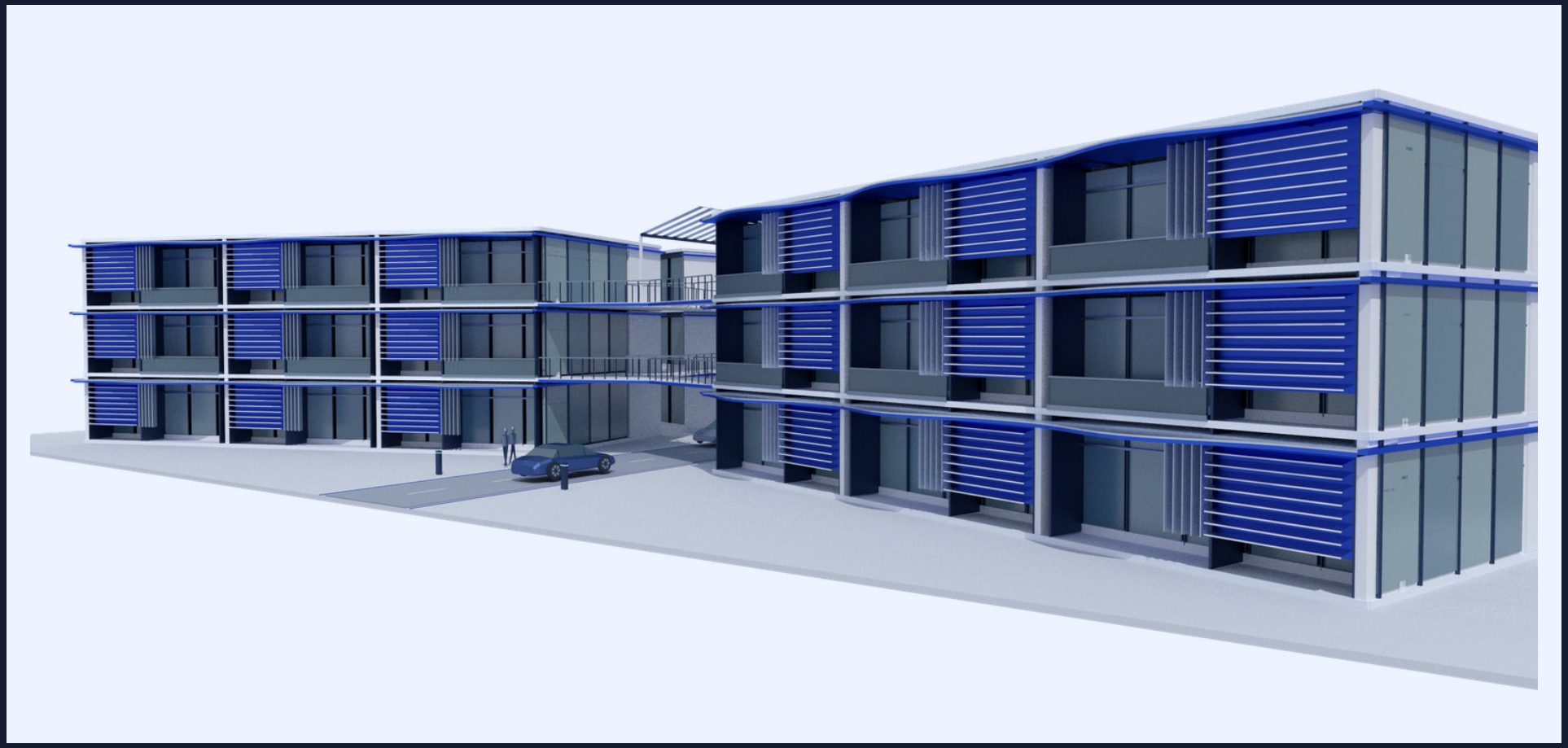
Edgar Cabadas

Selected architecture



C.A.V.E. Level 5

Housing and mobility / Santa Monica

Street elevation. Screened bedrooms and recessed living bays flank the vehicle crossing.

edgarcabadas@outlook.com

The street view shows a later study of the original C.A.V.E. studio proposal.

Selected work

In practice I coordinate drawings, answer construction questions and prepare revisions for permit review. In the studio I use models and drawings to test how people move through a building.

TWO VIEWS OF PUBLIC SPACE

At Maker Library, one tower serves public readers and residents returning home. At The Scene Museum, a passing driver can see the same exhibit as someone standing in the gallery.

01 Second Ground 03
Professional / Construction phase

02 Maker Library 07
Academic / 2018

03 House in Section 17
Professional / Schematic design to late corrections

04 C.A.V.E. Level 5 20
Academic / 2019

05 Error 415 24
Academic / 2020

06 Over the Patio 28
Professional / Drawing study

07 The Scene Museum 30
Academic / 2018

08 Afterlives 35
Academic / 2020

09 Measured Rooms 40
Professional / Existing conditions

10 Poetics of the Generic 42
Academic / 2016

Professional profile 48

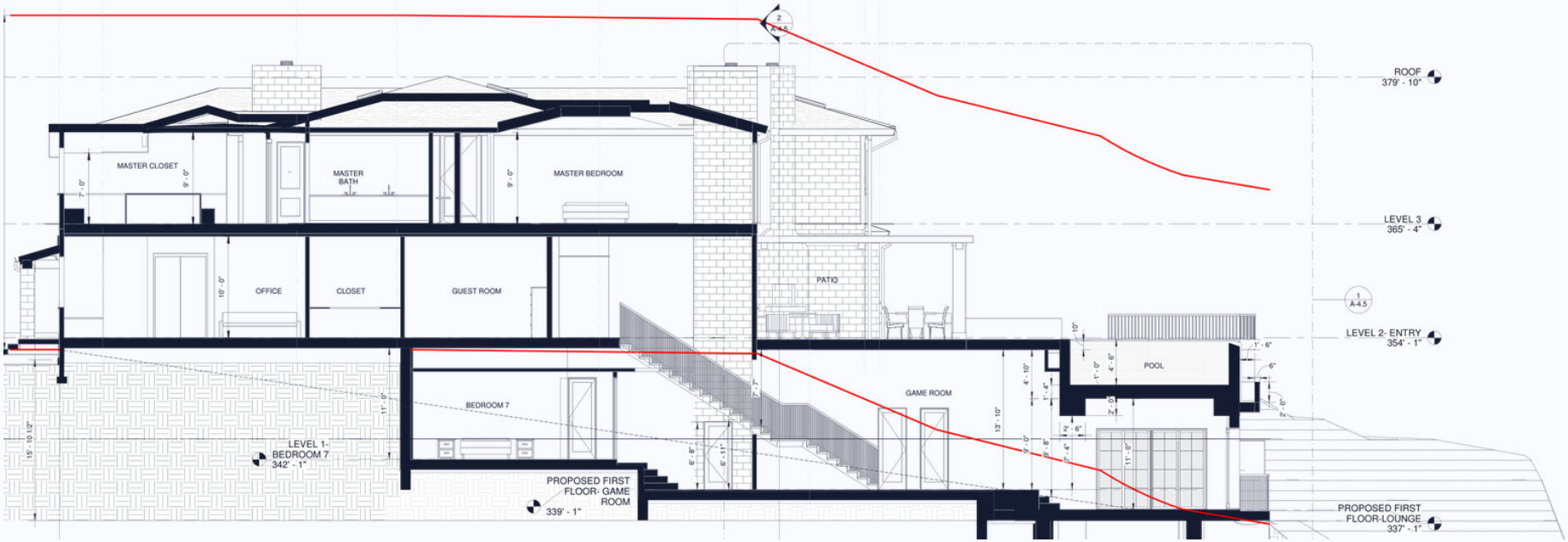
STUDY 01 / PRIVATE RESIDENTIAL COMMISSION

Second Ground

The house had been designed and permitted before I joined the team. A fire interrupted construction. During the rebuild, the client asked to change the lower level and several details at the edge of the site.

MY ROLE AFTER THE FIRE

I coordinated RFIs, field revisions and inspector reviews. I prepared supplemental permit material where the changes required it.



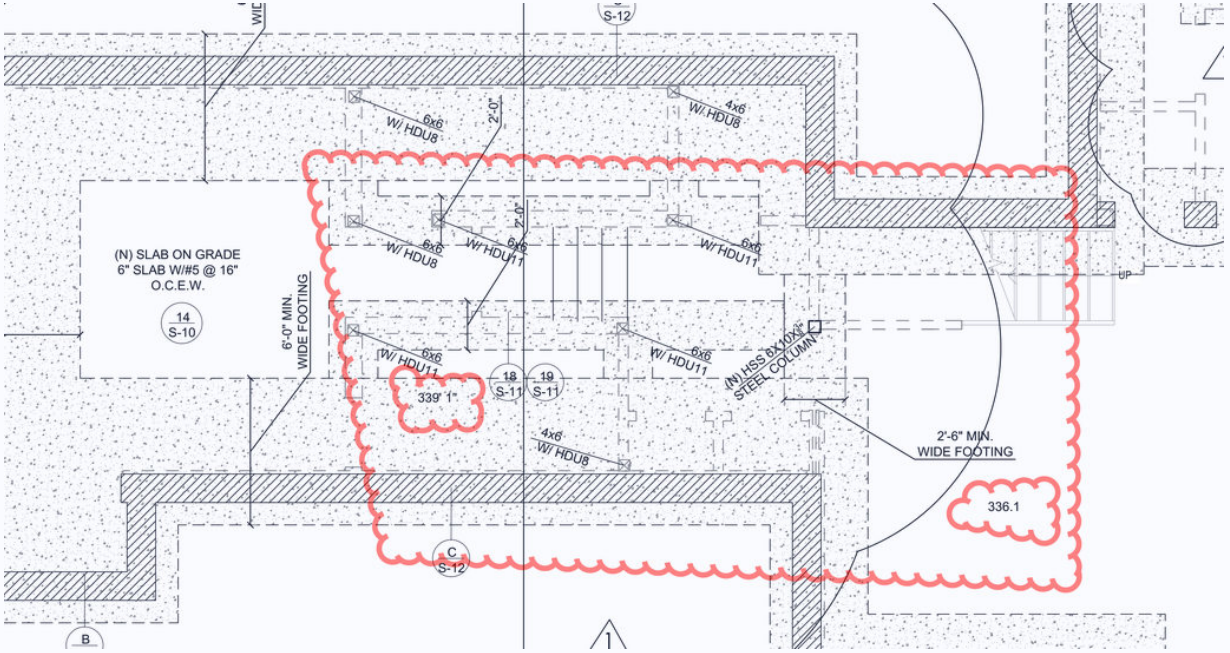
01 Construction section from a soffit RFI. The cut follows the house from the upper rooms down to the pool and falling grade. Initial design and permit drawings by Ames Peterson.

A footing question from the field

CONSTRUCTION RFI

The contractor marked a change in footing elevation and asked for a step-footing detail. The red markup locates the question against the structural plan.

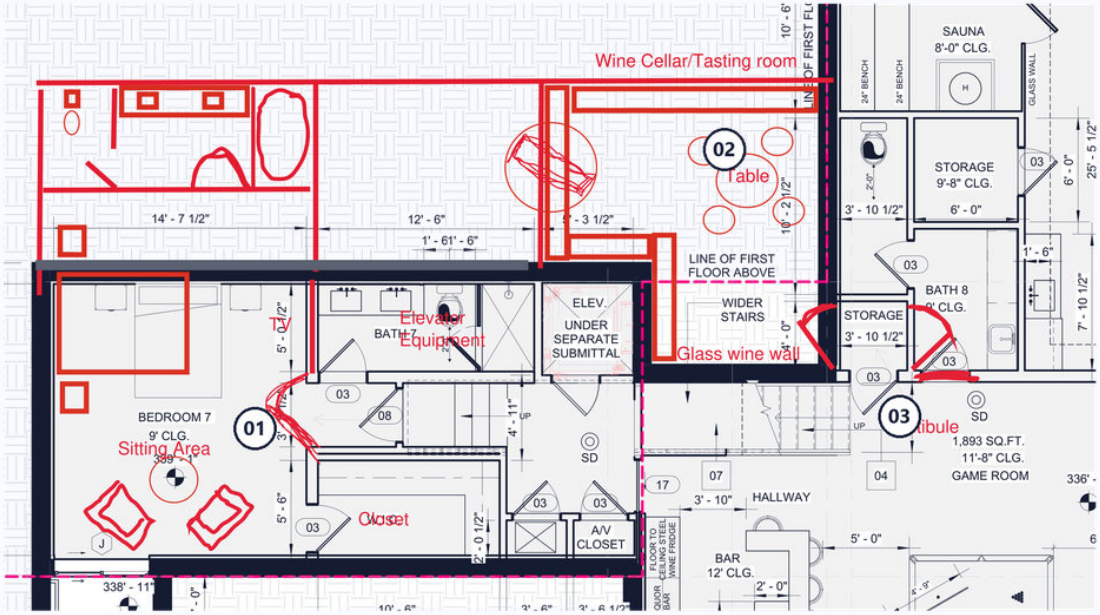
My responsibility was to coordinate questions like this across the project team and carry the resulting drawing information back to the field.



02 Contractor markup from RFI 21. Structural base by Lotfi & Associates. Markup by Axe Construction.

A revised brief during construction

The client reconsidered the lower-level layout during the rebuild. I coordinated field changes with inspectors and prepared supplemental drawings for changes that needed another review.



SECOND GROUND

Addition redlines

01 Suite revision
The principal marks a sitting area.

02 Tasting room
The red enclosure adjoins the vestibule.

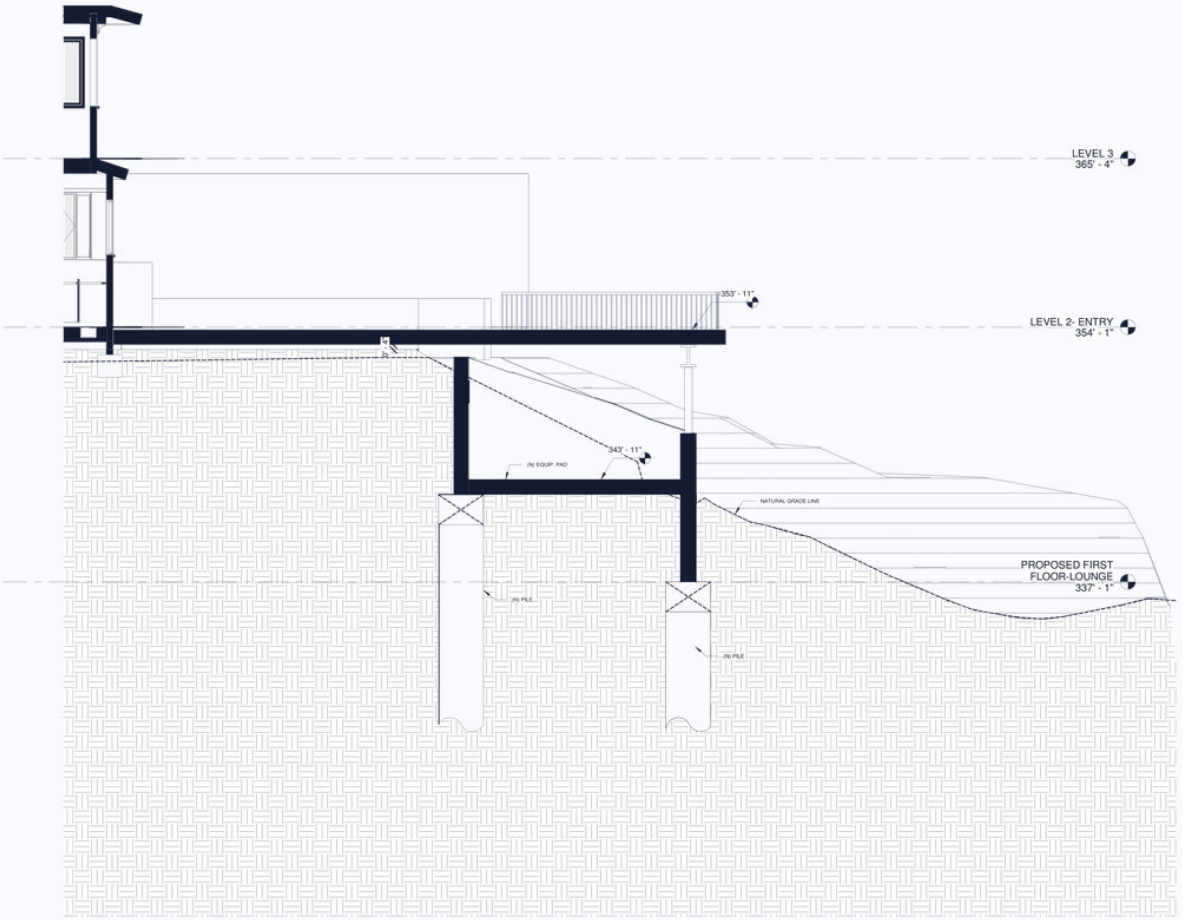
03 Vestibule
The markup revises the route between rooms.

Not to scale

03 The Ames Peterson principal designed the house and drew the addition redlines. I coordinated the field revisions.

A revision at the edge of the site

At the edge of the terrace, the slope drops past the equipment pad. The section fixes the pad's elevation relative to the terrace and lower floor.



