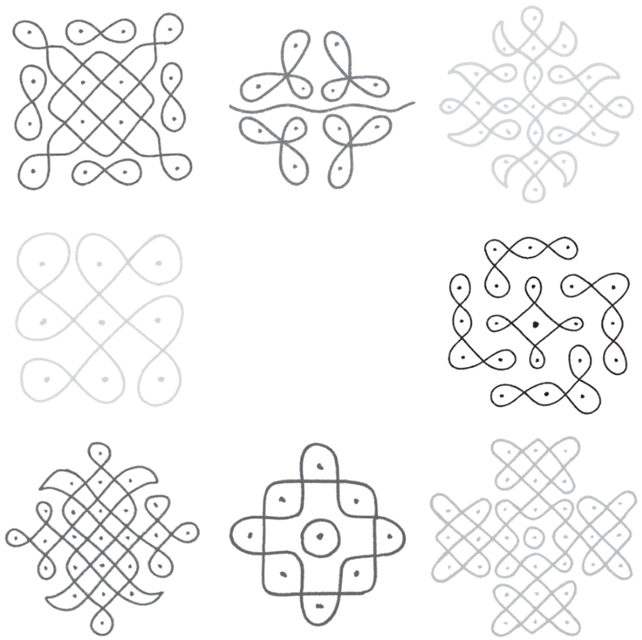
ARCHITECTURE PORTFOLIO

025

THE EXPERIENCE

ADHIRA RAVI





Shown Above:

Traditional Kolam designs.

Kolams are murals drawn on the thresholds of South Indian homes, that one crosses, to enter the home.

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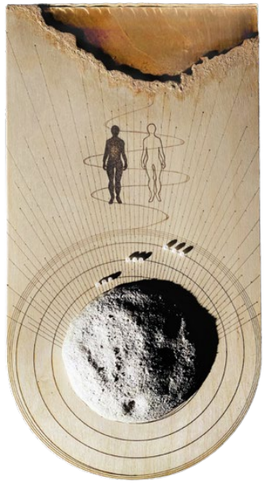
DIASPORIC INTIMACIES:

STITCHING THE SOUTH ASIAN COMMUNITIES OF SUDBURY TOGETHER THROUGH AUTONOMOUS DESIGN.

Since 2019, Sudbury's South Asian population has grown exponentially, doubling with each census. Despite this growth, the community remains fragmented between Cambrian College in New Sudbury, in the North of the city and Laurentian University in the South. The city's motor-centricity furthers this divide, limiting opportunities for efficient social and cultural interaction.

This study thus explores the potential for a Communo-Ethnic Space in Downtown Sudbury to bridge these cores fostering cultural integration for the South Asian immigrants and supporting the development of a prospective South Asian urban ethnic enclave. The study questions what it means for a South Asian settler to build a relationship with indigenous land, and how to navigate that with respect.

Architecturally, by taking on the role of a "seed", the proposed intervention (the pavilion and bridge) is set to practice and demonstrate **non-extractive relational design** over Sudbury's **pre-existing colonial-modernist urban fabric**, with **community-driven participatory design** at its forefront.



Exploratory deciphering of the immigrant meanings around "Home" and "Belonging."

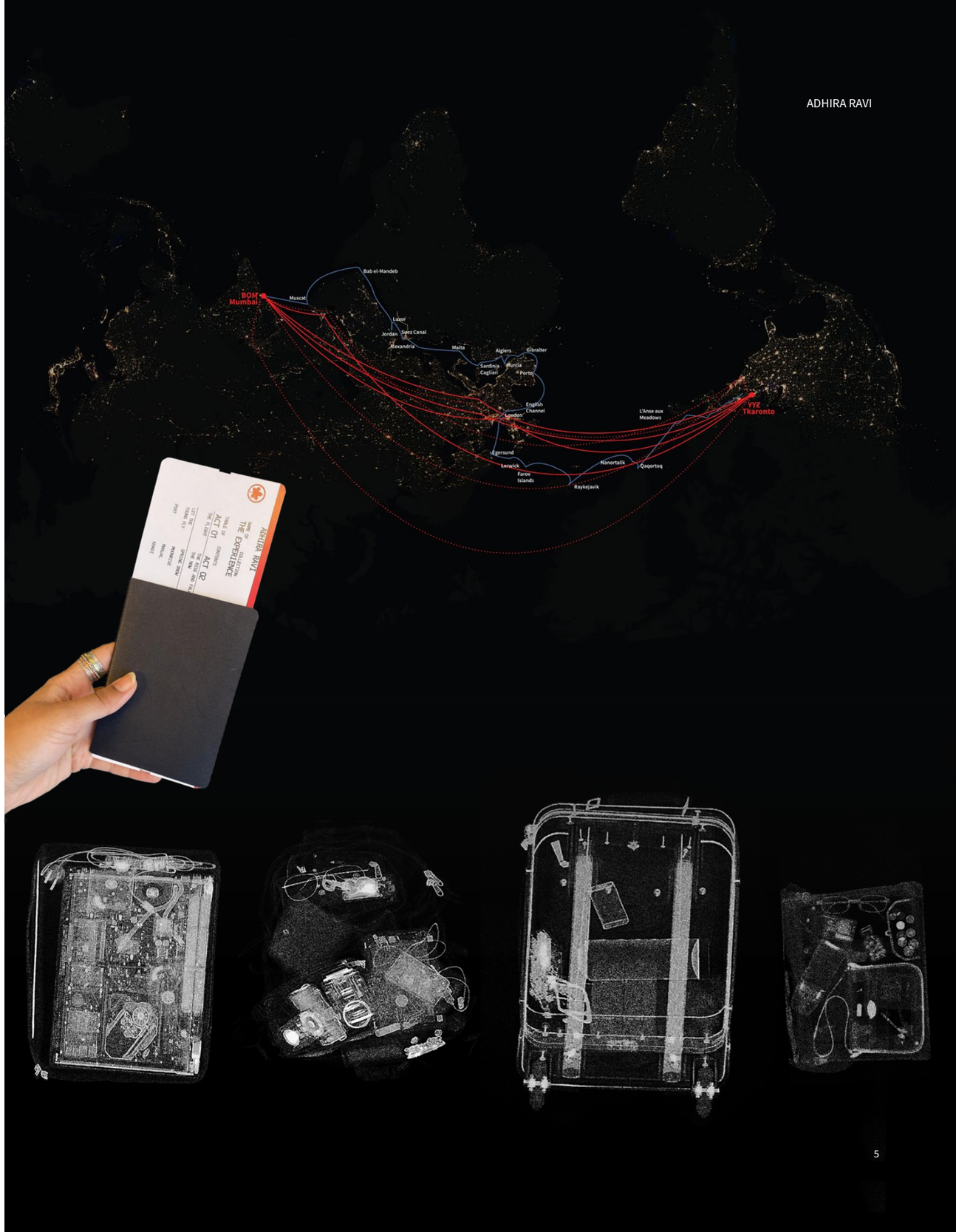
Shown alongside L-R, T-B:

Cosmic Dualities & Existantialism (Sculpture).

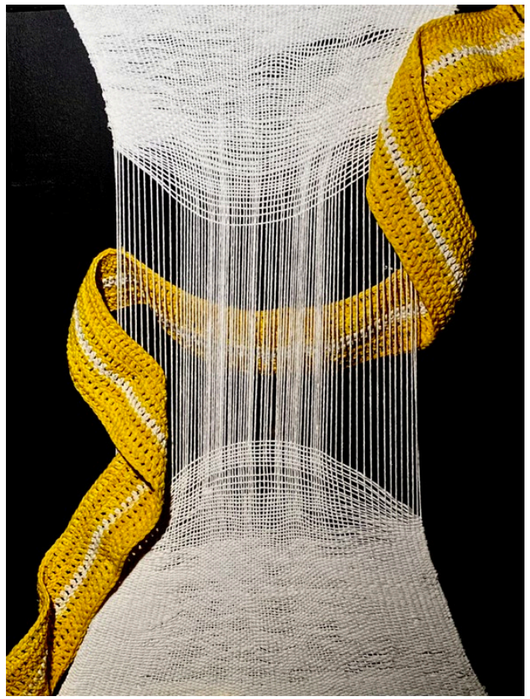
Global flight map showing flights and layovers between Mumbai and Toronto, including trips I have taken myself.

Handwritten book of poems, resembling a Passport.

TSA Imaging of belongings.









Shown above:

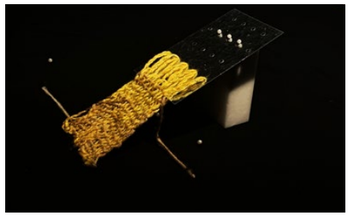
“South Asian Diaspora of Sudbury”

Woven and crocheted sculpture depicting the geographically divided diaspora, united by the immigrant experience of seeking warmth in one another.



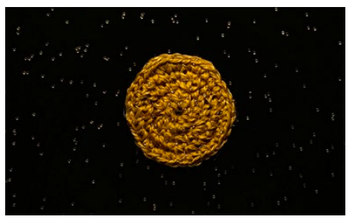








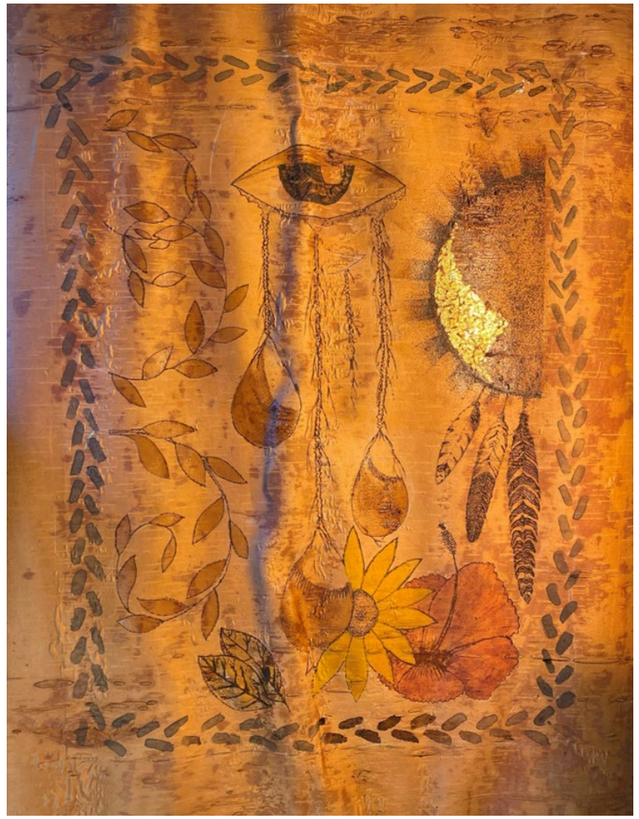




Shown above T-B:

Turmeric stained map of the Silk-Spice route.

6 Conceptual models exploring the sensory experience and the interconnectedness of the diaspora.





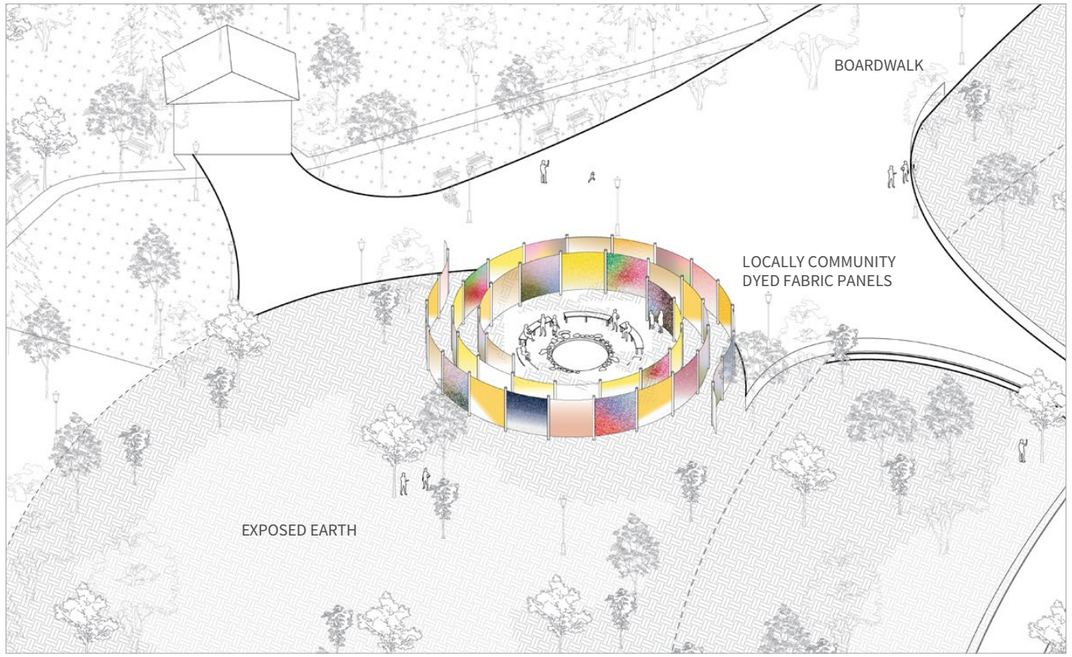
Shown alongside L-R, T-B:

Birch Bark cladding made for the Wigwam on Laurentian University's main campus.

Memory of the interior of the Wigwam.

The "Spiral Pavilion" in axonometric view.

Material tests conducted through eco-dyeing over thrifted and reused cotton fabric, using alcohol extracted pigments. The stained fabric is woven to make up the panels of the Spiral Pavilion.

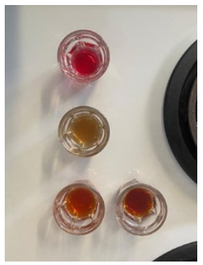




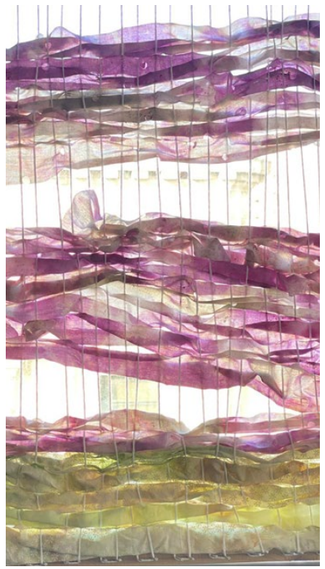
BEETROOT



ONION SKINS



AVOCADO SKINS





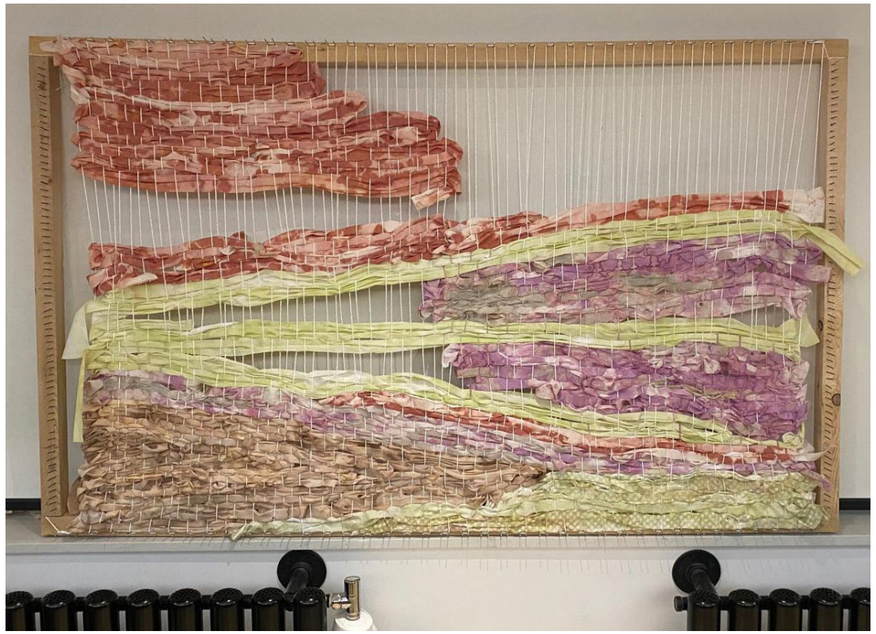
TURMERIC (+pH)



SPINACH



TURMERIC (-pH)









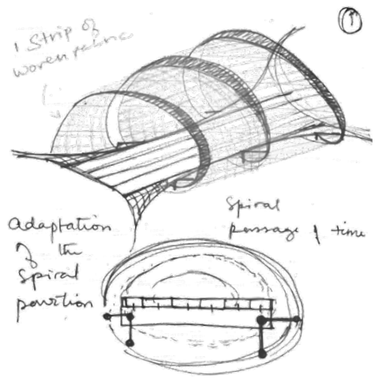


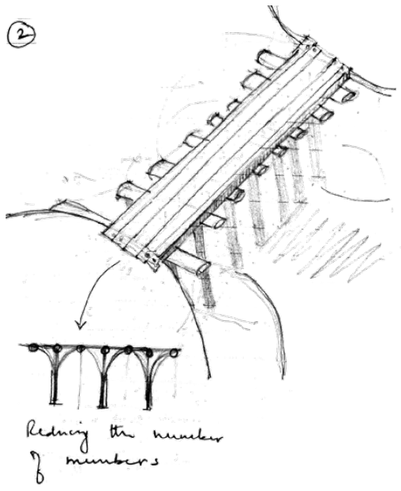
Shown alongside T-B:

Progress images of the Woven panel as a proposal for not only the Spiral Pavilion, but also as partial canopy shades for the Bridge.

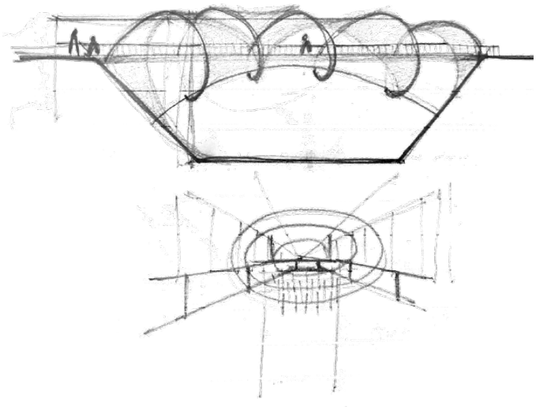
Bentwood material testing in support of the proposal for a Bentwood Spiral Bridge.









