



NINI CHEN

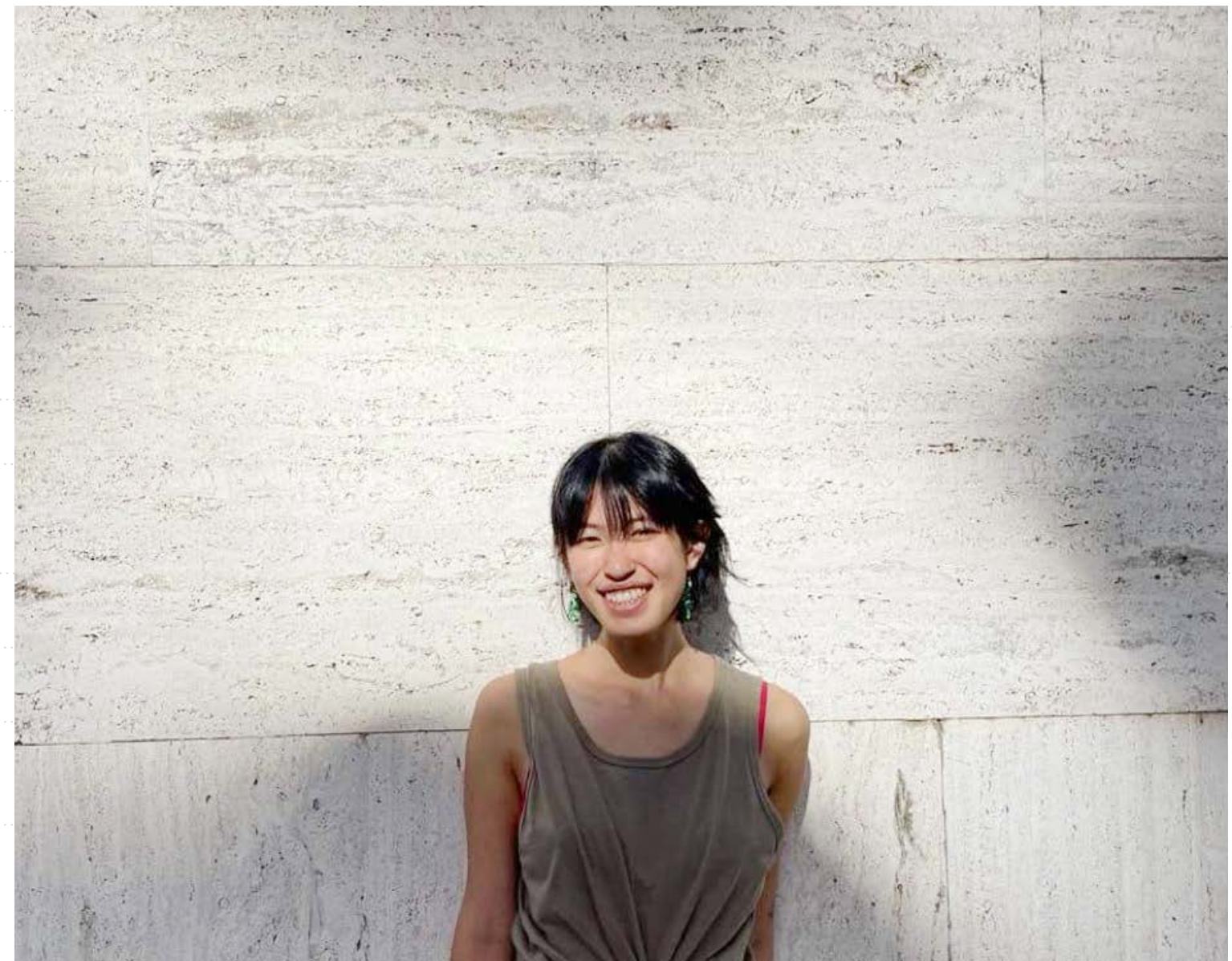
2024 Selected Works

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Hi!

My name is Nini (Qi Jia) Chen. I have a b. arch from the University of Waterloo. I am a curious multidisciplinary designer profoundly interested in learning about the world, and creating positive change thorough empathetic design.

I am always motivated to learn and enjoy being saturated with new challenges. I hope to refine my skills as an emerging designer and contribute to your practice!



<div>EDUCATION</div> <div> Bachelors of Architecture [September 2018 - August 2023] University of Waterloo School of Architecture </div>		<div>SKILLS</div> <div> <div>Software:</div> <div> <div>Adobe Suite:</div> <ul style="list-style-type: none"> • <i>Photoshop</i> • <i>InDesign</i> • <i>Illustrator</i> • <i>Lightroom</i> </div> <div> <ul style="list-style-type: none"> • Rhino 3D • V-ray • Enscape • Revit • AutoCAD • Microsoft Office • Procreate </div> </div> <div> <div>Digital Fabrication :</div> <ul style="list-style-type: none"> • Laser Cutting • 3D Printing • CNC Milling </div>
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January 31, 2024

RE: Reference Letter for Nini Chen

To Whom It May Concern,

Nini Chen worked at Revery Architecture as an Architectural Student from January to September 2022, and her involvement in the office spanned over a variety of roles.

Nini displayed enthusiasm and refined craftsmanship with several study models of great complexity and a variety of scales. She is knowledgeable with woodworking techniques, detail-oriented and skilled at Model-making with different kinds of materials. She took on challenging architectural languages and proved great talent to work with tools and machinery as well as digital fabrication such as 3D printing and laser cutting. Along with model building, Nini has been a team member on the Senakw Project, a Multi- residential First Nations Real Estate Development, located in the heart of Vancouver. Nini’s integral role was to support the production team towards the completion of the first Phase Design Development. Her contributions varied from drafting interior design elevations, scheduling room finishes, to creating parametric REVIT furniture family modules for Millwork kitchens and entryway closets. Nini’s proficiency with computer programs such as REVIT, Rhino 3D and V-ray helped create high-quality renderings to showcase the interior design intent for the projects public and residential interiors.

During her time at Revery, Nini also applied her 3D Design skills utilizing Enscape for Revit, visualizing a Café Kiosk within the Retail Mallscape of a large Commercial Retail project in Vancouver. Nini was highly organized which made her a valuable team member paired with her expectation to deliver work to the best of her ability.

Some other key quality I was able to observe, was Nini’s effort to assist where possible. She did not hesitate to take on responsibility with a positive attitude and keen interest in learning all aspects of architectural processes.

Please feel free to contact me should you wish to discuss any of the above further.

Yours truly,

Revery Architecture Inc.



Bibianka Fehr, Director Interiors . bfehr@reveryarchitecture.com . T 604 6387069



RECOMMENDATION LETTER

object : reommandation letter **Qi Jia CHEN / University Of Waterloo (Canada)**

To whom it may concern,

It is my immense pleasure to recommend one of Taktyk interns, Nini Chen, as a really serious intern in our company of landscape design.

Nini Chen has worked very seriously on various projects and demonstrated excellent skills and motivation every time. She is dedicated, very attentive about her work and is able to multi-task to ensure all the work is well done and completed in a timely manner. I noticed she was especially skilled in many computer programs, such as AutoCAD and Rhino. She is also a detail oriented, proactive problem solver who asked appropriate questions when unsure about the assignment.

She did an excellent job in her time with us and was certainly an asset to the team. I can assure she is a suitable person to work in your company.

Nini Chen worked on the following projets, under my responsibility :

- The school Victor Hugo à Garges-lès-Gonesse (France) : Design and technical landscape plans and details of the different courtyard and the public spaces in front of the school, including the design of different play structures and playful playground patterns. The rendering of many images.
- The school «Groupe Scolaire des Craoux à Morières les Avignon» (France) : Design and technical drawings of a playful sculpture for children, including 3D modelling and the rendering images.
- The museum «Musée d'Histoire Naturelle de Lille» (France) : Rendering of images on enscape.

I'm available for a speech if needed.

Faithfullv yours.

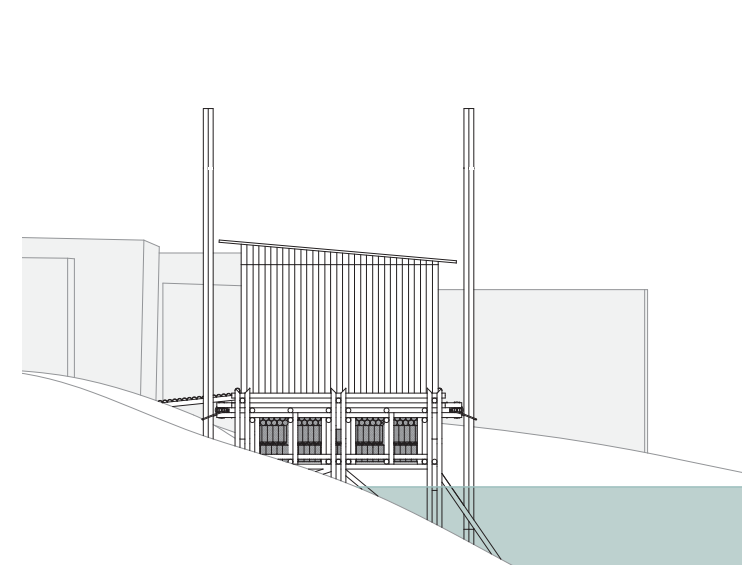
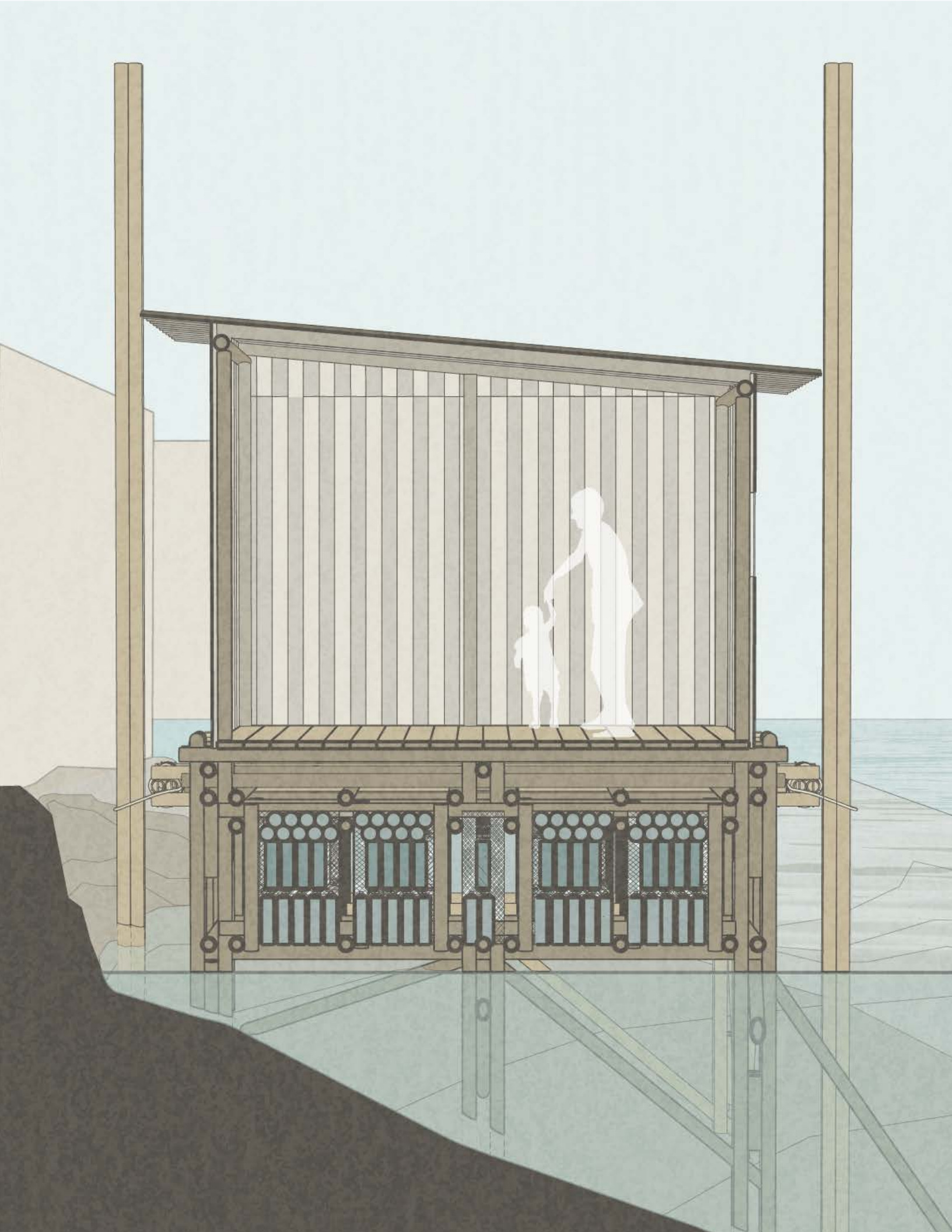


Paris 10/01/2023
Manon Deck-Sablon
Project manager at Taktyk
+33 6 71 97 00 01

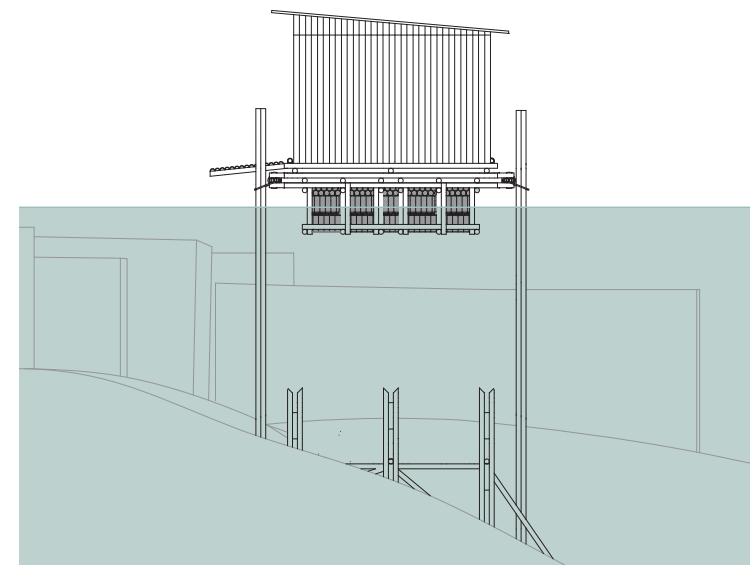


1.

Academic Projects



Average Water Level



After Retrofit - Flood Water Level

AMPHIBIOUS HOUSE

3B Design Studio supervised by Elizabeth English
in collaboration with Giulia Simonetta and Sofia Villasmil

Tools: Rhino3D, Adobe Suite

Korail, the biggest slum city in Bangladesh is known to experience regular flooding seasons with water levels occasionally rising as much as 3 meters above typical water levels, destroying the homes and belongings of some of the most vulnerable populations of Dhaka. As a response, our proposed design intervention retrofits the kucha housing typology that is typical of the area, situated on bamboo stilts at the water's edge. This 3 x 5 meter housing typology typically houses a family of 8 or two smaller families. Our design aims to be affordable and easily replicable, and accommodates enough buoyancy with additional tolerance to keep this house stably afloat. However, family members would also need to keep this stability by distributing evenly throughout the house in the event of a flood.

