as a temporary scaffold to define its overall form and curvature. A mixture of 50% washable white glue and 50% water was used as the binding agent, allowing the material to remain lightweight while gaining strength as it dried. Folded strips of tissue paper were applied gradually in layers, beginning in a triangular arrangement near the top and transitioning into a hexagonal pattern as the form widened. Each strip slightly overlaps the next, reinforcing the structure through accumulation.

The folding introduces subtle rigidity and texture, enabling the material to hold its shape as it expands outward. The process draws from the construction techniques of paper wasps, which create nests by layering chewed wood pulp mixed with saliva. This method was reinterpreted through paper mâché, using paper waste and adhesive to replicate a similar fibrous, layered surface. By translating this process to a larger scale, the structure becomes suitable for bird habitation.

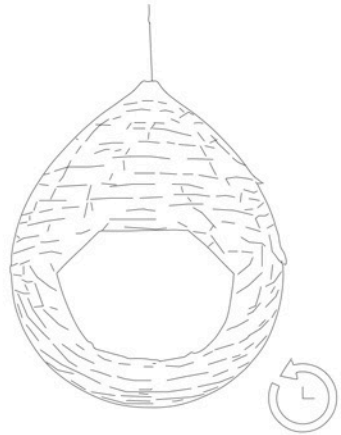
One nest was further embellished with dried leaves, seeds, and flowers collected around the university during spring to make it more attractive to birds. As the layers dry, the form stiffens into a self-supporting shell, proposing an alternative approach to habitation, or “paper towns,” through the reuse of paper waste.



