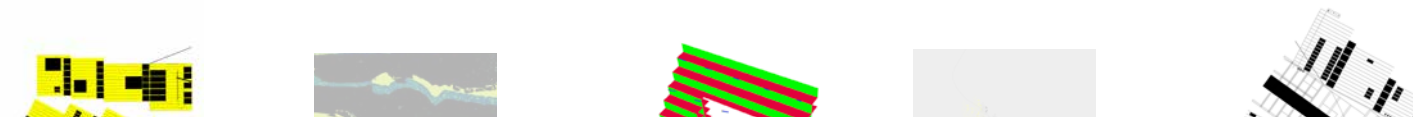
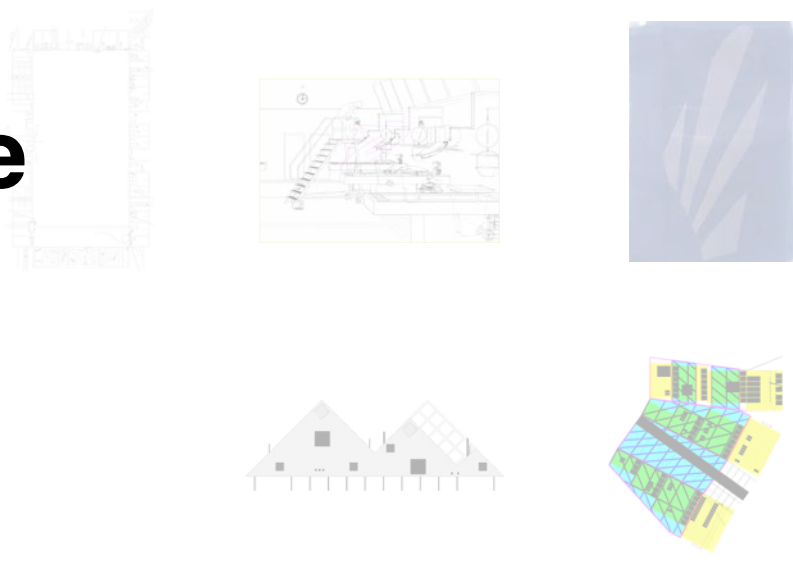


# Portfolio

# Levan Kiladze

2023-2026



# Levan Kiladze

(667) 225-7521  
lk2980@columbia.edu  
levankiladze.nyc

## Education

2023-2026  
2026  
2026  
2025  
2023-2026  
2024, 2025, 2026

**Master of Architecture**, Columbia GSAPP  
**Charles McKim Prize** for Excellence in Design /  
Saul Kaplan Traveling Fellowship, GSAPP  
Ali Jawad Malik Memorial History/Theory Honor Award, GSAPP  
James Stewart Polshek Scholarship, GSAPP  
Avery Scholarship recipient, GSAPP  
Merit Scholarship recipient, GSAPP

Summer 2025  
Summer Research Workshop: *Volcanology in Southern Italy*

2018-2022  
**Bachelor of Arts**, St. John's College,  
Liberal Arts, Annapolis, MD

## Work

2025-2026  
Research Assistant, **Buell Center** under Lucia Allais, GSAPP  
Historical research and drawing, graphic design, event support

2024-2026  
Monitor, **Woodshop and Makerspace**, Columbia GSAPP  
Instruct and supervise student fabrication, shop maintenance

Spring 2026  
Model Restorer for *PEOPLE CROSS AGAINST THE LIGHT: Michael Sorkin's New York*, GSAPP Exhibitions Department

2022-2023  
Junior Designer, **SHoP Architects** under Chris Sharples, New York  
Supply chain risk assessment and framework design, environmental  
and ethical risk modeling, supplier archive across 16 projects

## Publishing

2024-2025  
2022-2024  
Co-Editor, *Fire Escape* (student-run publication), Columbia GSAPP  
Editorial Contributor, **Domus Magazine**, Tbilisi, Georgia

## Software Skills

Rhino (+V-Ray, +Enscape), Revit, AutoCAD, Blender, 3ds Max,  
Grasshopper, Illustrator, Photoshop, InDesign, After Effects,  
TouchDesigner, Tableau, ArcGIS, Power Query, Microsoft Office

## Languages

Georgian, Russian, English, French, Ancient Greek

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School in the Attic  
School for Sharing

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Memorial for a Nun  
Forensic Research

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Reuse + Design for Disassembly

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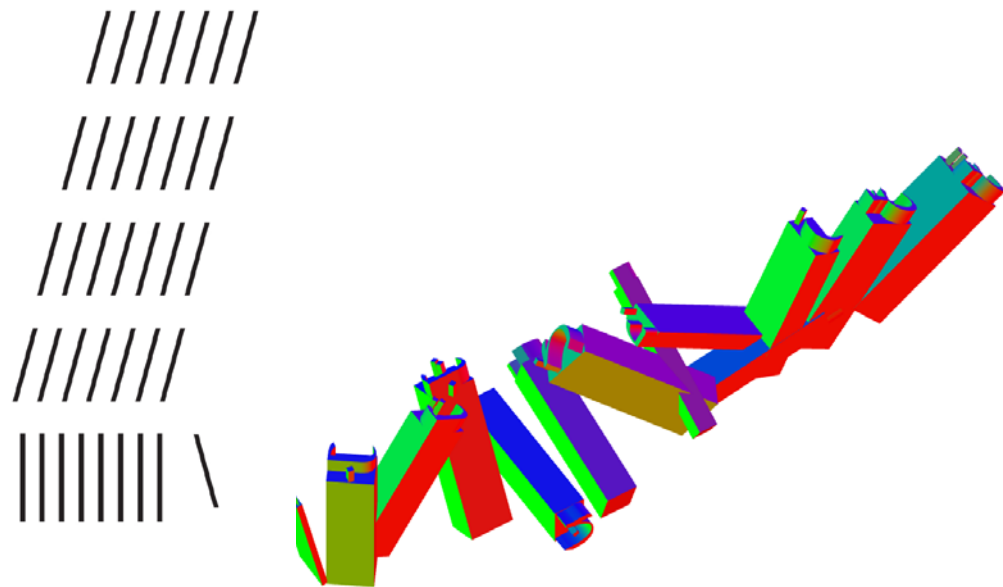
VII.

Book Design  
Repetitions

I.

## Museum of Arabic Press / Works

Arab American Museum  
Manhattan, New York

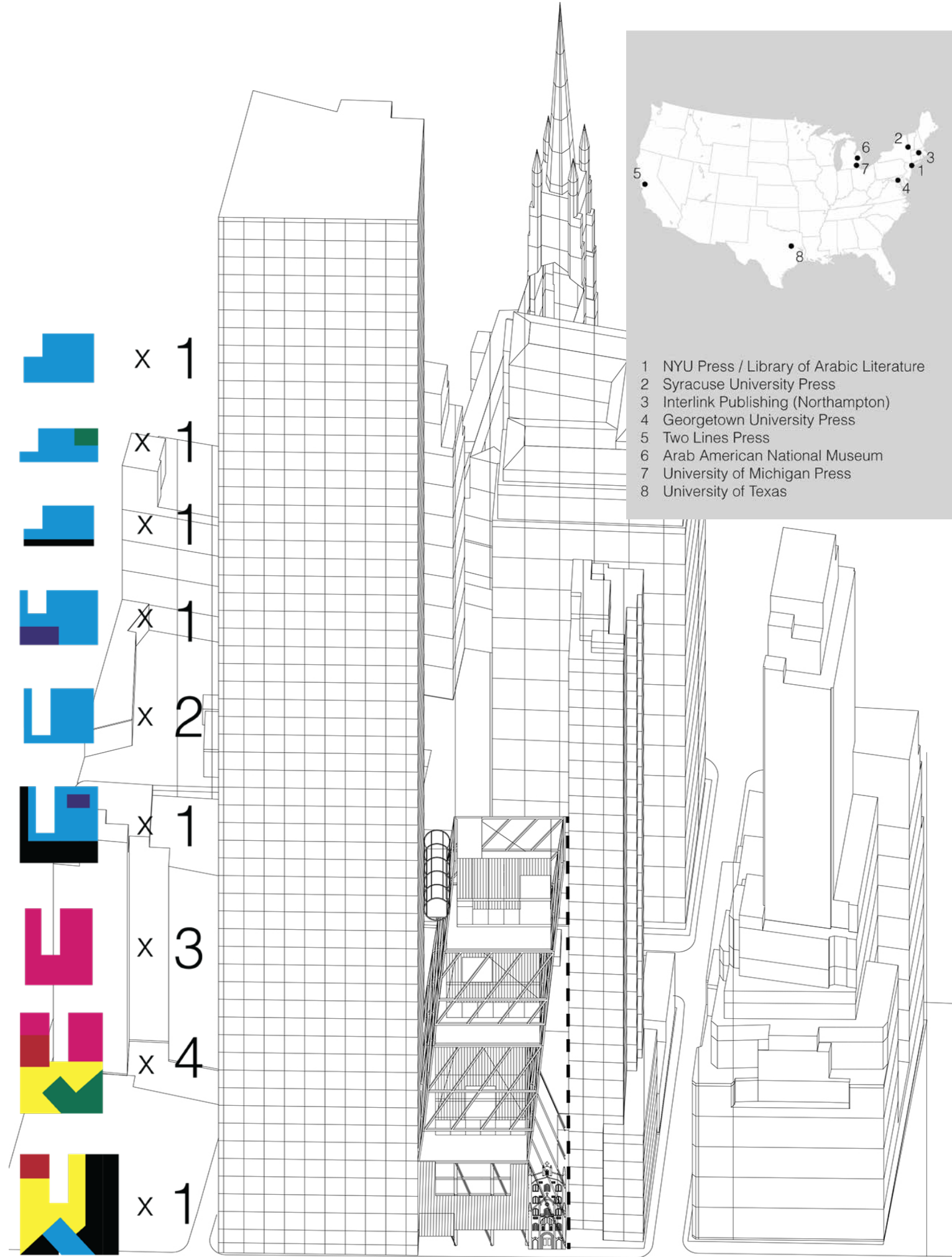


The project is a platform that situates printing as both an architectural and political act. The project takes as its entry point the history of Arabic press production in Little Syria, foregrounding **print as a means of creating a network** within the urban fabric. Language, translation, reading, and archiving become spatial drivers, organizing the building through a CMYK logic of **overlay, or bleed**.

Fall 2025  
GSAPP / Advanced V Studio  
Instructor: Amale Andraos  
Individual Work



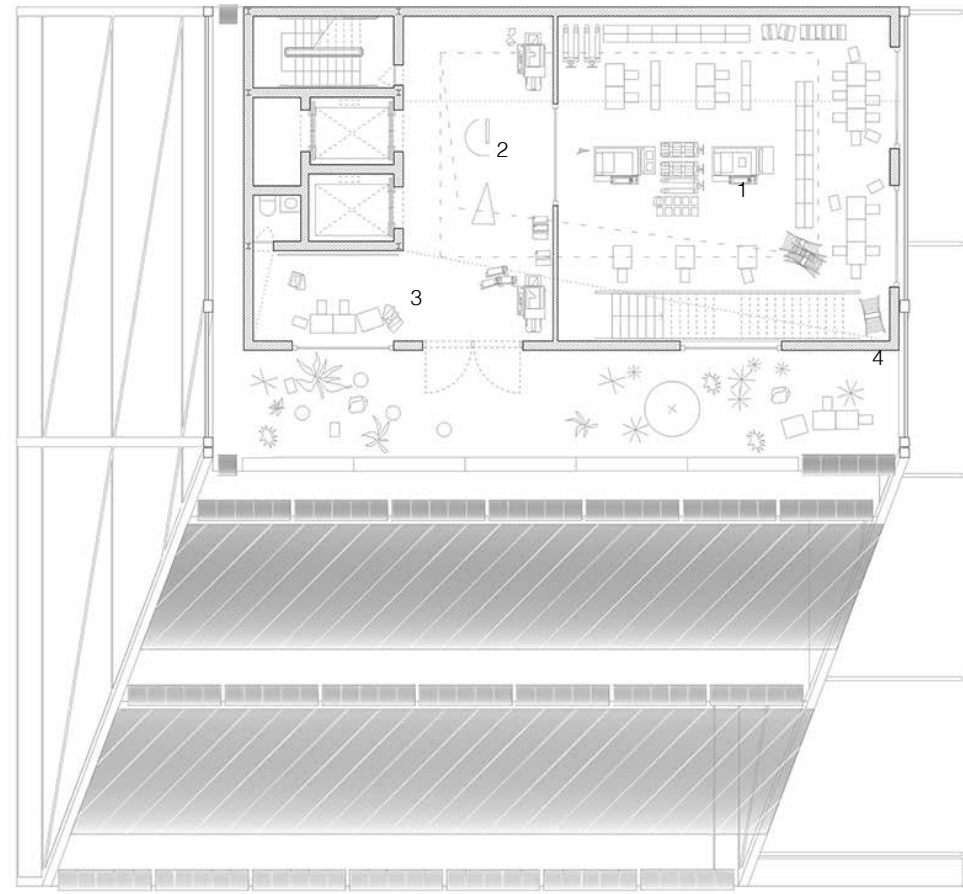
Arab American Museum



- 1 NYU Press / Library of Arabic Literature
- 2 Syracuse University Press
- 3 Interlink Publishing (Northampton)
- 4 Georgetown University Press
- 5 Two Lines Press
- 6 Arab American National Museum
- 7 University of Michigan Press
- 8 University of Texas

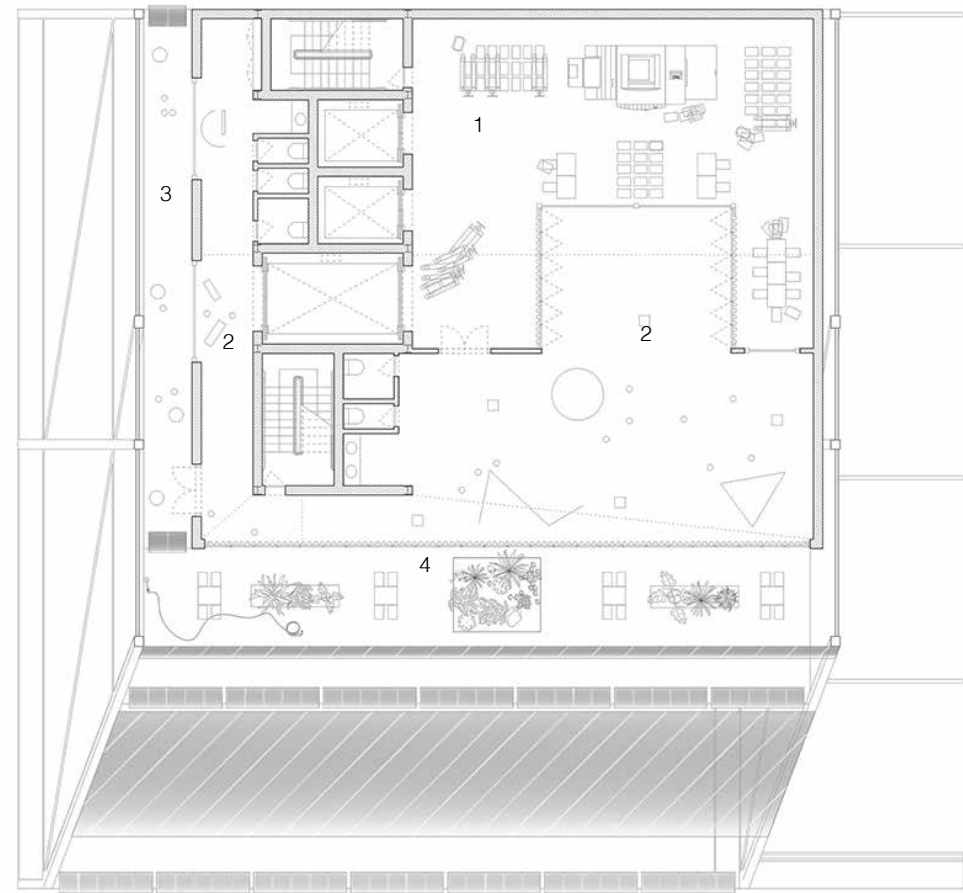


Public spaces are interwoven throughout the building, particularly in moments where two main programs meet: Library + Museum = Hybrid Archive.



Publishing Offices  
 Temporary Exhibition  
 Riso printing for Visitors  
 Garden for Reading

1/8"

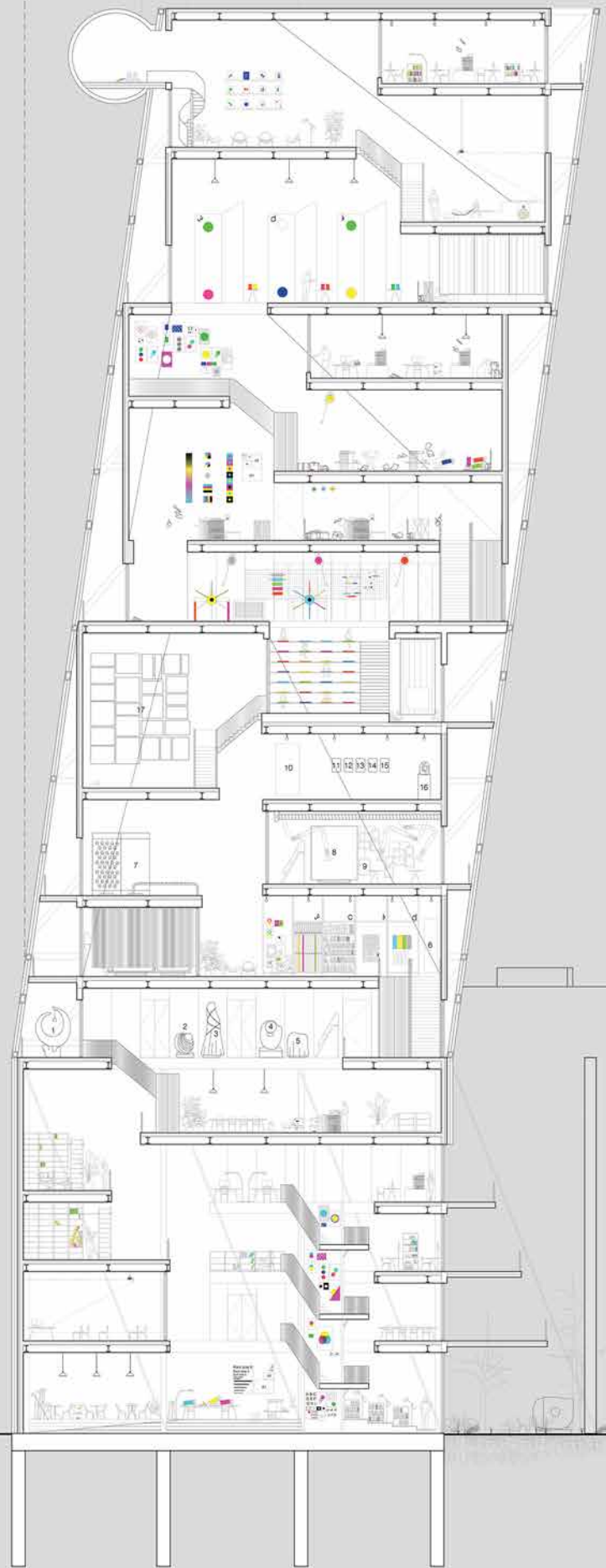


1 Print on Demand  
 2 Permanent Collection  
 3 Outdoor Sculptures  
 4 Gardens for Reading

1/8"







1/8"=1'-0"



