

DELARAM HAGHDEL
SELECTED WORKS 2023-2026

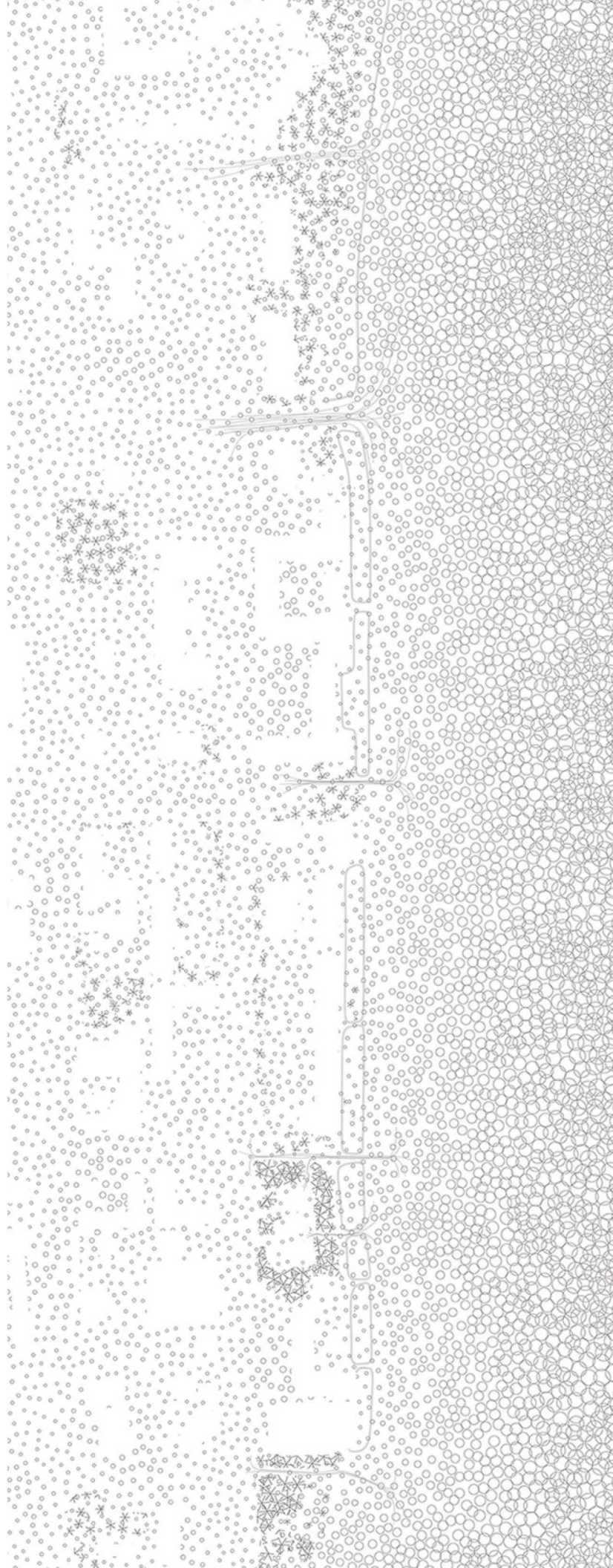


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“NIGHT FEVER”

NIGHT CLUB AND PLACE OF LEISURE

YEAR: 2026

SEMESTER: ADV VI

SITE: MIAMI, FLORIDA

INSTRUCTOR: MARK WASIUTA

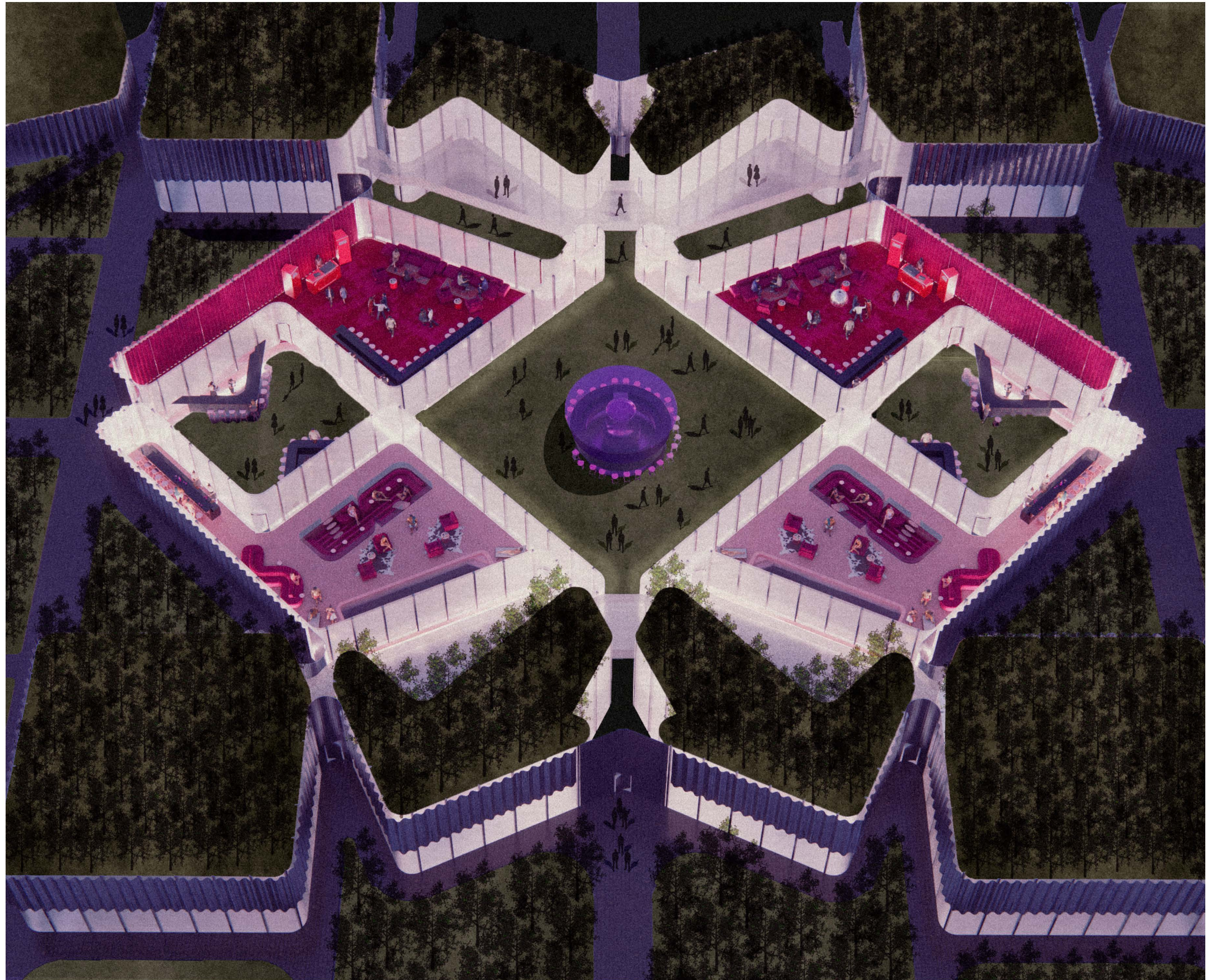
Detox USA: How has Chemical Modernity shaped and changed our lives?

To understand the Cocaine Boom Era, we must look at the cultural pivot of the early 1970s. As the “heavy” highs of 60s heroin and LSD faded, cocaine emerged as the ultimate “glamour drug.” It was marketed as a non-addictive, sophisticated, and high-energy product, perfectly aligned with the fast-paced, disco-fueled hedonism of the era, turning a niche substance into a global commodity.

Night Fever operates from the “Invisible Infrastructures” of the 80s to an “Architecture of the Spectacle” of a legalized future.

The design moves from tracing systems of re-spatializing the ‘Invisible Infrastructure’ of the past to a “Visible Architecture” of the present. The transition from research to design began with a single question:

What happens to these spaces when the friction between the **invisible** and the **visible** is removed? If we move from the illicit to the legal, the architecture no longer needs to hide. By “legalizing” the site, the substance is liberated from the shadows.

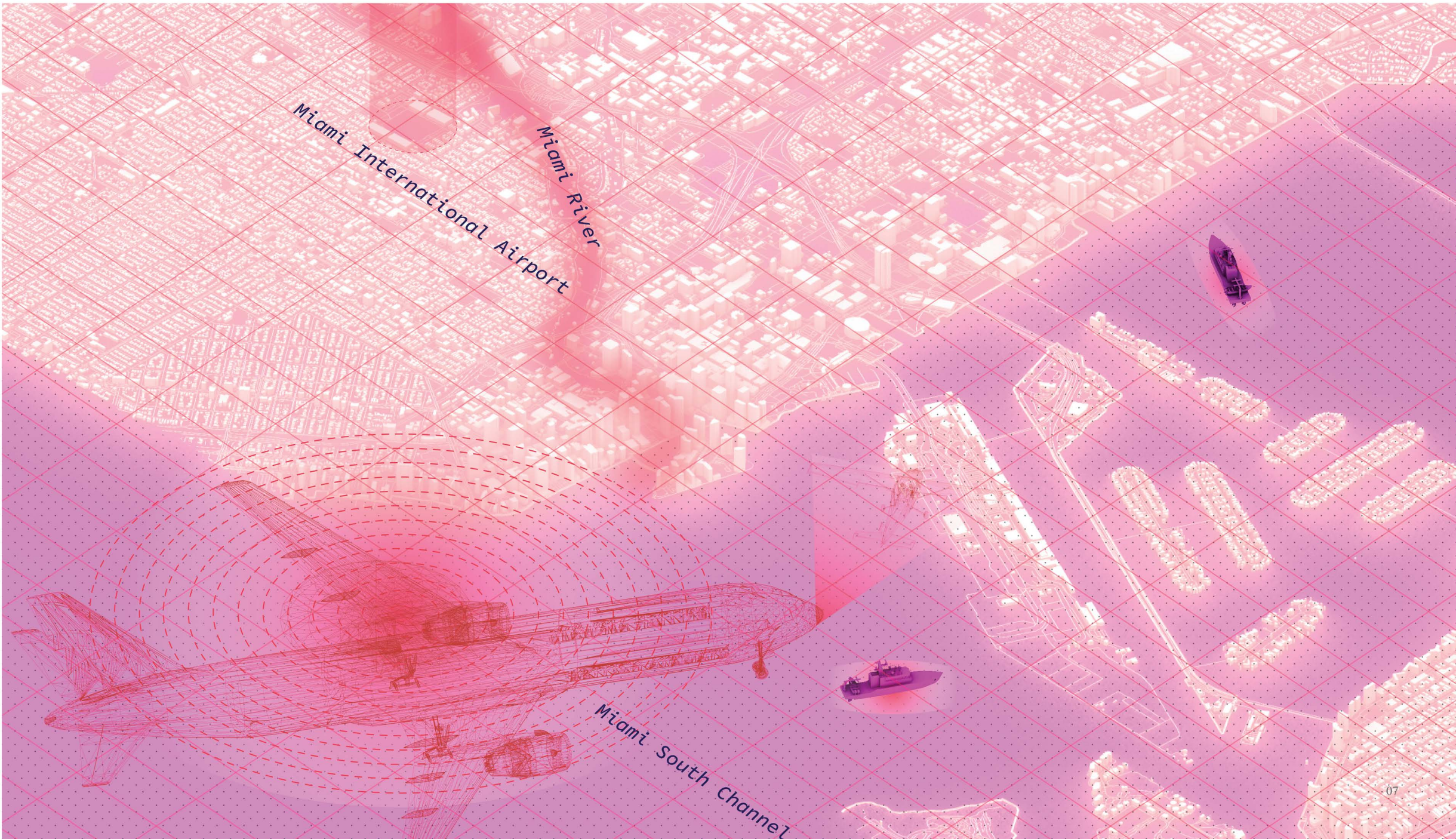
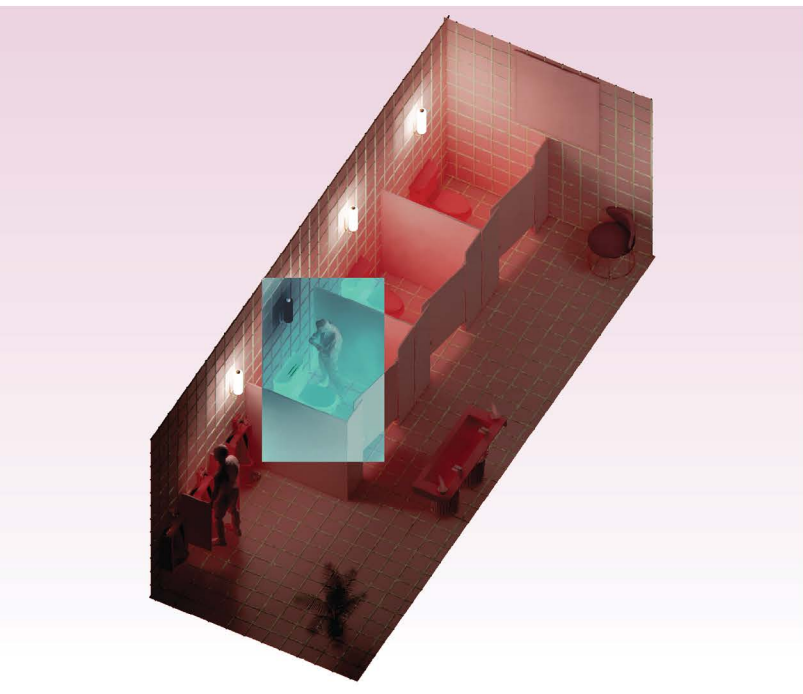
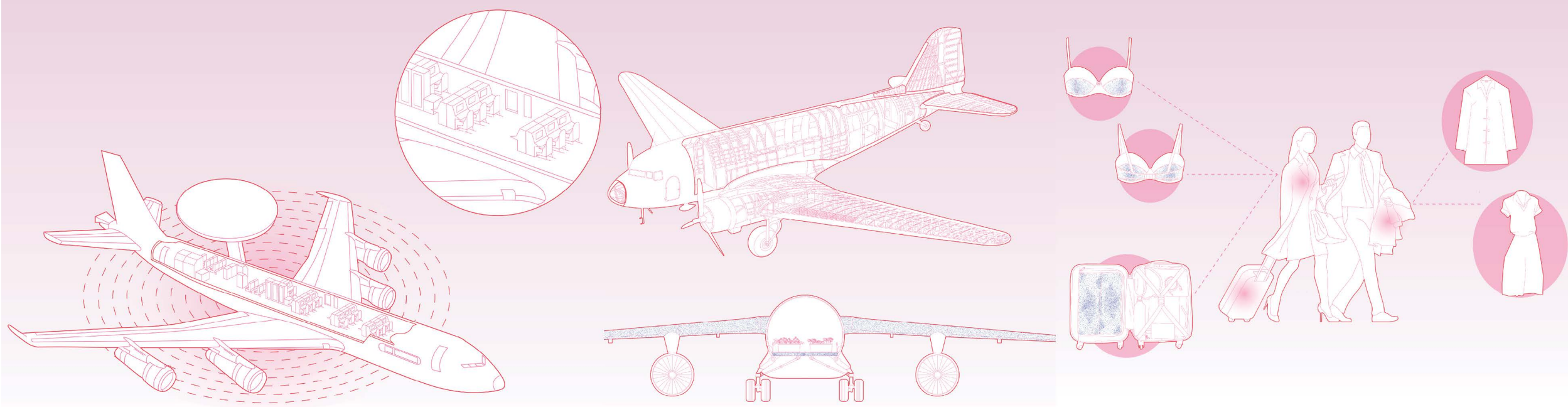


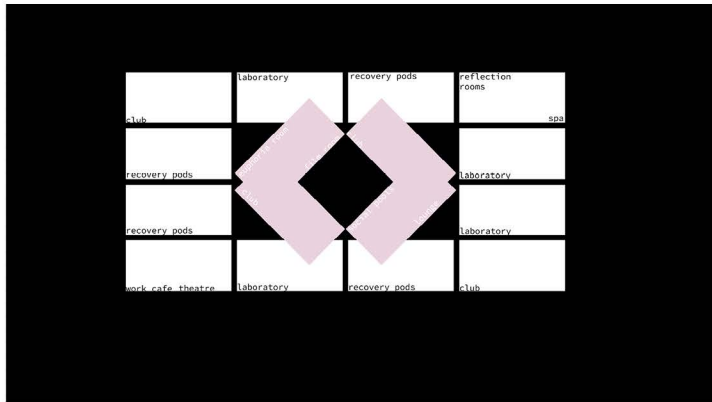
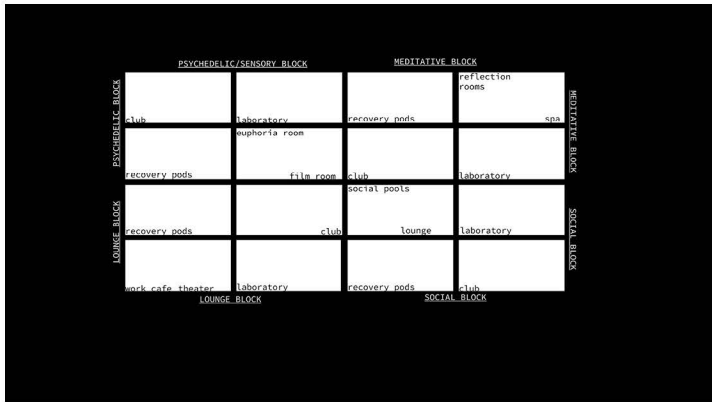
Cocaine Boom of the 1980's:

My research situates itself through deconstructing the systemic evolution of the Cocaine Boom in the United States during the 70's and 80's, tracing a direct line from production and concealment of the Medellin Cartel to the detection of the DEA, and lastly to the consumption epicenter in the Mutiny Club in Miami.

