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ARCHITECTURE PORTFOLIO

2024



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OTTAWA, ON

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WATERSHED COMMUNITY CENTER

*University of British Columbia,
Vancouver, BC
2023*



Initially mandated to design a “systemless building”, this Comprehensive Studio project leaned heavily on Passive House principles and Rick Hansen accessibility guidelines to design a carbon negative community center in Cooper’s Green Park, Halfmoon Bay, British Columbia. Located on an estuary by the Tantalus Mountains, this community center seeks to address the intense bipolarity of the community’s seasons (intense rainfall in the winter and intense drought in the summer) by celebrating the flow of water on site.

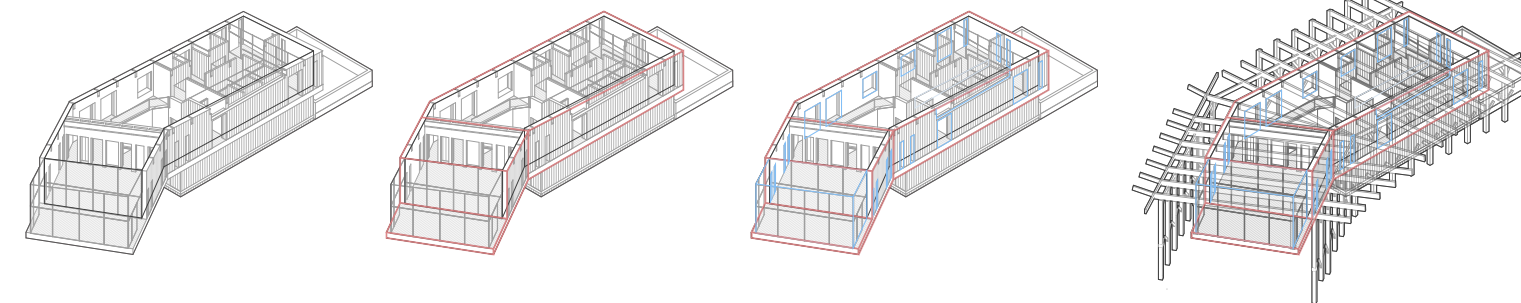
As will be shown in the upcoming spreads, the design is centered around water collection, redirection and retention, while still providing the amenities needed for a community wishing to experience and enjoy the Sunshine Coast.



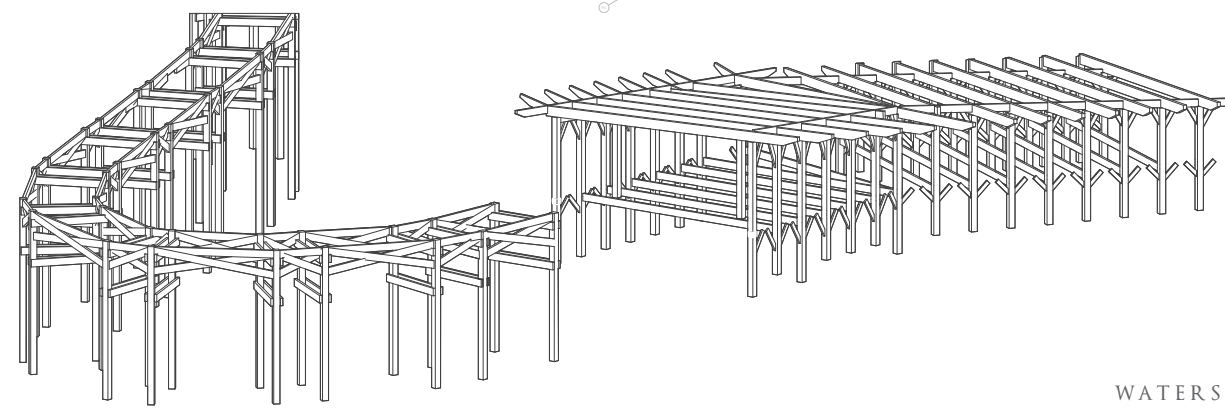
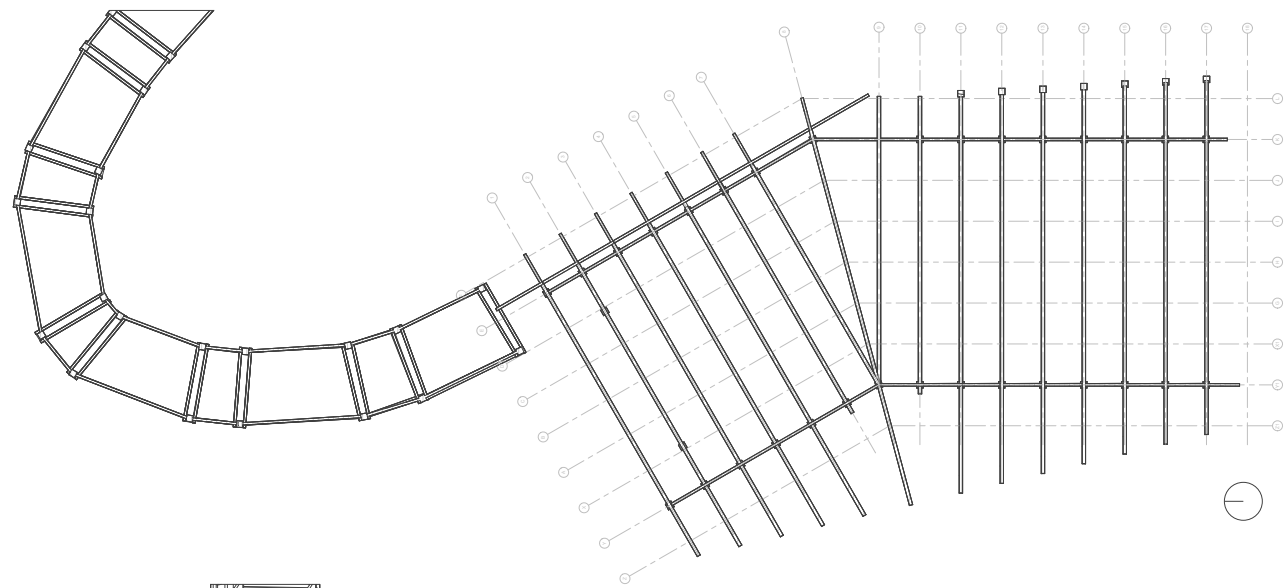


NORTHERN RAMP VIEW
ACCESSIBILITY AS A DESIGN COMMITMENT

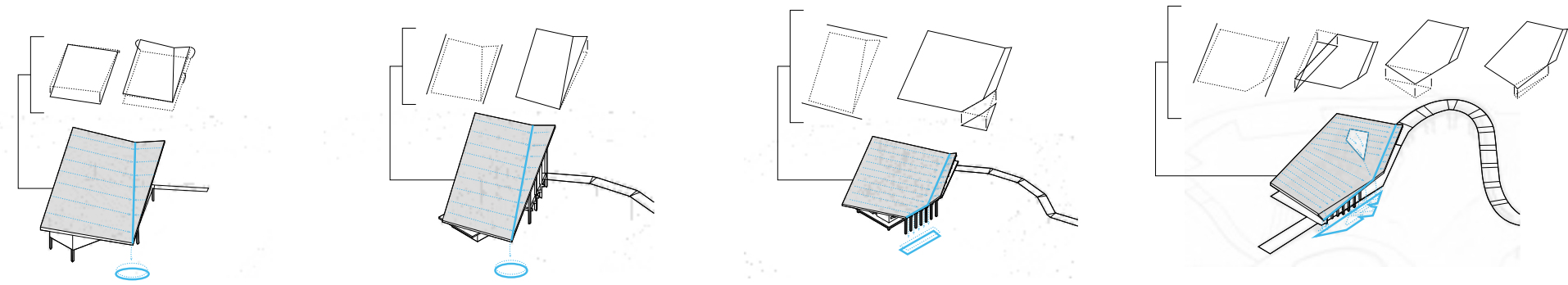
TECHNICAL SEQUENCE & STRUCTURAL FRAMING



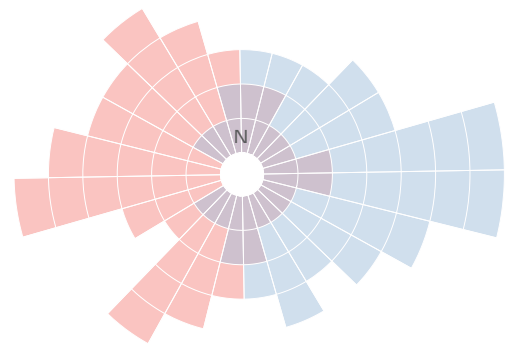
- 1. Durable CLT enclosure
- 2. Continuous R60 exterior insulation
- 3. Carefully placed cross-vent windows
- 4. Post-beam-rafter structural exoskeleton



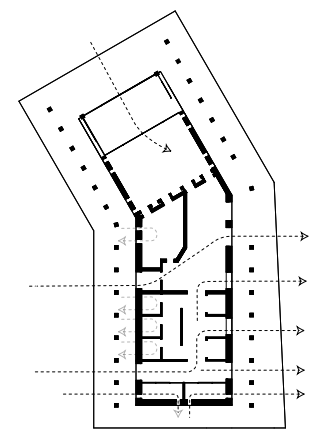
ENVIRONMENTAL SYSTEMS & CONTROL DESIGN DEVELOPMENT



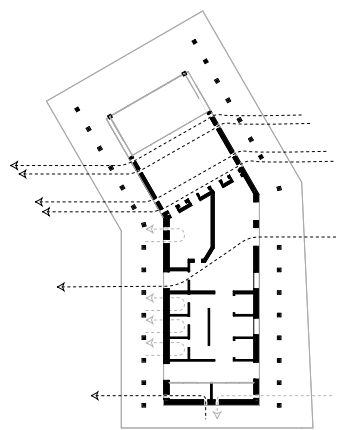
Seasonal wind direction (%)



