nathan shakura, *selected architectural works*. 2026.



CV | Nathan Shakura | OAA Intern Architect

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shakura.art@gmail.com
1 613 355 2876

Education

2026 Master of Architecture
John H. Daniels Faculty of Architecture, Landscape, and Design, University of Toronto

2022 Bachelor of Design, Environmental Design
OCAD University

Professional Experience

2026 &Ende Interior Design
Freelance Designer

2026 Anya Moryoussef Architect
OAA Intern Architect

2024-2025 Studio Vaaro
Designer & Researcher

2023-2024 John H. Daniels Faculty of Architecture Workshop
Workshop Assistant

2022-2026 DesignLand Landscape Architecture & Research
Designer

2020-2021 Living Architecture Systems Group
Designer & Production Manager

2014-2025 Rooms Coffee \ Pilot Coffee Roasters \ Bridgehead Coffee
Barista

Teaching and Research

2026 Thesis Research Guest Lecture
Guest lecturer for ARC2017: Research Methods, Graduate research seminar with Prof. Simon Rabyniuk at John H. Daniels Faculty of Architecture, Landscape, and Design, University of Toronto

2026 Teaching Assistant: ARC280: Modelling and Fabrication in Design
Undergraduate seminar focusing on Grasshopper and digital fabrication with Dr. Brady Peters at John H. Daniels Faculty of Architecture, Landscape, and Design, University of Toronto

2025 Teaching Assistant: ARC2017: Research Methods
Graduate research methodology seminar with Prof. Simon Rabyniuk

Publications

2026 *Shakura, Nathan. 2026. "I Want to Play Everyday". Scaffold* Journal 3 (1). Toronto.*

2025 *Studio VAARO, and Gabriel Fain Architects. "Impossible Toronto. 01, On the Courtyard : Learning from European Blocks". The Neptis Foundation. 2025. *research team*

2022 *Shakura, Nathan. "Collective Dwelling and Appropriation for Autonomy" Umarell Critcal Architecture Newsletter Issue 1 - Brick Through a Window. 2022.*

Exhibitions & Installations

2022 OCADU GradEx 107
Exhibited thesis project Collective Dwelling & Appropriation for Autonomy

2021 Venice Architecture Biennale
LASG Biennale Design team member, working on fabrication and prototyping for Grove sculpture.

2021 Threshold Sculpture Installation
Design and installation team member for Threshold installed at Norman Y. Mineta San Jose International Airport.

Awards & Scholarships

2025 Quadrangle Architects Tenth Anniversary Scholarship
Awarded for Comprehensive Studio project "Berries & Cream"

2025 Paul Oberman Graduate Research Grant
Travel research investigating collective housing paradigms in Barcelona

Volunteer

2024-2026 Cafe 059 (U of T Daniels Cafe)
Manager

References:

Jeannie Kim
jeannie.kim@daniels.utoronto.ca
(647) 924-3149

James Macgillivray
james@lamas.us (647) 818-2202

Anya Moryoussef
anya@amarch.ca (647) 781-7412

My name is Nathan Shakura. I'm a Toronto-based OAA Intern Architect and M.Arch ('26) graduate from the University of Toronto. My practice is driven by the conviction that architecture is a social act, centered on the tangible impact design has on the communities and societies that move through our built environment.

I am particularly interested in how materiality and spatial research can be leveraged to foster positive social change, and what alternative property relationships can mean for architecture. I feel at home in the rewarding process of turning abstract ideas into tactile, material reality from the first sketch to the final construction detail, and I look forward to enjoying that process with you.



academic

01 m.arch thesis: golf course autogestion

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71 living architecture systems group

golf course autogestion

M.Arch Thesis
Sept 2025-April 2026

This thesis is a provocation & critique of the hegemonic enclosure of urban space, proposing instead a counter-paradigm rooted in the political and material construction of play and worker self-managment as commons. The commons as defined here refers to collective stewardship, care, and decommodification of land in the face of the alienation and repression of the capitalist apparatus. This is operationalized by the expropriation of three private golf courses: Lambton Golf & Country Club, Rosedale Golf Club, and the Toronto Hunt Club.

This land is now governed by the fictional ***Worker's Council Land Trust***, which embarks on the journey of collective building and living on the land. The people of the Worker's Council operate horizontally, building and producing and playing together outside of the capitalist framework that surrounds them. The structures shown here are the built expression of this, creating an island where their collectivity is the boundary of the sea of enclosure outside of these lands. Ultimately, this work argues that by replacing the logic of exclusion and labour-value extraction with the architecture of autogestion (worker self-management), communities can transform the city from a site of enclosure into a collective oeuvre of autonomy, mutual aid, and joy.



The Toronto Hunt Club



Lambton Golf & Country Club

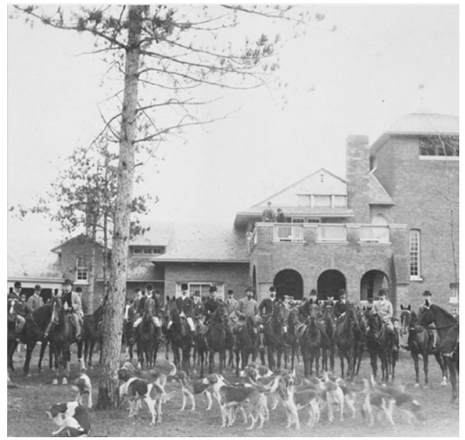


Rosedale Golf Club



three sites populated with the new settlement of worker managed structures:

1. *communal housing*
2. *school*
3. *greenhouses*
4. *textile production*
5. *ceramic production*
6. *technology labs*
7. *metal and wood fabrication*
8. *medical*



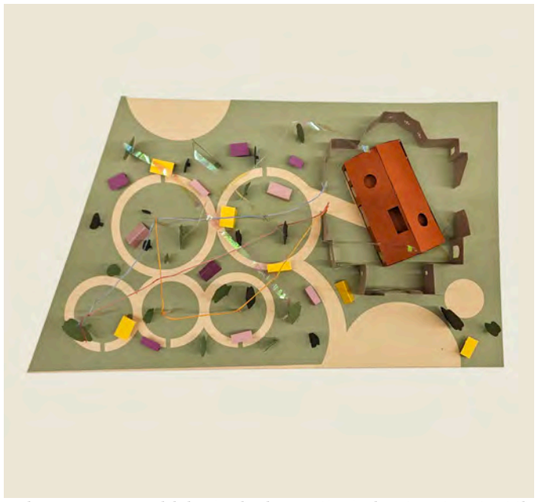
The Toronto Hunt Club "actually hunting"



A Collective Farm Holiday, by Sergei Gerasimov (1937)



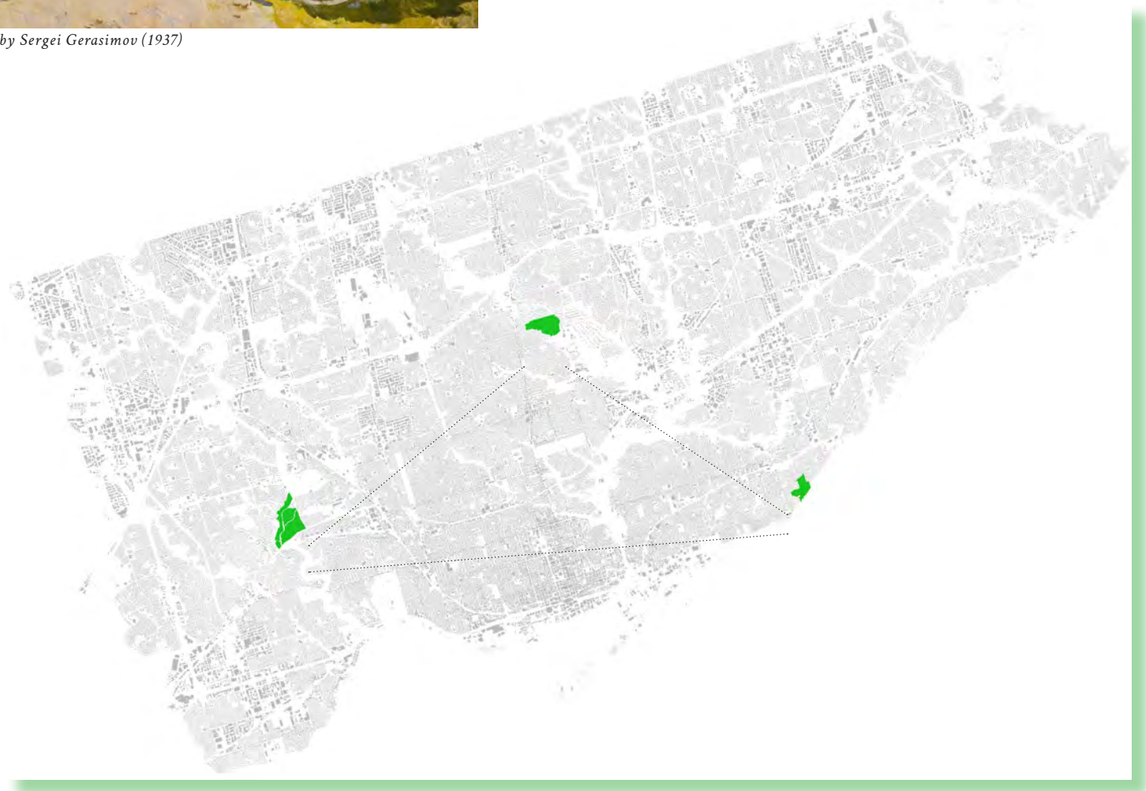
concept model exploring the barn and play



early paper process model showing land occupation in downtown toronto at the burnt down church on gladstone



early paper process model showing formal & landscape exploration





Founder of Lambton: Albert W. Austin



Ralph-Fasanella, workers-playtime. Coney Island 1965.



from The Barn by Eric Arthur



Rosedale in the 1930s

A speculation on a new collective form









reverse enclosure on the golf courses

"There was a wall. It did not look important. It was built of uncut rocks roughly mortared. An adult could look right over it, and even a child could climb it. Where it crossed the roadway, instead of having a gate it degenerated into mere geometry, a line, an idea of boundary. But the idea was real. It was important. For seven generations there had been nothing in the world more important than that wall. Like all walls it was ambiguous, two-faced. What was inside it and what was outside it depended upon which side of it you were on. Looked at from one side, the wall enclosed a barren sixty-acre field called the Port of Anarres... The wall shut in not only the landing field but also the ships that came down out of space, and the men that came on the ships, and the worlds they came from, and the rest of the universe. It enclosed the universe, leaving Anarres outside, free."[1]

WORKER'S COUNCIL LAND TRUST

DEPARTMENT OF REVOLUTIONARY LAND EXPROPRIATION

1 SPADINA CRES.
TORONTO, ON
M5S 2J5

Date: January 27, 2026
Recipient: Rosedale Golf Club
1901 Mount Pleasant Road
Toronto, ON,
M4N 2W3

Subject: Notice of Land Expropriation and Site Transition – Letter of Intent for the Decommodification of 1901 Mount Pleasant Road Toronto, Ontario

To Rosedale Golf Club,

The following Letter of Notice for Revolutionary Land Expropriation is provided to formally notify Rosedale Golf Club regarding the selection of the property located at 1901 Mount Pleasant Road Toronto, Ontario as a site of immediate land expropriation in the service of the proletariat of Toronto. This notice outlines the required information for the transfer of stewardship and property to the Workers Council Land Trust.

1.0 Brief Background and Regulatory Mandate

The subject property, currently operating as a hyper-privatized leisure space, has been identified as an "island" of exclusionary practice. In accordance with the imperative to reclaim the built environment from value extraction models, this site is to be repurposed to satisfy base human needs rather than serve as an enclave of bourgeois parasites.

Expropriation is required to facilitate the development of a counter-hegemonic worker-council system of governance. This action is grounded in the moral, ethical, economic, and social necessity to transgress private property restrictions to foster collective autonomy and joy.

2.0 Scope of Transition and Schedule

Effective May 1st, the Workers Council designated to this site will assume full stewardship of the land. The scope of the transfer includes:

- **Property Transfer:** Any and all property, infrastructure, and material assets belonging to Rosedale Golf Club will be transferred immediately to be held in common by the Department of Revolutionary Land Expropriation of the Workers Council Trust.
- **Decommodification:** The site will cease operations as a private commercial entity and will be settled by a group of autonomously governed individuals, and will legally be removed from market considerations of property and commodity.
- **Operational Shift:** The land use will transition from exclusionary leisure to a site of social experimentation, revolution, and collective living, rooted in the human need for play, adventure, and communal life.

WORKER'S COUNCIL LAND TRUST

DEPARTMENT OF REVOLUTIONARY LAND EXPROPRIATION

1 SPADINA CRES.
TORONTO, ON
M5S 2J5

3.0 Integration of Personnel and Membership

While the settling Workers Council is external to the current operations, the Department recognizes the value of existing labour.

- **Staff and Labourers:** All current working people of Lambton Golf and Coutry Club (staff, maintenance laborers, and executives) are invited to join the Workers Council. Their contributions and technical knowledge of the land systems are valued and necessary for the continuity of the commons.
- **Former Members:** Previous members of the private entity are permitted to return and participate in the new site configuration, strictly on the condition that they renounce their bourgeois allegiances and commit to the communal work of constructing a new world.

4.0 Closing

This letter summarizes our intent to complete the expropriation work on behalf of the proletariat of Toronto. We trust that this letter and (forthcoming) supporting material satisfy the requirements for the immediate dissolution of the private entity.

Any resistance to this scope will be identified as a violation of the collective right to the city.

Sincerely,

H. Lefebvre

Henri Lefebvre, Expropriation Facilitator

Department of Revolutionary Land Expropriation

Workers Council Land Trust



democracy hall for worker council land trust, with workers working, relaxing, meditating, creating before their weekly planning meeting.

1 *Le Guin, Ursula K., 1929-2018, The Dispossessed: An Ambiguous Utopia. Harper & Row, 1974. 94-95.*



GOVERNING AUTHORITY: This project is sanctioned by the Worker's Council Land Trust (WCLT) and the Department of Revolutionary Land Expropriation. All site interventions are governed by collective autonomy and play rather than municipal zoning or speculative market demand.

TENURE MODEL: The land and building envelope remain the collective property of the Land Trust in perpetuity, while residents hold a permanent right to use and modify their specific living volumes.

BOUNDARY COMMONING: The building envelope is designed to facilitate *boundary commoning*. Entrances, hallways, and the ground plane are configured to dissolve the exclusion, transforming the site into a porous, public-facing commons.

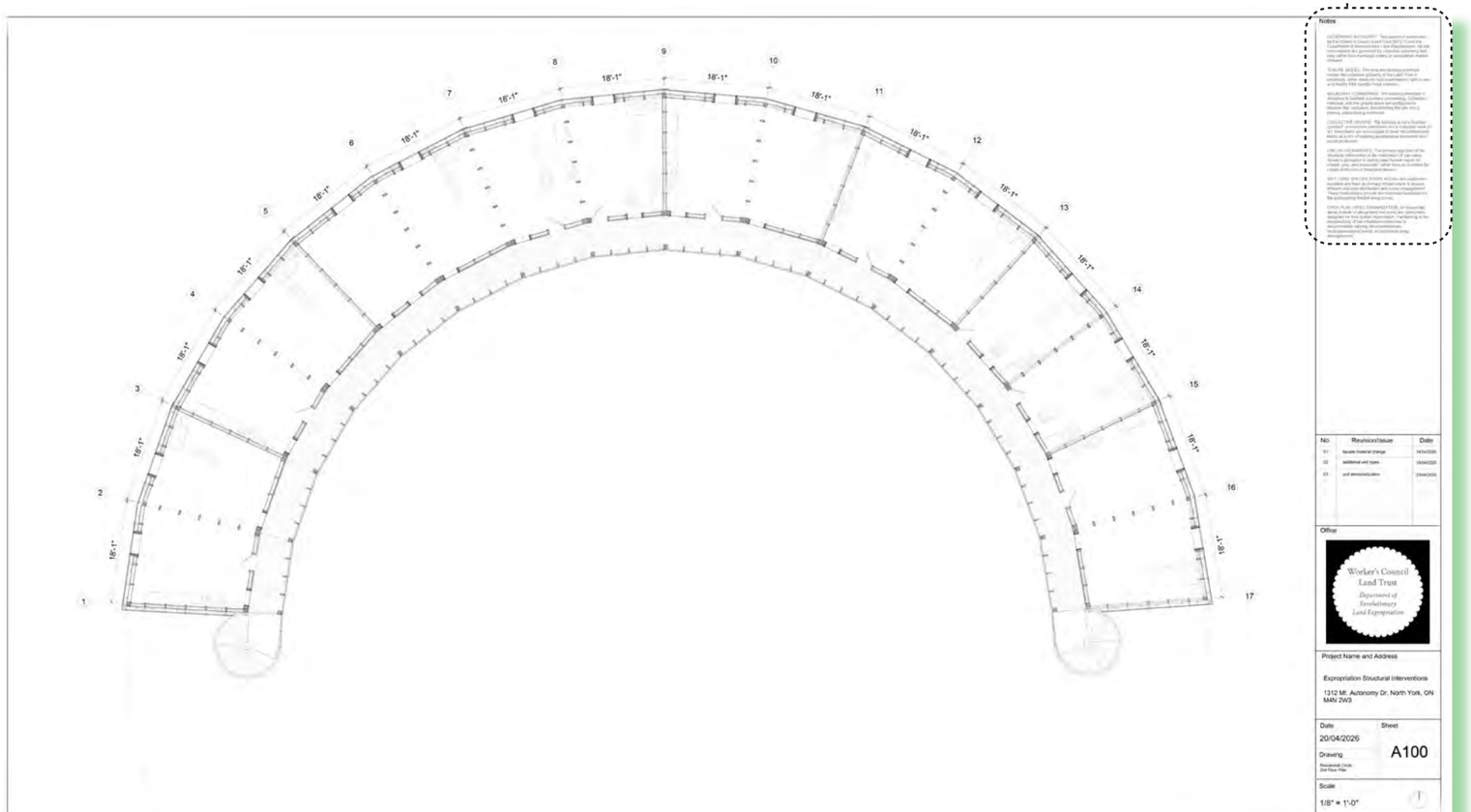
COLLECTIVE OEUVRE: The building is not a finished "product" or economic instrument but a collective work of art. Inhabitants are encouraged to treat the architectural fabric as a site of ongoing spontaneous encounter and social production.

USE-VALUE MANDATE: The primary objective of the structural intervention is the restoration of use-value. Space is produced to satisfy base human needs for shelter, play, and encounter, rather than as a vehicle for capital extraction or bourgeois leisure.

WET CORE SPECIFICATION: Kitchen and washroom locations are fixed as *primary infrastructure* to ensure efficient resource distribution and waste management. These fixed utilities provide the technical foundation for the surrounding flexible living zones.

