

rida khan

portfolio

RIDA KHAN

Graduate M.Arch Student, Graduation Expected May 2025

As an M.Arch student interested in the broad spectrum of detail and scopes within architecture, I am focused on seamlessly integrating art and nature into architectural designs. I aim to design sustainable spaces that not only inspire and connect but also demonstrate a versatile understanding of the multifaceted aspects of architecture. With a blend of creativity, technical proficiency, and meticulous attention to detail, I am enthusiastic about exploring diverse design solutions to positively impact surrounding communities' architectural landscapes.

EDUCATION

Pratt Institute, New York— *Master of Architecture*

SEPT 2022 - MAY 2025

- Elected as Student Body Representative for Pratt's Graduate Student Council Years 1 & 2

University of Hartford, Connecticut— *B.S. in Architecture + Fine Arts Minor*

SEPT 2018 - MAY 2022

- Co-founder and Vice President of Women in Architecture and Design, Tau Sigma Delta, AIAS Vice President, Global Engagement Ambassador.

WORK EXPERIENCE

Design Graduate Assistant— *Pratt Institute GAUD*, Brooklyn NY

MAY 2023 - Present

- Supported Chair and Assistant Chairperson with administrative tasks. Excelled in Exhibition and Gallery setup and Office management.
- Worked with the marketing team to create the website and social media content

Freelance Architecture Assistant— *Cogen Architects*, Harlem NY

JUNE 2023 - JANUARY 2024

- Developed comprehensive Energy Analysis drawings with Structural Consultants for residential projects, with sustainability standards and energy efficiency requirements.
- Worked on Tabular Analysis and Construction Documents, contributing to the precision of building details for the construction phase.

Site Survey Assistant — *DB Architecture*, Fairfield CT

MAY 2021 - AUGUST 2021

- Produced reports and technical drawings after on-site measuring and hand-sketching pre-existing buildings.
- Demonstrated meticulous attention to detail and adherence to architectural standards in capturing and documenting measurements.

PreCollege Mentor— *Pratt Institute*, Brooklyn NY

JUNE 2022 - SEPT 2022

- Provided guidance and support to aspiring artists and designers. Facilitated constructive critiques and offered valuable feedback to students
- Taught essential skill sets and techniques specific to architecture and fine arts

Fabrication Lab and Woodshop Monitor — *University of Hartford*, CT

SEPT 2018 - SEPT 2020

- Acquired a basic knowledge of a variety of woodworking tools
- Utilized a thorough knowledge of woodshop safety rules and procedures to ensure a safe working environment.

Computer Science Teacher— *Morrison Mentors*, Hempstead

JUNE 2018 - SEPT 2018

- Taught 7th to 9th graders how to build websites, HTML, CSS, and Python.
- Delivered engaging curriculum through diverse methods of classroom instruction
- Taught sessions at Hofstra University, SUNY Farmingdale, and local museums.

CONTACT

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Brooklyn, NY



SKILLS

Professional

- Collaboration Skills
- Presentation + Communication skills.
- Schematic Design
- Time Management
- Problem-Solving
- On-Site Measurement + Documentation
- Learning Agility
- Detail-Oriented

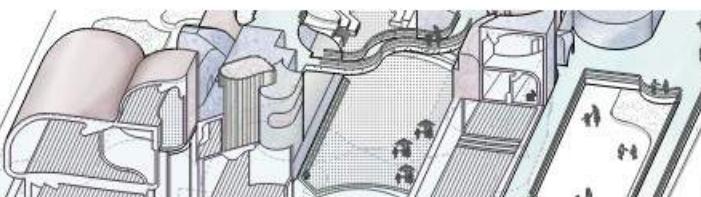
Technical

- Rhino 3D
- AutoCAD
- Revit, Sketchup
- Adobe PhotoShop, Illustrator, InDesign
- Office 365
- VRay, Enscape
- Python, HTML, CSS

LANGUAGES

- -English (Native / Bilingual)
- -Urdu (Bilingual)
- -Hindi (Professional Working)

contents.



rituals of transience

design 5 short-term housing for artists

living machine

design 4 compost + market + greenhouse

red hook middle school

design 2 figure-ground design process

terraces in tension

design 3 NYCHA housing addition

overgrowth over time

mediums 1 analysis of machinery

adaptive reuse

design 1 conceptual art gallery + exhibit

other works

fine arts work

01. transient living

Studio V
Gary Bates
partner: Nate Cole
Fall 2024

This project explores the question of what ties individuals to a place, aiming to foster a sense of dignified place identity through the creation of spaces that inspire rituals.

While routines are habitual and repetitive, rituals are imbued with a sense of ceremony and personal meaning, anchoring memory and forging deeper connections to a space.

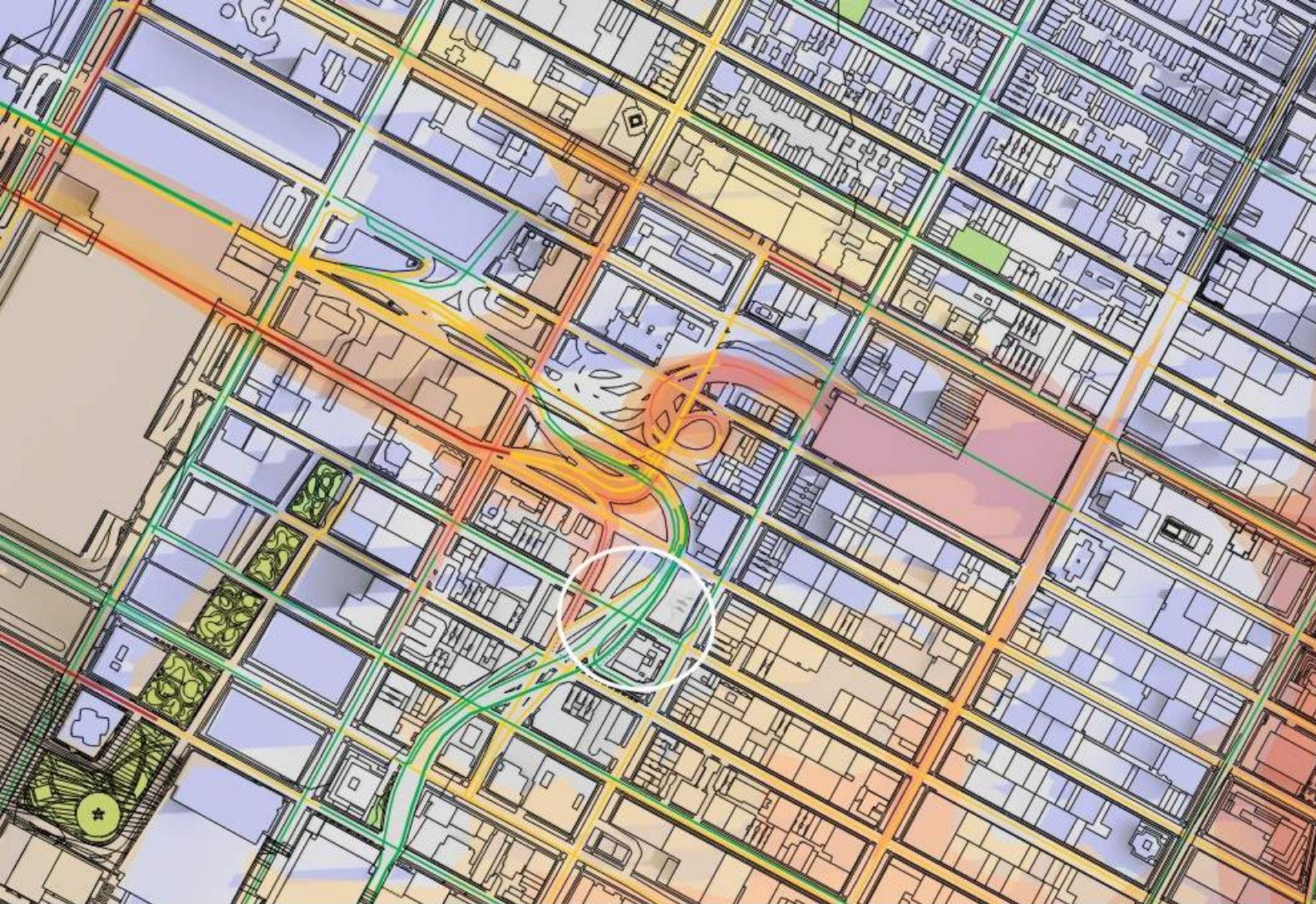
For transient residents, rituals might include morning gatherings in shared courtyards, collaborative workshops in open studios, or evening performances in intimate amphitheaters.

For the neighborhood, the space offers vibrant walkways, accessible green areas, and public programming that engages the community in artistic dialogue.

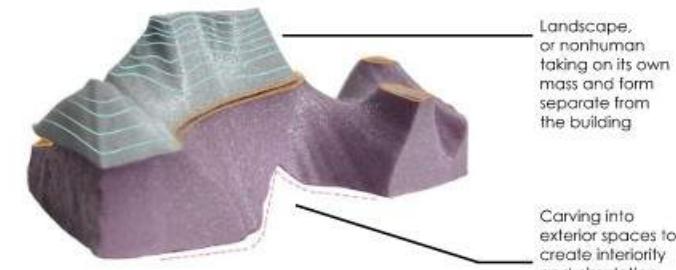
By intertwining these layers of experience, the project builds a sense of belonging that transcends the temporary nature of residency, making the architecture itself a vessel of memory and cultural identity.

artists' living as a way to enrich community





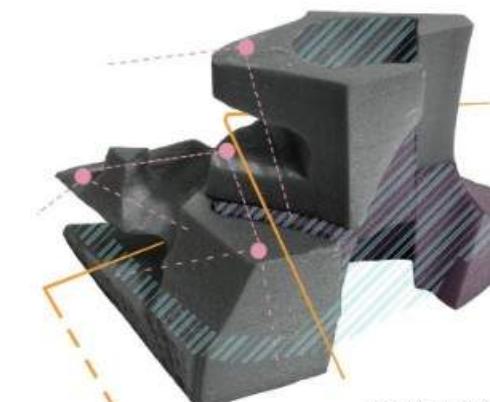
Physical Site Analysis
Noise - Traffic - Green Space



Experimenting with how different forms of plant growth (grey) can take its own form and create a new profile that takes a life of its own and create a dialogue with the built environment.

Landscape,
or nonhuman
taking on its
own mass and
form separate
from the building

Carving into
exterior spaces to
create interiority
and circulation

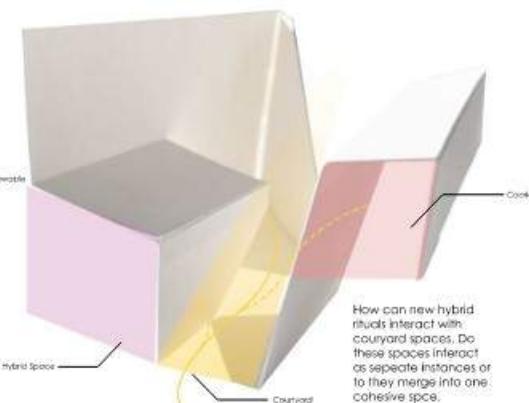


using existing void as a way to
create interior connections

Multi-level spatial conditions
create visual connection
between them

Routes of potential
circulation and activation
carved along the exterior

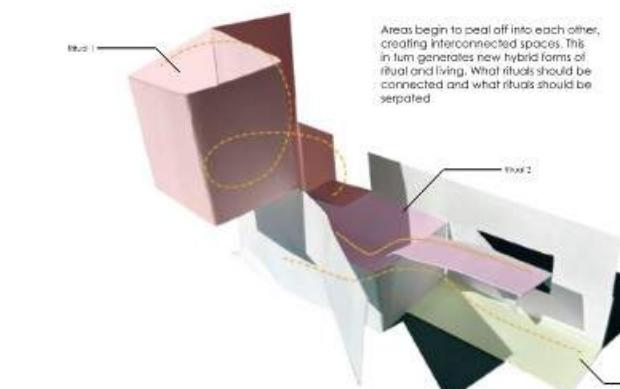
Exploration of void as circulation. If infrastructure starts to serve as park and pedestrian walkways, where can they open up to collaborative spaces and create spaces that could begin to foster ownership.



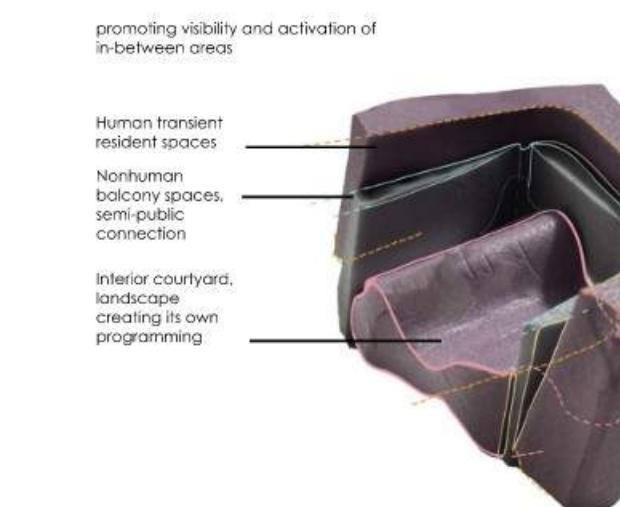
How can new hybrid
rituals interact with
courtyard spaces. Do
these spaces interact
as separate instances or
to they merge into one
cohesive space.

hybrid space

Courtyard



Areas begin to peel off into each other,
creating interconnected spaces. This
in turn generates new hybrid forms of
ritual and living. What rituals should be
connected and what rituals should be
separated.



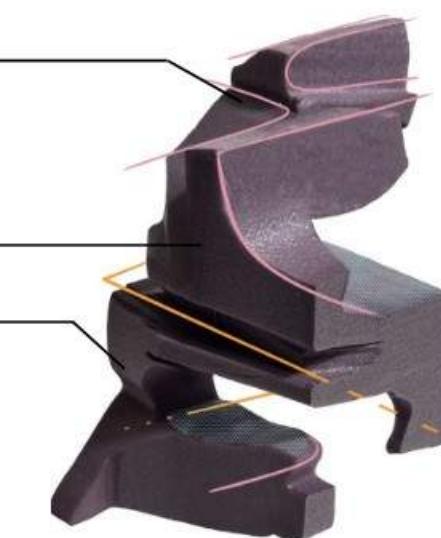
promoting visibility and activation of
in-between areas

Human transient
resident spaces

Nonhuman
balcony spaces;
semi-public
connection

Interior courtyard,
landscape
creating its own
programming

Using layering as a method to
investigate relationships between
nonhuman at the center, where
it is wrapped in an area of "rest/
refuge" as a semi-public area
(grey) that connects to a larger-
scaled private program. Where
the layers shift they start to create
thin slivers of openness that could
create new spatial conditions.



nonhuman density
growth amidst
the roofscape

Semi-public
connectivity spaces
branching off of
circulatory paths

carved out
circulation
becoming
activated spaces

Subtraction approach, taking a "solid" and
starting to interrupt and remove areas to
foster movement and connection, looking
at multi-layered growth.

Model Studies:
Spatial Relationships

The Port Authority Bus Terminal (PABT) in Midtown Manhattan—long dismissed as dysfunctional and outdated—offers a unique lens to reimagine housing through the needs of transient populations. Serving over 250,000 daily commuters, it represents a critical yet overlooked urban condition.

This project proposes a new model of TRANSIENT LIVING that challenges conventional ideas of housing by addressing both short- and long-term transient communities—commuters, migrants, students, low-income families, and the unhoused. By integrating systems of living, working, and sharing, we seek to unlock latent potentials within the PABT and explore inclusive, adaptive, and culturally-responsive forms of urban life.



MAKERSPACES - open to public + residents

LASER LAB
METAL SHOP
WOODSHOP
BREAKOUT ROOMS
3D PRINTING LAB
PRINTING LAB



CERAMICS STUDIO - open to public + residents

CERAMICS CLASSES:
FOR PUBLIC, TAUGHT BY RESIDENTS
MULTIPLE KILNS AVAILABLE
PUBLIC RESTROOMS
WHEEL THROWING + SLAB BUILD

COMMONHOUSE - open to public + residents

COMMUNITY KITCHEN
DINING ROOMS FOR EVENTS
MULTIPLE CLASSROOMS FOR SCHOOLS



ARTISTS' LIVING CLUSTERS - for residents

INDIVIDUAL BEDROOMS
SHARED BATHROOM WITHIN CLUSTER
EXTERNAL GLASS STUDIO SPACE
- promotes visibility and collaboration

ROTATING ARTISTS' STORE + MAIL ROOM
open to public / residents separate entrance

OPPORTUNITY FOR RESIDENTS TO SELL THEIR WORK
MAIL ROOM FOR RESIDENTS ONLY



WINTER GARDENS + COMMUNITY GARDENS - for residents

GROW MEDICINAL HERBS THAT NEED LESS SUNLIGHT
(mint, lemon balm, chamomile, oregano, elderberry, etc)
PROVIDES OUTDOOR AREAS OF RITUAL+ ROUTINE
USAGE VARIES BY PLACEMENT WITHIN BUILDING

COMMUNAL DINING SPACES- for residents

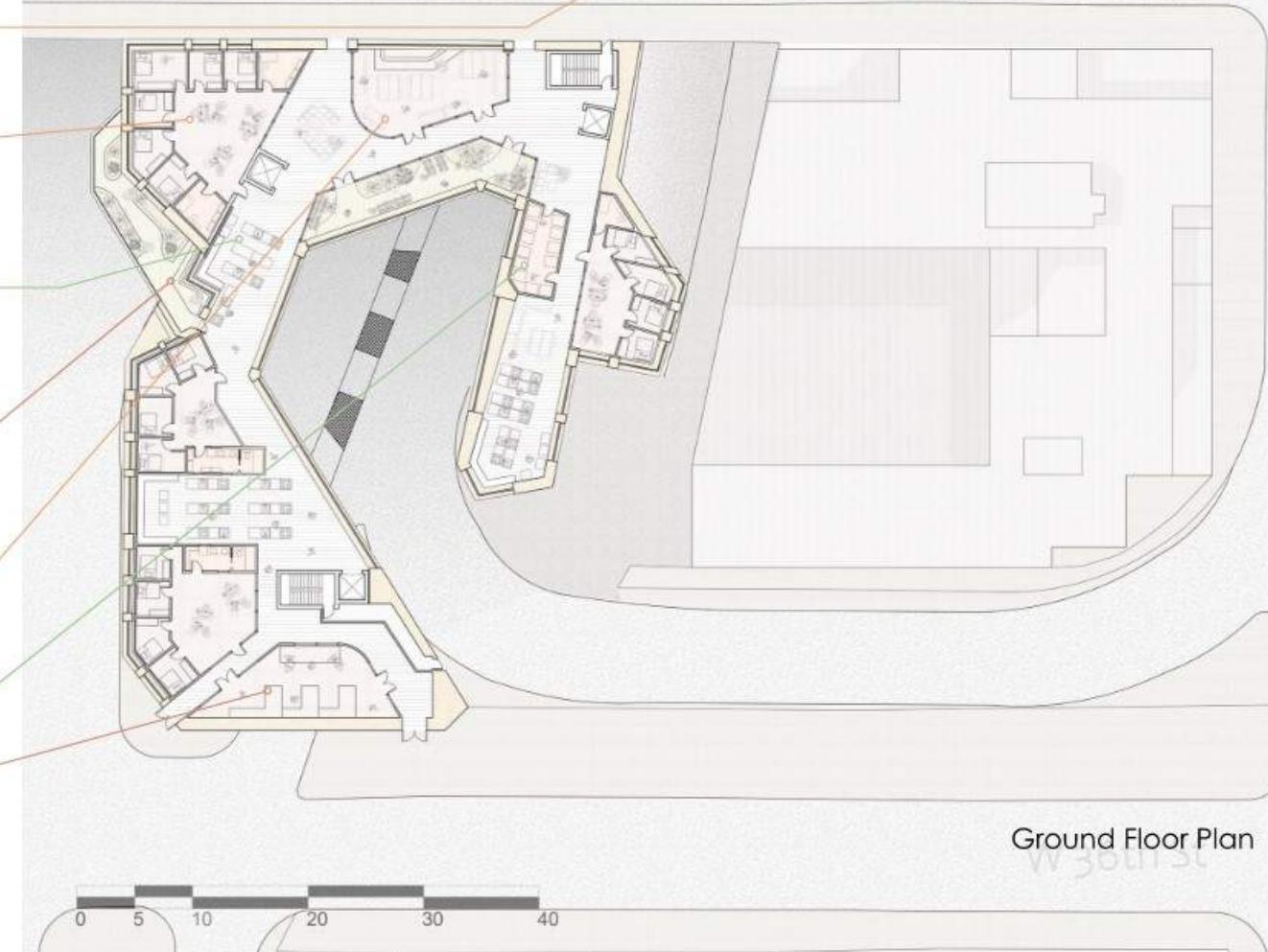
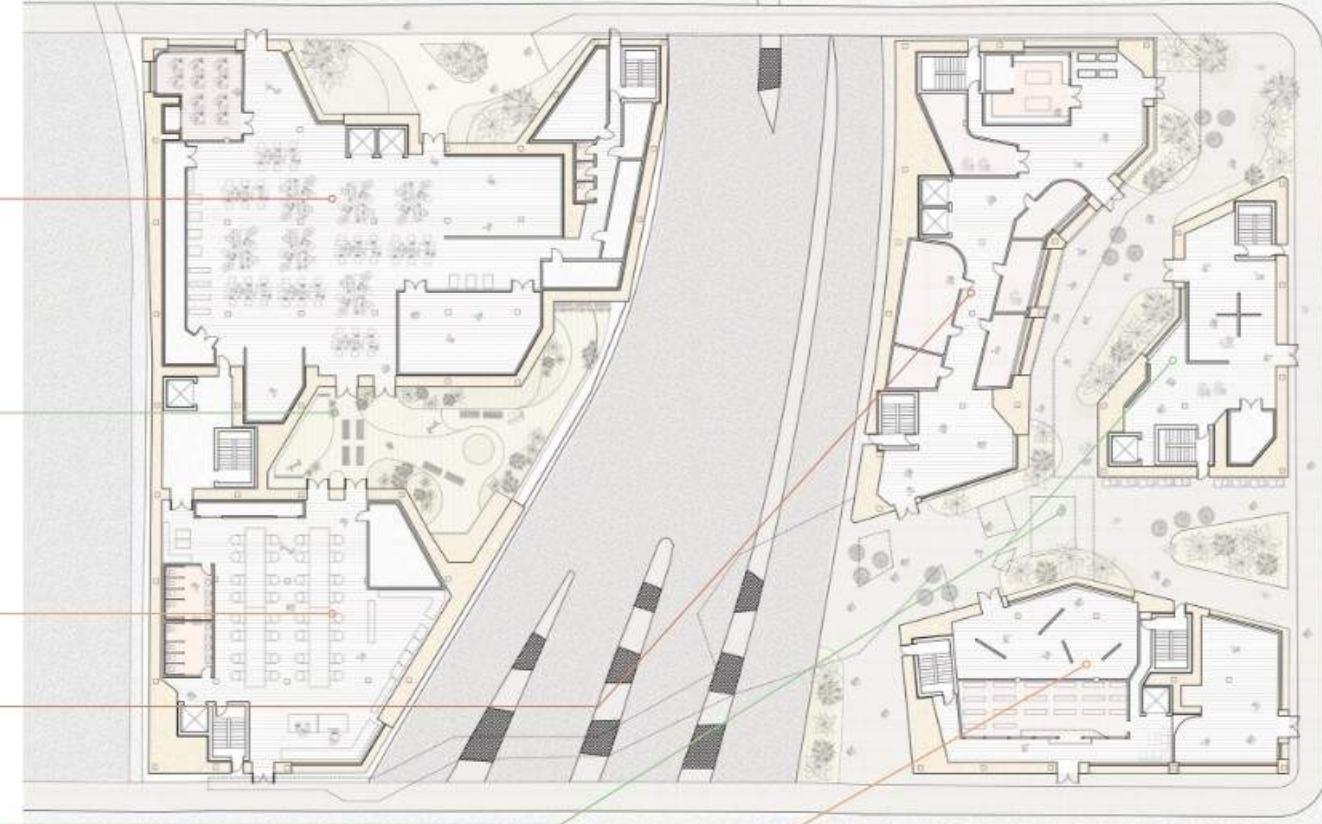
WITHIN OPEN CIRCULATION
+ ENCLOSED ROOMS