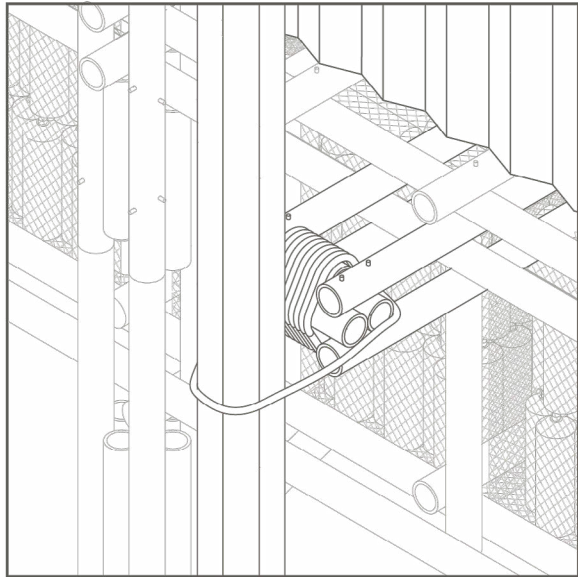
Through our research, we have decided to use bamboo members 7.5 cm in diameter joined by metal studs with the intention of adhering the building materials to the

existing urban fabric of the community. Bamboo is also a locally sourced building material, and is often waterproofed using a liquid that is made from boiling gaab fruit. This method of treating the building material is commonly used in traditional Bangladeshi construction.

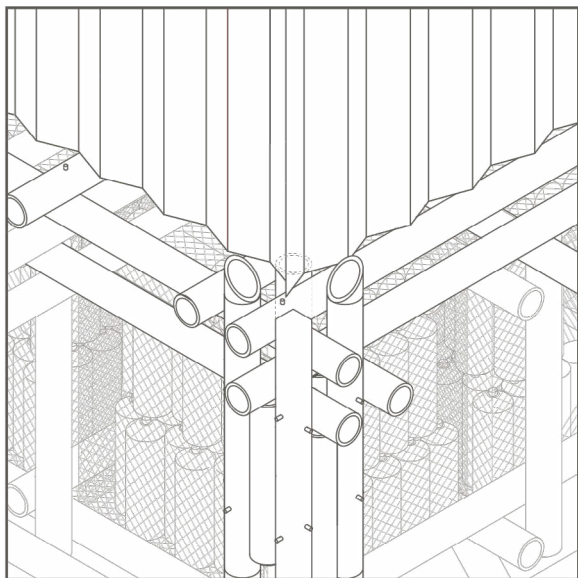
The retrofit design consists of three major components: the base support structure, the vertical guidance posts, and the house itself, which consists of the buoyancy component and additional layers of floors to resist uplift. Each column consists of four main members spaced 7.5 cms apart, joined by 40 cm bamboo segments around all four sides at select locations to support the house during the dry season and to ensure that they stay in place during the monsoon season, when the house will be raised and lowered back onto the supports by the changing water levels.

CONNECTION DETAILS

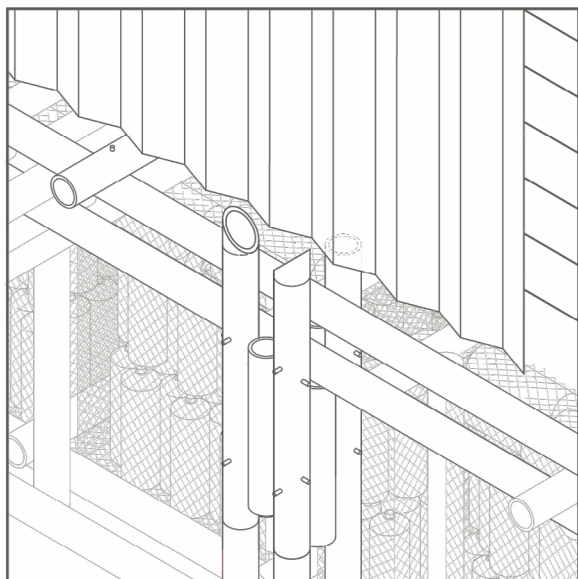
Rope Sleeve Vertical Guidance Detail



Centering Device Detail: Corner

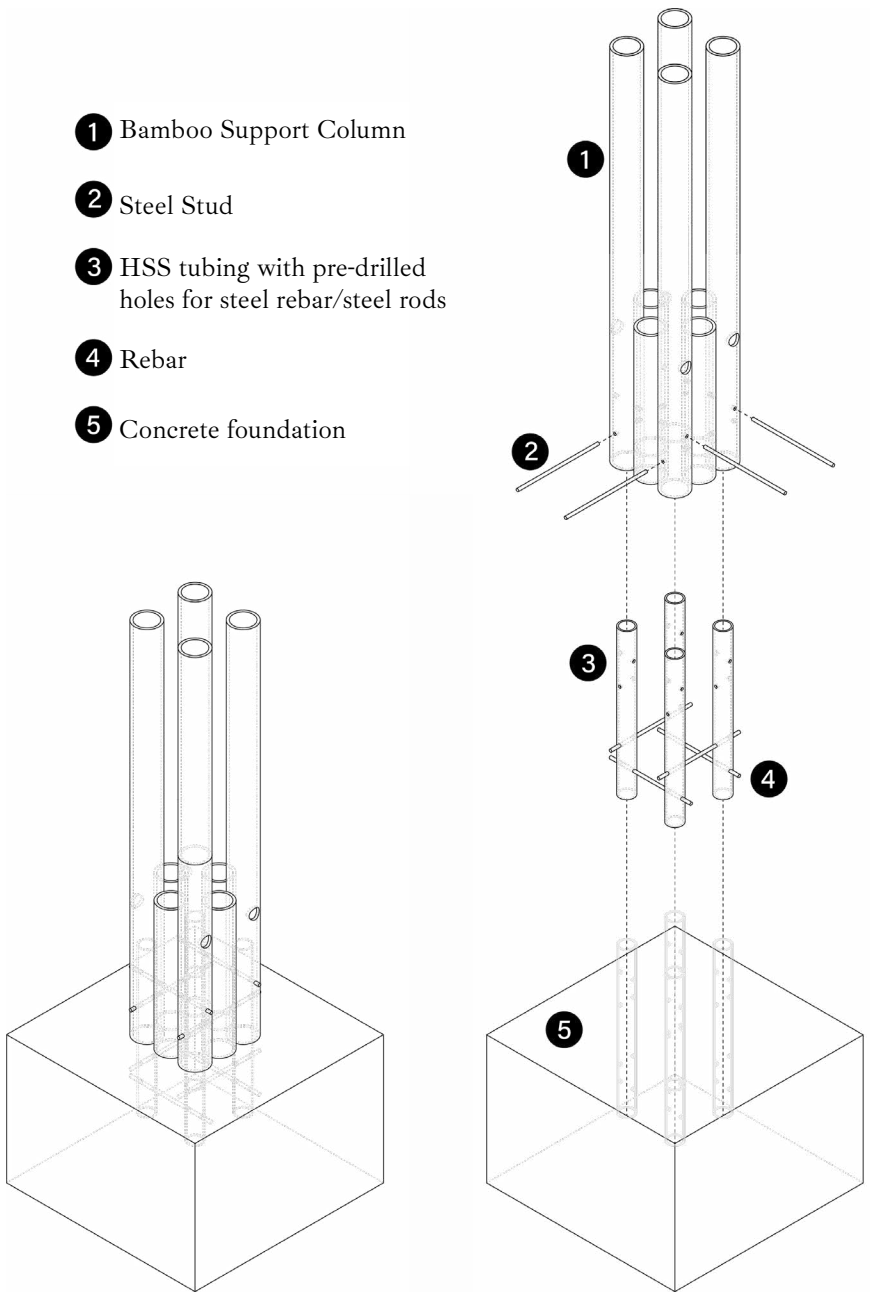


Centering Device Detail: Side

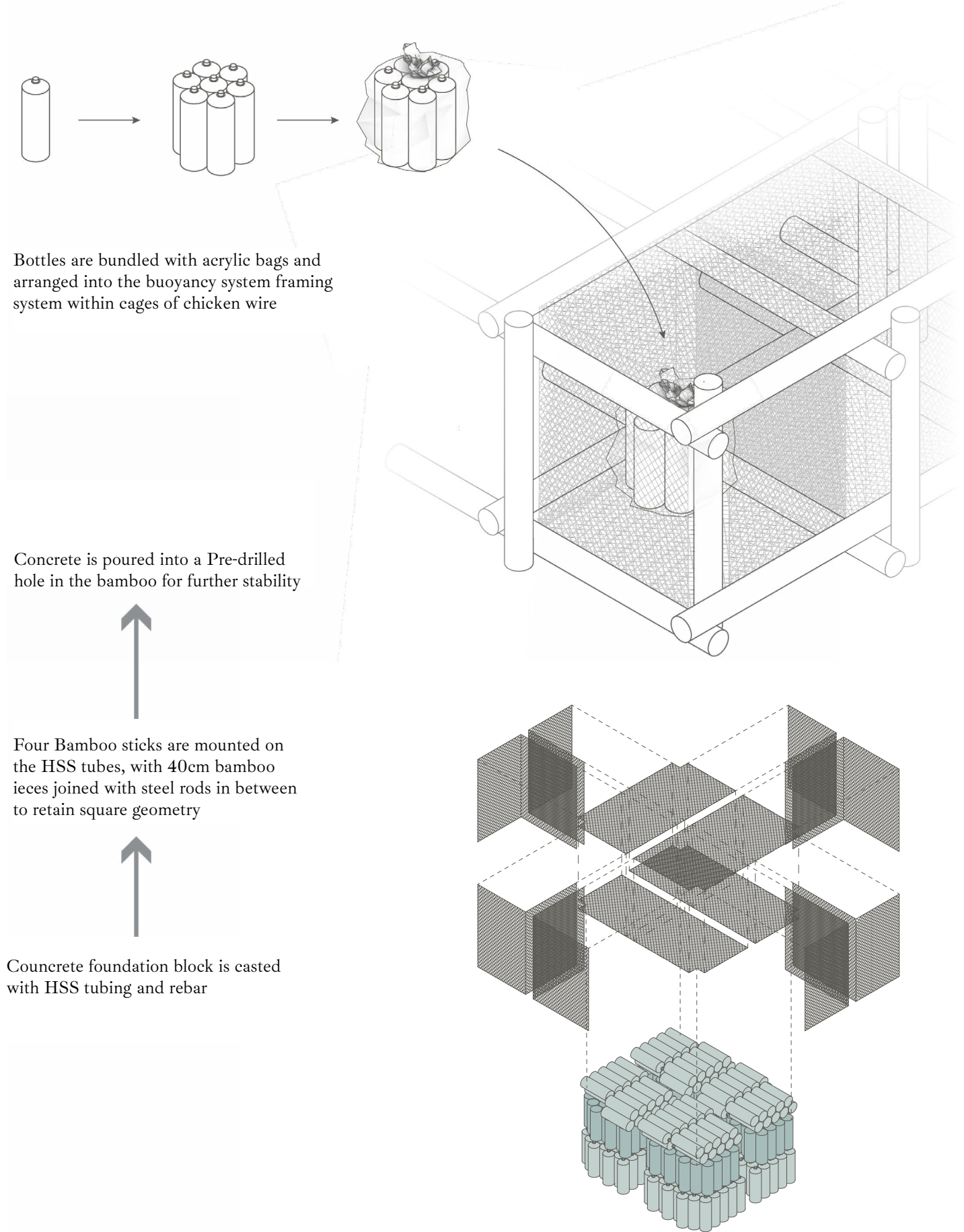


Flooded home in Korail, 2003.

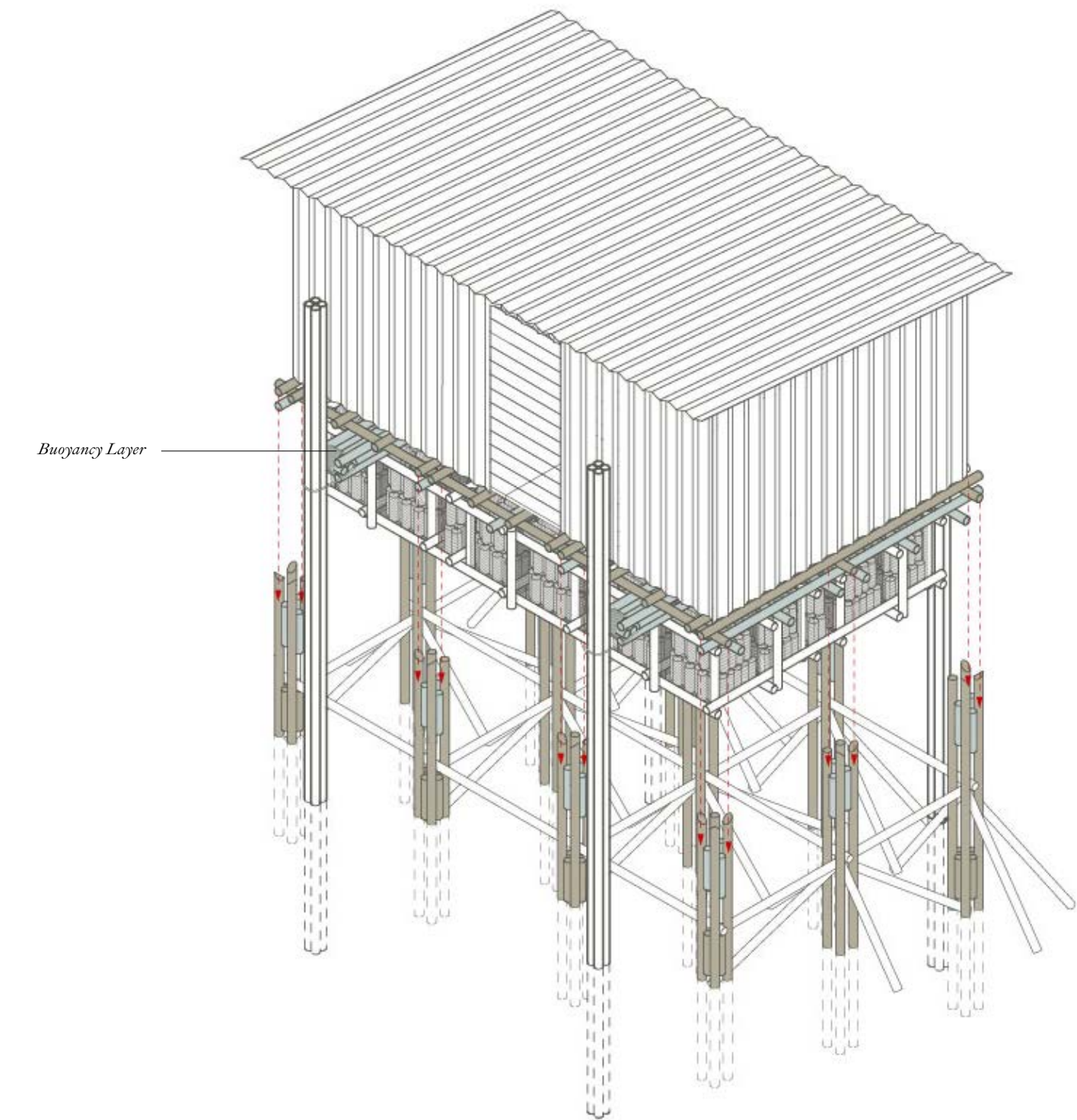
- 1 Bamboo Support Column
- 2 Steel Stud
- 3 HSS tubing with pre-drilled holes for steel rebar/steel rods
- 4 Rebar
- 5 Concrete foundation



