

An architectural site plan or conceptual drawing. It features a grid of dashed lines representing streets or property boundaries. Overlaid on this are various colored areas: solid yellow, solid pink, and semi-transparent pink washes. Solid pink lines trace specific paths or boundaries across the site. Building footprints are shown with black outlines and some internal details like windows and doors. Some areas are filled with hatching or stippling to indicate different materials or vegetation. The overall style is that of a hand-drawn or digitally created architectural sketch.

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 designersFacilitated 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)

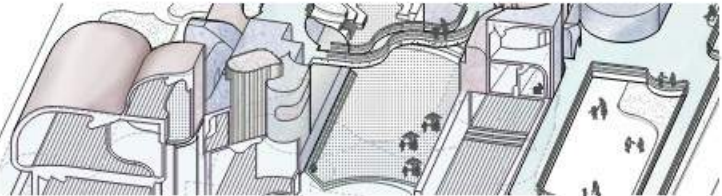
contents.



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

artists' living as a way to enrich community

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.

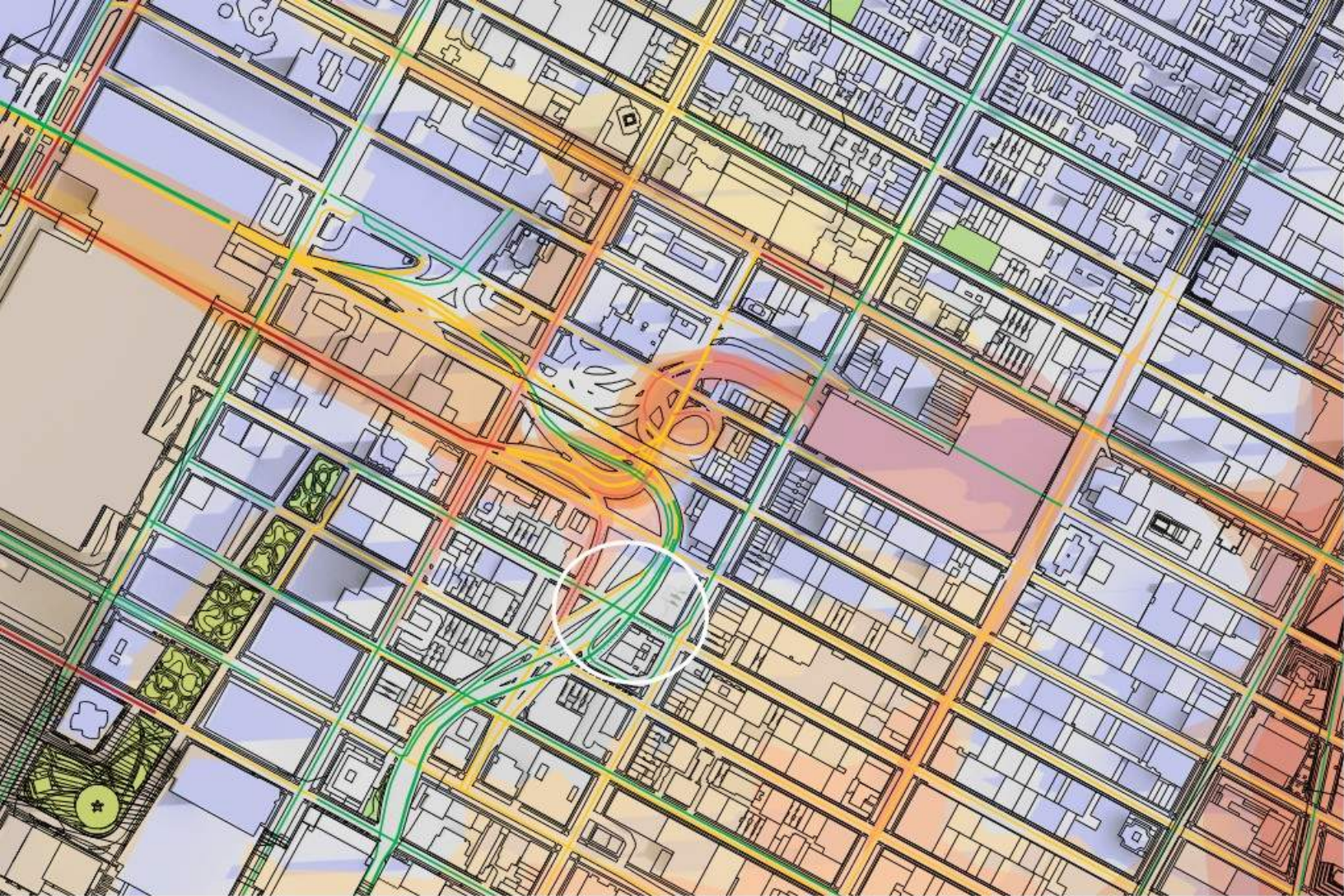
While routines are habitual and repetitive, rituals are imbued with a sense of ceremony and personal meaning, anchoring memory and forging deeper connections to a space.

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.

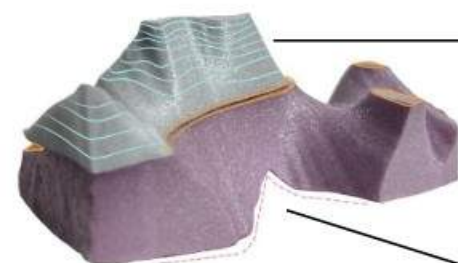




The Port Authority Bus Terminal (PABT) in Midtown Manhattan—long dismissed as dysfunctional and outdated—offers a unique lens to reimagine housing through the needs of transient populations. Serving over 250,000 daily commuters, it represents a critical yet overlooked urban condition.

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.

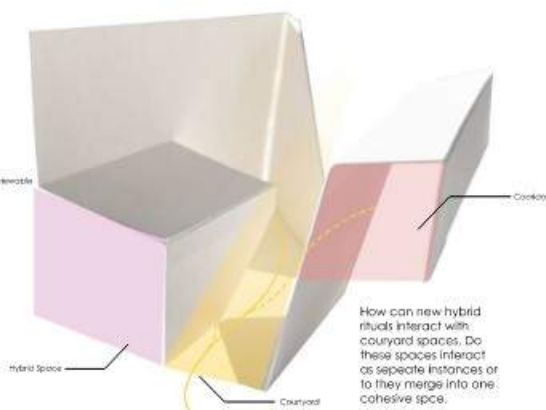
Physical Site Analysis Noise - Traffic - Green Space



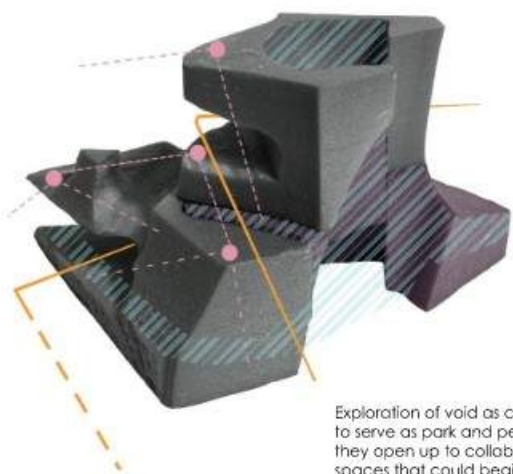
Landscape, or nonhuman taking on its own mass and form separate from the building

Carving into exterior spaces to create interiority and circulation

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.



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

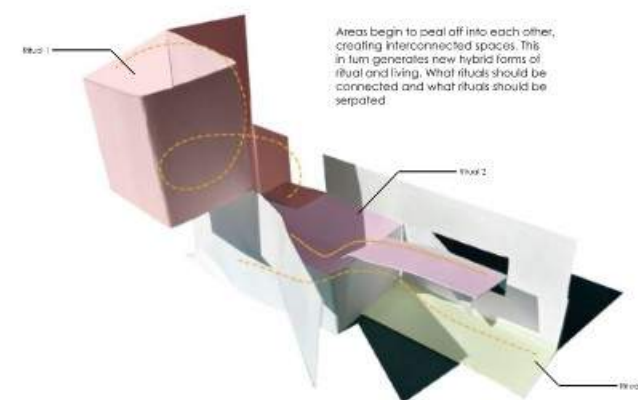


using existing void as a way to create interior connections

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.



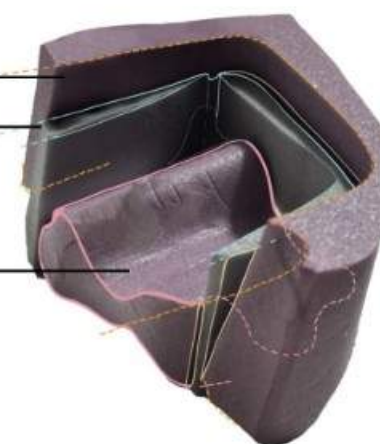
Areas begin to peel off into each other, creating interconnected spaces. This in turn generates new hybrid forms of ritual and living. What rituals should be connected and what rituals should be separated

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

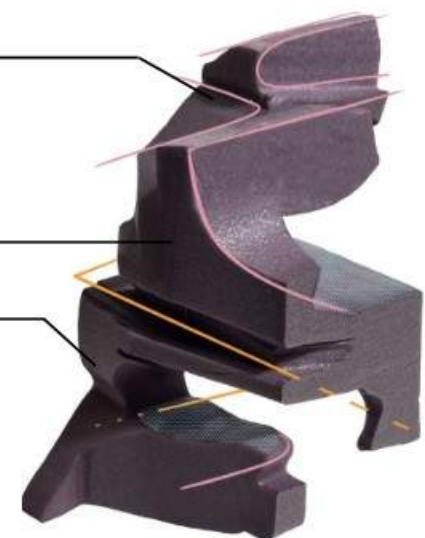


Using layering as a method to investigate relationships between nonhuman at the center, where it is wrapped in an area of "rest/ refuge" as a semi-public area (grey) that connects to a larger-scaled private program. Where the layers shift they start to create thin slivers of openness that could create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



Physical Model

MAKERSPACES - open to public + residents

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

FLEXIBLE COURTYARD - open to public + residents

MULTI-FUNCTIONAL SPACE
STAGE FOR SMALL EVENTS
SMALL COMMUNITY GARDEN FOR PUBLIC
RANGE OF PUBLIC / PRIVATE AREAS OF REST

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

GALLERY SPACE + PEDESTRIAN PLAZA/STREET
- open to public + residents

REDEFINING "BLOCK"
ACTIVATING URBAN EDGE
SPACE FOR SCULPTURE GARDEN + EXHIBITIONS
FARMER'S MARKET

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

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

ARTISTS' LIVING CLUSTERS - for residents

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

COOKING SPACES - for residents

MUTIPLE STOVETOP COUNTERS W/ SINKS AND STORAGE
(cooking competition format)
MULTIPLE MARKED FRIDGES FOR STORAGE
ADDITIONAL STORAGE AND COUNTER SPACE