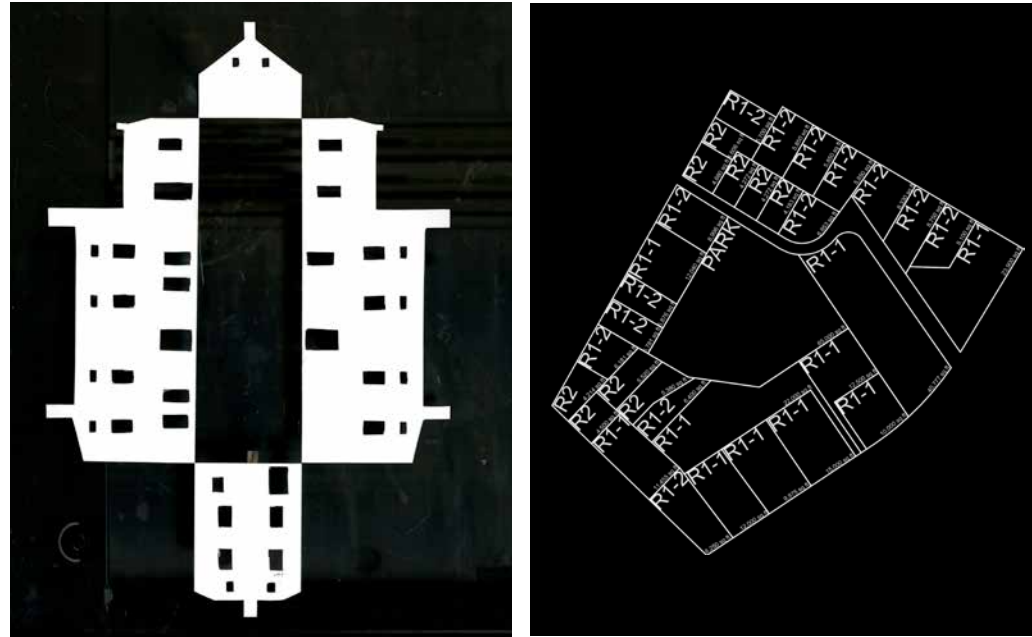
1/16"=1'-0"



## II.

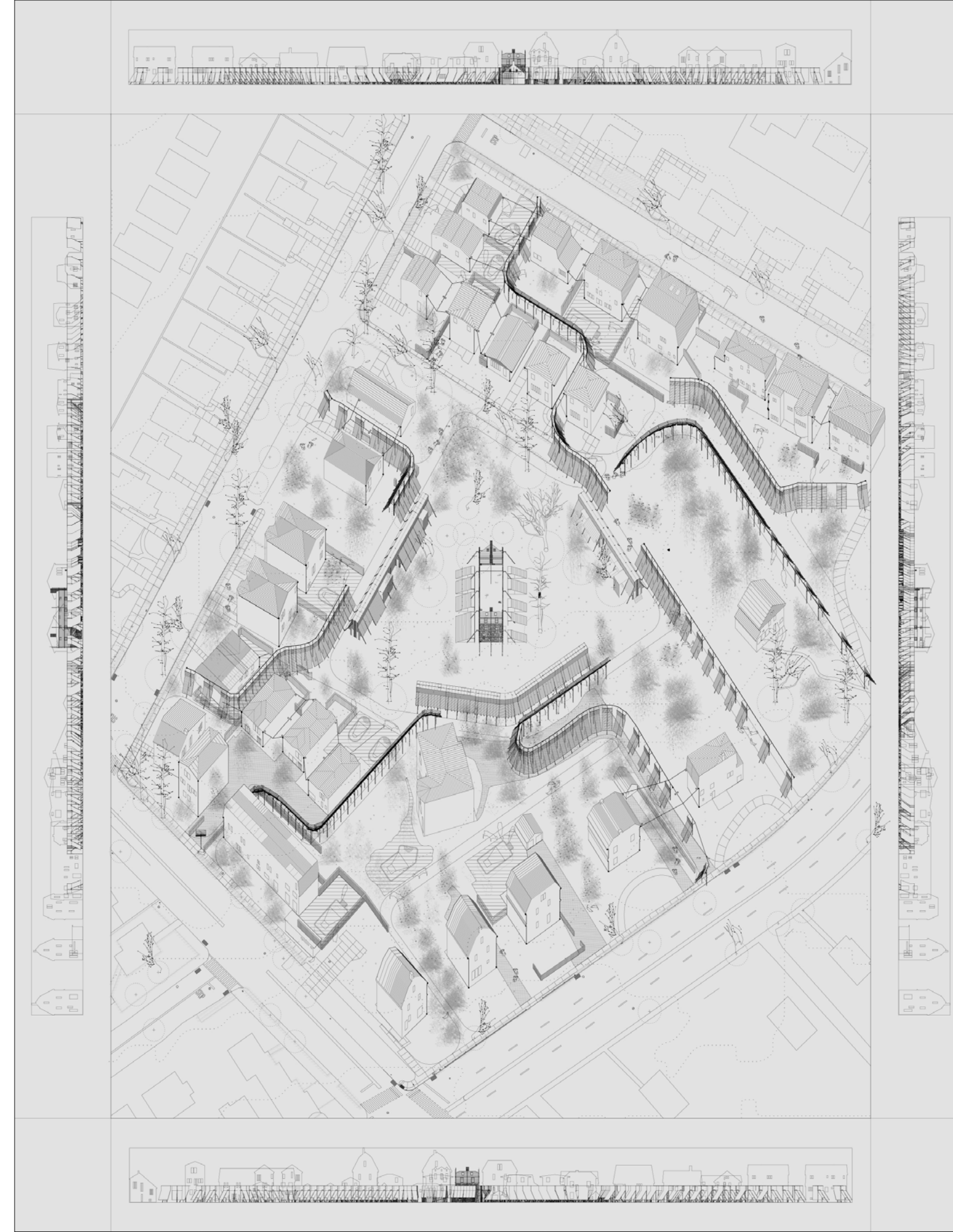
# Communal Kitchen, Communal Garden

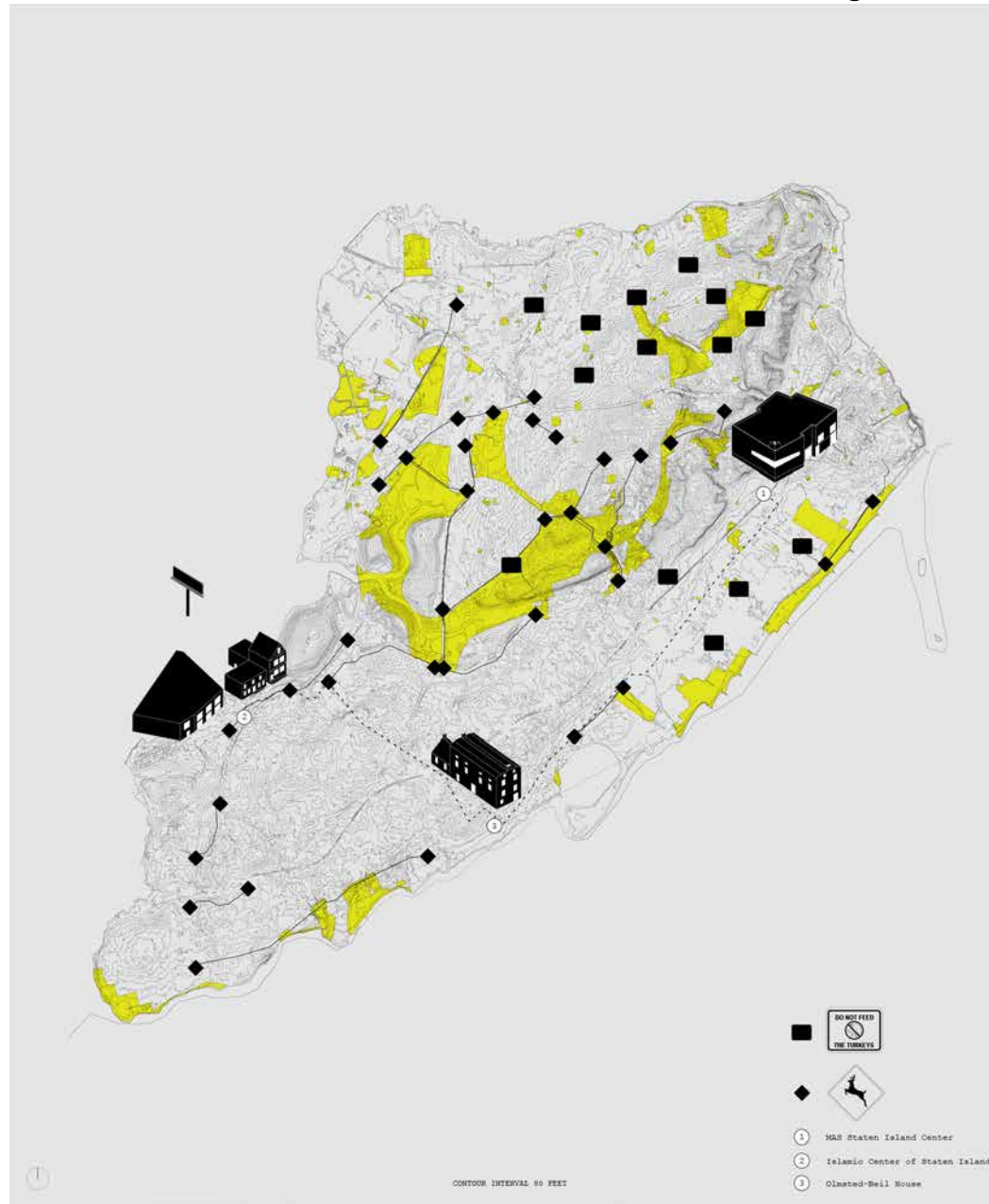
In the Name of GOD,  
The Fifth Borough



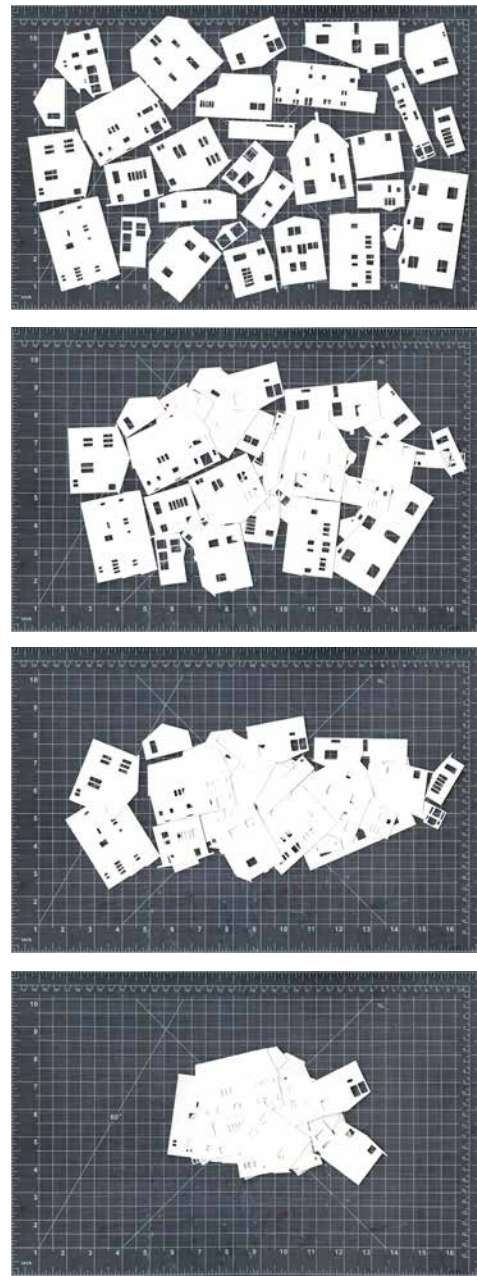
The project **reclaims** east, south, west, and north elevations of the three-floor house formerly owned by Frederick Law Olmsted, the surrounding garden of 1.3 acres as a **waqf**—a charitable landscape held in trust. Bounded by Hales Avenue (NE), Hylan Boulevard (SE), Woods of Arden Road (SW), and Kings Street (NW)—neighbor to 1,209 detached homes in R1 and R2 residence districts—the design negotiates **permeable edges** to neighboring parcels by routing **wildlife corridors** for migrating deer, turkeys, and migratory birds.

Spring 2025  
GSAPP / Advanced IV Studio  
Instructor: Ziad Jamaledine  
Individual Work

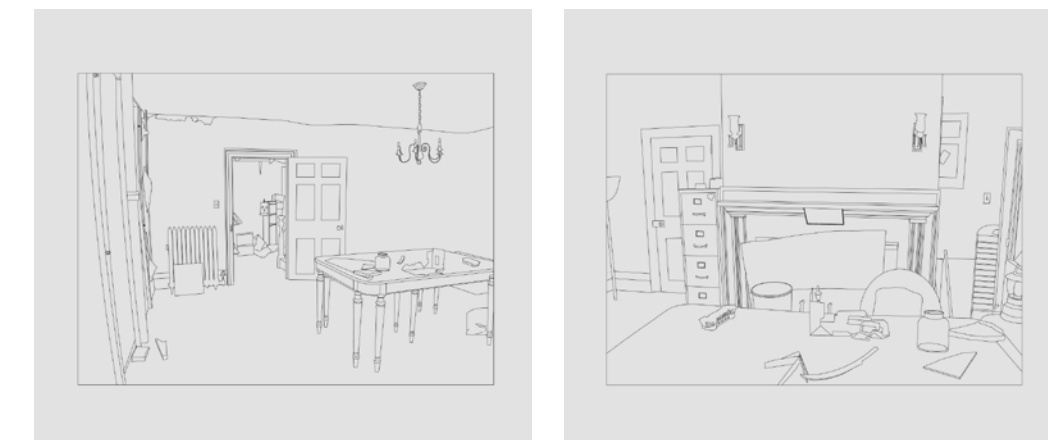




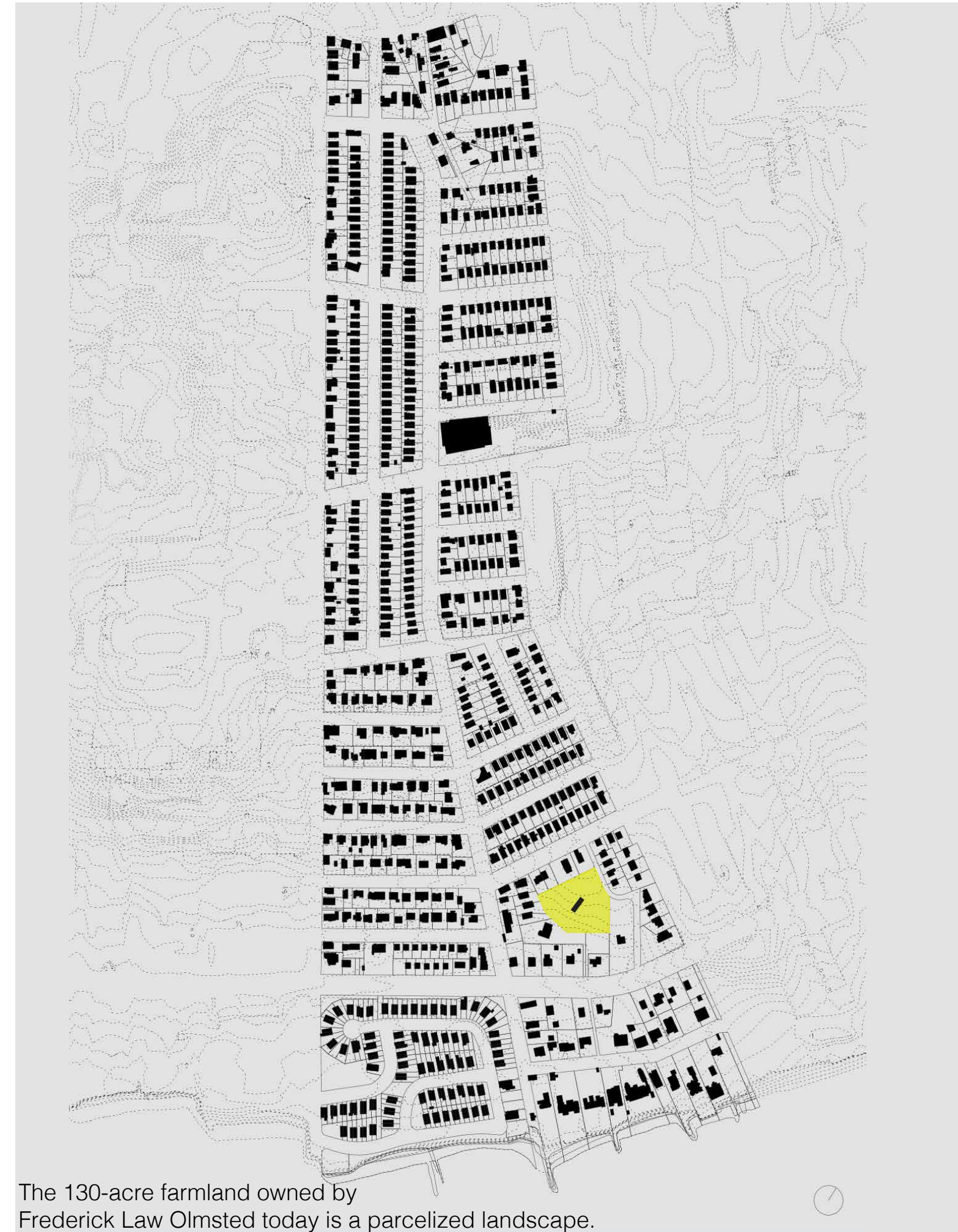
1



2



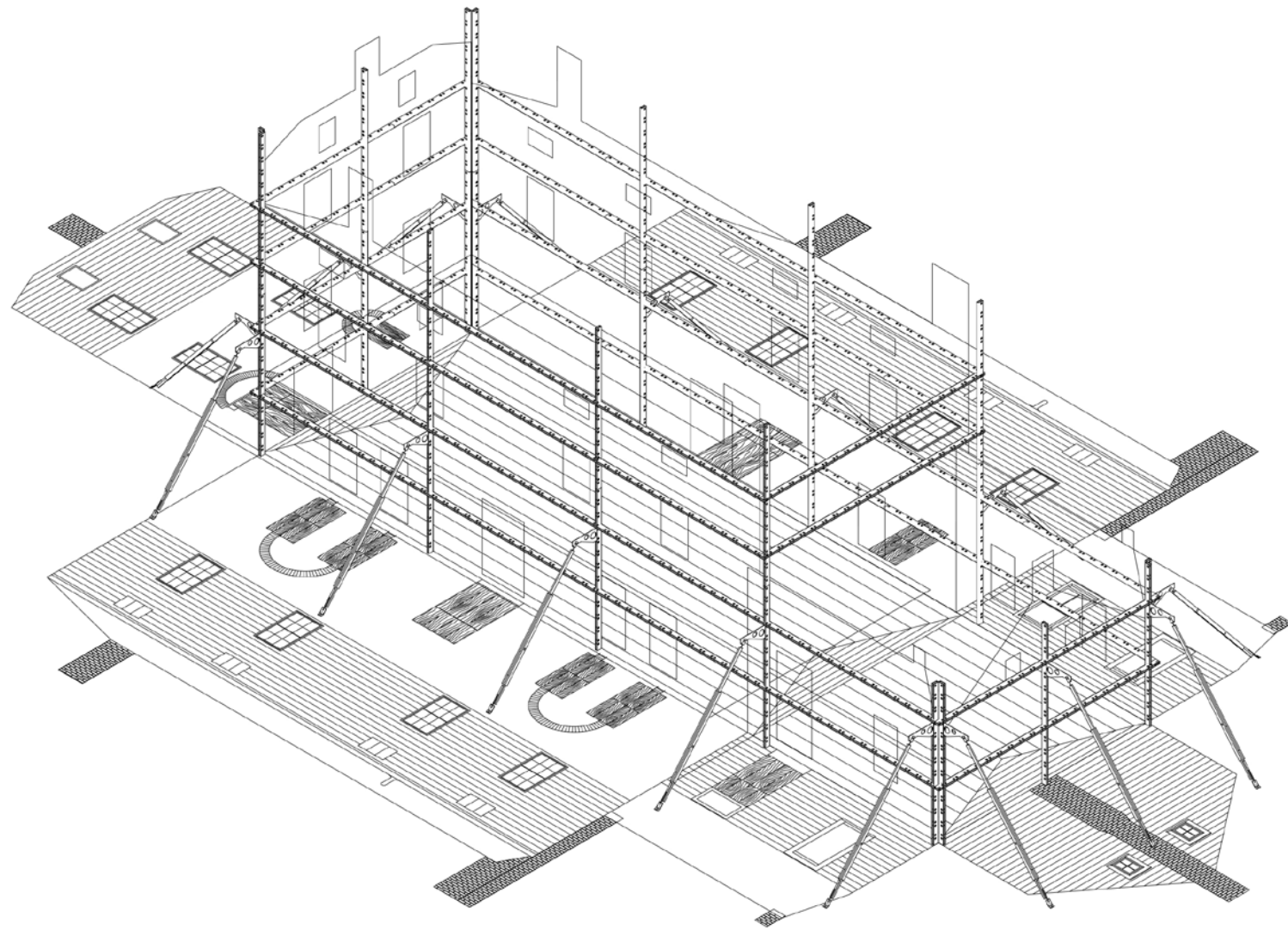
3



The 130-acre farmland owned by Frederick Law Olmsted today is a parcelized landscape.