The core of my research is built on the “Invisible Infrastructure” of the 70s and 80s, categorized into a triad of architectural conditions:

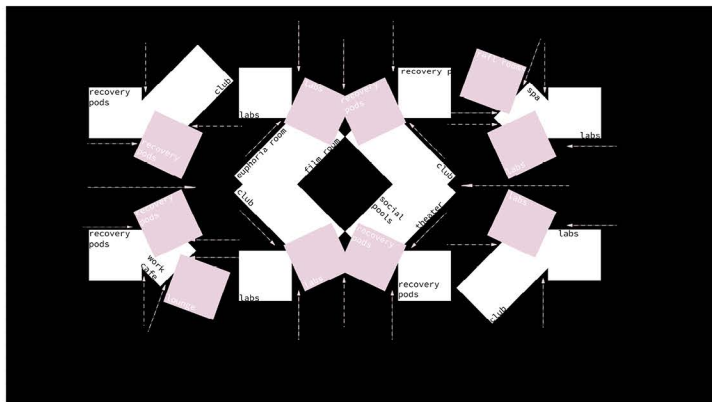
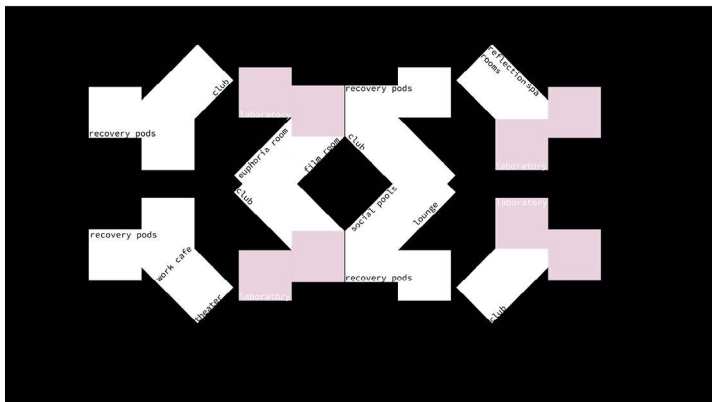
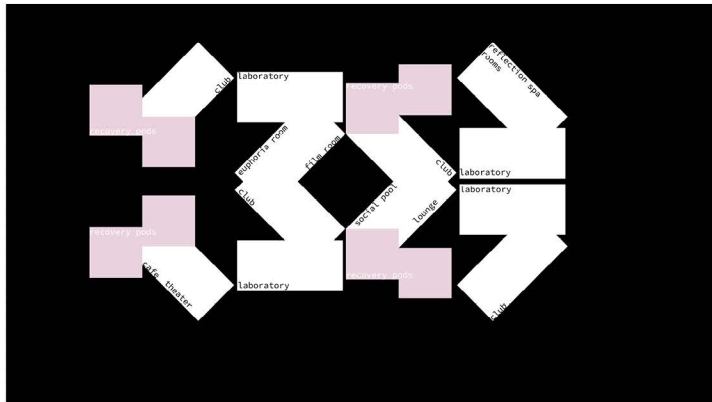
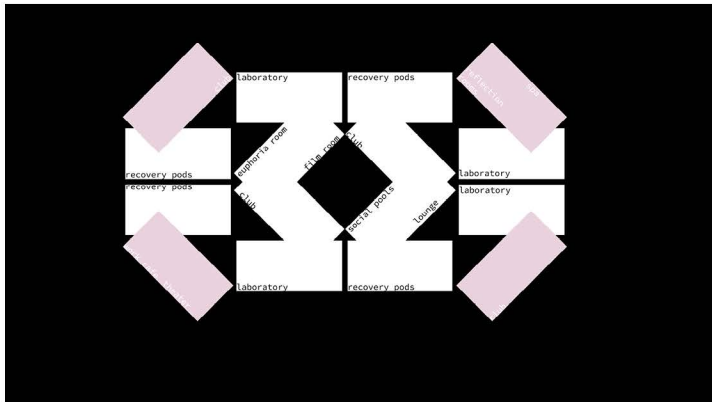
- 1. Architecture of Concealment
- 2. Architecture of Detection
- 3. Architecture of Consumption



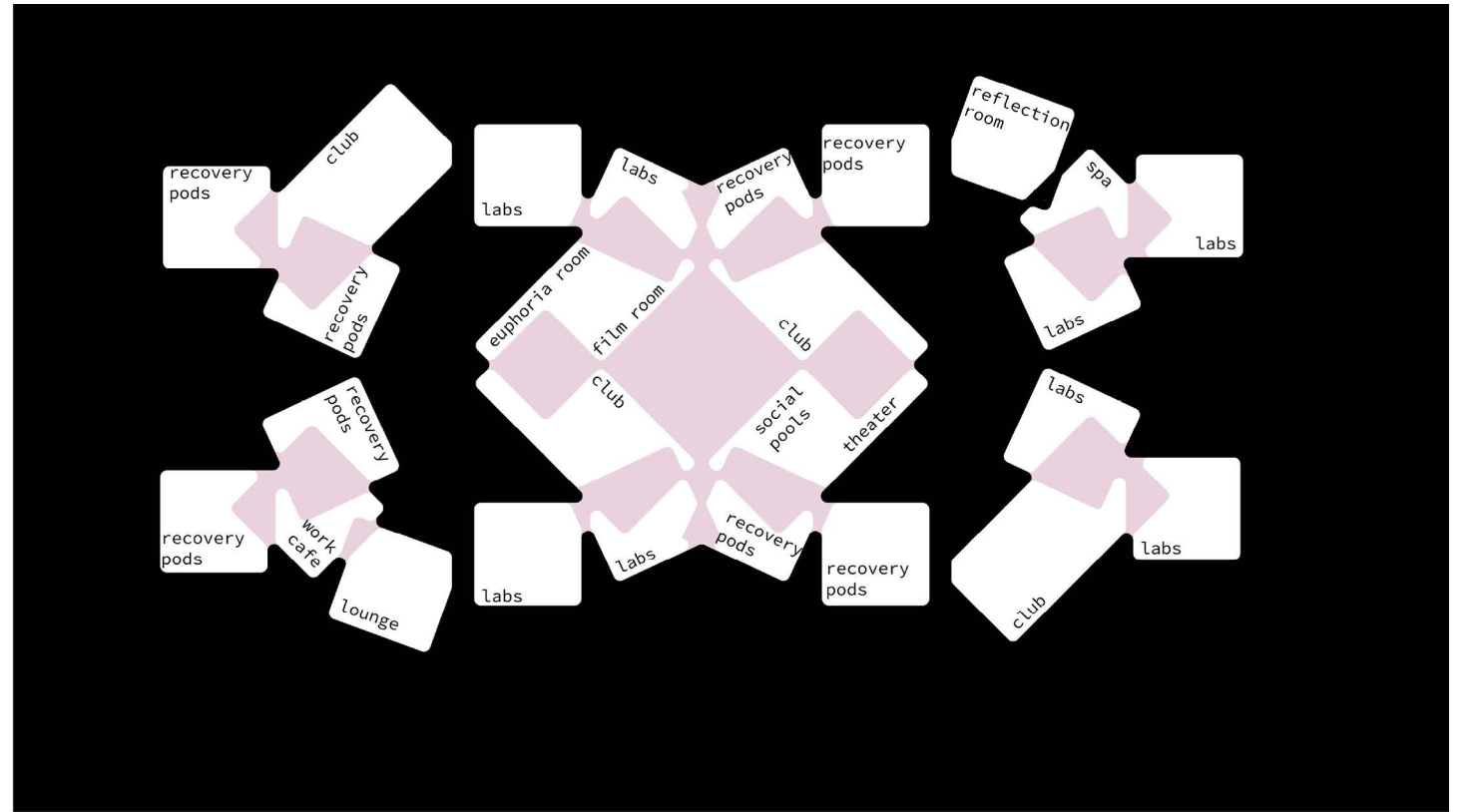
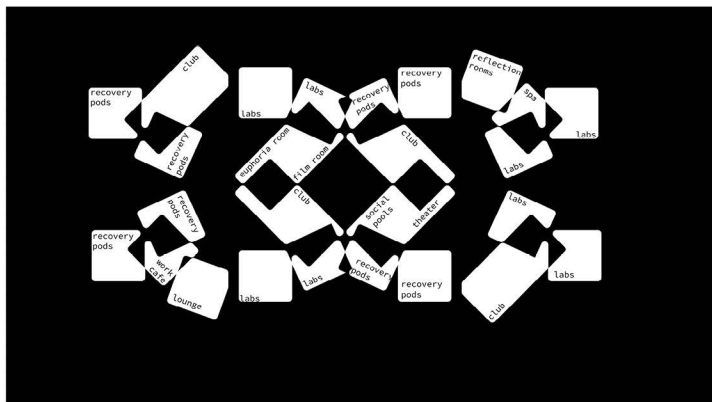
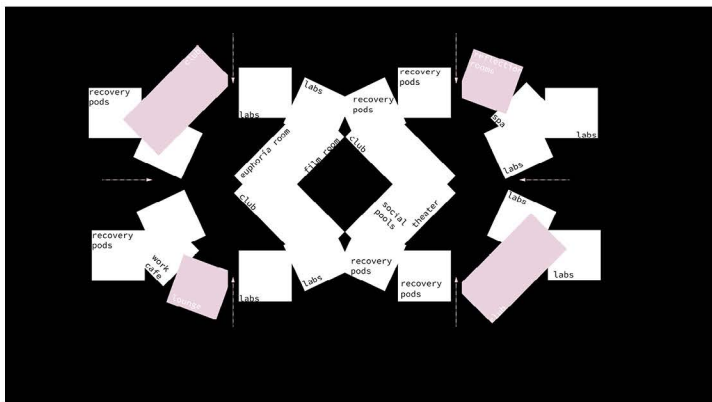


The design process began with the division of the site into four distinct quadrants, each operating as an atmospheric field.:

1. Psychedelic/Sensory block
2. Meditative / Recovery block
3. Social block
4. Lounge block



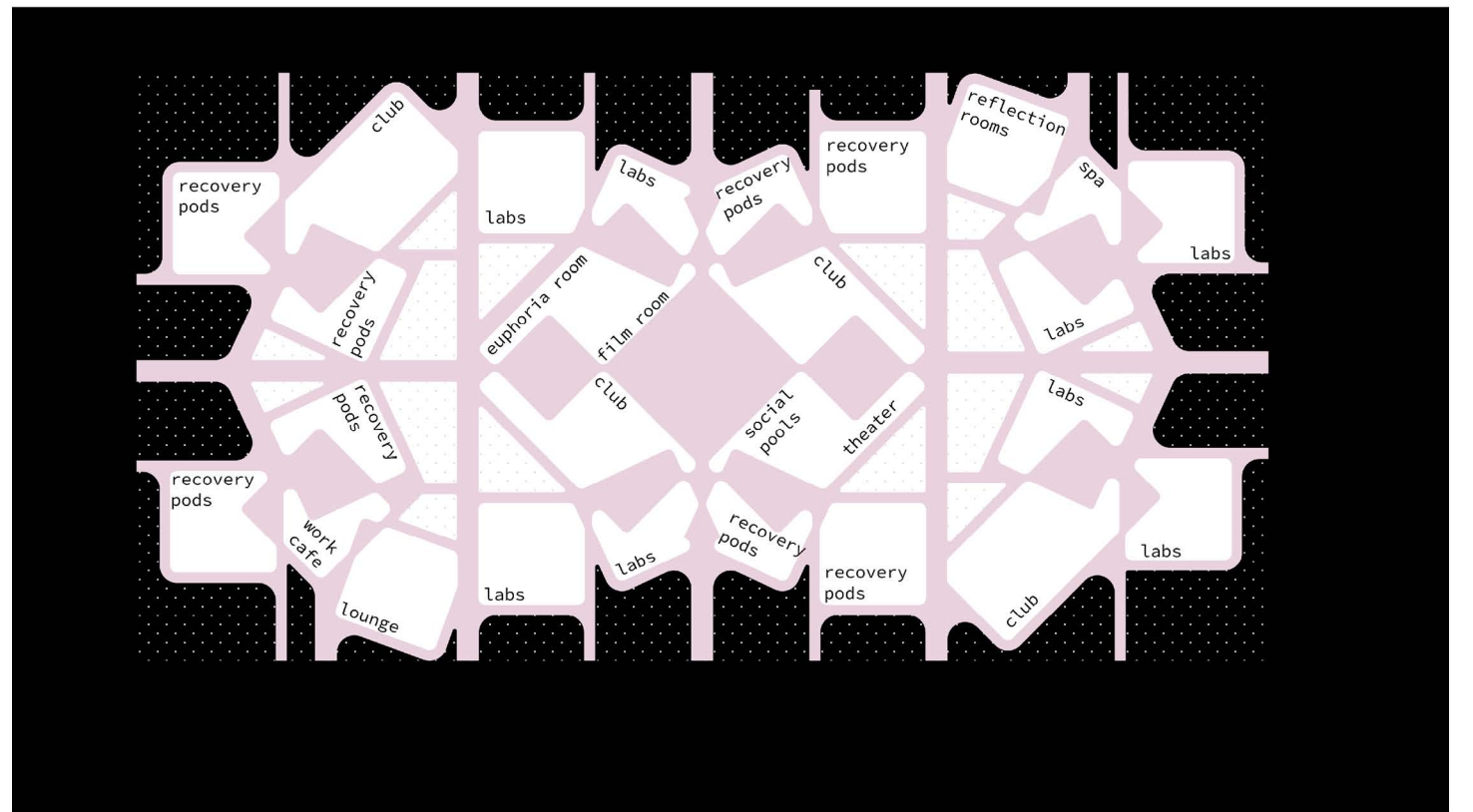
Every quadrant contains a repeating core, the production lab, the club, and the recovery pods, while a fourth, variable social program shifts in each quadrant to construct a specific mood and ambiance. At the center, these fields collapse into one another.

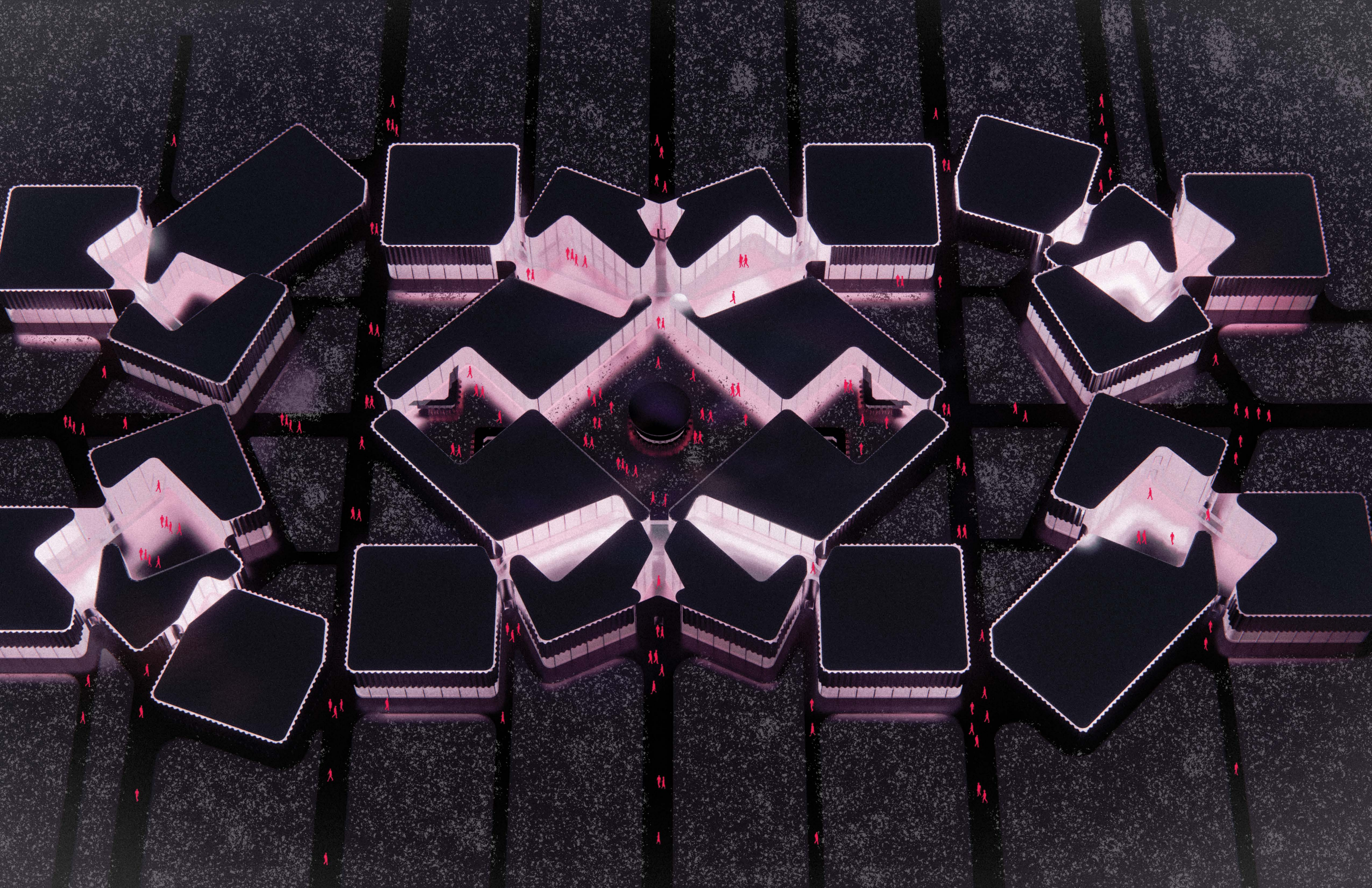


The measure of Rotation becomes the primary spatial instrument of the site to create “pinch points” and shared transitional spaces based on three primary drivers:

1. Social Negotiation: Public programs are oriented towards the center to maximize intensity and sight lines, while rotating private zones (such as the labs/ and recovery pods) creates tension between exposure and seclusion.
2. Speculative Framing: The rotation creates intentional sight lines, allowing users in one program to be visually confronted by the activities of another.
3. Circulation Porosity: misalignments generate multiple entry points, enabling movement from all edges of the site, transforming the site into a “field of competing invitations” rather than a singular path.

Through this, the space is not experienced as a sequence but as a field of competing invitations. Entry is never singular, and occupation is never fixed; users are constantly negotiating where to go, what to engage with, and how long to remain.