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

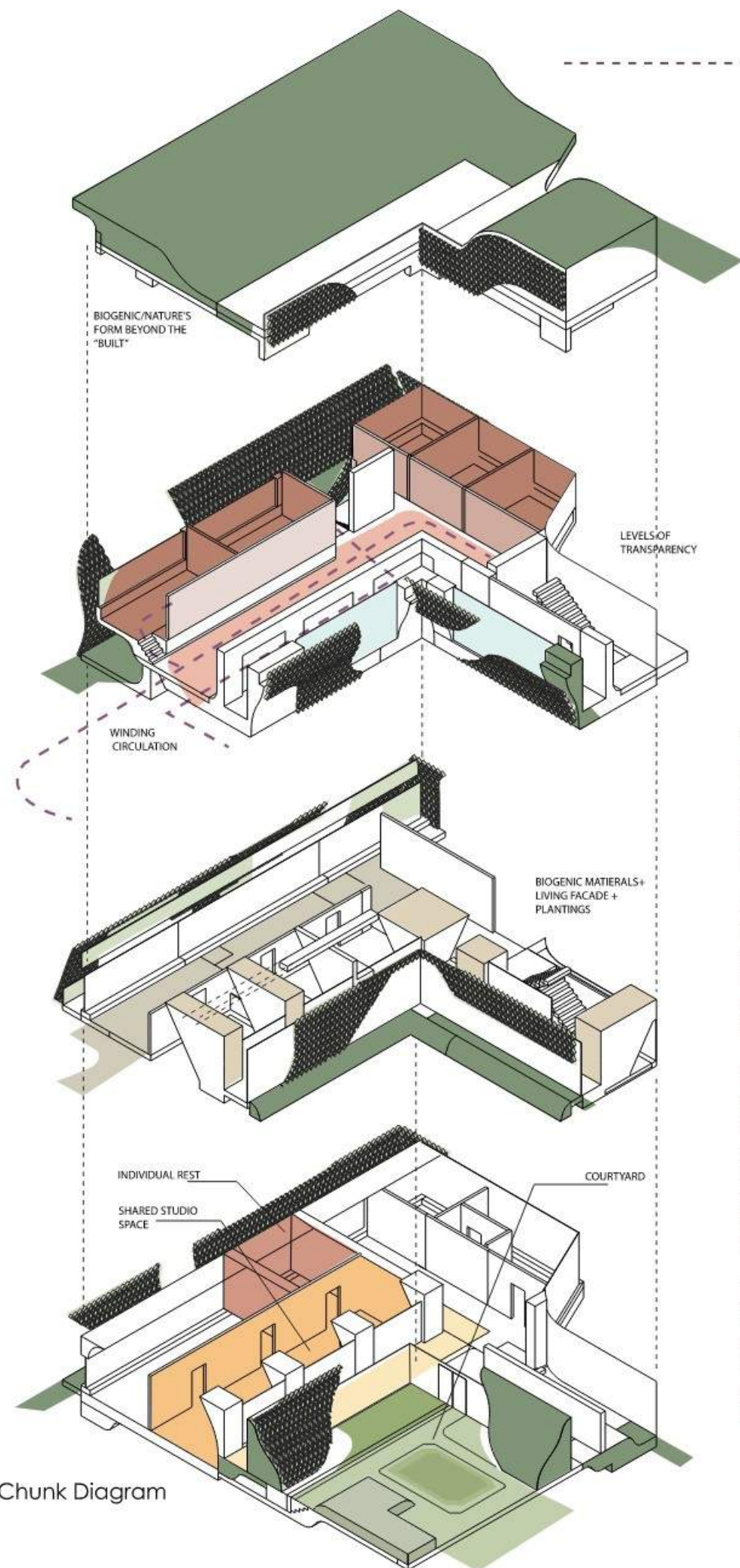
LAUNDRY ROOM- for residents

MATERIALS STORE - for residents

ART SUPPLIES AVAILABLE FOR RESIDENTS



Ground Floor Plan



Chunk Diagram

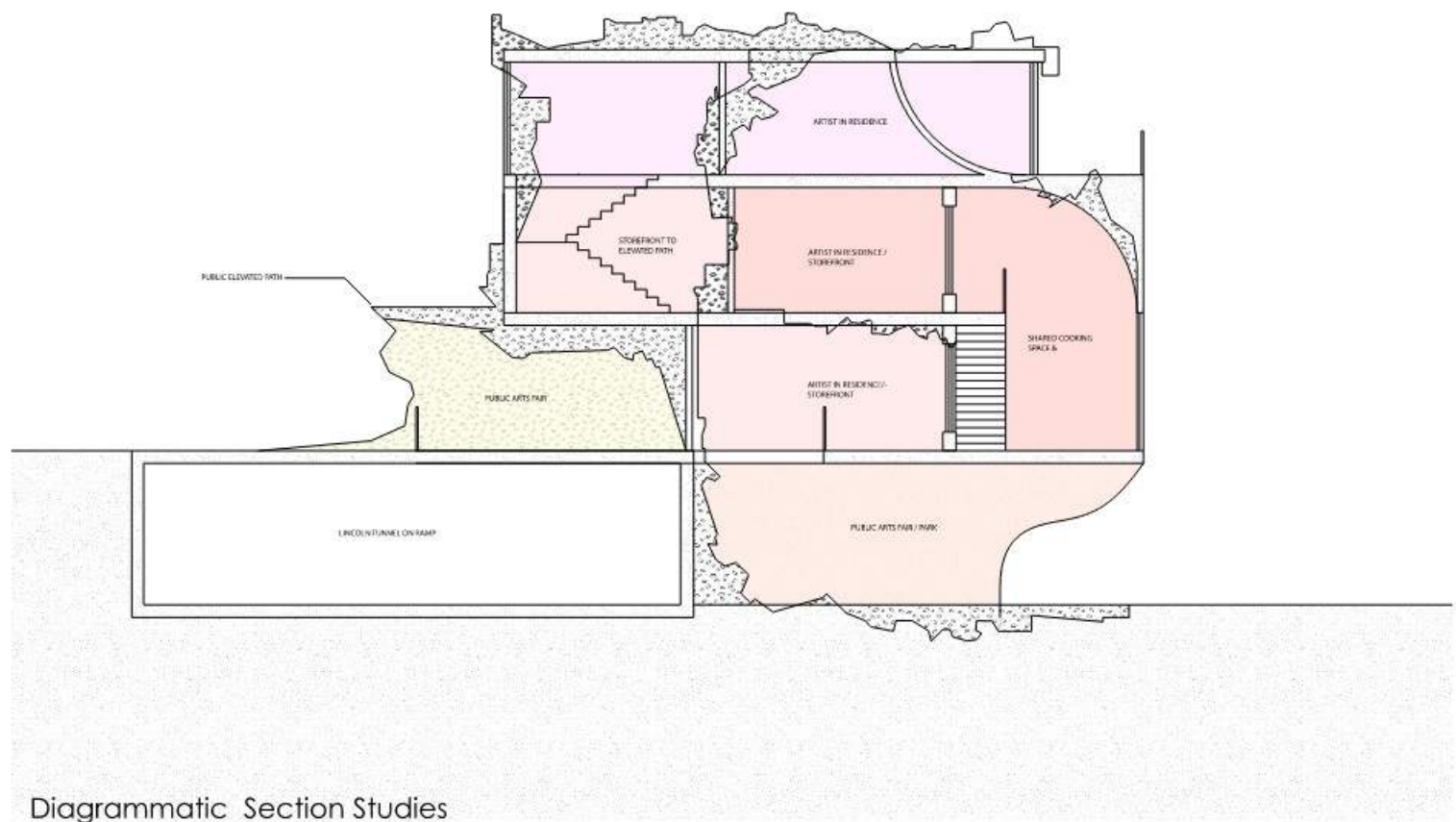
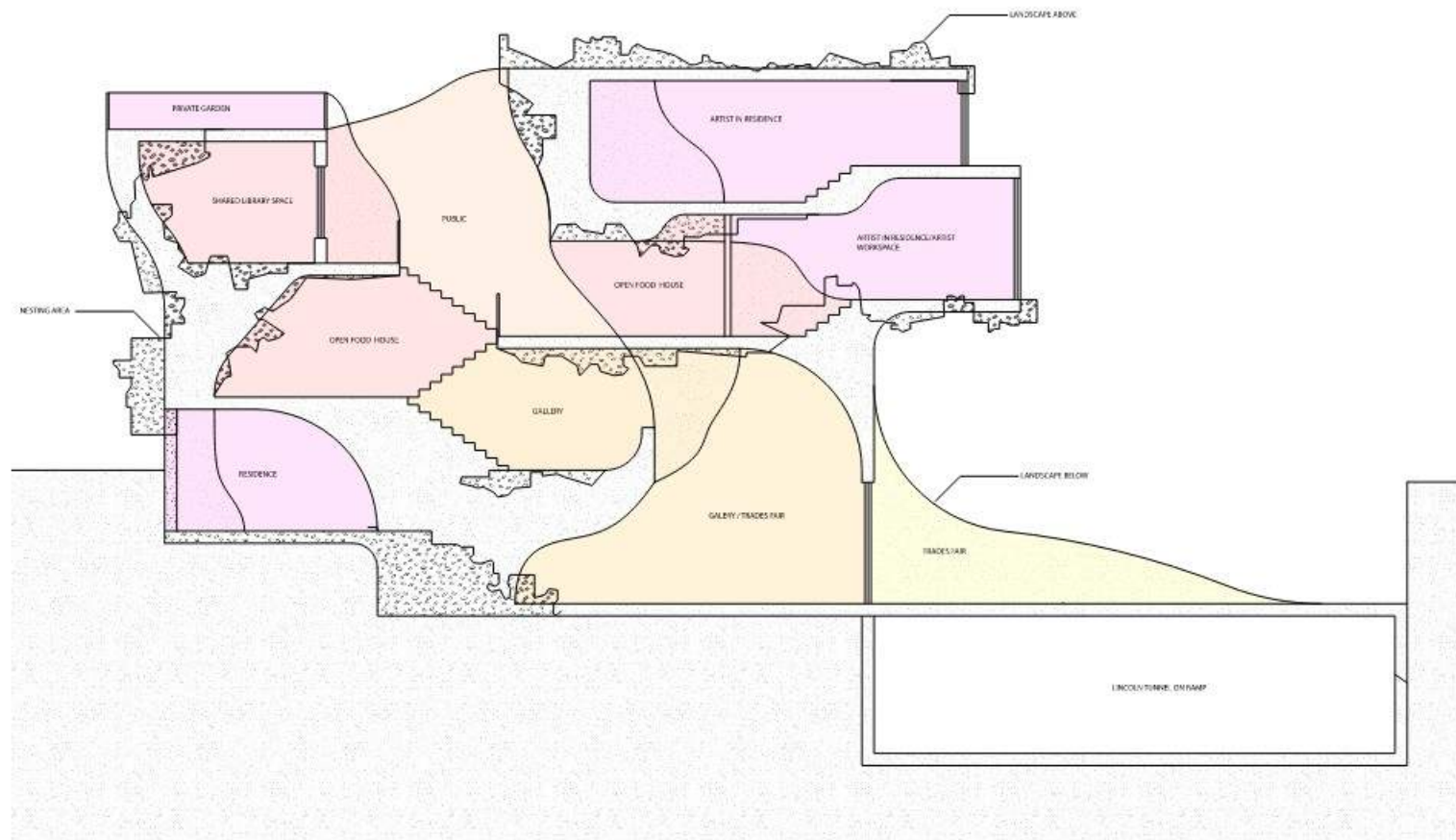
The upper floor plan on the left shows an example of the transient living model for artists of different time frames. This project aims to explore a new approach to designing spaces to live in.

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.

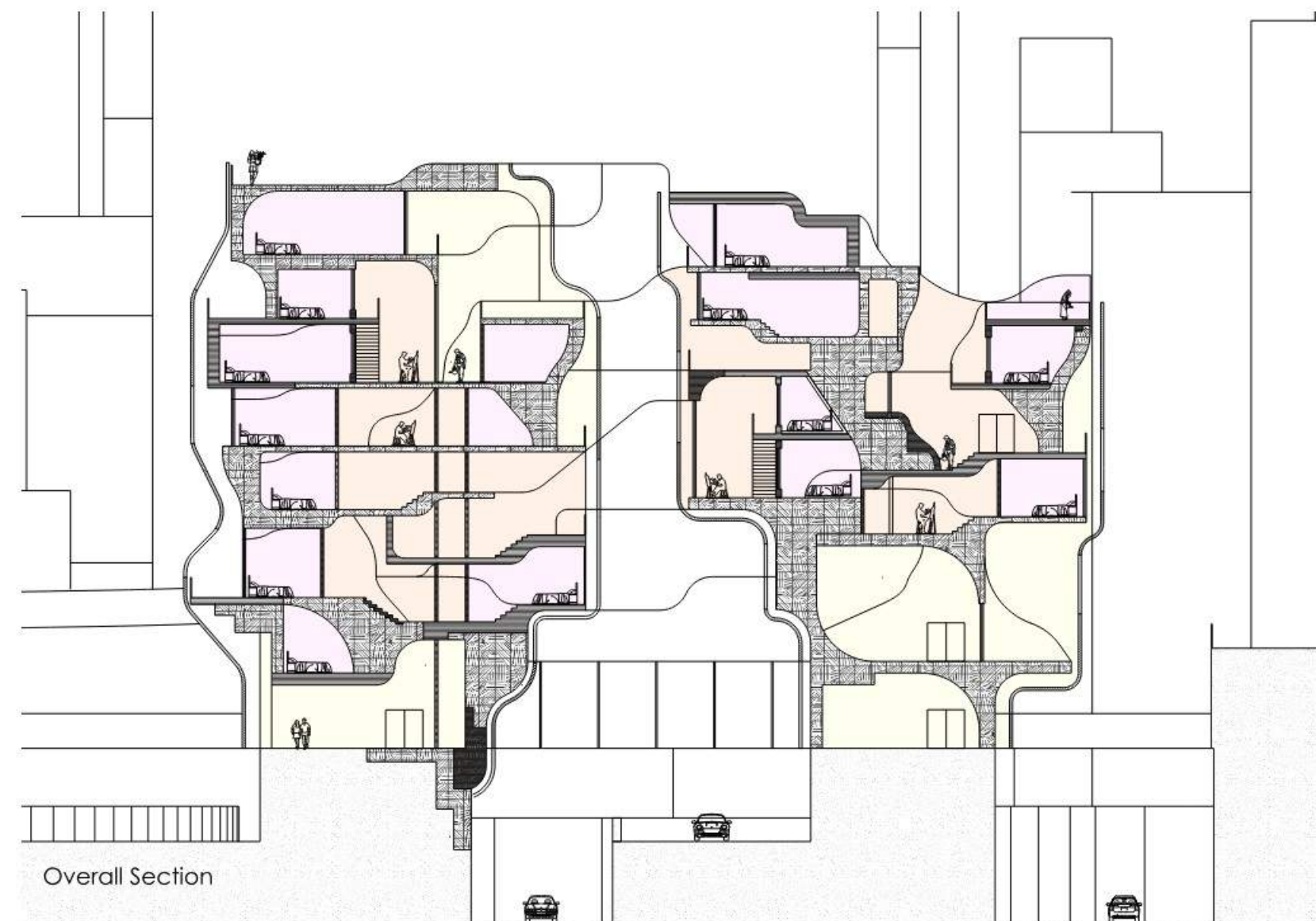
Residents would have shared kitchen spaces, organized similarly to cooking competitions, where there are multiple counters with space for multiple people to cook at the same time, and promote connectivity within residents of different practices and potential for interdisciplinary collaboration.

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.





Diagrammatic Section Studies



Overall Section



PLANTERS
Bottom watering planter. Water trapped below soil in reservoir, self regulating system. CO2 Absorption from specialized plants

BIRDS NESTS
Nesting areas for Chickadee, Northern Cardinal, House Sparrow, American Robin. Inset for nest protection.

BEE NESTING HOLE
Self pollinating facade system. Promoting biodiversity. Enhancing pollination of surrounding urban greenspaces.

Facade Diagram



CLT STRUCTURE



MODULAR STRAW BALE



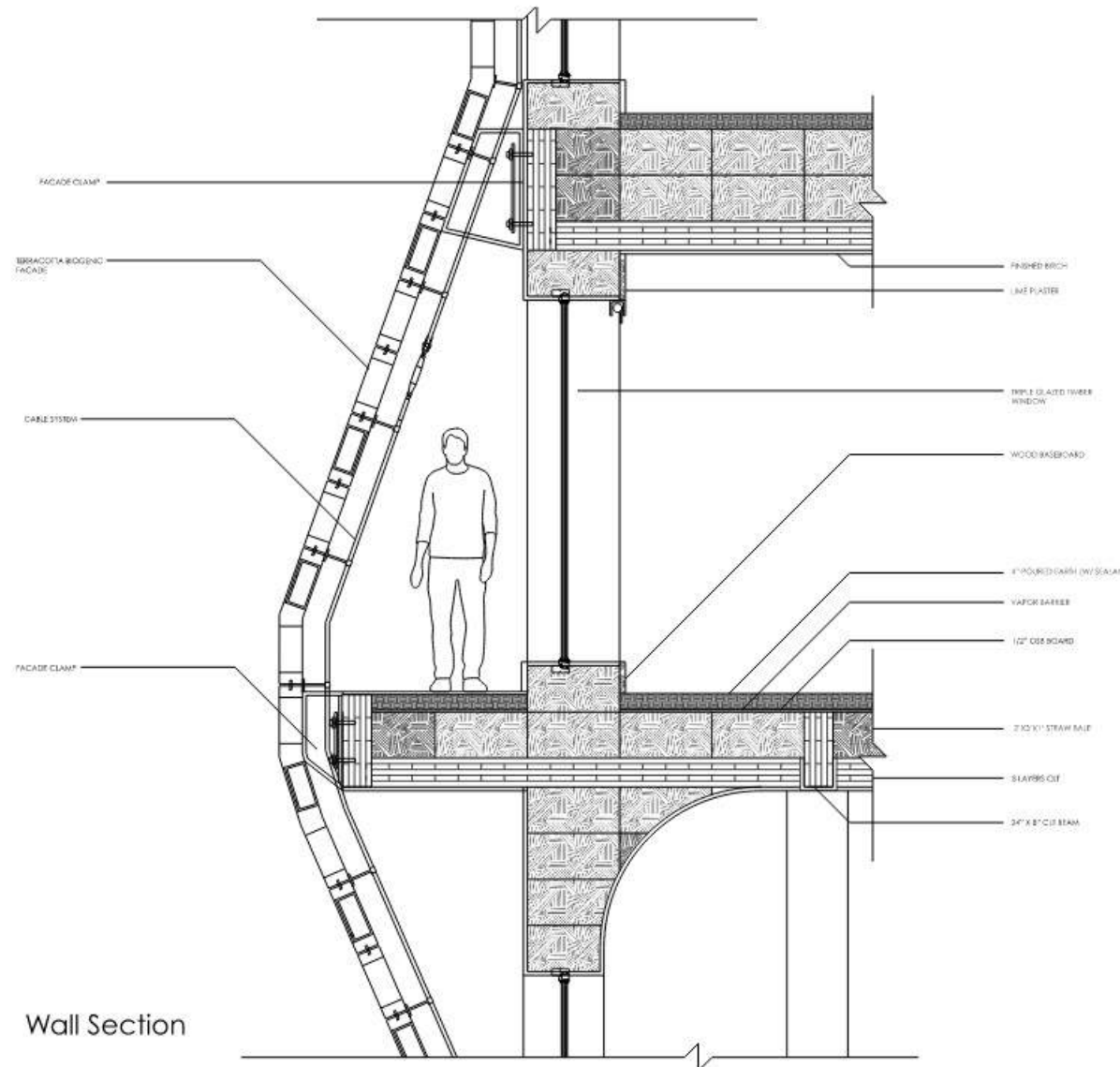
TERRACOTTA FACADE



RAMMED EARTH FLOORS



HEMP BOARD INTERIOR WALLS



Wall Section



Zoomed-in Section

02.

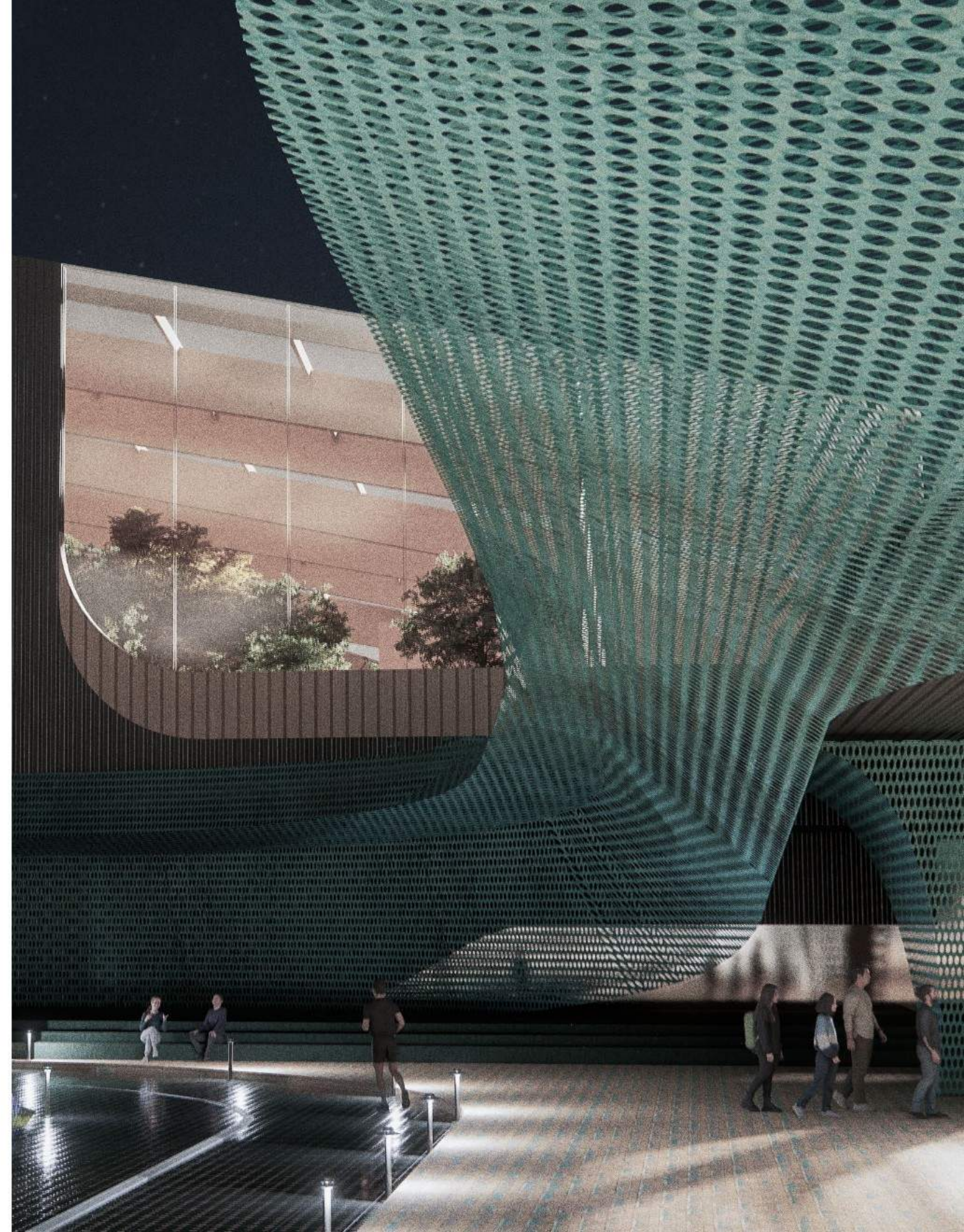
the living machine

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

Compost + Greenhouse + Market
for Urban Regeneration

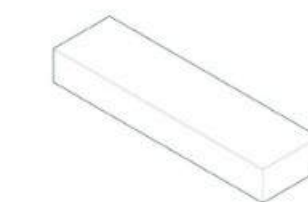
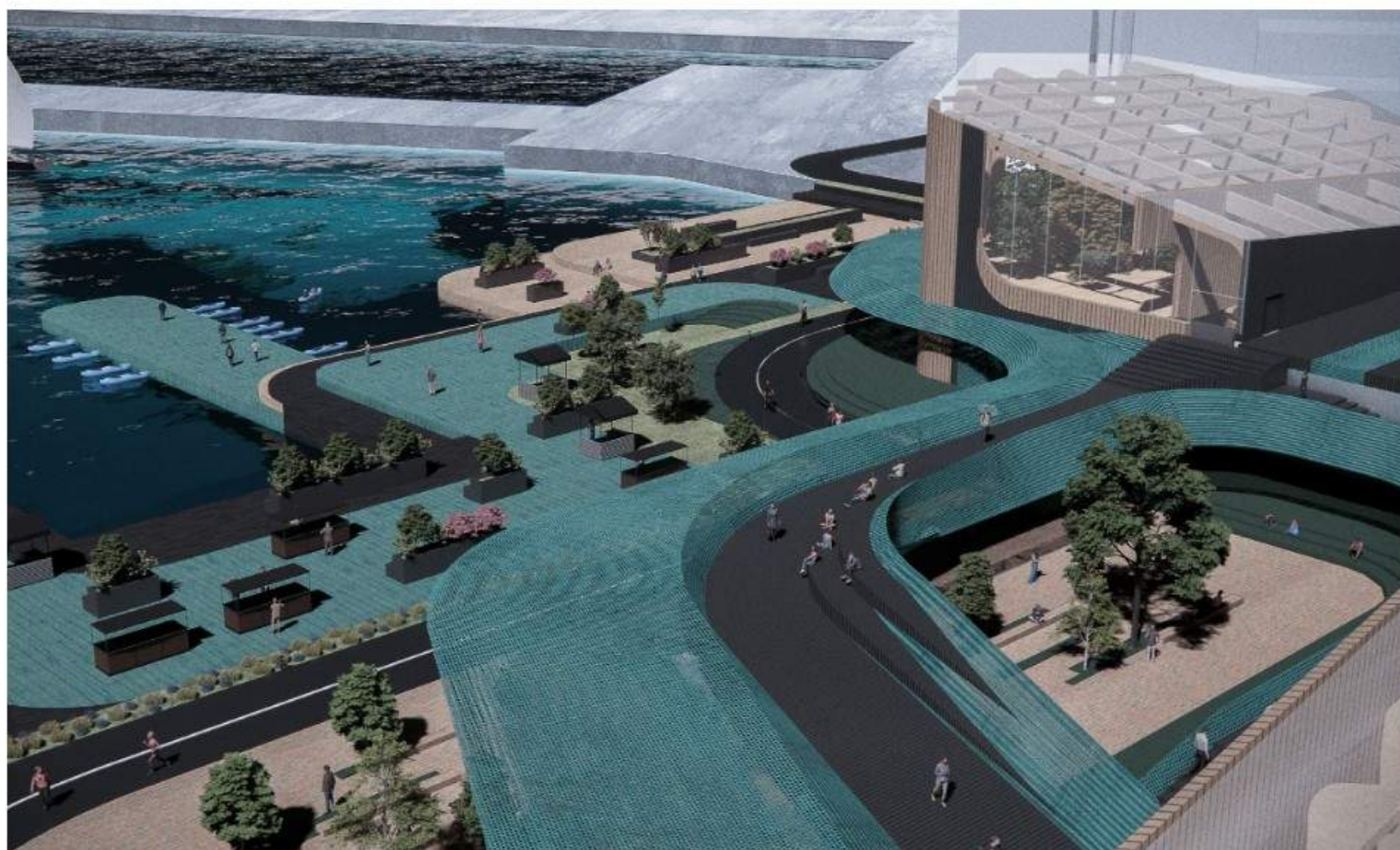
Nestled in the industrial waterfront of Sunset Park, Brooklyn, this project reimagines urban sustainability by merging a composting facility, market, and greenhouse into a closed-loop system.