Summer Winter



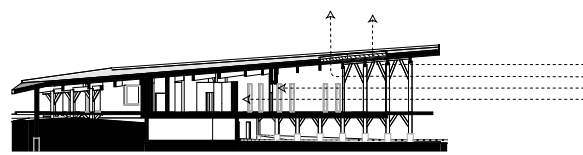
Summer cross-ventilation



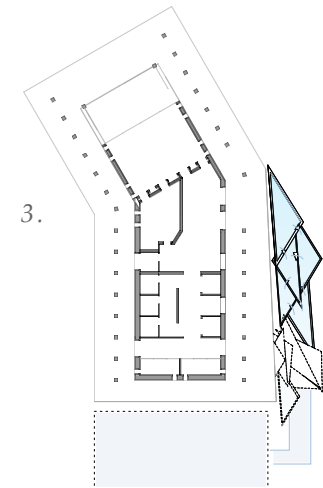
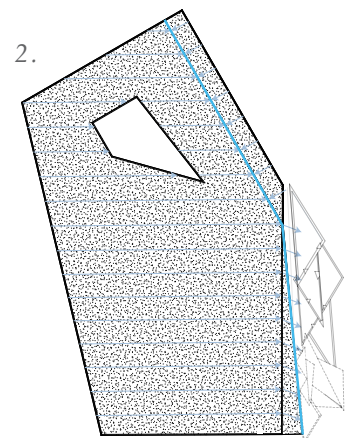
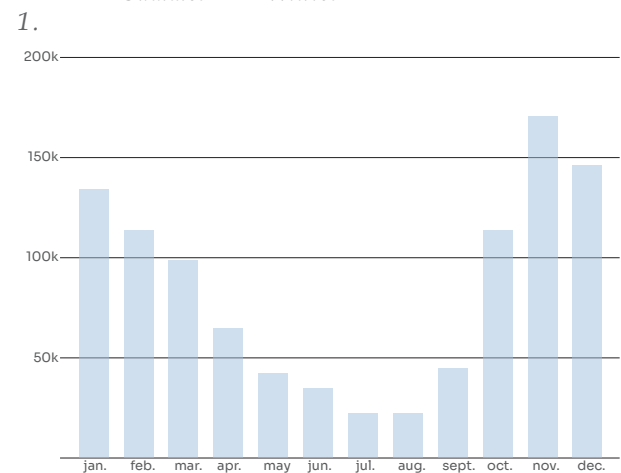
Winter cross-ventilation



