

**DRAKE FLOOD**  
PORTFOLIO  
SPRING 2025

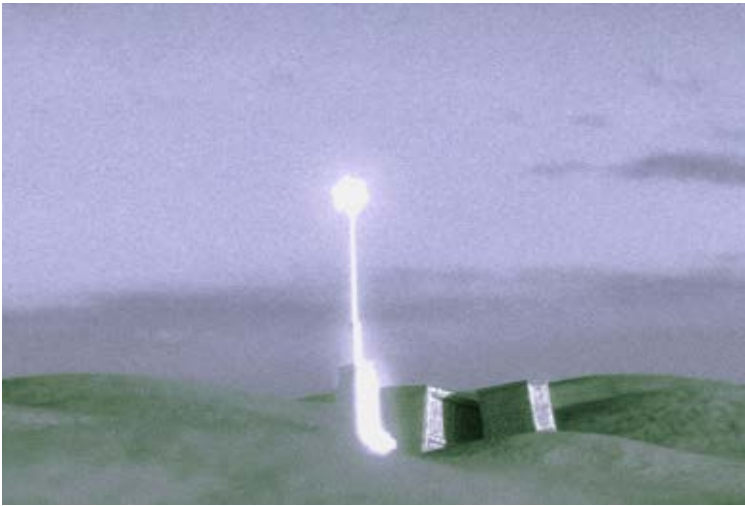
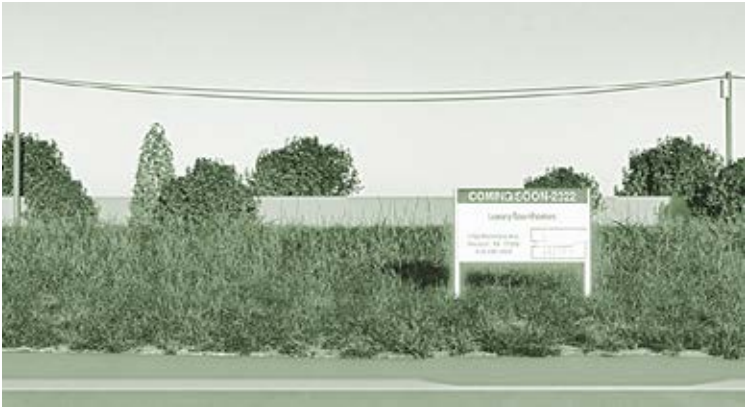
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CHINATI ARTILLARY SHEDS, MARFA, TEXAS	
BUFFALO BAYOU STORMWATER PARK, HOUSTON, TEXAS	
3100 CANAL STREET PARKING LOT	
ANUNNCIATION ORTHODOX SCHOOL GARDENS, HOUSTON, TEXAS	











**FRENCH DRAIN FOR CUTLOOSE HAIR**

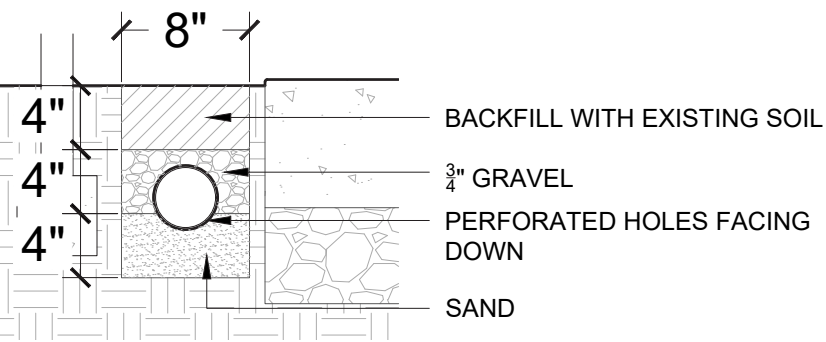
Cutloose hair is a salon in the heart of Houston’s Montrose district. The salon’s driveway was improperly graded and, as a result, holds too much water during major rain events.

To bolster the existing drainage system, I’m adding in a French drain along side the driveway. This will help the runoff penetrate deeper into the thick, clay soil.

This ongoing design-build project has given me hands on experience providing optionality and looking for potential cost-savings. Similarly, it has given me a greater appreciation for simple, clear drawings.

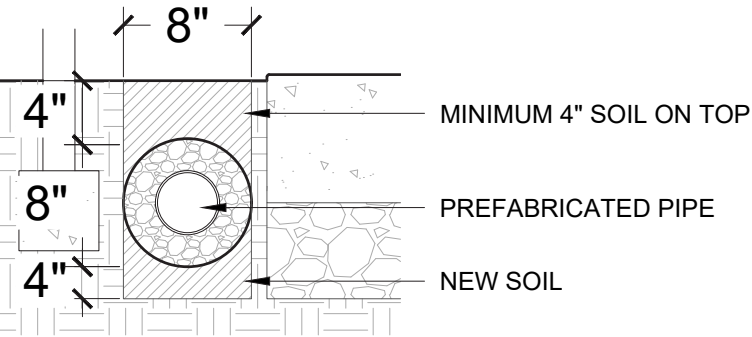
In addition to the French drain, I have planted some flowering perennials to make the backyard a more inviting space.

