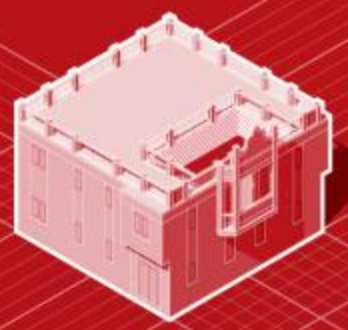
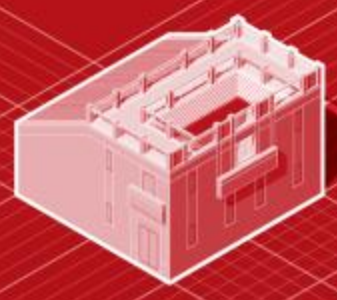


中區



多倫多



錦江里



文華里



翠濠里

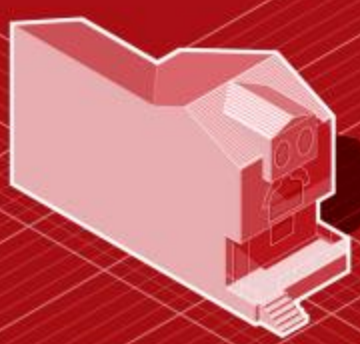


JASON WU
ARCHITECTURE PORTFOLIO
WINTER 2018

CABBAGETOWN



HARBORD VILLAGE



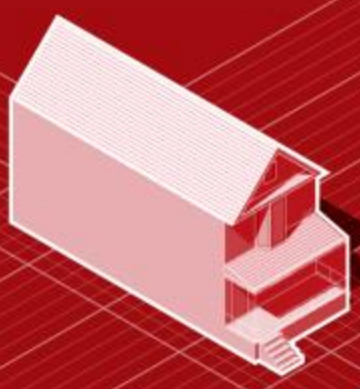
TRINITY BELLWOODS



THE ANNEX



DOVERCOURT PARK



JASON WU

@ jasonzhuoyuwu@gmail.com

[linkedin.com/in/jasonzhuoyuwu](https://www.linkedin.com/in/jasonzhuoyuwu)

issuu.com/jasonzhuoyuwu

LANGUAGES

English

Cantonese

Mandarin

HONOURS

9/2015
President's Scholarship of Distinction
University of Waterloo

6/2015
Alumni James Raymond McCall Scholarship
Western Technical-Commercial School

6/2015
Judy Wilson Memorial Award
Scantex Graphics Services

6/2015
University of Toronto National Book Award
Western Technical-Commercial School

6/2015
Peter Cram Memorial Scholarship
Western Technical-Commercial School

6/2015
Principal's Award for Student Leadership
Ontario Principals' Council

6/2015
Senior Art Award
Western Technical-Commercial School

6/2015
Valedictorian Award, Class of 2015
Western Technical-Commercial School

6/2011
Valedictorian Award, Class of 2011
Kent Senior Public School

6/2009
Valedictorian Award, Class of 2009
Dovercourt Junior Public School



HELLO

My name is **JASON WU** and I am currently a third year undergraduate student at the University of Waterloo in Canada. Architecture is a practice which I see as the study of the old; inspired by social, economic, and political forces; and the creation of the new; fueling the betterment of built and organized human societies as we progress into an ever-changing future. This portfolio is a collection of select works from my first two years in architecture school, as well as from internships and personal projects relating to design. I hope it demonstrates my passion for architecture, as well as my proficiency in its representation and my interest in learning more about the discipline.

YEAR	EDUCATION	EXPERIENCE	EXTRA-CURRICULARS
2014	Western Technical-Commercial School Toronto, Ontario 9/2011 - 6/2015 Specialist High Skills Major (SHSM) in Arts and Culture Percentage - 95.0	Altius Architecture Inc. Toronto, Ontario 1/2014 - 5/2014 Architectural Assistant	Chinatown Business Improvement Area Toronto, Ontario 7/2012 - 10/2014 Volunteer Coordinator
2015			Yearbook Committee Western Technical-Commercial School 10/2014 - 6/2015 Art Director
2016	University of Waterloo School of Architecture Cambridge, Ontario 9/2015 - present Candidate for Honours Bachelor of Architectural Studies (BAS), Co-op GPA - 3.7		Genealogical Research Toronto, Ontario / Guangdong, China 5/2016 - present Freelance Researcher
2017		Stantec Architecture Ltd. Toronto, Ontario 1/2017 - 4/2017 Co-op Student	
2018		Design Eight Five Two Hong Kong 9/2017 - 12/2017 Designer	