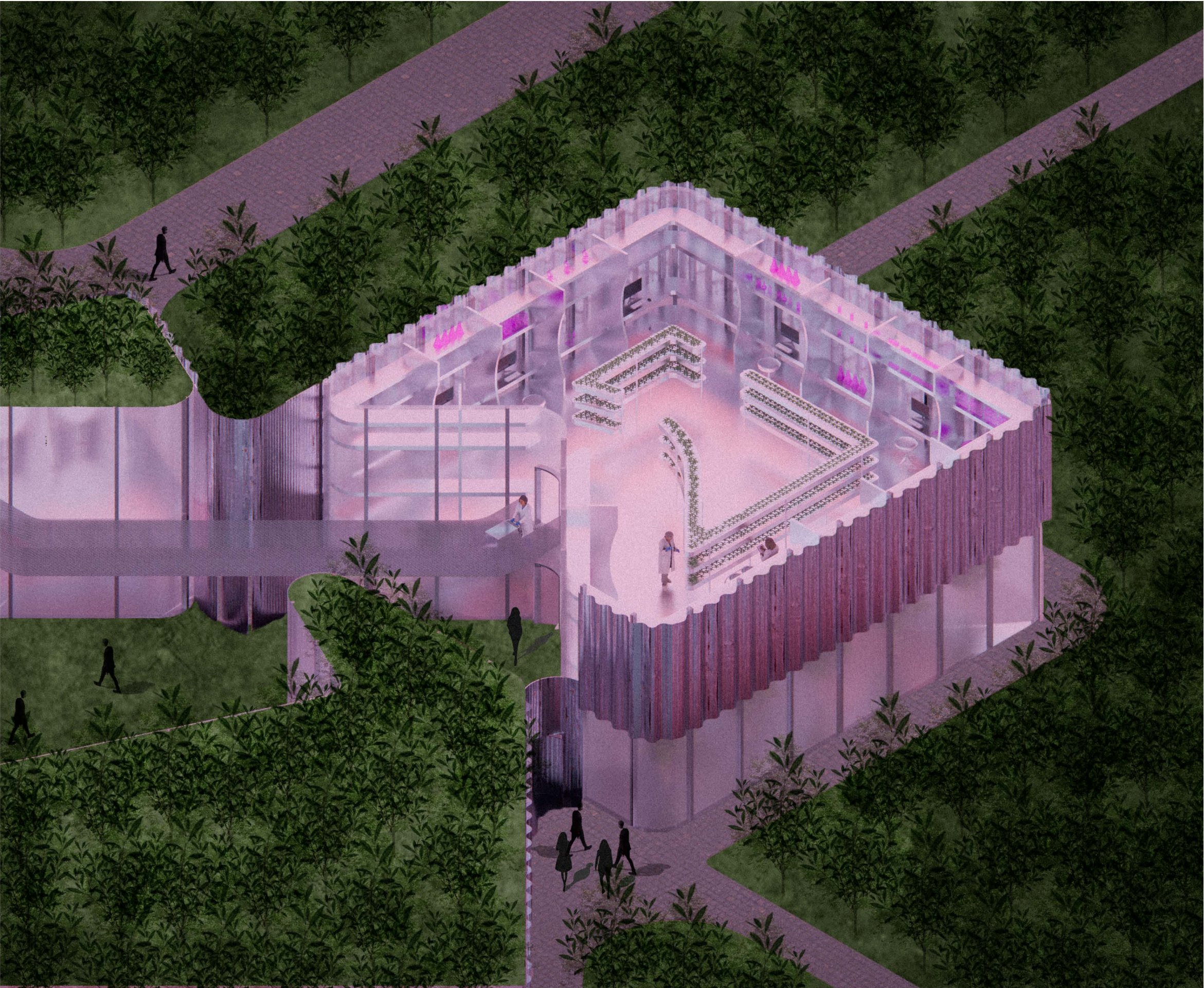
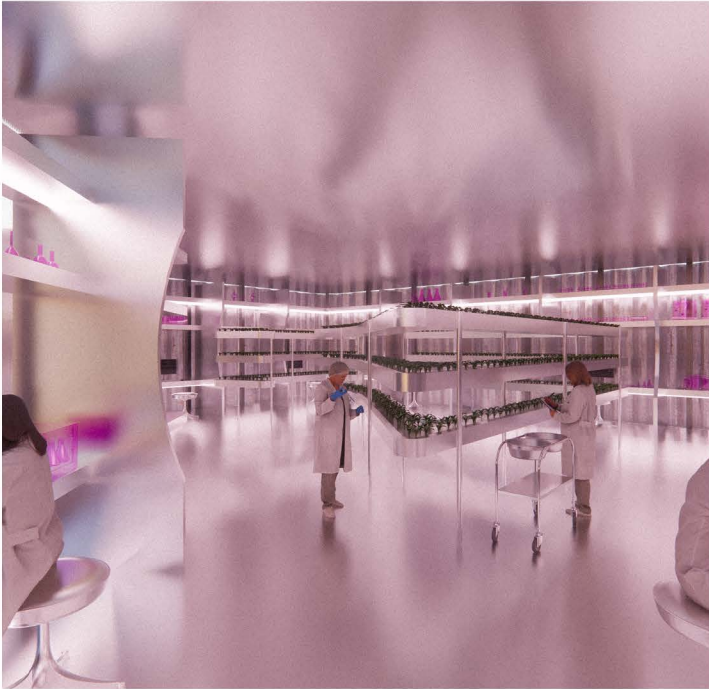


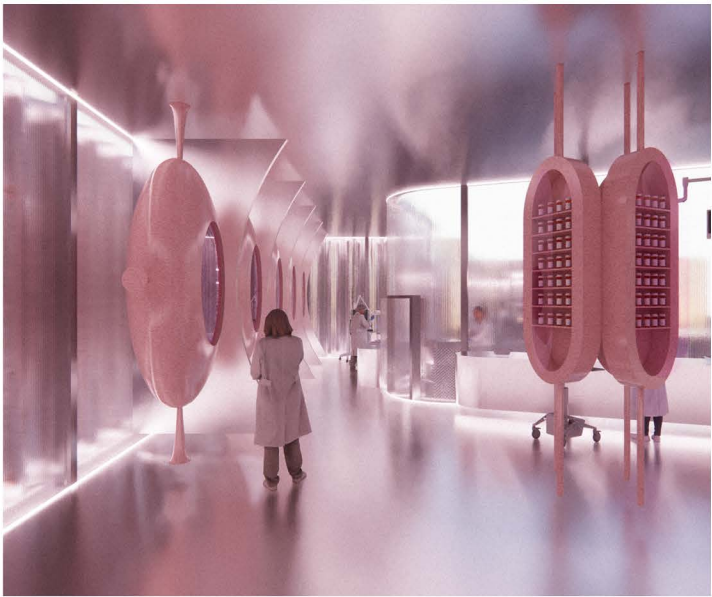
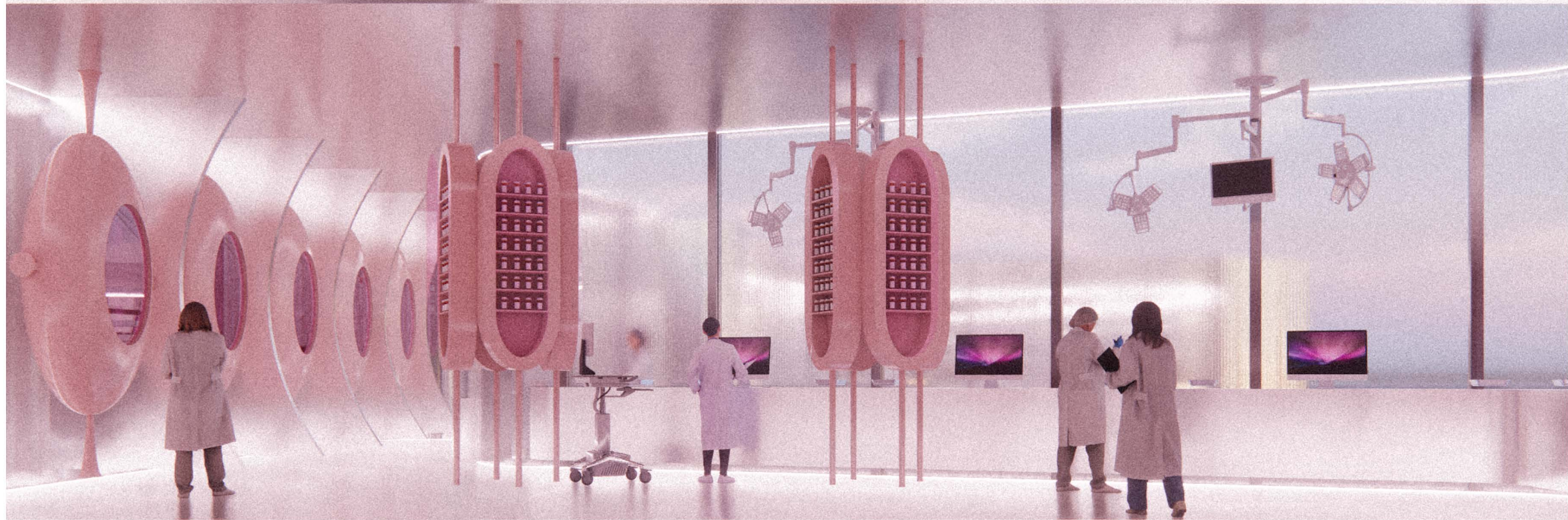
The Desiccation Laboratory :

The Desiccation Lab, is where the processed cocaine is organized and distributed, acting as the link between the production spaces and the areas of consumption.

Here, the raw coca leaves are spread across climate-controlled surfaces to undergo a rapid drying process.

This stage requires precise heat management to remove moisture from the leaves before they are mixed with solvents.





Refinement Lab:

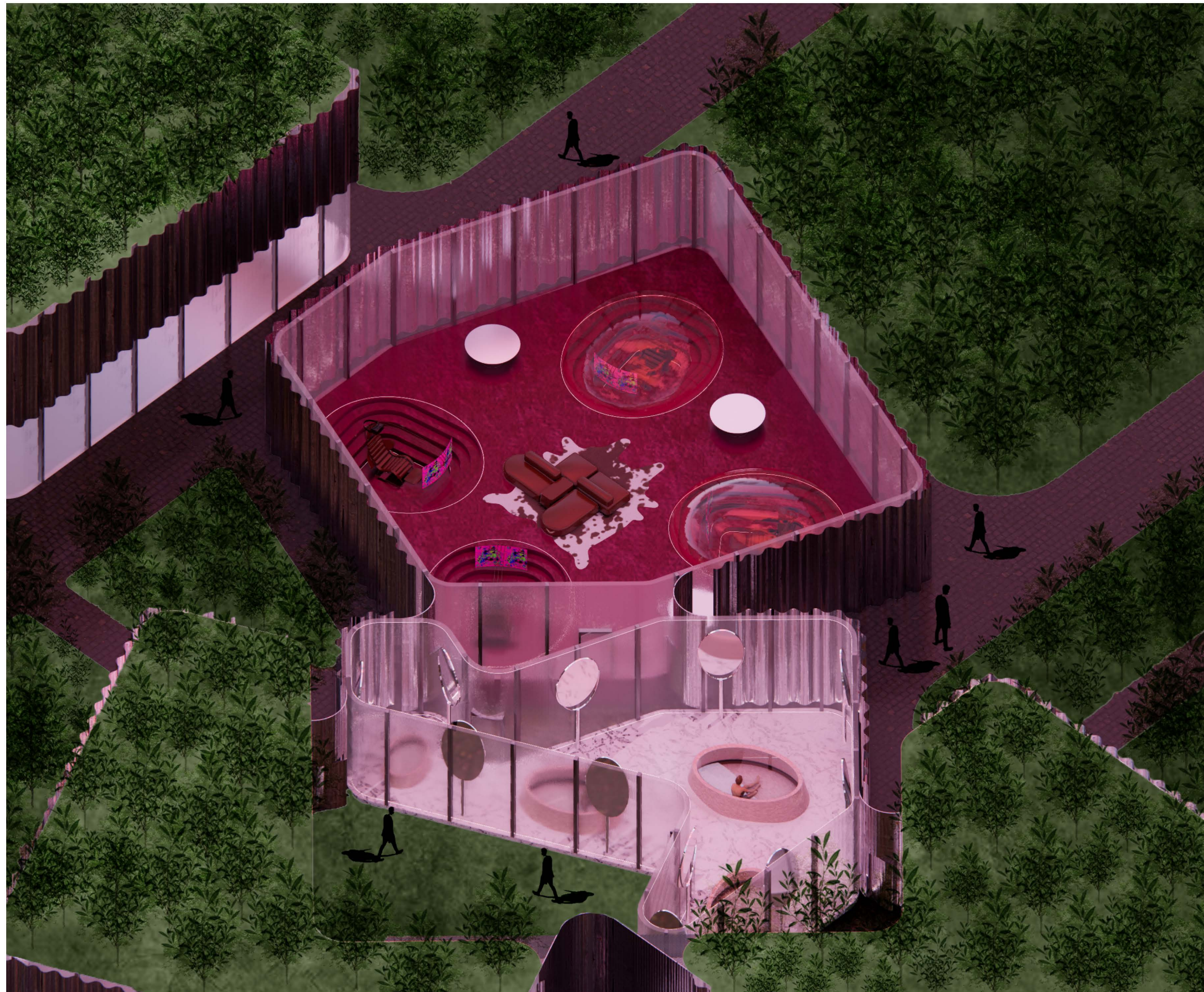
The Refinement Lab, is where cocaine is transformed into its final form.

While the entire site is submerged within a field of coca plants, the only enclosed greenhouse environments are located directly beneath the labs, allowing workers to easily access and transport the harvested leaves into the processing spaces.

The substance is then moved into a series of Industrial Kilns. These units are used to dry the wet powder under strictly controlled temperatures, ensuring the purity and consistency of the batch.

After processing, the cocaine is portioned and organized before being distributed to the main central bar of the building.





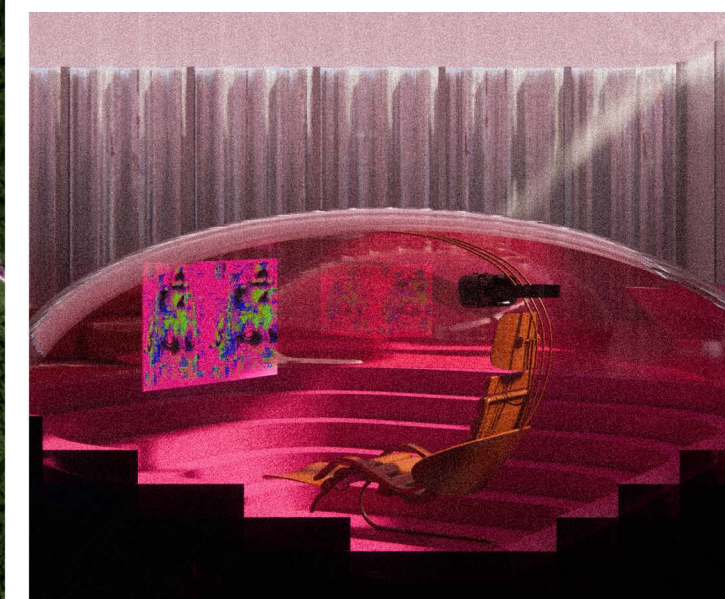
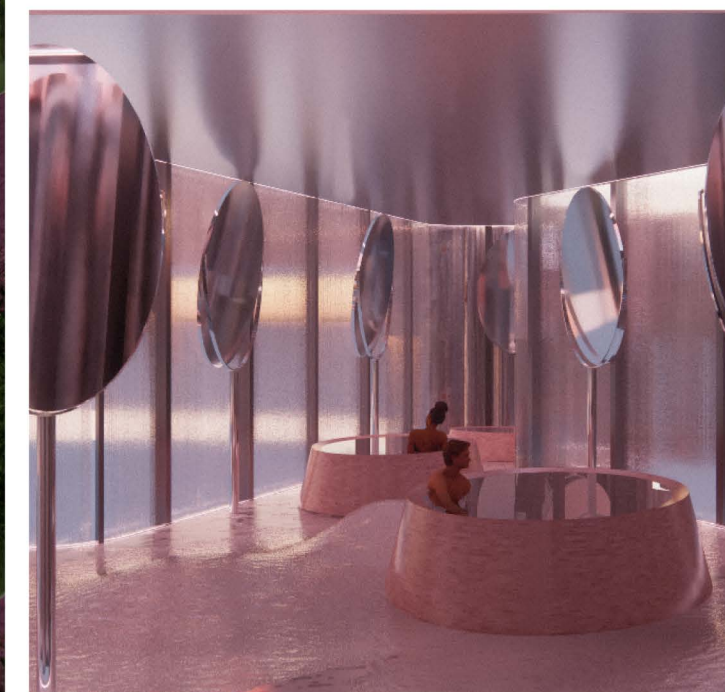
Recovery/ Meditative Block:

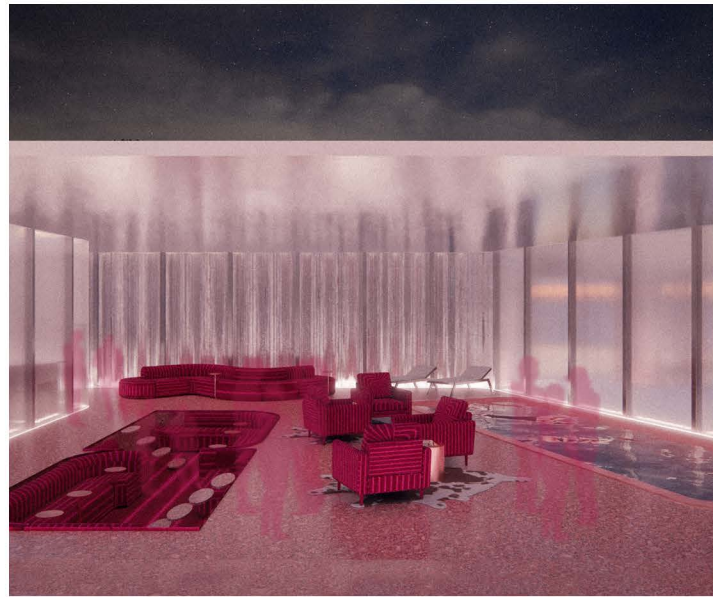
These spaces are designed as areas of recovery and decompression, supporting users as they move out of the more intense social and sensory environments to the Therapy Rooms and the Hydro-Spa.