**OPTION 1 - STANDARD FRENCH DRAIN**



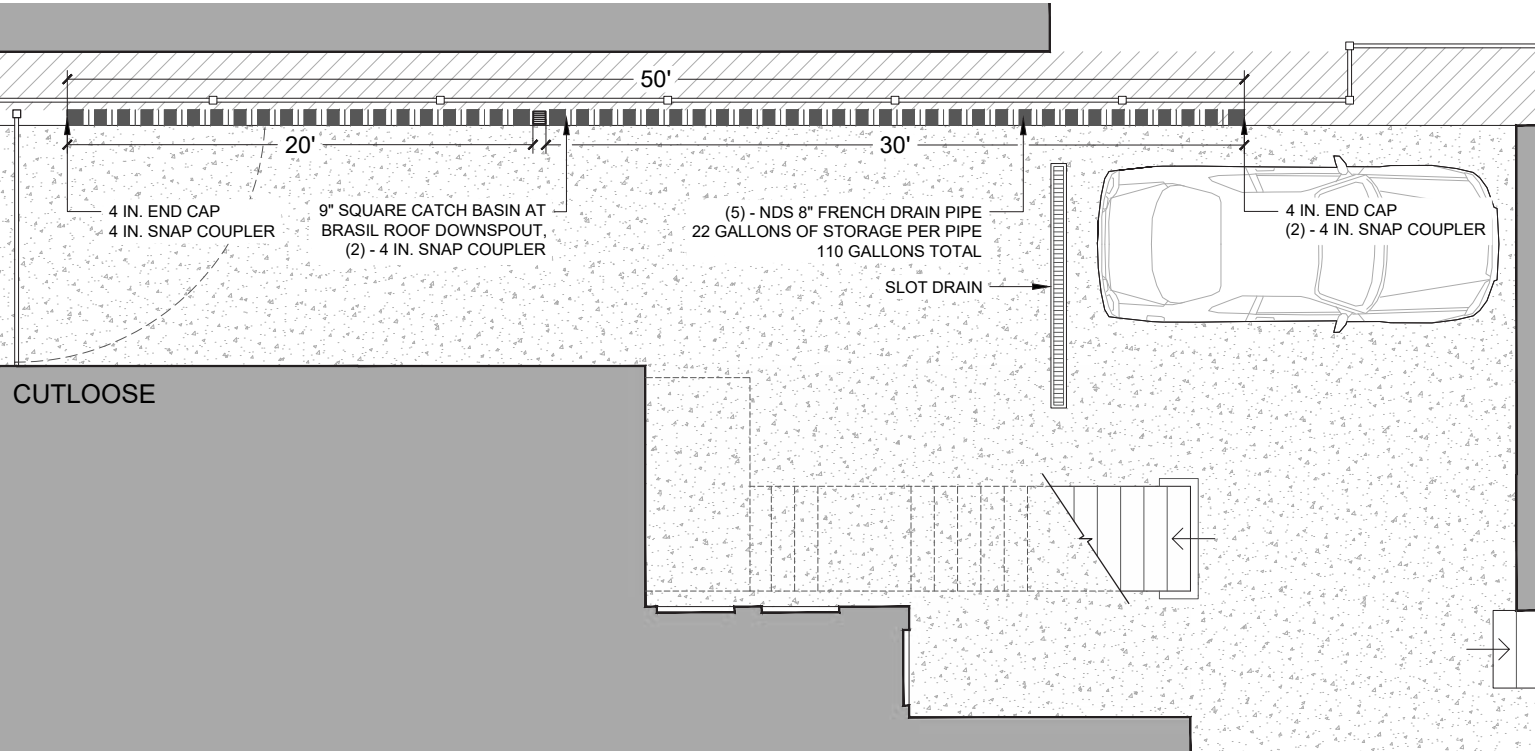
PRICE			
ITEM	QTY.	PRICE	TOTAL
1 ft. <sup>3</sup> GRAVEL	1	200.00	200.00
9" CATCH BASIN	1	56.97	56.97
SAND	7	6.20	43.40
FILTER FABRIC	1	39.97	39.97
25 L.F. PIPE	2	16.98	33.96
SNAP COUPLER	5	5.71	28.55
SILICONE SEALANT	2	11.97	23.94
END CAP	2	7.47	14.94
			\$421.73
			x 8.25%
			<b>\$456.53</b>

**OPTION 2 - PREFABRICATED SYSTEM**



PRICE			
ITEM	QTY.	PRICE	TOTAL
10' PREFAB PIPE	5	69.00	345.00
9" CATCH BASIN	1	56.97	56.97
NEW SOIL	25	2.00	50.00
FILTER FABRIC	1	39.97	39.97
SNAP COUPLER	5	5.71	28.55
SILICONE SEALANT	2	11.97	23.94
END CAP	2	7.47	14.94
			\$559.37
			x 8.25%
			<b>\$605.52</b>

**LAYOUT**





**WINDSOR NORTH VILLAGE**

Windsor North Village is a 50 acre, luxury home development on the east coast of Florida. Envisioned as a climate-change resilient community, this project features native planting and two large bodies of water, one estuary and one fresh water lake.

My role on this project involved CAD documentation from SD through CA, internal design studies, renderings, minor coordination with civil engineers, and site visits.

