

## 50 SCOLLARD

PROFESSIONAL, FOSTER + PARTNERS, NY

Architectural Designer, Nov 16–Aug 18

RESIDENTIAL TOWER, Toronto, Canada; 6 months, 100% DD

with J. Barnes (Partner), B. Johnson (AP), M. Zhang, C. Gamez

50 Scollard is a 63-storey, 230,000 square-foot luxury residential tower adjoined to a rehabilitated heritage building in Toronto, Canada. Direct-entry lifts maximise efficiency in this extremely narrow tower that cantilevers over a new public plaza.

Within our scope of shell and core, I have been responsible for all coordination of design drawings, presentation materials, and planning approval submissions for four levels of lobby and amenity spaces at the tower's base. Working in a three-person design team, my efforts have been especially focused on developing the design of the GFRC-clad porte-cochere and building entry.



## PGA TOUR HEADQUARTERS

PROFESSIONAL, FOSTER + PARTNERS, NY

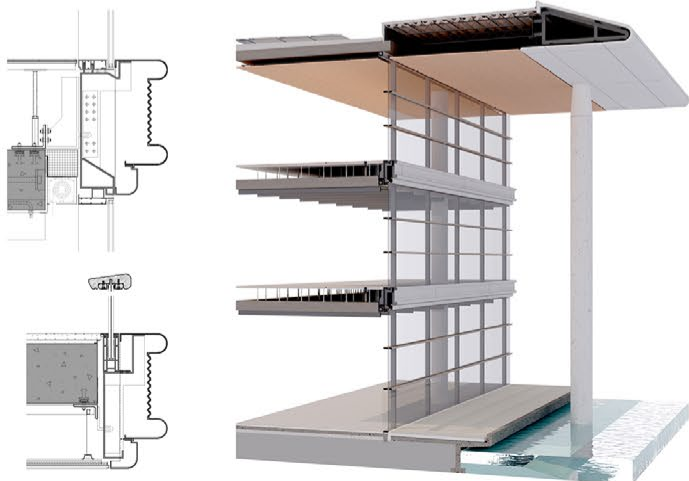
Architectural Designer, Nov 16–Aug 18

MIXED-USE/OFFICE, Jacksonville, Florida; 12 months, Concept to 100% DD

with J. Barnes (Partner), B. Johnson (AP), A. Paukman, H. Ng, P. Delahoy

The new world headquarters of the PGA Tour consolidates all departments of the athletic organization into a 180,000 square-foot building. Joined under a broad canopy, workspaces open onto a central arcade and shaded terraces aligned with a championship golf course and encircled by a mirror-like stormwater-retention pond.

I collaborated with a four-person design team on both cladding and interior scopes, contributing to all phases from concept through DD. I led the design of the atrium stair cladding and was responsible for developing the ETFE skylights that curve across the building's roof — an elevation that will be widely broadcast by aerial cameras covering PGA tournaments in the surrounding golf course.





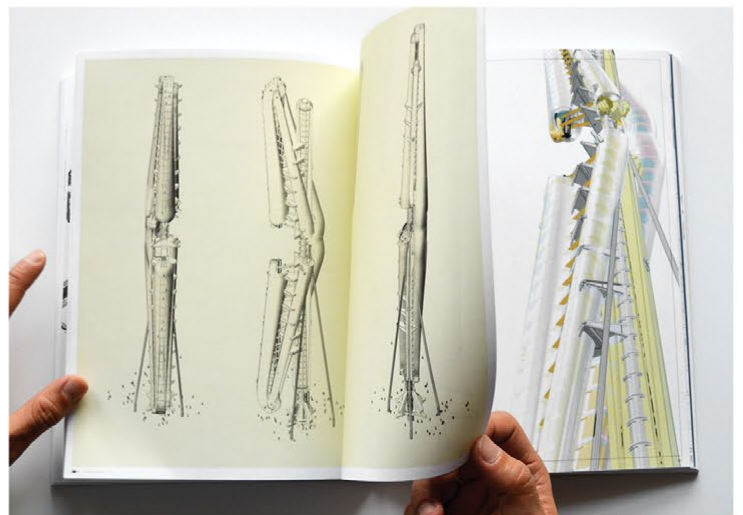
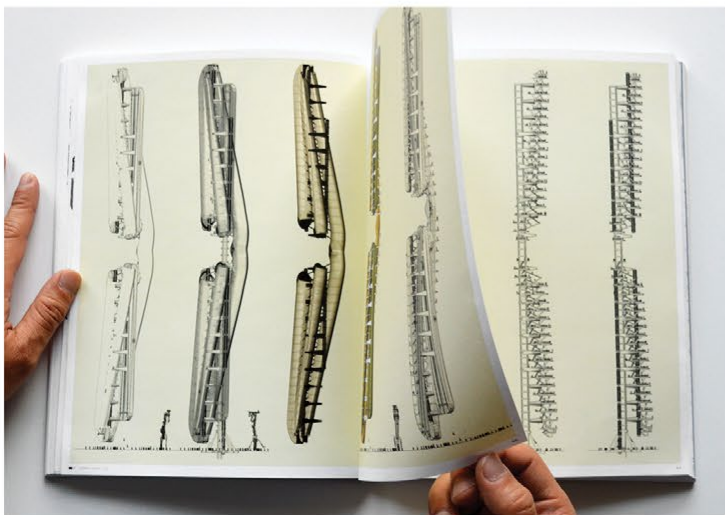
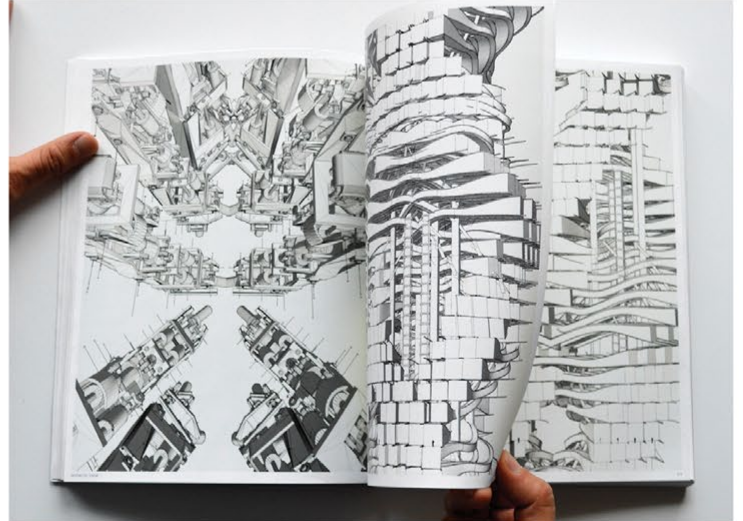
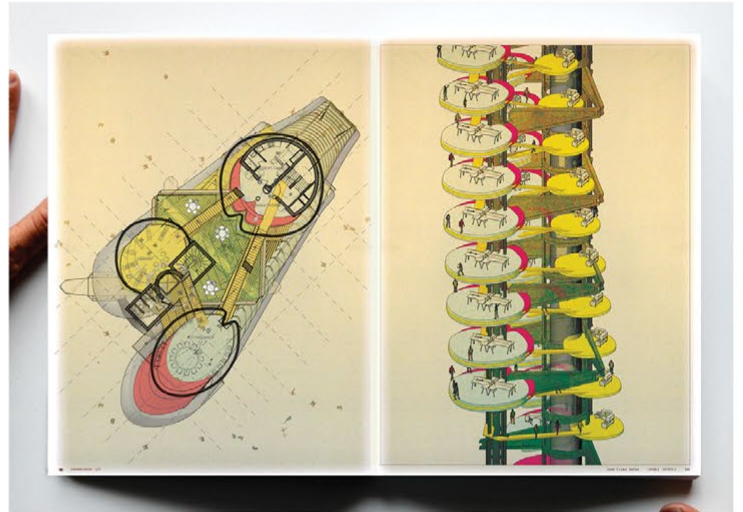
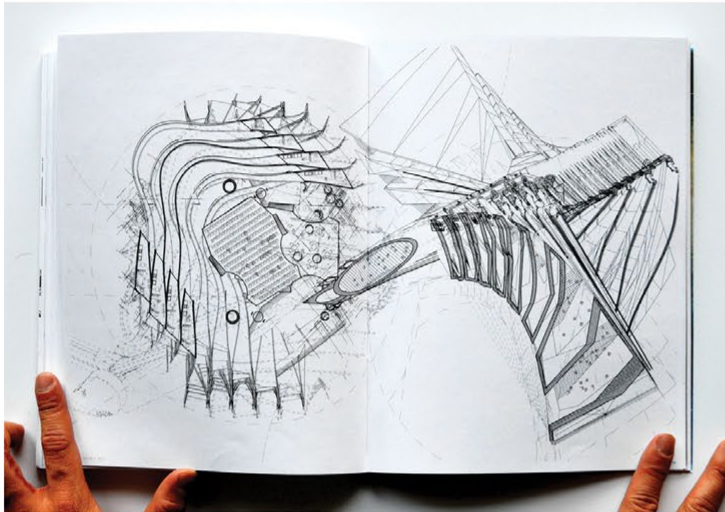
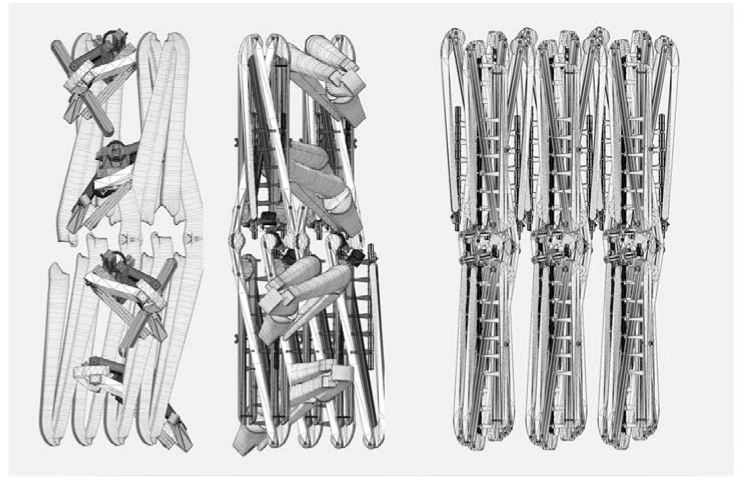
# DOUBLE JOINTED

GRADUATE, STUDIO VI, SPRING 16

MONOGRAPH STUDIO

CRITICS: A. Tolla, G. Lignano, T. De Monchaux

Double Jointed is an exploration of anatomy and prosthesis as both extension and expansion of the body, presented in the format of a monograph. I examined mechanical connections and contorted postures — joints, knees, sockets, elbows, hips. I manipulated anatomical forms into building-scaled creatures, double jointed prostheses—displaced, untamed objects that exceed the sum of their parts. These distortions are bent unusually far or to abnormal extent in the anatomically incorrect direction. One recognizes moments of anatomic familiarity but realizes these forms have been transformed to exist in the fuzziness between the grotesque and the bodily.







