

Hoping.

Yearning.

Caring.



Thank you to those who changed the way I think.

Thank you to those who hoped with me.

Thank you to those who yearned with me.

Thank you to those who cared with me.

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NOTICE OF SURVEILLANCE

Notice of Surveillance explores the pervasive nature of surveillance in New York City's public and private realms. Using found text from public notices and signage, this project problematizes the assumptions of informed consent, social contracts, and contrived transparency.

The impetus for this project began with an out-of-the-way notice posted at The Shops at Columbus Circle, which reads as follows:

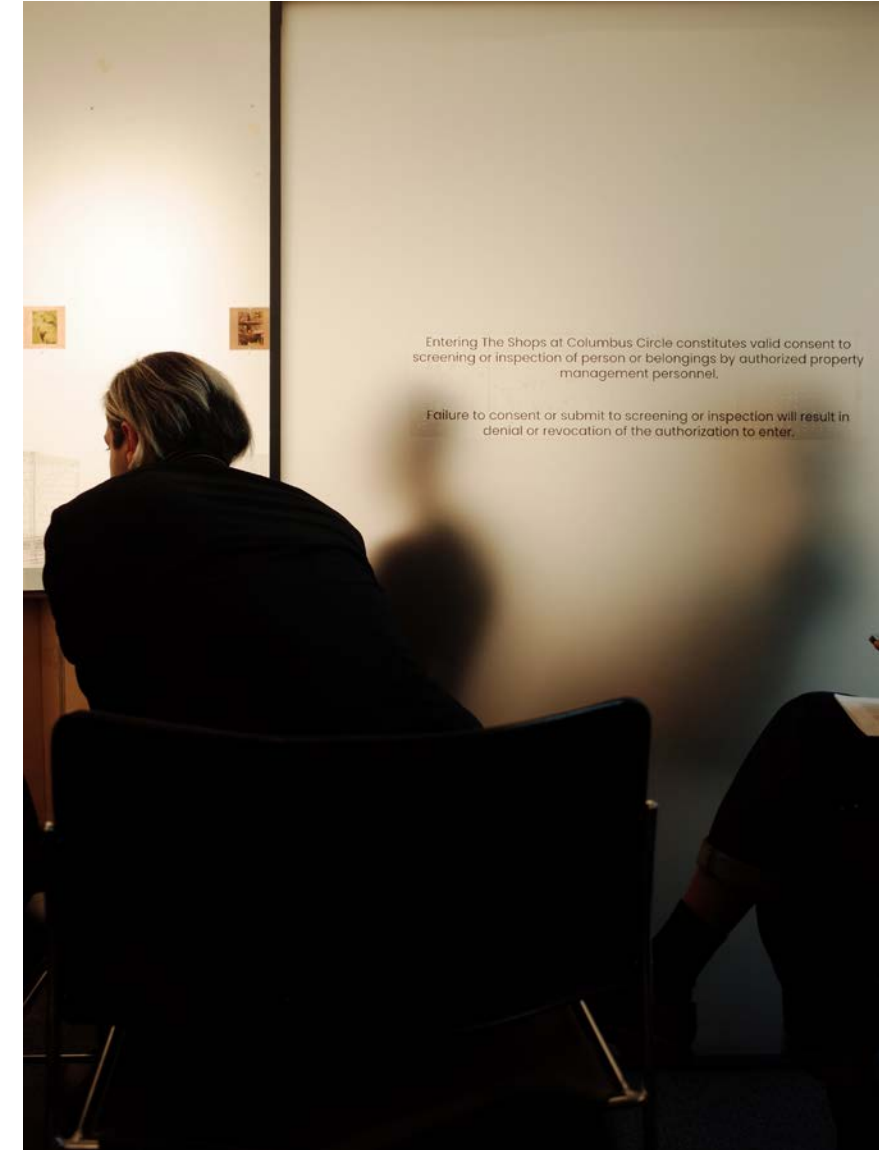
Entering The Shops at Columbus Circle constitutes valid consent to screening or inspection of person or belongings by authorized property management personnel.

*Failure to consent or submit to screening or inspection will result in denial or revocation of the authorization to enter.
The Shops at Columbus Circle is private*

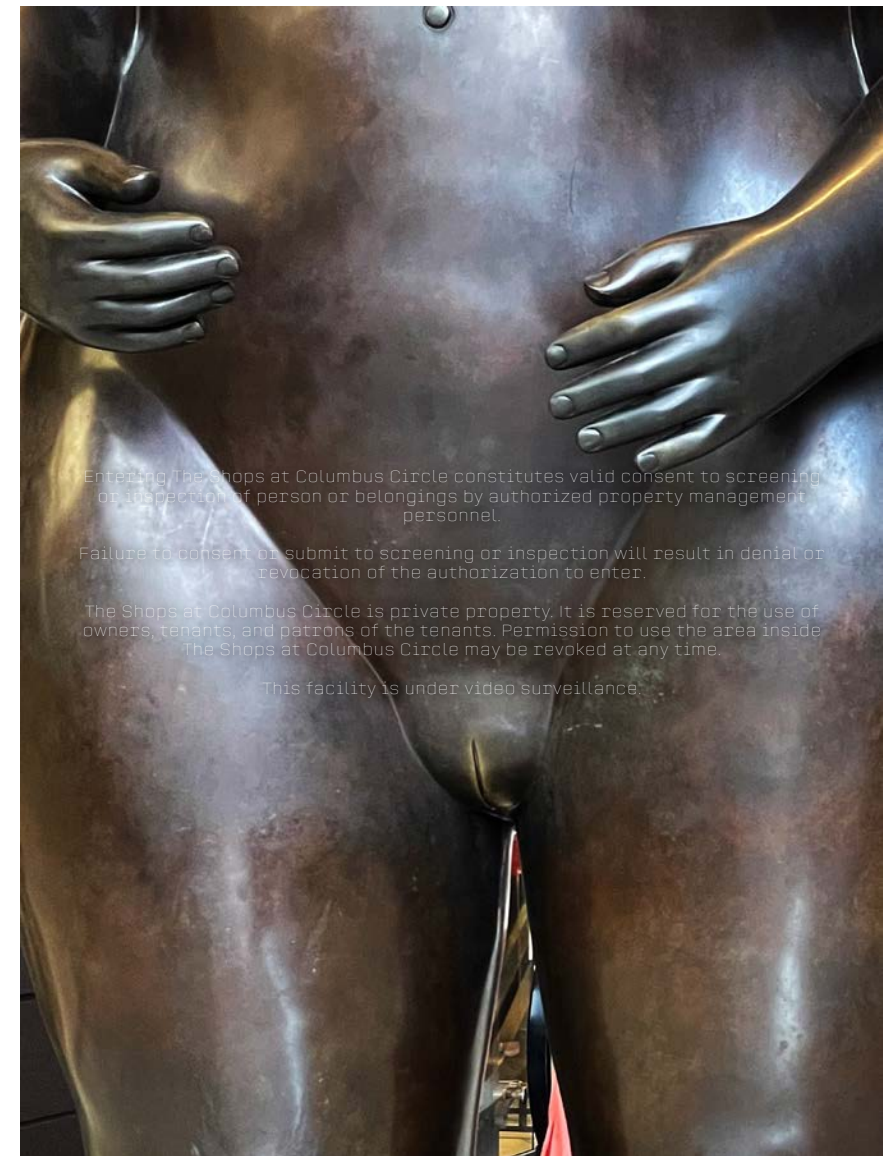
property. It is reserved for the use of owners, tenants, and patrons of the tenants. Permission to use the area inside The Shops at Columbus Circle may be revoked at any time.

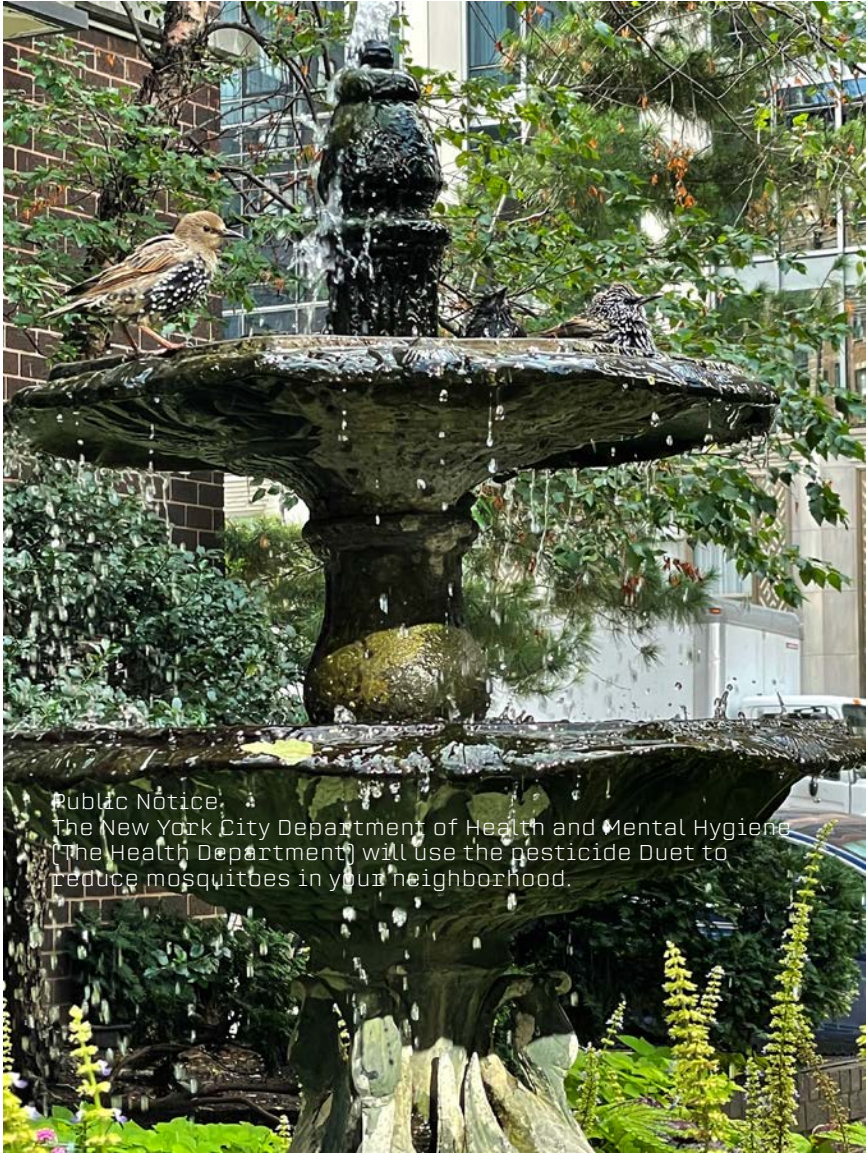
This facility is under video surveillance.

Every day, we passively relinquish our privacy, agency, and consent. This human condition is explored through a series of models, photos, and found texts.

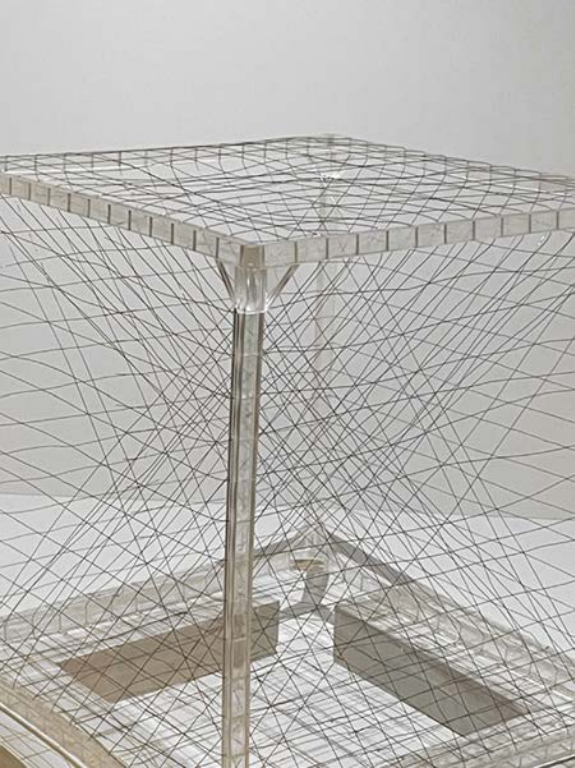
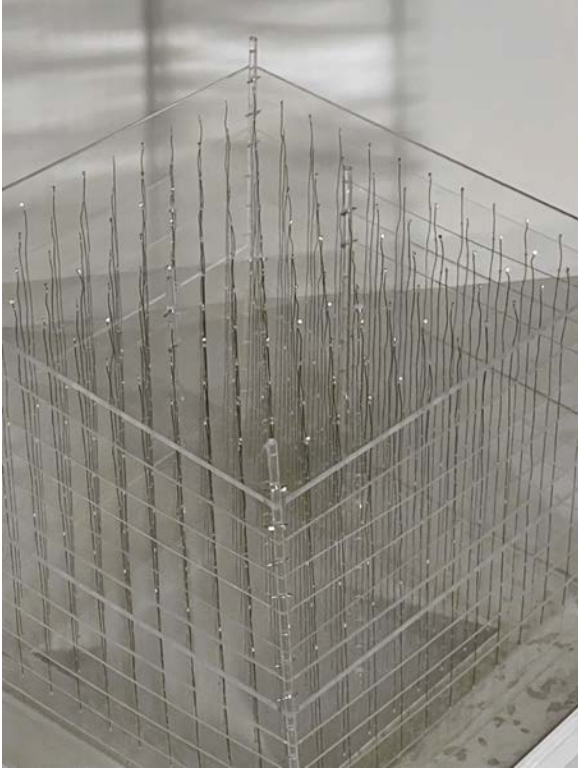


These models materialize the invisible through fine wire and transparent planes, making visible the entangled, all-encompassing, and omnipresent layers of surveillance. They represent moments of surveillance: the planes capture every touch, every fingerprint; the wire records every movement, every mistake.

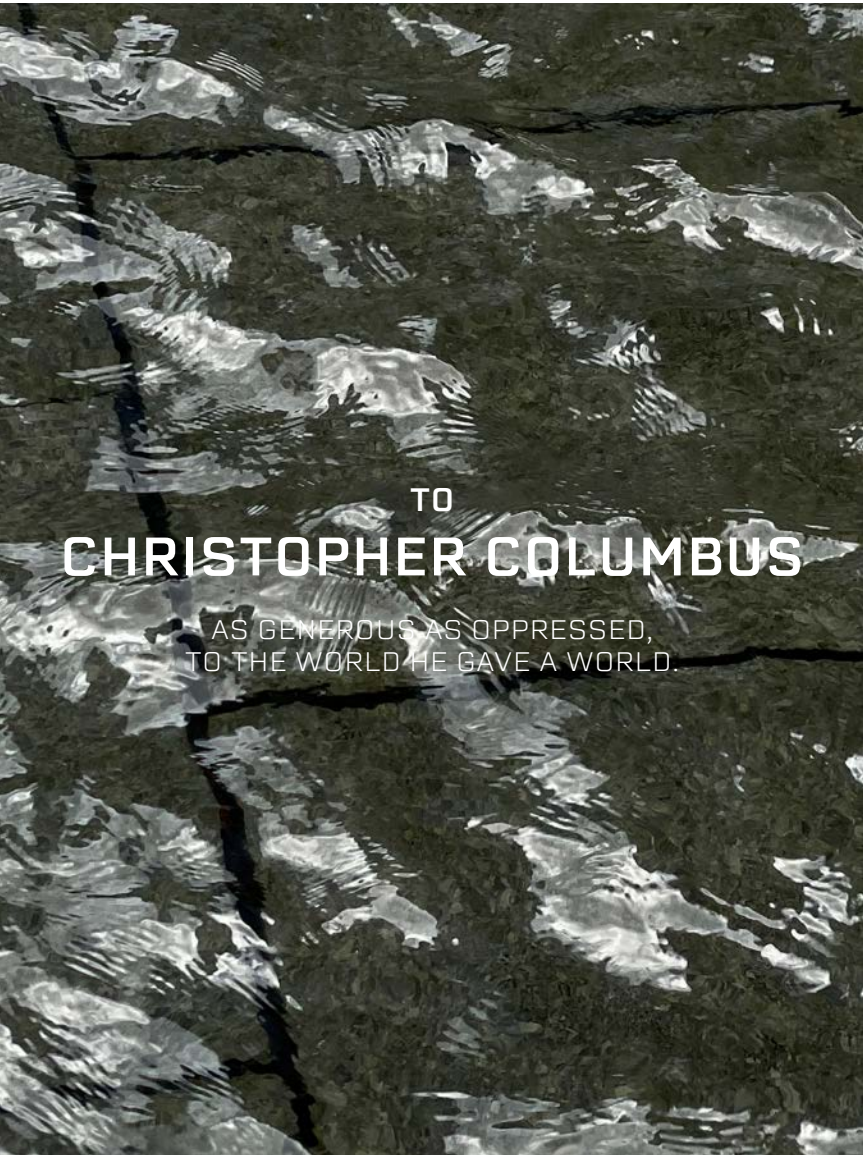
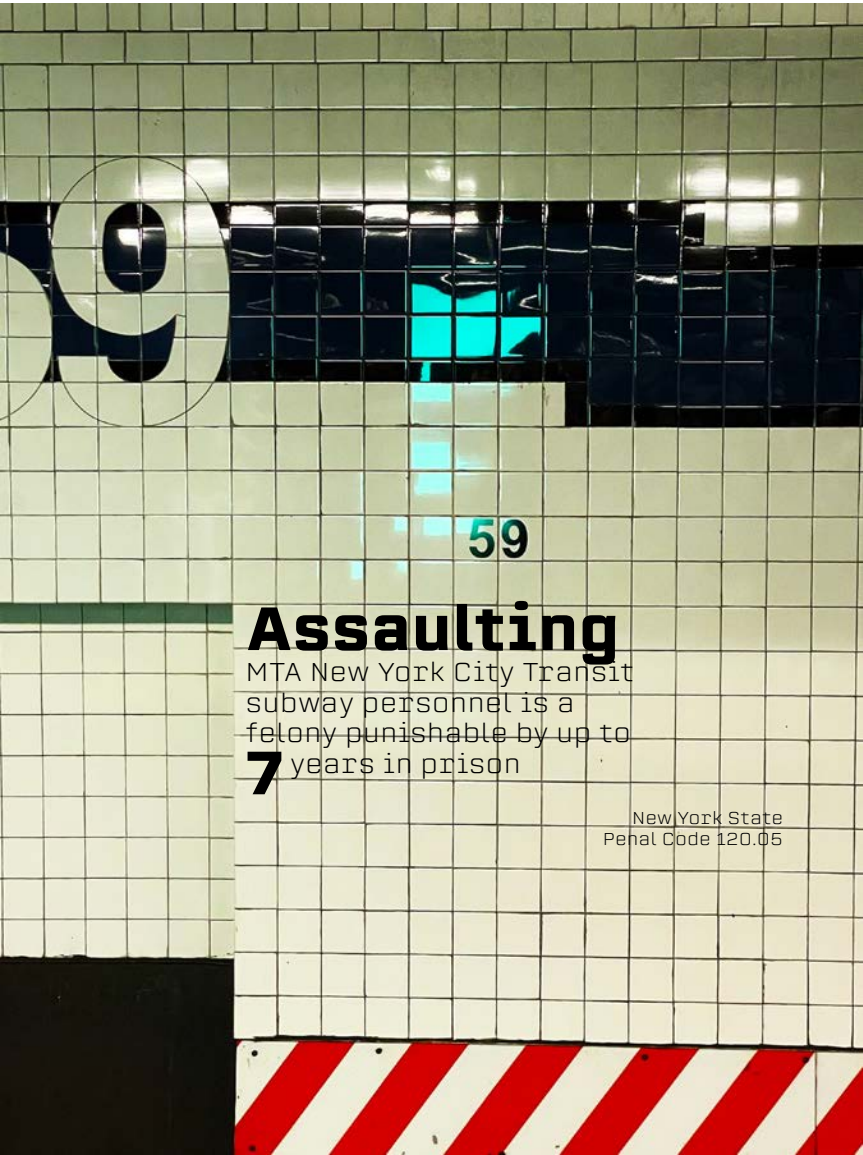


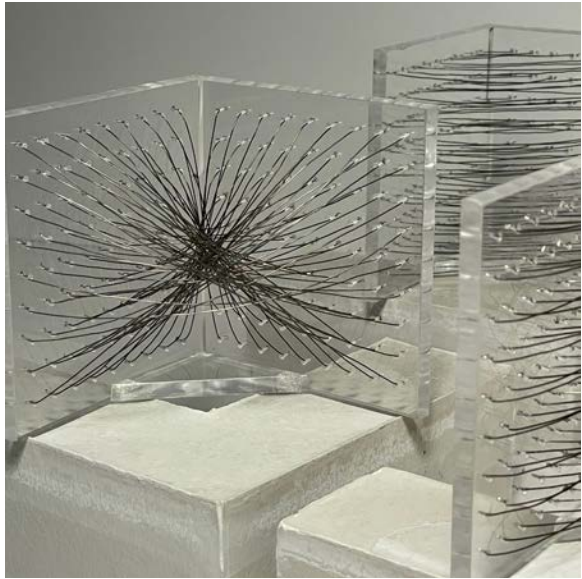


Public Notice:
The New York City Department of Health and Mental Hygiene
(The Health Department) will use the pesticide Duet to
reduce mosquitoes in your neighborhood.







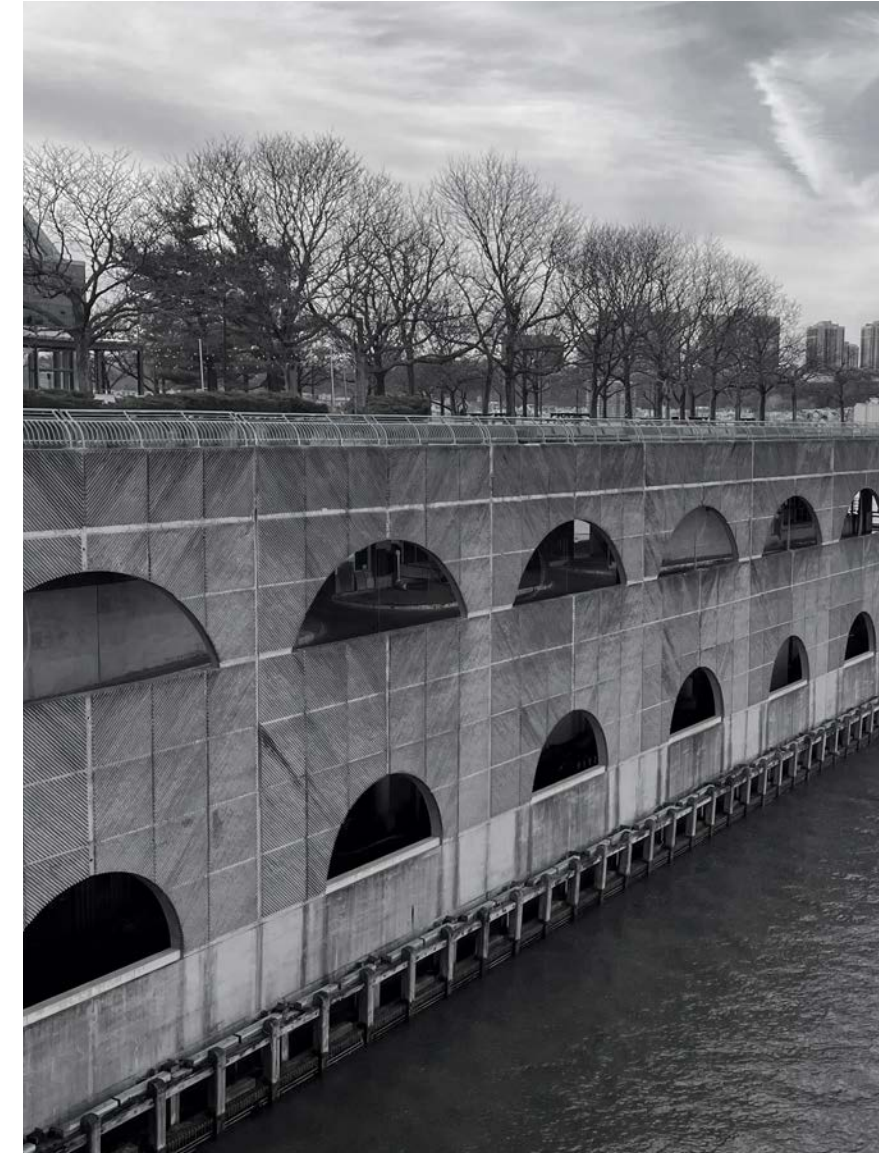


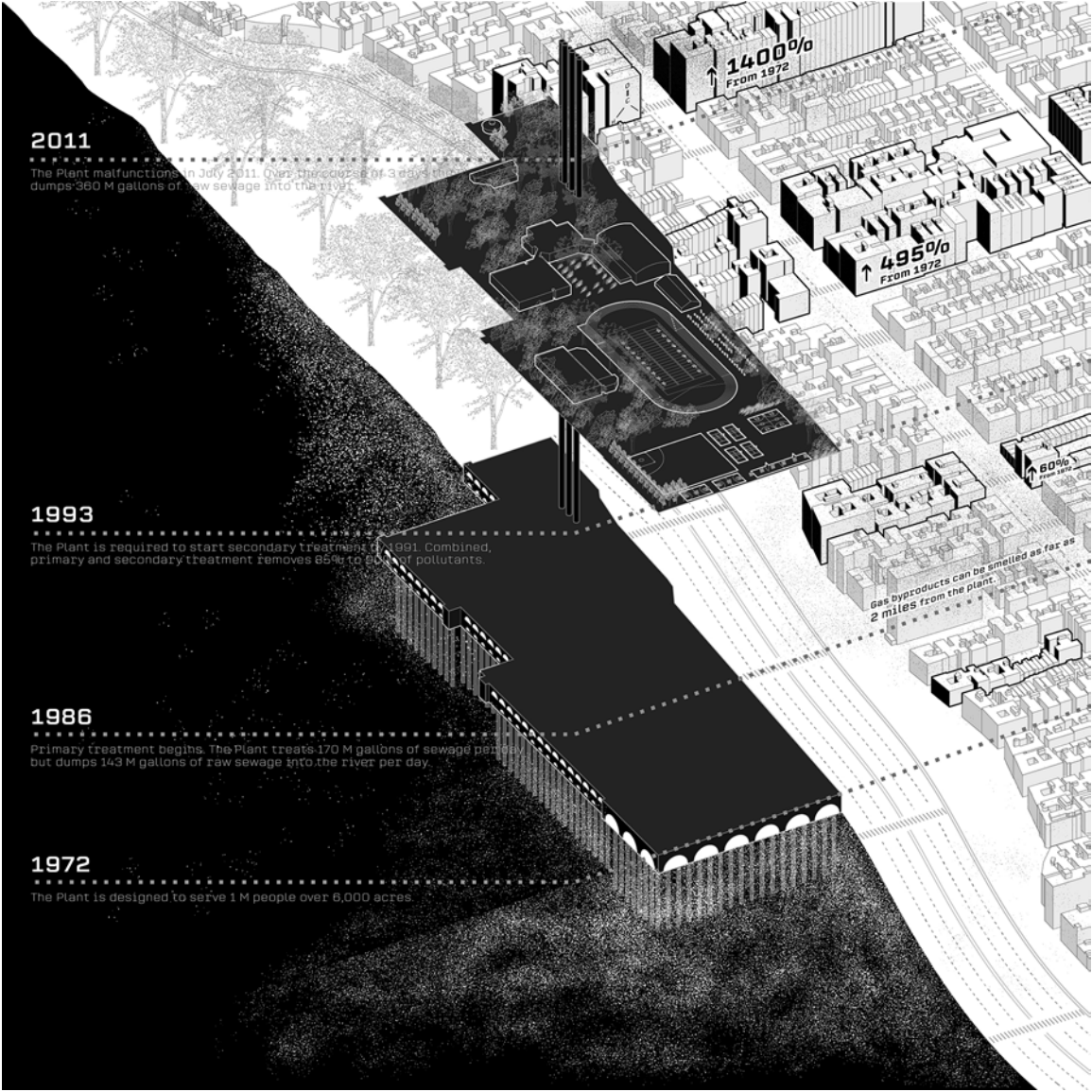
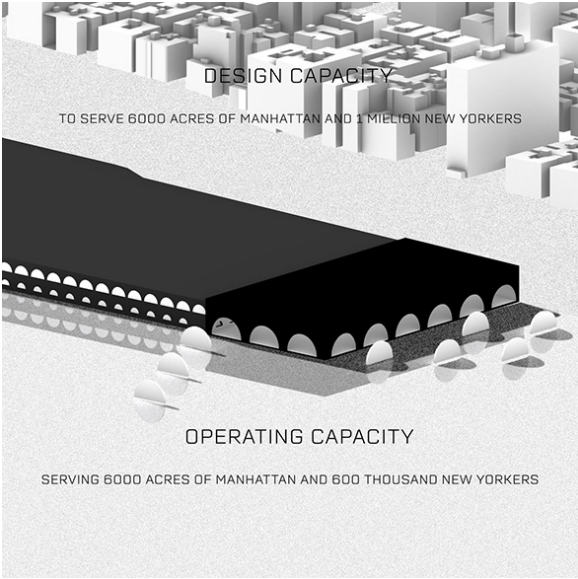
DAMAGE CONTROL: ENVIRONMENTAL RACISM

The history of the North River Wastewater Treatment Plant has been marred by instances of environmental degradation, adverse health impacts, and lawsuits from both the EPA and the community since its construction in 1983. From its initial proposal, The Plant has been a source of harm to the community, symbolizing overt environmental racism sanctioned and perpetuated by the City's strategic devaluation of Harlem.