Utilizing cold-plunge pools and chilled surfaces, the Spa allows users to physically stabilize their body temperature, providing a sensory “reset” for the body.

The Therapy Room is a response to the crash. It is designed as a low-stimulation environment to facilitate recovery.

The layout provides private sunken niches for individual withdrawal, allowing users to navigate the crash in a controlled and safe bubble for emotional processing.



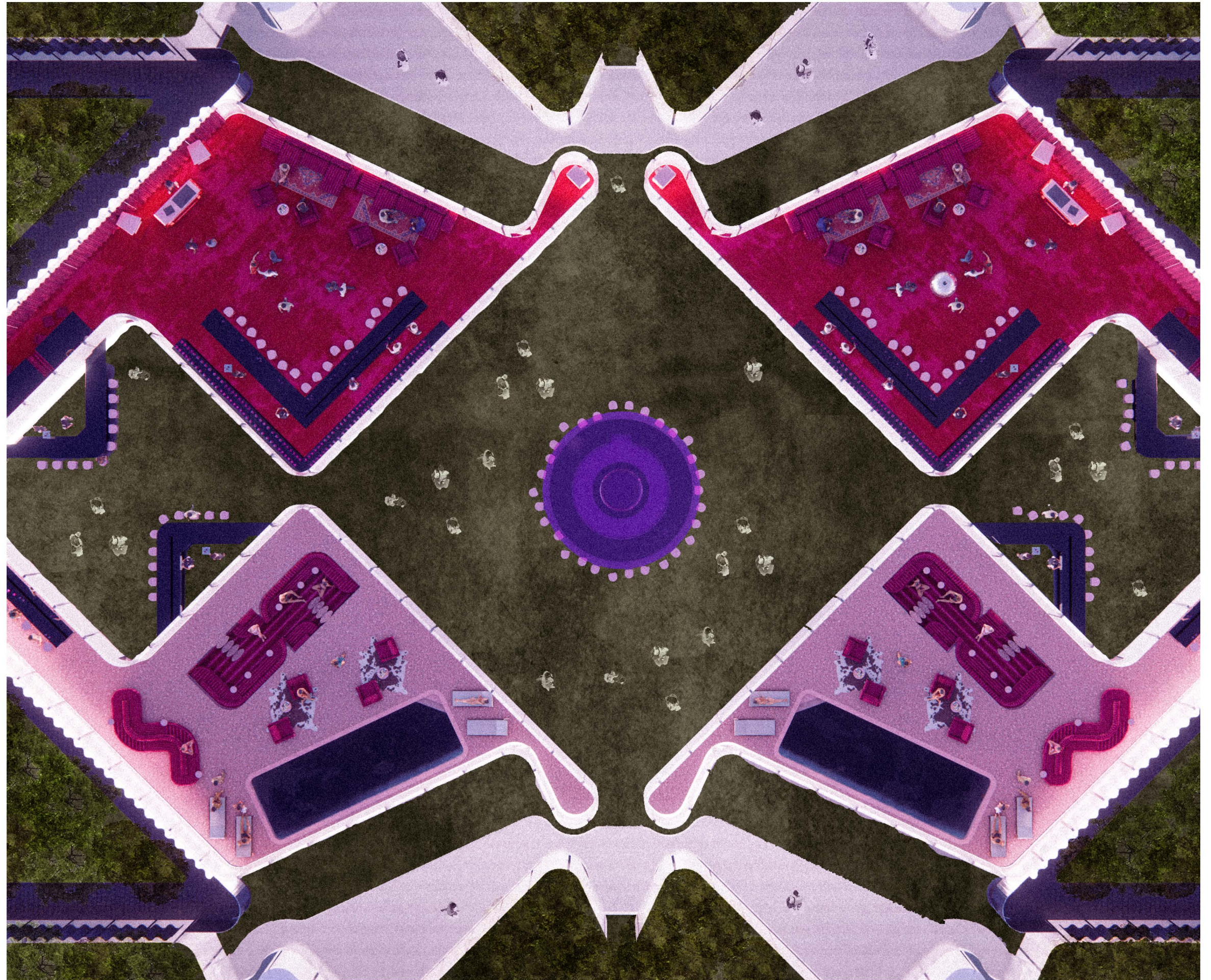


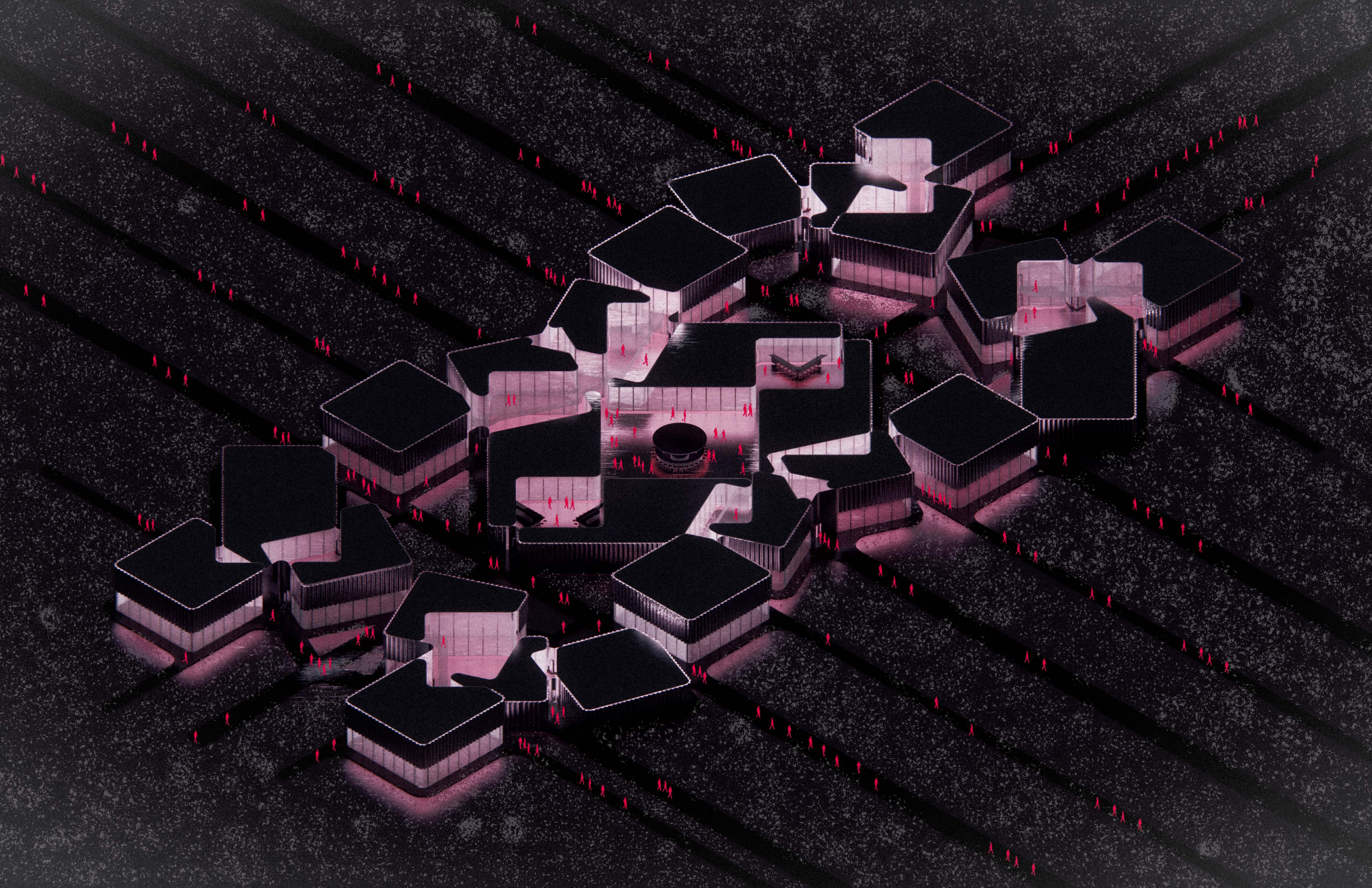
Social Block:

This is where the club and pool lounge intersect. The architecture is defined by highly reflective, shiny, and polished surfaces, opaque walls, and a reflective bar that creates a sense of infinite, distorted space.

Adjacent to the dance floor is the Pool Lounge. A sunken conversation pit is carved into the floor, creating a more intimate zone within the larger space, where people can gather and interact at a slower pace compared to the club.

Both the club and the pool lounge are physically and visually anchored by the Main Bar. The rotation of these two programs around the bar reinforces its role as the central point of orientation, where movement and visibility are constantly directed toward and around it.





“DIVINE VS DIGITAL”

DIGITAL EDUCATION CENTER

YEAR: 2025

SEMESTER: ADV V

SITE: WEST HARLEM, NY

INSTRUCTOR: GARY BATES

Scalar Archives & Counter Gravitational Forms: Collapsing Hierarchies

On the sacred lot of the Church of the Annunciation, a new kind of **sanctuary** is emerging. This project re-imagines the **threshold** of the Digital and Divine through different systems of **planetary scales**: from the **authority** of the individual, to distributed **spatial agency**, and to the **sovereignty** of the School and the Church as an entity.

This entanglement is enacted by working around the existing Church rather than through it. The Church of the Annunciation remains intact as a sovereign figure on the site, while the adjacent charter school preserves its original foundation and institutional footprint. The school extends vertically by two additional floors, (making it a total of 7 floors) and is re-programed/ re-designed as a **Digital Education Center**. A connection between the church and the school is done through a careful dismantling of the walls that currently separate the two institutions. What was once a condition of **adjacency enforced by enclosure** is transformed into **spatial continuity**, allowing church and school

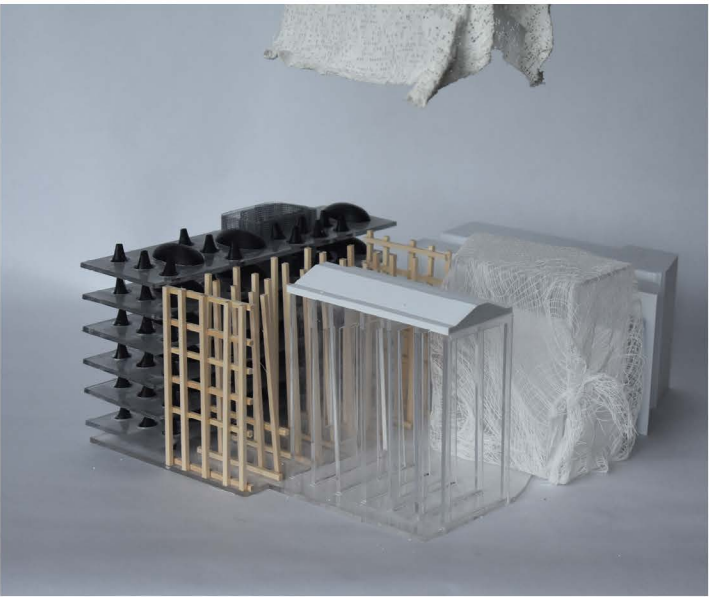
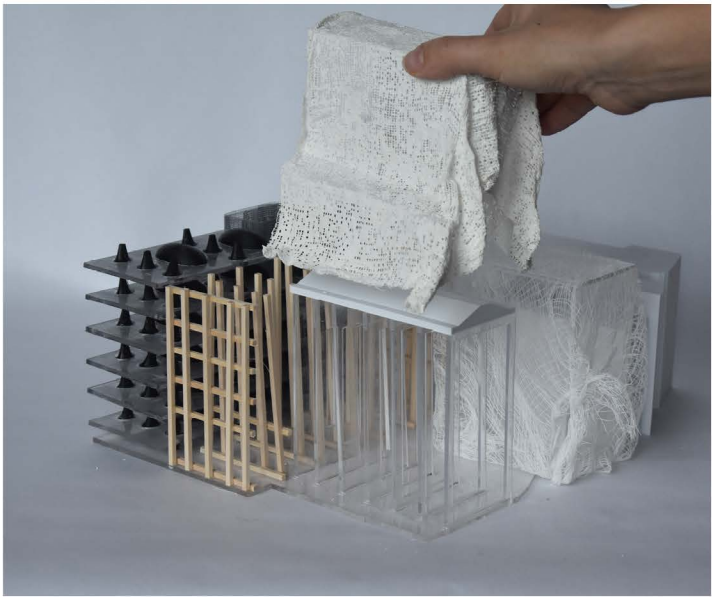
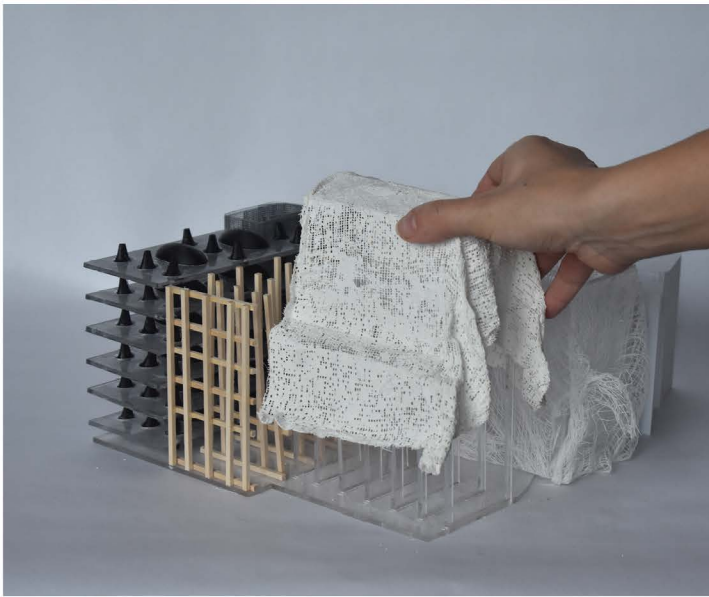


Study Model:

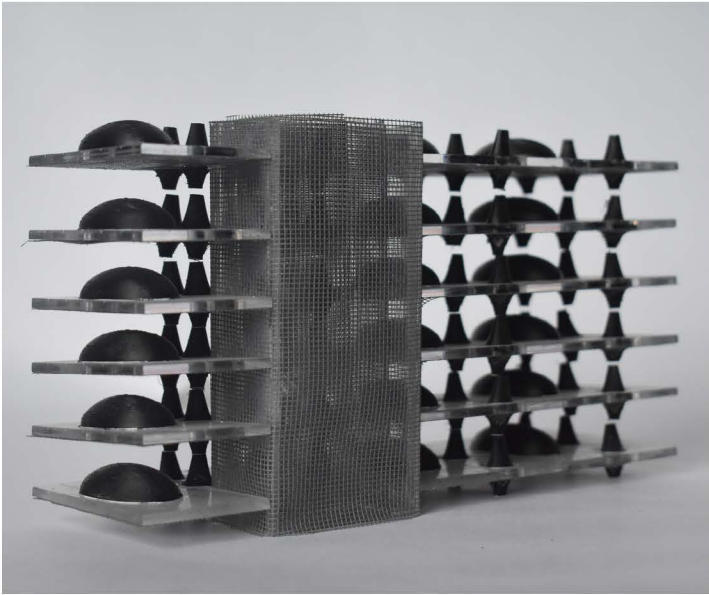
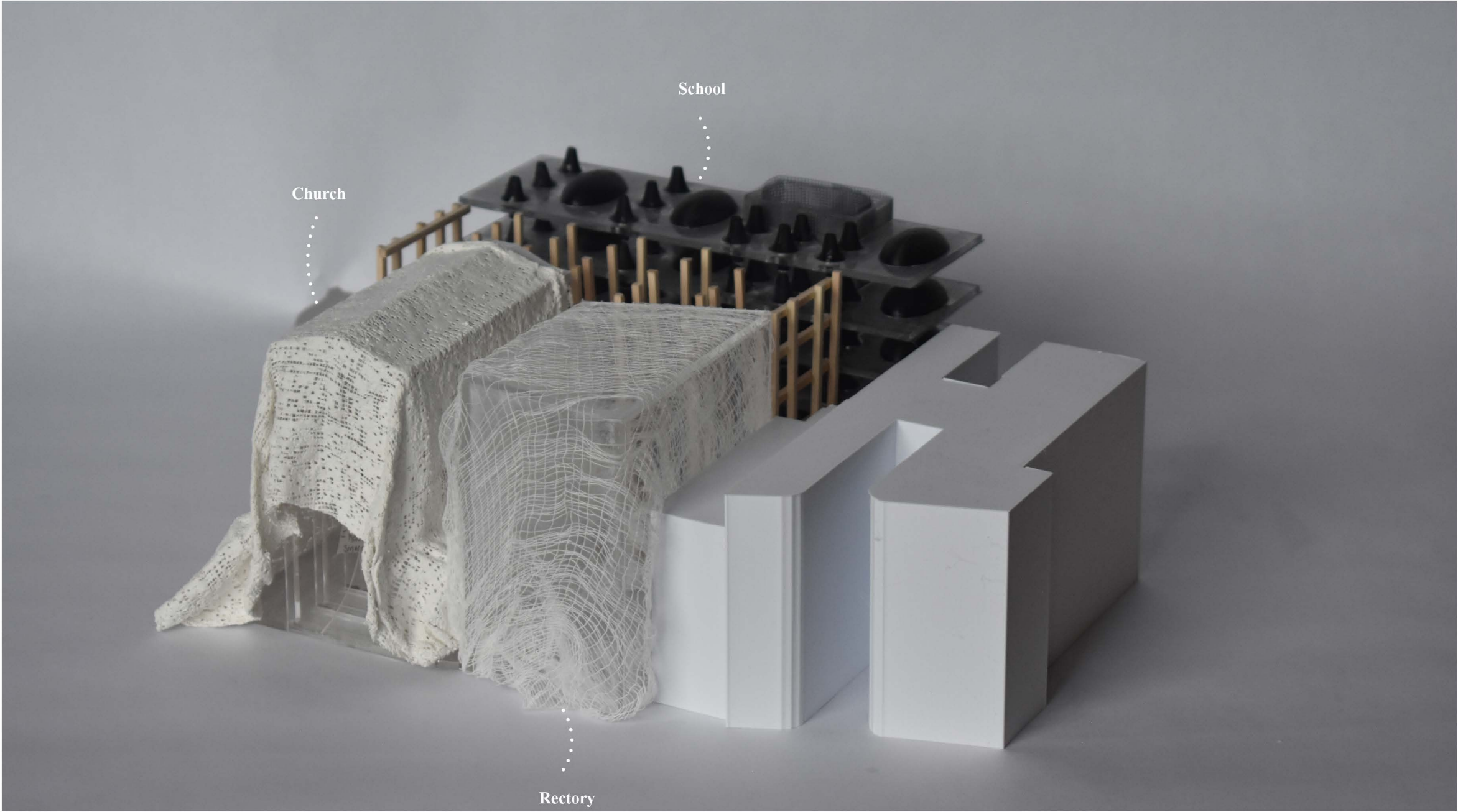
This study model examines the existing footprint of the church, the Charter School located to the rear, and the rectory to the right. It operates both as a **material investigation** and as a **spatial study**, exploring how the **interstitial space** between these three buildings can be re-imagined and activated.

