

# Master of Architecture

Thesis Milestone IV Presentations

April 2026



Our Master of Architecture program is grounded in critical inquiry. From the initial admissions statement of intent to the studios that serve as proto-thesis investigations, our students are encouraged to develop and test positions on architecture. This emphasis on inquiry culminates in the final thesis year: each student pursues a focused area of interest, articulating how their work contributes to disciplinary discourse and modes of practice.

Research through design is the heart of this process. In this program, we position design as a form of inquiry – engaging the haptics of making as a means of thinking, testing, and critically evaluating architectural ideas. Through iterative processes of drawing, modeling, and material exploration, students interrogate architecture not only as an outcome, but as an evolving method of investigation.

The thesis represents an opportunity for students to situate their work within broader environmental, technological, and socio-political contexts. Projects engage questions of sustainability, the implications of emerging technologies, and responses to both local and global conditions. In light of ongoing social and political disruptions, alongside the accelerating realities of climate change, the students' work collectively reflects a re-evaluation of the role of architecture and the agency of architectural practice.

Across the body of work in this booklet, students demonstrate a commitment to critical thinking, interdisciplinary collaboration, and the positioning of architecture as a catalyst for change.

**Carlo Parente** OAA MRAIC AIA NCARB

Associate Professor and Associate Chair,  
Architecture Graduate Programs  
Department of Architectural Science  
Toronto Metropolitan University

## Wed

### Apr 22nd

#### External Reviewers:

Brady Peters  
University of Toronto  
Associate Professor,  
Associate Dean, Academic

Fiona Lim Tung  
University of Waterloo  
Assistant Professor,  
Associate Director,  
Undergraduate Studies

9:00 - 9:50

#### Armando Macias Gutierrez

*Beyond Precision: Computational Design and Robotic Fabrication as Drivers of Architectural Variation*

Supervisor: Vincent Hui  
Second Reader: Will Galloway  
Program Rep: Dustin Valen

Presentation Space: ARC 101 (Lower Atrium)

10:00 - 10:50

#### Raya Allataifei

*Temporal Atmospheres: Design with Living Matter*

Supervisor: Vincent Hui  
Second Reader: John Cirka  
Program Rep: Will Galloway

Presentation Space: ARC 206

11:00 - 11:50

#### Venessa Chan

*The Silent Coach: Ritual-Tectonics of Competitive Swimming*

Supervisor: Dustin Valen  
Second Reader: Michelle Grant  
Program Rep: Carlo Parente

Presentation Space: ARC 201 (Upper Atrium)

13:00 - 13:50

#### Elaine Nahli

*(Re)-Building Resilience: Architectural Language, Informal Urbanism, and Self-Governance in Post-Crisis Beirut*

Supervisor: June Komisar  
Second Reader: Joe Nasr  
Program Rep: Will Galloway

Presentation Space: ARC 200B

14:00 - 14:50

#### Samanta Ayala

*Crafted to Last: Interpretation and Stratification in Heritage Architecture*

Supervisor: June Komisar  
Second Reader: Scott Sørlí  
Program Rep: Carlo Parente

Presentation Space: ARC 224 (Gallery)

15:00 - 15:50

#### Teagan Hyndman

*Paces of Care: Crafting an Attention to Detail*

Supervisor: Carlo Parente  
Second Reader: Celeste Alvaro  
Program Rep: Dorothy Johns

Presentation Space: ARC 206

16:00 - 16:50

#### Ely Torrenueva

*Lights, Camera, Architecture! Exploring the Dystopian Narratives within Film to Critique the Public Realm*

Supervisor: Lisa Landrum  
Second Reader: Scott Sørlí  
Program Rep: June Komisar

Presentation Space: ARC 202 (The Pit)

## Thurs

### Apr 23rd

#### External Reviewers:

Andrew Schachman  
Studio Andrew Schachman

Shane Laptiste  
Studio of Contemporary  
Architecture (SOCA)

10:00 - 10:50

#### Pavlo Holovchak

*From Isolation to Connection: Rethinking Spatial Practices in Urban Housing*

Supervisor: Lisa Landrum  
Second Reader: Paul Floerke  
Program Rep: Carlo Parente

Presentation Space: ARC 200B

11:00 - 11:50

#### Rex Zou

*Cohousing Sixplex: Toward a Communal Housing Typology in Toronto*

Supervisor: Jennifer Esposito  
Second Reader: Julia Jamrozik  
Program Rep: Vincent Hui

Presentation Space: ARC 202 (The Pit)

11:00 - 11:50

#### Stenzo Martin

*Drawing Decay: Tracing Layers of Place*

Supervisor: Carlo Parente  
Second Reader: Joey Giamo  
Program Rep: Leila Farah

Presentation Space: ARC 400H (Crit Space)

12:00 - 12:50

#### Ash Rodrigues

*Architecture of the cut: Editing Attention Through Spatial Sequence*

Supervisor: Dustin Valen  
Second Reader: June Komisar  
Program Rep: John Cirka

Presentation Space: ARC 224 (Gallery)

14:00 - 14:50

#### Hyo Yeon (Tiana) Lee

*Unmaking Architecture: Estrangement as Method*

Supervisor: John Cirka  
Second Reader: Dustin Valen  
Program Rep: Miljana Horvat

Presentation Space: ARC 300E (Crit Space)

14:00 - 14:50

#### Roni Fraimovich

*Co-Development in the Suburbs of Toronto: A New Suburban Typology*

Supervisor: Will Galloway  
Second Reader: June Komisar  
Program Rep: Leila Farah

Presentation Space: ARC 200A

15:00 - 15:50

#### Rikki Cai

*Transcultural Collage: Poetics of Dwelling in Toronto's Chinatown*

Supervisor: Dustin Valen  
Second Reader: John Cirka  
Program Rep: Julia Jamrozik

Presentation Space: ARC 201 (Upper Atrium)

16:00 - 16:50

#### Kyle Do Couto

*Material Junctions: Tectonic Expressions of the Seam*

Supervisor: John Cirka  
Second Reader: Carlo Parente  
Program Rep: Jennifer Esposito

Presentation Space: ARC300E (Crit Space)

# Fri

Apr 24th

External Reviewers:

Andrew Schachman  
*Studio Andrew Schachman*

Maya Mahgoub-Desai  
*OCAD University  
Chair of Environmental Design*

10:00 - 10:50

**Hannah Robertson**

*Beyond Accessibility: Integrating Disability Perspectives Towards Inclusive Architecture*

Supervisor: Leila Farah  
Second Reader: Jennifer Esposito  
Program Rep: Julia Jamrozik

Presentation Space: ARC 400H (Crit Space)

11:00 - 11:50

**Saroash Haider**

*Drags to Riches: Architectures of Queer Performance as Space*

Supervisor: John Cirka  
Second Reader: Colin Ripley  
Program Rep: Lisa Landrum

Presentation Space: ARC 202 (The Pit)

12:00 - 12:50

**Hunter Kauremszky**

*Sow the Seeds: Catalytic Architectures and Participatory Exchange*

Supervisor: Leila Farah  
Second Reader: Celeste Alvaro  
Program Rep: Vincent Hui

Presentation Space: ARC 224 (Gallery)

14:00 - 14:50

**Chanel Wase**

*The World is a Runway: Exploring Architecture in the Spectacle of Fashion Shows*

Supervisor: Jennifer Esposito  
Second Reader: Jason Wang  
Program Rep: Carlo Parente

Presentation Space: ARC 206

15:00 - 15:50

**Anahita Kawale**

*Architecture Beyond The Object: Framing Lived Experiences*

Supervisor: George Kapelos  
Second Reader: Leila Farah  
Program Rep: Lisa Landrum

Presentation Space: ARC 200A

15:00 - 15:50

**Shanali Tewarapperuma**

*Empowerment by Design: Addressing Domestic Violence Through Architecture*

Supervisor: Julia Jamrozik  
Second Reader: Noheir Elgendy  
Program Rep: June Komisar

Presentation Space: ARC 202 (The Pit)

16:00 - 16:50

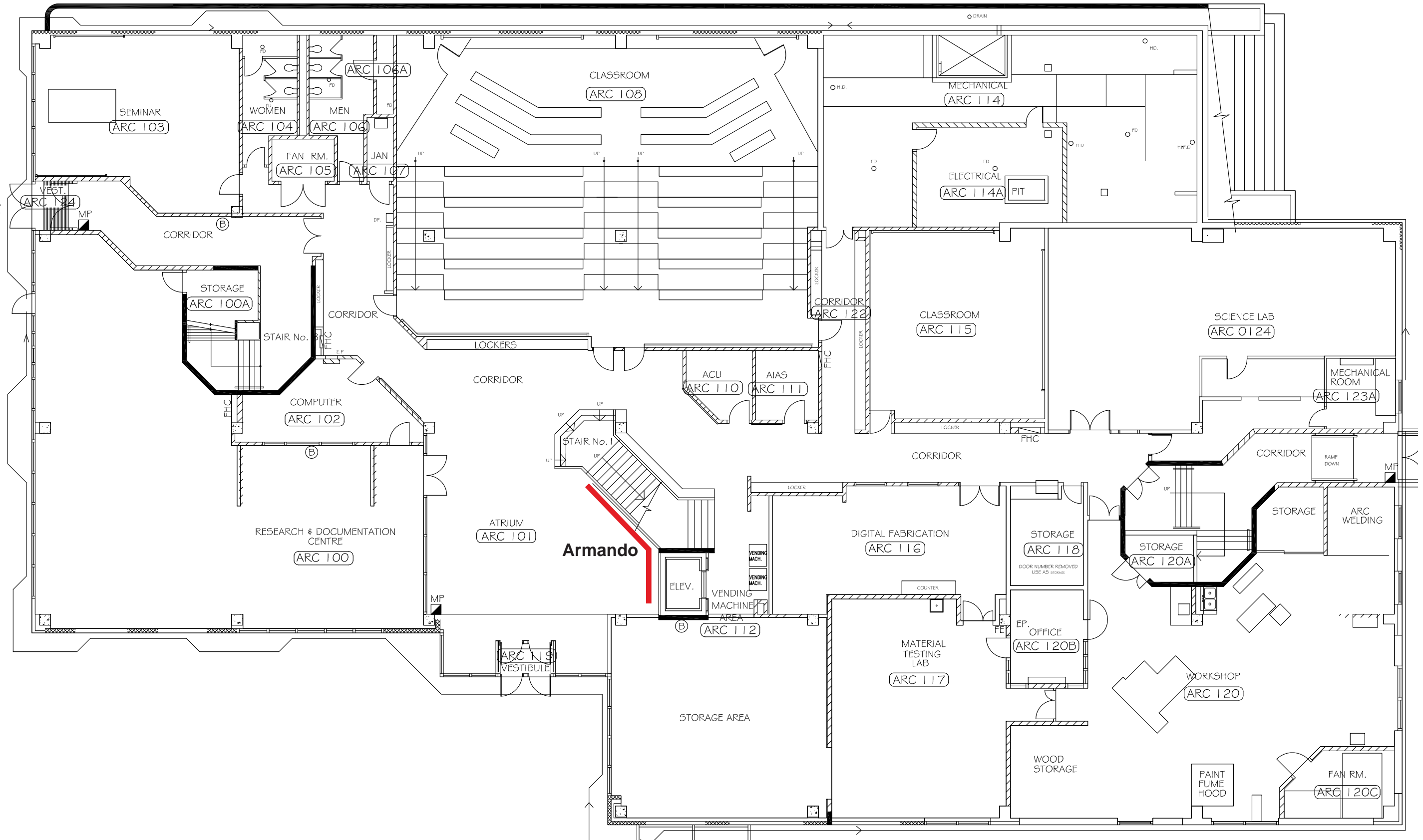
**Sofia Cerasuolo**

*Preventive Design: Architecture as a Social Driver of Health*

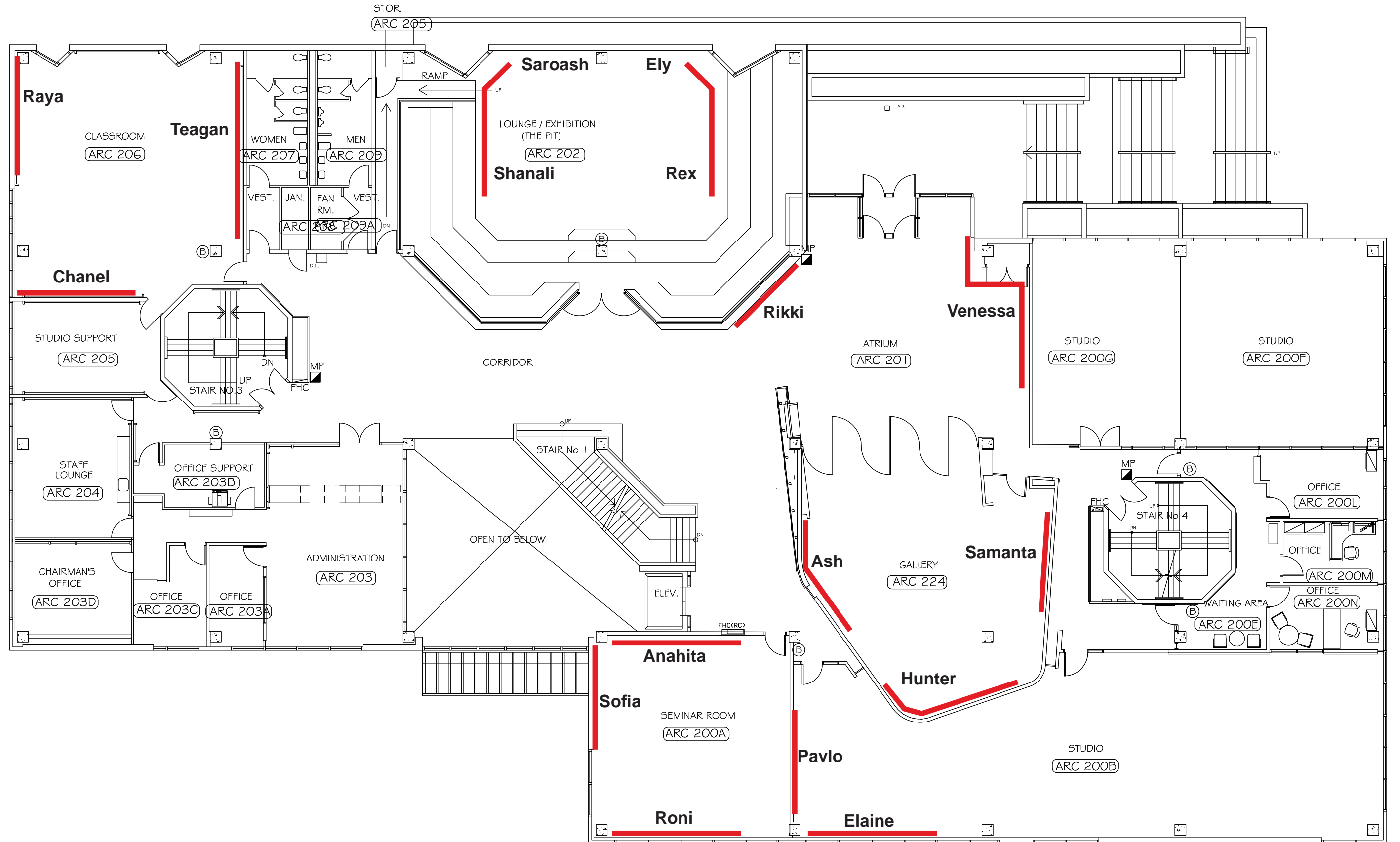
Supervisor: George Kapelos  
Second Reader: Celeste Alvaro  
Program Rep: Miljana Horvat

