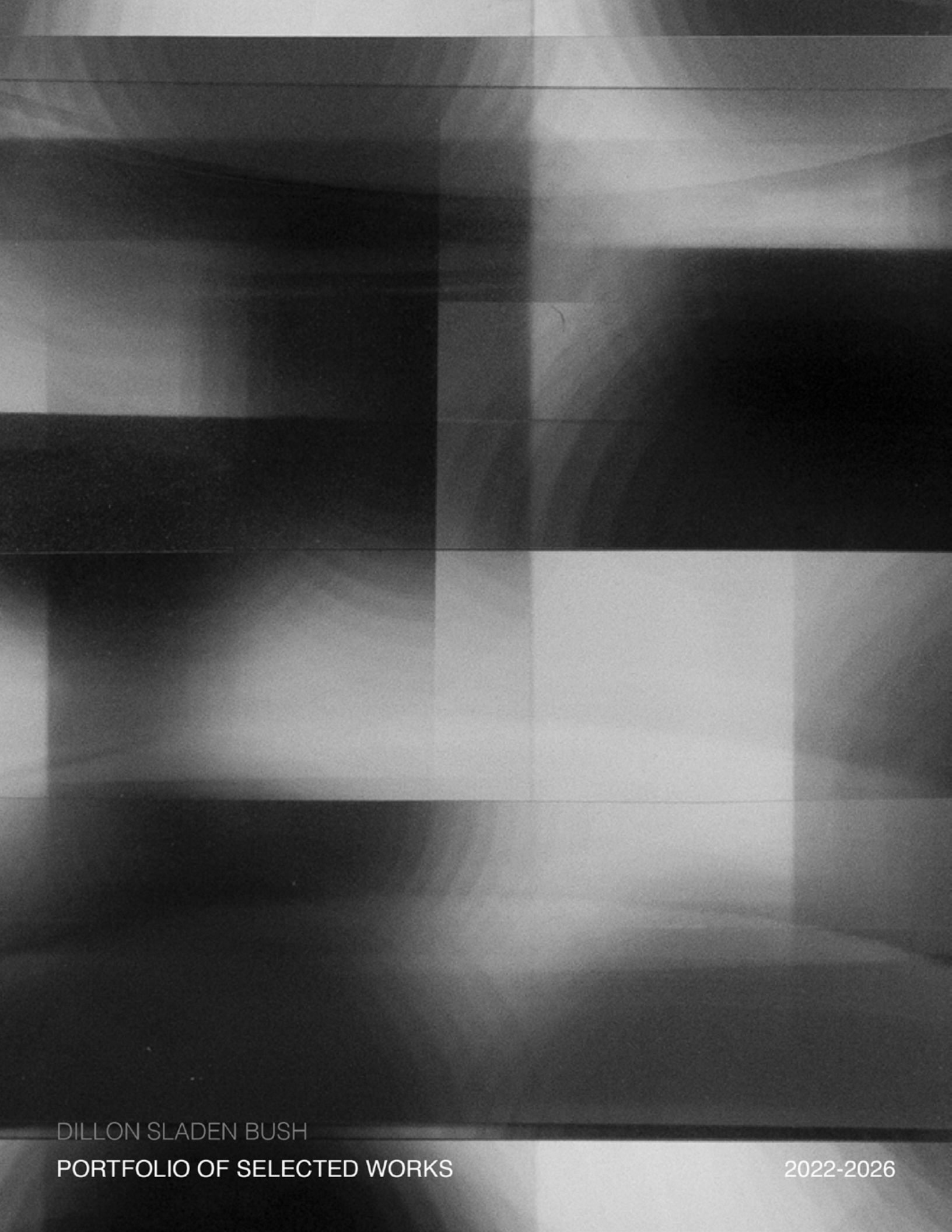




DILLON SLADEN BUSH

PORTFOLIO OF SELECTED WORKS

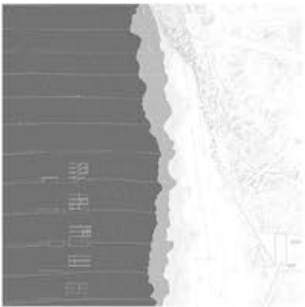
2022-2026

PROJECT INDEX

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BIO

Dillon Sladen Bush is a designer whose work considers an expanded definition of architecture through an art practice, archival research and documentation, and critical analysis of the built and cultural environment. Originally from Colorado, he is a fifth-year B.Arch candidate at Cornell University with a minor in Fine Arts.

Beyond his architectural studies, Dillon has worked professionally across exhibition design and curation, interior and architectural design, as well as branding and graphic design. At Cornell, Dillon also enjoys leading the editorial team for Medium Design Collective.

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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 upstate New York, be made visible? The design of an archive answers this question in two ways: permeable living quarters that drip, leak, and flood and a scientific infrastructure for studying and preserving climate change's impacts. The project calls for a series of satellite buidlings where sediment cores are extracted, studied, and exposed for exhibition.

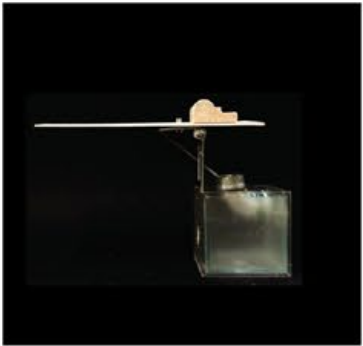


What defines visibility?

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

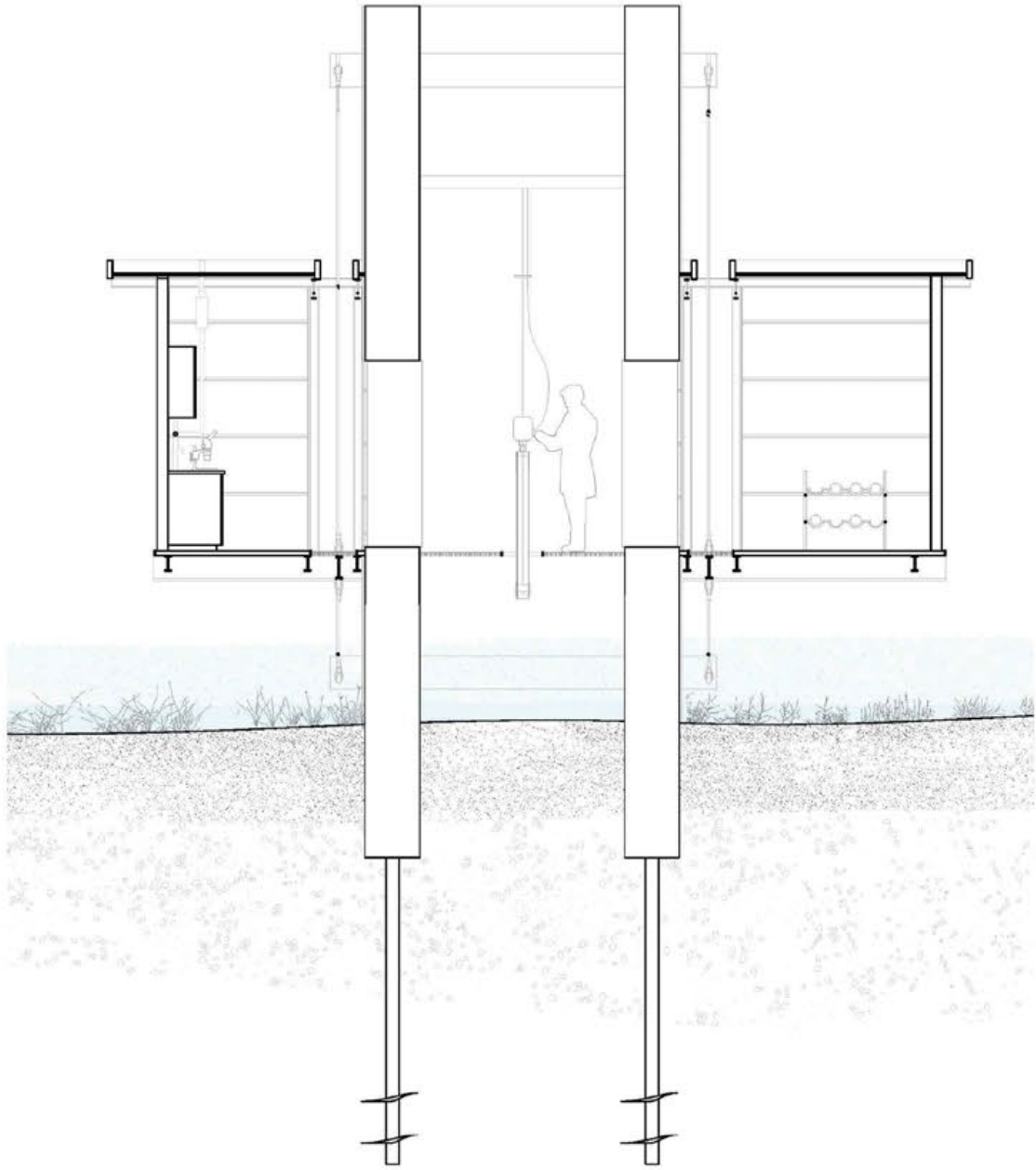
What defines visibility?

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

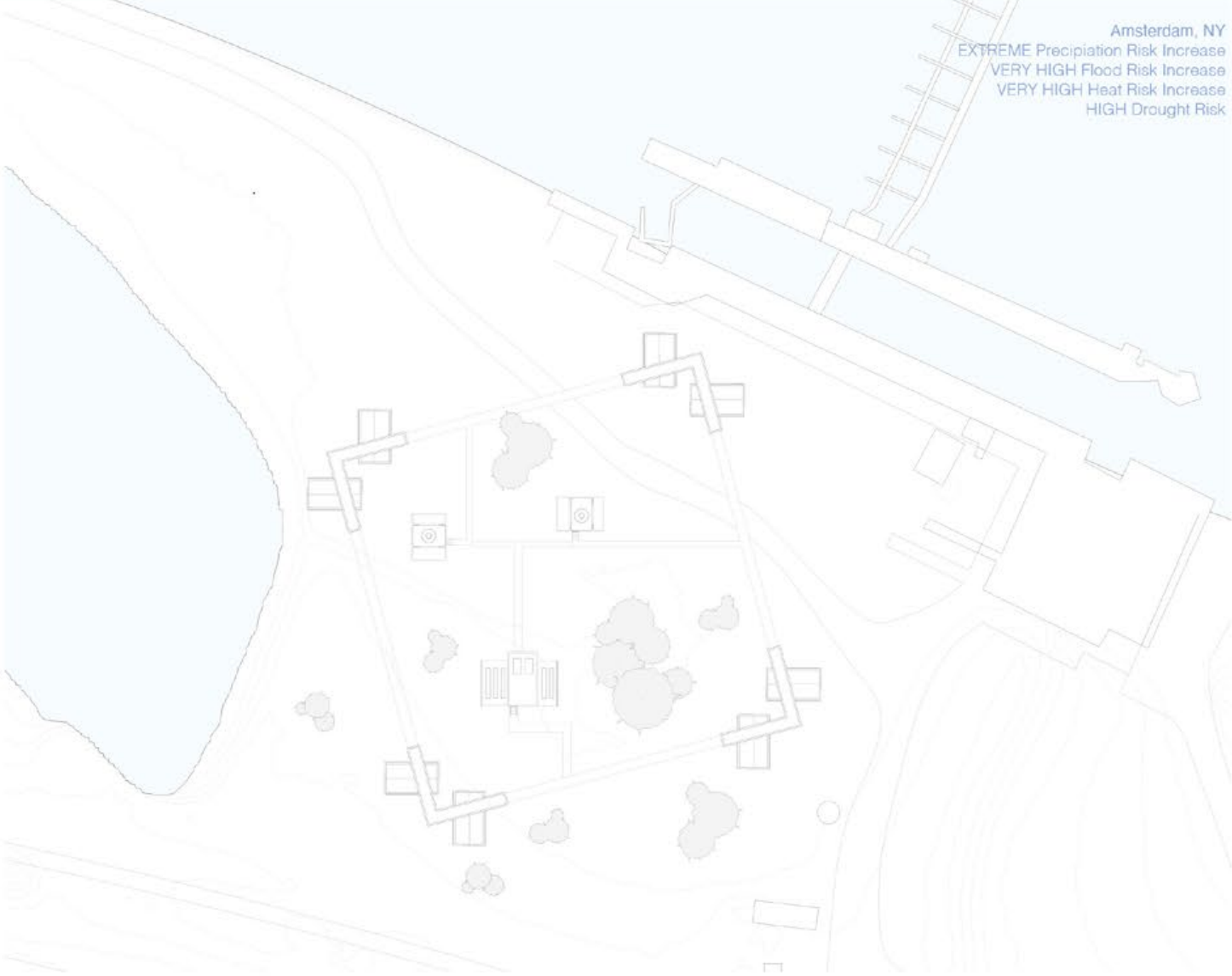


What defines visibility?

A massing study model examines a process for allowing invisible phenomena to be seen through site intervention and spatial differentiation.

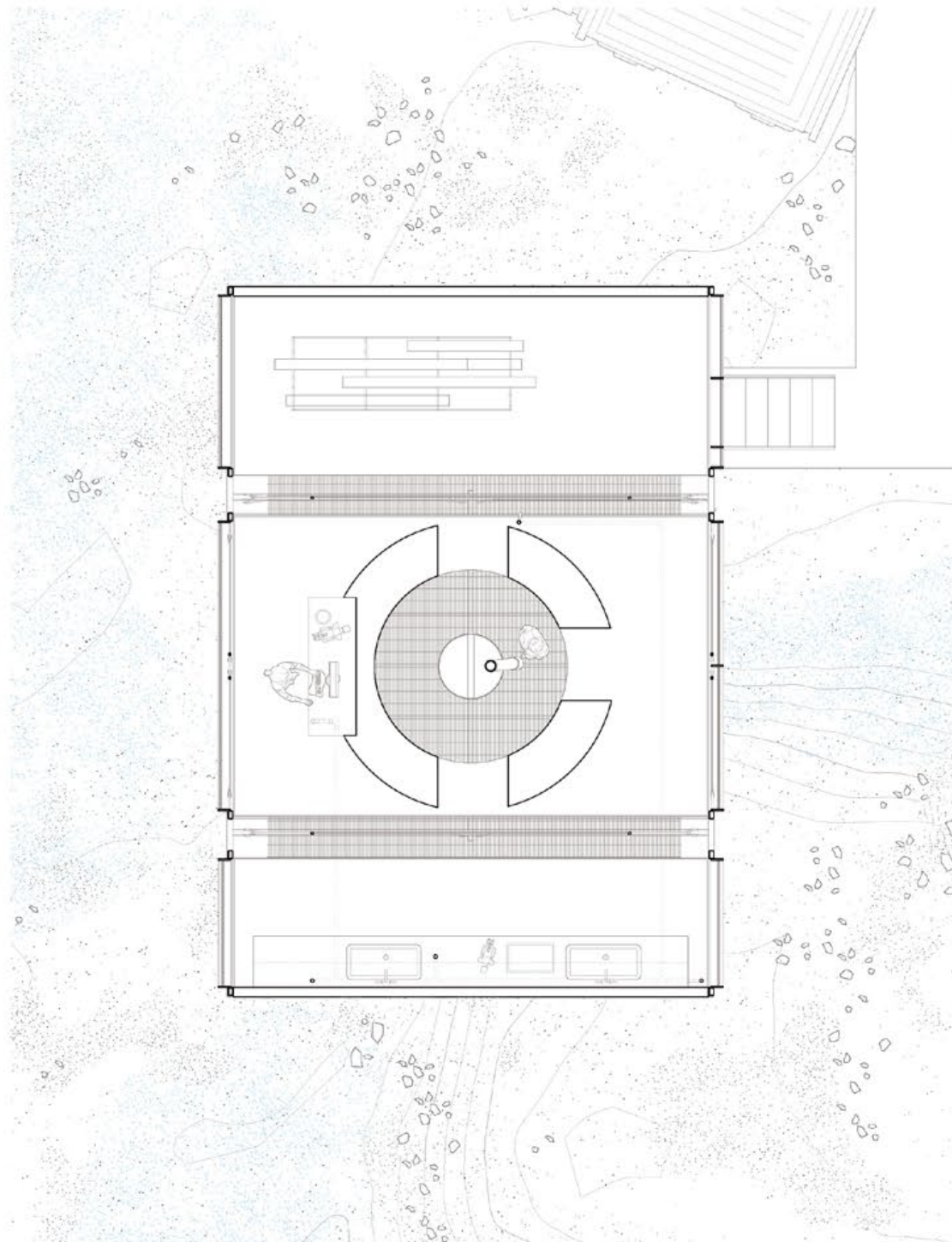


Stations for taking sediment cores are lightly situated on the landscape to not disrupt water's natural flow. A specialized coring mechanism extracts earthen layers full of rich climatic information to be stored and examined. At the end of their scientific course, the hovering buildings can be removed without leaving extensive environmental scars.



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 precipitation, increased flooding, temperature rise, and even drought from heightened water table volatility.

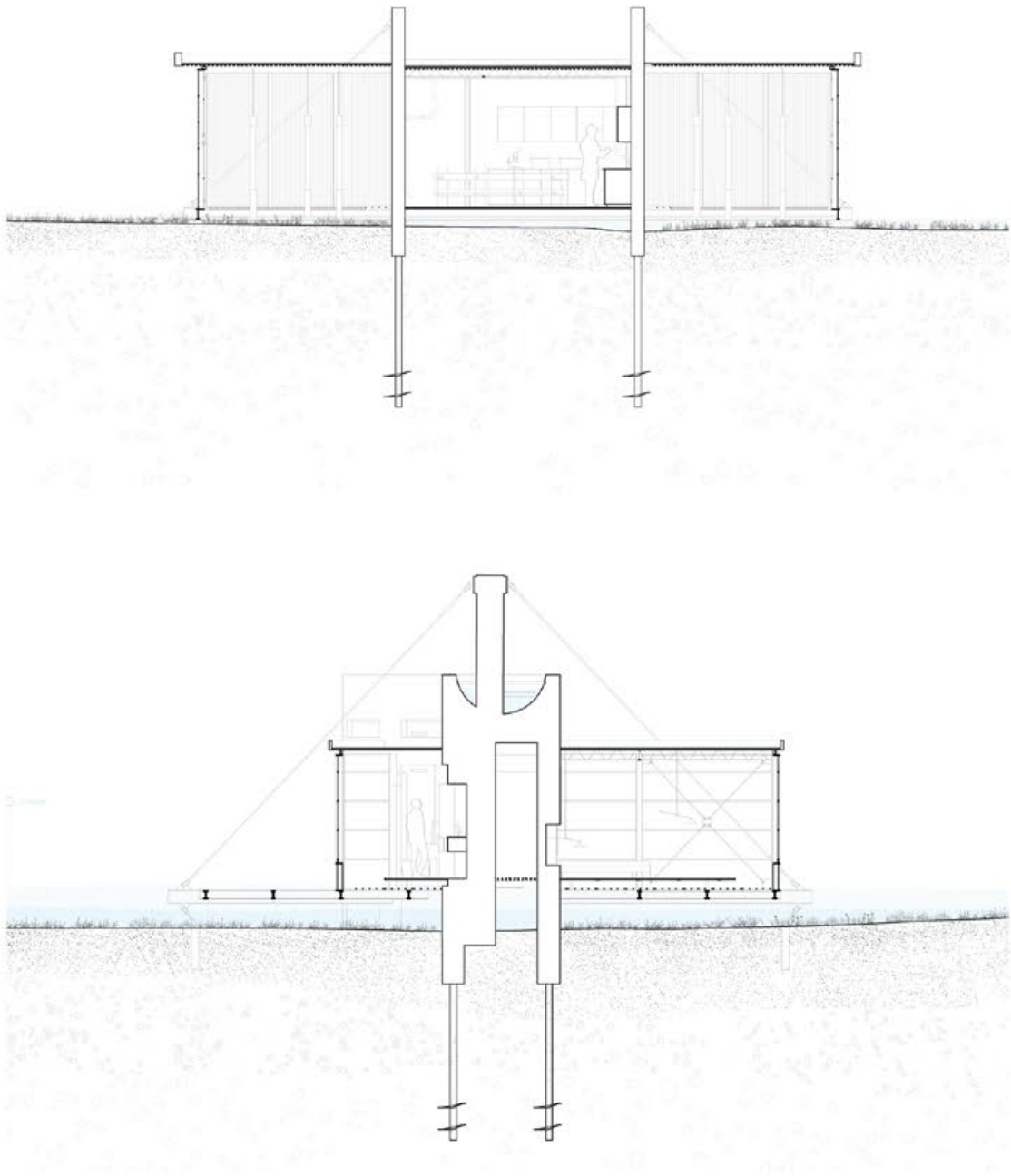
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Collecting sediment cores continuously archives how increased climatic volatility impacts soil structure conditions and introduces new pollution and effluent matter. Over time, these changes are visualized through series of sediment cores that are preserved in exhibition spaces. In the living quarters, residents are put in contact with the water as it moves through the landscape.

