

MA

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142 The Tower At Kurgi Farm	154 Employement: Architecture	170 Employement: Craft

Skills	Craft Metal working + Model making + Wood working + Digital fabrication	
	Design 3D Printing software + 3DS Max + Adobe CS + AutoCAD + Bonsai3D + Enscape + Laser cutting technology + Maxwell + Revit + Rhino + RhinoCAM + Sketching + SketchUp + Vectorworks	
Employment	Kohn Pedersen Fox Architects New York NY Designer CAD + Revit + Rhino + 3D Print + Laser Cutting	2018-Cu
	University of Toronto Toronto ON Teaching Assistant Representation + Building Science + Design Studio	2018
	Daniels Faculty [UofT] Toronto ON Technologist CNC + 3D Print + Laser Cutting	2015-18
	Diamond Schmitt Architects Toronto ON Intern CAD + Revit + Rhino + 3D Print + Laser Cutting	2017
	IBI Group Toronto ON Intern CAD + Revit + Rhino	2015-16
	Studio Dillenburger Toronto ON MoMA SP1 Model making + Design team	2015
	D'Ambrosio Architecture + Urbanism Victoria BC Technologist Design + CAD + Portfolio making + Rendering	2014-15
	Darwin's Interior Finishing Victoria BC Labourer Design build cabinets + Finish / rough carpentry	2005-13
	LOC Composites Inc Toowoomba QLD Lab Technician Research and product advancement + Pre-run tests	2009-10

Education	Master of Architecture (Academic Honours) University of Toronto Toronto ON	2014-18
	B. Tech Architectural Science (Distinction) BCIT Vancouver BC	2014
	Diploma A.B.E.T. (Distinction) BCIT Vancouver BC	2012
Achievements	Academic Honours [UofT] Top graduating Master of Architecture students	2018
	Daniels Faculty Design Prize [UofT] One graduating student in each Master of Architecture, Landscape, and Urban Design programs	2018
	Prix de Rome in Architecture for Emerging Practitioners Award nominee	2018
	Canadian Architect Student Awards of Excellence Award nominee	2018
	OAA Scholarship [UofT] One student completing second year of study	2016
	Adrian DiCatri Graduate Student Endowment Fund [UofT] Academic excellence in design studios	2015
	Frederick Coates Scholarship Fund [UofT] Highest ranking in annual examinations	2015
	Uno Prii Memorial Award [UofT] Excellence in 3D visual communication	2015
	AIBC Award in Architectural Science [BCIT] Graduating award for academic achievement	2014
	AIA NWPR + AIBC Leadership Institute [BCIT] One of four students chosen	2013
	Exchange: University of Ferrara [BCIT] One of three students chosen	2013
	Gary A. Barr and Derek S. Mann Memorial [BCIT] Award for academic achievement	2011

The Space Within The Reveal

Professor Emeritus George Baird

Type: Washroom Pavilions

Location: Toronto, Canada

Structure: Concrete and Steel

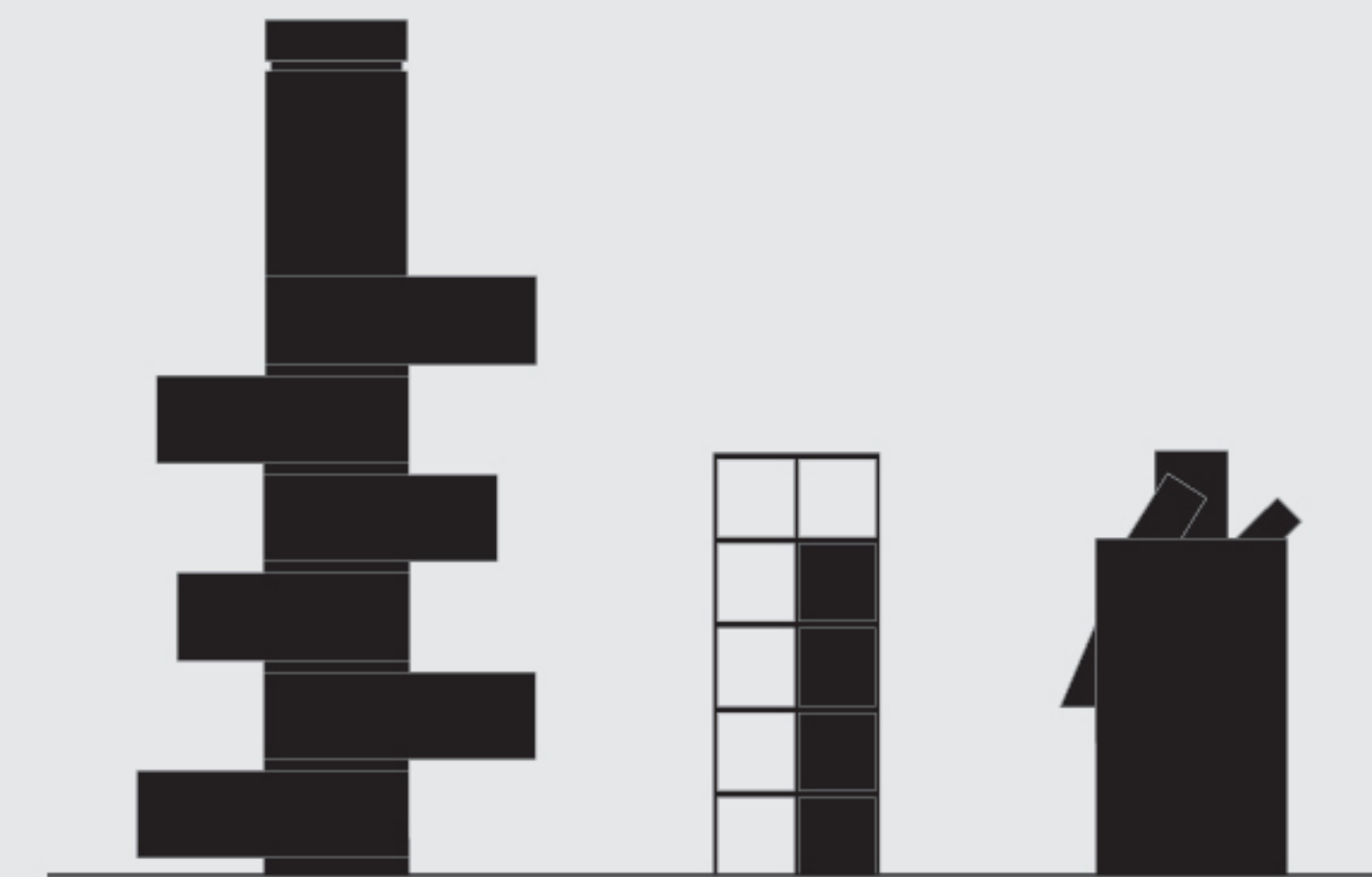
Year: 2018

Criteria: Three Phenomenologies of spirit

Romantic

Cosmic

Classical



This thesis contends phenomenological activity is not through light itself but rather the architectural reveal, or the detail of joints and their positioning. In order to demonstrate this three washroom structures have been designed based on Christian Norberg-Schulz's classification of phenomena in our built world. The washroom structures question the presence of reveal at different scales and how everyday experiences are governed by them.

Current understanding of the washroom is of a banal and undeserved space architecturally. It comes from a lineage of space, the bathhouse, which was once considered one of the most interesting architecturally and socially. In addition, it is one of, if not the most, complex spaces in a building. It takes all of the necessary components of any dwelling type to create a singular space which is usually small, dark, and hidden from

immediate view.

The term phenomenological, while it may have many connotations, is being used in its literal as a device to argue the thesis. Phenomenology is defined as "an approach that concentrates on the study of consciousness and the objects of direct experience." Additionally, intention, perception, and authenticity are intrinsic to the spirit of architectural built forms.

With Christian Norberg-Schulz's definitions of architectural phenomena, I contend that the spirit of place and its phenomenological aspects are governed by the reveal. Norberg-Schulz classifications of architectural phenomenology give purpose to the way we read and the way we interact with constructed space. These three classifications are: Romantic, Cosmic, and Classical.

With many sites of the same size, proximity to

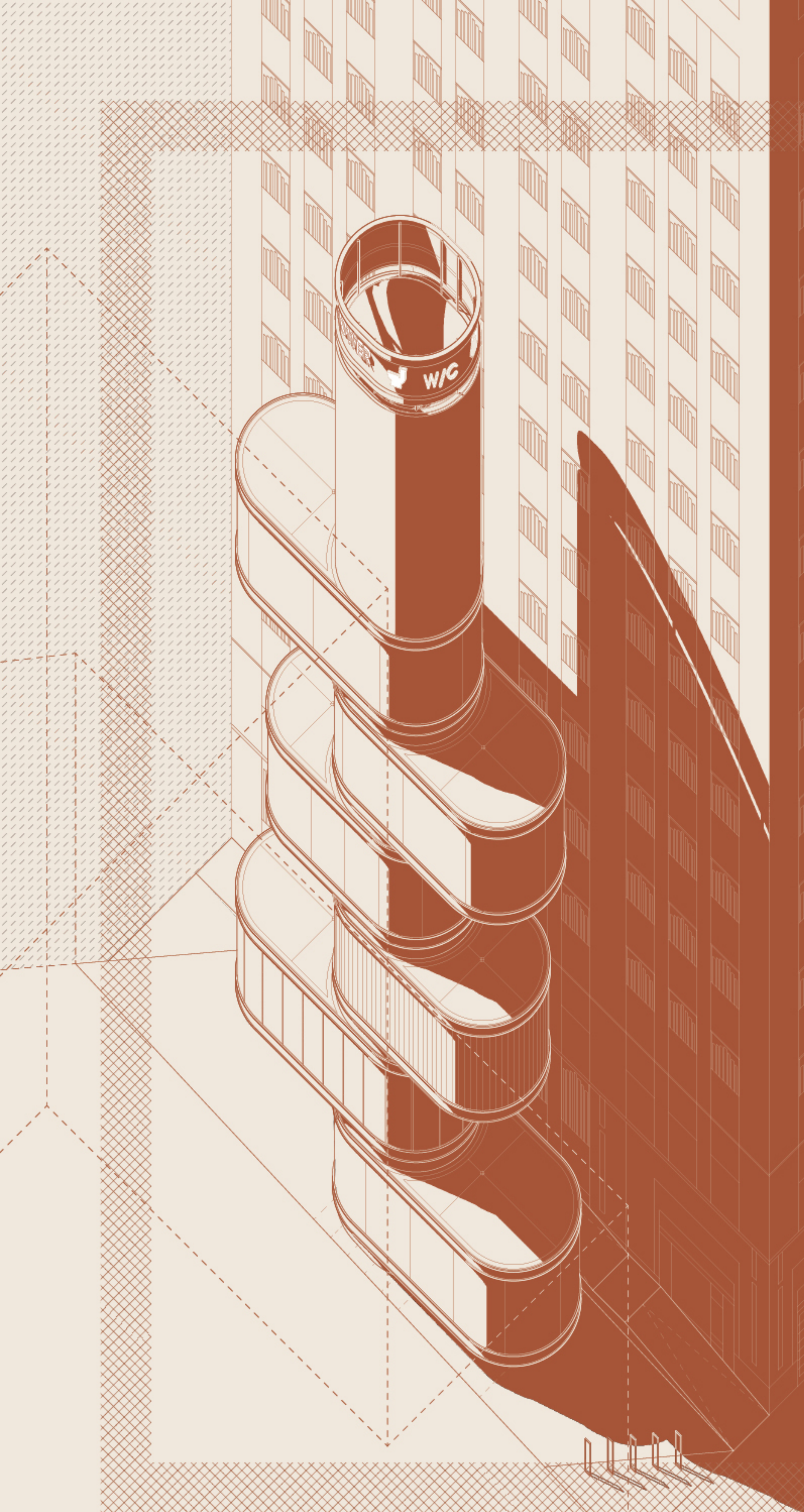
the downtown core, and of the same type in Toronto, chosen sites are narrow, deep, underutilized, and difficult to build on. Each site is of one typology, either a passageway, alleyway, or a sandwich between buildings. As a component of the city, what value do they hold to the common dweller? The intended washroom structures create conditions of a unique singularity in Toronto's otherwise typical downtown business frontage. The banality taken over by Toronto's architecture lends itself to create moments of heightened interest to either the everyday or visiting user.

Each structure is either vertical or horizontal - dependent on site and phenomenological classification - that houses standard components - stairs, toilet, sink, hand dryer, soap dispenser, toilet paper dispenser, sanitary dispenser, waste receptacle, etc.

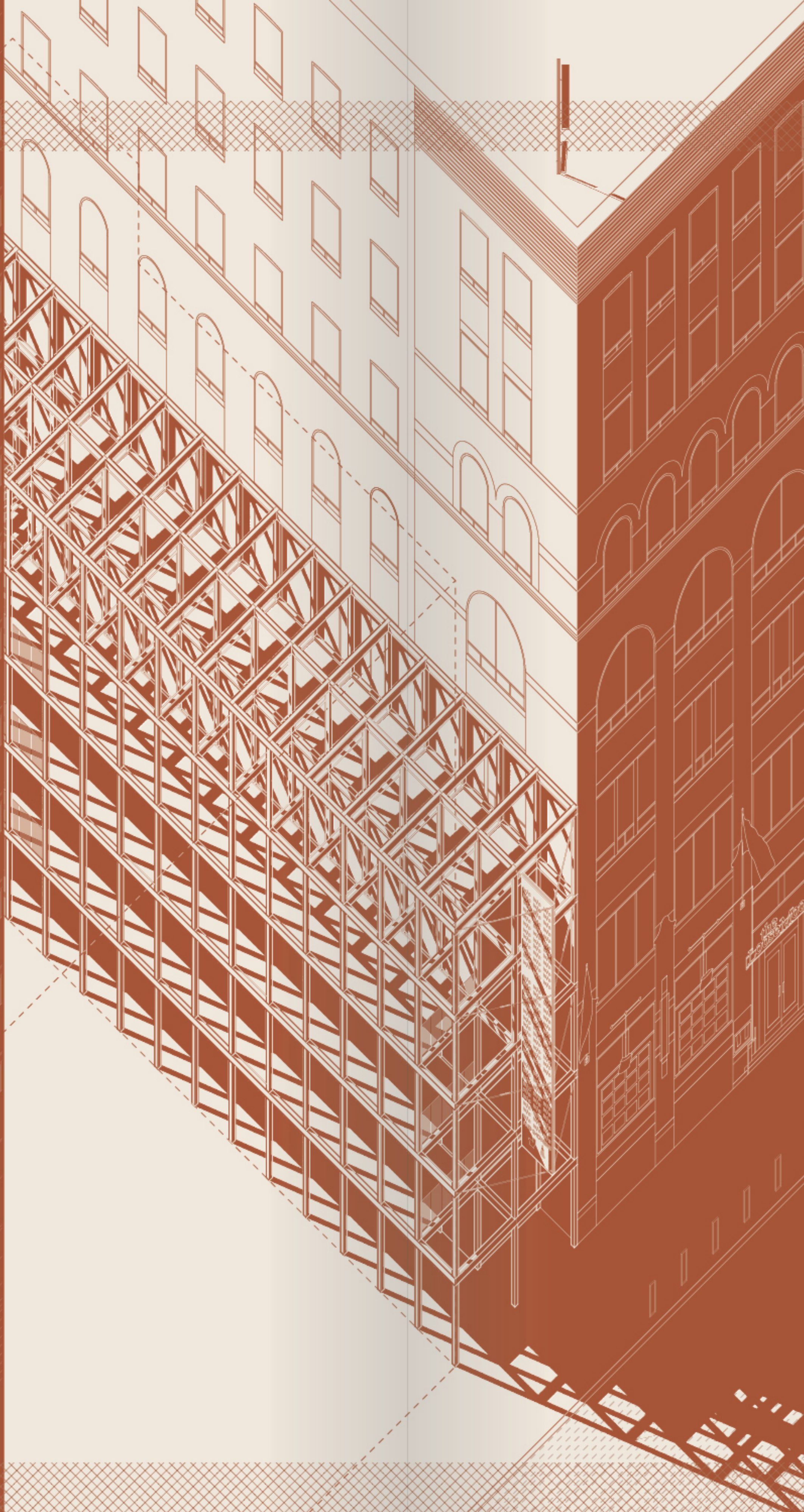
At each scale of drawing

and representation there is a perceived condition of reveal. Purposely, not about the totality of the washroom but rather about the way we interpret space, each individual component is meant to have a reactionary presence based on its reveal status. Furthermore, each of these reveals are questioned via Norberg-Schulz's definitions of phenomenology.

In many scenarios, one may choose to use these facilities very differently which may be other than their titled use. The washroom may be a place of congregation or seclusion, it may be for fornication or it may be for cleaning oneself. One may use the closest washroom, they may use the furthest washroom, or they may choose to not enter them at all. Whatever the use, the individual identities hold an individual experience. The choices allow individuals the chance to have a sensed or sentient reaction to the architecture.



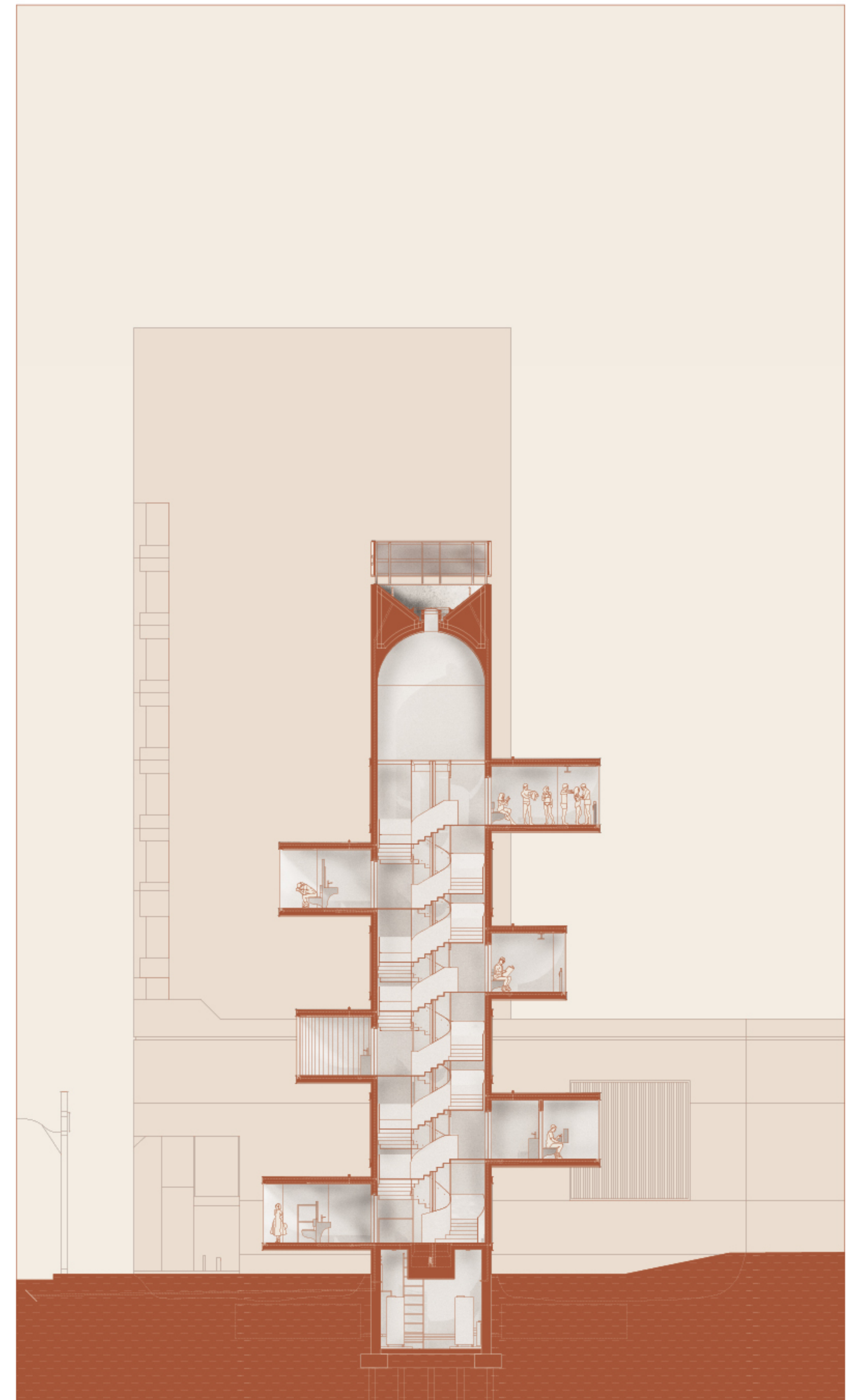
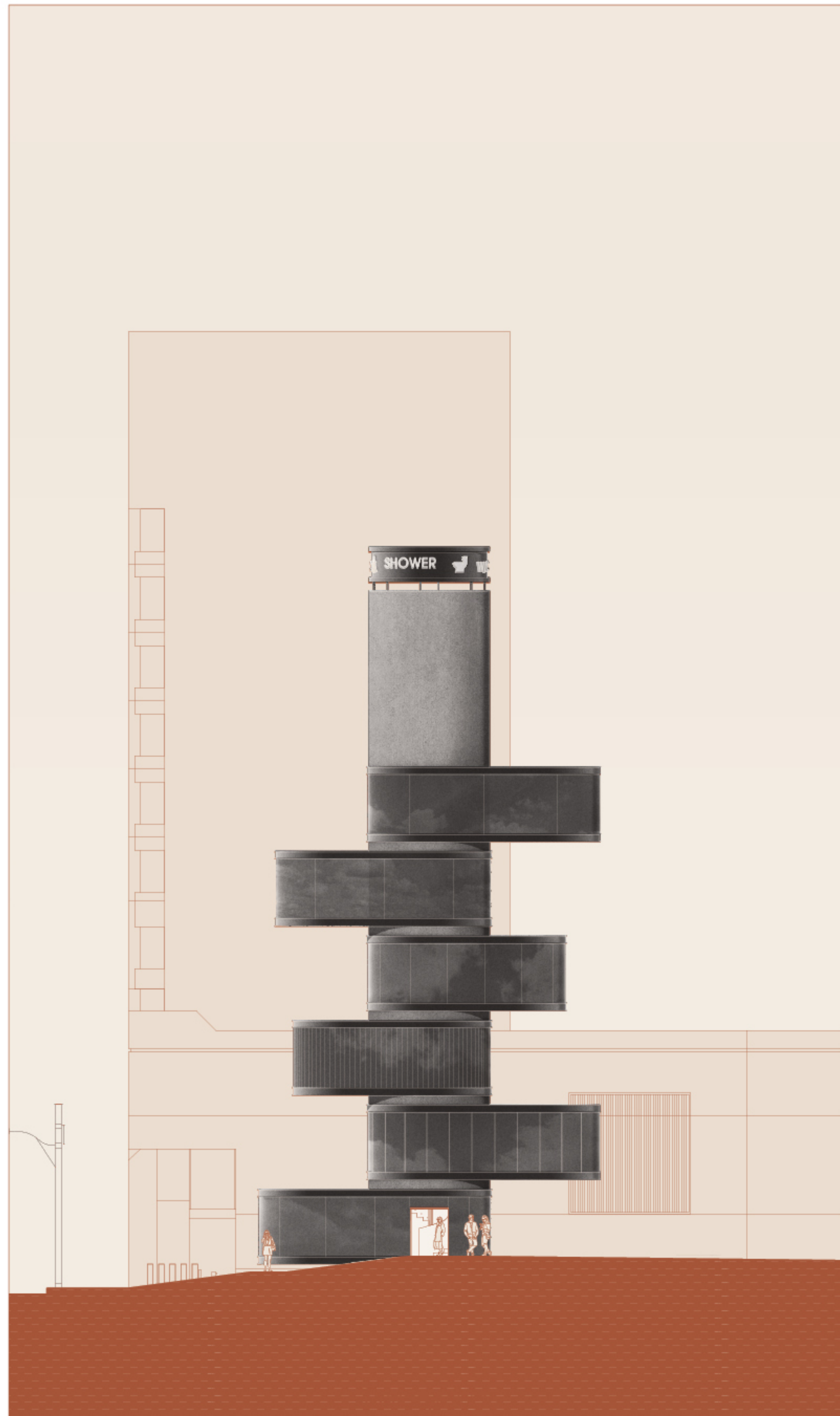
— romantic (ism) —

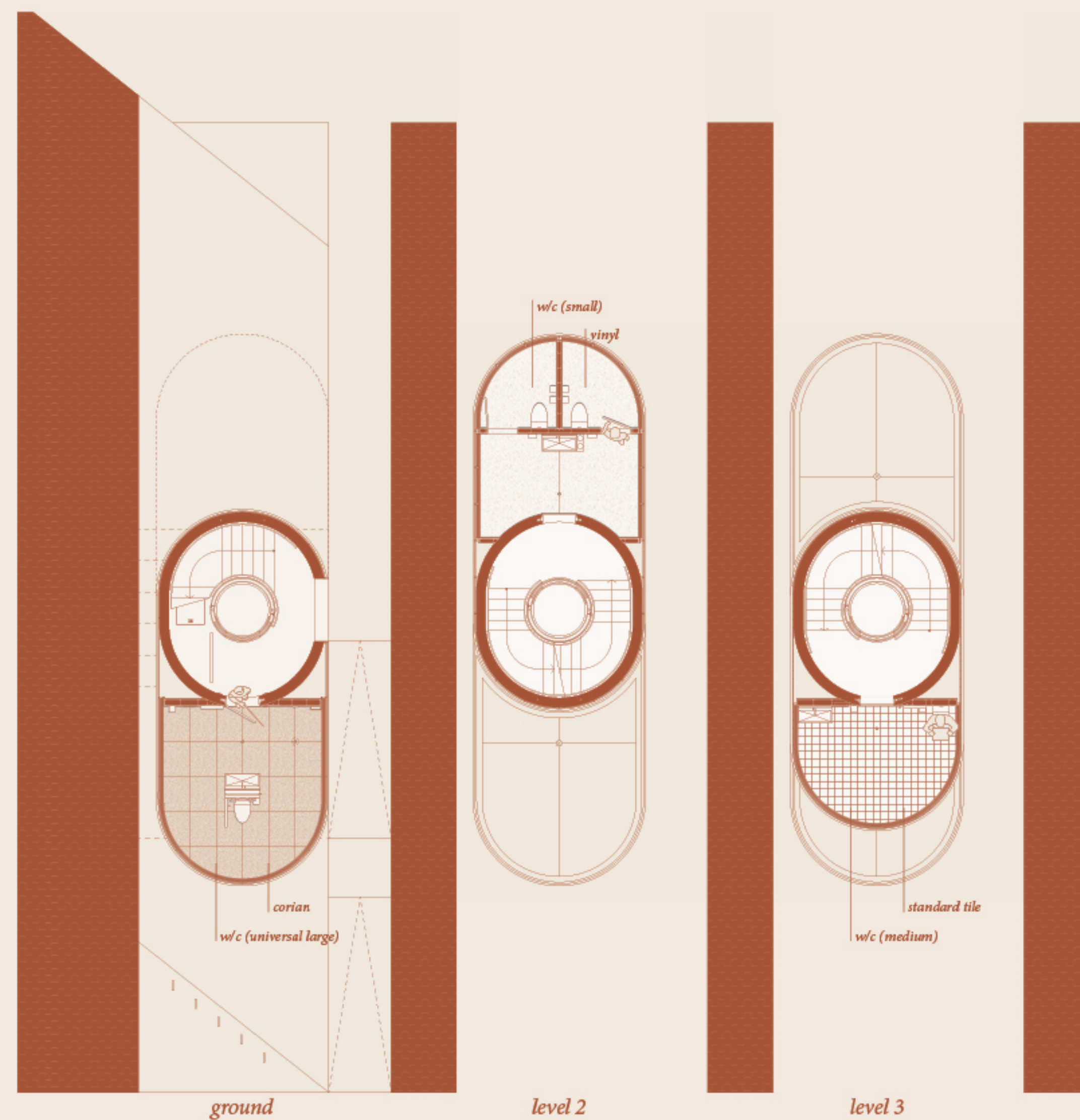
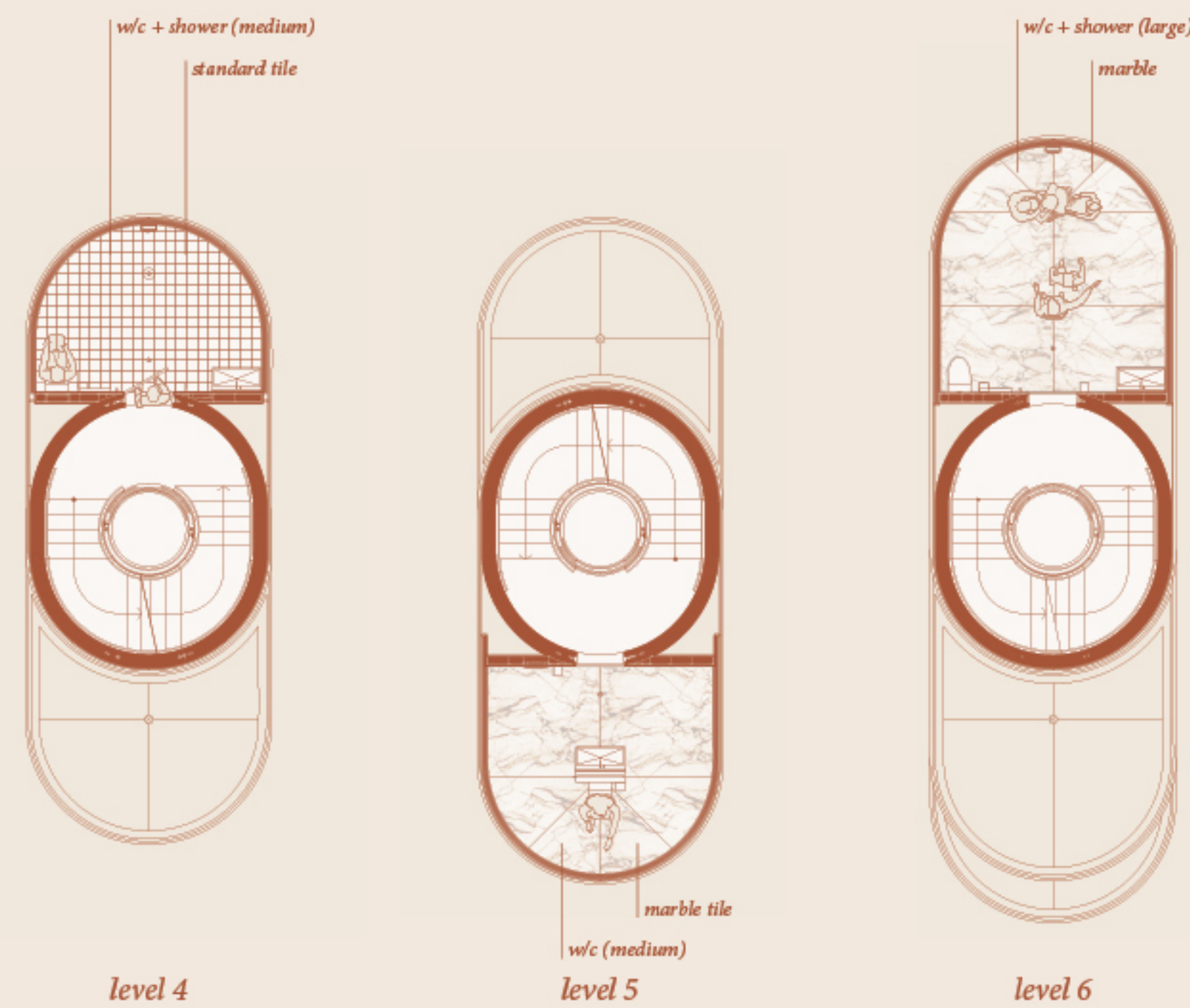


— cosmic (ism) —



— classical (ism) —



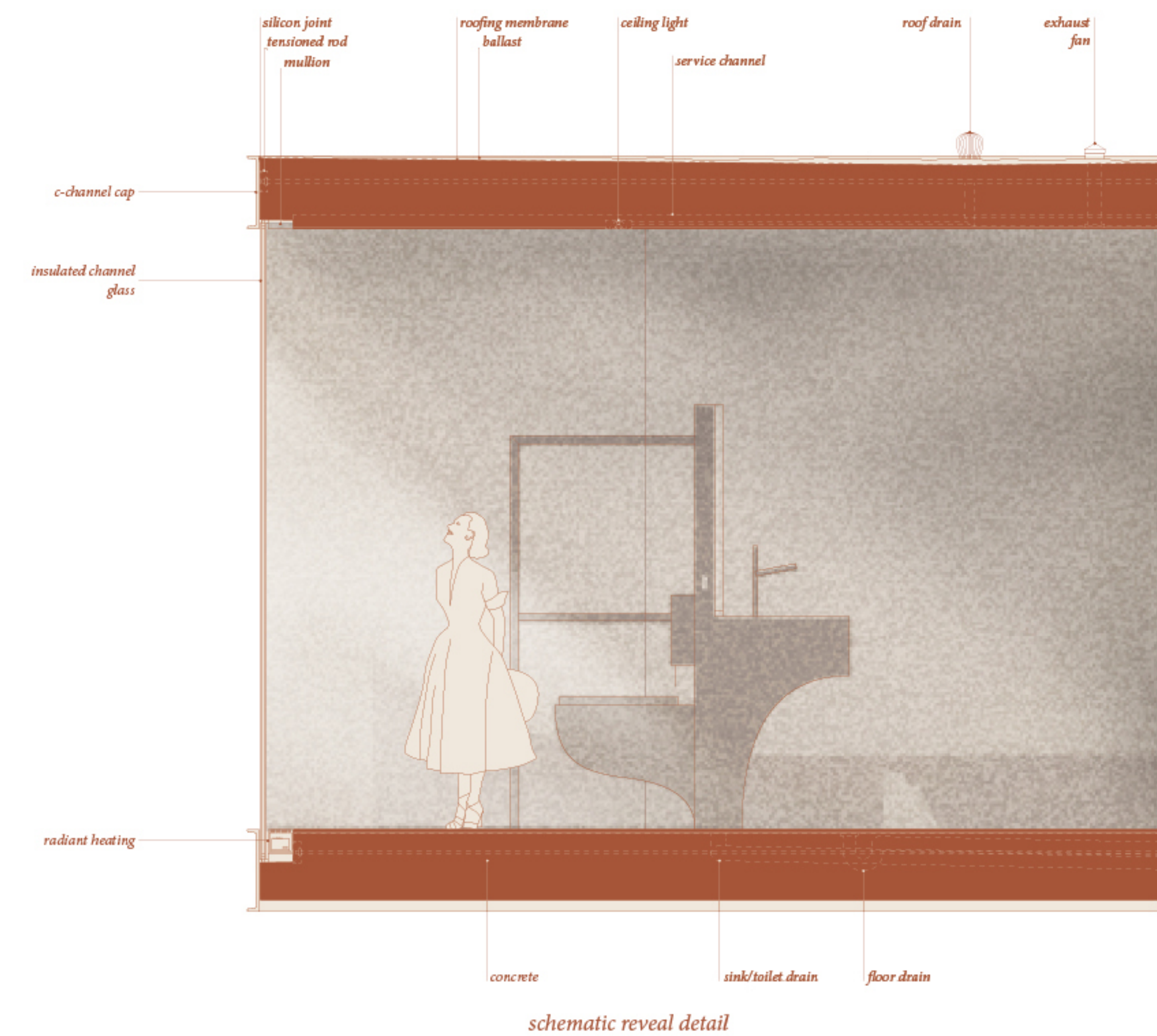


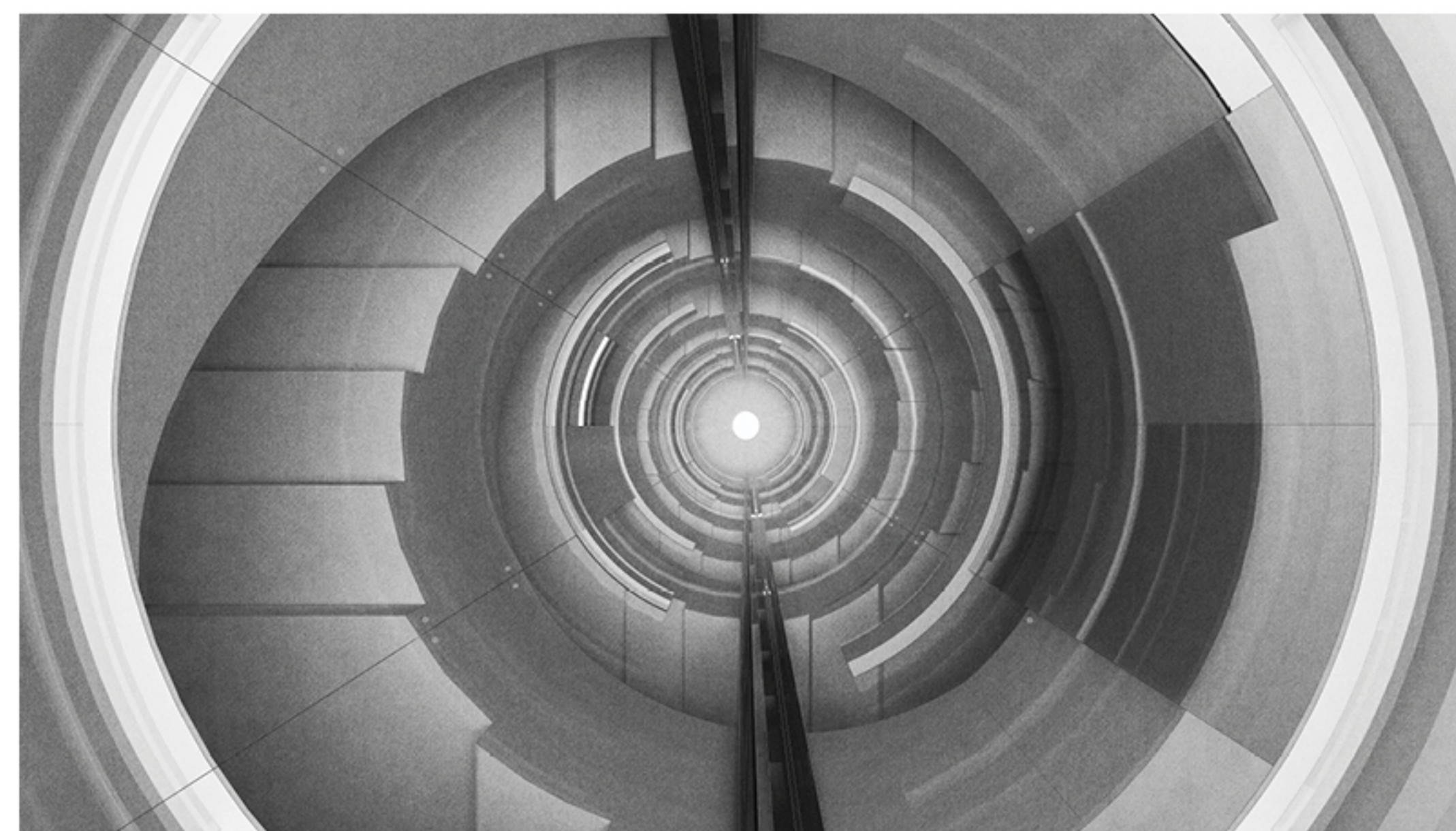
Romantic (ism)

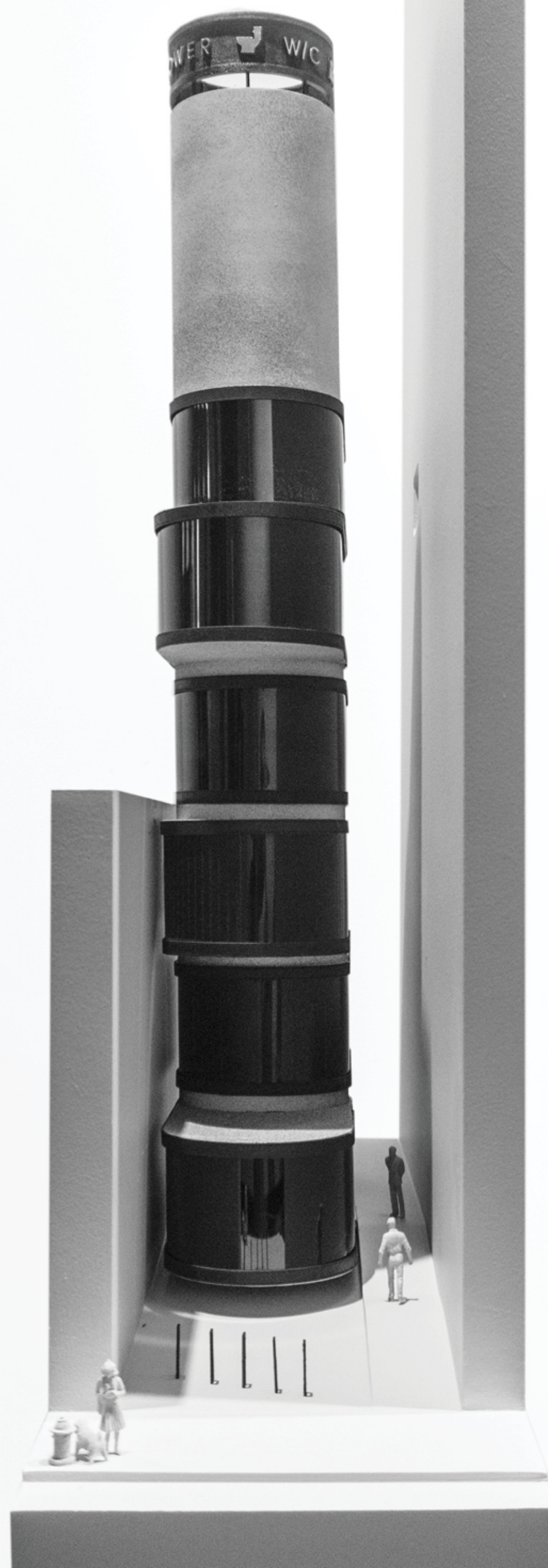
Location: 80.5 Richmond Street, Toronto, ON, Canada

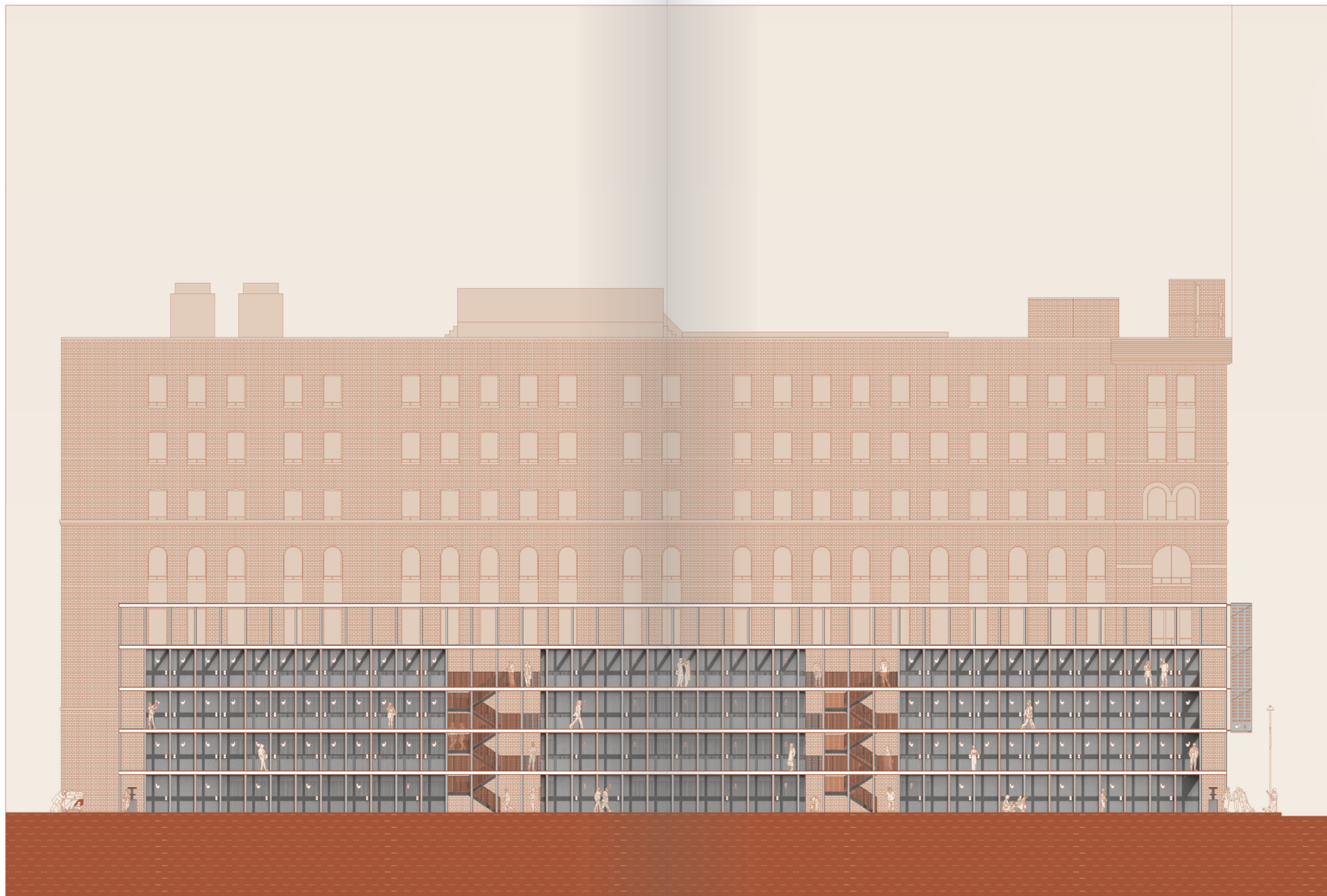
Composed of multiplicity and variety, Romantic architecture is not logically organized. It appears irrational and subjective due to the multiplication of members, variation in detailing, and introduction of free ornament. Where simple forms are used they are transparent putting

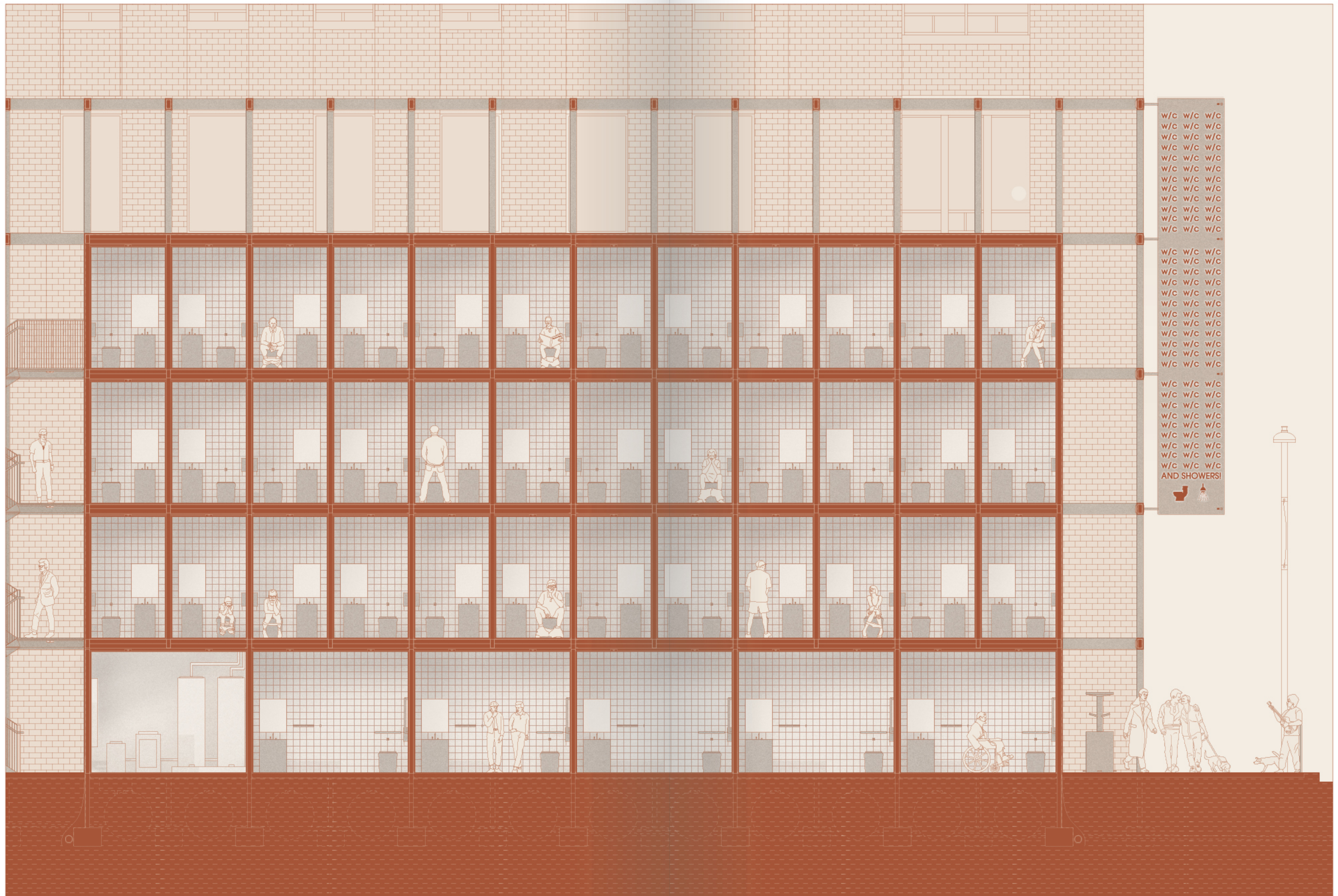
the structure on display thus making it become dynamic and symbolic. Additionally, Romantic references its surrounding context as by means of material and built form. Light, in the Romantic, is not used typically but rather to highlight varieties and internal atmospheres.