Unveiling:

This phase documents the process of revealing the church’s exterior shell. The plaster gauze functions as a material study derived from the negative mold of the existing church façade, allowing the exterior surface to be understood through acts of casting, removal, and exposure.



The Annunciation Church- The Veil



The Charter School- Study Pods

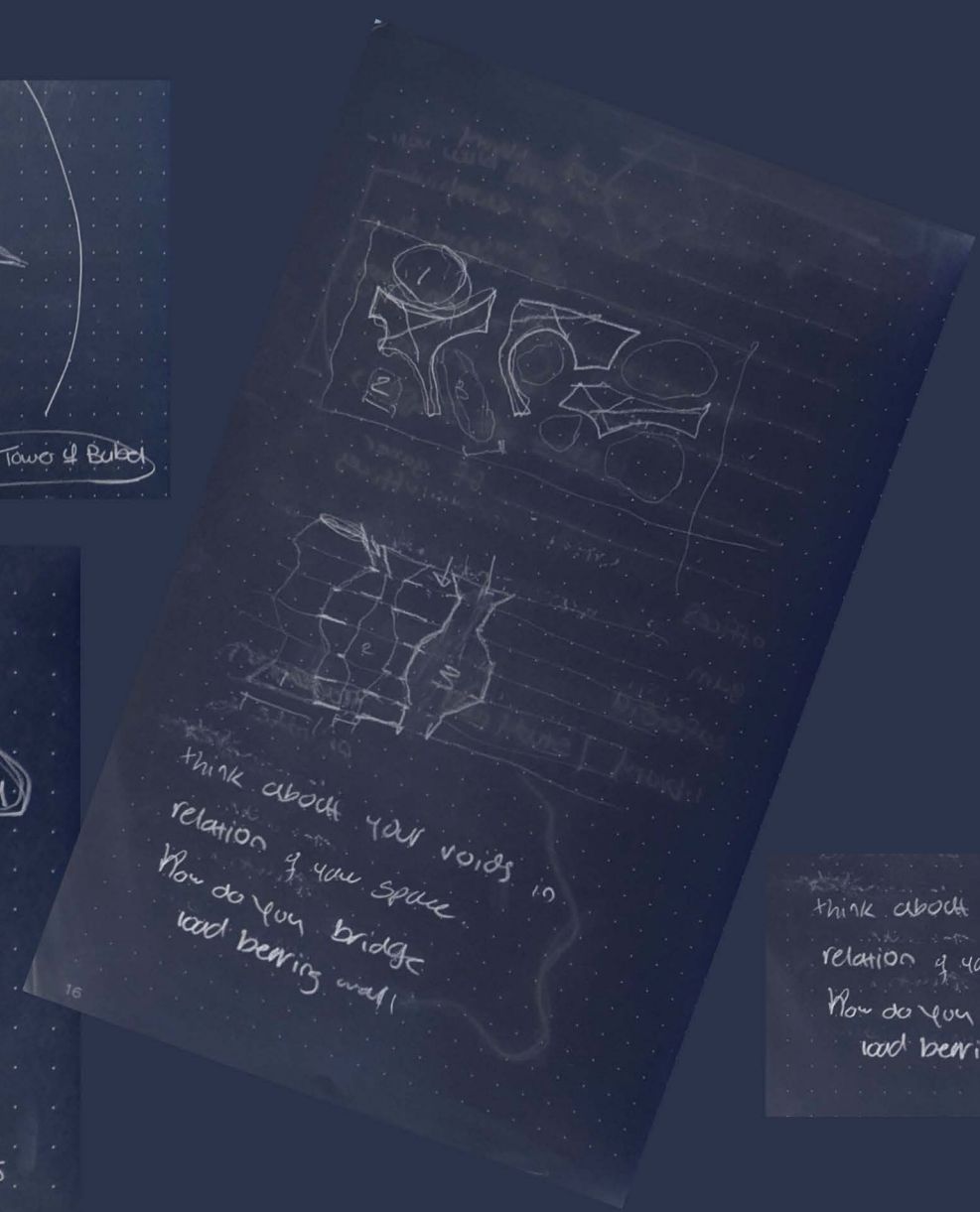
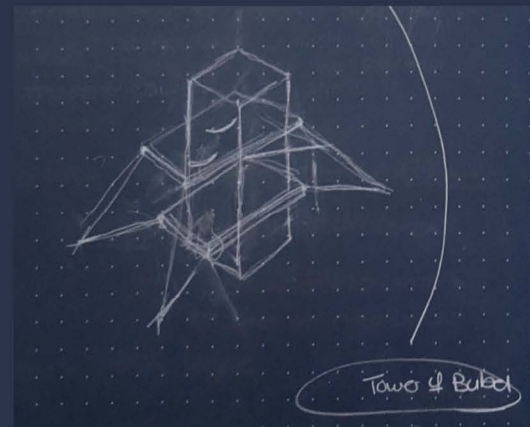
- your void becomes a mesh
- a space of confluence
- a space of conversation, it doesn't have to have sq. ft.
- this void navigates interstitial space
 - ↳ something becomes terrace / garden
- the void doesn't have structural obligation
 - ↳ dissolving strings
 - ↳ suspended structures
 - ↳ extension of floors

THE VOID NEEDS TO BE FANTASTICAL

- ↳ a system no structure
- ↳ mythical
- you shouldn't demolish the church

* **SACRED SPACE** in your project → how does the tie something that migrates, changes but still honoring the space

practices of indeterminacy



think about your voids in relation of your space
How do you bridge load bearing wall?

* the school becomes this structural brick that facilitate other open structure

practices of indeterminacy

- ↳ you could suspend structure from brick

- take out the transept & play with the void

* AMORPHIC INTERSTITIAL / POLYGAMOUS POLIMIC SPACE (CONFLUENCE) → جاس

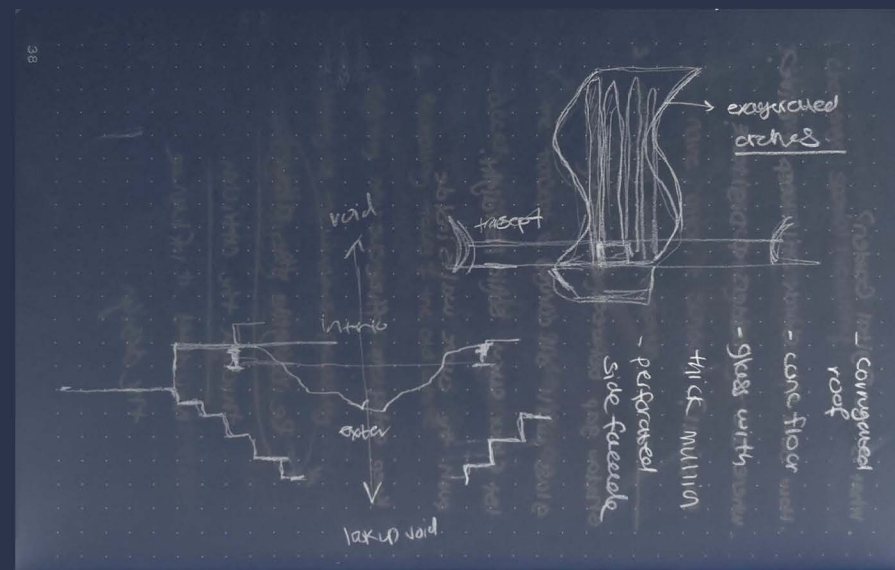
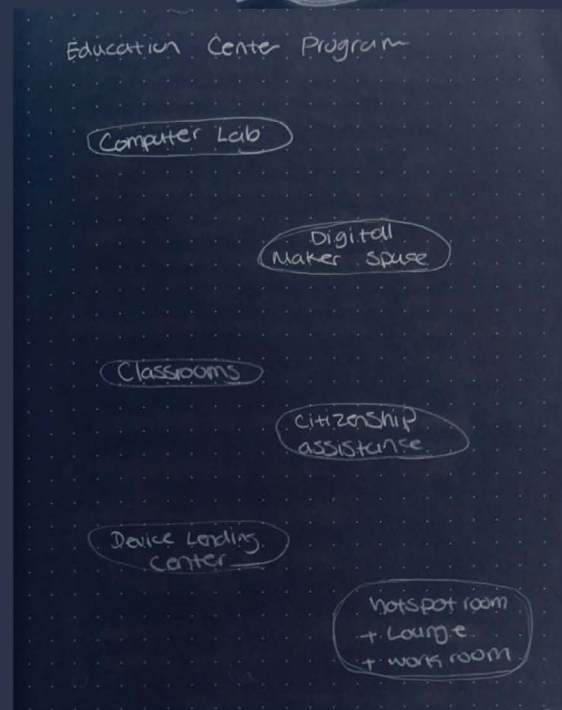
- things could cantilever inside outside & moving elements

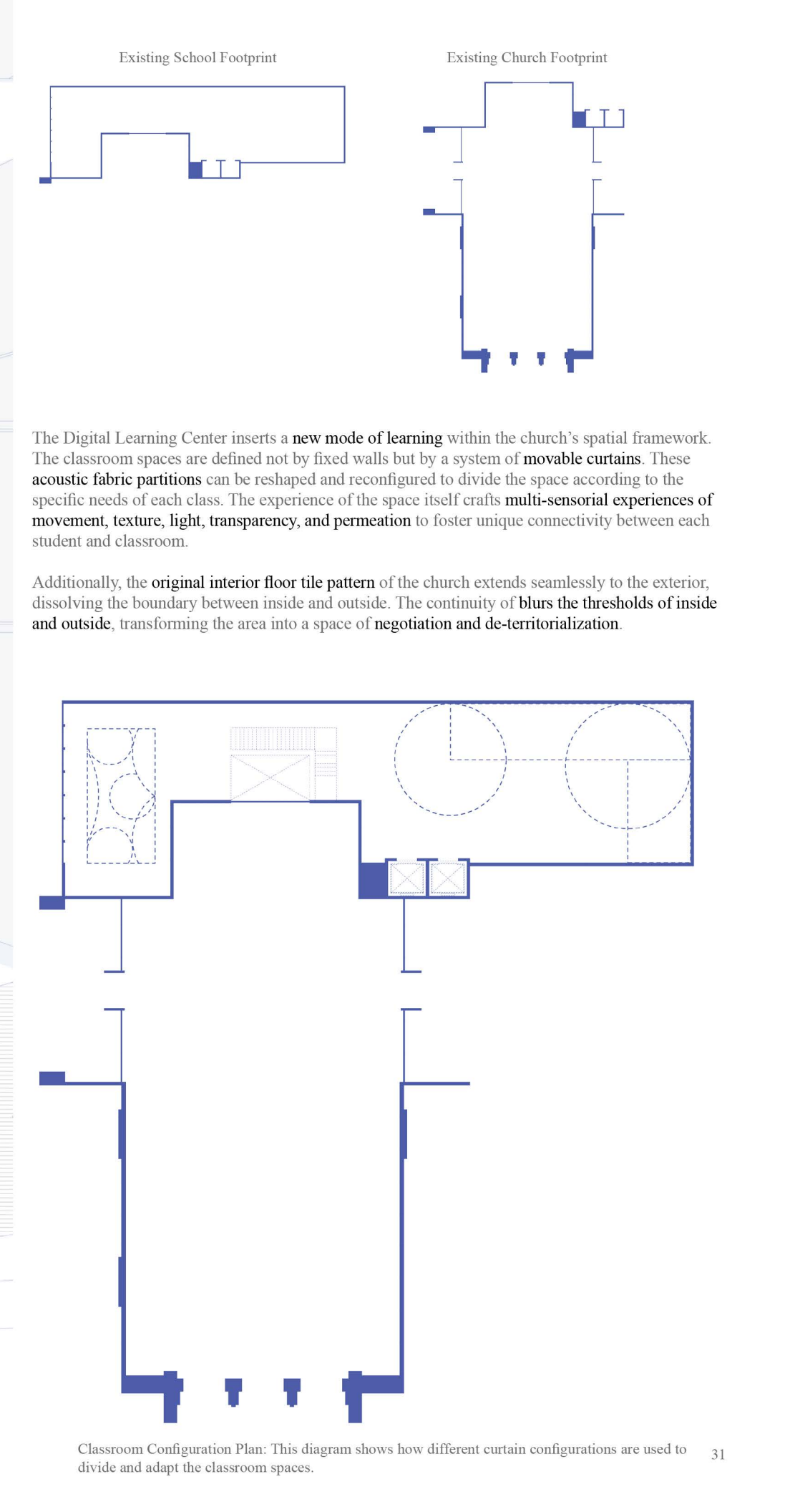
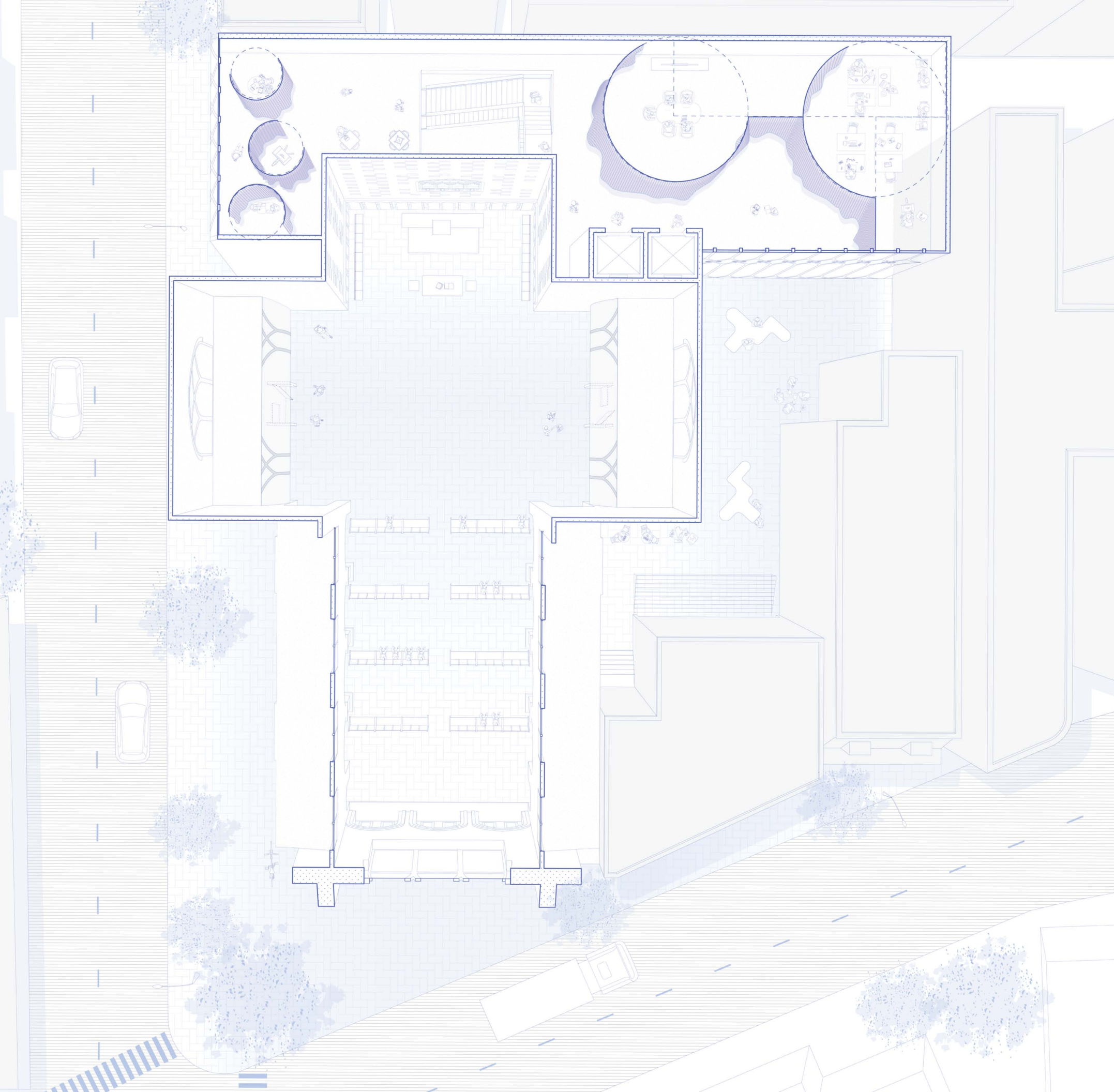
your church needs to make a political statement political power

- Be INVASIVE
- take out the side facade of church that connects to garden
- in the absence of the church what happens
 - ↳ church dropping
 - ↳ does it become a replacement

moments of confluence

maybe with systems of reverberation + vibrations something w/ the organ





The Digital Learning Center inserts a **new mode of learning** within the church's spatial framework. The classroom spaces are defined not by fixed walls but by a system of **movable curtains**. These **acoustic fabric partitions** can be reshaped and reconfigured to divide the space according to the specific needs of each class. The experience of the space itself crafts **multi-sensorial experiences of movement, texture, light, transparency, and permeation** to foster unique connectivity between each student and classroom.