PROGRAMS



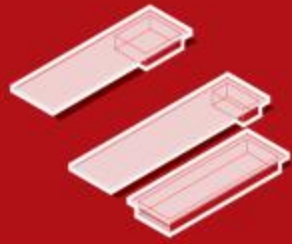
SKILLS



INTERESTS



ARCHITECTURE



BOATHAUS

8



LAKECLIFF CHRONICLES

14



VERTICAL VILLAGE

18

INTERNSHIPS

24

PUBLICATIONS

26

PERSONAL WORKS

28

BOATHAUS

August 2017 | Landscape Architecture | 2B Design Studio

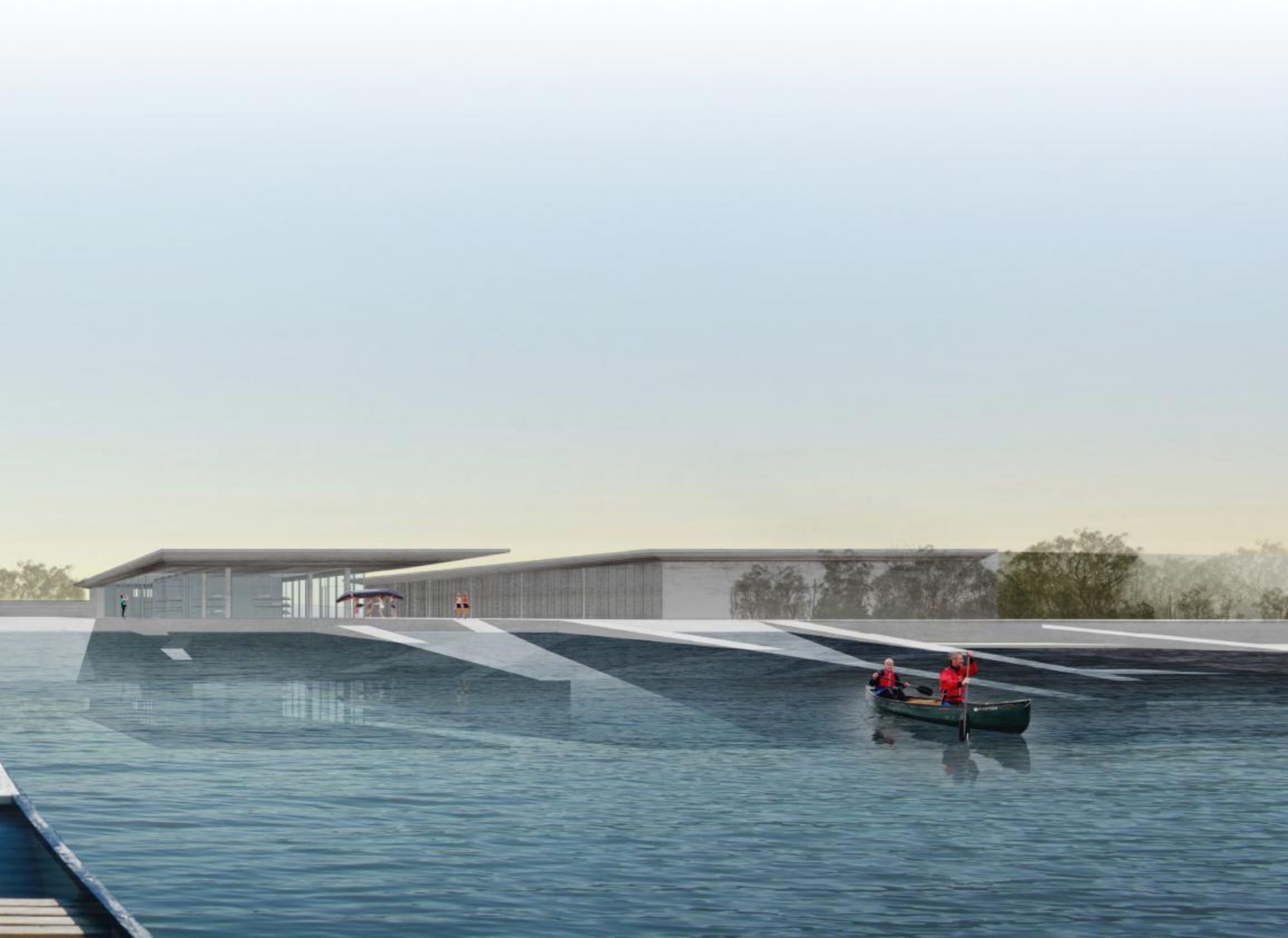
Description

Rising water levels have become increasingly problematic around Lake Ontario in recent years, often causing the temporary closure of lakefront parks and other public areas throughout the spring months. Hard embankments that line the human-designated rim of Lake Ontario fail to resist moisture once the body of water has reached the limit while also failing to allow the residents of Toronto to experience the lake at an intimate level.

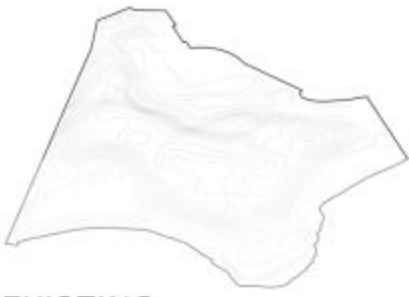
The response is a reimagining of Ontario Place, at the foreground of the lakefront and neglected for a number of years, in its floating oasis nature. Soft and dynamic embankments are introduced to create moments of aquatic experiences with varying permeability and saturation while adapting to changing water levels. The experience of the meadow botanics and alternative circulation paths that line the terraces is shaped completely by what the lake allows to be accessible.

The vision for this project is to introduce the growing population of Toronto, often restricted from interacting with their bounding harbour, to the recreational and experiential possibilities that arise when the solid line between what is land and what is water is deconstructed through the use of monolithic materials and repetitive elements.

