

This is a work sample.
It contains academic and
professional projects
from three different
years of investigation and
practice. The projects
are completed as part
of work at Columbia
University Graduate
School of Architecture,
Planning, and
Preservation.

Curriculum vitae.

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Education

GSAPP Columbia University / NY USA / 2016 - current Master of Architecture
GSAPP Columbia University / NY USA / 2013-2014 New York / Paris: A Shape of Two Cities

University of British Columbia / BC Canada / 2009-2011
Master of Arts / Interdisciplinary Graduate Studies (marketing concentration)
Advanced training and research program in marketing for the performing arts

University of British Columbia / BC Canada / 2003-2009
Bachelor of Music (double major) / Opera Performance and Political Science/Economics (combination)
Advanced study in economics and extensive voice, stage and production training in opera

Selected Professional Architectural Experience

Columbia University / NY USA/ October 2019 -current
Assistant Director of Accreditation / GSAPP
Adjust Assistant Professor / GSAPP

Columbia University / NY USA / September 2016-August 2019
Assistantship Teaching / The Shape of Two Cities: New York Paris / Introduction to Architecture
Description / New York Paris an intensive two-semester curriculum for students interested in pursuing architecture from a diverse background.
Assistantship duties includes one-on-one mentoring through intensive studio circuit.

Renzo Piano Building Workshop / www.rpbw.com / Genoa, Italy / February 2018- August 2018 / Internship
Description / Projects included the new modern museum in Istanbul, the Whittle schools, and exhibition design at the Astrup Fearnley Museet in Oslo. Work ranged from model making to construction drawing set. Intermediate to advanced skills in Revit 2018.

n'UNDO / www.nundo.org / Madrid, Spain / May 2015-current
Architectural collective for urbanistic intervention
Description / n'UNDO is architectural collective from the position of no construction, minimization, reuse and dismantilization. Winners of the European 12 competition in Kalmar, SW and Don Bentio, ES.
Work includes both theoretical and teaching (workshop, writing and publication) as well as project based work and competition.

PYO Arquitectos / www.pyoarquitectos.com / Madrid, Spain / June 2014-May 2015
Competition team for restricted competitions / Concours Quartier d'Adret LOT A et LOT B+C, Concours Yverdon-les- Bains, Concours Vernier
Description / PYO Arquitectos is an office in Madrid working both on built and competition-based projects in partnership with NOMOS in Geneva. Work included competition entries for public and private clients.

Advanced Skills

Adobe CS 6.0 / InDesign, Illustrator, Photoshop
Revit 2018, AutoCAD 15, Rhinoceros 6.0,
Grasshopper, 3DS Max VRay
Microsoft Office Suite / Google Docs
Content Management Systems / Wordpress, Typo3, Weebly, Drupal
Market Research Tools / SPSS 18.0

Languages

English / native speaker
Afrikaans / native speaker
Spanish / intermediate skills
French / German / Italian / basic skills



A New City. This project imagines a city in a tower. A city built from a master section rather than a master plan.

To construct a new form of city, we propose the model of an old city. We interrogate the historical idea of the New World. We use the

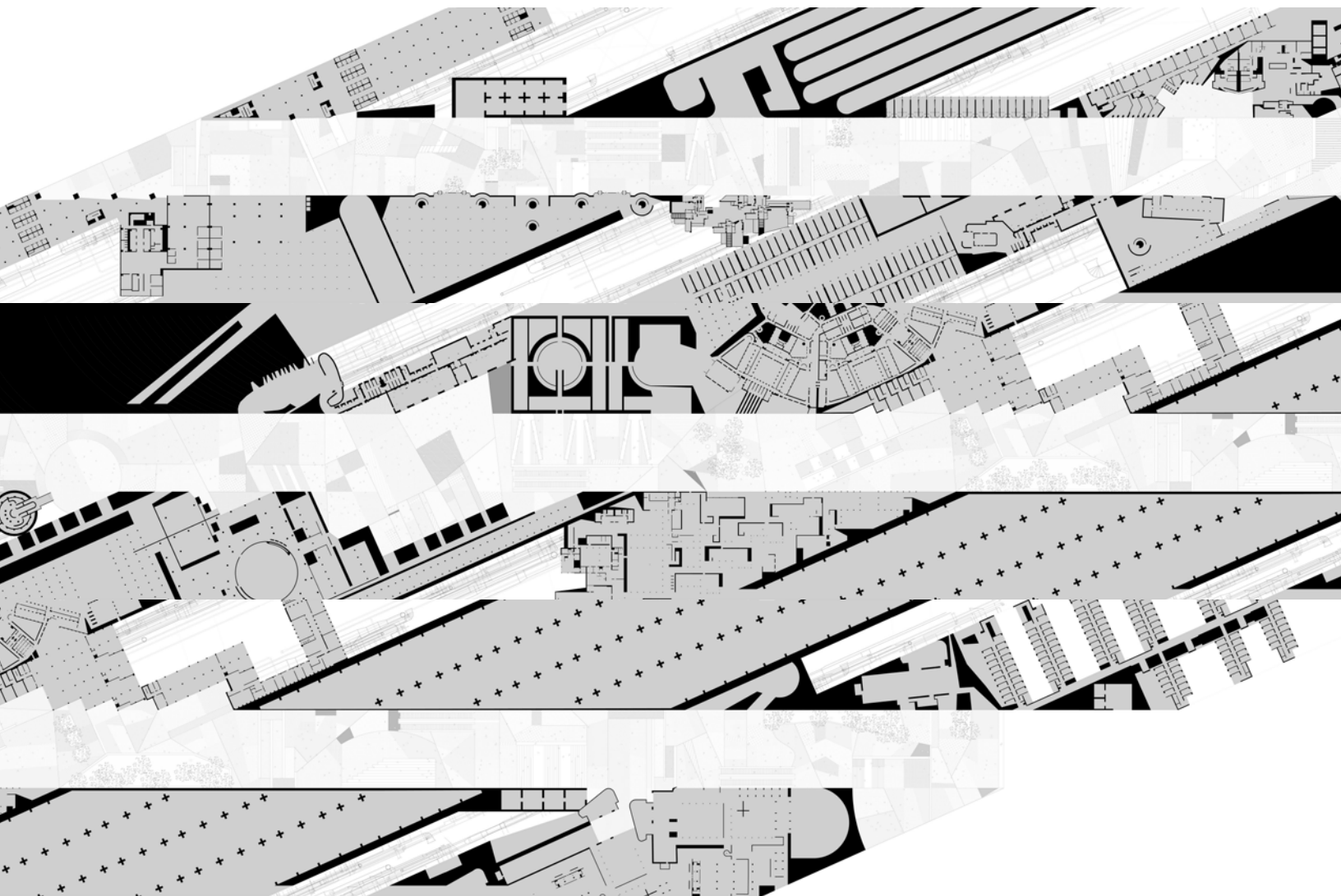
model of the New Amsterdam. Translating the New World into a tower implies an understanding of the city beyond the master plan. The view of the new city moves away from the current logics of urbanization. The drawing of New Amsterdam can no longer be understood as a plan but as a section. A deep section or an oblique surface.

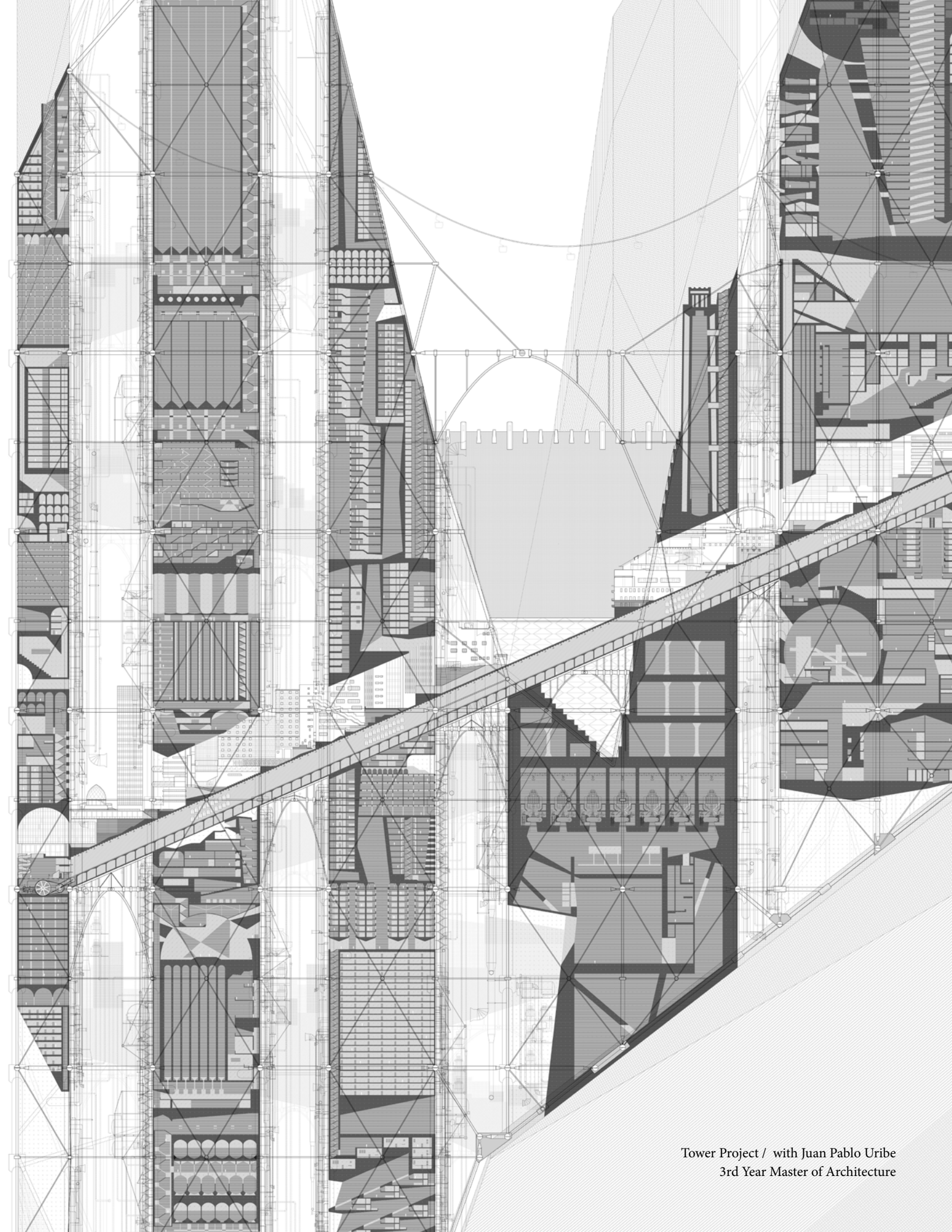
The deep section –or the elevation of the new city– understood at the scale of a territory calls for an architecture of intensive interiority. A compendium of overlapping planes. The city

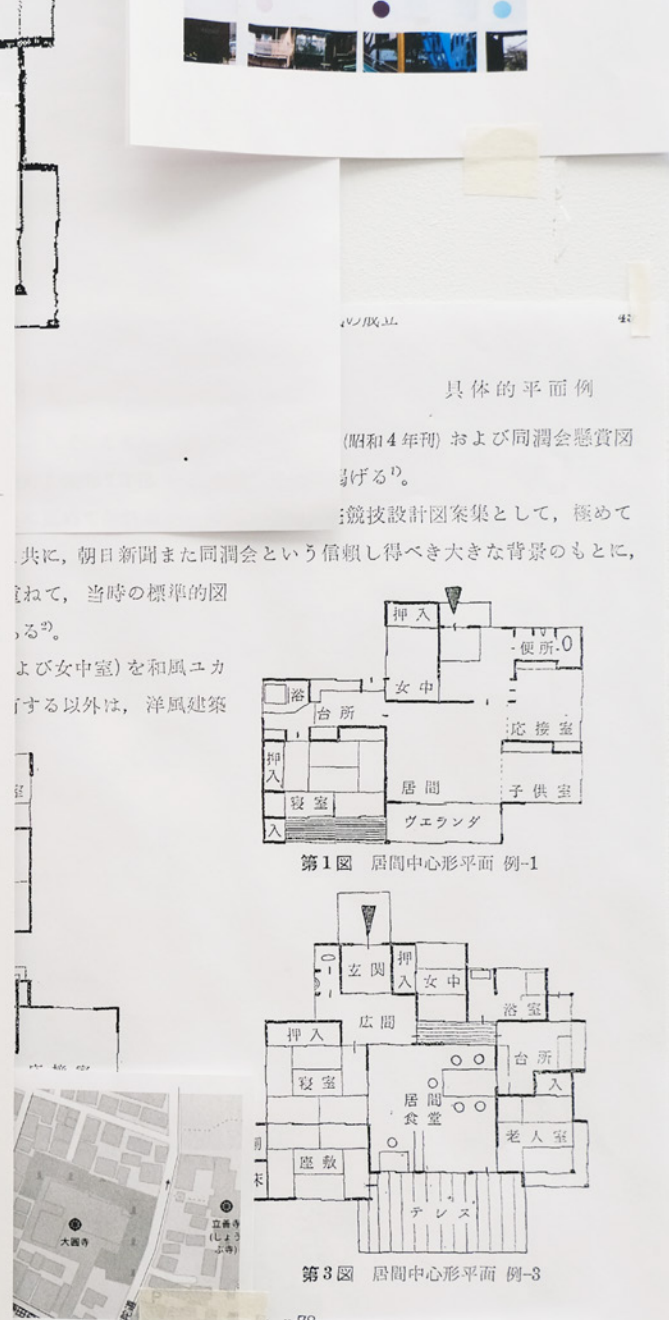
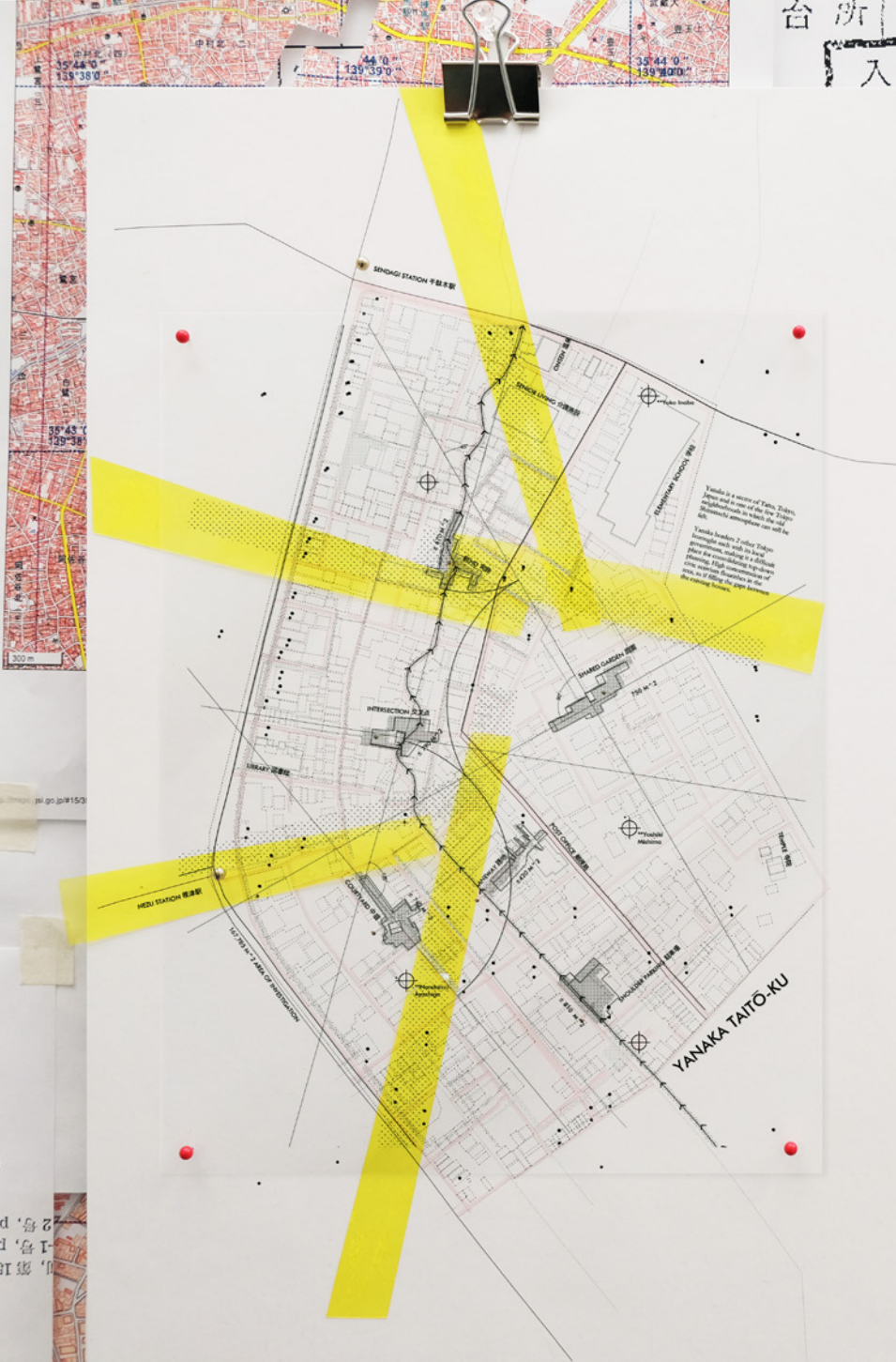
itself a landscape in which new notions of the sublime are negotiated.

