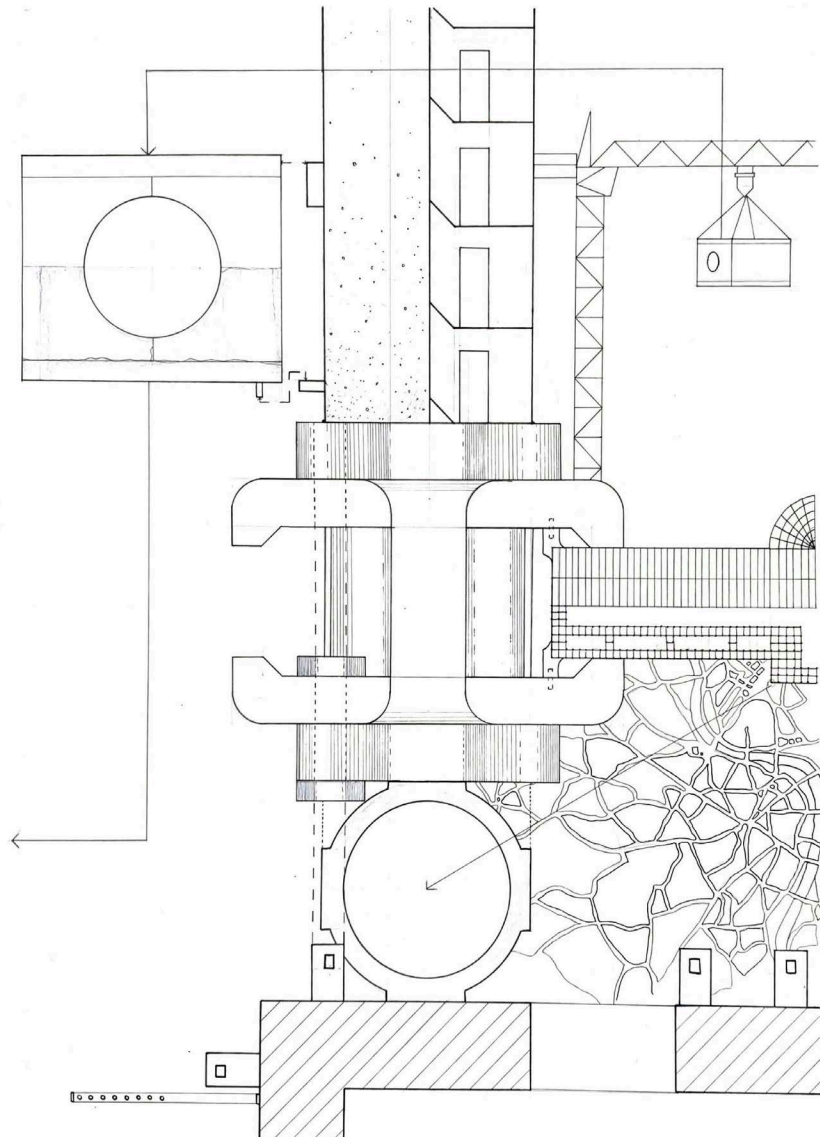


Cover Image: Napkin Sketch – A Four Meter Wide House

**Jemma Johnson**  
**Selected Works 2020-2025**

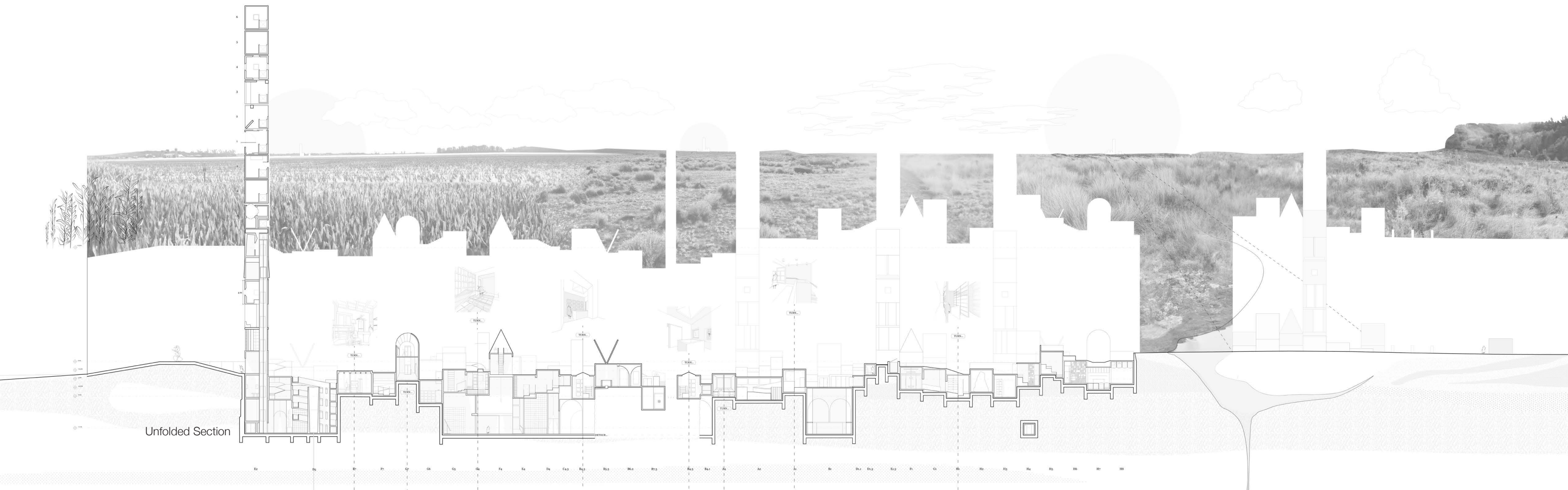


Designing Connections for Building Lifecycles  
Research Drawing

## Projects //

<b>01 In Memory of ...</b> "a folly – that encapsulates the world..."	1
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<b>03 Blue Reflections</b> Rehabilitation of Ohrid's Ancient Theatre, North Macedonia	9
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<b>05 Ideas in Place</b> Interpretation Center for St. Michaels Ukrainian Catholic Church	13

\* All work by Jemma Johnson, additional credit (+) and advisors (prof.) noted within.

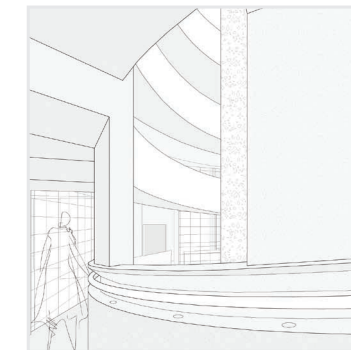


There is no single story.  
There is only collections of tales that find themselves in the same room.

In the middle of nowhere, we claimed this landscape.  
To build this monument of memories.  
If something has led to our end.  
May this monument be our successor.

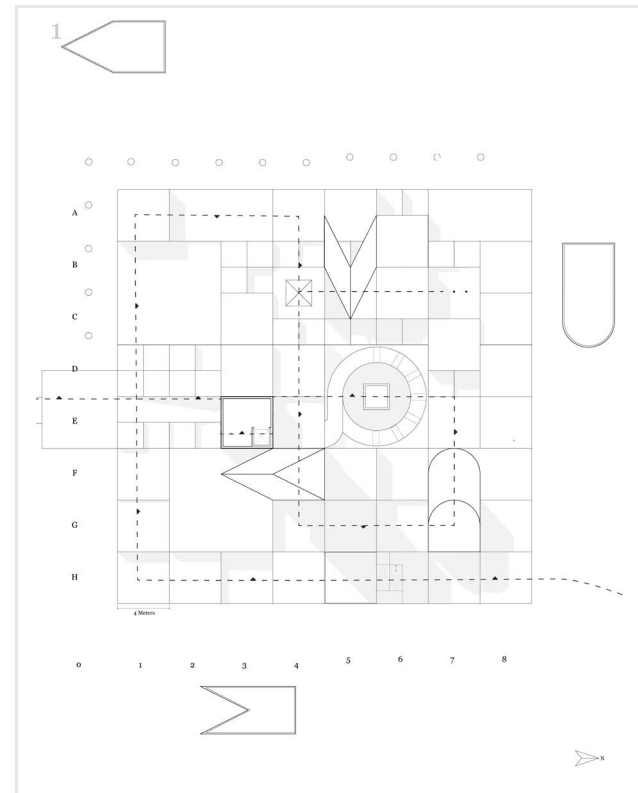
Hidden by the reaches of forests, fields, and desert lands.  
Far from every metropolis, city, or town.  
A place where only an explorer from the distant future may dare to look.  
In the hopes you find our last time capsule.

An ode to the memory of us.  
May your imagination recreate our story from the things we've left behind,  
the ideas we've had, and the spaces we once made.

