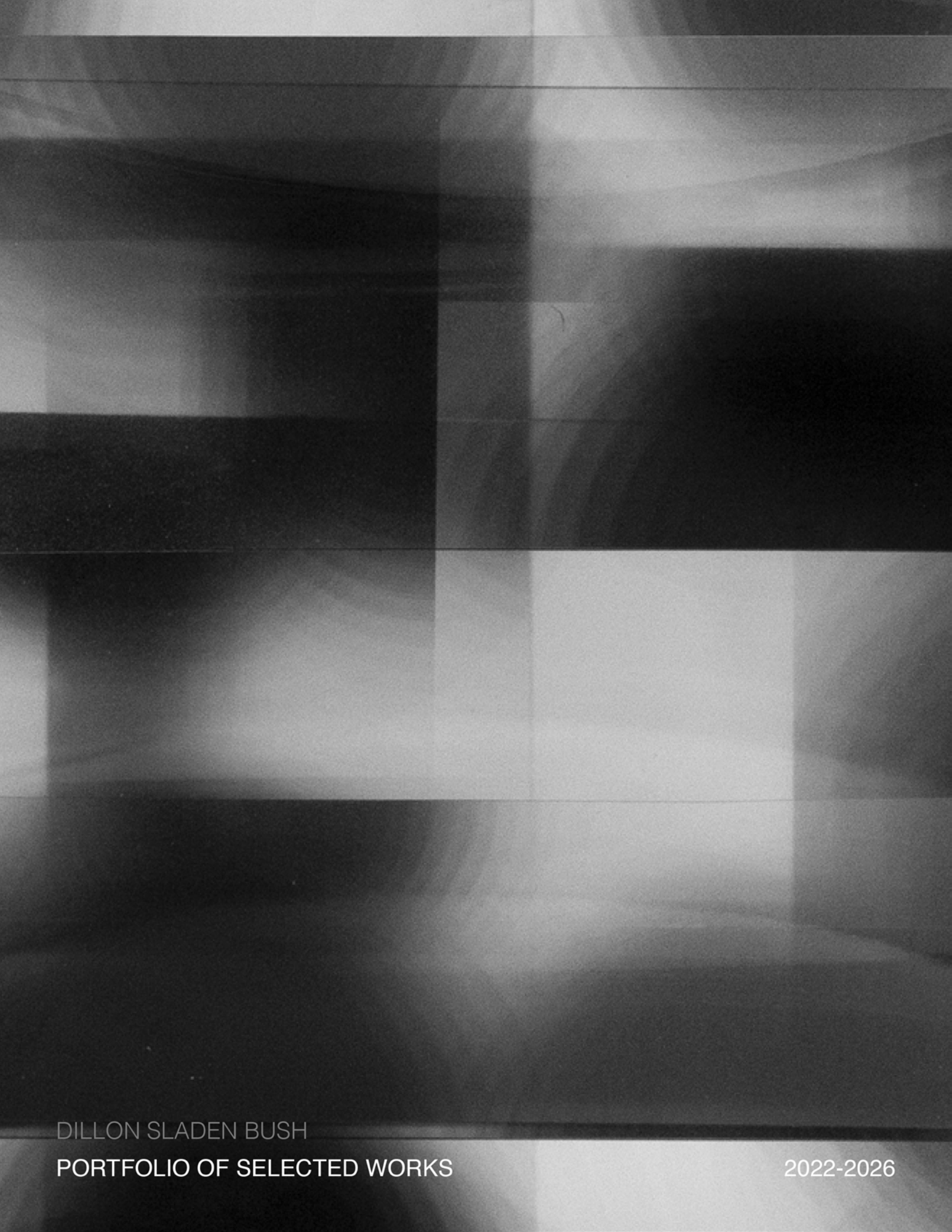

DILLON SLADEN BUSH

PORTFOLIO OF SELECTED WORKS

2022-2026

PROJECT INDEX


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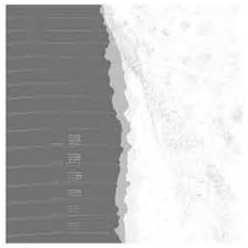
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BIO

Dillon Sladen Bush is a fourth-year B.Arch and Fine Arts student at Cornell University in Ithaca, NY. He is pursuing an interdisciplinary architecture, design, and art practice. Beyond intensive coursework, he has worked in art curation and museum exhibition design at the Johnson Museum of Art, graphic design at Dragonfly Health and Cornell, and as a guest critic for the Cornell summer architecture program, to highlight a few experiences.

He also has experience leading a visual and written editorial team for Medium Design Collection (MDC), as well as in student architectural pre-professional practice through AIAS. He enjoys contributing to Cornell's Architecture Student Practice Club as their Social Media Lead, and as a member Cornell's chapter of the Nordic Association.

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1

AN ARCHIVE FOR CLIMATE CHANGE

ARCH 3102 SPRING 2025
PROF. PABLO CASTILLO LUNA

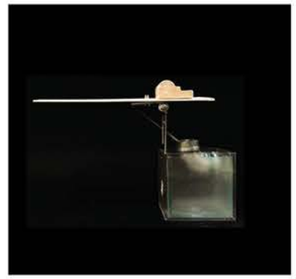
How can climate change, and specifically its long-term effects to the water system in usptate New York be made visible? The design of an archive answers this question in two ways: an experiental component of living quarters and a scientific infrastructure for studying and shared climate change's impacts. The project calls for a series of satellite buidlings where sediment cores are taken, studied, and exhibited.

What defines visibility?

An exploratory booklet examines the terms "visible / hidden" through an analysis ahd comparison of disparate but related topics, such as Greta Garbo and WWII "Razzle Dazzle" camouflage

What defines visibility?

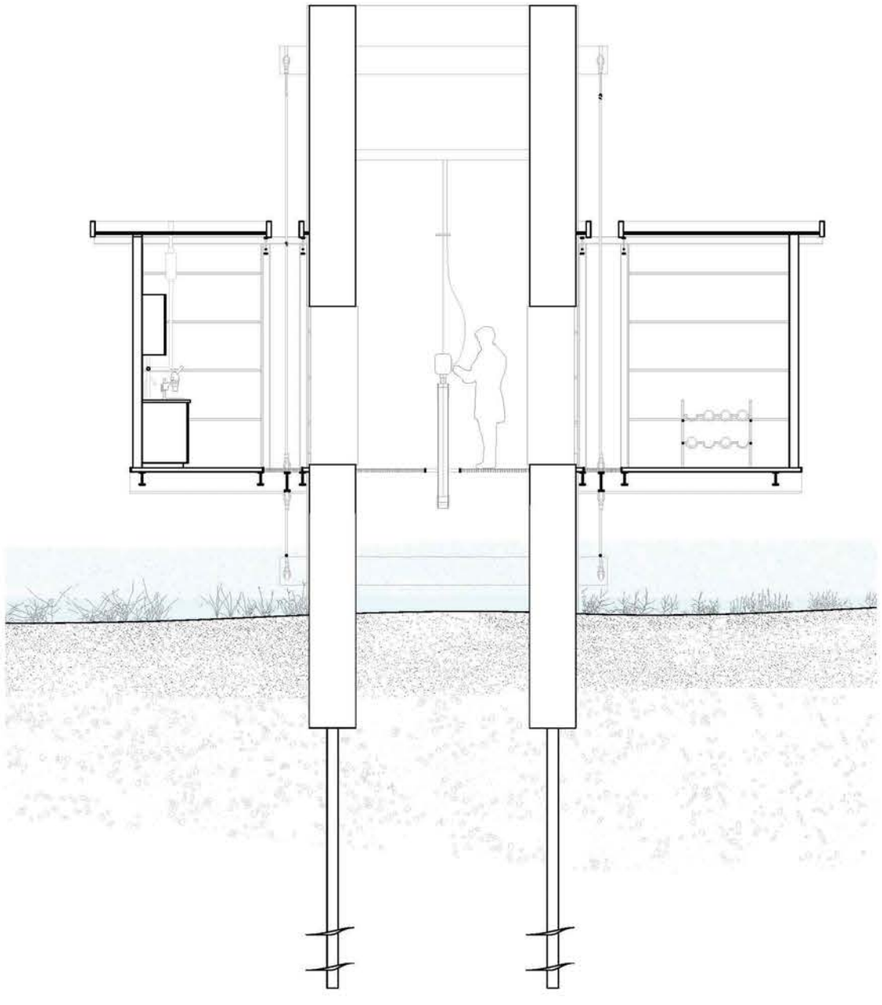
Early models compiled found materials to express design and structural concepts, such as tension and balance, to encourage novel ways of material combination.



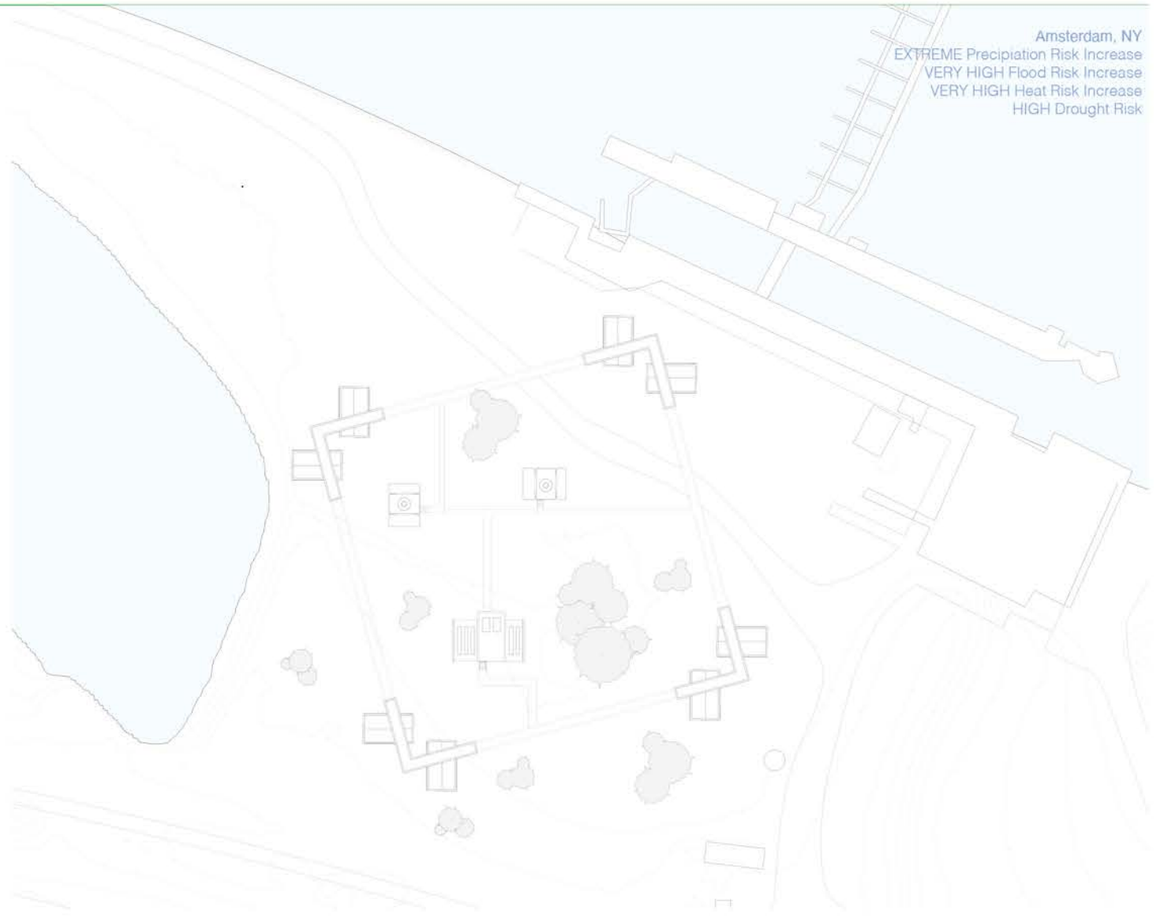
What defines visibility?

A polished model examines what it really means for invisible phenomena to be seen through material and spatial differentiation.

1

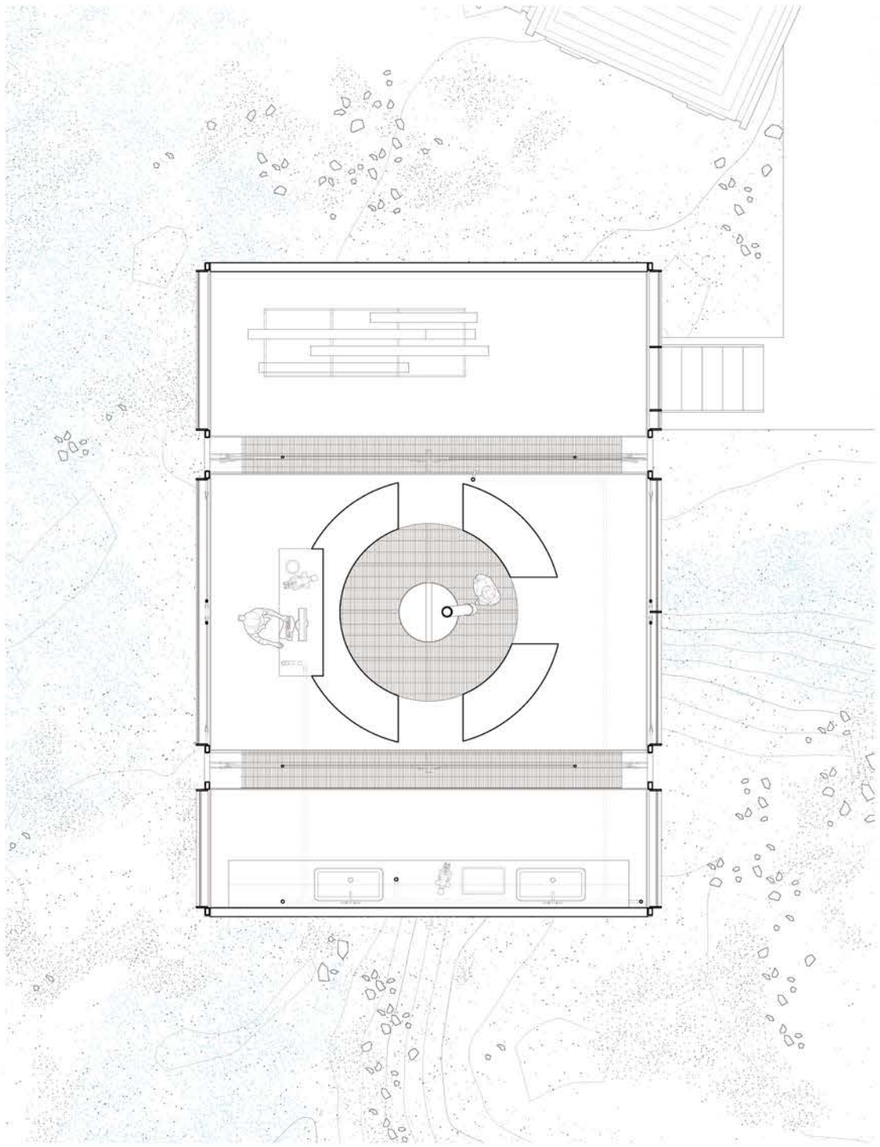


Stations for taking sediment cores are placed on the landscape, still allowing water to move freely around it. A specialized coring mechanism allows for these to be extracted, stored and studied. In the end, the buildings have as little physical impact on the land as is possible.