Presentation Space: ARC 200A

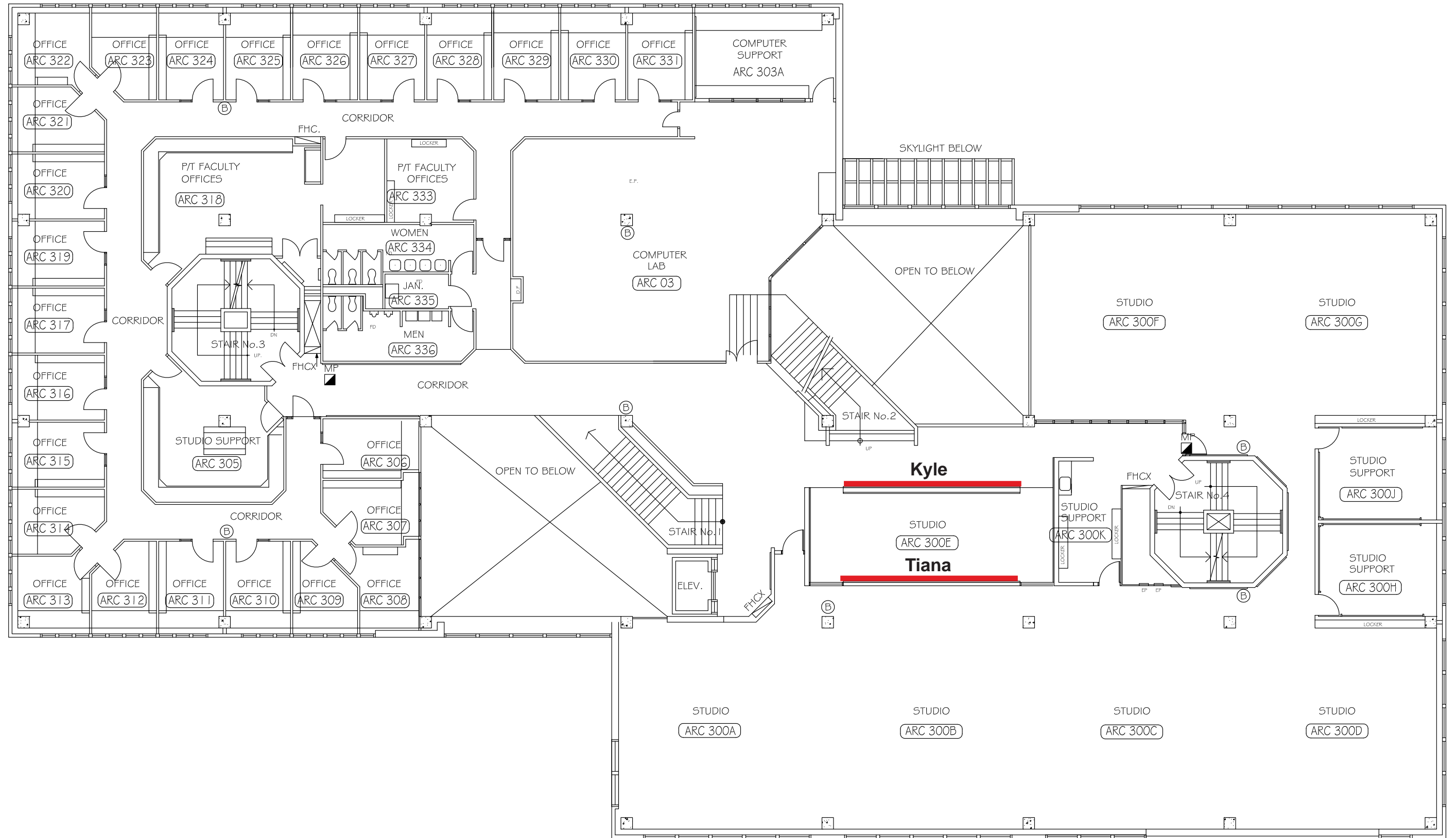
Presentation Locations  
First Floor



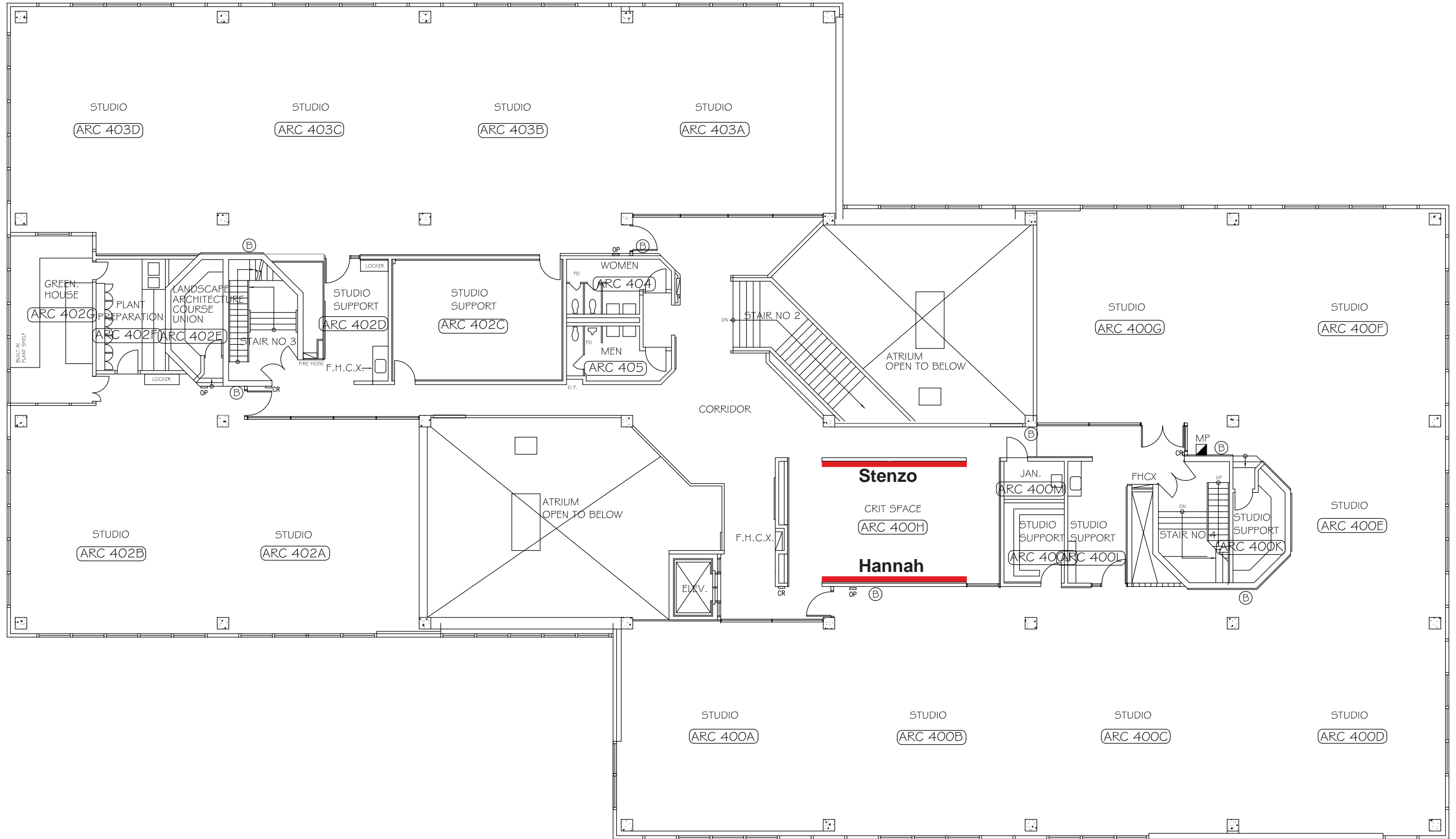
Presentation Locations  
Second Floor



Presentation Locations  
Third Floor



Presentation Locations  
Fourth Floor





## Andrew Schachman

Studio Andrew Schachman

Andrew Schachman, is a curator, designer, artist, critic and educator. He is the principal of Studio Andrew Schachman and the co-founder and co-director of Behar X Schachman. After 20 years of architectural practice, Andrew also codirects two non-profit organizations dedicated to research and the production of new models for art and design - exploring relationships between art, community, architecture, infrastructure, and public institutions: Floating Museum and Fieldwork Collaborative Projects. As an artist his work has been exhibited at the Art Institute of Chicago and the Hyde Park Art Center. As a curator and exhibition designer he was the Artistic Co-director for the 5th edition of the Chicago Architecture Biennial titled This is a Rehearsal., and the designer for Singing Stones, a site-specific exhibition by the Palais de Tokyo. Andrew is a Lecturer in Urban Design in the University of Chicago's Department of Art History. Prior to establishing his own practice, Andrew designed and managed projects for Doug Garofalo, Carol Ross Barney, Perkins + Will, and The Office of Zaha Hadid. Born in New Jersey, Andrew received his undergraduate degree in Cultural Anthropology from the University of Chicago and received his Masters of Architecture from the University of Illinois at Chicago.



## Brady Peters

Daniels Faculty - University of Toronto  
Associate Professor, Associate Dean, Academic

Brady Peters is a Canadian designer and researcher who successfully bridges technology and design. He has significant expertise in the use and development of design technology, in integrative construction, and in digital fabrication. With many years of experience in practice, Peters has successfully collaborated with experts in architecture, engineering, and computer science.

Peters specializes in architectural acoustics, environmental simulation, computational design, and digital fabrication. He uses computer programming, parametric modelling, and simulation to design performance-driven forms, and is skilled in the communication and fabrication of buildings with complex geometry. He received his PhD in Architecture from the Royal Danish Academy of Fine Arts in Copenhagen, Denmark, a Professional Master of Architecture from Dalhousie University, a Bachelor of Environmental Design (Distinction) from Dalhousie University, and, Bachelor of Science in Geography (Distinction) from the University of Victoria.

Professionally, Peters was an Associate Partner at Foster + Partners, one of the world's most highly regarded architecture practices. As a key member of the Specialist Modelling Group (SMG), the office's internal research and development consultancy, Peters was involved in many projects using complex geometry and environmental simulation. He has a multi-disciplinary approach to design and has also worked in the London office of design-led engineering practice Buro Happold.



## Fiona Lim Tung

University of Waterloo  
Assistant Professor, Associate Director, Undergraduate Studies

Fiona Lim Tung is a designer, researcher, and educator. She is Associate Director, Undergraduate and Assistant Professor, Teaching Stream at the University of Waterloo School of Architecture in Cambridge, Ontario and Assistant Professor, Teaching Stream at the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto. Fiona's teaching spans a range of architectural and engineering programs, both professional, pre-professional, and within the liberal arts, with a strong focus on the coordination and teaching of design and drawing fundamentals in first year graduate and undergraduate studios. Fiona's research focuses on new agendas in representation, design pedagogy, and the potential of architecture to contribute to more equitable futures. This work has been presented at conferences internationally. Her design practice focuses on the potentials that exist in the overlap between high and low-tech fabrication methods in contemporary craft. Her work has been widely published in magazines, in books, and exhibited in galleries nationwide.



## Maya Mahgoub-Desai

OCAD University  
Chair of Environmental Design

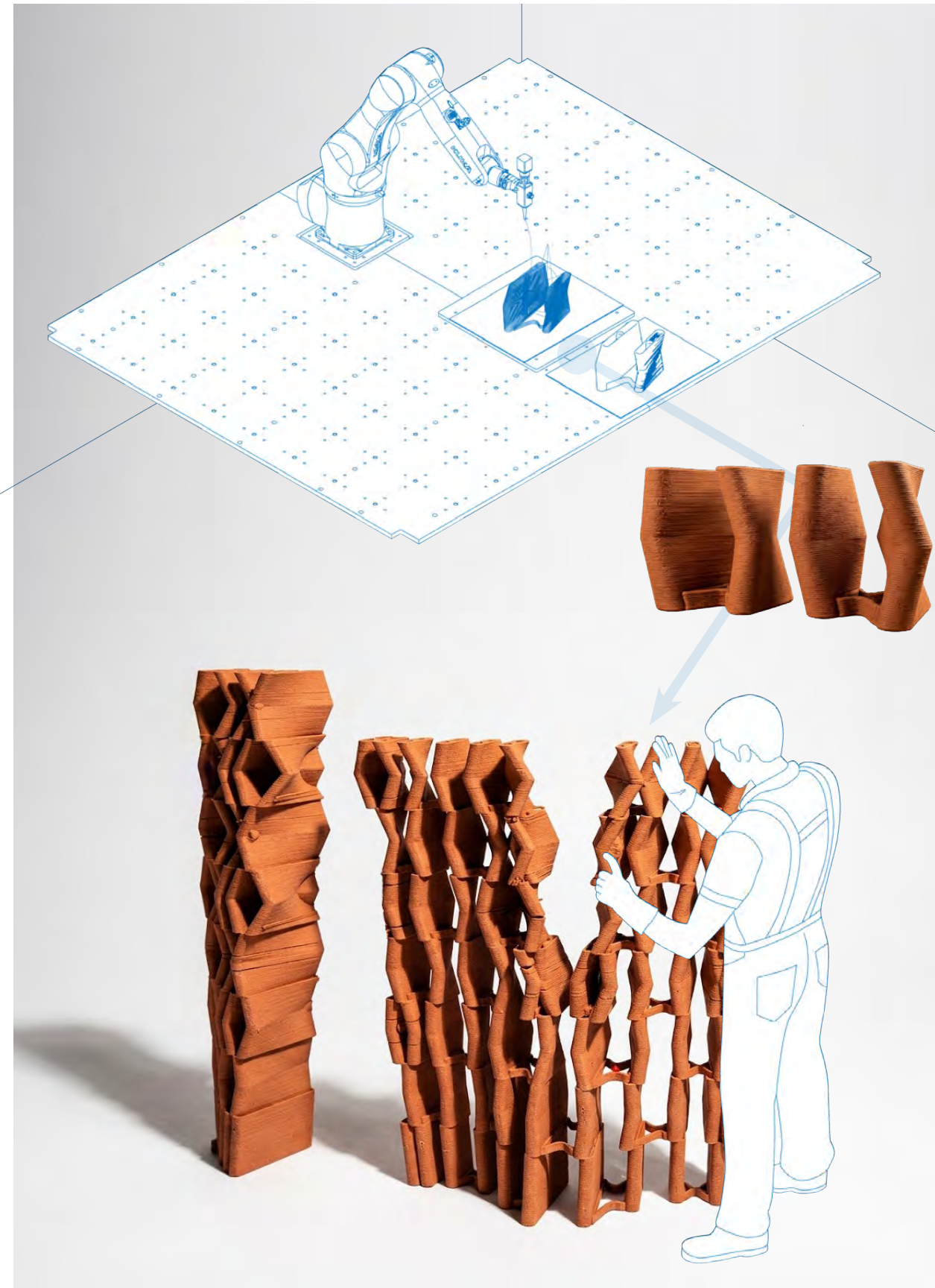
Maya Mahgoub-Desai is the current Chair of Environmental Design at OCAD University. Funded by SSHRC, Canada's Sustainable Development Goals program, and the Centre for Aging and Brain Health, her work examines how built environments can support human and ecological health by exploring relationships between design, socio-cultural systems, and health outcomes, with a particular focus on disability inclusion and climate resilience as integral to healthy communities. Her early scholarship on environmental futures and emerging technologies received the Architectural Research Centers Consortium King Medal and was shortlisted for the Prix de Rome for Emerging Practitioners. Alongside her academic work, Maya has led masterplanning projects across Canada and the Middle East as a Senior Urban Designer and Planner at Moriyma Teshima Architects. She also serves as co-chair of the RAIC Promoting Equity and Justice Committee, as a patient research partner and advocate with University Health Network, and as an executive member of BEAT Toronto.