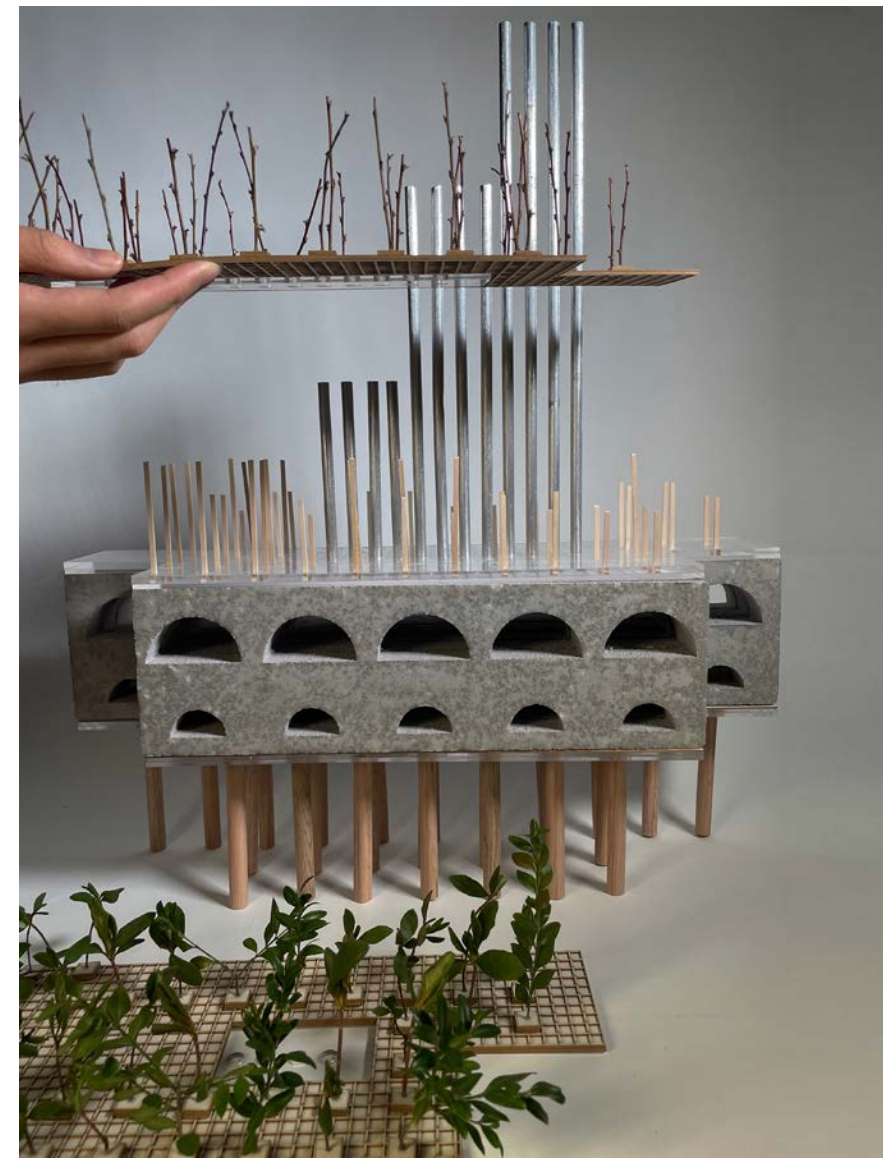
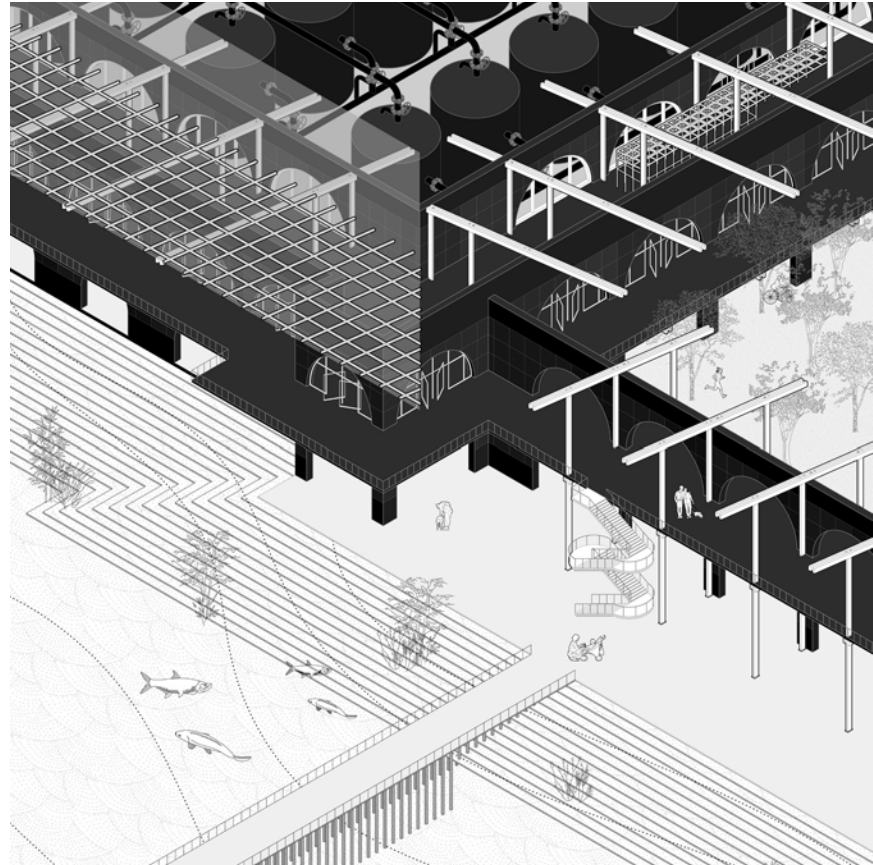
The Plant itself is over designed and under utilized. This project explores an Alternate Present in which part of The Plant is decommissioned and leveraged to benefit residents of West Harlem.

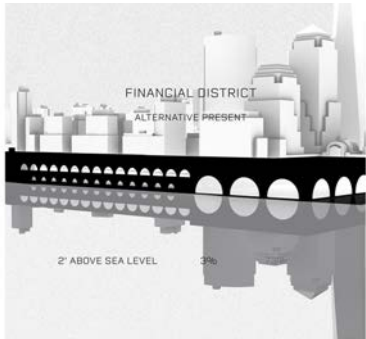
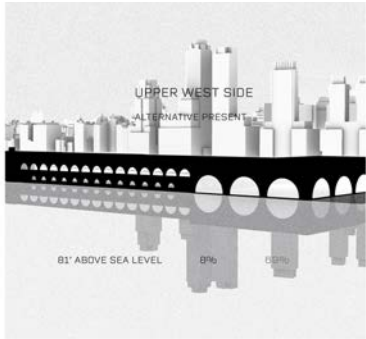
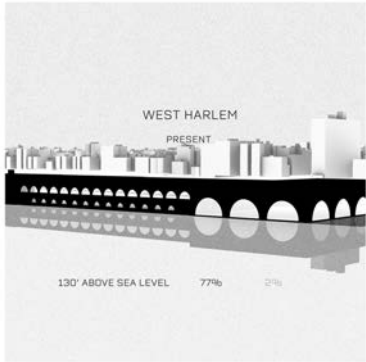
This conceptual design proposal seeks to address these environmental and racial injustices by implementing architectural programming that integrates civic, communal, and infrastructural elements. It aims to promote transparency and accountability in the City's essential infrastructure while simultaneously creating a community asset that can help to empower the residents of West Harlem to take more agency over their health and environment.

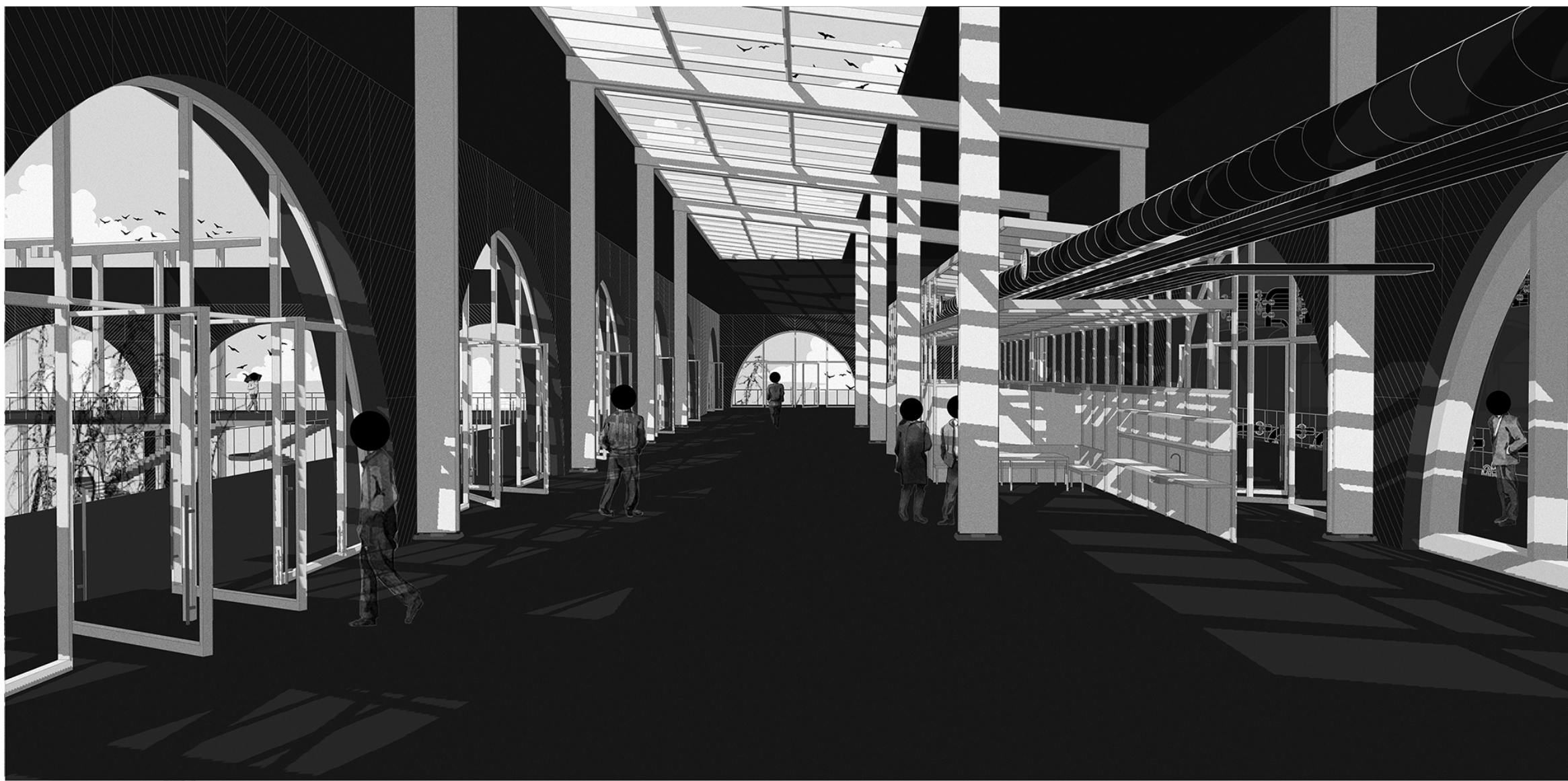
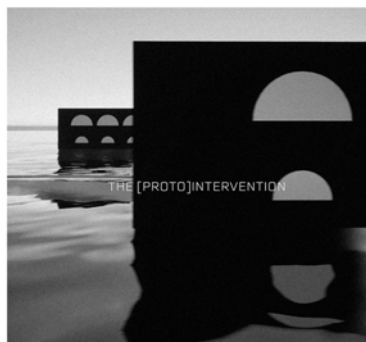




Collaborative drawing made with Khloe Swanson.







IN TERRA

In Terra is a multi-family housing project that addresses the intersection of the housing crisis and the adverse effects of climate change in New York City. As summer temperatures rise, the use of mechanical air systems continues to increase, becoming not only a financial burden on residents but also contributing to excessive energy consumption. This ongoing reliance on mechanical energy as a response to rising temperatures exacerbates both the climate and housing crises in New York City.

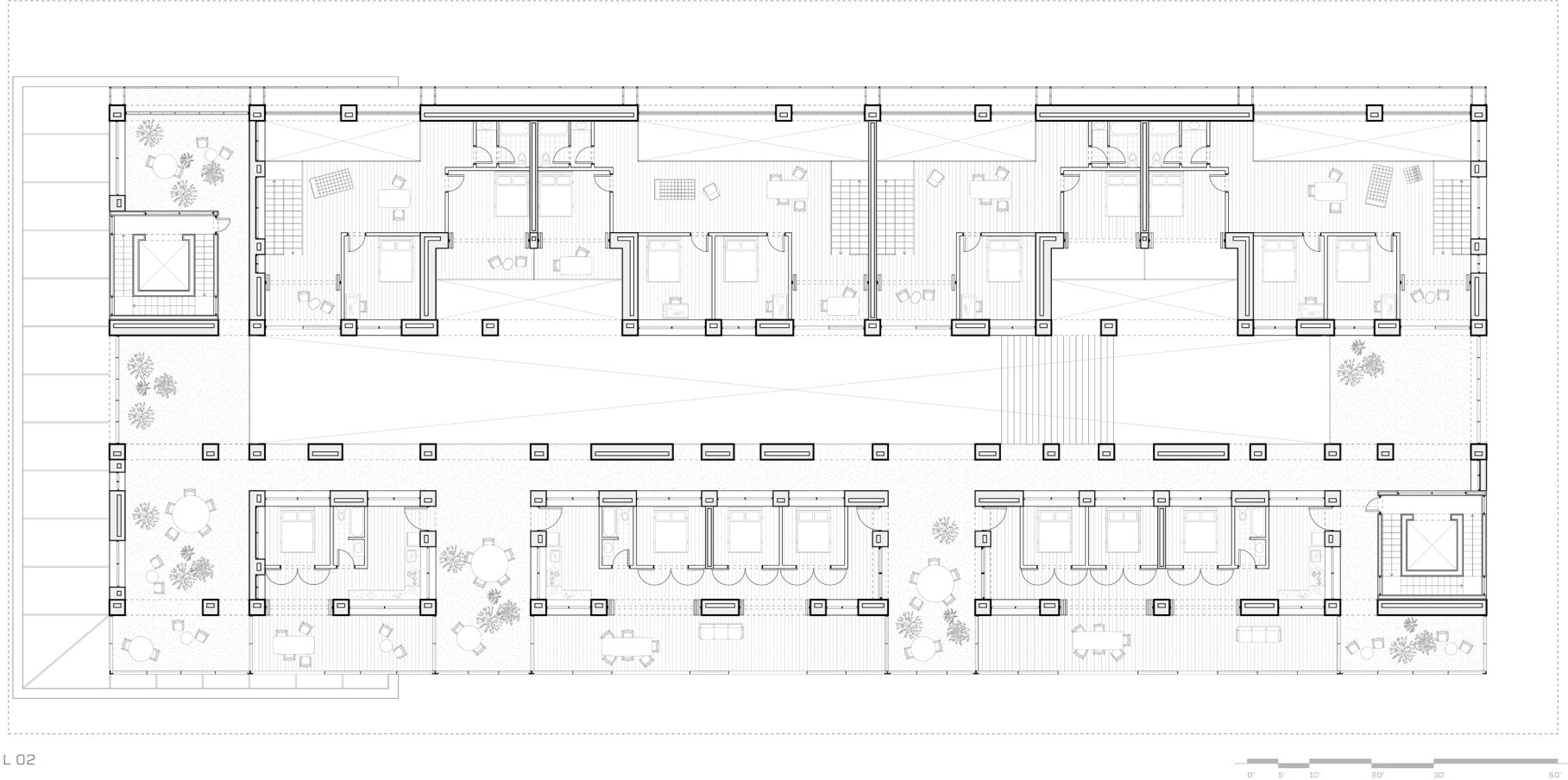
In response, In Terra explores non-mechanical methods for addressing rising temperatures and climate control within buildings. The stabilized rammed earth walls provide thermal mass to create passive heating and cooling effects based on seasonal demand. The façade is designed to be fully operable, promoting resident agency and thermal comfort.

The units and their design respond to the area's surrounding demographic and explore an arrangement of non-traditional housing types. These include units for multi-generational households, single-household units with shared living spaces, and communal-style studio apartments.