Winter wind deflection by sloped roof



Summer stack effect through skylight

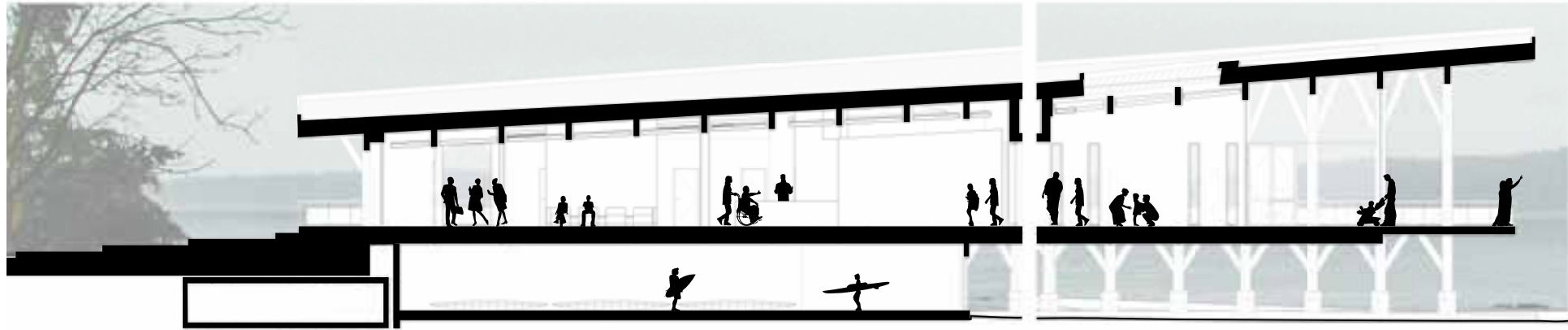


1. Rainfall seasonality
2. Rainwater deflection
3. Rainwater collection

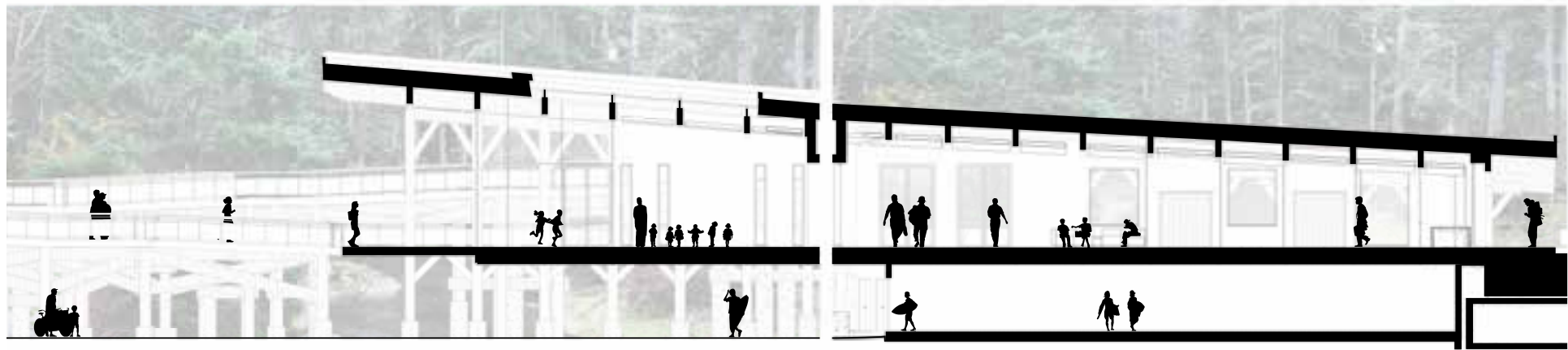


SOUTHERN ENTRY VIEW
CELEBRATING THE FLOW OF WATER

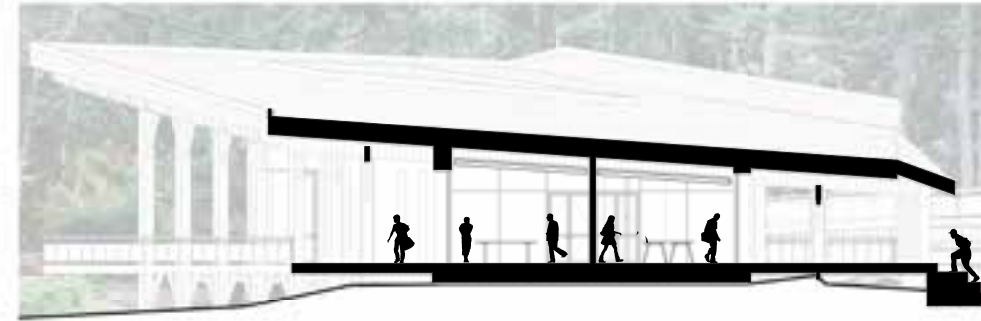
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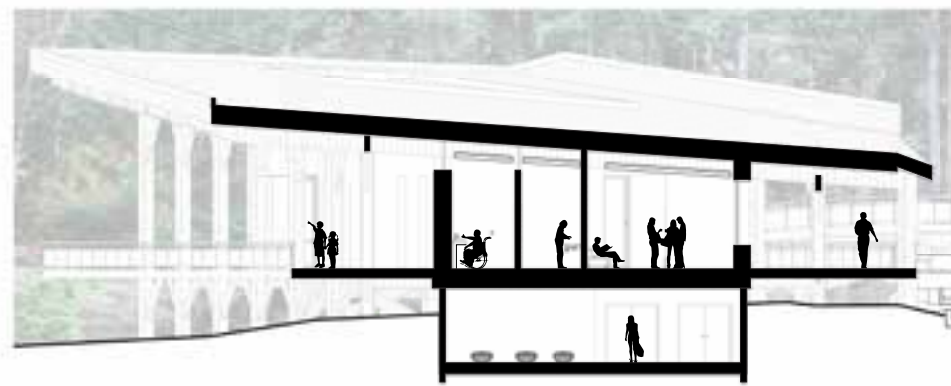
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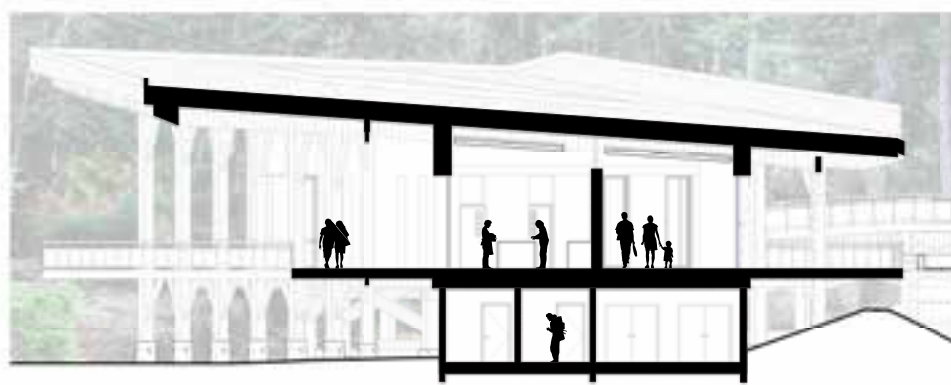
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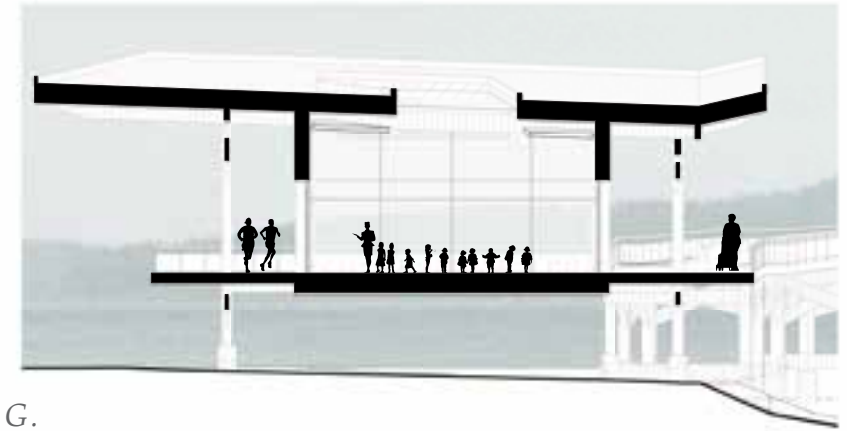
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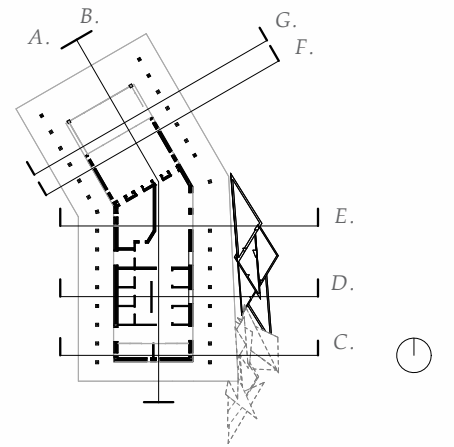
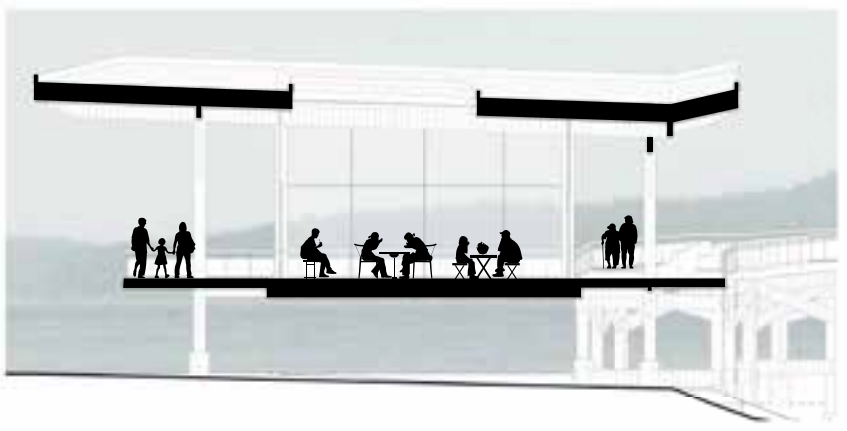
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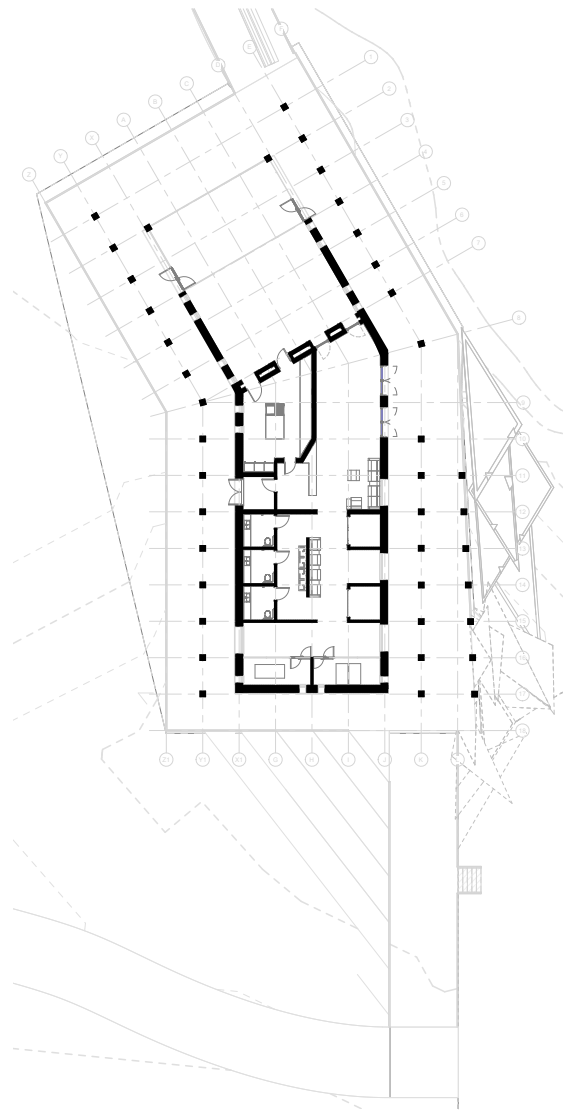
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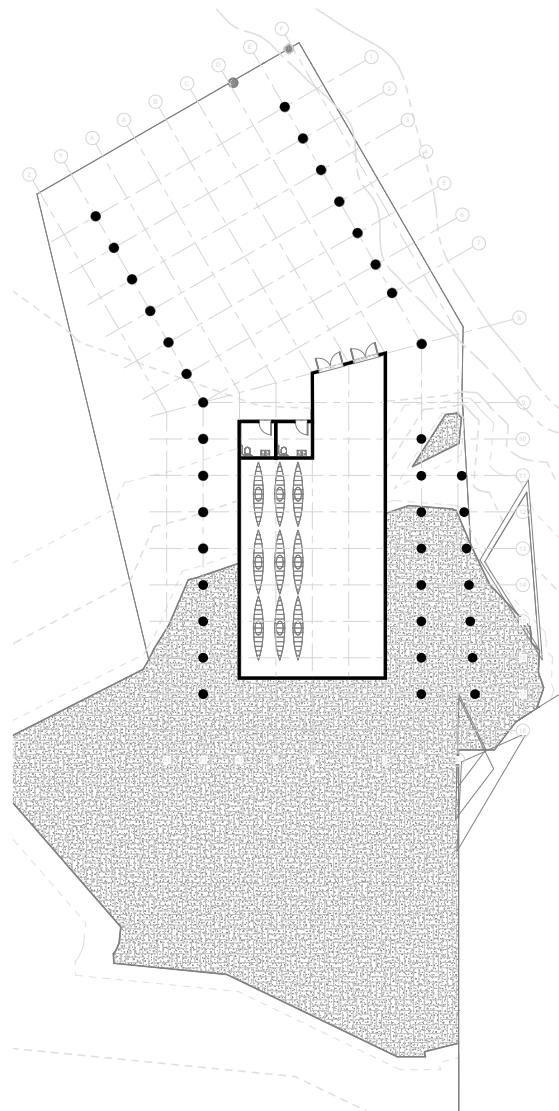
G.