1. Blow a balloon



2. Apply tissue + (water + glue)

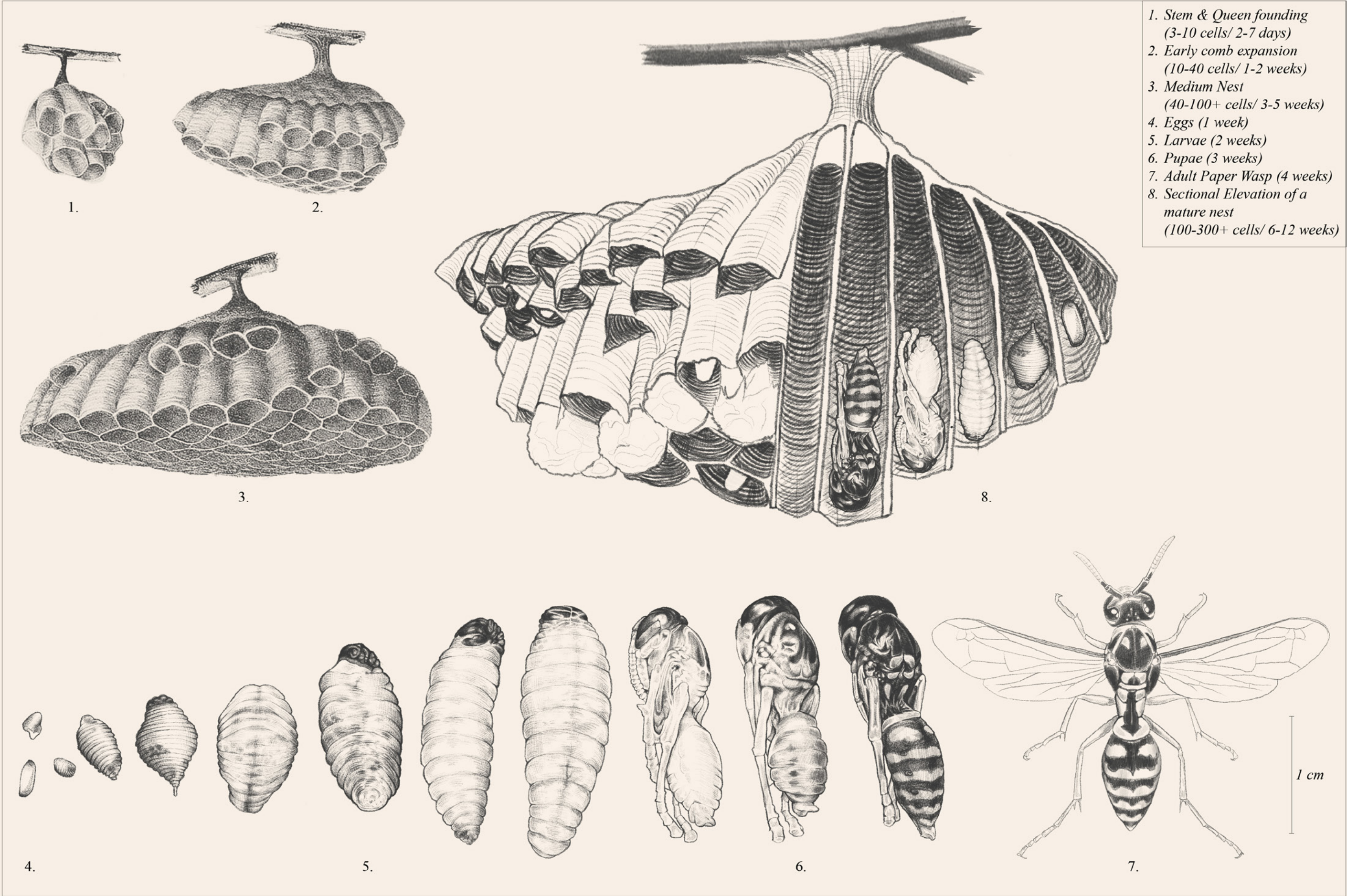


3. Let it dry overnight

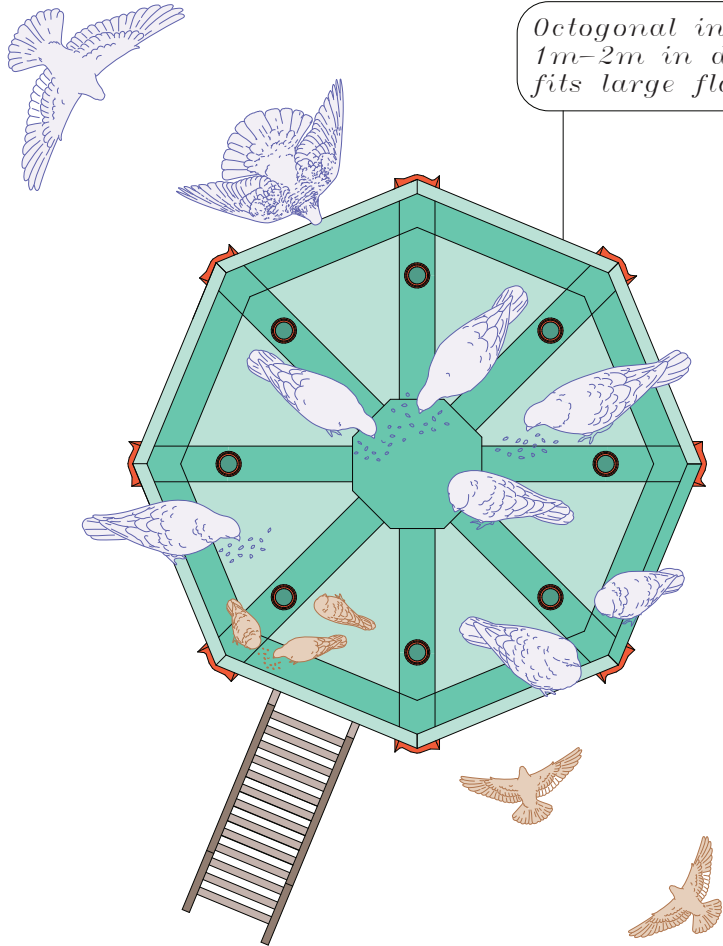


Decorate your paper mache nest to
attract friends!

