
WORK
SAMPLE
ARCHITECTURE + DESIGN
2025

TABLE OF CONTENTS

PROFESSIONAL WORK 4

Design Workshop Architects | *Toronto, Ontario* 6–25

Reich&Petch Architects | *Toronto, Ontario* 26–51

Giannone Petreconne Associates | *Toronto, Ontario* 52–71

Stantec ViBE | *Boulder, Colorado* 72–99

ACADEMIC WORK 100

Thesis Project | *Glasgow School of Art* 102–119

GRaS Centre | *Glasgow School of Art* 120–129

MSA Publication | *Glasgow School of Art* 130–133

Thesis Dissertation | *Glasgow School of Art* 134–139

PERSONAL WORK 140

Glitch Artwork | *Digital & Mixed Media* 142–145

Parasite Architecture | *Drawings Series* 146–151

Personal Projects | *Various* 152–159

PROFESSIONAL WORK

01

HURON STREET CONDO
MIXED-USE RESIDENTIAL

Design Workshop Architects

Collingwood, Ontario

The Project

This new build project involves DWA working as architect of record. I have supported the lead architect through Construction Documents, tendering, and construction administration.

My Role

My responsibilities have included developing detail solutions during documentation phase and addressing construction-related inquiries that arise during construction. This involves ensuring that the work aligns with design intent and regulatory standards while maintaining effective communication with stakeholders.

Role: BIM Design + Coordination

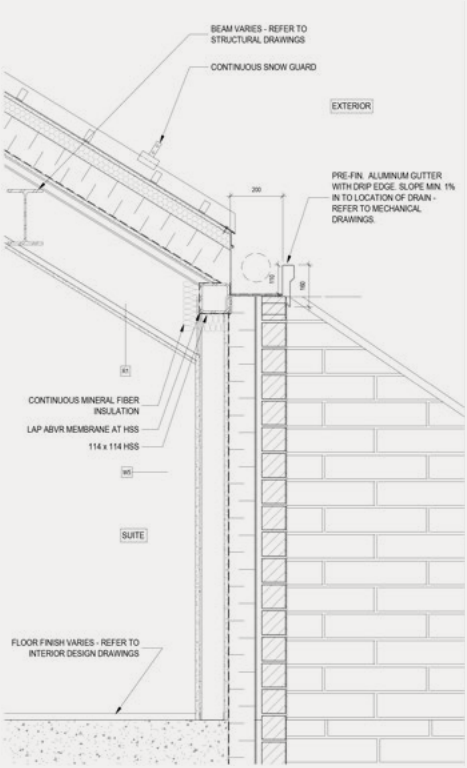
Project Status: Under Construction

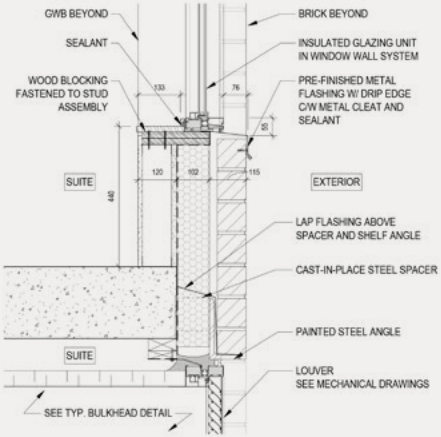
BUILDING USE: Mixed-Use Residential

PROJECT GFA: 14,850 Sq. M.

STOREYS: 6

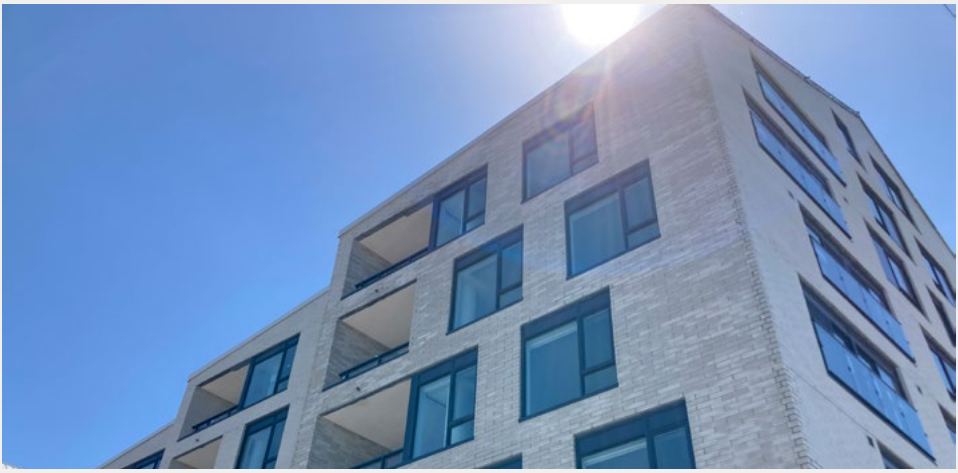

HARBOURHOUSE


BEAM VARIES - REFER TO STRUCTURAL DRAWINGS
CONTINUOUS SNOW GUARD
EXTERIOR
PRE-FIN. ALUMINUM GUTTER WITH DRIP EDGE. SLOPE MIN. 1% IN TO LOCATION OF DRAIN - REFER TO MECHANICAL DRAWINGS.
200
CONTINUOUS MINERAL FIBER INSULATION
LAP ABVR MEMBRANE AT HSS
114 x 114 HSS
SUITE
FLOOR FINISH VARIES - REFER TO INTERIOR DESIGN DRAWINGS


GWB BEYOND
SEALANT
WOOD BLOCKING FASTENED TO STUD ASSEMBLY
BRICK BEYOND
INSULATED GLAZING UNIT IN WINDOW WALL SYSTEM
PRE-FINISHED METAL FLASHING W/ DRIP EDGE C/W METAL CLEAT AND SEALANT
133
76
120
102
115
SUITE
445
EXTERIOR
LAP FLASHING ABOVE SPACER AND SHELF ANGLE
CAST-IN-PLACE STEEL SPACER
PAINTED STEEL ANGLE
SUITE
LOUVER
SEE MECHANICAL DRAWINGS
SEE TYP. BULKHEAD DETAIL







02

ONTARIO MALLS PORTFOLIO BASE BUILDING WORKS

Design Workshop Architects

Toronto, Ontario

The Project

DWA holds the exclusive Ontario contract with a major corporation that operates malls across Canada. As the Base Building Architect for their Ontario portfolio, we manage all RTB (Return to Base) projects and a wide range of building upgrades.

My Role

My work involves coordinating with landlords, consultants, and contractors to maintain the integrity and performance of existing facilities while implementing improvements that enhance tenant experience, modernize infrastructure, and support long-term asset value.

Over the past 4 years, I have worked as a lead designer and project manager on projects from initial conception and bidding through detailed design and tendering.

During this time, I have overseen design, contract administration, and project delivery for dozens of diverse projects, ensuring each was completed on time, on budget, and to a high standard of design quality.

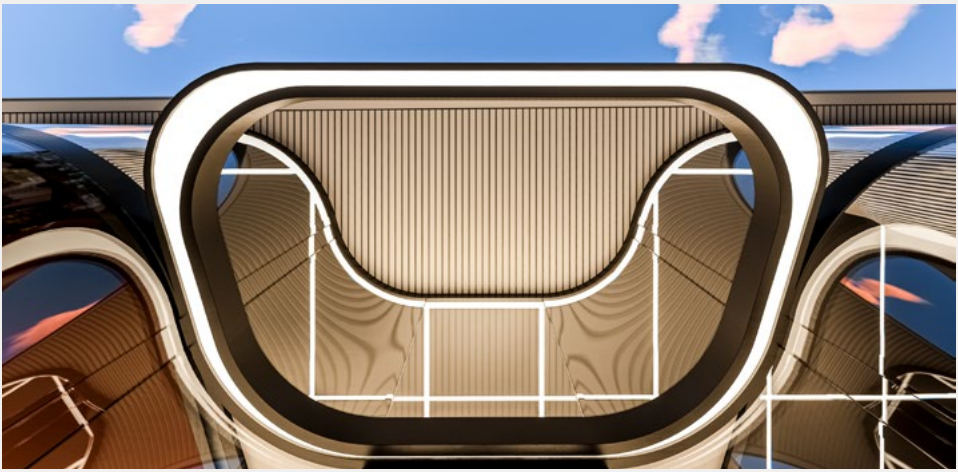
Role: Design Lead & Project Manager

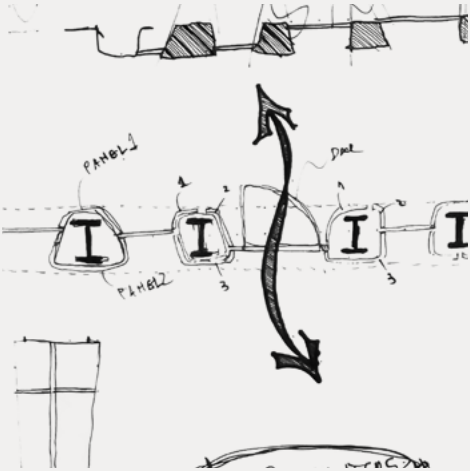
Project Status: In Design, Construction, and Completed

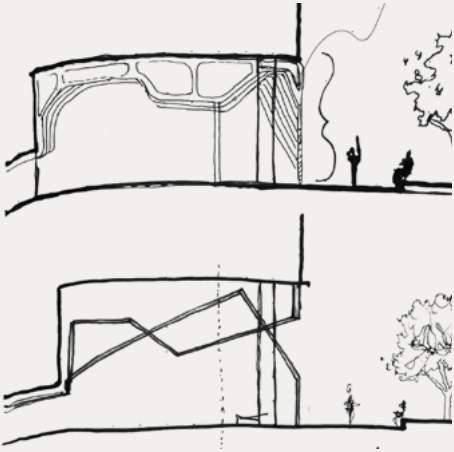
BUILDING USE: Mercantile

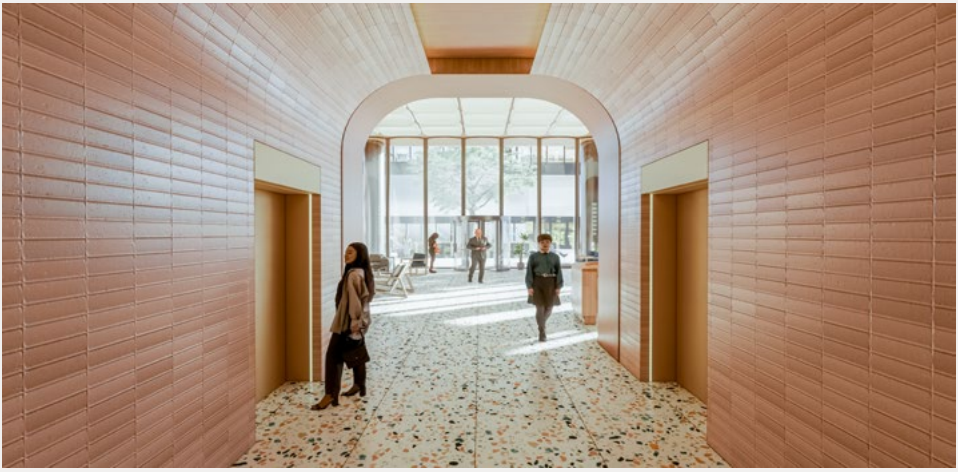
PROJECT GFA: 1,000,000+ Sq. M.

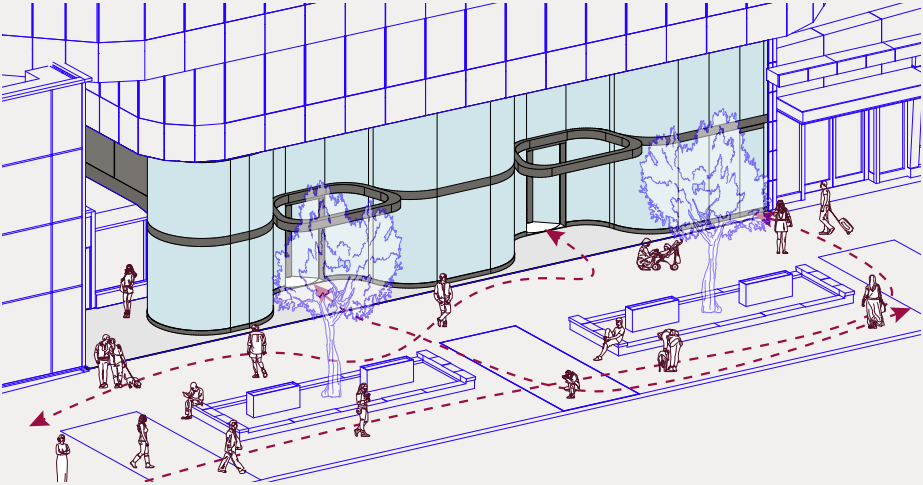
STOREYS: 1–3

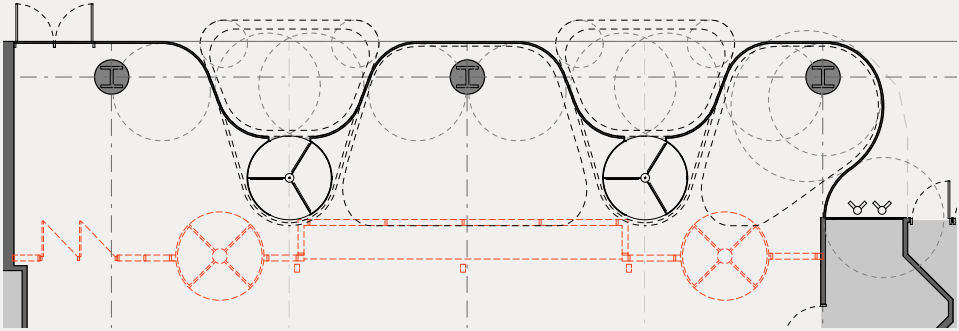



PANEL 1
PANEL 2

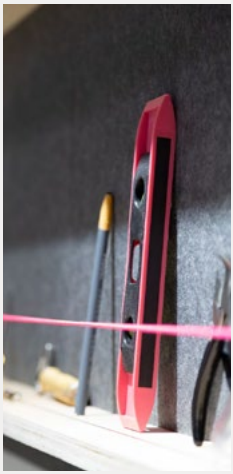


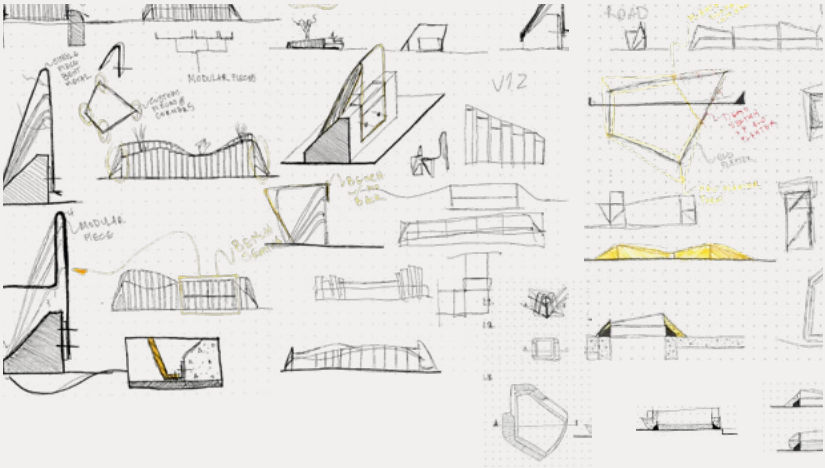


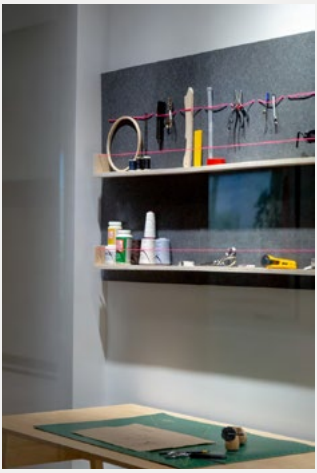




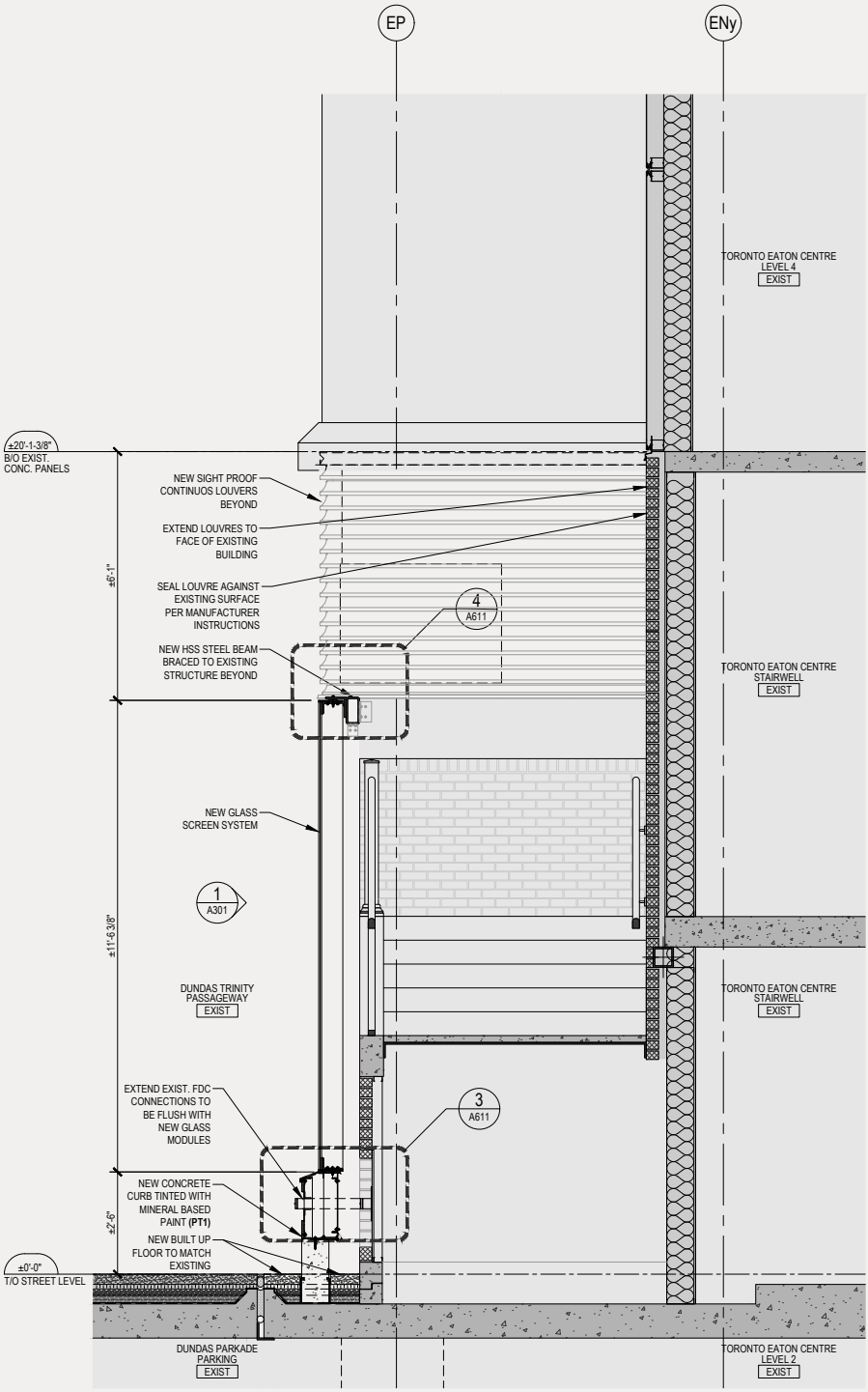

DESIGNwith
VALUESDESIGN

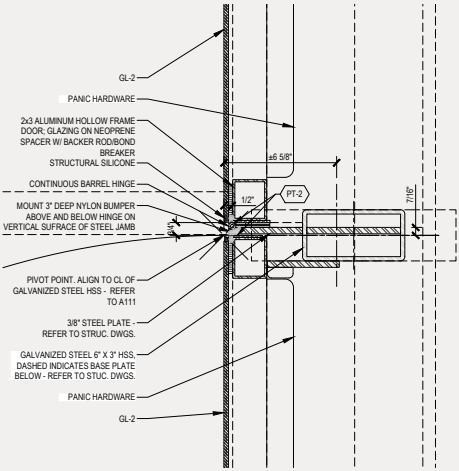


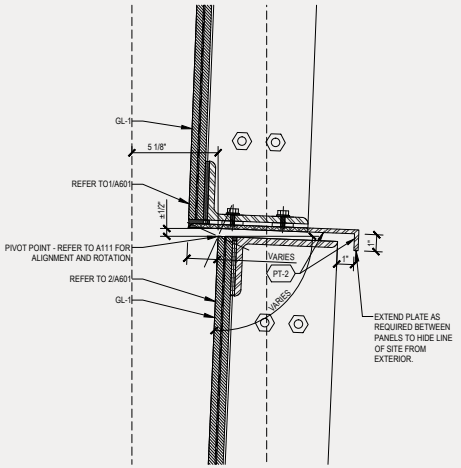


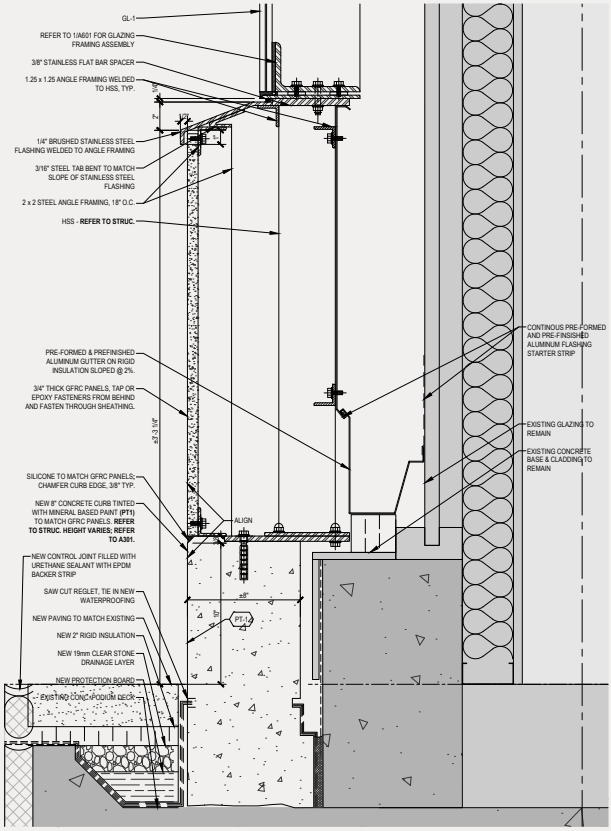


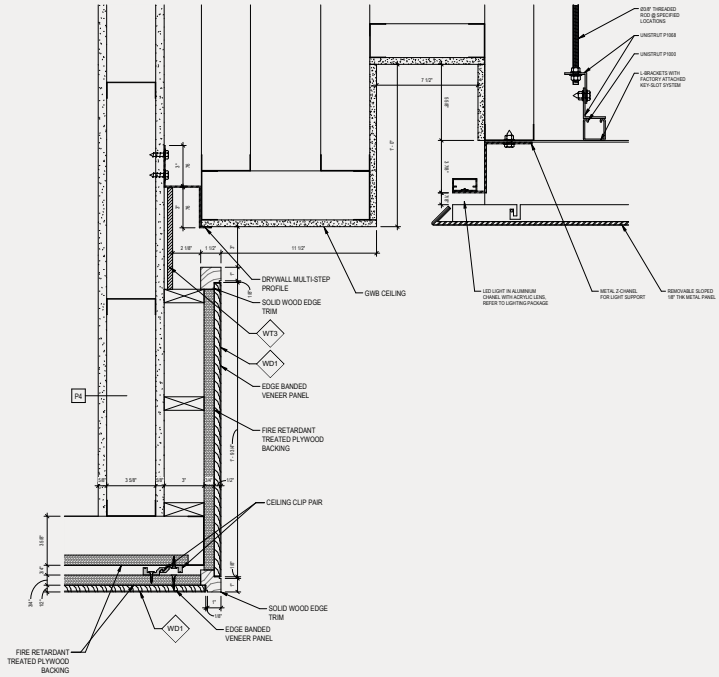


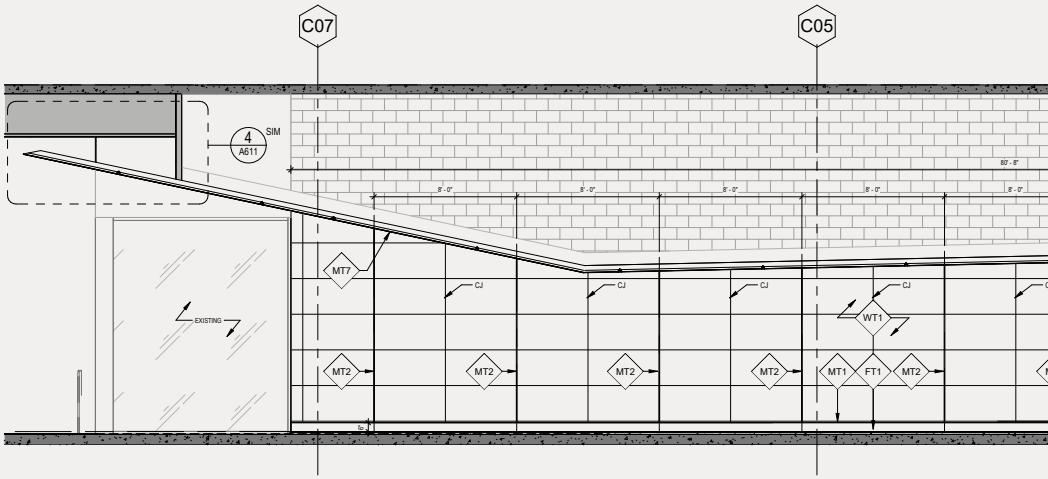

EP
ENy
TORONTO EATON CENTRE
LEVEL 4
EXIST
±20'-1-3/8"
B/O EXIST.
CONC. PANELS
NEW SIGHT PROOF
CONTINUOS LOUVERS
BEYOND
EXTEND LOUVRES TO
FACE OF EXISTING
BUILDING
SEAL LOUVRE AGAINST
EXISTING SURFACE
PER MANUFACTURER
INSTRUCTIONS
±6'-1"
4
A611
NEW HSS STEEL BEAM
BRACED TO EXISTING
STRUCTURE BEYOND
TORONTO EATON CENTRE
STAIRWELL
EXIST
NEW GLASS
SCREEN SYSTEM
1
A301
±11'-6 3/8"
DUNDAS TRINITY
PASSAGEWAY
EXIST
TORONTO EATON CENTRE
STAIRWELL
EXIST
EXTEND EXIST. FDC
CONNECTIONS TO
BE FLUSH WITH
NEW GLASS
MODULES
3
A611
NEW CONCRETE
CURB TINTED WITH
MINERAL BASED
PAINT (PT1)
±2'-6"
NEW BUILT UP
FLOOR TO MATCH
EXISTING
±0'-0"
T/O STREET LEVEL
DUNDAS PARKADE
PARKING
EXIST
TORONTO EATON CENTRE
LEVEL 2
EXIST

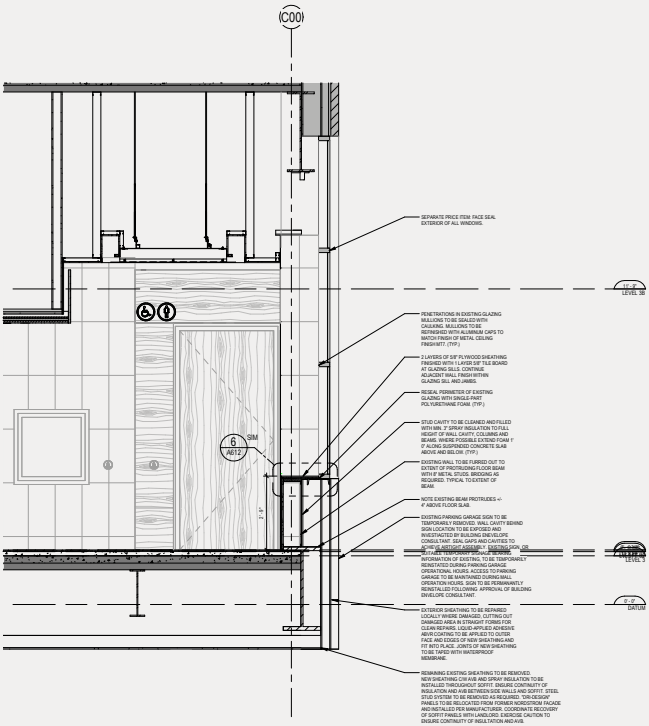

GL-2
PANIC HARDWARE
2x3 ALUMINUM HOLLOW FRAME DOOR; GLAZING ON NEOPRENE SPACER W/ BACKER ROD/BOND BREAKER STRUCTURAL SILICONE
CONTINUOUS BARREL HINGE
MOUNT 3" DEEP NYLON BUMPER ABOVE AND BELOW HINGE ON VERTICAL SUFRACE OF STEEL JAMB
PIVOT POINT. ALIGN TO CL OF GALVANIZED STEEL HSS - REFER TO A111
3/8" STEEL PLATE - REFER TO STRUC. DWGS.
GALVANIZED STEEL 6" X 3" HSS, DASHED INDICATES BASE PLATE BELOW - REFER TO STUC. DWGS.
PANIC HARDWARE
GL-2
±6 5/8"
1/2"
PT-2
7/16"
1/4"

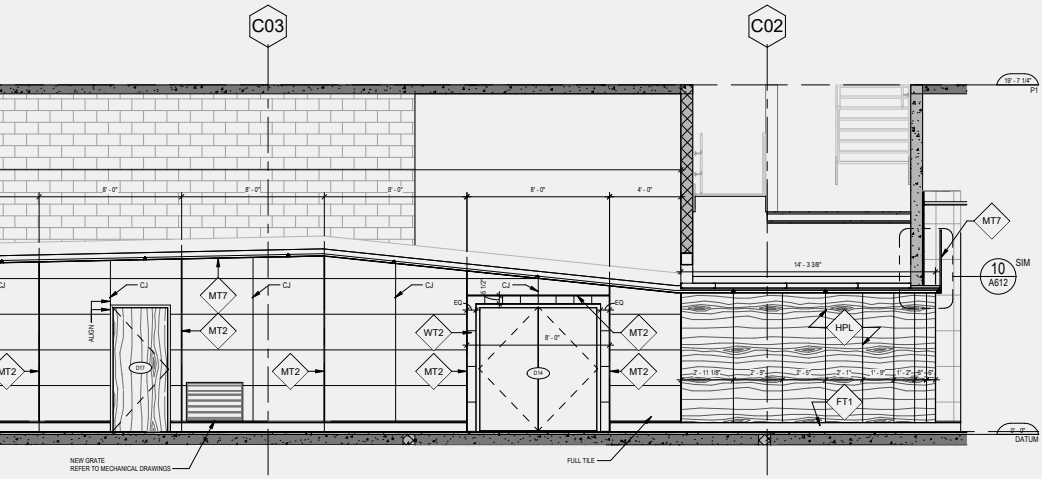

GL-1
5 1/8"
REFER TO1/A601
±1/2"
PIVOT POINT - REFER TO A111 FOR ALIGNMENT AND ROTATION
REFER TO 2/A601
GL-1
VARIES
PT-2
VARIES
1"
1"
EXTEND PLATE AS REQUIRED BETWEEN PANELS TO HIDE LINE OF SITE FROM EXTERIOR.