LAUNDRY ROOM- for residents

MATERIALS STORE - for residents

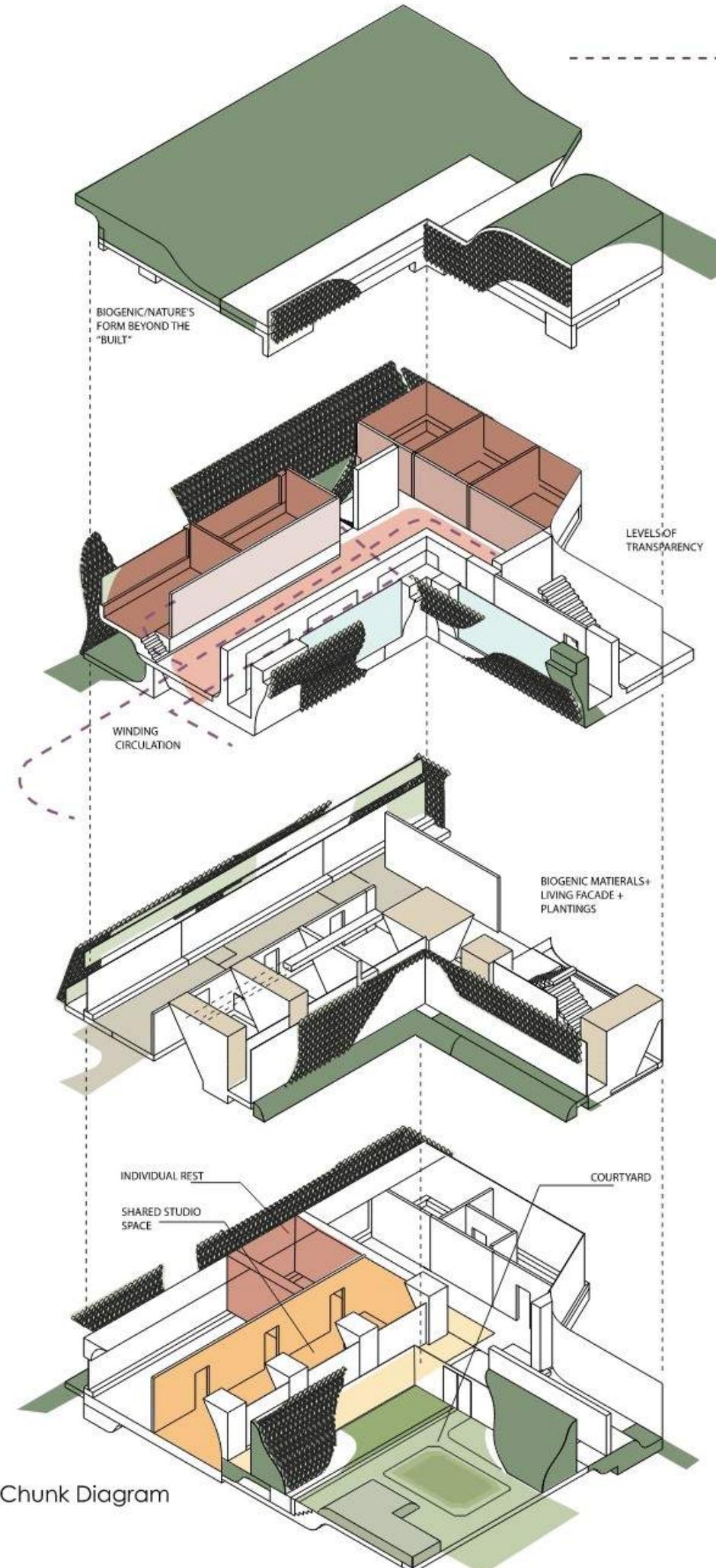
ART SUPPLIES AVAILABLE FOR RESIDENTS

Physical Model



Ground Floor Plan

0 5 10 20 30 40



Chunk Diagram

The upper floor plan on the left shows an example of the transient living model for artists of different time frames. This project aims to explore a new approach to designing spaces to live in.

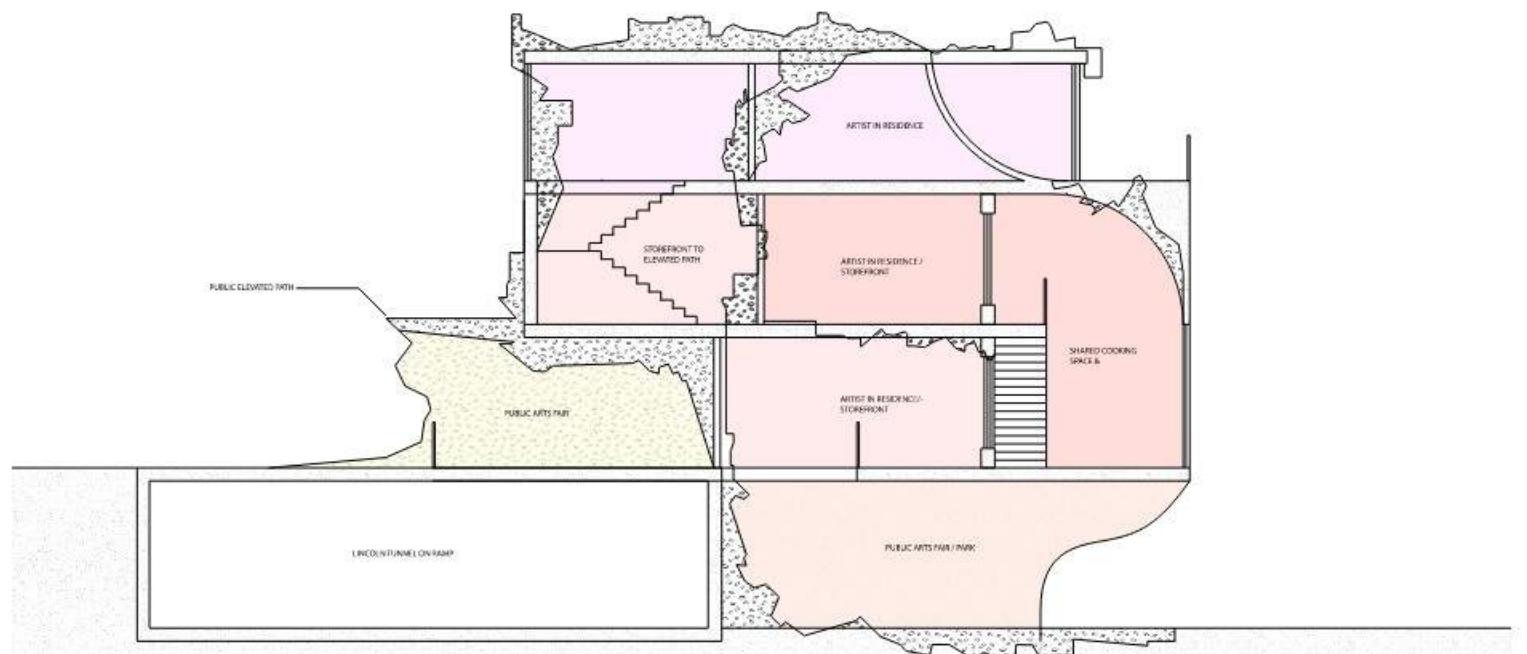
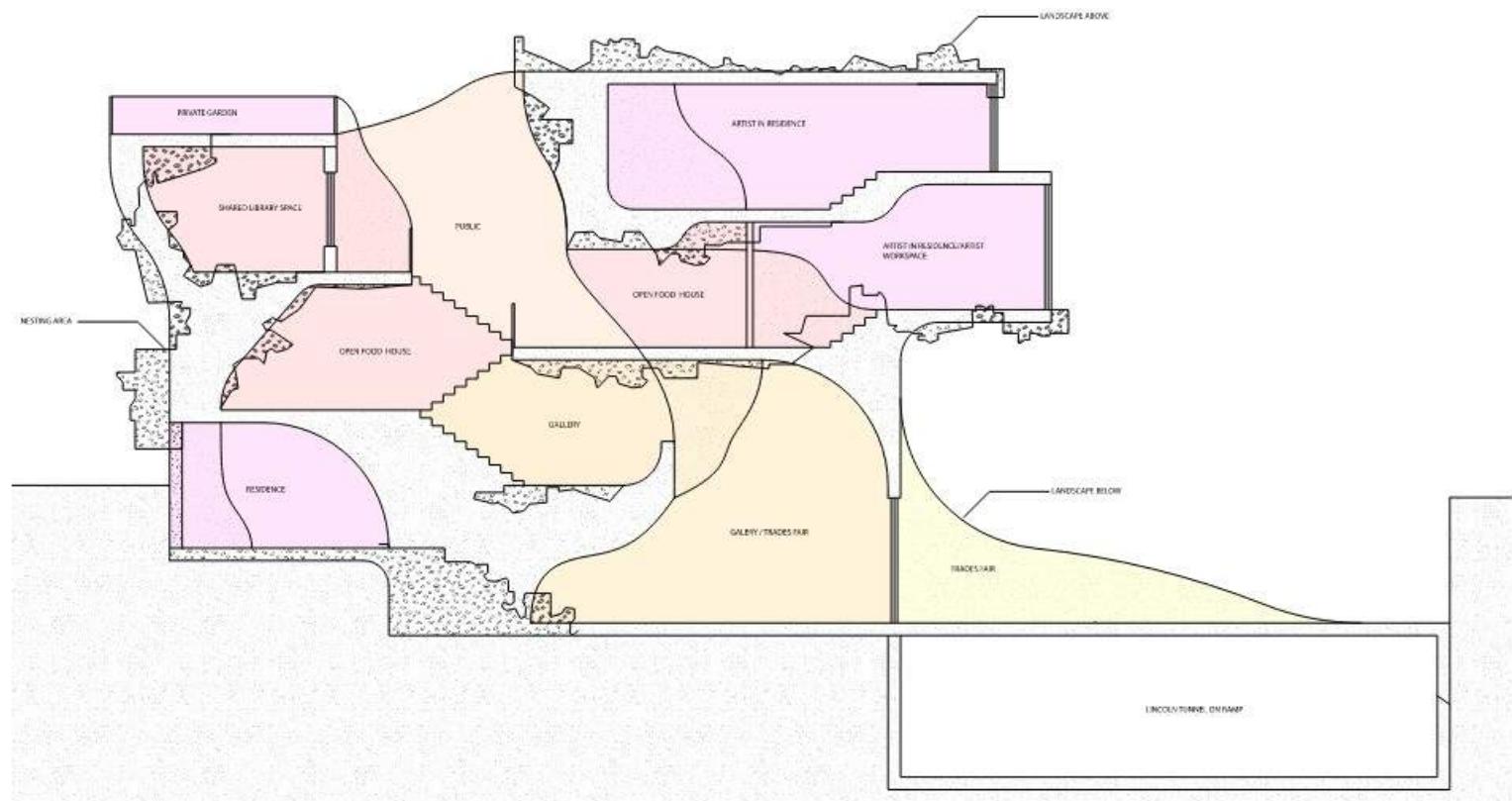
Longer term artists would be living together with designated studio spaces, where shorter term artists would have their own bedrooms, but would share studio spaces in larger, open formatted studio spaces.

Residents would have shared kitchen spaces, organized similarly to cooking competitions, where there are multiple counters with space for multiple people to cook at the same time, and promote connectivity within residents of different practices and potential for interdisciplinary collaboration.

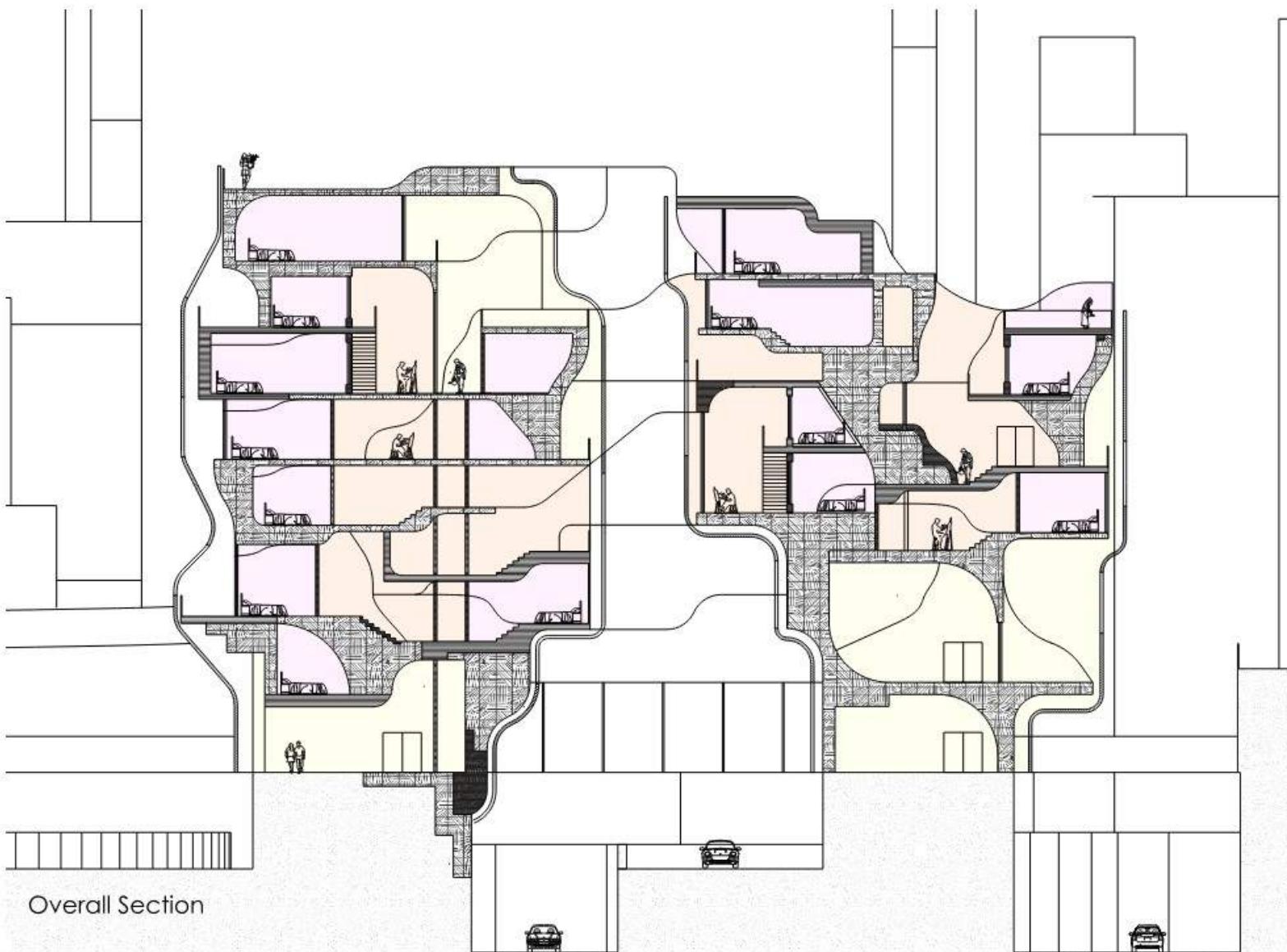
This configuration would be shifted as the floors move upward, with winter gardens and shared herb and vegetable gardens for residents to cultivate and use in the kitchen, as well as sell to the larger public.