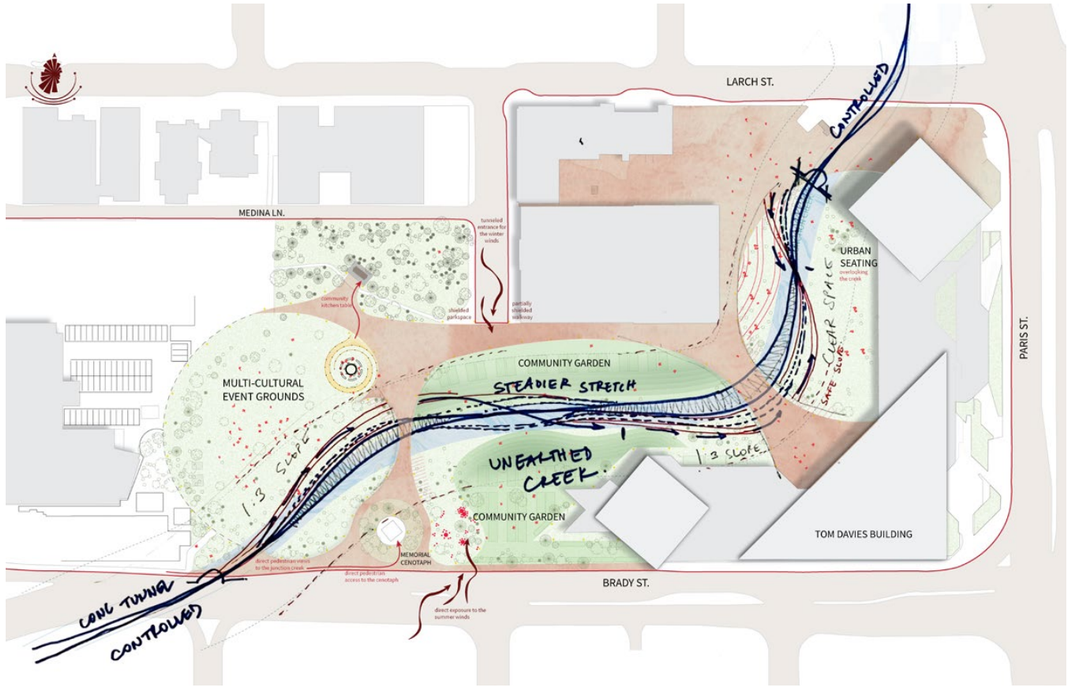


Shown alongside:

Watercolour vignette of the Diasporic communities coming together to dye and weave the panels of the Spiral Bridge and Pavilion.

Conceptual sketches elaborating on the Spiral Bridge.

Pre-assembly arangement of the woven panel and the bentwood.

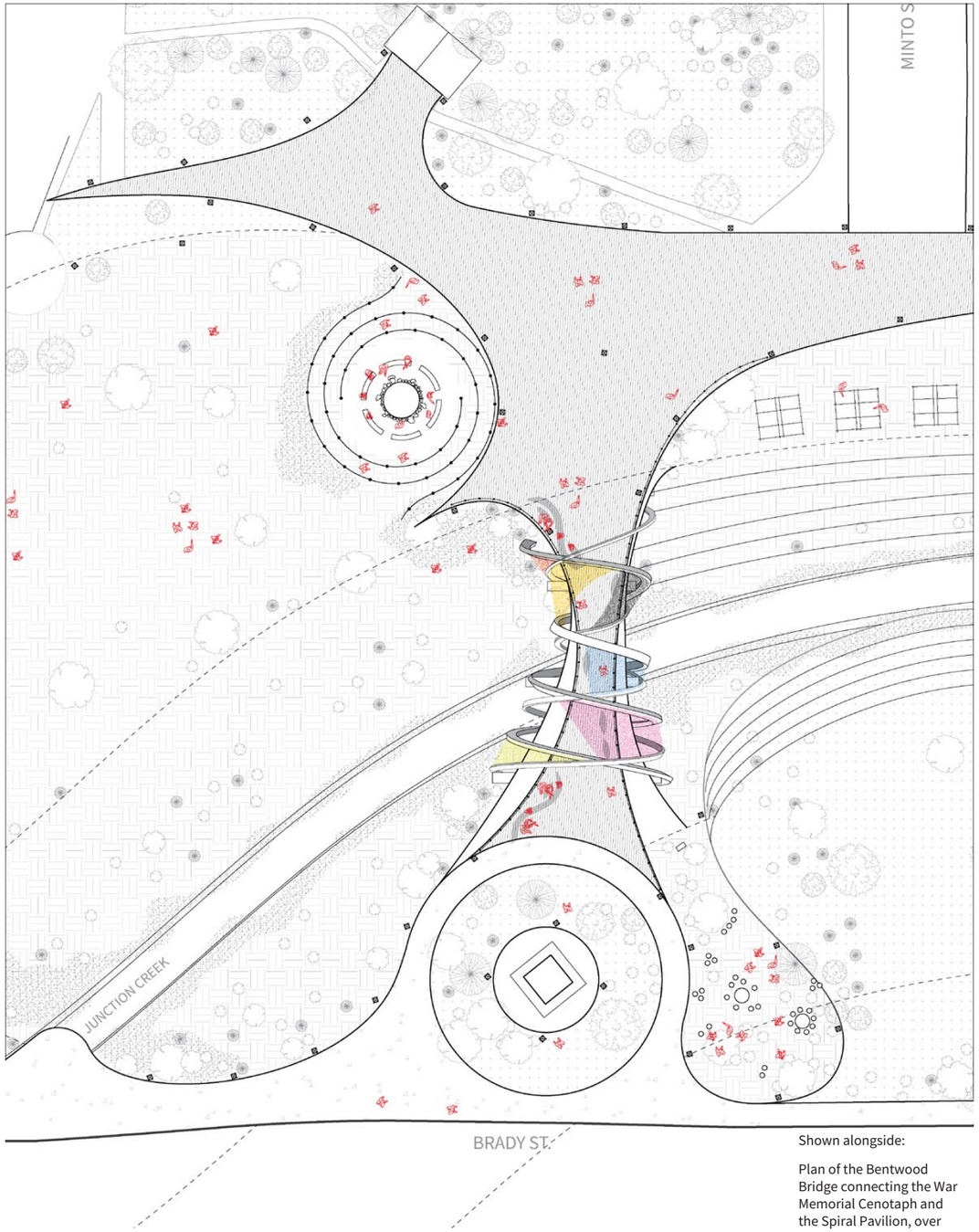




Shown alongside T-B:

Site Plan showing the Spiral Pavilion and the Bentwood Bridge over Memorial Park, including hand-marked annotation of the daylighting plan for the Junction Creek flowing under the park.

Hand-sketched vignette of the Spiral Bentwood Bridge.



Shown alongside:

Plan of the Bentwood Bridge connecting the War Memorial Cenotaph and the Spiral Pavilion, over Junction Creek.

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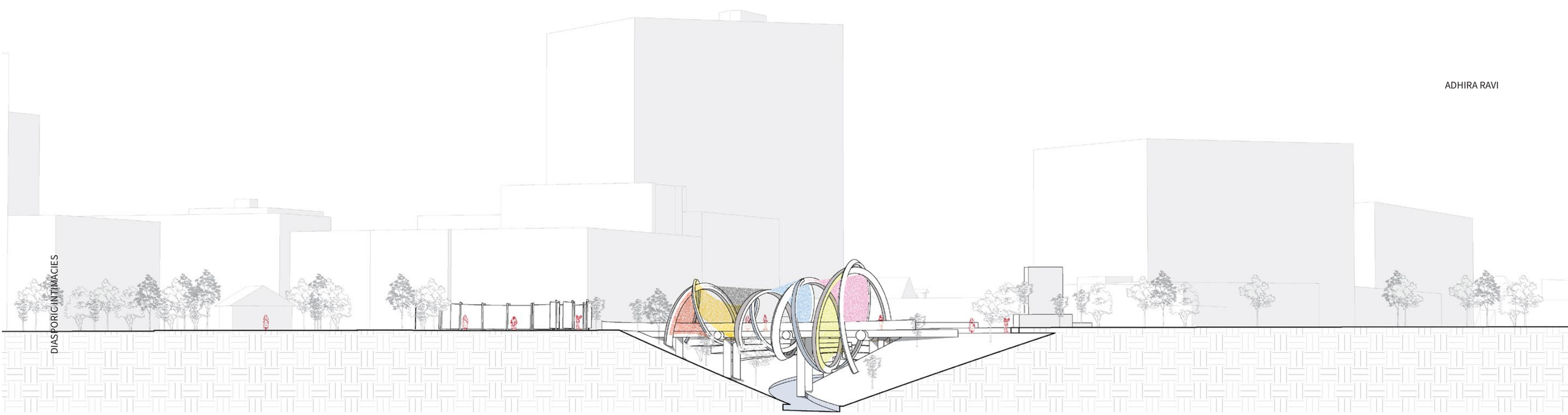

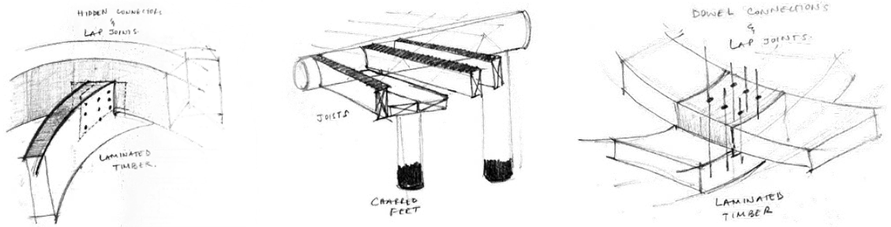

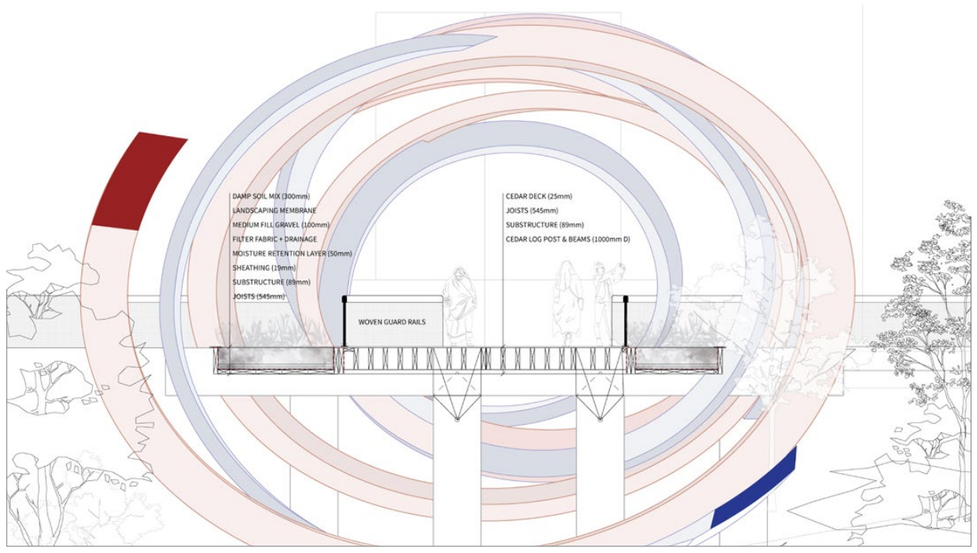



Shown alongside T-B, L-R:

Site Section illustrating the interconnectedness of the Bridge with the land and the socio-political dualities it tries to “bridge”.

Sketches elaborating on 3 major connection types incorporated into the bentwood members of the Bridge.

Section elaborating on the assemblies and the construction of the Bridge.

Hand-sketched vignette from the same viewpoint illustrating the material significance of each deliberation.

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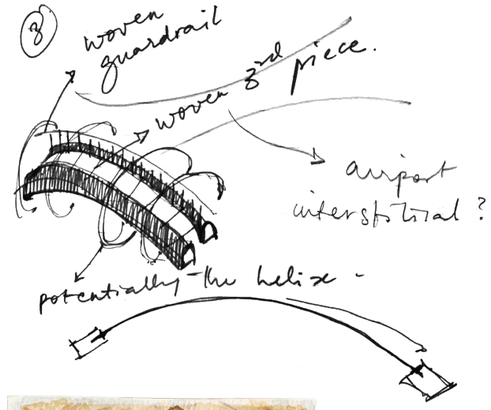

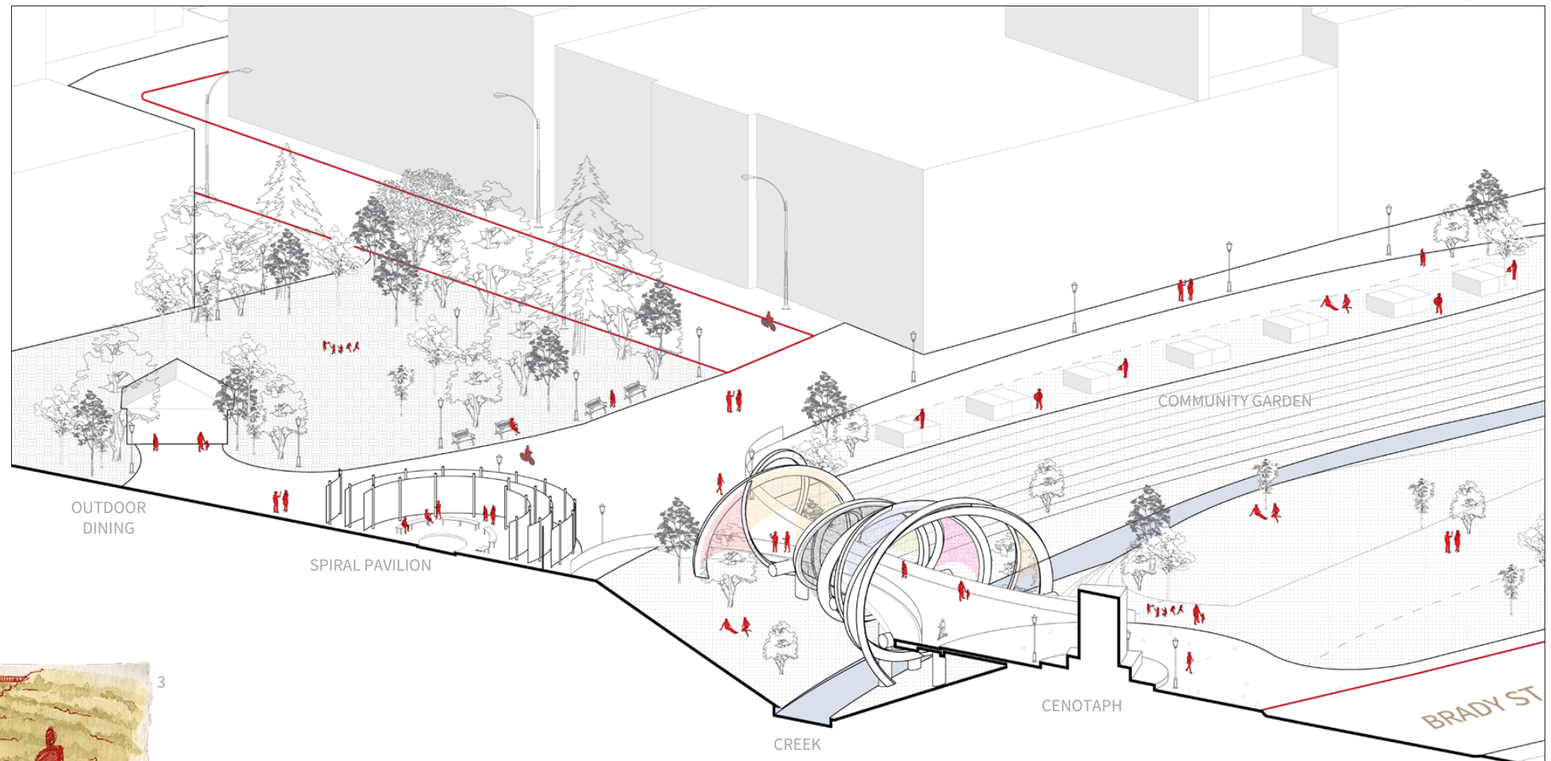


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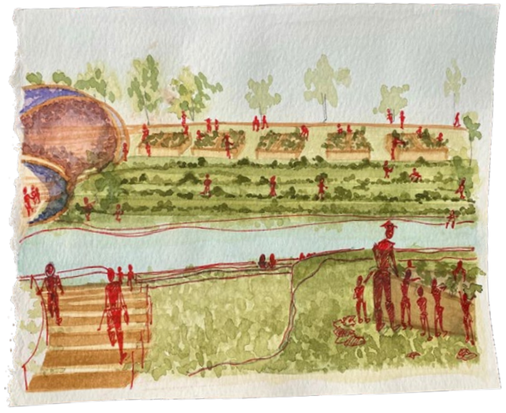
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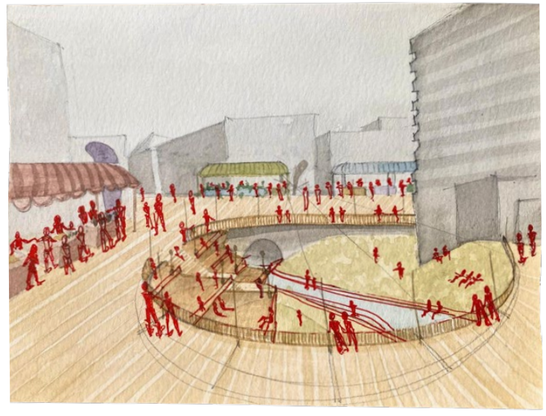

6

Shown alongside L-R, T-B:

Early sketch marking the gesture of the Bridge.