- 1 Staten Island's Urban Stray Network.
- 2 Elevations of the Surrounding Detached Houses.
- 3 Existing Interiors.

The Fifth Borough



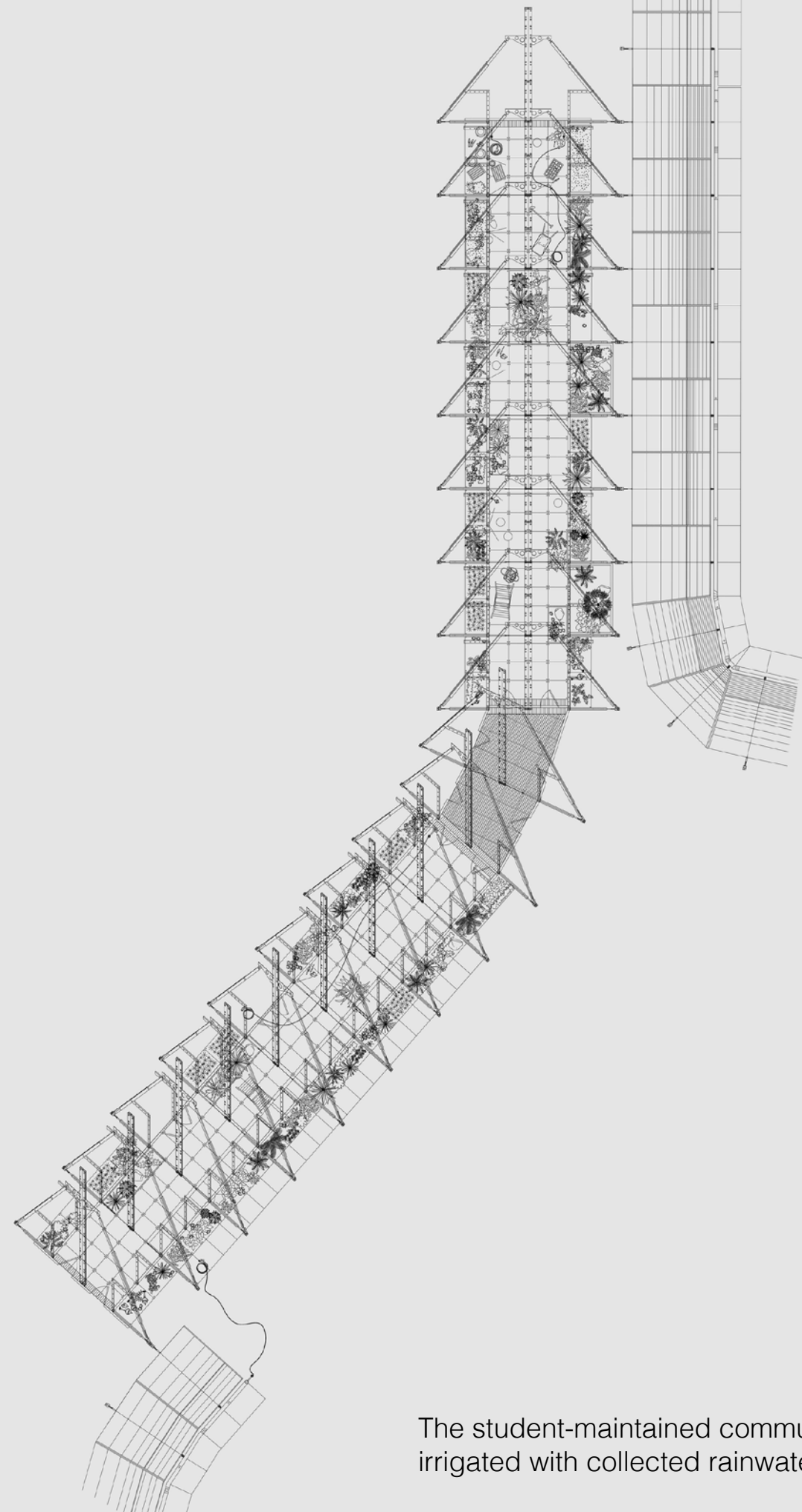
- 1 Concept for communal water-storage system.
- 2 Elevation preservation strategy.
- 3 Concept for continuous "aqueduct" roof system.

Right: Communal Kitchen  
Scale: 1/16"

Communal Kitchen, Communal Garden

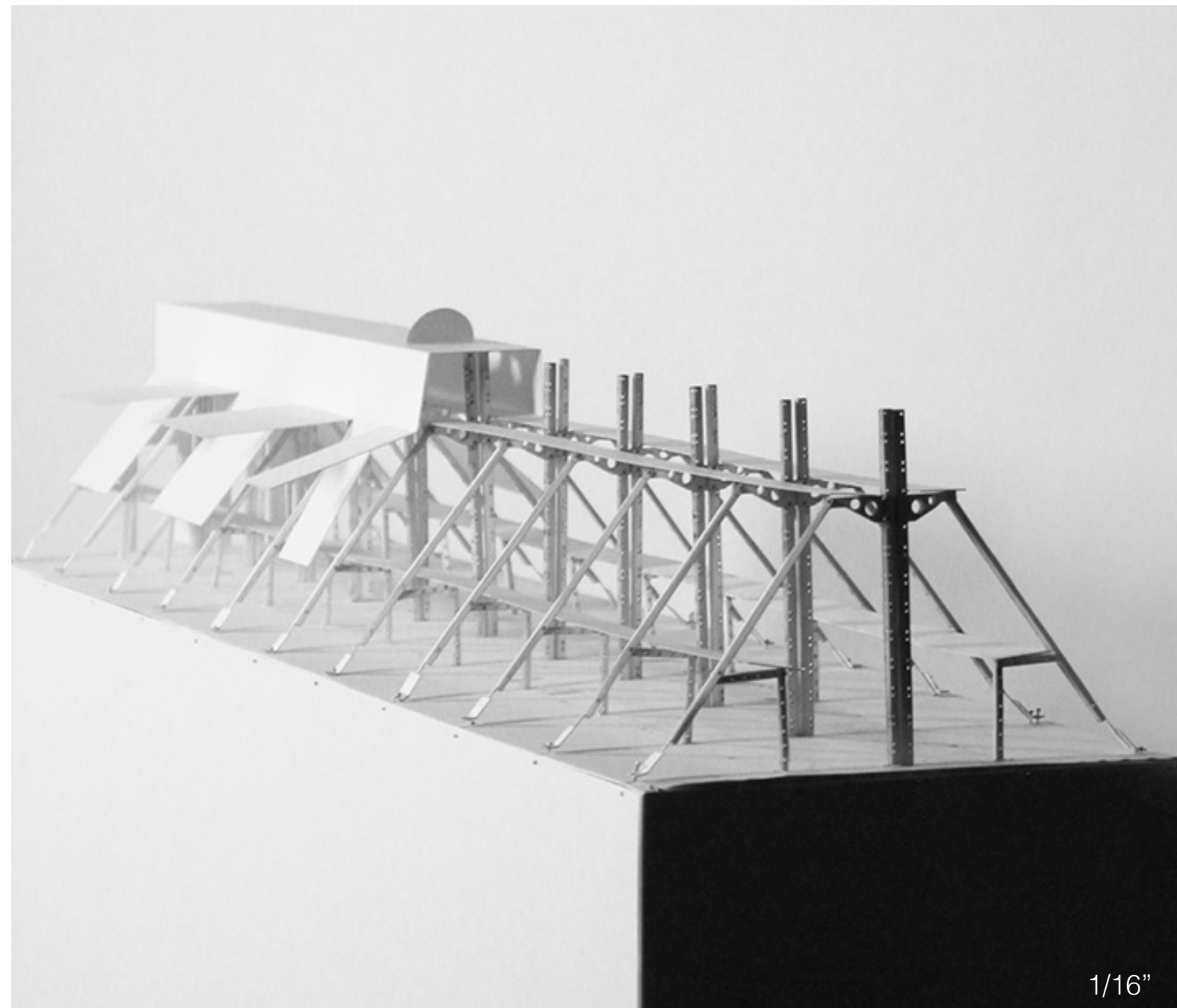


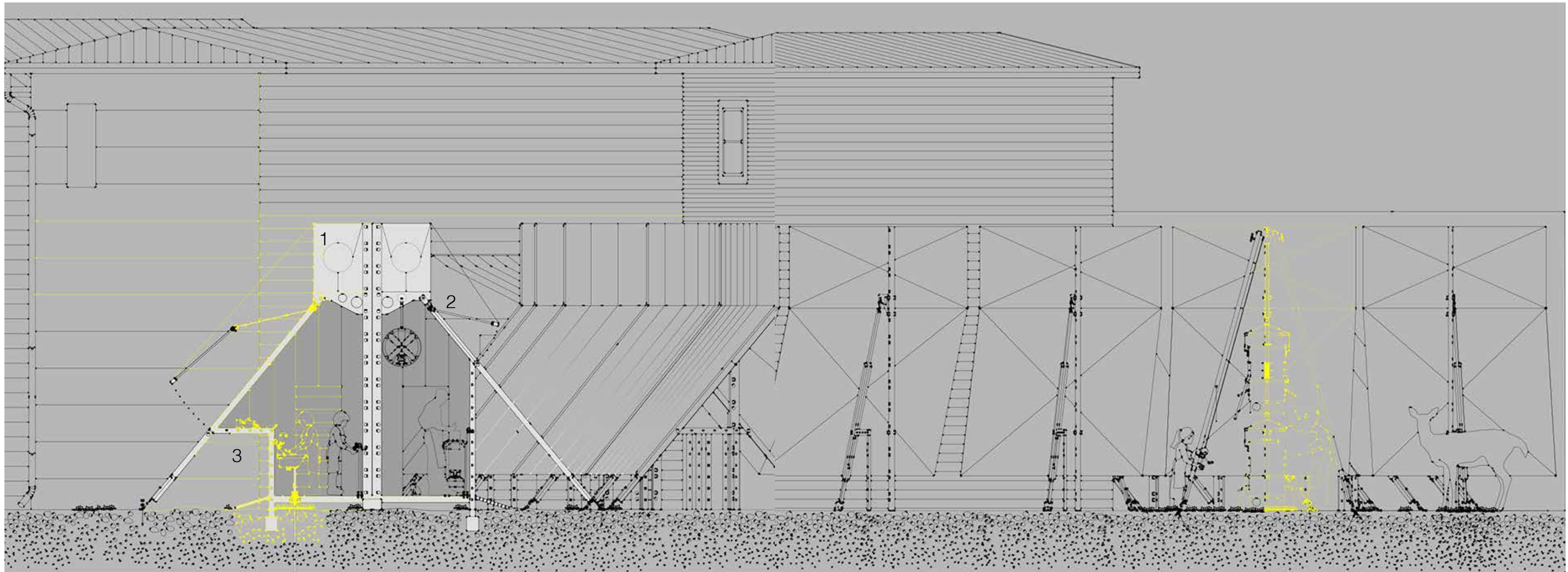
The Fifth Borough



The student-maintained communal nursery is irrigated with collected rainwater.

Communal Kitchen, Communal Garden





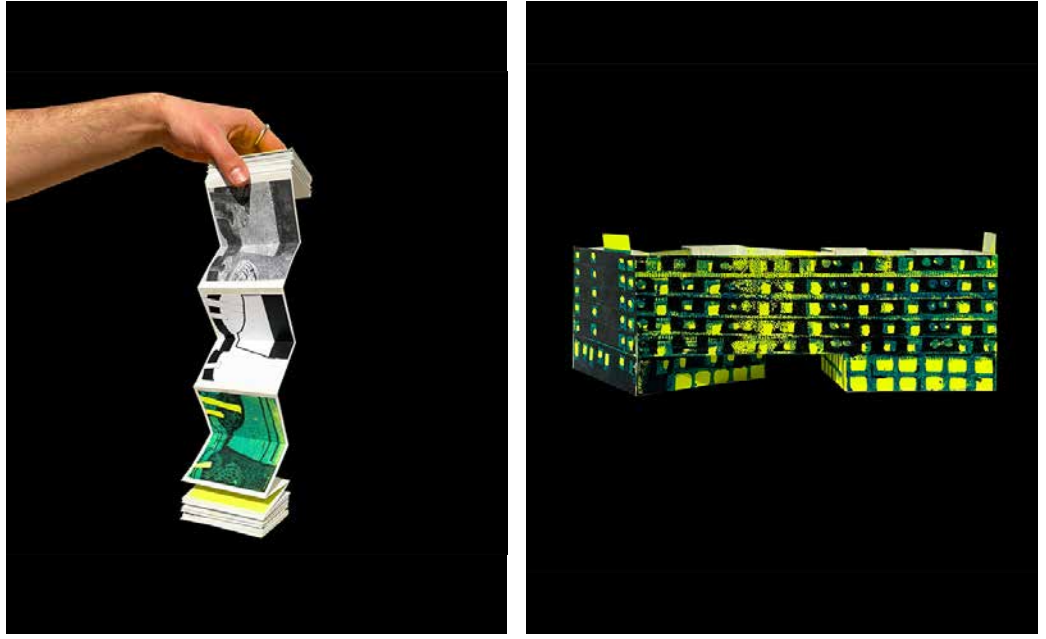
- 1 Water Collection.
- 2 Operable facade for cross ventilation.
- 3 Adjustable countertops for children and adults.

Modular pathways feature animal feeders at varied elevations for **multi-species**, all maintained and refilled by the students' community.

# III.

## Every Room is a Garden Room

Housing  
Incomplete Block

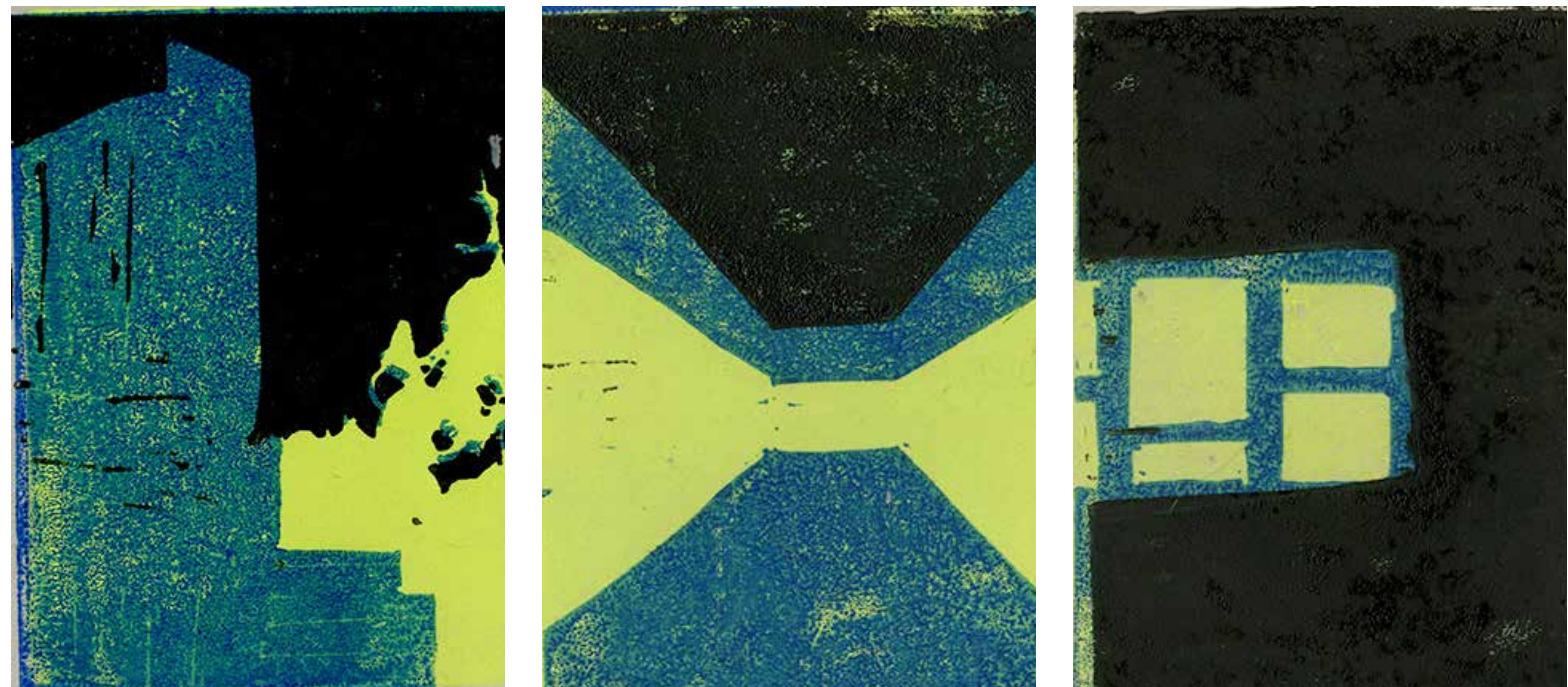


Our project begins with **the Garden Room Book**, a multi-media exploration of the site, 128th St. and Convent Ave. The Book searches for gardens in the dead-end street, an overgrown hill, two parking lots, and the surrounding block.

By understanding the living things that compose a garden and their relationships, we understand what makes it a space for cultivation, **growth**, and nourishment. To reimagine **affordable housing** as a garden, the environmental and social conditions of the site were examined.



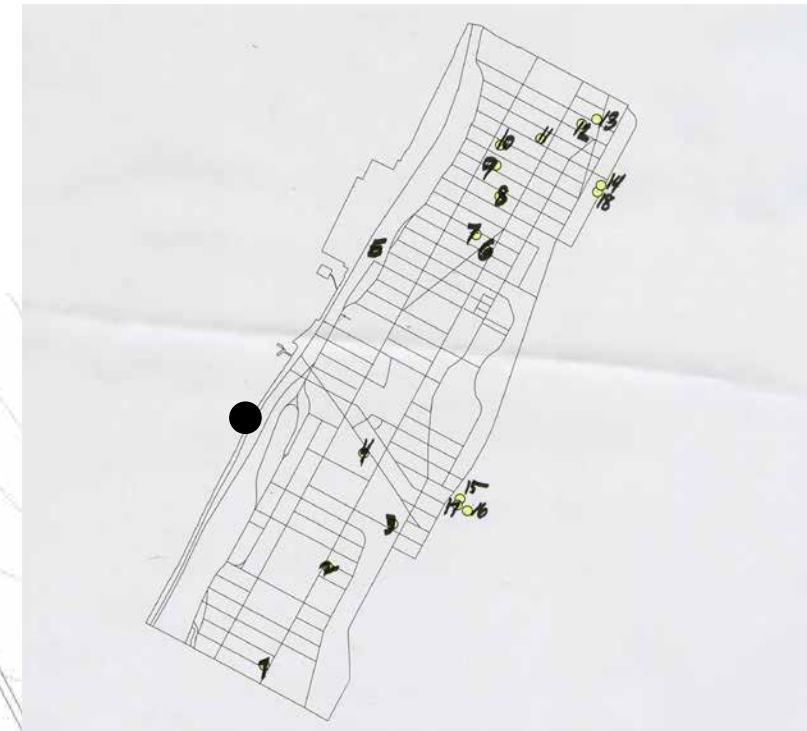
1/32"



Fall 2024  
GSAPP / Core III Housing Studio  
Instructor: Hilary Sample  
Collaborator: Maya Yildirim

- 1 Raised **edible gardens**.
- 2 Linked balconies that become a **public** garden space.
- 3 Shared **winter courtyard** inbetween rooms.
- 4 Corridor as a **semi-open** garden.
- 5 Greenhouses channeling light through the corridor.
- 6 Roof garden.

The seven residential floors have **80 kitchen and bathroom cores**. These cores are laid out along **one wall**, continuing across the room. The north-facing residences have a door to the balcony and to the hall, which together create a continuous circulation path and area for **communal gathering**.