Along the Erie Canal in the New York town of Amsterdam, climate change brings a number of harmful changes for the environment. The area is at risk to experience extreme and very flood increased precipitation, flooding, temperature increase, and also drought. This highlights the mulitfaceted and complex nature of climate change.

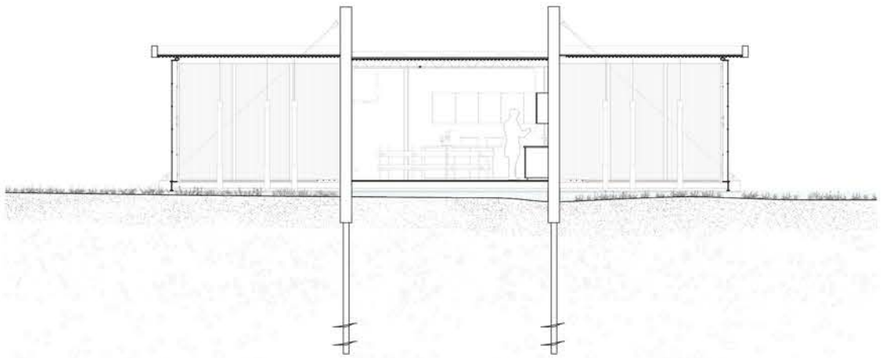
1

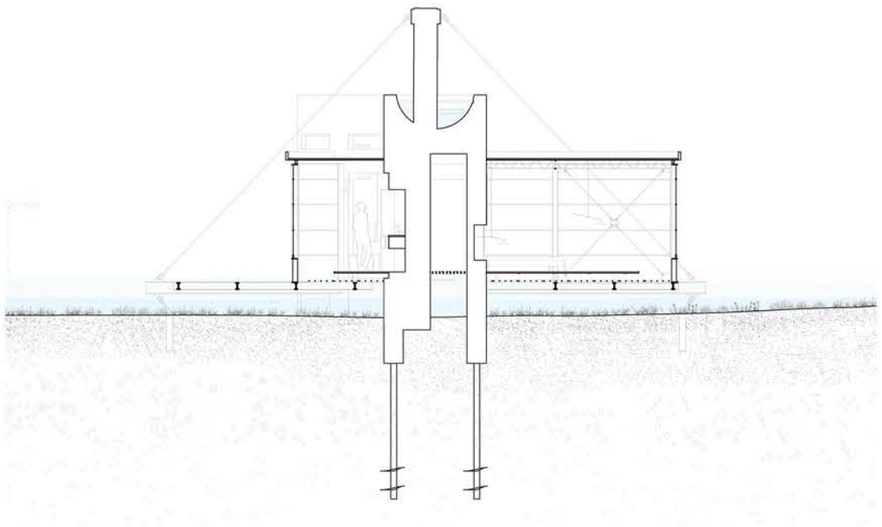


The process of taking sediment cores continously archives how increased precipitation and flooding changes soil structure and conditions and brings in new pollution and effluent. Over time, these changes are visualized through the static sediment cores taken. In the living quarters, residents are put in contact with the water as it moves through the landscape.

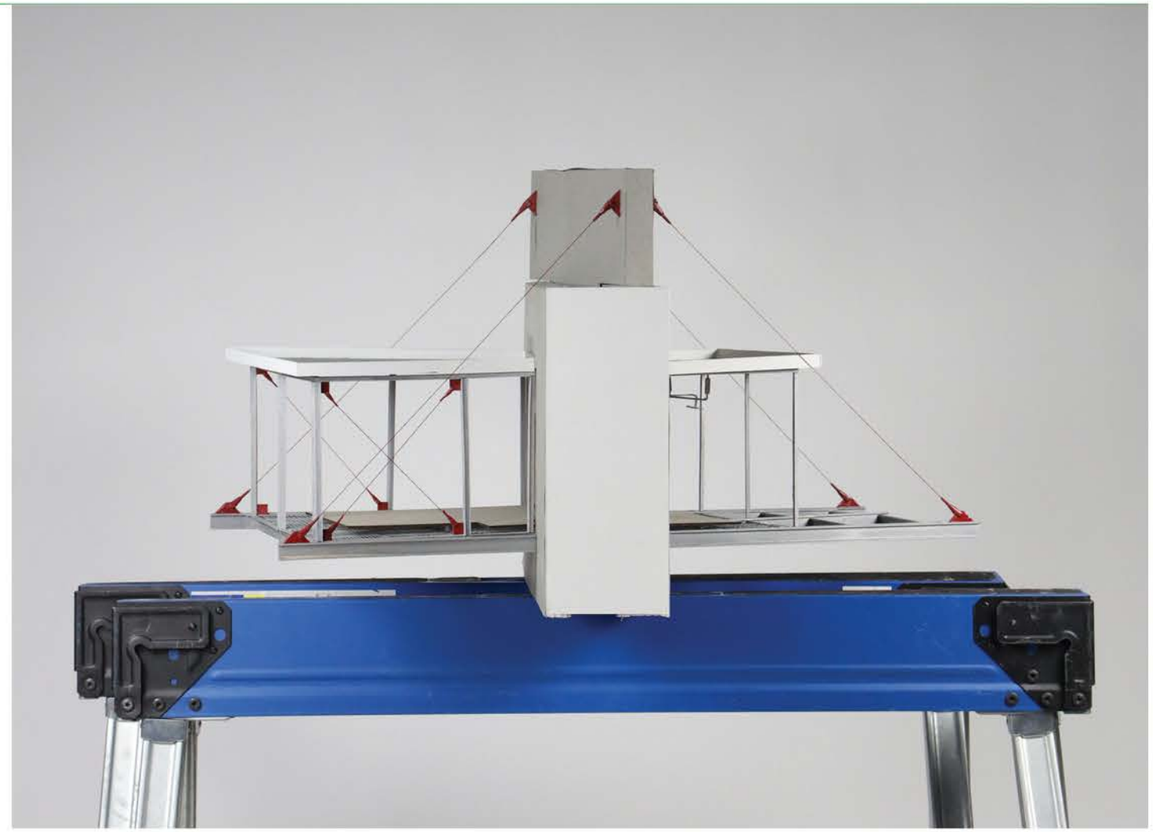
The interior of the sediment coring station is centered around a concrete core. The building is cantilevered off of this structure and floats abve the ground. As a result, the nature processes of soil and hydration changes can continue and be studied independantly from the structures.

1



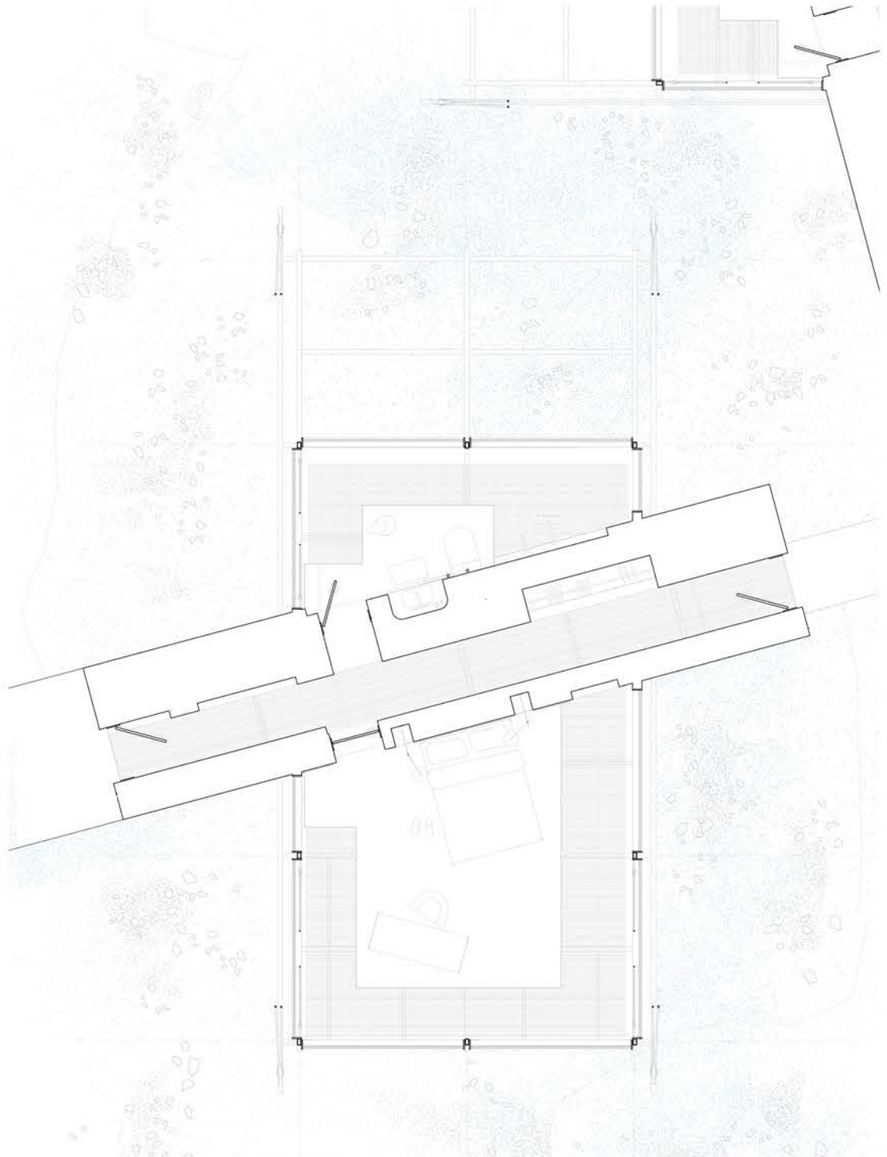


Grated floors, pipes, and holes in the walls visualize water's temperment and movement through this unique environment, archiving climate change as the water changes in relation to the stable infrastructure of the building. Both sediment core storage areas and visitor sleep areas contain transparent grated floors which make clear water's movement.

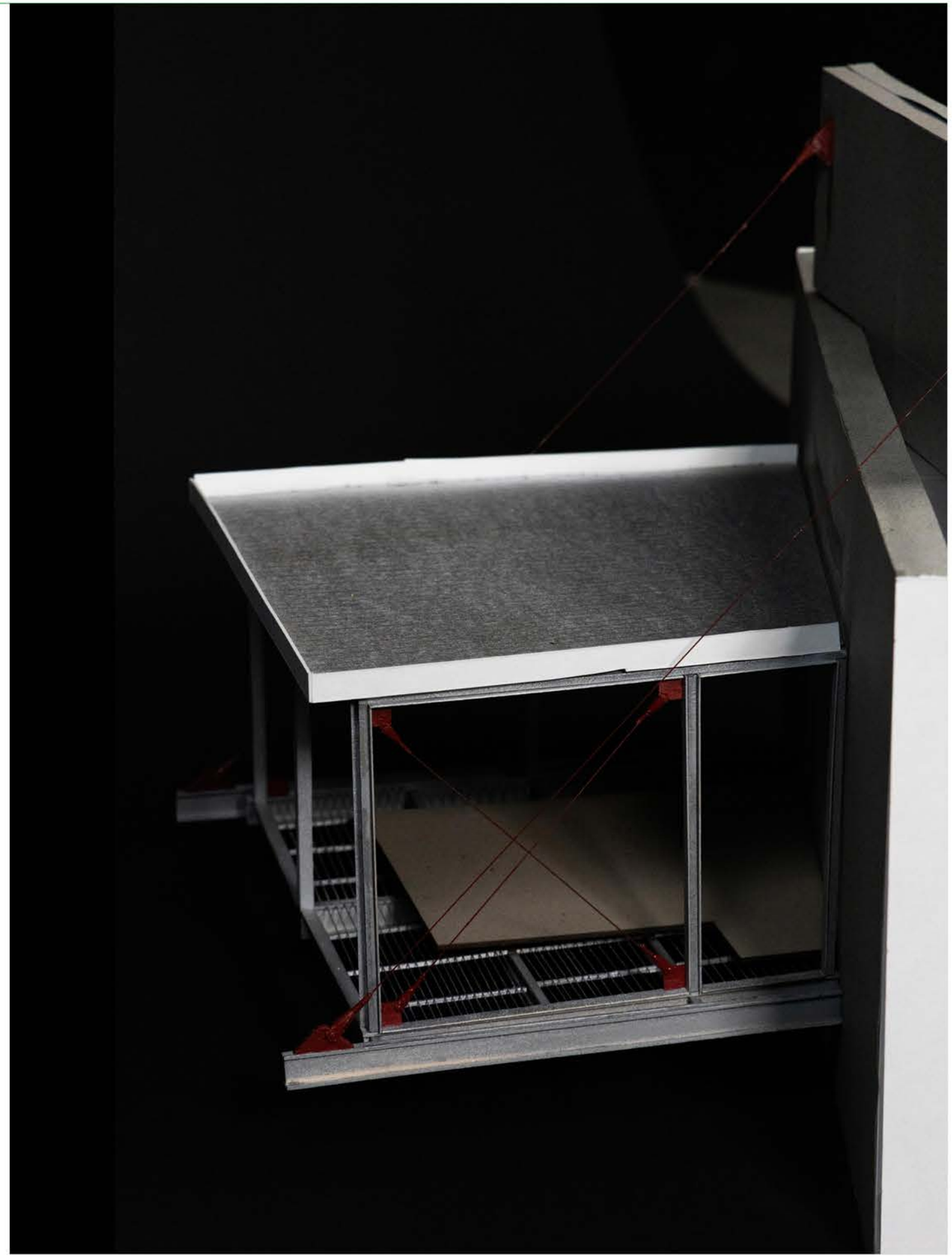


The cantilevering structure highlights the independant nature of the building from the ground that it rests in. Like a T-square, or other scientific tool, it can be used on an environment to study it, and can be removed with little disruption to the existing ecosystem.

1



For the researchers and visitors to the site, bedrooms emerge from the concrete cores, hovering over the ground. These bedrooms have temporal and visual contact with the ground, enhancing a deeper understanding of the ongoing changes to the environment.