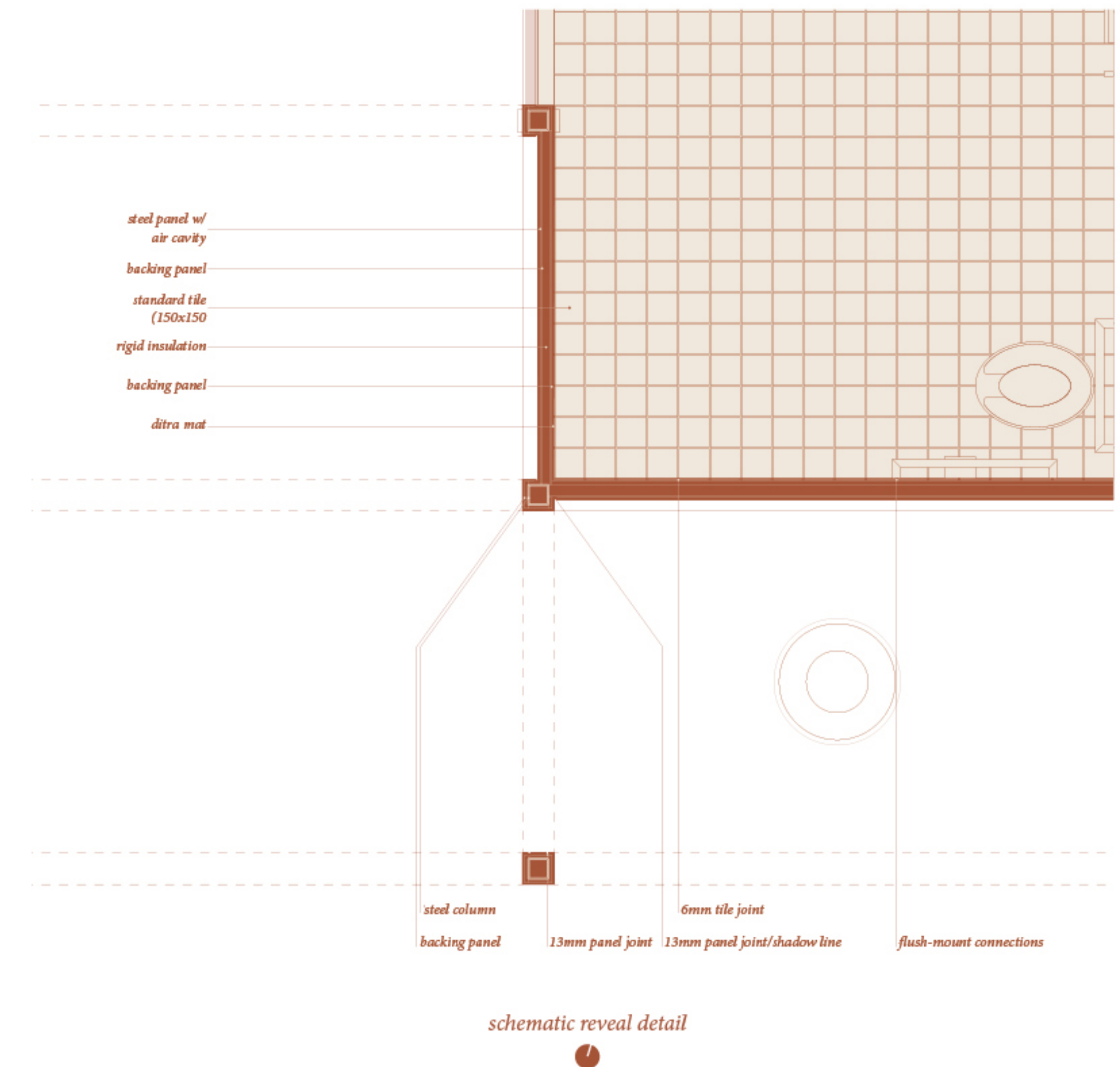
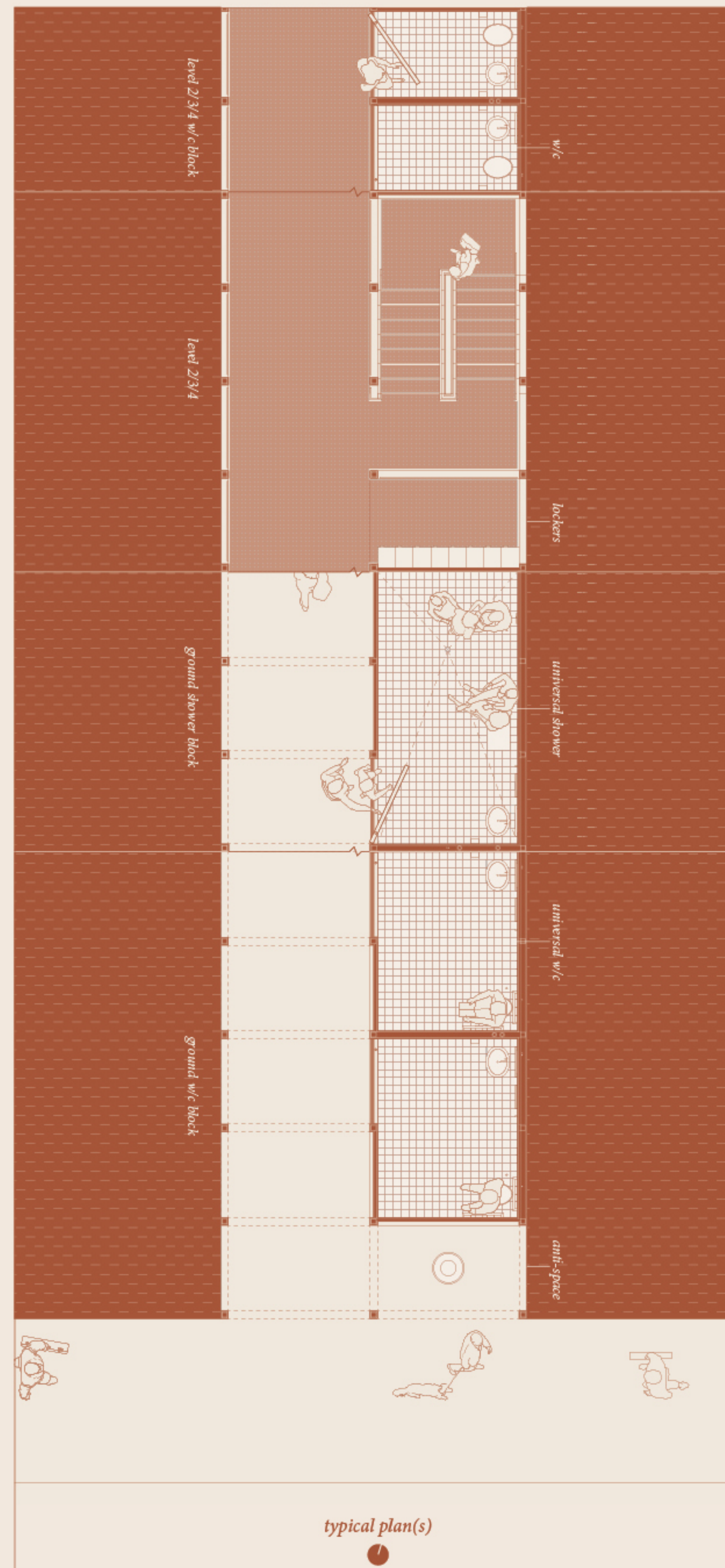










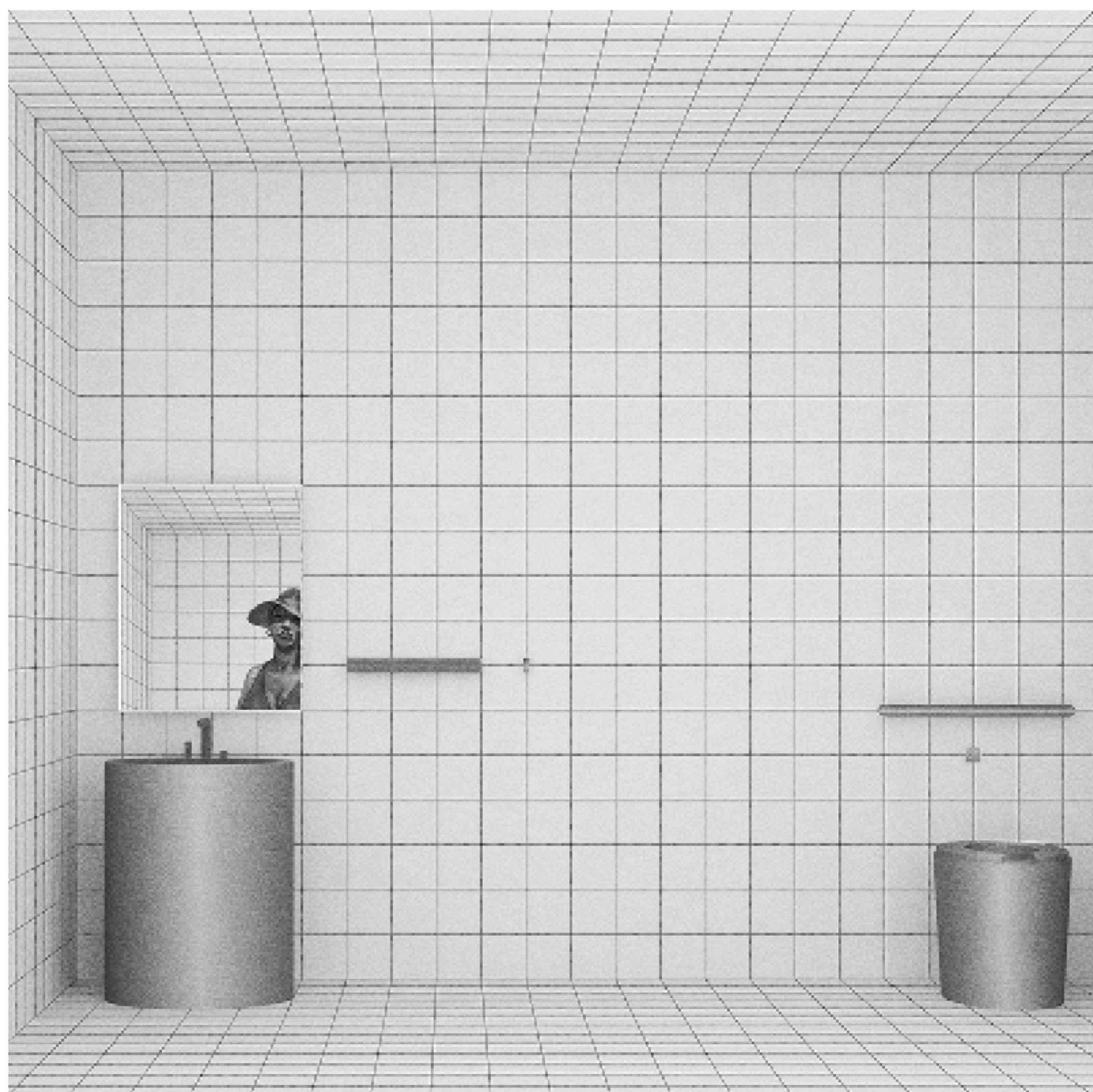


Cosmic (ism)

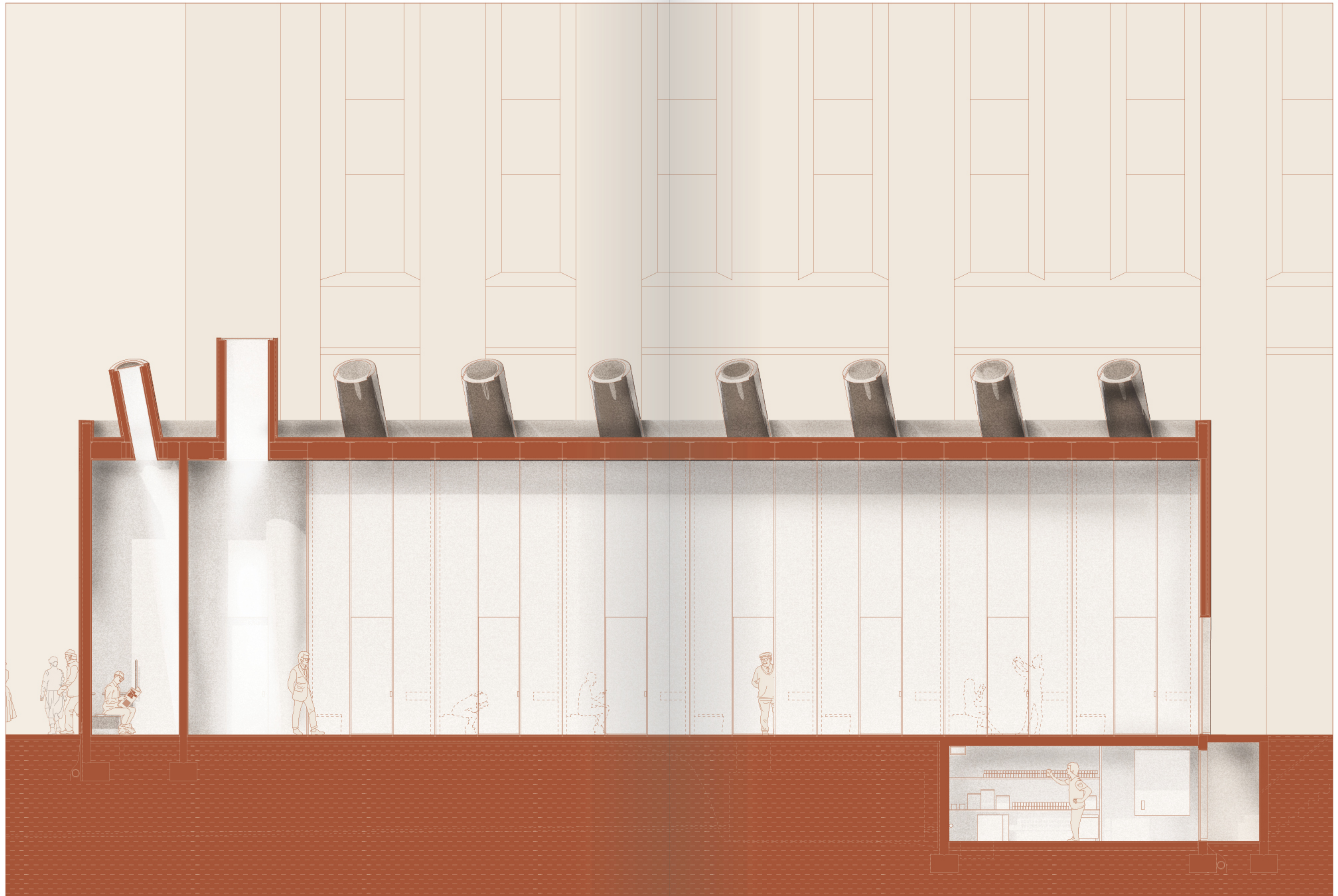
Location: 146.5 Front Street, Toronto, ON, Canada

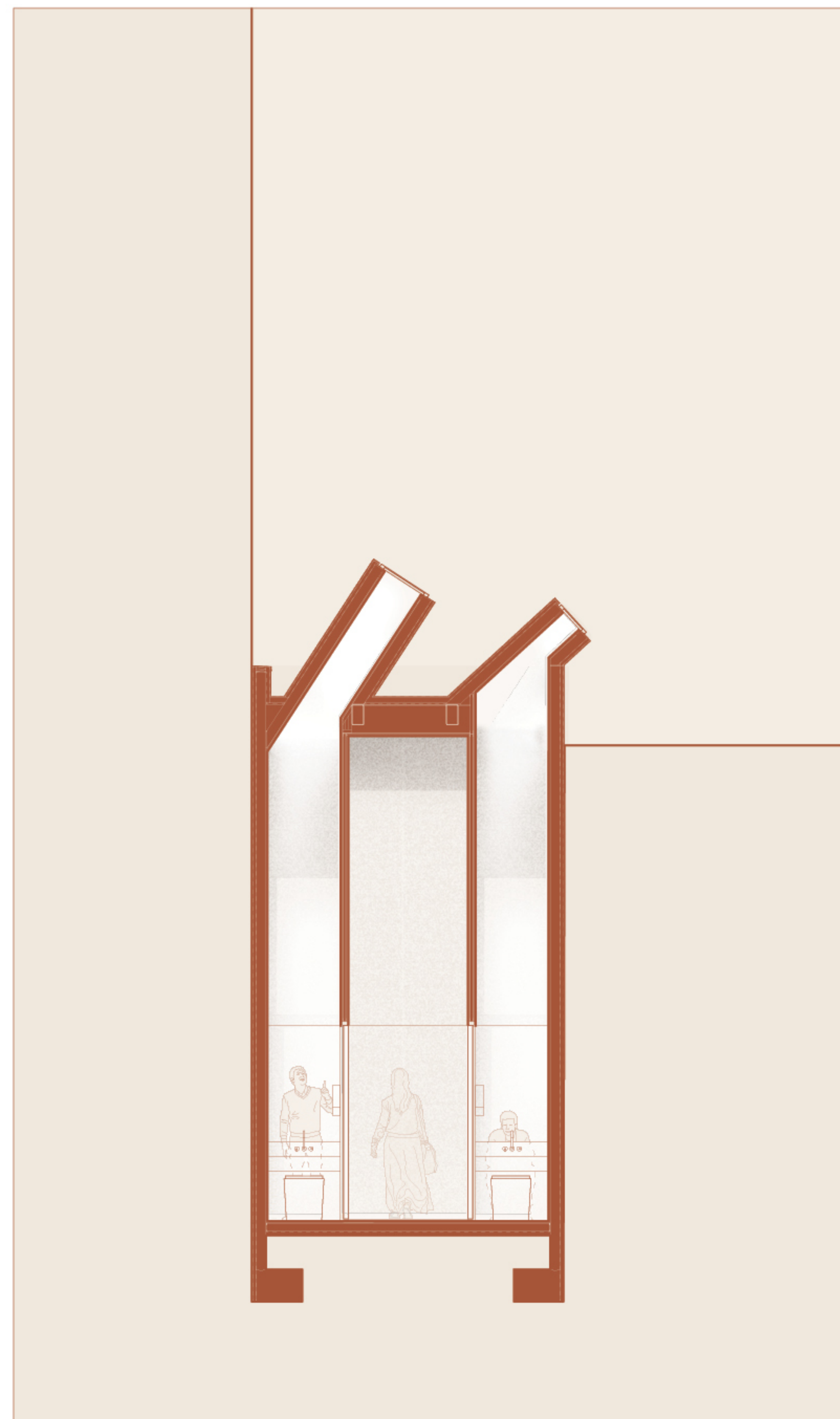
Composed by absence of atmospheric quality and configuration of basic elements, Cosmic architecture is of a concrete composition. The architecture is static and of a hidden rational order.

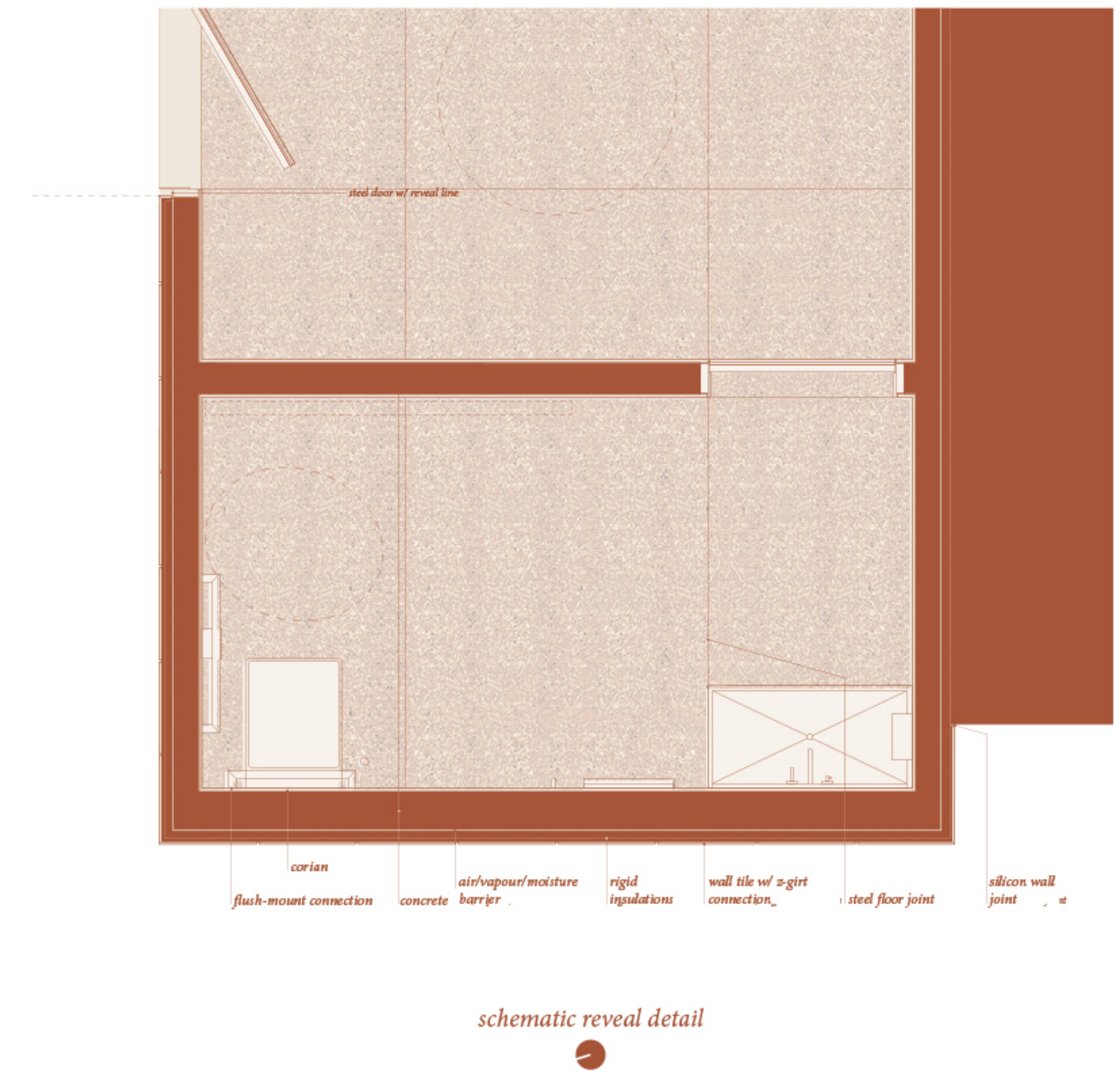
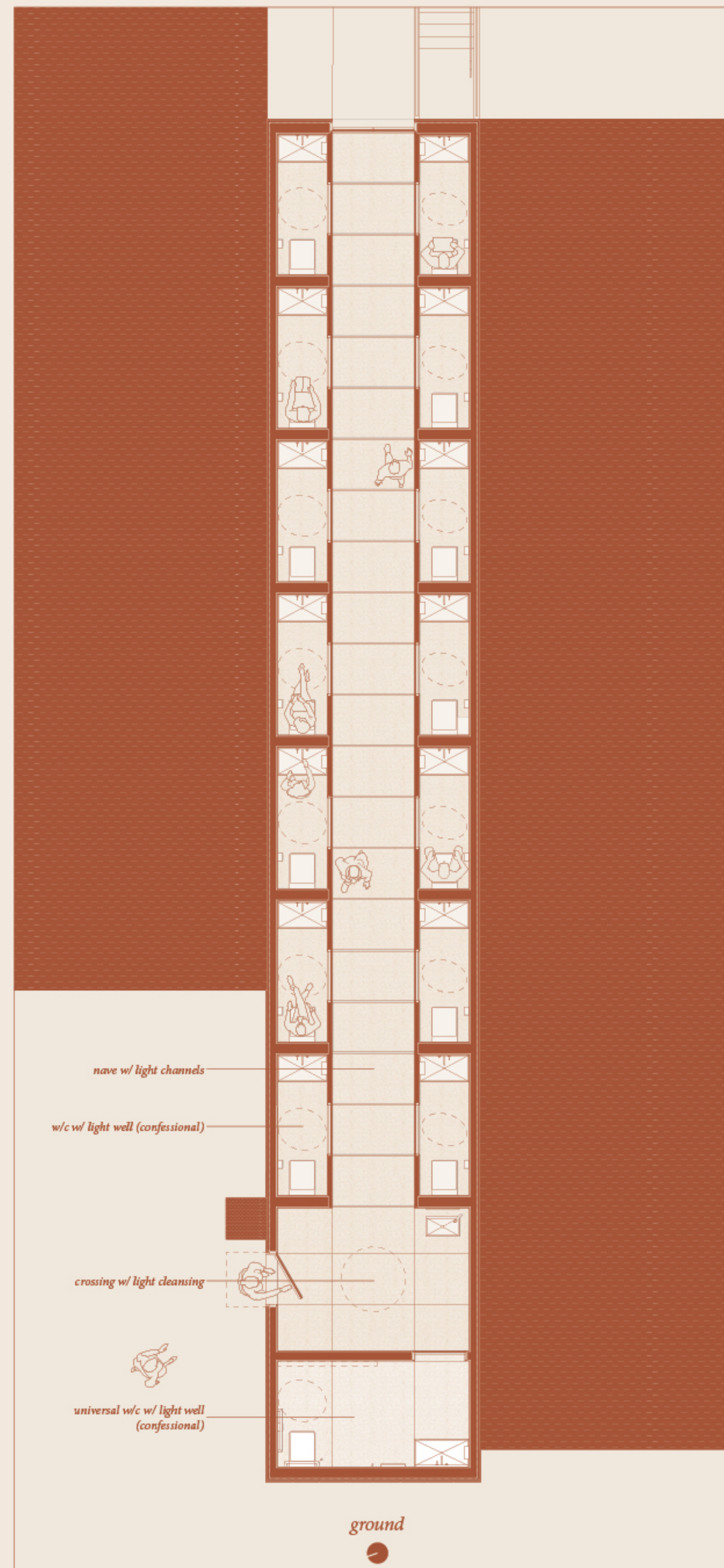
Building necessities become priority under uniformity and logical order. Cosmic belongs to different spatial orders. Other than the grid, it appears rational yet abstract beyond its current condition.











schematic reveal detail

Classical (ism)

Location: 407.5 Yonge Street, Toronto, ON, Canada

Defined by perspectival points of view, Classical architecture is understood by its concrete forms which are distinct in their character. The concrete presence is plastic in composition and articulation. Building components are active

and passive and are easily understandable in the built form and overall organization. Finally, light is used to highlight the built forms and their parts via light itself and the shadows created.





Praeservare

Professor Emeritus George Baird

Type: Residential and Office

Location: Toronto, Canada

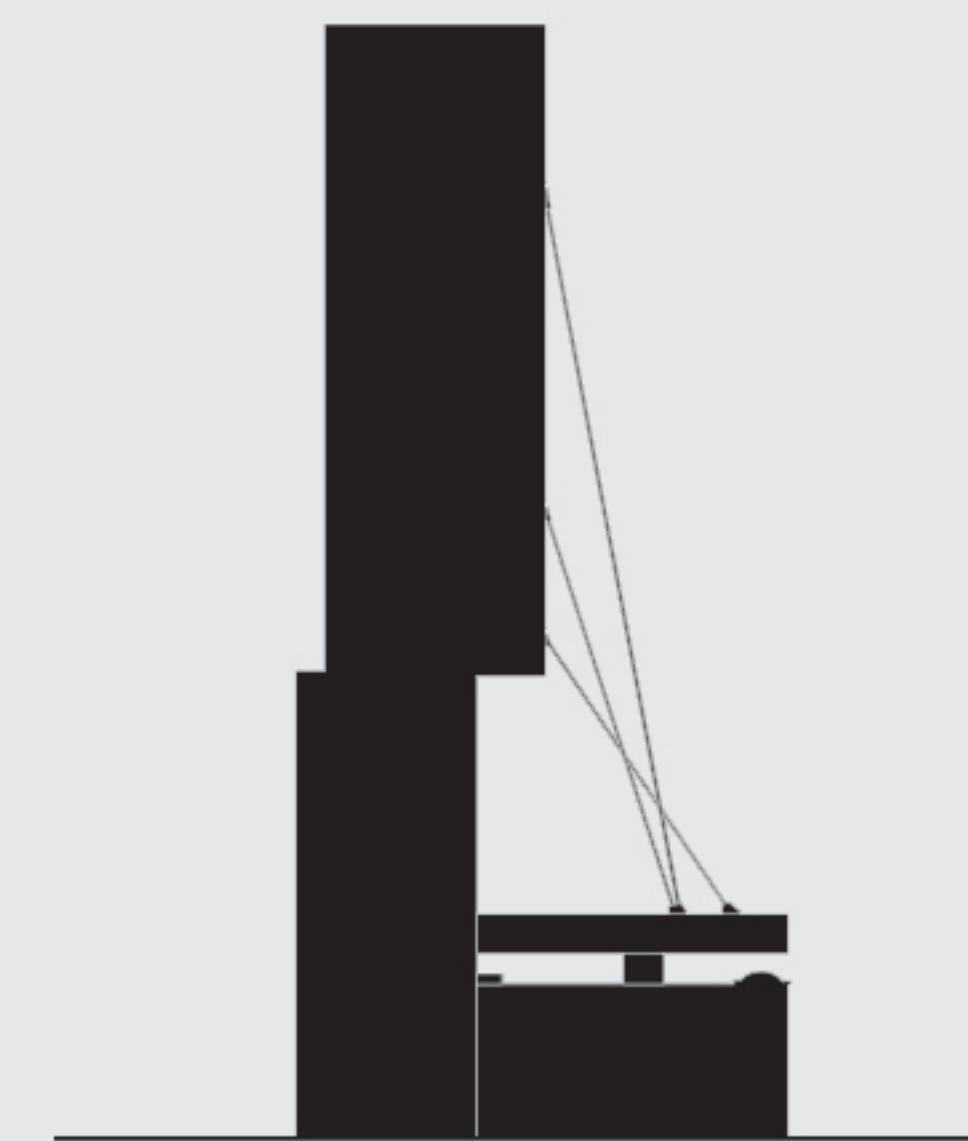
Structure: Concrete and Steel

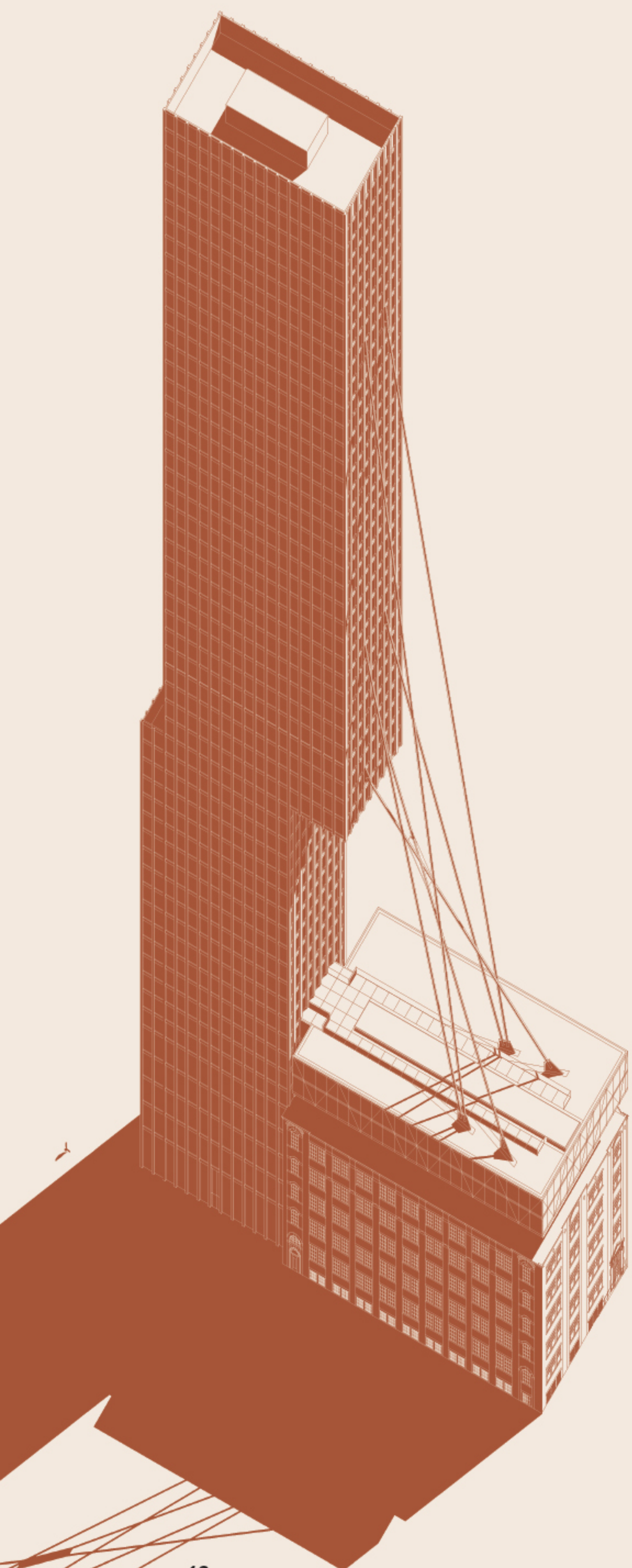
Area: 44,390 m²

Floors: 58

Year: 2017

*Criteria: Preservation through adjacency
and friction*





Praeservare illustrates a different method to designing within the constraints of heritage buildings in Toronto, Ontario.

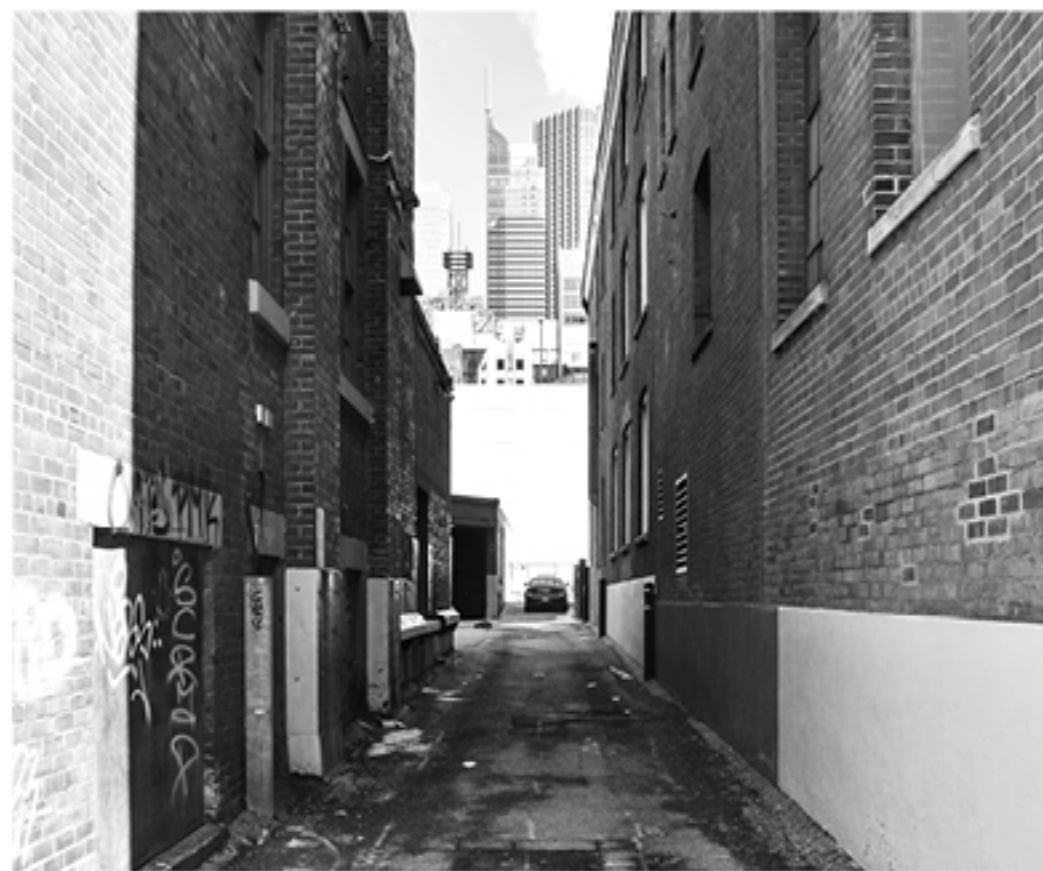
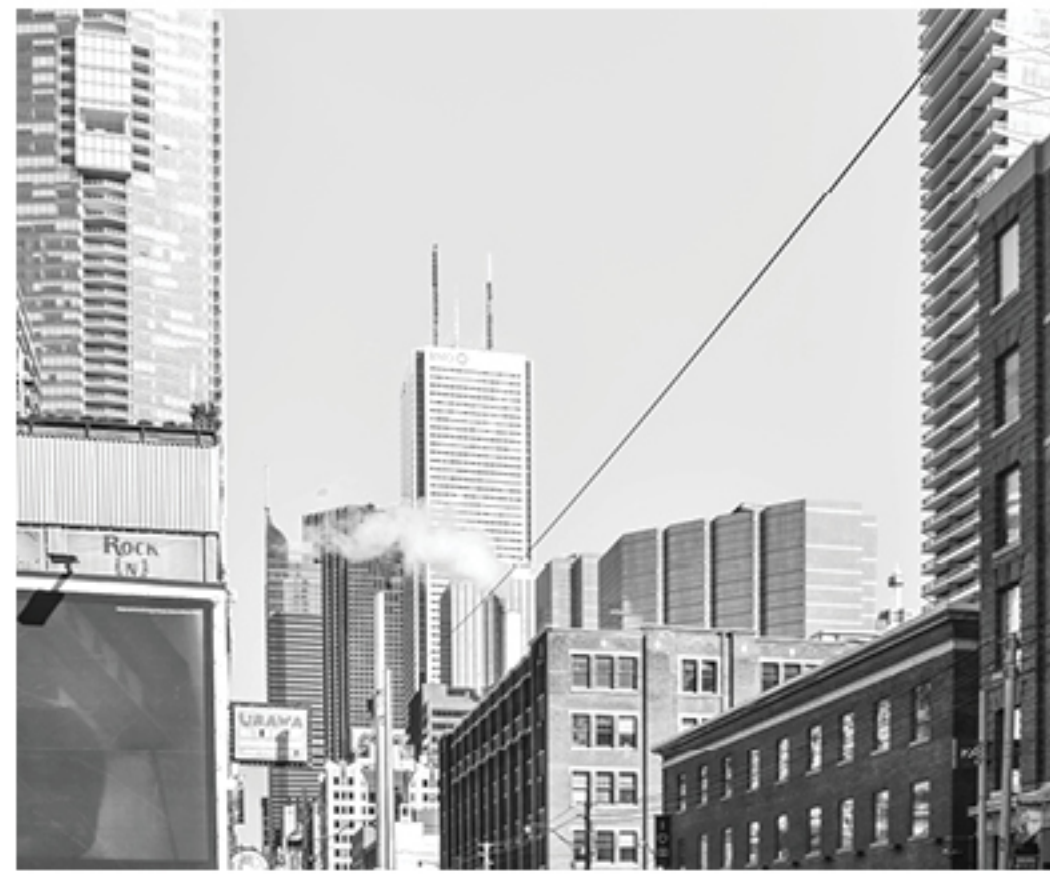
Intending to fully preserve the heritage building below, positions of adjacency and friction were implemented. The new building abuts and hovers above the old with amenity space, the same size as the old heritage structure, creating consequential drama between the new and old structures.

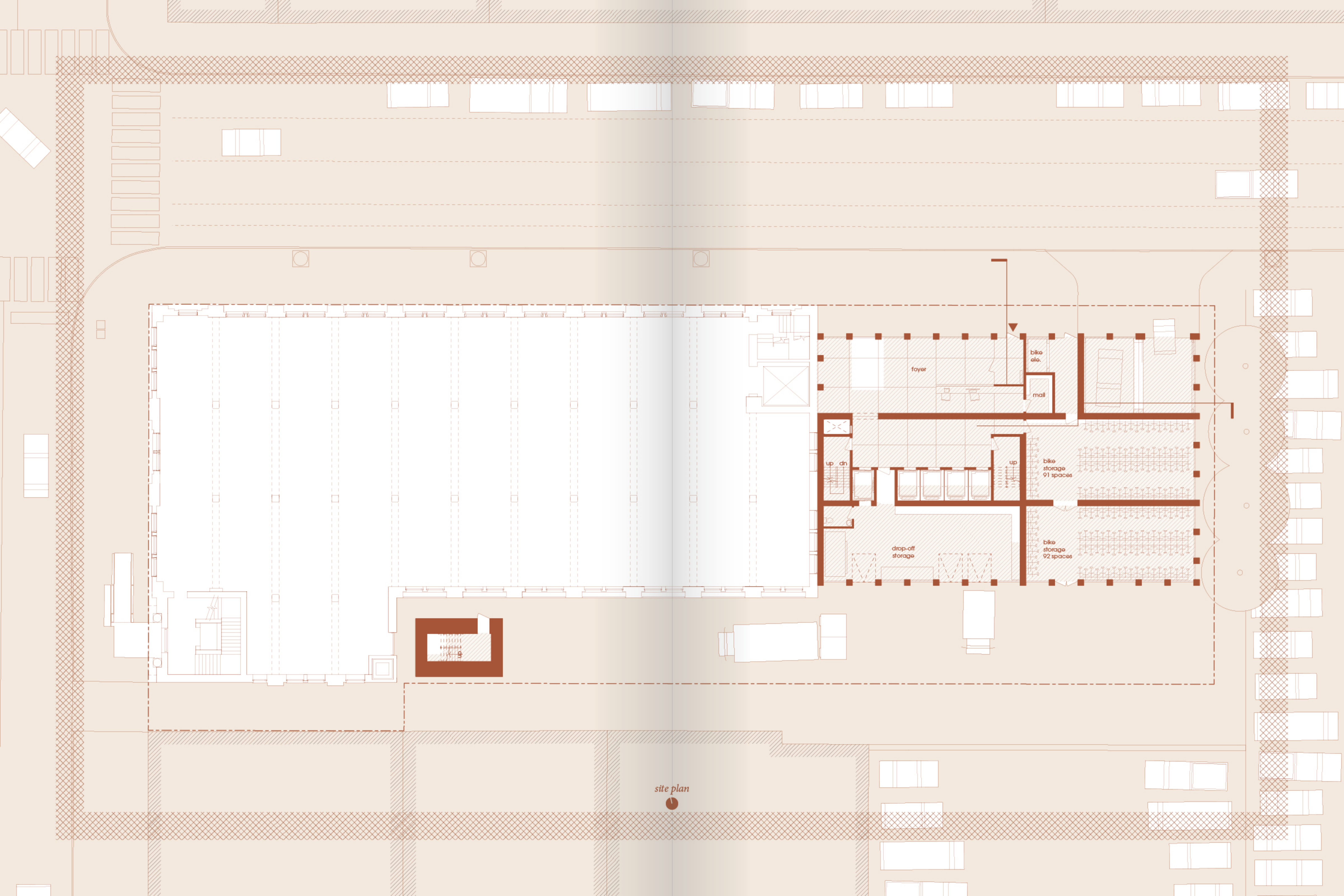
Important to the hierarchy between the new and old, the new building's ground floor is simple. This simplification functions as a blender between its adjacency and surrounding context.

Accessibility became a concern as new means for disposal

(garbage and recycling) and occupant move-ins/outs happen. The rear alleyway, just large enough for one vehicle to pass, became the key to these concerns by hosting and alleviating any negative visuals from refuse collection and larger delivery and moving vehicles. Further, this allowed for a smaller entry to the resident car parking structure below grade at the front of the building.

Lastly, the structure became an apparatus of the buildings appearance and expression. Externally expressed columns created a reading of depth between it and the floor plates and windows which are modulated by the grids taken from the heritage building. This difference in depth creates a privacy and varied reading at different angles.





foyer

bike
ele.

mail

up

dn

up

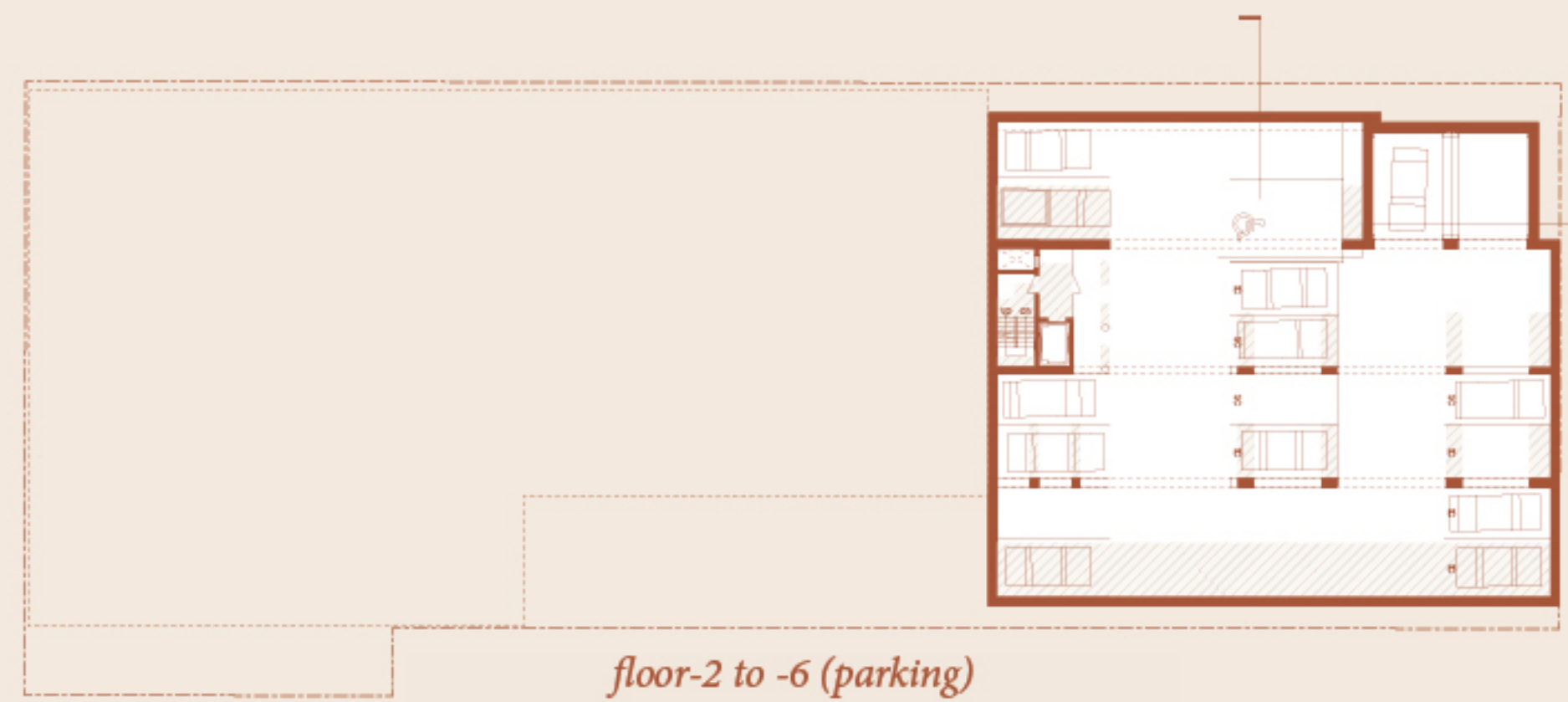
dn

bike
storage
91 spaces

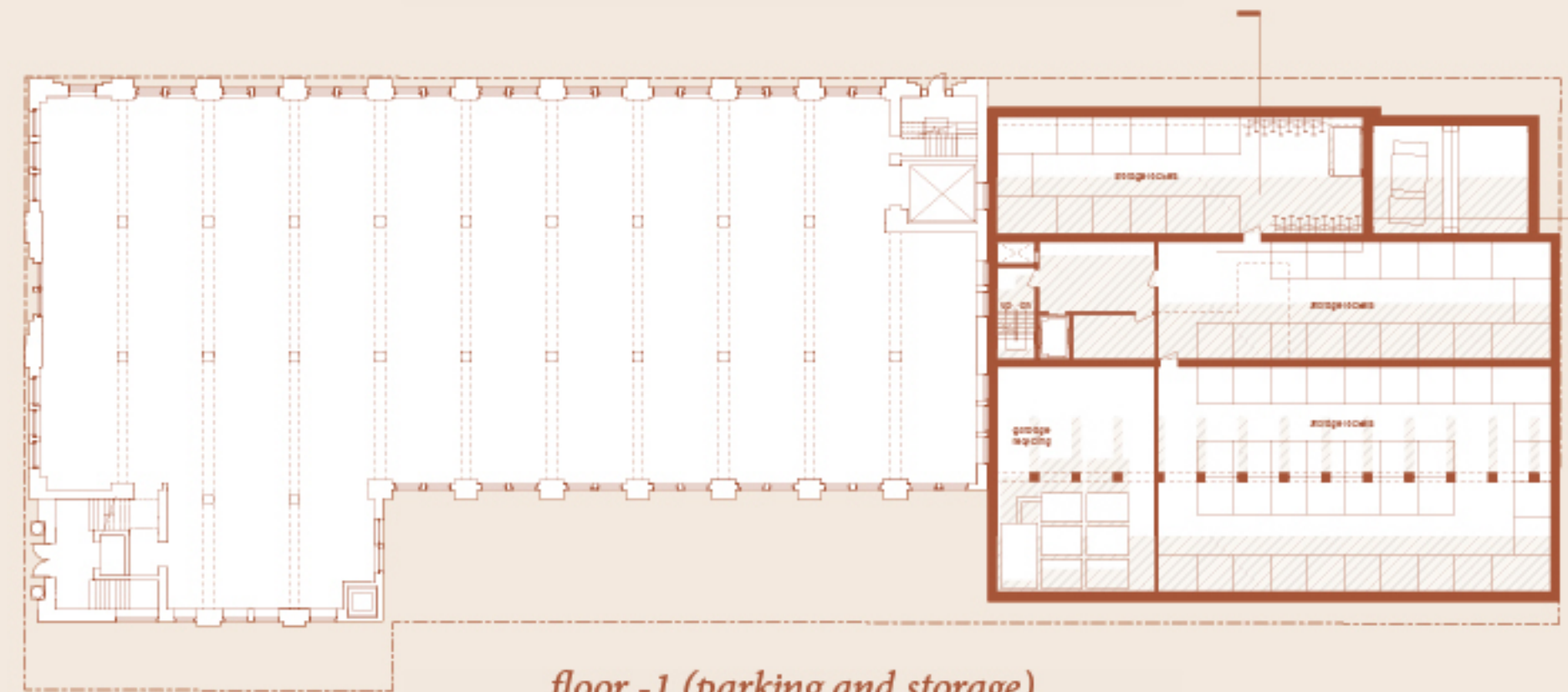
bike
storage
92 spaces

drop-off
storage

site plan



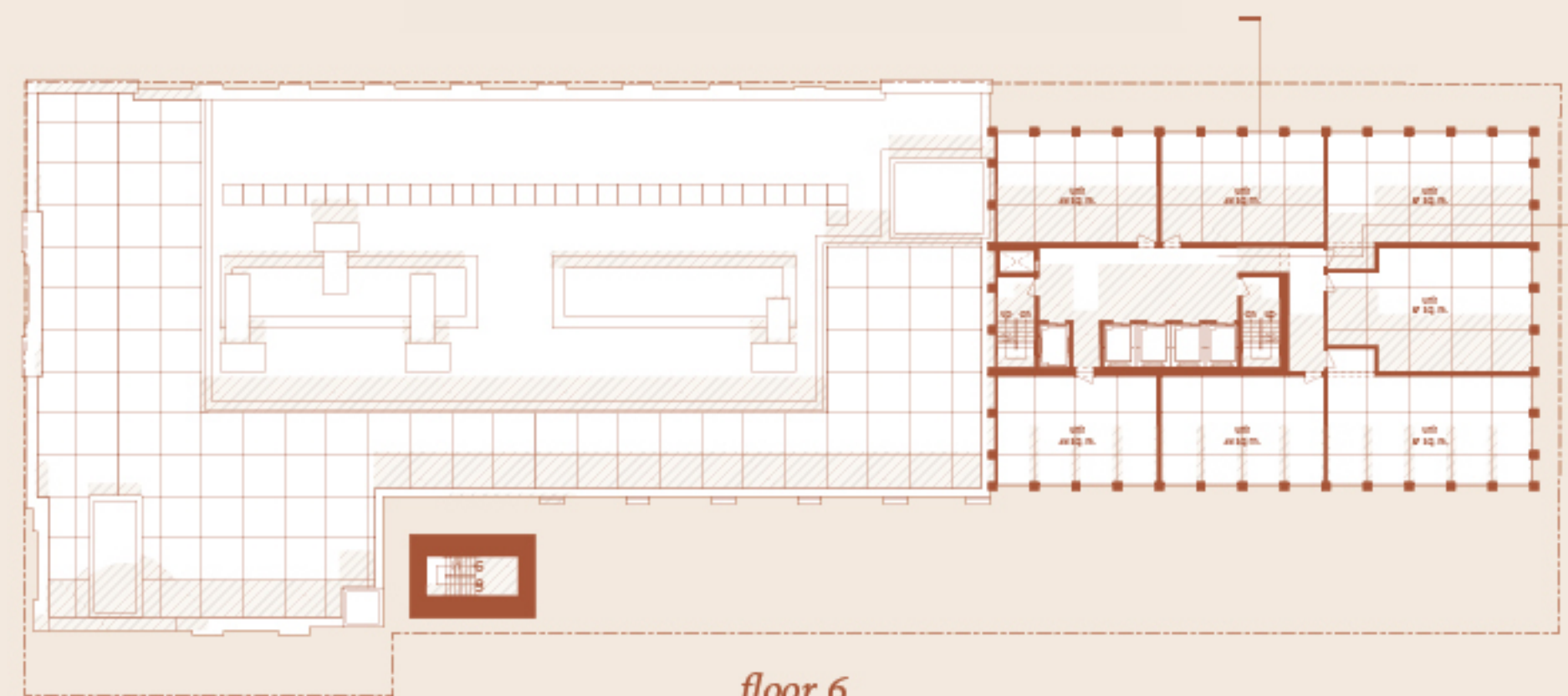
floor-2 to -6 (parking)