## Shane Laptiste

Studio of Contemporary Architecture (SOCA)

Shane Laptiste's architectural practice focuses on community-informed design that responds thoughtfully to the cultural and spatial needs of those it serves. With a particular emphasis on the spatial and environmental dynamics of Black communities, Shane brings a deep commitment to fostering inclusive and meaningful spaces. A licensed architect in Ontario and Quebec, he holds both a BSc(Arch) and an MArch degree from McGill University, where he also teaches as a studio instructor. In addition to his role as a sessional instructor at the University of Toronto, Shane is a board member of the Canadian Architectural Certification Board. His previous leadership roles include serving as a director for Capital Region Housing, Media Architecture Design Edmonton, Nuit Blanche Edmonton, and the NCC Charles H. Este Cultural Centre. Currently, Shane is leading multiple projects that celebrate art, community gathering, and joy in marginalized communities.



## *Beyond Precision: Computational Design and Robotic Fabrication as Drivers of Architectural Variation*

### Committee

Supervisor: Vincent Hui

Second Reader: Dr. William Galloway

Program Rep: Dr. Dustin Valen

### Thesis Description

The ability to generate and fabricate variation at scale is reshaping how architectural systems are conceived and produced. While contemporary construction relies on standardized components due to the economic constraints of mold-based production, these approaches often limit the responsiveness of architectural elements to environmental and spatial conditions at the unit scale. Parametric design and robotic fabrication offer an alternative, enabling the efficient production of varied components without increasing fabrication complexity.

Focusing on the lattice screen in Mexican architecture as a modular system, this research explores how these elements—also known as celosias and traditionally used to regulate light, airflow, and visibility—can be reinterpreted through mass customization. Rather than relying on uniform modules, the proposed system enables each unit to vary according to environmental inputs such as sunlight exposure and spatial relationships within the site. Through a series of computational and fabrication experiments, a workflow is developed that integrates parametric modeling, environmental analysis, and robotic clay extrusion. These experiments establish design rules based on material behavior and fabrication constraints, allowing geometry to be informed directly by both performance criteria and production logic.

The resulting architectural system demonstrates how variation can be embedded within a modular framework, producing gradients of openness that respond to site-specific conditions while remaining feasible for construction. By transforming variation from a constraint into a scalable design strategy, computational design and robotic fabrication emerge not only as tools for efficiency, but as methods for generating more responsive, adaptable, and performative architectural systems.



## *Temporal Atmospheres: Design with Living Matter*

### Committee

Supervisor: Vincent Hui

Second Reader: John Cirka

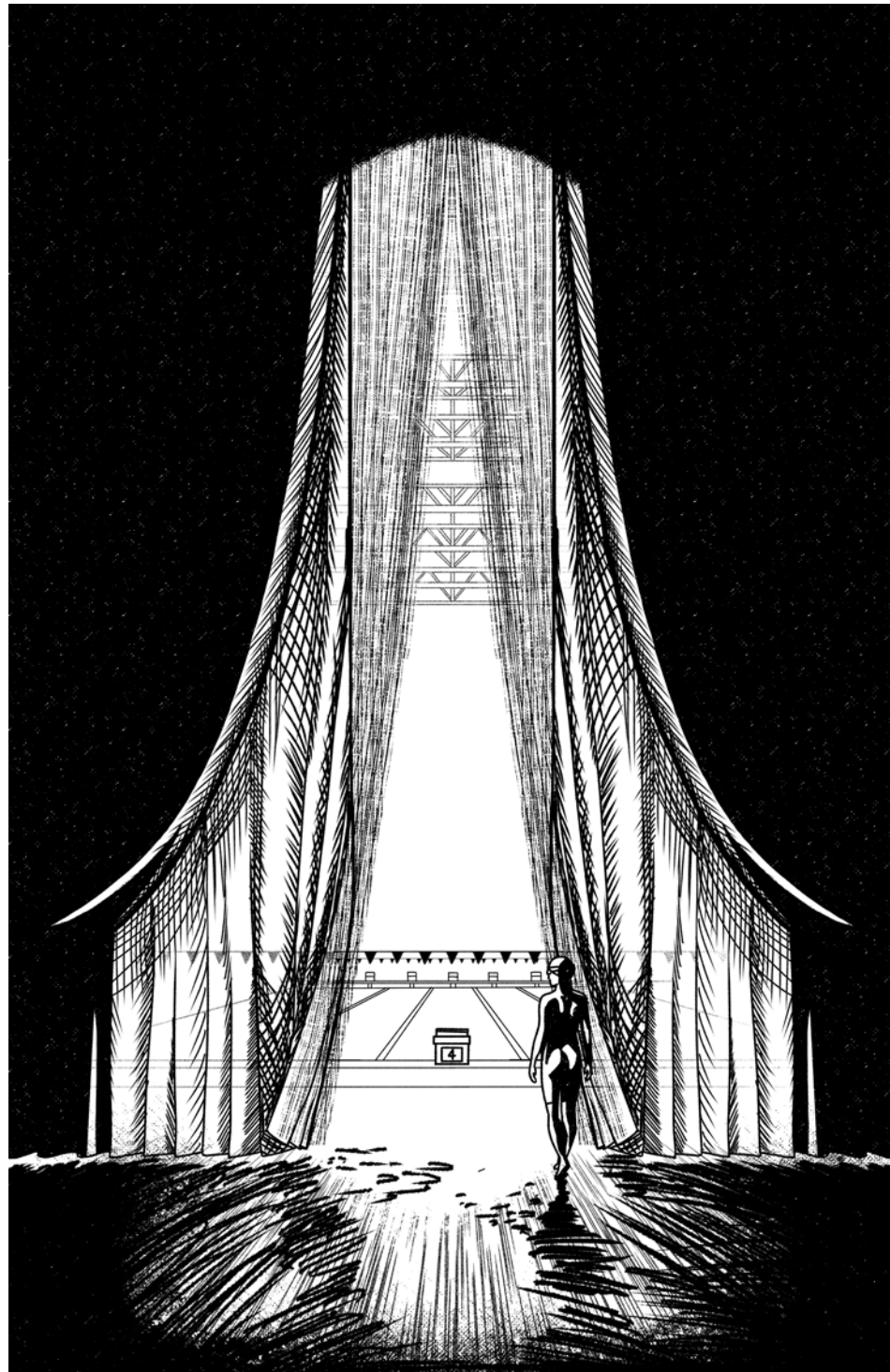
Program Rep: Dr. Will Galloway

### Thesis Description

For centuries, architecture has been preoccupied with the mastery of space, privileging permanence, stability, and formal resolution. Time, when considered, has largely been framed as a force of decay to be resisted rather than a parameter to be engaged. Within this paradigm, architectural atmospheres have been produced through stable material conditions that sustain consistent sensory associations over time.

The emergence of bio-based materials introduces a fundamentally different proposition. Living materials such as mycelium embody temporal qualities that challenge conventional assumptions of architectural stability, yet their implications for atmospheric theory remain insufficiently explored. In this context, living matter reconfigures the relationship between material, body, and time, positioning temporality as an active and perceptible dimension of design rather than a passive backdrop.

Through a series of material experiments, mycelium composites are investigated for their evolving sensory properties across four intermodal atmospheric dimensions: optical, acoustic, haptic, and olfactory. Dictated by these material characteristics, temporal events emerge—structured as phases of emergence, holding, and return—through which atmosphere is staged as a transitional spatial condition within perceptible timeframe. Architecture, in this framework, is no longer conceived as a static or complete object, but as a temporal field composed of multiple events in which material transformation renders time experientially legible.



## *The Silent Coach: Ritual-Tectonics of Competitive Swimming*

### Committee

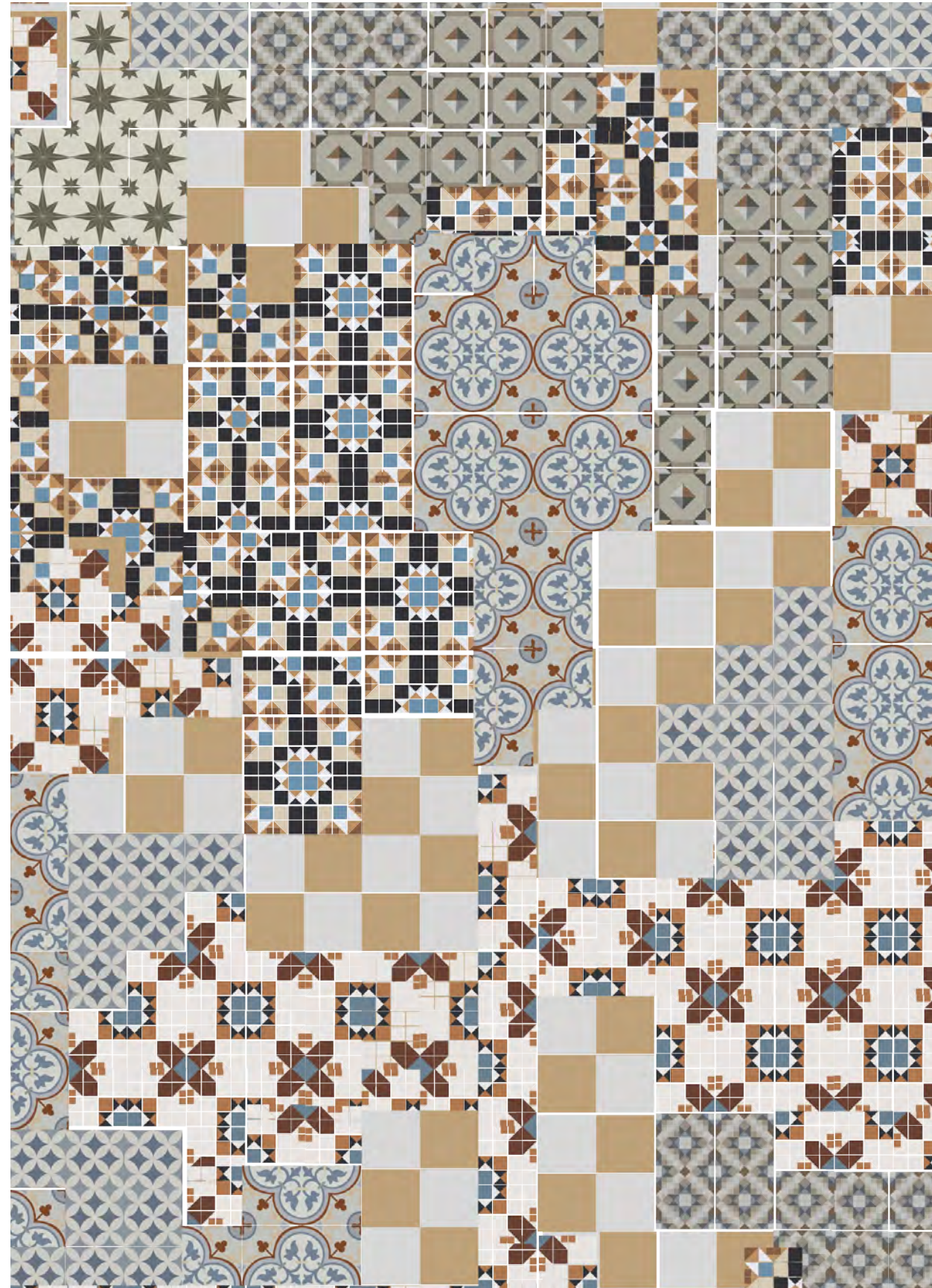
Supervisor: Dr. Dustin Valen

Second Reader: Michelle Grant

Program Rep: Carlo Parente

### Thesis Description

Before stepping onto the pool deck, competitive swimmers enter a quiet in-between. Through subtle, deeply personal rituals, they recalibrate attention, emotion and physical readiness. These routines unfold in familiar yet charged environments, transforming ordinary spaces into catalysts for performance. In swimming, the moments before the race are shaped as much by the space as by the body. This thesis investigates how the preparatory routines of athletes reveal relationships between spatial conditions and human performance. Drawing from interviews with competitive swimmers and analysis of pre-competition environments, the study examines how spatial sequencing, sensory cues, and environmental atmosphere influence athletes' mental and physical states before competition. The rituals of competitive swimmers reveal how environments hold, guide, and transform different states of preparation. Translating these insights into architecture, this work reframes buildings not as passive containers, but as active frameworks for transition that choreograph movement through mental, emotional, and physical thresholds. While rooted in competitive swimming, this study extends to broader social practice, proposing that architecture can support more intentional passages between everyday states, shaping how we arrive, prepare, and move forward.



## *(Re-)Building Resilience: Architectural Language, Urban Imaginaries, and Self-Governance in Post-Crisis Beirut*

### Committee

Supervisor: Dr. June Komisar

Second Reader: Dr. Joe Nasr

Program Rep: Dr. Will Galloway

### Thesis Description

This thesis examines architectural reconstruction in Beirut, Lebanon, as a contested ideological practice through which memory, power and identity are negotiated or erased. Drawing on Sidjic, Simone, Lefebvre, and Roy, it argues that urban reconstruction is never a neutral act; it is a political language through which collective life, cultural continuity, and the right to the city are either preserved or systematically displaced. The built environment, in this reading does not merely shelter its inhabitants; it testifies on their behalf.

Through three case studies, the thesis traces two fundamentally opposed reconstructive logics. The first examines Solidere's top-down redevelopment of the Beirut Central District following the civil war; a project that restored Ottoman and French Mandate-era façades while displacing the social life behind them, producing what the thesis terms amnesic urbanism: planning that does not merely fail to remember, but actively engineers forgetting. The second and third case studies turn to the grassroots recovery that followed the 2020 port explosion in Mar Mikhael, Gemmayzeh, and Karantina, where residents, NGOs, and informal networks assumed responsibility for reconstruction in the near-total absence of state intervention. This addresses grief, memory, and solidarity directly into the rebuilt fabric. Drawing on Simone's concept of people as infrastructure, the thesis reconceptualizes in-between spaces as civic infrastructures that sustain collective life where formal public space has been foreclosed. These threshold spaces (semi-public by necessity rather than design) are read as the primary sites through which urban resilience is produced and performed.

The thesis culminates in a speculative design intervention in Karantina: a cooperative workshop, communal kitchen, and transitional housing organized around shared courtyards and salvaged materials, including blast debris reintegrated as structural aggregate. The proposal argues that architecture, in conditions of crisis, can function as an adaptive framework for self-governance, and that resilience is not recovery from damage, but recovery through it.