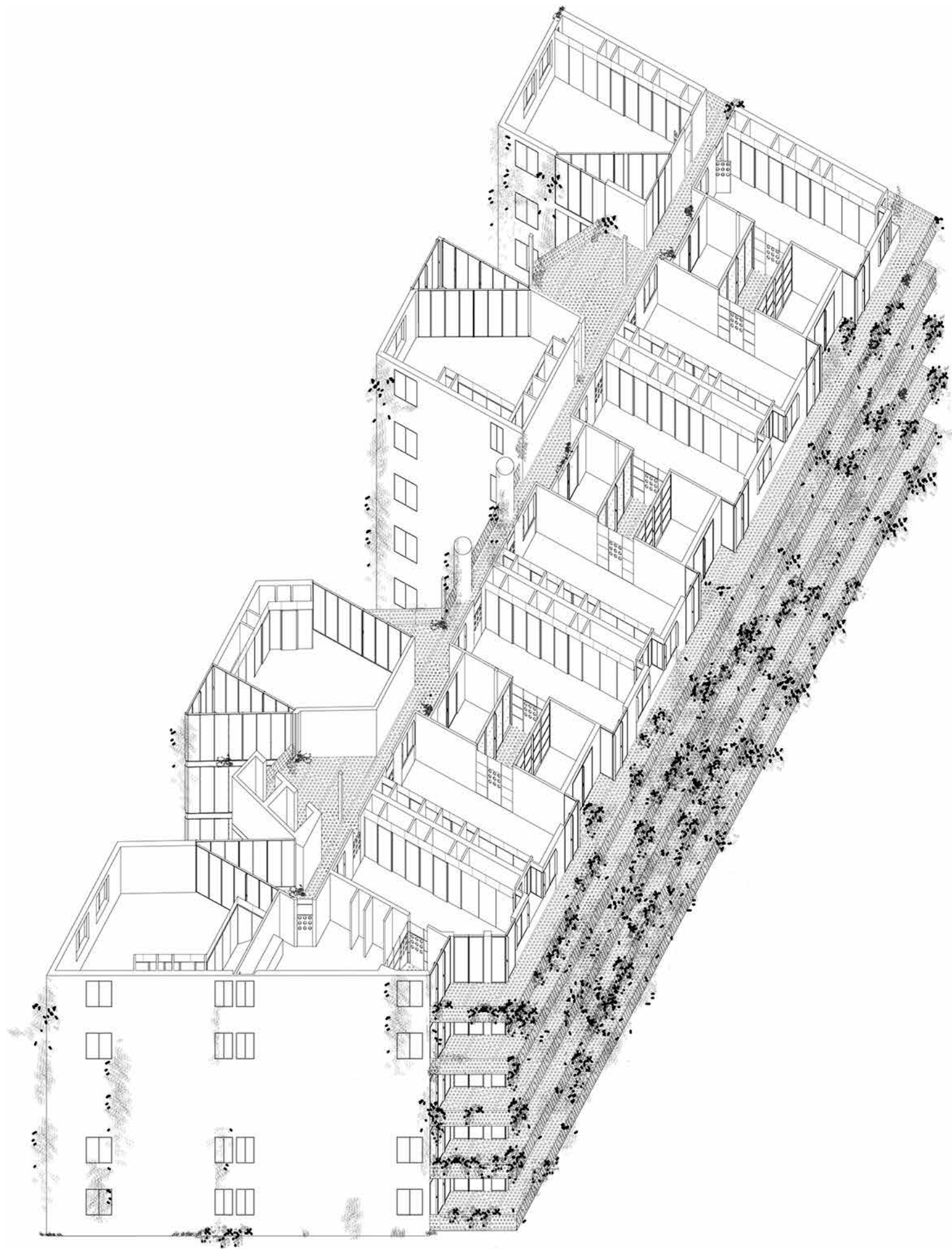
Site: Neighbouring Community Gardens



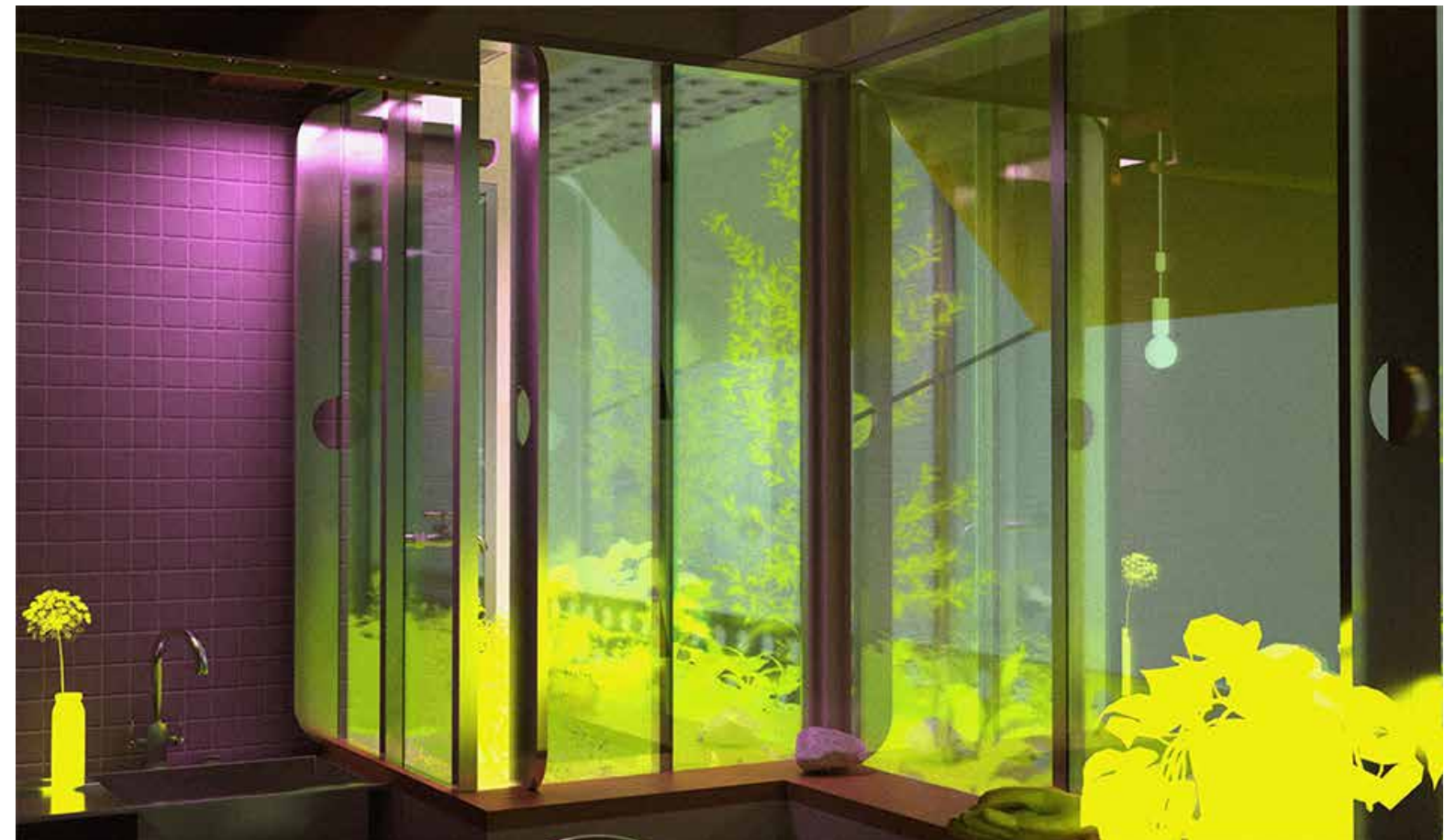


The southern facade has a **folded shape** and certain corners are cut off to create glass **greenhouse** spaces so that the light passes through them to the northern side. These triangular spaces can be opened up to the unit it belongs to, or to the roof gardens on the third floor.

Incomplete Block

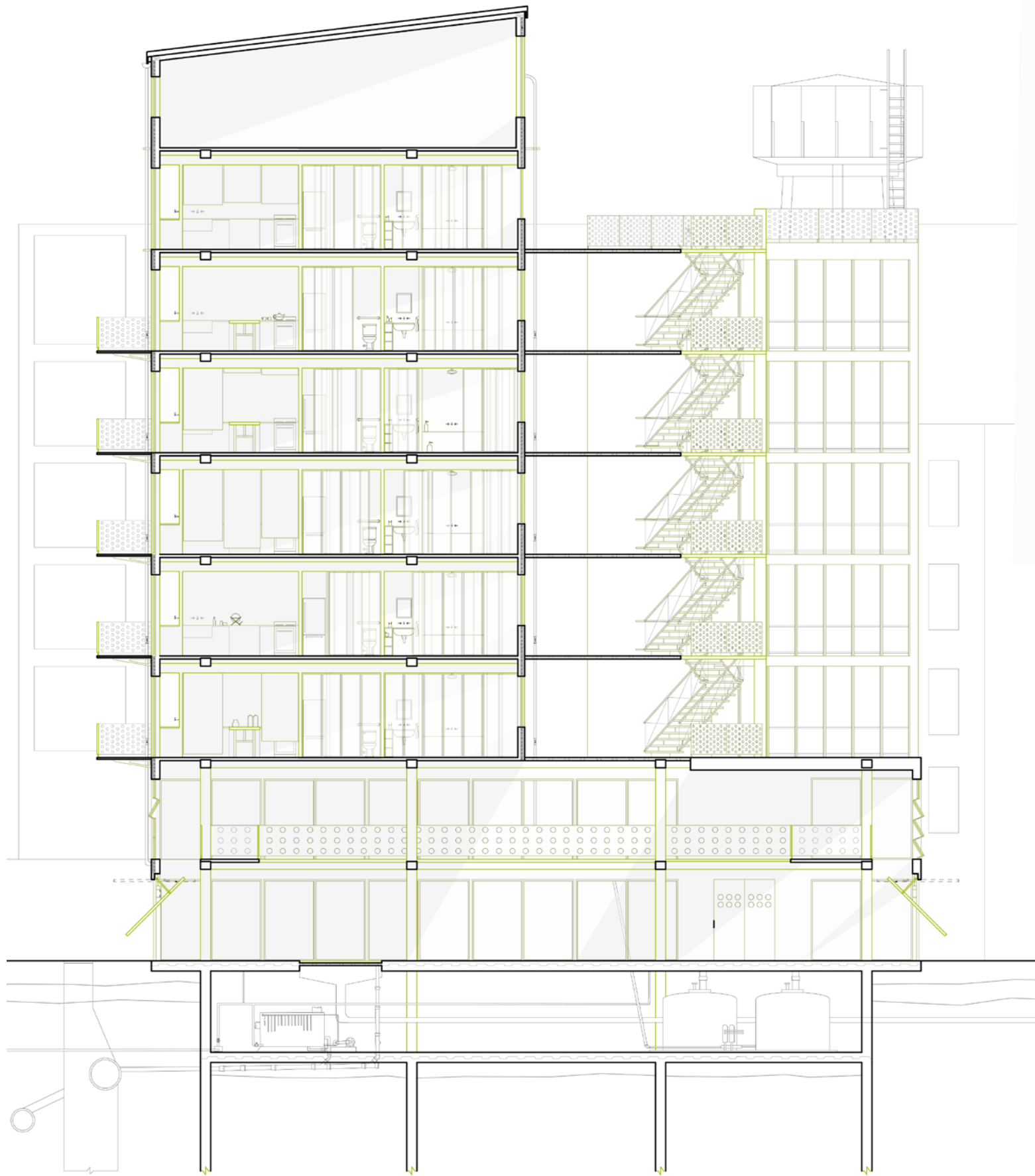


Every Room is a Garden Room

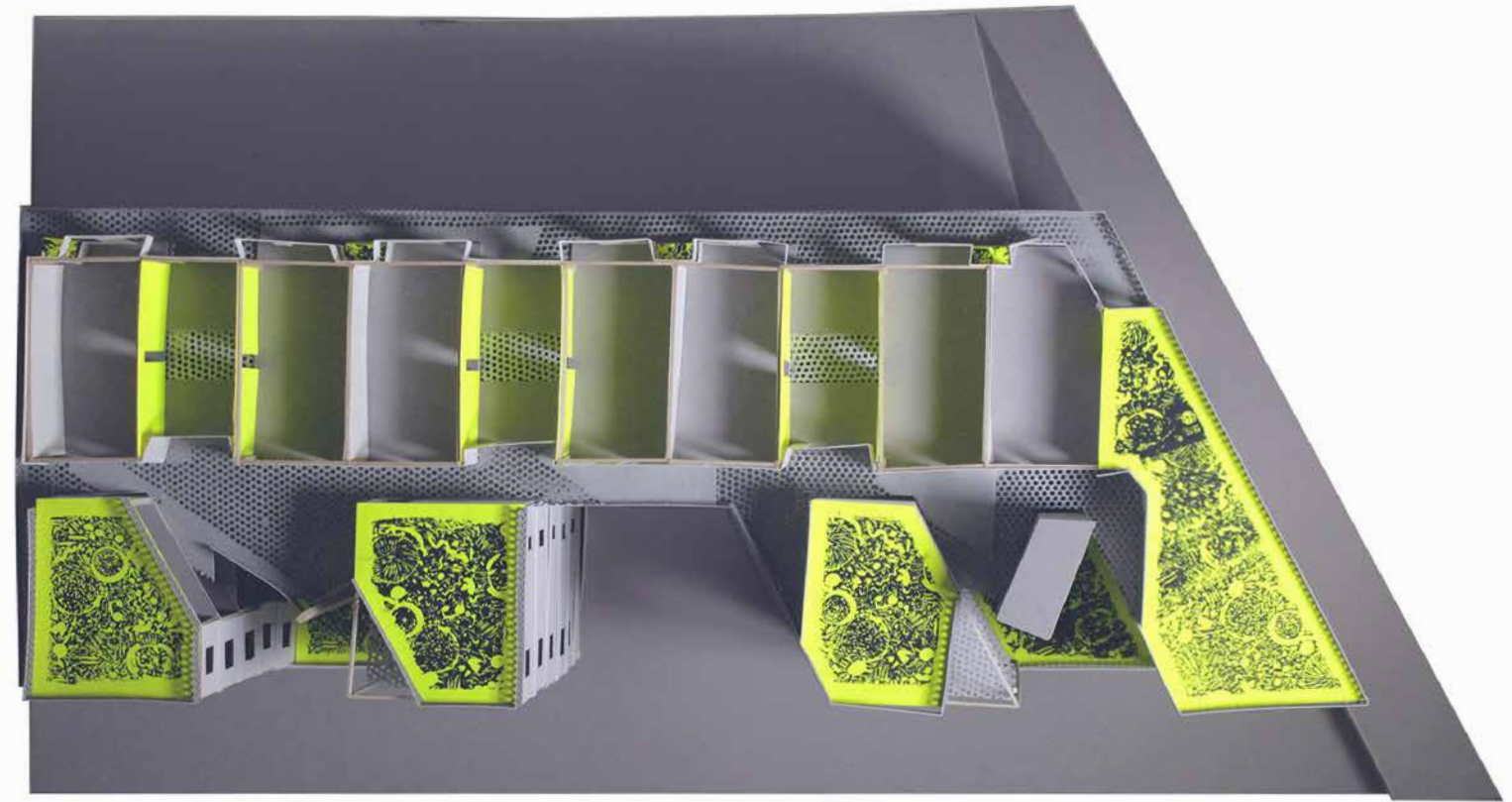


The **porous** grate lets plants crawl up along and through it creating **vertical gardens** along the facade. Like the cracked pavement of the existing hill on the site, plants find their way through.

Incomplete Block



Every Room is a Garden Room

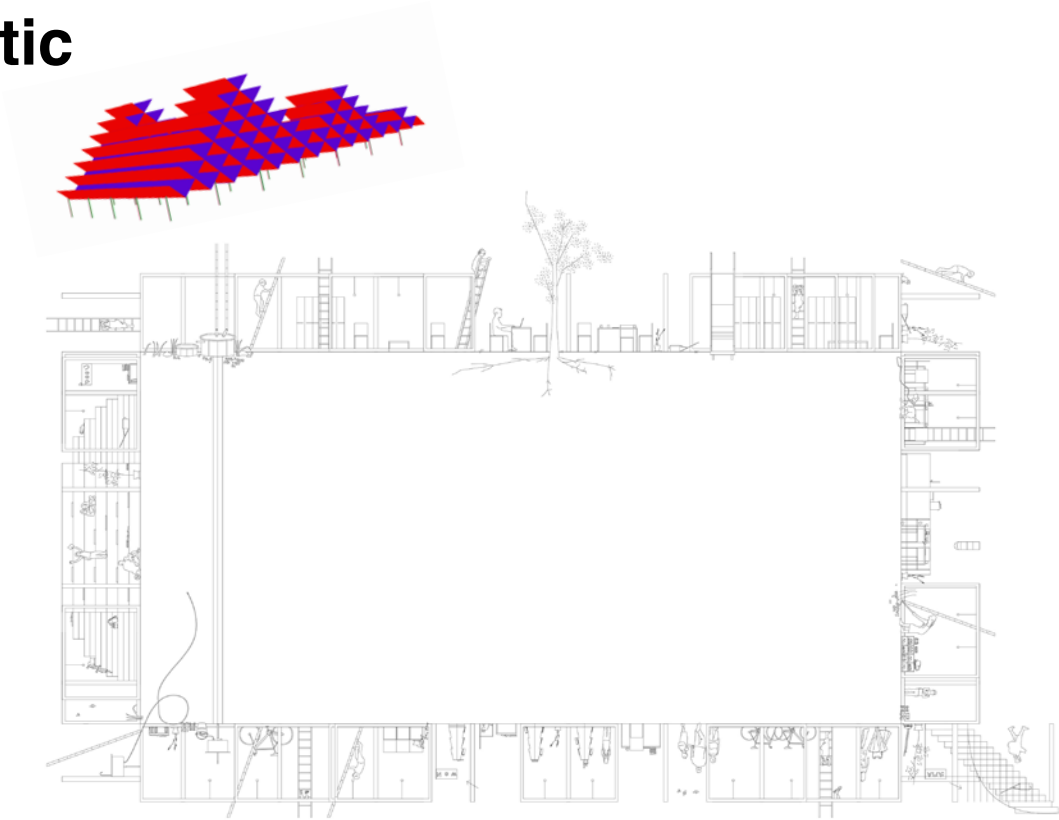


The roof has a garden and **water tank for municipal water**. Rainwater is directed by the roofs towards a longitudinal pipe that brings the water down to the irrigation system.