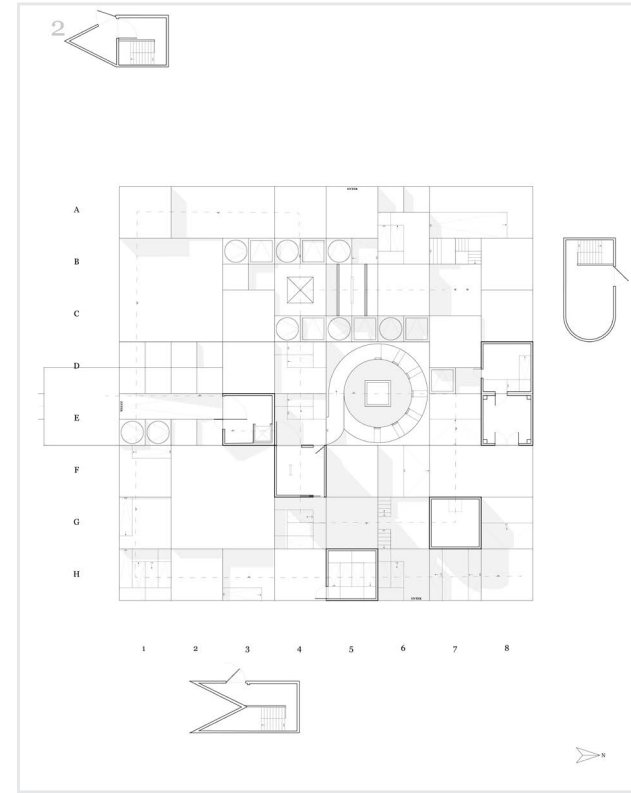


DRAWING NOTES:  
1. ROOM SCHEDULE

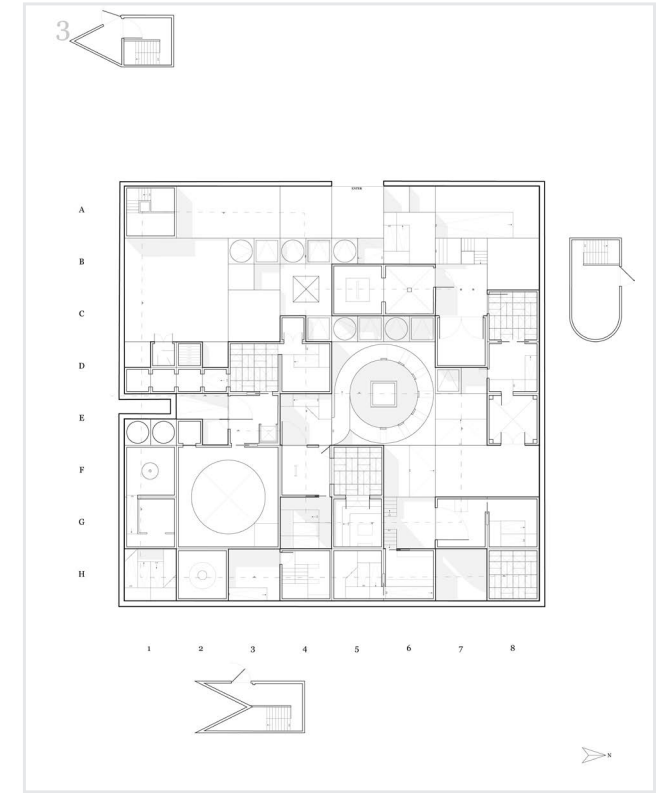
- |   |  |
|---|--|
| 0: THE PIER                                       | D2.2: A SMALL ARMOURY                      |
| A1: THE SITTING ROOM                              | D2.3: THE LIGHT BOXES                      |
| A2: THE GALLERY OF CARTOGRAPHY                    | D2.4: A RAMP                               |
| A4: CONTAINERS OF MEASURING                       | D3: BOXES OF PHOTOS                        |
| A5: A FOYER OF DOORS                              | D4: A ROOM WITH THE CABINET OF CURIOSITIES |
| A6.1: CLOSET                                      | D5: THE BASIN                              |
| A6.2: A SPACE TO BREATHE / A POWDER ROOM          | D7.3: A PASSAGE WAY                        |
| A6.3: THE FLOWER ROOM                             | D7.4: AN INACCESSIBLE BLOCK                |
| A7: THE SUNKEN GARDEN / THE MACHINE ROOM          | D8: SCULPTURE ROOM                         |
| B1: COURTYARD OF CUPBOARDS / PRESERVATION CHAMBER | E1.3: CAPSULE OF EARLY AGE PAINTINGS       |
| B3.1: THE DRAWING TUBE                            | E1.4: CAPSULE OF LATE AGE PAINTINGS        |
| B3.2: THINGS THAT GO IN DRAWERS                   | E2.3: A DISPLAY CASE                       |
| B3.3: A SMALL APOTHECARY                          | E2.4: A CLOSET                             |
| B3.4: GAME STORAGE                                | E3: THE LIGHT TOWER                        |
| B4.1: WATERING FOUNTAIN                           | E4: THE CELLAR                             |
| B4.2: LADDER ACCESS PASSAGEWAY                    | E7: A LOUNGE                               |
| B4.3: THE GREENHOUSE                              | E8: THE RUIN ROOM                          |
| B5.1: A VAULT                                     | F1: HOUSE OF WHEELS                        |
| B5.2: WATER HOLE                                  | F2: THE ROTUNDA                            |
| B5.3: THE ATRIUM                                  | F4: THE FARMHOUSE                          |
| B6.2: THE GALLERY                                 | F5: THE SCULPTURE'S LIBRARY                |
| B7.1: THE SHED                                    | F6: THE THEATRE ROOM                       |
| B7.2: DISPLAY CASE OF PIPES                       | F7: THE GALLERY OF LANDSCAPES              |
| B7.3: A COURTYARD / ARCHIVE OF SECRETS            | G1: THE MEMORIAL OF LISTS                  |
| B8: A DESCENT                                     | G4: ARCHIVAL MATERIAL ROOM                 |
| C3: A STORAGE LOCKER                              | G5: READING ROOM                           |
| C4.3: THE HALL CLOSET                             | G6: A PATIO / THE VIDEO ARCHIVE            |
| C4.4: A BOOTH                                     | G7: THE OBSERVATORY                        |
| C5.3: A CONTAINER FOR BUBBLE WRAP                 | G8: TRANSITIONAL SPACE                     |
| C5.4: A LATRINE                                   | H1: HALL OF TEXTILES                       |
| C6.3: THE TEBBY BEAR DEPOT                        | H2: A MEMORIAL FOR LOST THINGS             |
| C6.4: A CAGE                                      | H3: THE PHOTOGRAPHY STUDIO                 |
| C8: THE VASE CABINETS                             | H4: THE STACKS                             |
| C7.2: THE CLOCK ROOM                              | H5: THE LOOKOUT BLOCK                      |
| D1.1: AN EGRESS VESTIBULE                         | H6: LIBRARY OF PHILOSOPHY                  |
| D2.1: DRAWERS OF THINGS THAT HANG                 | H7: THE DINING ROOM                        |
|   | H8: CHESTS OF THINGS THAT HANG AND FLOAT   |