Site Plan Sun Study



L 02



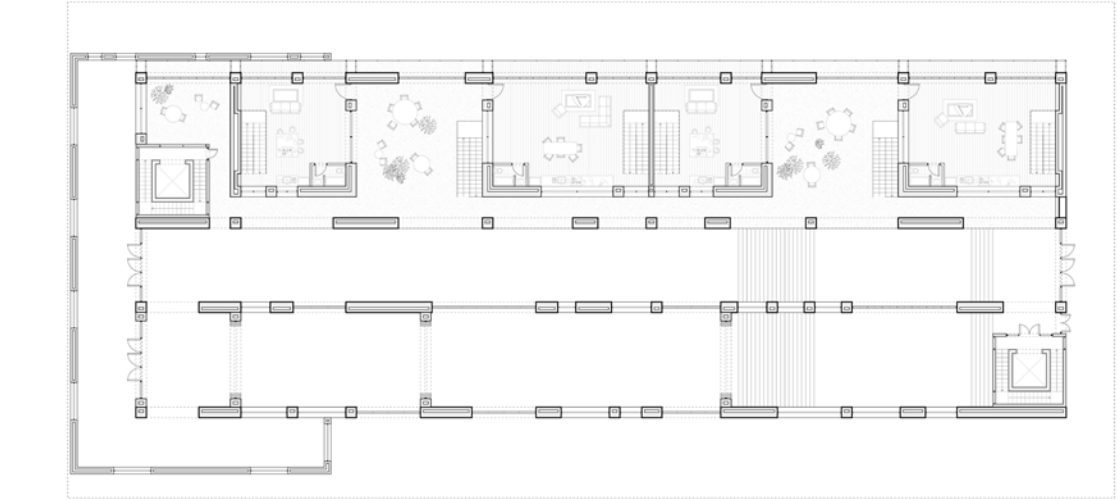


Saat Rasta Precedent Study

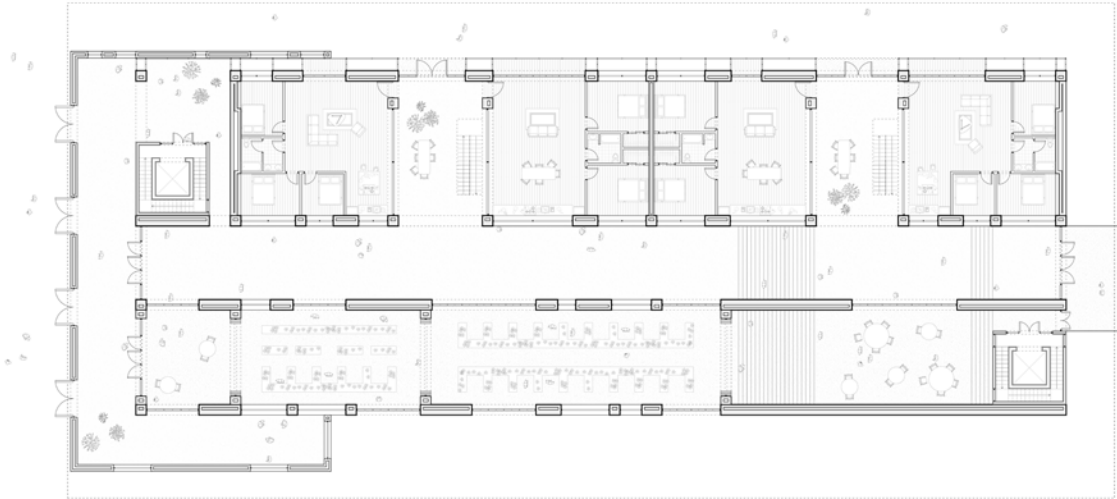




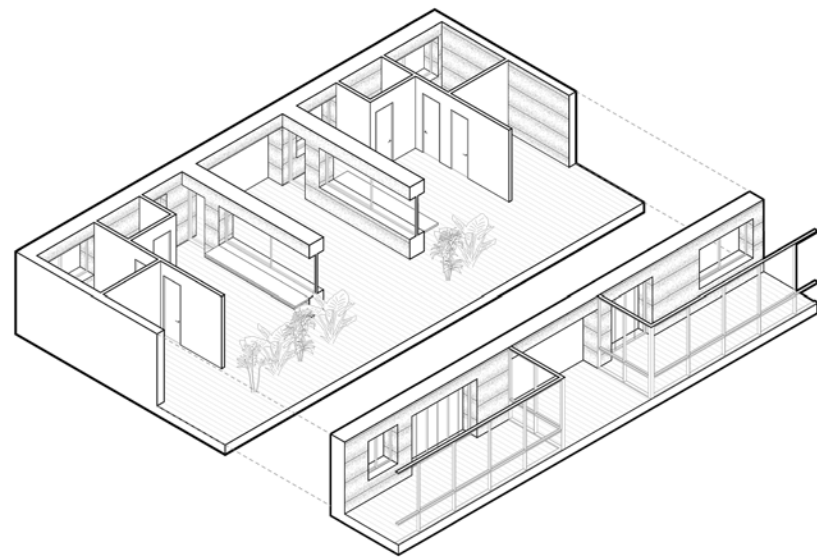
Saat Rasta Precedent Study



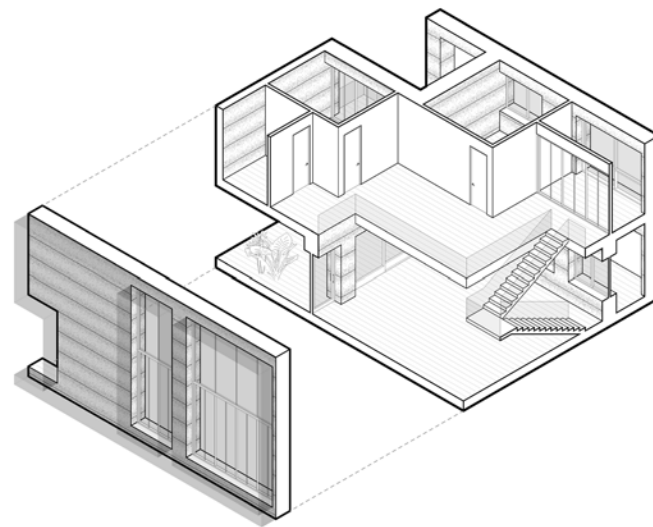
L 01



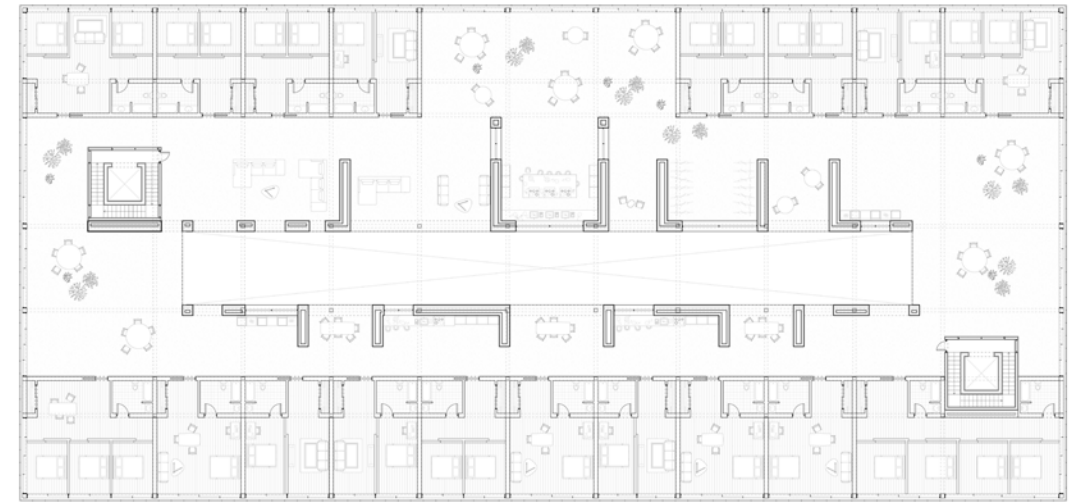
Ground Plan



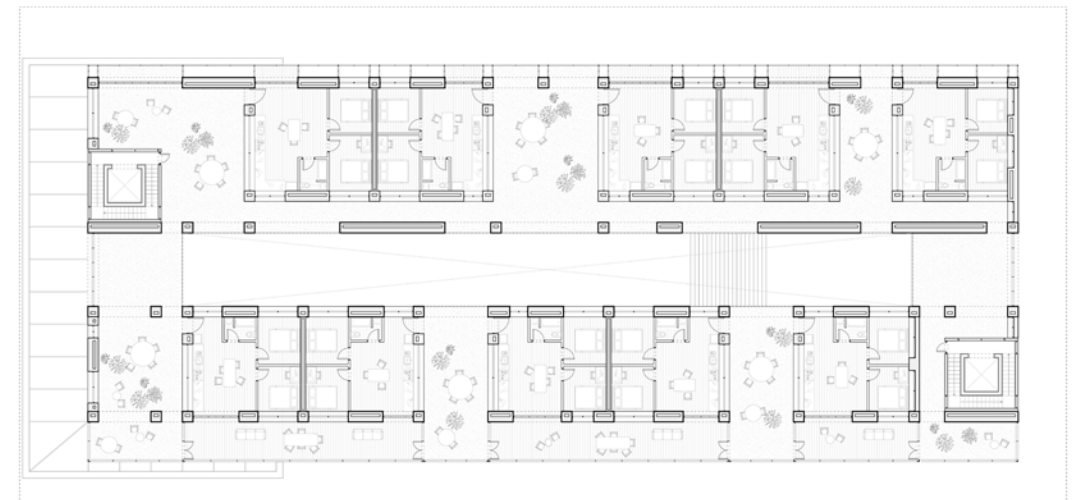
Courtyard Unit



Duplex Unit

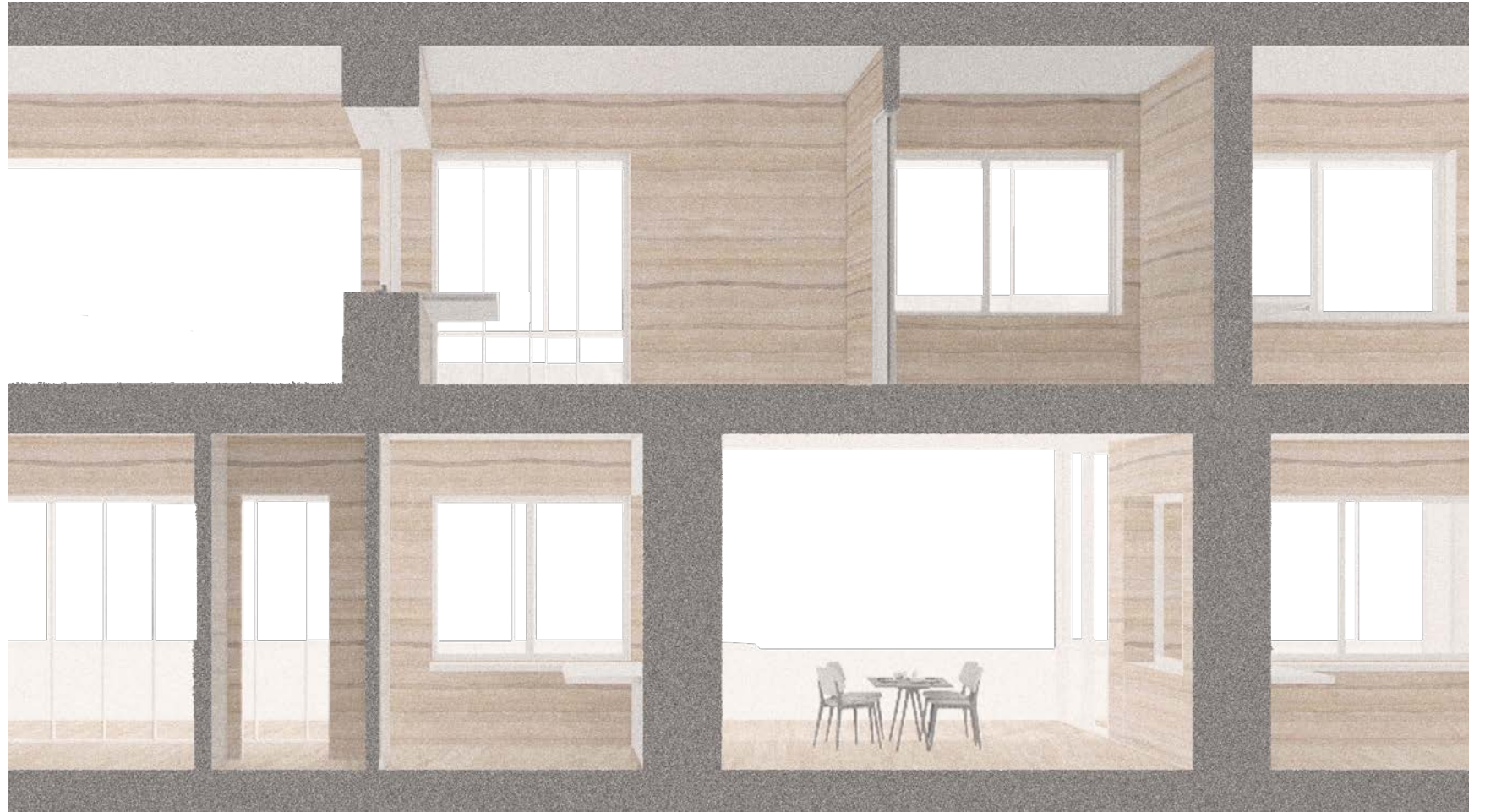
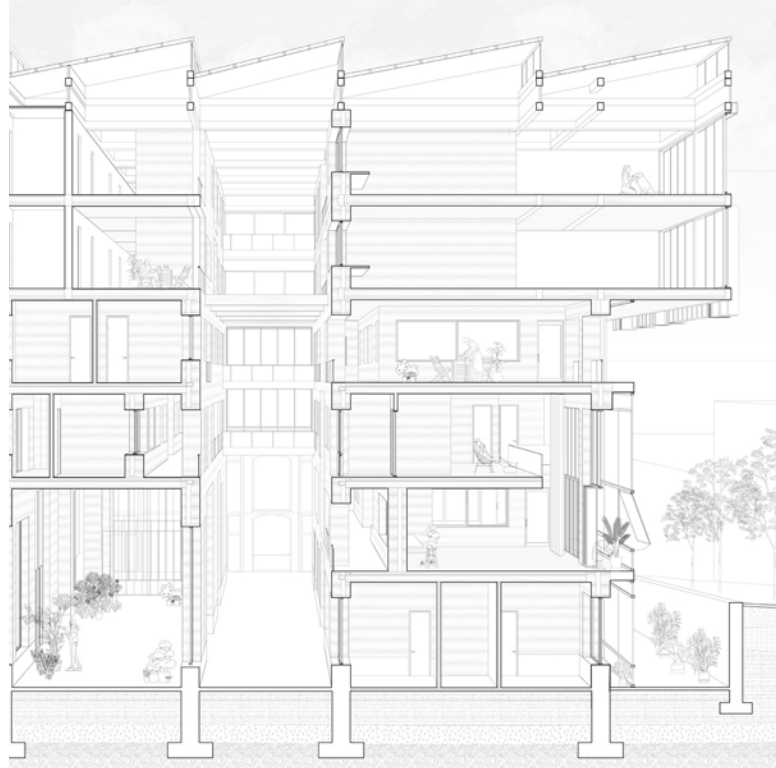


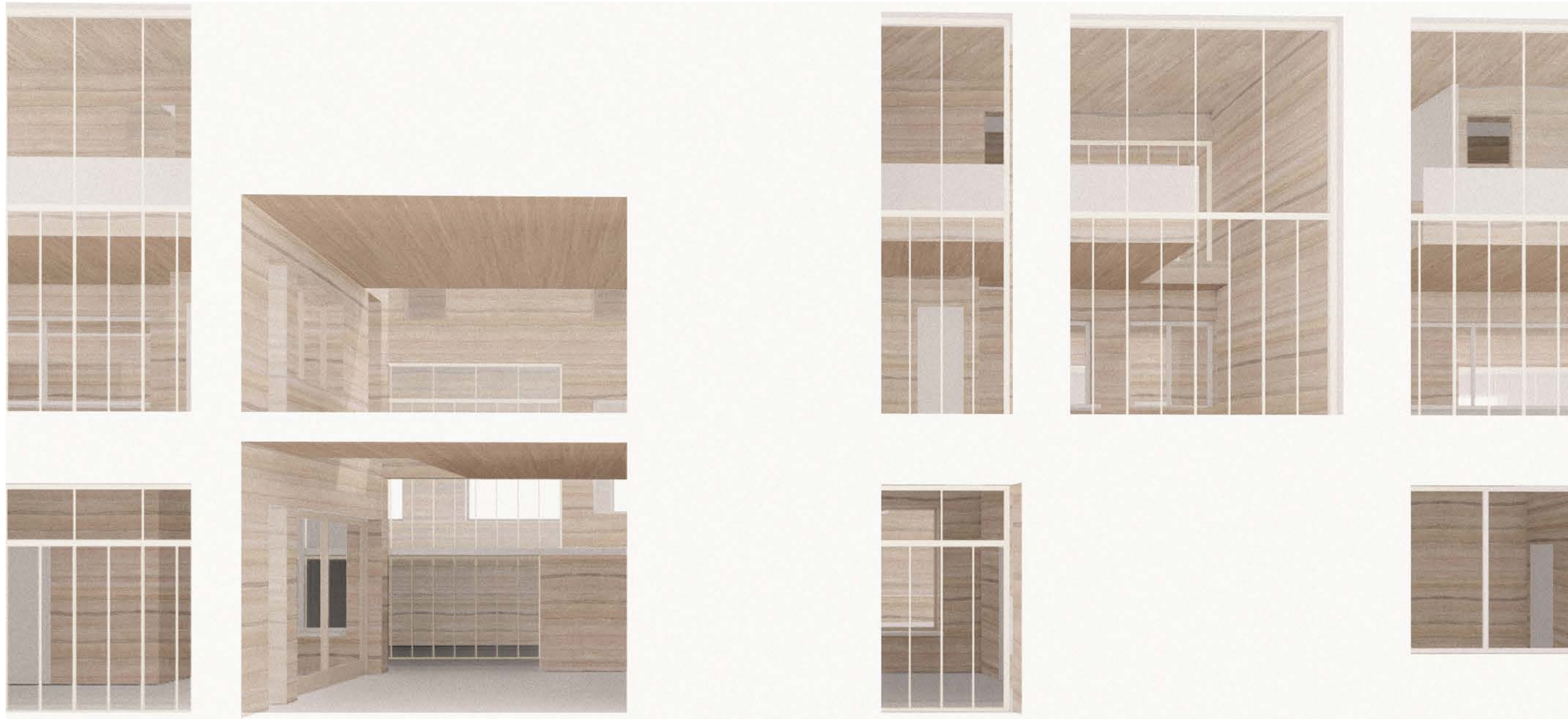
L 05 / L 06



L 03





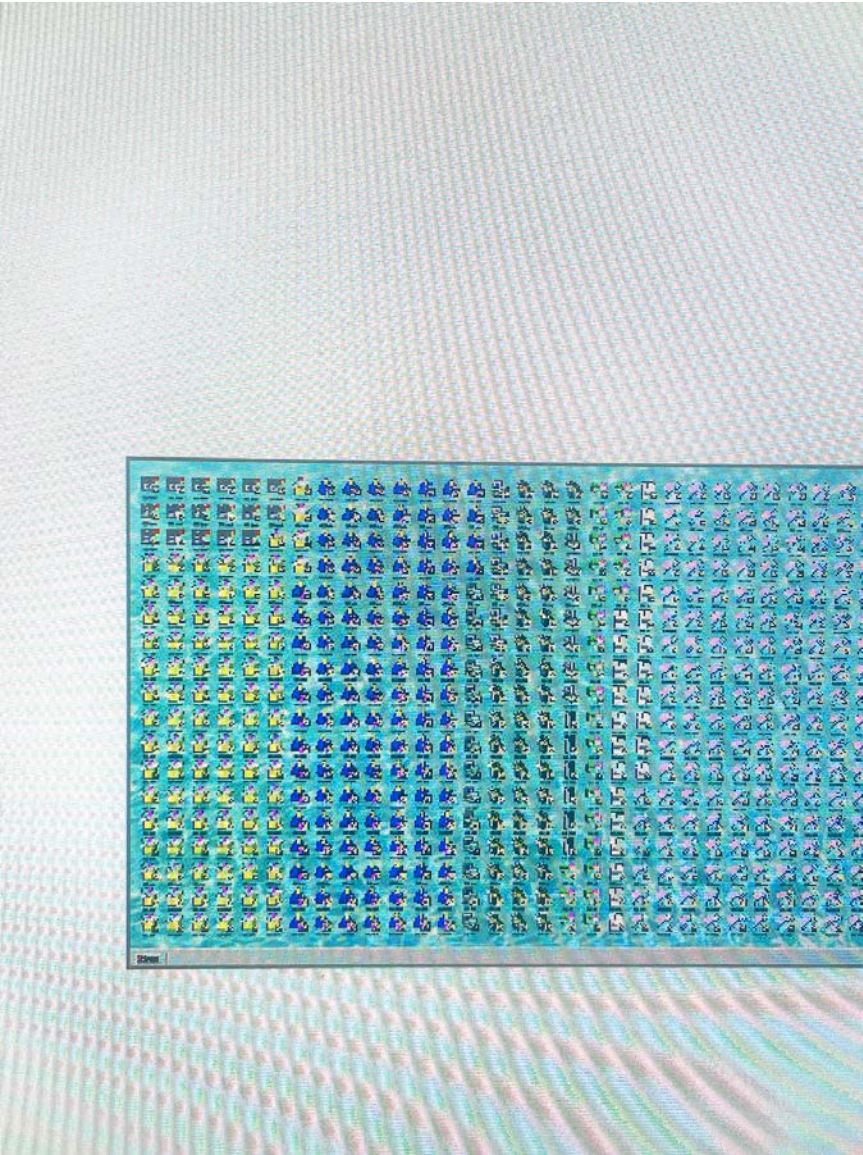


COLLECTIONS

Collections explores our self-perception as self-proclaimed semi-conscious consumers. By inventorying every object in our bedrooms—cataloging, categorizing, and writing diary entries—we are able to unpack and trace our emotional and aesthetic attachments to the things we consume and collect.

Inspired by the Y2K “cute” aesthetic and its ties to nostalgia and early internet optimism, we reflected on how design and memory shape the way we assign value. Author Sianne Ngai theorizes that the aesthetic of cuteness collapses “the distance between object and subject... [and that] cuteness enables consumers to enjoy a certain fantasy of ourselves as having power over domestic commodities that, in reality, are much more in control of us.”

We abstracted our collections into a collaborative web-based interface, transforming our personal archives into a shared digital landscape. Through this process, we confront how and why we consume, keep, and discard material things—turning private space into a site of critique, reflection, and waste-consciousness.