# IV.

## School in the Attic

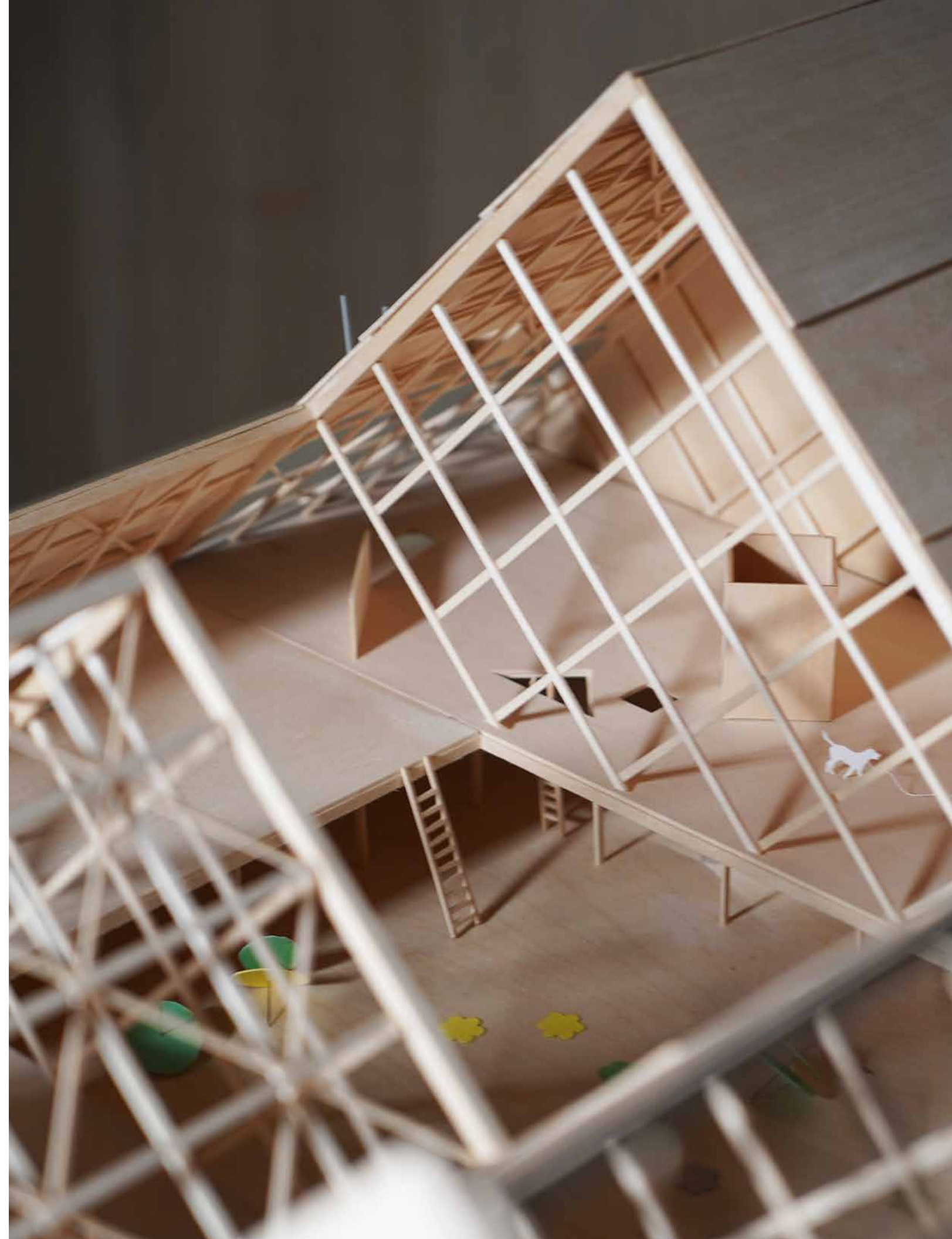
School for Sharing  
Manhattan, New York



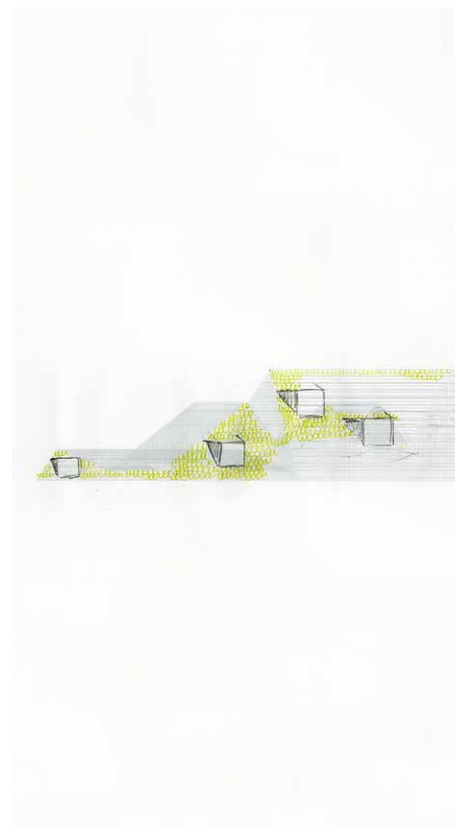
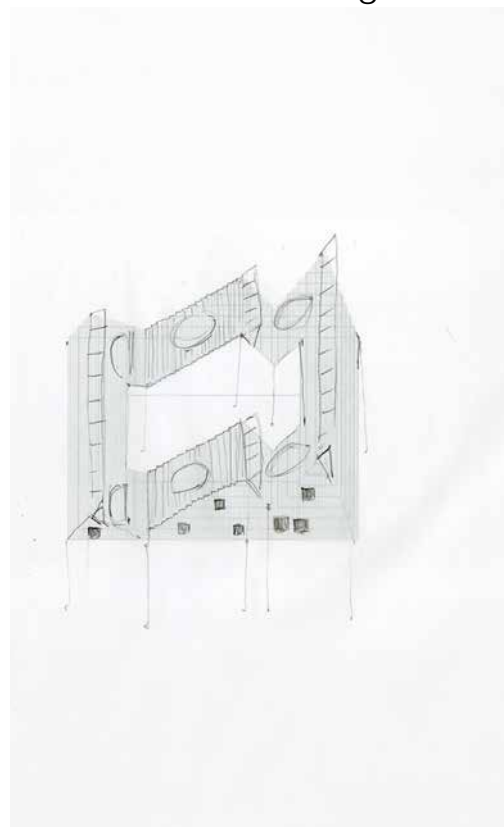
A School in the Attic is a school for children and their parents under one roof with six peaks. The ground floor is an **indoor cloister** facing a courtyard: coworking, cooking, a bookstore, reading. A child can steal a book and bring it up to the attic, or watch people come and go through the windows in the floor.

Ladders climb between floors. Parents have lunch with their children. **Children watch their parents work, and parents watch their children learn.**

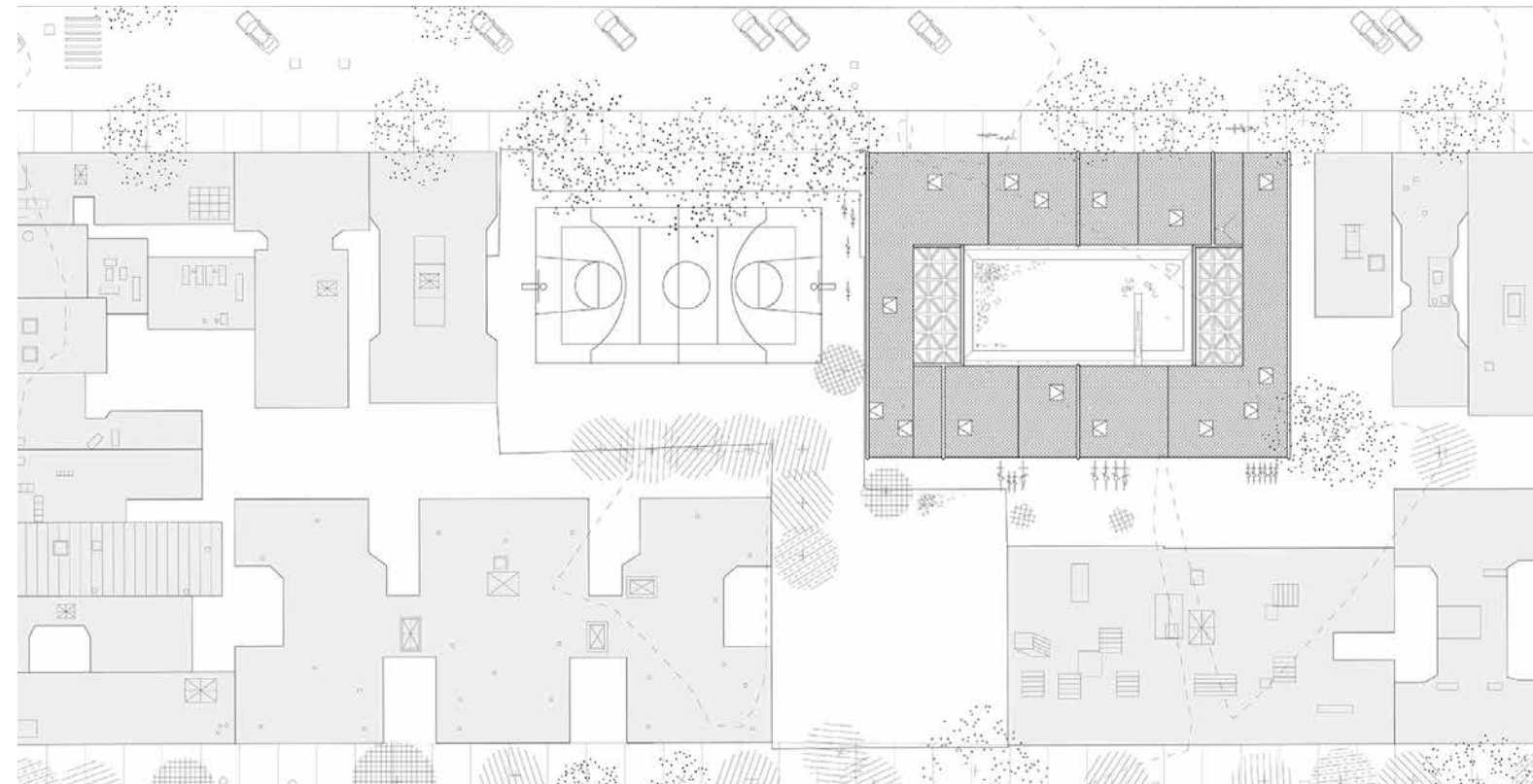
Spring 2026  
GSAPP / Advanced VI Studio  
Instructor: Tezuka Architects  
& Abraham Murrell  
Individual Work



School for Sharing



School in the Attic



The massing reads as two figures: a forest at street level, mountains above.

NYC's **cooperative preschools** already place parents in the classroom.

But what happens when parents simply have their own day there?

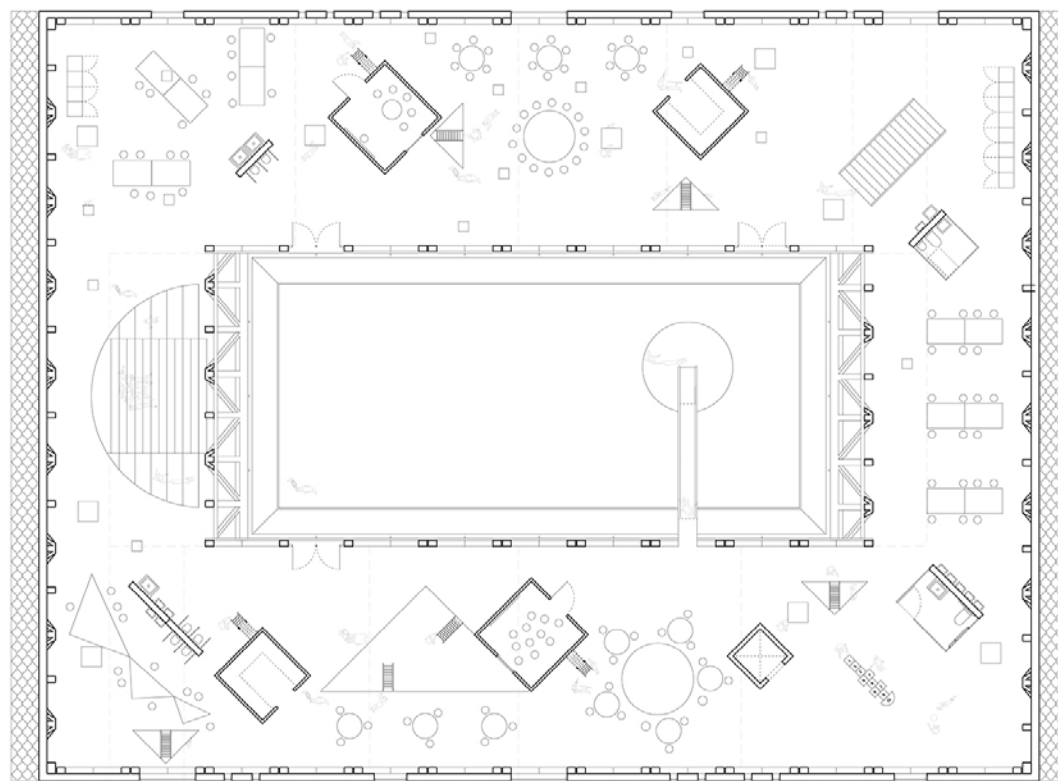
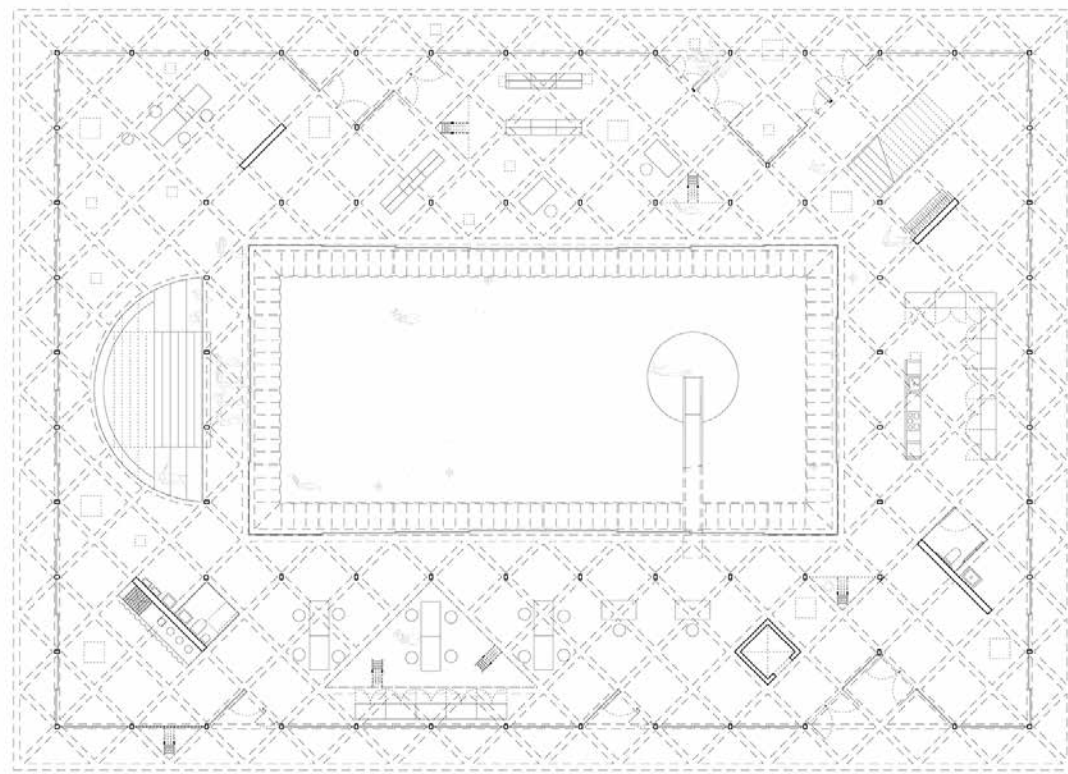
The site is 5th Street Park in Manhattan's East Village, where an H-shaped school once stood, and women later attempted an unrealized **feminist school**.



1. The school spills onto the street.
2. Children **move freely** between programs in designated areas.
3. The volumes on the second floor are **climbable**, and let children look out to the city.
4. The niche between the sliding glass doors and the coworking space inside becomes a **storage for parents**.
5. Self-supporting plywood walls create storage for breakout learning.
6. The layered facade allows for customizable openings.



School for Sharing

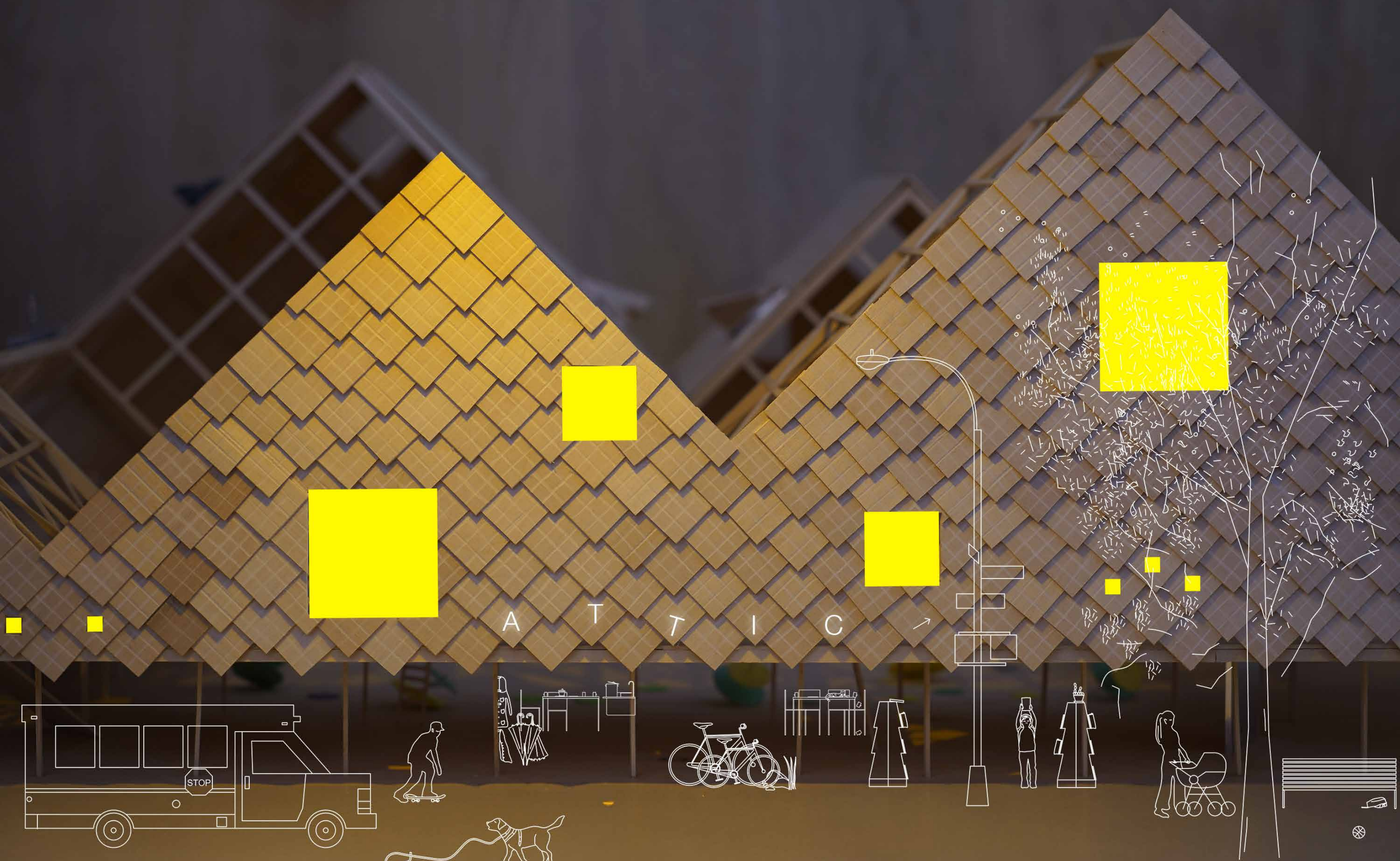


School in the Attic



The floor between the two programs is punctured at three scales: SMALL **peepholes** for children to look through, MEDIUM openings for ladders between programs, and LARGE **loft openings** for a **semi-public** area for parents and children.

The building is conceived as a **unimaterial wall section**: structure, enclosure, and interior detail all built from the same combination of glulam and plywood. The result is a soft environment where architecture is flexible and acts as a backdrop. The wall itself becomes something to learn from.



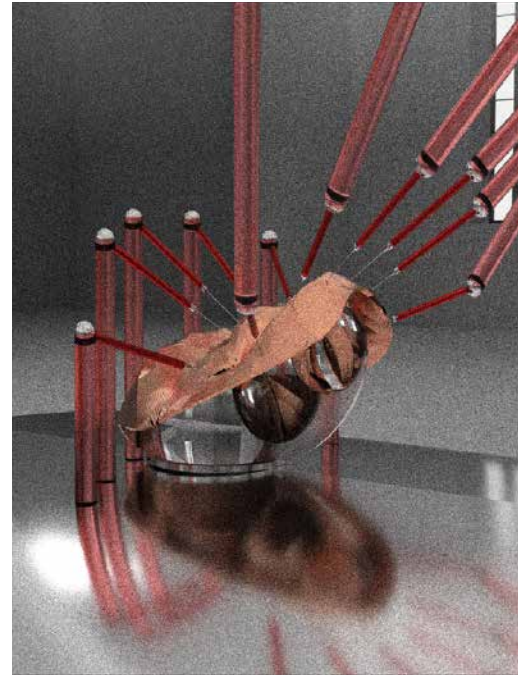
A T T I C



V.