The master section is then narrowed down to a set of literal programmatic bands that are connected through oblique surfaces. The condition of the ground floor becomes that of the oblique movement. The experience of architecture becomes the way the territory is inhabited. Manhattanism reimagined.

Tower Project / with Juan Pablo Uribe
3rd Year Master of Architecture



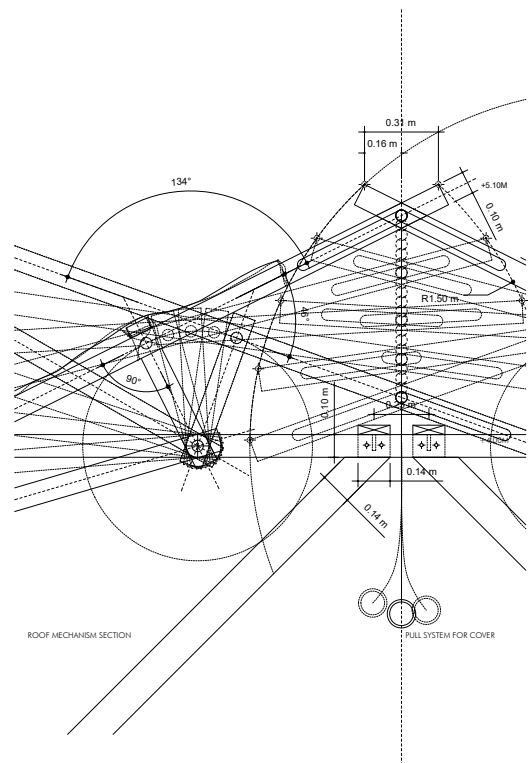
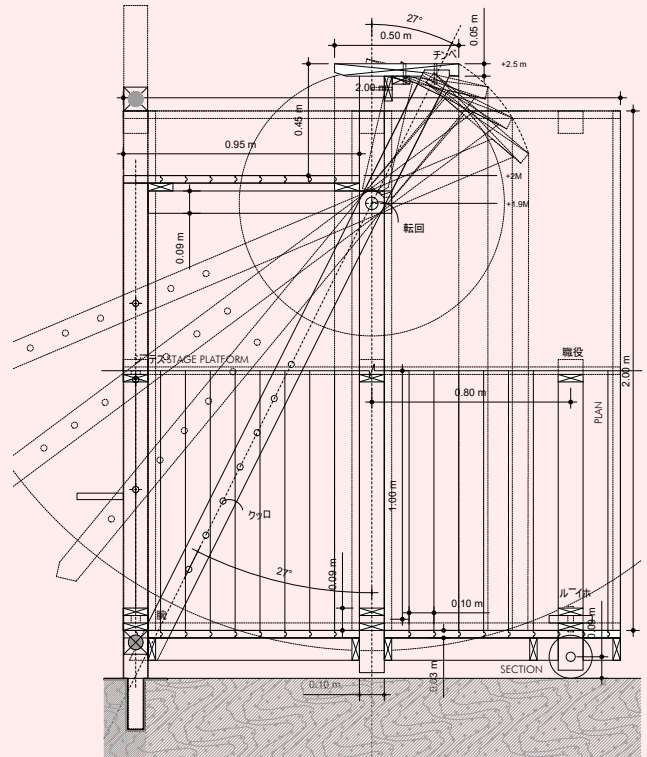




Invisible Commons Prototypes for Collectivity.

This project investigates the notion of the commons and asks how can architecture exist within it. The notion of the commons is defined as a set of existing collective actions by a set of individual agents who share a specific resource and safeguard its use. We ask how can architecture intervene and facilitate these actions within the context of an existing

neighborhood in Tokyo. Community and commons don't exist a priori. They co-emerge with small actions that connect people and places. Rather than monolithic and unitary, commons coexist at various levels; nestled into one another.

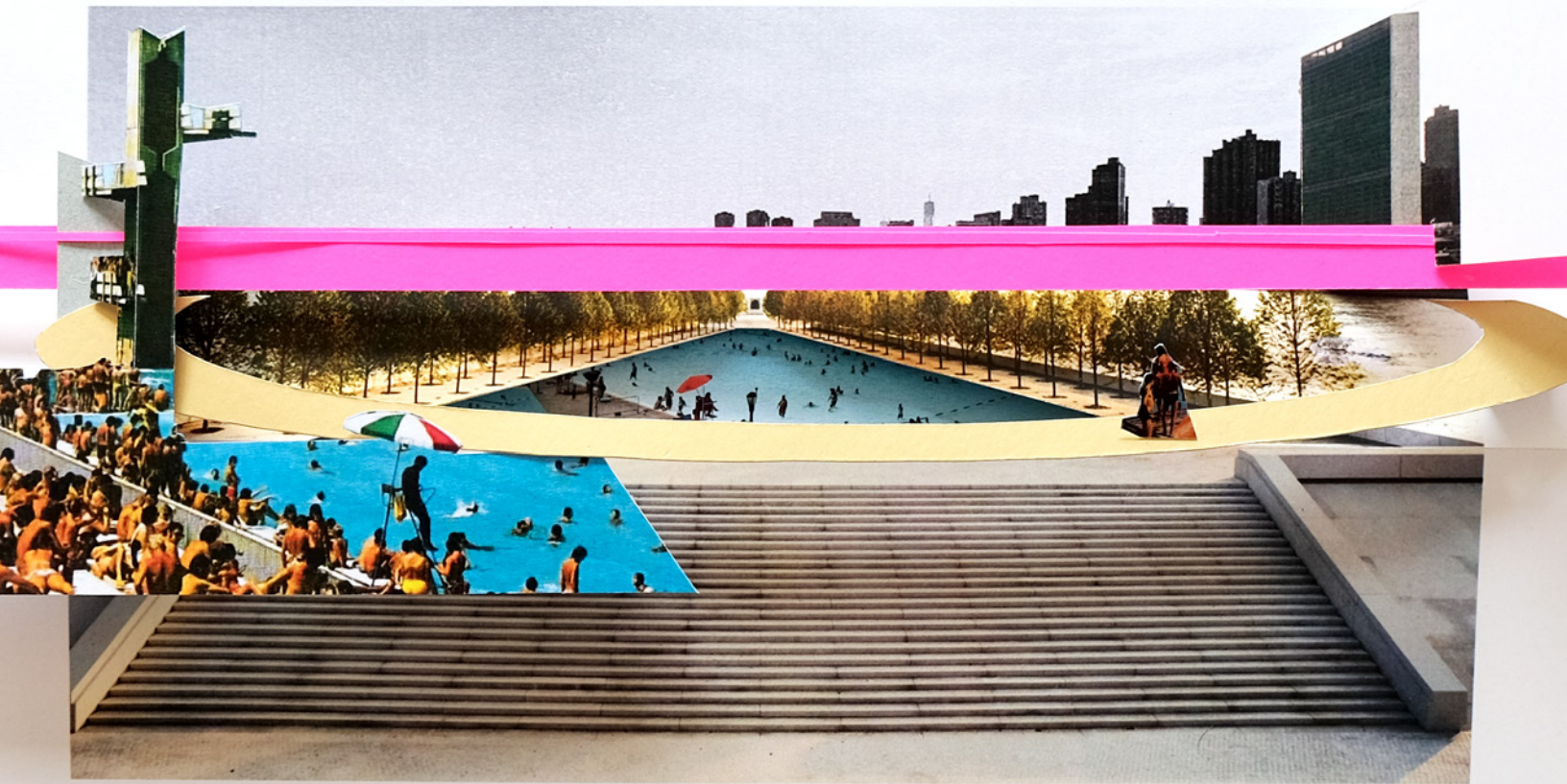




Tokyo Project / with Michael Hoehn
3rd Year Master of Architecture



Tokyo Project / with Michael Hoehn
3rd Year Master of Architecture

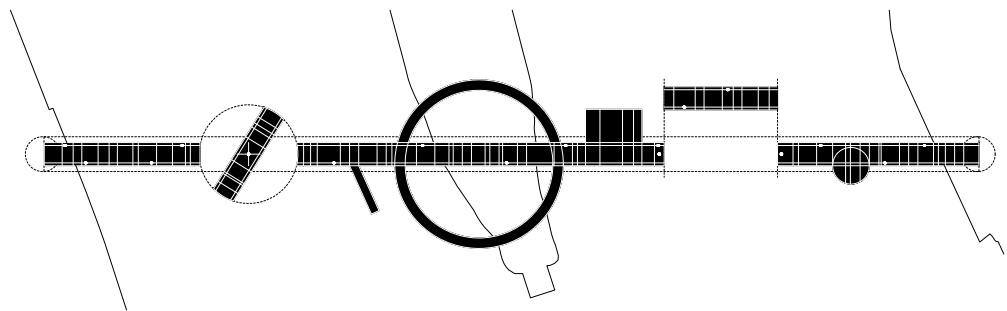


These united states of leisure. This project investigates the notion of entertainment and its potential to redefine the contemporary city.

New York City is defined by entertainment. From Times Square to the World's Fairs, to museums, to parks, to an architecture of the unbelievable made believable, to corporate cronyism masquerading as the spectacular, to large public infrastructures turned impromptu fun-parks, this project investigates the serious potential of entertainment to redefine the city for its citizens.

In New York, our interest lies in the potential of entertainment in its capacity to provide leisure. A leisure grounded in the notion of escape. A leisure that responds to the public citizen rather than the private consumer.

Our site of interrogation is Roosevelt Island, a capsule of Manhattanism itself. Taking the notion of the Downtown Athletic Club as a starting point, we ask can this typology serve a public not private good? One of cultural production but not so in name? Accommodating



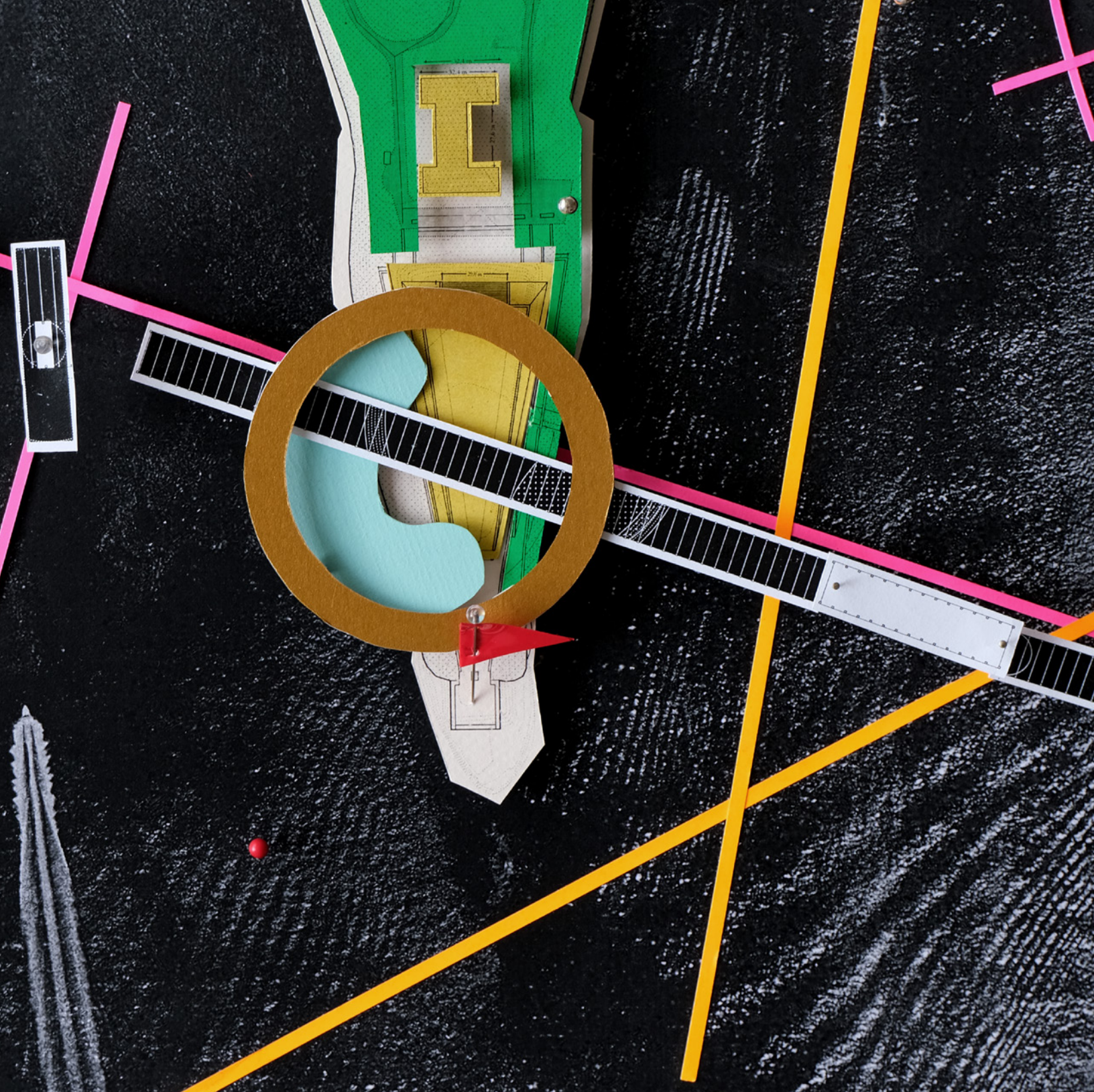
a model of activities for a redrawn definition of leisure in the contemporary city -one based on democratizing, flattening and conviviality?

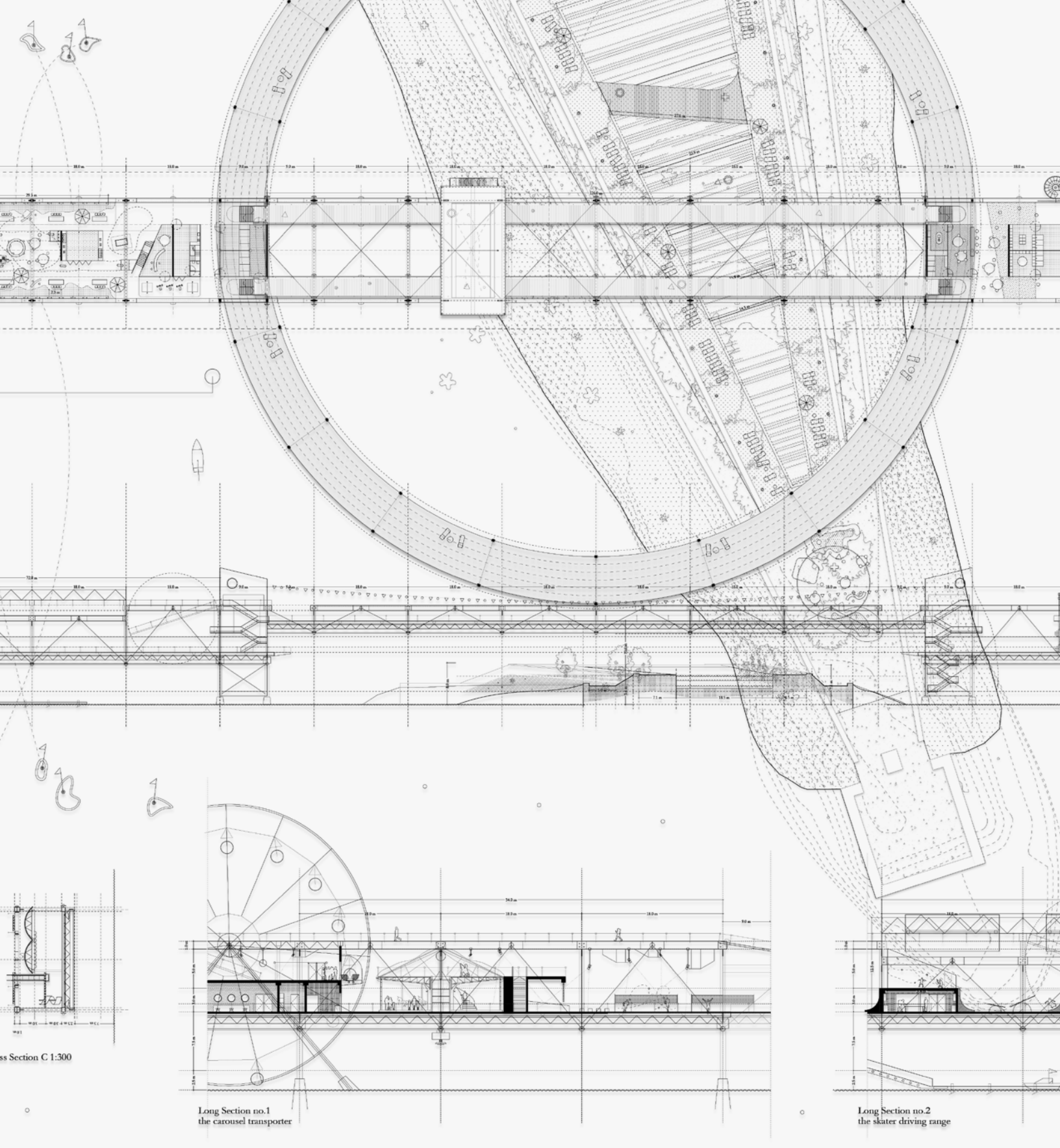
To test the potential of leisure to redefine a city, we imagine the adjacencies and juxtapositions of the Downtown Athletic Club not confined to the private tower but within a public infrastructure or commons. We take our site of interrogation, Roosevelt Island, as a fragment within the larger context of Manhattan, not an isolated incident. Indeed, we seek to connect the island with its city and treat