04 Supplemental equipment-pad section, A-4.6. I coordinated revisions and prepared supplemental permit material with the Ames Peterson team.

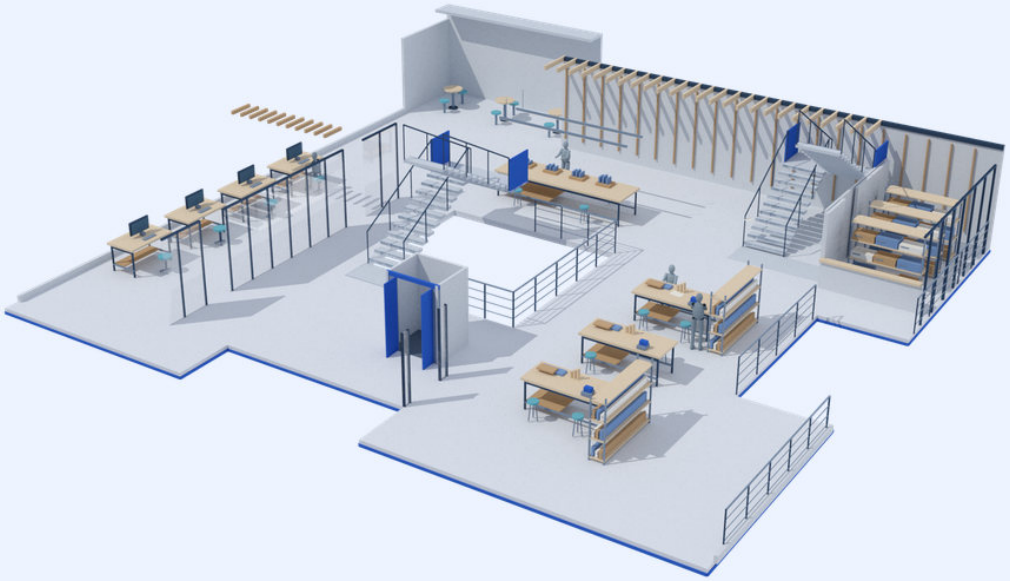
STUDY 02 / SANTA MONICA · WOODBURY UNIVERSITY

Maker Library

Miguel Ruiz and I proposed a public library in Santa Monica with housing for people experiencing homelessness. Residents could use the library alongside their neighbors, learn skills in a staffed makerspace and choose support as they worked toward stable housing.

PROJECT TEAM

Miguel Ruiz and I designed the tower together. Miguel developed the original floor plans and diagrams. I drew the urban view, building section and exploded assembly.



05 Level 8 workshop. A mentor table, digital workstations and assembly benches are arranged around the open court.

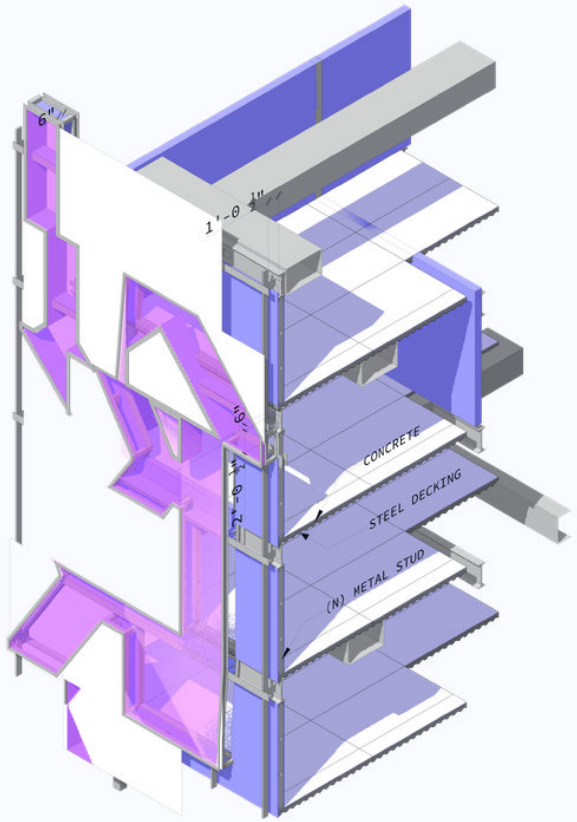


Urban study by Edgar Cabadas.

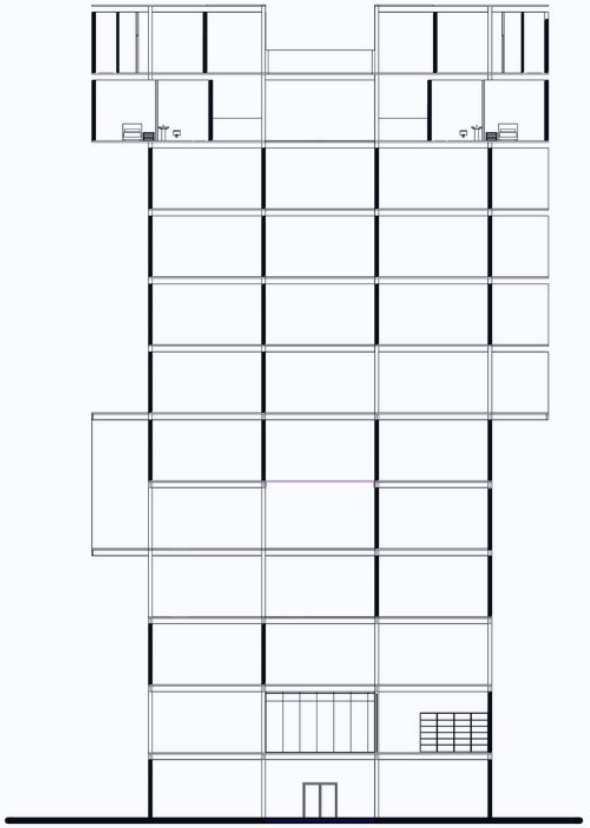
The workshop view, room layouts and routes are later studies of the tower Edgar Cabadas and Miguel Ruiz designed together.

Inside the enclosure

The exploded drawing separates the enclosure from its frame and slabs. In the studio section, the same pieces register against the height and depth of each occupied floor.



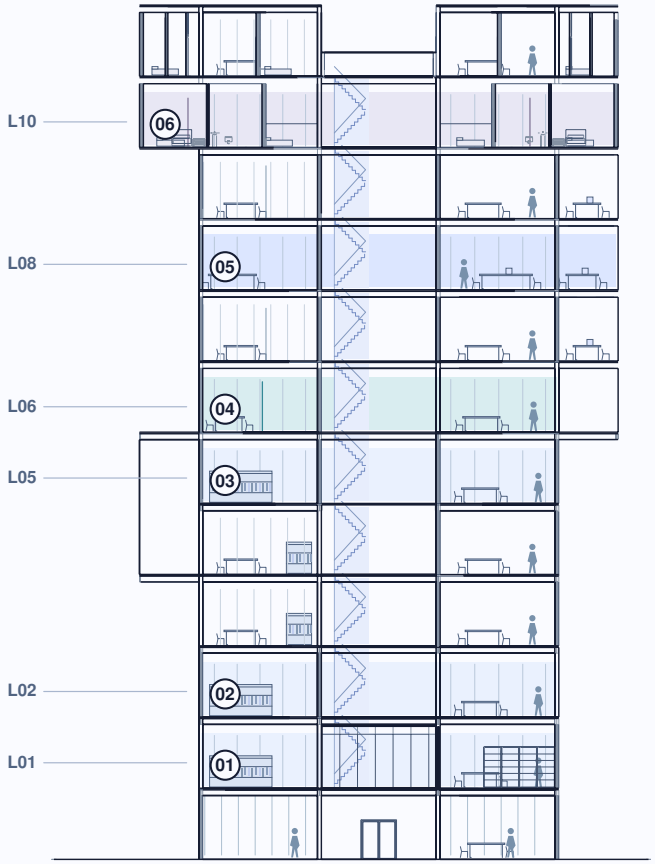
06 Exploded assembly by Edgar Cabadas. The panels pull away from the floor edges to expose the frame.



07 Building section by Edgar Cabadas. The floor plates widen and narrow within the enclosure.

Three programs share a tower

The lower floors form a public library. Above them, residents can meet with staff or join a workshop before returning to the private housing floors.



MAKER LIBRARY

The occupied section

Six occupied levels

01 Public library
Raised entry and circulation

02 Reading floor
Rooms around the central bay

03 Library resources
Research and reference areas

04 Resident services
Opt-in support and private meetings

05 Learning workshop
Staff-led skill sessions

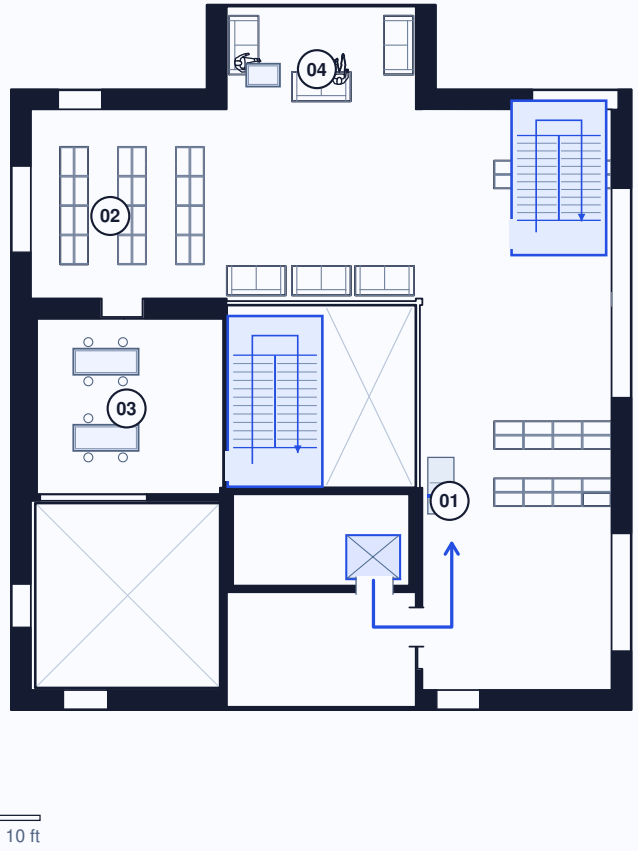
06 Housing
Private rooms and shared kitchen

Stair and landings in projection.
Schematic section

08 Building section. The central court carries daylight between floors. Lift landings mark the change from public to resident access.

An arrival open to everyone

At the raised entry, the welcome desk serves the open stacks and reading room. Window seats offer a quieter place along the perimeter.



MAKER LIBRARY

Public library

Level 01 / +16 ft

01 Welcome desk
Borrowing and orientation

02 Open stacks
Public collection

03 Reading room
Quieter enclosed bay

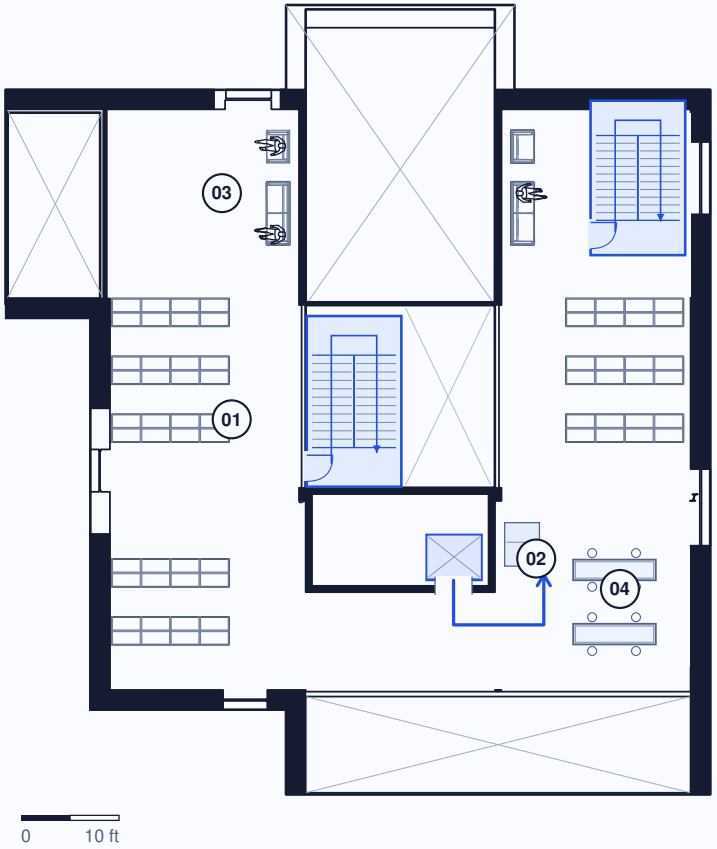
04 Window seats
Overlook beside the stacks

→ Route from shared lift

09 Level 1, elevation +16 ft. The lift and stair open onto the public reading floor.

From the core to the stacks

On the fifth floor, a resource desk is visible from the lift. Readers can ask for help there, browse the reference stacks or take a book to quieter tables across the floor.



MAKER LIBRARY

Library & research

Level 05 / +64 ft

01 Reference stacks
Print collection

02 Resource desk
Digital-search support

03 Reading bay
Seats facing the light court

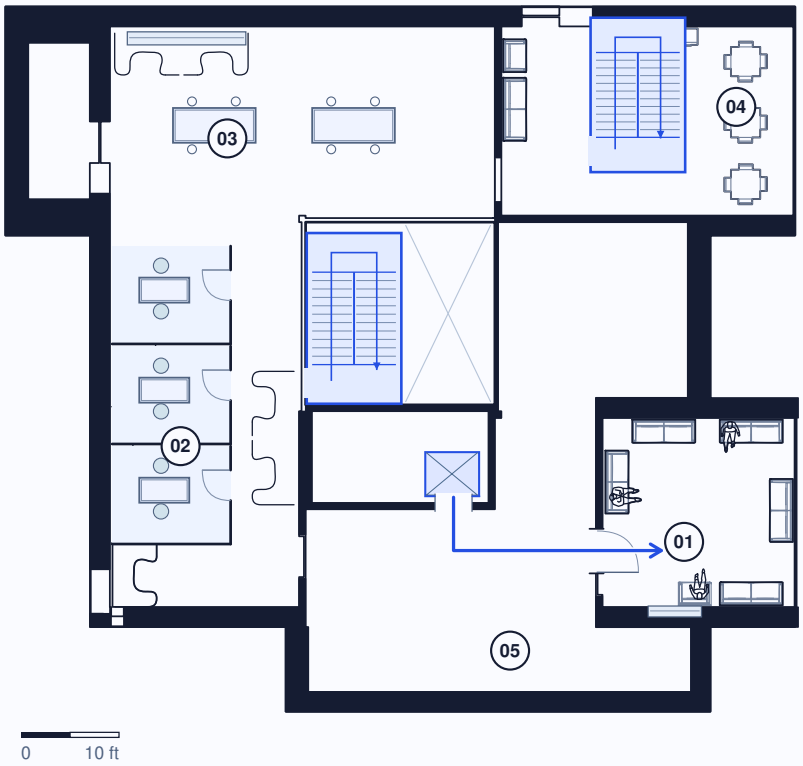
04 Quiet tables
East reading wing

→ Route from shared lift

10 Level 5, elevation +64 ft. The reading bay faces the light court.

A place to meet with staff

Residents can meet staff informally in the drop-in lounge or choose an enclosed room for a private conversation. Both are reached from the same landing.



MAKER LIBRARY

Resident services

Level 06 / +76 ft

01 Welcome lounge
Drop-in seating

02 Consult rooms
Private appointments

03 Resource tables
Staff-assisted planning

04 Staff base
Records and break space

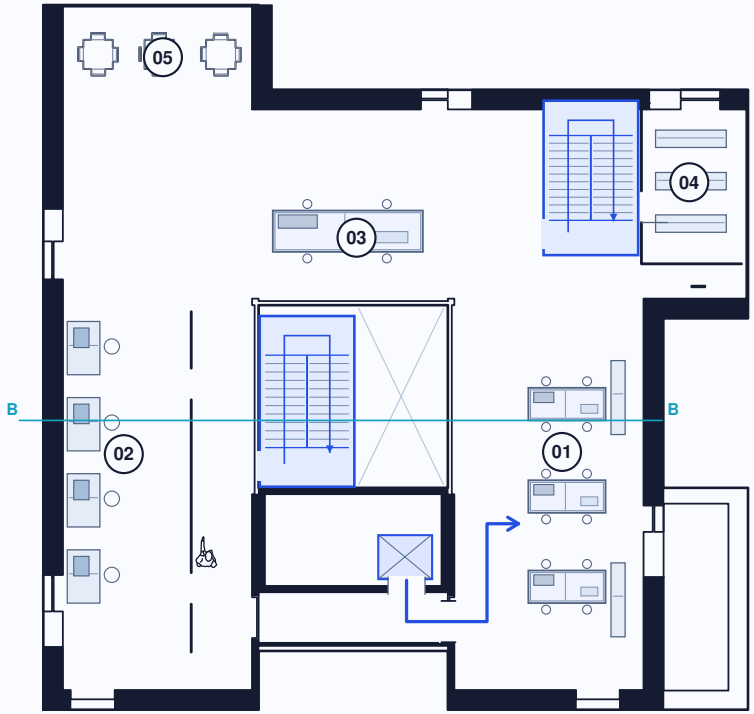
05 Outdoor walk
Access from the landing

→ Route from shared lift

11 Level 6, elevation +76 ft. Private consultation rooms sit apart from the public reading floors.

Learning beside the workshop

A mentor table sits between the digital studio and the assembly benches. A member of staff can move from a demonstration to a resident working on an individual project.