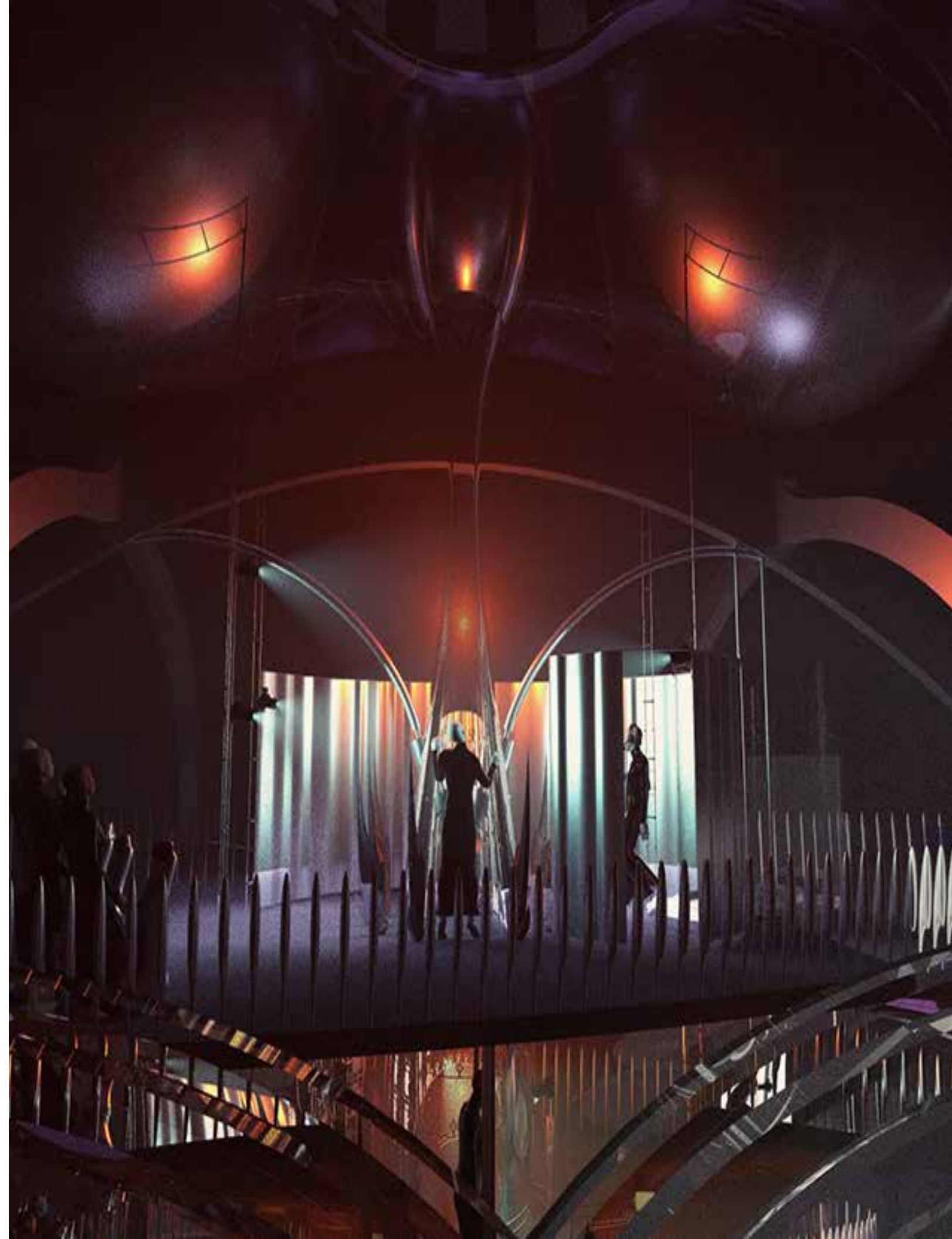
## Memorial for a Nun

Damage Control

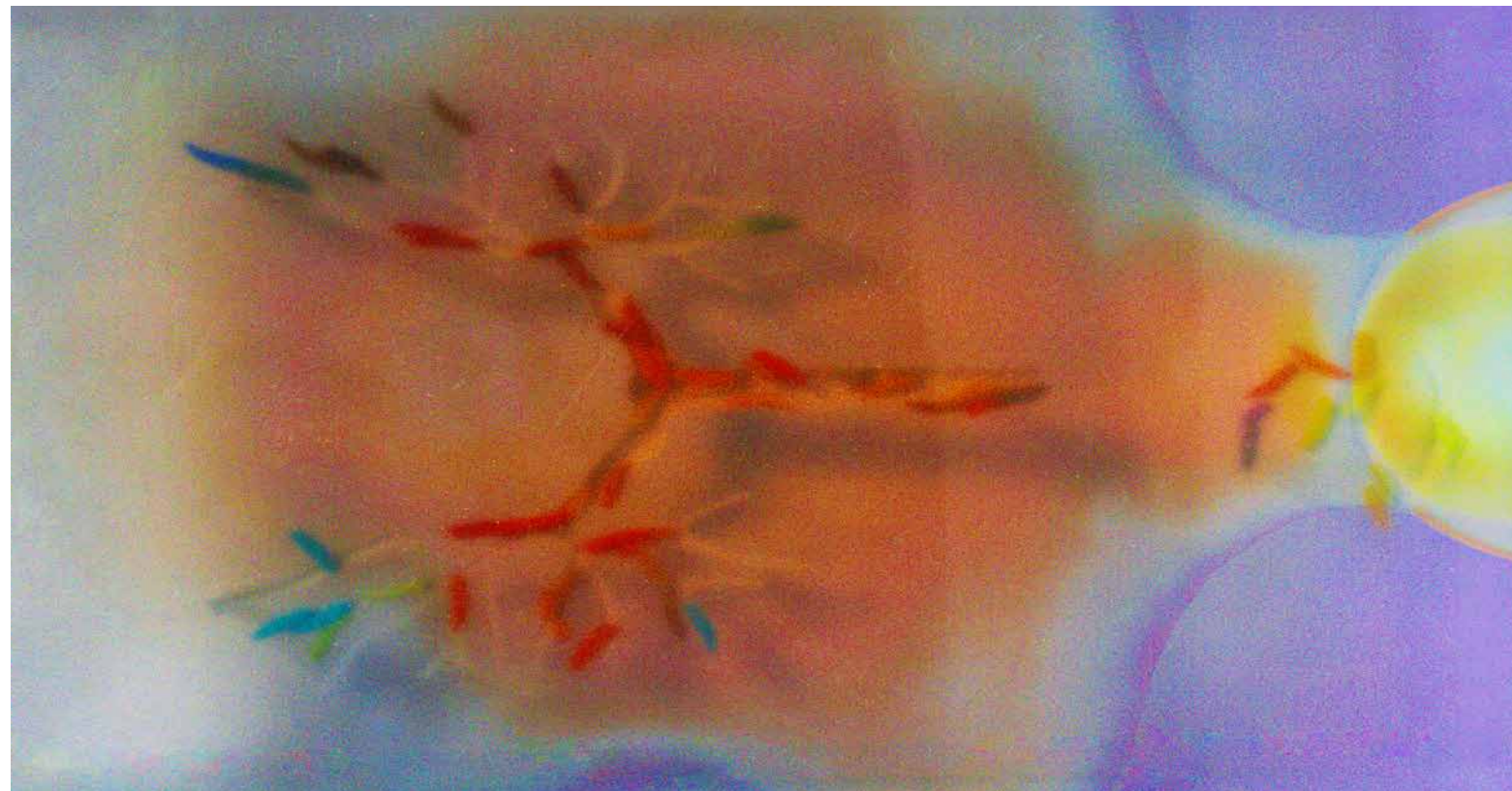


The project reimagines the Co-Cathedral of the Roman Catholic Archdiocese of Baltimore, known as Baltimore Basilica, as The National Shrine of Catherine Cesnik, whose murder was **covered up** by the church because of her knowledge of sexual abuse within ranks. Proposed design rewires the logic and technologies of **forensic** investigation, pathology, and **autopsy** combining them with the aesthetics, rituals, and architectures of **catholic relics** to calibrate new forms of **witnessing** that grapple with Cesnik's murder. It is centered on three relics designed for forensic and religious witnessing.

Spring 2024  
GSAPP / Core II Studio  
Instructor: Jerrett Ley  
Individual Work



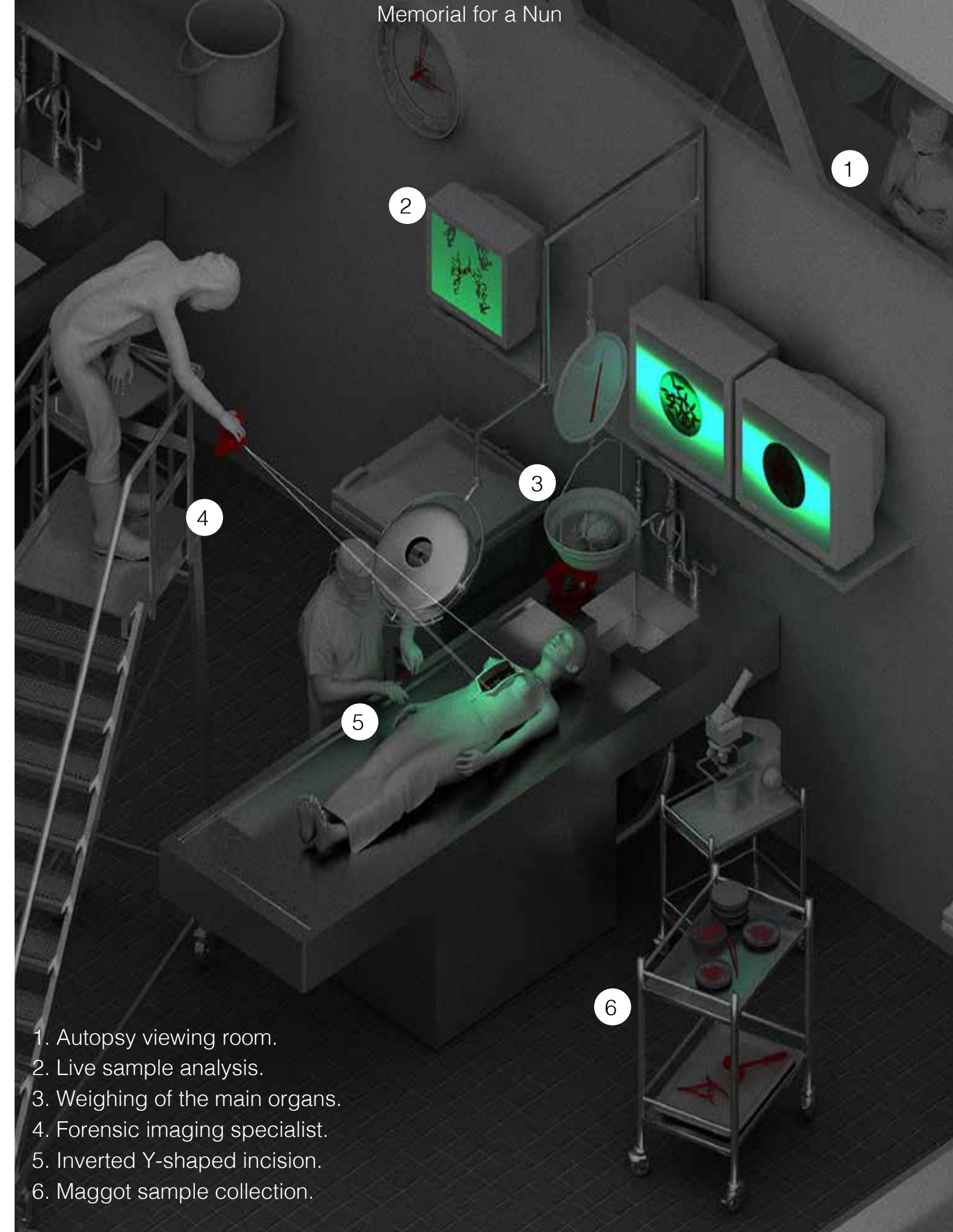
Damage Control



This duration model reconstructs **forensic evidence**: had the thermal image been taken on site at the moment of the testimony it would have captured the **maggots' passage** from Cesnik's mouth to her trachea. The two moments are superimposed, with the soil's temperature also rendered.

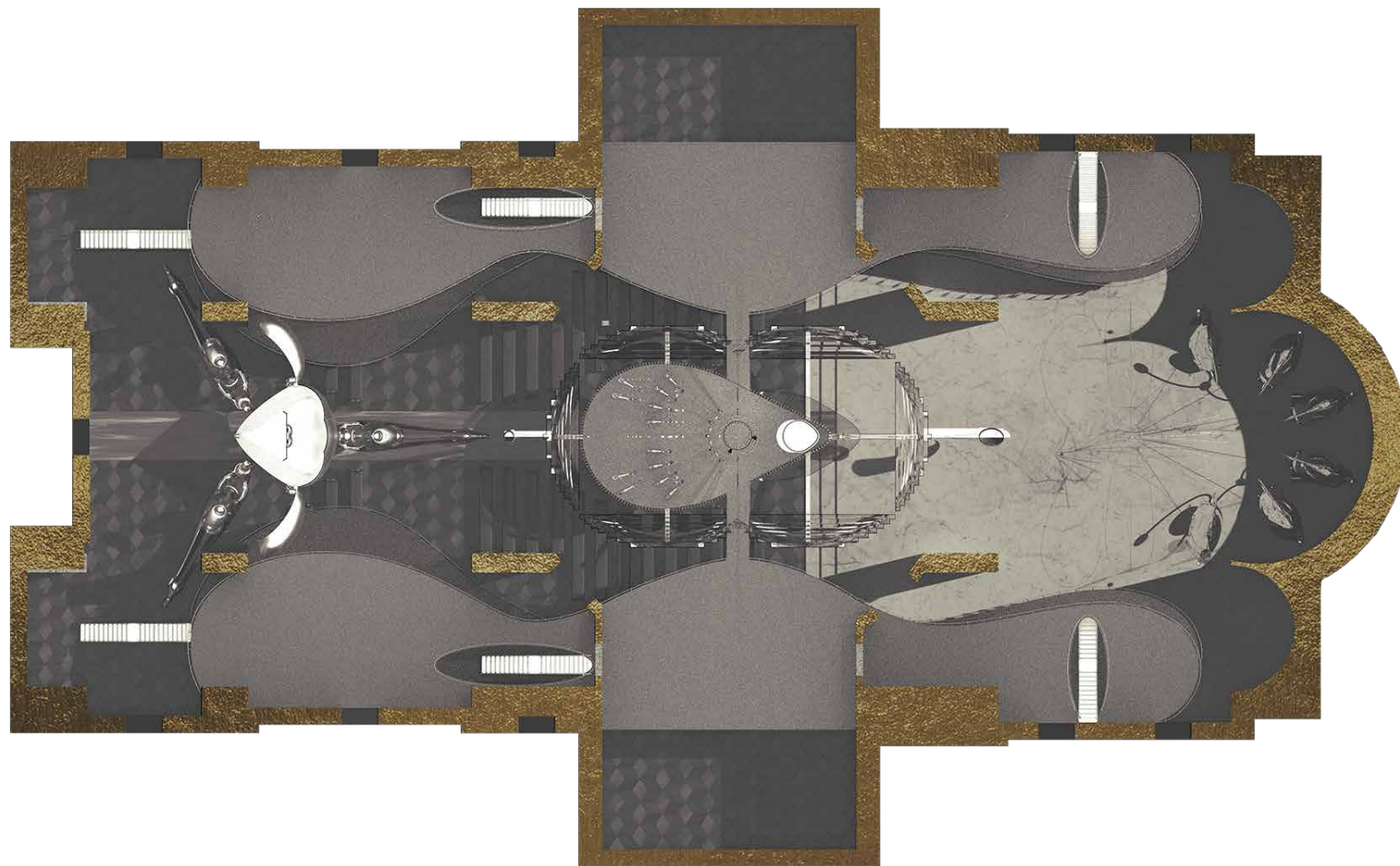
18.5"x12"x12"

Memorial for a Nun

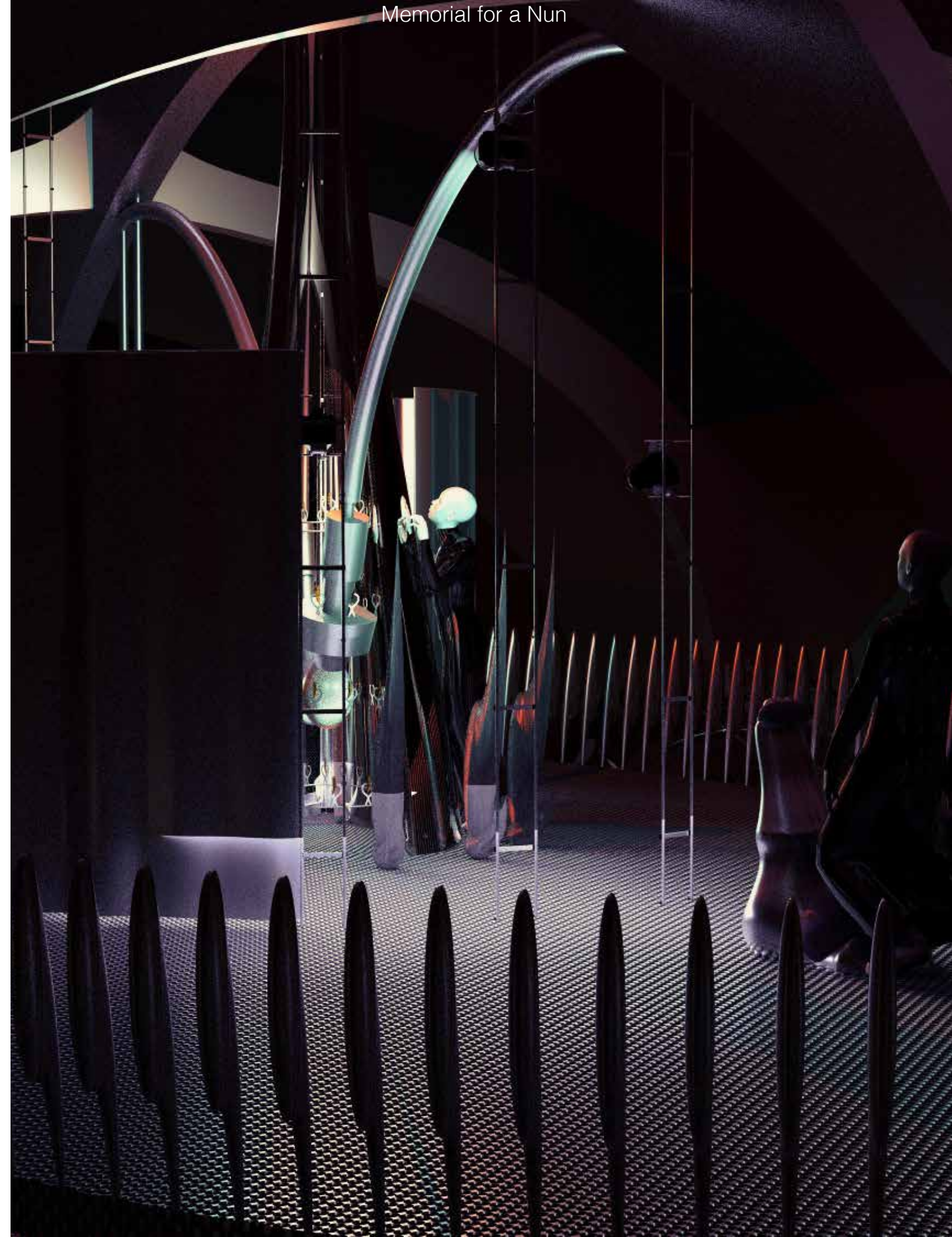


1. Autopsy viewing room.
2. Live sample analysis.
3. Weighing of the main organs.
4. Forensic imaging specialist.
5. Inverted Y-shaped incision.
6. Maggot sample collection.