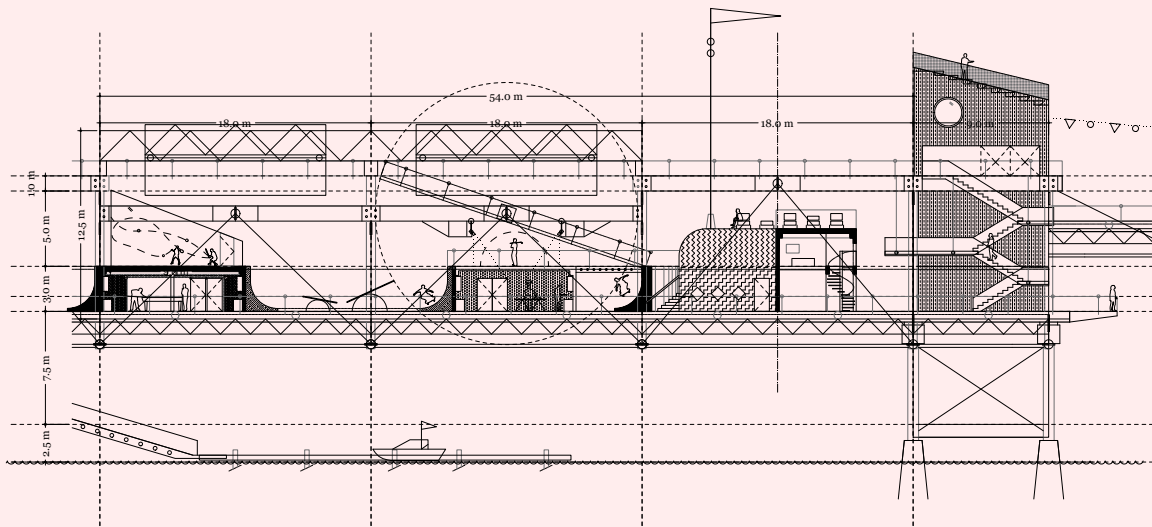
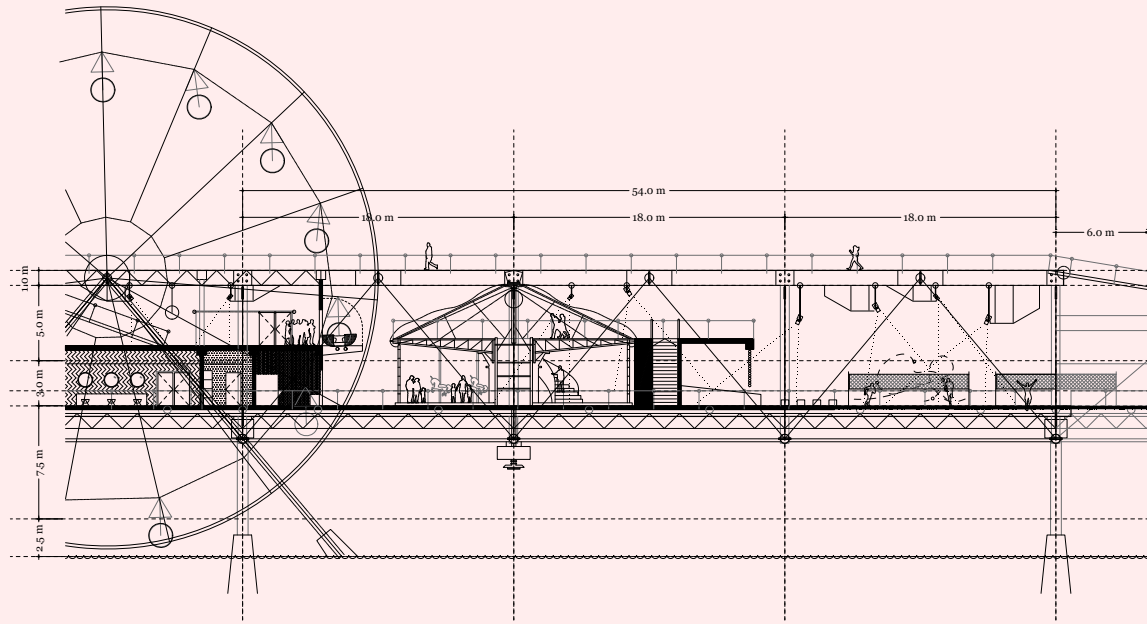
it as a site of experimentation.

From our reference we are interested in the infrastructural frame. Since we want to connect the island to the city, we choose a form so obvious that it can be misconstrued as verging on stupidity—a pedestrian bridge. But in its basic sensibility and universality, this simple infrastructural type gains efficacy—a continuously plaza over the water.

Manhattan Project / with Bassam Kaddoura
3rd Year Master of Architecture





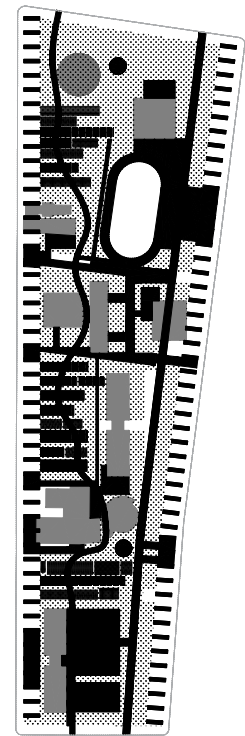


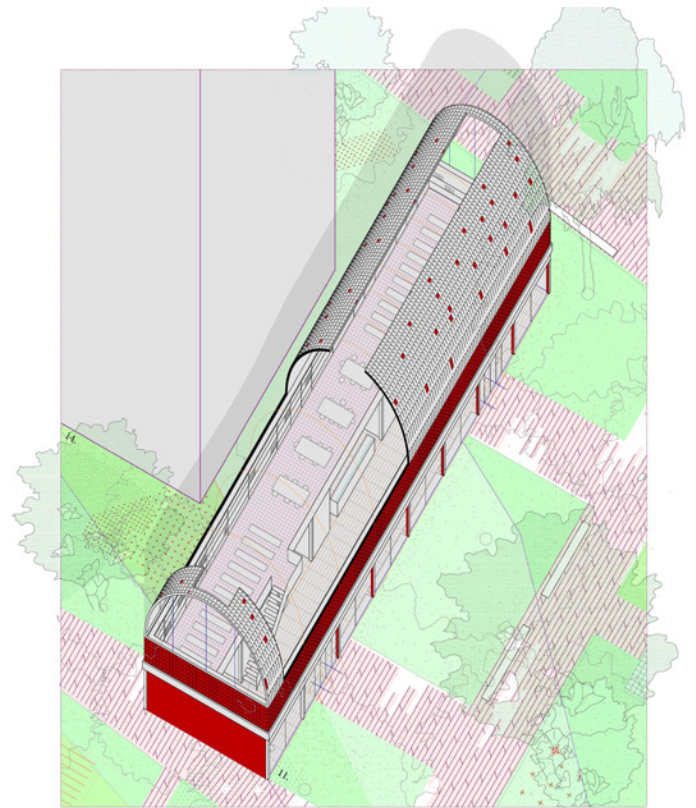
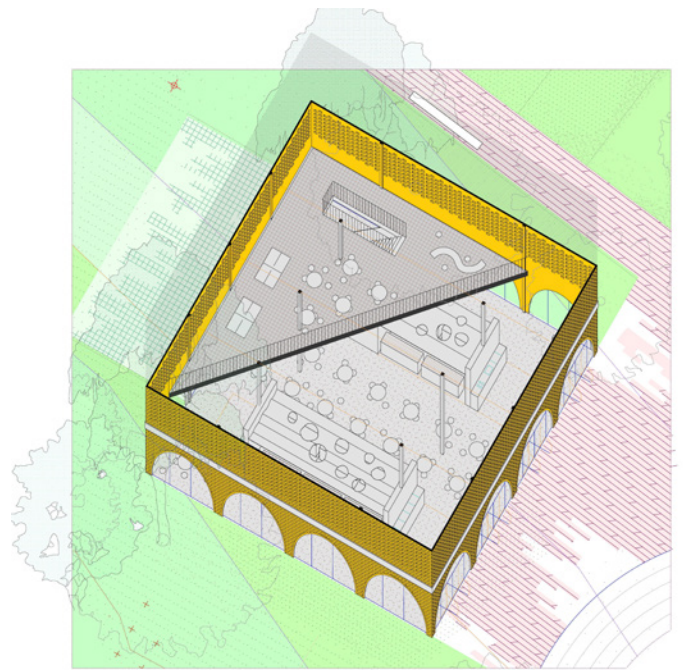
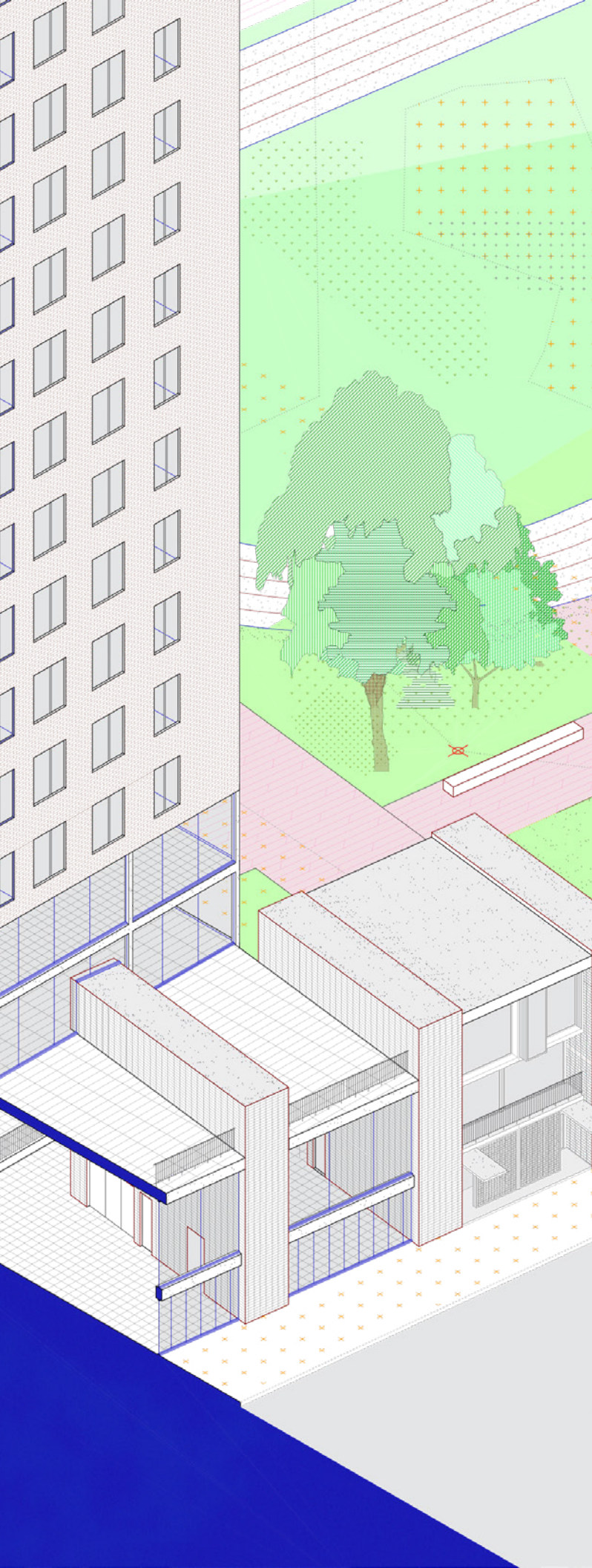
Housing in the Bronx.

This project imagines a new ground in housing to produce an architecture of resistance.

At a time when the question of housing has become dominated by socioeconomic or political discourses —fields that themselves are fluid and liquid and susceptible to capitalistic appropriation —this project argues for an architecture of resistance. An architecture that operates at its most basic level —the ability to provide a frame for living and enjoying — dreaming and remembering.

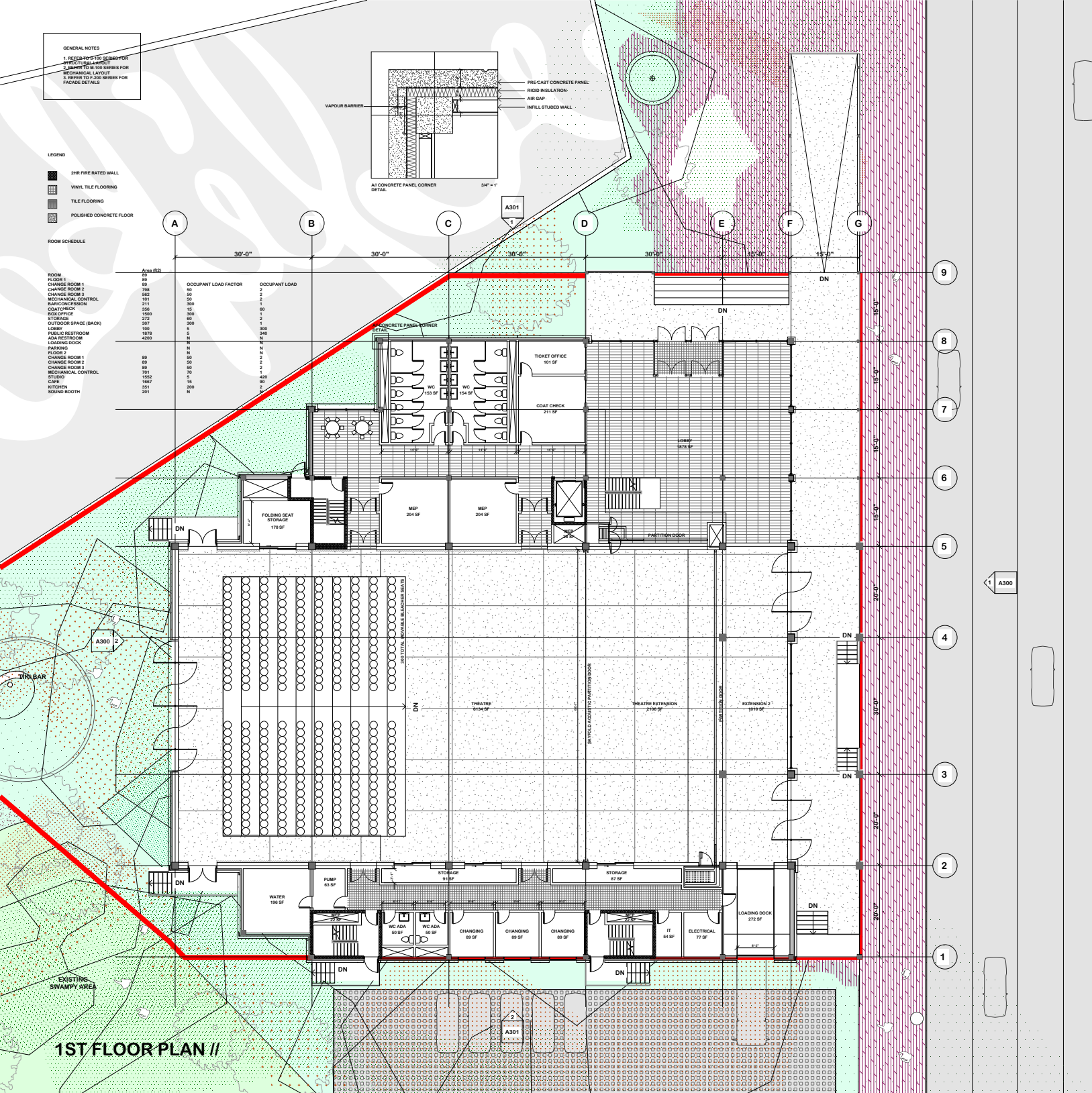
The project seeks to work outside the mode of current urbanization. This intension is the first step of a strategy to recover and reinvent. Consequently, the project does not argue for an autonomy of design, one that confirms the existing mode of production in city-making but for the possibility of an alternative idea —in essence an autonomy of project. The question arises about how to intervene from a position of resistance. The project aims to ask: If housing is seen as a public good and a basic building block of the city, can a radical approach in typology, form, material, or program be proposed that can hedge against replacement, commodification and protect the public sphere?