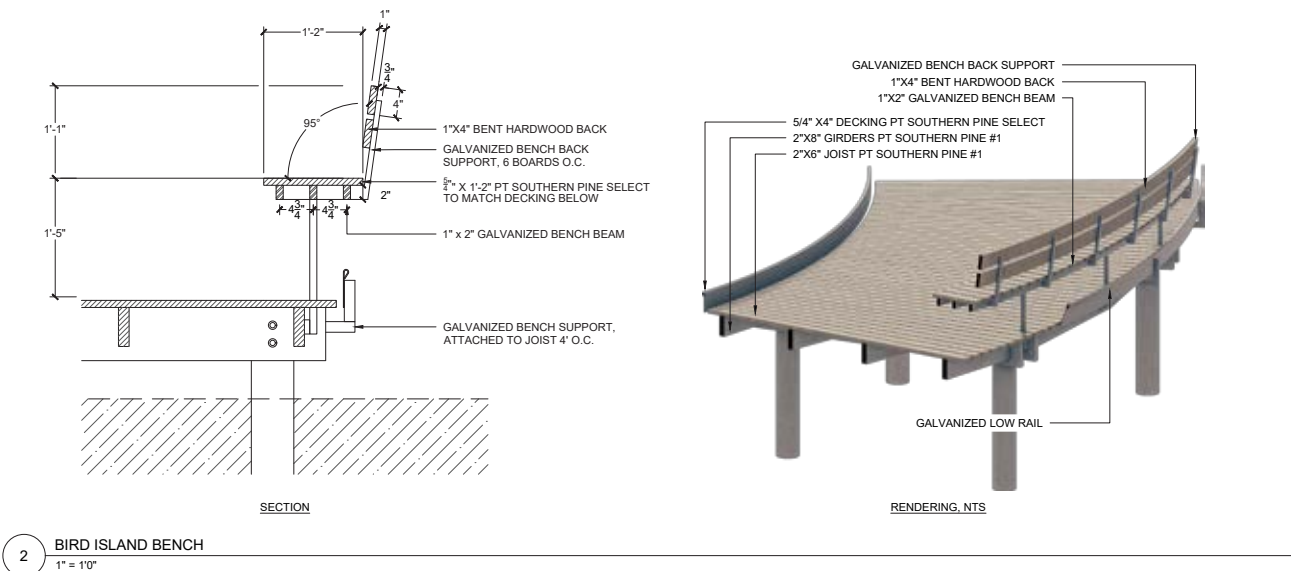
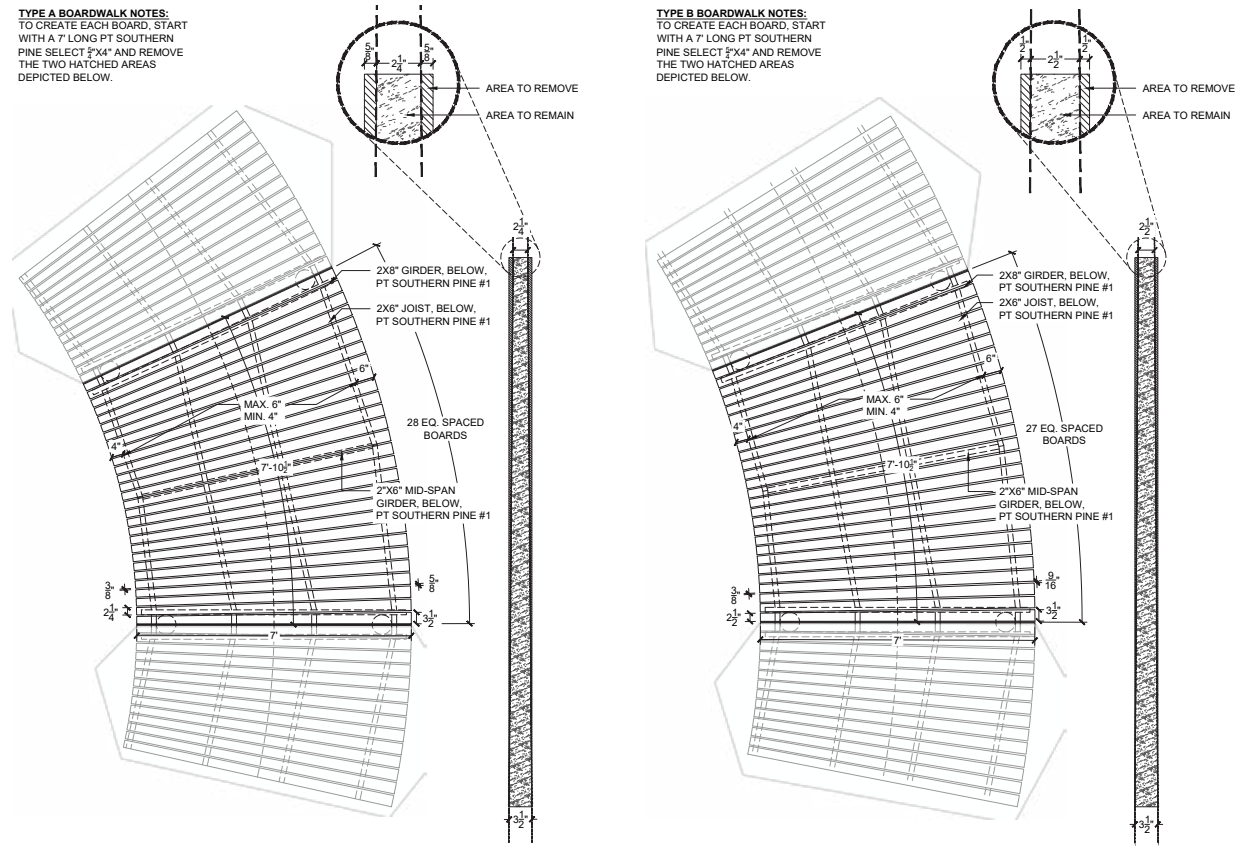
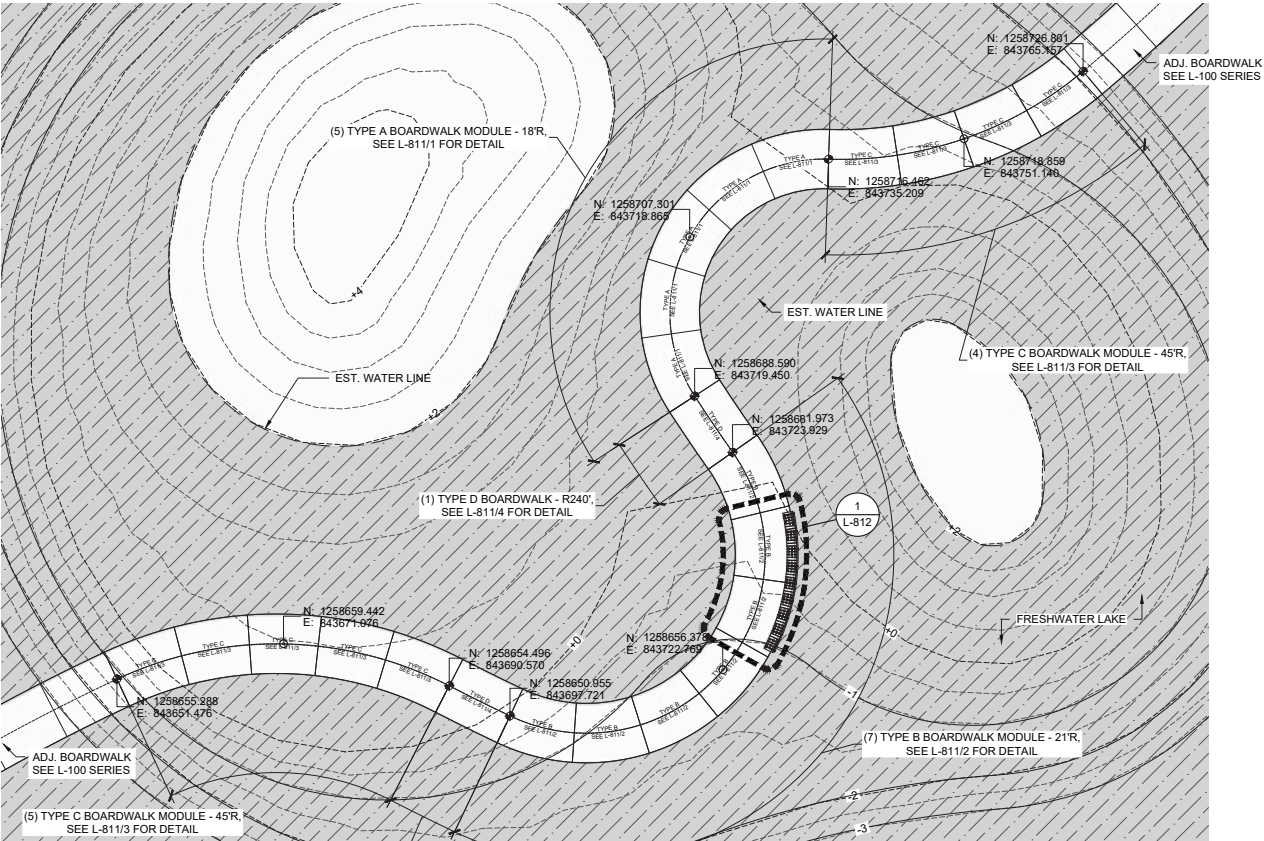
One of my favorite parts of the project was developing a system of boardwalk modules that could connect to create the winding paths we were proposing.