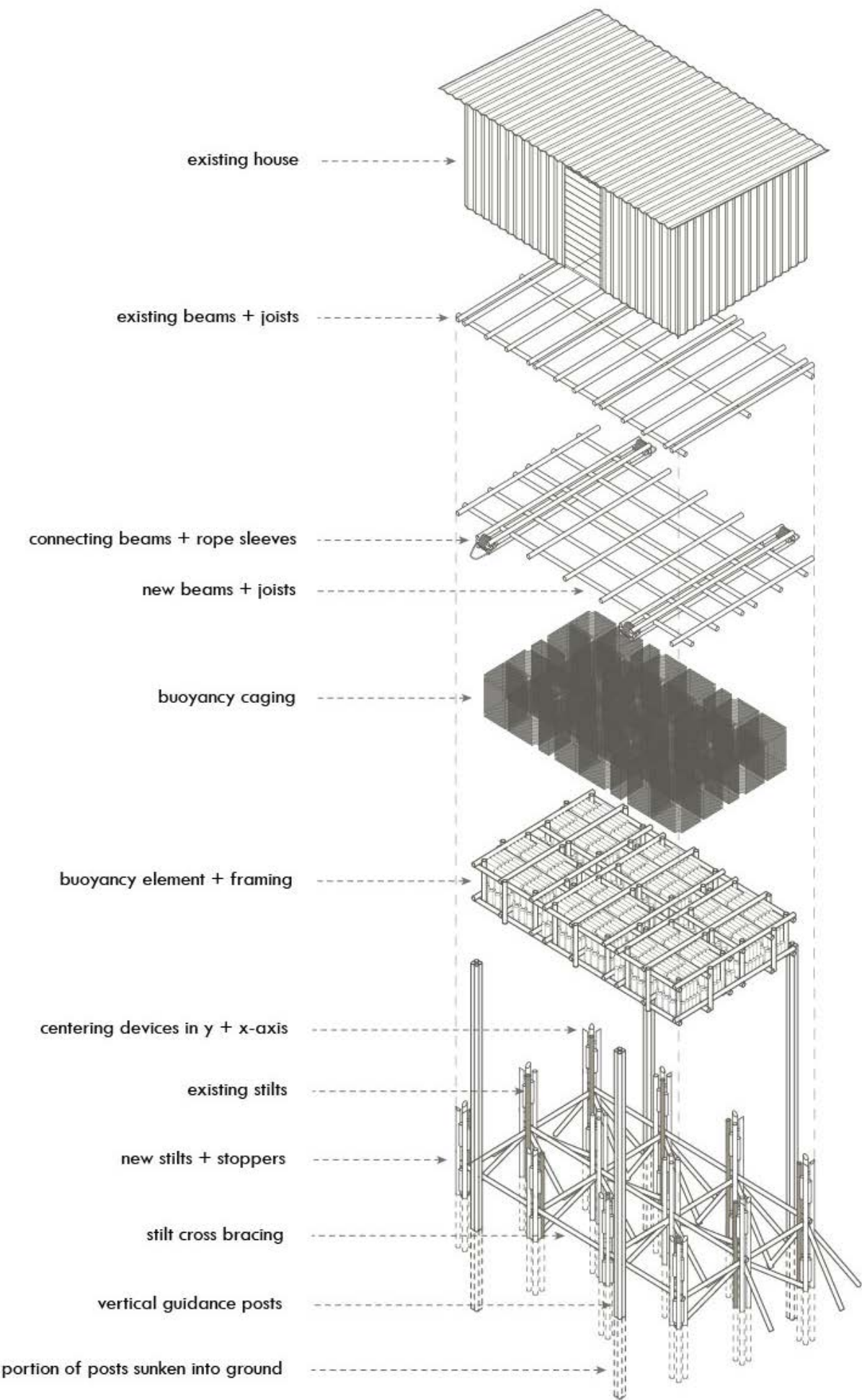
BUOYANCY COMPOSITION

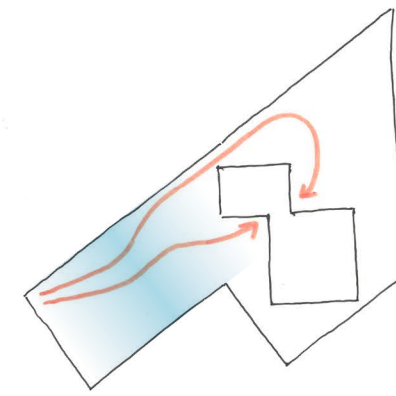


STRUCTURAL ASSEMBLY

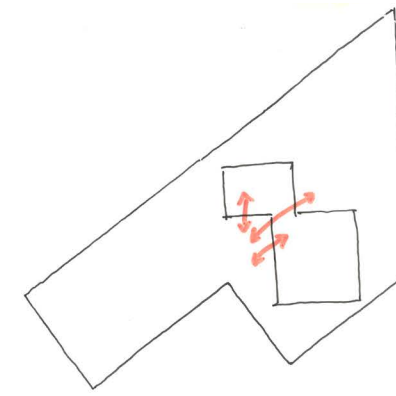


The layer of beams and joists that are coloured blue indicated the buoyancy layer, this layer is guided down onto the stilts and then rests ontop of the stoppers to ensure they stay in place.

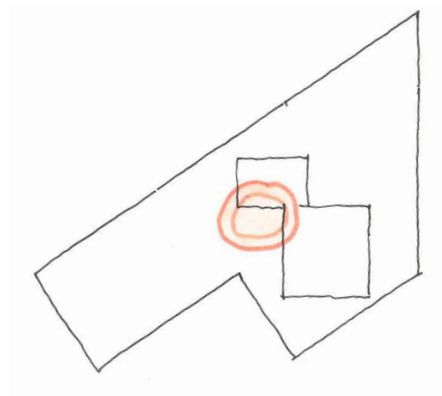




BUFFER



ACTIVATE



GATHER

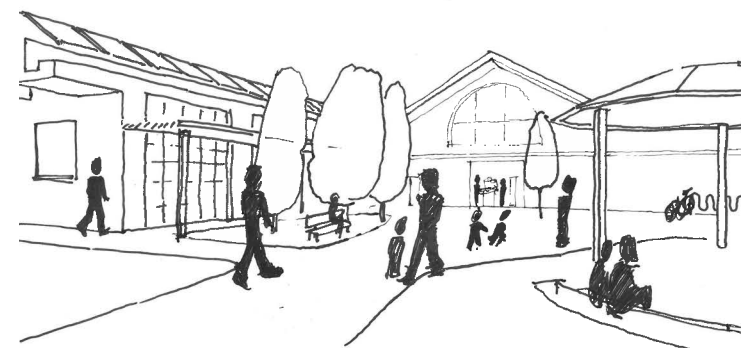
CAMBRIDGE FOOD HAVEN

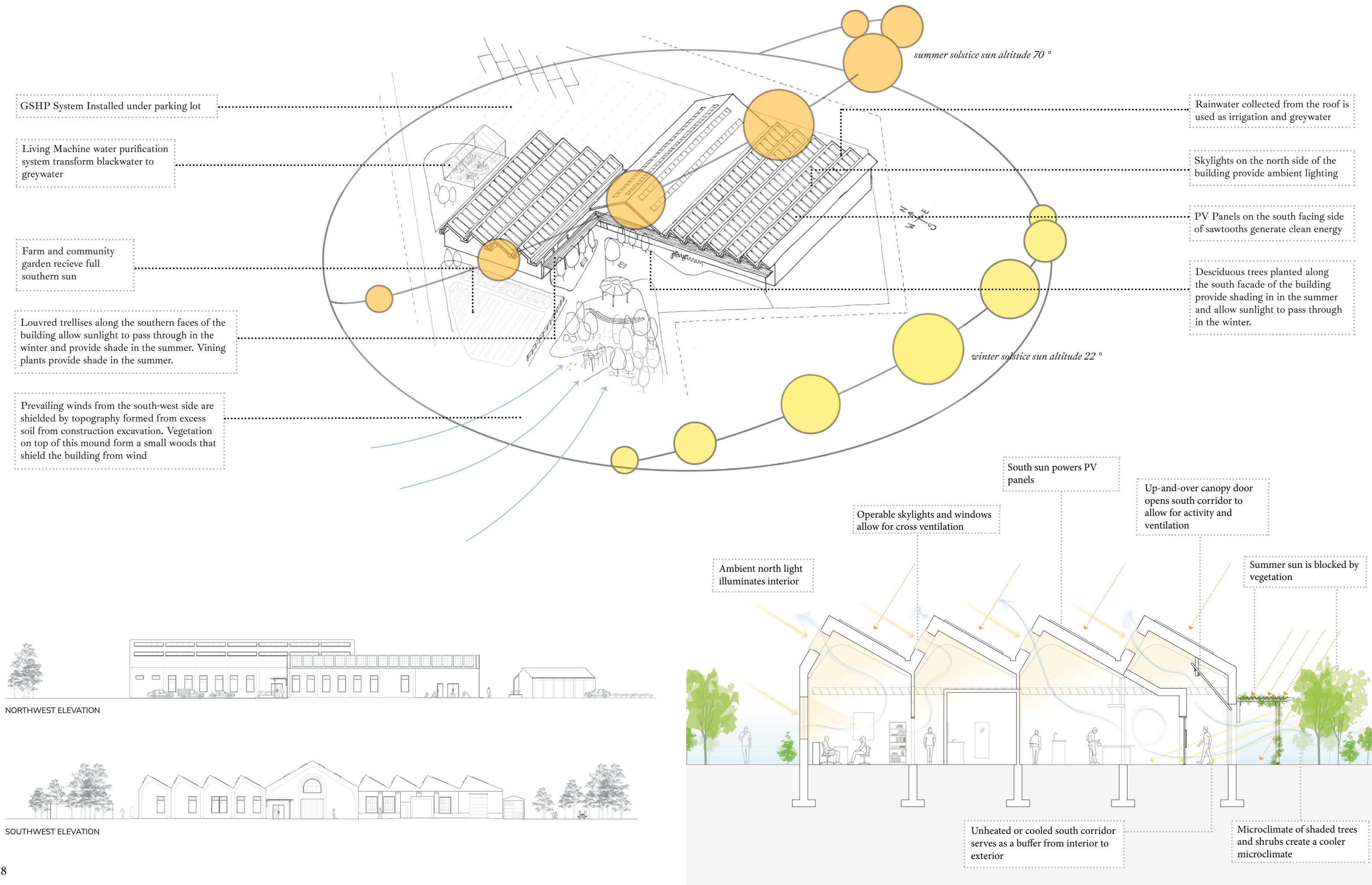
4B Design Studio supervised by Jaliya Fonseka