Housing Project / with Paul Provenza
2nd Year Master of Architecture





Greenpoint Flexible Theatre Project.

AT4 Integrated Systems – Building is the capstone course of the Master of Architecture technical sequence. The brief for the Integrated Systems project is a flexible theatre in Greenpoint New York.

The construction of a building is essentially a part-to-whole problem. It involves the complex integration of tens of thousands of

building components, systems and processes into a synthetic whole. Architects, engineers, fabricators and erectors work alongside of one another to develop each respective part. Architects also hold the key role in ensuring the successful synthesis of these multiple parts into the whole. Through a better understanding of all systems, architects are able to integrate systems more completely with greater economy, elegance and efficiency. A well-integrated building is an efficient one, a well-integrated building is an elegant one, and

most importantly, a well-integrated building gets built.

The concept of the flexible theatre relies of a pragmatic approach which draws from the industrial heritage of the area. Flexible in essence means generosity in space. A building as a machine for entertainment.

Theatre Project /
2nd Year Master of Architecture
Building Systems Integration

GENERAL NOTES

1. REFER TO S-100 SERIES FOR STRUCTURAL LAYOUT
2. REFER TO M-100 SERIES FOR MECHANICAL LAYOUT
3. REFER TO F-200 SERIES FOR FACADE DETAILS

LEGEND

- THEATRE WALL ACOUSTIC PANELING
- RIGID INSULATION
- SOIL INFILL
- CONCRETE
- FIBRE INSULATION

FOLDING VERTICAL PARTITION

SKYFOLD CLASSIC SERIES

NOTES:

1. Give special attention to:

2. Any obstructions to ceiling pockets & cables

3. A/c ducts, sprinkler pipes, drain pipes, electrical conduits, etc.

4. Tolerances of fixed walls & finished floor.

5. Approximate ceiling fix for top of pocket.

6. Acoustic performance:

Skyfold Classic S1

North America: STC: 51 as per ASTM E90

Europe: Rev. 51 as per ISO 140-3, Part 3 & ISO 717-1:2

Skyfold Classic S5

North America: STC: 55 as per ASTM E90

Europe: Rev. 55 as per ISO 140-3, Part 3 & ISO 717-1:2

Skyfold Classic S9

North America: STC: 59 as per ASTM E90

Europe: Rev. 59 as per ISO 140-3, Part 3 & ISO 717-1:2

Skyfold Classic NRC

North America: STC: 59 as per ASTM E90

NRC: 0.05 as per C423

Europe: Rev. 49 as per ISO 140-3, Part 3 & ISO 717-1:2

SAC: 0.05 as per ISO 954

3. Panel finish: XXXXXXXXXXXXXXXXXXXXXXXXXX

4. Skyfold requires two 24" x 24" (610 x 610) (minimum) access panels to facilitate ceiling access to theatre auditor for installation & maintenance of system. Not required if finished ceiling to suspended ceiling type.

5. Drive unit to be installed prior to construction of acoustic barrier & pocket. All pocket construction (upstream, downstream) ceiling fix, framing, etc. to be others.

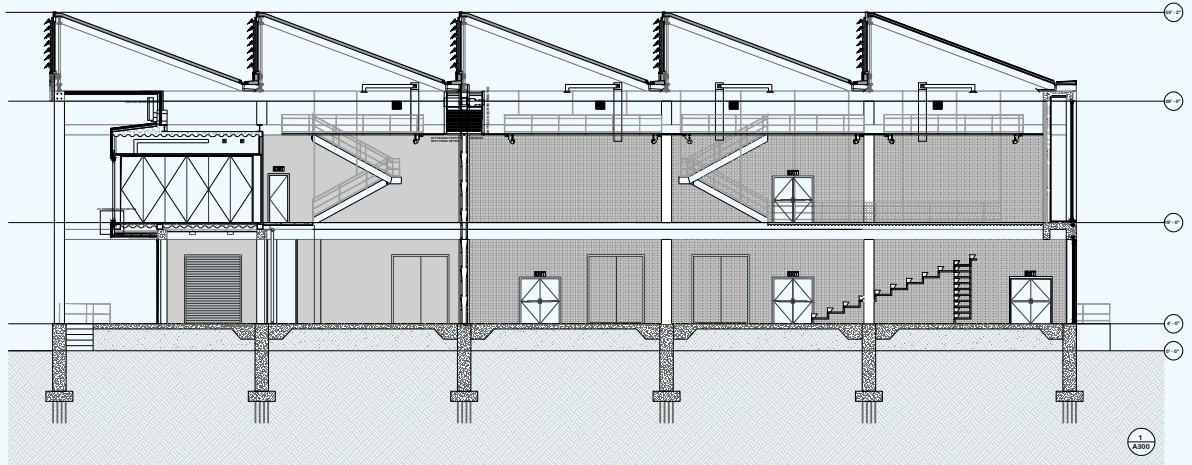
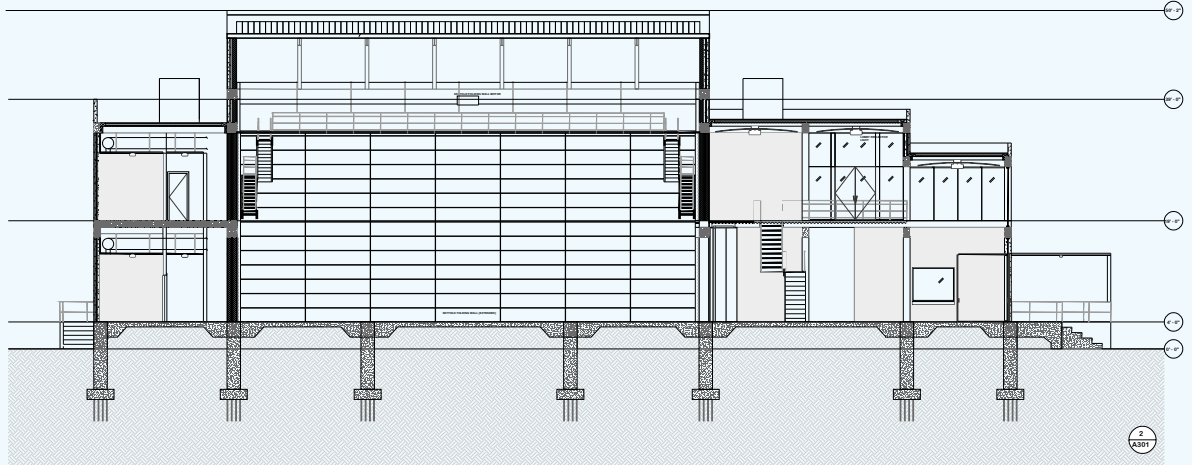
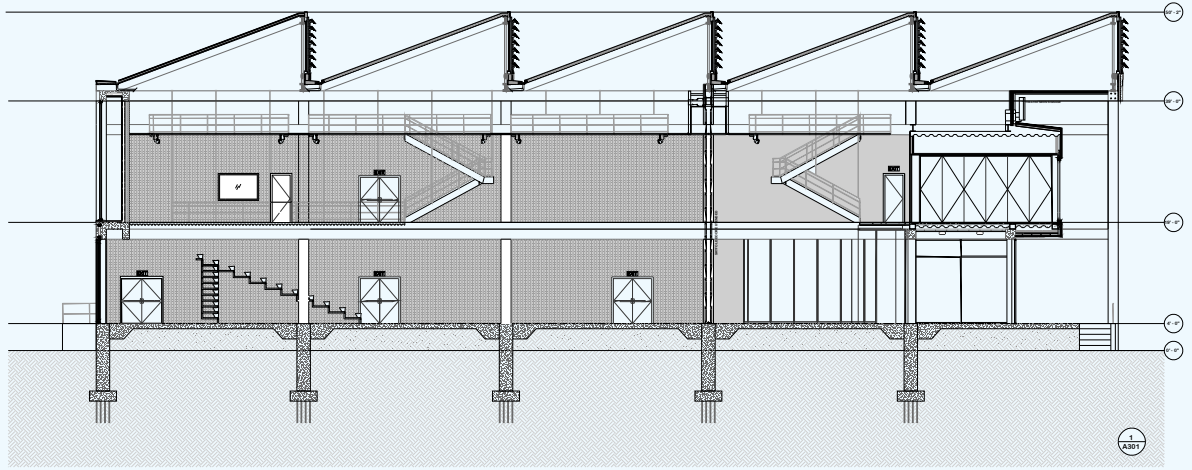
6. The floor underneath the wall along its axis must be flat to within 1/4" (6) over the entire length of the wall. A break in valley combination of 1/4" (6) must not be closer together than 24" (610). A peak to valley combination of 1/4" (6) must not be closer together than 12" (305).

7. Channel designation:

North & South America: CR x 11.5 (C200 x 17)

Europe: C200 x 75

Asia: C200 x 85



GENERAL NOTES

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2. REFER TO M-100 SERIES FOR MECHANICAL LAYOUT
3. REFER TO F-200 SERIES FOR FACADE DETAILS

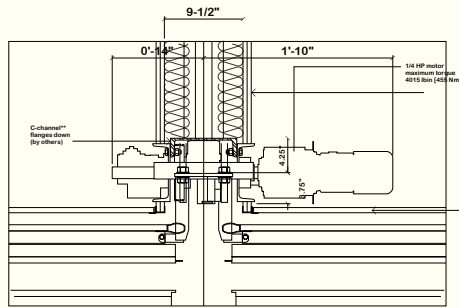
LEGEND

- THEATRE WALL
ACOUSTIC PANELING
- RIGID INSULATION
- SOIL INFILL
- CONCRETE
- FIBRE INSULATION

FOLDING VERTICAL PARTITION SKYFOLD CLASSIC SERIES NOTES

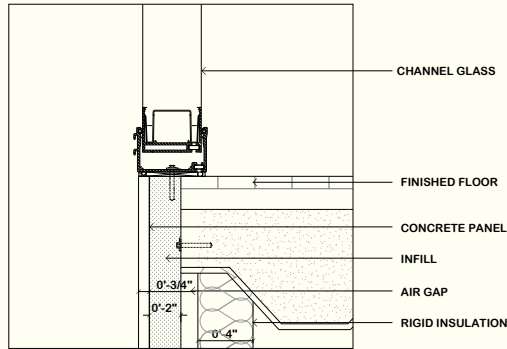
1. Give special attention to:
 - Any obstructions to ceiling pockets & cables (i.e. ducts, vent pipes, drain pipes, electrical conduits, etc.).
 - Tolerances of fixed walls & finished floor.
 - Removable ceiling tile for top of pocket.
2. Acoustic performance:
 - Skyfold Classic S1
 - North America STC: 51 as per ASTM E90
 - Europe Ref: 51 as per ISO 140-3, Part 3 & ISO 717-1:2
 - Skyfold Classic S5
 - North America STC: 55 as per ASTM E90
 - Europe Ref: 55 as per ISO 140-3, Part 3 & ISO 717-1:2
 - Skyfold Classic 60
 - North America STC: 60 as per ASTM E90
 - Europe Ref: 55 as per ISO 140-3, Part 3 & ISO 717-1:2
 - Skyfold Classic NRC
 - North America STC: 50 as per ASTM E90
 - NRC: 0.85 as per C843
 - Europe Ref: 49 as per ISO 140-3, Part 3 & ISO 717-1:2
 - SAC: 0.85 as per ISO 354
3. Panel finish:XXXXXXXXXXXXXXXXXXXXXXXXXXXX
4. Skyfold requires two 24" x 24" (610 x 610) (minimum) access panels in acoustic ceiling for trouble maker for installation & maintenance of system. Not required if finished ceiling is suspended ceiling tile.
5. Drive unit to be installed prior to construction of acoustic barrier & pocket. All pocket construction (top, bottom, side walls, etc.) to be finished.
6. The floor underneath the wall along its axis must be flat to within 1/4" (6) over the entire length of the wall. A peak to valley variation of ± 1/4" (6) must not be closer together than 24" (610). A peak to valley variation of ± 1/8" (3) must not be closer together than 12" (305).

*C-channel designation:
North & South America = CR x 11.5 (C200 x 17)
Europe = C200 x 75
Asia = C200 x 85



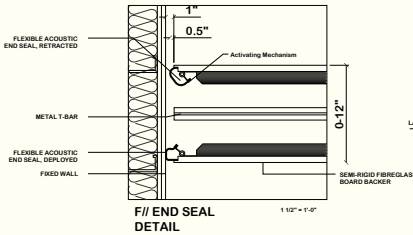
D// FOLDING PARTITION MECHANICAL
WITH PANEL RETRACTED

1 1/2" = 1'-0"



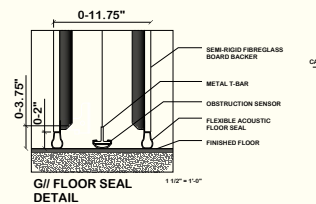
C// CHANNEL GLASS DETAIL

3" = 1'



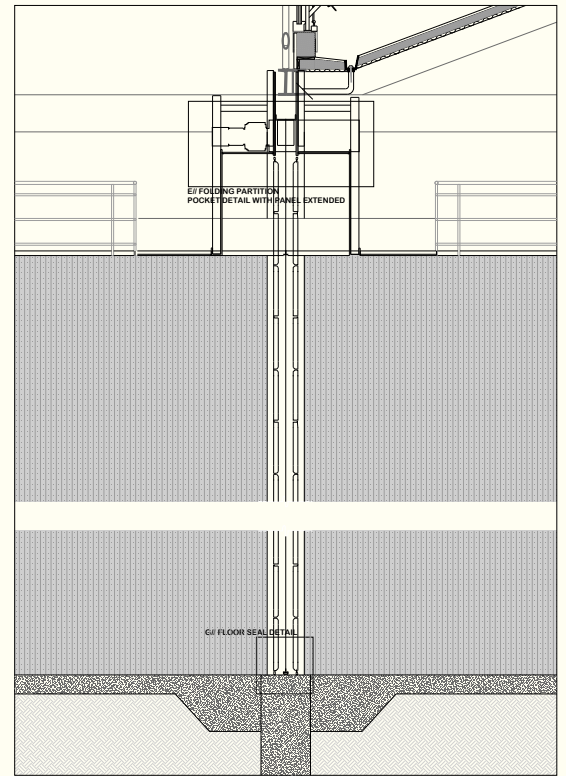
F// END SEAL
DETAIL

1 1/2" = 1'-0"



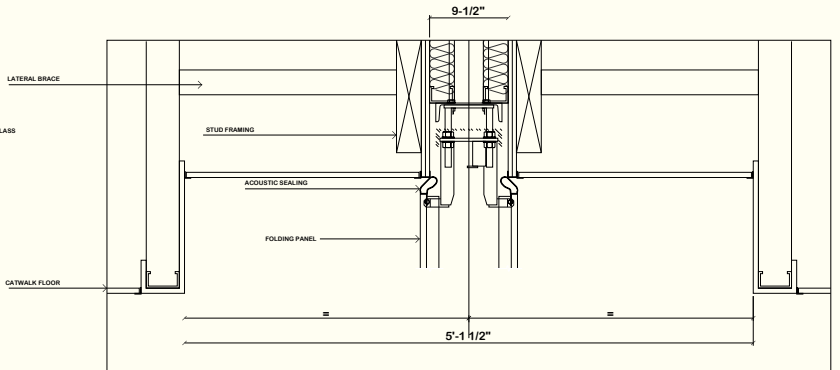
G// FLOOR SEAL
DETAIL

1 1/2" = 1'-0"



SKYFOLD DOOR DETAIL

1/4" = 1'0"



E// FOLDING PARTITION
POCKET DETAIL WITH PANEL EXTENDED

1 1/2" = 1'-0"

GENERAL NOTES

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Moisture Barrier 40 ft. x 2.5 ft. x 6 mil (.006 in.) with Self-Adhesive Edge for Installation with WarmFilm

Enviroseal™ ProctorWrap™ High Tensile-Roof (HT-R)

10 ft. Classic Rib Steel Roof Panel in Charcoal

Thermal Spacers Dow Styrofoam™ Deckmate 300 from DCT

FOAMULAR 250 2 in. x 48 in. x 8 ft. R-10

Scored Squared Edge Insulation Sheathing

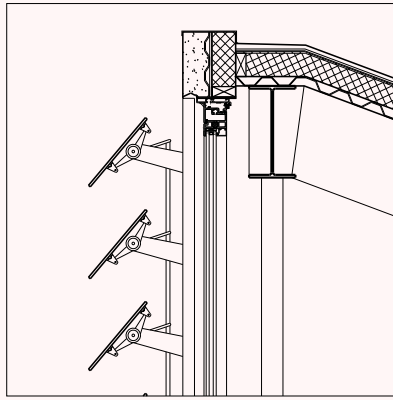
C3 10 ft. Mill Finish Aluminum Drip Edge Flashing

