

**BIG**

*SMALL*

**INBETWEEN**

The word object is usually paired with that of a small scale. When the designing a building in the universe of a computer, or a sheet of paper scaled to 1:250 of its size; it becomes obvious that the building, although much larger than the pencil, is an object nonetheless.

This PDF documents my search to see architecture across all scales. To see a microcosm, a mini universe, a coreography, in objects scaled from big to small. In forms of building, landscape, infrastructure, installation and publication.

xs. sm. md. lg. xl.

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As a tablecloth wears the memory of all dinners past, so does the home. Table rituals are seen as a microcosm of home life for community and living in the South Bronx.

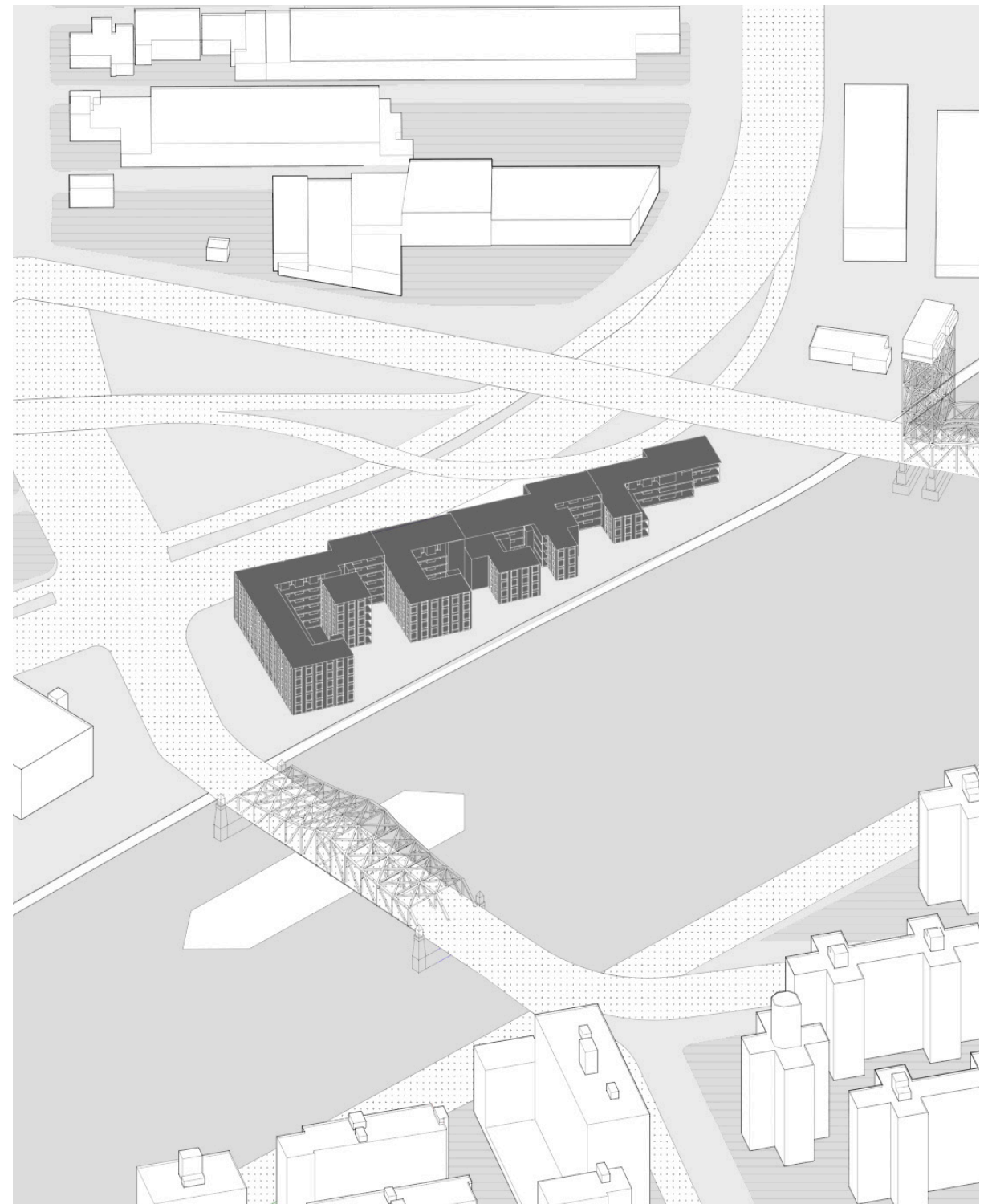
Domestic spaces are planned around generous winter gardens. A series of occupant controlled thresholds, such as thermal curtains, large sliding glass doors and operable windows, allow for the mediation of relationship between nature, domesticity, and each other.

Various infrastructures around ritual, including low-tech refrigerated cores as a communal fridge on residential levels become social condensers.

The design originates from an urban need for green space and neighborhood food insecurity. The site becomes a means of production and learning through food and garden, beyond landscaping.

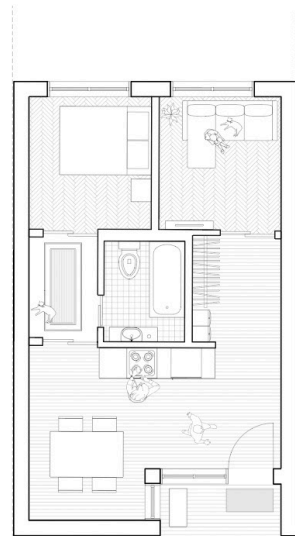
Those who live here prioritize owning a plot of land within the city. Plots of 50% of their respective unit size are offered to tenants either at the roof gardens, or ground floor. Created in collaboration with Allon Morgan.

XL



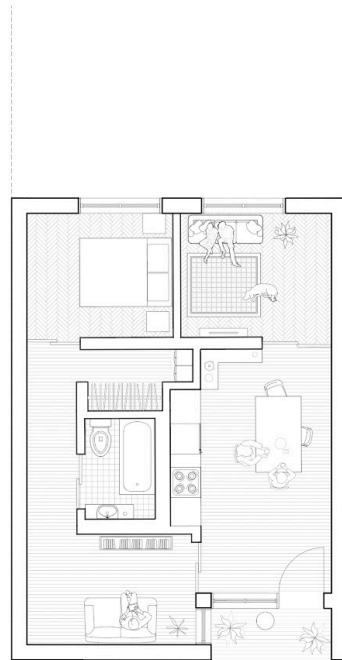






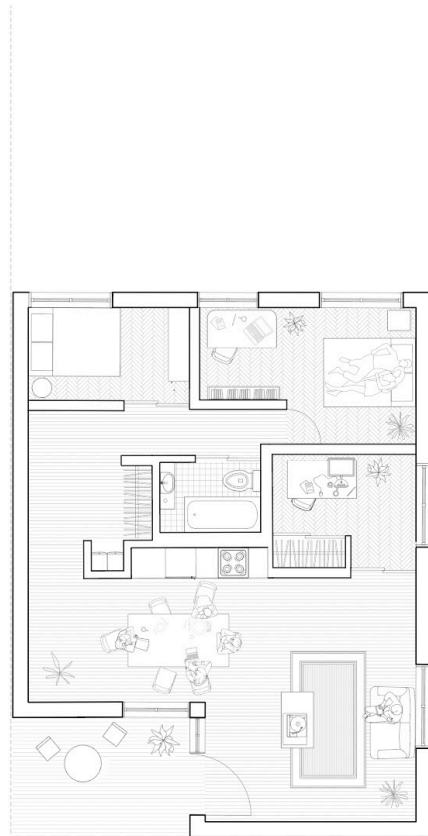
500 sq'

typical unit\_small



660 sq'

typical unit\_medium



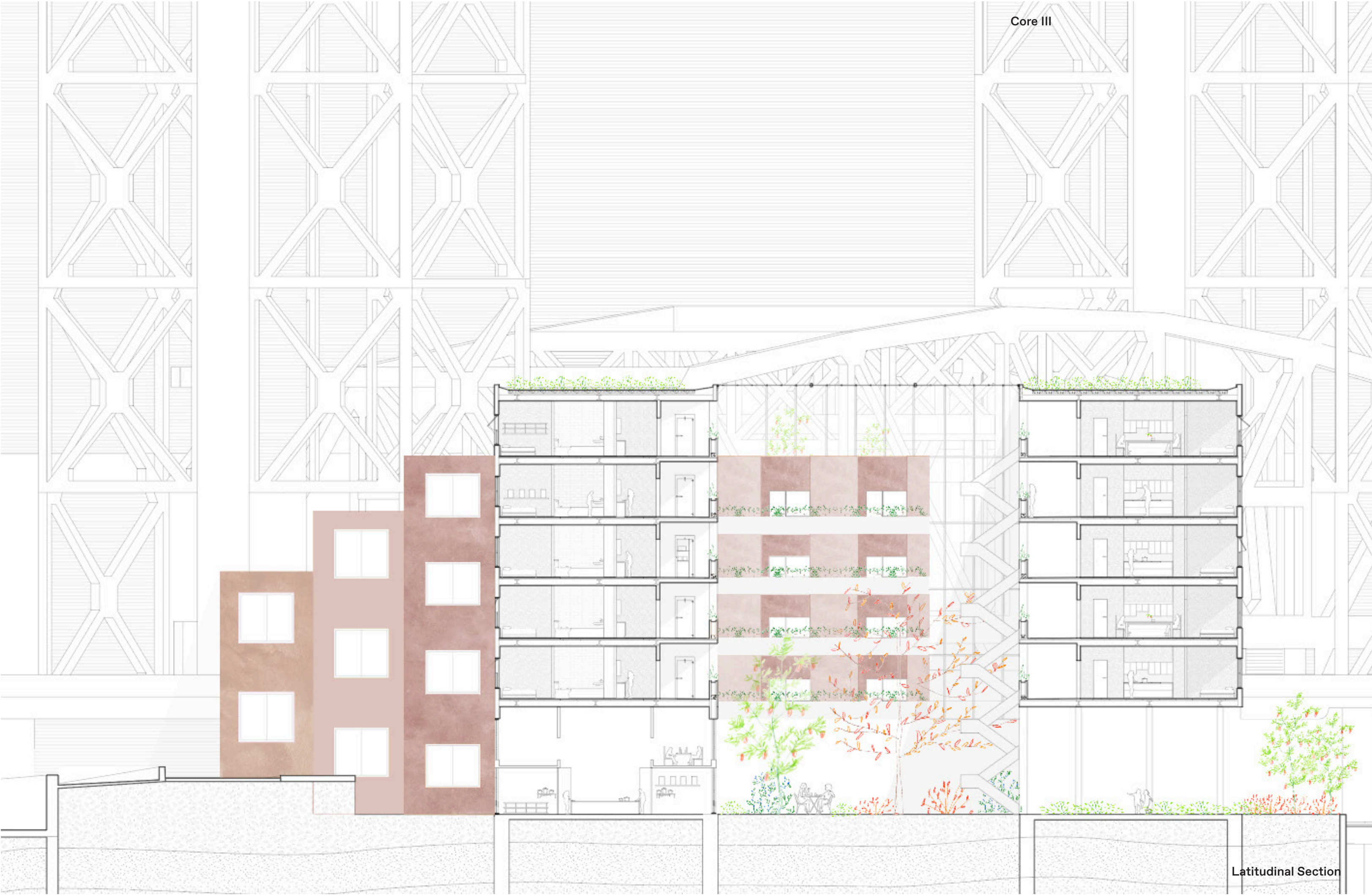
800 sq'

typical unit\_large





Core III



Latitudinal Section



The Ashokan Reservoir, in the Hudson Valley of upstate New York, services 60% of New York City's water supply.

To construct the Reservoir, eleven towns were drowned, the city cleared 12,000 acres of land, through eminent domain, that destroyed 500 homes, 35 stores, 32 cemeteries, 10 churches, and eight mills. Two-thousand living and 2,800 dead were displaced when construction began.

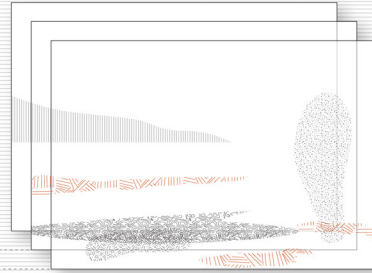
The city's private ownership prowess is still very present; buying out any business who may come in contact with plans of the future. Bisecting natural water bodies, and further cementing tension with water and the local community.

Badlands is a series of three infrastructural interventions within New York City's privately owned landscape to coreograph a subtle flood of the city's land, to reclaim use and accessibility of the waterways enabling a water-centric commons. Created in collaboration with Ian Callender.