OPEN PLAN / FREE ORGANIZATION: All residential areas outside of designated wet cores are open plans designed for free spatial organization. Partitioning is the responsibility of the inhabitant-collectives to accommodate varying life circumstances, multi-generational needs, or communal living arrangements.

building notes



residential circle schematic plan for expropriation structural interventions



(left + above) residential circle 1:50 model



creative barn 1:50 model



creative barn 1:50 model

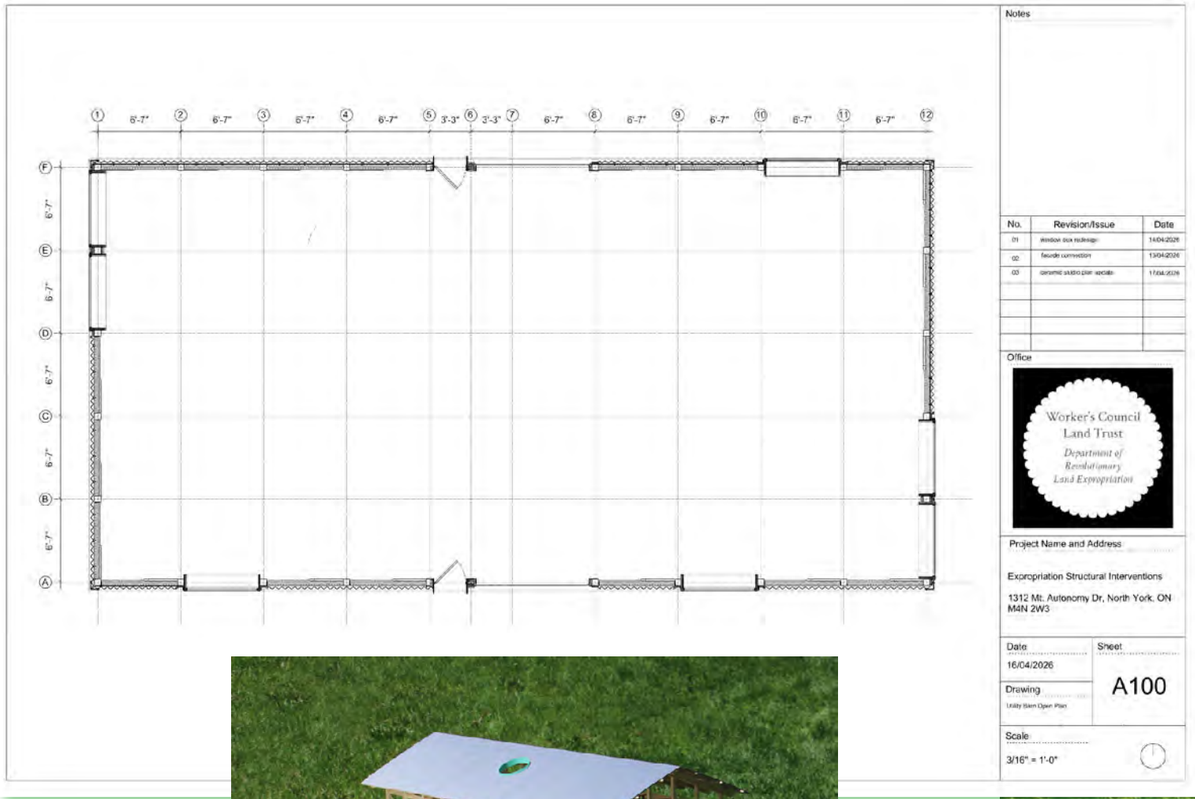
City as product vs city as oeuvre [1, 2]

Feature	*City as "Product"*	*City as "Oeuvre"*
Primary Logic	Commodities and industrial rationalism; exchange value.	Collective work of art; spontaneity and use-value.
Value Basis	Site of extraction; fetishized commodity space.	Social potential; the supreme good of lived experience.
Nature of Labour	Social labour as capital accumulation; forced productivity.	Social labour as play; expenditure for fulfillment.
Temporal Logic	Linear, industrial time; the time of the clock and work.	Time of values; lived experience and cyclical rhythms.
Spatial Order	Homogeneous, repressive space; "Abstract Space."[1]	Space-time of encounter and desire; "Concrete Space."[2]



creative barn with residential circle behind under construction. The work day has ended (around noon) for many and they are playing and frolicking freely.

1, 2 Henri Lefebvre. The Urban Revolution. Trans. R. Bononno, (University of Minnesota Press, 2003), 206.

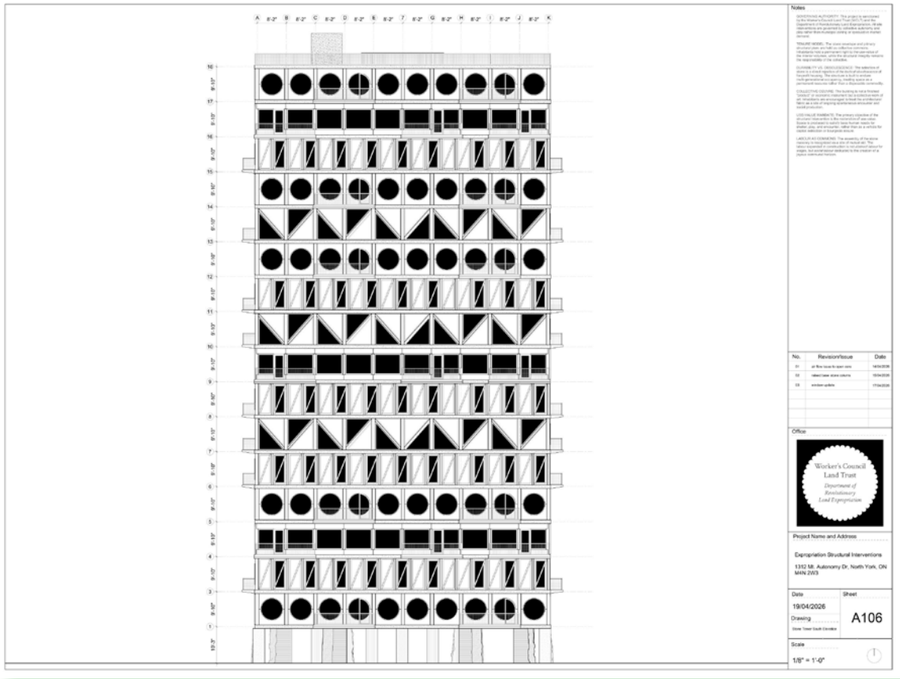




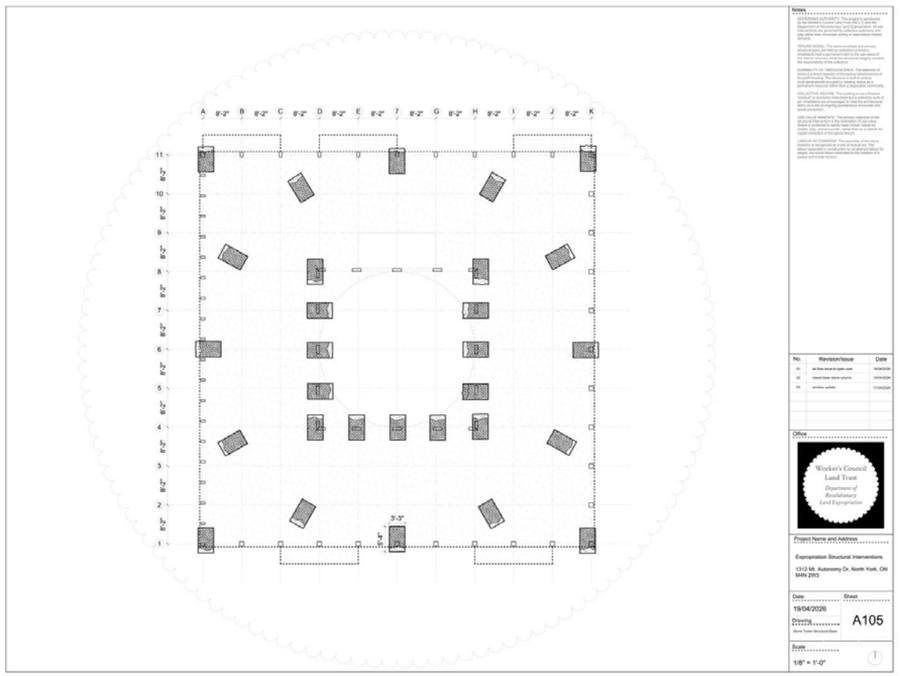
utility barn 1:50 model

utility barn with resident artisans, workers, and community children engaging in non profit driven behaviour.





stone tower schematic elevation



stone tower foundation column layout. stone is procurred from worker owned stone quarry syndicates outside the city



stone tower residence under construction by residents. Workers are enjoying extended lunch break and a nap as their children engage in playful learning in the meadows

berries & cream

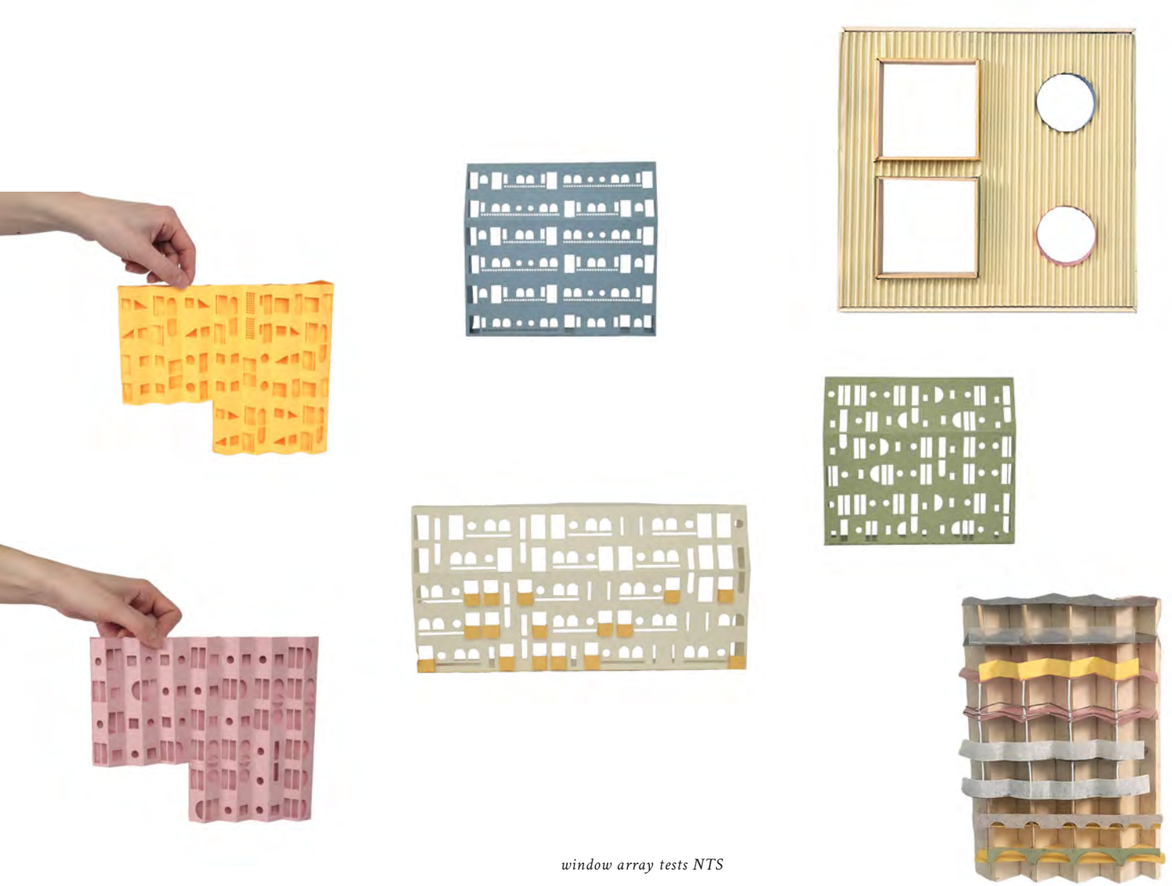
M.Arch Design Studio 4 - James Macgillivray
Jan-April 2025
with Francesca Mercurio

How do we achieve density without creating repetitious, uninspired architecture? How do we continue to produce vibrancy within the gestalt of Little Portugal? Simple – by fighting repetition, privileging colour and utilizing the single loaded corridor as collective space. Berries & Cream is a building comprised of spatially and formally diverse elements that come together to create a tasty, collective spirit. The edifice wraps Dundas and Ossington's northwest corner with sometimes varying volumetric forms and materiality that responds to the dynamism of a mixed-use, densifying neighbourhood. A conventional L-shape volume that has been tilted, punctured, pulled to create an unusually fun form.

Inside the courtyard, pleated façade is clad by a grid of green balconies serving as the heart and soul of the project – the collective veranda. The veranda, with its comfortable 2.5 m width, becomes more than just a means of egress, its where residents convene, chit chat, maybe grow a tomato or two. The balconies are vertically connected by two core structures, semitransparent signals of circulation and communion. The pleats themselves are fenestrated by a series of window arrays rooted in whimsey but also relating to the domestic programming within – combating the scourge of repetition that plagues the language of densification in this city.

Berries & Cream is a love-letter to the human desire for delight, familiarity, and colour.

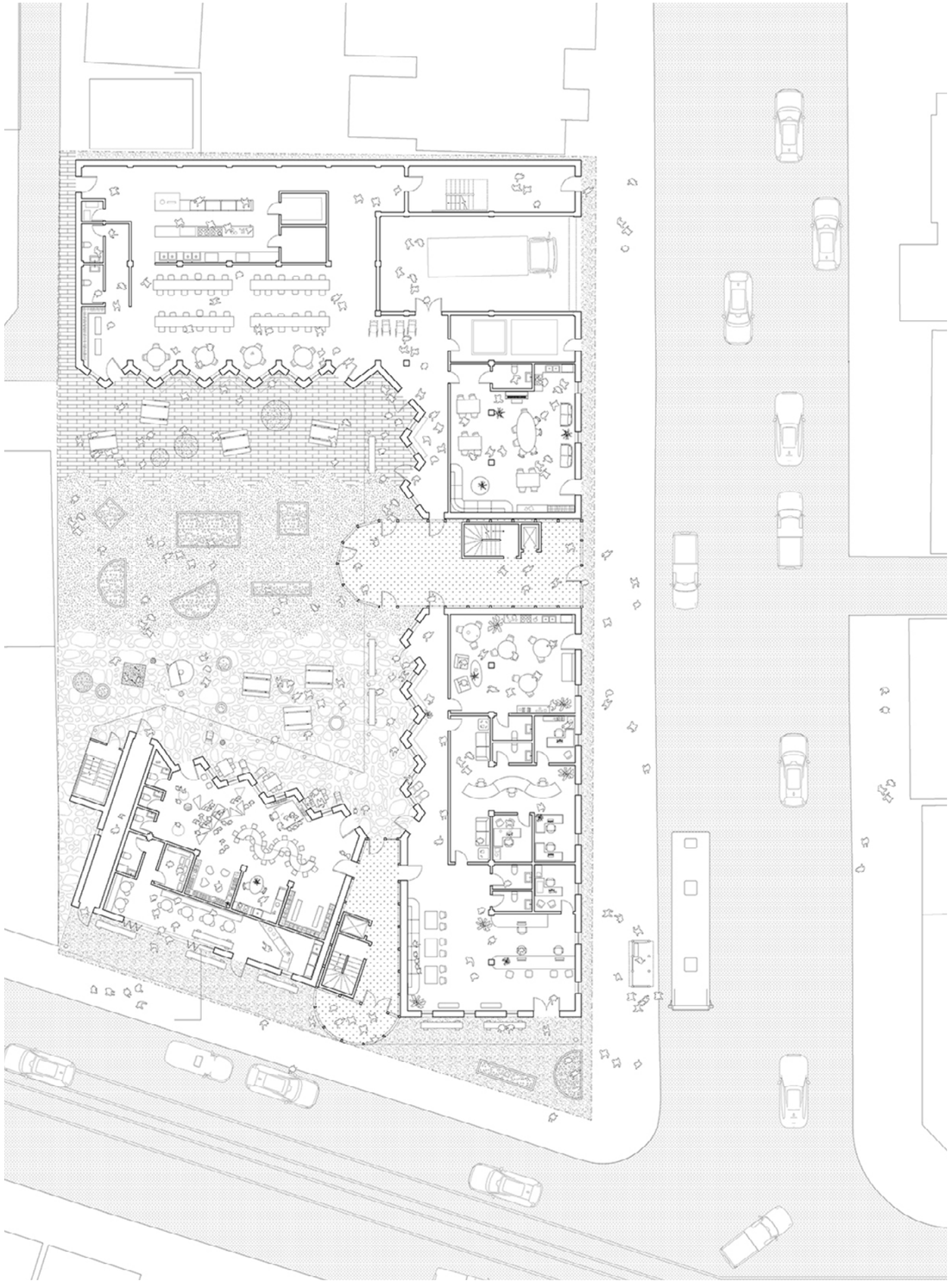
This building is enunciated vibrancy in an often grey city.