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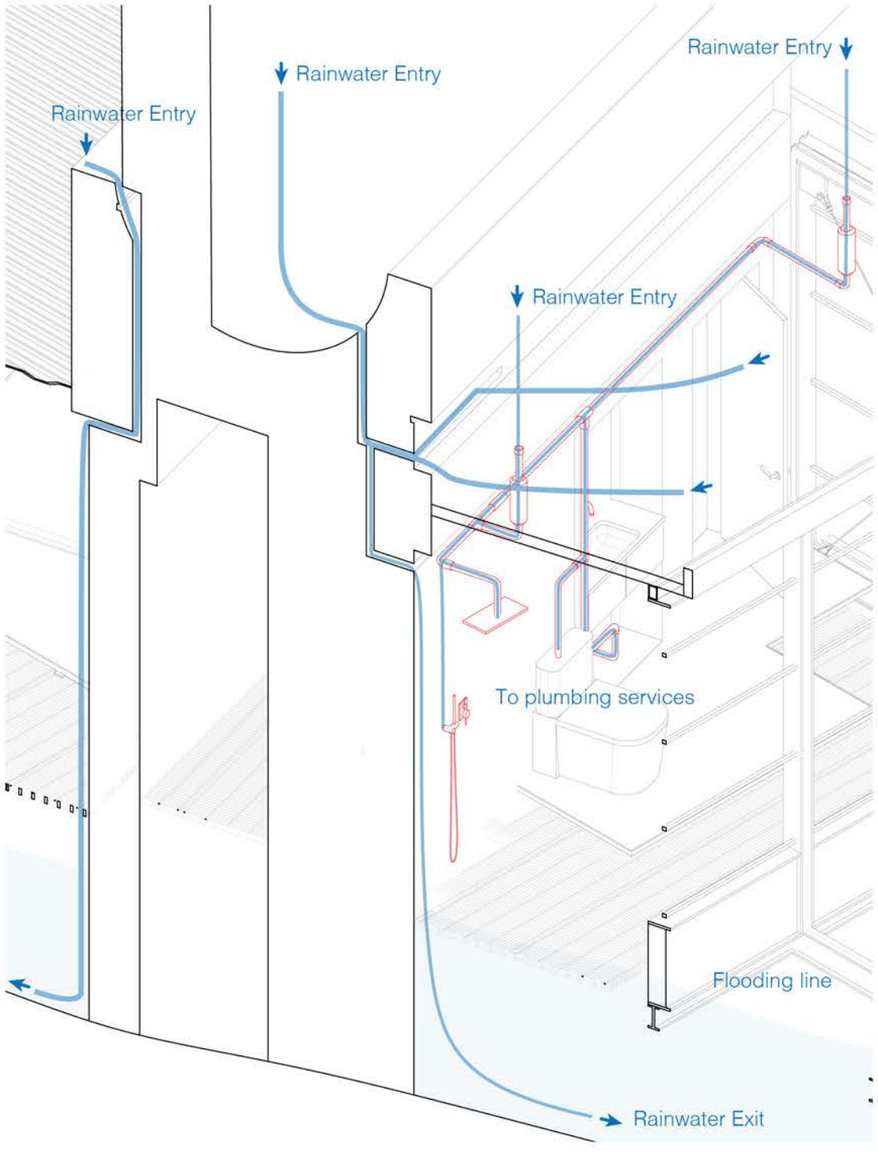
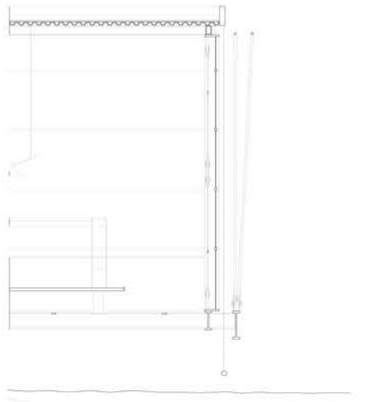


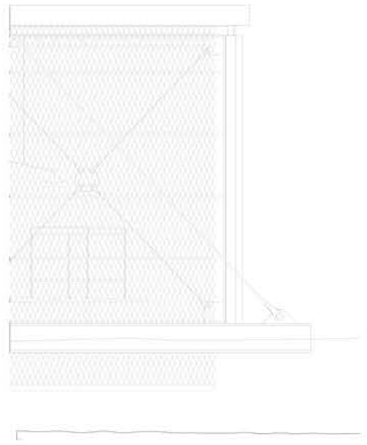
Water is allowed to enter in several different ways into the building. In effect, the building leaks and drips to underscore changes to the environment. Water moves through channels built into the walls, dripping down interior walls and pooling in the roof for capture and use. Grated floor allow for the natural water level to be observed, and for rainwater to move through the structure.

By allowing water to move through the building and be visible while doing so, the standard invisible relationship of water and structures is made visible. While most building seek to hide water and its effects, this archive for climate change embraces this.

1

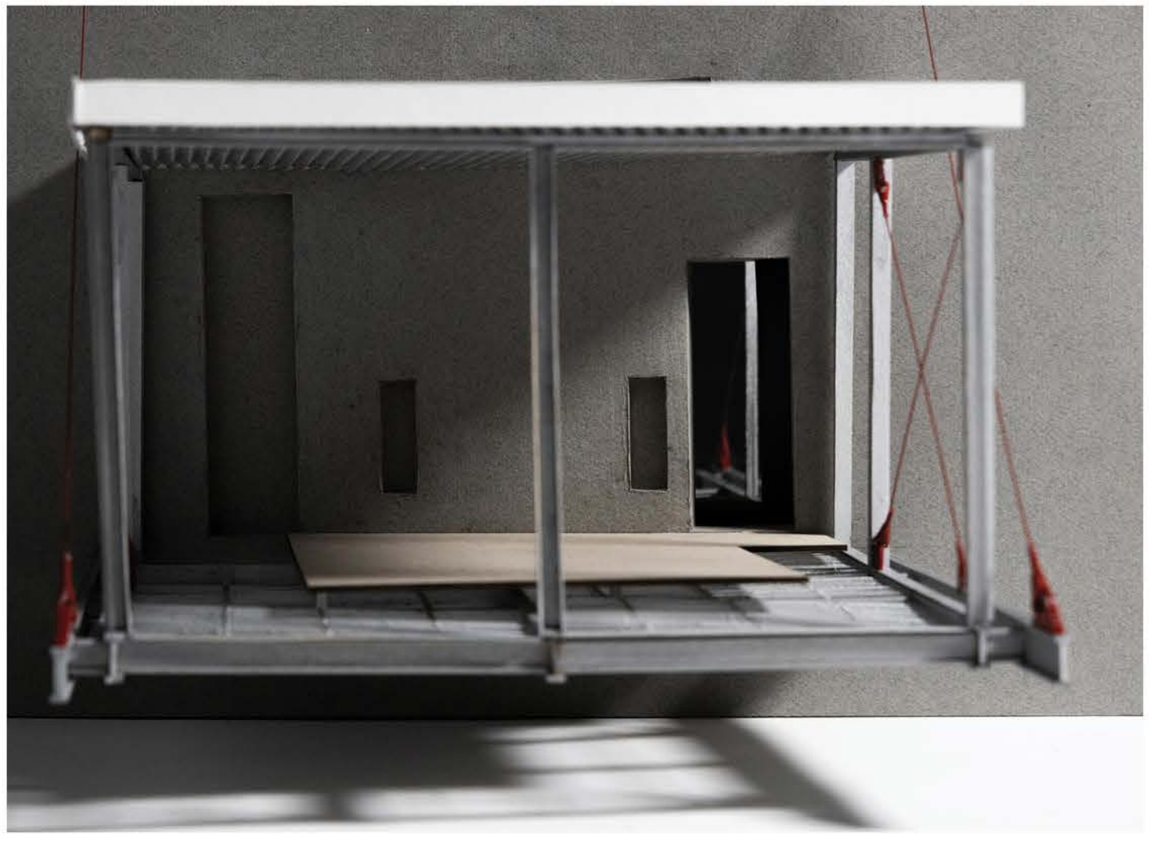


Through a system of cantilevers supported by cables, the building grazes the earth, allowing for maximum independence of water and soil movement. In years to come, this building core can be removed, barely leaving more than a small trace of the building's existence.



Exterior mesh enhances privacy for its inhabitants in the private visitor sleeping areas. Additionally, this kinetic facade responds to changing water conditions on the ground. This facade is between the main structure: solid steel beems which the main cables attach to and allow for free cantileveing.

Bright structual cables connect the concrete core structures in the various buildings, creating a strong visual connection between the crucial external structure and the composition of the interior spaces.



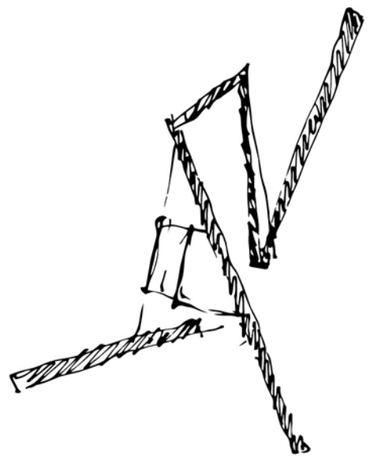
2

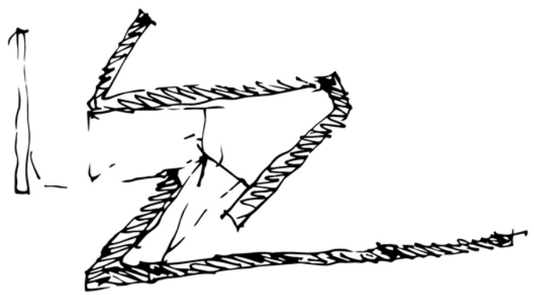
A LANDSAPE OF DEFENSE

ARCH 4101 FALL 2025
ROF. ROBERT HUTCHISON

How can a building protect a landscape and human community facing immense natural disaster? Between the town of Westport, WA, and the Pacific Ocean lies the liminal environment of shifting sand dunes. Constantly in flux, this beautiful and deadly landscape responds dynamically to daily, seasonal, and exceptional tide events.

At the most extreme is the impending 500-year tsunami. Inhabiting the landscape, this VES braces with the land for the impact of an event. It wraps itself around the sand, shaping the dunes through the extension of wall-like arms. These arms rise to support the rigorous and efficient pavilion-like tower. Separate, but in conversation with the foundational walls, it forms a place of refuge.





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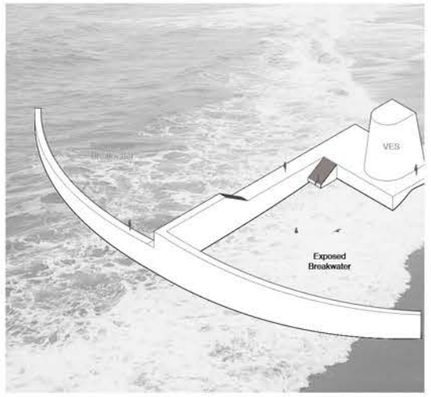
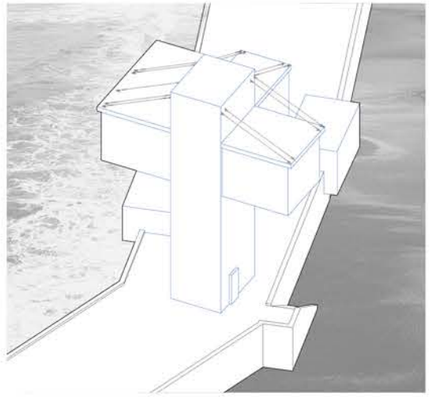
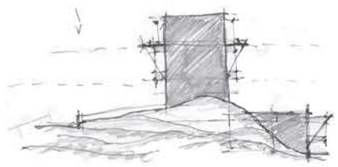
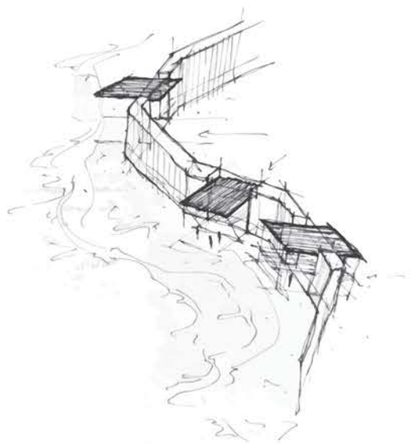
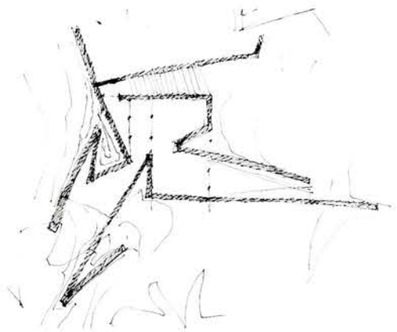


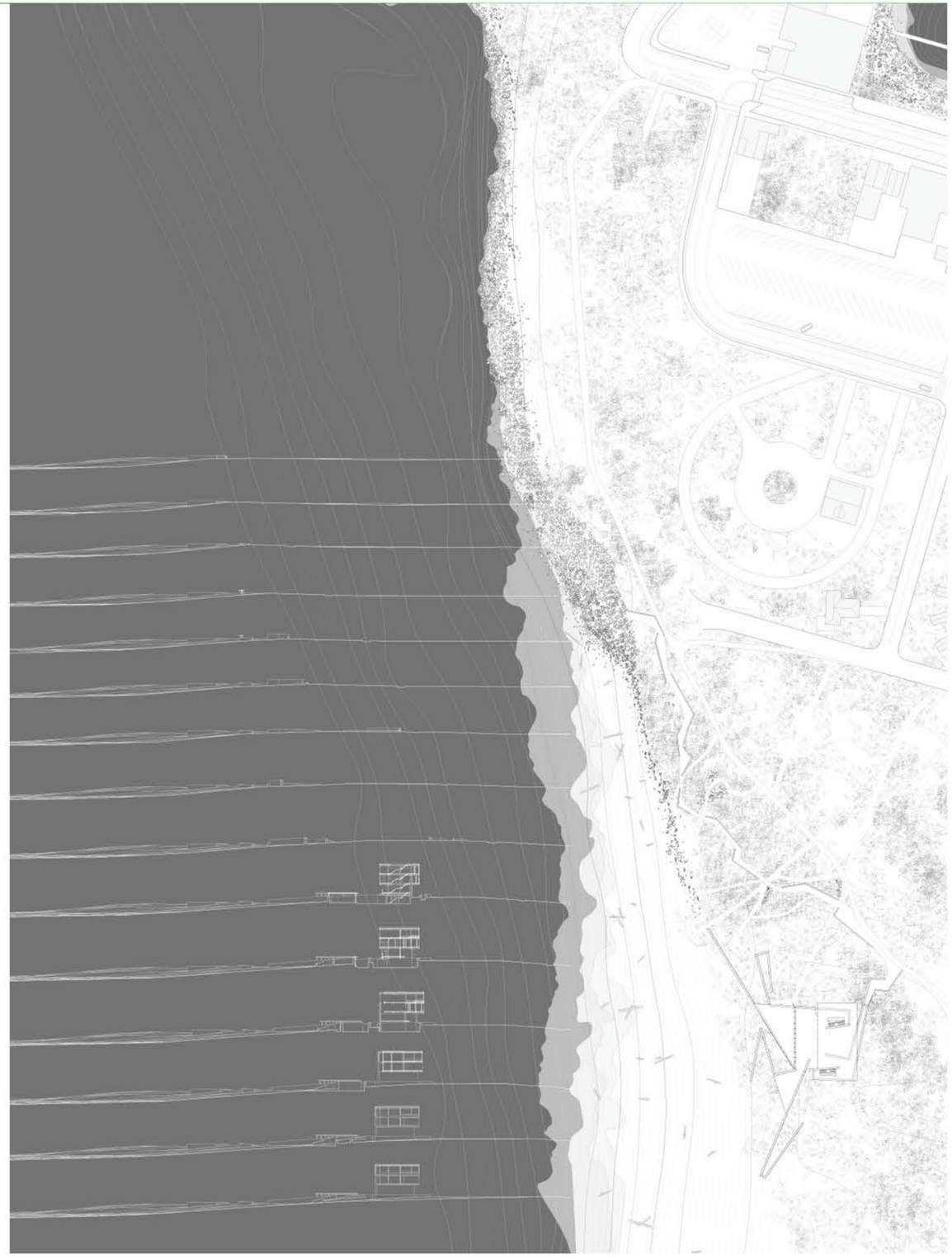






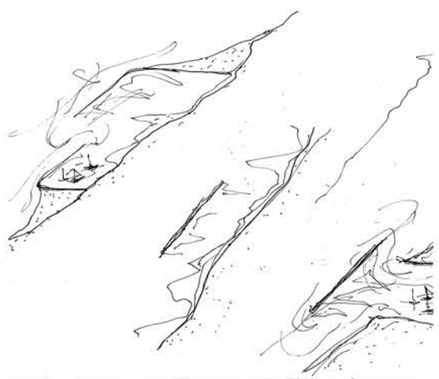


The notion of the evacuation center as a protective mechanism invites many possibilities, Exploratory sketches imagine this, investigating the structure of walls, openings, and the manner that a building can embed itself into a landscape. Studies also built on research of existing and successful evacuation structures, particularly in Japan.