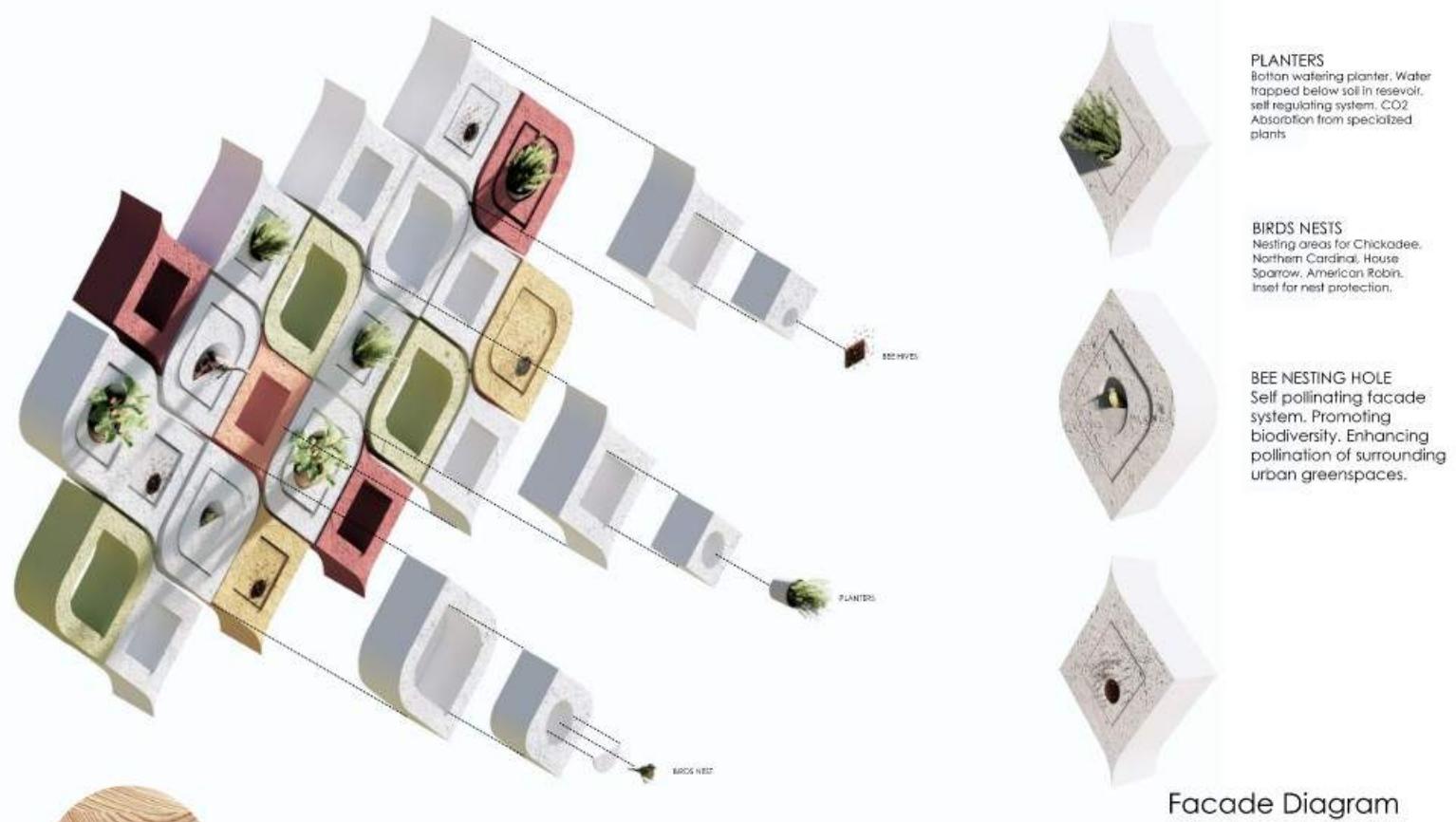
Upper Floor Plan
W 36th St



Diagrammatic Section Studies



Overall Section



Facade Diagram



CLT STRUCTURE



MODULAR STRAW BALE



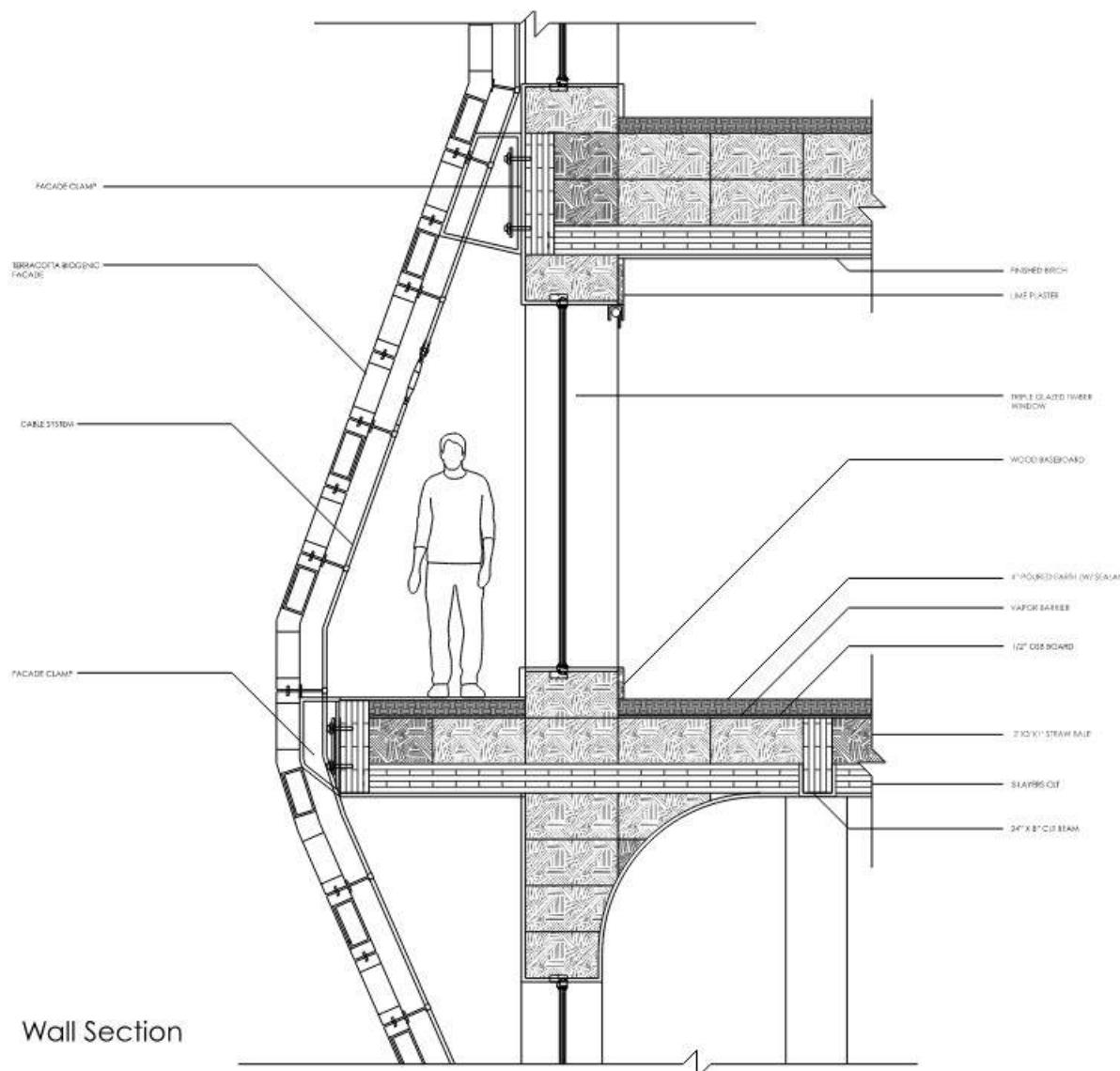
TERRACOTTA FAÇADE



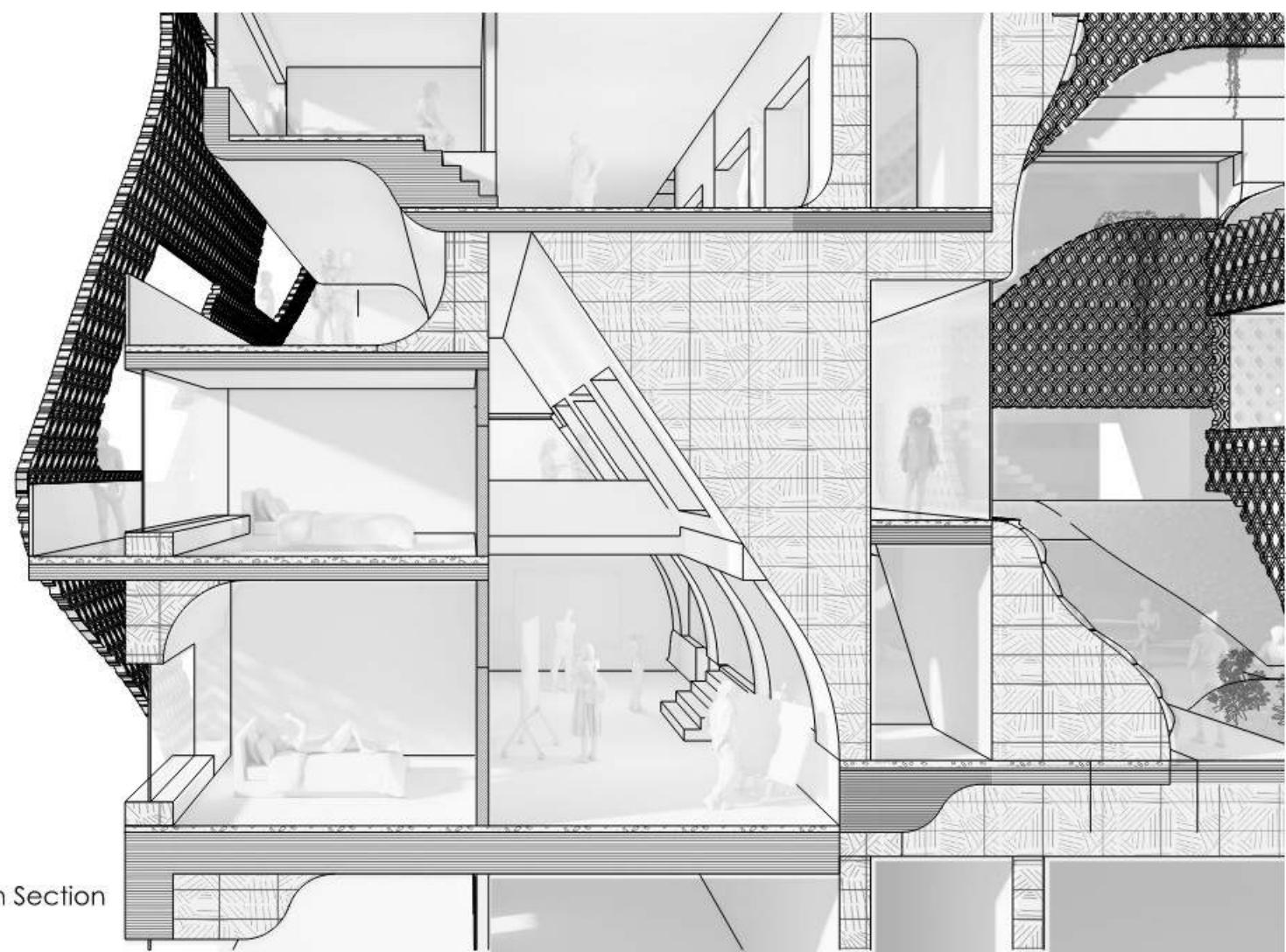
RAMMED EARTH FLOORS



HEMP BOARD INTERIOR WALLS



Wall Section



Zoomed-in Section

02.

the living machine

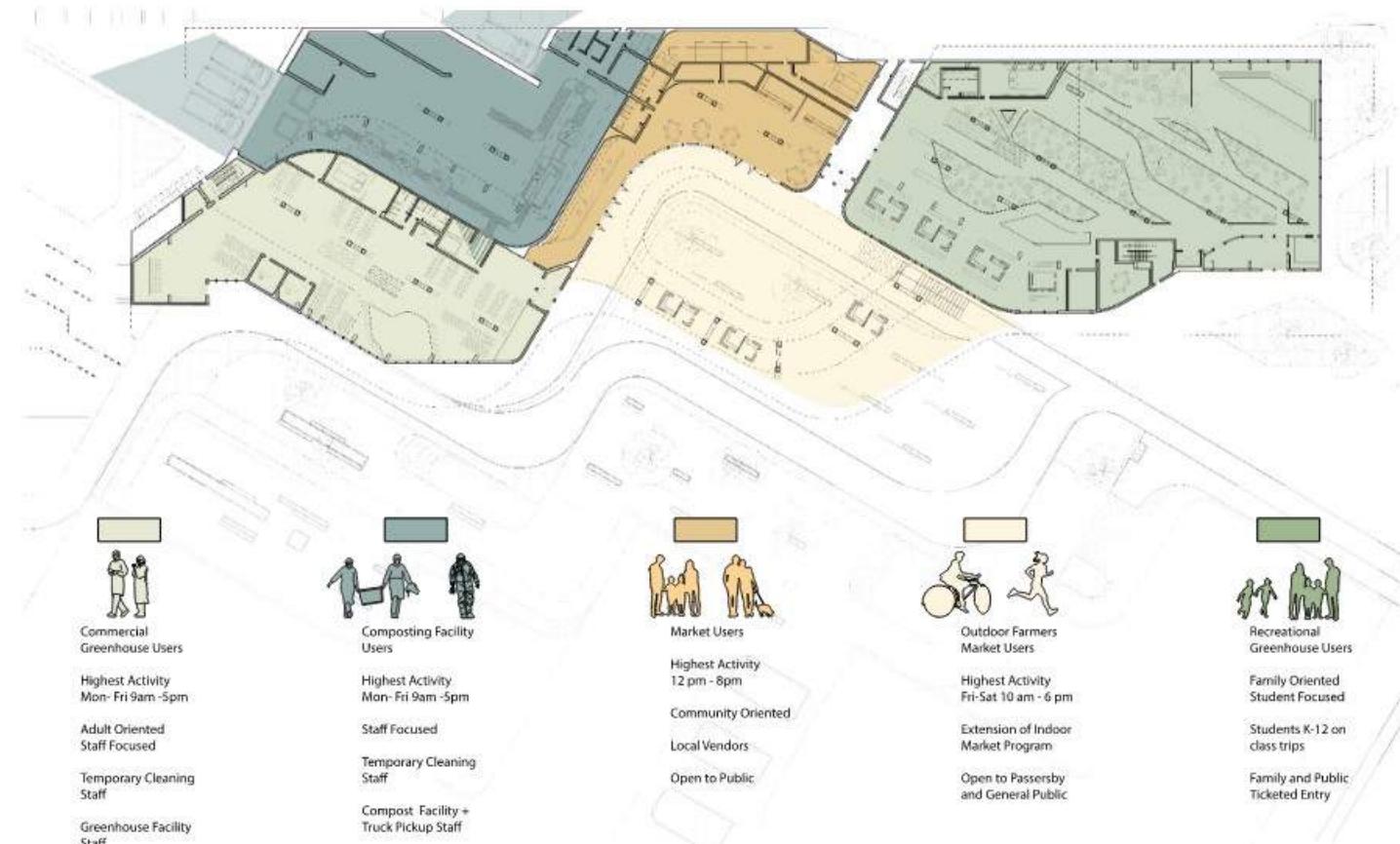
Studio IV
Hart Marlow
partners:
Kazeka Mbekeni,
Jeter Vasquez
Spring 2024

Nestled in the industrial waterfront of Sunset Park, Brooklyn, this project reimagines urban sustainability by merging a composting facility, market, and greenhouse into a closed-loop system.

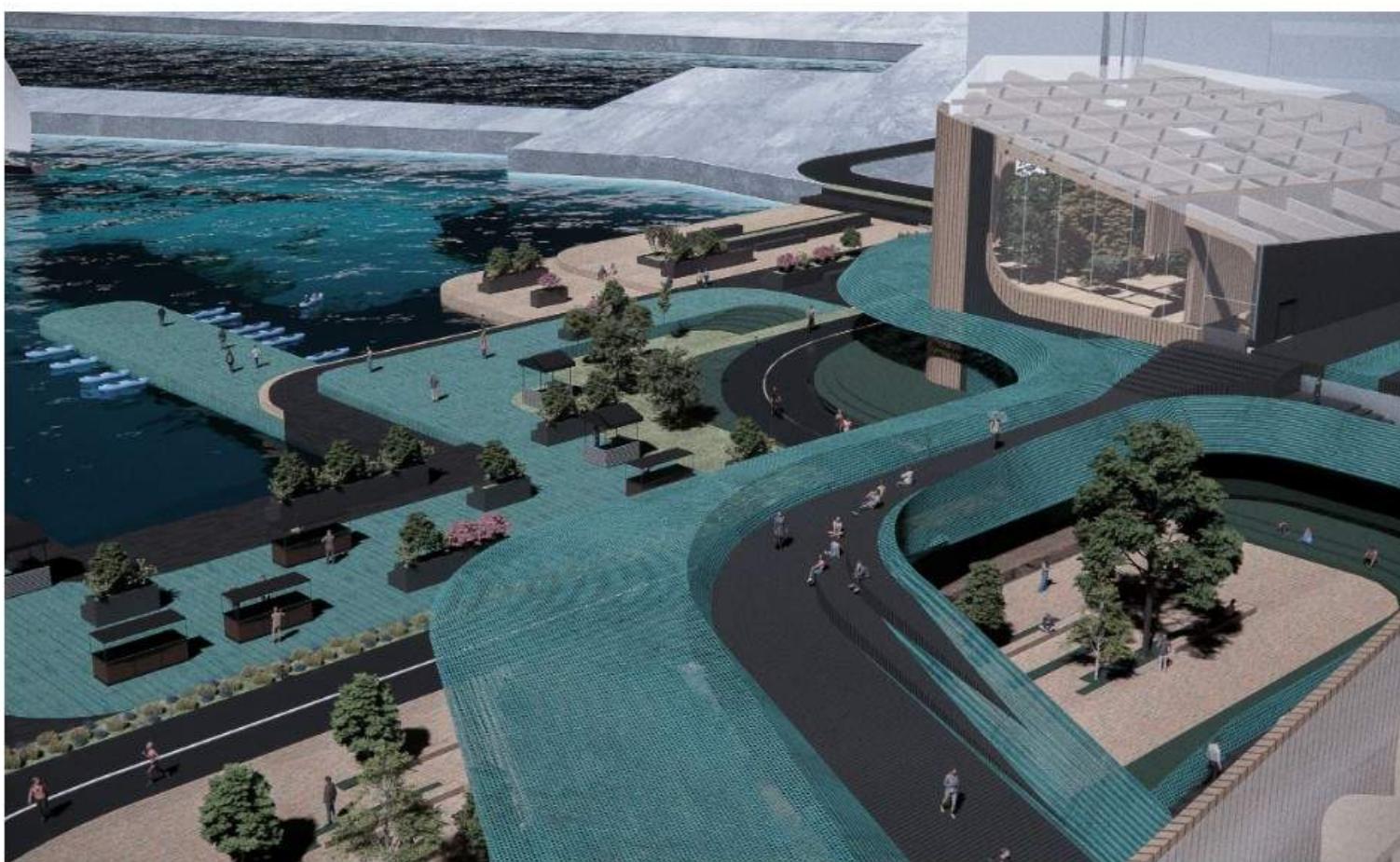
Organic waste from the neighborhood fuels the composting process, generating heat and nutrient-rich soil for greenhouse cultivation. The market serves as a vibrant hub where fresh produce, compost, and sustainable goods are exchanged, fostering a circular economy. Inspired by the area's industrial heritage, the design integrates adaptive reuse of existing structures, passive climate strategies, and bio-remediation landscapes to create a self-sustaining urban ecosystem that bridges industry, community, and ecology.

Compost + Greenhouse + Market
for Urban Regeneration

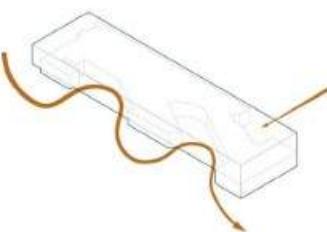




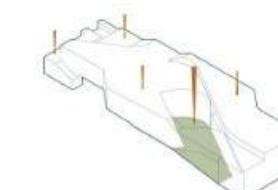
User + Program Diagram



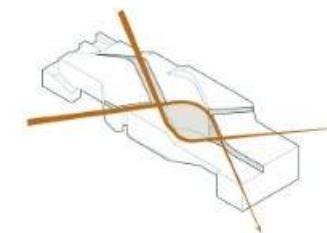
SITE BOUNDARY



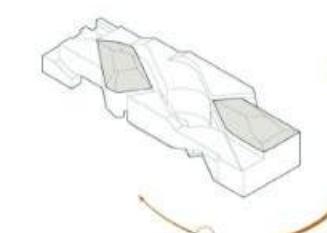
VOLUME SUBTRACTION



ROOFSCAI
+
COURTYARD



CONNECTION ACROSS SITE



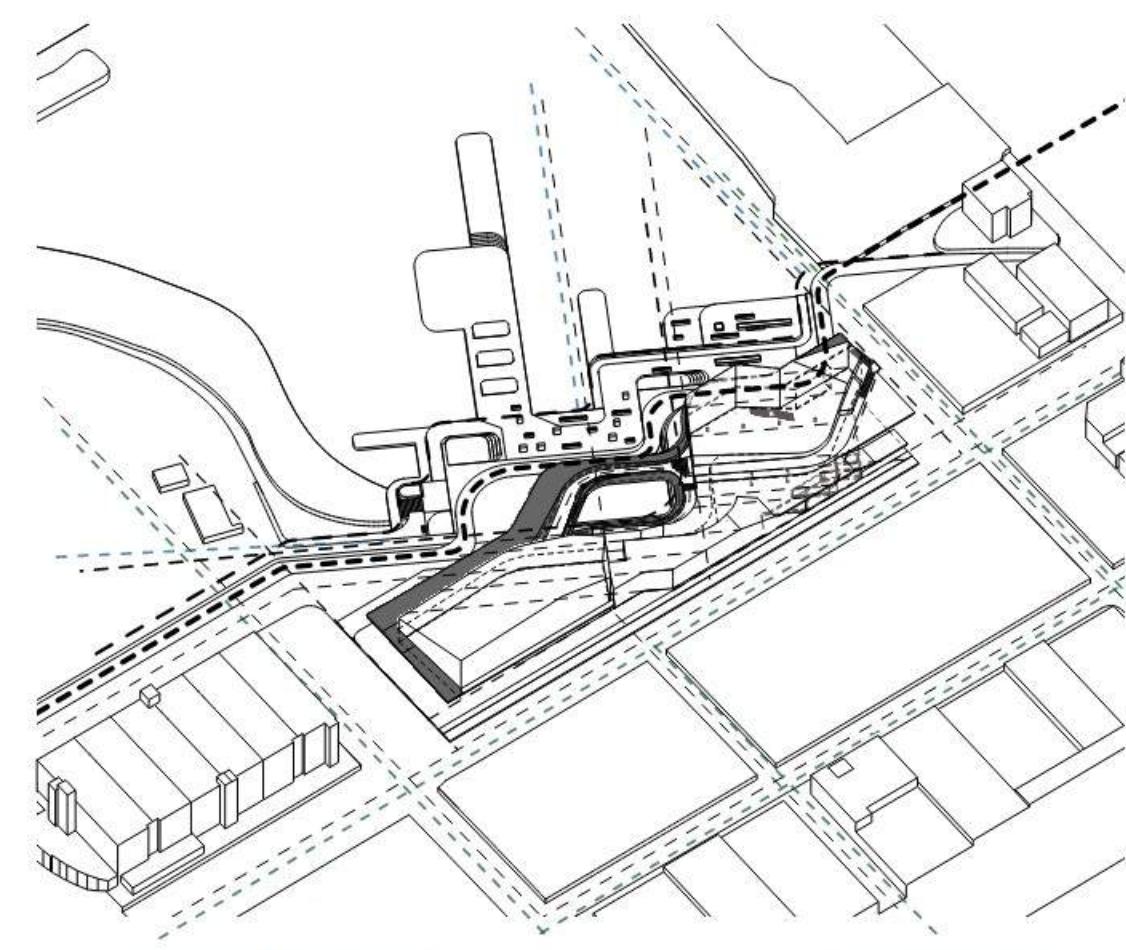
SUNCATCHERS

This project approaches the waterfront as an opportunity to connect the neighborhood to its greater context. The massing strategy for this project is rooted in the logic of cycles—material, ecological, and social.

The site is organized into three interlocking volumes: the composting facility, greenhouse, and market, each legible as a distinct mass yet physically and functionally interconnected. The composting facility anchors the site, its robust form echoing the industrial vernacular of Sunset Park.

The greenhouse rises at each end as a lighter, translucent volume oriented for maximum solar exposure and heat capture, leveraging passive climate control and benefiting from the compost's residual warmth. The market, situated in the center, acts as a porous threshold—its flexible, open massing fostering exchange between community and system.

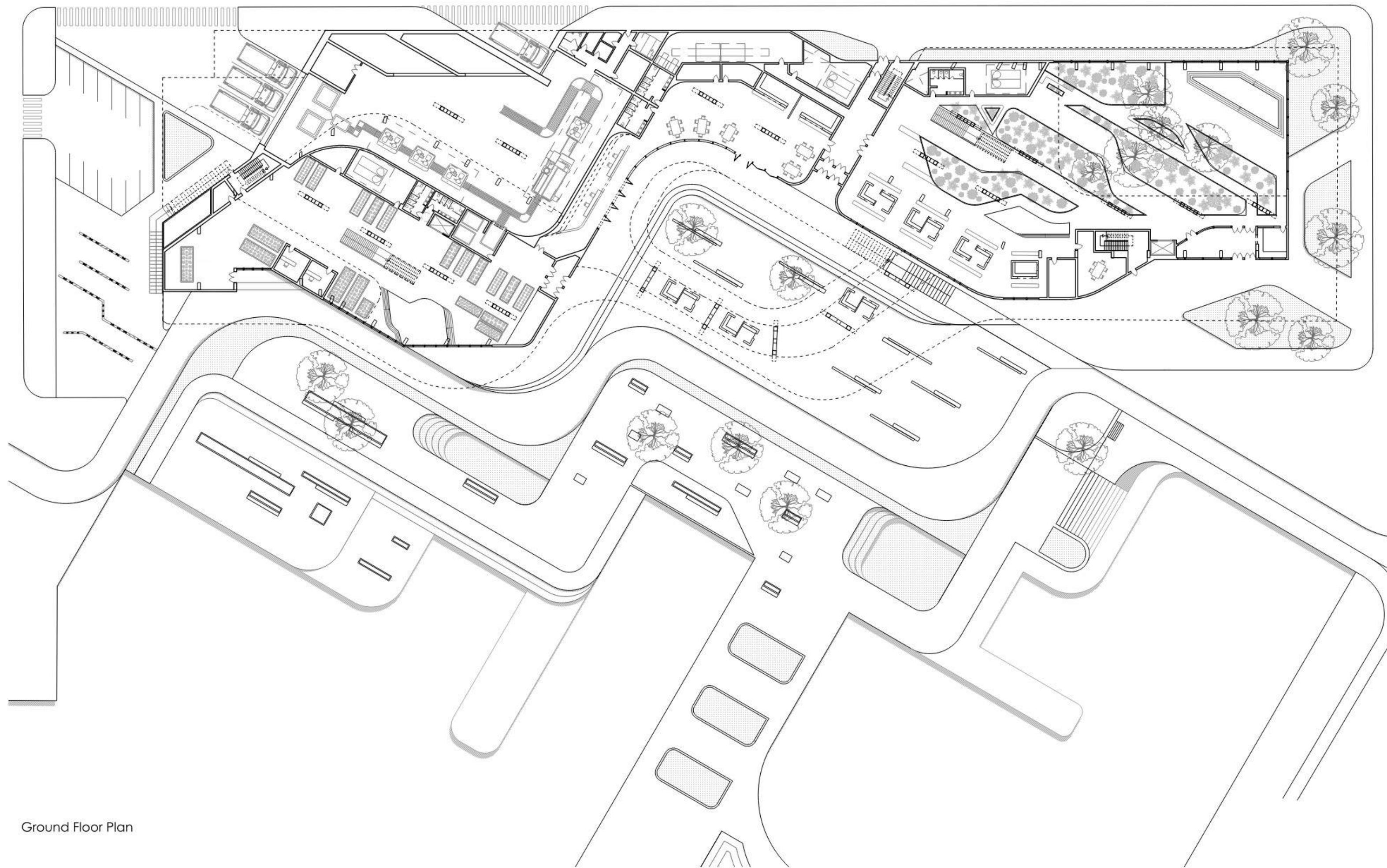
Together, the masses form a closed-loop choreography, with spatial hierarchies and visual corridors reinforcing transparency, flow, and the project's ethos of regenerative urbanism.



