

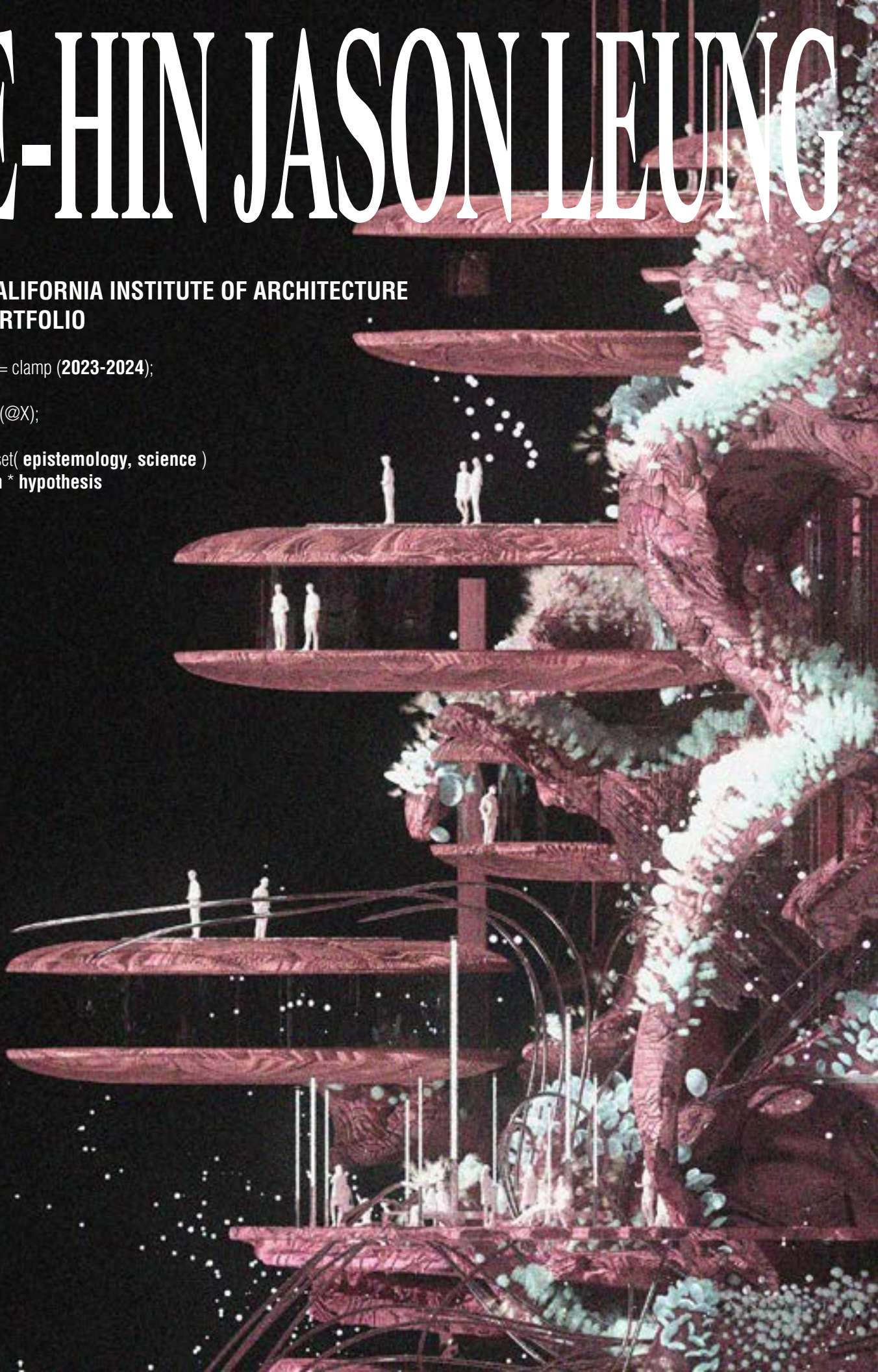
SZE-HIN JASON LEUNG

//SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE
//M.ARCH 2 PORTFOLIO

```
string "PORTFOLIO" = clamp (2023-2024);  
float concept = @C  
float x = experiment(@X);
```

```
int manifestation = set( epistemology, science )  
int d = manifestation * hypothesis
```

```
if ( x > d ) {  
  @C *= @X  
}
```



SZE-HIN JASON LEUNG

//SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE

//CONTACT

string **email** = jleung1011@gmail.com

int **phone number** = +1 (213) 757-0224

// **Technical Support is available from 9 am - 4:30 pm PST**

SZE-HIN JASON LEUNG

//STATEMENT

Sze-Hin Jason Leung, a graduate student in architecture, is currently progressing his academic study as a Master of Architecture II student at the Southern California Institute of Architecture (SCI-Arc). He holds a Bachelor of Art in Architecture from the University of Sheffield. Following his undergraduate studies, Jason joined the teams at OAOA London and Bjarke Ingels Group, contributing as an architectural designer. Beyond architecture, his creative pursuits extend to computational design and animation.

In the progressive academic environment of SCI-Arc, Jason is synthesizing his diverse experiences to challenge and redefine the essence of architectural design. His work seeks to dismantle the established norms of physical spaces, interrogating how space is conceptualized and interacted with. The theoretical underpinnings of his projects often draw parallels to the fluid and unpredictable properties of “acid”, symbolizing a desire for architectural forms and functions that are not simply static or utilitarian. His work pursues the dynamic synthesis of aesthetic complexity and computational innovation, allowing him to continue challenging the evolution of the ever-changing landscape of architecture.

SIZE-HIN JASON LEUNG

//TABLE OF CONTENTS

//MAMA'S DUNGEON //SCI-Arc Vertical Studio [Michael Rotondi]	008	//PARASITE //SCI-Arc Visual Studies I + II	122
//THE SYMBIOTE //SCI-Arc Computational Design Studio II	050	//FUSION BABIES //SCI-Arc Vertical Studio [Jennifer Chen]	134
//ADD-ONS //SCI-Arc Practical Fabrication	080	//POSTHUMAN ARCHIVE - 001 //Personal Experimental Artworks	160
//HEATHERWICK, MEETS GEHRY //SCI-Arc Advanced Material Tectonics	090	//ALTERED RELIC[T] //YAC Architectural Competition	170
//707 WILSHIRE BOULEVARD //SCI-Arc Design Development	096	//PROFESSIONAL EXPERIENCE //Construction Documents + Schematic Design @ BIG	176
//MACHINE MORPHOLOGIES //SCI-Arc Computational Design Studio I	106	//PROFESSIONAL EXPERIENCE //Design Development + Construction Documents + Schematic Design @ OAOA	180

```

matrix4 vision = lookat(concept, future);
string author = sprintf("%s_%g", username(), @time);
float ambition = chramp("ambition_curve", fit01(@time, 0, 1));
string refs[] = array(
    "hauntology",
    "posthumanism",
    "cybernetics",
    "critical_fabulation",
    "late-capitalist_optics" );

float knowledge = 0;
foreach (string r; refs) {
    knowledge += sample(database, r) * noise(hash(r) + @time);
}

float budget = sample(market, "LA");
while (ambition > budget) {
    ambition *= 0.93; // scope-shrink
    budget += grant(); // funding hunt
}
struct Project {
    string title;
    float concept;
    int research;
    float prototype_quality;
    string renderer;
    string published_to;
}

PORTFOLIO.title = "PORTFOLIO_" + itoa(2023 + int(@time));
PORTFOLIO.concept = concept + knowledge;
PORTFOLIO.research = manifestation | set(philosophy, aesthetics);
PORTFOLIO.prototype_quality = experiment(@X * ambition);
PORTFOLIO.renderer = (budget>0)?"Unreal-5-Cinematic":"Viewport-GL";
PORTFOLIO.published_to = when(ready(PORT-
FOLIO) == true, "world-wide-web", "local-drive");

if (PORTFOLIO.prototype_quality > threshold("wow_factor")) {
    upload(PORTFOLIO, PORTFOLIO.published_to);
    notify(author, "Portfolio deployed!");
} else {
    iterate(experiment, ++@iter);
}

```

{ MAMA'S DUNGEON; }

CLASS // DS VERTICAL [3GBX] | **INSTRUCTOR** MICHAEL ROTONDI | **COLLABORATOR** JACK WASIELEWSKI | **//SOFTWARE USED** Rhino3D | Houdini FX | Zbrush | Cinema 4D | Redshift

This project proposes a speculative architectural design for Lucy McRae’s live-work studio, critically examining our perception of the built environment by redefining the relationships between designer, user, and site. Located strategically at the intersection of Lincoln Heights and Cypress Park in Los Angeles, the site uniquely converges at the meeting point of the Los Angeles River with the junction of Interstate-5 and State Route 110.

The design integrates participatory elements by establishing a flexible framework that encourages ongoing development and evolution of the site. Recognizing the site’s unique constraints and potential, the strategy emphasizes repurposing an abandoned highway structure. This adaptive

reuse highlights public-oriented functions and strategically organizes the program to enhance community engagement and interaction. Additionally, the project challenges conventional material use by incorporating recycled materials and non-traditional architectural elements such as PVC-backed ballistic nylon, creating distinctive and innovative spatial environments.

A purposefully placed external structural frame defines the forms and serves as a versatile, multi-purpose framework, allowing users to display or create varied spatial arrangements tailored to different events and functions.

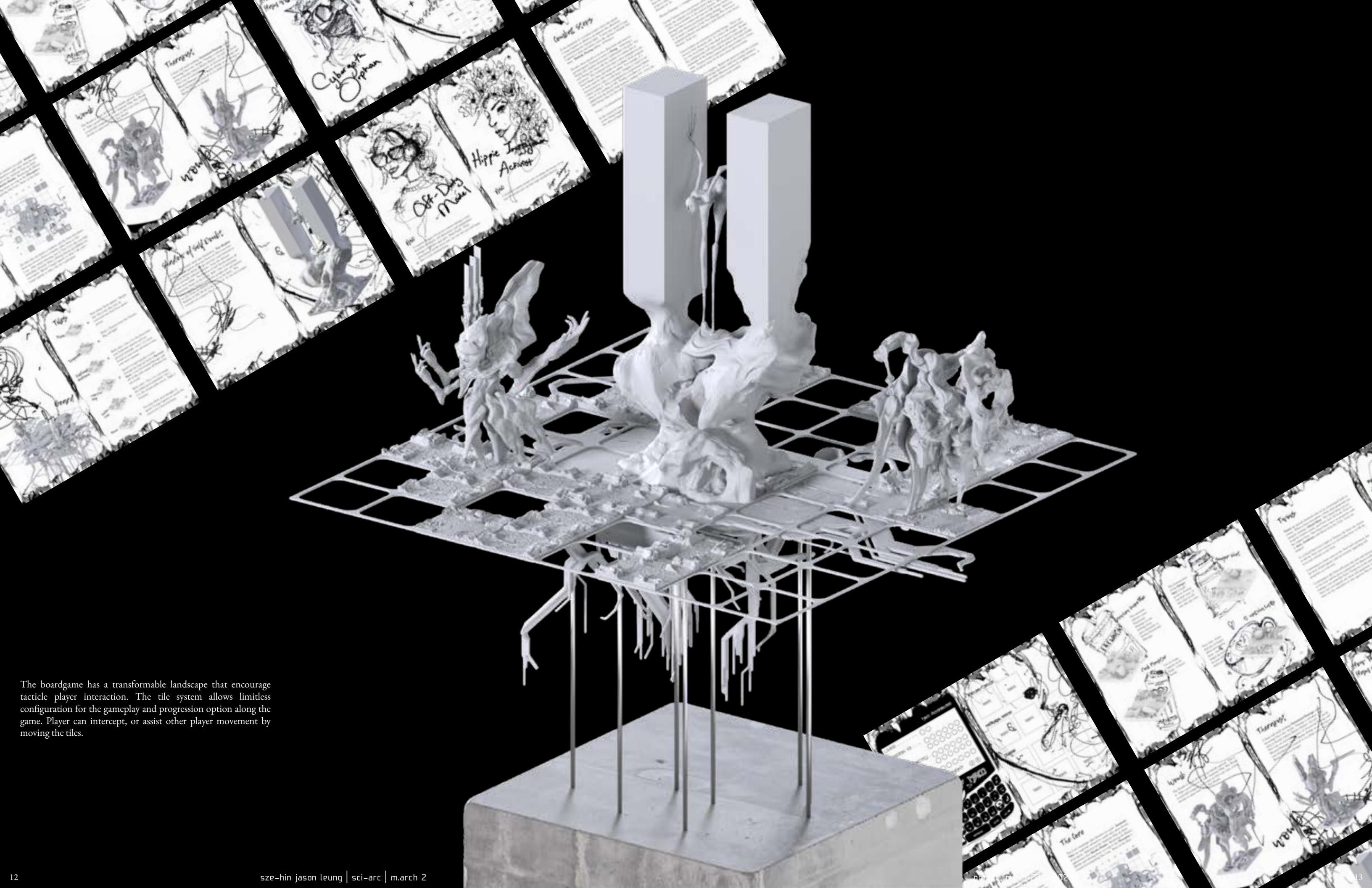
PART ONE

CORE CORE: THE CORE



PART ONE: THE BOARDGAME

In Core Core: The Core, you start life as a pure fetus on a quest through an internet subculture landscape, bewitched with emotional damage. To win the game, simply: survive lifem find your twins, collect the four bimbo drinks, take them to your therapist, and, finally, kill the all-powerful Shadow of Self Doubt. The core is easy to learn and play, but winning isn't a joke.



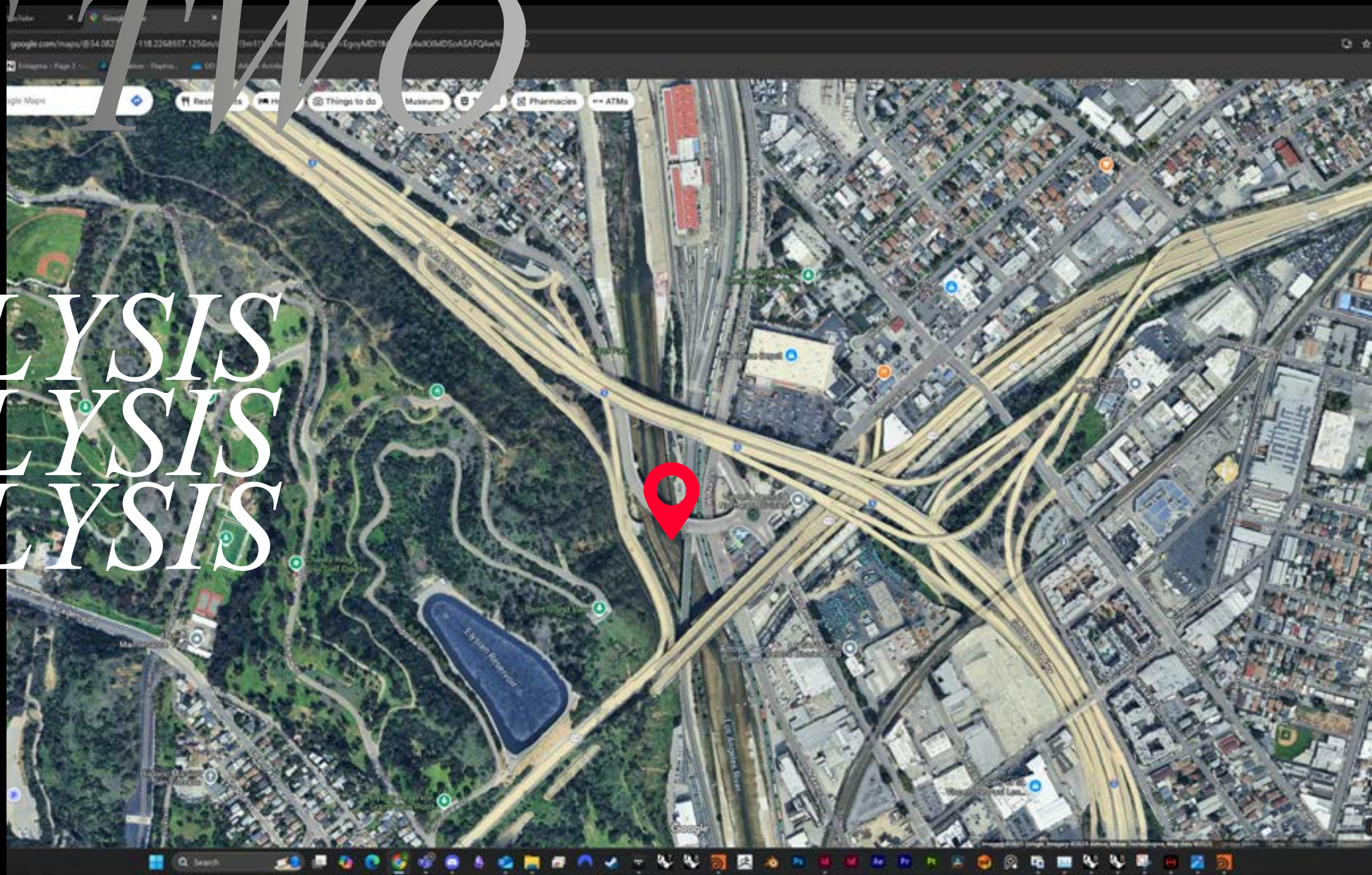
The boardgame has a transformable landscape that encourage tactile player interaction. The tile system allows limitless configuration for the gameplay and progression option along the game. Player can intercept, or assist other player movement by moving the tiles.

PART TWO

SITE ANALYSIS SITE ANALYSIS SITE ANALYSIS

PART TWO: FUTURE SENSITIVE STUDIOS

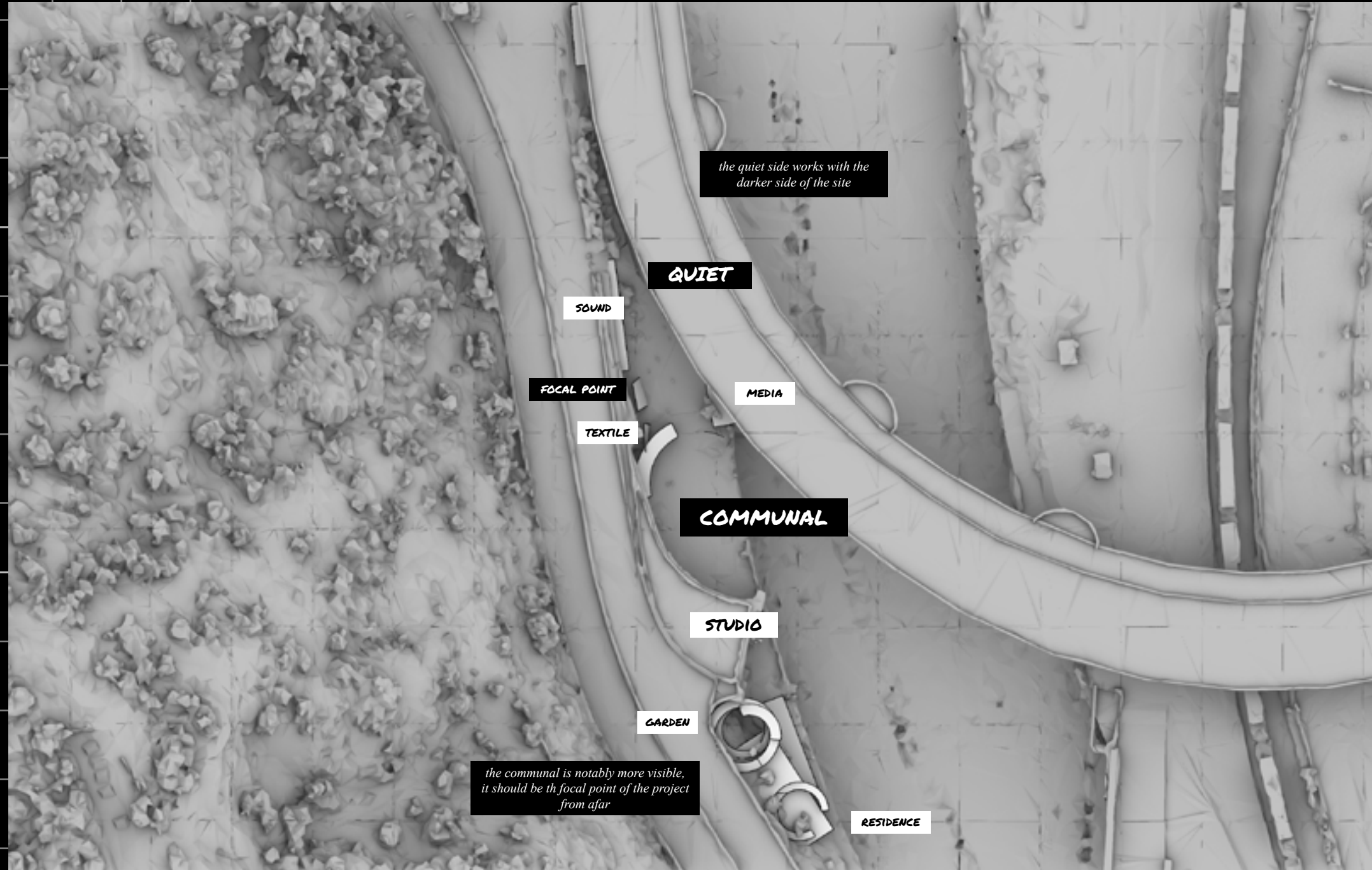
A facility for the collaborative exploration and production of trans-media arts.
A place of spaces for cross-sector / trans-disciplinary teams, of artists, technologists, and scientists, working collaboratively, guided by a Body Architect and Science Fiction Artist, Lucy McRae.
This place will foster speculative design, equipping artists, inventors and innovators, with the resources and tools needed to experiment, create, and bring new visions to life.

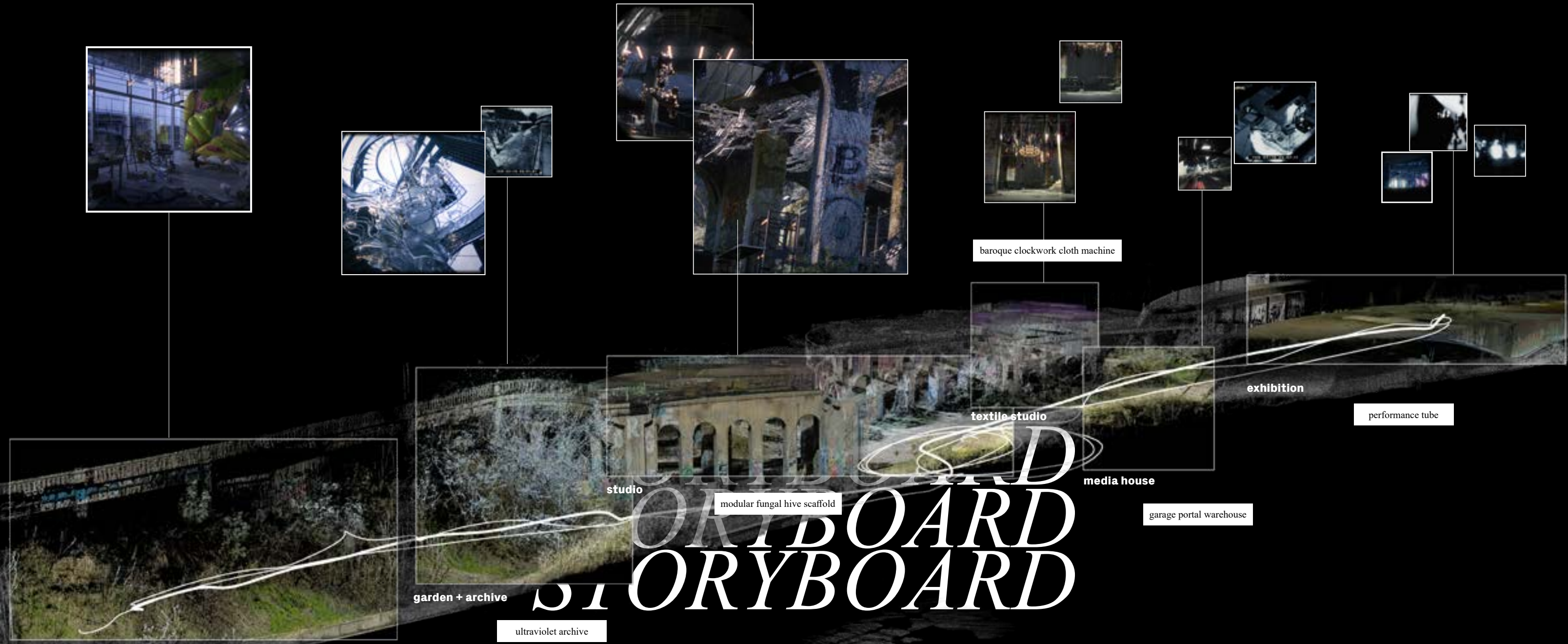




SITE ANALYSIS

The access point to site is quite hidden, perhaps an opportunity to embrace the mysteriousness of the project.
 Due to the nature of the site, which is an abandoned infrastructure, the site receive a lot of shading from the existing highway and sound from surrounding.

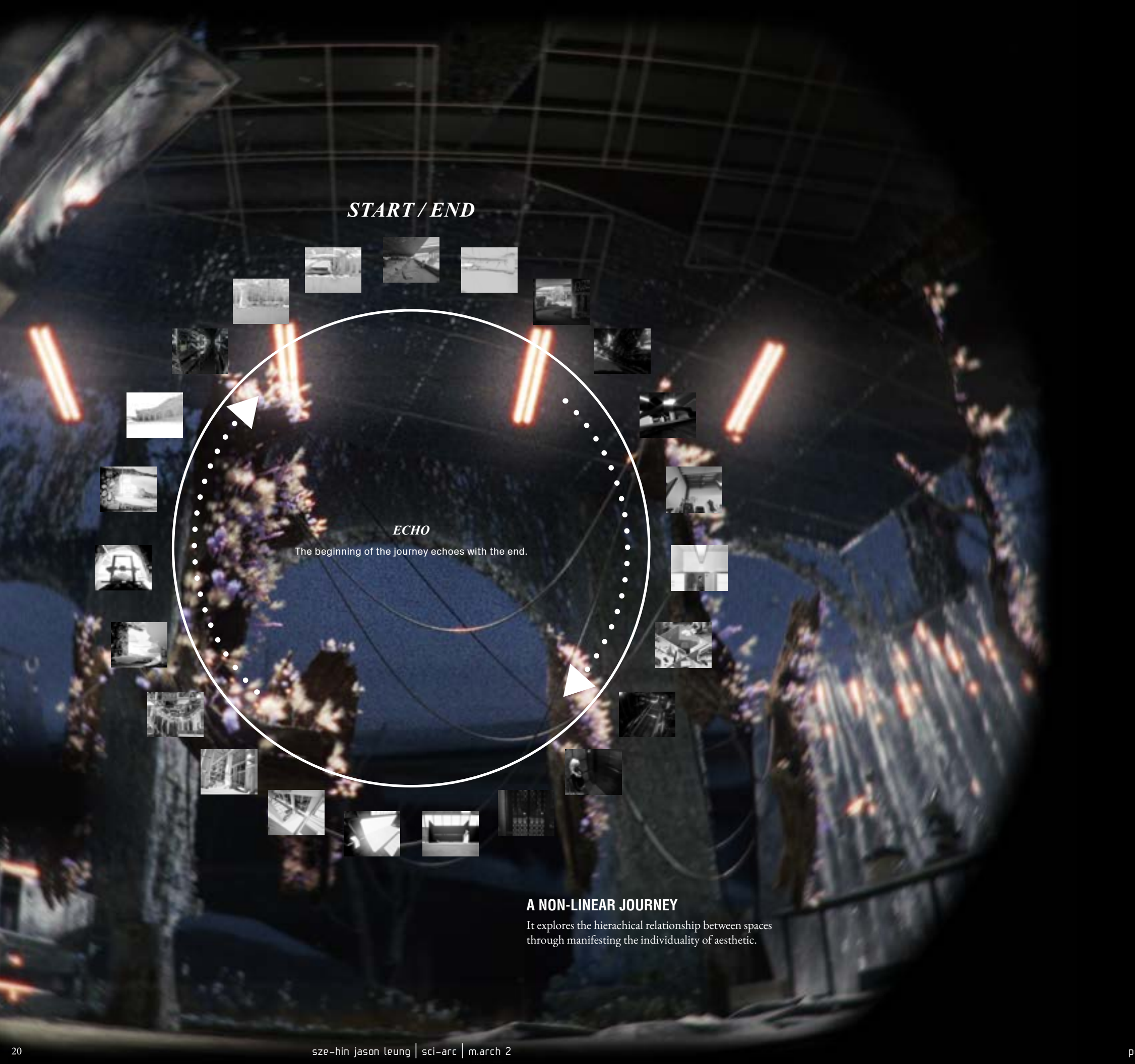




MAMA'S DUNGEON STORYBOARD

A STORY TO BE NARRATED

The project began with a series of storyboard experiments, exploring spatial narratives through multiple perspectives in search of a framework that could best articulate the design vision. As the work progressed, the impulse to critically question and subvert conventional representational norms became an integral part of the design process.



