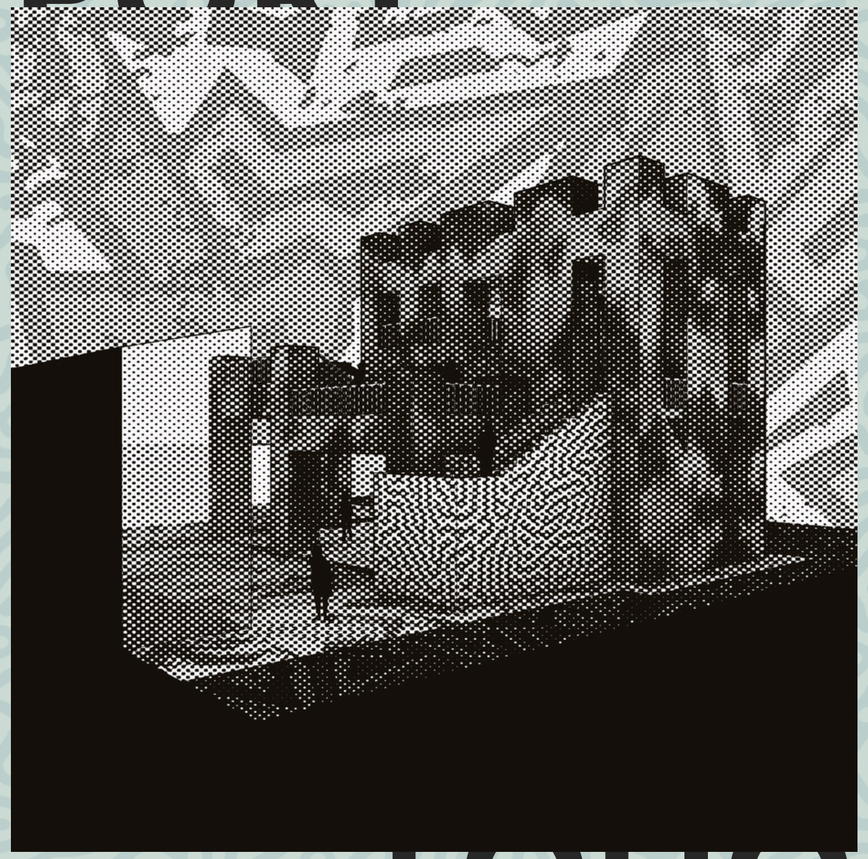
PORT



FOLIO

OSCAR BENAVIDES

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C.V.

SPECIAL SKILLS

- SOFTWARE SKILLS
  1. ADOBE - PHOTOSHOP, INDESIGN, ILLUSTRATOR, ACROBAT
  2. DIGITAL FABRICATION - 3D PRINTING, LASER CUTTING, CRICUT DESIGN SPACE
  3. RHINO 8 (3D MODELING)
- OFFICE SKILLS
  1. MICROSOFT 365 - OUTLOOK, EXCEL, WORD, POWERPOINT, ONEDRIVE
  2. PROJECT MANAGEMENT
  3. CUSTOMER & COWORKER SERVICE
- CLIMATE ANALYSIS
  1. HOME ENERGY EFFICIENT DESIGN (HEED)
  2. CLIMATE CONSULTANT
  3. CBE CLIMATOOL
  4. ANDREW MARSH TOOLS (PSYCHROMETRIC CHART, SUN PATH DIAGRAM, ETC.)
- MANUAL & FABRICATION SKILLS
  1. MODEL MAKING AND MATERIAL ASSEMBLY
  2. CARPENTRY, PAINTING, TILE WORK
  3. DEMOLITION AND CEILING REPAIR
  4. HAND/POWER TOOL OPERATION
  5. OPERATIONAL KNOWLEDGE OF ELECTRICAL AND MECHANICAL PALLET JACKS
- LANGUAGE
  1. ENGLISH - ADVANCED READING, WRITING, AND SPEECH
  2. SPANISH - ADVANCED READING, WRITING, AND SPEECH

EDUCATION

- ROSEMEAD HIGH SCHOOL - CLASS OF 2024
  1. AVID - 4 YEARS
  2. 255 CREDITS COMPLETED
  3. 3.94 WEIGHTED GPA - TOP 17% OF CLASS
  4. CALIFORNIA STATE SEAL OF BILITERACY
- CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA
  1. BACHELOR OF ARCHITECTURE - AUGUST 2024 - CURRENT

EXTRACURRICULARS

- CPP NOMA MEMBER
- CPP DBIA MEMBER

WORK EXPERIENCE

- PAINTING, CEILING WORK, CARPENTRY, DEMOLITION, TILE WORK - BENAVIDEZ PAINTING SERVICES 2022 - CURRENT
- CANCER RESEARCH AND CAREER READINESS INTERNSHIP - CITY OF HOPE - NOVEMBER 2022 - FEBRUARY 2023
- CPP COLLEGE CORPS FOOD INSECURITY RELIEF - OUR SAVIOR CENTER - SEPTEMBER 2025 - MAY 2026 - 450 HOURS

CONTACT

- EMAIL - OUBENAVIDES@GMAIL.COM
- INSTAGRAM - @OSCARRR.BENAVIDES
- LINKEDIN - OSCAR BENAVIDES
- PHONE: (626)-316-0798

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2. ARC3312 FINAL: NET ZERO ADU GROUP PROJECT

3. LEADERSHIP WORK

1. ARC1502 D10 FINAL: “BUCOLIC QUILT” ART INSTALLATION

SOLO WORK:
PERFORMING ARTS ACADEMY

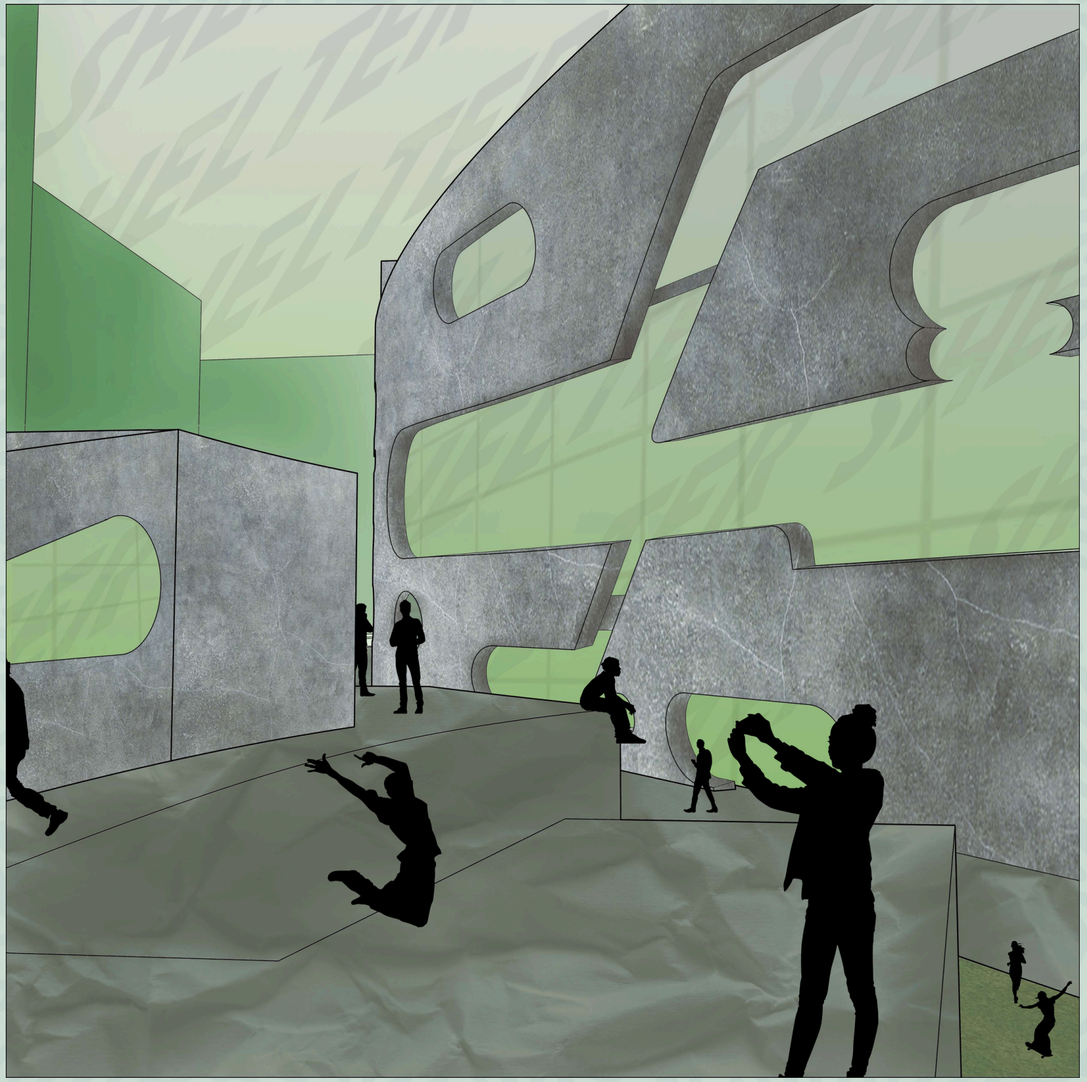


IMAGE 1: EXTERIOR VIEW COLLAGE

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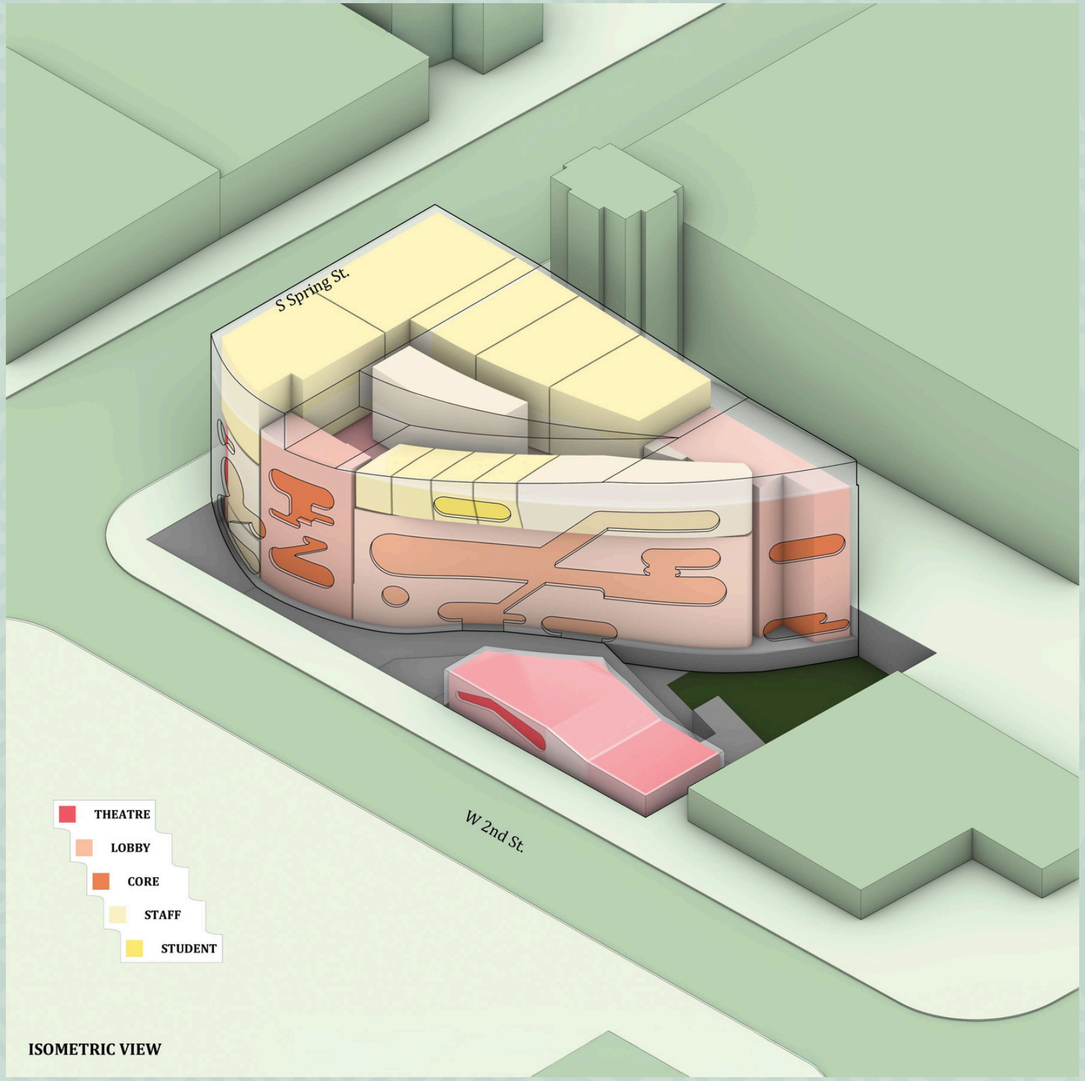


IMAGE 2: ISOMETRIC MASSING DIAGRAM

SITE

THIS PROJECT IS SITUATED IN DOWNTOWN LOS ANGELES, AT THE CORNER OF S SPRING ST. AND W 2ND ST, BETWEEN THE HISTORIC THEATRE AND GOVERNMENT DISTRICTS OF THE CITY. THESE PREEXISTING CONDITIONS REQUIRE A DESIGN THAT IS BOTH PERFORMATIVE AND ACKNOWLEDGING OF THE HOUSING CRISIS PERVASIVE THROUGHOUT THE CITY.

MASSING

THE MASSING OF THE BUILDINGS VERY CLOSELY FOLLOWS THE OUTER SHELL. THE SMALLER CAFÉ HAS ITS FORM SHAPED BY THE SURROUNDING FIGURE GROUND, WHICH ITSELF GETS CARVED BY THE OVERHEAD CURVE THE LARGER THEATRE BUILDING FOLLOWS. THE MASSING IS INDIRECTLY SHAPED BY THE LARGEST CURVE OF THE LARGER THEATRE, WHICH LEADS TO A NON-RECTANGULAR FORM. THE CEILING FOLLOWS THE INTERIOR SPACE OF THE CAFÉ, WHICH SINKS INTO THE SITE TO CONNECT TO THE SECOND ELEVATION OF THE FIGURE GROUND.

THE LARGER THEATRE BEGINS AT THE UNDERGROUND FLOOR PLAN WITH AN OUTLINE OF A GRAND PIANO, BUT AS THE BUILDING ASCENDS, THE CONCAVE SHAPE IS SLOWLY BUFFED OUTWARDS UNTIL THE LAST FLOOR, WHERE NOW THE CURVE FOLLOWS THE ONES SEEN OVERHEAD ON THE FIGURE GROUND. THOUGH IT'S THIS TOP CURVE THAT INFLUENCES THE REST OF THE FIGURE GROUND AND SMALLER CAFÉ. THIS VOID SPACE CREATES A MORE SPACIOUS ENVIRONMENT BETWEEN THE RAISED FIGURE GROUND AND THEATRE BUILDING, WHERE WHEN ONE STANDS IN FRONT OF THE THEATRE AND LOOKS UP, THEY WILL REALIZE THE BUILDING ITSELF SLOWLY INCHES ABOVE THEM AND EVEN PROVIDES SHADE. THE MASSING ITSELF IS VERY PROMINENT WITHIN THE SITE AS IT MUST ACCOMMODATE THE LARGE LOBBY VOLUME THAT THE GRAND STAIRCASE IS RESPONSIBLE FOR CREATING, AMONG THE OTHER SPACES IT HOLDS.