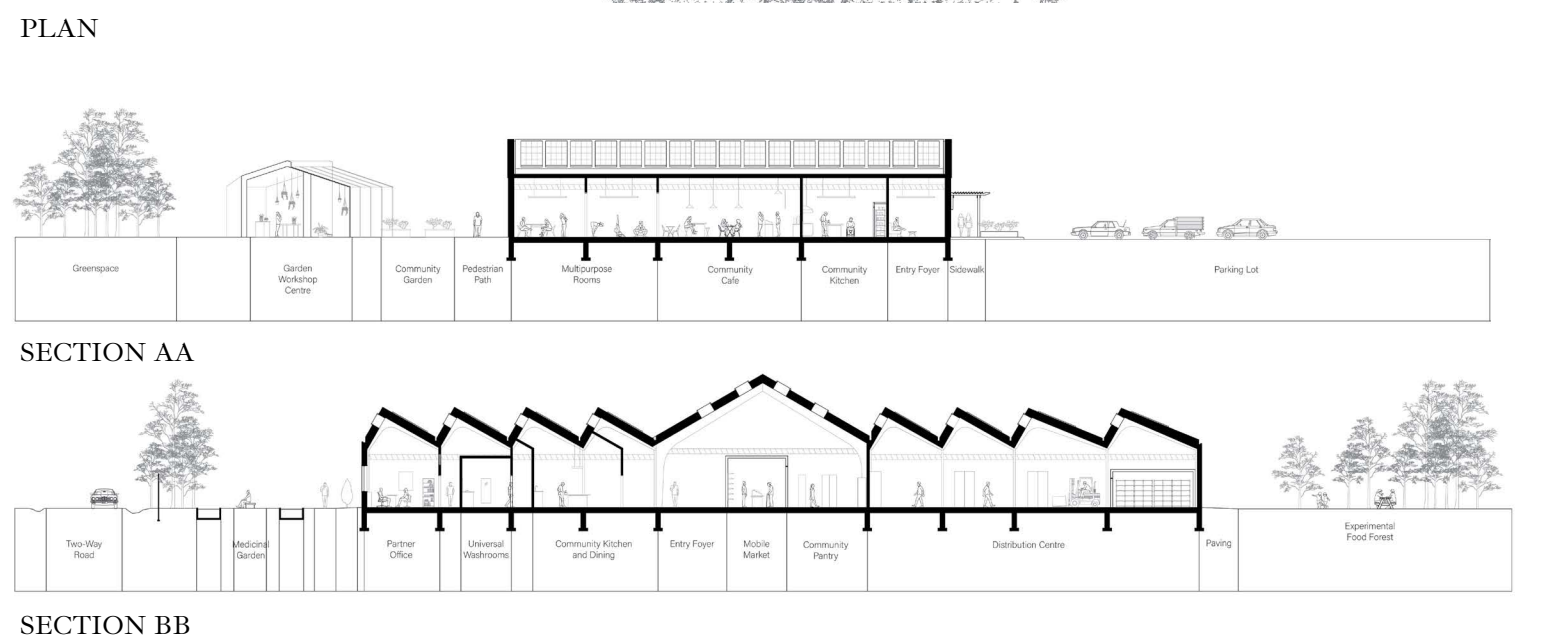
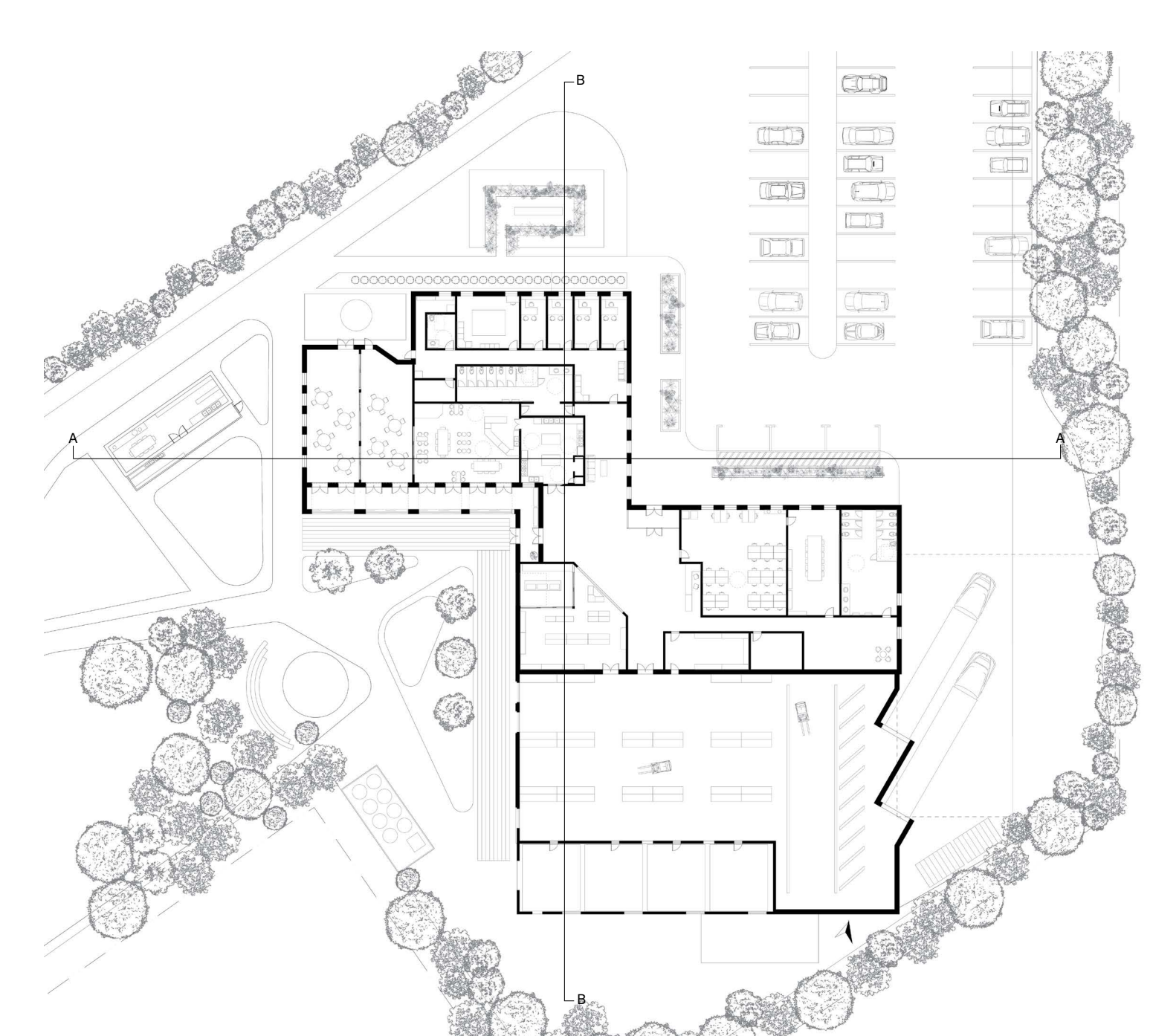
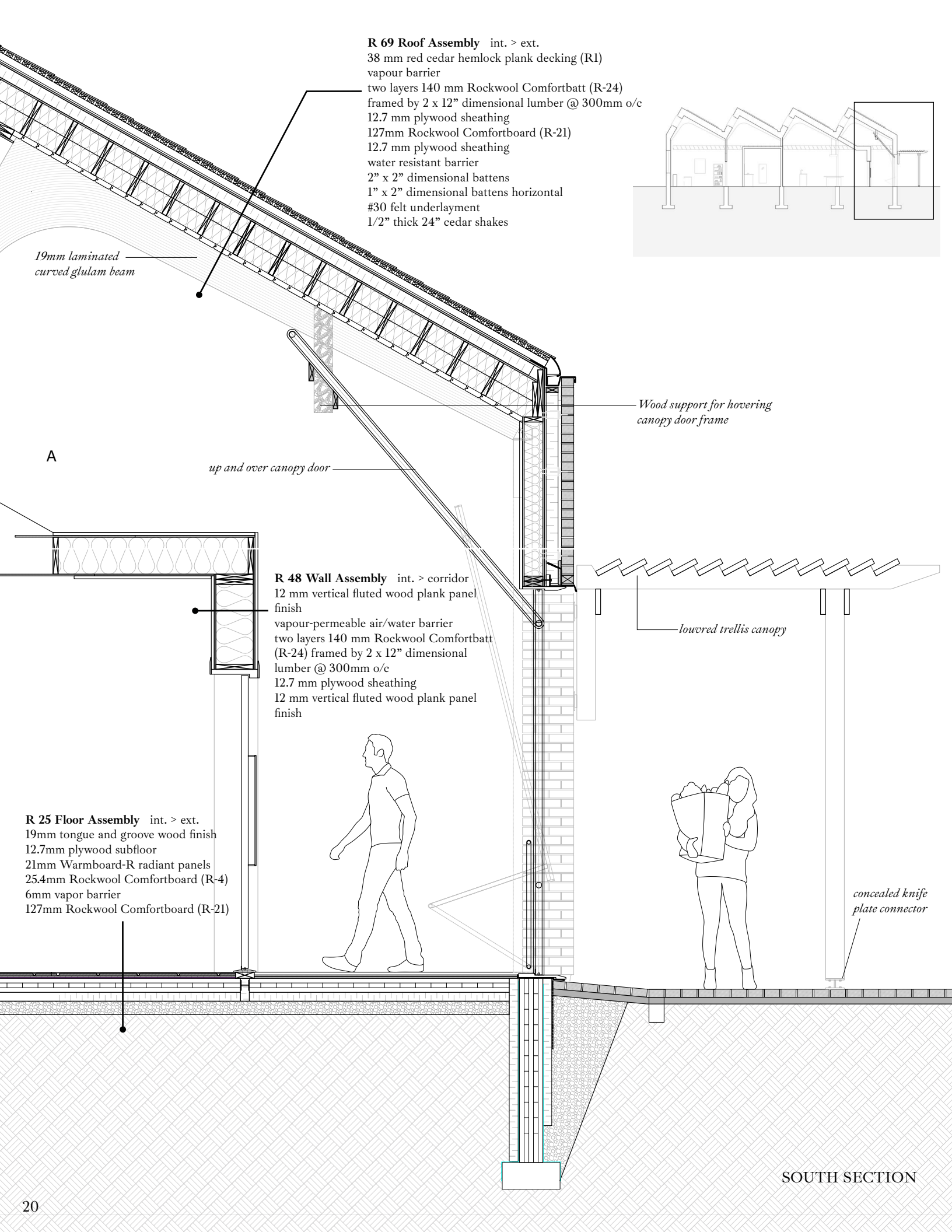
Tools: Rhino3D, Adobe Suite, Procreate

The Food Haven aims to perpetuate the idea of caring for community, where community encapsulates everyone and everything at the food bank, including the visitors of the food bank, the employees of the food bank, the food that is grown there, as well as all living and non living beings at the food bank. It extends beyond the site to the environment, in which a net-zero mindset was

employed in designing the building to leave a minimal carbon footprint. First, it aims to create a safe and welcoming space for individuals by disconnecting the space from the general public, and then later, creating an environment where visitors can feel a sense of love and belonging, done through activating spaces through various community programs.









A CHAIR FOR ROBIN WALL KIMMERER

4B Elective Studio supervised by Elizabeth English in
collaboration with Melody Chen

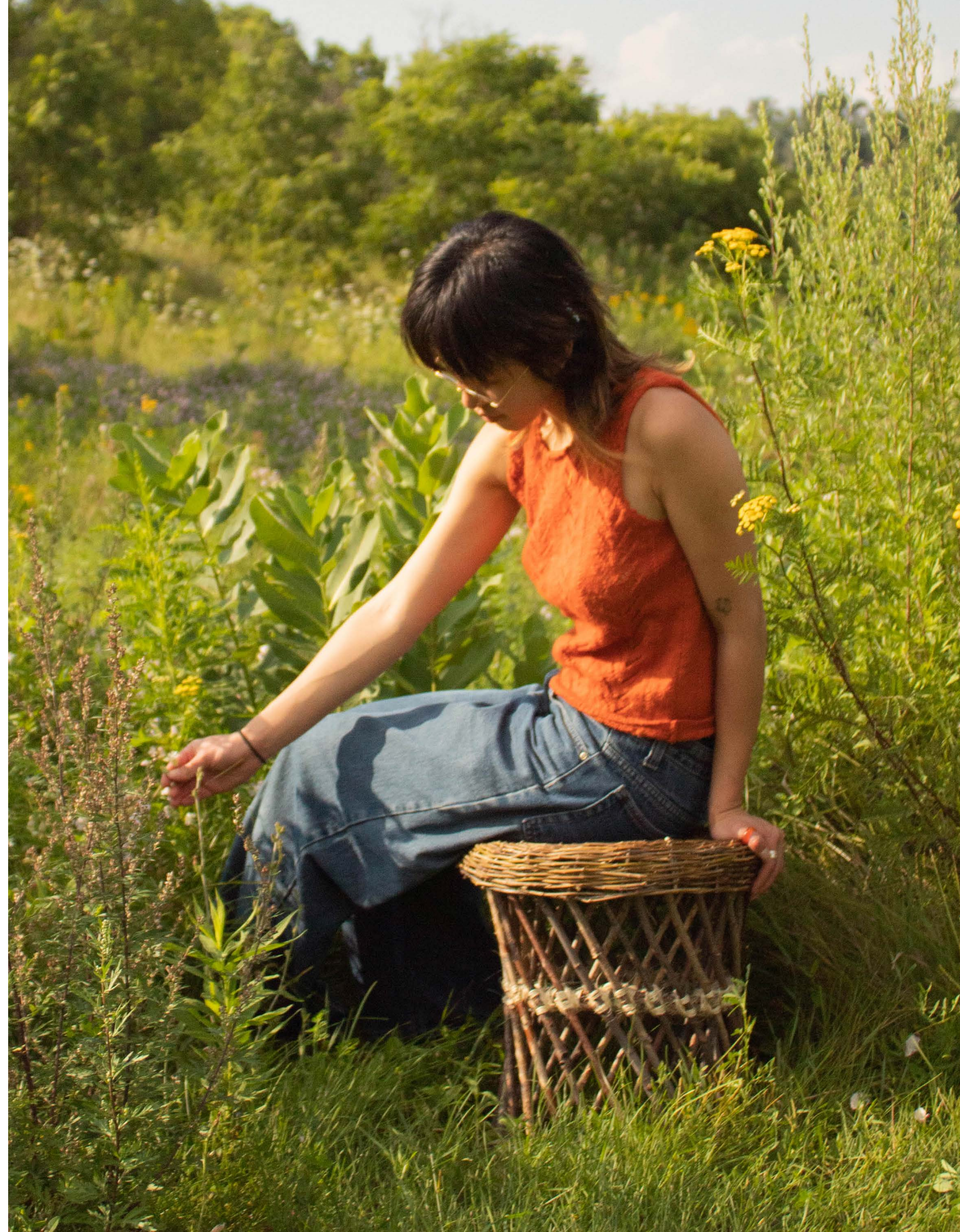
The chair, an object that is built with the purpose of supporting the human being, is a part of the society that separates nature from us. It is a society in which nature is exploited to serve human life, in which nature is just a resource. In reimagining the process of making a chair that respects nature, we begin to imagine a world in which we are a part of a sovereignty of beings. Informed not only by human needs, the chair should be derived through lessons taught by nature so that it may support the wellbeing of other life as well as ours. A chair, like

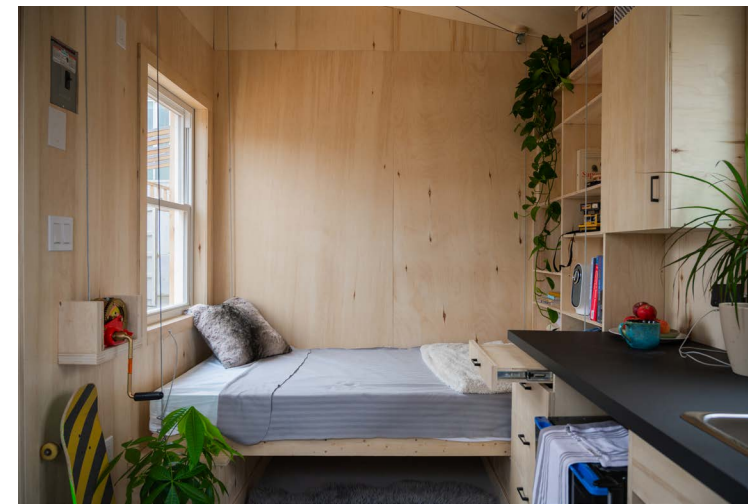
other objects, never leaves nature if human society is a part of it, and so we must design for the non-human members of our society too.

The act of designing with care for nature is synonymous with designing with care for humans. In a world where humans are a part of nature rather than separate from it is a world in which our collective future thrives. A chair that supports the wellbeing of nature equally supports the wellbeing of human life.



Our chair, made from found and biodegradable materials is designed from nature, to serve in nature, and return to nature as organic material. Composed of many components that do not have a lot of strength on their own, the chair was crafted with time, care and attention, not only to support someone for its temporary lifetime but to also prioritize caring for all the life forms that we share the world with. The chair is light, and the seat of the chair is removable with the intention that the structure of the chair can be left outside for creatures to pass through and for grass to grow with whenever the chair is not in use.





TINY HOUSE DESIGN BUILD STUDIO

3B Design Build Studio supervised by Adrian Blackwell and John McMinn in partnership with the City of Cambridge
Tools: Hand Tools, Metalworking machines, Woodworking Machines, Rhino3D, Adobe Suite

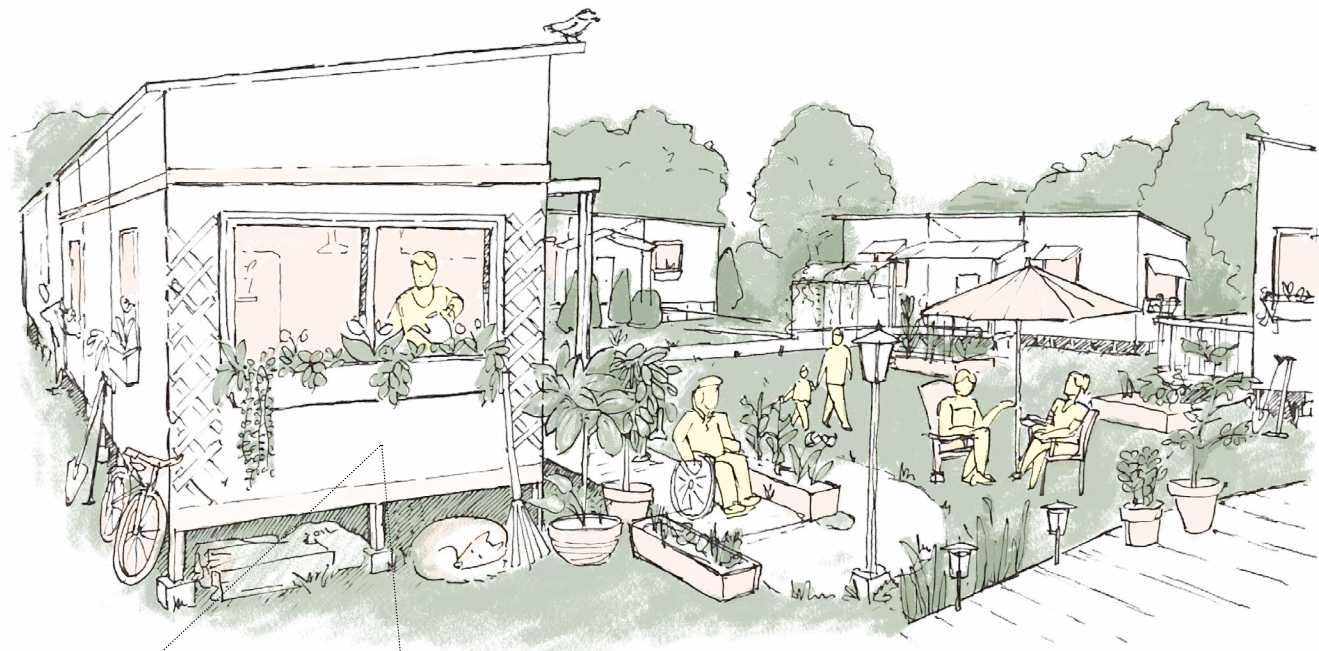


The tiny house design build studio aims to assess the viability of tiny homes as an affordable housing solution for people experiencing homelessness in the Region of Waterloo. Beginning with research studies exploring modularity, adaptability of indoor spaces, and aggregation of homes to create communities, our team of 12 students collaborated to design an 8' by 11' tiny house prototype that prioritizes accessibility, adaptability, mobility and comfort of the home within a \$15,000 budget.