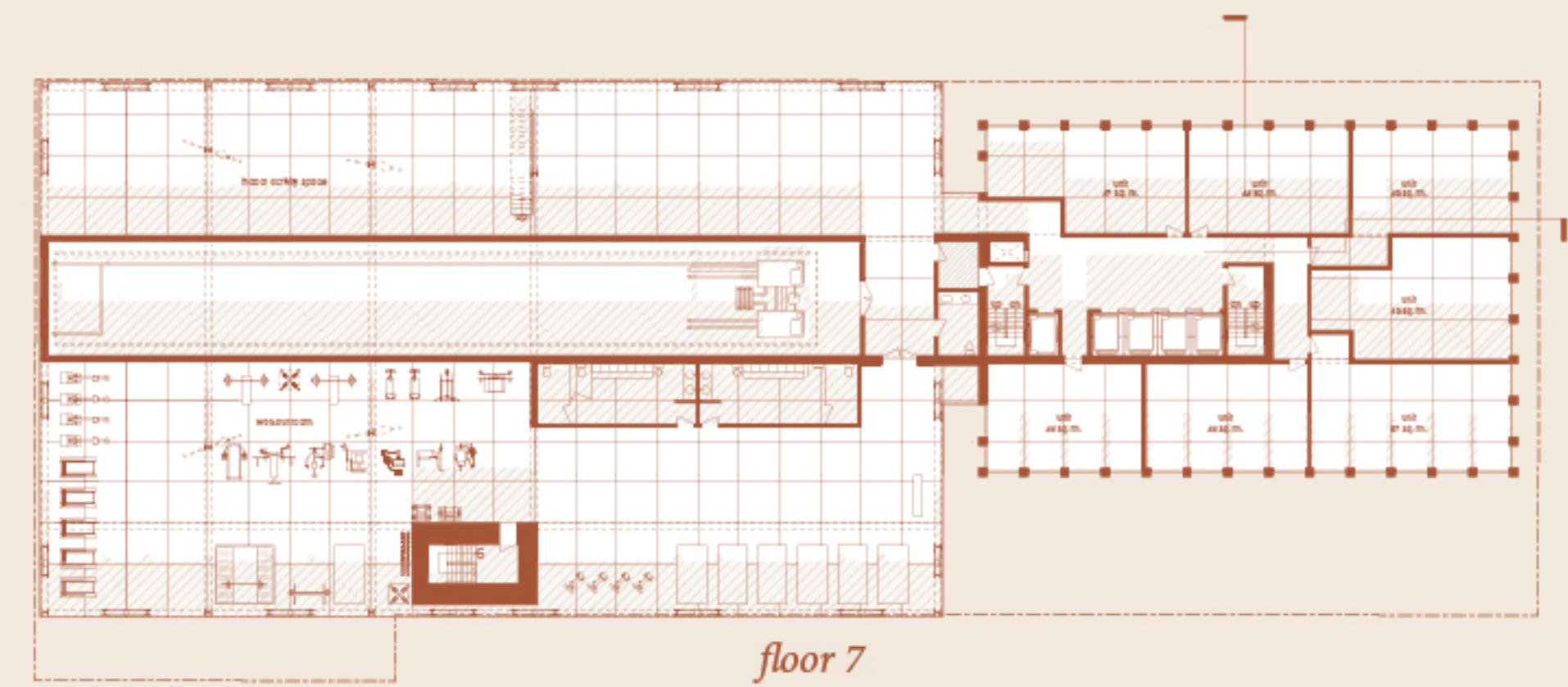
floor -1 (parking and storage)



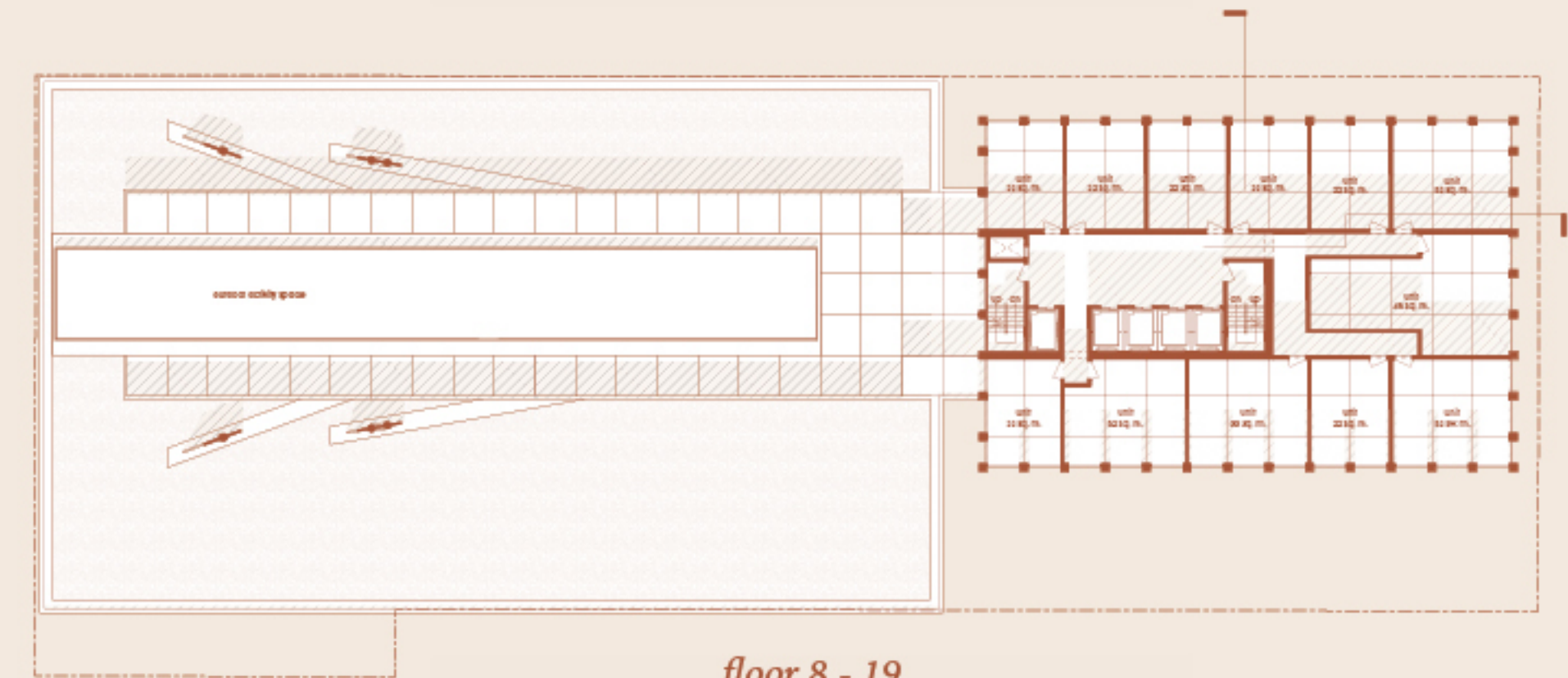
floor 2 - 5



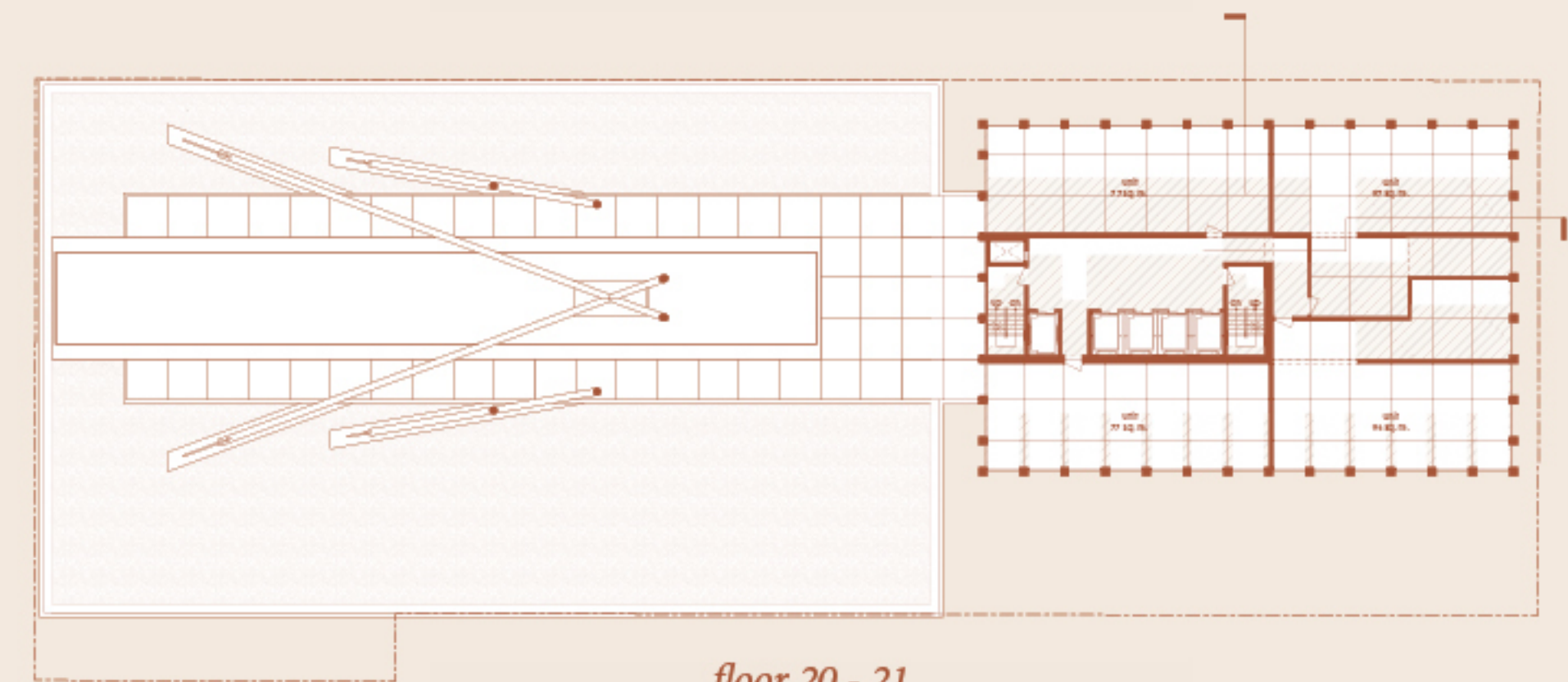
floor 6



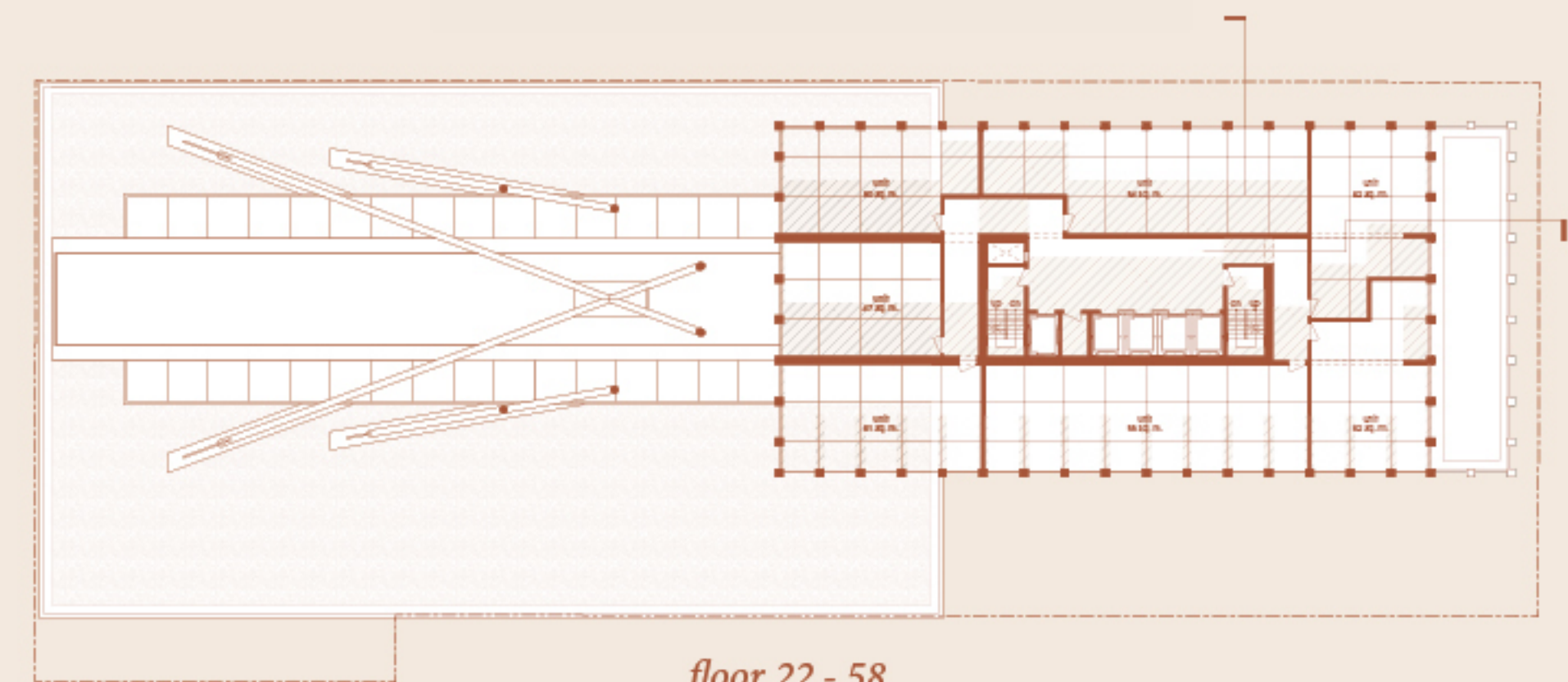
floor 7



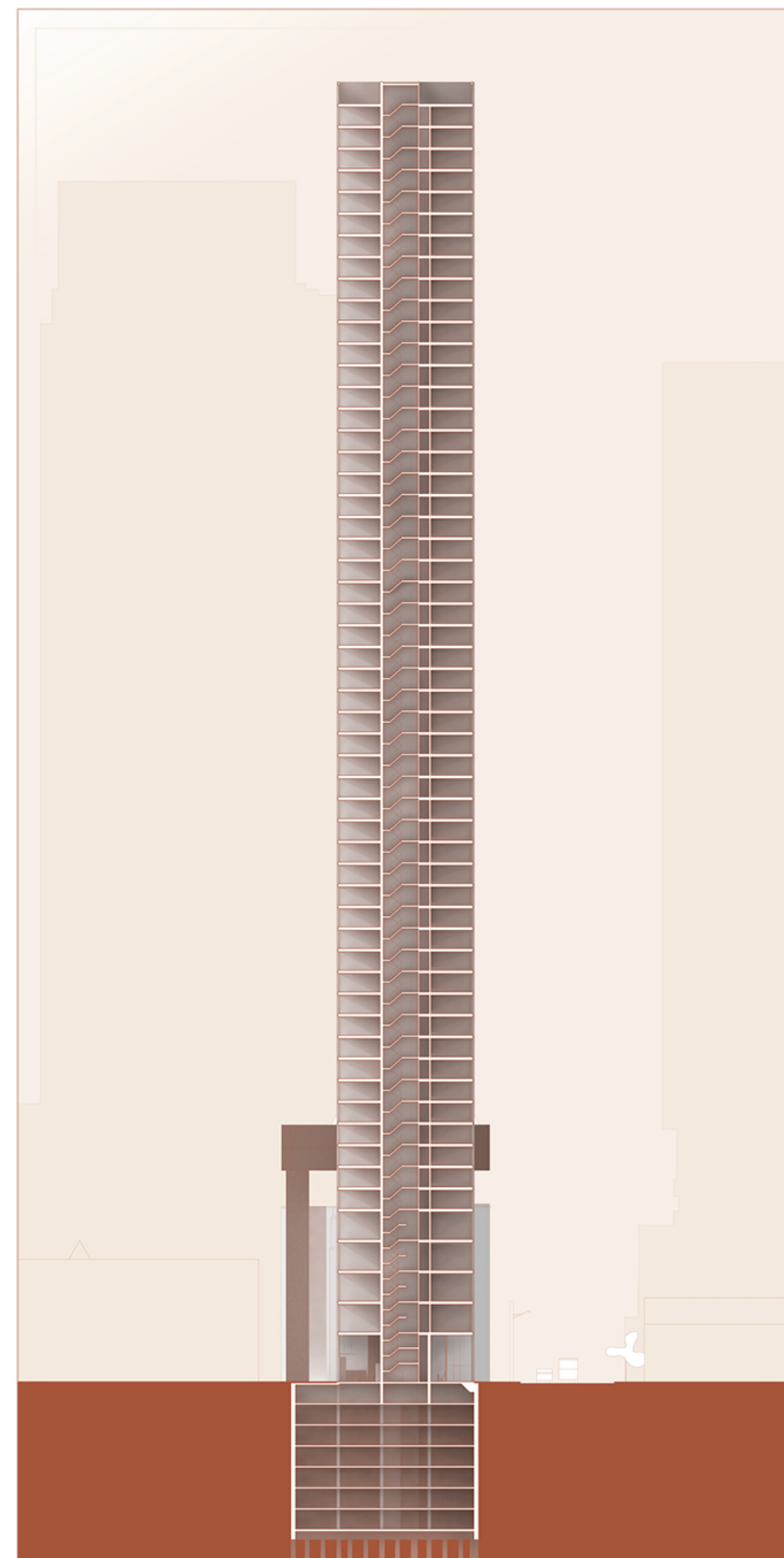
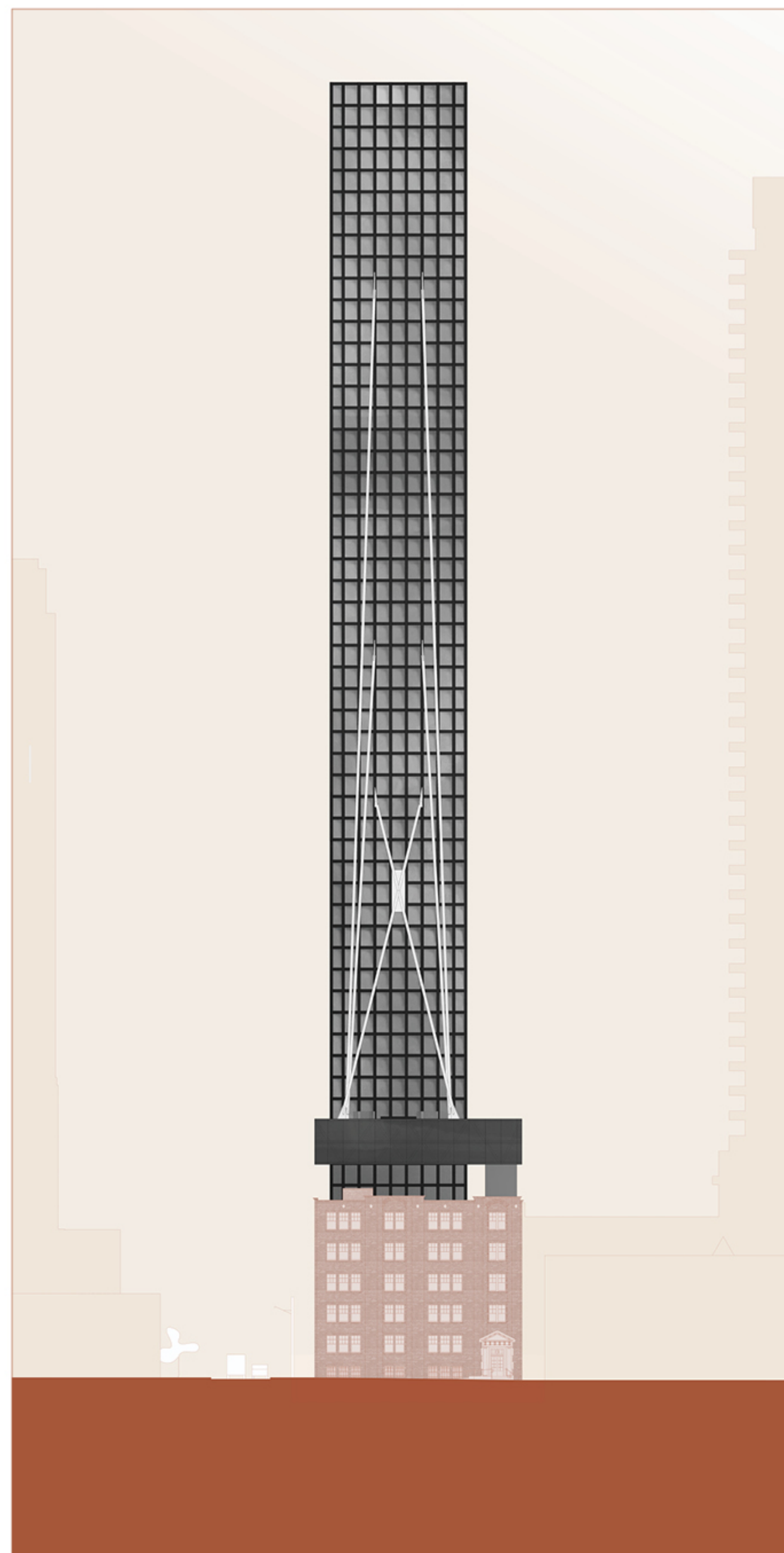
floor 8 - 19

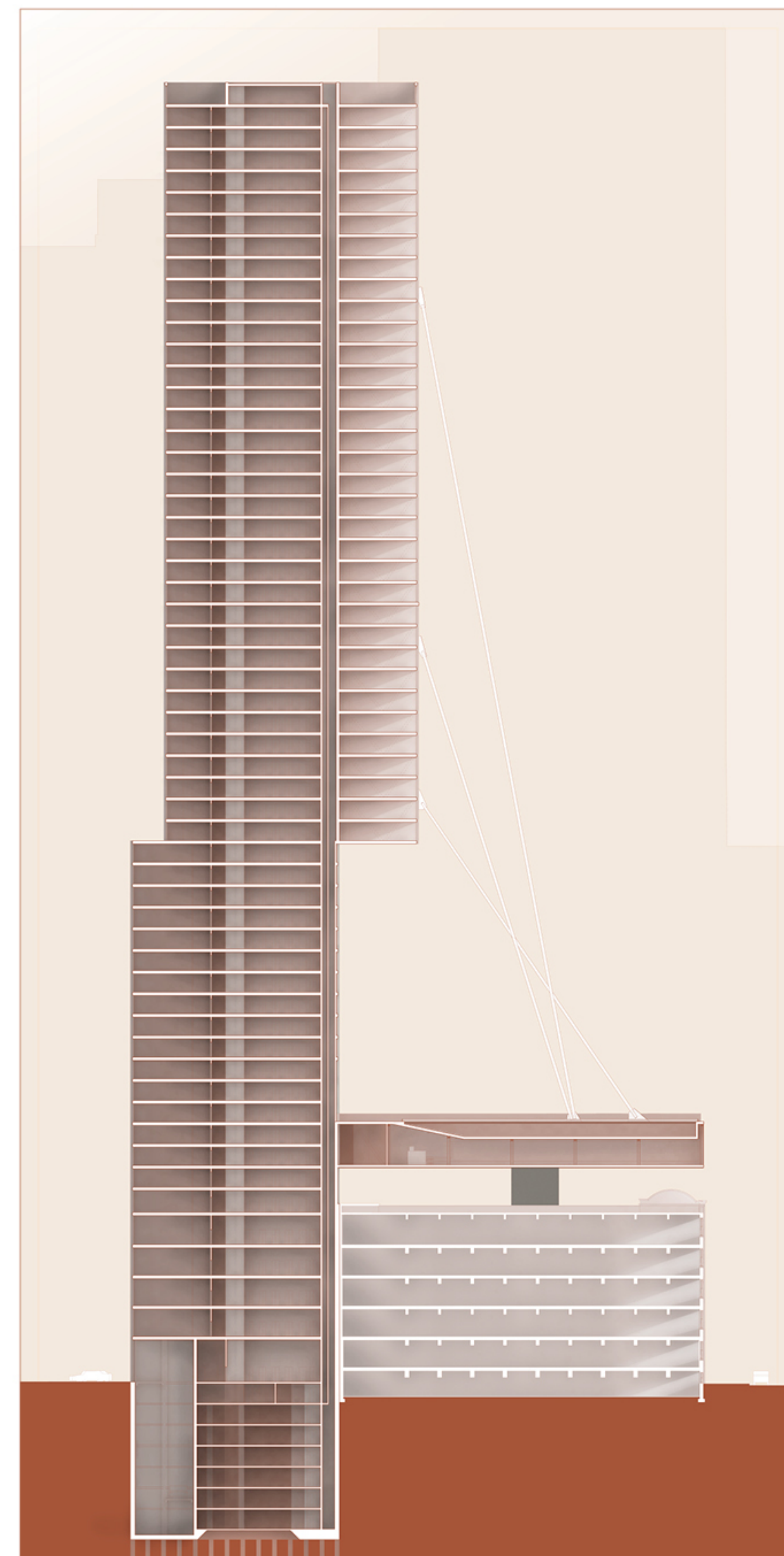
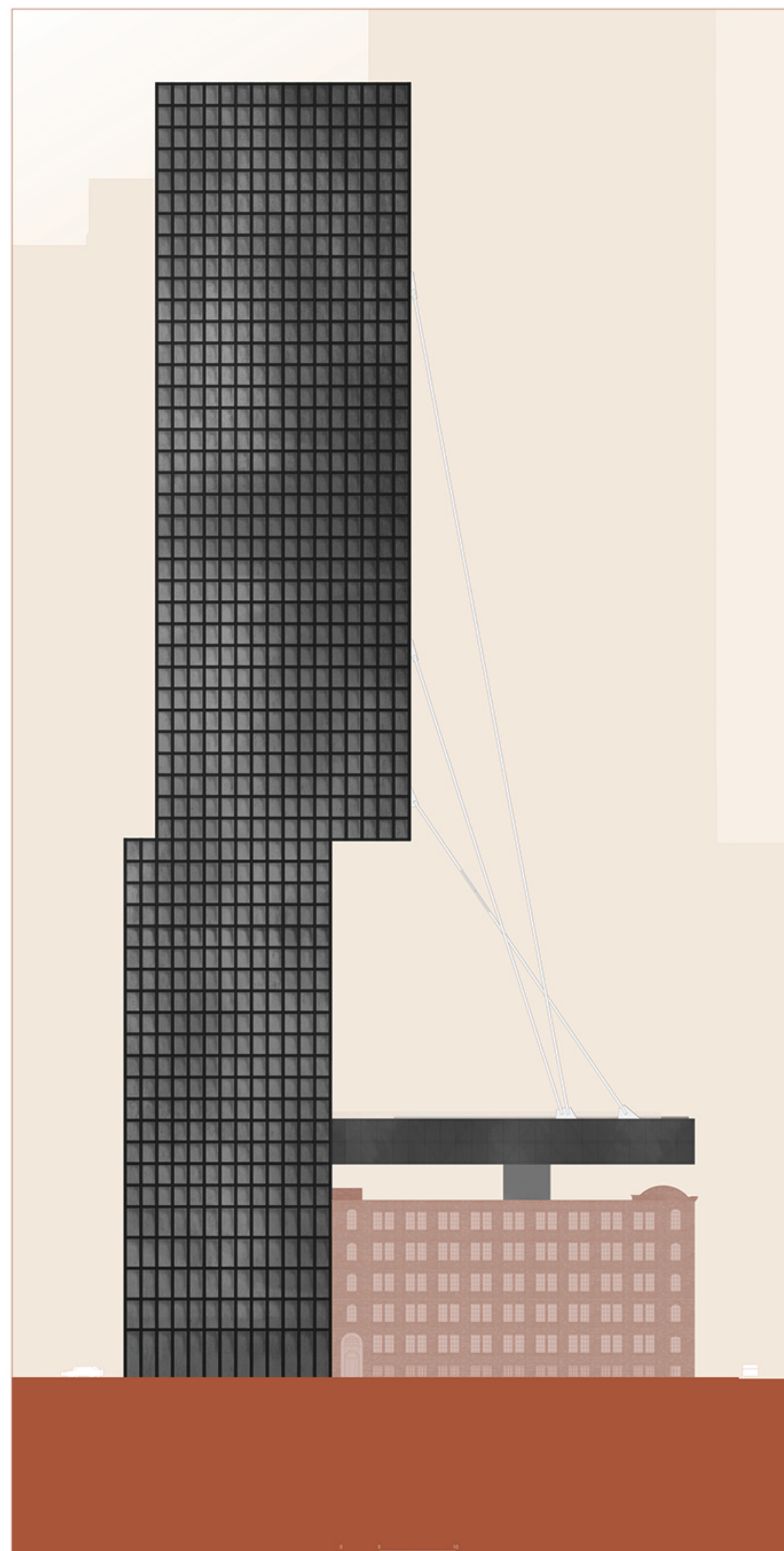


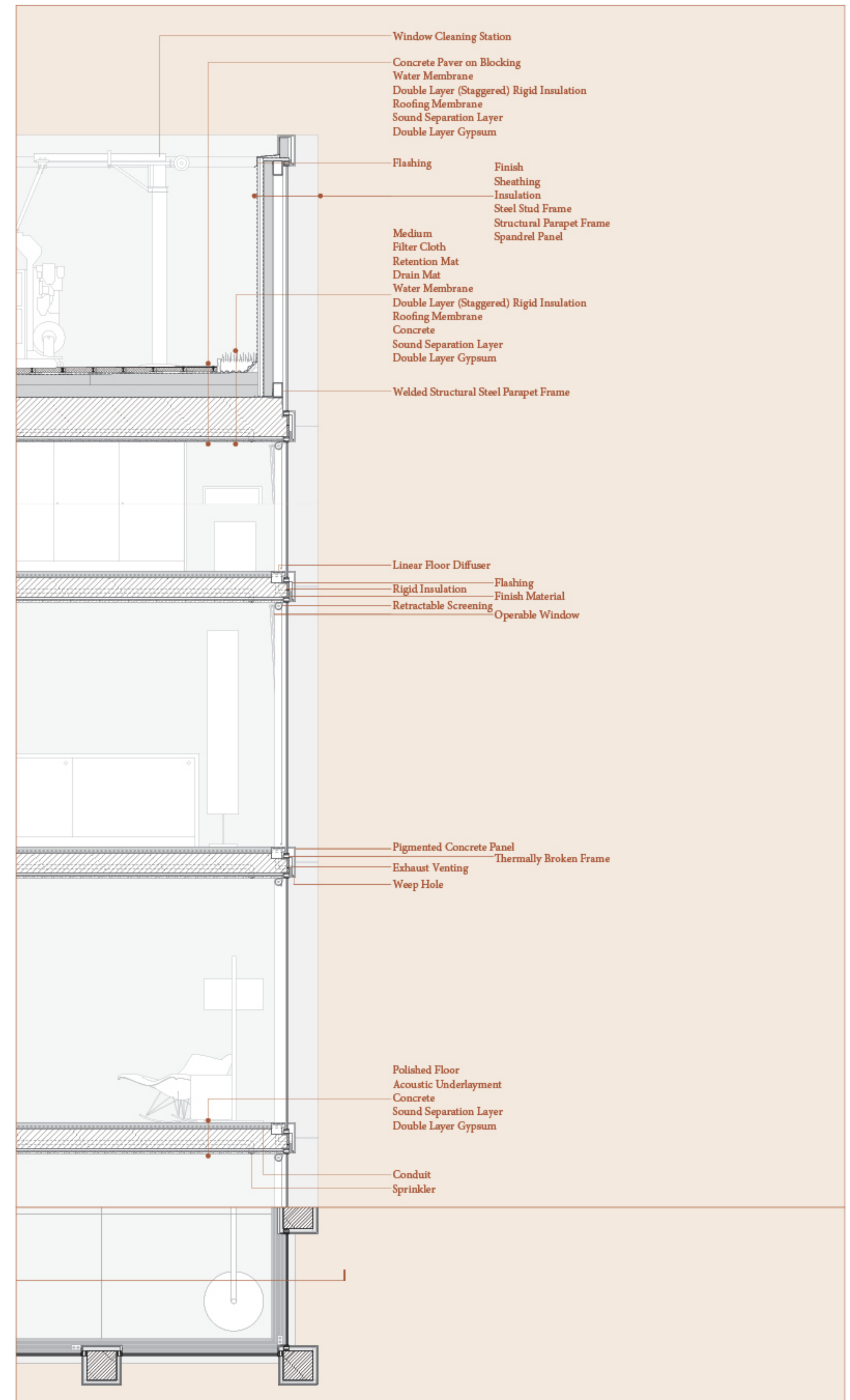
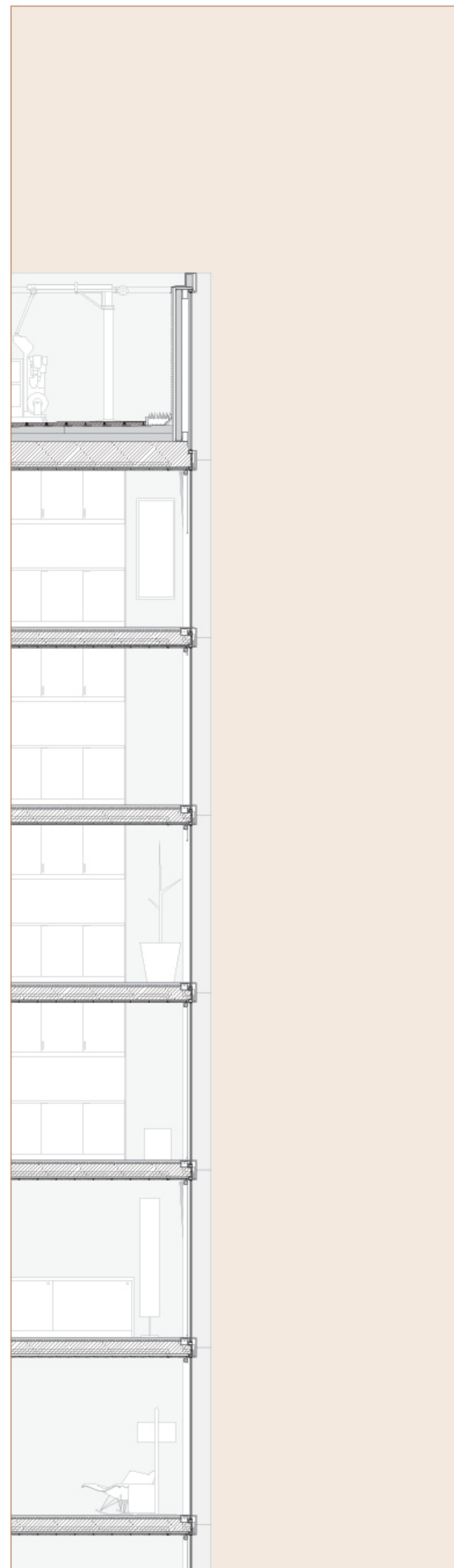
floor 20 - 21

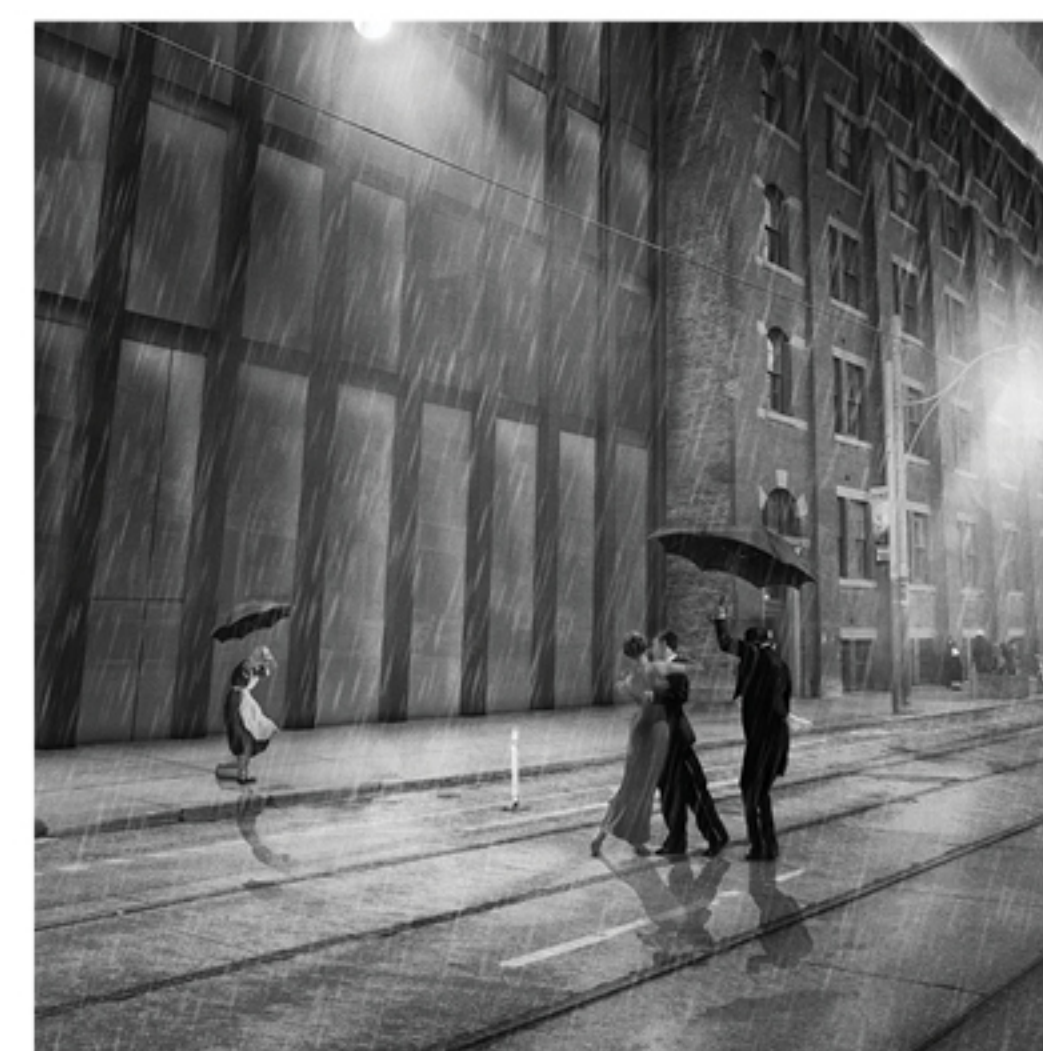


floor 22 - 58









Uffizi

Frank Gehry Chair Sharon Johnston and Mark Lee

Type: Office, Cafe, and Shops

Location: Hypo-sphere

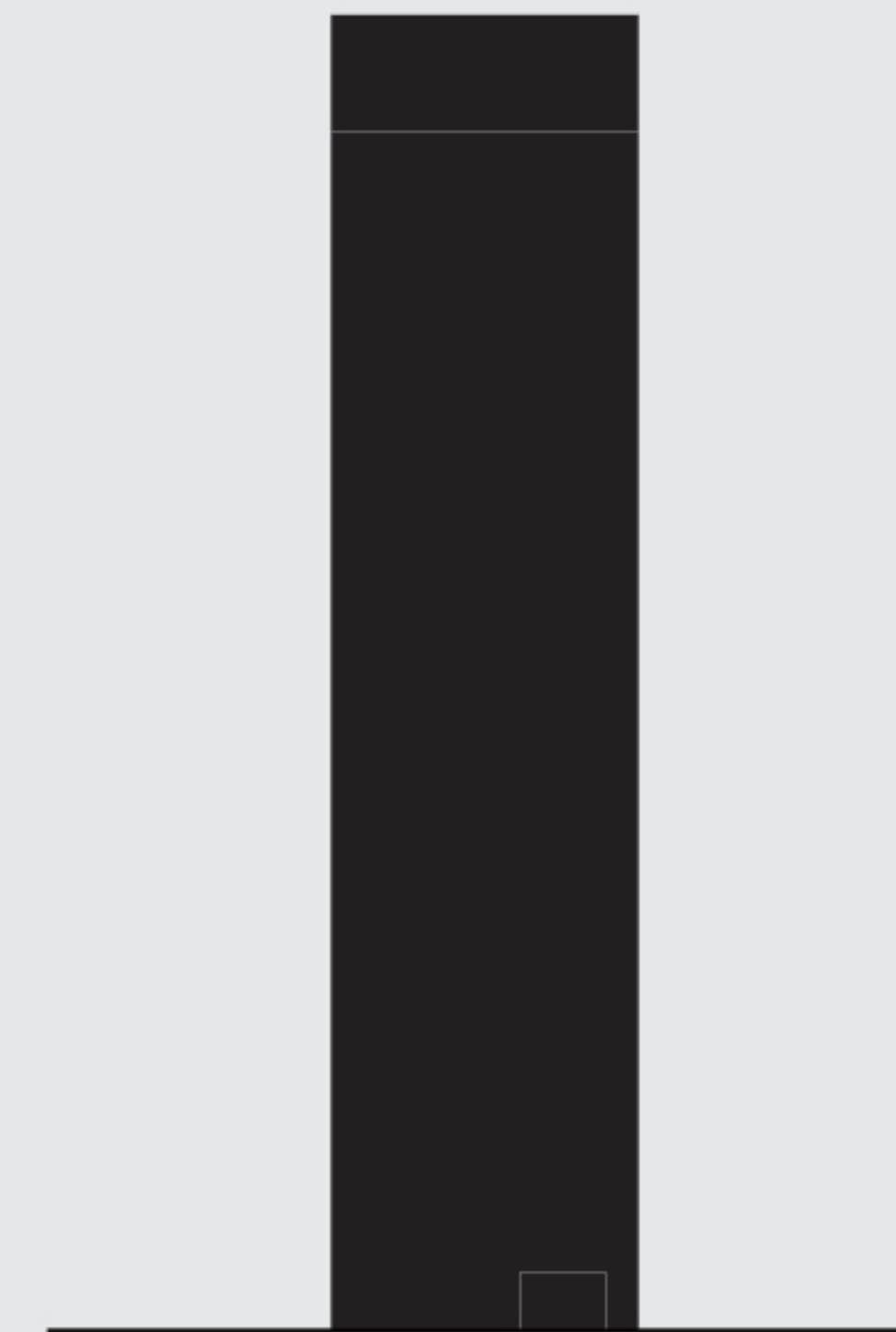
Structure: Concrete

Area: 37,100 m²

Floors: 26

Year: 2016

Criteria: Banality and Void





Communal core



Elevator core



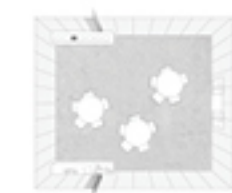
Stair core



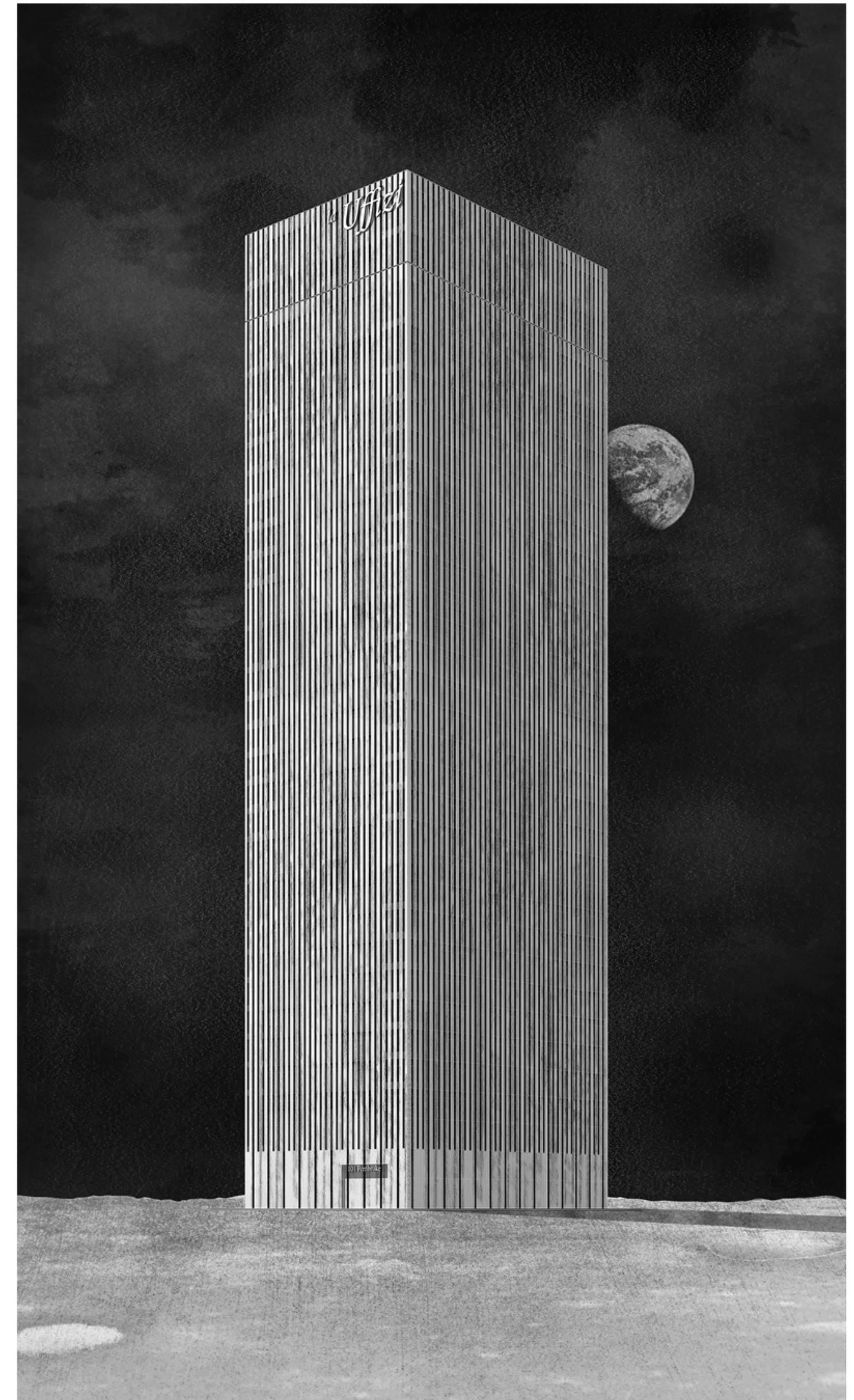
Meeting room

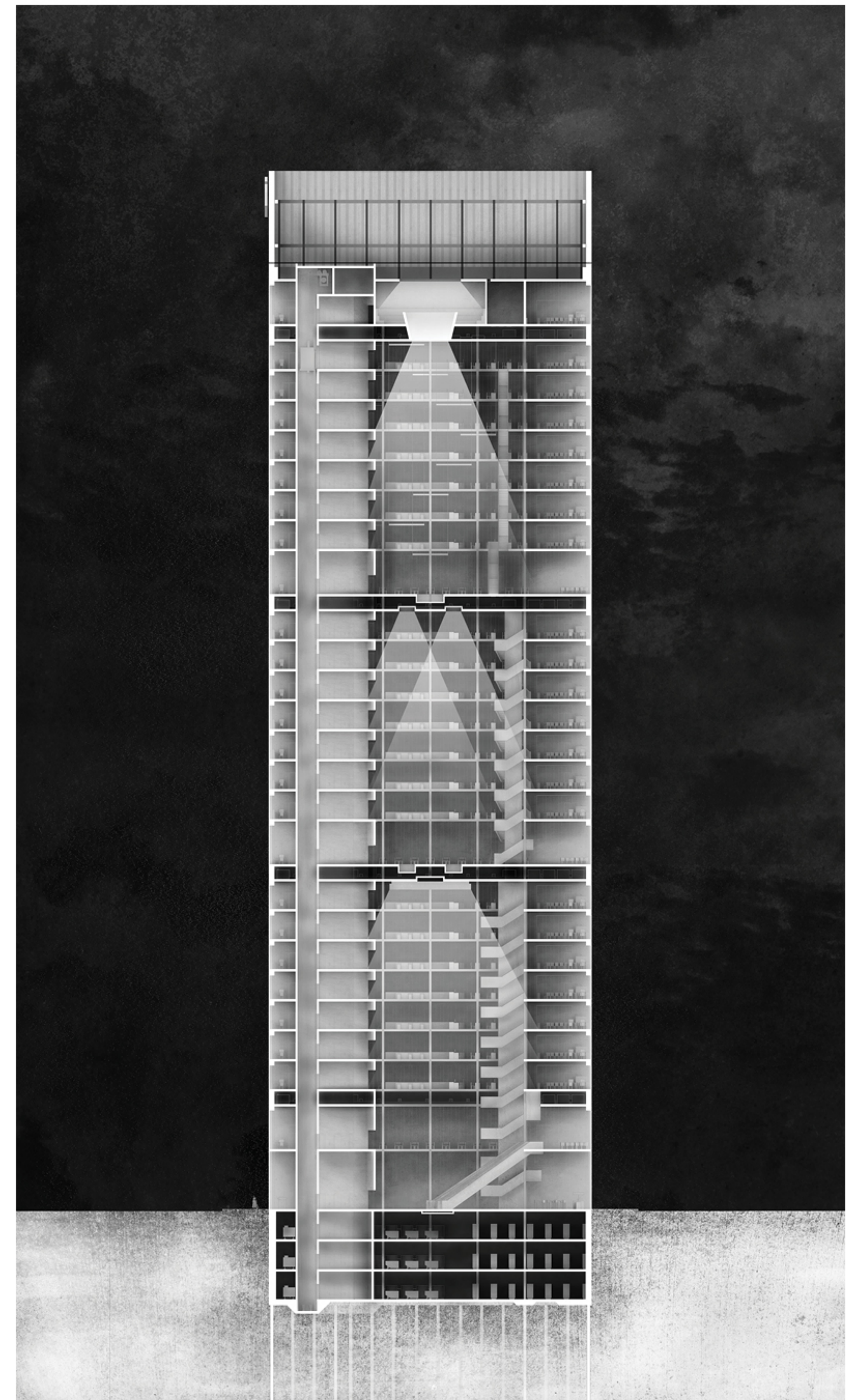
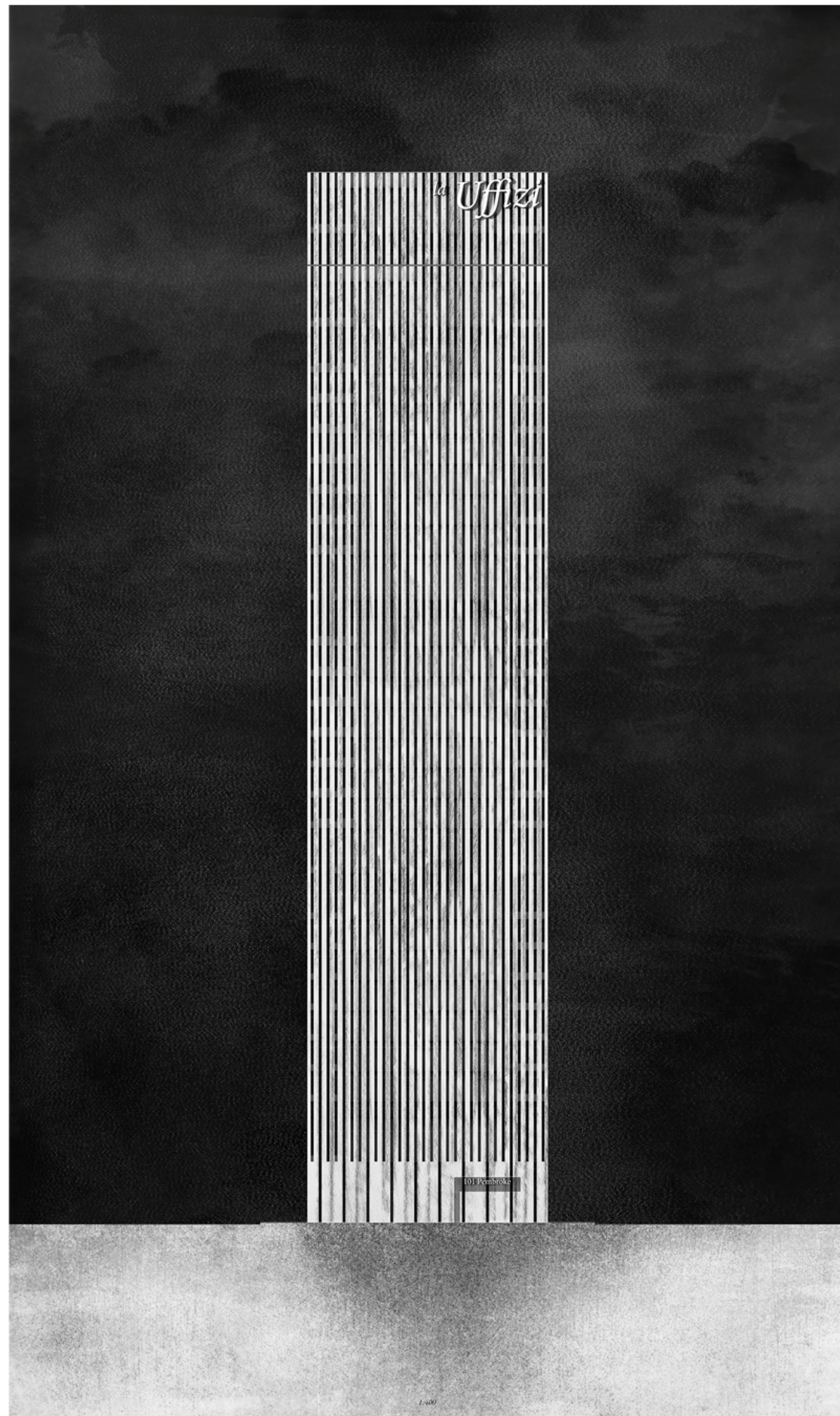