# COMBING ROCKAWAY

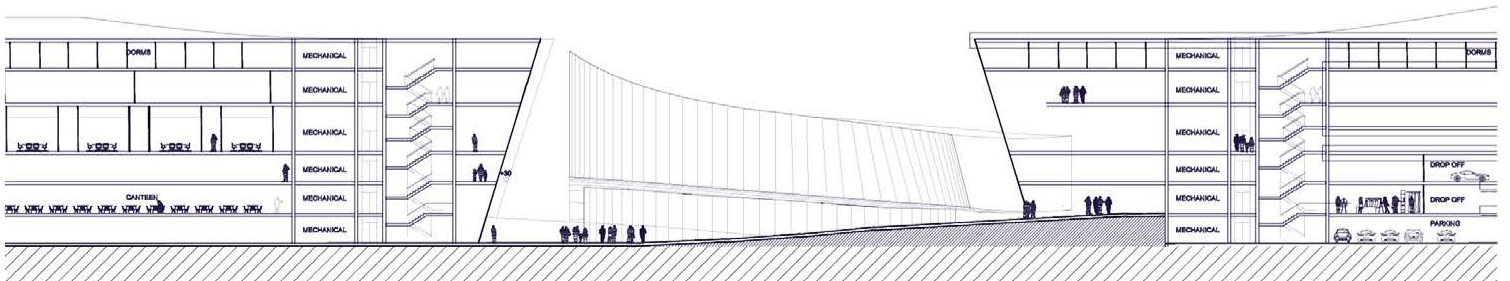
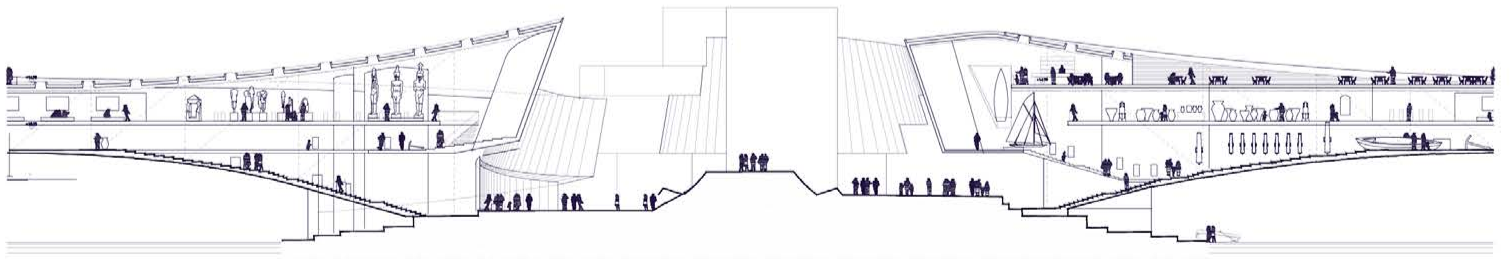
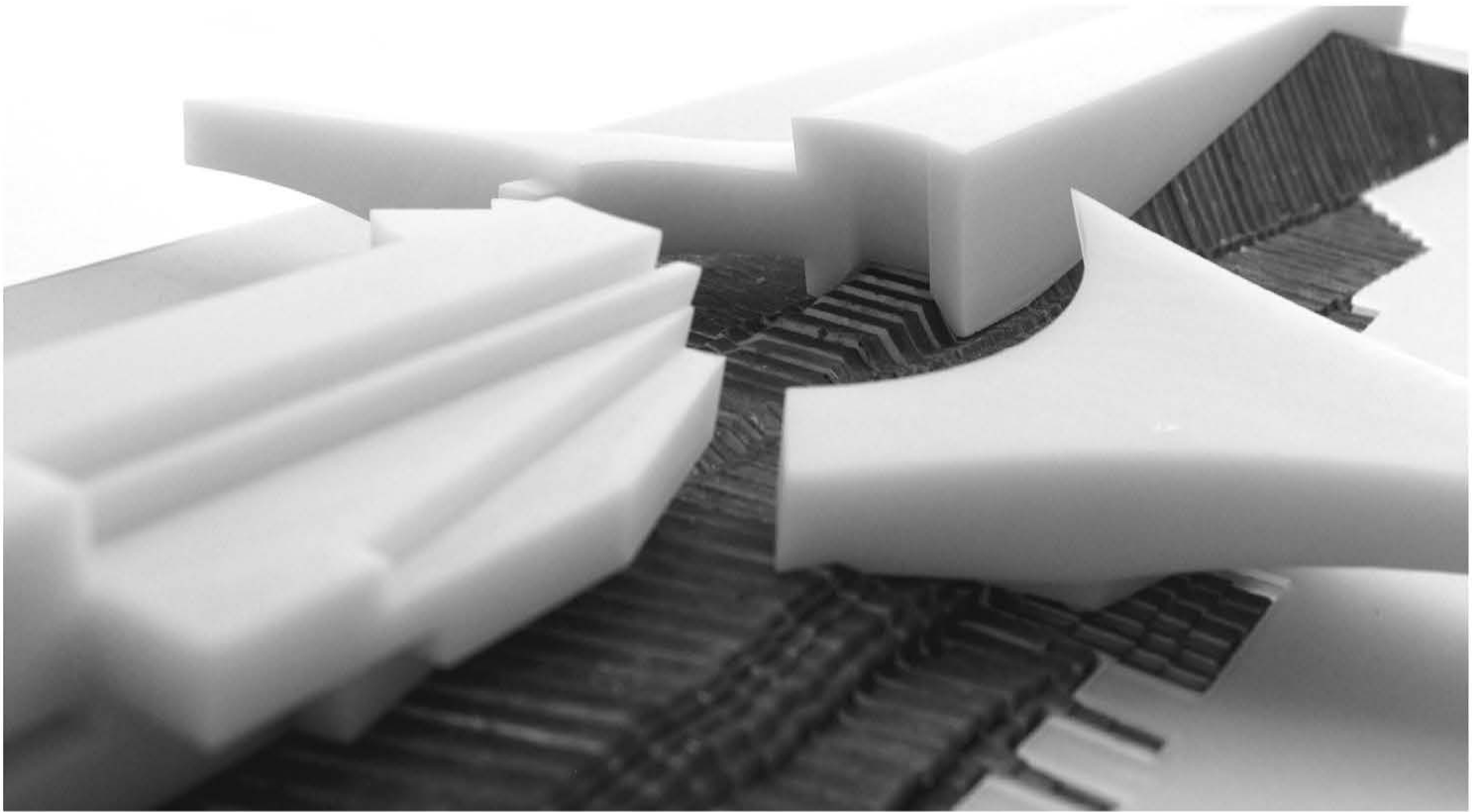
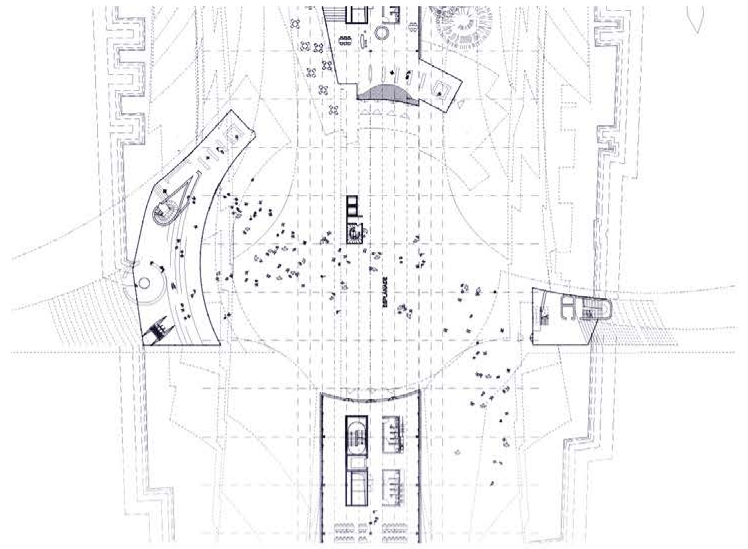
GRADUATE, STUDIO IV, SPRING 15

SUBTRACTION STUDIO; The Rockaway Peninsula, NY, 1,250,330 s.f.

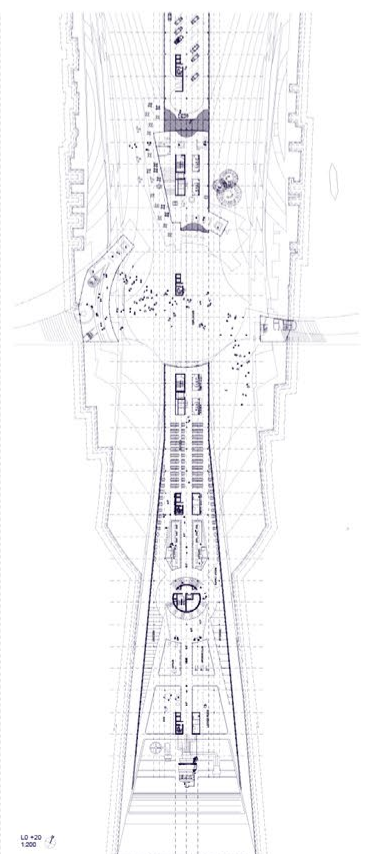
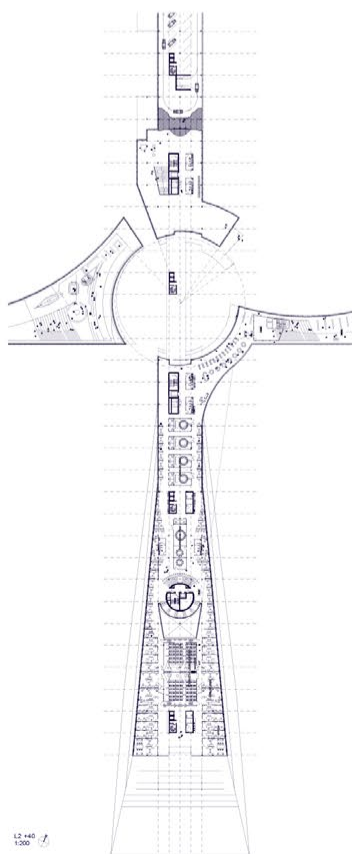
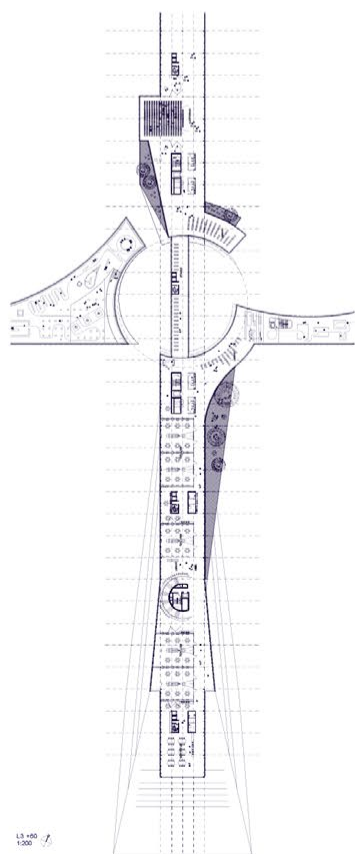
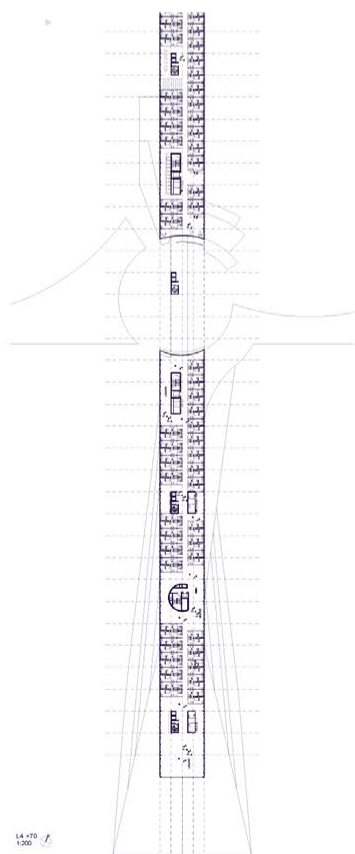
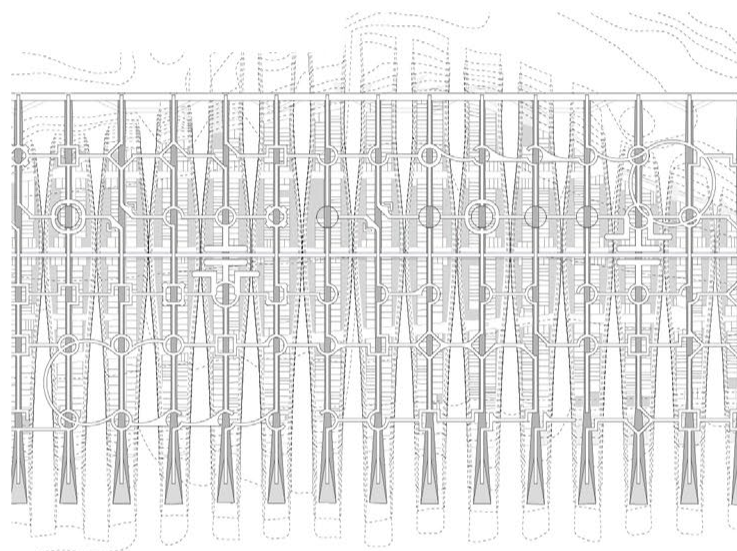
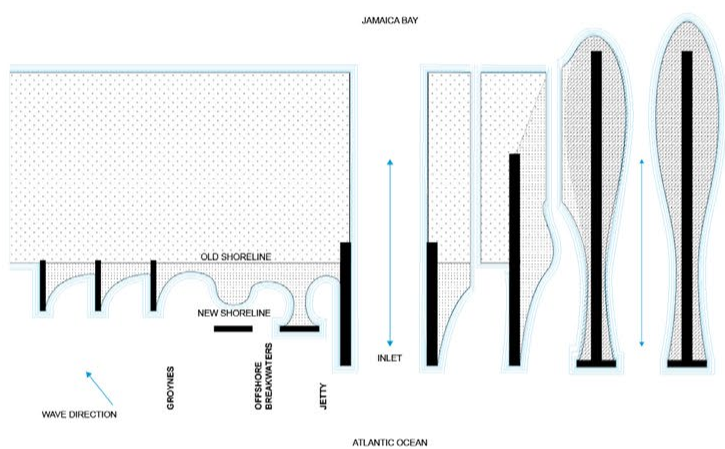
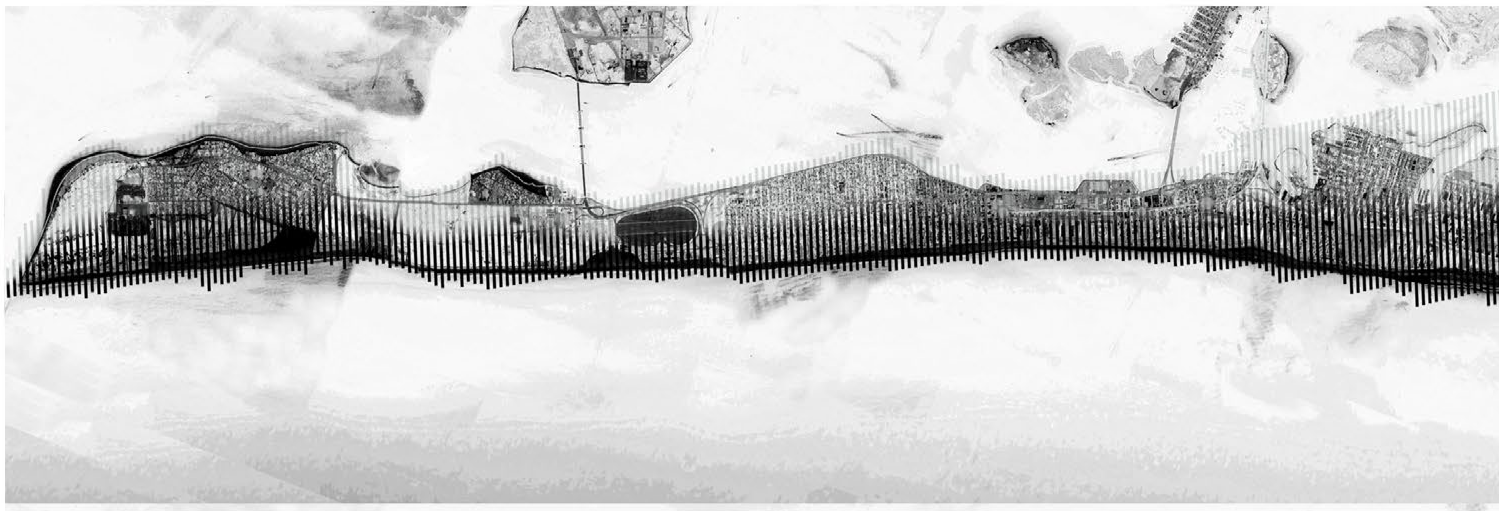
CRITIC: A. Frampton

Combing Rockaway's infrastructural and geological formation postulates a typological contention of combining the convenience of rational urban planning with the propriety and aesthetics of architectural specificity.