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.

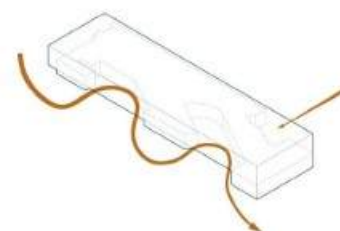




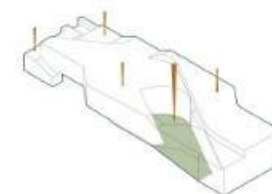
User + Program Diagram



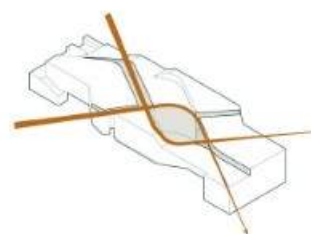
SITE BOUNDARY



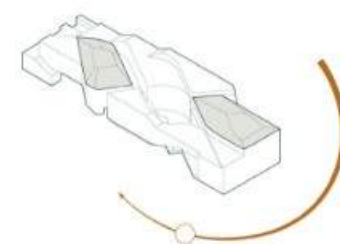
VOLUME SUBTRACTION



ROOFSCAPE + COURTYARD



CONNECTIONS AROSS SITE



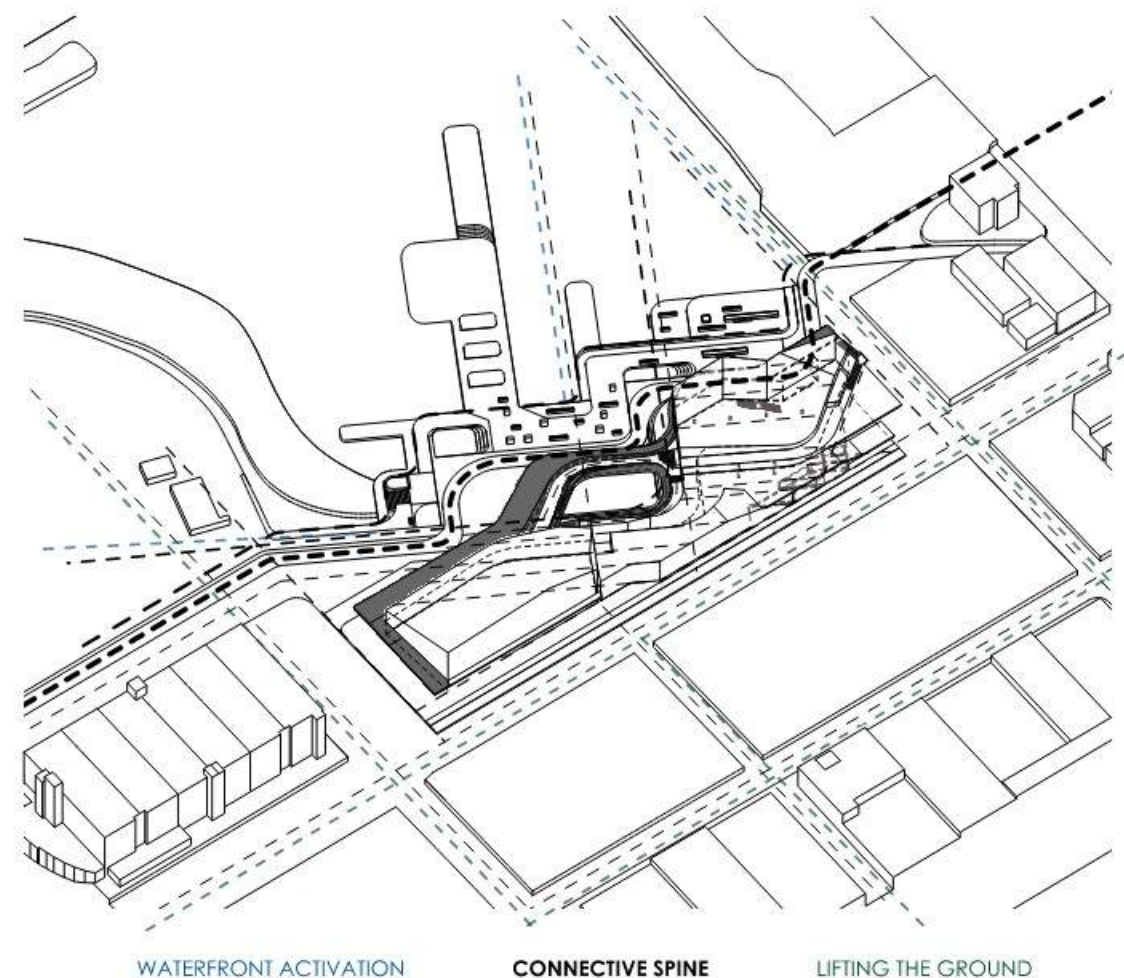
SUNCATCHERS

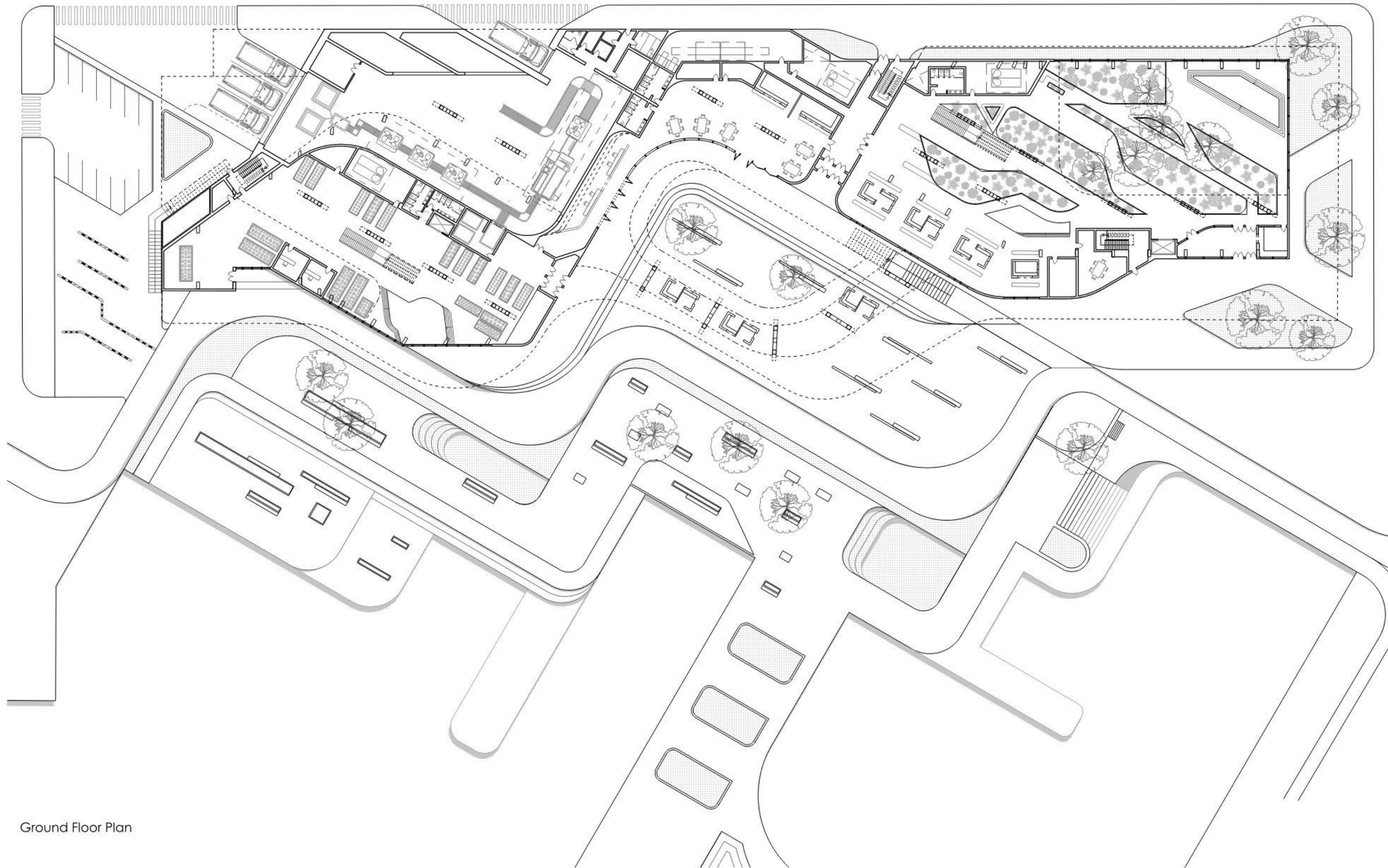
This project approaches the waterfront as an opportunity to connect the neighborhood to its greater context. The massing strategy for this project is rooted in the logic of cycles—material, ecological, and social.

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.

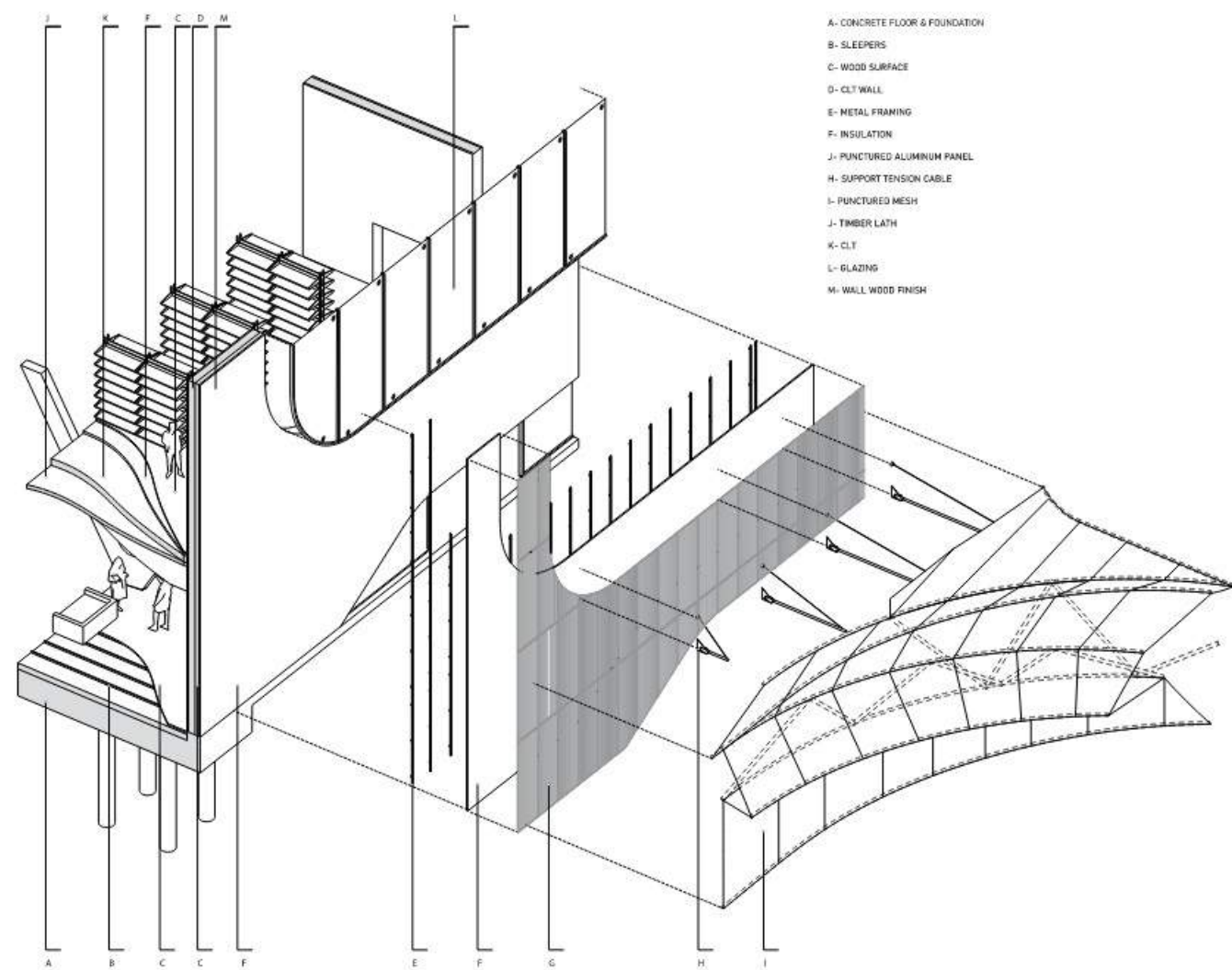
The greenhouse rises at each end as a lighter, translucent volume oriented for maximum solar exposure and heat capture, leveraging passive climate control and benefiting from the compost's residual warmth. The market, situated in the center, acts as a porous threshold—its flexible, open massing fostering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

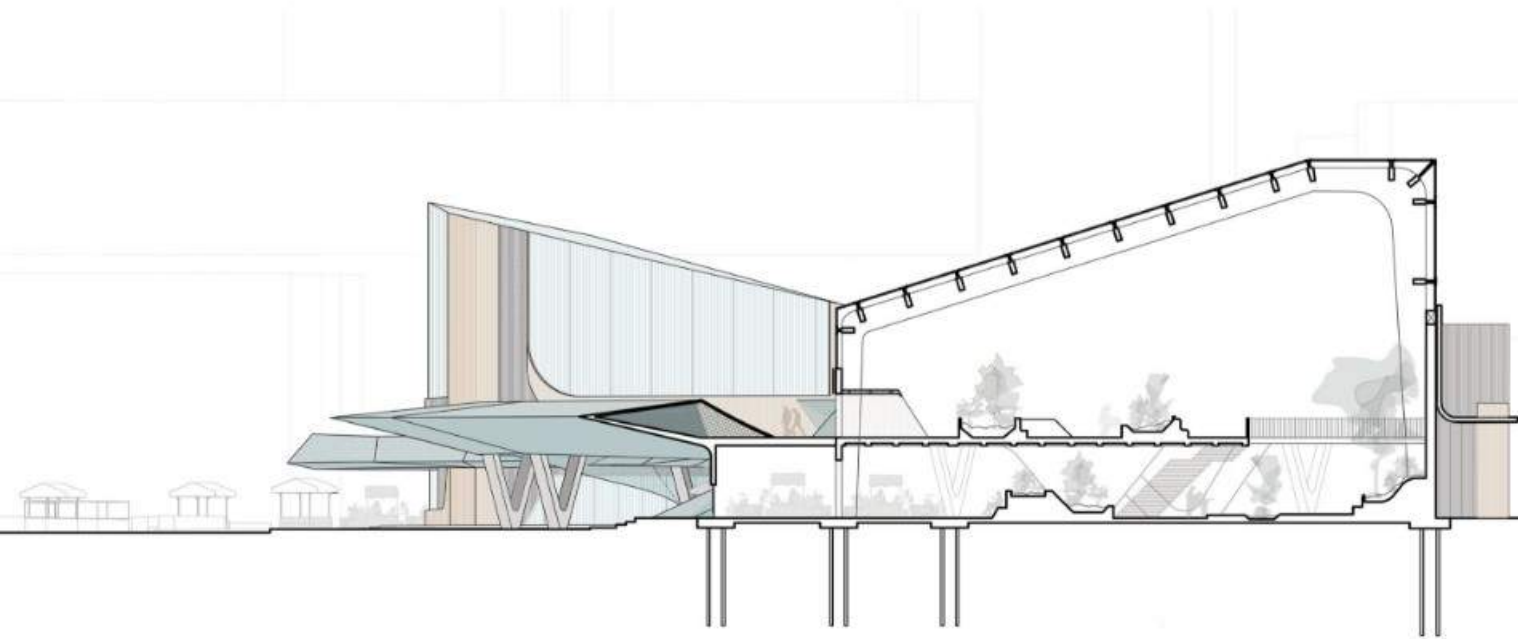
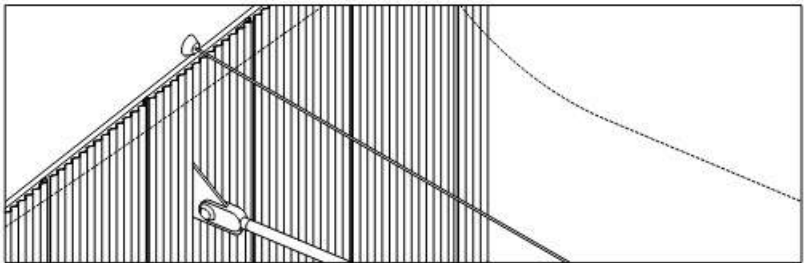