MAKER LIBRARY

Learning workshop

Level 08 / +100 ft

01 **Assembly benches**
Shared hand-tool tables

02 **Digital studio**
Computer workstations

03 **Mentor table**
Staff-led demonstrations

04 **Tool store**
Supervised checkout

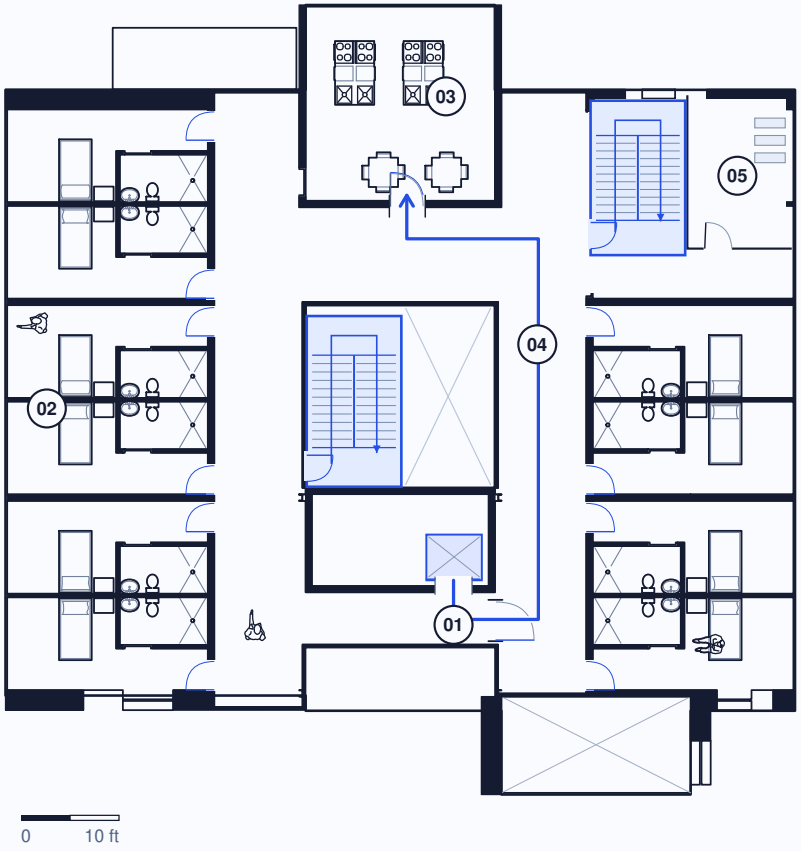
05 **Break room**
Small upper reading bay

→ Route from shared lift

12 Level 8, elevation +100 ft. The tool store gives staff a place to supervise equipment checkout.

A threshold to a private home

A controlled entry separates the residential corridor from the library lift. From that threshold, residents can go directly to their rooms or join others in the shared kitchen.



MAKER LIBRARY

Resident floor

Level 10 / +124 ft

01 Resident landing
Controlled lift arrival

02 Private rooms
Sleeping and bathing

03 Shared kitchen
Cooking and dining

04 Shared corridor
Access to both wings

05 Linen store
Beside the east stair

→ Route from shared lift

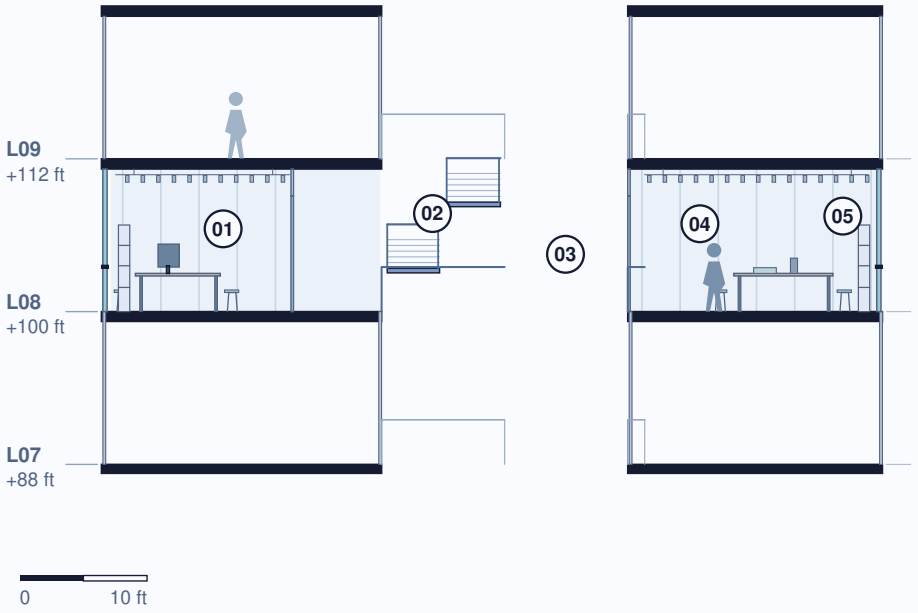
13 Level 10, elevation +124 ft. The private rooms and communal kitchen share a landing.

Where instruction meets making

The digital studio and assembly room face one another across the light court. The stair fits beside the opening, close to the worktables on each side.

B—B

Transverse cut through the level 08 workshop



MAKER LIBRARY

Across the court

01 Digital studio
Glazed teaching bay

02 Shared stair
Two flights beside the void

03 Light court
Open slot alongside the stair

04 Assembly room
Worktables near the landing

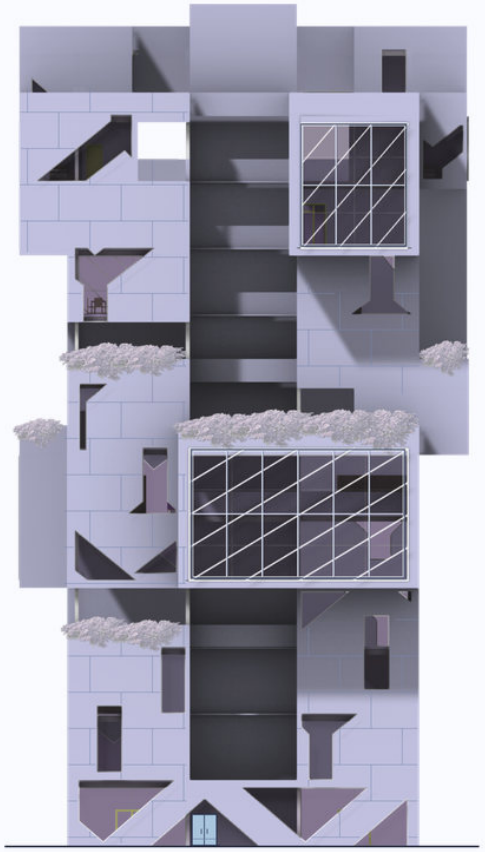
05 Tool wall
Storage on the working edge

Schematic section

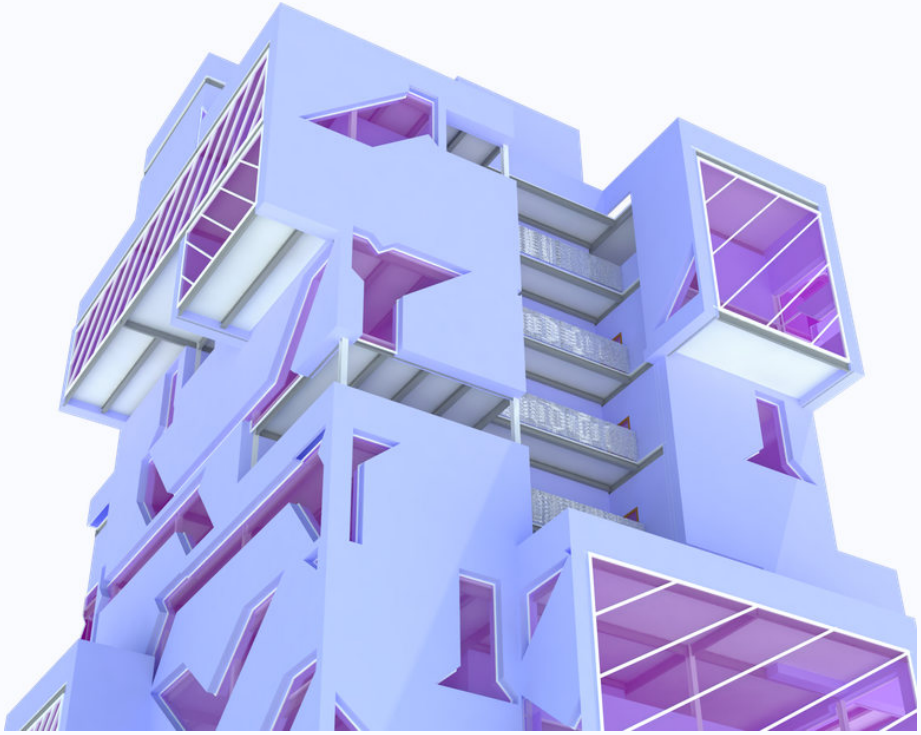
14 Section B–B through the learning workshop. The lower and upper slabs establish its height.

An inhabited edge

Projecting rooms give depth to the tower's public face. From below, that depth reads as screened balconies. In elevation, the openings and panel joints follow the irregular floor edges.



15 South elevation. Glazing divisions and panel joints trace the stepped edges above a recessed entrance.



16 View from below the projecting balconies. Studio project by Edgar Cabadas and Miguel Ruiz.

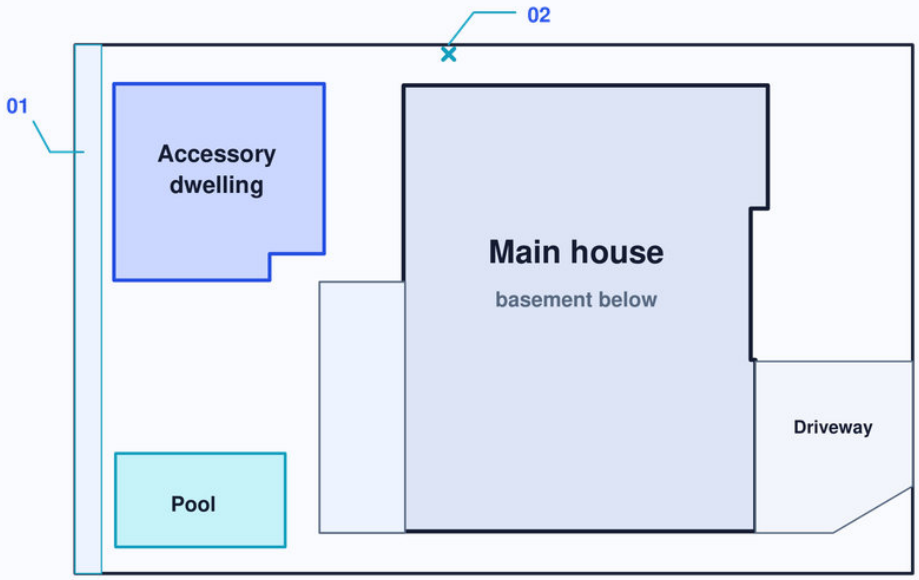
STUDY 03 / PRIVATE RESIDENTIAL COMMISSION

House in Section

A demolition and replacement scheme brought a main house, basement, garage, detached dwelling, pool and roof deck onto one parcel. I worked with the architect's team from schematic design through the late rounds of plan check.

SCOPE AND CONTRIBUTION

I participated in schematic design and developed the coordinated set through submittals and late corrections. Initial design by Ames Peterson.



01 Edge under review

The utility-review plan labels an easement along one edge of the parcel.

02 Existing pole

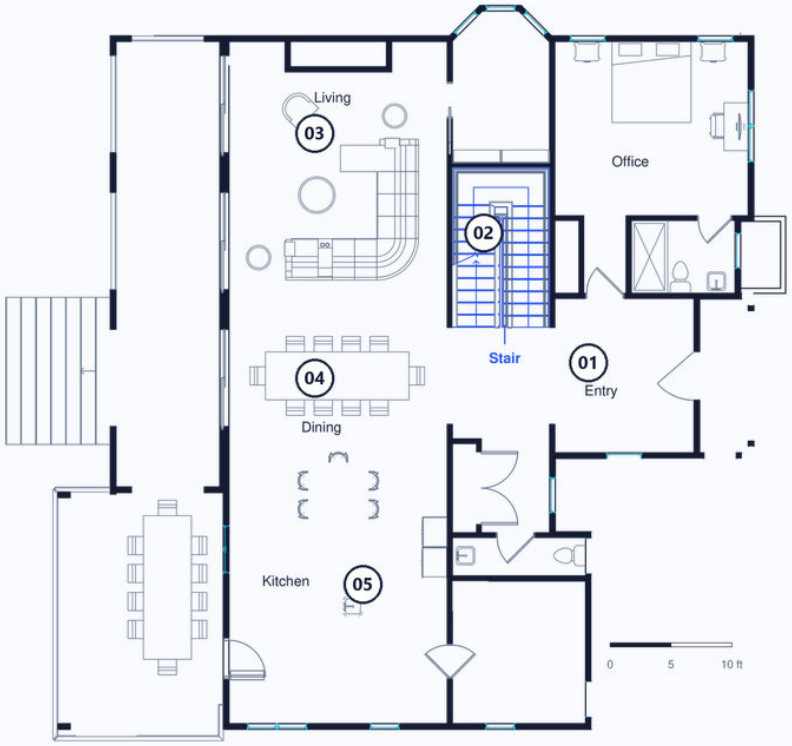
The set identifies the pole and overhead lines. City review sought clearance.

17 Parcel study. The accessory dwelling and pool sit beside the edge under utility review.

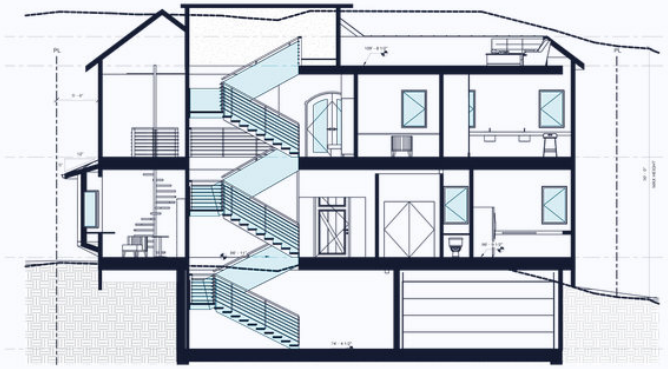
Following the stair through the house

The plan fixes the stair beside the living spaces. In section, its flights connect the basement to the occupied floors. Keeping those landings aligned required checking the floor heights, openings and movement between rooms.

01 / MAIN FLOOR



02 / SECTION D



Room relationships

01 Entry
The front door opens toward the stair.

02 Stair
Landings connect the occupied levels.

03 Living room
The open room faces the dining area.

04 Dining
The table sits between living and kitchen.

05 Kitchen
The island faces the shared rooms.

18 Main floor and January 2024 Section D. The stair is visible from the entry. Its stacked flights connect the shared rooms to the basement and upper level.

Coordinating a disputed easement

The city asked for the easement and overhead-line conditions to be shown and requested utility clearance. The utility told me it disputed the easement the city wanted documented. The delay put financial pressure on the project.

01

Document the scope

Demolition and new house
Basement, ADU and pool
Shared garage interface

02

Coordinate the site

City requested overhead lines, easements and utility clearance.
Review set identifies the edge.