The masterplan is composed of an endless repetition of 30-to-60-foot-wide bars intersecting the Rockaway Peninsula. The bars were conceived as over-sized breakwaters interspersed with tidal inlets that, together, mitigate the effects of storm surges and maintain the ecology of the marshlands in Jamaica bay. Each bar with a hammerhead breakwater morphs into a single island due to sand shoaling and the eb and flow of water between the ocean and the bay. Urban voids assume a monumental presence at the joints of intersecting bars—forming subtracted nodes which become grand landscapes within the perimeter of the built but bleed onto the terrain of the unbuilt.









# 160 LEROY STREET

PROFESSIONAL, HERZOG & DE MEURON, NY

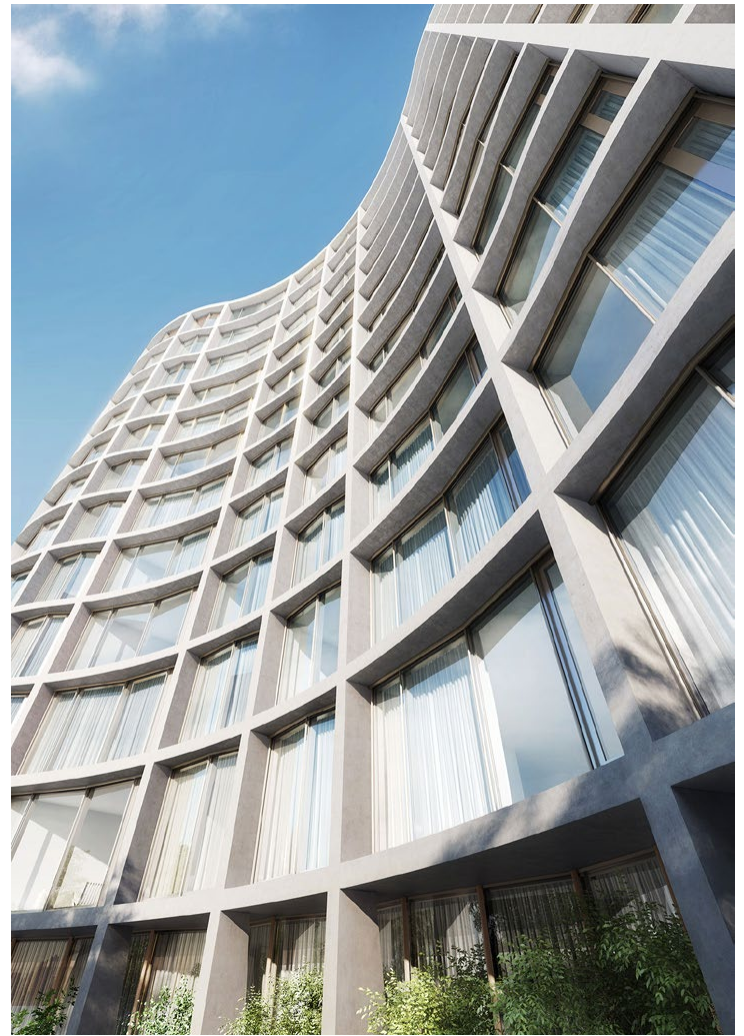
Architectural Assistant, Aug 14-Sep 15

RESIDENTIAL, New York, NY; 4 months CD - CA

with P.Schmerbeck (Associate), C.Cornecelli

The building has been conceived as a skeleton where the bones are pushed to the exterior and articulated. The structural skeleton follows the internal logic and organization of the building, expressing it on the outside and introducing a sense of scale to the height and length of the project. Within each structural bay, the glass line is kinked. It follows its own crystalline logic, creating bay windows from the interior and pushing against the structural skeleton from the inside.

I assisted our project architect during 160 Leroy's construction documentation and administration phases; identifying key atypical conditions during construction and drafted revisions; detailing parametric iterations for curved slab-edge and window modules with visualisations to guide construction



# PARK AVENUE ARMORY

PROFESSIONAL, HERZOG & DE MEURON, NY

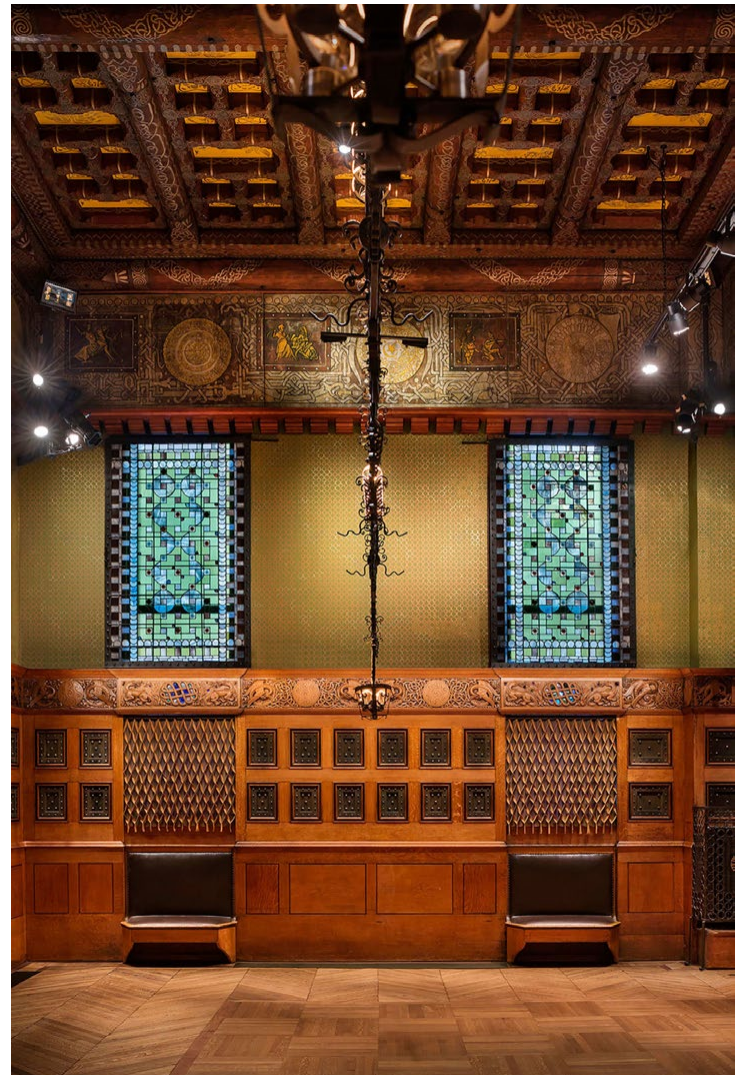
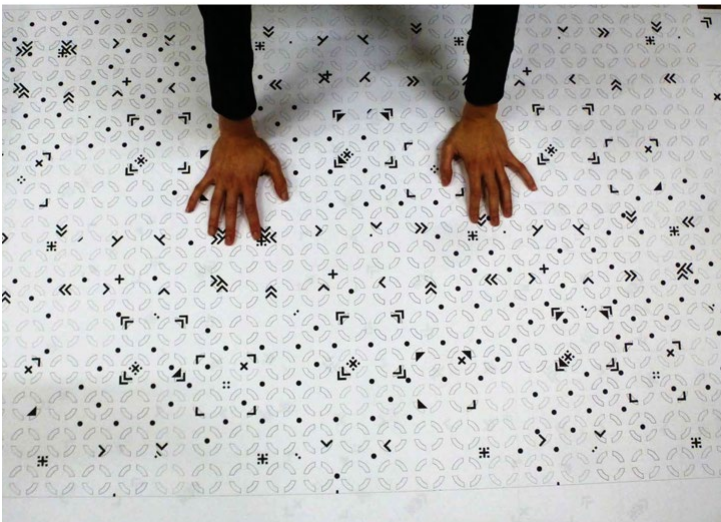
Architectural Assistant, Aug 14-Sep 15

INTERIORS, New York, NY; 4 months DD - CA

with P.Schmerbeck (Associate), M.Brdarski

Working with the premise that signs of age and imperfection are of aesthetic value, the transformation of the Veteran's Room at Park Avenue Armory was a procedural revelation of layers and a reinterpretation of patterns to reconstitute the original 1880 decorative scheme.

During the last four months of the construction period, I prepared mock-ups and visualisations of custom-designed light fixtures, coordinated materials order and shipment to fabricate laser-cut textile finishes for all curtains; drafted detailed existing-conditions drawings of deteriorated interior ornamentation and finishes; collaborated with preservationists to document uncovered historic wallpaper patterns used to instigate elaborate stencil work for new design.



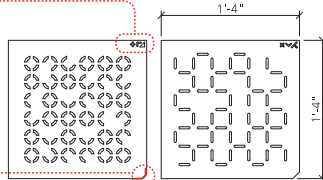


SYMBOL CUT OUTS LOCATED ON STENCIL & USED FOR REFERENCE

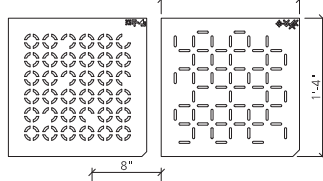
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base chain	+	└	⤴
base link	×	└	⤴
middle chain	⊞	└	⤴
middle link	⊞	└	⤴
light (1)	⊞	└	⤴
light (2)	⊞	└	⤴
green dot	•		

NO STENCIL FOR GREEN DOT.  
GREEN DOBS OF PAINT APPLIED BY HAND.

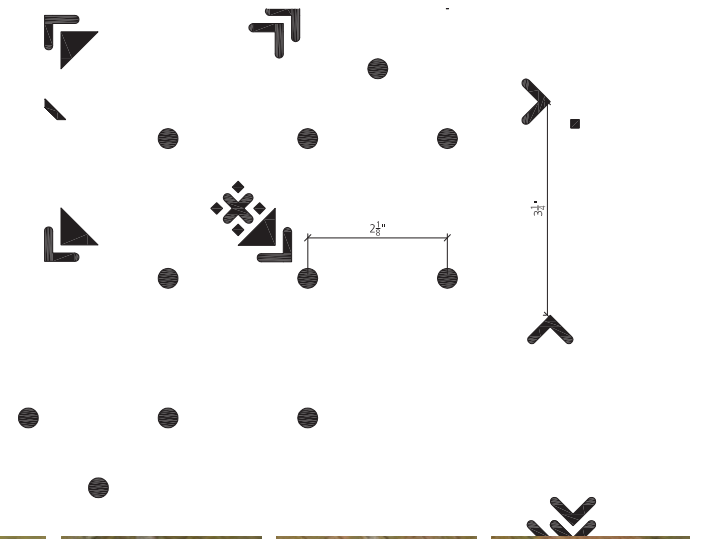
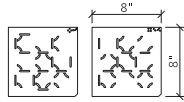
BASE LAYER  
(CHAIN + LINK STENCIL)



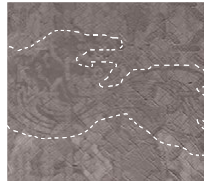
MIDDLE LAYER  
(CHAIN + LINK STENCIL)



HIGHLIGHT LAYER  
(ALUMINUM + GOLD STENCIL)