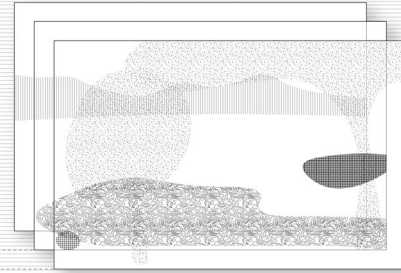




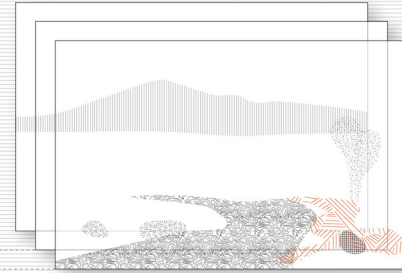
1850  
Asher Brown Durand  
View of Esopus Creek



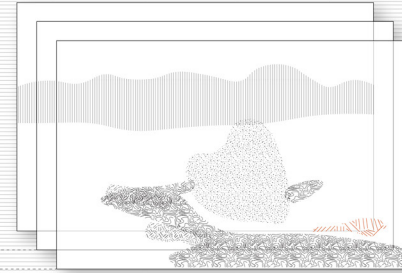
1851  
Charles Townsend  
View from Barclay Heights



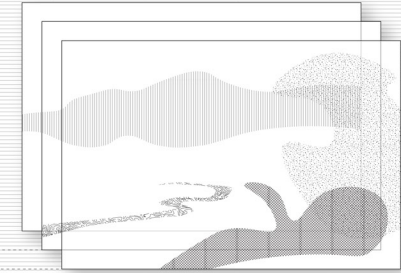
1853  
Asher Brown Durand  
High Point: Shandaken Mountains



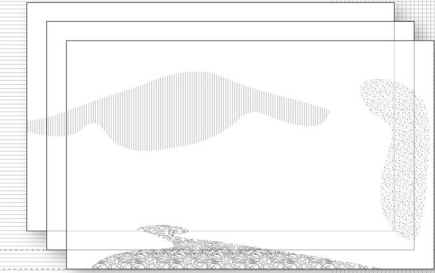
1853  
Asher Brown Durand  
View of the Shandaken Mountains



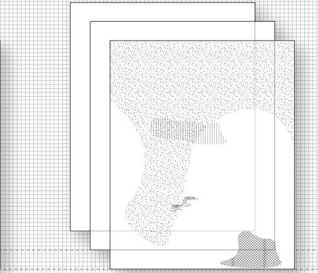
1853  
Asher Brown Durand  
View of the Catskills Near Shandaken



1853  
Asher Brown Durand  
Mountain and Stream, Shandaken Mountains

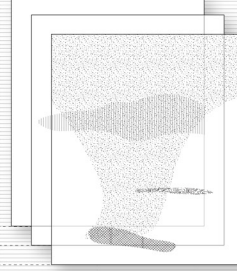


1854  
Asher Brown Durand  
Shandaken Ridge, Kingston

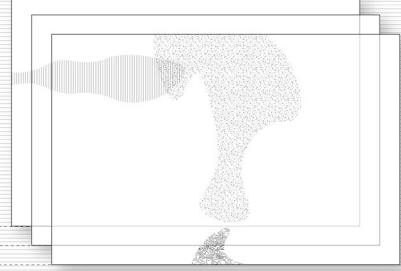


Back-  
Mid-  
Fore-

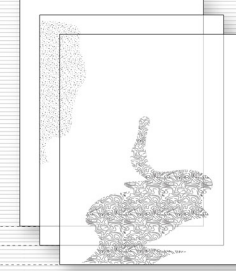
1854  
Asher Brown Durand  
Shandaken, Ulster County



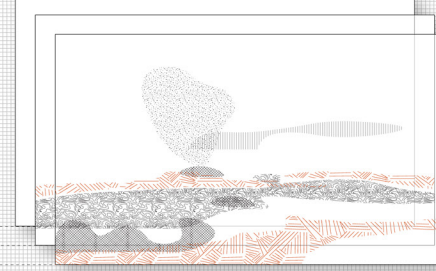
1856  
Thomas Hiram Hotchkiss  
Catskill Mountains, Shandaken, New York



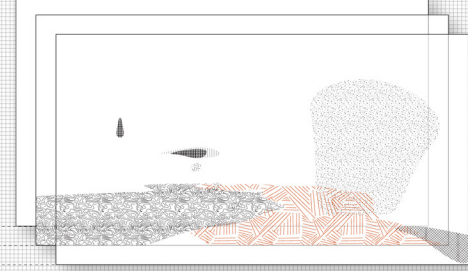
1858  
John William Hill  
Esopus Creek (near Shakan)



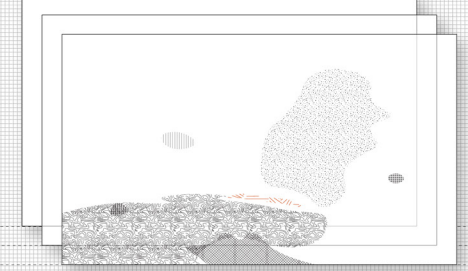
1858  
David Johnson  
Study from Nature on Esopus Creek, Hurley



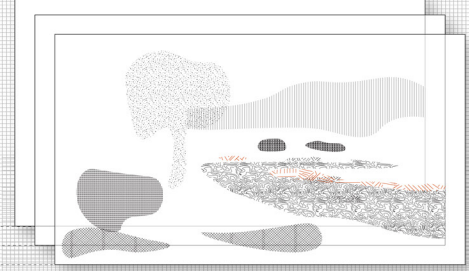
1858  
David Johnson  
On the Esopus at Hurley



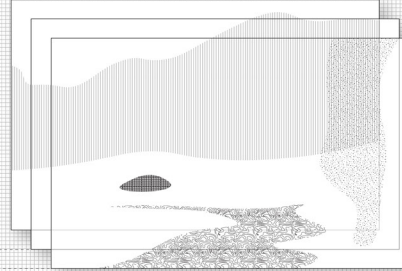
1859  
David Johnson  
On the Esopus Creek, Ulster County, NY



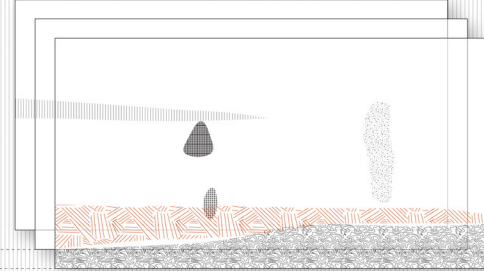
1861  
William Hart  
Hop Picking, Esopus Creek



1866  
Reynolds Beal  
Junction of Woodland and Esopus Creek



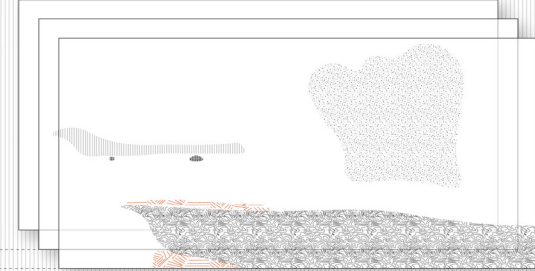
1867  
Jervis McEntee  
Esopus Creek



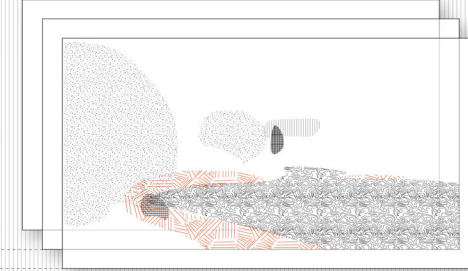
1868  
Thomas Worthington Whittredge  
Woods of Ashokan



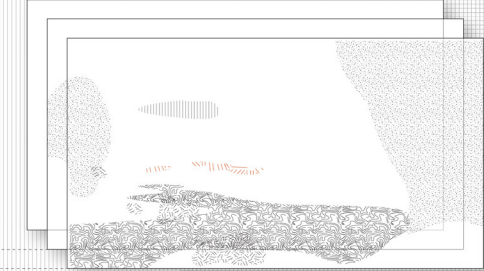
1874  
William Hart  
Along the Esopus River, Kingston, New York



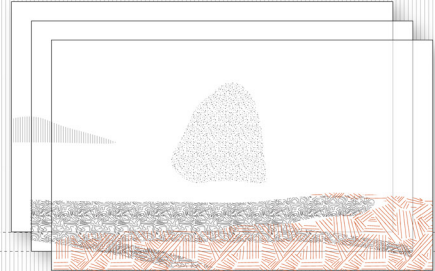
1878  
May Wheelock  
On the Esopus Creek



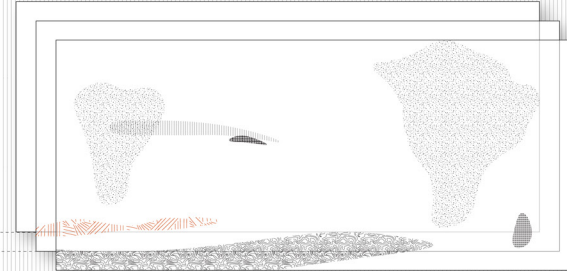
1857-1877  
Unknown  
View on Esopus Creek



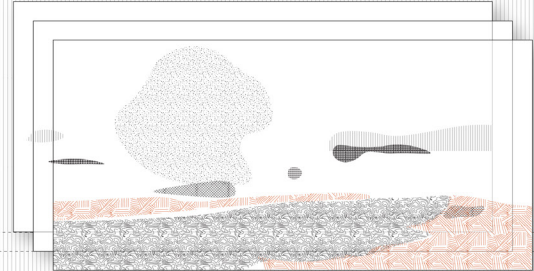
1882  
Jasper Francis Cropsey  
Gray Day on the Esopus



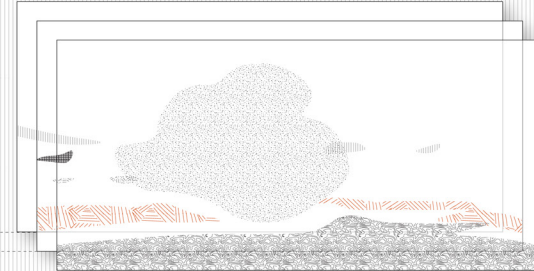
1888  
Henry Nesbitt McEvoy  
Esopus Creek, NY



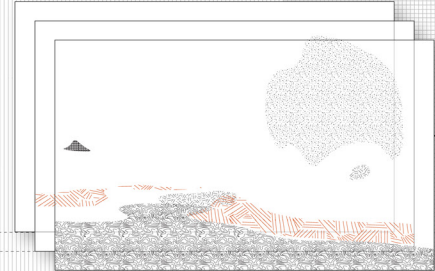
1861-1897  
Alfred Thompson Bricher  
Early Autumn on Esopus Creek



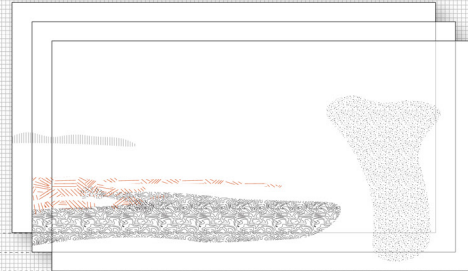
1861-1897  
Alfred Thompson Bricher  
Esopus Creek



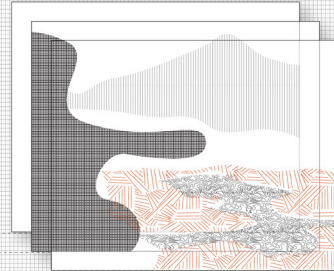
1849-1904  
Hendrick-Dirk Kruseman Van Elten  
Esopus Creek new Kingston, New York



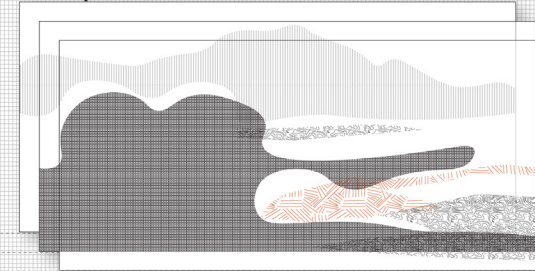
1846-1885  
John Williamson  
On the Esopus