GL-1
REFER TO 1/A601 FOR GLAZING FRAMING ASSEMBLY
3/8" STAINLESS FLAT BAR SPACER
1.25 x 1.25 ANGLE FRAMING WELDED TO HSS, TYP.
1/4" BRUSHED STAINLESS STEEL FLASHING WELDED TO ANGLE FRAMING
3/16" STEEL TAB BENT TO MATCH SLOPE OF STAINLESS STEEL FLASHING
2 x 2 STEEL ANGLE FRAMING, 18" O.C.
HSS - REFER TO STRUC.
PRE-FORMED & PREFINISHED ALUMINUM GUTTER ON RIGID INSULATION SLOPED @ 2%.
3/4" THICK GFRC PANELS, TAP OR EPOXY FASTENERS FROM BEHIND AND FASTEN THROUGH SHEATHING.
±3' 3 1/4"
SILICONE TO MATCH GFRC PANELS; CHAMFER CURB EDGE, 3/8" TYP.
NEW 8" CONCRETE CURB TINTED WITH MINERAL BASED PAINT (PT1) TO MATCH GFRC PANELS. REFER TO STRUC. HEIGHT VARIES; REFER TO A301.
ALIGN
NEW CONTROL JOINT FILLED WITH URETHANE SEALANT WITH EPDM BACKER STRIP
SAW CUT REGLET, TIE IN NEW WATERPROOFING
NEW PAVING TO MATCH EXISTING
NEW 2" RIGID INSULATION
NEW 19mm CLEAR STONE DRAINAGE LAYER
NEW PROTECTION BOARD
EXISTING CONC PODIUM DECK
±8"
PT-1
CONTINOUS PRE-FORMED AND PRE-FINISHED ALUMINUM FLASHING STARTER STRIP
EXISTING GLAZING TO REMAIN
EXISTING CONCRETE BASE & CLADDING TO REMAIN


3/16" THREADED ROD @ SPECIFIED LOCATIONS
UNISTRUT P1000
UNISTRUT P1000
L-BRACKETS WITH FACTORY ATTACHED KEY-SLOT SYSTEM
DRYWALL MULTI-STEP PROFILE
SOLID WOOD EDGE TRIM
WT3
WD1
EDGE BANDED VENEER PANEL
PN
FIRE RETARDANT TREATED PLYWOOD BACKING
CEILING CLIP PAIR
SOLID WOOD EDGE TRIM
WD1
EDGE BANDED VENEER PANEL
FIRE RETARDANT TREATED PLYWOOD BACKING
GWB CEILING
LED LIGHT IN ALUMINUM CHANNEL WITH ACRYLIC LENS. REFER TO LIGHTING PACKAGE
METAL Z-CHANNEL FOR LIGHT SUPPORT
REMOVABLE SLOPED 18" TIN METAL PANEL


C07
C05
4
A611
SIM
EXISTING
8' - 0"
8' - 0"
8' - 0"
8' - 0"
8' - 8"
MT7
CJ
CJ
CJ
CJ
WT1
MT2
MT2
MT2
MT2
MT1
FT1
MT2


C001
SEPARATE PRICE ITEM: FACE SEAL EXTERIOR OF ALL WINDOWS.
LEVEL 18
PENETRATIONS IN EXISTING GLAZING MULLIONS TO BE SEALED WITH CAULKING. MULLIONS TO BE REFINISHED WITH ALUMINUM CAPS TO MATCH FINISH OF METAL CEILING FINISH/MT7. (TYP.)
2 LAYERS OF 5/8" PLYWOOD SHEATHING FINISHED WITH 1 LAYER 5/8" TILE BOARD AT GLAZING SILLS. CONTINUE SHEATHING UP TO UNDERSIDE OF GLAZING SILL AND JAMBS.
RESEAL PERIMETER OF EXISTING GLAZING WITH SINGLE-PART POLYURETHANE FOAM. (TYP.)
STUD CAVITY TO BE CLEANED AND FILLED WITH MIN. 3" SPRAY INSULATION TO FULL HEIGHT OF WALL CAVITY, COLUMNS AND BEAMS. WHERE POSSIBLE EXTEND FOAM 1" ONTO FACE OF CONCRETE SLAB ABOVE AND BELOW. (TYP.)
6 SIM A612
EXISTING WALL TO BE FURRED OUT TO EXTENT OF PROTRUDING FLOOR BEAM WITH 6" METAL STUDS. BRIDGING AS REQUIRED. TYPICAL TO EXTENT OF BEAM.
NOTE: EXISTING BEAM PROTRUDES +/- 9" ABOVE FLOOR SLAB.
EXISTING PARKING GARAGE SIGN TO BE TEMPORARILY REMOVED. WALL CAVITY BEHIND SIGN LOCATION TO BE EXPOSED AND INVESTIGATED BY BUILDING ENVELOPE CONSULTANT. SEAL GAPS AND CAVITIES TO ACHIEVE AIR/VAPOUR CONTINUITY. PATCH AND REPAIR EXISTING AIR/VAPOUR BARRIER AT LOCATION OF EXISTING SIGN TO BE TEMPORARILY REMOVED. MAINTAIN ACCESS TO PARKING GARAGE TO BE MAINTAINED DURING MALL OPERATION HOURS. SIGN TO BE PERMANANTLY REINSTALLED FOLLOWING APPROVAL OF BUILDING ENVELOPE CONSULTANT.
LEVEL 1
0'-0" DATUM
EXTERIOR SHEATHING TO BE REPAIRED LOCALLY WHERE DAMAGED, CUTTING OUT DAMAGED AREA IN STRAIGHT FORMS FOR NEW PATCH. APPLY AIR BARRIER COATING OR VB/VR COATING TO BE APPLIED TO OUTER FACE AND EDGES OF NEW SHEATHING AND FIT INTO PLACE. JOINTS OF NEW SHEATHING TO BE TAPED WITH WATERPROOF MEMBRANE.
REMAINING EXISTING SHEATHING TO BE REMOVED. NEW SHEATHING C/W AVB AND SPRAY INSULATION TO BE INSTALLED THROUGHOUT SOFFIT. ENSURE CONTINUITY OF INSULATION AND AVB BETWEEN SIDE WALLS AND SOFFIT. EXISTING SOFFIT PANELS TO BE REMOVED. EXISTING SOFFIT PANELS TO BE RELOCATED FROM FORMER NORDSTROM FACADE AND INSTALLED PER MANUFACTURER. COORDINATE RECOVERY OF SOFFIT PANELS WITH LANDLORD. EXERCISE CAUTION TO ENSURE CONTINUITY OF INSULATION AND AVB.


C03
C02
19'-7 1/4"
P1
8'-0"
8'-0"
8'-0"
8'-0"
4'-0"
14'-3 3/8"
MT7
10 SIM A612
HPL
FT1
MT2
WT2
CJ
EQ
AUDH
D07
D14
2'-11 1/8"
2'-9"
2'-5"
2'-1"
1'-9"
1'-2"
0'-0" DATUM
NEW GRATE
REFER TO MECHANICAL DRAWINGS
FULL TILE

03

ST. CLAIR OFFICE
INTERIOR OFFICE RENOVATION

Design Workshop Architects
Toronto, Ontario

The Project

This renovation project involves a four-floor office within a nine-floor building. Three floors feature an interconnected staircase, with two undergoing full renovations and the others receiving partial renovations.

The concept for this space was to bring a technological and material upgrade through the implementation of biophilic design choices.

My Role

I serve as both lead designer and project manager, overseeing all phases from schematic design to construction administration and project close-out.

Role: Design Lead & Project Manager

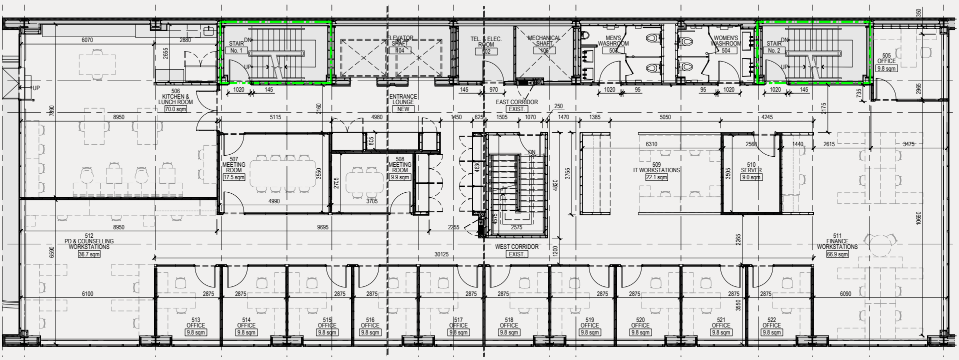
Project Status: Under Construction

BUILDING USE: Office

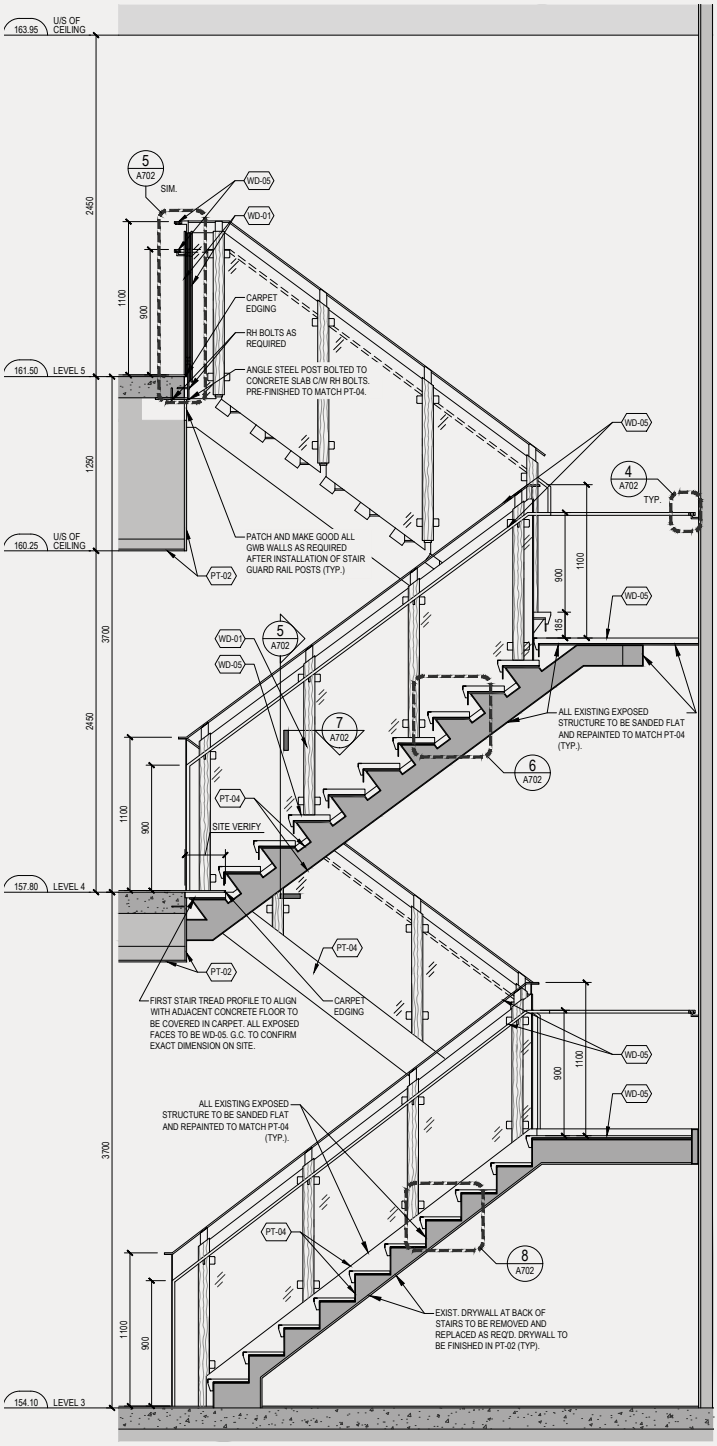
PROJECT GFA: 3,000 Sq. M.

STOREYS: 4 (Floors 3–6)


Catholic Teachers


STAIR No. 1
ELEVATOR SHAFT 104
TEL. & ELEC. ROOM 502
MECHANICAL SHAFT 106
MEN'S WASHROOM 503
WOMEN'S WASHROOM 504
STAIR No. 2
505 OFFICE 9.8 sqm
506 KITCHEN & LUNCH ROOM 70.0 sqm
ENTRANCE LOUNGE NEW
EAST CORRIDOR EXIST.
507 MEETING ROOM 17.5 sqm
508 MEETING ROOM 9.9 sqm
509 IT WORKSTATIONS 22.1 sqm
510 SERVER 9.0 sqm
512 PD & COUNSELLING WORKSTATIONS 36.7 sqm
WEST CORRIDOR EXIST.
511 FINANCE WORKSTATIONS 66.9 sqm
513 OFFICE 9.8 sqm
514 OFFICE 9.8 sqm
515 OFFICE 9.8 sqm
516 OFFICE 9.8 sqm
517 OFFICE 9.8 sqm
518 OFFICE 9.8 sqm
519 OFFICE 9.8 sqm
520 OFFICE 9.8 sqm
521 OFFICE 9.8 sqm
522 OFFICE 9.8 sqm




163.95 U/S OF CEILING
161.50 LEVEL 5
160.25 U/S OF CEILING
157.80 LEVEL 4
154.10 LEVEL 3
2450
1250
3700
2450
3700
1100
900
5 A702 SIM.
WD-05
WD-01
CARPET EDGING
RH BOLTS AS REQUIRED
ANGLE STEEL POST BOLTED TO CONCRETE SLAB C/W RH BOLTS. PRE-FINISHED TO MATCH PT-04.
PATCH AND MAKE GOOD ALL GWB WALLS AS REQUIRED AFTER INSTALLATION OF STAIR GUARD RAIL POSTS (TYP.)
PT-02
4 A702 TYP.
185
ALL EXISTING EXPOSED STRUCTURE TO BE SANDED FLAT AND REPAINTED TO MATCH PT-04 (TYP.).
7 A702
6 A702
PT-04
SITE VERIFY
FIRST STAIR TREAD PROFILE TO ALIGN WITH ADJACENT CONCRETE FLOOR TO BE COVERED IN CARPET. ALL EXPOSED FACES TO BE WD-05. G.C. TO CONFIRM EXACT DIMENSION ON SITE.
8 A702
EXIST. DRYWALL AT BACK OF STAIRS TO BE REMOVED AND REPLACED AS REQ'D. DRYWALL TO BE FINISHED IN PT-02 (TYP).





04

FLIP FLOP SHOPS
TENANT FIT-OUT

Design Workshop Architects
Toronto, Ontario

The Project

Th concept for this design was to develop a modular, adaptive display system that utilised simple materials such as plywood and steel in a unique and sustainable way to create a sense of an ad-hoc surf shop within a shopping mall.

My Role

From conception to completion, I served as the lead designer and PM for this project. We collaborated closely with the fabricator to develop a fit-out design that established a distinctive new identity for the client's shops.

Role: Design Lead & Project Manager

Project Status: Completed 2024

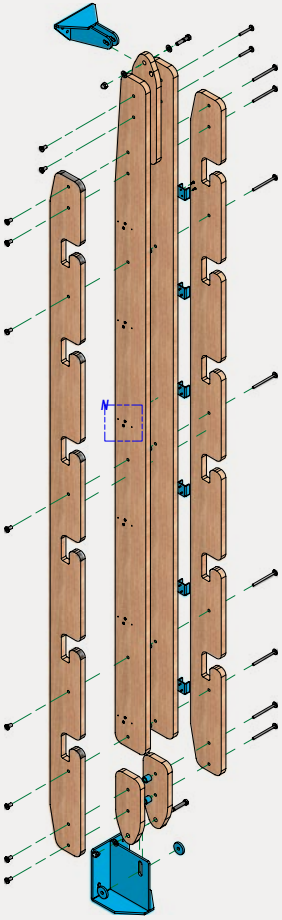
BUILDING USE: Mercantile

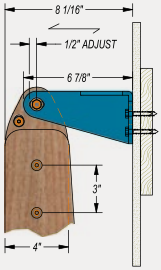
PROJECT GFA: 1,500 Sq. Ft.

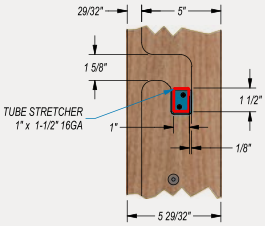
STOREYS: 1




native
KIDS

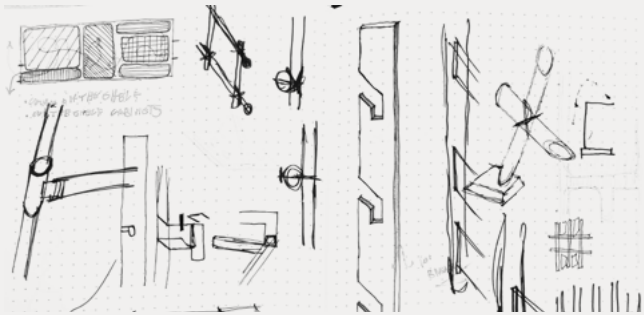

N


8 1/16"
1/2" ADJUST
6 7/8"
3"
4"


29/32"
5"
1 5/8"
TUBE STRETCHER
1" x 1-1/2" 16GA
1"
1 1/2"
1/8"
5 29/32"

DETAIL K







05

SHENZHEN SCIENCE AND TECHNOLOGY MUSEUM EXHIBIT DESIGN

Reich&Petch Architects

Shenzhen, China

The Project

This project had a very quick project delivery time-line to create a concept design for the Zaha Hadid designed museum in Shenzhen. This proposal highlights the significance of each theme, discipline, and topic while celebrating their interconnectivity.

The overall design experience is inspired by the concept of Networks and Interconnectivity, creating a cohesive environment that enhances visitor understanding and engagement.

My Role

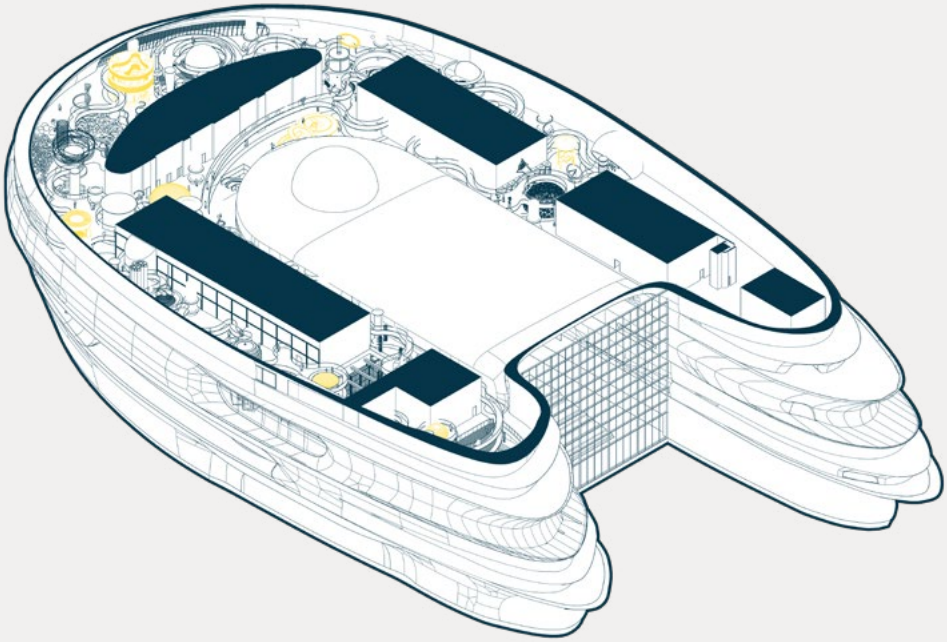
As the concept designer for the 'Origin of the Universe' exhibition floor, I led the design and production process from initial sketches and collaborative ideation sessions to creating 3D models, renderings, and video production.

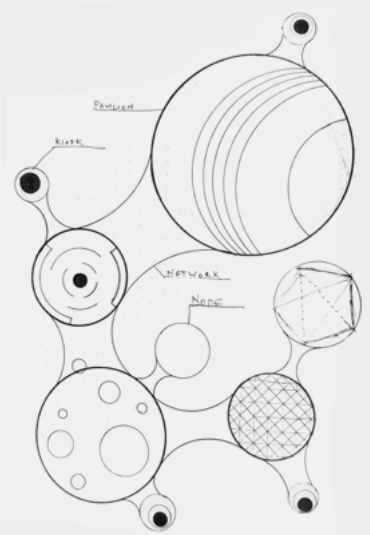
Role: Exhibit Designer
Project Status: Concept for Bid Proposal

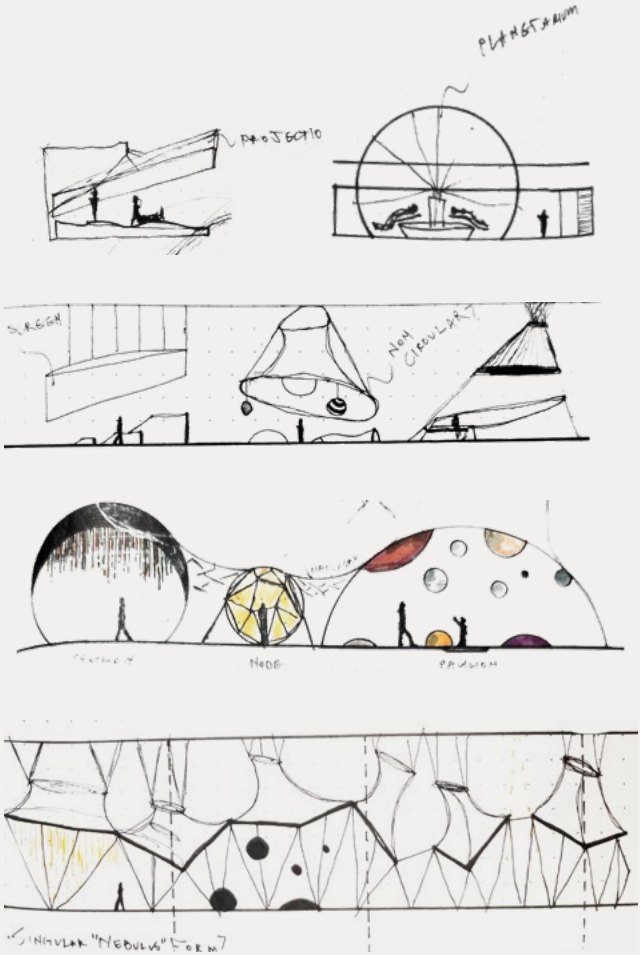
BUILDING USE:
Technology Museum

PROJECT GFA:
11,000 Sq. M.

STOREYS: 3




PAVILION
KIOSK
NETWORK
NODE


PLANETARIUM
PROJECTION
ORGAN
NON CIRCULAR?
NODE
PAVILION
SINGULAR "NEBULUS" FORM?






您在此
YOU ARE
HERE



06

ROYAL AVIATION MUSEUM OF WESTERN ONTARIO
MUSEUM + EXHIBIT DESIGN

Reich&Petch Architects

Winnipeg, Manitoba

The Project

This project encompassed both architectural and exhibit design, where I collaborated with senior designers on the exhibit design and layouts. I developed the plans, sections, elevations, 3D models, and renderings for publication.

My Role

I played a key role during the Design Development and Tender documentation phases for the exhibit design, leading the design of the barrier system, various exhibits, the entry desk, site introduction panels, and Info Rail units.

Role: Exhibit Designer

Project Status: Completed 2021

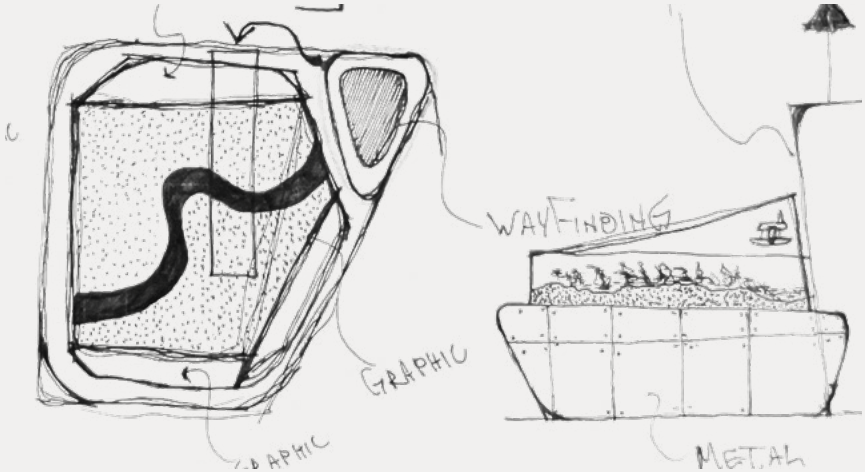
BUILDING USE: Museum

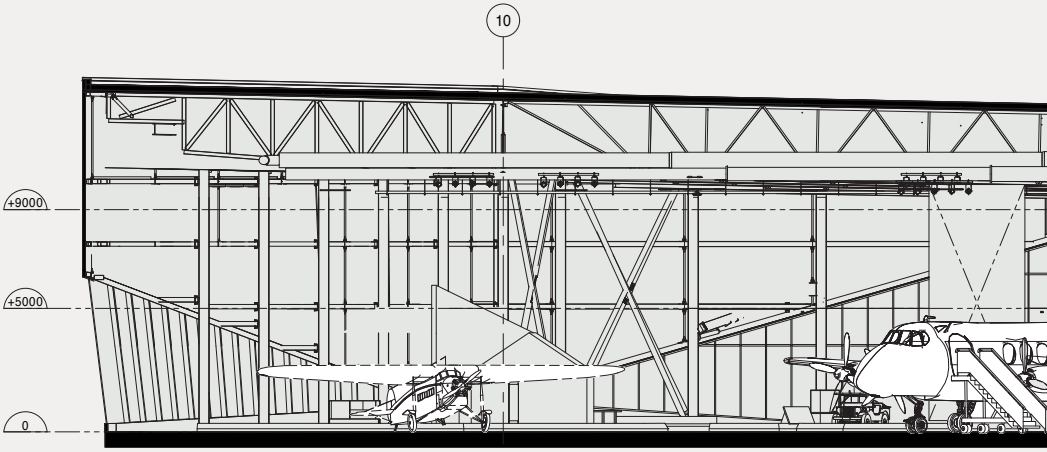
PROJECT GFA: 7,950 SQ. M.

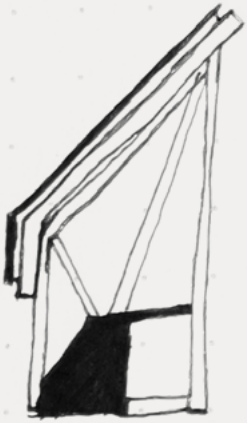
STOREYS: 2

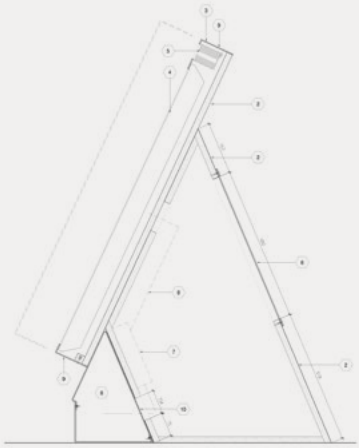


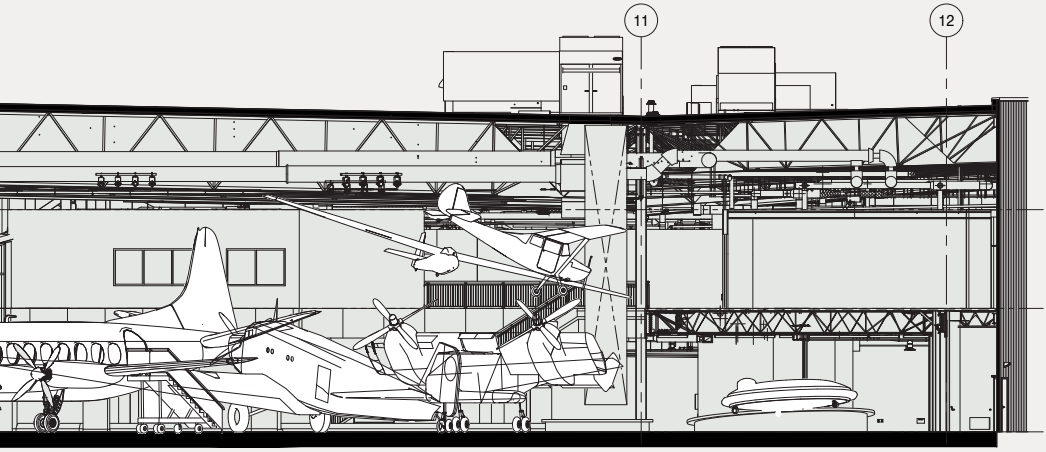


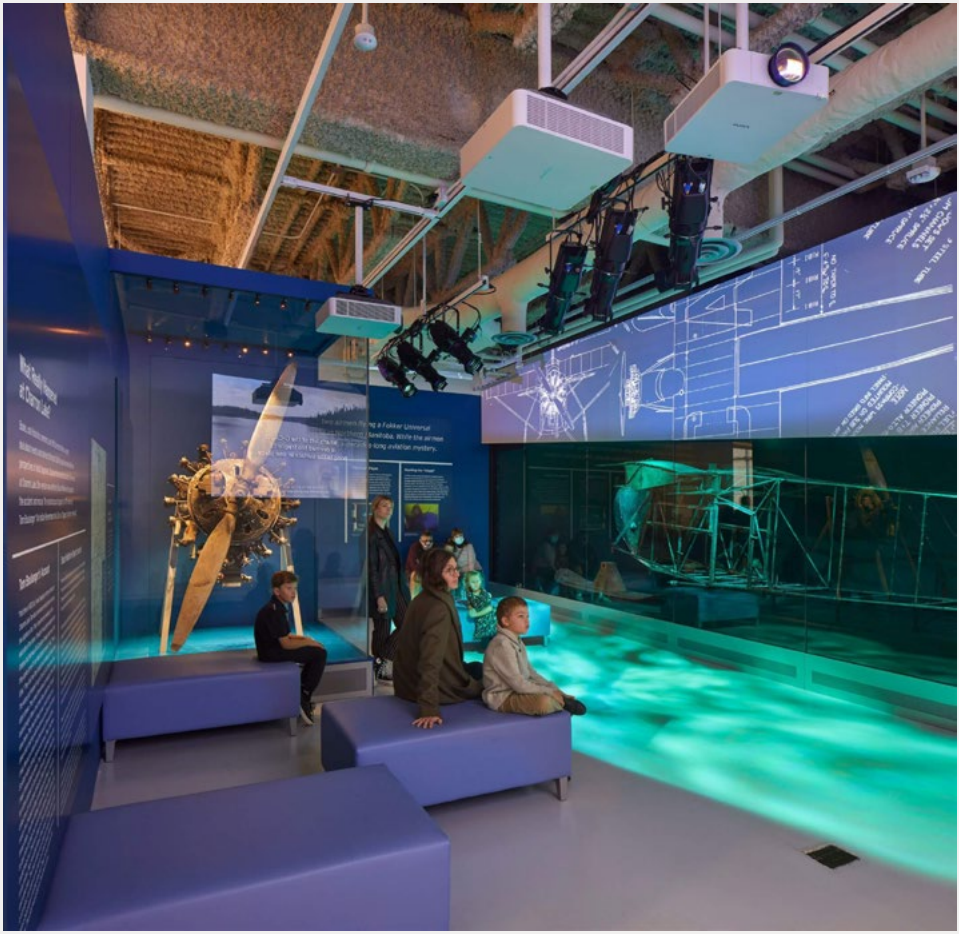

WAYFINDING
GRAPHIC
METAL


10
+9000
+5000
0






11
12




Snowbirds
Canada
403
Tools of the Trade
A Versatile Aircraft

07
COLLINGWOOD OFFICE
OFFICE NEW BUILD

Reich&Petch Architects

Collingwood, Ontario

The Project

This office project provided a unique opportunity to design a new build office space for a client that wanted flexibility and to take advantage of the site's views while creating an iconic architectural addition to Collingwood.

My Role

I worked with the senior architect and practice owner to develop the design as well as create plans, sections, elevations, and a 3D model for use in client presentations.