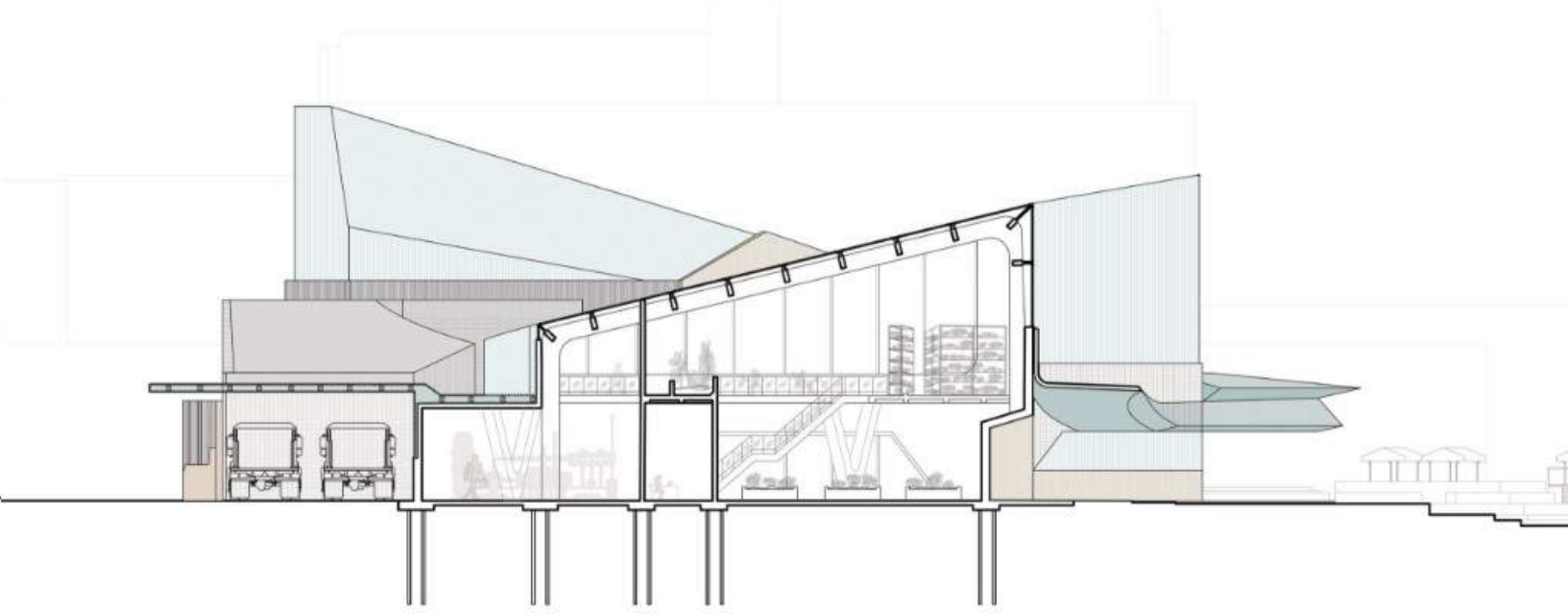
Ground Floor Plan



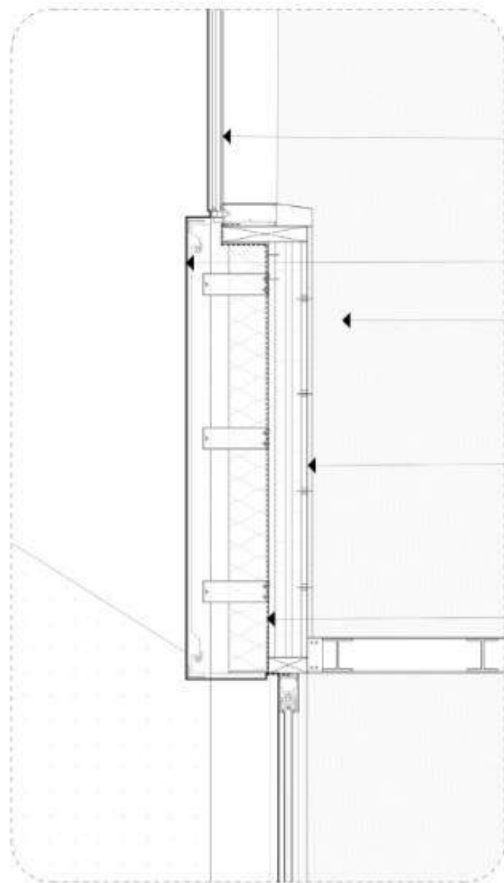
Facade Assembly



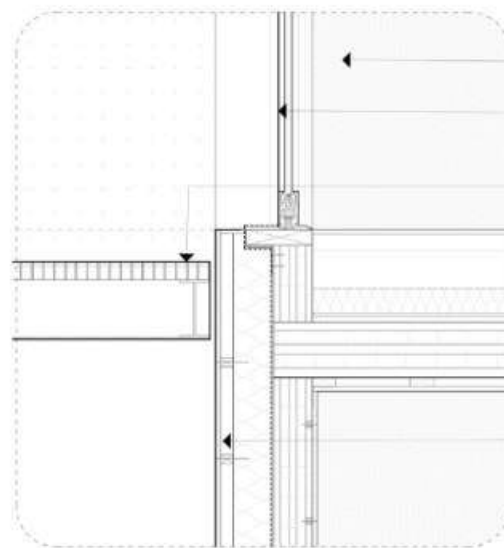
Recreational Greenhouse + Market Section



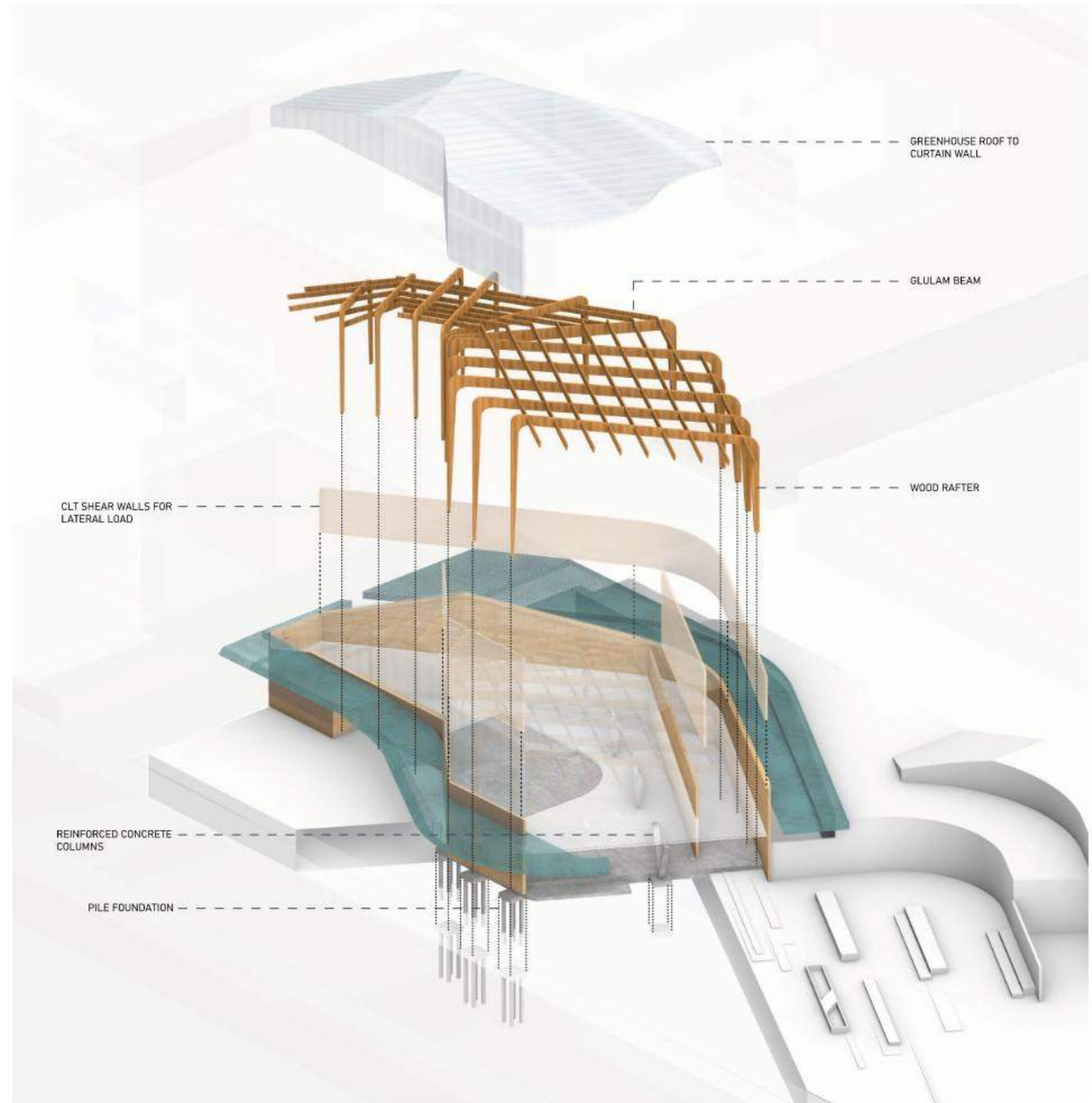
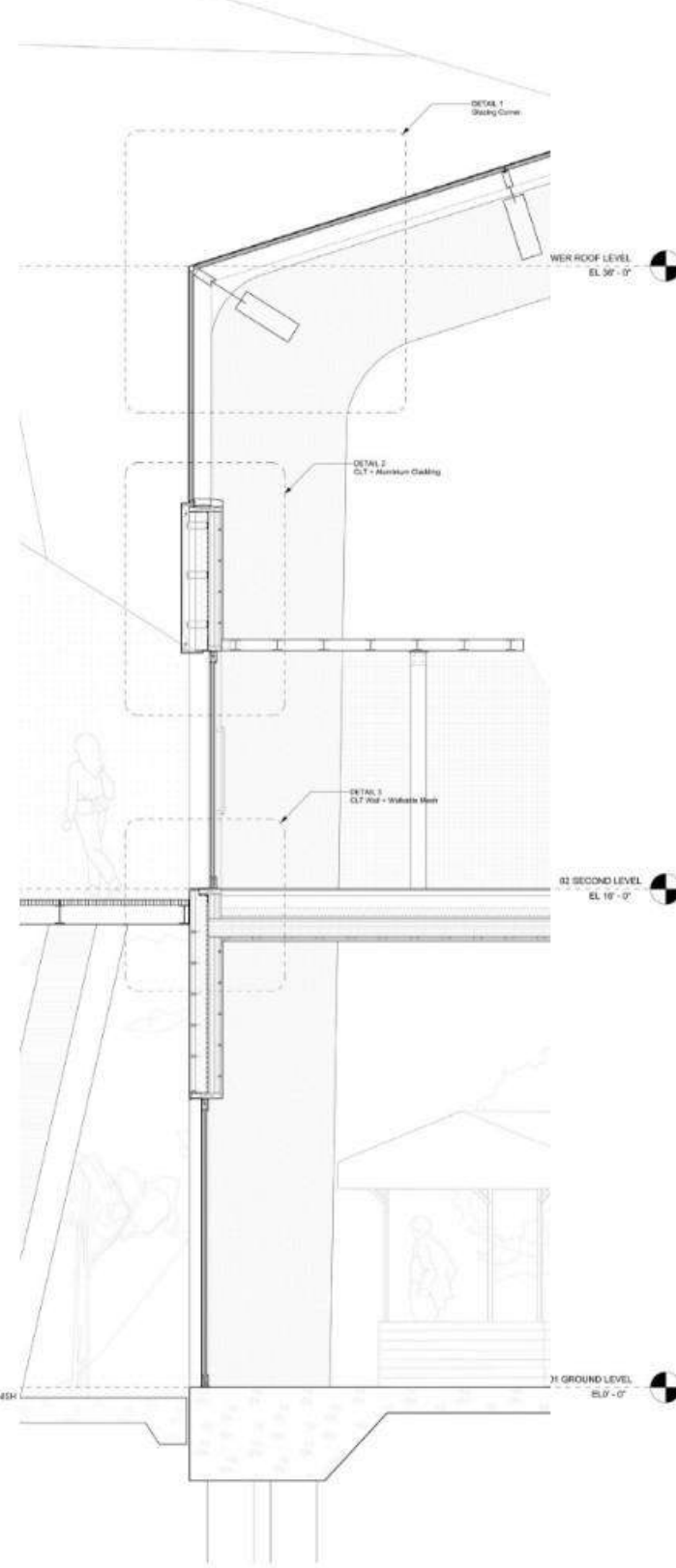
Commercial Greenhouse + Composting Section



DETAIL 2 - CLT + ALUMINIUM CLADDING
SCALE 1"=0"= 1-1/2"



SCALE 1"=0"= 1-1/2"
DETAIL 3 - CLT WALL + WALKABLE MESH



03.

studio II
Olivia Vien
Spring 2023

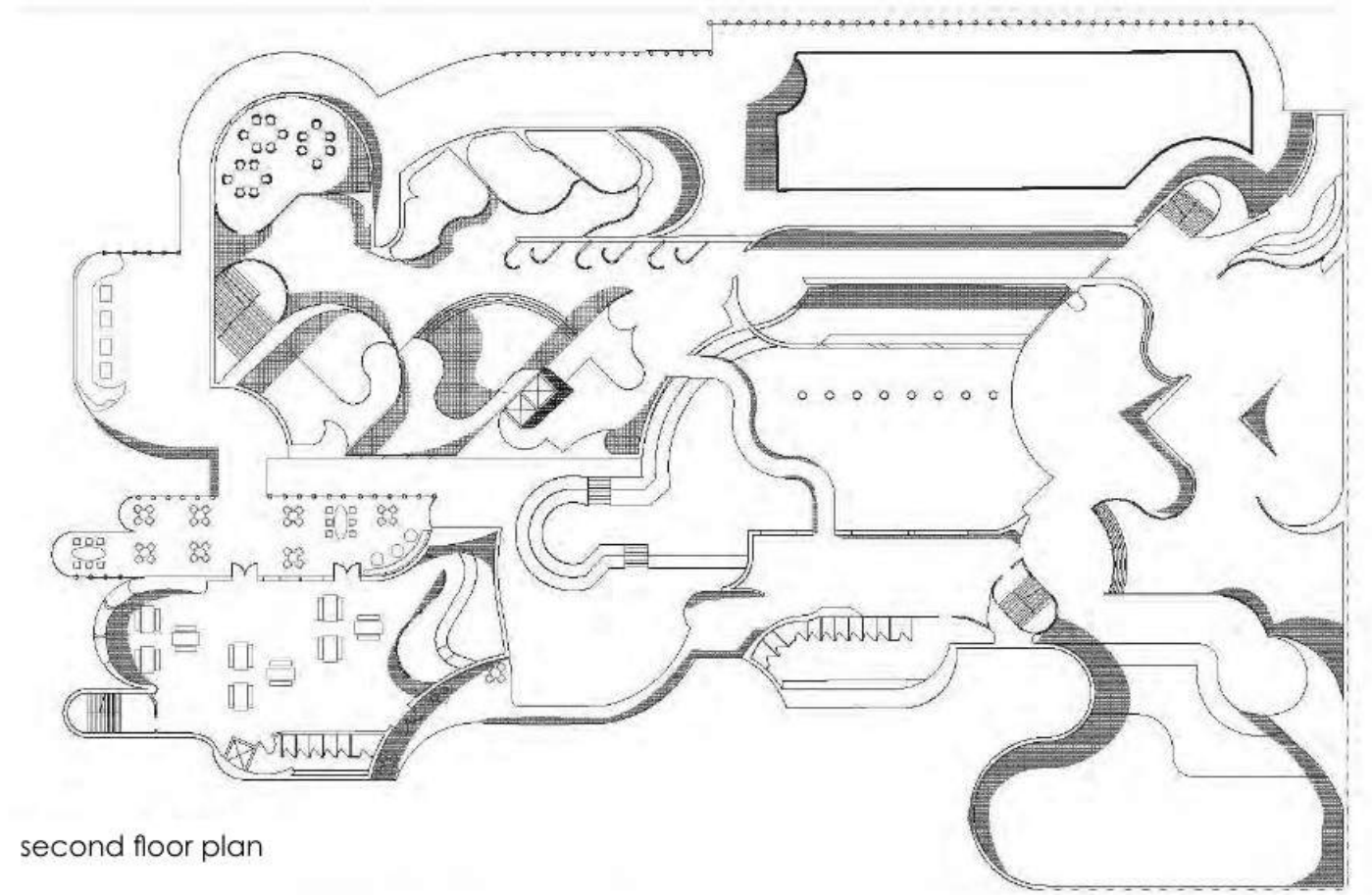
red hook middle

through multi-level platforms, level-up in
school

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.