2

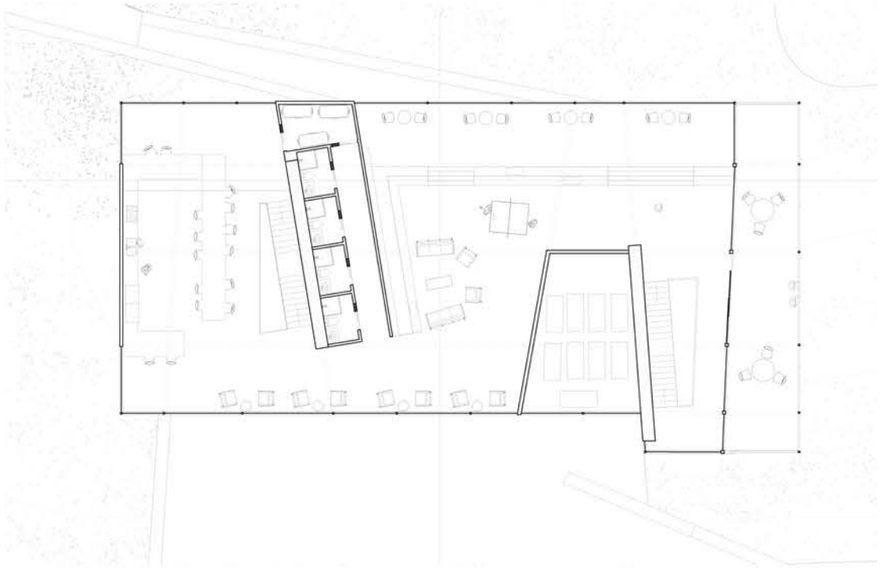
While connecting the community and the ocean physically, the VES provides spaces to support a growing tourist surfing industry. The lowest level, which cuts through the dune, makes space for wetsuit and surfboard rental spaces, changing rooms, and surfboard repair spaces.



Breakwaters were a principal focus of initial research. Used throughout the world, breakwaters are key devices in dissipating incoming wave energy and protecting structures. By using this logical, an evacuation structure can both weave and embed itself into a landscape and use this breakwater thinking to protect itself, the landscape, and other structures.

2

The building faces the ocean, looking towards the cacophonay of waves that defines the winter oceanic climate of Westport. This affords excellent visibility of these tempests for curious onlookers, and provides an embrace of safety during a tsunami event. Its open form dissipates wave energy, ultimately protecting itself.



When the landscape lies calm, the center can support housing needs for a dynamic community and foster communal engagement and environmental wonder and appreciation. In a tsunami event, these spaces can hold over 2000 people as communities rebuild and provide essential spaces for community meetings.

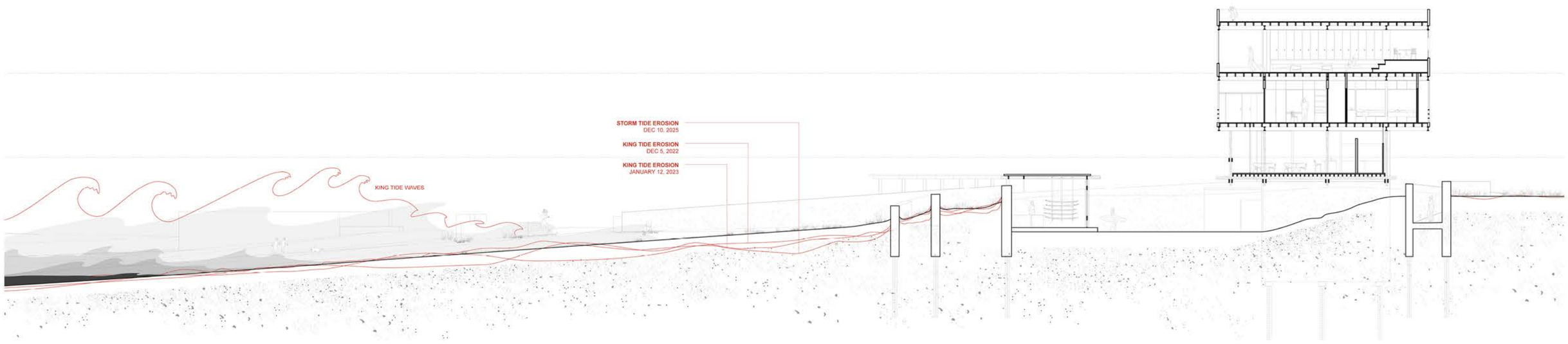
2

Closer to marina

Closer to evacuation structure

The approach to the building is guided by a series of structures which speak to the natural organization of the landscape and provide useful places of refuge during typical Washington storms.

This approach also creates a distinct connection between the town of Westport and structure. This connection highlights the beautiful natural landscape as well as the structure's place in it, taking full control of and defining the visitors visual understanding of the building in its context.



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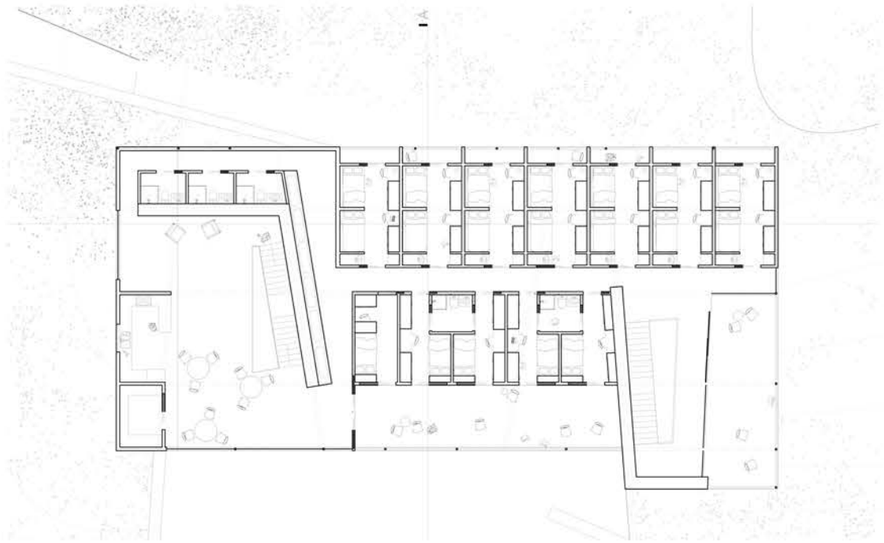
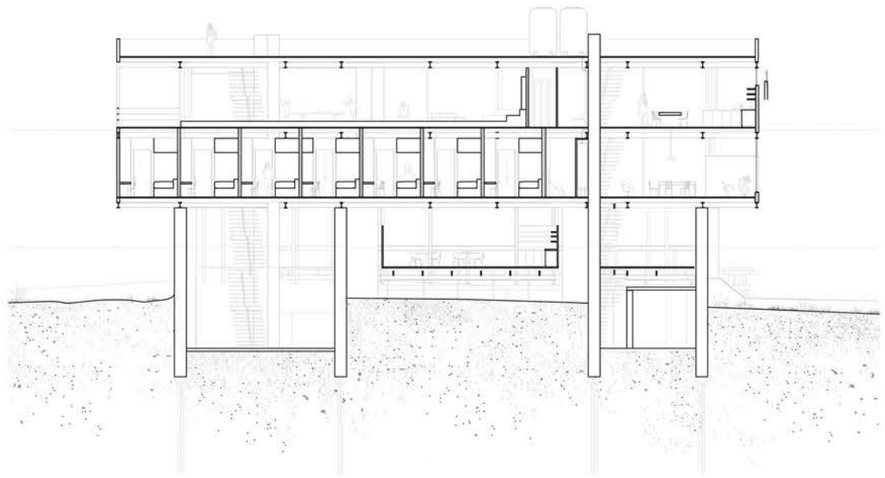
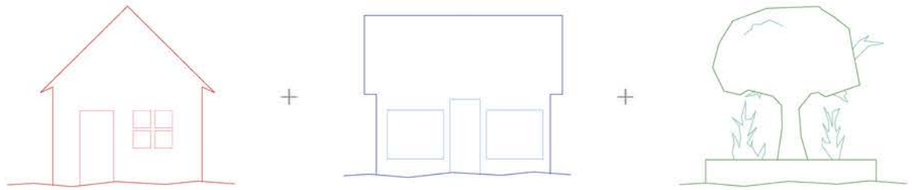




The hierarchy of shoreline events informs a vertical system of protection and sacrifice for the structure. Below the 30’ inundation line, wood is employed as a lighter-weight and sacrificial structure. Above this line, a rigid steel frame supports housing and evacuation spaces for transient fishing industry workers and avid surfers.

The evacuation centers seemingly hovers above the sandy, morphing landscape. Its solid foundation rises up and cements its place in the shifting environment, emphasizes its stable rejection of this unsure landscape.

3



LIVE + WORK + GROW

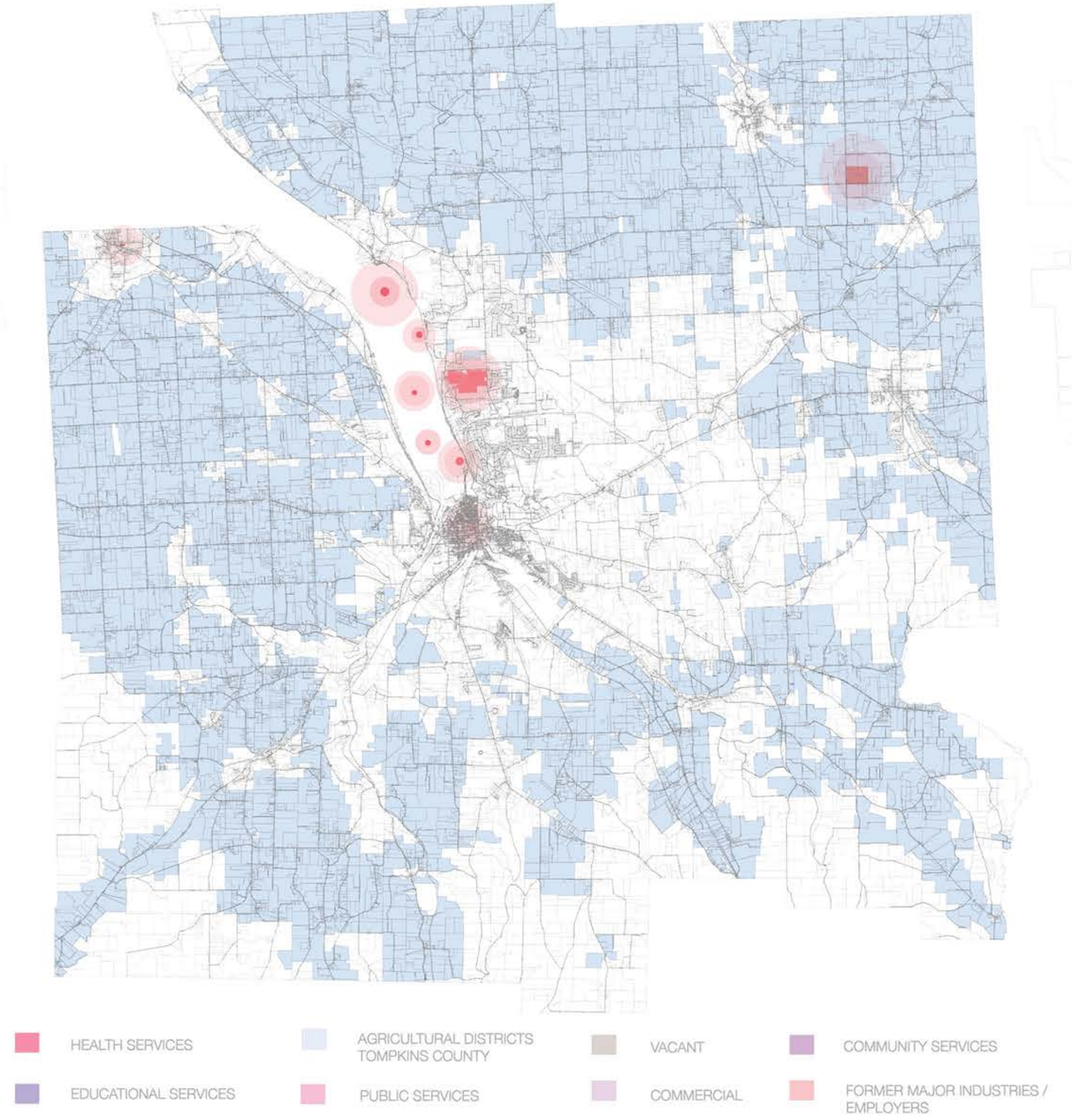
ARCH 3101 FALL 2024
PROF. MUSTAFA ALI FARUKI

In this housing proposal for the Village of Trumansburg in upstate New York, commercial and residential opportunities for prospective residents of Trumansburg are brought together and highlighted, in an effort to combat the increased dependancy of Trumansburg upon other larger cities such as Ithaca, NY for employment and commerical opportunities.