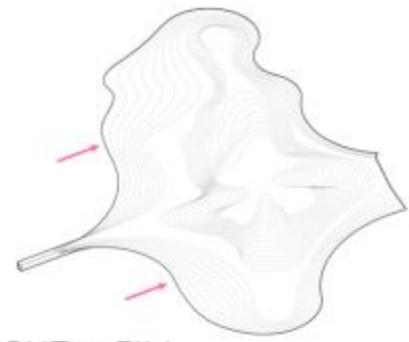




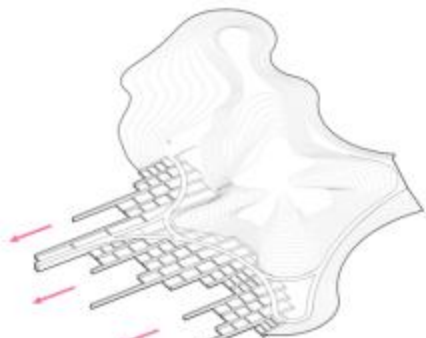
MASSING



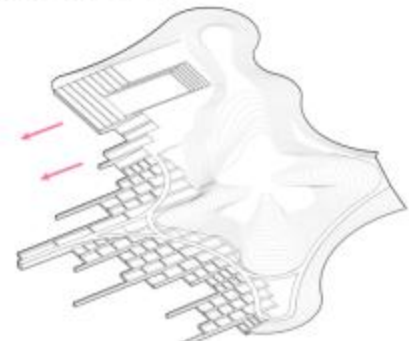
EXISTING



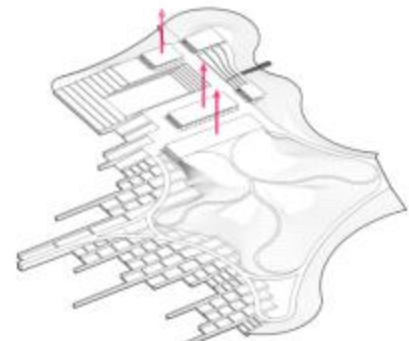
CUT + FILL



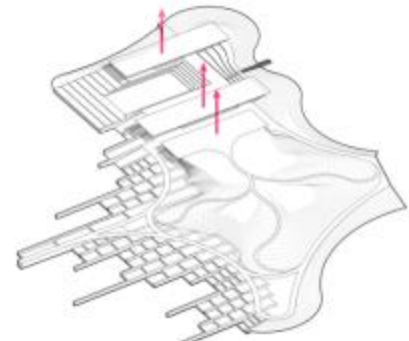
TERRACES



SLIPS

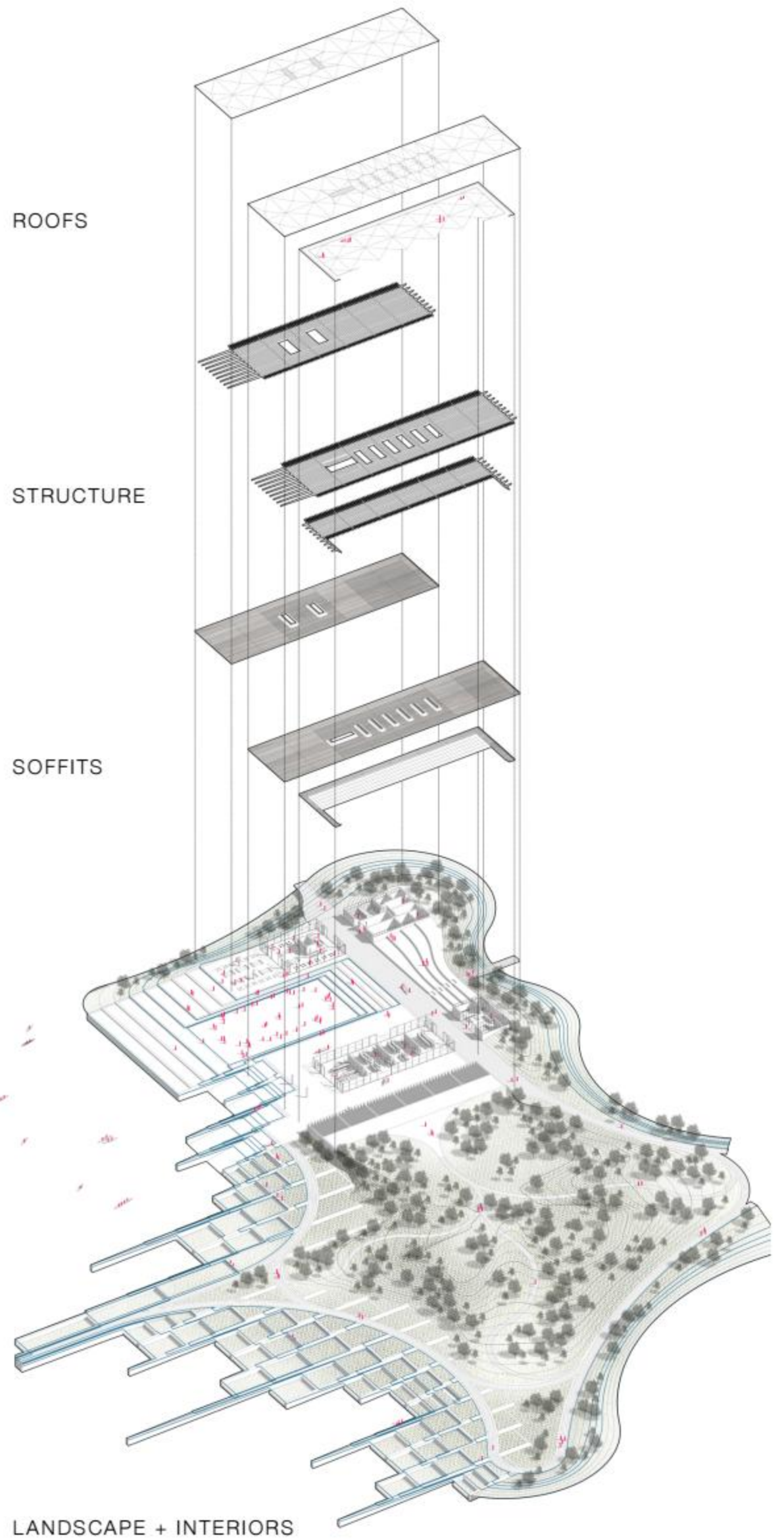


BUILDINGS

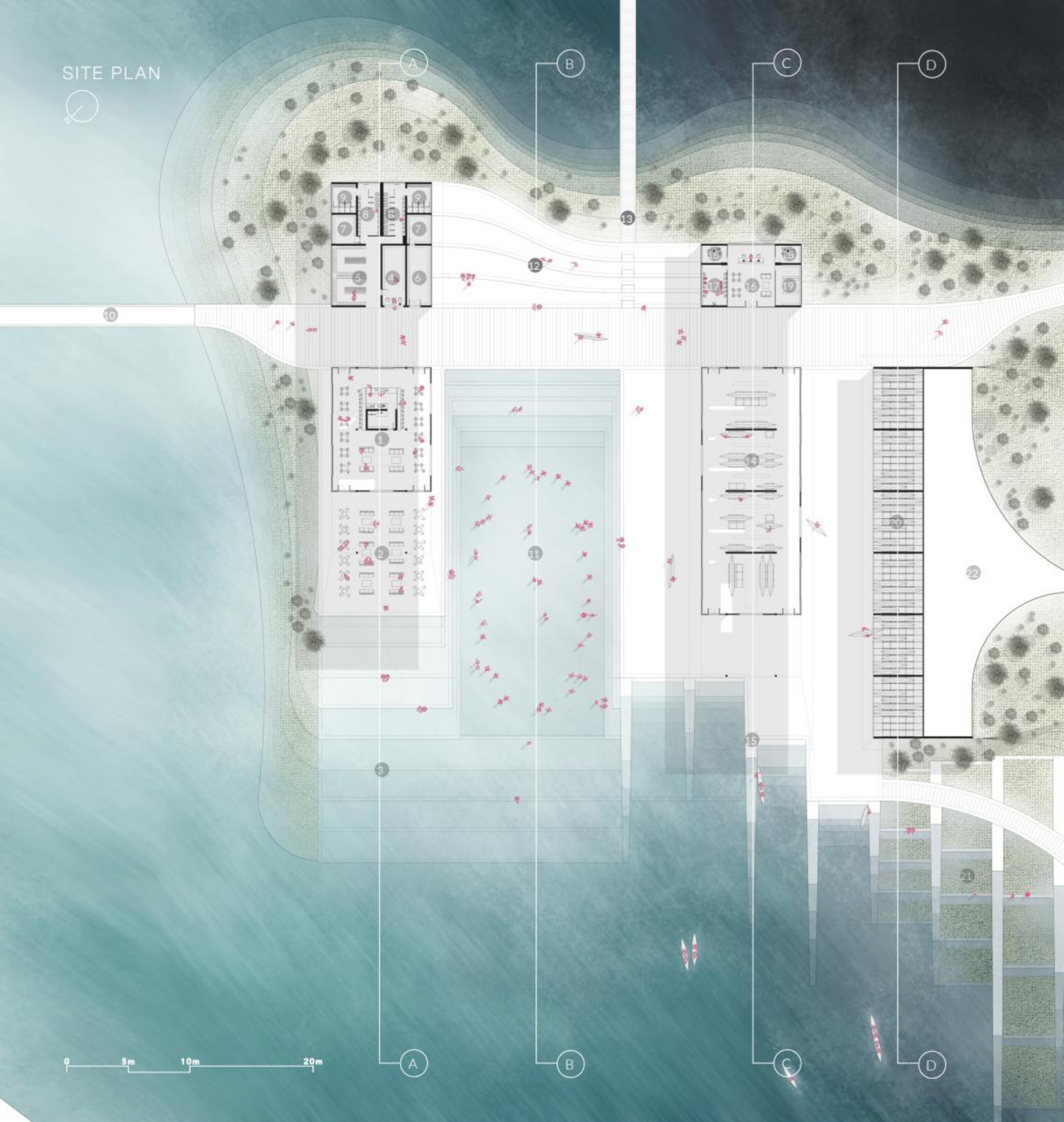


ROOFS

AXONOMETRIC

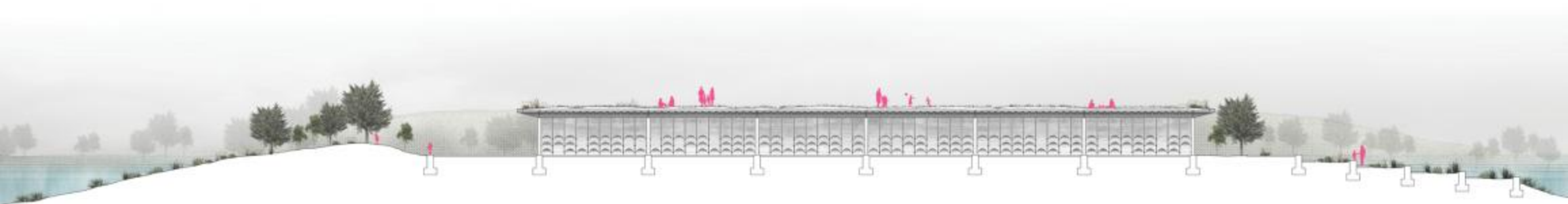


SITE PLAN

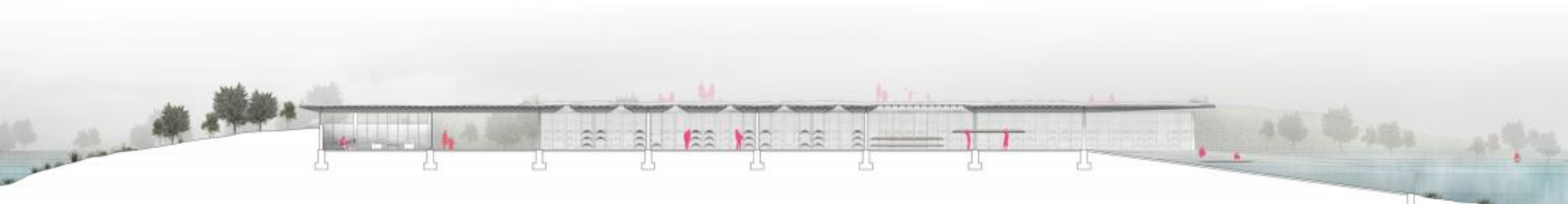


- | | | | | | | | |
|----|---------------------------|----|--------------------|----|------------------------|----|--------------------------|
| 1 | Cafe | 11 | Skating Rink | 14 | Boat House | 20 | Boat Storage |
| 2 | Patio | 12 | Stepped Seating | 15 | Boat Slips | 21 | Meadow Terraces |