## *Crafted to Last: Interpretation and Stratification in Heritage Architecture*

### Committee

Supervisor: Dr. June Komisar

Second Reader: Scott Sorli

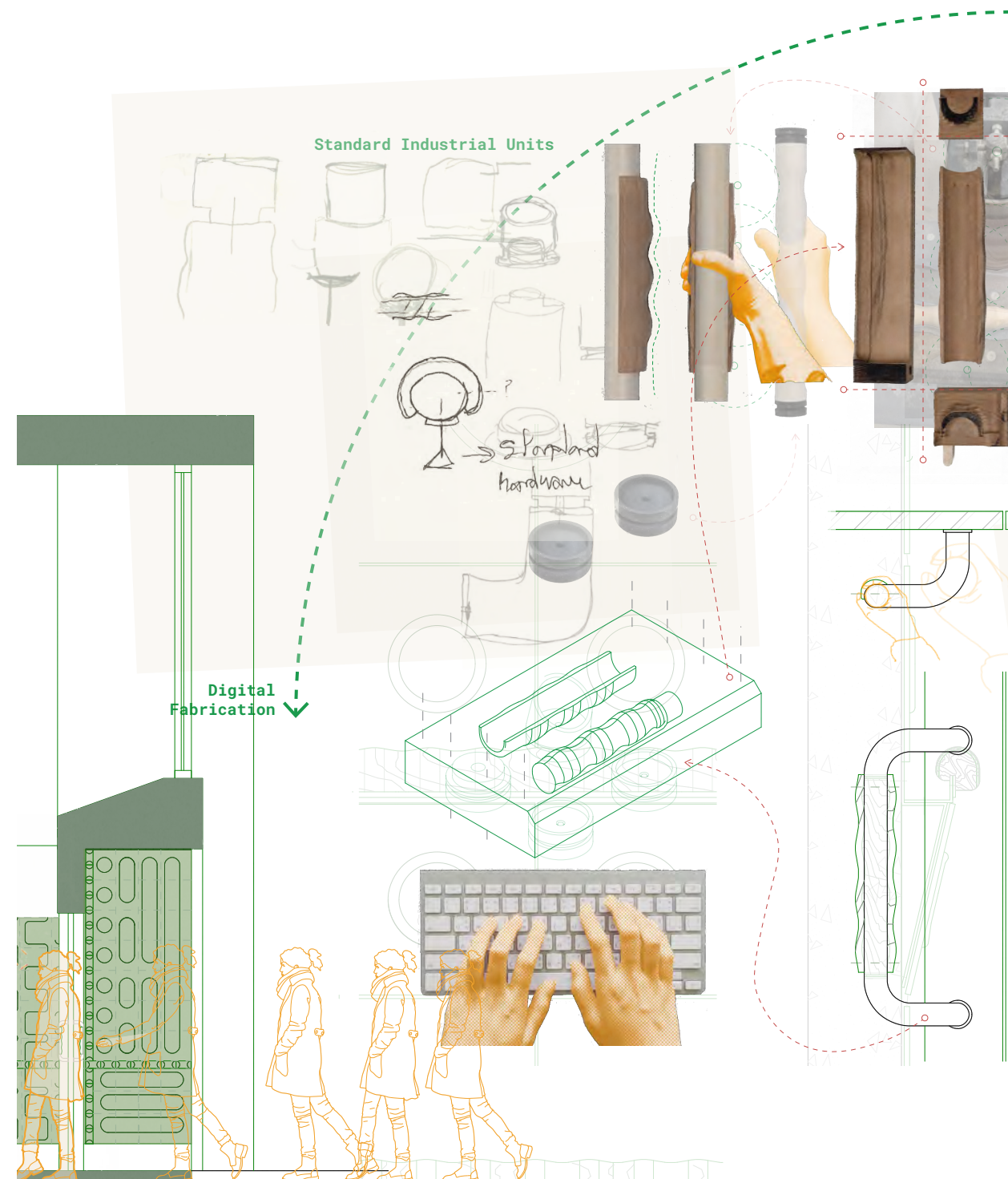
Program Rep: Carlo Parente

### Thesis Description

This thesis explores heritage conservation as a layered and evolving condition, where material, spatial, cultural, and contemporary elements accumulate knowledge that can guide sensitive design interventions. Rather than treating heritage sites as static artifacts, it argues that interventions are often introduced without fully understanding these layers, leading to erasure or replication of heritage fabric. It proposes a middle-ground approach in which reading and interpreting these conditions becomes the basis for informed architectural additions.

Heritage extends beyond its physical presence to include intangible dimensions such as construction techniques, spatial logics, and cultural practices. When recognized, these layers allow interventions to act as interpretive additions rather than replacement or imitation. This is especially relevant in landscapes such as the Ohapag Ñan, where overlapping territorial systems create complex conditions for design engagement. The thesis situates a project within an archaeological landscape of the Qjhapac nan in Cuenca, Ecuador, introducing spatial interventions that support both conservation and use. Pathways, viewpoints, and interventions constructed from traditional materials are carefully positioned to support circulation and research activities while framing moments of encounter with the site. Rather than imposing new order, they frame moments of encounter and allow movement to reveal the layered condition of the site.

Ultimately, the project proposes conservation through addition and adaptation, where architecture becomes a tool for continuity rather than replacement. By framing heritage as an active collaborator, this research proposes an alternative model for conservation, where new interventions emerge as part of an ongoing story, sensitive to time, place, and cultural memory, while revealing the richness of accumulated knowledge embedded within the site.



## *Paces of Care: Crafting an Attention to Detail*

### Committee

Supervisor: Carlo Parente

Second Reader: Dr. Celeste Alvaro

Program Rep: Dr. Dorothy Johns

### Thesis Description

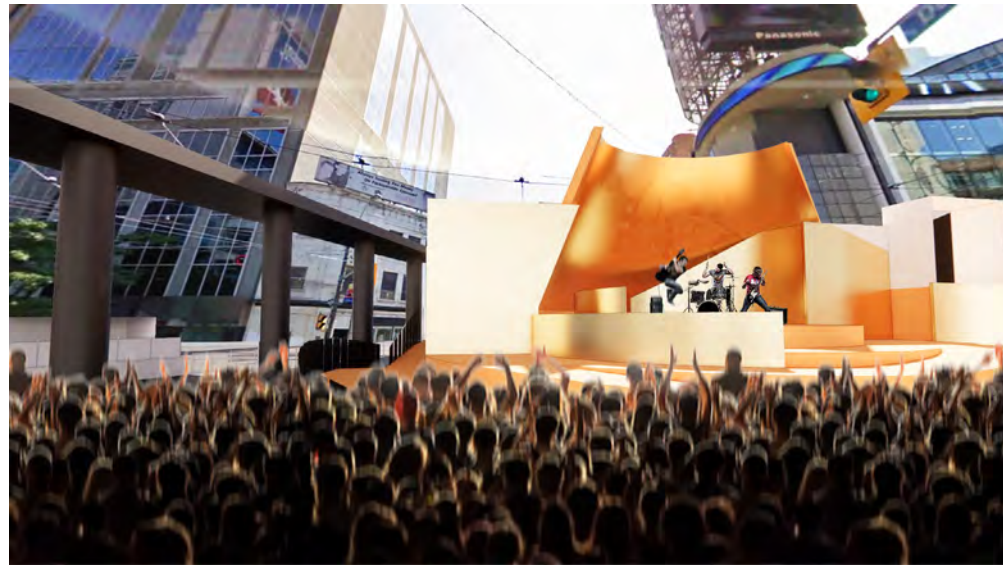
*Paces of Care* examines the cultural and technological influences shaping the design of everyday civic environments, theorizing a methodology for contemporary architectural craftsmanship within these spaces. While civic architecture holds the potential to foster meaningful connections between people and place, many contemporary examples overlook this opportunity. Historically, civic architecture – particularly within transit spaces – balanced infrastructural function with architectural expression, guiding users through moments of rushing, pause, and dwelling. This was closely tied to the traditions of craftsmanship, where the tacit knowledge of building informed design judgement, allowing care to be embedded within assemblies.

Today, however, architectural design operates at a distance from the experiential knowledge that informs the traditions of craftsmanship, resulting in a ‘non place’ character for many everyday civic environments. In response, this thesis proposes a craft-informed design methodology rooted in the exploration of various paces of working, and how those paces produce different forms of knowledge. Hands-on processes cultivate tacit memory, in relation to the scale and pace of the body, while digital and industrial tools scale that knowledge into contemporary practice. This hybrid approach draws from these various processes and – rather than seeing these methods in opposition to one another – explores how they can operate in collaboration to ground contemporary tools in experiential knowledge.

This methodology is applied to the rehabilitation of Clarkson GO Station, where the stillness of dwelling meets the fast pace of modern life. The design focuses on the strategic development of architectural details within the existing station through iterative prototyping. These moments become sites where function and expression converge, allowing care to be communicated through the coordination of architectural assembly and encounter.



Themes in Dystopian Film Collage



Conceptual Rendering

## *Lights, Camera, Architecture! Exploring the Dystopian Narratives within Film to critique the Public Realm*

### Committee

Supervisor: Dr. Lisa Landrum

Second Reader: Scott Sorli

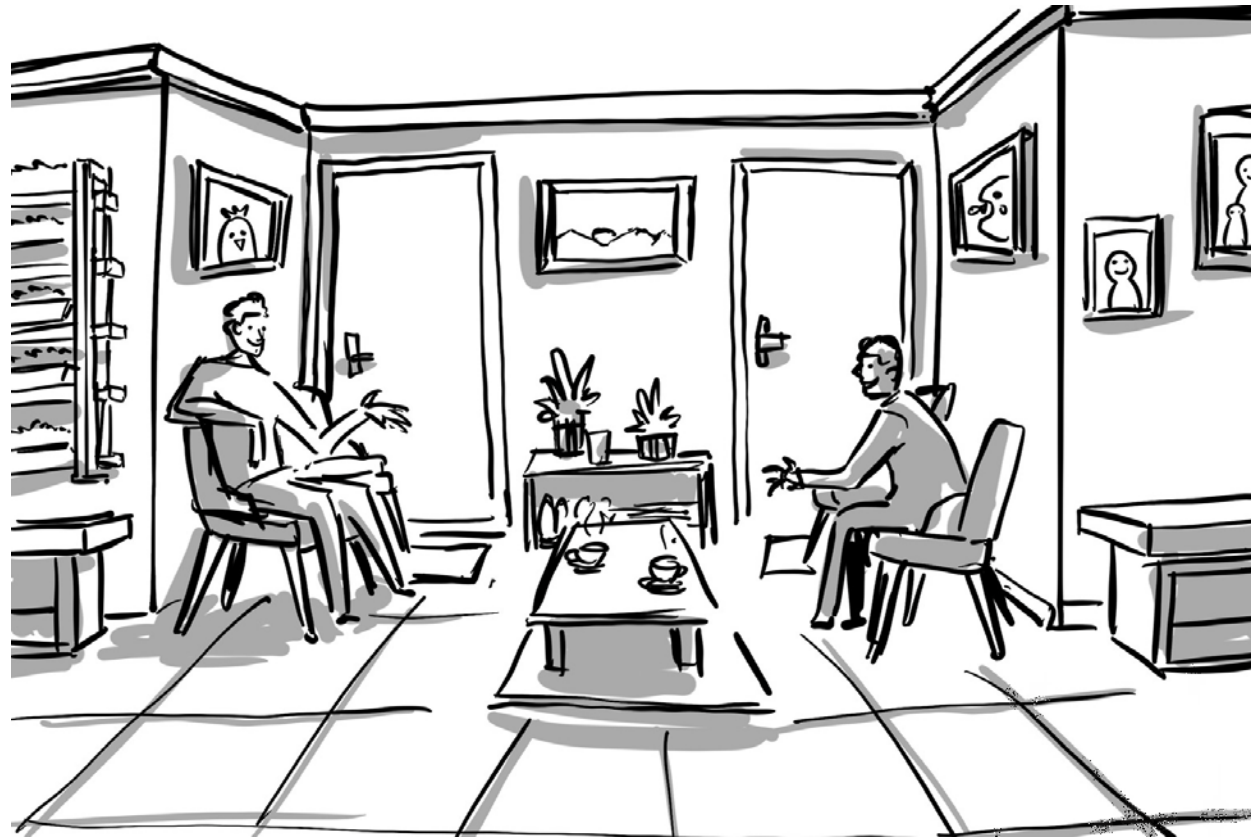
Program Rep: Dr. June Komisar

### Thesis Description

LIGHTS, CAMERA, ACTION! -A phrase exclusive when starting film production, however what if this idea of theatricality was applied to how we view and design our public spaces? Despite the different artistic approaches in architecture and film, this thesis reimagines public space through a cinematic lens, positioning architecture as both director and set in revitalising the current Sankofa Square.

Shakespeare saying that "All the world's a stage", reveals how performance and reality can be blurred—a concept that continues to resonate in literature and film today. This is made literal as film has two co-directors: technique and atmosphere. Jumps cuts and fades outs, are film techniques that alter our perception of space, as we can't magically jump between buildings in a second as easily like in the movies. The stage proposal is enclosed by fins at varying rotations to create moments of visual solidity and transparency, mirroring how film cuts between seeing the world and themselves. Visitors travel around the platform along one singular pathway like a plotline of a movie passing mirrored surfaces. Filmmakers construct immersive worlds allowing visual language to transcend dialogue. Dystopian movies, in particular, reflect cultural anxieties using architecture as a backdrop to express power and tension and affect on the human condition. The dreary environments in dystopian films aided in the critique of Sankofa Square. Films such as *WALL-E* plaster billboards of corporate control to concrete monoliths in the *Hunger Games* and *Metropolis*. Dystopian architecture isn't completely imaginary, but borrows from our own architecture for commentary.

To prevent Sankofa Square from continuing as a threshold to pass through but a destination to intentionally explore, the stage's redesign looks to film to curate the experience of the visitors, to not ignore its environments but reframe it. Lights, camera, action becomes not a call to performance, but a call to place—where architecture frames the public realm as a living set, inviting interaction, and renewed civic resonance.



## *FROM ISOLATION TO CONNECTION: Rethinking Spatial Practices in Urban Housing*

Committee

Supervisor: Dr. Lisa Landrum

Second Reader: Dr. Paul Floerke

Program Rep: Carlo Parente

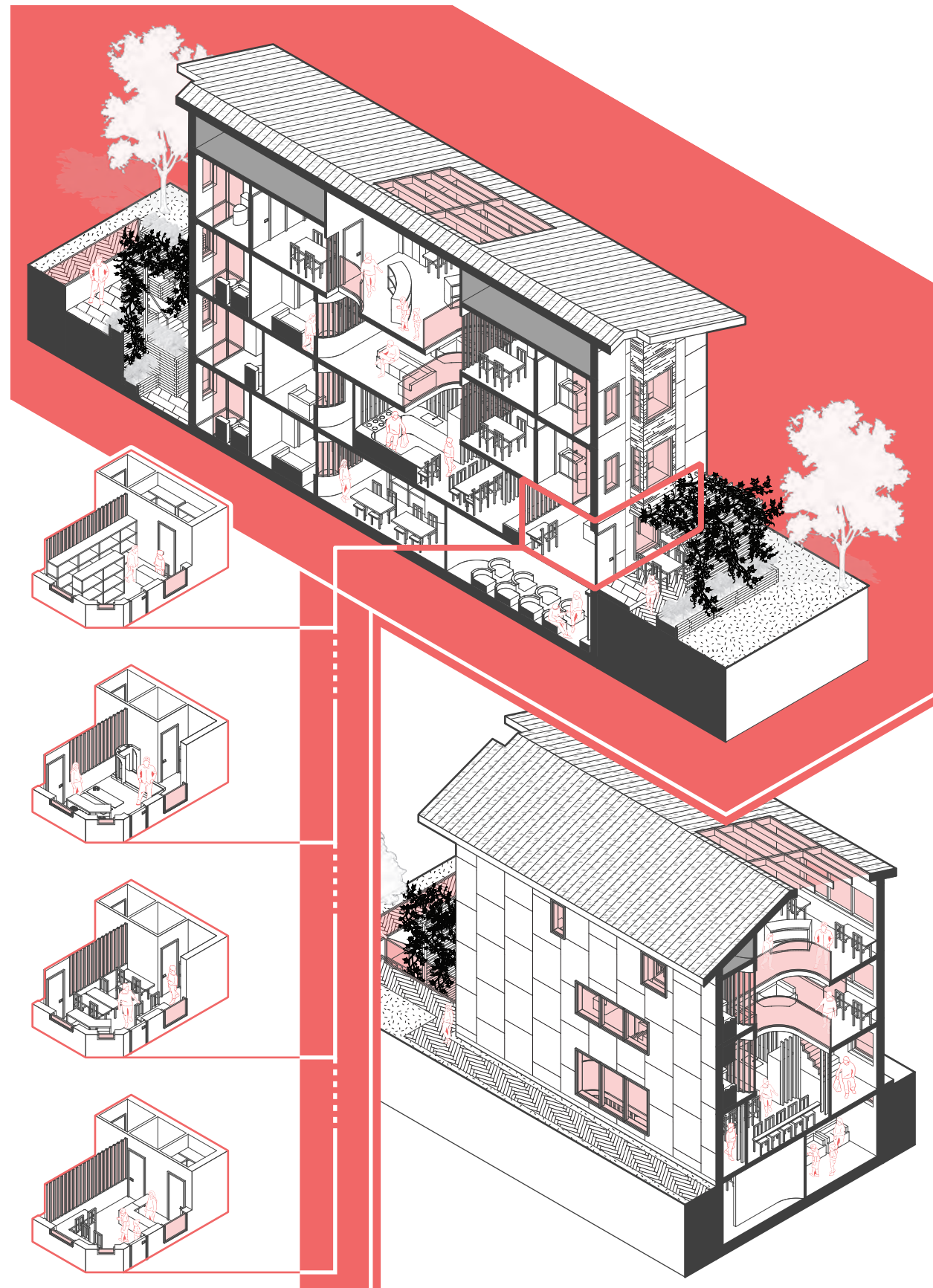
### Thesis Description

Toronto is rapidly densifying and new residential buildings are being driven by development incentives geared towards efficiencies in profitability and numbers of units at the expense of thoughtful common space. This has led to buildings which privilege privacy over belonging, reduce potential for casual encounters between neighbours and unravel threads of community within neighbourhoods. This thesis challenges this trend and aims to explore how architecture can make people feel seen and welcome through design interventions.