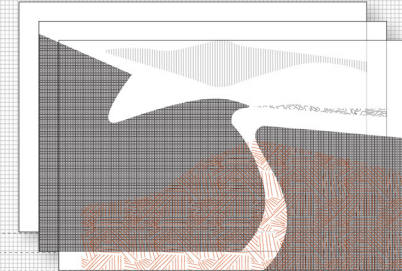
1930  
Arnold Wiltz  
Ashokan Dam



1936  
Arnold Wiltz  
Landscape



1934  
Charles Rosen  
Ashokan Reservoir



1958  
John Pike  
Tonshi Mountain

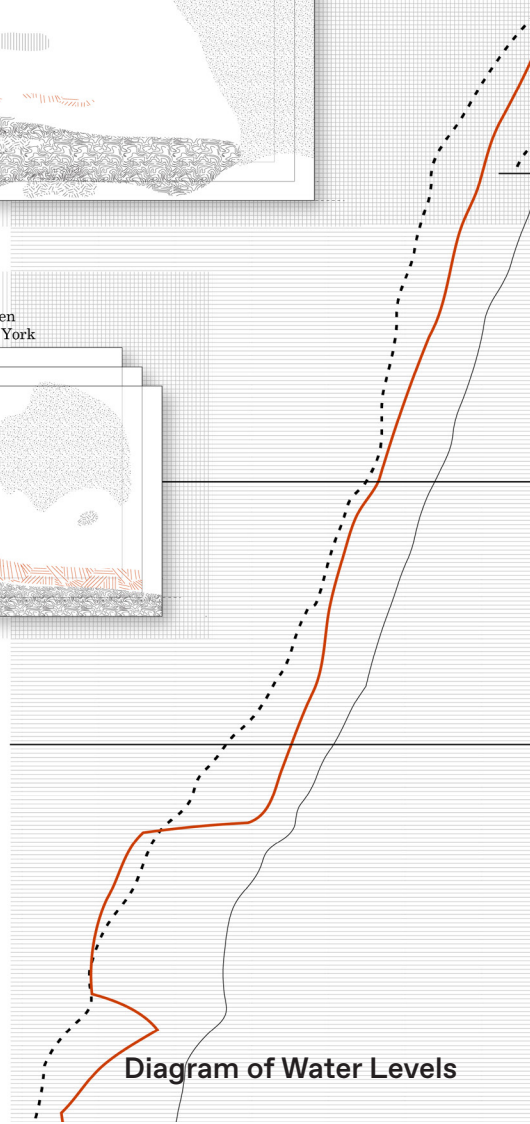
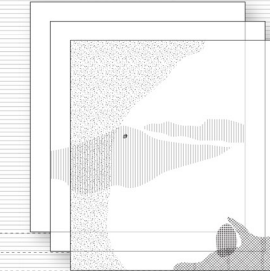
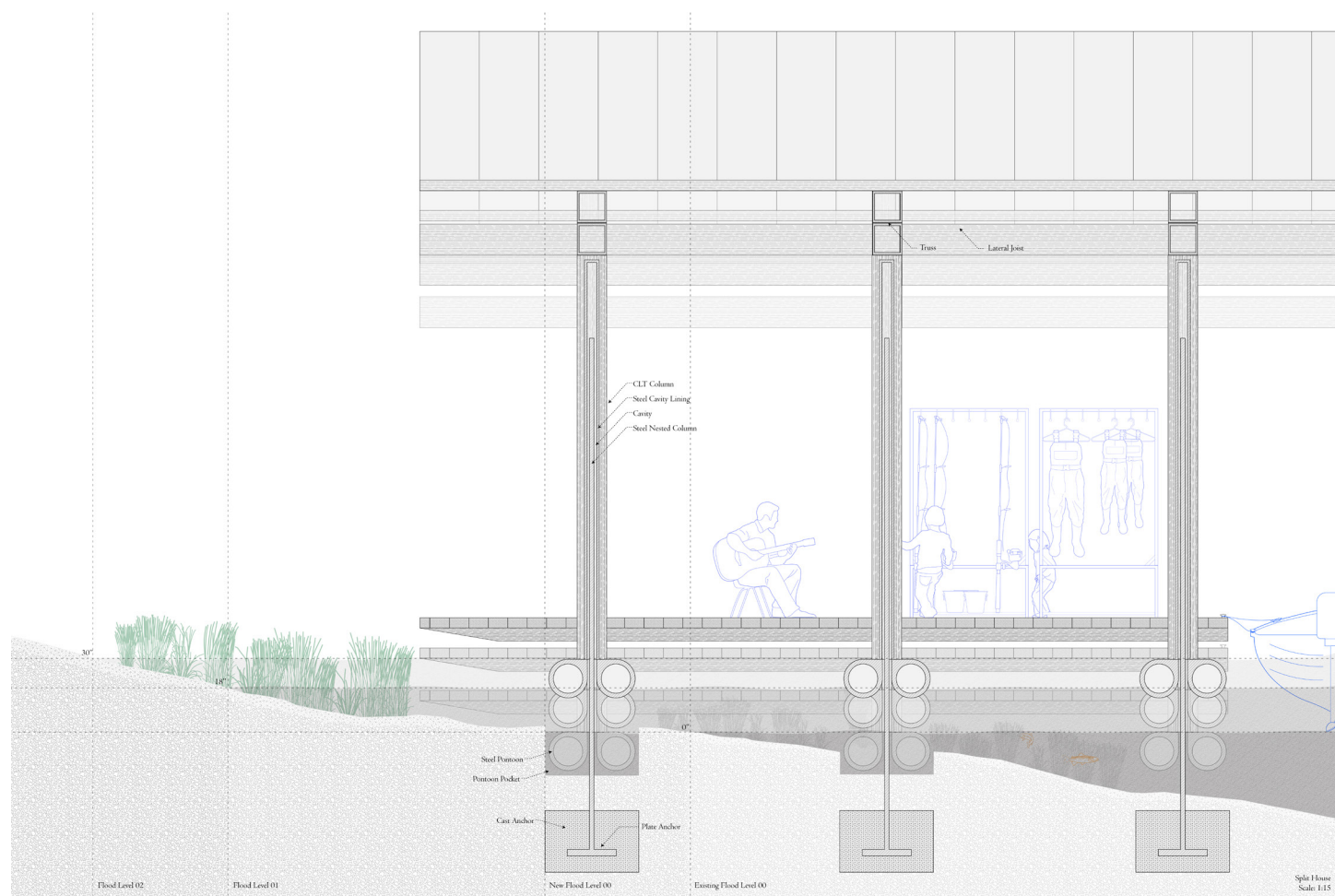
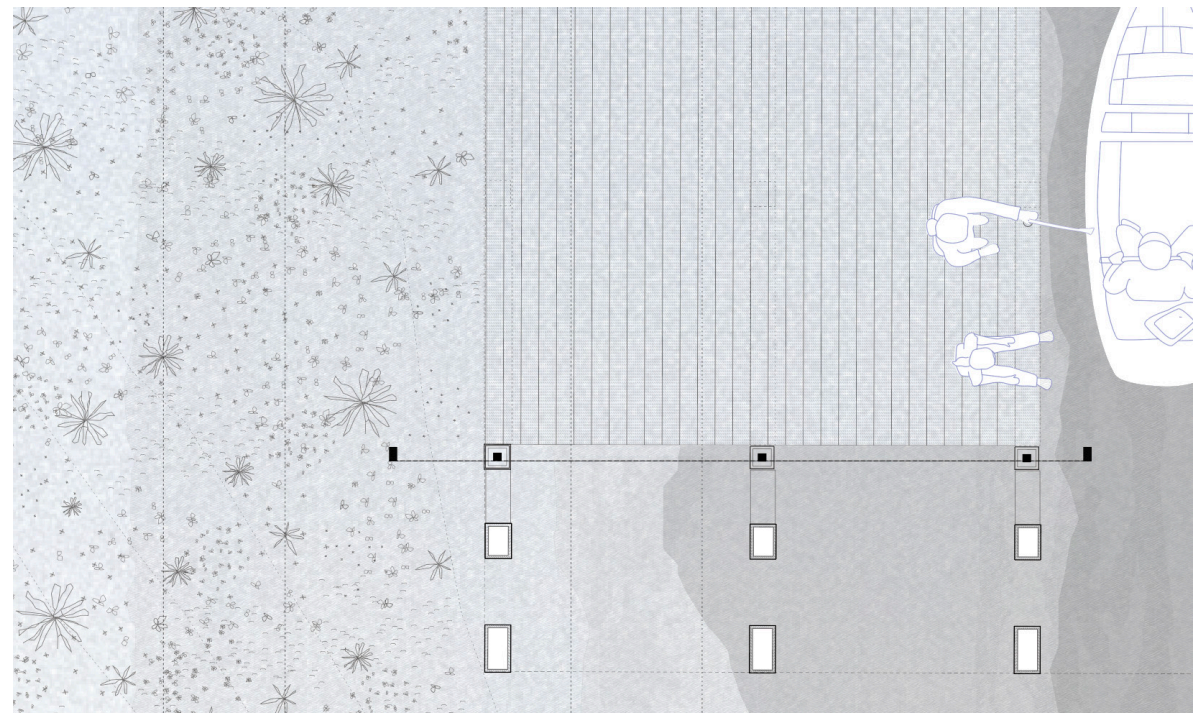
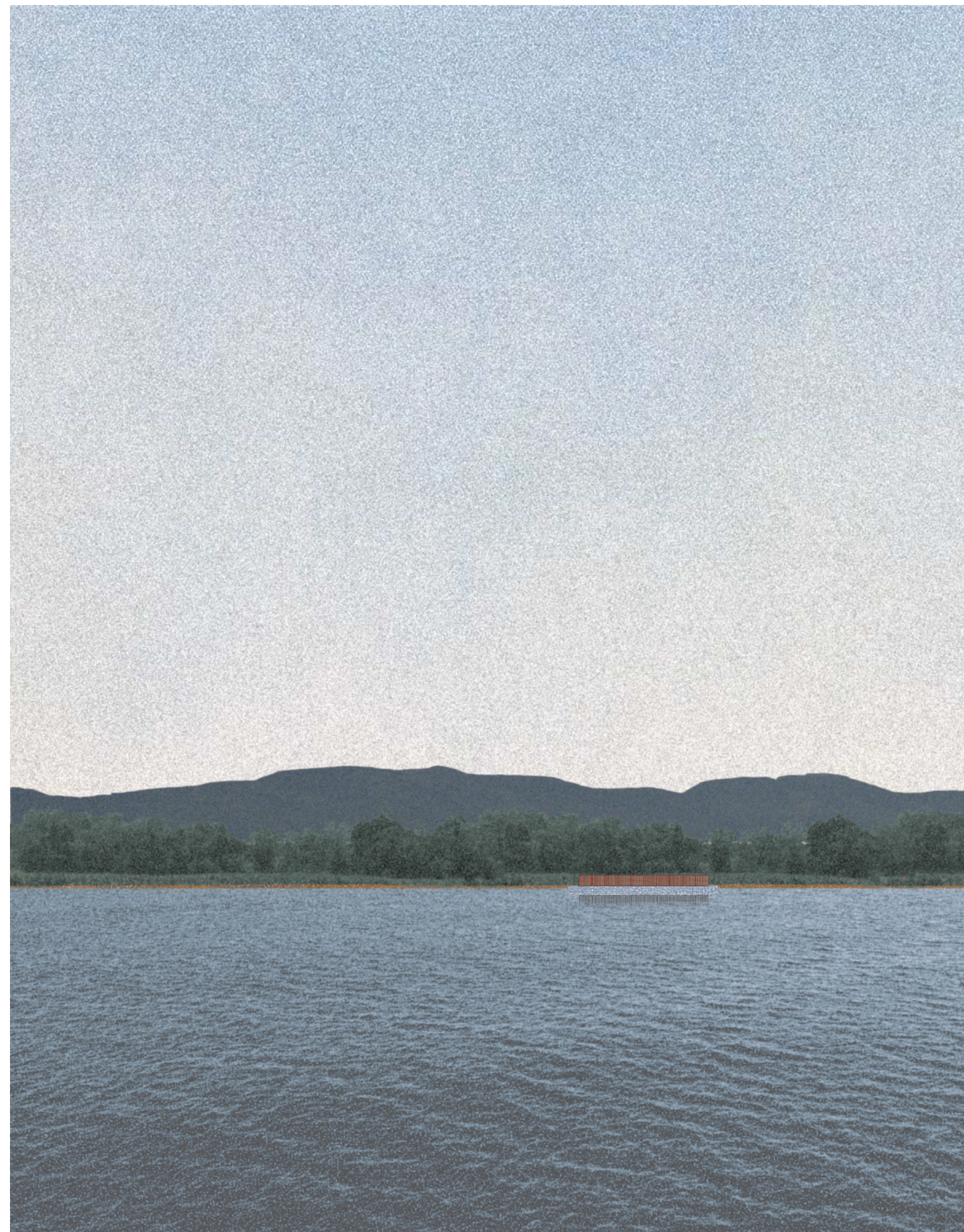


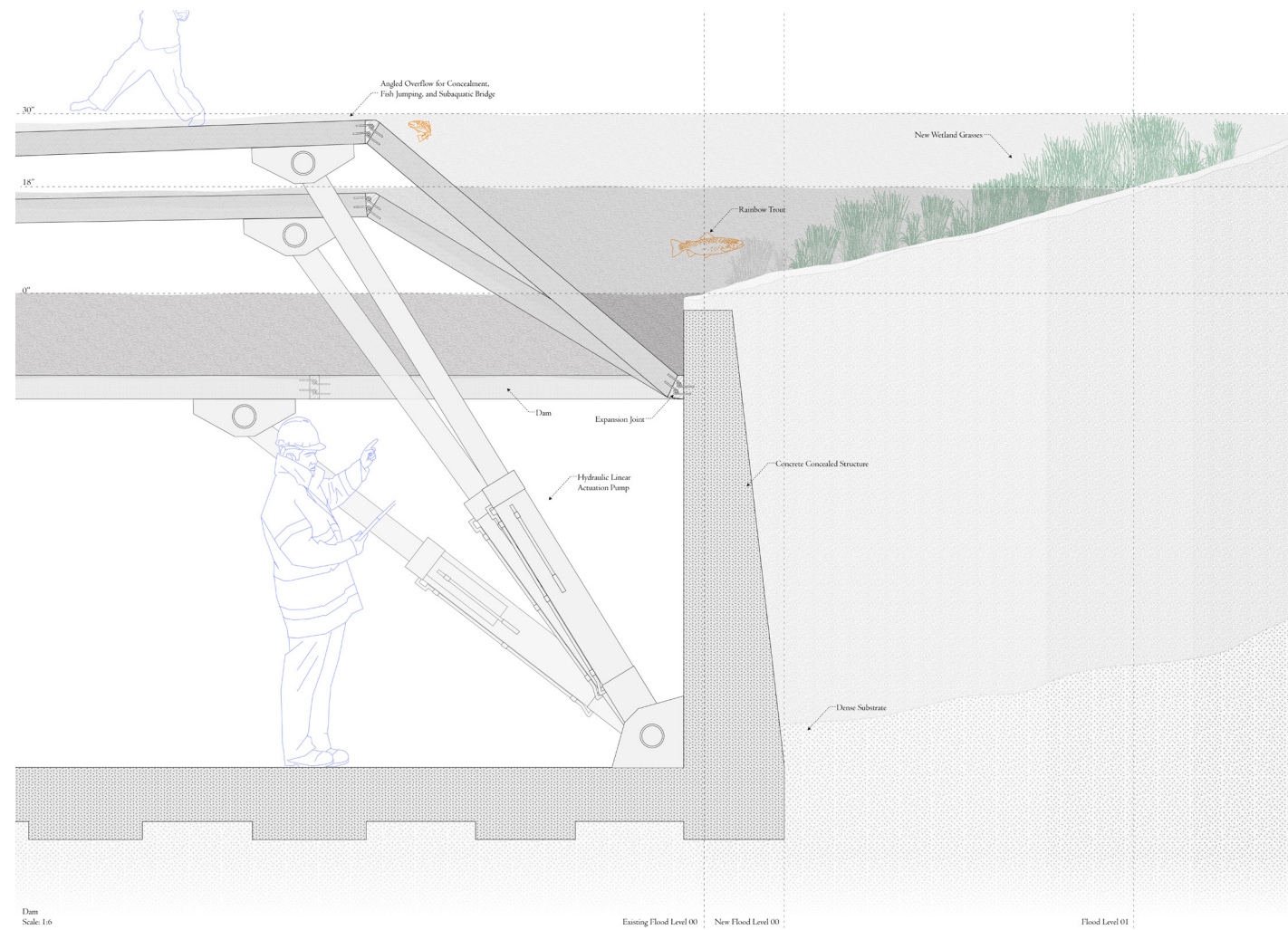
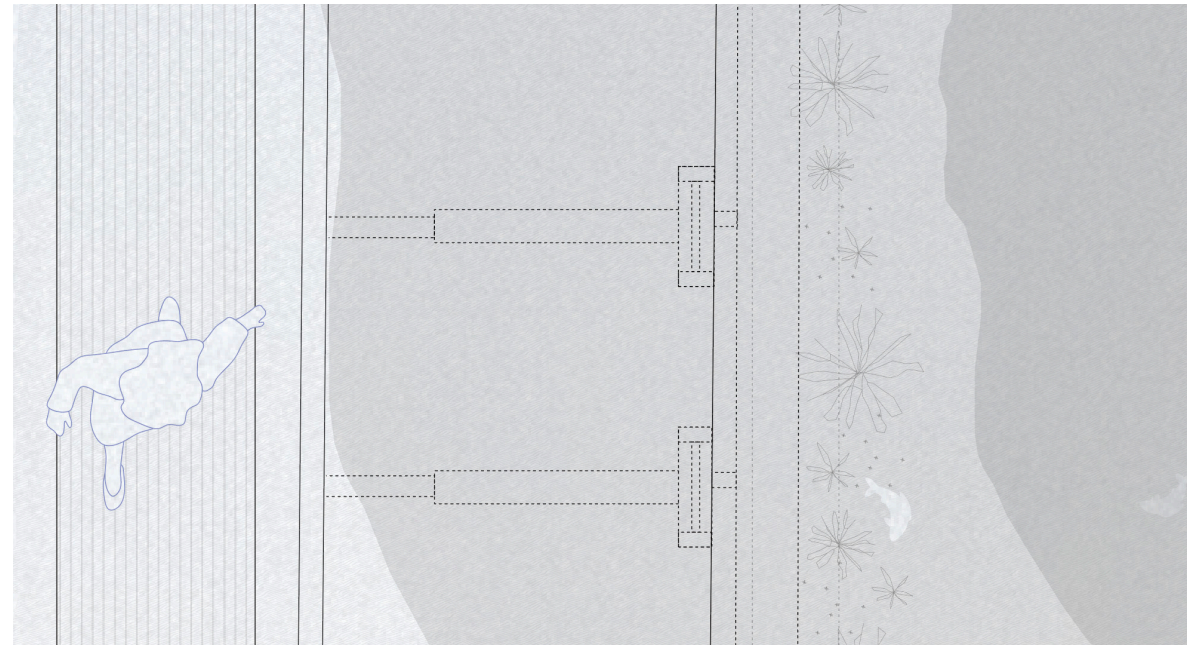
Diagram of Water Levels