| 3 | Terraces | 13 | Bridge To Atlantis | 16 | Boat Rental Office | 22 | Path To Rooftop Terraces |
| 4 | Skate Rental | | | 17 | Meeting/Training Room | | |
| 5 | Locker Room | | | 18 | Offices | | |
| 6 | Cafe Storage | | | 19 | Boat Equipment Storage | | |
| 7 | Storage | | | | | | |
| 8 | Washrooms | | | | | | |
| 9 | Showers | | | | | | |
| 10 | Bridge To Lakeshore Blvd. | | | | | | |

SECTIONS



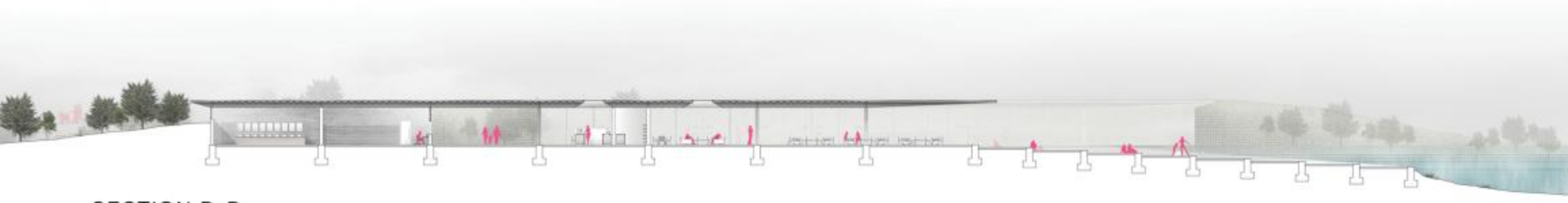
SECTION A-A



SECTION B-B



SECTION C-C



SECTION D-D



MODEL



ROOF



STRUCTURE



INTERIORS



ELEVATION

LAKECLIFF CHRONICLES

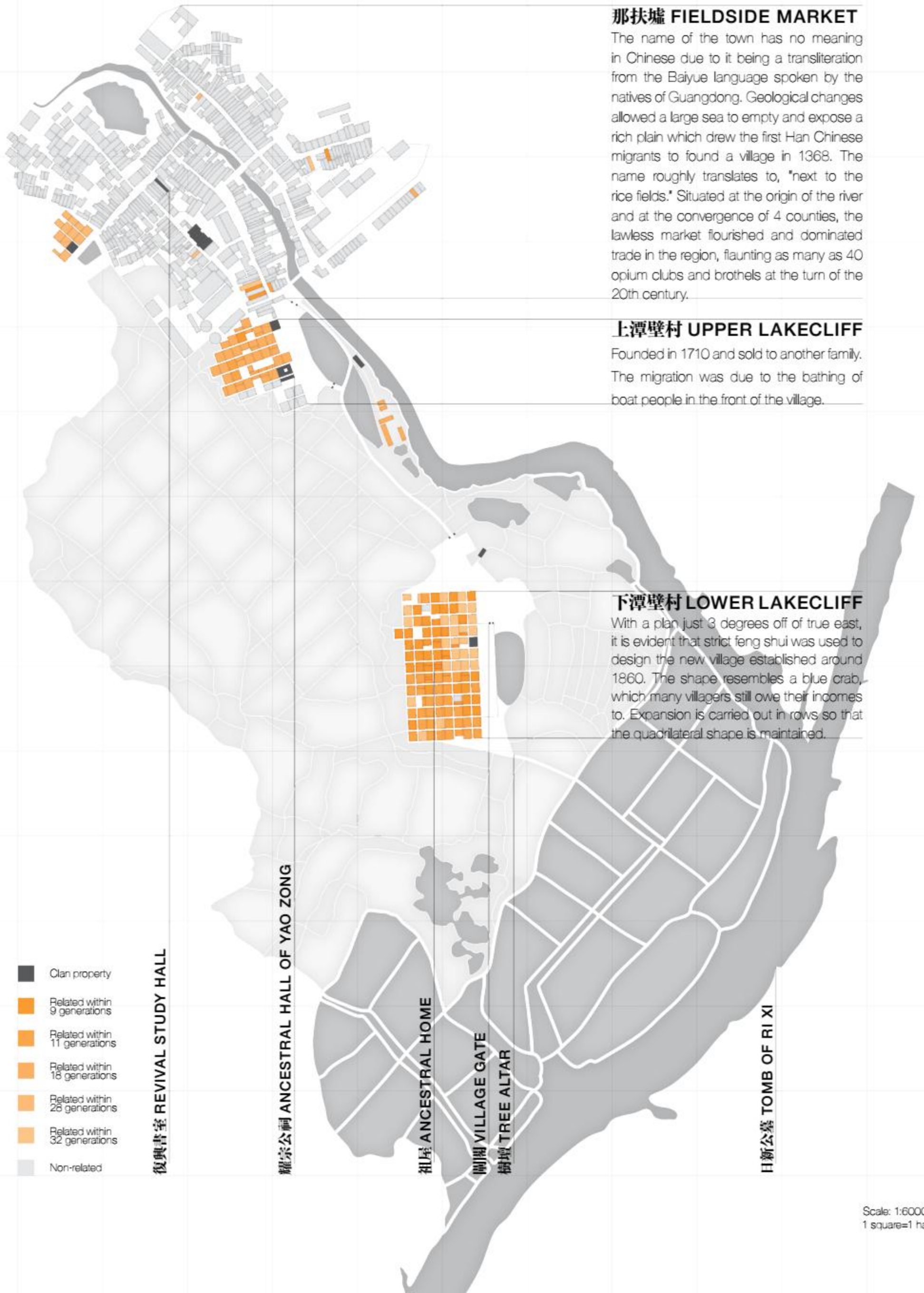
Ongoing | Historical Documentation | Self-Initiated

Description

"When I tell these stories, they tell me to shut up," an 83-year-old cousin of my grandfather sighs.