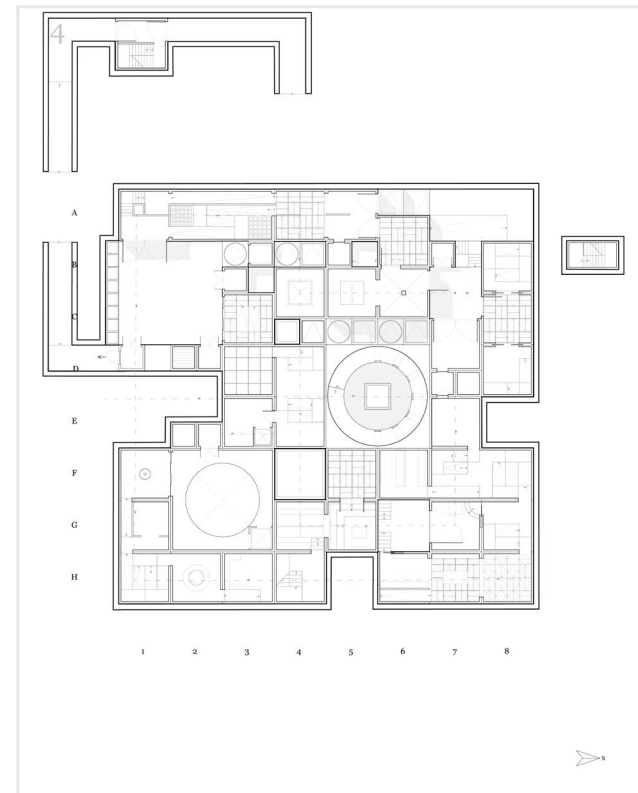
Plan Cut 1



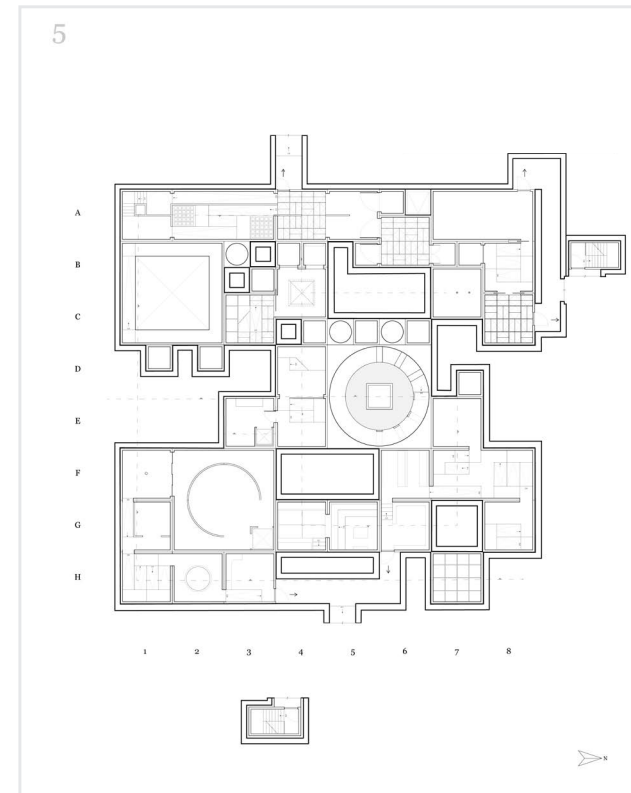
Plan Cut 2



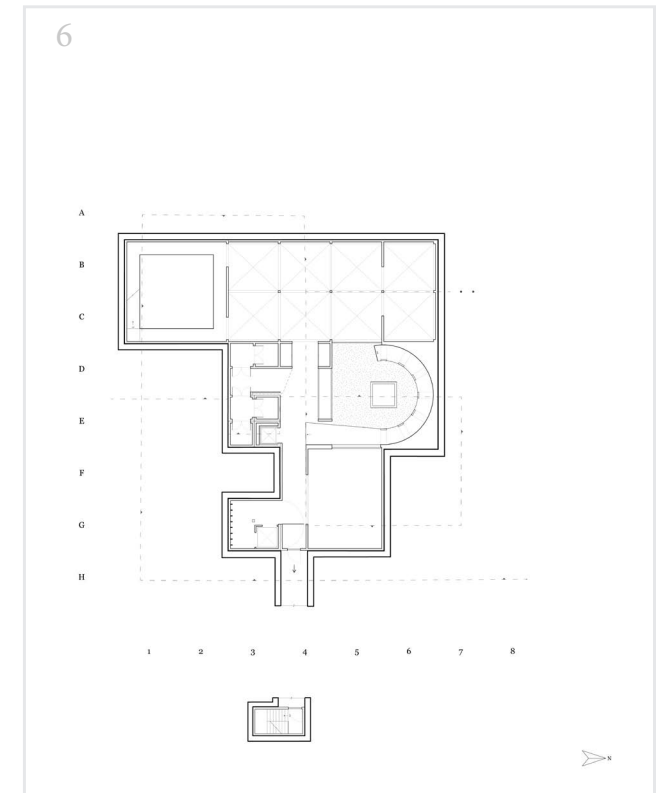
Plan Cut 3



Plan Cut 4



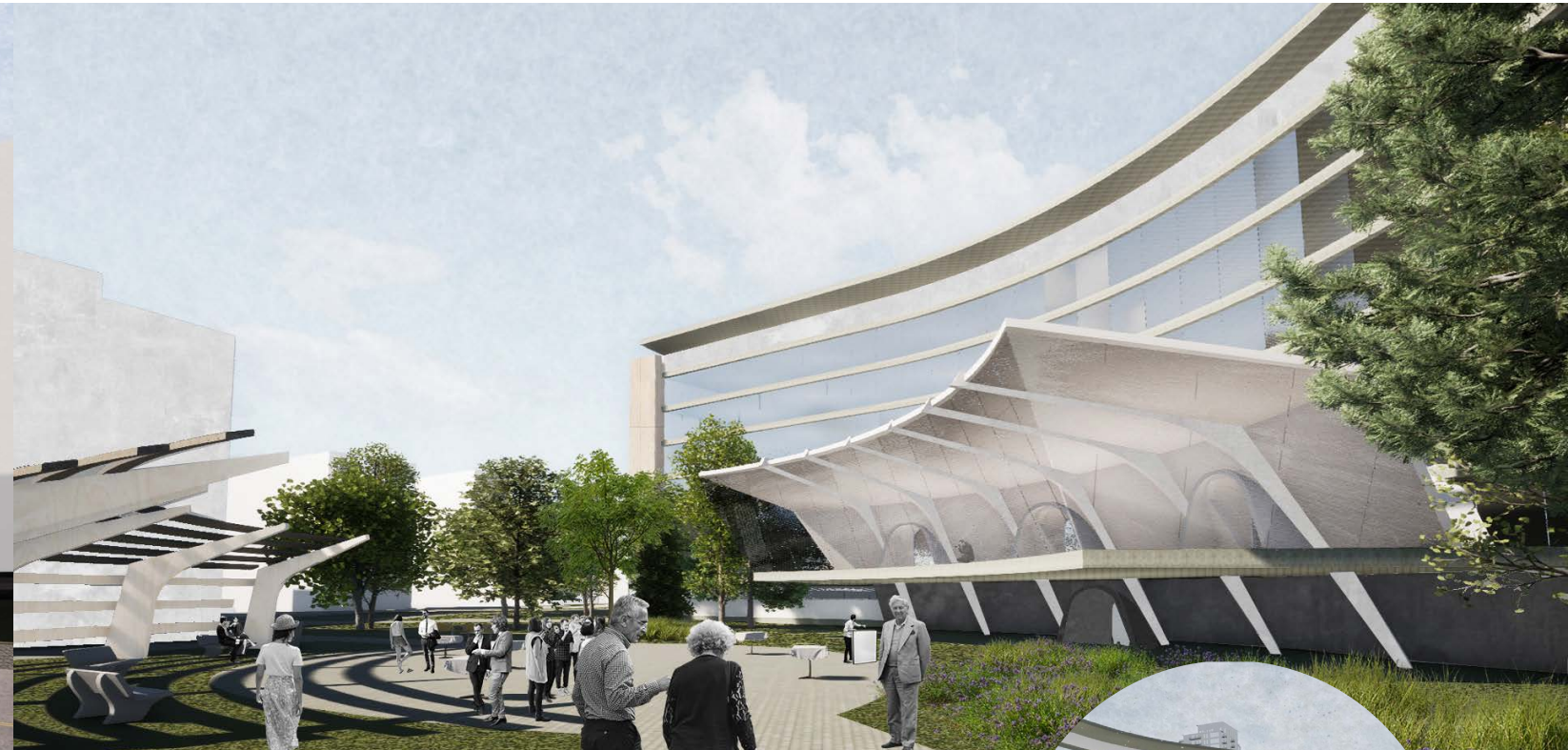
Plan Cut 5



Plan Cut 6



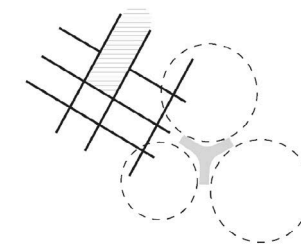
The Bar: View from Central Park-Way



The Bronson Hotel: Events Courtyard / Skating Rink



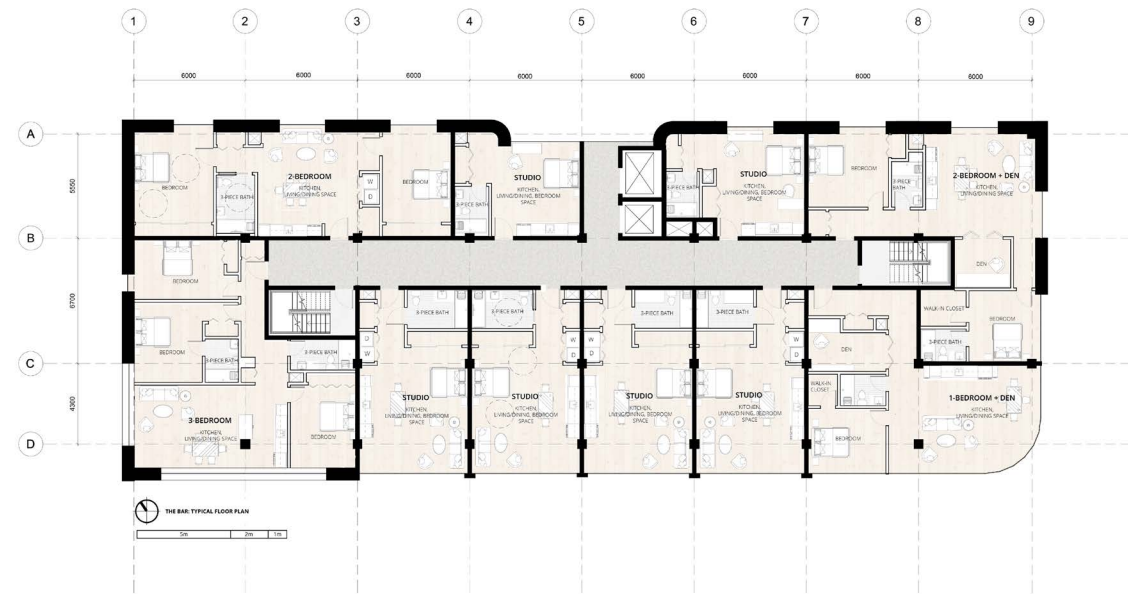
Master Plan



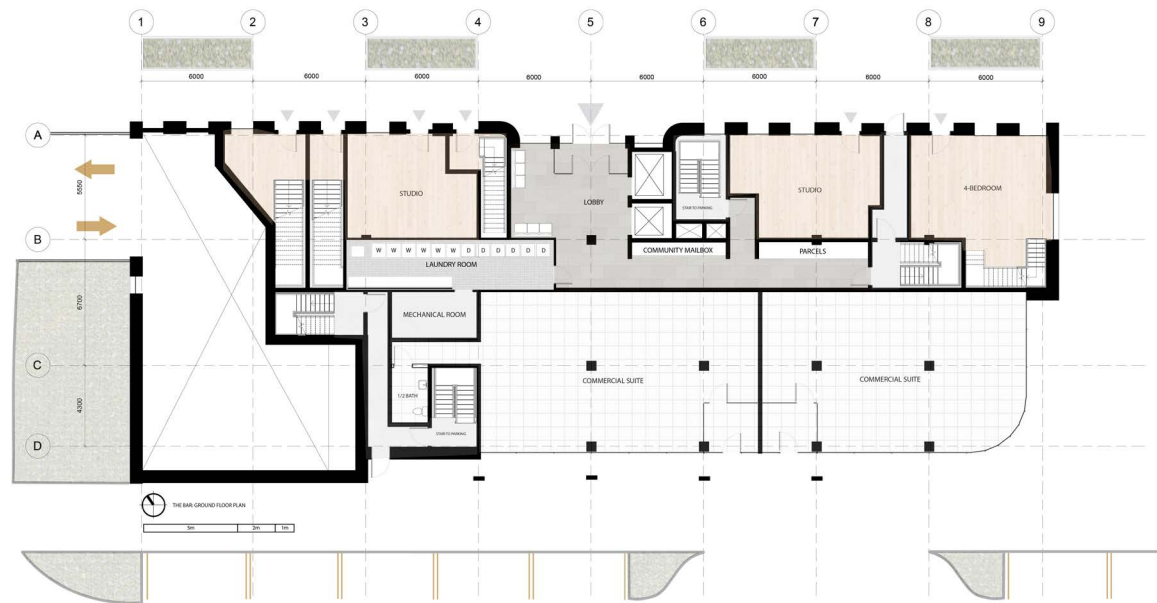
**1900 RESIDENTIAL UNITS**  
 (1.4 FSI, AND 204 UPH)  
 3,000 SQM COMMERCIAL SPACE

This proposal aims to densify 1500 Bronson Ave. for mixed-use residential and rehabilitate the former CBC building into the Bronson Hotel. Our site strategy was to create three enclaves around the former CBC building that would enhance the building's iconic form while maintaining an appropriate setback. Adjacent to the enclaves a more rectilinear grid was created around the existing forested area to form a central park.

The design for the Bronson Hotel addition was a simple yet elegant connection, compatible with and subordinate to the former CBC building. Some features included the Y-shaped section of the trusses that re-interpret the Y-shaped plan of the existing building. A green roof on the exterior connection corridors reduces the visual relationship between the new addition and the heritage building. Furthermore, an angled glass wall created a distinction between the new and old.