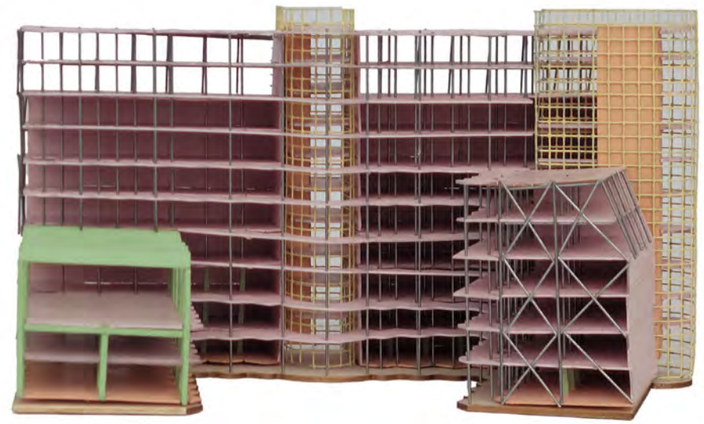
window array tests NTS



1:50 sectional model - street facing



ground floor plan - community programming, cafe, community kitchen



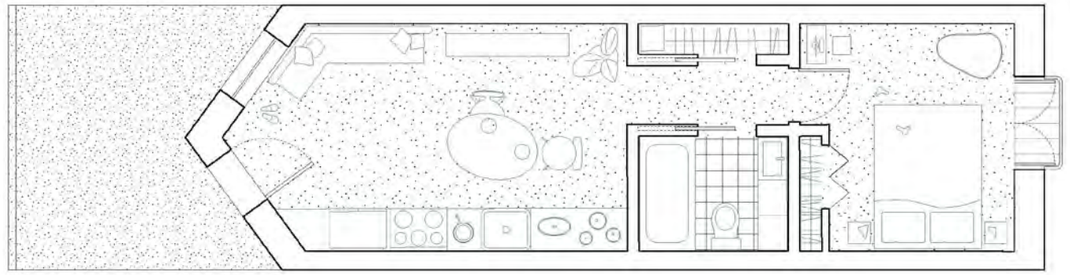


pink • CLT panel + deck
green • glulam
yellow • dimensional lumber
silver • HSS
blue • large steel

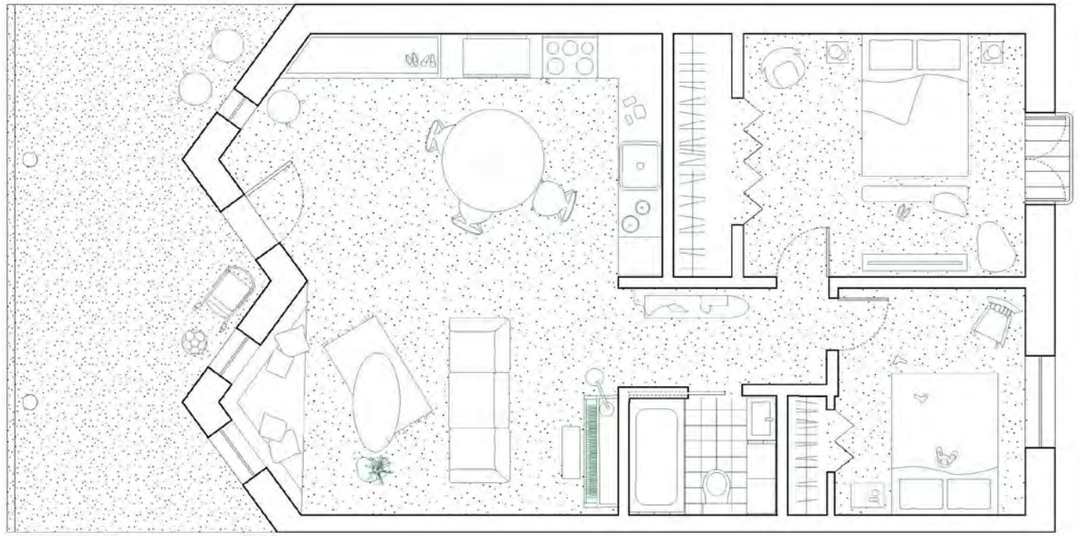
1:200 structural system



1:50 sectional model - street facing



typ. 1 bed unit
1:50
0 5 10



typ. 2 bed unit
1:50
0 5 10m

typ. unit layouts



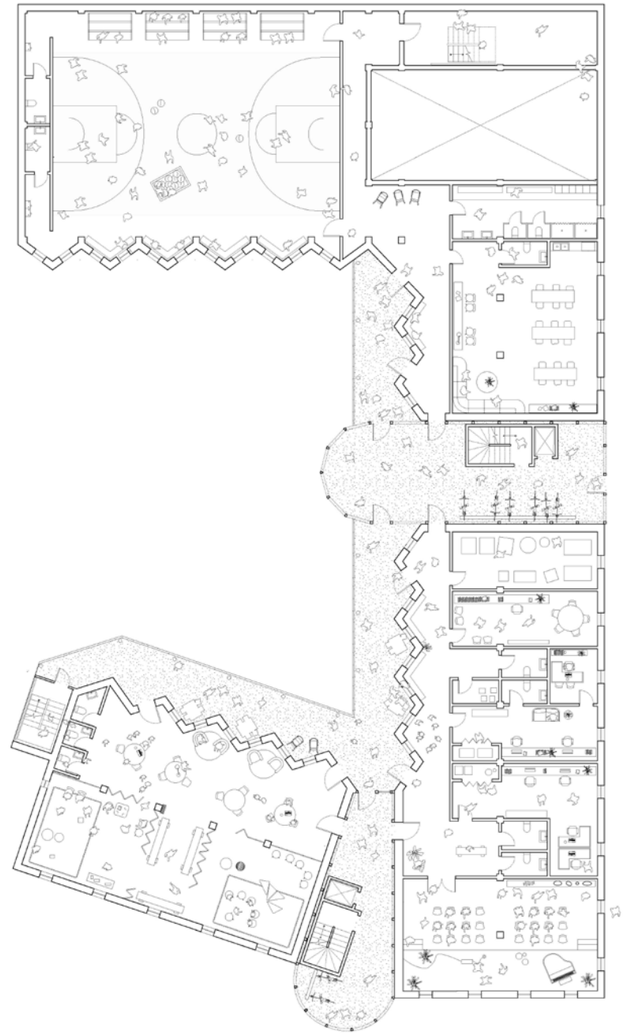
balcony life



1:20 facade model



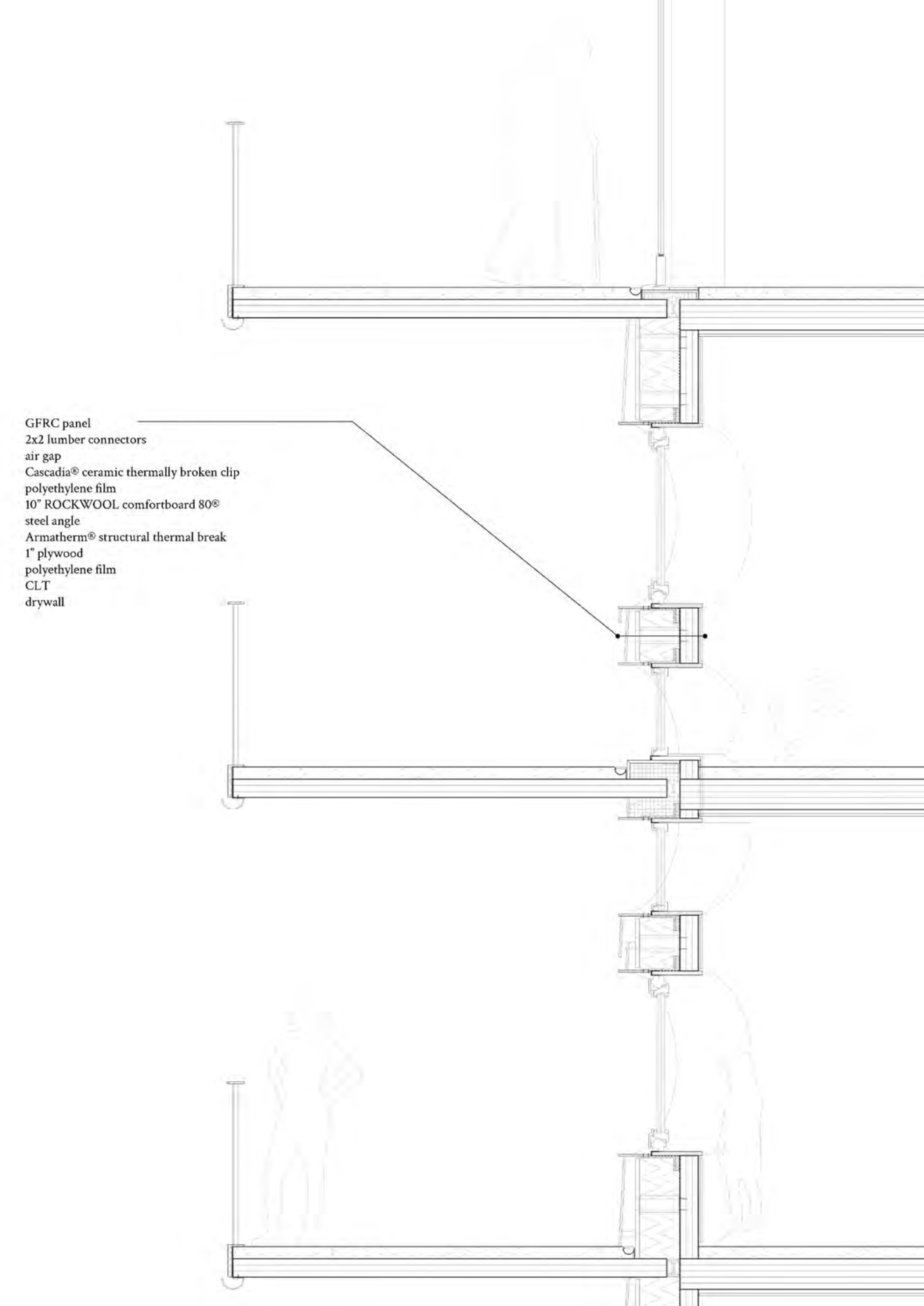
gulam gym render



interior balcony



a whimsical courtyard



playstations

Option Studio: Changing Tides
September-December 2025

Play-stations traces a slow and deliberate journey across the varied landscapes of Martin Head, New Brunswick, inviting visitors to inhabit the tidal world through three distinct acts of looking, listening, and lingering. Rather than imposing form, each intervention draws itself from the character of its site: salt marsh, rocky cliff, and the temporal debris of people.

Together, the three stations compose a loose, wandering observatory. They do not prescribe a route but offer nodes of intensity across the landscape, connected by existing trails and desire lines. Each calibrates the body differently to the tidal world: horizontal attention at the marsh, vertical confrontation at the cliff, interior stillness at the lighthouse. The sequence is an open invitation to sense and play with the sea's presence and material force not as spectacle but as a companion and playmate.

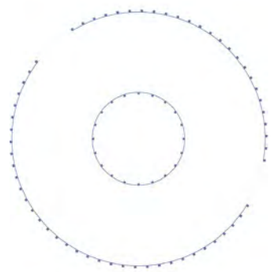


martin head site map

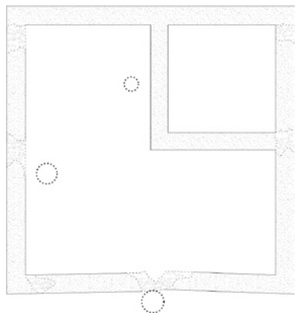
1. salt marsh platform



Sporobolus alterniflorus
"saltmarsh cord grass"