There is the lack of interest amongst younger generations to learn about their heritage and family history which has been passed down through the centuries by storytelling and in genealogical manuscripts. As the world moves into the Information Age, history must adapt to be told through new methods that will catch the interest of the contemporary crowds who, in turn, will gain a fair understanding of the series of events that led our society to become what it exists as today.

My ancestral village, Lakecliff, on the west banks at the top of the Fieldside River in Guangdong was shaped by inter-related socio-economic and political events throughout history, such as the Great Clearance, the Punti-Hakka Clan Wars, and the Cultural Revolution. The project uses architectural representation to give new life to old stories of the village and its rural environment.



- Clan property
- Related within 9 generations
- Related within 11 generations
- Related within 18 generations
- Related within 26 generations
- Related within 32 generations
- Non-related

復興書室 REVIVAL STUDY HALL

耀宗公祠 ANCESTRAL HALL OF YAO ZONG

祖屋 ANCESTRAL HOME

圍欄 VILLAGE GATE

樹壇 TREE ALTAR

日新公墓 TOMB OF RI XI

那扶墟 FIELD SIDE MARKET

The name of the town has no meaning in Chinese due to it being a transliteration from the Baiyue language spoken by the natives of Guangdong. Geological changes allowed a large sea to empty and expose a rich plain which drew the first Han Chinese migrants to found a village in 1368. The name roughly translates to, "next to the rice fields." Situated at the origin of the river and at the convergence of 4 counties, the lawless market flourished and dominated trade in the region, flaunting as many as 40 opium clubs and brothels at the turn of the 20th century.

上潭壁村 UPPER LAKECLIFF

Founded in 1710 and sold to another family. The migration was due to the bathing of boat people in the front of the village.

下潭壁村 LOWER LAKECLIFF

With a plan just 3 degrees off of true east, it is evident that strict feng shui was used to design the new village established around 1860. The shape resembles a blue crab, which many villagers still owe their incomes to. Expansion is carried out in rows so that the quadrilateral shape is maintained.

日新公墓



TOMB OF RI XIN

1664-

A refugee, Ri Xin died of hypothermia. His 11-year-old son buried him across from where his grandson would found Lakecliff 50 years later.

樹壇



TREE ALTAR

circa 1860-

The ability for the altar to exist through the Cultural Revolution symbolizes the respect that Cantonese people have for nature.

Today it is finished with cement. A dog regularly takes shelter in the center to the right of the altar.

圍閣



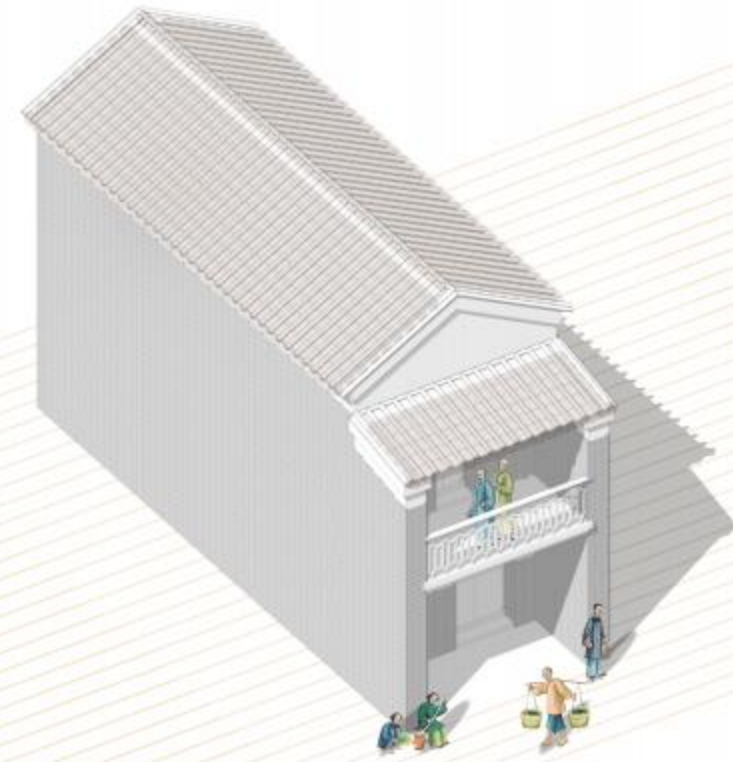
VILLAGE GATE

1947-1977

Each able-bodied man was ordered to steal 20 bricks from the collapsed embankment across the river to build this gate.

Today the gate no longer stands as it was demolished to allow vehicular access to the village plaza.

復興書室



REVIVAL STUDY HALL

circa. 1860-

Named "Revival" as an auspicious blessing to the Wu clan that owned and operated it, the hall did not house studies nor academia. In actuality, this storefront was a resting place on market days for merchants that shared the family name.

Today it is just one of the many reminders of the glory that Fieldside Market once saw. The roof has caved in, allowing shubbery inside and a palm tree on the lawn to grow freely.

耀宗公祠

祖屋



ANCESTRAL HOME

circa. 1860-

This home once housed an ancestor and his five wives. The typology is typical in the Cantonese region; a hall opening into a skywell is flanked by two corridors and double-height rooms which utilize ladders for moving between floors.

Today the rafters have collapsed above the north rooms. It is uninhabited other than by chickens that neighbours keep in the home. New village homes are no longer regulated by feng shui.

ANCESTRAL HALL OF YAO ZONG

circa. 1860-1957

The unlikely location, 15 kilometres upstream from the large cluster of descendent villages of the ancestor which this hall honours, was chosen for its proximity to the once thriving Fieldside Market. The flamboyant curved walls are said to resemble the crown of a government official, representing the status of the honoured occupant. The south wing was used as a school for the village boys. The hall operated on docking charges collected from the river in front of the upper village and rent from several rowhouses in town.

Today the hall no longer stands. Seeing the power of the Wu clan as a threat, the government disassembled the halls in 1957 and used the bricks for "backyard furnaces" during the Great Leap Forward, despite efforts by the Wu's to stop the new leaders in charge of the demolition. Today, two segments of the two granite pillars from the entrance hall exist as outdoor seating in the lower village.