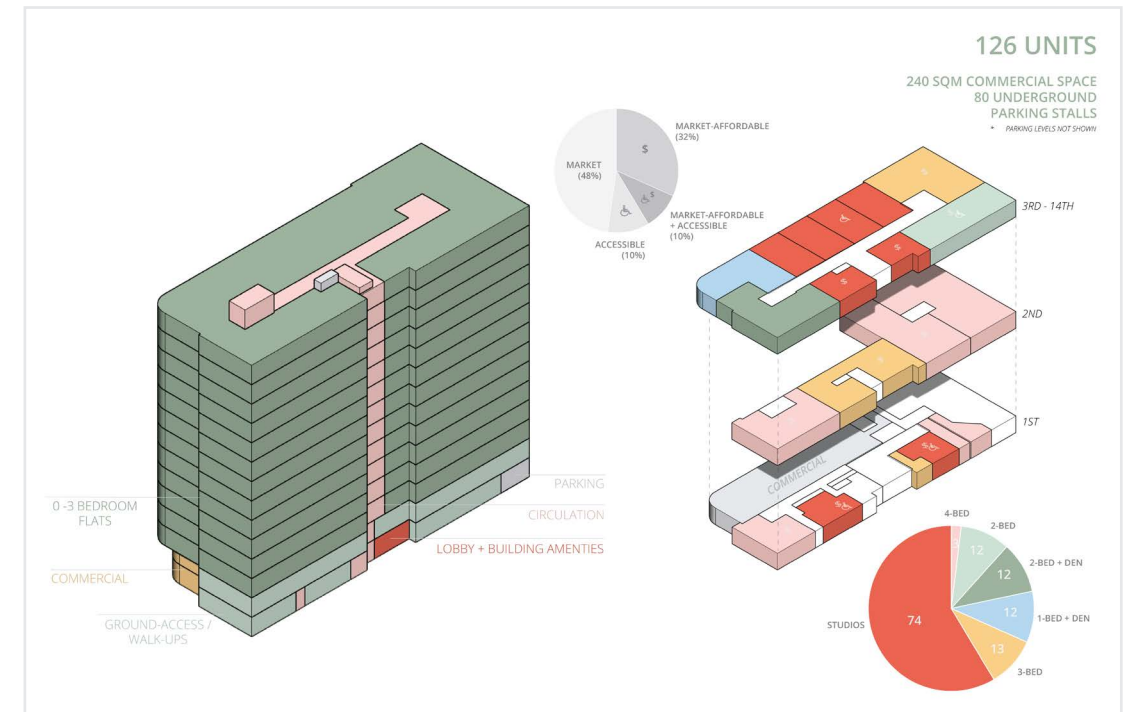


The Bar: Typical Floor Plan

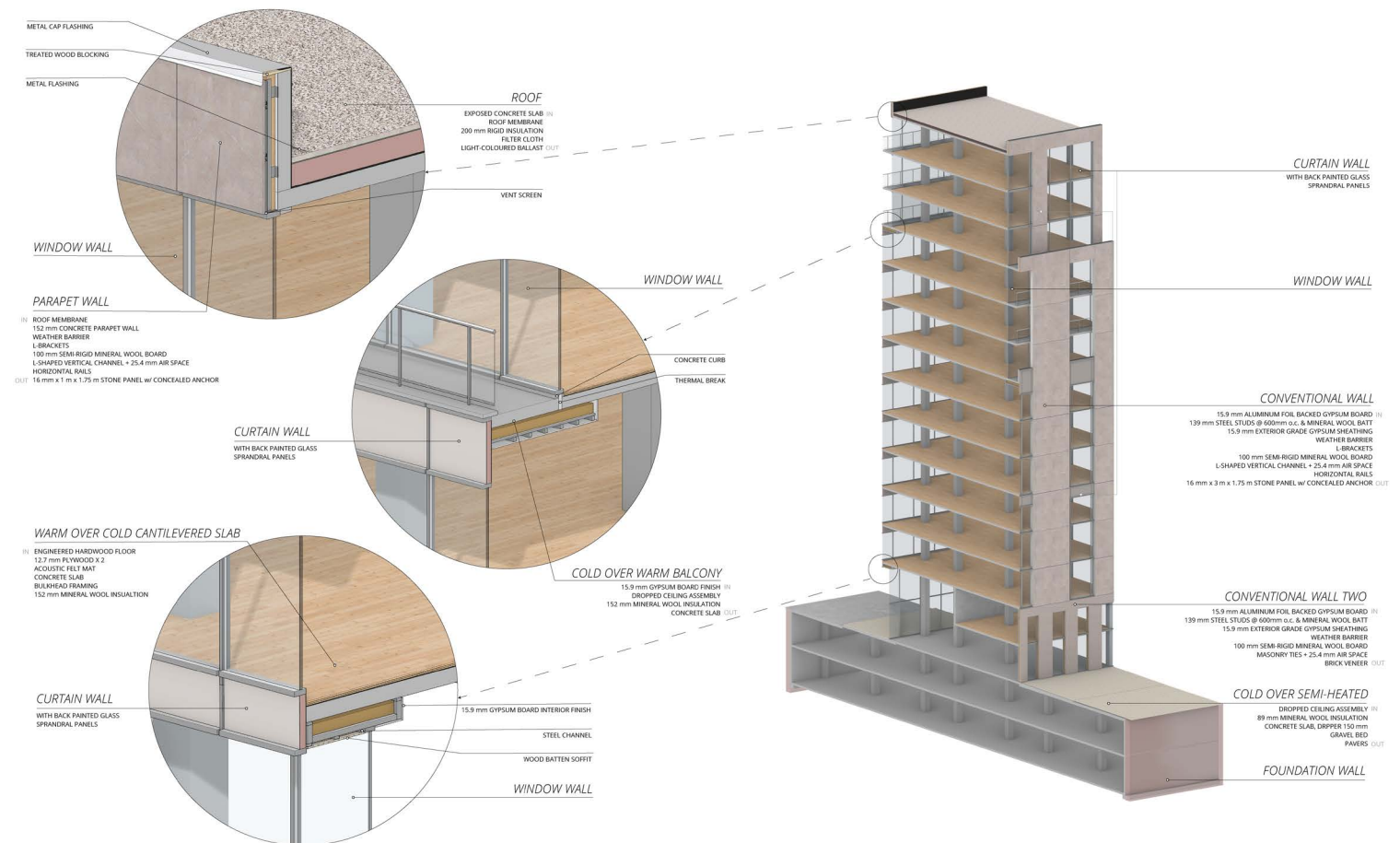


The Bar: Ground Floor Plan

The Bar, is one of three buildings, that was developed in detail on the 1500 Bronson Ave. site. The design was largely inspired by the character-defining elements of the existing heritage building, namely the horizontality of the curtain wall and the vertical expression of the stone-clad solids.



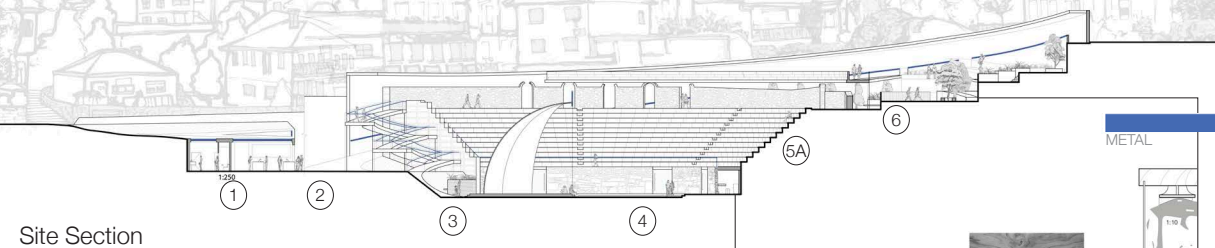
The Bar: Building Breakdown



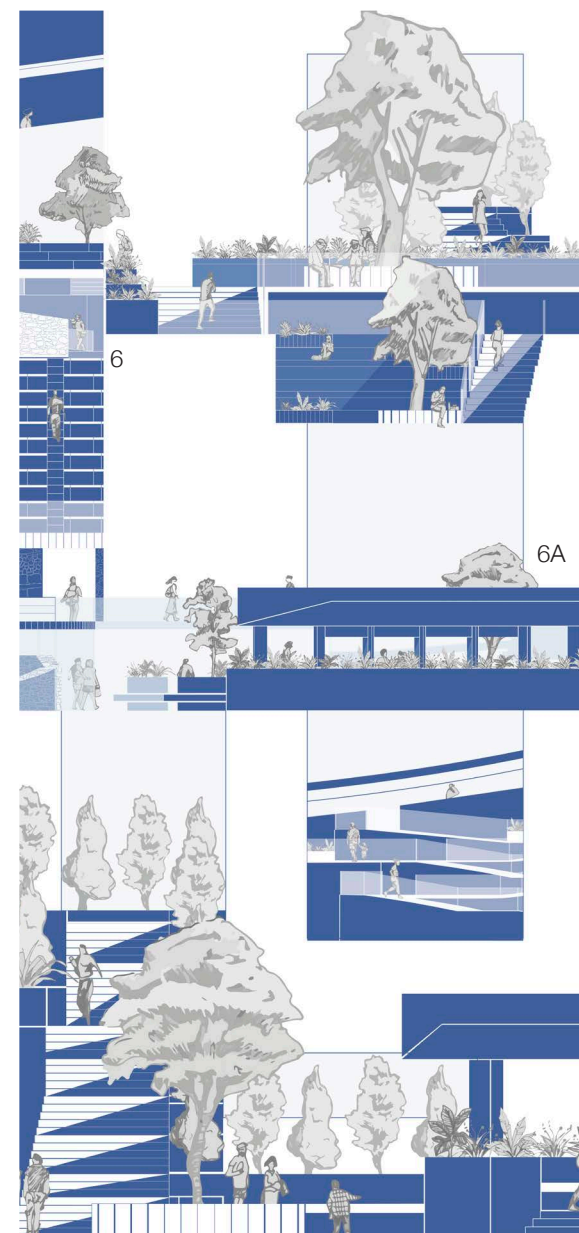
The Bar: Typical Details

03 Blue Reflections // Rehabilitation of Ohrid's Ancient Theatre,  
North Macedonia

Summer 2025 // Competition // + Amanda Soo



Site Section

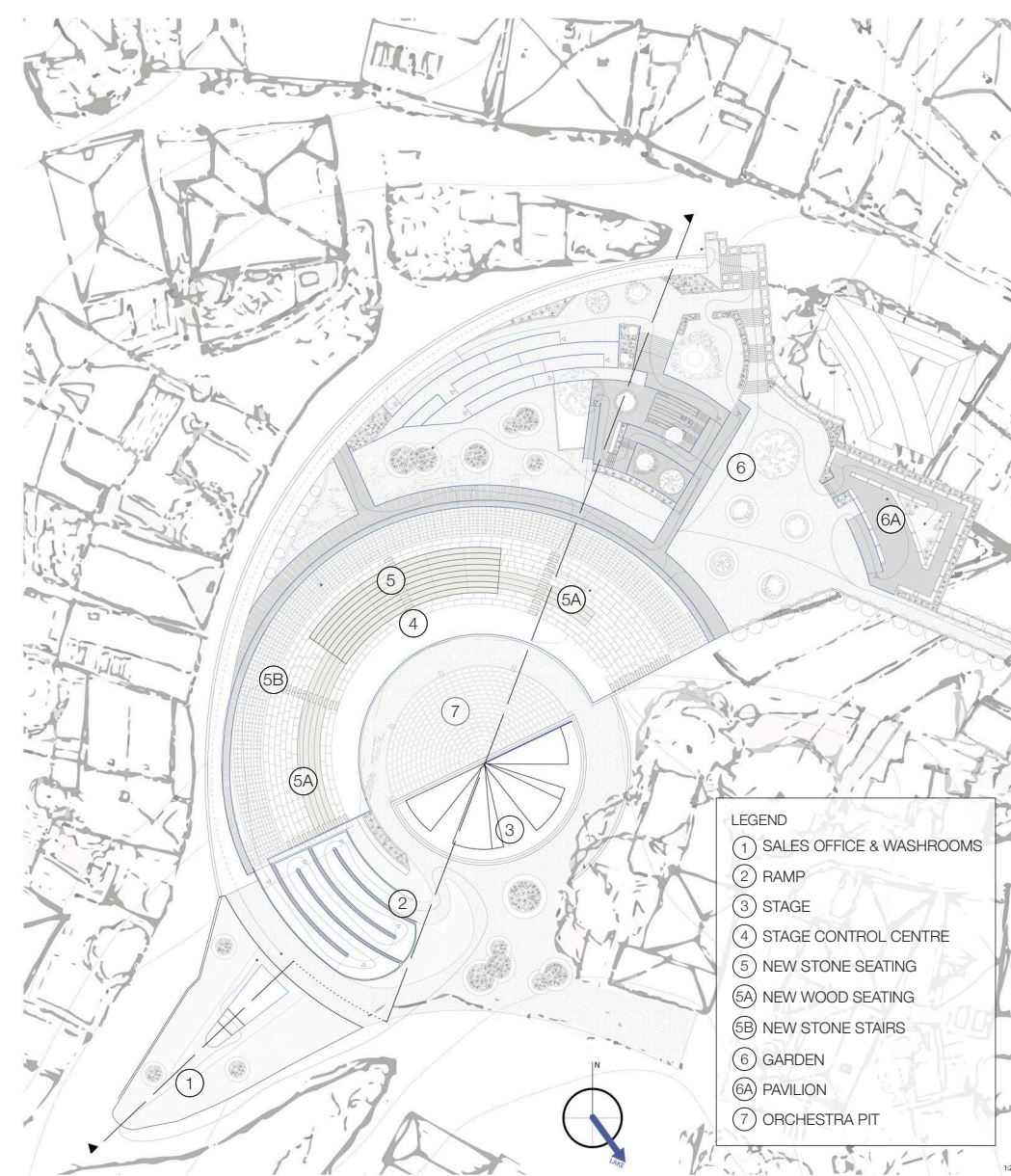


**Blue Reflections:** A tribute to the lake that acts as the backdrop to the ancient theatre stage. Concentric lines echo a dialogue between past and present.