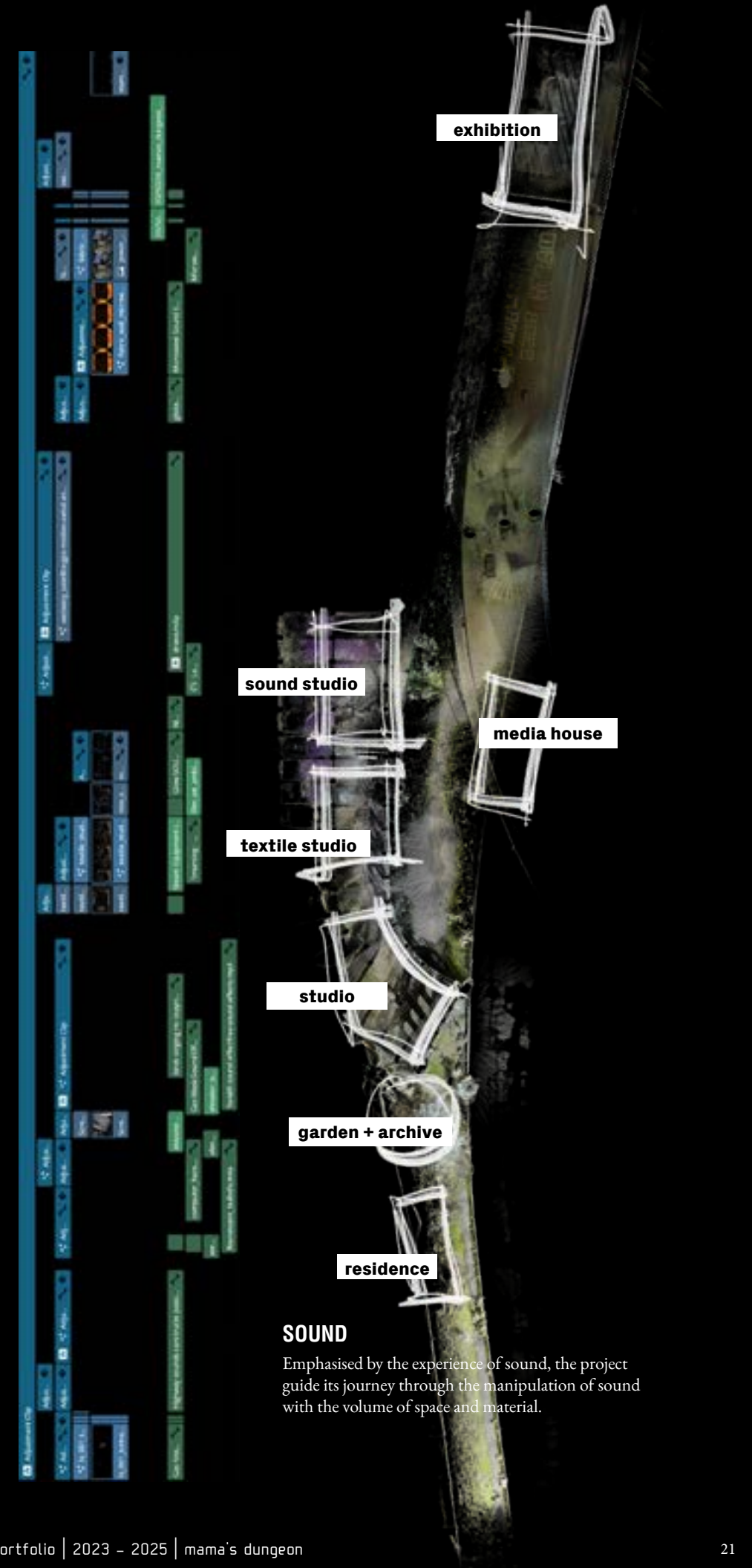
START/END

ECHO

The beginning of the journey echoes with the end.

A NON-LINEAR JOURNEY

It explores the hierachical relationship between spaces through manifesting the individuality of aesthetic.



exhibition

sound studio

media house

textile studio

studio

garden + archive

residence

SOUND

Emphasised by the experience of sound, the project guide its journey through the manipulation of sound with the volume of space and material.



//MULTI-HYPHENATE

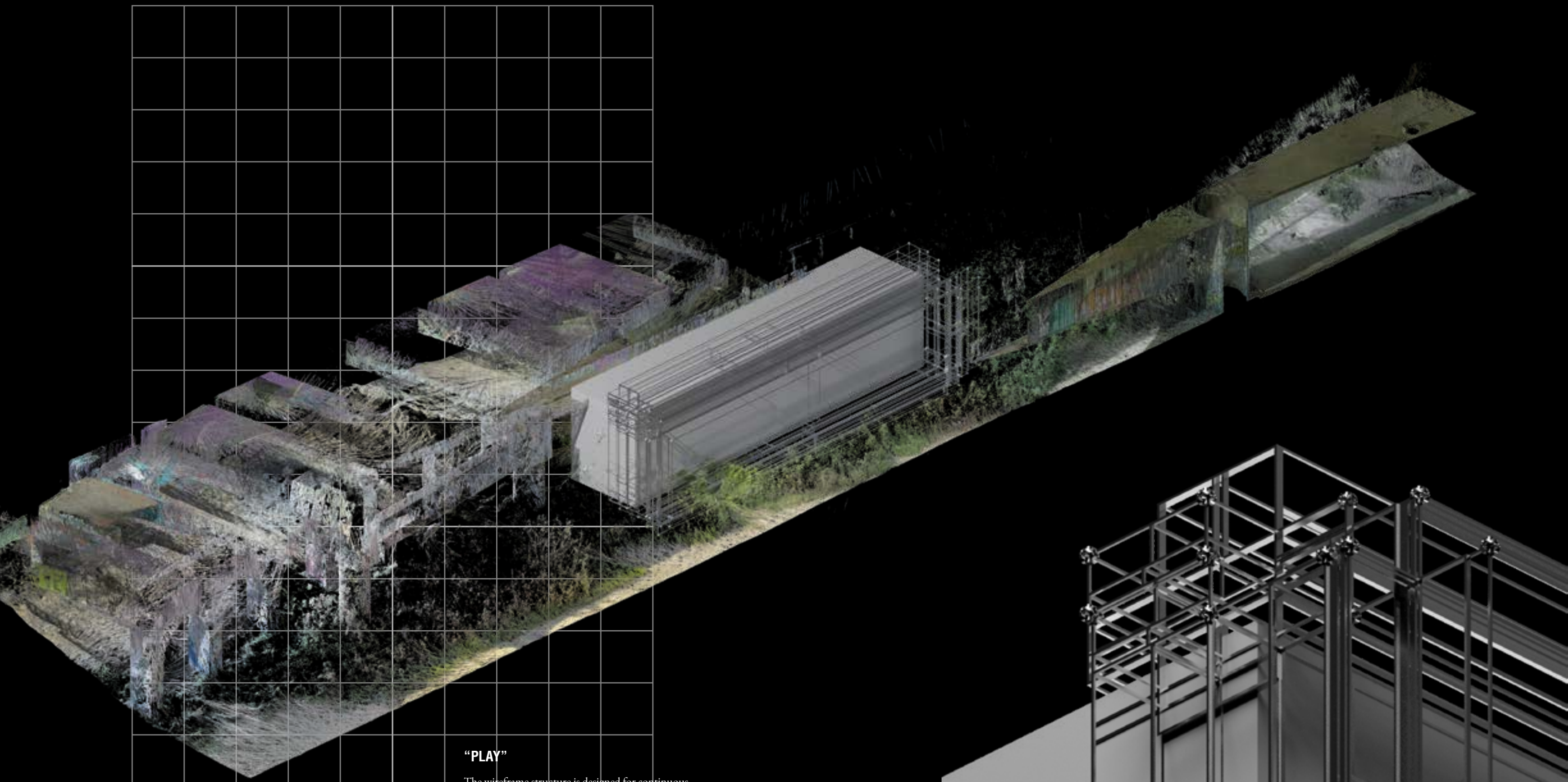
“SCAFFOLDING”

We treat this project an opportunity to create a framework for user adaption, also encouraging future expansion / re-iteration which future occupant deems fit. There's no rule to how the buildings are formulate, and it shouldn't.



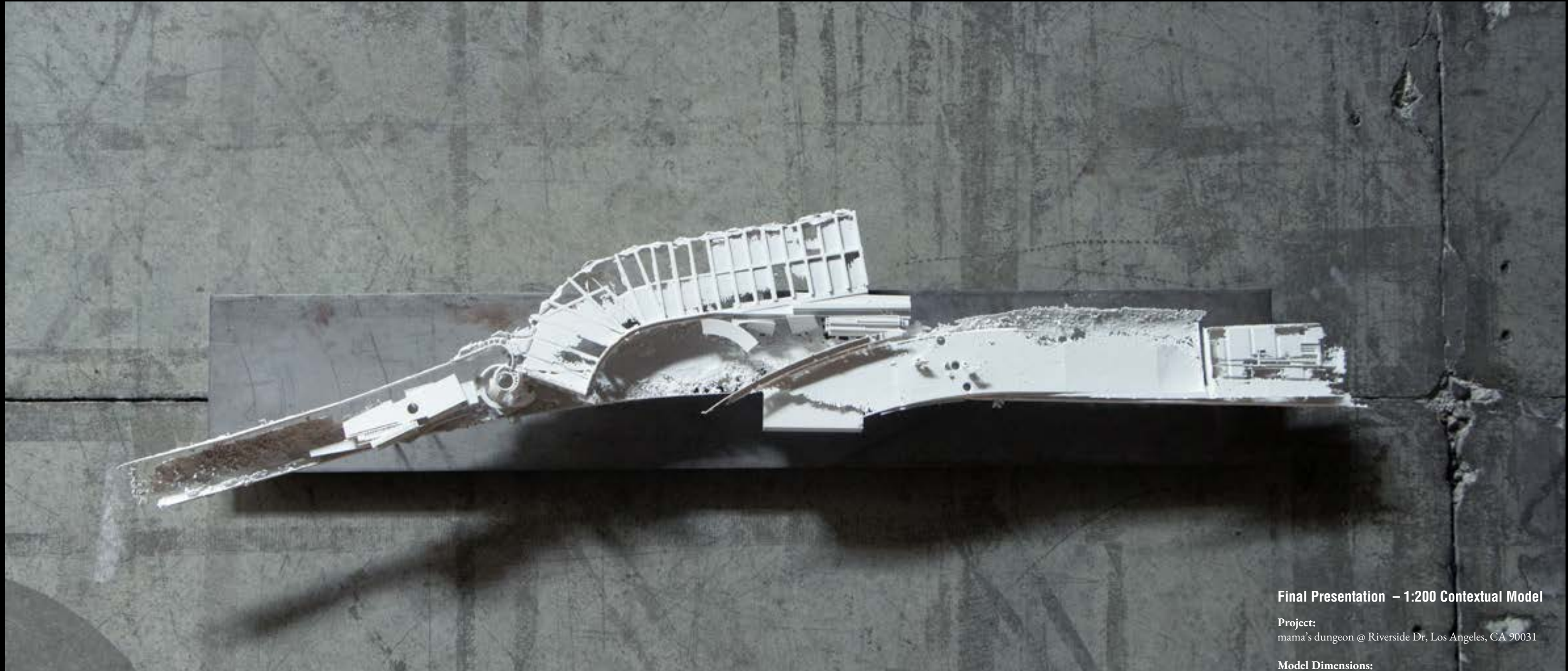
//RECURSIVE ARMATURE

The project is conceived as a continuously reiterative system throughout its lifespan. Its “armature” framework is designed to encourage user-driven expansion and modification in response to evolving needs.



“PLAY”

The wireframe structure is designed for continuous reuse and adaptation, employing standardized assembly methods to streamline installation and reconfiguration processes.



Final Presentation – 1:200 Contextual Model

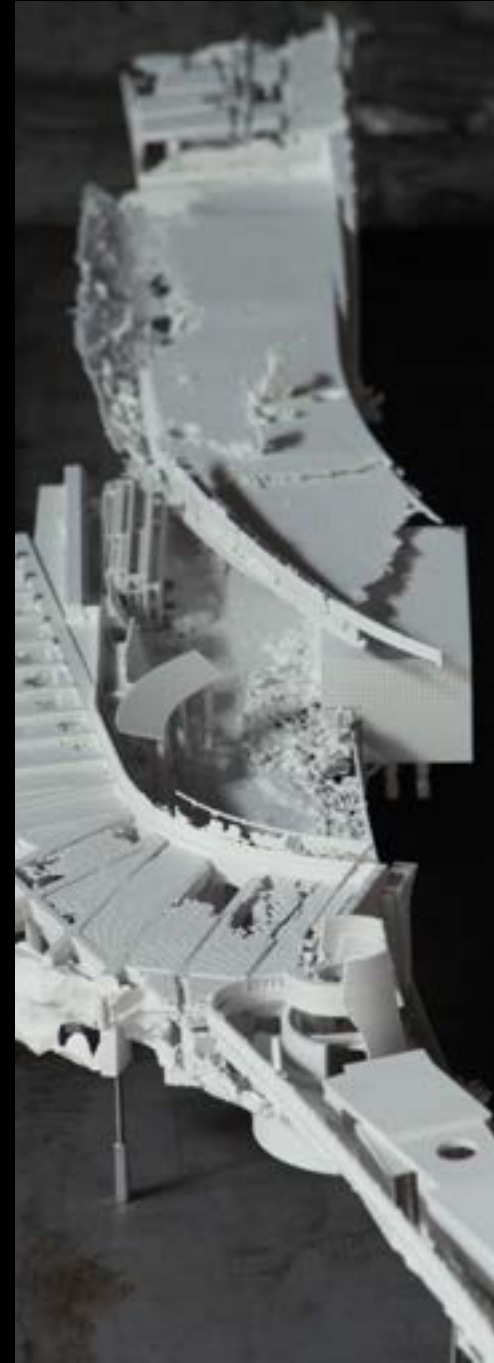
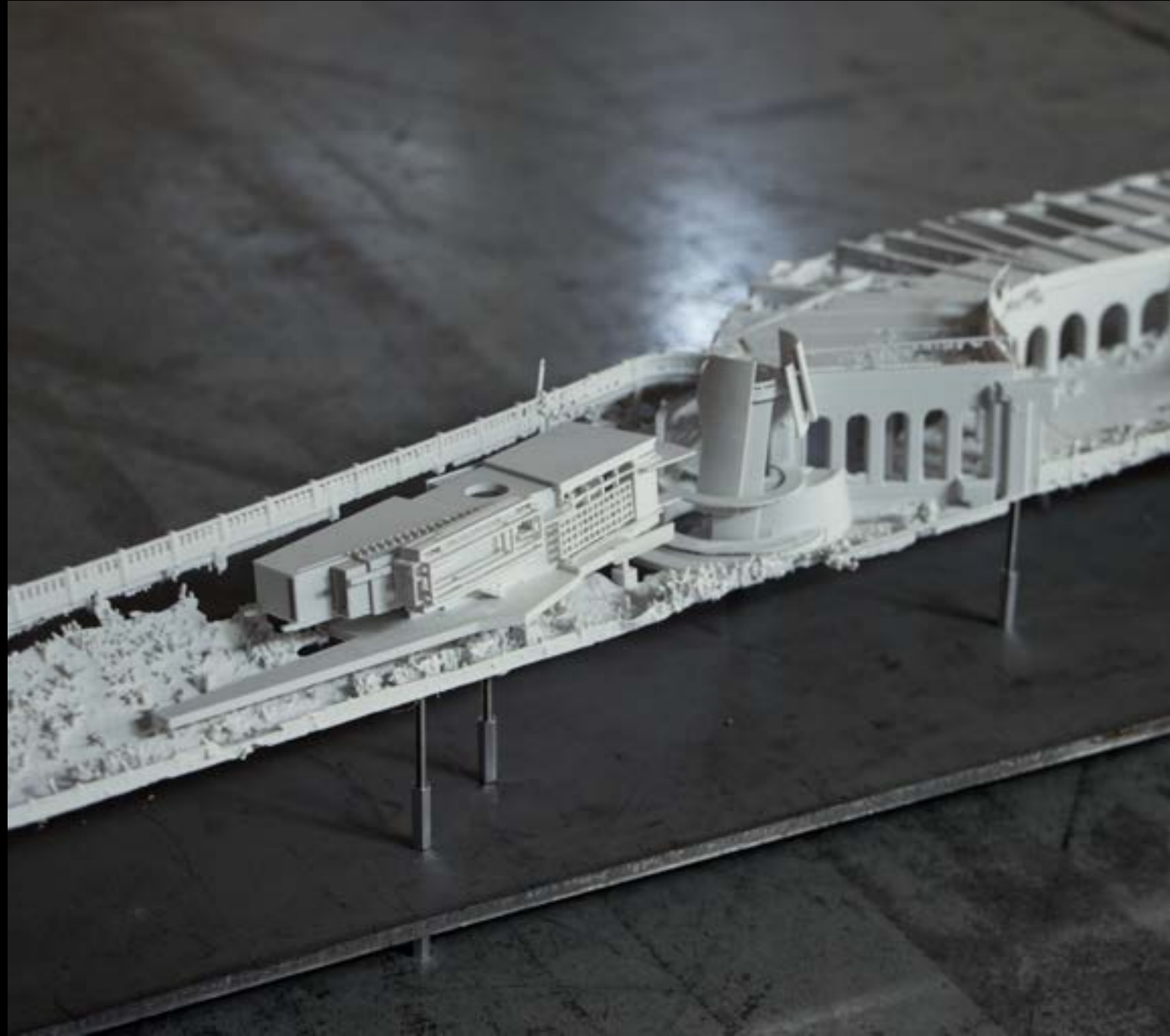
Project:
mama's dungeon @ Riverside Dr, Los Angeles, CA 90031

Model Dimensions:
1375 mm x 375 mm x 146 mm

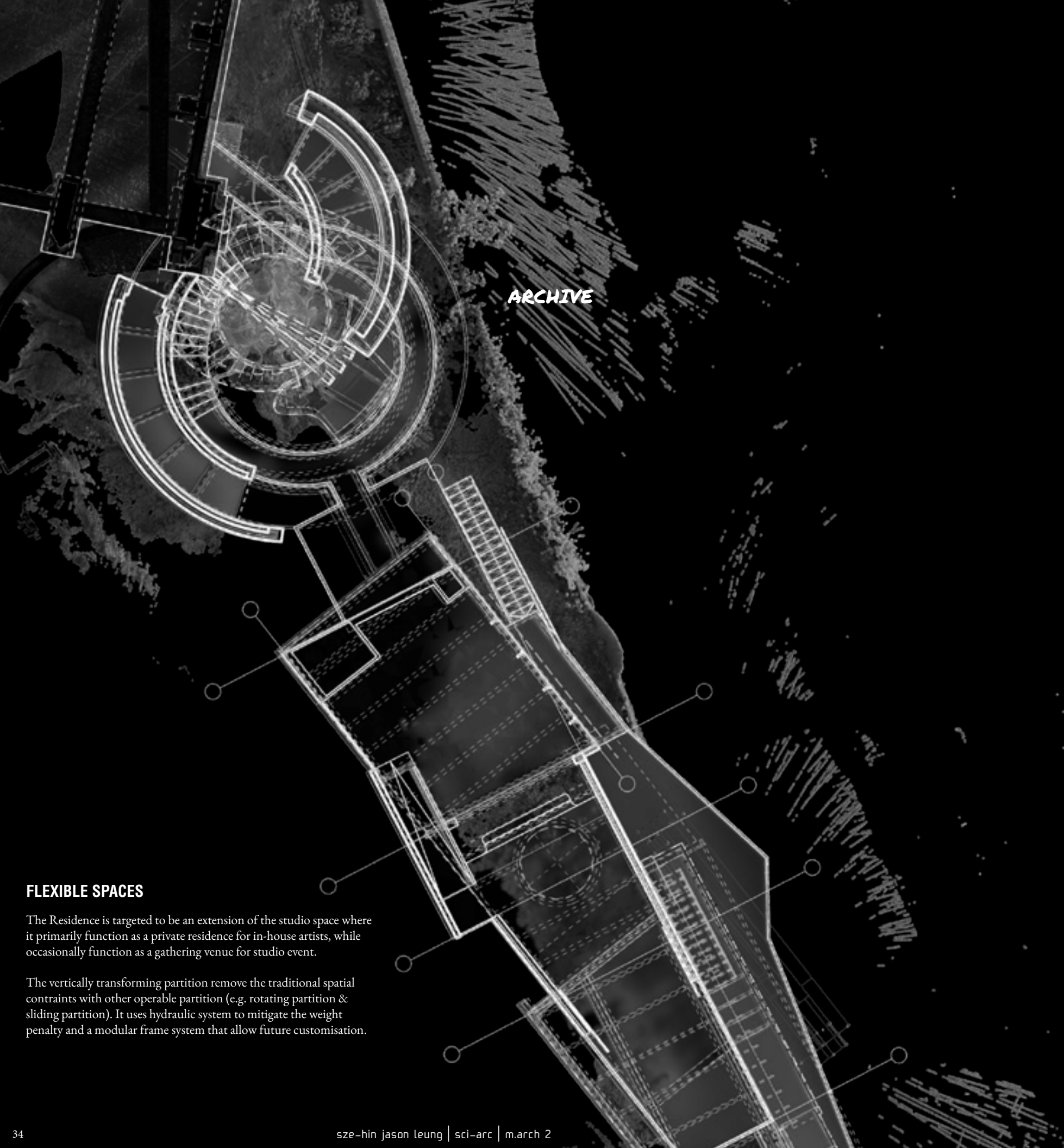
Materials:
3D-printed PLA, Stainless Steel Plate, Metal Threaded Rod



The project is designed to minimize its footprint while maximizing use of the existing structure.



Thin metal rods were used to create a hovering effect, abstracting the project's placement along the Los Angeles River.

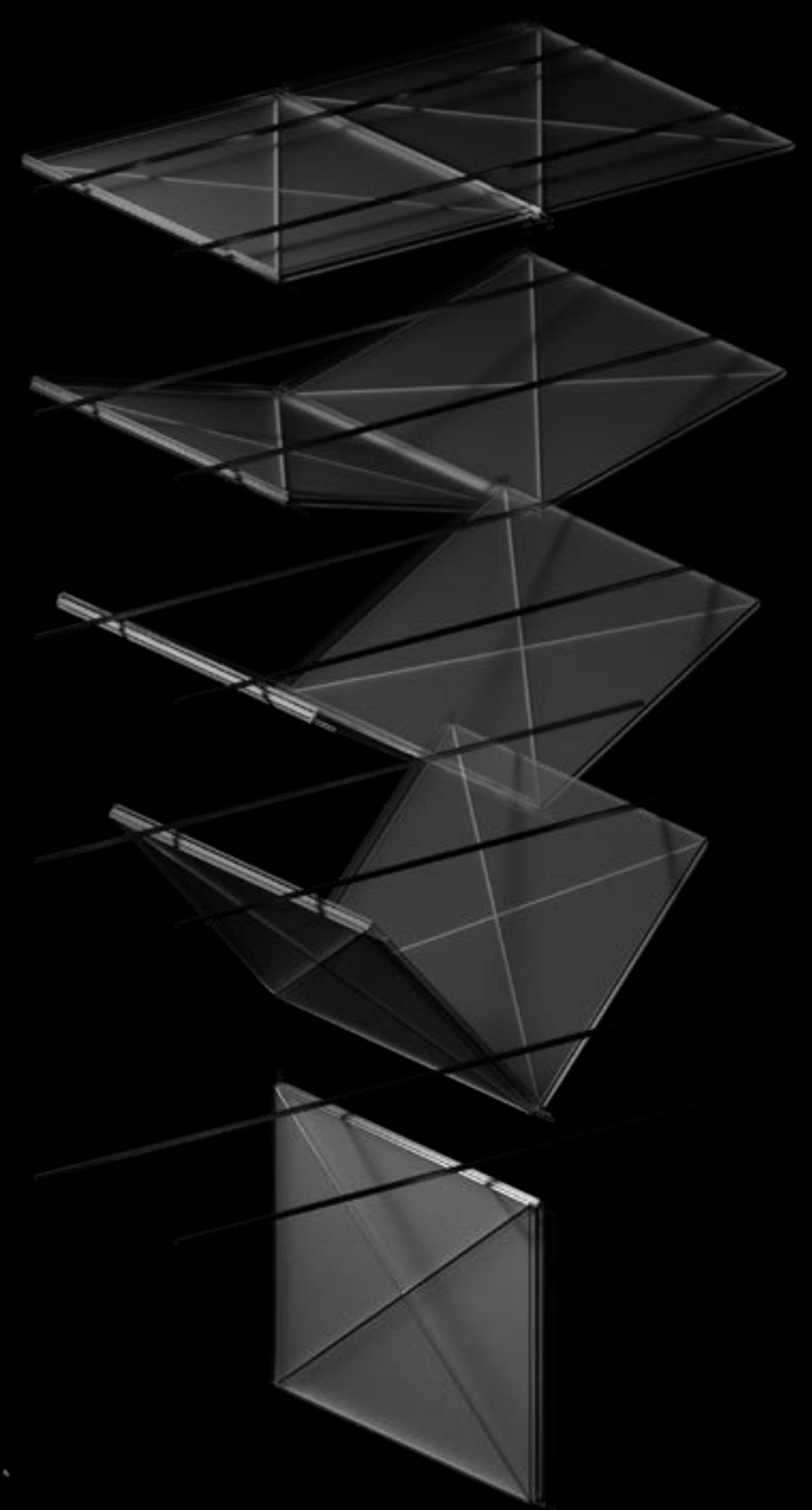


ARCHIVE

FLEXIBLE SPACES

The Residence is targeted to be an extension of the studio space where it primarily function as a private residence for in-house artists, while occasionally function as a gathering venue for studio event.

The vertically transforming partition remove the traditional spatial constraints with other operable partition (e.g. rotating partition & sliding partition). It uses hydraulic system to mitigate the weight penalty and a modular frame system that allow future customisation.