No. 1 Detail Section



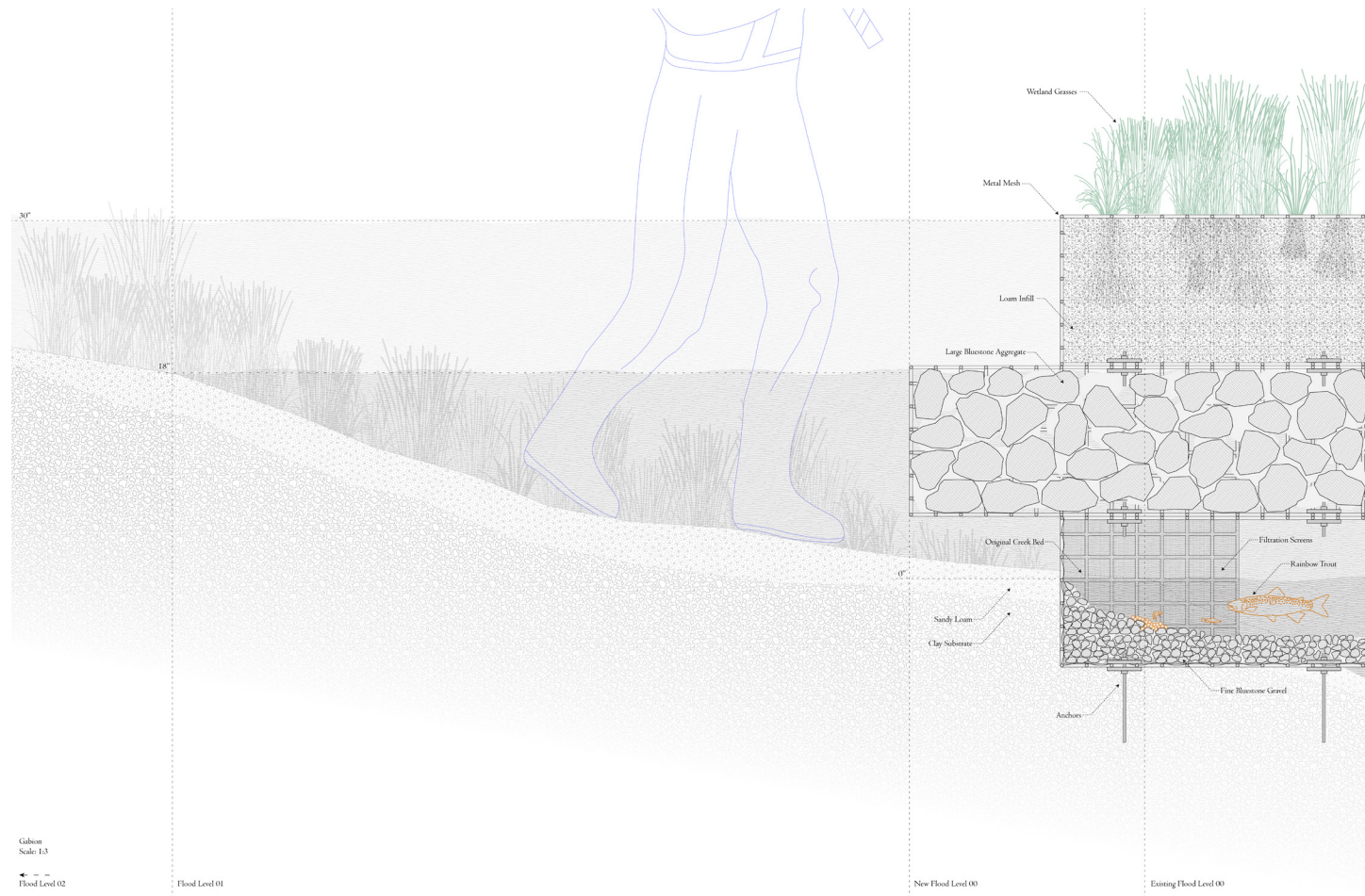
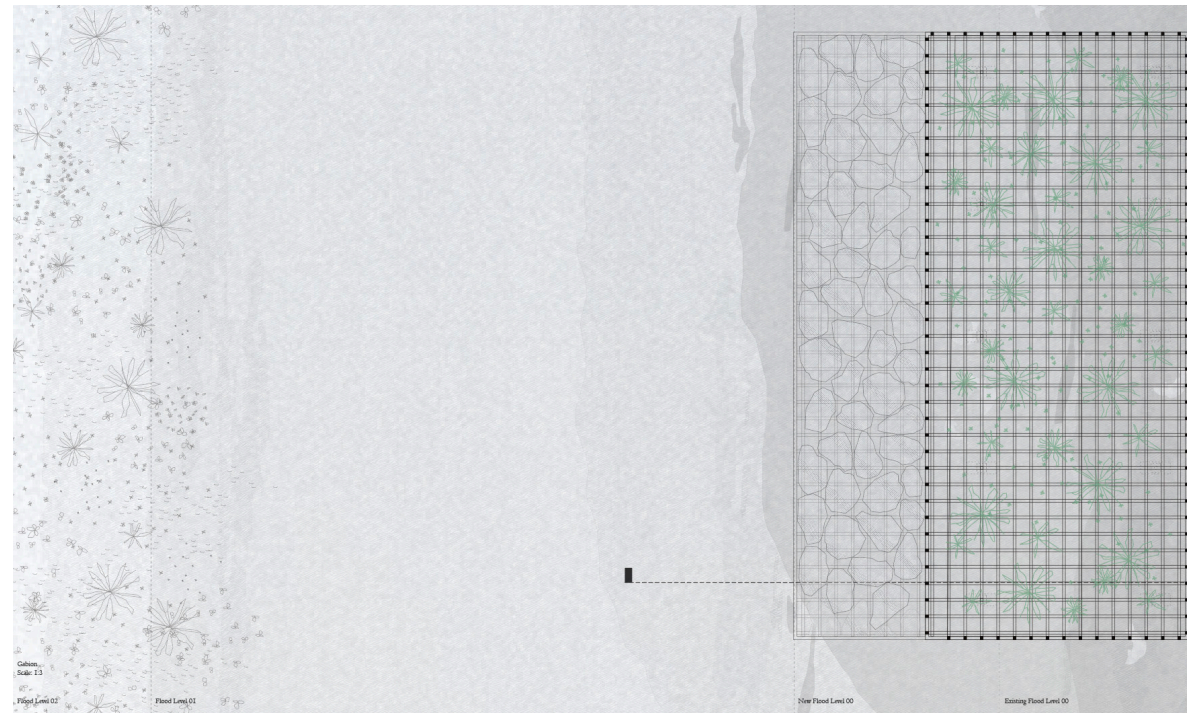
No. 1 Axonometric View



No. 2 Detail Plan and Section



No. 2 Axonometric View



No. 3 Detail Section



No. 3 Axonometric View

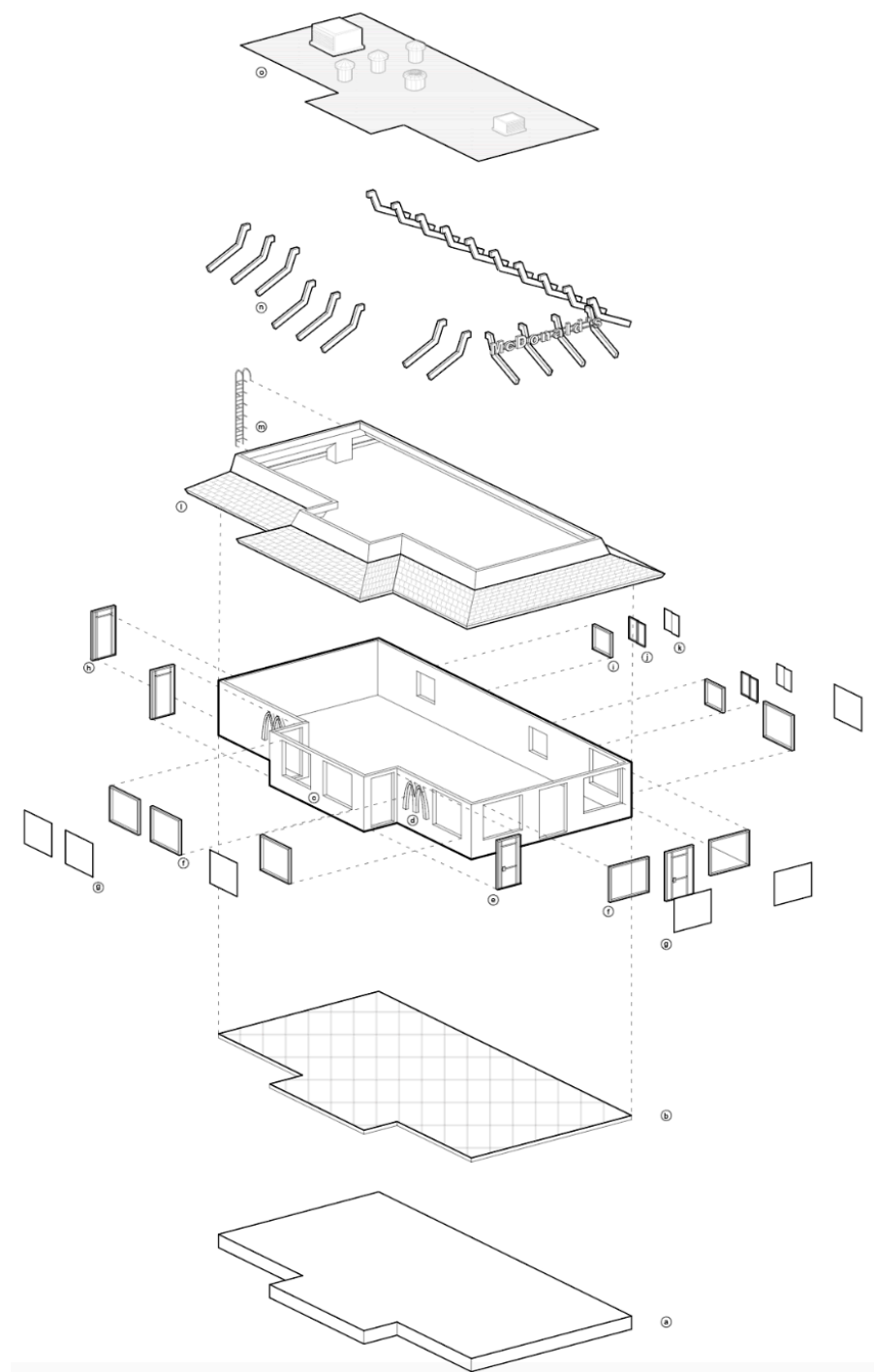
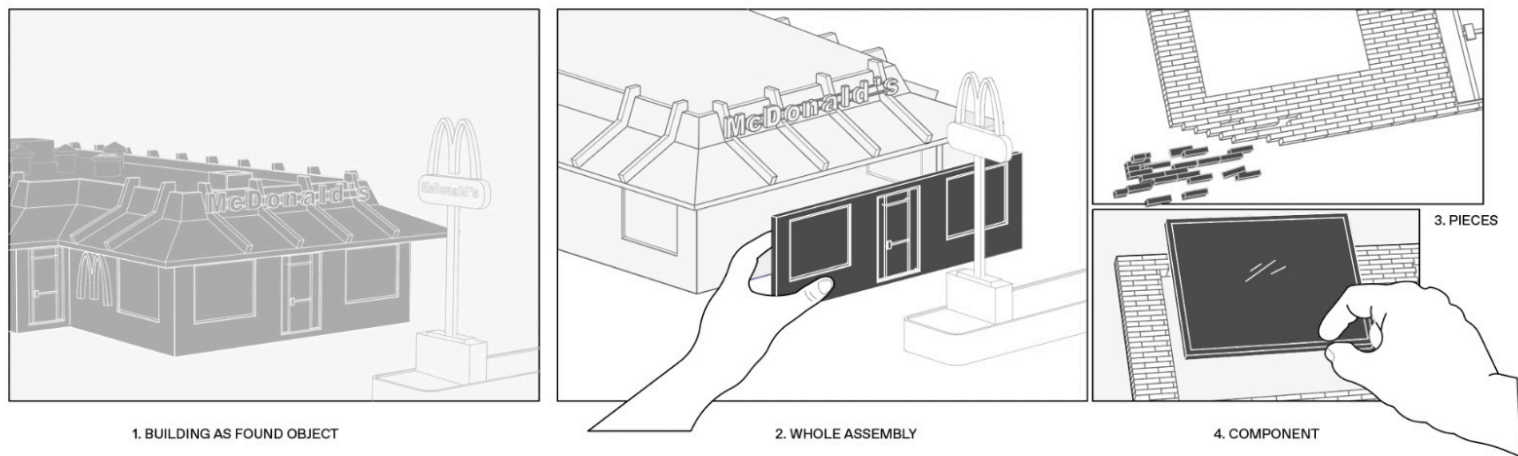
With McDonalds Experience of the Future campaign, a plan to convert nearly all US locations into new architectures, McDonalds is updating restaurants at a pace of 10 per day for a total of 3,000 restaurant updates through the year.