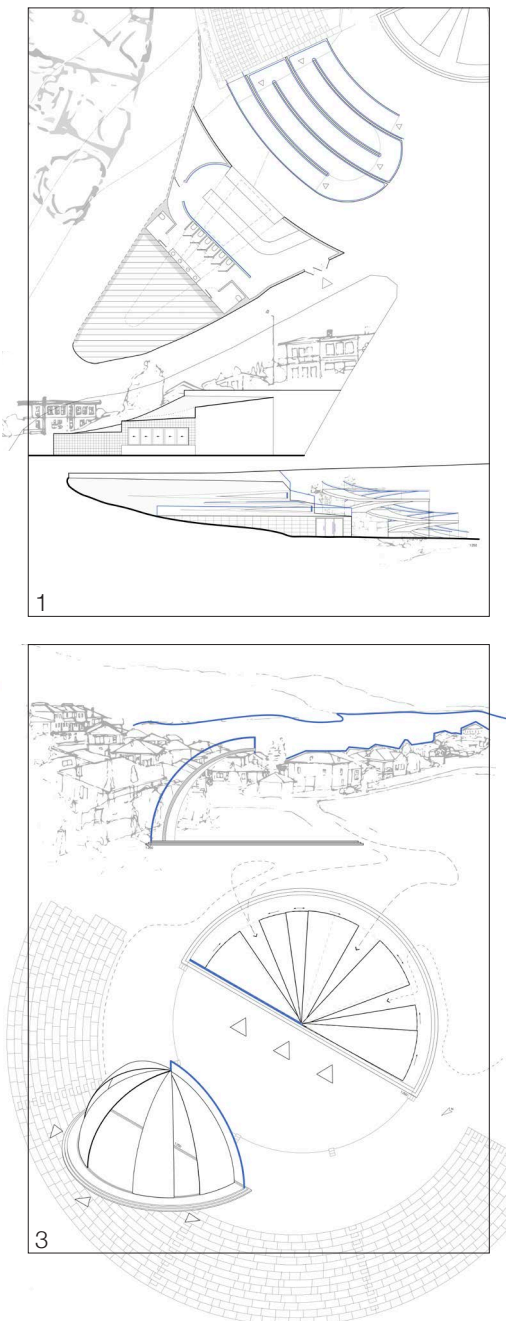
**Stage:** The new stage mirrors the ancient orchestra's form, complemented by a modular, operable dome that enhances acoustics. When closed, it frames views of the surroundings and Lake Ohrid. The modular nature of the dome creates opportunity for entrances at the stage's rear. A modern reinterpretation of the classical *scenae frons*, which had three entrances.

**Seating Rehabilitation (5):** Worn areas along central aisles, would be rebuilt with matching stone. Where the structure is stable, custom wooden benches would encase and protect the original seating—reducing wear and referencing the ancient practice of wooden seating for most spectators, with stone reserved for the elite.

**Garden (6):** Behind the seating, a landscaped area invites exploration, anchored by a sweeping ramp offering panoramic views. Pathways converge at a new entrance portico, which both defines the threshold and serves as an acoustic buffer for the theatre.



Site Plan



**04 Intertwine // Adaptive Reuse of E.B Eddy Industrial Complex for the Outaouais Regional Museum**

Winter 2022 // Conservation Studio 03 // Prof. Lyette Fortin // + Cloé Beaudry and Kayla Wallace  
 // 2023 HODI Award in Built Heritage Conservation (1st Place) // Published in Building 22 Ed. 23



Indigenous and Pre Contact



Fur Trade and Industrial Era



Recent and Future Histories

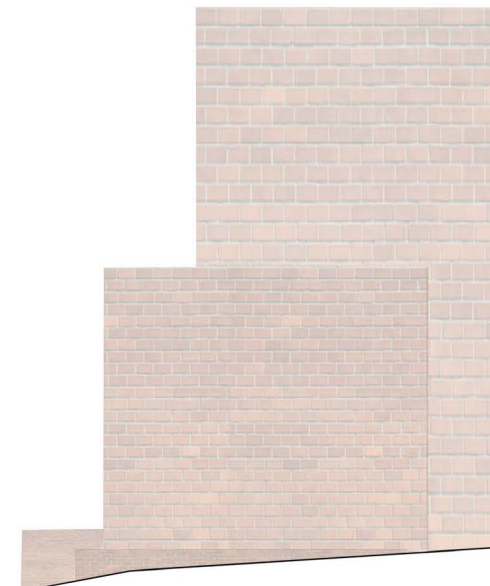
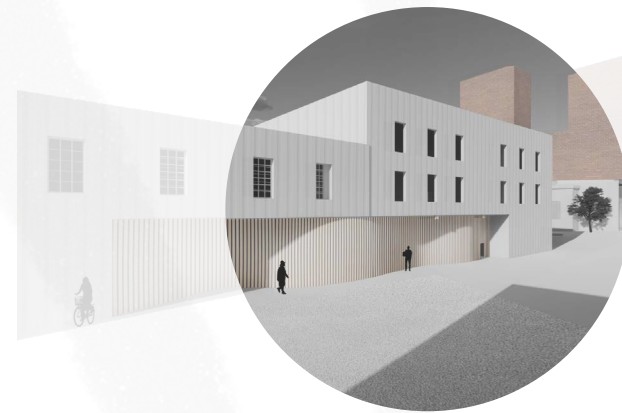


Conceptual Circulation Diagram

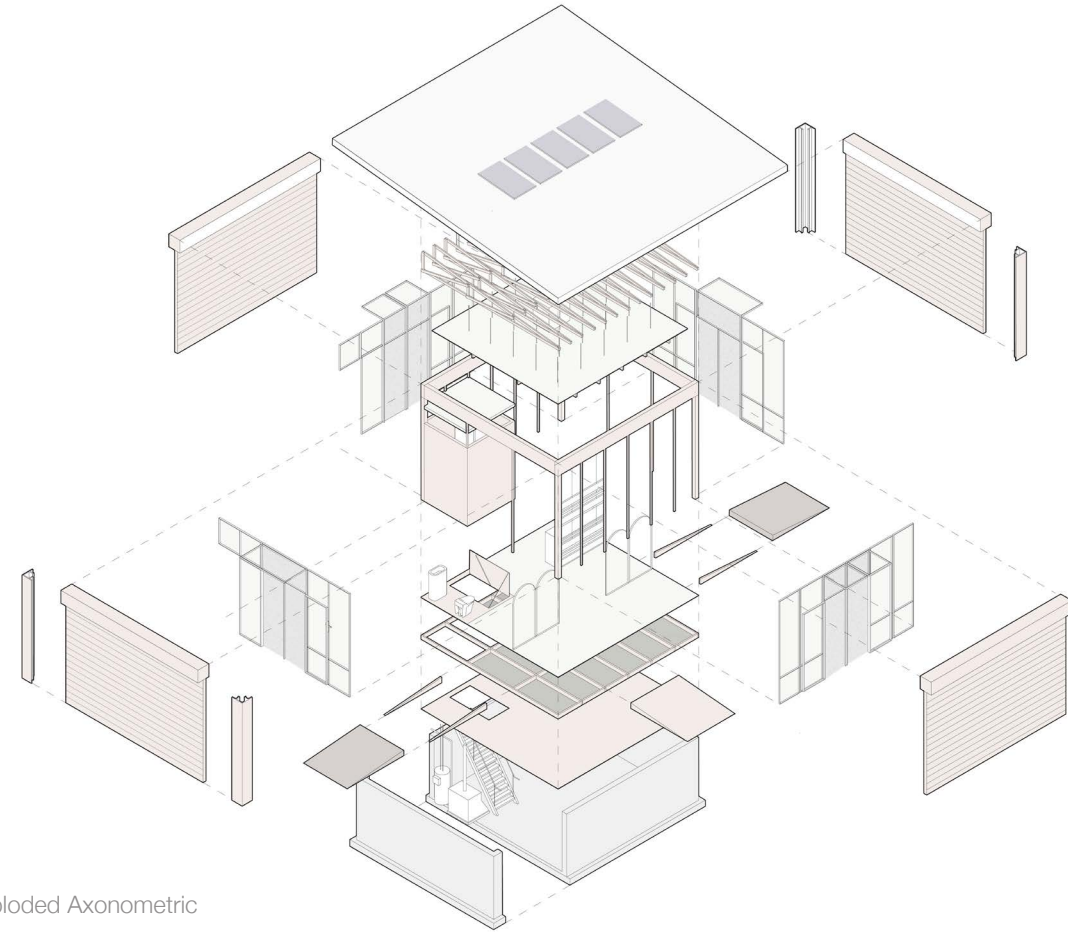


Ground Floor Plan

Intertwine, means to unite with another, to twist, or to curl around. This concept was inspired by the Outaouais Regional Museums mission, which focuses on bringing together the region's history and culture into a place where it can be celebrated. The condition of the E.B Eddy buildings, called for the intertwining of the old and new building fabric. Our concept came to fruition with the overlay of historical and present pathways which formed the new interior circulation, and the new organic exterior walls replacing areas where the existing masonry was in irreparable condition.