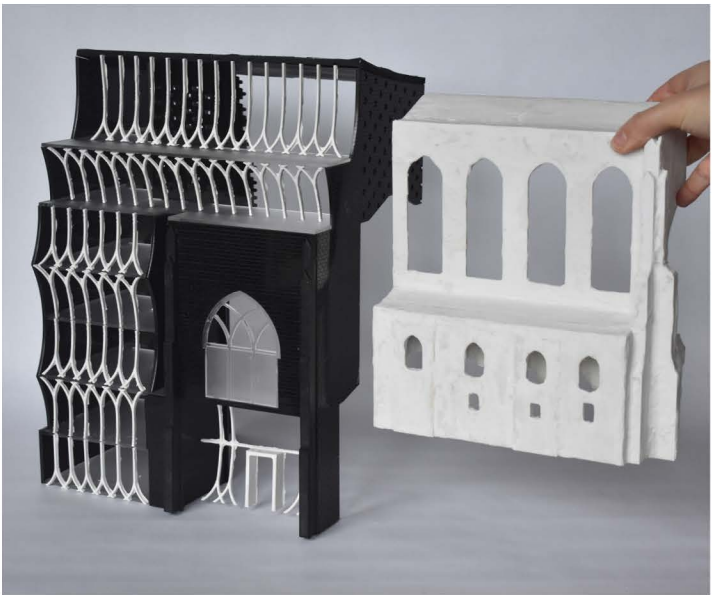
Additionally, the **original interior floor tile pattern** of the church extends seamlessly to the exterior, dissolving the boundary between inside and outside. The continuity of **blurs the thresholds of inside and outside**, transforming the area into a space of **negotiation and de-territorialization**.

Classroom Configuration Plan: This diagram shows how different curtain configurations are used to divide and adapt the classroom spaces.



This project destabilizes multiple gravitational centers simultaneously: the virtual versus physical, secular versus sacred, institutional versus communal. The transept becomes TRANS-SEPT, a space of crossing and transformation where church, school, and community refuse separation. The division-less school challenge architectural and pedagogical hierarchies, while questioning whether the “cloud” and virtual space constitute our new religion, our new planetary condition. This resists choosing between binaries, instead proposing entanglement as its counter-gravitational strategy.

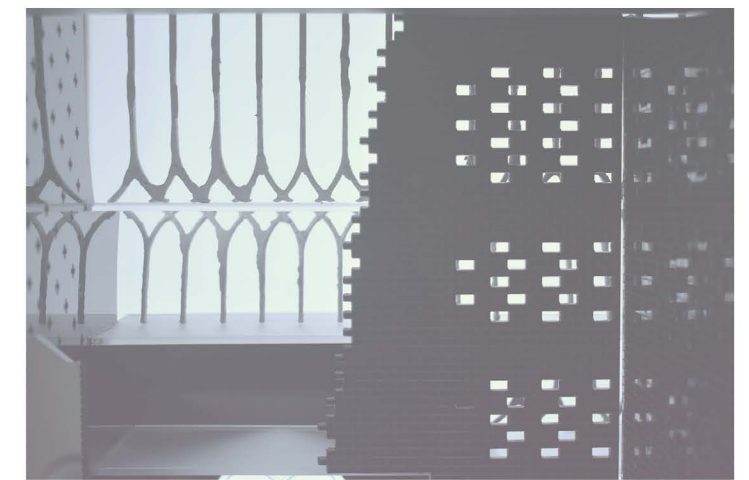
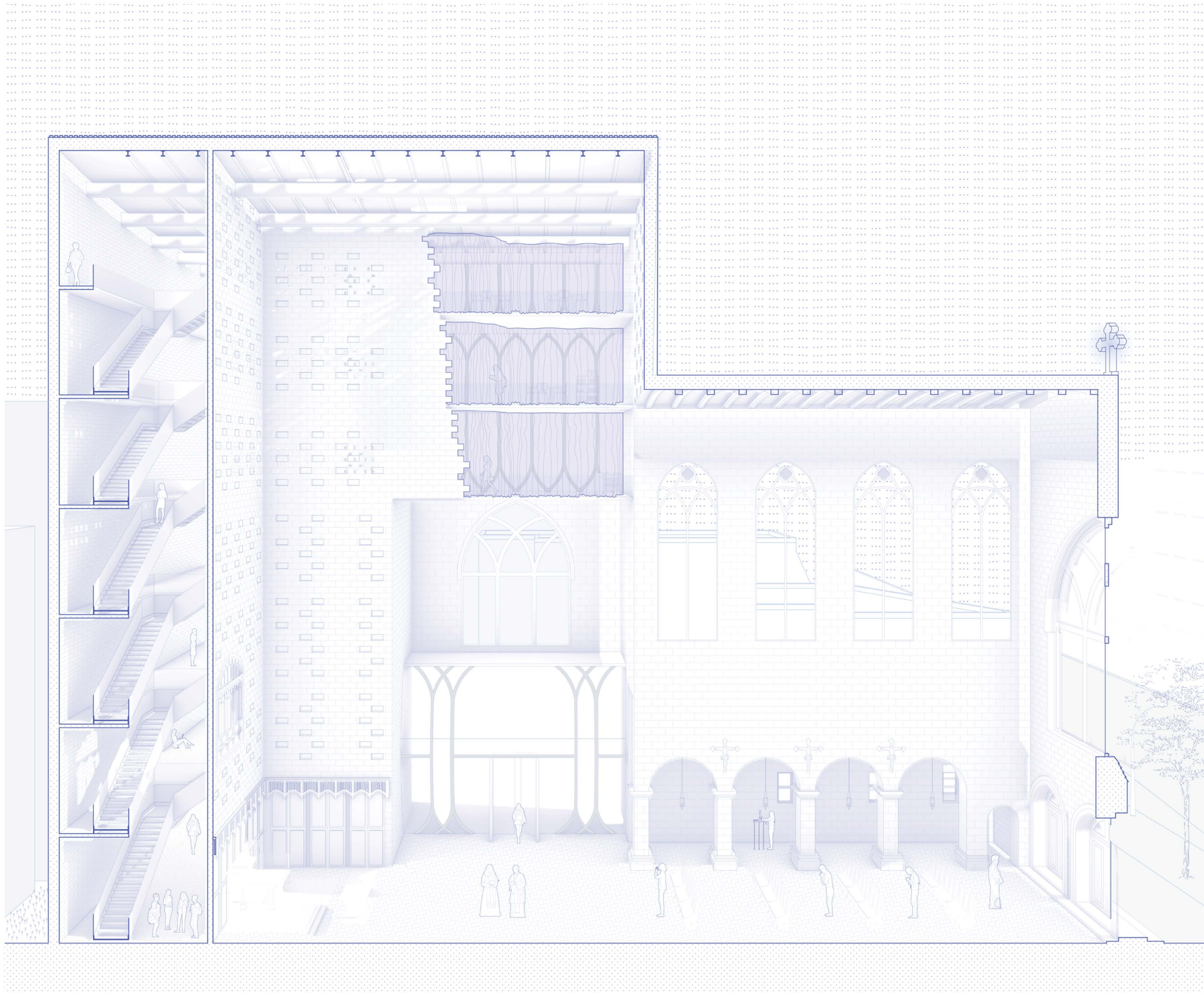
The curvature of the glass façade blurs interior and exterior boundaries and translates the curved surfaces of the classroom spaces onto the building envelope. Its mullion pattern draws from the ornamentation and grid of the church’s historic windows, yet reinterprets them as a transparent, permeable surface. This produces a quiet but significant inversion: the church remains heavy and monolithic, while the school becomes open, exposed, and fluid, an architecture that resists opacity and control.



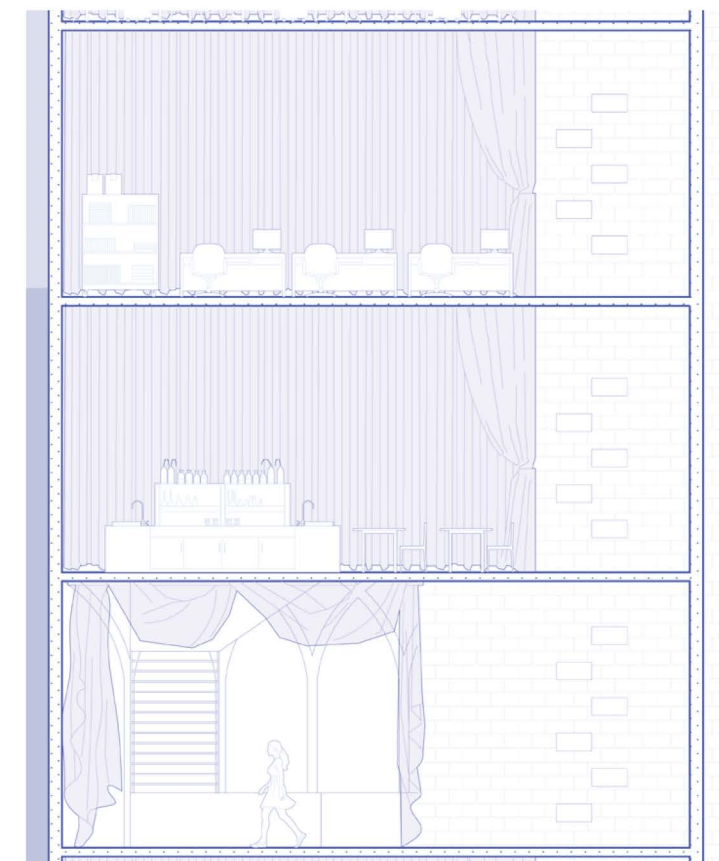
Chunk Model of the Church and the School



Chunk Model of the Church



Rather than approaching from the margins, the project cuts through the church's transept, challenging the access point of entry. Interrupting its linear axis and redirecting movement away from liturgical hierarchy toward a publicly accessible courtyard. This incision through the transept introduces a new access point of entry and circulation that reorients the visitor's path. This point of entry allows visitors to access the school, the church, and the courtyard simultaneously.



Where the new extension of the school becomes visible, the existing limestone walls begin to dissolve into a gradient of punched apertures. This transition allows the school to visually engage with the church, marking the point at which new and old converge. The altar wall of the church is similarly and subtly modified, with carefully placed apertures carved into the limestone to introduce diffused light while preserving the sanctity of the existing structure.

“RESILIENCY AT EDGE”
DUNE RESTORATION AND BOARDWALK

YEAR: 2025

SEMESTER: ADV IV

SITE: MONTAUK, NY

INSTRUCTOR: FEI FEI ZHOU

PARTNER: RYAN E. SAKS

Boundary Issues: Redefining Coastal Erosion

Downtown Montauk faces an escalating coastal erosion crisis driven by rising sea levels, intensifying storms, the degradation of dune vegetation, unchecked urban development, and the impacts of longshore drift. These factors have led to the deterioration of natural dune systems, leaving the area increasingly susceptible to flooding and storm damage. Over the next 200 years, restoring dunes will be crucial to maintaining the town’s infrastructure and economy, while also preserving its natural beauty.

This proposal offers a comprehensive dune restoration strategy for the 3,500-foot stretch of downtown Montauk. This includes reconstructing resilient dune systems supported by native vegetation, constructing an elevated boardwalk to minimize foot traffic impact and trap windblown sand, and establishing an on-site plant nursery to sustain the ecosystem. Additionally, a dedicated storage facility will house the dismantled boardwalk during severe weather events to prevent it from contributing to erosion or getting destroyed. This integrated approach aims to provide a long-term comprehensive protection system for Montauk’s coastline and community while enhancing public access and environmental education.

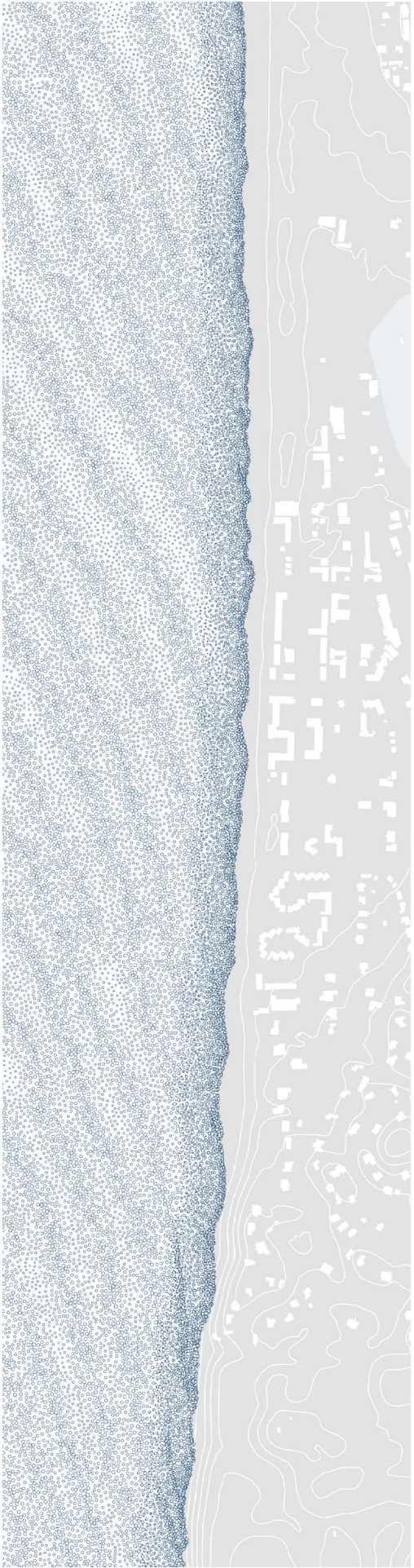


Coastal erosion in Montauk presents serious long-term challenges. While the coastline has always been shaped by nature, factors like climate change, rising sea levels, and human development are accelerating the erosion process. There are 5 high-risk areas to coastal erosion in Montauk, as shown on the map below.

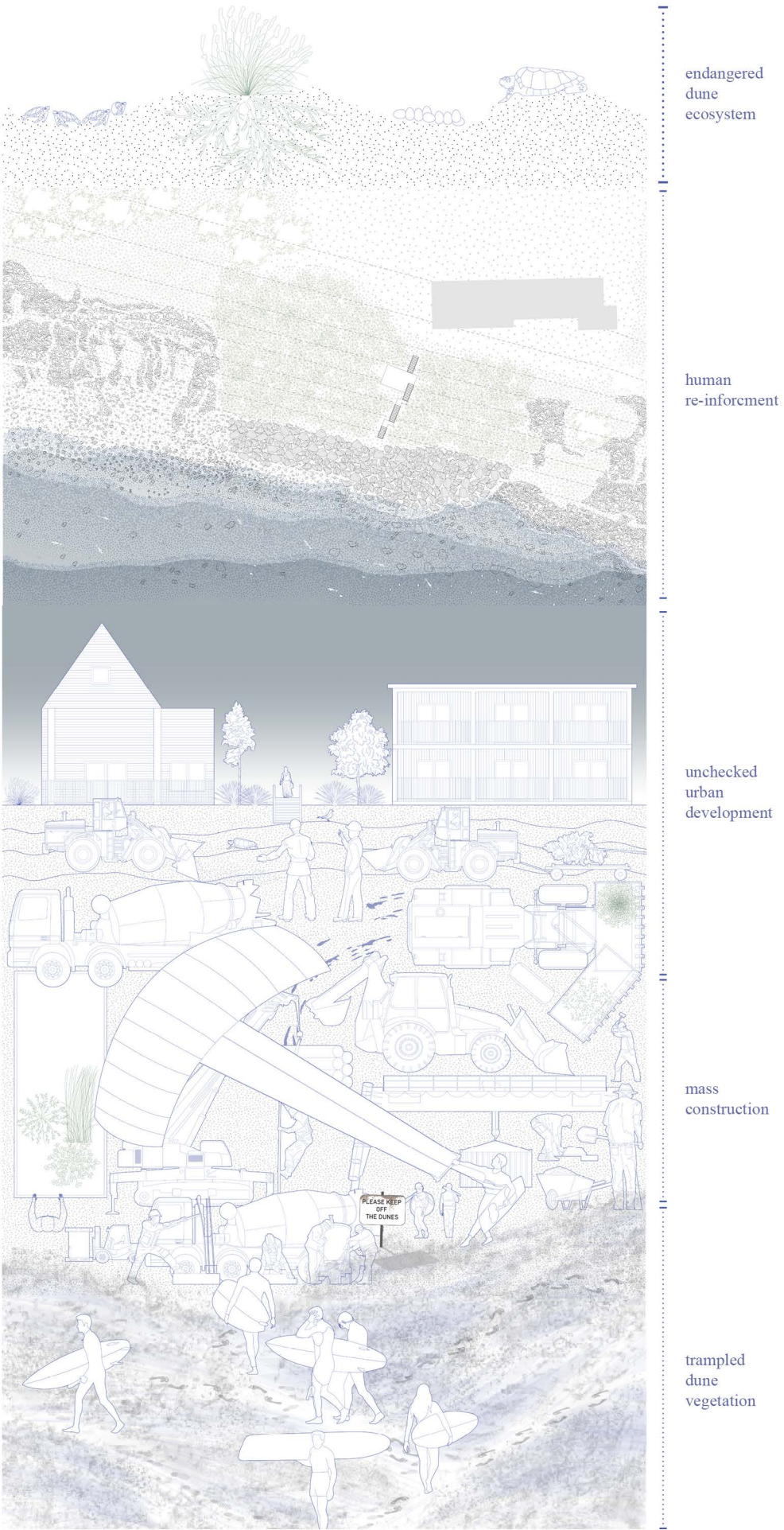
By choosing Downtown Montauk as our area of focus, which is the town’s economic and social hub, we confront the real tensions between tourism-driven growth, development, and environmental degradation. Downtown Montauk faces an escalating coastal erosion crisis, which has led to the deterioration of natural dune systems, leaving the area increasingly susceptible to flooding and storm damage.