03

Track corrections

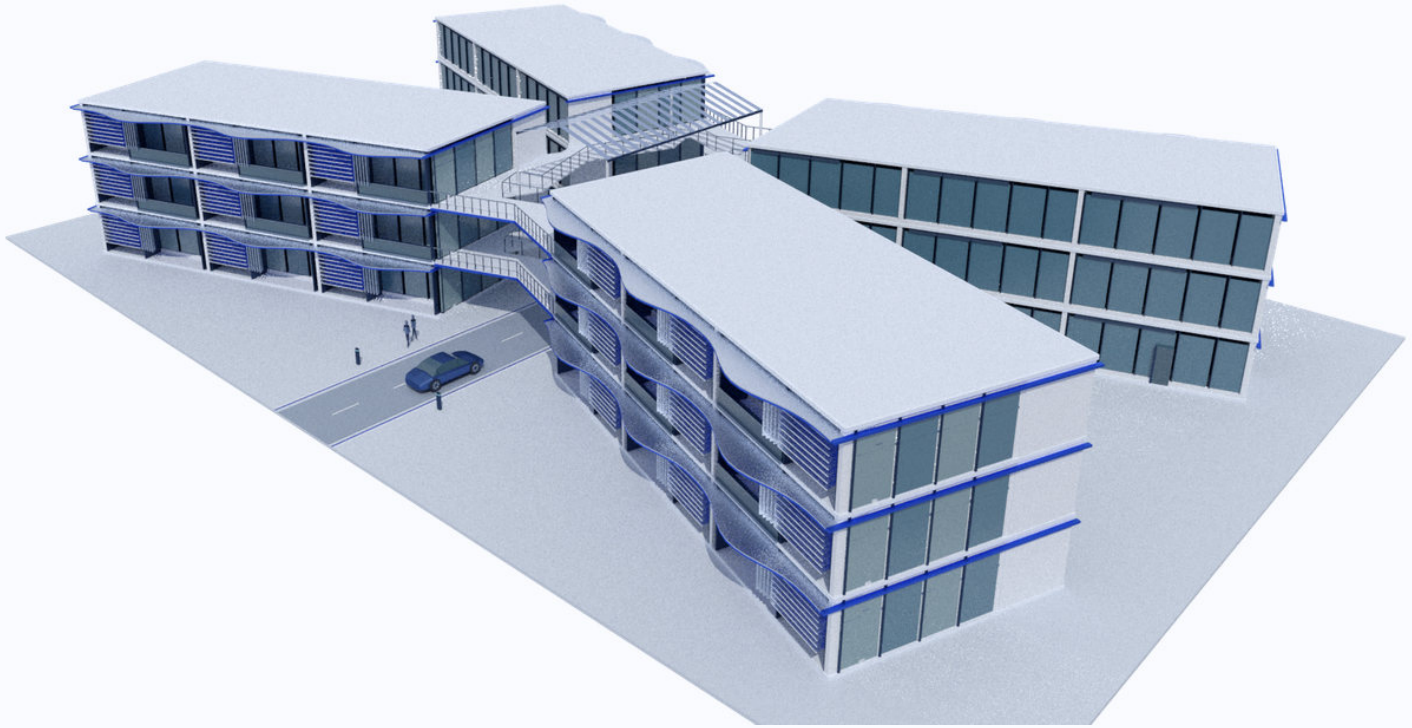
Later city comments repeated the clearance requirement.
Late corrections at handoff.

19 Plan-check sequence. I left the project during the final rounds of corrections.

STUDY 04 / SANTA MONICA / WOODBURY UNIVERSITY

C.A.V.E. Level 5

Four housing bars frame a through-lane in Santa Monica. Upper galleries bridge the crossing. Charging and washing occupy sites across the street. The screen follows the apartment bays along the boulevard.

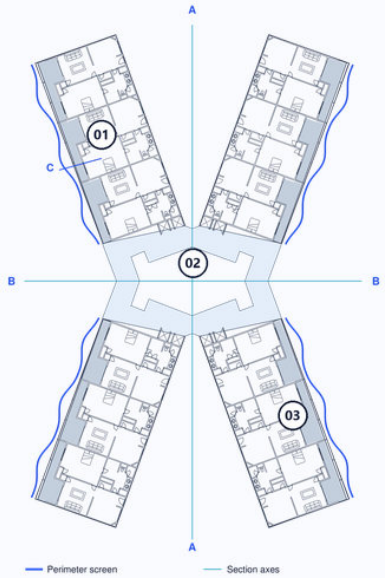


20 Housing and mobility study by Edgar Cabadas. The oblique view shows how the four wings meet above the vehicle lane.

The original studio plan established the housing bars and crossing. The visor, screens and recessed glazing are later envelope studies.

A frontage set by the plan

Four residential bars establish the bays. A formed visor marks the approach, raked screens filter the sleeping rooms, and clear living-room windows register the occupied edge. The central crossing interrupts the façade.



C.A.V.E. LEVEL 5

Upper level

01 Apartment wing
Rooms repeat along the angled bar.

02 Gallery crossing
The upper route bridges the vehicle lane.

03 Screened frontage
The screen follows the dwelling bays.

Not to scale



SCREEN AND OPENING

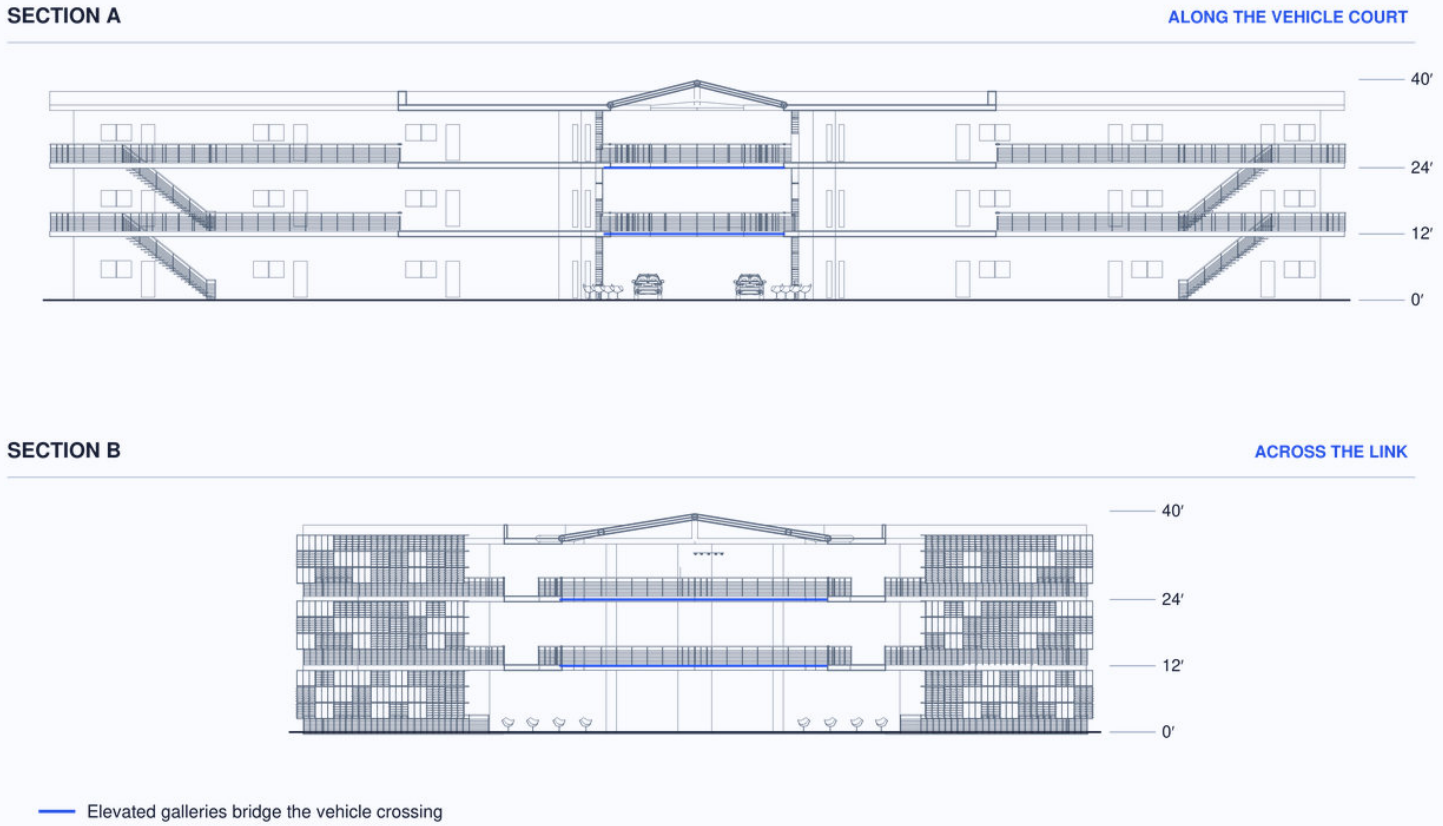
The long elevation follows the occupied edge. The screen stops at the center to preserve the vehicle opening.

21 Upper floor. Apartments line four wings around a shared crossing.

22 Boulevard elevation. The screen breaks at the entrance to the through-lane.

A bridge above the vehicle lane

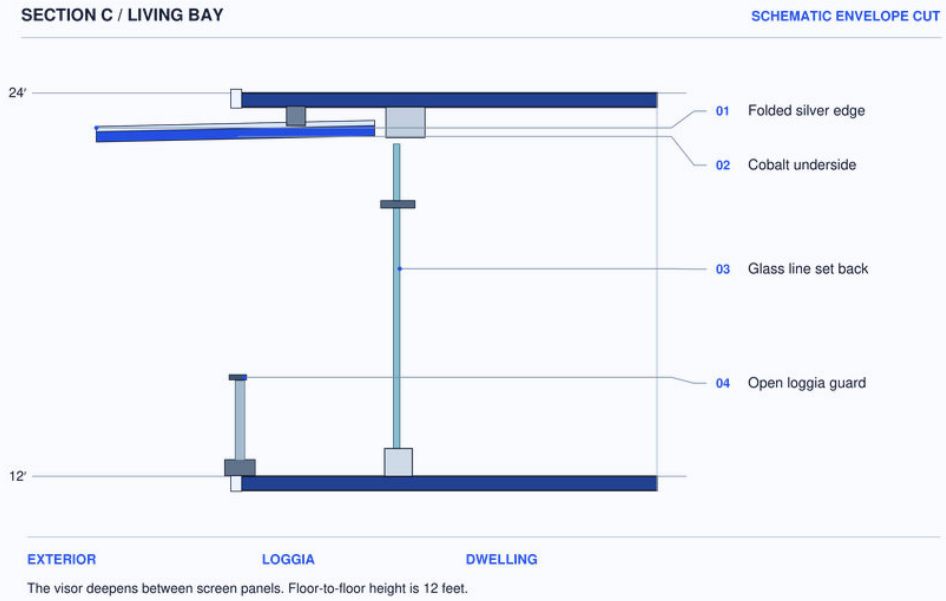
At boulevard speed the visor reads as a single line. From the apartment the depth changes from a screened sleeping bay to an open living bay. Two cuts show how the upper bridges clear the vehicle level.

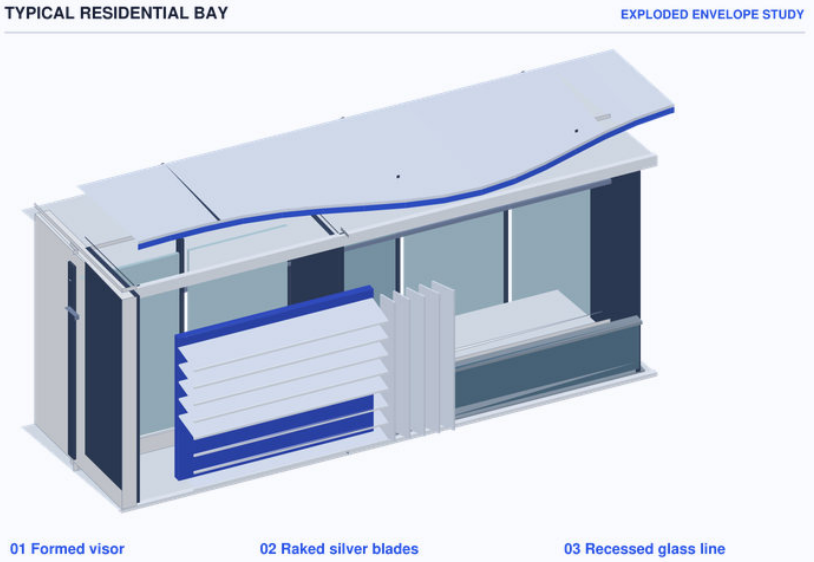


23 Sections A and B. The galleries bridge the vehicle court at +12 and +24 ft.

At the apartment edge

From inside the apartment the layers read differently. The guard defines the outer edge of the loggia, the glazing sits back, and the visor and raked blades filter light across the opening.





24 Section through a living bay. The visor extends beyond the recessed glass, and a low guard defines the loggia edge.

25 Exploded residential bay. The bright visor edge and the layered screen give the façade its horizontal rhythm.

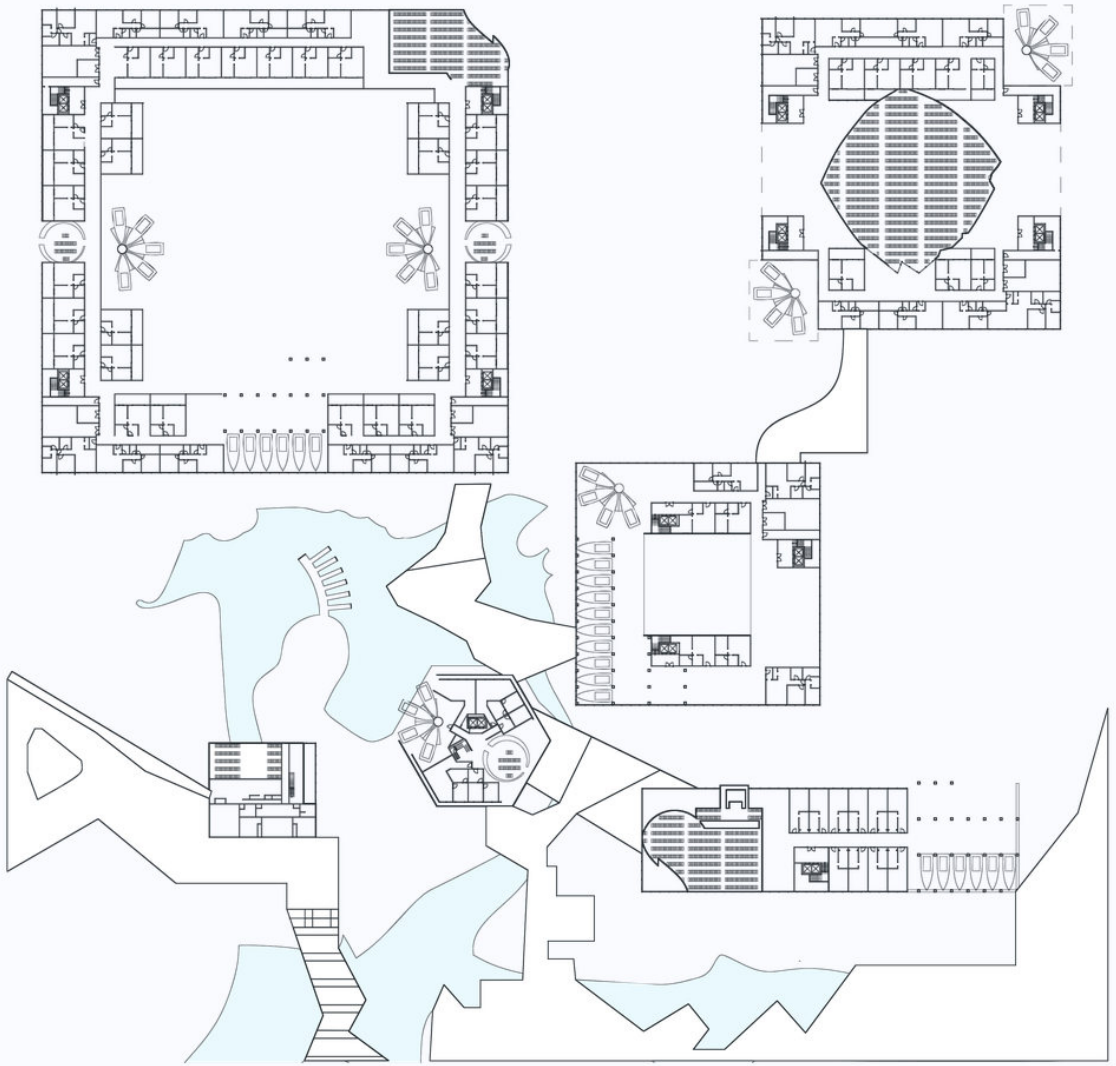
STUDY 05 / WOODBURY UNIVERSITY

Error 415

I studied what happens to a building plan when its edges are repeated, shifted or interrupted. A boat-storage facility gave those breaks a use. Water enters the site between fragments of the building, bringing boats directly to the storage hall.

DEGREE PROJECT

Edgar Cabadas, Woodbury University, 2020. A marine storage facility is organized around a river that passes through the site.