This fast paced rhythm and scale makes for the perfect incubator to test ideas of building deconstruction over demolition, and implement improvements to this massive swath of new architectures.

What if McDonald's mandated each of the old restaurants, when building anew, to be deconstructed, and materials catalogued for re-use in the new building or availability elsewhere? A new corporate handbook for disassembly.

This project is seen through video stills of multiple different building iterations. The project is a system and not a single intervention. It could be iterated through material availability, scale, use, community, and site.



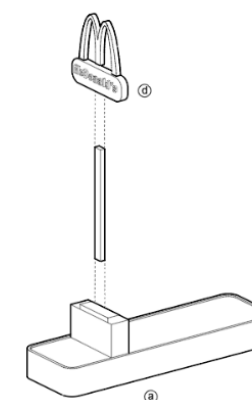


salvageable material list

- a. concrete foundation
- b. linoleum tile flooring
- c. brick
- d. signage
- e. storefront door
- f. storefront steel frame
- g. large glass panel
- h. emergency exit swing door
- i. drive-thru steel frame
- j. sliding glass frame
- k. polycarbonate panels
- l. roof shingles
- m. steel stair access
- n. roof ribbing
- o. hvac mechanical

misc.

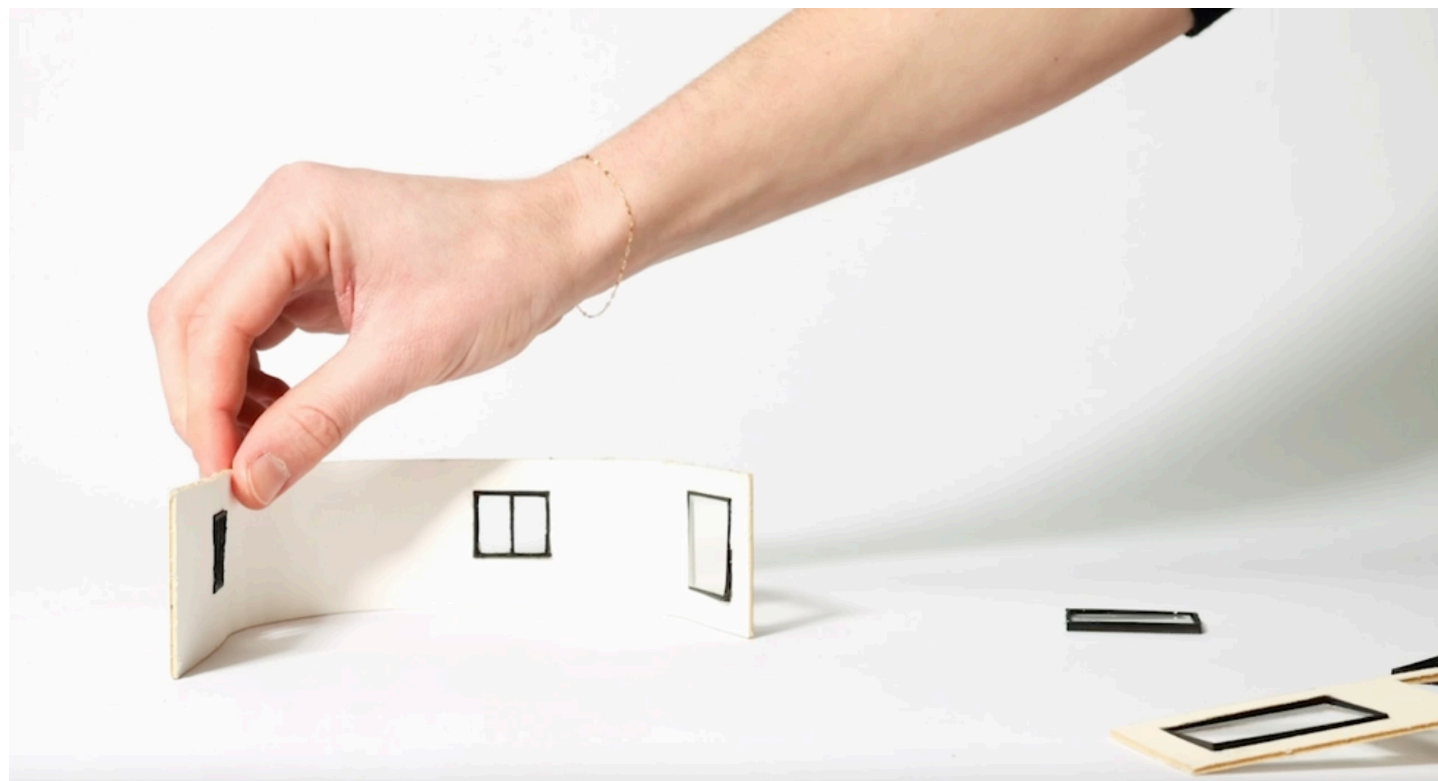
- p. parking bumpers
- q. chairs and tables
- r. partition walls











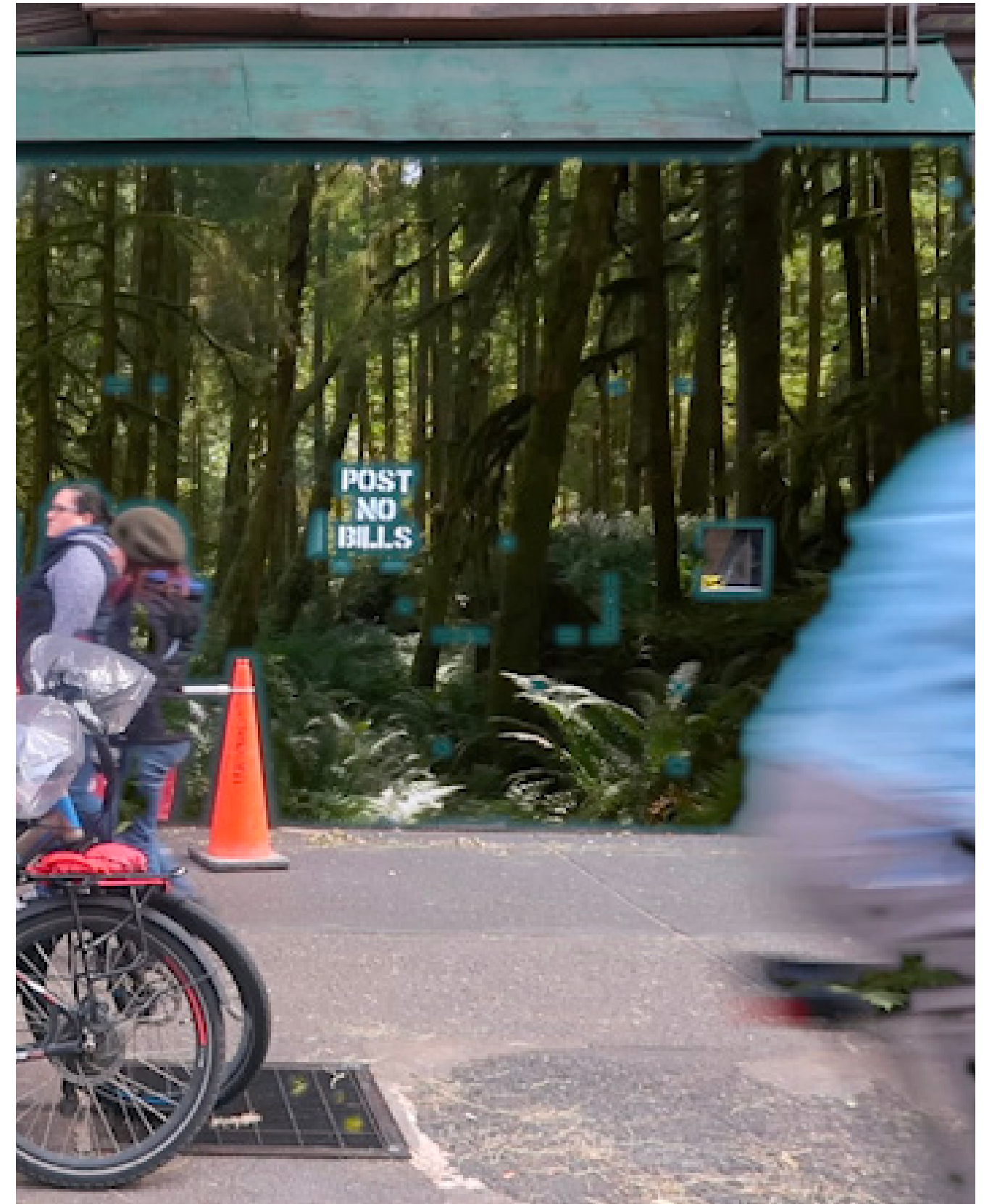
The City of New York currently provides active permits to 9,053 sidewalk sheds. Together these enclosures stretch about 330 miles, approximately 25 times the length of Manhattan.

These structures almost exclusively inhabit public space yet offer nothing more to the public than slight protection from falling debris and the occasional rainstorm.

Local law mandates that fences erected anytime after 2013, must be painted hunter green.

This is a proposal to use these blank surfaces as green screens. Imagining a capable virtual reality model to transform construction fences into streaming video or animated image. The following still show 4k livestreams of the forest exhibiting the city's misguided attempt to appropriate the image of green and mask intervention.