Designed with Saniah Adams (B.Arch '27)

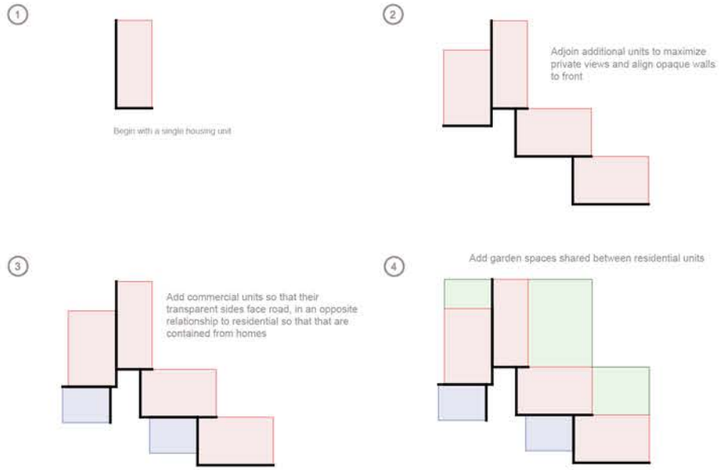
3

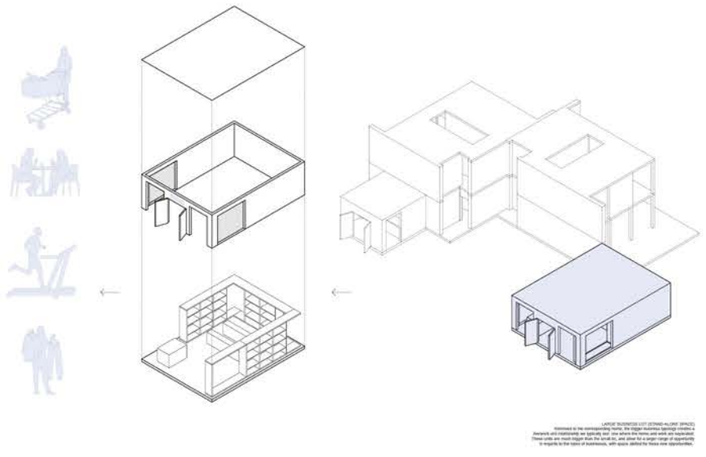
The link between Trumansburg and other neighboring cities creates a system of dependancy for Trumansburg on neighboring larger cities, eroding its a character and social fabric. It's lively intrinsic feeling and community has grown strained.



Trumansburg sits within a network of larger and smaller towns in Tompkins county. Here, major employment and public service opportunities are found near major hubs like Ithaca and its neighbors.

3



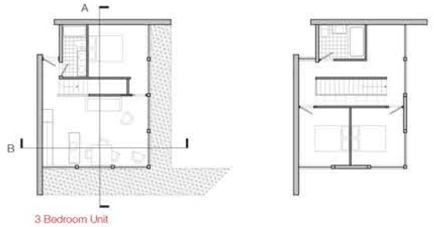


Live + Work + Grow envisions a future for Trumansburg that emphasizes self-sufficiency through communal design of living, working, and growing spaces, brining back the character of Trumansbrug that residents connected to and enjoy.

Residential avenues with residential and resudential housing units form a patchwork, creating a larger hierarchical framework for development. This new suburban structure protects private spaces, creating exciting public areas for residents and visitors to enjoy.

3

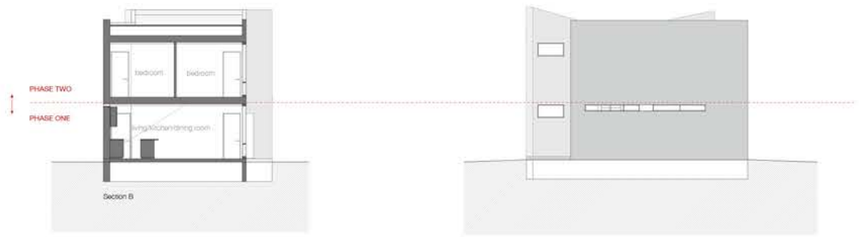
1 Bedroom Unit

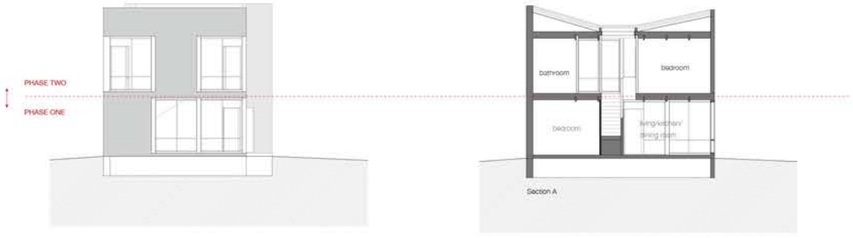


3 Bedroom Unit

PHASE ONE

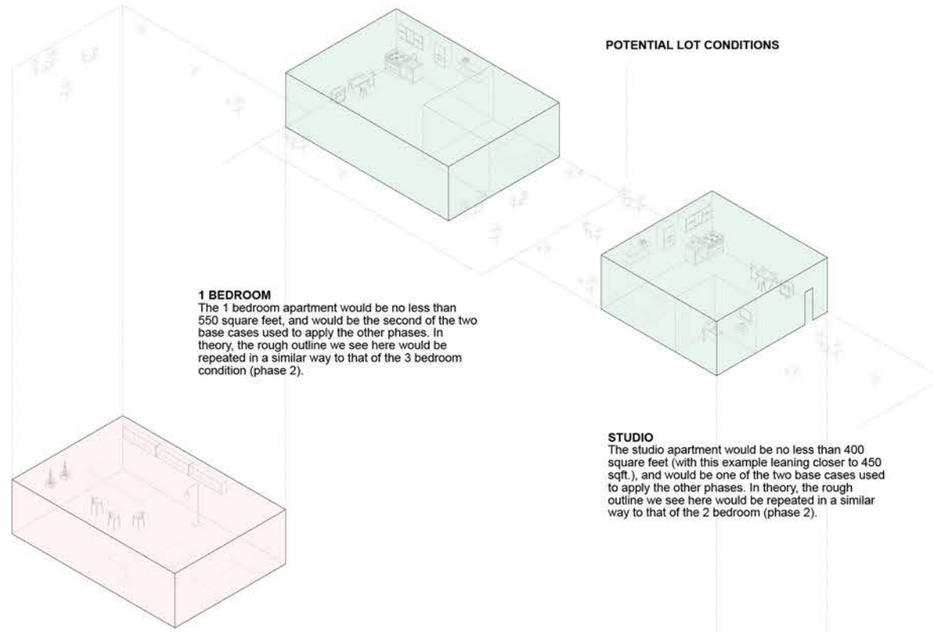
PHASE TWO





Creating maximum flexibility for easy growth and expansion, 1 bedroom units easily can be transformed into 3-bedroom homes through the addition of a second level. This two-in-one package design allows for precise expansion to easily occur over time to create opportunities for new residents and growing families.

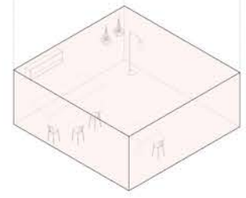
POTENTIAL LOT CONDITIONS



1 BEDROOM
The 1 bedroom apartment would be no less than 550 square feet, and would be the second of the two base cases used to apply the other phases. In theory, the rough outline we see here would be repeated in a similar way to that of the 3 bedroom condition (phase 2).

STUDIO
The studio apartment would be no less than 400 square feet (with this example leaning closer to 450 sqft.), and would be one of the two base cases used to apply the other phases. In theory, the rough outline we see here would be repeated in a similar way to that of the 2 bedroom (phase 2).

BIG BUSINESS LOT
The bigegr lot follows the same generative formula of the one bedroom apartment, utilizing the higher available floor area to the advantage of the business owner.



SMALLER BUSINESS LOT
The smaller lot uses the minimal dimensions of the studio apartment, generating an area of collectiveness, on a smaller scale.

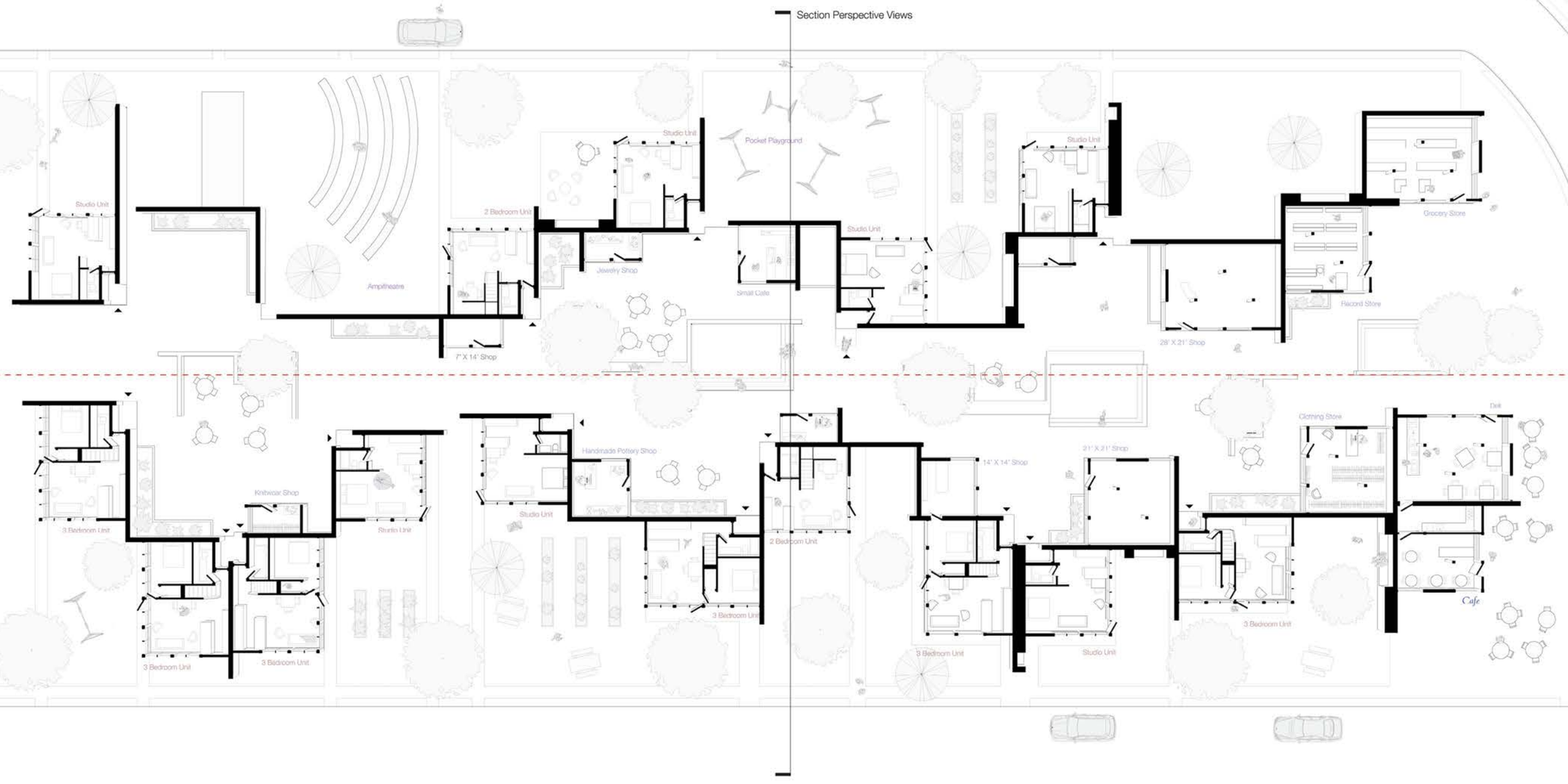
Different unit types fit together like puzzle pieces, forming a cohesive suburban fabric from a set of individual parts. Within these defined spaces, many possibilies of inhabittion emerge. This includes a variety of small and larger business types and studio, one-bedroom, two-bedroom, and three bedroom home types.

3

Section Perspective Views

PHASE 2B

PHASE 2A



3

Commercial spaces align themselves to central roadways. As a result, backyard and interstitial spaces gain greater privacy, organized away from main thouroughfares. These becomes spaces to social interaction, as well as for natural environments to flourish.

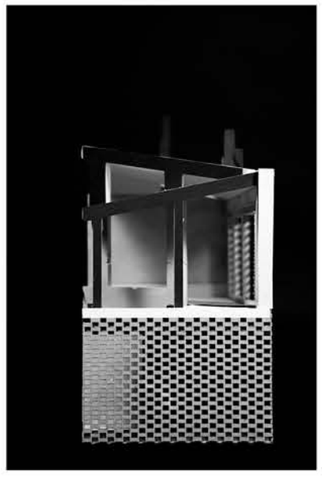
Walls that define and organize units create clear spatial distinctions for visitors and residents. This allows for the patchwork of commercial and residential spaces to feel cohesive and itnertwined.

3

Unit interiors are comfortable and space. Natural light is prioritized, especially as organizational walls remain opaque. Because of the considered organizational logic of these walls, private views are preserved while a dense network of commercial and residential spaces are created.

Units allow for continued development over time. Base units with one bedroom or studio spaces can become multi-story larger residences as the community grows. Interstitial spaces are embraced for communal activities, taking a variety of forms in the future of the development.

4

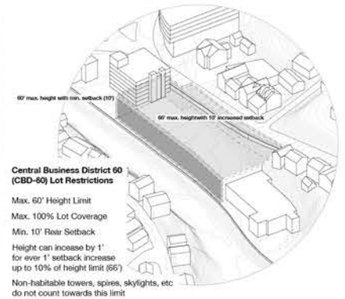


A BRANCH LIBRARY IN ITHACA

ARCH 2102 SPRING 2023
PROF. MARTA W. WISNIEKSA

This design for a library branch comes on a site in Ithaca, set between a peaceful creek and a steep slope towards a main thouroughfare. The library responds to the extremely steep geography of the site, connecting the important road as well as the creek area into one cohesive building, following a specific programmatic paradigm.