1. EMBOSSED PATTERN  
LASER CUT OR EMBOSSED PATTERNS



2. WAVE PATTERN ?



3. COPPER BASE STENCIL  
METALLIC PAINT W/ (2) STENCILS



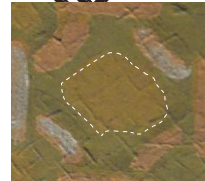
4. COPPER MIDDLE STENCIL  
MATTE PAINT W/ (2) STENCILS



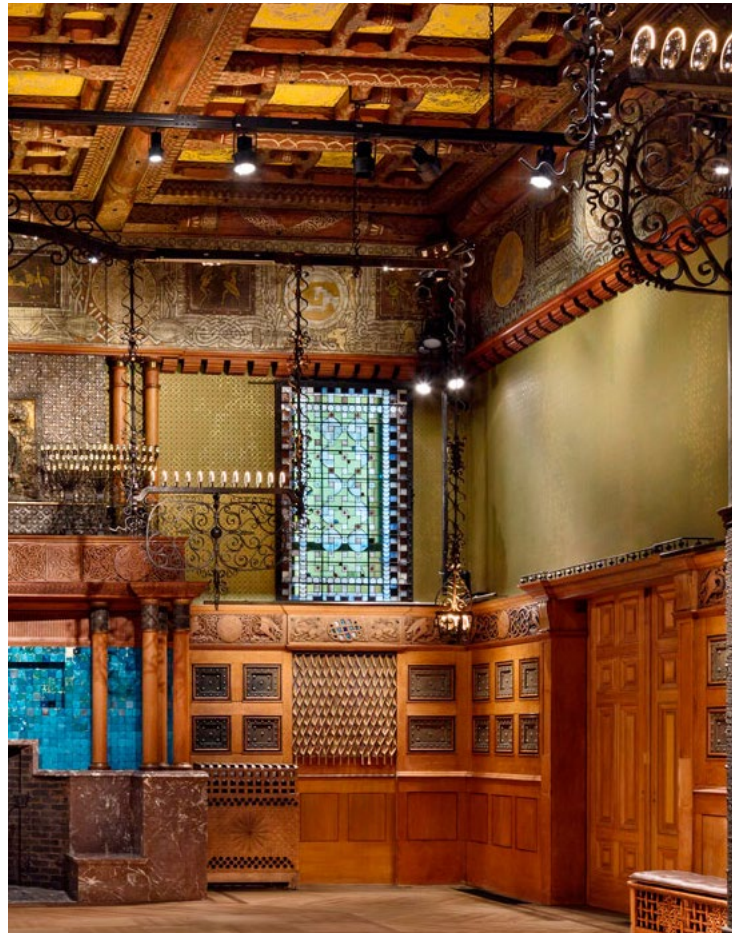
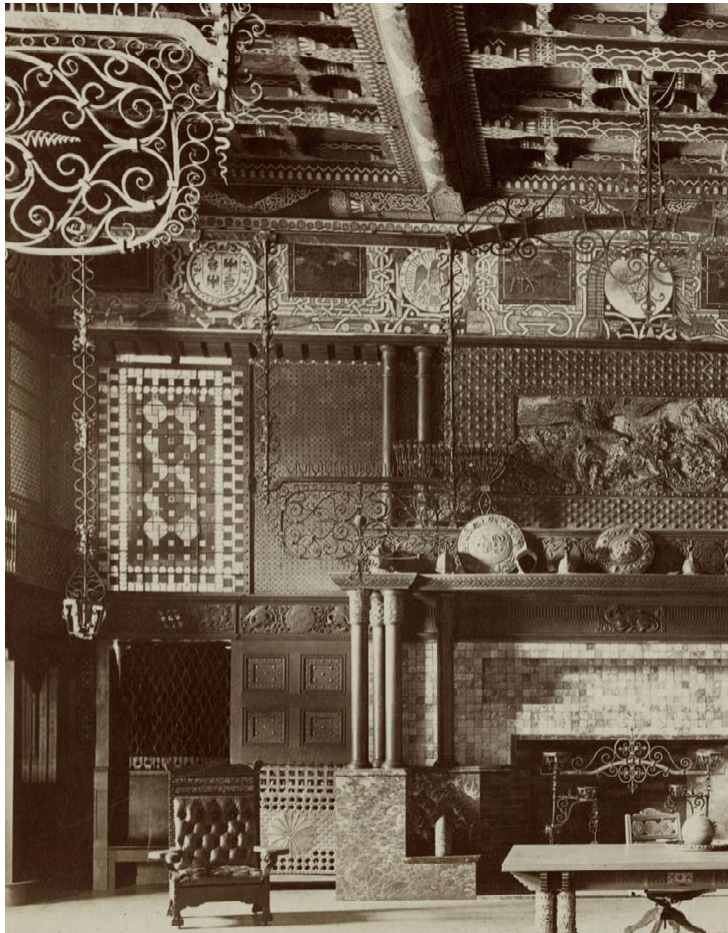
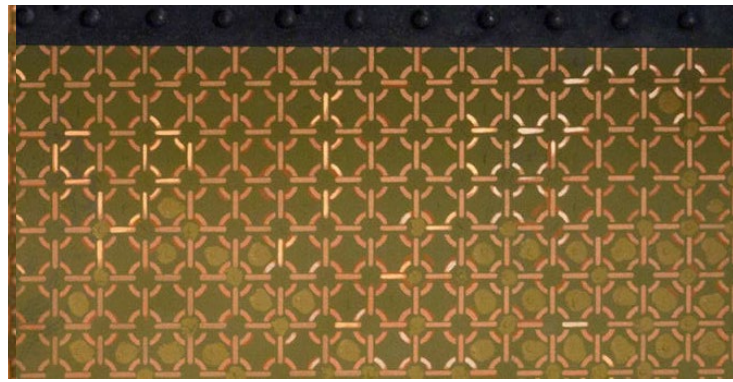
5. HIGHLIGHT (1) STENCIL  
COPPER METALLIC PAINT



6. HIGHLIGHT (2) STENCIL  
ALUMINUM METALLIC PAINT



7. GREEN DOB  
LIGHT GREEN PAINT APPLIED BY HAND

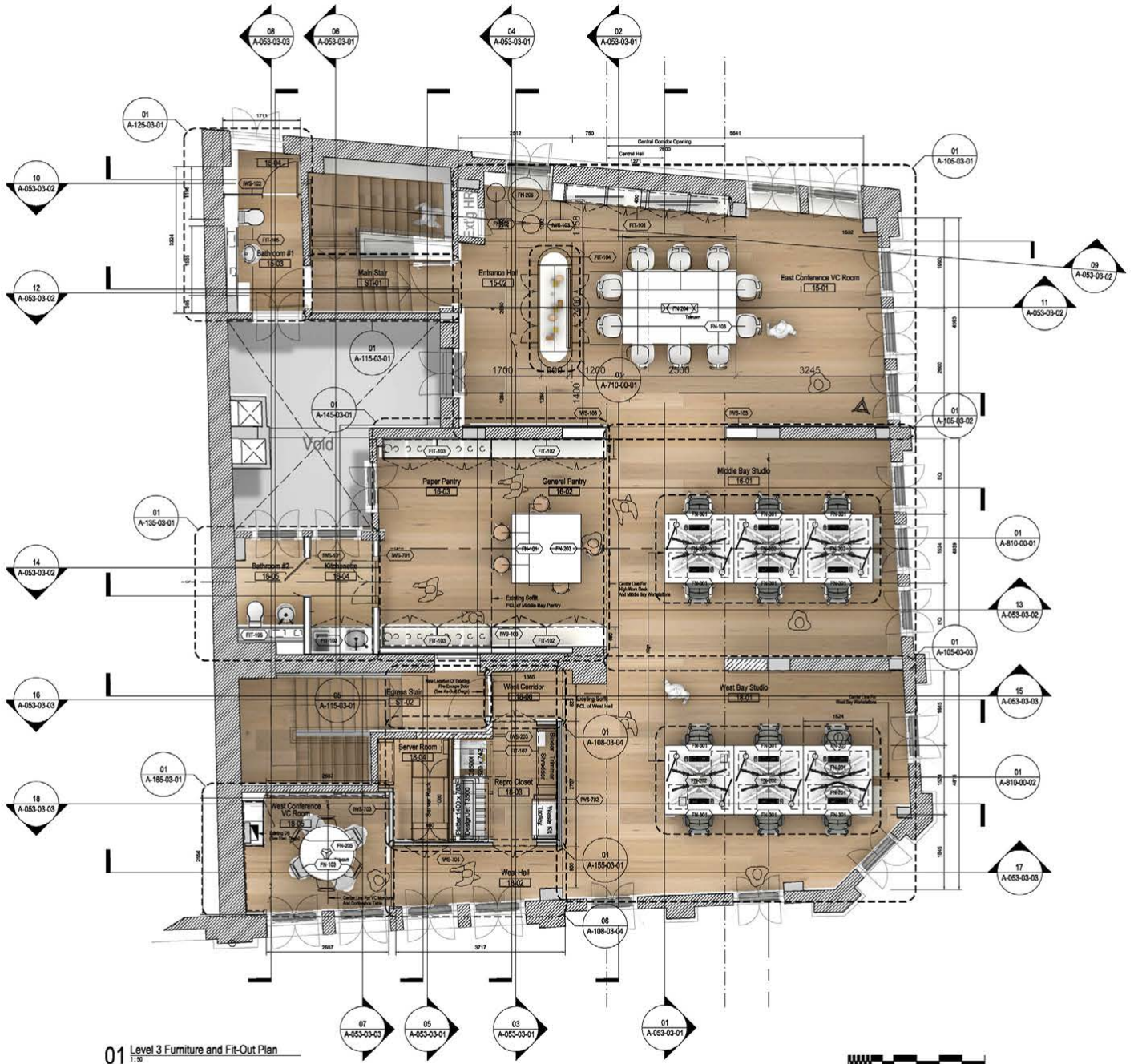




# OFFICE FIT OUT

**PROFESSIONAL, FOSTER + PARTNERS, SG Architect, Sep 16–Present**  
 INTERIORS, Undisclosed Location; 10 months, Concept - Completion Project Lead  
 with R. Schnizer, J. Shah

I spearheaded the documentation, bidding, and coordination for the fit-out renovation of a 160m<sup>2</sup> office in an 1850s merchant building. As the project lead, my responsibilities ranged from managing our team resources in the production of all drawing sets for costing and local approval to authoring a comprehensive lease addendum that detailed proposed plumbing, mechanical, security, waste disposal, and integrated cabling and IT infrastructure. These efforts resulted in the creation of a fully branded environment that demonstrates the potential of our company's design standards in a completely new culture and local context.



01 Level 3 Furniture and Fit-Out Plan  
1:16









# DIFFUSED ENCLOSURE

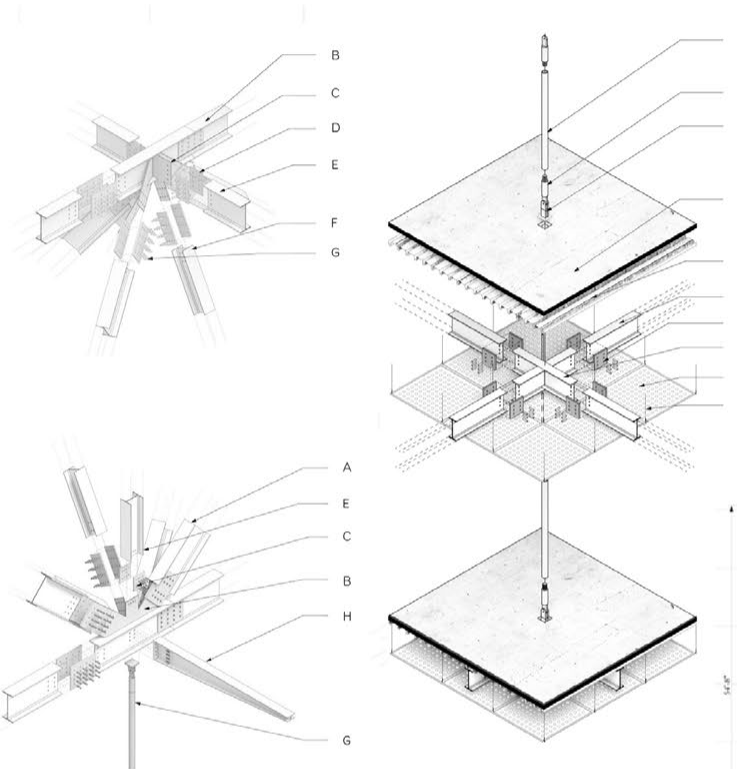
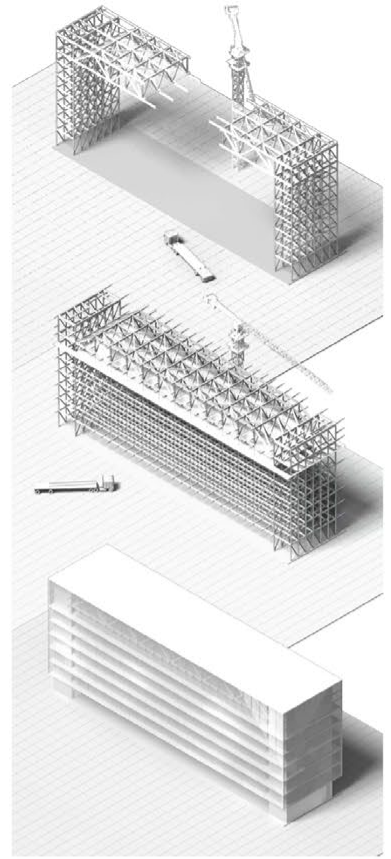
GRADUATE, ARCH TECH V, SPRING 15

South Bronx, NY, 137,200 s.f. CRITIC: K. Lichten  
with J. Danforth, H. Nesbitt, B. Vogt, A. Rosenthal

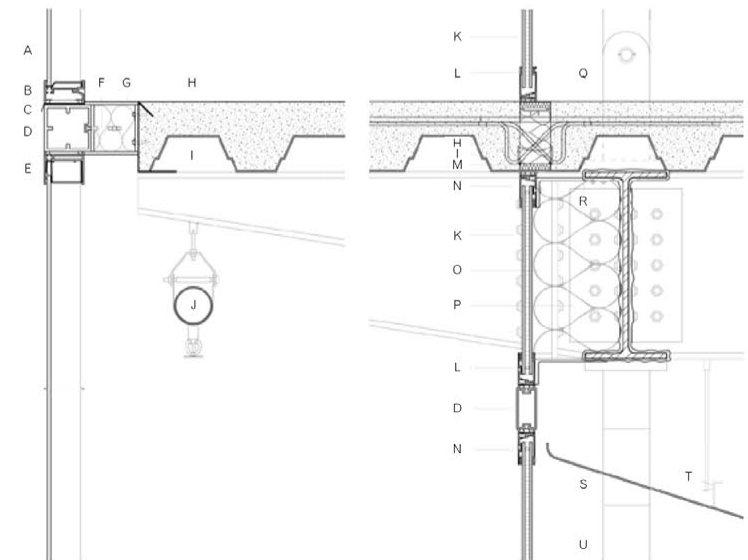
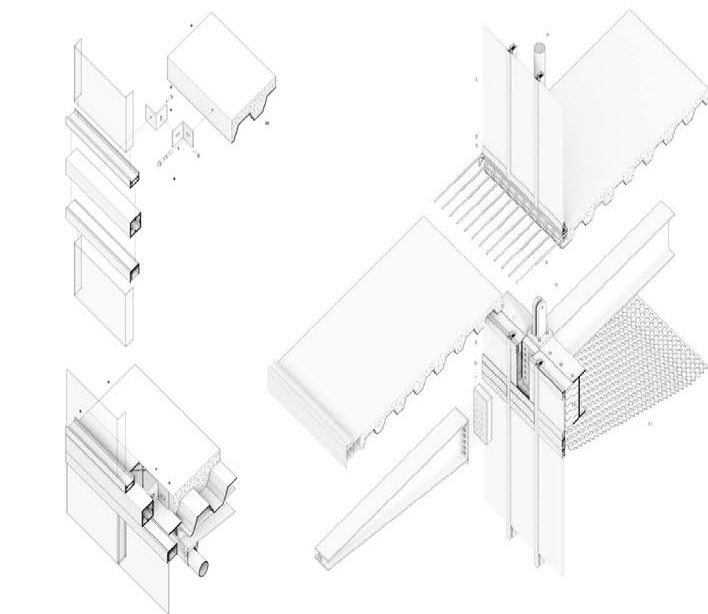
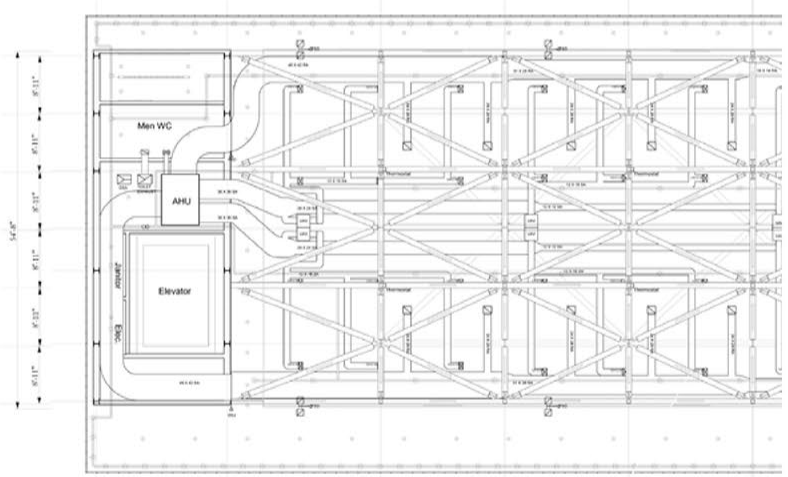
A curtain wall of single-layer transparent channel glass serves as an outward rainscreen while setback floor-to-floor storefront glazing with light-diffusing honeycomb-panelite inserts provides an inward thermal barrier. In between, exhaust-conditioned perimeter circulation creates a passive thermal buffer. Inside this corridor, the tactile difference between smooth storefront glazing and coarse channel glass with exposed structural ridges contrasts sheltered productive interior with cacophonous urban exterior. Tenant floors are suspended from a monumental truss by slender tension rods that minimize interference with the rhythms of interior manufacturing.