SM



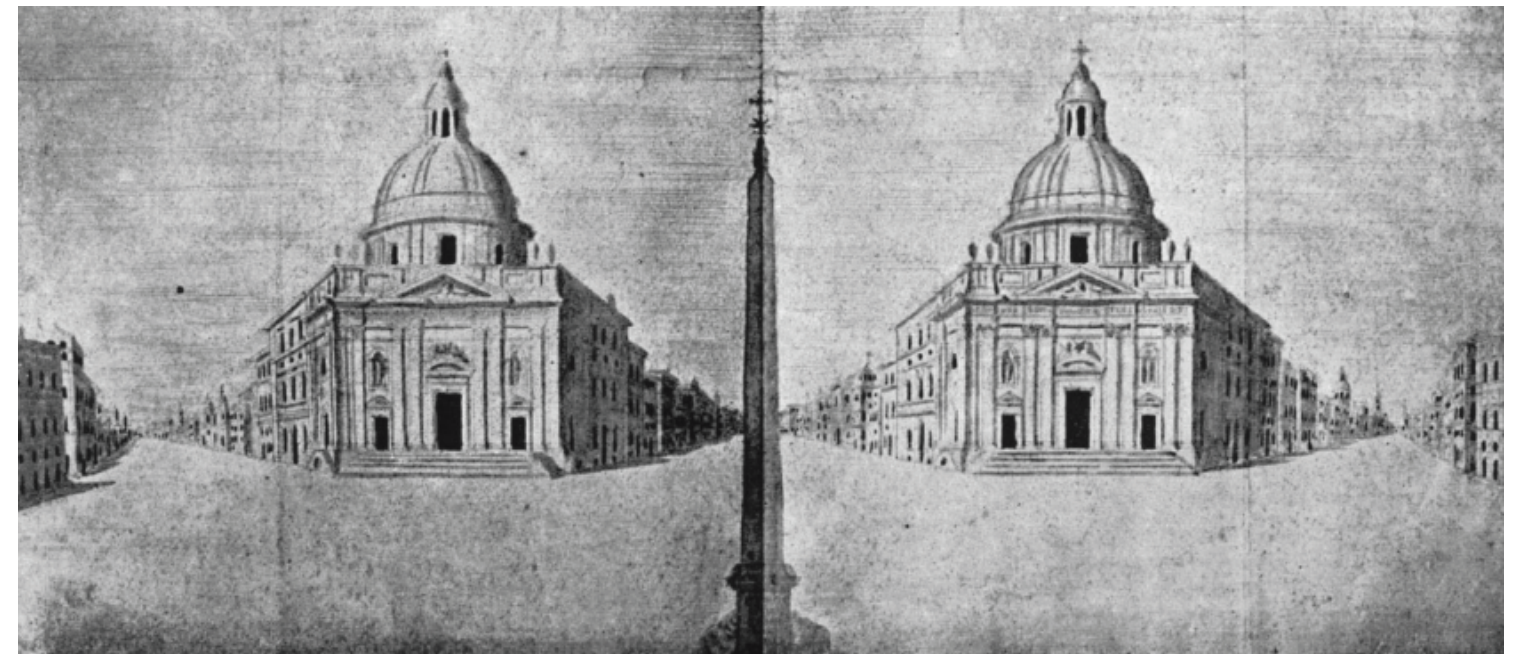


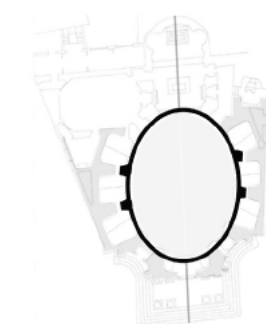
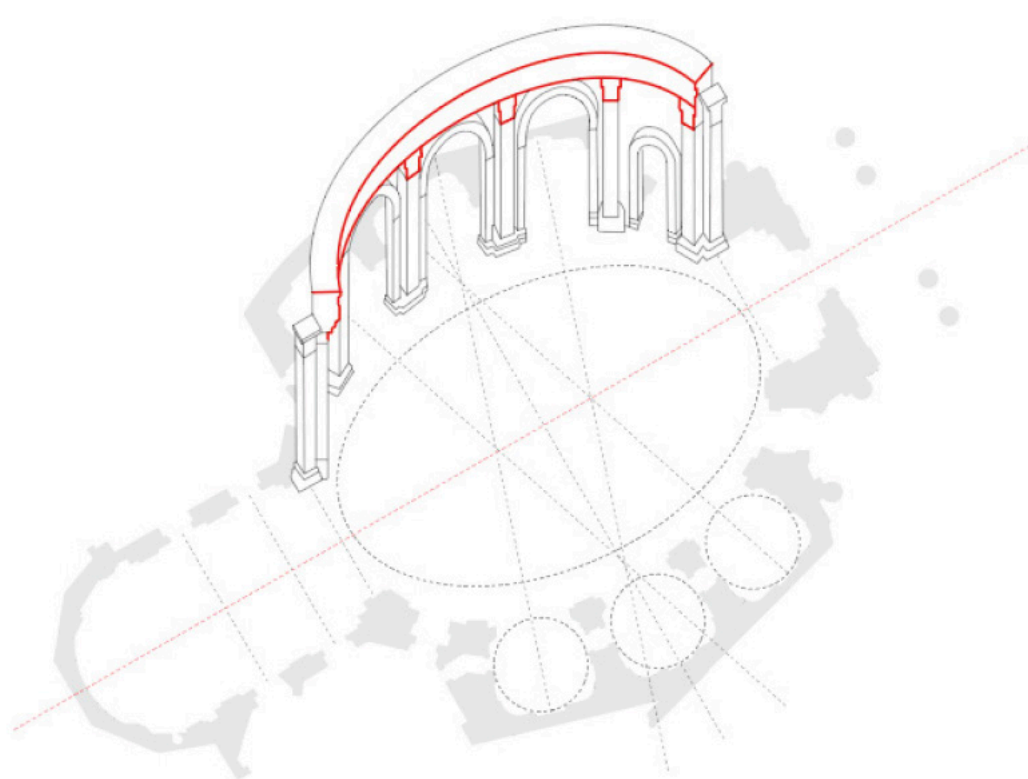
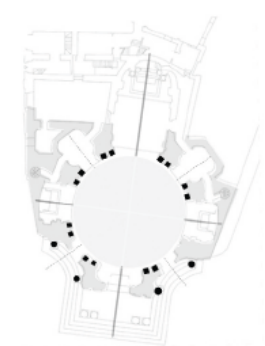
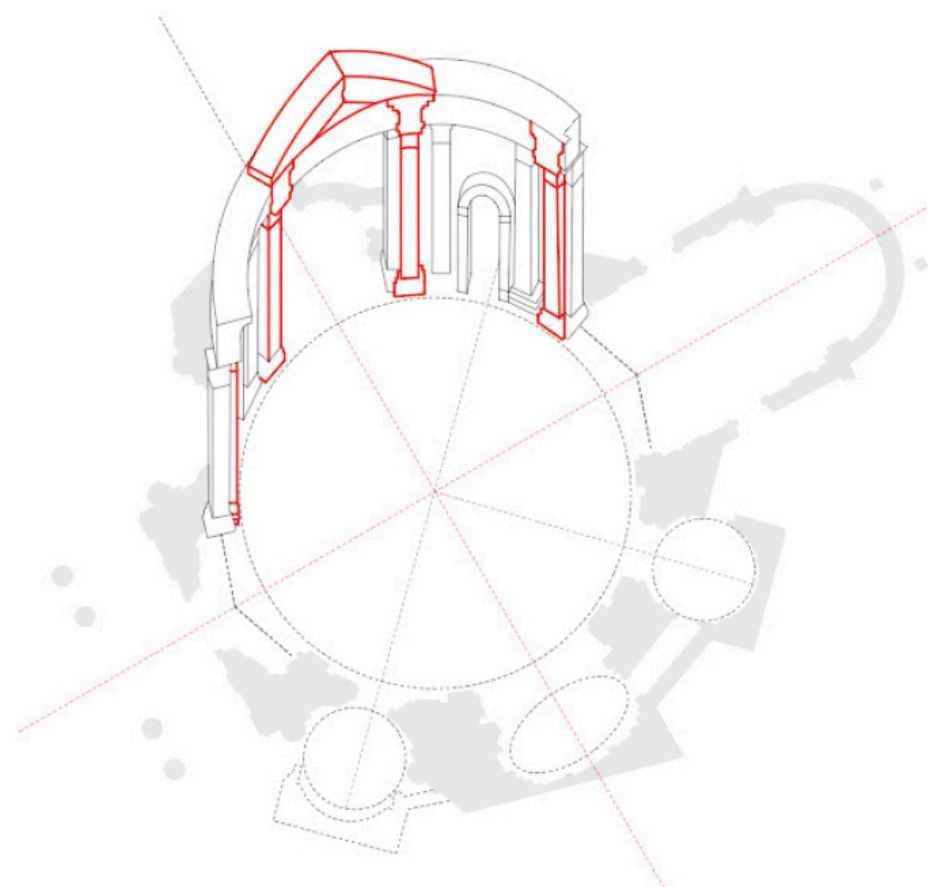
At the southern end of the Piazza del Popolo, one of Rome's most important public spaces, sits two seemingly identical churches. To call them "twin" churches would be misleading as the buildings give an illusion of being identical but their facades mask radically different interiors.

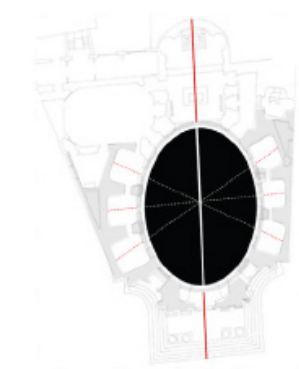
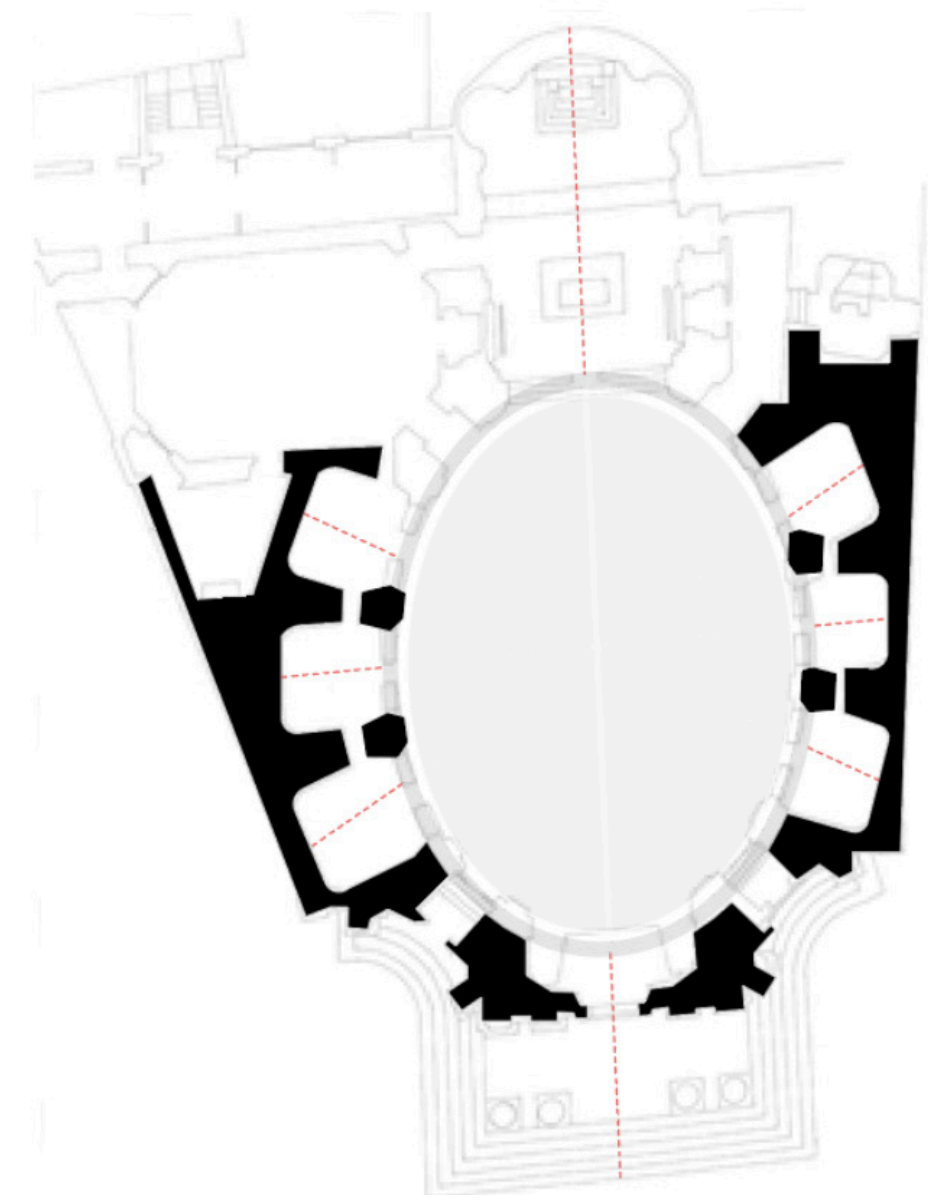
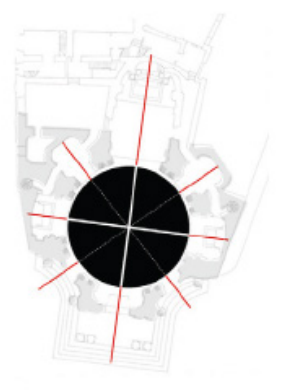
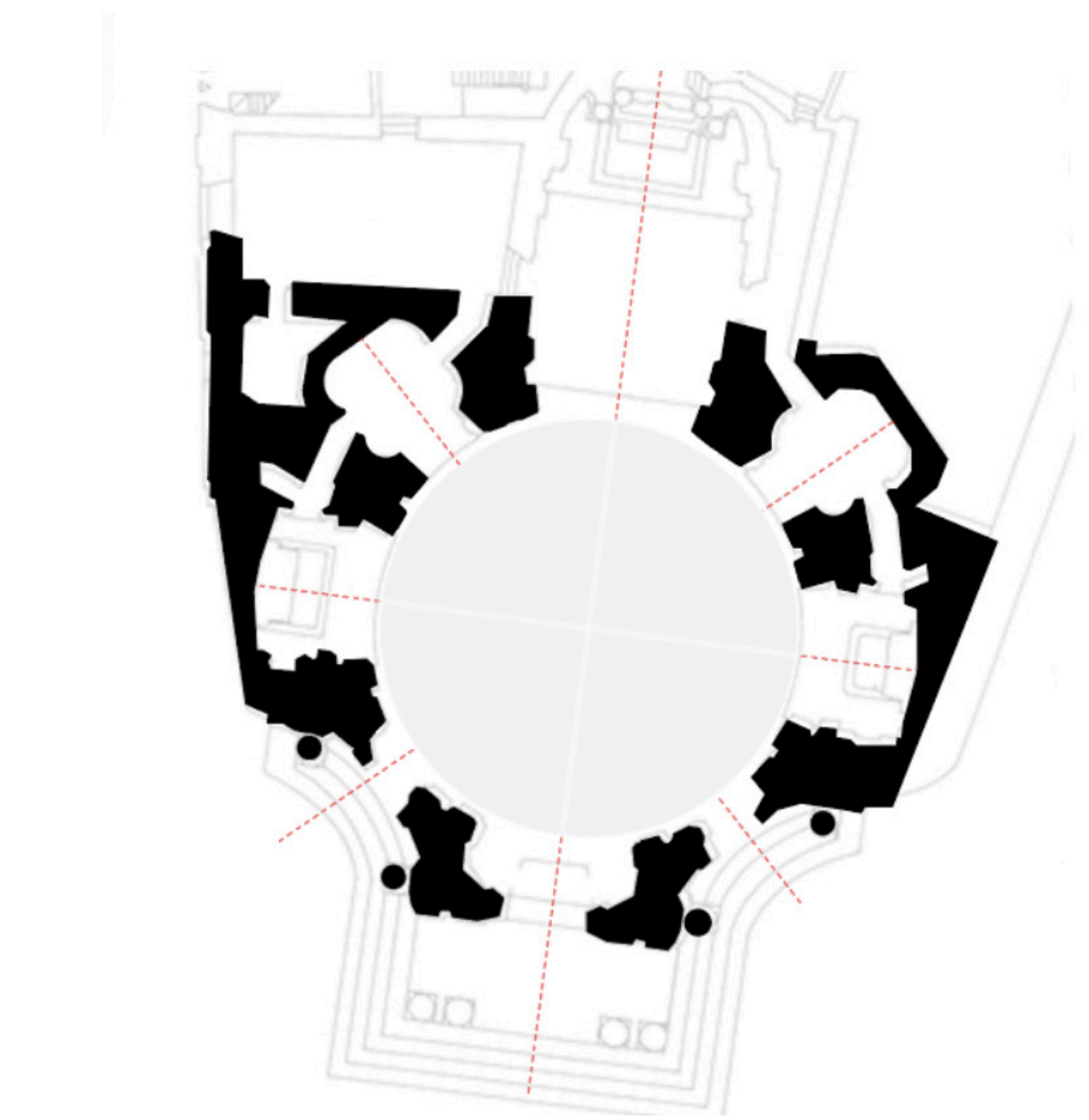
The circular Santa Maria de Miracoli, and the oval Santa Maria di Montesanto, are the collaged work of Rainaldi and Bernini.