PROGRAM

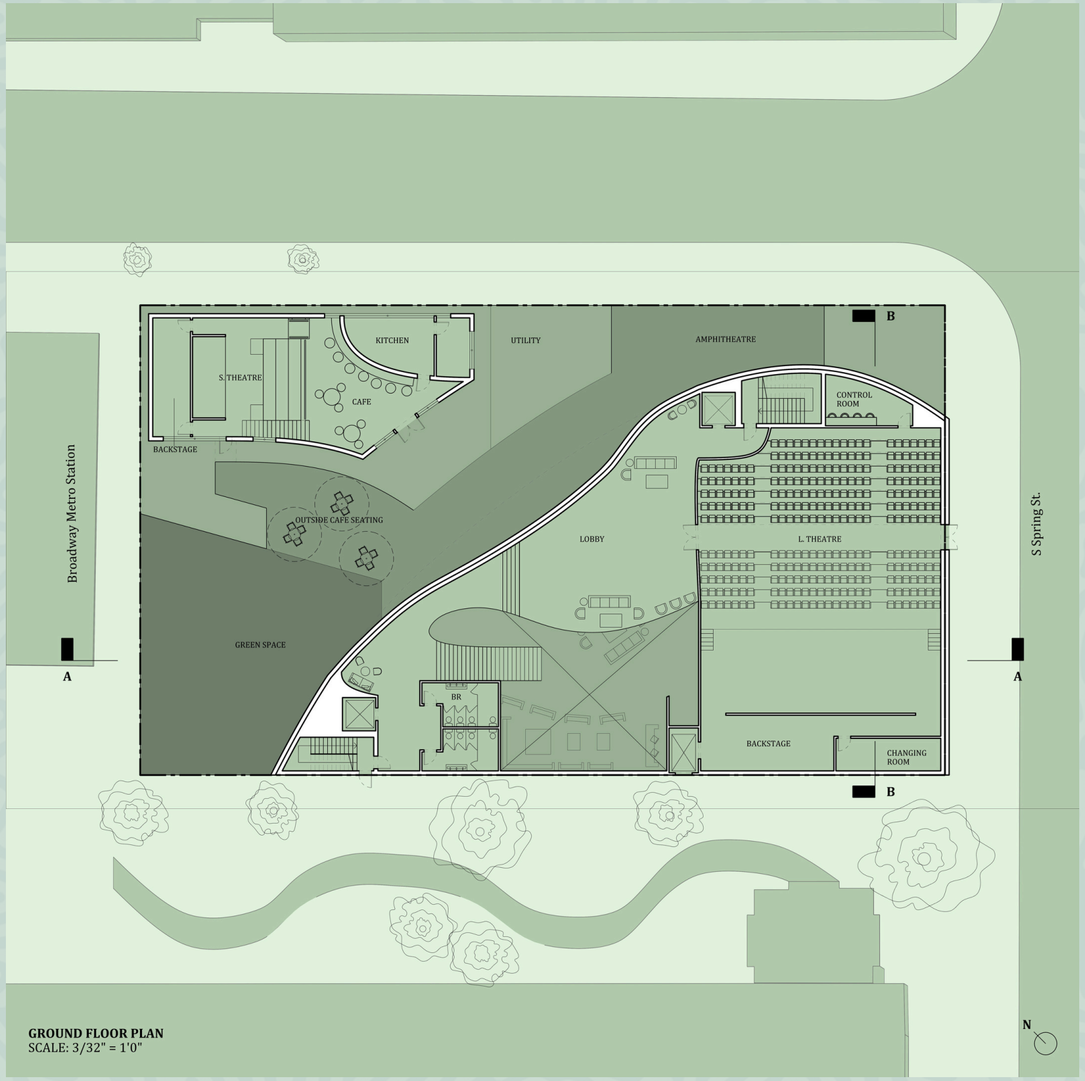
ROOTED IN SHOWMANSHIP AND GRANDEUR, THE FIRST AND SECOND FLOORS OF THE THEATRE BUILDING ARE PUBLIC SPACES THAT FEATURE A LARGE, OPEN LOBBY SPACE THAT CONNECTS THE FLOORS THROUGH A GRAND STAIRCASE. THIS GRAND STAIRCASE GUIDES VISITORS TO THE SECOND-FLOOR LARGE THEATRE AND PARALLEL CORES OF THE BUILDING. OUTSIDE THE BUILDING, THE ANT FARM FAÇADE REVEALS THIS GUIDED HUMAN ACTIVITY THROUGH ITS OPENINGS, CREATING A RELATIONSHIP BETWEEN FAÇADE AND INTERIOR SPACE VISIBLE FROM THE STREET. THE FOR-THE-PUBLIC DRIVEN DESIGN OF THE FIRST TWO FLOORS RELATES TO THE EXTERIOR FAÇADE OPENINGS, ENHANCING THE OPEN AND WELCOMING FEEL OF THE LARGE THEATRE BUILDING.

THE THIRD FLOOR OF THE THEATRE BUILDING IS COMPRISED OF PRIVATE SPACES, MEANT TO ACCOMMODATE BOTH STAFF AND STUDENTS. THE EXTERIOR FAÇADE, FOR THIS REASON, HAS LESS OPENINGS AT THE TOP OF THE BUILDING TO REFLECT THE IDEA. WHILE BELOW THE GRAND STAIRCASE DESIGNATED WHERE NEIGHBORING SPACES WOULD LAND, ON THE THIRD FLOOR, SPACES ARE MORE STRUCTURED AND FOLLOW THE CURVES OF THE EXTERIOR SHAPE OF THE BUILDING.

IN THE OPPOSING CORNER OF THE SITE RESTS THE SIMPLE CAFÉ BUILDING, WHICH ALSO HOUSES AN INFORMAL THEATRE THAT IS BUILT DEEPER INTO THE GROUND. THESE TWO SPACES, UNDIVIDED AND UNDER ONE ROOF, STILL BECOME SEPARATED BY THEIR CHANGES IN ELEVATION.

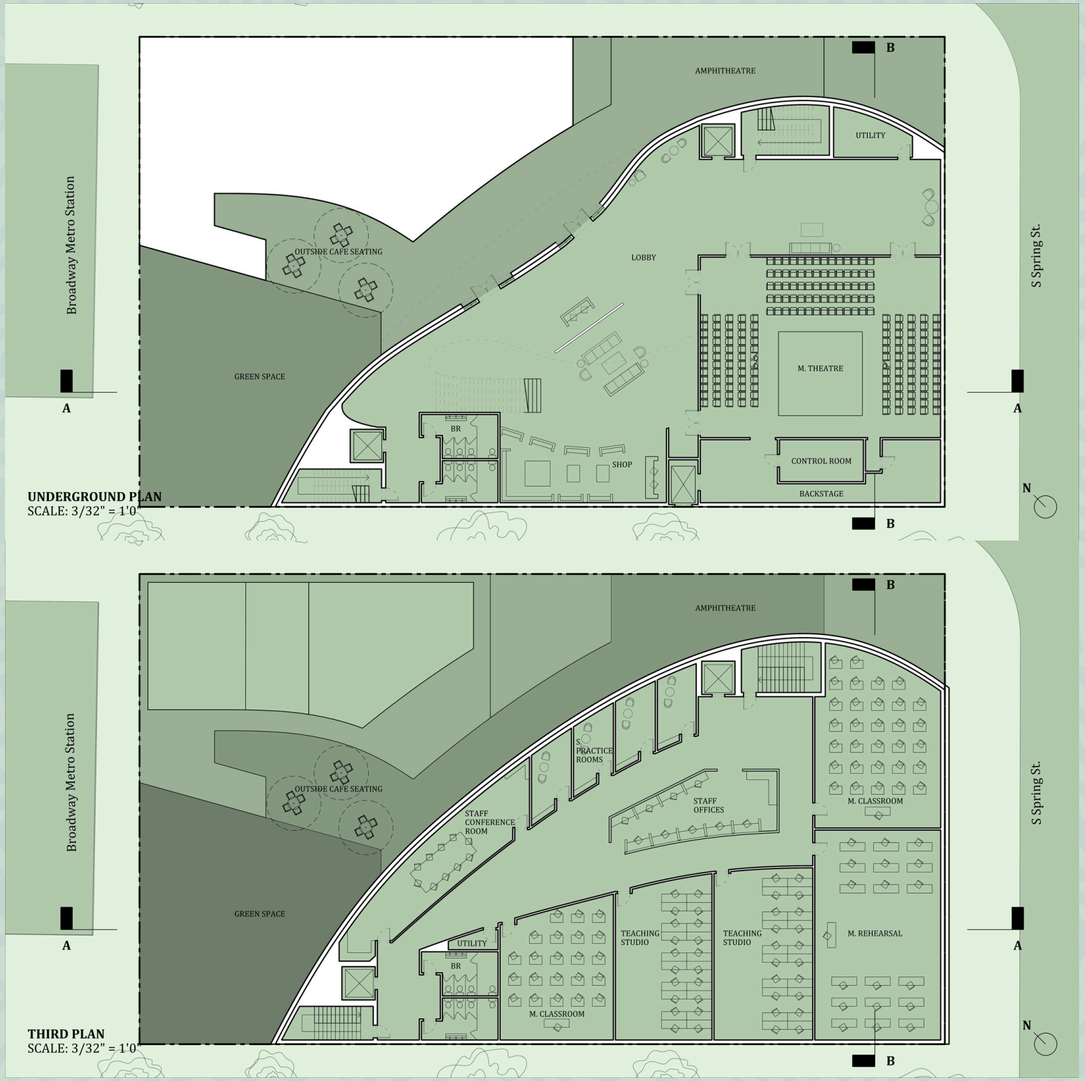


IMAGE 3: INTERIOR VIEW COLLAGE



GROUND FLOOR PLAN
SCALE: 3/32" = 1'0"

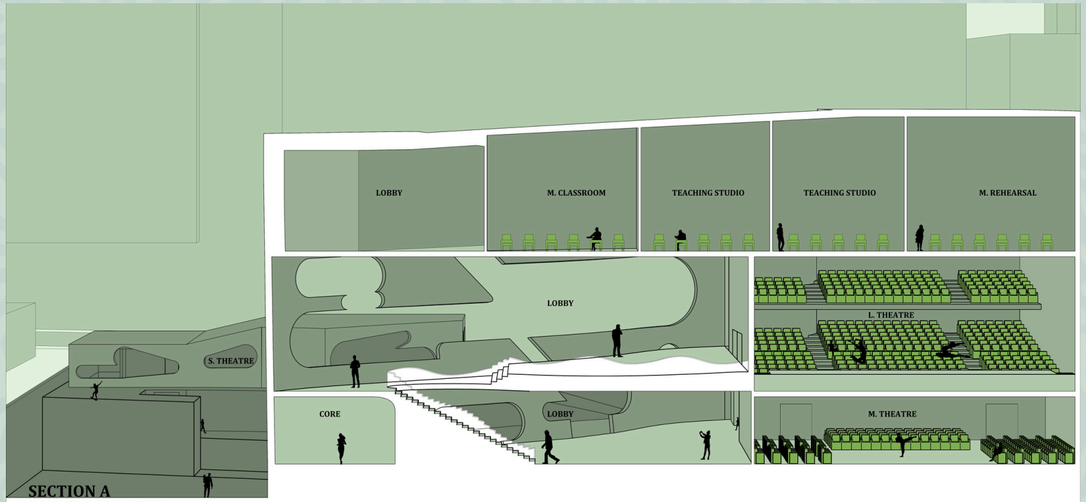
IMAGE 4: GROUND FLOOR PLAN



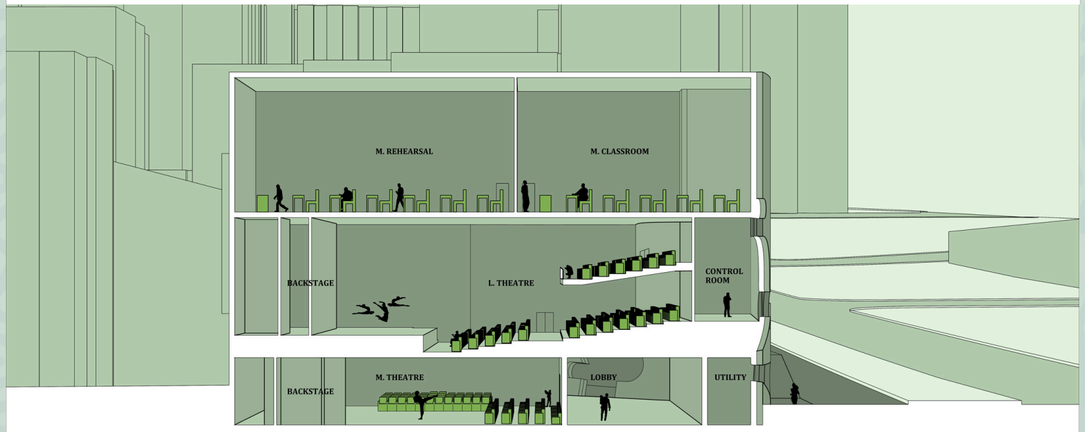
UNDERGROUND PLAN
SCALE: 3/32" = 1'0"

THIRD PLAN
SCALE: 3/32" = 1'0"

IMAGE 5: UNDERGROUND AND THIRD FLOOR PLANS

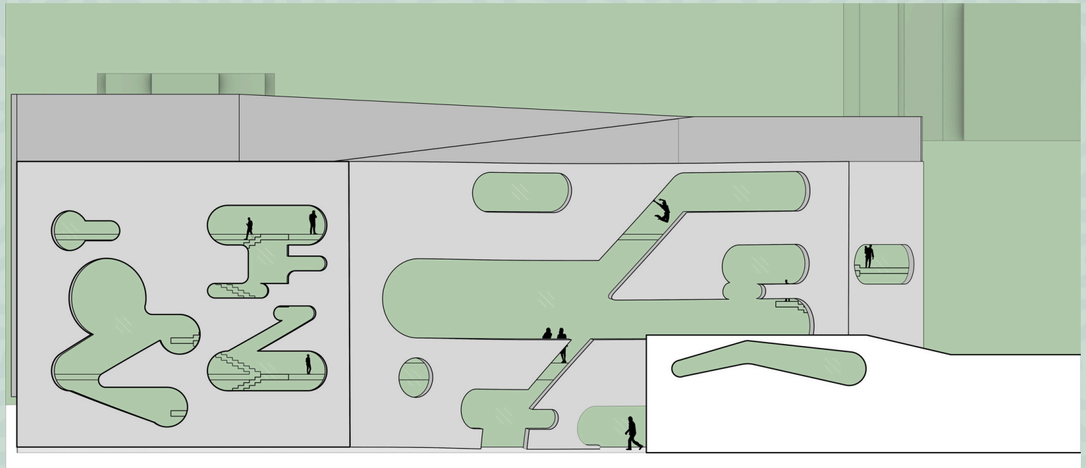


SECTION A
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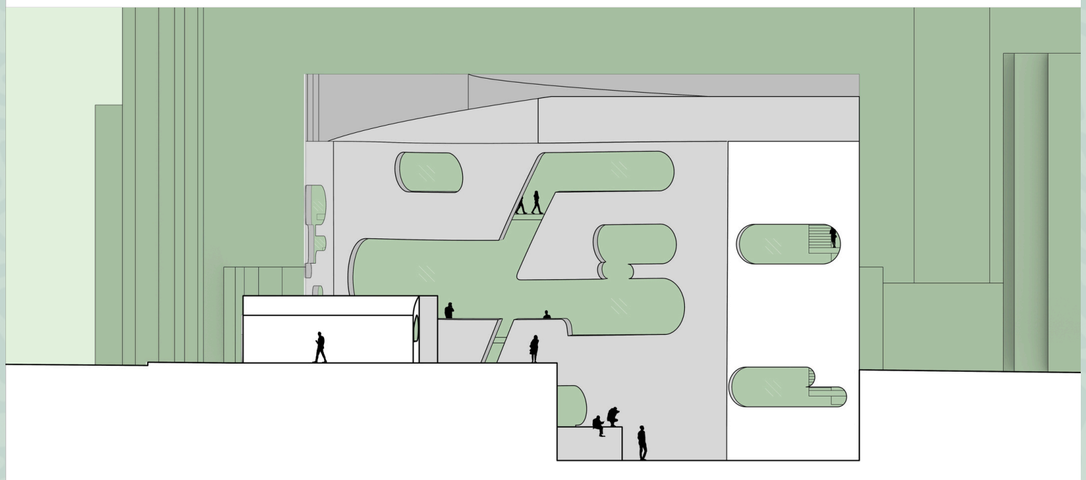


SECTION B
SCALE: 1/8" = 1'0"

IMAGE 6: LONG AND SHORT PERSPECTIVE SECTIONS



ELEVATION A
SCALE: 1/8" = 1'0"



ELEVATION B
SCALE: 1/8" = 1'0"