Role: Architectural Designer |
Project Status: In Development

BUILDING USE:
Office

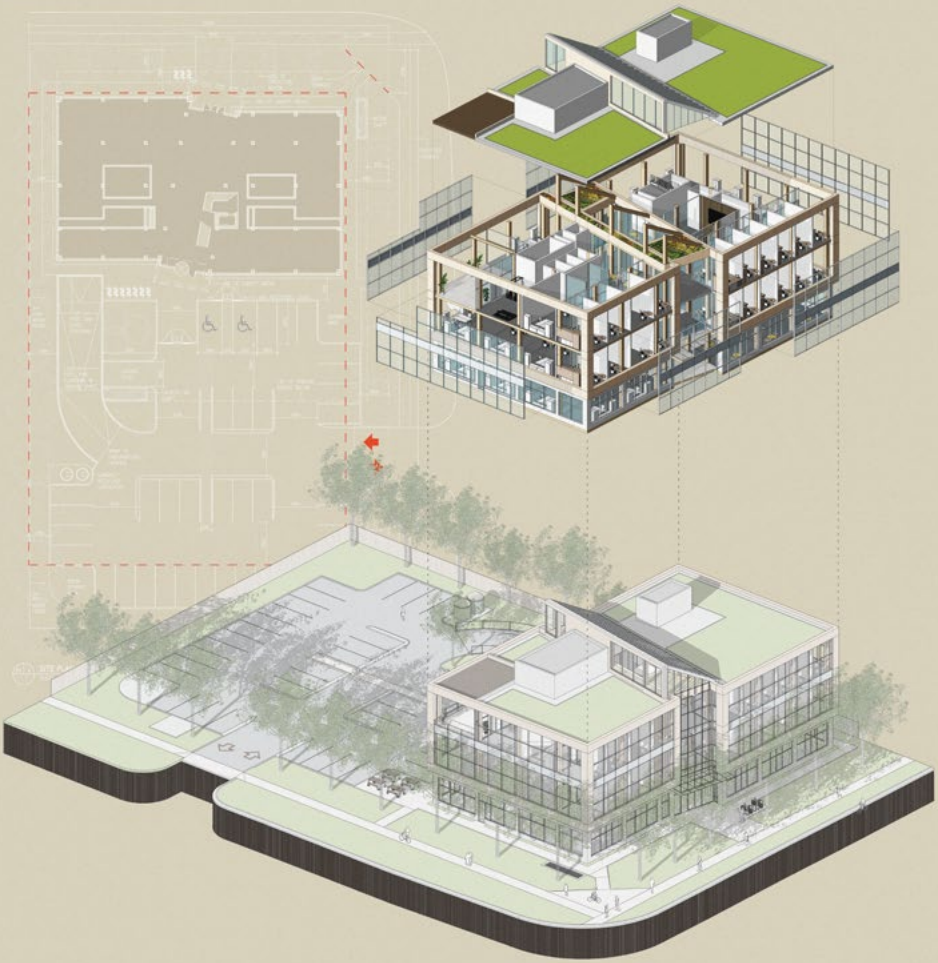
PROJECT GFA:
2,400 SQ. M.

LAND AREA:
4,000 SQ. M.

STOREYS: 3

380 FIRST STREET

OFFICE BUILDING



SITE STATISTICS:

36 underground parking spaces (including 2 accessible parking spots
35 at grade parking spaces (including 2 accessible parking spaces)
73 total parking spaces

BUILDING STATISTICS:

Ground Floor GFA: 809 m2 (8,702 sf)
Second Floor GFA: 835 m2 (8,989 sf)
Third Floor GFA: 756 m2 (8,142 sf)

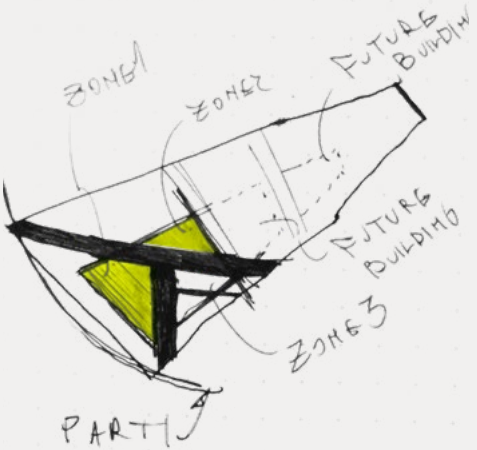
TOTAL GFA: 2,400 m2 (25,833 sf)

LOT COVERAGE:

Building area coverage: 976 m2 (10,506 sf)
Site area: 4,086 m2 (43,990 sf)
Building Site Coverage: 23.88%






ZONE1
ZONE2
FUTURE BUILDING
FUTURE BUILDING
ZONE3
PART1

08

LONDON CHILDREN'S MUSEUM EXHIBIT DESIGN

Reich&Petch Architects

London, Ontario

The Project

The London Children's Museum relocated to a former industrial factory in London, ON, presenting us with the opportunity to design new interactive experiences for children and their parents.

My Role

Collaborating with senior designers, I lead the development of plans, sections, elevations, details, and the 3D model. I was involved throughout the schematic design, design development, and tender documentation phases.

Role: Exhibit Designer

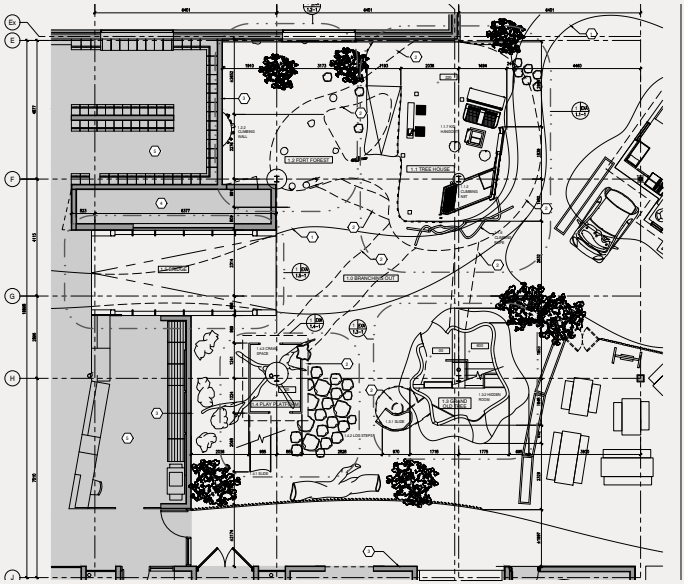
Project Status: Completed 2024

BUILDING USE: Museum

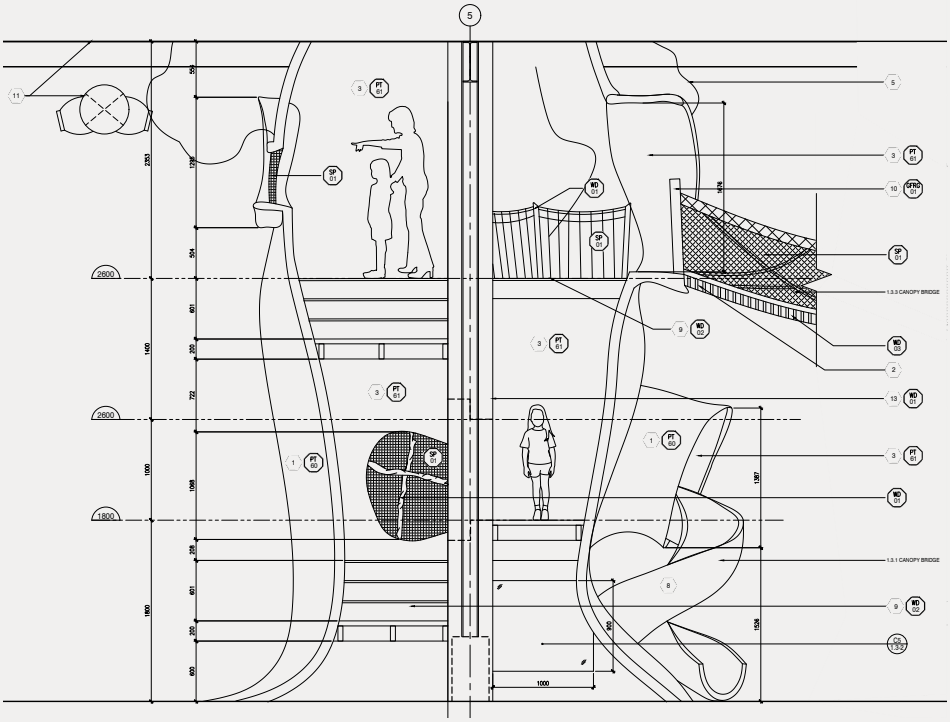
PROJECT GFA: 3,000 Sq. M.

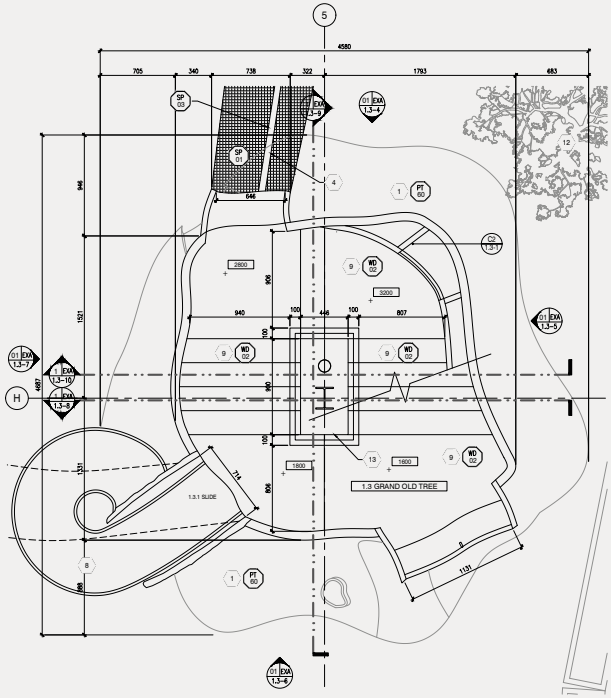
STOREYS: 1

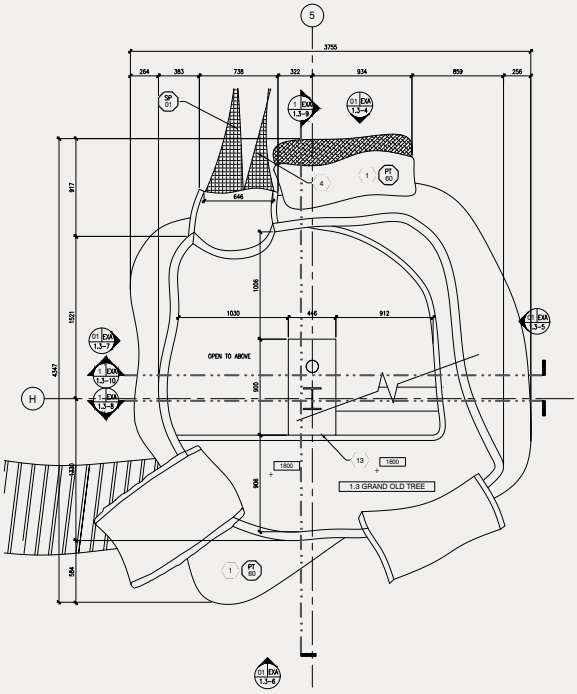




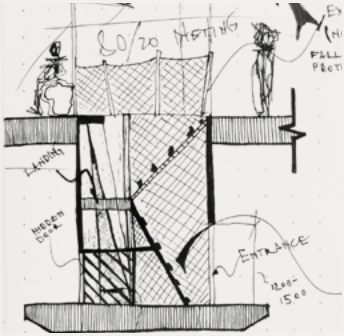


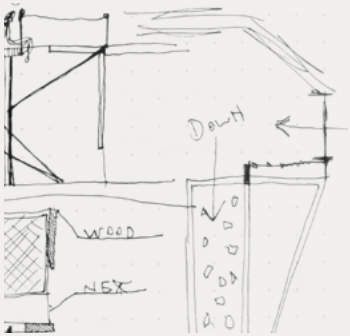

5
11
3
PT 01
SP 01
2800
2800
1800
WD 01
WD 03
WD 02
PT 02
1.3.3 CANOPY BRIDGE
1.3.1 CANOPY BRIDGE
1000

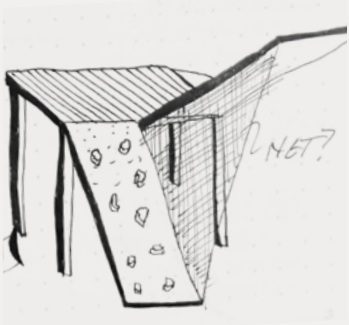

5
4580
705
340
738
322
1793
683
SP 03
SP 01
EXA 1.3-9
01 EXA 1.3-4
PT 60
C2 1.3-1
WD 02
2800
3200
940
100
446
807
01 EXA 1.3-5
01 EXA 1.3-7
1 EXA 1.3-10
1 EXA 1.3-8
H
1600
1800
1.3 GRAND OLD TREE
1.3.1 SLIDE
774
1151
01 EXA 1.3-6


5
3755
264
383
738
322
934
859
256
SP 01
EXA 1.3-9
01 EXA 1.3-4
PT 60
1030
446
912
01 EXA 1.3-5
01 EXA 1.3-7
1 EXA 1.3-10
1 EXA 1.3-8
H
OPEN TO ABOVE
1800
1600
1.3 GRAND OLD TREE
01 EXA 1.3-6


WOOD
CAGE
EXIT


LANDING
ENTRANCE


DOWN
WOOD
NET


NET?


Welcome to
Community
Roots
Auburn
Developments



09

AGA KHAN MUSEUM
PERMANENT GALLERY PROPOSAL

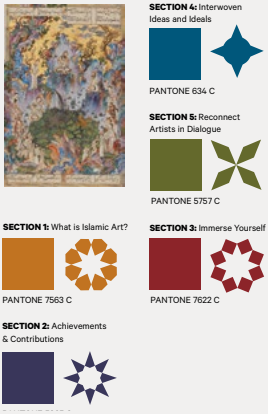
Reich&Petch Architects

Toronto, Ontario

The Project

Two concept options are presented to illustrate how the reuse of most existing elements and minimal layout changes could be applied to the space and alternatively how more ambitious changes and new elements and layout could improve the visitor experience.

Both concepts introduce new themed areas and sightlines into the galleries with unique experiences that work within the context of the existing architecture. These exhibits inspire a sense of discovery and revelation to help guide the visitor between themes while creating areas highlighting artefacts and topics.



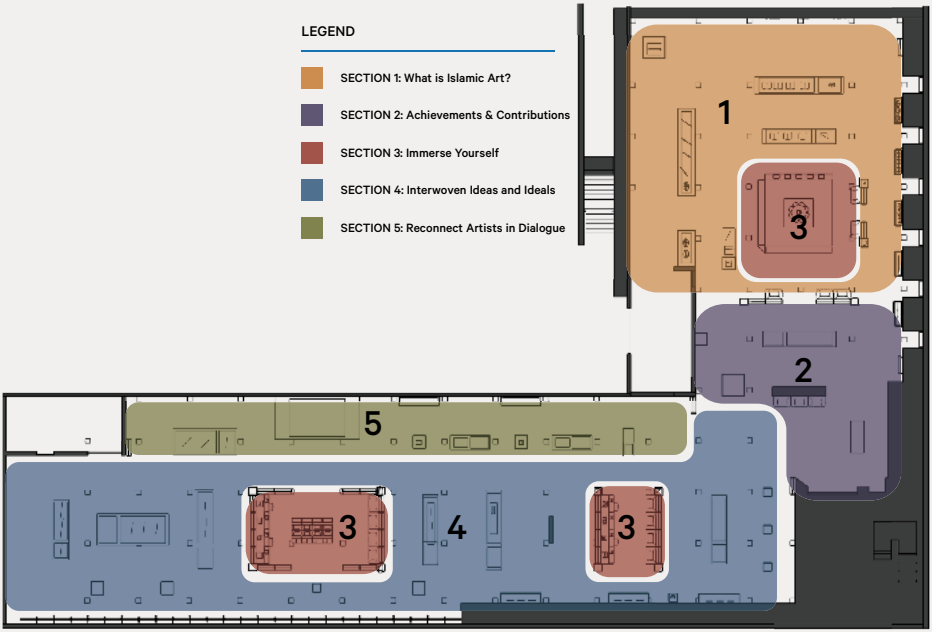
My Role

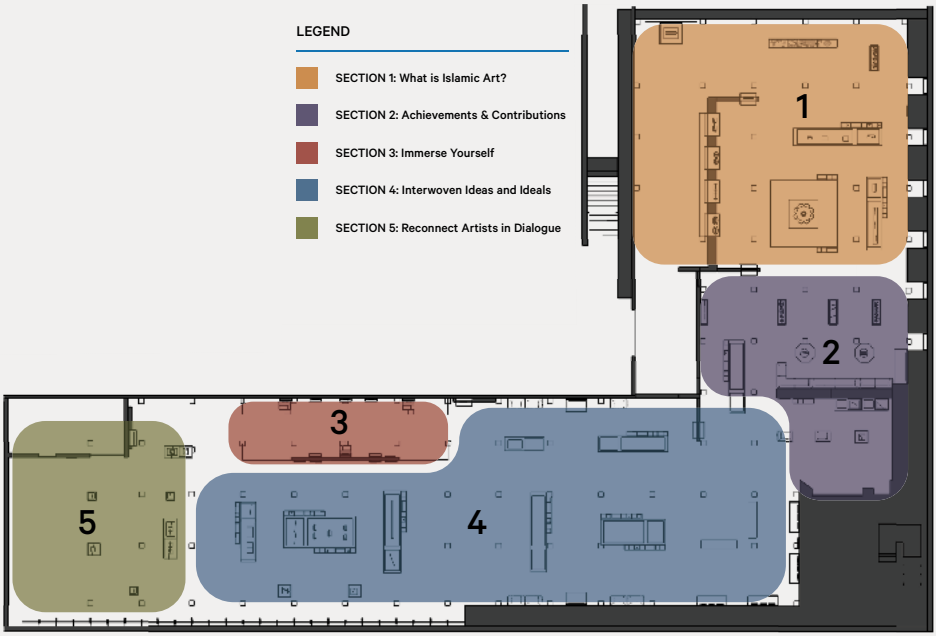
As exhibit designer, my role was to develop the concepts and ideas in collaboration with lead designers and create the 3D model and renderings for the presentation.

Role: Exhibit Designer

Project Status: Concept Design

BUILDING USE: Museum


LEGEND
SECTION 1: What is Islamic Art?
SECTION 2: Achievements & Contributions
SECTION 3: Immerse Yourself
SECTION 4: Interwoven Ideas and Ideals
SECTION 5: Reconnect Artists in Dialogue
1
3
2
5
3
4
3


LEGEND
SECTION 1: What is Islamic Art?
SECTION 2: Achievements & Contributions
SECTION 3: Immerse Yourself
SECTION 4: Interwoven Ideas and Ideals
SECTION 5: Reconnect Artists in Dialogue
1
2
3
5
4

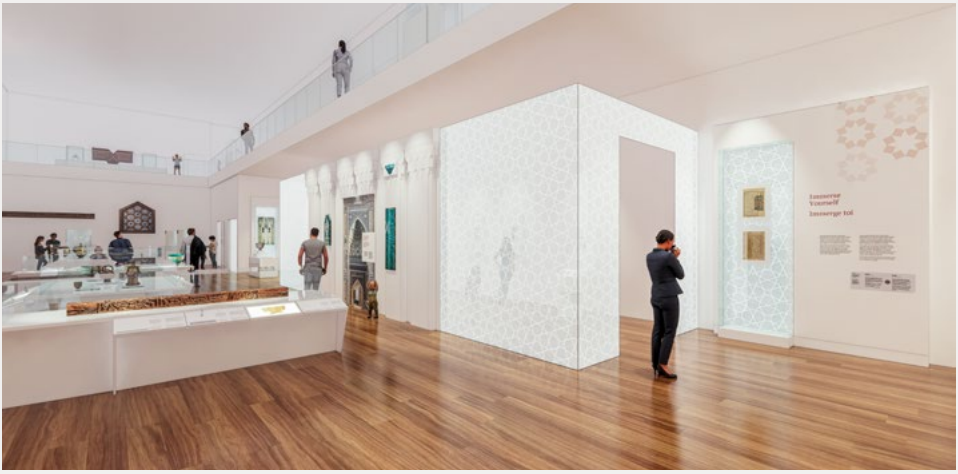









The Aga Khan Museum brings
definitions. It also goes beyond
celebrating the arts of Muslim
past and present, to



10

55 PORT STREET CONDOS

RESIDENTIAL DEVELOPMENT

Giannone Petricone Associates

Toronto, Ontario

The Project

This condo residence on the lake evolved through several iterations to reach its final design. The main goal were to maximise the view to the lake.

My Role

I collaborated closely with the lead architect to refine the Revit model and the Construction Documents set.

Additionally, I created detailed renderings and presentations for client and community meetings, effectively communicating our design vision and addressing feedback to enhance the project outcome.

Role: Architectural Designer

Project Status: Completed 2023

BUILDING USE: Residential

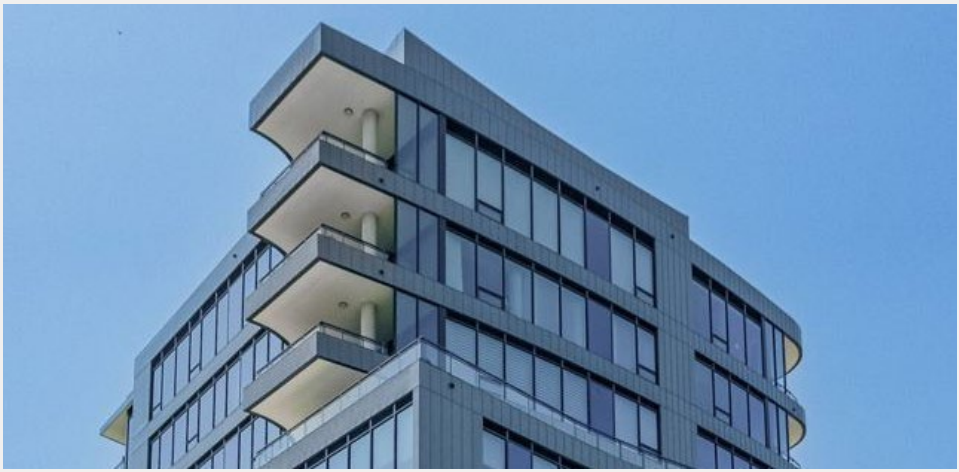
TOTAL GFA: 6,050 SQ. M.

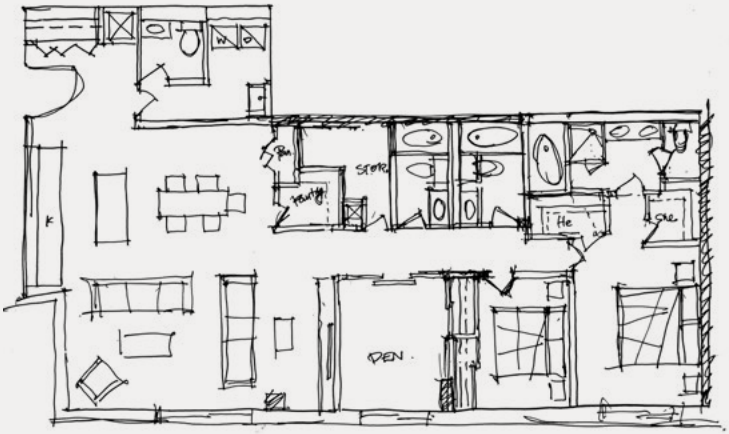
LAND AREA: 2,300 SQ. M.

TOTAL UNITS: 31

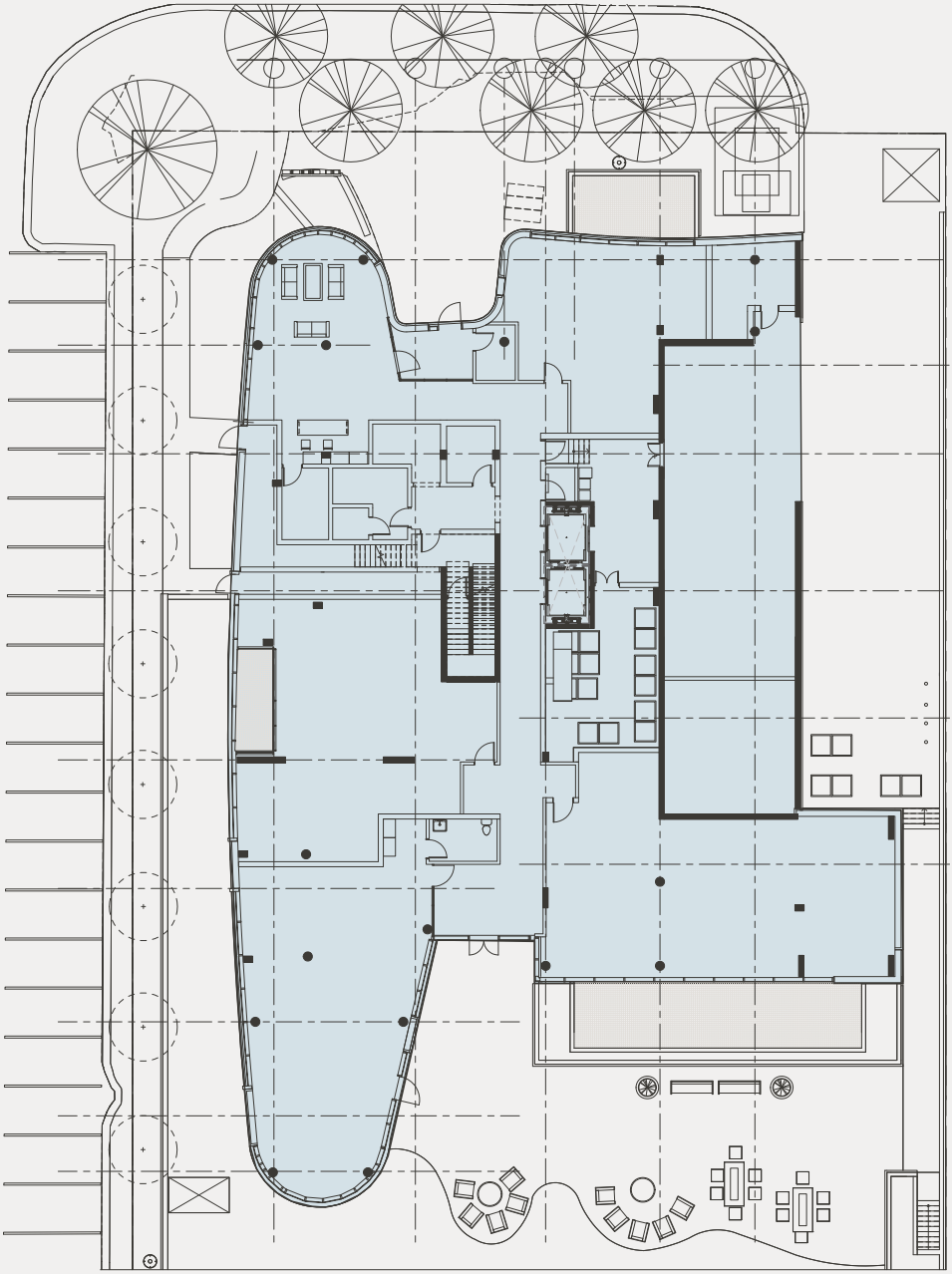
STOREYS: 9






STOR.
DEN









11

IQ3 CONDOS
RESIDENTIAL DEVELOPMENT

Giannone Petricone Associates

Toronto, Ontario

The Project

This is a 3 tower block condo and mixed use podium project with over 1,500 units and a top height of 42 storeys. The initial design idea was for the towers to be sitting on a hill, and the podium would be integrated into the hill, this idea was distilled down into the facade treatment of the podium as seen in the rendering.

My Role

In this project, I worked closely with the senior architect to construct and develop 3D models and drawings for the Site Plan Approval (SPA) drawing set.

My responsibilities included developing room layouts and podium floor plan revisions, as well as designing the podium-level amenity and pool space. This involved exploring dozens of variations to optimize functionality and aesthetics, ensuring that the design met both client expectations and regulatory requirements.

Role: Architectural Designer

Project Status: Pre-Construction

BUILDING USE:
Mixed-Use Residential

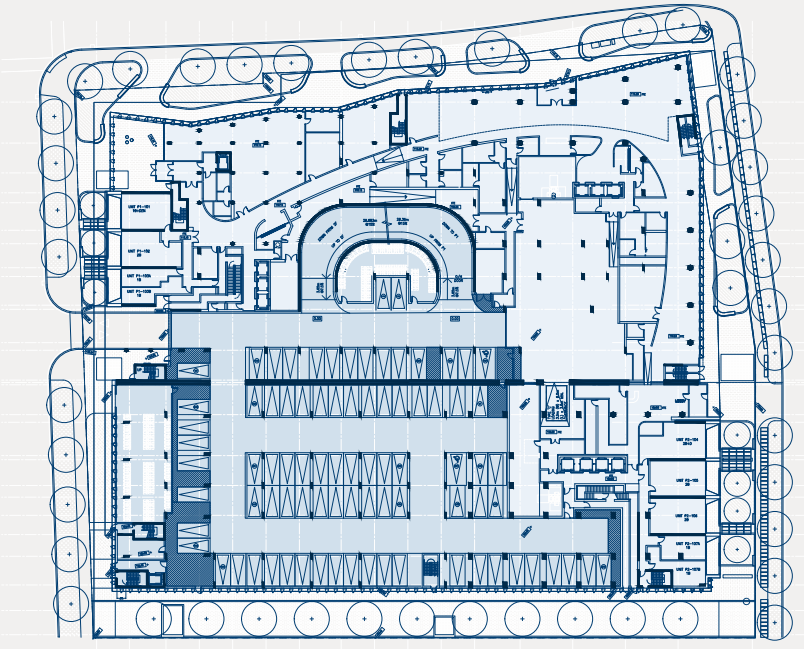
TOTAL GFA:
114,200 SQ. M.

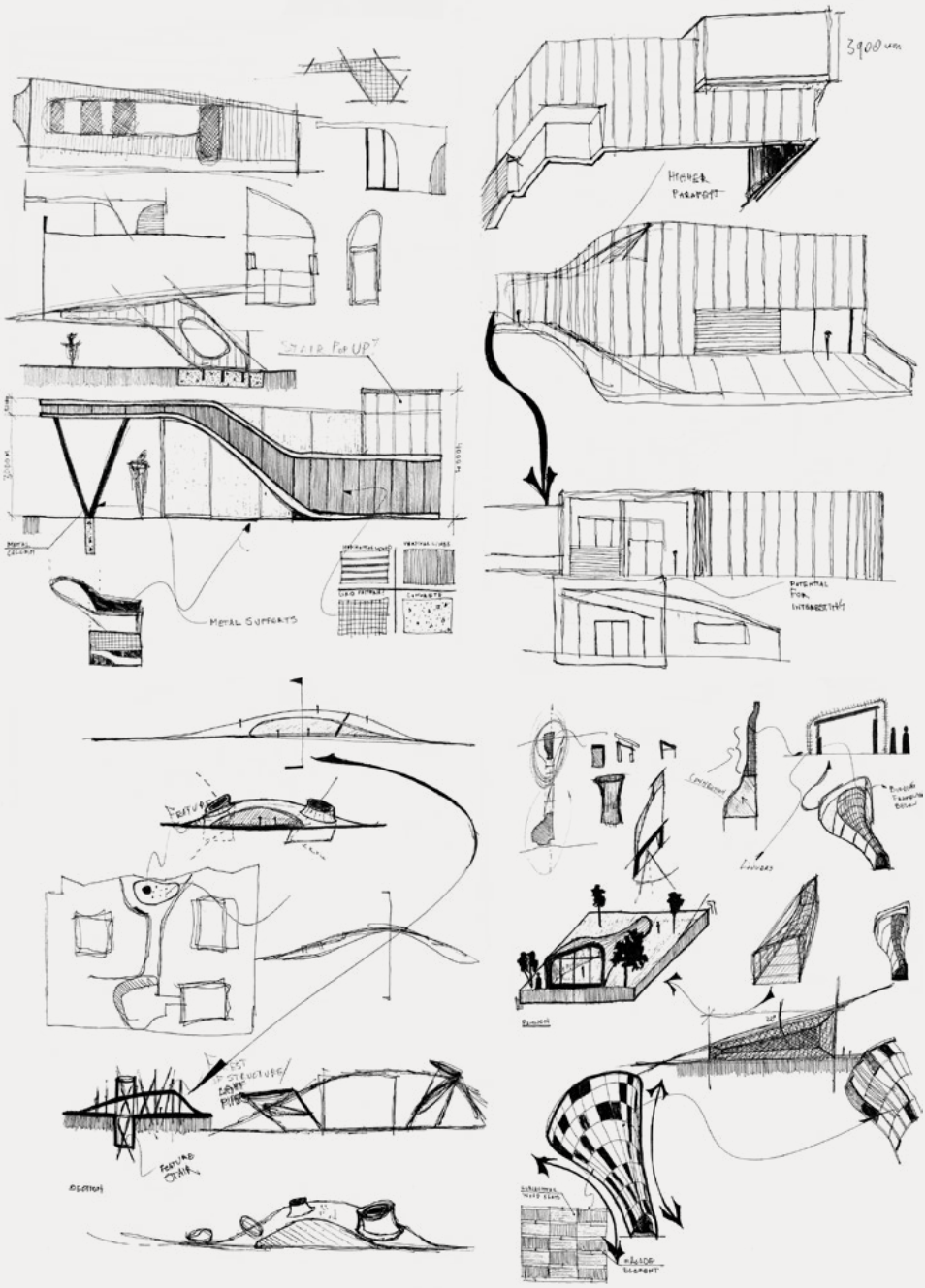
LAND AREA:
10,700 SQ. M.