This case study analyzes the two buildings in their place as urban objects, indicative within the design, as well as how the exterior both directly effects the juxtaposes the interior.

The following drawings look specifically at how space is created through the ambiguity of figures, thickness and depth.









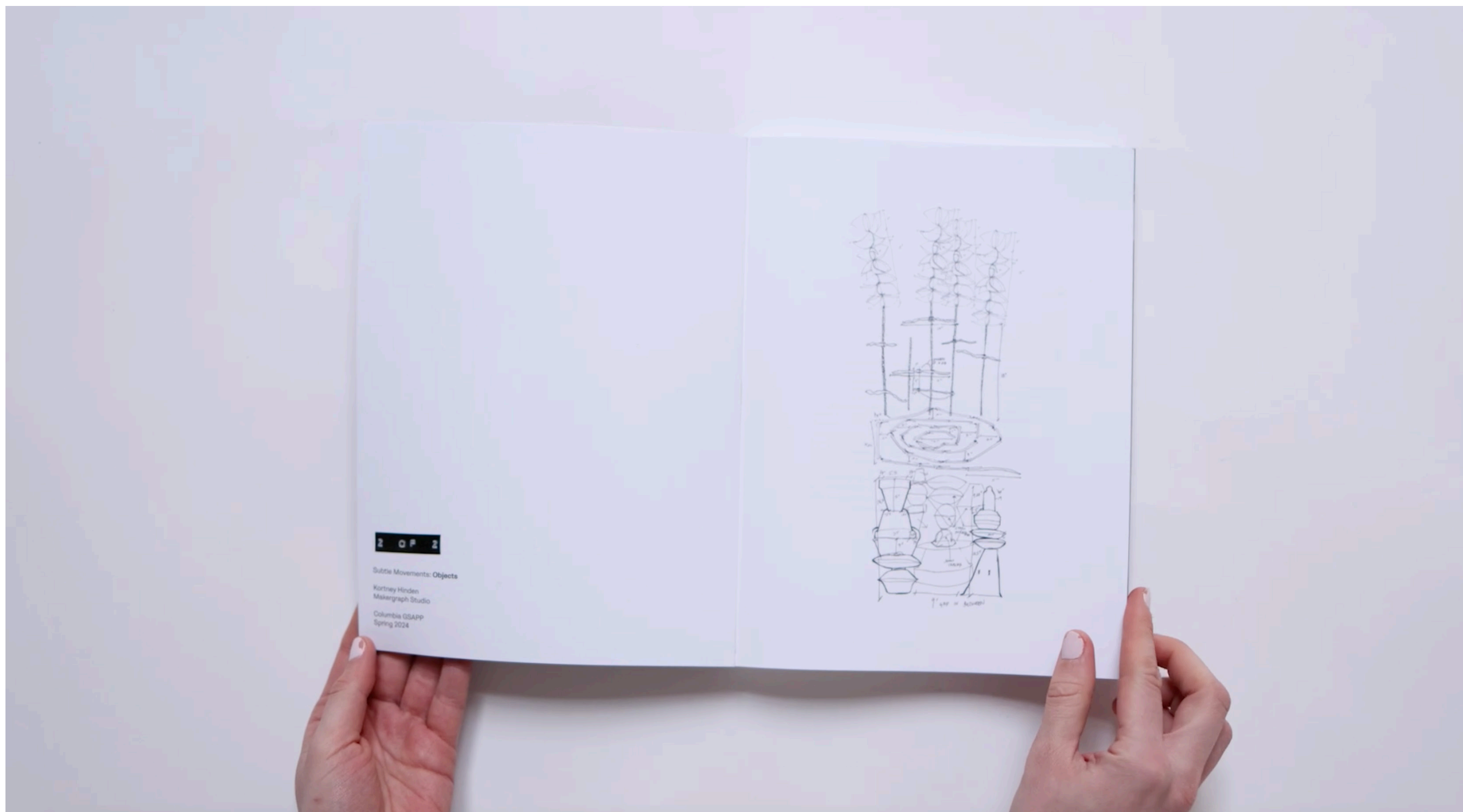
The Makergraph Studio is a semester-long project culminating in a monograph publication. Led like a thesis, four weeks of the semester are dedicated to creating original objects from found material under four categories: masonry, wood, metal, and plastic. These four materials comprise the chapters.

The objects are designed with subtle movements, be that a hinge, a pivot, a rotation, a spin, or all the above. In making with materials that are found, they have a logic of their own, a way they infer a potential movement, I learned to listen to the dictation of the materials, and do the operation that wanted to be done. Be this mirroring, hinging, cutting, drawing, or melting. They are pictured static at times, but they are just in between states.

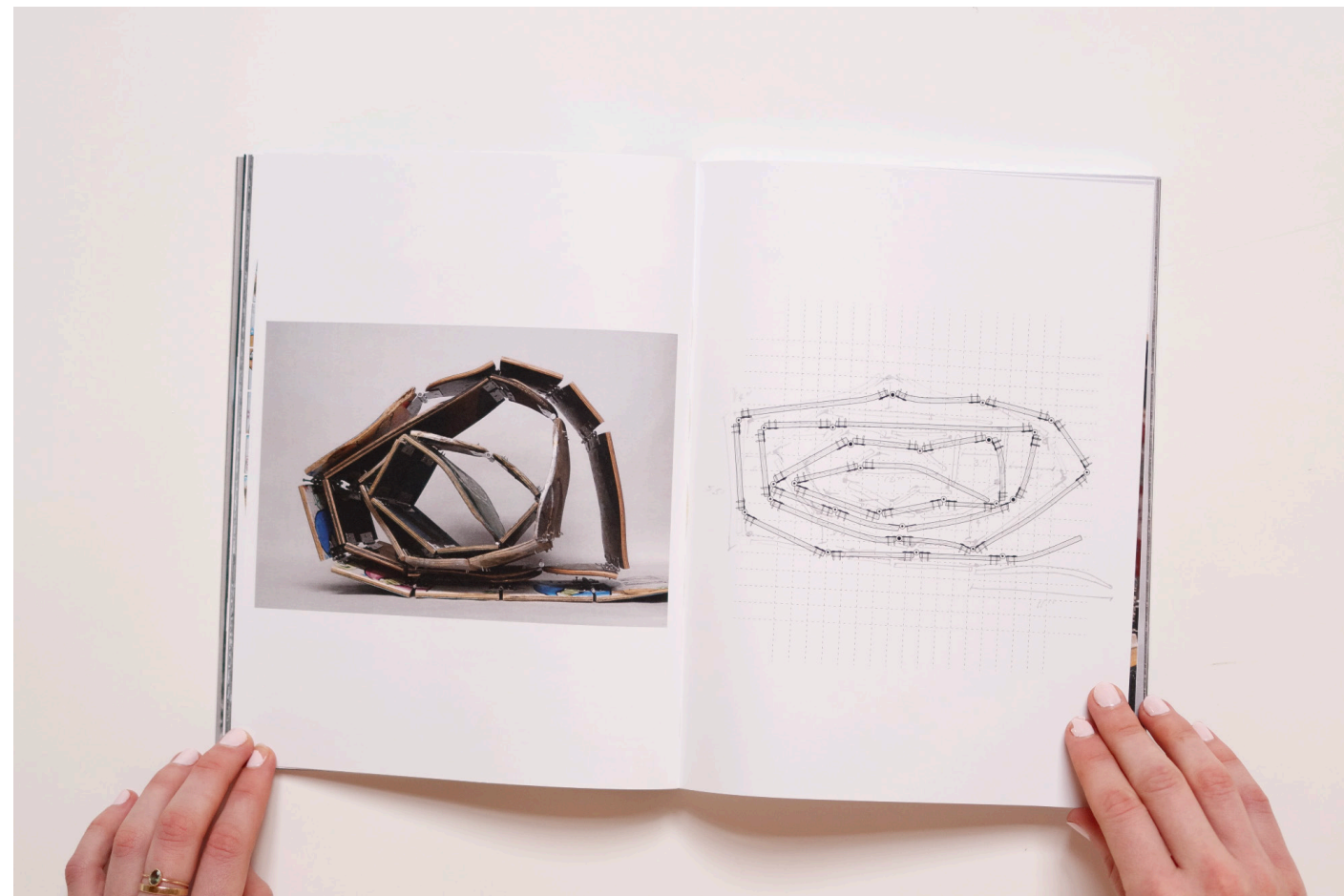
Not strictly for utility or an overt motion, but an ode to the wind within a do-nothing machines, simple movements of a door, the switchboards with useless buttons. I hope to emphasize the way one single movement can collapse or expand space. How something could be at once, both frozen and in flux.

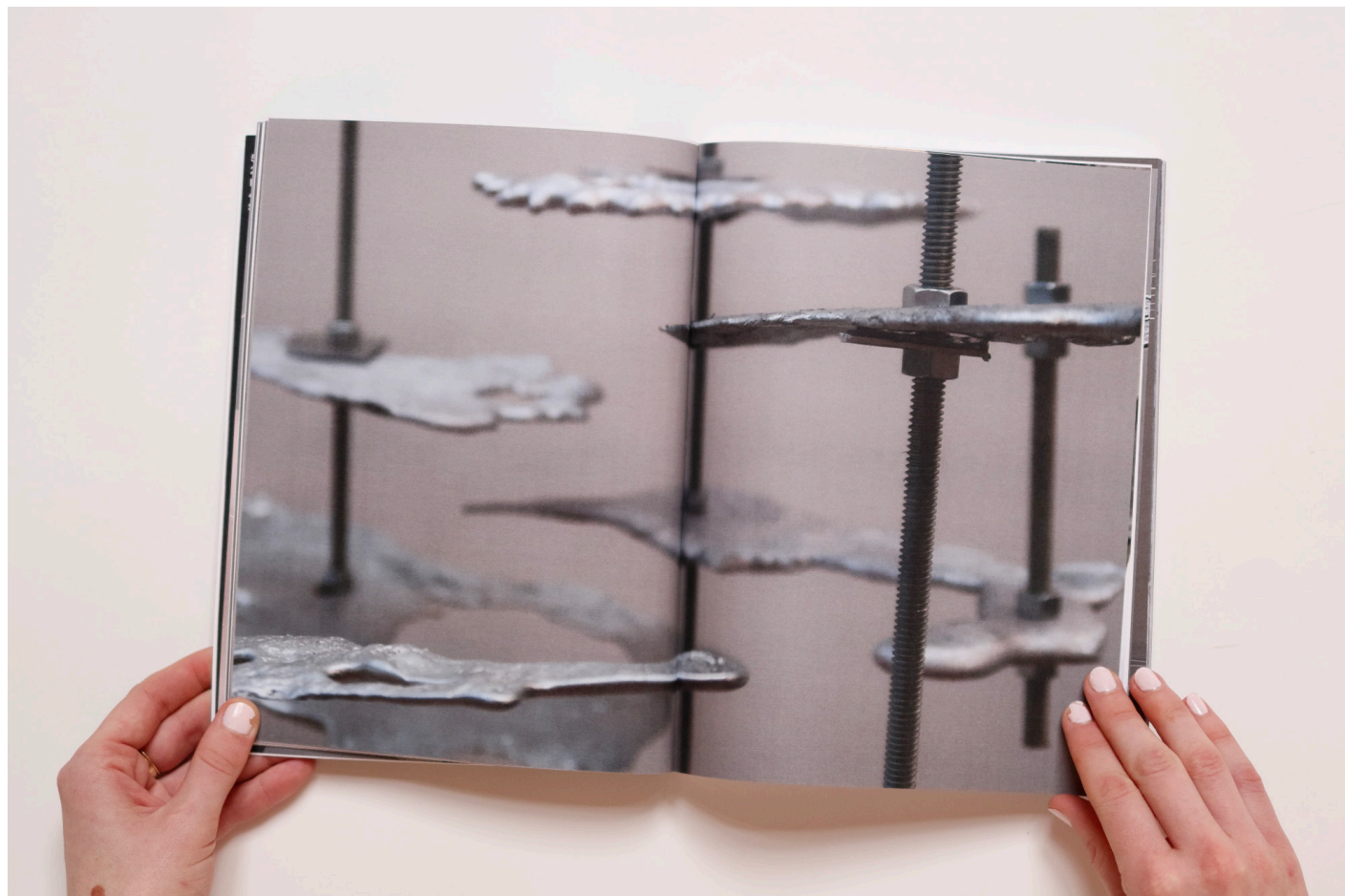
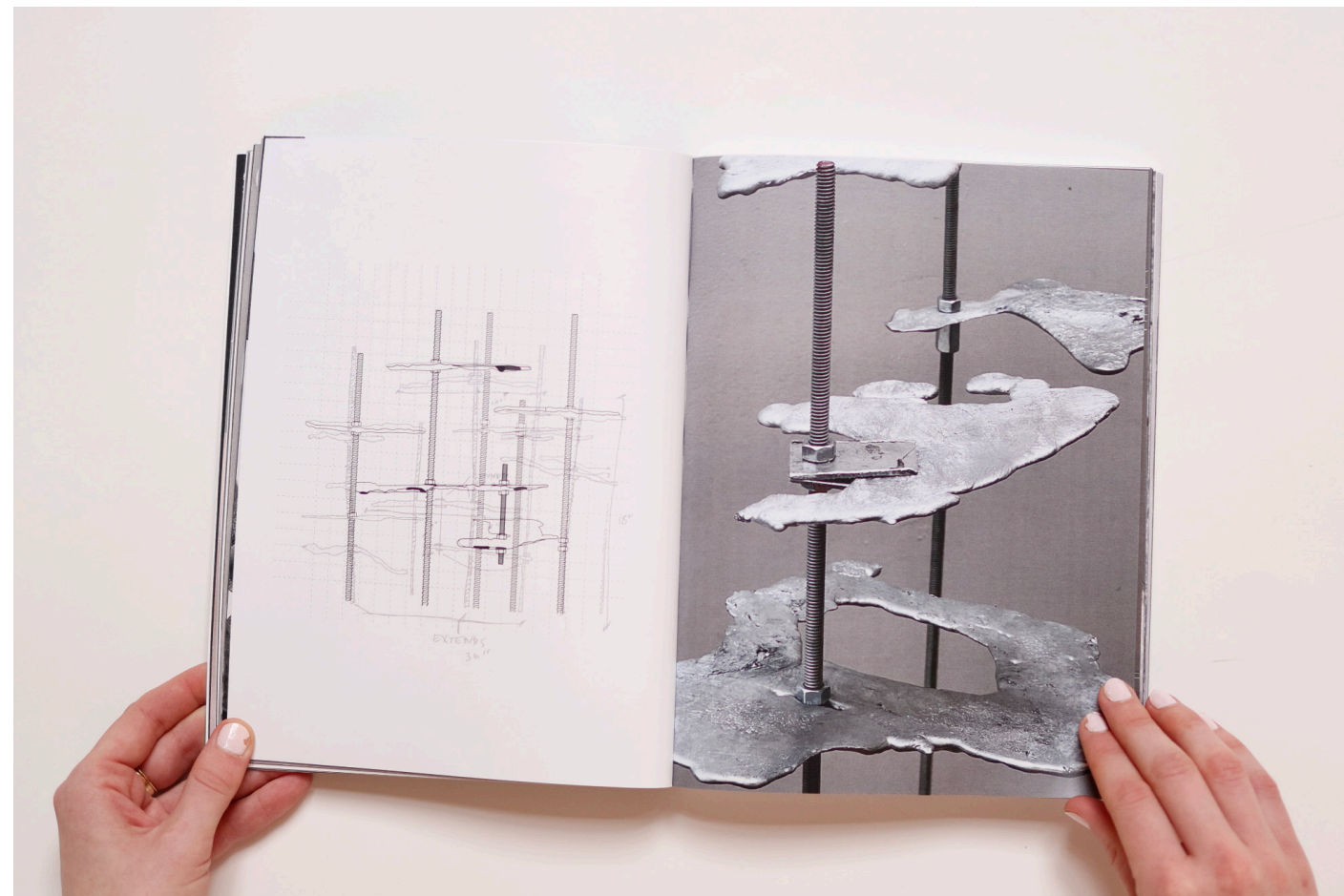
XS