rainscreen:  
21" x 3"  
single-layer  
channel glass

thermal barrier:  
IGU with  
honeycomb  
panelite insert



- 4"-diameter steel tension pipe
- 4"-diameter tension pipe couper
- Fabricated steel clevice
- 3"-thick concrete slab
- 3" corrugated steel decking
- W16 x 40 steel beam
- 2"-thick steel gusset plate
- Fabricated W16 x 40 connector
- Perforated aluminum ceiling panel
- Ceiling hanger



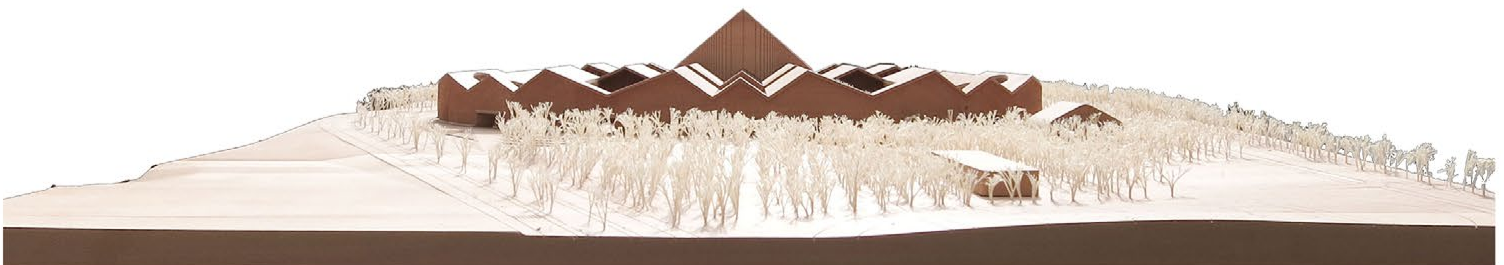
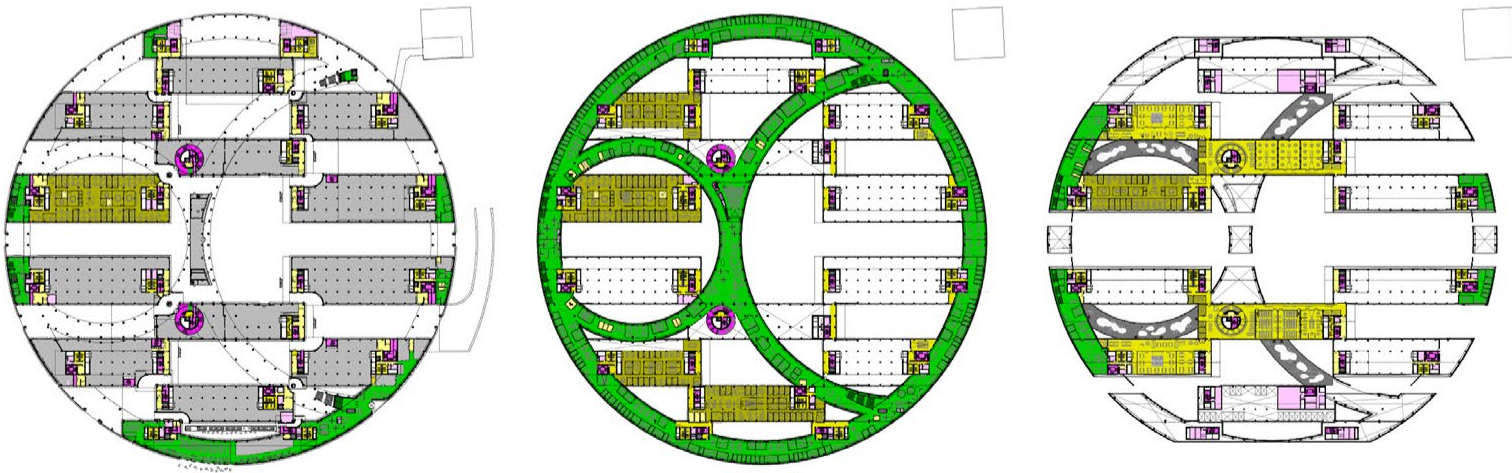


# SKOLKOVO

**PROFESSIONAL, HERZOG & DE MEURON** Trainee, Sep 13–Aug 14  
EDUCATIONAL CAMPUS, Skolkovo, Russia; 5 months, 100% DD  
with (Interiors) O. Bolshanina (Associate), R. Talebi, V. Jacob, I. Federe, T. Dushanov, J. Skuratowski, B. Perez. P. Polonia, A. Kitaev, L. Slonimskiy, U. Mazumdar I. Tsachev, M. Tutoveanu, T. Wada

The new campus for Skolkovo Institute of Technology integrates academic departments and design laboratories into an interconnected campus of buildings and courtyards. The project will be executed in a series of phases that expand the initial campus ring with additional circular extensions.

I was responsible for a comprehensive interiors visualisation passport; numerous detailed physical models; updating drawings in the interiors set while coordinating changes between 30 people — the cladding, core, structure, and interiors teams — in order to produce the project's first detailed digital model used for all renders and prototyping.







INTERIOR FACADE OF THE CENTRAL STAIR AND THE INNER RING LV 01



MAIN ENTRANCE RECEPTION

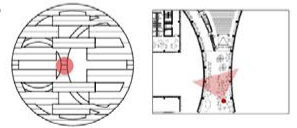


INTERSECTION OF THE CENTRAL STAIR AND THE INNER RING LV 02



- 1 Raised wooden floor, solid white oak parquet with oil finish (FF 102)
- 2 Solid, curved bench in white oak with oiled finish. Integrated, flush solid white oak grill. As indicated in detail 303 - SKT1-ARC-5-E0-XX-415.
- 3 Seamless white corian cafe counter (FX 003)
- 4 Seamless, sound absorbing system on single sided drywall partition. Trowel applied, matte white top coat finish over trowel applied base coat (SE 101). As indicated in detail 312 - SKT1-ARC-5-E0-XX-418.
- 5 Interior mullions, natural white oak profiles with oil finish.
- 6 Fine concrete finish.\*\*
- 7 Concealed pendant sprinkler, flat white matte cover plate flush horizontal band soffit (SE 101)

- 8 Flush ceiling recessed luminaire, 600mm diameter (LF 06). As indicated in detail 122 - SKT1-ARC-5-E0-XX-404
- 9 Access panel with white matte finish, seamlessly installed flush with ceiling finish (CF 104)\* As indicated in detail 125 - SKT1-ARC-5-E0-XX-404.
- 10 PAVA loud speaker cover with white, matte finish. Seamlessly installed with ceiling finish.\*
- 11 Seamless, sound absorbing plaster ceiling system. Trowel applied, matte white top coat finish over trowel applied base coat (CF 104)
- 12 Auditorium slatted wood wall finish in natural white oak - oil finish (WF 103)
- 13 Mechanical access panel with solid white oak finish, flush with floor finish (FF 102) As indicated in detail 131 - SKT1-ARC-5-E0-XX-405.
- 14 Smoke detector system element.\*



MULTIPURPOSE SPACE





# HARBORFRONT MASTERPLAN

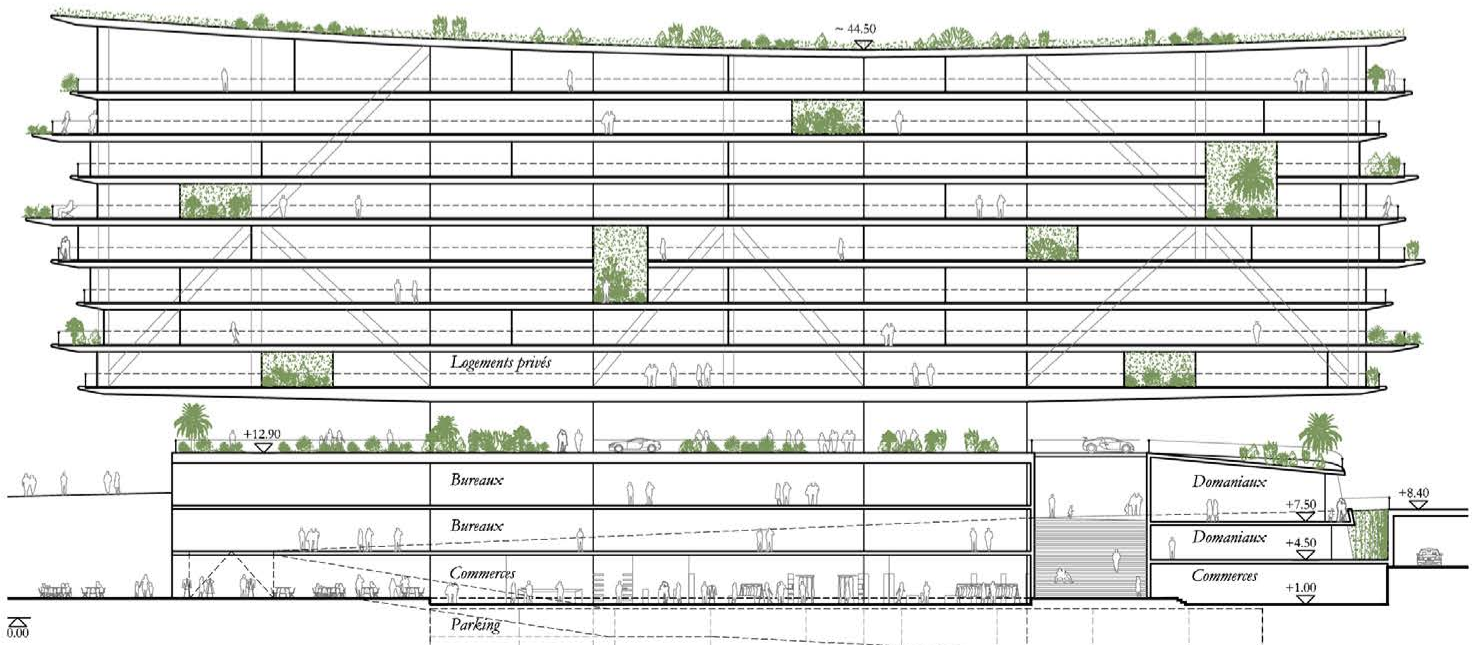
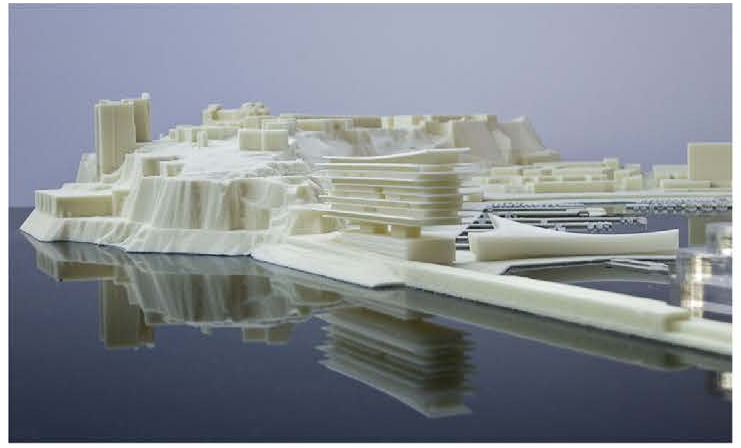
PROFESSIONAL, HERZOG & DE MEURON Trainee, Sep 13–Aug 14

MASTERPLAN: MIXED-USE Undisclosed Location; 6 weeks, Competition

with O. Bolshanina (Associate), M. Tutoveanu, T. Wada, L. Slonimskiy

This proposed masterplan for a waterfront site integrates new housing with a public plaza and retail center. The design reflects the striated patterns of the surrounding cliff-faces as well as the sweeping forms of adjacent yachts.

I was responsible for documenting shoreline conditions, structural constraints, and surrounding topographic elements for engineers; overseeing the production of a large-scale CNC-milled model; producing project diagrams; bringing plans and sections to competition-level resolution and clarity; visualisations to present to the client; and coordinating a 150-page book-format competition document with a small 4-person design team on a very tight schedule.