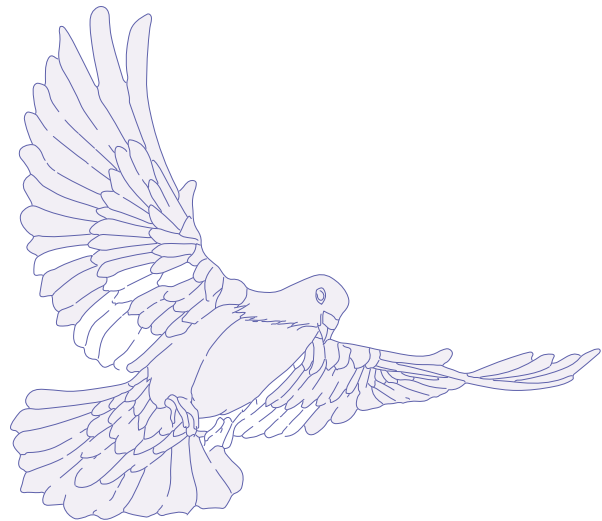




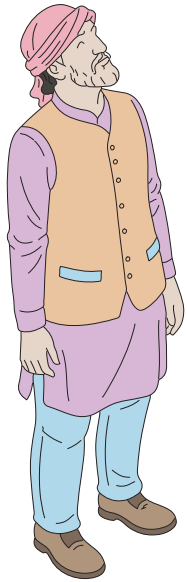
CHABUTRO
ORNATE BIRD FEEDERS
FOUND IN INDIA



Octagonal in plan,
1m-2m in diameter
fits large flocks

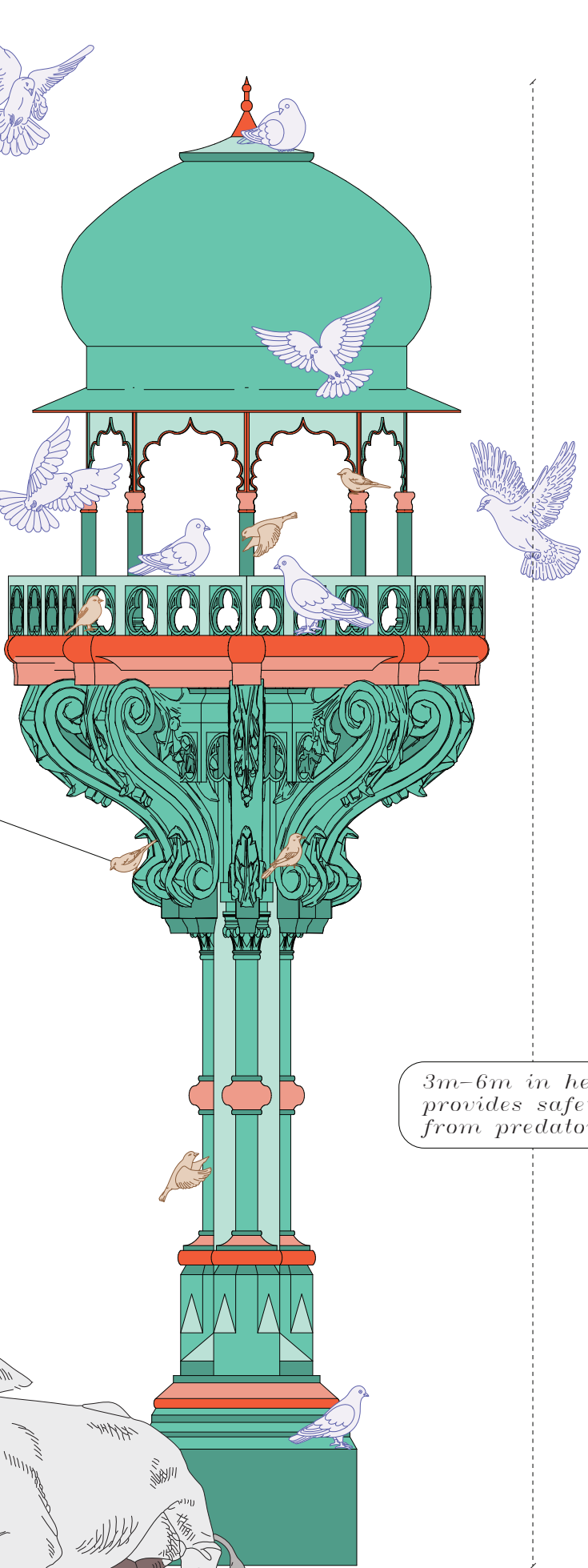
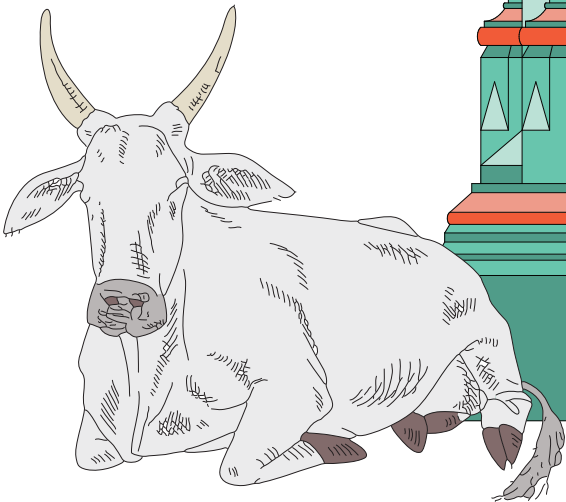