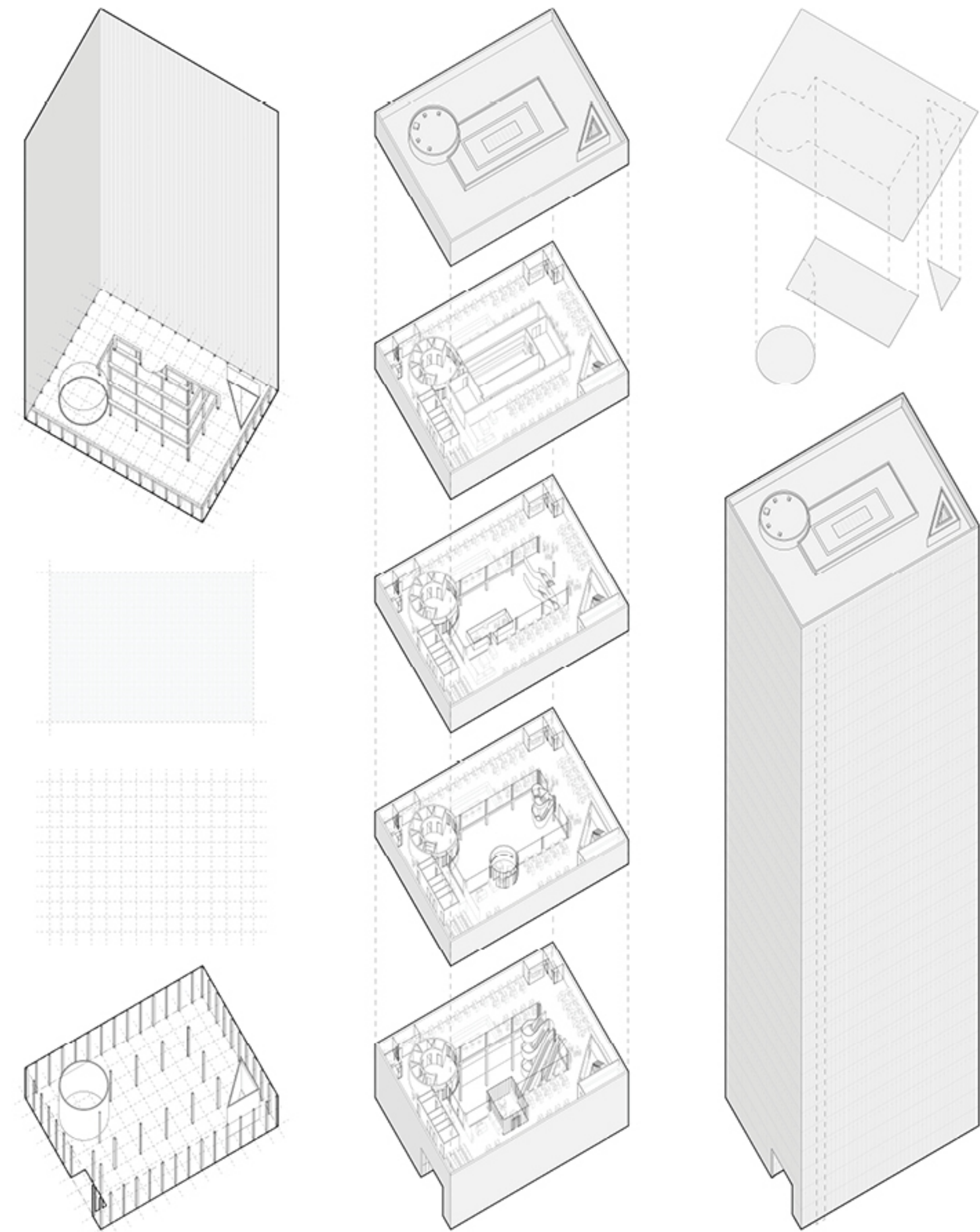
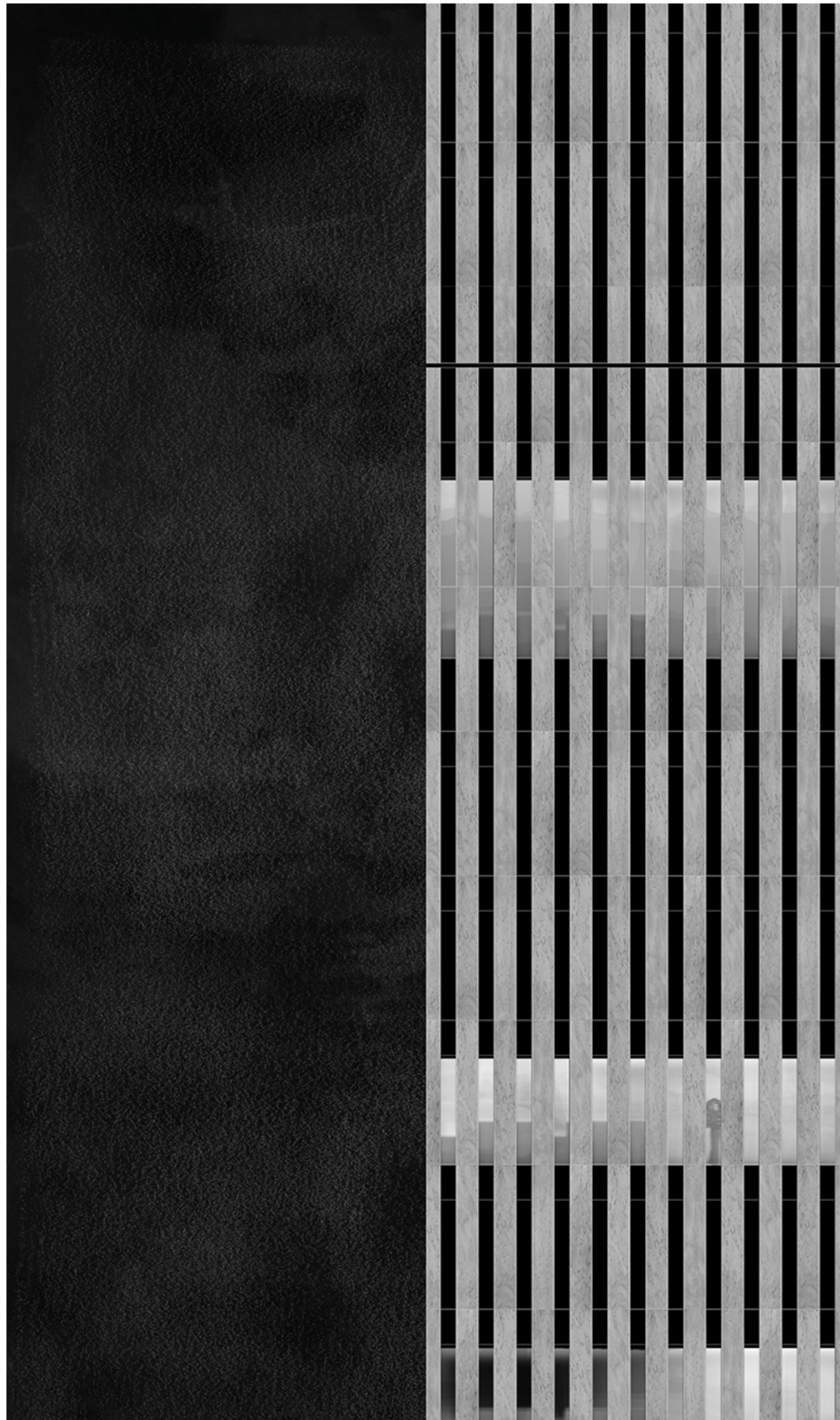
Meeting room



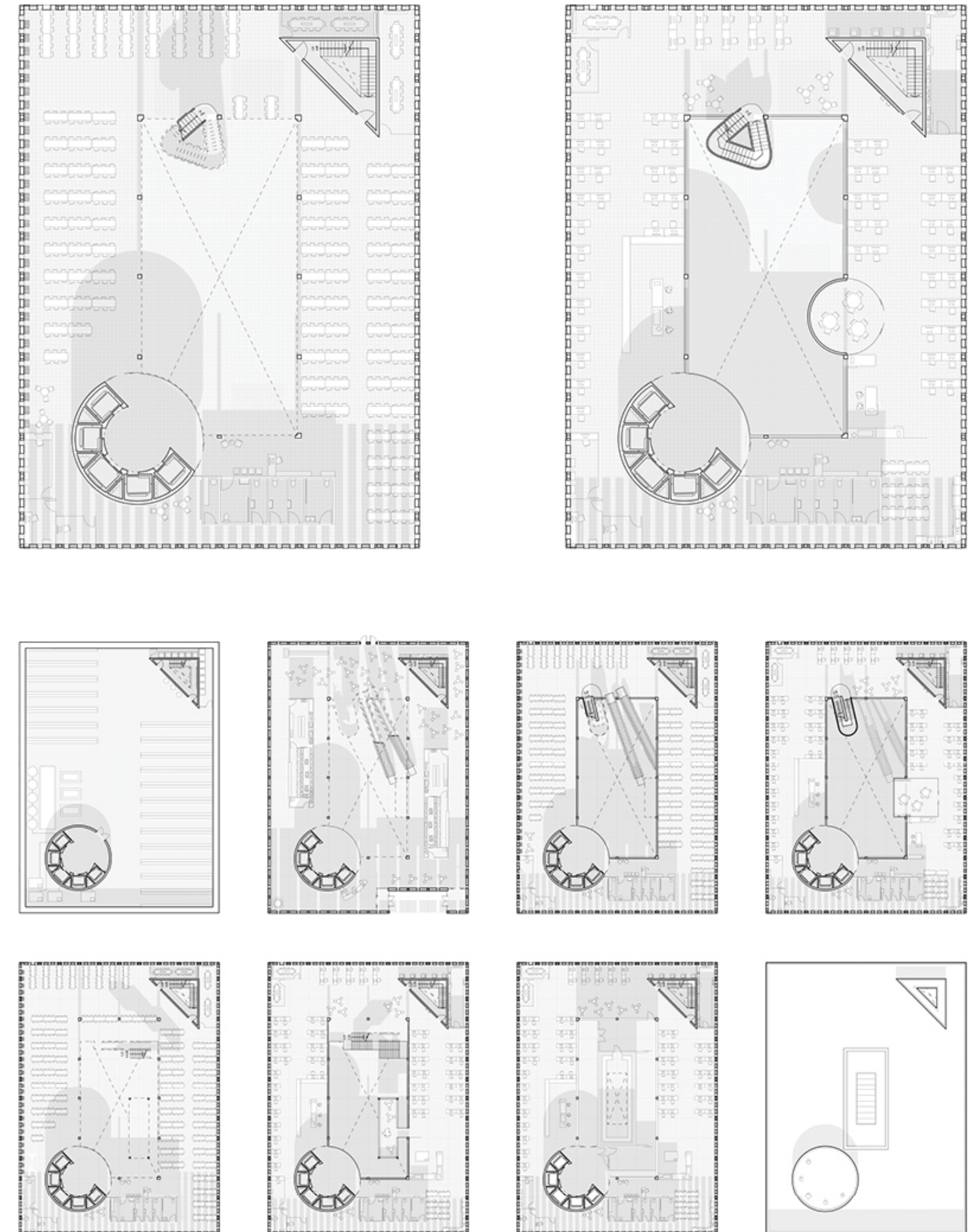
Meeting room



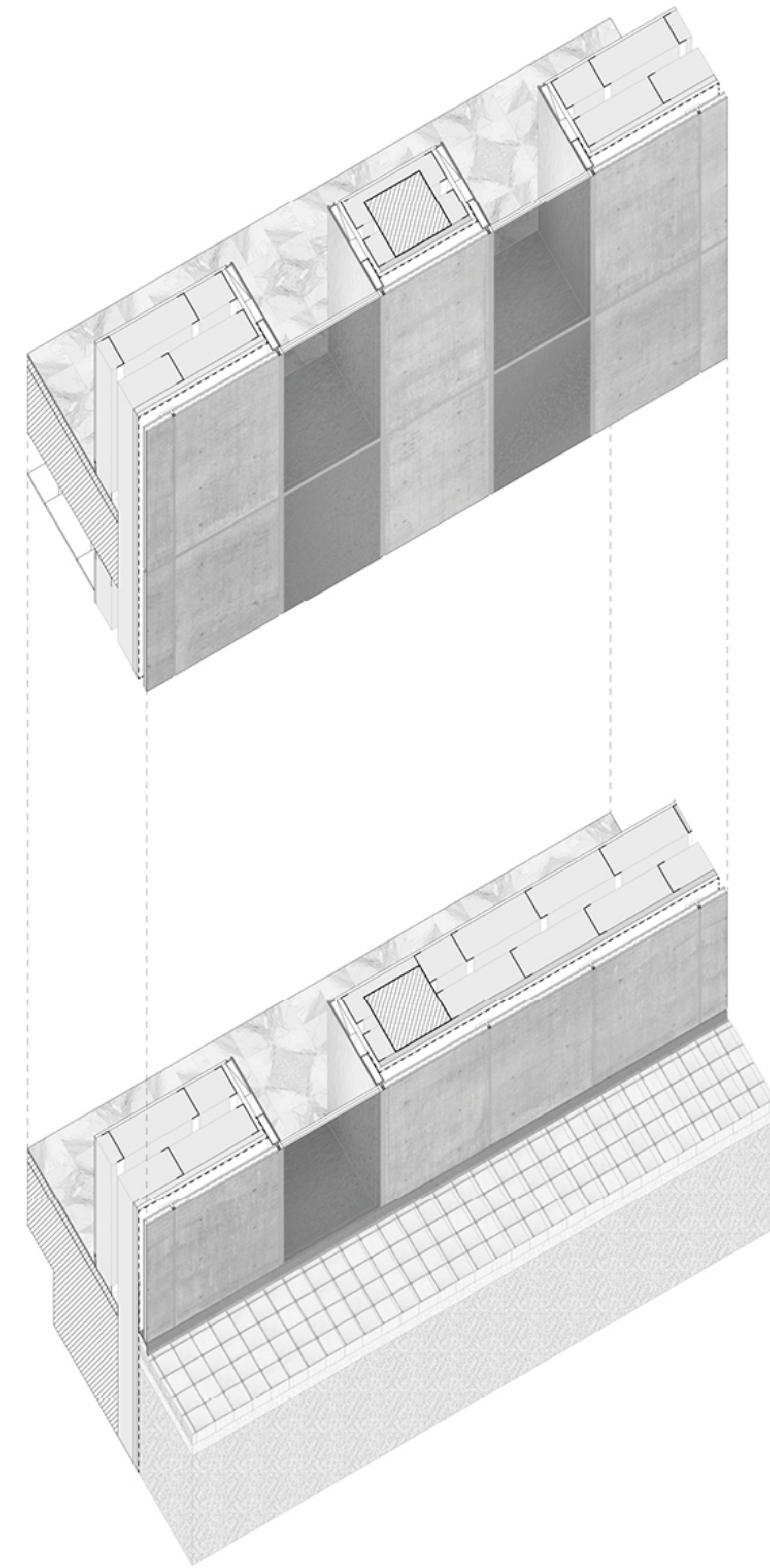




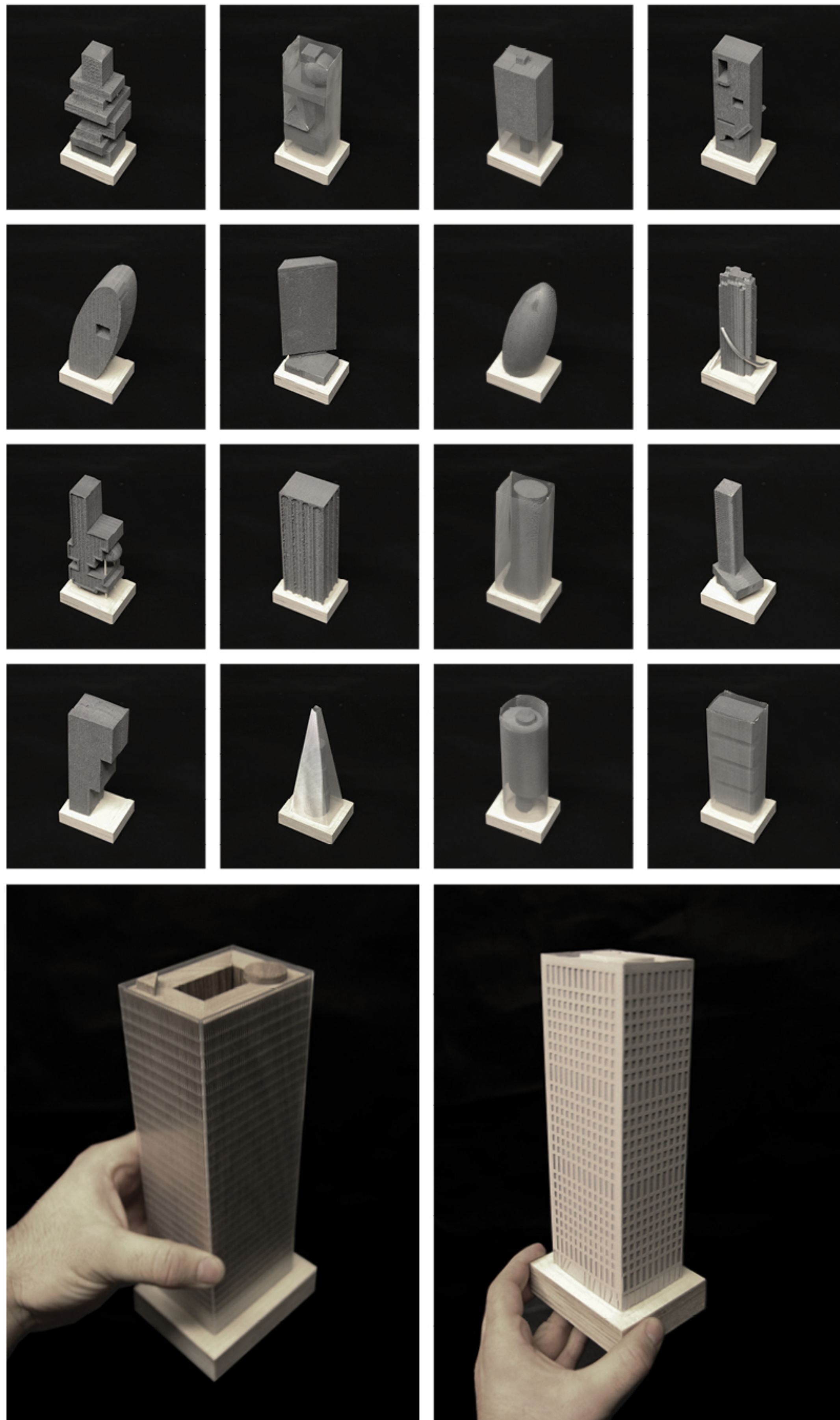
A major and minor set of grids were used to place structure and object. Objects break the grid to place obstructions for movement and visual patterns. Each object not only provides a personal experience it houses the critical elements that make the building function.



As the main part of the investigation, the shapes create a dialogue within the planning of the building. The forms, as three-dimensional objects, break the grid to create space. The building houses two plan types, atria-plate and flat floor plate, only deviating to house the voluminous structures.



Detailing of the facade was centered around the interaction and placement of windows and structure. The windows are placed rhythmically on the grid between structural elements. Concrete panels provide a smooth yet textured surface while blackened glass provides a vertical continuity.



Model(s) 1

1:600 Iterations

Process:

*Hand cut bases
CNC and hand cut black foam
Hand cut aluminum mesh*

Model 2

1:200 Mass and enclosure
definition \ page 48

Process:

*CNC MDF top, bottom, and
faces
Hand cut corners and
miscellaneous items*

Model 3

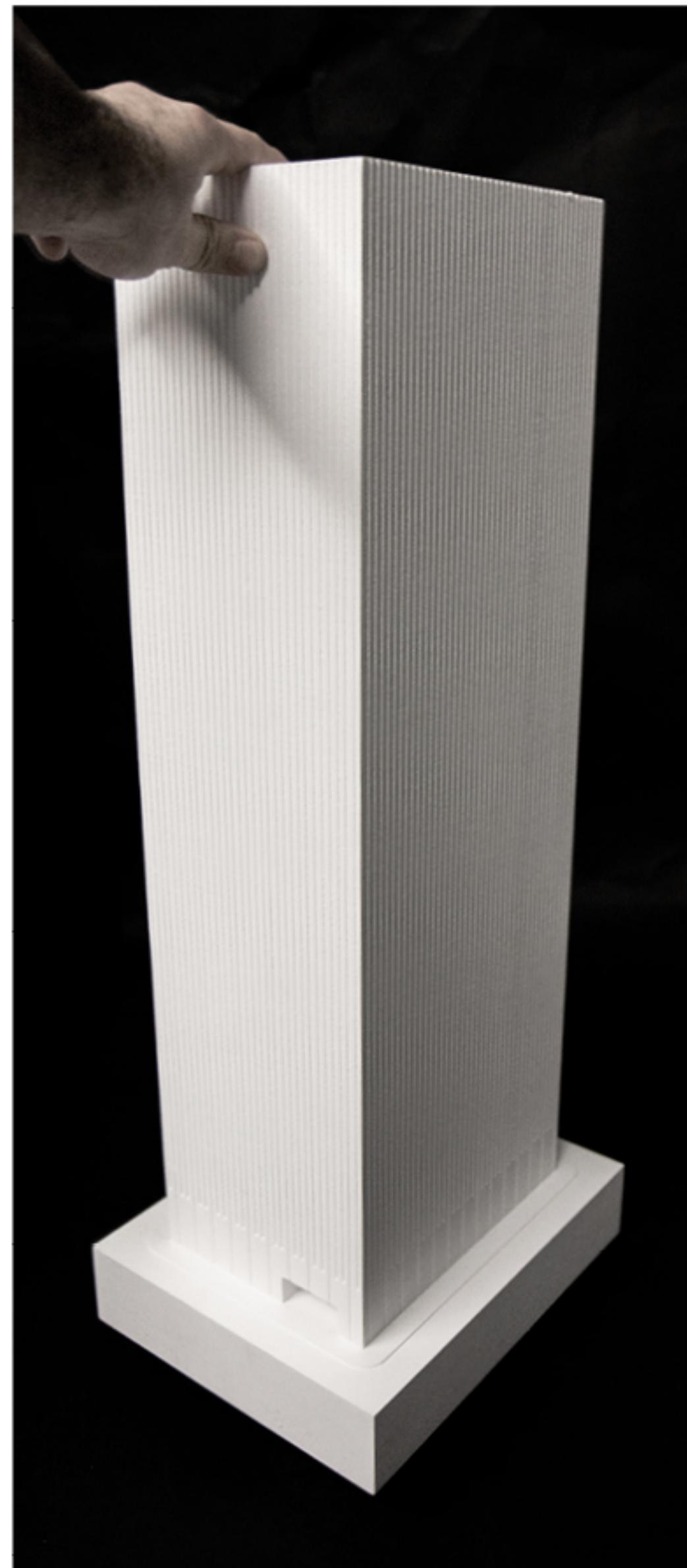
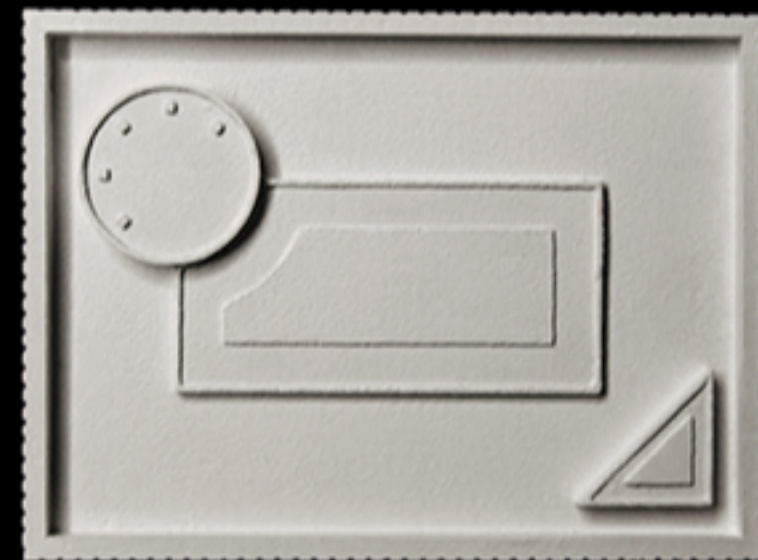
1:100 Exterior and interior
model \ page 49

Process:

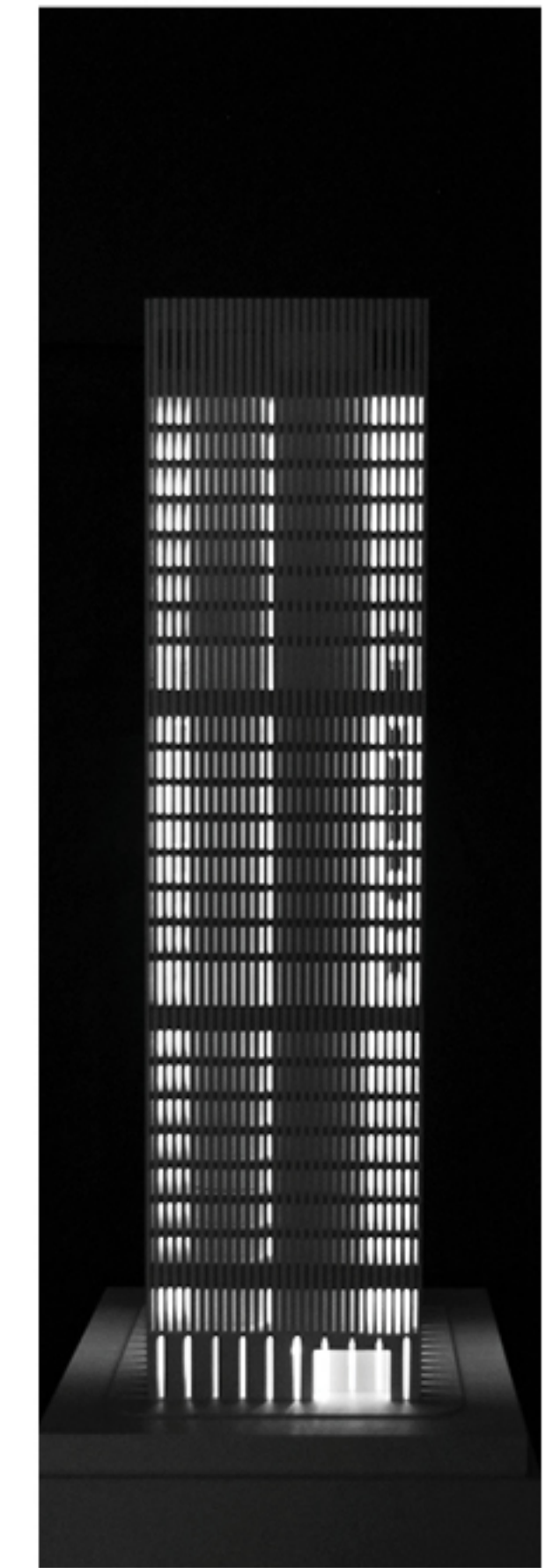
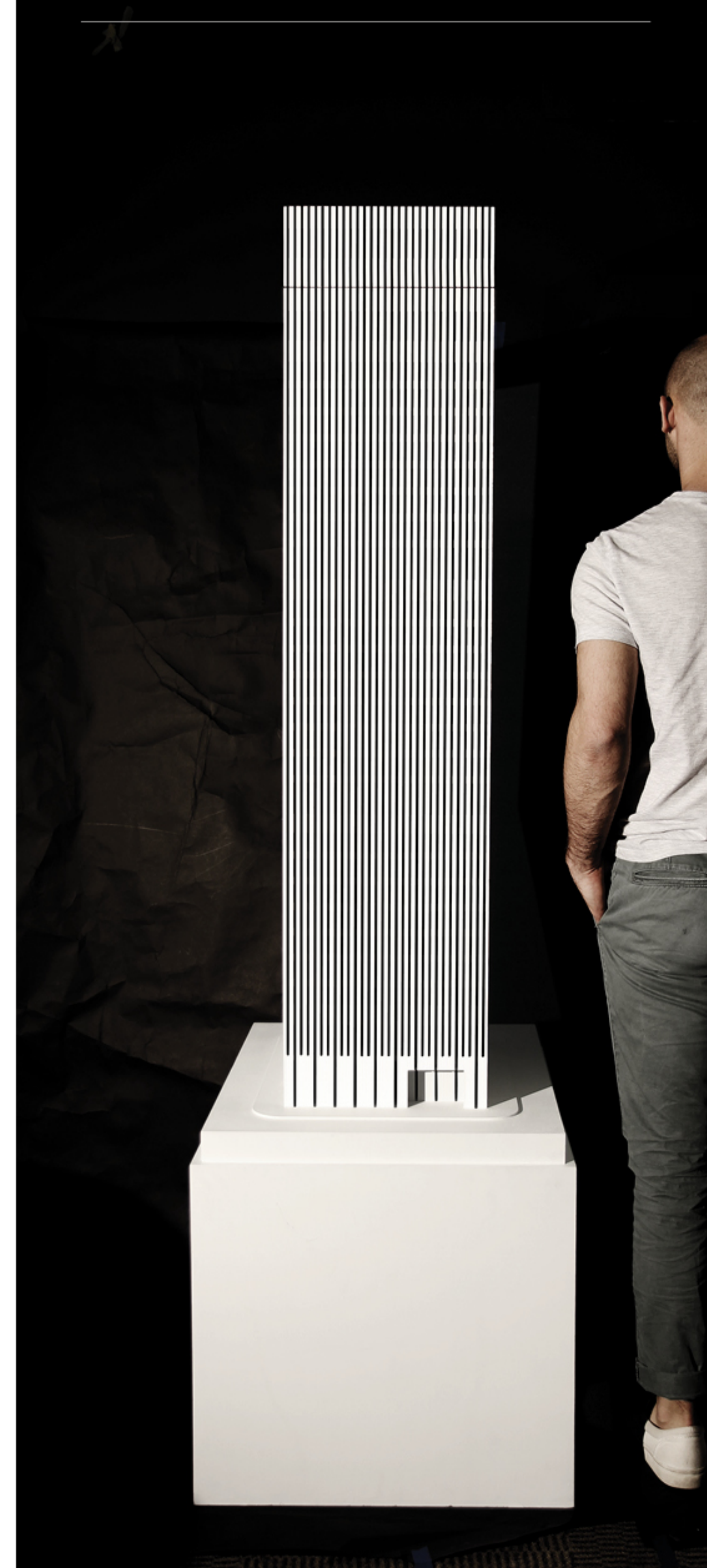
*CNC MDF floor plates,
volumes, bases, and face
Wiring for lights and switches
Hand cut corners and
miscellaneous items*

The most important aspect of the building, as pure extrusion, was the perception of verticality, which can be seen in the models vertical strip windows. While the iterations are explorations of personal interests, the 1:200 and 1:100 scale models are an adherence to the studio's stance of the tower and its purity. This can also be seen in the last three iterative models that explore volume and material complexities of the inherent overall shape.

1:200 Mass and Enclosure



1:100 Exterior and Interior



Trans-Fat

Assistant Professor Wei-Han Vivian Lee
Partner Kinan Hewitt

*Type: Museum, Restaurant, Shop, Office,
and Train Station*

Location: Toronto, Canada

Structure: Concrete and Steel

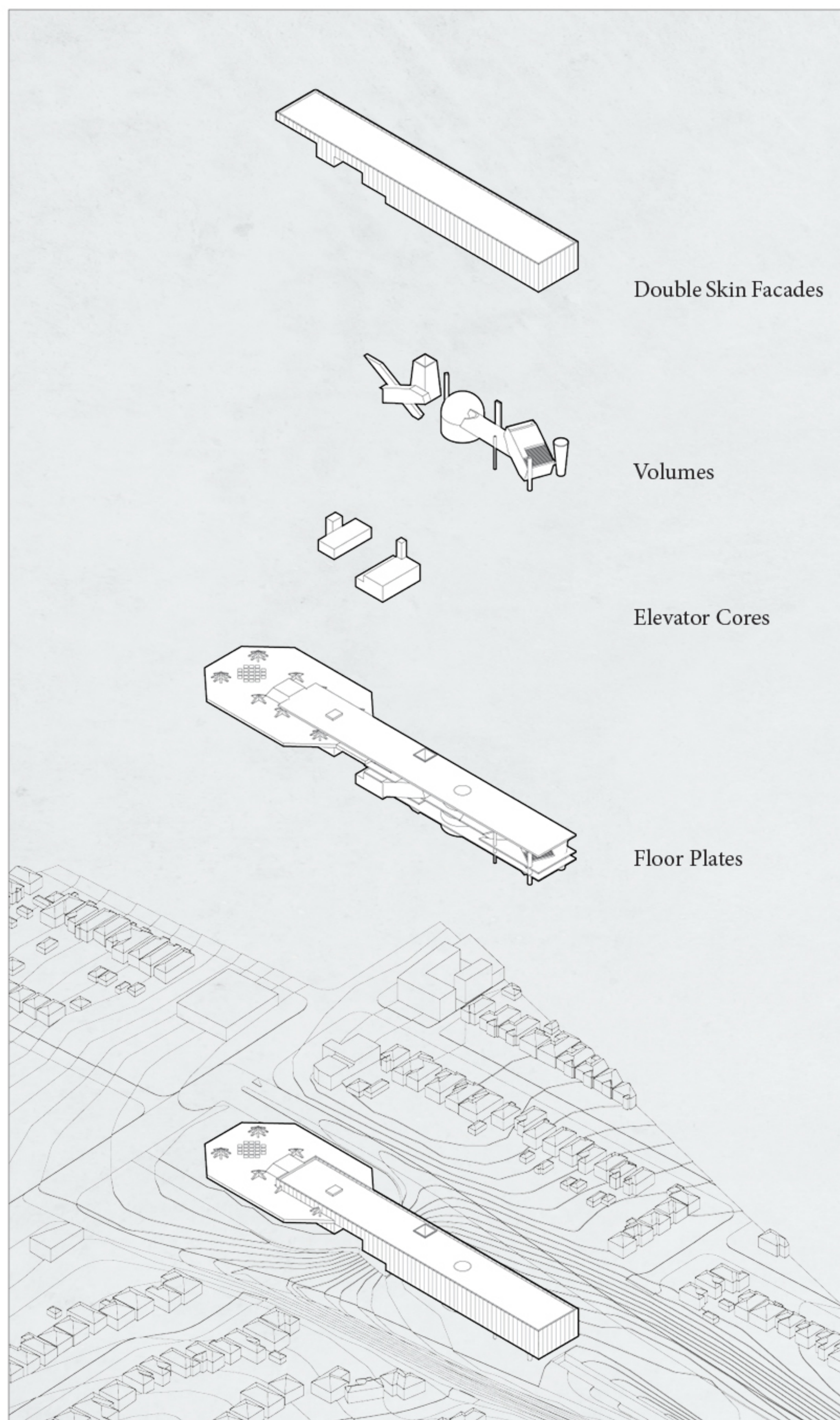
Area: 6,800m²

Floors: 4

Year: 2016

Criteria: Phenomenological Structures





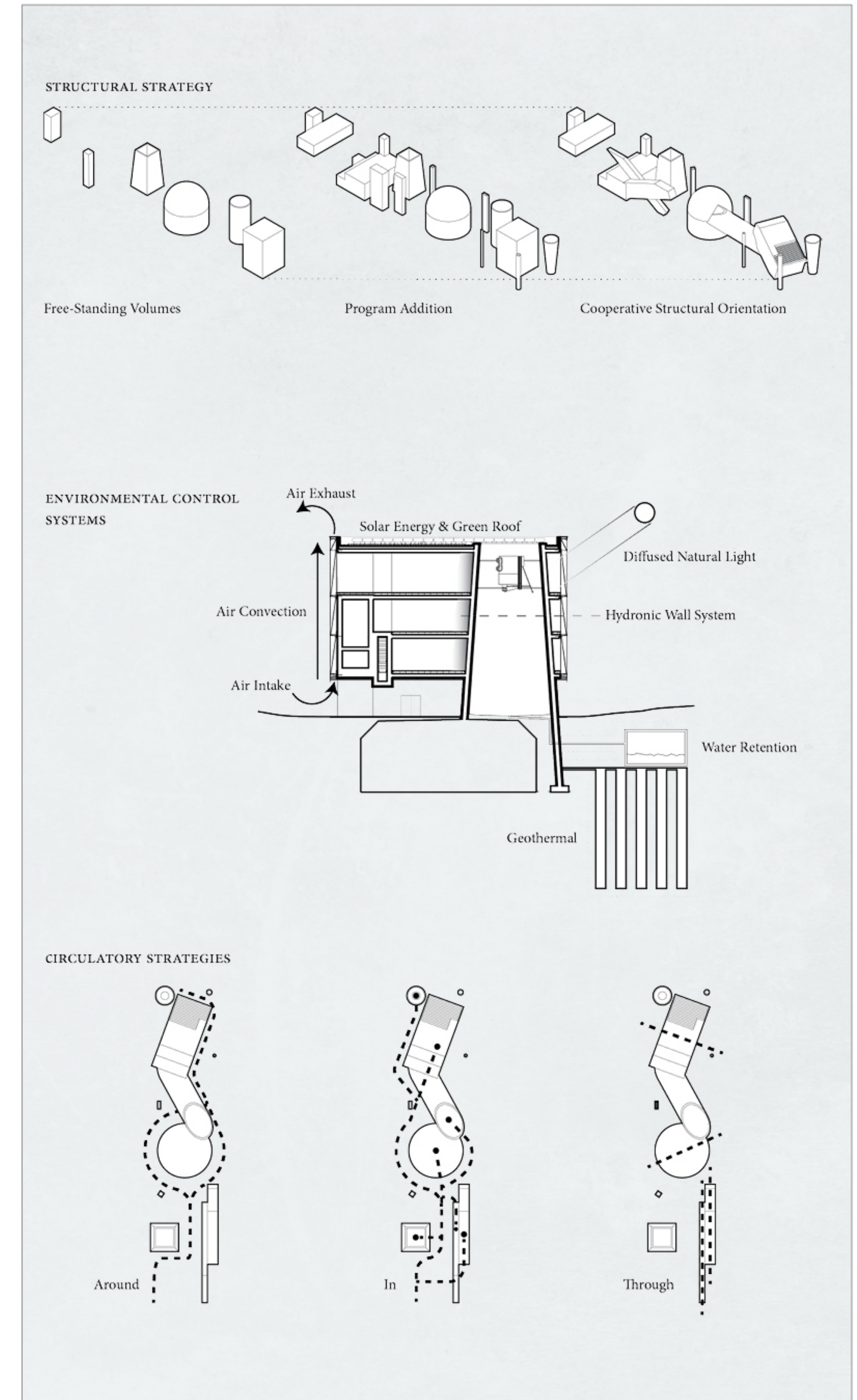
Trans-Fat was conceived during a comprehensive studio that aims to examine architecture from scales such as contextual, structural, systemic, and detailed. Our ambition was to investigate the limits and opportunities of poché. Using the historical examples, we began to push poché in a manner such that it would perform all essential tasks of architecture, converting it into a necessary 'fat'.

Designers:
Michael DeGirolamo &
Kinan Hewitt

Location:
1300 Eglinton Ave West,
Toronto, ON

Building footprint: 3,029 m²
GFA: 6,800 m²
Height: 19 m
Structure: Concrete and steel
Facade: Double skin
polycarbonate and concrete

The concept of our project is largely represented by five volumes that take the form of various figural shapes. Each volume captures a phenomenological experience of the TTC, such as light, sound, vibration, wind, and depth. Interiors of the volumes were turned into sensory deprivation chambers where visitors can experience a different TTC phenomena in isolation to the rest of the museum. The curatorial and circulatory strategies of our building are directed by the volumes, requiring visitors to move around or through the them.





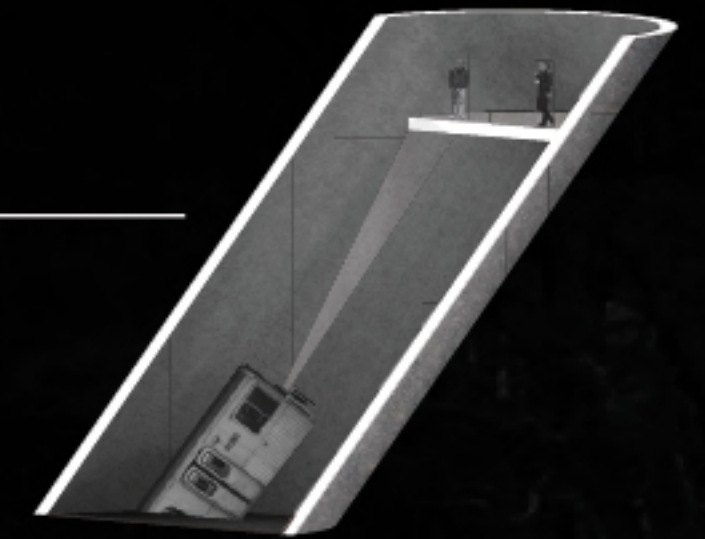
atmospheric



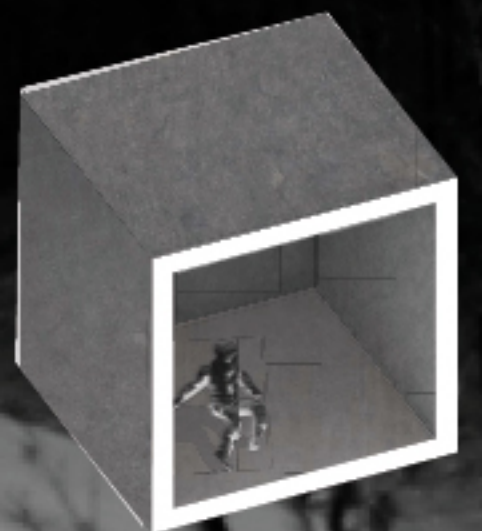
sound



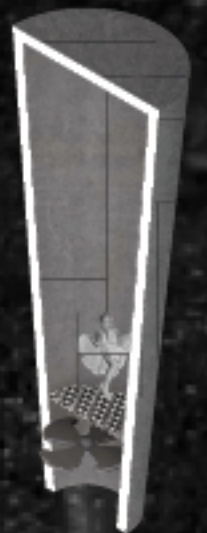
depth

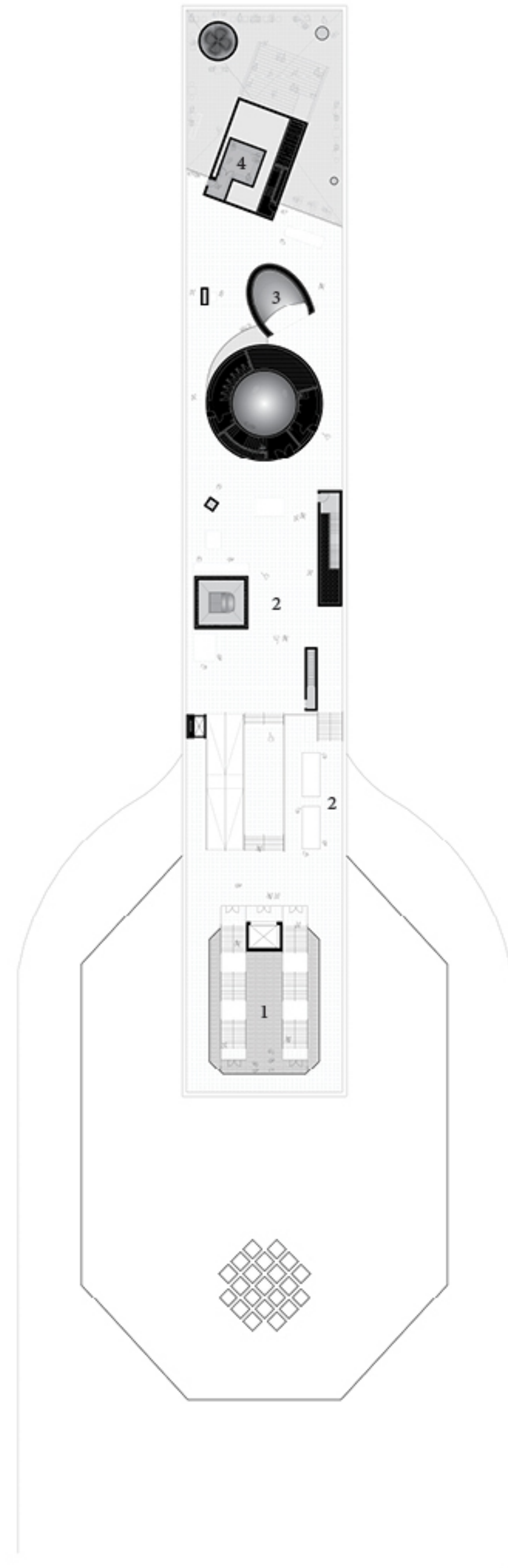


vibration



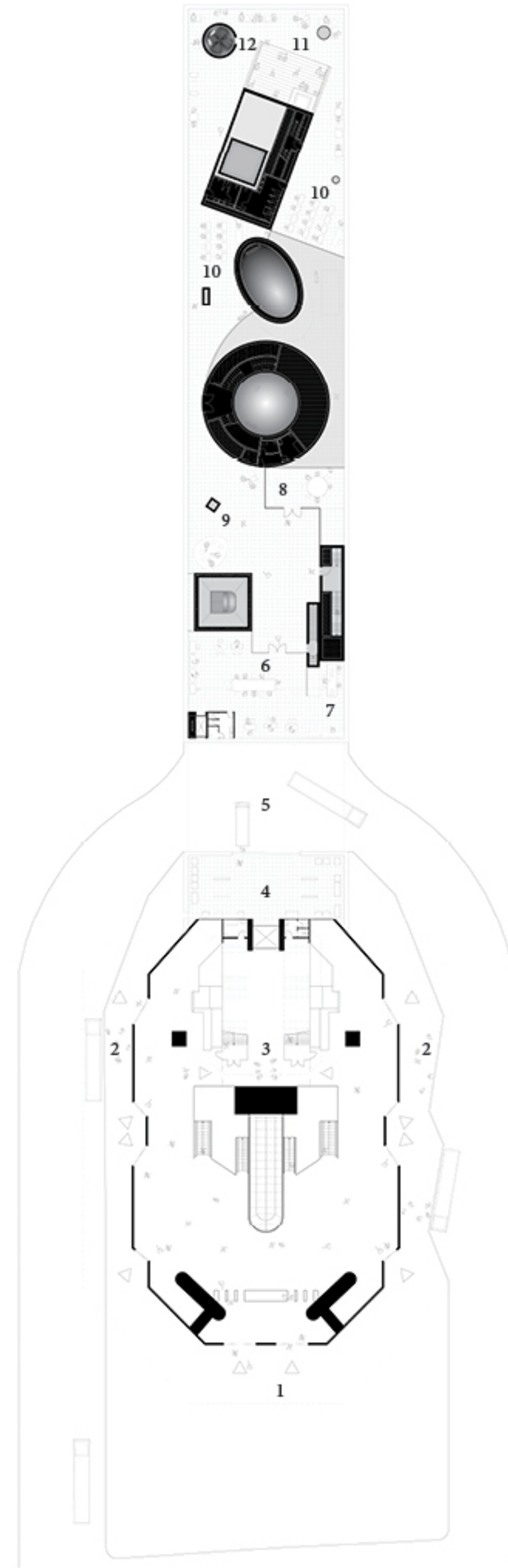
wind





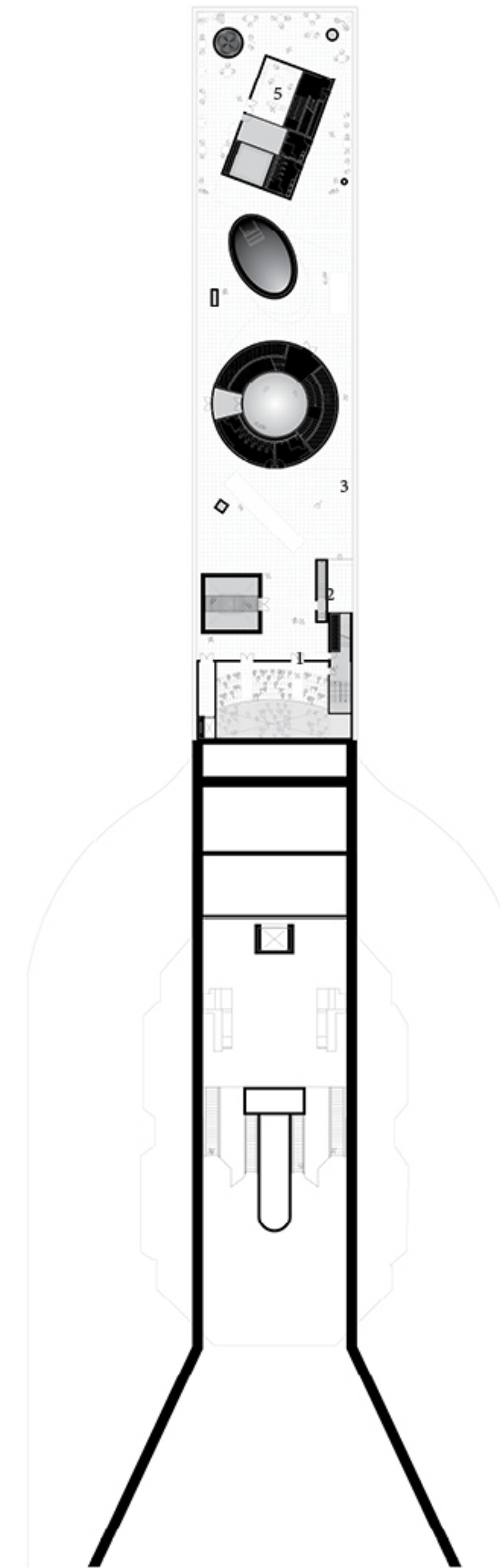
Level 3

1. Museum Main Entrance
2. Exhibition Space
3. Depth Phenomenon
4. Vibration Phenomenon



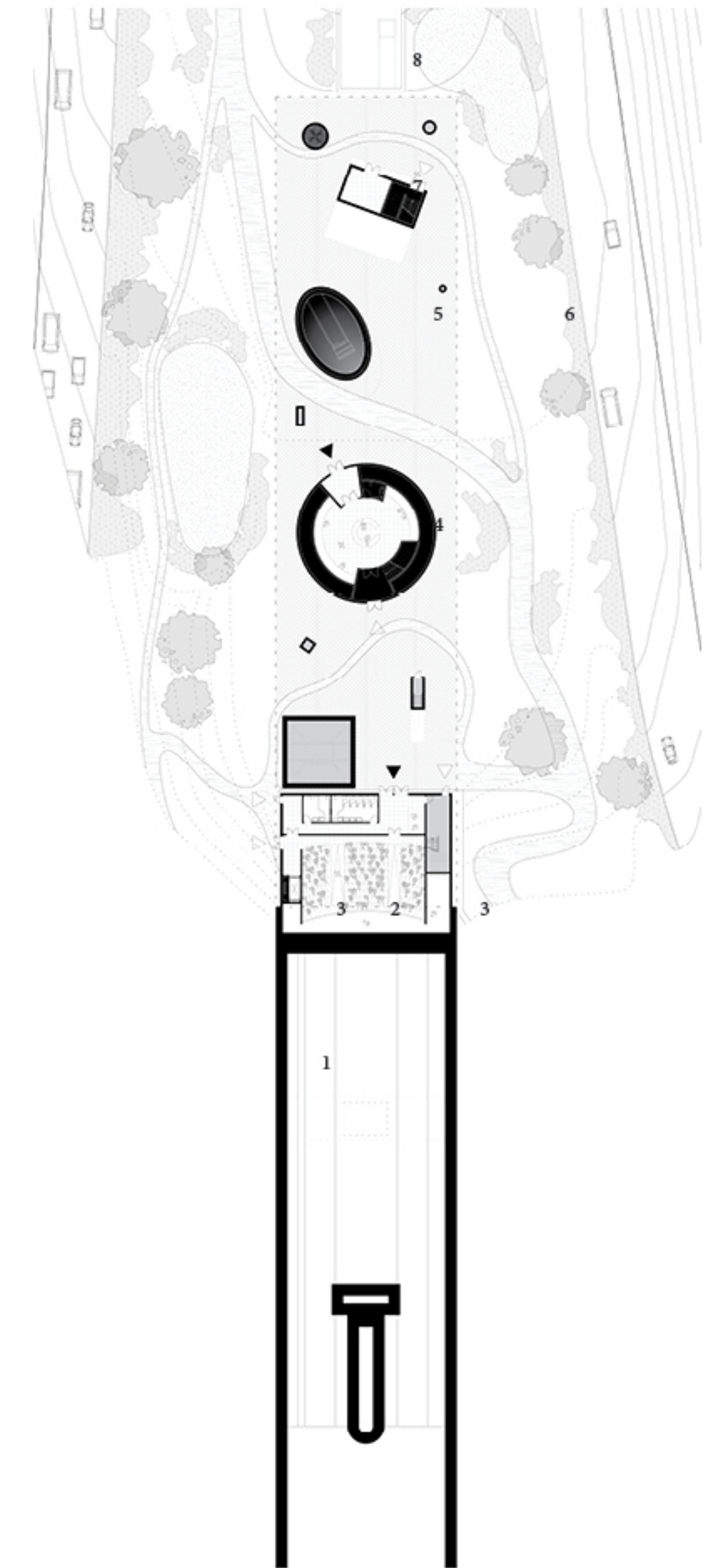
Level 2

1. Eglinton West Entrance
2. Bus Loop
3. Museum Main Entrance
4. Conservation Storage
5. Loading / Receiving
6. Admin Offices
7. Shared Admin Office
8. Meeting Room
9. Flex Space
10. Classroom
11. Library/Collection/Study Room
12. Wind Phenomenon