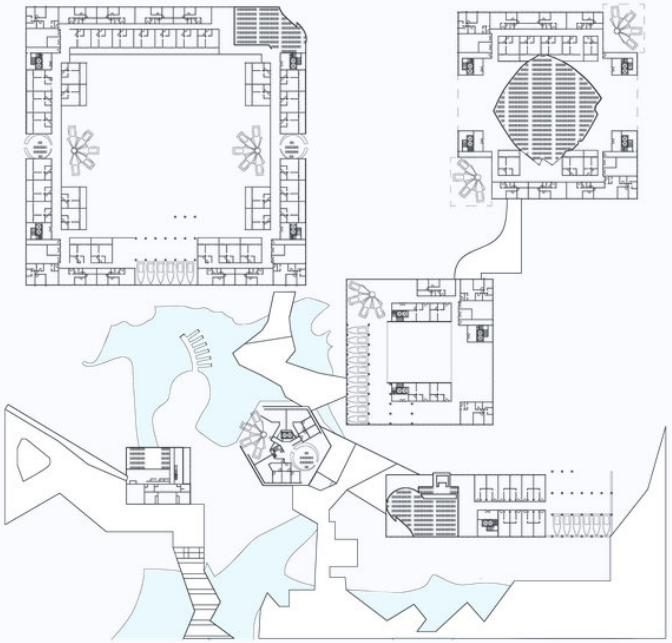


26 Site plan. Boat slips occupy openings in the courtyard block and in the smaller fragments along the water.

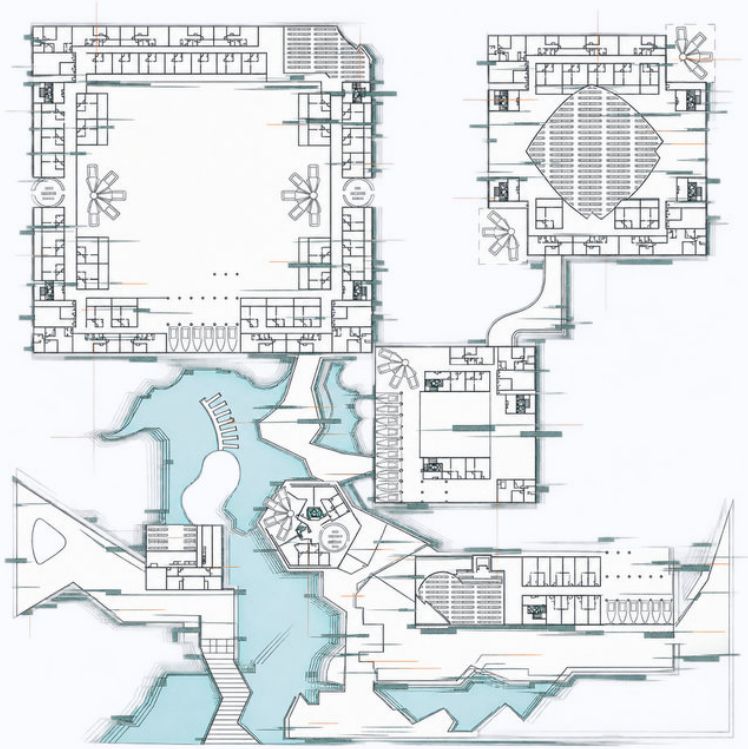
The site plan comes from the degree project. The transfer-hall drawings develop a later interpretation of that plan.

Putting the plan through a glitch

What happens when a drawing error becomes a design instruction? Shifting and repeating bands of the waterfront plan breaks up the courtyard edge. The gaps suggest where boats can enter and where they can move onto dry land.

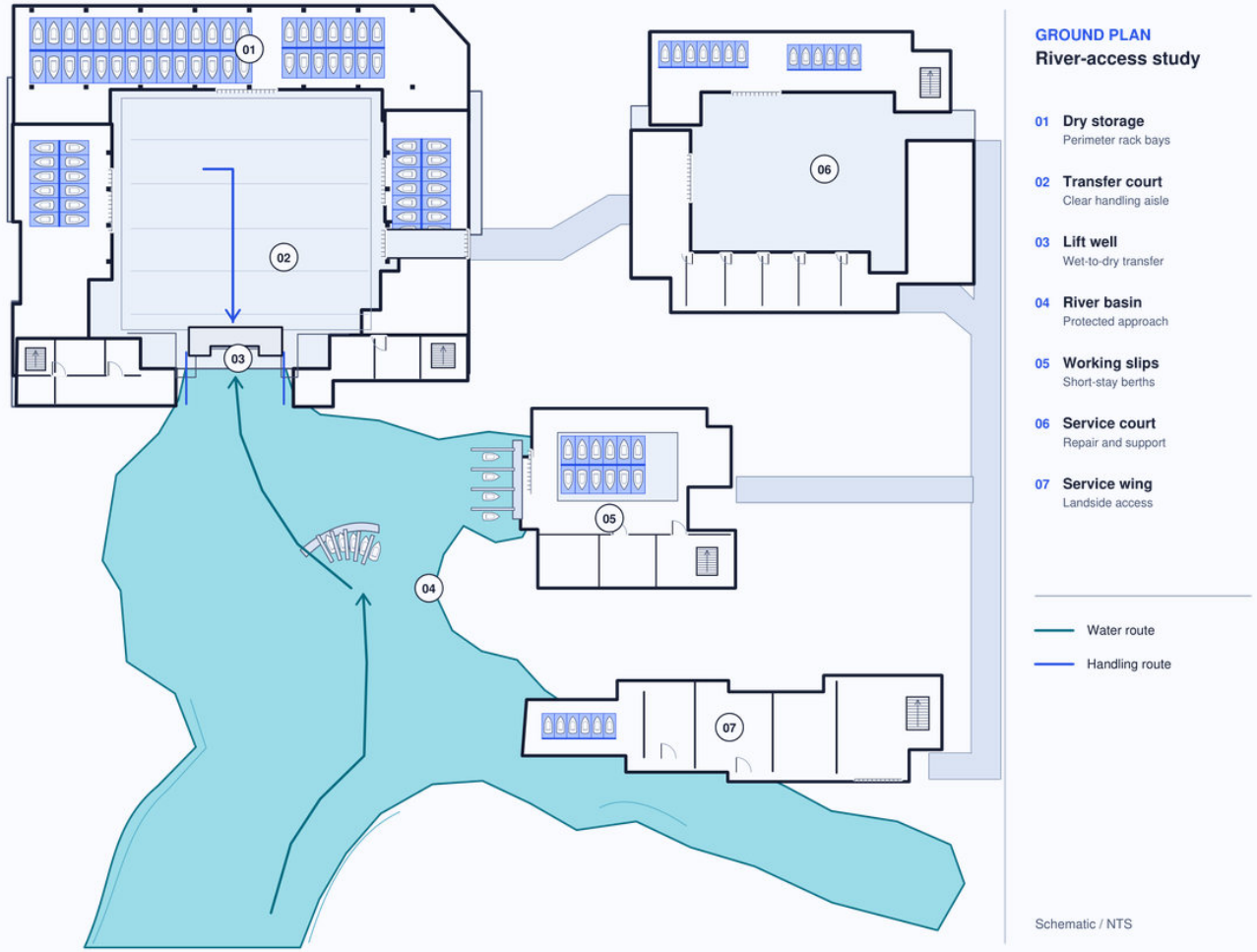


27 Site plan before displacement. The courtyard, slips and waterfront blocks supply the repeating edges.



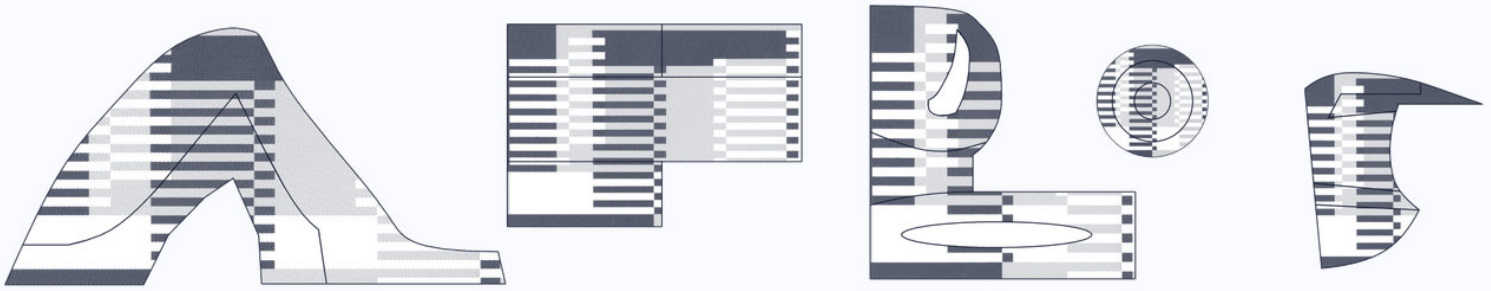
28 Glitch field. Repeated strips offset the courtyard walls and open gaps along the water.

A storage hall with a water entrance

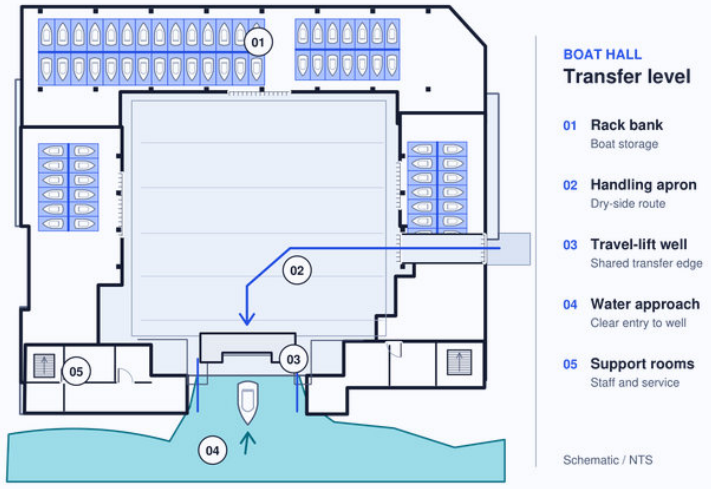


29 River access and dry storage. Boats enter a protected basin from the river. At the lift well, the water route meets the handling apron that serves the storage racks.

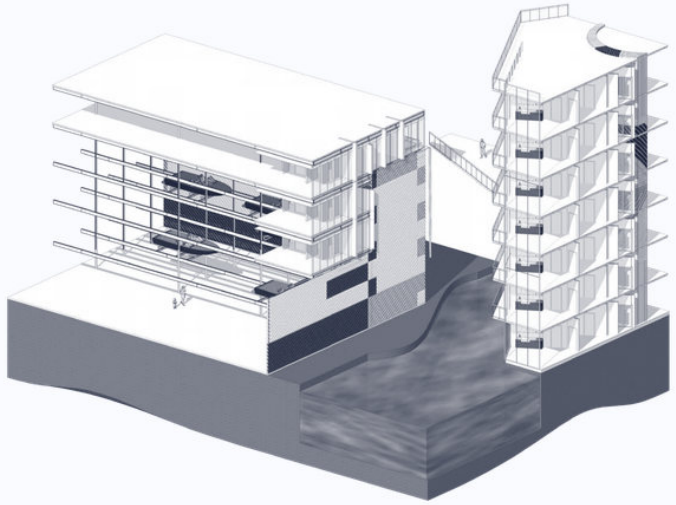
From a boat bay to a building



30 Marine-storage catalog. Five fragments test different arrangements of boat racks and slips.



31 Transfer level. The handling apron connects the lift well to the rack banks on three sides.



32 Sectional model. The cut opens the thick walls and exposes the spaces inside a fragment.

STUDY 06 / PRIVATE RESIDENTIAL COMMISSION

Over the Patio

An upper room fits over an existing rear patio. I prepared drawings for this compact addition. The matched south elevations show the wider opening and balcony. The section shows the floor above the patio.



33 Existing south elevation. Window openings and the roof profile establish the baseline.



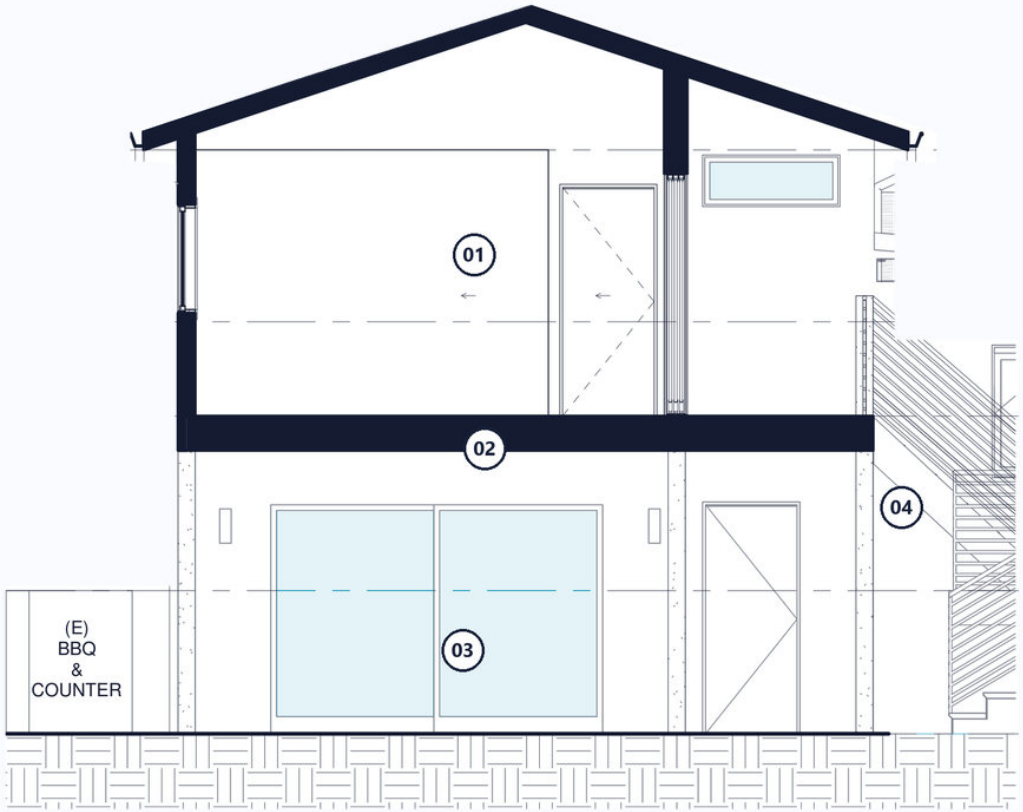
34 Proposed south elevation at the same reduction. Compare the upper opening and balcony.

EXISTING AND PROPOSED

Both elevations use the same orientation and scale. The following section locates the added room, raised floor and lower patio.

A room over the patio

A cut through the proposed addition separates the upper enclosure from the space below. Read the landing at the right edge with the stair in the south elevation.



OVER THE PATIO

Cross section

01 Upper room
The pitched roof encloses the addition.

02 Floor edge
The floor spans above the lower opening.

03 Patio level
The existing lower level anchors the section.

04 Exterior stair
The stair meets the upper landing.

Not to scale

35 Section through the upper room and exterior landing. Initial design by Ames Peterson. Architectural drawings by Edgar Cabadas.

STUDY 07 / LOS ANGELES · ACADEMIC PROPOSAL

The Scene Museum

I proposed a wax museum within a four-way Los Angeles freeway interchange. Drivers passing through its different levels would glimpse scenes from the city's history and the people who shaped it.



36 Interchange view. The gallery ends turn toward the approaching lanes at different levels.

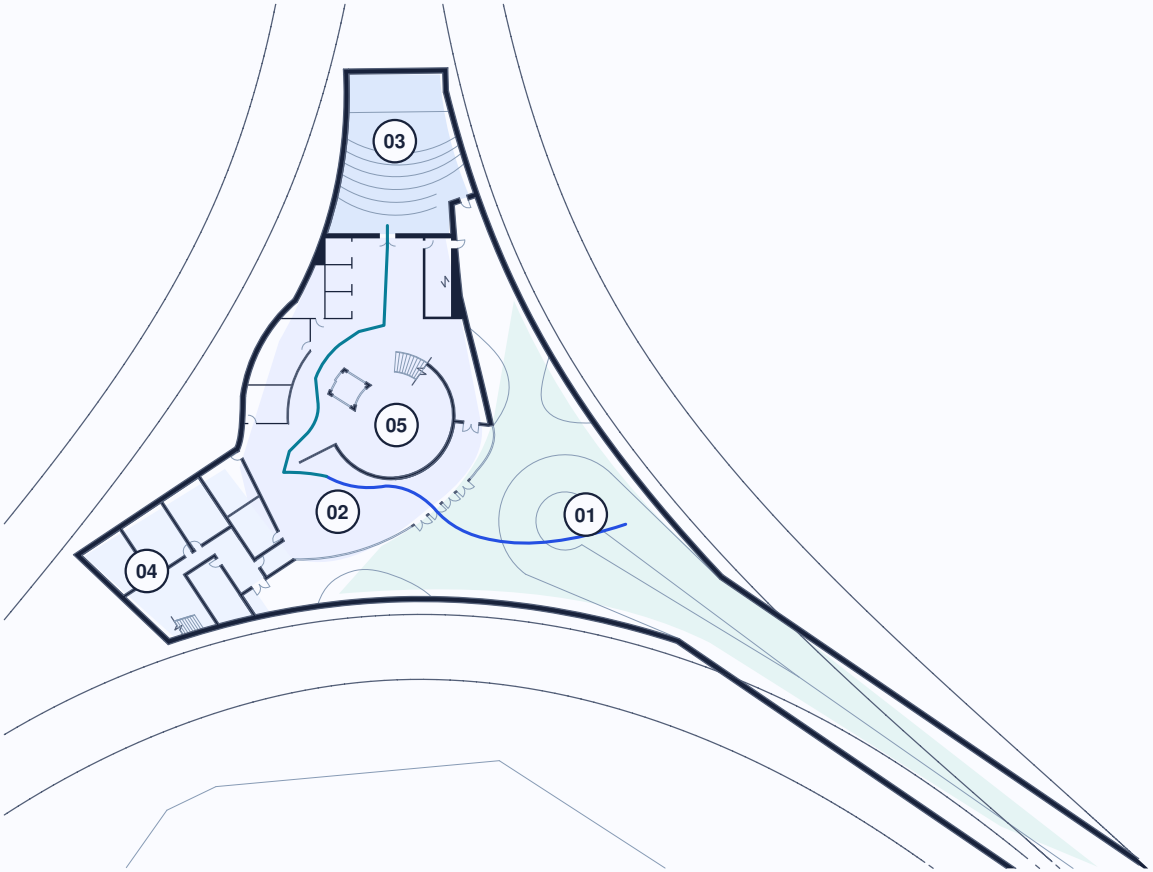


37 Roadway view. The arch spans the approach, and a glazed gallery end frames a streetcar tableau above the driver's line of travel.