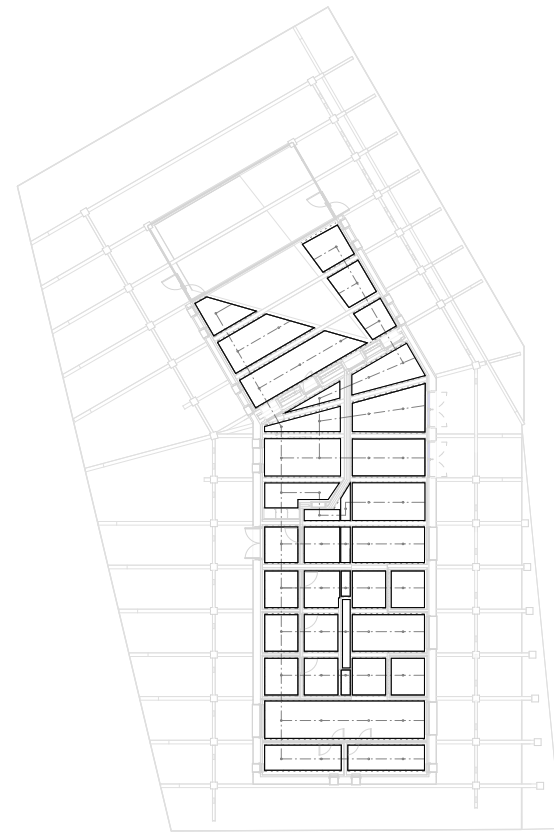
Main floor plan

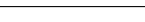




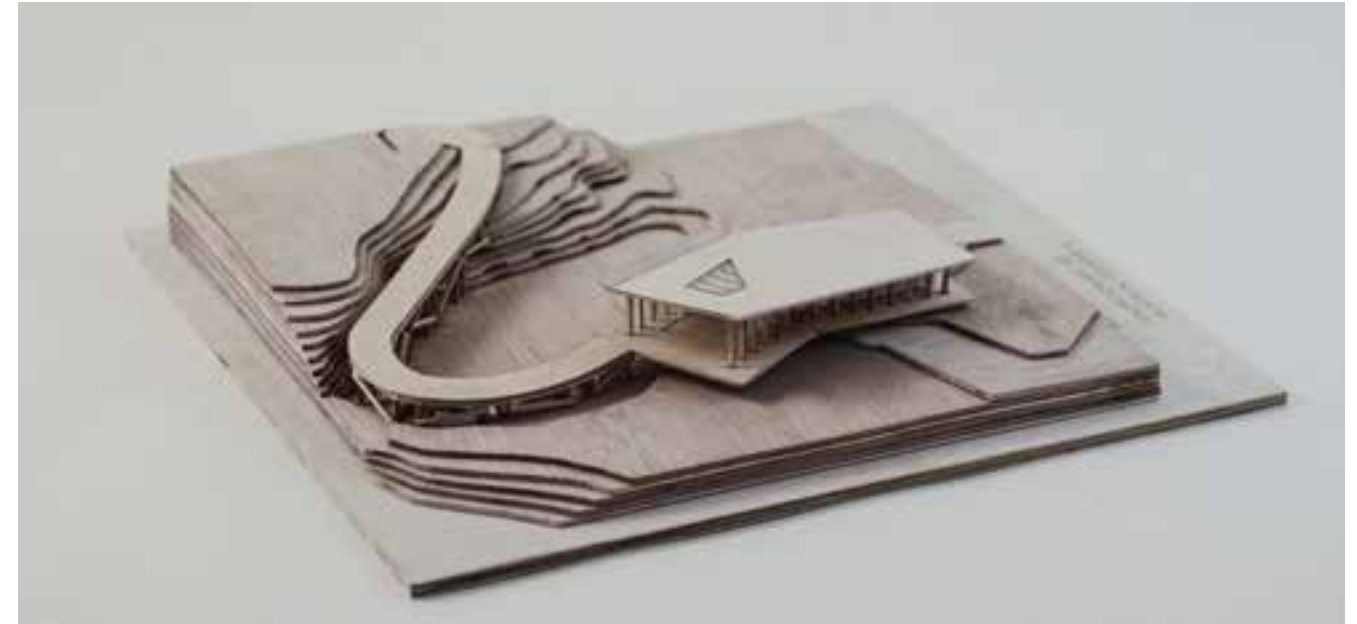
Basement floor plan

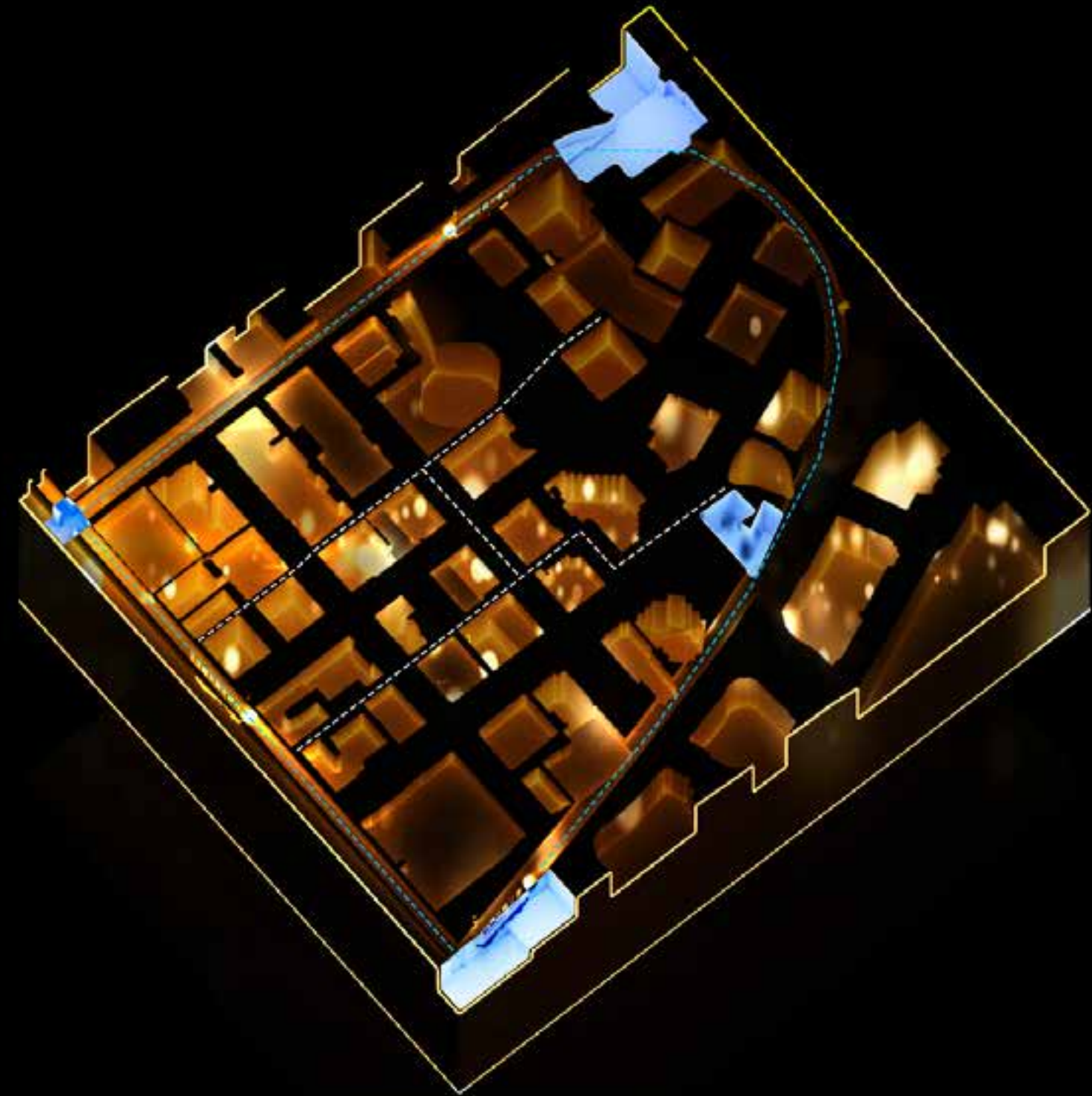


Reflected ceiling plan



-  Acoustic ceiling panel
-  Sprinkler line
-  LED strip lighting





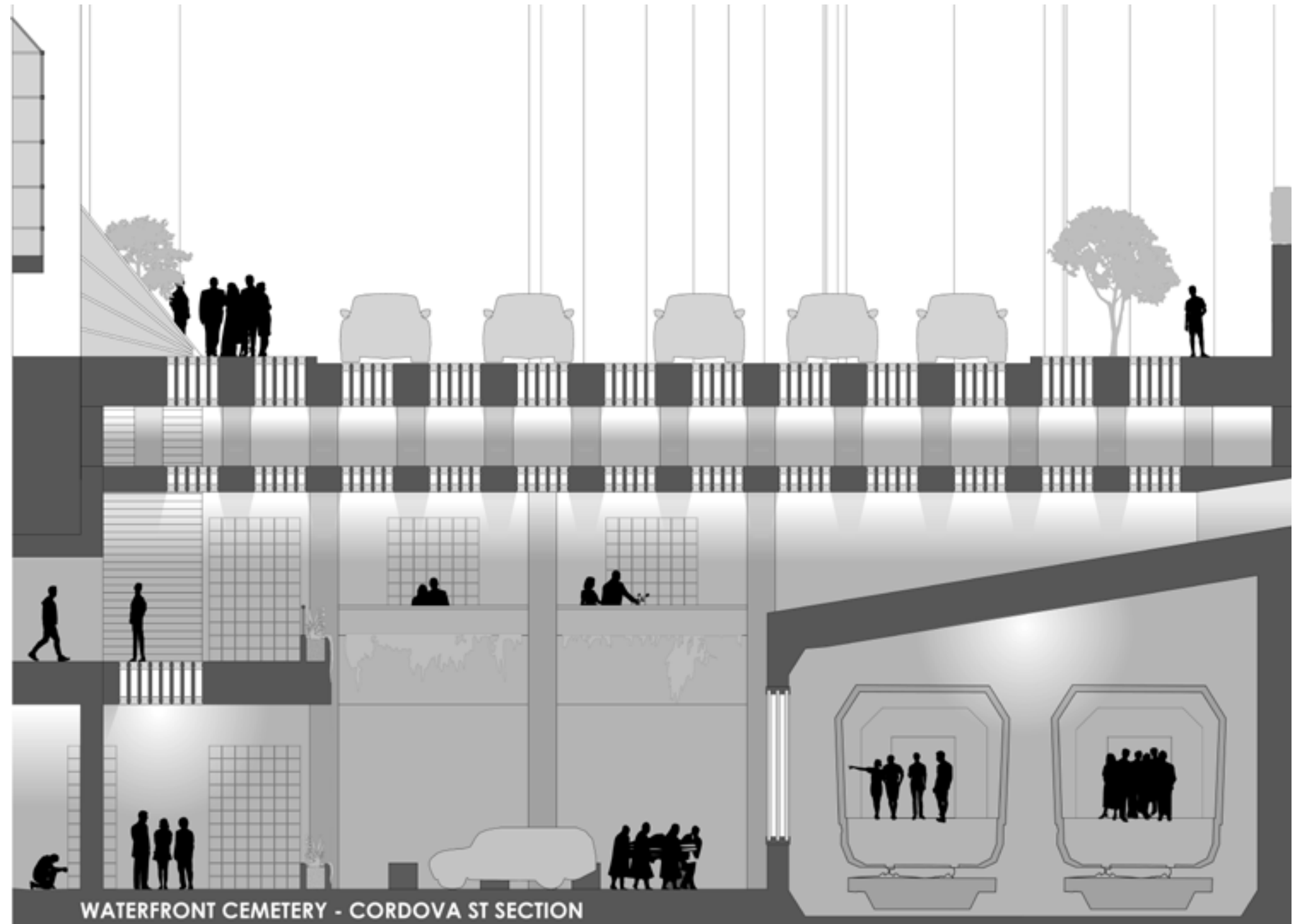
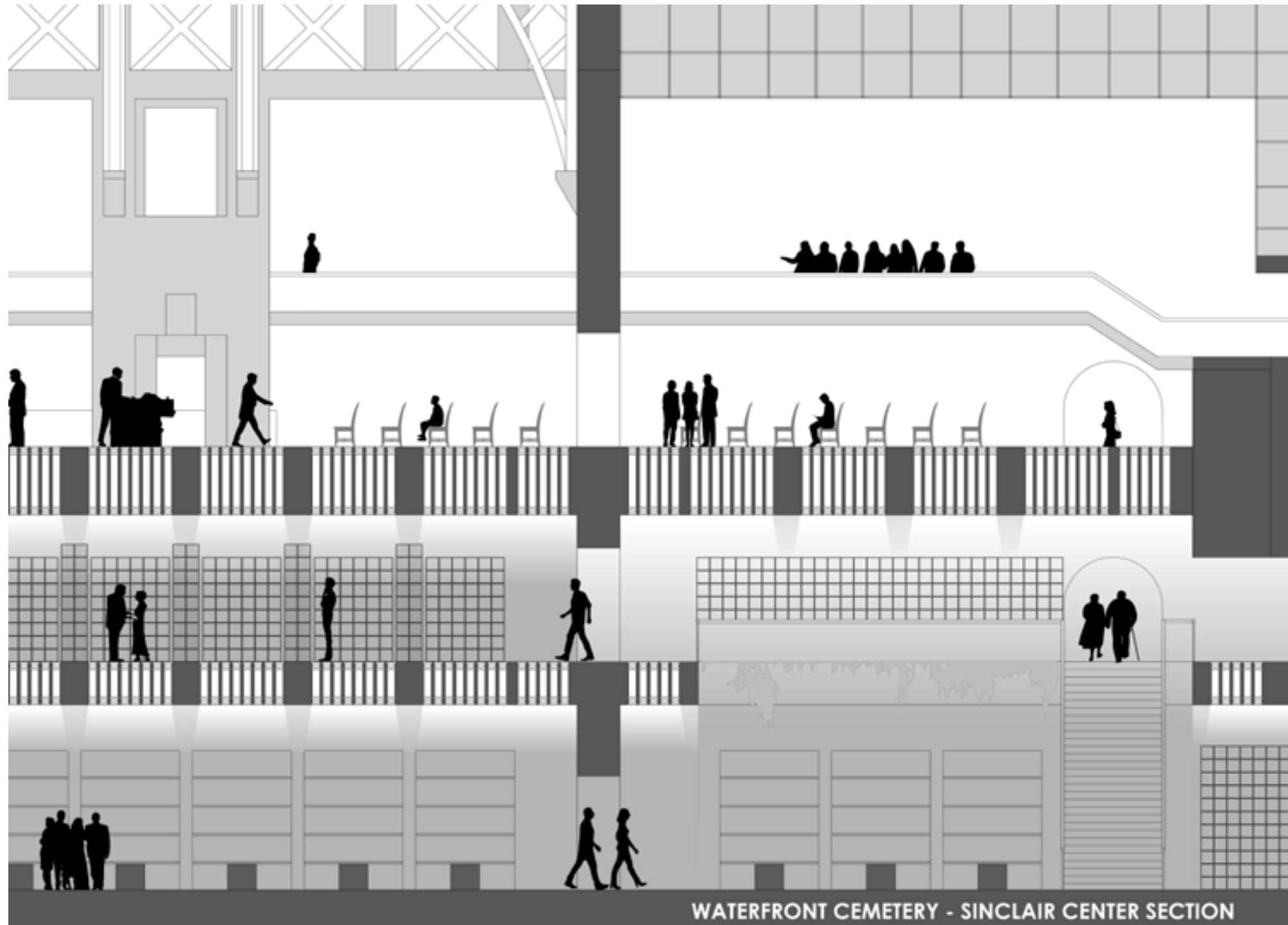
WATERFRONT CEMETERY

*University of British Columbia,
Vancouver, BC
2023*



Contemporary cemeteries of North America have traditionally been sited on the physical and psychological periphery of cities, spatializing our unease with mortality into landscapes of marginality and separateness. From the living city to the dead one, we can see the boundaries that link the two: a fence, a change in landscape, the lightness of the world shifting into a somber and elegiac grey. The planes between them are rarely broken or entwined.