Growing up in Ukraine without fences between houses, I was accustomed to neighbours looking after each other daily and having unfenced backyards where kids could play together or neighbours could spontaneously gather for parties. Life happened loudly in plain sight and everyone looked out for each other. This thesis project poses architectural questions around how to recreate these feelings of visual openness and connection through speculative mid-rise housing in Toronto that addresses both city wide housing concerns while fortifying the local community.

Working at three scales the project introduces porous ideas around the threshold of home through: Unit Scale – Flexible Unit Plans & Porous Domestic Thresholds; Threshold Scale – Expanded Corridors, Collective Balconies & In-between Spaces; and Building Scale – Collective Atrium, Shared Facilities & Programming Towards the Public Realm.

Together, these strategies challenge the privatized logic of contemporary housing by proposing a model of urban living that balances privacy with social connection. Ultimately, this thesis argues that mid-rise housing can move beyond shelter alone to become an architectural framework for belonging, visibility, and everyday community life.



## *Cohousing Sixplex: Towards a Communal Housing Typology in Toronto*

### Committee

Supervisor: Jennifer Esposito

Second Reader: Julia Jamrozik

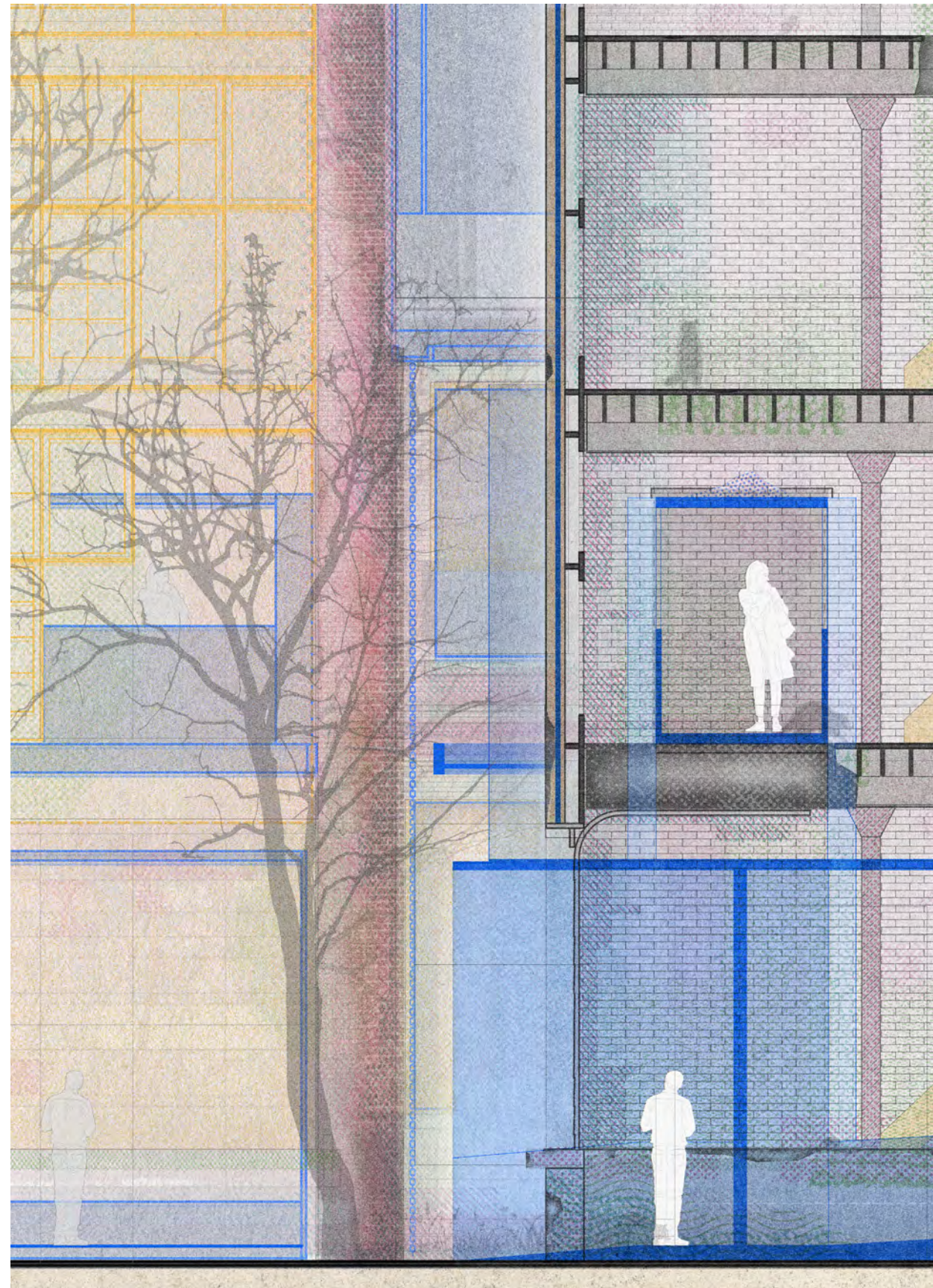
Program Rep: Vincent Hui

### Thesis Description

Communal social space, as demonstrated in vernacular housing typologies across diverse cultures throughout history, is an intrinsic and inseparable component of housing. It provides space for families, friends, and neighbours to live, work, and socialize together. It serves as an incubator for bonds and friendships, fostering tightly connected communities shaped by shared experiences and collective identities.

However, many contemporary housing developments overlook this vital component and fail to provide social space for the residents and their surrounding communities. As one of the fastest-growing regions in North America, Toronto is facing a housing shortage crisis. In response, many hyper-commodified, alienating housing developments with substandard quality of life were built. Despite living in a densely populated city, residents of these developments increasingly experience social isolation and mental health challenges.

This thesis proposes the Cohousing Sixplex as a new housing typology for Toronto, aiming to reintroduce social space into housing with a gentle density. Through case study analysis and theoretical research, nine cohousing design features and three essential social atmospheres were identified and synthesized into a set of Cohousing Design Principles. These principles are then applied to CMHC's Housing Design Catalogue: Sixplexes for Ontario to redesign an alternative Cohousing Sixplex Prototype. Six residential units are socially connected through shared kitchens, living rooms, home offices, amenity spaces, and exterior gardens that serve as extensions of the private units. A portion of the ground floor is open to the public as a flexible space for small local businesses, creating opportunities for neighbourhood gatherings while also subsidizing Sixplex residents' living expenses. The Cohousing Sixplex proposes a housing typology with gentle density that can foster socially connected communities, which, through widespread implementation, may serve as the foundational building blocks of a more socially connected Toronto.



## *Drawing Decay: Tracing Layers Of Place*

### Committee

Supervisor: Carlo Parente

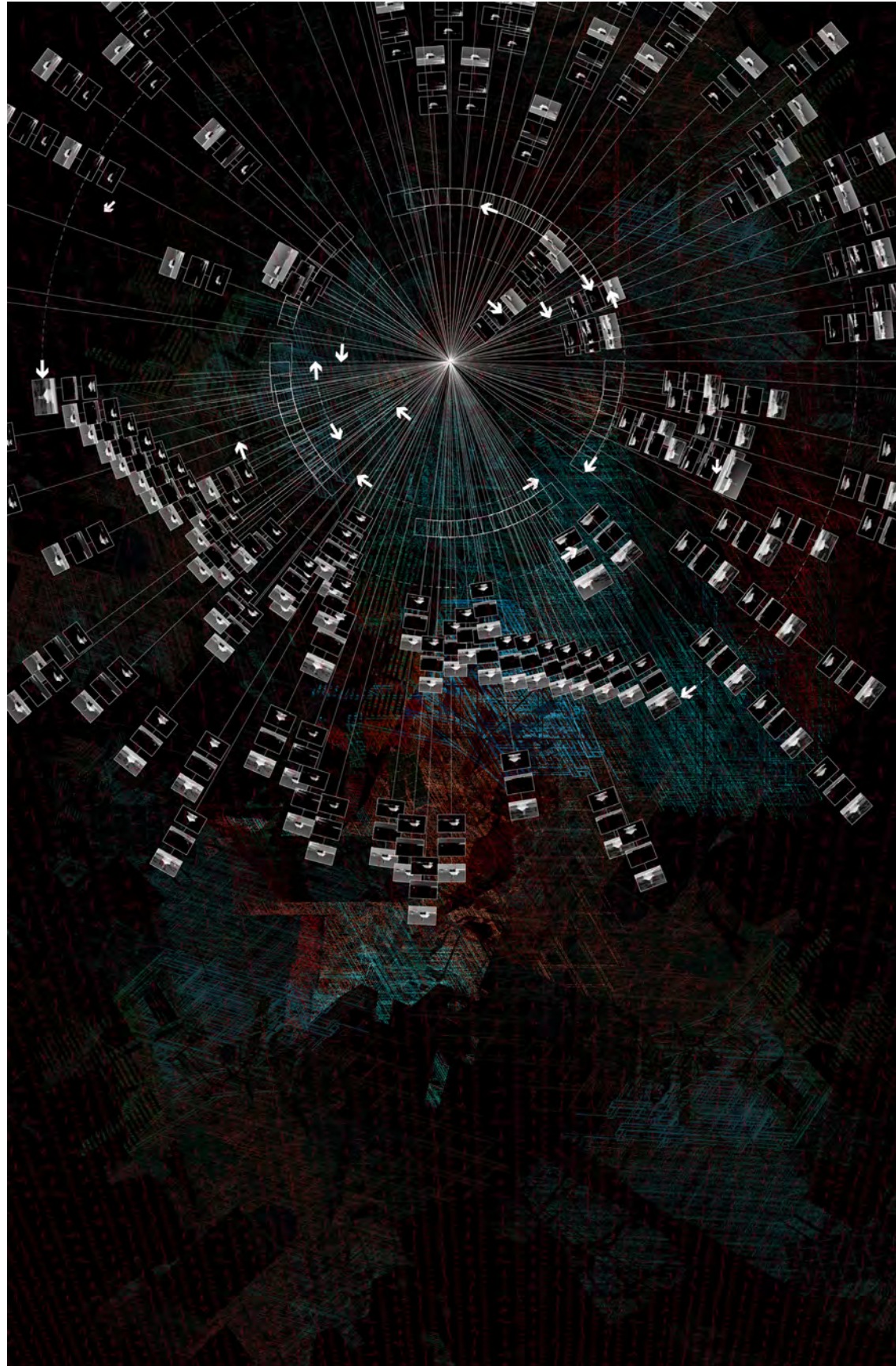
Second Reader: Joey Giaimo

Program Rep: Dr. Leila Farah

### Thesis Description

Buildings inevitably decay, a process often seen as loss but equally a source of potential. The perceptions of decay shape what is valued, preserved, and transformed, framing buildings as continuously evolving rather than fixed objects. Decay inscribes time into architecture, both material and immaterial, encompassing the decay of use and accumulation of layers, and acting as a form of storytelling. It represents a vital stage before demolition or ruin, an in-between state that inspires intervention. Drawing from decay as a design tool, the thesis explores how architects can reveal hidden narratives, propose alternative futures, and develop adaptive strategies, emphasizing deliberate choices about what to preserve, transform, or erase.

These ideas are manifested through a catalogue of decay, which provides the framework to document, analyze, and interpret how buildings decay. The framework is expressed in the intervention of the former General Distilling Company, transforming it into a Repository of Decay. The design project inhabits decay, embracing the site's ongoing transformation. In deliberate tension with the adjacent Distillery District, the intervention resists restoring a fixed state, instead framing, accelerating, and withholding decay to allow overlooked layers to emerge while anticipating eventual ruin. Decay is positioned not as an end but as a generative phase, demonstrating how buildings persist, accumulate meaning, and reveal their transformation over time.