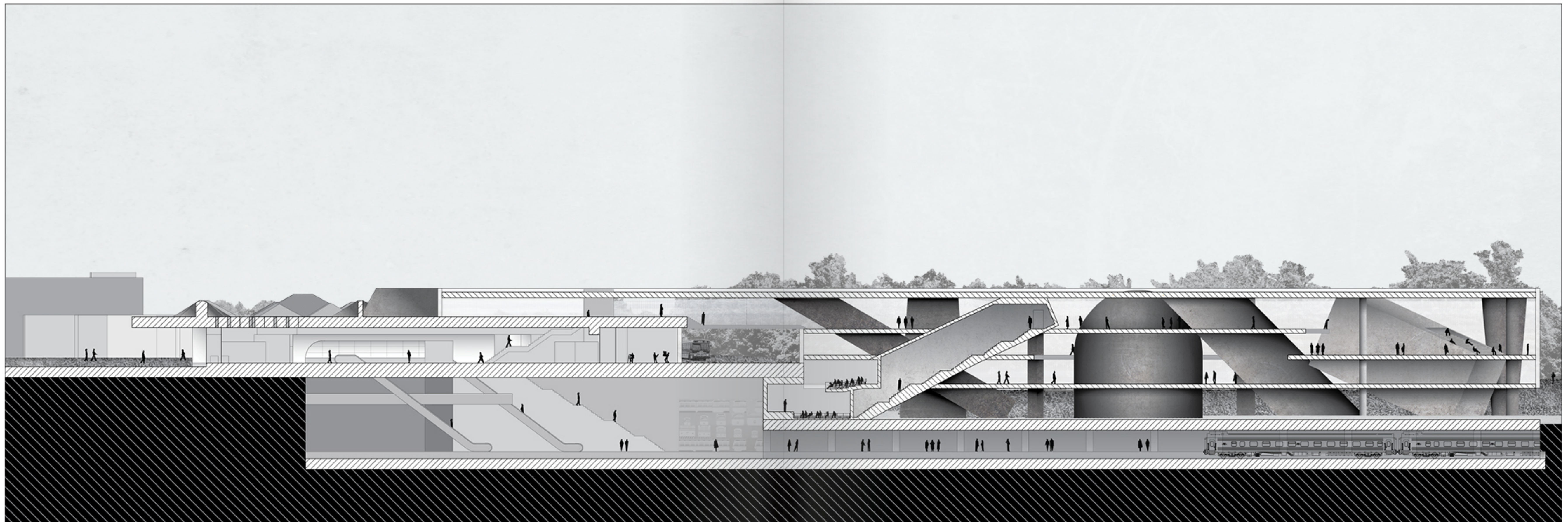
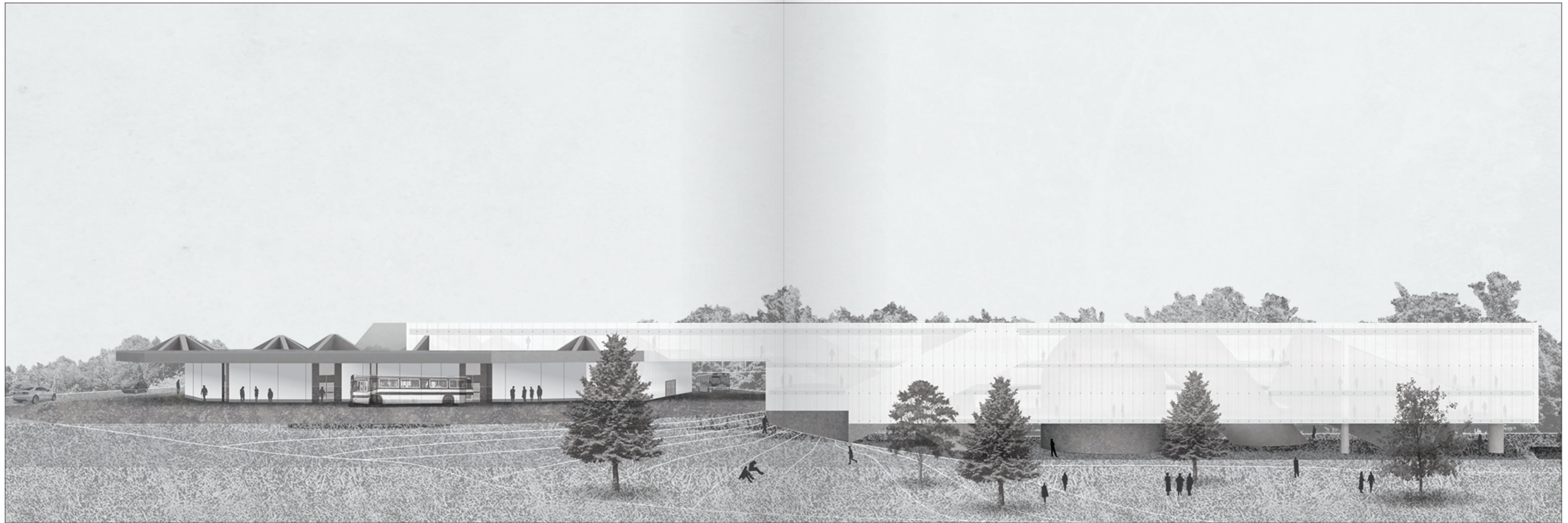
Level 1

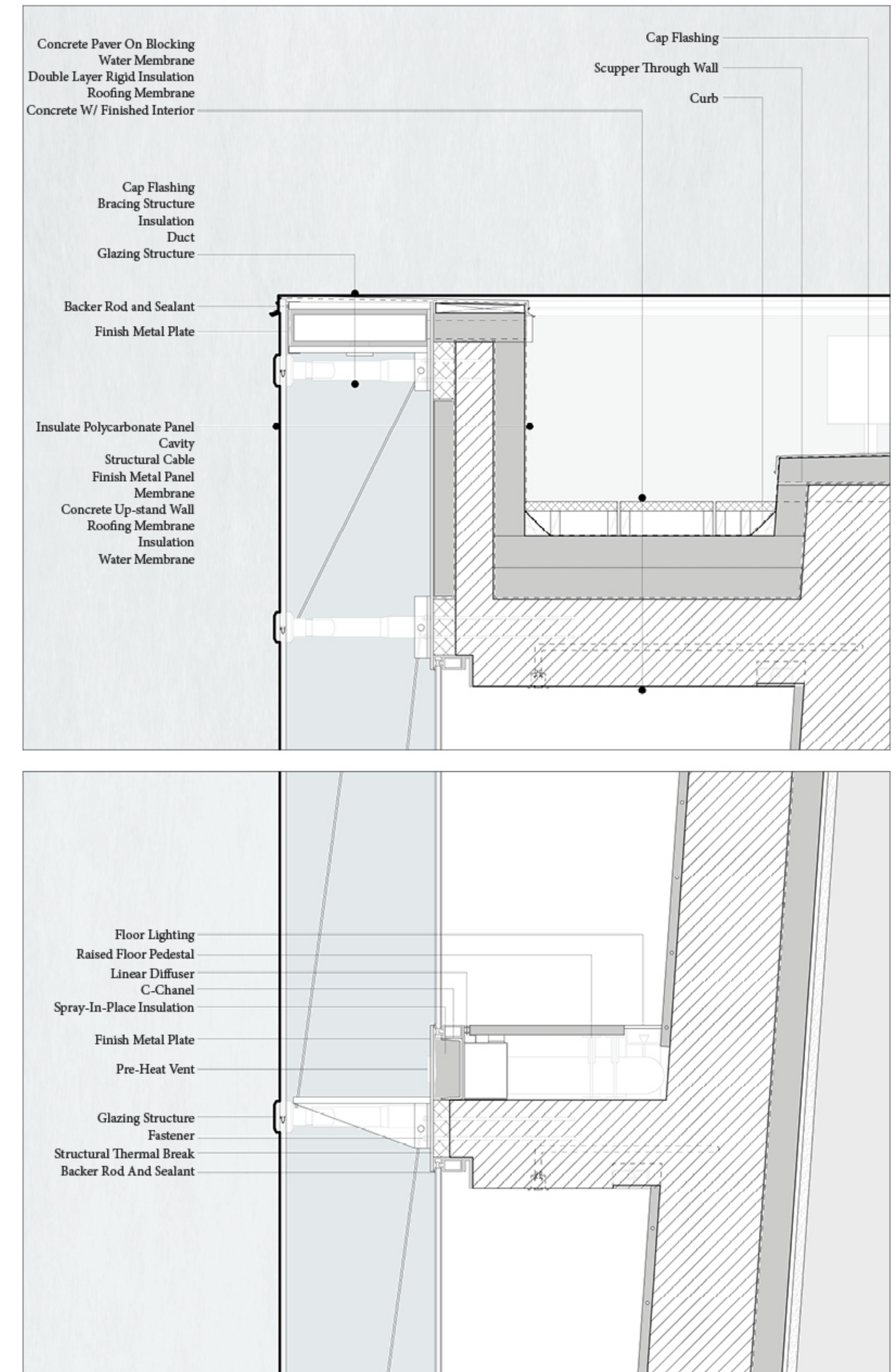
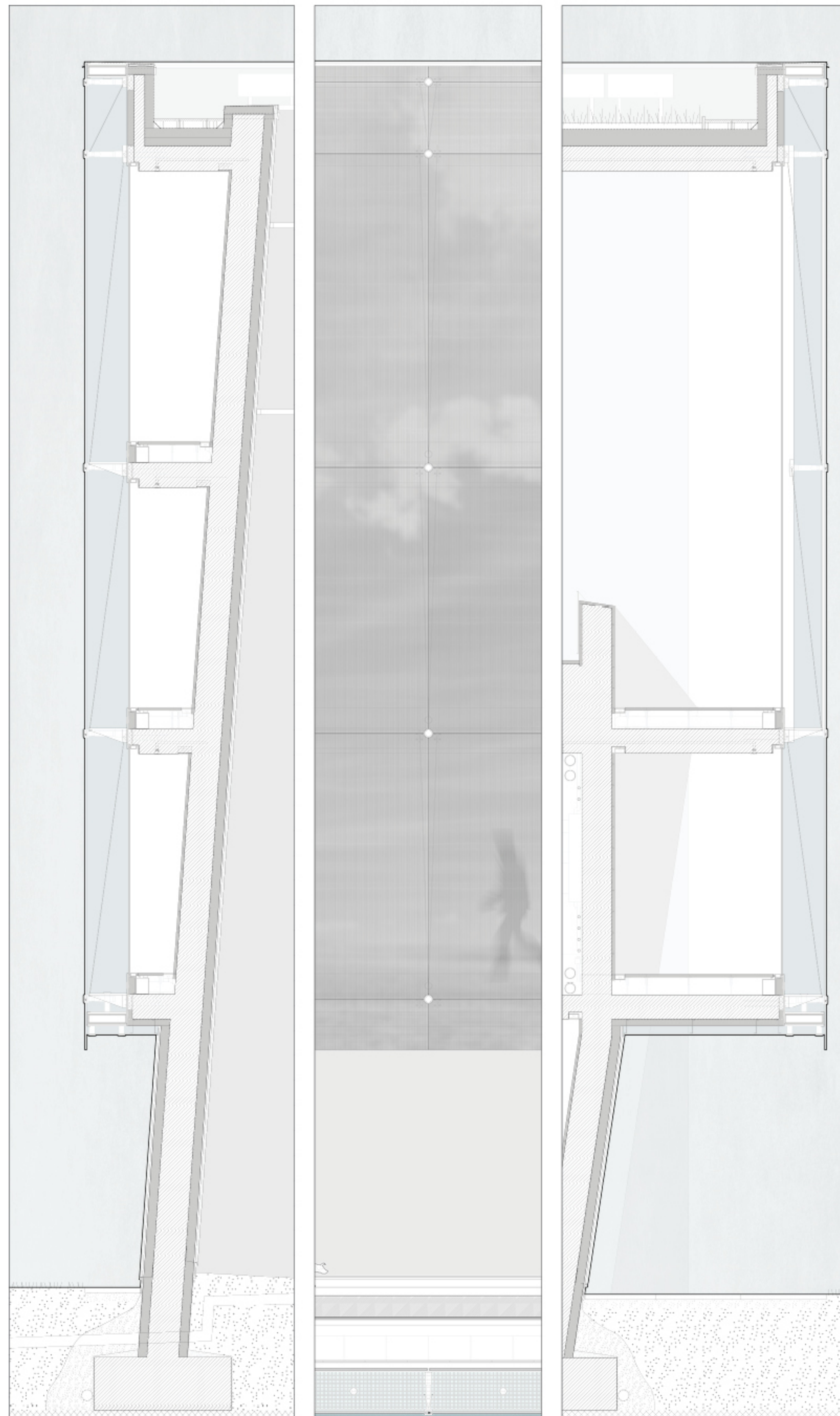
1. Auditorium Gallery
2. Light Phenomenon
3. Exhibition Space
4. Sound Phenomenon
5. Café
6. Kitchen



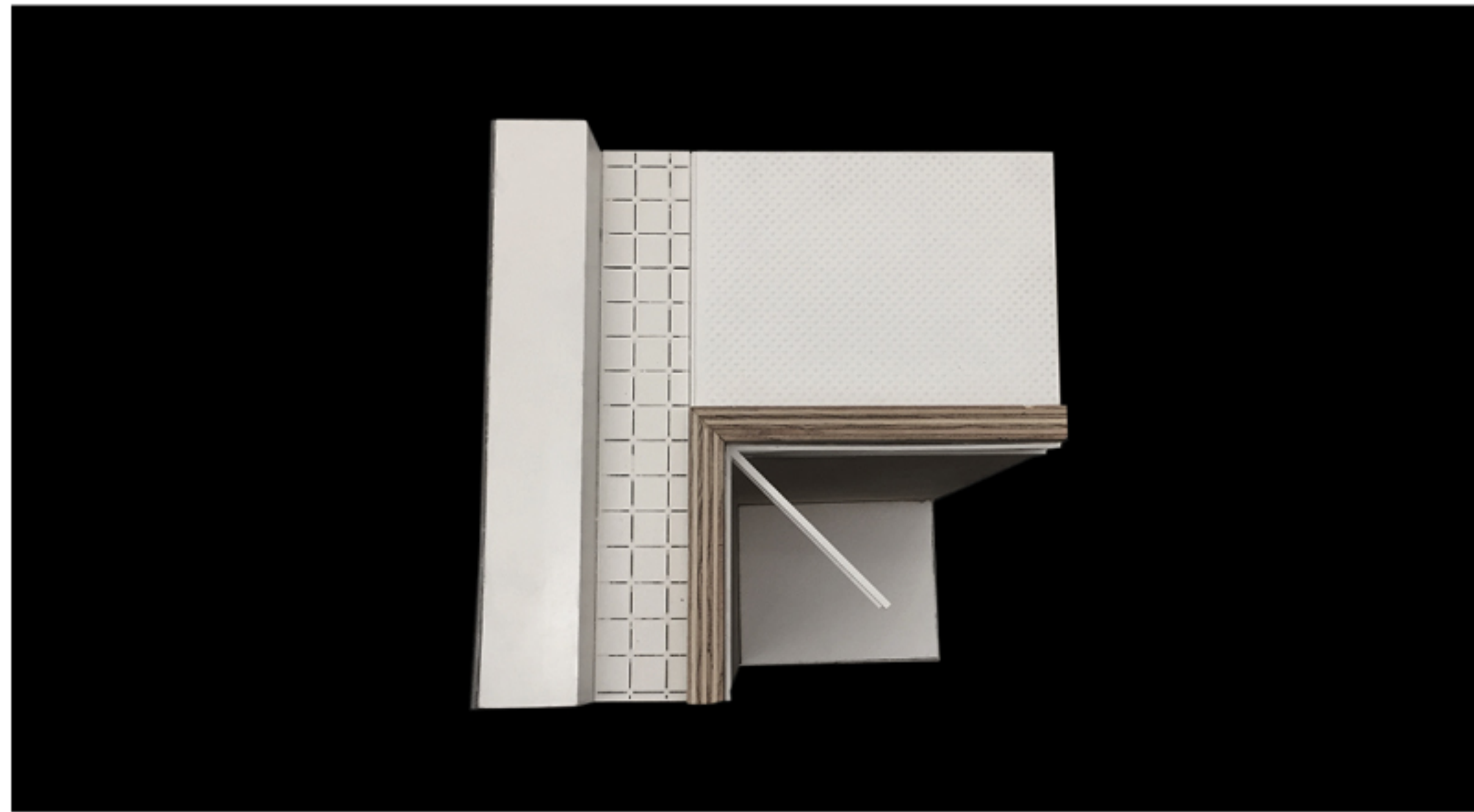
Ground

1. Subway Platform
2. Auditorium
3. Auditorium Support
4. Bookstore
5. Covered Plaza
6. Park Space
7. Park Storage
8. Subway Tracks





Semi-translucent thermally insulated polycarbonate provides insulating value and ambient light to the interior while providing a continuous clean facade. Linear intake and exhaust units are located to in a way to conceal the unit from the outside observer. The cavity exhausts air out at the top of the parapet utilizing stack-effect, pressurization, and forced movement of air across the building.



Model 1

1:20 Detail model

Process:

*CNC floor and roof plates
Laser cut plexi facades
Hand cut base, plywood walls,
and pieces*

Model 2

1:500 Context model and parti iterations \ page 32-3

Process:

*CNC walnut volumes
CNC white foam context
Laser cut plexi facades
Hand cut base for iterations
and context*

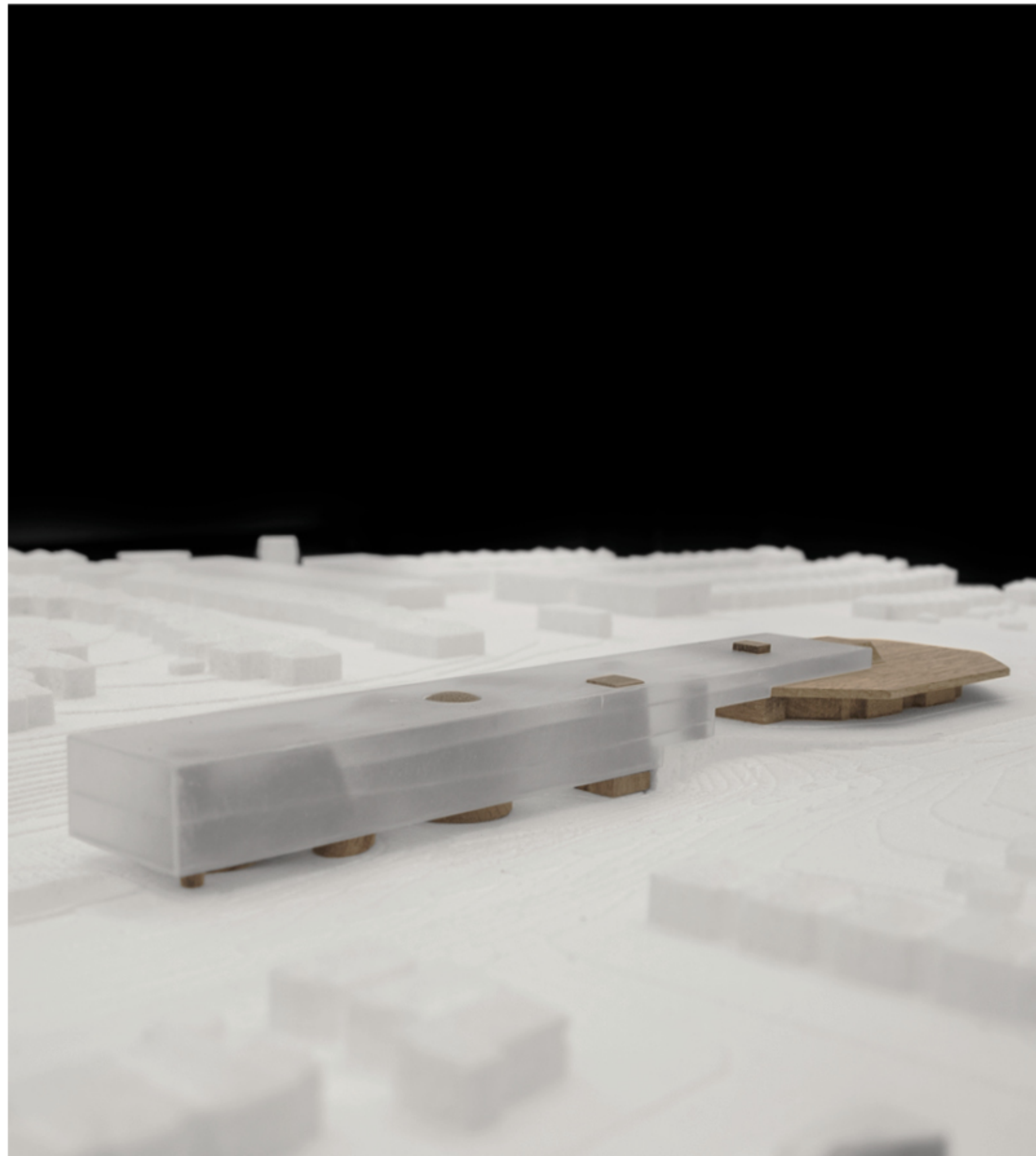
Model 3

1:100 Section model \ page 34-5

Process:

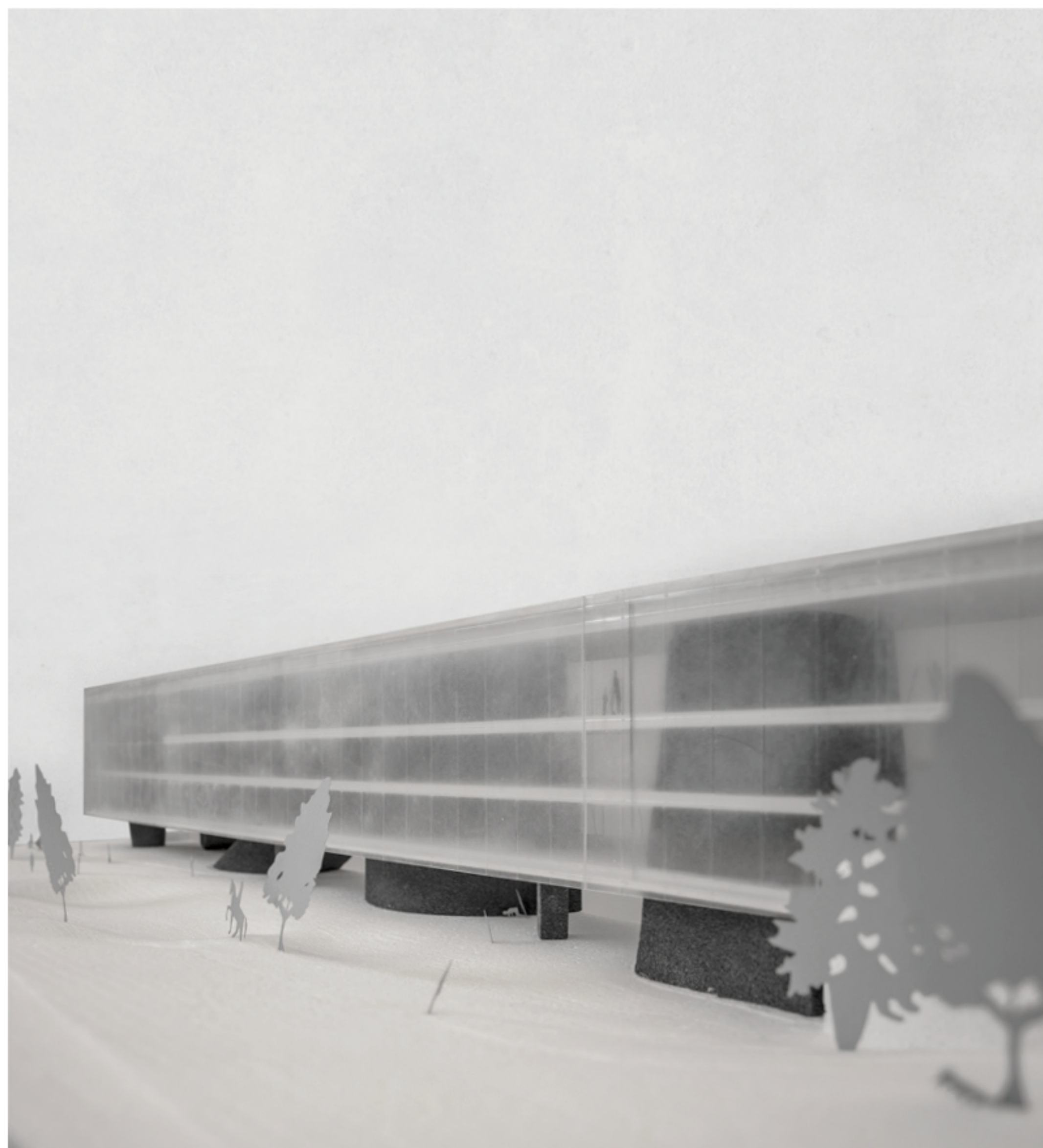
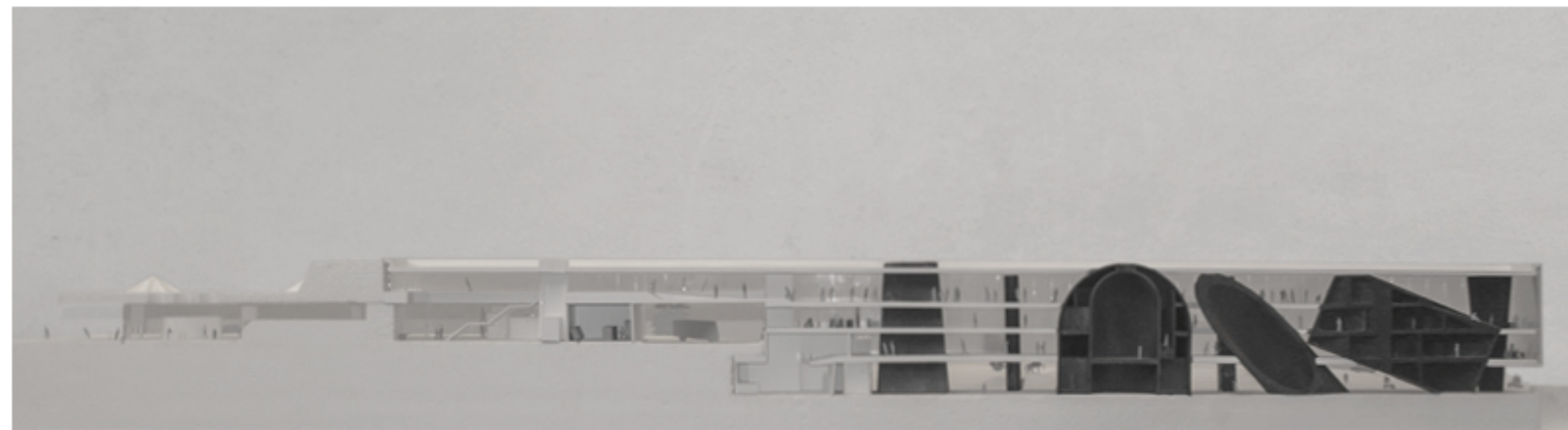
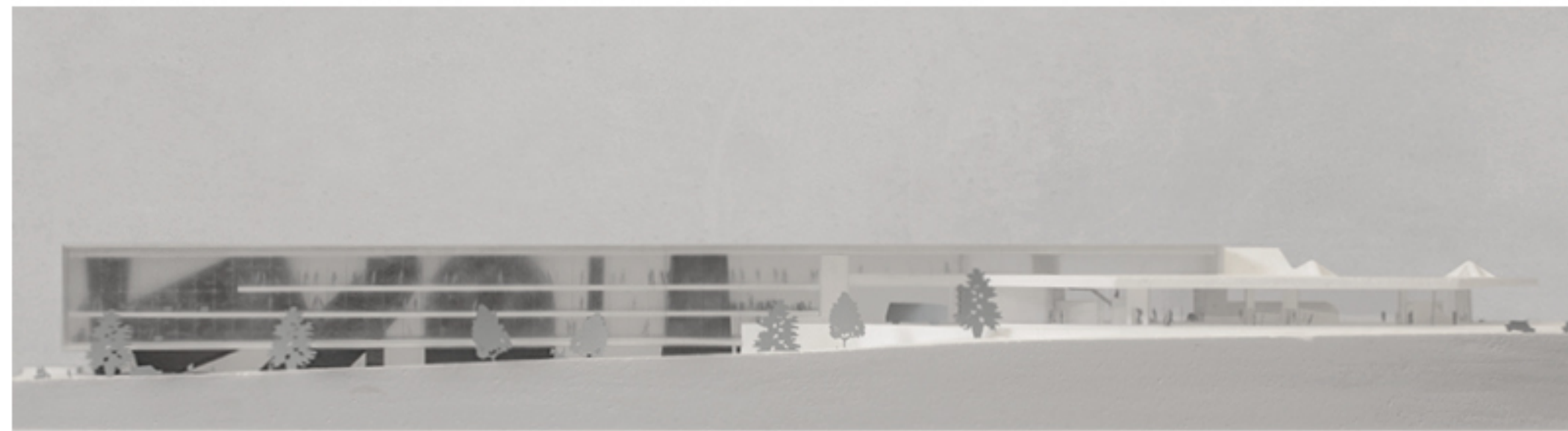
*Hand cut foam volumes
CNC high-density foam and
floor plates
Laser cut plexi facades, paper
furniture and entourage
Hand cut base and
miscellaneous items*

Describing the building through it's elements became imperative as each piece was what we defined as 'Poché'. The model's description, iterations through to detail model, convey a sense of relationship the volumes hold to the interior and exterior occupation of the users and there phenomena.

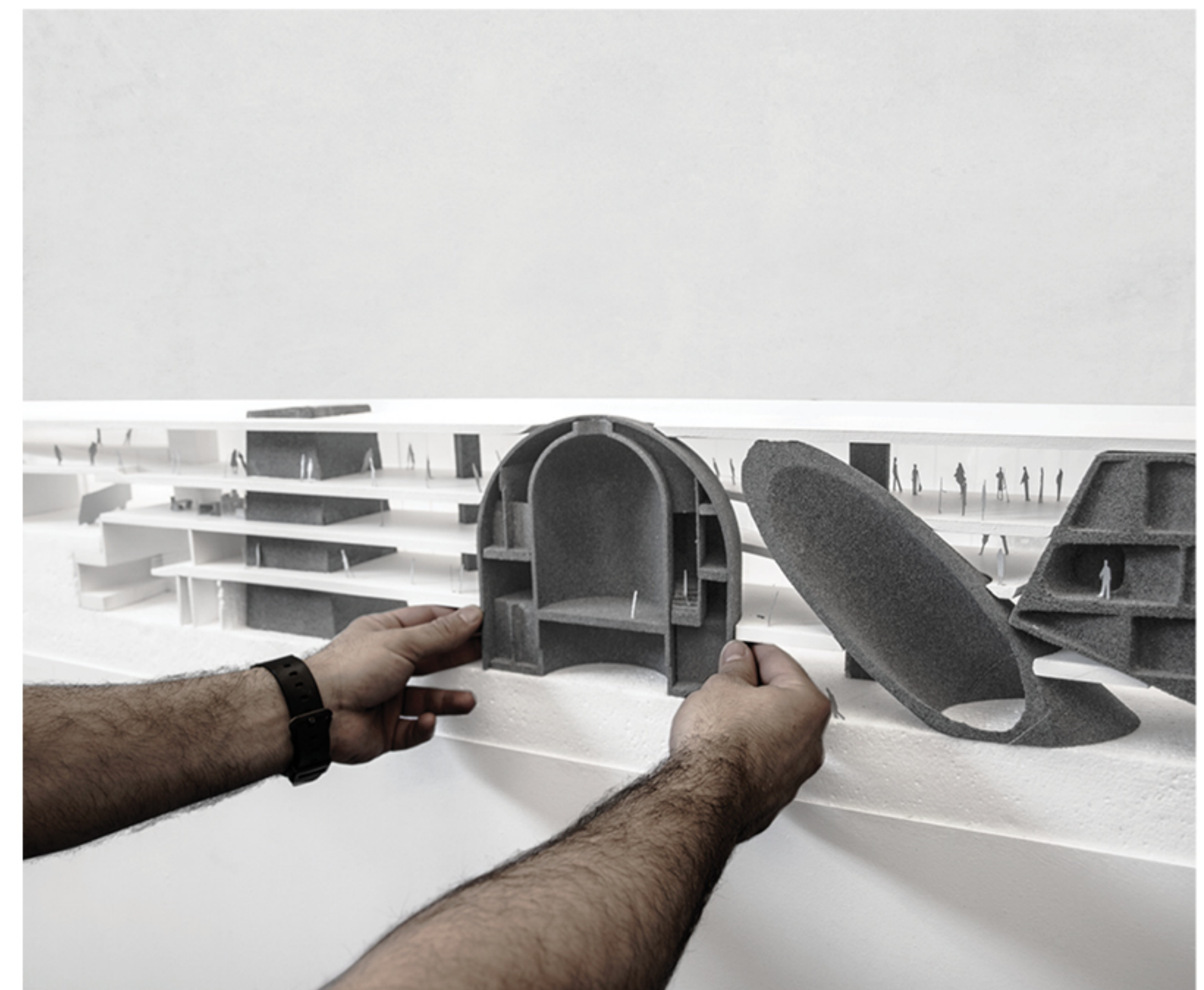
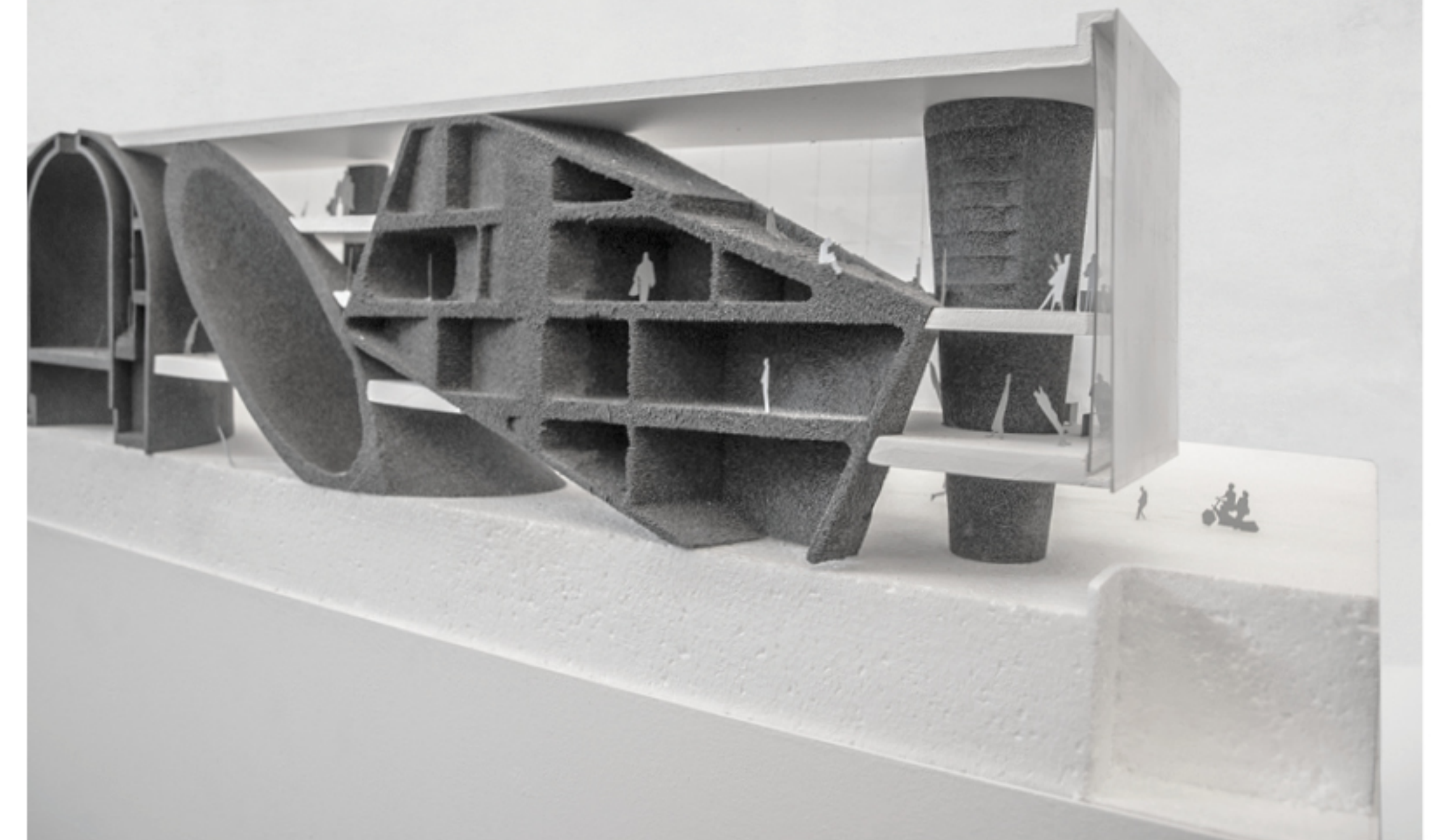


1:500 Context and Parti





1:100 Section



WRO

Lecturer Adrian Phiffer

*Type: Museum, Gallery, Restaurant,
Shop, Office*

Location: Toronto, Canada

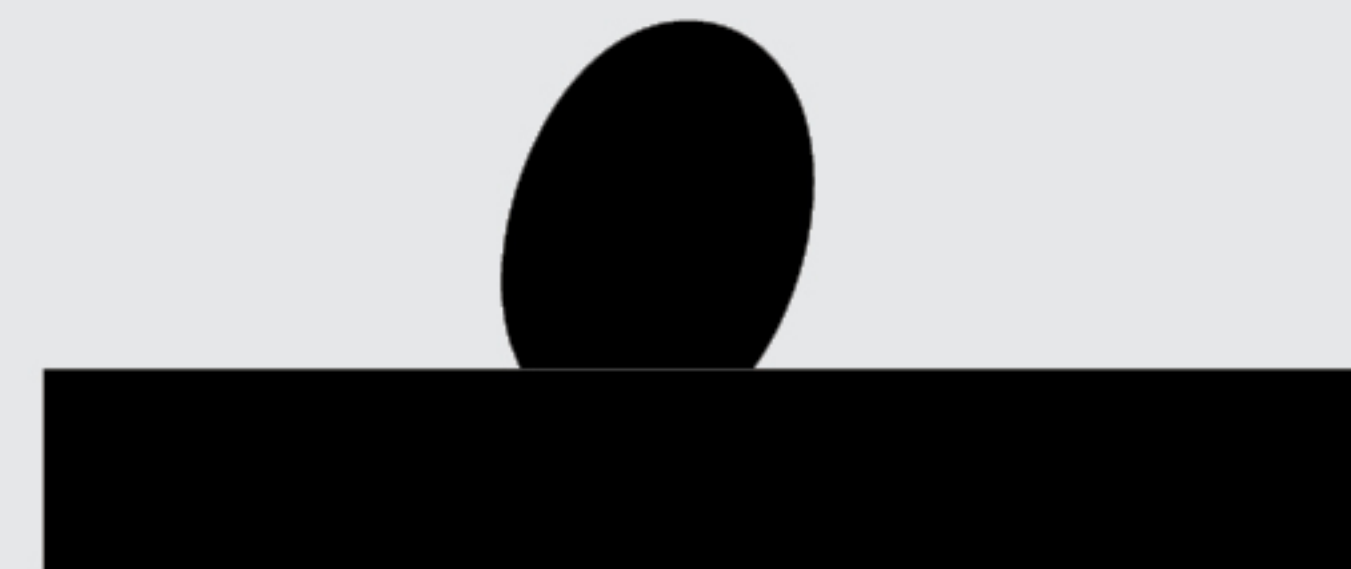
Structure: Concrete

Area: 2,100m²

Floors: 1

Year: 2015

Criteria: Slicing and Dividing





WRO commenced after a studio wide analysis was completed of the RC Harris site. The material was clear after review and further exploration of the site and its existing features. I came to my own personal conclusion; my findings found that the site was vast and for pooping dogs, not for intimate public interactions.

Metrics:

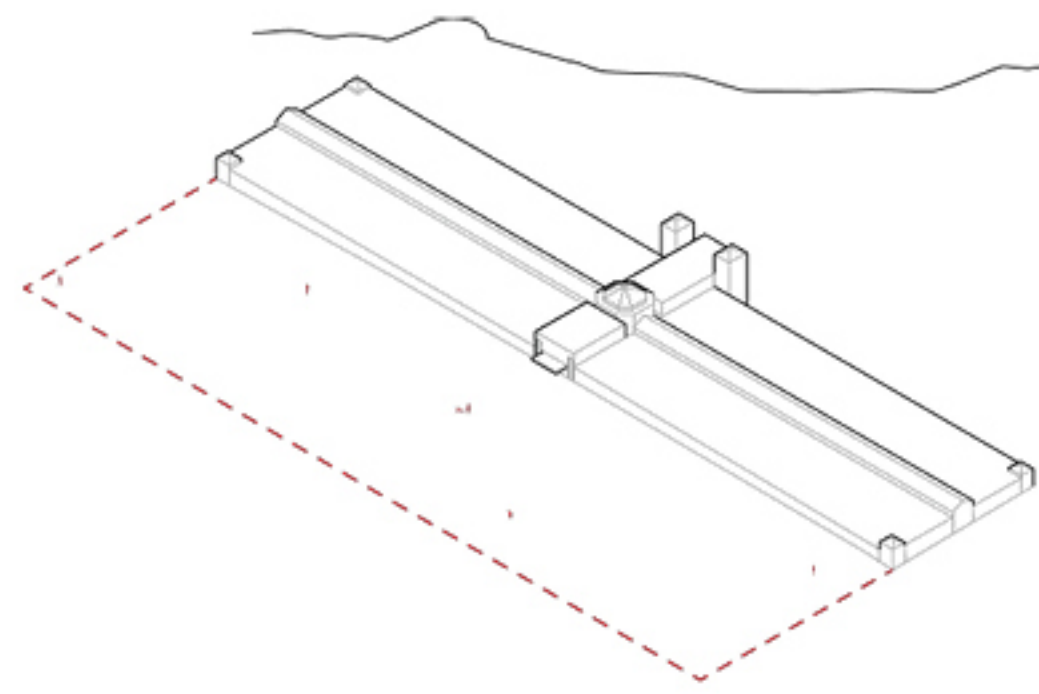
*RC Harris Water Treatment Facility
Toronto, Ontario
Water education center &
Community swimming pool*

While on site I felt as though it was solely privileging individuals that were able to walk up stairs and over curbs neglecting a populace that it was meant for, the general public. Additionally, the

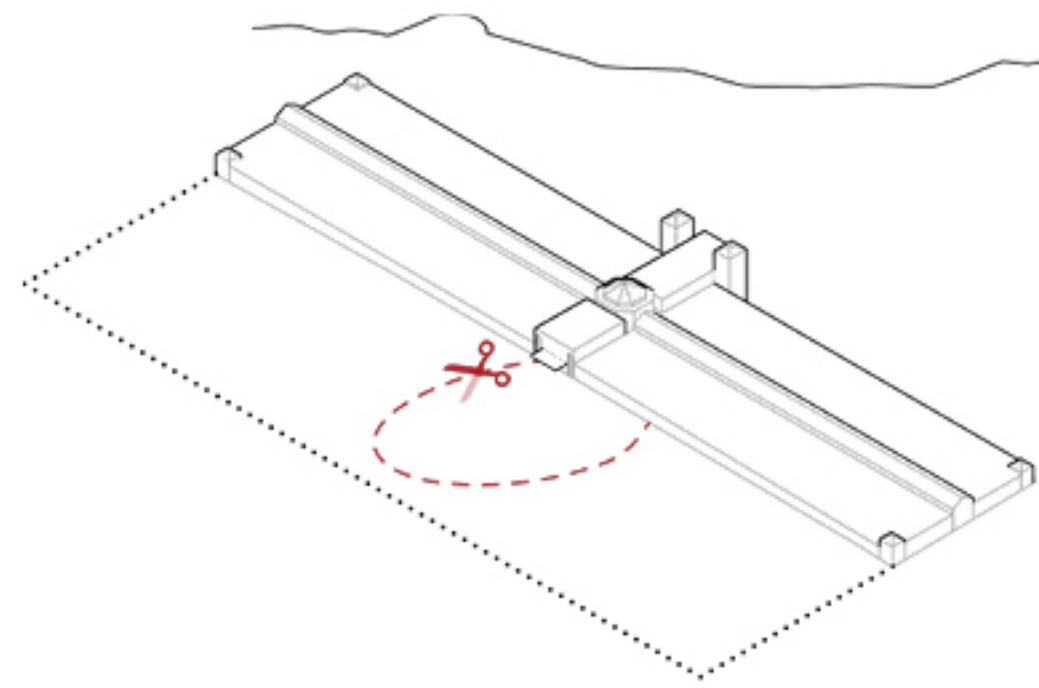
shear size of land created an uncomfortable and uninviting place to congregate.

In the final stage of design exploration I wanted to bring the building back into its surrounding while minimizing its impact on the services already provided by the existing water treatment facility. One of the most important qualities that I wanted to provide was inclusion.

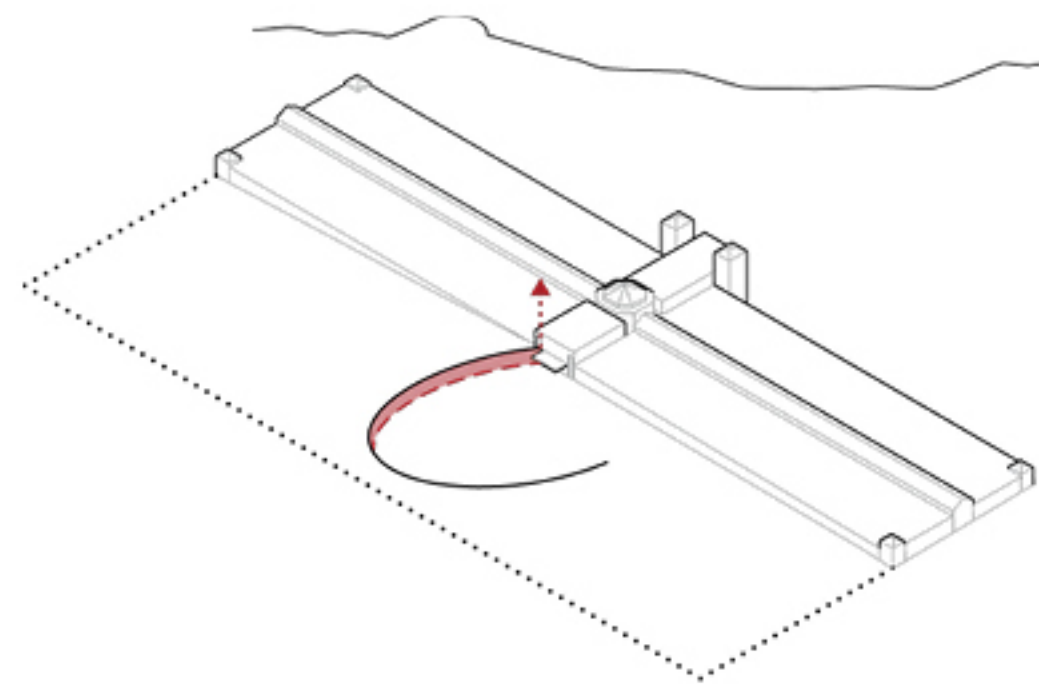
Inclusion is provided by the buildings additive process of construction. By creating an additive form on the site access is provided at every corner for any person. This is done by allowing minor slopes across the site, thus providing a scalable form for workers and visitors alike.