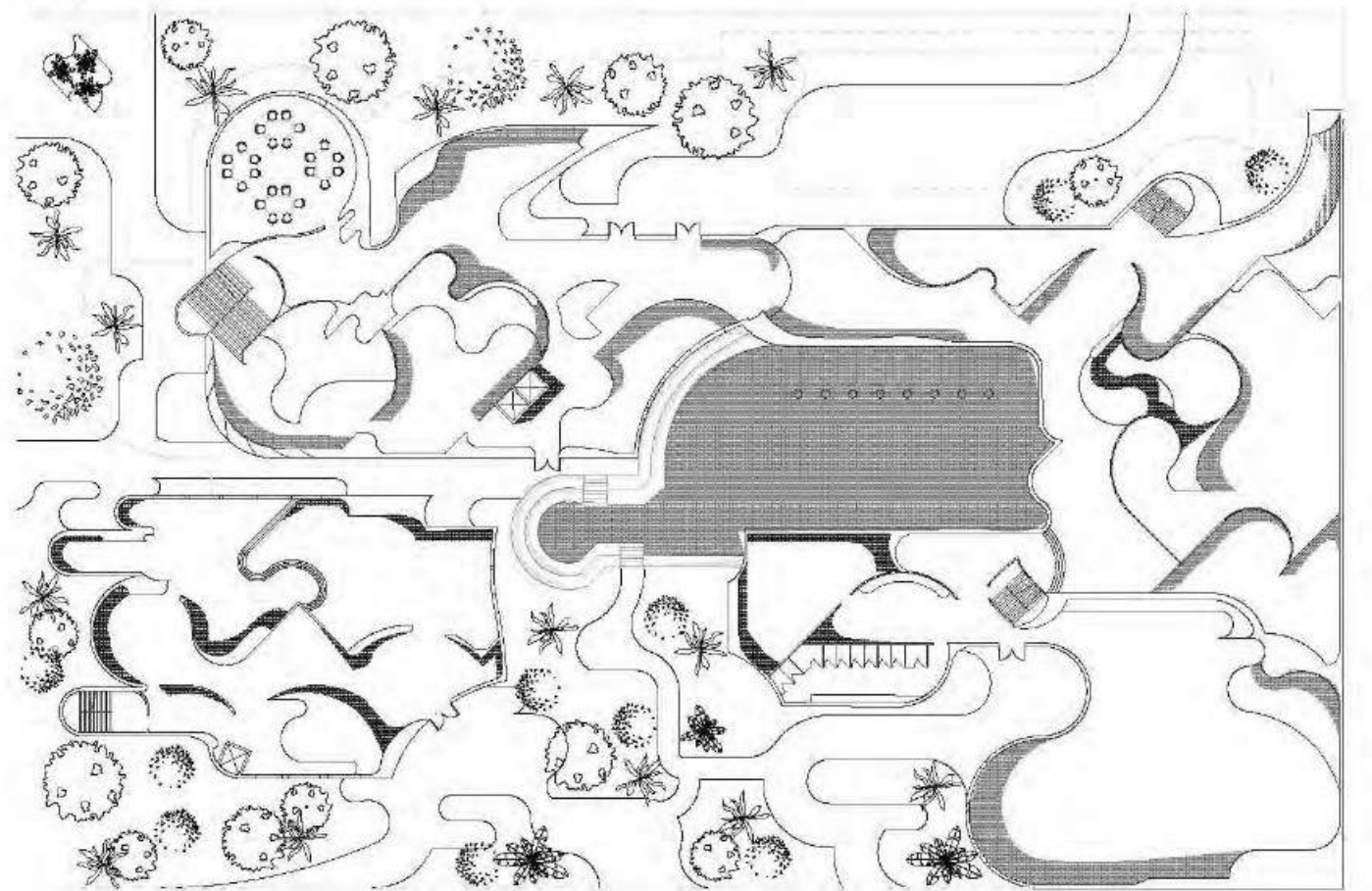
this project uses a variety of 'bridges' on multiple levels to change what it means to have a conventional school. The bridges allow access from various heights, and blend indoor and outdoor spaces not unlike video games, which helps maintain a whimsical atmosphere that tries to veer away from conventional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



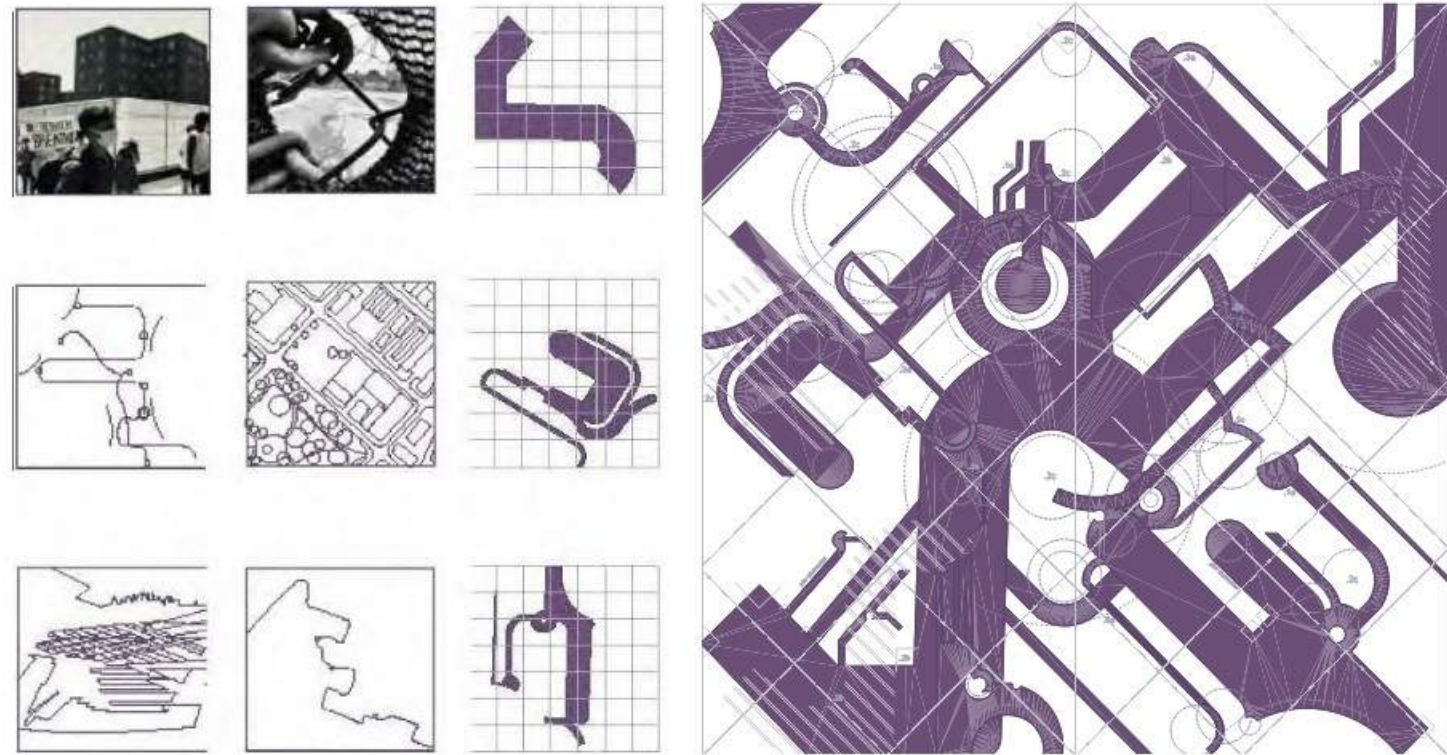


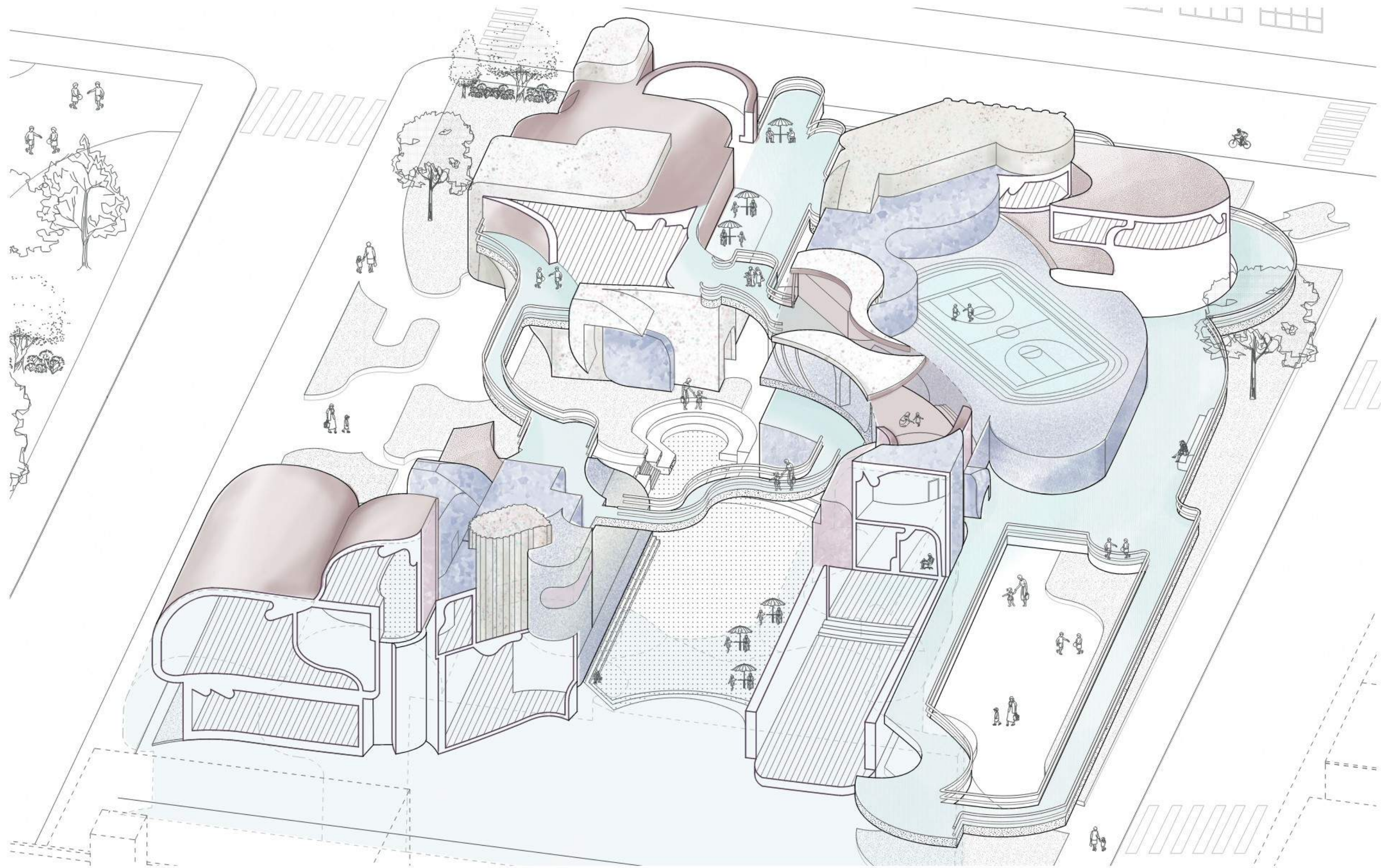
second floor plan

first floor plan



initial figure ground collage





04.

terraces in tension

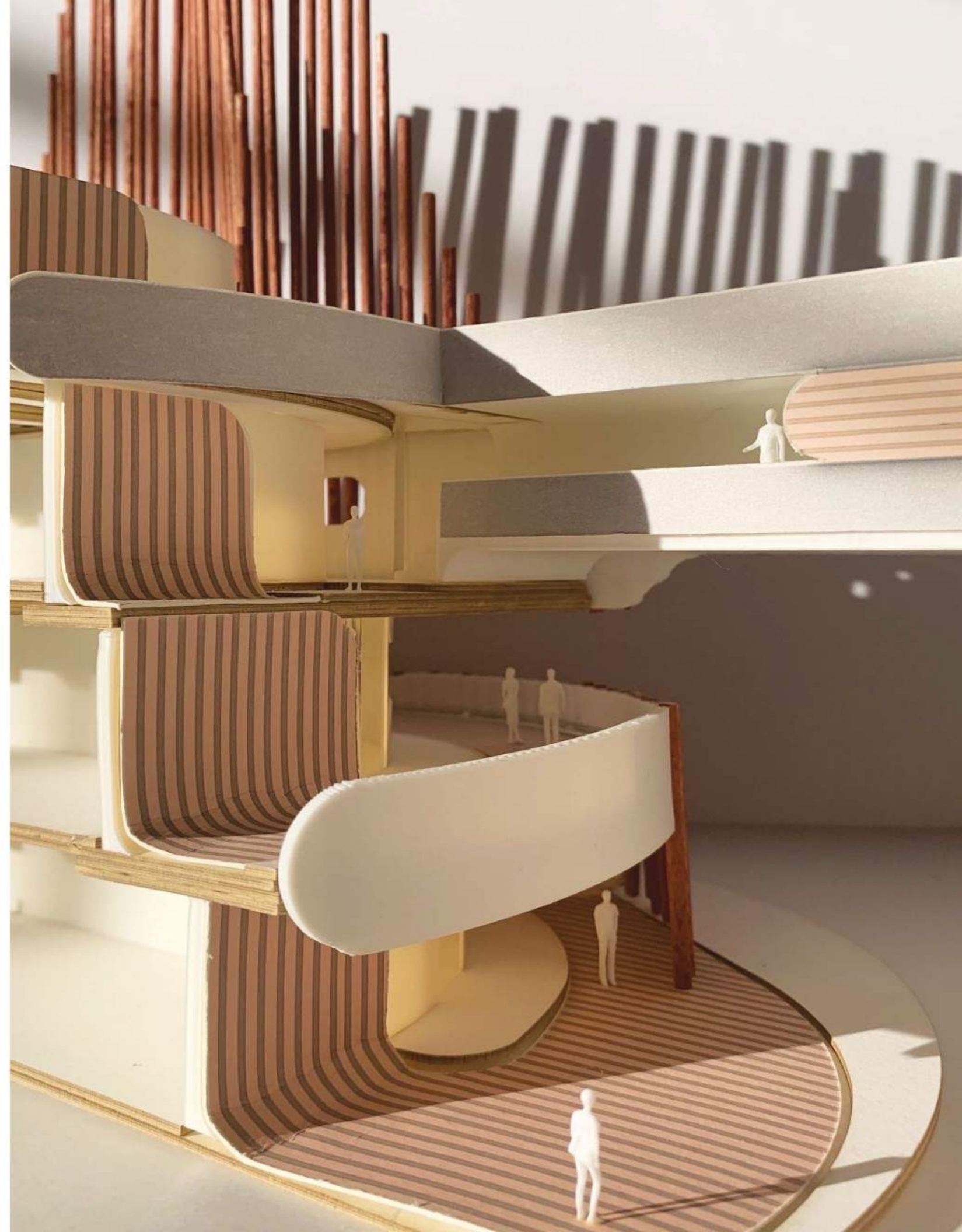
Studio III
Erich Schoenenberger
Fall 2023
partner: Miranda Schmidt

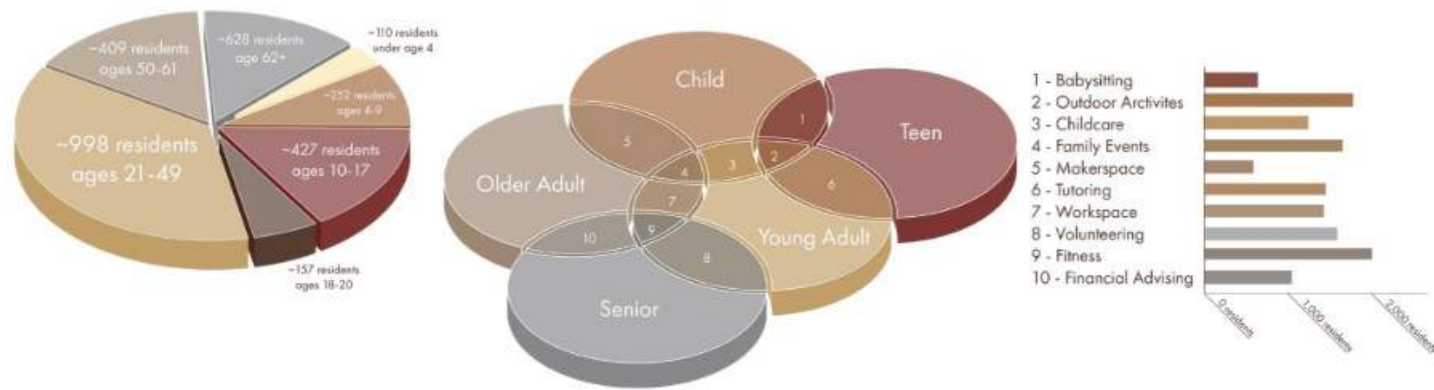
mixed-use housing proposal to uplift NYCHA

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.





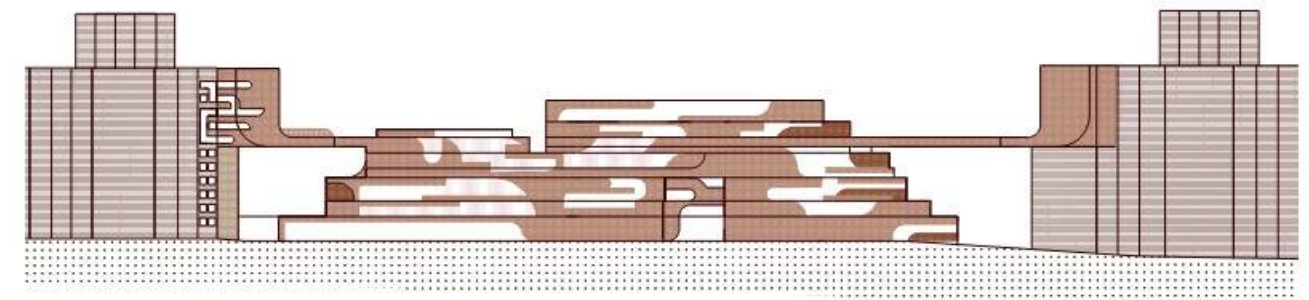
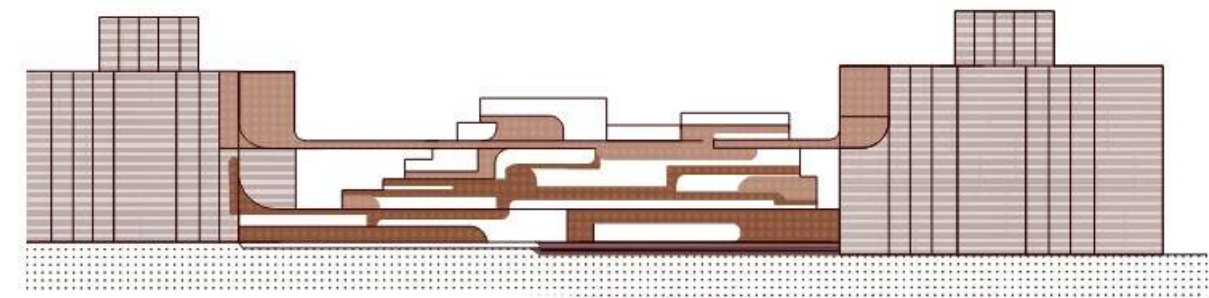
Approaching the project from a zoomed-out view at first, we developed a site strategy that focuses on the relationship between the existing grade, and created "pods" that connect groups of the existing buildings.