4



Central Business District 60 (CBD-60) Lot Restrictions

Max. 60' Height Limit

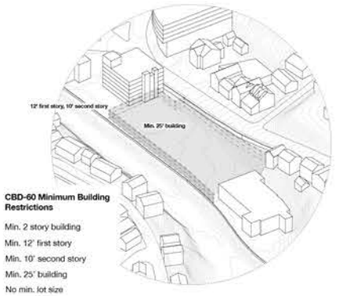
Max. 100% Lot Coverage

Min. 10' Rear Setback

Height can incease by 1' for ever 1' setback increase up to 10% of height limit (66')

Non-habitable towers, spires, skylights, etc do not count towards this limit

Also allowance for 5' of architectural details (such as a parapet) that does not count towards the limit



CBD-60 Minimum Building Restrictions

Min. 2 story building

Min. 12' first story

Min. 10' second story

Min. 25' building

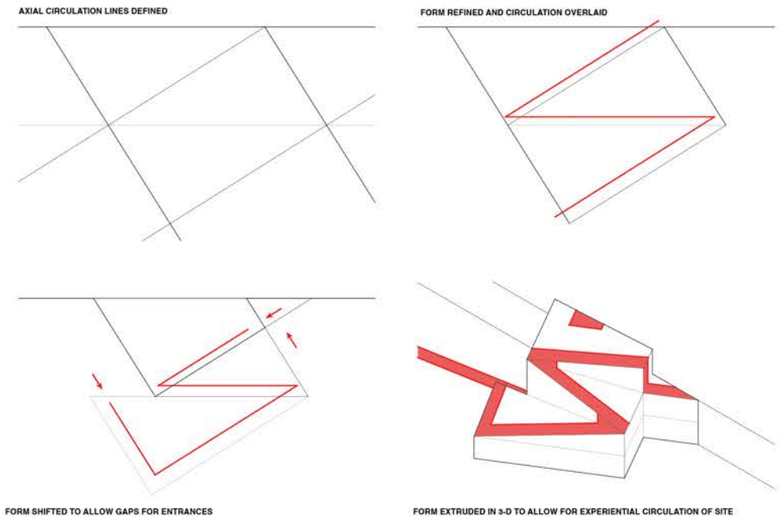
No min. lot size

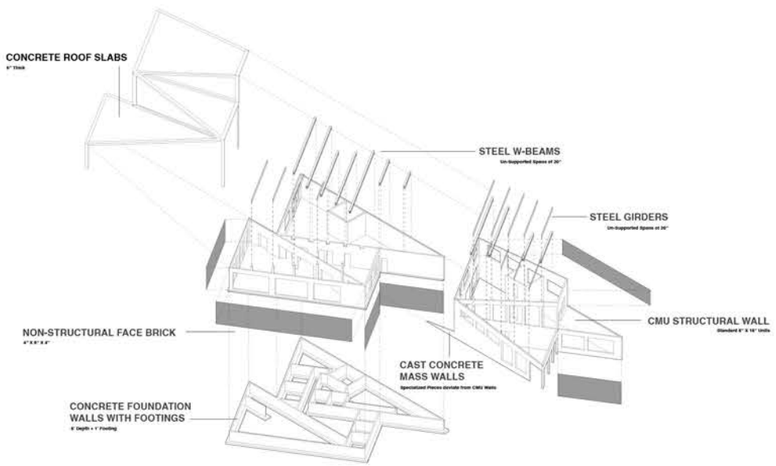
No min. lot size

Through analysis of the existing building codes for Ithaca, NY, a understanding of the way the building could begin to develop on the site emerged. Because of its tall height allowance and abbutment, a three-story plan emerged that separated spaces based on the existing roads and pathways that connect to the site.

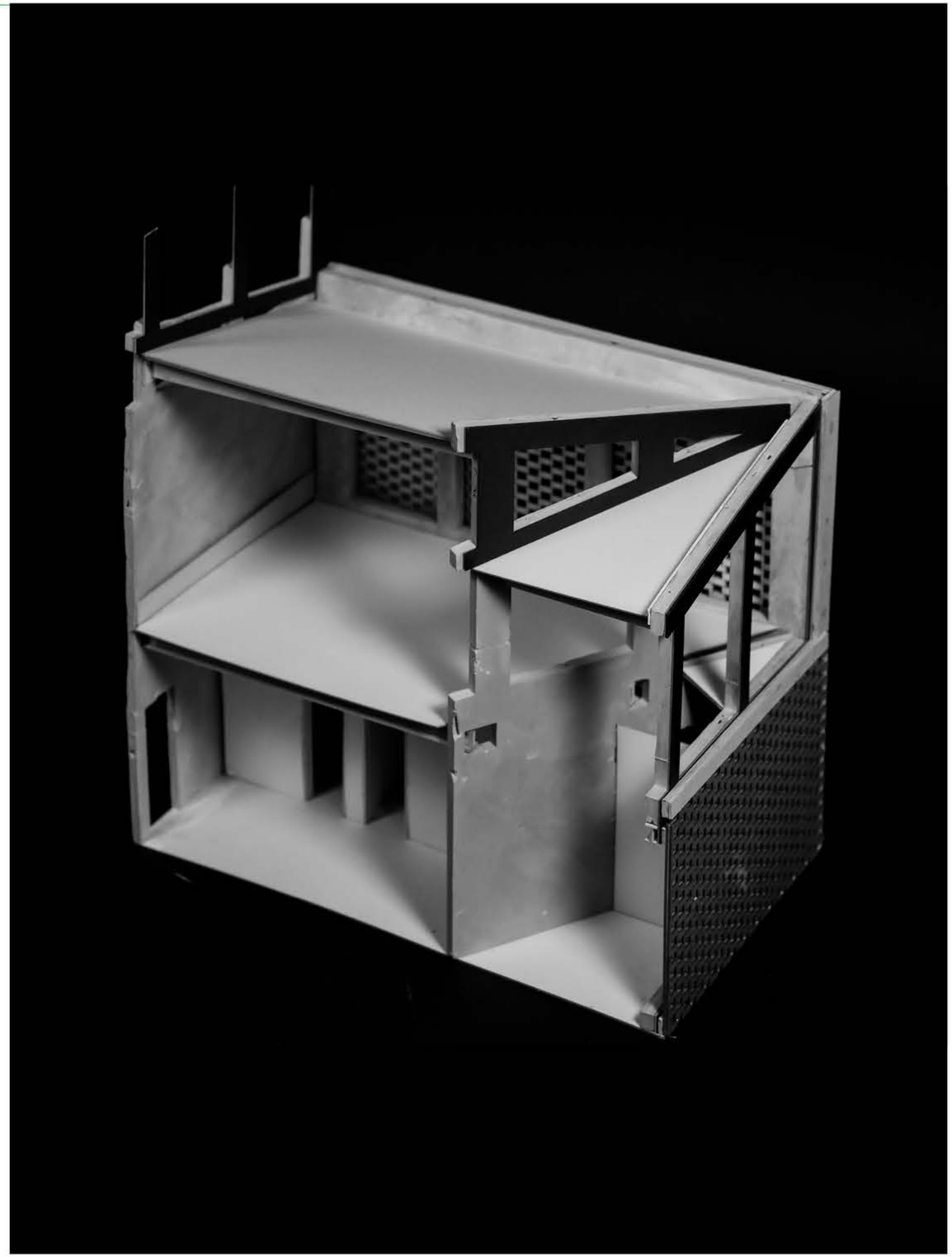
Formed between the creek and a main thouroughfare, the library connects these two levels: one natural and one manmade. This allows for pedestrians and vehicles to access and move through the building and surrounding site.

4





The building organizes itself around a main pathway that traverses its entirety, connecting the higher roadway to the lower path along the creek. This transforms the building from just a library into an important pathway for the community, linking separated areas that all users can benefit from.



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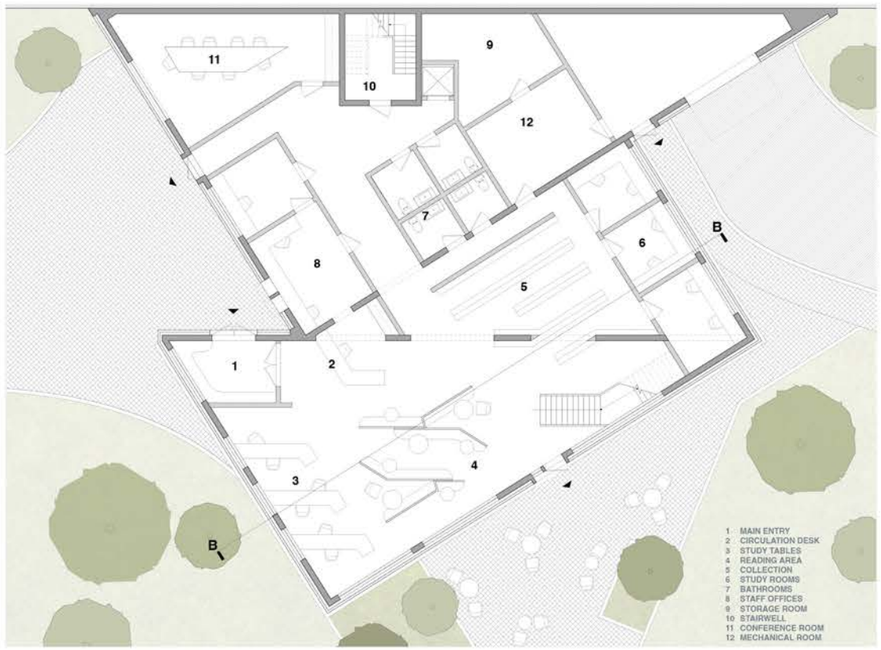
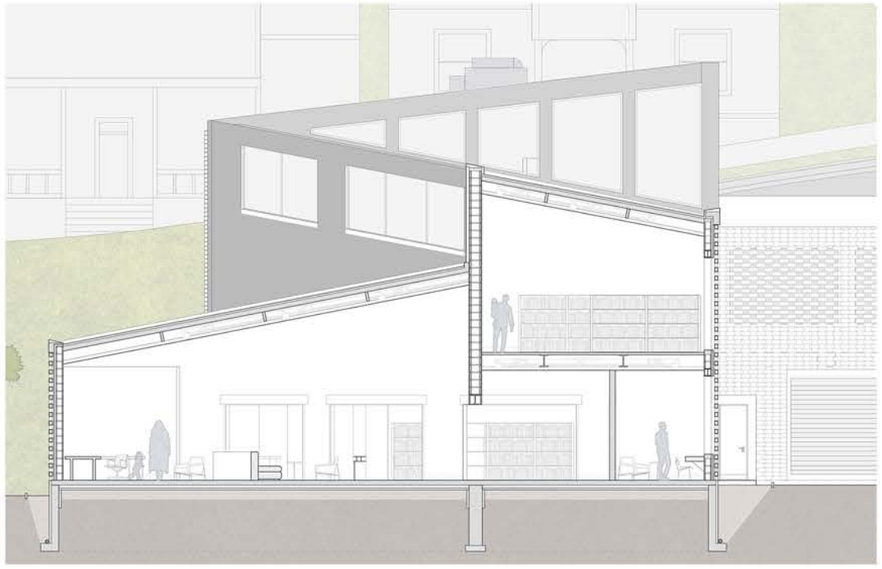
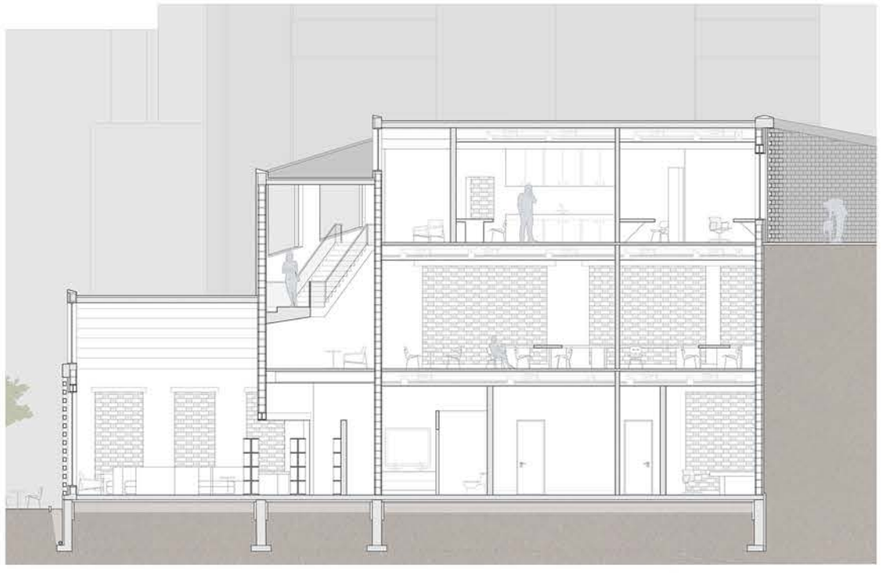


Organized around this zig-zag cascade from the higher street level, classroom, reading, mechanical, admin, and book stack spaces align to the triangular organization derived from the internal pathway.

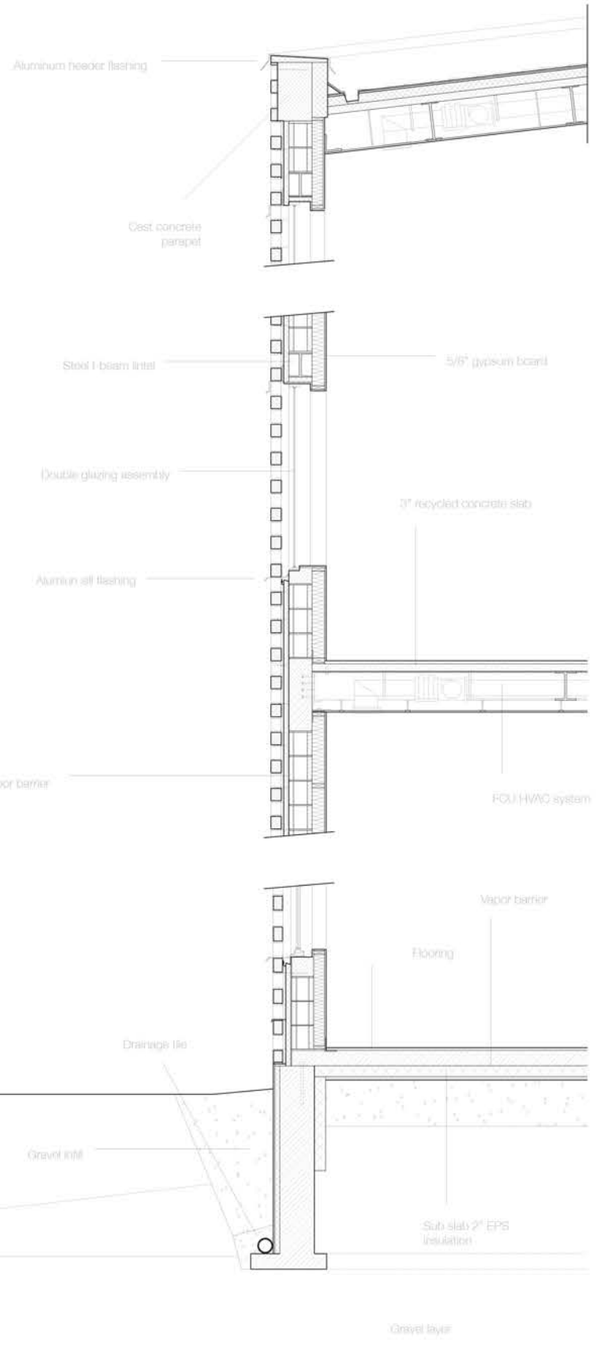
The facade is comprised of many bricks, offset to bring in light while maintaining a great degree of internal privacy for visitors and library users. This also has a beautiful interior effect, reducing glare while preserving natural outdoor views and light.

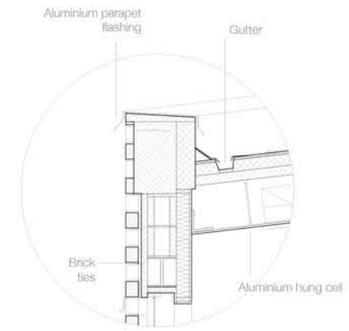
4

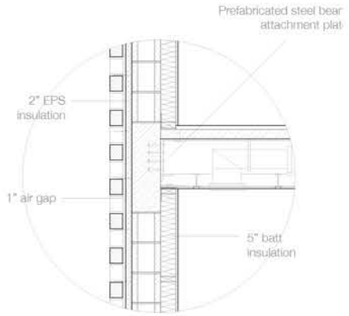


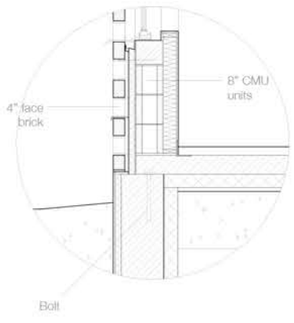


Interior spaces stack and arround the central spine pathway that runs from the top of the building to the lower levels and the creek pathway and green space.