The semi-permeable coring stations focal point is the sediment sample extraction 'core.' The building cantileveres off of this structure, minimizing its footprint on the landscape. As a result, the natural processes of soil and hydration changes continue and can be studied independantly from the structures.





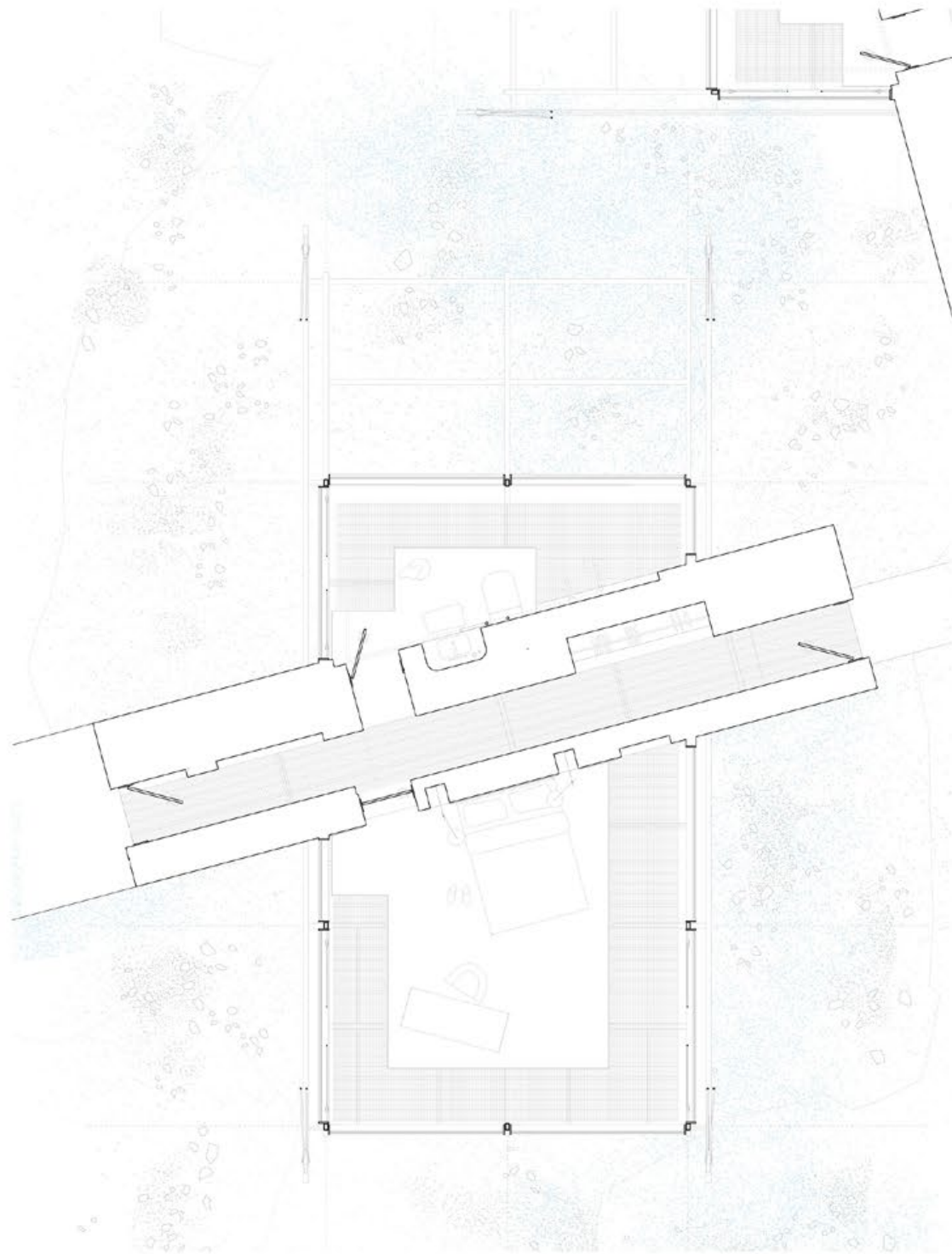
Grated floors, pipes, and drains in the walls aid in visualizing water's temperament and movement through this unique environment, providing a stable research environment to relate changing conditions to. Deep screw piles secure the concrete core of the building to this landscape in flux.



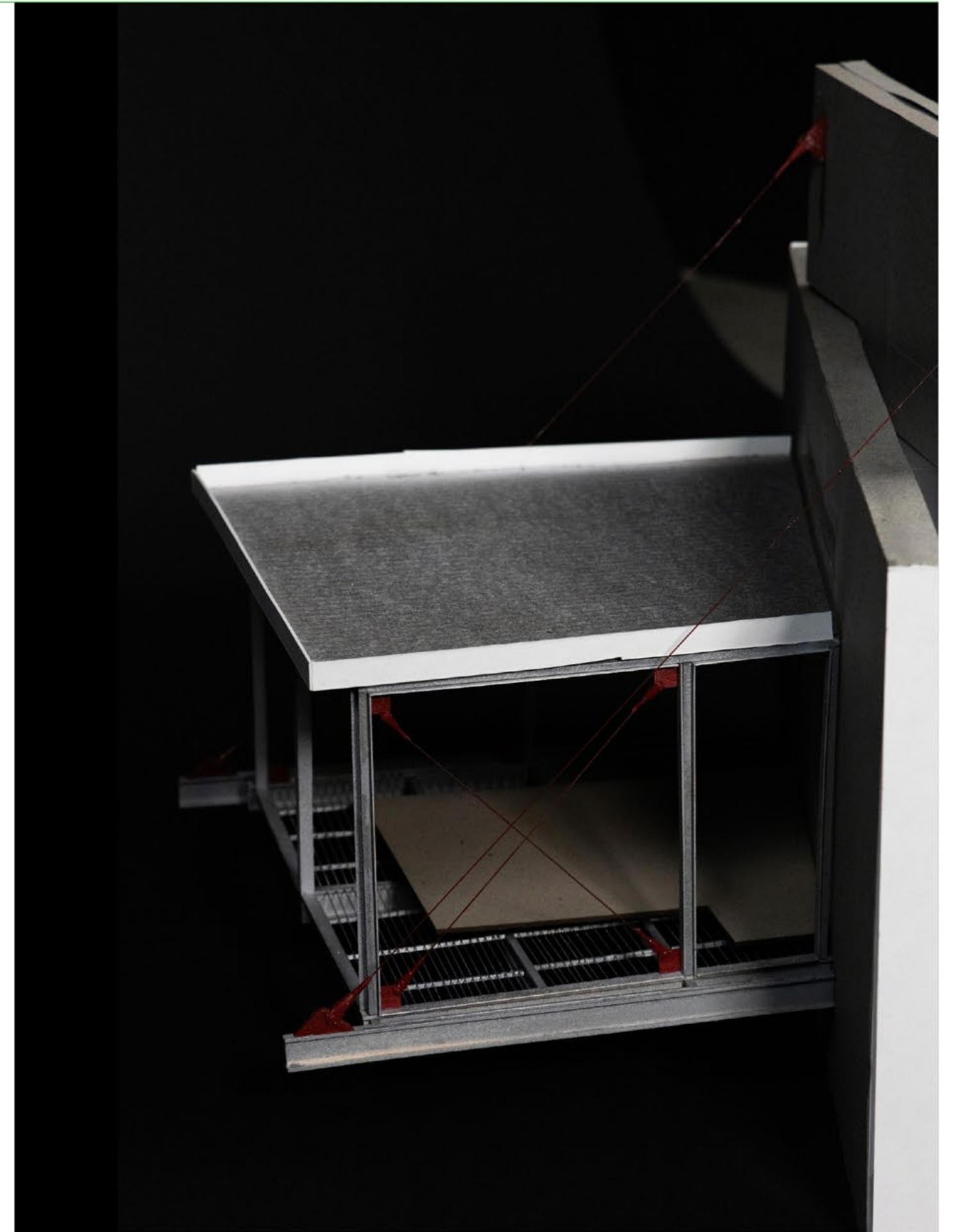
The cantilevering structure highlights the independant nature of the building from the ground that it rests in. Like a T-square, or other scientific tool, it is a framework for controlled reference of environment to study it, and can be removed with little disruption to the existing ecosystem.



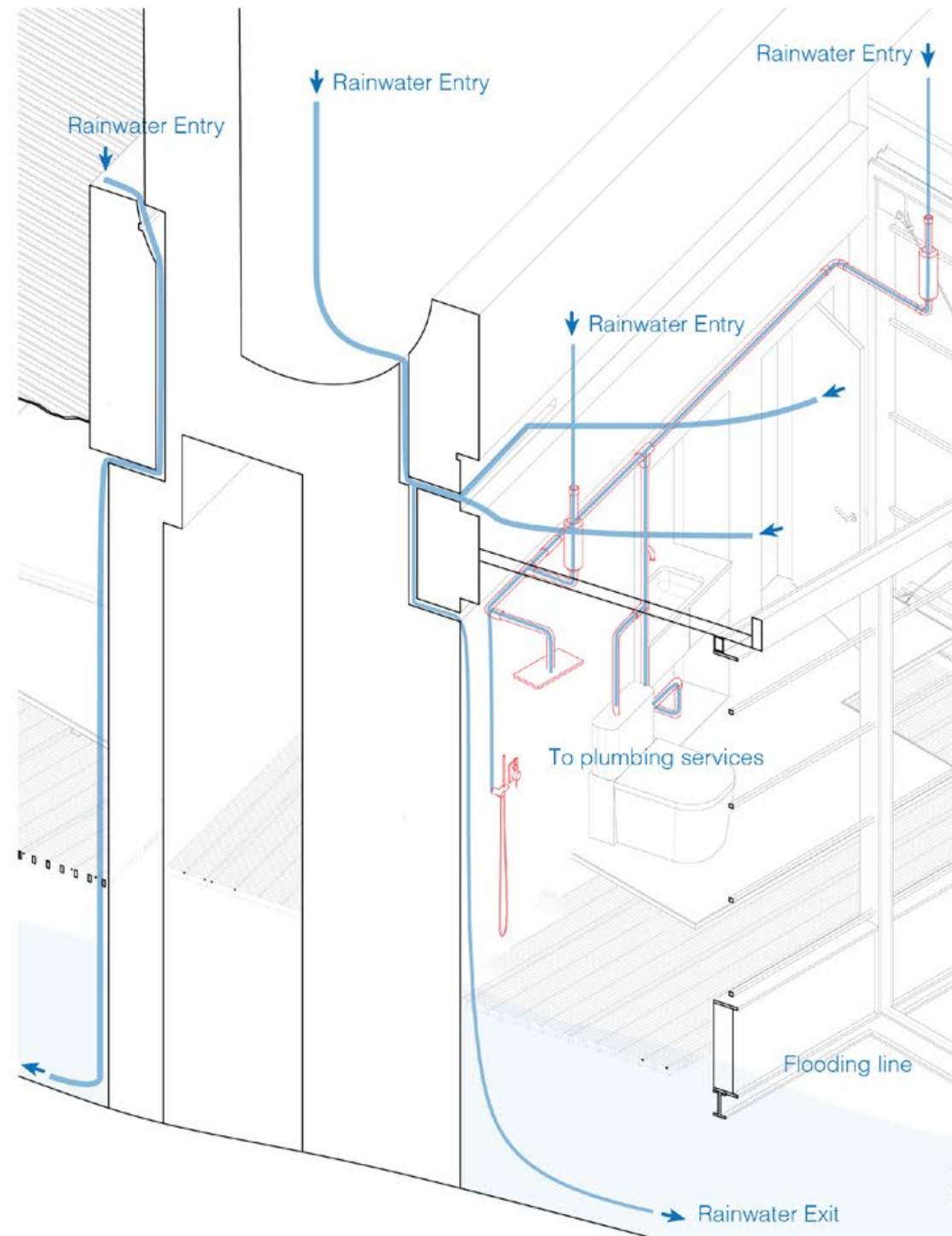
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For the researchers and visitors to the site, bedrooms hover from the attached concrete hallways. These builds are controlled to flood from below through a grated floor system. These characteristics develop an understanding of the volatility of this chaotic landscape instead of sealing inhabitants off from the environment.



1

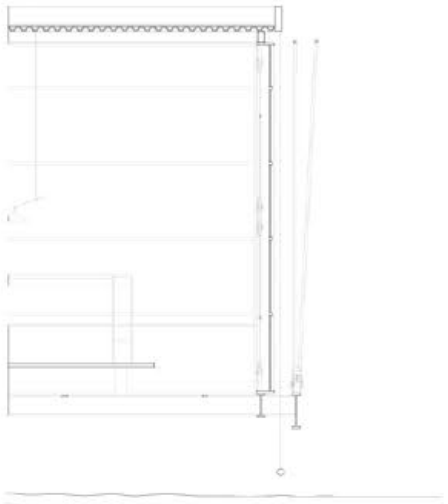


The building leaks and drips to underscore changes to the environment. Water moves through channels built into the walls, dripping down interior walls and pooling in the roof for capture and reuse. Grated floors facilitate observation of the natural water level. These entry points define the patina of the structure, creating an aesthetic archive of water in the landscape.

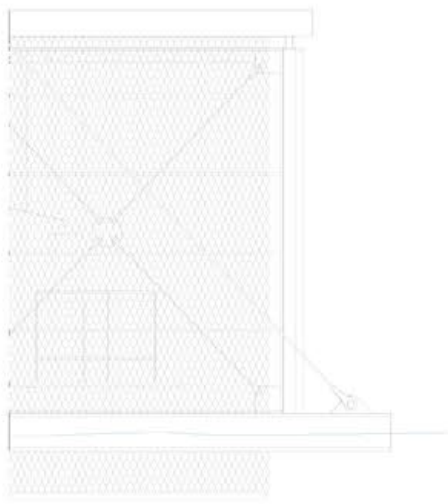


By emphasizing the movement of water through the building and, the standard relationship of invisibility between water and structures is made radically upended. While typical building envelopes shun water and its effects, this archive for climate change embraces this opportunity of opacity.

1



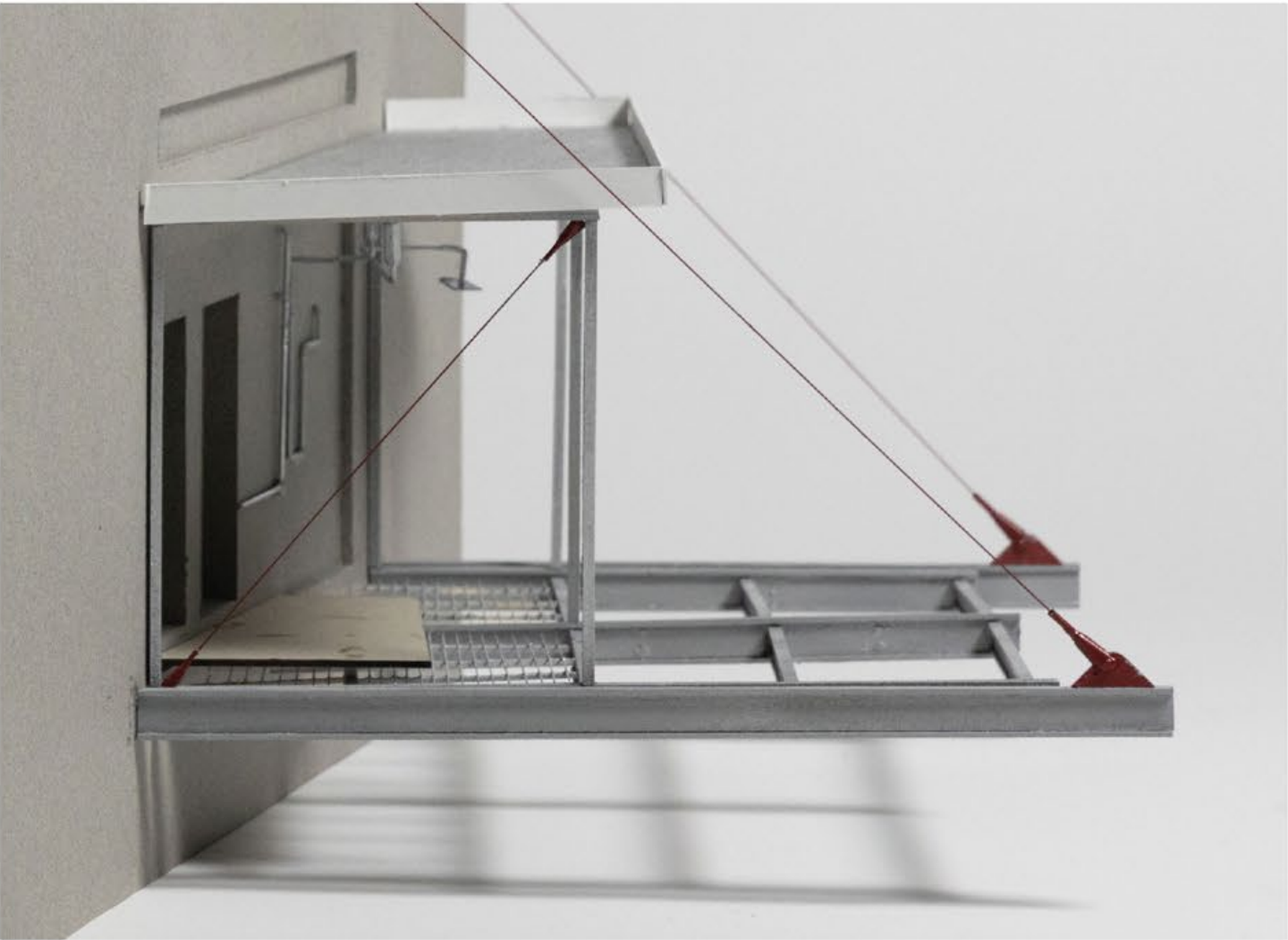
Through a system of cantilevers supported by cables, the building grazes the earth, allowing for maximum independence of water and soil movement. In years to come, this building core can be removed, barely leaving more than a small trace of the building's footprint.



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 beams which the main cables attach to and allow for free cantilevering.