This project proposes a liminal plane, where death and life intersect in transgressive and provocative ways. By transforming the increasingly obsolete car-centric infrastructure of Vancouver's underground parkades into a cemetery complex, interactions with mourning and the acceptance of mortality can take on a radically civic and social dimension.





Pictured left, top to bottom:

Circulation and transmission of light between metropolis and necropolis. Daylight peers through apertures on the ground to provide the dead with a connection to the living. Inversely, at night, the dead illuminates the ground of the living, providing a constant reminder of life within death.



Pictured right, top:

Cemetery entrance via Hornby Park, in Downtown Vancouver. A slow and ceremonious ramp greets those wishing to visit their loved ones underneath.

Pictured right, bottom:

Ash pit room within Waterfront Cemetery, for those wishing to cast their loved ones' ashes in a solemn, warm and inclusive space.



MARINE DRIVE BREWERY

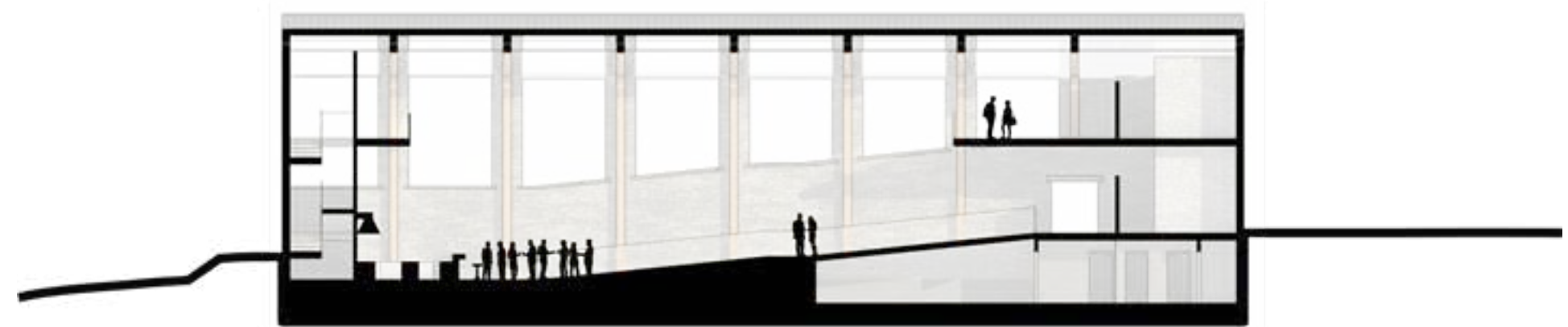
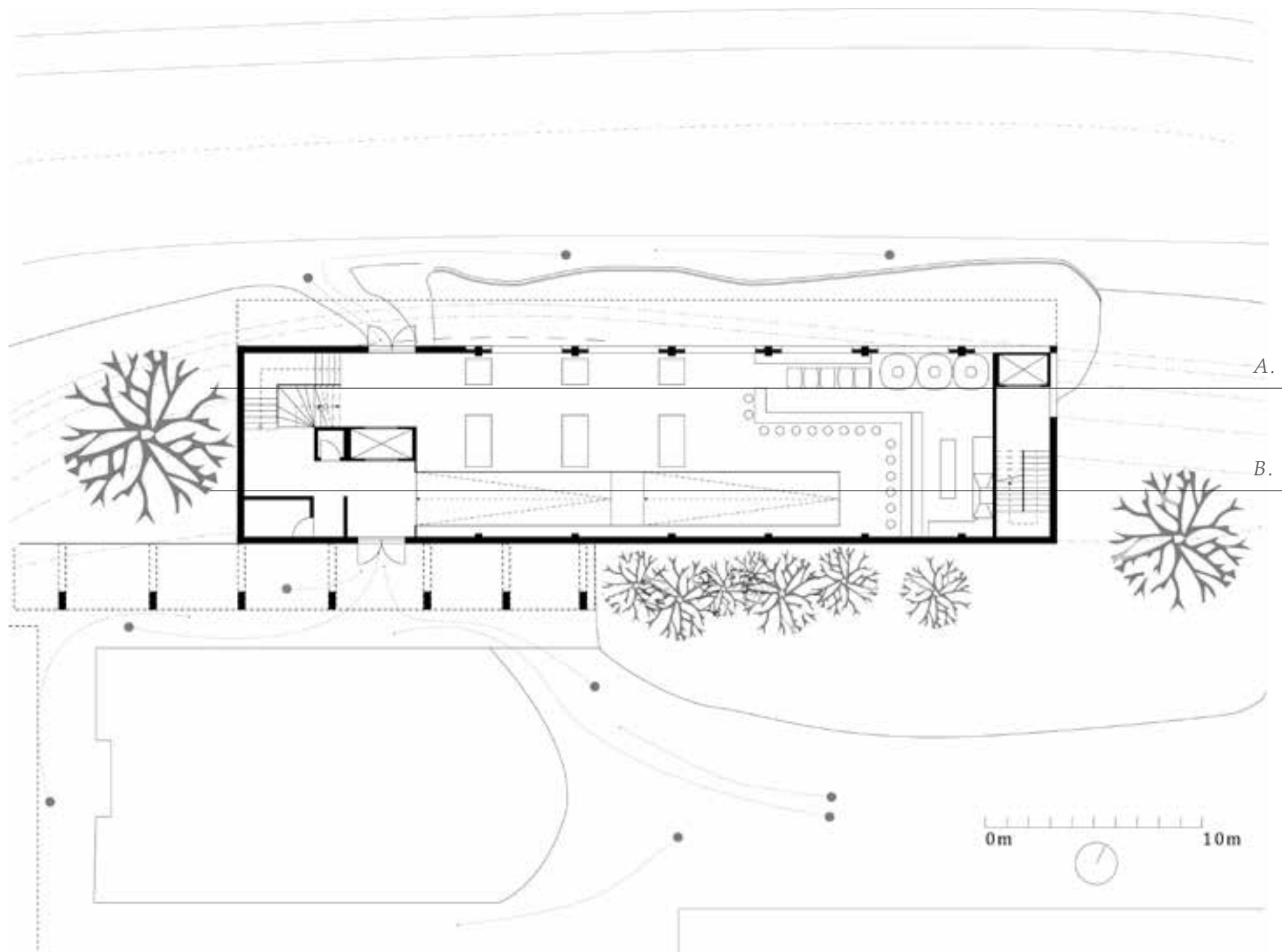
*University of British Columbia,
Vancouver, BC
2022*