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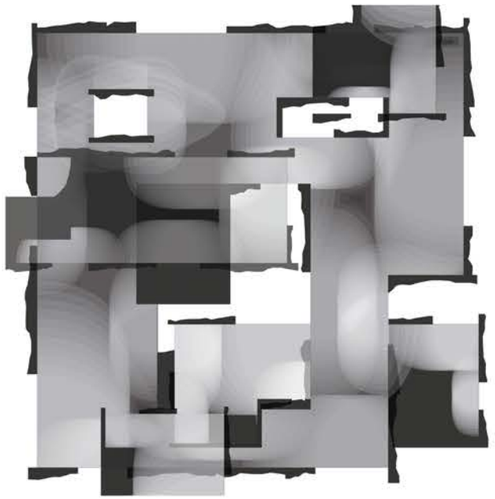
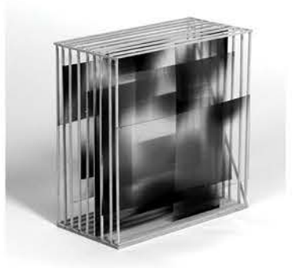


A LAB FOR FERMENTATION

ARCH 1102 SPRING 2023
PROF. EKIN ERAR

This laboratory for fermenting vegetables emerged from a study and exploration of the diffusion of light through varying transparent layers. This diffusion and dispersion of light relates to the process of fermentation, which requires differing amounts of light and darkness to achieve specific fermentation results for a variety foods.

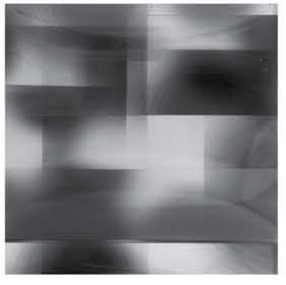


How can light become technical?

An exploratory model exames the diffusion of light through a series of layered transparent sheets that form a complex lens to understand light and space.

How can light become technical?

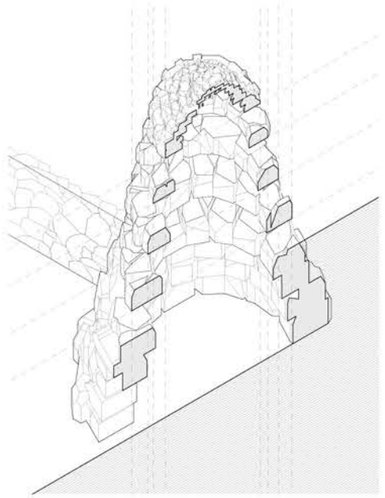
A second study model composes both the interface of transparent layered sheets with structural forms, exploring both interlay and overlap.

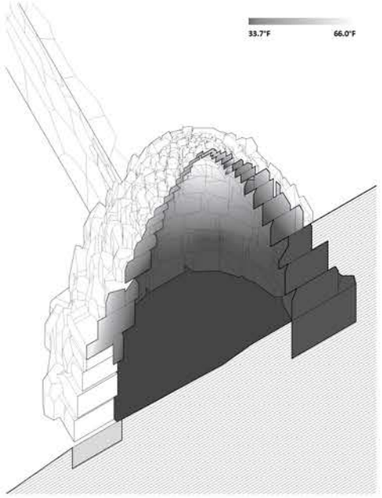


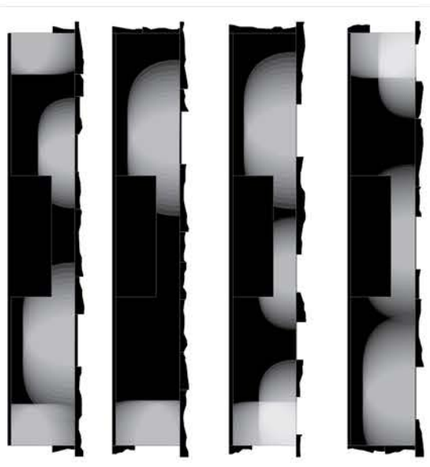
How can light become technical?

This study model view touches on the relationship between space and light, and how overlay composes these two forces in both opposition and conjunction with each other.

5

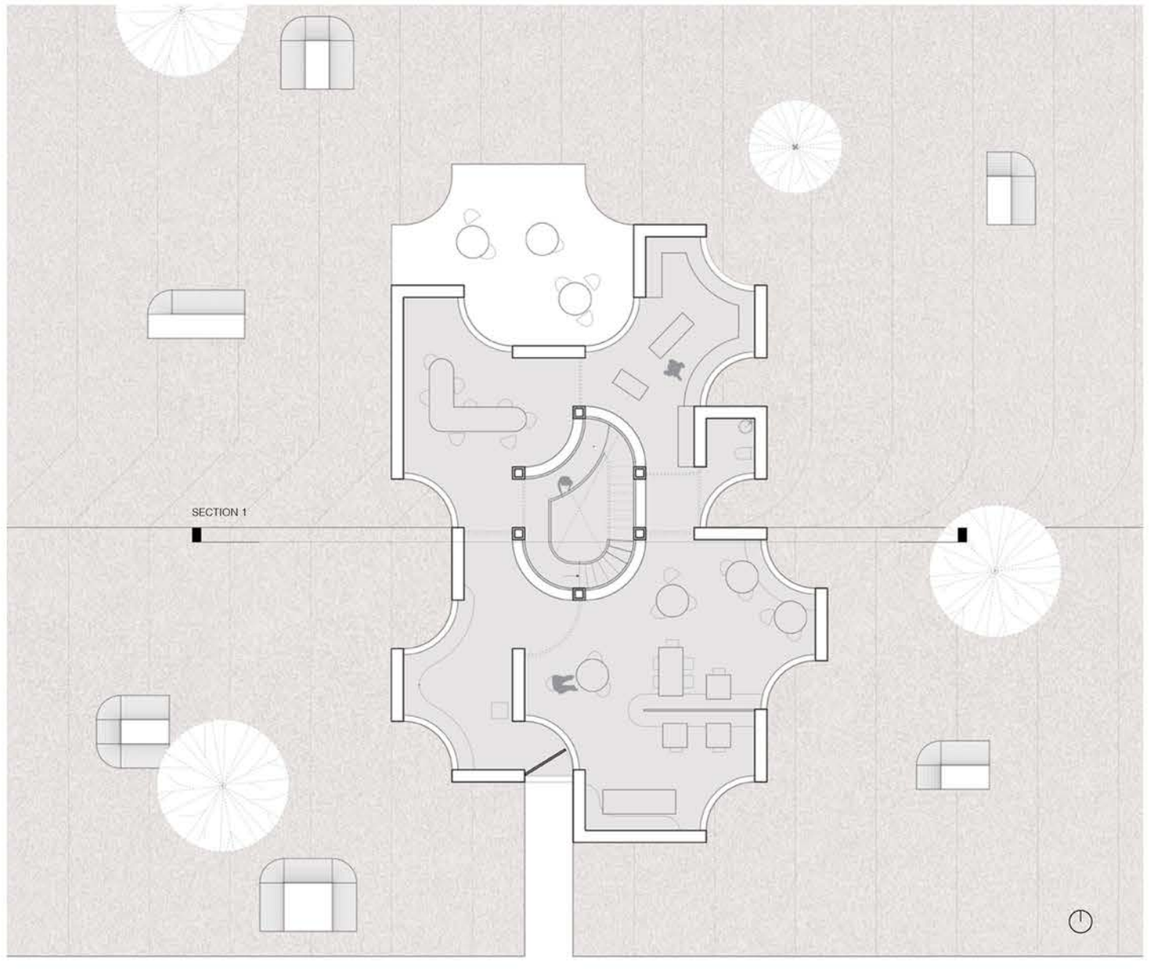






After an analysis of an existing historical precedent--the chibotte of France--and Anne Holtrop Studio's Green Corner Building, a system of curves was extrapolated from my study light diffusion, informing the structural basis of the design.

Public eating and food display spaces align to the windows, allowing natural light and ventilation into non-fermentation areas. Various levels are accessed from a main curved staircase



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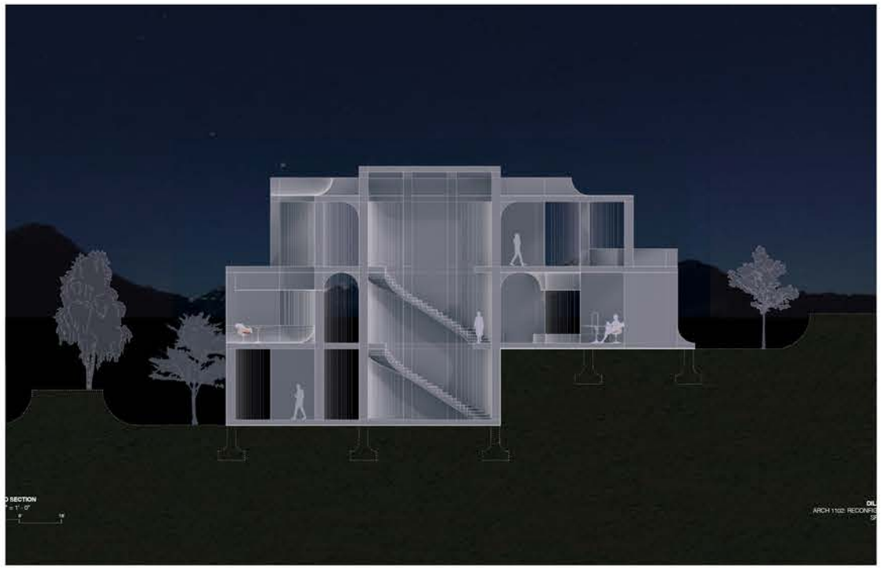
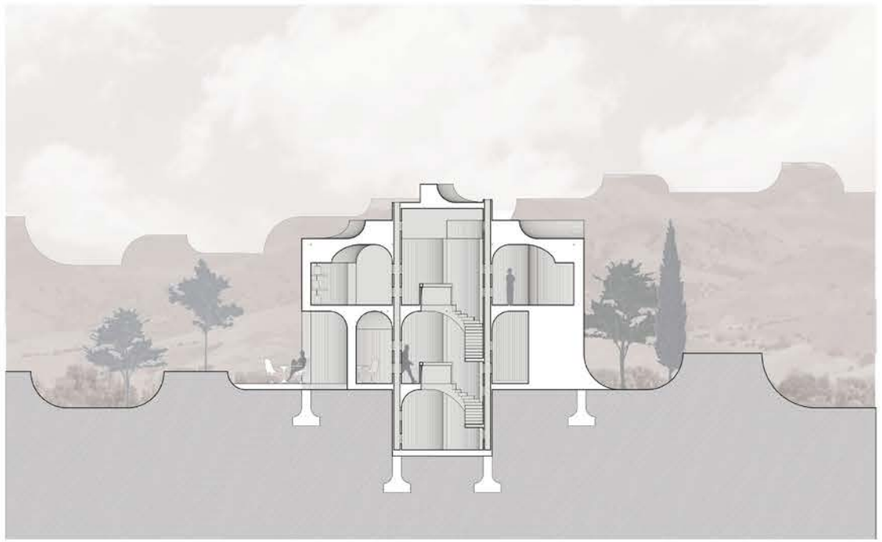
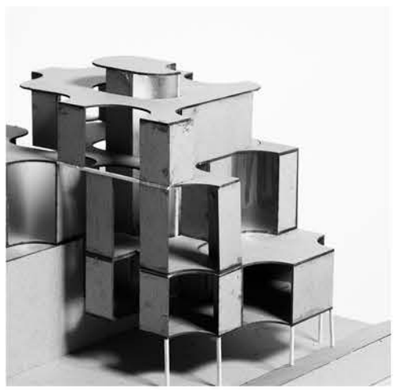


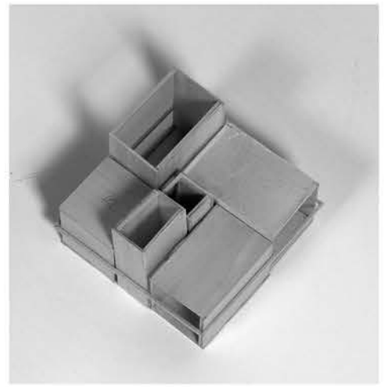


The fermentation laboratory playfully emerges from a fantastic landscape. Its lower level carves in the earth, creating space for the fermentation of certain foods which require less light, while public spaces and other fermentation spaces arrange around a central circulatory core.



Spaces within the building respond to each other, stacking and multiplying, creating a variety of internal spaces which have varying lighting conditions necessary for different fermentation processes and foods.

5

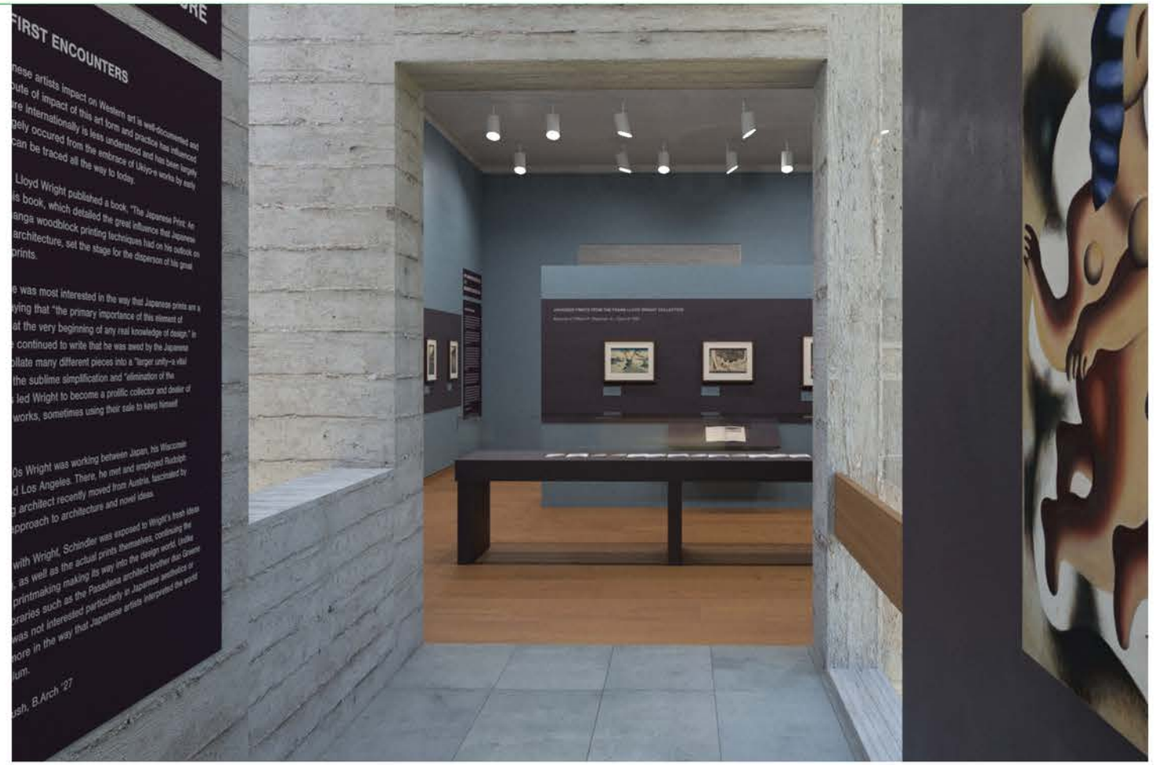


The curves of the building cascade down a steep edge in the landscape. This understanding of how spaces link to each other developed from study models examining encloser and containment around a central, linking space.