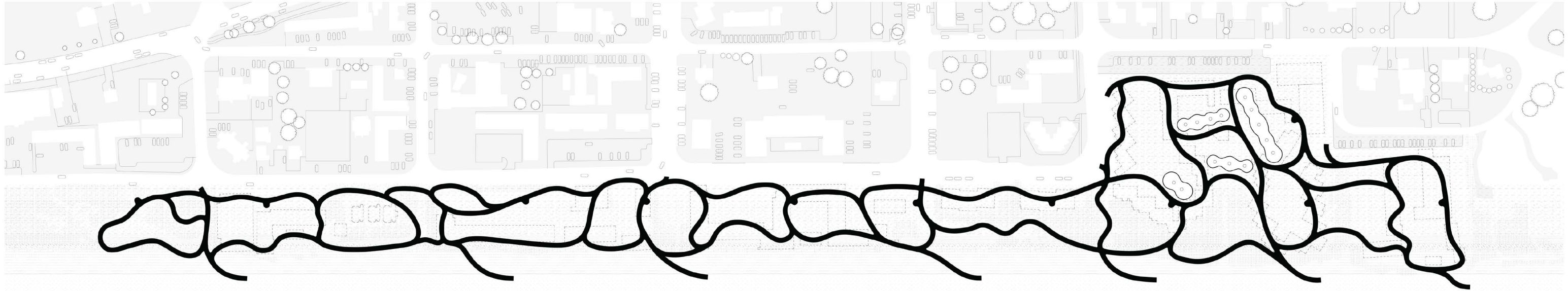
Dune Erosion Endangered Zones of Montauk



3500’ Stretch of Downtown Montauk focus



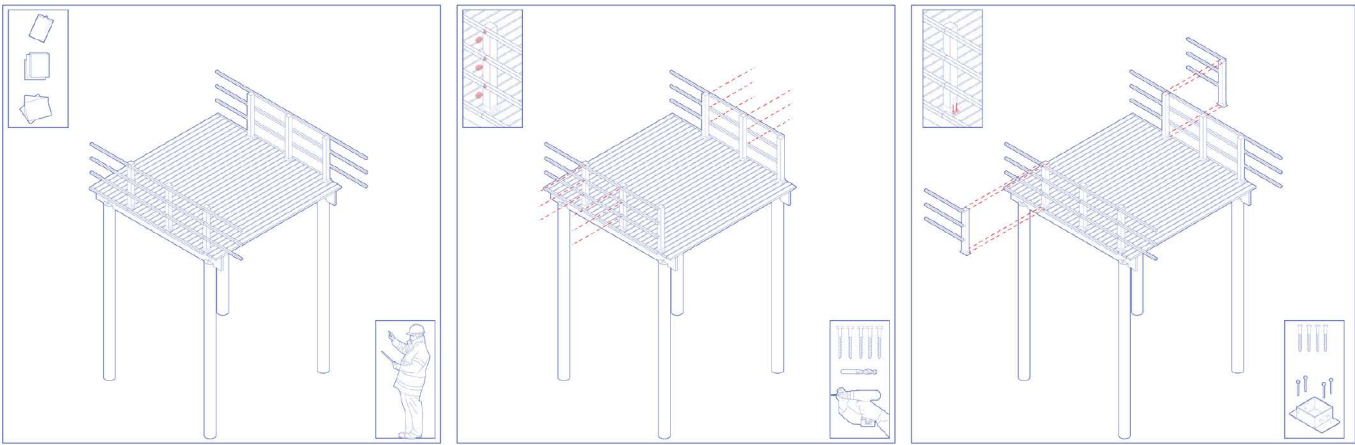
Dune Erosion Factors



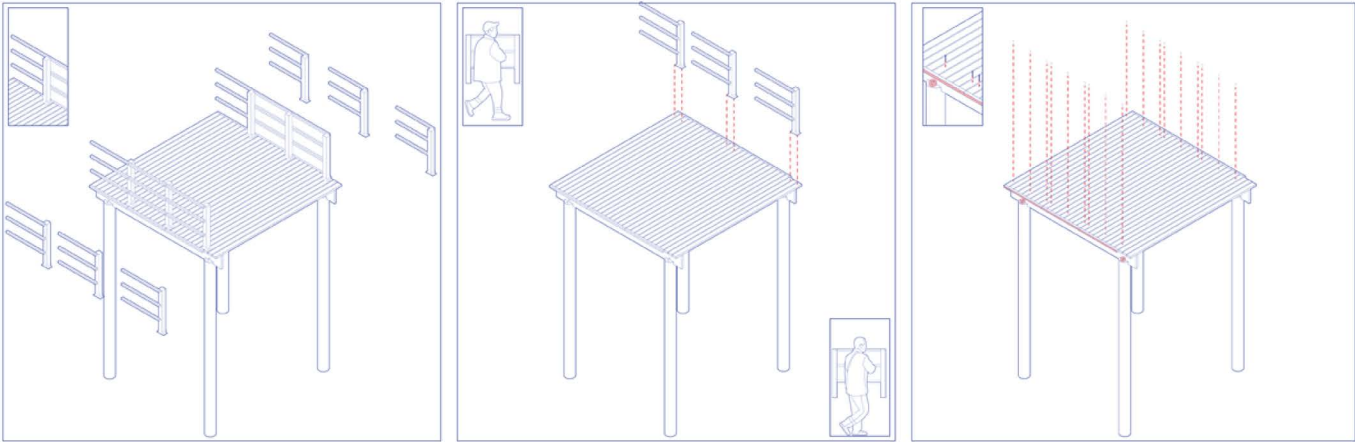
Restoring dunes is vital for protecting Montauk’s downtown area. Dunes act as natural barriers, absorbing wave energy and preventing flooding. The boardwalk is designed as a **resilient coastal infrastructure** that **protects the dune system** while enhancing public access to the shoreline. By elevating circulation above the sand, it **prevents trampling of fragile vegetation** and **acts as a sand catcher**, supporting natural dune formation and long-term erosion control. The **curvature form** of the boardwalk responds directly to existing **vegetation**, nearby **building footprints**, and current **entry access paths**, ensuring continuity while minimizing environmental disruption. Access for planting and long-term maintenance is integrated directly into the boardwalk’s design. This allows for restoration work to occur with minimal trampling, strengthening the health of the dune ecosystem over time. Observation decks are introduced every 300 feet, offering moments for visitors to pause, observe, and learn from the surrounding vegetation and shifting coastal conditions.



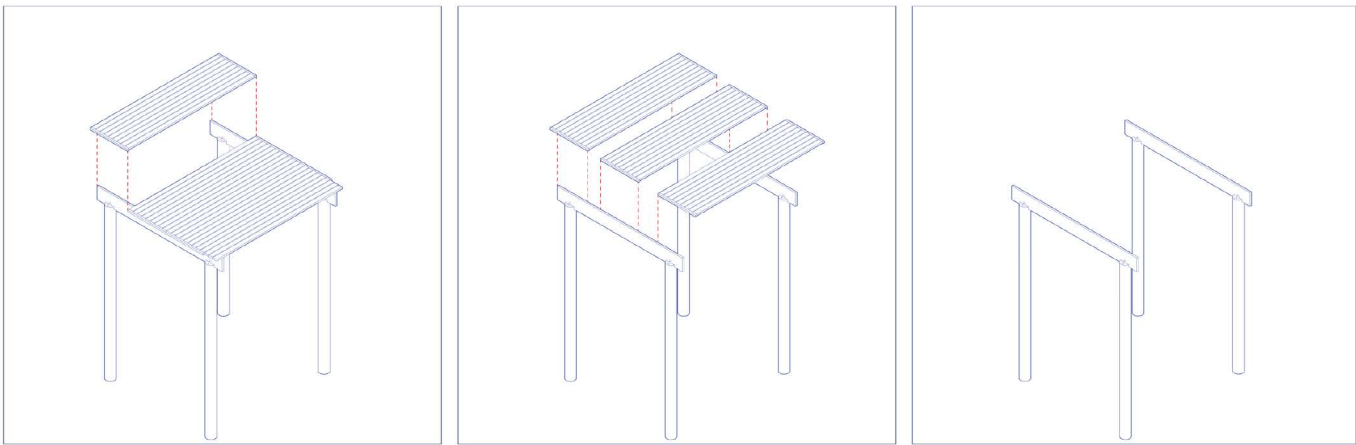
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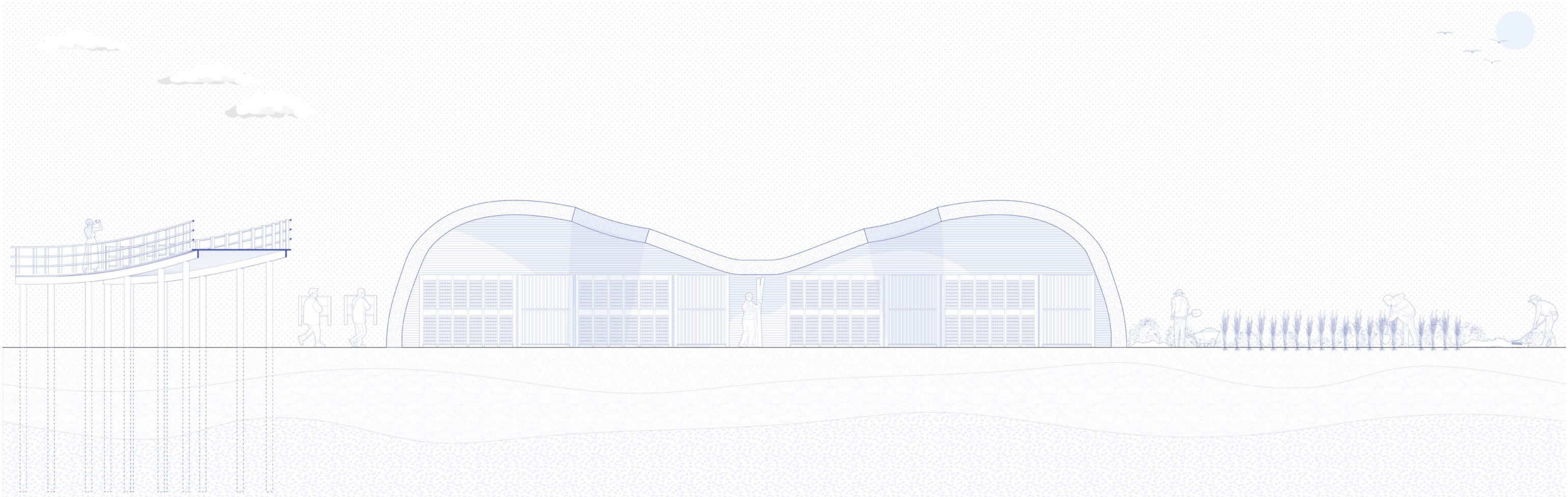


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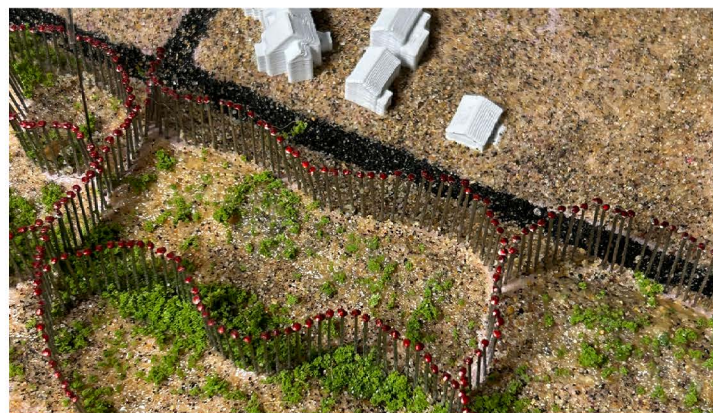
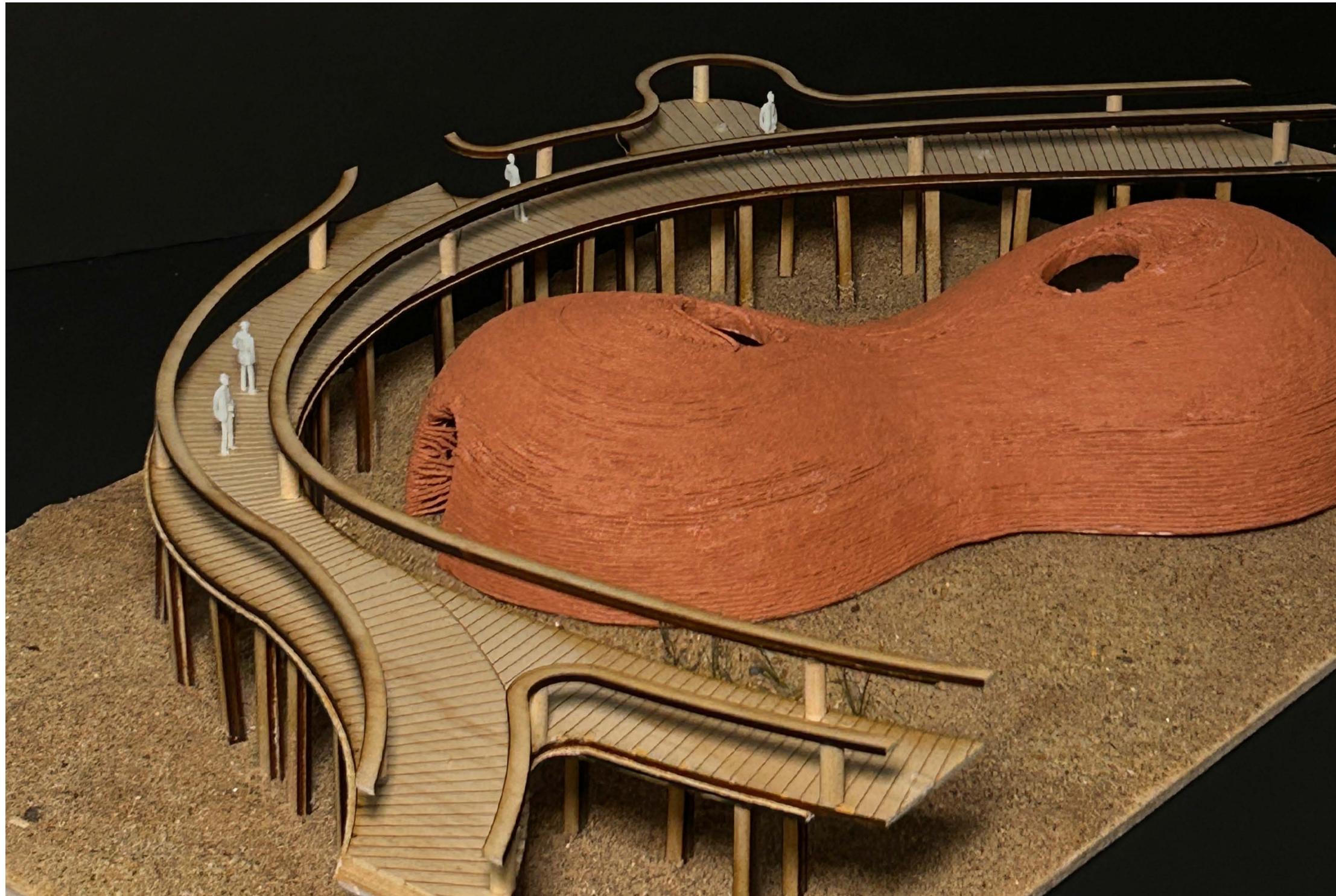


The boardwalk is designed not only to protect the dunes during everyday use, but also to withstand and adapt to extreme storm conditions. To ensure it does not become a source of erosion or structural debris, the entire system is conceived as dismantle-able. The planks and railings are fully removable and screwed together in a way that allows for efficient disassembly with minimal labor. Each component is lightweight enough to be lifted by two people and transported, allowing the structure to be quickly relocated and stored before a storm.

The section drawing below illustrates how the boardwalk integrates with the adjacent storage and plant nursery. This building serves a dual purpose: during storm seasons, it functions as a secure storage space for the dismantled boardwalk elements, and at other times, it opens to the public as an exhibition space. In this way, the project links resiliency, maintenance, and education, ensuring the boardwalk supports both ecological restoration and public engagement throughout the year.

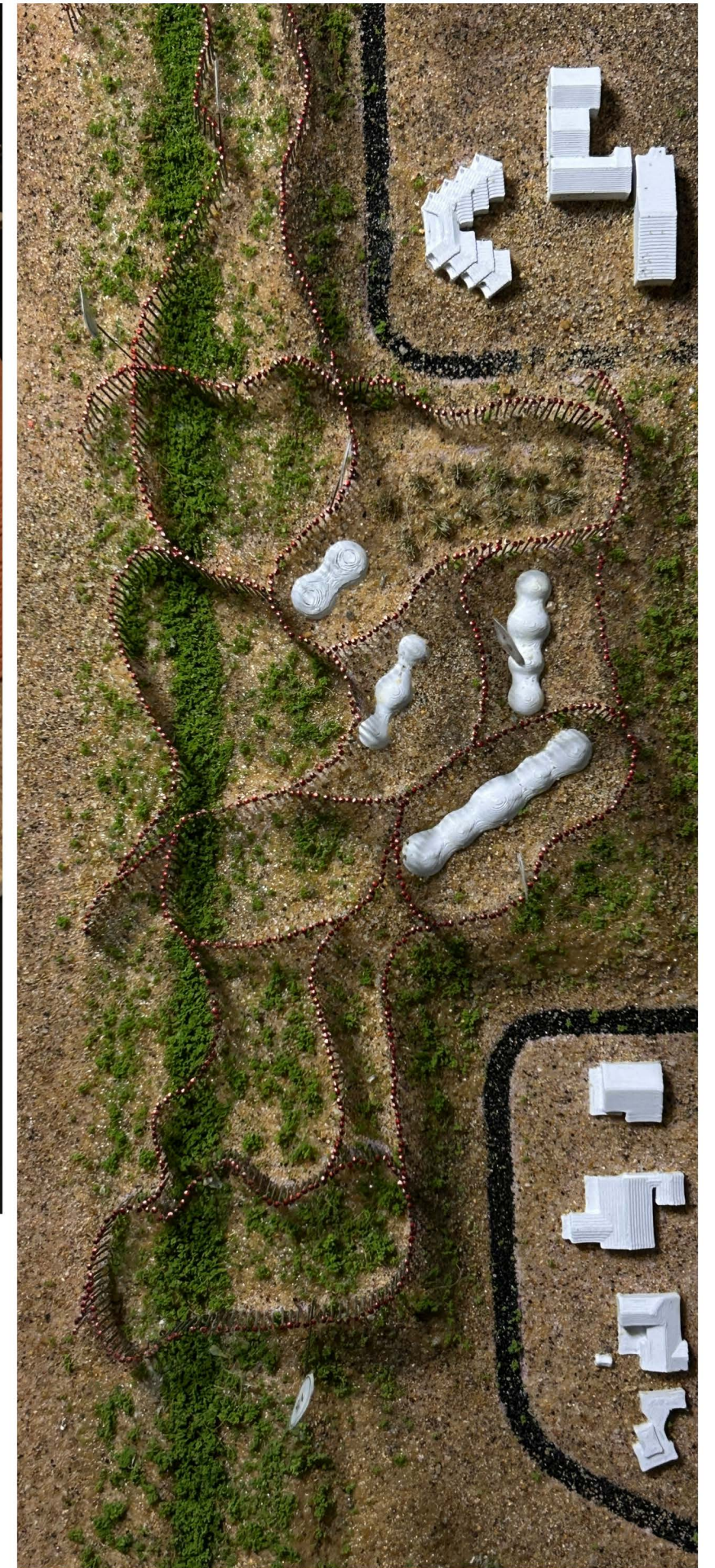


Section through the boardwalk and storage house



The storage house is conceived as a 3D-printed structure, from local raw earth. The composition of the earth mixture responds to local climactic conditions. This choice of material allows the building's form and texture to subtly echo the surrounding dunes and vegetation, enabling it to visually blend into the landscape rather than compete with it.