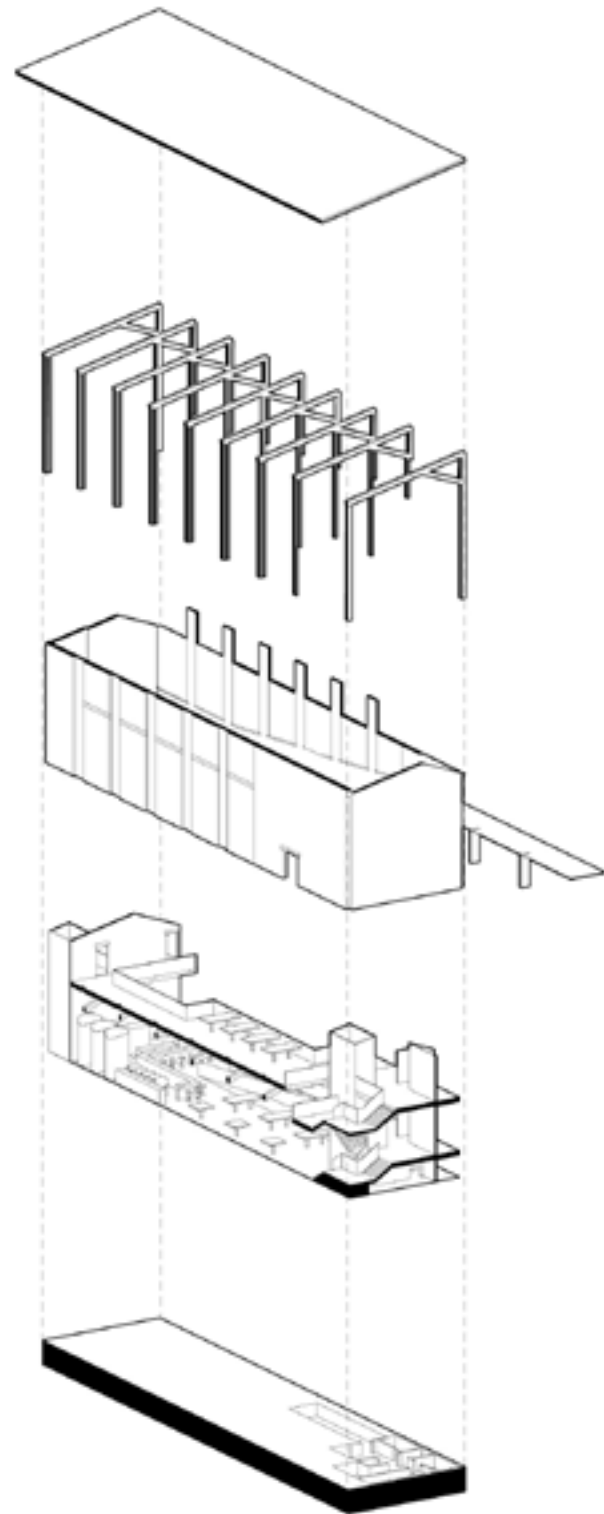


This project posits a gathering place between Koerner's Pub and Sage Restaurant in the University of British Columbia, Vancouver, just off Marine Dr, which overlooks the incredibly scenic Salish Sea.

The lot, long and narrow, is highlighted by an undulating masonry retaining wall. This served as the basis of the brewery's architectural expression, calling back to the tradition of monastic breweries and the reverence for communion, breaking bread and convivial activity. Due to the lot restrictions, space was created through verticality, adding a mezzanine level for more intimate conversation.







Sloped standing seam metal roof on cross-laminated timber deck

Wooden column, beam and knee-brace structural system

Locally-sourced masonry shear walls

Open concept bar & kitchen with double height space and mezzanine

Rammed earth foundations for thermal mass



1:50 section model demonstrating balloon-framing & intricate joinery of the structure





PROVENANCE & PROVIDENCE

*University of British Columbia,
Vancouver, BC
2022*

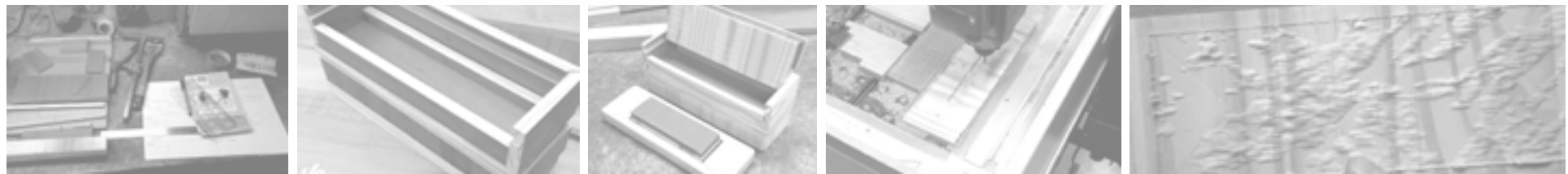
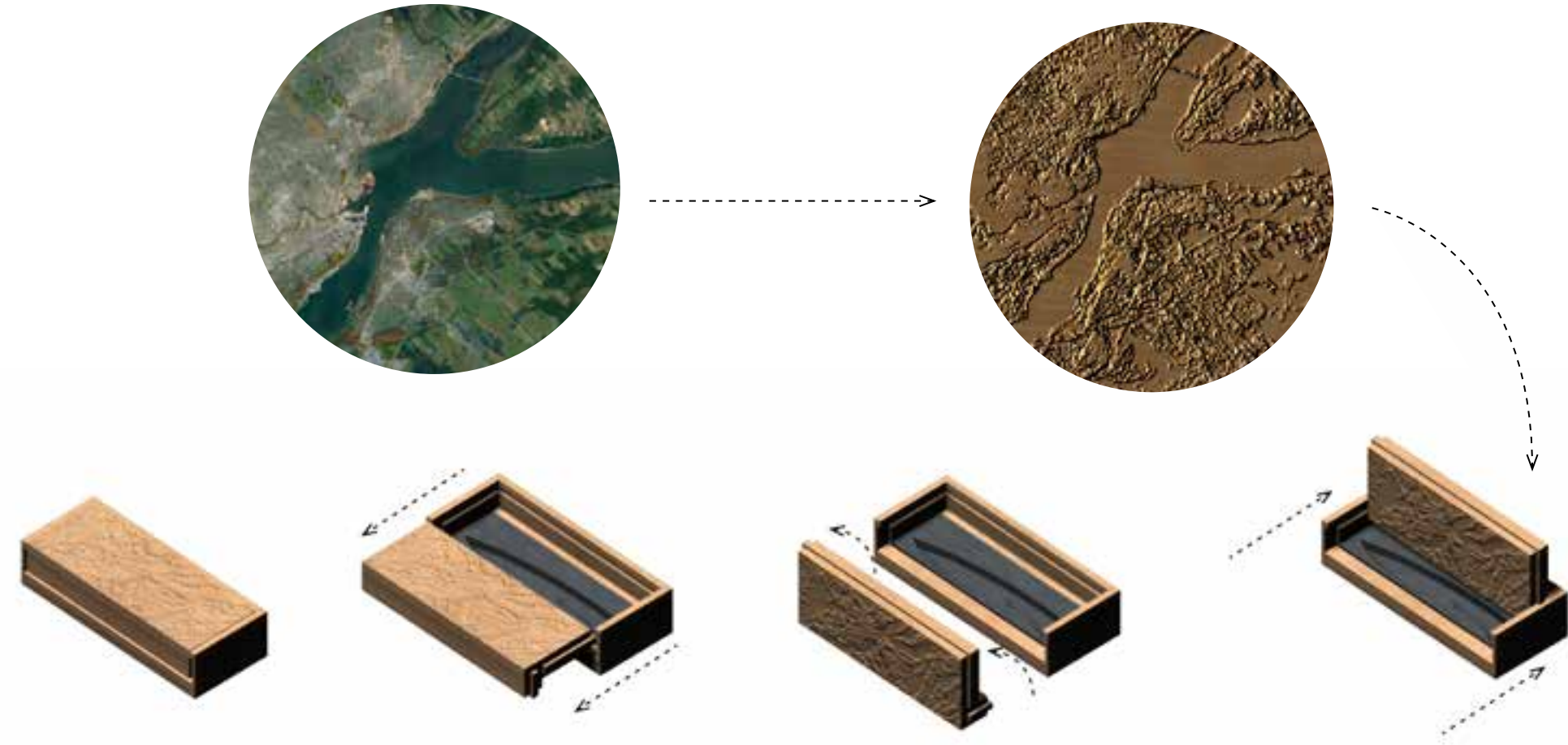