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

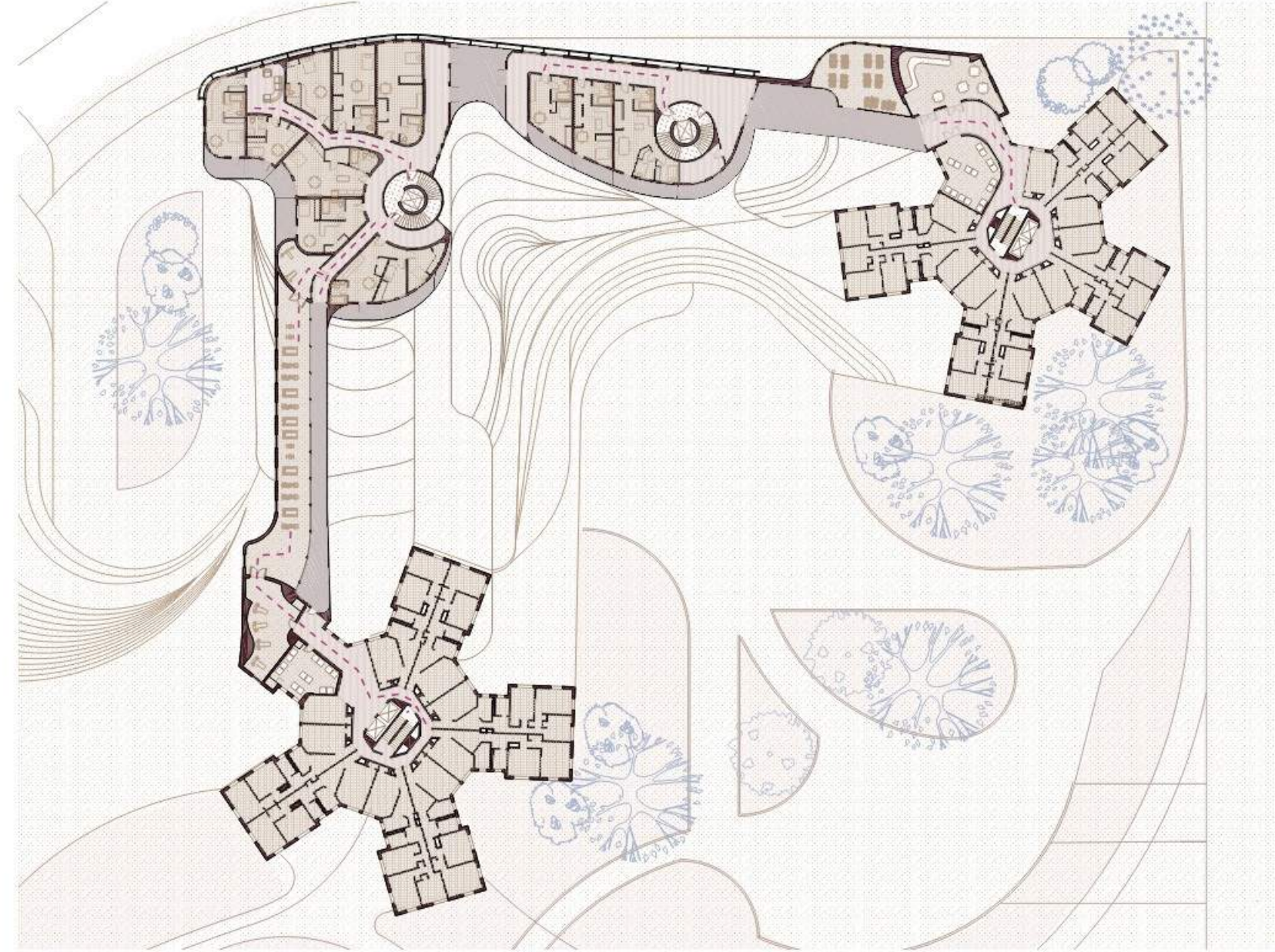
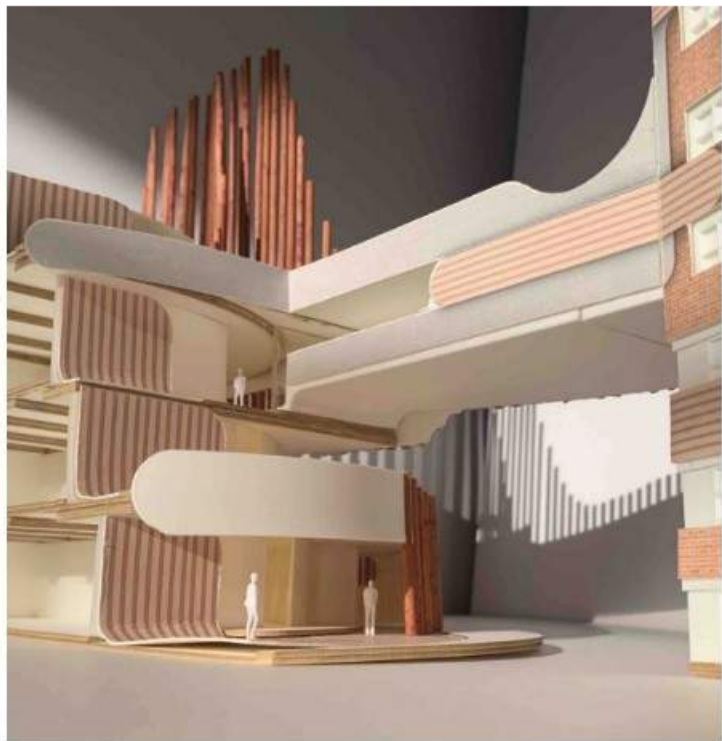
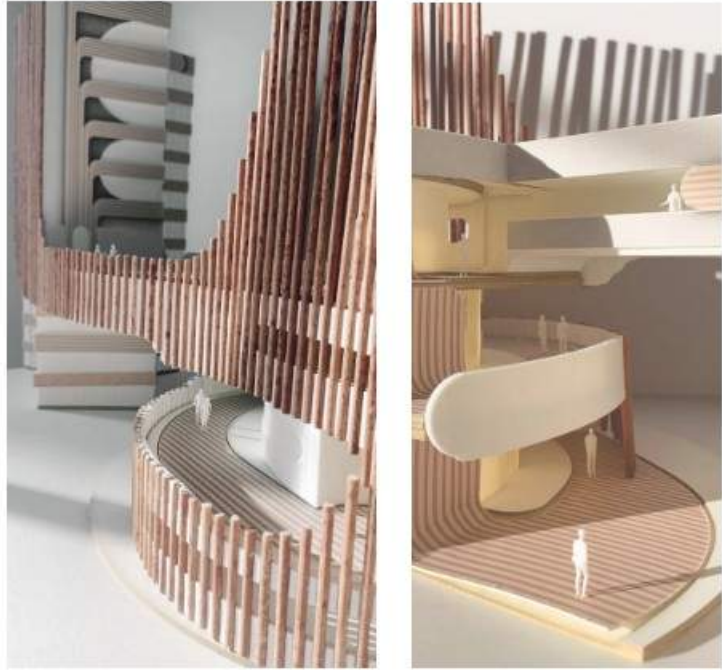
Using these pods as platforms for the building as well as ground-floor program, we focused on introducing and organizing outward- and inward-facing programs. We then implemented this strategy into materiality, applying in and outward facade that starts to communicate with each other in between.



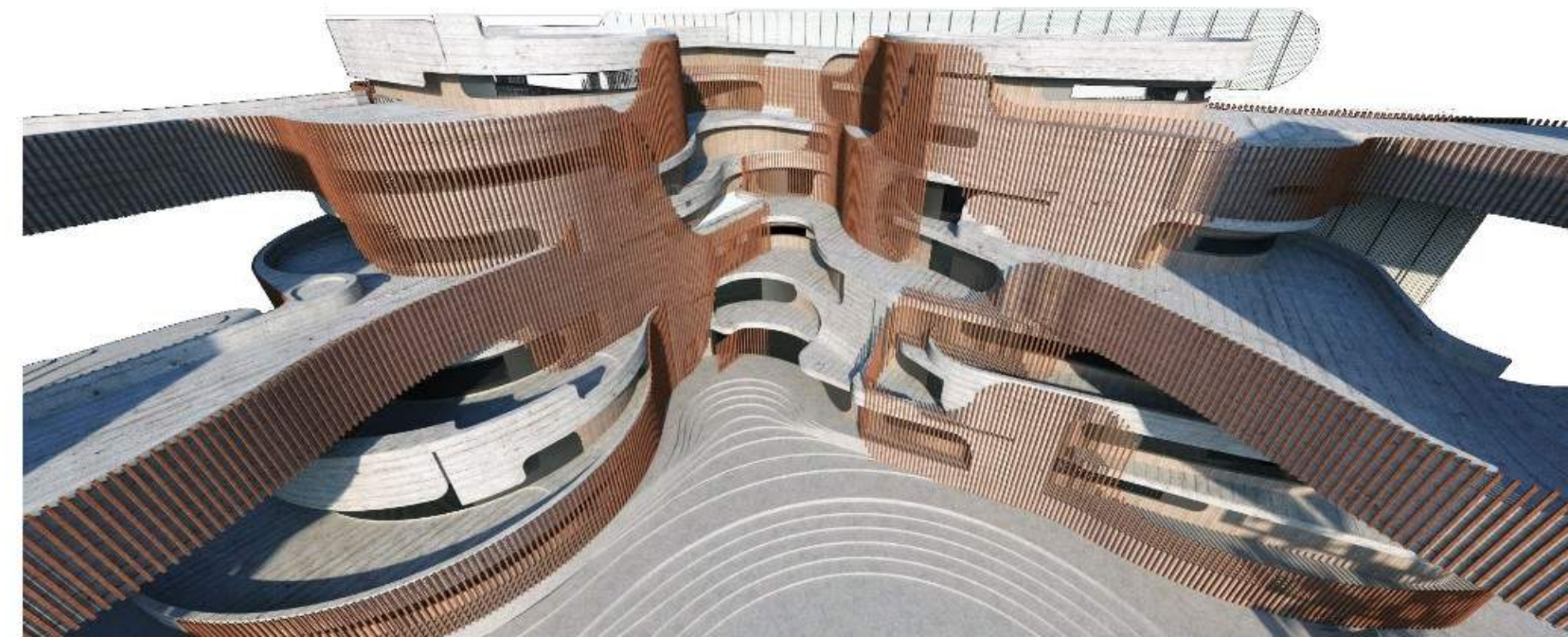
Overall Site Plan

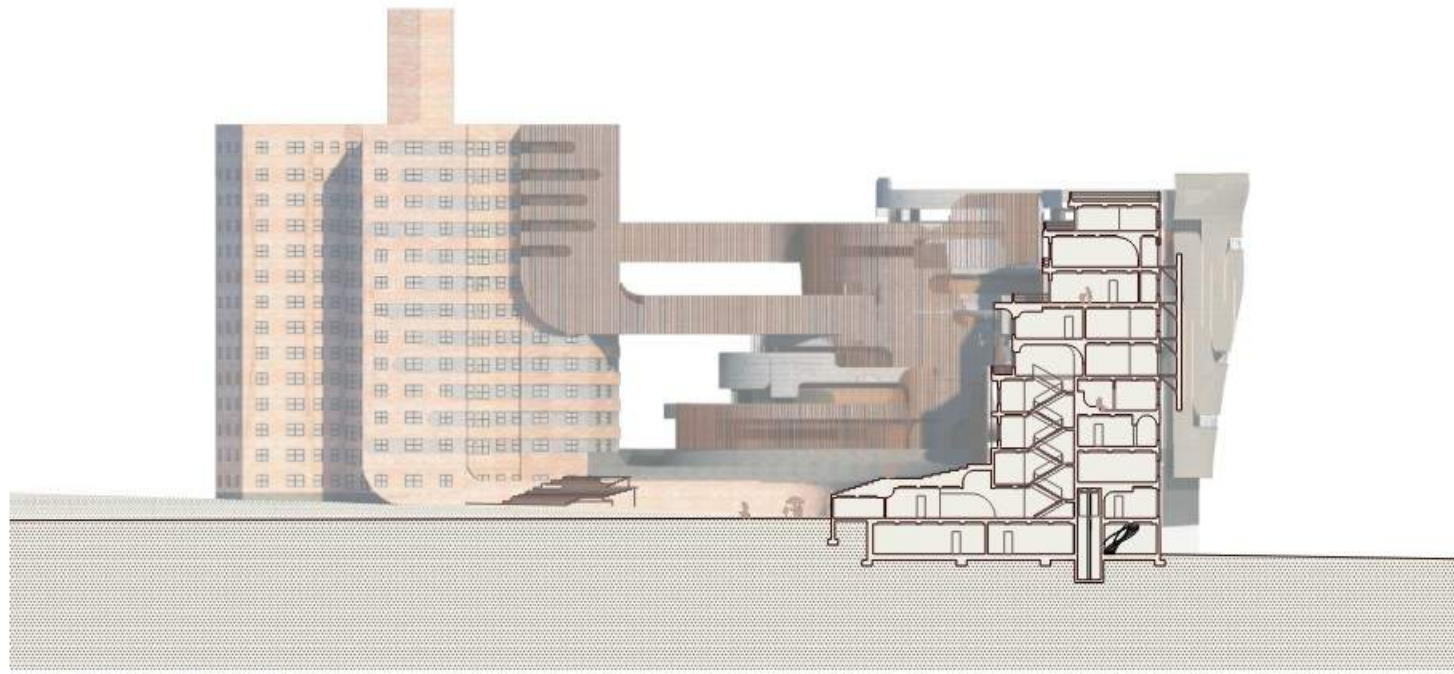


Unrolled Elevation Studies

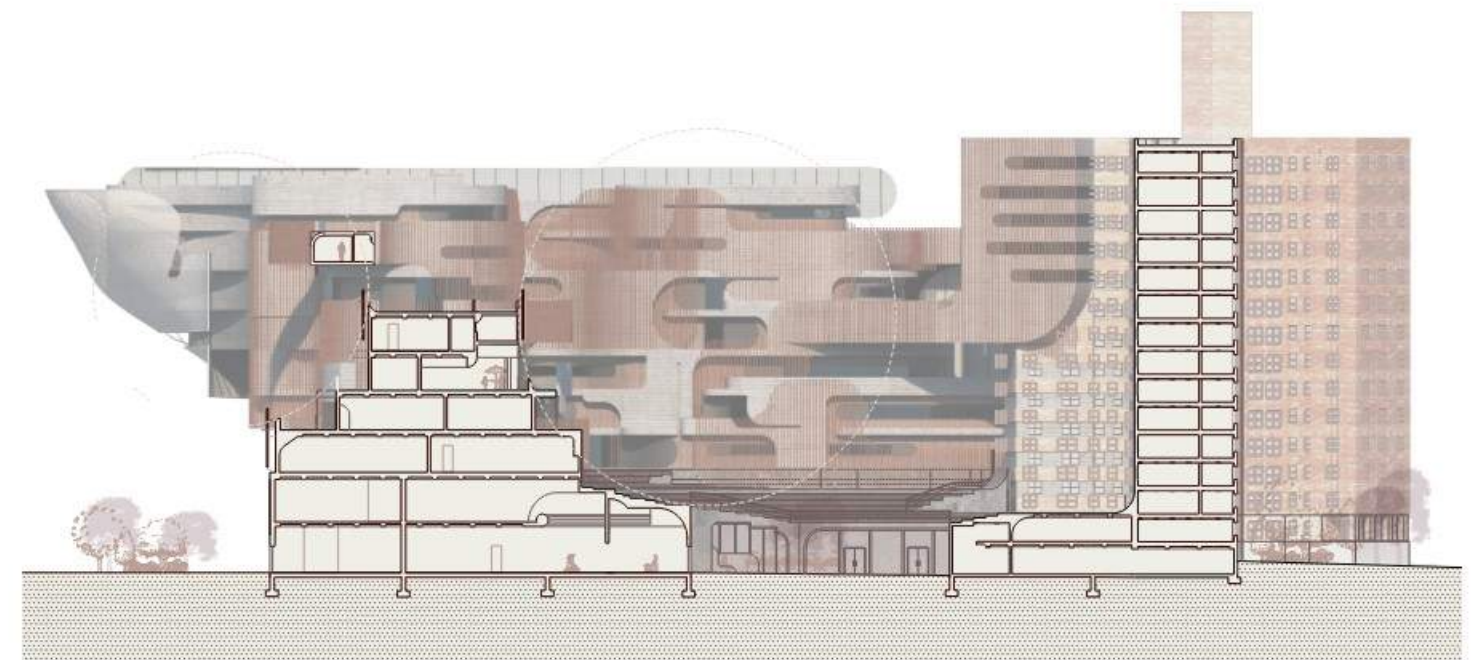
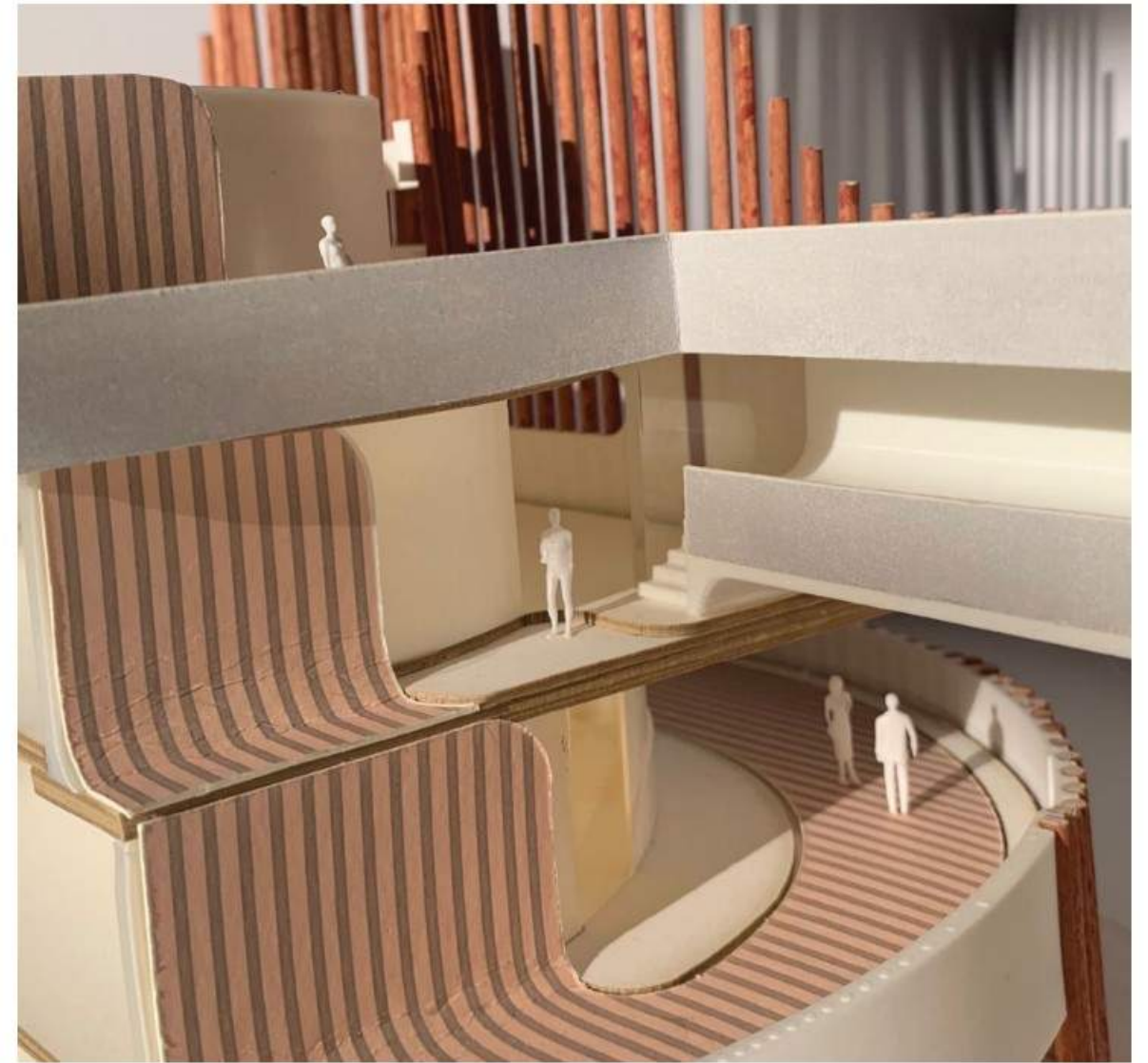