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

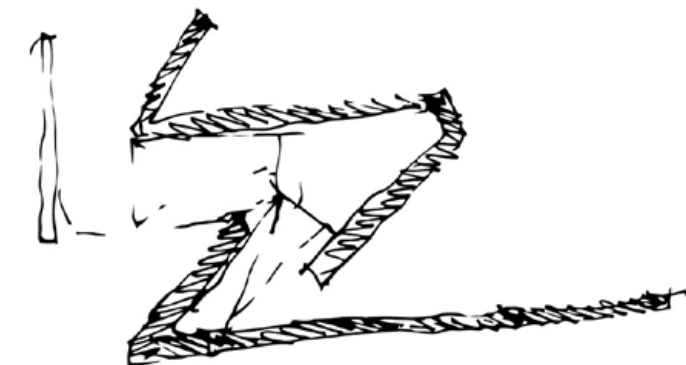
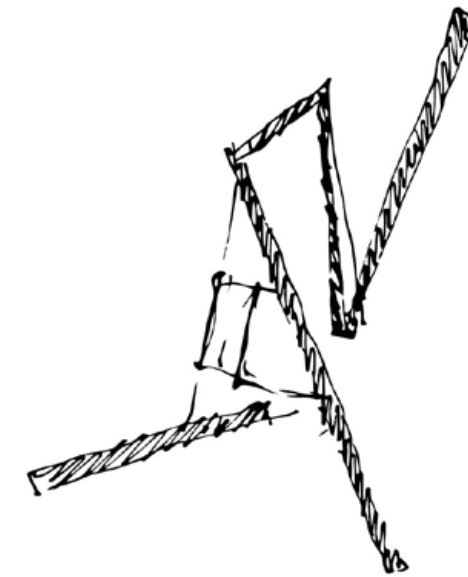
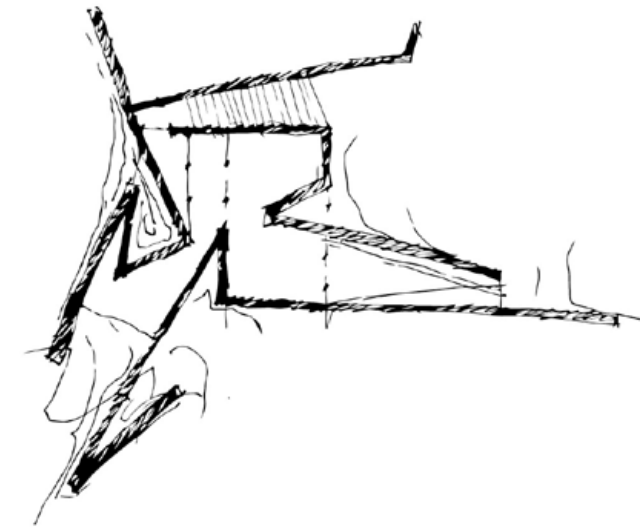


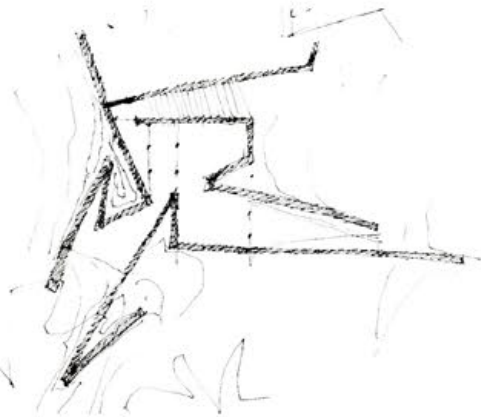
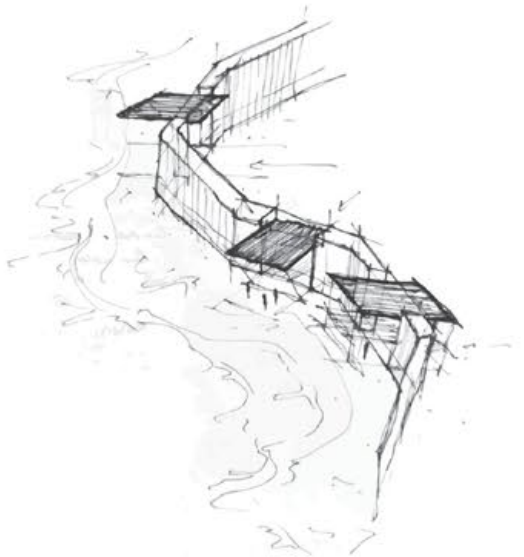
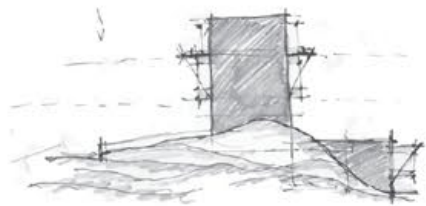
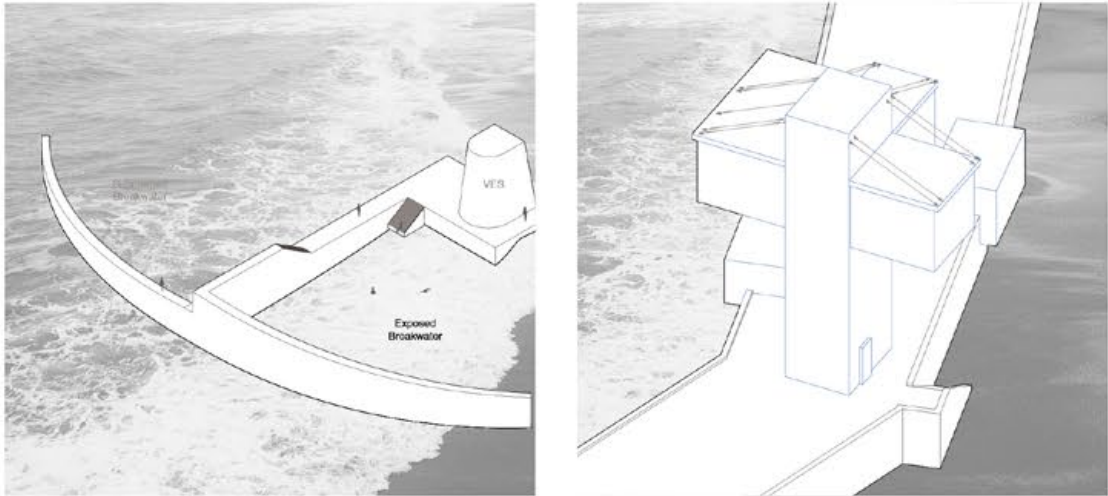
A LANDSAPE OF DEFENSE

ARCH 4101 FALL 2025
PROF. ROBERT HUTCHISON

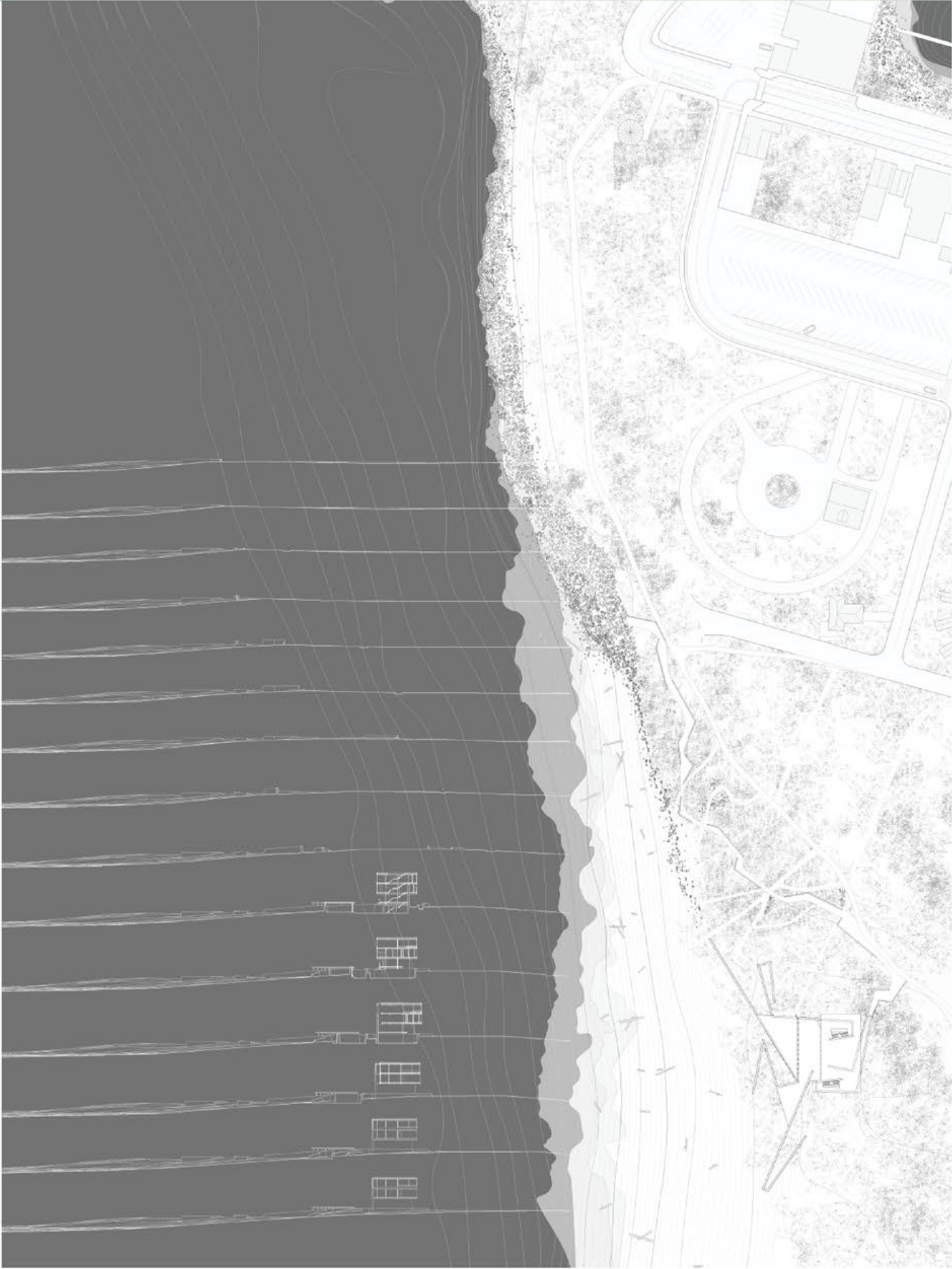
How can a building protect a landscape and human community facing immense natural disaster? Between the town of Westport, WA, and the Pacific Ocean lies the liminal environment of shifting sand dunes. Constantly in flux, this beautiful and deadly landscape responds dynamically to daily, seasonal, and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

At the most extreme is the impending 500-year tsunami. Inhabiting the landscape, this vertical evacuation structure (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 rigorously efficient pavilion-like tower. Separate, but in conversation with the foundational walls, it forms a place of refuge.



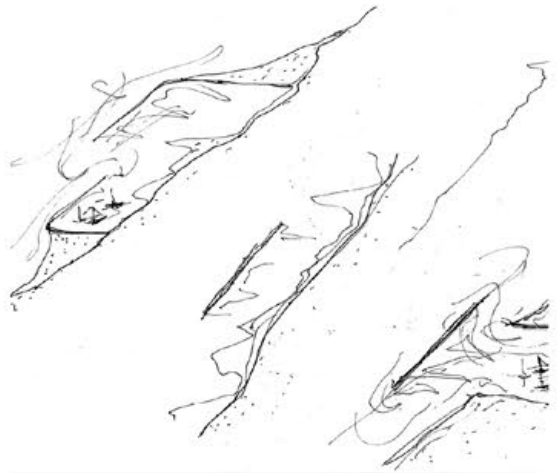


The notion of the evacuation center as a protective mechanism invites many possibilities, Exploratory sketches imagine this, investigating the structure of walls, openings, and the manner that a building can embed itself into a landscape. Studies also built on research of existing and successful evacuation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





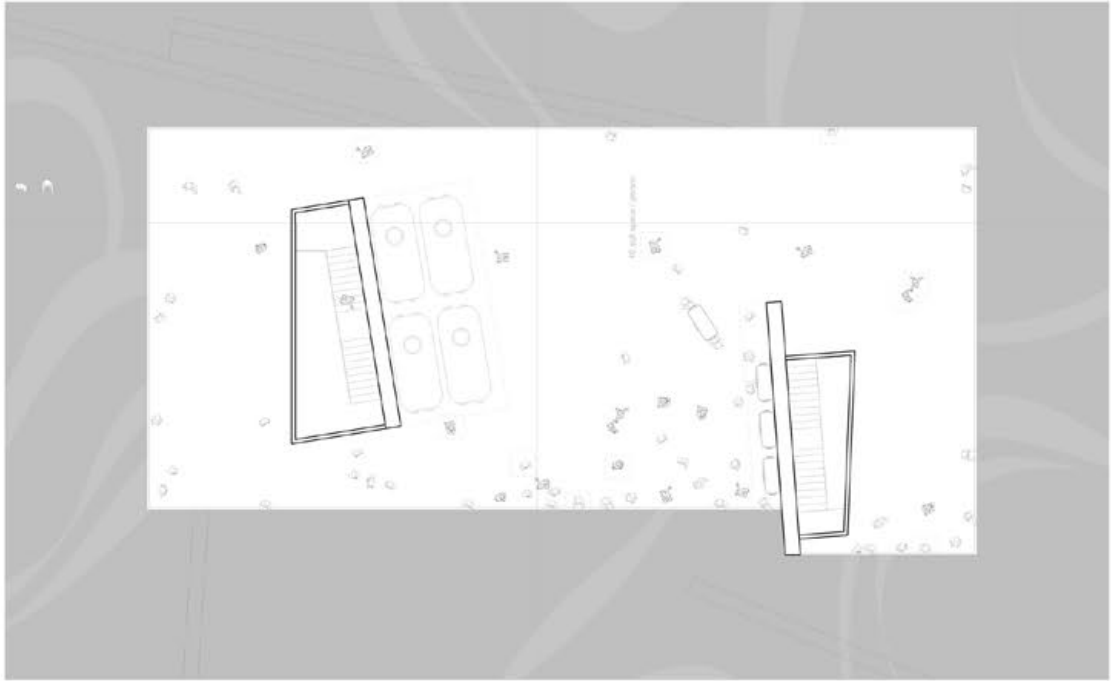
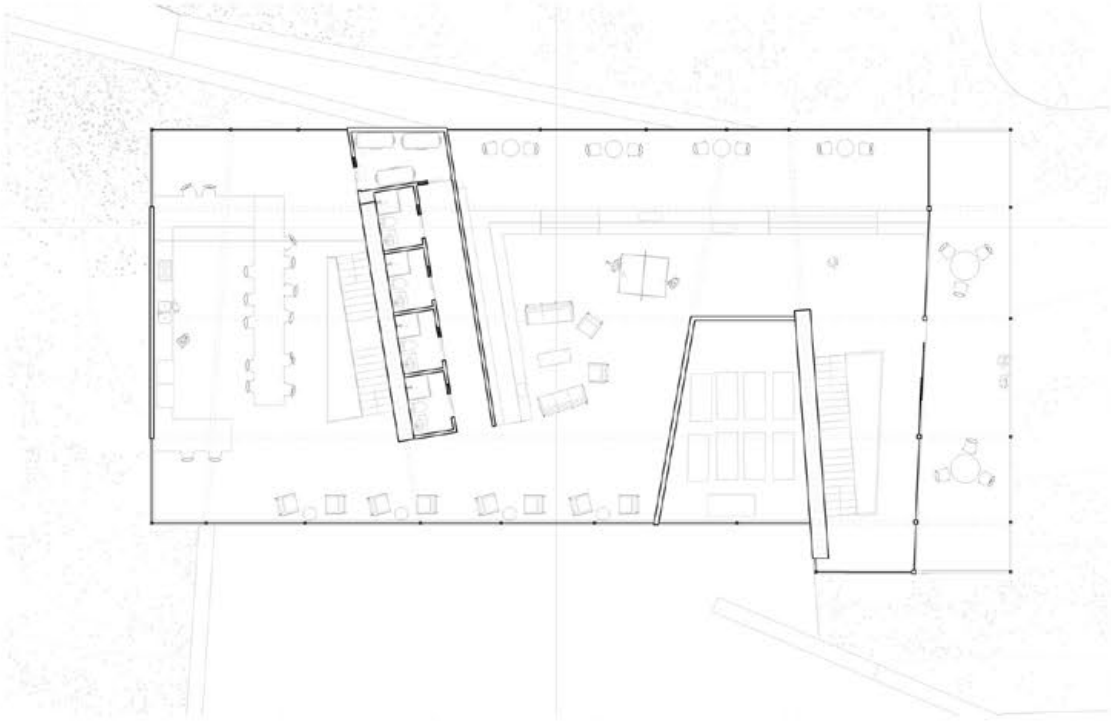
While connecting the community and the ocean physically, the VES provides spaces to support a growing tourist surfing industry. The lowest level, which cuts through the dune, makes space for wetsuit and surfboard rental spaces, changing rooms, and surfboard repair spaces.



Commonplace throughout the world, breakwaters are key devices used to dissipate incoming wave energy to protecting structures from ocean tides. Building upon this logic, an evacuation structure can both weave and embed itself into a landscape to form a buffer of protection for its inhabitants, the landscape, and other structures.



The building faces the ocean, looking towards the cacophony 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 disperses wave energy, ultimately protecting its inhabitants.



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.

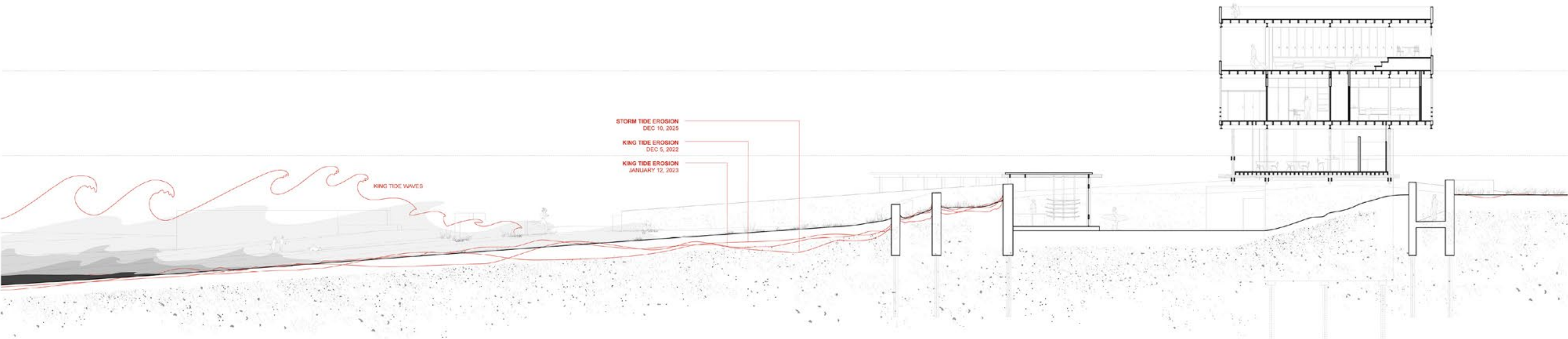


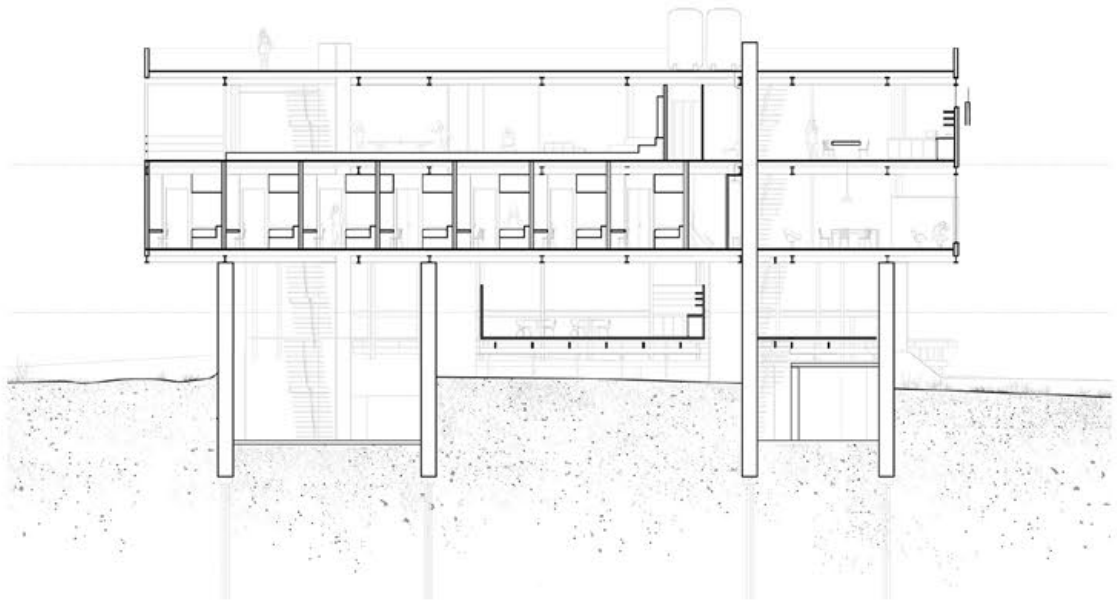
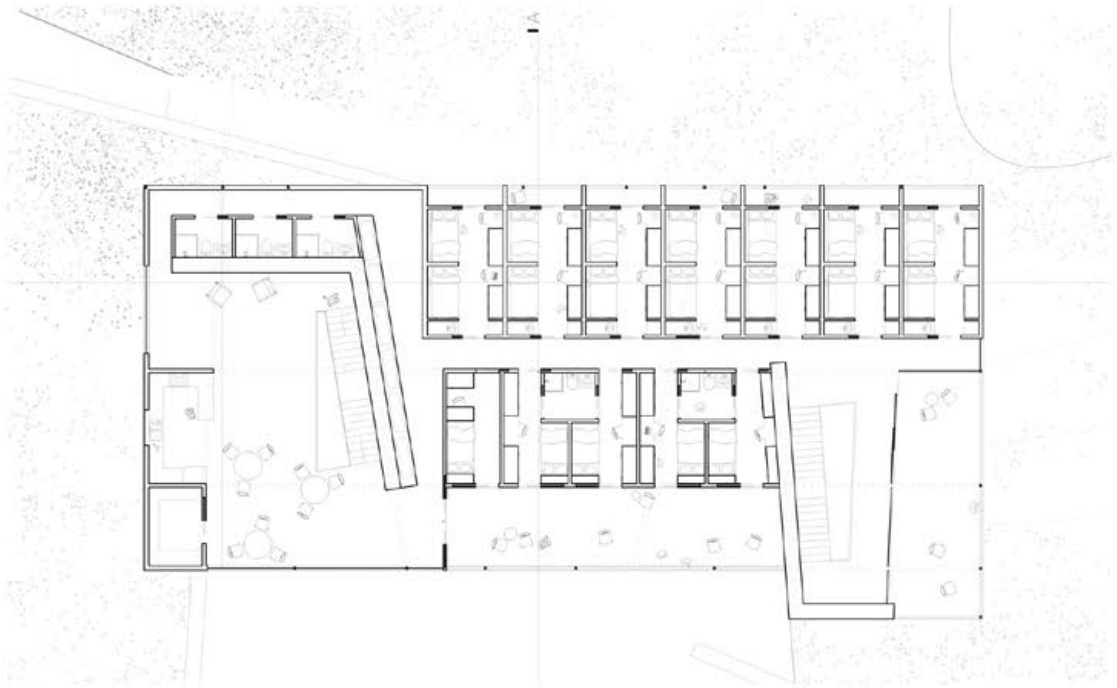
Closer to marina

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.