8 x 24ga. K Gutter - 10 ft by GutterSupply

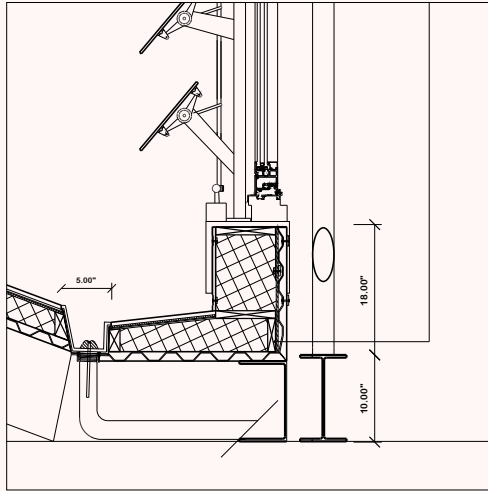
EV630 Horizontal Louver Screen Extruded Aluminum

THERMAL BREAK DECKMATE 300

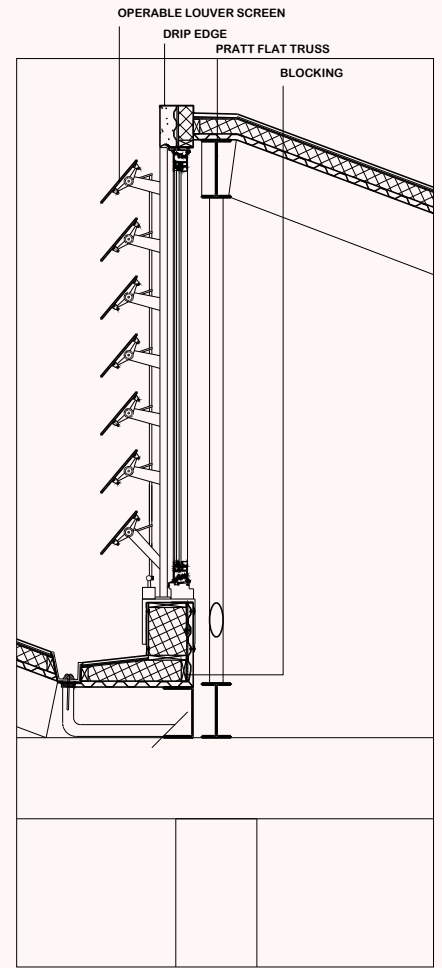
SPACER BEHIND



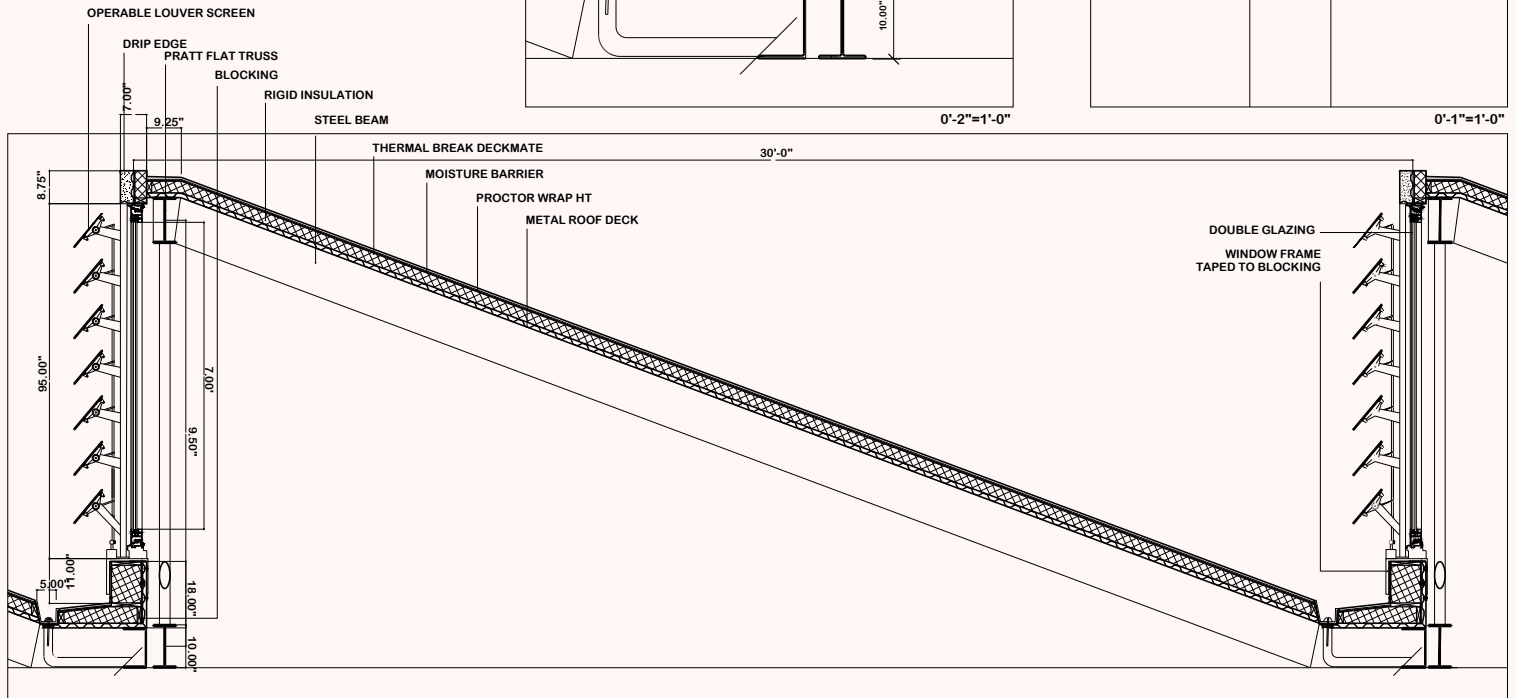
0'-2"=1'-0"



0'-2"=1'-0"



0'-1"=1'-0"



DOUBLE GLAZING
WINDOW FRAME
TAPED TO BLOCKING



Pier Project in East River Park.

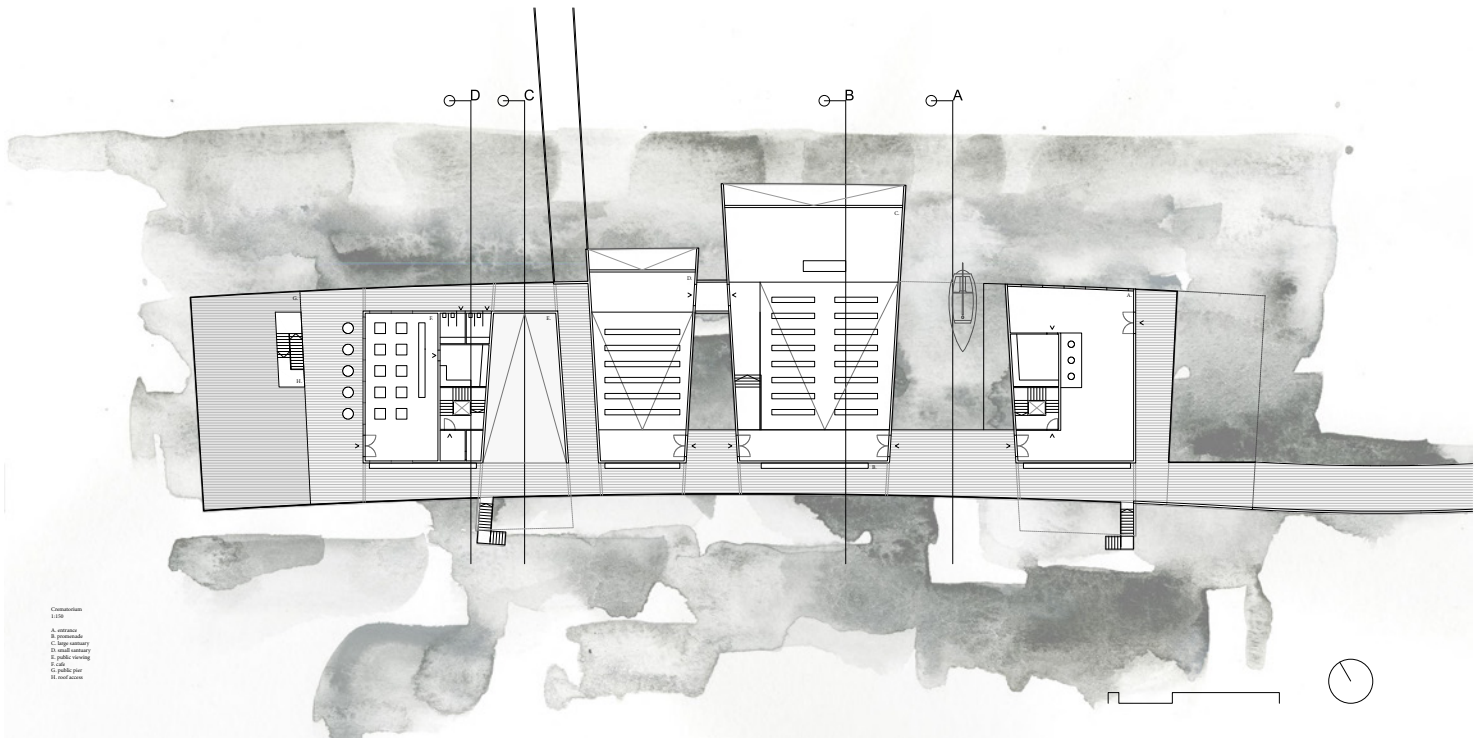
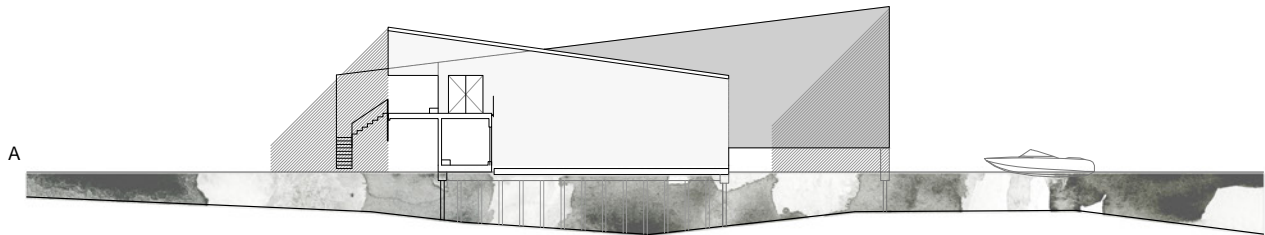
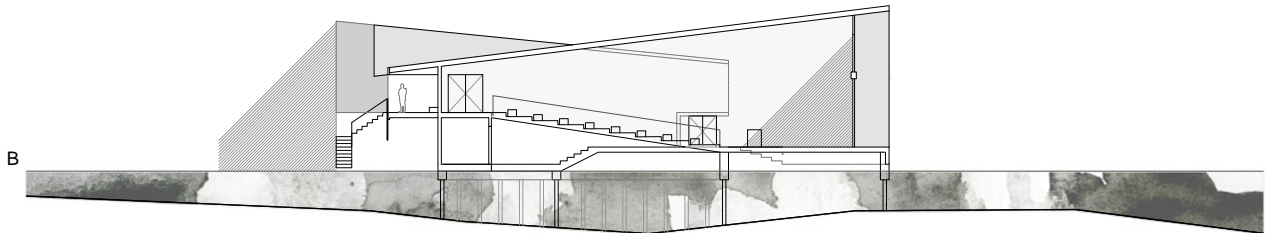
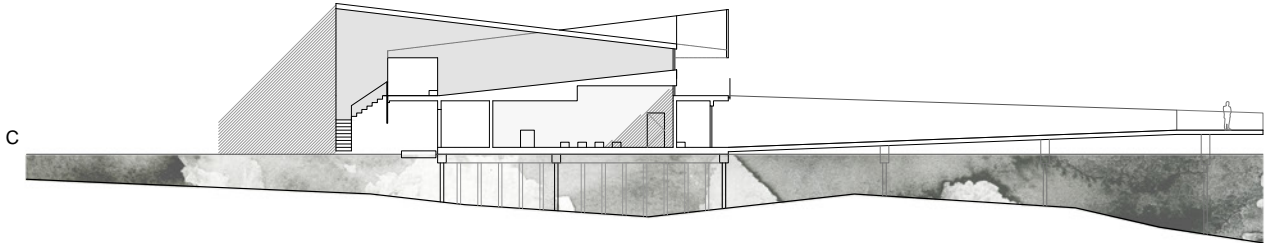
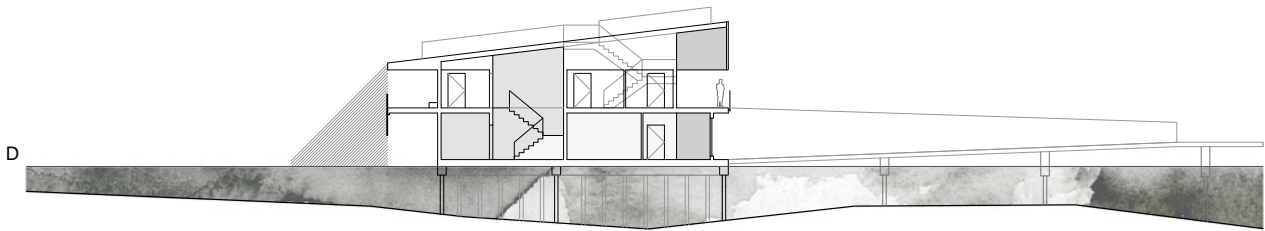
Disconnected by the FDR highway, East River Park linked only in three places to a . The question to connect or disconnect? It is precisely because of its disconnection that the park provides a place that breaks the grid, offers a moment of pause, an approach to nature, sport and recreation. It is a unique place to engage with the horizon and escape.

A study of program for a building. A

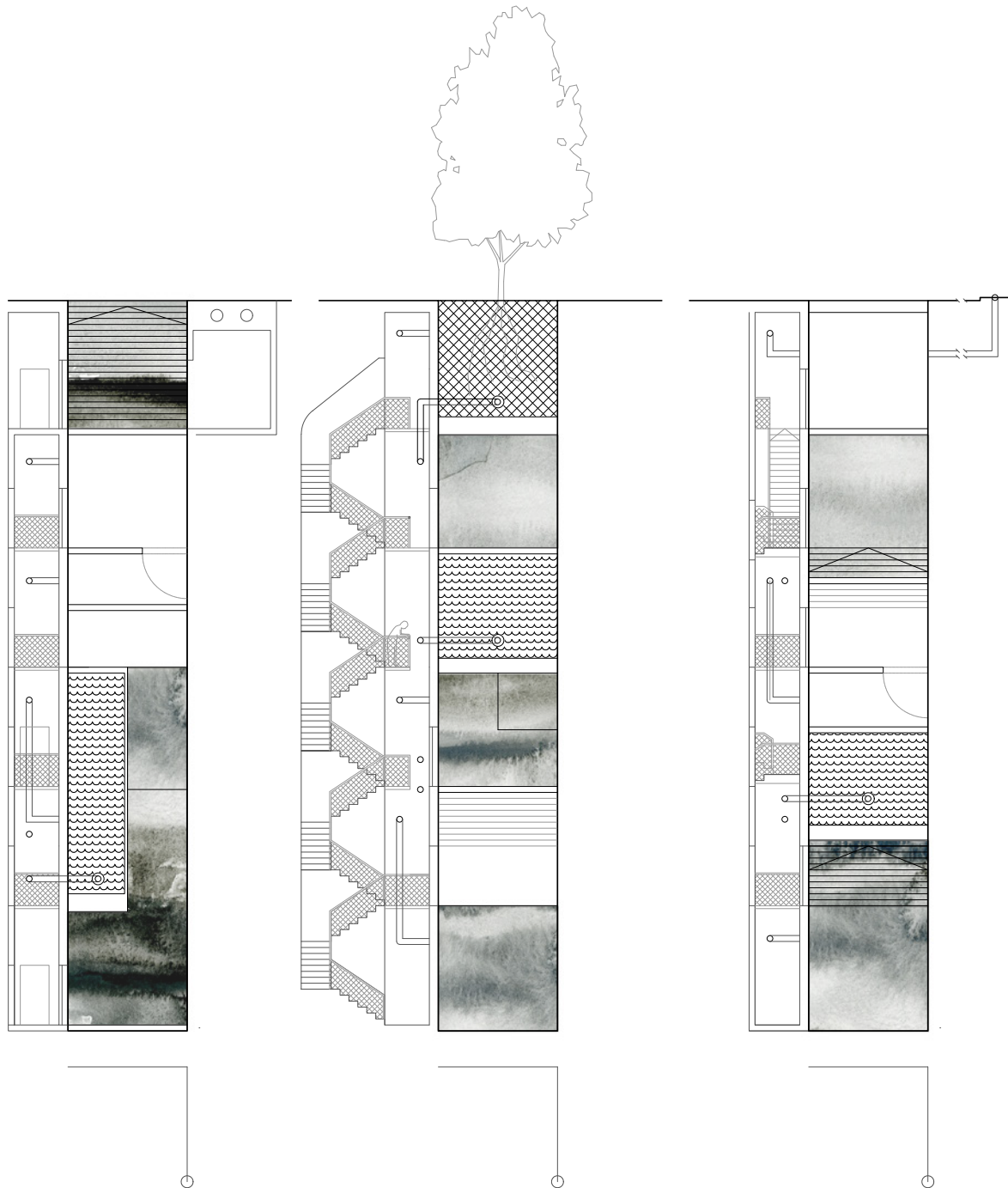
forgotten place is found. Hart Island, a burial island, in the upper East River. A place of rest for New Yorkers forgotten and unidentified. A year ago the island was closed. The intervention combines these two ideas in its program -a crematorium.