Damage Control



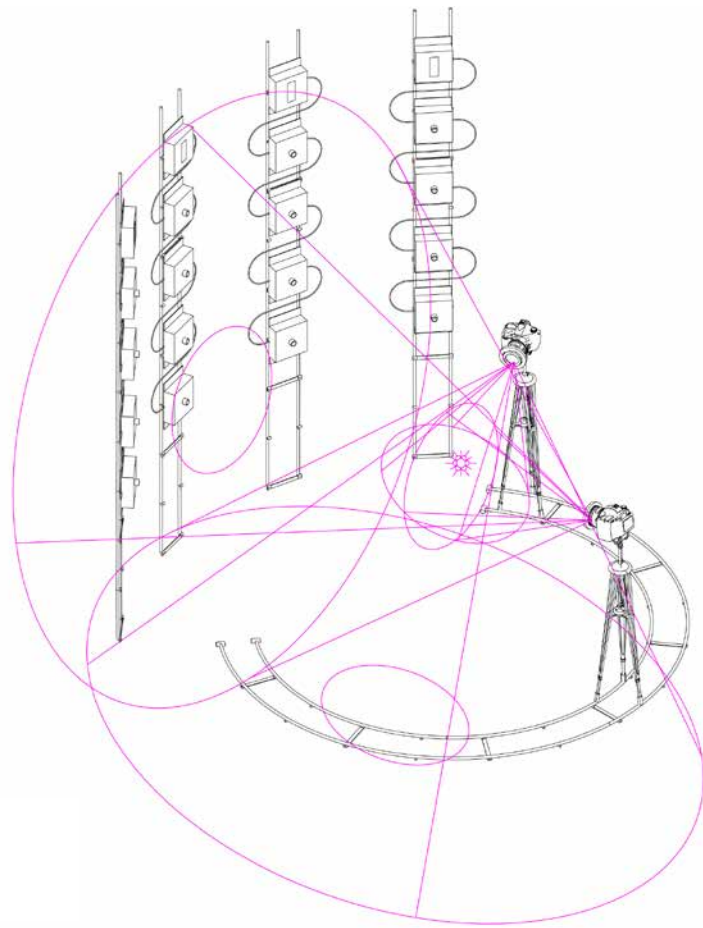
Memorial for a Nun



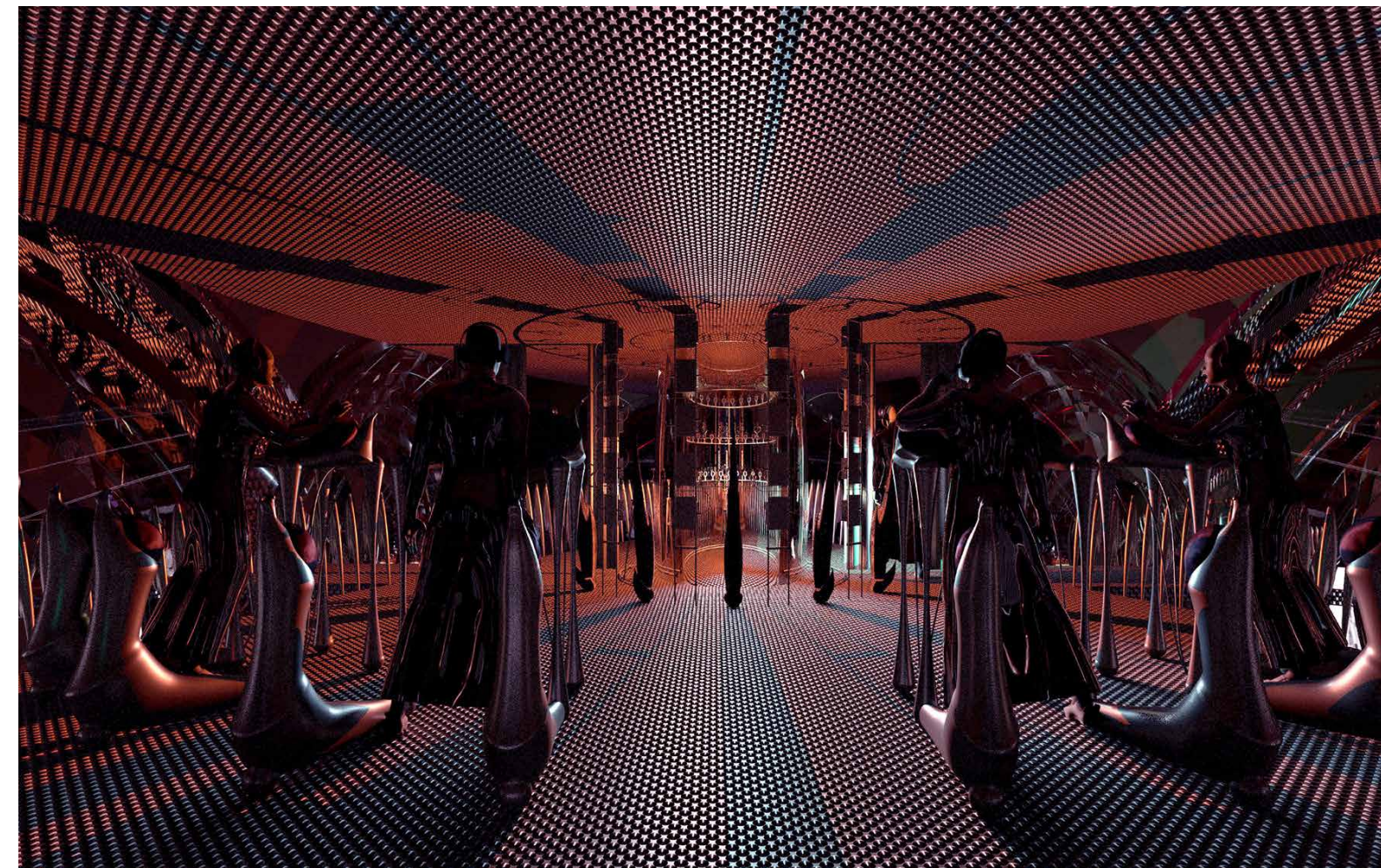
The relics, Catherine Cesnik's embalmed trachea, mouth, and maggots found in her body, reorganize the church along its central axis and are incorporated into Catholic rituals.



Damage Control

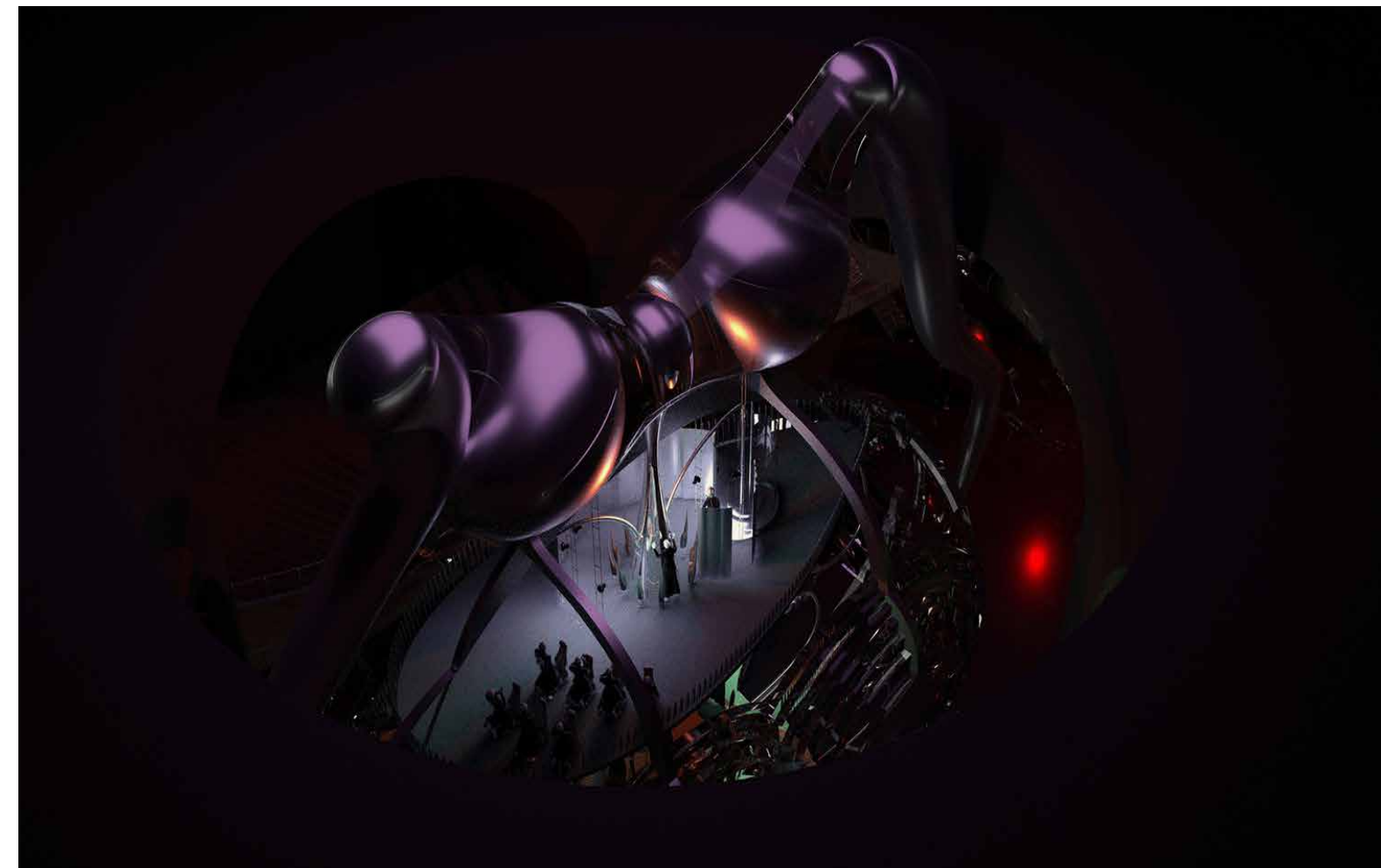
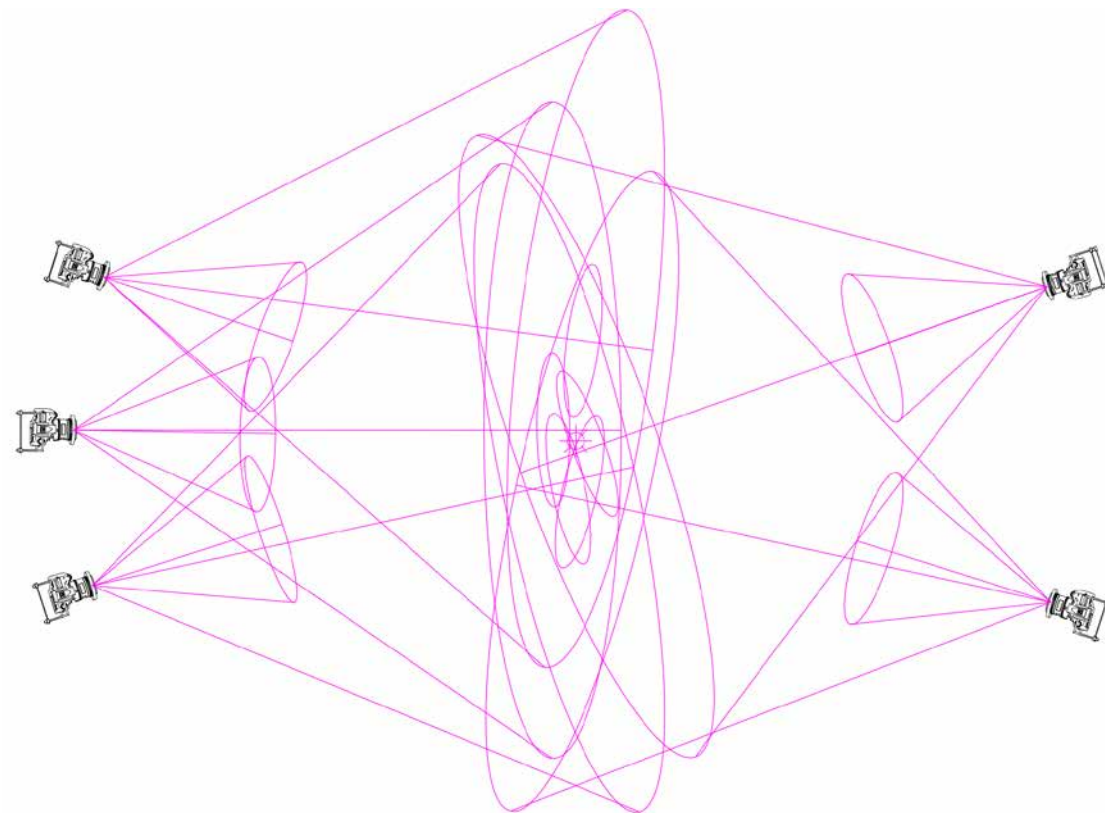


Right: Thermal Monitoring



Memorial for a Nun

Right: Encounter Maggots



Forensic tools, such as cameras and infrared sensors constantly monitor the **preservation** process of the maggots both as a piece of **evidence** and an object of **religious value**.

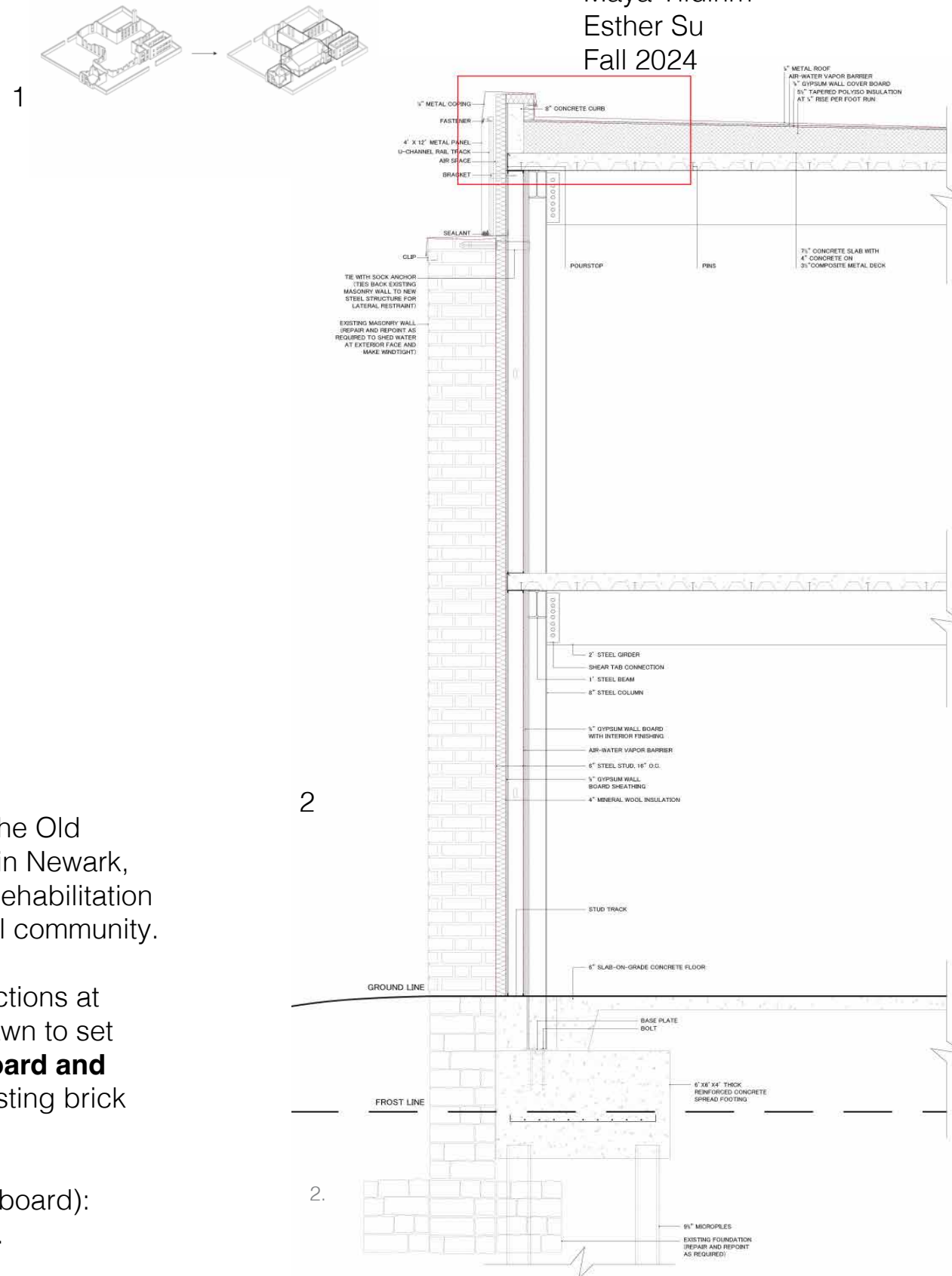
# VI.

## Wall Sections

### Old Essex Community Reuse

Instructor:  
Gabrielle Brainard

Team:  
Levan Kiladze  
Maya Yildirim  
Esther Su  
Fall 2024



1. A **full reuse** of the Old Essex County Jail in Newark, New Jersey as a Rehabilitation Center for the local community.

A series of wall sections at 3/8"=1'-0" was drawn to set new structure **inboard and inline** from the existing brick masonry.

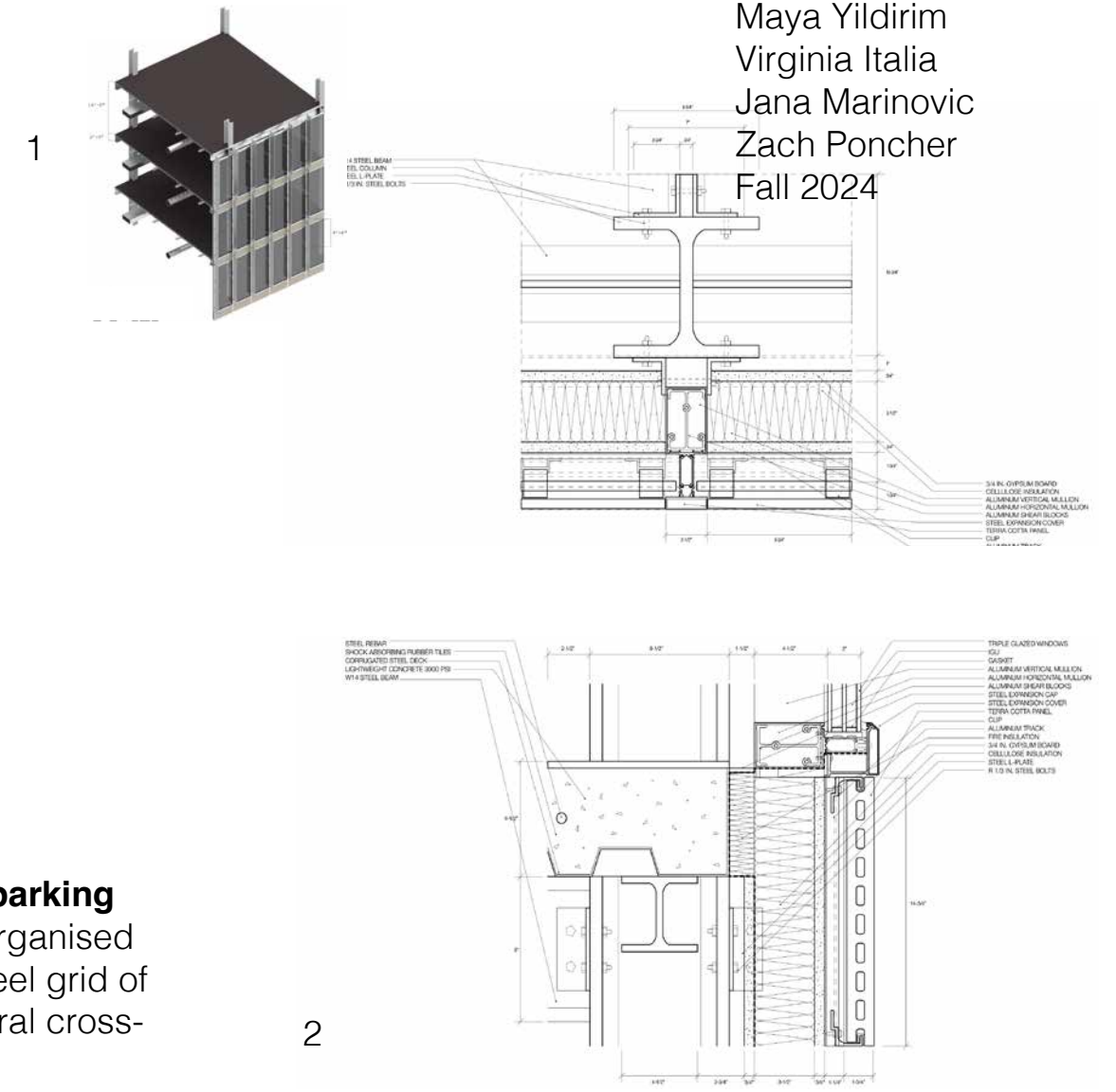
2. Existing Wall (Inboard): Counselling Room.