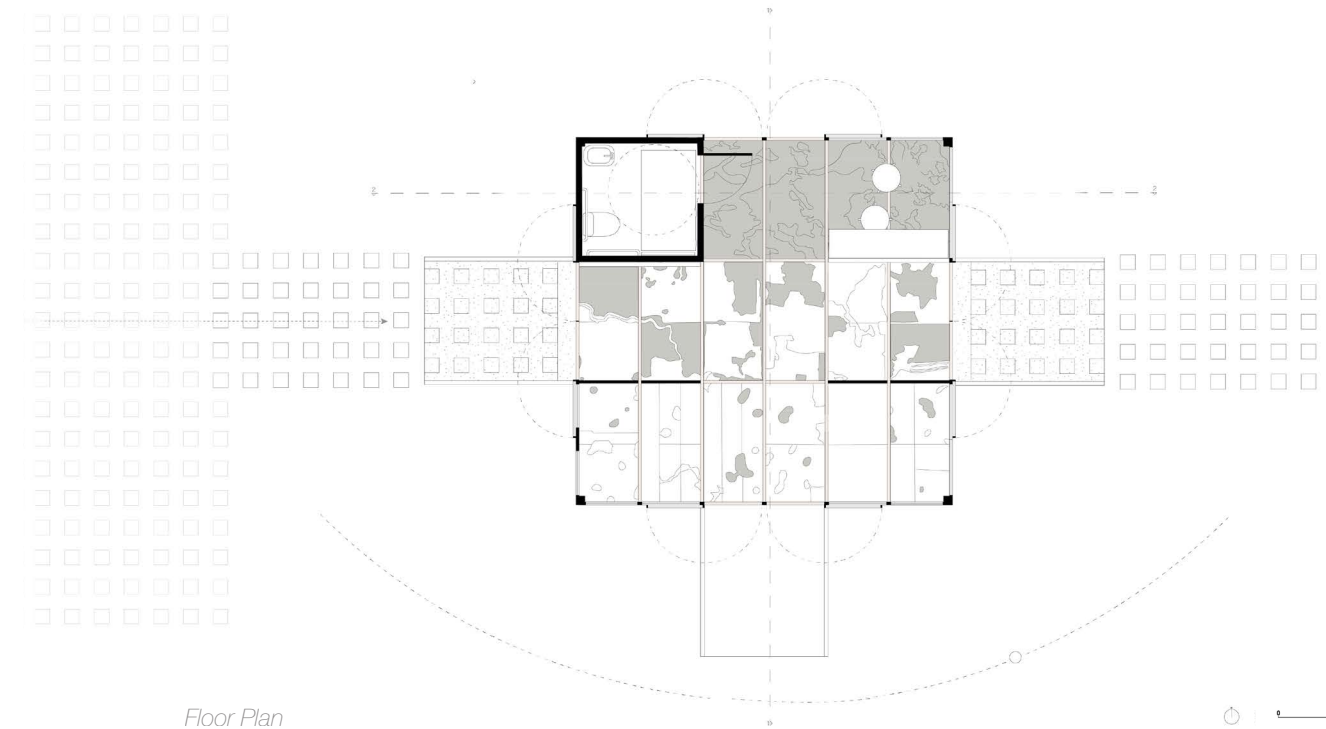
- metal
- photovoltaic
- wood
- glass
- screen
- map
- soil
- concrete



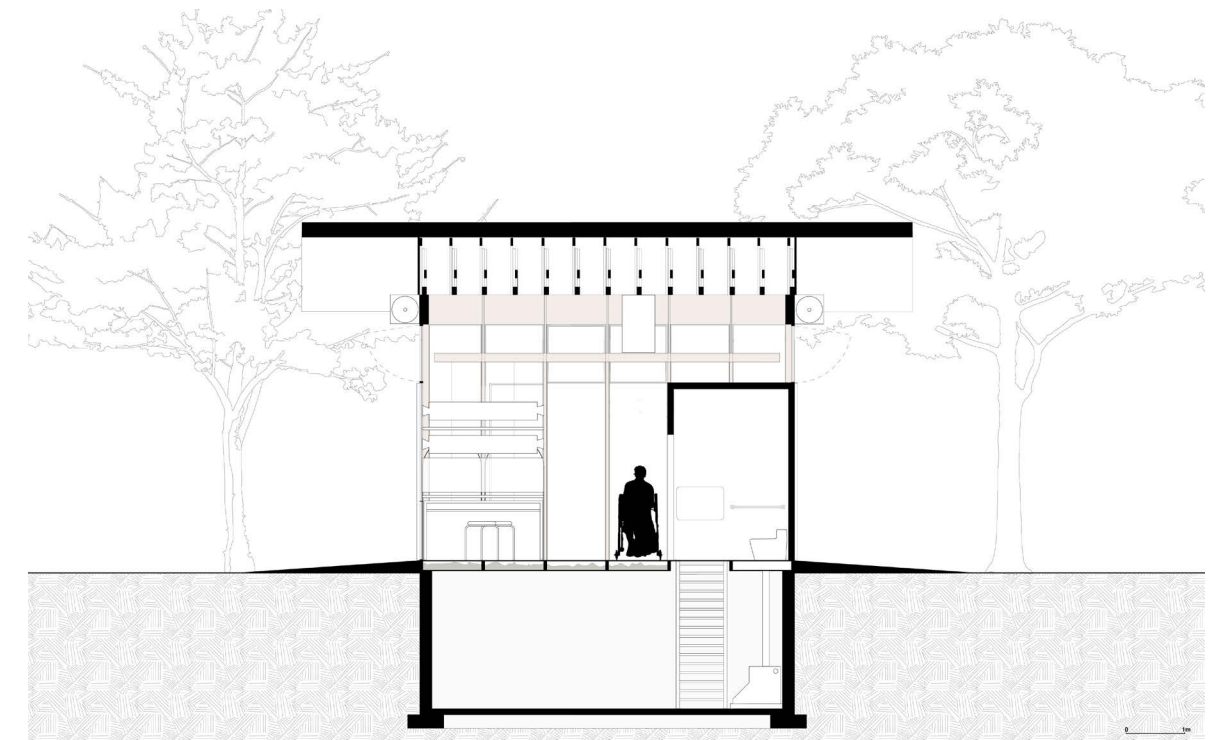
Exploded Axonometric

This design showcased an off-grid interpretation centre for St. Michael's Ukrainian Catholic Church in the Ponass Lake region of Saskatchewan. The design is two-fold: first, to understand the church in its relationship to Ukrainian ideas brought to Canada in the early 20th century physical displays and text pertaining to Ukrainian Lemko construction methods, the political context that brought Ukrainians to Western Canada, and religious beliefs.

The second reveals its rapport to the Canadian landscape. A three-dimensional map of Saskatchewan's major regions oriented to correspond to the site's cardinal directions and placed on the centre's floor. The map embeds information about the building's organization, itself based on the township system. A grid of thirty-six sections measuring one mile by one mile and implemented across western Canada. The church's location within, is noted by an emblem of the cross on the west facade, which is spatially in line with the cross on St. Michael's Church. The church's location in the Aspen Parkland region is noted by the visitor's primary circulation path on the map.



Floor Plan



E-W Section

WEST

Prior to European settlement, First Nations peoples, primarily Cree inhabited Saskatchewan

**1872**  
Dominion Lands Act and Homestead Act

Passed by the federal government and the crown, this legislation opened land in western Canada to be bought and sold. Any one or 21 acre square to buy a square section of land for \$10. Four years later eligible to buy land was opened to anyone who were the head of a household. The Dominion Land Act also included a survey which divided the land into a grid and a section. The grid was composed of townships each containing 36 sections, each section 1 mile by 1 mile and separated by a road. Each section was further divided into 40-acre blocks. The Dominion Land Act and Homestead Act helped the process of settlement in Europe promoting immigration.

**1880**  
Construction of the transcontinental railway

Thrust by the Dominion Lands Act, construction of the railway began followed by settlement near its nodes.

**1896**  
Immigration to Canada promoted in Ukraine

The homestead program being advertised in Britain and Central Europe, such as Ukraine, Germany, and Russia under the direction of Dr. Orest Chyba, an early study was required of western European countries such as Britain, France, and Ireland. As a result much of the southern region was populated by immigrants from Western Europe, whereas those who came over from Eastern and Central Europe populated the more northern Aspen Parkland region.

**1905**  
Revolution and Immigration

Worked urban and peasant areas in the Ukrainian region that was under the Russian Empire. During the time of the Ukrainian Revolution, the Ukrainian people migrated to the Americas and Western Europe.