I learned so much about presentation and visualization from working on the vignettes this project required.





WINDSOR NORTH VILLAGE





**WINDSOR NORTH VILLAGE**

One task that particularly showcases my ability to problem solve, was the customization of Garmin GPS units for guiding construction administration.

With 50 acres of land, an expedited construction schedule, and over 500 oak trees requiring relocation, we needed a way to reduce complexity and help the contractors understand where they were in the field.

To start, we physically tagged the trees we deemed to be important. These 100 specimen trees were then converted to coordinates and sited on our geolocated CAD plan.

This workflow required careful iteration and cross-checking to ensure the accuracy of what we were sharing, but in the end was a very rewarding tool for construction.





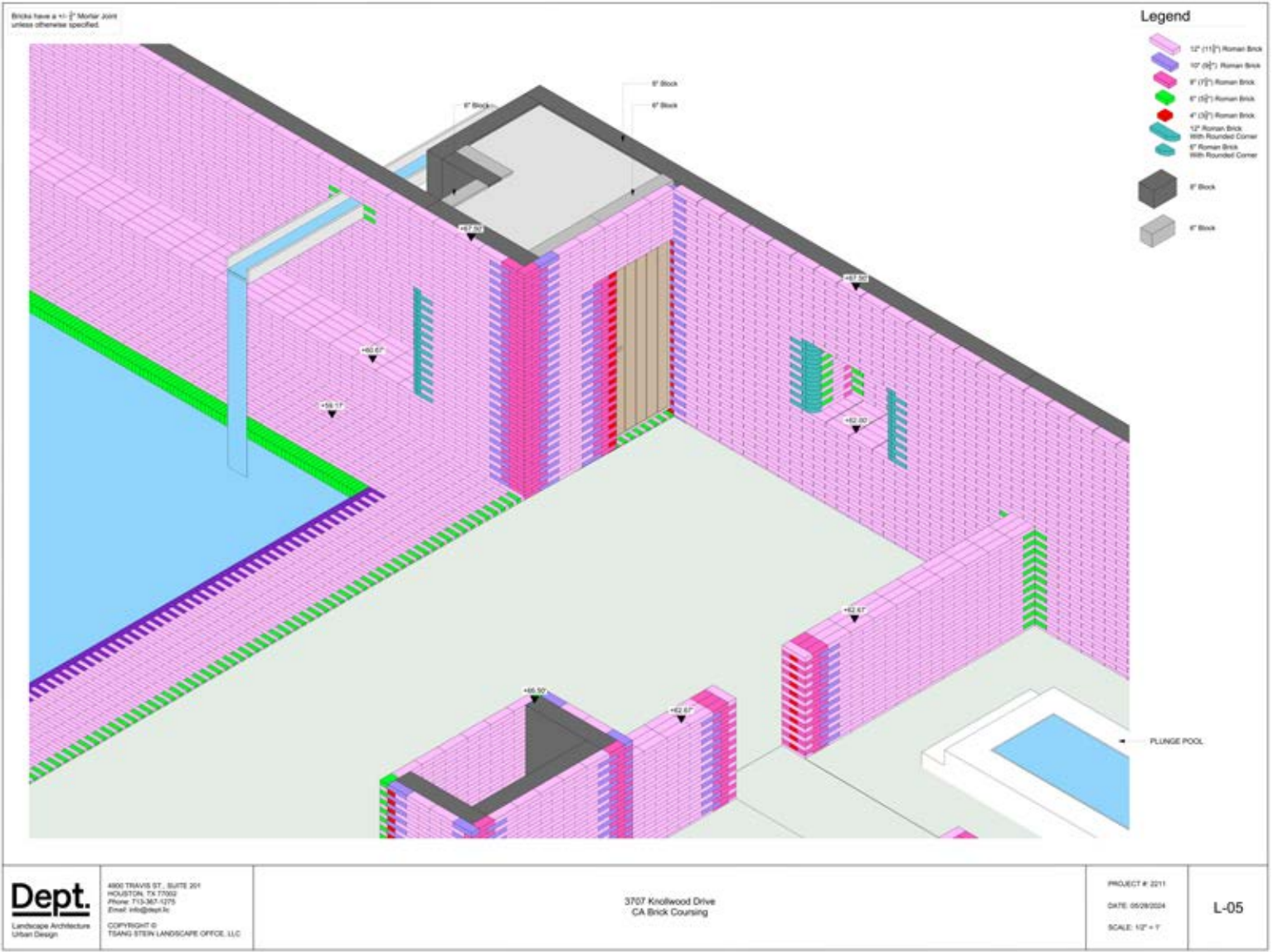
**3707 KNOLLWOOD**

One of the first projects I worked on at Dept., was a private residence in River Oaks. The 1 acre lot had a generous lawn with a beautiful elm tree that framed the front corner.