2. lighthouse



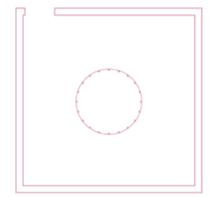
lighthouse foundation ruins

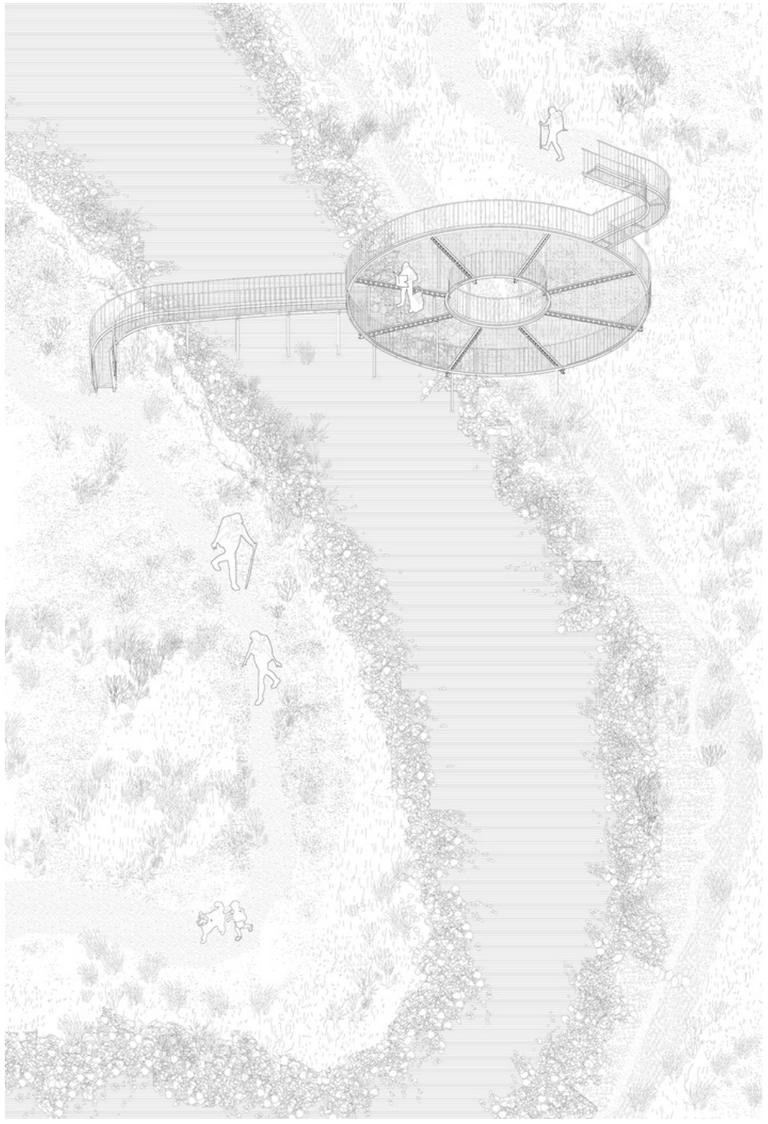


2. cliff tower

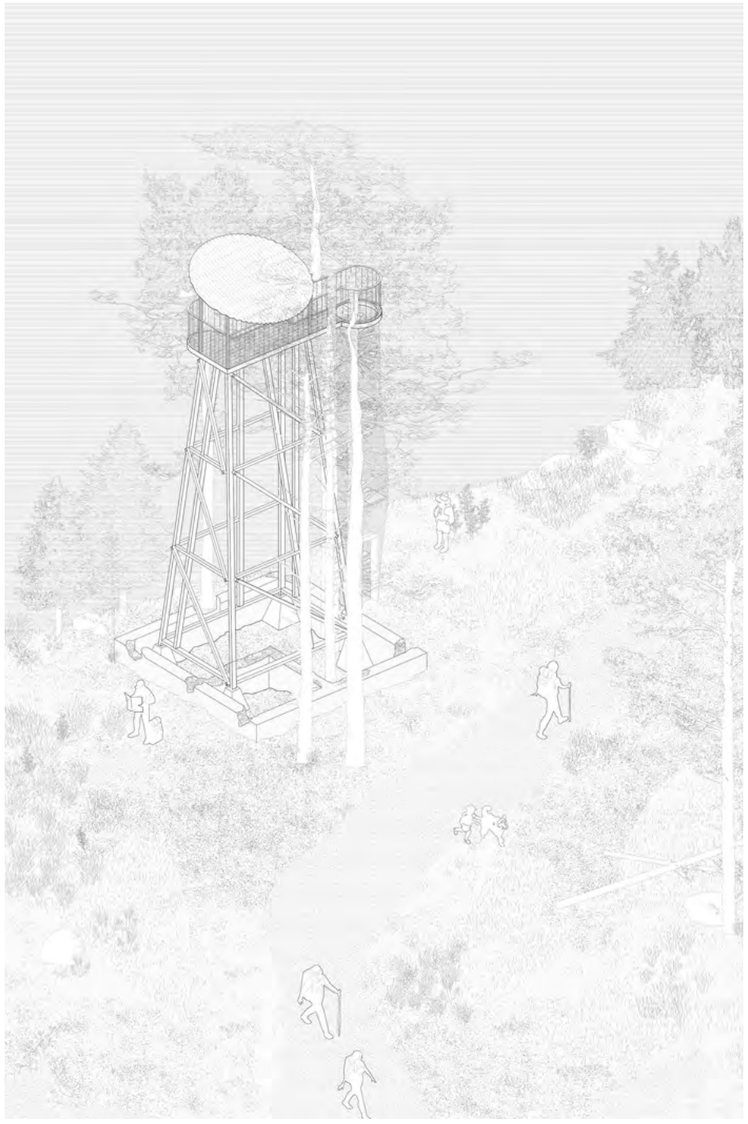


basalt rock cliffs

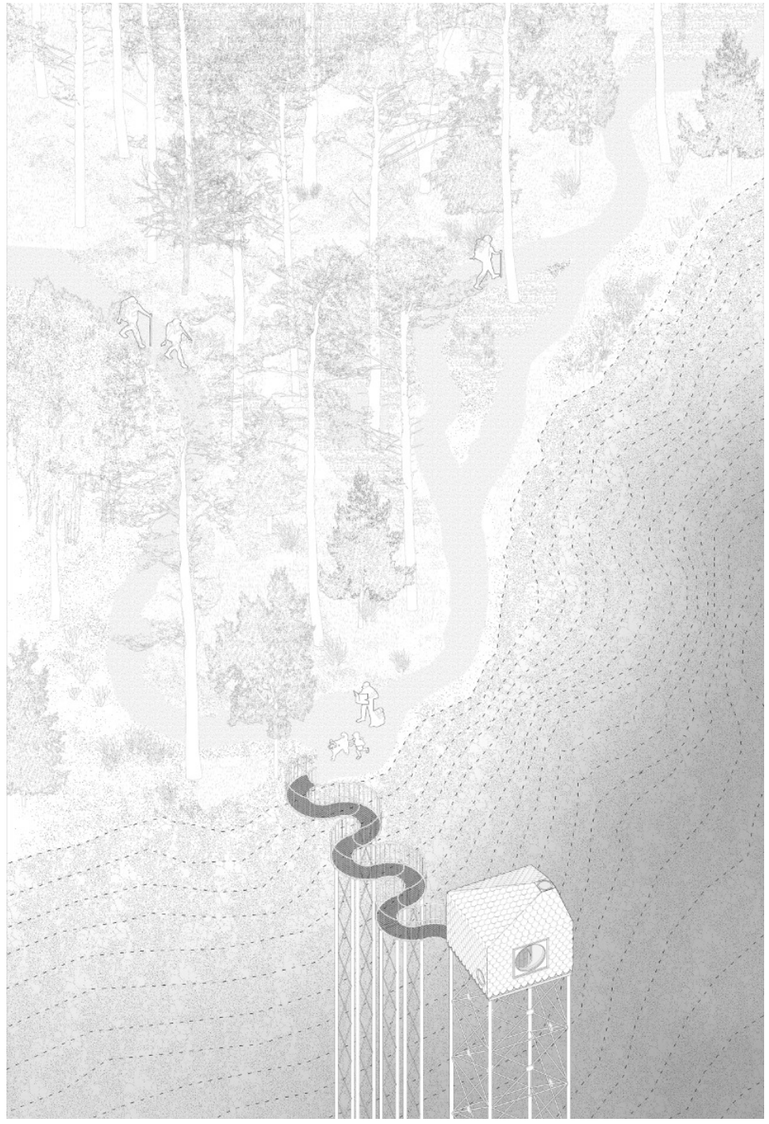




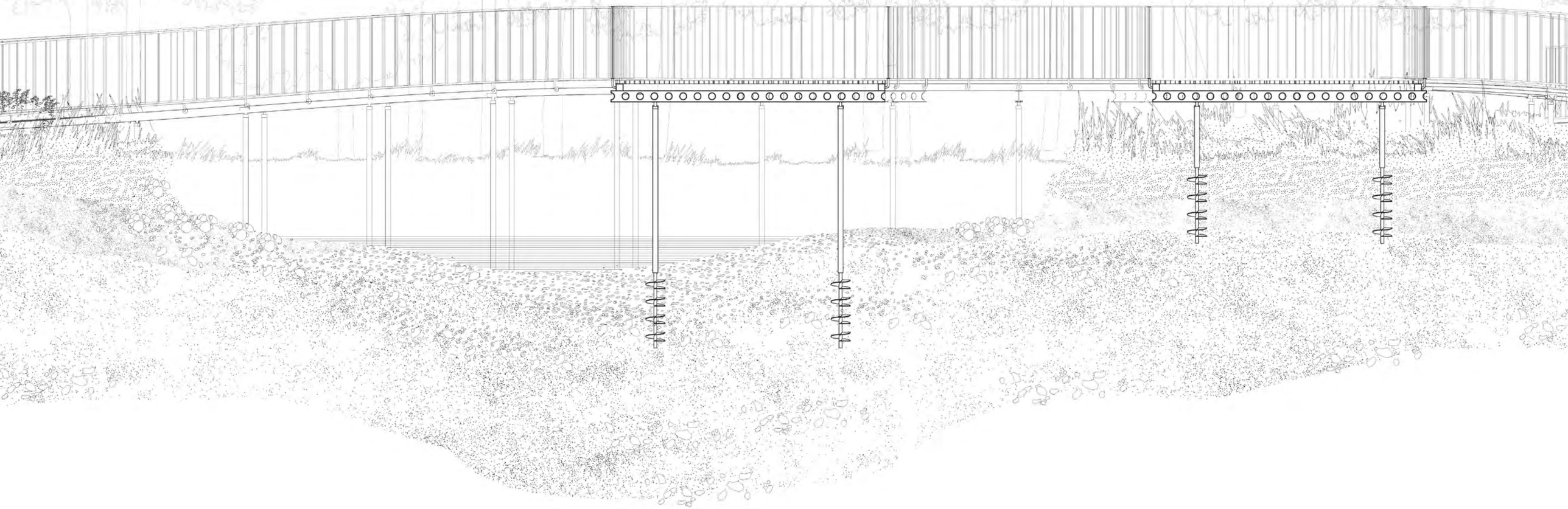
The Saltmarsh Platform *rests just above the brackish edge where river, land, and ocean meet. Oriented along the tidal channel, its timber deck hovers at the threshold between freshwater and salt, dry ground and flood. Twice daily the marsh breathes—filling with the Bay's immense tidal push, then draining to expose mud ribbons and spartina roots. The platform gathers these rhythms: the murmur of wind through cordgrass, the flicker of shorebirds probing the flats, the quiet pulse of water rising through the sedge. A simple crossing point, it carries visitors over the channel from the entrance road into the site's interior, but it also invites pause. Benches face the marsh's horizontal expanse. Here the act is listening—attending to the sonic texture of an ecosystem in constant exchange with the sea.*



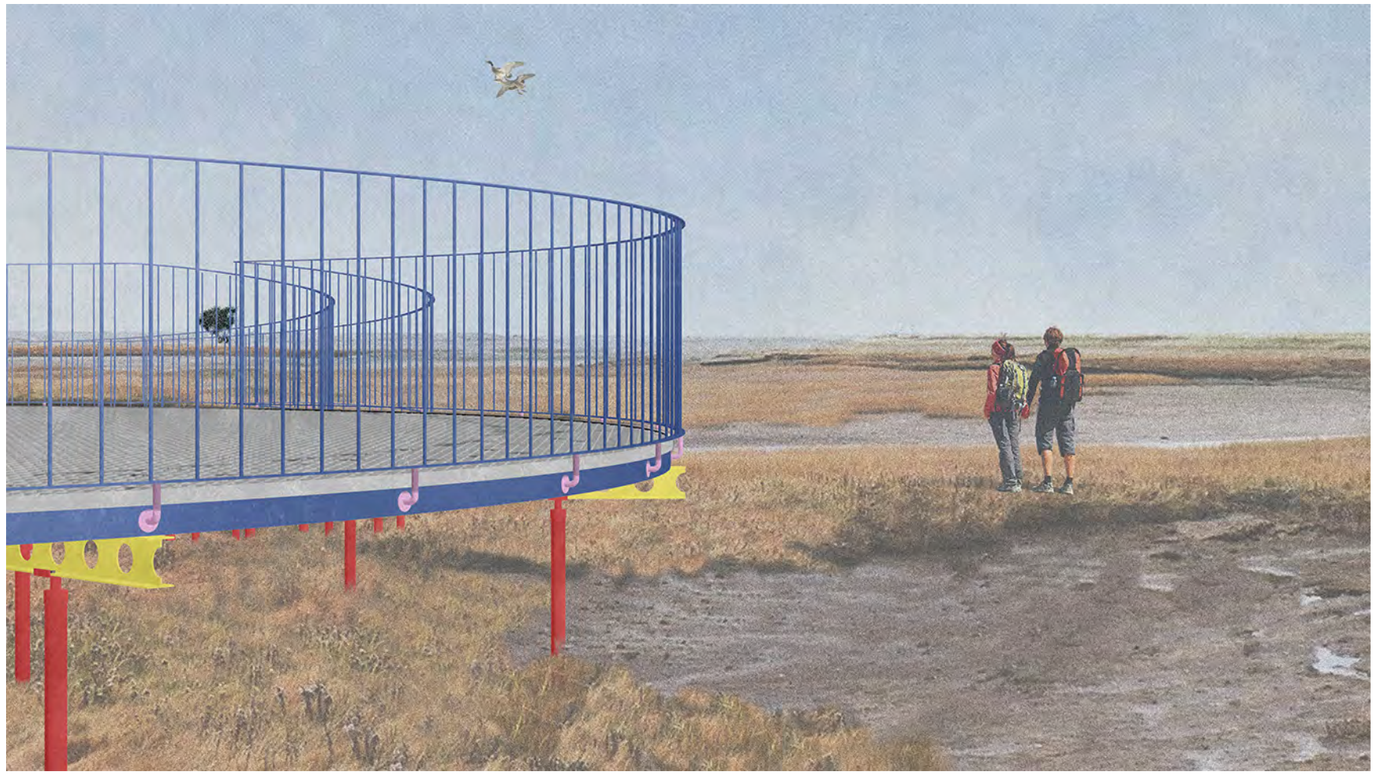
The Lighthouse *stands in the ruins of the original Martin Head light station. It borrows the familiar maritime silhouette, but as a sketch. This beacon guides not sailors but wanderers, drawing them along forest trails toward the headland's heart. Inside, the circular room is quiet, contemplative. Light filters through the walls, shifting with sun and cloud. The act here is lingering, a space for rest and reflection after the sensory intensity of marsh and cliff. The lighthouse reorients the journey inward, toward memory and meaning.*



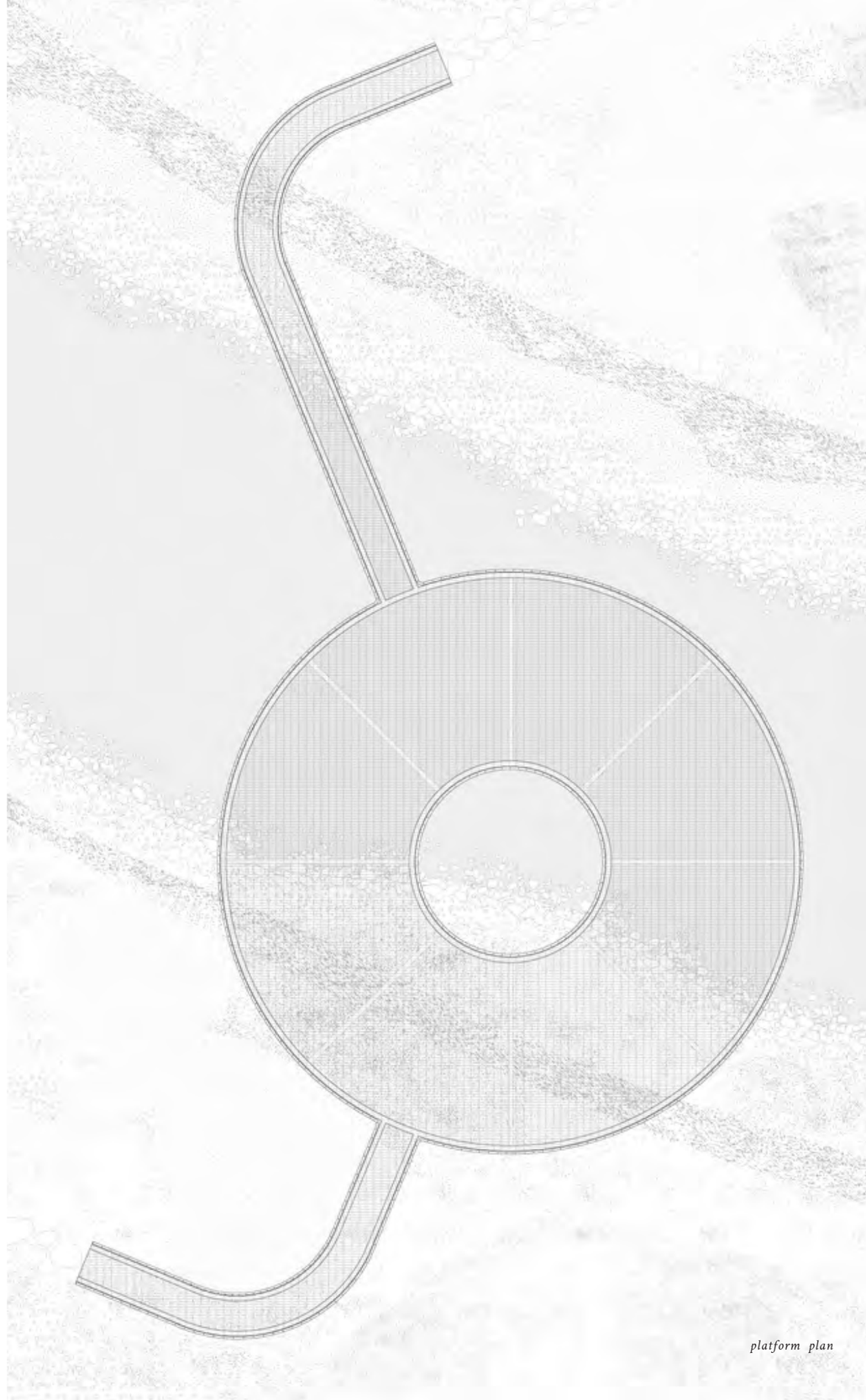
The Cliff Tower *leans toward the Bay of Fundy from a basalt outcrop partway along the headland's shore. It is a buoy of joy at the continent's edge, both trembling and assured. Four steel columns anchor into the stone, lifting the viewing chamber above the spray zone while allowing wind to pass beneath. In strong weather the structure hums, vibrating at frequencies tuned to the gale. A wavering bridge carries the wanderer from the forest's hush to this precipice, the crossing a small drama of exposure. Inside, the tower keeps vigil over the Bay's vast inhale and exhale: tides swelling against the cliffs, then retreating to reveal boulder fields and tidal pools. The act here is looking, an unobstructed confrontation with the sea's scale and motion.*