Watercolour Vignettes of:

1. The Community Table (Outdoor Dining).

2. The Spiral Pavilion.

3. The daylighted Junction Creek.

4. Event Grounds, by the Spiral Pavilion.

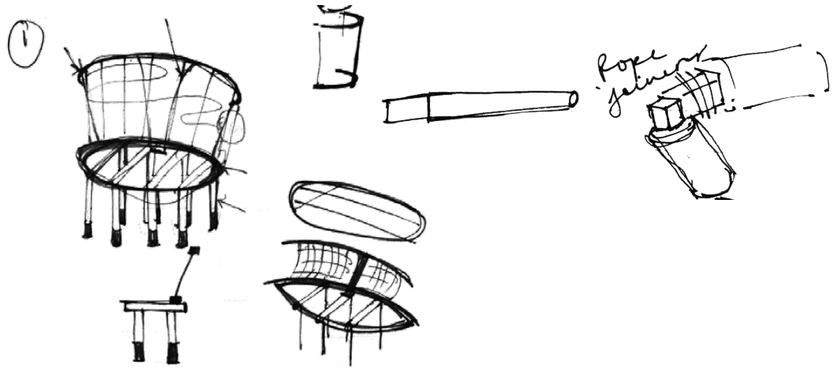
Shown alongside T-B:

Perspectival Site Section.

Watercolour Vignettes of:

5. Terraced Community Gardens.

6. Urban Seating Space by the Tom Davies Courtyard.



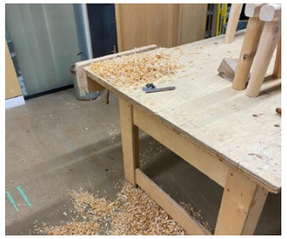

ANGLE/FLARE MOCK-UP OF LEGS


PLANED, JOINTED, CUT PIECES


NOTCHED BASE FOR SEAT


SEAT-TOP LAMINATION, PLANING


CUT TO SHAPE, SANDED, ROUTERED


SEAT EDGE & LEGS SPOKE SHAVED


SEAT & LEGS DOMINO JOINED


LEGS HAND-CHARRED


ROPE REINFORCEMENTS



Shown alongside:

Bridge construction and joinery explored through Furniture making -

Sketches used to comprehend and plan out the connections on the Bridge and the Bench.

Process images of constructing the Bench.

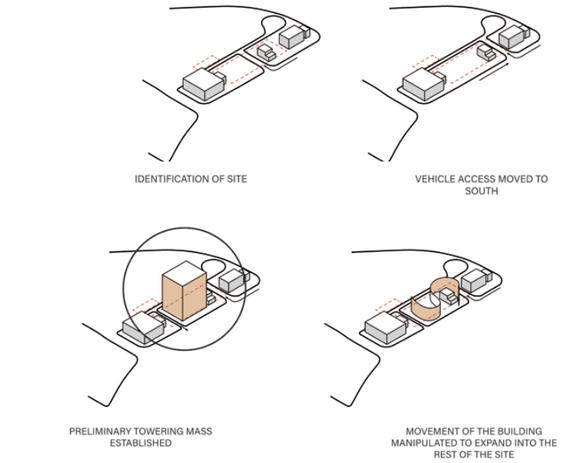
Finished Bench, a scaled reflection of the Spiral Bentwood Bridge.

MIXED USE RESIDENTIAL COMPLEX

Sudbury is an ever-evolving mid-sized city in Northern Ontario, continually shaped by cycles of socio-economic growth and change. In response to these transformations, the proposed Mixed-use development at the city's downtown core seeks to provide an inclusive shelter, whilst fostering a sense of community among the diverse populations that constitutes the very fabric of Sudbury.

Thus, this **multi-generational co-housing** complex accommodates residents across all age groups, with a particular emphasis on young adults, students, and seniors. The programmatic design is structured to introduce occupants to multiple dimensions of wellness and well-being: **nutritional** wellness through a **community garden, grocery store,** and **green roof**; **creative wellness** through **makerspaces**; and **physical wellness** through a **gymnasium** and **gaming spaces**.

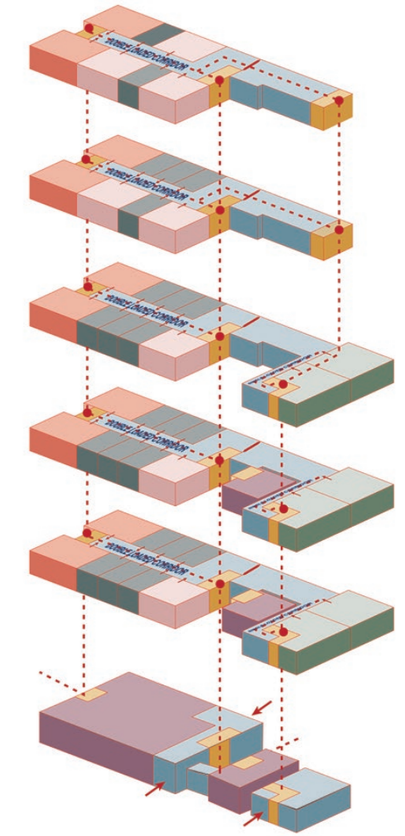
Dual partnership with Ally Sprenger.
Displayed are individually prepared works.
The "**Comprehensive**" nature of this year-long studio also presented an opportunity to delve into the balancing act that is **systems integration**.





Natural wood allowed to age into a weathered grey hue

Warmth of the treated wood used to create tonal differences, highlighting the ageing process of wood



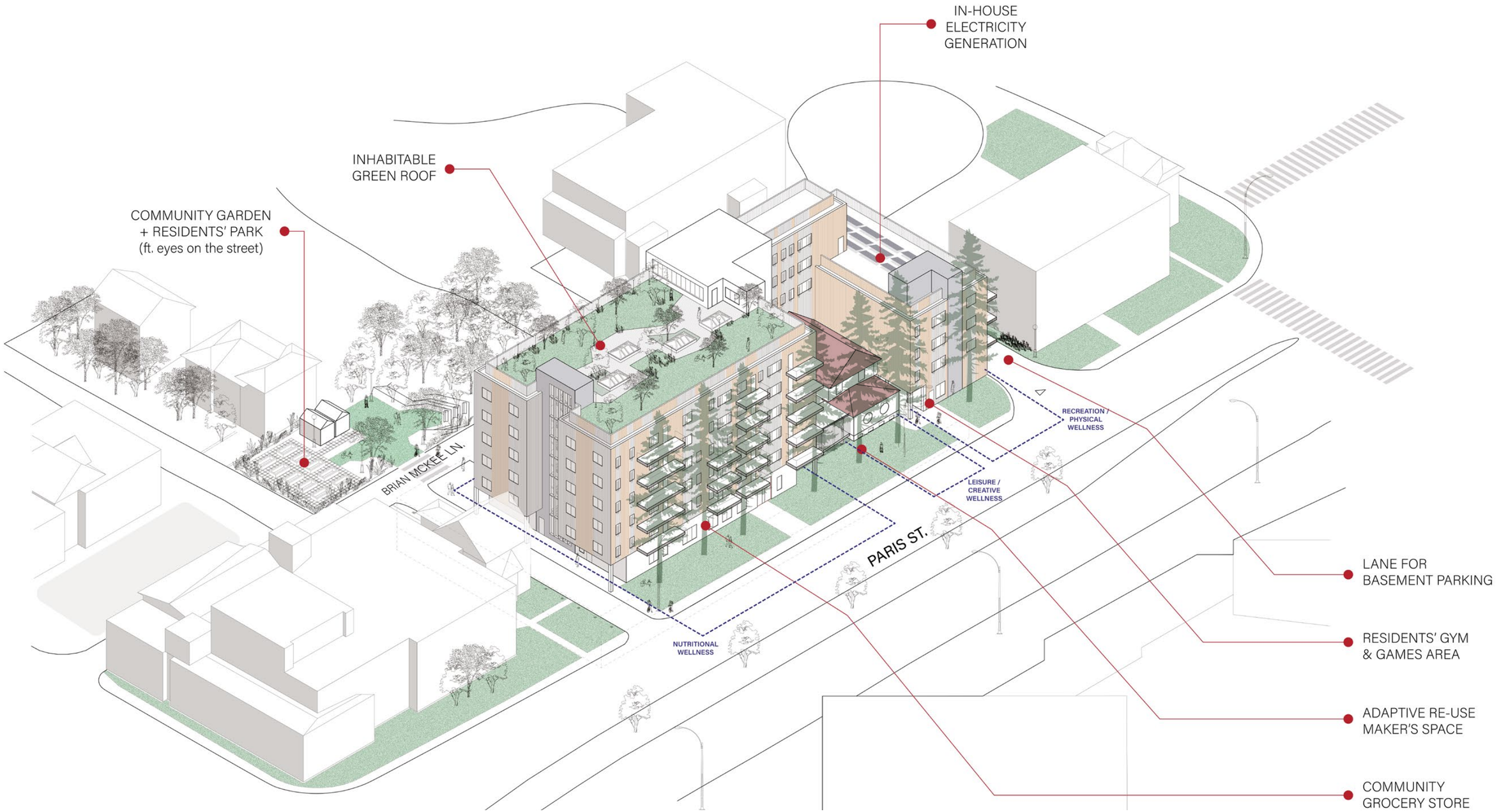


Shown alongside L-R, T-B:

Site Section.

Conceptual diagrams of Site Strategies (Planning & Management).

Building massing.



Shown above:

Site Axonometric.

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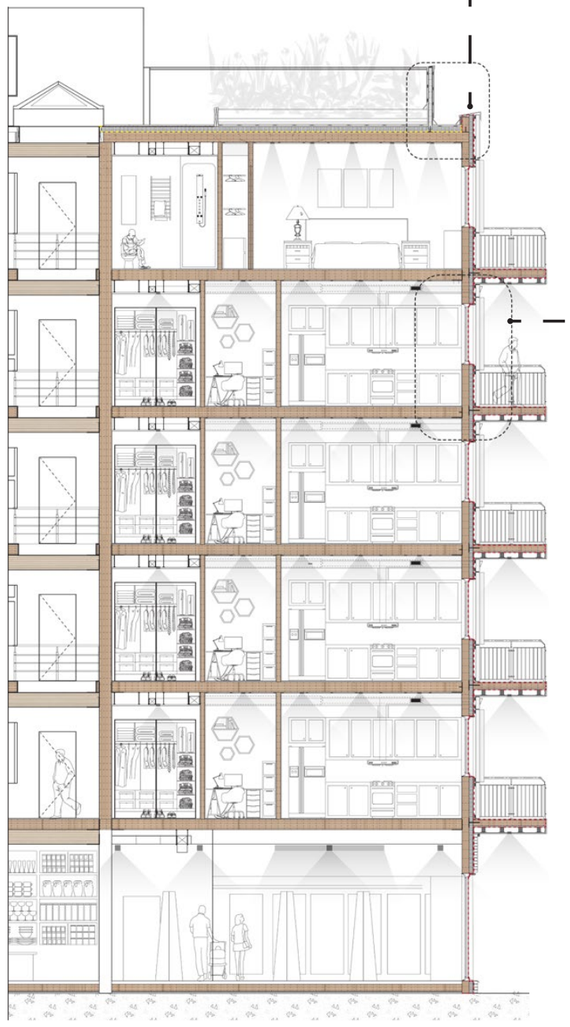


Shown alongside L-R, T-B:

Partial Elevation showing external materiality.

Detailed Section showing respective internal arrangements.

Envelope details.

ENVELOPE DETAIL 1 - GREEN ROOF

Damp Soil Mix (9") - RSI 0.4

Landscaping Membrane

Medium fill gravel (3") - RSI 0.18

Filter Fabric + Drainage

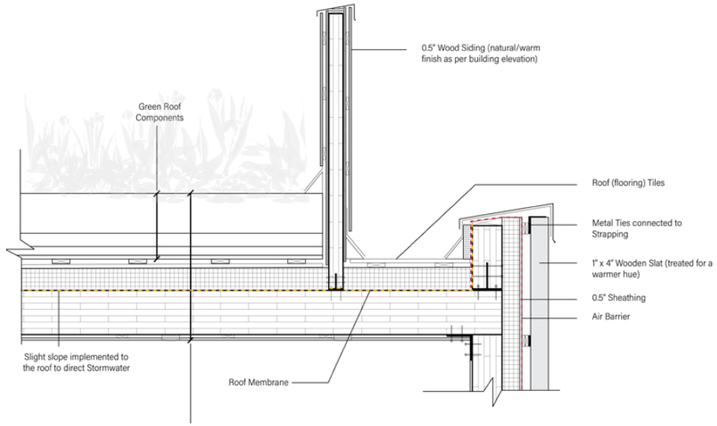
Moisture Retention Layer (2") - RSI 0.31
OSB Sheathing (0.75") - RSI 0.27

Air

OSB Sheathing (0.75") - RSI 0.27
Expanded Polystrene Rigid Insulation (5.25") - RSI 4.84
Roofing Membrane
7 Ply CLT Roof deck (9.6") - RSI 2.03

Electrical Cavity

Gypsum (0.5") - RSI 0.21



ENVELOPE DETAIL 2 - SHEAR WALL-FLOOR-BALCONY CONNECTION

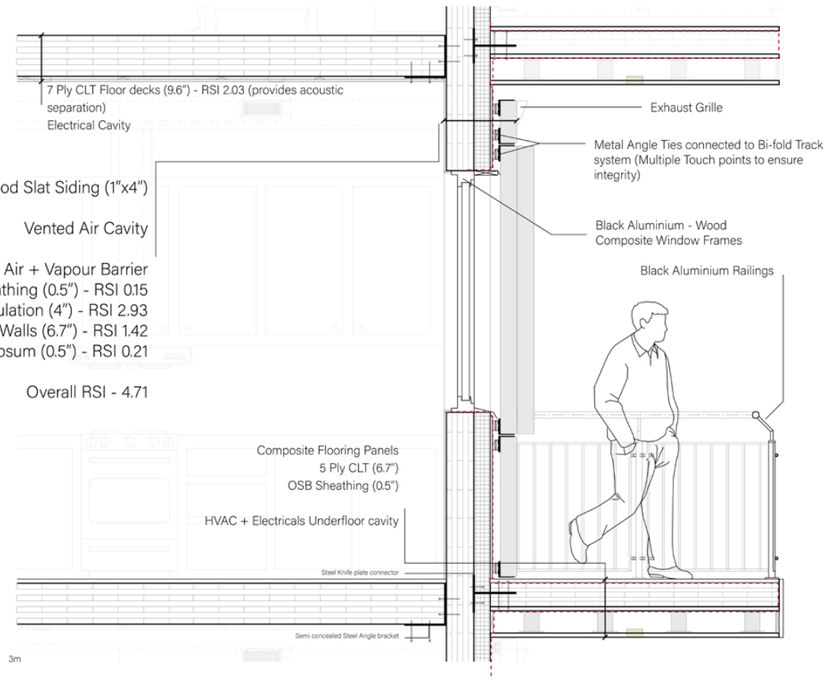
7 Ply CLT Floor decks (9.6") - RSI 2.03 (provides acoustic separation)
Electrical Cavity

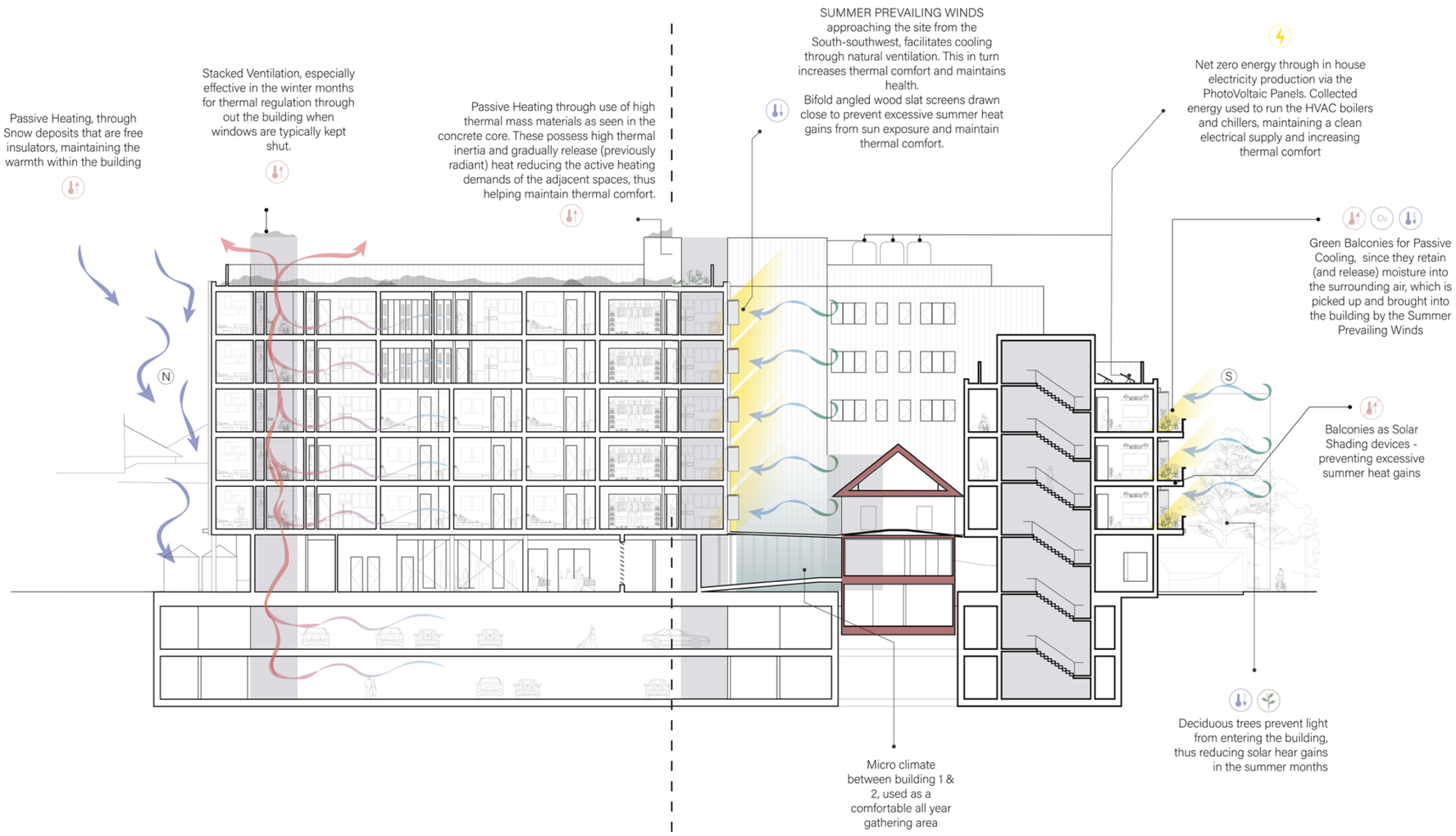
Wood Slat Siding (1"x4")

Vented Air Cavity

Air + Vapour Barrier
OSB Sheathing (0.5") - RSI 0.15
Expanded Polystrene Rigid Insulation (4") - RSI 2.93
5 Ply CLT Walls (6.7") - RSI 1.42
Gypsum (0.5") - RSI 0.21

Overall RSI - 4.71







Shown alongside T-B:

Passive Design (Half) Section.