This top-to-bottom remodel allowed for us to propose a much more efficient space in the backyard. Our design features large site walls made of Roman brick that provide a warm backdrop and accommodate the various programmatic uses.

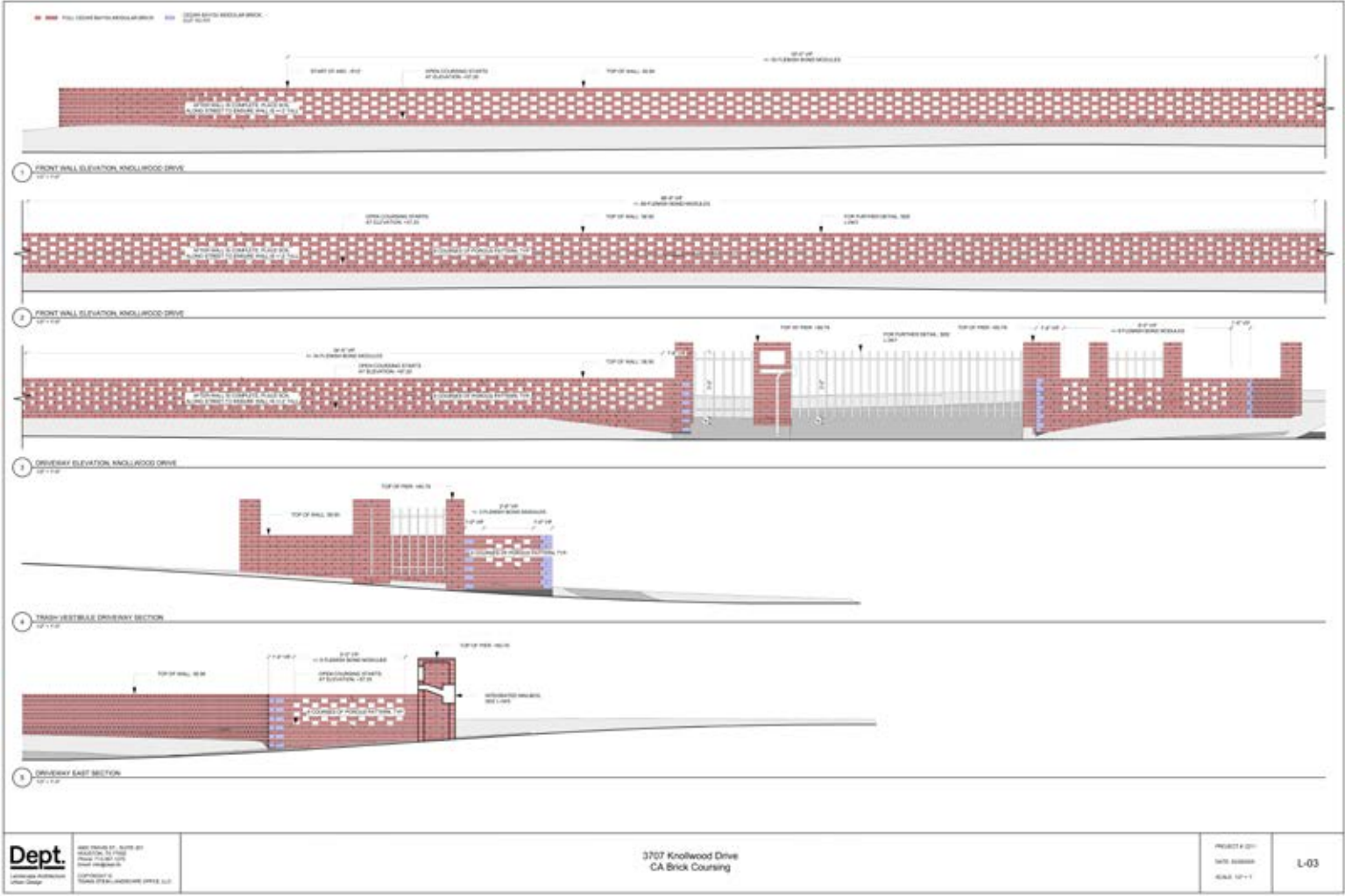
To help us coordinate with the masons, my boss had me 3D model the various walls with each brick color coordinated to their necessary dimension. I hadn't ever worked at this level of detail before, but appreciated its usefulness once the complexities of construction began.

I am so glad to have been a part of this project, because of the hands-on experience I got bringing a design to life.