platform section



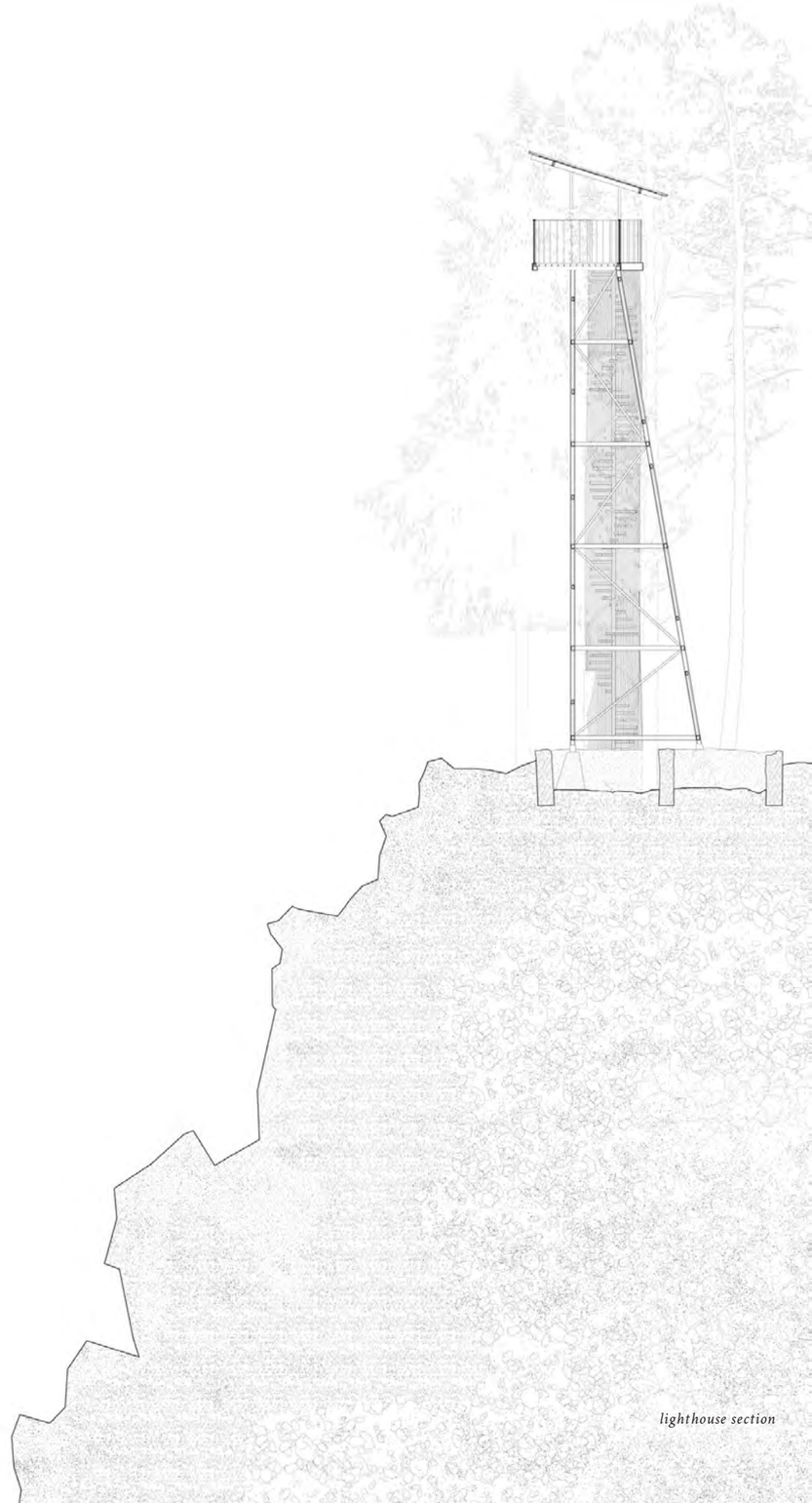
platform lookig to the ocean



platform plan



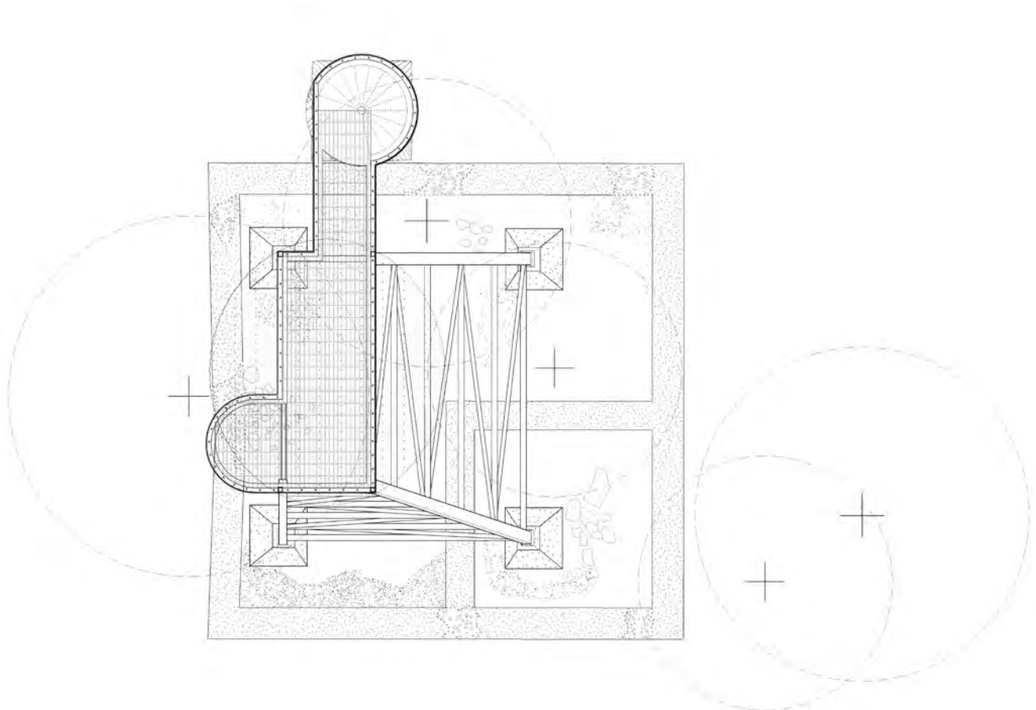
1:20 lighthouse model



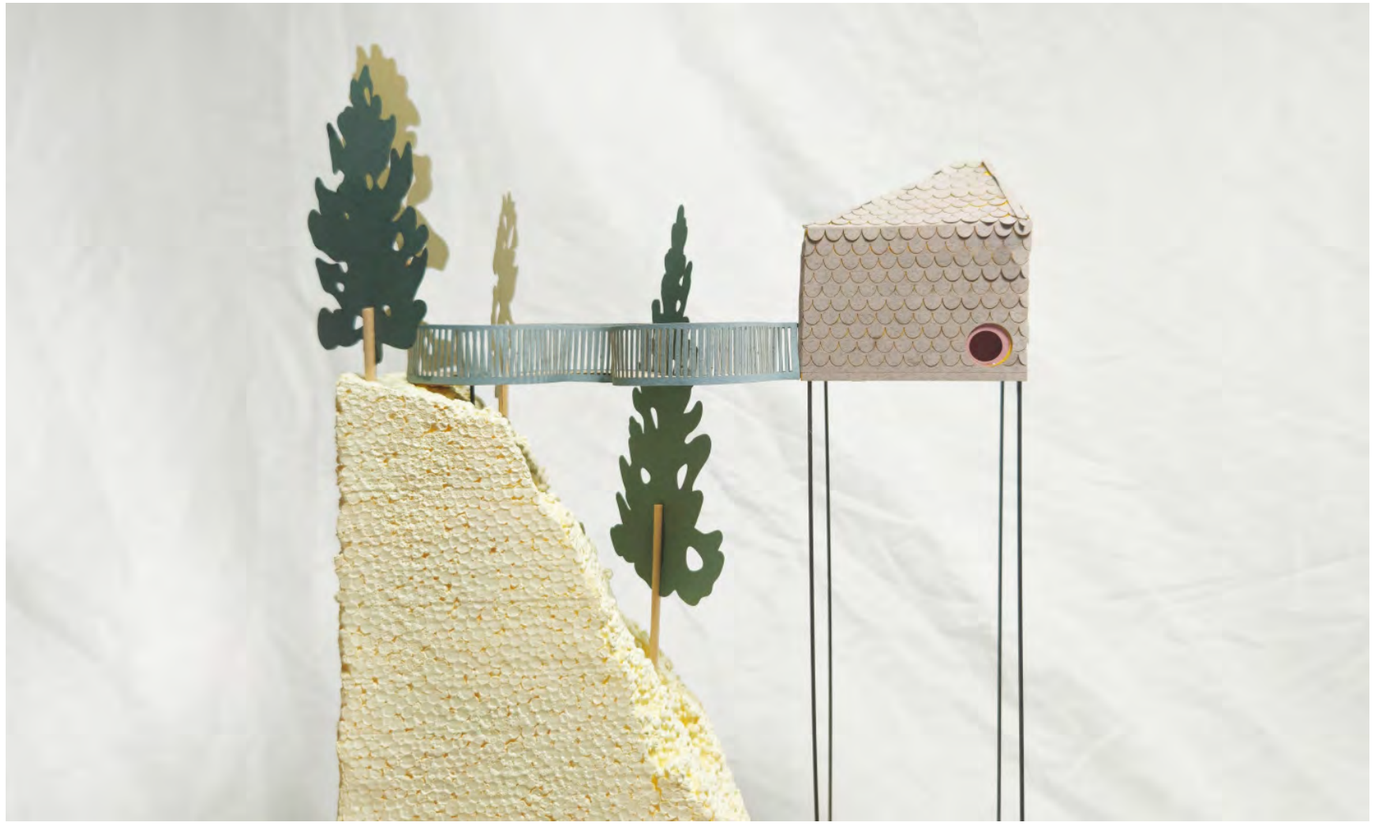
lighthouse section



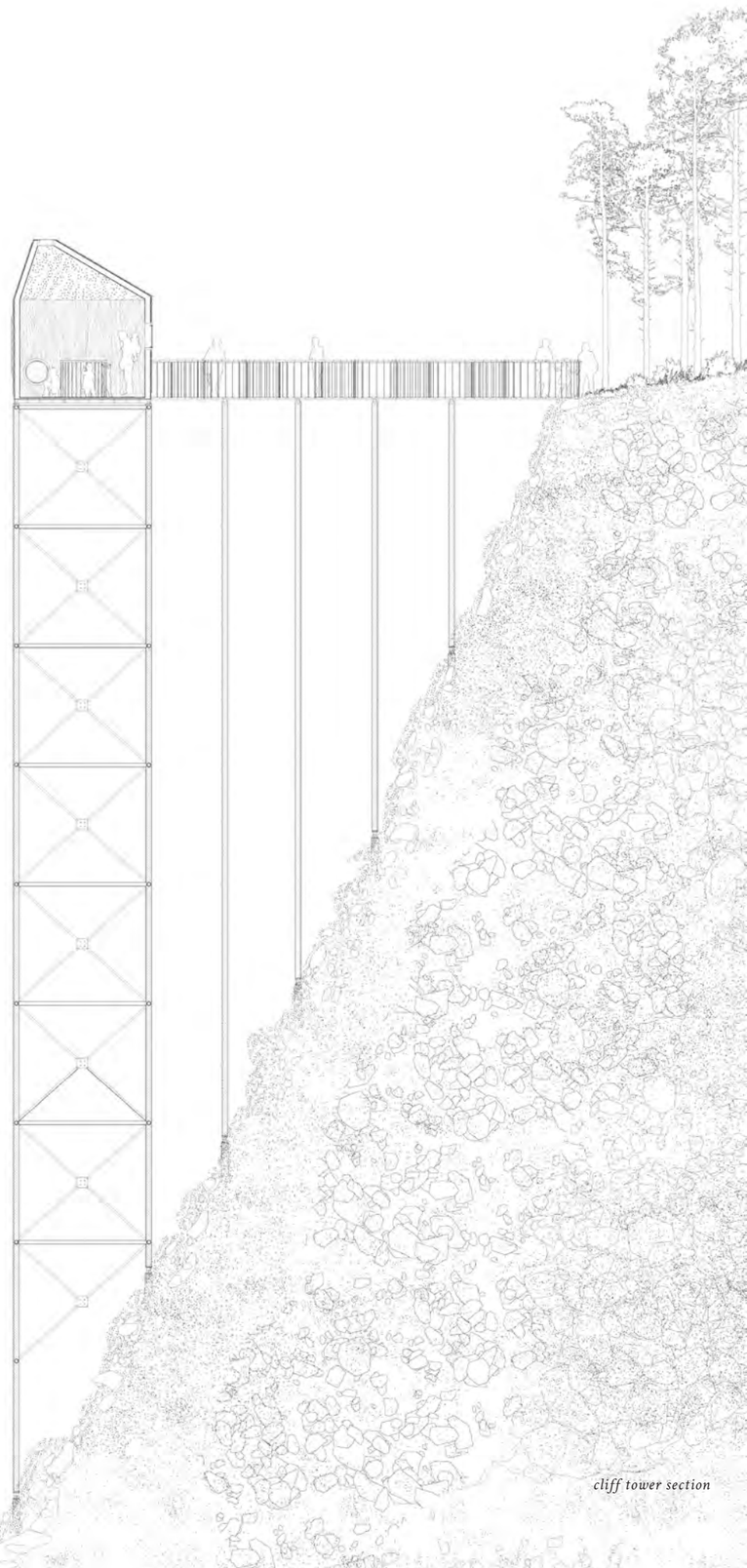
viwq at the top of the lighthouse



lighthouse plan



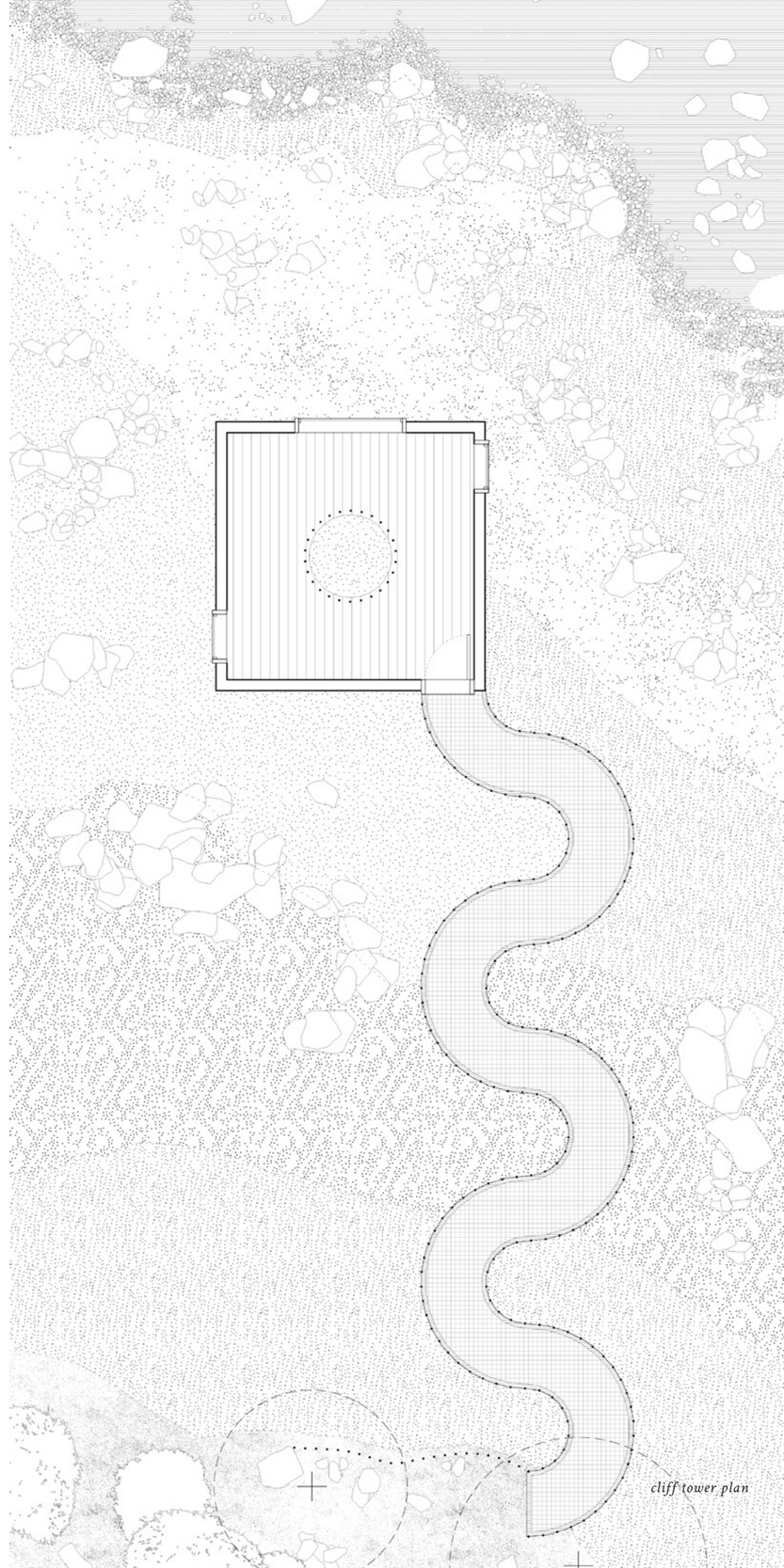
1:100 tower model



cliff tower section



interior view looking out to the bay of fundy



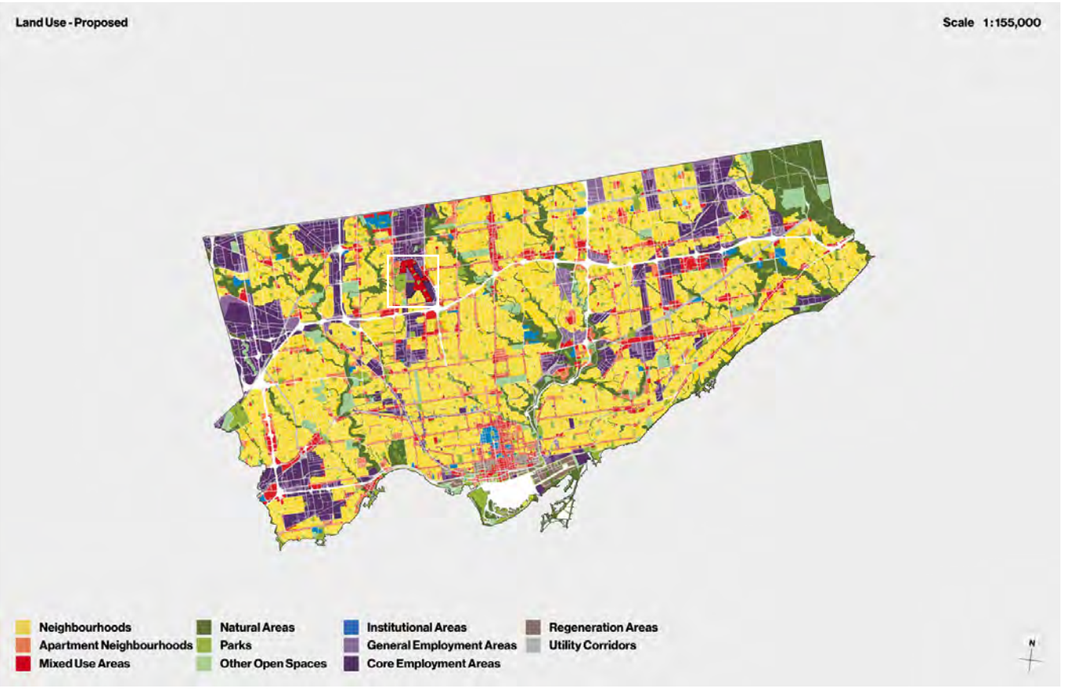
cliff tower plan

everything everywhere all at once

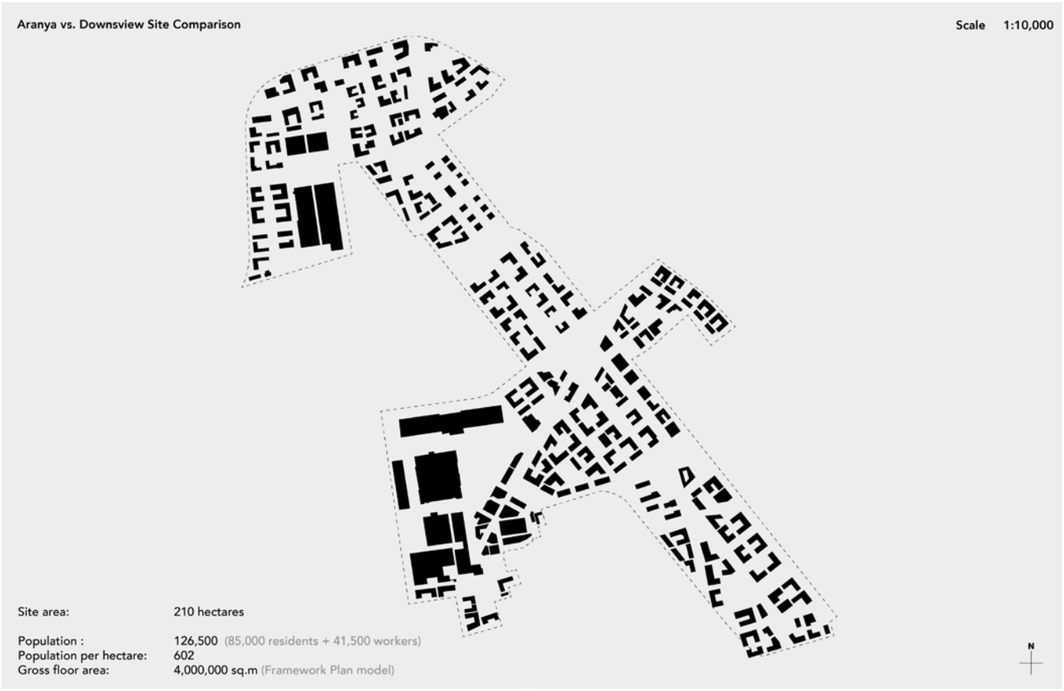
M.Arch Design Studio 3
December 2024
With Ardy Chang, Sienna Buzzelli, Sharon Lam

This project is a critique of the current development framework for the Downsview neighbourhood in Toronto, Ontario (see below image). This studio was a journey through analysis and study of the site, analysis of a precedent (Aranya in Indore, India) a proposal for a new plan for the site, and finally a medium-resolution exploration of a block within the plan. We were interested in a fine-grain, low-height, high-density plan, something quite foreign to the Toronto dialectic of Tower or Single Family Dwelling. We wanted to cook something tasty and well mixed, utilizing a true Mixed-Use typology, with *everything everywhere all at once.*