Market Space Vignette.

-both depicting function under Winter Conditions.

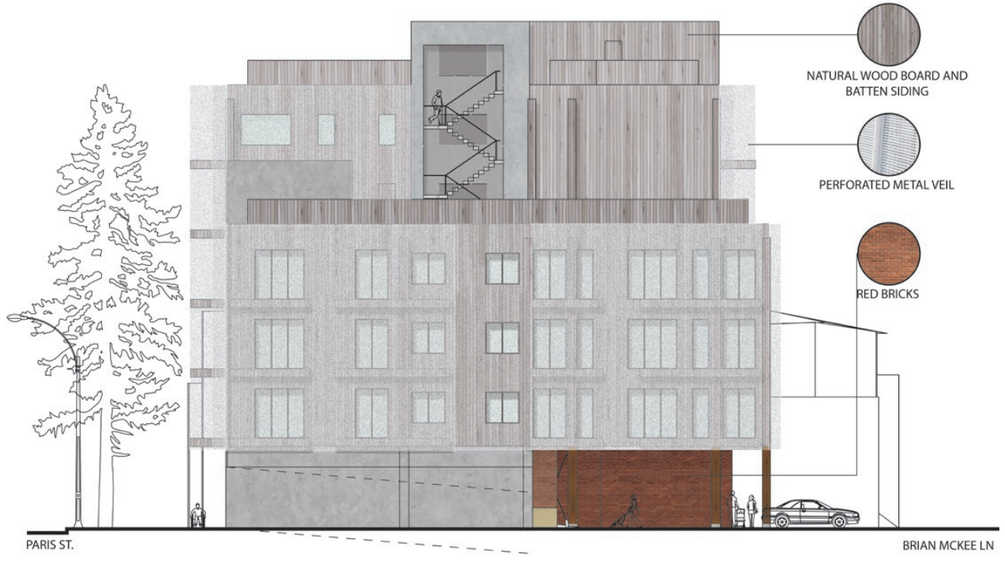


Shown alongside T-B:

Passive Design (Half) Section.

Market Space Vignette.

-both depicting function under Summer Conditions.











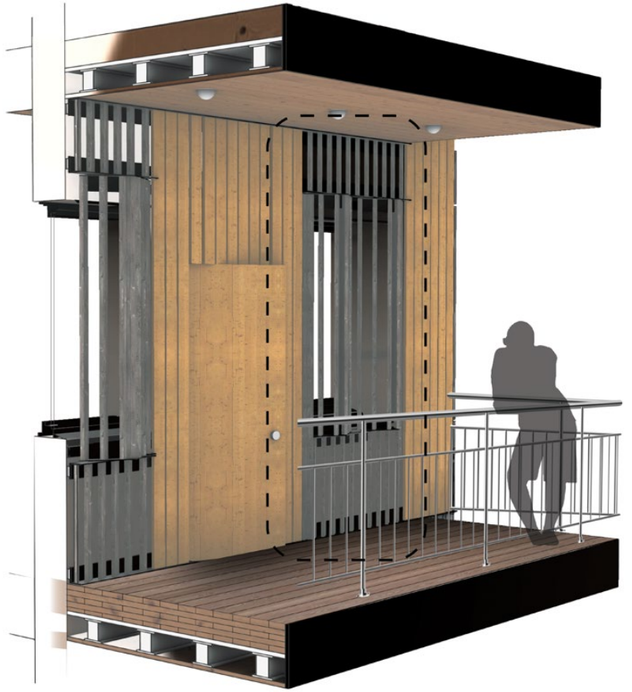
Shown above L-R, T-B:

Iteration 1 -

External Facade (South) Elevation showing parametrically saturated perforations as the “second skin” around the wooden core.

Light study models analyzing internal and external glare conditions.







Shown above L-R, T-B:

Iteration 2 (selected final) -

External Facade Elevation showing treated and untreated slats.

Light study model analyzing the positioning of the operable window slats that provide solar shading to the south facade.

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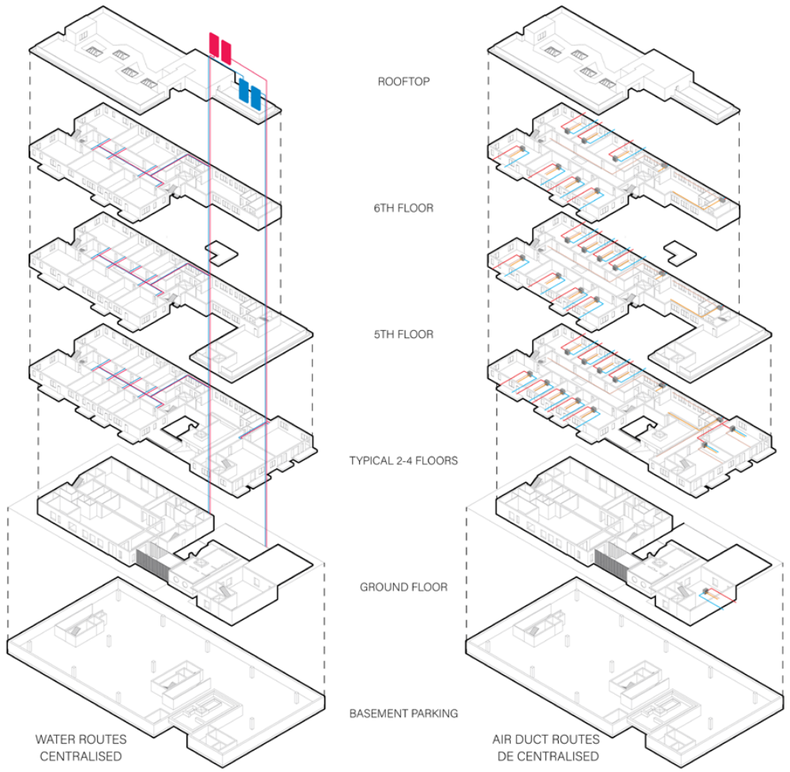
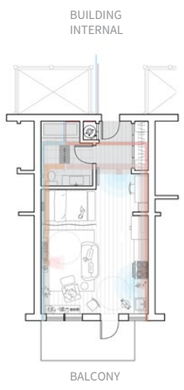
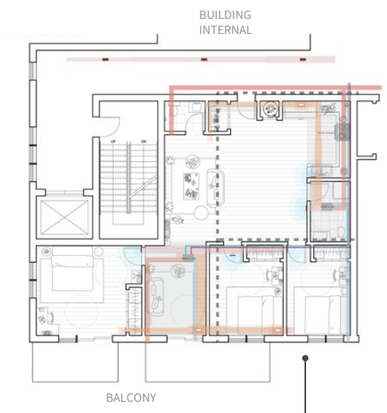
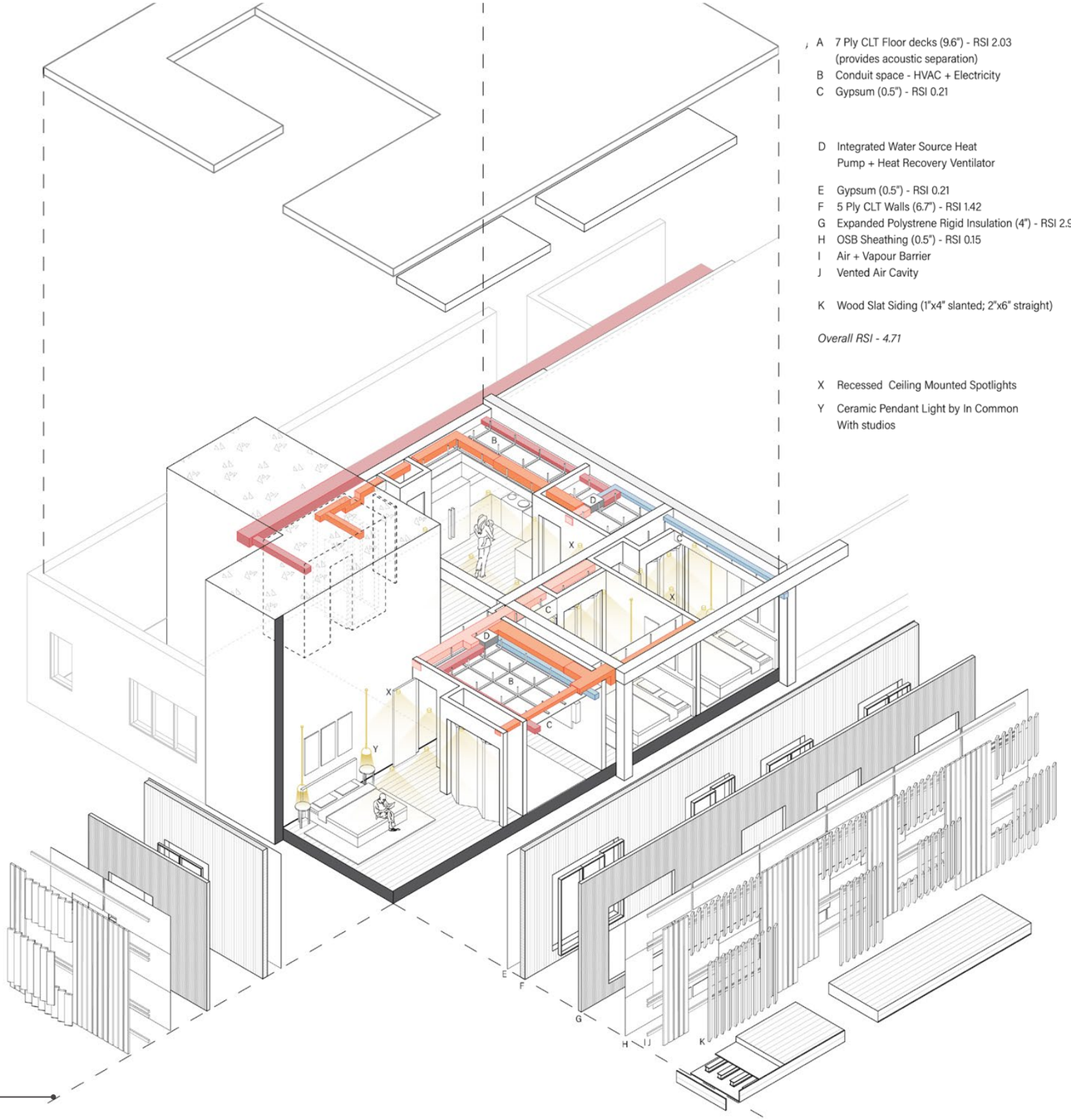




STUDIO



3 BEDROOM



A 7 Ply CLT Floor decks (9.6") - RSI 2.03
(provides acoustic separation)
B Conduit space - HVAC + Electricity
C Gypsum (0.5") - RSI 0.21

D Integrated Water Source Heat
Pump + Heat Recovery Ventilator

E Gypsum (0.5") - RSI 0.21
F 5 Ply CLT Walls (6.7") - RSI 1.42
G Expanded Polystrene Rigid Insulation (4") - RSI 2.93
H OSB Sheathing (0.5") - RSI 0.15
I Air + Vapour Barrier
J Vented Air Cavity

K Wood Slat Siding (1"x4" slanted; 2"x6" straight)

Overall RSI - 4.71

X Recessed Ceiling Mounted Spotlights

Y Ceramic Pendant Light by In Common
With studios

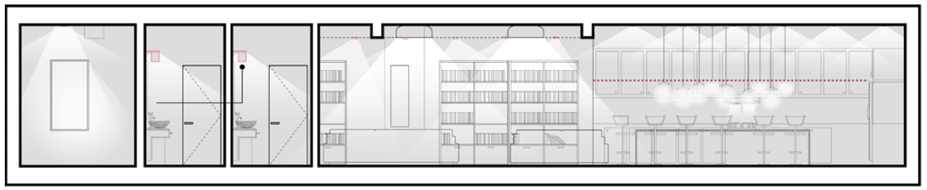
Shown above T-B, L-R:

HVAC Systems arrangement through the floors of the building.

Focused HVAC RCP's of the Studio and 3 Bedroom units.

Exploded Axonometric breaking down the HVAC integration with the layouts and the envelopes.





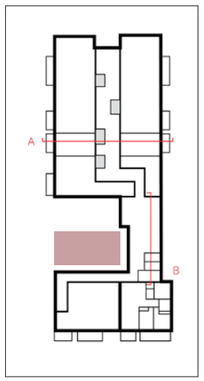


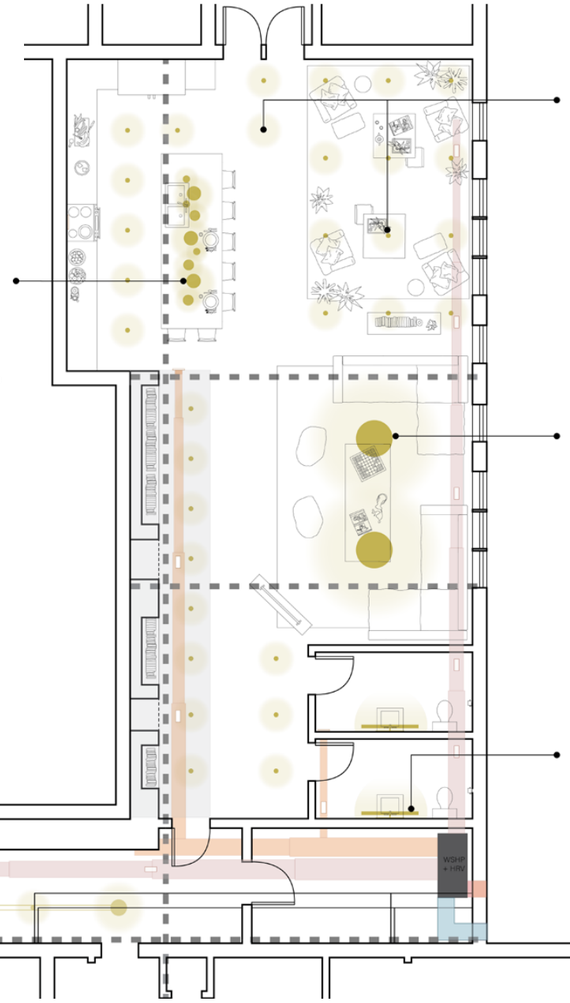
Light type : Ceiling mounted pendant light
Light distribution : Diffused to Direct light
Colour of light : Neutral - Warm

Notes : Provides direct lighting for food preparation, and diffused lighting for conversations around the kitchen island maintain the ambience



Light type : Recessed ceiling mounted Spotlight - arranged in a track
Light distribution : Concentrated direct light
Colour of light : Neutral to warm (2700K)





Light type : Recessed ceiling mounted Spotlight
Light distribution : Concentrated direct light
Colour of light : Neutral to warm (2700K)
Lumens : 2000

Notes : Dimmable to accomodate a range of uses including cleaning and casual reading/conversing.



Light type : Celiling mounted circular light - LED
Light distribution : Diffused direct light
Colour of light : Warm, 2700K
CRI: >90

Notes : Provides cozy and comfortable lighting for daily interactions - bowl variation available



Light type : Wall mounted Vanity light
Light distribution : Diffused direct light
Colour of light : Neutral to warm

Notes : Provides direct enough light for observational purposes. Slight diffusion prevents sharp misleading shadows

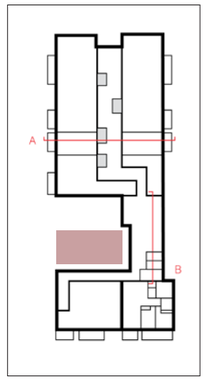


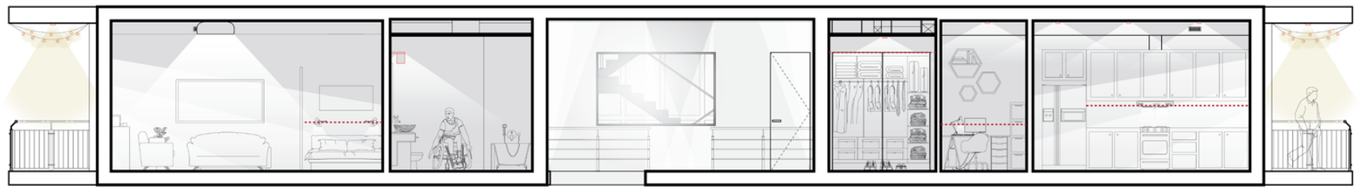
Shown alongside L-R, T-B:

Vignette of the Communal space.

Communal space and shared kitchen lighing intentions RCP.

Communal space and shared kitchen lighing intentions section (“B” on the key plan).

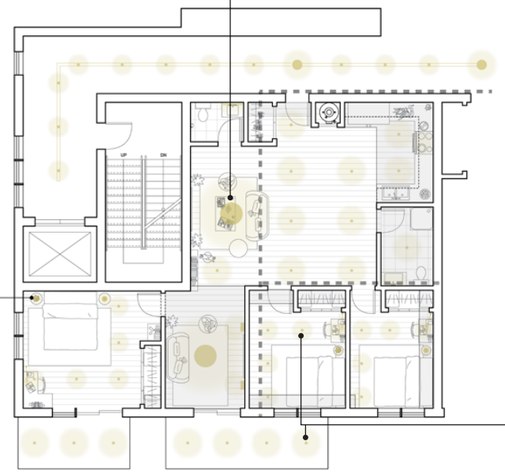






Light type : Ceiling mounted Pendant light
Light distribution : Diffused light
Colour of light : Warm 2700K
Lumens: 550

Notes : Aimed to set the ambience of the room. Dimmable to accomodate being an ambient bed side light and casual reading light.