The physical-model photographs document the studio project. The streetcar display and façade finish are later exhibition studies.

Entering the museum on foot

On foot, visitors arrive beneath the galleries from an exterior plaza. The lobby serves the amphitheatre and central stair. Administration occupies a separate wing.



GROUND LEVEL

Arrival level

01 Exterior plaza
Approach from the interchange edge

02 Entrance lobby
Arrival and orientation

03 Amphitheatre
Stepped public seating

04 Administration
Staff rooms and service

05 Central stair
Public route upstairs

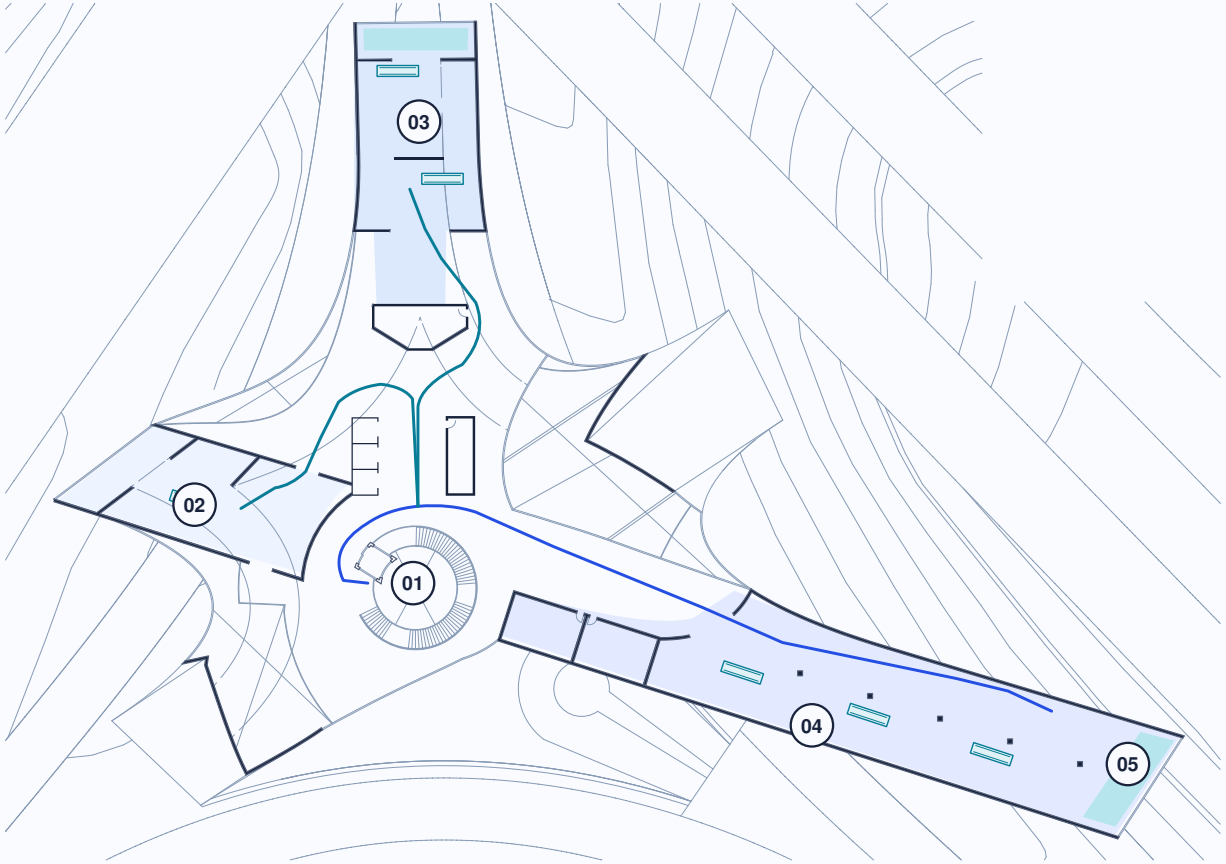
Arrival route — Interior route

0 — 40 ft

38 Ground floor. The plaza widens at the lobby, where visitors can turn into the amphitheatre or climb to the galleries.

One gallery, two audiences

A driver encounters a staged scene for a few seconds. Inside the upper galleries, a visitor can stop at a display and return to the core before moving into another arm.



TOP LEVEL / +90 FT

Gallery level

01 Ring stair
Arrival at the gallery level

02 Gallery
Short wing for close viewing

03 Primary gallery
North exhibition sequence

04 Primary gallery
Long room facing the road

05 Scene window
Proposed roadside display

Arrival route — Interior route

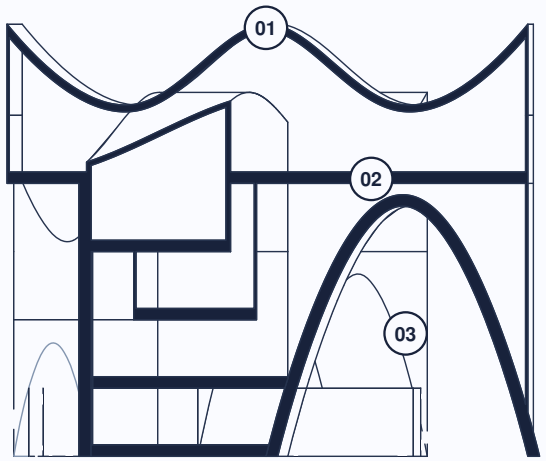
0 — 40 ft

39 Gallery level, +90 ft. The ring stair distributes visitors to three wings. A recessed scene window faces the freeway.

How the gallery crosses the road

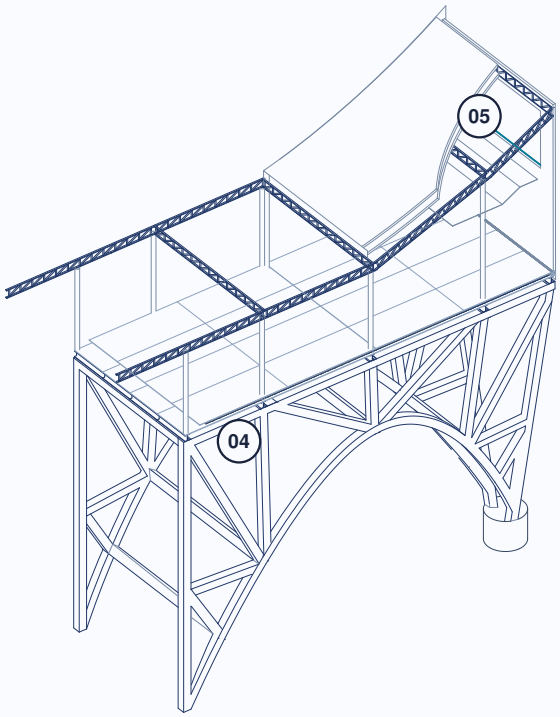
The arch carries the gallery above the roadway. In the framing study, diagonal braces rise beneath the gallery floor and trusses span above it to support the roof.

A / BUILDING CUT



06 APR 2018
Cut through the gallery and arch

B / ARCH AND GALLERY BAY



24 APR 2018
Framing at the gallery bay

SECTION / FRAMING

Arch assembly

01 **Roof profile**
Folded upper silhouette

02 **Gallery floor**
Occupied span at the cut

03 **Arch opening**
Clear underside of the form

04 **Raking web**
Braced bay beneath the floor

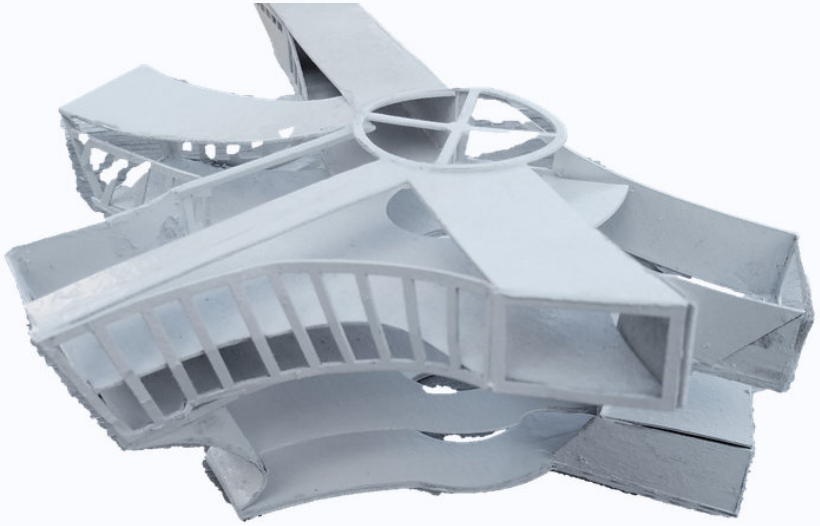
05 **Roof truss**
Framing over the gallery

Not to scale

40 Arch section by Edgar Cabadas. The adjacent framing axonometric shows the raking web, gallery floor and roof trusses.

The openings in the physical model

In the white model, the curve of the arch leaves a clear span beneath the projecting galleries. The workshop model exposes the ribs that carry the gallery floor out to its edge.





41 Daylight view. The curved supports open a passage below the gallery wings.

42 Workshop view. The exposed web runs beneath the projecting gallery.

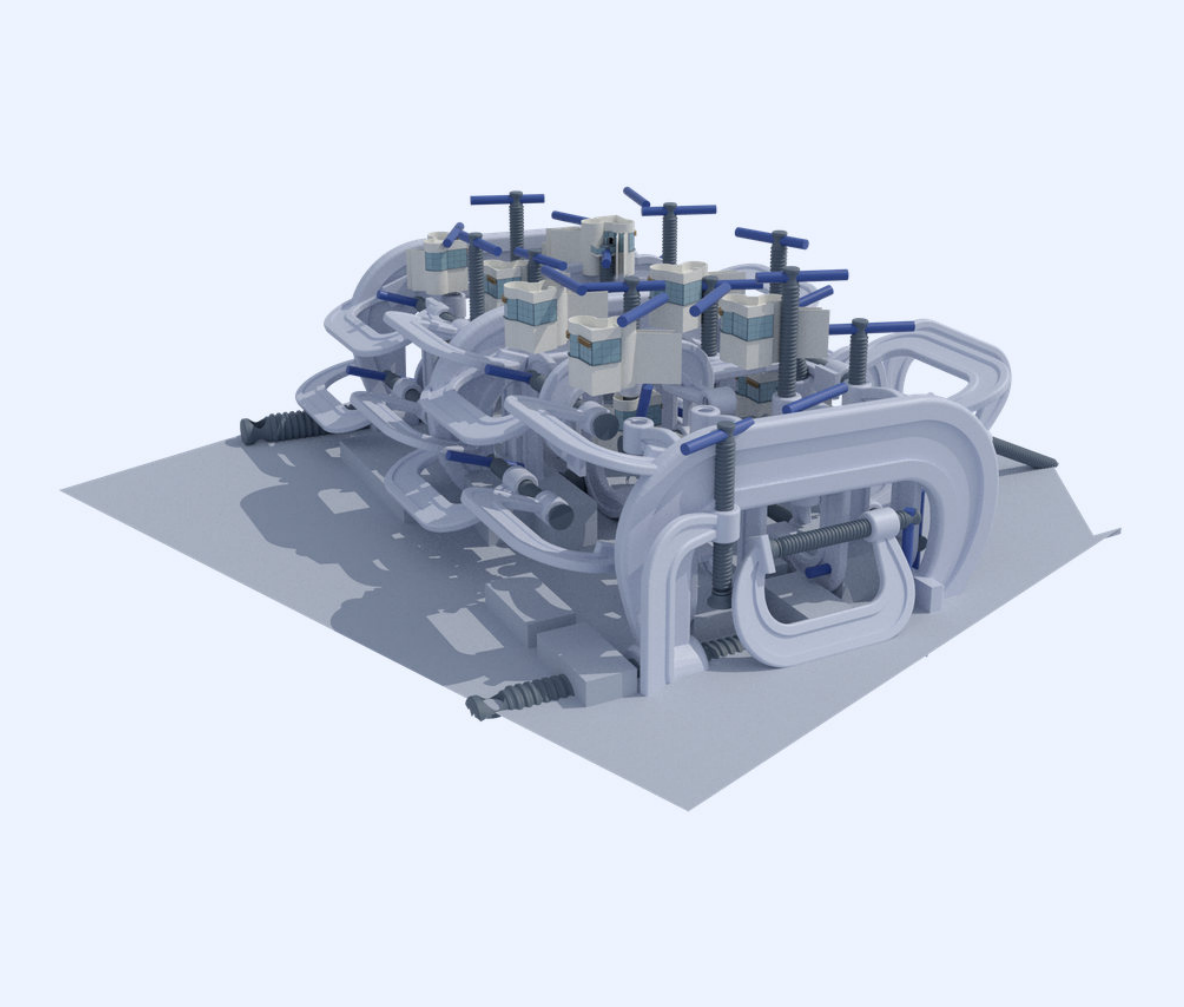
STUDY 08 / WOODBURY UNIVERSITY

Afterlives

A former desert hotel provided the setting for an artist's retreat. I used the body, screw and grip of a C-clamp to shape a small dwelling and its place within a larger assembly.

OPEN STUDIO / ARCH 4931

Edgar Cabadas, Summer 2020. Studio instructors Aaron Gensler and Erin Wright.

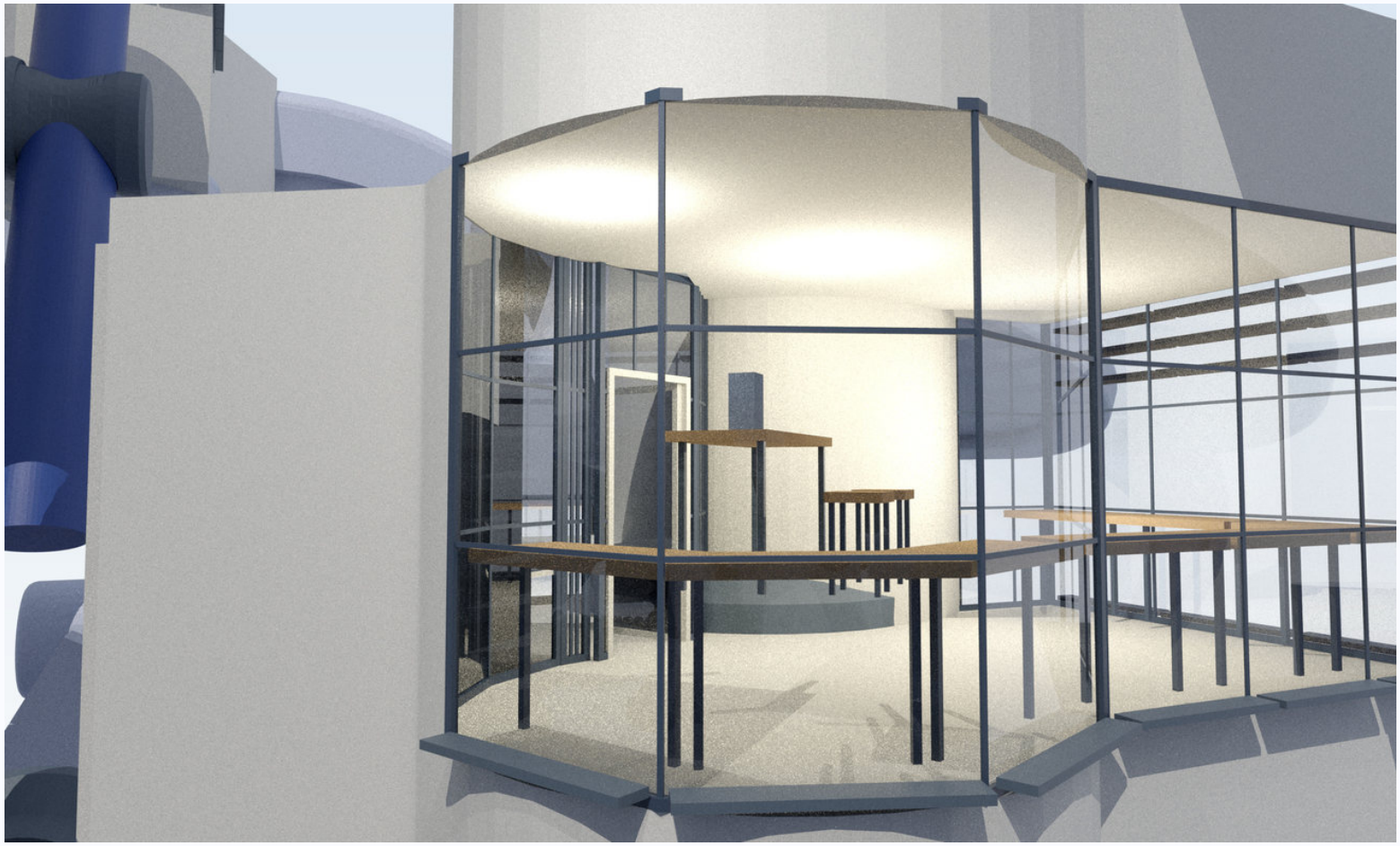


43 Artist retreat. Curved clamp frames wrap the glazed rooms, while threaded shafts pass between them.

The studio model establishes the retreat's clamp-derived form. The fitted rooms, glazing and shading are later design studies.