IMAGE 7: LONG AND SHORT ELEVATIONS

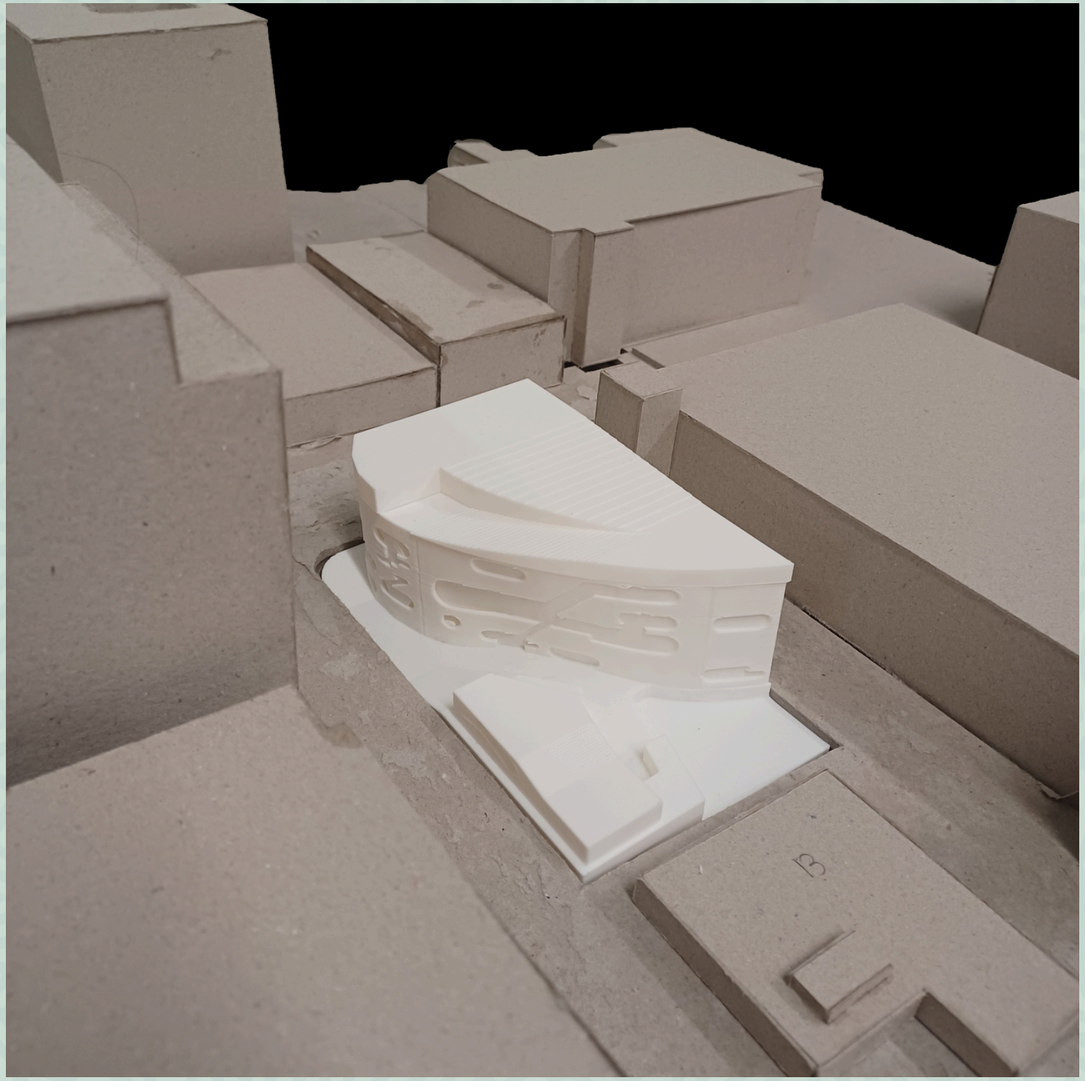


IMAGE 8: 1/32" SCALE MINIATURE PHYSICAL MODEL

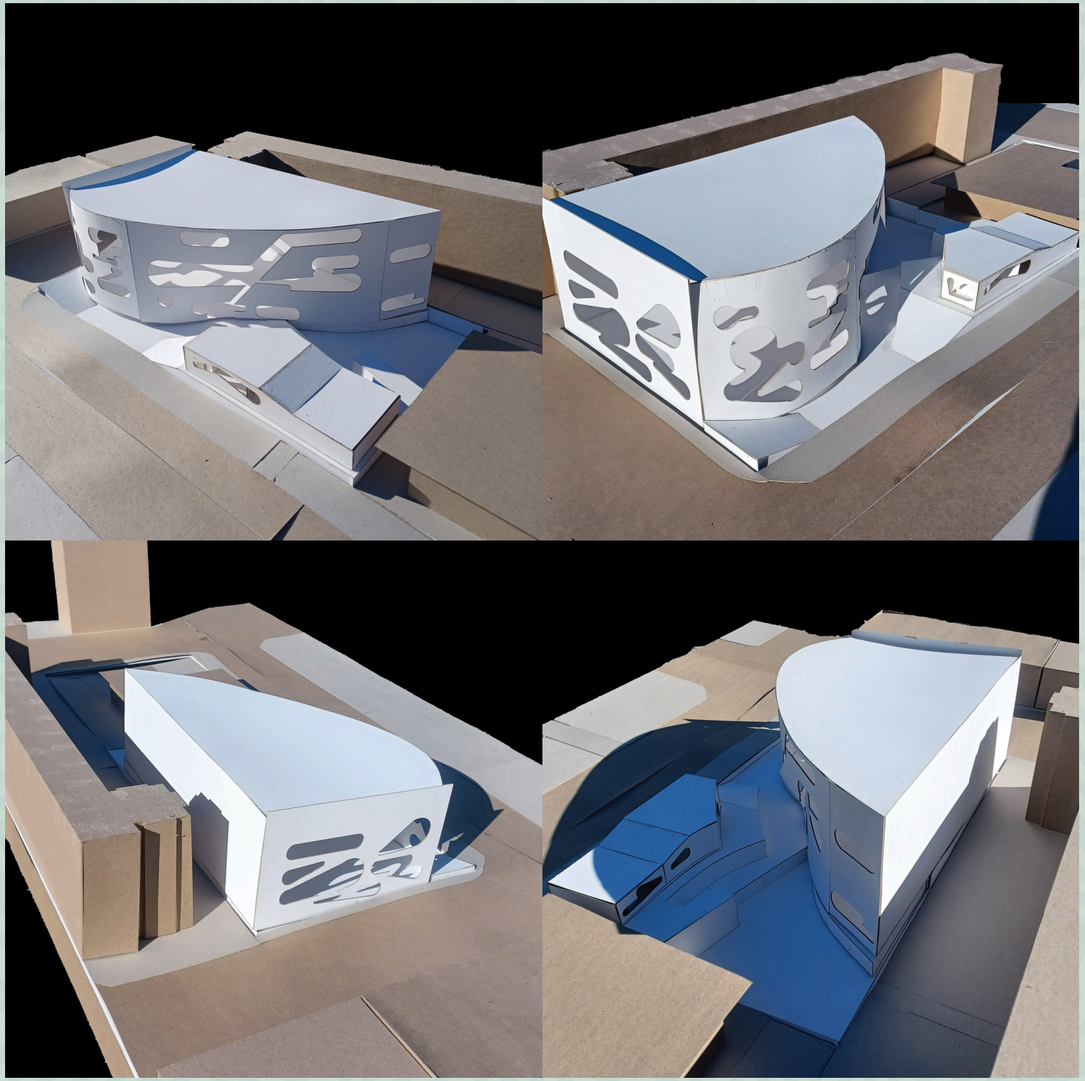


IMAGE 9: 1/8" SCALE PHYSICAL MODEL CORNERS

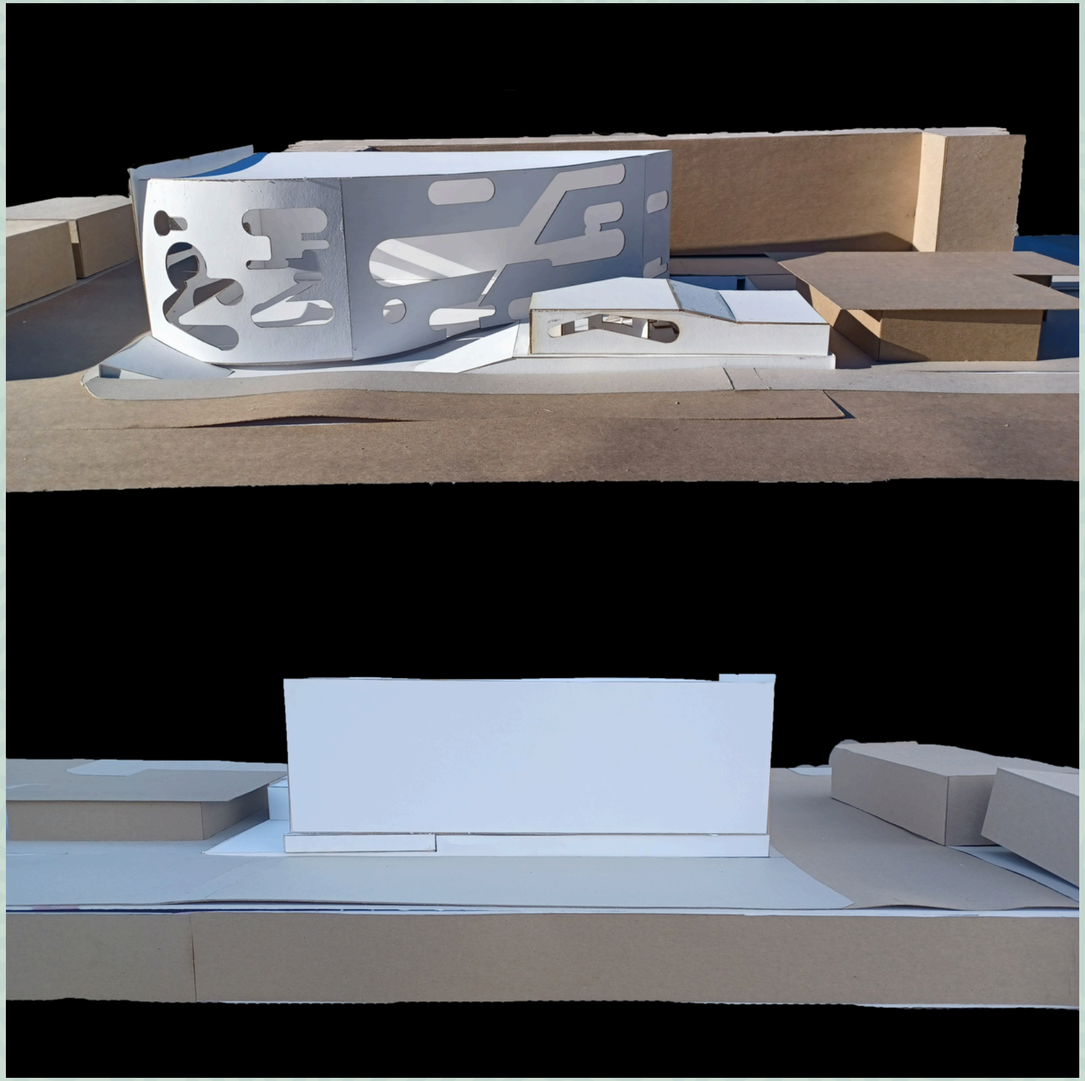


IMAGE 10: 1/8" SCALE PHYSICAL MODEL LONGITUDINAL ELEVATIONS



IMAGE 11: 1/8" SCALE PHYSICAL MODEL INTERIOR VIEW

SOLO WORK:

SPLIT LOTUS: LITTLE TOKYO THEATRE

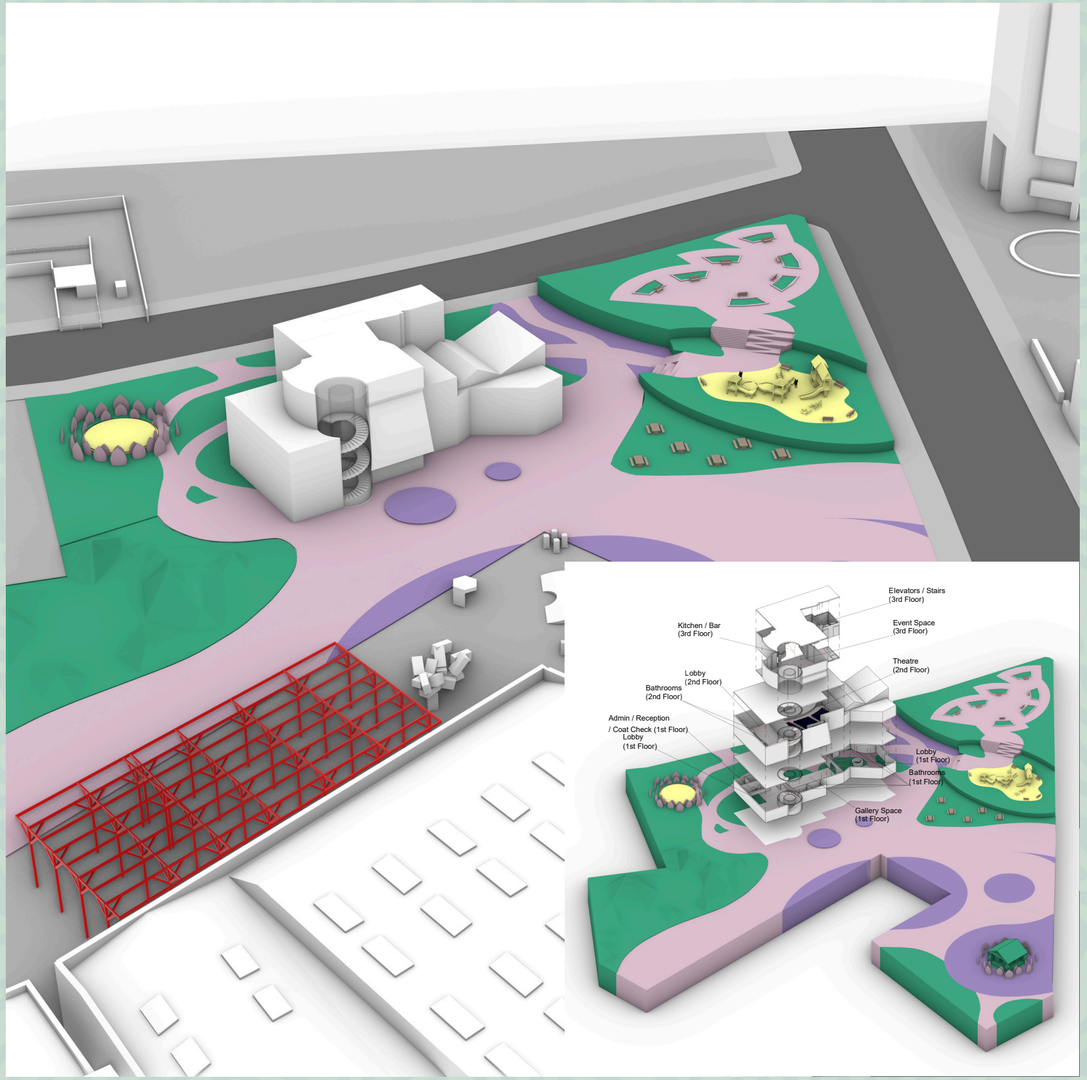


IMAGE 1: BIRD'S EYE VIEW AND EXPLODED AXONOMETRIC VIEW

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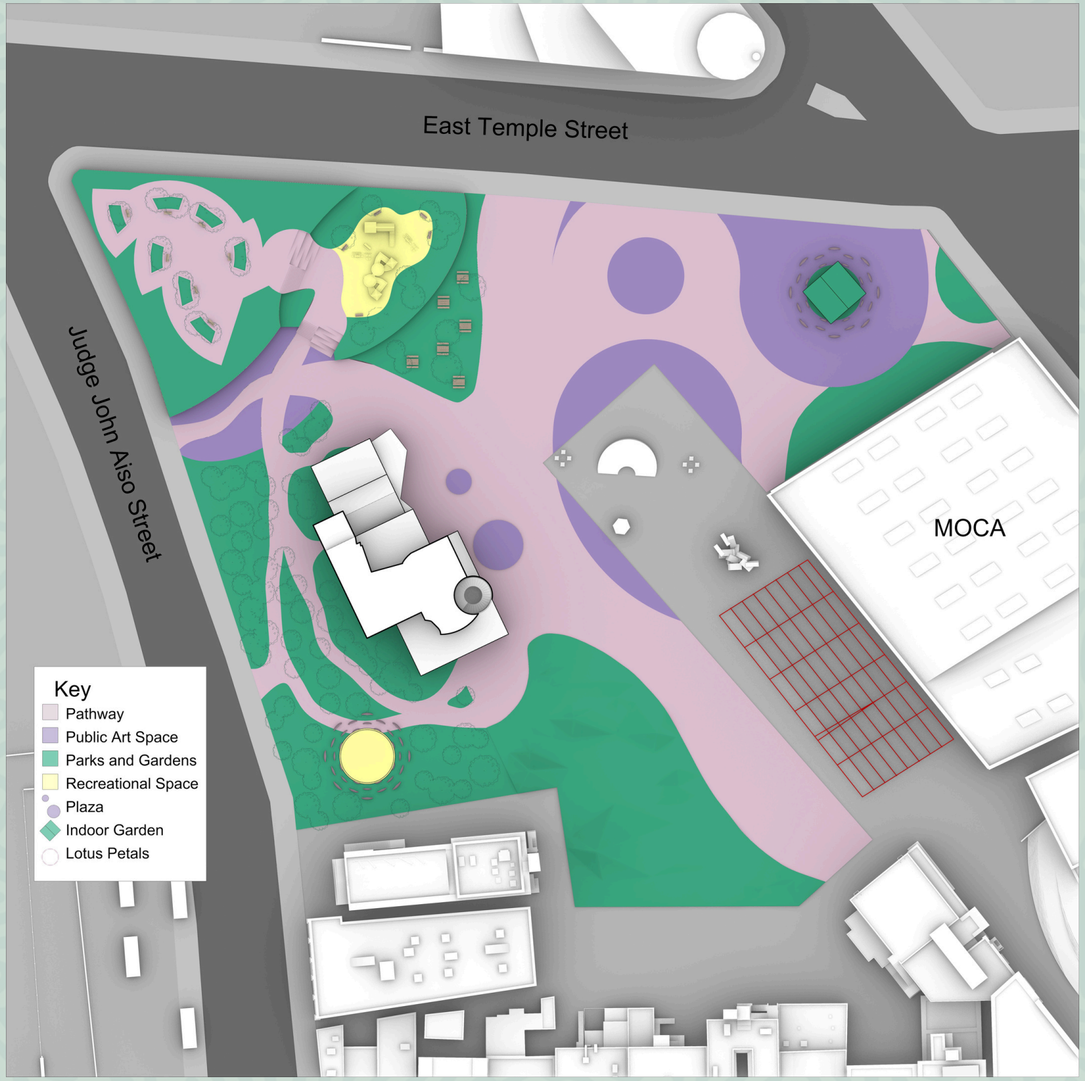


IMAGE 2: SITE PLAN

SPLIT LOTUS - LITTLE TOKYO THEATRE

SITTING UPON A SITE IN LITTLE TOKYO, ONE OF MANY FLAVORFUL TOWNS SURROUNDING THE GREATER MELTING-POT METROPOLIS THAT IS LOS ANGELES, IT WAS IMPERATIVE THAT THE DESIGN SHOULD SHOWCASE A WIDE ARRAY OF DIVERSITY THROUGH IMPLEMENTATION OF SYMBOLICISM, FORM, AND PATH. MUCH LIKE THE PRINCIPALS OF INTERSECTIONALITY, IDENTITY IS NOT ONE-FACED, AND NEITHER SHOULD BE A REPRESENTING SPACE. INDEED, THIS IDEA OF MULTIPLE FACES AND IDENTITY VISUALLY "SPLIT" THE SINGULAR HARMONY OF THE SITE INTO A MELTINGPOT OF ITS OWN. TO BOLSTER THE MULTI-FACED PRINCIPLE, THE THEATRE HOLDS TWO DIFFERENT ENTRANCES THAT CREATE CONTRASTING USER EXPERIENCES OF REACHING THE THEATRE, USING THE RELATIONSHIPS BETWEEN RIGID FORMS AND SMOOTHENED ONES, BASED ON WHICH PATH THEY ASSUME. FURTHERING THE CONTRAST, WHERE THE THEATRE RESTS IN THE SITE CAUSES A SPLIT OF PATHS FROM THE ONE THAT CONNECTS THE SITE TO THE JAPANESE VILLAGE PLAZA, SENDING PATH-GOERS INTO EITHER A DENSE SECLUDED FOREST BEHIND THE THEATRE, OR AN OPEN AND WIDE PLAZA THAT STRETCHES OUT TO EACH END OF THE SITE. TO SHOW THE ASPECT OF MULTICULTURALISM, SEVERAL SYMBOLIC SHAPES ARE DECONSTRUCTED AND SPREAD ACROSS THE SITE, SUCH AS THE PROSPERING "8" PLAZA, RIGID AND SMOOTH PEACE SIGN ON THE UPPER HILL, AND THE CHINESE YIN AND YANG WHICH HOLDS IN THE EYE ONE OF TWO LOTUSES, AND THE OTHER THE "GO FOR BROKE" MEMORIAL, TO REMIND US TO HONOR OUR HEROES FOR THEIR ACTS OF VALOR AND SELFLESSNESS AND NOT FOR THEIR RACE OR SKIN COLOR, A WARPED MEANS OF CELEBRATION THAT LEADS TO THE EROSION OF WHAT THESE HEROES STOOD FOR.