3 BEDROOM UNIT



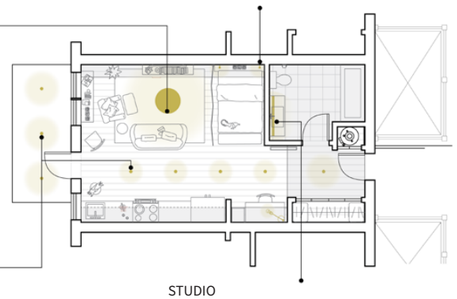
Light type : Celiling mounted circular light - LED, DUO by VIBIA
Light distribution : Diffused direct light
Colour of light : Warm, 2700K
CRI: >90

Notes : Provides cozy and comfortable lighting for daily interactions



Light type : Wall mounted Bedside studylights
Light distribution : Direct light
Colour of light : Neutral to warm

Notes : Provides direct light for bedtime reading



STUDIO



Light type : Recessed ceiling mounted Spotlight
Light distribution : Concentrated direct light
Colour of light : Neutral to warm (2700K)
Lumens : 2000

Notes : Dimmable to accomodate a range of uses including cleaning and casual reading. Maintains uniformity through the building when seen from the street. Paired with string lights for aesthetic purposes and connection with the alleyway string lights.



Light type : Wall mounted Vanity light
Light distribution : Diffused direct light
Colour of light : Neutral to warm

Notes : Provides direct enough light for observational purposes. Slight diffusion prevents sharp misleading shadows



Shown alongside T-B, L-R :

Studio units lighting intentions section (“A” on the key plan).

3 Bedroom unit and studio unit lighting intentions RCP.

Vignette of the Photo studio in the adaptive reused building.

ADHIRA RAVI

DURHAM (EVENT) CENTER

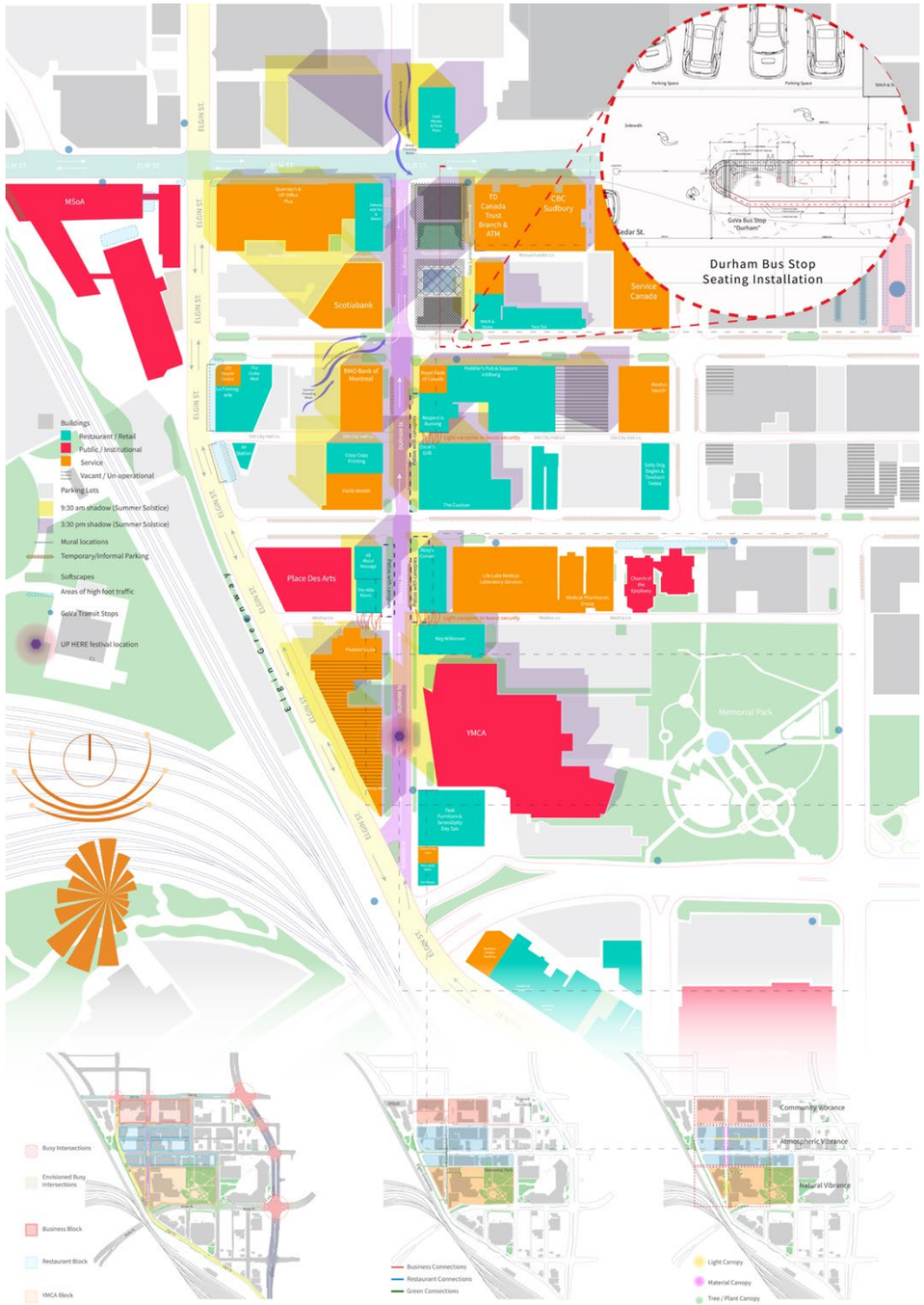
The Durham Event Center project began with re-envisioning Durham Street as an urban corridor that reconnects and strengthens existing social and community spaces, echoing its previously adopted role in the city.

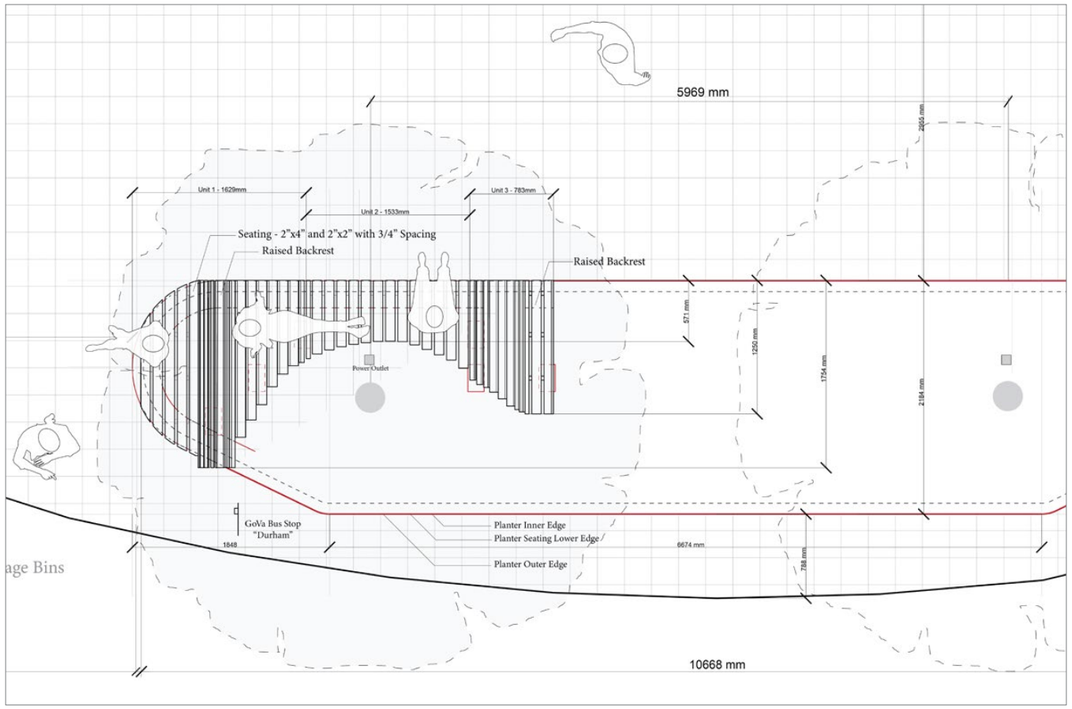
The transformation involves structuring the street into thematically and functionally interconnected blocks, designed to foster continuity and cohesion. The first, the **Business Block**, hosts the **Event Center** along with neighbouring government and financial institutional buildings; the second is dedicated to local **eateries, cafes** and **supporting businesses**; and the third, anchored by the **YMCA** and adjoining **Memorial Park**, completes the sequence. These blocks are unified through a layered **canopy of light and trees**, both elements carried into the architecture of the Event Center itself.

The Event Center mirrors the larger urban gestures of Durham Street. North and South courtyard blocks, shaded by **natural canopies**, serve as **connective tissue** that links the street to the building and extends through the site. Architecturally, this is expressed through tree-like **structural canopies** that burgeon into the roofscape, transitioning seamlessly into the trees of the courtyards.
The roof doubles as a performative envelope, with a calibrated mix of glazing and insulation that **balances** environmental conditions while enhancing spatial quality.

Shown alongside:

Site plan. Graphically grounded in Downtown Sudbury's mural culture.



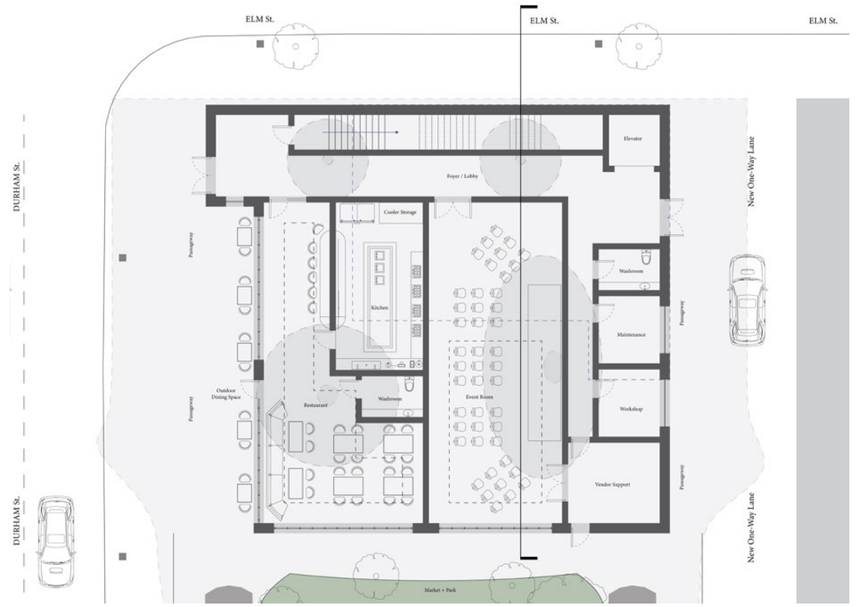






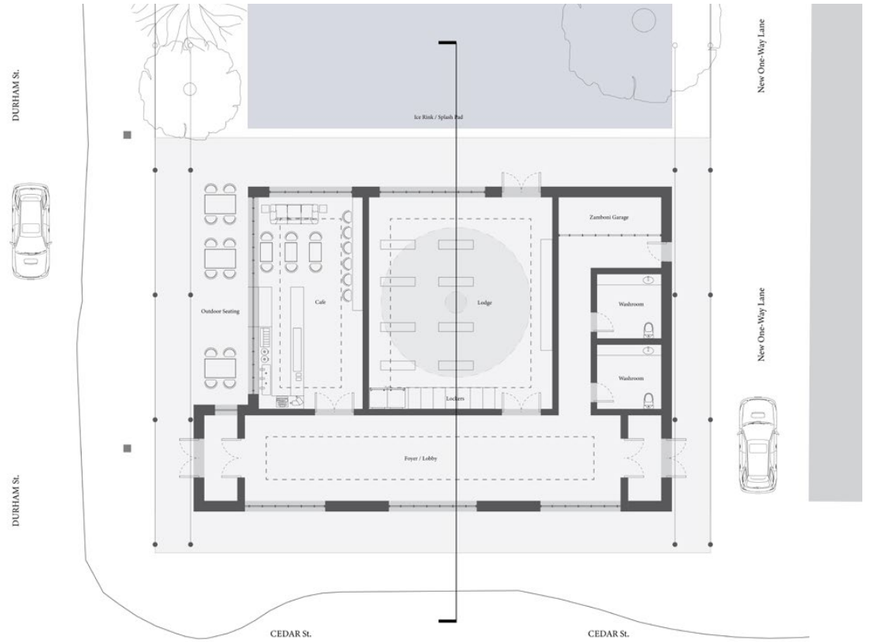






NORTH PLOT - EVENT CENTER GROUND FLOOR PLAN

SOUTH PLOT - LODGE BUILDING PLAN



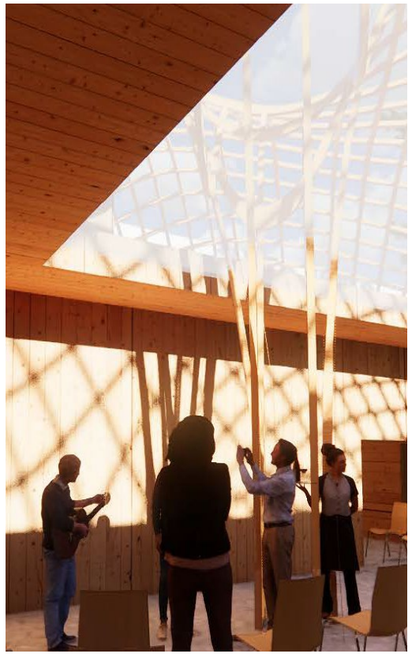
Shown alongside L-R, T-B:

Wave Bench proposal for Durham Bus Stop (pre-shop) drawings.

Rendered Vignettes.

Images of the Wave Bench post-fabrication and assembly.

Floor plan of the Event Center proposed for the host site on Durham St.



POETICS OF FLOW

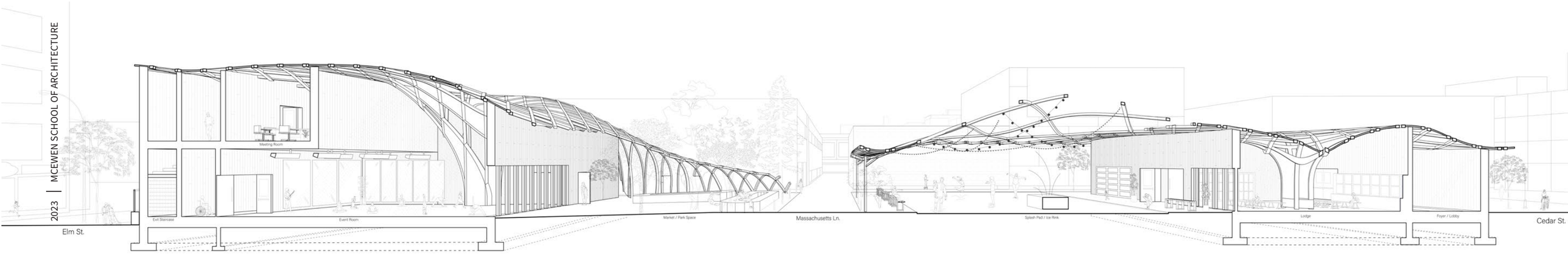
The gesture of the material canopy extends beyond just being an externally operating element. By eliminating individual skylights delineating the extents of the internal spaces (as shown in the vignette), the final iteration explores the canopy taking on a structural role.

By virtue of further integrating the roof form, the event space transforms into an open-span double-height space, making the cascading structure more tangible and spatially interactive, completely blurring the boundaries between the interior and exterior.

As it moves through the site, the canopy also shifts in form and expression - unfolding as material canopy, softening into natural tree canopy, shimmering as light and water canopy, before returning once more to material canopy (completing it's movement from the top of the North plot to the bottom of the South plot). Through this rhythmic flow, the architecture becomes an urban echo of Durham St itself.







Shown Above T-B:

Vignette showing the dynamic integration of the roof meshing through the shadows.

Perspectival Section illustrating the fluidity exhibited by the roof canopies, integrating itself with the stories of the land and the site.

NORTH PLOT - EVENT CENTER

SOUTH PLOT - LODGE BUILDING

Shown above T-B:

Vignette showing the Community marketspace programmed over the northern courtyard.

Vignette showing the Splash Pad (summer condition) programmed over the southern courtyard.

UCJ ARCHITECTURE & ENVIRONMENT

CM RISE (SEMI-URBAN) SCHOOLS - KUSMI, MADHYA PRADESH

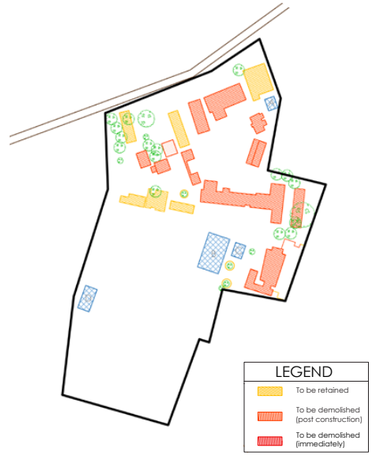
Our work on the CM Rise Schools project began with **mapping** site conditions for the first 4/16 sub-projects. My responsibilities included tracing existing features using Google Earth and **cross-referencing** them with a government-issued **land parcel map** to mitigate potential legal disputes regarding land ownership. The resulting plans were then forwarded to the land surveyor.

Following receipt of the survey data, I developed a **topographically accurate site model**, which was subsequently shared with other teams to coordinate design efforts. **Digital models** were also prepared, incorporating detailed elements such as **Code** appropriate modular railings, safety grilles, and custom skylight grilles. The latter were directly inspired by research into the local tribal **craft tradition of Dhokra** metalwork, enabling a culturally grounded design response.

This process expanded my technical expertise in CAD workflows as well as 3D modeling through SketchUp and Revit. All drawings and renderings were produced collaboratively within the team.