Bird feed & Water
regularly provided
by local residents
accessed by
temporary ladders



Dome top usually
made of wood
protects from rain

Bird species :
Rock Pigeons, House
Sparrows, Spotted
doves, Common
Myna, Parakeets...



3m-6m in height
provides safety
from predators

VIII

THROUGH THE LOOKING GLASS(ES)

A self portrait

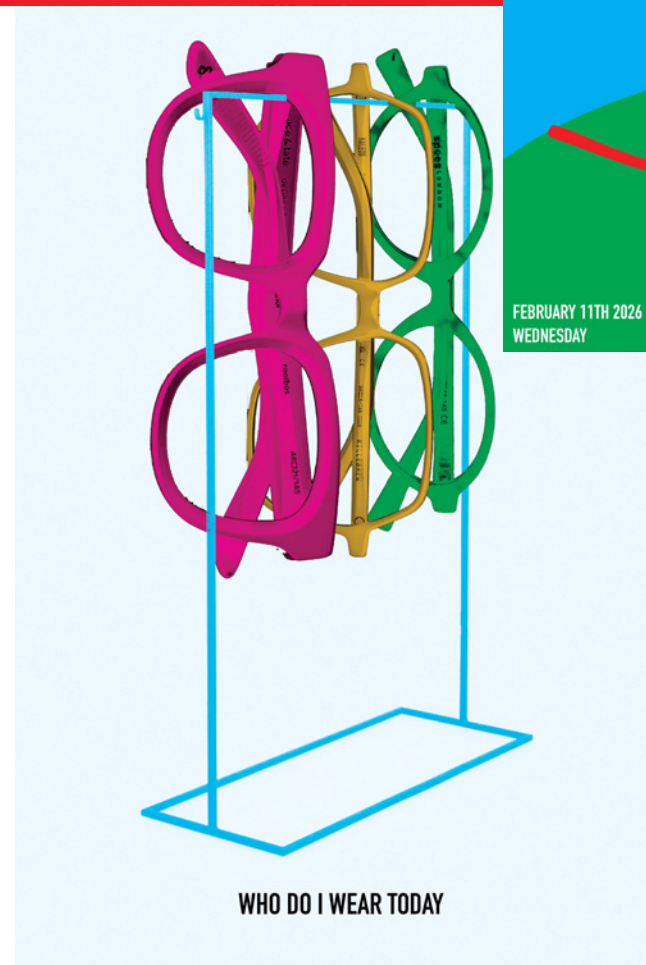
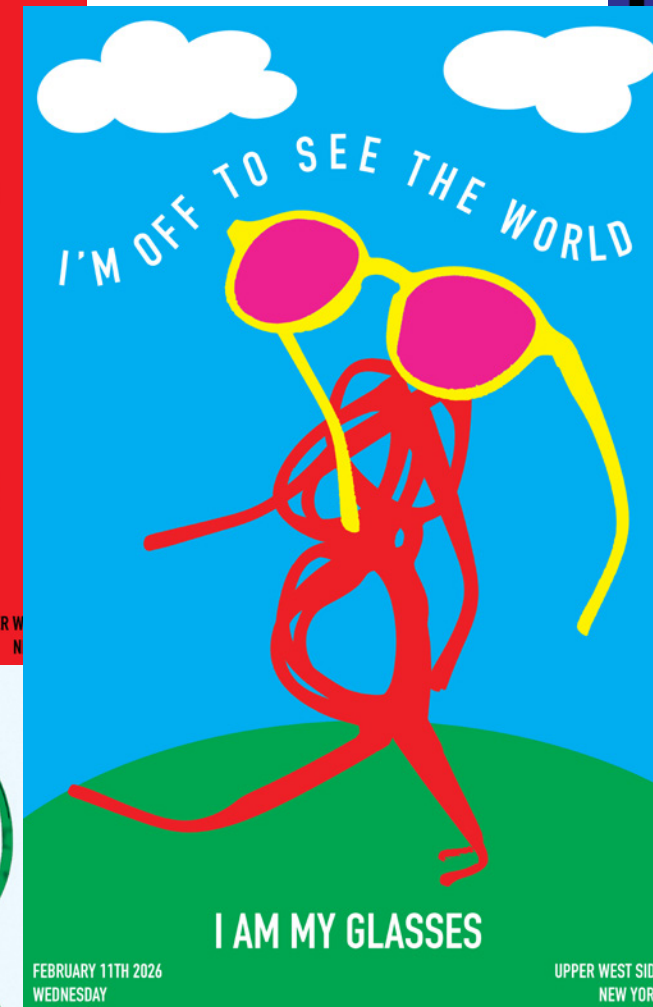
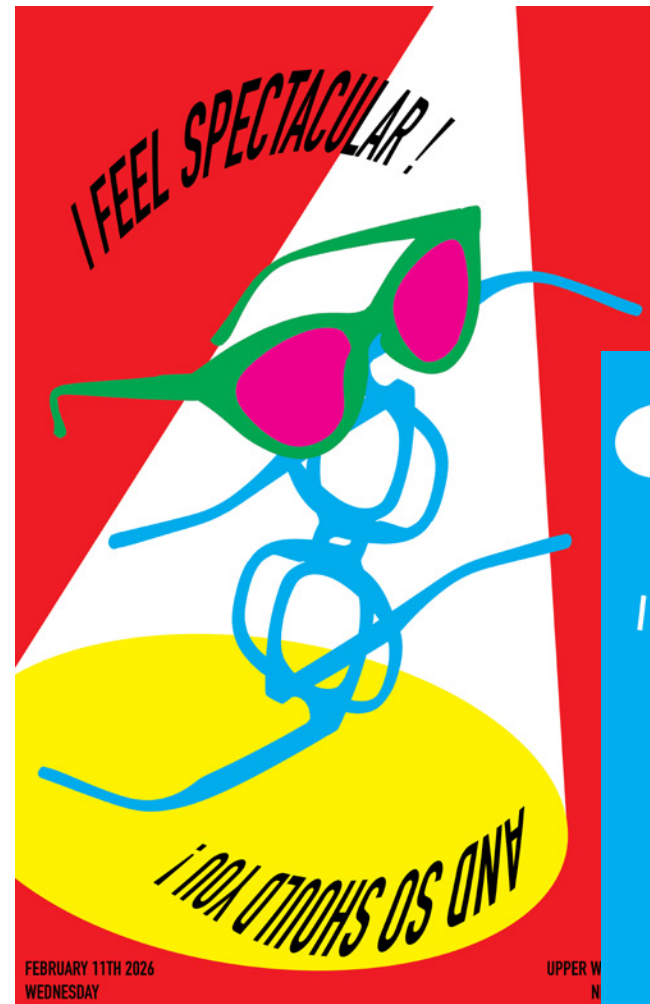
Year/Sem : 2026 Spring

Instructors : Wael Marcos

Type : Elective (Individual)

Class : Multi Graphics & Representation

This series of posters translates my relationship with glasses into a graphic self portrait through humor, exaggeration, and visual storytelling. Using bright colors, distorted line drawings, and bold text, each poster presents glasses not only as an object I wear daily, but as an extension of identity, emotion, and perception. The posters explore different narratives surrounding dependence, visibility, fragility, and self expression, ranging from emergency replacement glasses to the feeling of seeing the world through them. Influenced by graphic advertising and poster culture, the compositions aim to be visually immediate and playful while reflecting on how an everyday object can become deeply personal and architecturally representative of self.



Thank you !

Contact :

ag5191@columbia.edu