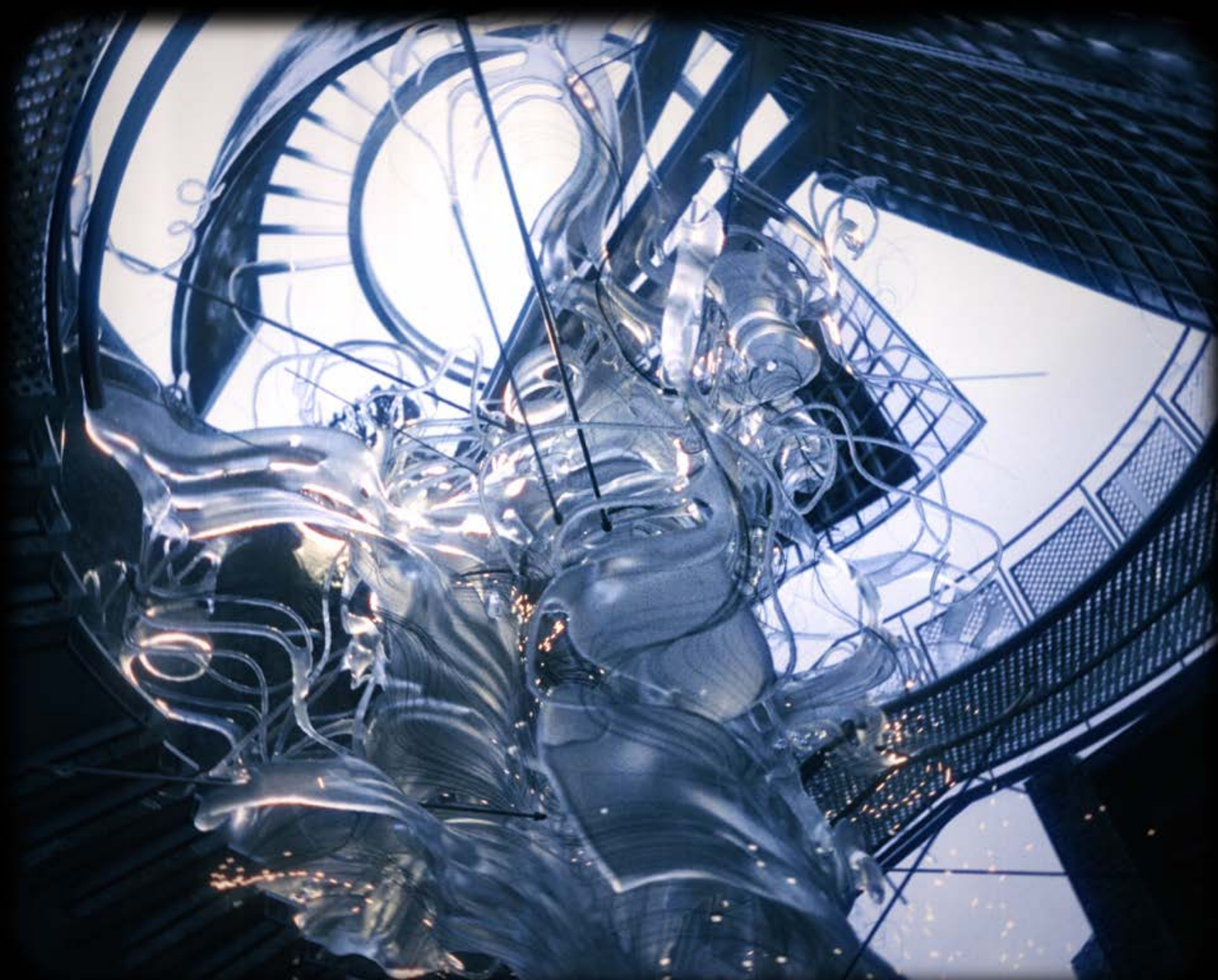
MAMA'S DUNGEON

The project's "bare-bones" design serves as an open framework that encourages and facilitates the full expression of its inhabitants. By intentionally minimizing fixed aesthetic interventions, the structure invites users to appropriate, modify, and personalize the space—whether through installations, decorations, or functional additions—transforming the architecture into a living canvas shaped by its occupants.



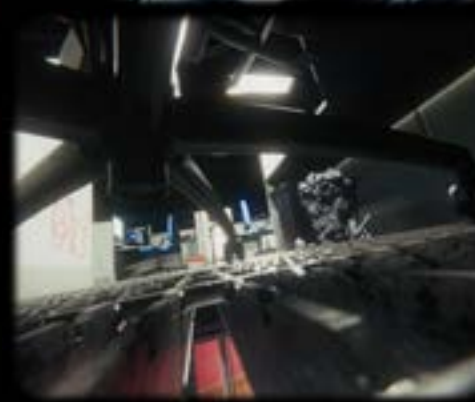
ARCHIVE [garden]

We seek to challenge conventional perceptions of a garden. This is a morgue for flowers—also a memorial. It offers a space for meditation, a moment to encounter the past through the lens of what remains.



BLUE MORNING

We became captivated by the idea of transforming this archival space into the heart of the project—a space for meditation that also houses a library of Lucy’s work. A garden meant to be experienced even at night. We took the liberty of envisioning it as a biochemical test bed for Lucy’s experiments, critically challenging conventional definitions of a “garden” within the architectural program.



PERSPECTIVE

Inspired by the worm's-eye view—and seeking to go further—we present the project through the lens of non-human objects such as CCTV cameras and delivery robots.



THE DEVIL IS IN THE DETAILS


Perhaps it is time to reconsider the meaning of architectural design, advancing the discourse on adaptive reuse. It emphasizes spatial experience through the deliberate juxtaposition of design elements.



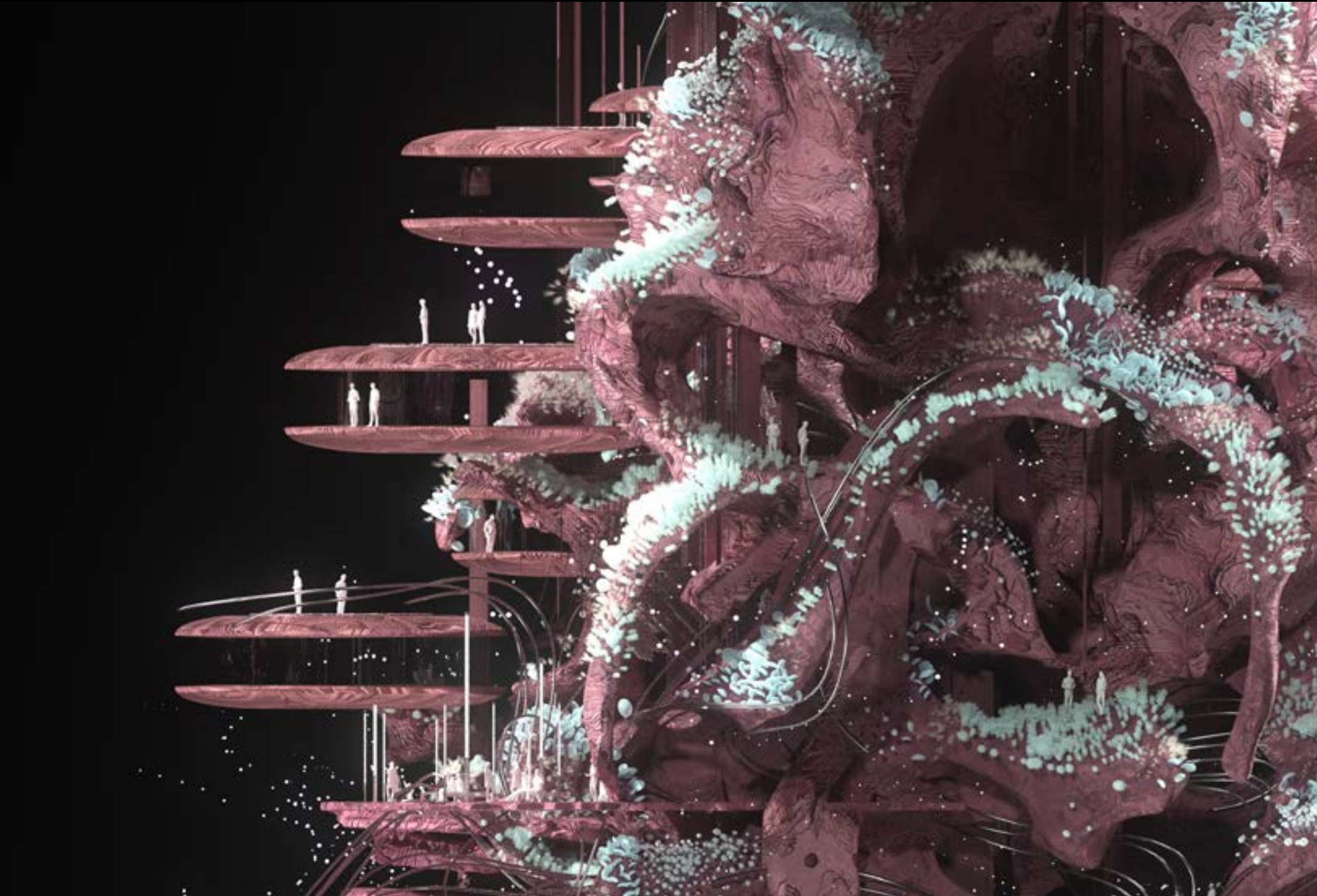
scan to see full animation.

{ MAMA'S DUNGEON; }





{ AND YOU ARE A PIECE OF DONUT; }



{THE SYMBIOTE;}

CLASS

INSTRUCTOR

// DS1201 [2GBX] | DAMJAN JOVANOVIC

This project delves into the future of the hospitality industry by thoroughly examining the evolution of existing skyscrapers. It introduces an innovative array of programs, including a vertical landscape, a fight club, and multiple panoramic view-pods designed to enhance hotel amenities. These features aim to transform traditional hospitality experiences by offering unique, engaging environments for guests.

The practicality of large skyscrapers is increasingly questioned as society adapts to new urban patterns. This shift prompts inquiries into how we might redefine tower typologies to better align with contemporary needs and aspirations. The project addresses these questions by exploring ways to integrate sustainable practices into skyscraper design, fundamentally inspiring future generations to embrace eco-friendly living spaces.

Envisioning a synthetic nature within urban sprawl, the project proposes creating a nature retreat amidst the dense jungle of concrete and steel in Downtown LA. This retreat aims to provide an oasis of tranquility and natural beauty, contrasting sharply with the urban environment. It incorporates plug-in modules, a flexible and cost-effective concept first introduced by the Metabolist movement in Japan, which also supports adaptable and scalable future developments.

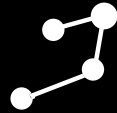
This visionary project serves as both a framework for future urban growth and a reflective missive on our current lifestyle, challenging us to rethink our environmental impact and architectural legacies. It encourages a continual evolution beyond its original intent, promoting a dynamic, sustainable urban development that can adapt to future needs and crises. Ultimately, it seeks to prompt both current and future generations to reconsider their lifestyle choices in the context of global sustainability and urbanization challenges.

//SOFTWARE USED

Houdini FX | Unreal Engine | Zbrush | Redshift



Re-imagining our future urban fabric co-existing with nature, an urban sprawl that harmonize in the synthetic nature.



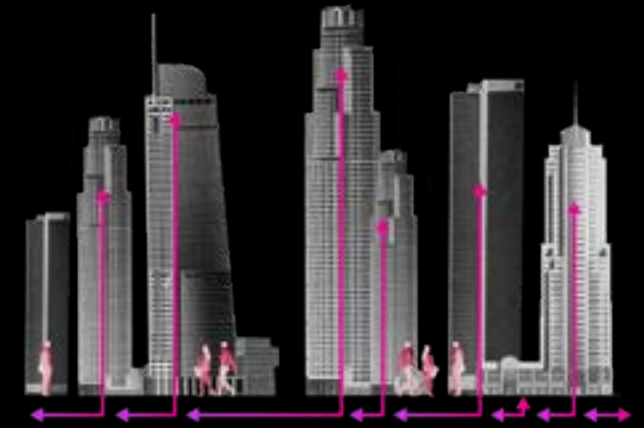
Creating public realm without physical boundaries, yet able to define unique spaces and masses with different elements



The multi-tier system separate vehicular traffic from pedestrian, also creating connection between pedestrian and business.

//ACCESSIBILITY

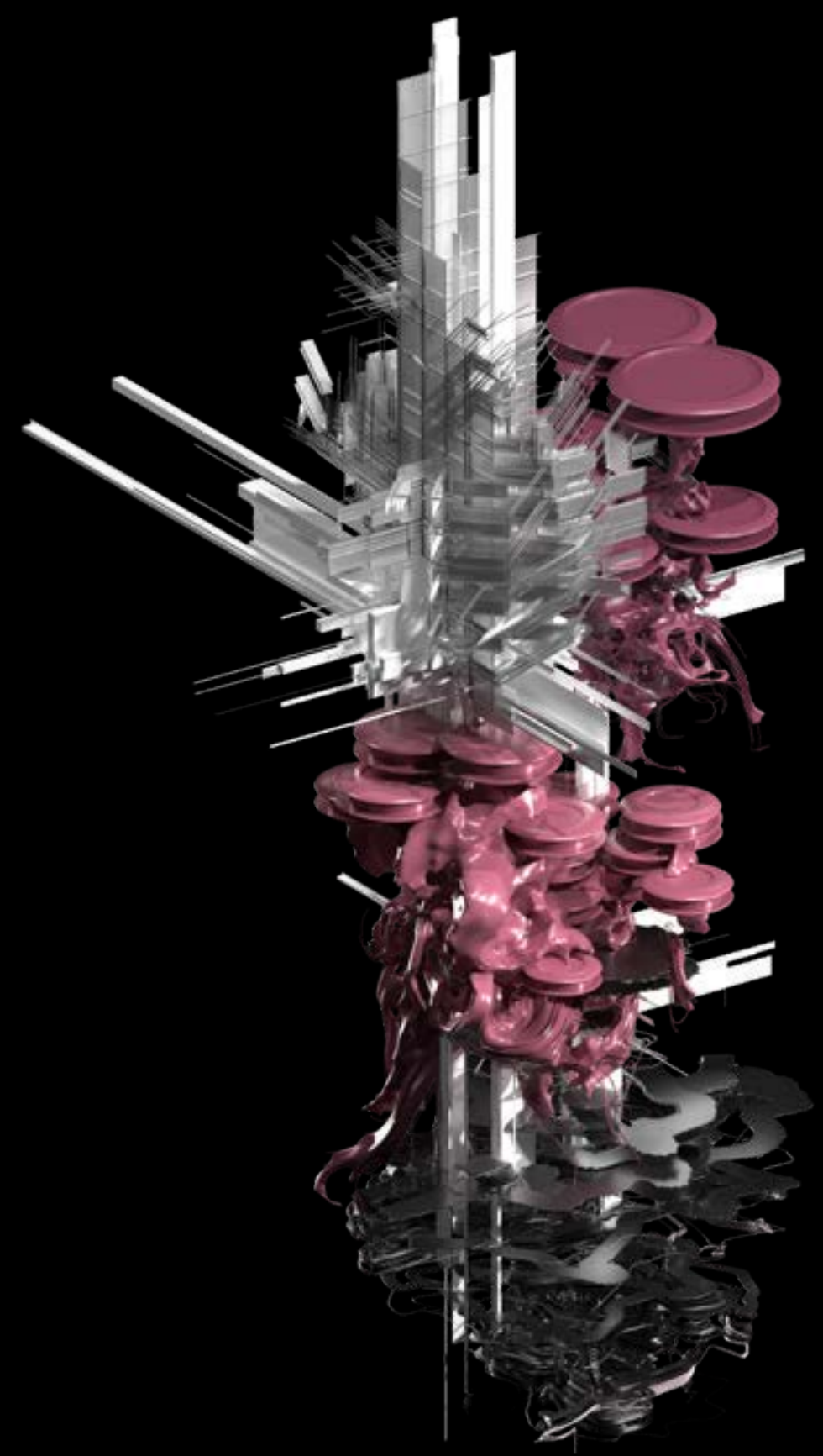
Downtown Los Angeles currently features a very linear circulatory system both above and below ground. Traveling between two points often requires returning to street level, which limits the flow of access to different spaces.



//VERTICALITY

Utilizing the verticality of Downtown Los Angeles, the design offers multi-linked access between higher and lower levels. This increased connectivity makes the city more pedestrian-friendly.





PLUG-IN PROGRAMME
 RESTAURANT
 ROOFTOP TERRACE
 OUTDOOR EVENT
 CONCERT HALL

UNDER[GROUND]
 SUSHI
 HOOKAH BAR
 MEDITATION
 OPEN THEATRE

TECHNOLOGY
 AUGMENTED REALITY
 NUCLEAR FUSION
 THE WEATHER PROJECT
 CLOUD SEEDING

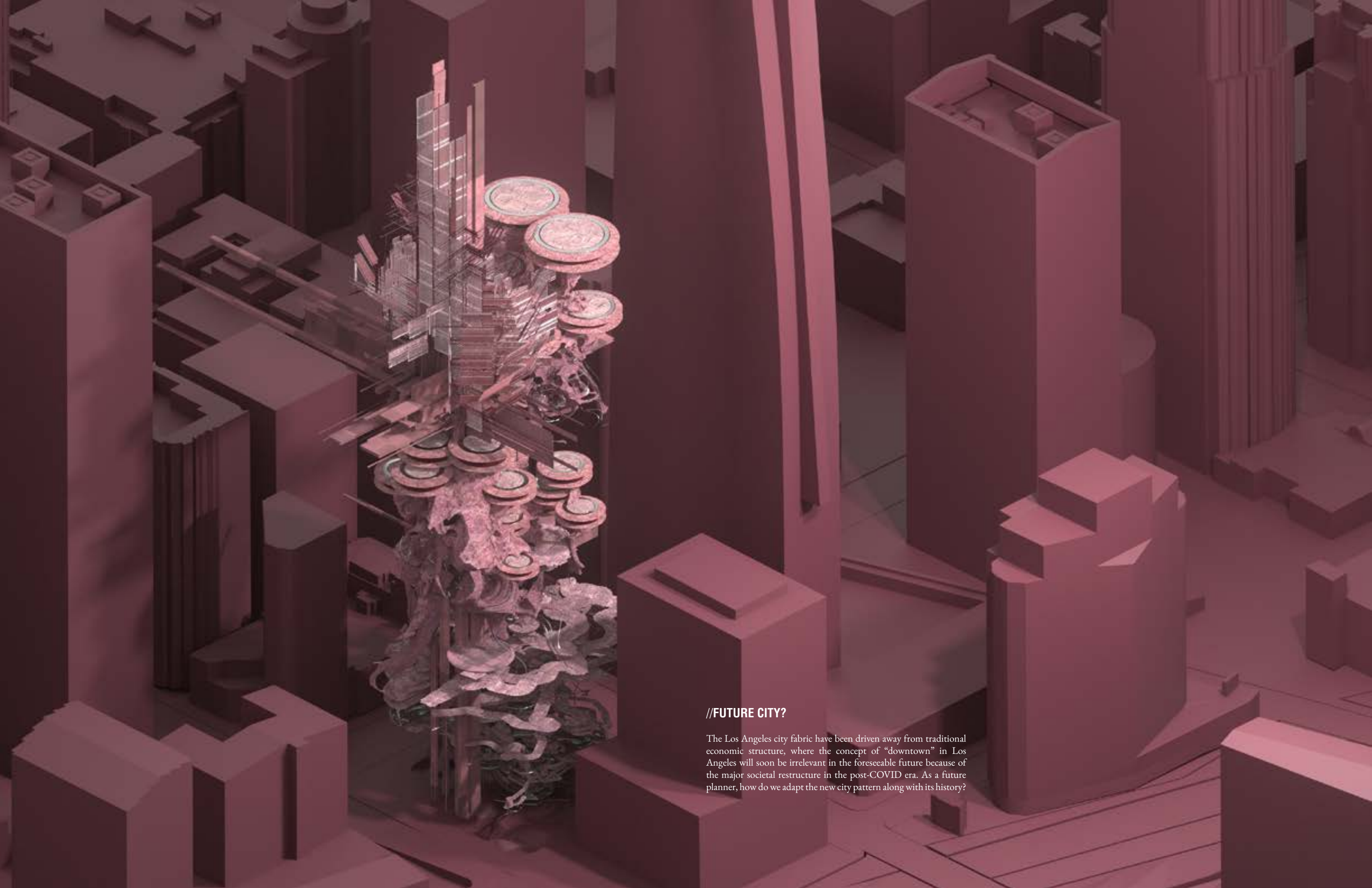
SYNTHETIC NATURE
 HOSPITALITY
 VERTICAL LANDSCAPE
 WILD TERRAIN
 FIGHT CLUB



//SUSTAINABILITY [SYNTHETIC NATURE]

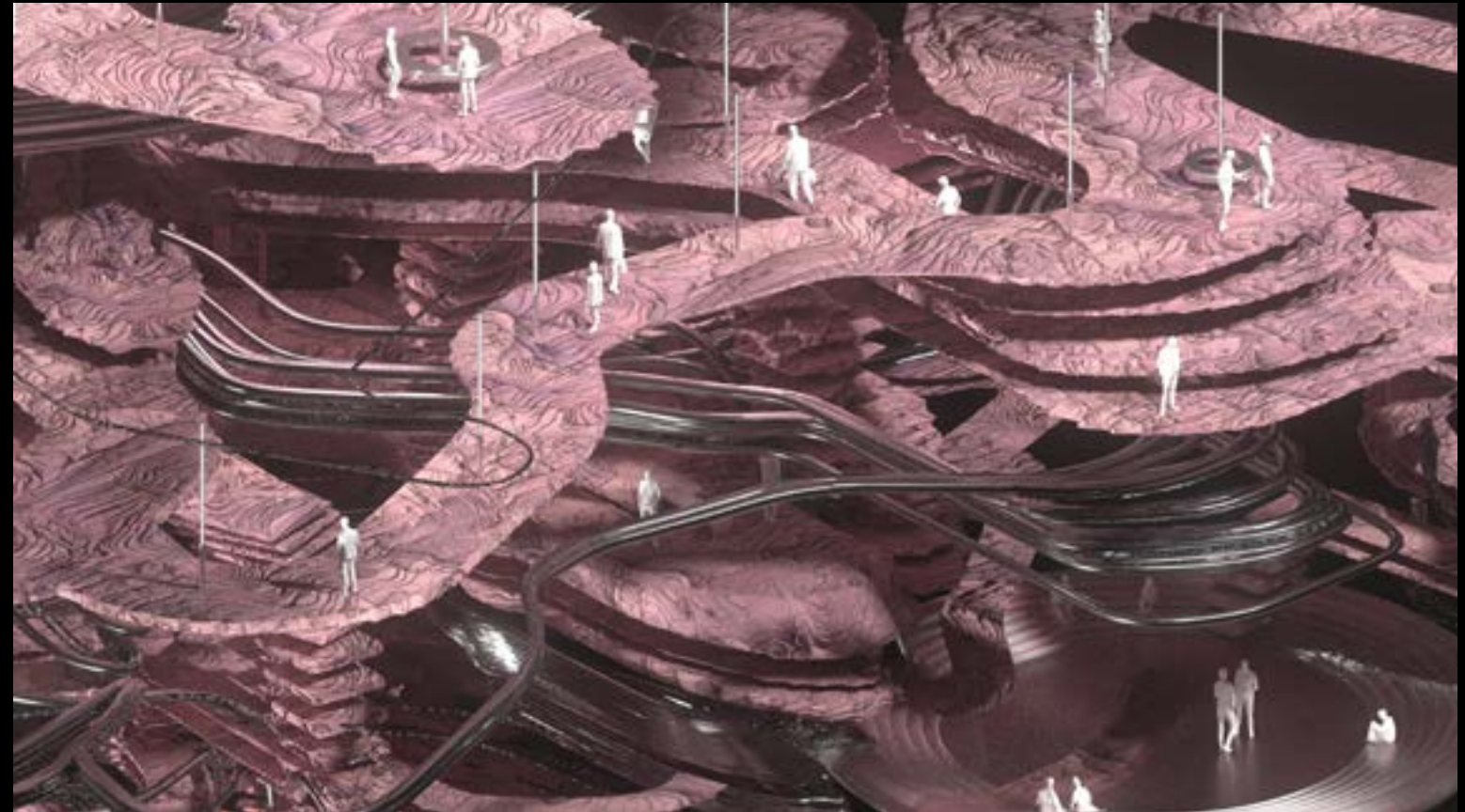
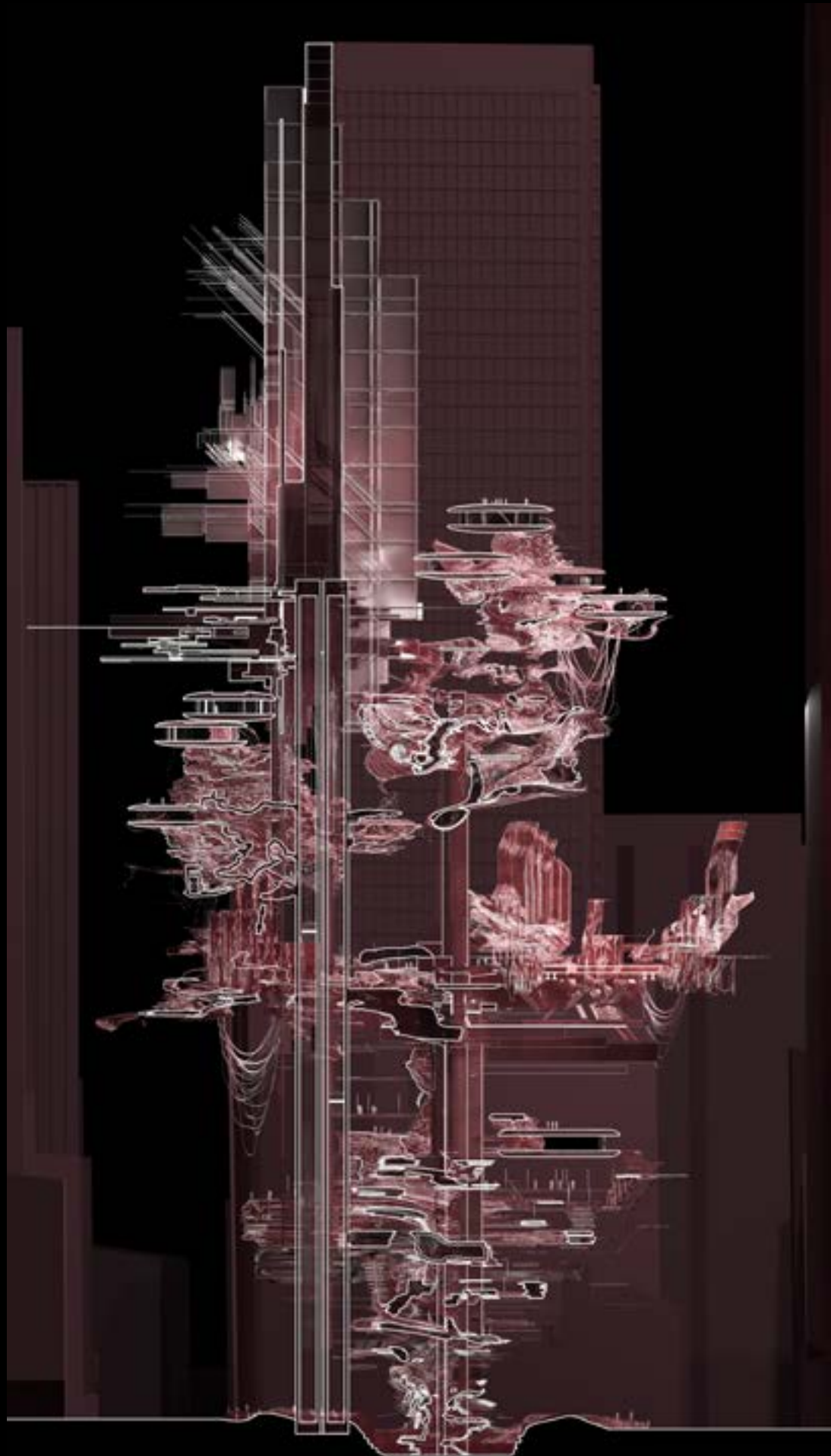
The concept of sustainability in contemporary society is frequently interpreted as adding as much greenery to a building's exterior as financially feasible.

However, what if the approach began by reshaping our lifestyles? By creating semi-enclosed spaces with shading, the project not only encourages reduced energy usage but also fosters closer connections with the natural world we once knew well.



//FUTURE CITY?