Concept Diagram - Grids

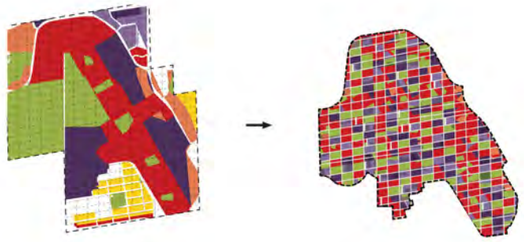


Extension of Existing Local Streets

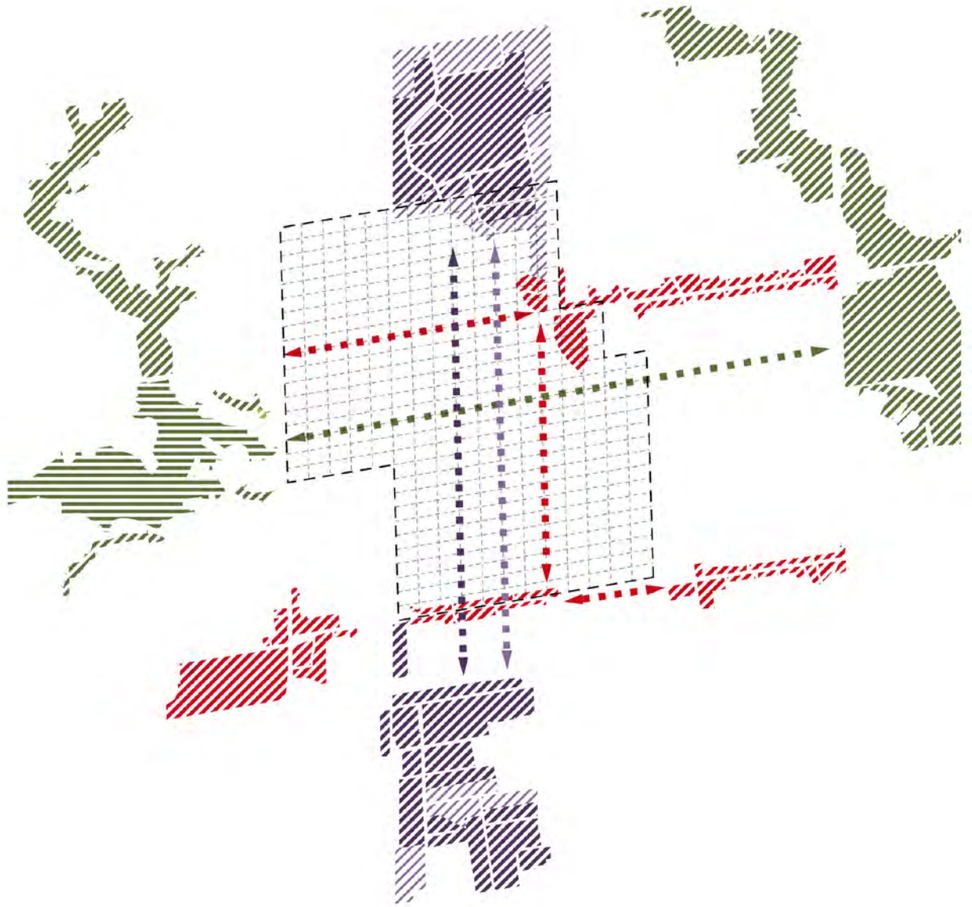


Deployment of Valencia Grid

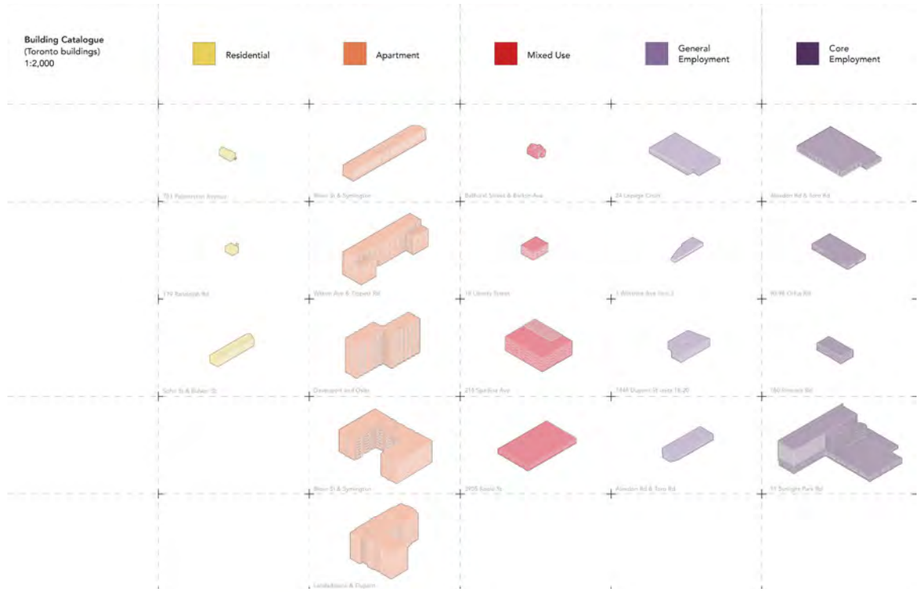
Concept Diagram - Land Use Confetti

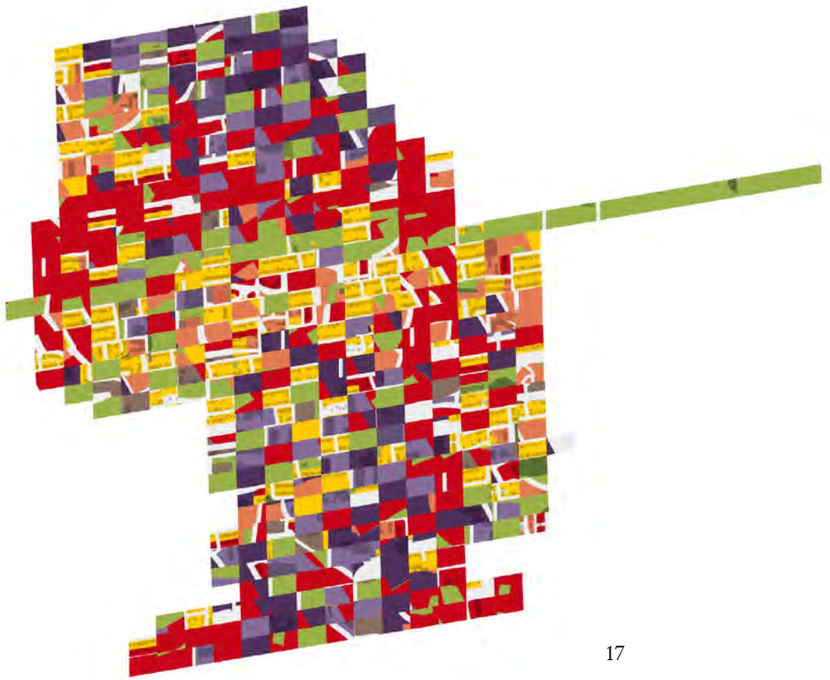


Confetti of Framework Plan Land Use to Achieve "Ultimate" Mixed-Use

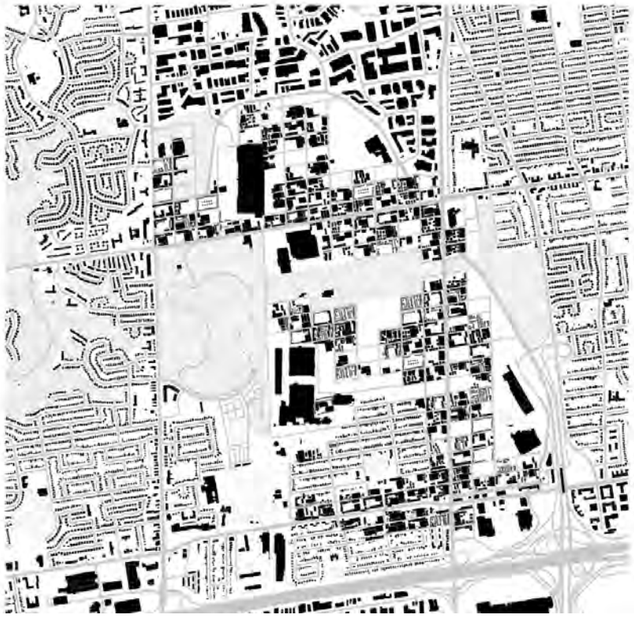


Extension of Mixed Use, Employment, and Green Corridors

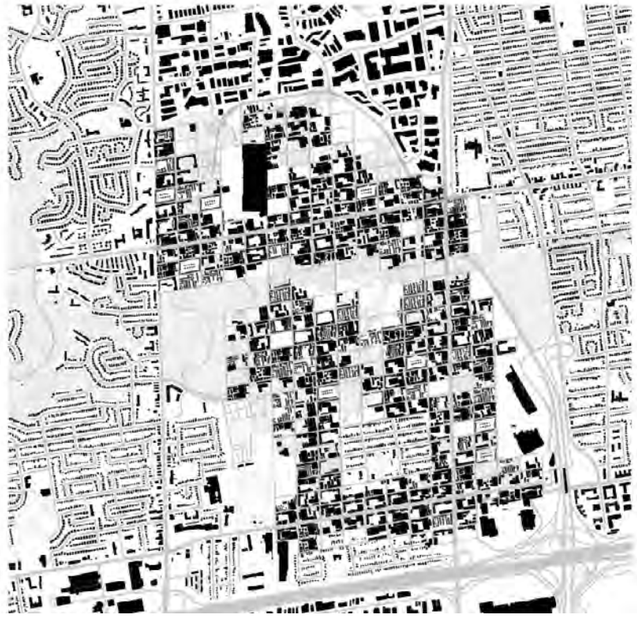




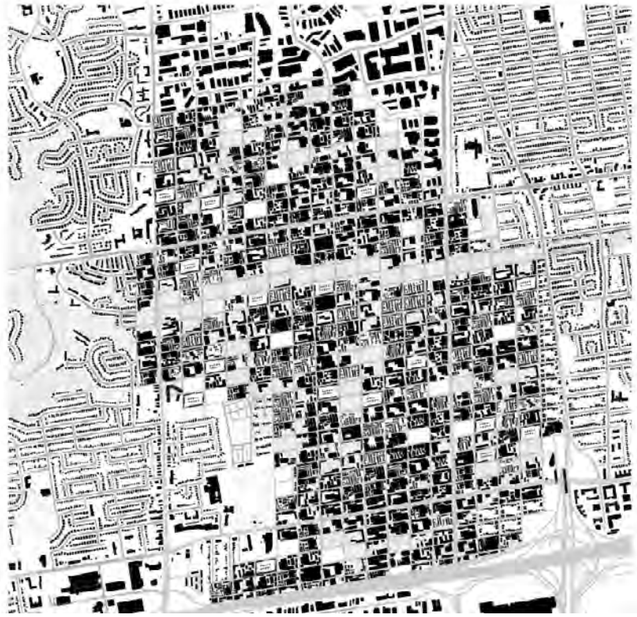
Reorganization of Confetti According to Corridor Extensions



10 years



30 years

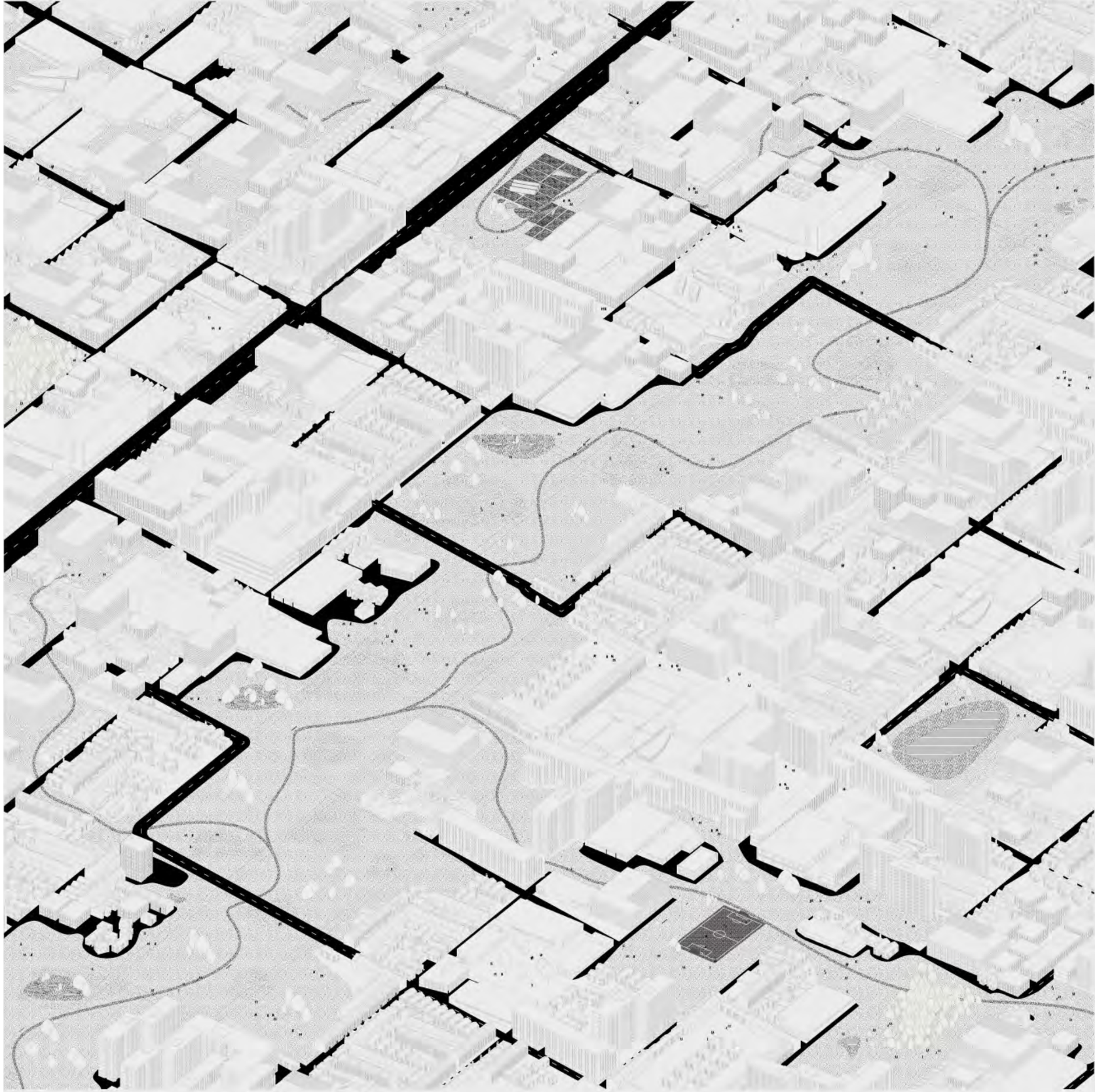


50 years



100 years...?

temporal progression of project in plan



axonometric of linear park network

a tower for cows

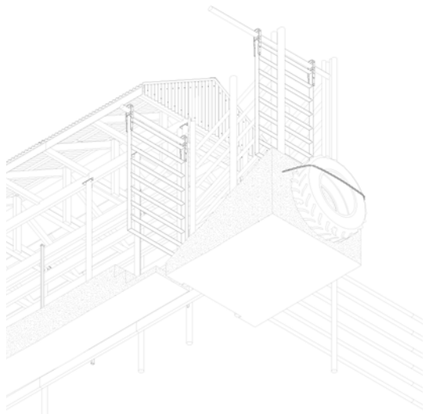
Global Design Studio
July-August 2025

During this travel studio in Costa Rica, I immersed myself in the landscape and vernacular agricultural forms and analysed from both a site of ecological challenge and cultural knowledge. Guanacaste, Costa Rica is defined by its cycles of drought and flooding, where water scarcity and sudden inundation are shaping how farmers work and produce food. Our work began with a process of discovery, travelling the land, observing the many ecologies, and documenting the vernacular logics embedded in local construction.

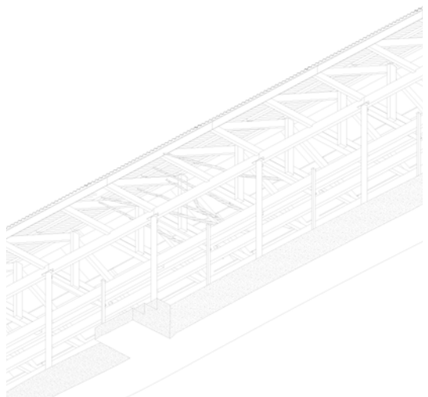
One recurring typology we studied was the cattle pen (corral), a deceptively simple yet highly adaptive structure found throughout Costa Rica. Constructed from wood and steel, arranged in modular rhythms of posts and rails, these enclosures embody a vernacular response to both ecological and agricultural demands.

Building on this discovery, my design intervention addressed the pressing issues of flooding and drought in Guanacaste, proposing an adaptive water infrastructure rooted in vernacular principles. I developed a system that combined terraced enclosures and modular timber frameworks, reinterpreting the logic of the cattle pen as a resilient architecture for water management. These structures functioned both as water-retention basins during the rainy season and as shade and soil-preservation devices during drought, supporting agricultural resilience while reactivating degraded landscapes.

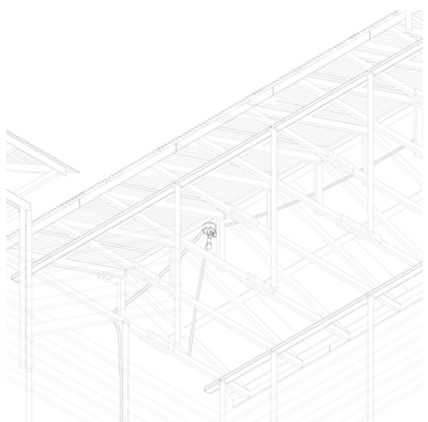
The project foregrounded how vernacular forms can be re-scaled and re-purposed to meet contemporary challenges of climate adaptation. Through detailed drawings, site-based observation, and material studies, I explored how the cultural intelligence embedded in rural building practices can serve as a foundation for sustainable and low-footprint interventions today.