The initial approach takes the idea of hart island, its long approach to a destination, but gives spaces and program for one to be able to say good-bye. The building is reached by a path that is a de-lamination of the existing promenade, giving views to the water. The

entrance, an extension of its path. The crematorium sanctuaries engage directly with the horizontal of the water. The spaces are connected in a private way on the lower level of the building. The end of the procession is the extension pier. Its long ramp engaging openly with the water without rail.







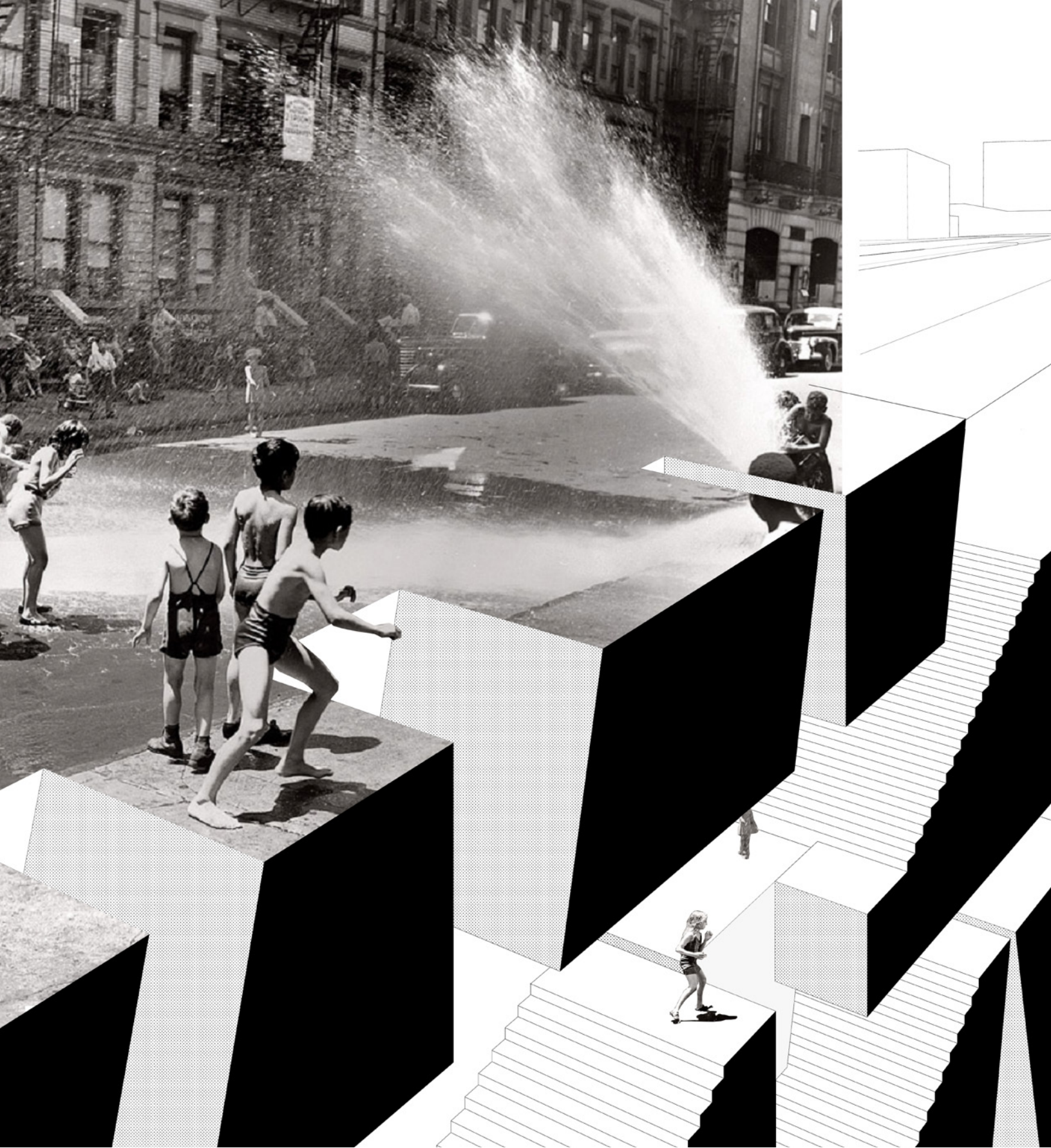
Subway Station Project. A building as a hydrometer for the city.

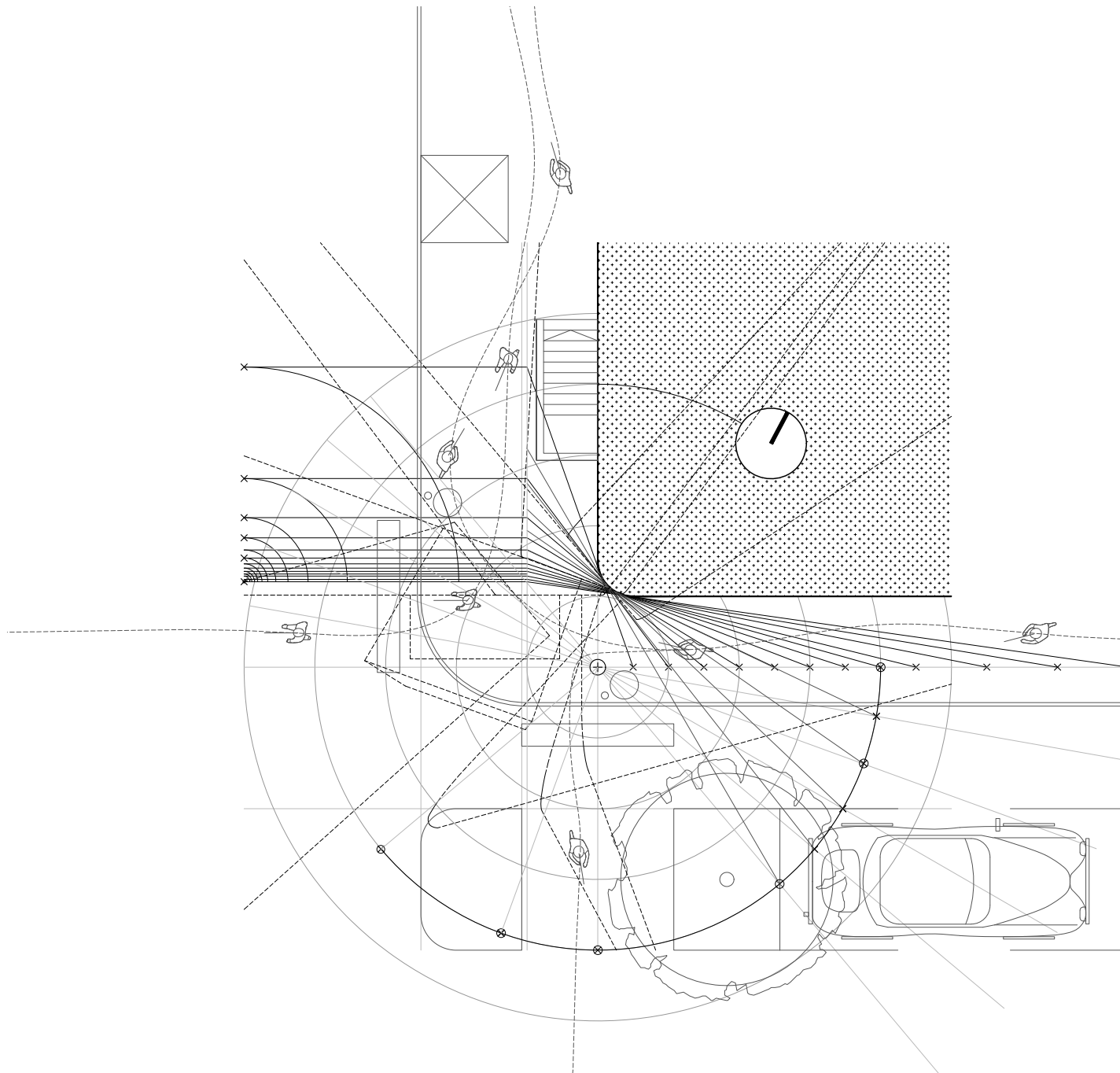
The study of a contested territory at the intersection of Avenue A and 14th street. In the losing of territory the city found land to build. A past site connected to the shoreline that was filled in. Cities operate as agents of the own geology.

But the territory is subject to future territorial changes, flooding and rising sea levels. A reversal of a previous operation. Lost land becomes a reformed territory.

The intervention asks the questions. How to intervene in a contested, changing territory? The device of the cut. A territorial incision into the ground reconnects the historic 1609 shoreline to the site. The incision restores the past territorial identity. The intervention seeks to find the water. The registration of the water,

previously found at ground is now beneath the ground. The subway station is itself a measuring device for the water level. With flooding new territories are found within. It is a container for objects and water. The walls of the intervention measuring changes in geology.





The study of the hard closed corner. A corner of 8th ave and 14th street.

When turning the corner slowly the other street appears. Your visual perception narrows and then widens. The hard closed corner defines the border between what is public (outside) and what is intimate (inside). The street is only a place for passing, for moving. It is not a place

for staying. There is no bench, there is no stops. The study of a moving revolving door. When opening one space, you are closing another. The intervention asks the questions. What happens when you open the corner?

The device of the labyrinth. The labyrinth mediates layers of intimacy. It occupies both the vertical and the horizontal. The intervention is user activated. When deployed, users change the spaces by pushing the masses as they navigate through. Users can navigate both

vertically and horizontally. Not one hinge, but many hinges. In the act of losing, the discovery of the intimate. The intervention creates places of rest, meditation spaces, contemplation spaces, both within the masses (when discovered), and within the voids between the masses. A user can ascend a staircase to afford a view.



Library Project. A Place to Read Architecture.

At a time when the library is questioned both as container of information and place of communal exchange, this project seeks to rid architecture of these responsibilities and to explore a new freedom.

The project attempts to reassert the role of architecture through its most basic qualities -its volume, form, material and comfort. In

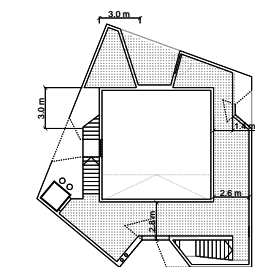
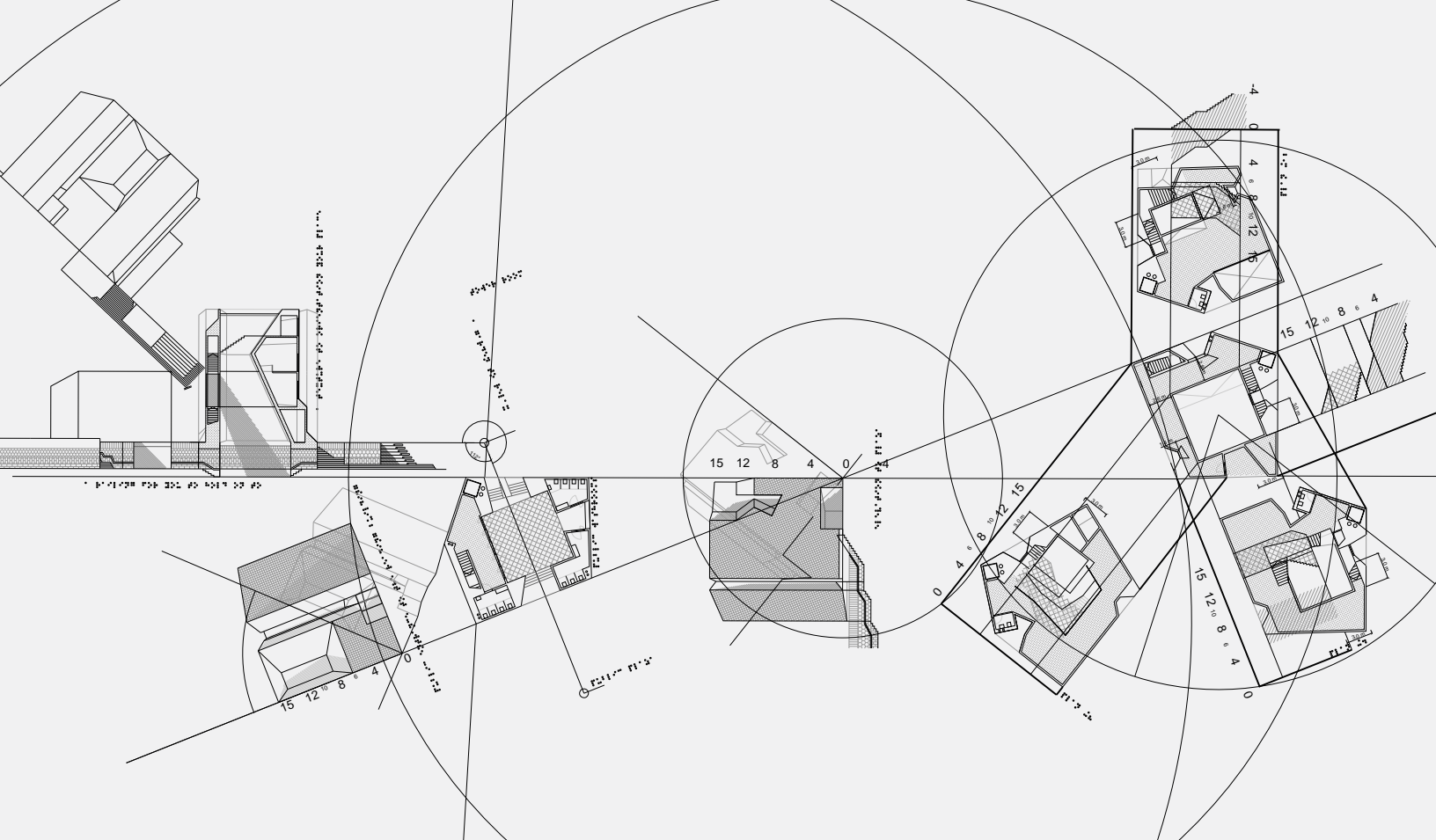
other words, the project asserts that public architecture can define spatial capacities -the ability to frame and define specific physical experiences for civic life.

Spatial literacy is an ability to imagine and interpret location, distance, direction, relationships, movement, and change through space. Spatial illiteracy is the inability to read and understand a space, its volume, and atmosphere. As public architecture retreats from its role to define both public and private life (less public institution, infrastructure,

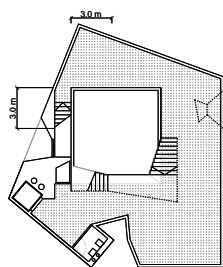
housing, washing, bathing etc. etc.) spatial illiteracy increases.

The project suggests an architecture that operates on an elemental level. A library to be experienced slowly rather than seen quickly. Library as a proto-building, where the qualities of architecture (its material, texture, volume, and relation to sensation (light, sound, air) is pushed to the front of the agenda.