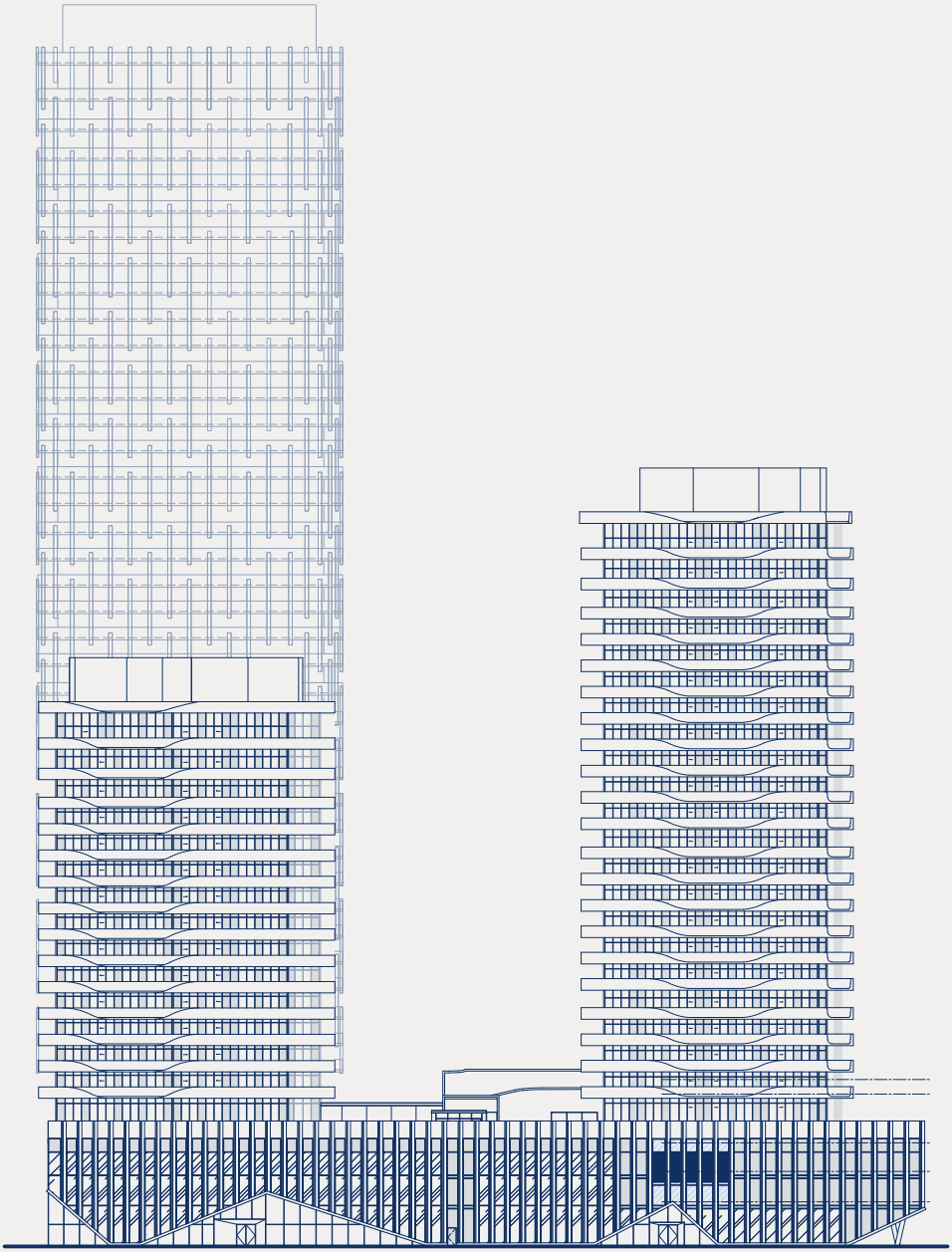
TOTAL UNITS:
1,652

STOREYS:
42, 25, 18






3900 mm
HIGHER PARAPET
STAIR FOR UP?
METAL SUPPORTS
POTENTIAL FOR INTERSECTION
FESTIVAL STAIR



12
BLOOR TOWER
RESIDENTIAL, HOTEL, RETAIL DEVELOPMENT

Giannone Petricone Associates
Toronto, Ontario

The Project

This mixed-use residential tower was designed to resemble draped fabric flowing in the wind. In this project, I collaborated with the practice lead to develop a Grasshopper script that facilitated rapid variations across each floor.

My Role

I created the Rhino model and produced renderings and presentations for community meetings, and I also contributed to the development of the rezoning drawing set, ensuring that our design effectively communicated the vision and met the necessary regulatory requirements.

Role:
Architectural Designer

Project Status:
SPA Submission

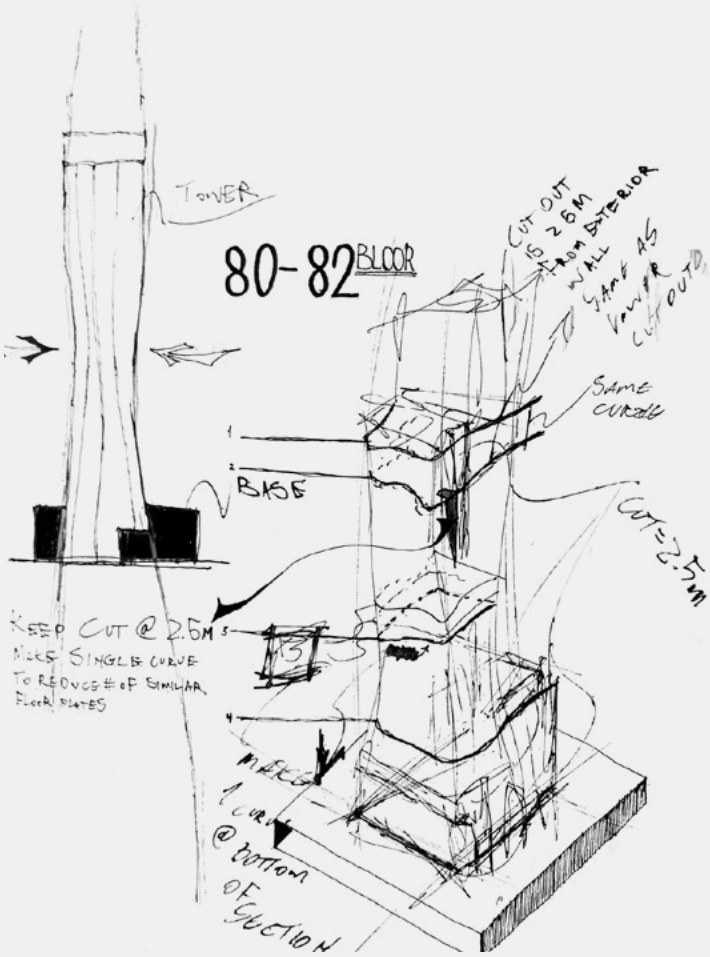
BUILDING USE:
Mixed-Use Residential

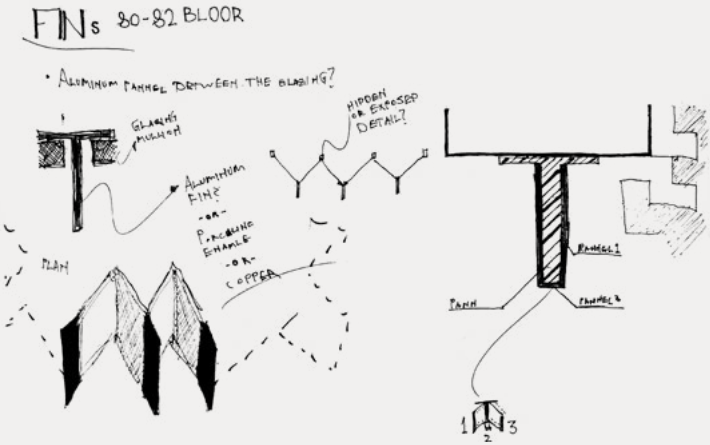
TOTAL GFA:
122,450 Sq. M.

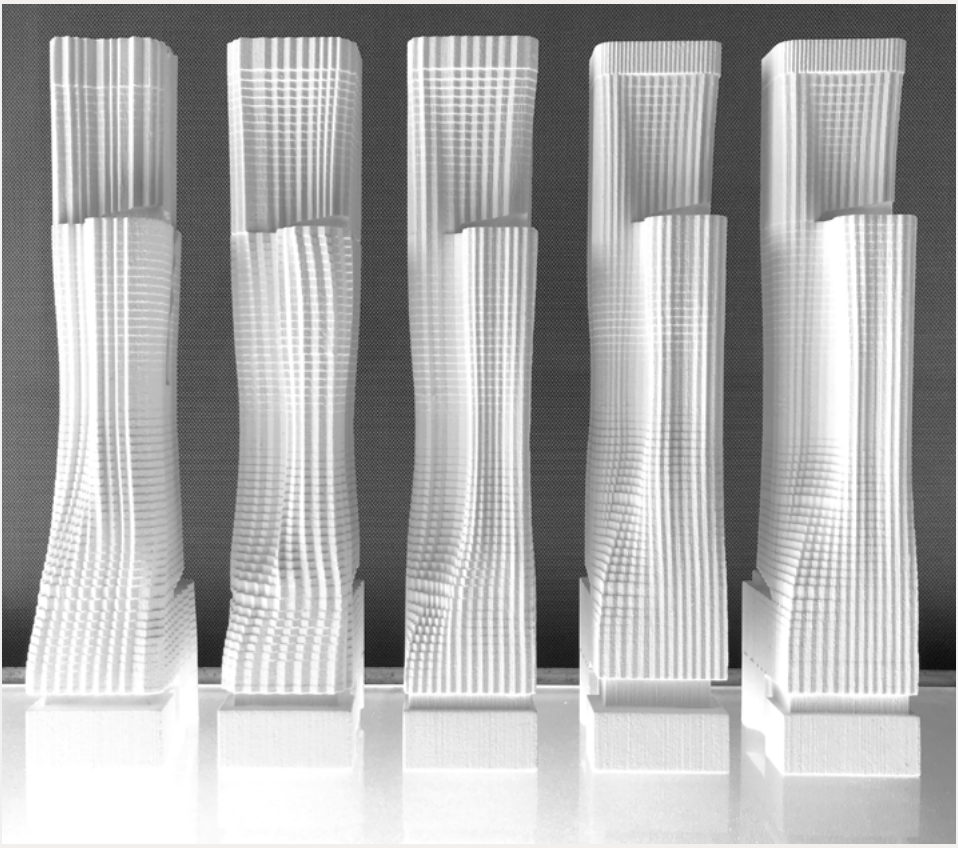
LAND AREA:
2,750 Sq. M.

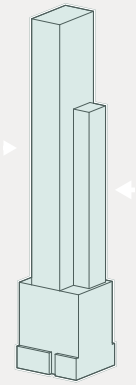
STOREYS: 79



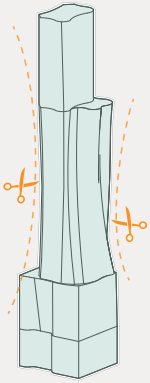

TOWER
80-82 BLOOR
CUT OUT IS 2.6M FROM INTERIOR WALL SAME AS TOWER CUT OUT
SAME CURVE
BASE
CUT=2.5M
KEEP CUT @ 2.5M
MAKE SINGLE CURVE TO REDUCE # OF SIMILAR FLOOR PLATES
MAKE 1 CUT @ BOTTOM OF SECTION


FINs 80-82 BLOOR
• ALUMINUM PANNEL BETWEEN THE GLAZING?
GLAZING MULLION
HIDDEN OR EXPOSED DETAIL?
ALUMINUM FIN?
-OR-
PAINTED ENAMEL
-OR-
COPPER
PLAN
PANEL 1
PANEL
PANEL 2

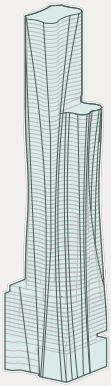




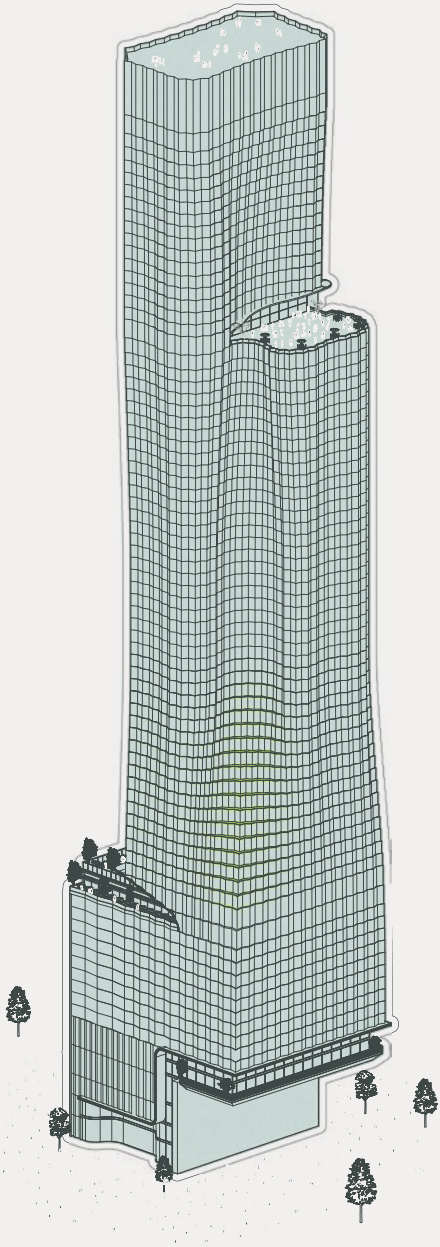
Podium + Conjoined Towers



Draped Sculptural Form



Concept





13

462 WELLINGTON STREET
HERITAGE MIXED-USE SENIOR LIVING FACILITY

Giannone Petricone Associates
Toronto, Ontario

The Project

Building over a heritage structure on Wellington Street in downtown Toronto presented unique challenges. In this senior living environment, we wanted to provide propoer aminities and care facilities that would be used and enjoyed by everyone.

My Role

I collaborated with the lead architect to develop and refine 3D models and drawings for the Rezoning submission, as well as create renderings and presentations for client and community meetings. Additionally, I led the redesign of the façade fenestration, ensuring it complemented both the heritage structure and the project's evolving vision.

Role: Architectural Designer

Project Status: Under Construction

BUILDING USE: Mixed-Use Residential

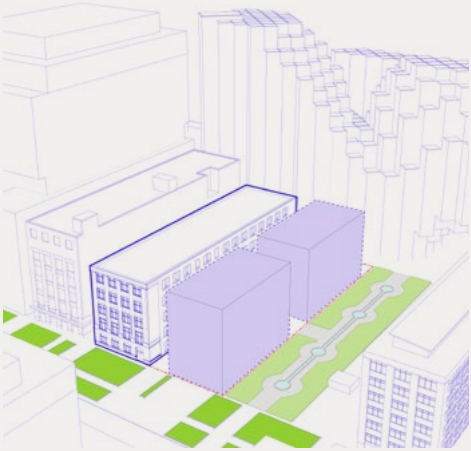
SITE AREA: 2,330 SQ. M

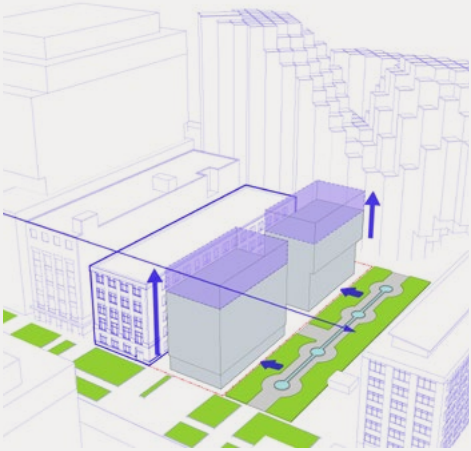
SENIOR UNITS: 131 Units

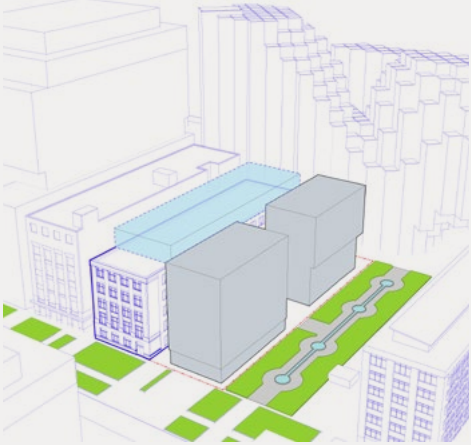
OFFICE USE: 4 STOREYS

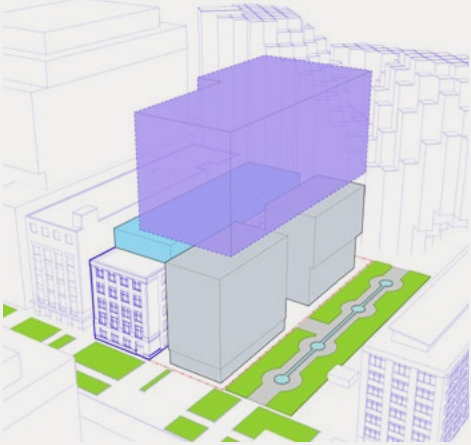
STOREYS: 17

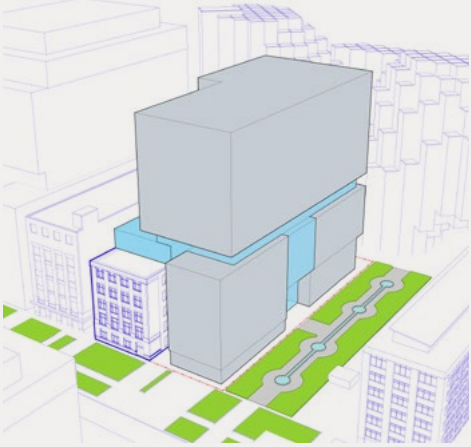


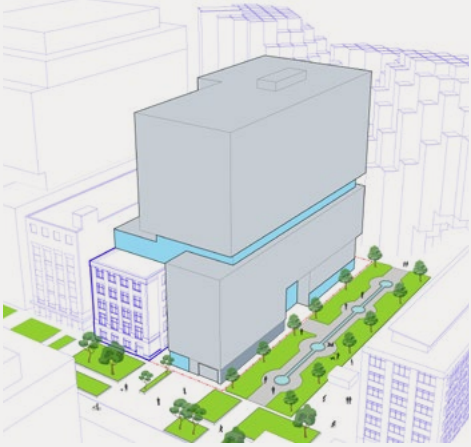


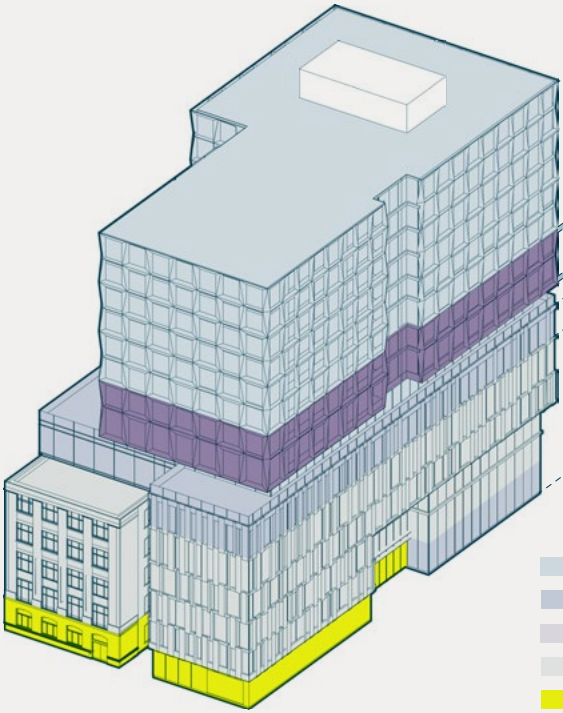












Independent Living Floors

Transition Space
As a truly mixed-use building, floors between uses require extra space for mechanical equipment between ceilings and slab, as well as to support transitional loads between floors with different floor plates

Memory Care/Assisted Living
Require greater height for institutional type use.

Amenity Floor
Higher Floor to floor heights to allow for dining room and amenity uses. Additional height provides a visual break between heritage building and floors above

Office & Retail/Amenity Space
Floor heights to match existing heritage building to preserve area character

Senior's Residence Independent Living

Senior's Residence Amenity

Memory Care/Assisted Living

Office

Retail/Restaurant

14

CHAIR OF THE BOARD DESIGN COMPETITION

Stantec ViBE
Boulder, Colorado

The Project

This competition challenged designers to create a chair that reflects Boulder, Colorado, using a single sheet of 4'x8' plywood.

Our Chair design 'The Hummock' draws inspiration from the natural landscape of Boulder, resembling the hilly shapes in the area.

My Role

In this collaborative effort, I worked alongside a senior designer and another designer to develop the concept, while I handled the final design, naming, photography, and graphics.

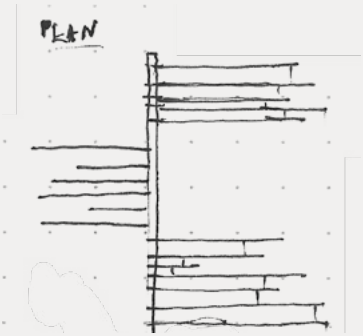
Role:
Designer & Fabricator

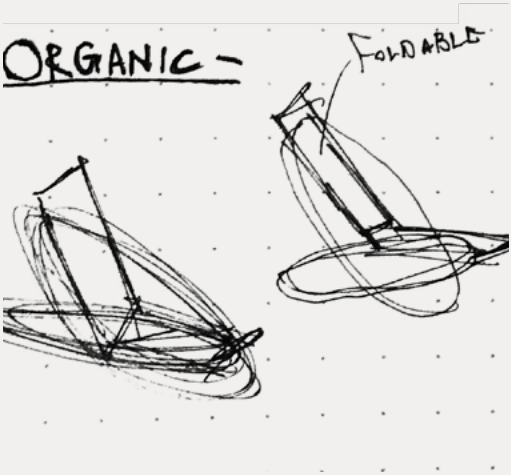
Project Status:
Completed
2018

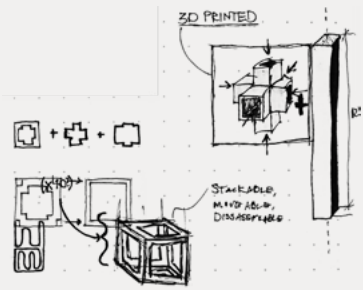


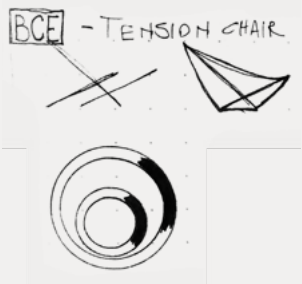


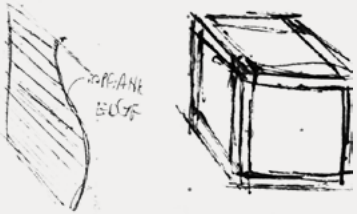


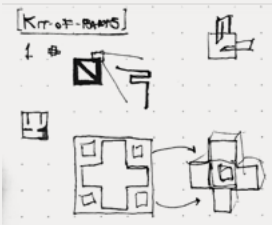

PLAN


ORGANIC -
FOLDABLE


3D PRINTED


BCF - TENSION CHAIR




KIT-OF-PARTS






SMILE. IT MAKES PEOPLE WONDER



15
MCGREGOR SQUARE
NEW BUILD + URBAN REALM

Stantec ViBE

Denver, Colorado

The Project

McGregor Square in Denver's Lower Downtown (LoDo), next to Coors Field, redefines urban living, entertainment, dining, and business travel. Spanning an entire block, it includes The Rally Hotel, residences, offices, restaurants, retail, a food hall, and a 17,000 square foot plaza with a stadium-sized LED screen.

My Role

I managed the 3D concept model, designing aspects of the public realm and podium, and coordinated with the landscape architect to design Wynkoop Plaza, the main pedestrian entry to Coors Field.

Role: Architectural Designer

Project Status: Completed 2019

BUILDING USE: Multi-Use

HOTEL UNITS: 176 Rooms

CONDO UNITS: 104 Units

HALL OF FAME: 35,000+ Sq. Ft.

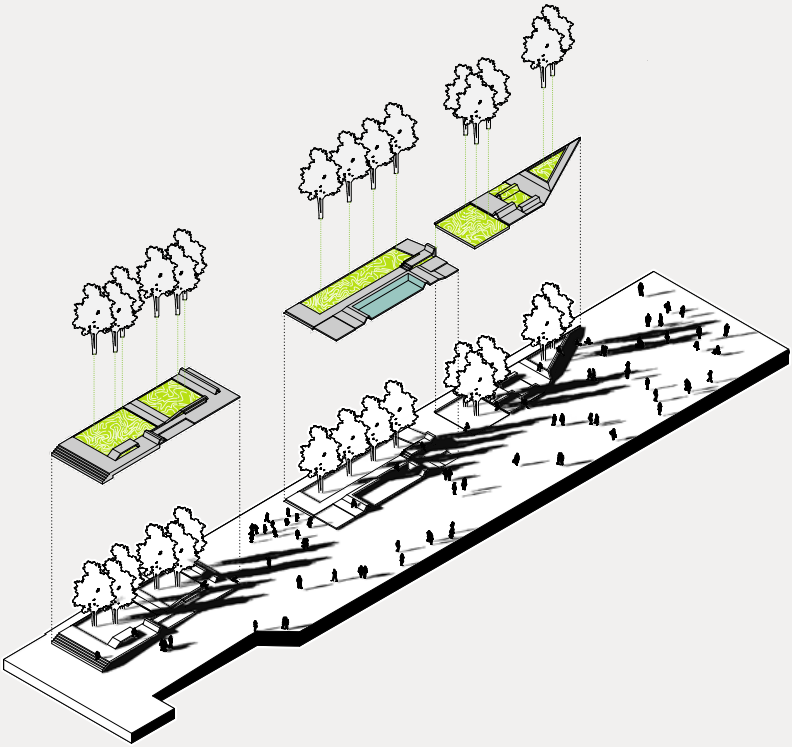
TOTAL GFA: 659,000 Sq. Ft.

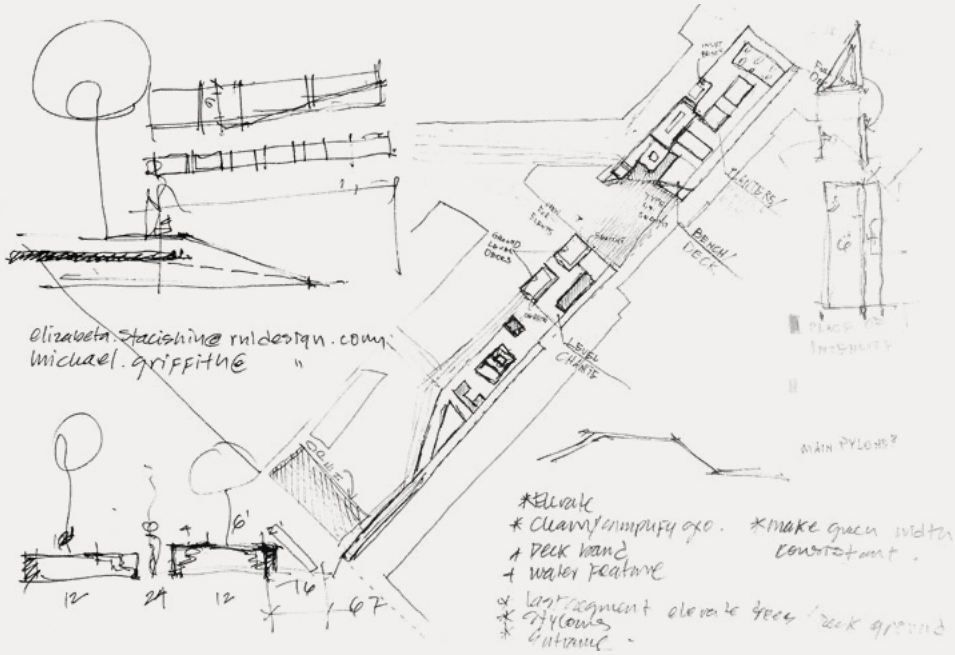

WYNKOOP PLAZA
HOMEBREW
NOLAN ARENADO










elizabeta.stacishin@ruldesign.com
michael.griffiths
BENCH / DECK
LEVEL CHANGE
MAIN PYLONS?
*Elevate
* Clean/simplify exo.
* Deck hand
* water feature
*make green width consistent.
* last segment elevate deck / deck ground
* cyclone
* entrance

16

THE OBSERVATORY AT THE ELECTRIC FOREST FESTIVAL STAGE & AREA DESIGN

Stantec ViBE

Rothbury, Michigan

The Project

The scope for this project was to create a stage and surrounding area desing for a stage called '*The Observatory*' at *The Electric Forest Festival* that could be built in phases. The design concept for this project aimed to evoke an alien world, drawing on Art Nouveau as a foundational reference.

My Role

Collaborating with the principal and a senior designer, I served as the primary designer, refining collaborative ideas and building them in SketchUp and Rhino models. I also presented the project to clients, produced renderings and videos and developed all final fabrication drawings.