## *Architecture of the Cut: Editing Attention Through Spatial Sequence*

### Committee

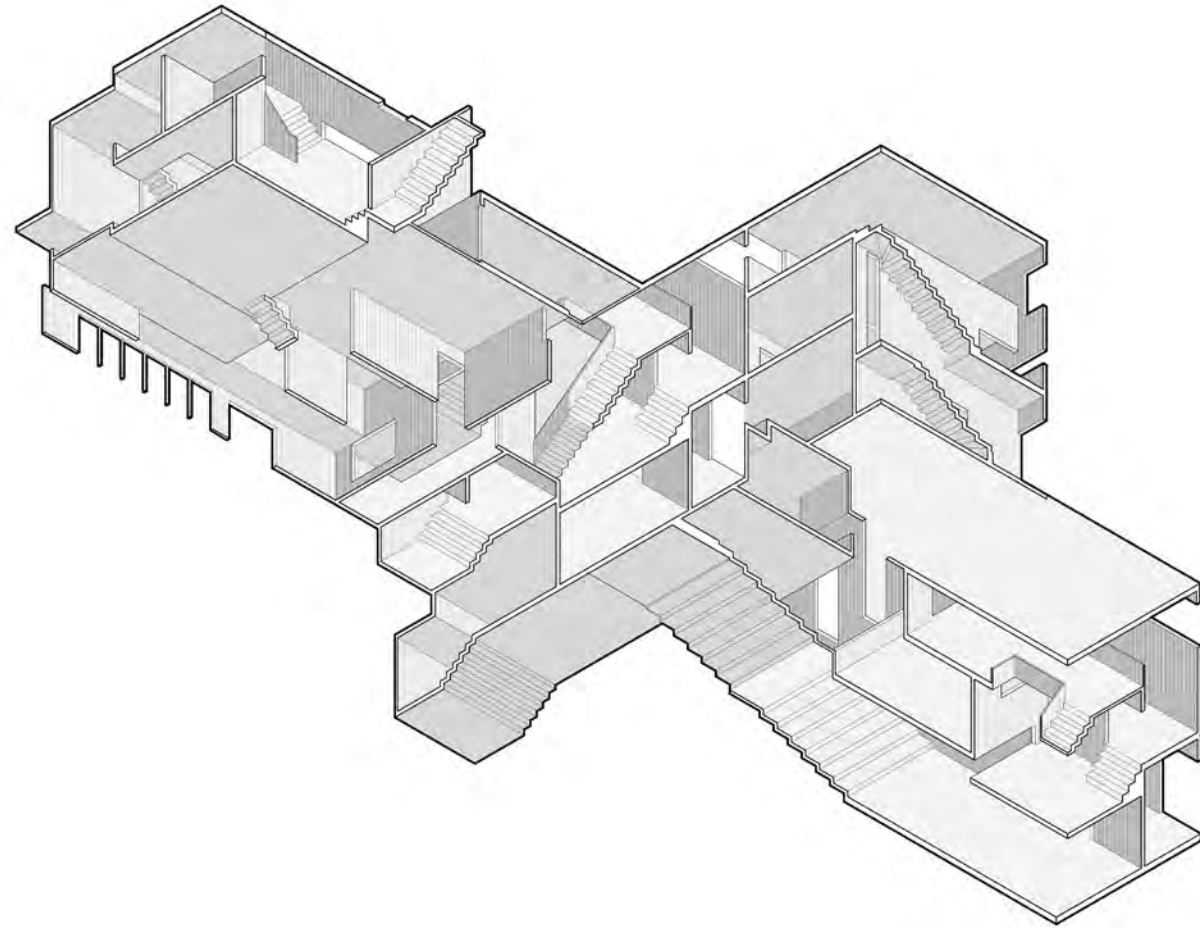
Supervisor: Dr. Dustin Valen

Second Reader: Dr. June Komisar

Program Rep: John Cirka

### Thesis Description

This thesis argues that architecture is not primarily encountered as a complete image, but as a sequence of fragmented views assembled through movement, interruption, and return. It proposes an “architecture of the cut”: a design approach that treats spatial experience as edited perception rather than continuous openness or instant revelation. Borrowing cinema’s logic about sequencing techniques like cut, hold, delay and repetition. The thesis develops a toolkit of three tactics: Duration and Delay, Stillness and Emptiness, and Repetition and Difference, with Framing operating across all three. These tactics are tested through site-based work at Leuty Lifeguard Station and its surrounding field. Starting with filming, frame extraction and curated plate sets, the work demonstrates how architectural elements can choreograph attention in time and how representation can function as a design instrument for sequencing.



## *Unmaking Architecture: Estrangement as Method*

### Committee

Supervisor: John Cirka

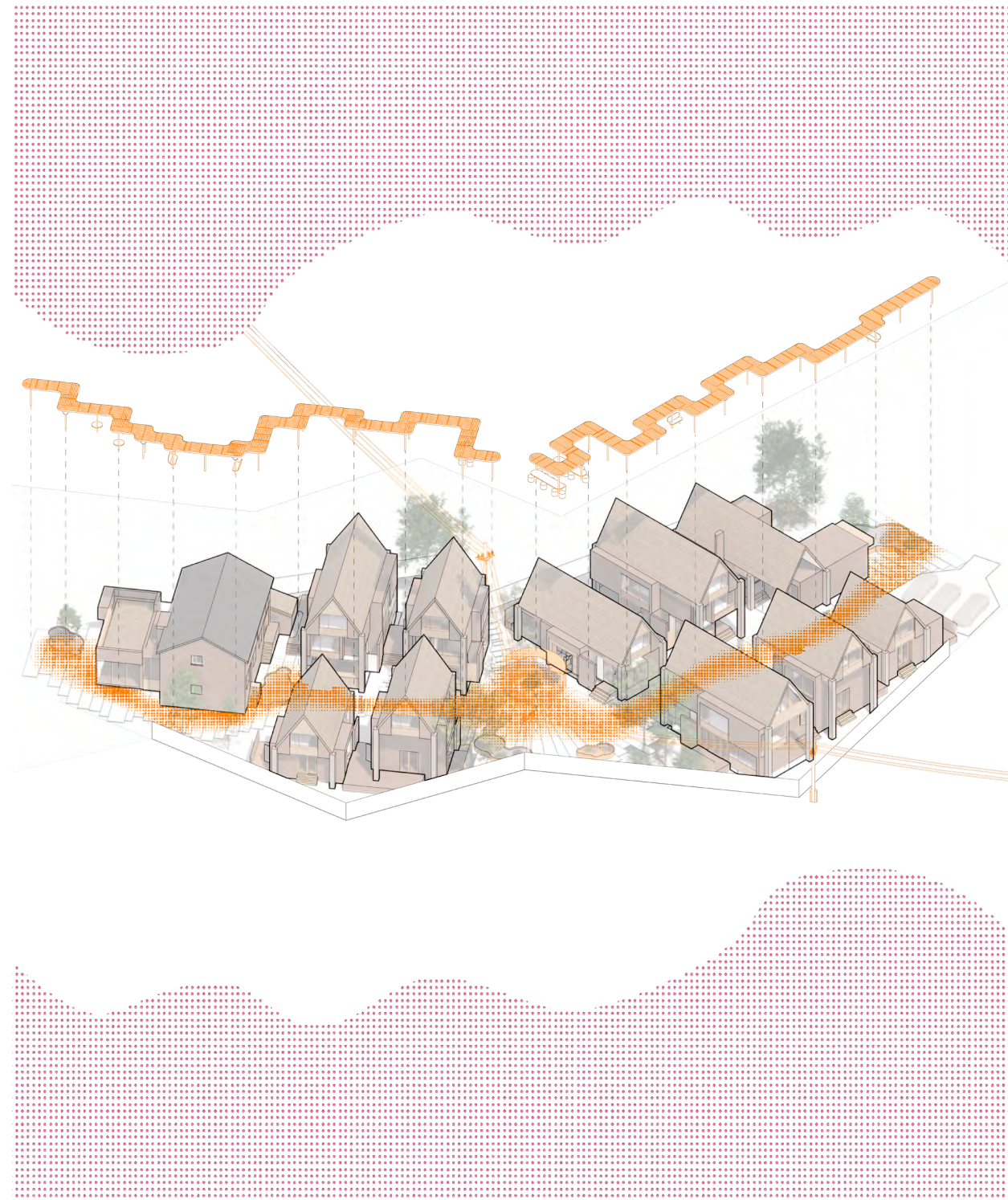
Second Reader: Dr. Dustin Valen

Program Rep: Dr. Miljana Horvat

### Thesis Description

Unmaking is a condition of inquiry. It acts as both a critique of the architectural discipline and as a generative method of design. Rather than proposing a new style or rejecting its predecessor, unmaking dismantles the disciplinary structures that legitimize how architecture is conceived, represented, and experienced. This nuanced approach takes form in estrangement, a concept that holds the familiar and the defamiliarized in tension. As a method of unmaking, estrangement reopens architecture to trenchant perception, interrupting habitual recognition through temporal delay and spatial complexity.

The estranged house serves as a speculative ground for this inquiry, questioning inhabitation through the cultivation of brief habits within a sedentary interior. Rather than proposing a resolved object or a definitive architectural outcome, the design project establishes conditions in which spatial relationships remain provisional and subject to reinterpretation. An interdependent tripartite structure between how architecture is produced by the designer, encountered by the inhabitant, and interpreted by the reader guides the process. While architectural discourse has traditionally privileged the relation between the maker and its user, this work foregrounds the reader as an equally constitutive position. In doing so, spectatorship is emancipated: all readers—whether critic, architect, or the readers of this thesis—are invited to actively participate in unmaking architecture. Within this framework, drawings operate as devices for engagement, resisting singular interpretation and encouraging a multiplicity of readings achieved through deliberate misalignment and fragmentation.



## *Co-Development in the Suburbs of Toronto: A New Suburban Typology*

### Committee

Supervisor: Dr. Will Galloway

Second Reader: Dr. June Komisar

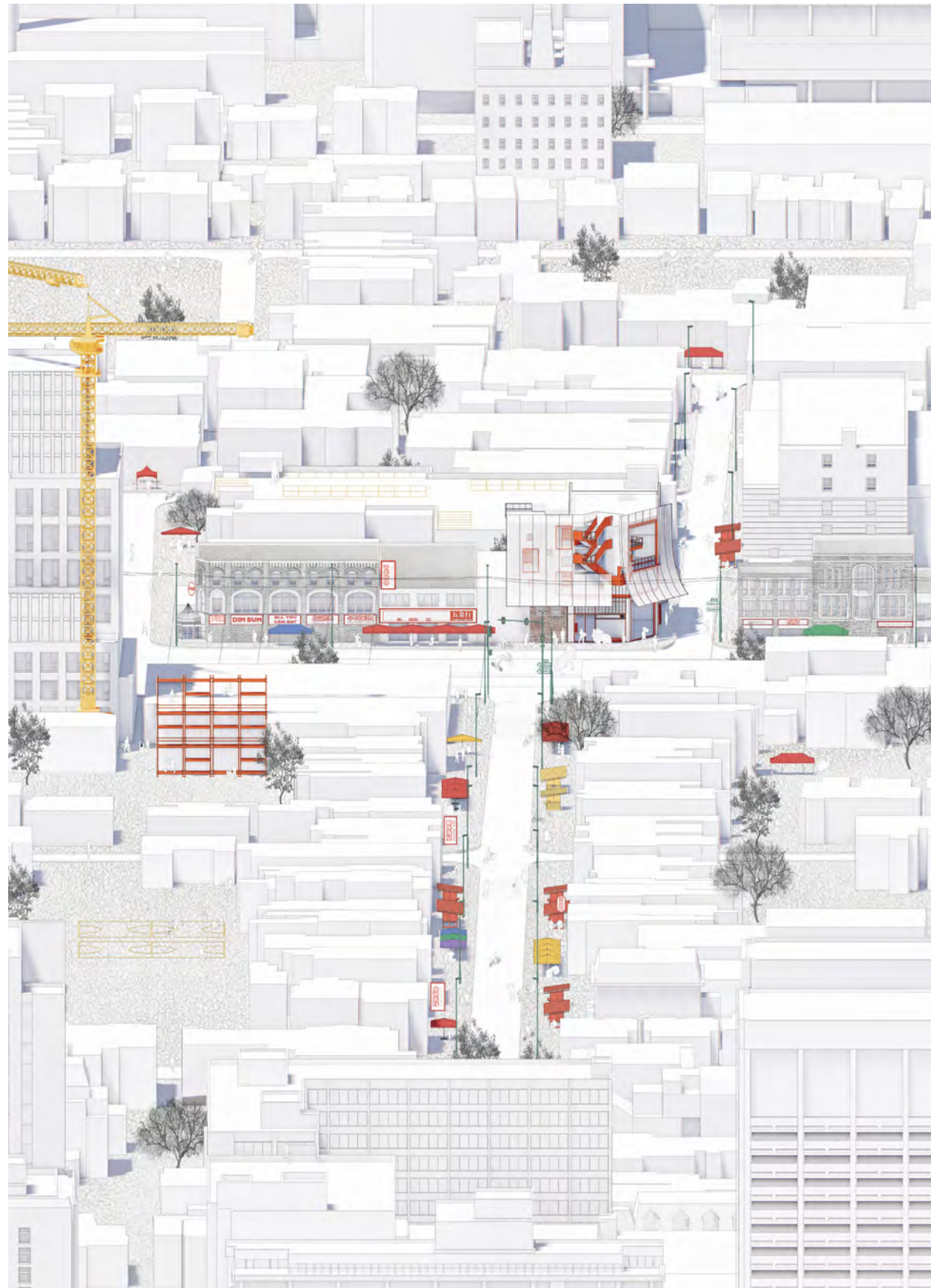
Program Rep: Dr. Leila Farah

### Thesis Description

The built form of Toronto's suburbs is not only the result of planning policy, but also of the closed development system through which housing is produced. Over time, this system has become increasingly reliant on highly capitalised developers who deliver a narrow and specialised form of housing, limiting experimentation with alternative typologies.

Toronto is currently undergoing a policy shift toward deregulation that may create new opportunities for housing types but may not overcome structural barriers related to capital and capacity for small-scale development.

By examining co-development precedents, particularly the Baugruppen model in Berlin, this thesis explores how resident-led development might overcome these constraints through a design project in the Don Mills neighbourhood, supporting incremental intensification, shared public spaces, and hybrid housing programs. Instead of prescribing architectural relationships through regulations, it looks at how architecture can negotiate and mediate them.



## *TRANSCULTURAL COLLAGE: Poetics of Dwelling in Toronto's Chinatown*

### Committee

Supervisor: Dr. Dustin Valen

Second Reader: John Cirka

Program Rep: Julia Jamrozik

### Thesis Description

Like collage, architecture rarely emerges from a tabula rasa; it is assembled through the spatial consequences of historical processes, social practices, and regimes of governance whose relations remain provisional. This thesis positions collage not as a representational technique, but as an architectural epistemology—a mode of knowing through which heterogeneity is held in relation without resolution or unification.

Using Toronto's Chinatown as its primary site of inquiry, it examines fragmentation as a condition produced through racialized governance and displacement; aggregation as the relational labor through which dwelling persists under constraint; and synthesis as the moment such relations become architecturally legible without closure. Chinatown is approached not as a coherent urban object or preserved heritage district, but as a palimpsest of spatial residues, where dwelling accumulates through reuse, proximity, temporal overlap, and continual reclassification.

Drawing from parallel linguistic, artistic, and architectonic operations, this thesis develops collage as a relational architectural intelligence rather than a formal strategy. Central to this inquiry is the Chinese dwelling ideogram 舍 (shè), read not as a symbol but as an operative diagram that encodes dwelling as a relational act—mediating gathering, emergence, and enclosure across time.

Developing a proposal for a Sojourner Infrastructure, it presents the argument that architecture can work with fragmented urban conditions while resisting projects aimed at formal cohesion or cultural homogenization. Collage presents an assembly of relations—historical, spatial and social—through which dwelling might continue to be provisional, inhabitable and legible.

## Material Junctions: Tectonic Expressions of the Seam

### Committee

Supervisor: John Cirka

Second Reader: Carlo Parente

Program Rep: Jennifer Esposito

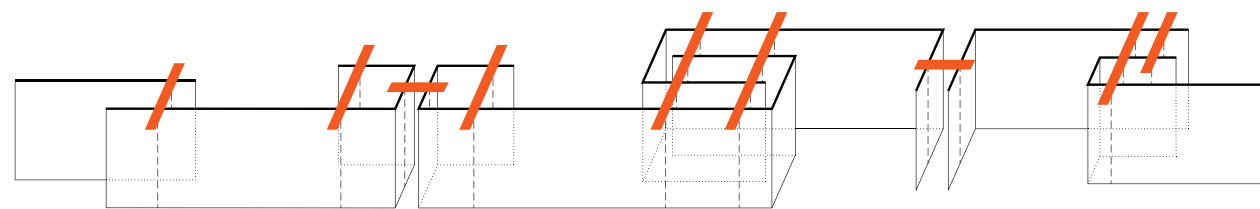
### Thesis Description

The seam, whether visible or concealed, is a linear interface that operates at the junction of edges. Commonly assumed to be passive, it is conventionally treated as a fundamental reality of construction, shaped by material constraints and technical necessity. Yet when critically engaged, it can be understood as an intentional tectonic element capable of expressing architectural meaning.