What stands to be lost in 2200? This simple question leads to many answers. Global economies and Artificial Intelligence may optimize the solutions to the world's problems, but may also erase much of its culture and vibrance.

Food, and identity expressed through food and the preparation of food, may then be considered an act of rebellion against this indiscriminate optimization. This fabrication project pushed us to preserve what may stand to be lost in the future by studying and crafting what many people take for granted now - a kitchen knife, embedded with place and culture.

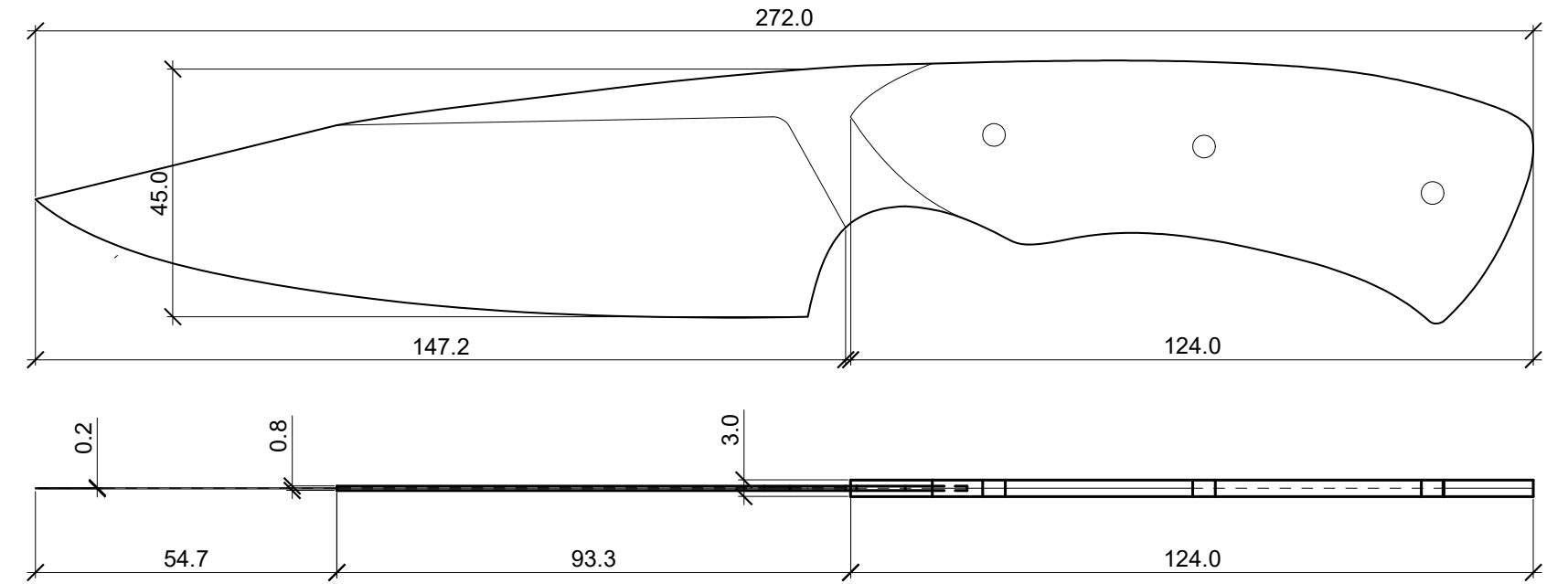
A MOMENT OF CONNECTION REVEALED

Although mainly ornamental, the lid also serves as an important cultural marker. The unorthodox opening sequence of this box as well as its vernacular construction are meant to combine and create a diorama between the knife and its birthplace - made in Quebec City using locally sourced pine.



DESIGNED FOR COOKING & WOODWORKING

The knife's profile was developed using various studies of existing knives. Paying homage to the woodworking culture of Quebec and its French culinary heritage, the design of the knife was meant to be as long as a European chef's knife, but with a curvature to its spine to permit a more ergonomic carving motion for woodworking - form following function.



DUSTY GREENWELL PARK

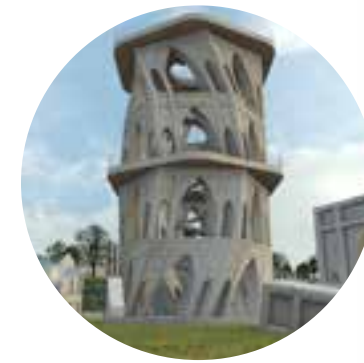
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Vancouver, BC
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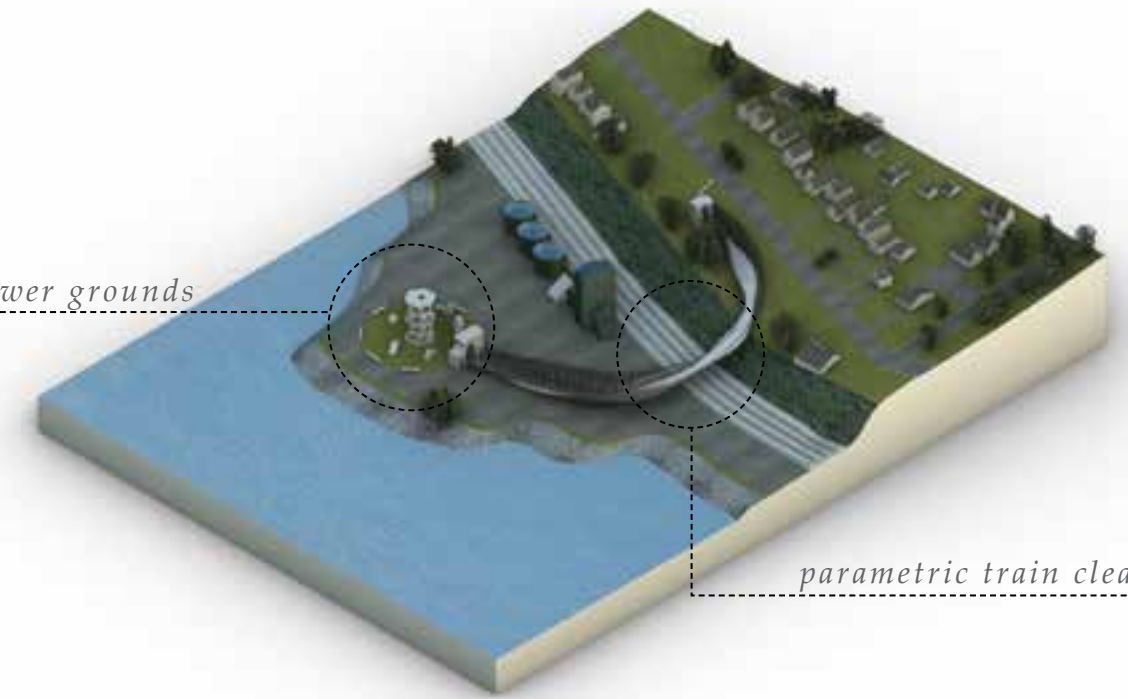
The culmination of a Intermediate Digital Design class, this project is a repurposing of the Dusty Greenwell Park in Vancouver. The design of the lookout tower explored the synthesis of parametric design, Gothic verticality and Baroque drama - a true exercise in formal and historical study.