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.



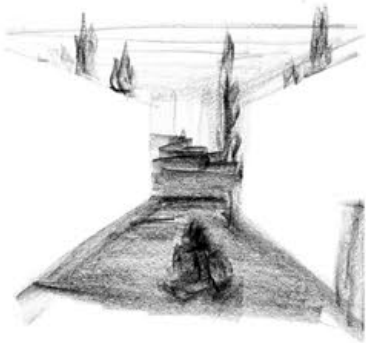
The evacuation centers seemingly hovers above the sandy, morphing landscape. Its solid foundation rises up and cements its place in the shifting environment, emphasizes its stable rejection of this unsure landscape.



A CENTER FOR REFLECTION

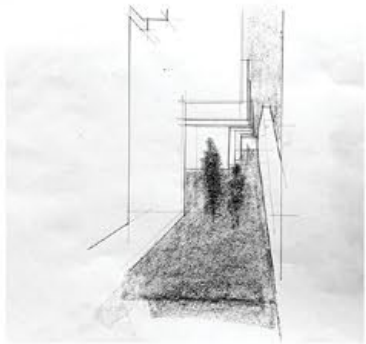
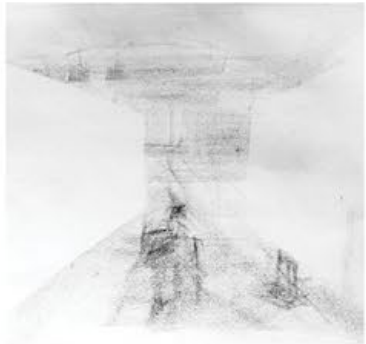
ARCH 4201 SPRING 2026
PROF. LUBEN DIMCHEFF

What does it mean to be a visitor? Among the ruins of the ancient Roman necropolis of Ostia Antica, a new kind of visitor center is theorized. Taking form from an analysis of the existing rhythm of the city, a series of walls submerges below the ground, creating a path to engage with the ancient landscape. Between an enfilade of enclosed areas for rest, meditation, and learning, voids open up to the sky and the ruins. In this center, visiting the landscape and ruins becomes as much about learning about the past as confronting oneself and relationship to ancient visitors.

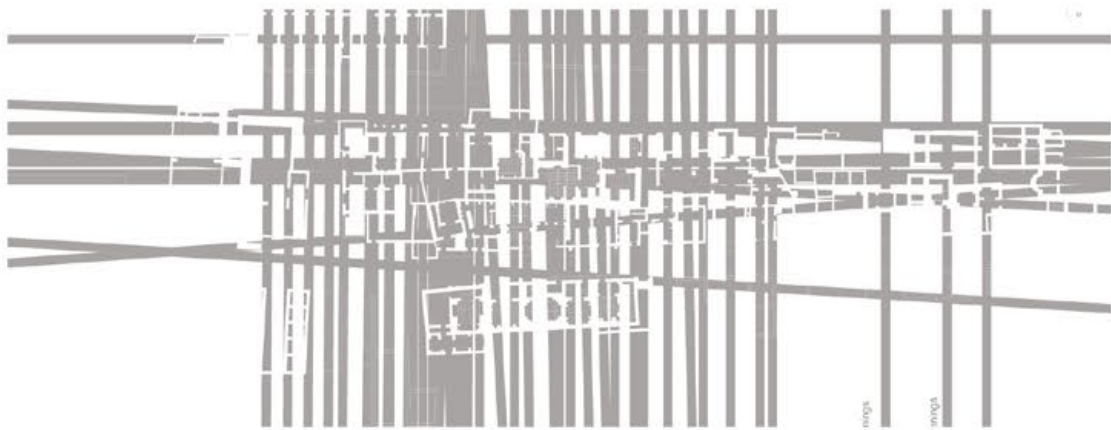
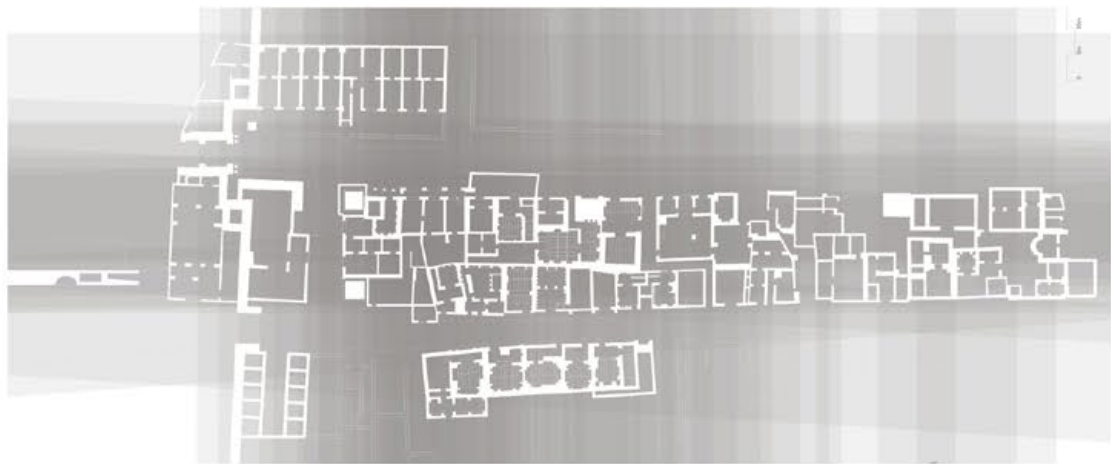


Tourism and vision inherently enforces a sense of othering. Who is being visited by whom?

This dichotomy creates further mental separation, eroding an understanding of interconnectedness and interdependence.

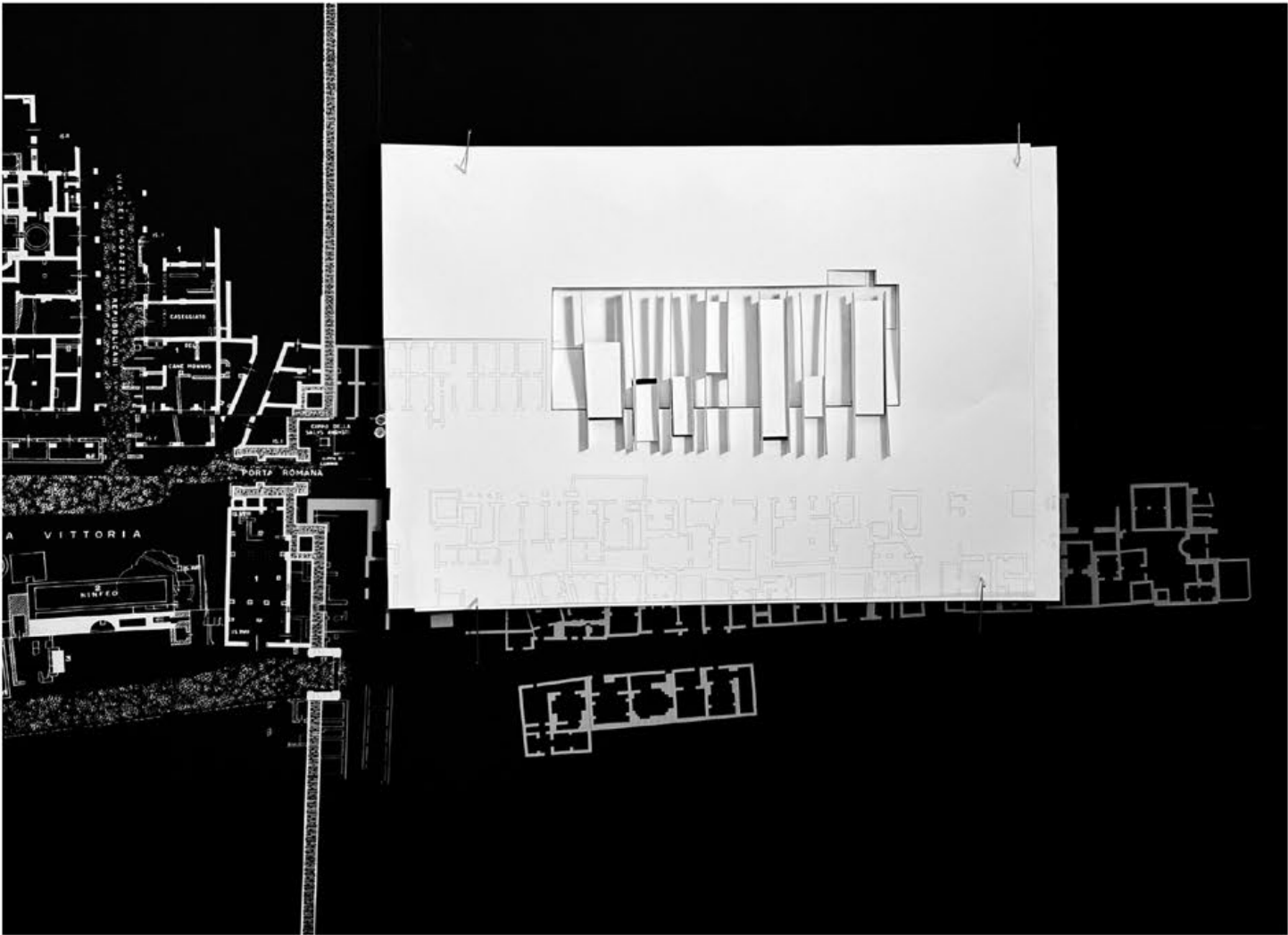


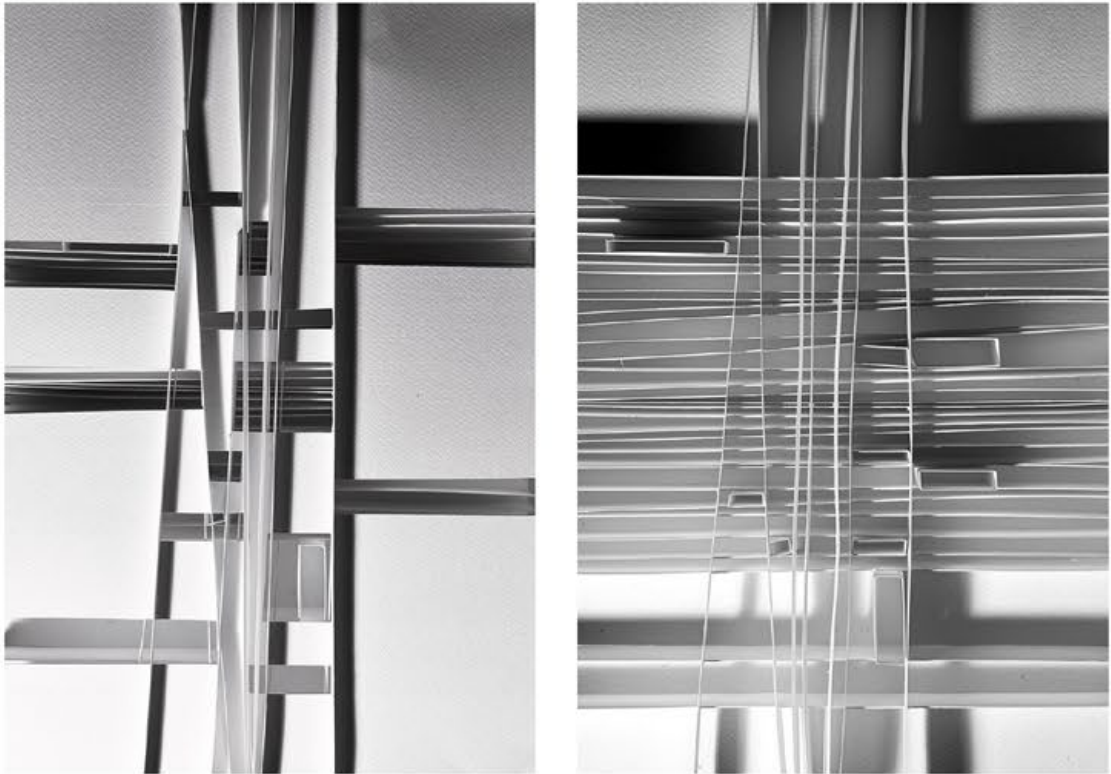
Contemplation and confrontation is required for growth. Thus, the process of visiting is elongated to invite transformation.



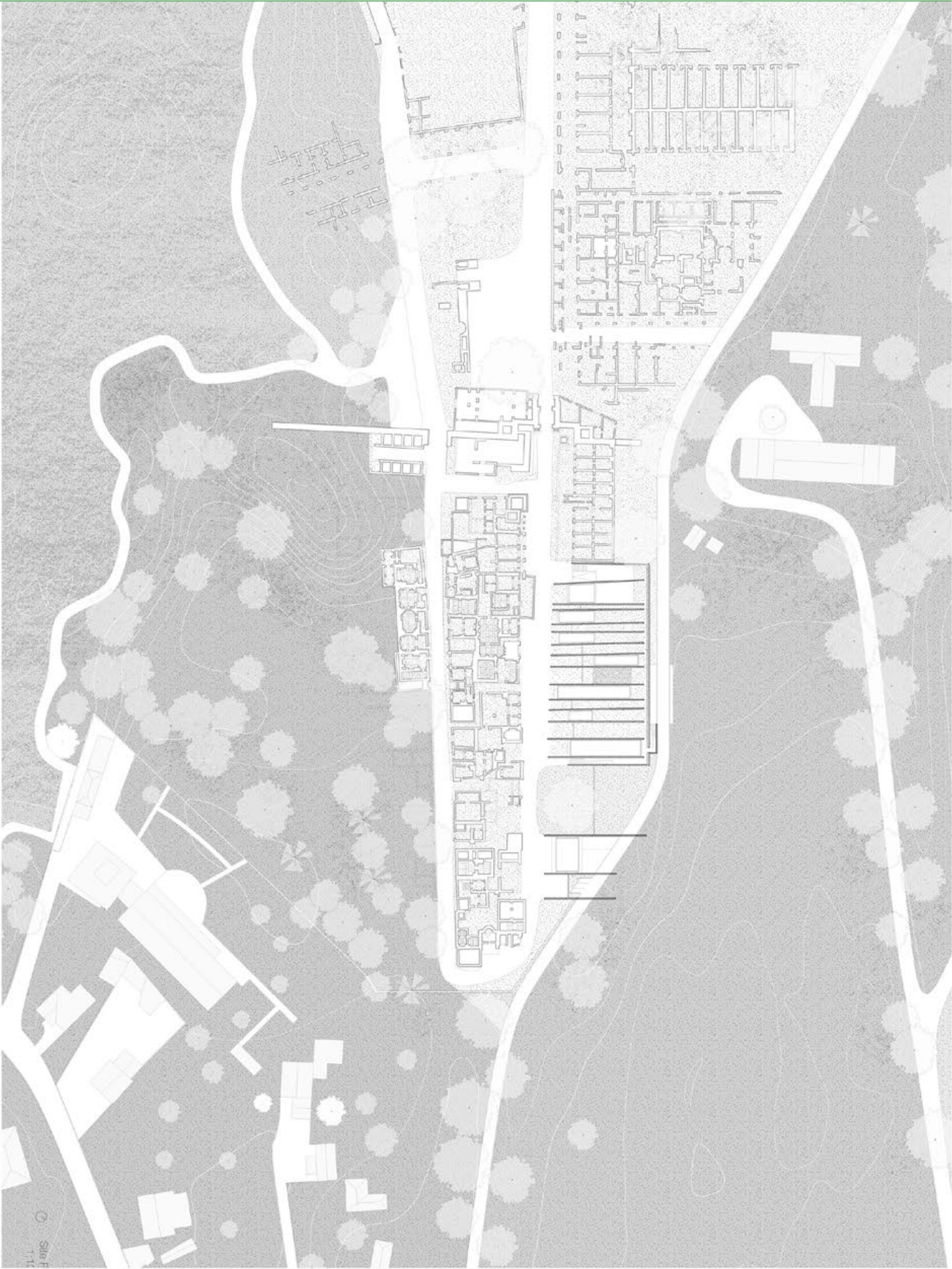
Located just before the ancient Porta Romana, the remains of the Necropolis and this ancient gate form an important node in the city. The gate is the entry point. A modern day visitor center must respond to this, serving as a new and expanded gate to the archeological park.

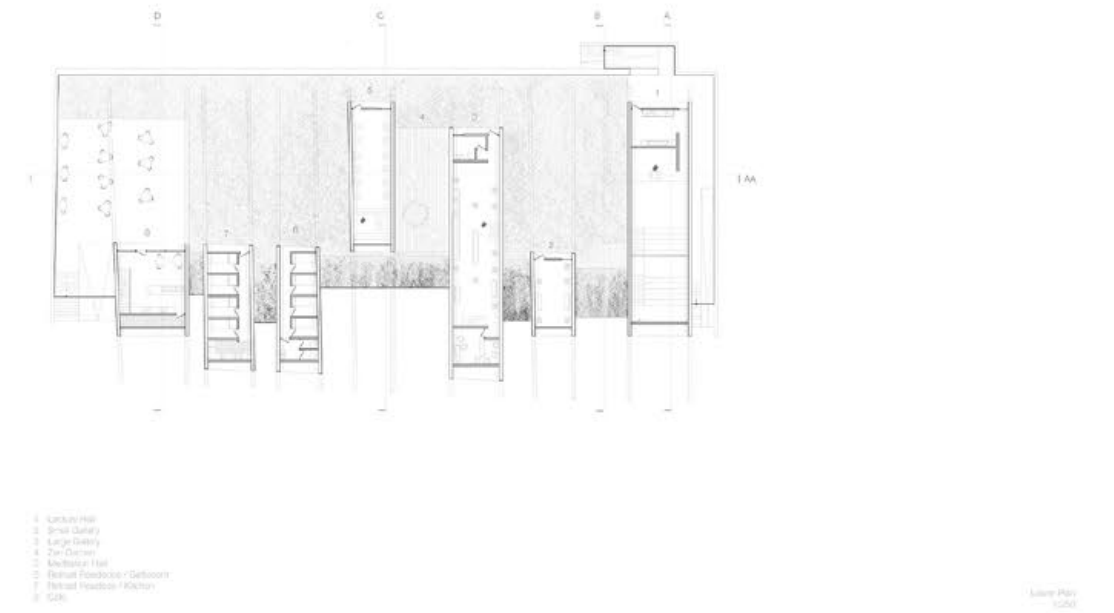
Through mapping the precise location of each threshold in the necropolis and city gate and widening these points, a picture of density of spaces and thresholds begins to emerge. This allows a greater understanding of the fabric of entrances, as well as of the spaces that these interfaces mediate.