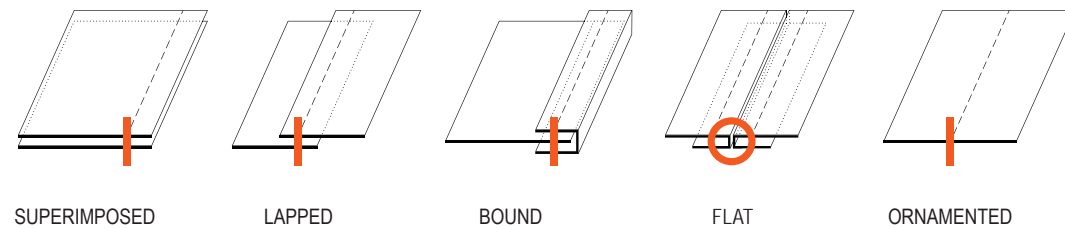
Drawing on interdisciplinary parallels between textile and architectural joining techniques, the seam is re-framed as a condition of proximity rather than a neutral binding agent. Here, the seam functions as a thickened linear field, where the act of joining—whether by directly affixing or through a perceived gap—becomes a relational act continually open to renegotiation. Seam operations can therefore be understood through the effects they produce; ultimately, they operate as interfaces of encounter that interweave more complex systems.

Through this process, architecture, like textiles, is highlighted as an assembled act, formed through the poetic joining of parts. As an active negotiator, the seam engages in dialogue with the materials it brings into relation, the spaces it configures, the body that inhabits it, and the broader contexts in which it exists. Proposed alongside the redefinition of the term Seamstress from the “one who sews” to the “one who seams,” the Seamstress House stands as the architectural culmination of this research.

Informed by the seam as a multivalent design tool, the conceptual proposal investigates the relationship between built edges through the translation of the seamstress’ craft. Its primary operation explores how domestic inhabitation may entangle itself within the urban fabric, extending seam characteristics derived from the site’s reading—continuity and alignment, passage over occupation, conditional exposure, and ephemeral publicness—and materializing them in the form of a dwelling. The result is an instrument of layered junctions: an inhabitable seam.



THE SEAMSTRESS HOUSE



SUPERIMPOSED

LAPPED

BOUND

FLAT

ORNAMENTED



## *Beyond Accessibility: Integrating Disability Perspectives Towards Inclusive Architecture*

### Committee

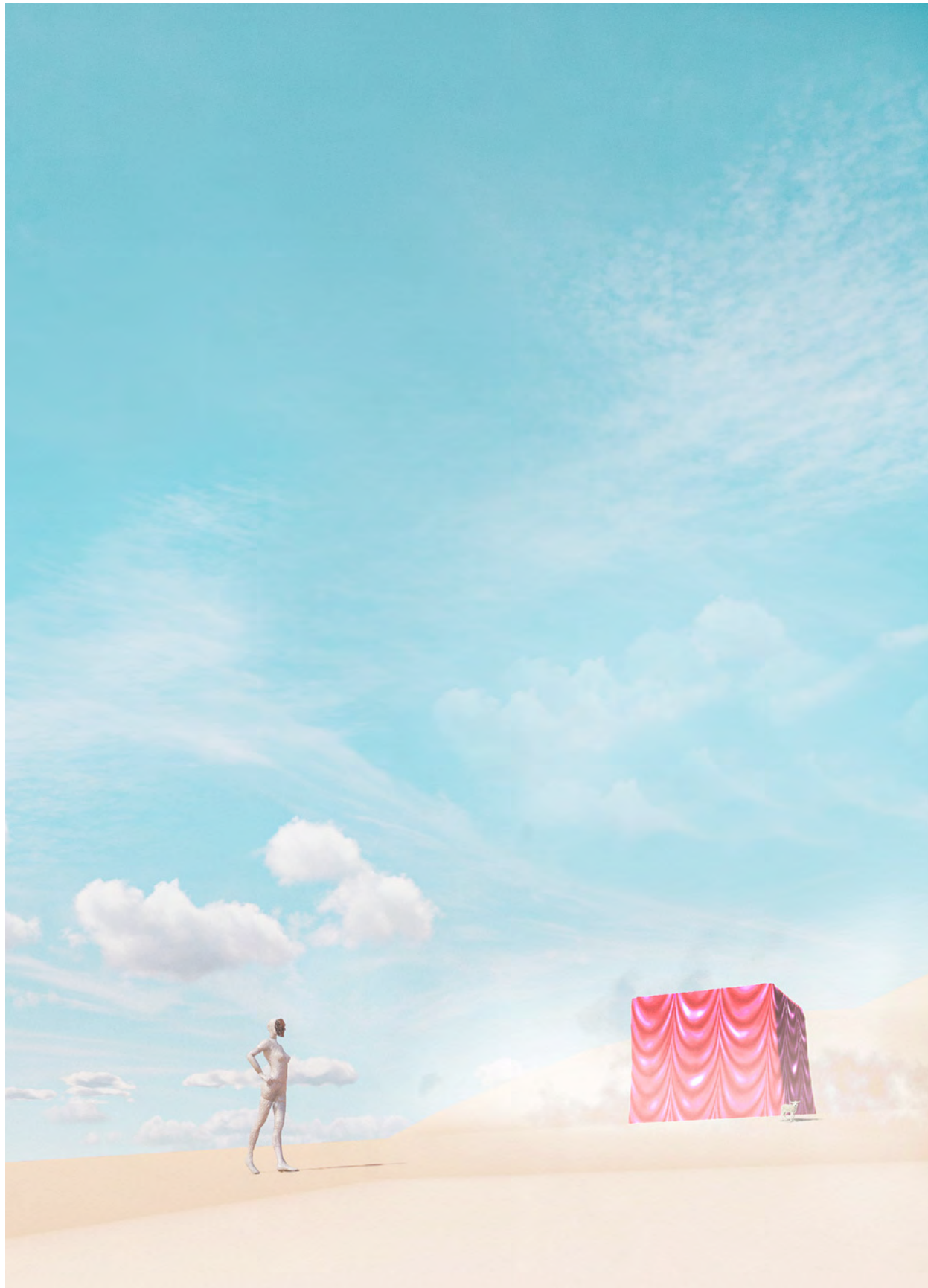
Supervisor: Dr. Leila Farah

Second Reader: Jennifer Esposito

Program Rep: Julia Jamrozik

### Thesis Description

People with disabilities have a unique perspective on the design process that is often overlooked and not fully understood within architectural practice. Stemming from the medical model, many current design processes and accessibility standards encourage a bare minimum approach to designing for disability. Throughout the history of the accessibility and disability rights movements, there has been a pattern of progress starting from activism and the direct involvement of people with disabilities in creating change. However, today, standard accessible design practices and standards imply a goal of basic access, unlike the in-depth experience typically considered for able-bodied individuals. By integrating the perspectives of people with disabilities into the design process through performing Go-Along Interviews on the Toronto Metropolitan University campus, this thesis aims to transform the built environment from one that merely includes standard accessibility practices to one that truly fosters inclusivity. Rooted in the findings from the Go-Along interviews, the resulting design project explores the two main themes found during the interviews: a desire for more options and the issue of how space is activated by other users. These two themes are weaved throughout the design of four different spaces in an educational building: an eventspace, workshop, circulation core, and a lecture hall. The journey through these four space explores the ways in which the individual lived experiences can be integrated into architectural design to improve the overall experience of people with disabilities. Collectively giving insight into the next steps towards inclusive architecture, to improve the experience of people with disabilities.



## *Drags to Riches: Architectures of Queer Performance as Space*

### Committee

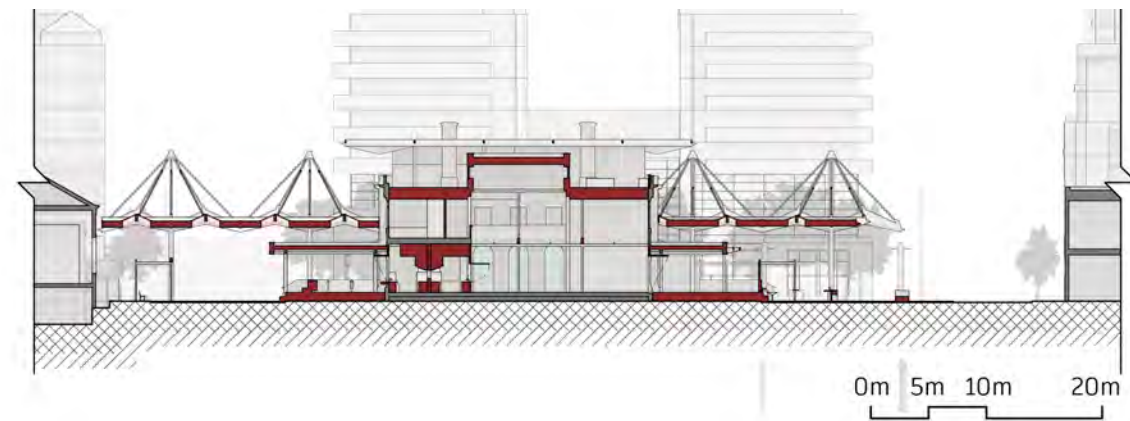
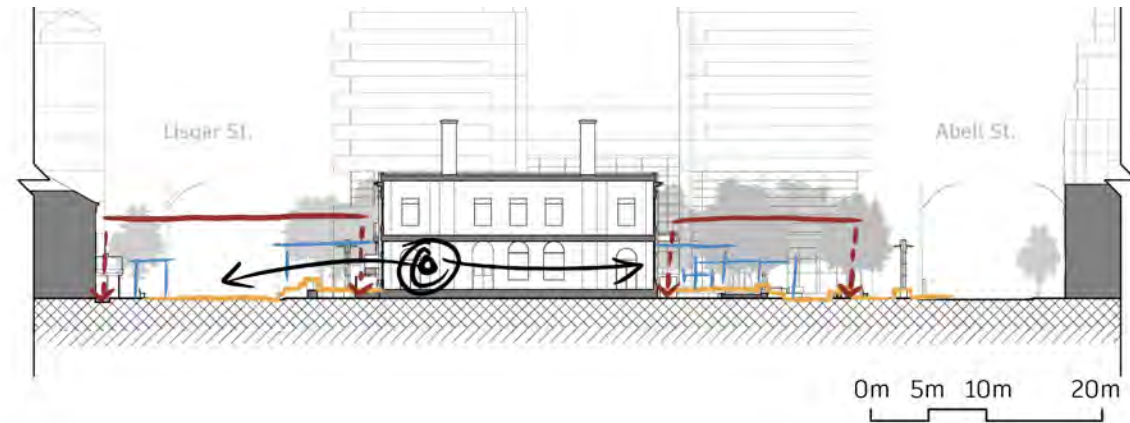
Supervisor: John Cirka

Second Reader: Colin Ripley

Program Rep: Dr. Lisa Landrum

### Thesis Description

'Drags to Riches' interrogates the relationship between queer performance (Drag and Queer Ballroom) and the built environment, critiquing Architecture's inability to reimagine beyond its current heteronormative frameworks. In an attempt to dismantle these frameworks, which often privileges structural permanence and prescribed functionality, Drag becomes the catalyst in which Architecture has the potential to be enriched with authenticity and ambiguity. It challenges the notion of "realness" in architecture by drawing parallels from ballroom culture, where gender is performed, abstracted, and able to appropriate itself. By appropriating the tangible and intangible elements of queer performance and identity, Architecture can emancipate itself from objectivities by appropriating itself similar to gender, and approach a more infinite, boundless, and liminal interpretation of space. Queering doesn't resolve itself into a new order; in fact, it doesn't try to resolve itself at all. Queerness generates a temporal threshold condition denoted by a refusal of closure, a space where possibility is always being rehearsed but never fully finalized. Thus, queer identity and queering as practice thrive in paradoxical spaces of simultaneity: here versus there, inside versus outside, etc. This perpetual liminality should not be perceived as weakness but a radical strength and the reason for queer resilience through history. By default, it heavily resists being categorized and insists on a fluid, performative existence that remains uncontainable within a particular 'framework'.



## *Sow the Seeds: Catalytic Architectures and Participatory Exchange*

### Committee

Supervisor: Dr. Leila Farah

Second Reader: Dr. Celeste Alvaro

Program Rep: Vincent Hui

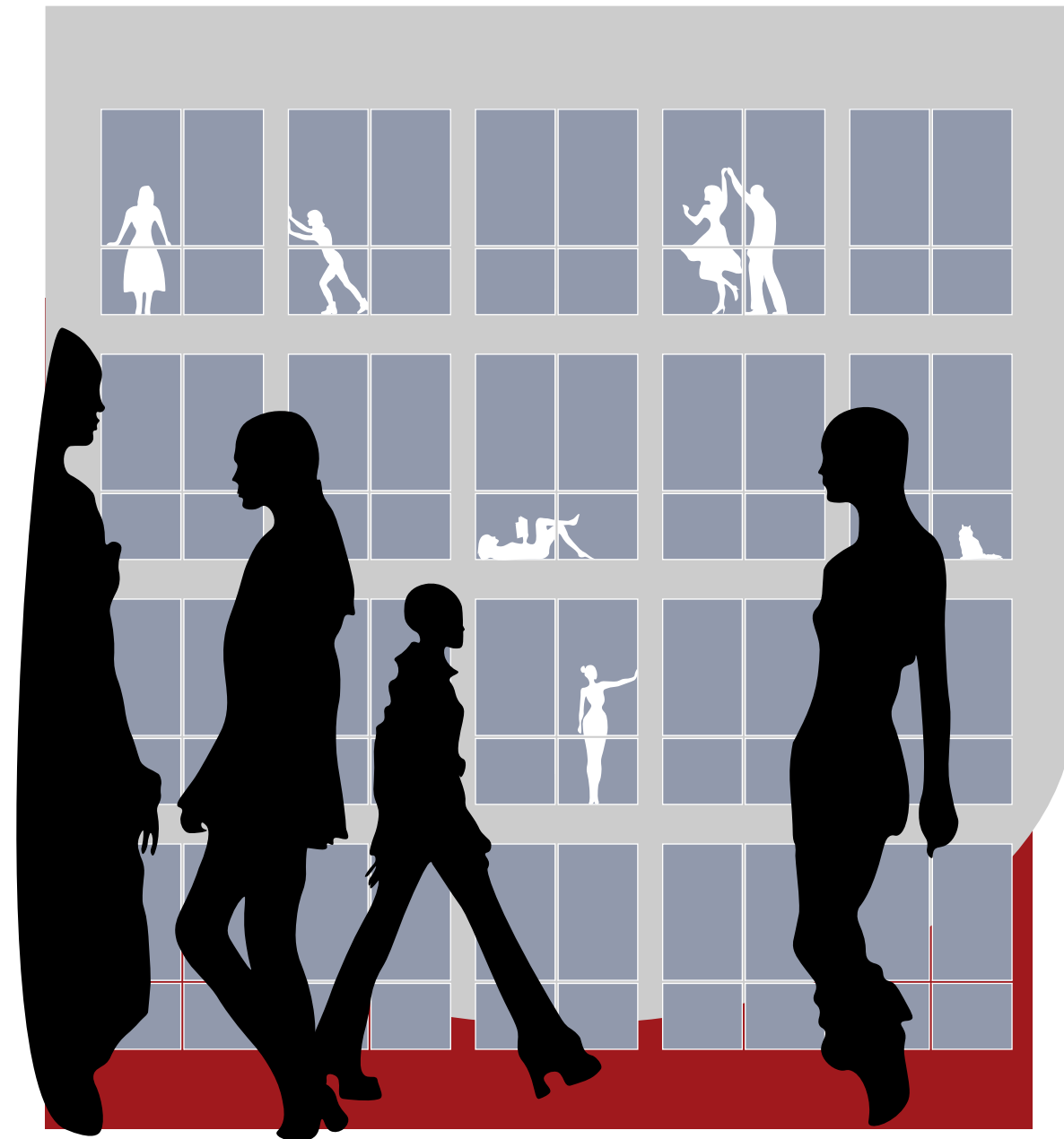
### Thesis Description

The food system is both spatial and social. It is the sum of exchanges, which are reinforced, enabled, or facilitated by their supporting infrastructure: the socio-spatial context. Through this process, architecture plays a role in shaping the possibilities of the food system. The globalized food system and its supporting architectures have co-produced issues of diminished participatory local agency over the process of exchange. Architecture can catalyze and signify citizen-driven locally emergent food systems towards the flourishing of local networks and the cultivation of civic friendships. An exchange hub is proposed as a relational organizer of contested spaces among food practices and activities. Expressed through the layering of spatial specificity, the proposal demonstrates architecture's catalytic role in supporting citizen-driven local food networks. This thesis examines architecture through the lens of exchange towards an emergent framework for local public participatory agency within the food system.