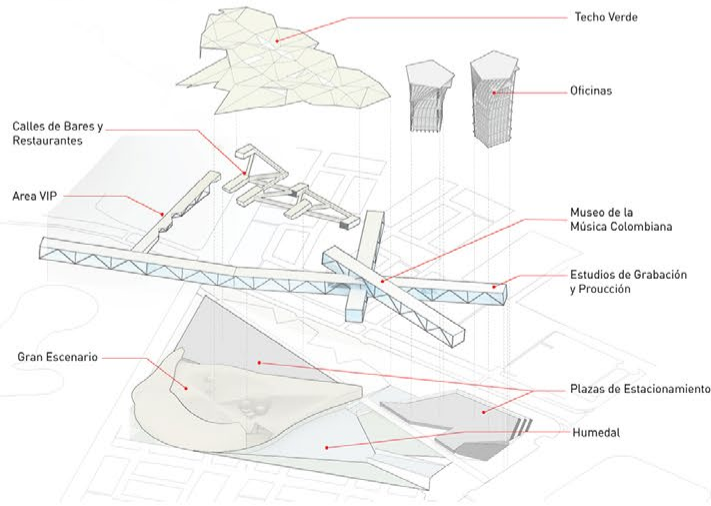


# MUNAM

PROFESSIONAL, CAZA ARCHITECTS Design Intern, May–Aug 12  
MASTERPLAN URBAN DESIGN, MUSIC CENTER, Bogota, Colombia; Concept  
with C. Arnaiz (Principal), L. Del Pino (Associate)

The Munam Colombia Music Center integrates a performing arts center with a new park landscape and office development.

As an integral member of the small team working on this accelerated project, I was responsible for quickly developing a detailed digital model of the entire project. I produced clear diagrams, design renders, and design drawings to explain the project to clients in Bogota. I also worked with the design principal and lead project designers to develop massing schemes and plans for phased construction.



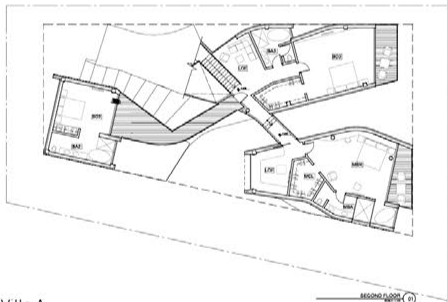
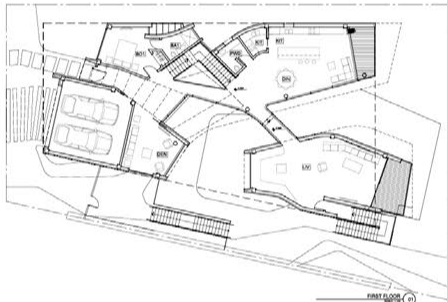
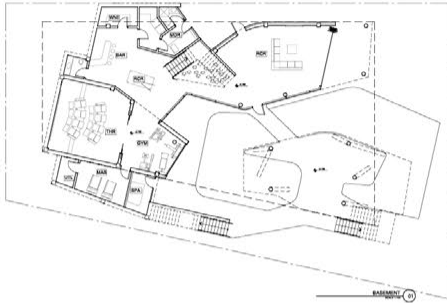
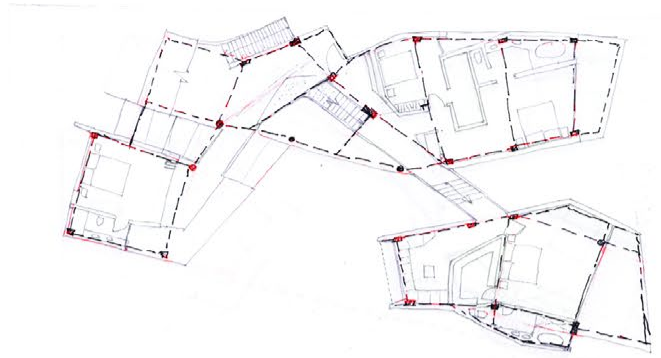


# LUXE LAKES RESIDENCES

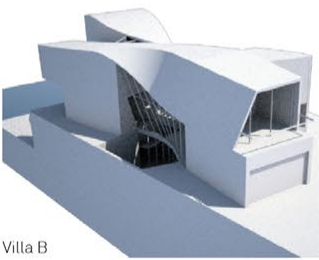
**PROFESSIONAL, GRIFFIN ENRIGHT ARCHITECTS** Designer, Jan–Jun 11  
 6 CUSTOM HIGH-END RESIDENCES, Cheng-Du, China; 6 months, SD–DD  
 with M. Griffin (Principal), J. Enright (Principal), C.Chow (Associate), D.Saltee

Six lakeside villas for a new subdivision were developed to maximize water views and create a neighborhood with a distinctive but cohesive character.

Applying strict local zoning and code constraints to complex massing, I helped set the pace for our design team of 4 for our weekly issuance of SD drawings for client approval. I was given the lead to oversee and execute all design updates for two of the the six residences through 50% DD. Production included drawing sets, visualisations and diagrams.



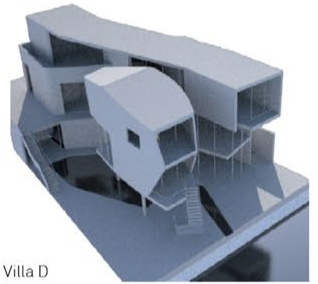
Villa A



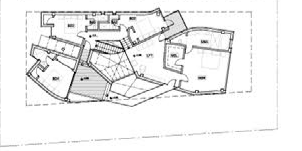
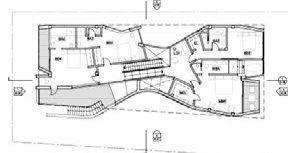
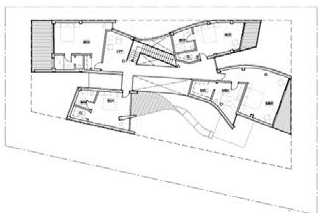
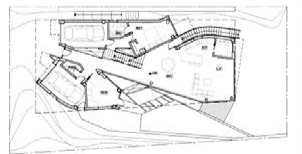
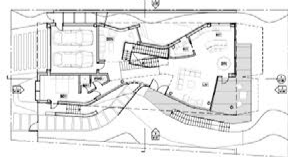
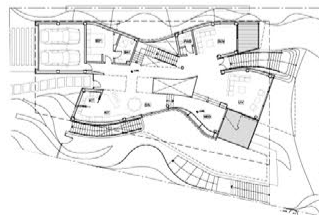
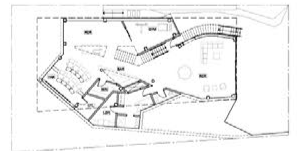
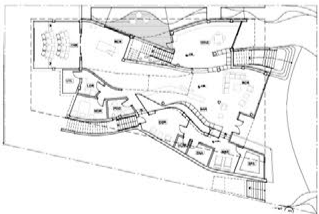
Villa B



Villa C



Villa D





# THERMOPONIC INSTITUTE

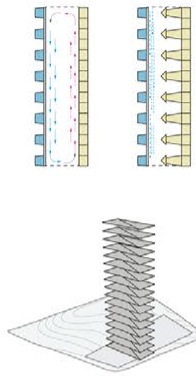
GRADUATE, CORE STUDIO I, FALL 11

AQUASPHERE STUDIO; Manhattanville, NY, 90,300 s.f.

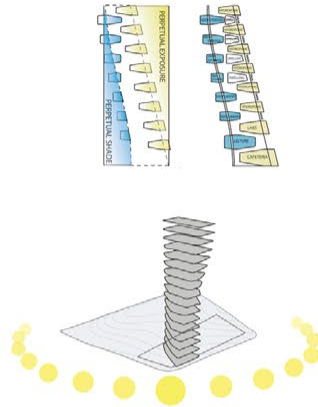
CRITIC: Y.Sato

The Thermoponics Institute positions a cold-storage seed library against a warm hydroponics lab, exploiting the temperature differential to provide a constant source of water collection through condensation. The glazed surface that divides these programs is elongated along the spine of the tower, collecting water droplets that cascade into a reservoir below. The hydroponics lab is organized along a system of ramps bent to maximize sun exposure, with plants contributing to a simulated microclimate of rising warm air and precipitating moisture. Cooling units in the seed library vent warm exhaust into the hydroponics lab, propelling vertical air cycles. Located at Columbia University's Manhattanville campus, the facility also provides housing for research fellows.

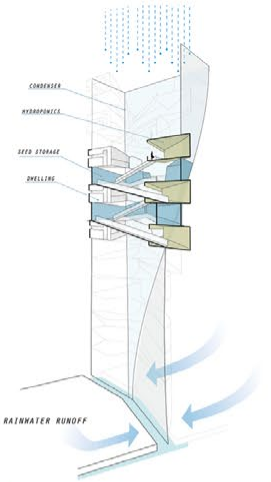
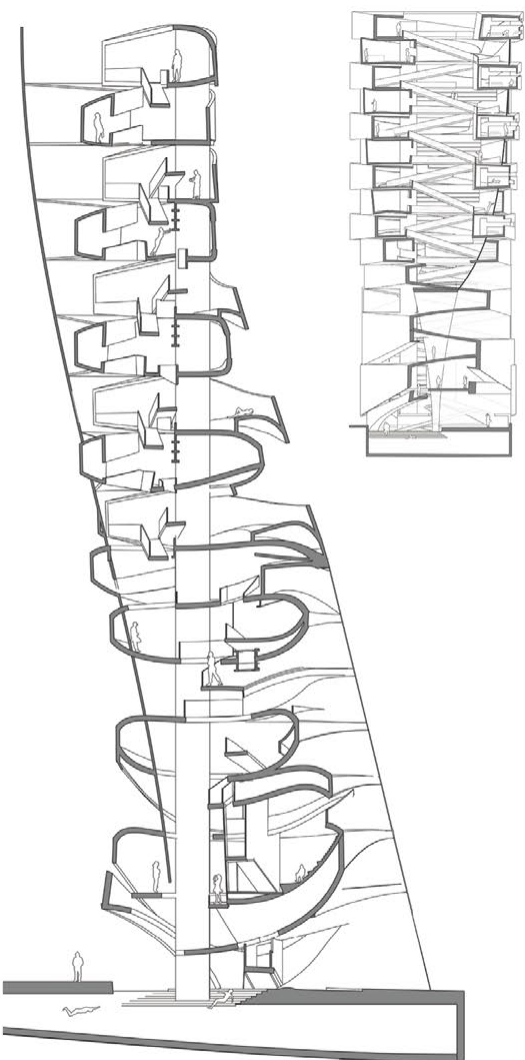
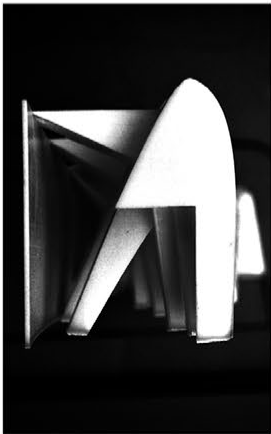
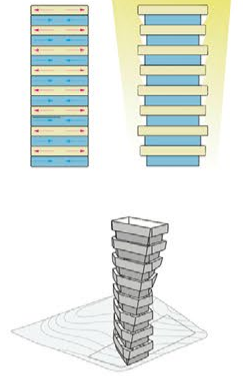
**THERMAL OPPORTUNITY**  
UTILIZING TEMPERATURE DIFFERENTIALS TO  
CONTROL THE BUILDING AND ITS PURPOSE