Upper Floor Plan





Section Render



Section Render

03.

mediums I
Joseph Giampietro
Fall 2022

overgrowth over time

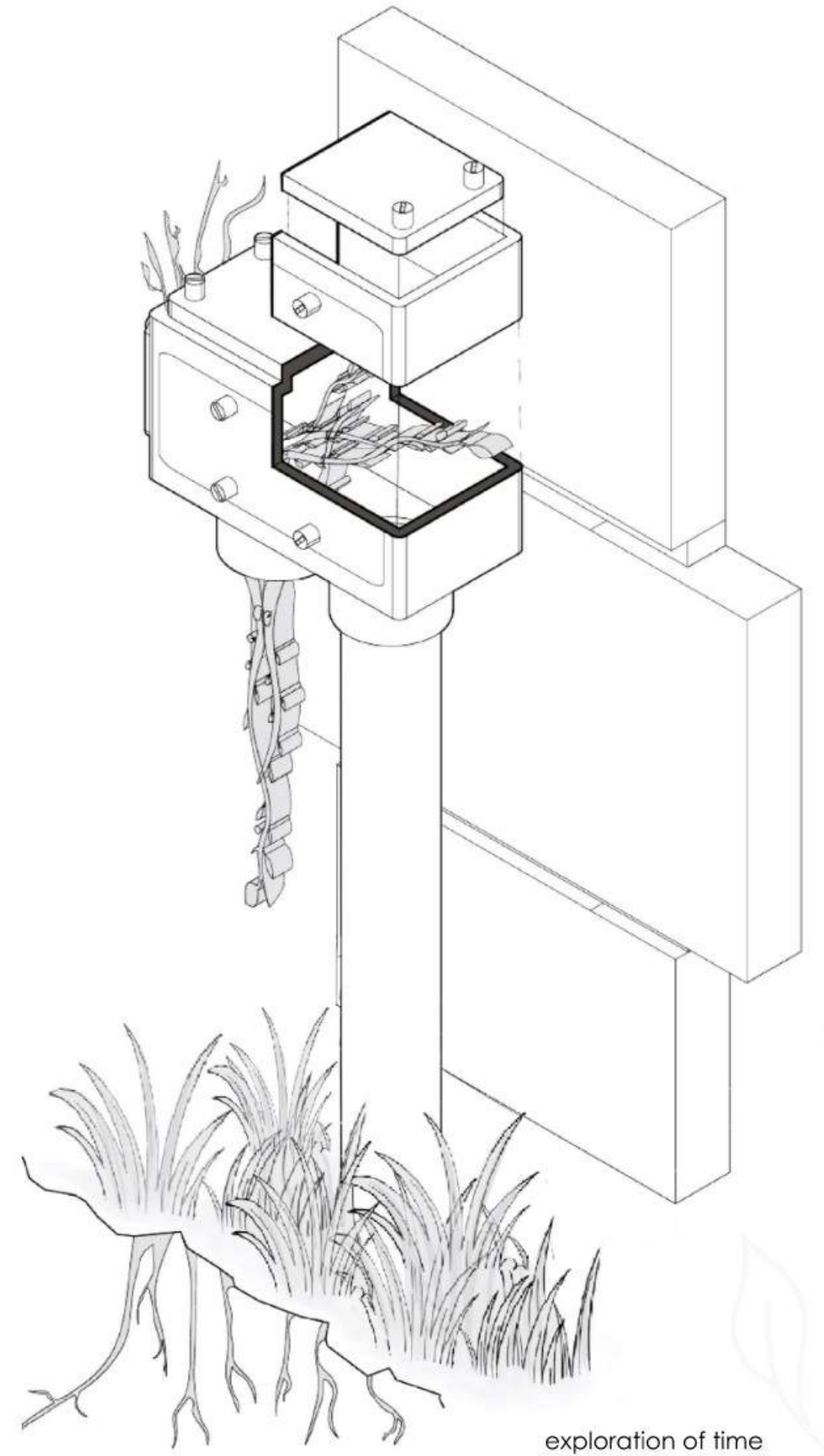
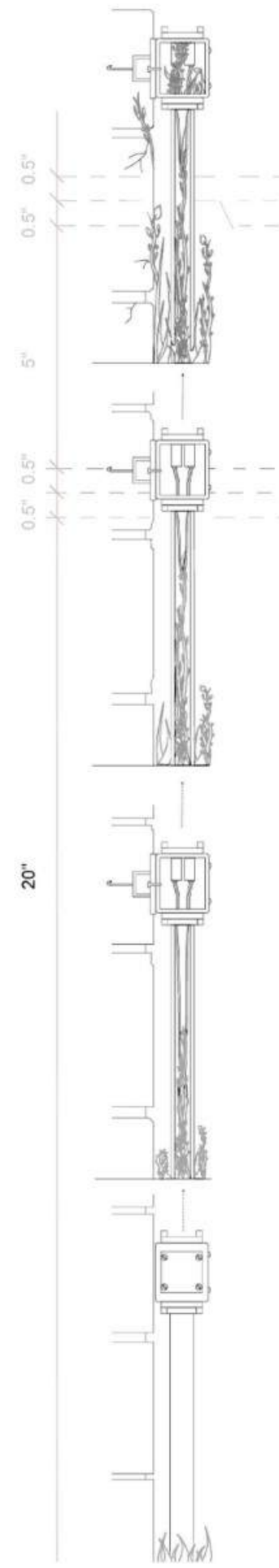
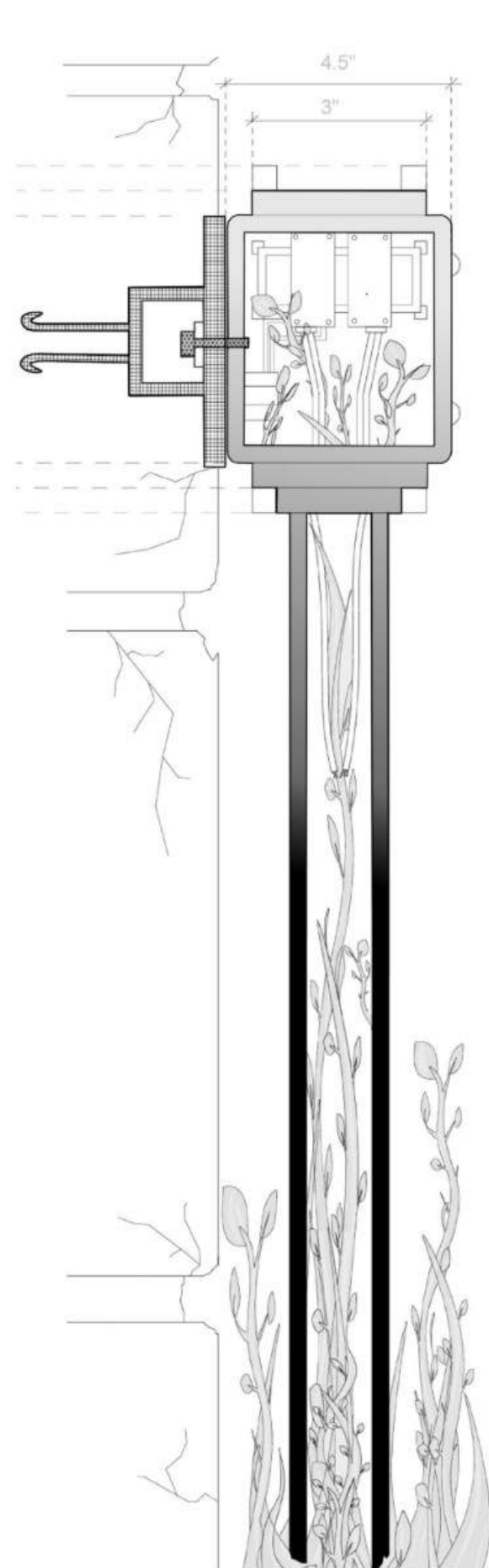
representation of nature reclaiming machine

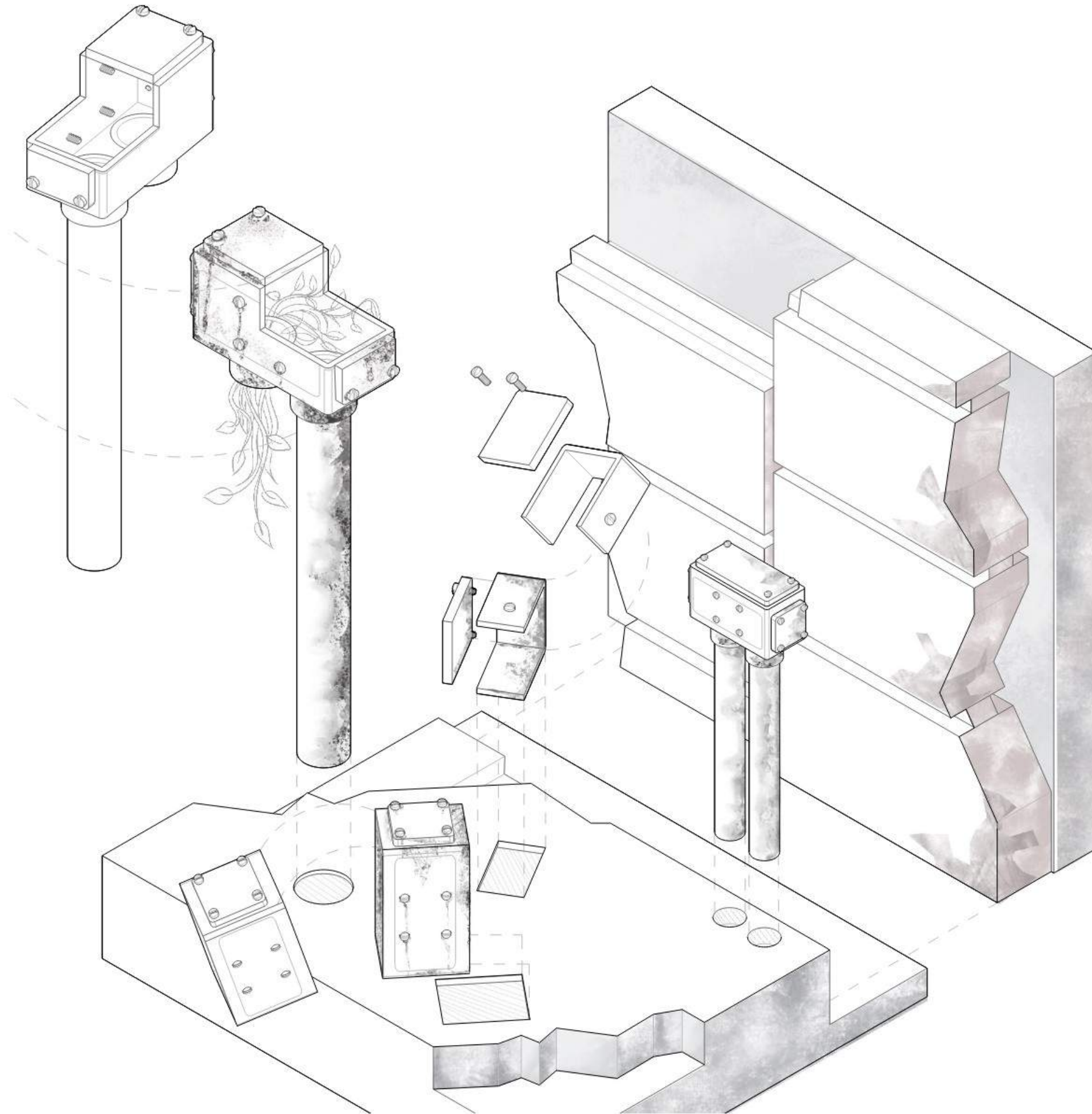
This project required selecting an “interesting” object from Governor’s Island.

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







05.

studio I
mia landsbergis
fall 2022

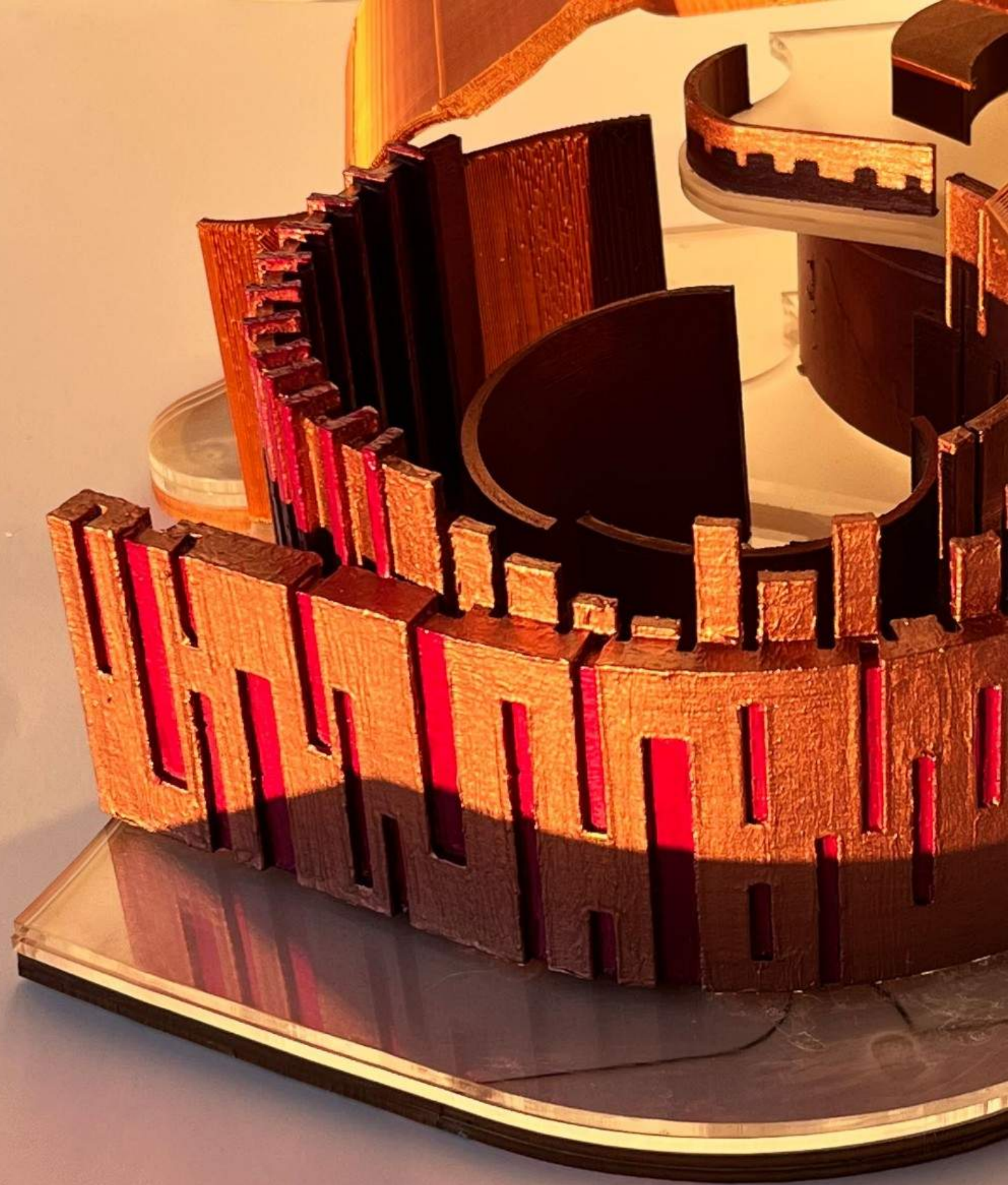
adaptive reuse

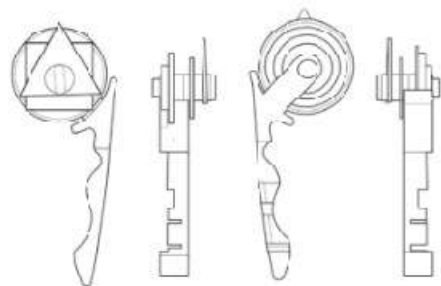
gradient as a transformation from old to new

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.