## Facade Detail

### Fertile Crescent Design for Disassembly

Instructor:  
Tommy Schaperkotter

Team:  
Levan Kiladze  
Maya Yildirim  
Virginia Italia  
Jana Marinovic  
Zach Poncher  
Fall 2024



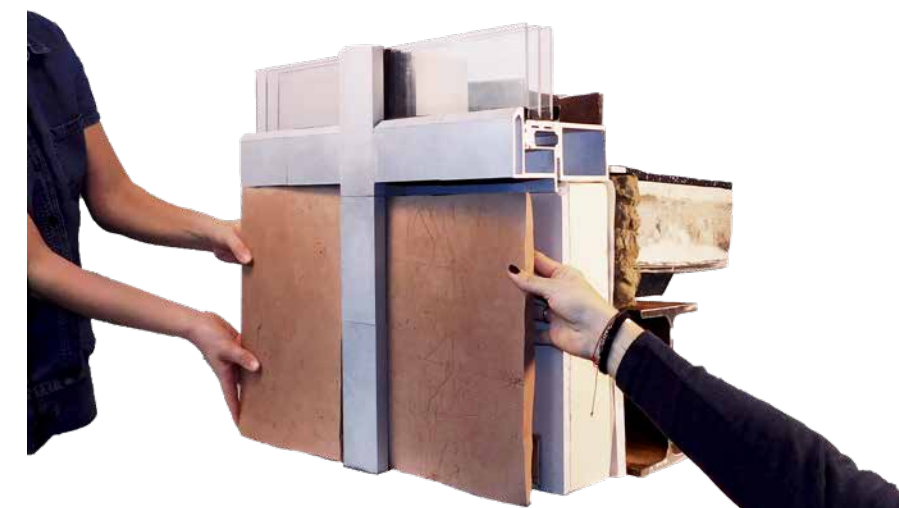
1. Built on a **former parking lot** in Los Angeles, organised around a 30' x 30' steel grid of W14 beams with lateral cross-bracing.

2. A 1:1 scale detail captures the junction of W14 beams, corrugated steel decking, and a terracotta-clad spandrel within the gym.

3. The 1:1 model uses **salvaged materials** combined with **custom fasteners** to emphasize reuse, adaptability, and longevity.

2

3

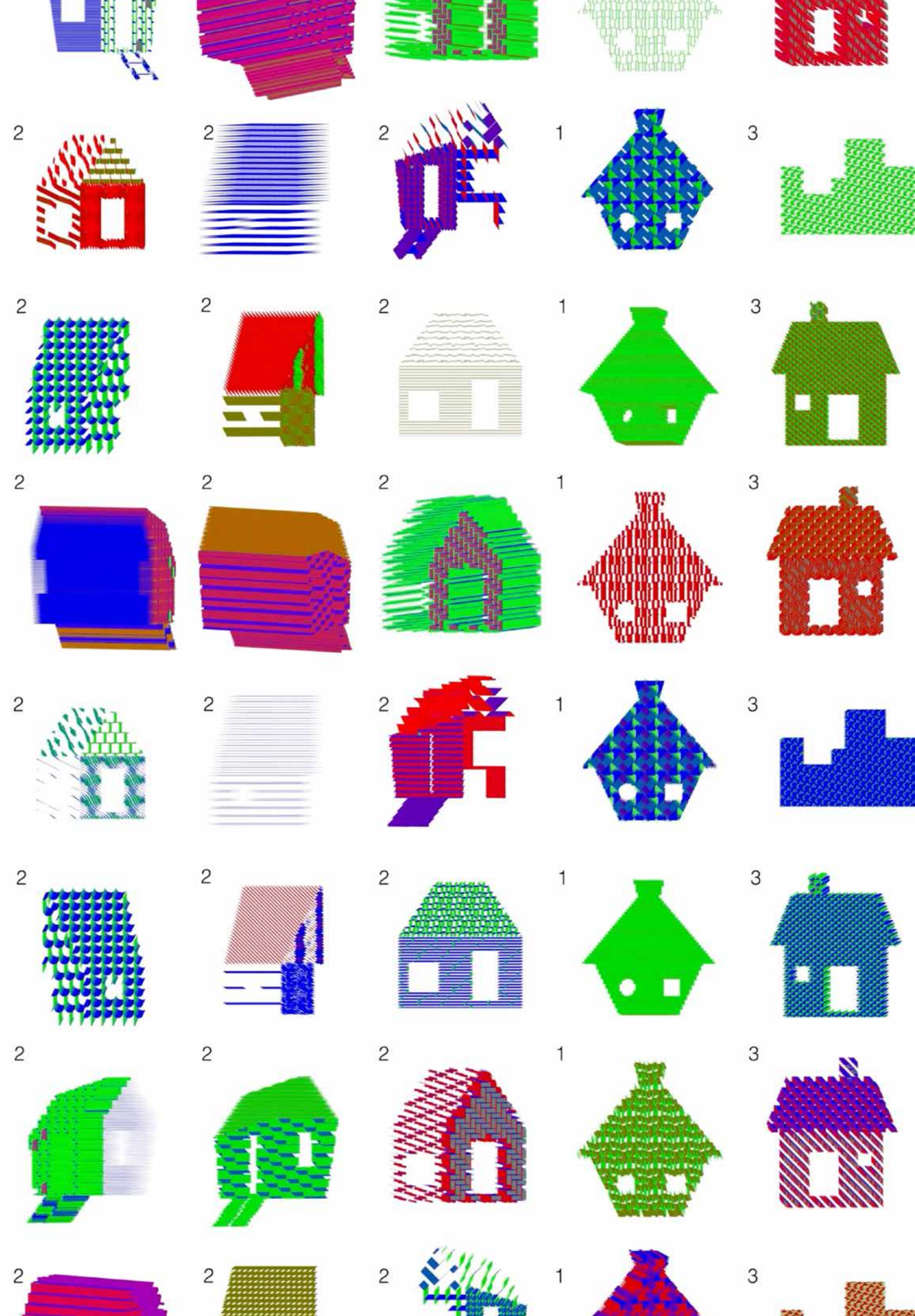


# VII.

## Graphics Project Information Richness

## Once Upon A Command

The project rewrites the fable through the lens of the history of **digital hatching and hatch libraries**, portraying the three pigs as architecture students working toward a final review. Instead of construction sites, the pigs are situated at three desktops. The story of the three pigs prompts discussions about **digital labor**.







Once Upon A Command

Once upon a command, three little pigs opened up their desktops. On a bright evening when screens start to light up the studio, each pig decided to start drawing a house for the final review. The wolf loved giving crits to the little pigs. He gave them full freedom in terms of scale, layout, and deliverables as long as they came up with a strong design for the house.

1

The first pig started gathering hatches of straw only to find, after 21 open tabs and a half hour of scrolling, that .pat files of straw in section plan or even elevation were not readily available on the internet, and that he would have to trace high-quality vector drawings of seemingly random-looking lines from freepik.com.

Unlike the widely accepted interpretation of the fable, the first pig wasn't lazy. He traced and traced with no limit on time or space. He hallucinated lines in places where there were no lines, and soon his hatches took over his lines.

The wolf huffed and puffed, and talked, and drew over every line of the pig in red, in green, in blue until the first pig decided to team up with the second pig on the studio project.

2

The second pig was almost done drawing sticks. She had been a long-time user of CADhatch.com where she had promptly found 25 AutoCAD wood hatch patterns for free download (no registration required). The selection includes Plywood hatch patterned, end grain, adh, hardwood, Floor, MDF Hatch Patterns & Wood Grain Hatch Patterns.

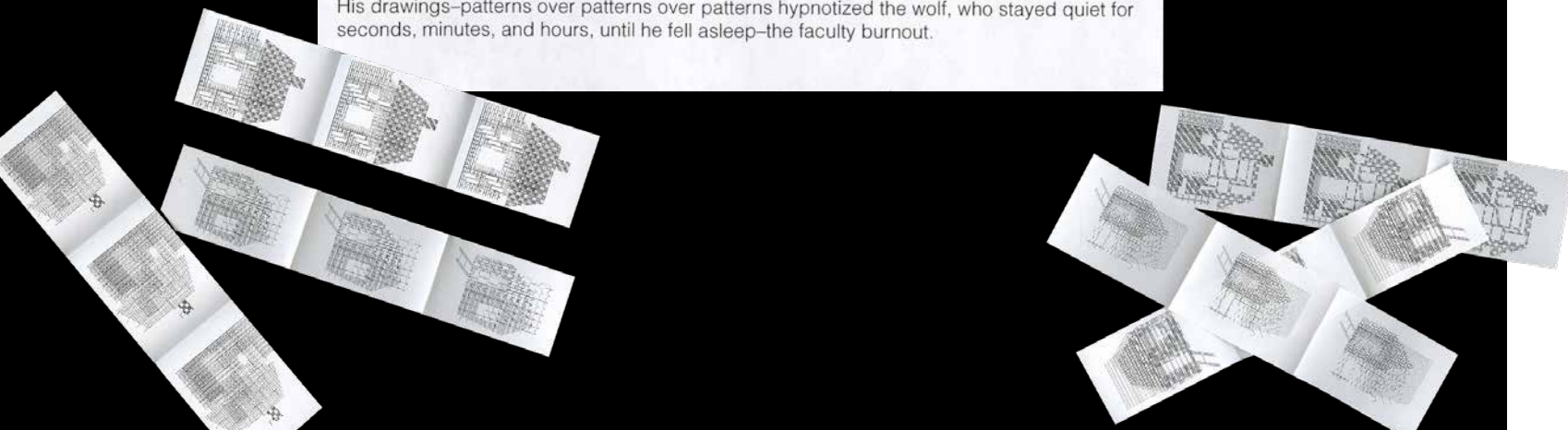
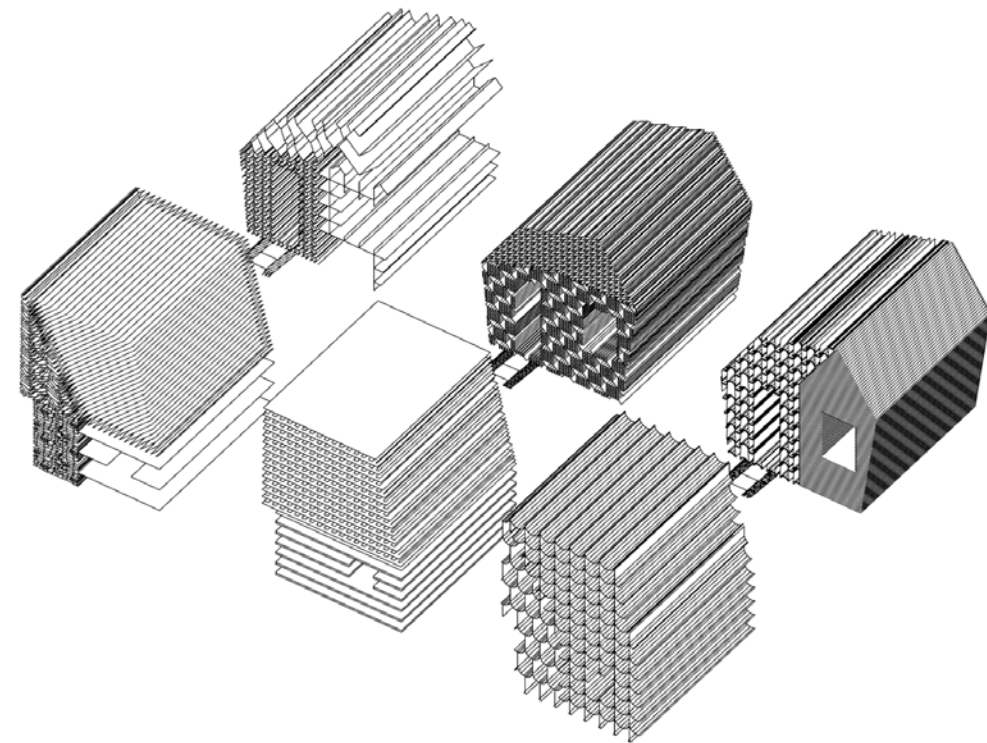
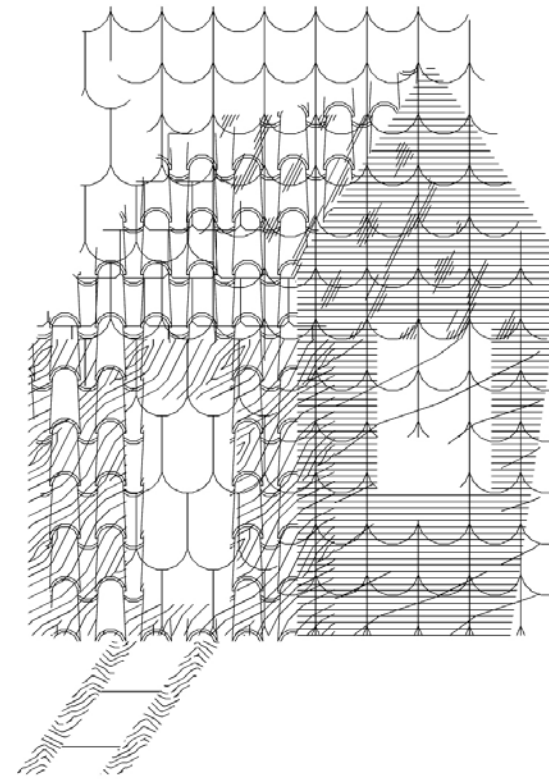
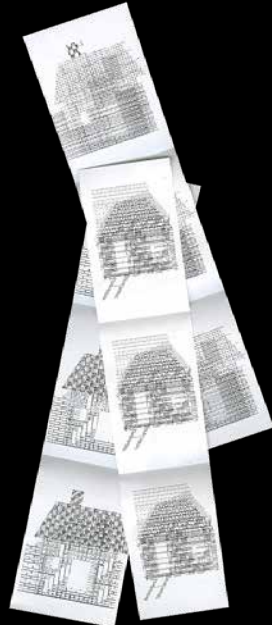
The sticks like stripes, thought the second pig, are more legible than straw, and the wolf cannot huff and puff at them with his talks on legibility and lineweights. But as the second pig was importing her hatches in Rhino 8, HWOD20E1, HWEND1N0, HWEND2N0, so helpfully titled, they seemed impossible to fit into the shapes she had drawn. She trimmed and extended and curvebooleoned, but the lines were curving and the fuziness of wood took over her structure.

The wolf huffed and puffed at her drawings. She drew in red, green, and blue, and the drawings went nowhere, so she offered the three pigs to form a team and work together.

3

Meanwhile, the third pig knew that the wolf had a soft spot for patterns; the patterns fit together and created an illusion of rigidity, so he started drawing bricks. Hatching, lining up, and scrolling through 3" Spline Limestone, Adobe Brick, Belgian Brick, New England Brick, and Sculpted Brick, the bricks had subtlety, and they never lied.

After unzipping more than 12 files, he started testing what looked more rigid. And Hatched everything in brick—different types of brick to show he had looked into options. His drawings—patterns over patterns over patterns hypnotized the wolf, who stayed quiet for seconds, minutes, and hours, until he fell asleep—the faculty burnout.



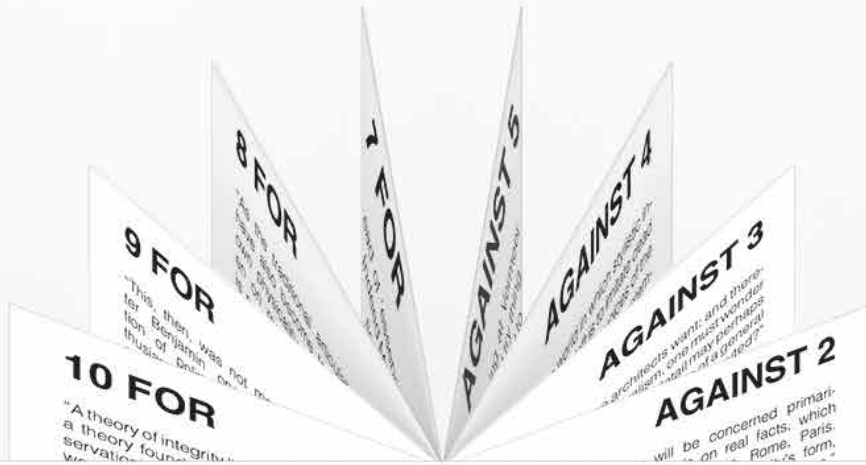
Hatch houses are hypothetical material experiments in which the digital process of exploding, trimming, extruding, cataloguing, and rendering hatches become the material of the house itself.

The Contemporary:  
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<p><b>10 FOR</b></p> <p>"A theory of integrity lies latent in this Swedish cutting scheme, a theory found not in the doctrinal pronouncements of conservationists, but rather in the salvage apparatus that they were forced to use — the technologies for surveying, cutting, moving, and reconstructing the temples, which formed a complicated assemblage of humans and nonhumans, ancient materials and modern machines."</p> <p>Allais, Lucia. Chapter 5 "Integrities: The Salvage of Abu Simbel, 1960-1980" (2018): 221-224, 228-236, 251-254.</p> <p>At Abu Simbel, integrity was manufactured through the apparatus that made the salvage realizable. Each national team proposed a different definition of wholeness, none of which preceded the technical operation that prevailed. The definition that held was latent in this cutting scheme. Ecological coherence, applied analogically to climate and landscape, operates by the same logic. The stability of a watershed or the functioning of a climate system is the residue of technical and institutional decisions about what to sustain and what to sacrifice, a product of governance rather than a prior condition that governance discovers.</p> <p>Philippe Rahm's Jade Eco Park in Taichung (2016) makes this production explicit. The park's atmospheric conditions, temperature differentials, humidity distribution, are derived from meteorological calculation and solar geometry. Rahm engineers climate as an architectural parameter, and the environment's coherence is a design outcome sustained by the infrastructure beneath it. What this reveals is that every managed landscape performs the same operation, only less candidly: the apparatus produces the natural condition it appears to be protecting, and the integrity of the environment is coextensive with the integrity of the system maintaining it.</p>  <p>Philippe Rahm Architects, Jade Eco Park, Taichung, 2016.</p> <p>The park's atmospheric conditions are engineered from meteorological data, making ecological integrity a design parameter rather than a prior condition.</p>	<p><b>AGAINST 10</b></p> <p>"If I were forced, I would choose Maple Nation. If citizenship is a matter of shared beliefs, then I believe in the democracy of species. If citizenship means an oath of loyalty to a leader, then I choose the leader of the trees. If good citizens agree to uphold the laws of the nation, then I choose natural law, the law of reciprocity, of regeneration, of mutual flourishing."</p> <p>Kimmerer, Robin Wall. "An Offering" &amp; "Maple Nation: A Citizenship Guide," 33-38, 167-174.</p> <p>Kimmerer's argument is structurally compelling: the maple's contribution, carbon sequestration, habitat, shade, syrup, is ongoing and unconditional, constituting a political order that precedes any apparatus claiming to protect it. The reciprocal economy of giving is real, and the moral intuition behind it serious. Yet her ontological claim, that natural law is primary and self-sustaining, cannot account for the conditions under which that law becomes binding on human behaviour. Reciprocity requires recognition, and recognition requires a framework. Without one, the gift remains indistinguishable from mere occurrence.</p> <p>DS+R's Canal Café at the 2025 Venice Architecture Biennale is where this distinction becomes visible in built form. The project claimed to make Venice's lagoon drinkable to establish a reciprocal relation between city and ecological infrastructure. Yet at the press preview, the machine served regular coffee. Italian authorities had not yet approved the canal water for consumption. The canal was always giving its water and ecology, but its giving only became legible as a relation through the apparatus of the project assembled. The gift was indistinguishable from tap water until the institution decided otherwise.</p>  <p>DS+R, Canal Café, Venice Architecture Biennale, 2025.</p> <p>Kimmerer's gift economy requires more than the gift. It requires the institutional and technical conditions under which the gift can be received.</p>
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FORM FOLLOWS CLIMATE

FORM FOLLOWS CLIMATE



<b>FOR</b>	LEVAN KILADZE	THE CONTEMPORARY	<b>AGAINST</b>
X			X

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Thank you.