**SOLAR HEAT GAIN**  
PROVISION OF AN INTERDEPENDENT ENERGY  
CONDITION AND ITS SOLAR RESPONSE



**LATERAL CONFIGURATION**  
APPROACHES TO DEVELOP A PROGRAM ON ALL  
SIDES AFTER SUN STUDY





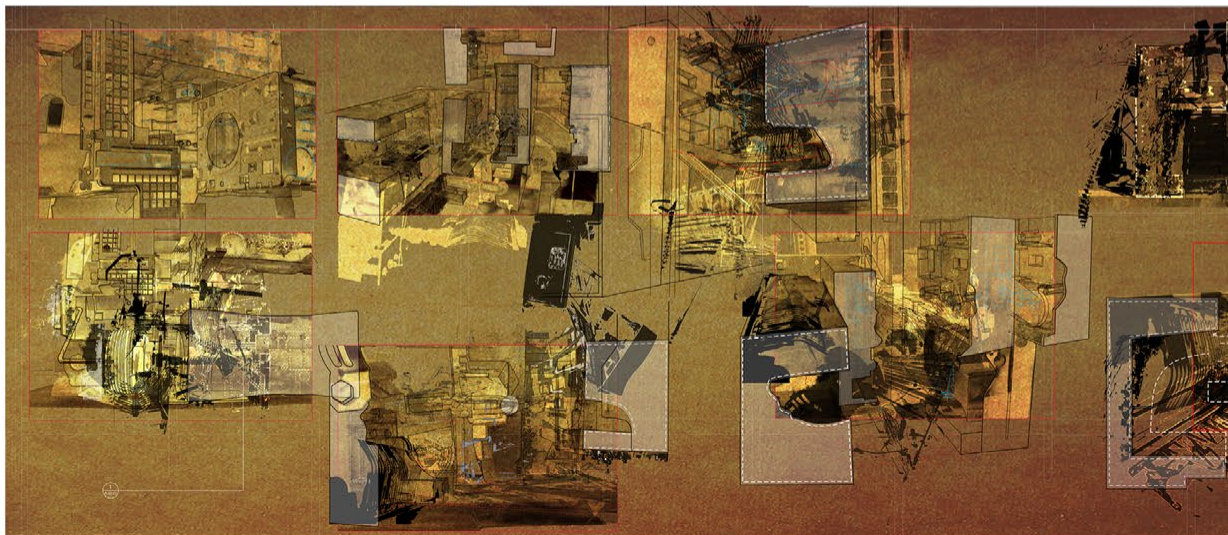
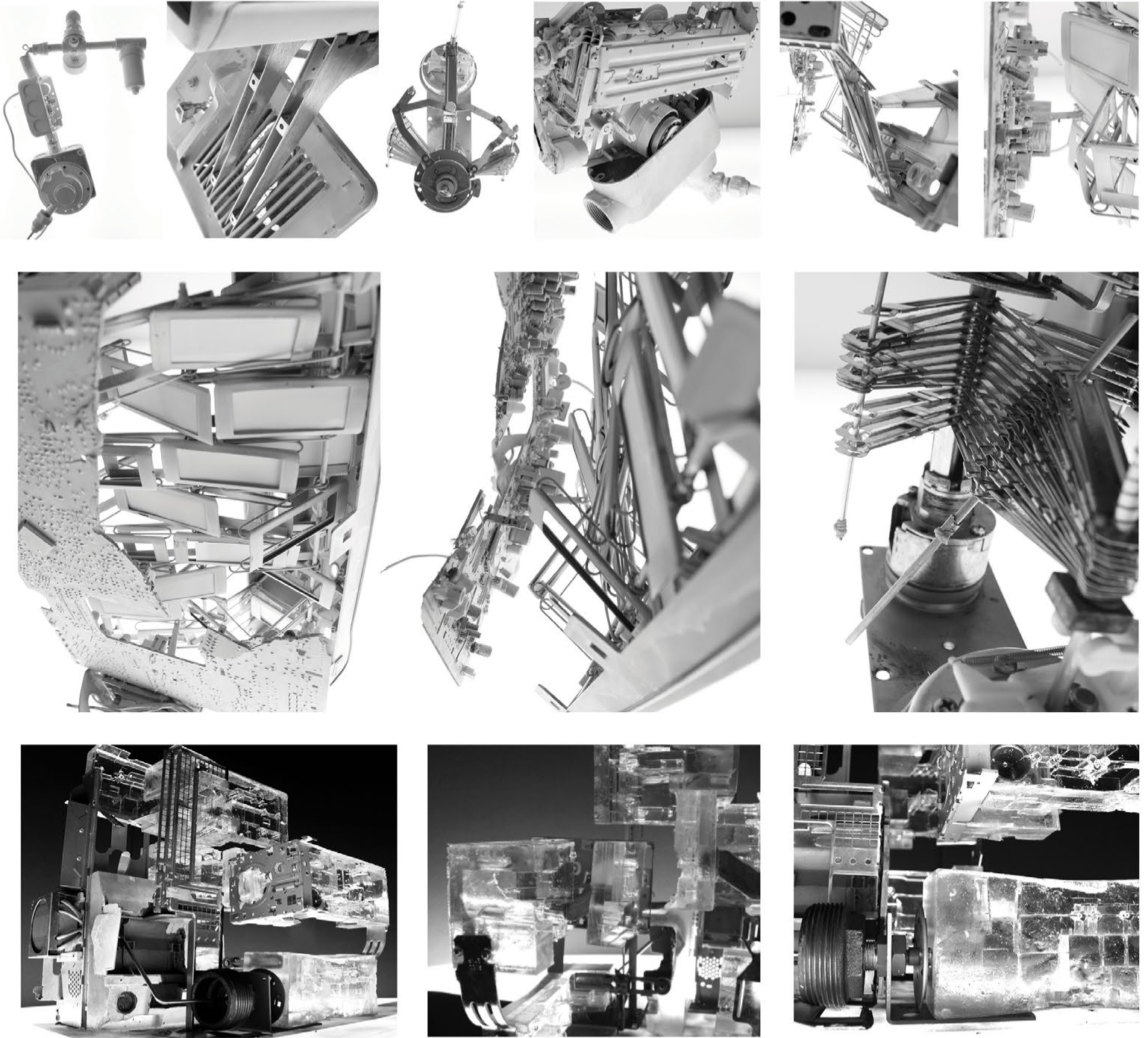
# GRIT COLLECTOR

GRADUATE, CORE STUDIO II, SPRING 12

BANK STUDIO; SoHo, NY, 24,000 s.f.

CRITIC: C. Kumpusch

Grit Collector challenges conventional notions of banking by reimagining systems of value, transaction, withdrawal, and deposit to produce a fluid archive of the surrounding city. The project fossilizes discarded waste and detritus, halting their deterioration and renewing their value as material records of fleeting urban activities. Everyday cycles of consumption and disposal are exposed as the project inhales the grit of the city and makes it inhabitable.



MEMBRANE MICRO DETAIL

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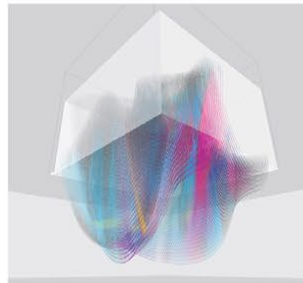
NO.	DESCRIPTION	DATE
1	A) FILTER - B) SORT	
2	DISSOLVE	
3	SWALLOW	
4	COAGULATE	
5	EXPAND	
6	REGURGITATE	



# FEATHERED EDGE

**PROFESSIONAL, BALL-NOGUES STUDIO** Intern, Jun–Aug 09  
**INSTALLATION** Museum Of Contemporary Art, Los Angeles; 3 month design-build  
 with B. Ball (Principal), G. Nogues (Principal), P. Clemente, S. d’Almeida, K. Harstad, A. Kamath, J.Kitchens, A. Lyon, T. Peeters, S. Riedmann, G. Sedillo, N. Silva, B. Tang, and the preparatory staff of MOCA

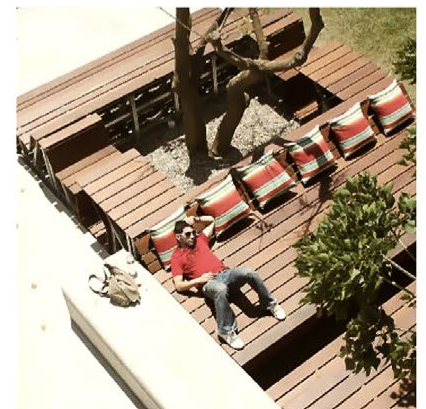
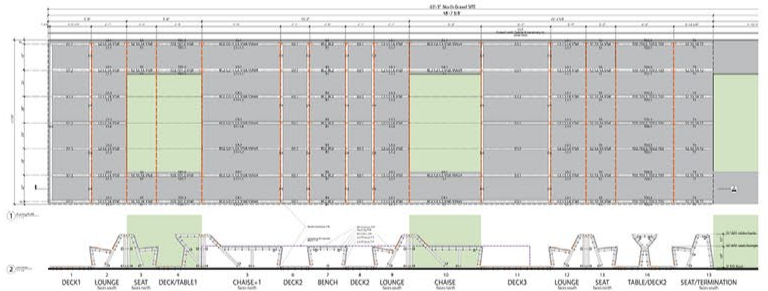
Feathered Edge was an installation comprised of 21 miles of dyed and suspended thread. I was integral to a very small team that developed a methodology for hanging threads of twine in catenary forms and dyeing each one in intervals with a performative software-controlled robotic machine. I was also responsible for prototyping suspension hardware.



# LANDSCAPE EXTRUSION

**UNDERGRADUATE DESIGN-BUILD** Project Manager, Spring 10  
**INDUSTRIAL DESIGN** Otis College Of Art And Design; 3 months, design-build  
 with Architecture/Landscape/Interiors Class of 2010 (25 persons)

Landscape Extrusion is a permanent gathering space at the center of the Otis campus. A folded surface dilates and contracts to form a continuous circuit of open decks, lounge seating, benches, and tables. The extruded profile facilitated rapid construction with IPE Wood Decking cut to standardized lengths and mounted to a welded frame of Unistrut Telespar Steel Tubes. As project manager and lead designer, I was responsible for managing the design team and overseeing installation. I developed a plan for fabrication sequencing and installation, produced construction documents and site drawings, and coordinated material sizing and delivery.





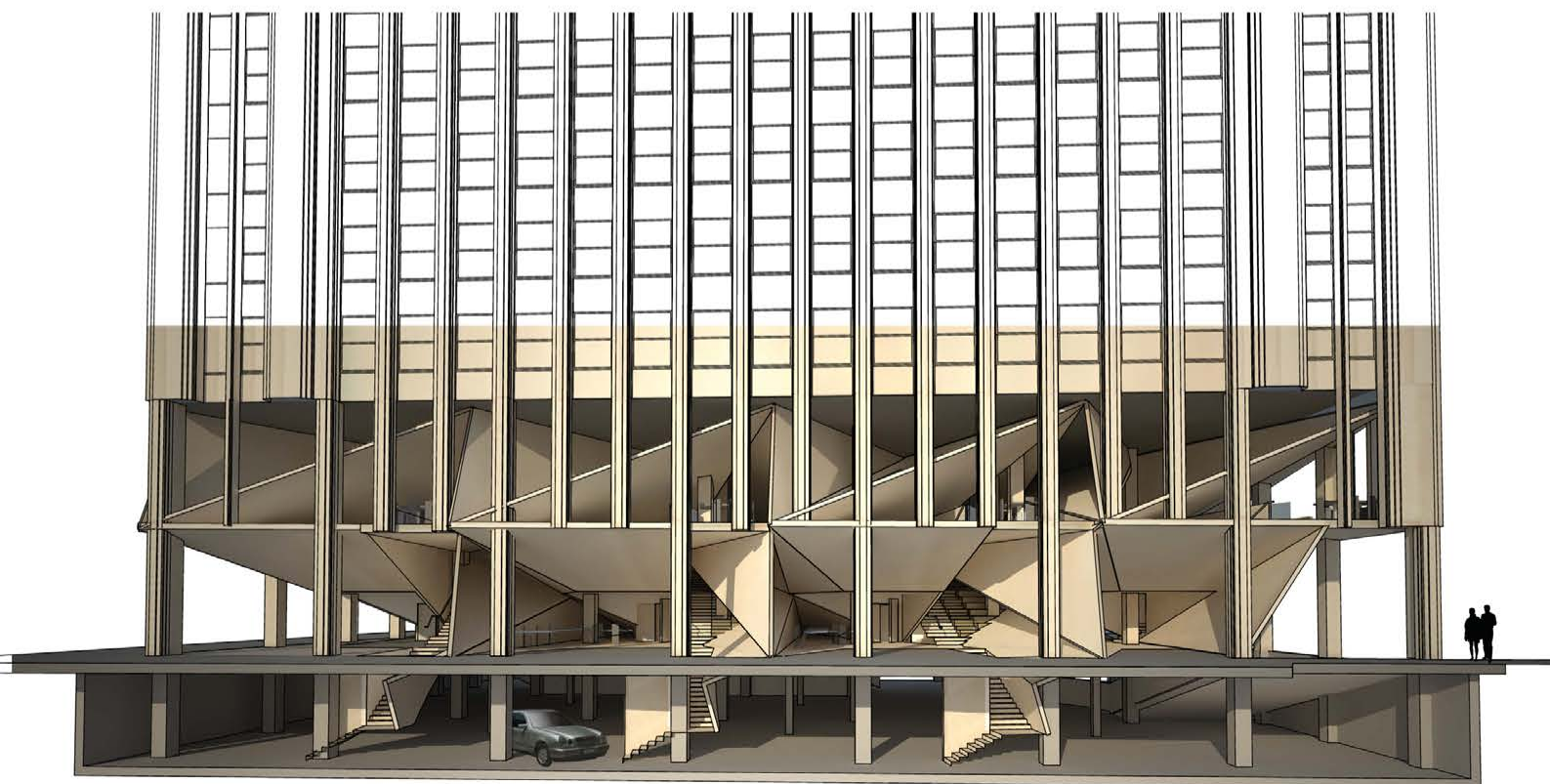
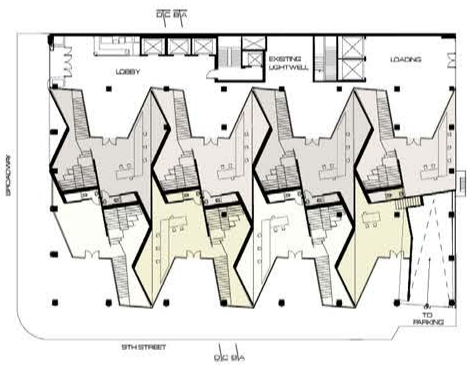
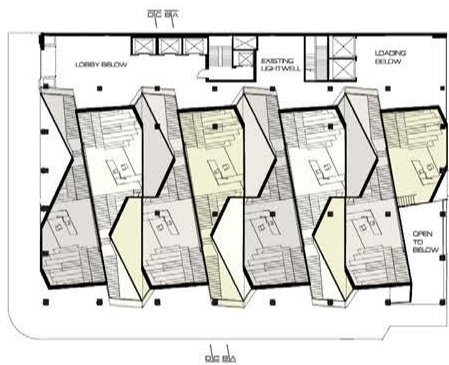
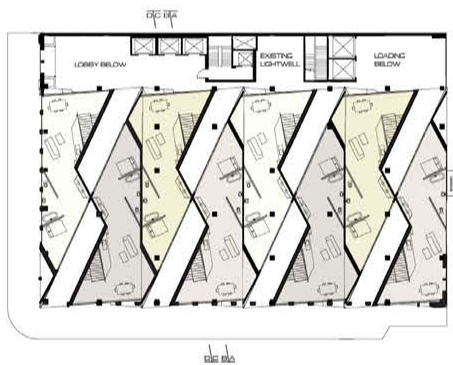
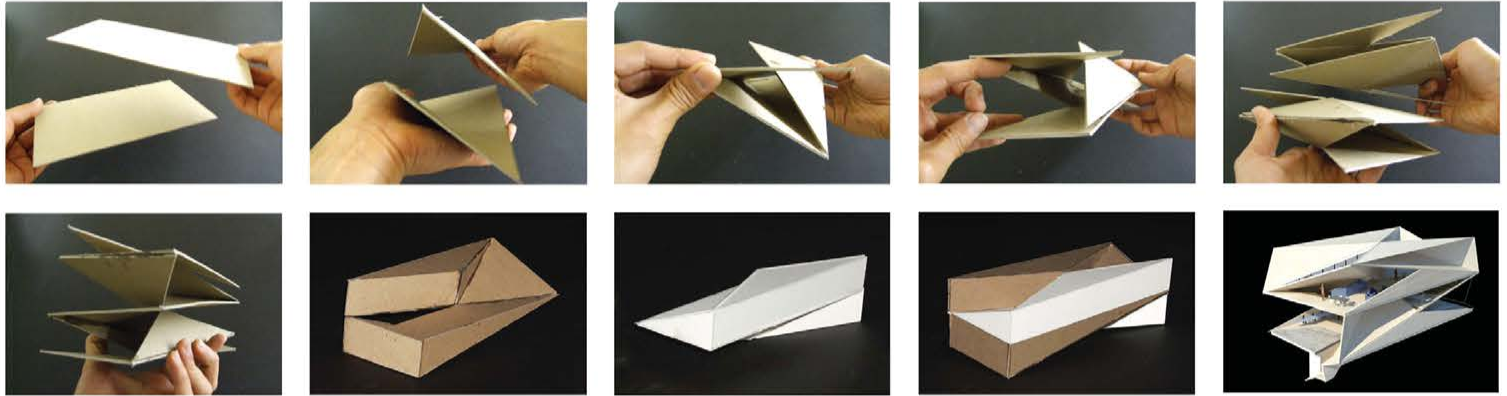
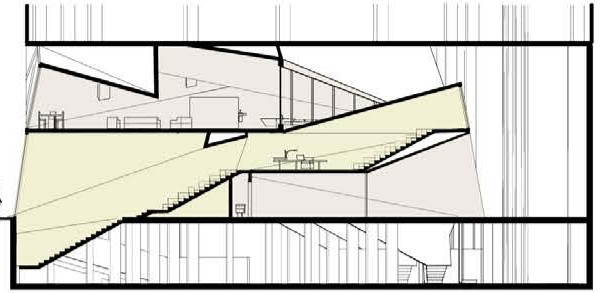
# HELIX LOFTS

UNDERGRADUATE, STUDIO V, SPRING 09

PRIVATE/INTERIOR ARCHITECTURE STUDIO; Los Angeles, CA, 5,300 s.f.