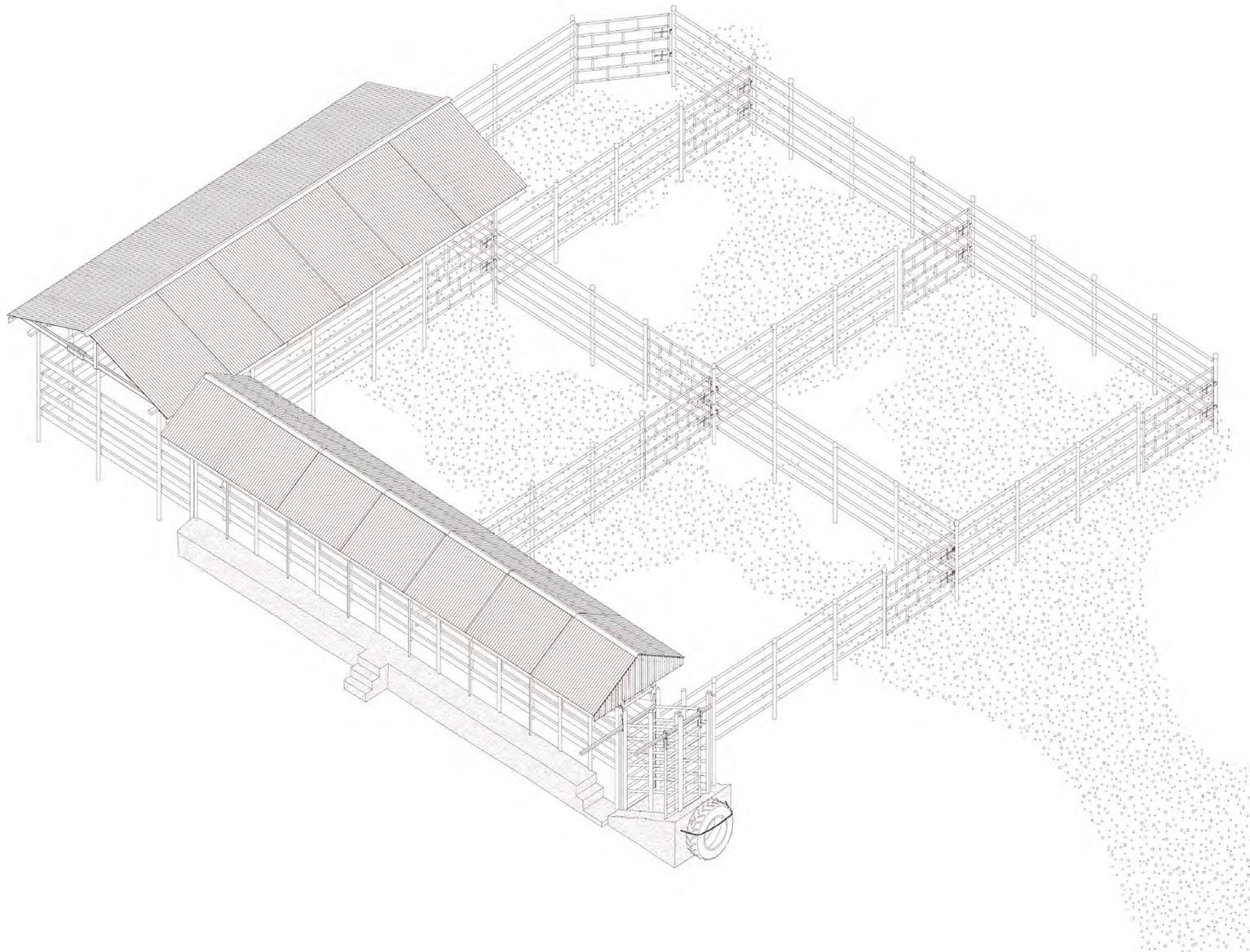
worm's eye axonometric of loading dock



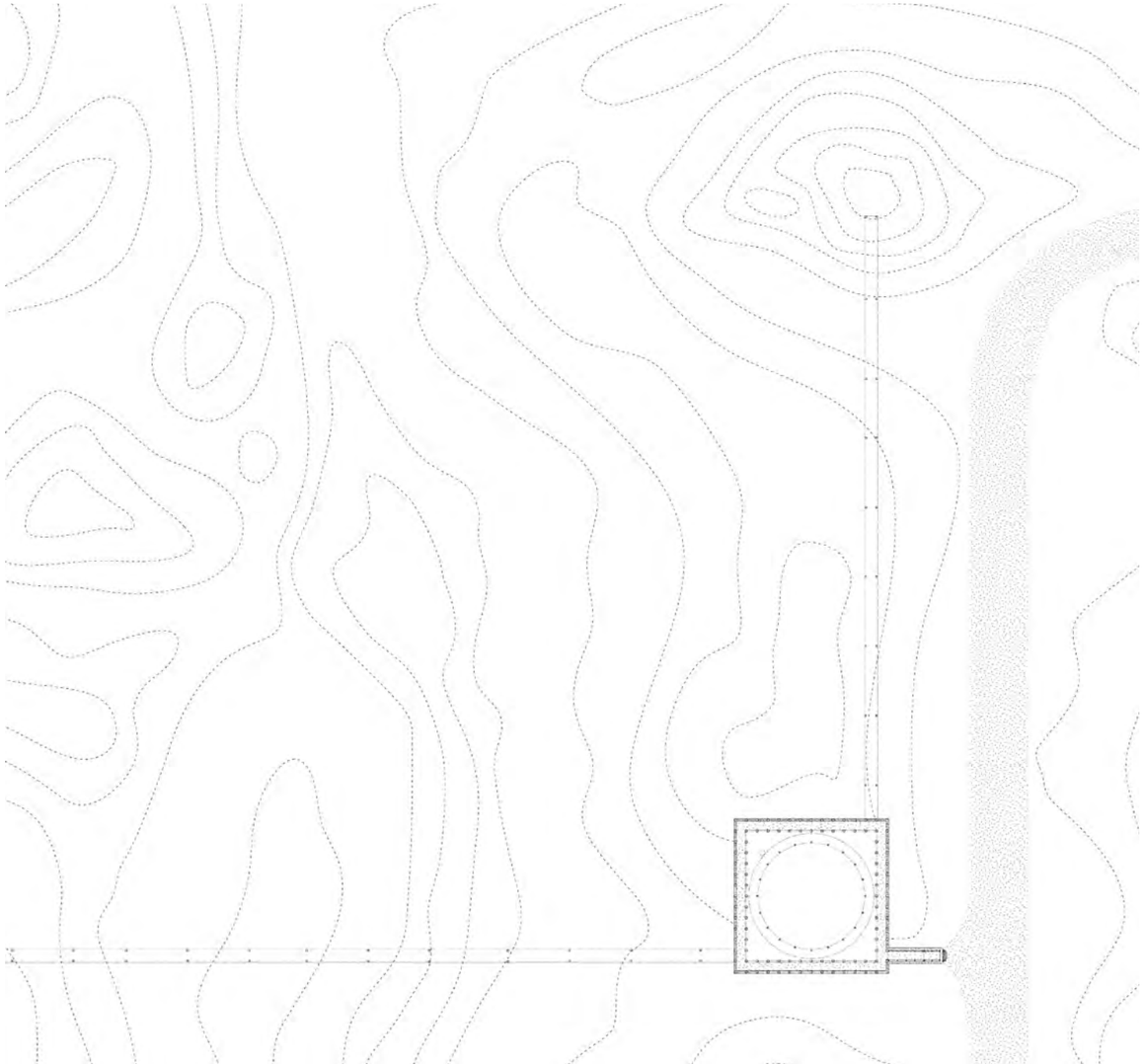
worm's eye axonometric of loading tunnel



light fixture



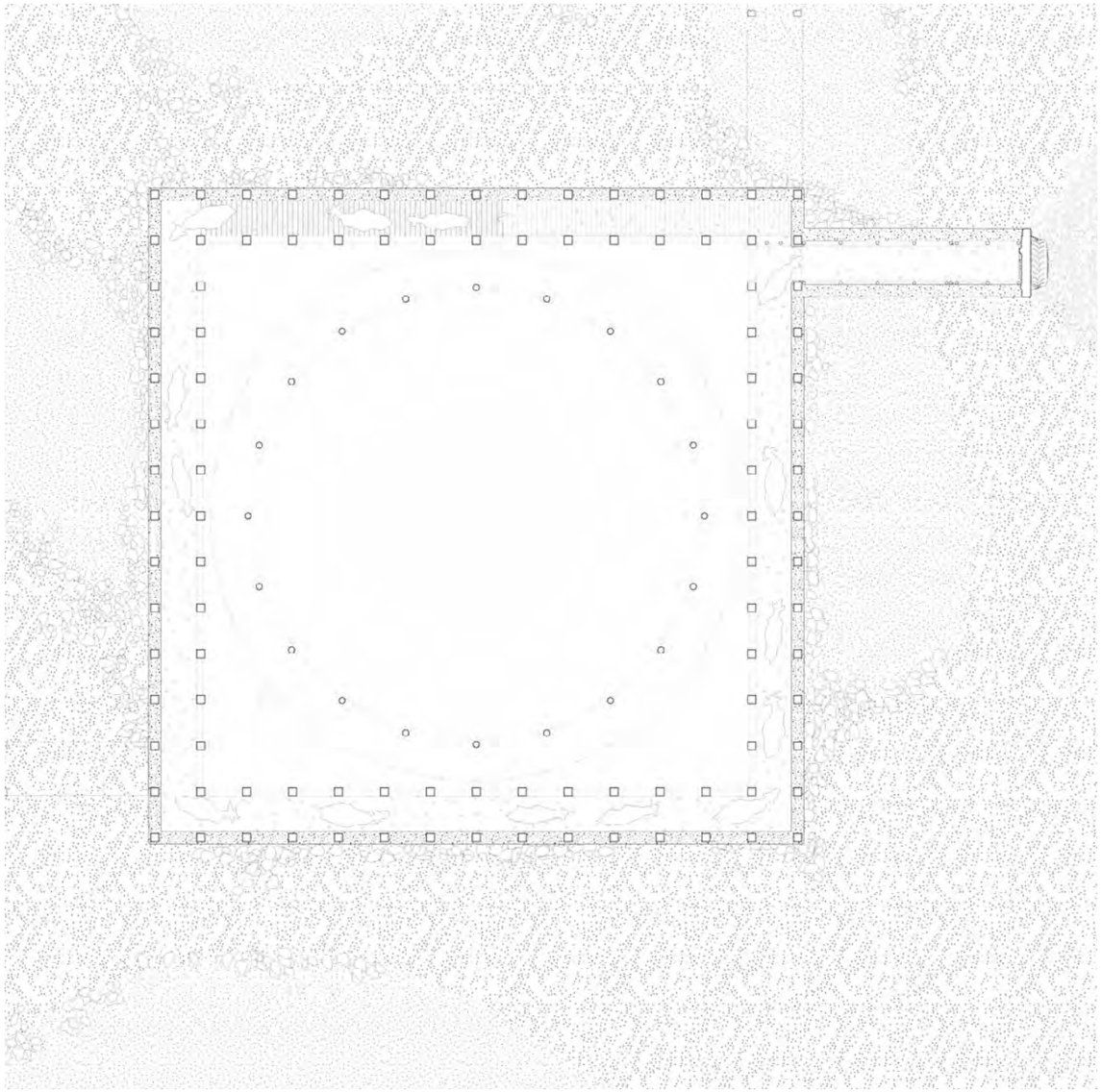
axonometric of cattle corral



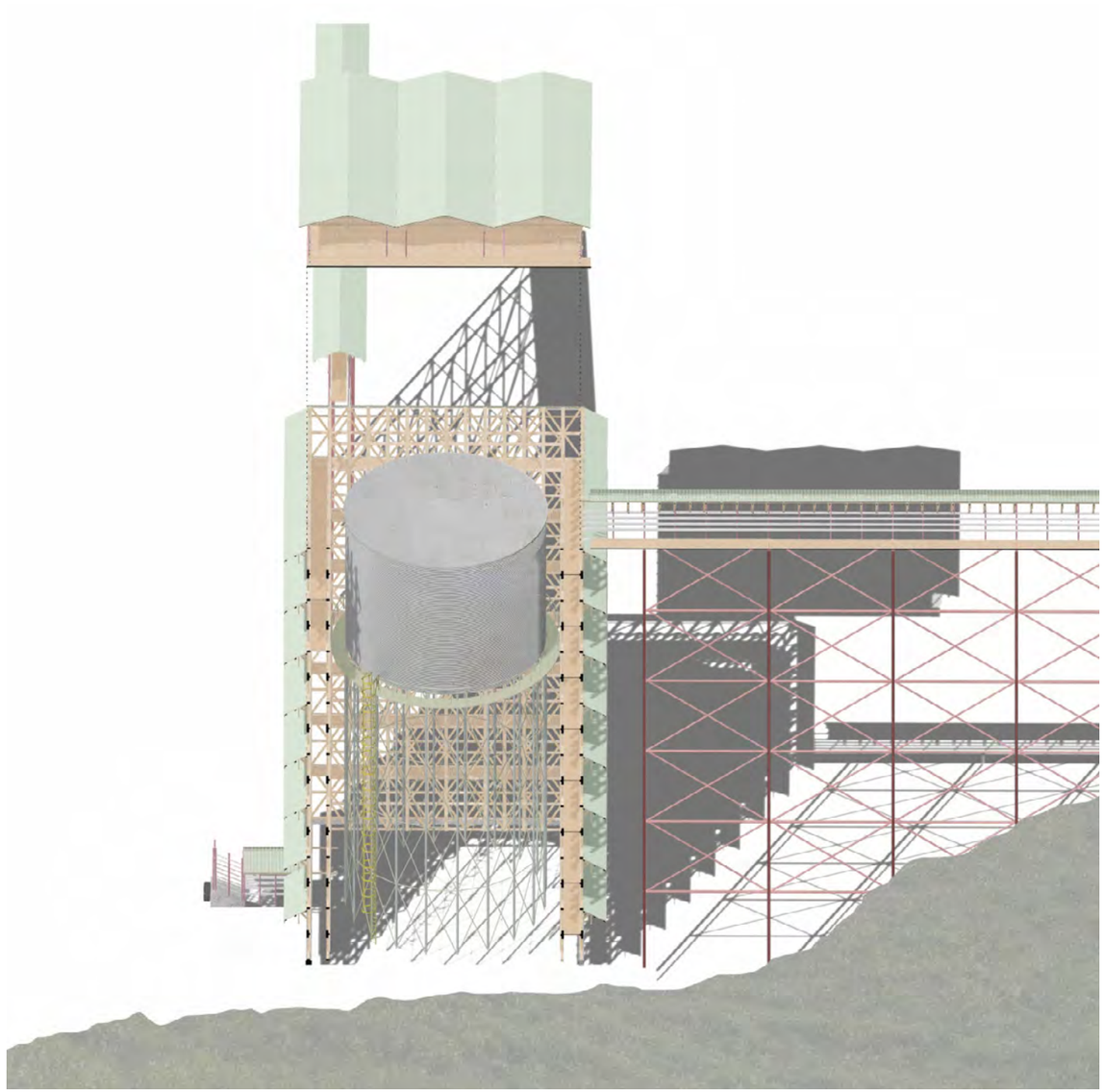
site plan of tower



tower in the landscape



ground floor plan of tower



oblique section of tower

site, matter, & ecology: designing a decolonized museum

M.Arch Design Studio 2
April 2024

The process of decolonizing our perceptions and preconceived notions of what a museum is spatially and philosophically is not a process that can be addressed in one architecture school studio. So, for this project I chose to stick to a few core modes to design within, geometric, materially, and in the relationship between the building and the site and ecology.

One of my first points of reference is rooted in our site visit to Crawford Lake. I was struck by the material palette presented by the forest of the site, that being the relationship between the stone present in the site and the trees growing amongst and on those stones. I sought to bring those elements into the building's experiential qualities, both in the interior and exterior. This is seen in the stone retaining wall that stretches the entire length of the west side of the structure, joining the land that the building is cut into with the stone of the site and then the interior within. From the outside, the roof is clad in stone tiles further accentuating this relationship. The connection between the ecology of the site and building is put to the forefront with this material and structural system. The forest is represented in the verticality of the wood mullions forming the east glass façade. This material choice of glazing the entire east face of the building brings the edge of the forest into the structure.



1:50 material & form testbed



material & ecology

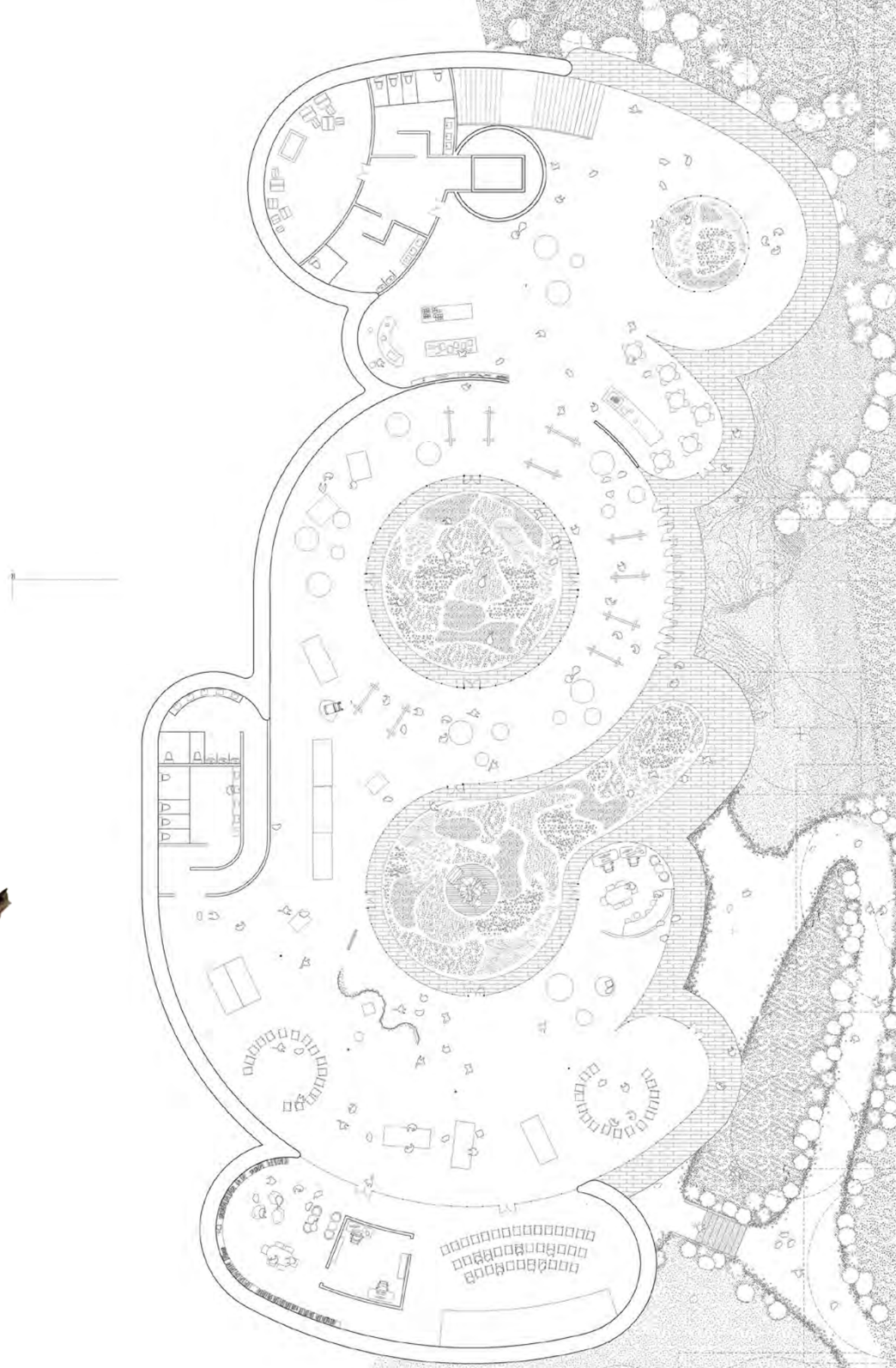


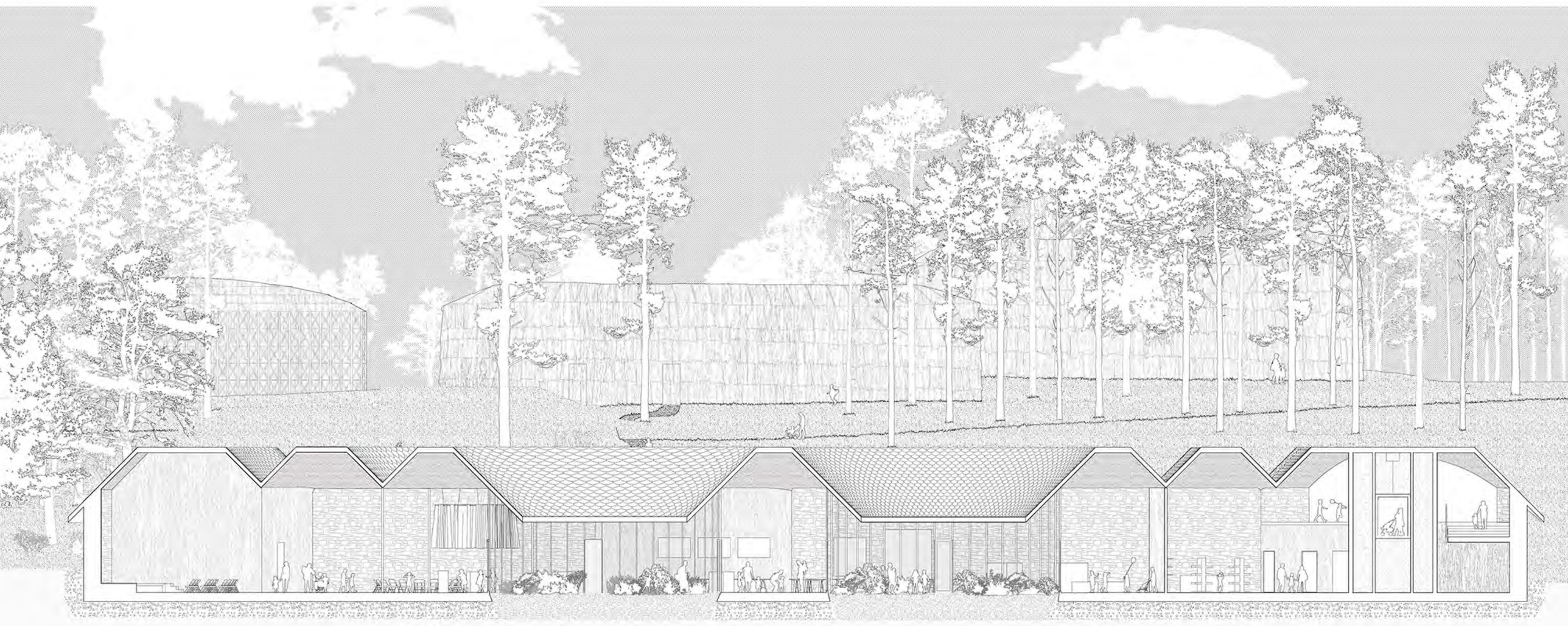
roof sketch



The aspect of moving towards a decolonized museum and gallery is also seen in these concentric circular geometries. The space is organized to be flexible and open to accommodate moving in and out artifacts and art in a way that allows interaction and open learning environments around the objects. From what I learned from our First Peoples Advisors, one of the most important aspects of indigenous peoples relationships to museums is access and flexibility to objects. They are not necessarily things to be behind glass and out of touch with the communities that they come from. They are things that need to be touched and experienced and that have lives and energy within them. The open organization of the space allows an increased degree of this concept.