VERTICAL VILLAGE

December 2016 | Mid-Rise Mixed-Use | 2A Design Studio

Description

A village is one of the oldest human settlement types in history, found within a rural setting and often involves sustainable agricultural lifestyles and close relationships with extended family and neighbours. Vertical Village is a project that is designed to develop this historic settlement type in a contemporary urban setting by expanding the community and its programs in the vertical direction and utilizing the benefits of population density, public spaces and sustainable agriculture to tackle the Postfordist problematics of climate change, the turn away from public space and affordable housing.

Vertical Village is a visionary, self-sustaining infill urban farm and farmers' market cooperative that promotes sustainability, organic farming and eating local while addressing issues regarding urbanization and globalization. By involving the population with agricultural tasks and a unique grocery experience, the inefficiency of our wasteful and unsustainable food culture is brought to light, inspiring those who are involved to be more mindful of what goes into their mouths, where it comes from and alternative means of food production that can be incorporated into our lifestyles and architecture as it once did for the majority of humankind prior to the Industrial Revolution.

The response in this project is aeroponics; an agricultural process with an absence of a growing medium and, instead, the employment of vertical steel planters supplied with nutrients and water vapour to bring greater efficiency to agriculture and decrease the growing urban population's pressure on the diminishing rural population to provide. This extreme and overwhelming execution of vertical agriculture is inspired by the need for densified housing, which is crucial to the development of urban areas into the future, and goes to show that agriculture can exist efficiently, extensively and attractively in non-rural settings while the urban market further promotes the idea of multi-purpose architecture, accessible public spaces and self-sustaining communities.