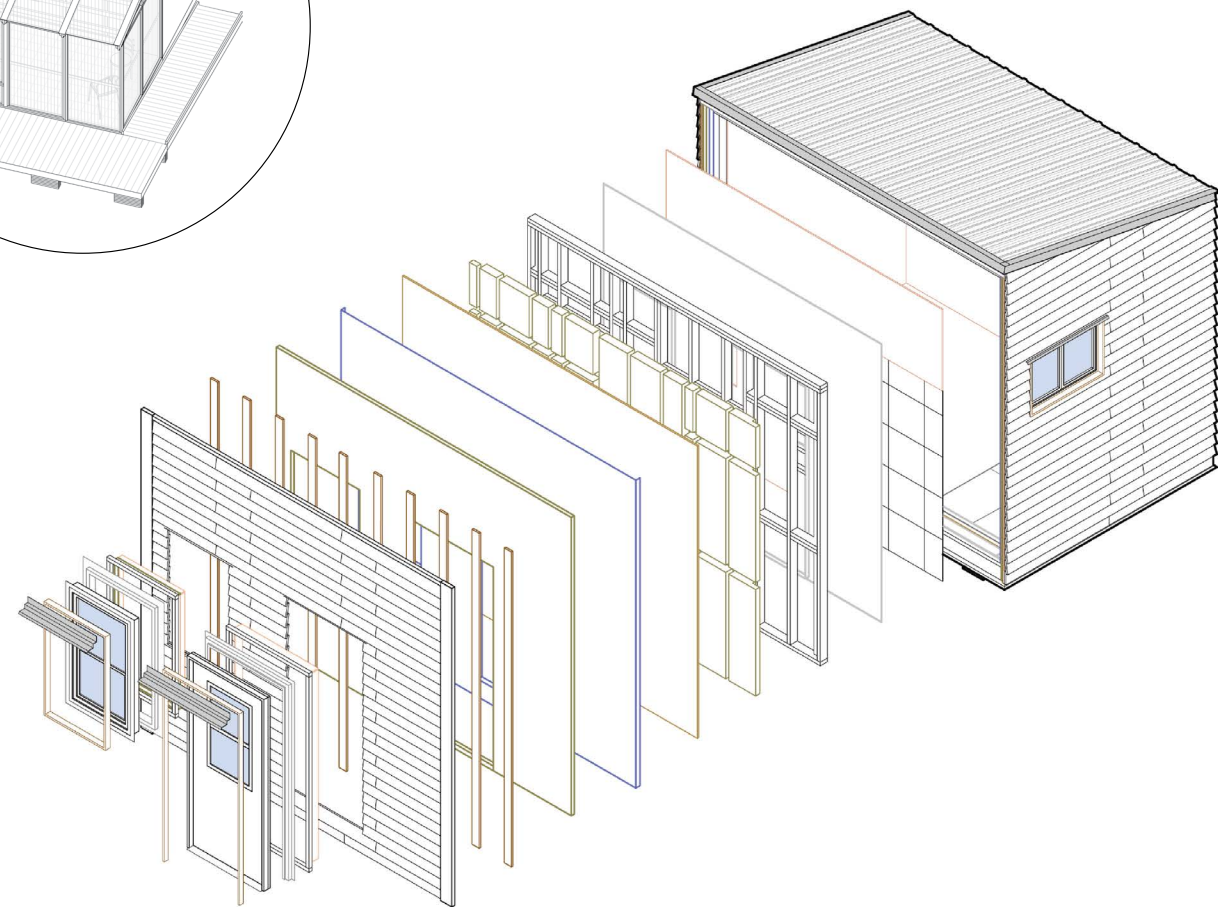
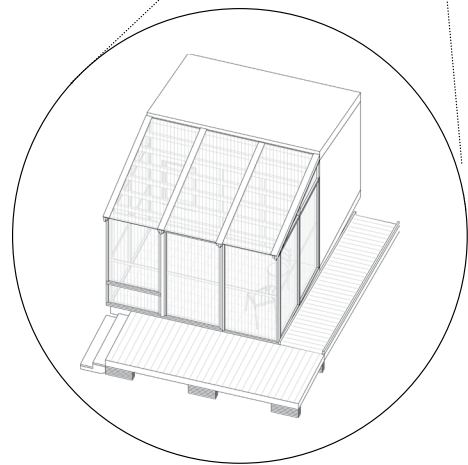
The final tiny house prototype features a fully accessible design, entering through the elevated porch and greenhouse through a ramp, and then into a kitchen where a toilet and a roll-in shower is featured on the right-

hand side. On the left is a bed mounted on pulleys that can be raised to create more lateral space. The bed rests on facing seats when lowered, which double as storage chests that can be accessed when the bed is raised.

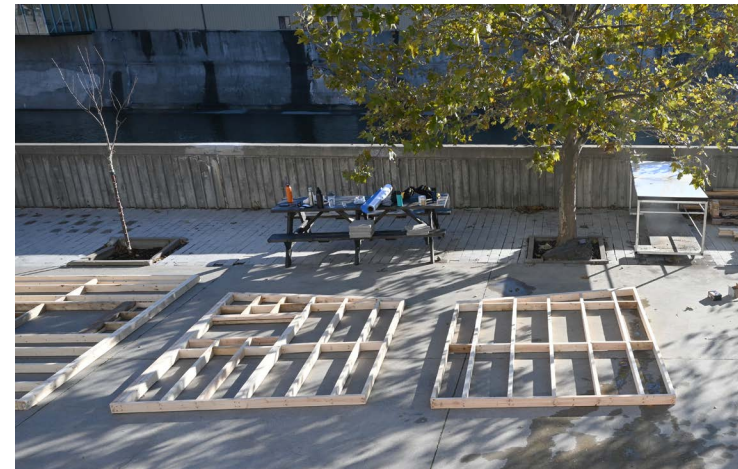
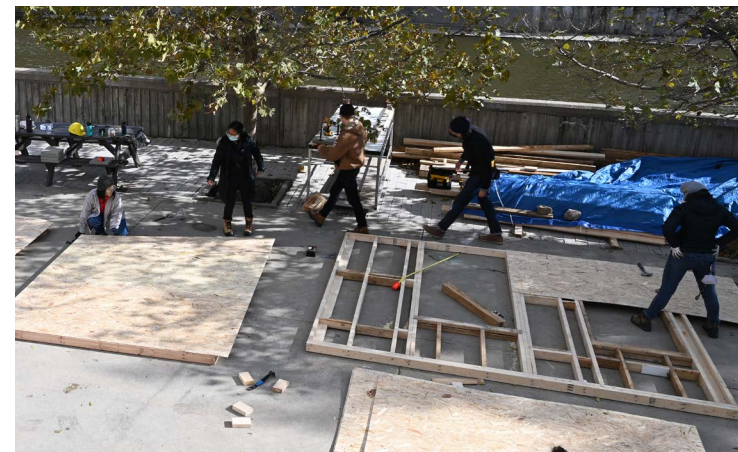
Our process consisted of three phases - research, design and iterative drawings, and then finally construction, throughout which we worked in smaller groups of two to specialize in 6 of the house's main components. These sections consisted of framing and foundation, building envelope, electrical and plumbing systems, interior millwork, exterior elements, and finally process and allocation of time and resources.