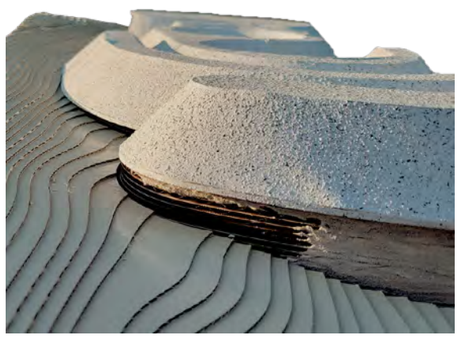










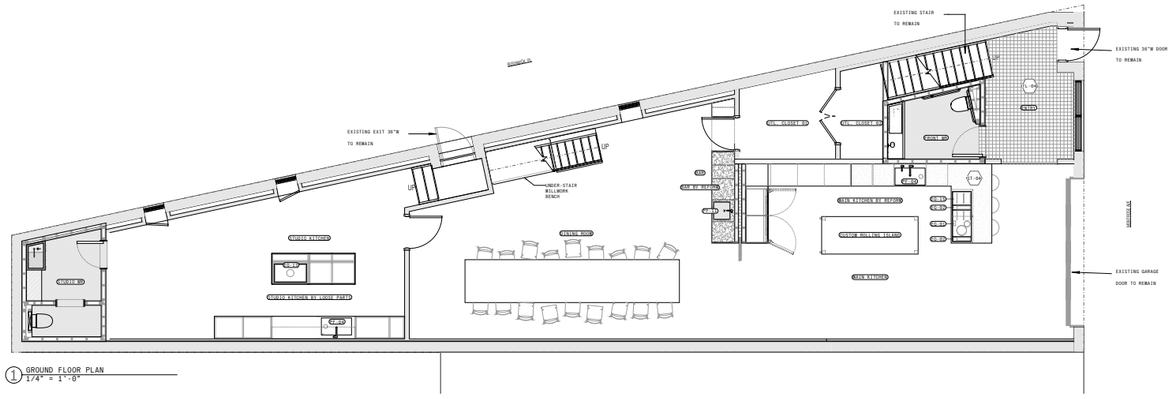


1:100 model

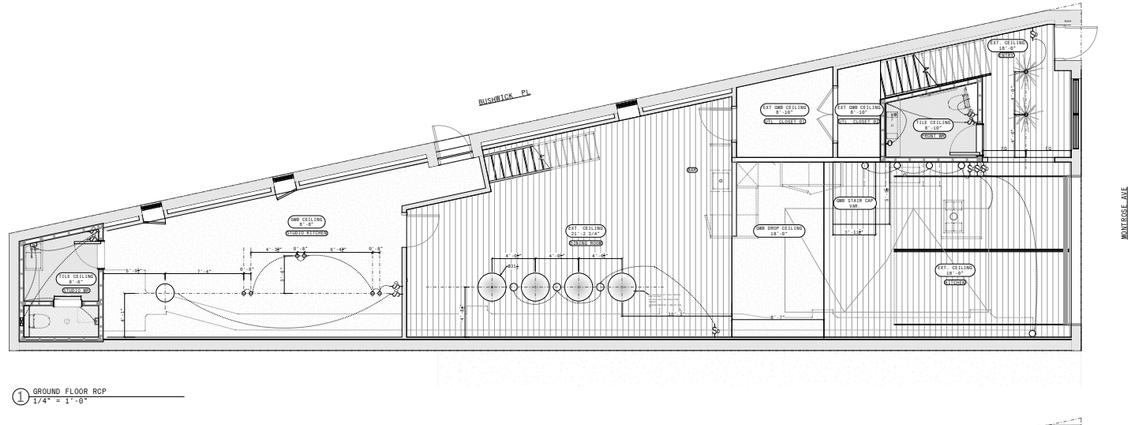
&Ende interior design

freelance work september 2026-present

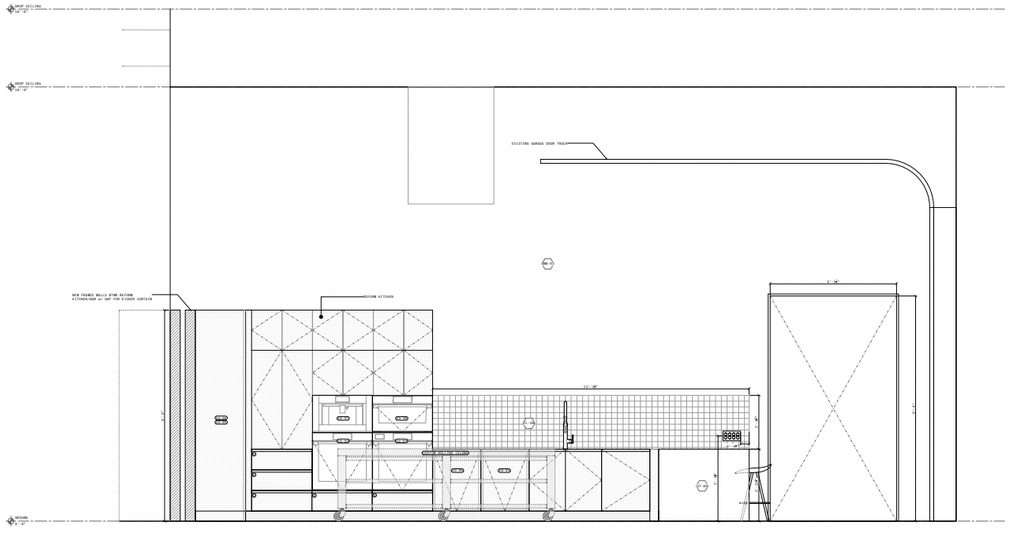
This project is a loft renovation for a prominent food influencer in Brooklyn, New York. It features two kitchens and a large open dining room. I worked on developing construction drawing sets, taking existing Sketchup models and consultant information and bringing together the material and finish information into a concise central drawing set. I also am working towards developing a drawing style and standards for &Ende.



1 GROUND FLOOR PLAN
1/4" = 1'-0"



1 GROUND FLOOR RCP
1/4" = 1'-0"

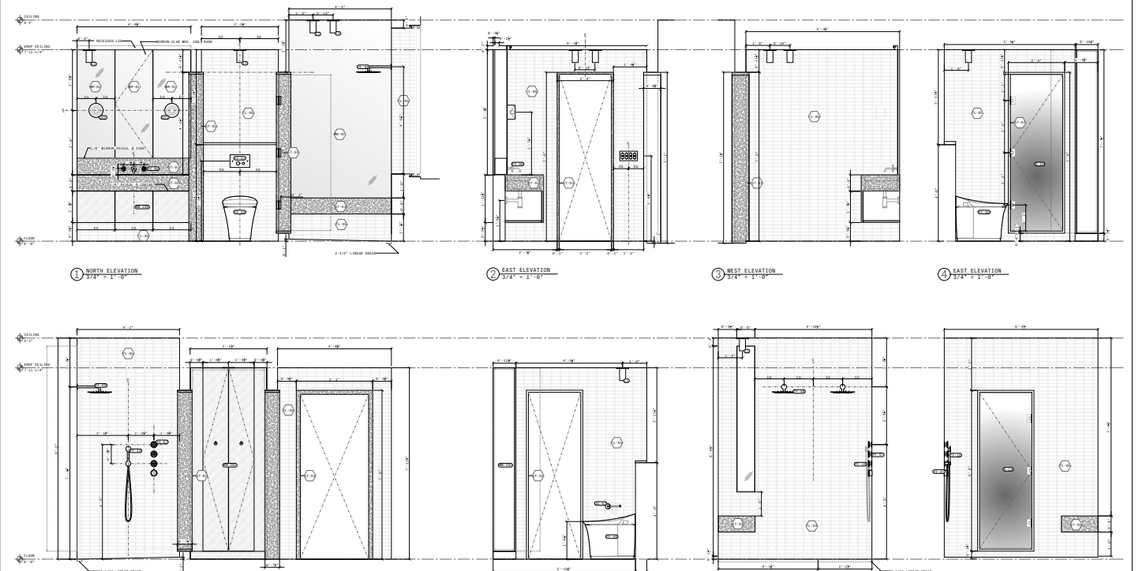


1 MAIN KITCHEN EAST ELEVATION
3/4" = 1'-0"

DOCUMENT	PROPOSED DESIGN PLAN	PROJECT	[redacted]
ISSUED	OCTOBER 19, 2026	DRAWING	MAIN KITCHEN EAST ELEVATION
SHEET	A204	SCALE	3/4" = 1'-0"
		ADDRESS	[redacted]

NOTES
SEE PROGRAMA FOR FF&E + MATERIAL SCHEDULES.
SEE M100-M106 FOR DETAILS REGARDING SIZING/MECH. SPECS ETC.
REFER TO &ENDE A106 FOR DUCT + HVAC UNIT LOCATION IN MECH. ROOM.
MAIN KITCHEN + BAR KITCHEN BY REFORM.
STUDIO KITCHEN BY LOOSE PARTS, REFER TO THEIR DRAWINGS.

&Ende



DOCUMENT	PROPOSED DESIGN PLAN	PROJECT	[redacted]
ISSUED	OCTOBER 19, 2026	DRAWING	PRIMARY WR ELEVATIONS + PLAN + RCP
SHEET	A202	SCALE	3/4" = 1'-0"
		ADDRESS	[redacted]

NOTES
SEE PROGRAMA FOR FF&E + MATERIAL SCHEDULES.
SEE M100-M106 FOR DETAILS REGARDING SIZING/MECH. SPECS ETC.
REFER TO &ENDE A106 FOR DUCT + HVAC UNIT LOCATION IN MECH. ROOM.
MAIN KITCHEN + BAR KITCHEN BY REFORM.
STUDIO KITCHEN BY LOOSE PARTS. REFER TO THEIR DRAWINGS.
ALL FLOORS POLISHED CONCRETE UNLESS OTHERWISE SPECIFIED.

&Ende

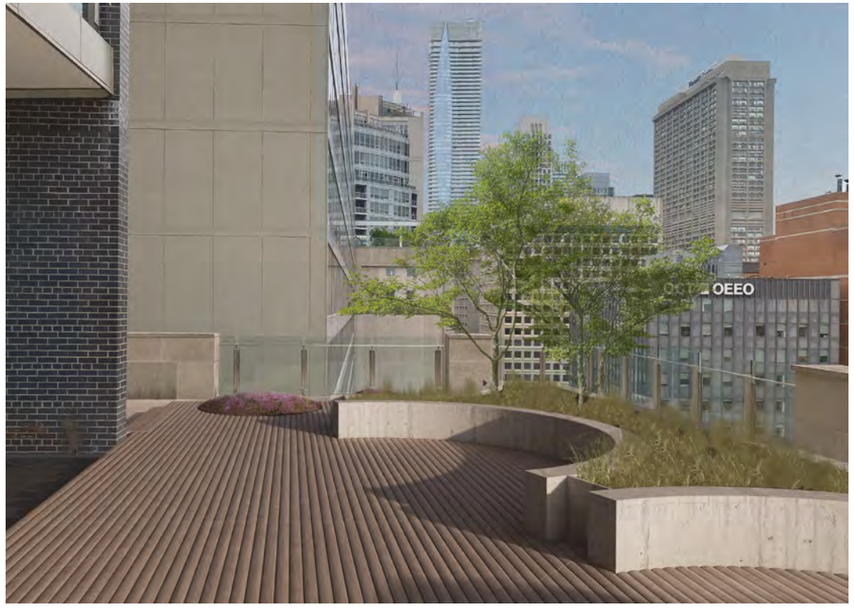
designLand landscape design + research

selected professional work | designland.ca
March 2022-September 2023



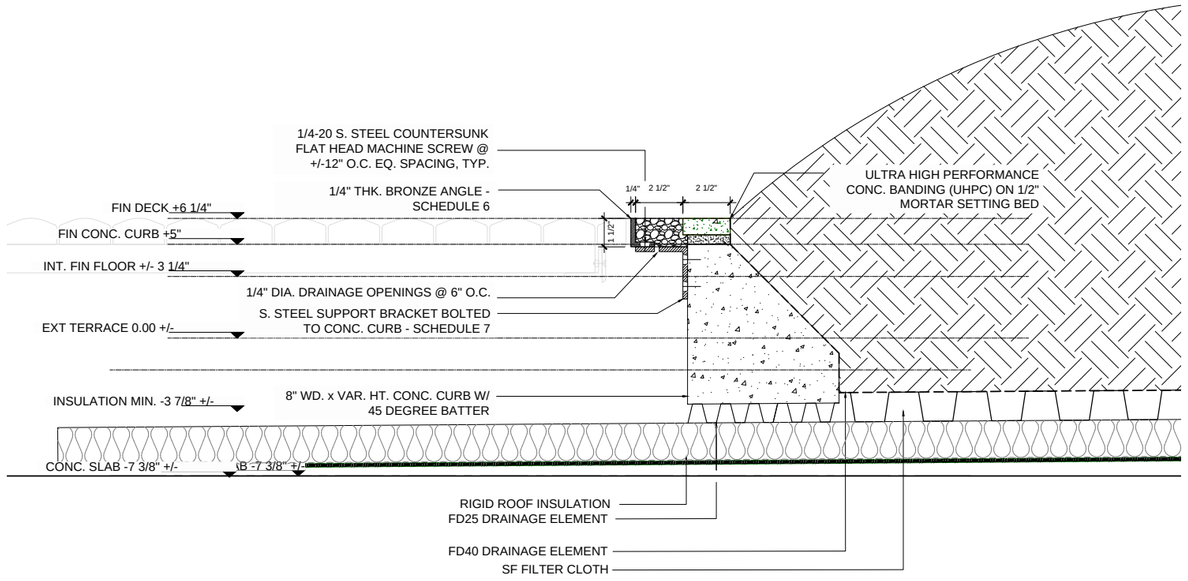
My role with designLand was production of construction drawings for residential landscaping projects, conceptual research for a new projects, rendering concept and design development images. I self-managed and used critical thinking on all levels from concept development to construction, and utilized a variety of softwares, including Autocad, Photoshop, Rhino, Enscape.

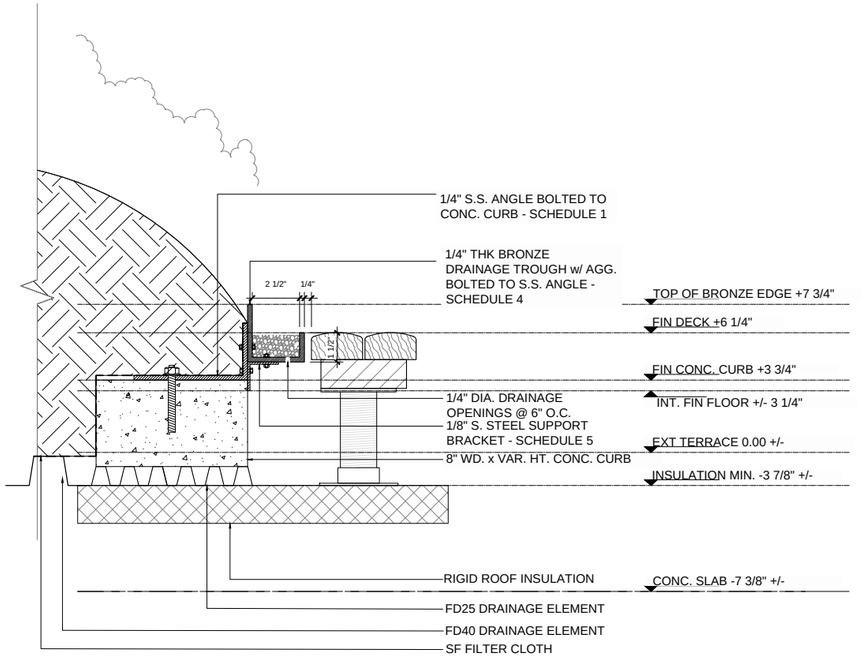
side garden + entrance rendering





terrace planter & berm rendering





berm edge details

living architecture systems group/ philip beesley studio inc.

september 2020-october 2021
venice architecture biennale "grove" installation,
san jose international airport "threshold" sculpture

I occupied the position of Systems Designer/Production Manager at Philip Beesley Studio Inc/Living Architecture Systems Group. I worked with a team of designers on research and material exploration for architectural sculpture installations, utilizing Rhino to produce digital models and orthographic drawing sets + using digital prototyping tools such as laser cutters, water-jet cutters, and 3D printers to produce prototypes and models, and final sculptural elements.

As member of the design, production, and installation team for the sculptures (right) installed at the San Jose International Airport, I managed laser cutting prototypes in the design process, as well as large scale laser-cutting production management for the project. I built a large portion of the sculpture, and was part of a 4 person team installing the sculpture over 8 days.

Team: Philip Beesley, Stephen Ru, Lisa Jiang, Dima Ghazal, Glenn Lu.







©PBSI/LASG

PBSI/LASG produced an installation for the 2021 Venice Architecture Biennale, which featured an array of 3D printed speaker shells and laser-cut sculptural elements. I worked on the prototyping and printing of the speaker shells as well as waterjet cutting and laser cutting of sculptural elements. I was the primary operator of the water-jet machine, which entails rigorous maintenance and troubleshooting to achieve accuracy in models.

Team: Philip Beesley, Timothy Boll, Stephen Ru, Lisa Jiang, Mac Van Dam, Glenn Lu, Dima Ghazal.



speaker shell assembly prototype







material + fabrication exploration

Above is a material and form exploration of water-jet cutting a single sheet of steel to a truncated icosahedron. I used existing PBSI/LASG design logic to make a 5 piece folded sphere and designed the connection points to apply to a folding assembly with miniature screws and cap nuts.

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