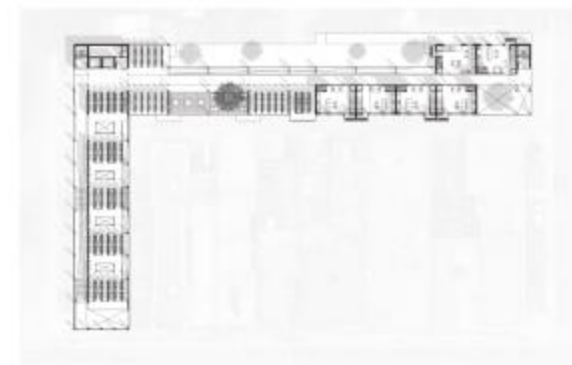
MASSING INFLUENCES



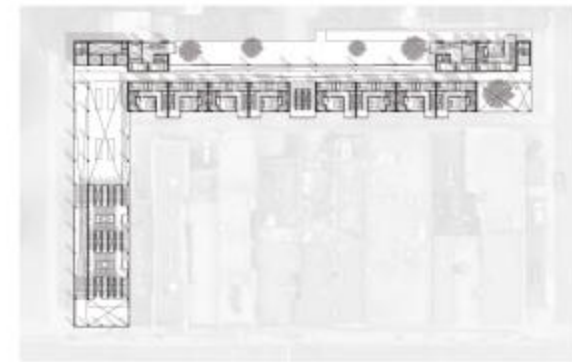
PLANS



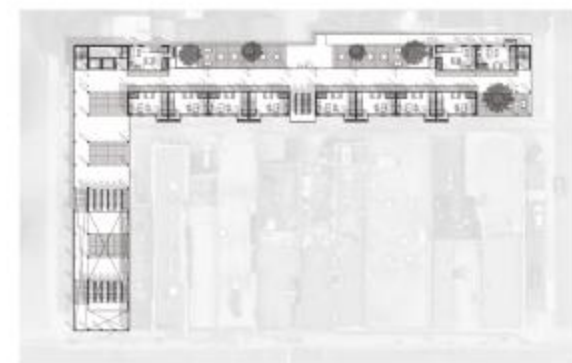
SIXTH FLOOR



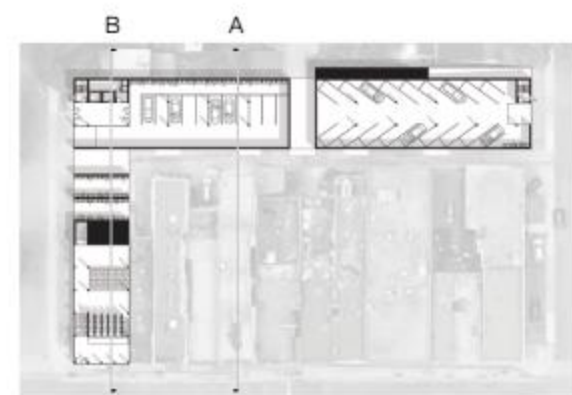
FIFTH FLOOR



SECOND FLOOR



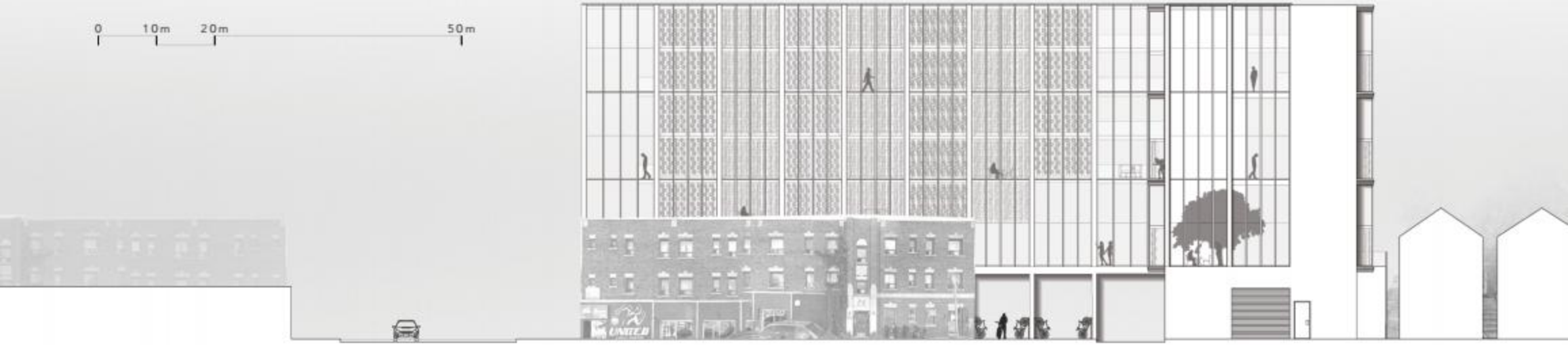
FIRST FLOOR



SUBLEVEL

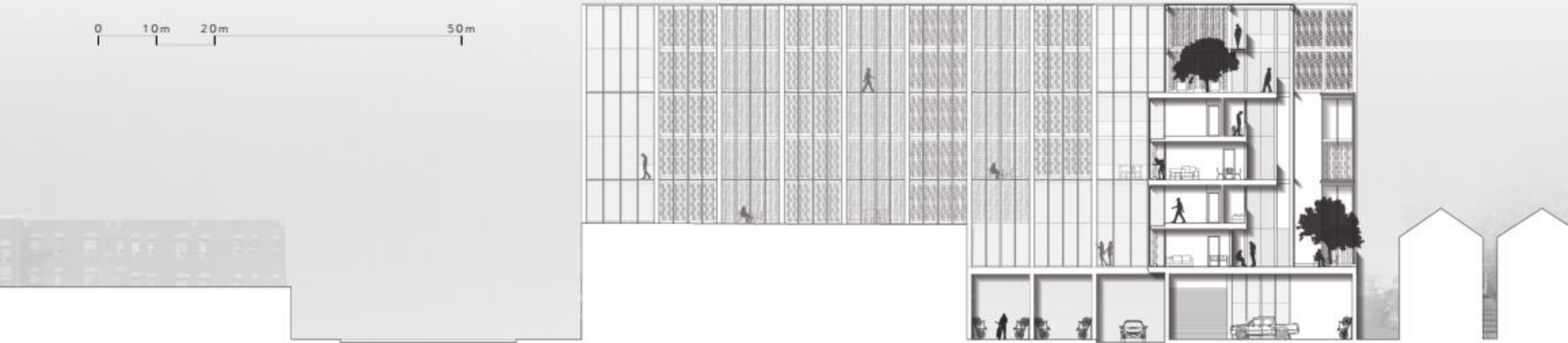
EAST ELEVATION

0 10m 20m 50m



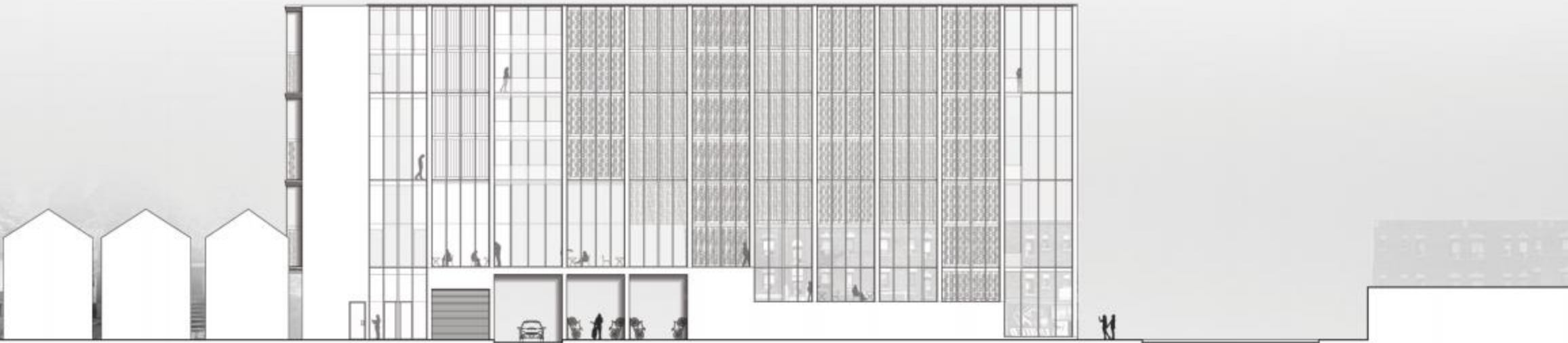
SECTION A-A

0 10m 20m 50m



WEST ELEVATION

0 10m 20m 50m



SECTION B-B

0 10m 20m 50m



PERSPECTIVE SECTION
at corridor looking south



PERSPECTIVE SECTION
at corridor looking east



TECTONIC MODEL
1:200



MASSING MODEL
1:500



INTERNSHIPS



EVOLV1

Olivia Keung, Anwar Habib, Arshad Siddiqui

(Design Development, Construction Drawings, Details, Promotional Materials)



STANTEC ARCHITECTURE LTD.

Winter 2017 | Toronto

An established firm specializing in large scale, high profile projects; Stantec prides itself on creating spaces that engage the user and being a leader in incorporating new technologies into architecture.



CALGARY CANCER CENTRE

Michael Moxam, Andrew Cole, Diego Morettin (DIALOG), Juan Portuese (DIALOG)

(Design Development, Renderings)



FLORIENT RISE

Norman Ung, Nam Songsombat

(Schematic Design, Design Development, Construction Coordination, Materials, Renderings)



DESIGN EIGHT FIVE TWO

Fall 2017 | Hong Kong

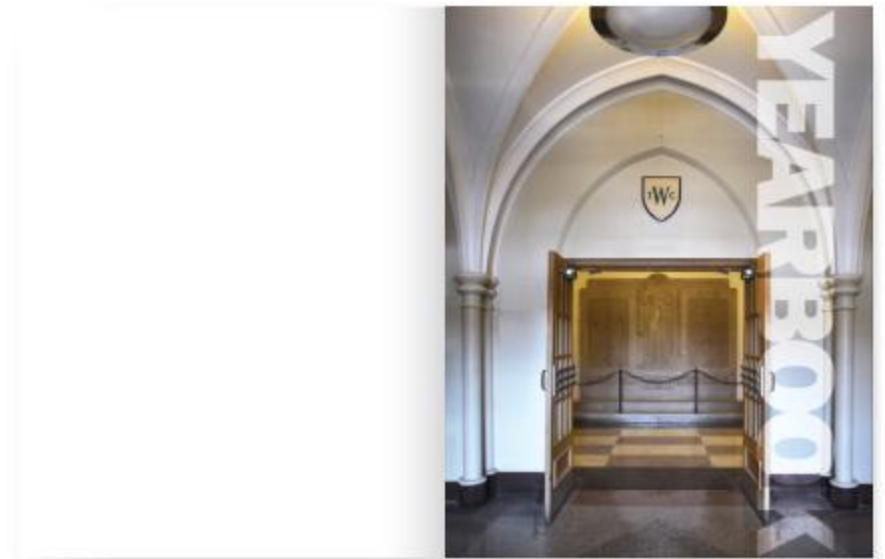
DEFT is a growing multi-disciplinary studio encompassing architecture, interior design, branding, and graphic design. Working on varying scales and programs, the work environment is dynamic and ever-changing.

GRAND WATERFRONT PLAZA

Norman Ung, Ryan Lam, Nam Songsombat

(Schematic Design, Design Development, Renderings)