CRITIC: R. Lundquist

Helix lofts transforms the lower three stories of an existing building in downtown Los Angeles to accommodate eight live-workhousing units. Binaries of productive/domestic, public/private, new/old, and neighbor/neighbor are formalized in a system of rotated, interlocking units. Each one is formed as a single helix, tessellated in plan and section with its reciprocal double to create an even exchange of street access, views, and light exposure. The elongation of each coiled unit accommodates polarized zones of productivity and leisure, bound together by a mezzanine space at the center.





# SYNTHETIC STIMULUS

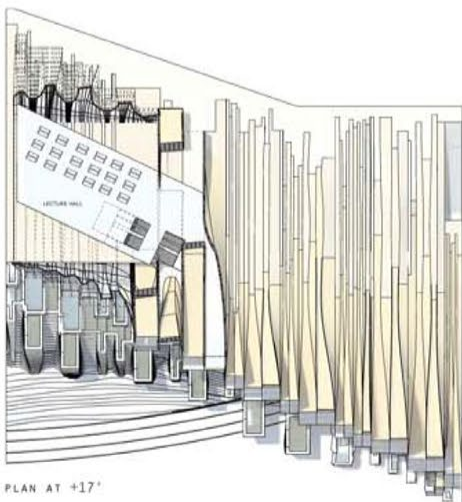
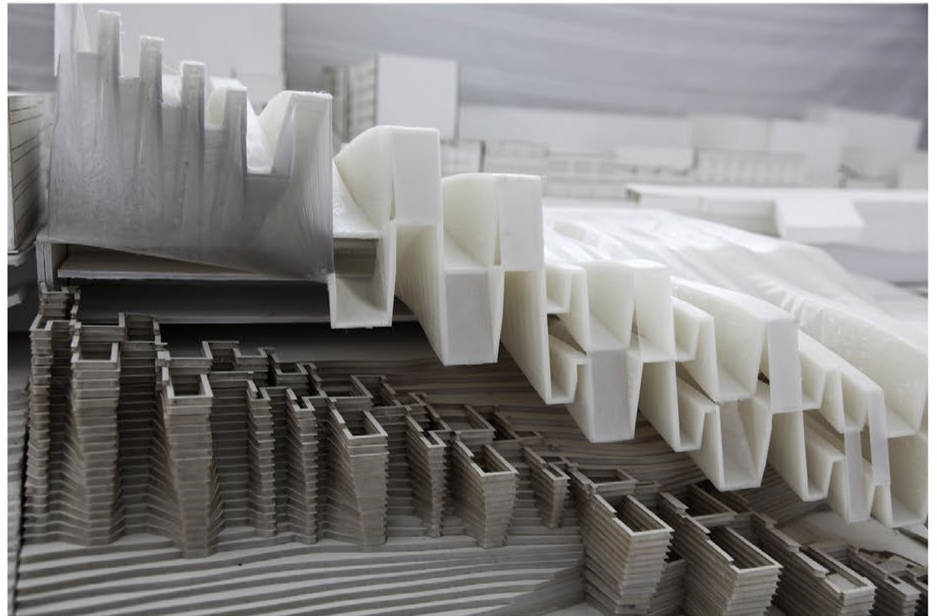
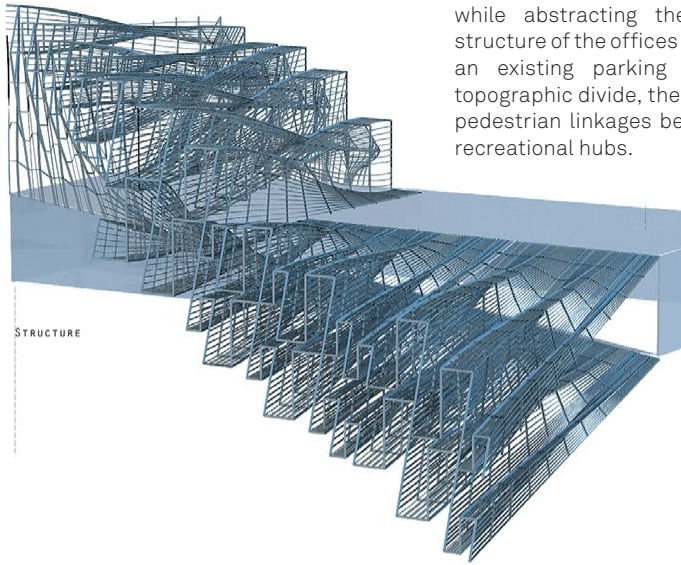
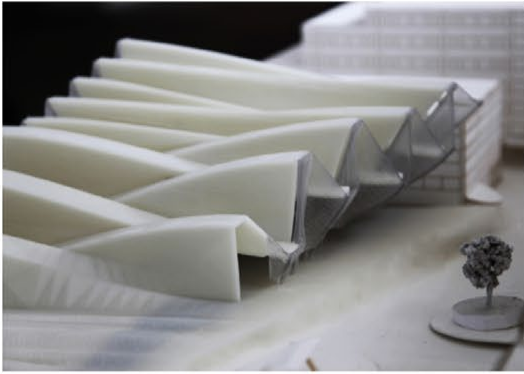
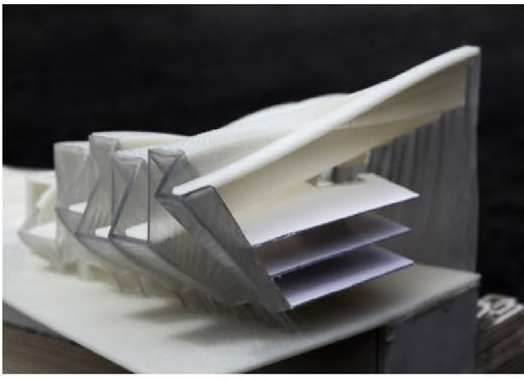
UNDERGRADUATE, STUDIO VI, SPRING 10

BUILDING/LANDSCAPE STUDIO

Seattle, WA, 100,000 s.f.

CRITIC: G. Kochanowski

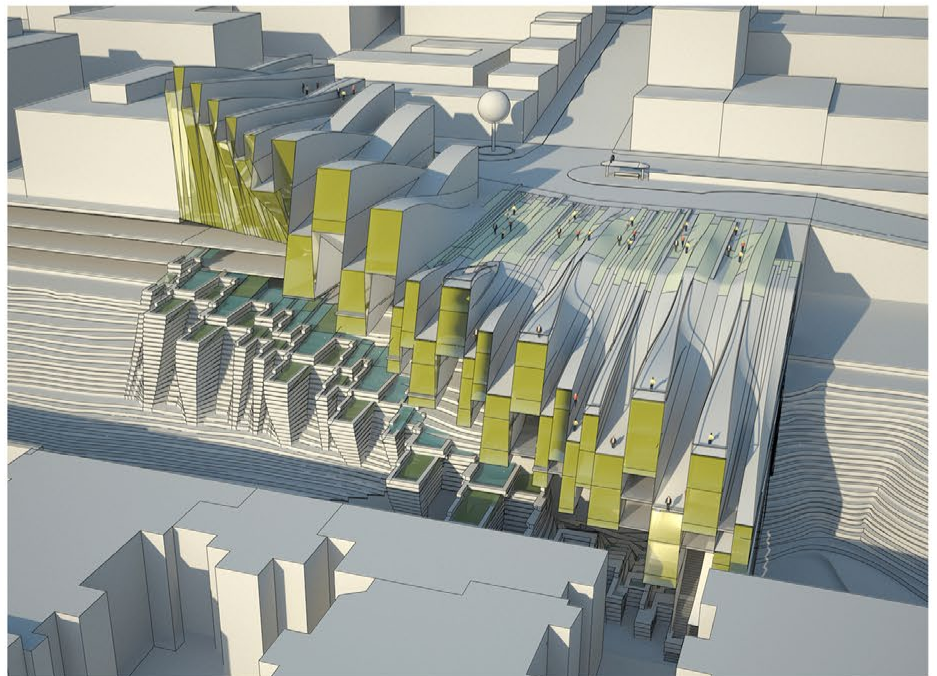
Synthetic Stimulus integrates building and landscape to connect Seattle's Pike Place Market with the shore of Puget Sound. The design exaggerates the geology of the site while abstracting the branched corporate structure of the offices housed inside. Crossing an existing parking facility and a steep topographic divide, the structure provides new pedestrian linkages between commercial and recreational hubs.



PLAN AT +17'



PLAN AT -7'





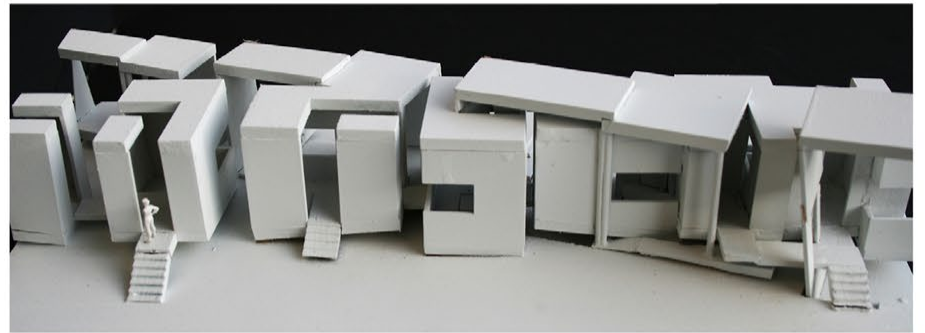
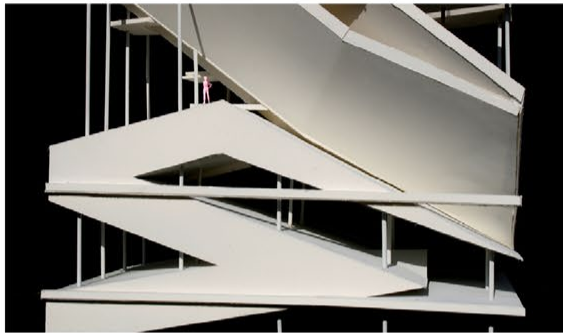
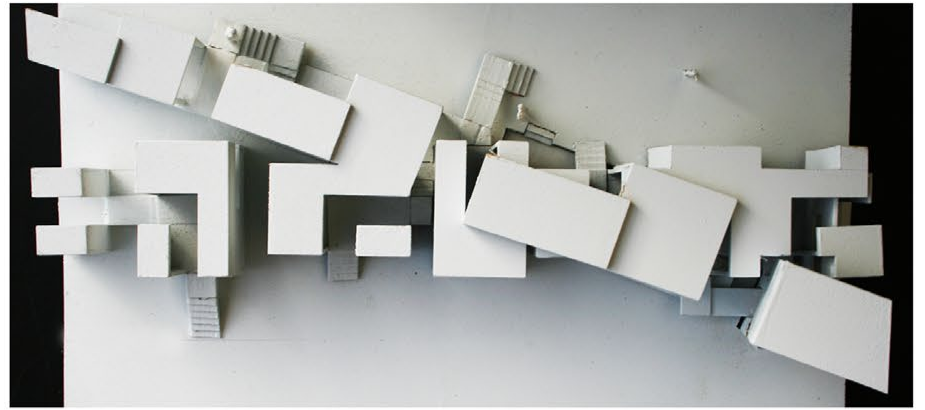
# FOLD & INTERSECT

UNDERGRADUATE, STUDIO I, SPRING 08

SCALE/STRUCTURE/CIRCULATION STUDIO

CRITIC: B. Ragle

Formal studies of folded slabs and intersected spatial sequences instigated the development of a proposal for an arts center in a subsequent studio. The art exhibition spaces inside reject the paradigm of white-cube display spaces, displacing assumed neutrality with muscular exposed structural elements and views to the frenetic street activity outside. Contextualizing art objects within their means of production, exhibition areas are joined to classrooms and artist apartments.



# URBAN CANVAS

UNDERGRADUATE, STUDIO IV, FALL 09

PUBLIC/URBAN ARCHITECTURE STUDIO; Los Angeles, CA

9,000 s.f. CRITIC: MATIAS CREIMER