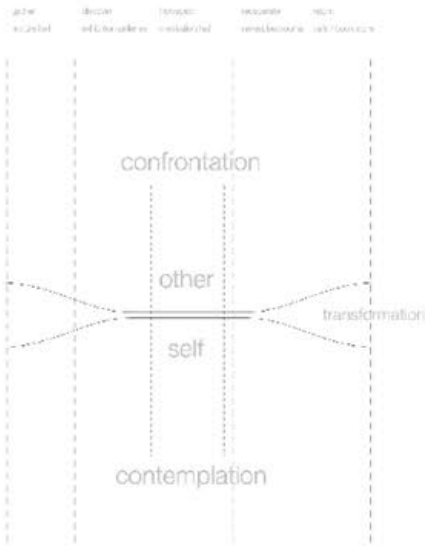
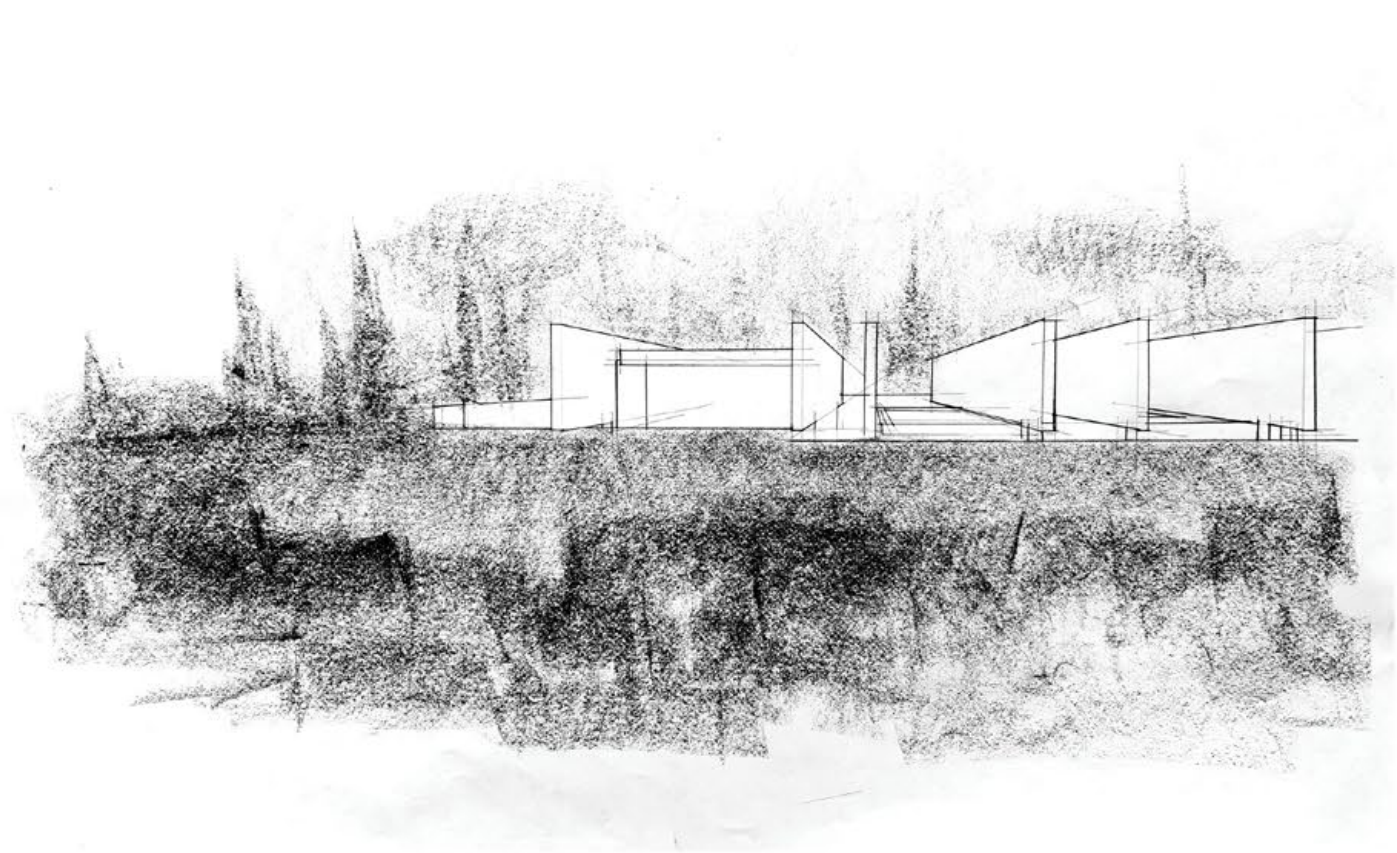


This visitor center introduces visitors to the magic of Ostia's archeological ruins in a manner that mirrors the developmental patterns and rhythm of the compound itself. Old speaks to new, and the inhabited space creates a gradiated visitation experience at the site.

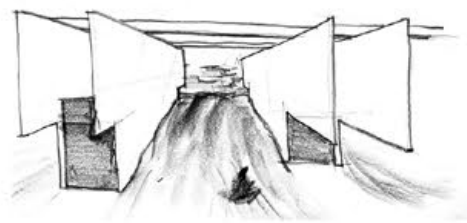




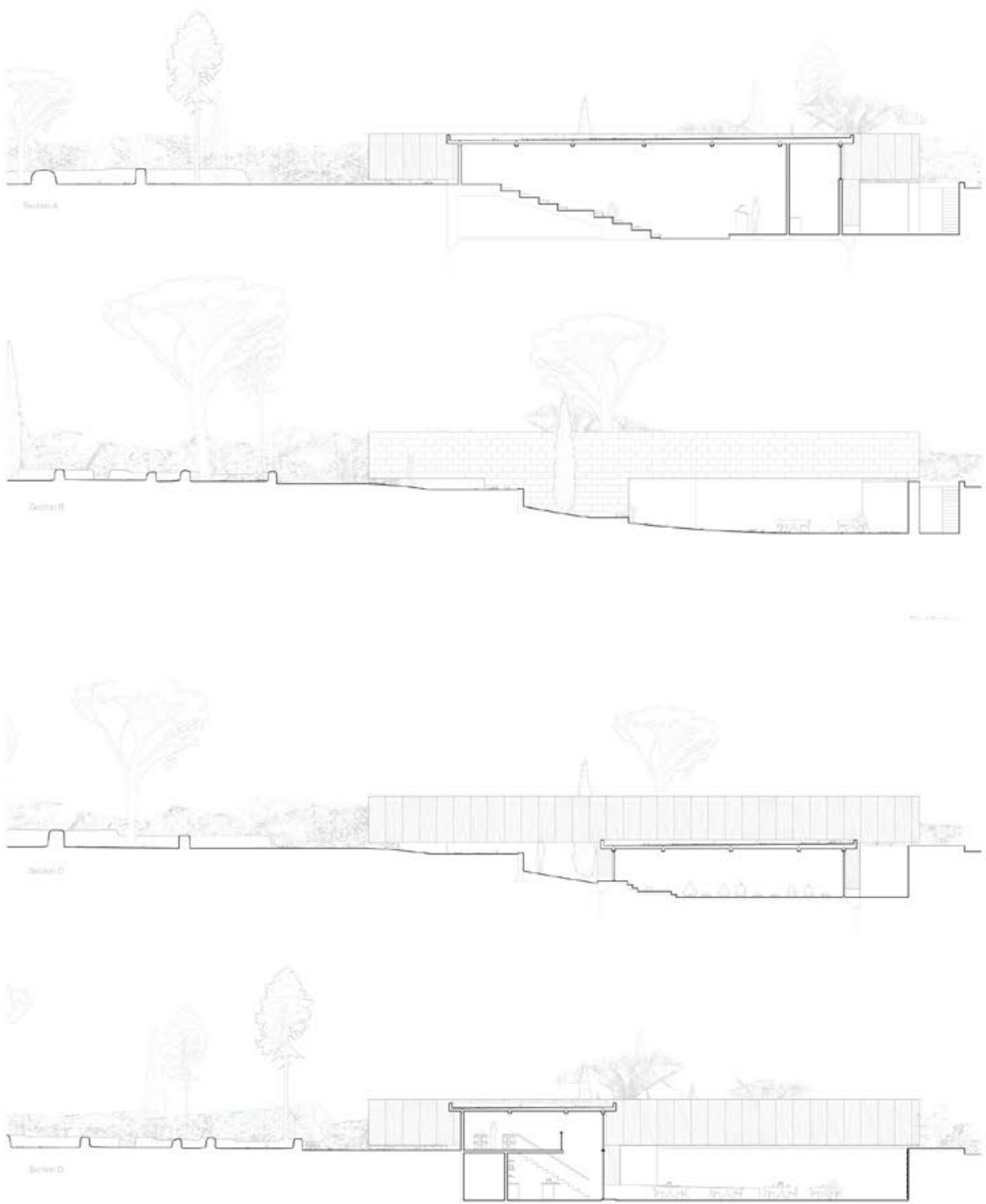
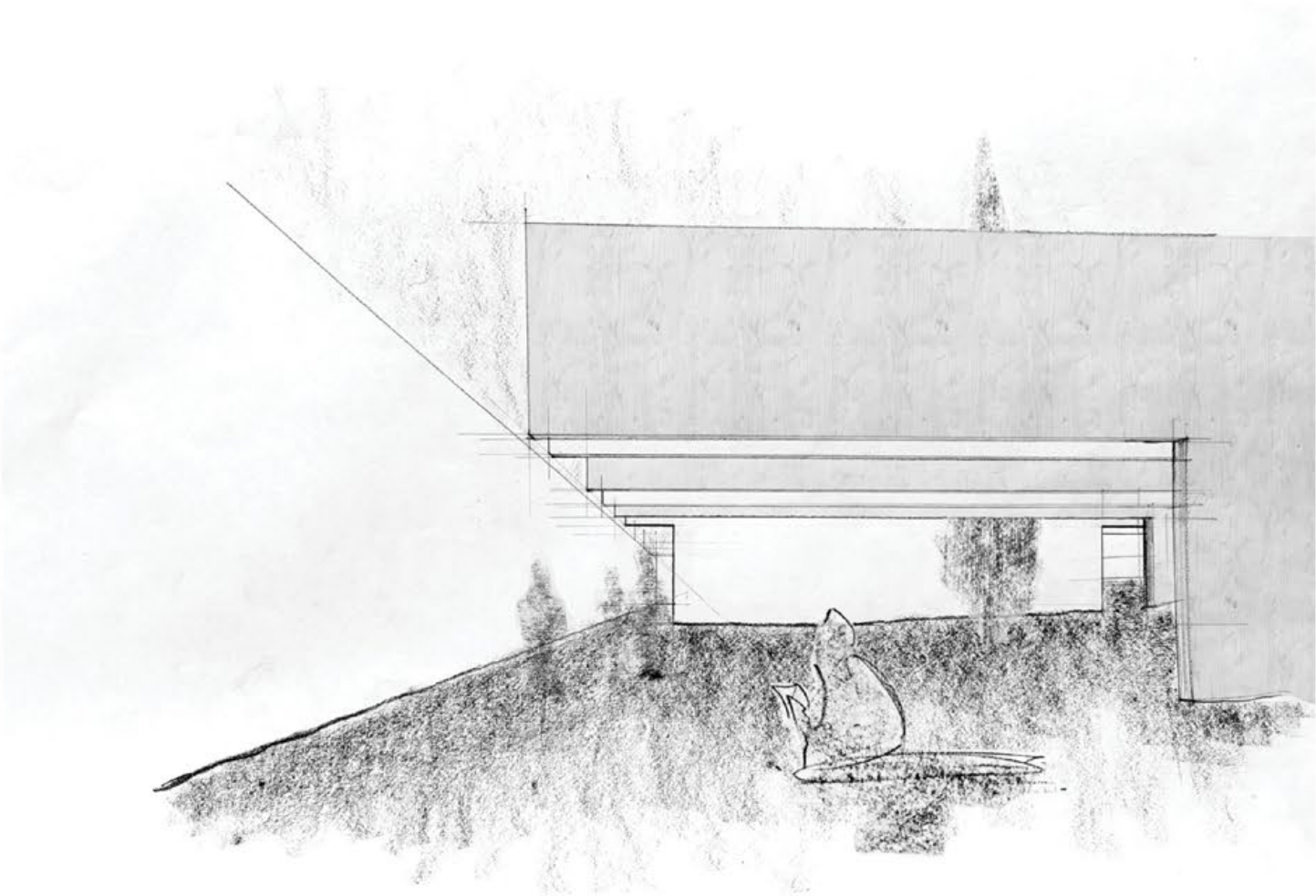
The enfilade mirrors a processional pathway, generating contrast in experience by guiding visitors through compressed and more expanded spaces. These relentless walls become a stark framework, allowing for travel below and between, and creating areas for internal learning, resting, and recuperation.



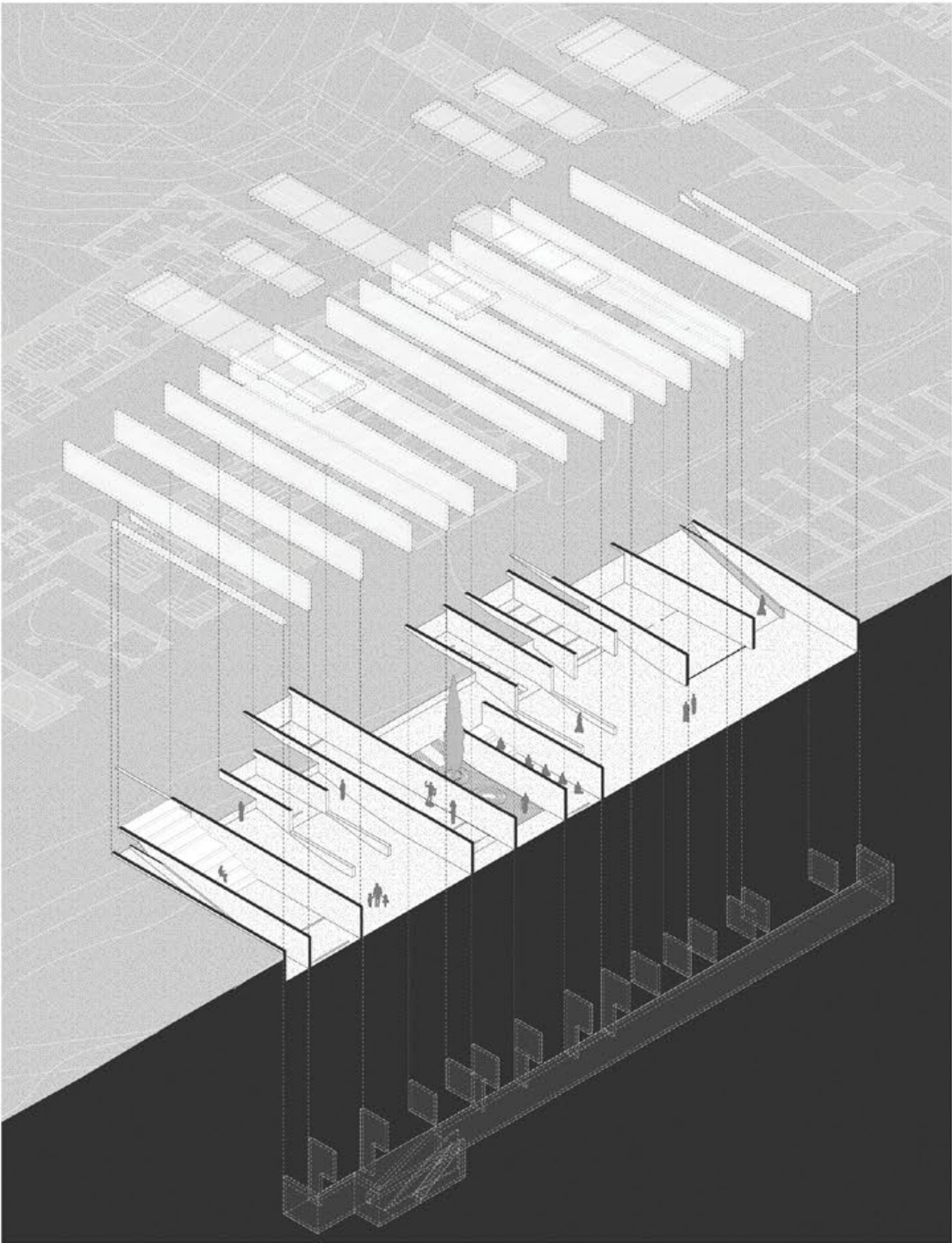
The simple walls that organize the center rise above ground, hinting at the mostly obscured rooms that are embedded into the earth. Walking along the ancient road of the necropolis, visitors experience both the ancient story of the ruins and the center's investigation of the past.



The center forms moments of isolation, dissolving the barrier between past (other) and now (present). Emphasizing that contrast between moments extends the notion of a visitor into a person who engages with a site in a more lengthy, meaningful, and involved manner.



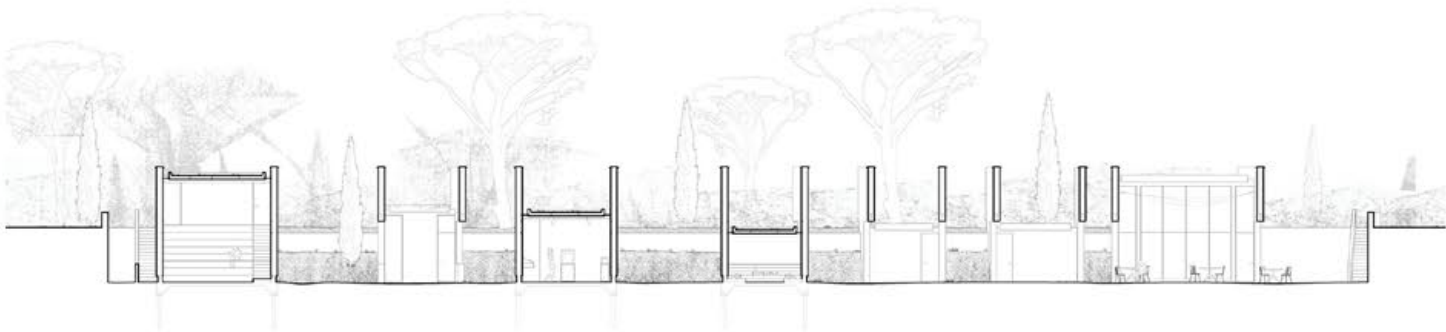
Between the enfilade, distinct spaces shape the visitor experience as they move through the site. A lecture hall, long gallery, meditation hall, hostel, and cafe / bookshop define the program of the visitor center. In between each enclosed area, open space ebbs and flows, defined by the center's cantilevering walls.