PUBLICATIONS

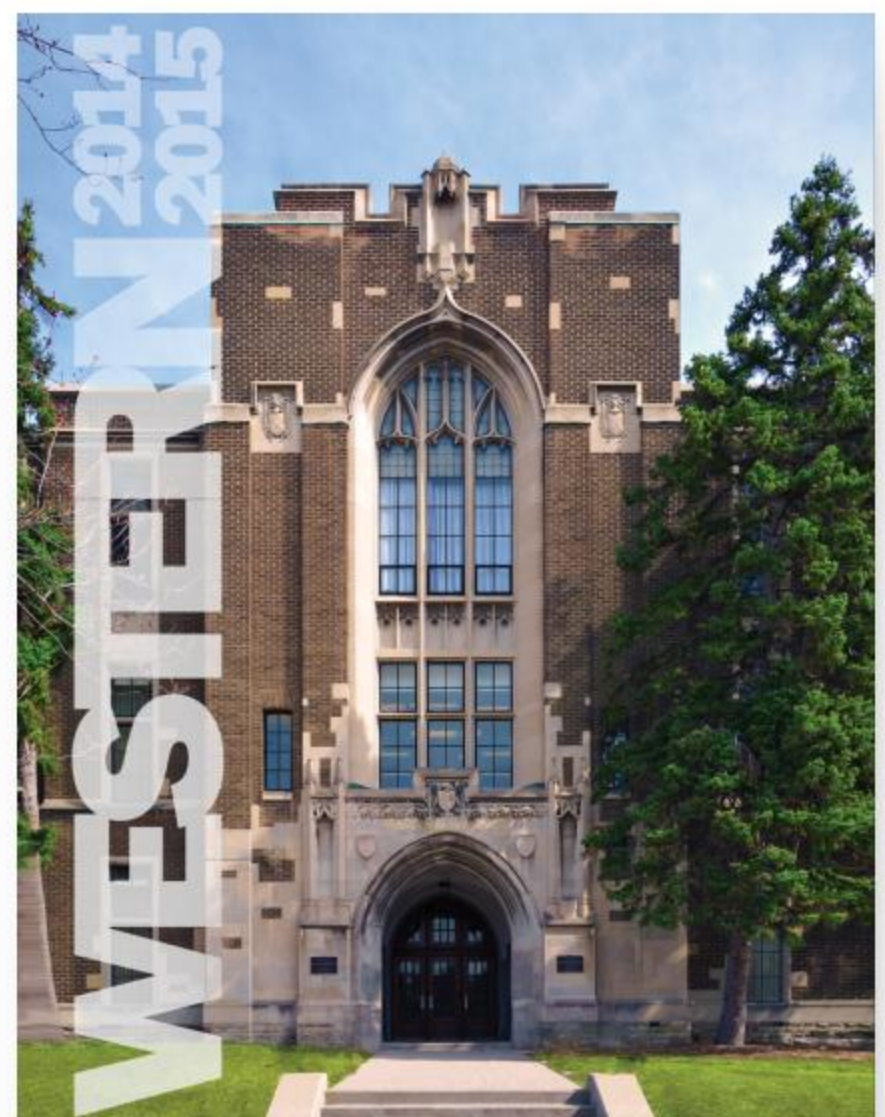


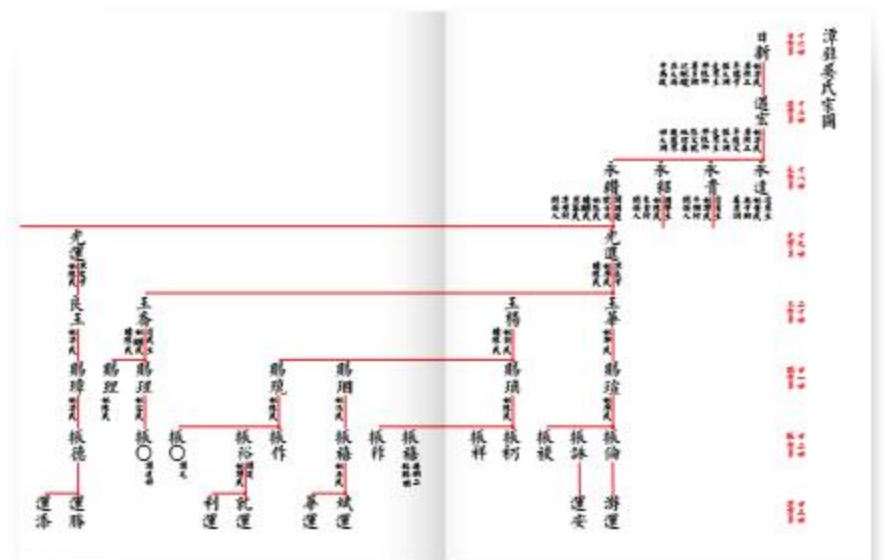
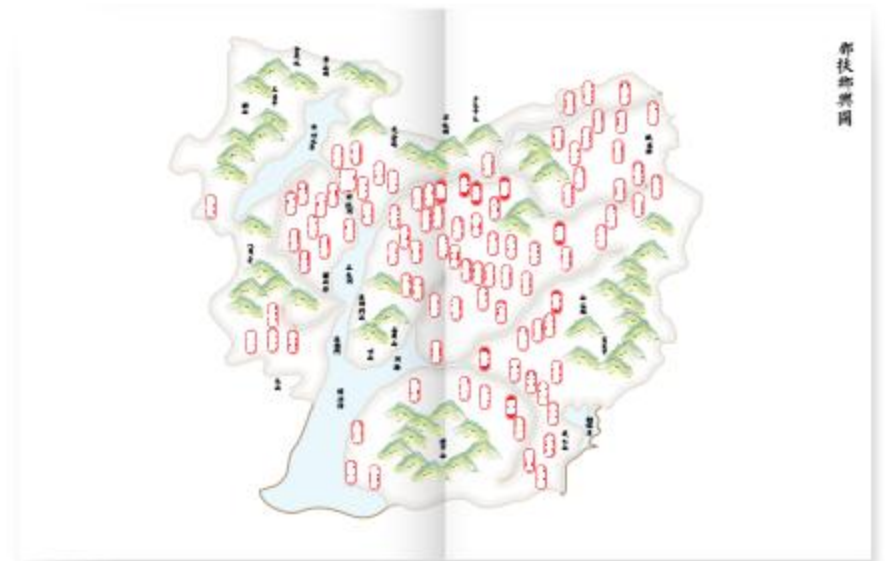
2014-2015 YEARBOOK

June 2015 | Extra-Curricular

What began as a proposal for a class project became a year-long responsibility. The goal of this project was to demonstrate simplicity in design to emphasize quality content; a turn away from the traditionally busy yearbook layouts with poorly-curated photographs. Although hard work, seeing the smiles on the students' faces in June made all the overtime hours worthwhile.

This publication received the 2015 Judy Wilson Memorial Award from Scantex Graphics Services.





WU GENEALOGY OF LAKECLIFF VILLAGE

Ongoing | Self-Initiated

Being born and raised in Canada, I could not help but wonder about the ancestral heritage that I felt I had been lacking experience in my whole life, which included the traditional values of lineage and genealogy. Upon my first trip to China, however, I realized that a majority of my modern relatives were just as ill-informed as I was in what I expected to be an important aspect of Chinese personal history. Fortunately, I was introduced to an extended granduncle who kept a small book of the genealogy of my ancestral village written in the early 20th century. My freetime now consists of digitizing the century-old records and drafting drawings of my poorly-mapped native county in hopes of documenting as much fading knowledge of my roots as possible.

PERSONAL WORKS



CARNIVAL

December 2017 | Hong Kong | Nikon D750



FIRE DRAGON

October 2017 | Hong Kong | Nikon D750



HEARN

June 2016 | Toronto | Nikon D5200



PORTLANDS

June 2016 | Toronto | Nikon D5200



CHRYSANTHEMUMS

November 2015 | Cambridge | Sumi Ink + Watercolours



GALT POST OFFICE

June 2017 | Cambridge | Ink + Watercolours



RED VALLEY MARKET

May 2016 | Kaiping | Ink + Watercolours

THANK YOU

for taking the time to view
and consider my portfolio.

Have a phenomenal day!