At an artist’s window

The curtain wall brings daylight to the work ledge. Stools, a drawing table and shade blades give the studio bay a human scale beside the enlarged clamp.

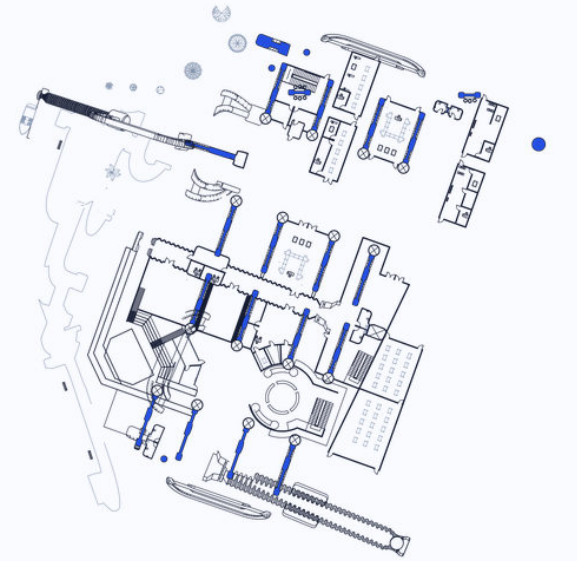


44 View at worktable height. A timber ledge runs along the inside of the curved glazing.

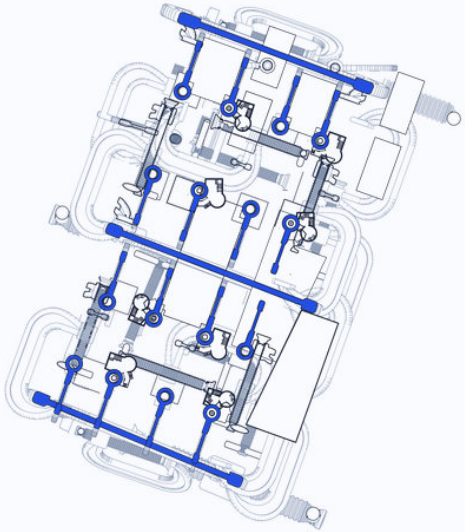
Finding a room inside the clamp

Each unit needs a sleeping space, a bath and a micro-kitchen. At ground level the clamp components stand apart. Higher up, the units cluster between the shafts and curved frames.

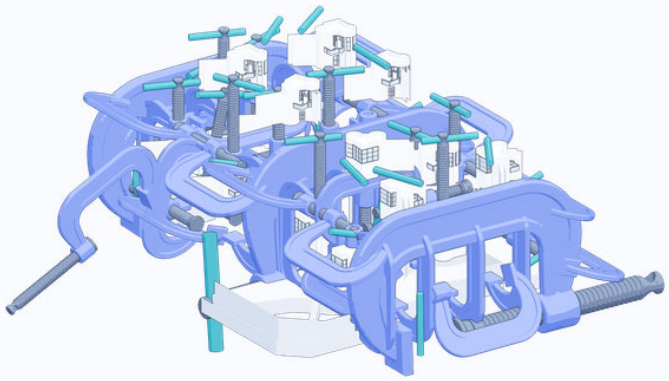
01 Ground floor



02 Artist units



Plans shown at the same scale



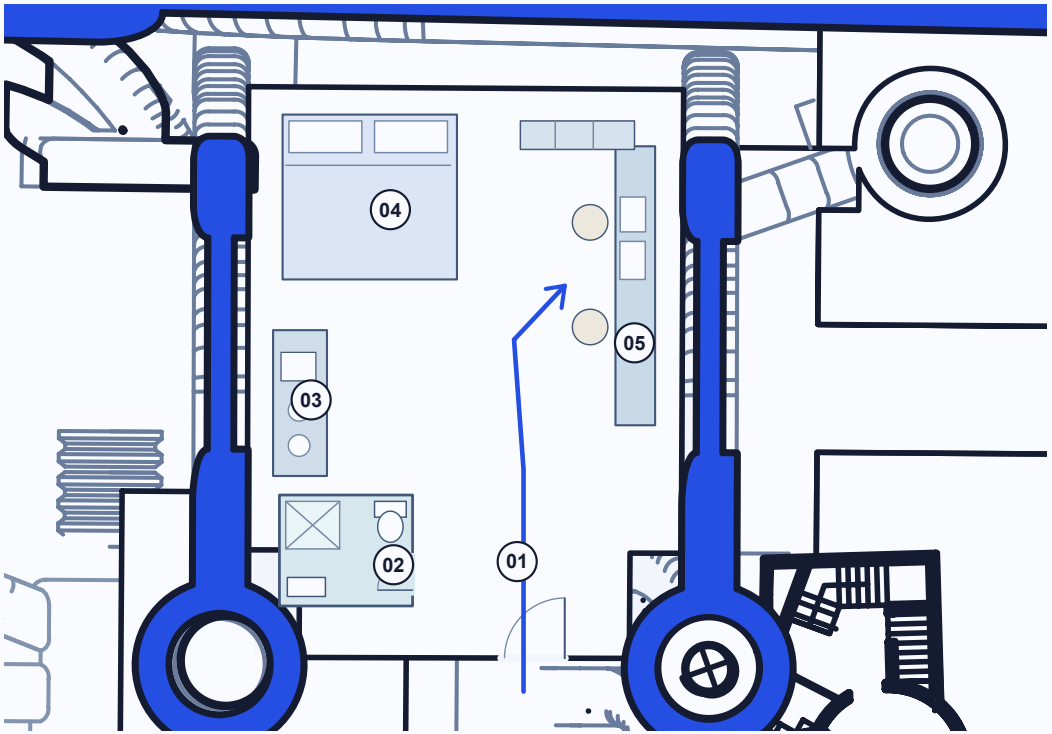
The model assembly locates the occupied rooms among the curved clamp bodies and shafts.

45 Ground and unit-level plans. Circular shaft cuts provide fixed points for comparing the two levels.

Inside an artist's retreat

The washroom and micro-kitchen share a service edge. A clear path leads from the entrance past the sleeping area to the work ledge at the window.

01 / OCCUPIED UNIT



The partition separates the washroom from the work and sleeping areas.

ARTIST RETREAT

A room for making

01 Entry
Clear route into the unit

02 Washroom
A compact enclosed core

03 Micro-kitchen
Wet services on one edge

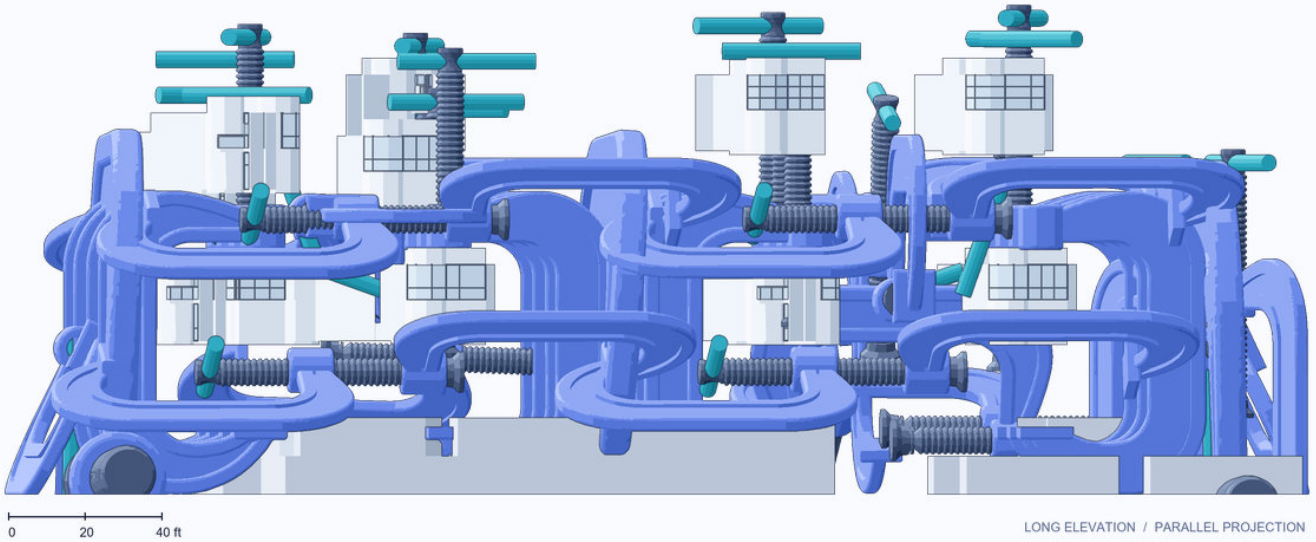
04 Sleeping area
Away from the entry

05 Window work ledge
A seated place for making

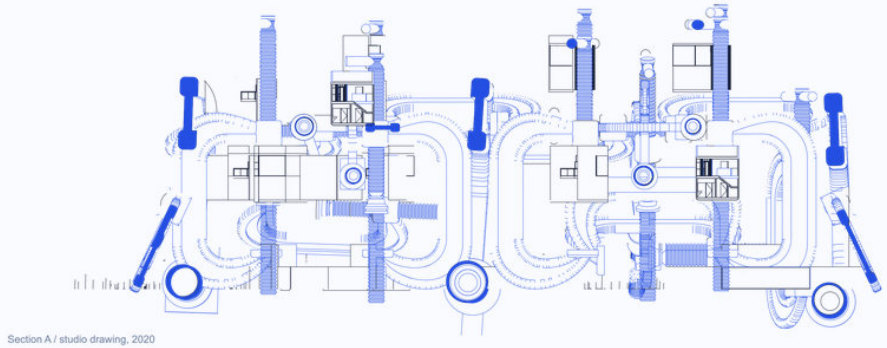
Not to scale

46 Unit plan. The curve of the enclosure gives the work ledge its shape.

The retreat in elevation and section



47 Long elevation. The shafts rise above the unit roofs and the clamp bodies return toward the ground.

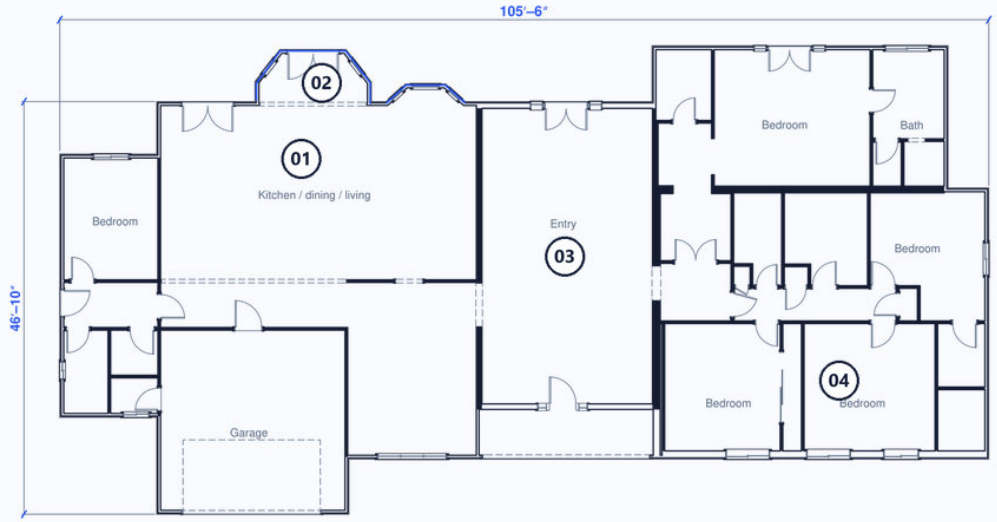


48 Section study. Compare the height of the occupied unit with the clamp frames and the long screw shafts.

STUDY 09 / PRIVATE RESIDENTIAL COMMISSION

Measured Rooms

The remodel team needed a reliable base plan. At SS Design I documented existing conditions and assisted the project manager, concentrating on the rear wall where two bays project from the shared living spaces.



MEASURED ROOMS

Survey plan

01 Shared rooms
Kitchen, dining and living share the rear wall.

02 Bay projections
The field sheet measures both offsets.

03 Entry
The entrance separates the room groups.

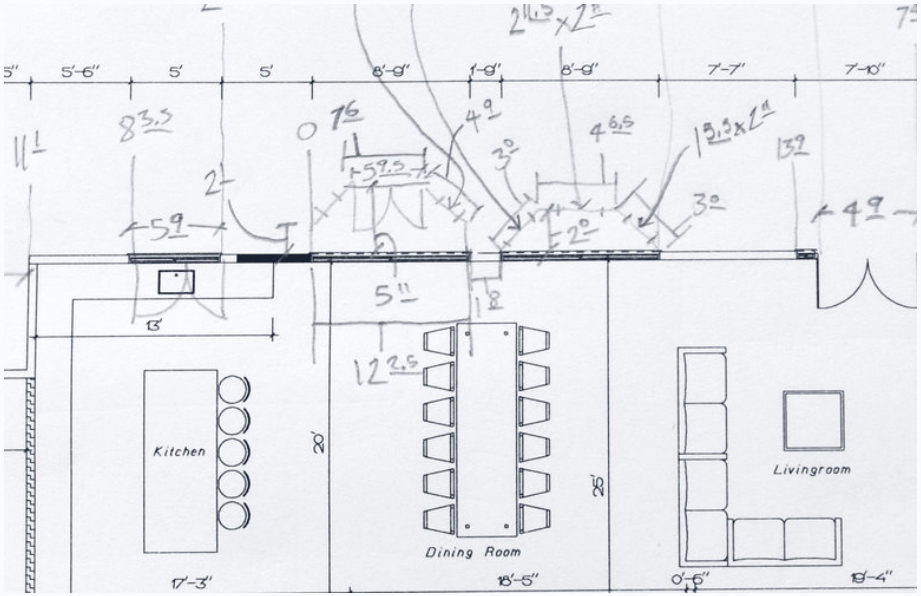
04 Bedroom wing
A short hall serves the private rooms.

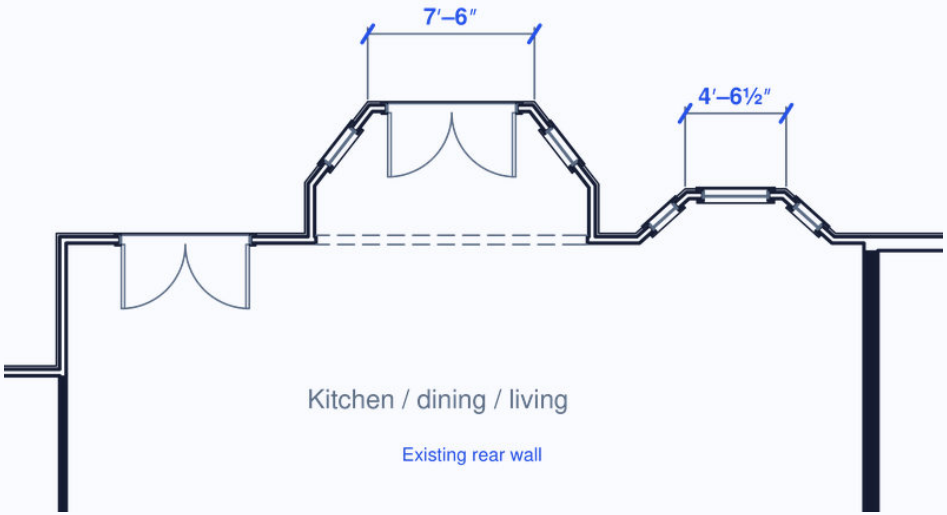
Not to scale

49 Measured plan. The room key relates the two rear bay projections to the shared rooms and the bedroom wing. Edgar Cabadas contributed existing-condition documentation and assisted the project manager at SS Design.

From a field note to a dimension

The field sheet records two bay projections in pencil on the kitchen and dining plan. Their flat faces have different widths. Measuring each one set the shape of the rear wall in the existing-condition drawings.