Sumptous materials like marble enhance the interior space and contrast the organic and curved design features and logic. These playful spaces become exciting places to inhabit and can accomodate informal activities, such as skateboarding.

6

JAPANESE PRINTMAKING & CALIFORNIA MODERNISM RENDERING



JOHNSON MUSEUM OF ART SUMMER 2025
NANCY H. BARTELS INTERNSHIP FOR COLLECTIONS AND RESEARCH

Although modernist architecture is has a deeply rooted connection to Japanese printmaking as an art and practice, this legacy is often left out when talking about the development of modernist architecture. This proposal for an exhibit at the Johnson Museum of Art marked the culmination of a 3 month research project during my internship as the Nancy H. Bartels '48 Scholar for Collections.

The research for this exhibition included a trip to Los Angeles, where visits to the Getty Research Institute, Grunwald Center at the UCLA Hammer Museum, the MAK Center for Architecture, and the Gamble House formed the basis of on-site research that informed the full researh document and final exhibition proposal.

7

GRANDMA'S HOUSE

ART 3301 FALL 2024
PROF. ELISABETH MEYER

Plate lithography on Rives BFK

"Grandma's House" explores the contents of my grandparent's house after a stroke required them to move from their home of 60 year. After the move, a document of all the remaining items in the house to be distrubted became a kind of key of memories--connecting the list of objects to years spent. However, the impossibility of reconstructing this environment beyond memory becames a clear and poignant fact. Sentimetally is contradicted by the strict table of numbered items.

The contradition of the important memories I have of this home, and the inherent inability to reconstruct them inspired the un-sentimental tone of the piece. While "Grandma's House" invokes an idea of comfort and familiarty, the sterile sequencing of these objects into a list contradicts this preconception.

8

NARCISSUS

ART 3301 FALL 2024
PROF. ELISABETH MEYER

Woodblock printing on acetate

“Narcissus” examines the story of Narcissus and its connection to contemporary ideas around self-importance, especially in the academic and professional setting. “Narcissus” invokes the relevance of ancient stores like Narcissus through contrast of media. Unconventional modern surfaces such as mirrors and acetate are used in conjunction with traditional wood-cut printing techniques to reveal this thread of contemporary importance.

Along with a carved image of a Narcissus flower, the title “Power Hungry” is printed backwards so one must confront this sentiment through the lens of the mirror, also confronting their own reflection. Like Narcissus’ pond, the mirror invites literal reflection of oneself. Another version also reads “Gradiose,” only visible through the reversed image contemplated in the mirror.

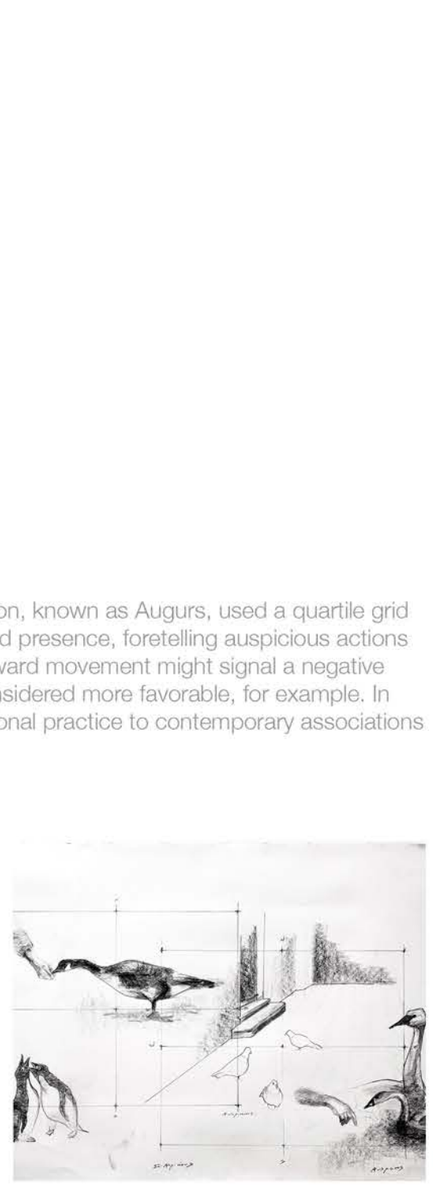
8

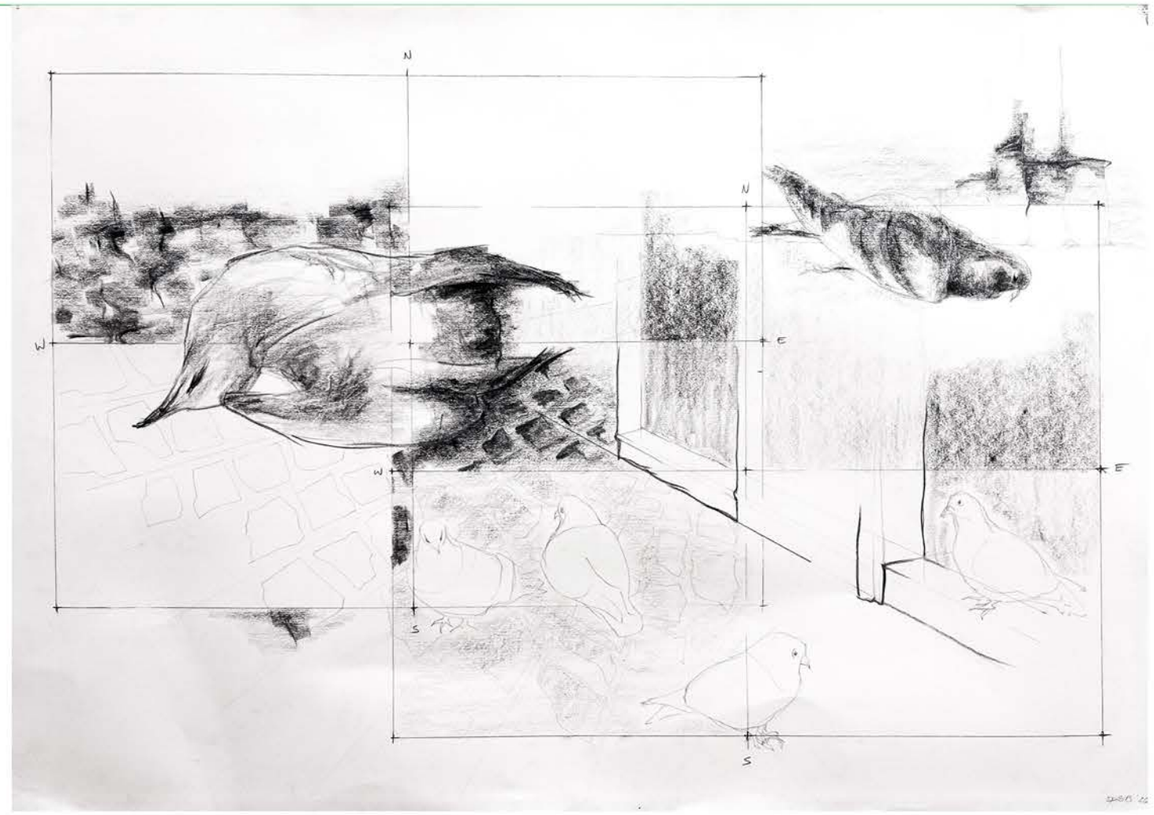
AVES AUSPICATAE

ART 3401 SPRING 2026
PROFESSOR LUCA PADRONI

Pencil, graphite, and charcoal on paper

Ancient Roman practitioners of avian divination, known as Augurs, used a quartile grid called a templum to study bird movement and presence, foretelling auspicious actions such as wartime tactics or city building. Leftward movement might signal a negative outcome, and certain birds species were considered more favorable, for example. In these drawings, I connect this ancient situational practice to contemporary associations with birds as omens of fortune.





This interest comes from a deep personal connection to birds in my family, particularly from my grandfather's work as an Antarctic ornithologist and researcher. I explore both their beauty, and poignance, especially in an anthropocentric world that is increasingly less hospitable for these gentle creatures.

8

INTRODUCTORY PRINTMAKING

ART 2301 SUMMER 2024
PROF. JULIANNE HUNTER

Reductive woodblock printing on Rives BFK

Stone lithography with two-color plate lithography on Rives BFK

Woodblock prints “Castellammare” (left) and “Fire Forest” (right) tell the story of shifting landscapes and precarity in the face of climate and human intervention. Castellammare depicts a landscape along the Los Angeles coast, the distinction between ocean and land blurred. These rocks were iconic in the early development of Los Angeles in the 20th century, but were later destroyed by man and sea for new roads. Now, they remain only a memory. Fire Forest depicts the mountain forests of Colorado, with foliage reinterpreted in a a vicious red. In drying climates, the line between fire and foliage thins, once beautiful boughs transformed into kindling for ravaging blazes.

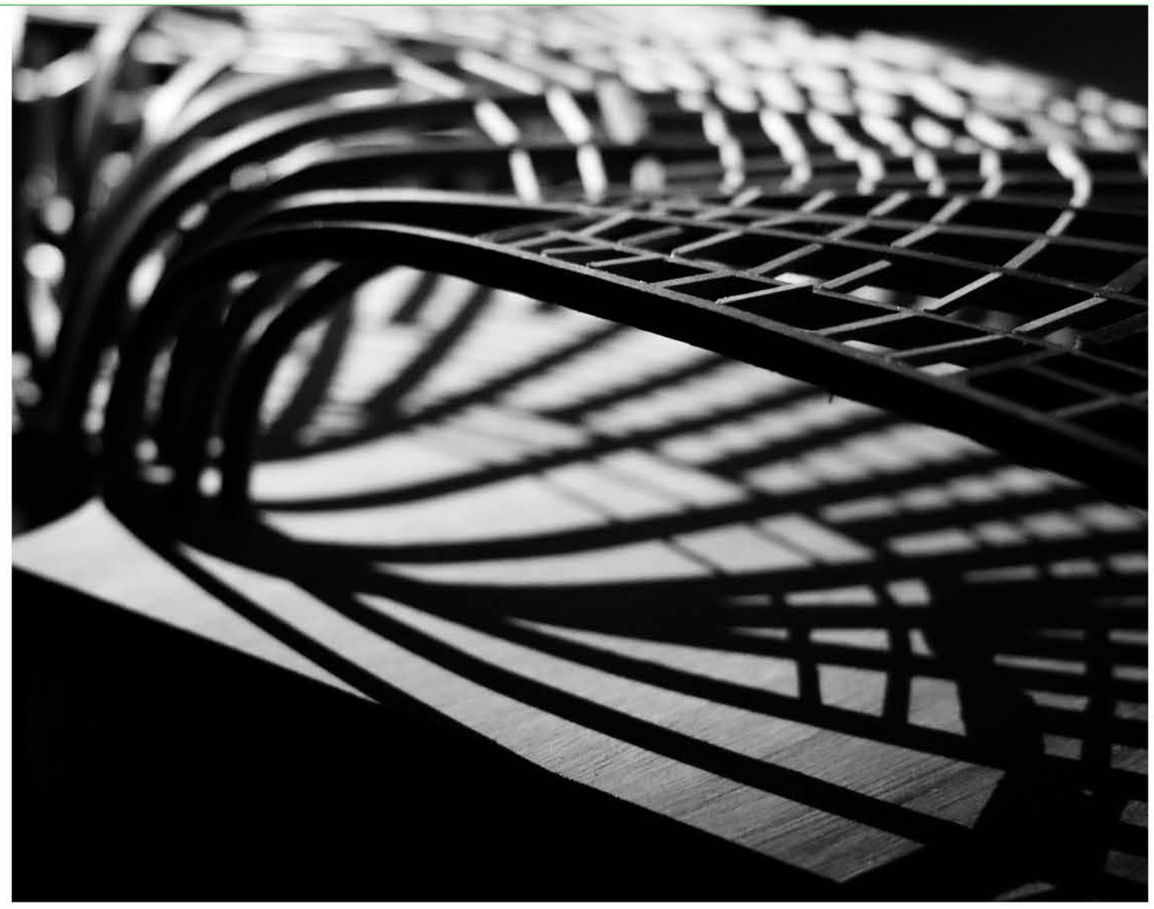
“O’Keefe’s World” examines the painting, “Red with Yellow” from Georgia O’Keefe’s Pelvis Series. The iconic Tony Vaccaro photo of O’Keefe holding her painting in the landscape in which it was borne serves as the base of this image and a reminder of the importance of her work’s connection to its landscape. Interpreted on the stone’s surface with litho crayons and tusche, O’Keefe’s world tells this story of environment and beauty in a new medium. Color added from photo lithography plates adds dimensions to composition.

9

CITE DU VIN STRUCTURAL MODEL

ARCH 2613 FALL 2023
PROF. MARK CRUVELLIER

This model explores the structural system of XTU Architect's La Cite du Vin, a museum and cultural center in Bordeaux, France. This project involved a careful research and consideration of the structural system of the original building. Plans, construction photos, and other archival materials formed the basis for the scaled reconstruction. This involved steam bending a system of hundreds of wooden glue-laminated curves, replicating the non-uniform curving shape of La Cite du Vin.



The cast base of the building was formed from a CNC cut foam mold, replicated the radial beam system that supports this structure. Steel columns join this base to the foundation in the same radial pattern seen with the original French museum. These beams attach themselves delicately to the cast base through a series of metal bent and bolted conection points, distributed around the building's edge.

9

SOUVENIRS FOR THE ERIE CANAL

ART 3102 SPRING 2025
PROF. PABLO LUNA CASTILLO

Hand cast beeswax candles castle from 3D printed silicone molds

These candles, which were a part of a one week design competition, are a souvenir for a tourism development along the Erie Canal. Each candle represents a different historically important structure along the canal that has transformed over time, this change represented by the melting of wax.

As the wax melts, different tokens that represent the use of these buildings emerges. The weighlock building, which was used to measure the weight of boats to assess tolls, reveals a small boat inside once burned. The candles have a life cycle that goes beyond static decorative objects, but instead reveals a deeper story of the building that line the Erie Canal today.

THANK YOU