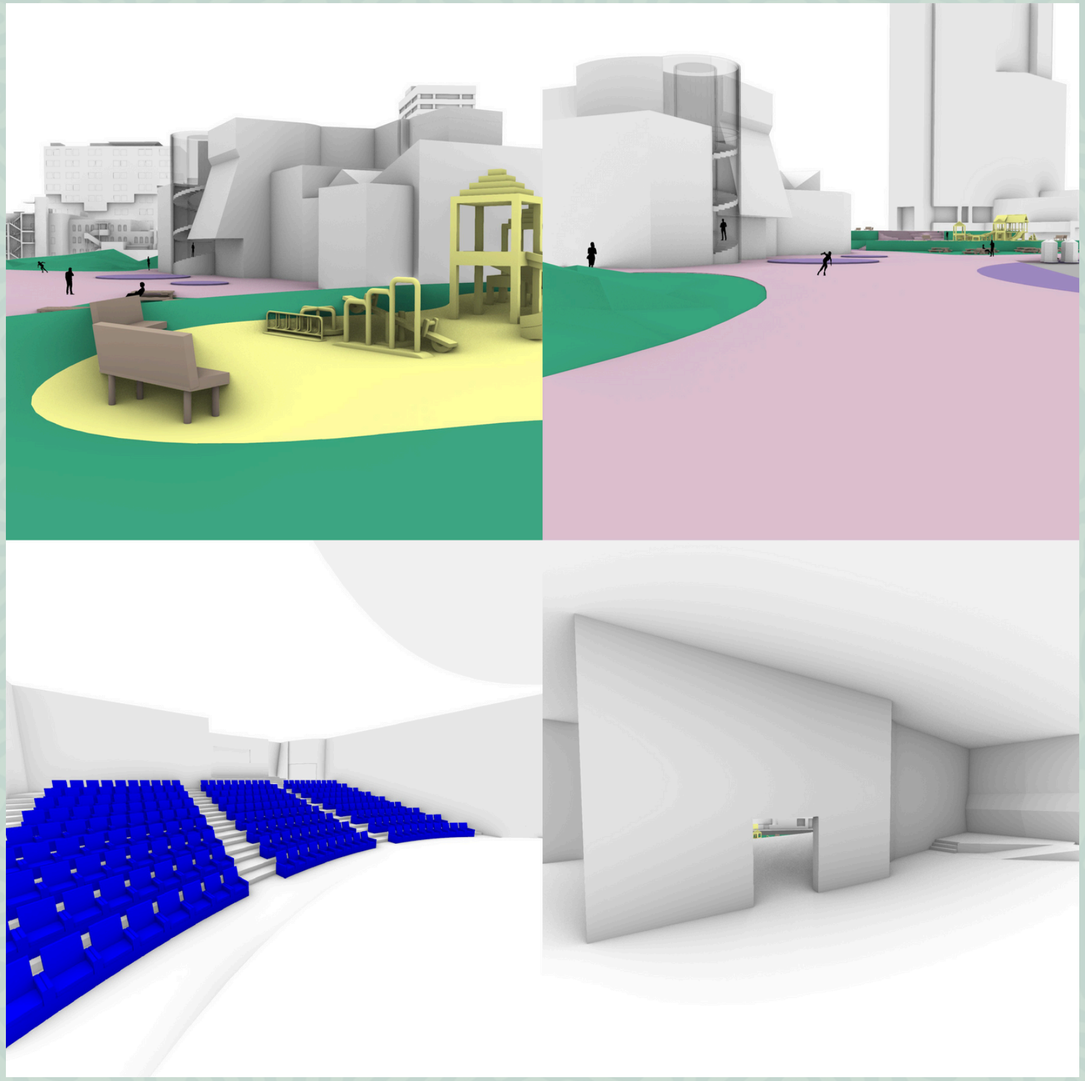


IMAGE 3: EXTERIOR AND INTERIOR VIEWS

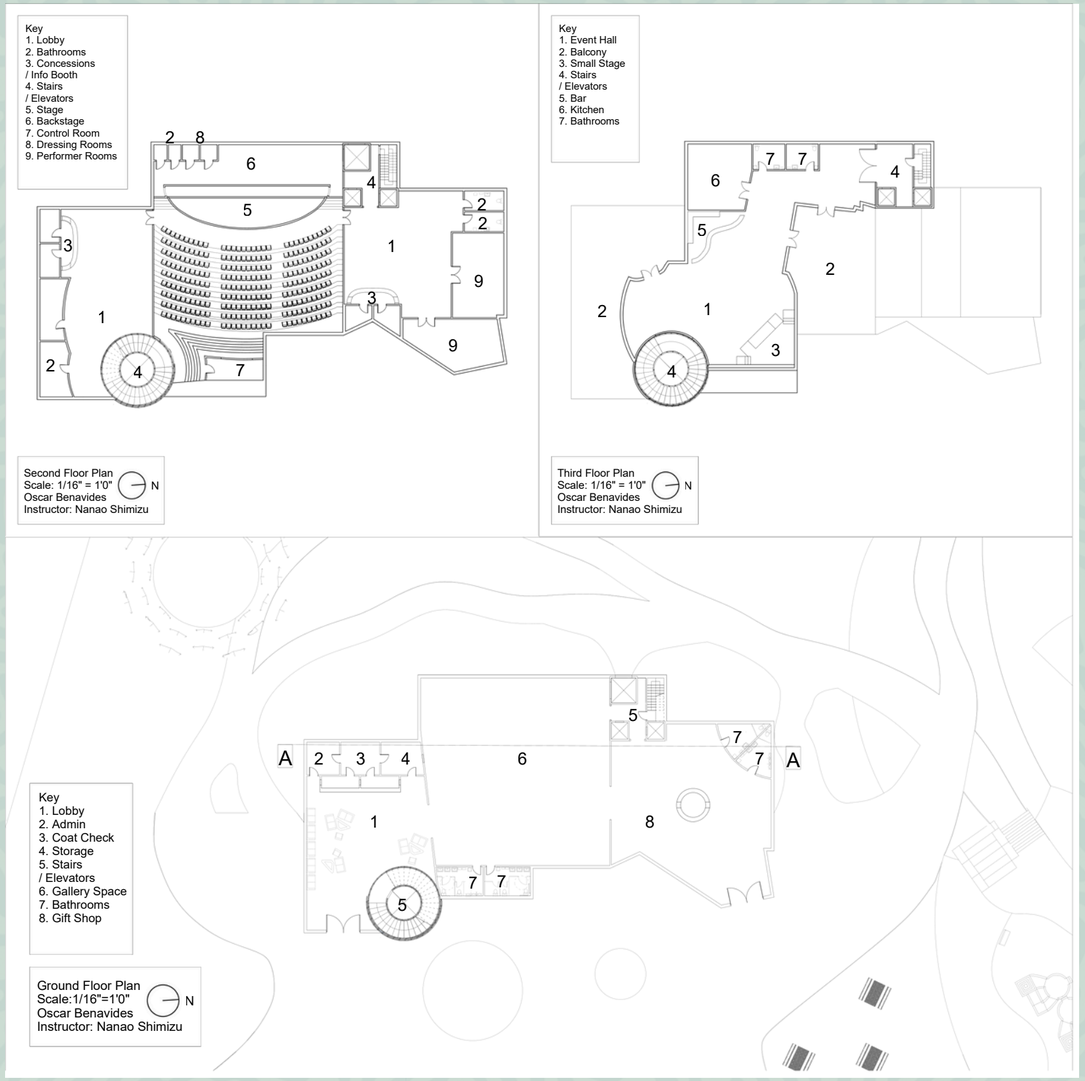
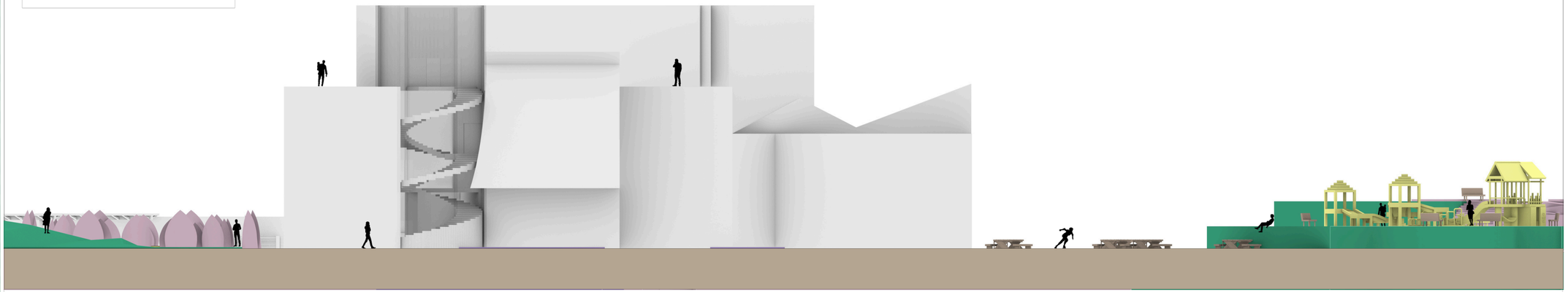


IMAGE 4: FLOOR PLANS

East Elevation
Scale:1/8"=1'0"
Oscar Benavides
Instructor: Nanao Shimizu



Section A
Scale:1/8"=1'0"
Oscar Benavides
Instructor: Nanao Shimizu

Key
1. Gift Shop
2. Gallery Space
3. Storage
4. Coat Check
5. Admin
6. Bathroom
7. Lobby
8. Theatre
9. Event Hall