COLUMBIA

Personal

Portfolio

Job

Hours

Spring 2026
Y3S2

GSA...rtfolio

Brick...ns.gh

Desk...3dm

Woo...ure.ai

Jess...sume

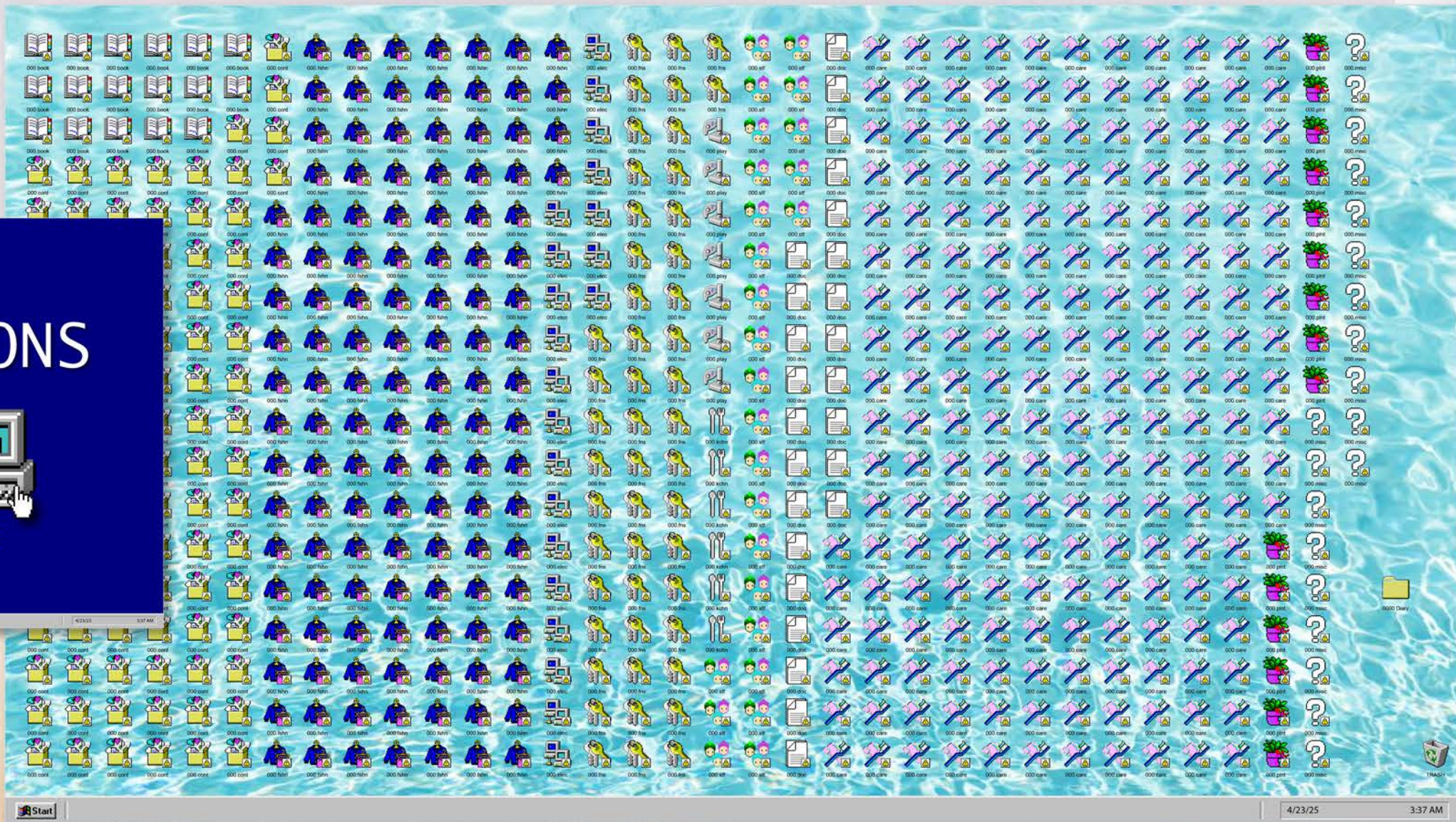
COLLECTIONS



KJ



JK





COLUMBIA



Personal



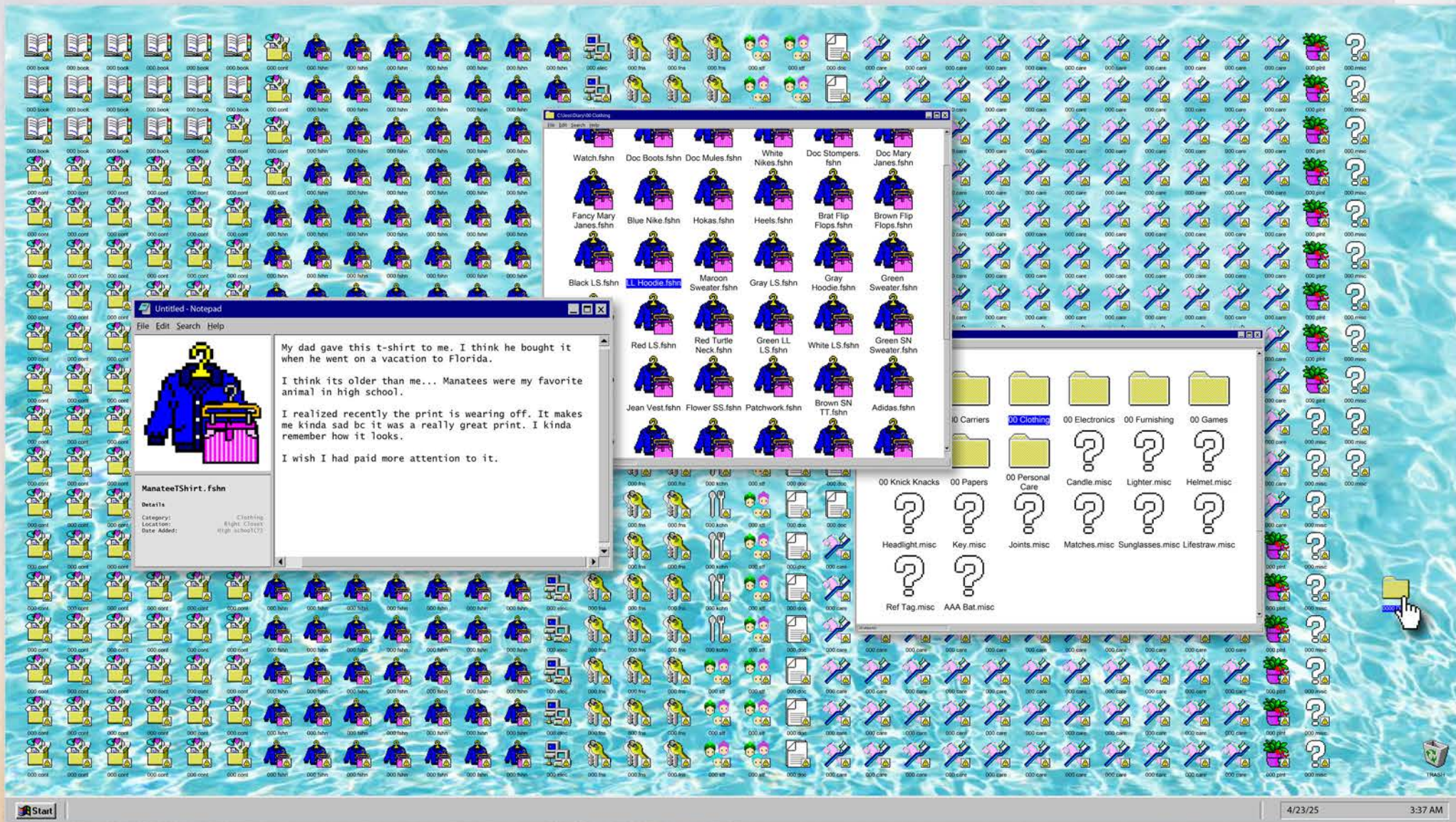
Portfolio



Job



Hours



Spring 2025



Y3S2



GSA...rtfolio



Brick...ns.gh



Desk...3dm



Woo...ure.ai



Jess...sume

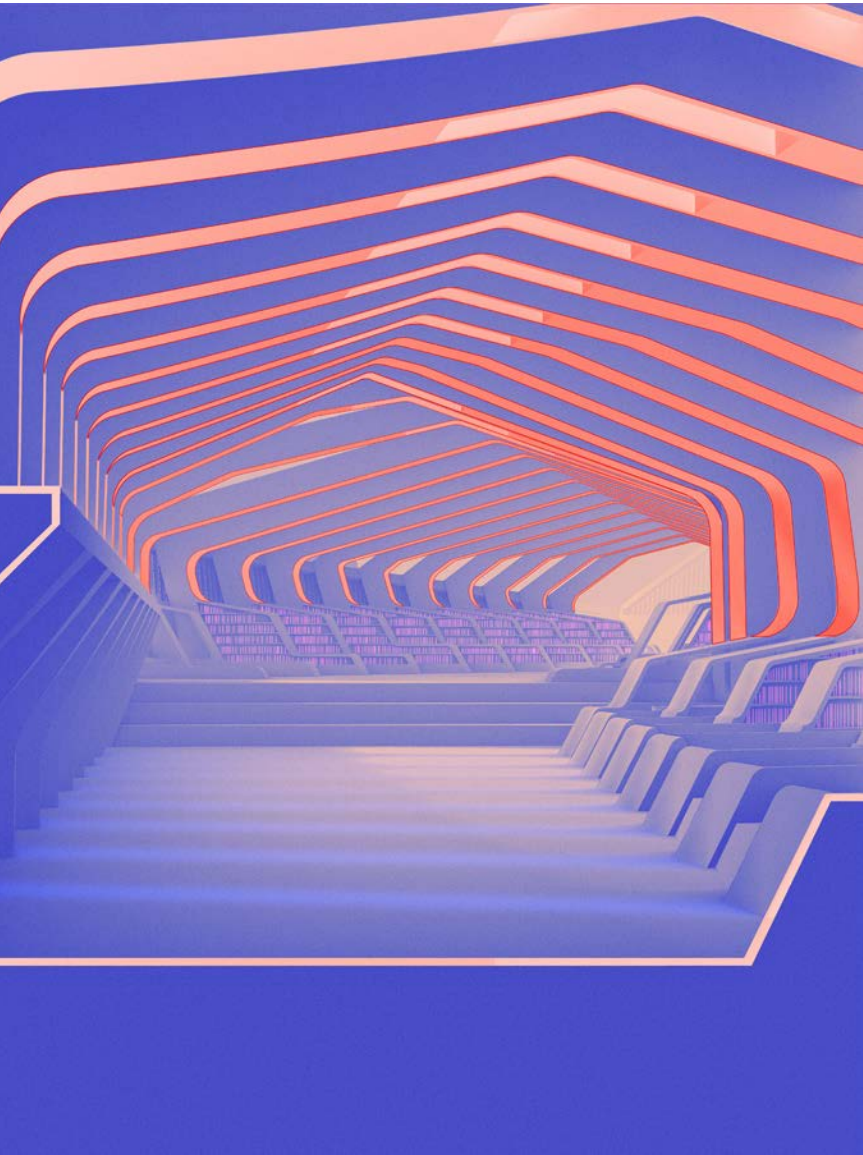
45

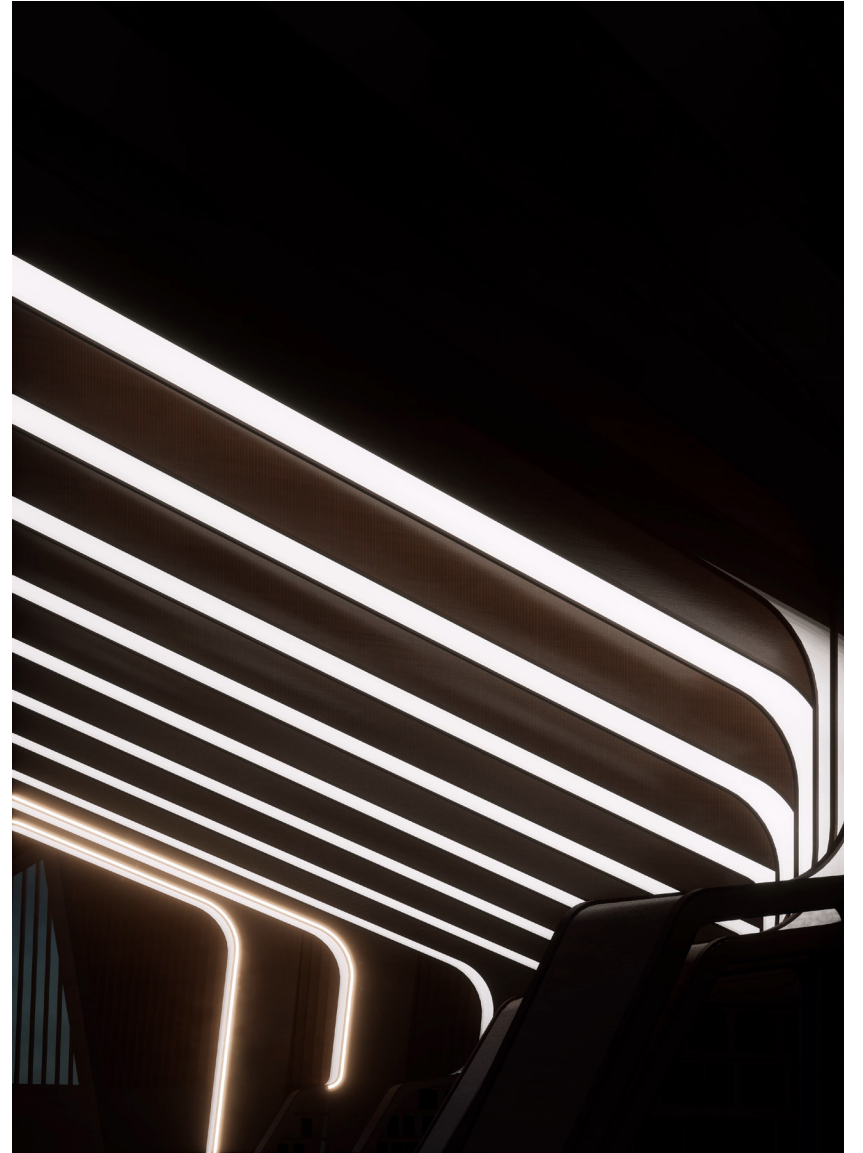
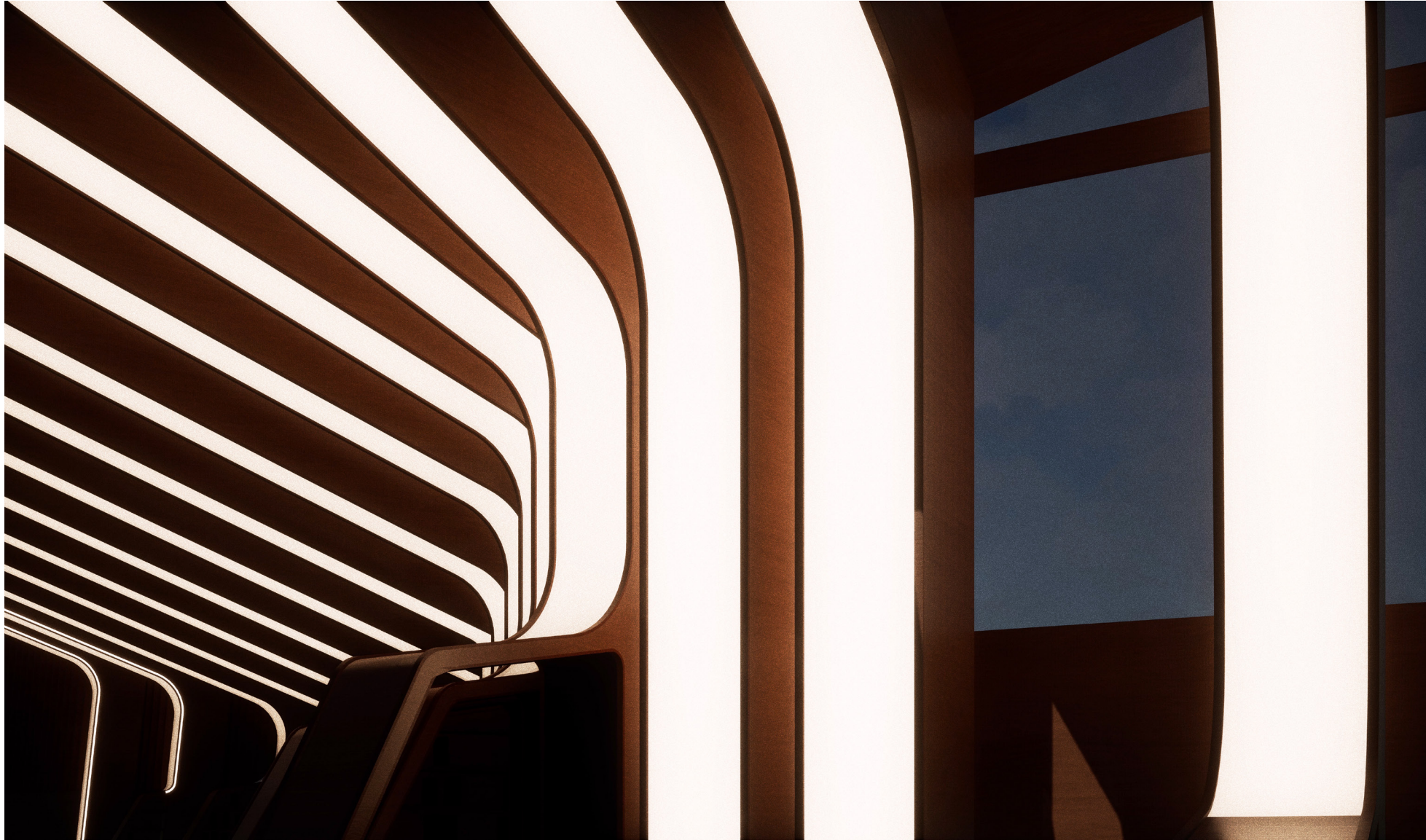


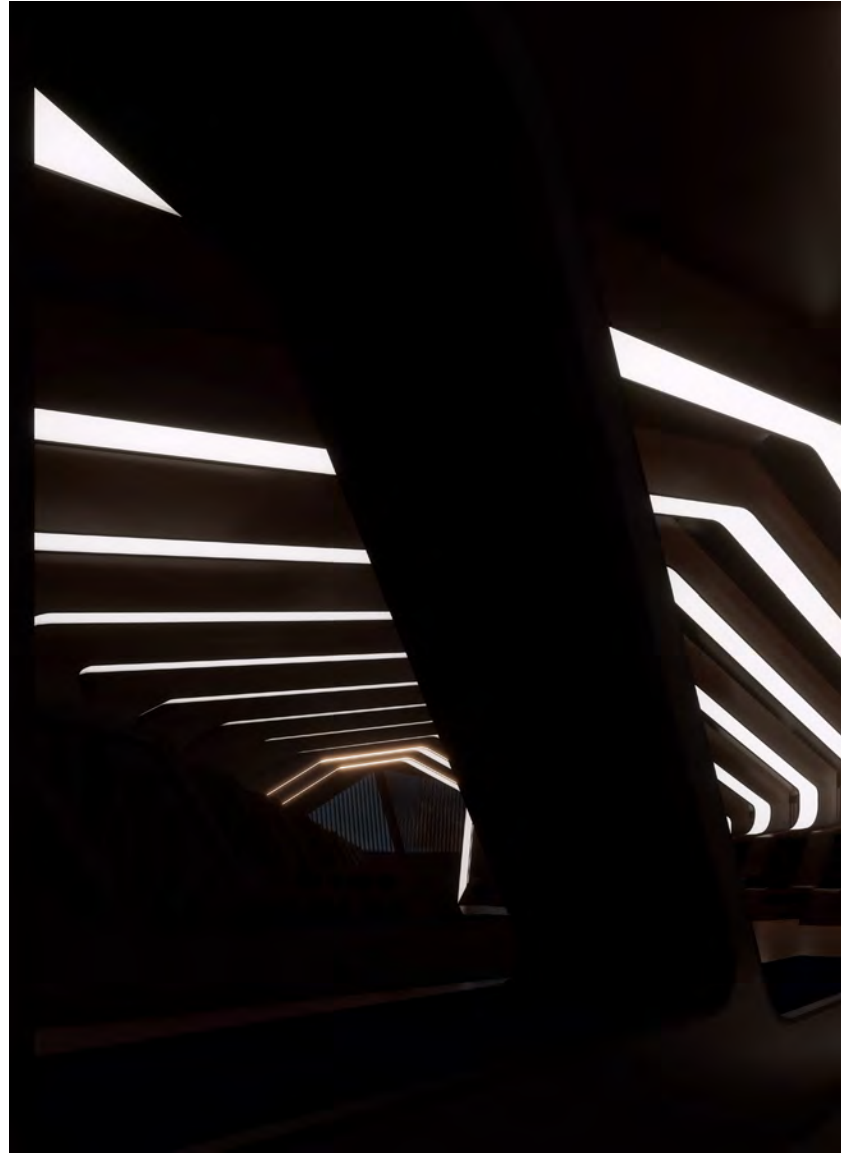
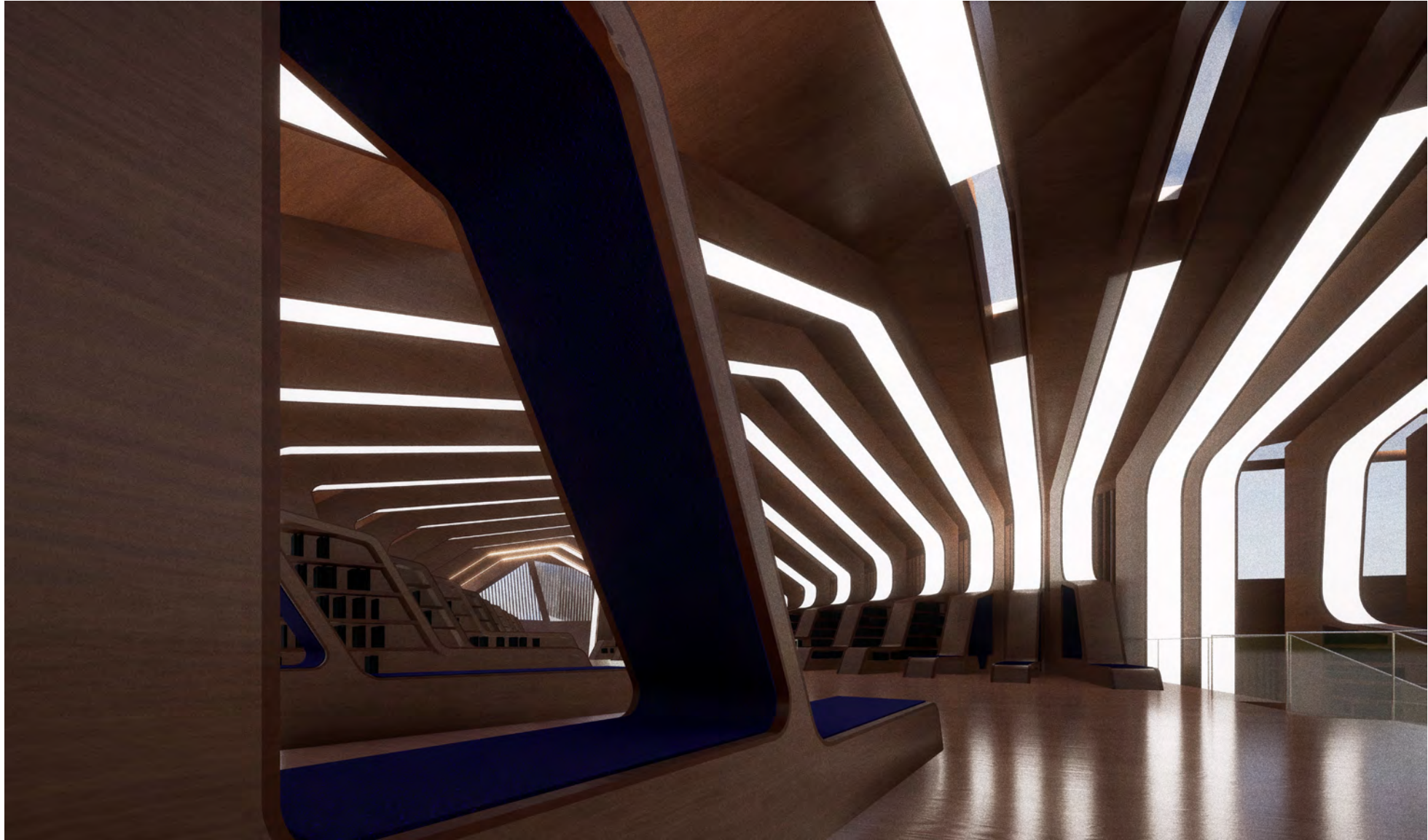
VENNESLA LIBRARY STUDY

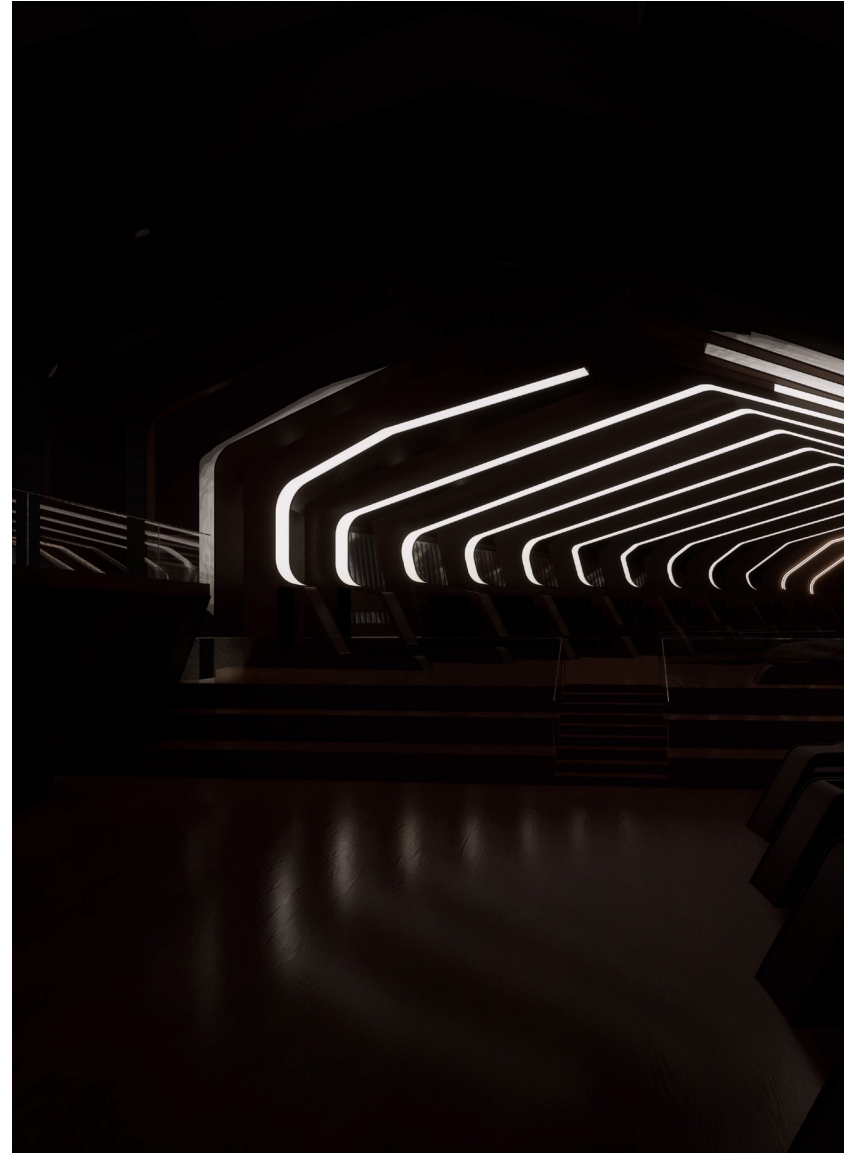
This study of the Vennesla Library and Culture House by Helen & Hard in Vennesla, Norway, highlights the rhythm and depth of the library, created by the twenty-seven prefabricated glulam ribs that form the main structure of the building.

The stills taken from my animated work illustrate the warmth and enchanting glow of the library, serving as a complementary foil to the gloom and overcast skies of Norway.









MELANCHOLIA IN SPRING

Melancholia in Spring is an exploration of nostalgia and yearning.

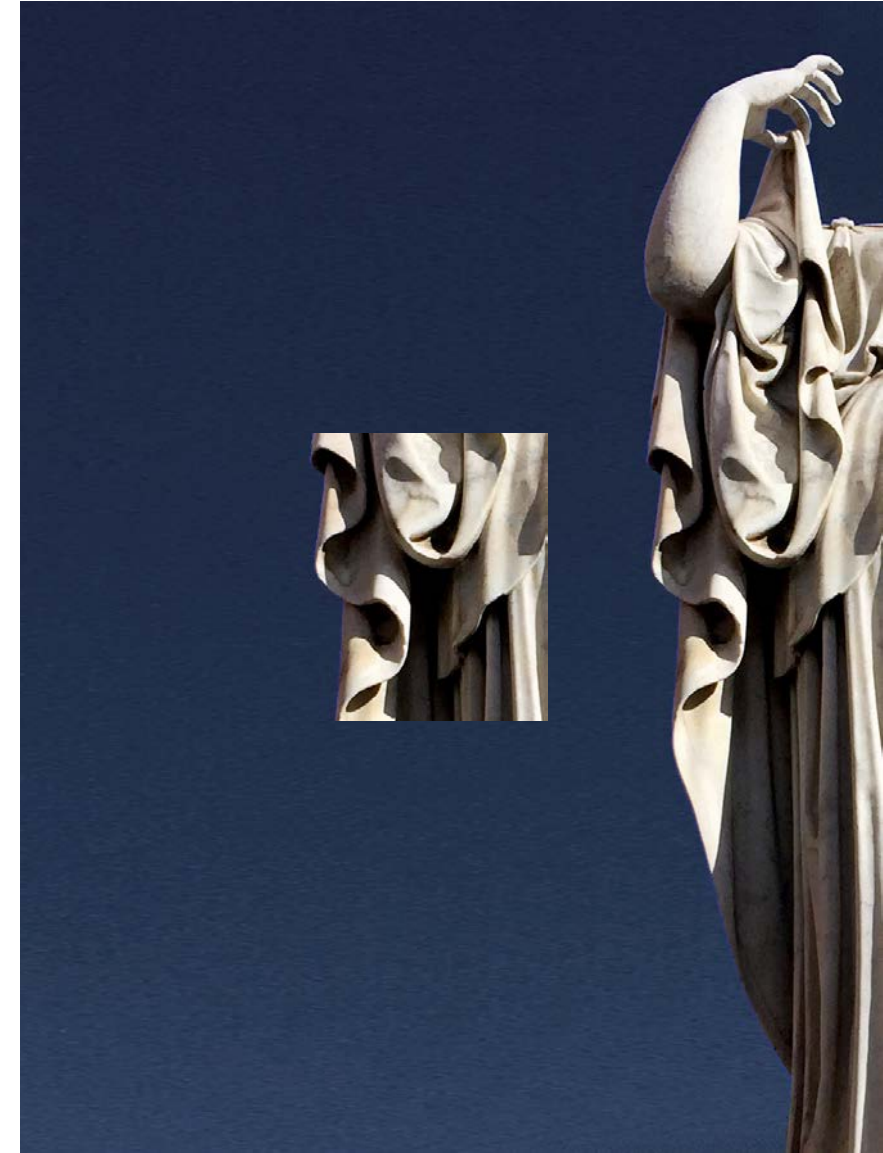
This graphic design exercise is a personal visualization of what the spring breeze feels like against my skin—how I feel hope and longing for future spring blooms.

Using resonate song lyrics and curated images, I am creating a visual world to express the joy, the sadness, the angst I feel when the seasons change.

I love the stone.
It reminds me of home.

I fear the water.
It makes me yearn for the unknown.

I inhale and exhale the air.
It gives me hope.

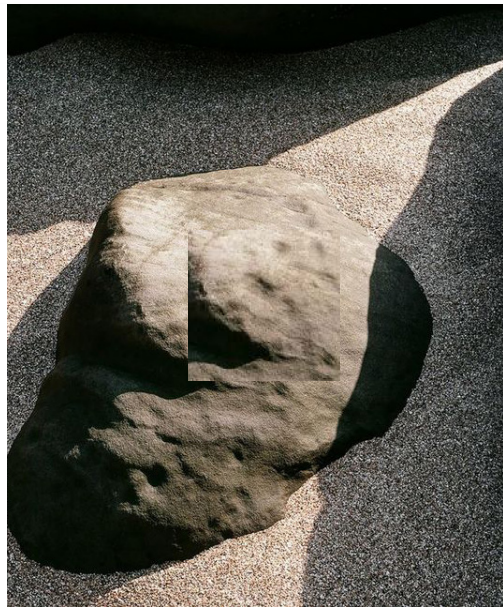
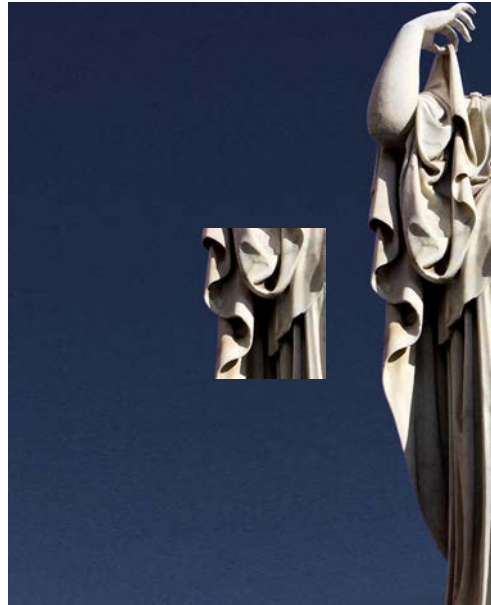


If you're willing to wait for the love of your life
Please wait by the line
And you know dispersive prisms rainbow
But my native optimism isn't broken by the light

The idea of life without company fell suddenly
It crashed through the ceiling on me
And pinned me to the pine
And layer upon layer of hope and doubt
Will crush bones to oil in time

Are you a pusher or are you a puller?
I pull the weight towards me
And I lack the zest of a lemon, looking forward
Unless I have a woman pushing me

A canopy of red-billed quelea
Passed over the blue
A five hour flock, not one dives down
To tell you the truth



As night falls, a quelea crawls
And whispers on his last wings
So abundant are we, left alone I shall be
But a waited phone never rings

Are you a pusher or are you a puller?
I pull the weight towards me
And I lack the zest of a lemon, looking forward
Unless I have a woman pushing me

Are you a pusher or are you a puller?
We could hold hands for fifteen minutes in the
sauna
We could hold hands for a pool length under wa-
ter
I can push and pull
Her

If you're willing to wait for the love of your life
Please wait by the line

PUSHER, ALT-J, 2014.

Stone.

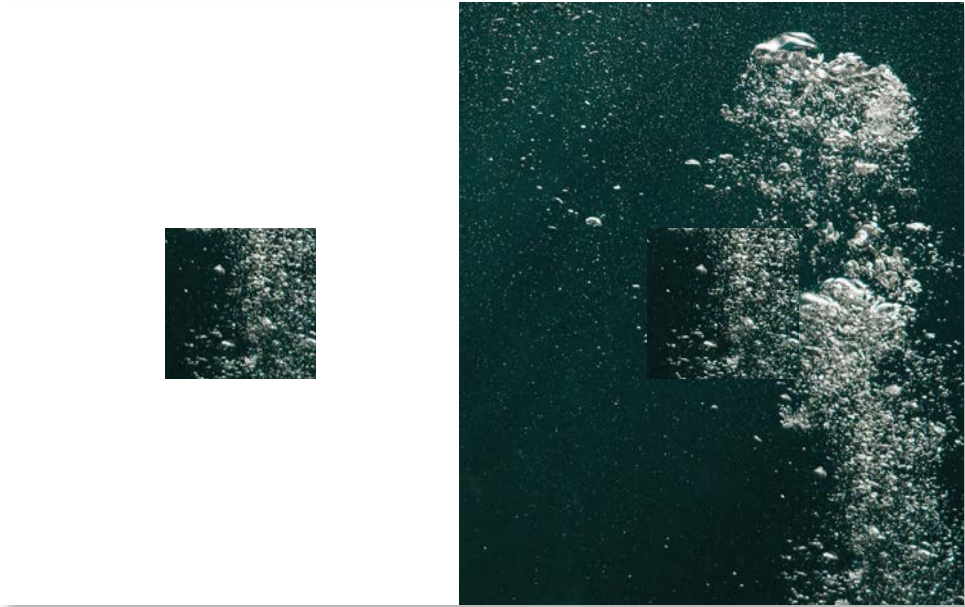
Love.

Water.