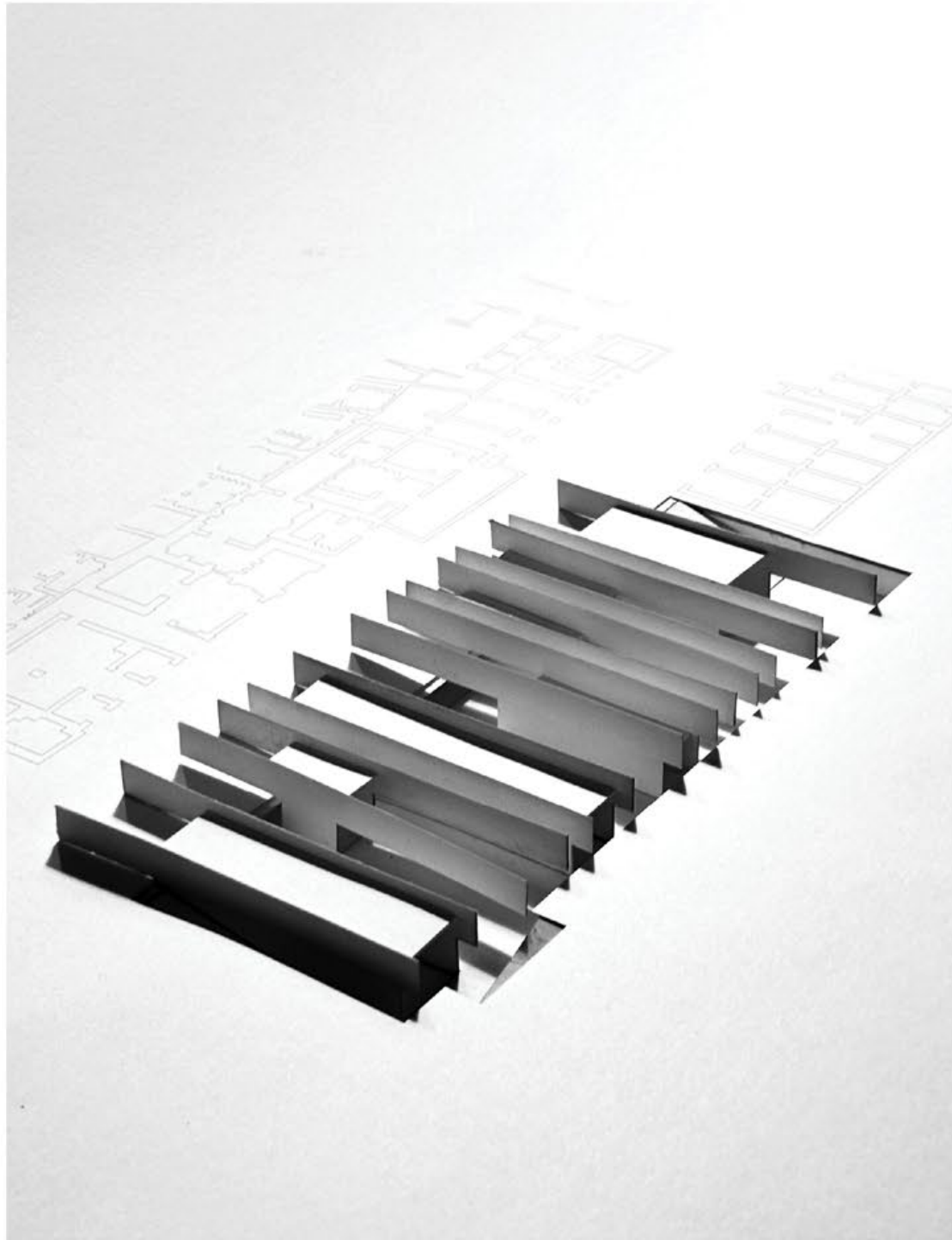


While complex and linked the existing city, the building's organization as an expanded form of the existing gate and its modern day successor means that a relatively simple path is traced through the building. This considered walk introduces visitors to the archeological ruins in precise manner. The center's form draws a link for visitors in a physical manner, but also on a more subtle, experiential level.

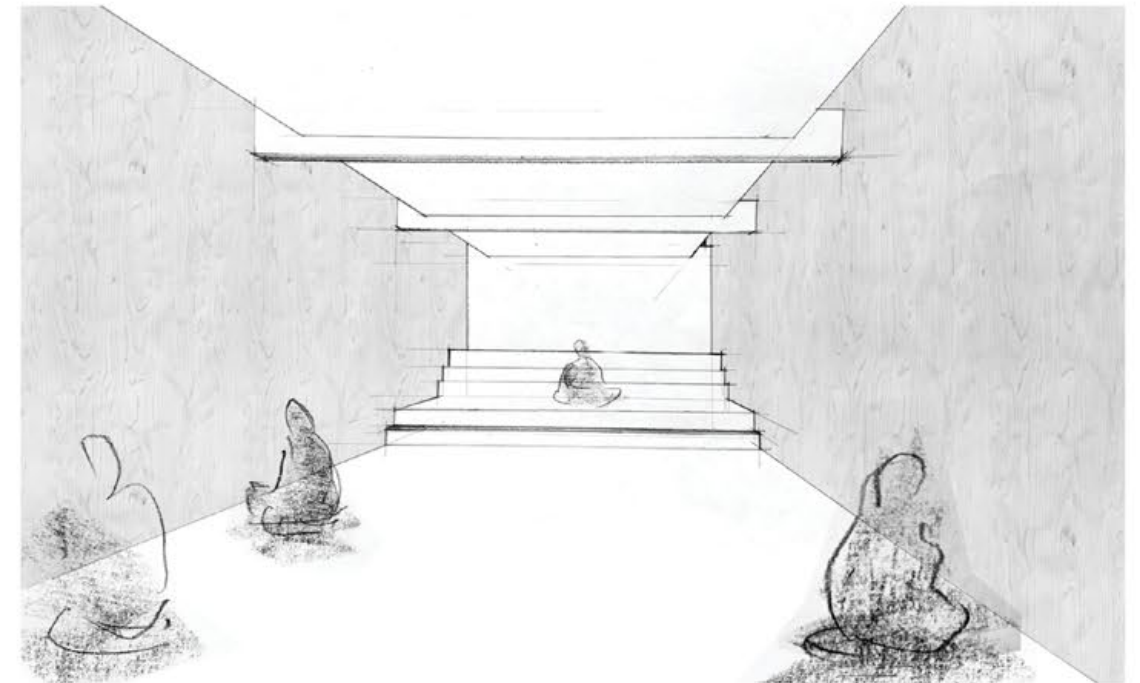
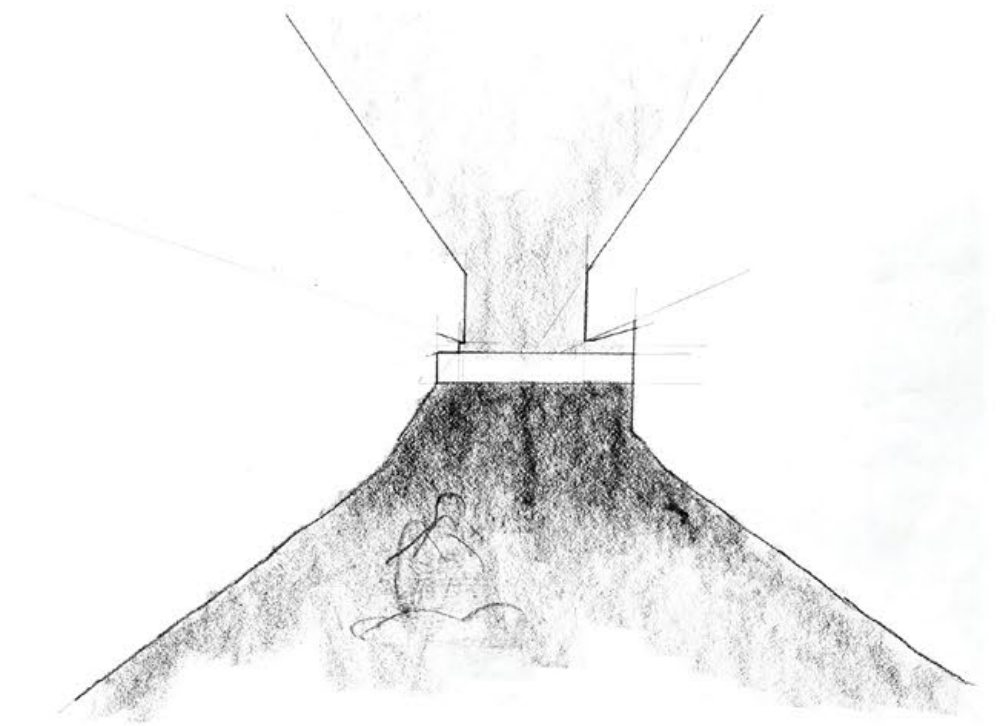


Contrast between dark internal spaces and outdoor manmade canyons encouraged a solemn engagement with the other that precludes unnecessary focus on the self.





This interwebbing mesh of perpendicular systems connects the building to the city and form, introducing the viewer slowly to the sites of Ostia Antica while spaces for eating, learning, and resting are interwoven into spaces of compression and expansion along the main road.

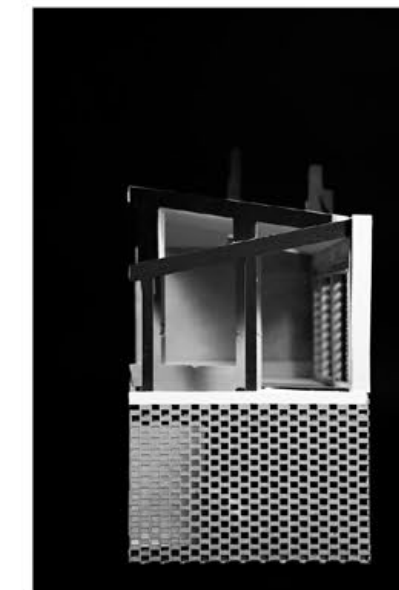


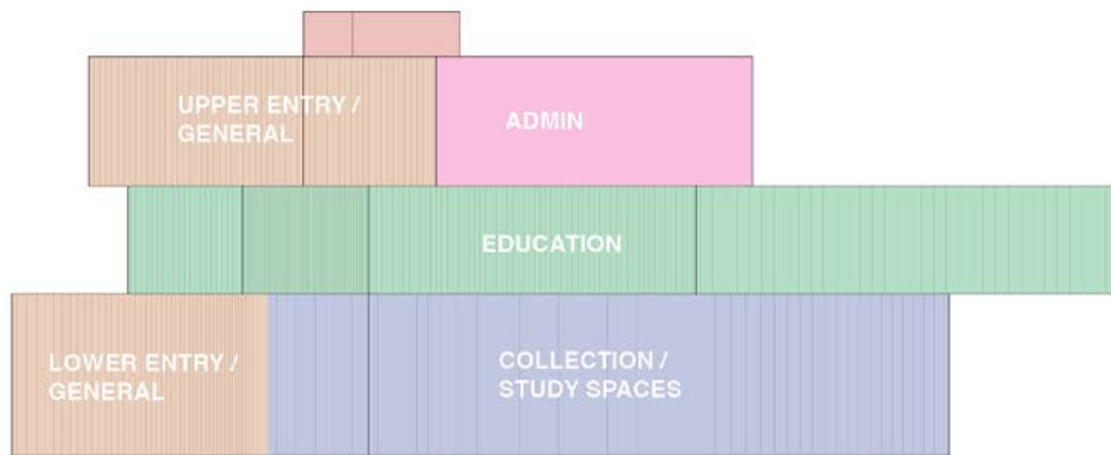
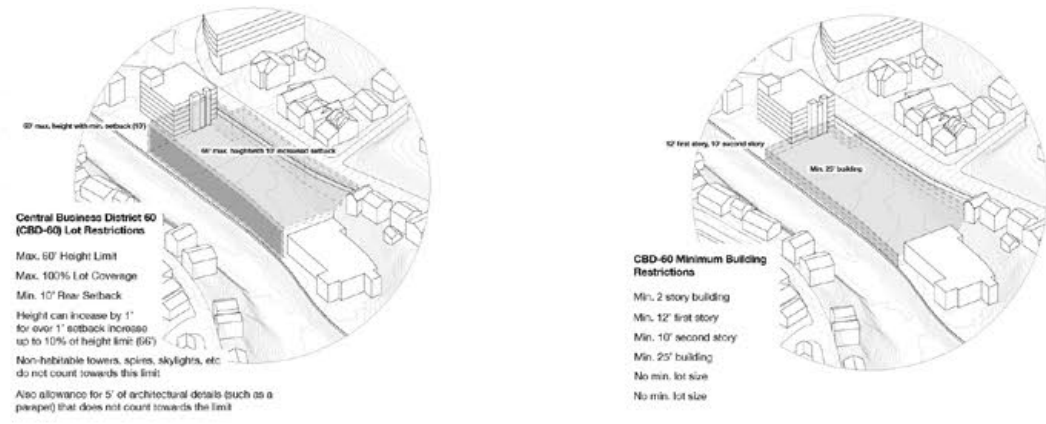
The heart of the project is meditation retreat area. This core is separated into rooms for rest and a meditation hall for reflection. This forms an environment for consideration of the self versus the other. Between the residence space and meditation a zen garden looks towards the ruins. Both programs emphasize letting go of ego and being present.

A BRANCH LIBRARY IN ITHACA

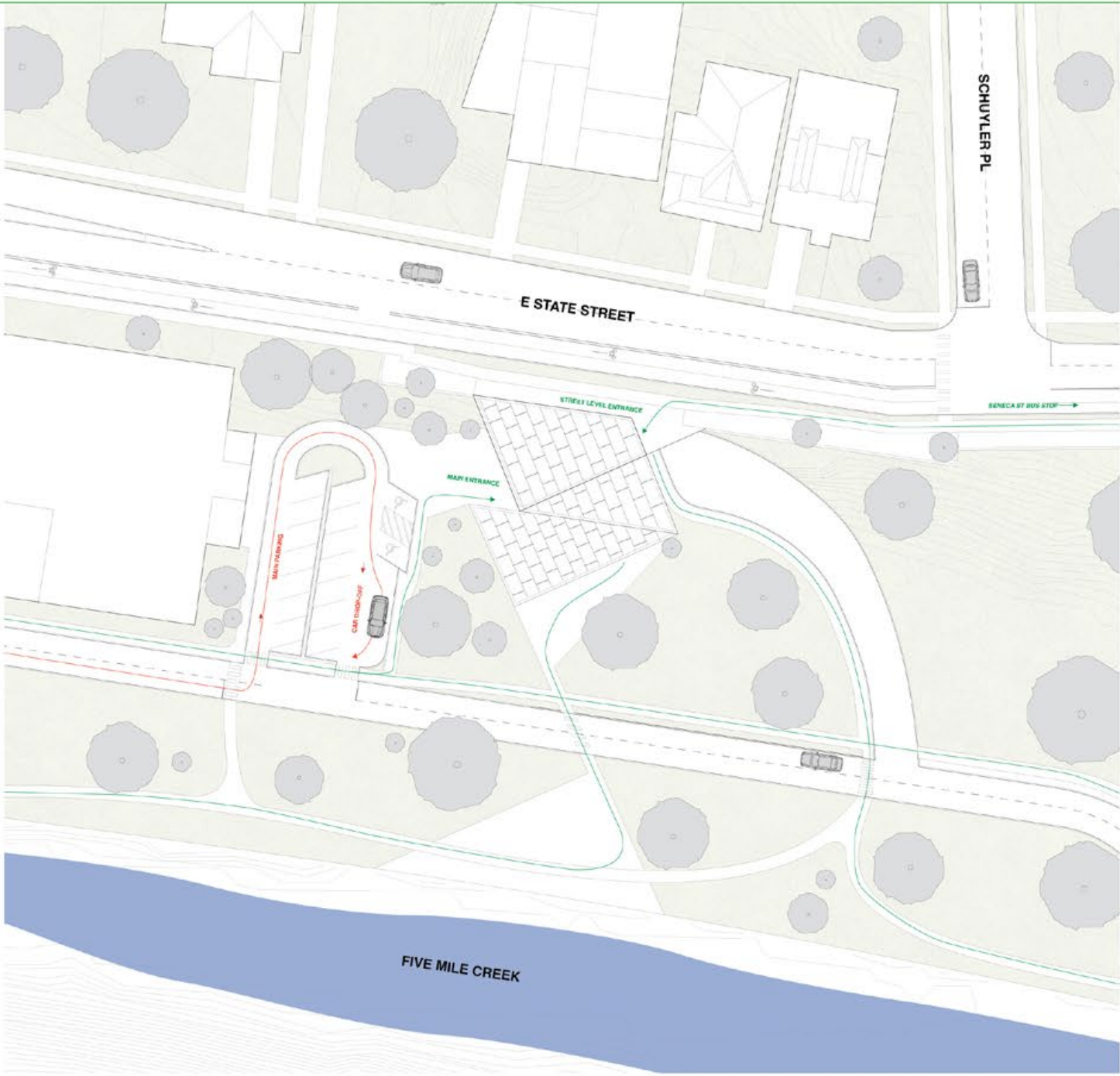
ARCH 2102 SPRING 2024
PROF. MARTA W. WISNIEKSA

Set between a peaceful creek and a steep slope towards a main thoroughfare, this library in Ithaca serves a dynamic set of visitors and residents alike. The library responds to the extremely steep geography of the site, connecting the important road and the creek area into one pathway, following a specific programmatic paradigm.