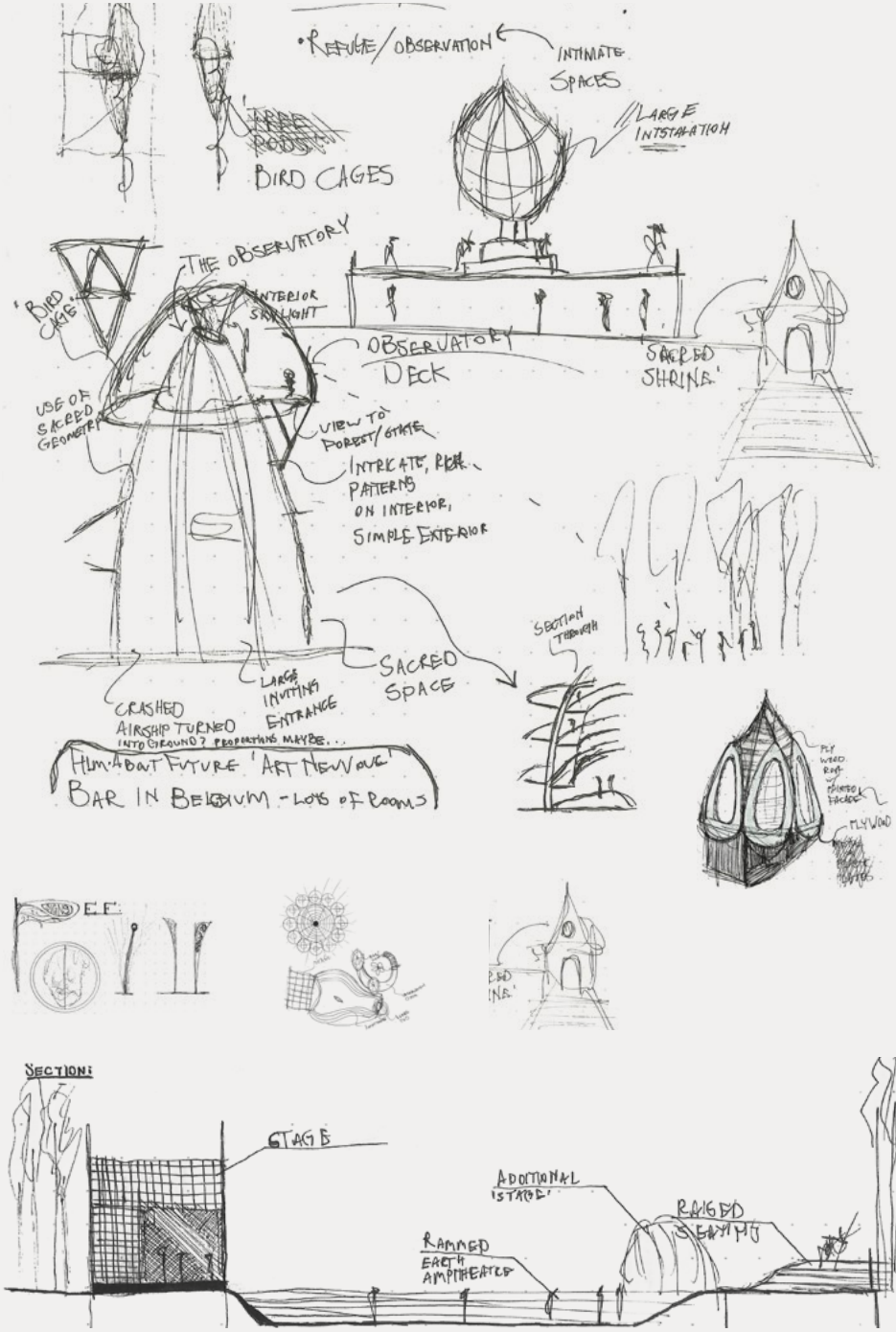
See video of the project here:

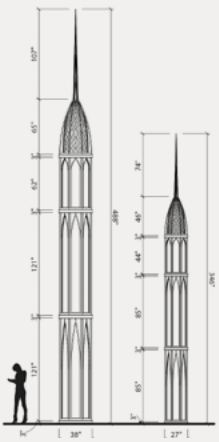
youtube.com/watch?v=jFlRbx10oFI

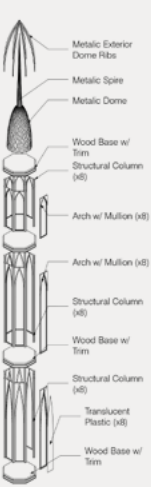
Role:
Architectural Designer

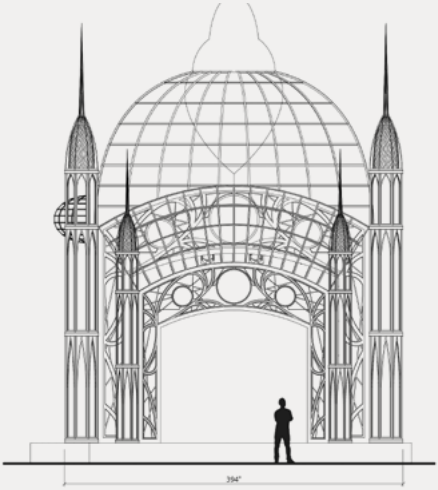
Project Status:
Completed
2018

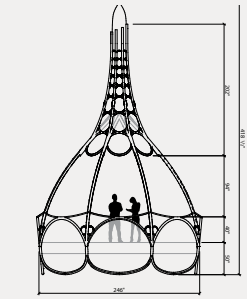



•REFUGE/OBSERVATION
INTIMATE SPACES
LARGE INTSTALATION
BIRD CAGES
THE OBSERVATORY
'BIRD CAGE'
INTERIOR SKYLIGHT
OBSERVATORY DECK
SACRED SHRINE
USE OF SACRED GEOMETRY
VIEW TO FOREST/STATE
INTRICATE, PIER... PATTERNS ON INTERIOR, SIMPLE EXTERIOR
SECTION THROUGH
SACRED SPACE
LARGE INVITING ENTRANCE
CRASHED AIRSHIP TURNED INTO GROUND? PROPORTIONS MAYBE...
HUM-ABAT FUTURE 'ART NEUVOUC' BAR IN BELGIUM - LOTS OF ROOMS
PLYWOOD
SECTION:
STAGE
ADDITIONAL 'STAGE'
RAMMED EARTH AMPHITHEATRE
RAISED

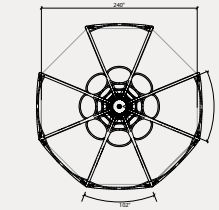




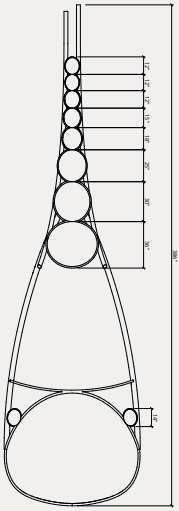




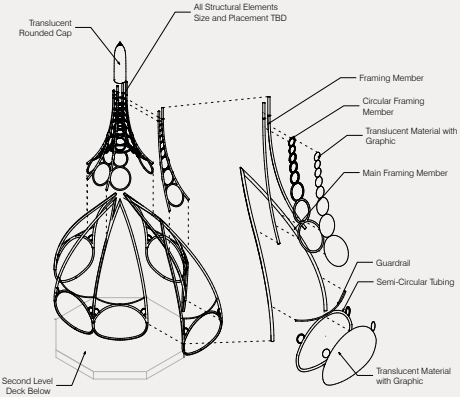
01 PAVILION 2 ELEVATION
SCALE: 1/8" = 1'



02 PAVILION 2 PLAN
SCALE: 1/8" = 1'



03 PAVILION 2 DETAIL FRONT ELEVATION
SCALE: 1/8" = 1'



04 PAVILION 2 EXPLODED AXO
SCALE: NS

05 PAVILION 2 EXPLODED AXO DETAIL
SCALE: NS








THE OBSERVATORY

17
BOTTLE WAVE
ART INSTALLATION

Stantec ViBE

SC Johnson Co.

The Project

To design an installation for the S.C. Johnson Headquarters relating to how they are trying to be more environmentally conscious with their products.

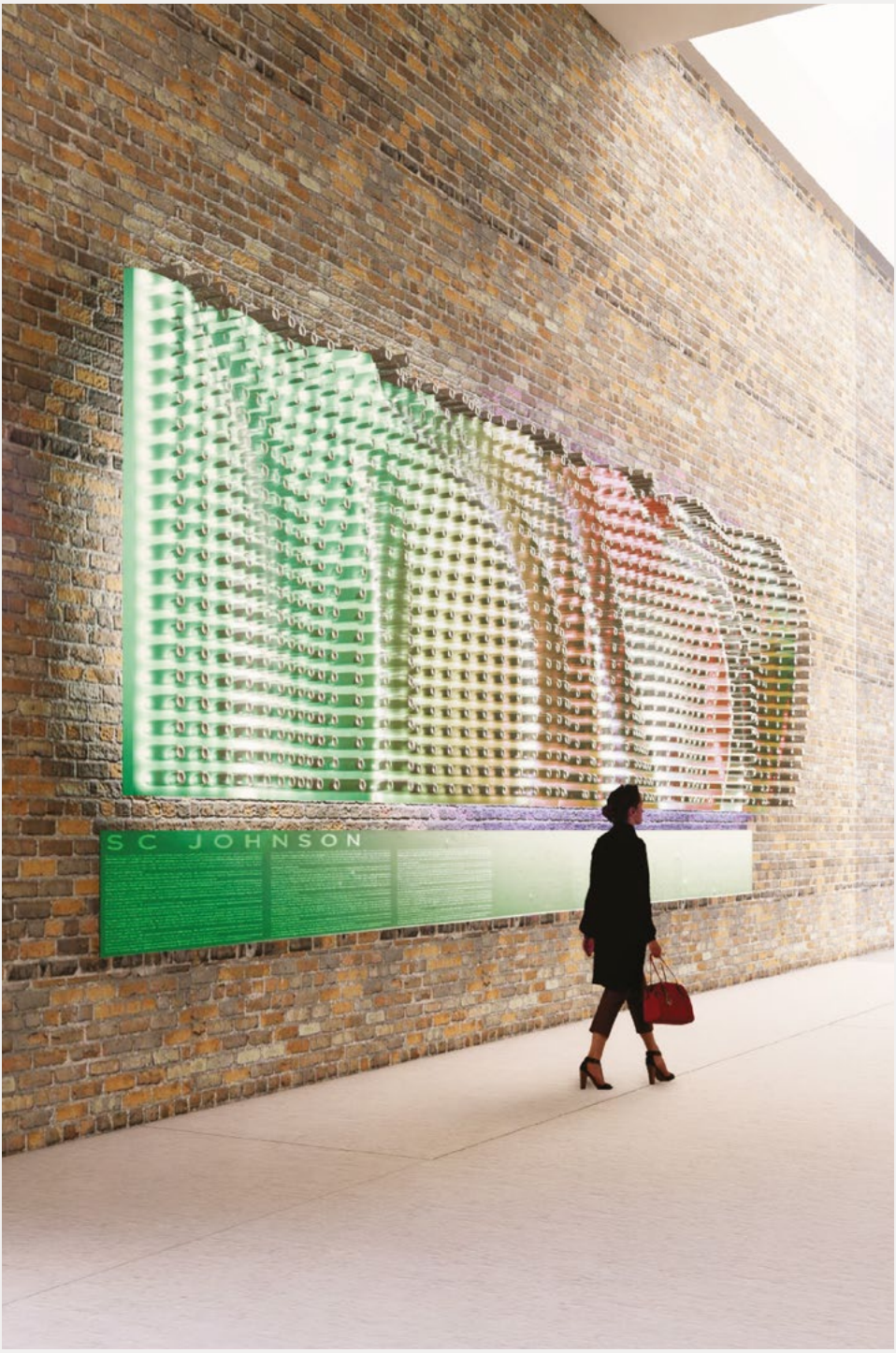
My sculptural option consists of recycled plastic bottles encased in a recycled plastic 'wave' with LED lights that are powered by PV panels on the roof.

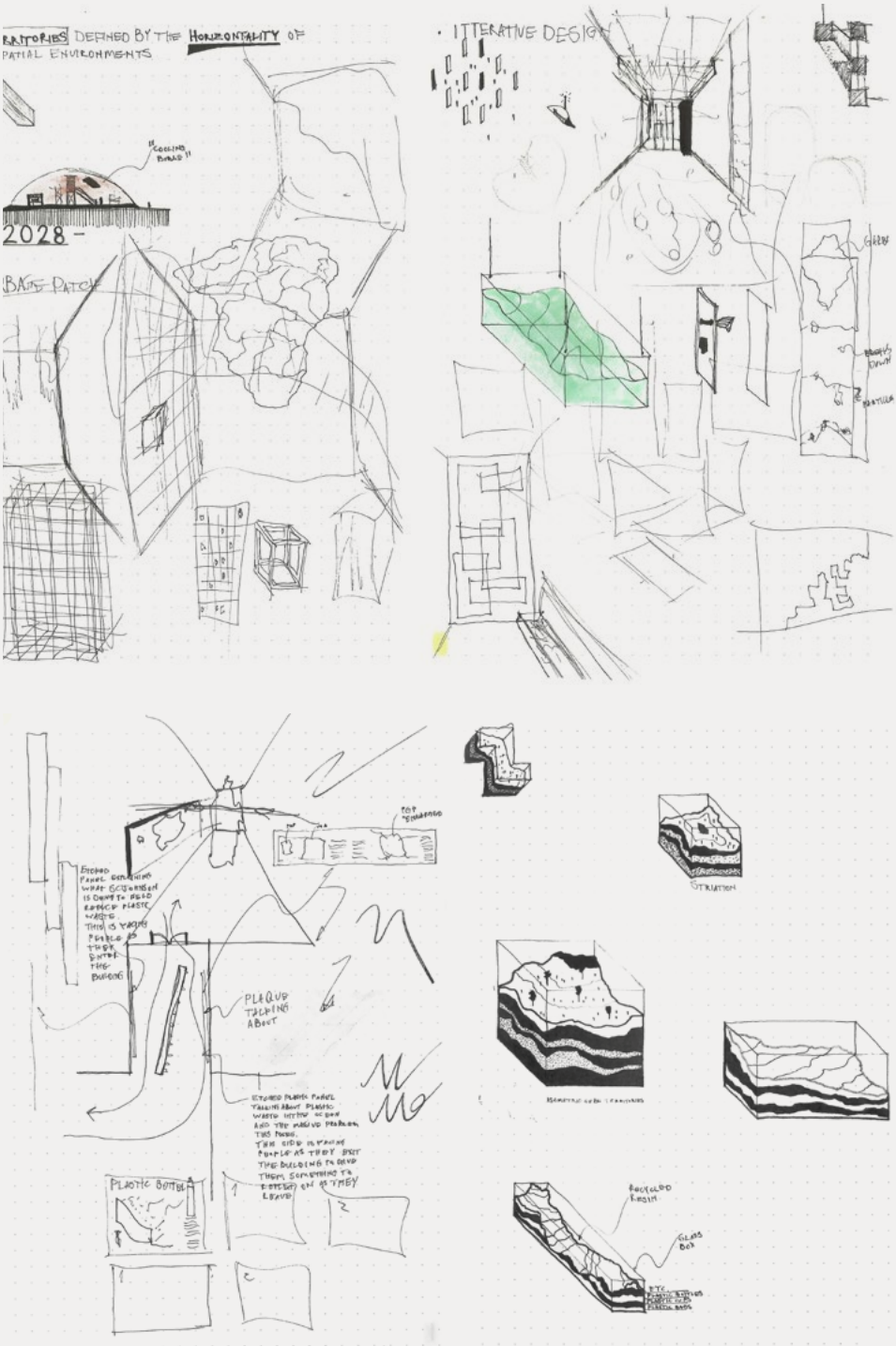
My Role

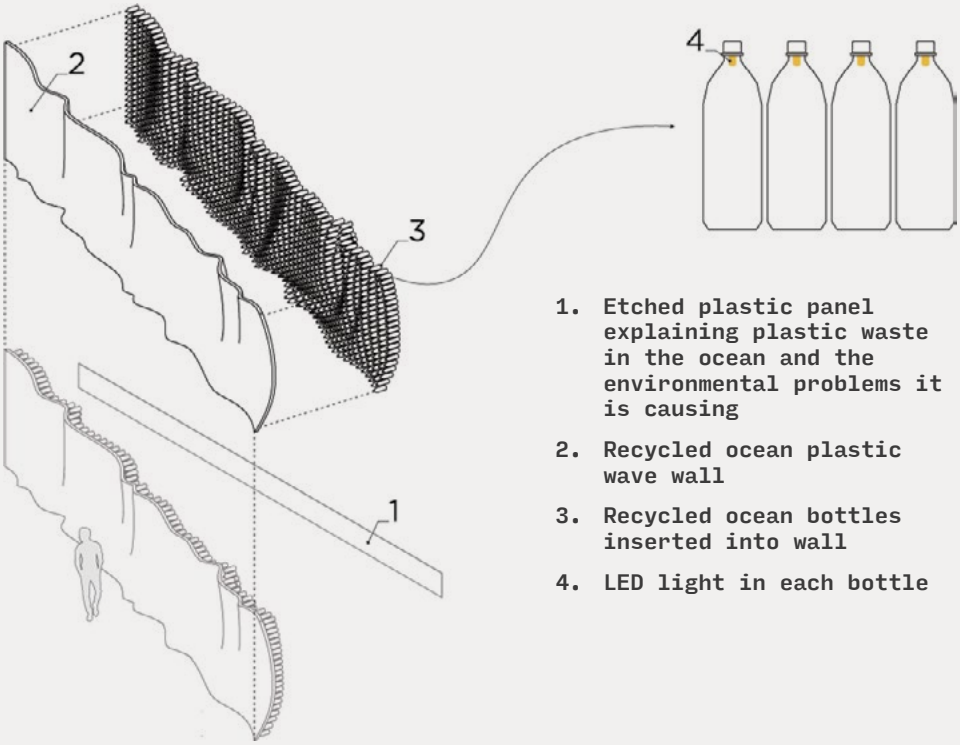
To create a concept design of an entry experience and sculpture for SC Johnson's new office development.

Role: Designer

Project Status: Concept Design


S C JOHNSON


ITTERATIVE DESIGN
2028 –
PLAQUE TALKING ABOUT
PLASTIC BOTTLE
GLASS BOX



1. Etched plastic panel explaining plastic waste in the ocean and the environmental problems it is causing
2. Recycled ocean plastic wave wall
3. Recycled ocean bottles inserted into wall
4. LED light in each bottle

18

NEW YORK ISLANDERS ENTERTAINMENT DISTRICT BELMONT PARK

Stantec ViBE

Belmont, New York

The Project

Designing the master plan for the New York Islanders new Stadium and Entertainment District. This includes the surrounding area around their new stadium and a new shopping district.

My Role

I developed the concept design for a series of pavilions within a park as part of the entertainment district for the New York Islanders' new arena at Belmont Park. My design featured flexible 'ring' pavilions for pop-up markets and smaller modular versions for seating.

I contributed to the master planning, ensuring the pavilions complemented the 43-acre mixed-use development, which includes a retail village, hotel, and new LIRR station, transforming the site into a premier sports and entertainment destination.

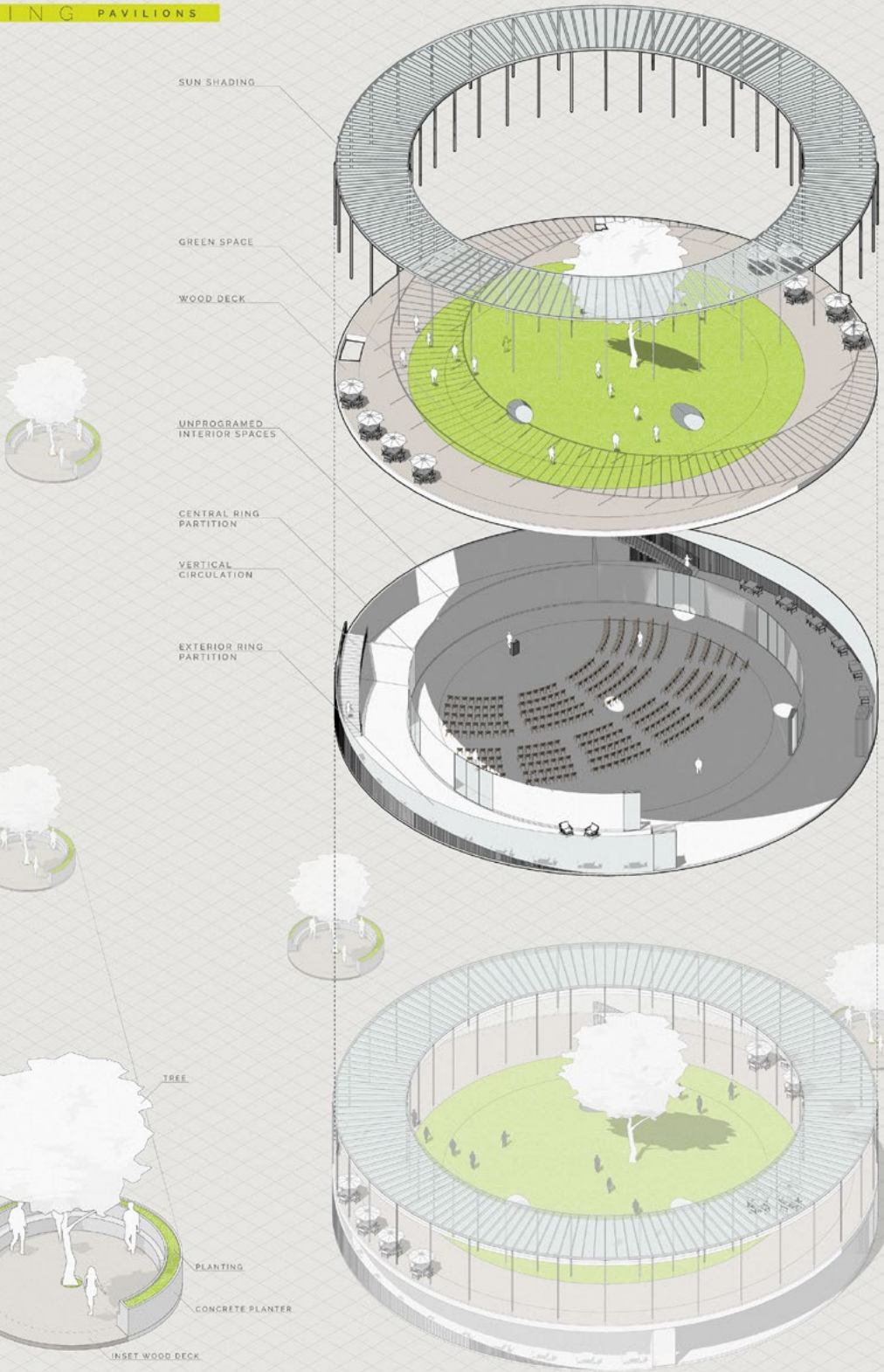
Role: Concept Designer

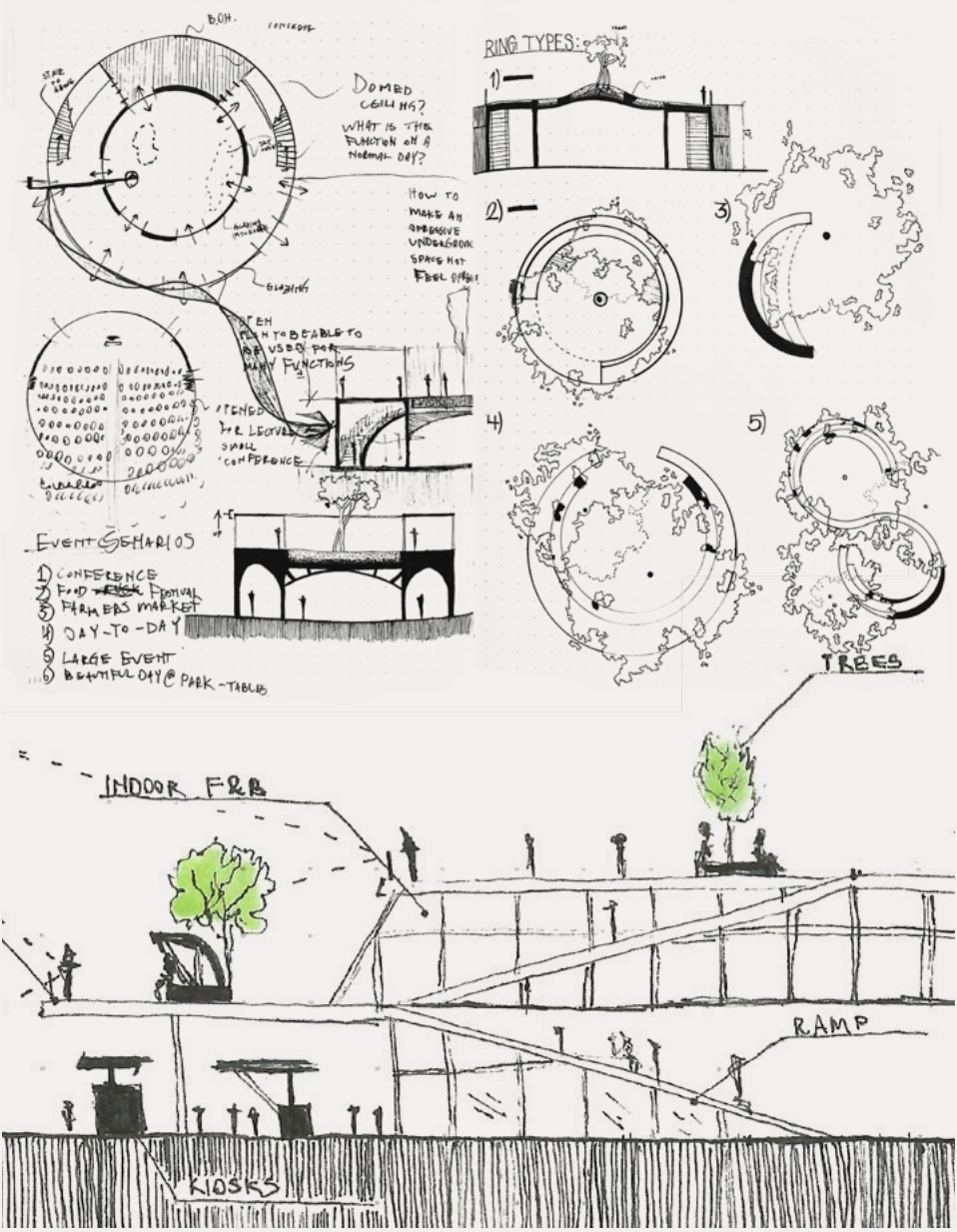
Project Status: Under Development

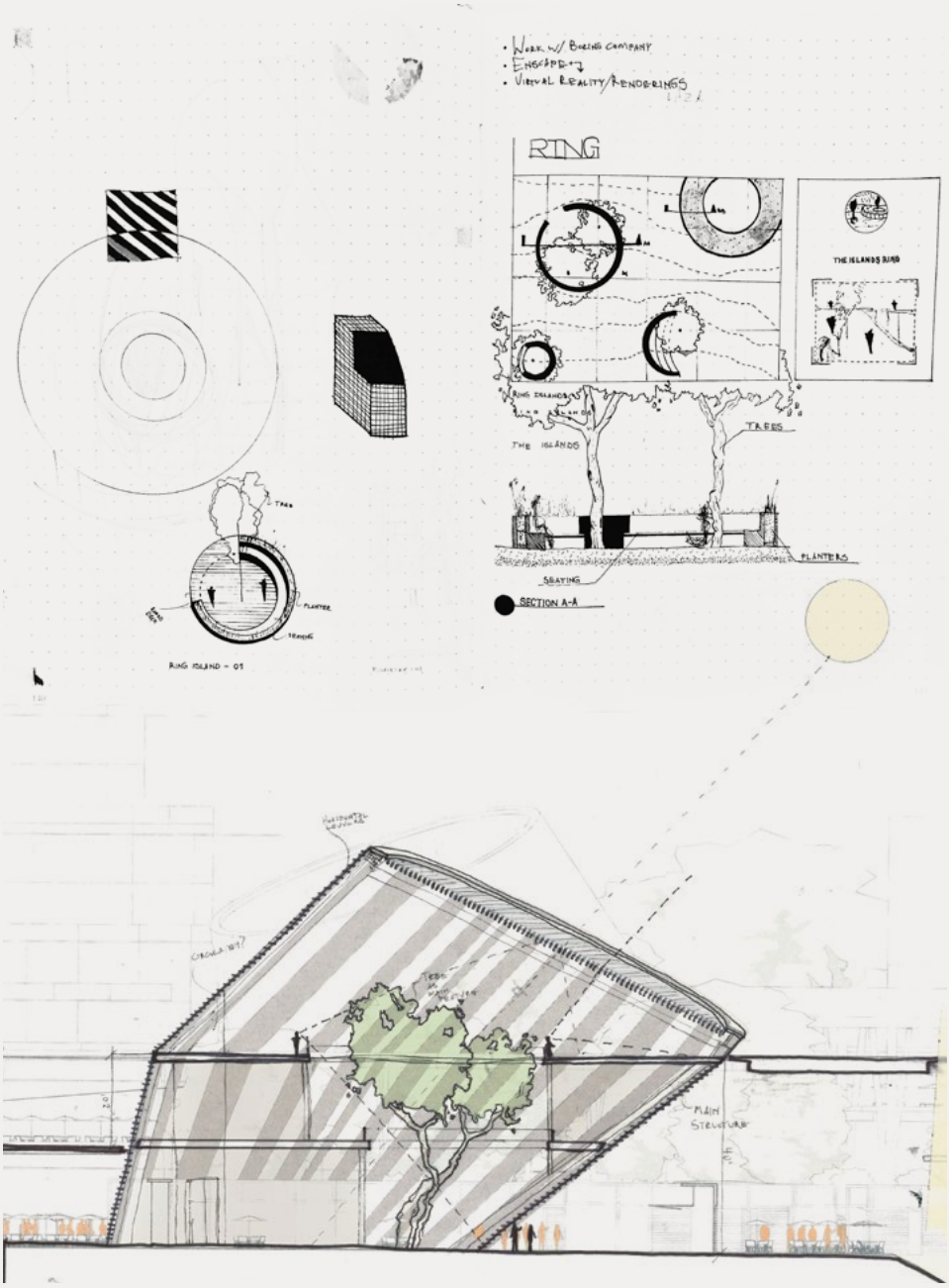
PROJECT TYPE: Mixed-use place making

CONSTRUCTION VALUE: $1.3 Billion

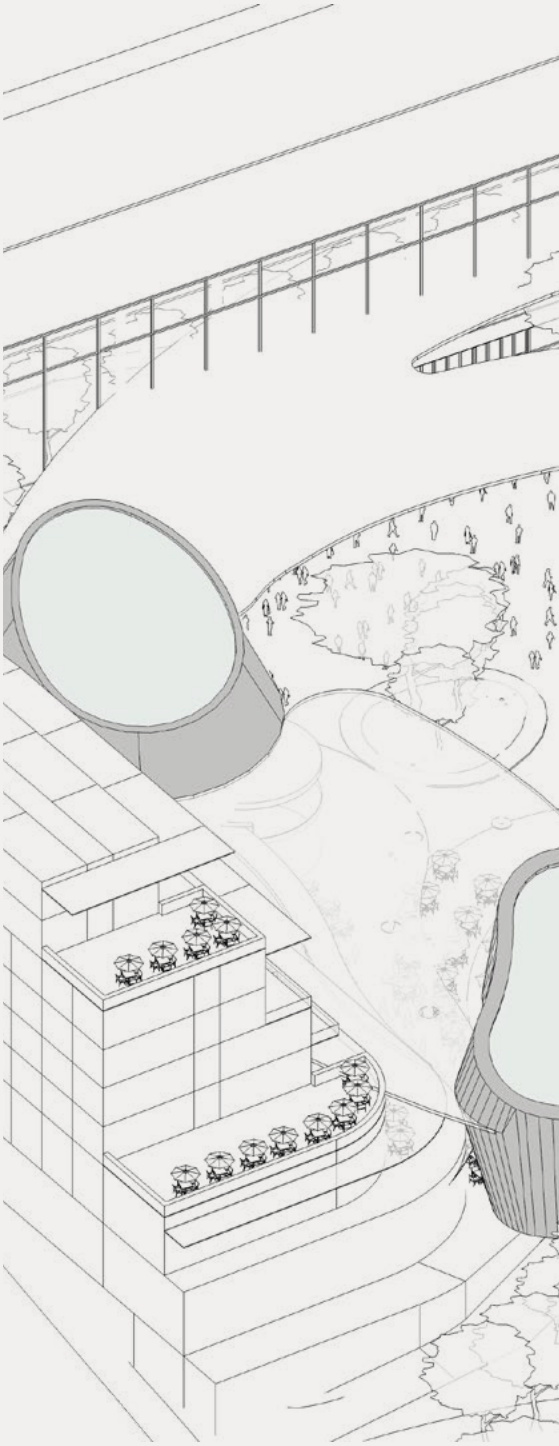
TOTAL AREA: 43 Acres


SUN SHADING
GREEN SPACE
WOOD DECK
UNPROGRAMED INTERIOR SPACES
CENTRAL RING PARTITION
VERTICAL CIRCULATION
EXTERIOR RING PARTITION
TREE
PLANTING
CONCRETE PLANTER
INSET WOOD DECK


B.O.H.
DOMED CEILINGS?
WHAT IS THE FUNCTION ON A NORMAL DAY?
HOW TO MAKE AN AFFORDABLE UNDERGROUND SPACE NOT FEEL OPPRESSIVE
OPEN FLOW TO BE ABLE TO BE USED FOR MANY FUNCTIONS
EXTENDED FOR LEGUEL SMALL CONFERENCE
EVENT SCENARIOS
1) CONFERENCE
2) FOOD FESTIVAL
3) FARMERS MARKET
4) DAY-TO-DAY
5) LARGE EVENT
6) BEAUTIFUL DAY @ PARK - TABLES
RING TYPES:
1)
2)
3)
4)
5)
TREES
INDOOR F&B
RAMP
KIOSKS


• Work w/ Boring company
• Engage
• Virtual Reality/Renderings
RING
THE ISLANDS BIRD
RING ISLANDS
TREES
THE ISLANDS
PLANTERS
SEATING
SECTION A-A
RING ISLAND - 01
PLANTER
MAIN STRUCTURE







ACADEMIC WORK

01
THE IMPERMANENT CITY
A STAGING OF UNCERTAINTY

Glasgow School of Art
Berlin, Germany

THE CONCEPT

Cities now change too fast for architecture designed to last forever. The Impermanent City responds by rejecting permanence and prioritising flexibility, adaptation, and individual agency. It brings together areas of urban dissonance through impermanent space that supports social engagement and allows the built environment to grow, shrink, and shift over time. Architecture becomes a framework rather than a fixed object, enabling people to actively shape how space is used and experienced.

Developed through studies of modernist and utopian urban theories and grounded in the social agency observed in Berlin, the Impermanent City positions the architect as a director, not a dictator. Open structural systems and polyvalent spaces allow buildings to change immediately in response to social, economic, and cultural needs. As communities inhabit and transform these structures, the city evolves with them, creating a resilient urban system that remains in constant use and never becomes obsolete.

View Full Project Here
tinyurl.com/mr36rwvm



// WHY BERLIN //

WHY IS AN IMPERMANENT CITY GOOD FOR BERLIN?