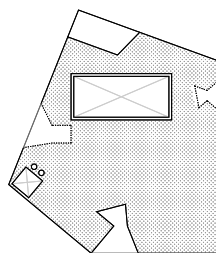
Library Project /
1st Year Master of Architecture



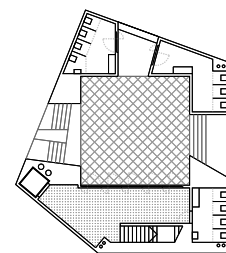
Plan +0



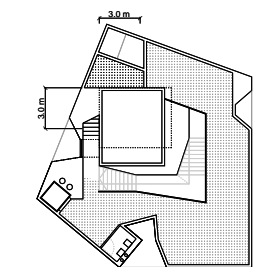
Plan +1 (+4m)



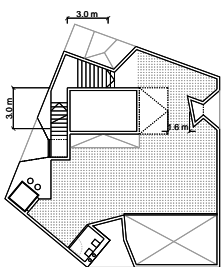
Plan +Roof



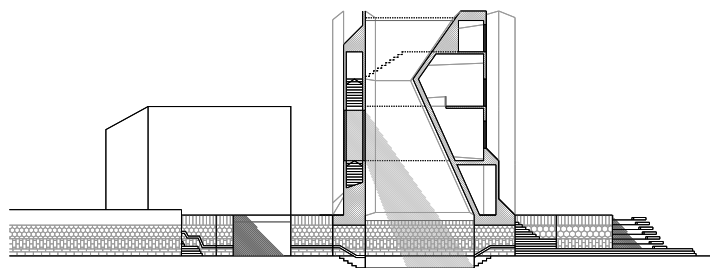
Plan +Below Ground

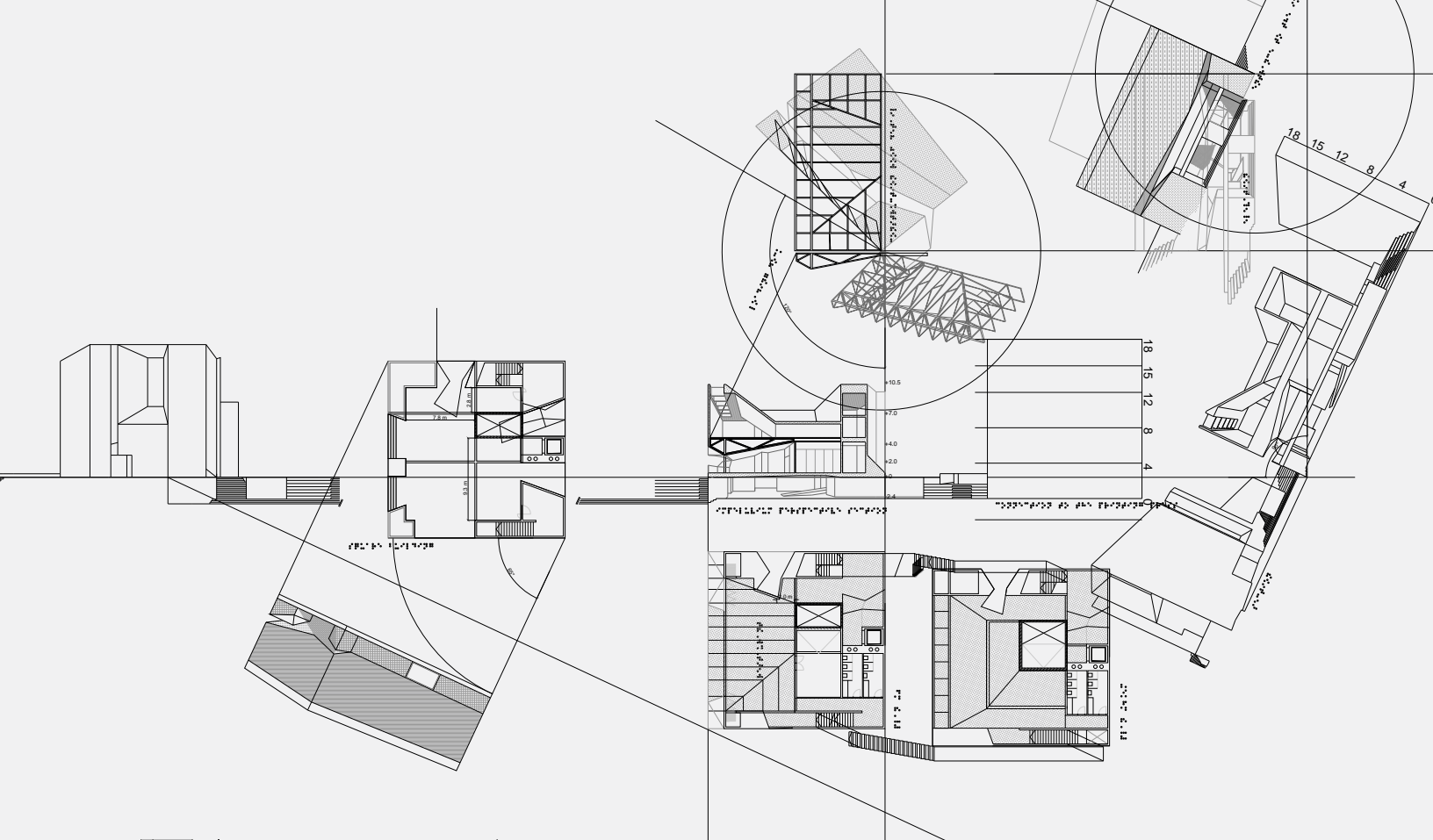


Plan +2 (+8)



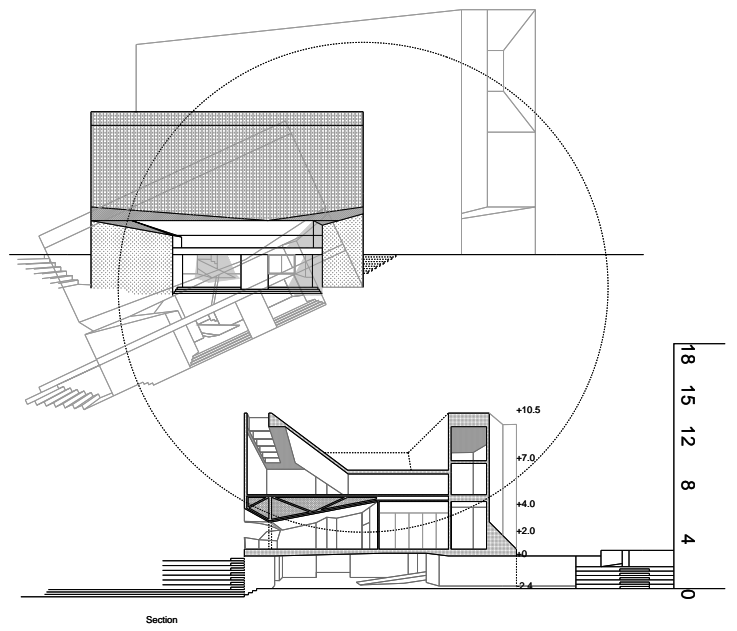
Plan +3 (+12)



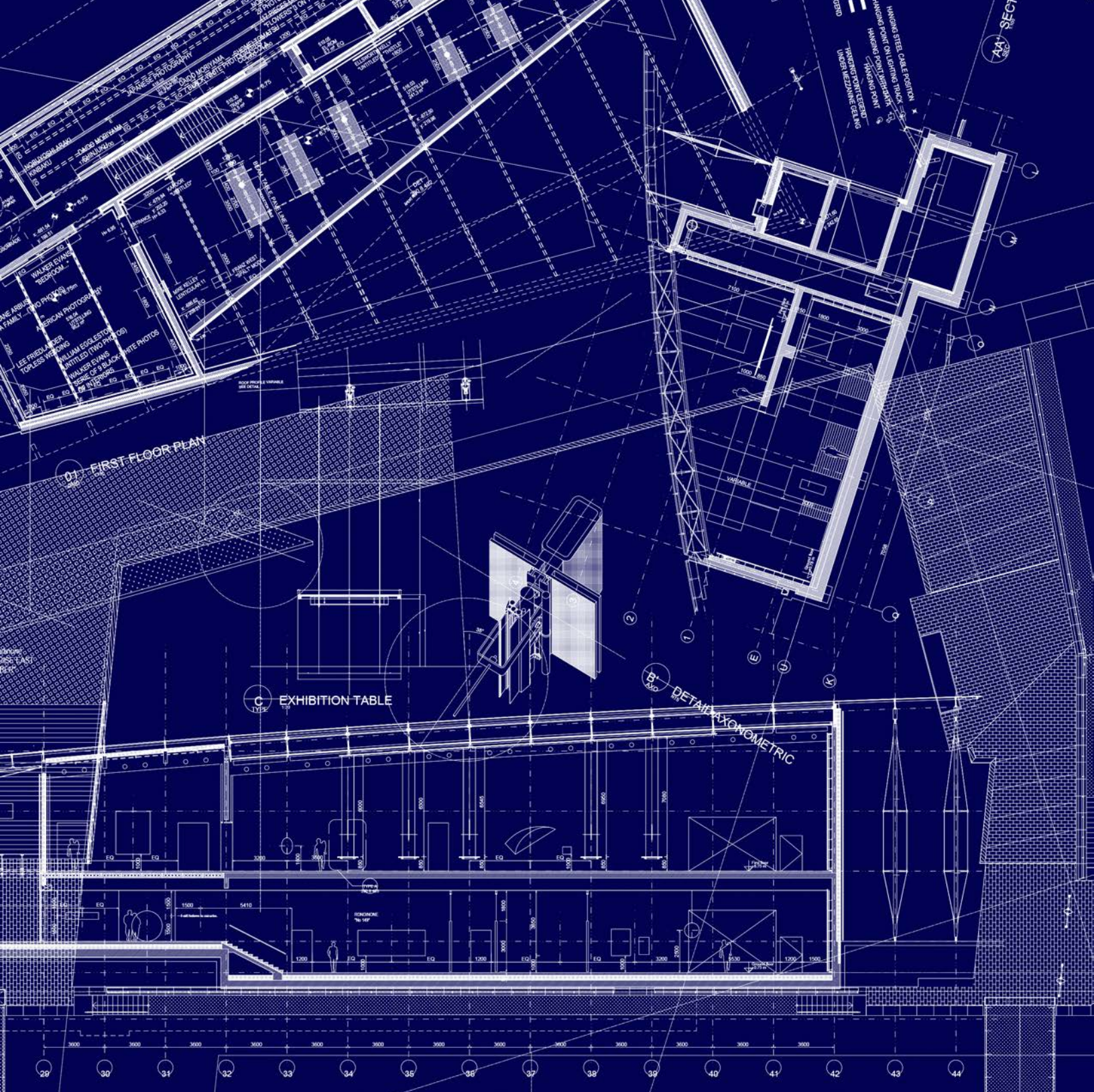


Plan -2.4m

Plan +0 and +4m







Renzo Piano Building Workshop Internship.

Renzo Piano Building Workshop is an international architectural practice based in Genova with practices in Paris and New York. While the breadth, variety and body of work produced over its 40 year history is immense, the approach of the studio has remained consistent in its philosophy — “piece by piece”

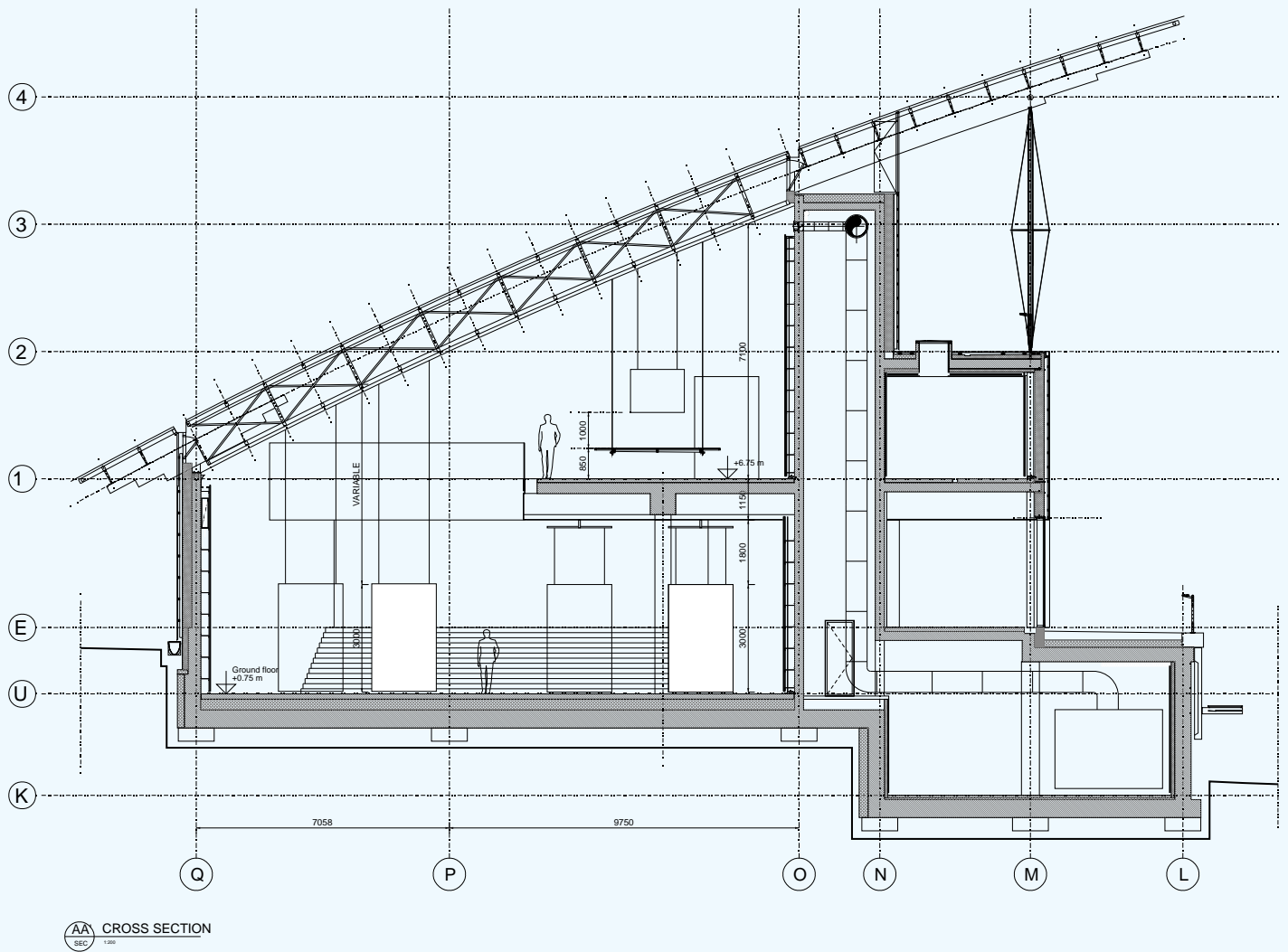
—an obsession engrained in the daily work of the individual architects, translating through the scales to the larger vision of Renzo himself.

In early 2018, I had the opportunity to travel and work in the Renzo Piano Building Workshop in Genova living in Italy as part of a six-month internship program organized between Columbia University and the Renzo Piano Foundation. As an intern, I joined a team and played a part in every phase of the work: design, making, experimentation, obsession,

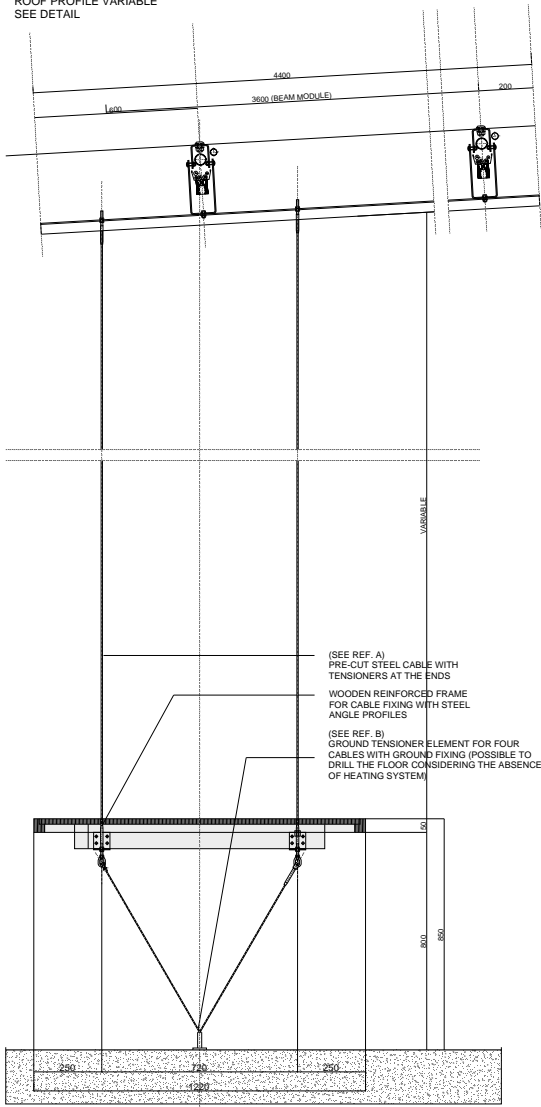
and visiting the construction of an active worksite. In total I worked on five projects from conception to construction drawing.