Size of the space requires the flat ground to be broken in three portions to allow better comfort and visibility

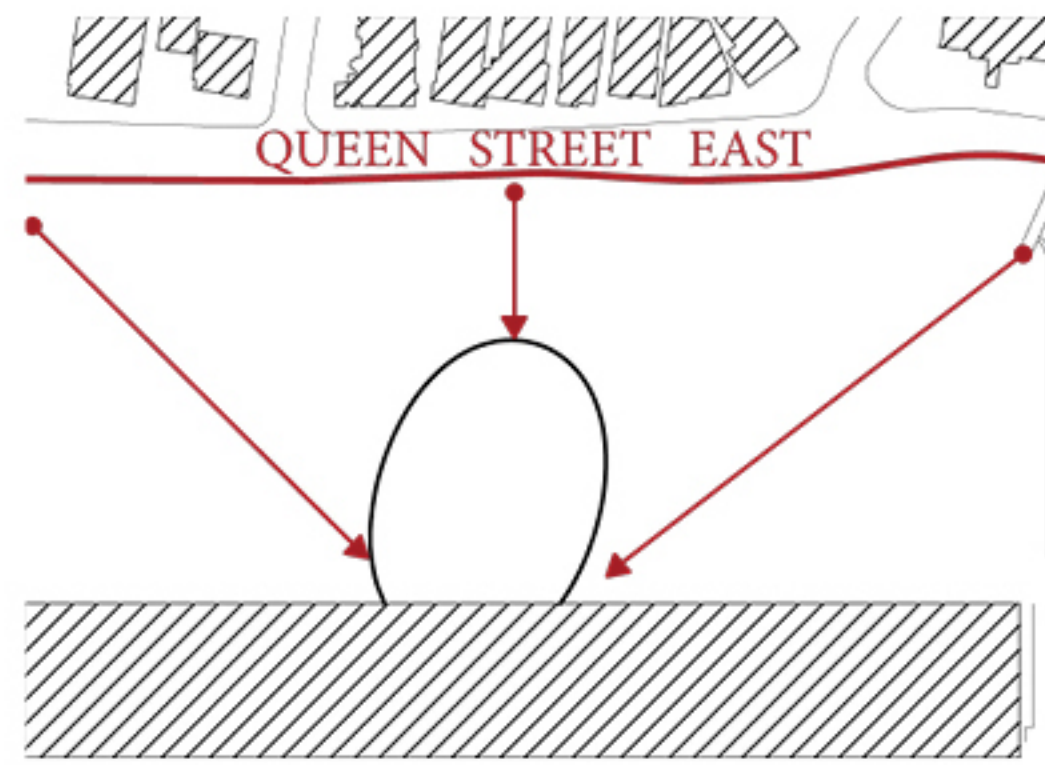


Slicing the surface to create the manipulation

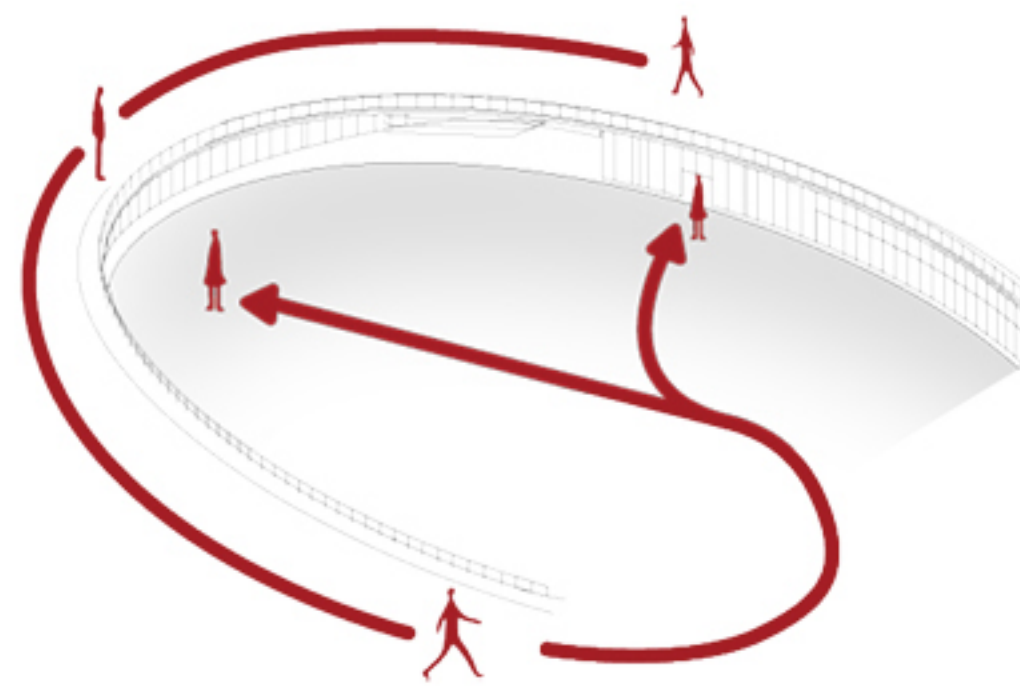


Push the surface up to create space for occupancy

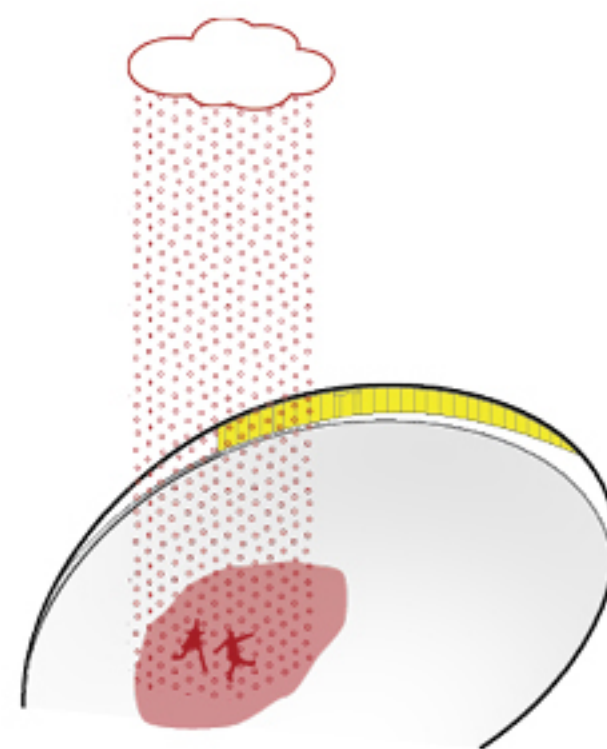




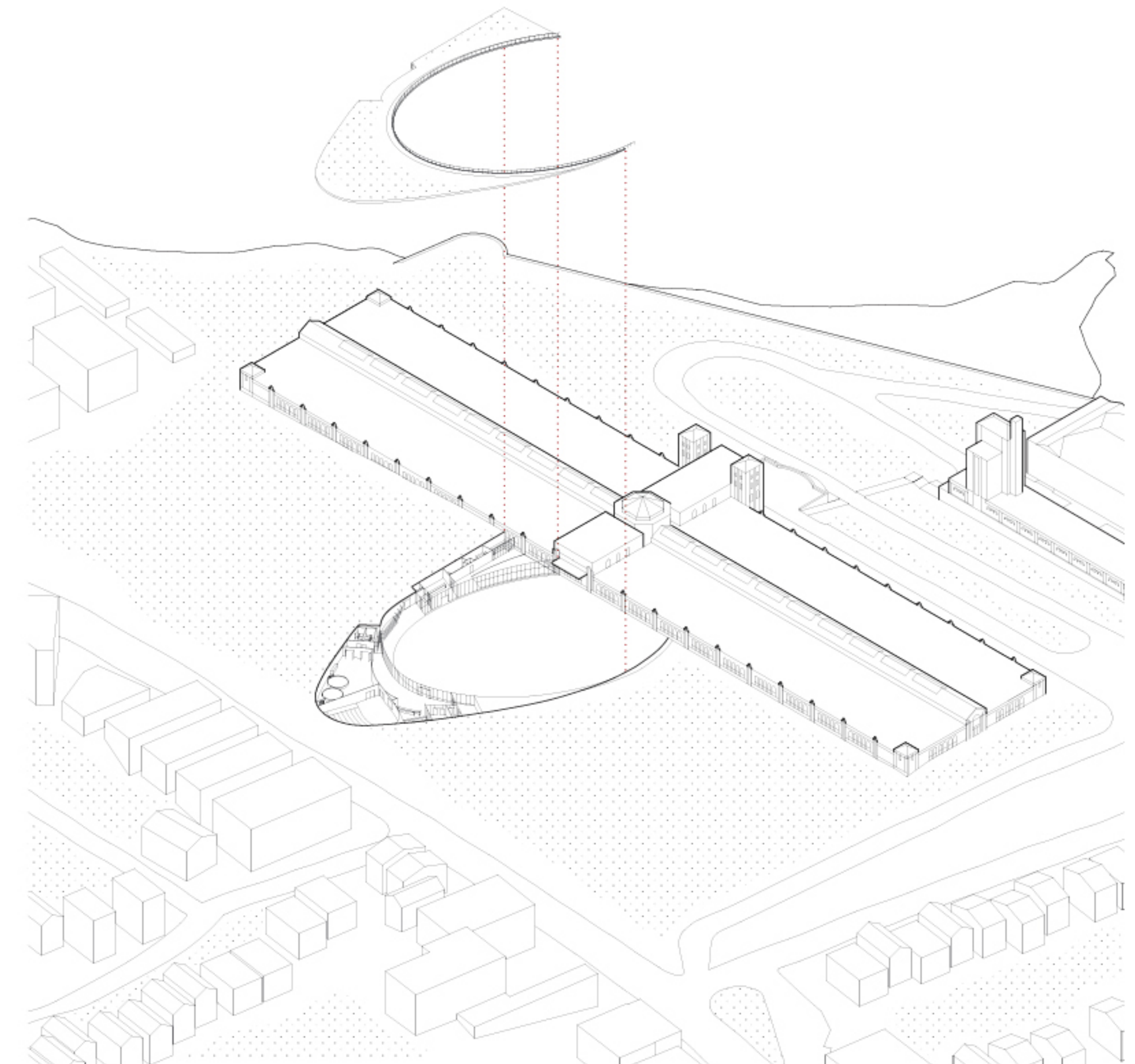
Choreographed movement provides a place that allows pedestrians the freedom to move while allowing adequate way-finding from all corners of the site. Additionally the ramp allows views in all directions.

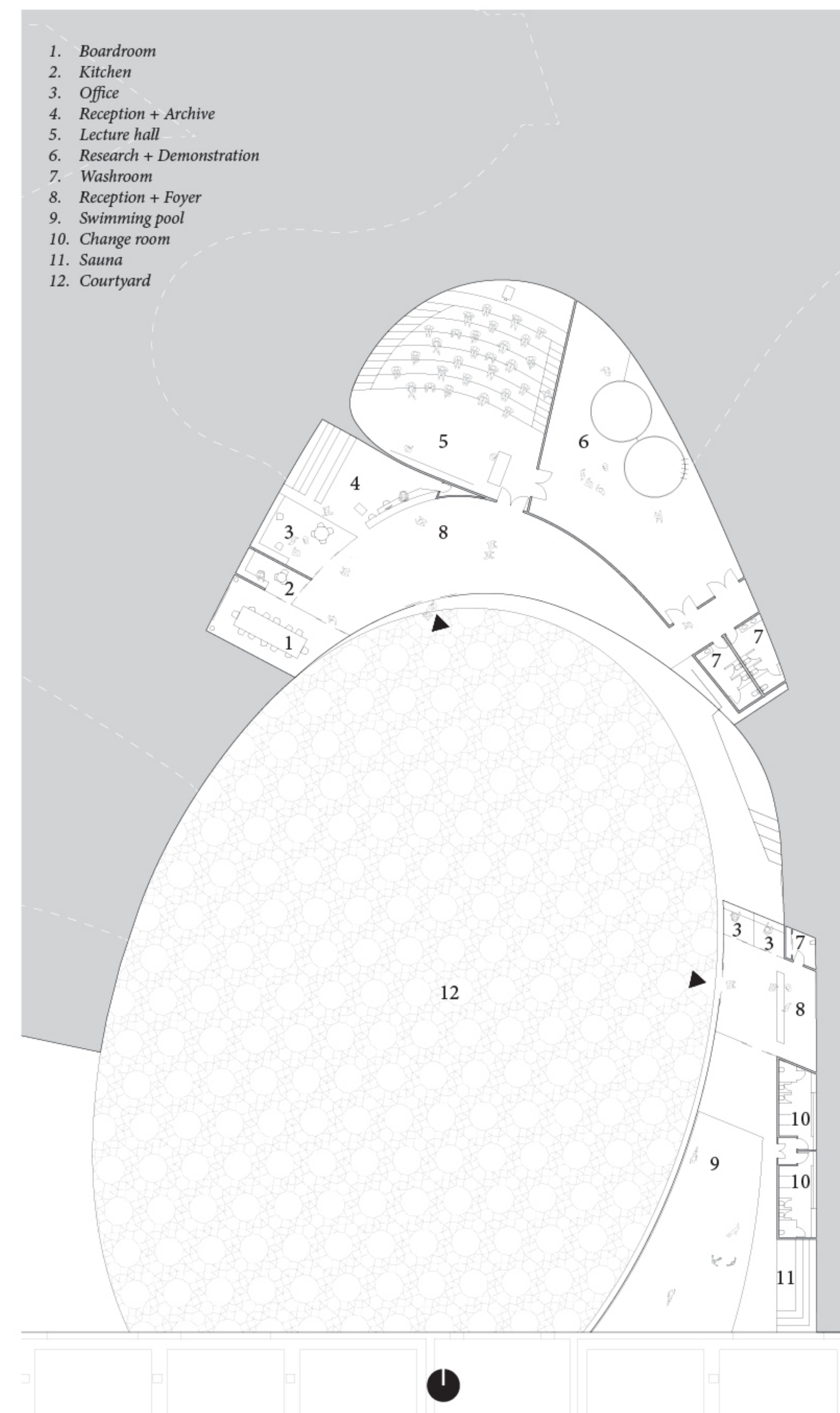
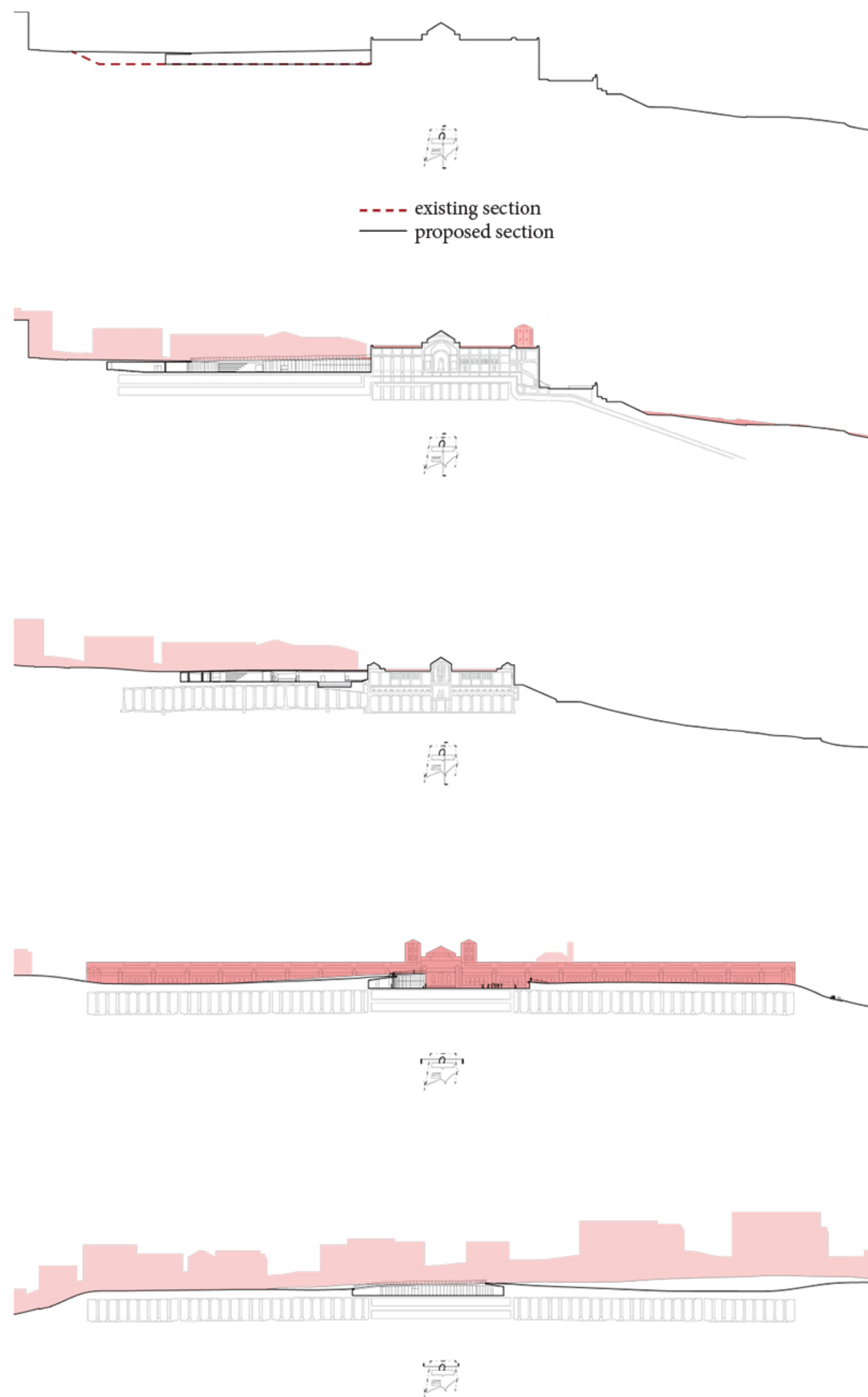


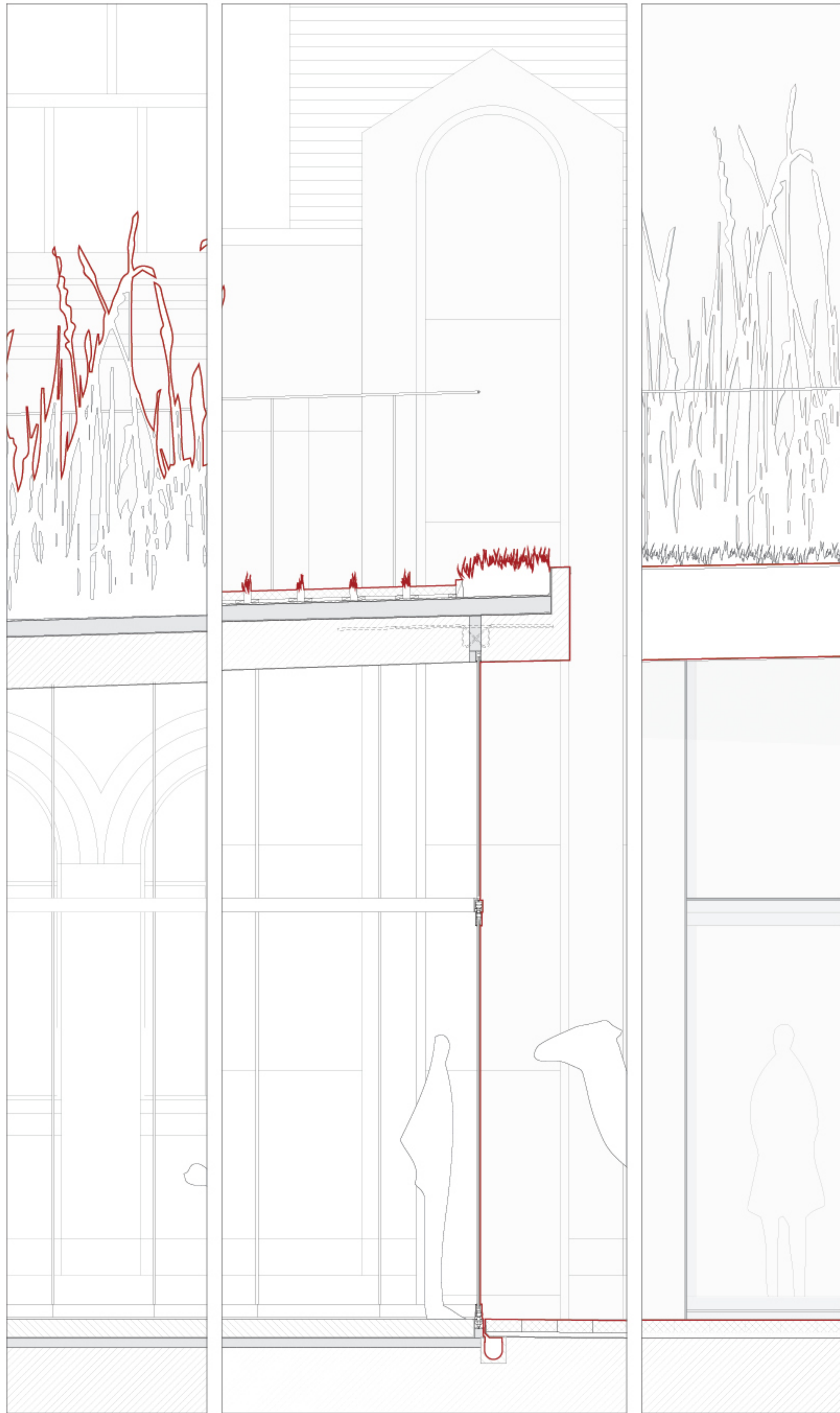
Sloped access allows all people the chance to experience all portions of the given building while creating individual moments above and below

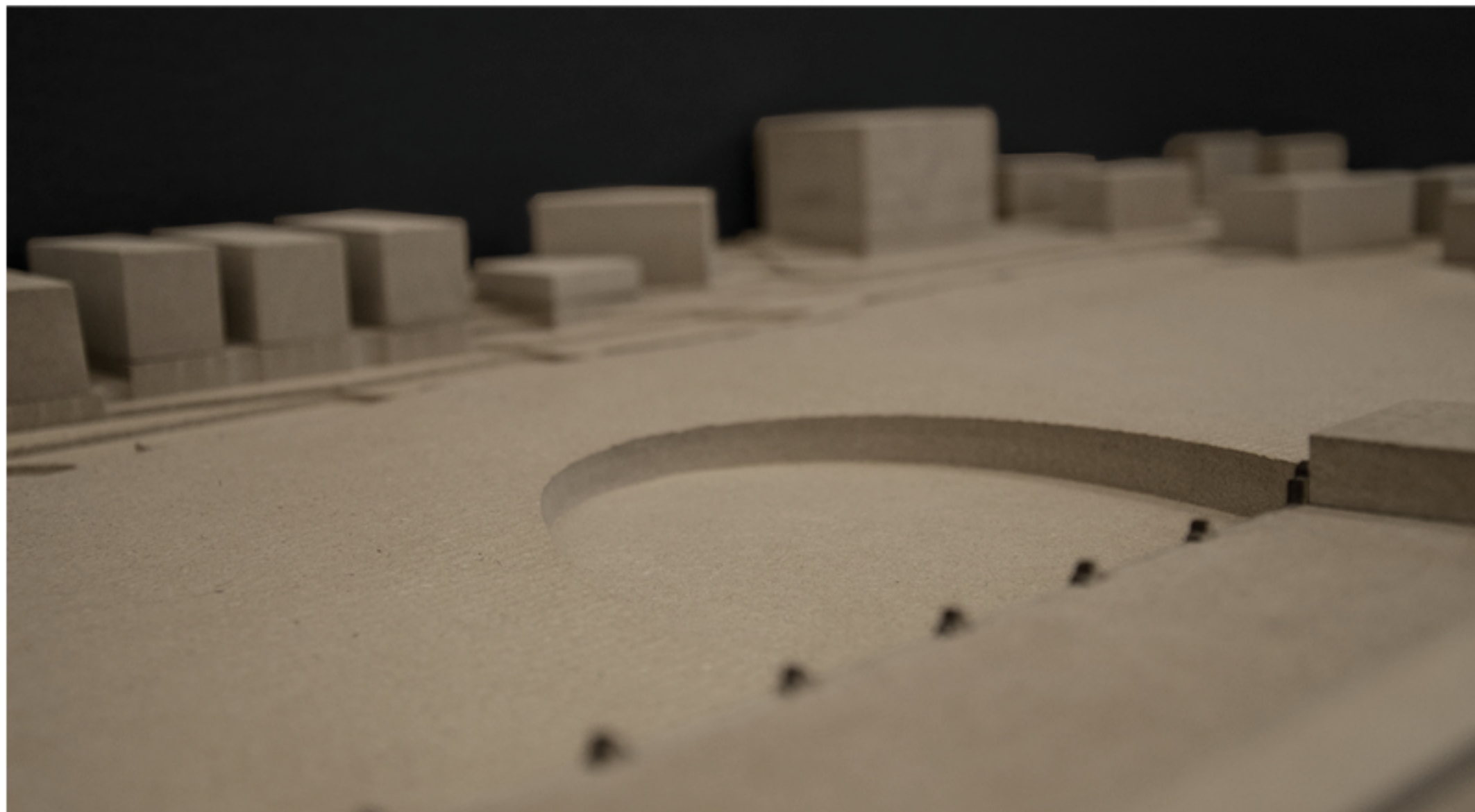
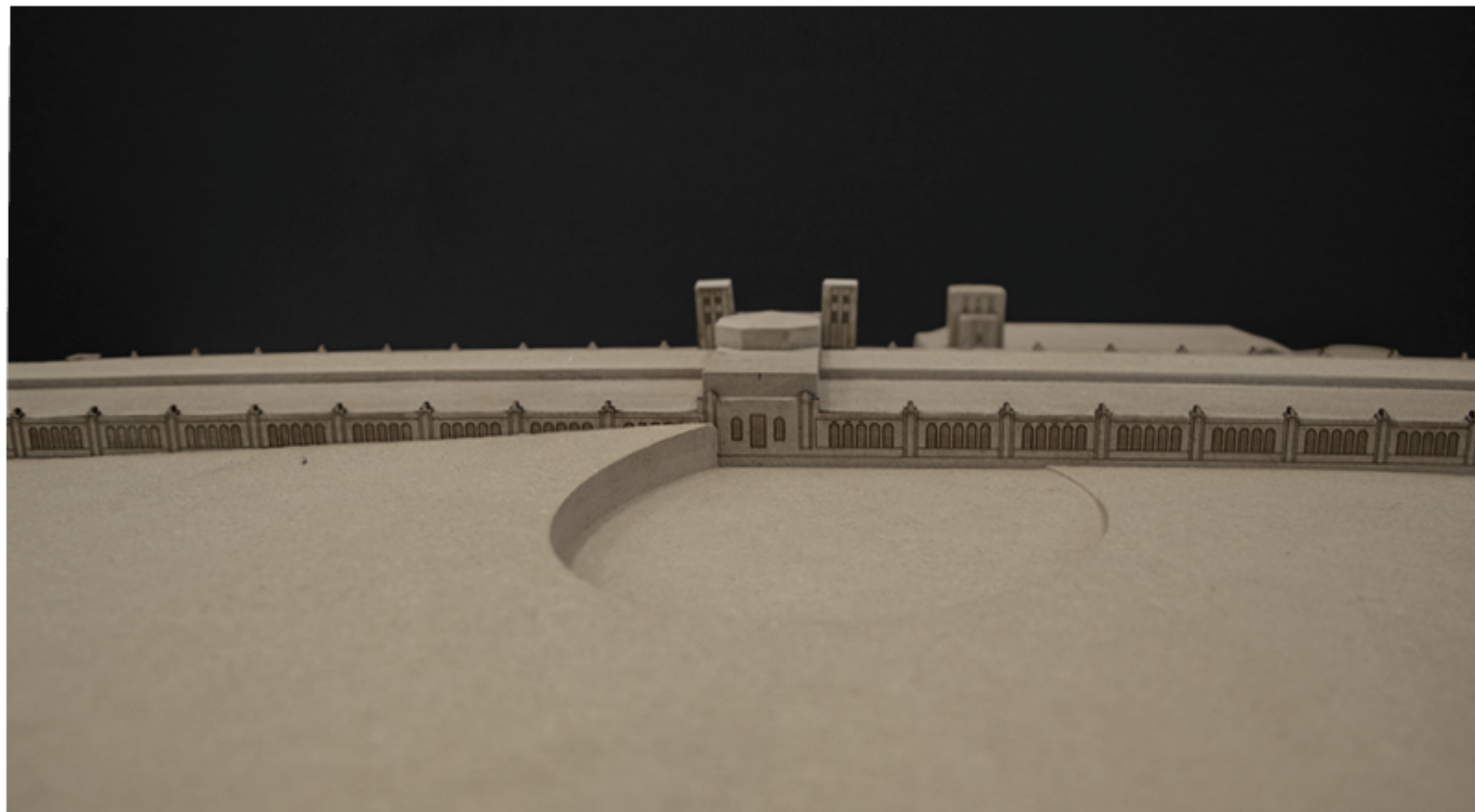


Rain can be used to express the nature of water and pooling by sloping surface to a given low point which is off center and to south-west corner. This would allow sunbathing to the north and longer water retention in the shaded area









Model 1

1:400 Context model

Process:

*Rough cut MDF
CNC smooth finish edge
model
Hand cut to fit contours with
smooth surface.*

Contextually, the model blurs itself with the base model. While the base model is a contoured form, the additive building, is smooth with subtle ribbed lines depicting landscaped forms.

While it may be hard to differentiate the two, that was the purpose. Blurring the lines of what a building or built form can contribute to more than what is relative to itself.

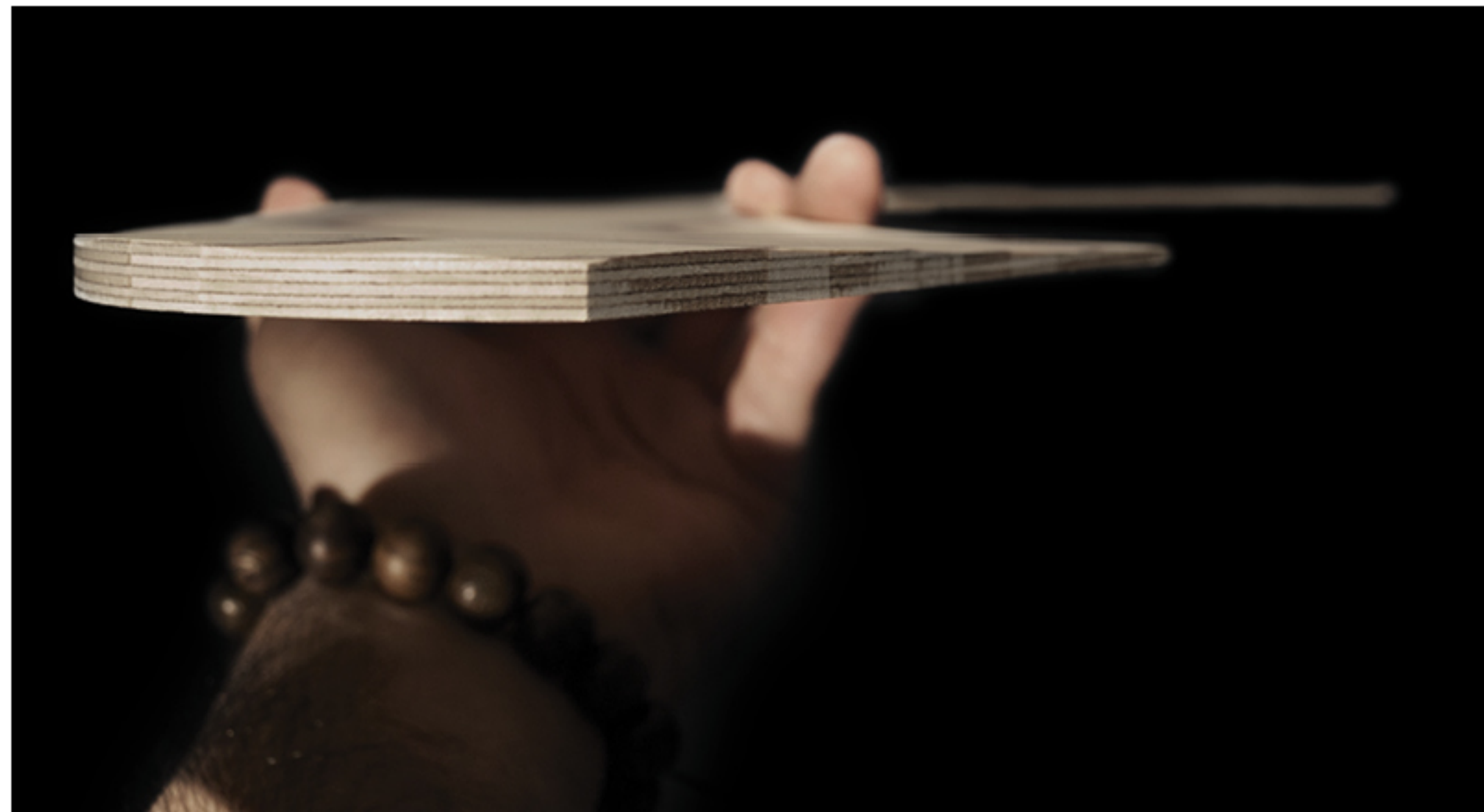
Model 2

1:150 Partial model \ page 16-7

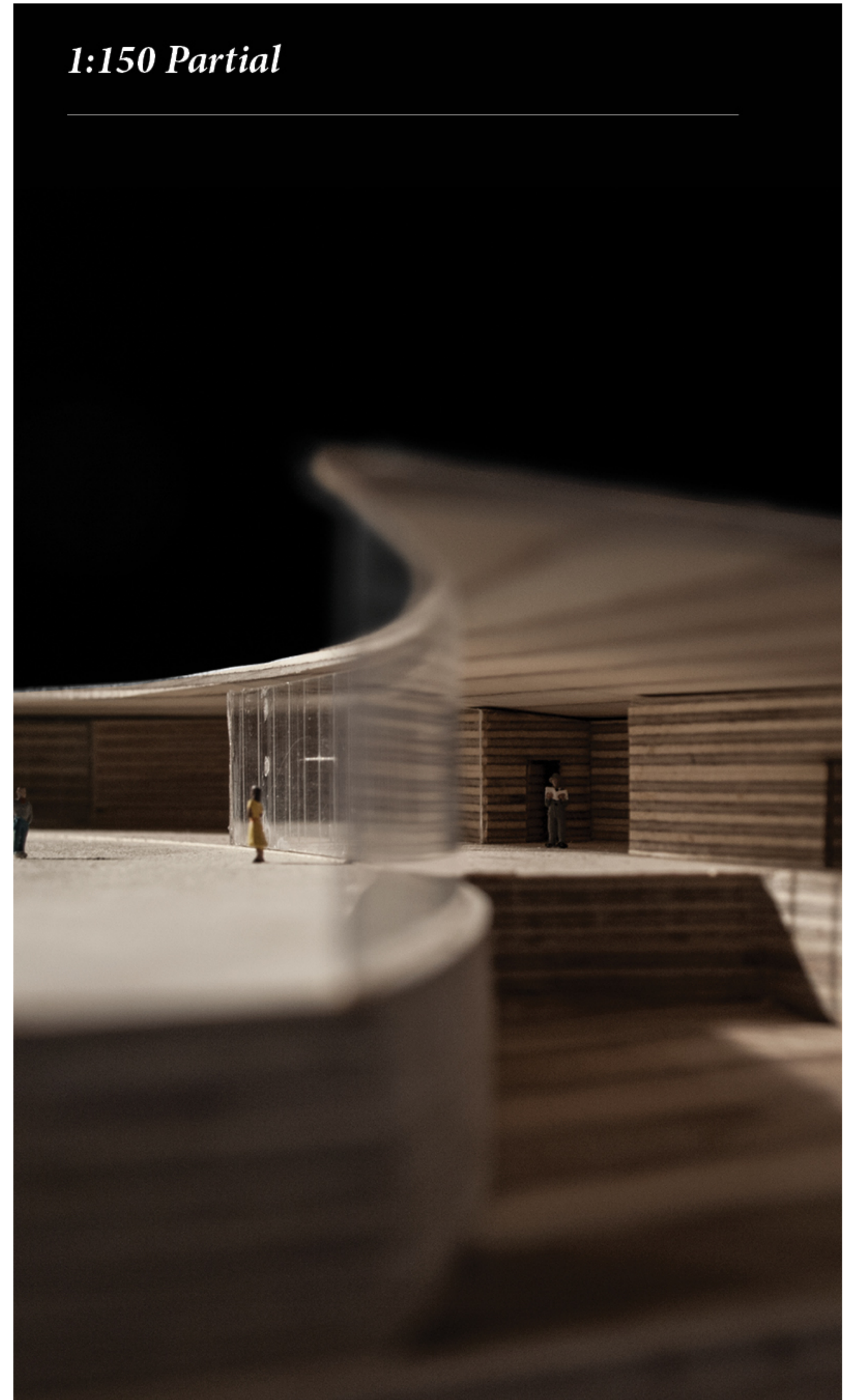
Process:

*1" Birch plywood laminated
together (1/16" layers)
CNC smooth finish
Hand cut layers for wall
Laser cut walls for openings
and slopes
Laser cut 1/16" Plexiglas for
glazing.*

From the use of plywood the understanding of contours is naturally depicted in the process of submerging the services within. The roof plate, as a removable piece, was completed by using a flip-method on the three-axis CNC. Without the use of layers as contours, the delicate form would be lost.



1:150 Partial



Plus-Minus Y

Postdoctoral Fellow Roberto Damiani

Type: Master Plan

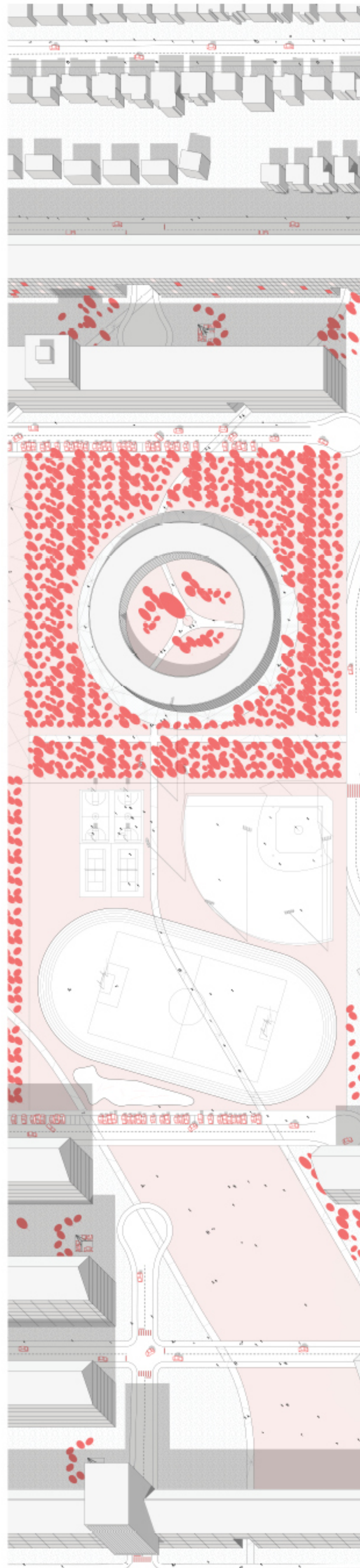
Location: Toronto, Canada

Site Area: 3.6 km²

Year: 2015

Criteria: Site as Organ Structure





Plus-Minus Y forms the base to expand into the evolving and contemporary city. Allen Road is a place of extreme chaos, relentless noise, and hard edges. These edges split the site down the middle of Allen with a deep sunken highway with bridges that attempt to link both sides.

In addition, edges have formed borders within the site, segregating classes and regions which are adjacent to one-another. This segregation has led to the split nature of neighbourhoods which have distinct lines in regions.

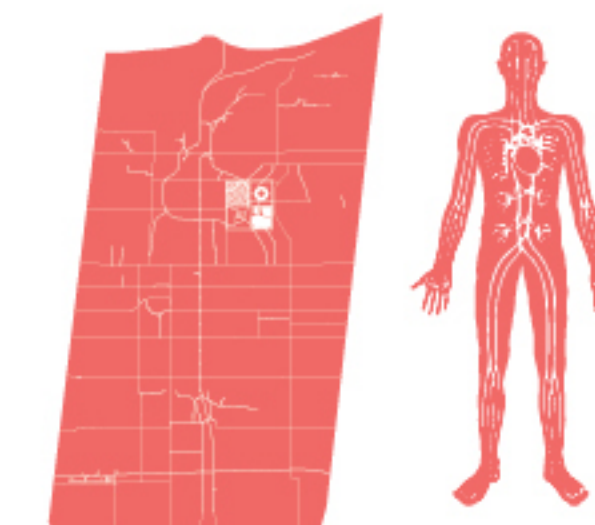
An attempt to reduce segregation, the Allen was turned into a surface road which covers the subway

allowing it to expand. This alleviates the need for bridging creating a more natural edge condition providing a more impactful cross relationship.

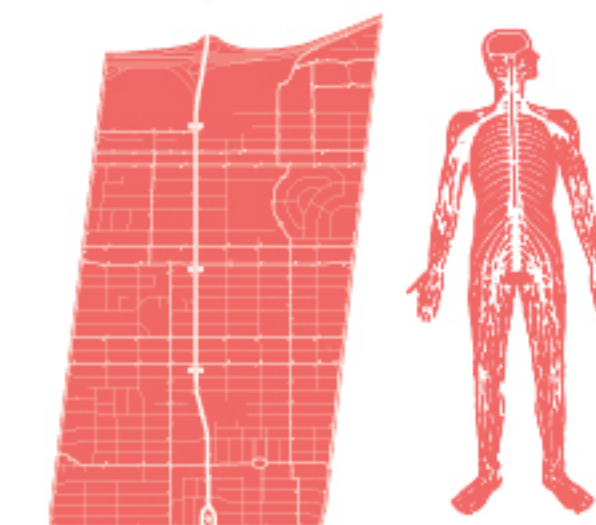
The heart and circulatory system, as shown, depicts the physical, mind, spirit, and the visual.

The vein structure, as the path network, houses the blood as the person. People are key in the way the site is formed, as each element is produced for the user.

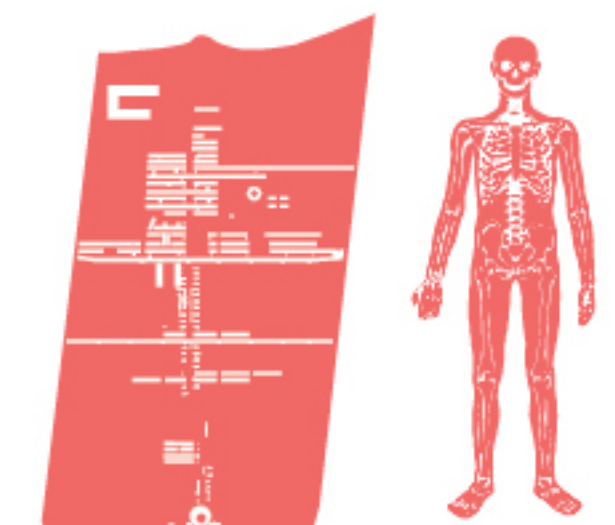
The bone structure protects the occupants as they occupy space, as the private residence and the working systems of buildings.



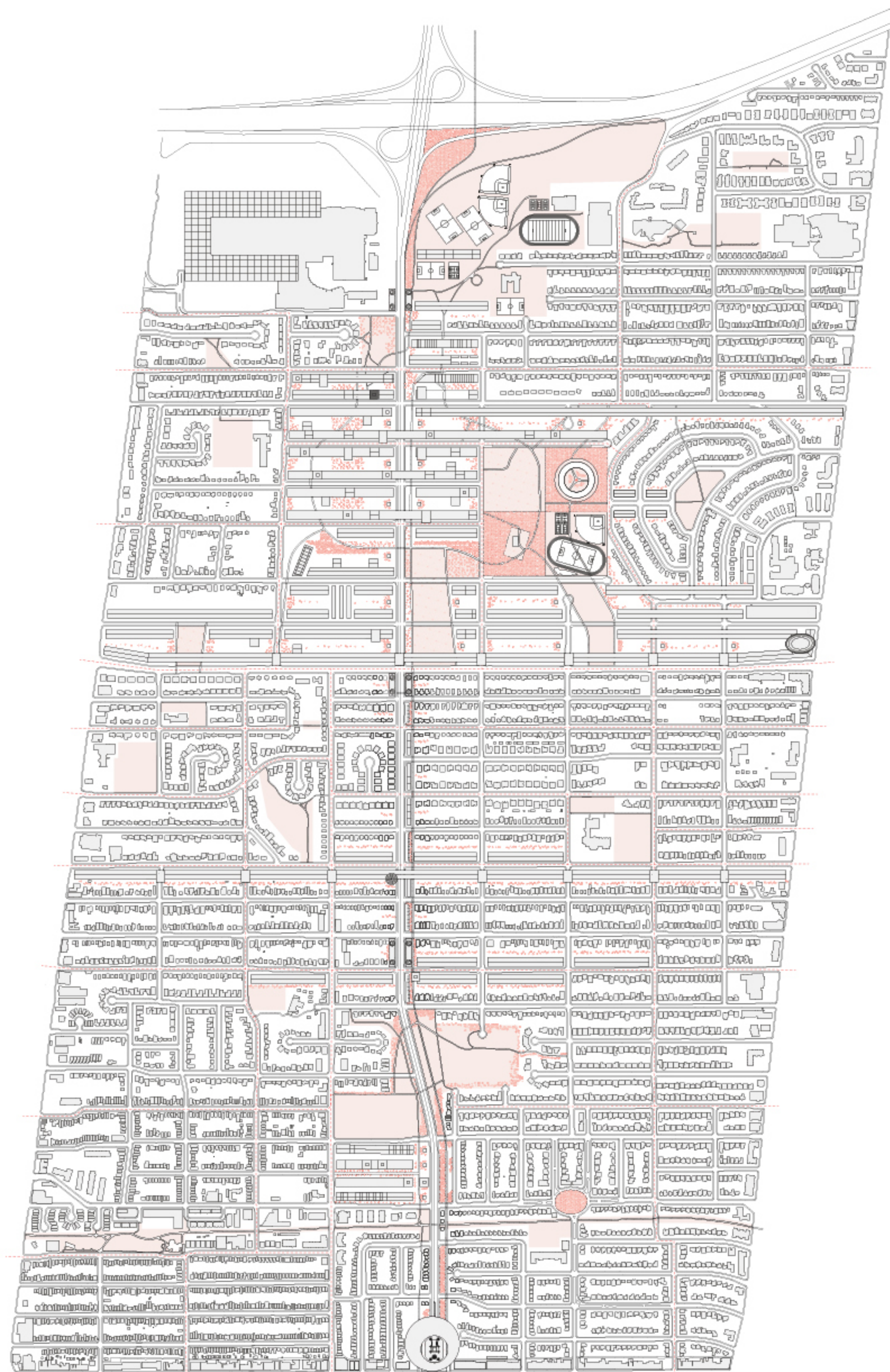
Heart + Circulatory System



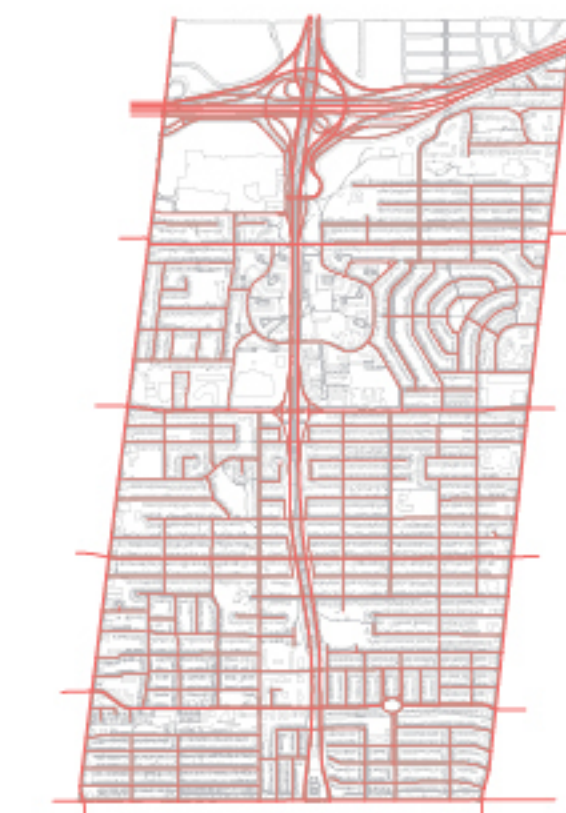
Vein structure



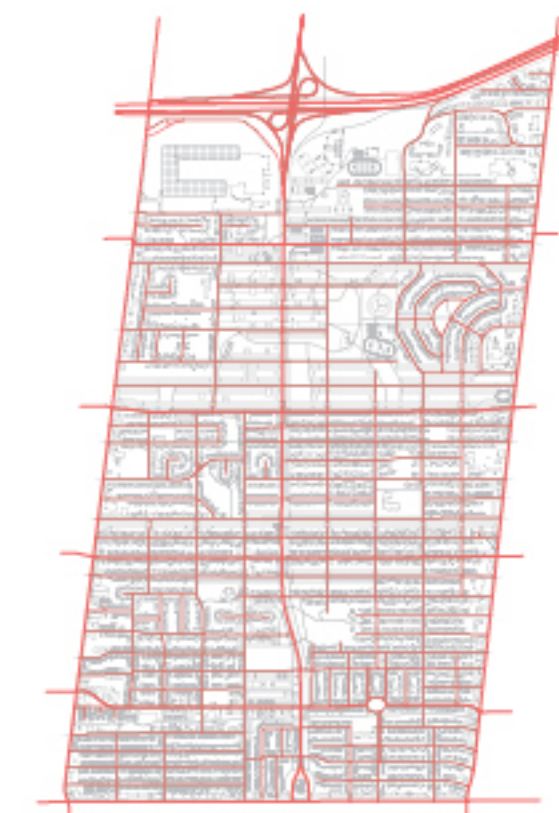
Bone structure



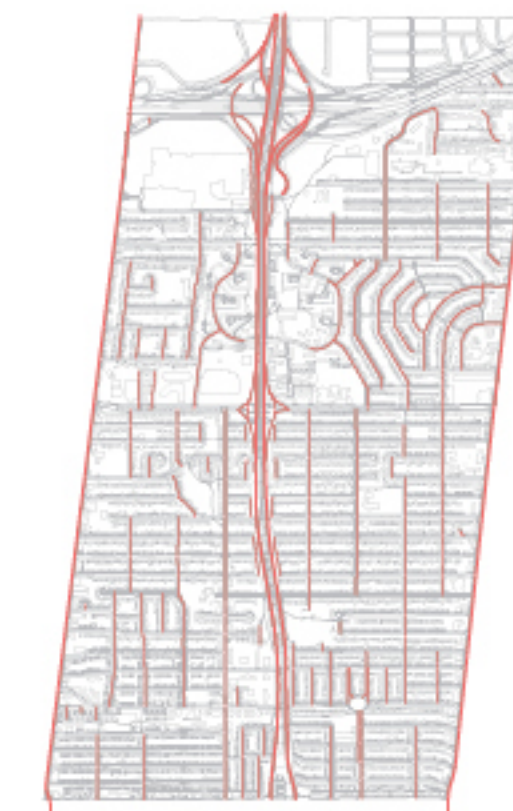
Reconnecting the site via the removal of buildings obstructing expansion of systems, renovating and constructing new subway stations while filling in the Allen road to create pedestrian network with parks. This all reconnects roads NS and ES to develop into regions of the adjacent neighbourhoods.