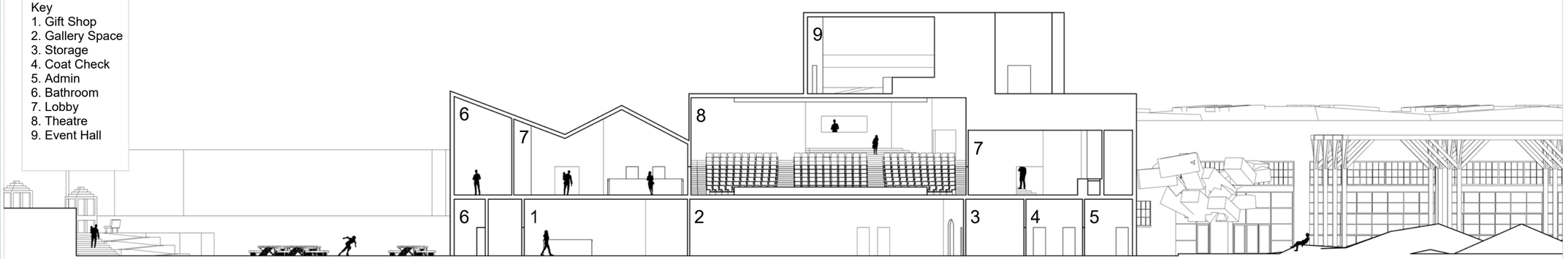


IMAGE 5: ELEVATION AND SECTION CUT

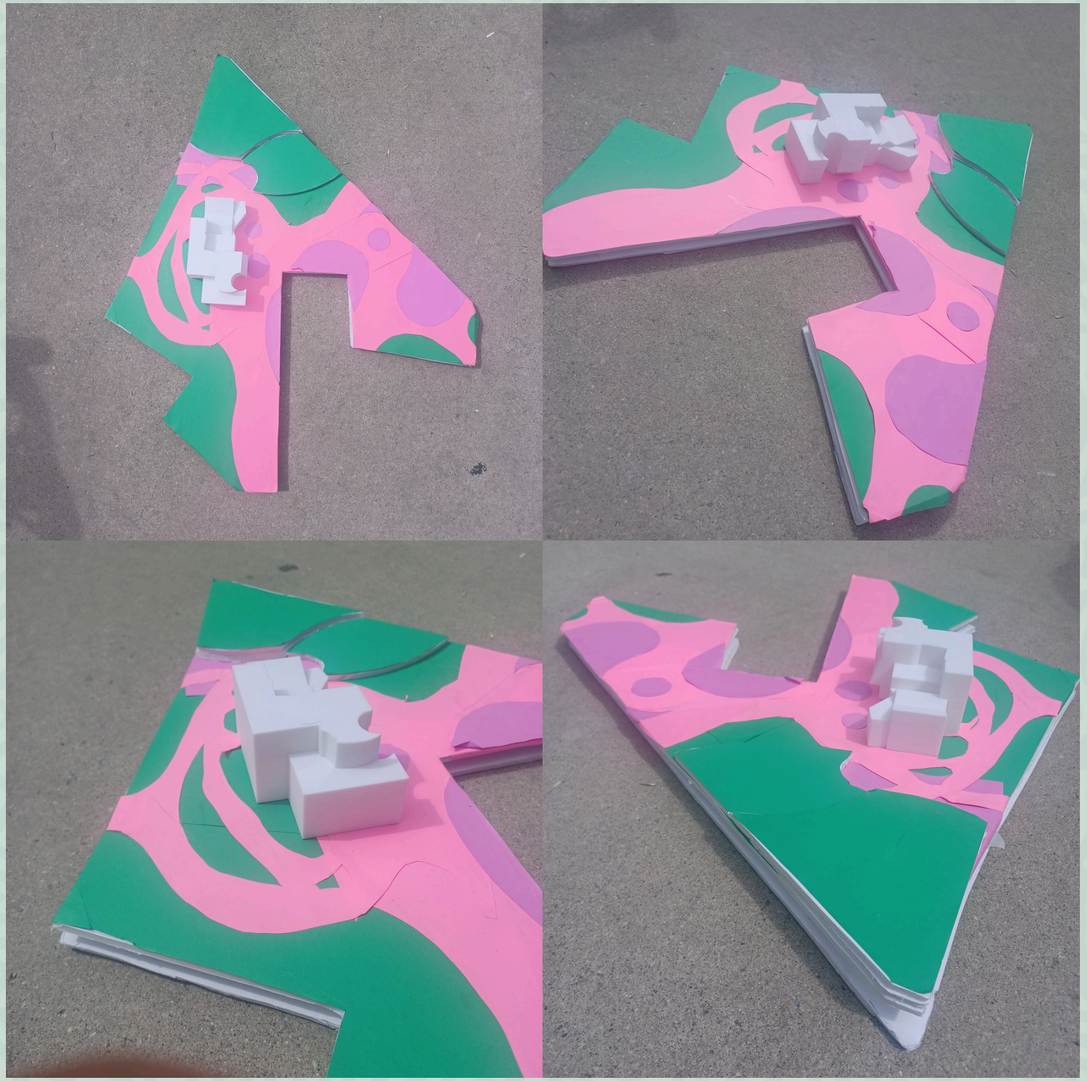


IMAGE 6: 1/32" SCALE PHYSICAL SITE MODEL VIEWS

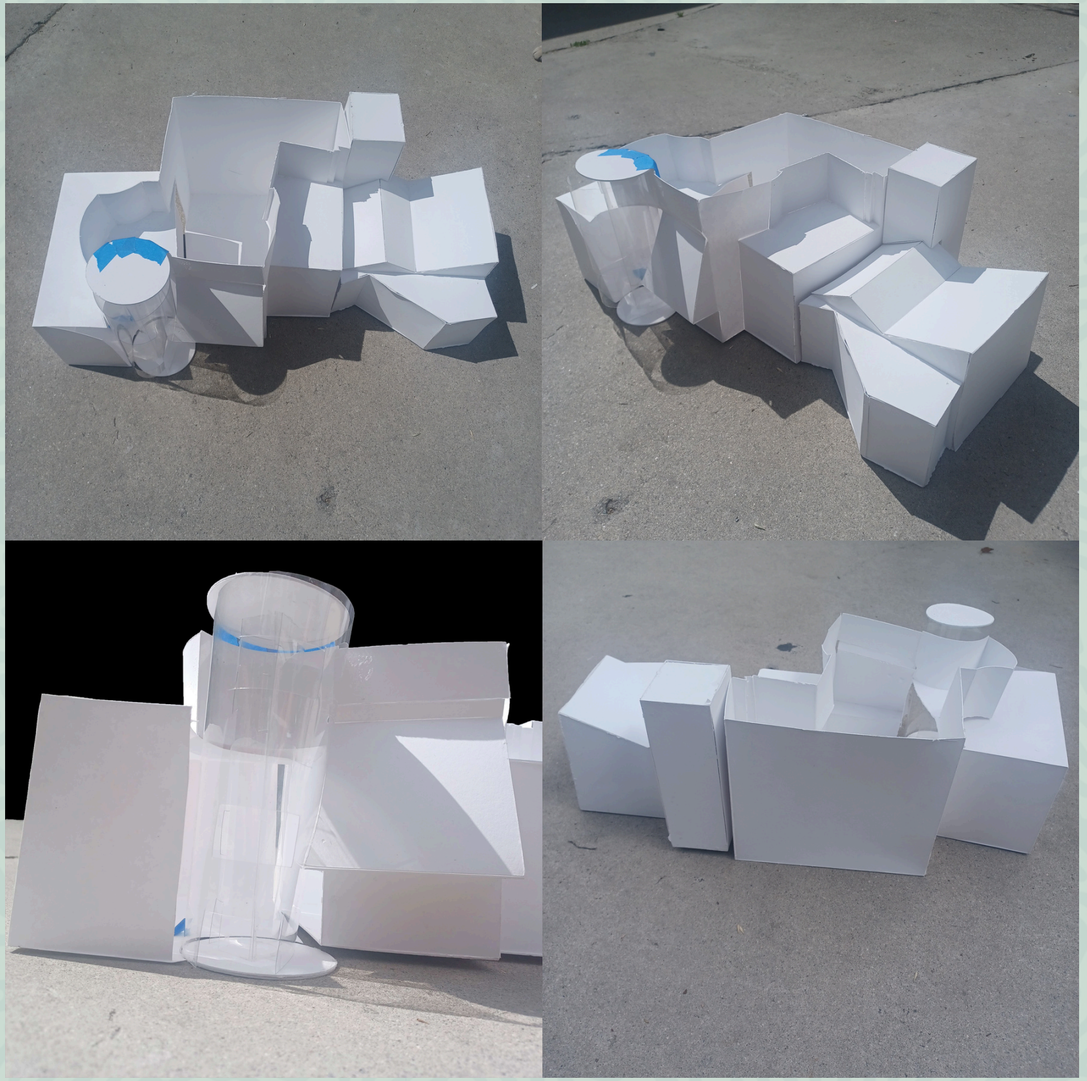


IMAGE 7: 1/16" SCALE PHYSICAL MODEL VIEWS

GROUP WORK:

TEOPANZOLCO CULTURAL CENTER CASE STUDY

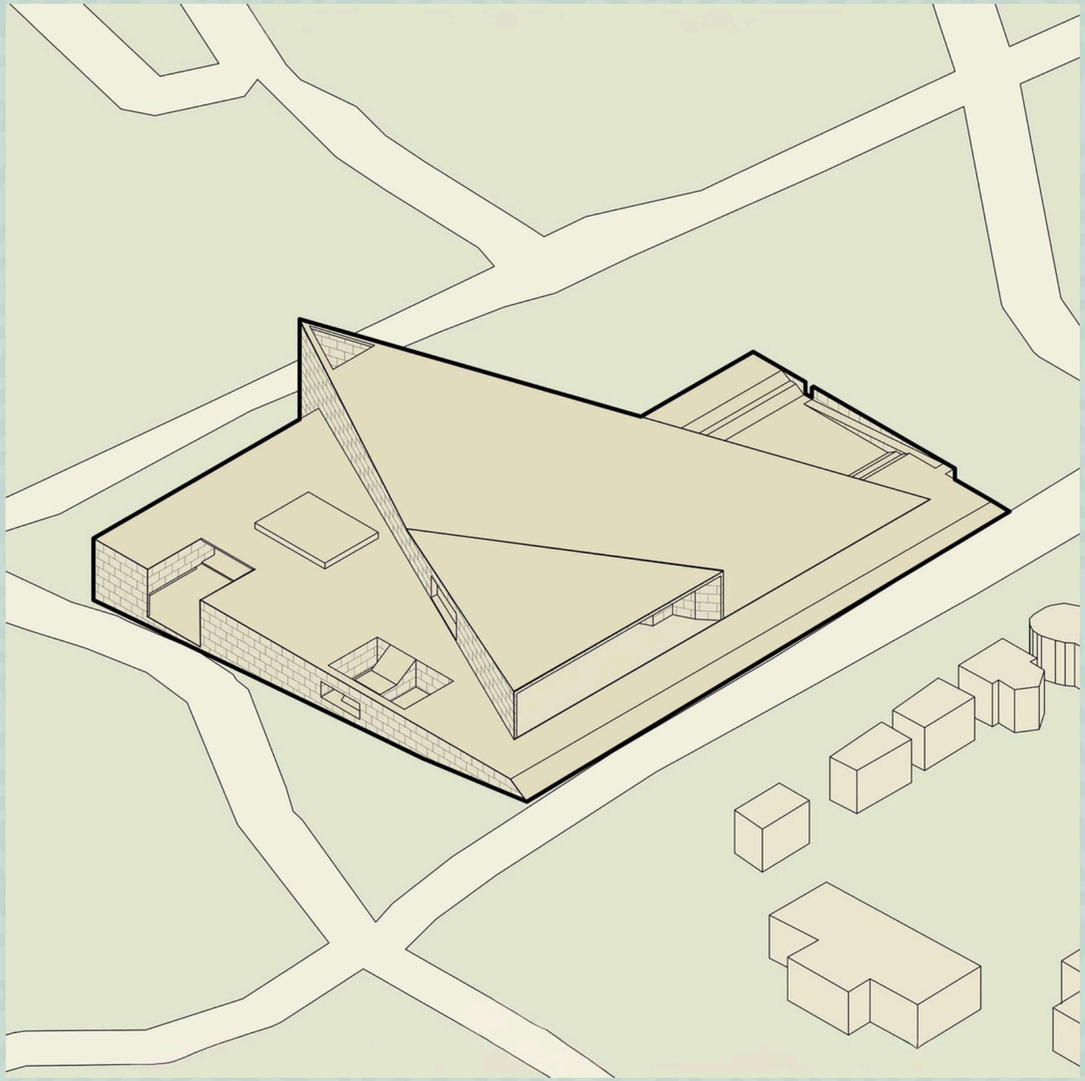


IMAGE 1: EXTERIOR AXONOMETRIC VIEW

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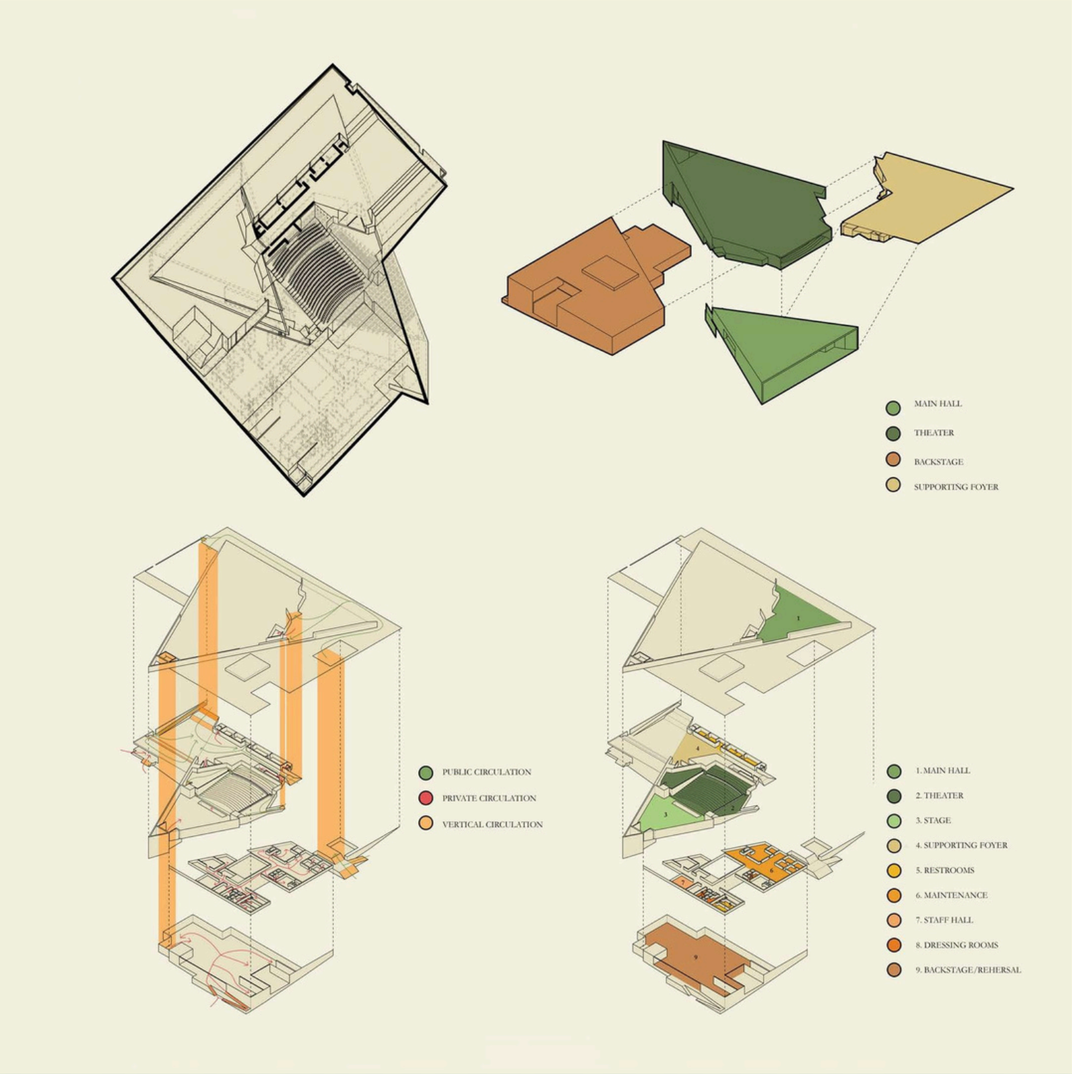


IMAGE 2: MASSING, PROGRAM, CIRCULATION, AND WORM'S EYE DIAGRAMS

TEOPANZOLCO CULTURAL CENTER

THE ARCHITECT BEHIND THE TEOPANZOLCO CULTURAL CENTER IS ISAAC BROID WITH THE FIRM PRODUCTORA. THE BUILDING WAS BUILT IN CUERNAVACA, MORELOS STATE, MEXICO IN THE YEAR 2017. THE PROJECT AIMS TO ESTABLISH A CONNECTION BETWEEN THE PAST AND PRESENT BY NOT ONLY DESIGNING A PUBLIC SPACE THAT CONNCETS WITH OLD RUINS NEARBY, BUT ALSO PROVIDES THE CULTURAL FACILITY OF THEATRE. THE ENTIRE BUILDING (ON THE SURFACE) IS COMPRISED OF A LARGE TRIANGLE THAT HOUSES THE THEATRE/FOYER, WHILE A SMALLER TRIANGLE CONTAINS THE MAIN LOBBY: THESE TWO TRIANGLES SLOPE UPWARD IN OPPOSITE DIRECTIONS, ALLOWING THE PUBLIC TO WALK ATOP THEM. THE BUILDING HAS A UNIQUE STYLE FOR ITS OPENINGS, COMPRISING OF WOODEN DOORS AND WINDOWS THAT CONNECT TO THE ANCIENT RUINS JUST BEYOND ITS GATES. THE LARGE FOLDING DOORS OF THE LOBBY ARE A SPECIFICHIGHLIGHT, DOUBLING AS A WAY TO ALLOW FOR NATURAL AIR CIRCULATION THAT NEGATES THE NEED FOR AC UNITS.

CONTEXT

THE PURPOSE OF THIS GROUP CASE STUDY WAS TO GET STUDENTS TO UNDERSTAND HOW SPACIAL PROGRAMMING, MASSING, AND ENVELOPE COME TOGETHER WHEN DESIGNING FOR A THEATRE AS MUCH AS POSSIBLE IN A COLLABORATIVE SETTING. STUDENTS WERE ASKED TO REPLICATE THEIR CASE STUDIES ENTIRELY AND PROVIDE DIAGRAMS AND DRAWINGS. DIVIDING THE WORK AMONGST THE GROUP, I WAS TASKED WITH PROVIDING THE WORM'S EYE AND SECTION DIAGRAMS, HELP WITH SELECTING A COLOR PALETTE, FIX MINOR DETAILS ON OTHER DRAWINGS, AND MODEL MAKING. BY FREQUENT COMMUNICATION, COMPROMISE, AND COLLABORATION, OUR GROUP WAS ABLE TO SMOOTHLY PRODUCE THE REQUIRED DIAGRAMS, DRAWINGS, AND PHYSICAL MODEL WITHIN A GOOD TIME FRAME FROM THE PROJECT DEADLINE.