Renzo Piano Building Workshop Internship /
2nd Year Master of Architecture

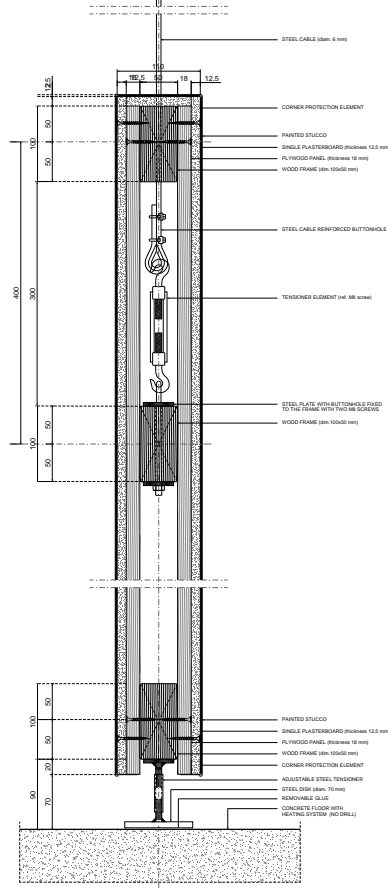
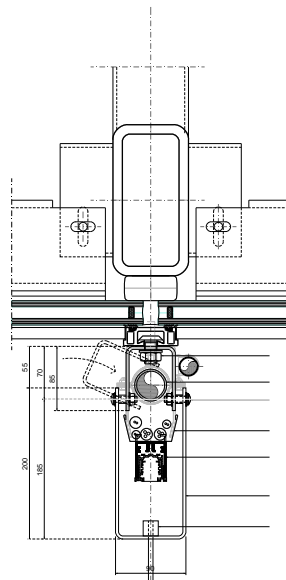




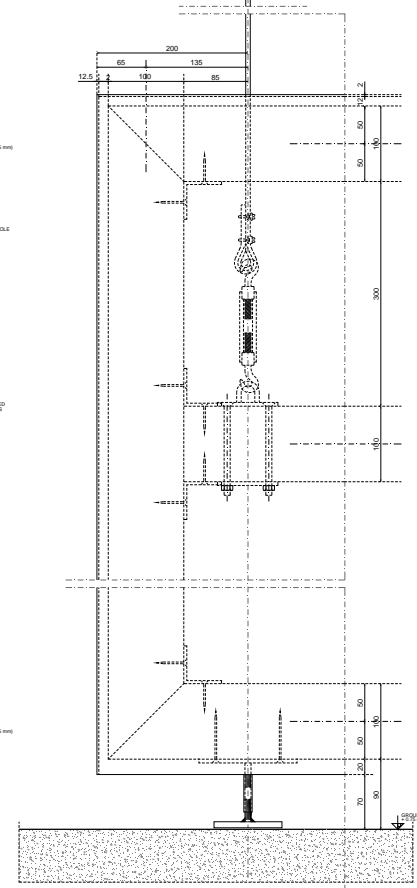
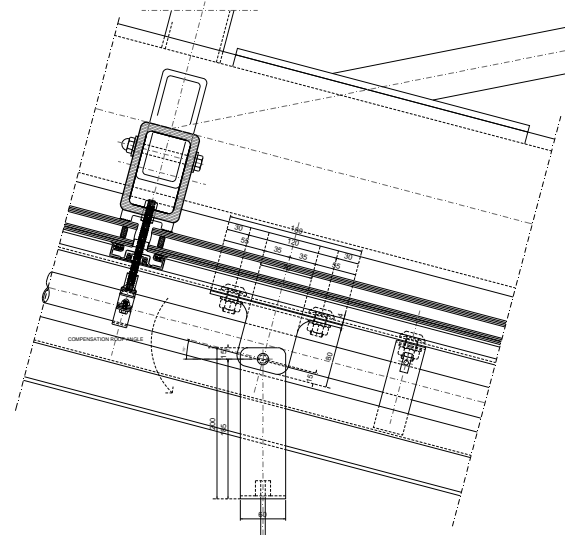
ROOF PROFILE VARIABLE
SEE DETAIL



AA
1:25
TABLE DETAIL CROSS SECTION



AA
1:10
CROSS SECTION



AA
1:10
PARTIAL ELEVATION



Densify through walking in Geneva with n'UNDO

Preserving and enhancing what already exists. A new scenario is not required, but instead using what we have from a new perspective.

Intervening in Genève implies acting in a place with a balanced relationship between the city and nature, and a high quality of life. Therefore, a proposal that draws upon respect and deep reflection is required.

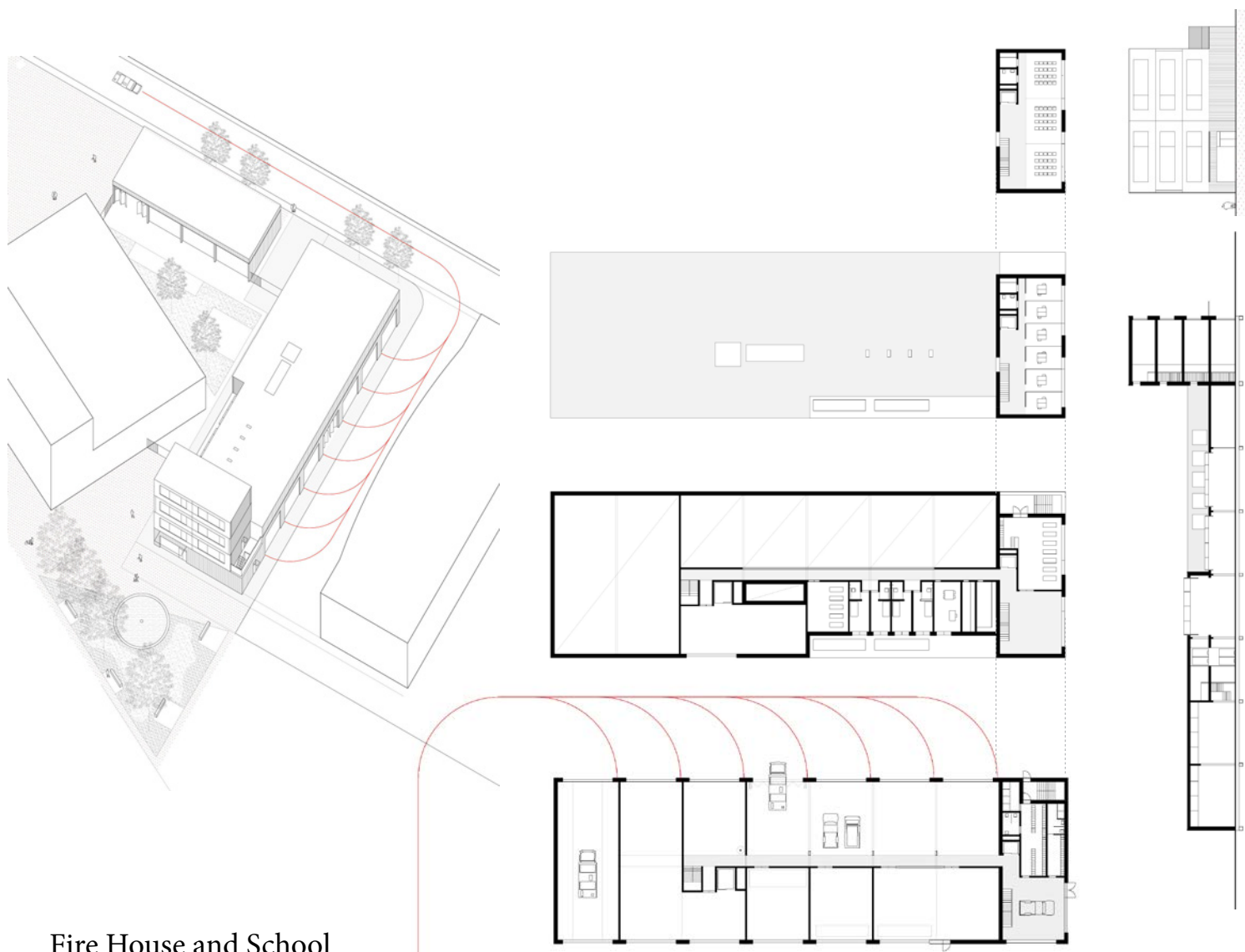
The proposal favors the protection of the pre-existing, first maintenance of existing territory. The proposal demonstrates its existing value with a unique comprehensive strategy that is carried out with specific interventions adapted to each case in an ongoing interdisciplinary process.

Building the city with a continuous path as a conceptual tool. Approaching permeability as the convergence of two criteria: connecting and porosity deployed at different scales. Promoting slow traffic, recovery of historic

roadways, increased soft mobility across the territory and accessibility to existing facilities on the periphery of the site. Dismantle and minimization of barriers, hierarchy and redefinition of roads, recovery and revitalization of urban spaces.

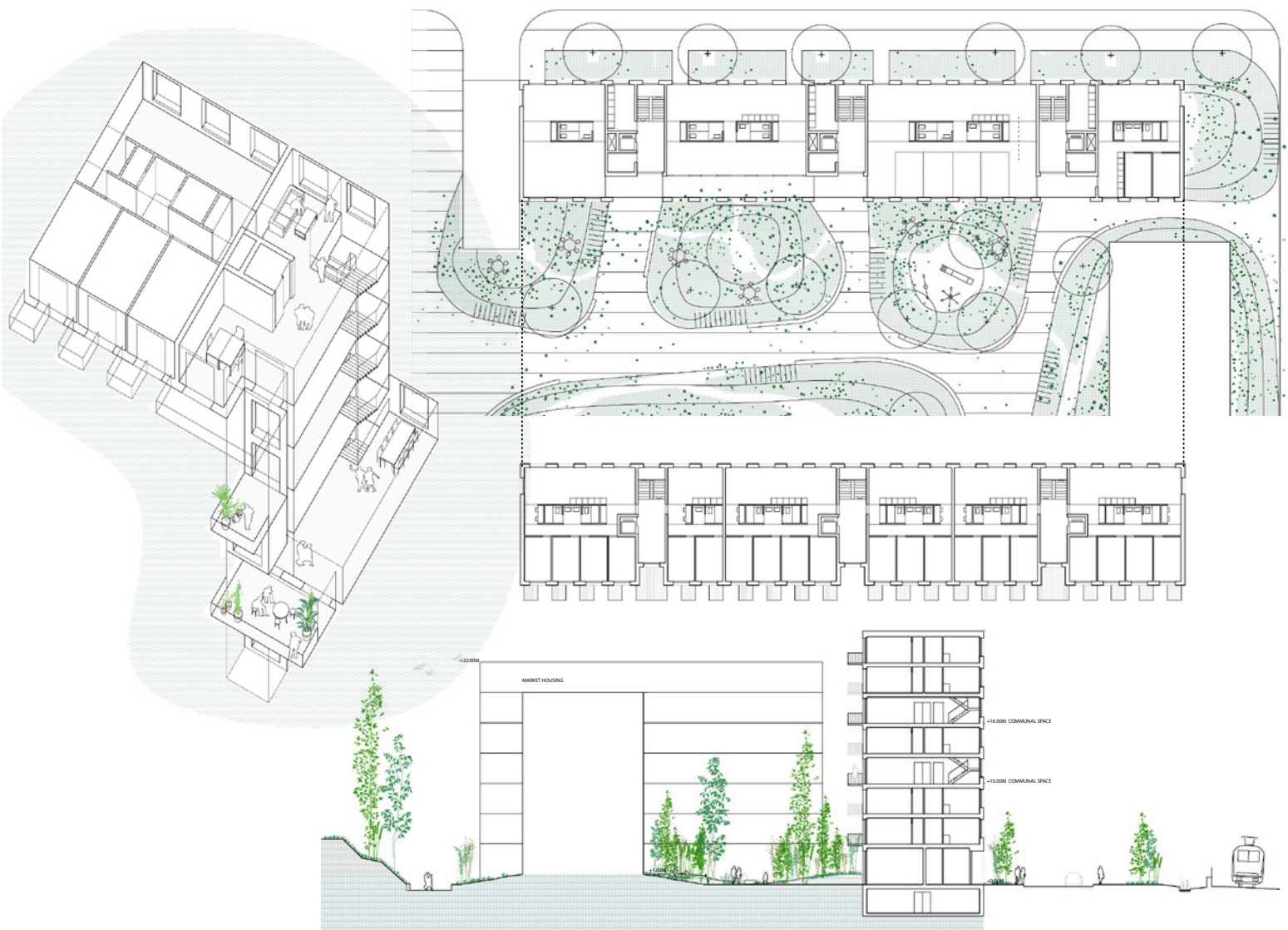
n'UNDO architecture collective /
1st Year Master of Architecture (Summer)





Fire House and School

The city of Yverdon-Les-Bains is in the process of redeveloping its waterfront. I was responsible for developing the fire house that shares a triangular site with a future secondary school and is opposite an existing station. While technical, the program includes functional components—offices, a fitness room, and a public entrance showcasing an antique fire engine.

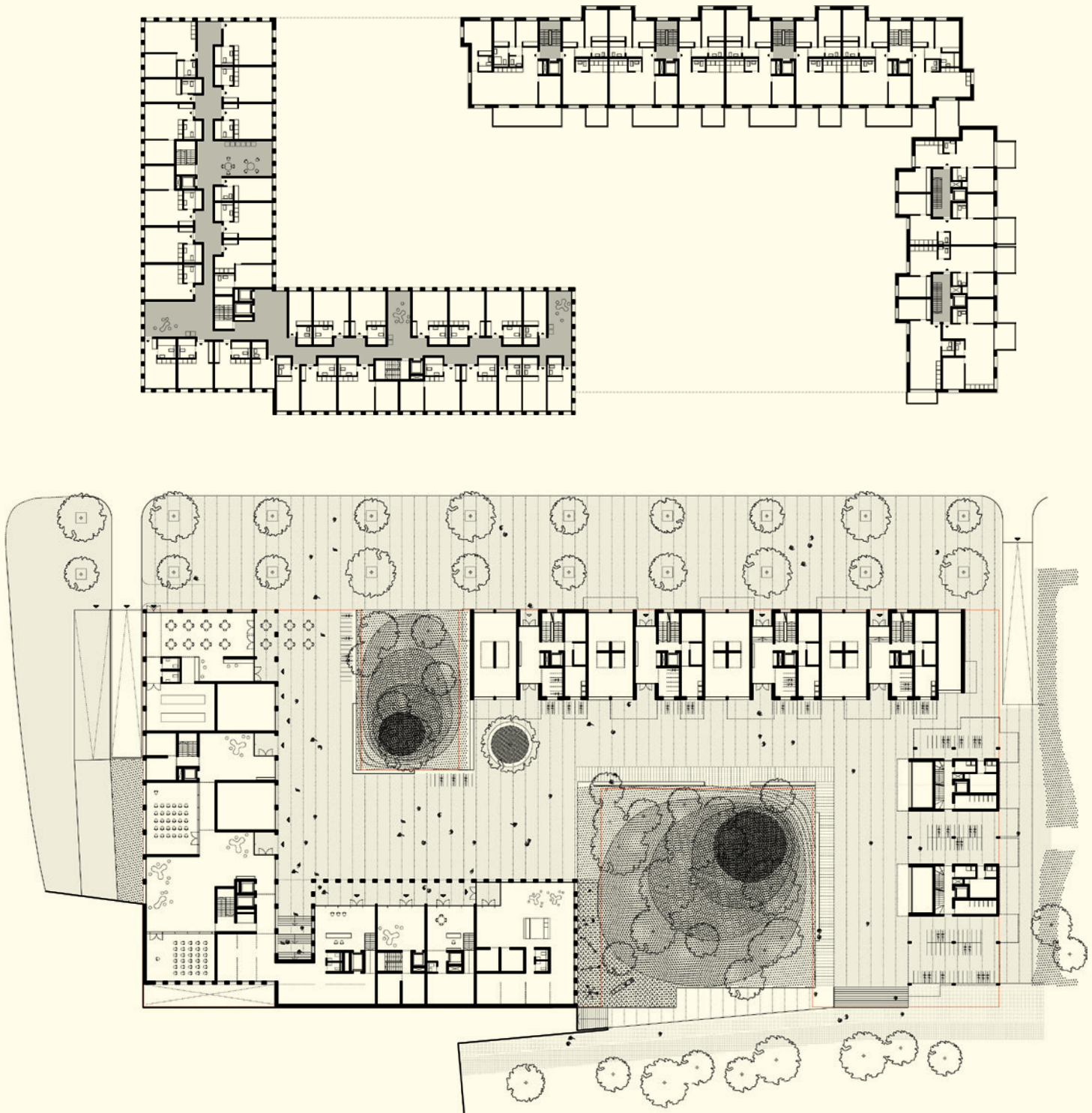


Student Housing

The boundary condition of the site between the park-like Lancy and the industrial Carouge determines the character of the project. I developed and executed the concept, typology, and design of the student housing building.

The concept negotiates the two strong urban conditions by treating the building itself as the convergence of the border condition. The program organization and facade treatment

responds to the context which it faces. Active living spaces are orientated towards the train yard, sleeping towards the quiet courtyard. Communal and circulation spaces offer the transversal connection between both. Apartments are proportioned according to number of bedrooms. Sleeping rooms face the quiet courtyard while living rooms face the loud trains with panoramic views to the mountains.



Competition Entries with PYO Arquitectos

During a two year stay in Madrid Spain, I was working on architectural competition with PYO Arquitectos based in Switzerland. Program ranged from social housing, schools and other public infrastructures. Below is a selection of projects completed. Work included model making, schematic design, massing, and developing typologies.

PYO Arquitectos, Internship 2016
calle Andrés Obispo 37, 3ª Planta, Derecha, 28043,
Madrid, Spain