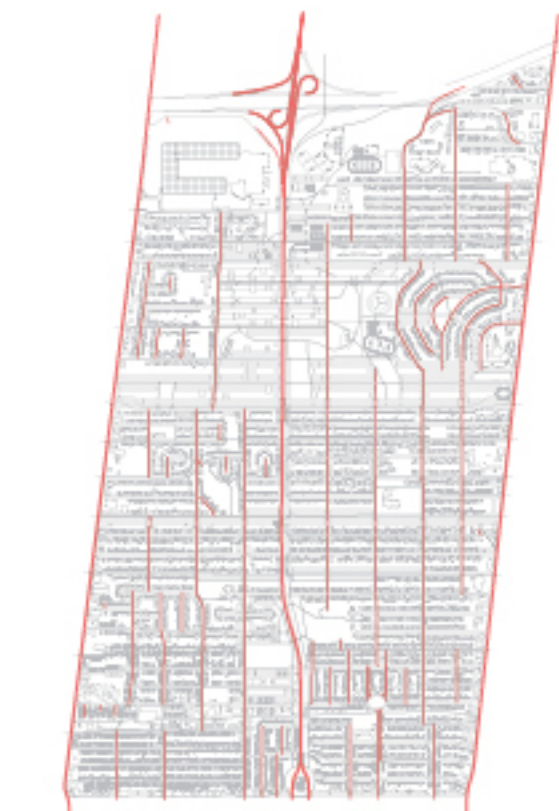
Existing



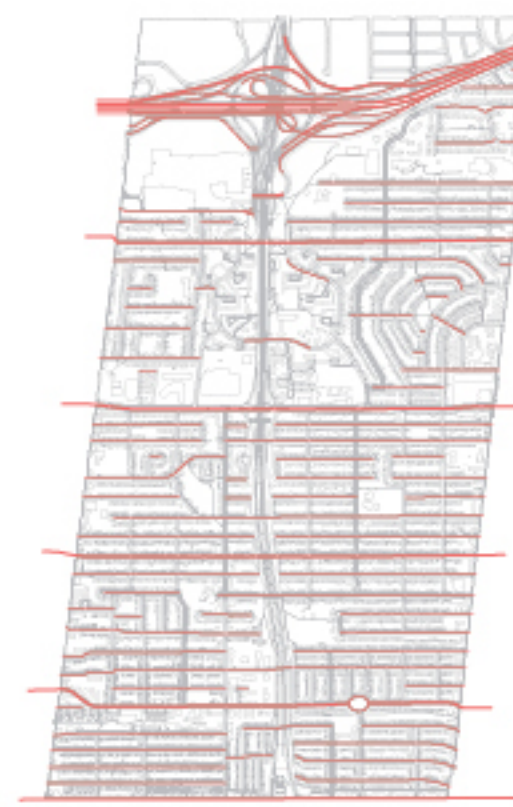
Proposed



NS



NS



EW



EW

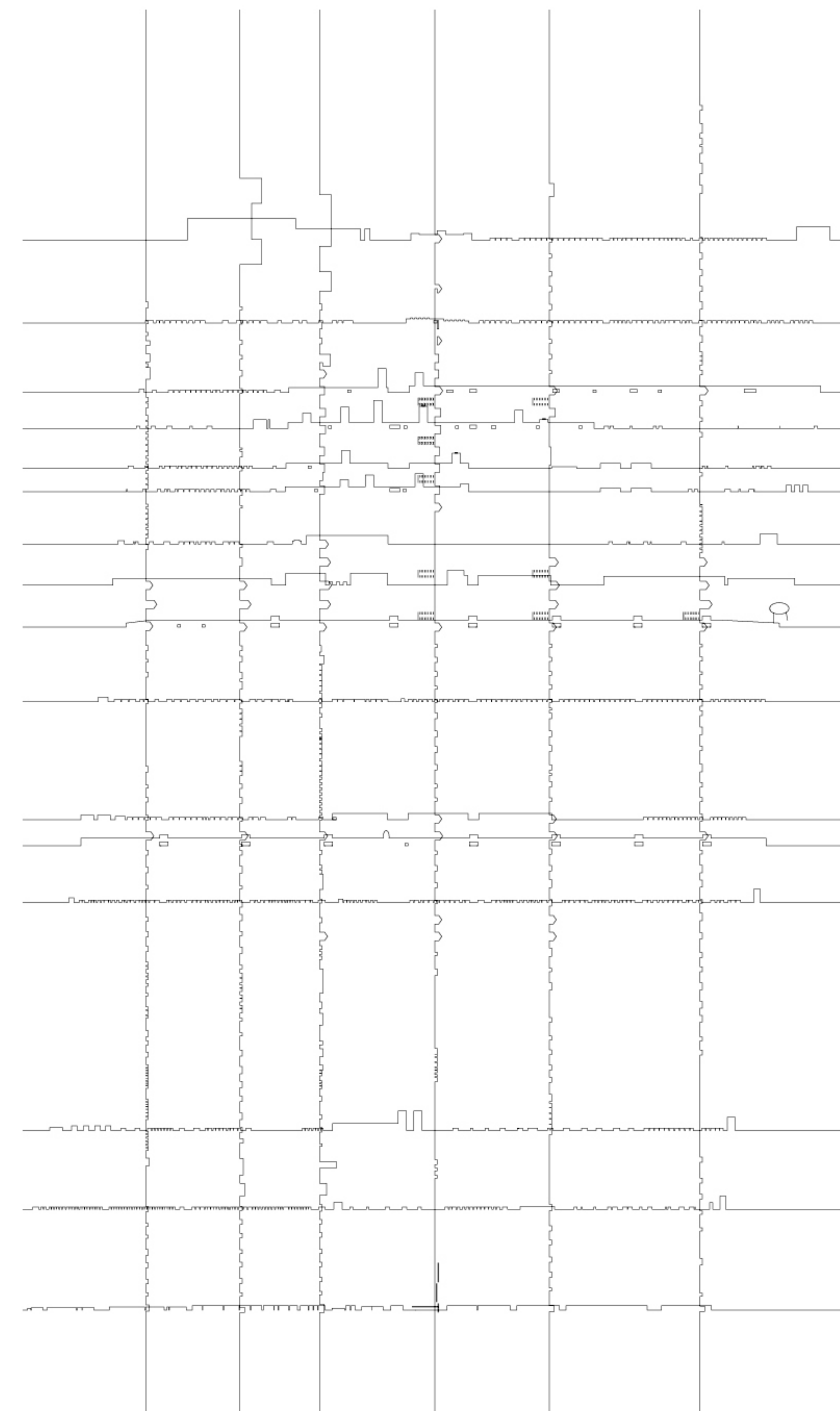


Elevation outline AA

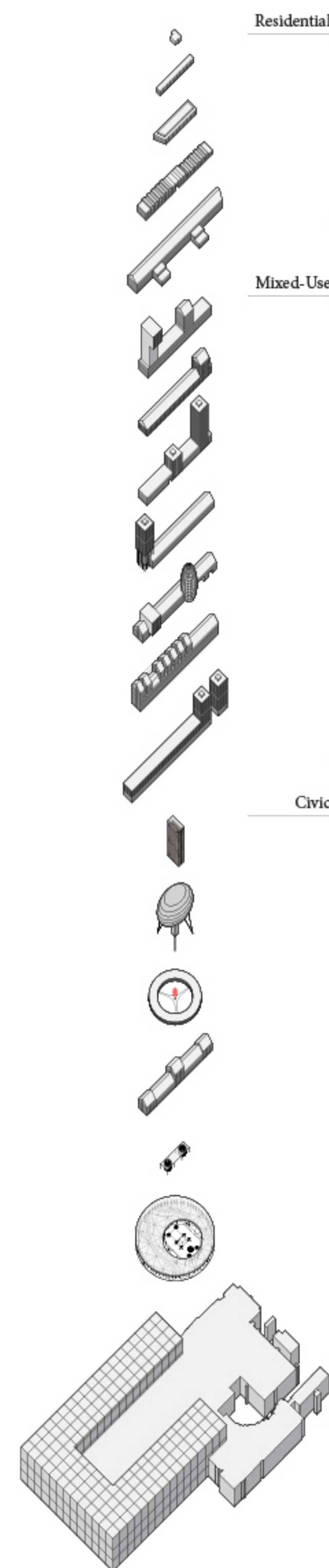


Elevation outline BB

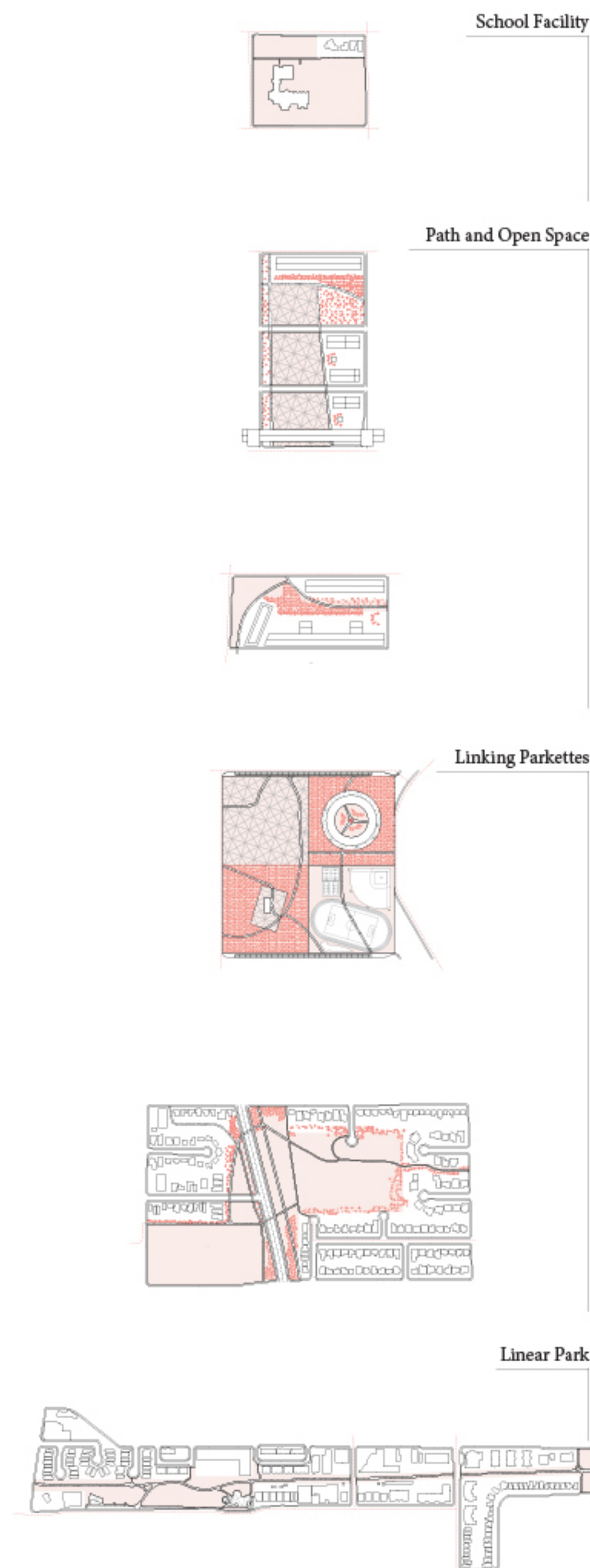
- Maximum height by zone
- Actual building scale



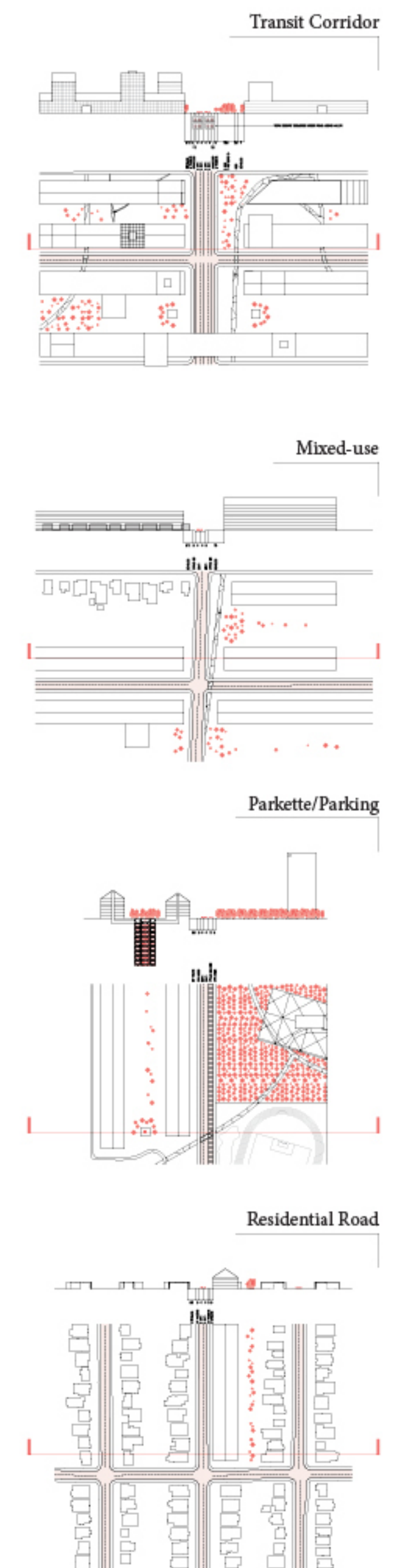
Built-form

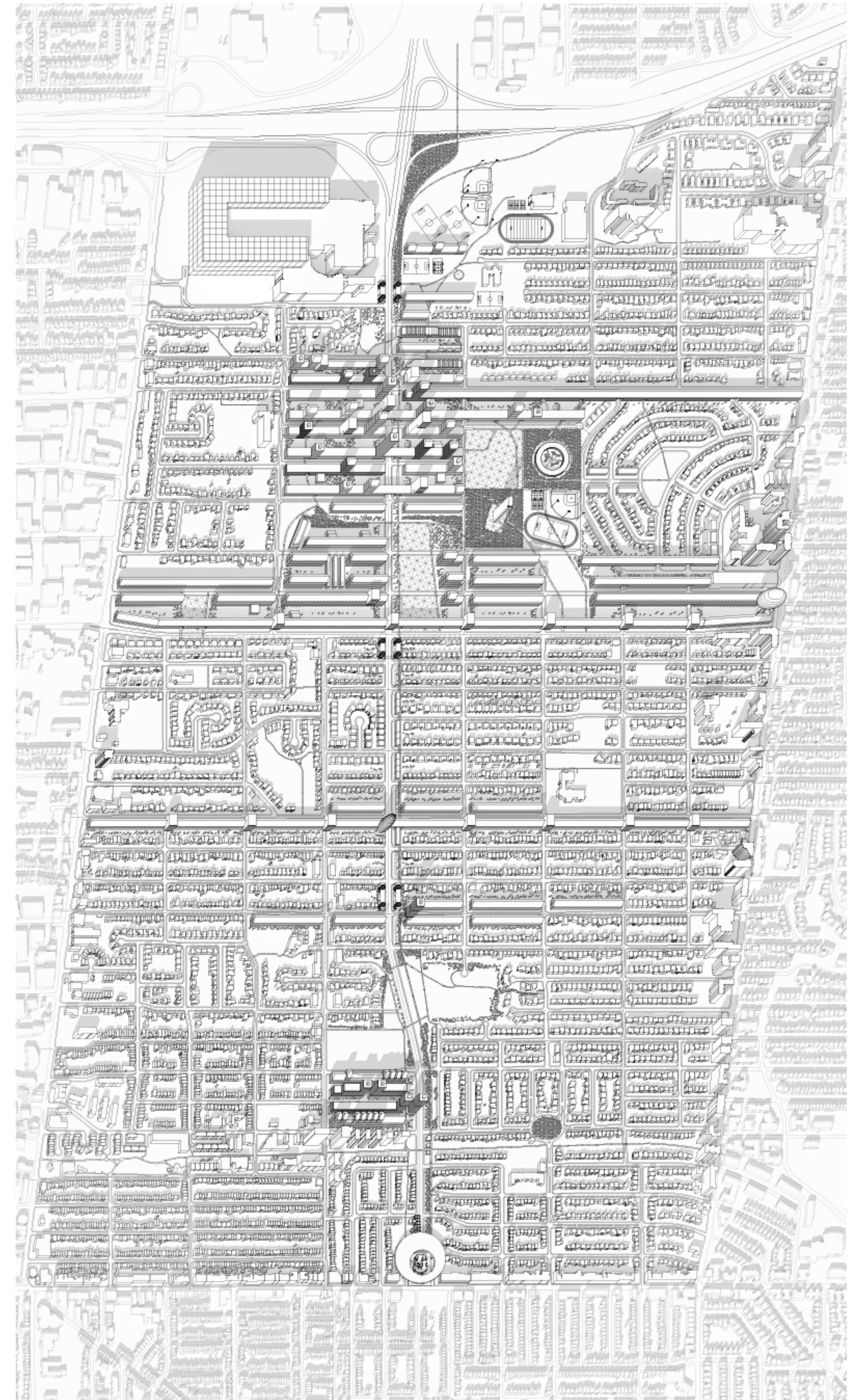


Park(etts)



Road(s) + Path(s)





Second Screening

Competition: Winter Stations

Type: Temporary Pavilion
Location: Toronto, Canada
Structure: Steel Mesh
Year: 2019
Criteria: Modern Migration

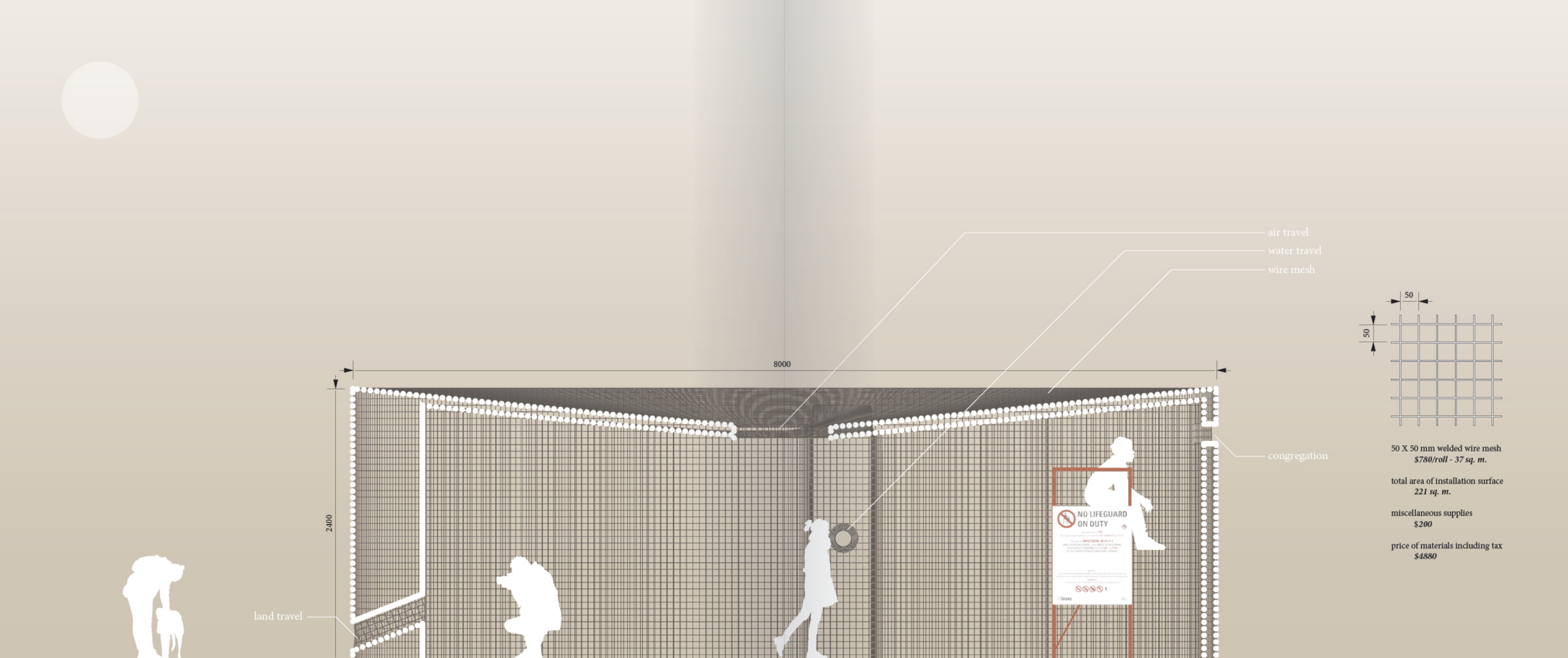


Past, present, future. Land, air, water. The necessity and ways to which we migrate vary and have adapted to current polemic positions. With current rapid movement of people due to grave situations, we see social identities come to a head.

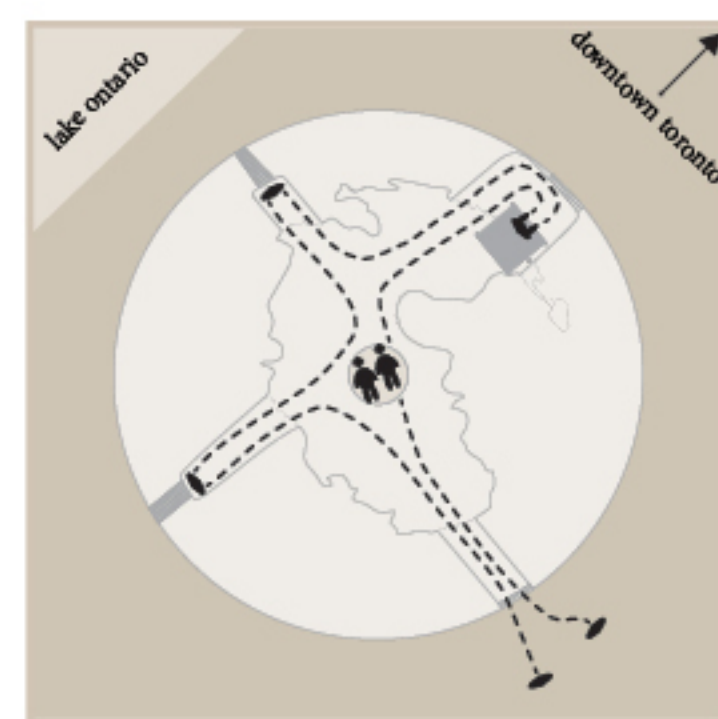
***Second Screening** has been adapted to convey a message of social confinement. Each aperture is distinct, focusing on the past, present, and future modes of migration via land, air, and water. Externally, the round volume contains an internal shape referencing Pangea, a single supercontinent, a place where we are all connected by one land.*

We are currently in a world that is tied economically yet shaped and distanced by social confinement. Layering the walls with mesh represents the worlds views of migrating individuals, from behind a veil, constantly blurred. No matter where we are, we are very close to one another. We see, hear, feel, and smell, and yet, distanced by a super social condition.

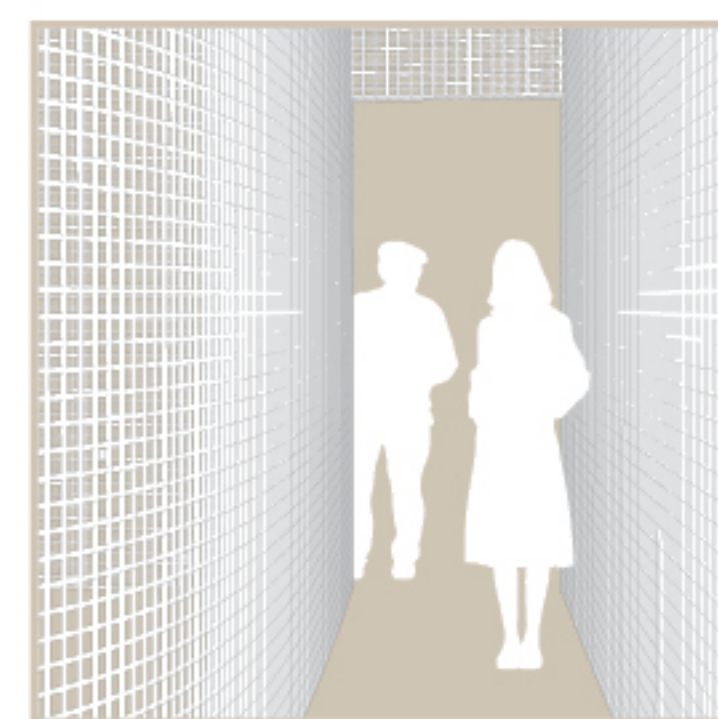




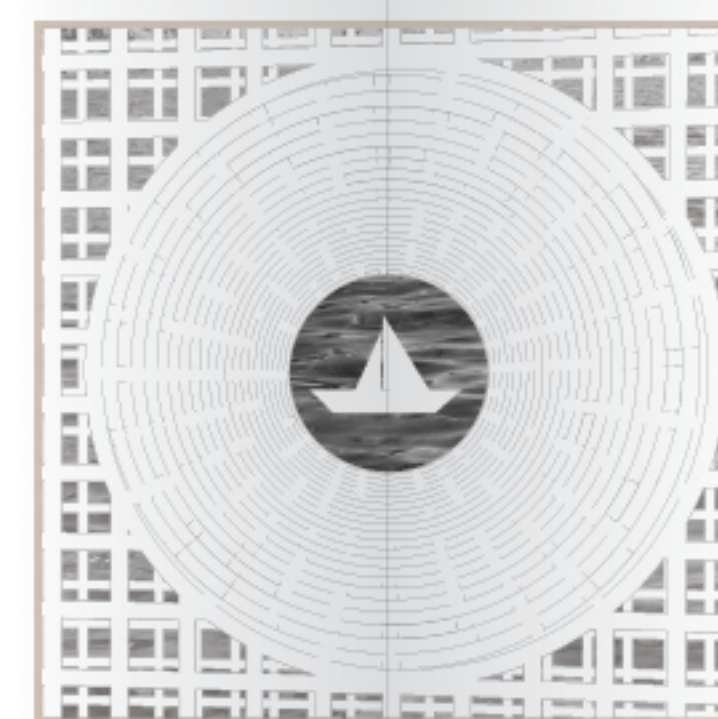
Pangea One-World/
Migration



Confinement/Migration



Crossing/Migration



Water Travel/Migration



Land Travel/Migration



Air Travel/Migration



Destination Congregation/
Migration

Sub/Land Huts

Competition: Bee Breeders Pavilosta Poet Huts

Type: Poet Huts and Care Taker House

Location: Pavilosta, Latvia

Structure: Wood

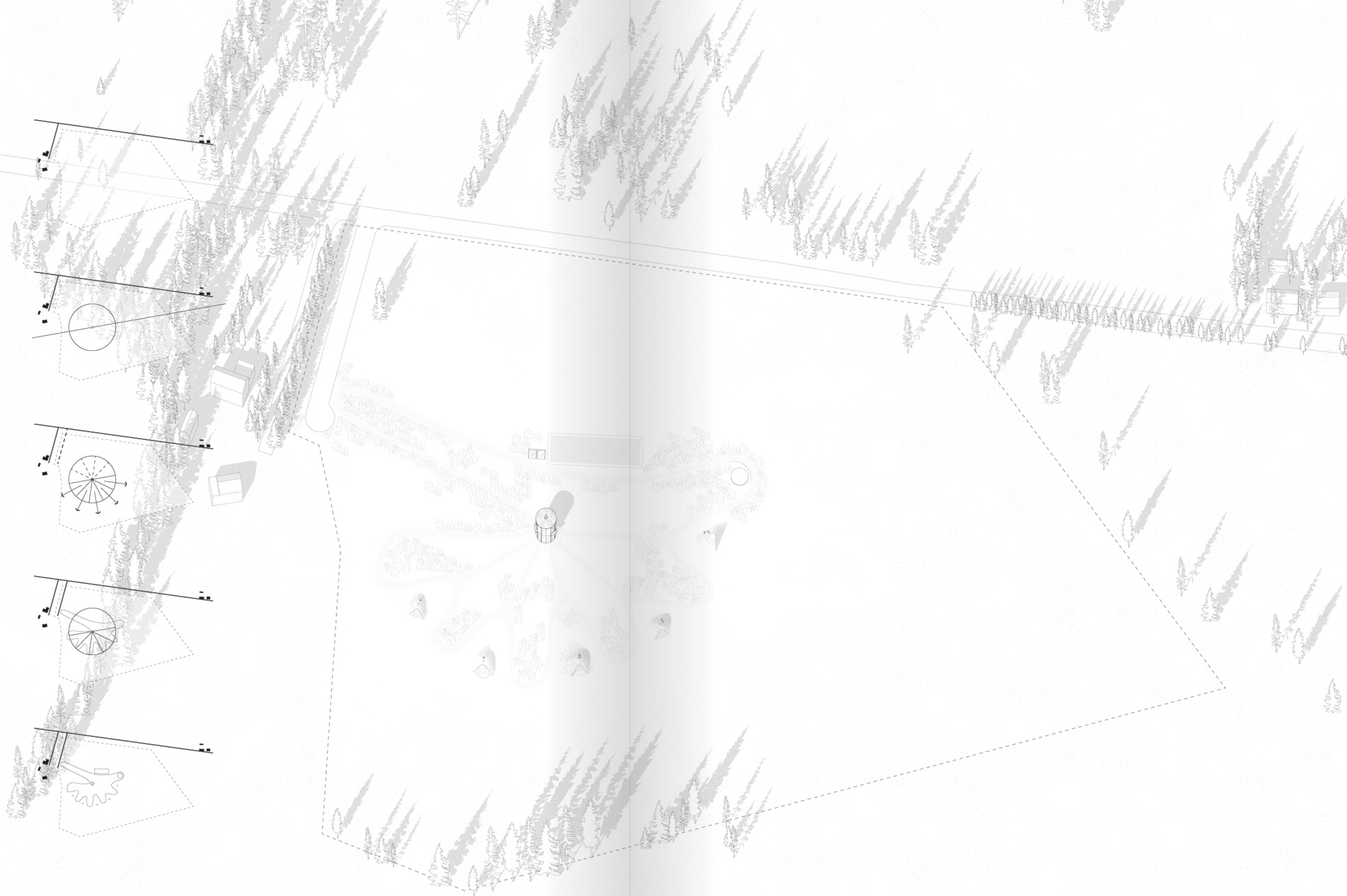
Year: 2019

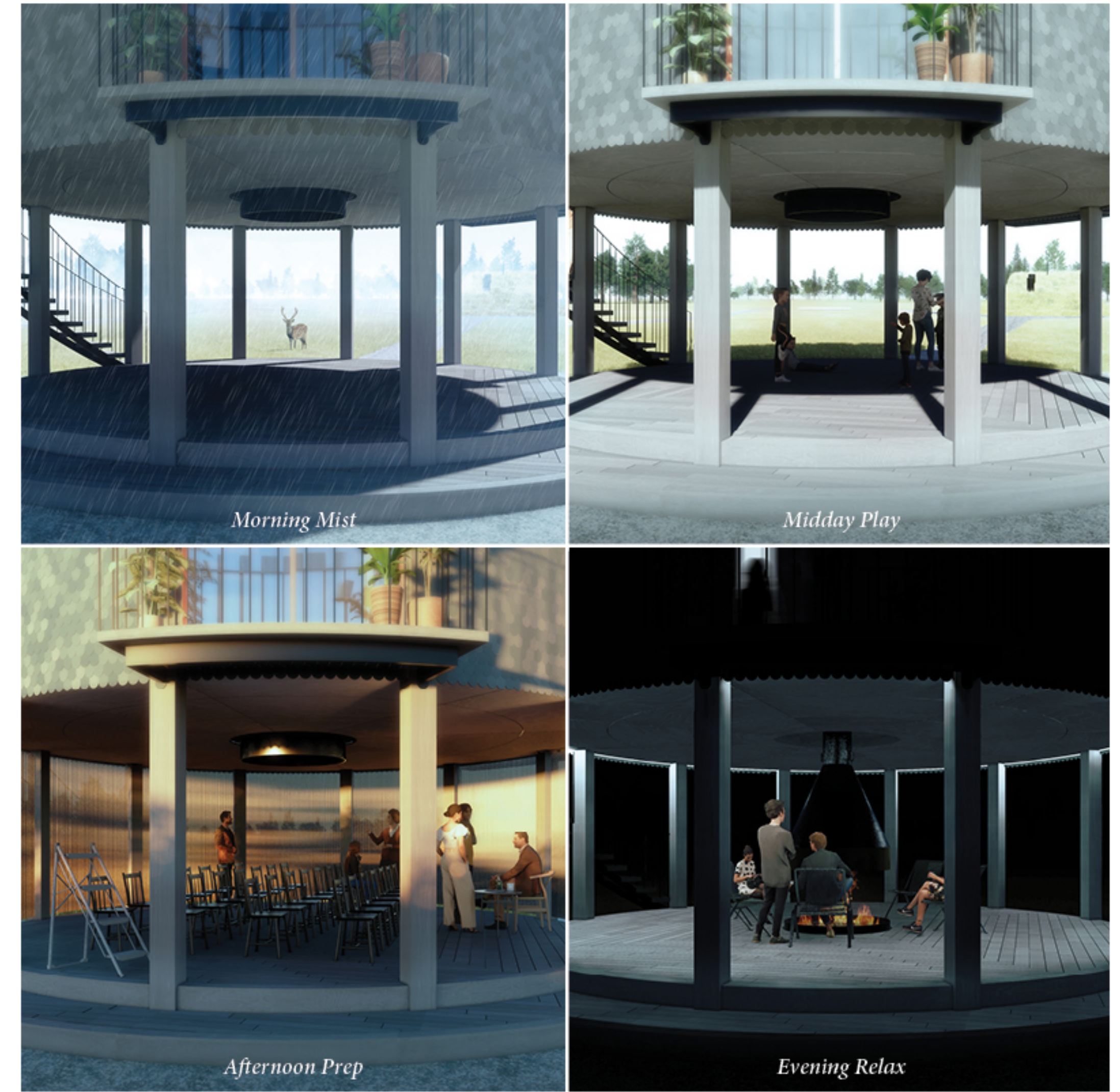
Criteria: Past and Present Hut

Typologies











Single-Bed Hut



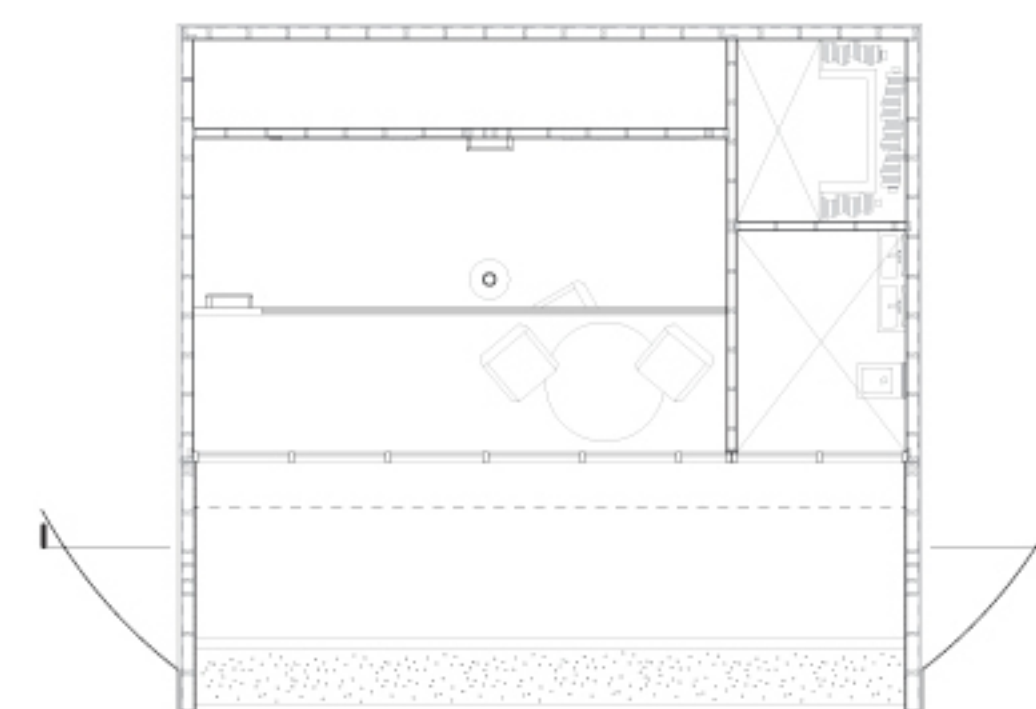
Double-Bed Hut



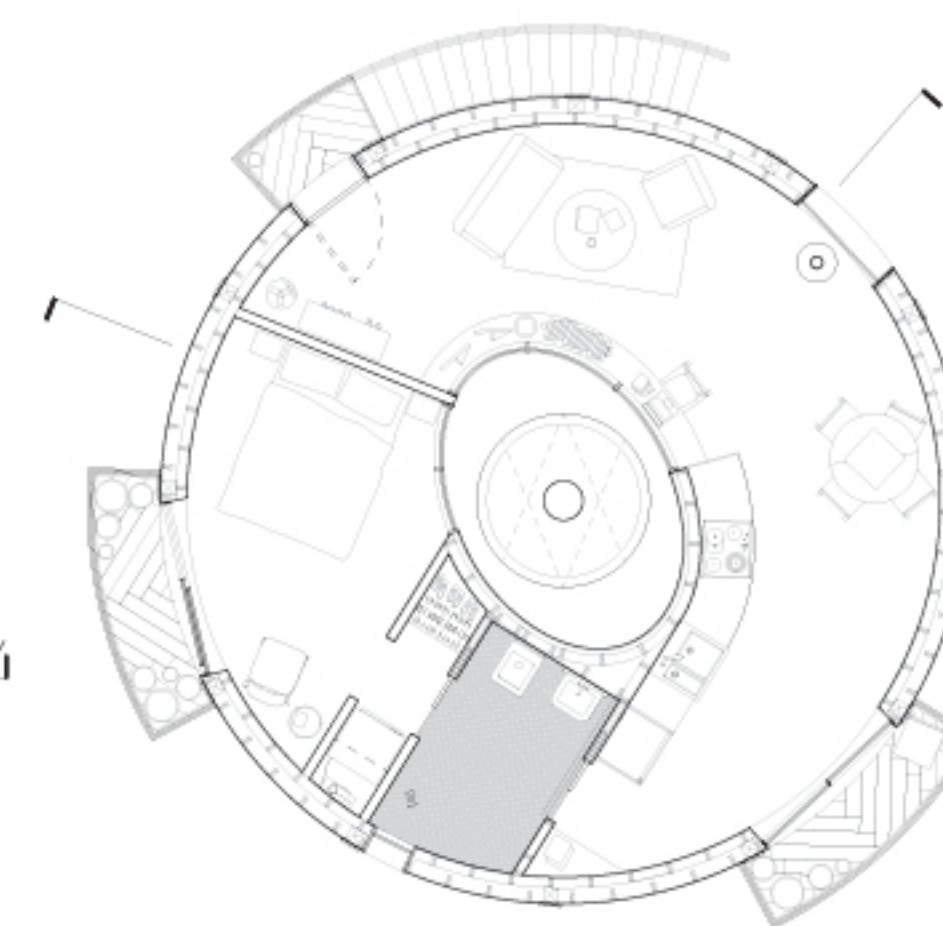
Single-Bed Hut



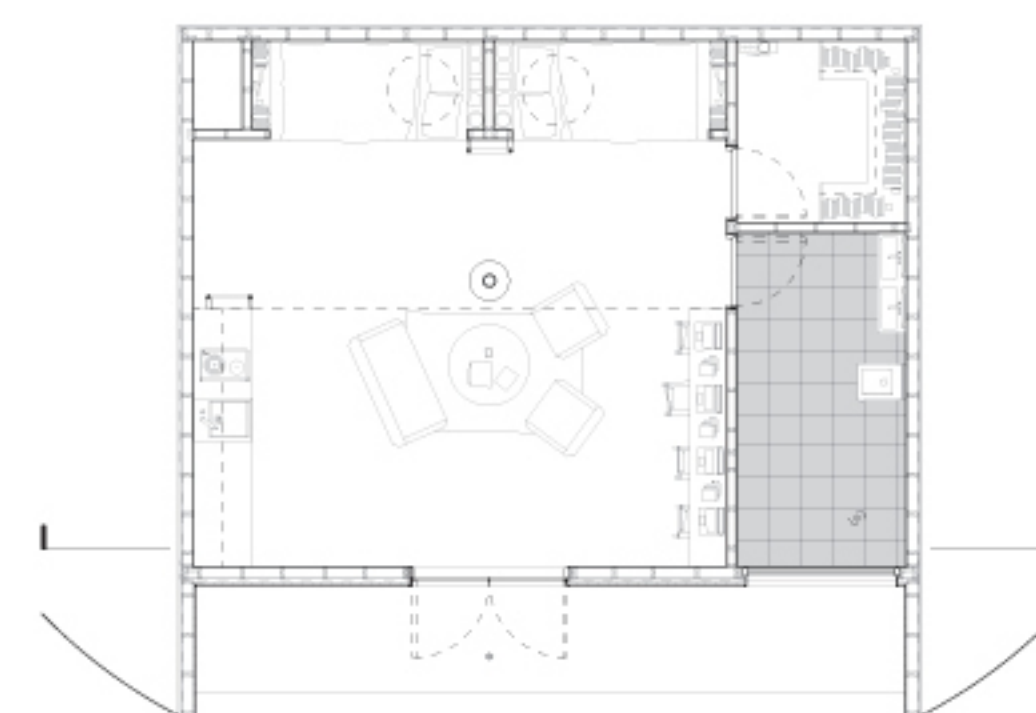
Double-Bed Hut



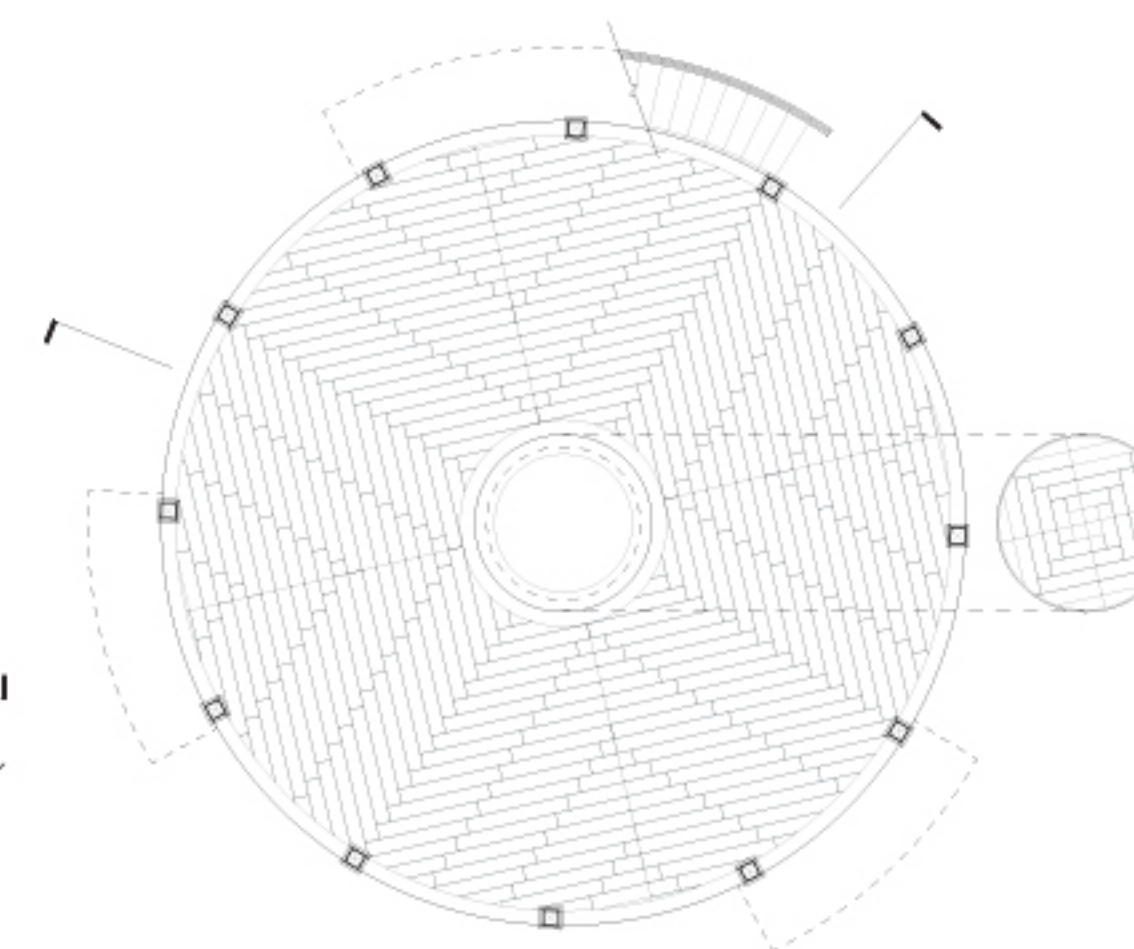
Quad-Bed Hut Second



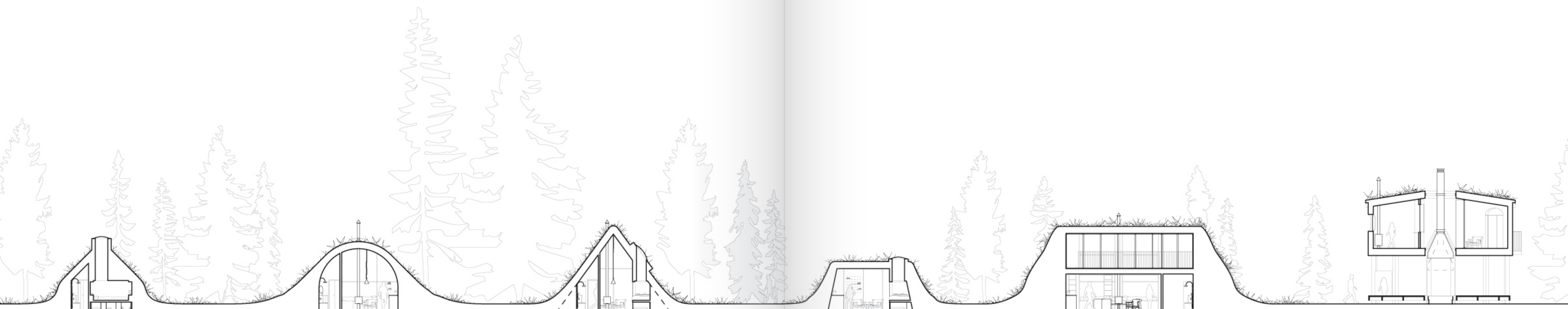
Care Taker House Second

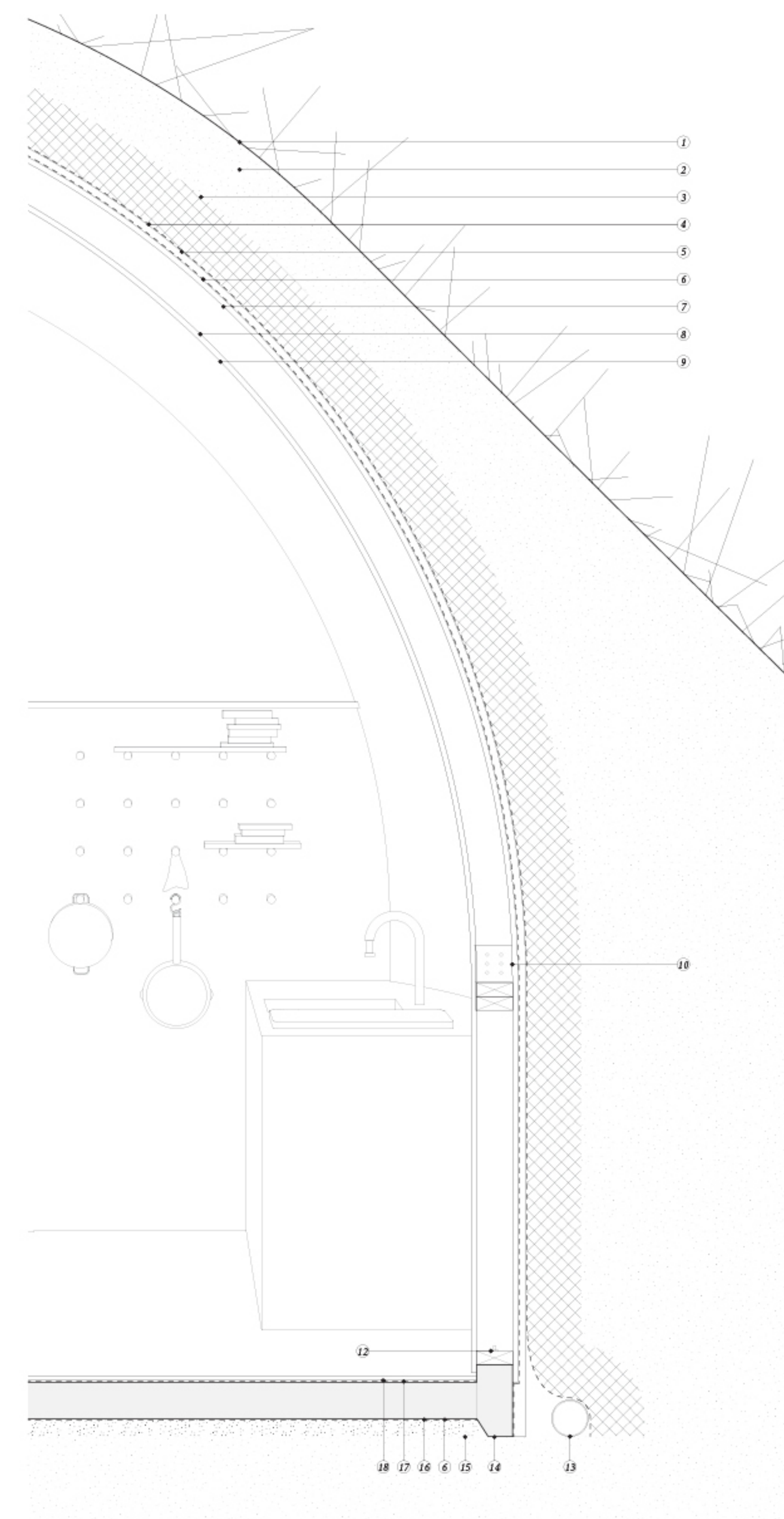


Quad-Bed Hut Ground



Care Taker House Ground Event Space





1. Local Planting
2. Planting Medium
3. Insulating Layer
4. Filter Cloth
5. Drainage Mat
6. A/V/M Membrane
7. Sheathing
8. Framing
9. Interior Finish
10. Anchor Plate
11. Wall Finish
12. Anchor
13. Drainage Pipe
14. Footing
15. Leveled Fill
16. On-Grade Slab
17. Floor Mat
18. Floor Finish