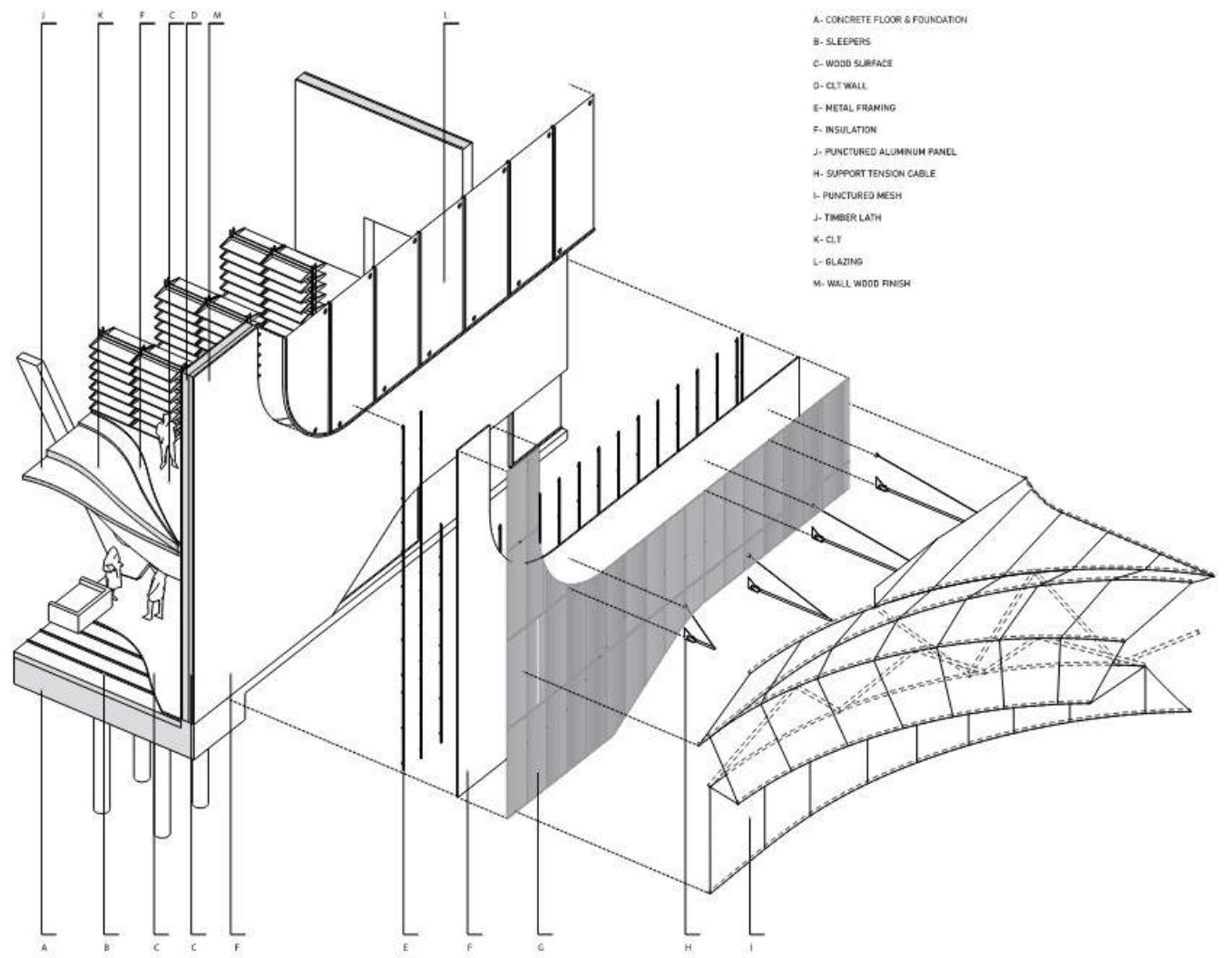
WATERFRONT ACTIVATION

CONNECTIVE SPINE

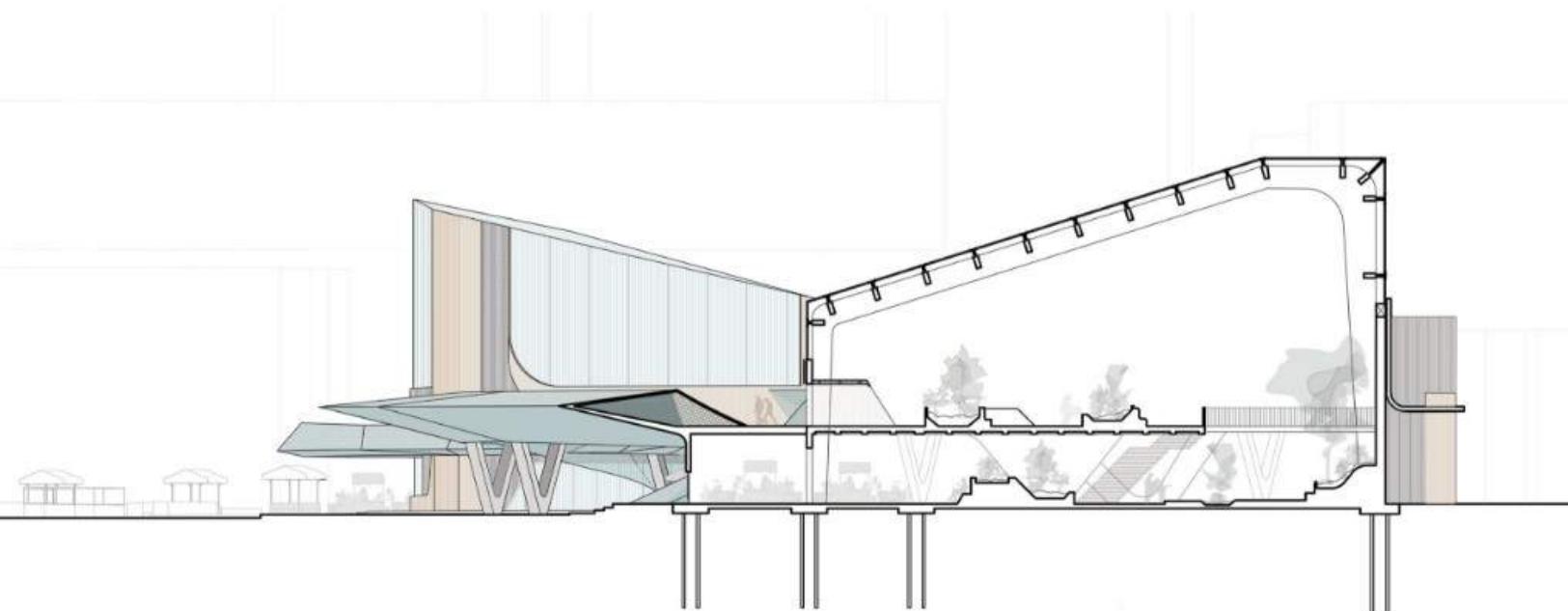
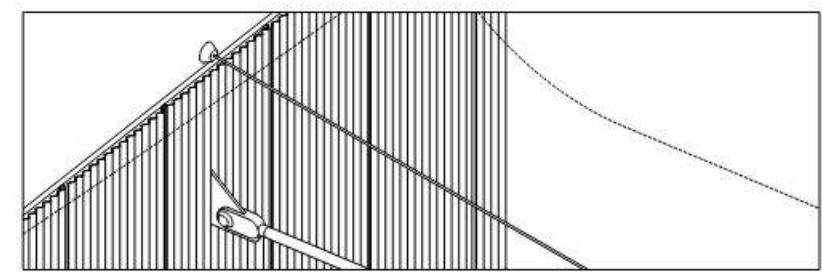
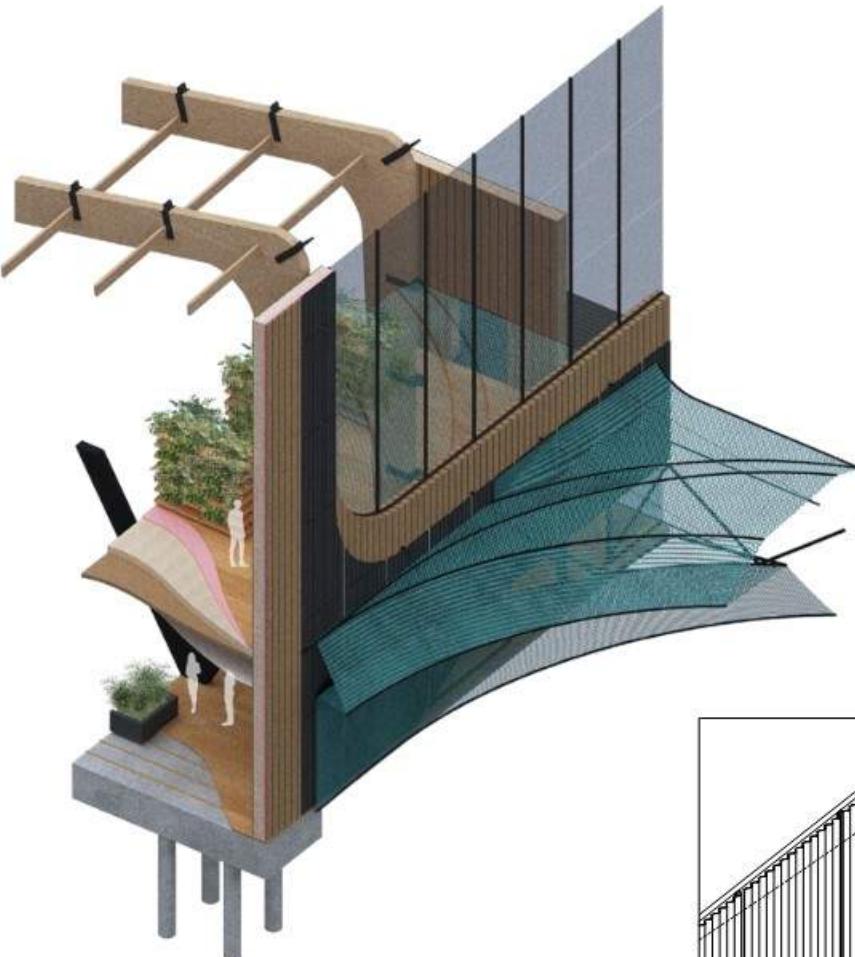
LIFTING THE GROUND



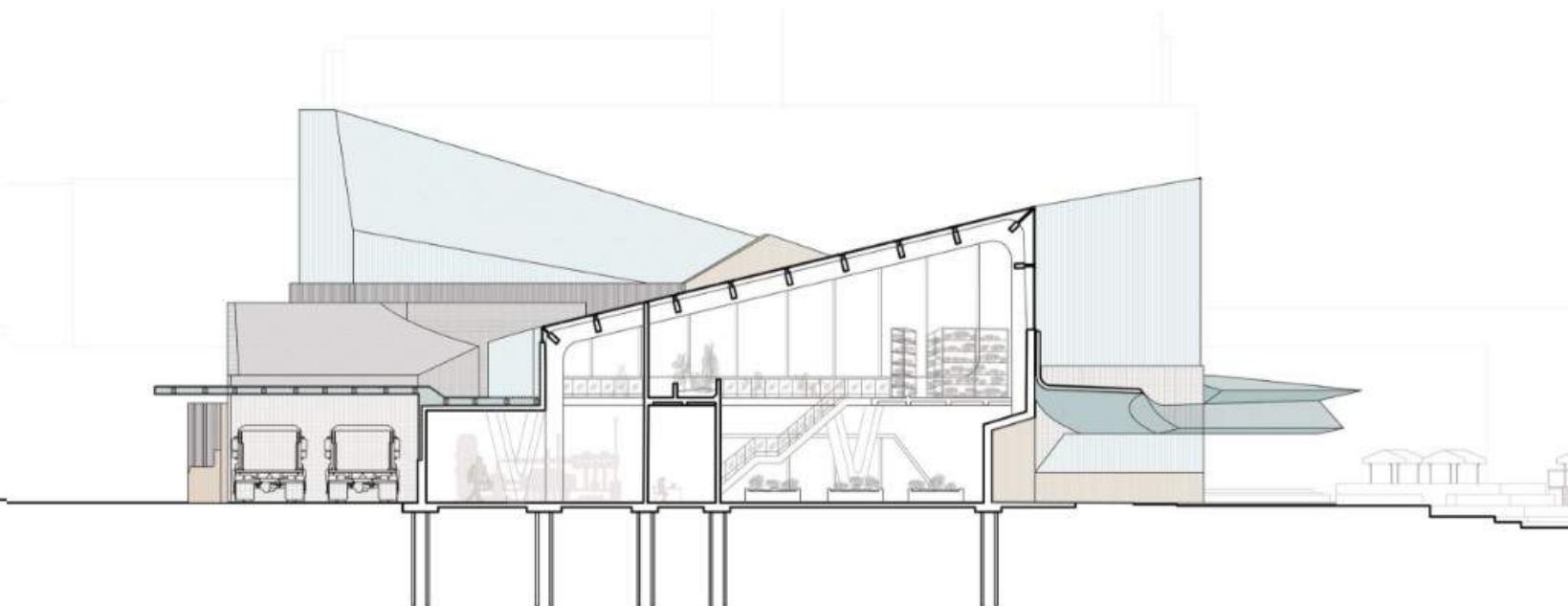
Ground Floor Plan



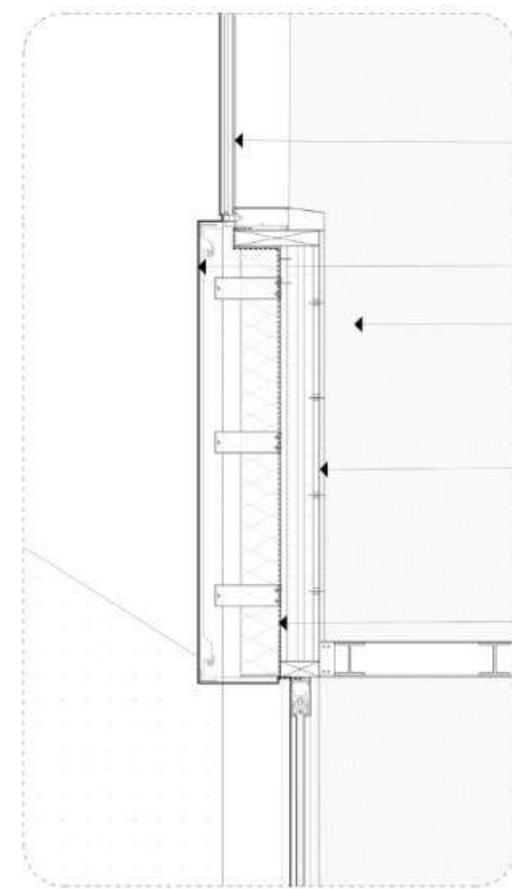
Facade Assembly



Recreational Greenhouse + Market Section

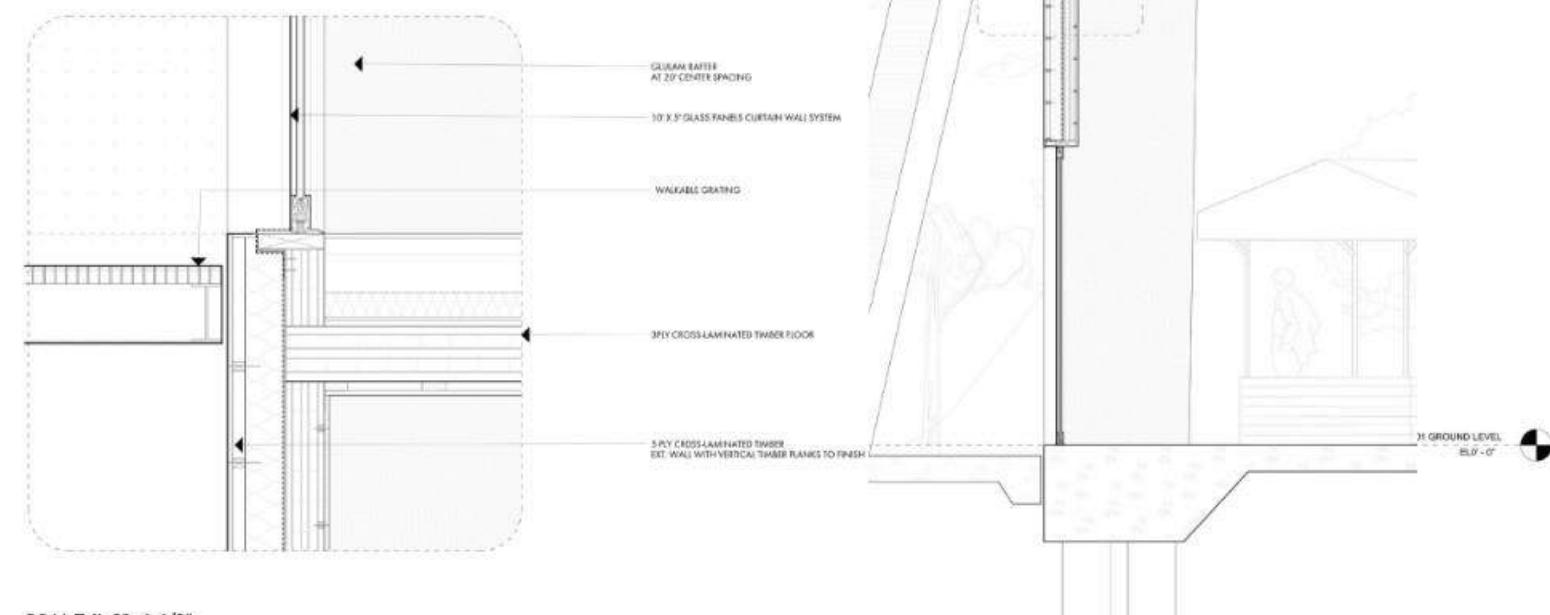


Commercial Greenhouse + Composting Section



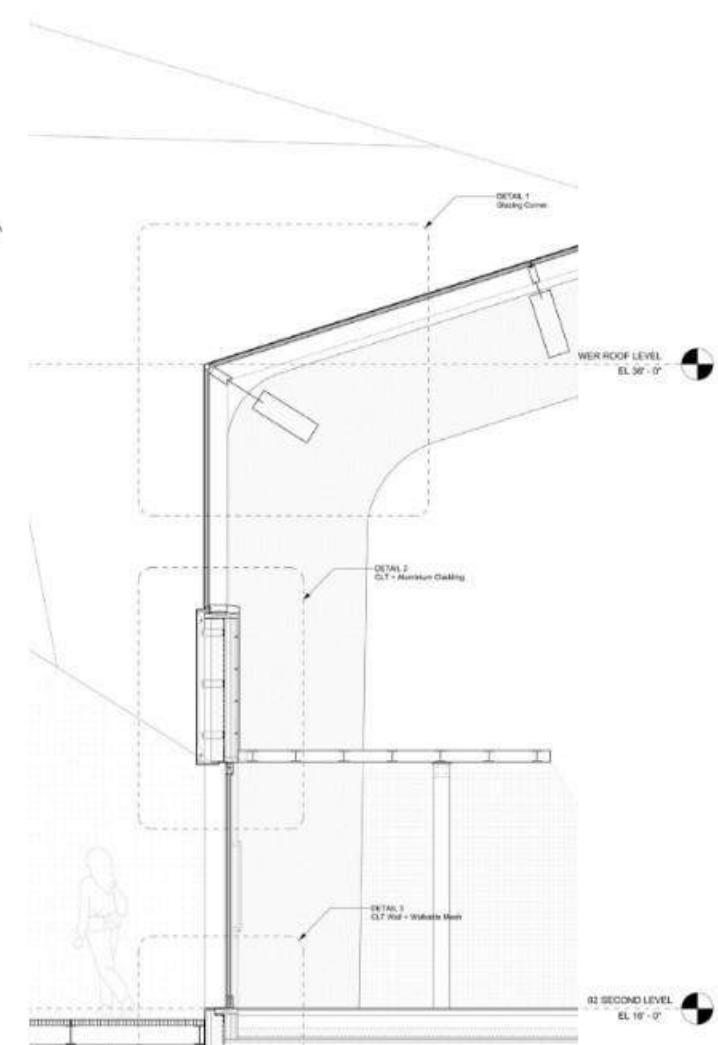
DETAIL 2 - CLT + ALUMINIUM CLADDING

SCALE 1'-0" = 1-1/2"



SCALE 1'-0" = 1-1/2"

DETAIL 3 - CLT WALL + WALKABLE MESH



DETAIL 1
Shear Corner

W.E.R. ROOF LEVEL
EL. 36'-0"

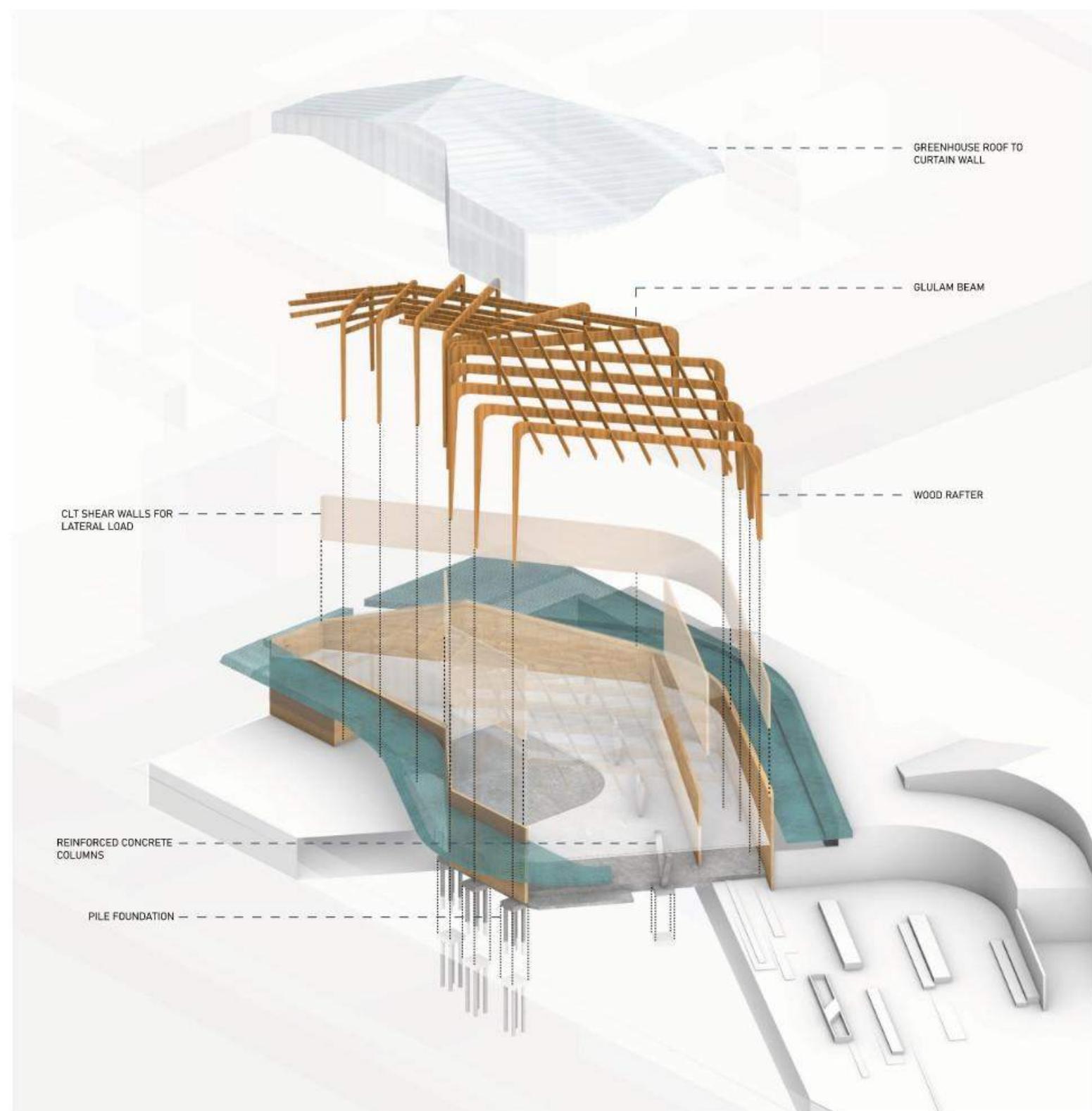
02 SECOND LEVEL
EL. 16'-0"