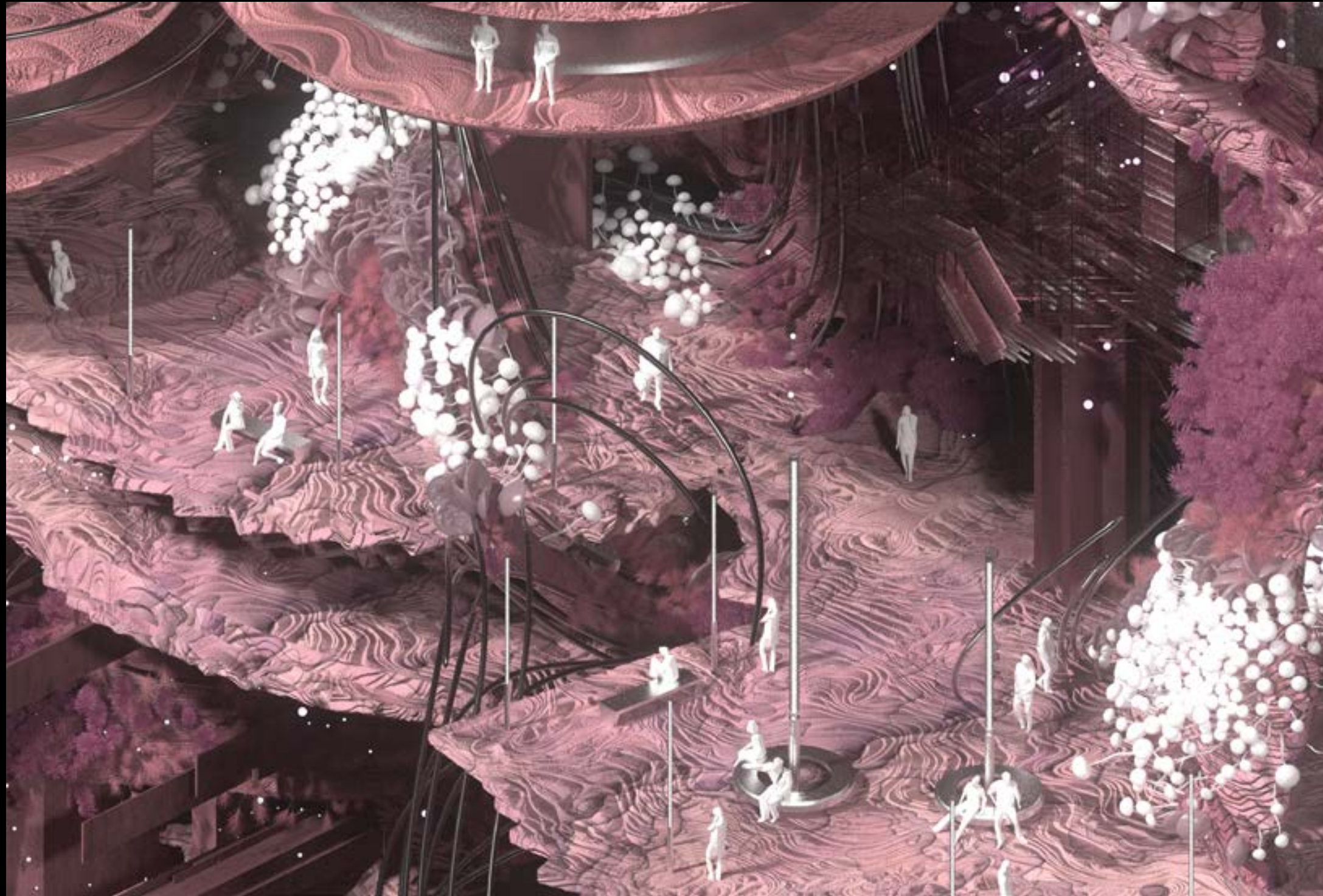
The Los Angeles city fabric have been driven away from traditional economic structure, where the concept of “downtown” in Los Angeles will soon be irrelevant in the foreseeable future because of the major societal restructure in the post-COVID era. As a future planner, how do we adapt the new city pattern along with its history?



Ground.

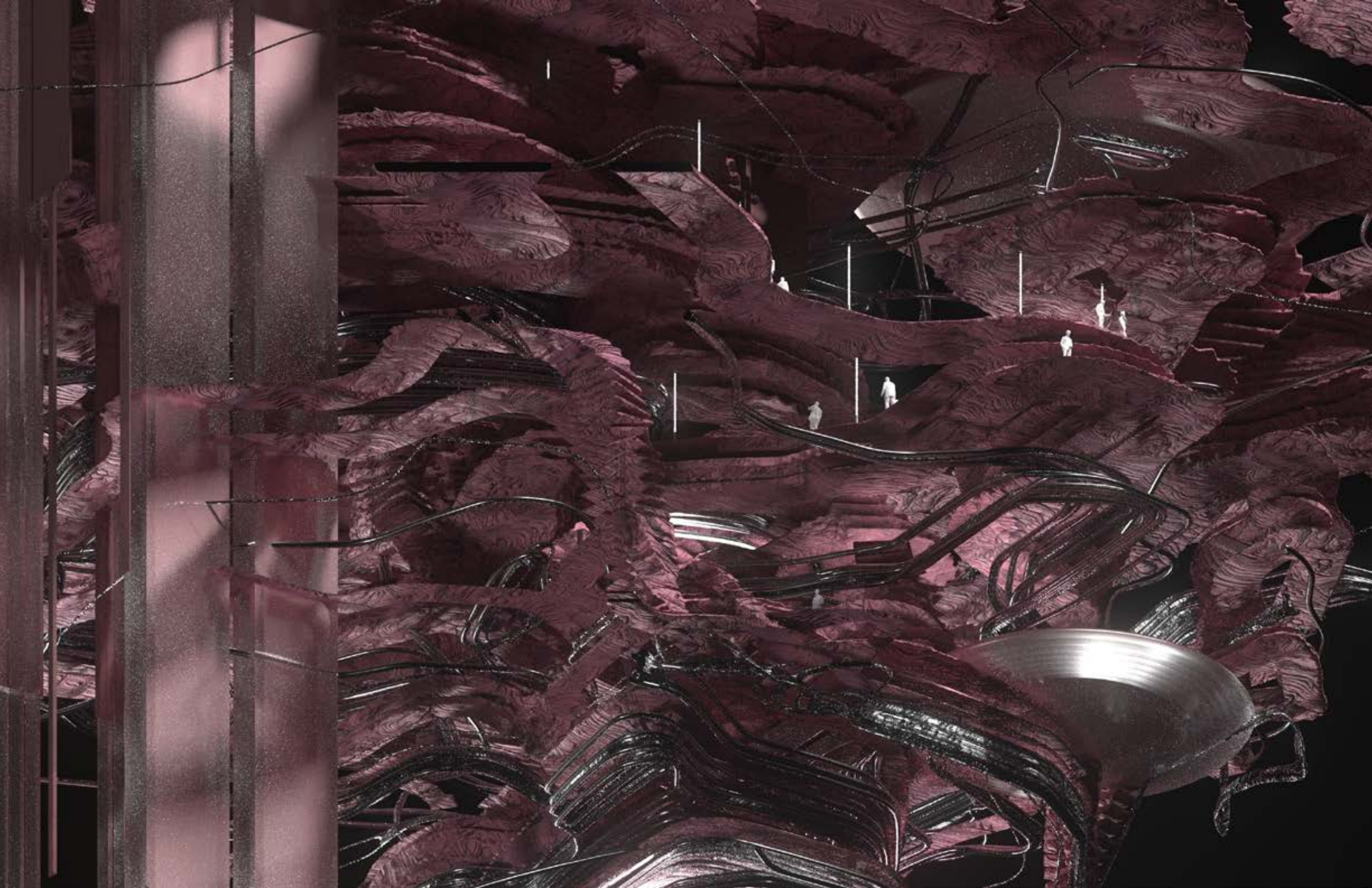
//WHITE IN THE MOON THE LONG ROAD LIES

Part of the excitement stems from the unpredictable landscape ahead. Throughout the journey, pockets of spaces are embedded along the route, allowing various programs to nest within the landscape, thereby creating a vibrant environment.



//THE JOURNEY

The intricate layers of circulation lead to various programmes, encouraging curiosity and the exploration of the unknown.



```

1 // Base Values and Vector Generation
2
3
4 int ppts[] = primpoints(0, @primnum);
5
6 float offR = chf("offset_Structure");
7 float trans = chf("translation");
8
9
10 float minV = detail(0, "minVal", 0);
11 float maxV = detail(0, "maxVal", 0);
12
13 @dist = fit(@dist, minV, maxV, 1, 0);
14
15
16
17 if(@dist < chf("selection")){
18 // v@grow = set(0,-1,0);
19 v@grow = @0;
20 v@offGrow = v@grow;
21 }
22
23 else{
24 v@grow = curlnoise(@P * chf("frequency") + chf("offset"));
25
26 int mp[] = nearpoints(1, @P, chf("maxDist"), chf("maxPts"));
27 foreach(int pt; mp){
28 vector guide = point(1, "M", pt);
29
30 v@grow += guide * chf("mult");
31 }
32
33 v@offGrow = v@grow * trans;
34 }
35
36
37
38
39 vector pos1 = point(0, "P", ppts[0]);
40 vector pos2 = point(0, "P", ppts[1]);
41
42
43 vector rmp1 = lerp(pos1, pos2, 0.5);
44 int rp = addpoint(0, rmp1);
45
46
47
48 ////////////////
49 // Rotation/Offset of the middle Point
50
51
52 vector rdir = pos1 - rmp1;
53
54
55 float angle = chf("Angle") * ($PI * 2);
56 vector axis = rdir;
57
58 @orient = quaternion(angle, axis);
59
60 rdir = qrotate(@orient, @grow);
61 rdir = rint(normalize(rdir));
62
63
64 rmp1 += v@offGrow;
65
66
67 rmp1 += rdir * offR * @dist;
68 int rop = addpoint(0, rmp1);
69
70
71 ////////////////
72 // Structure Line Generation
73
74
75 int lineS = addprim(0, "polyline", rp);
76 addvertex(0, lineS, rop);
77
78
79 ////////////////
80 //Output
81
82
83 setpointattrib(0, "M", rp, rdir, "set");
84 setpointattrib(0, "M", rop, rdir, "set");
85
86 setprimgroup(0, "lineS", lineS, lineS, "set");

```



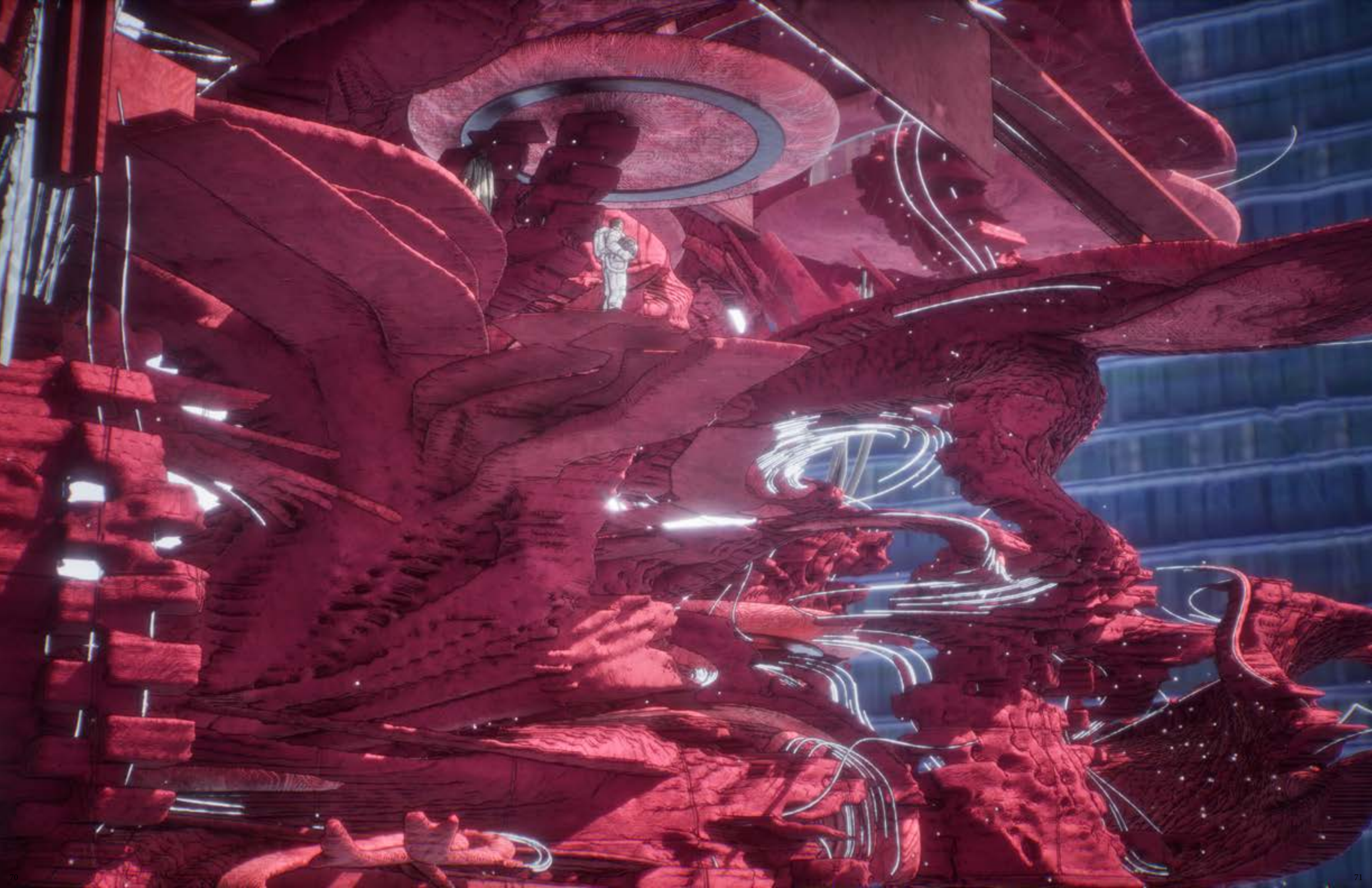
//COMPUTATIONAL DESIGN

Utilising non-traditional simulation tool as form-finding exercise, the project experiment the possibility of architectural form with coding and simulation-based scripting.



//TO YOU, 1000 YEARS FROM NOW.

A letter for our future, infused with hope and ambition, articulates our longing for a future that acknowledges and embraces both our merits and flaws.

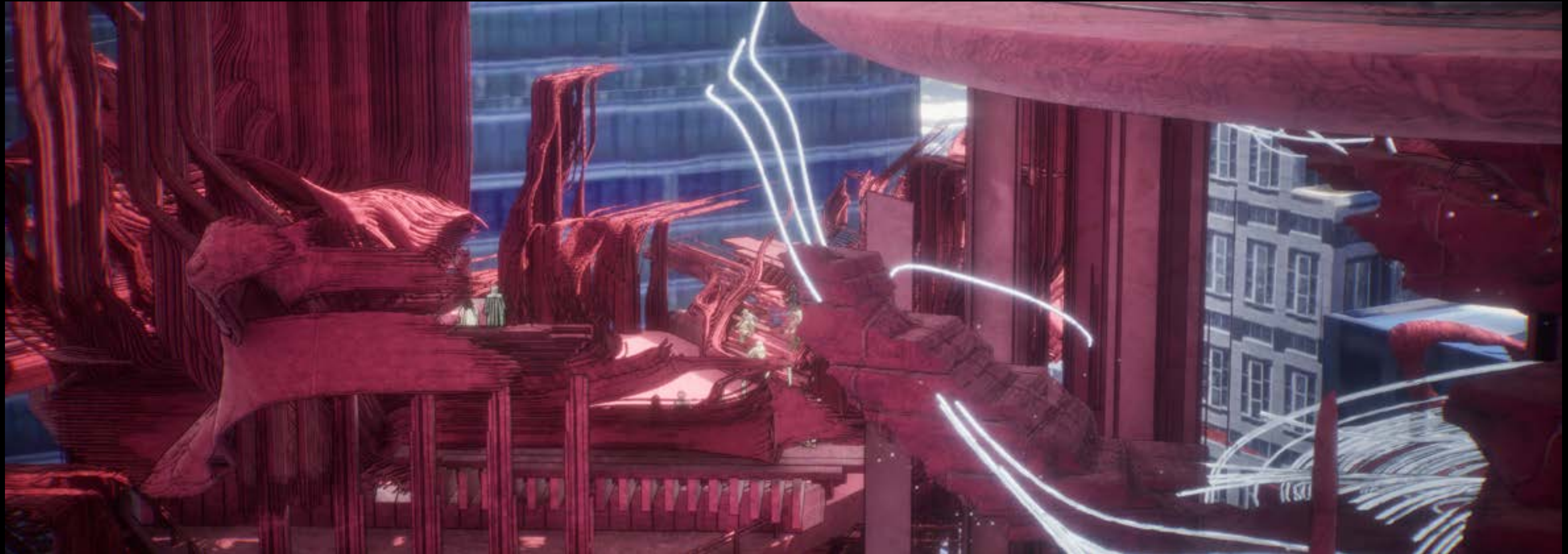




//TO US, THE ONE WHO CAN CHANGE.

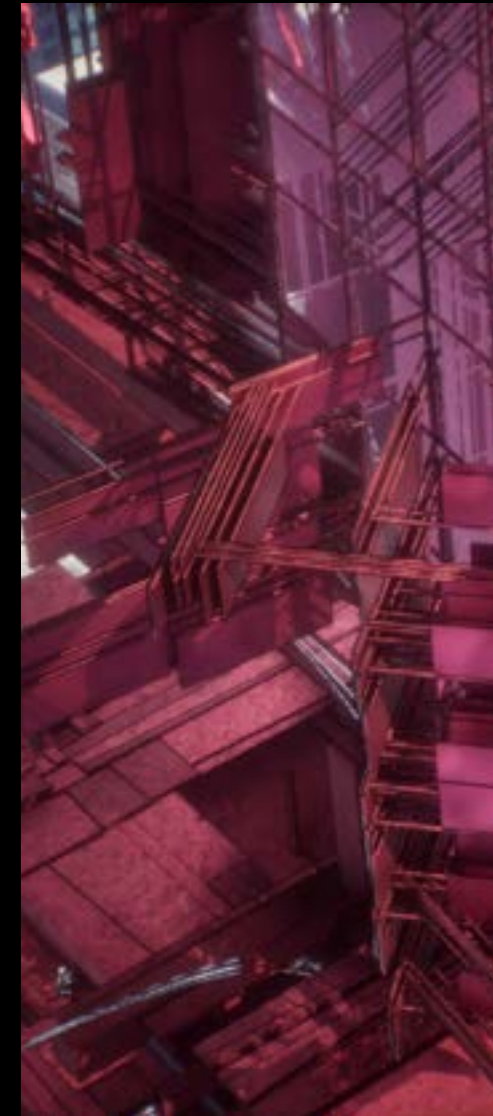
A radical change in our way of living is essential. Those of us who inhabit this world must transcend our individual selves and seek paths that will guide us for decades to come.





//ARENA

Exploring the concept of infinity and nature, the repetition of structural elements juxtaposes with the organic form creates this unique aesthetic.



//ARCHITECTURE AS NATURE, NATURE AS ARCHITECTURE

Inspired by classical architecture, which often features ornamentation drawn from nature, the structural design of this project follows a similar ethos. It incorporates the intricate details of natural elements into its framework, resonating with the organic complexity found in the natural world.



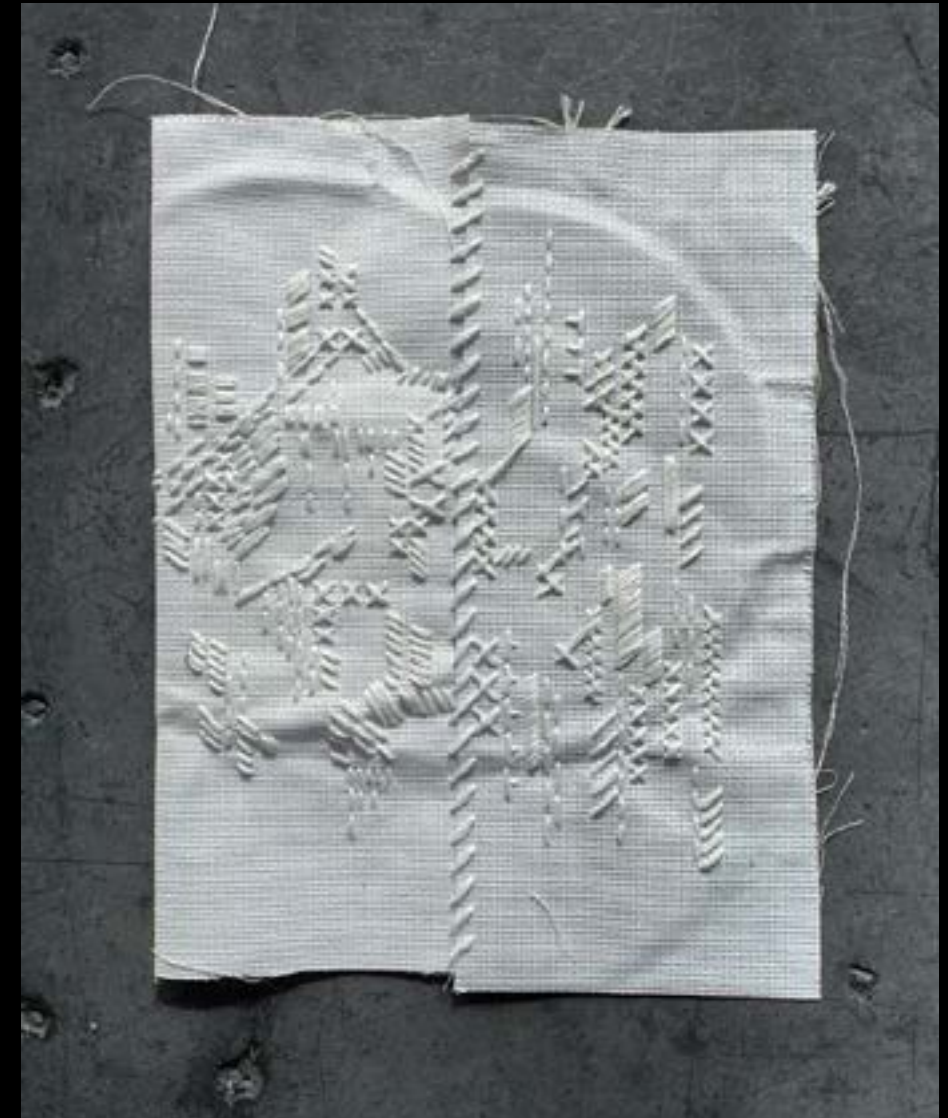
//ADD-ONS

CLASS // VS 2713 PRACTICAL AESTHETIC | **INSTRUCTOR** FLORENCIA PITA | **COLLABORATOR** SAGAR RATNANI

The project experiment on the meaning of a facade panel, especially its aesthetic and function. The design takes on the two-dimensional design of traditional embroidery, expanding it to the three-dimensional nature of space, utilising add-ons such as bolt and wire, to create a platform for continuous expansion.

//SOFTWARE USED

Rhino3D | Grasshopper



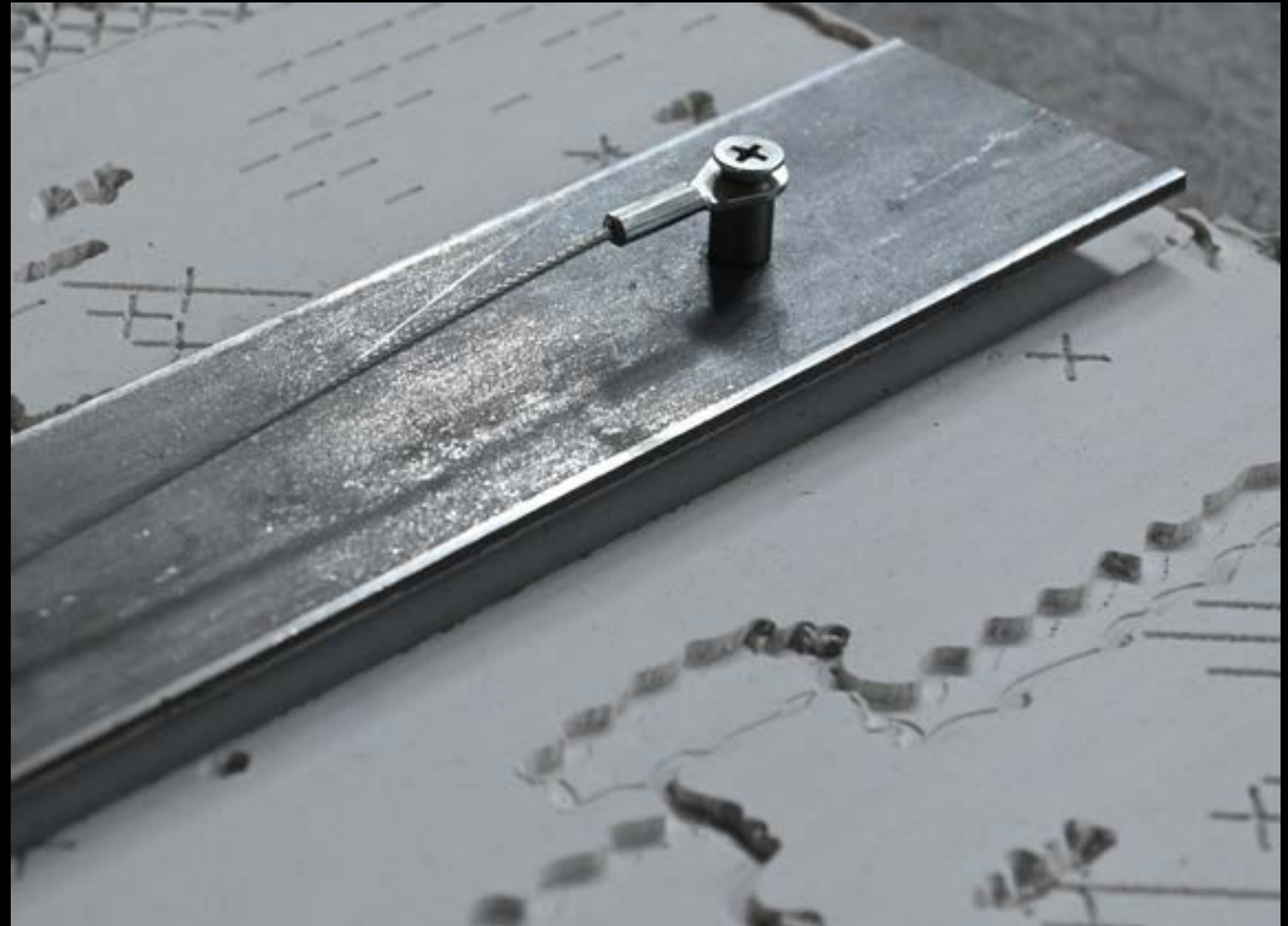
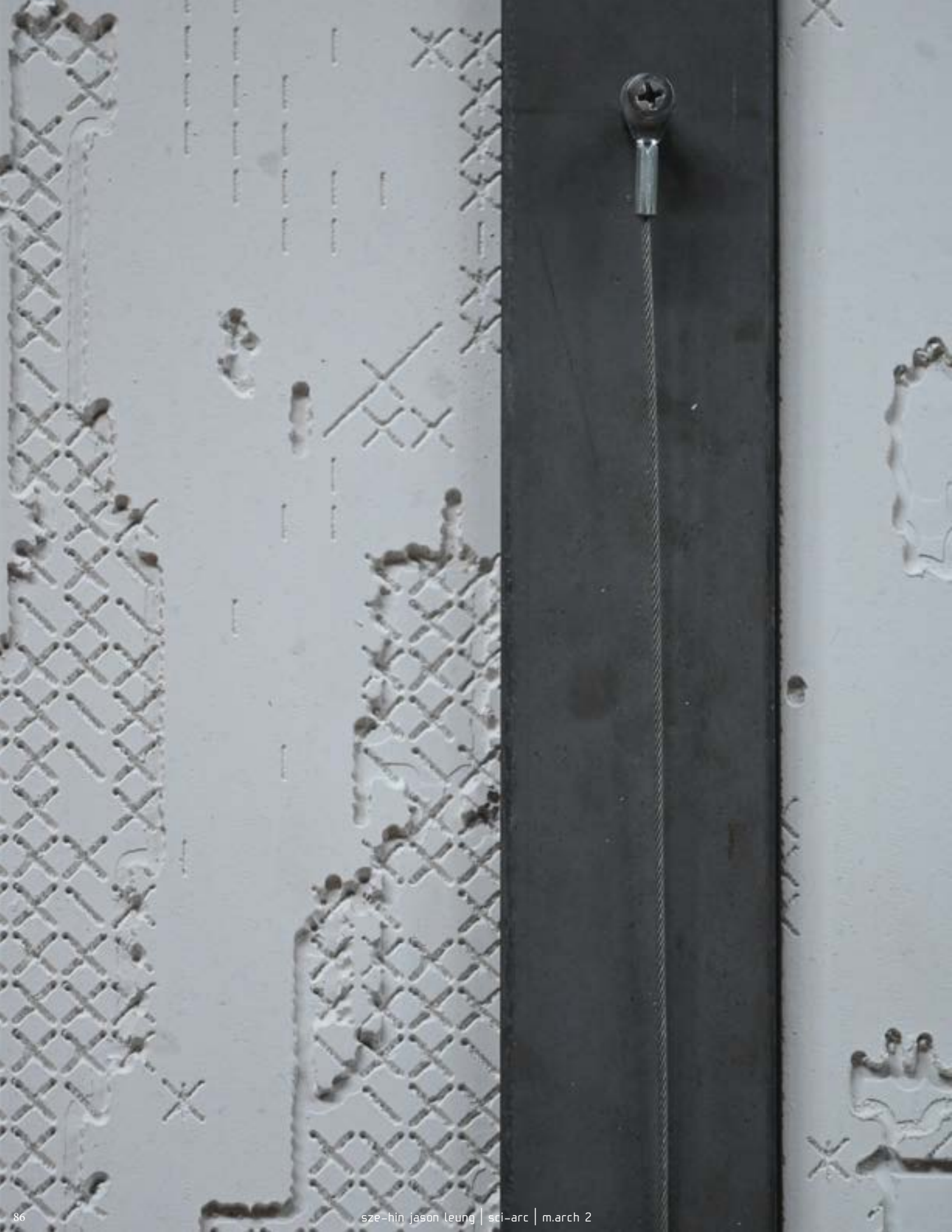
//TWO CLOTHES ONE FRAME

The experiment began with embroidery, intrigued by subtle texture given by the fabric and the thread, the initial design uses two pieces of clothes which then be put together in a “brutal” way.