BERLIN HAS WIDE STREETS, MANY PARKS, SQUARES, AND GREEN SPACES





THERE WAS A SIXTY FOUR PERECENT TURNOVER RATE IN BERLIN'S POPULATION BETWEEN 1996 AND 2006



SEVENTY TWO PERCENT OF BERLIN IS UNBUILT AREA



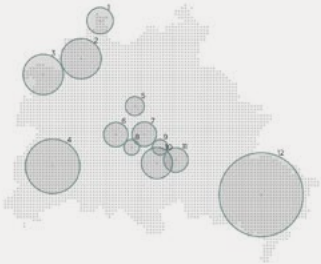
FOURTY NINE PERCENT OF LAND IN BERLIN WAS PRIVATLY OWNED IN 2006



TWENTY THREE PERCENT OF LAND IN BERLIN IS PUBLIC SPACE

(THIS MEANS THAT MOST UNUSED SPACE IN BERLIN IS NOT USED AS PUBLIC SPACE, BUT RATHER IS STILL PRIVATELY OWNED)

The city of Berlin is an ever growing, ever changing territory that represents the way many cities are moving in the 21st century. The city we know today will be completely different to the city we will see tomorrow. Because of the diveristy that is found in Berlin, it is a perfect city to showcase this type of urbanism. The Impermanent City is one which looks to the future and is able to adapt with it rather than react to it.



Public Parks
1 Frohnau
2 Berliner Forst
3 Tegel
4 Grunewald
5 Volkspark Humboldthain
6 Großer Tiergarten
7 Fennpfuhl Monbijopula-tz
8 Park am Gleisdreieck
9 Volkspark Hasenheide
10 Tempelhof
11 Volkspark Hasenheide
12 TREPTOW - KÖPENICK





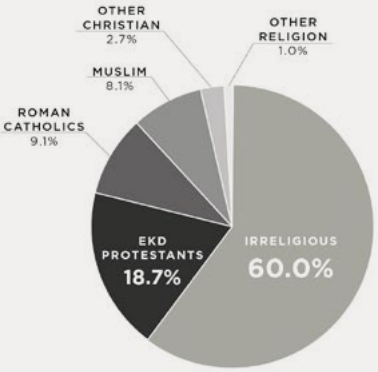
BERLIN
4,000 / KM²



THE AVERAGE BUILDING HEIGHT IN BERLIN IS FIVE STORIES

FOREIGN-BORN POPULATIONS (2014)

Country of birth	Population
Turkey	99,558
Poland	51,084
Italy	22,693
Serbia	19,137
Russia	18,982
Bulgaria	18,352
France	16,806
United States	15,289
Vietnam	14,341
Spain	13,231
Israel	13,000
United Kingdom	12,512
Greece	11,764
Bosnia and Herzegovina	11,224
Romania	10,880

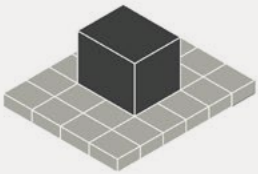


// POINT OF DEPARTURE //

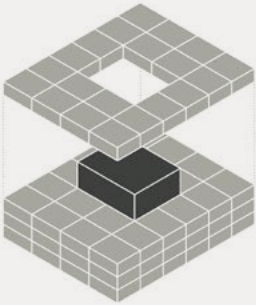
CORE



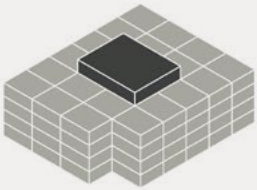
THE CORE COMES FIRST



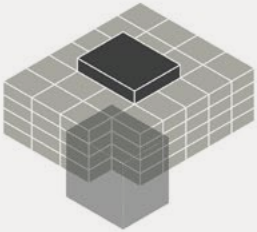
THE MODULAR IS ADDED SURROUNDING IT



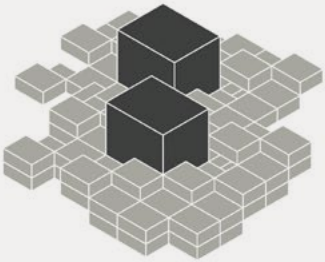
MODULAR ADDED AS NEEDED



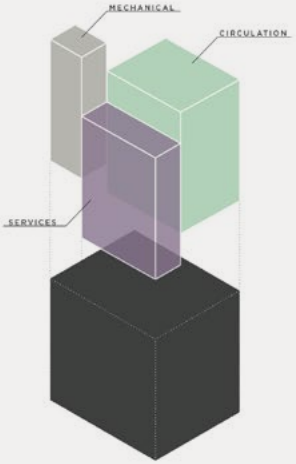
WHEN THE NUMBER OF UNITS A CORE CAN HANDLE IS REACHED, THE COORNER SECTION IS TAKEN AWAY



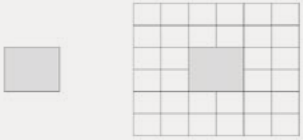
ADDED CORE SERVES MORE USERS AS THE STRUCTURE GROWS

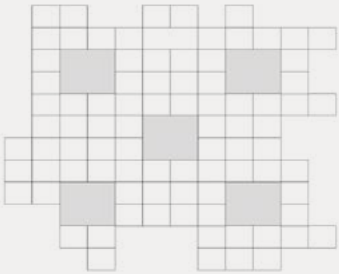


THE MODULAR IS NOW ABLE TO PROPOGATE AROUND EACH CORE

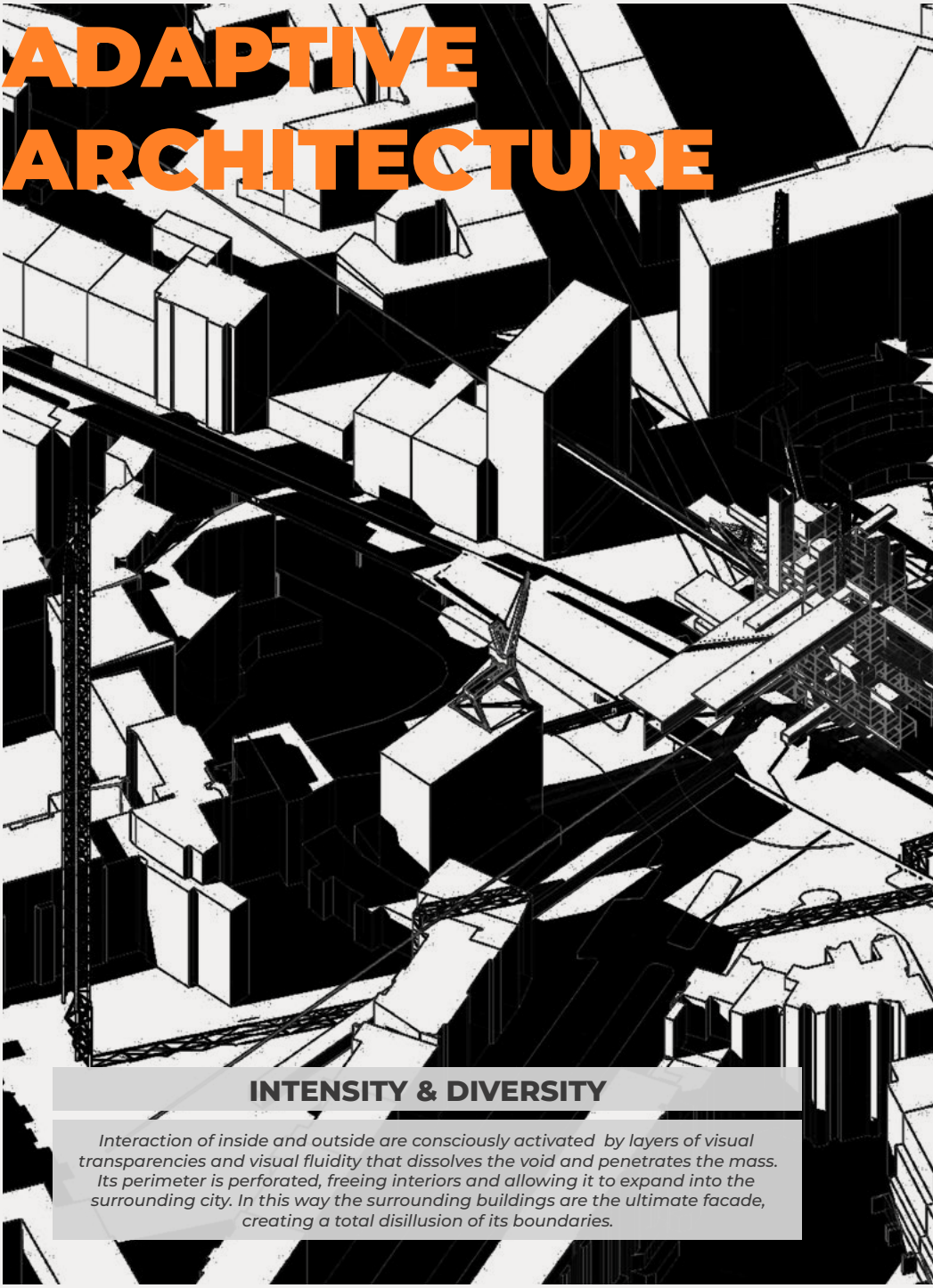


EACH CORE WILL SERVE AS A CIRCULATION CORE, WATER, GOODS, AND WASTE DISTRIBUTION CORE, AND A SERVICE CORE. THE ENTIRE STRUCTRE IS BASED AROUND THE CORE. EACH CORE IS ABLE TO SERVE A CERTAIN NUMBER OF PEOPLE, AND WHEN THAT NUMBER IS REACHED, A NEW ONE MUST BE BUILT TO ALLOW THE BUILDING TYPE TO PROPOGATE.





ADAPTIVE ARCHITECTURE



INTENSITY & DIVERSITY

Interaction of inside and outside are consciously activated by layers of visual transparencies and visual fluidity that dissolves the void and penetrates the mass. Its perimeter is perforated, freeing interiors and allowing it to expand into the surrounding city. In this way the surrounding buildings are the ultimate facade, creating a total disillusion of its boundaries.

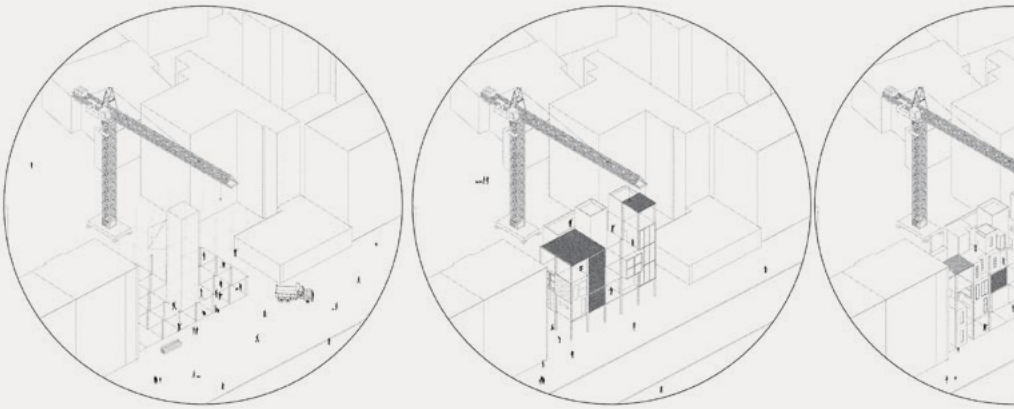


POSSIBILITIES PRIMER

//PHASE PLAN

POSSIBLE HABBITATION OVER TIME





PHASE 1: BUILD

Phase one is to build the field in which the Impermanent City takes place. This field consists of autonomous sptial units which are connected through the use of cores. These cores are errected within a grid and connected to the fields of habitation by an open structure of modular parts that encourages adaptability and flexability.

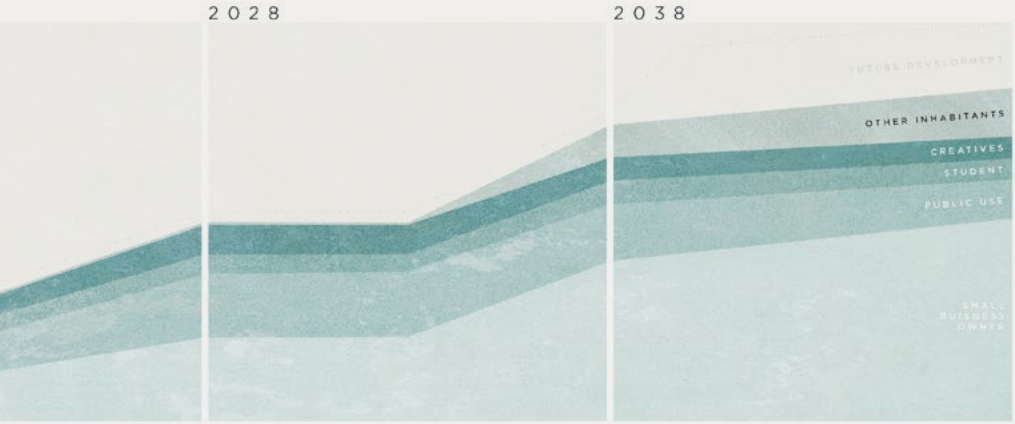
PHASE 2: POPULATE

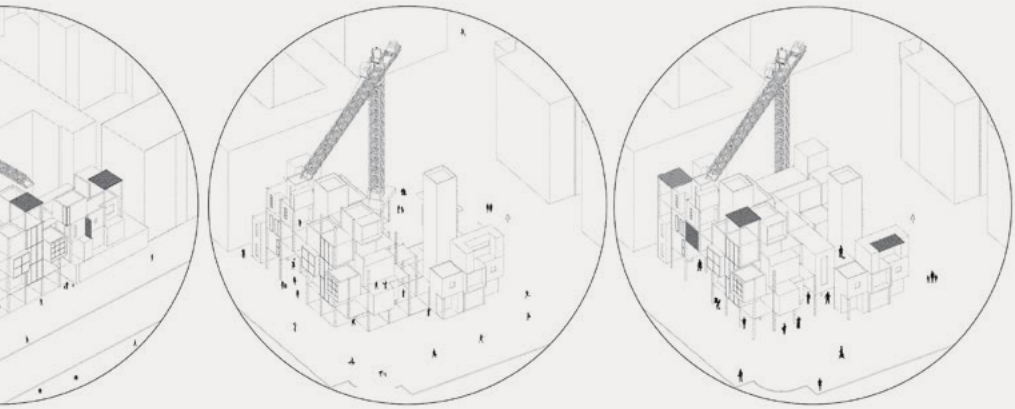
Phase two consists of populating the field that is created by the intorudction of the open structure. The rules of habitation have been broken down into five categories of space: The Collective, The Common, The Atelier, and the Individual. These five fields of habbitation determine how space is distributed.

PHASE 3: P

Phase three develops
taken place and, as tim
the area change so tha
needed, or a different
part of the structure.
system this propagati
seamlessly and without

IMPERMANENT CITY URBANISM IS THE IRRIGATION OF TERRITORIES. THE TERRITORIES MOST SUITED TO THE IMPERMANEN
BUILT AND FILLED WITH PROGRAM, AND BECAUSE OF ITS OPEN STURCTURE, THE SITES THAT





ROPOGATE

once the initial infil has
e passes, the needs of
t more or less space is
program is wanted in
Because of the open
on is able to happen
any issues.

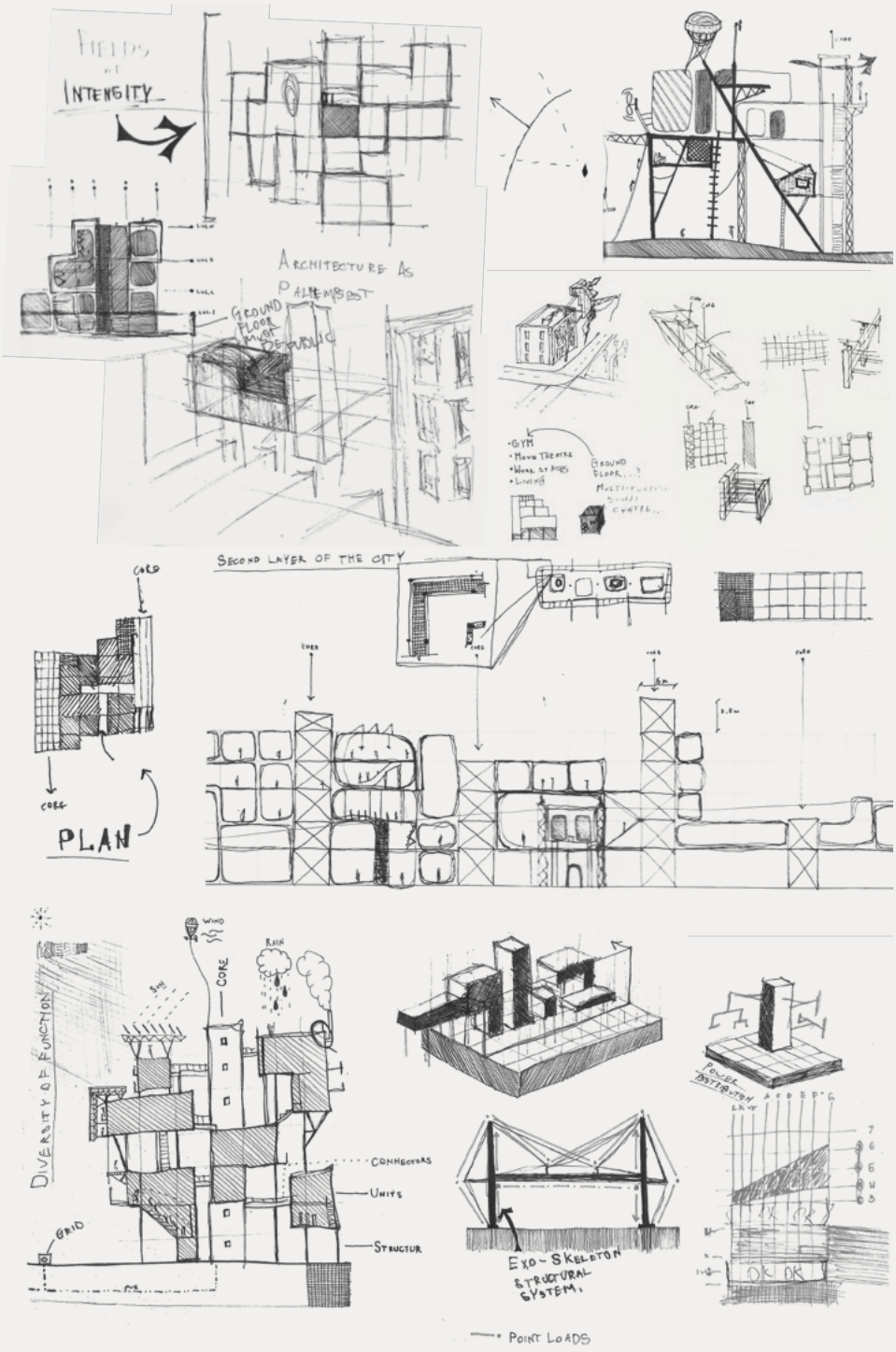
PHASE 4: MOVE

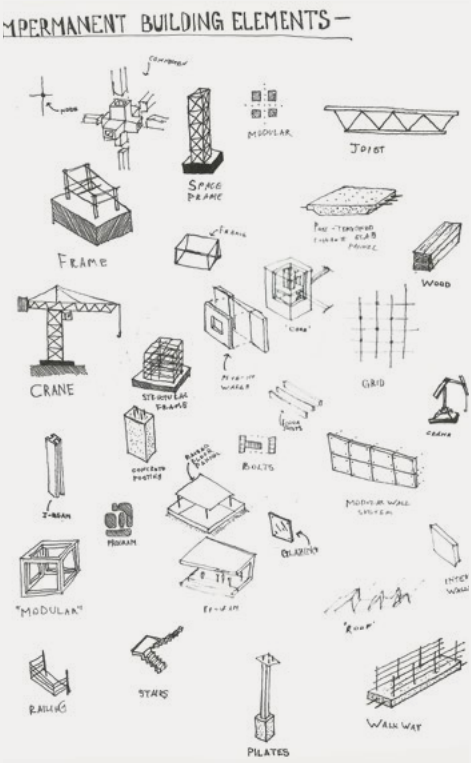
The fourth phase of the Impermanent City Urbanism takes place once there is a sufficient network of these open structures around the city. Once this happens, the actual sturctural elements are able to be dissassembled from any dissused structure witin the network and moved to a new field within the territory of the city. Becasue of the modular nature of the system, the sturctural elements are inter-changeable with each other.

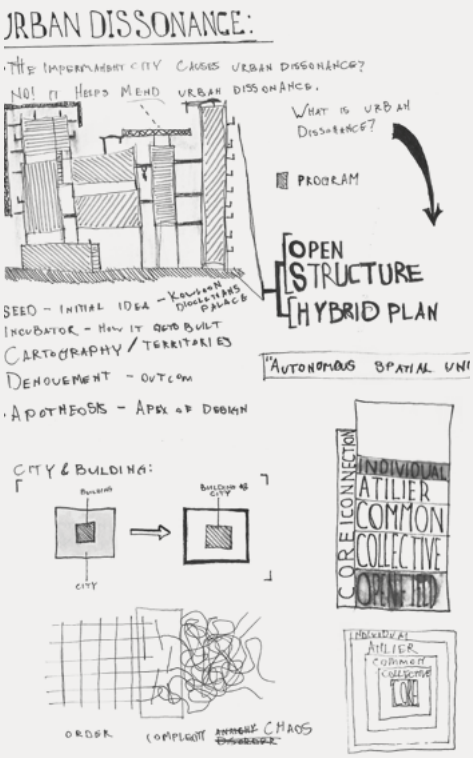
PHASE 5: ADAPT

Over time the needs and wants of any area this system is inserted into will change. The Impermanent City allows for this change and adapts with it rather than fight against it as any permanent architecture does by its very deffinition. This adaptation means that it will always be used to its full potential and that it will never cause an area to stagnate, but rather allow it to advance to its next stage much more quickly

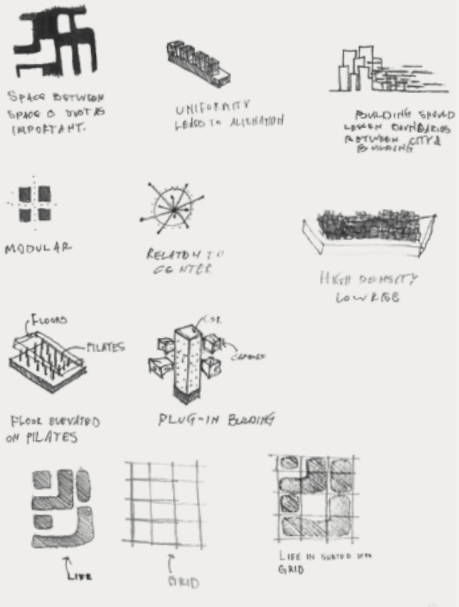
T CITY ARE ONES THAT ARE EITHER DISSUSED OR UNDER UTLIISED. BECAUSE OF THE ORGANIC WAY THE INTERVENTION IS
ARE MOST SUITED TO THIS URBANISM ARE GAP, INTEGRATED, OPEN, AND ATTATCHED SITES.


FIELDS OF INTENSITY
ARCHITECTURE AS PALIMPSEST
GROUND FLOOR MUST BE PUBLIC
GYM
MOVIE THEATRE
WORK STUDIOS
LIVING
GROUND FLOOR...
SECOND LAYER OF THE CITY
CORE
PLAN
DIVERSITY OF FUNCTION
WIND
RAIN
SUN
CORE
CONNECTORS
UNITS
STRUCTUR
GRID
EXO-SKELETON STRUCTURAL SYSTEM.
POINT LOADS


IMPERMANENT BUILDING ELEMENTS—
MODULAR
JOIST
SPACE FRAME
FRAME
WOOD
CRANE
GRID
STEEL/CAL FRAME
BOLTS
MODULAR WALL SYSTEM
"MODULAR"
STAIRS
RAILING
PILATES
WALK WAY


URBAN DISSONANCE:
THE IMPERMANENT CITY CAUSES URBAN DISSONANCE?
NO! IT HELPS MEND URBAN DISSONANCE.
WHAT IS URBAN DISSONANCE?
PROGRAM
OPEN STRUCTURE HYBRID PLAN
SEED - INITIAL IDEA - KOOLHAAS DIOCLETIANS PALACE
INCUBATOR - HOW IT GETS BUILT
CARTOGRAPHY / TERRITORIES
DENOUEMENT - OUTCOM
APOTHEOSIS - APEX OF DOGMA
"AUTONOMOUS SPATIAL UNI
CITY & BUILDING:
CITY
ORDER
COMPLEXITY
CHAOS
CORE
CONNECTION
INDIVIDUAL
ATILIER
COMMON
COLLECTIVE
OPEN FIELD

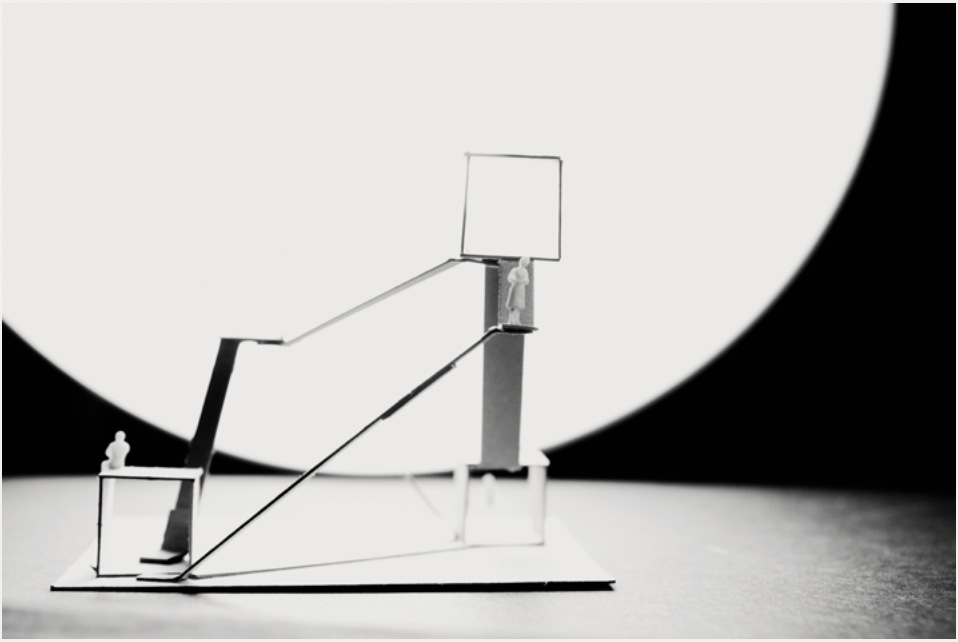

USER IS MOST IMPORTANT
NO HIGH TECH. MINIMUM
FRAMEWORK ONLY
VIEW OUT
PLANNED OBSOLESCENCE
COLLECTIVE OVER INDIVIDUAL
ACCESS FROM ALL SIDES
PERMANENT STRUCTURES
CONCEPTS


SPACE BETWEEN SPACE IS JUST AS IMPORTANT.
UNIFORMITY LEADS TO ALIENATION
MODULAR
RELATION TO CENTER
HIGH DENSITY LOW RISE
FLOOR
PILATES
FLOOR ELEVATED ON PILATES
PLUG-IN BUILDING
LIVE
GRID
LIFE IN SORTED INTO GRID



FRAMEWORK & MODULAR ARCHITECTURE STUDY

The model was looking at a sectional study of how a Modular framework might be able to propagate based on the needs of the user. In this scenario, the initial 'framework building' would be places, and over time it would be added on to, filled, and spread.



DRAWING WORKSHOP

This was a second Drawing workshop in the same style as the first, but with this one we were given a limited supply of grey card as a material for our model, we were then to create a drawing based on that model. This exercise was in response to a single word of our choosing. The word I chose to use was Multiplicity.



YEAR 2035

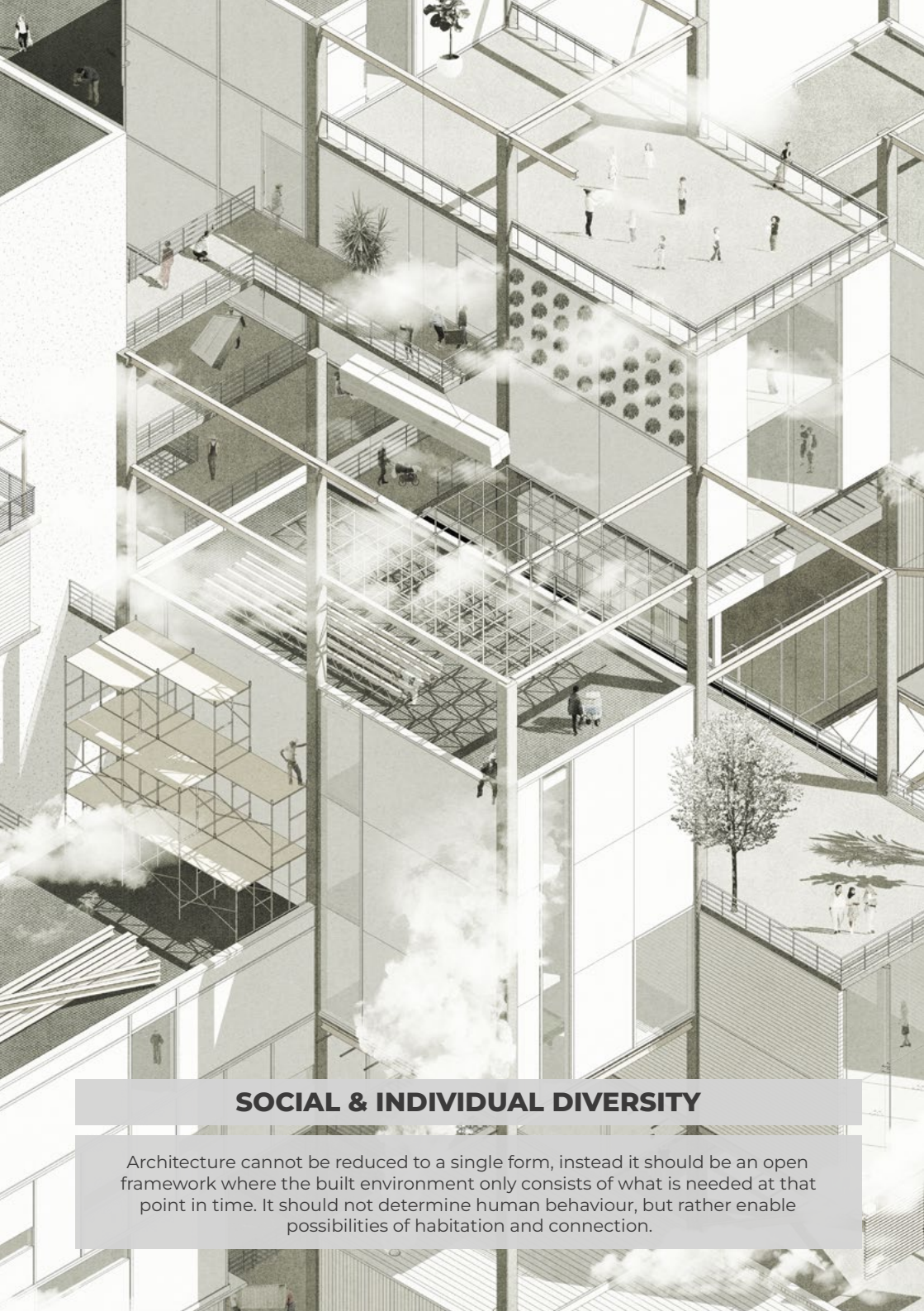
In 2035 the system will have filled in and many units will have been built and the structure propagated across the territory of the city.