REINFORCED CONCRETE
COLUMNS 15 FT SPACING

HYBRID SYSTEM
RAFTERS 20 FT SPACING
BEAMS 10 FT SPACING

LAMINATED GLAZING
5 FT X 10 FT PANELS



03.

red hook middle

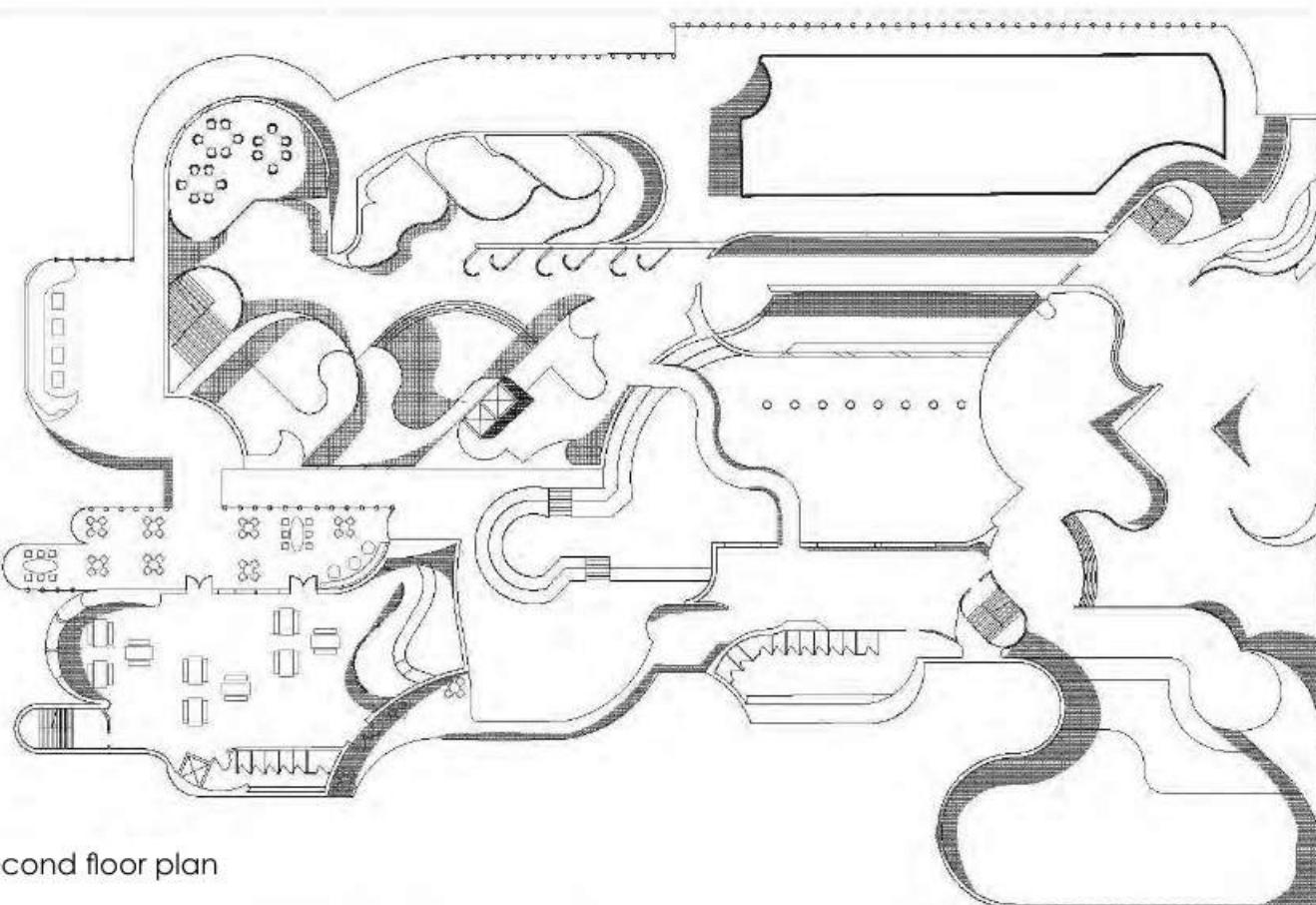
studio II
Olivia Vien
Spring 2023

This project is to design a middle school in Red Hook, Brooklyn. The first step of the project was developing a 'design language' through representations of time and space through Red Hook's history. This assembly grid was then utilized to create form and space through various levels.

This project uses a variety of 'bridges' on multiple levels to change what it means to have a conventional school. The bridges allow access from various heights, and blend indoor and outdoor spaces not unlike video games, which helps maintain a whimsical atmosphere that tries to veer away from conventional schools with experimental materiality.

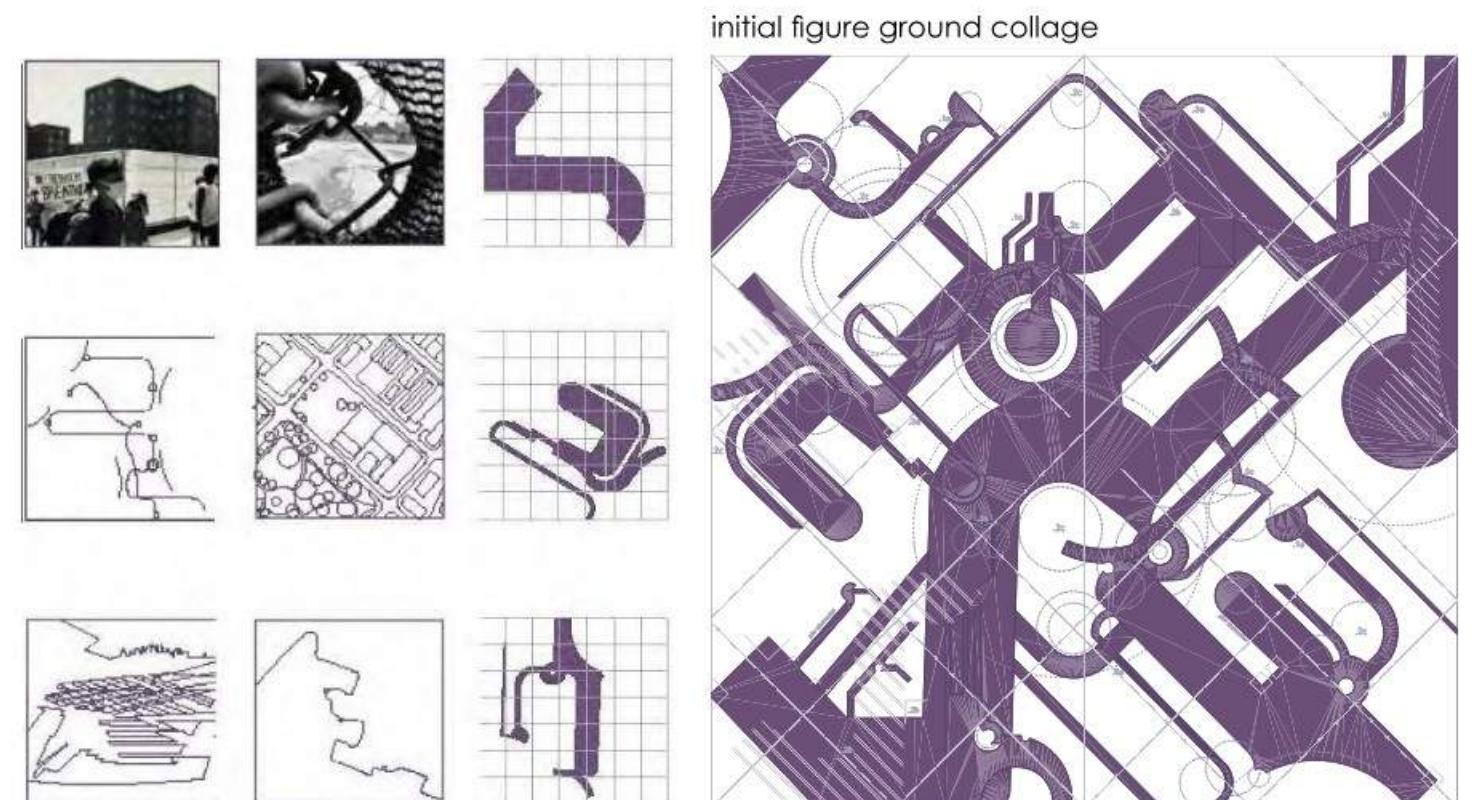
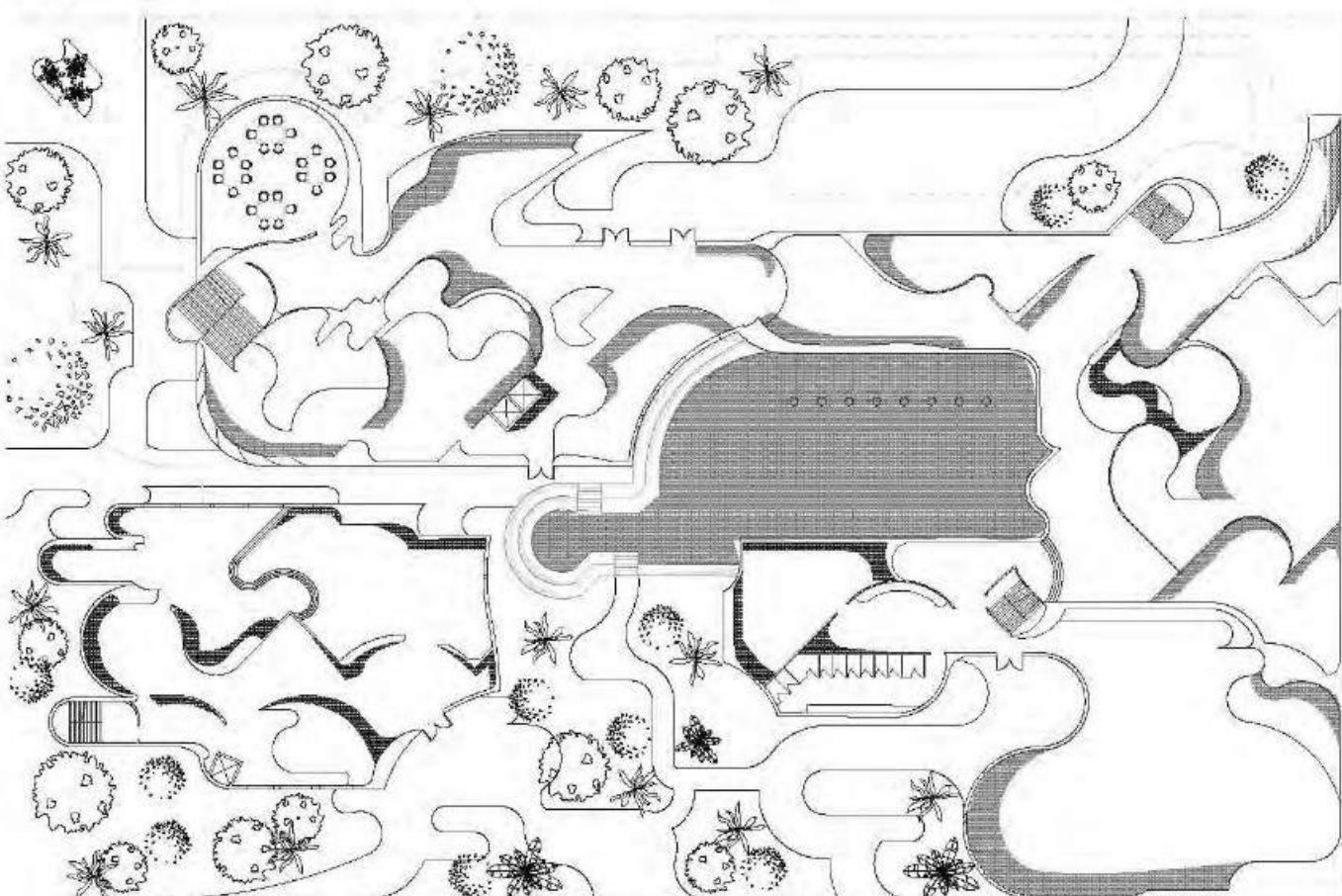
through multi-level platforms, level-up in school



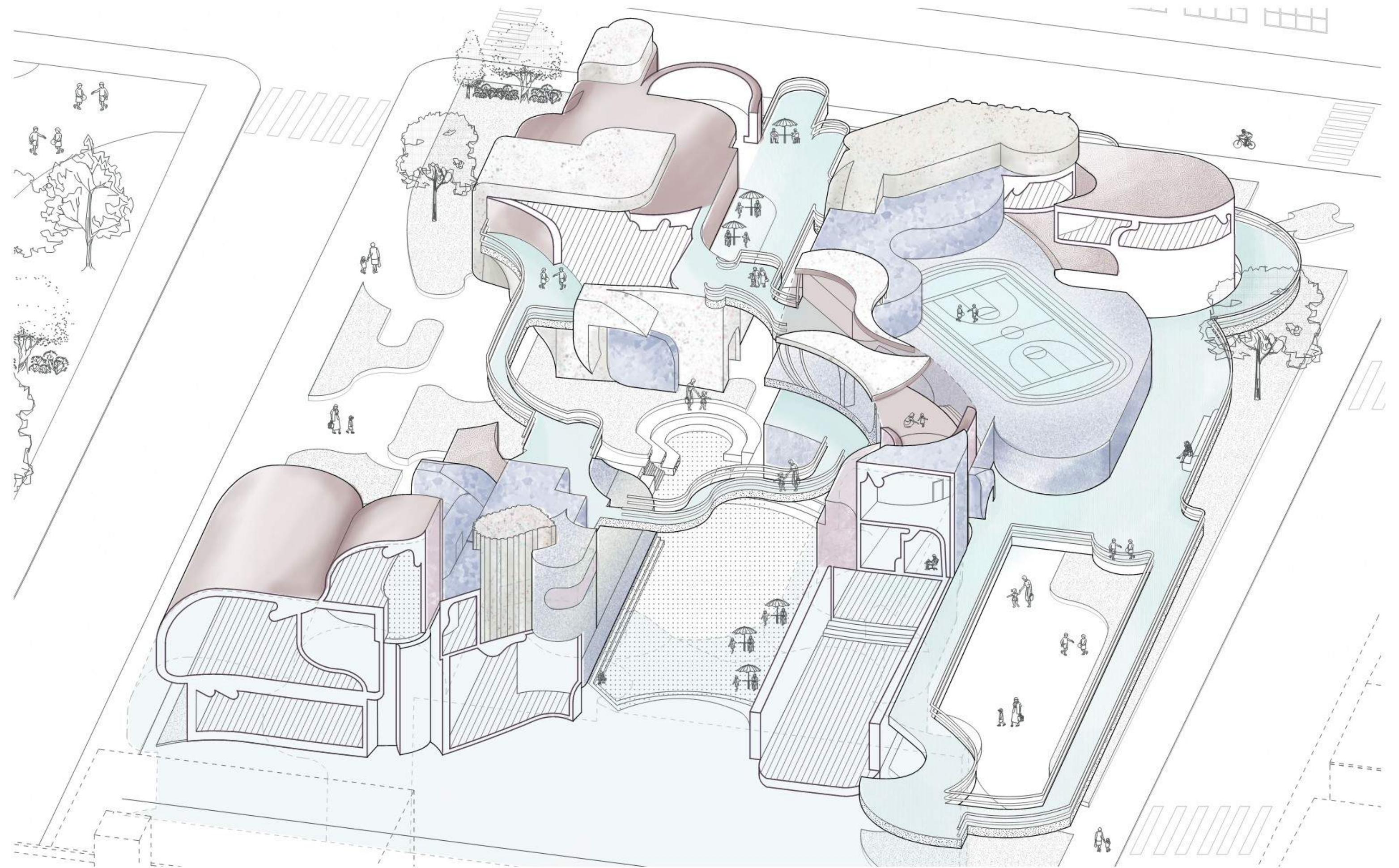


second floor plan

first floor plan



initial figure ground collage



04. terraces in tension

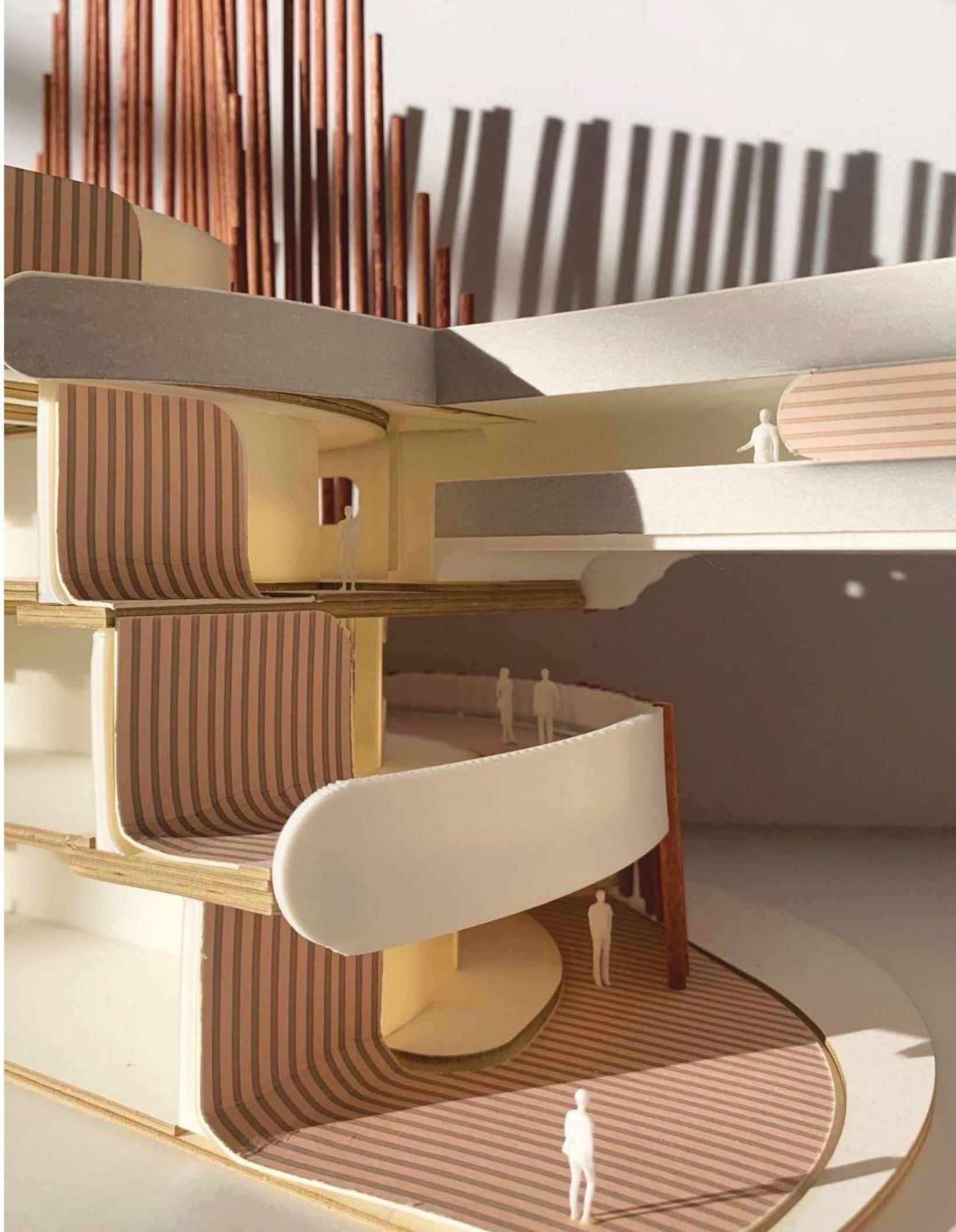
Studio III
Erich Schoenenberger
Fall 2023
partner: Miranda Schmidt

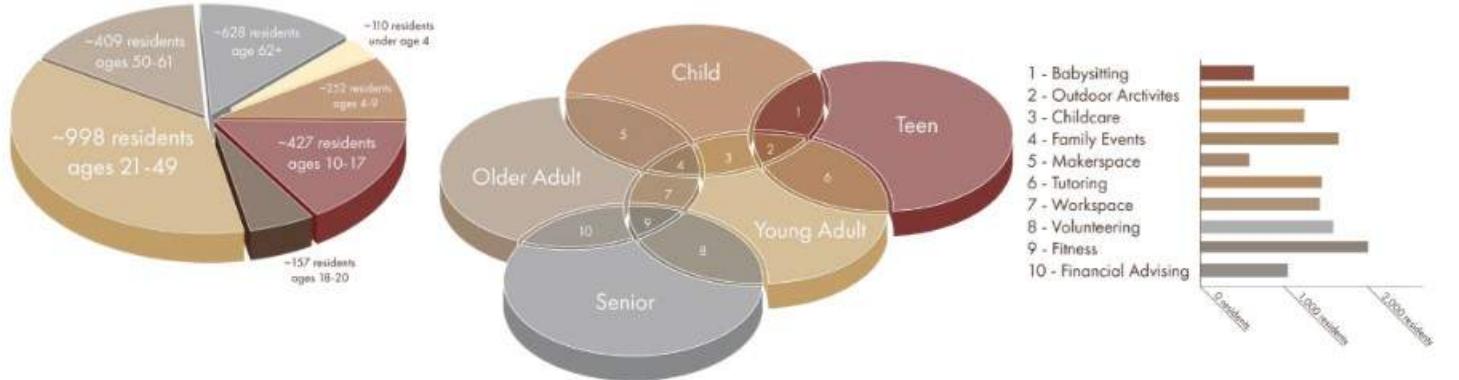
mixed-use housing proposal to uplift NYCHA

Our project focuses on the Northeast corner of the Farragut Houses.

Taking the concept of platforms and blurring the boundary between where the platform ends and the building starts, we used terracing to translate the site strategy down into the residential scale.

Focused around two cores, the building starts to be "pulled in" to Farragut, both physically with the extended facade, as well as programmatically with community spaces on the bridges between and into the new and the existing, creating an open circulation for residents.