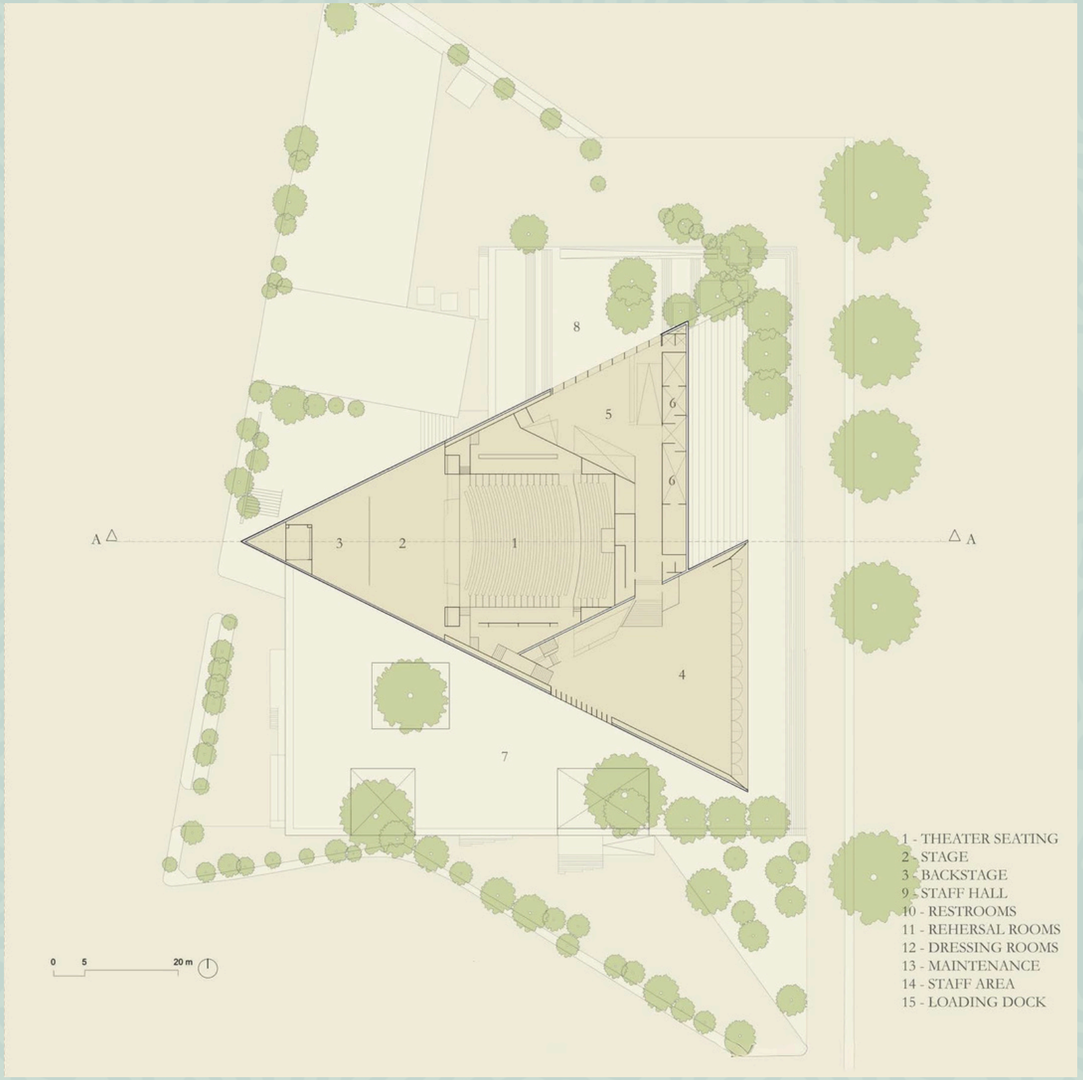


IMAGE 3: GROUND FLOOR PLAN



IMAGE 4: UNDERGROUND FLOOR PLAN

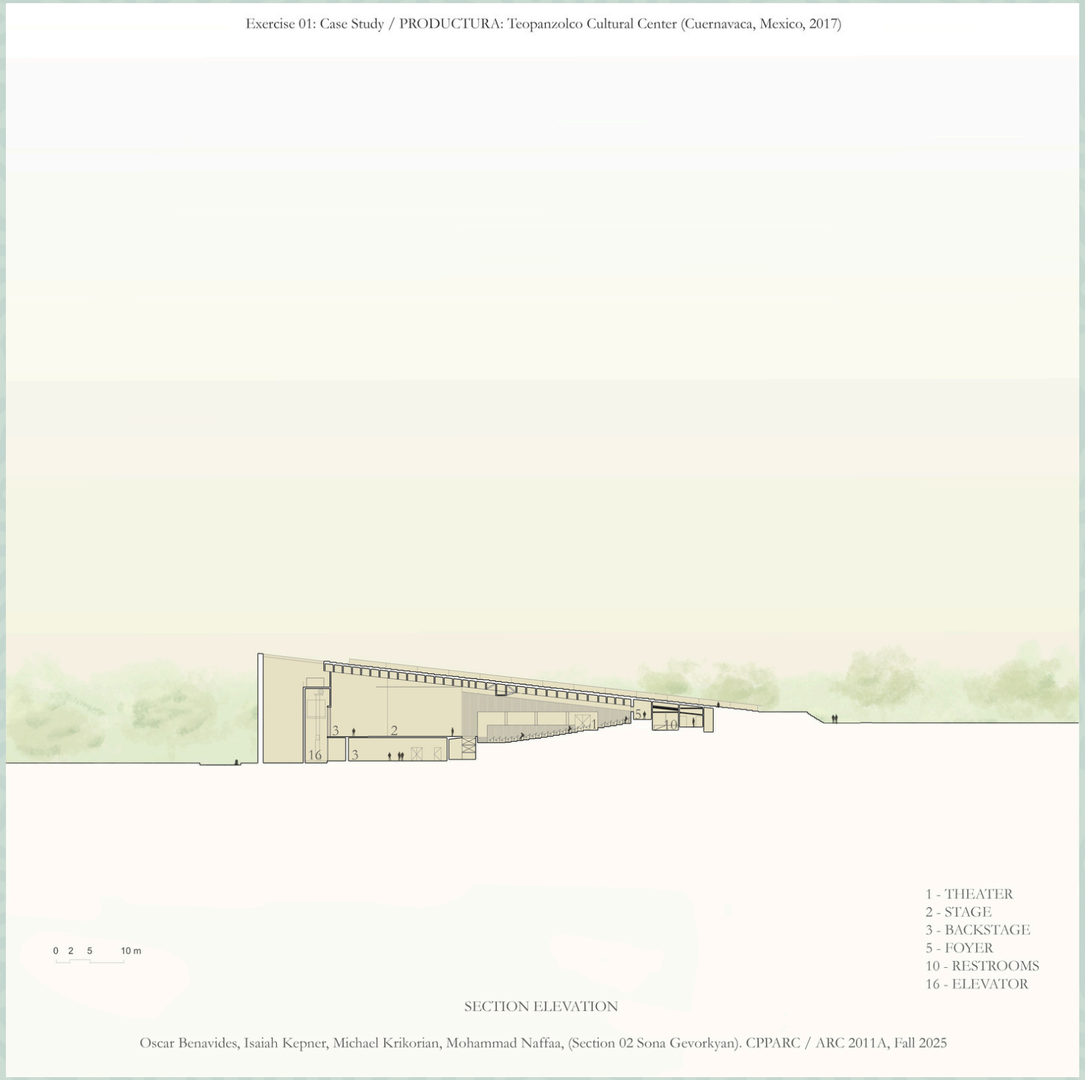


IMAGE 5: SECTION CUT

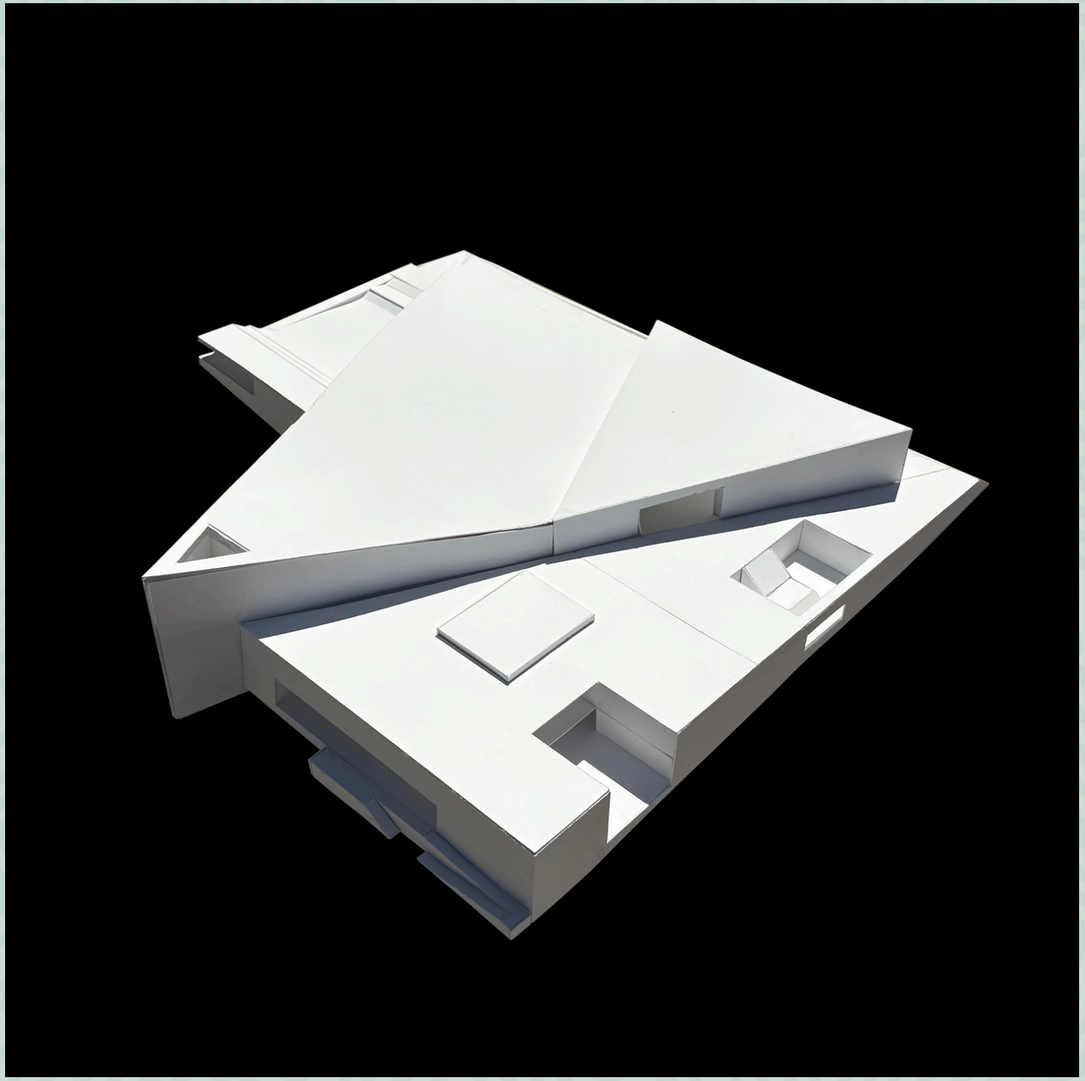


IMAGE 6: 1/8" SCALE PHYSICAL MODEL BIRD'S EYE VIEW



IMAGE 7: 1/8" SCALE PHYSICAL MODEL TOP VIEW

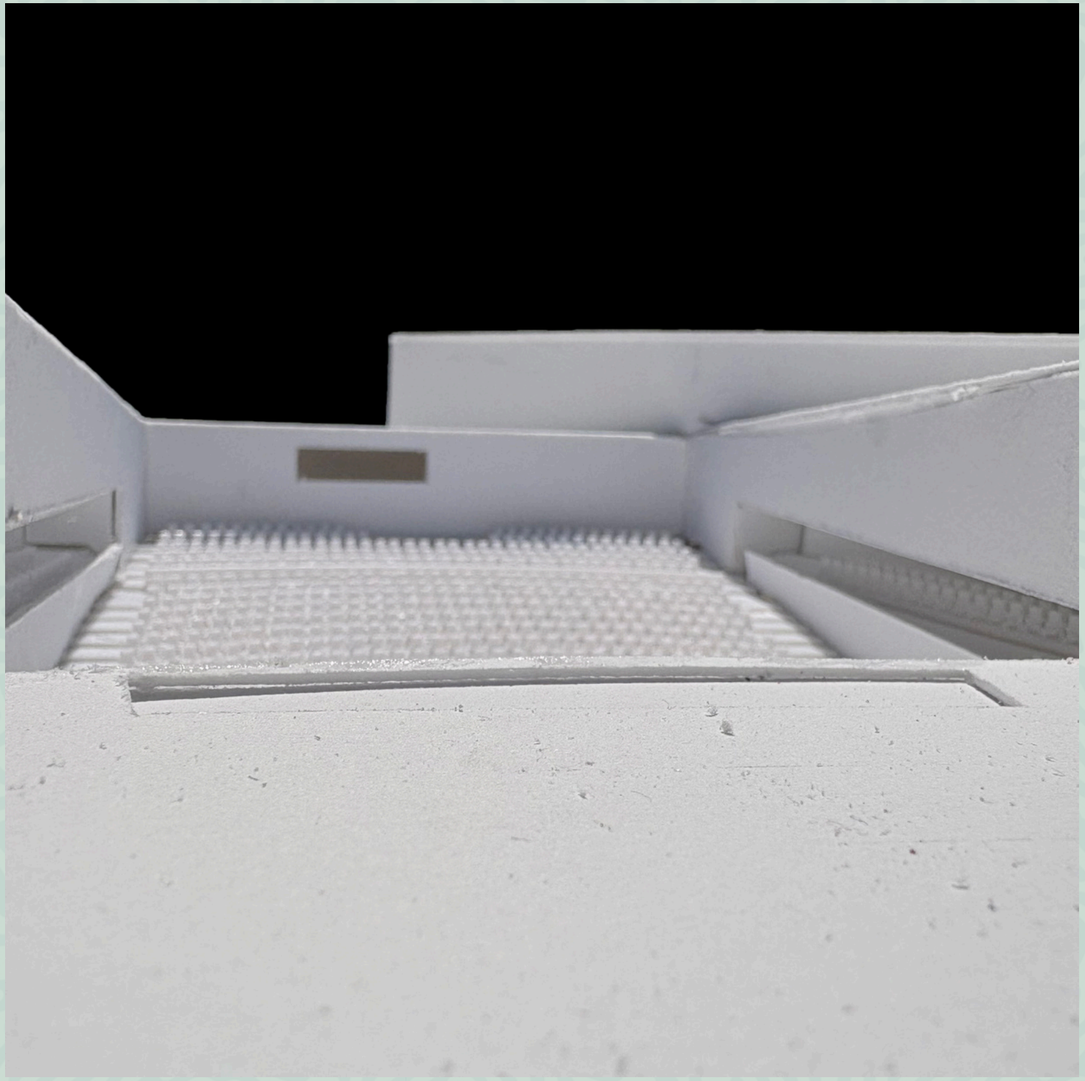


IMAGE 8: 1/8" SCALE PHYSICAL MODEL INTERIOR VIEW

GROUP WORK:

NET ZERO ADU GROUP PROJECT

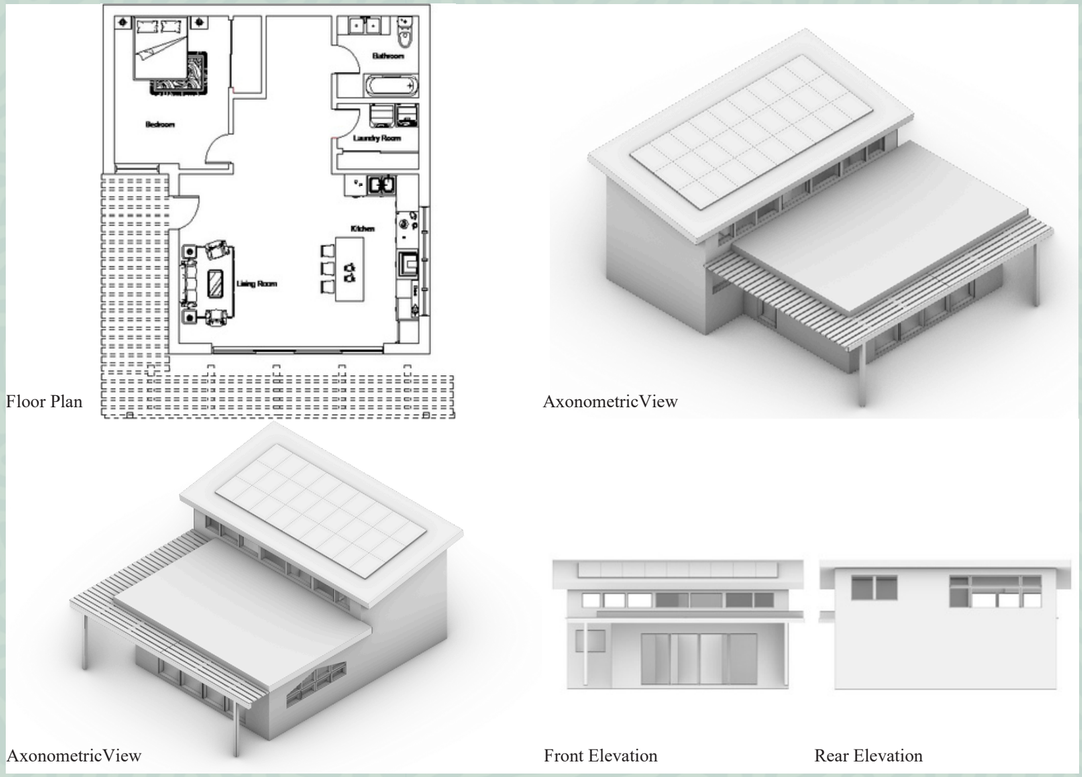


IMAGE 1: FLOOR PLAN, AXONOMETRIC VIEWS, AND ELEVATIONS

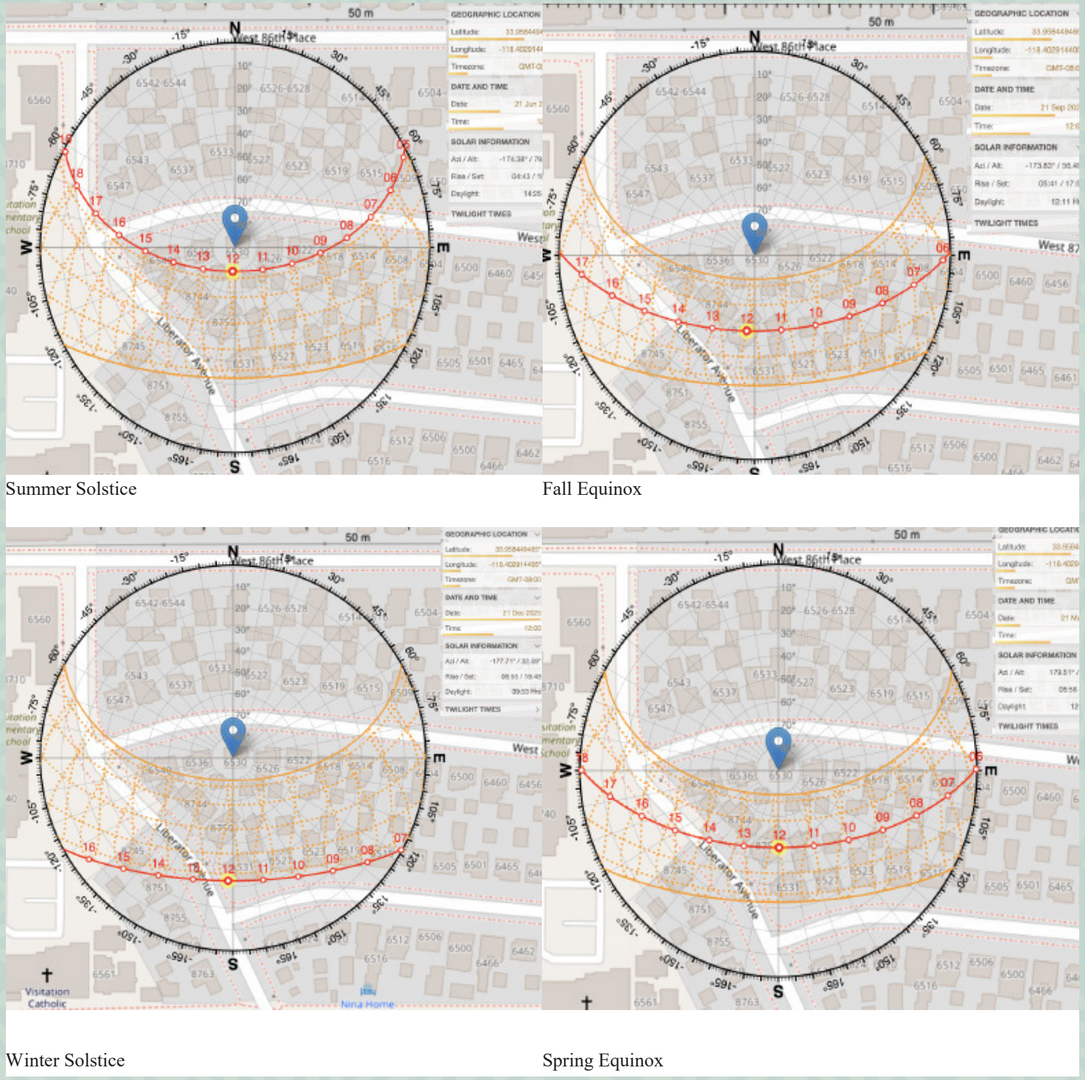


IMAGE 2: SUN PATH DIAGRAMS

LOCAL CLIMATE AND CONDITIONS

LOS ANGELES HAS A WARM-TEMPERATE MEDITERRANEAN CLIMATE WITH MILD WINTERS AND WARM, DRY SUMMERS. ALTHOUGH SUMMER HEAT OCCURS, THE REGION EXPERIENCES MORE UNDERHEATED HOURS THROUGHOUT THE YEAR, MAKING PASSIVE HEATING, THERMAL MASS, AND SOLAR GAIN ESPECIALLY EFFECTIVE. THIS 820 SQ FT ADU IS ORGANIZED TO RESPOND TO THESE CONDITIONS THROUGH STRATEGIC LAYOUT AND PASSIVE DESIGN. THE LIVING ROOM AND KITCHEN ARE PLACED ALONG THE SOUTH SIDE, WHERE LARGE OPERABLE FLOOR-TO-CEILING WINDOWS BRING IN WINTER SUNLIGHT AND SUPPORT CROSS VENTILATION, WHILE A WEST-FACING PORCH CREATES A SHADED ENTRY TRANSITION AND REDUCES LATE-AFTERNOON HEAT. ON THE NORTH SIDE, THE BEDROOM, BATHROOM, AND LAUNDRY ROOM ARE GROUPED FOR PRIVACY AND THERMAL STABILITY, AND A RAISED SLOPED ROOF ABOVE THIS ZONE INTRODUCES CLERESTORY WINDOWS THAT ENHANCE BOTH CROSS VENTILATION AND STACK VENTILATION BY ALLOWING WARM AIR TO RISE AND ESCAPE. THE SLOPED ROOF ALSO ACCOMMODATES A SOUTH-FACING SOLAR PANEL ARRAY, WHILE DEEP ROOF OVERHANGS AND A SHADING TRELLIS LIMIT SUMMER HEAT GAIN AND ALLOW LOW-ANGLE WINTER SUN TO WARM THE INTERIOR NATURALLY.