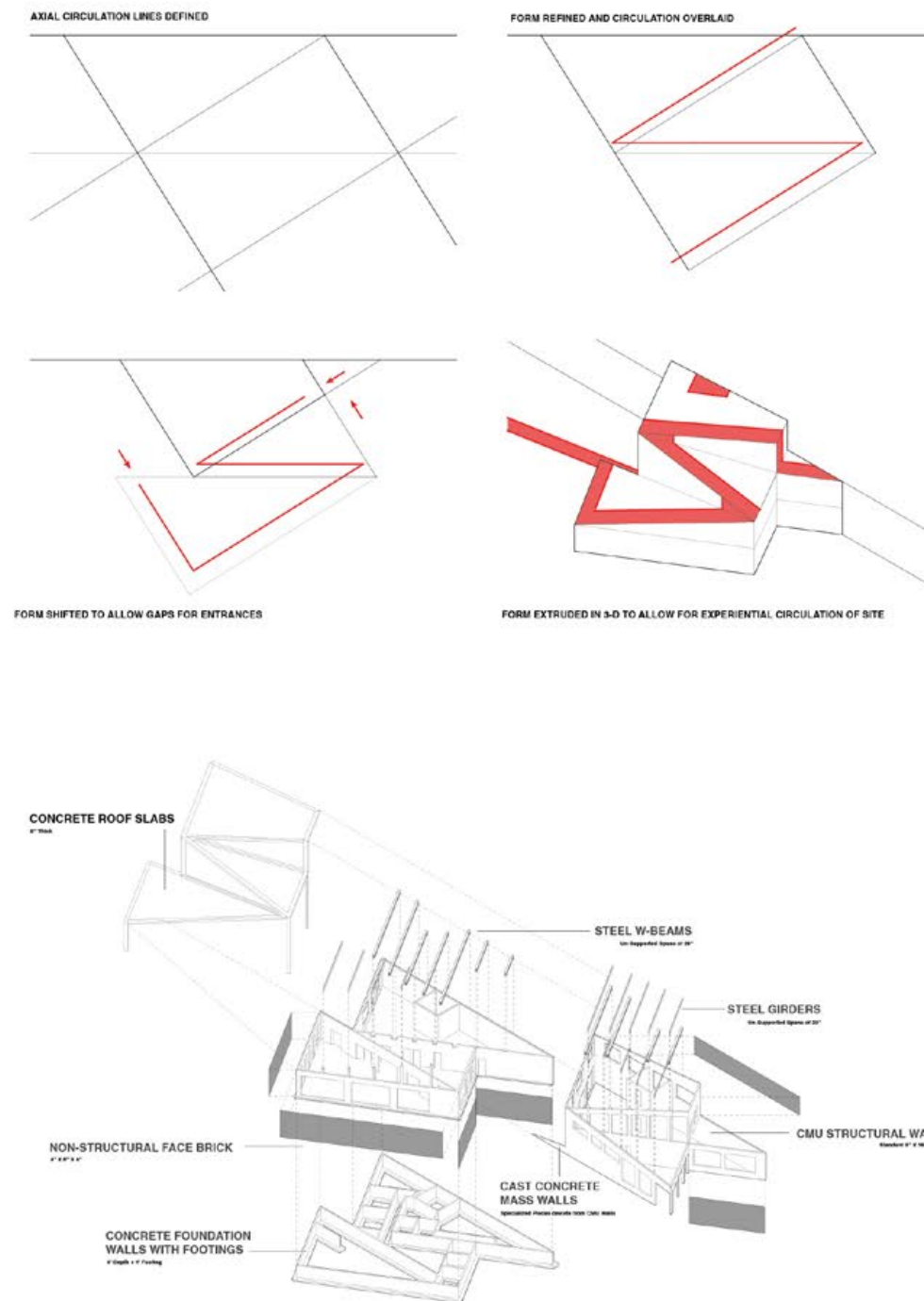




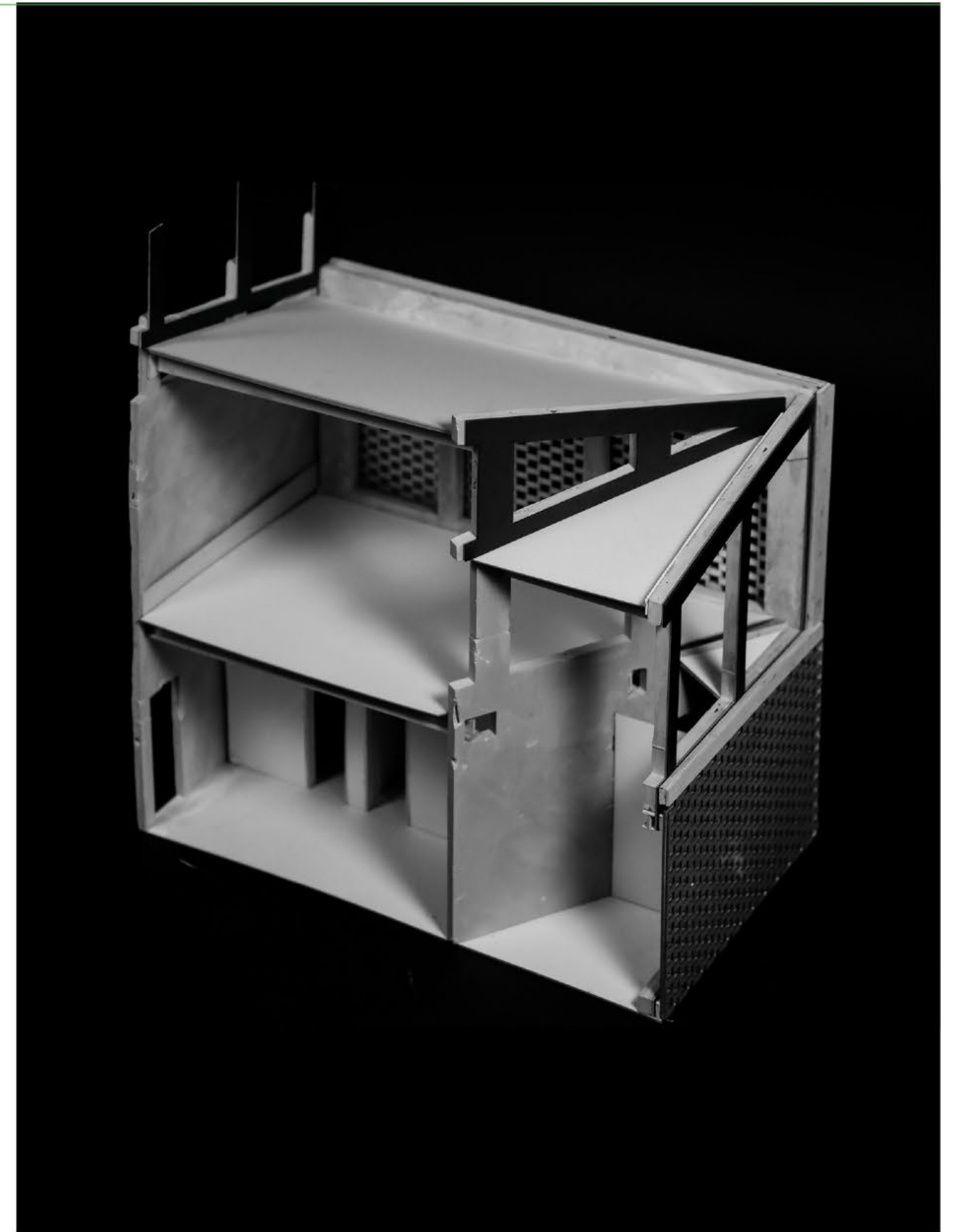
Through analysis of the existing building codes for Ithaca, NY, a understanding of the way the building could begin to develop on the site emerged. Because of its tall height allowance and abutment, a three-story plan emerged that separated spaces based on the existing roads and pathways that connect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



Formed between the creek and a key community road, the library connects these two elevations: one natural and one manmade. This allows for pedestrians and vehicles to more easily access and move comfortably through the library spaces and surrounding natural environment.



Pre-cast CMU blocks form an economic structural base. A curtain wall of self-supporting face brick covers the building, forming a playful, offset exterior envelope which allows for light to play on interior spaces in unique ways. This “criss-cross” pattern of bricks emphasizes an internal feeling to the library while protecting books from light damage.



4

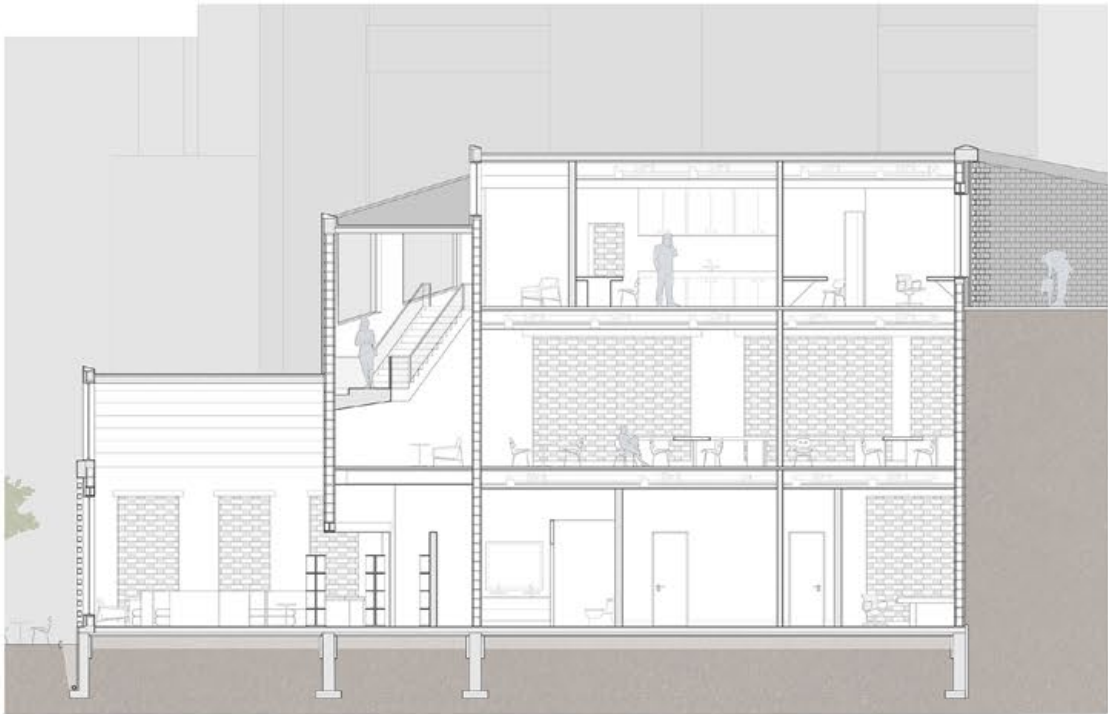
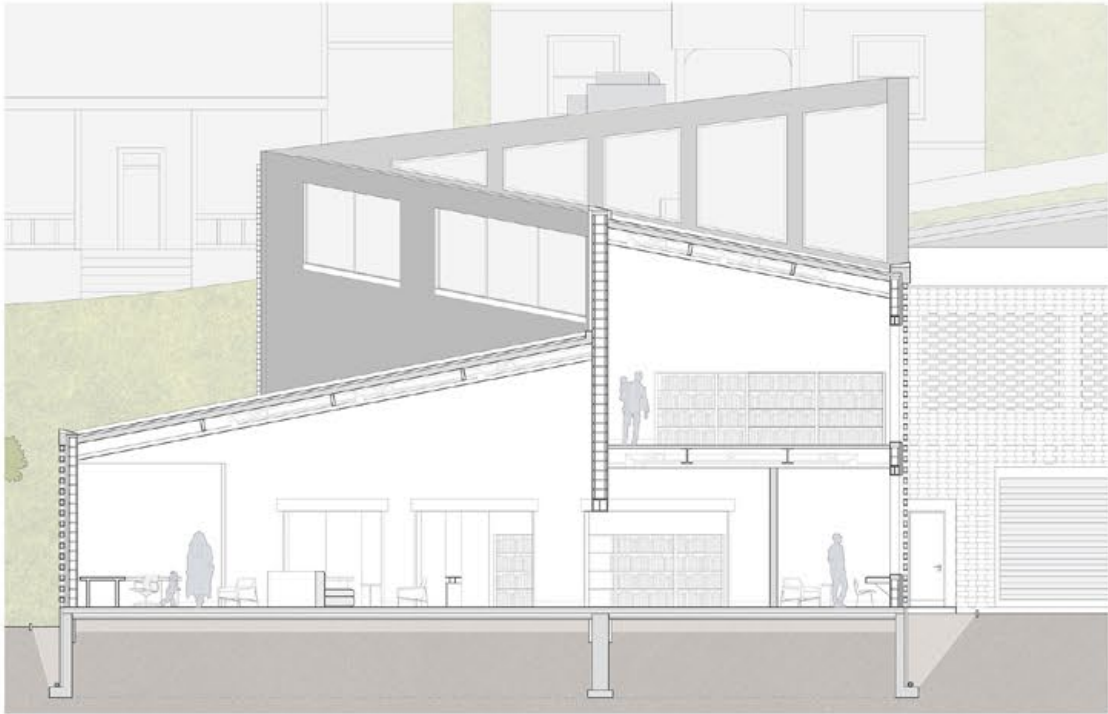


Organized around this zig-zag cascade from the higher street level, classroom, reading, mechanical, admin, and book stack spaces align to the triangular organization derived from the internal pathway. Large public reading spaces spill out into the garden and patio, while classroom spaces are self-contained to facilitate focus and instruction.

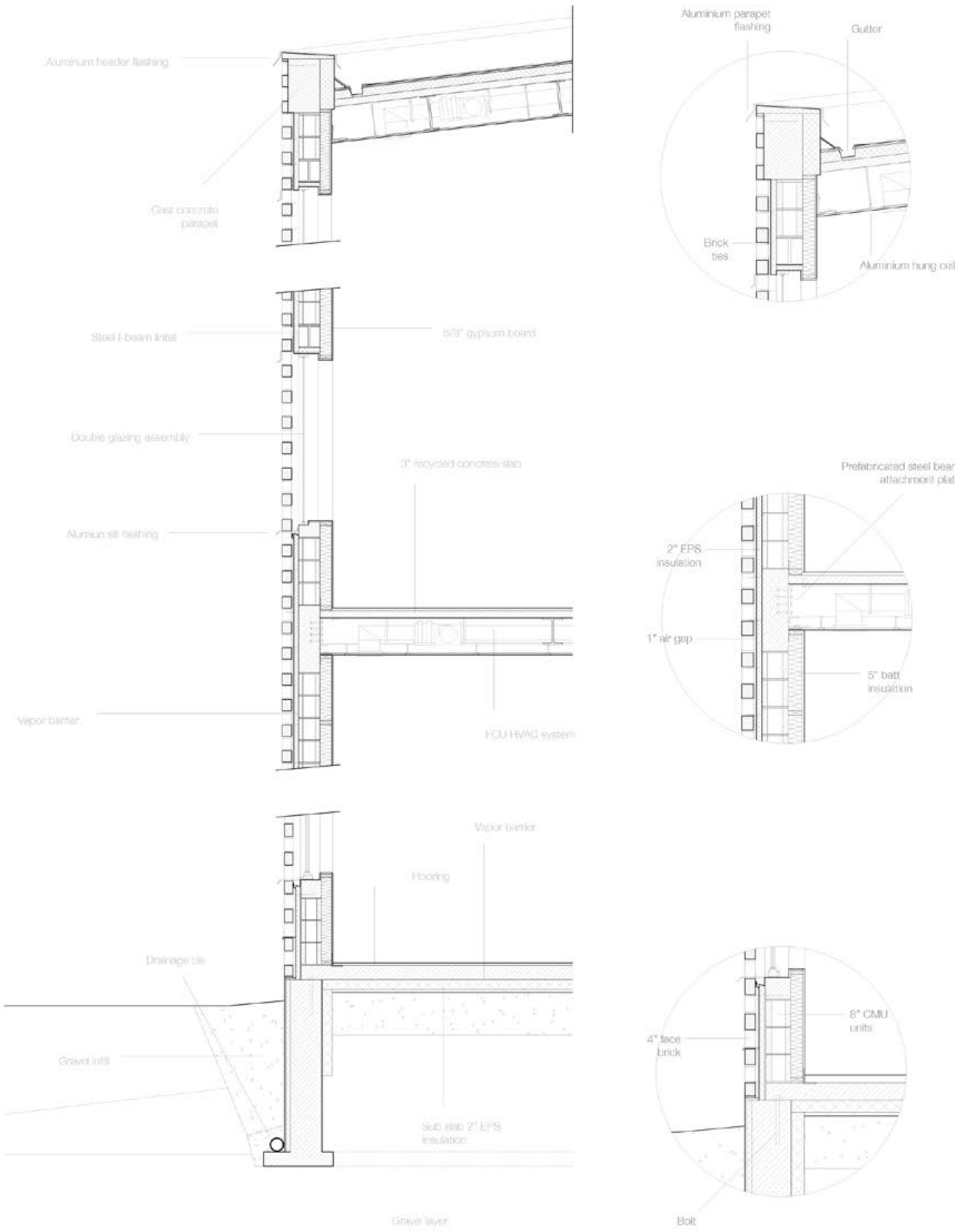


The facade is comprised of many bricks, offset to bring in light while maintaining a great degree of internal privacy for visitors and library users. This also has a beautiful interior effect, reducing glare while preserving natural outdoor views and light.





Interior spaces stack around and follow the central spine pathway that runs from the top of the building to the lower levels and the green creek pathway. The triangular roof structure allows for high-ceilings in public spaces that also emphasize the continuous flow of rooms and materials.





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 examines the diffusion of light through a series of layered transparent sheets that form a complex lens to understand light and space.

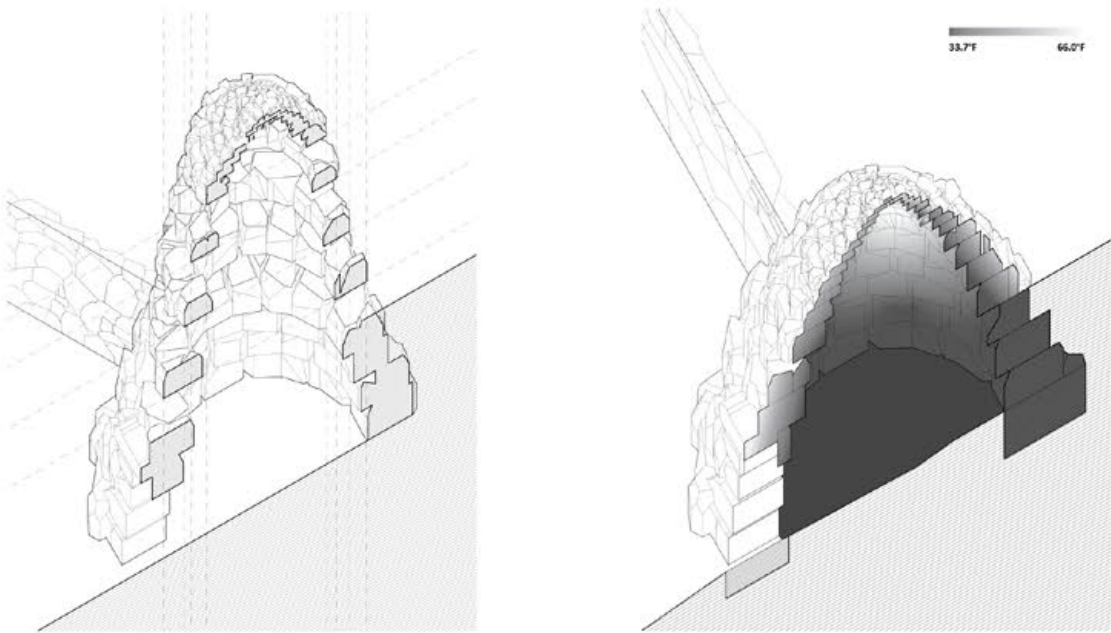
How can light become technical?

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?

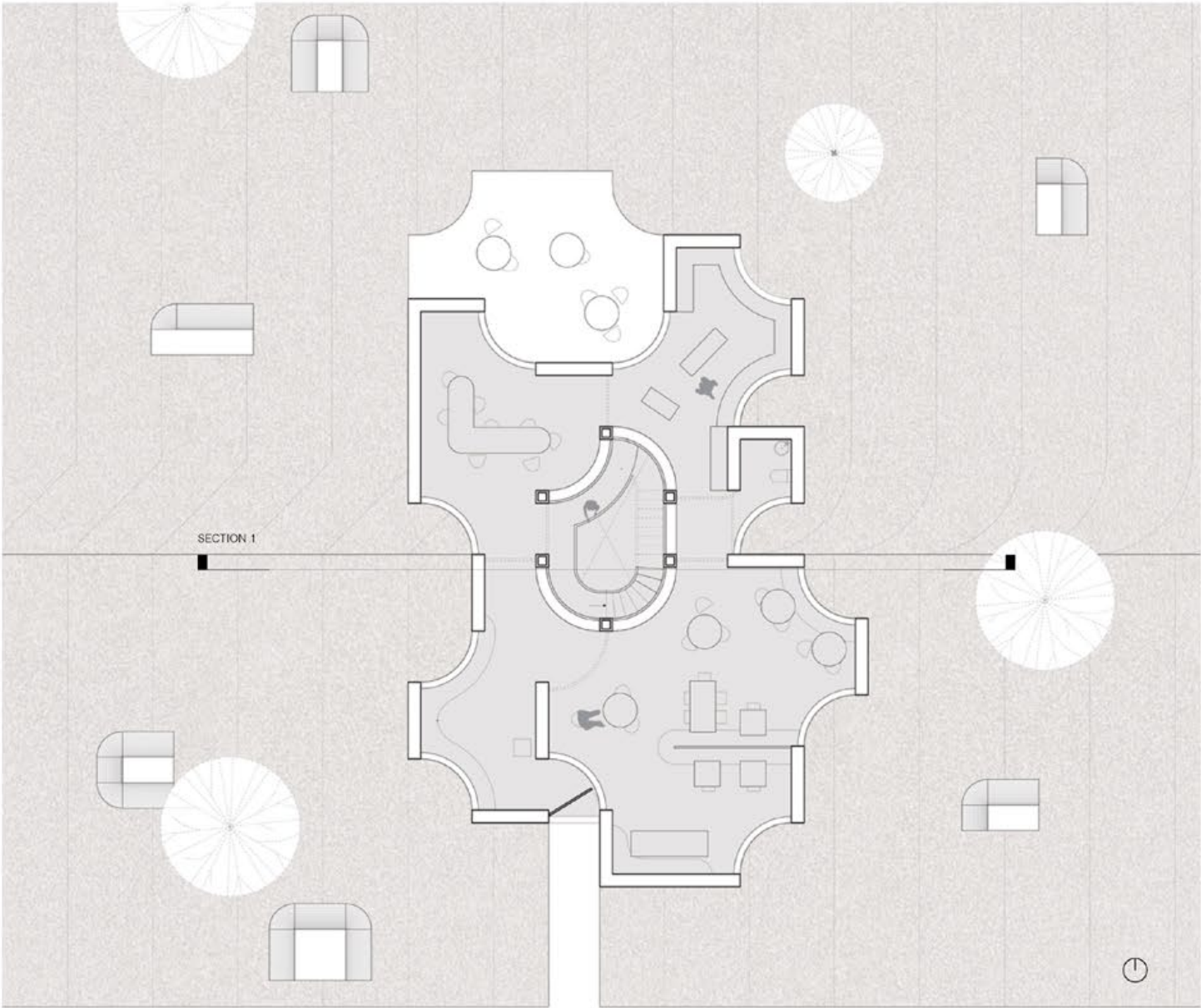
This study model view touches on the relationship between space and light, and how overlay composes these two forces in both opposition and conjunction with each other.