//IMPERFECTION

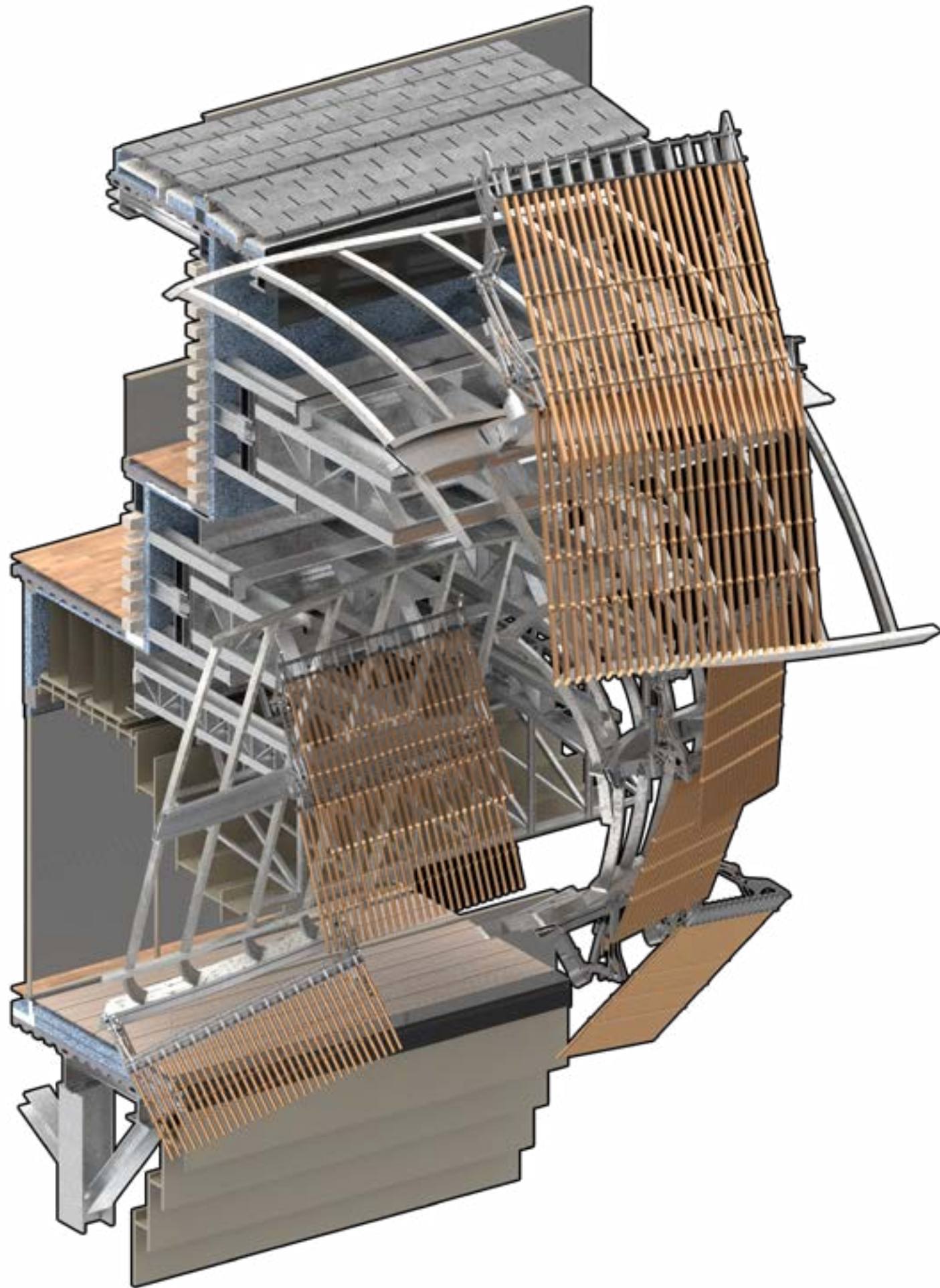
Instead of following the perfect grid alignment from the fabric. The weathering nature of the material inspires the design of the pattern, with the emphasis on the imperfectness of the finish.



//FUNCTIONALISM

Challenging the function of a facade, the design introduce an "armature" system, providing the capacity for add-ons fixture through out the life span of the facade.





//HEATHERWICK, MEETS GEHRY

CLASS

INSTRUCTOR

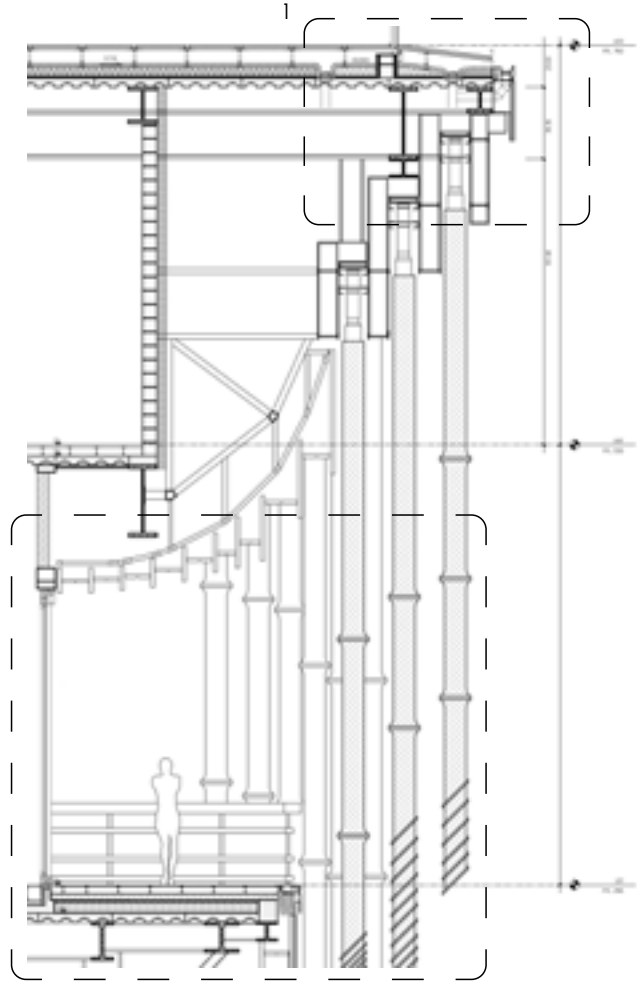
COLLABORATOR

// MATERIALS AND TECTONICS [2GAX] | FRANK WEEKS | JACK WASIELEWSKI + OSKAR MALY

Drawing on the architectural style of Heatherwick Studio's Shanghai Bund Finance Center, this project is divided into two phases: a detailed tectonic analysis of a segment of the building and a structural transformation of this segment, incorporating methodologies from another architectural benchmark—Gehry's Louis Vuitton Foundation.

Spanning 4 million square feet, the development occupies the last undeveloped parcel in Shanghai's Bund area, strategically located at the junction of the Bund's historic colonial architecture, the city's old town, and its financial district.

Central to the project is a public plaza and cultural center, designed to accommodate theatre performances, art exhibitions, and fashion shows. Featuring an elevated and cantilevered design supported by two pillars, the center modernizes the traditional Chinese open theater concept, facilitating performances for audiences both inside and outside.

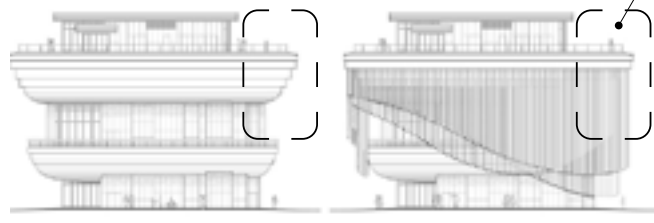


1' - 1/4" WALL SECTION



WEST ELEVATION - WITHOUT VEIL
Heatherwick Studio

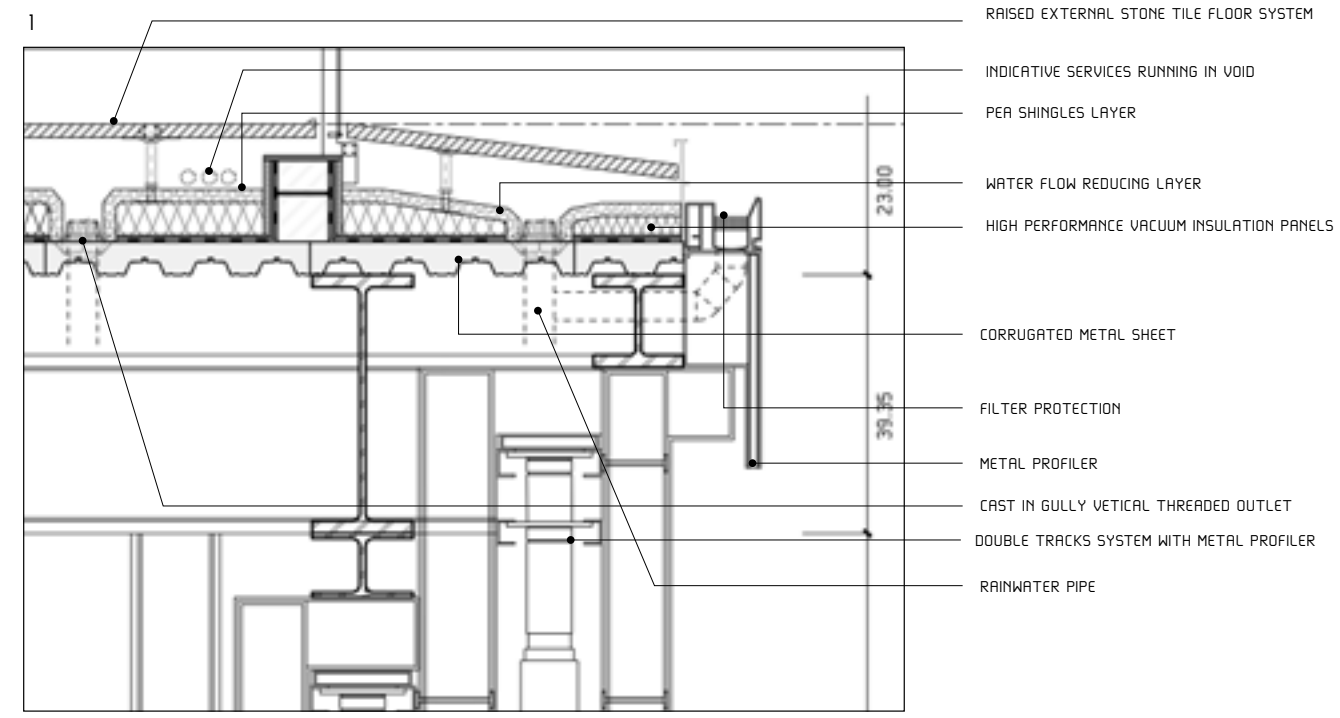
WEST ELEVATION - WITH VEIL
Heatherwick Studio



SOUTH ELEVATION - WITHOUT VEIL
Heatherwick Studio

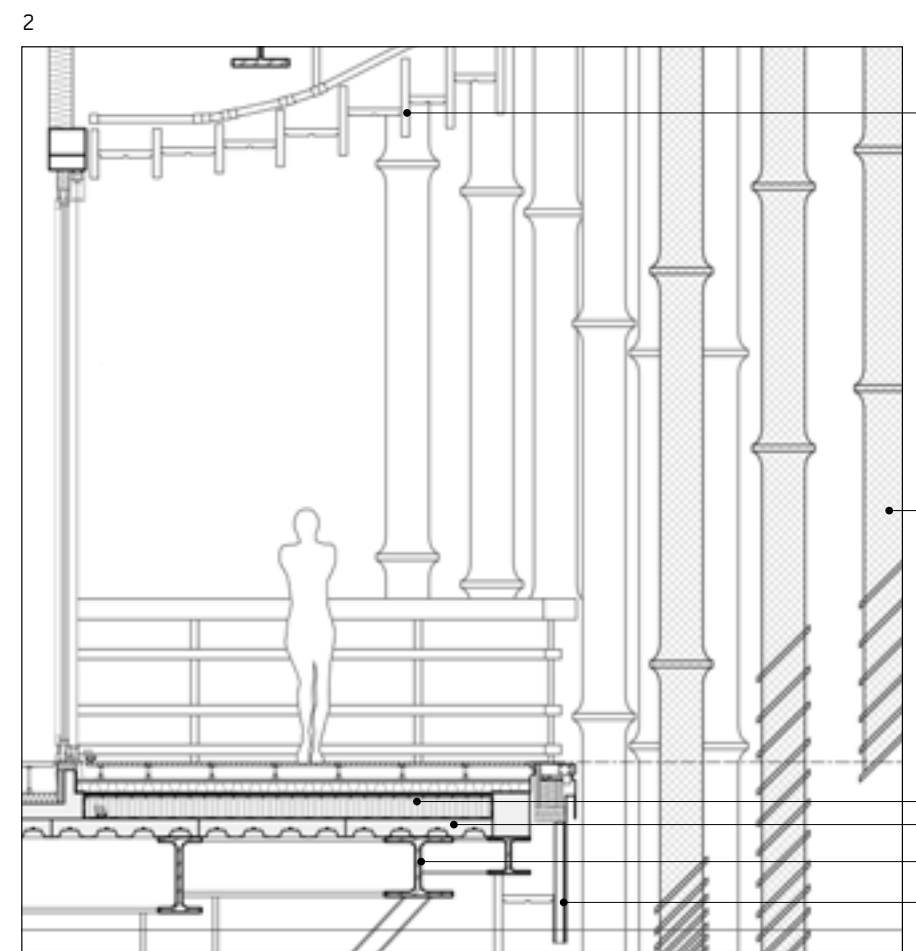
SOUTH ELEVATION - WITH VEIL
Heatherwick Studio

STUDIED CHUNK



1' - 1" DETAIL VIEW

- RAISED EXTERNAL STONE TILE FLOOR SYSTEM
- INDICATIVE SERVICES RUNNING IN VOID
- PER SHINGLES LAYER
- WATER FLOW REDUCING LAYER
- HIGH PERFORMANCE VACUUM INSULATION PANELS
- CORRUGATED METAL SHEET
- FILTER PROTECTION
- METAL PROFILER
- CAST IN GULLY VERTICAL THREADED OUTLET
- DOUBLE TRACKS SYSTEM WITH METAL PROFILER
- RAINWATER PIPE



1' - 1/2" DETAIL VIEW

- METAL SOFFIT
- 11.8" ALUMINUM TASSEL

- RIGID INSULATION
- CORRUGATED METAL SHEET
- I-BEAM PRIMARY STRUCTURE
- METAL PROFILER

REFERENCE IMAGE GALLERY



ALUMINUM TASSELS UNDER CONSTRUCTION
Foster + Partners



STAINLESS STEEL TASSEL FOIL MOULDS
Foster + Partners



CONSTRUCTION PROGRESS ON STEEL FRAME
Foster + Partners



EXPLODED KINETIC TASSEL LAYERS
Heatherwick Studio



TASSEL WALKWAY
Heatherwick Studio

CLASS
ADVANCED MATERIALS AND TECTONICS

INSTRUCTOR:
FRANK WEEKS

GROUP II
JASON LEUNG
OSKAR MALY
JACK WASIELEWSKI

BUILDING FOR STUDY
BUND FINANCE CENTRE
FOSTER + PARTNERS
HEATHERWICK STUDIO
SHANGHAI, CHINA
1400000 FT²
2017



COMMENTS
THE PROJECT IS A 1400000 SQUARE FOOT DEVELOPMENT FOR THE BUND FINANCE CENTRE IN SHANGHAI'S FINANCIAL DISTRICT. FEATURED IS A PUBLIC PLAZA AND CULTURAL CENTRE, DESIGNED TO HOST THEATRE, ART, AND FASHION SHOWS. ELEVATED AND CANTILEVERED ON TWO PILLARS, THE CENTRE RECALLS THE TRADITION OF RAISED, OPEN CHINESE THEATERS WHERE ACTORS PERFORMED TO THOSE INSIDE AS WELL AS THOSE STANDING OUTSIDE.

WRAPPING THE BUILDING IS ITS MOST FLASHY ARCHITECTURAL MOVE: A PARAMETRIC, MOTORIZED KINETIC FACADE WHICH SWEEPS HANGING ALUMINUM TASSELS ACROSS ITS SKIN.

SCI-ARC
960 E 3RD ST
LOS ANGELES, CA, 90013

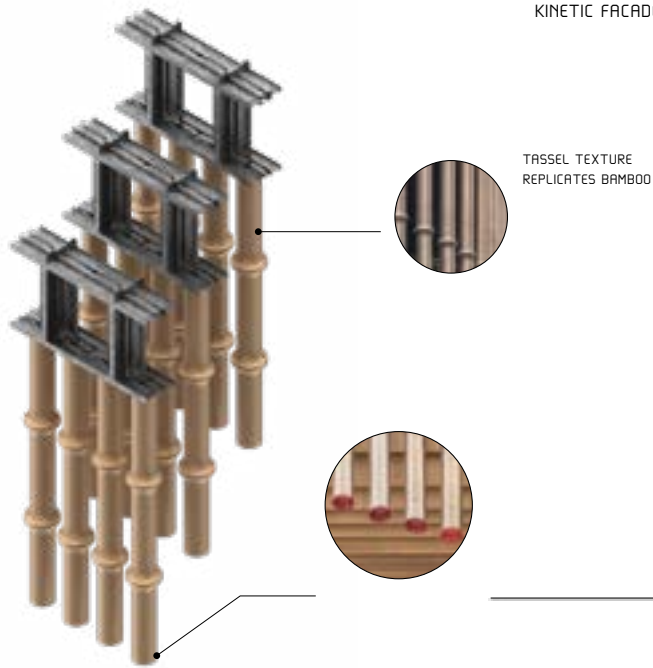
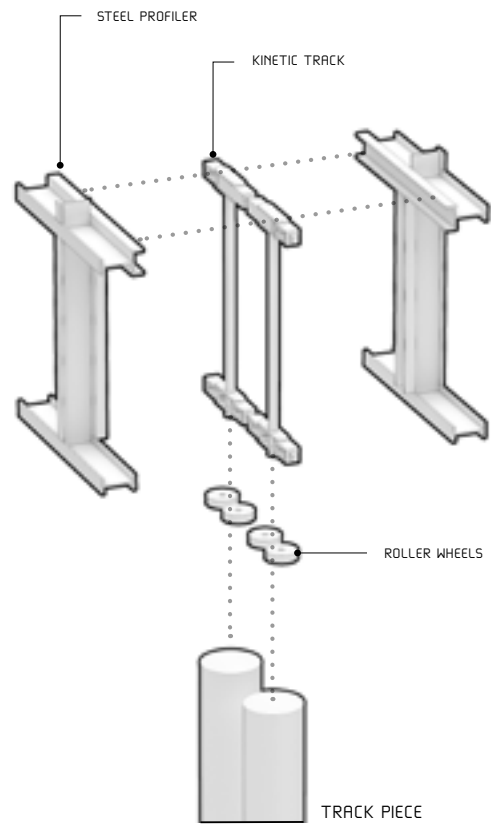
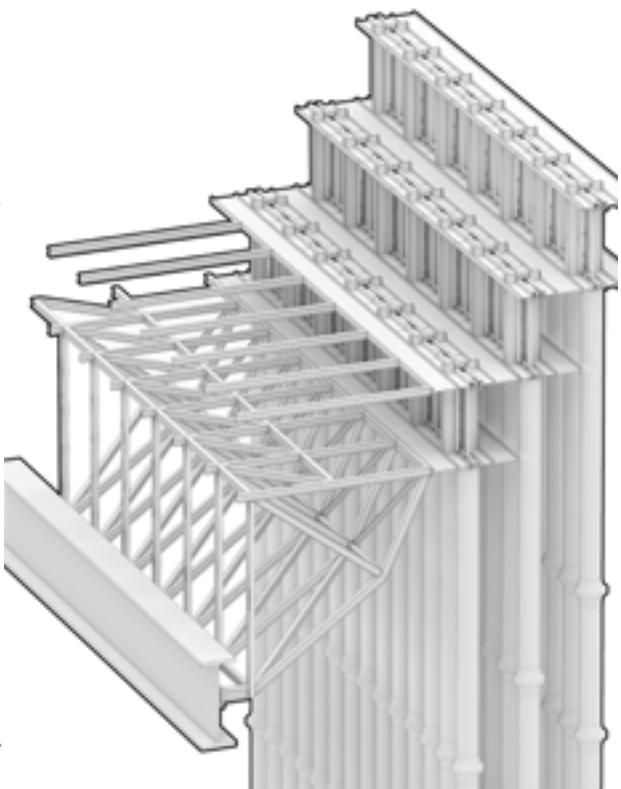
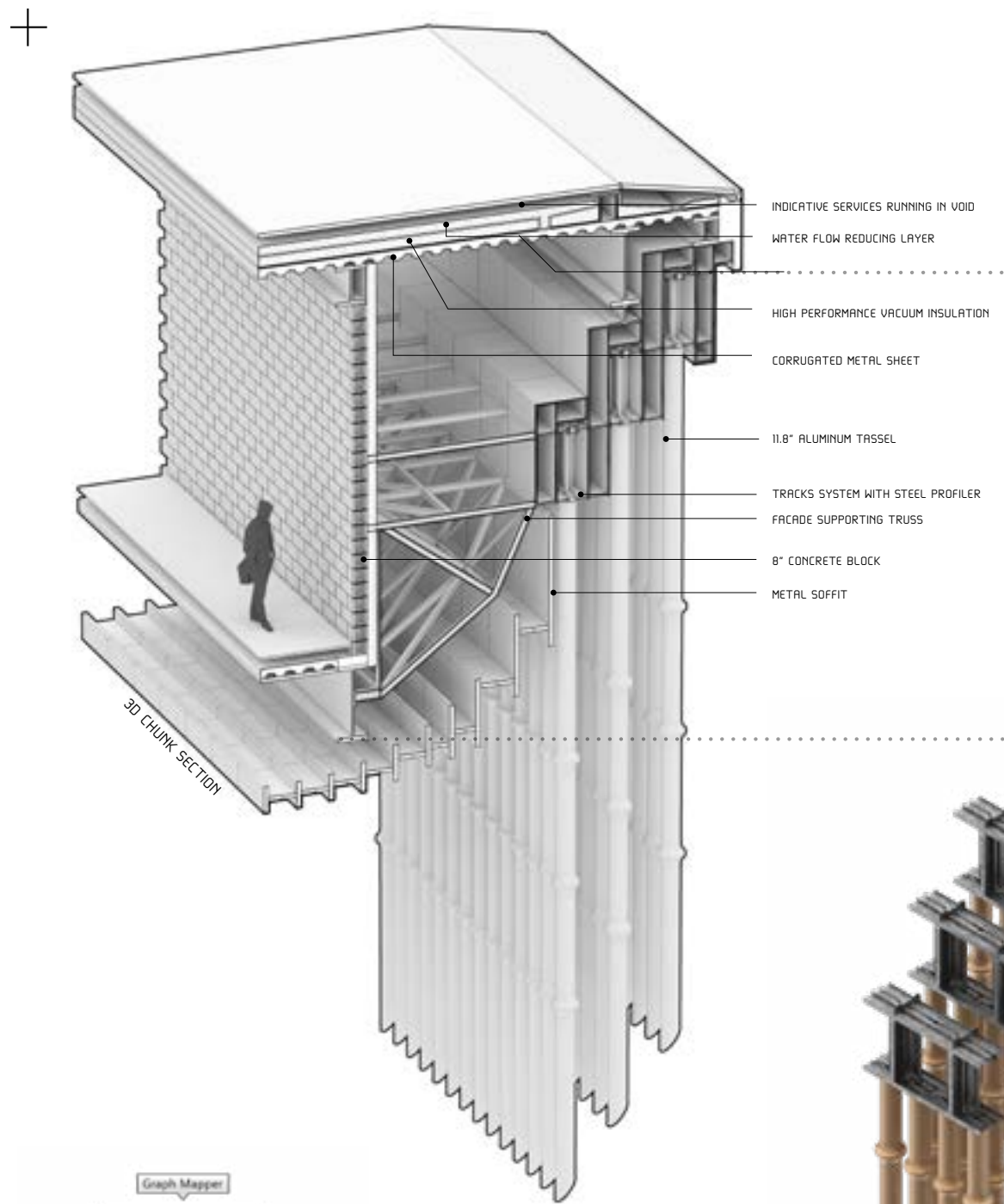
TITLE
WALL SECTIONS

DATE
12-05-23

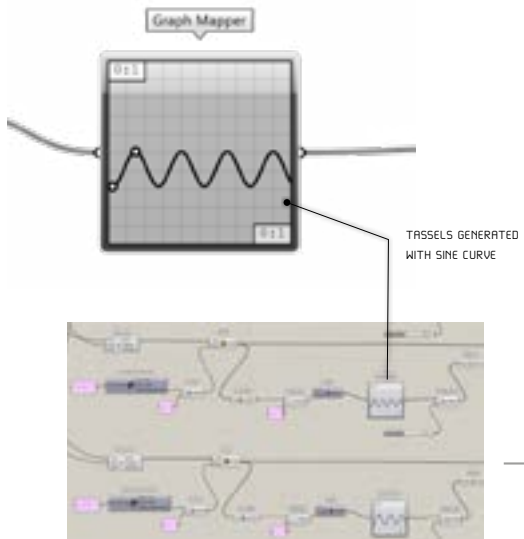
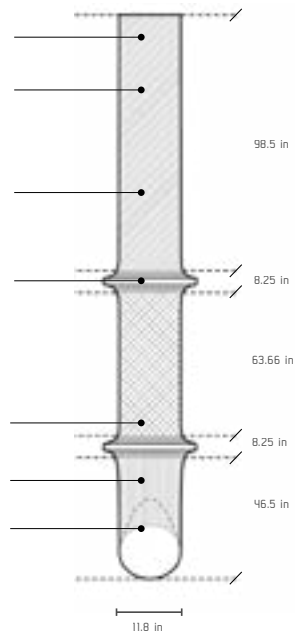
PAGE
1 of 3

SHEET NO.

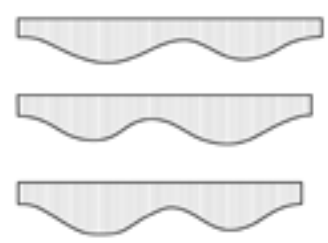
A00



STRUCTURED ALUMINIUM EXTRUSION
 COLOR STAINLESS STEEL FOIL 0.4MM
 PATTERN 03 (LESS DENSITY) MOULD K
 METAL CAST PIECE, BUMPER WITH ENGRAVED PATTERN (NO CONTINUITY WITH MAIN BODY PATTERN) AND EMBEDDED RUBBER RING
 PATTERN 02 (MORE DENSITY) MOULD I
 PATTERN 01 (MOST DENSE) MOULD H
 TIP OF THE TASSEL FINISHED IN RED ENAMEL



UNWRAPPED FACADE - LAYER A
 UNWRAPPED FACADE - LAYER B
 UNWRAPPED FACADE - LAYER C



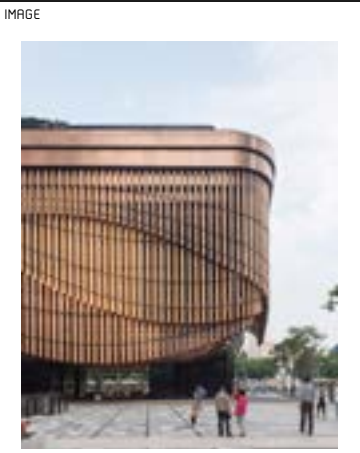
RE-GENERATING FACADE MOVEMENT USING GRASSHOPPER

CLASS
 ADVANCED MATERIALS AND TECTONICS

INSTRUCTOR:
 FRANK WEEKS

GROUP 11
 JASON LEUNG
 OSKAR MALY
 JACK WASIELEWSKI

BUILDING FOR STUDY
BUND FINANCE CENTRE
 FOSTER + PARTNERS
 HEATHERWICK STUDIO
 SHANGHAI, CHINA
 1400000 FT²
 2017



COMMENTS
 THE KINETIC FACADE CREATES A LINK BETWEEN THE INSIDE AND OUT AND IS COMPOSED OF 675 INDIVIDUAL METAL "TASSEL" ARRANGED ON THREE TRACKS. WHEN THE TRACKS ROTATE AROUND THE PERIMETER, THE TASSELS OVERLAP TO PRODUCE DIFFERENT LEVELS OF OPACITY AND VARIED APERTURES.