**1900**  
Growing political tension in Ukraine

The Ukrainian-Lithuanian Party with the goal of creating an independent Ukraine. Around the same time, Ukraine experienced a wave of immigration. The Ukrainian people migrated to the Americas and Western Europe.

**1897**  
Censorship and declining literacy

Under control of the Russian Empire, Ukrainian culture was suppressed with censorship of books, education, and performance, as an attempt to integrate Ukrainians into the Russian lands.

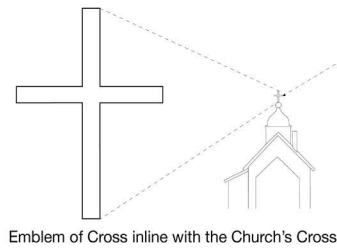
**1839**  
Tsarist government forces Russian Orthodoxy on Ukrainian Catholics

The Russian Empire sought to take control over many Ukrainian territories, including Galicia in regions that were controlled by the Habsburg monarchy. In 1839, the Russian government had the Pope transfer the jurisdiction of Ukrainian Catholics to the Russian Orthodox Church. Following the union, Ukrainian Catholics were required to attend services in the able to practice their religion.

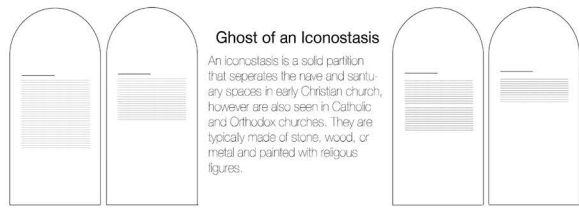
**1654**  
Territory Division

Ukrainian land was divided between the Austrian and Russian Imperial powers.

EAST



Emblem of Cross inline with the Church's Cross

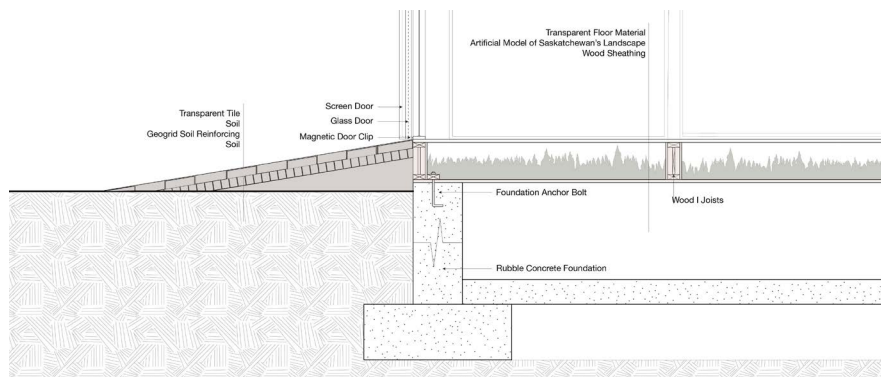


**Ghost of an Iconostasis**

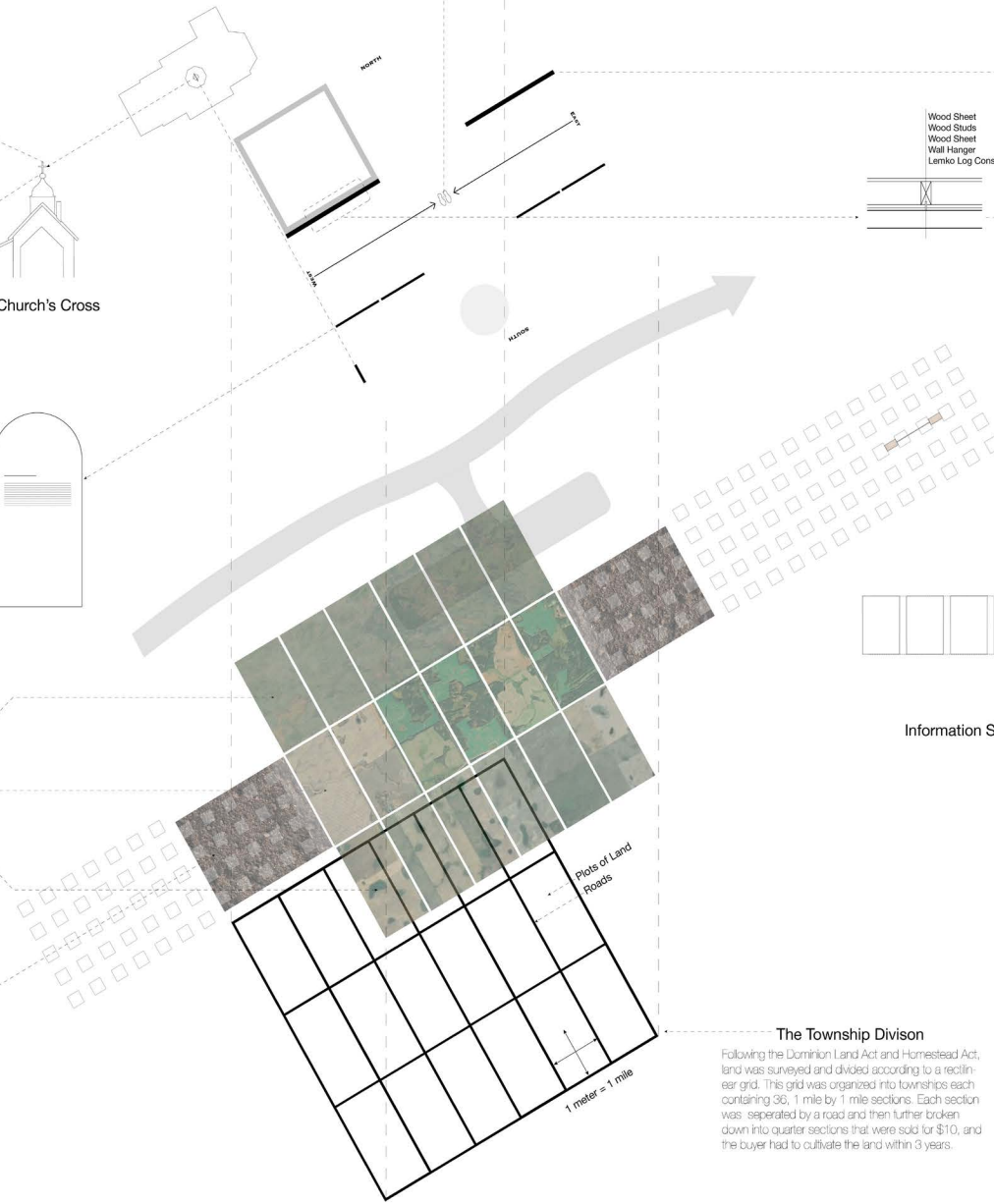
An iconostasis is a solid partition that separates the nave and sanctuary spaces in early Christian church, however are also seen in Catholic and Orthodox churches. They are typically made of stone, wood, or metal and painted with religious figures.

Three Dimensional Map of the Boreal Forest Region  
Three Dimensional Map of the Aspen Parkland Region  
Where the church is situated  
Three Dimensional Map of the of the Prairie Region  
Including areas depicted in a drought condition similar to that of the drought in the 1930's

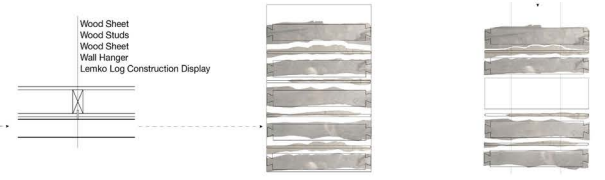
**Soil from the churches site**  
The soil is classified as a medium textured loam and has a mixture of weakly developed and calcareous Yorkton soils occurring randomly in the landscape



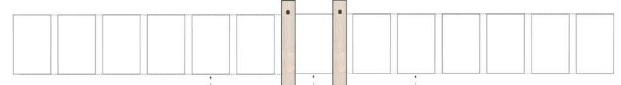
1910



**Lemko Log Construction**



Wood Sheet  
Wood Studs  
Wood Sheet  
Wall Hanger  
Lemko Log Construction Display



Information Sign Post for Site Experience made from reclaimed Railway Ties

**The Churches Foundation**  
The churches foundation is made of concrete and is supported by a foundation of concrete. The foundation is made of concrete and is supported by a foundation of concrete.

**Lemko Construction Method**  
The Lemko construction method is a traditional method of construction. It involves the use of wood and stone to create a sturdy structure.

**Lemko Church Design**  
The church design is a traditional design that is based on the Lemko construction method. It features a simple, rectangular structure with a pitched roof.

**The Township Division**  
Following the Dominion Land Act and Homestead Act, land was surveyed and divided according to a rectangular grid. This grid was organized into townships each containing 36, 1 mile by 1 mile sections. Each section was separated by a road and then further broken down into quarter sections that were sold for \$10, and the buyer had to cultivate the land within 3 years.



The Exhibit