Envisioning a Tiny House Community



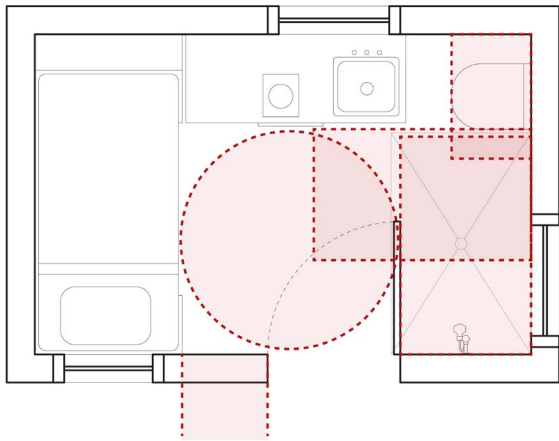
Wall Envelope Assembly



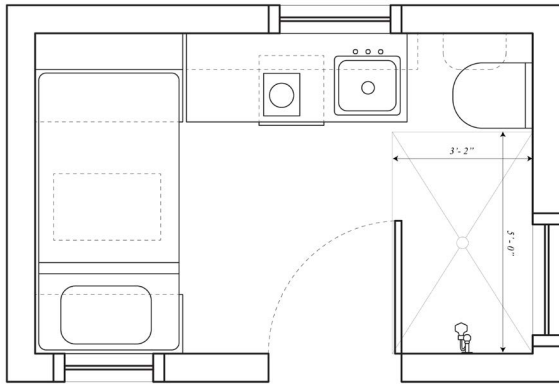
Building Process



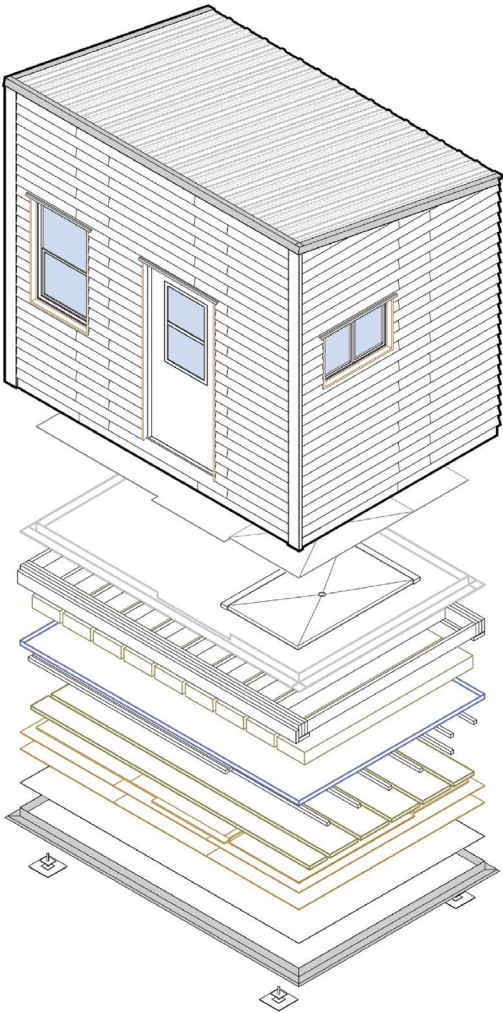
Photos taken by myself and Lei Lei Zhao



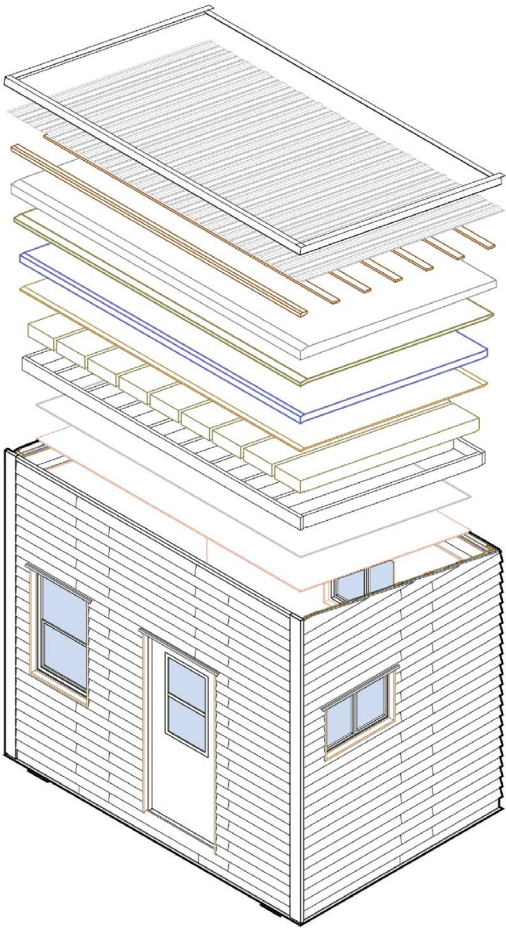
Accessibility Clearances



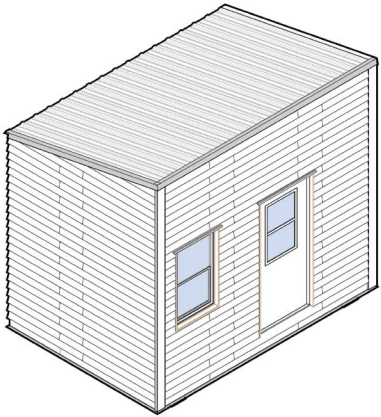
Accessibility Clearances



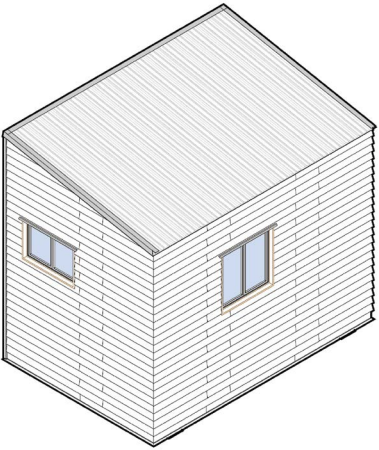
Floor Assembly Composition



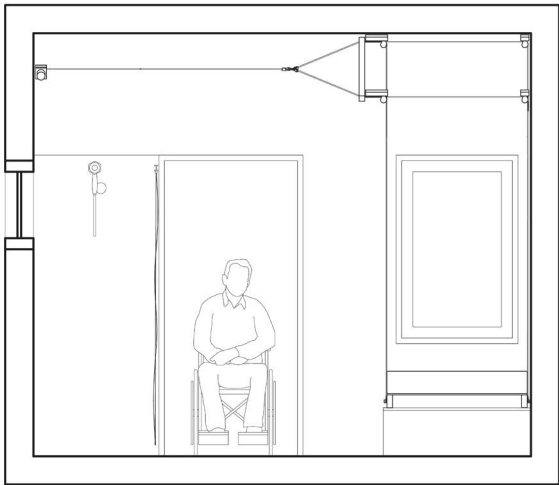
Roof Assembly Composition



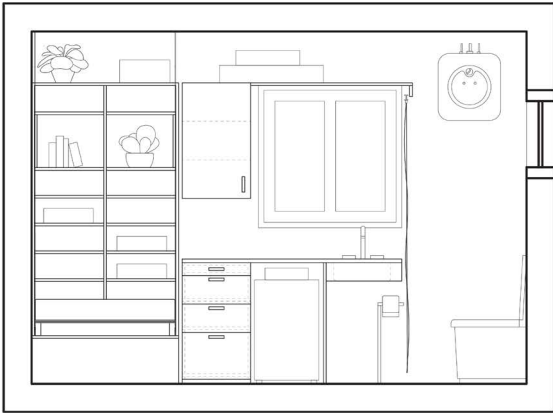
South-West Axonometric



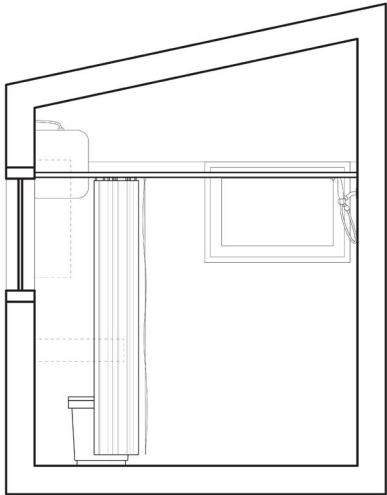
North-East Axonometric



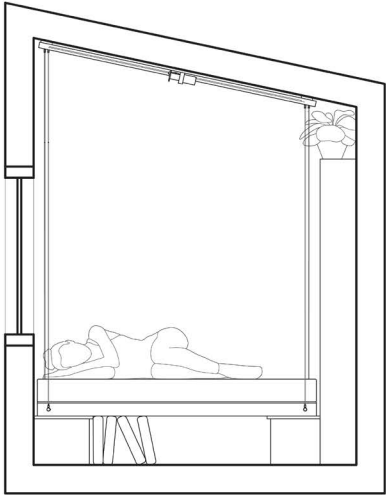
South Section



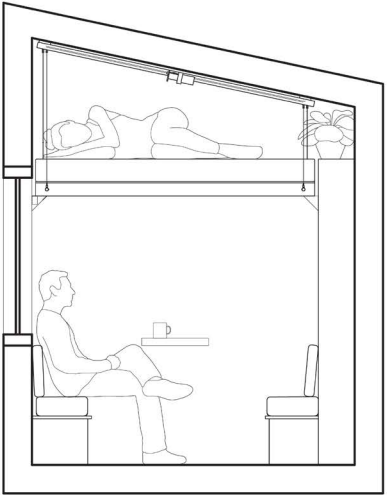
North Section



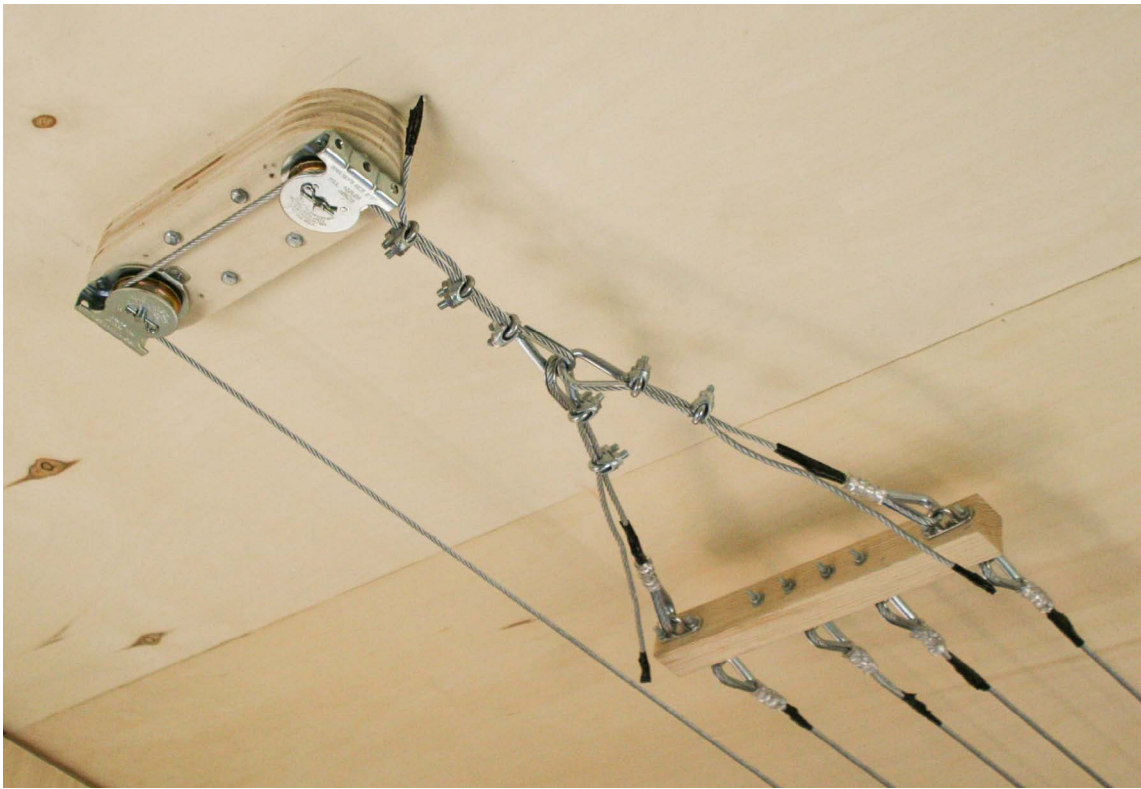
East Section



West Section -
Bed in Lowered Position



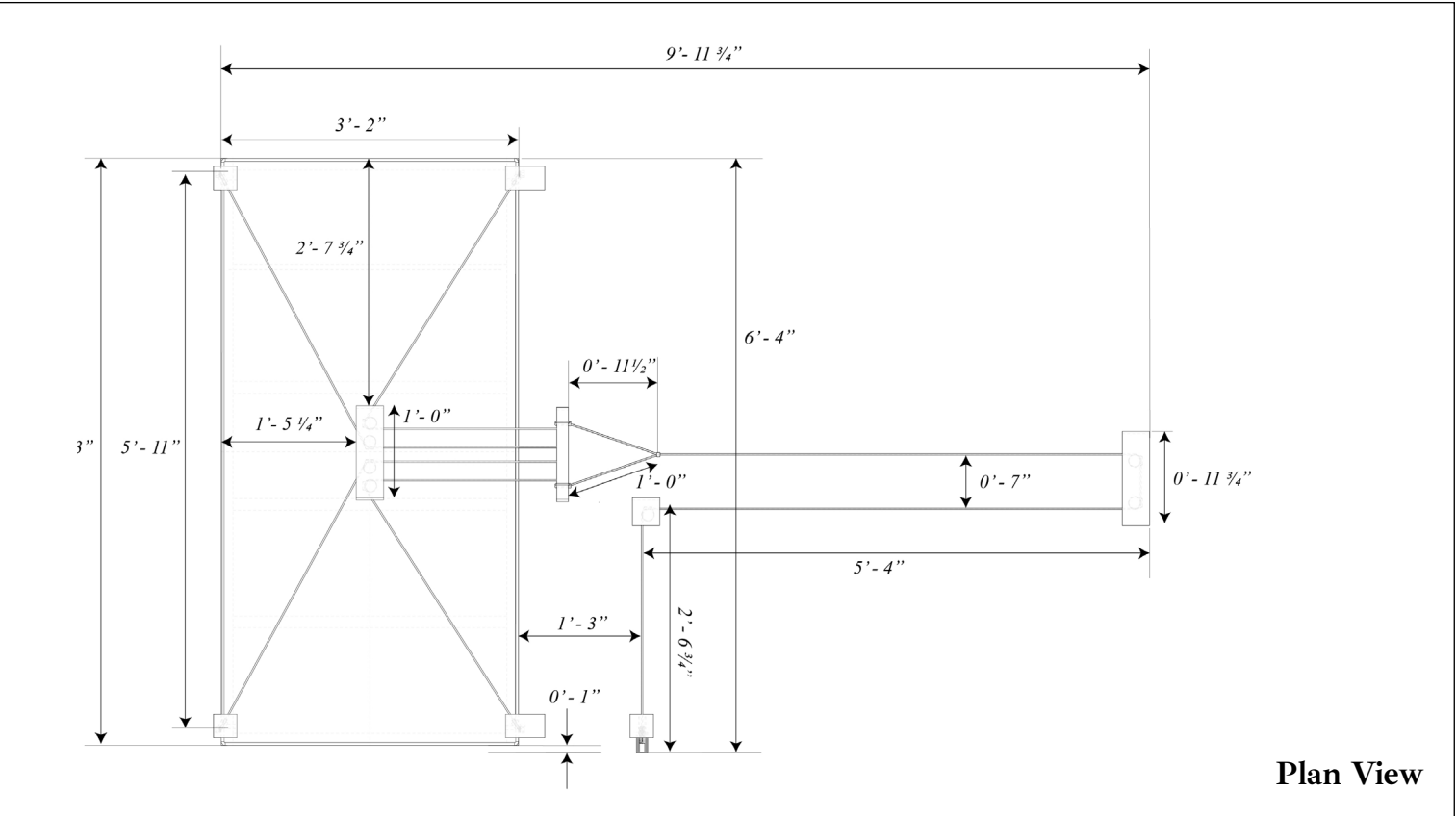
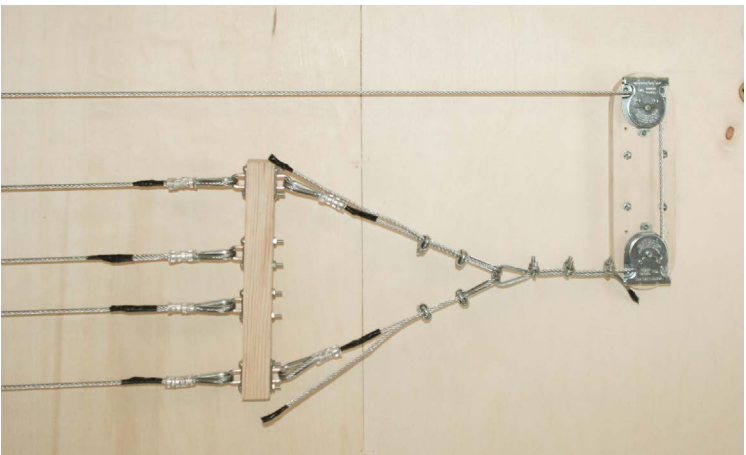
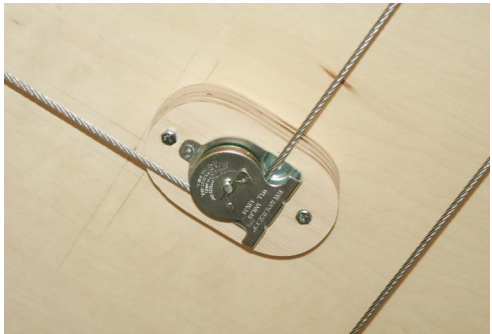
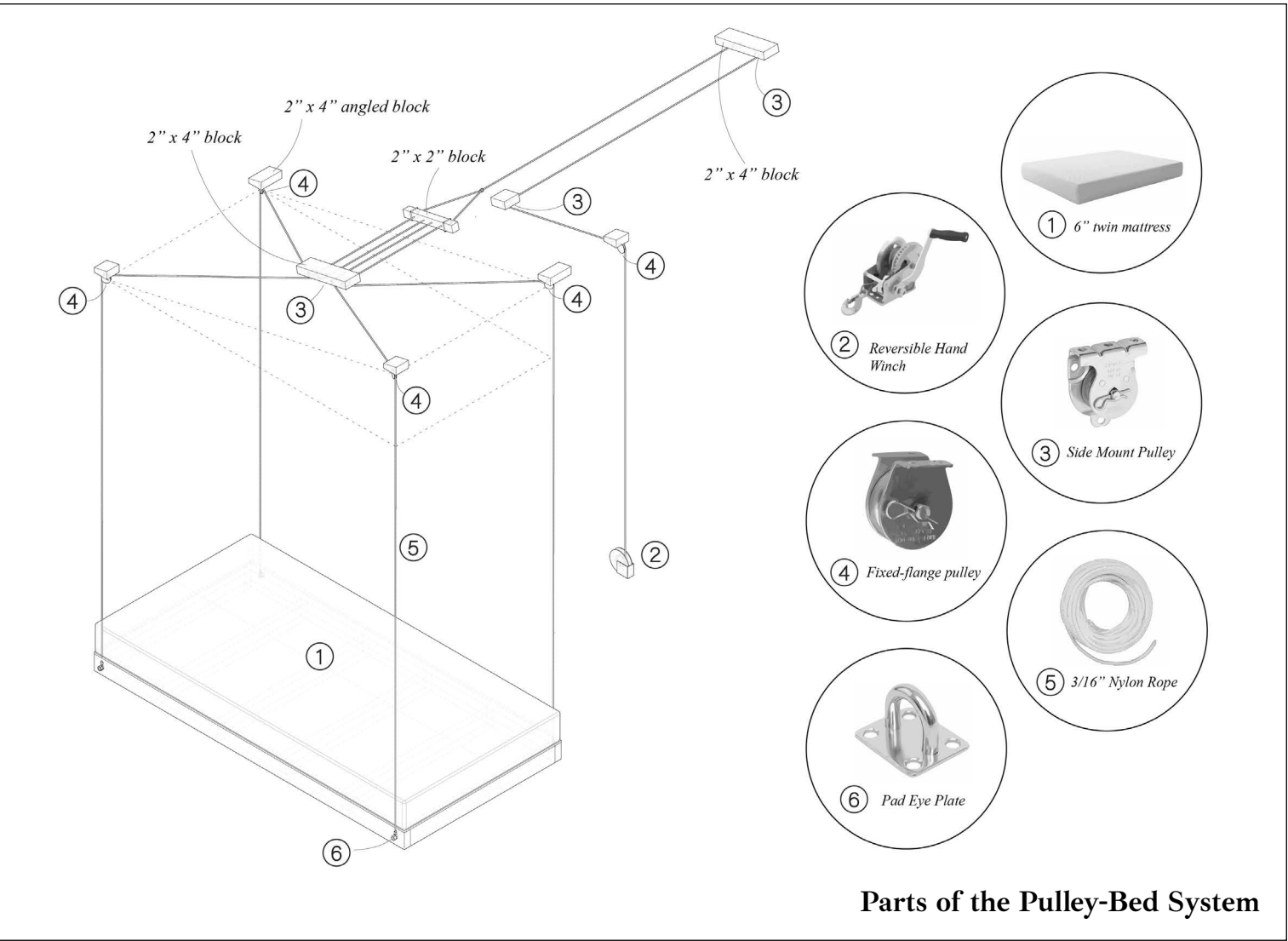
West Section -
Bed in Raised Position



Seats open up to become storage chests.

Pulley-Bed System

As a response to the limited horizontal space available within the tiny house with accessibility in mind, we decided to design a pulley-bed system that allows the user to use the house in several different states at different times of the day. When raised, the space reveals a seating area where the resident and their guests may enjoy a meal, with benches that also serve as storage units. When lowered, the bed rests on top of these benches.



2.