Shown alongside:

Extensive mapping exercise starting with sourcing information from Google Maps, to drafting, designing, and planning based on the results of the Site Survey.



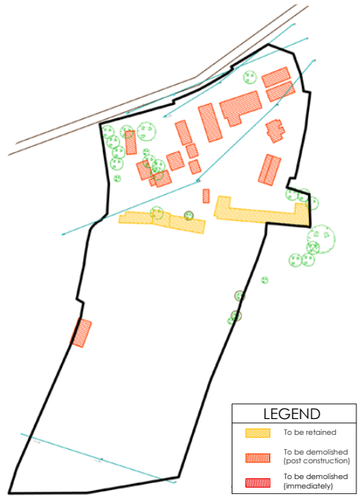
GOOGLE EARTH LANDSCAPE MAPPING

FOR INITIATING SCHEMATIC DESIGN



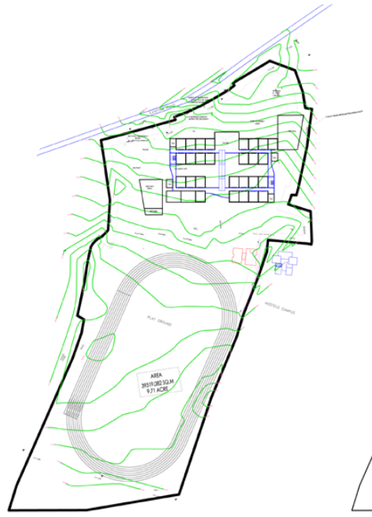
LAND PARCEL & AREA CALCULATION

TO RETRIEVE PRESENT-TIME SURVEYOR INFORMATION



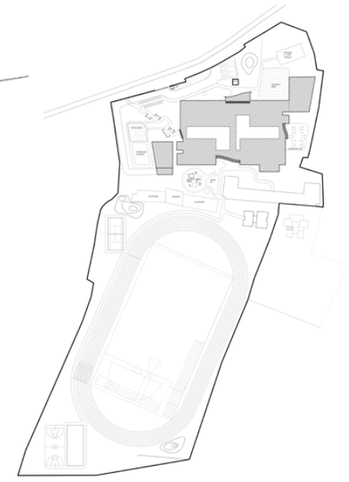
SITE PLAN - PHASE 1 DEMOLITION PLAN

WITH SITE ACCURATE BUILDING PROFILES AND SURVEY INFORMATION

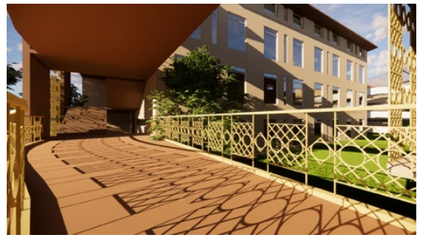


SITE PLAN

WITH SITE ACCURATE BUILDING PROFILES AND PLOT AREAS



FINISHED INITIAL SITE PLAN



DHOKRA HANDRAIL DESIGN



ENTRANCE FOYER SKYLIGHT - DHOKRA GRILLE DESIGN



CENTRAL COURTYARD, DHOKRA SAFETY GRILLE DESIGN



OUTDOOR BREAKOUT SPACE







Shown alongside L-R, T-B:

Vignettes of the Kusmi design proposal.

Site Section (northern facade).

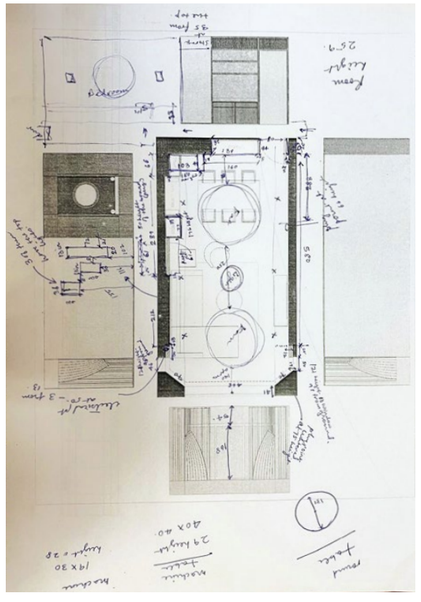
Site Axonometric (north view).

INTERIOR DESIGN & RENOVATION - MALABAR HILL, MUMBAI

This interior renovation project for a private client began with a comprehensive **survey of the apartment**, including the preparation of architectural drawings documenting both existing conditions and proposed interventions. The survey process involved precise measurement of floor-to-ceiling heights, dropped ceilings, wall thicknesses and notches, structural beams and columns, as well as existing furniture and its spatial clearances.

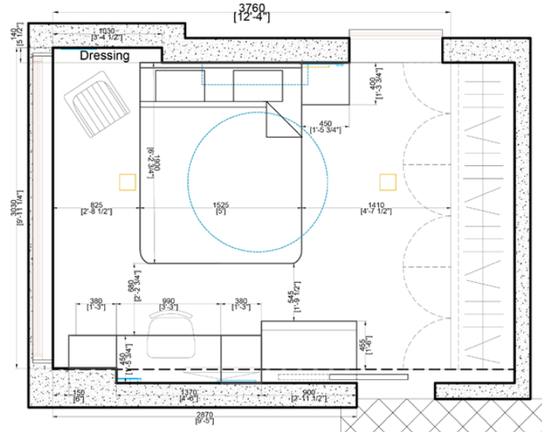
To ensure accuracy, these drawings were cross-compared with existing plans of the space, to **test for discrepancies** in the measurements, after which standardized dimensions were applied to mitigate potential drawing errors. Subsequent tasks included producing and iterating over the finalized architectural base drawings i.e plans, sections, and elevations, that incorporated **customized furniture** tailored to the client's needs and taste.

This site was later revisited to establish reference points for new furniture installations and to test circulation patterns within the rooms. Based on these on-site evaluations, the proposed layout was further refined through direct collaboration and communication with the client.

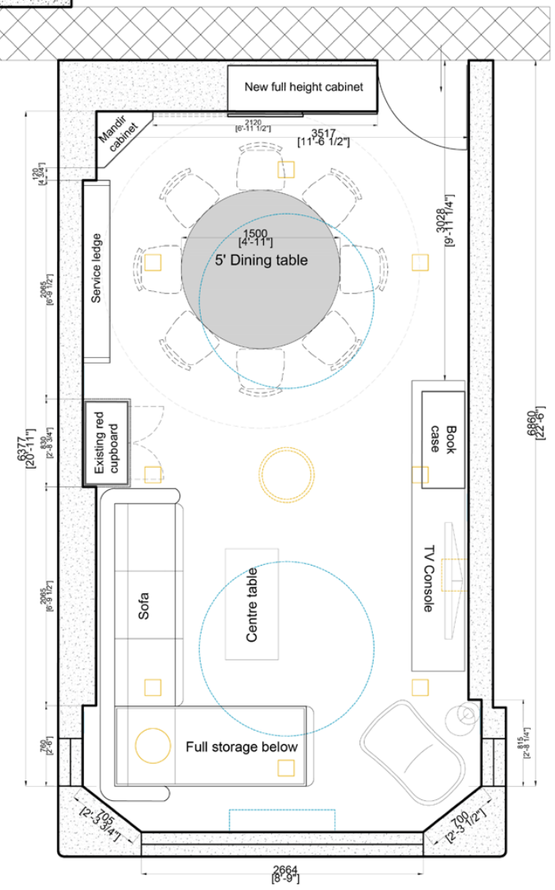


Shown alongside:

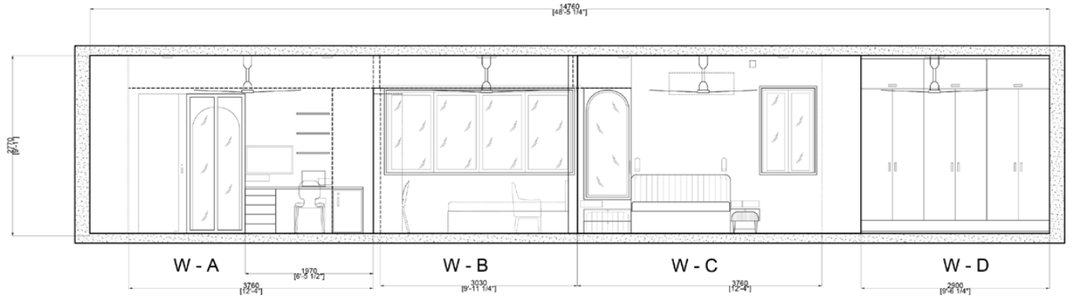
Preliminary plan created from physically measuring out the existing spaces of the bedroom and the living room, to conduct phase 1 of the renovations.



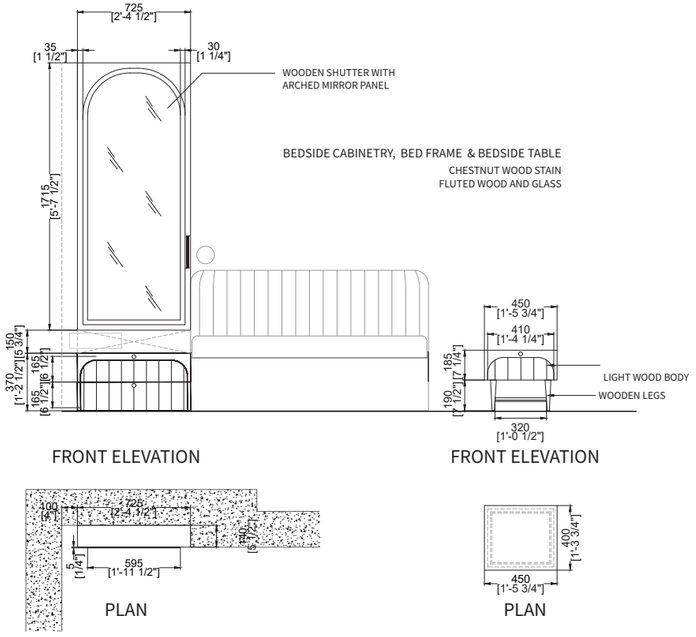
BEDROOM



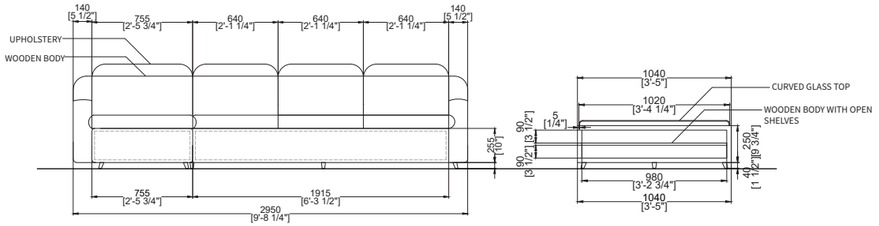
LIVING ROOM

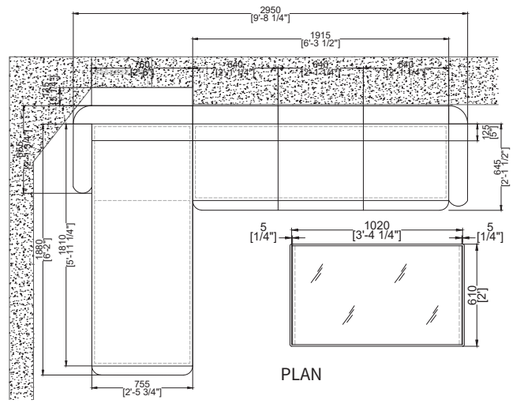


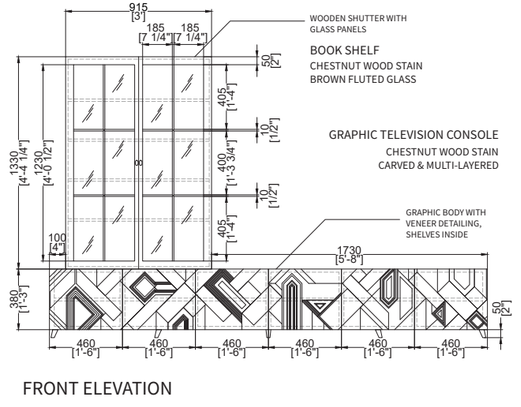
BEDROOM



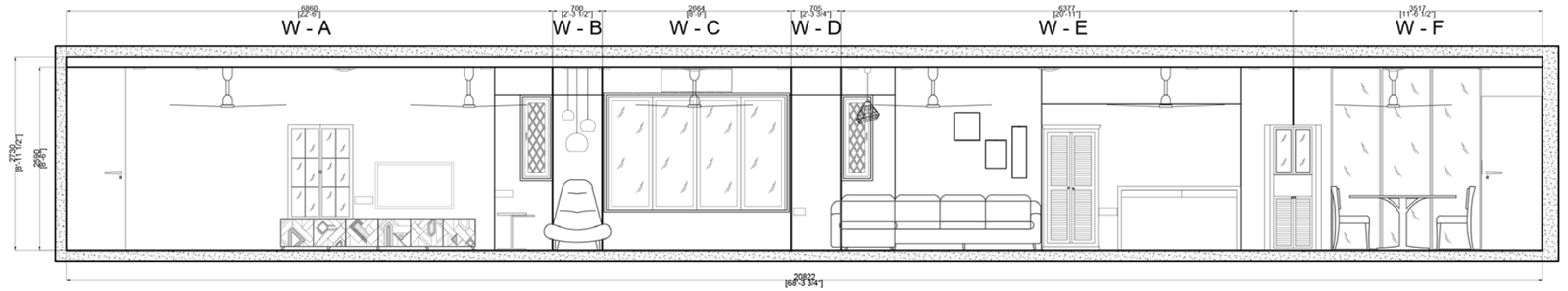
BEDSIDE CABINETRY, BED FRAME & BEDSIDE TABLE
CHESTNUT WOOD STAIN
FLUTED WOOD AND GLASS







LIVING ROOM



Shown above L-R, T-B:

Fold-out section of the bedroom, including redesigned furniture and placements.

Drawing set of custom bedside cabinetry.

Drawing set of custom sofa, coffee table, and television console for the living room.

Fold-out section of the living room, including redesigned furniture and placements.

KIRKOR ARCHITECTS & PLANNERS

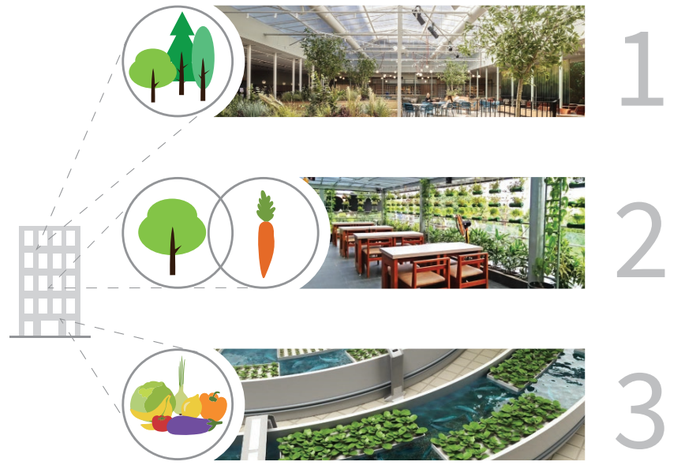
During my term at Kirkor Architects and Planners, I contributed to **research** and the production of architectural **graphics** for the firm's **Carbon Coalition sustainability initiative**. This work involved exploring the scope of biophilic interventions across Tiers 1 to 3, with Tier 3 representing a highly intensive in-house food production model. My role focused on researching potential **systems integration**, particularly in the areas of **hydroponics** and **aquaponics**.

These findings were translated into diagrammatic representations that informed biophilic design proposals submitted to prospective clients and the City.
The packaged proposals also incorporated site-specific research, communicated through **contextual mapping** and **analysis** sheets.
In addition to this work, I supported a range of non-Carbon-Coalition-projects by preparing Revit drawing sheets and assisting with **digital drafting** and **modeling** in both Revit and AutoCAD.

Shown alongside T-B:

Carbon Coalition initiative's tier-wise design strategies.

Tier 3 targets of synergizing visual biophilia with sustainable food growing practices using Hydroponic and Aquaponic technologies.



RESTAURANTS / FOOD PREPARATION

URBAN FARM / FOOD PRODUCTION

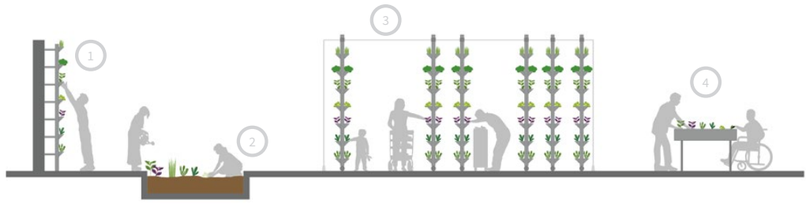
LANDSCAPE FEATURES

RESIDENTIAL

SENIOR CARE

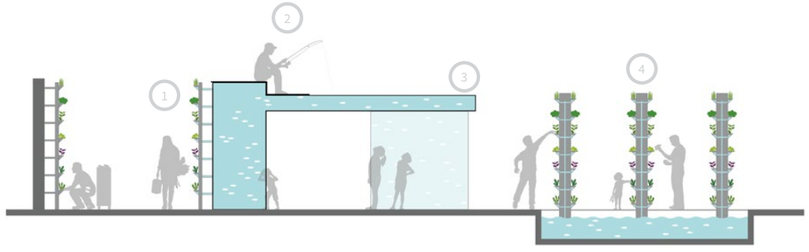
DAYCARE / CHILDCARE

All Tiered interventions are accompanied with their corresponding visuals, which have been rendered and iterated upon in the form of vignettes as shown further down.