YEAR 2050

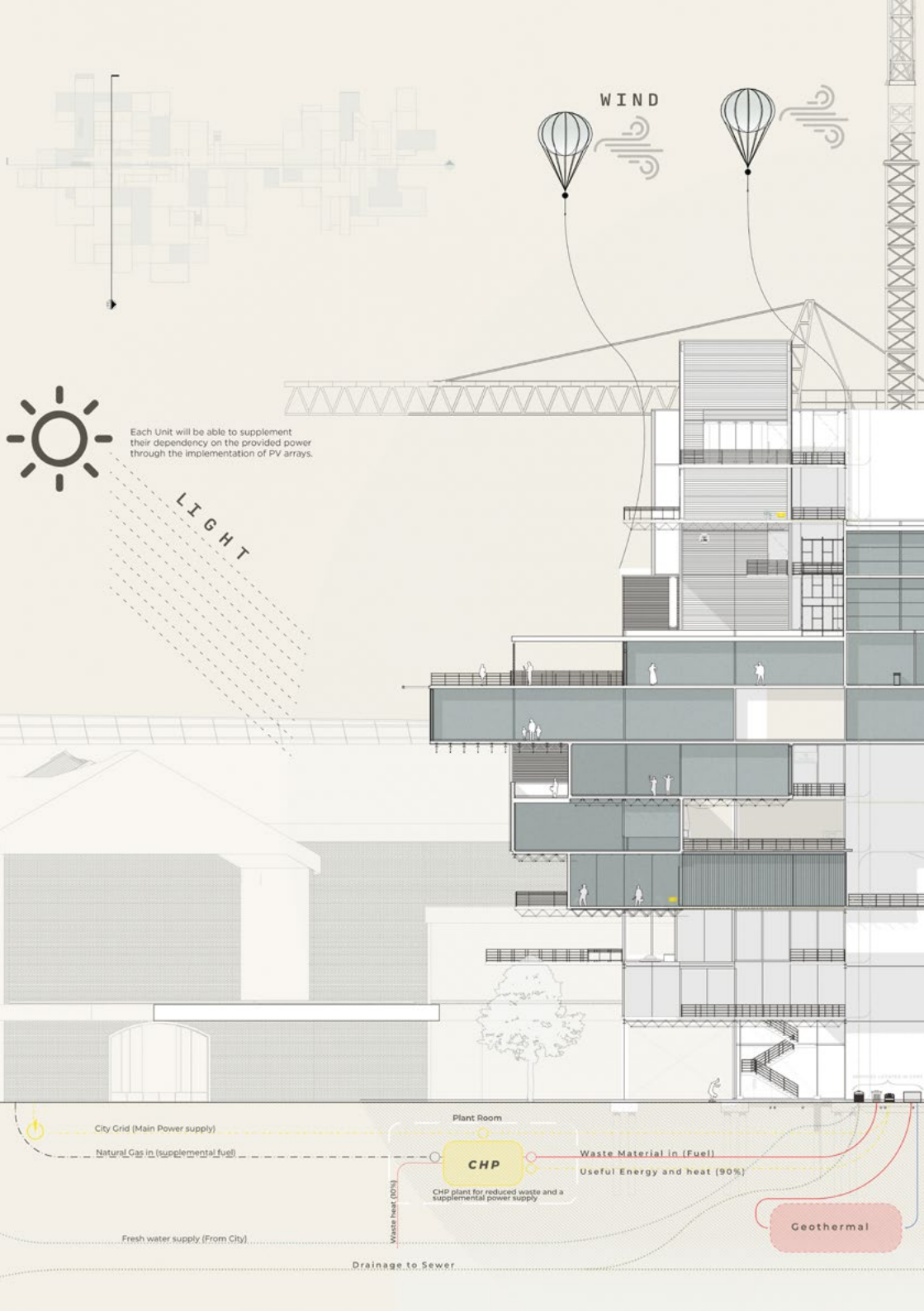
By 2050 the system is fully integrated into the city and multiple iterations and variations have taken place over the years as the area it is in continues to change.

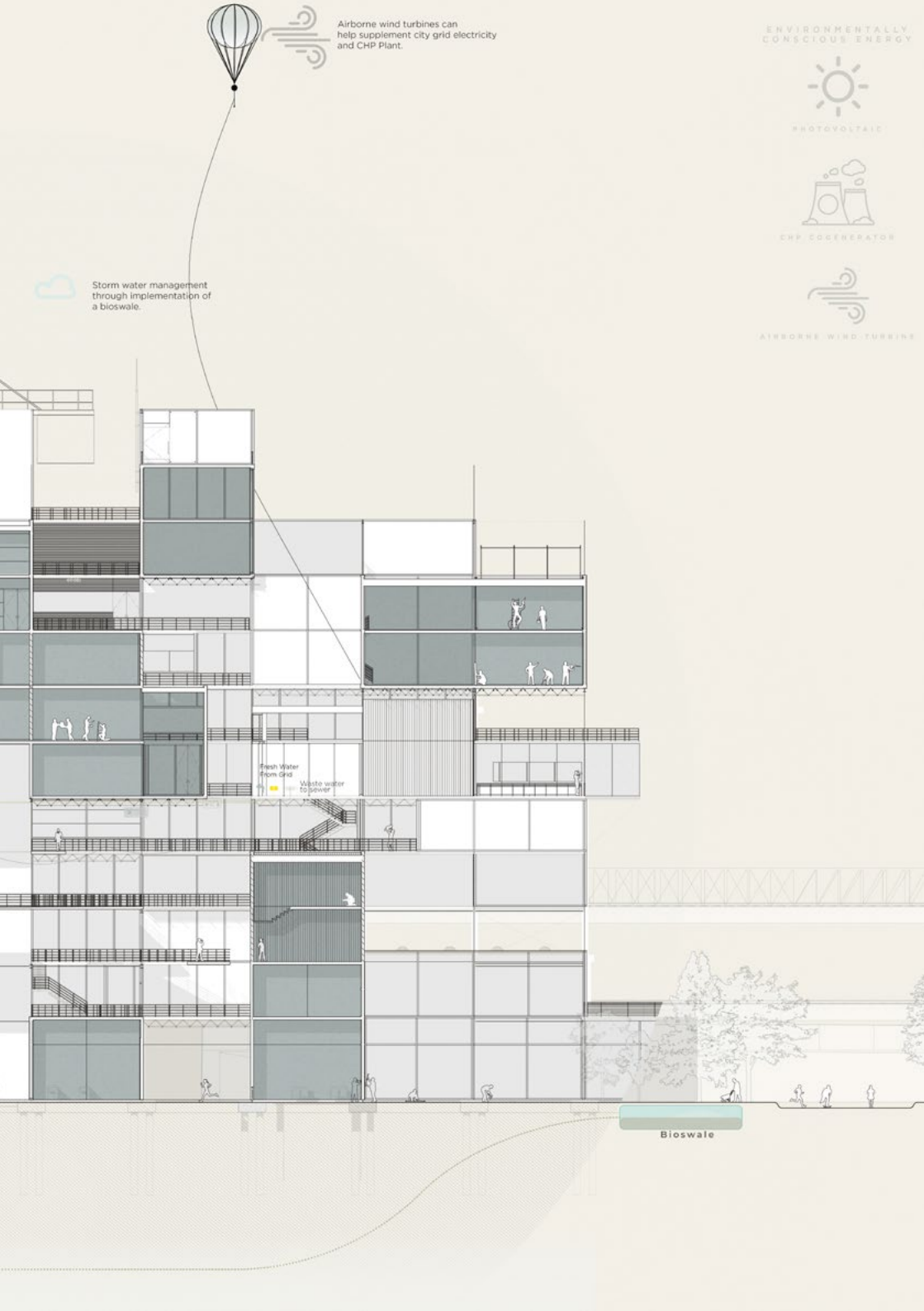




SOCIAL & INDIVIDUAL DIVERSITY

Architecture cannot be reduced to a single form, instead it should be an open framework where the built environment only consists of what is needed at that point in time. It should not determine human behaviour, but rather enable possibilities of habitation and connection.


WIND
Each Unit will be able to supplement their dependency on the provided power through the implementation of PV arrays.
LIGHT
Plant Room
City Grid (Main Power supply)
Natural Gas in (supplemental fuel)
CHP
CHP plant for reduced waste and a supplemental power supply
Waste Material in (Fuel)
Useful Energy and heat (90%)
Waste heat (10%)
Geothermal
Fresh water supply (From City)
Drainage to Sewer


Airborne wind turbines can help supplement city grid electricity and CHP Plant.
ENVIRONMENTALLY CONSCIOUS ENERGY
PHOTOVOLTAIC
CHP COGENERATOR
AIRBORNE WIND TURBINE
Storm water management through implementation of a bioswale.
Fresh Water From Grid
Waste water to sewer
Bioswale

02
GLASGOW RESEARCH & SUSTAINABILITY CENTRE

Glasgow School of Art
Glasgow, Scotland

THE CONCEPT

The Glasgow Research and Sustainability Centre provides Glasgow, Scotland with a much needed look into how cities will function in a post carbon future. This is a place to bring environmental design to the forefront of peoples thinking.

The research that will happen here is a combination of material and product testing of innovative and sustainable systems, as well as integrated software testing which is able to simulate indoor environmental qualities as well as different building scenarios.

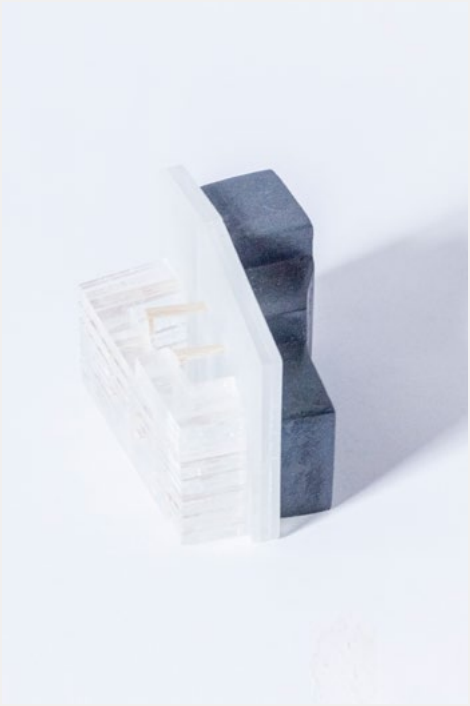
The building itself will function as a *Living Lab* in that façades, living walls, materials, eco-paint, flooring, green roof technology, and other products will be used in the building to give researchers a real-world, hands-on look at how these materials might be used in the future.

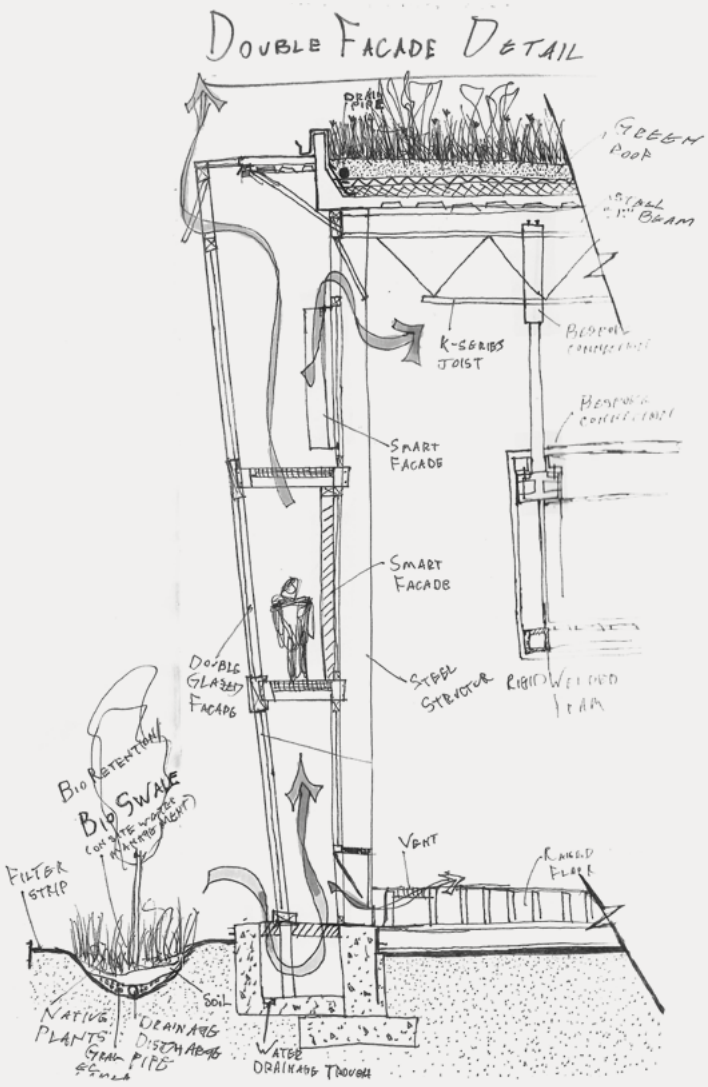

GRAS CENTRE

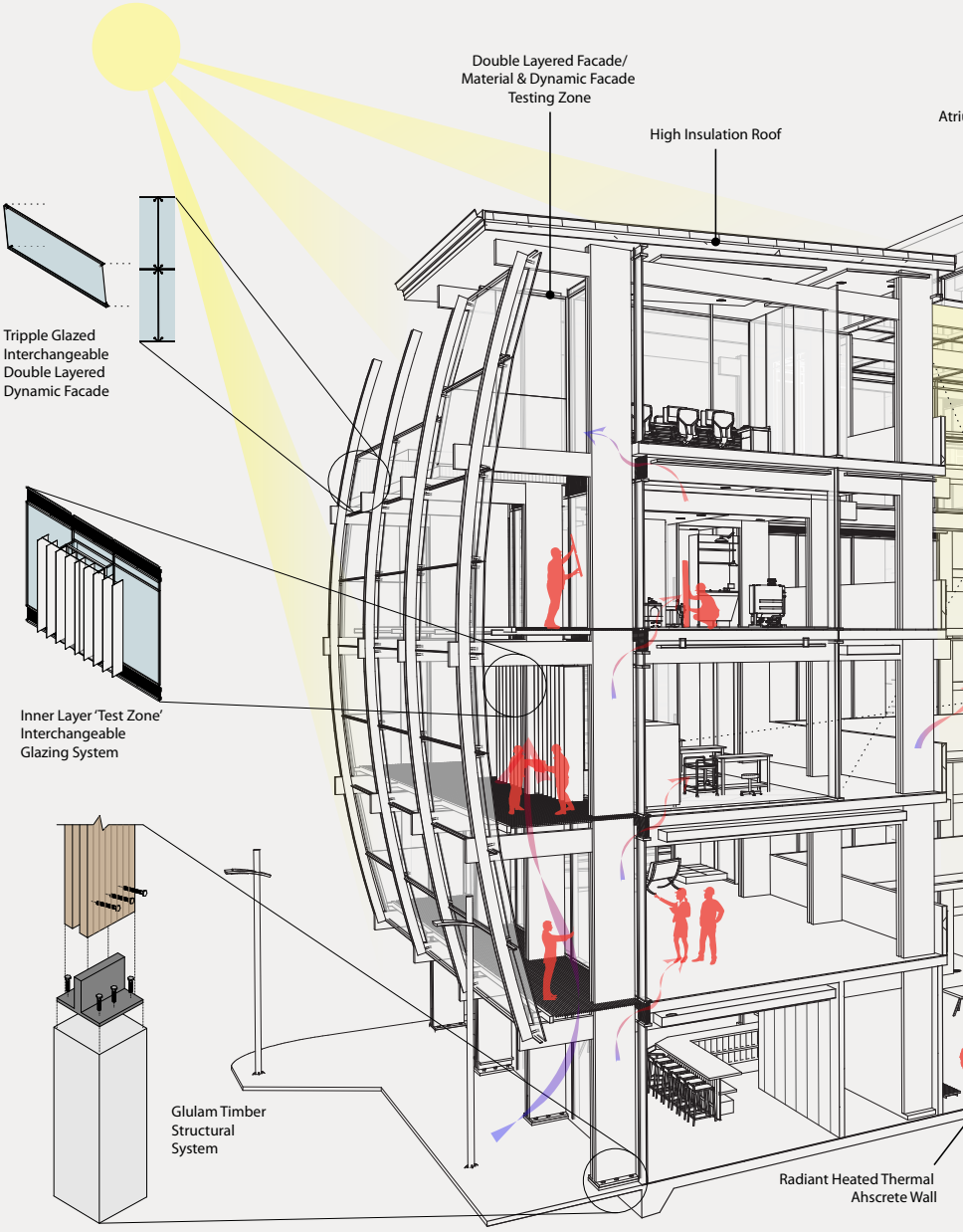




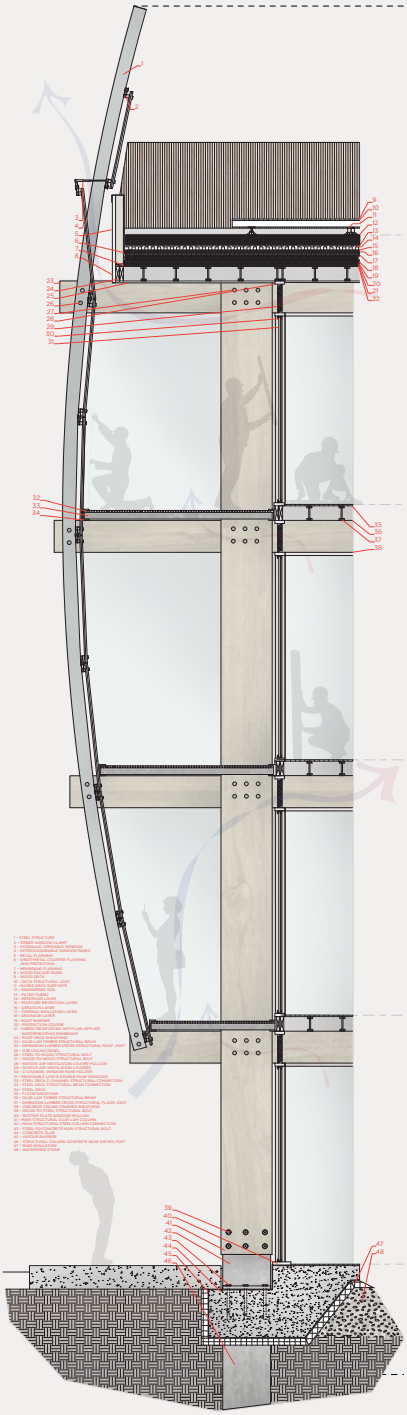





DOUBLE FACADE DETAIL
DRAIN PIPE
GREEN ROOF
STEEL I BEAM
K-SERIES JOIST
SMART FACADE
SMART FACADE
DOUBLE GLAZED FACADE
STEEL STRUCTURE
VENT
RAISED FLOOR
BIO RETENTION
BIO SWALE
FILTER STRIP
NATIVE PLANTS
DRAINAGE DISCHARGE PIPE
SOIL
WATER DRAINAGE TROUGH


Double Layered Facade/
Material & Dynamic Facade
Testing Zone
High Insulation Roof
Tripple Glazed
Interchangeable
Double Layered
Dynamic Facade
Inner Layer 'Test Zone'
Interchangeable
Glazing System
Glulam Timber
Structural
System
Radiant Heated Thermal
Ahscrete Wall


Stack Ventilation
um Skylight
Hempcrete Insulated
Light Wood Constructed Wall
'Green Wall'
Water Filtration
Testing System







NORTH ELEVATION




The ***'Core'*** of the building is an Ashcrete mixture that reduces the carbon footprint of the concrete by 25% and also removes fly ash, the by product of coal power plants, from landfills. It also acts as a test zone for green facade designs.



The ***Main Facade*** treatment is locally sourced wood slats treated with a translucent wood preservative. The facade will need to be retreated every 10 years, and the wood will need to be replaced every 50.



The structure for the ***'Light'*** portion of the building is Glulam Timber columns and beams. The use of timber in this building is a sustainable construction method as the timber can be re-used after deconstruction, and it also significantly reduces the carbon footprint of the building.

GRAS
GLASGOW RESEARCH AND SUSTAINABILITY CENTRE
Let's Celebrate
PEOPLE
MAKE
GLASGOW

03
THE CREATIVE CITY
CONNECTING PEOPLE, PLACE AND IDENTITY

Glasgow School of Art
Glasgow, Scotland | Portland, Oregon

THE CONCEPT

Under the guidance of Professor Brian Evans and supported by the Glasgow Urban Lab and the Fulbright Program at the Glasgow School of Art, I collaborated with five student researchers to publish The Creative City | Connecting People, Place, and Identity.

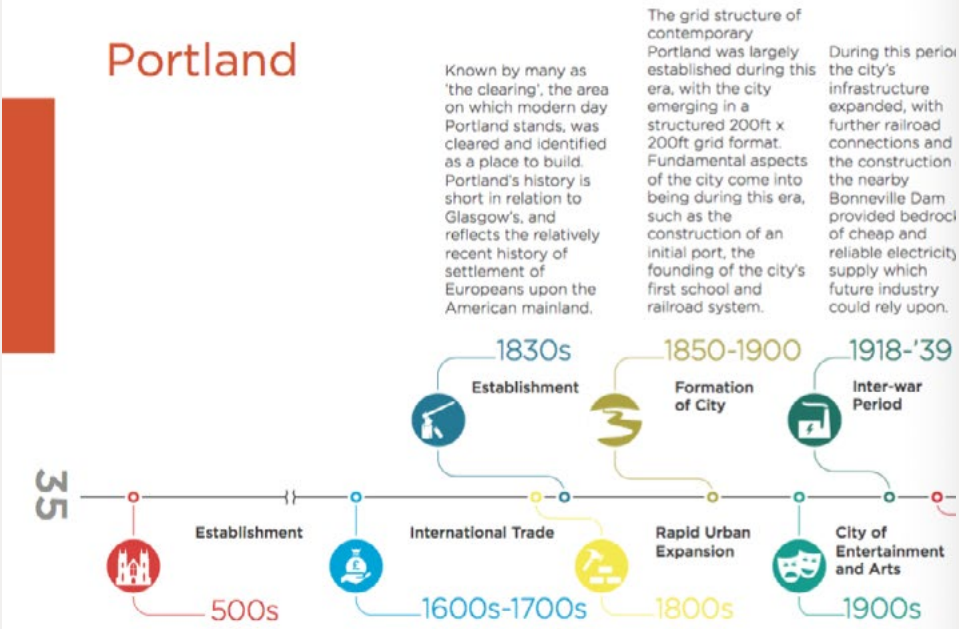
The book explores the creative landscapes of Portland, Oregon, and Glasgow, Scotland, comparing them to identify factors that foster urban creativity and their impact on community engagement and quality of life.

View book Online
issuu.com/thecreativecity/docs/creative-city


THE
CREATIVE
CITY
CONNECTING PEOPLE, PLACE, AND IDENTITY
THE
CREATIVE
CITY
CONNECTING PEOPLE, PLACE, AND IDENTITY
Available for purchase at:
"A great contribution to our discourse on cities."
"What is the role of creativity in a city?"
{£12}

Evolution of the Cities at a Glance

Portland



Glasgow

THE URBAN LIVING ROOM

"Building inclusive, healthy, functional, and productive cities is perhaps the greatest challenge facing humanity today. There are no easy solutions. And yet a key part of the puzzle lies right in the heart of the world's urban areas: the public spaces."

— *Project for Public Spaces, Placemaking & the Future of Cities*

What is it about cities that breeds creativity? Is it merely the formula of infrastructure plus people equals creativity and innovation? The answer to this question is not a simple yes or no, but is rather more involved. Cites may be "cauldrons of creativity" as Richard Florida says in his book, *Cities and The Creative Class*,[1] but the fact that cities are where innovations happen has a much more complicated formula associated with it. There are plenty of cities that are not considered creative places, so there must be something else that needs to be present to make a creative city.

How does the idea of creativity fit in with the urban realm? The cities that have been labeled as creative places are the ones that have been able to adapt and evolve to embrace the future, not just of creativity, but the future of city life. They are able to adapt to conditions and predict what will happen rather than react to what has happened. In 2010 The United Cities and Local Governments organization came out with a manifesto titled, *The City of 2030 – Our Manifesto*[2]. It outlines a set of goals for the future city. Their goals are to create a democratic, self-governing city; an inclusive city of participation; a livable city; a creative city; a secure city; a mobile city; a city fit for work; a city without slums; and a cleaner, greener more compact city. Creating this type of city today is so important because in the near future most people in the world will be living in cities. In a UN report from 2014, it was estimated that by 2050 66% of all humans will reside in cities[3]. The future thinking city must be innovative, and innovation and creativity go hand in hand.

According to Andy Burnett at the Centre for Creativity, "Creativity is a divergent thought process that generates ideas, and is non-evaluative; whereas innovation is a convergent process concerned with the selection and implementation of ideas."[4] These creative and innovative places are the types of cities that will be studied to determine how the their physical spaces, where the public interacts with each other, contribute to the creative people that inhabit it. There is opportunity for public vitality in all cities. Some places stimulate this vitality while others seem to discourage it.

We find that a vibrant and well used public realm is present in virtually all cities labeled as innovative places. In an article from Businessinsider.com titled *The 18 Most Innovative Cities On Earth*, author Drake Baer takes many aspects of the city into account while compiling his list of innovative places. One of the most important of which is how the city utilizes its public realm. They all utilize the public realm as a way to improve the people's lives who live, work, and interact there.

Through this chapter, the connection of George Square in Glasgow and Pioneer Square in Portland will be studied to determine how well these principal squares function in relation to their surrounding city. Whether these squares have contributed to the creativity of the cities they reside in or if it is the people that contribute more to how the spaces are used, and how well they are designed to support and encourage creative activity will be explored.

04
PATTERNS OF THE CITY:

URBAN DISSONANCE | ARCHITECTURAL MORPHOLOGY | ARCHITECTURAL TYPOLOGY

Glasgow School of Art
Glasgow, Scotland

THE CONCEPT

This thesis is an introduction to the current research methodology for urban morphology as well as a study on the effects the prevalent patterns of pedestrian movement, accessibility, density, and location have on urban processes with a specific focus on how these patterns and processes have affected the Broomielaw district of Glasgow.

These affects on Broomielaw will then be compared to the Finnieston, Sauchiehall, and Merchant City districts in Glasgow while looking at the architectural morphology and typology of the territories, how these have affected localised urban processes, and how this information can be used to improve street life and urban vitality based on a set of criteria contributed to by urban thinkers such as Jane Jacobs, Richard Sennett, Allen Jacobs, and Jan Gehl.

View Thesis
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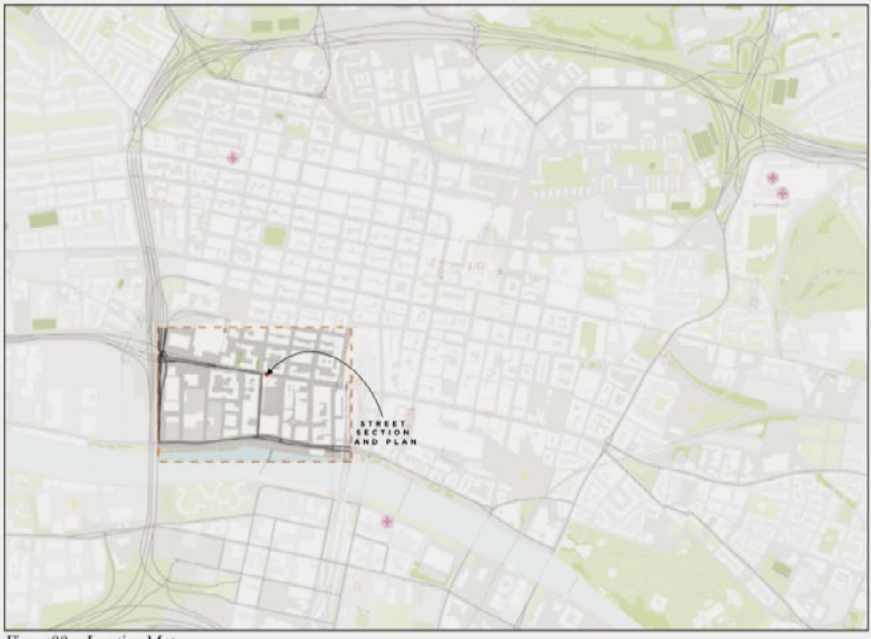


Figure 22 - Location Map



Figure 23 - Open Late Map

Urban Scenes at Eye Level:

Scale & Rhythm:
5 km/hr or 60 km/hr
(Pedestrians experience the urban scene at 5 km/hr, small units provide a wide range of experiences)

The character of the district does not lend itself to pedestrian movement. There are few doors, and the buildings are typically large and single use with no public access. Much of the territory is also completely vacant, or used for car parking. With long, unbroken streets that have no visual destination, walking down the streets gives a sense of exposure and unease.



Transparency: *Open or Closed*
(The opportunity to be on the inside looking out, or the outside looking in.)

Generally many of the buildings are both physically closed in appearance as well as literally closed to the public, or even completely empty. This inability to perceived what is happening inside the buildings disallows the pedestrians to interact with the street wall, which translates into the district feeling like it is turning its back to the street.



Appeal to Many Senses:
Interactive or Passive
(A wealth of sensory impressions and opportunities encourages one to draw on all their sense)

The district is plagued with the mundane. From the lack of density, to the proliferation of car parks, to the colours, sounds, and smells, a pedestrians senses only seem to get stimulated once they leave the district behind. This discouragement is only exacerbated by the lack of ground floor amenities or destinations for pedestrians in the territory.



Urban Scenes at Eye Level:

Texture: *Rich in Sensory Experience or Boring*

(Good materials and fine details are an attraction for people walking through a city)

The Broomielaw district is fraught with large, single use buildings and warehouses or sheds. There is little to draw people in and even less to keep them there. The ground level façades have many garage doors, when there are openings, or are simple blank. The more recent buildings in the territory are minimal in their detailing creating an uninteresting view for pedestrians.



Diversity of Function: *Varied or Uniform*

(The function inside buildings have a major impact on the activity and attractiveness of the spaces outside)

There are instances of variety in the district on Argyle Street, but for the rest of the territory, there is little of interest taking place. Much of the central territory of the district is used as car parking, with high-rise office, government, and financial buildings dotted along the edges.



Vertical Façade Rhythms: *Vertical or Horizontal*

(Vertical rhythms create a more interesting and eye-catching experience, while horizontally articulated façades intensify the feeling of distance)

The district has many different types of ground floor façade treatments typologies. Some of them are interesting and engage the eye with vertical transitions as you move along, while other streets are oriented horizontally and discourage engagement with them.



Façade Evaluation Scale



Category E: Large units, few or no doors (0-2 doors per 100 m). No visible variation in function. Blind or passive units. Uniform façades with no relief. No details, nothing to look at.



Category D: Large units. Almost no variation in function (2-5 doors per 100m). Many blind details.



Category D: Large units. Almost no variation in function (2-5 doors per 100m). Many blind details.



Category C: Mix of large and small units (6-8 doors per 100 m). Modest variation in function. Some blind and passive units. No façade relief. Few or no details.



Category B: Relatively small units (10-14 doors per 100m). Some variation in function. Few blind or passive units. Façade relief. Few details.

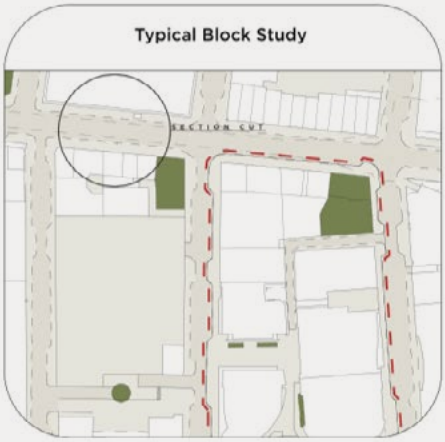


Category D: Large units. Almost no variation in function (2-5 doors per 100m). Many blind details.

ARCHITECTURAL FEATURES + SPATIAL VARIABLES

(BROOMIELAW DISTRICT)

The study of Broomielaw's architectural features revealed interesting correlations between the hypothesis that the architectural typology prevalent in the territory due to its urban morphology continues to disallowed it from being a desirable place for pedestrian oriented businesses to develop. The territory is low in density of economic units, the buildings are higher here than the rest of the city, there is little retail, no night life, and low pedestrian movement. All of these factors have contributed to the territory being an undesirable place for pedestrians.