Professional Work

TAKTYK LANDSCAPE & URBANISM

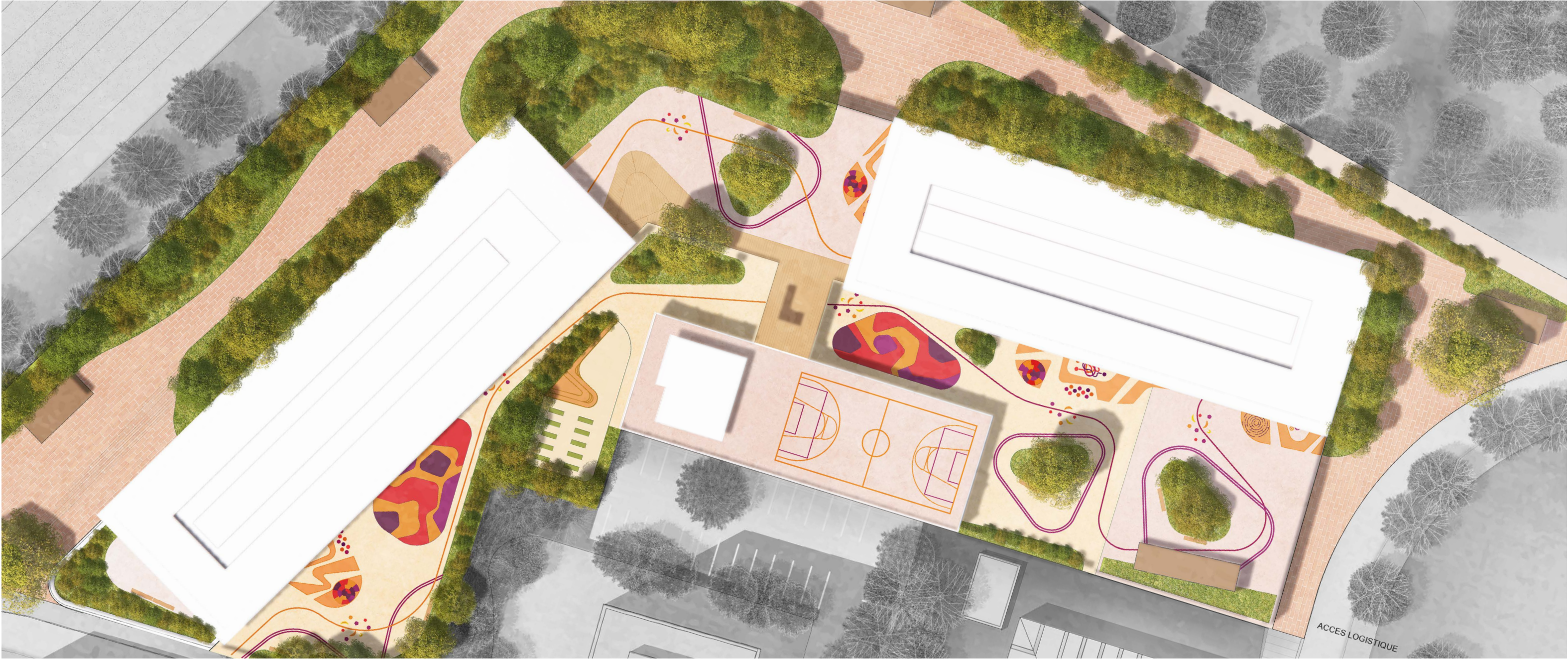
Co op from January 2023 - April 2023

During my 4-month co-op at Taktyk earlier this year, I was involved in several projects where I participated in design discussions, designed and drafted hardscape details and attended site visits at different phases of project completion. I also produced graphic materials and compiled research and visualizations.

Design and render of Musée d'Histoire Naturelle de Lille [Enscape Rendering]



Plan render of Garges des Gonesses



REVERY ARCHITECTURE

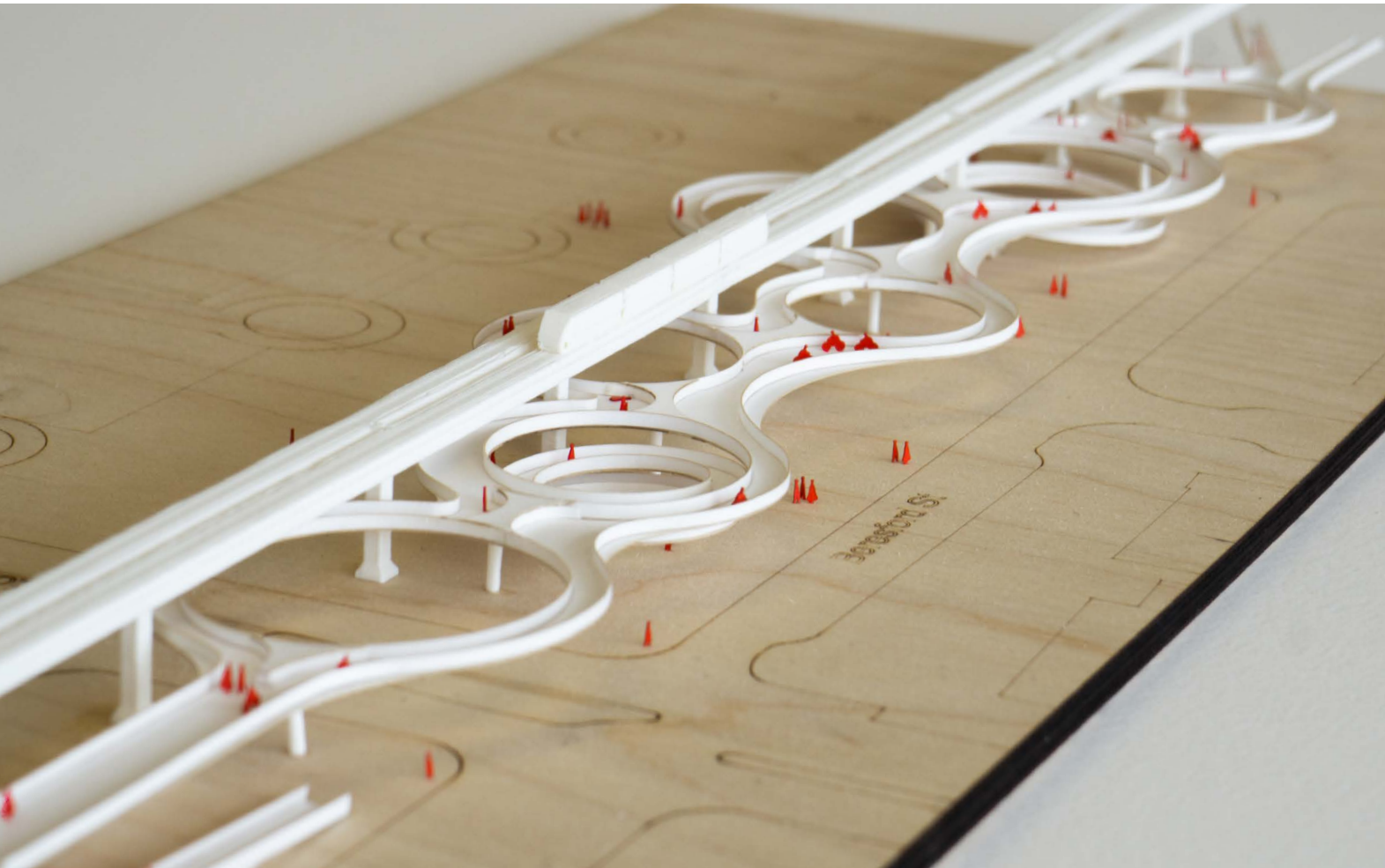
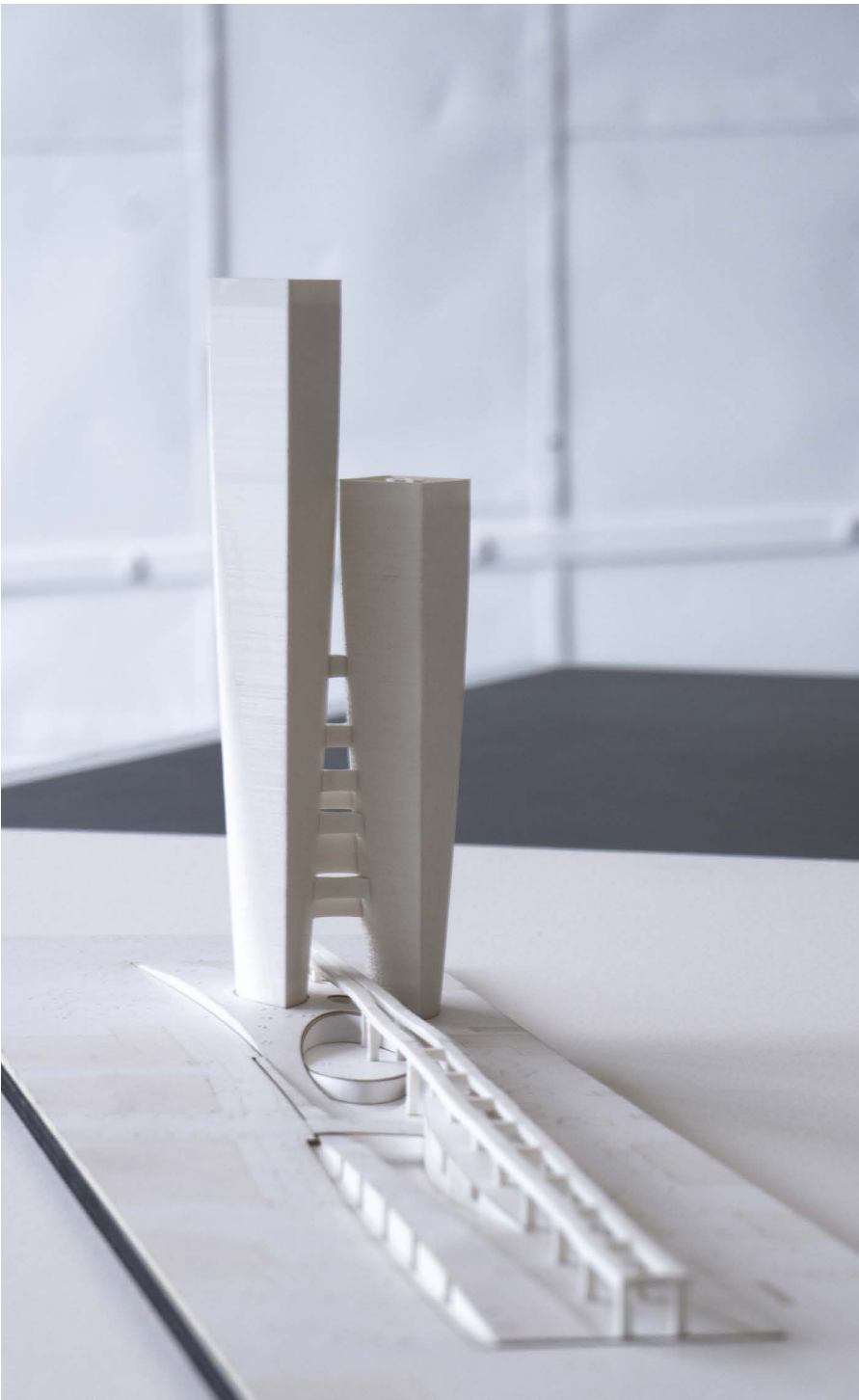
Winter 2022 - Summer 2022 Internship

During my 8-month co-op at Revery Architecture, I participated in various parts of the design development phase of the Senakw project, including the designing and modifying of millwork families, adjustments of amenity spaces, as well as discussions for design decisions for the Lobby spaces of the towers. Between phases of working on the project sheets in Revit, I also made several physical conceptual models for informal proposals and feasibility studies and produced visualizations for presentation packages.



Hand-Modeling
(Confidential project)

Tools: Laser cutter, 3D printer, various
hand tools and adhesives, spray paint.



Rendering
(Confidential project)

Tools: V-ray for Rhino



3.

Other Work



PROJECTS

PLANT HEAD PROTOTYPE 1.0

Soleirolia Solerolii embedded in foam head [2022]
In collaboration with Vincent Isabel

The first iteration of a passion project that aims to explore the intersection of organic form and growth with the sculptural human form. The inspiration for this series of experiments was seeing the roots of a dehydrated orchid cling to the wall behind it in search of moisture, which I imagined could produce a vile and impressive image if the orchid were to be growing out of the open mouth of a sculpted head, with it's thick calloused roots gripping around the form.

Getting to work, I brainstormed the specifics: The head would be covered in cloth, to retain more moisture than the air, encouraging the roots to grow attached to it. Perhaps regular growing media would not be used, to give the roots of the plant no option but to cling to the head. The plant would need time to acclimate, and time to adjust to this harsh treatment. It would be a while before it gathers the energy to flower. I realized then that this would require a longer duration of time to test and to iterate, and to grow. It would take more time than the 5 months left I had this summer in Vancouver, and so we began with a prototype: Baby tears flowing down the face of a foam visage, growing complacently in the moist soil, watered infrequently, but always flowing from the eyes as if the figure were truly crying.

Flowers collected in Vancouver January - August 2022, Arranged [2022] (Right)





Wet on Wet Studies on Hot Press paper

Love, Intimacy, and Loss

4B Visual and Digital Media supervised by Fiona Lim Tung
Tools: Watercolour materials, Compass for etching

Colour is omnipresent and a major actor in many arts, serving as a major force in creating different atmospheres in paintings and photography. The connection our minds have to colour is subjective yet universal in many ways, as many of us perceive colour on a regular day-to-day context and have developed subliminal connections to what meanings and feelings they invoke in different contexts. This research lens will explore what feelings colour can invoke, particularly in creating moments of warmth and coolness using the colours red and blue.

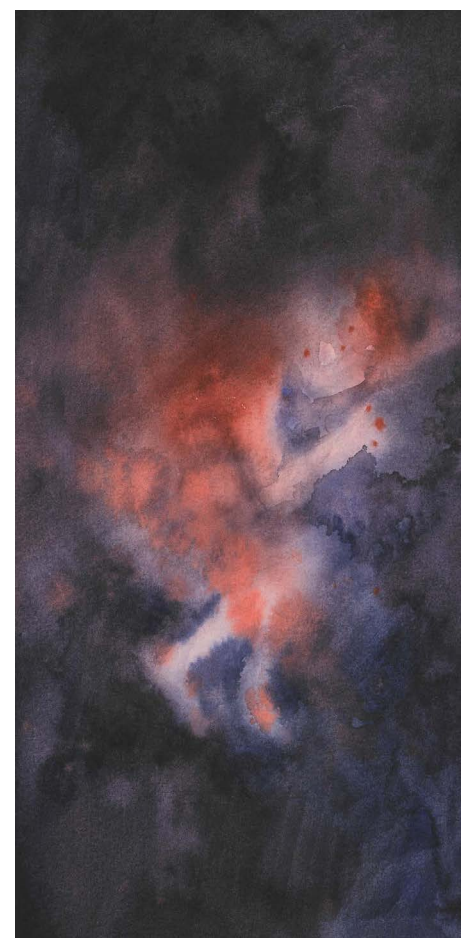
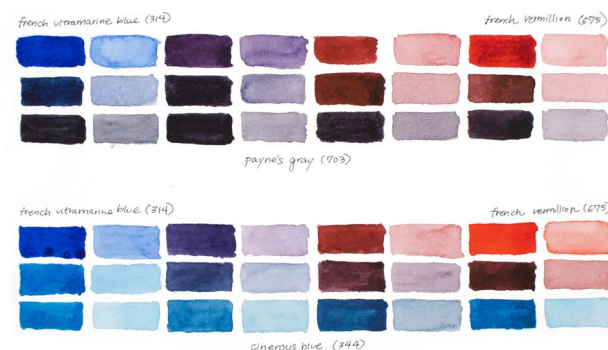
Similarly to colour, the perception of our own body, as well as the other bodies around us are also things we experience on a daily basis. This experience is also unique but universal at the same time. To study human anatomy is to understand the fundamental similarities in all of our bodies while appreciating the differences in each one. This research lens explores the visual qualities of the body in different states and positions, and further explores which positions these bodies can take when they are experiencing love, intimacy, and loss.

These two lenses converge in my research to explore a more subjective topic of how to express and convey emotions through the experimentation of representing colours and the human body in different ways. I aim to produce a set of drawings that encapsulate, even to a small extent, the numbing, helpless, and isolating feeling of losing somebody you love to

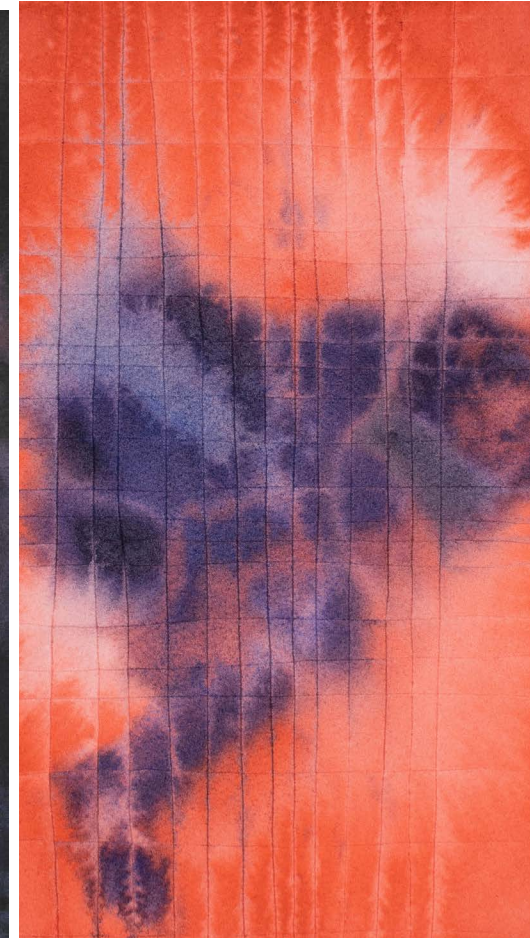
the circumstance of life. The feeling manifests itself in a slow throbbing manner throughout different parts of the body – mostly at the center of the forehead, and then radiating out to the back of the head and down the neck, as if the brain had a throat of its own where it was trying to swallow something too large to go down the spine.