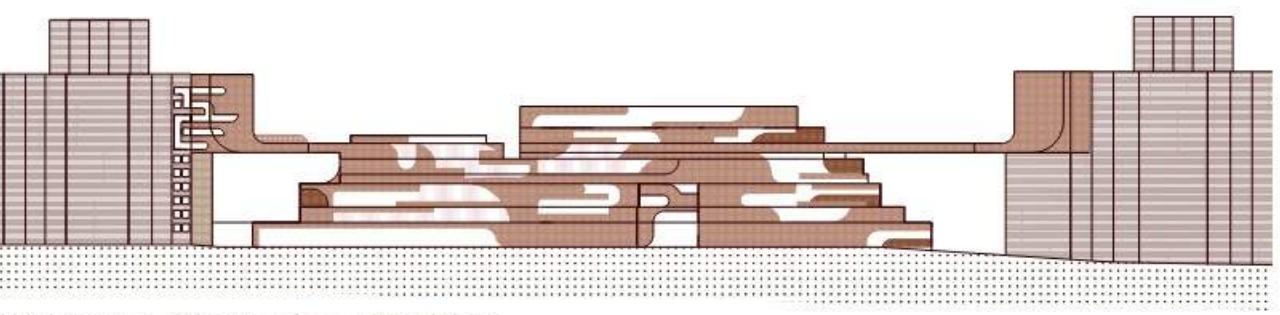
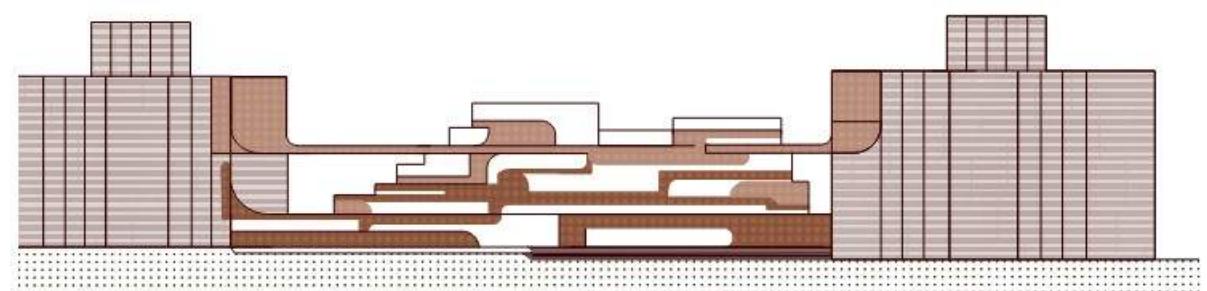
Approaching the project from a zoomed-out view at first, we developed a site strategy that focuses on the relationship between the existing grade, and created "pods" that connect groups of the existing buildings.

We did various demographic studies to develop a cohesive site plan that could strengthen inner community relationships, focusing on inter-generational engagement and connection.

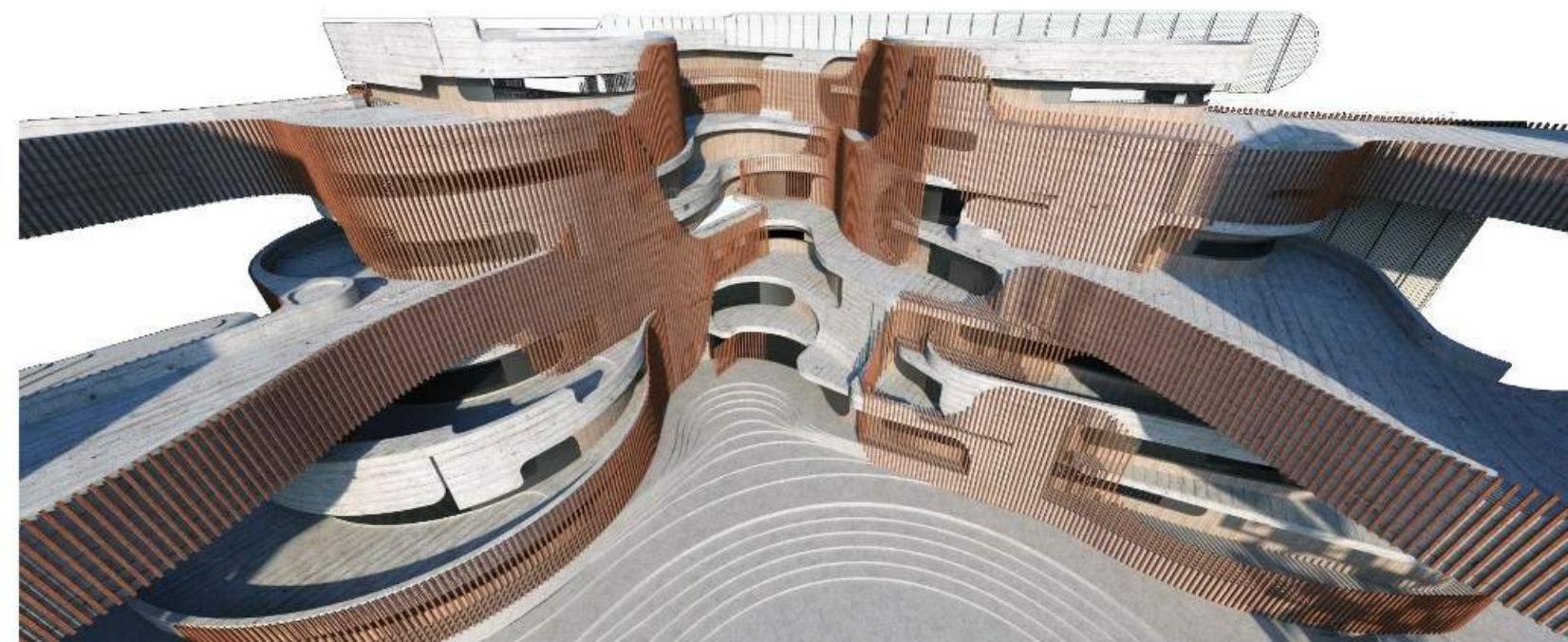
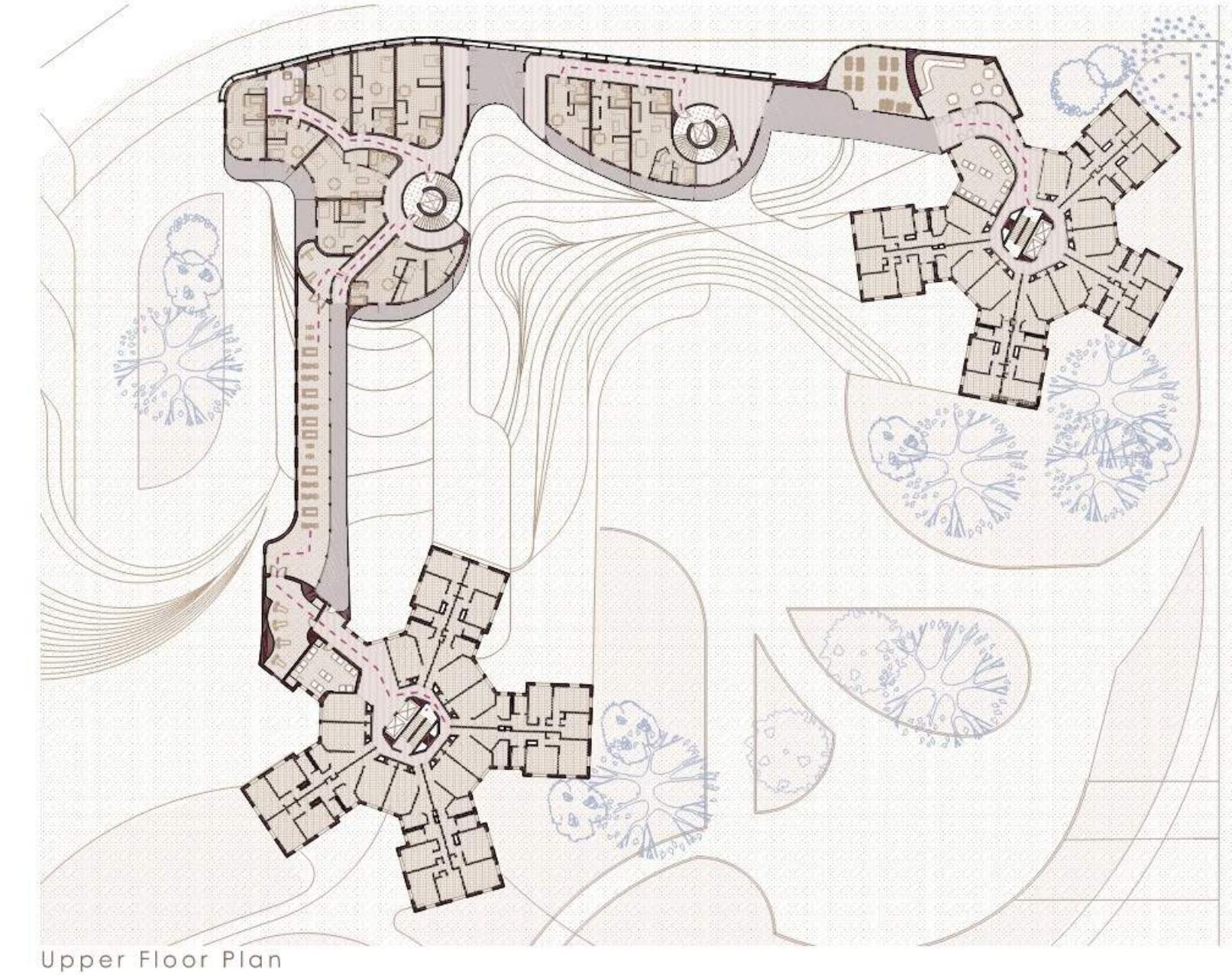
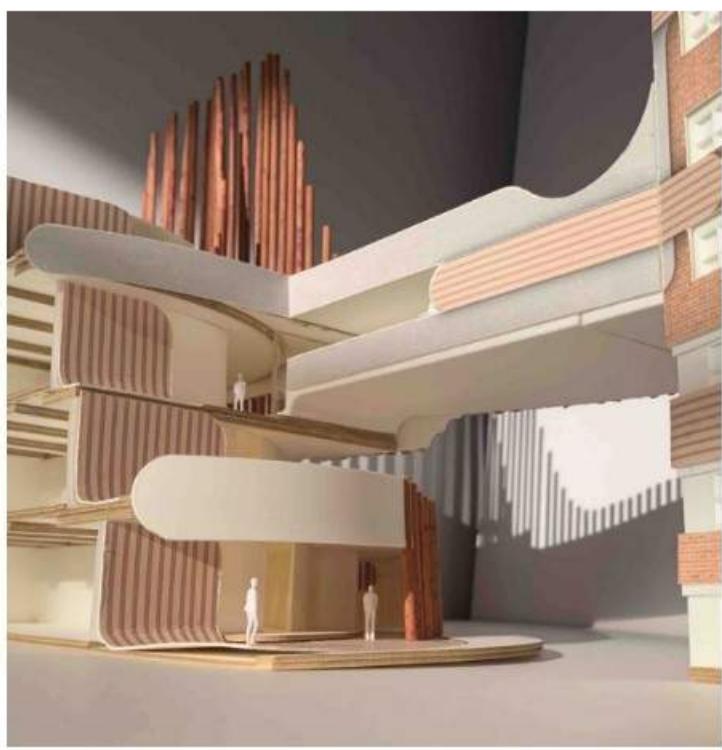
Using these pods as platforms for the building as well as ground-floor program, we focused on introducing and organizing outward- and inward-facing programs. We then implemented this strategy into materiality, applying in and outward facade that starts to communicate with each other in between.

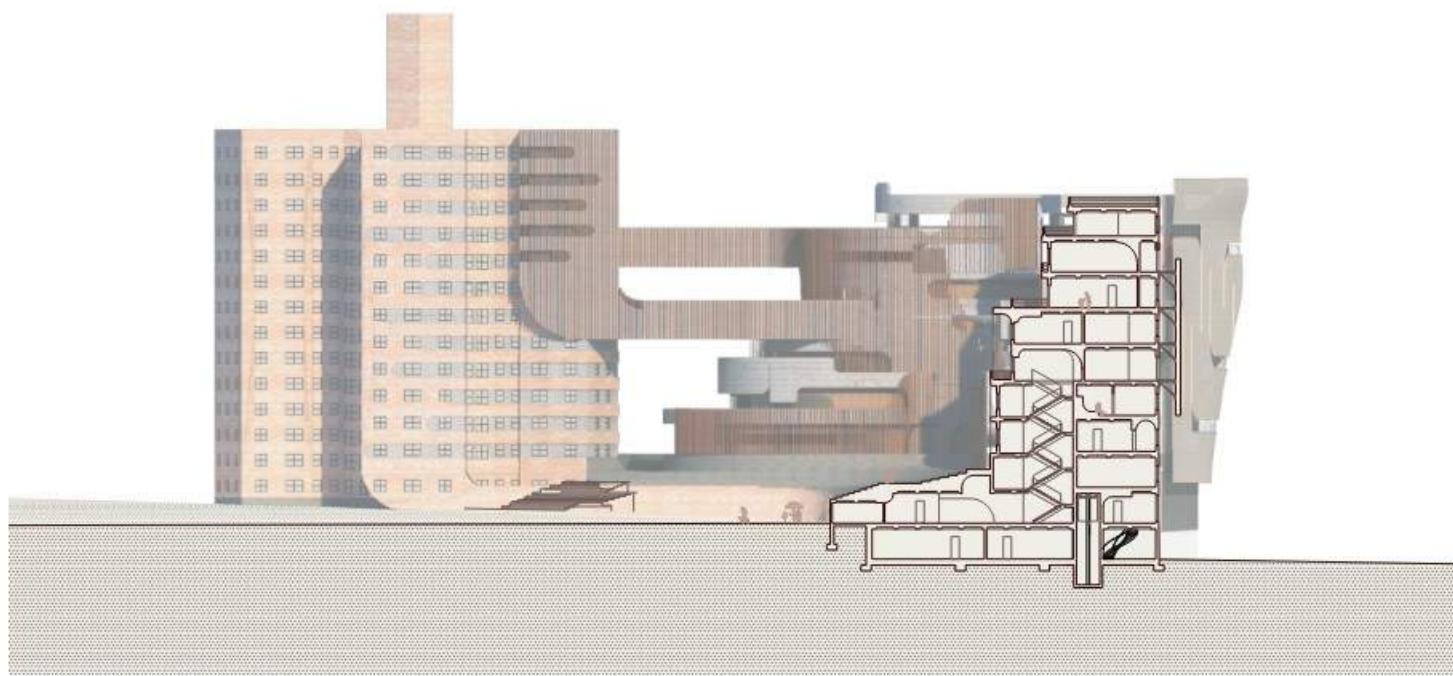


Overall Site Plan

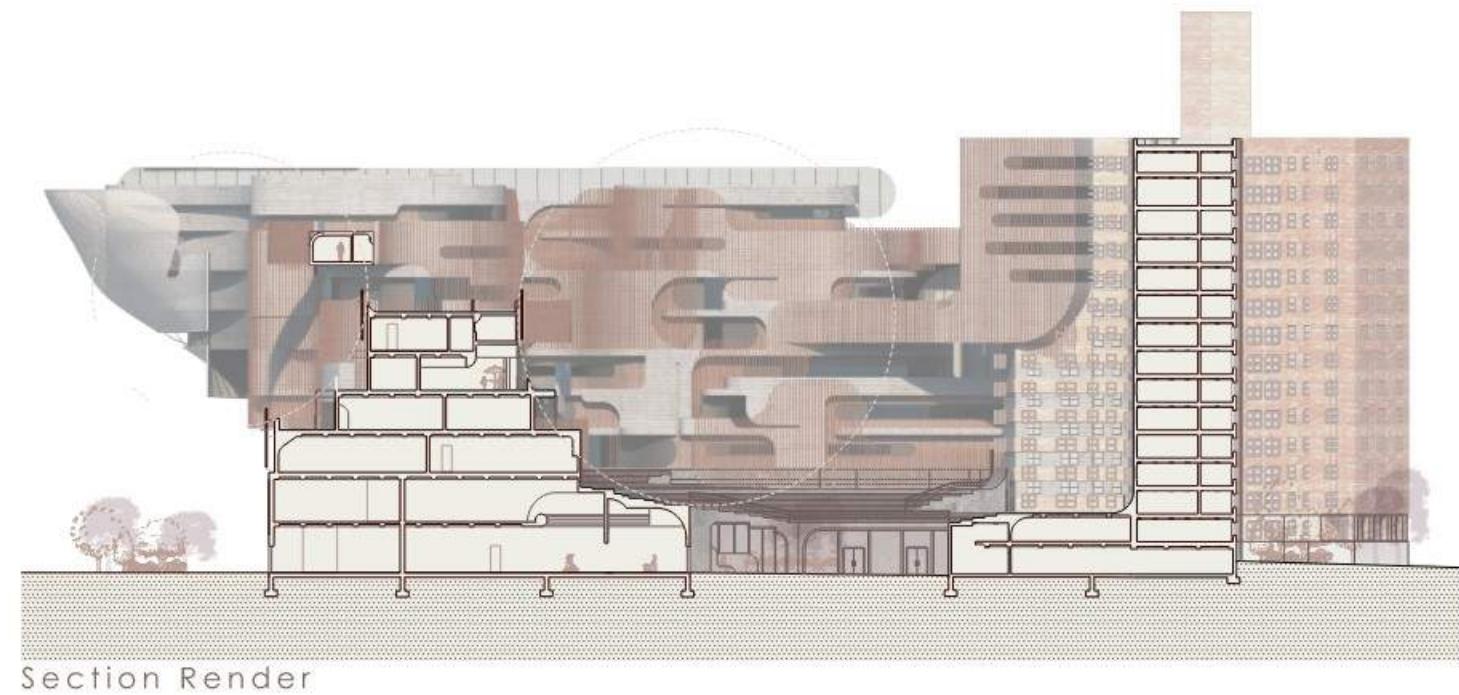
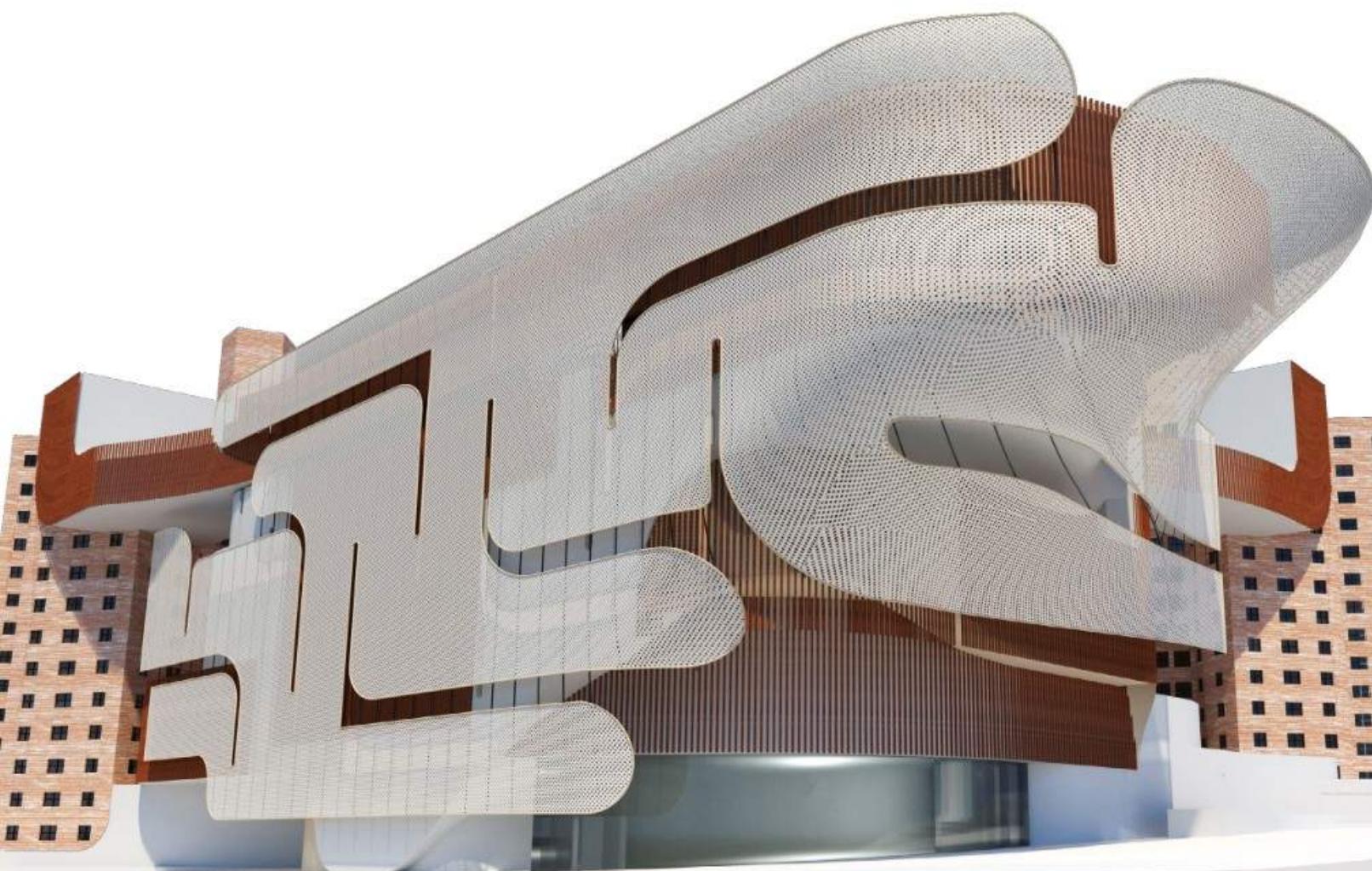


Unrolled Elevation Studies





Section Render



Section Render

03.