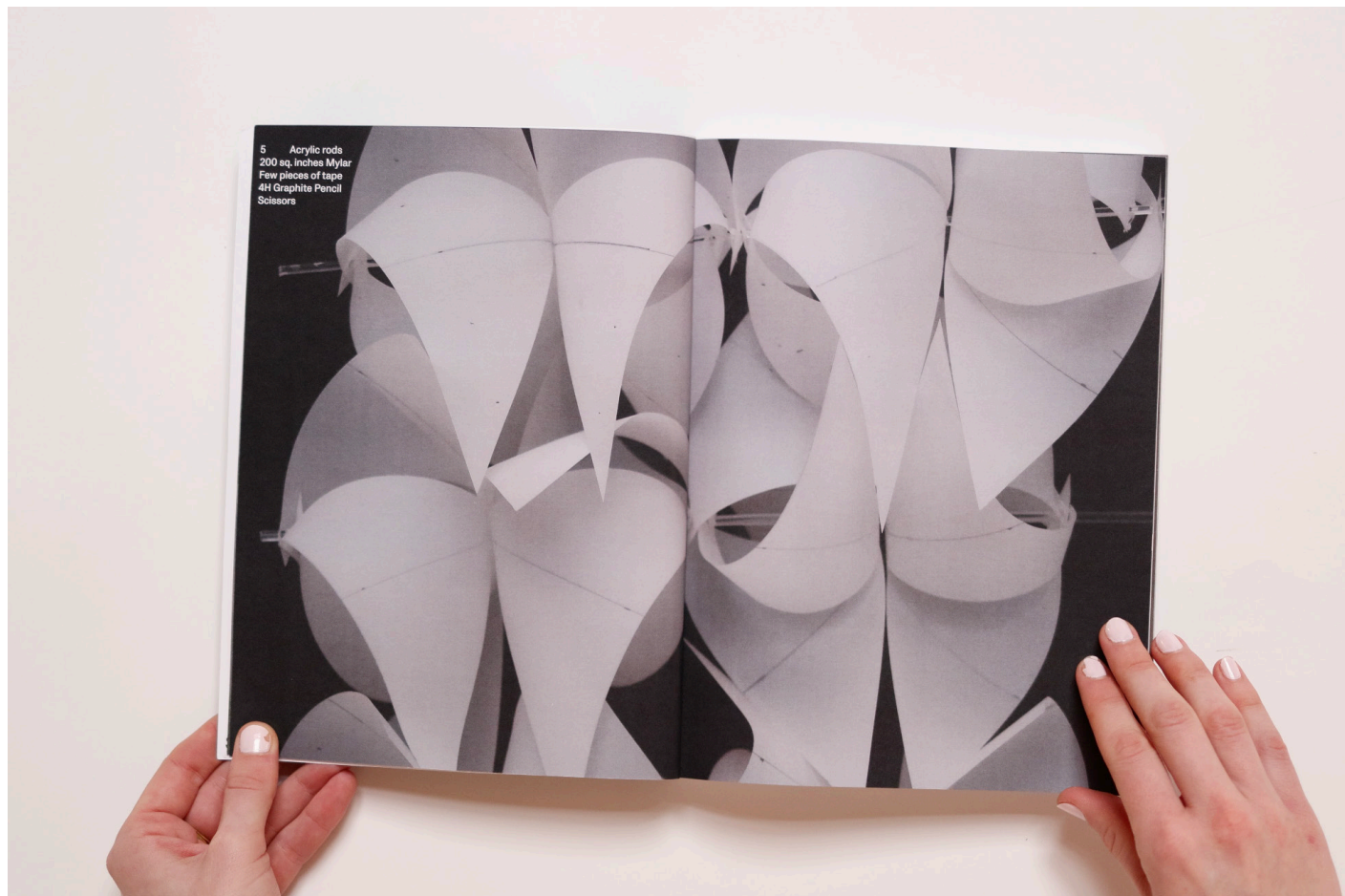
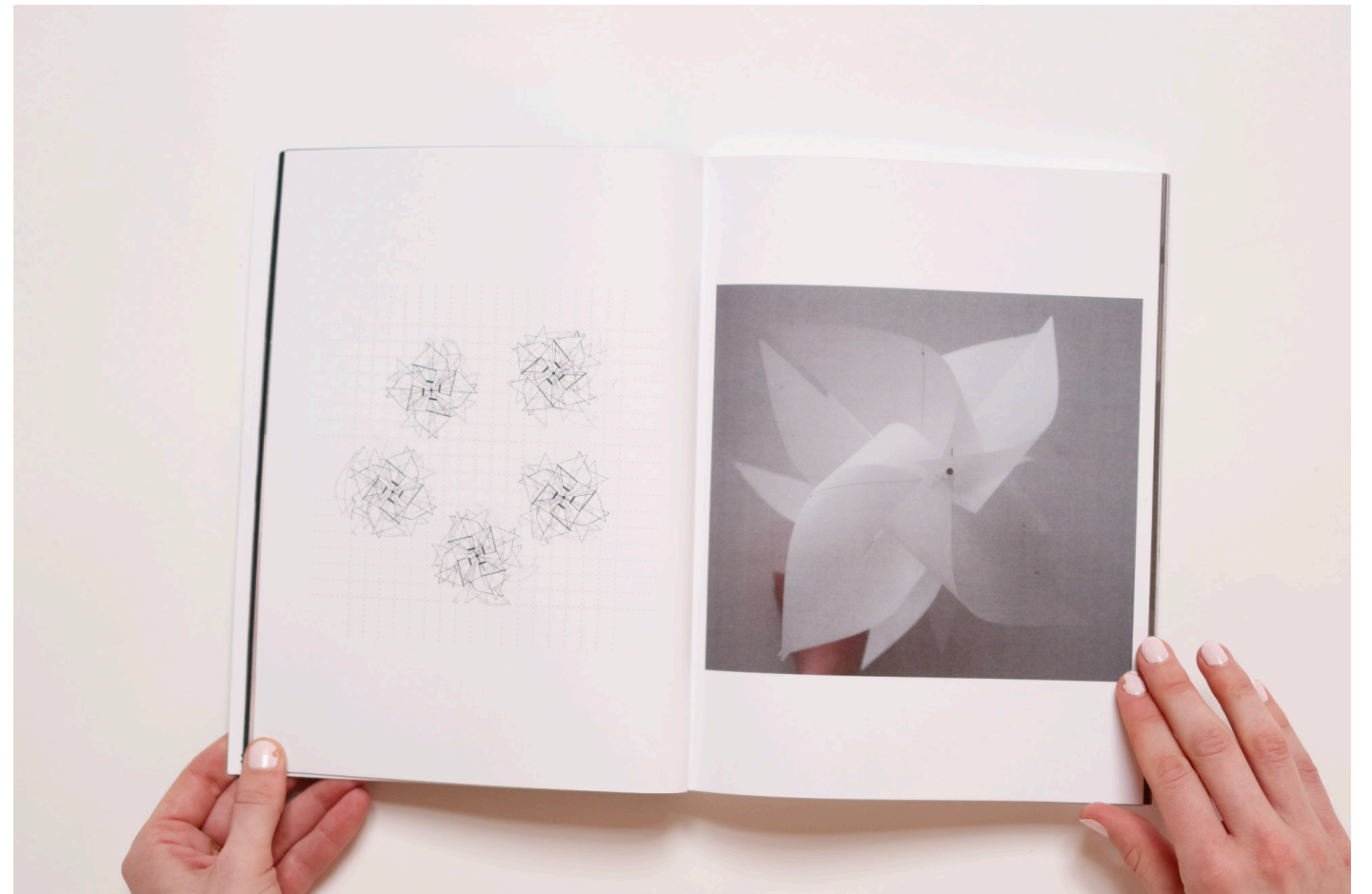
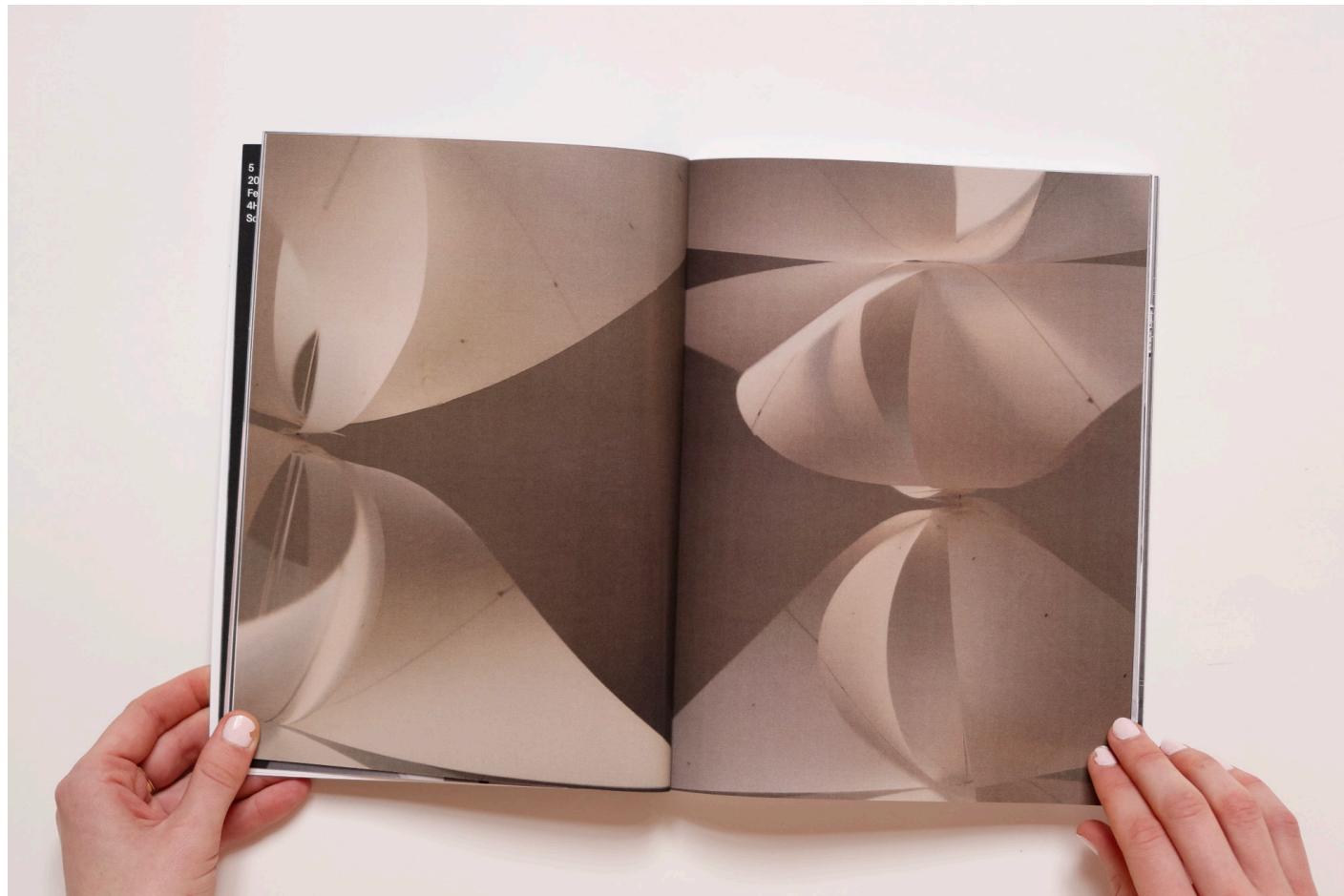














**BIG**

**SMALL**

**IN BETWEEN**

**MARCH 2024  
COLUMBIA GSAPP  
KORTNEY HINDEN**