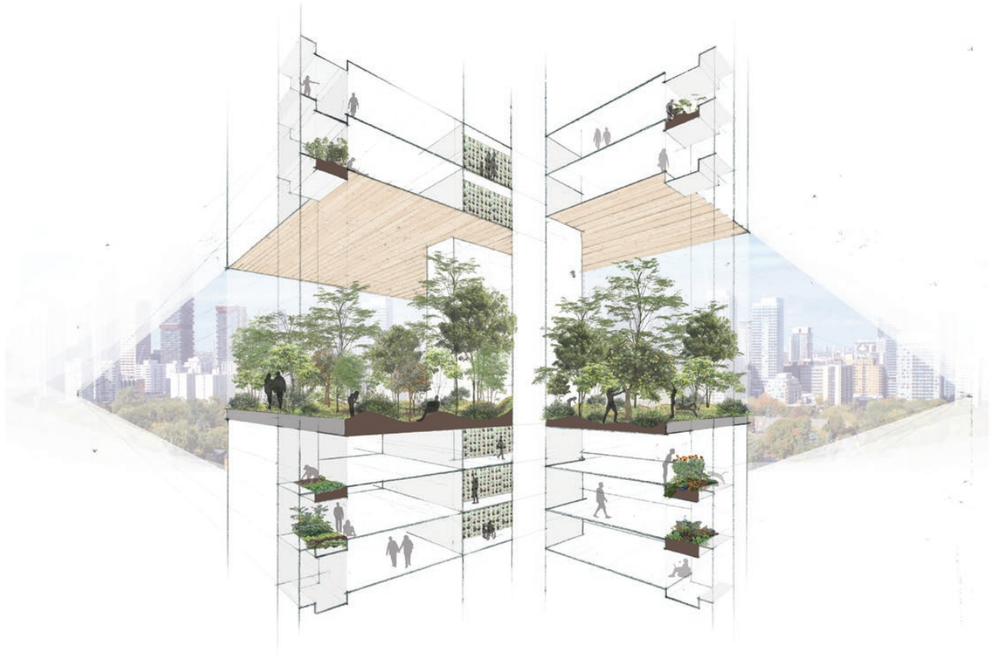
HYDROPONICS & SOIL BASED AGRICULTURE

1. WALL MOUNTED VERTICAL HYDROPONIC SYSTEM
2. SOIL BASED AGRICULTURE
3. HYDROPONIC RACKS
4. HYDROPONIC GROW TABLE



AQUAPONICS

1. WALL MOUNTED VERTICAL AQUAPONIC SYSTEM
2. FISHING
3. AQUAPONIC RACEWAY
4. AQUAPONIC GROW TOWERS





Shown above T-B:

Tier 1 Vignette - Visual and aesthetic biophilic interventions in a Green Atrium.

Tier 2 Vignette - Incorporating visual biophilia, and a grow facility, through Solariums and Grow rooms at a Seniors facility.

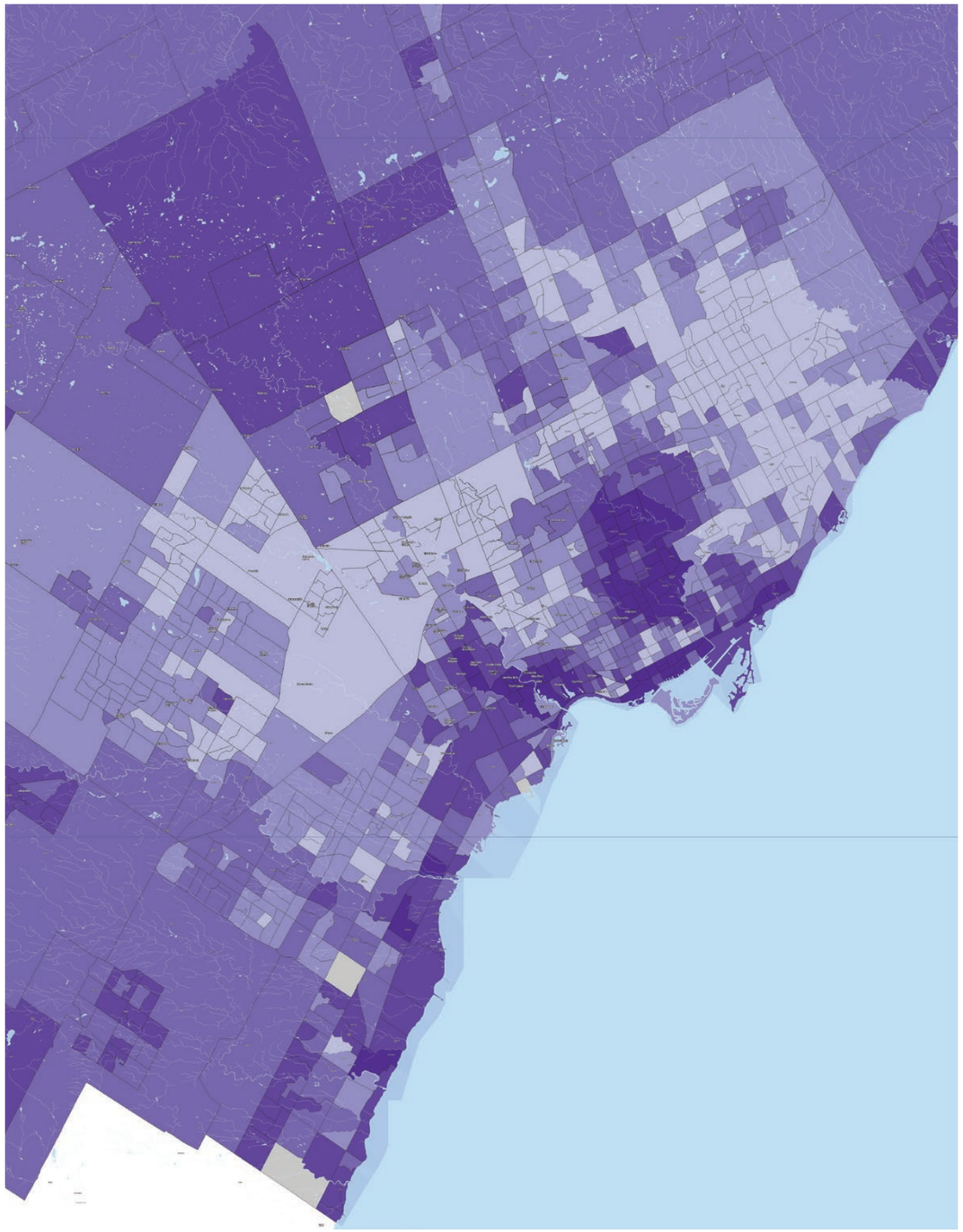




Shown above:

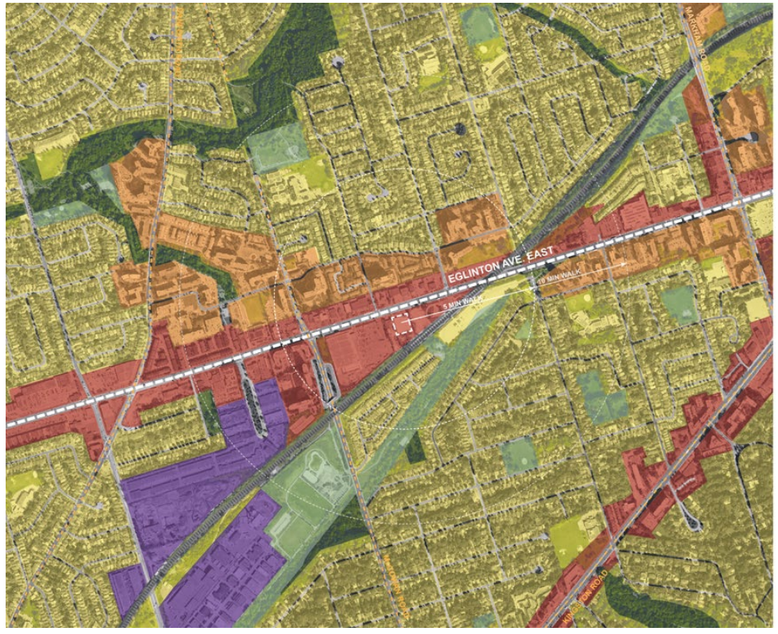
Tier 3 Vignette - Food growing via systems synergy of Hydroponics and Aquaponics at a private capacity.

Tier 3 Vignette - Food growing via systems synergy of Hydroponics and Aquaponics at a semi-public urban farming capacity.





02| context analysis

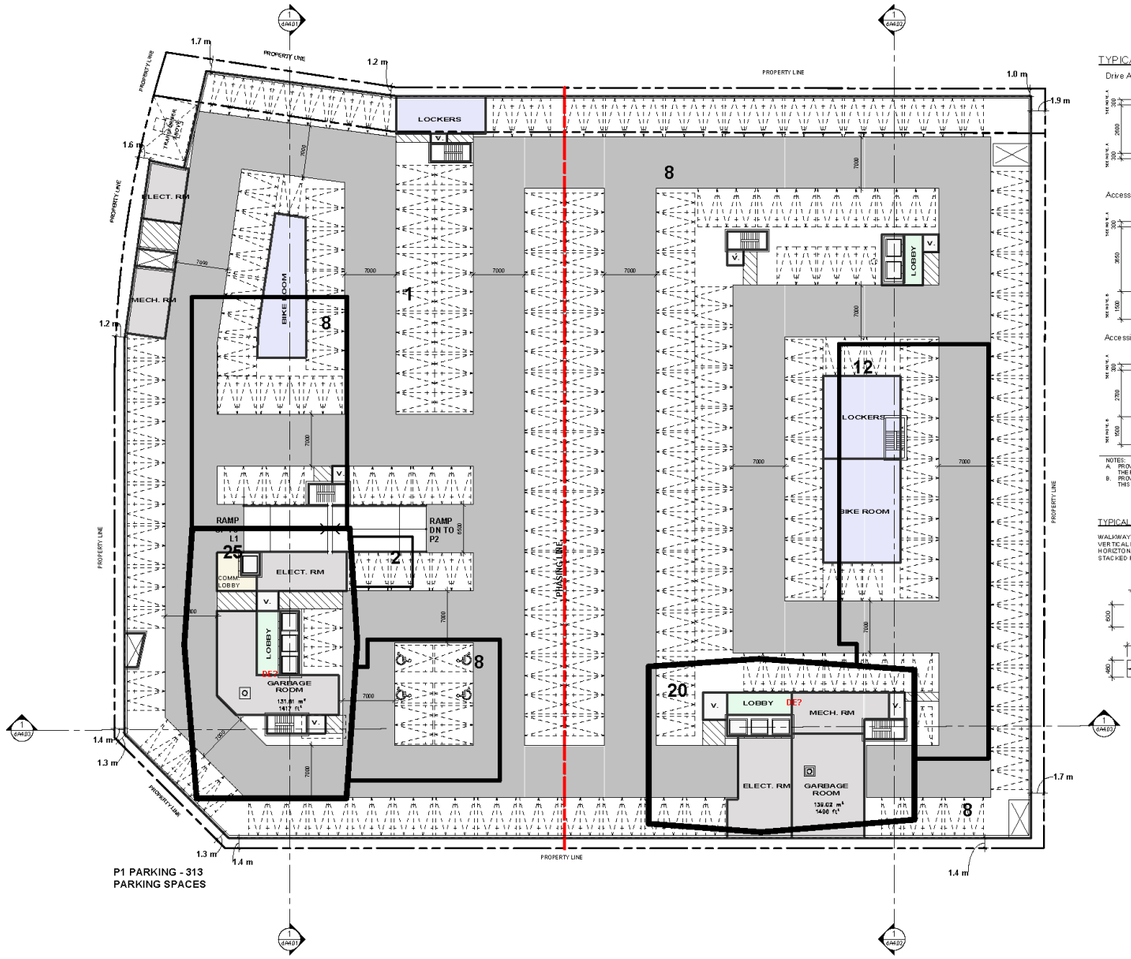


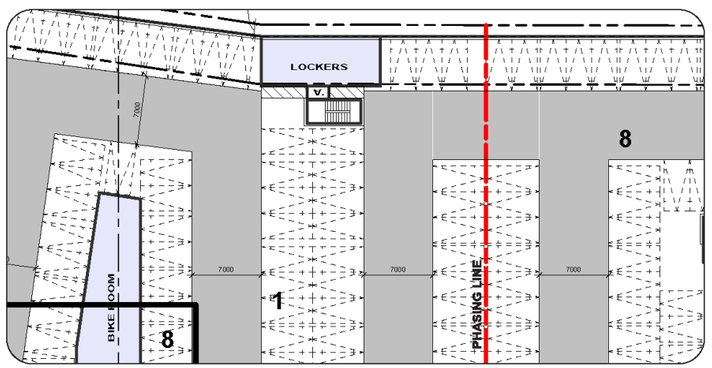
02| context analysis

Shown alongside L-R, T-B:

Research mapping of Low-High Median Income areas of the GTAH to strategize towards Food Scarcity and Sustainability.

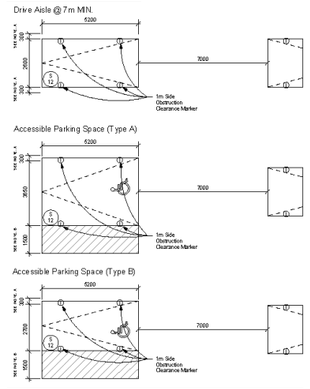
Context analysis mapping of site locations with respect to the co-relating amenities and zoning plans.



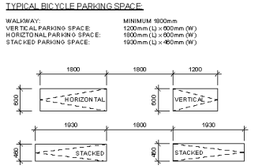


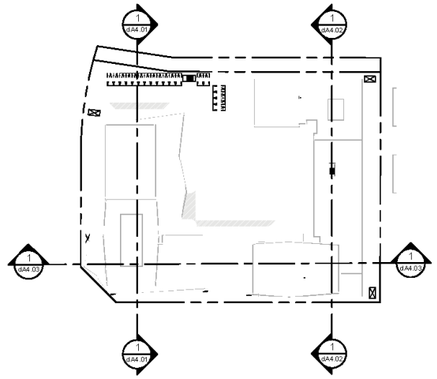
Parking Close up (For easier viewing)

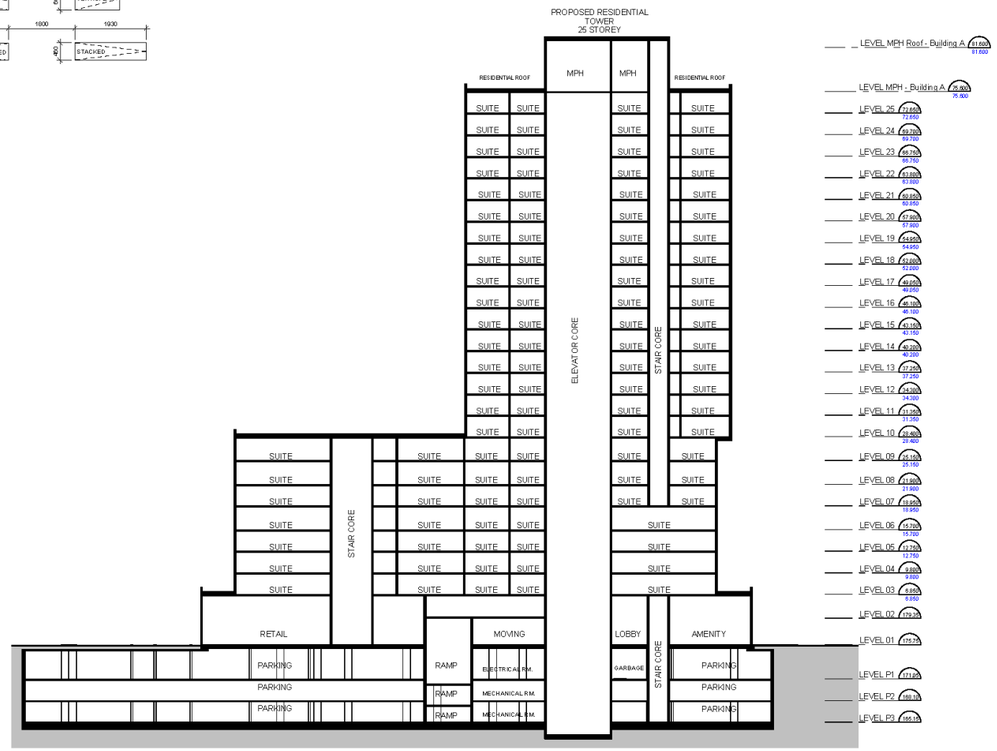
TYPICAL PARKING SPACE:



TYPICAL BICYCLE PARKING SPACE:







Shown alongside L-R, T-B:

Parking Plans. Collaborative design modelling, drafting, and OBC compliance checks (at the design level).

Section cut drafting. Organizing Revit Views, and collaborative drafting for proposals.

ICE STATION, LAKE RAMSEY

The Ice Station project marked an early exploration of how the **execution of a design** (within the confines of being a drawing) **could be critically resolved through architectural thinking**, well before receiving formal instruction in construction methodologies, typical with architectural studies.

As a design-build project, the timeline unfolded in two phases. **Phase 1** involved the **detailed design** of the **form** and **logistics**, which was then advanced in **Phase 2** through full-scale **analog fabrication** of the "finalized" draft.

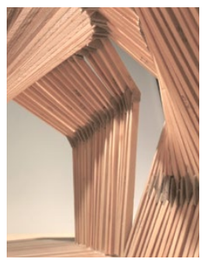
Months of iterations, trial, error, and on-the-spot revisions informed the final construction, and the structure was assembled frame by frame using **hand-mapped** connector **gussets**, each unique to its specific joint and placement. This process resulted in **more than 400 distinct frame and gusset components**, shaped by variable parameters of length, angle, cut, and connection.

Upon completion, the Ice Station was transported in three sections to Lake Ramsey, where it was anchored into the frozen surface.

Watch Digital Documentation (film): https://fb.watch/bo63d63c2G/

Constructed in collaboration with Strick's Chicks, a first year studio group of 17 members.
Individual Contributions include - brainstorming the form, hand-drafting technical drawing sheets elaborating on the construction, scaled model making for **phase 1**. Table drafting, frame measurements and planning, gusset mapping, sanding, finishing, and on-site assembly for **phase 2**.

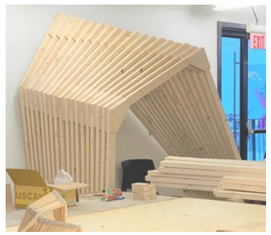
Photographs produced by myself and Scotia McNeil.