CONTEXT

THIS PROJECT SPECIFICALLY ASKED GROUPS TO SELECT A CITY FROM A PROVIDED LIST AND CONDUCT MANY ANALYSES OF THE AREA SUCH AS CLIMATE, TEMPERATURE RANGE, SUN SHADING, NATURAL VENTILATION POTENTIAL, ETC. AND DESIGN A NET ZERO ADU WITH SUSTAINABLE PASSIVE STRATEGIES OFF DATA COLLECTED. THROUGH A PROCESS OF PRODUCING AND PRESENTING TO THE PROFESSOR, OUR GROUP GATHERED DATA CHARTS AND USED THEM TO DISCUSS HOW WE WOULD DESIGN THE ADU, WHAT PASSIVE STRATEGIES WOULD WORK BEST, AND HOW TO ACHIEVE A NET ZERO OPERATIONAL ENERGY USAGE STATUS. I WAS ABLE TO PROMOTE GROUP SUCCESS BY KEEPING CONTACT, FREQUENT ASKS FOR PEER REVIEWS, AND BEING PRESENT TO COLLABORATE BETTER.

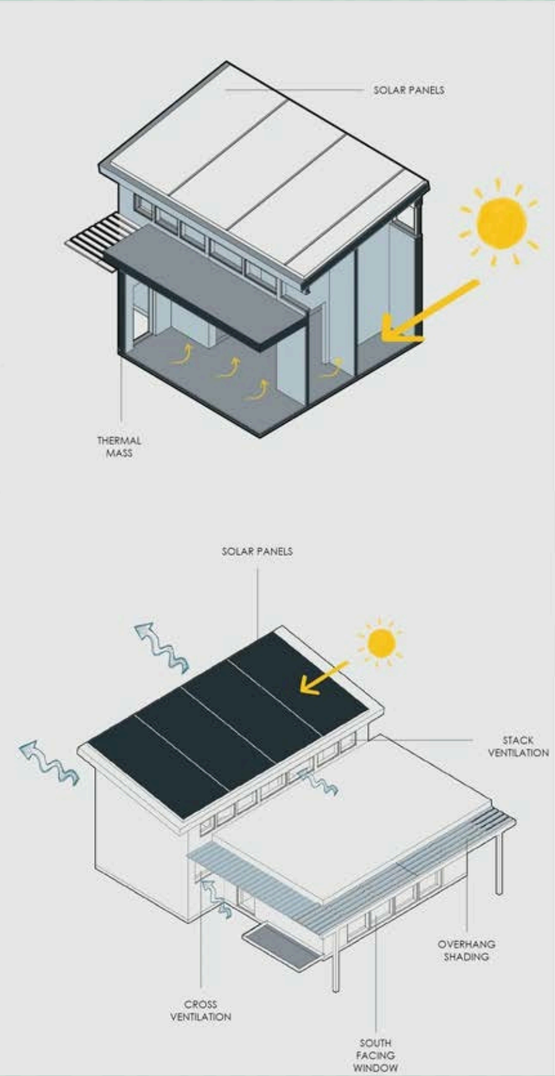


IMAGE 3: SUSTAINABLE PASSIVE DESIGN STRATEGIES DIAGRAMS

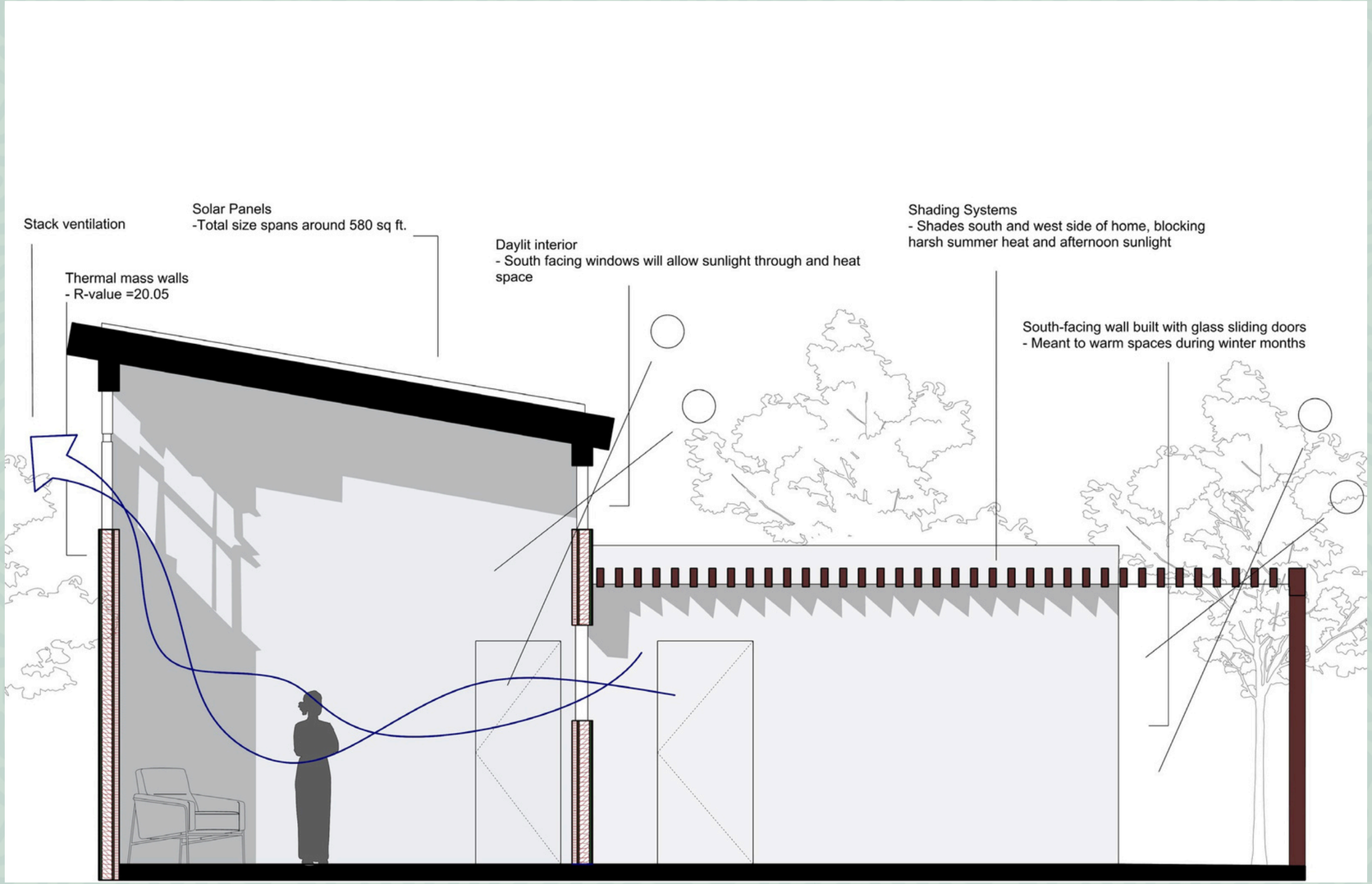


IMAGE 4: SUSTAINABLE PASSIVE DESIGN STRATEGIES WALL SECTION



IMAGE 5: PV SYSTEM RENDERS

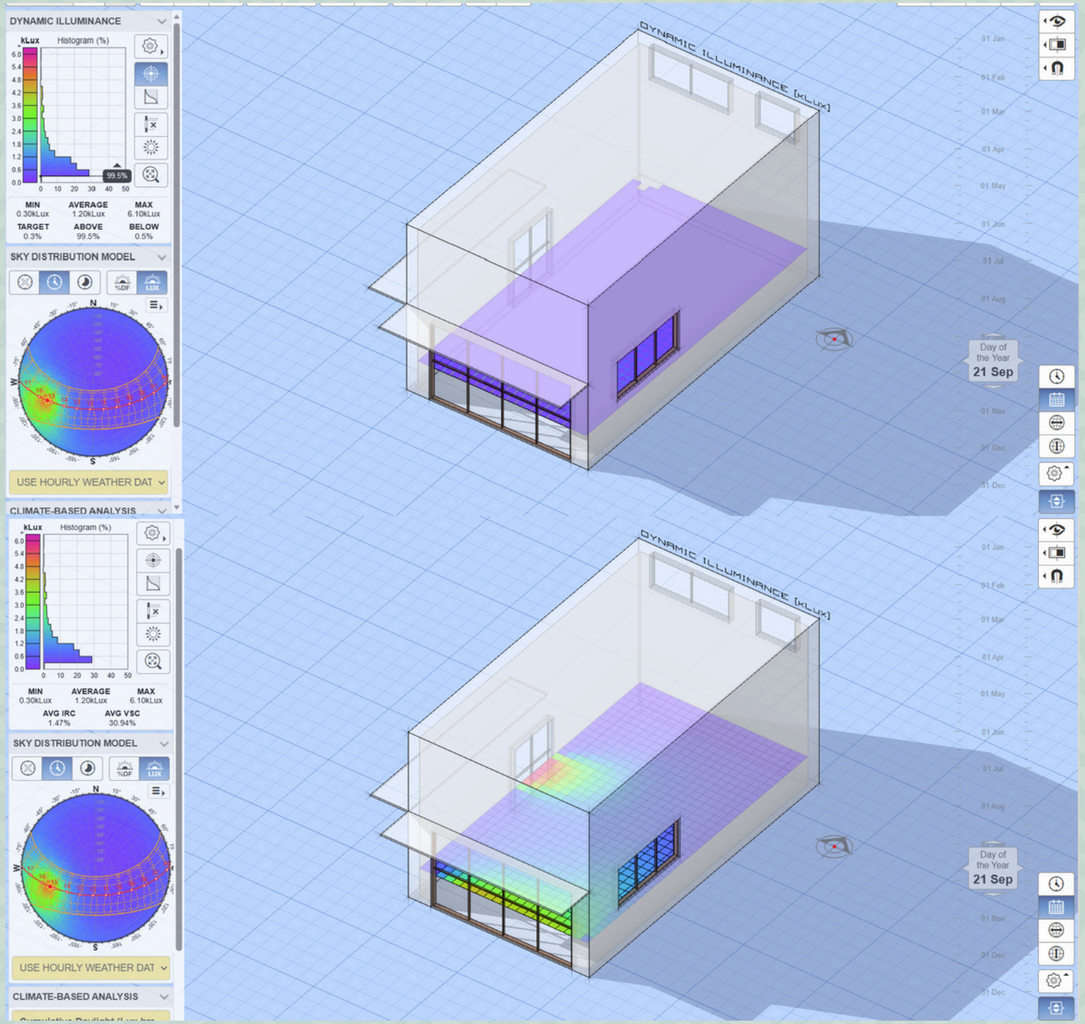


IMAGE 6: DYNAMIC ILLUMINANCE DIAGRAMS

LEADERSHIP WORK:

BUCOLIC QUILT ART INSTALLATION



IMAGE 1: BUCOLIC QUILT ART INSTALLATION AT ECHO PARK, LOS ANGELES

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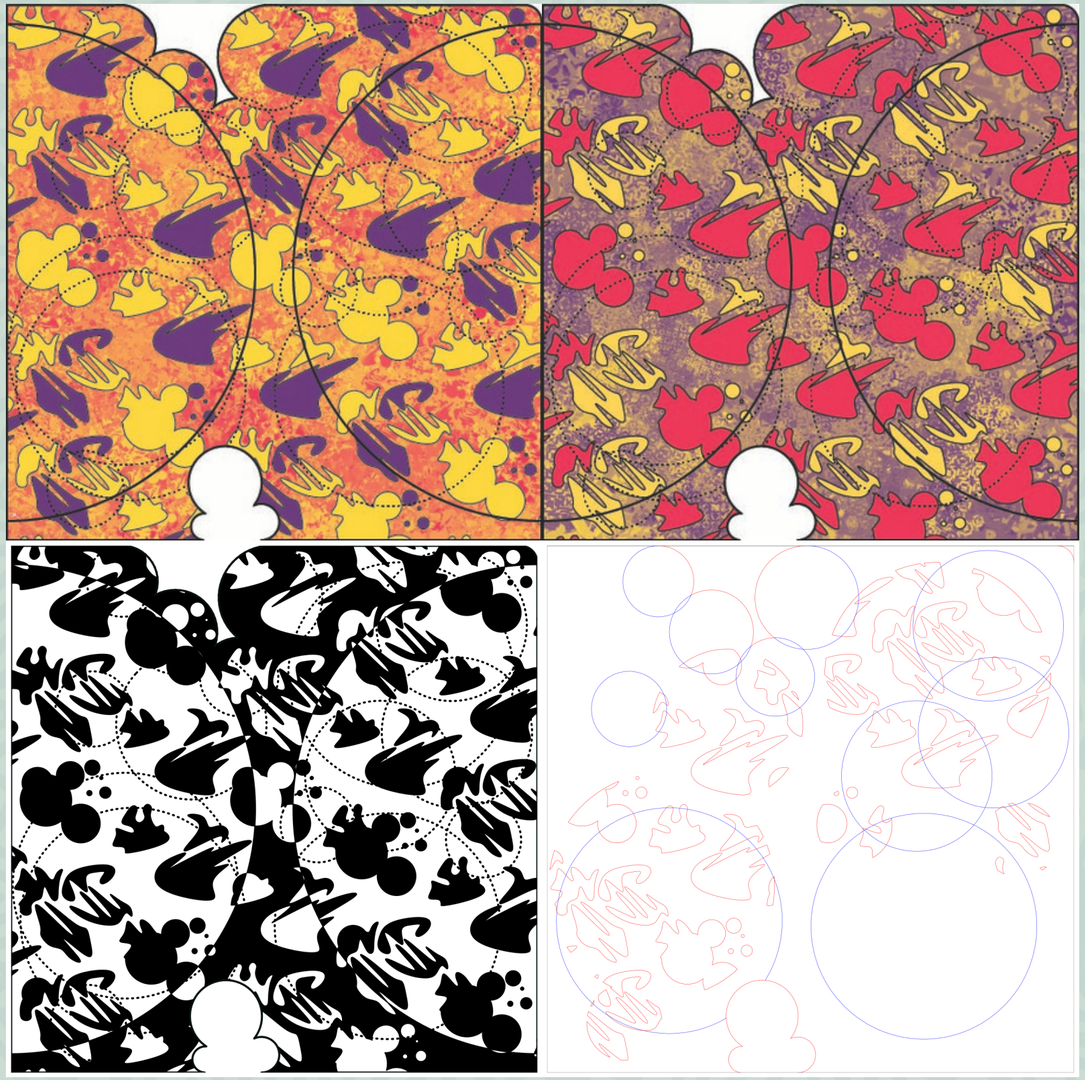


IMAGE 2: FLATBED PANEL DESIGNS AND LASER CUT SET UP

CONTEXT

THROUGHOUT THE SEMESTER, THIS DIGITAL DESIGN CLASS HAD ASSIGNMENTS THAT VARIED LARGELY IN ORDER TO TEACH STUDENTS DIFFERENT AND IMPORTANT TECHNIQUES AND STRATEGIES IN THE MODELING SOFTWARE, CALLED RHINO, WE USE. AT THE HALFWAY POINT (OF THE SEMESTER), ASSIGNMENTS BEGAN TO BUILD OFF EACH OTHER TO CULMINATE IN THE FINAL: A LARGE QUILT-LIKE ART INSTALLATION AT ECHO PARK, LOS ANGELES AS A PART OF THE LOS ANGELES DESIGN FESTIVAL.