overgrowth over time

mediums I
Joseph Giampietro
Fall 2022

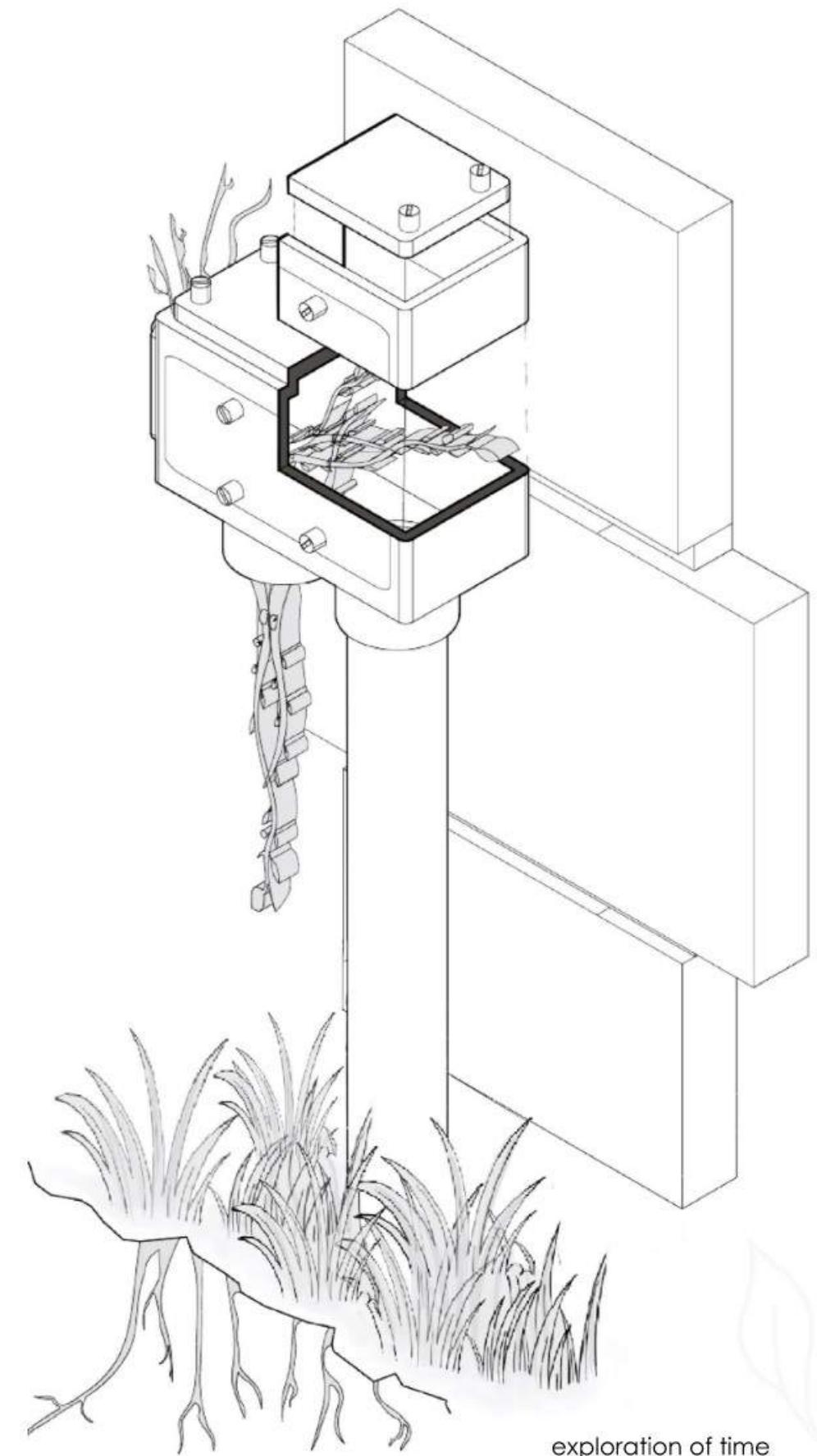
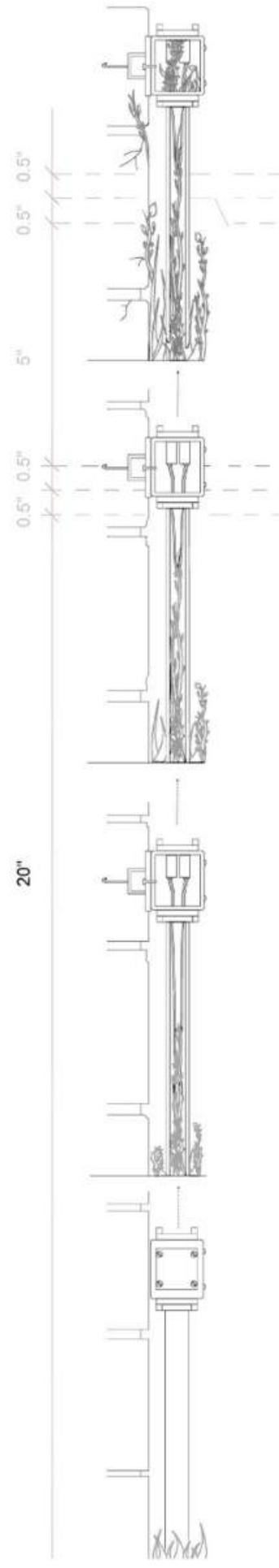
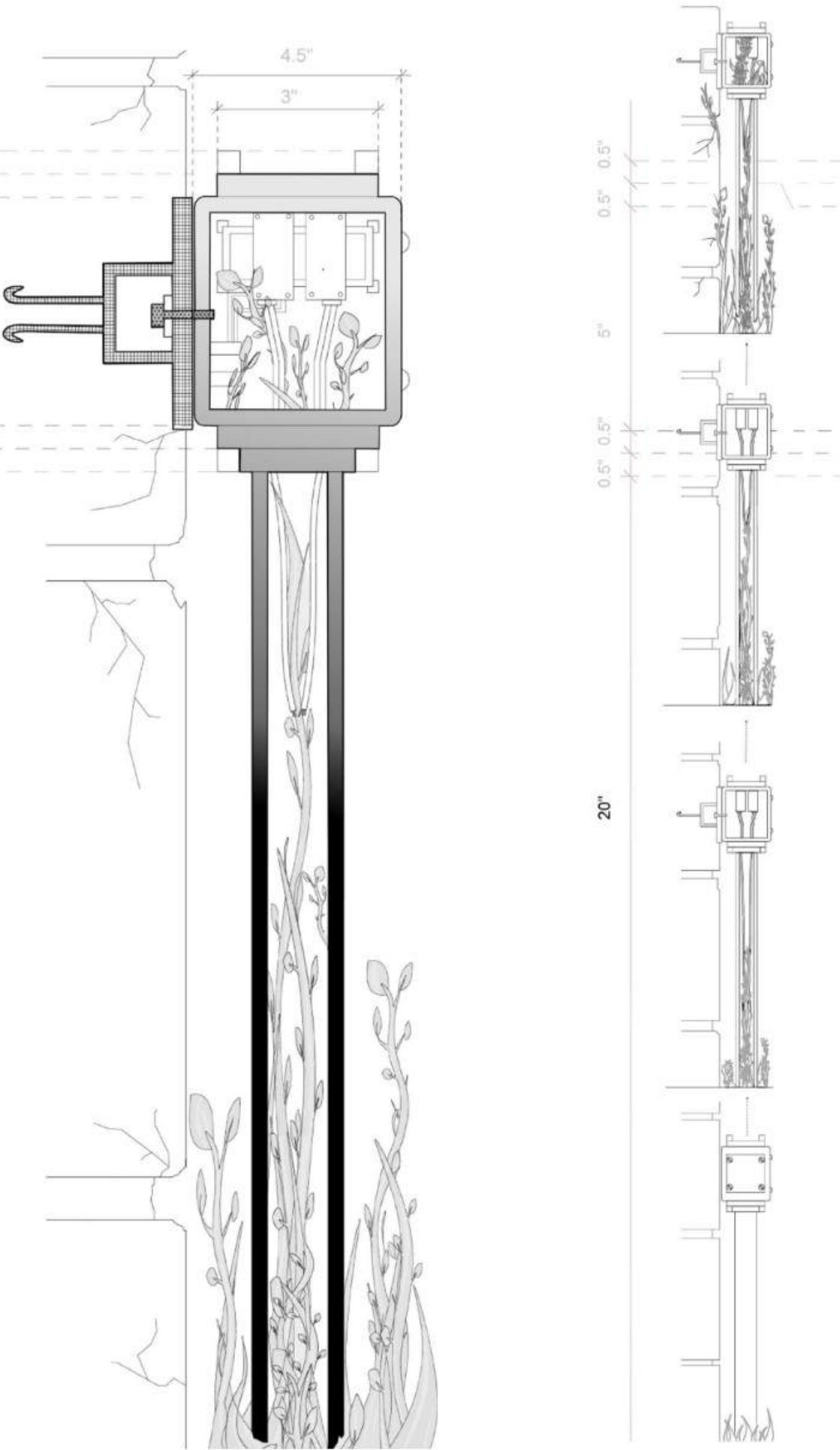
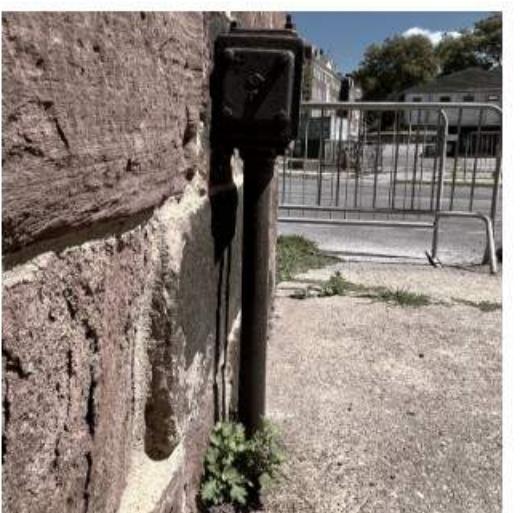
This project required selecting an "interesting" object from Governor's Island.

When examining the state of the older buildings on the site, the weathered details provided context and history within themselves. I selected what appeared to be some sort of electrical conduit box that has since been out of service due to overgrowth.

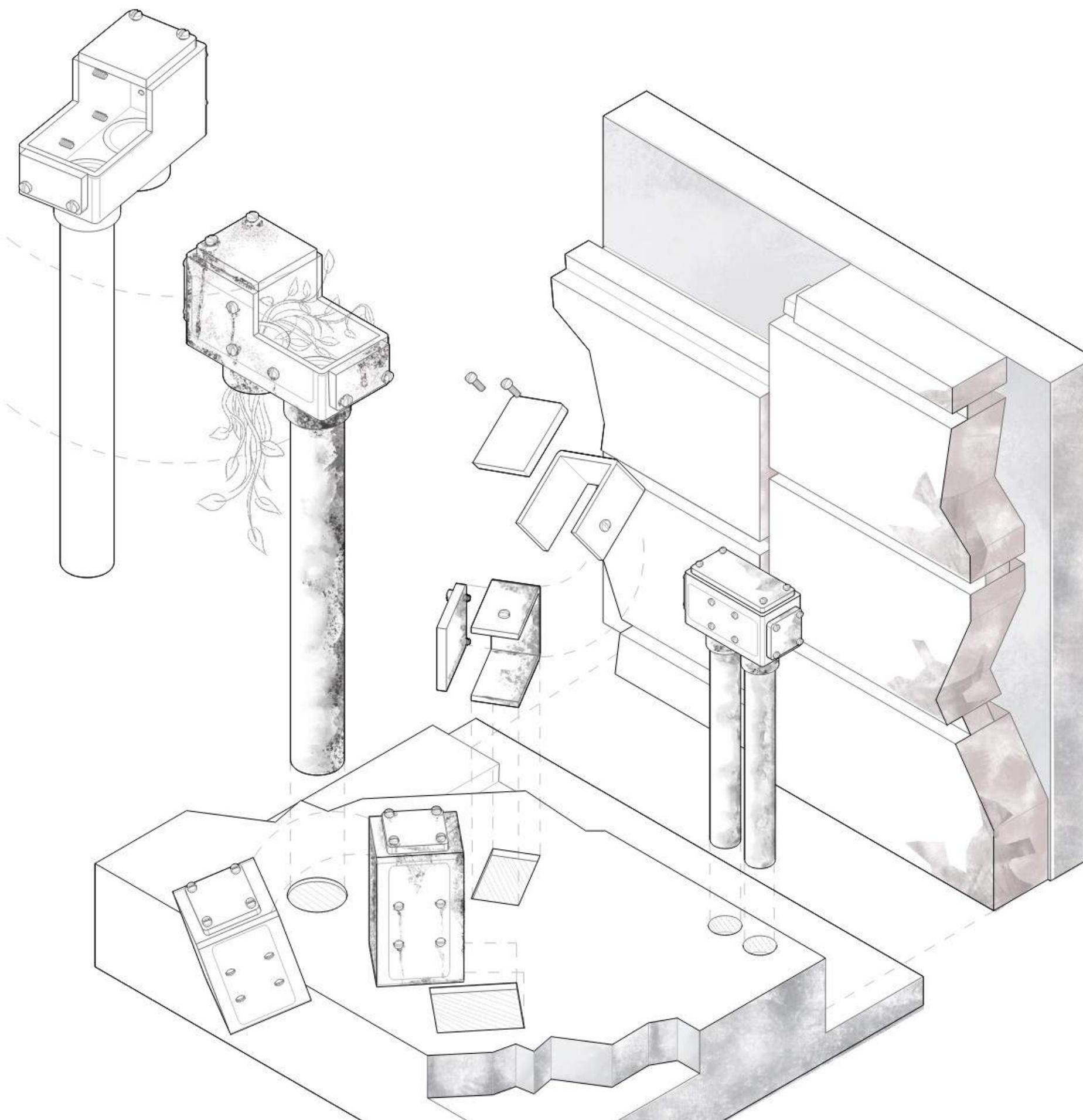
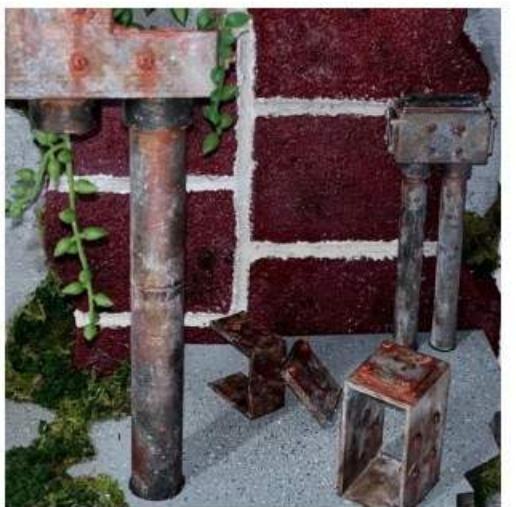
This project uses plant growth as a system of measure that determines how old and functional the facility is, and how it succumbed to nature over time

representation of nature reclaiming machine





exploration of time



05.

adaptive reuse

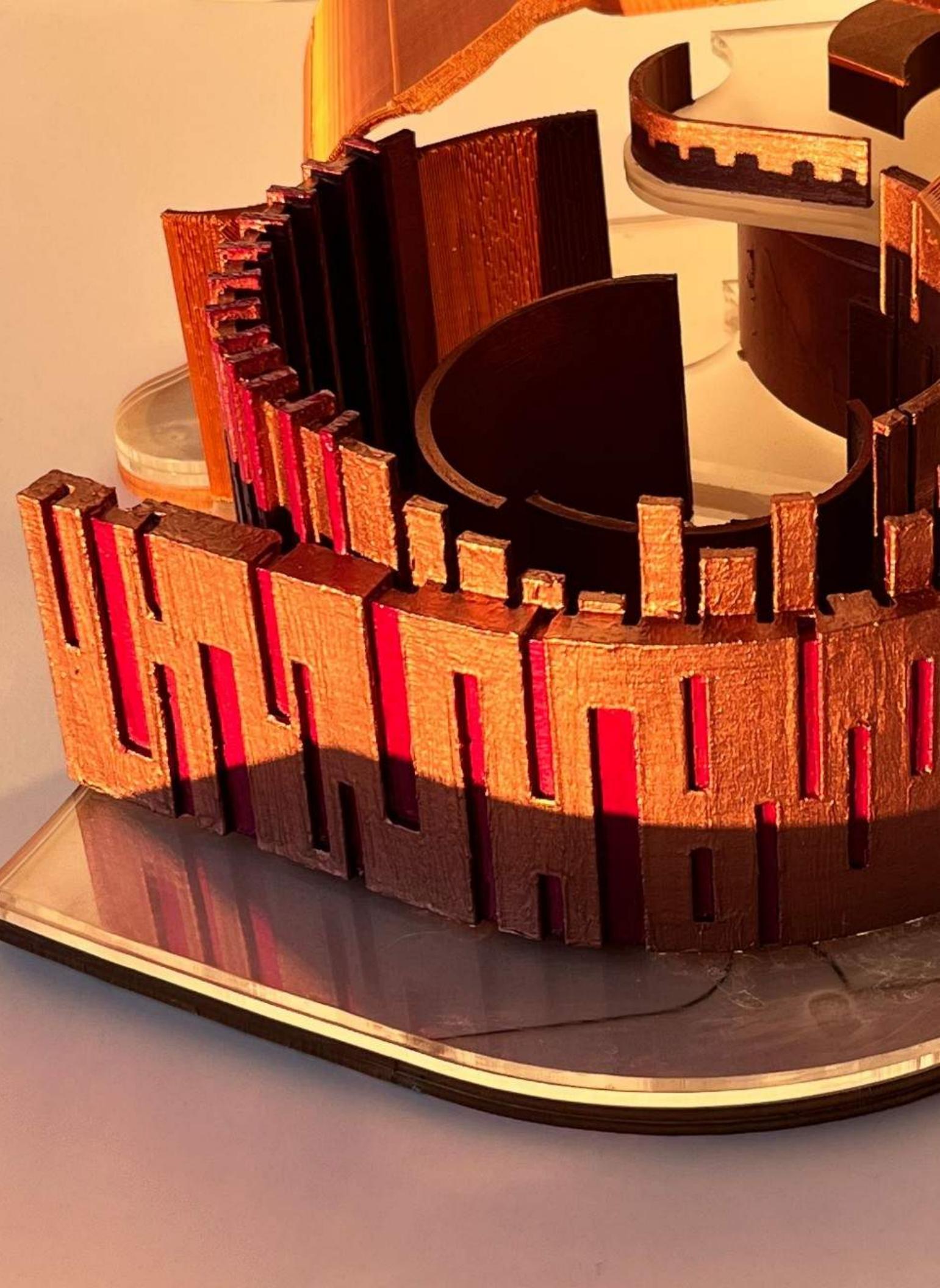
studio I
mia landsbergis
fall 2022

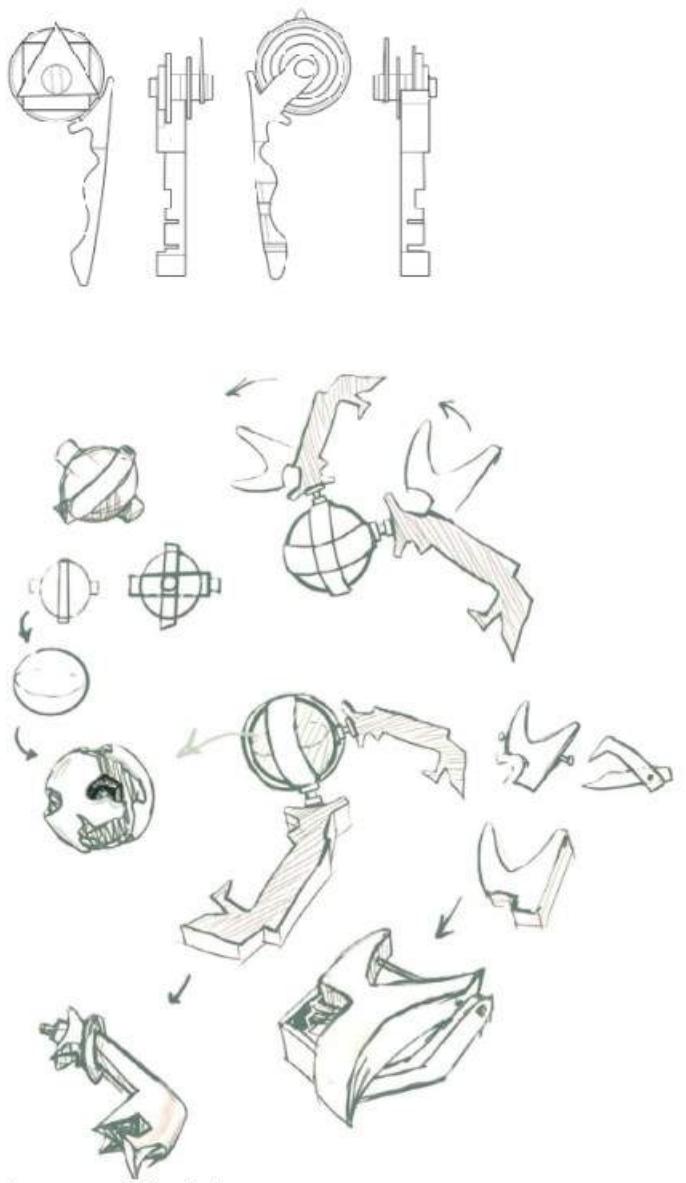
This project focuses on the transformation of an existing object into a new one, which is then applied to an existing house.

Using existing geometries and curvature to define a new profile, the original pizza cutter was altered with a completely new function. A hybrid between a machine and a crab, it was designed to look familiar to its location and manages and reduces garbage on beaches. This object was then reconfigured to an adaptive reuse project of House no.7 on Governor's Island.