Architectural Typology (Tenement / Detached / Continuous)	DETACHED (62%)
Retail Activity (Low / Medium / High)	LOW (6%)
Architectural Density (Low / Medium / High)	LOW (111 Total Units)
Density of Economic Units (Low / Medium / High)	LOW (4 Units Per Block)
Pedestrian Movement (Low / Medium / High)	LOW (86)
Accessibility (Low / Medium / High)	MEDIUM (6 Connections)

ARCHITECTURAL TYPE
- Tenement 13 (%)
- Detached 18 (%)
- Hybrid 8 (%)
- Warehouse 10 (%)

PLOT: FRONT BOUNDARY
- Fence 0 (0%)
- Wall 0 (0%)
- Open (100%)

BUILDING AND PLOT
- Block Width 80 m
- Façade Width 20m
- Frontal Setback 1m

FAÇADE | HEIGHT | DENSITY AVERAGE
- Garage Entrances 12
- Door Density (ground) 8 per Block
- Window Density (Upper) 8 Per Unit
- Stories 6
- Units 12

ACTIVITY: GROUND LEVEL
- Residential (7%)
- Retail (6%)
- Service (11%)
- Commercial (45%)
- Institute (1%)

PEDESTRIAN MOVEMENT

- **STATIC**

8 AM	12
12 PM	18
6 PM	24

- **MOVING**

8 AM	35
12 PM	60
6 PM	42

STATISTICAL BREAKDOWN OF GROUND FLOOR UNITS

Total Economic Units: 111
Number of Vacant Units: 26 (23%)
Number of Bars/RestaUrbants/Cafés: 10 (<10%)
Number of Supermarkets: 1 (<1%)
Number of Commercial Units: 56 (50%)
Number of Banks: 0 (0%)
Number of Ground Floor Residential: 8 (7%)
Number of Educational Establishments: 1 (<1%)
Units Open Past 6 PM: 12 (11%)
Units Open Day Only: 99 (89%)

Figure 26 - Architectural Features Analysis

PERSONAL WORK

01

GLITCH STUDIO

DESIGNING THE UNEXPECTED

Founder | Creative Director
Toronto, Ontario

STUDIO ETHOS & TENETS

Glitch Studio's design ethos is rooted in creating art and spaces that react directly to its context while also applying its own force and aesthetics. It responds to and alters any space it is in, distorting its linear trajectory and forcing its own tenets to be observed.

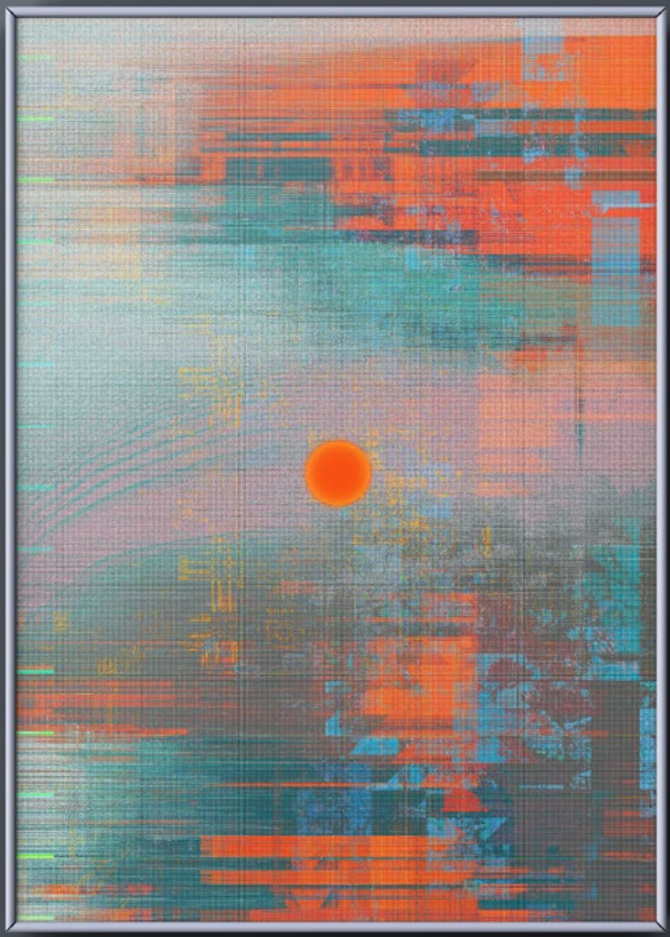
Like the name suggests, glitch design is subversive and does not adhere to the status quo, it distorts and alters space to align with its own aesthetics while maintaining contextual essence.

Glitch art provides a new avenue for exploring the relationship between digital media and its representation of real-world experiences. In this medium, clear visual representations are obscured, resulting in images that initially lack inherent meaning, leaving interpretation up to each observer.

My art evolves from my photography, capturing subjects that I find significant or beautiful, and then manipulating them to the point of recognisability through digital destruction.

View my work
@glitch22design
glitchstudio.ca


GLITCHSTUDIO
DESIGNING THE UNEXPECTED



Title Salted Egg Yolk | Glitch 25.628
Year 2025
Artist Aaron Borchardt
Medium Digital print on Canvas printed with an Epson ET 8550, mounted on plywood backing with acrylic paint details
Dimensions 12 × 18 in
Edition 1 of 1



Title The Grid | Glitch 25.620
Year 2025
Artist Aaron Borchardt
Medium Photography & digitally manipulated image
Dimensions 12 × 18 in
Edition Open

02
PARASITE ARCHITECTURE
THE PARASITIC NEIGHBOUR

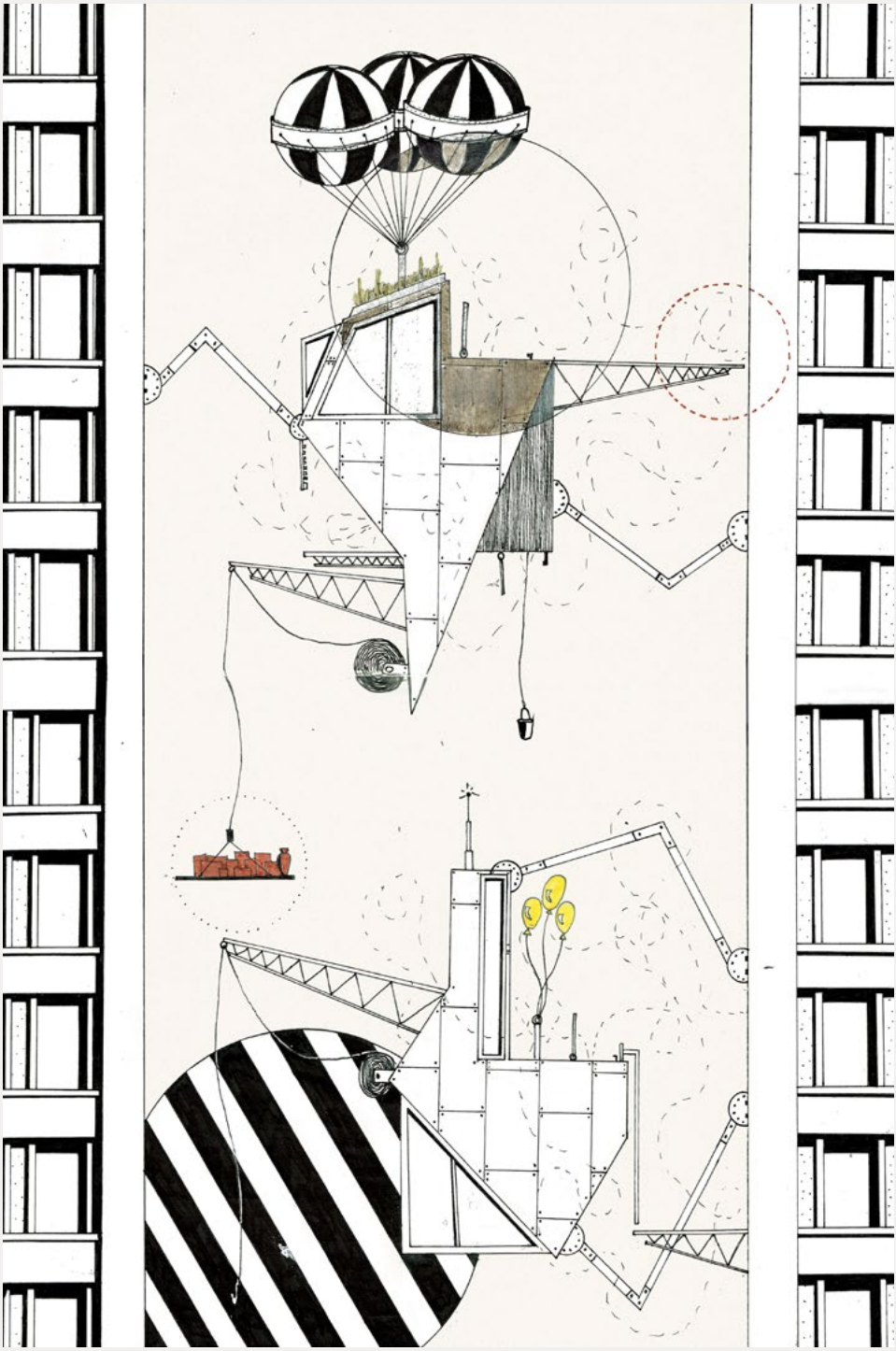
THE CONCEPT

This study explores parasitic architecture in urban environments, where the parasitic neighbor depends on its host for survival. Often physically connected to the host building, these structures offer innovative solutions for living space in densely populated cities.

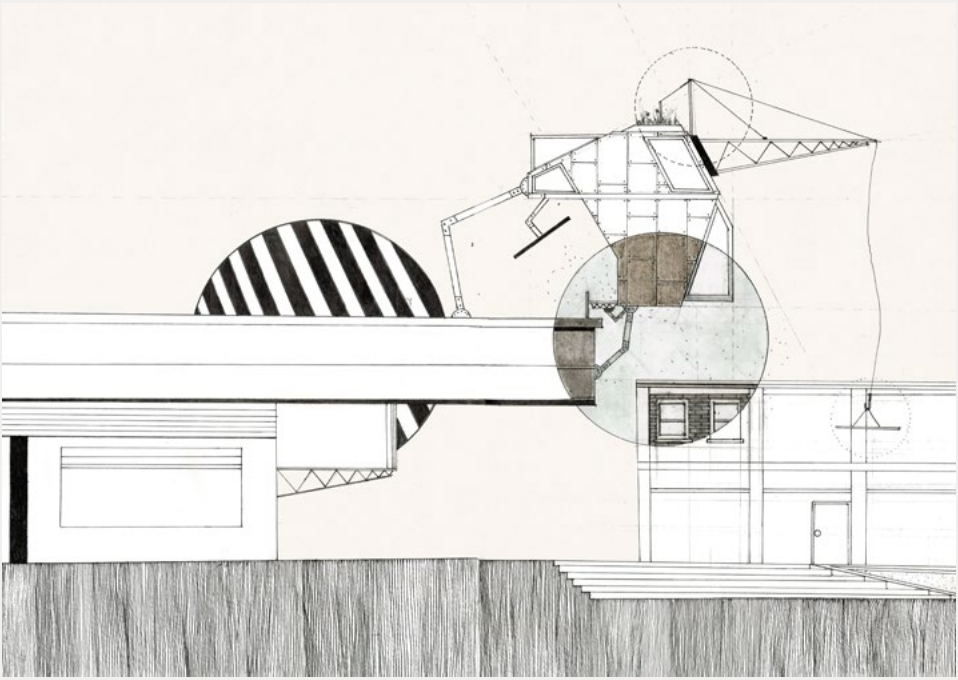
This series envisions how cities might re-purpose inaccessible areas in response to overcrowding. Although these examples are conceptual, the idea of a parasitic future for housing is plausible and merits further architectural exploration.


//PARASITE ARCHITECTURE//
FISSURE SECTION 01
FISSURE SECTION 01
//PARASITE ARCHITECTURE//





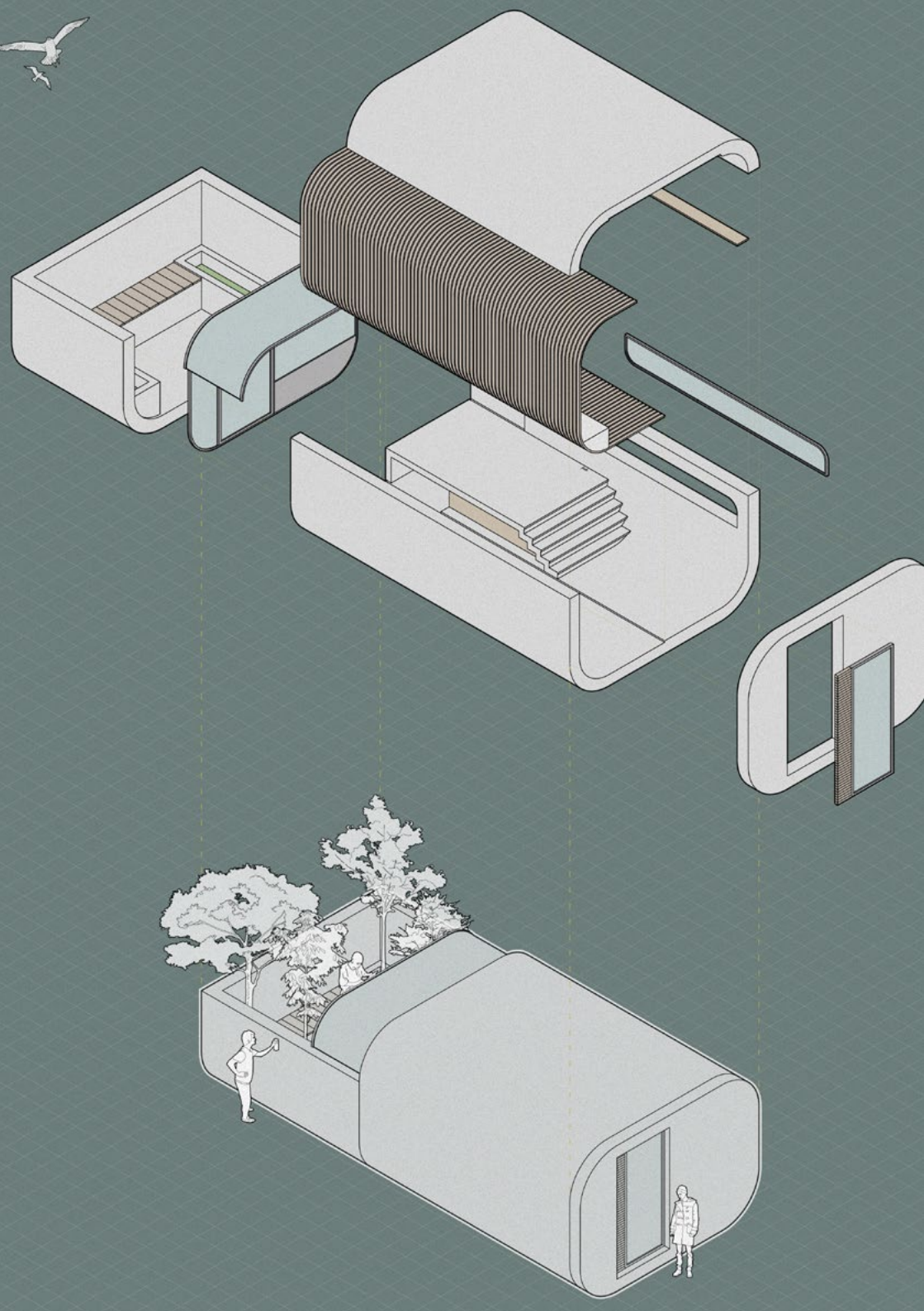

21M
18M
15M
12M
9M
6M
3M
ASU-11
GR-047
ASU-25
METERS
0 .5 1 2 3 5



03
WRITER'S LODGE
KIT-OF-PARTS

THE CONCEPT

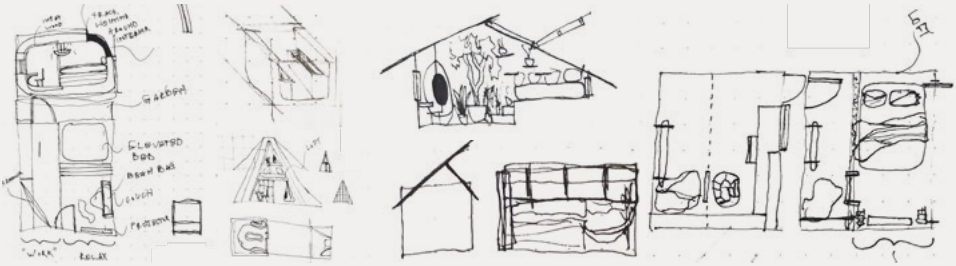
A personal project to develop a unique '*kit-of-parts*' design that will be pre fabricated and individually developed based on the desires of the client. The rooms can be attached, stacked, buried, or intersected as needed.













04

SKETCH AS DIALOGUE

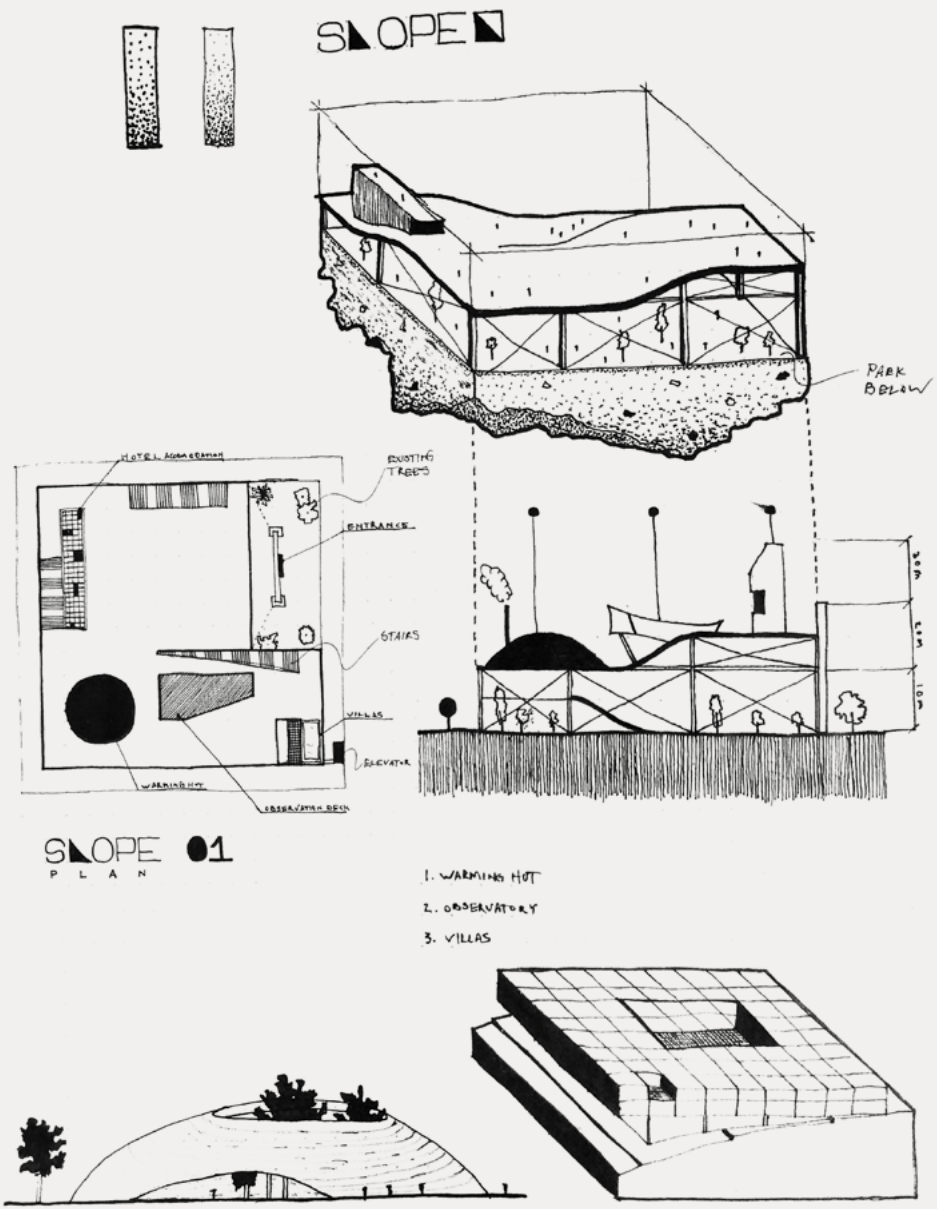
RHIZOMATIC THINKING

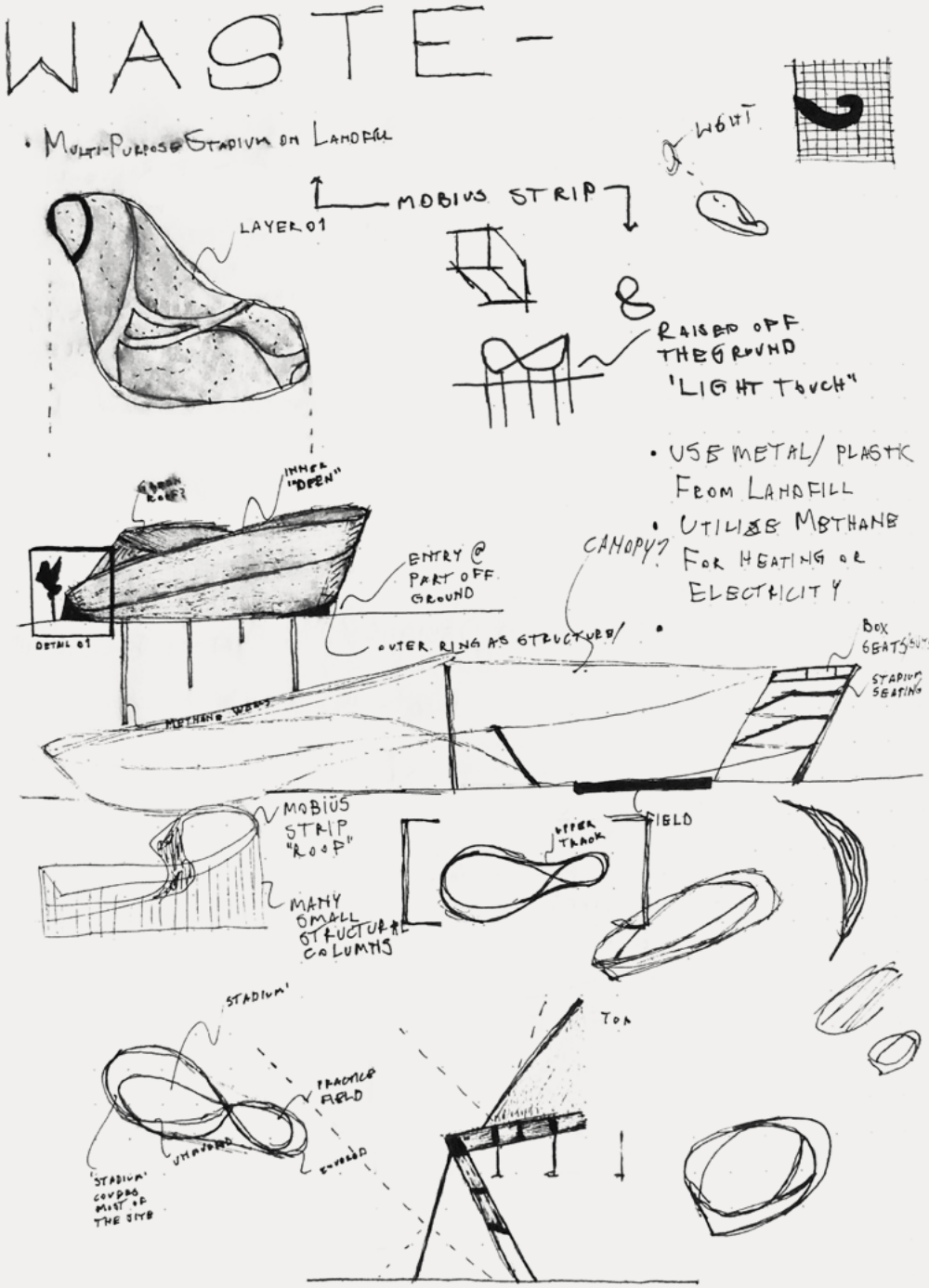
A tool for rapid exploration and collaborative design thinking

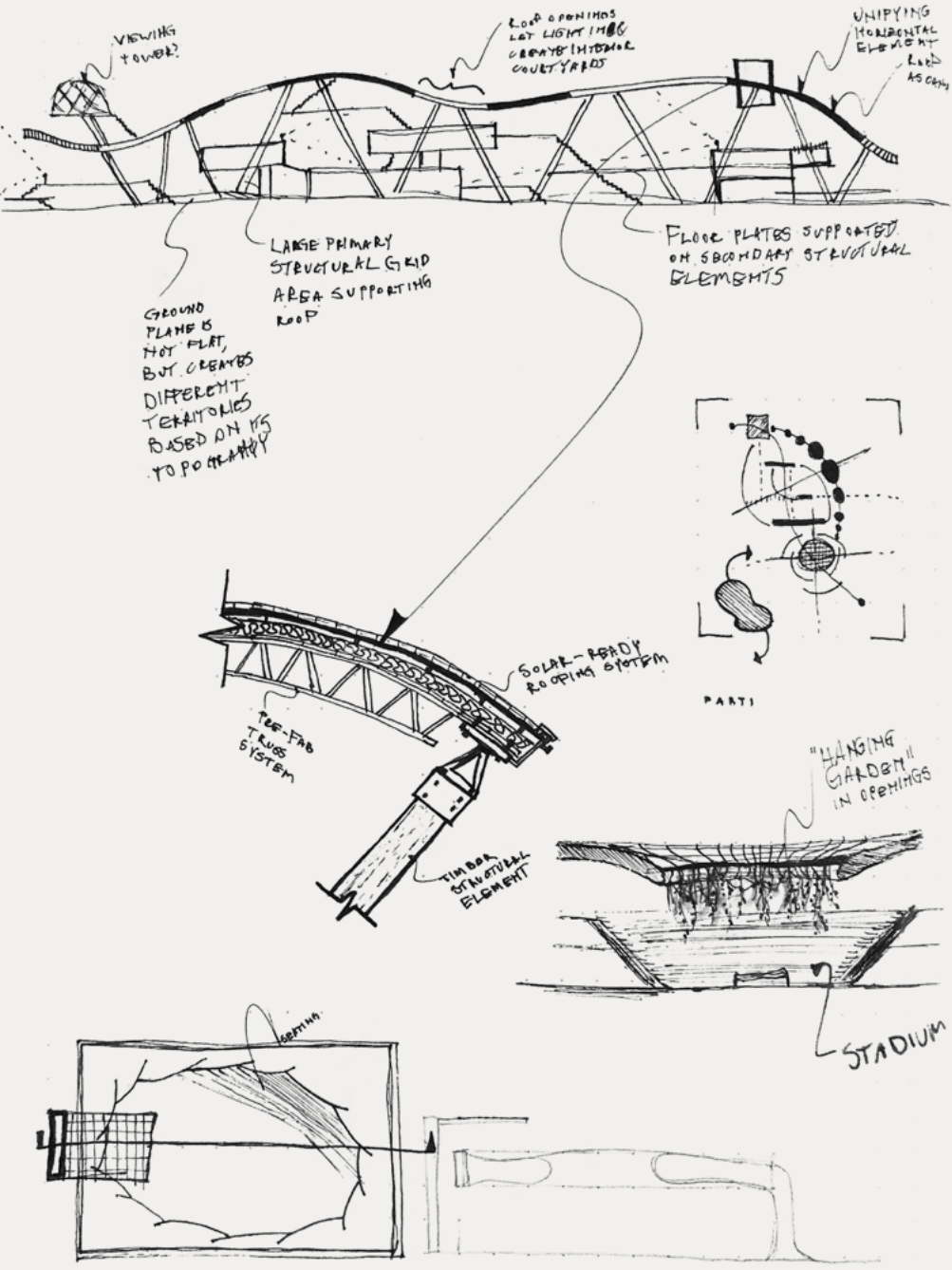
THE IDEA

I utilise sketches, particularly sections, elevations, plans, and axonometric drawings, to explore my designs as interconnected networks of ideas, rather than linear sequences. This approach allows me to rapidly iterate on multiple possibilities, examining how concepts relate, branch, and intersect within their spatial context.

By sketching extensively in the early stages, I can trace the evolving connections between a design and its environment before refining it into a more concrete form. Sketching has been a passion of mine for many years, and I have developed the skill to help with both the generative and relational aspects of my creative and professional work.

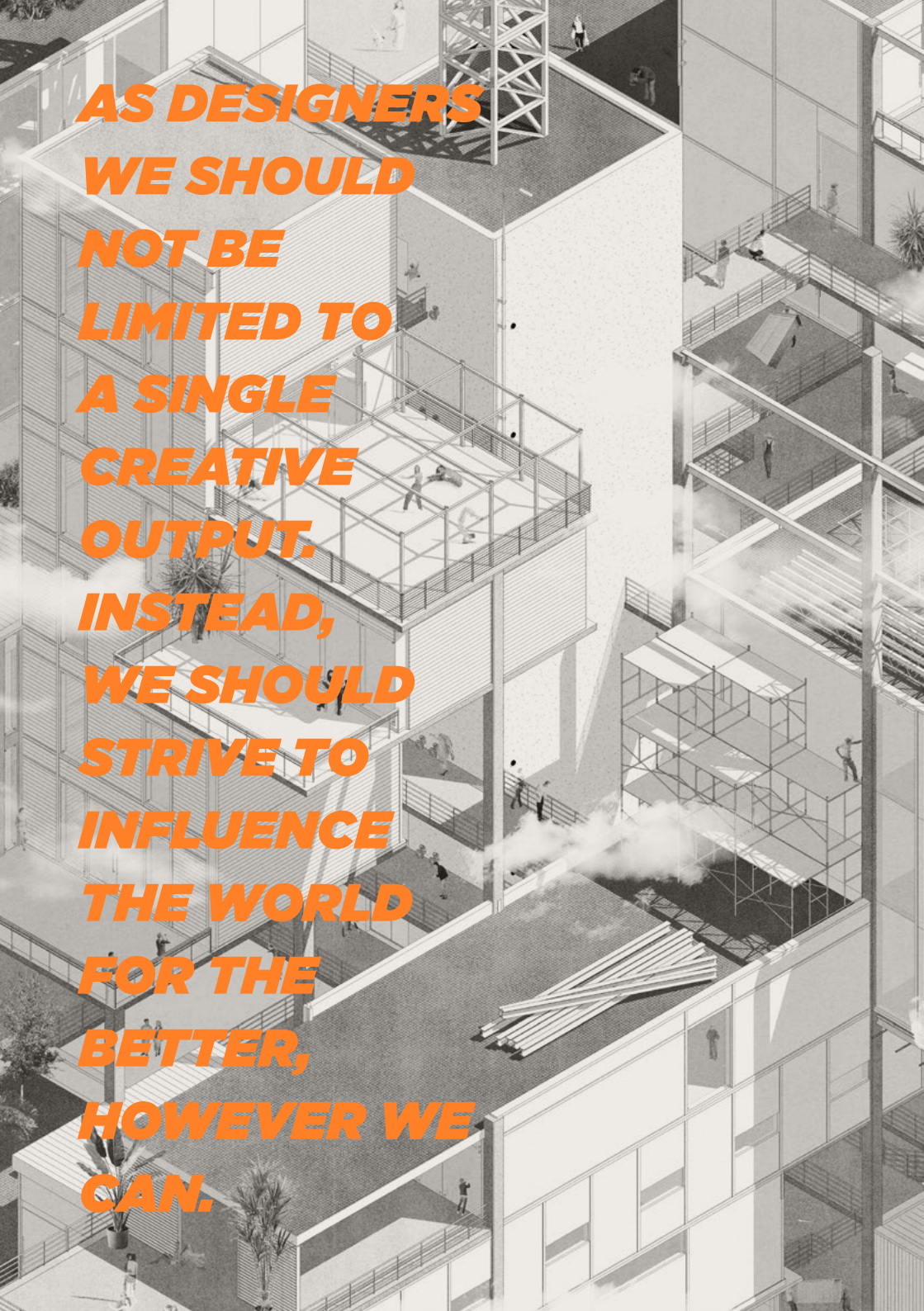

SLOPE
PARK BELOW
HOTEL ACCOMODATION
EXISTING TREES
ENTRANCE
STAIRS
VILLAS
ELEVATOR
WARMING HUT
OBSERVATION DECK
SLOPE 01
PLAN
1. WARMING HUT
2. OBSERVATORY
3. VILLAS


WASTE-
• MULTI-PURPOSE STADIUM ON LANDFILL
LIGHT
MOBIUS STRIP
LAYER 01
RAISED OFF THE GROUND 'LIGHT TOUCH"
• USE METAL/ PLASTIC FROM LANDFILL
• UTILISE METHANE FOR HEATING OR ELECTRICITY
INNER "OPEN"
ENTRY @ PART OFF GROUND
CANOPY?
OUTER RING AS STRUCTURE/
BOX SEATS
STADIUM SEATING
METHANE WORKS
MOBIUS STRIP "ROOF"
MANY SMALL STRUCTURAL COLUMNS
FIELD
STADIUM
PRACTICE FIELD
TOP



How To Make This Morphogenetic?




AS DESIGNERS WE SHOULD NOT BE LIMITED TO A SINGLE CREATIVE OUTPUT. INSTEAD, WE SHOULD STRIVE TO INFLUENCE THE WORLD FOR THE BETTER, HOWEVER WE CAN.