Designed through a series of zoomed sections, the proposal explores the architecture of localized food places at the scale of human exchange. They can include trading goods, practicing urban agriculture, sharing cooking knowledge, and many more, but each activity is afforded by both the participants and its space. Thus, by centering design on architecture's facilitation of these activities through the functional capabilities it embeds, the affordances it organizes, the behaviours it signifies, and the relationships it creates, architecture's role expands as a catalyst for local, resilient, sustainable food networks.

By examining the connections between the specific local food system activities at the scale of human exchange, and the larger urban networks it cumulatively produces, the proposal advances discourse around architecture's role in supporting citizen-driven, locally emergent food systems.





## *The World is a Runway: Exploring Architecture in the Spectacle of Fashion Shows*

### Committee

Supervisor: Jennifer Esposito

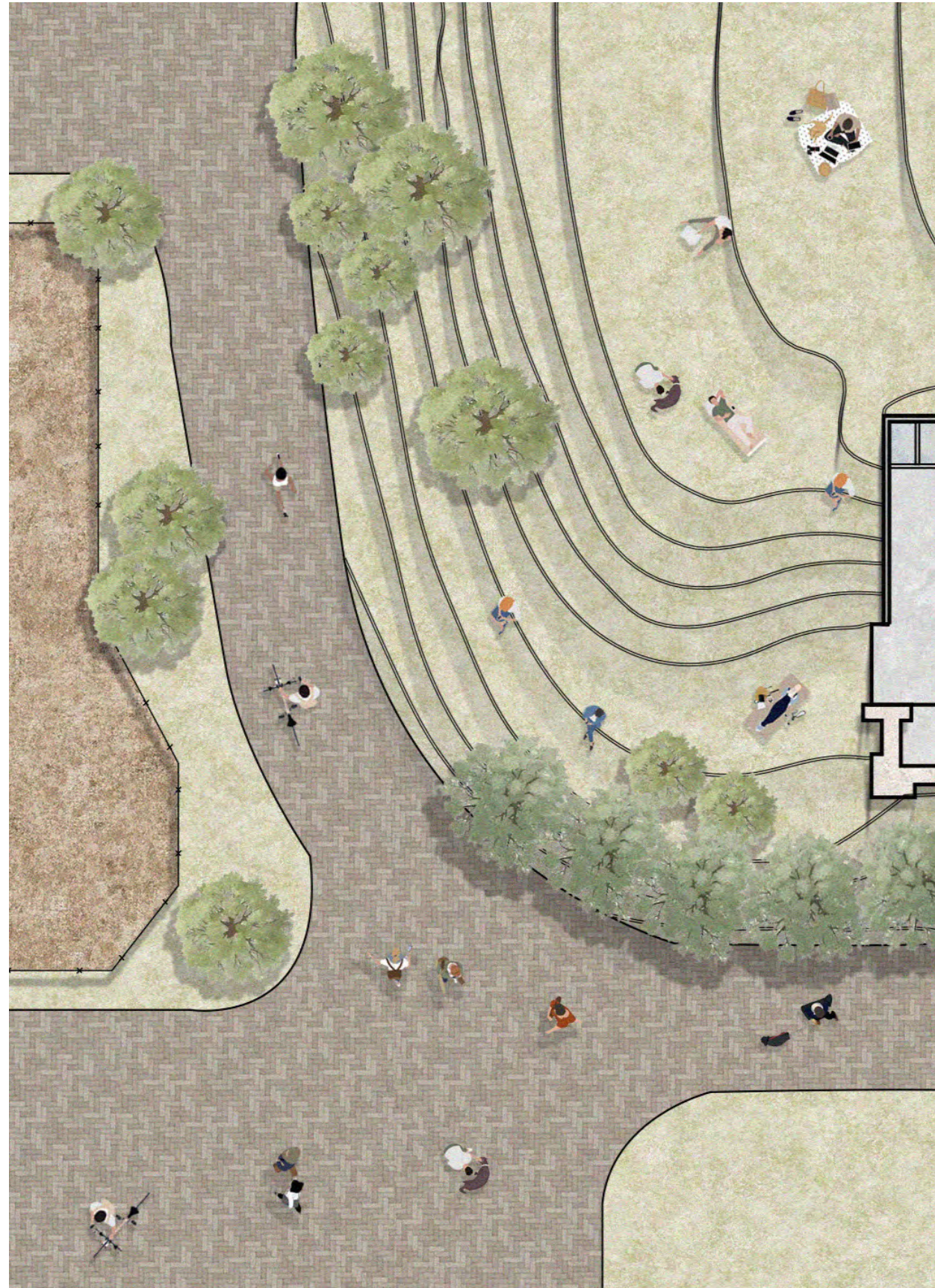
Second Reader: Jason Wang

Program Rep: Carlo Parente

### Thesis Description

Fashion shows are more than stages; they are thoughtfully curated, ephemeral and immersive architectural environments. Each begins with a narrative, brought to life through spatial form, human experience, and multiple forms of art. Every element, including the human body, time and movement, acts as an active contributor or character to a final spectacle. Rather than simply designing around a narrative or atmosphere, these environments position architecture as a stage for spatial storytelling. Narrative emerges through the interplay of form, time, occupancy and movement—viewing and being viewed—rather than from static form or program alone. This thesis aims to explore how these relationships and design approaches can be translated or further adopted into broader everyday architectural practice and representation. In doing so, it aims to generate new insights into creating highly intentional and compelling spaces which operate as both spectacle and *Gesamtkunstwerk*.

This experimental design approach allows architects to explore how bodies, time and space can work together as a unified story and experience. Rather than “form follows function,” the methodology suggests “form follows spectacle,” where storytelling drives the design decisions, resulting in spaces that are both functional and evocative. Through a series of design exercises at varying scales, this thesis explores how design can integrate storytelling and human presence in different ways, by enhancing everyday moments of passive spectacle, curating intentional and immersive experiences, or combining multiple programs into a cohesive, narrative-driven whole. Together, these approaches demonstrate how architecture can both amplify existing interactions and create new forms of experiential spectacle.



## *Architecture Beyond The Object: Framing Lived Experiences*

### Committee

Supervisor: George Kapelos

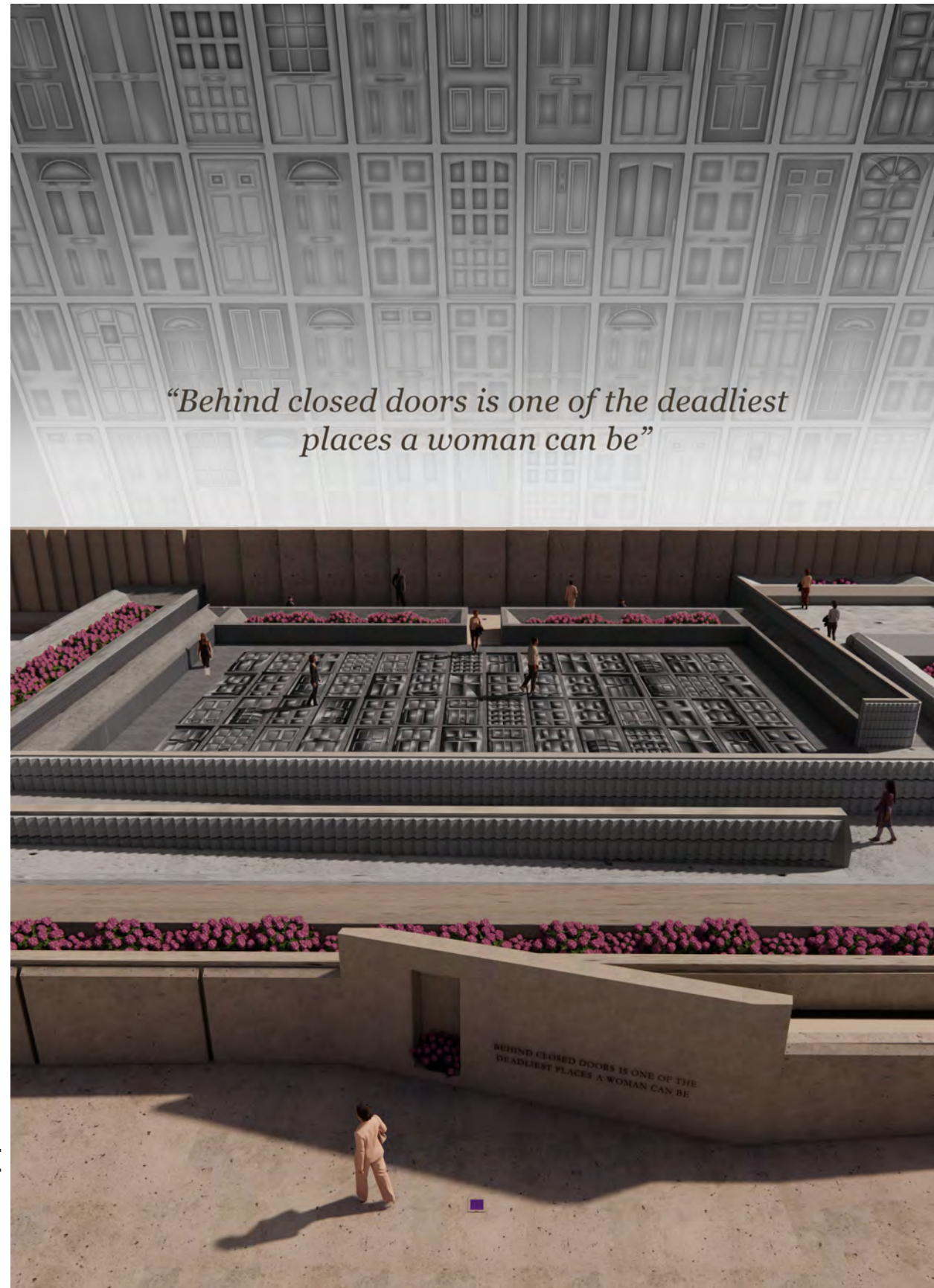
Second Reader: Dr. Leila Farah

Program Rep: Dr. Lisa Landrum

### Thesis Description

In the contemporary age, architecture's pursuit of permanence risks to being reduced to a static object, detached from the realities it is meant to serve. This thesis proposes an alternative framework, one that moves beyond the object, where architectural meaning emerges through lived, sensorial experiences, rather than its physicality. By engaging impermanence, adaptability, and the temporal qualities of space, architecture is reframed as something perceived, inhabited, and remembered through the body and the senses. This perspective critiques architecture as an object while then positioning architecture as an active participant in the unfolding of everyday life. In doing so, this thesis argues that sensorial and experiential design approaches can sustain architecture's relevance within a contemporary context increasingly characterized by disconnection and standardization.

This position is explored through an intervention at Kerr Hall on the Toronto Metropolitan University campus. The project transforms a static corner condition into a visible and inviting point of entry, operating as a spatial beacon that draws movement and engagement. Through both programmatic and physical strategies, the site is reimagined as an urban, transitory organism, one defined not by form alone, but by the flows, encounters, and experiences it generates. Grounded in lived observations of the site, the design acts as both a critique of existing conditions and a proposal for more responsive, experience driven architecture.



## *Empowerment by Design Addressing Domestic Violence Through Architecture*

### Committee

Supervisor: Julia Jamrozik

Second Reader: Noheir Elgendy

Program Rep: Dr. June Komisar

### Thesis Description

Domestic violence occurs behind closed doors and remains largely hidden from public view. Architecture as a discipline has done little to recognize its complicity in concealing such violence. The design of the traditional suburb and single family home prioritize the segregation of spaces and idolization of privacy, all strategies that impact victims of domestic violence most adversely. Domestic spaces that create comfort and safety for the average resident also create an ideal setting for abusive partners to enact their violence without any witnesses or possibilities for external intervention. Women's shelters emerged in Canada as a result of this continued violence, as an inherently political act during the 1970s. Feminists had to fight for the right to shelter abused women, wanting to establish a physical presence for domestic violence in society. Building on this legacy, architecture can enhance its ability to enact large scale social change by using its influence and permanence to address this often overlooked issue.

Memorial architecture provides spaces to contemplate and internalize the magnitude of tragedies, while also having an influence on what is given representation in society. Victims of domestic violence carry traumatic memories with them and feel that they cannot share their stories for many reasons. Providing a platform to share these stories can serve as an educational and empowering tool to help future generations of women in avoiding a similar fate. This thesis proposes the design of a memorial for victims of domestic violence that has an active social presence in Toronto and aims to make amends for a built environment that has historically oppressed and neglected this marginalized group. This memorial acts as an extension for women's shelters, helping to advance the women's shelter movement by generating empathy from the public and fostering community amongst survivors.



## Preventive Design: Architecture as a Social Driver of Health

### Committee

Supervisor: George Kapelos

Second Reader: Dr. Celeste Alvaro

Program Rep: Dr. Miljana Horvat

### Thesis Description

Architecture shapes the everyday conditions that influence health, positioning the built environment as a critical determinant of well-being. Preventive design draws from the logic of preventive medicine, translating an approach focused on promoting, protecting, and maintaining health across individuals and communities into spatial and environmental design.

The work establishes a set of core principles, autonomy, protection, movement, restoration, and connection, informed through interdisciplinary literature, case study analysis, and post-occupancy insights, grounding the work in both theoretical and lived conditions. It examines how these principles are realized through spatial mechanisms that shape lived experience across environmental, social, and organizational conditions.

The approach is tested through three supportive housing environments across Toronto, each engaging different populations and urban conditions. In Moss Park, the project responds to housing precarity and concentrated support services within the downtown core. In Casa Loma, it engages an aging population within a low-density residential context. In Thorncliffe Park, it addresses newcomer communities within a high-density tower condition. Across all three sites, supportive housing is understood as a consistent architectural system, adapted to context rather than redefined. Shared spatial strategies are embedded across all projects. Housing is organized through clustered co-living environments that balance autonomy and connection at a smaller social scale. A residential support hub integrates health, social, and everyday services within the building. A community-facing layer creates opportunities for interaction between residents and the broader public, supporting inclusion while reducing stigma.

Together, these environments operate across socio-ecological scales, from the individual to the community and wider urban systems. In doing so, they position architecture as an active agent in shaping health, dignity, and belonging, and in supporting more stable, resilient communities over time.