3707 KNOLLWOOD







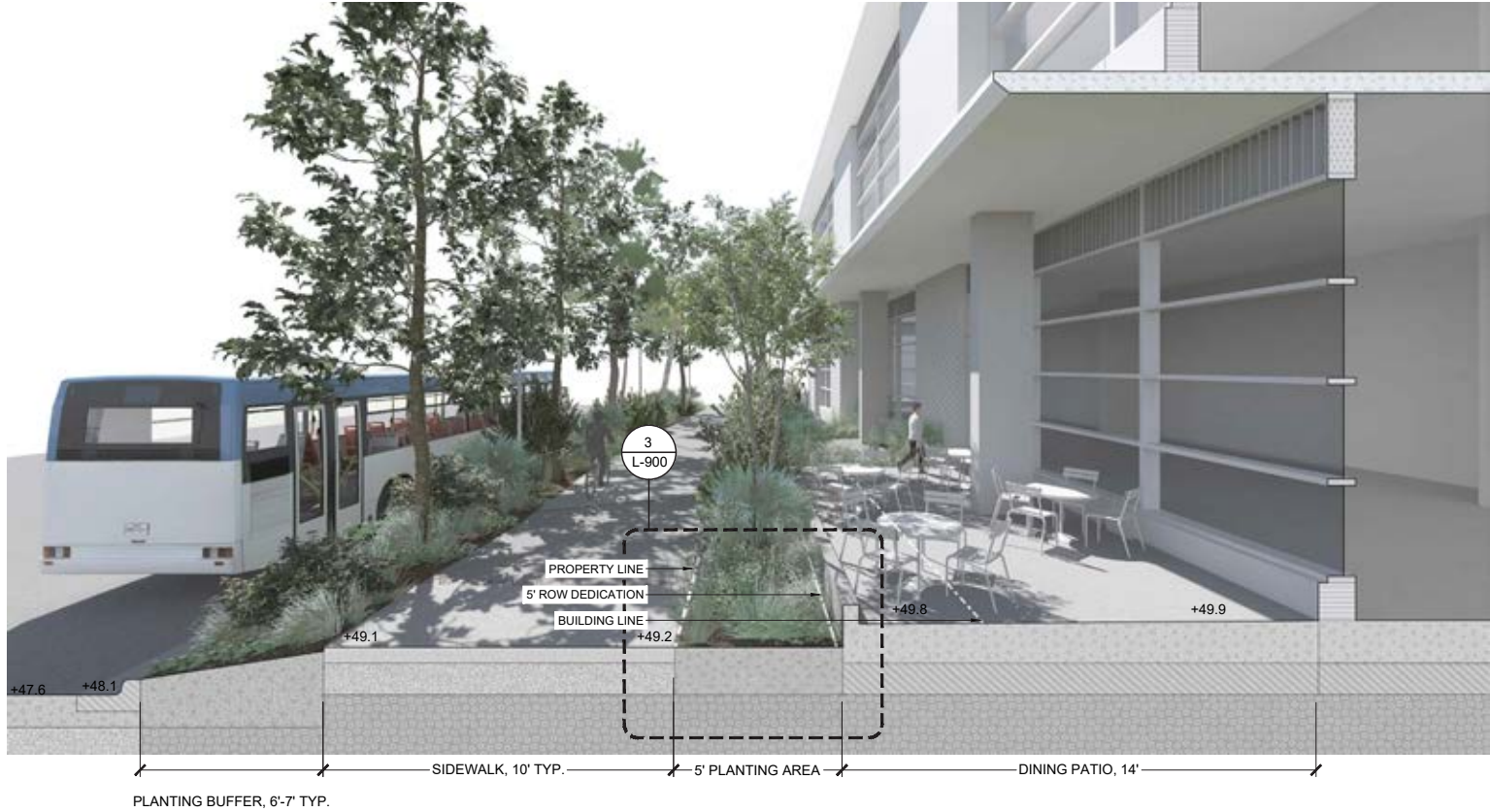


**MONTROSE AND WESTHEIMER**

This mixed-use development in Montrose needed a strong design concept to tie it to the community its joining. Our proposal embraced Houston’s constant shifting by incorporating the remnants of the site’s previous life.

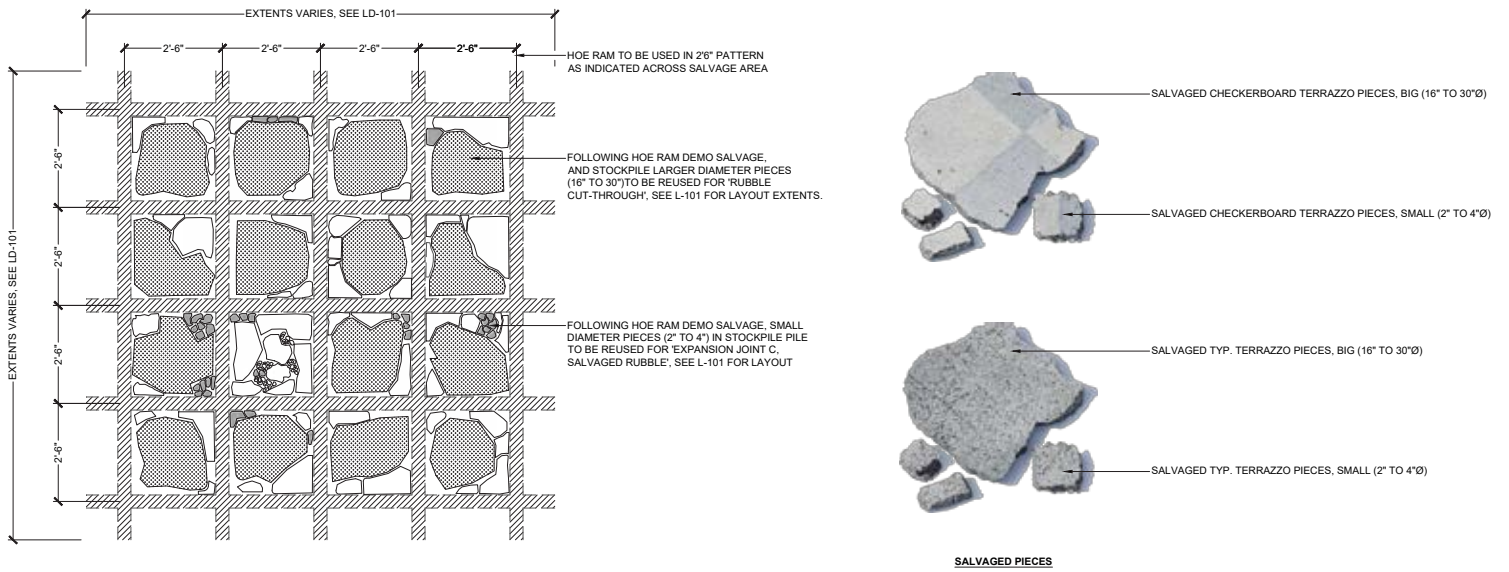
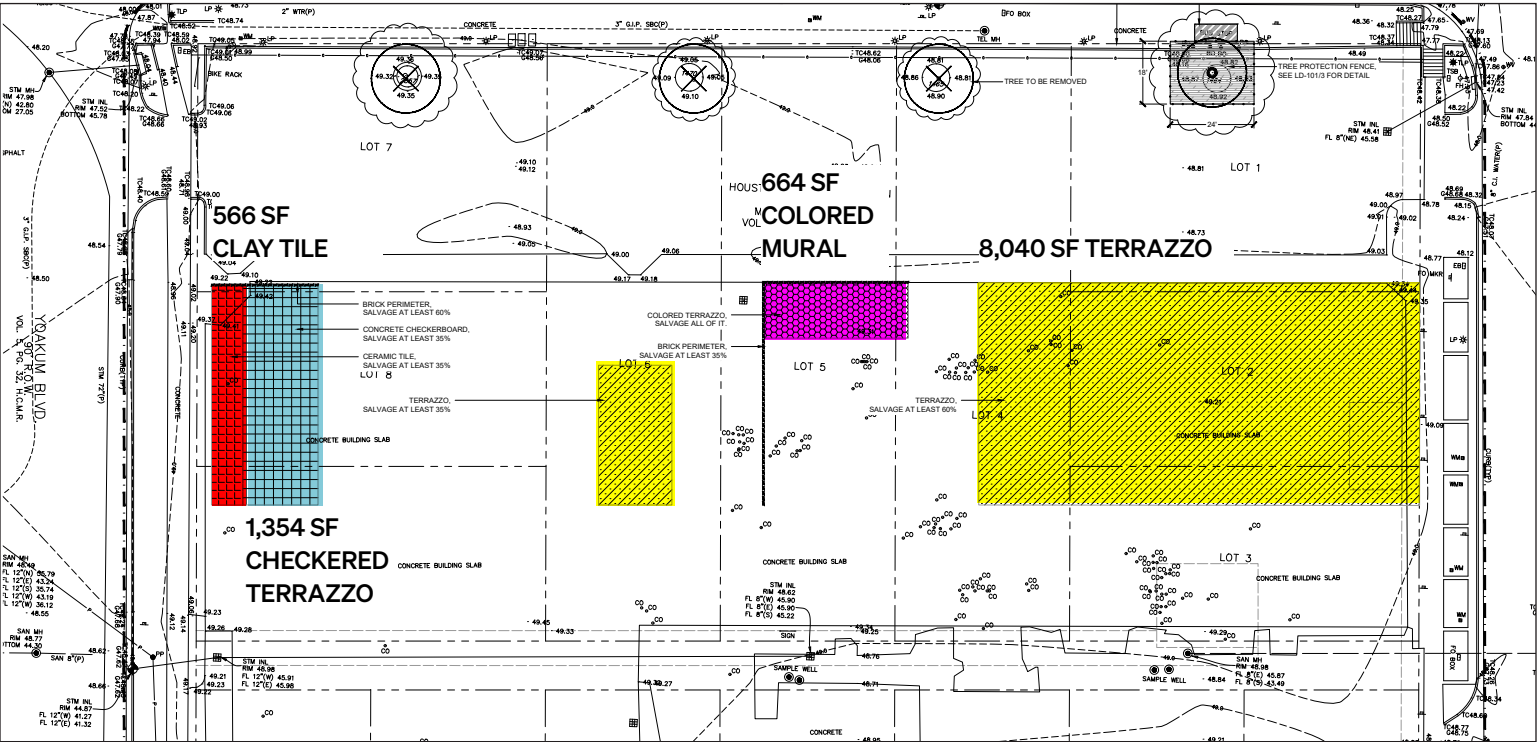
This rubble re-use takes multiple forms throughout the ground floor and provides a whimsical, tactile experience. To accomplish this, we first surveyed what rubble remains. Second, we planned demolition methodologies that would preserve what we need. After iterating internally, we then met with the construction team to assess the feasibility of what we were proposing.