Shown alongside:

Scaled model of the Ice station (design phase).







Shown alongside L-R, T-B:

Mid-Construction progress photos.

Gusset details.

Finished Ice station assembled on Lake Ramsey.

“WALLFLOWERS”.

AN ACTIVIST SITE FOR COMMUNITY AND LIBERATION.

THE INHABITABLE WALL.

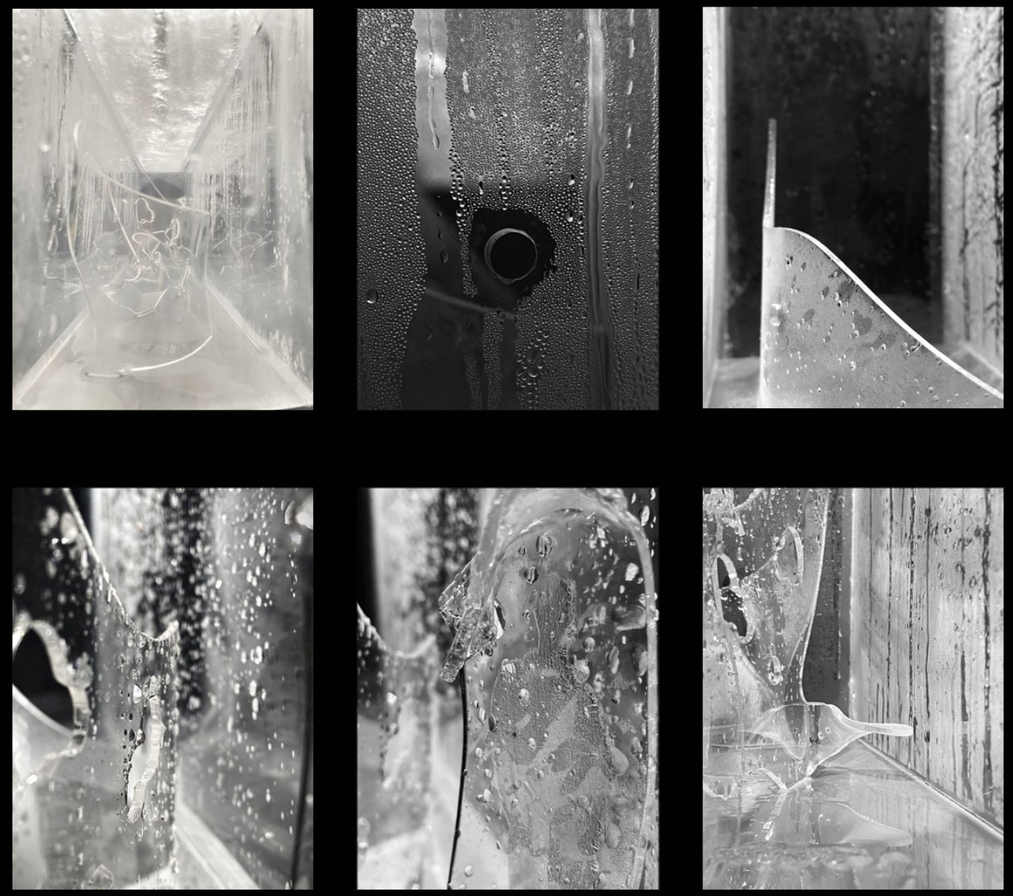
Wallflowers is an exploration of the **architectural qualities** of **steam** through its role in **70s-era gay bathhouses**. It is a conceptual and tectonic investigation that revisits the **politics** of the inhabitable wall and the sensual, atmospheric, and poetic dimensions engendered by **material gestures**.

Within these slivers of safe spaces in society, where being queer does not equate to a public crime against nature, the delicate cloud of steam builds into a visual barrier of density and distance, offering **anonymity** and **intimacy** between beings. The relational air of fantasy burgeons into amorphous tension, and cruising practices start to take shape. The heterotopia recreates erotic scenarios, illegal and dangerous in the real world, and frees visitors of public identities. Waxing and waning through each of the axes, the heat-morphed **plexiglass within the steam is appropriated for public and private inhabitation**. A hole in the wall, where no wall should be; a safe space in an otherwise hostile society.

Today, queerness is more public than ever. With the increasing blatant violence towards queer ways of life from neo-nazi nationalist movements, let’s remember bathhouses as resilient urban institutions that catalyzed the creation of queer communities and gay liberation movements, and as potent design solutions in their own right.

Prepared in collaboration with Cedric St-Amour.

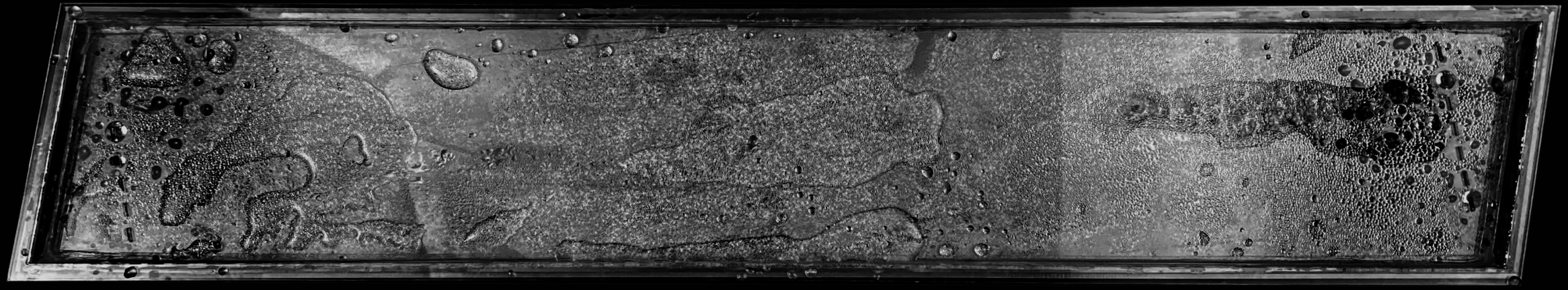


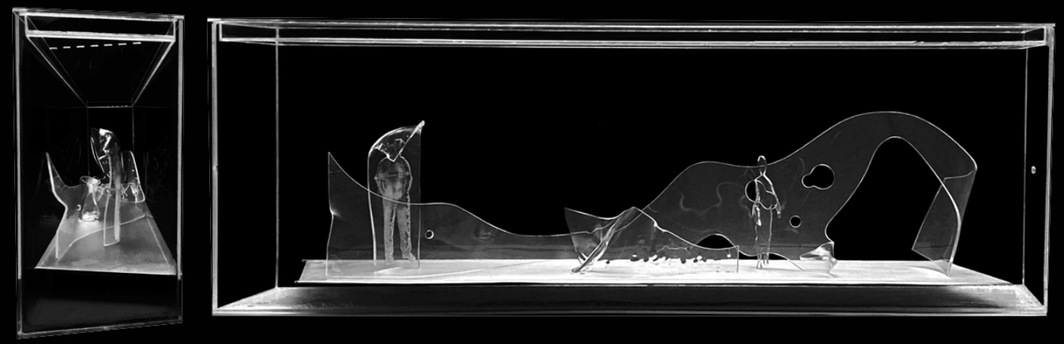


Shown above:

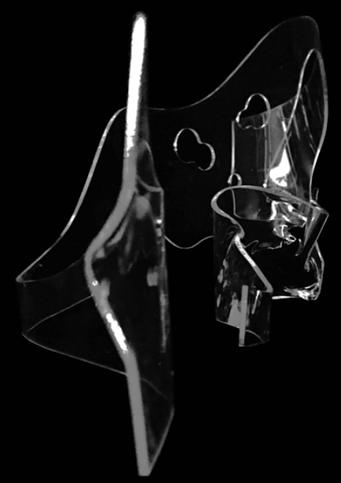
Detailed shots of inhabitation in the steaming atmosphere within the wall.

Circulation manipulated by heat-warping plexi-glass.













Shown above T-B:

Top view of the snow tray, placed as a lid to the inhabitable wall.

Pre-and-Post steaming elevational shots of the wall.

Isolated plexi-glass details.



THE EXPERIENCE.

AN ANTHOLOGY.

Moonrise

Maybe I don't belong here.
Feet
Apart in two worlds
Forget what half a decade really does to you
Maybe I should run away.
Could I really run away?

Escapism.
I find myself in between worlds.

Inching closer to you, I hear the rocks clattering under my feet,
A path adorned with sweet greenery, and sound melody,
I see the edge, where the land meets the water reeds.

Everything is slow, no soul wished to be seen,
It's just me and the land, and the shore.

There is peace. Seated, I admire.

I peer over the water close to the edge,
Past my skin,
A physicality shed away,
An essence waiting to just –
Dissipate.
Yearning to occupy the space between mud –
To feel the beat of the land.

Material Footsteps.

That state of nothingness,
Embodies waking thoughts,
Crescendoing breaths and gaze,
Laughs, sweet songs and clay,
All laced with care.

I try to figure the moment I leapt into your orbit,
What is this duality of feelings?
A physicality uneased by the soul.
Gentle waves to rising tides,
I always knew -knew you were around,
With my grandmother, my mother, and me,
Softly tracing each step we take.

Strings of divinity tie me to you, palpable when–
When our eyes align.
I hear you in my name at every call,
Bonds enriched by the light you shine,
Under which I awoke.

I question this strength, sometimes,
Would I have still recognised you without knowing of you–
Without knowing that I carry a piece of you with me?

I leapt to stay with you, and with the land
Centered,
Between these lie the intangible I.

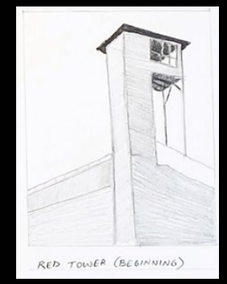
A harmonious polarity.

Interpretations of the "lost" "immigrant" self through the lens of escapism, due to having unstable associations to the word "home" or towards the feeling of "belonging".

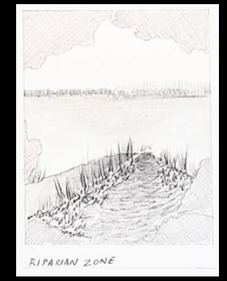
Diasporic Intimacies, 2025.

Storied-Lands Studio, 2024.









I notice the track marks fading as I peer over my shoulder one more time,
My mind and feet walking away from the objects of my gaze, call it fleeting familiarities.
The strings that bind me to the mundane loosen, come undone.
My feet march to the beats of my heart,
Rising in unison,
Affirmed, I see land; optimistically doubtful of what flashes past,
In the hope of the first sight of what's beyond.

Reaching the crest, I look around aiming to capture some.
Felt what's seen, the cathartic release of sweat.

Intently I walk towards what still feels whole.

The rocks beneath my bare feet whispered to me stories of this soil.
Ever high the slope was once,
And I, in a descent, telling me I was at the edge.

I transformed as the land did with me.
From little rocks to water, as I got closer to the steam filled sauna.
A threshold adorned with wood.

I sensed that I in some ways, had departed from the world I came from.
Yet still for the first time, I sat in the feeling of being alive with nature.

Romantic descriptors of the Silver Fir Sauna project proposed over the shores of the Bennett Lake, Sudbury.

Landscape Studio, 2020.



Manjal (“Turmeric” in Malayalam, my mother tongue)

Elaboration on the shared (South Asian) immigrant experience of getting a winter jacket to get acclimatized to a colder climate. That compounded with the experience of finding culturally familiar articles, like Turmeric in my story, empathetically influences the meanings around “belonging”.

Diasporic Intimacies, 2025.

Making 1, 2025.

The Loathing:
This yellow, stains!

Hold the flesh wound,
Wash away the impure,
Get the food before it turns cold,
And worry that the hue would follow.

Poyi kayi kazugeeta va
(Go wash your hands and come)
Va, kayi-ondu kaikyam
(Come, let’s eat (with our hands))
Da, udupumme onnum aakalle
(Hon, don’t get anything on your clothes)

Twice, Quick,
Thrice, Take it off,
Four and Five times. Rinse it quick.
Lather, and let it run. Bleach it dry, under the sun.

Pack me a spoon to school tomorrow,
They all eat with a spoon,
I don’t want to eat with my hands at school,
And stain my fingers.

Looks like Jaundice struck her.

Then, at times during the day, in between,
I’d look down at my outstretched hands,
After all, who likes turmeric stained fingers?
Who wants turmeric hands?

The Devotion:

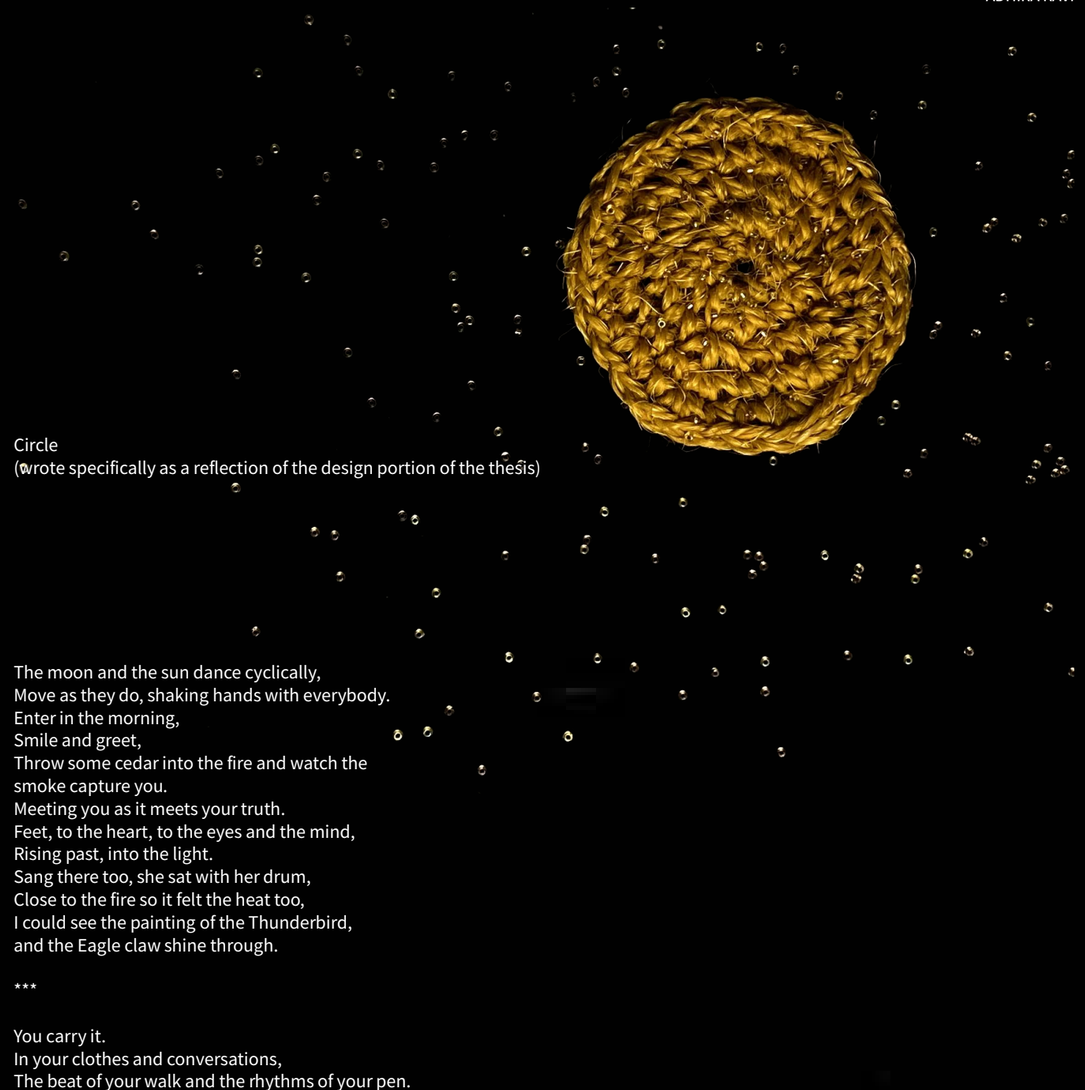
Blind to the future,
She washed away all tradition known to her.
Idiot kid.

It’s those very hands,
Now, a touch veinier than before,
That tries to grip all the turmeric she can,
And not let go.

I wish it would stain my blood and my head.

It’s funny how you find a fellow traveller on a shelf,
Just like that, one afternoon,
Randomly when you take up cooking,
And you find yourself in the spice aisle.
And, the one you recognise and greet first is your yellow friend,
A tinge of whom is enough to pierce your heart.

I hope this dust collected, is recent.
Where exactly are you from?
And how long did it take?
I hope you kept warm, and your travel was okay.



Circle
(wrote specifically as a reflection of the design portion of the thesis)

The moon and the sun dance cyclically,
Move as they do, shaking hands with everybody.
Enter in the morning,
Smile and greet,
Throw some cedar into the fire and watch the smoke capture you.
Meeting you as it meets your truth.
Feet, to the heart, to the eyes and the mind,
Rising past, into the light.
Sang there too, she sat with her drum,
Close to the fire so it felt the heat too,
I could see the painting of the Thunderbird,
and the Eagle claw shine through.

***

You carry it.
In your clothes and conversations,
The beat of your walk and the rhythms of your pen.
Move in a circle and sit in it too.
I remember how I felt the first day.
All our feet, heart, eyes and mind on the same level,
and a TV screen behind us.
Remembered you, ammuma (grandmother),
The water and the old times,
You would’ve loved

Entanglements of personal memories relating to the feeling of “belonging” as an immigrant with the local native communities, with the complicit nature of immigration within the present colonial systems of Canada.

Diasporic Intimacies, 2025.

ONION SKIN DYE EXTRACTION

SPEAKEASY TELEPHONE

CYANOTYPE LAYOUT
PREP

HENNA FOR THESIS DEFENCE

SHEE MERS THE PRAWN CAT

FIN.

THESIS TATTOO ABOUT THE CREEK
AND THE MOON

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MULLET PLANNING

TROPICAL FRUIT

WEAVER GIRL

THE POET

PROTOTYPE

MOST ARCHITECTURE
MEALS

TABI GLOVES

YES
THAT
IS
ME