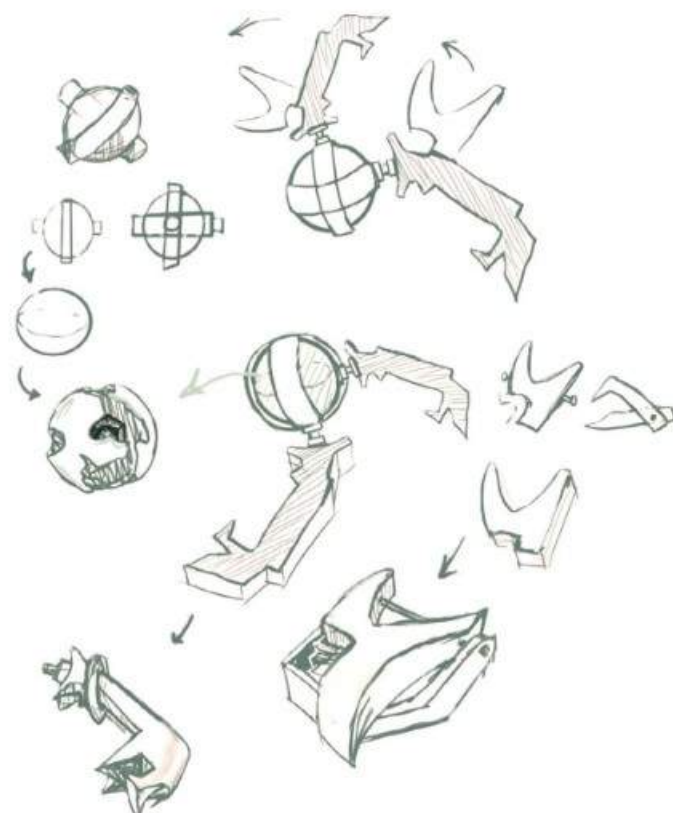




The project began with the conceptual transformation of an everyday object—a pizza cutter—into a speculative device that merges the mechanical and the organic.

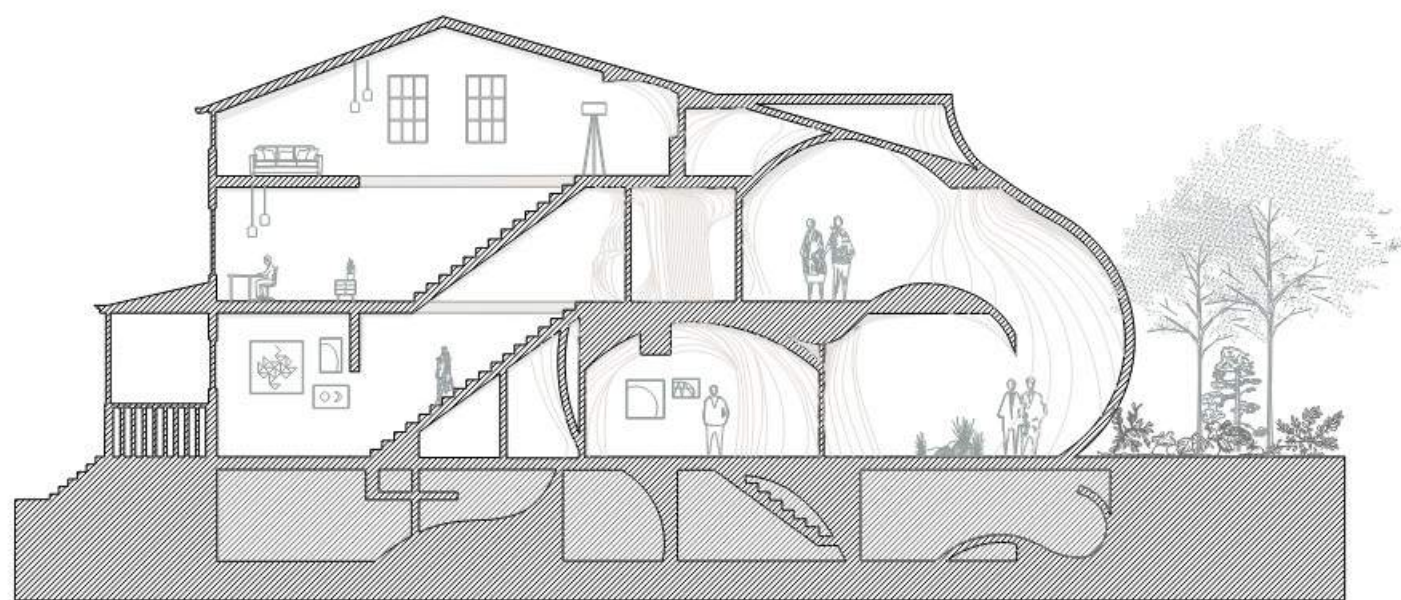
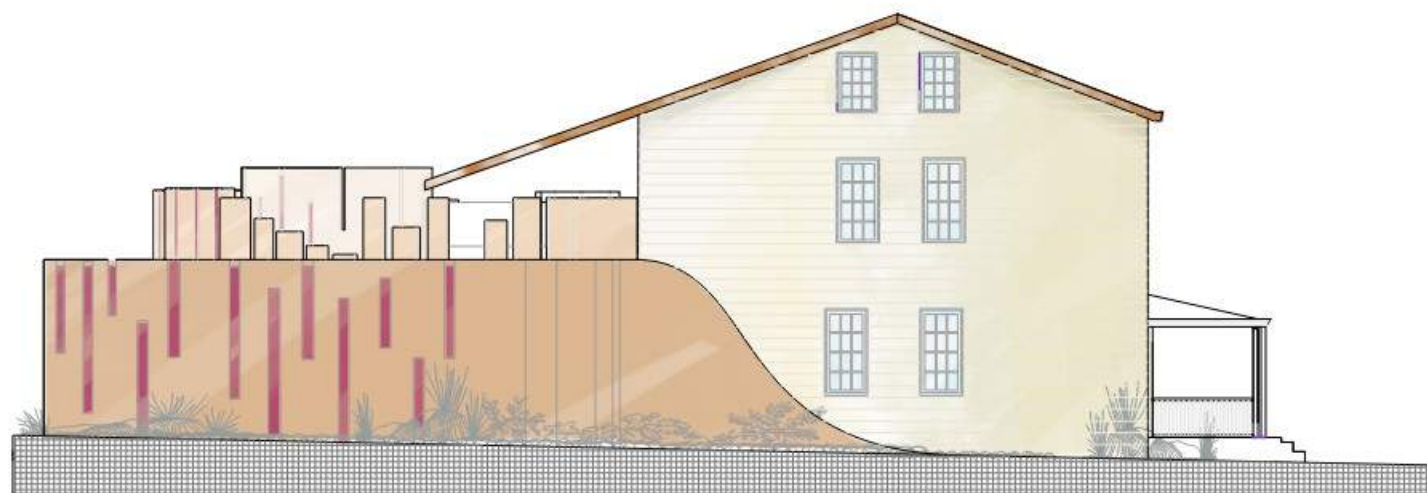
Drawing from its existing geometries, the object was reimagined as a hybrid between a crab and a machine, designed to manage and reduce beach garbage while visually resonating with its coastal context. This exercise in redefinition laid the foundation for the adaptive reuse of House No.7 on Governor's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

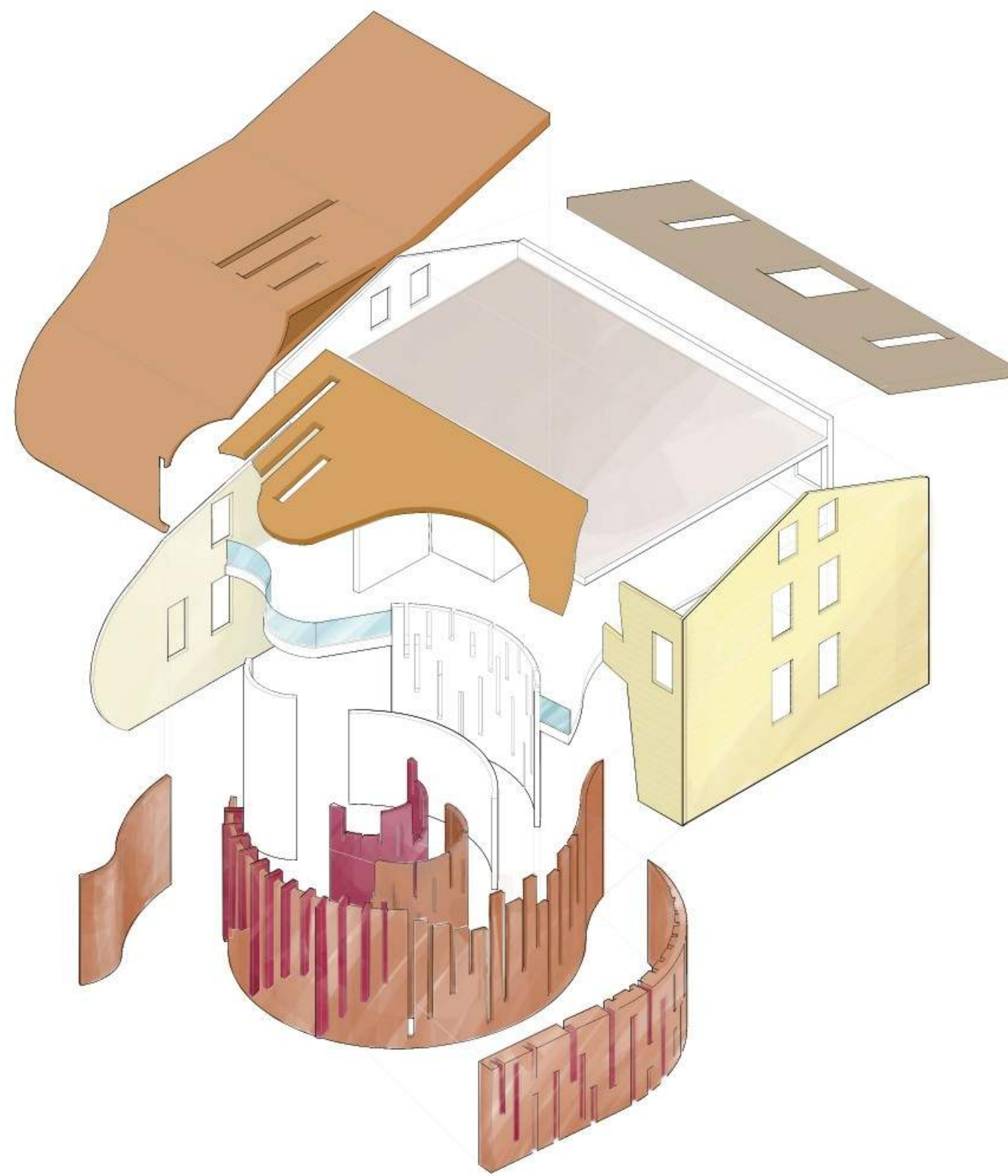


Concept Sketches

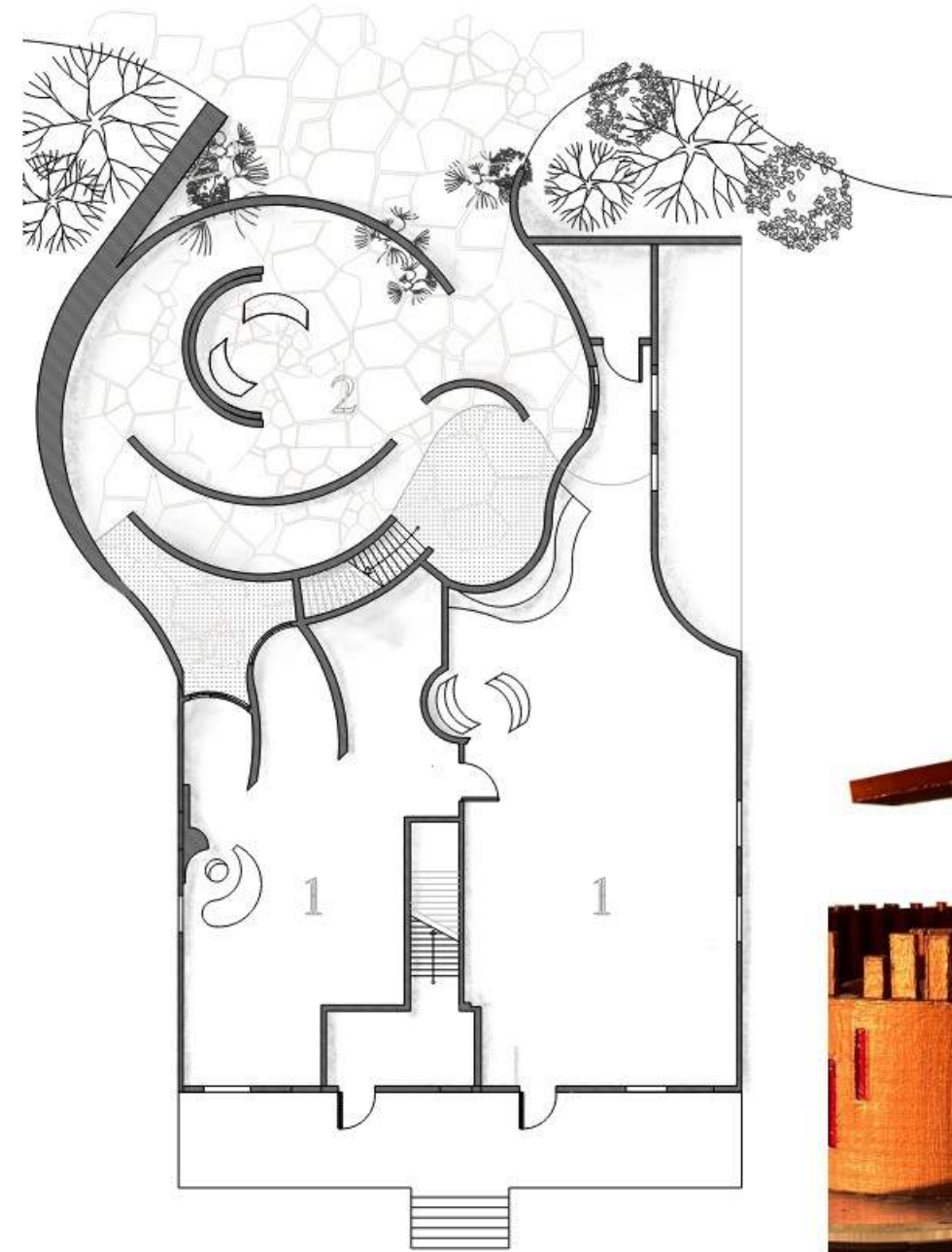
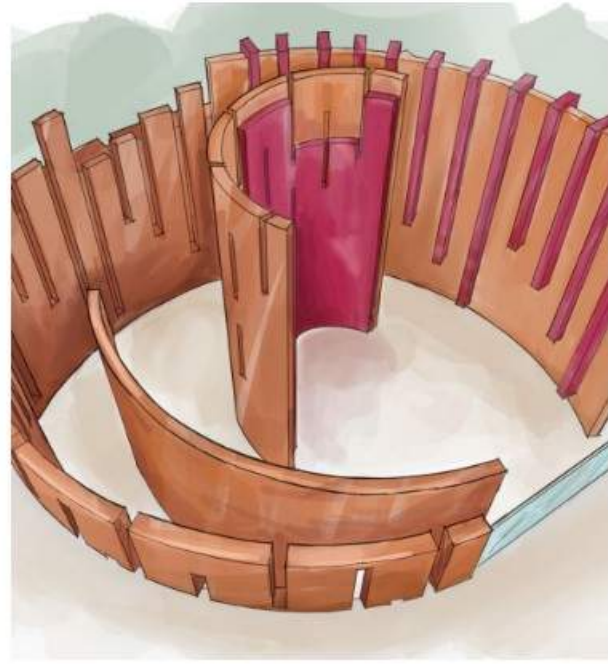




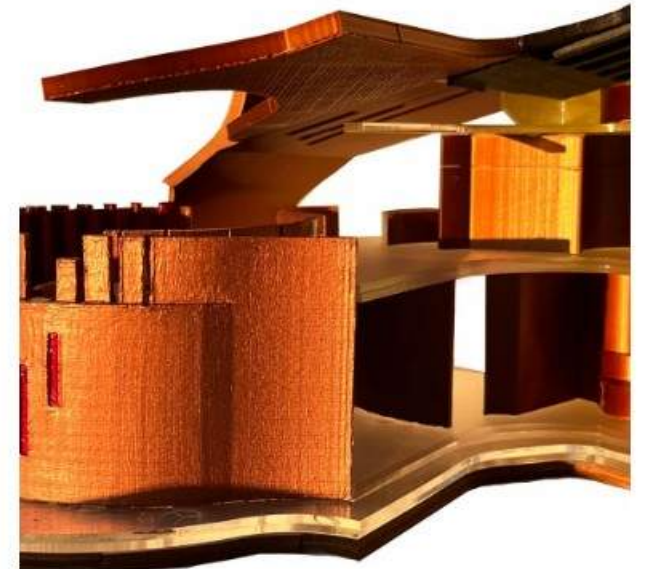
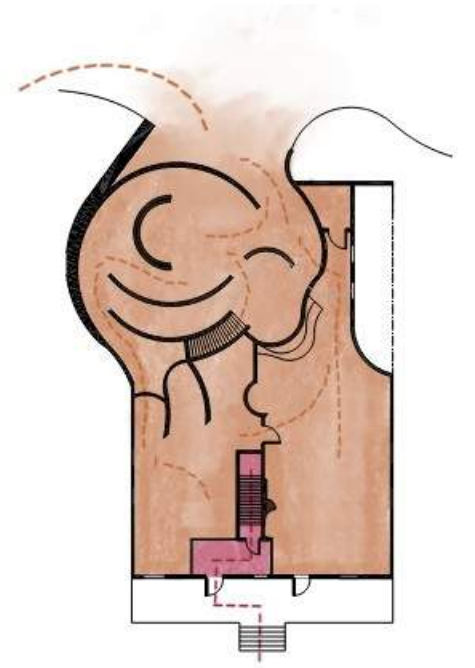
Longitudinal Section



Exploded Axon Diagram



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



06.

Personal work

selected artwork

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.