The contribution to the project I’m most proud of, was the suggestion to use the off-cuts of brick that will be generated during construction as part of our planting mulch. I believe the artful reuse of waste is a skill that will be incredibly important in the coming years.





MONTROSE AND WESTHEIMER



3 CHECKERBOARD TERRAZZO AND TYP. TERRAZZO HOE RAM DEMO DETAIL  
1/2" = 1'-0"



1 CERAMIC TILE NTS  
2 BRICKS NTS



4 COLORFUL TERRAZZO NTS  
5 EXISTING CONCRETE RUBBLE, OYSTER SHELL AGGREGATE NTS









**Post-post POST**

Published in CITE 103, July 2022

For decades, Houston’s mayors, developers, and architects have encouraged downtown’s role as a cultural hub. After the creation of popular venues in the first decades of the 20th century, the predominant civic strategy post-World War II was the exercise of the modernist tabula rasa philosophy. Eminent domain, slum clearance, and highway expansion was practiced in support of the rapid annexation of suburban communities, fundamentally changing the city. In 1966, the monolithic Jones Hall and Plaza, designed by Caudill Rowlett Scott, imported New York culture four years after Lincoln Center opened; in 1968, Ulrich Franzen’s Alley Theatre opened to great acclaim. However, much of the city’s energy was distributed elsewhere; downtown became “the hole in the doughnut,” as described by Joel Warren Berna in Cite 42 in 1998. Destinations like the George R. Brown Convention Center (1987), Bayou Place (1997), and the renovated Rice Hotel (1998) attempted to shift this balance. In the early 2000s, the Toyota Center and the Aquarium were both marketed as the next exciting answer to downtown’s missing public sphere. Discovery Green, completed in 2008,

added a much-needed breath of greenery adjacent to the convention center that remains a popular and active destination. Today, downtown is awash in contemporary attempts to make it an attractive public destination, with notable success.

OMA New York, led by Partner Jason Long and Project Architect Salome Nikuradze, and Lovett Commercial, led by Kirby Liu, have realized the next milestone in downtown’s history. As an adaptive reuse project, POST Houston responds to the history and culture of the city, resulting in a building that is a welcome addition to the network of private social spaces that host the city’s public life.

Pre-POST, the building was the Barbara Jordan Post Office, opened in 1961 and designed by the Houston architecture firm Wilson, Morris, Crain & Anderson. At its height, the building employed over 2,000 workers and supplied the mail processing for the southeast region of Texas. Its architecture was defined by its functionality, as its concrete structure provided a factory-like open space for USPS operations. In 2015, USPS budget cuts enacted by the Obama administration caused this location to close; it was then purchased by Lovett Commercial, led by Frank Liu. Many



Houstonians experienced the sublime quality of the unaltered campus at the music and art festival Day for Night, which was hosted here in 2016 and 2017, thanks in part to the efforts of Frank Liu Jr., a musician himself.

For a city like Houston, whose architectural history is littered with unfortunate demolitions, the preservation of a modernist building like the Barbara Jordan Post Office is a victory. With MacRostic Historic Advisors, the project utilized historic tax credits, which meant that its appearance from the street had to be maintained. Windows were cut into the north elevation, but they used the “modularity of the existing

grates,” according to Long, as to retain the language of the blank facade. Inside, remnants remain: a network of cold-war era surveillance tunnels attached to the first-floor ceiling have been kept. These passages, accessible from the exterior, allowed for the panopticon-like monitoring of the workers below. These vestiges heighten the impact of OMA New York’s improvements. Architects should look to POST as a precedent for future adaptive reuse projects.