In a blink and in one motion, rope constricts, rips her towards the ocean
She never find her bearings, sucking splash into her lungs

As she submarines, the rope loops 'round her feeble feet
Before the dawn breaks on her sorry grasp

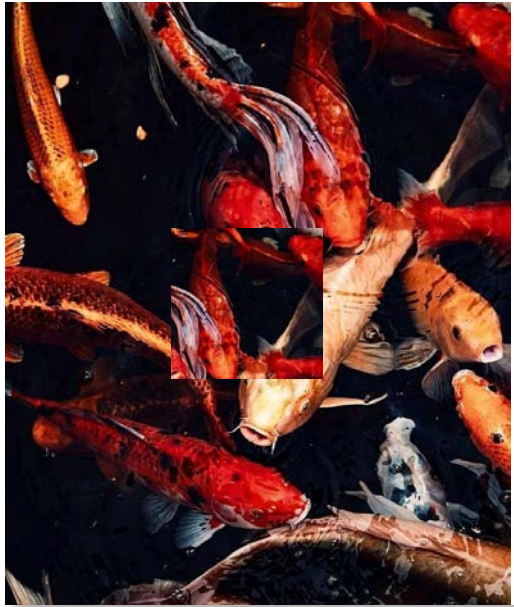


Yearning.

Though I cannot see, I can hear her
Smile as she sings

And though I cannot see, I can hear her
Smile as she sings

ARRIVAL IN NARA, ALT-J, 2014.



There is a house in New Orleans
 They call the rising sun
 And it's been the ruin of many poor soul
 And, Lord, my father's one

My mother, she's tailor
 She sews those new blue jeans
 To keep my gambling father drunk
 Deep down in New Orleans

It's a happy, happy, happy
 Happy, fun day, day



Like a bird flying over forest fire
 My father feels the heat beneath his wings
 And in debt he leaves for another town
 Where he gambles and, drunk, he still drinks

My mother hides from pleasure
 And thinks of father on her knees
 Lifted in the arms of God
 Away from New Orleans

Happy, happy, happy
 Happy, fun day, day

Happy, happy, happy
 Happy, fun day, day

HOUSE OF THE RISING SUN, ALT-J, 2017.

MONTAUK RE-MOTEL

Montauk Re-Motel is a prefabricated, panelized architectural system designed to respond to eroding beaches and harsh weather conditions in Montauk, New York. The panelized design allows for infinite seasonal reconfigurability and varying occupancy densities.

The drawings and representations of the Montauk Re-Motel illustrate two of many possible configurations. The first is a higher-density configuration intended to accommodate maintenance and repair workers during Montauk's off-season. Individual rooms are organized around service cores that provide shared resources such as bathrooms, kitchenettes, and communal spaces. The rooms are offset and elevated to ensure that each has a view of the beach.

The second configuration is a lower-density motel layout designed for short-term vacationers during the peak season, from mid-June to mid-August. In this setup, each room has private access to a bathroom and waterfront views.

The modular nature of the Montauk Re-Motel enables a managed retreat through disassembly and reassembly as the beach continues to erode and sea levels rise.





Project Site

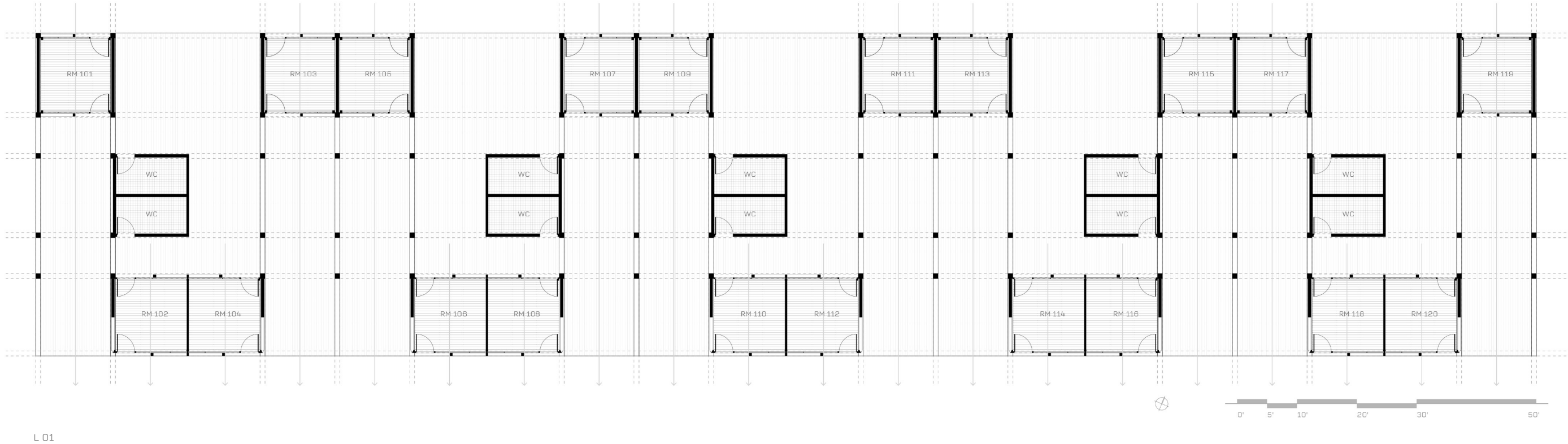
Montauk Blue Hotel



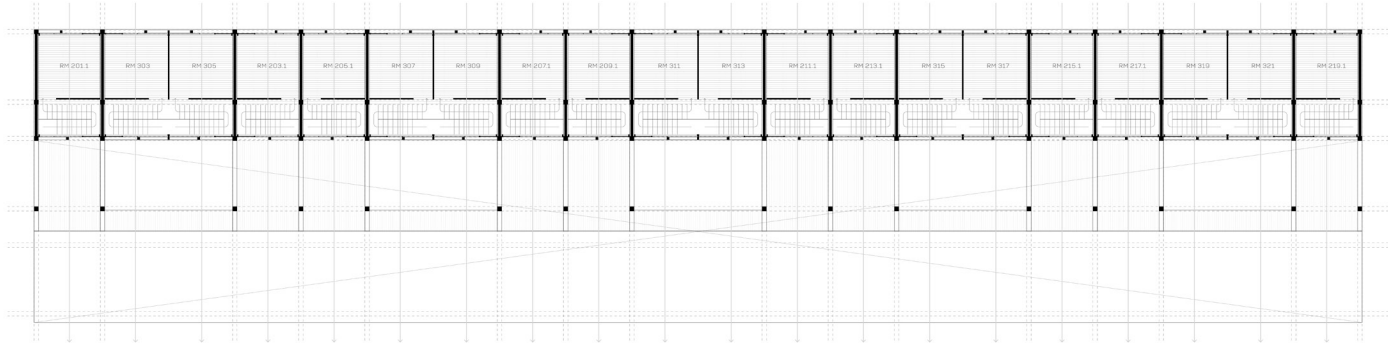
R. Marino

Spring 2024

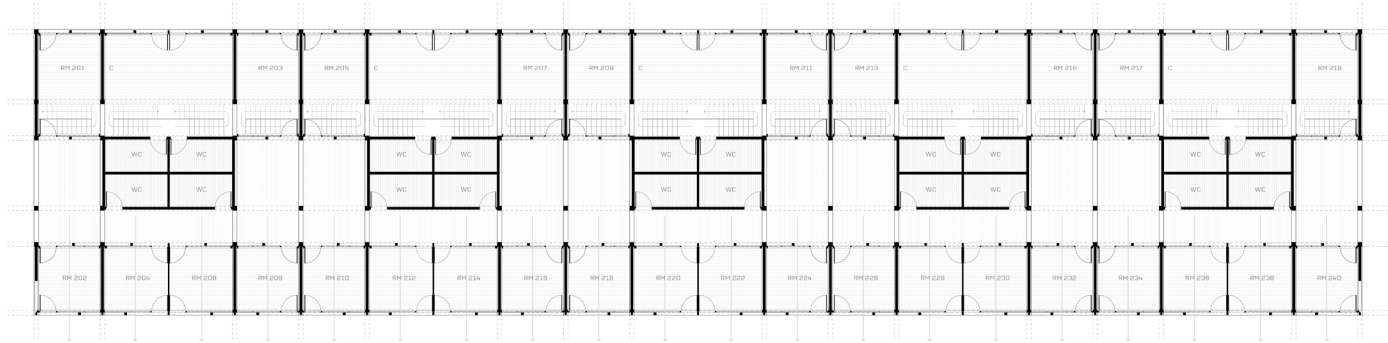
Worker's accommodation configuration



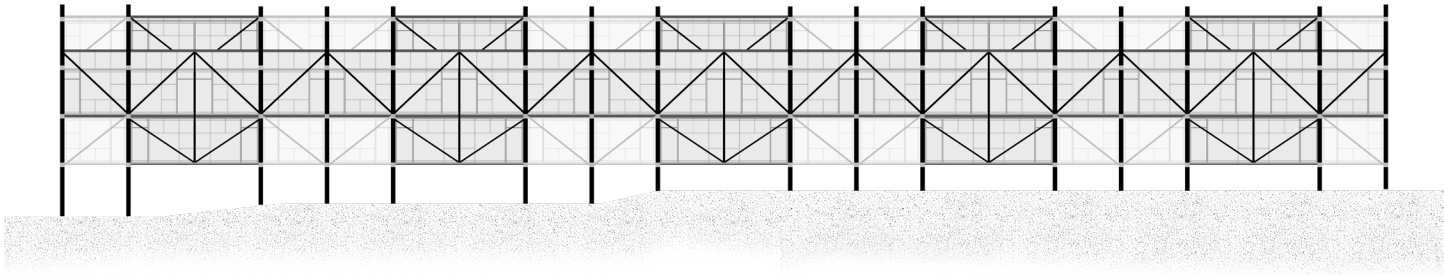
Worker's accommodation configuration



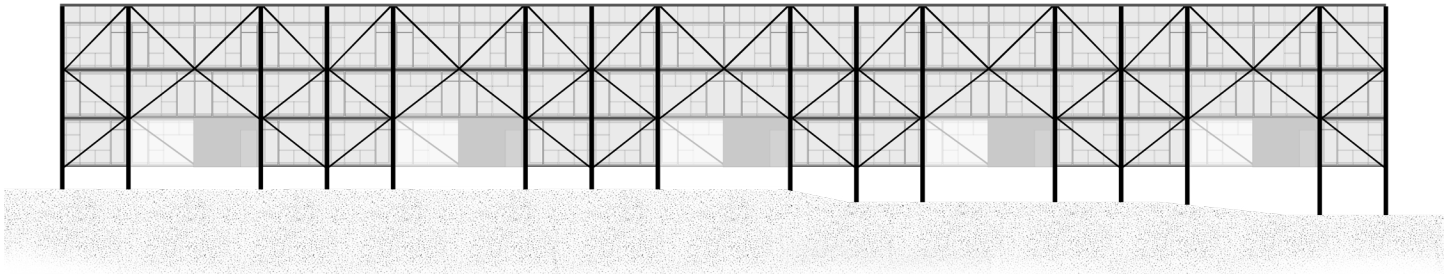
L 03



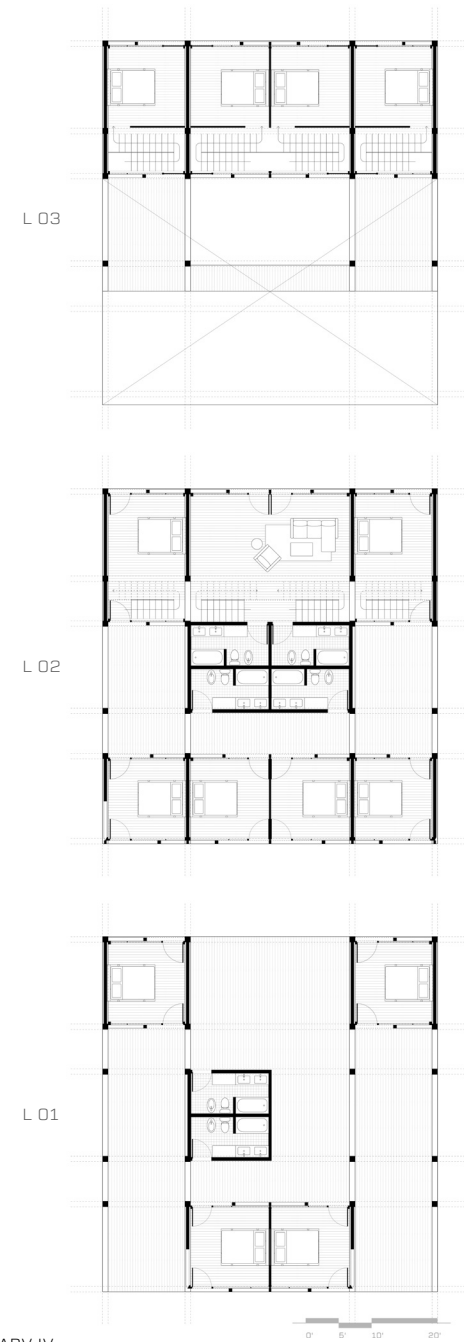
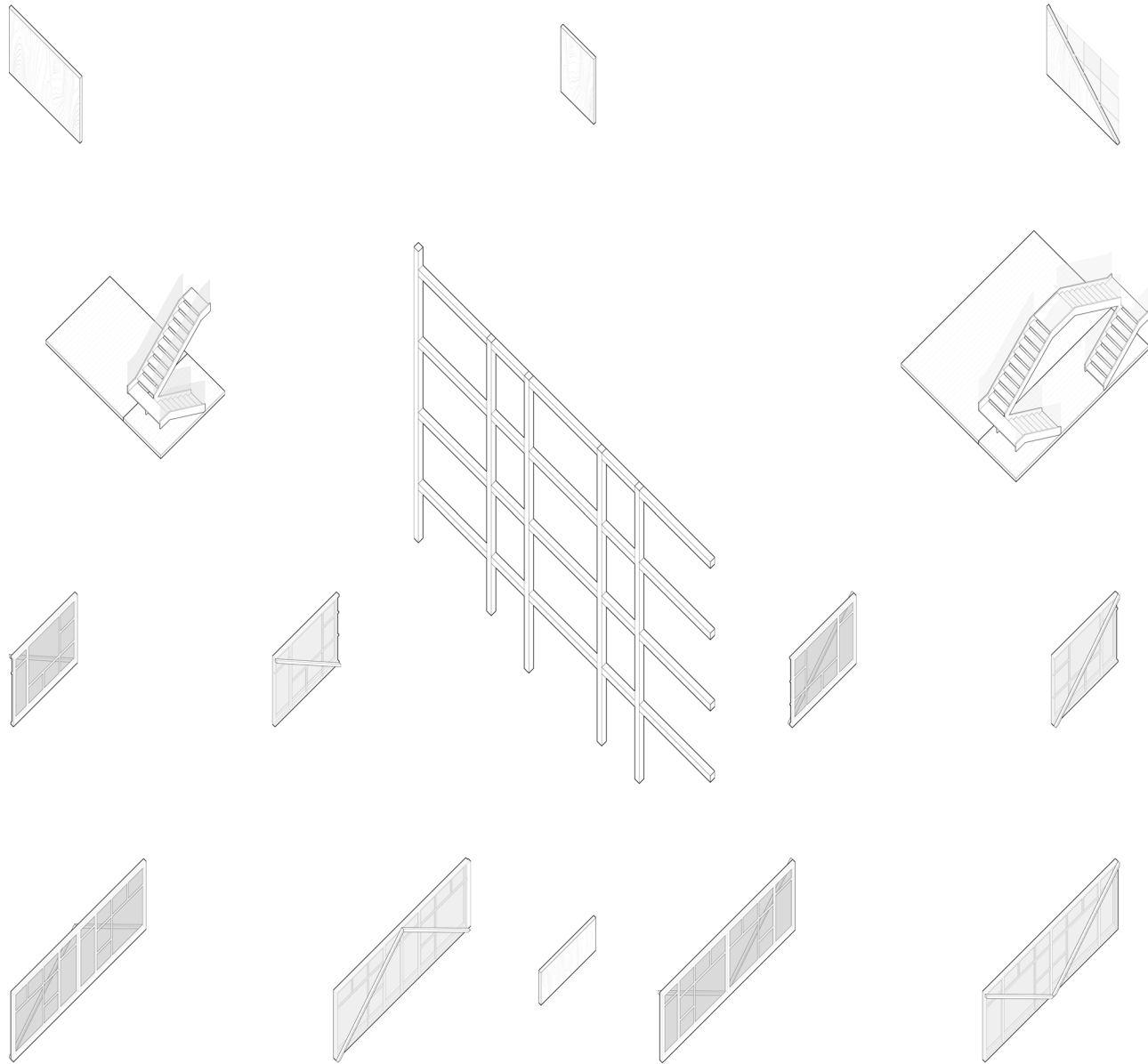
L 02

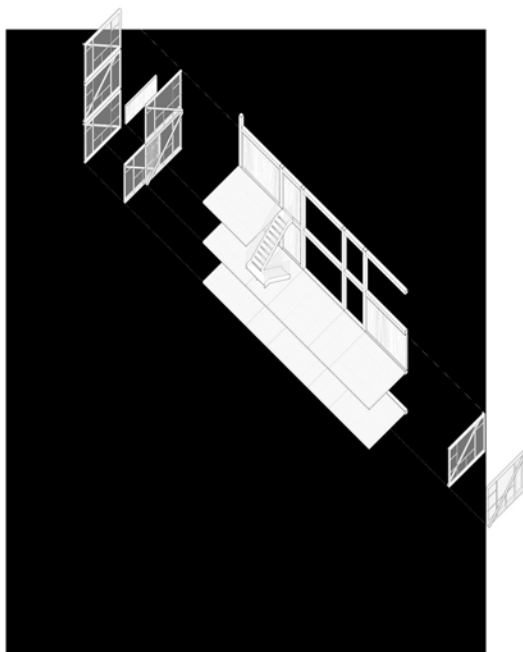
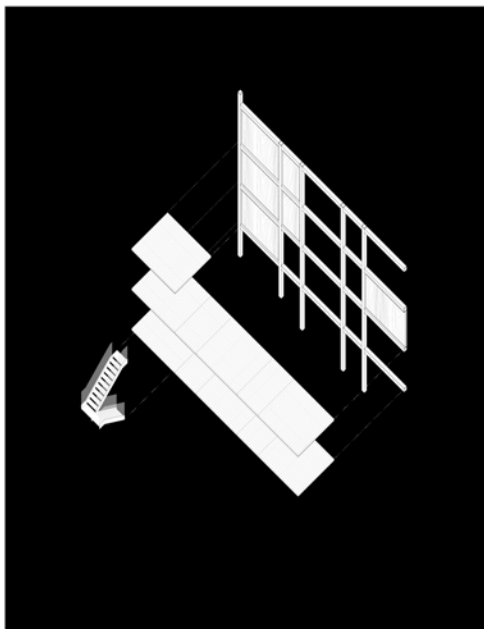
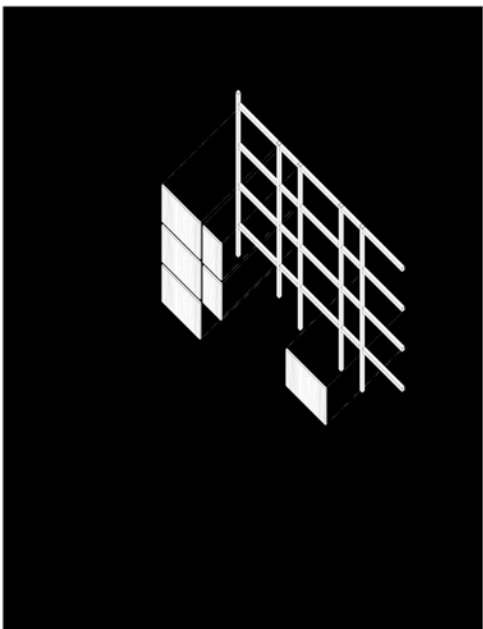
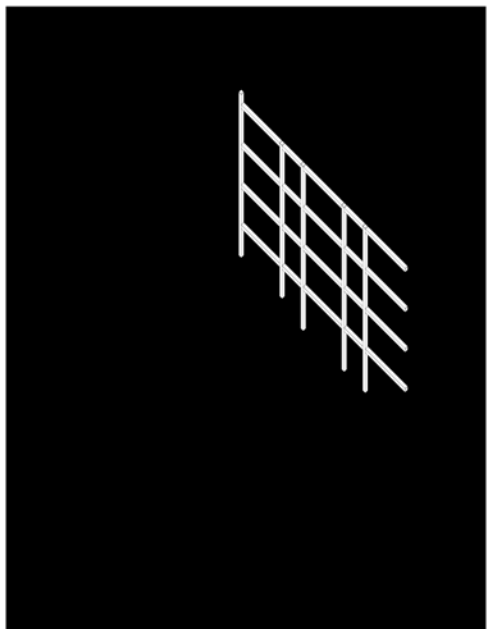


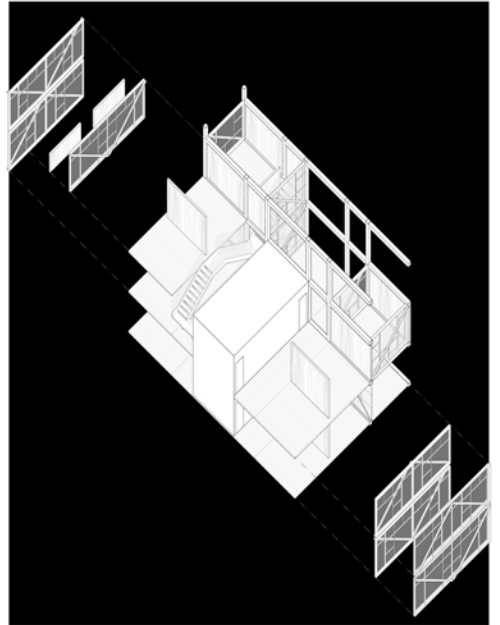
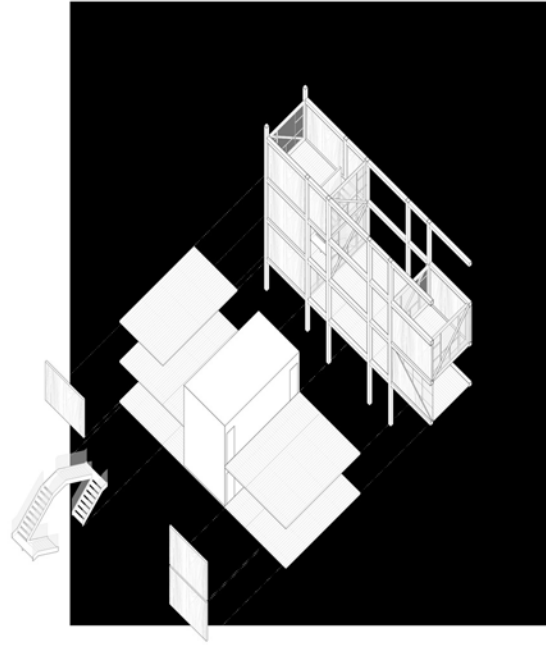
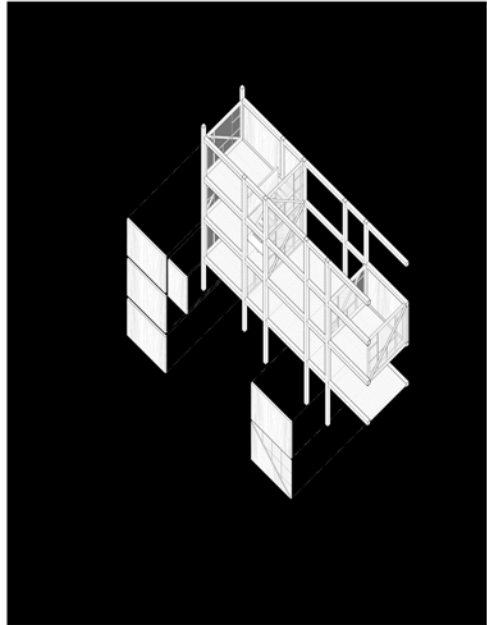
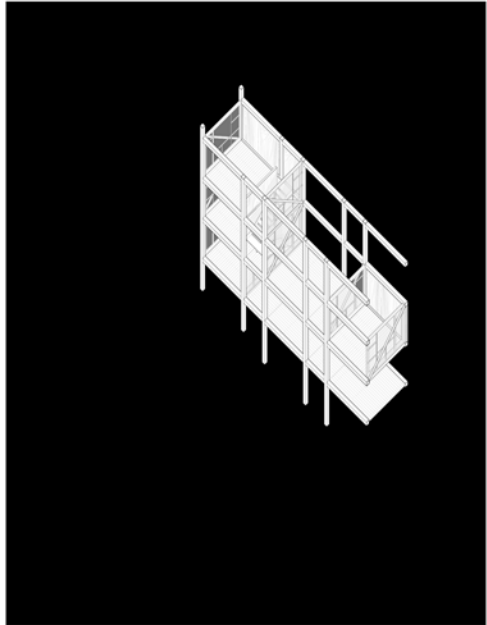
South Elevation