The Tower At Kurgi Farm

Competition: Bee Breeders Pavilosta Poet Huts

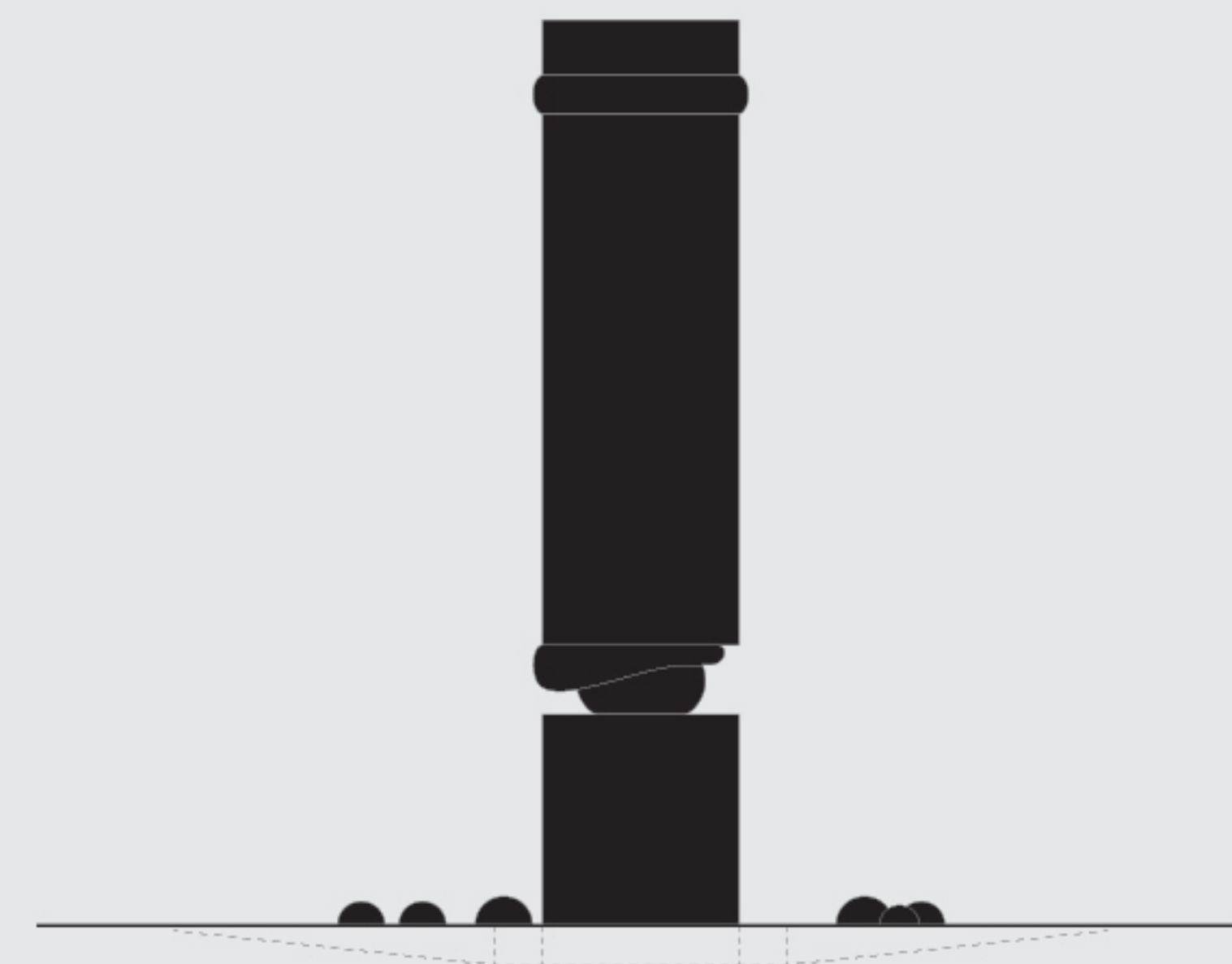
Type: Viewing tower

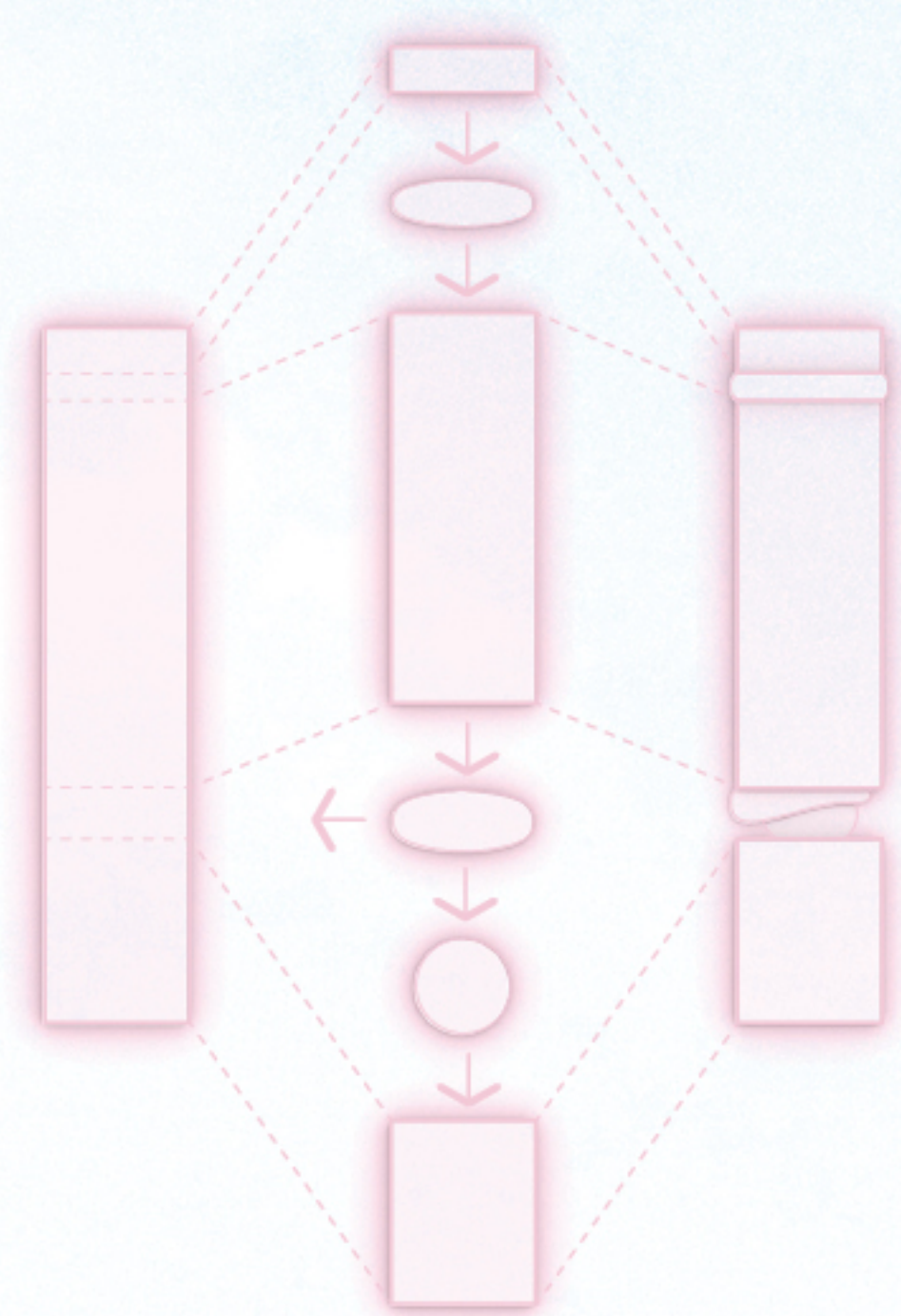
Location: Pavilosta, Latvia

Structure: Steel

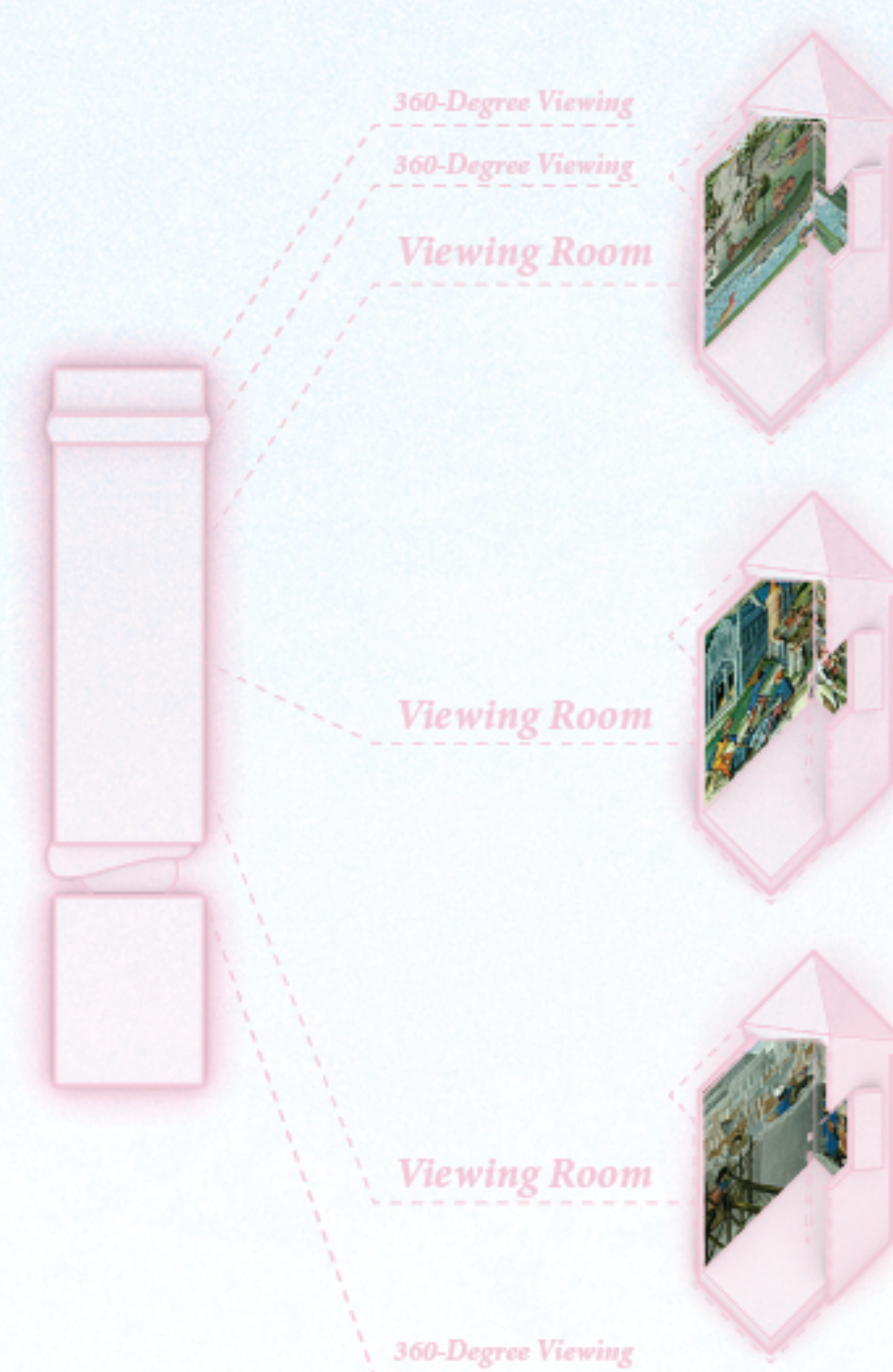
Year: 2020

Criteria: Whimsical ecology

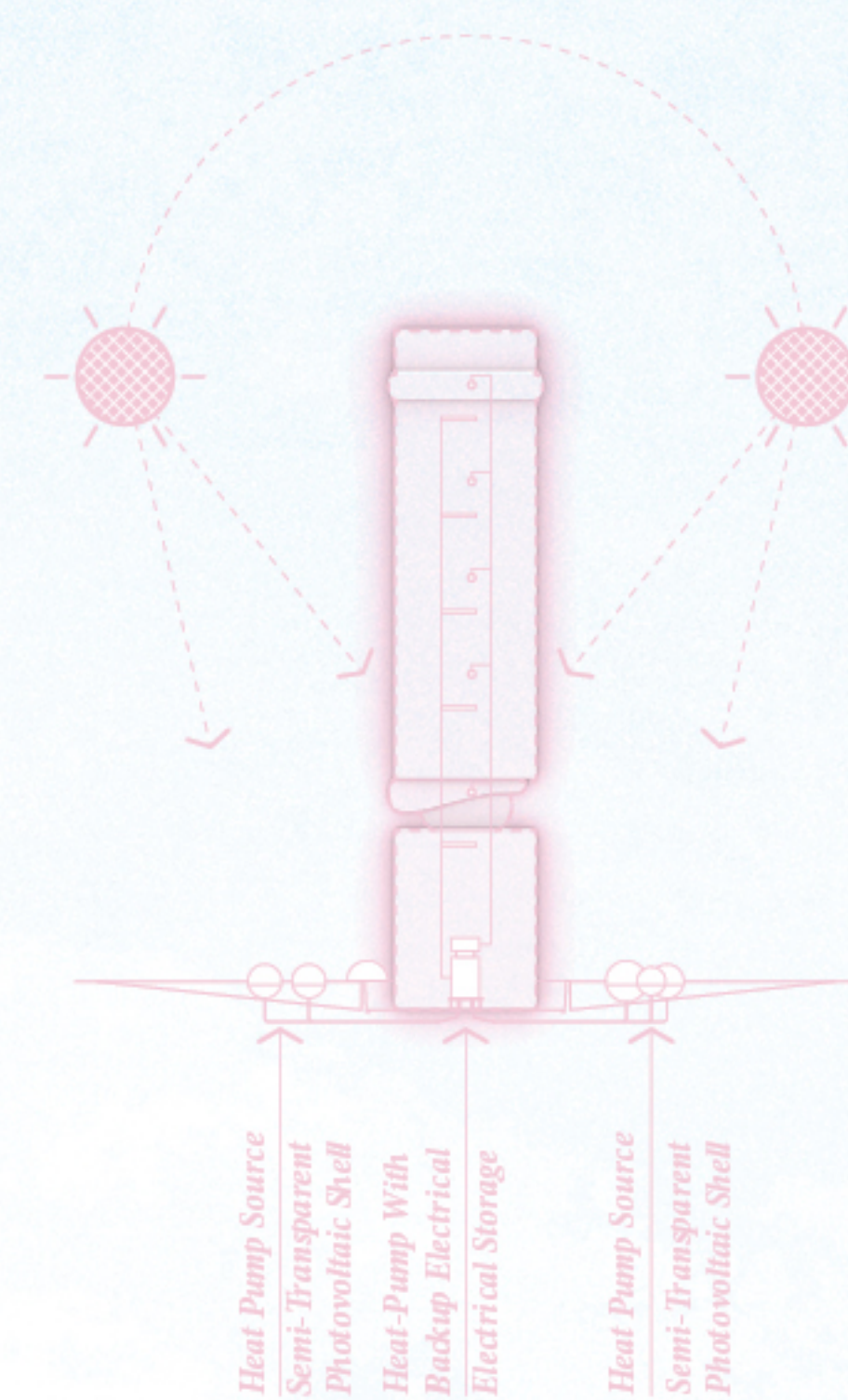




The Pieces Squished



Vertical Rooms



Heat, Light, and Power

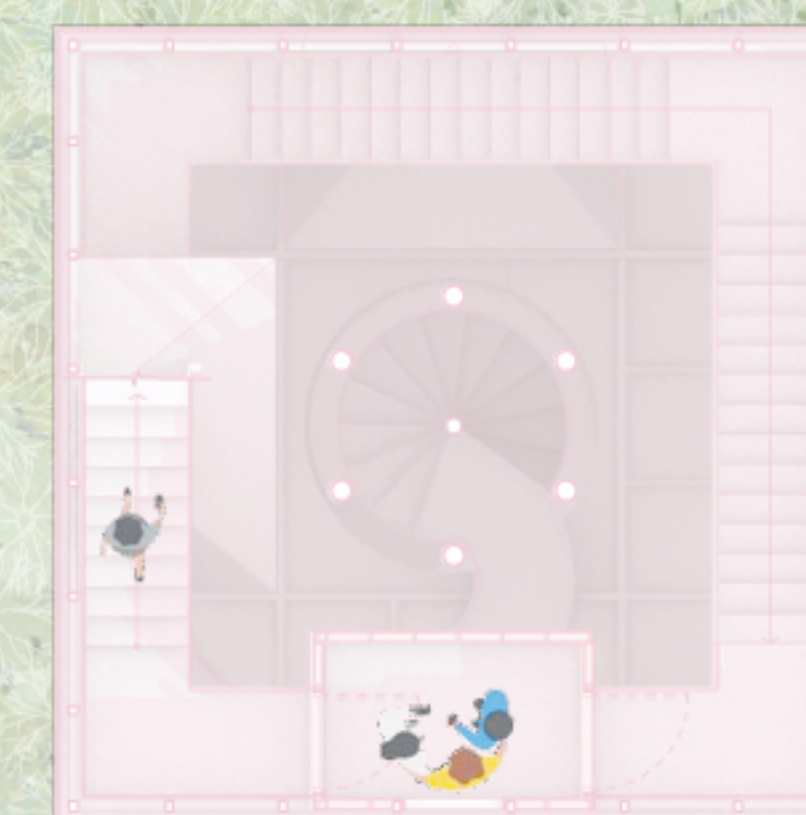


01. PARKING
02. SUNKEN ENTRY
03. 360-DEGREE VIEWING DECK
04. INTERIOR TRANSFER SPACE
05. VIEWING ROOM
(WITH CLASSICAL WALL TREATMENT)
06. VIEWING ROOM
(WITH CLASSICAL WALL TREATMENT)
07. VIEWING ROOM
(WITH CLASSICAL WALL TREATMENT)
08. THE "MAIN ROOM" WITH 360-DEGREE
VIEWING (MULTIPURPOSE SPACE,
MEETING, CHATTING, EXHIBITION,
AND ANYTHING BETWEEN)
09. TOP FLOOR 360-DEGREE VIEWING

GROUND/SITE



FIRST



FOURTH



SECOND



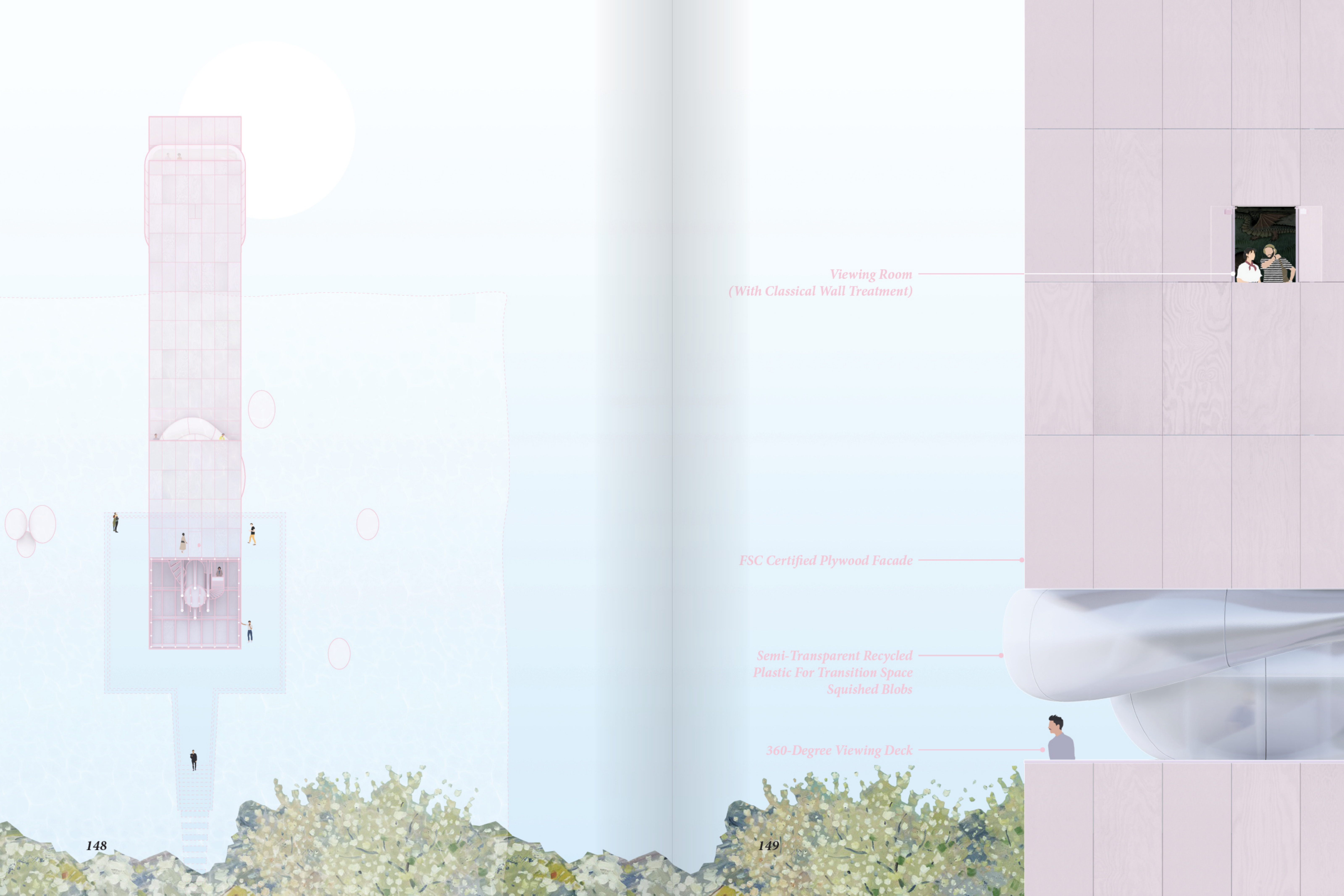
FIFTH



THIRD



SIXTH

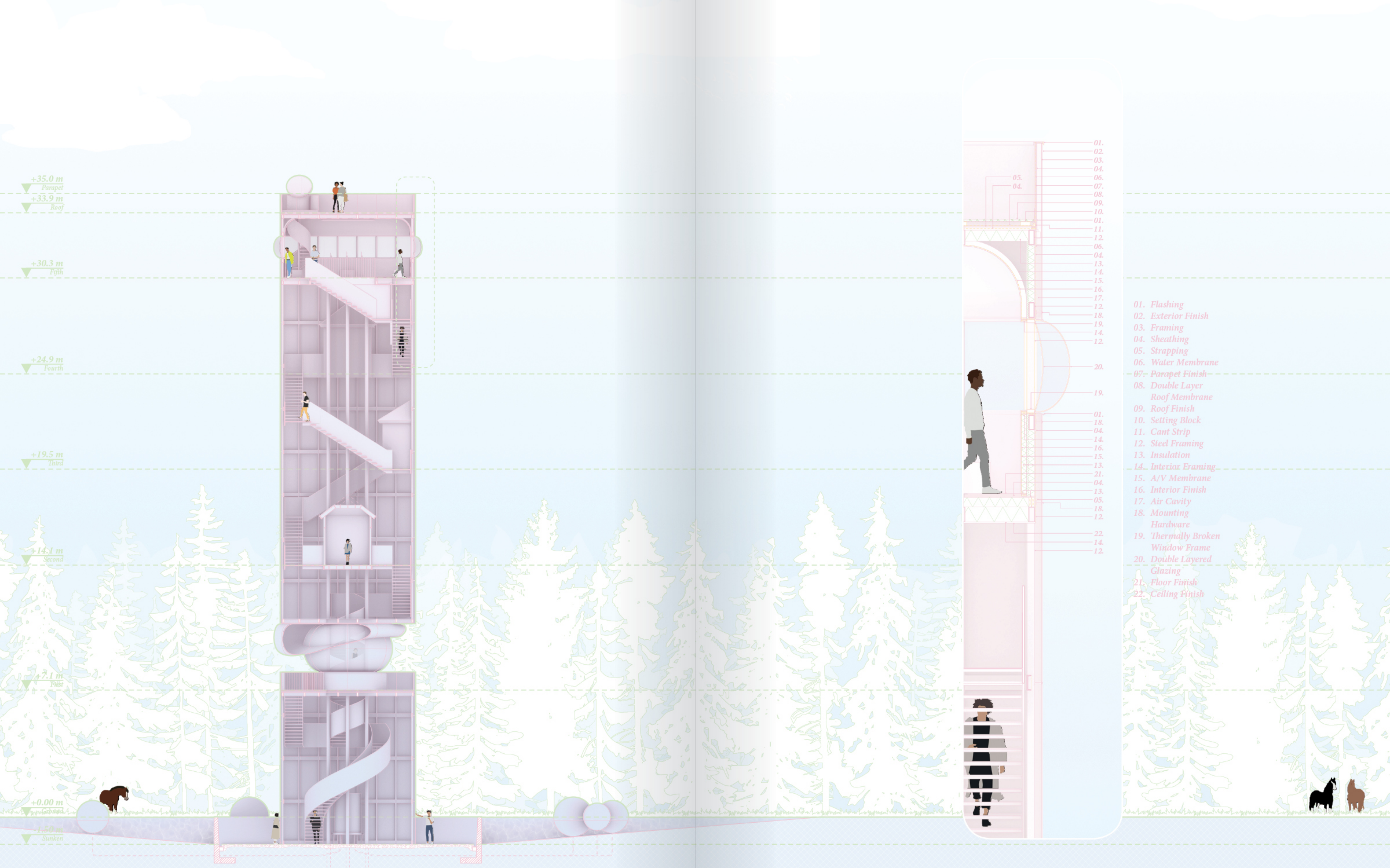


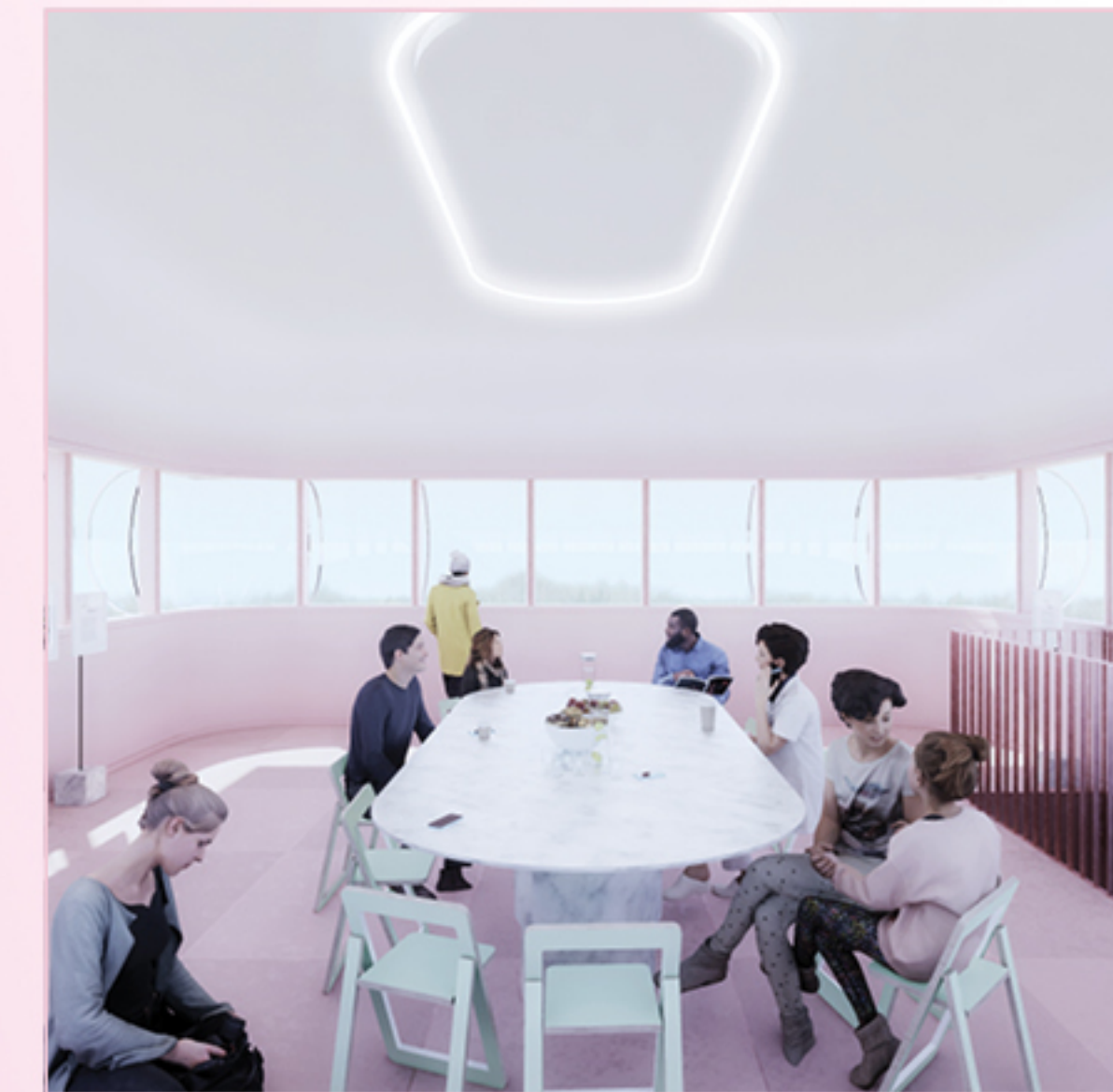
*Viewing Room
(With Classical Wall Treatment)*

FSC Certified Plywood Facade

*Semi-Transparent Recycled
Plastic For Transition Space
Squished Blobs*

360-Degree Viewing Deck





Employment

Architecture
Craft

Architecture:

Office of Adrian Phiffer

Diamond Schmitt Architects

D'Ambrosio Architecture + Urbanism

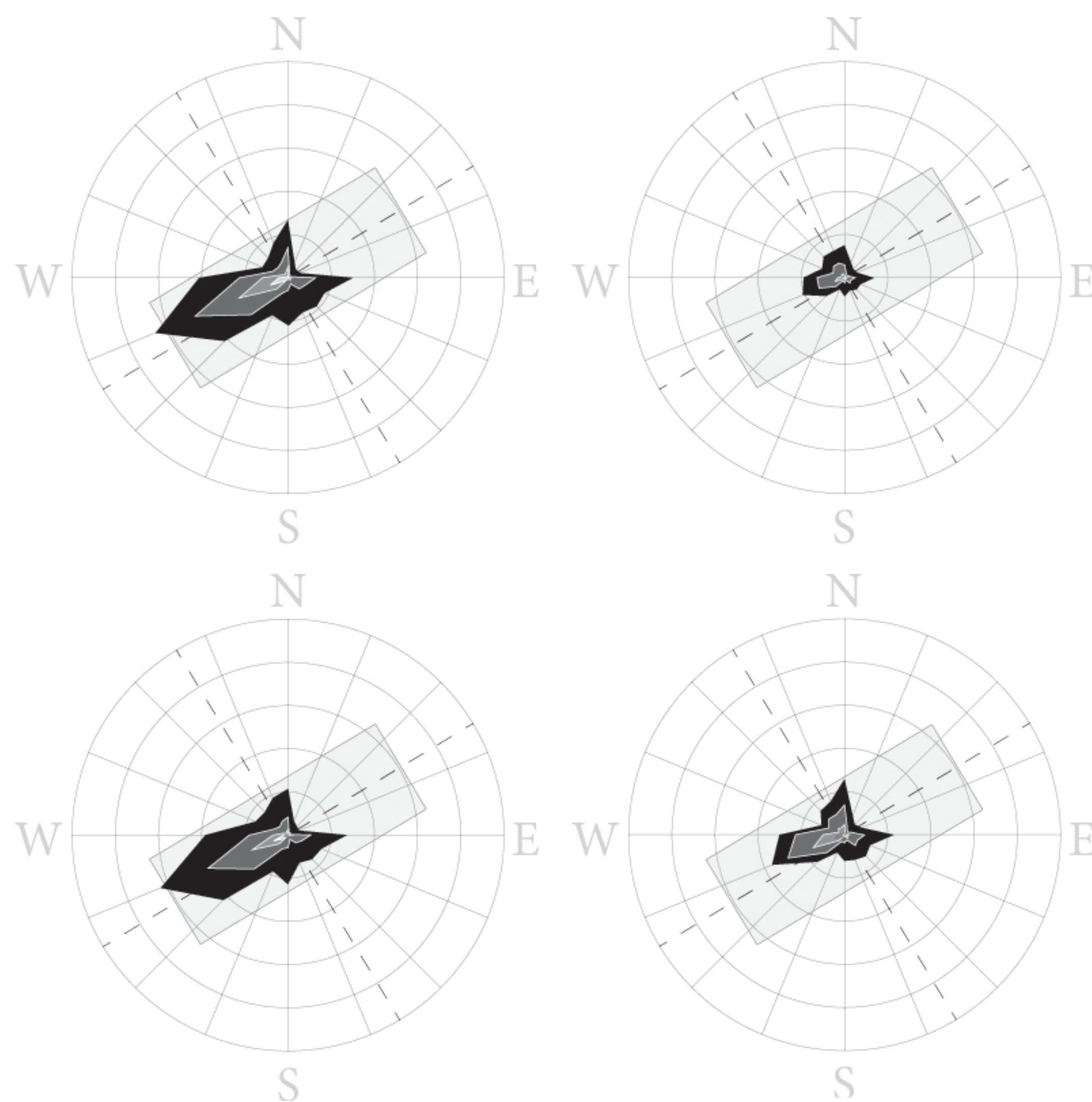
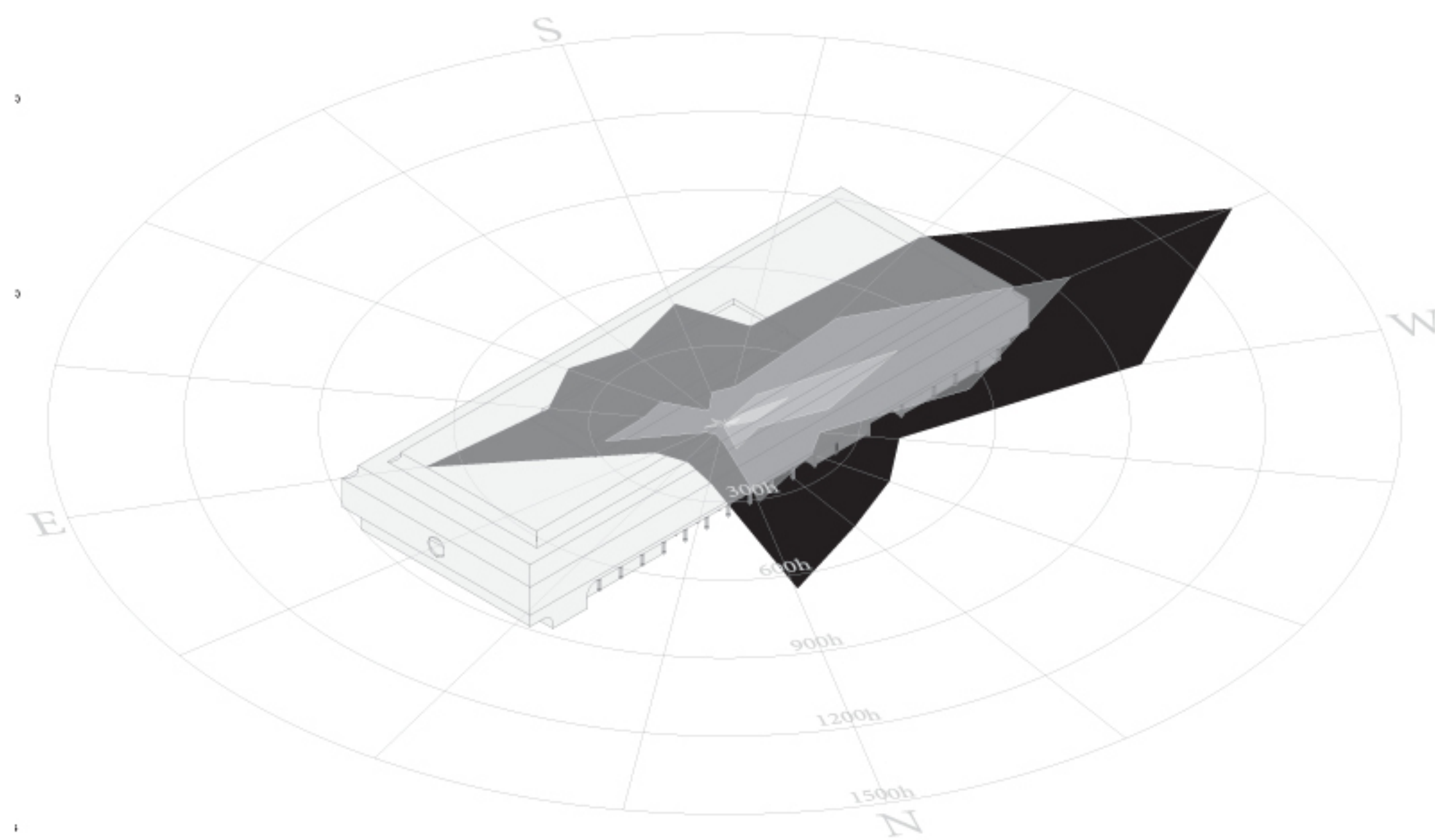
Kohn Pedersen Fox Architects

Craft:

Darwin's Interior Finishing

DUB Studio

LAMAS Architecture



Office of Adrian Phiffer
Toronto, Ontario, Canada

While employed at OofAP, my work centered around two competitions, *The Garden of Earthly Delights* and *New KCP*.

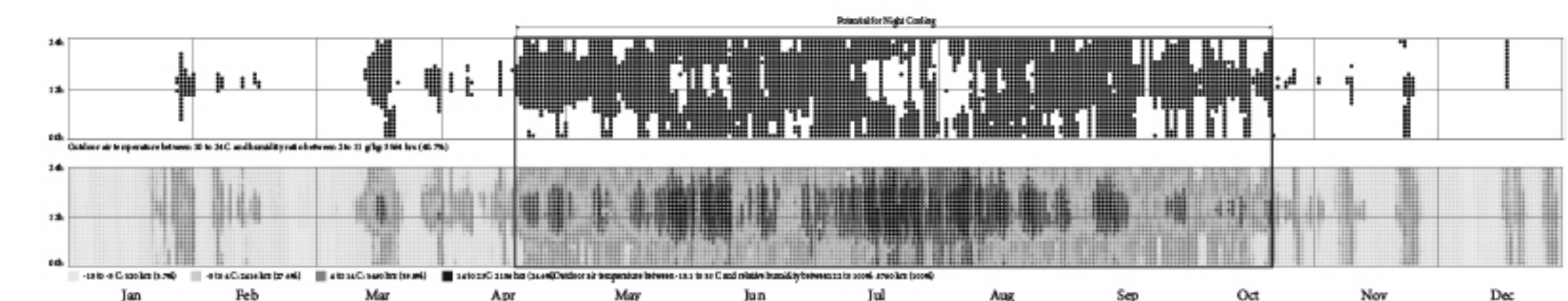
Roles and work completed:

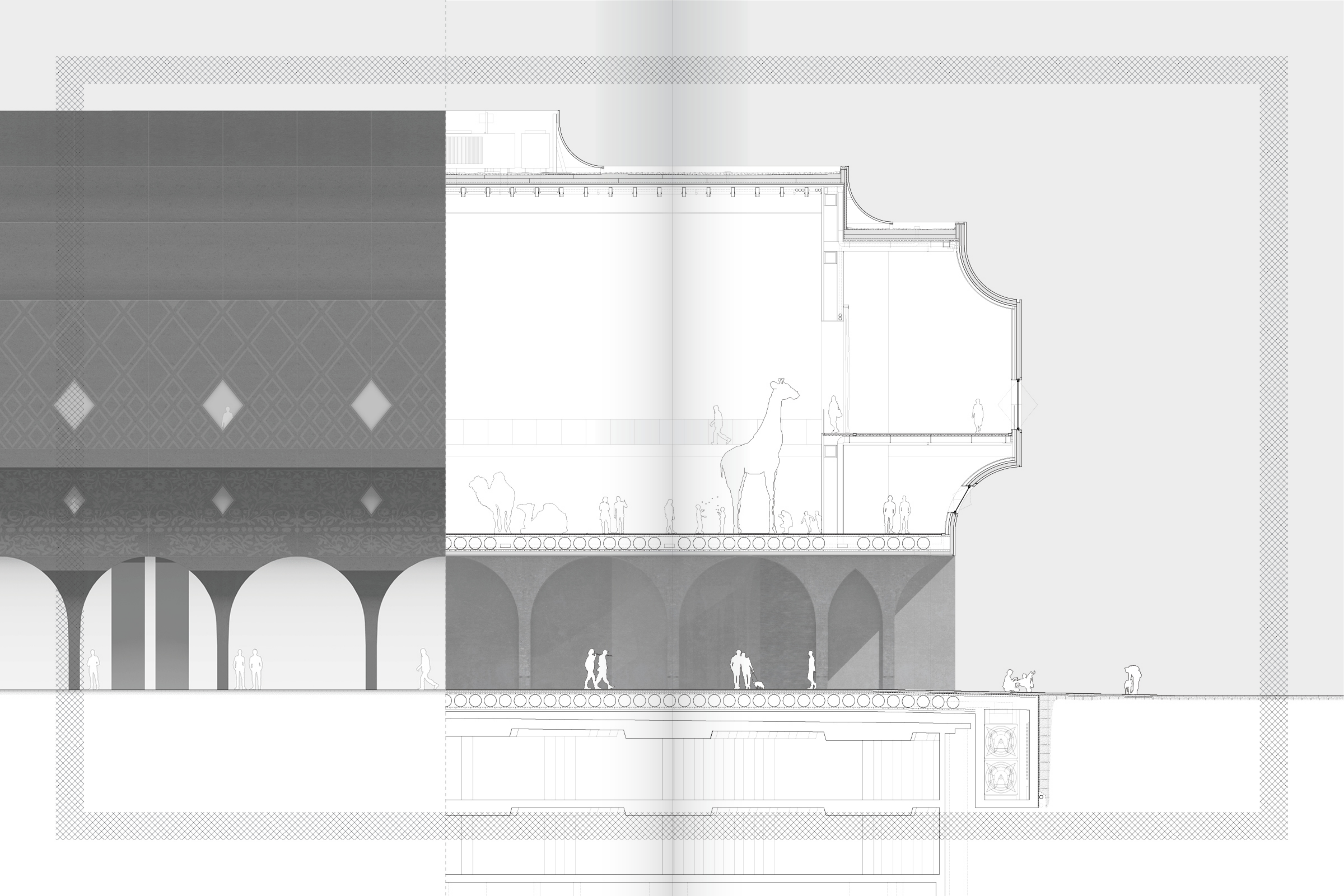
Detail sections
Environmental strategies
Coordinating technical
Illustrating

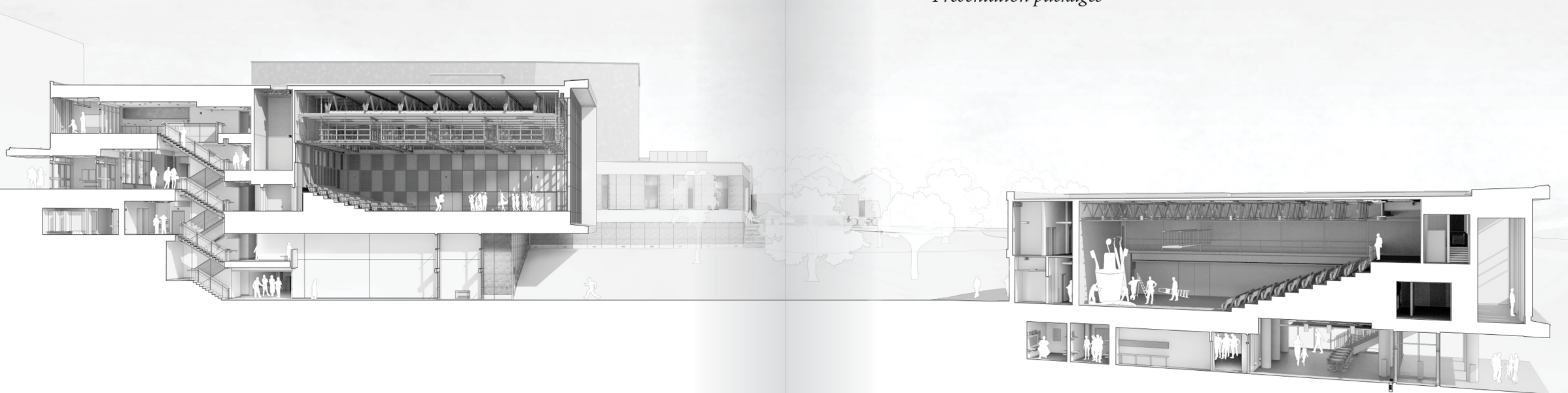
The Garden of Earthly Delights, a master planning project in Korea, allowed for development of technical strategies that can be deployed through a single building or via a series of structures. Connections were made through ground plane

interactions, via building edges and landscaping, and visual qualities of each building.

The *New KCP*, a conference centre attached to a major office building and city centre, projected cultural architectural values on the buildings facade. Pre-cast concrete panels, with repeated and typical architectural reliefs, tied into classical churches within Prague's centre. Tectonic strategies employed repeatable construction methods and materials which emphasized local availabilities of material and labour.







Diamond Schmitt Architects

Toronto, Ontario, Canada

During a six-month internship at DSA, I was fortunate to work on three projects: the New Brunswick Museum, Waterworks Food Hall, and Brock University awards submission.

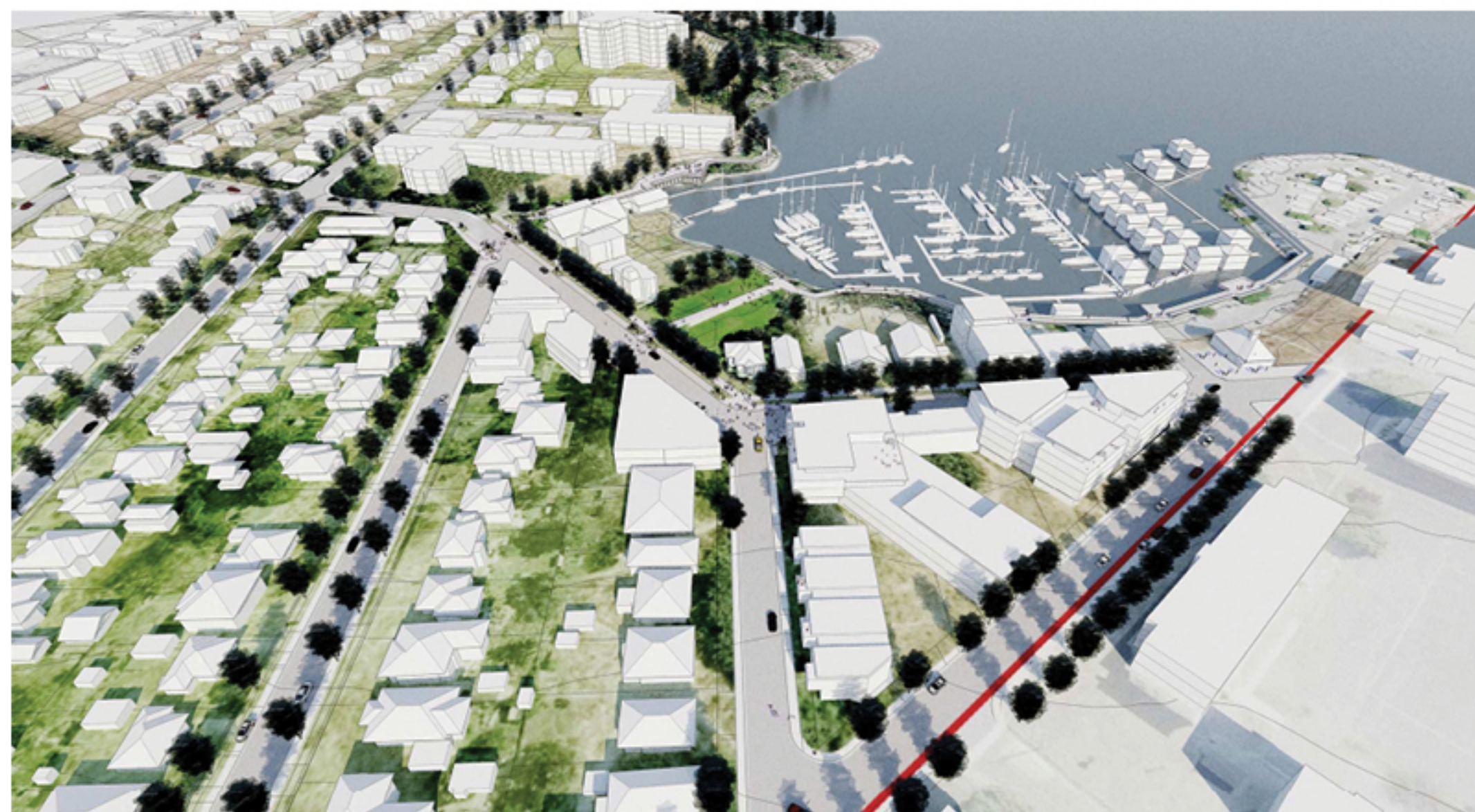
The illustrated image is a piece of the Brock University awards submission which included two built projects. Two revit models were used to create the composite perspective section.

Roles and work completed:

Revit

Model making

Presentation packages



D'Ambrosio Architecture + Urbanism Victoria

Over the course of two summers at DAU, I worked on many projects, most of which were urban design and feasibility studies.

Roles and work completed:

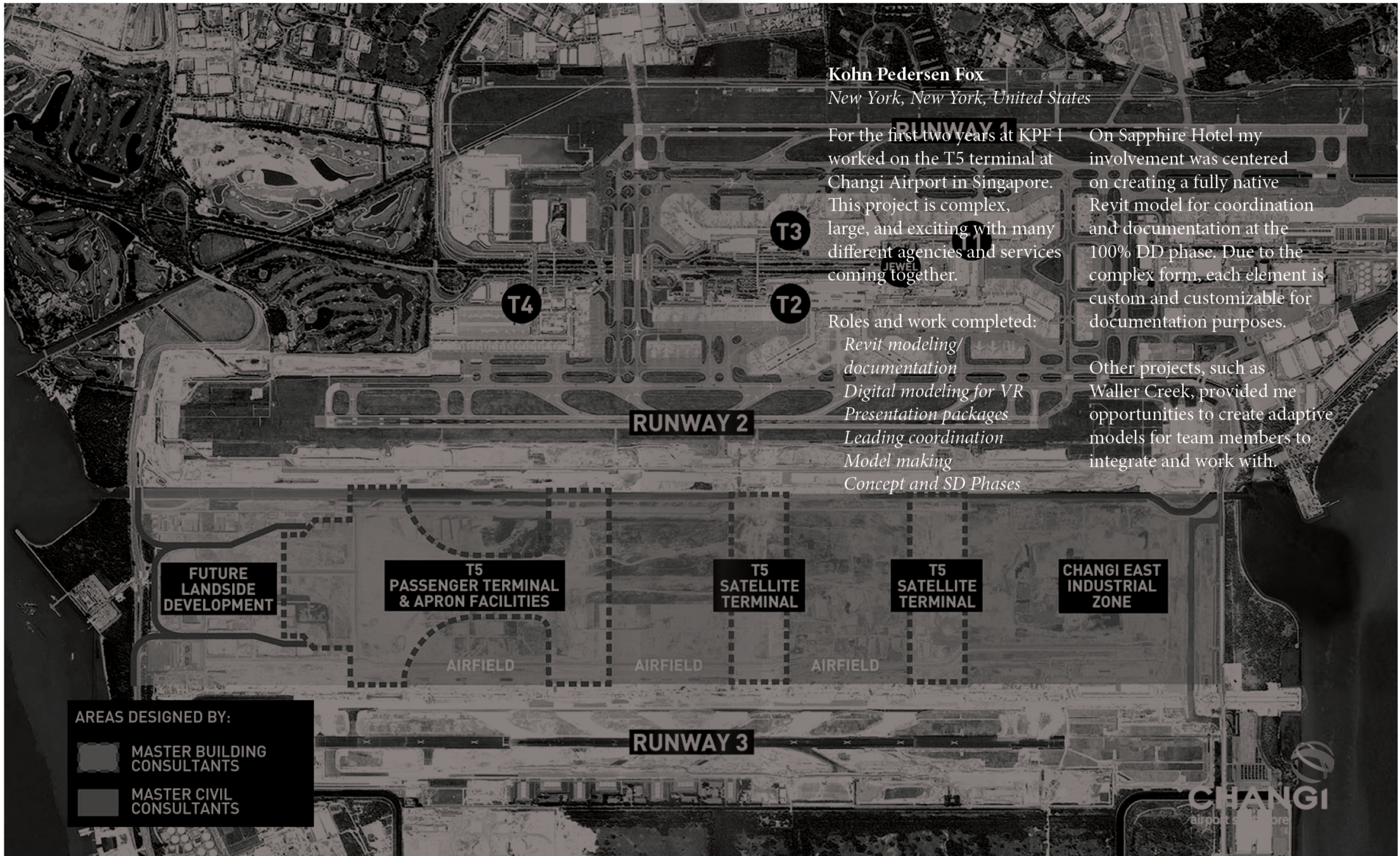
Model making
Rhino and SketchUp
Rendering
Photoshop
Presentation packages

Highlighted work was completed on the West Bay Waterfront design guidelines package. Many different work flows were used in order to complete the guideline booklet.

Digital models we accessed from a city database of SketchUp files then brought into Rhino for rendering purposes. By using multiple platforms we were able to download pre-made models for referencing (cars, boats, and trees) while also allowing the ability to use a custom mapped ground plane which was used to illustrate the boundary conditions and our desired levels of green space.

Renderings, inside of the booklet, were created via Photoshop collaging over top of a sketch generated at DAU.





Kohn Pedersen Fox

New York, New York, United States

For the first two years at KPF I worked on the T5 terminal at Changi Airport in Singapore. This project is complex, large, and exciting with many different agencies and services coming together.

Roles and work completed:

*Revit modeling/
documentation
Digital modeling for VR
Presentation packages
Leading coordination
Model making
Concept and SD Phases*

On Sapphire Hotel my involvement was centered on creating a fully native Revit model for coordination and documentation at the 100% DD phase. Due to the complex form, each element is custom and customizable for documentation purposes.

Other projects, such as Waller Creek, provided me opportunities to create adaptive models for team members to integrate and work with.



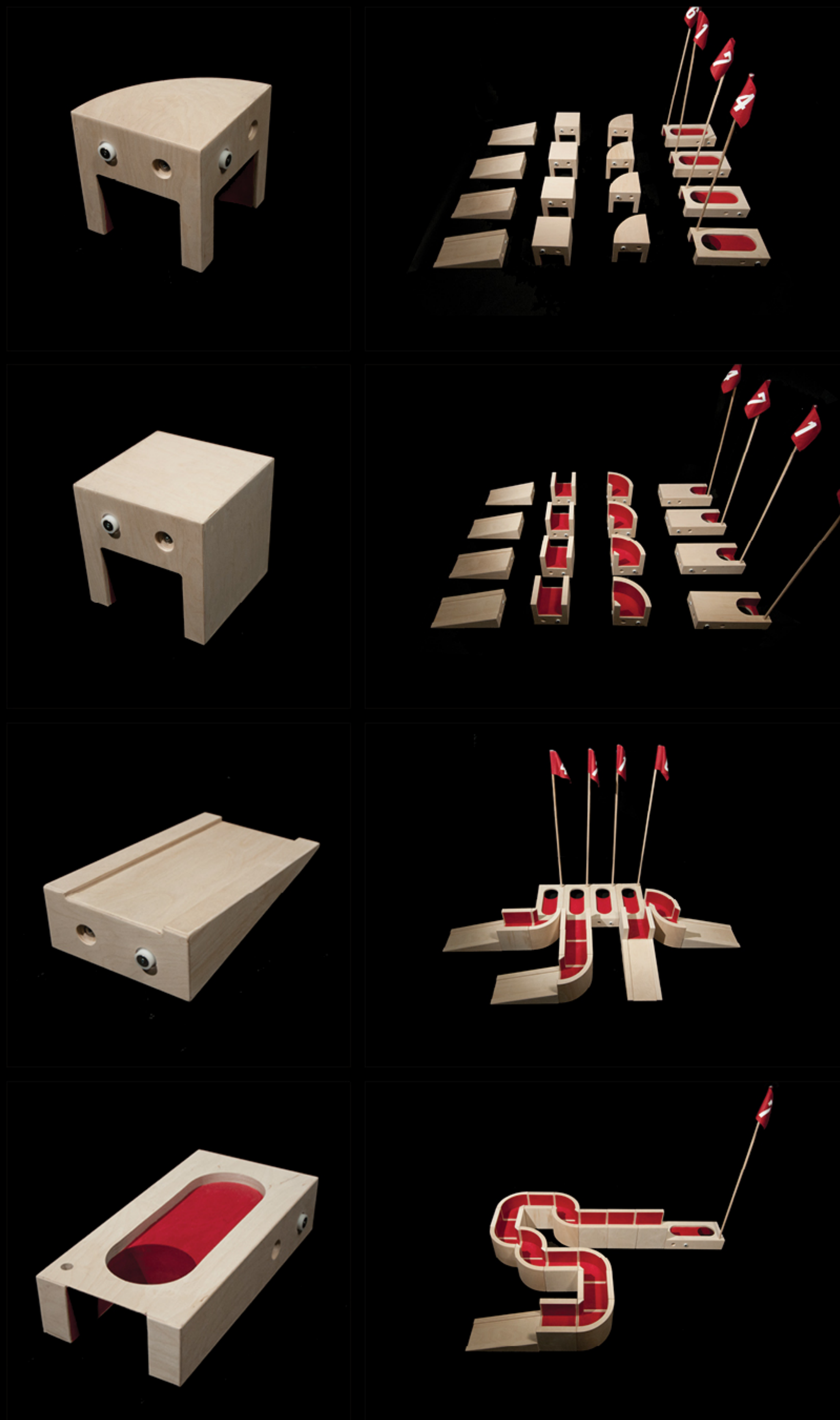
Darwin's Interior Finishing
Victoria, British Columbia, Canada

Over the course of seven-years of full and part-time work many learning experiences and opportunities were provided while working for Darwin at his interior finishing and construction company.

I was afforded to work on that is similar in scope to several others.

Roles and work completed:
Design and drawing
Reviews with client
Cut and assembly

The chosen work on display highlights one of the projects



DUB Studios

Toronto, Ontario, Canada / New York, New York, USA

EDIT 2018 (Expo for Design, Innovation & Technology) Toronto was done in collaboration with the University of Toronto's John H. Daniels Faculty of Architecture, Landscape, and Design. Tasked with designing a method to fabricate and mount a drawing 1.1m tall by 7.5m long on two circular columns. Additionally, a custom CNC'd postcard tray was made for the exhibit so that people may take a small memento of the design.

Knock A Block Croquet (KAB), created in partnership with New York City's Department of Transportation, is a portable game that is a cross between croquet and mini golf. It was designed to foster public engagement without the financial strain. Additionally, it suggests a new typology of

public art, one that provokes activation of people and varying different sites in the city of New York.

Roles and work completed:

Design development

Connection design

CNC

Hand fabrication

Connections were designed as a game within itself, similar to Lego's. The blocks are magnetized for ease of assembly and for longevity. Small children or adults can move and connect/disconnect the blocks for rearrangement.

One challenge was to create a block that can be rotated and reconnected to freely arrange the blocks, still be easy to move, and be invisible to the eye once connected.



LAMAS Architecture
New York, New York, United States

In total, four benches were crafted. The benches were designed to be paired together, one blue and one pink at a time.

The majority of time and effort during assembly was placed on every point of alignment; filing, sanding, and comparing and repeat.

One of the main challenges we faced when assembling was the geometric shape and having all sides from all benches align.

Roles and work completed:
Fabrication design
Hand fabrication
CNC
Finishing

Photo credit, LAMAS Architecture

THANK YOU