This space is designed with an application of the 'gradient' from pre-existing 'house to gallery, changing the space to unrecognizable as the inside merges with outside exhibit space.

gradient as a transformation from old to new





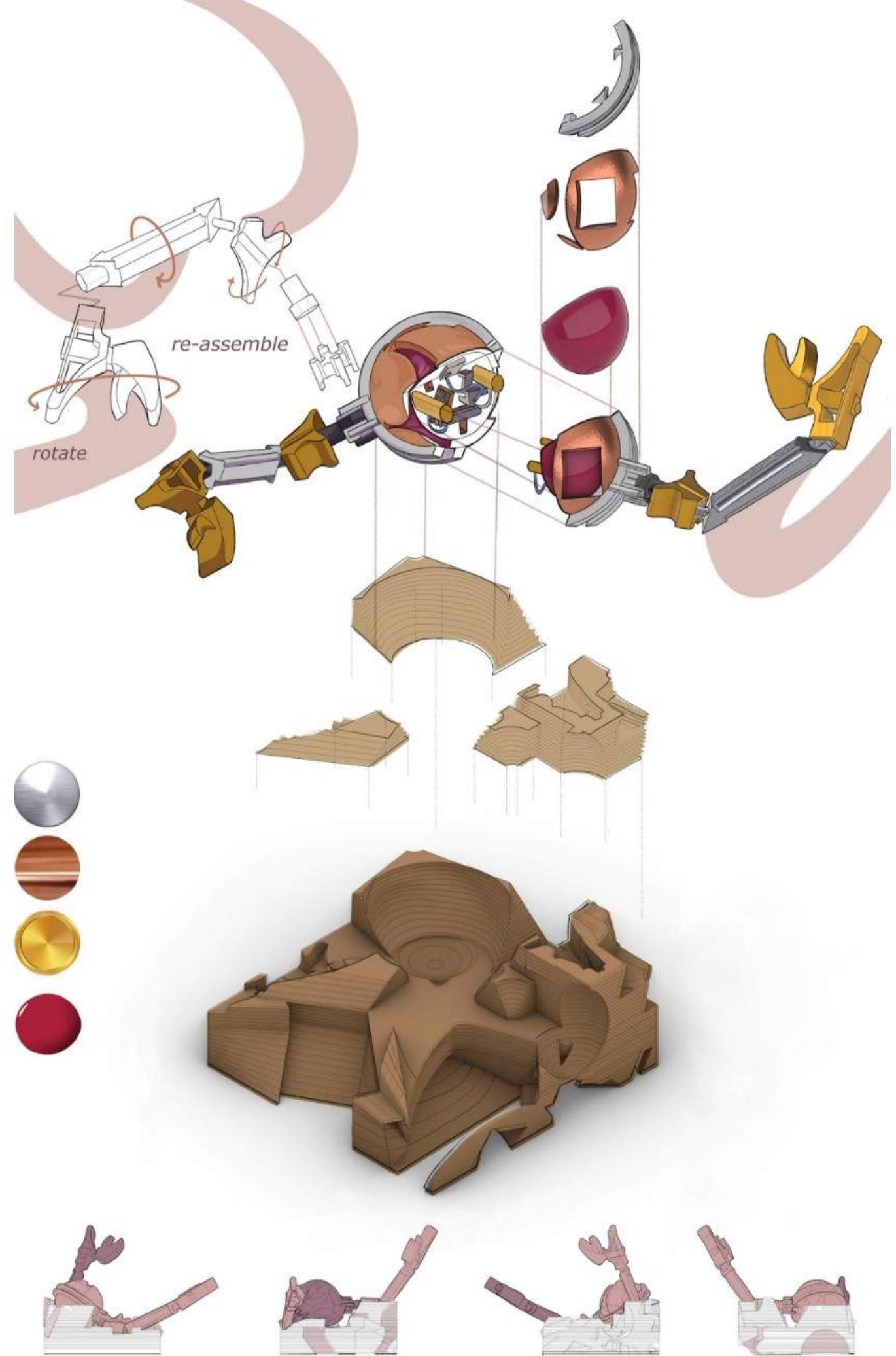
Concept Sketches

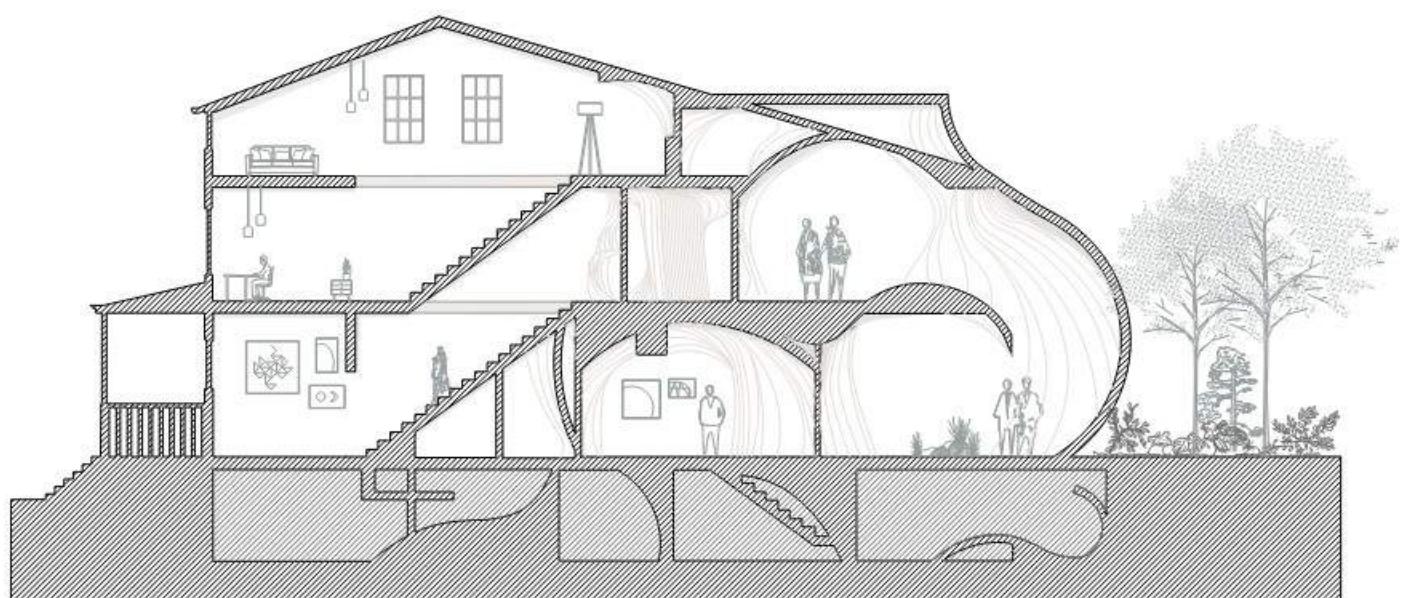
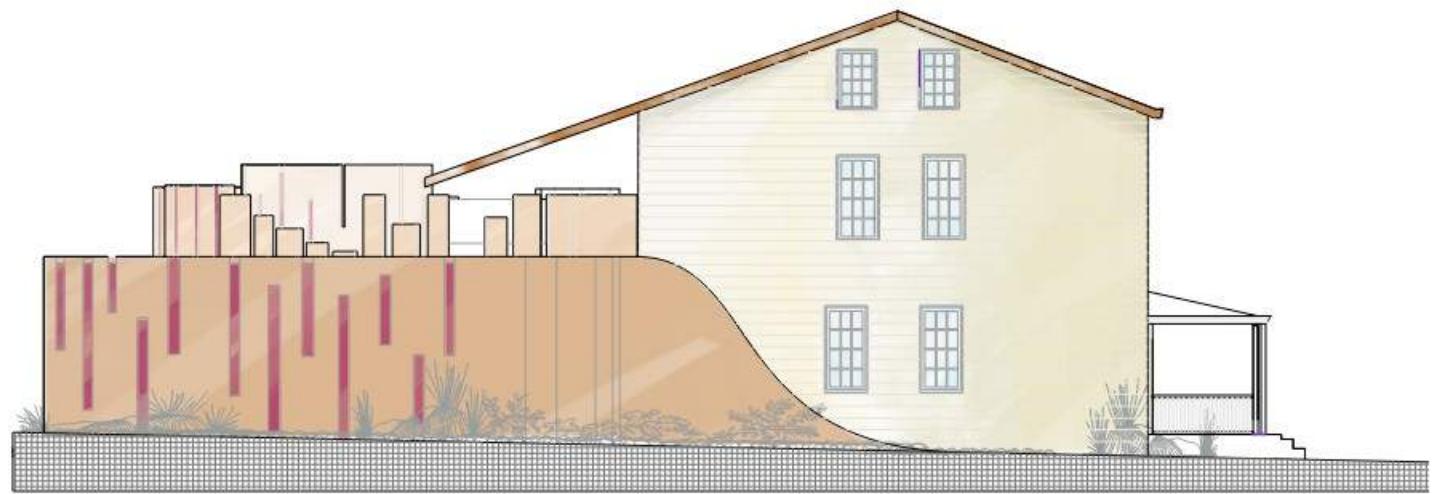


The project began with the conceptual transformation of an everyday object—a pizza cutter—into a speculative device that merges the mechanical and the organic.

Drawing from its existing geometries, the object was reimagined as a hybrid between a crab and a machine, designed to manage and reduce beach garbage while visually resonating with its coastal context. This exercise in redefinition laid the foundation for the adaptive reuse of House No.7 on Governor's Island.

The altered object informed both spatial and formal strategies, leading to a gallery design where the existing structure dissolves through a gradient transition—from domestic interior to immersive, open-air exhibition space—blurring the line between architecture and environment.

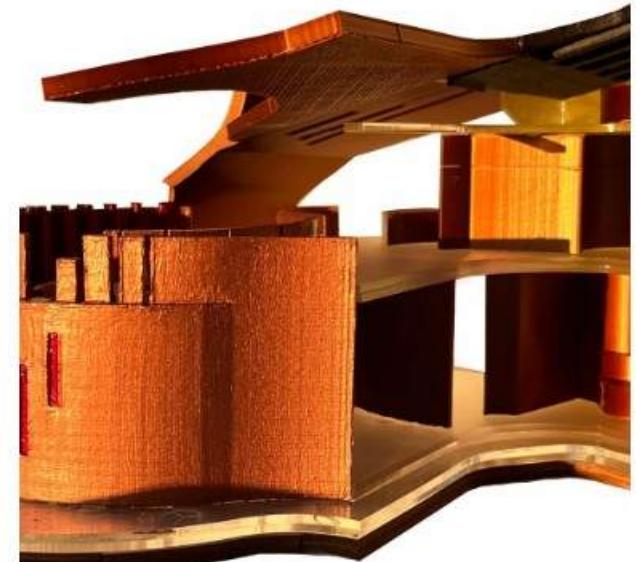
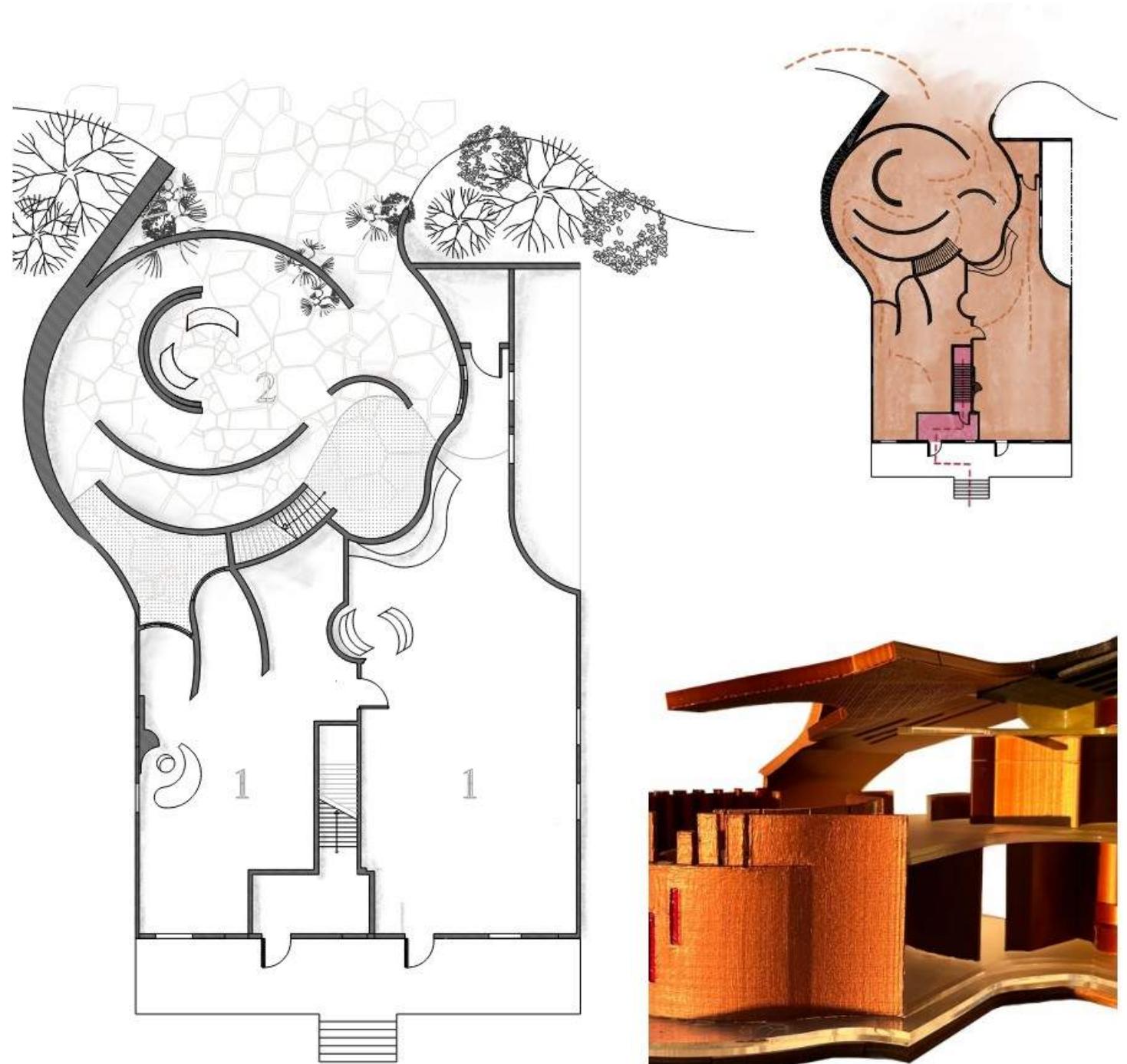
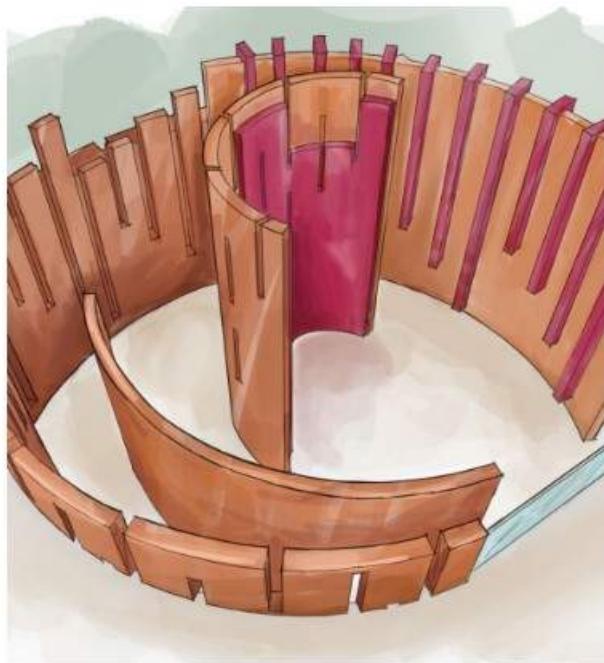
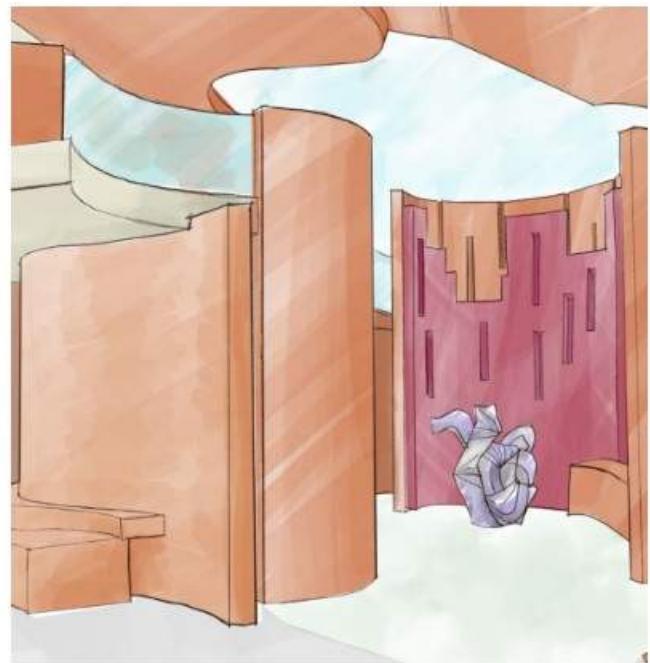




Longitudinal Section



Exploded Axon Diagram



Ground Floor Plan
1- exhibit space
2- outdoor sculpture garden

06.

selected artwork

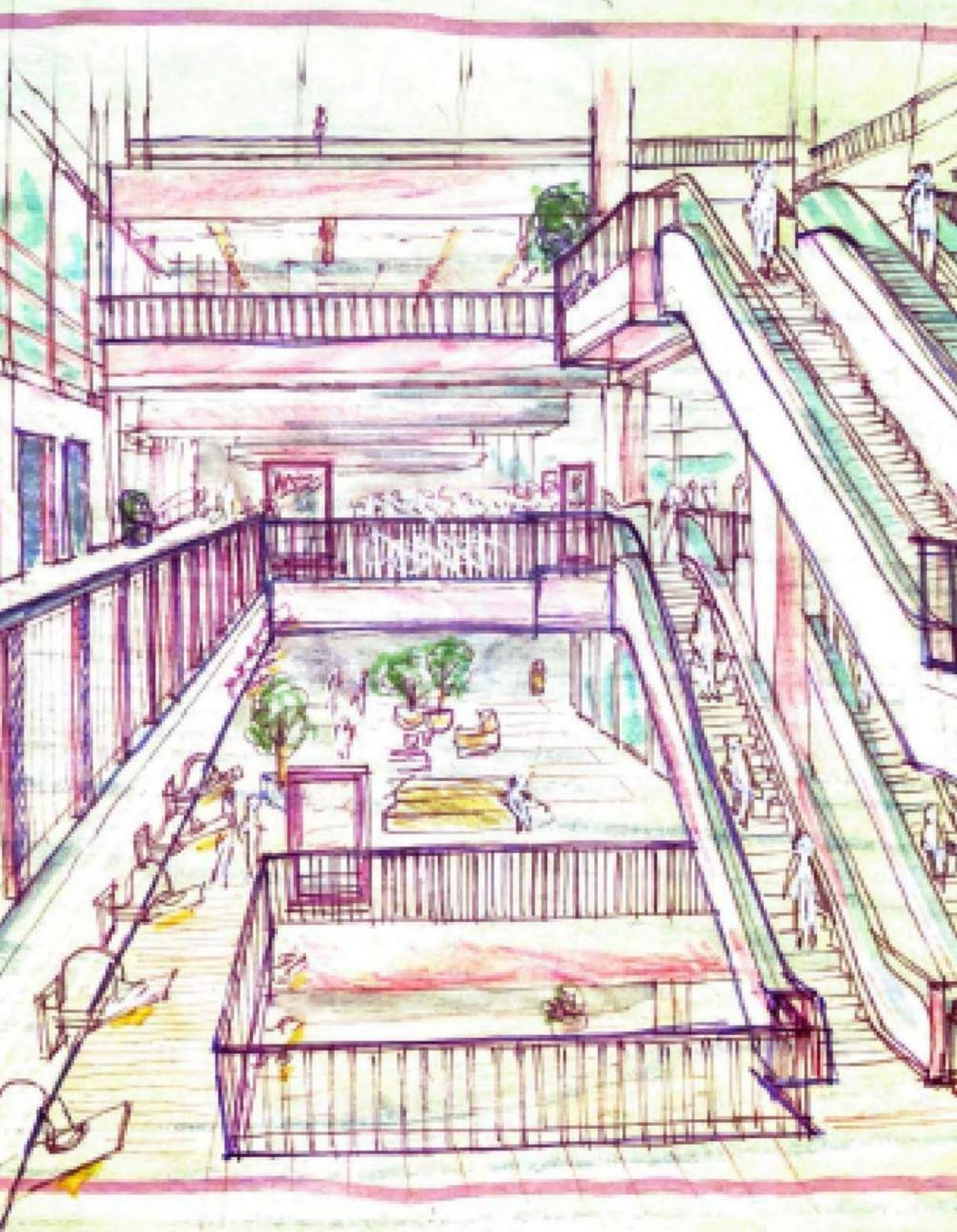
Personal work

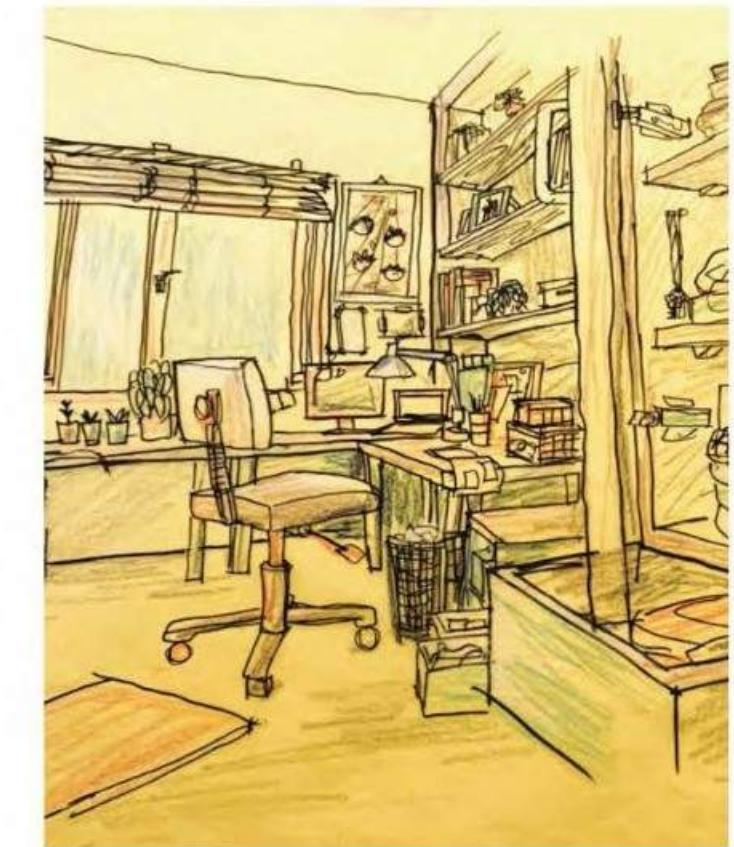
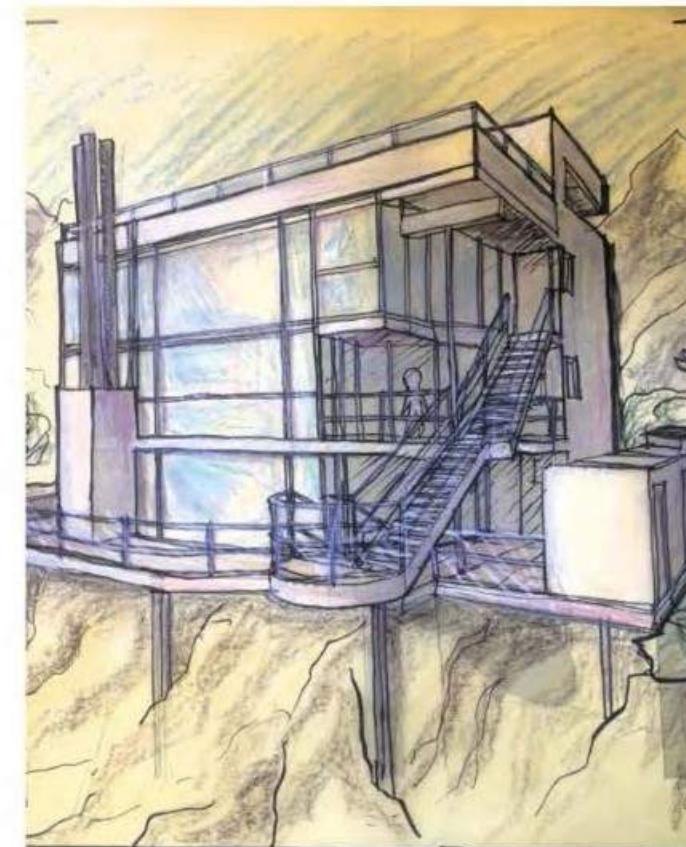
using art as a medium to further architecture

In the realm of architecture, the fusion of art and design has always been a driving force in shaping captivating and innovative spaces. As an architect, I firmly believe that a strong foundation in the fine arts is an essential element that enriches and elevates the creation of meaningful architectural experiences.

This section of my portfolio showcases my exploration into the world of fine arts, where I have delved into various artistic mediums to hone my skills and deepen my understanding of form, composition, and expression.

By immersing myself in the world of painting, drawing, ceramics, and other artistic disciplines, I have been able to expand my creative boundaries and gain fresh perspectives that influence my architectural practice.







PRATT INSTITUTE

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