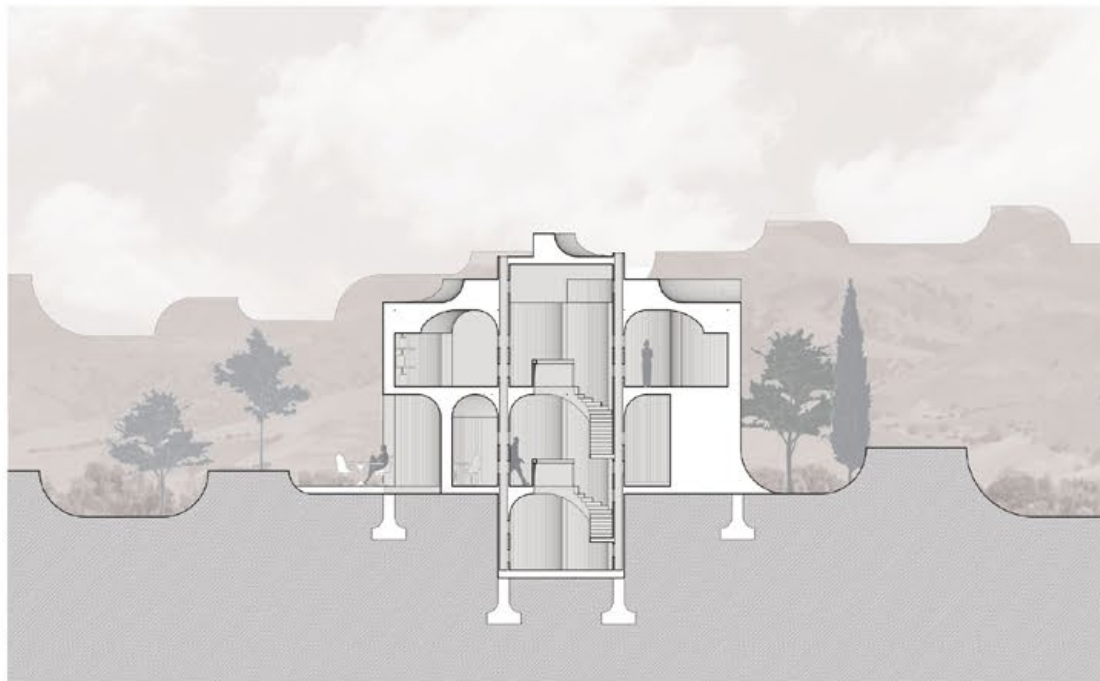
Public eating and food display spaces align to the windows, allowing natural light and ventilation into non-fermentation areas. Various levels are accessed from a main curved staircase



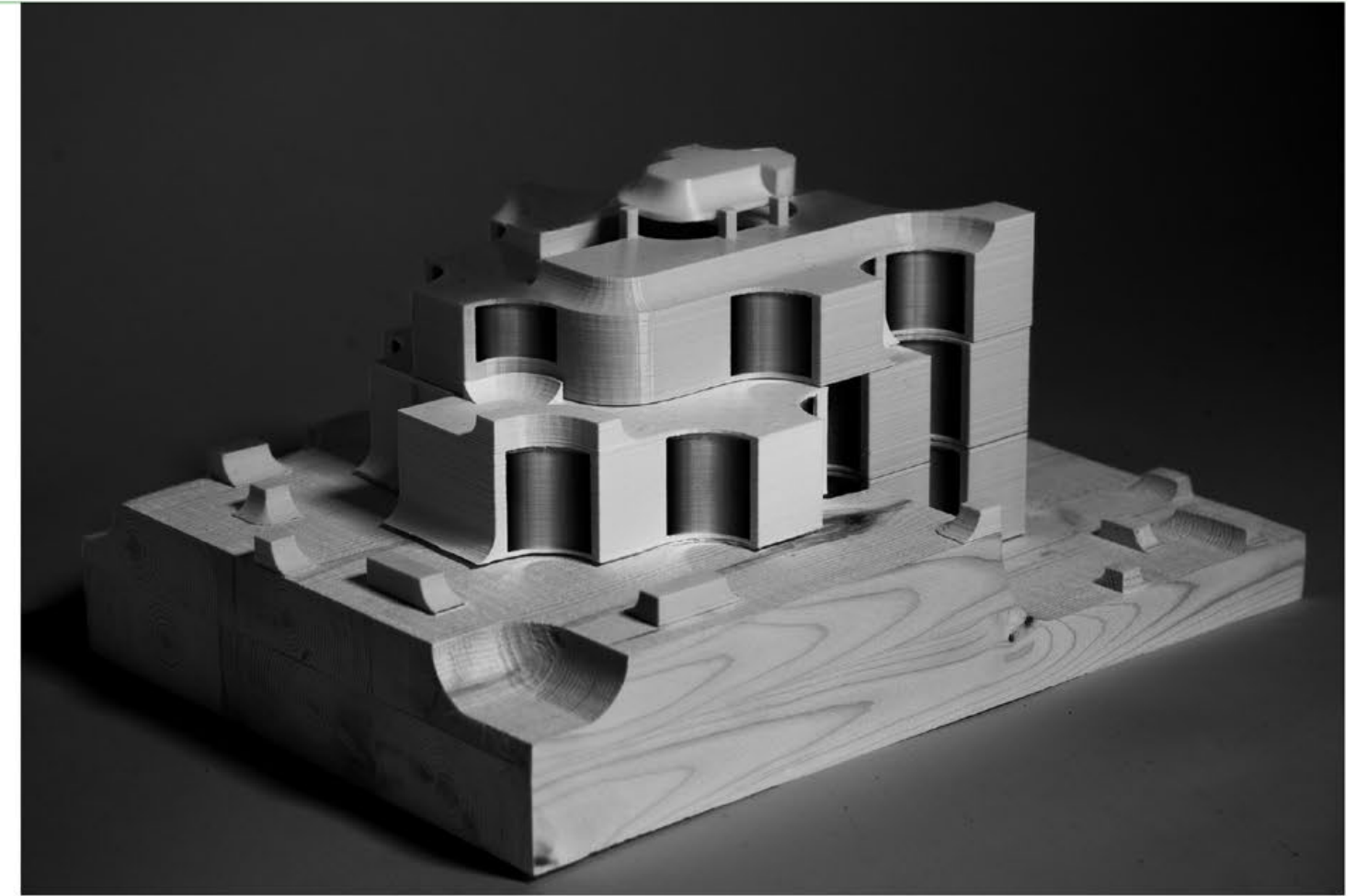
After an analysis of an existing historical precedent--the chibotte of France--and Anne Holtrop Studio's Green Corner Building, a system of curves was extrapolated from my study light diffusion, informing the structural basis of the design.



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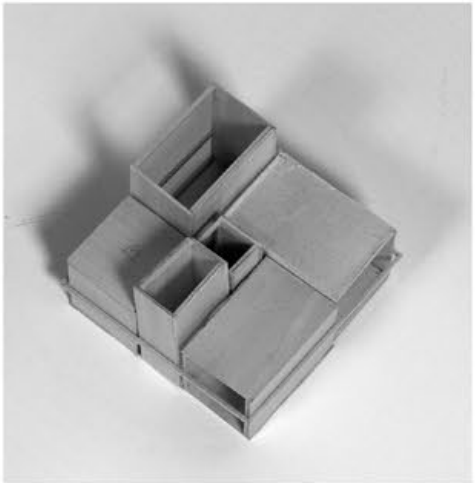


The fermentation laboratory playfully emerges from a fantastic landscape. Its lower level curves in the earth, creating space for the fermentation of certain foods which require less light, while public spaces and other fermentation spaces arrange around a central circulatory core.



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.





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 enclosure and containment around a central, linking space.



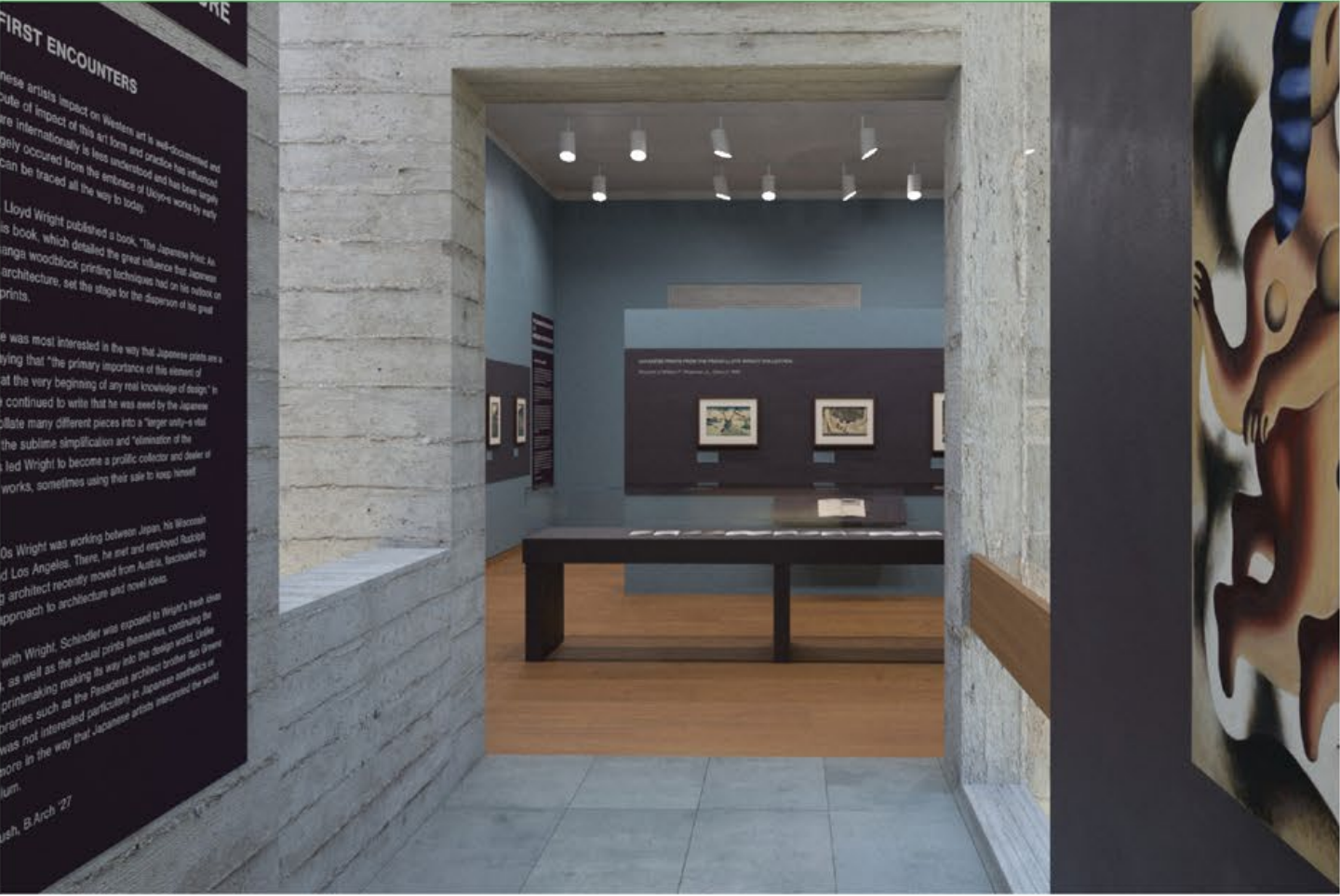
Sumptuous materials like marble enhance the interior space and contrast the organic and curved design features and logic. These playful spaces become exciting places to inhabit and can accomodate informal activities, such as skateboarding.



JAPANESE PRINTMAKING &
CALIFORNIA MODERNISM EXHIBITION PROPOSAL

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

Although modernist architecture has a deeply rooted connection to Japanese printmaking as an art and practice, this legacy is often forgotten when discussing the development of modernist architecture in Southern California and beyond. This proposal for an exhibit at the Johnson Museum of Art explored modernism’s early authors and the complicated series of influences that defined it, marking the culmination of a three month research project during my internship as the Nancy H. Bartels ‘48 Scholar for Collections.



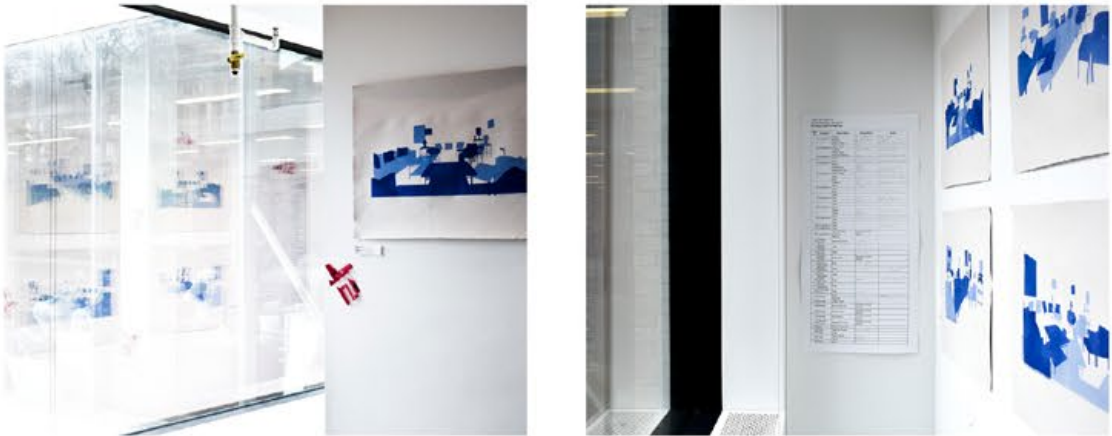
The research for this exhibition included a trip to Los Angeles, where visits to the Getty Research Institute, Grunwald Center at the UCLA Hammer Museum, the MAK Center for Architecture, and the Gamble House formed the basis of on-site research. This research documentation developed into two exhibition proposals at the Johnson Museum, as well as a 16 page written paper, art checklist, and catalogue.

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 becomes a clear and poignant fact. Sentimetally is contradicted by the strict table of numbered items.



The contradiction 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 familiarity, the sterile sequencing of these objects into a list contradicts this preconception.

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.



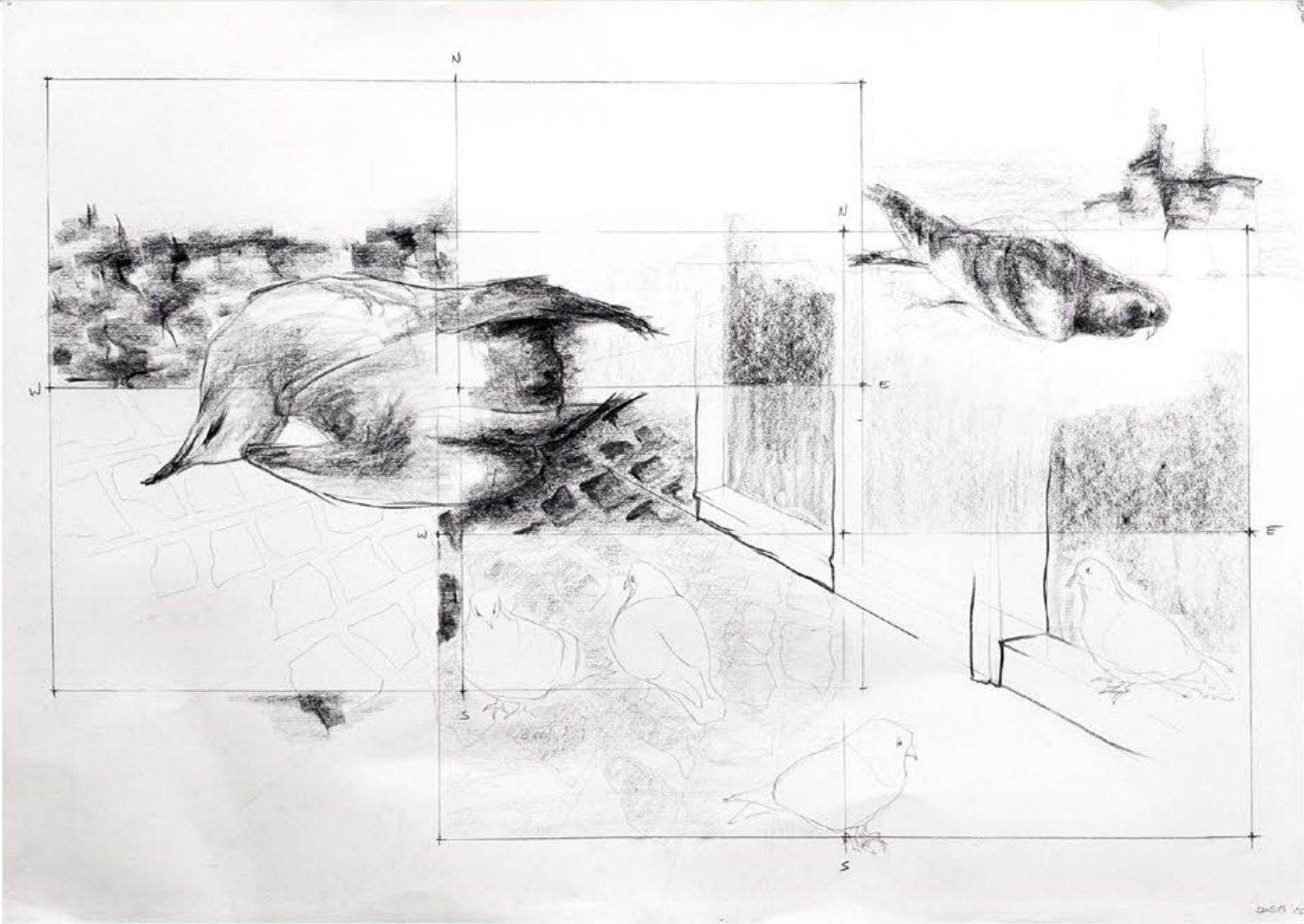
Along with a carved image of a Narcissus flower, the title “Power Hungry” is printed backwards so one must confront this sentiment through the lens of the mirror, also confronting their own reflection. Like Narcissus’ pond, the mirror invites literal reflection of oneself. Another version also reads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

AVES AUSPICATAE

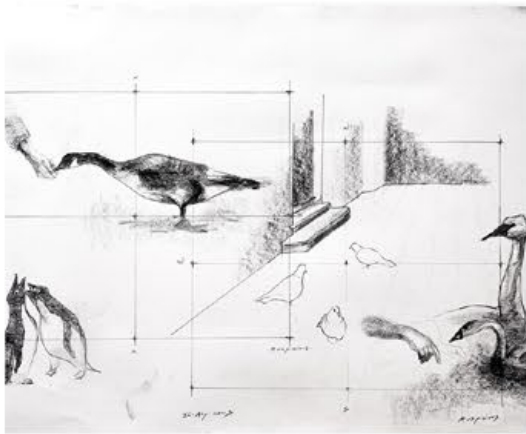
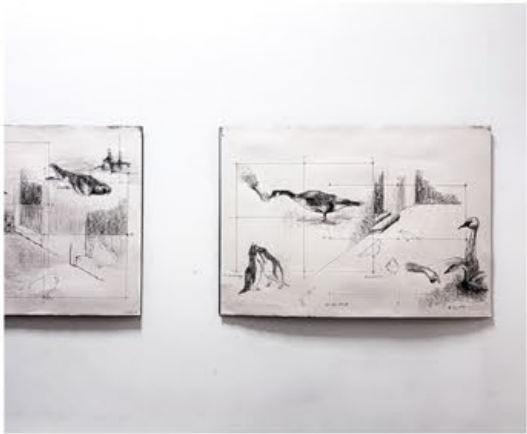
ART 3401 SPRING 2026
PROFESSOR LUCA PADRONI

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.



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 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.

CITE DU VIN STRUCTURAL MODEL

ARCH 2613 FALL 2023
PROF. MARK CRUVELLIER

XTU Architect’s La Cite du Vin, a museum and cultural center in Bordeaux, France, innovated in its use of curved wooden lateral beams. This model explores that structure, involving 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: a system of hundreds of steam bent and laminated wooden 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, replicating 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 bent metal and bolted connection points, distributed around the building’s edge.

SOUVENIRS FOR THE ERIE CANAL

ART 3102 SPRING 2025
PROF. PABLO LUNA CASTILLO

Hand cast beeswax candles from 3D printed positives and silicone molds

These candles, part of a one week design competition, are souvenirs for touristic development along the Erie Canal. Each candle represents a different historically significant structure along the canal that has transformed over time, as represented by the melting of wax. Both didactic and visually interesting, they are a new concept of what tourist souvenirs can be.



As the wax melts, different tokens representing the utility of these buildings emerge. The weighlock building, used to measure the weight of boats to assess tolls, reveals a small boat hidden inside. The candles have a life cycle that goes beyond static decorative objects, but instead reveals a deeper story of the landmarks lining the Erie Canal today.

THANK YOU