Case Studies (left to right):
S Ivo Alla Sapienza, Francesco Borromini
Tower One structural prototype, Neil Katz (SOM)
Palazzo Carignano, Guarino Guarini
Sai Baba Temple, rat[LAB] Studio
San Carlo alle Quattro Fontane, Francesco Borromini



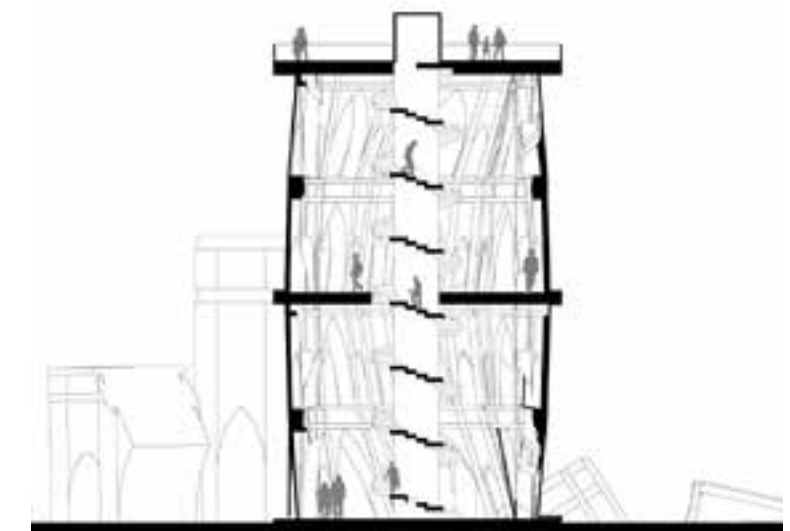
lookout tower grounds



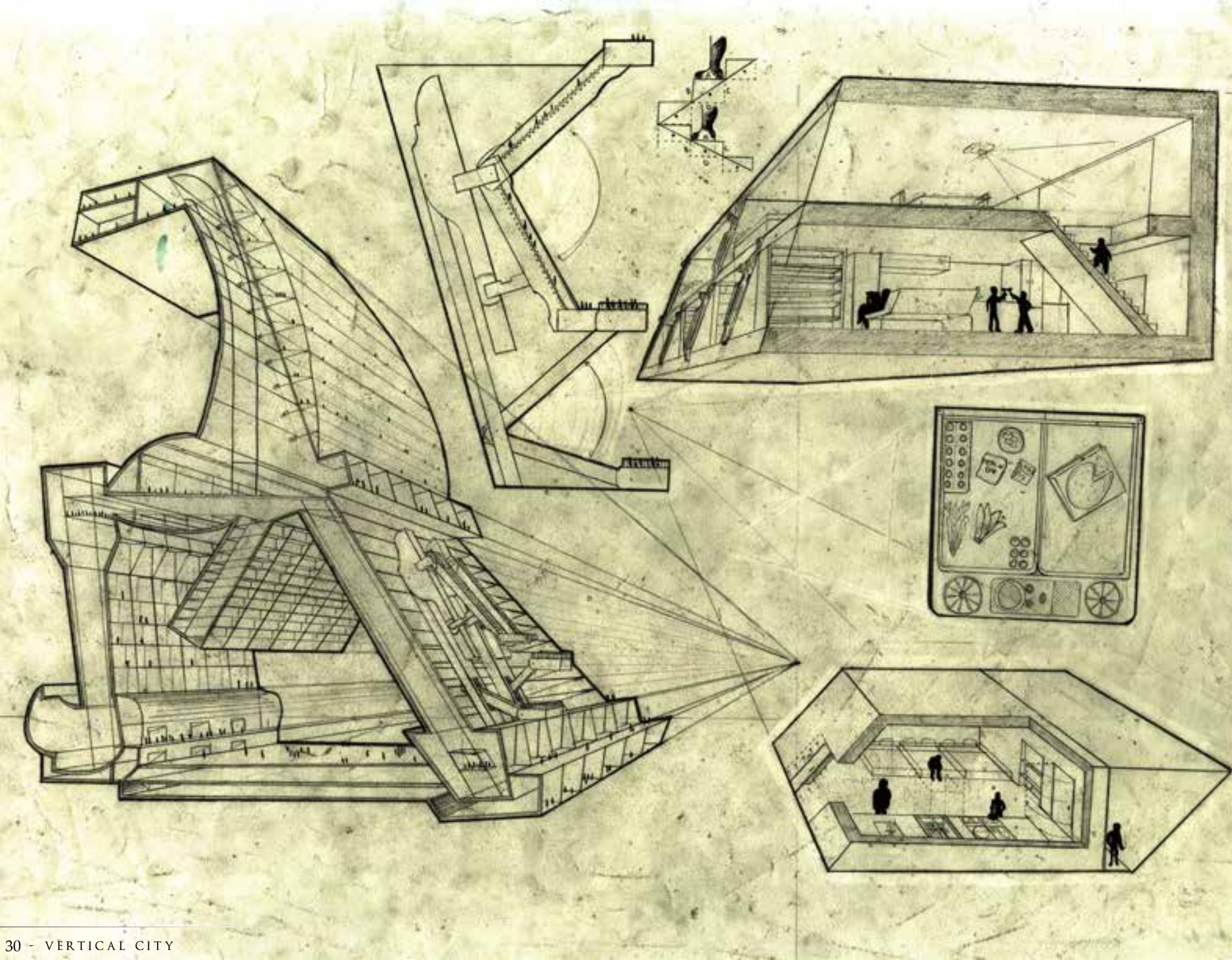
parametric train clearance



A.



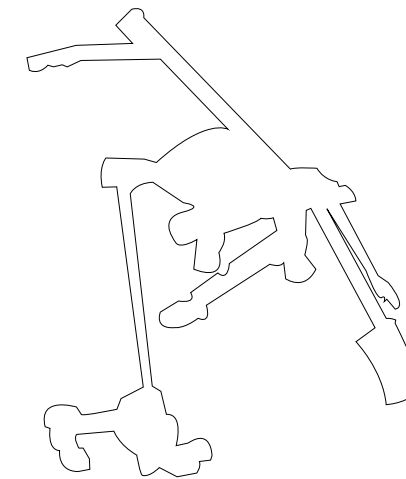
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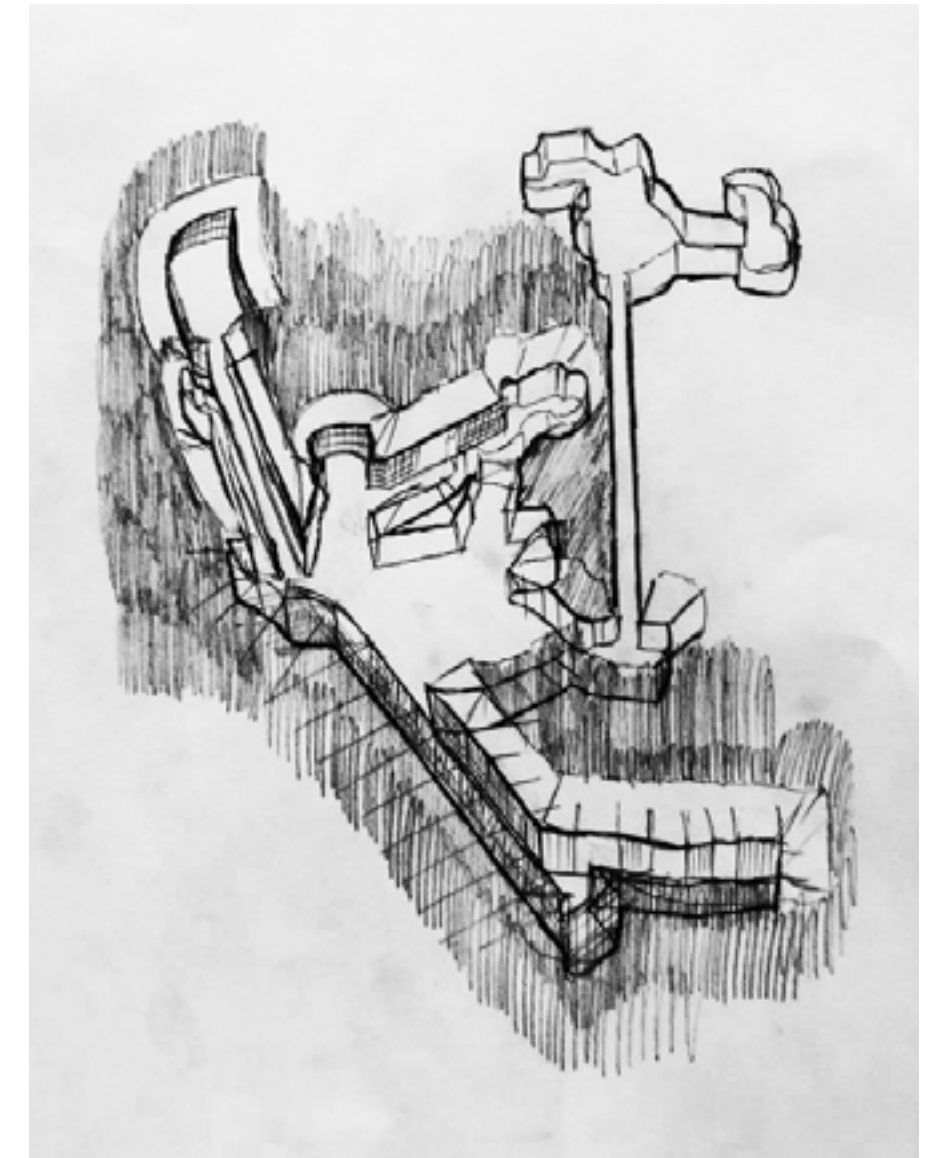
VERTICAL CITY

*Carleton University, Ottawa, ON
2019*

Heavily influenced by the Kowloon Walled City, this drawing represents a self-contained, dystopian city scape. The profile of the structure and of its elevator systems were designed by drawing the silhouette of superimposed piano pieces. I initially conceived it as a cave-like sunken network of niches and halls but then rotated it vertically in order to explore different spatial qualities.



The drawing seeks to tell a story of the life within regulated walls and the false promises of utopia. Concepts of social organization and power relations are key fields of my interest.





CONTACT INFORMATION

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