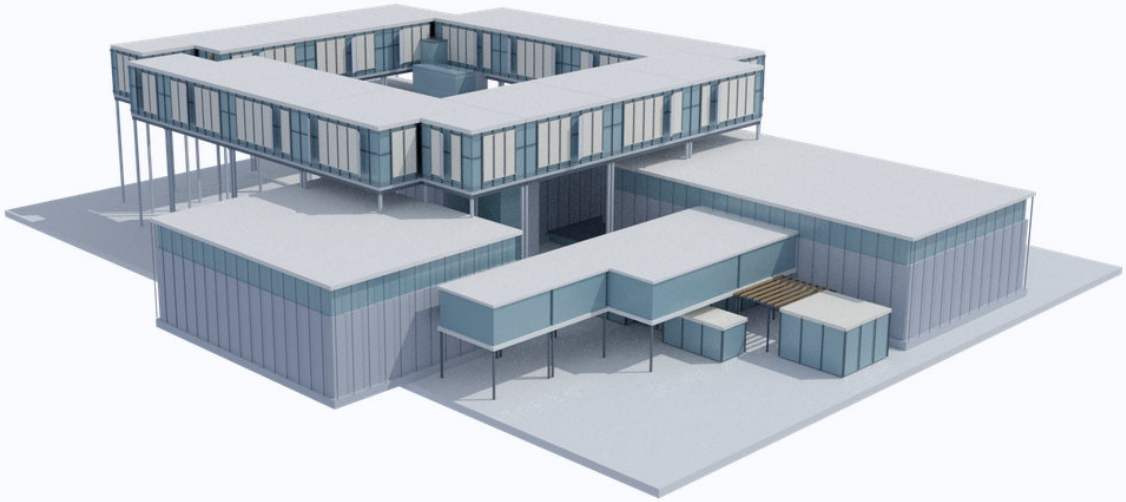
50 Field measurements at the rear wall. The pencil marks locate the projecting bays relative to the kitchen and dining area.

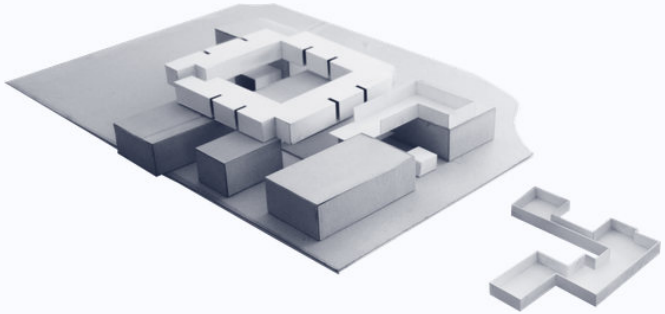
51 Bay detail. The larger projection has a 7 ft 6 in face. The neighboring face measures 4 ft 6½ in.

STUDY 10 / WOODBURY UNIVERSITY

Poetics of the Generic

I began with the repetitive walls and columns of a commercial building. Moving those lines apart makes rooms within the perimeter and leaves an open court between them.





Massing study. The upper gallery frames an open court.

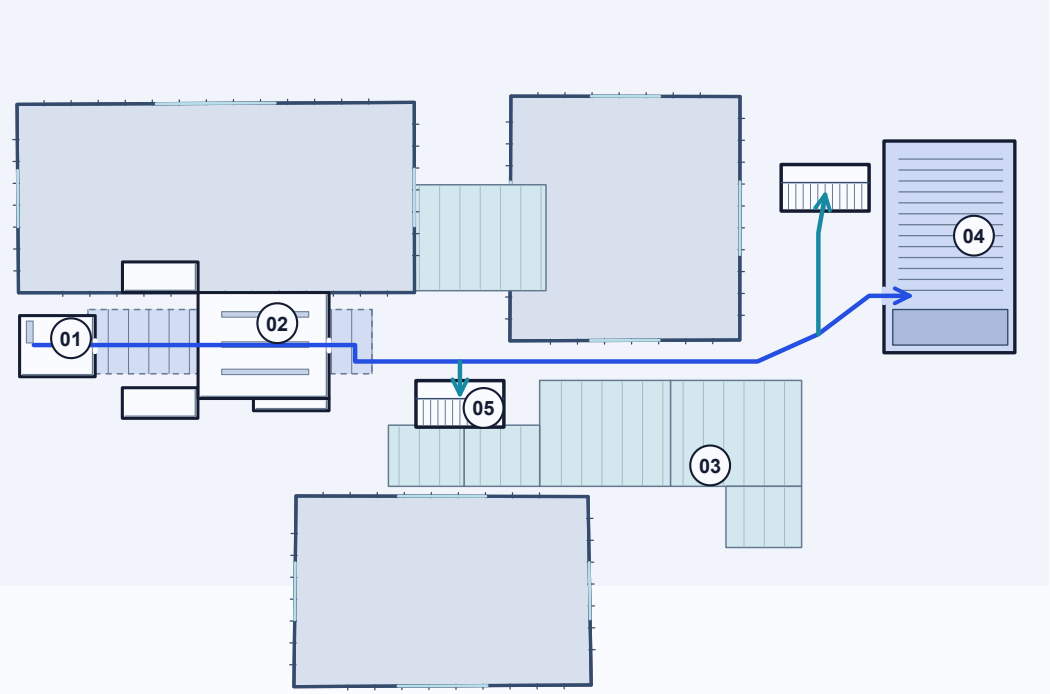
52 Courtyard view. The elevated galleries frame an entrance court above the shop and lobby. Studio design by Edgar Cabadas, ARCH 283. Instructor Louis Molina.

The studio proposal established the gallery and theatre. The frontage, circulation routes and occupied interiors are later studies.

An entrance through the perimeter

The ground floor breaks the perimeter into occupied volumes. The numbered plan locates the entrance, the shared court and the route toward the theatre.

01 / PUBLIC APPROACH



FROM THE ENTRY — TOWARD THE THEATRE

PUBLIC LEVEL

Court approach

01 Entry lobby
Arrival under the arcade

02 Shop
Public room at the entry

03 Learning court
Lower rooms get daylight

04 Theatre
Auditorium descends below

05 Stair and lift
Linked gallery access

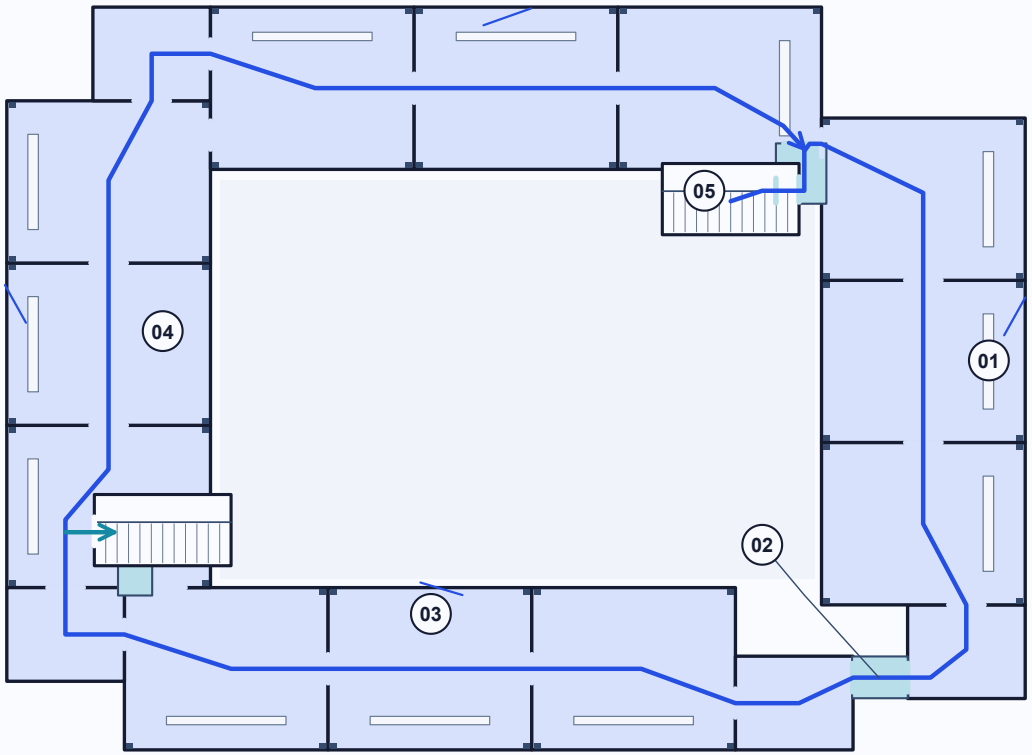
Not to scale

53 Entry-level plan. The shop and lobby face the court. Two stair and lift cores connect to the gallery above and the learning rooms below.

Following the gallery around the court

Above the entrance, the building reads as a continuous ring. The gallery loop connects the exhibition bays around the opening. Two proposed stair and lift cores reach the learning rooms on the lower level.

02 / UPPER GALLERY



The gallery loop connects both exhibition wings.

GALLERY LEVEL

Exhibition loop

01 South gallery
A sequence of linked bays

02 Glazed link
Crosses a break in the ring

03 Side galleries
Hinged display walls

04 Cross gallery
Connects both arms

05 Stair and lift
Return to the public court

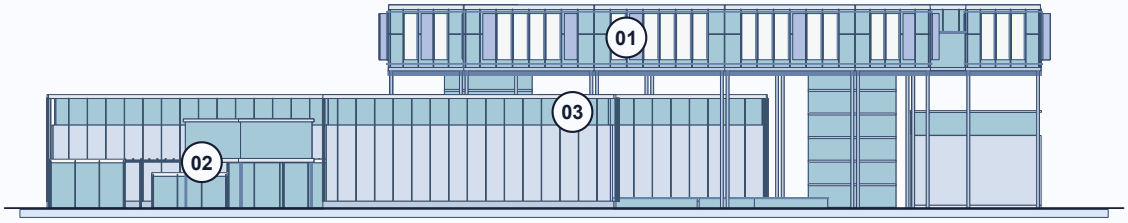
Not to scale

54 Upper gallery plan. A short glazed link closes the gap between exhibition bays.

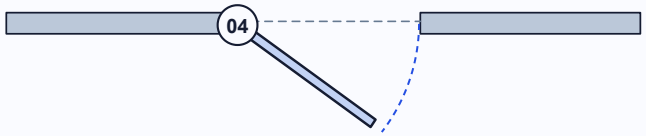
Making an entrance visible

The opening at ground level marks the entrance. Above it, display panels pivot along the edge of the exhibition rooms. Recessed glass sets the gallery back from the outer face.

04 / ENVELOPE STUDY



PIVOT BAY IN PLAN



Closed, the panel carries an exhibit.
Open, it draws daylight between bays.

EAST FRONTAGE

The gallery edge

01 Pivoted panel
Opens at a gallery joint

02 Entrance arcade
A shaded path to the court

03 Clerestory
Light above the lower bays

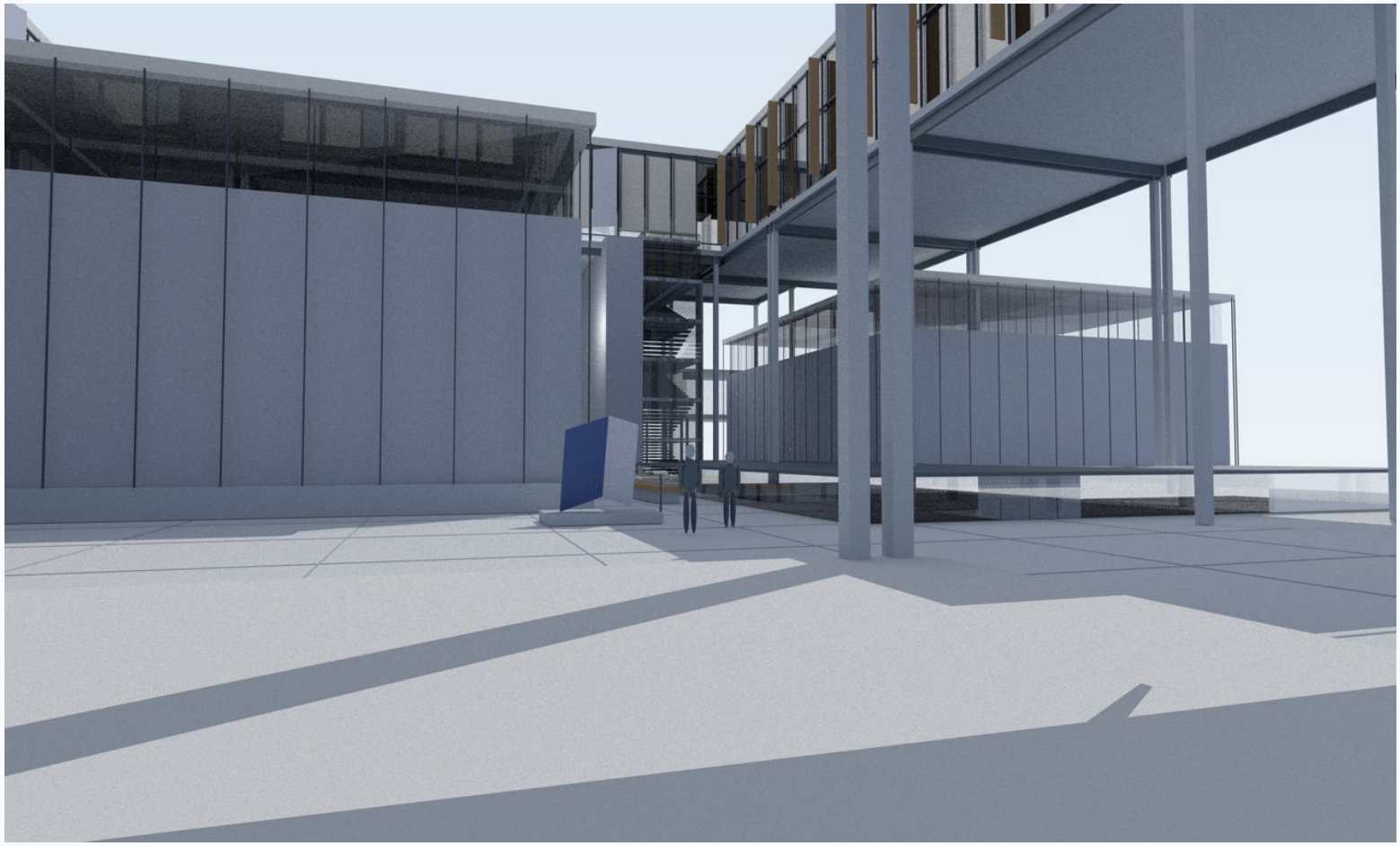
04 Hinge and reveal
Detail of the moving leaf

Not to scale

55 Street elevation and hinge detail. A pivoting panel can turn the gallery toward the court.

At the edge of the court

From the theatre approach, the court opens beneath the upper gallery. The recessed glazing exposes the depth of the occupied edge and the gap between the ground-level rooms.

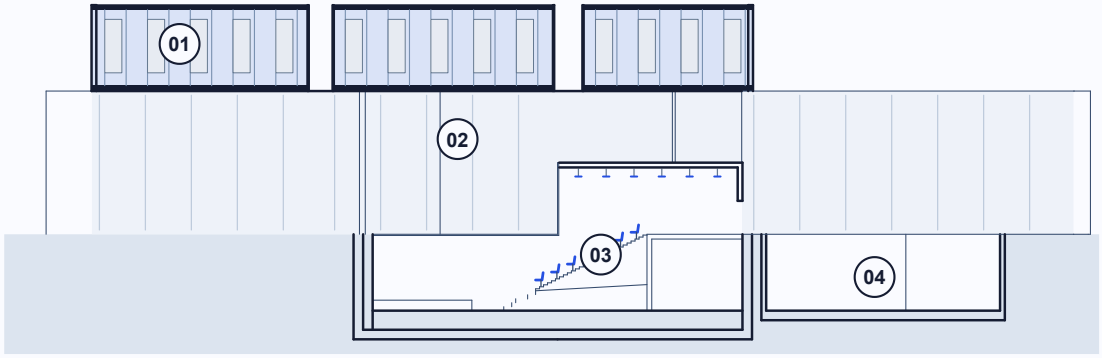


56 View from the theatre approach. The overhead link bridges the court between gallery wings.

From the gallery to the theatre

The theatre seats descend below the entrance while the gallery rises above. The cut follows the slope of the auditorium under the level exhibition floor.

03 / THEATRE CUT



SEATING DETAIL



The seat meets the stepped aisle.

The auditorium floor steps down toward the stage.

THEATRE SECTION

Below the gallery

01 Exhibition band
Pivot leaves filter light

02 Entry level
Foyer above the lower cut

03 Raked auditorium
Stepped seats face the stage

04 Lower rooms
Office and support band

Not to scale

57 Theatre section. The raked floor, overhead lighting and clerestory establish two different room heights within the same building.

Edgar Cabadas

Architectural designer and project manager based in Los Angeles.

EDUCATION

Bachelor of Architecture

Woodbury University, August 2020

CONTACT

edgarcabadas@outlook.com

PROJECT DEVELOPMENT AND DELIVERY

My Ames Peterson work included developing the project architect's initial design, modeling and rendering, preparing drawing sets, coordinating consultants, permitting and managing projects.

EXISTING CONDITIONS AND PROJECT SUPPORT

At ROMB and SS Design, I prepared existing-condition and as-built drawings and assisted the project manager. I also drafted in AutoCAD, assisted with site observations and helped expedite permits.

SELECTED TOOLS

Drawing and modeling
Revit, AutoCAD, Rhino, Chief Architect

Visualization
V-Ray, Enscape, Lumion, Adobe Creative Suite

Project coordination
Microsoft Project and Excel