EACH TASSEL IS CLAD WITH STAINLESS STEEL SLEEVES. INSPIRED BY PATTERNS OF CHINESE WEAVING, ROPES AND KNOTS, THE EMBOSSED TEXTURE FOR THE SLEEVES WAS DEVELOPED IN COLLABORATION WITH THE LOCAL CRAFTSMAN TO CREATE THE BRONZE DETAILED IN-FILL PANELS.

SCI-ARC
 960 E 3RD ST
 LOS ANGELES, CA, 90013

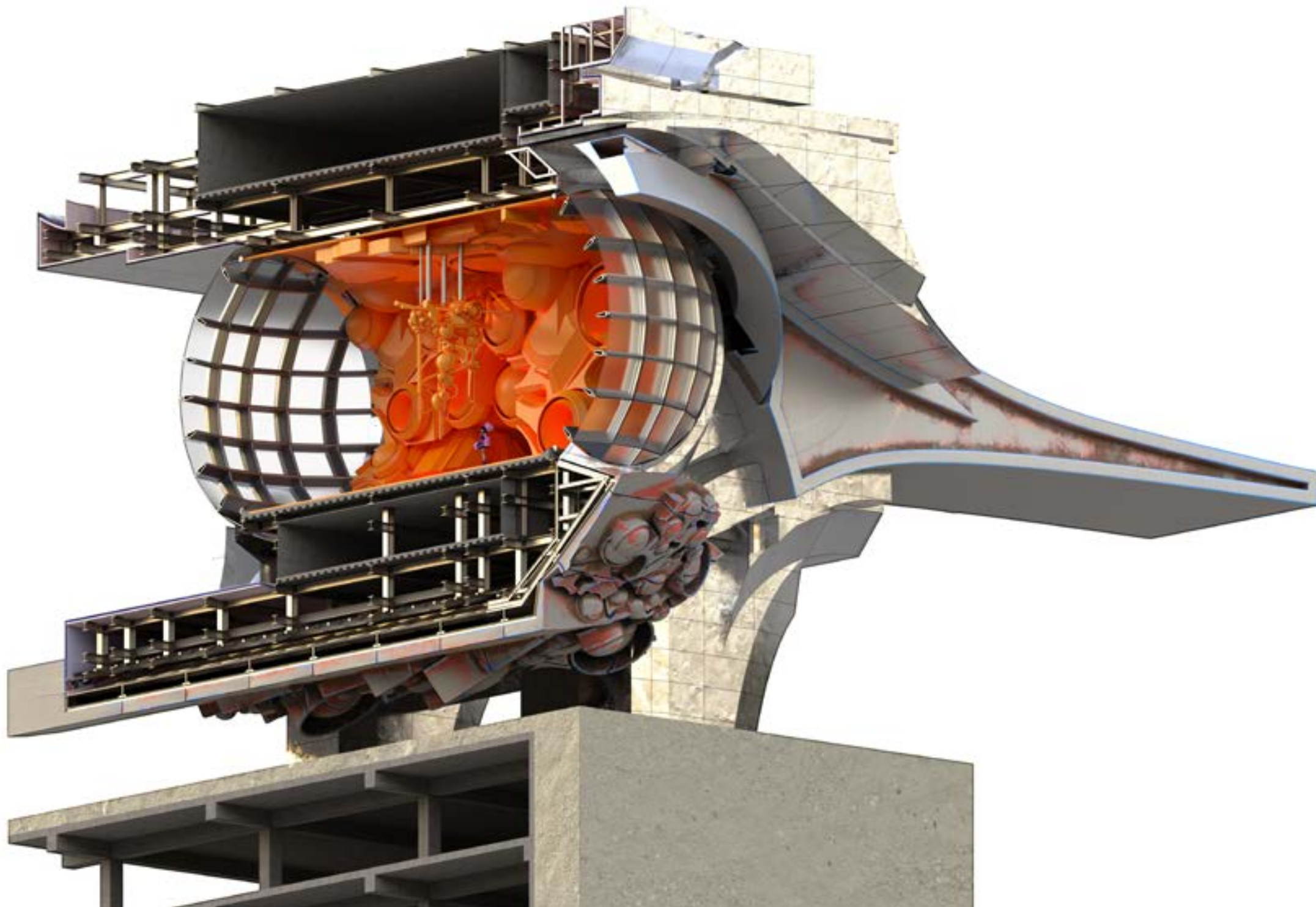
TITLE
 3D ANALYSIS

DATE
 12-05-23

PAGE
 2 of 3

SHEET NO.

A01



//707 WILSHIRE BOULEVARD

CLASS

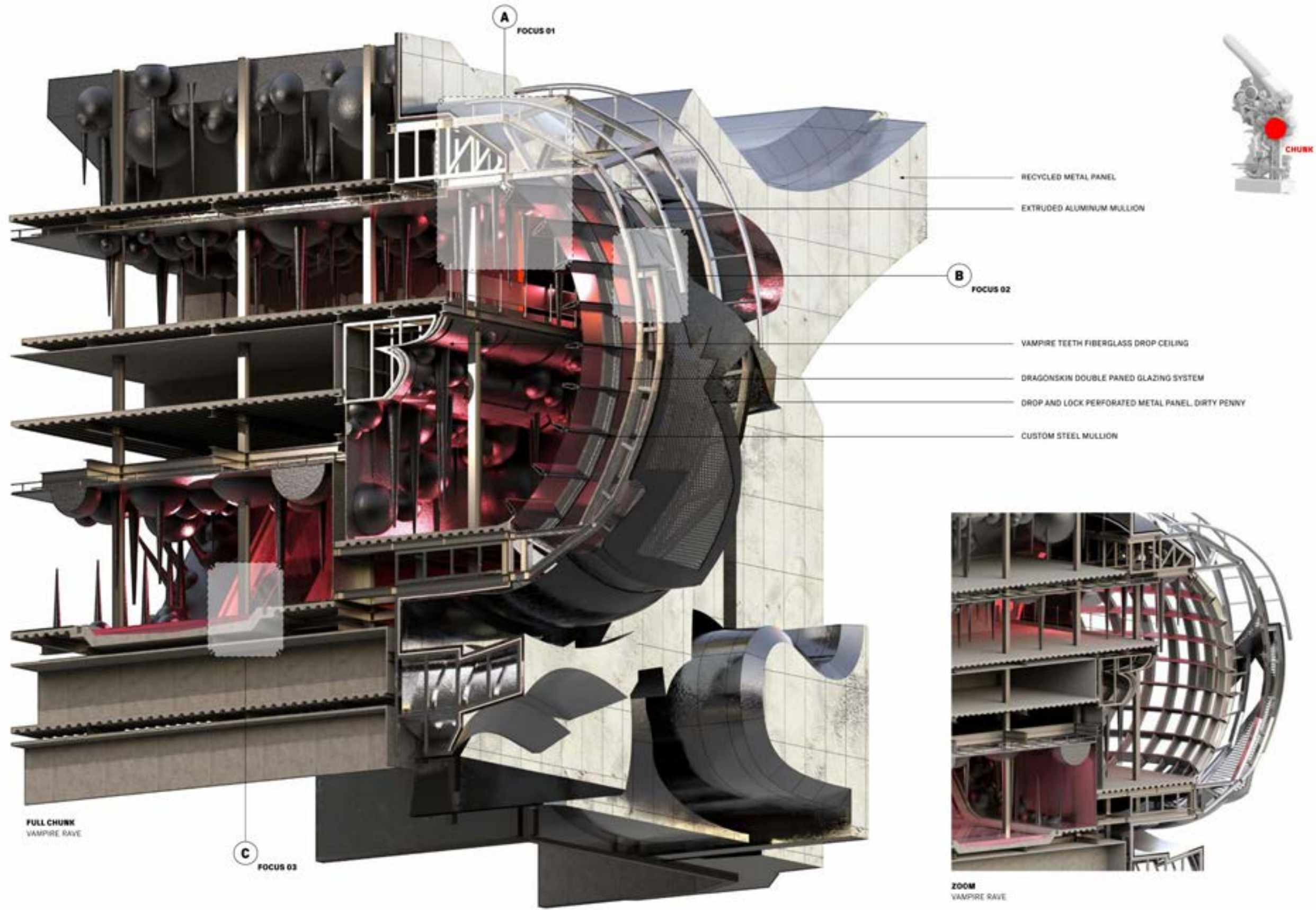
INSTRUCTOR

// AS DESIGN DOCUMENTATION | HERWIG BAUMGARTNER

AS Design Documentation class prioritises translating conceptual designs into detailed construction documents. This includes creating architectural drawings such as floor plans, elevations, and sections, as well as developing specifications that outline materials, finishes, and construction methods.

//SOFTWARE USED

Rhino3D | Grasshopper | Substance Painter



1 CHUNK 03 SELECTION
VAMPIRE RAVE

APPLIED STUDIES
DESIGN DEVELOPMENT
FALL 2024

INSTRUCTORS:
Baumgartner, Herwig
Burns, Zachary

CHIMERA
707 Wilshire Blvd,
Los Angeles,
CA 90017

McCormack, Quinn
Wasielewski, Jack
Chavez, Esteban
Henningson, Haven
Krucikles, Noah
Krupp, Ste-Hin Jason
Maly, Gskar
Rafnani, Sagar
Srihasan, Wenakul

CONSULTANT:
MECHANICAL: Lyzun, Jamey
STRUCTURAL: Pennetier, Sophie

SCI-ARC
LOS ANGELES

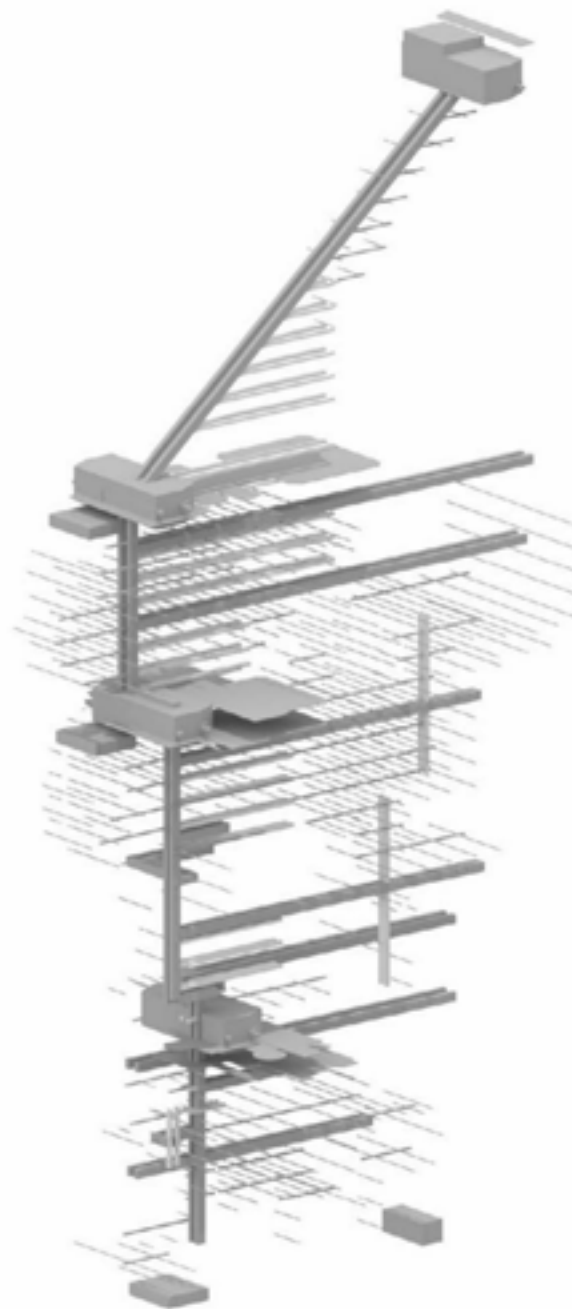


DRAWING PURPOSE
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PROJECT NUMBER
707WB-SCIARC-03-ZZ-DR-A-A322

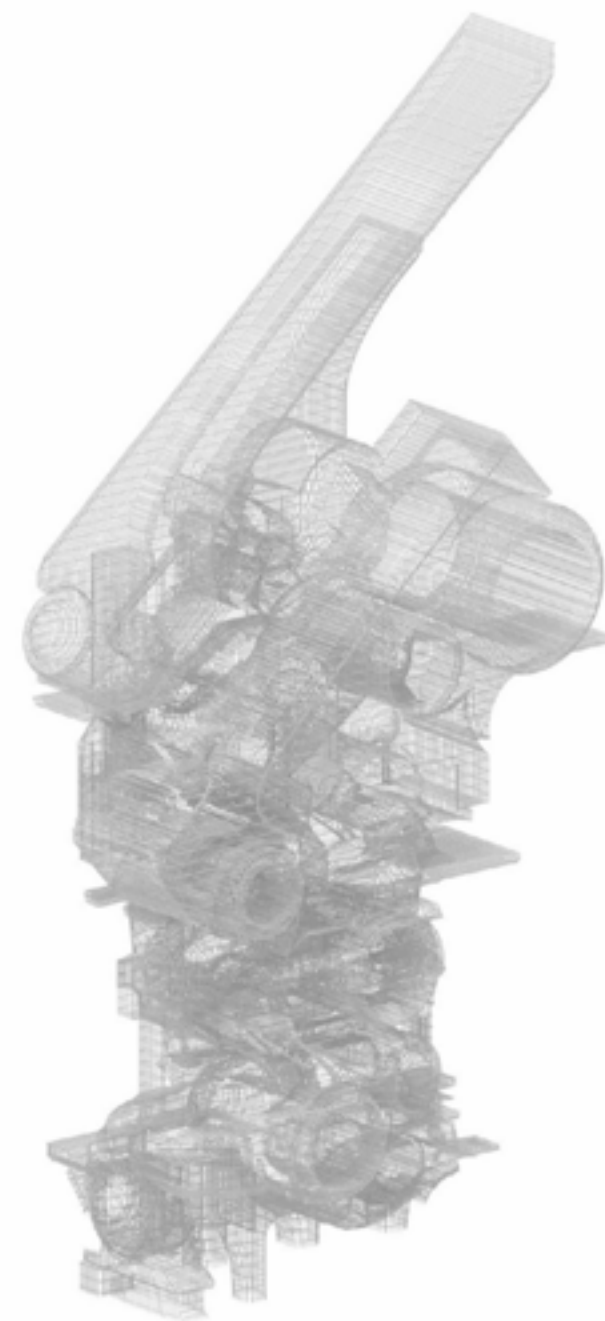
PROJECT NUMBER: _____ DATE: _____
 DESIGN: _____ ARCHITECT: _____
 DATE: _____
 DRAWN BY: _____ AS NOTED BY: _____

REV
A3.22
SHEET TITLE
**CHUNK
SELECTION -
CHUNK 03**



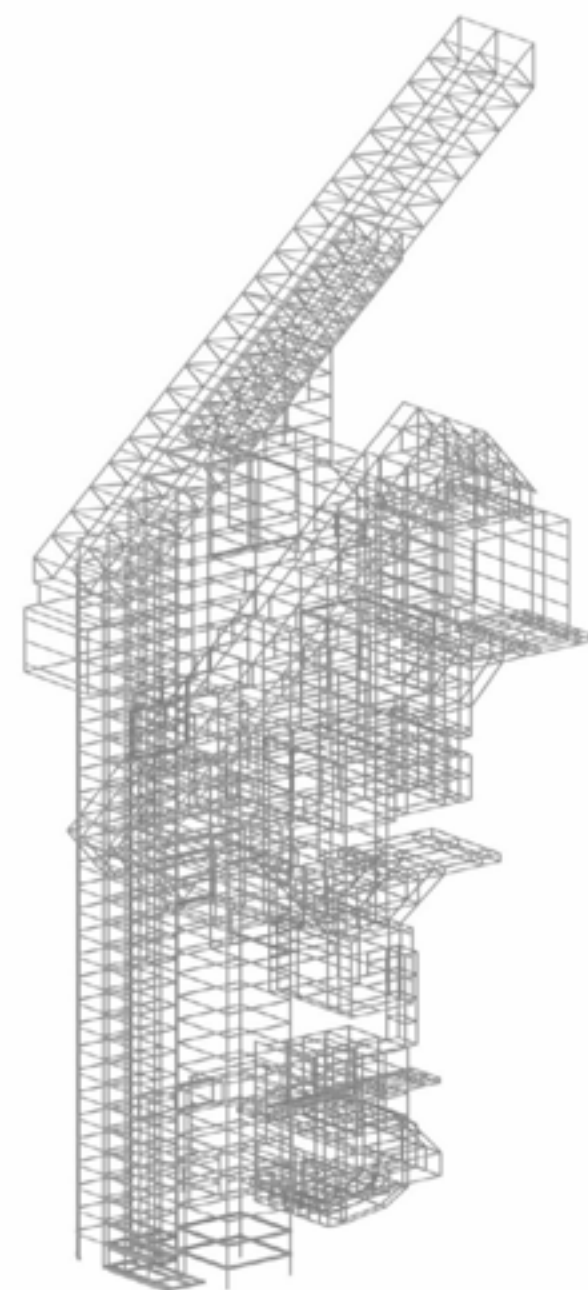
1 MEP COST ESTIMATION SYSTEMS

Material	Unit Cost	Quantity	Cost
Division 23 HVAC	\$ 100.00	581292	\$ 58,129,200.00
Division 26 Electrical	\$ 30.00	581292	\$ 17,438,760.00
Division 22 Plumbing	\$ 20.00	581292	\$ 11,625,840.00
Elevators	\$ 250,000.00	10	\$ 2,500,000.00
Sprinklers	\$ 15.00	500000	\$ 7,500,000.00
Ducting	\$ 75.00	500000	\$ 37,500,000.00
Total MEP Cost			\$ 134,693,800.00



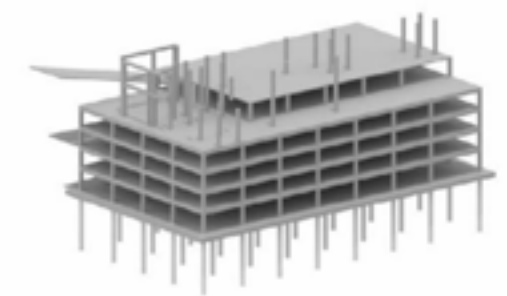
2 STRUCTURAL COST ESTIMATION SECONDARY STRUCTURE

Material	Unit Cost	Quantity	Cost
Steel Framing	\$ 50.00	759730	\$ 37,986,500.00
Total Above Grade			\$ 37,986,500.00



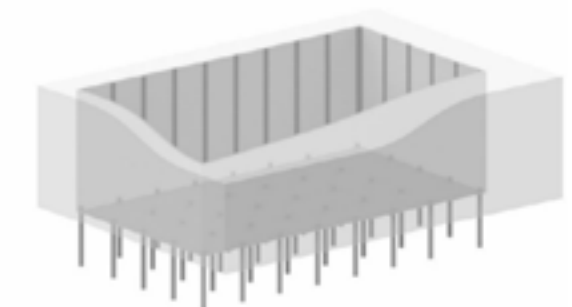
3 STRUCTURAL COST ESTIMATION ABOVE GRADE STRUCTURE

Material	Unit Cost	Quantity	Cost
Steel Columns	\$ 3,000.00	6225.5	\$ 18,676,500.00
Steel Beams	\$ 3,000.00	18730.75	\$ 56,192,250.00
Composite Metal Deck	\$ 150.00	581212	\$ 87,181,800.00
Stair Cores	\$ 150.00	113785	\$ 17,067,750.00
Total Above Grade			\$ 179,118,300.00



4 STRUCTURAL COST ESTIMATION BELOW GRADE STRUCTURE

Material	Unit Cost	Quantity	Cost
Concrete Columns	\$ 300.00	535	\$ 160,500.00
Concrete Beams	\$ 300.00	1250	\$ 375,000.00
Concrete Floors	\$ 300.00	4677	\$ 1,403,100.00
Total Below Grade			\$ 1,938,600.00



5 STRUCTURAL COST ESTIMATION SITE WORK

Material	Unit Cost	Quantity	Cost
Steel Columns	\$ 3,000.00	6225.5	\$ 18,676,500.00
Steel Beams	\$ 3,000.00	18730.75	\$ 56,192,250.00
Composite Metal Deck	\$ 150.00	581212	\$ 87,181,800.00
Stair Cores	\$ 150.00	113785	\$ 17,067,750.00
Total Above Grade			\$ 179,118,300.00
TOTAL STRUCTURAL COST			\$ 248,798,500.00

APPLIED STUDIES DESIGN DEVELOPMENT
FALL 2024
INSTRUCTORS:
Baumgartner, Herwig
Burns, Zachary

CHIMERA
707 Wilshire Blvd,
Los Angeles,
CA 90017

McCormack, Quinn
Wasielewski, Jack
Chavez, Esteban
Henningson, Haven
Krukowski, Noah
Leung, Sze Hin Jason
Maly, Oskar
Ratnani, Sagar
Sriharsan, Venakul

CONSULTANT:
MECHANICAL: Lyzun, Jamey
STRUCTURAL: Penner, Sophie

SCI-ARC
LOS ANGELES

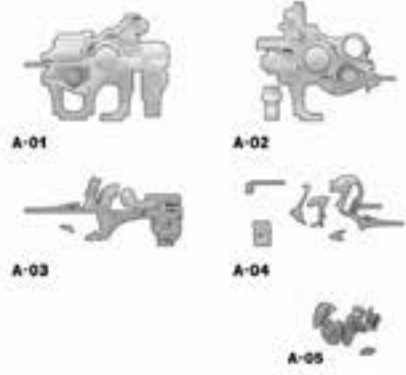


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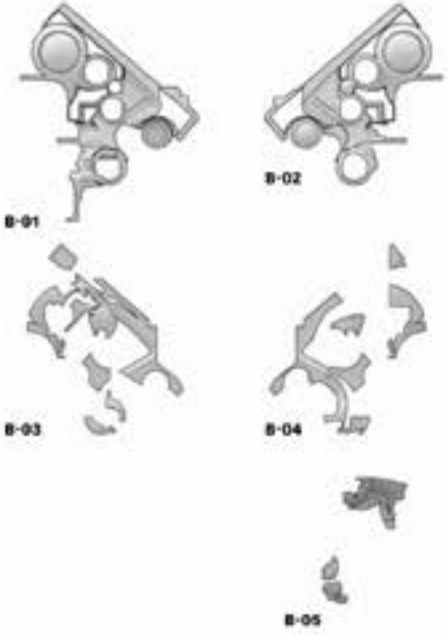
707WB-SCIARC-03-ZZ-DR-A-3000

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DATE: 03/22/24
SCALE: AS SHOWN

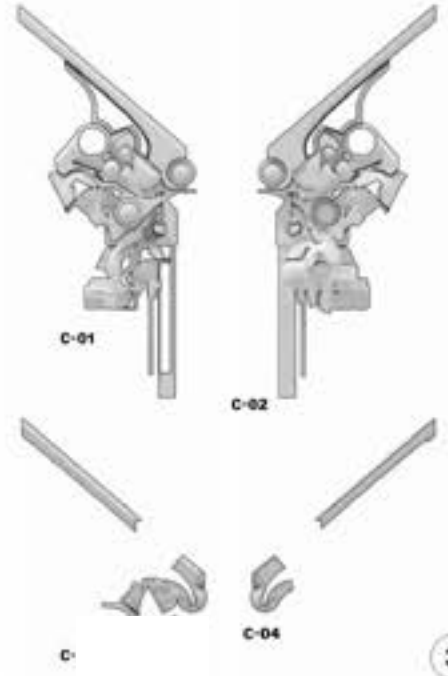
KEY
\$0.00
SHEET TITLE
STRUCTURAL COST ESTIMATE



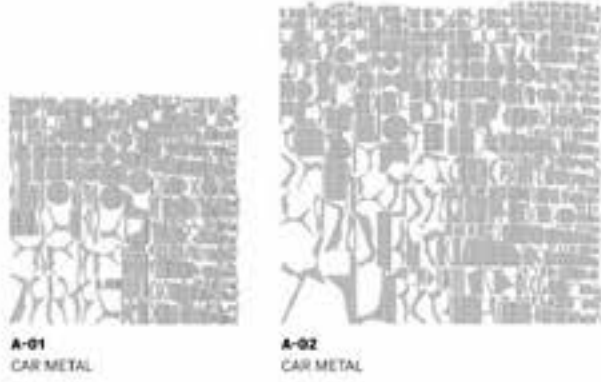
1 SECTOR A
MARKET



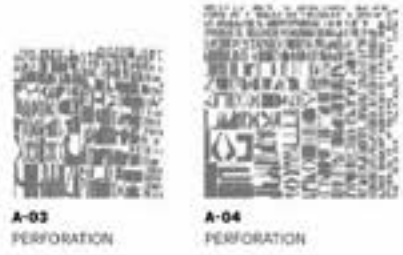
2 SECTOR B
DRAG SHOW



3 SECTOR C
VAMPIRE RAVE



A-01 CAR METAL
A-02 CAR METAL



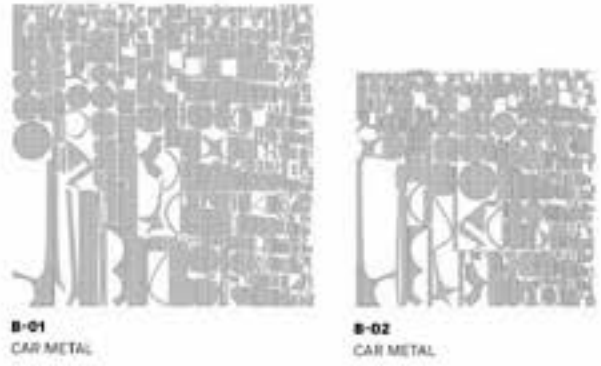
A-03 PERFORATION
A-04 PERFORATION



A-05 FRP PANEL



FULL
GLAZING



B-01 CAR METAL
B-02 CAR METAL



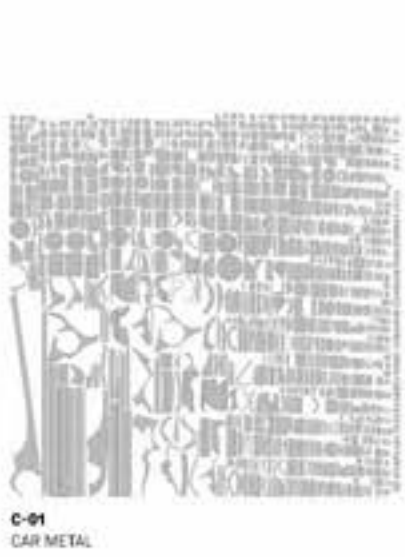
B-03 PERFORATION



B-04 PERFORATION



B-05 FRP PANEL



C-01 CAR METAL



C-02 CAR METAL



C-03 PERFORATION



C-04 PERFORATION

Facade Cost Estimation

Material	Unit Cost	Quantity	Cost
Metal Panel	\$ 150.00	509935	\$ 76,490,275.50
Curved Metal Panel	\$ 300.00	188606	\$ 56,581.8
Perforated Metal Panel	\$ 200.00	132661	\$ 26,532.1
Cruded Perf. Metal Panel	\$ 400.00	198991	\$ 79,596.3
Glazing	\$ 500.00	58417	\$ 29,208.5
GFRC	\$ 400.00	23890	\$ 9,556,000.00
Photovoltaic	\$ 200.00	4218	\$ 843,600.00
Total Facade Cost			\$ 278,808,649.50

APPLIED STUDIES
DESIGN DEVELOPMENT
FALL 2024
INSTRUCTORS:
Baumgartner, Herwig
Burns, Zachary

CHIMERA
707 Wilshire Blvd,
Los Angeles,
CA 90017

McCormack, Quinn
Wasielewski, Jack
Chavez, Esteban
Henningson, Haven
Knuckles, Noah
Lump, Stevin Jason
Maly, Oskar
Ratnan, Sagar
Srihasan, Venakul

CONSULTANT:
MECHANICAL: Lyzun, Jamey
STRUCTURAL: Penner, Sophie

SCI-ARC
LOS ANGELES



FOR INFORMATION

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If in doubt about any of the works please ask.