INITIALLY, ALL STUDENTS CREATED TEXTURES, FLATBED PANEL DESIGNS, SET UP LASER CUT FILES, CREATED RENDERS, AND PANEL ASSEMBLY DIRECTIONS, BEFORE THEY WOULD CARRY OUT THEIR DIFFERENT ROLES. I HAD CHOSEN TO BE A PROJECT MANAGER, WHICH MEANT I WAS IN CHARGE OF CONTACTING OTHER GROUPS WITHIN MY JURISDICTION, COLLECTING FLATBED PANELS FROM OTHER COLLECTORS, OVERSEEING PANEL STORAGE, OVERSEEING THE ASSEMBLY LINE, AND QUALITY CONTROL, AMONG OTHER TASKS.

I WAS ABLE TO PROMOTE SUCCESS BY LEADING THE EMAILS SENT TO DIFFERENT GROUPS ABOUT INFORMATION AND AVAILABLE DATES FOR PANEL ASSEMBLY, PHOTOGRAPHY, AND INSTALLATION, CREATING A LARGE DISCORD SERVER TO HELP IDENTIFY AND CONNECT STUDENTS OF DIFFERENT ROLES, PLANNING THE ASSEMBLY DATES, COMMUNICATING WITH THE INSTRUCTORS OF THE CLASS, OVERSEEING ASSEMBLY, AND EVEN ASSISTING IN ASSEMBLY.



IMAGE 3: PANEL INSTALLATION RENDER 1



IMAGE 4: PANEL INSTALLATION RENDER 2



IMAGE 5: PANEL INSTALLATION RENDER 3

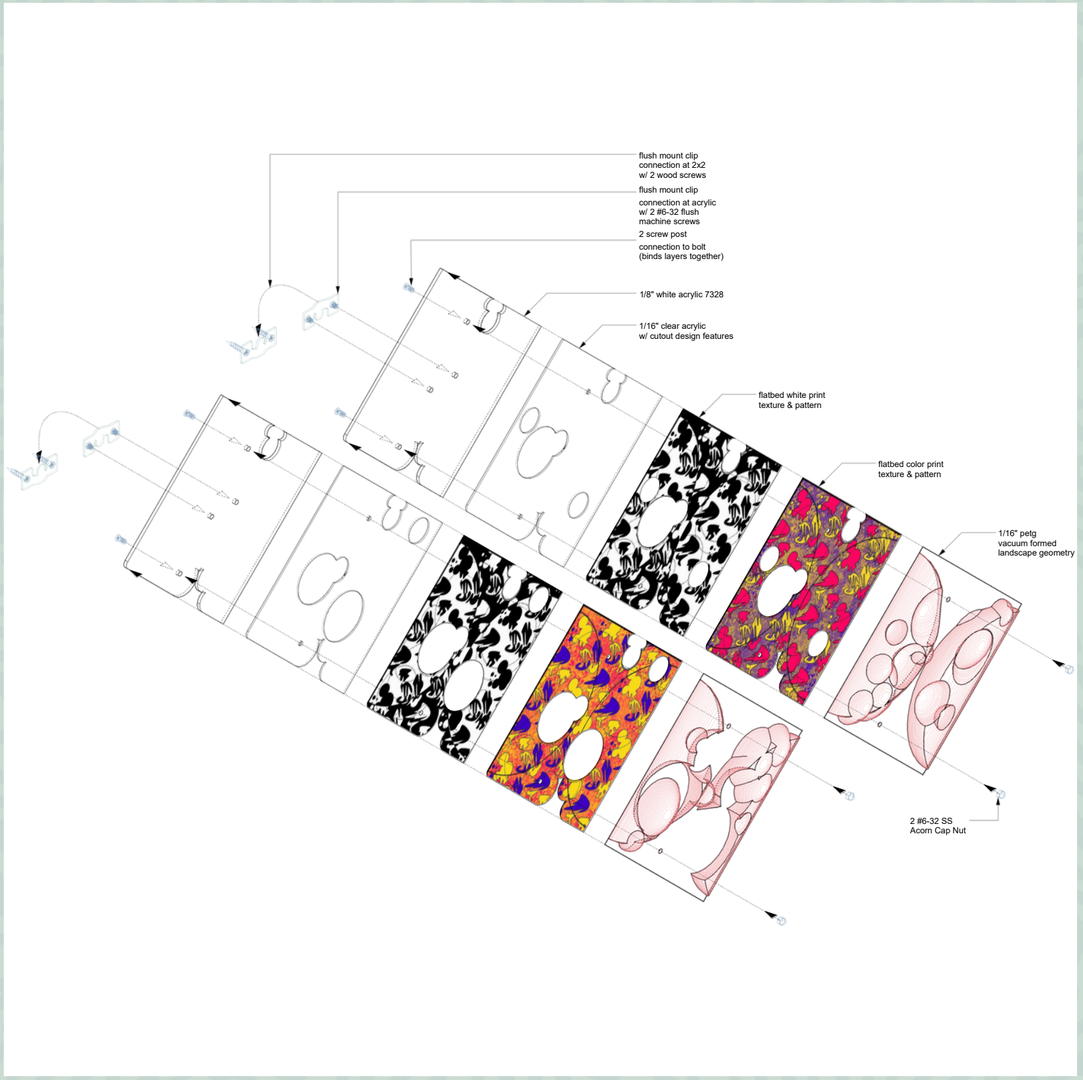


IMAGE 6: PANEL INSTALLATION DIRECTIONS



IMAGE 7: COMPLETED PANEL

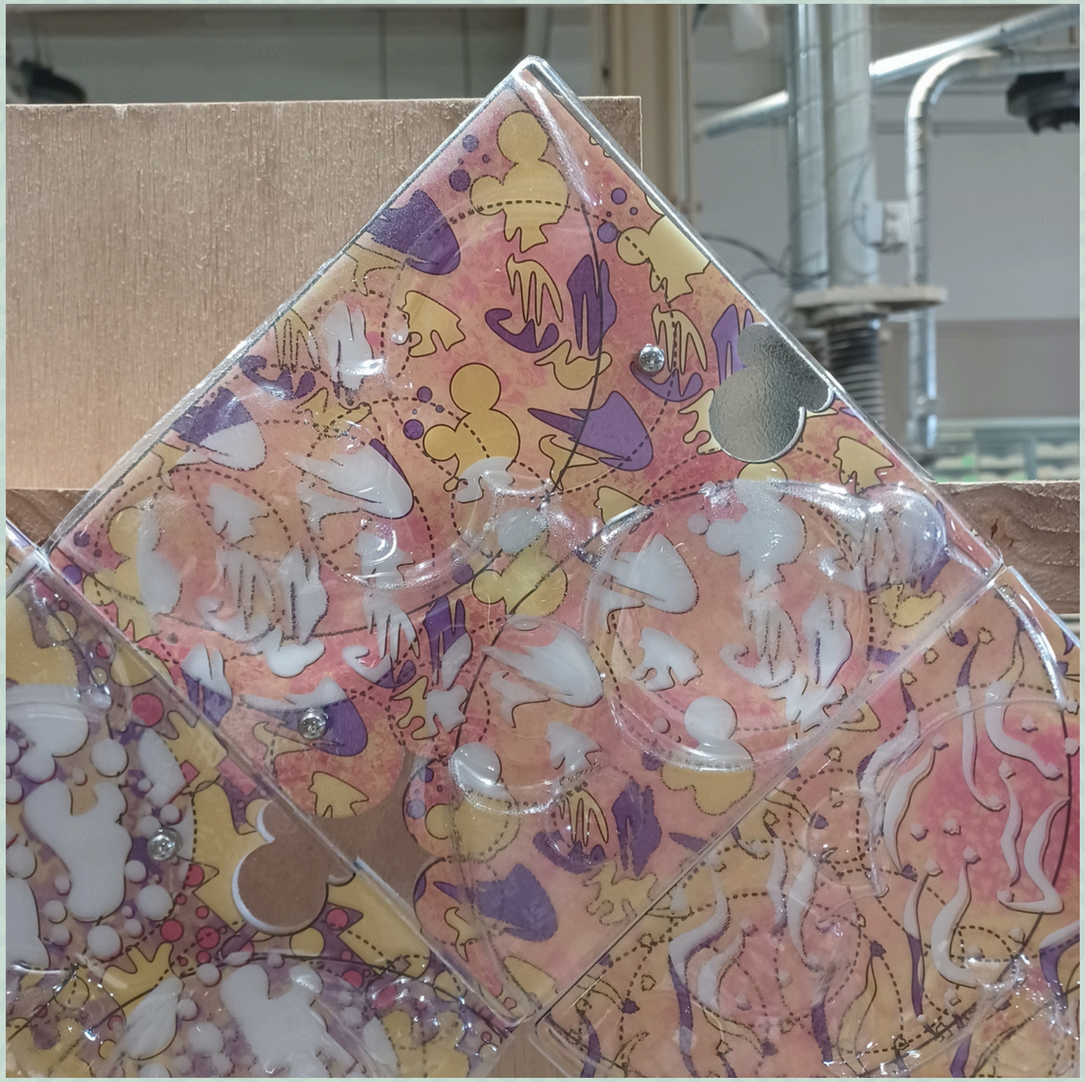


IMAGE 8: COMPLETED PANEL CLOSE-UP



IMAGE 9: PRODUCING THE PANELS



IMAGE 10: COLLABORATING WITH OTHER PROJECT MANAGERS

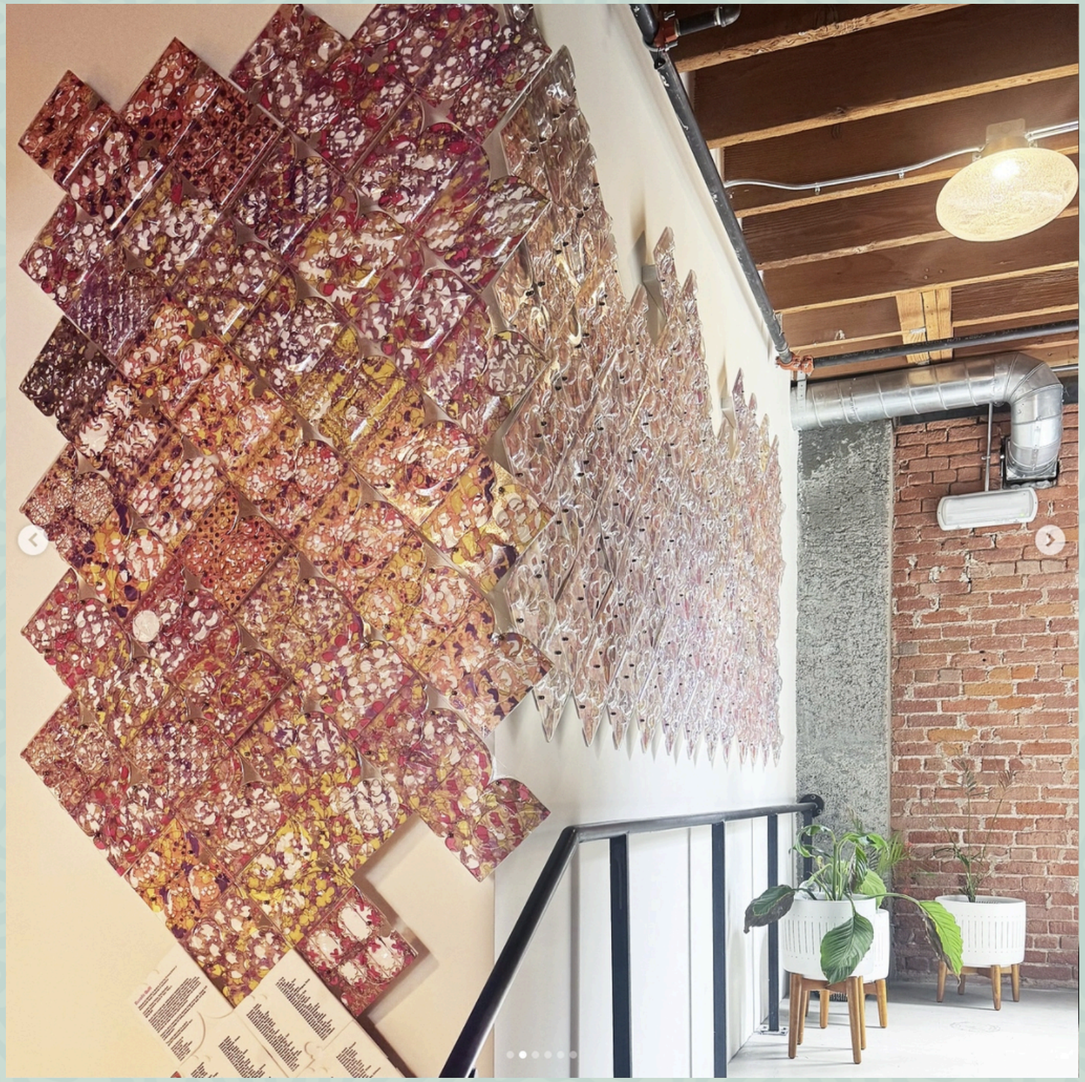


IMAGE 11: BUCOLIC QUILT ART INSTALLATION

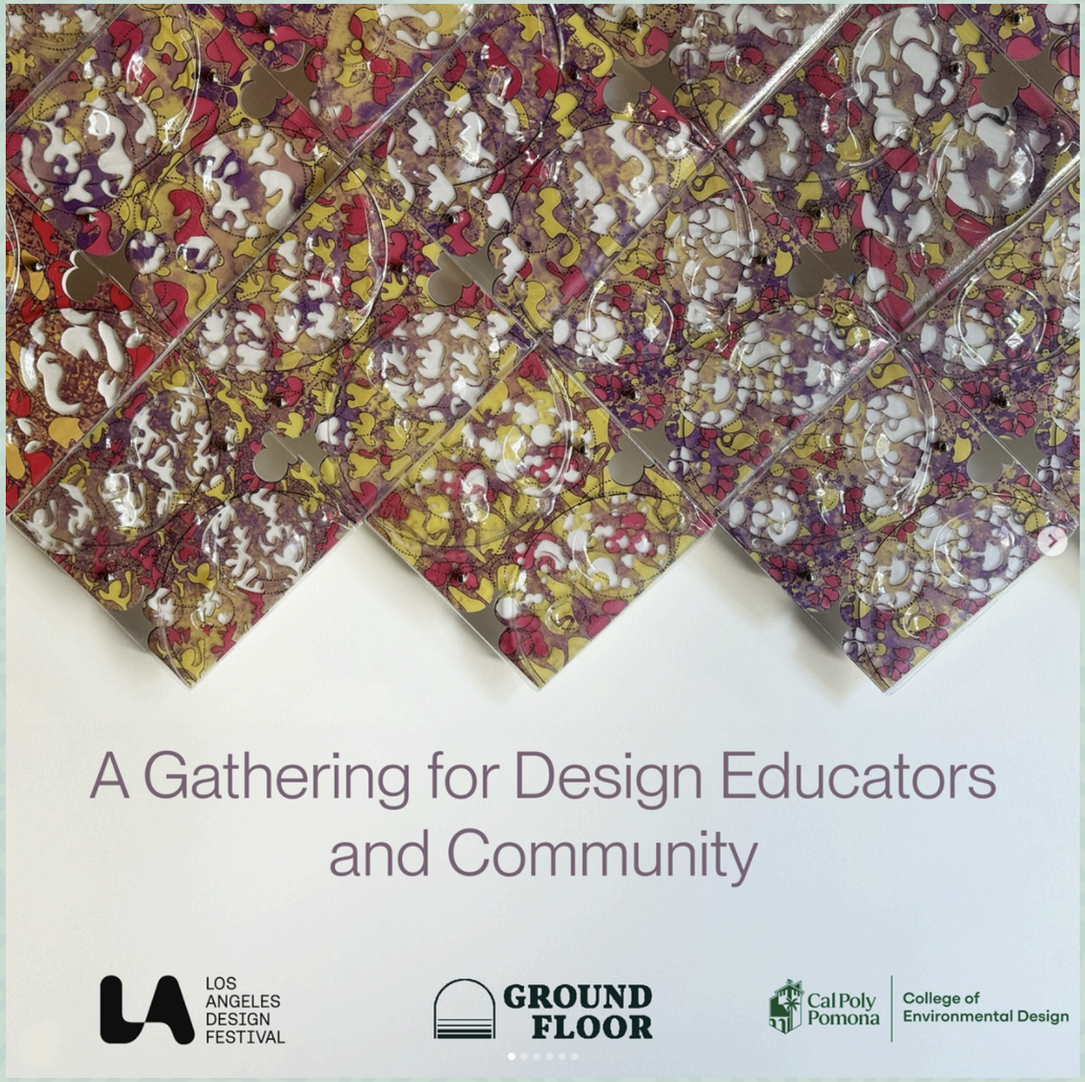


IMAGE 12: THUMBNAIL FOR THE LADF EVENT