The goal of the research is not so much about achieving the best result within a rigid framework or to create a perfect “final drawing,” but to experiment with different methods of representation, different mediums and techniques as an attempt to translate this invisible and subjective feeling into

Colour Palette



Preliminary Wet on Wet Study



Wet on Wet with compass etching



Portrait Wet on Wet

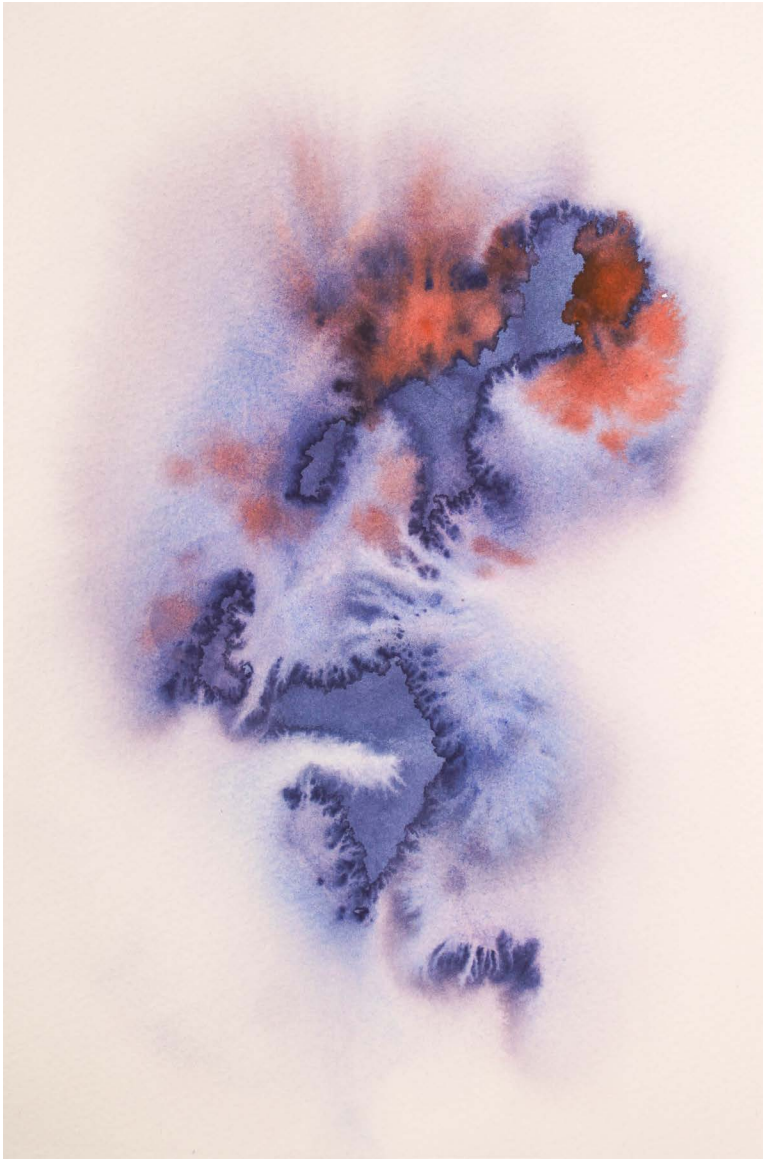


Wet on Dry Studies

This final painting series features 4 watercolour paintings that try to capture briefly the emotions that have occupied my body for the past 3 months. This feeling of loss is specifically attributed to losing somebody to the world, not through death or betrayal but purely thorough circumstance. It has been a loss that has been hard to understand and a loss without closure. A grief that is sometimes sharp and painful, and sometimes heavy and throbbing, but always present.

A loss of somebody only I knew.

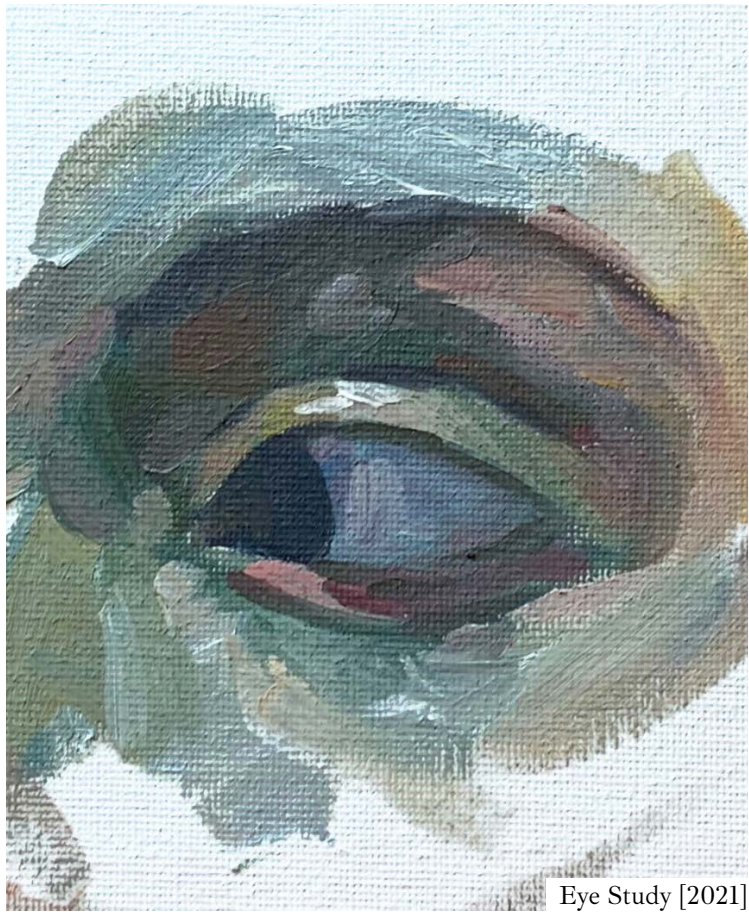
Final Painting Series: Body in Loss





Jan and Angela [2020]

OIL PAINTING



Eye Study [2021]



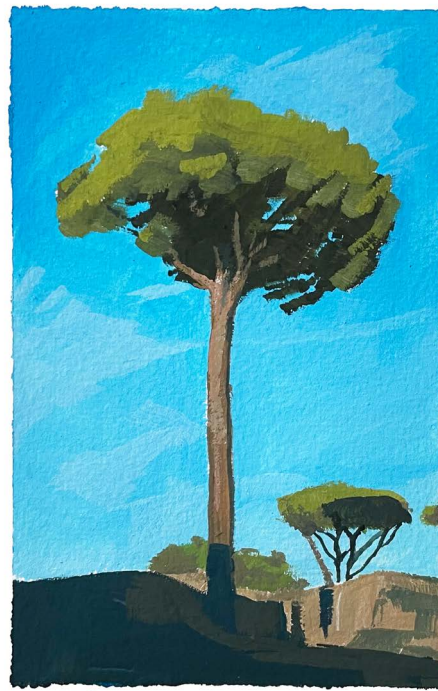
Cheyenne [2021]



Pouring [2017]



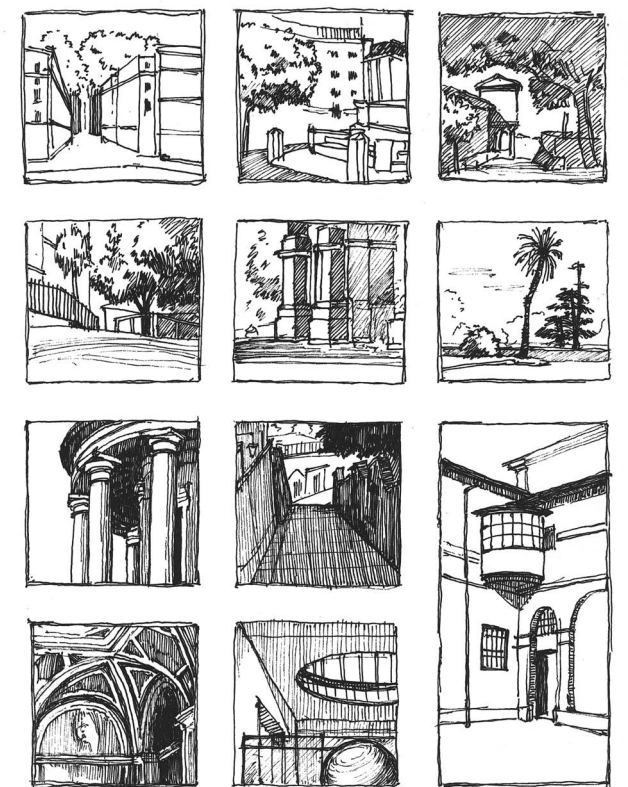
Watercolour and Pen



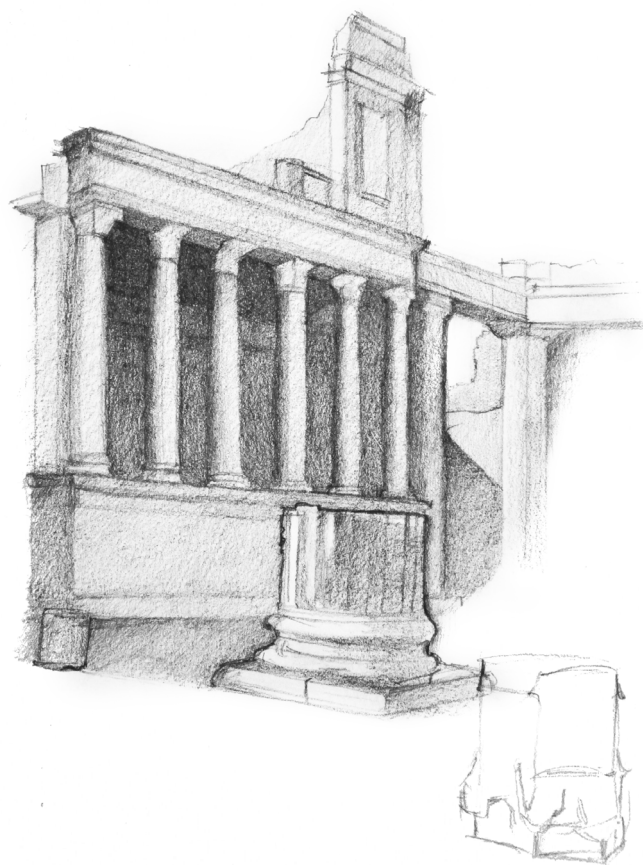
Goache



Via della Lungaretta Watercolour and Pen



Pen on Paper



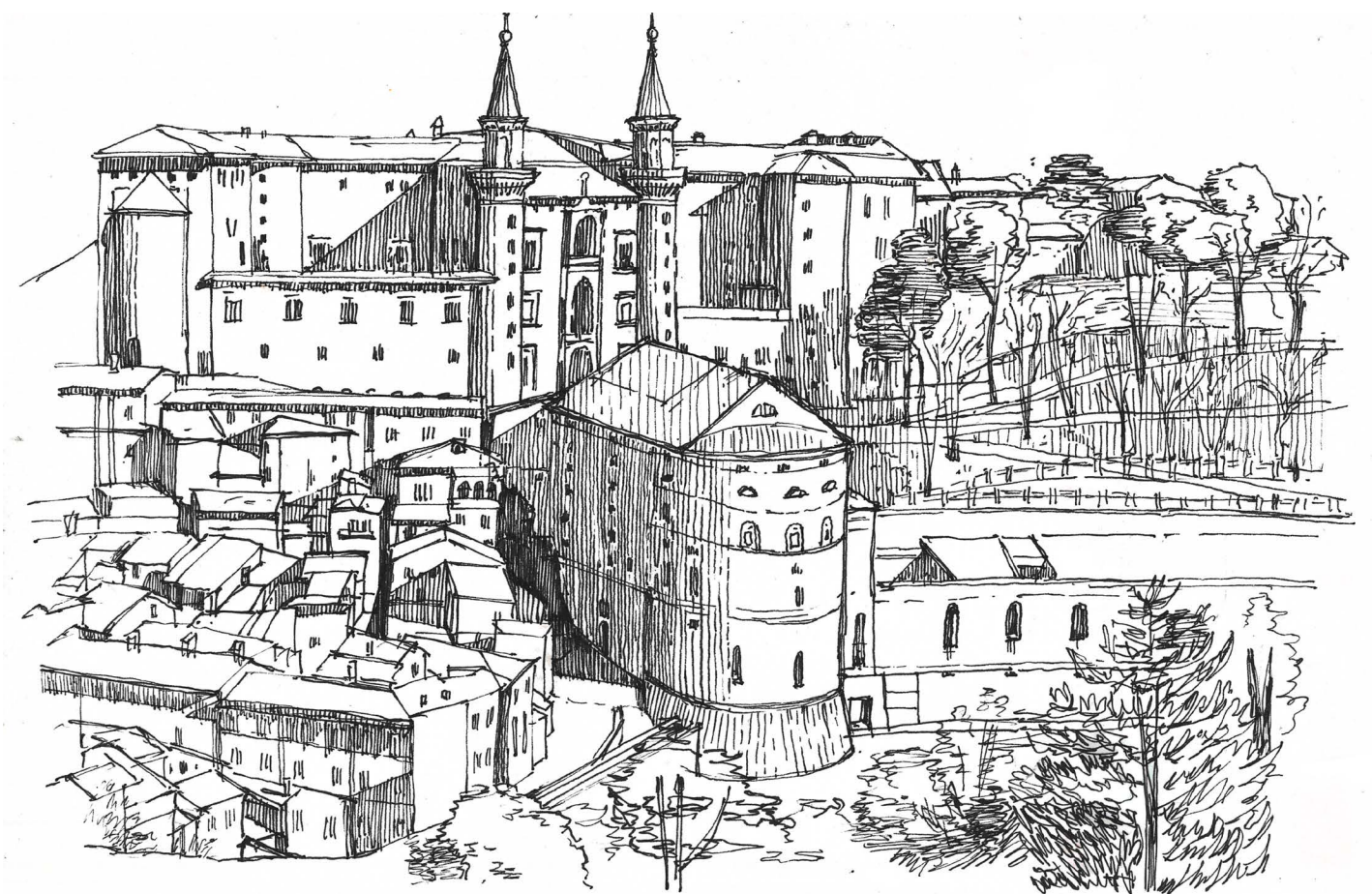
Pompeii - 09/28/22

Pencil



CHIESA SANTO ALLA
SAPIENZA.
11/20/22

Pencil



Pen on Paper



PHOTOGRAPHY

September 2023



PICNIC IN THE YEAR 2100

Digital Photography



Thank you! See you soon! :^)

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