707WB-SCIARC-03-ZZ-DR-A-3001

DATE: _____
DRAWN: _____
CHECKED: _____
BY: _____

KEY
X0.01
SHEET TITLE
FACADE COST ESTIMATE



//MACHINE MORPHOLOGIES

CLASS **INSTRUCTOR** **COLLABORATOR**
// DS1200 [2GAX] | FLORENCIA PITA | OSKAR MALY

In response to the diminishing sense of community in modern Los Angeles, this project seeks to redefine the interaction between technology, nature, and community. Situated in Lincoln Heights, Los Angeles, the initiative aims to transform the existing Lincoln Heights Jail into a future community center for Homeboy Industries. By blending typically secluded areas with public spaces, it challenges the traditional norms of the hospitality sector.

The project endeavors to engage the surrounding community by forging a connection between the Los Angeles River and the existing site. A new gateway in the center of the building facilitates alternative pedestrian access to the riverside, enhancing circulation and creating a sheltered leisure space for the community.

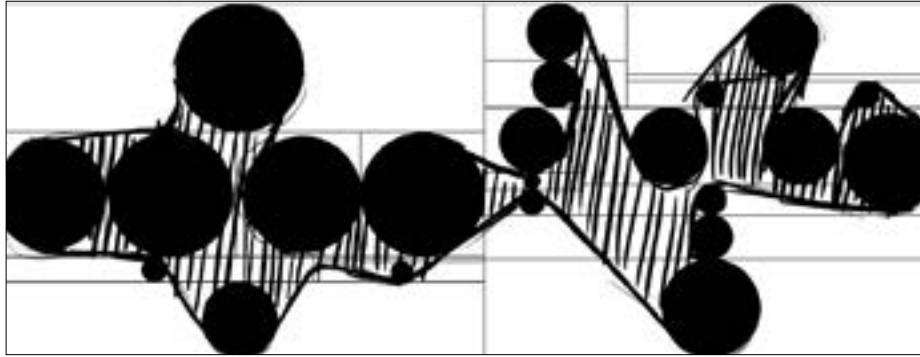
This project explores the use of simple forms, such as a dowel, to craft different spatial clusters. This approach enables the integration of various components as plug-in modules into the existing structure. The project encompasses re-entry programs like hydroponic gardening and culinary education for incarcerated individuals and the general public. Additionally, it offers services like a bakery and restaurant, which contribute to the program's self-sustainability.

//SOFTWARE USED

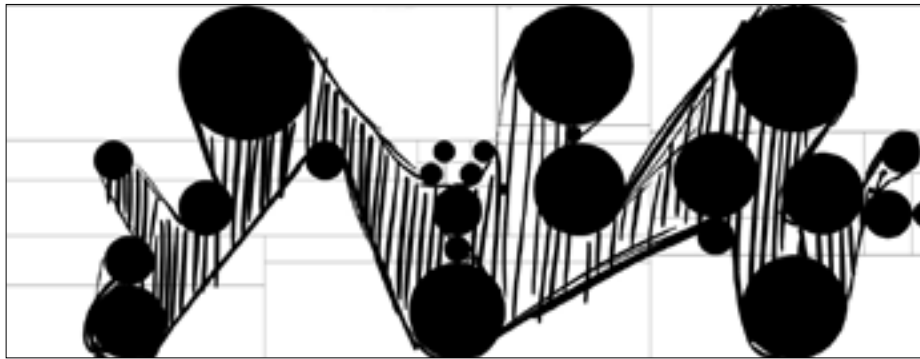
Rhino | Grasshopper | Houdini FX |
Cinema 4D | Redshift | V-ray

//MASSING STUDY#1

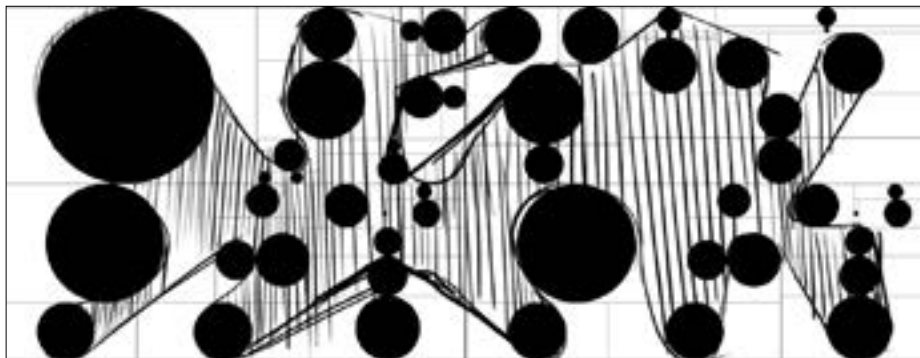
Inspired by Armin Hofmann, this project utilizes computational design tools to generate various grid arrangements, which then serve as the foundation of the design.



//Iteration 07



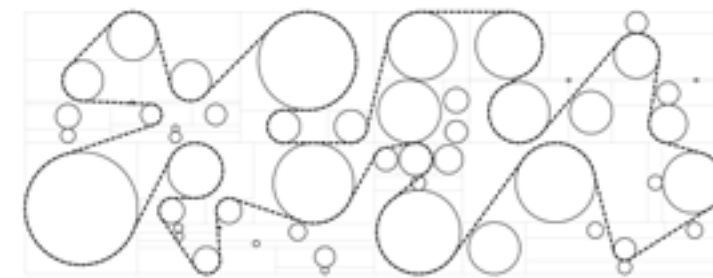
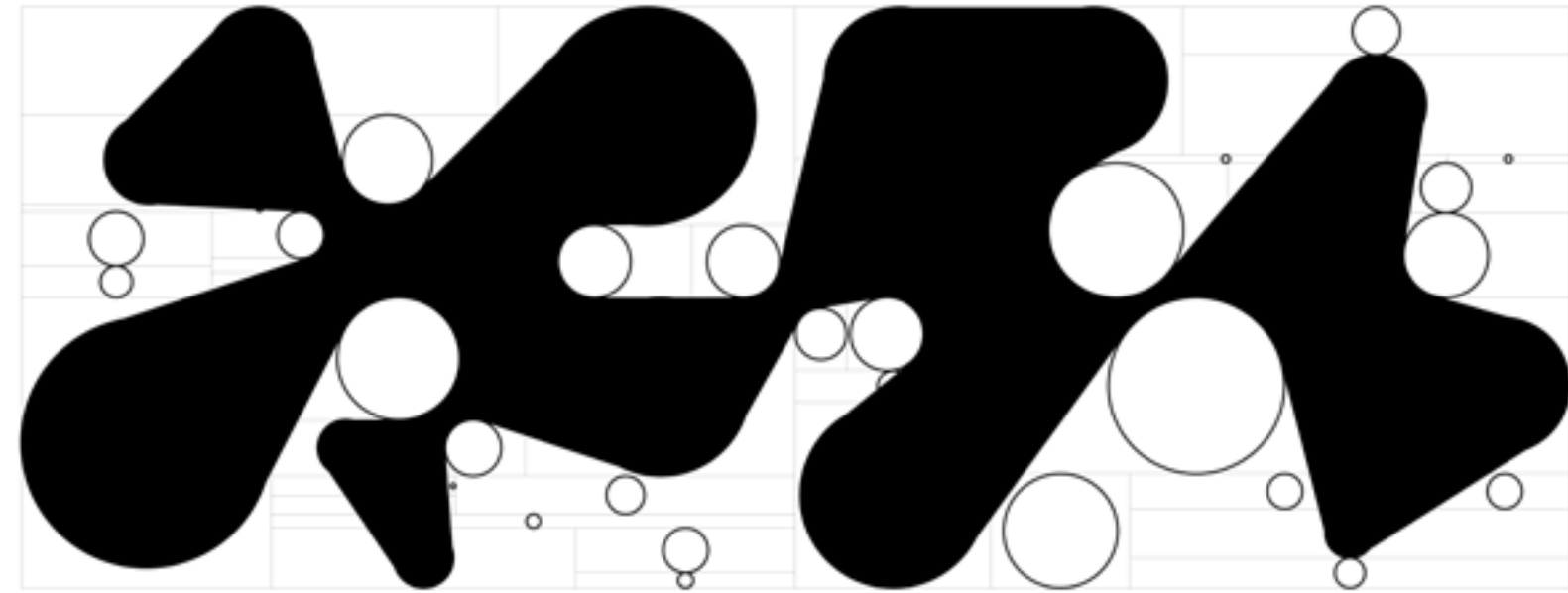
//Iteration 10



//Iteration 12

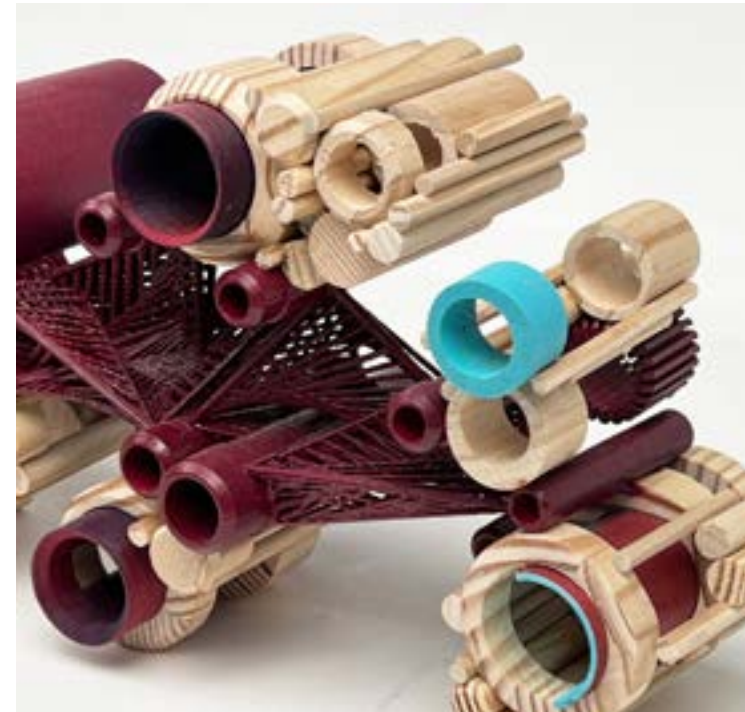
//FINAL ITERATION

A balance between complexity and form, the variations in weight creates different moments.

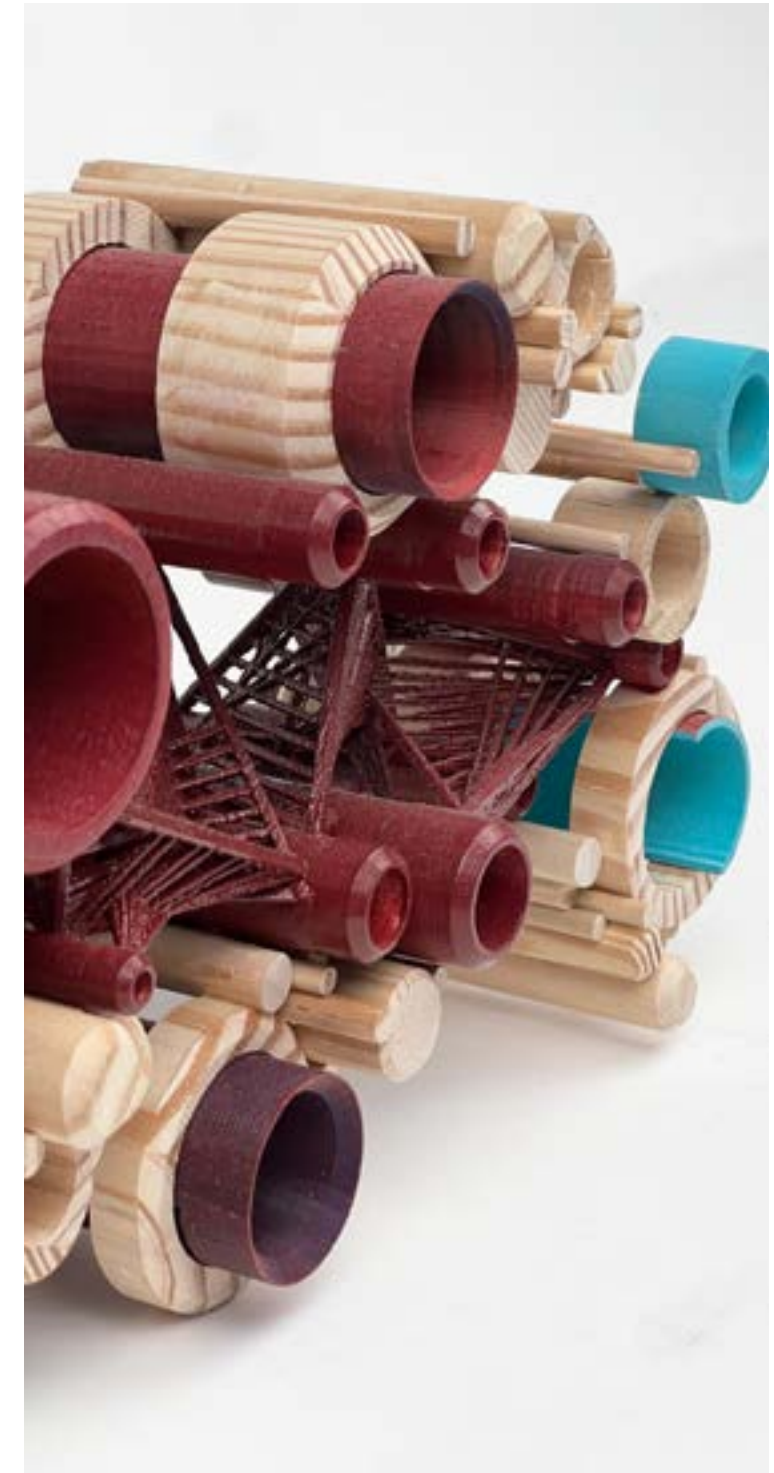




//Perspective view of model#2



//Close-up view of model#1 from right



//Close-up view of model#2



//Front view of model#2

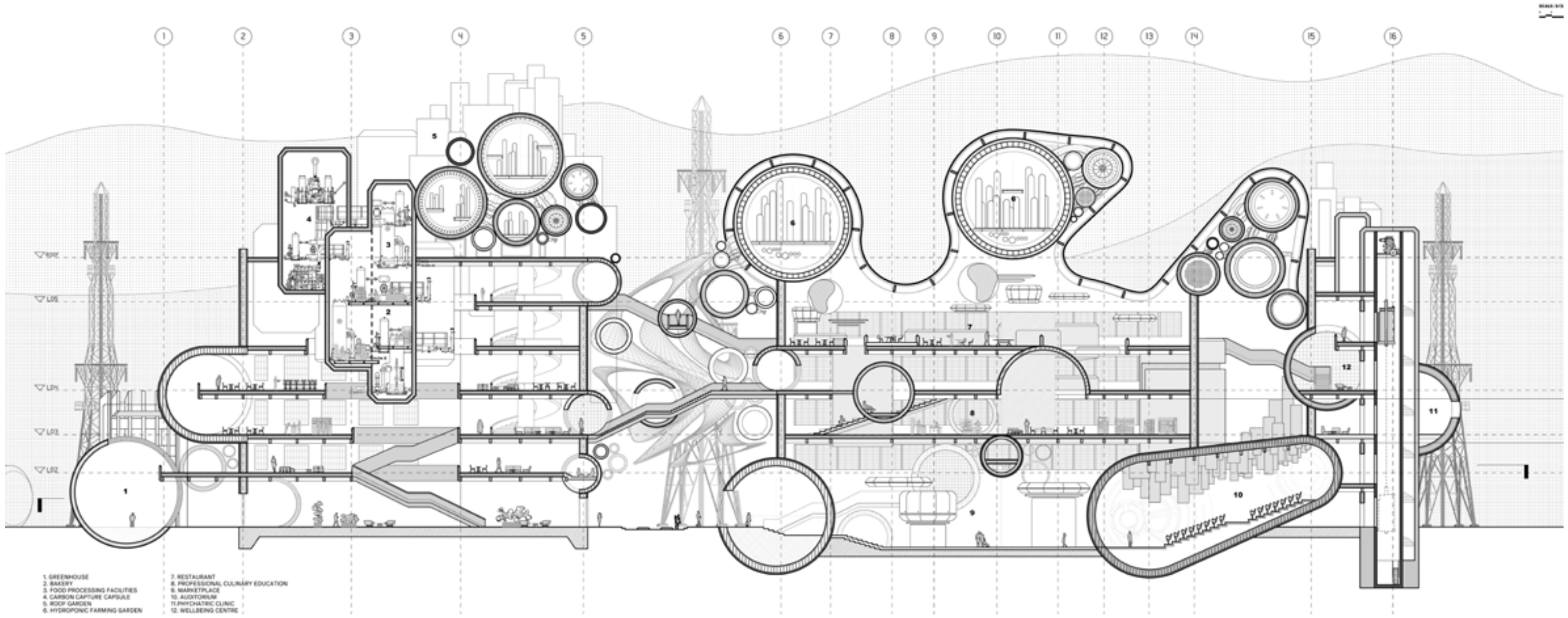


//Close-up view of model#1 at centre



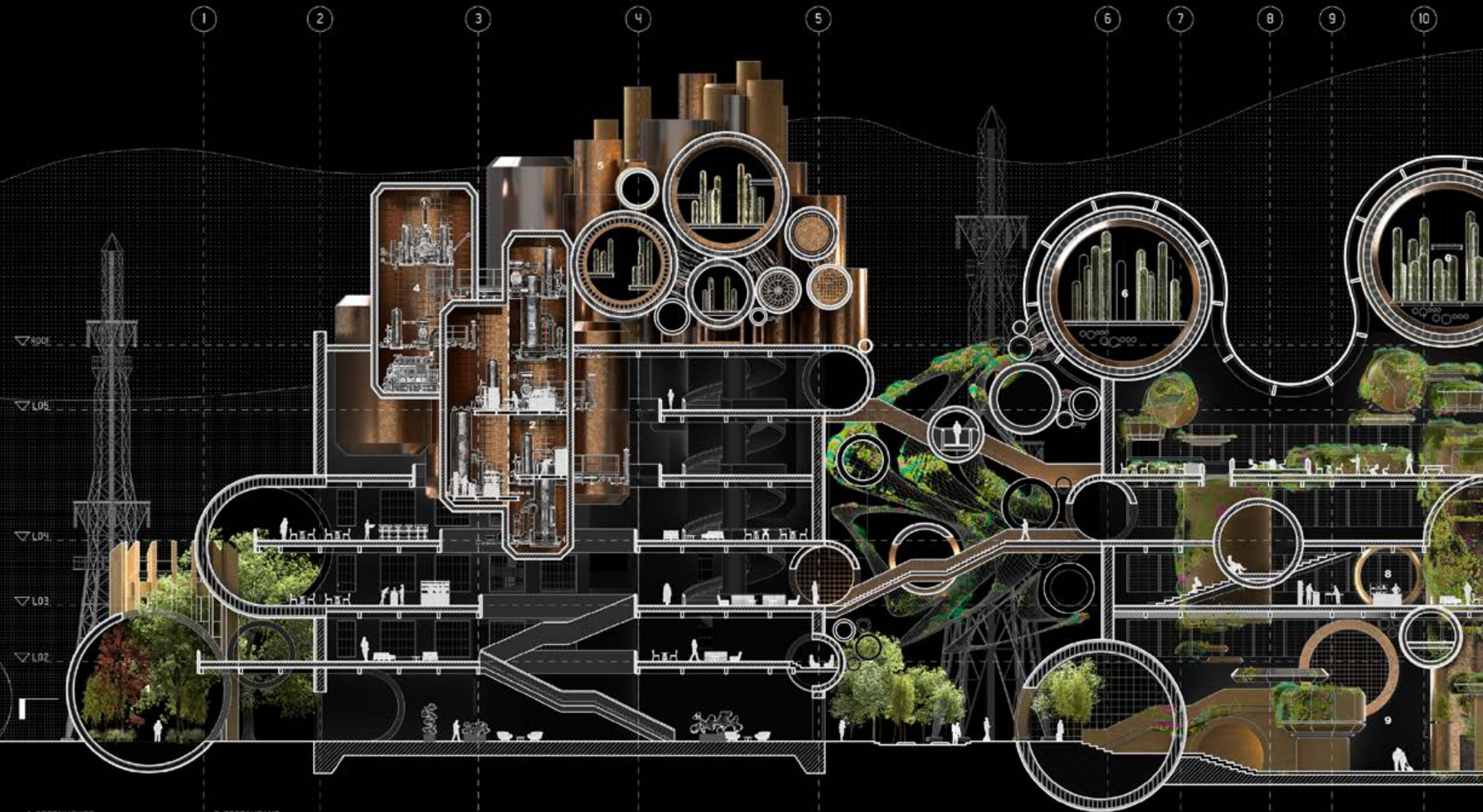
//PHYSICAL MODEL

Pursuing a harmonious reciprocation of modern technology and nature. The project re-imagines the physical spaces for machinery and habitats, allowing a deeper interaction between human, machine and nature.



//AGE OF MACHINE

By integrating advanced technology with nature, creating a new architectural paradigm. Mechanical systems enhance ecological and social dynamics, setting a precedent for future developments where technology and nature coexist to sustain community and culture.



1

2

3

4

5

6

7

8

9

10

▽ ROOF

▽ L05

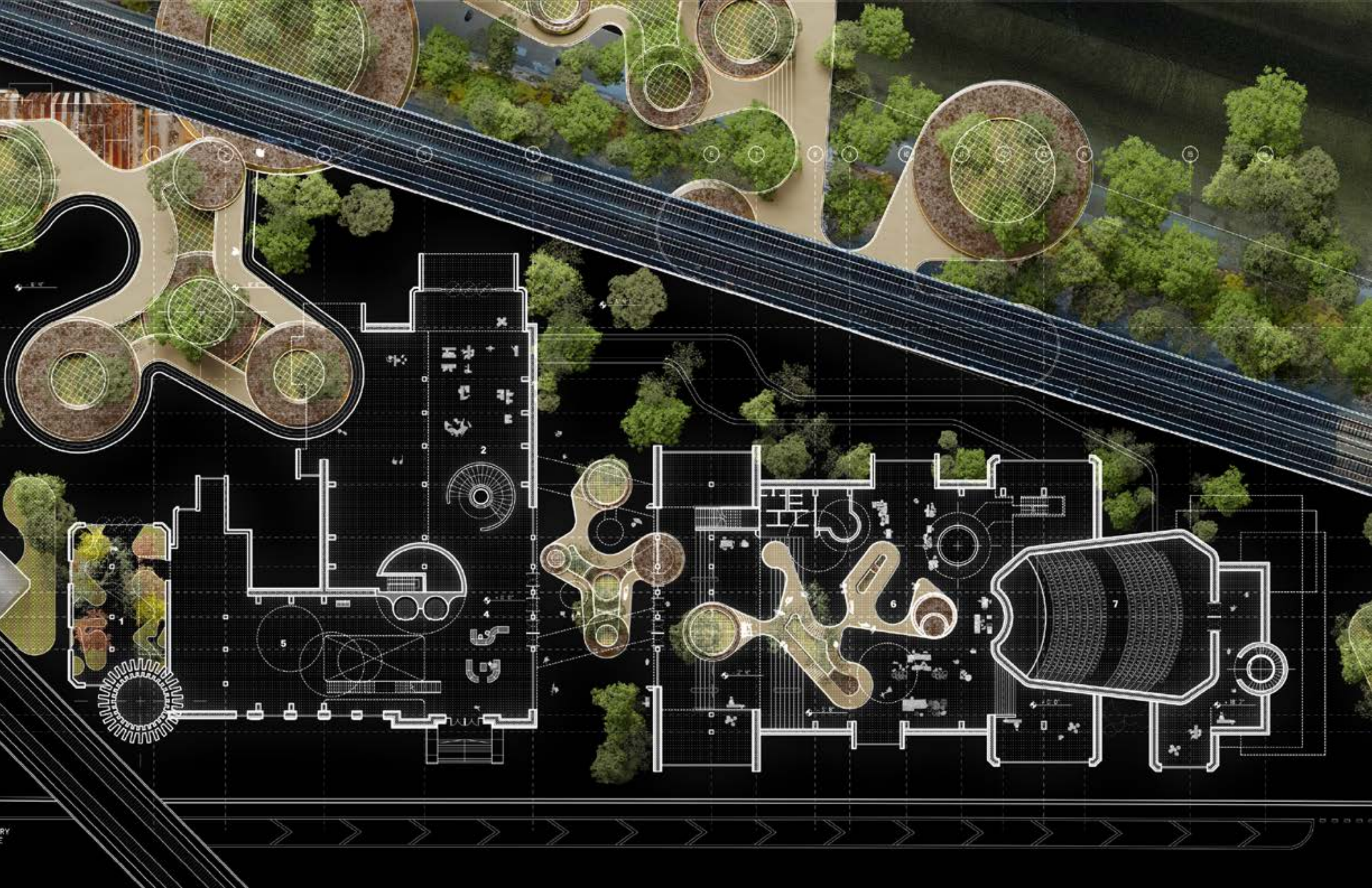
▽ L04

▽ L03

▽ L02

- 1. GREENHOUSE
- 2. BAKERY
- 3. FOOD PROCESSING FACILITIES
- 4. CARBON CAPTURE CAPSULE
- 5. ROOF GARDEN
- 6. HYDROPONIC FARMING GARDEN

- 7. RESTAURANT
- 8. PROFESSIONAL CULINARY EDUCATION
- 9. MARKETPLACE
- 10. AUDITORIUM
- 11. PSYCHIATRIC CLINIC
- 12. WELLBEING CENTRE





//PARASITE @ FLORET

CLASS **INSTRUCTOR** **COLLABORATOR**
// VISUAL STUDIES [2GAX] | RACHAEL MCCALL | OSKAR MALY

A reinterpretation of a floret, this design aims to infuse elements of body horror into its structure. Drawing inspiration from the skeletal framework of an alien biological entity, it transforms this concept into a symbol of rejuvenation and life.



//PARASITE @ STOOL

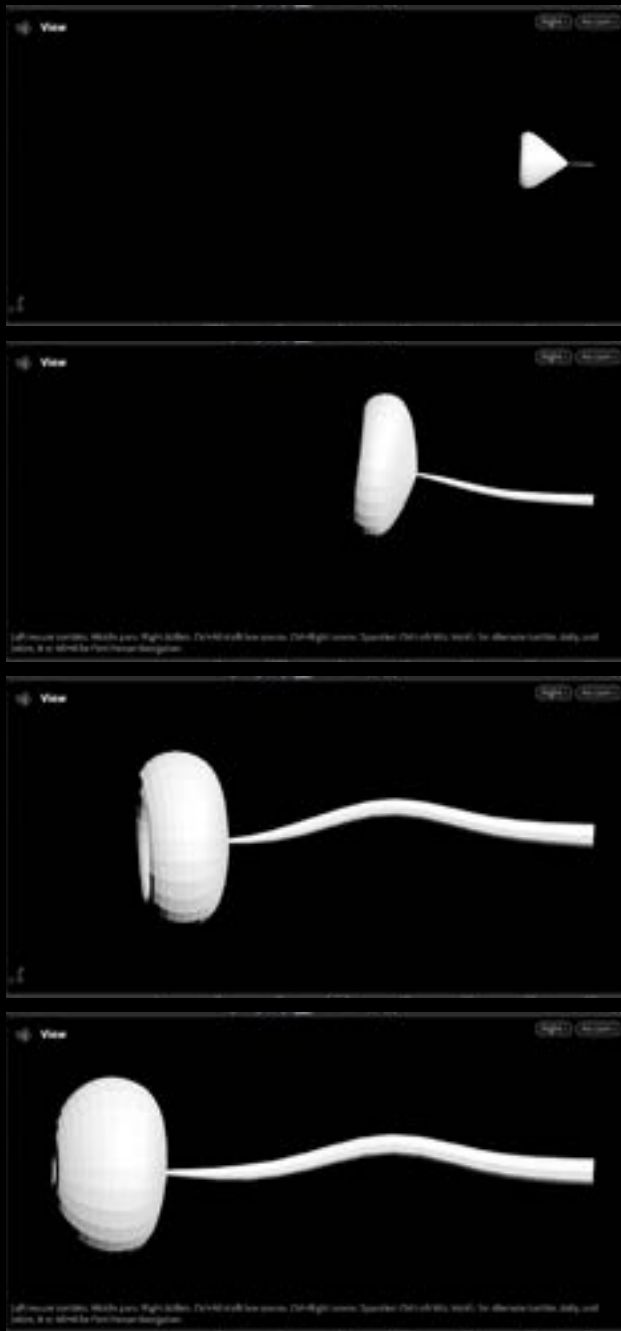
CLASS **INSTRUCTOR** **COLLABORATOR**
// VISUAL STUDIES [2GAX] | WILLIAM VIRGIL | OSKAR MALY

Revisiting a classic IKEA stool design, this project infuses the theme of a reimagined parasitic phenomenon found in nature. The stool is disassembled and creatively reassembled, transforming it into a novel form.