OMA New York’s primary intervention into the existing structure recalls the work of the artist Gordon Matta-Clark, who transformed buildings through the



surgical introduction of voids. POST’s voids establish new relationships: between floors, between roof and interior, and in long views through the extensive floorplates. It’s a big place: each floor is 250,000 square feet, with a 120,000-square foot skylawn and 50,000-square-foot rooftop farm. These subtractions undermine the previous hierarchy of the column grid. The trimmed concrete floor plates showcase not only the building’s structure but also how they were altered; in the final treatment the concrete edges stay as rough cuts, inviting occupants to consider the previous life of the structure rather than hiding the gaps and presenting the project as a new packaged whole. The idea of putting “different programs in every corner,” as Long said, isn’t that wild, but its aesthetic results are notably austere when compared with the stylings of older models like the interior shopping mall or recent destinations that seek to channel something like Austin’s bohemia. It’s a testament OMA New York’s skill that the intervention in the building is so restrained. On the interior, the team, which included Executive Architect Powers Brown Architecture and Harvey Builders as the general contractor, kept the ad hoc signage and materiality that accumulated over the decades of use as a mail sorting facility. This simple decision is

amplified by the use of an opposing material palette for the new additions: aluminum, square grating, neon and fluorescent fixtures.

Day or night, the interior is heightened by the work of lighting consultant Dot Dash, who carefully considered the vantage points of the occupants and created a lighting experience that encourages circulation just as much as the stairs themselves. The bathrooms, similarly, become distinctly memorable through their ethereal lighting and bright colors.

Described by Long as a “an agglomeration of culture, food, and tropical urbanism housed within a solid concrete shell,” the massive warehouse was subdivided into four discrete zones, each centrally organized around a large void. To the east is 713 Music Hall, operated by LiveNation. The venue, also designed by OMA New York, holds 5,000 people on two levels. Already local heroes like Tobe Nwigwe have played there.

Each of the other three subtractions are atriums open to daylight above. Each is organized around a large, sculptural staircase that is formally unique and relates to the program of that zone.



Approaching from the Barbara Jordan Plaza, underneath the low tower, you arrive at the Z atrium. The monumental, social Z stair is pushed to the back of the atrium. It’s a switch-backed path clad in stained oak, with flat platforms for coworking or socializing. This geometric form is hung from the roof to allow for the accumulation and circulation of people underneath. This feat of suspension also draws views upward to the ethylene tetrafluoroethylene (ETFE) pillows that enclose each atrium. The air in the ETFE pillows reduces heat gain and has the added benefit of subtly diffusing the light. It’s still warm inside at the top, as the hot air rises and stacks against the ceiling, but the

space is filled with daylight. This is the first commercial project in Texas to use ETFE widely.

The O Atrium, the largest of the three voids, houses perhaps the most exciting selling point of the project’s cultural offerings: POST Market. Flexing an impressive cast of local, national, and international restaurants, the food hall, using the precedent of a night market, expresses the culinary prowess and diversity that Houston is known for. To fill the space, OMA New York designed a set of food booths in aluminum that accommodate a variety of communal and private eating experiences. The O staircase, which spirals



up to the roof, has a totemic presence in the food hall. The double helix staircases—also made of aluminum—are clad in metal fencing and fluorescent tubes whose output bleeds into the neon lights crowning the individual food stalls. POST is given another graphic layer through its signage system by MTWTF with Formation, but hopefully the market will continue to add visual activation, to be seen in the midst of the crowds already dining here.

The X atrium is slated for retail when more tenants move in. The crisscrossing X staircase evokes the sentiment of a grand Parisian entry, inviting the onlookers to admire the movement of immaculately dressed influencers. The Escher-like, cascading treads have already been used for a variety of events, including a ballet, fashion show, and an acrobatic performance.

To the OMA team this building is as much a destination, as it “is a link to a new public space within the city and [a] dramatic view out over its juxtapositions.” said Long. Ascending any of the three central staircases will bring you up to the five-acre skylawn. Designed by Chicago-based landscape architects Hoerr Schaudt, the rolling landscaping and meandering path stages clear moments for snapping

pictures with the city. The height of the warehouse puts the visitors neatly level with the highways that ring downtown. Even the skylights, whose circular panes of frosted glass direct light into the tenant spaces below, are a welcome element of strangeness.

There is one point of conflict. The staircases, while exciting, center experiences that aren’t accessible for all occupants. Elevators are pushed to the edge of the floorplates, and, while the stairs received boutique treatment, the elevators are relatively standard. From the perspective of universal design, it’s a shortcoming that so much focus is placed on these three monumental staircases. While POST’s new ideas about adaptive reuse are exciting, the consideration of access for differently abled bodies could have been better addressed.

While presenting the project during an RDA lecture last year, Long said that “there’s a real capacity in Houston to make something really positive out of public/private moments.” In that same lecture, Long detailed OMA New York’s overall approach of “radical juxtapositions” and the ambition to create a microcosm of the city itself, which is similar to the concept of Dirty Realism. As explored

by scholar Frederic Jameson decades ago, the term signals a mode of producing privately-owned space that allows for the sporadic nature of true public life. It was a key concept for OMA’s work in the early 1990s. (Rem Koolhaas wrote an essay on the subject for 1994’s S,M,L,XL.) Jameson argued that the danger of privatized public spaces is that they don’t allow for “one’s private life nor the monumentalization of collective powers.” But today, POST Houston, carved from a former piece of civic infrastructure, stands capable of offering these experiences to visitors.

POST’s energy is also the result of a dynamic architect/developer relationship spearheaded by Kirby Liu. Liu is cited by many within the project as one of the key voices who defined what exactly it means to create an intensely social civic space, but the vision for the destination—and its 713 Music Hall, in particular—was also shaped by Liu’s brother Frank Jr., who died this year. A memorial service and celebration of his life was held in January on the skylawn.

Years in the making and now open, POST is a testament to the potential of creative adaptive reuse. Its spaces will only get better as Houstonians claim them as their own.