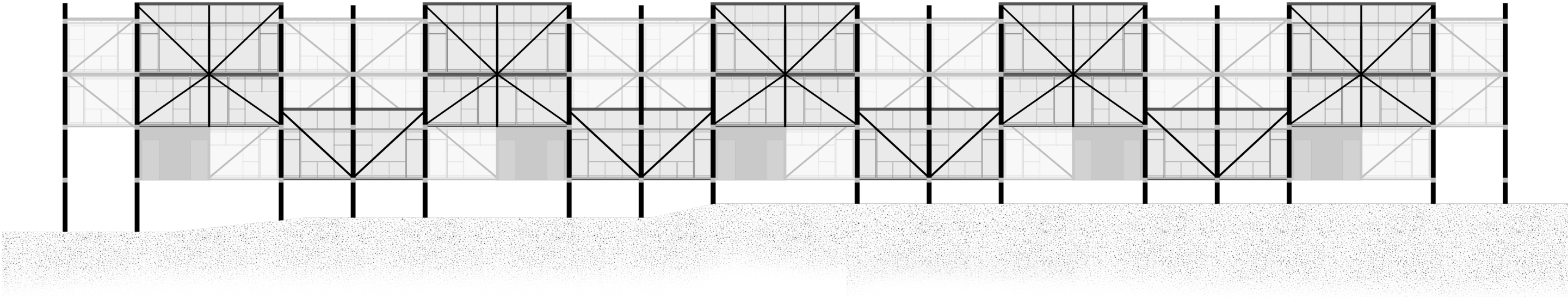
North Elevation







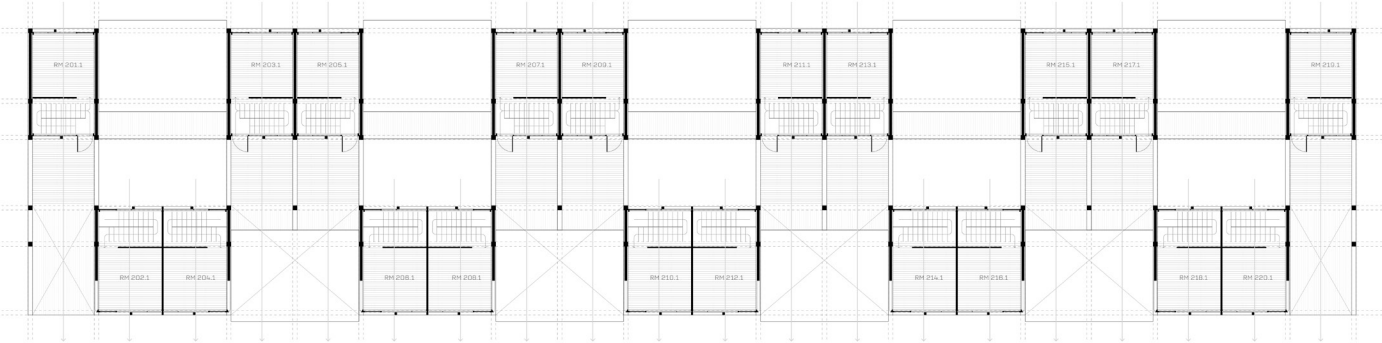
Hotel configuration



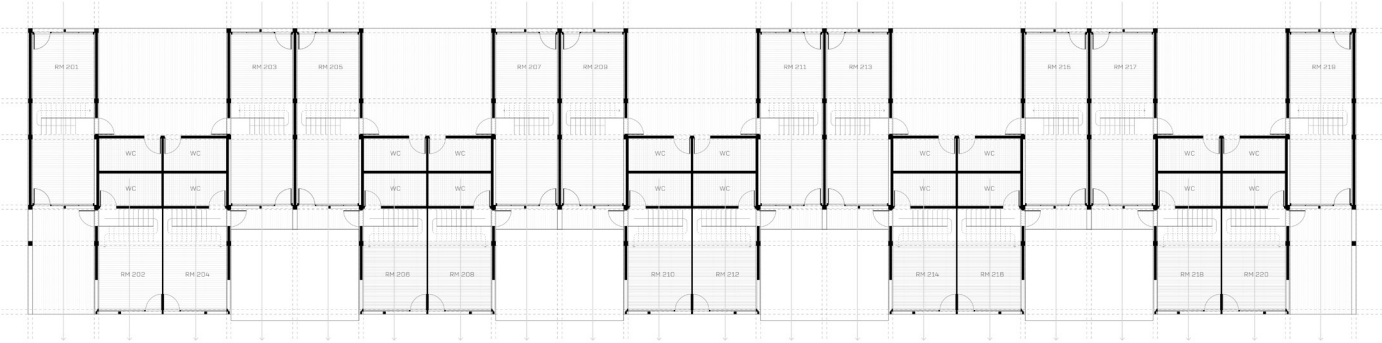
South Elevation



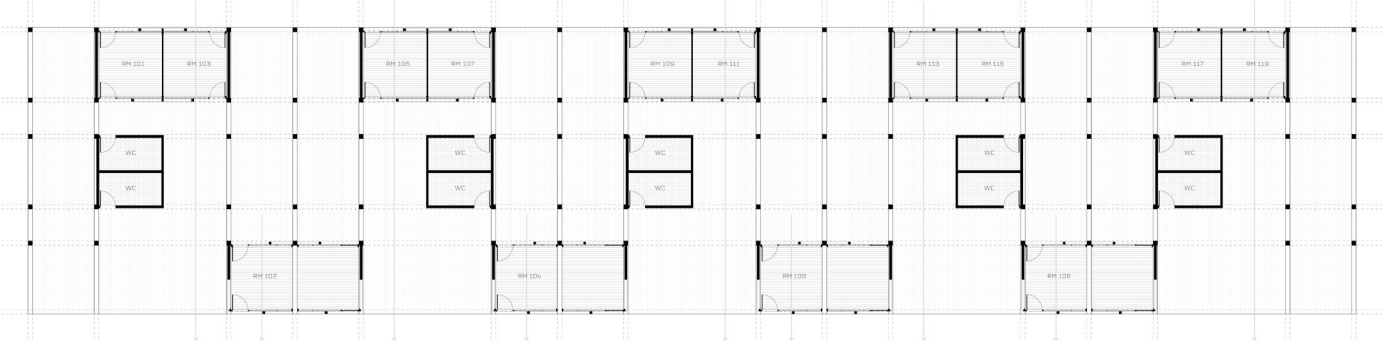
Hotel Configuration



L 03



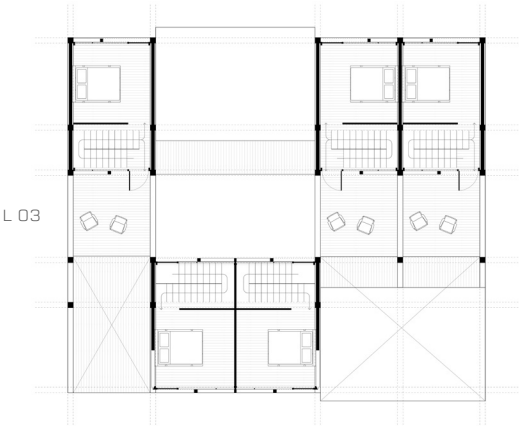
L 02



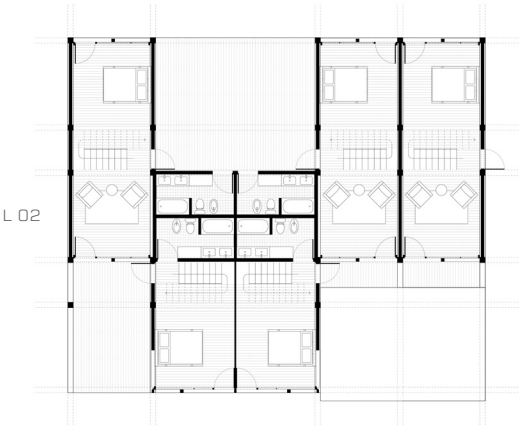
L 01



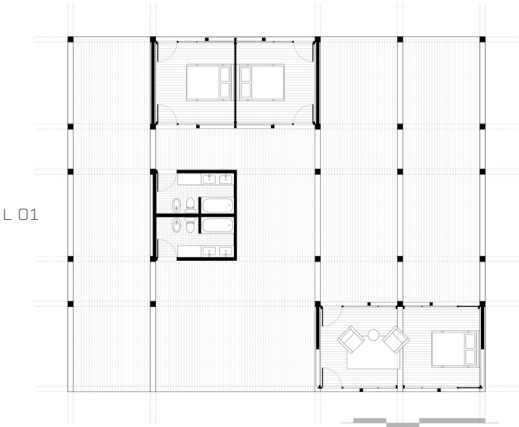
Jess Kuntz



L 03



L 02



L 01



ADV IV



R. Marino

Spring 2024

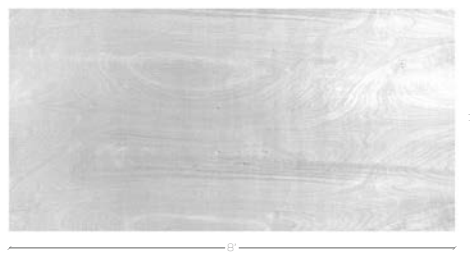
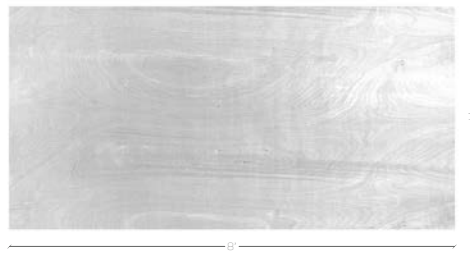
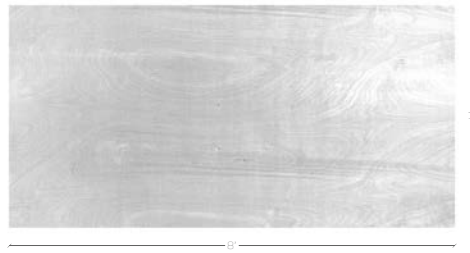
UNTITLED WORK OF REPETITION

Untitled Work of Repetition is made from three 4-foot by 8-foot sheets of three-quarter-inch plywood, cut into 1.5-inch strips of varying lengths. The strips were then flipped and laminated face to face to reveal the grain and patterning of the 5-ply plywood.

The piece is designed to be multifunctional: in one configuration, it is a functioning table; in another, it becomes a set of two chairs. Alternating grain direction and hidden joinery provide support and stability. Complementary dimensions allow for reconfigurability.

Untitled Work of Repetition is a physical manifestation of my practice as a designer, fabricator, and student. In this project, the sequencing and execution of the fabrication were just as important—if not more so—than the design of the final object. The process was meticulous, repetitive, and meditative.

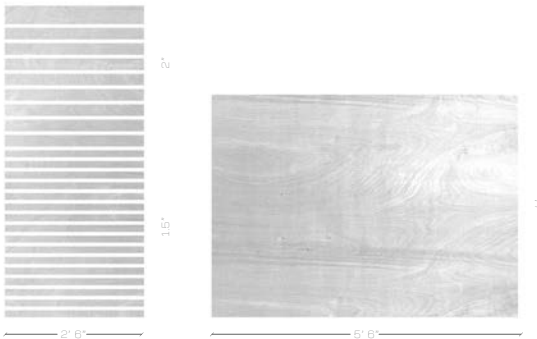
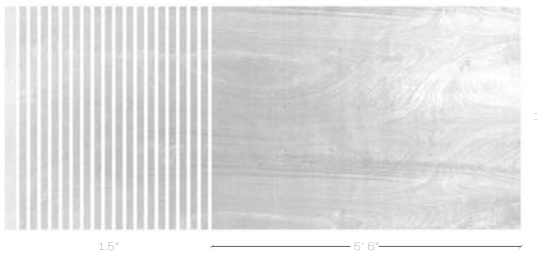
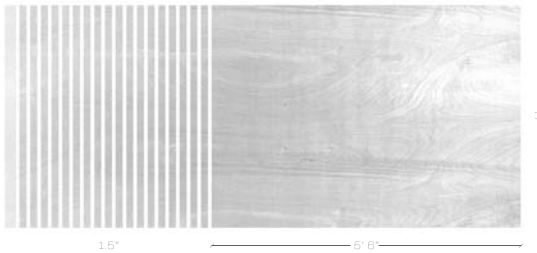
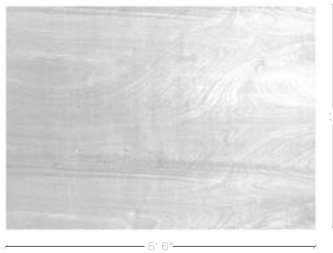




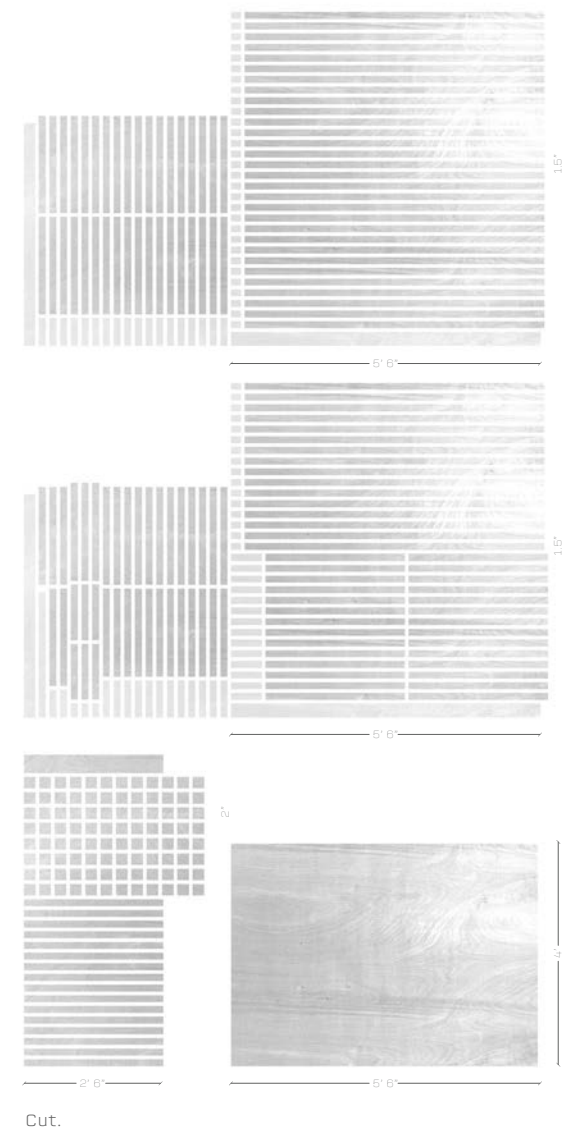
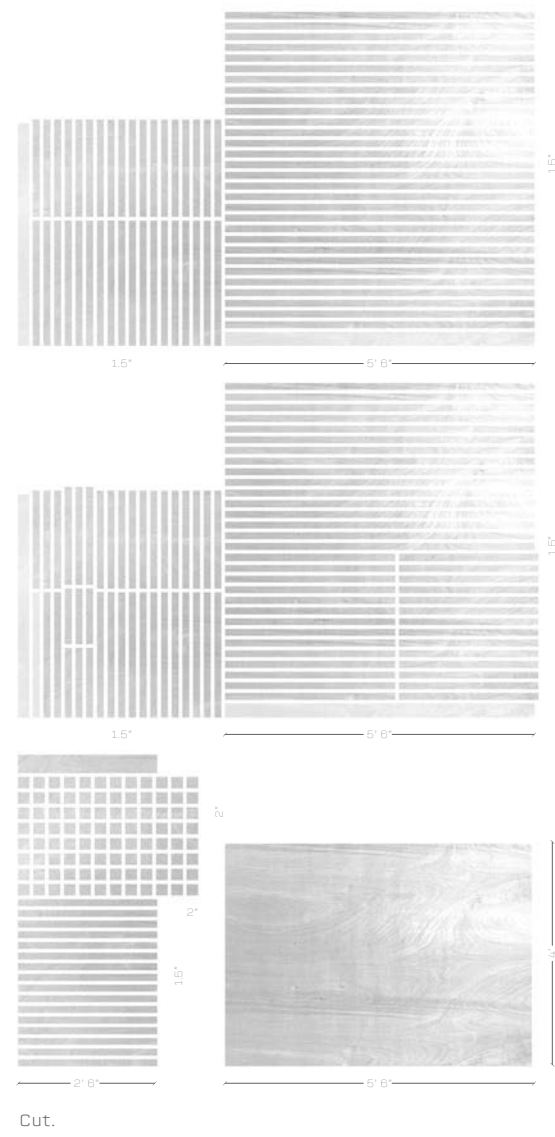
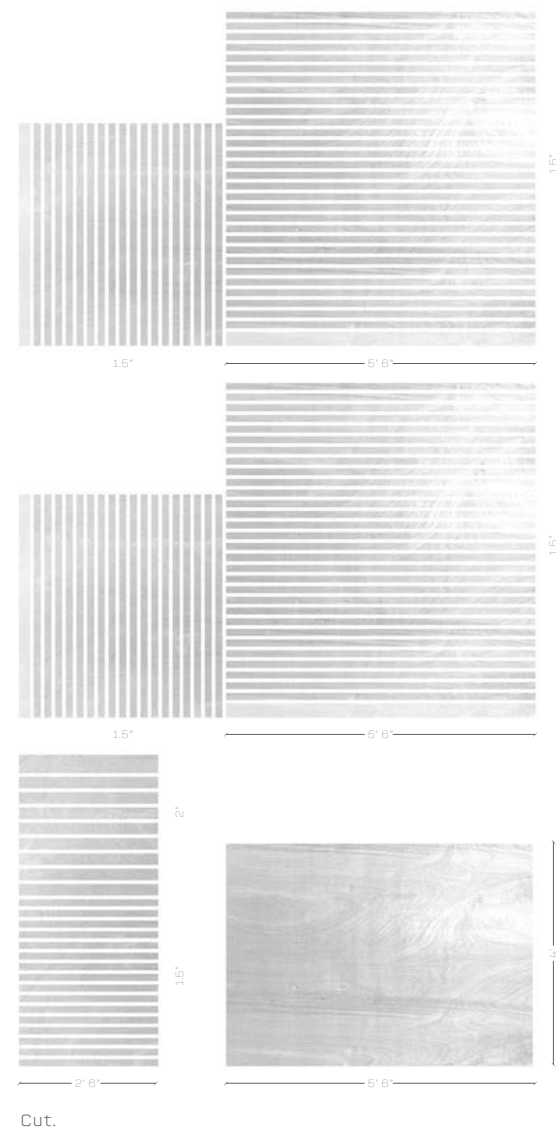
Cut.



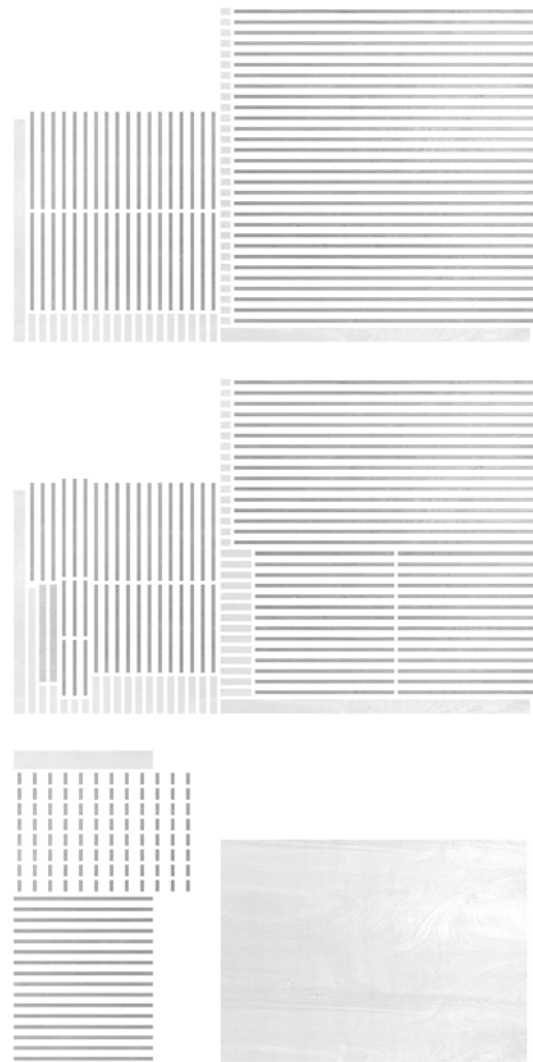
Cut.



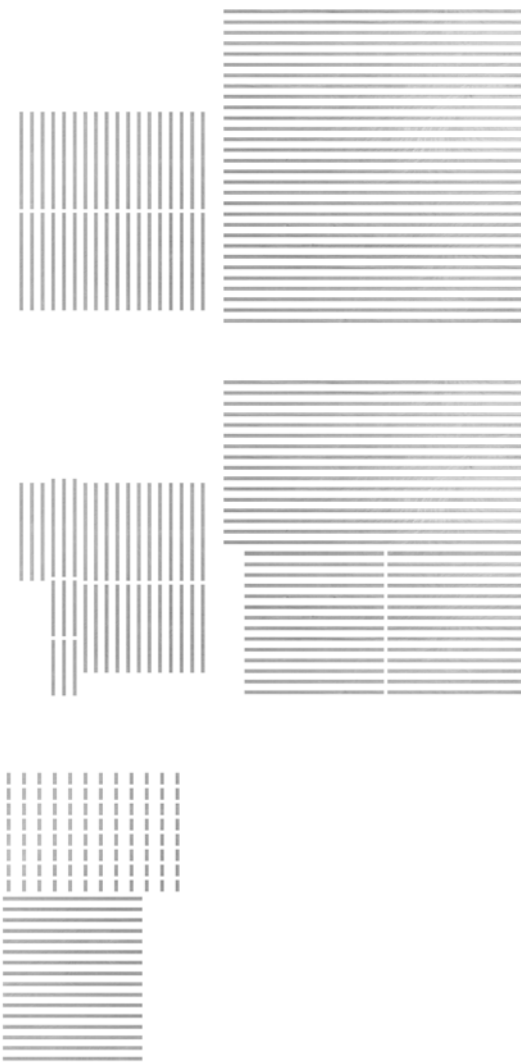
Cut.



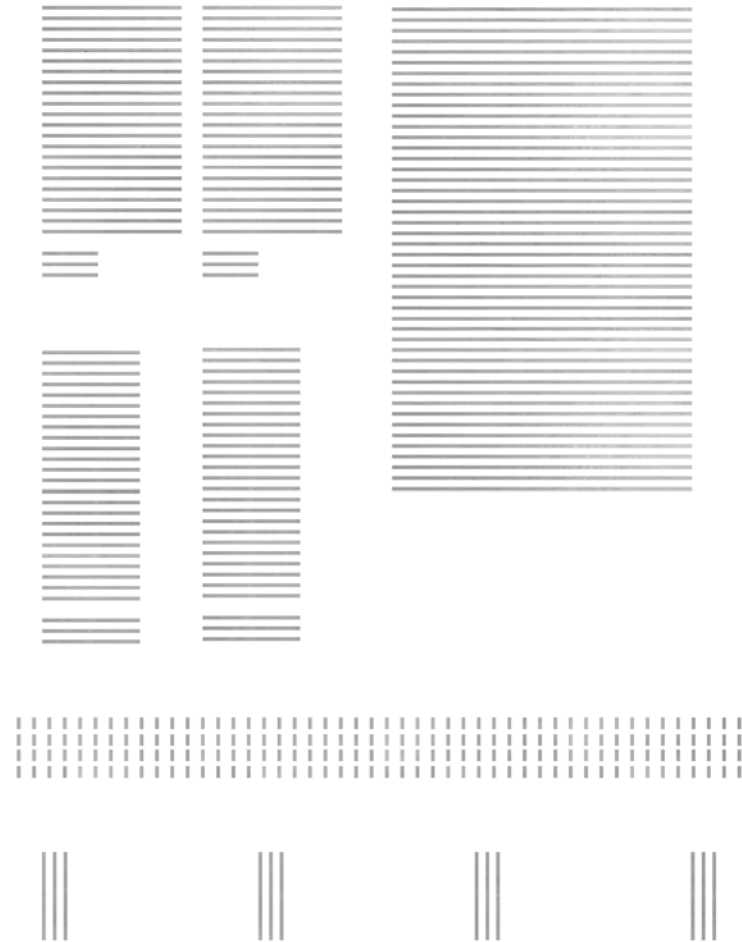




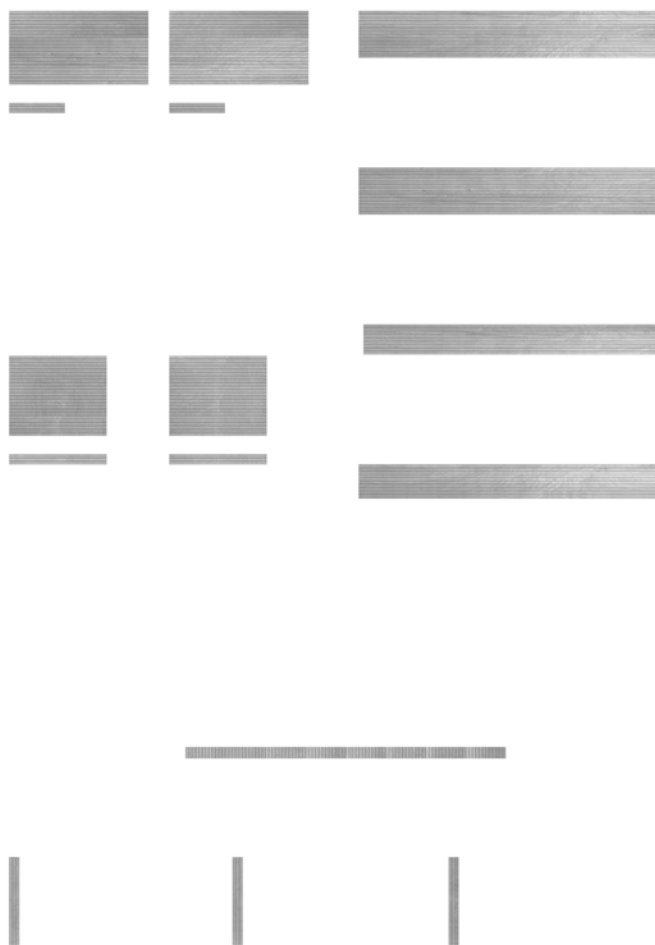
Flip.



Scrap.



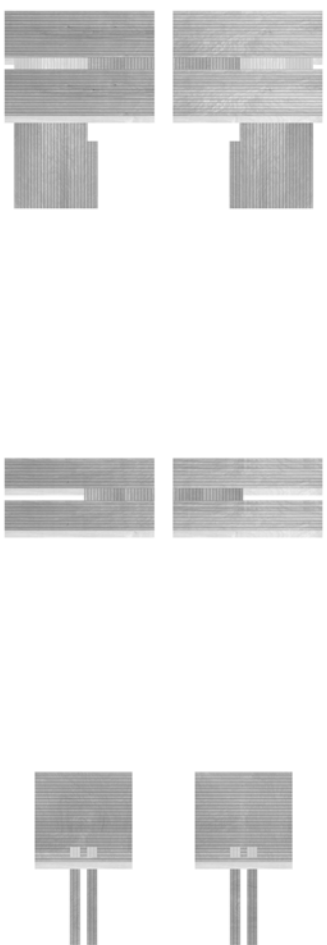
Group.



Laminate.