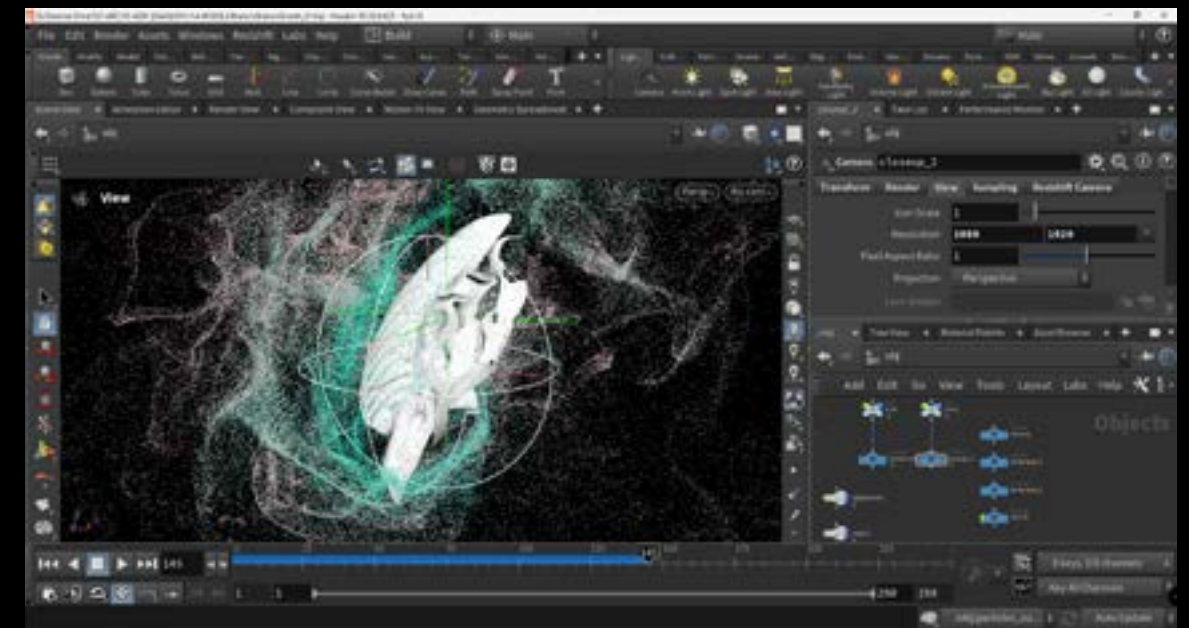
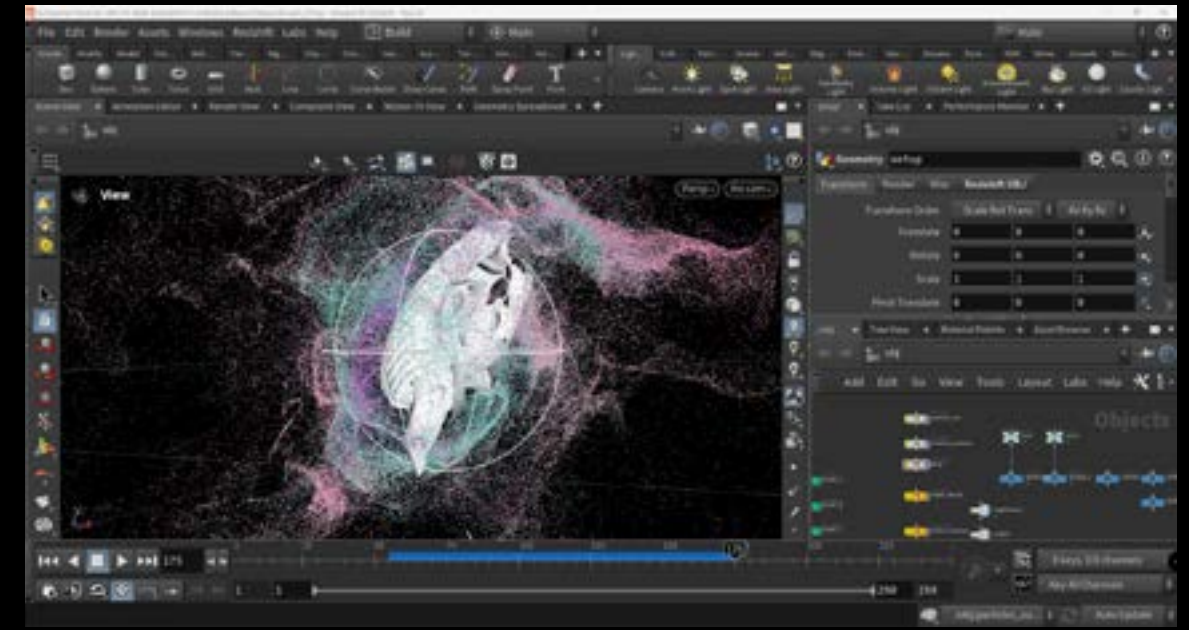
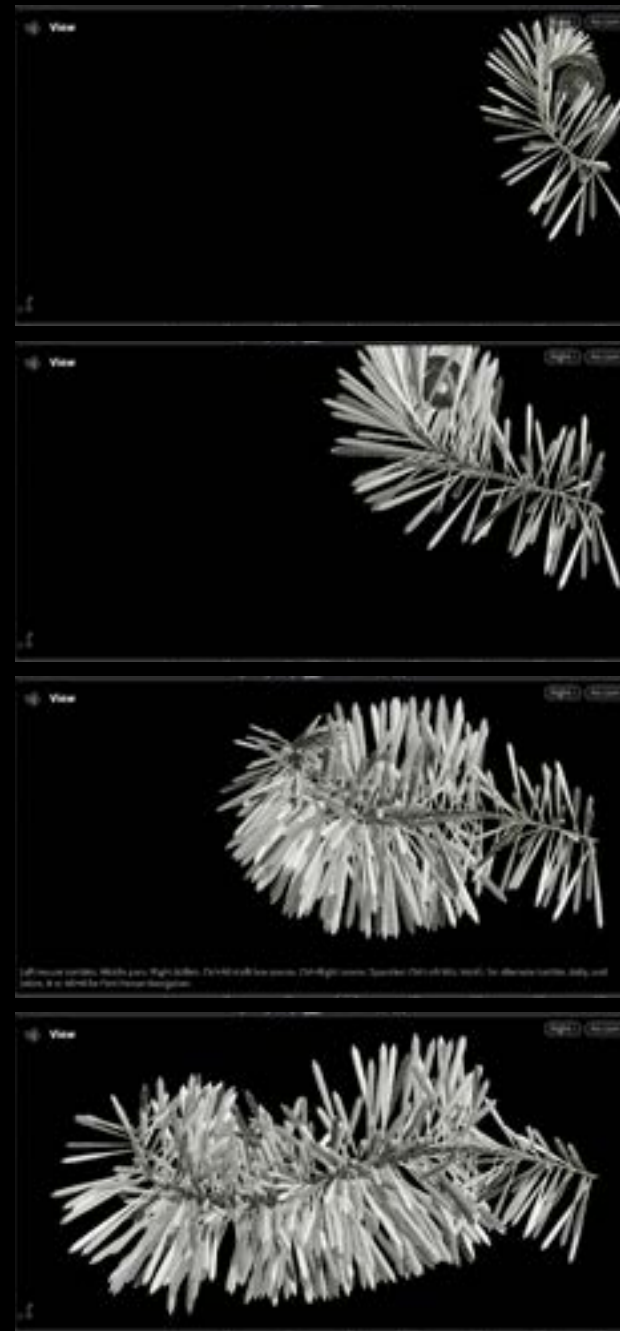
//SOFTWARE USED

Houdini FX | Zbrush | Redshift





//GROWING IN PROGRESS



//PARTICLE SIMULATION



//LIFE IS STRANGE

Evoking the dreamlike state of fear, the design attempts to disorientate the traditional sense of beauty.



//TOTEM

Inspired by intricate pattern of insects and flowers, creating a unique palette of alpha pattern to be later used for sculpting the stool.



//SECONDARY SKIN

The parasitic form overtakes the original stool, beginning to consume and alter the stool's initial silhouette.





//STOOL IN THE BUSH

Wild bugs stool in action.





//FUSION BABIES

CLASS

INSTRUCTOR

COLLABORATOR

// DS VERTICAL [3GAX] | JENNIFER CHEN | JACK WASIELEWSKI

Humanity has come a long way. Large-scale nuclear fusion, once deemed nearly impossible, has now become a reality.

Yet, despite our advanced understanding of the world and technology, our fear of the unknown persists—perhaps stronger now than ever before.

//SOFTWARE USED

Unreal Engine | CLO3D | Marvelous Designer | Substance Painter | Houdini FX



//THE DRIVER

Almost mysteriously, the driver chooses his mask to conceal his anxiety. Despite his denials, the rumors spreading online continue to trouble him.

//CORRIDOR#001

We aim to highlight the contrasts of this world—or what our world could become—through something both familiar and yet intriguingly unusual.



//Ornamental decoration in an industrial block.



//Poster on walls





//THE PASSENGER

The passenger completes the driver, embodying their compassion and vibrant excitement.



//CITY

Polarized opinions about nuclear fusion technology persist, dividing the population into two distinct camps.





//PARADE

A massive parade, marking the ignition of the first nuclear reactor, has drawn crowds to the streets in jubilant celebration of this historic moment.



//THE “SLEEPING GIANT”

A decommissioned nuclear fission plant, once the lifeblood of the city, powering its entire infrastructure. As the population grew and demand increased, the facility was retired, and now it has become a popular spot for ravers.







//RAVE

A group of ravers gathers at the power plant, eagerly awaiting the ignition, their energy buzzing as they party into the night.





//1,2,3 REPEAT

Overcome by the pounding music and the anxiety surrounding the chaos of the world, the driver collapses.



POSTHUMAN ARCHIVE
personal experimental artworks exploring
the singularity of humanity





//MAMA, WE’RE HOME

CLASS

INSTRUCTOR

// LA THE GEOGRAPHIES OF FICTION | LIAM YOUNG

Earth

The Long-Forgotten Homeworld

Coordinates: 0° Latitude, 0° Longitude

Radius: 6,371 km

Population: Unknown

It begins with the soil. Deep, black, and teeming. What was once dirt and rock has become something other—a network, a pulse, an organism in itself. The air is heavy with spores that glitter in the sunlight, forming shifting halos above the horizon. When the first human scouting vessels descended, their sensors detected an anomaly in the oxygen composition. It was rich, vibrant, and alive. Too alive.

The Earth they remembered was gone.

Centuries ago, humanity fled this world. They tore through the atmosphere in a desperate bid for survival, abandoning a planet strangled by their own hands. What was left behind were not ruins but seeds. Nature took root in the husks of cities, germinating in abandoned monuments and crumbling skyscrapers. In the absence of human dominion, evolution quickened its pace.

The land now breathes with intent. Roots crawl like veins, threading through the ground and reaching skyward, twisting metal and bone alike into grotesque monuments of unity. Rivers run viscous, shimmering with a bioluminescent hue that ebbs and flows in rhythmic pulses. Life here is no longer distinct—plant and animal, predator and prey, host and parasite have merged into a single system, a symbiotic biosphere that moves with an unseen will.

When the scouts landed, the world responded. The first to step out into the atmosphere reported *dizziness*. Then *nausea*. Then *silence*. By the time their bodies were retrieved, their skin had grown translucent, veins spreading like root systems beneath their flesh. Within hours, their corpses began to bloom, releasing spores into the air that carried faint echoes of human voices—words distorted as if underwater.

The Hive—the collective mind of humanity, hardened by centuries of war and uniformity—found itself fractured by this encounter. Their militaristic order, honed to perfection in the cold expanse of space, could not withstand the chaos of Earth’s metamorphosis. Every attempt to colonize was met with assimilation. The land consumes everything, not with malice but with inevitability, as though reclaiming what was always its own.

Earth has become an organism, vast and singular. To walk its surface is to enter its bloodstream, to breathe its air is to invite its intrusion. Yet, there is beauty in this horror. Forests glow in a kaleidoscope of colors at dusk, their foliage whispering like a thousand voices in unison. The oceans hum with strange, low frequencies, and from their depths rise creatures of biotic architecture—organic ships that glide across the waves in fluid harmony.

The Hive debates its next move. To fight is to risk annihilation. To stay is to risk assimilation. And yet, something deeper stirs within them—a faint, ancient longing. For even in their perfected unity, they cannot erase the truth: this is their home. And home, no matter how alien, always calls to its children.

The spores continue to drift, silent and patient. Waiting.

//SOFTWARE USED

CLO3D | Substance Painter | Houdini FX



DR. MARTENS



1461



STITCH



CROSS





//ALTERED RELIC[T]

ORGANISATION

// YAC COMPETITION |

COLLABORATORS

TUL SRISOMPUN + NADINA BOLD |

AWARD

HONORABLE MENTION

Before the Great Famine, the landscape of Allihies was transformed by miners and machinery working to extract valuable copper from beneath the earth. Today, the silence and remnants of mining are intertwined with nature, marking a stark contrast to its bustling past. The proposed initiative seeks to reinterpret the landscape's historical context of copper mining by fostering a new appreciation for the value present at the surface. It envisions architecture as a gateway to environmental exploration, highlighting the intrinsic worth found in the natural setting.

For over two centuries, a ruinous tower has integrated itself into the fabric of Allihies, becoming a symbol of its history and resilience. In

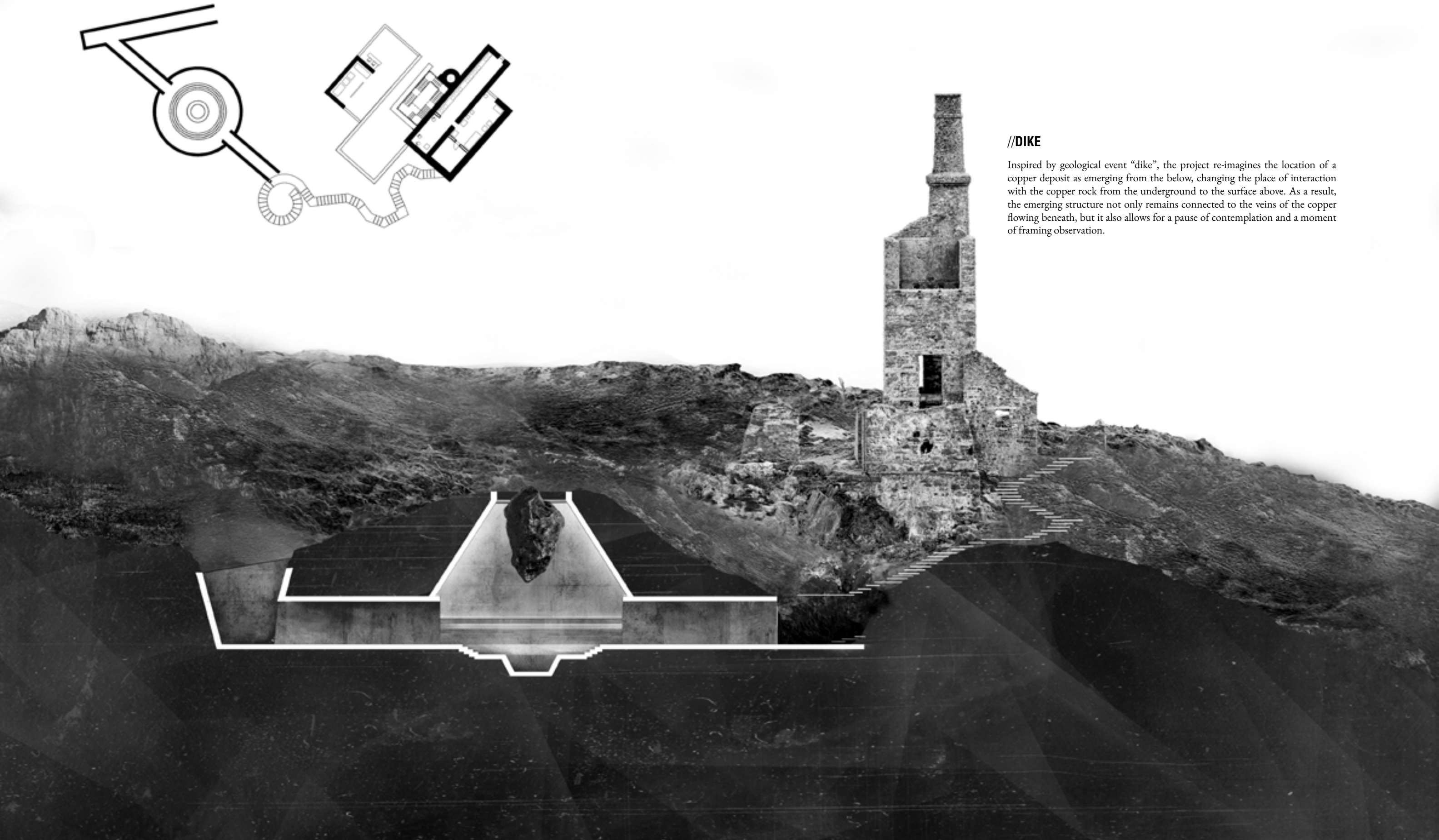
homage to this enduring icon, the project introduces a copper mesh roof that outlines the former volume of the building. This design choice serves as a visual echo of the tower's historical presence, creating a tangible connection to its past. Additionally, the proposal prioritizes the preservation of the existing museum's significance. By ensuring that each new element introduced is minimally visible, especially in proximity to the museum, the project maintains the cultural landscape's familiar essence. This approach allows Allihies to evolve into a space of reflection and tranquility, celebrating its heritage while embracing change.

//SOFTWARE USED

Rhino | 3ds Max | Corona

//DIKE

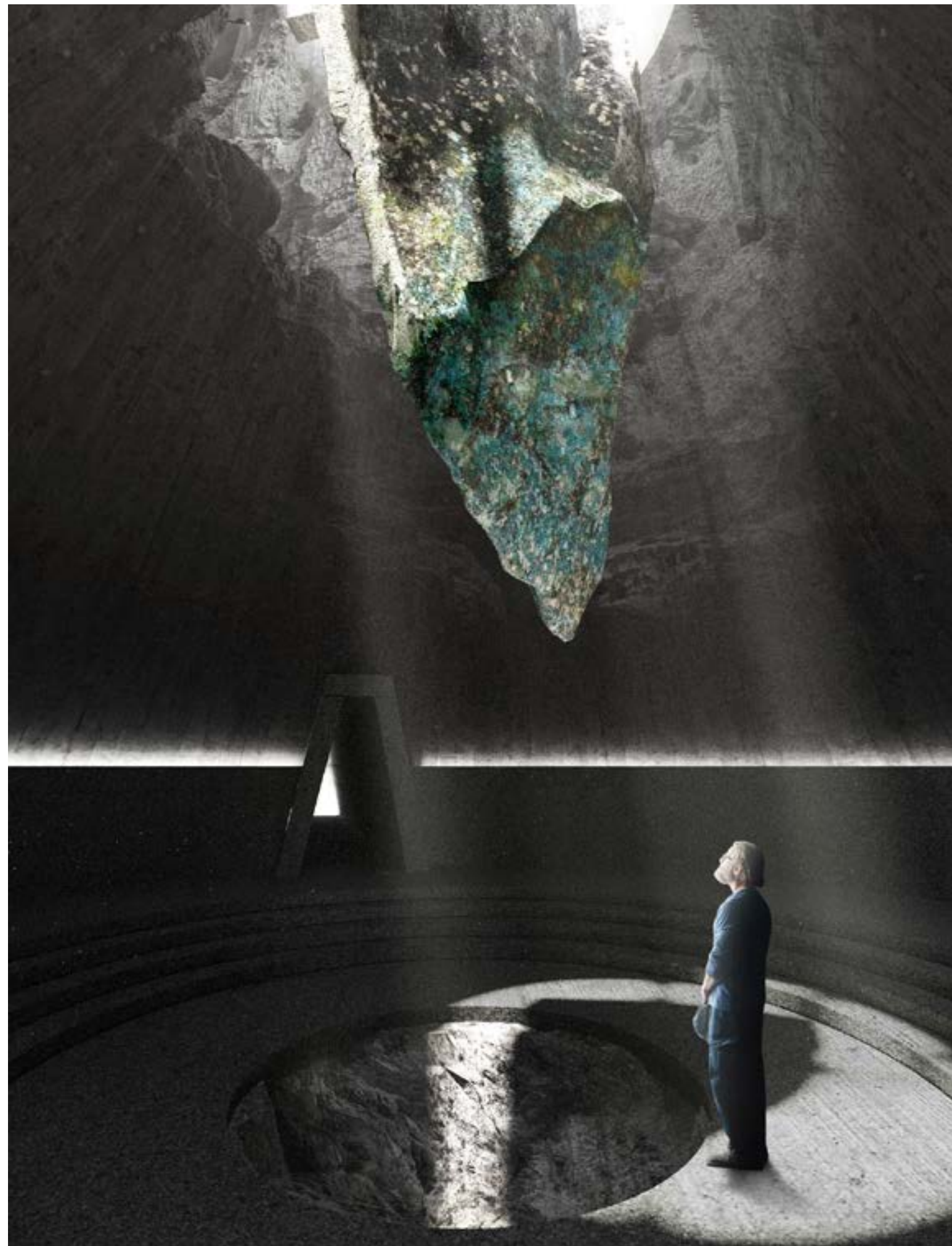
Inspired by geological event “dike”, the project re-imagines the location of a copper deposit as emerging from the below, changing the place of interaction with the copper rock from the underground to the surface above. As a result, the emerging structure not only remains connected to the veins of the copper flowing beneath, but it also allows for a pause of contemplation and a moment of framing observation.





//REFORM

The project proposes five types of components onto the landscape, each capturing essences of the landscape that are tailored to transform the experience for visitors. From the existing ruin lies the underground gallery invoking a contemplation on the history of Irish mining. The reception, accommodation and landscape pavilion allow a contemplation on the relationship with oneself and the landscape. Lastly an underground wellness centre at the pond is for those who seek introspection.



//DAILY EXPRESS

OFFICE // BJARKE INGELS GROUP | **TEAM LEADER** ANDY YONG + ISABEL SILVA + VIDAL FERNANDEZ

A RIBA Stage 4/5 project that I have done during my time at BIG. The project includes the restoration of the Daily Express Building grade II listed building. Primary tasks including tender package delivering, encompassing both interior and core construction detail drawings, and general coordination and design with consultants' input.

//SOFTWARE USED
Revit | AutoCAD | BIM360 | Enscape

NO	QTY	REF	DESCRIPTION	UNIT	QTY	UNIT PRICE	TOTAL	QTY	UNIT PRICE	TOTAL	QTY	UNIT PRICE	TOTAL	QTY	UNIT PRICE	TOTAL	QTY	UNIT PRICE	TOTAL	QTY	UNIT PRICE	TOTAL	
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B1	3	B12	BASMENT FAC.F.F.E	METAL	30 MM	2500	7500	2.000	2.700	5400													
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//SAUDI ARABIA COMPETITION

OFFICE

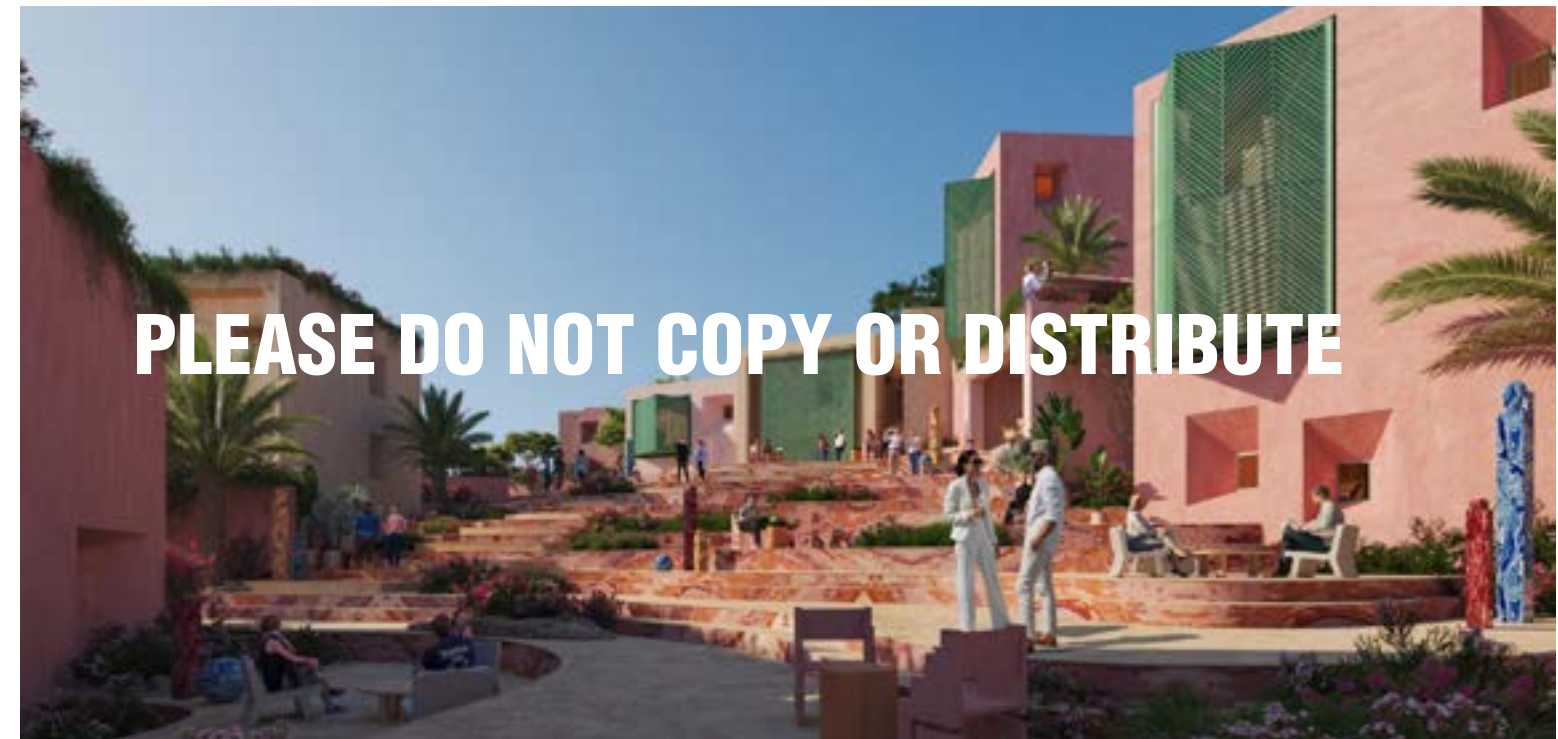
TEAM LEADER

// BJARKE INGELS GROUP | AMALIA VRANA + MARCO ANTONIO MAYCOTTE

For this project, I was assigned with a variety of tasks, from massing studies, to visualizations and to more technical drawings.

//SOFTWARE USED

Rhino | Grasshopper | Vray | Enscape



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//JW HOUSE

OFFICE // OAOA ARCHITECTURE ASSOCIATES | **TEAM LEADER** MIHAELA COJAN

A commission project located at Riyadh, Saudi Arabia. It was a small team consist of three members, in which I was tasked with delivering technical drawings and producing render for client.

//SOFTWARE USED
Revit | Microstation | Corona



//SAUDI ARABIA COMPETITION

OFFICE // OAOA ARCHITECTURE ASSOCIATES | **TEAM LEADER** OMAR A AL OMARI

A commission project located at Riyadh, Saudi Arabia. It was a small team consist of three members, in which I was tasked with delivering technical drawings and producing render for client.

//SOFTWARE USED
Rhino | Grasshopper | 3ds Max | Corona