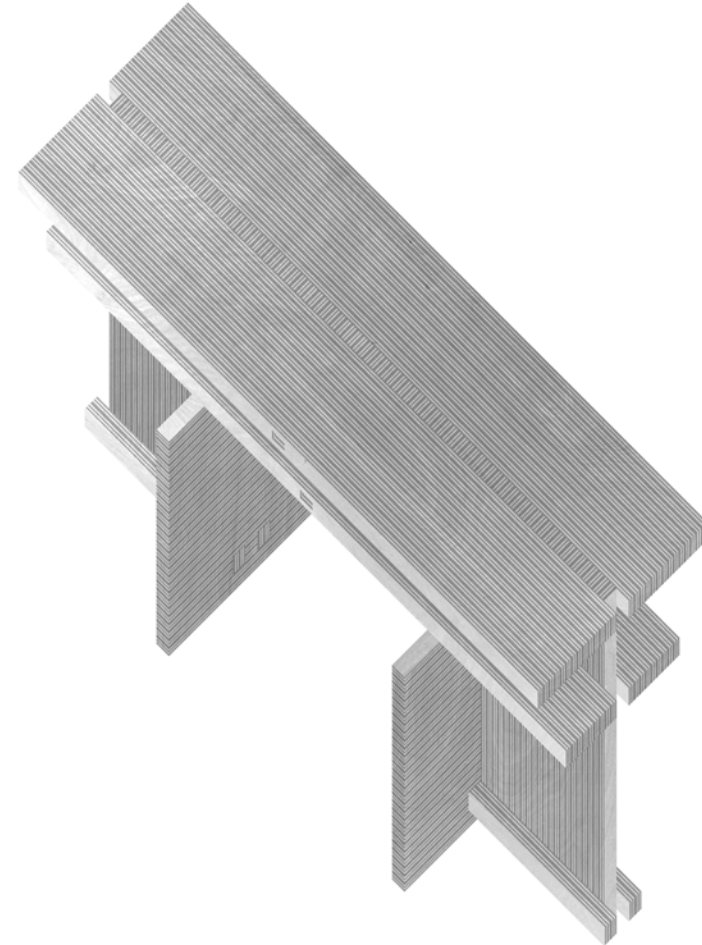
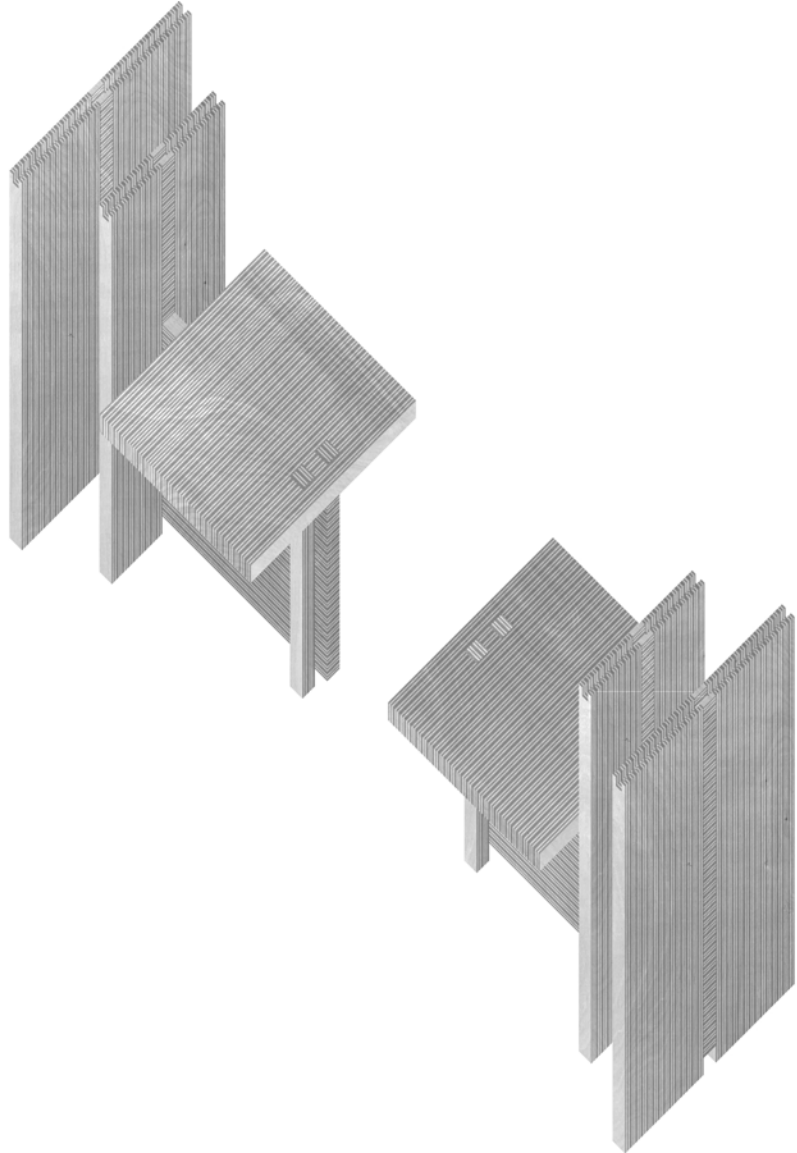


Split.



Assemble.





AFFORDABLE HOUSING AFTER PROPERTY

Housing is a human right. What does it take socially, economically, and architecturally to make this statement a reality? Between 1989 and 2009, Harlem experienced mass privatization of its housing stock. The city went from owning roughly 60% of the residential buildings to less than 1% over the course of 30 years. City policies incentivized private development which is indicative of the current regime of property in Harlem. Housing in Harlem needs to be re-envisioned, where economic accessibility affords stability. Our vision for housing in Harlem after property critically examines mass privatization, condemns real estate speculation, and advocates for the de-commodification of housing through decentralized communal ownership.

The Renaissance Ballroom, constructed in 1921, was a site of black leisure and culture that operated in Harlem for 50 years before it fell into a state of disuse and disrepair. Despite community outrage, the Renaissance Ballroom was demolished and eventually replaced with luxury condos dubbed “The Rennie”. This is our site of intervention.

Architectural boundaries can be dissolved and housing can be liberated from the generic and replaced by specificity, social vibrancy, and the expressive messiness of domesticity. Our aim is not to prescribe a solution but rather explore the possibilities inherent in the existing architecture and those who live in it by rejecting the monotonous and generic architectural expression that is generated by commodified housing development.



Between 1989 and 2009, Harlem experienced mass privatization of its housing stock. The city went from owning roughly 60% of the residential buildings to less than 1% over the course of 30 years.

In 1989, the Abyssinian Baptist Church rallied its predominantly black congregation to rebuild Harlem “brick by brick and block by block.” This call to action led to the founding of the Abyssinian Development Corporation, also known as the ADC. The ADC primarily operates in residential real estate holdings and partially perpetuated the mass privatization of Harlem’s housing stock.

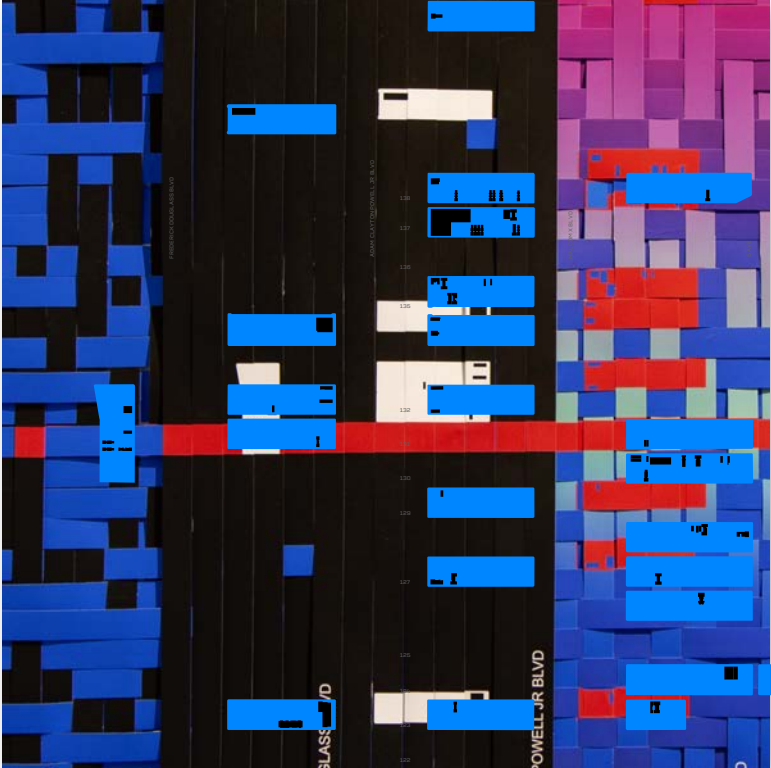
The Renaissance Ballroom, constructed in 1921, was a site of black leisure and culture that operated in Harlem for 50 years before it fell into a state of disuse and disrepair. The ADC, through a controlling share of the Renaissance Complex Redevelopment Corporation, purchased the derelict Renaissance Ballroom in 1997 for \$300,000.

Despite community outrage, the ADC, through their political and social influence, prevented the landmark status of the Renaissance Ballroom, leading to its demolition.

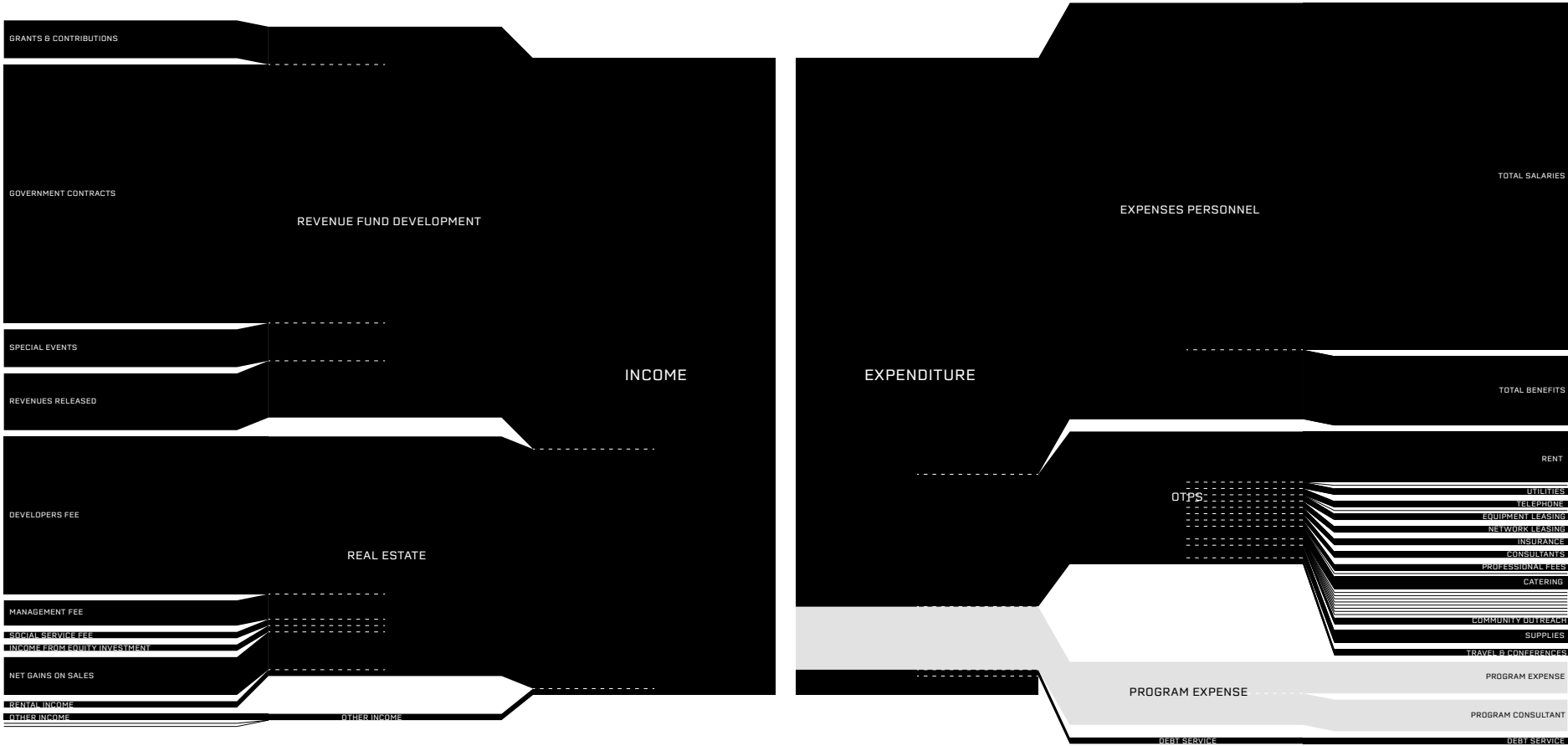
In its place, the ADC proposed 100% affordable housing with childcare, education, and cultural spaces to attempt to quell community backlash. These promises were never fulfilled, and the ADC sold the empty land in 2014 to BRP Developers for \$10 million.



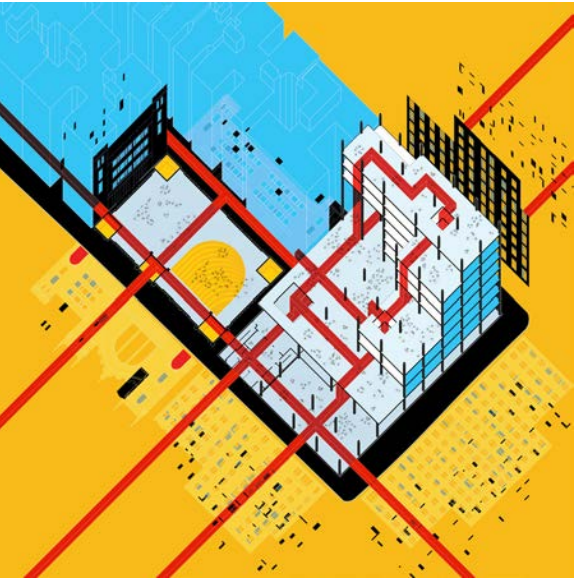
Renaissance Ballroom / The Rennie

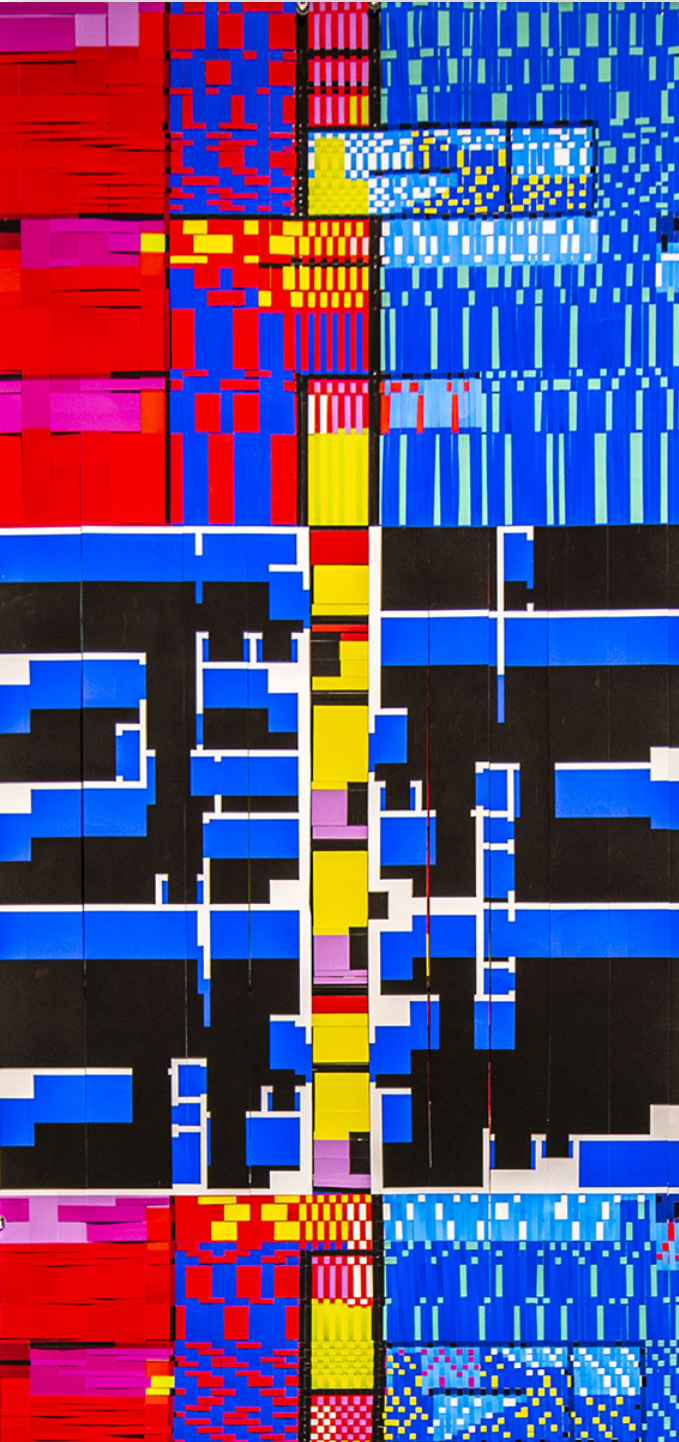
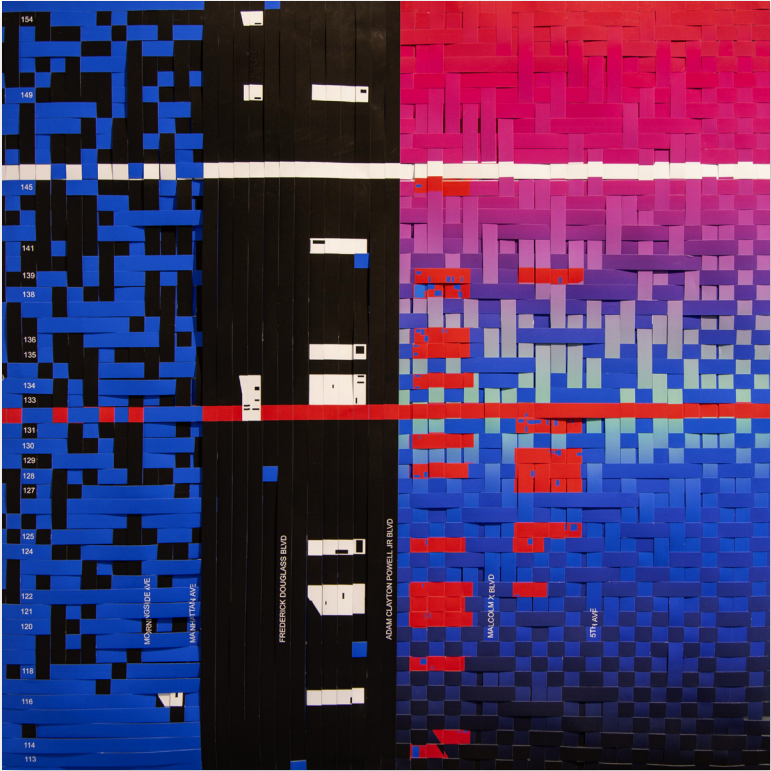


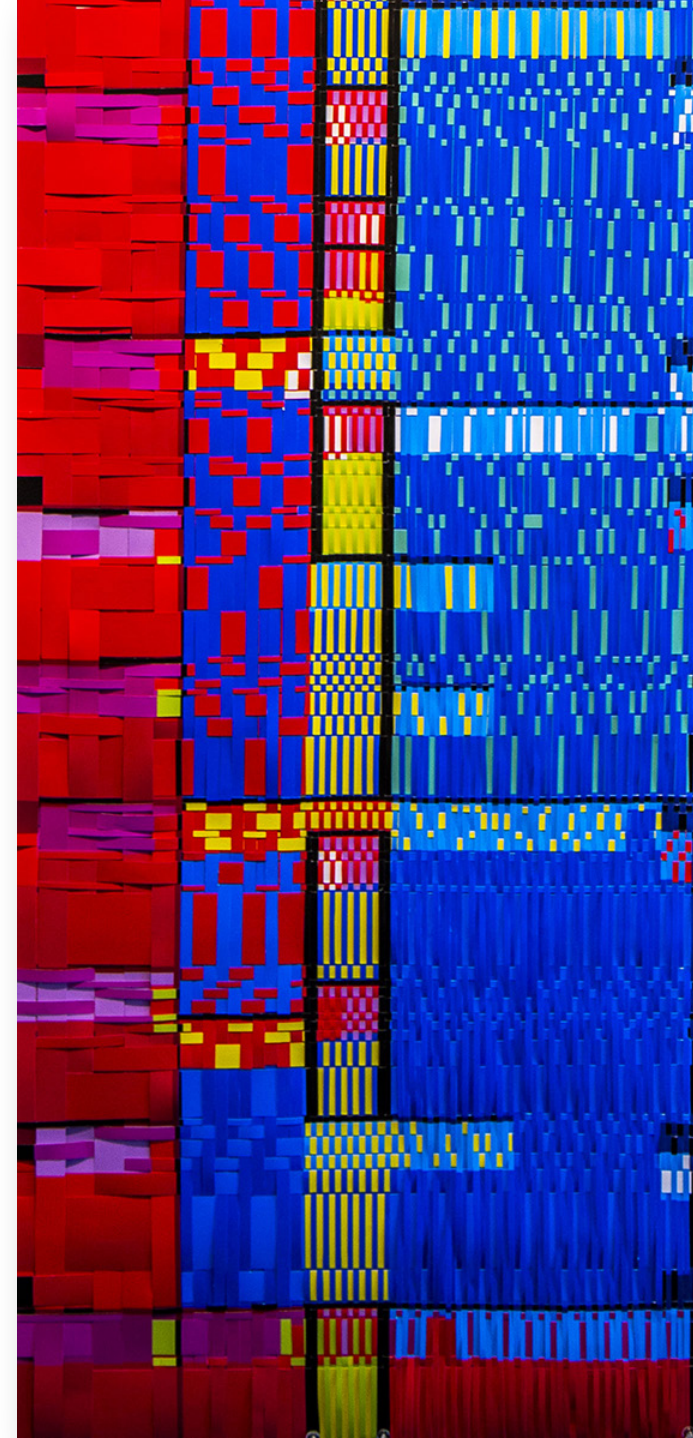
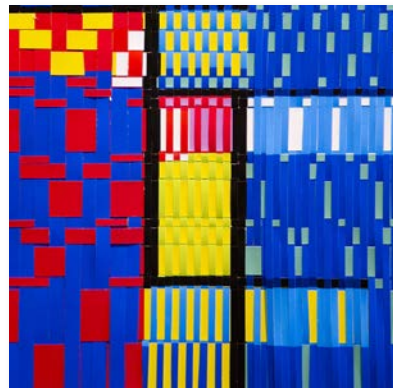
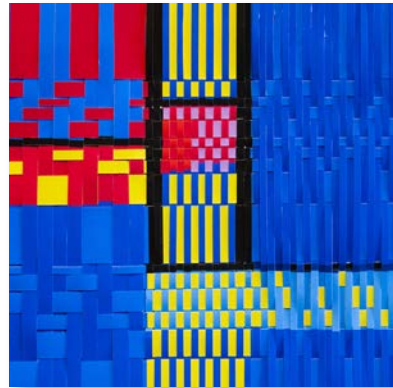
ADC Property Holdings



ADC Funding & Expenditure Structure







IMPERMANENT ARCHIVE

50,000 New Yorkers die each year. About 2% of those who die annually are buried in collective graves on Hart Island, New York City's municipal cemetery. Hart Island and its collective burial practices are essential to the city but have historically been stigmatized. The Department of Correction, which exercised control over Hart Island for over a century, further perpetuated this stigmatization by rendering the island an auxiliary jail to Rikers Island—thus creating an almost inextricable association between collective burial and the U.S. prison system. In doing so, the DOC effectively created an impenetrable barrier between those buried on Hart Island—often labeled as the “unknown” and “unclaimed”—their loved ones, and the rest of New York.

This project is a living archive intended to render visible the practice of collective burial and to honor the “unknown” and “unclaimed” who have died. The project is a series of processional walls constructed from rammed earth blocks made from the displaced soil of ongoing collective burials on Hart Island. These walls are punctuated and lined with climatized spaces that offer respite from the island's harsh conditions—spaces for contemplation, mourning, celebration, and gathering.

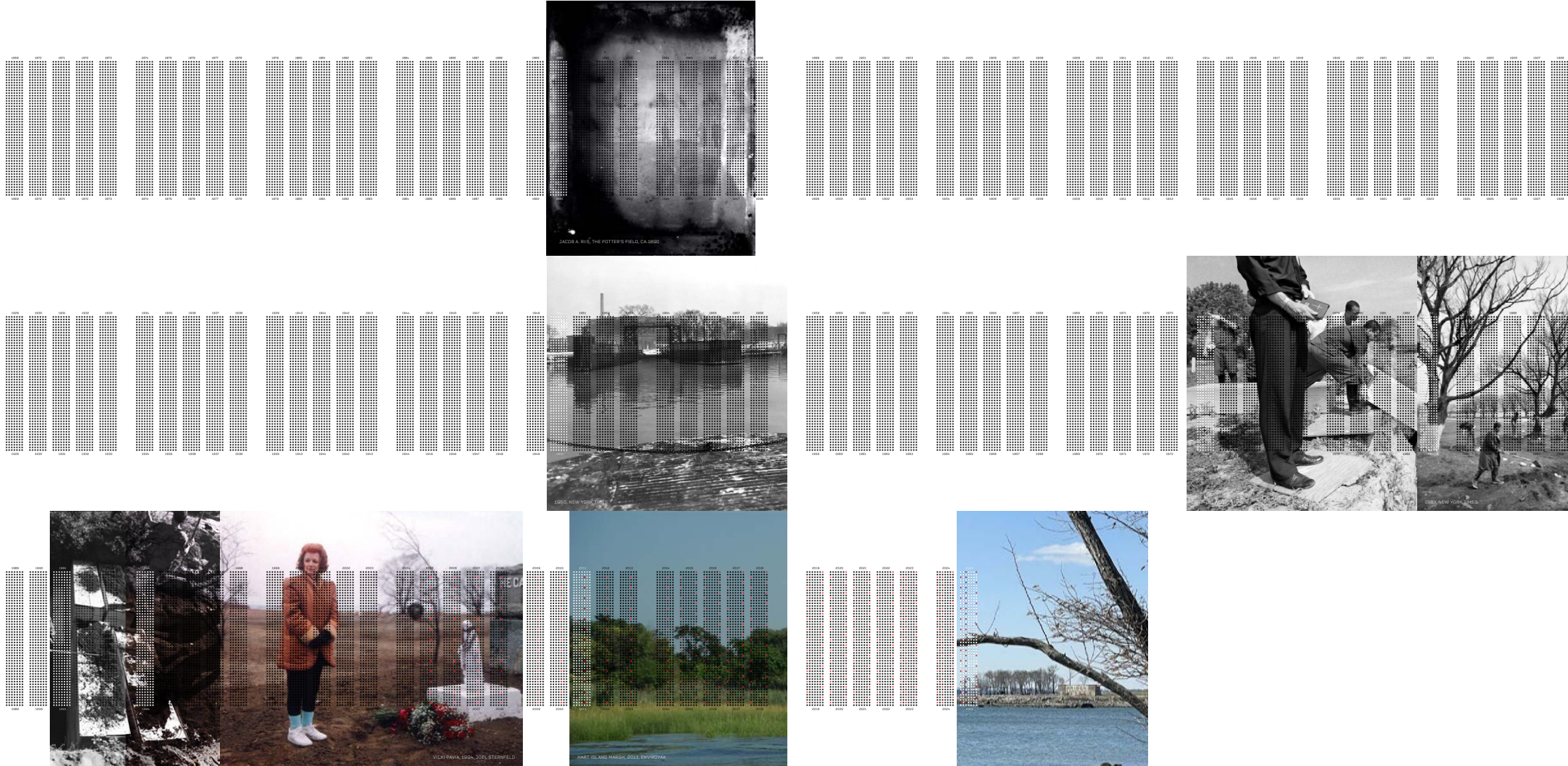
This archive is temporal, always growing, eroding, and sometimes indiscernible. Inevitably, it will become host to symbiotic plant and animal life that will both erode and fortify the walls. This project is an exercise in prioritizing tending and care, over preservation or permanence. It embraces, accepts, and finds beauty in the necessary and the inevitable.

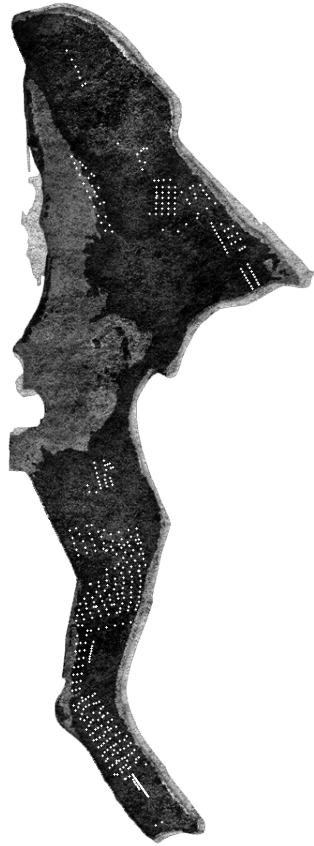


The first recorded municipal burial took place the following year in 1869. The burial of 24 year old Louis Van Slyke was performed by incarcerated men. This drawing is a visual representation of the number of days Hart Island has been owned by the City. Each black square represents each day that public access to the island was tightly restricted.

Hart Island became New York's heterotopia.

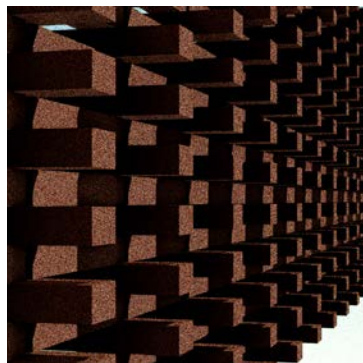
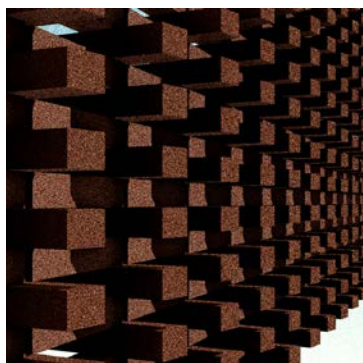
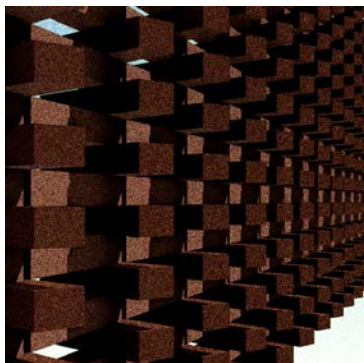
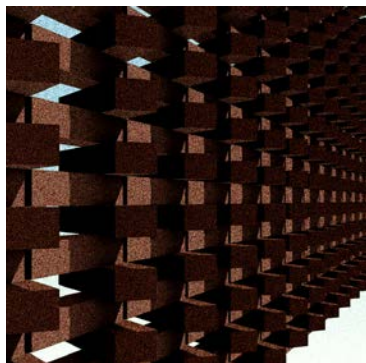
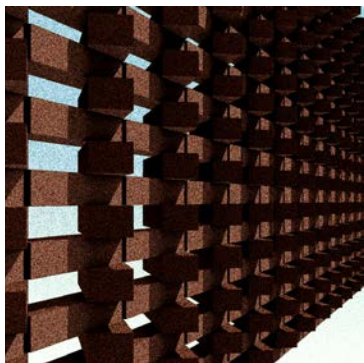
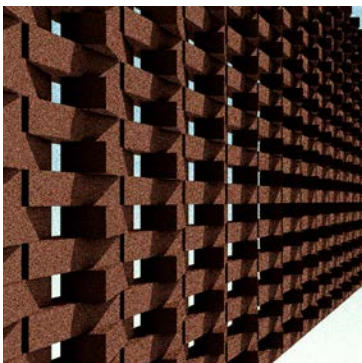
Public access to Hart Island remained tightly controlled through the early to mid 90's until Melinda Hunt of the Hart Island Project successfully arranged for a select few people to visit their loved ones. This was documented in her collaborative film titled Hart Island, an American Cemetery. This film began to disrupt the false association between Hart Island and the unknown and unclaimed. In the early 2000s, access to the island was expanded. On the third Thursday of each month family members of someone buried on the island could visit the ferry terminal. These days are represented in red. Notably they could not go to the actual gravesites. After 150 years of penal control, New York City Department of Parks and Recreation assumed responsibility for Hart Island. Under the parks department, public access has been further expanded. Despite this change, the restricting presence of 150 years of DOC control is still present on Hart Island.



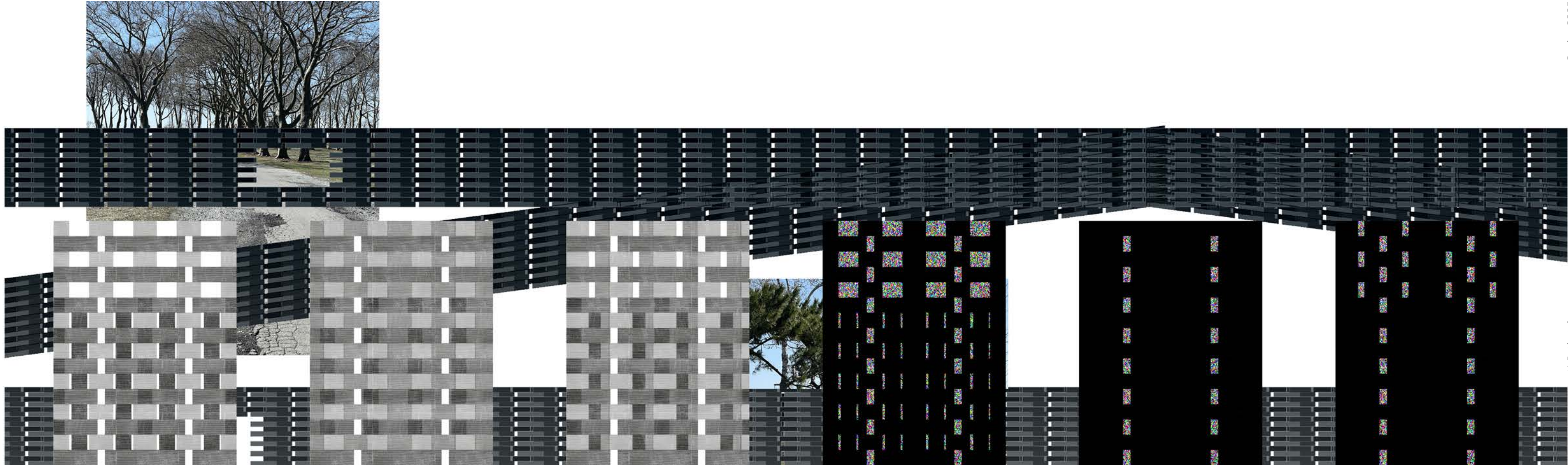


Located in the Long Island Sound, Hart Island is about 130 acres and 1 mile long and one third of a mile at its widest point. In the past, the middle of the island was filled with soil and coal ash.

By 2100, city planners estimate that that soil fill will be eroded and engulfed. The sound will eventually begin to envelope the consecrated earth.







How can Hart Island help us reconcile with the inevitability of death? How do we care for, honor and mourn the claimed “unclaimed” and the known “unknown”? How can we render visible those who have been rendered invisible by Hart Island?

This project is a living archive intended to render visible the practice of collective burial and to honor the “unknown” and “unclaimed” who have died.

The project is a series of processional walls constructed from rammed earth blocks made from the displaced soil of ongoing collective burials on Hart Island.

Each person is represented by a set of four earth blocks that when coursed create a dynamic sense of depth, detail and intricacy, porousness and strength. There are two module sizes. One to represent adult burials and one to represent pre and post term baby burials which represents about 40% of the burials on the island.

There are two module sizes. One to represent adult burials and one to represent pre and post term baby burials which represents about 40% of the burials on the island. The baby blocks share a common dimension with the adult blocks which allows for collectivity between the two demographics.

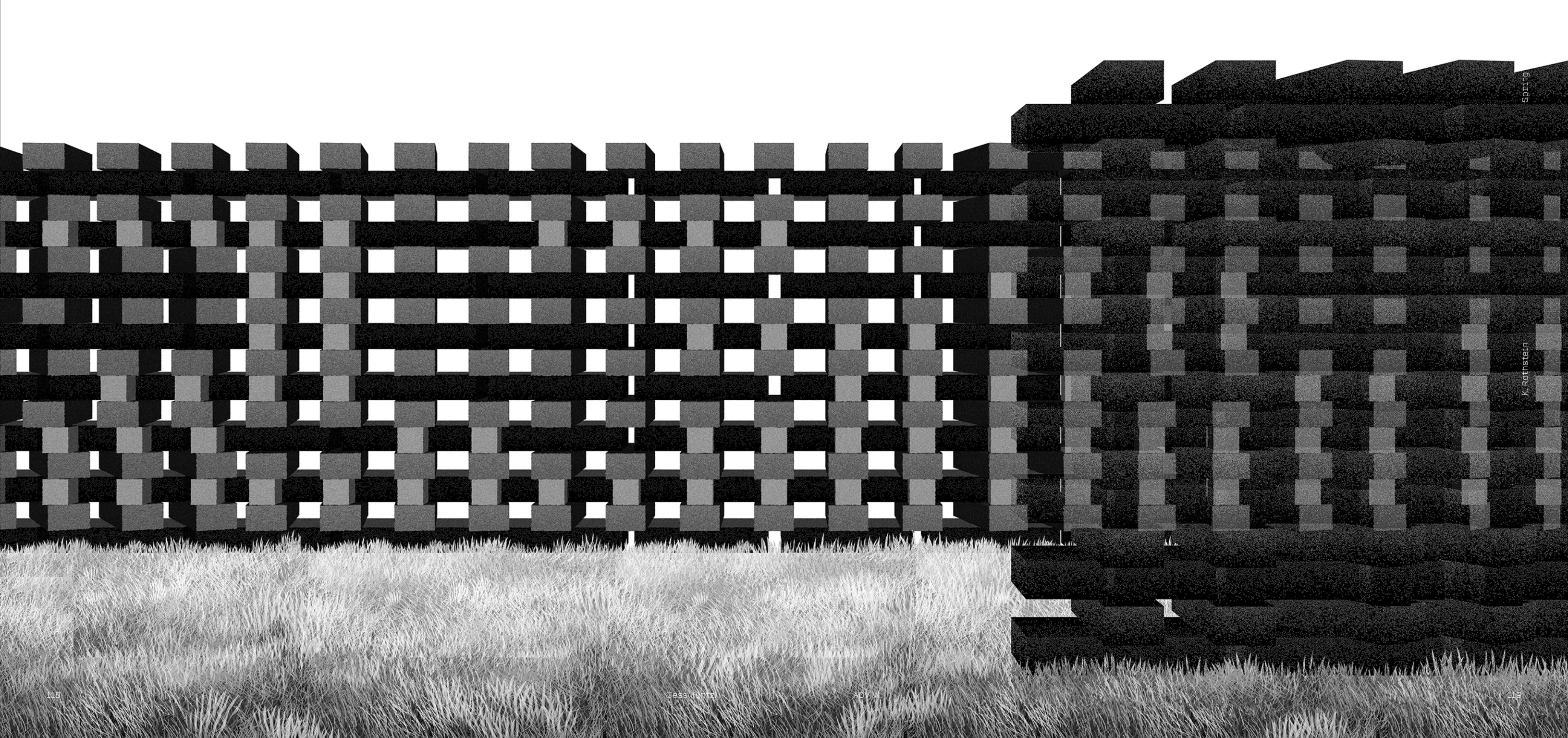
With each year, the archive will continue to grow roughly 15 hundred linear feet every year. Slipping past each other at slightly off kilter angles the walls are situated in a way that does not impose on already consecrated earth and earth that will be used for continued collective burial.

The archive is temporal, always growing, always eroding, and sometimes indiscernible.

Inevitably, it will become host to symbiotic plant and animal life that will both erode and fortify the walls.

K. Rothstein

Spring 2025



Spring

K. Rothstein

DARLINGS

Darlings is a project of dichotomies:

Precision and looseness

Planning and intuition,

Habit and experimentation,

Frustration and joy.

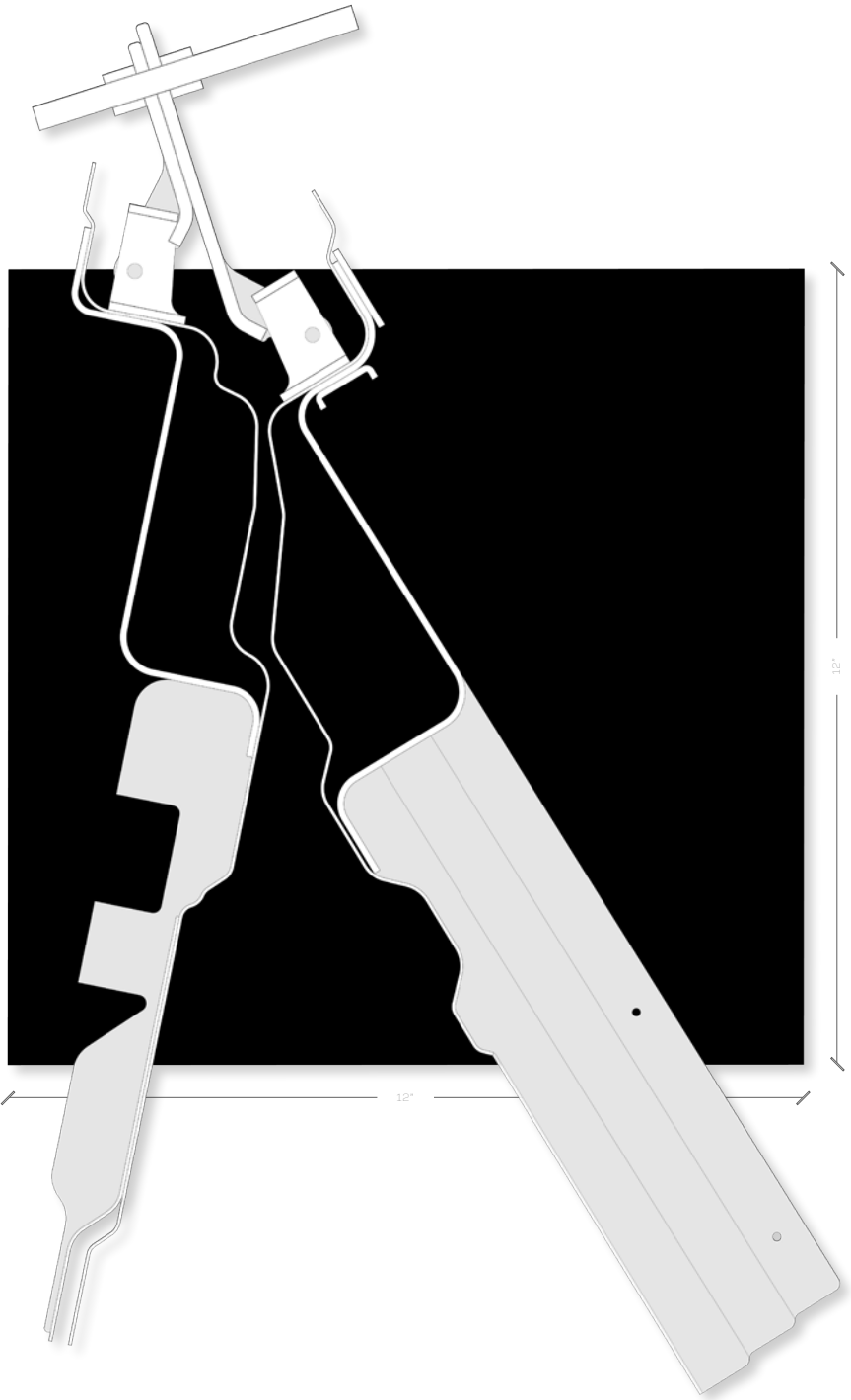
Darlings is a fabrication process of care and intentionality—care for the material, and intentionality in each cut, each joint, each movement.

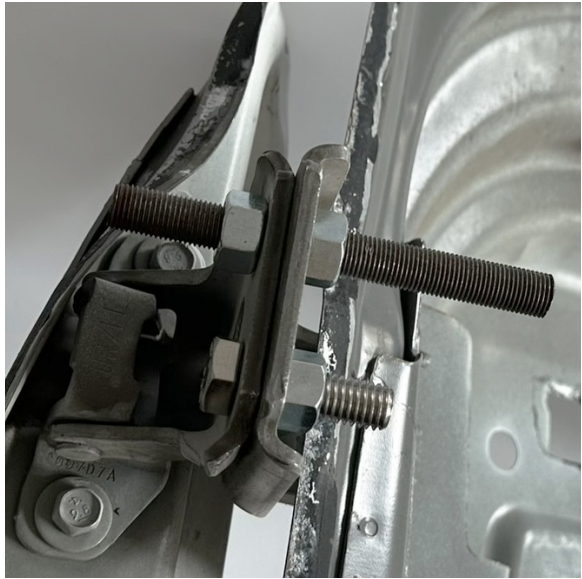
What does it mean to be a Darling of...?





Ford Explorer, Car Door.







Ford Explorer, Car Door.

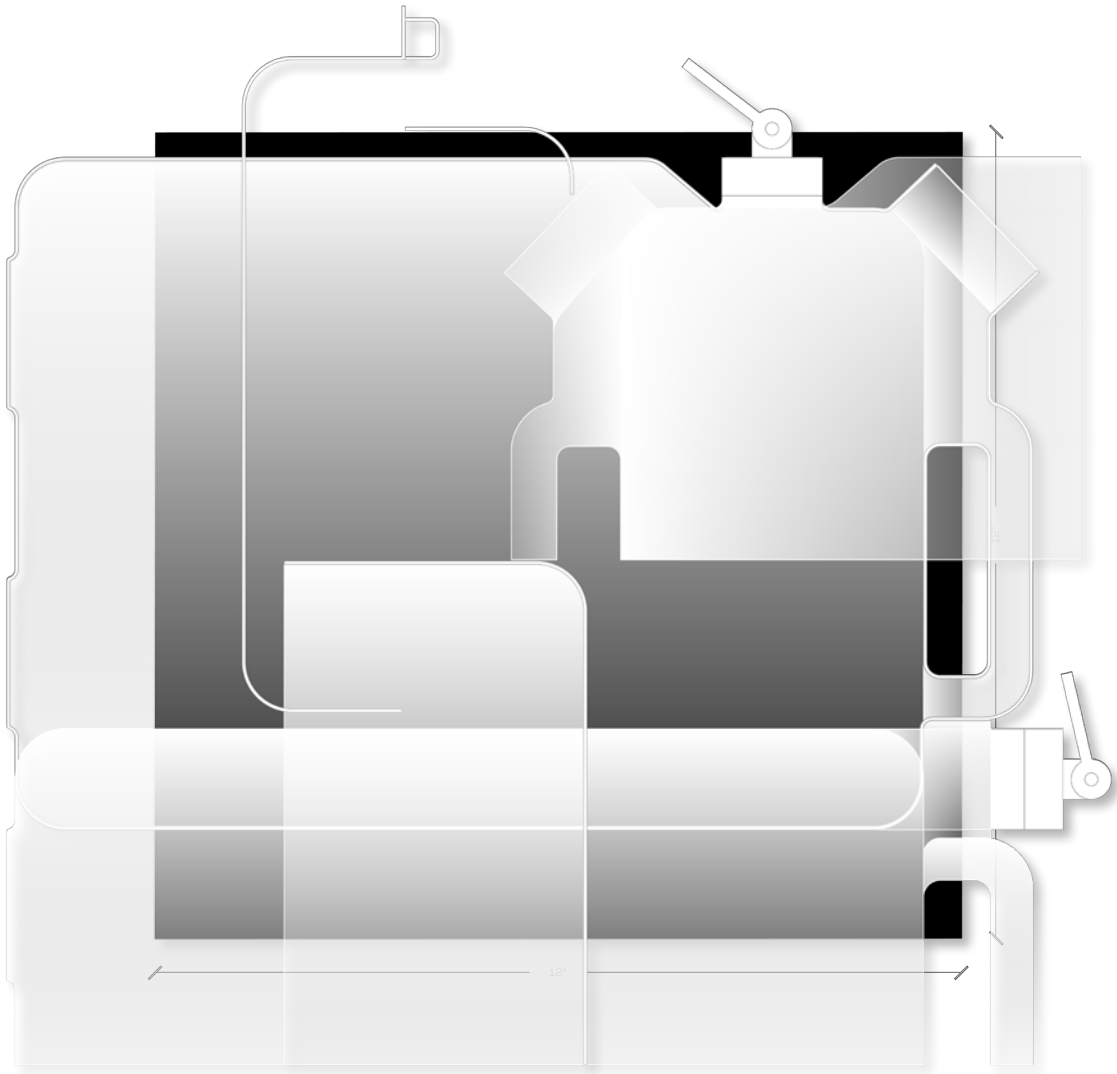




Rockite, Quickcrete. Ford Explorer, Car Door.



Three Spouted Plastic Jug, x2.





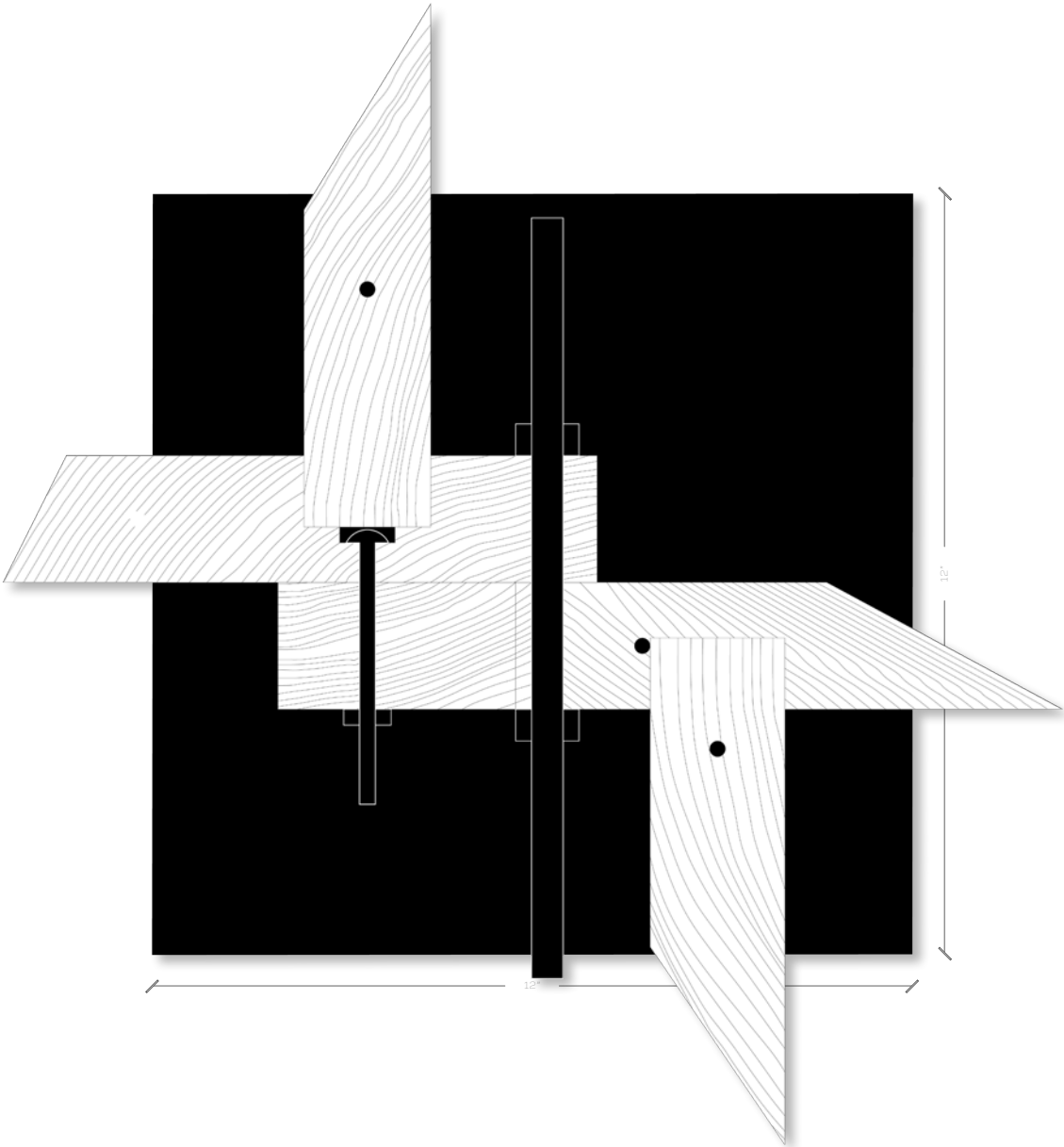


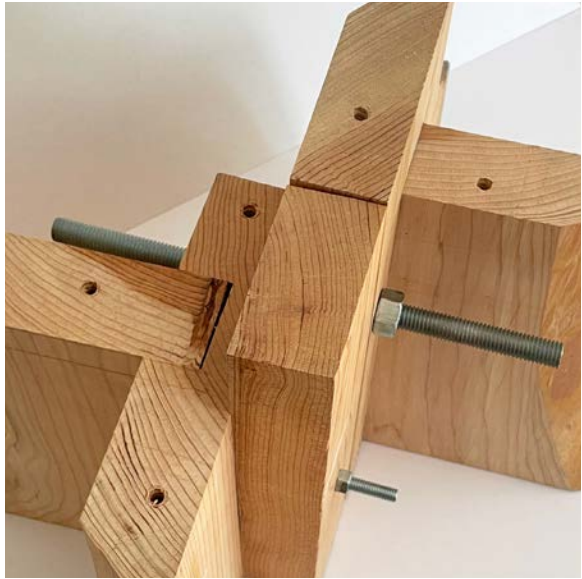
Poland Spring Water Jug.





Live Edge Pine Slab, GSAPP Bench Leg.





Thank you.