Conceptually, the 3D-printed storage house reflects the logic of the dune environment itself. Like dunes formed through layers of sand shaped by environmental forces, the building is created through layers of printed material.



“TERENGA HOUSING”

AFFORDABLE HOUSING

YEAR: 2024

SEMESTER: CORE III

SITE: WEST HARLEM, NY

INSTRUCTOR: NINA COOKE JOHN

PARTNER: RYAN E. SAKS

Finding Home: How can collective housing embrace flexible living spaces?

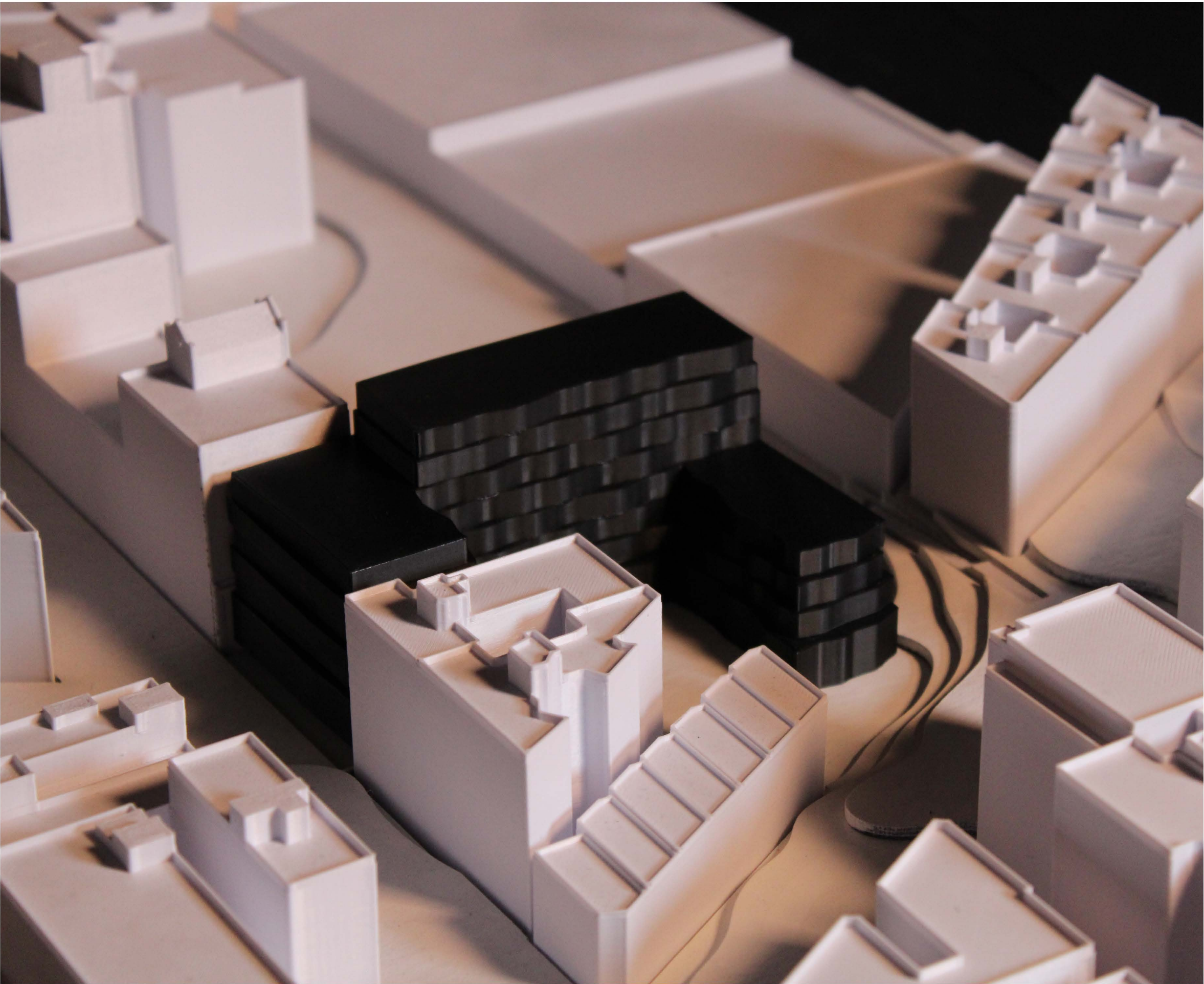
Trenga, meaning Hospitality in Wolof, is the central theme of this project. Hospitality is expressed through two predominant Senegalese cultural traditions on the ground floor of this project:

1. Ate-ya Tea Ceremony
2. Kola Nut Ceremony

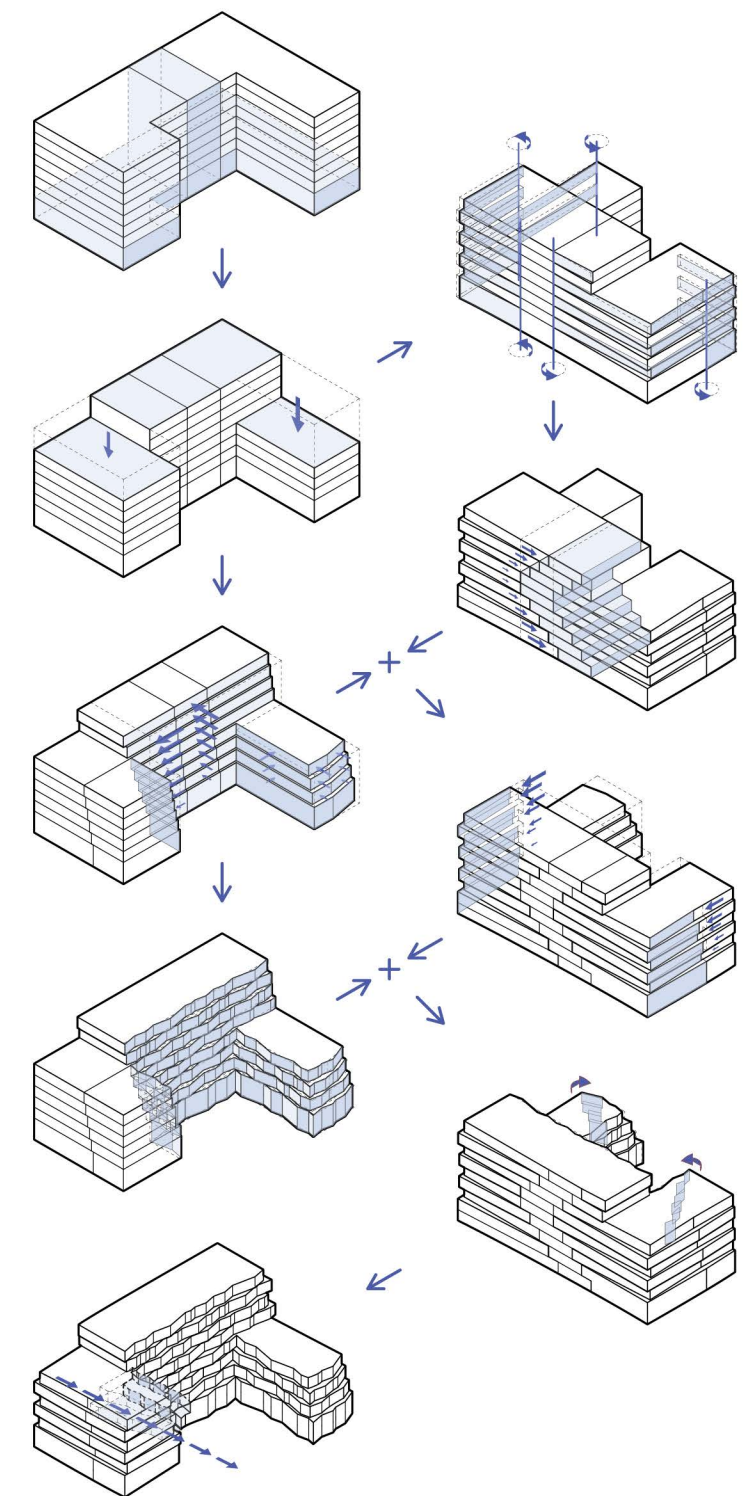
While the front facade of the ground floor is fully glazed and double height, it reinforces the idea of an expressed entry and hospitality to welcome visitors into the space.

The terracotta material choice and the nude/ muted color palette of this residential building, is a reminder of the traditional material(s) used in Senegalese suburban architecture.

More than just a housing complex, Trenga Housing is designed to support Senegalese immigrants by fostering a strong sense of community, rooted in connection, cultural continuity, and belonging.







Undulating Facade & Hospitality through Wiggles:

The exterior face of the facade holds a much simpler form of shifting. The back and forth of the floors allows every other floor to receive **small balconies** that wrap around.

The interior adulation holds more of a **playful look to direct people into the inner courtyard**. The adulation is also explored in three mediums through the windows as well:

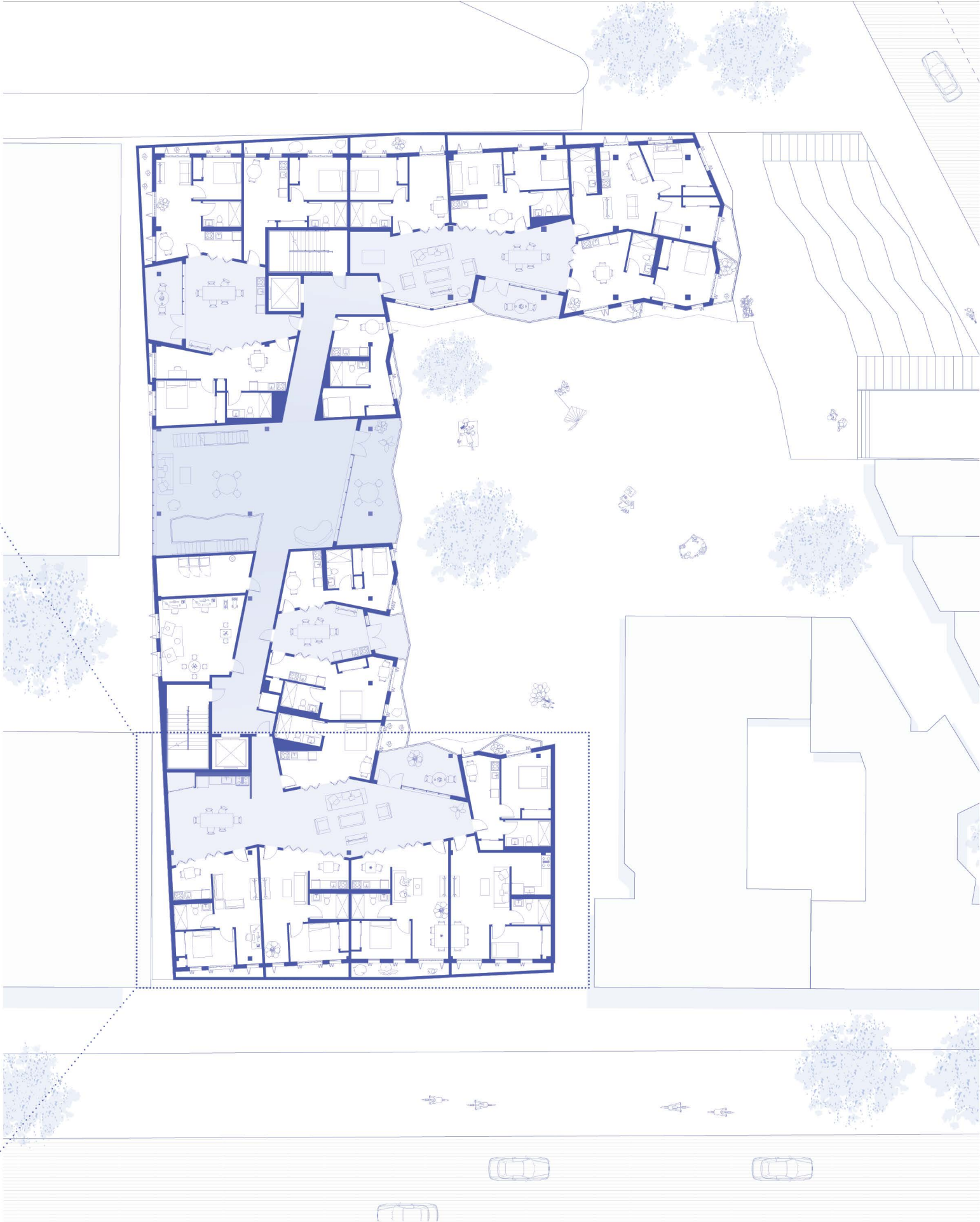
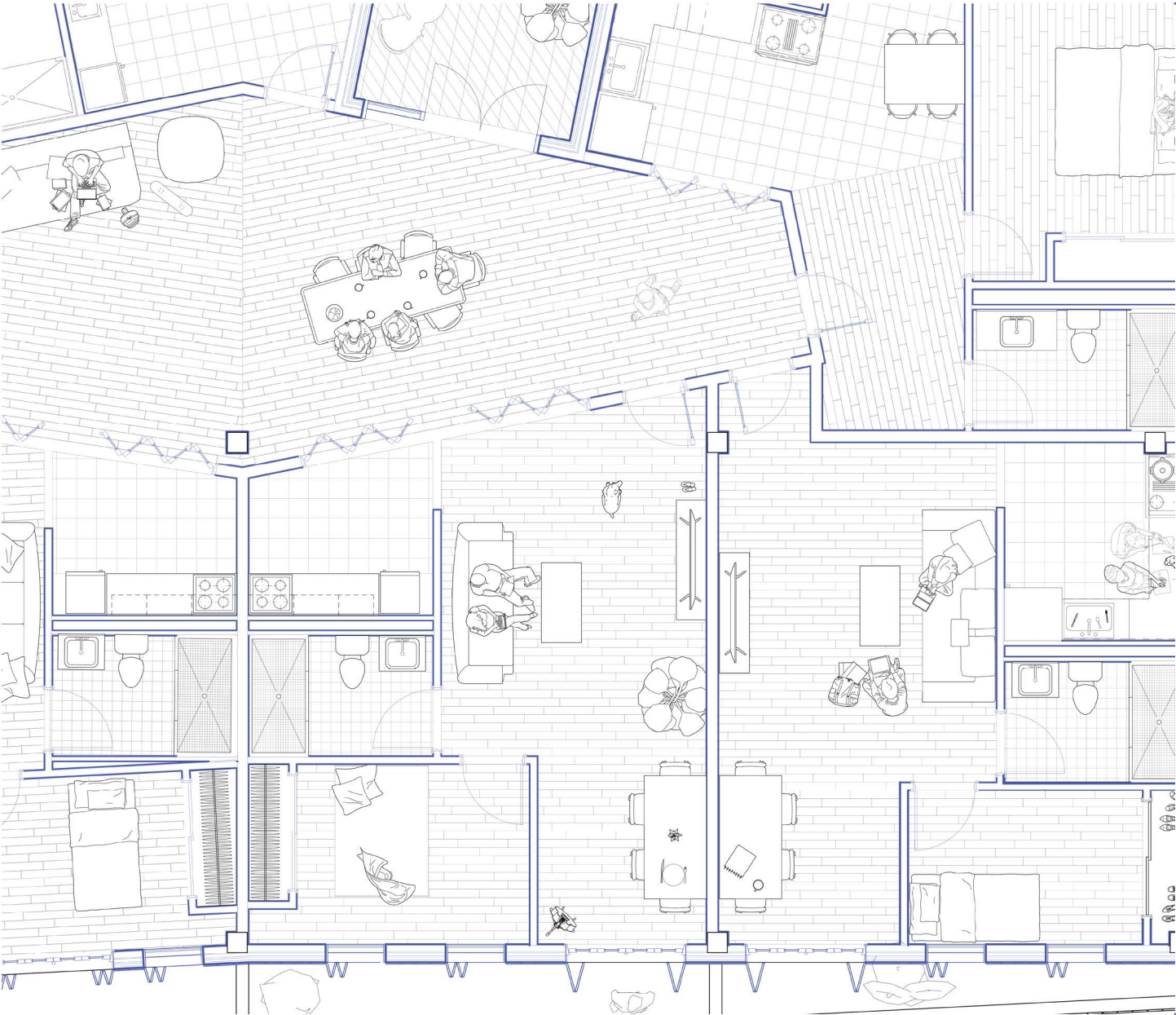
- **Small:** hints to more **private** spaces in a unit (e.g: bedroom)
- **Medium:** hints to more **communal** spaces in a unit (e.g: living room)
- **Large:** hints to the **public** spaces on each residential floor (e.g: floor commons)

Enclaves and Unit Arrangement:

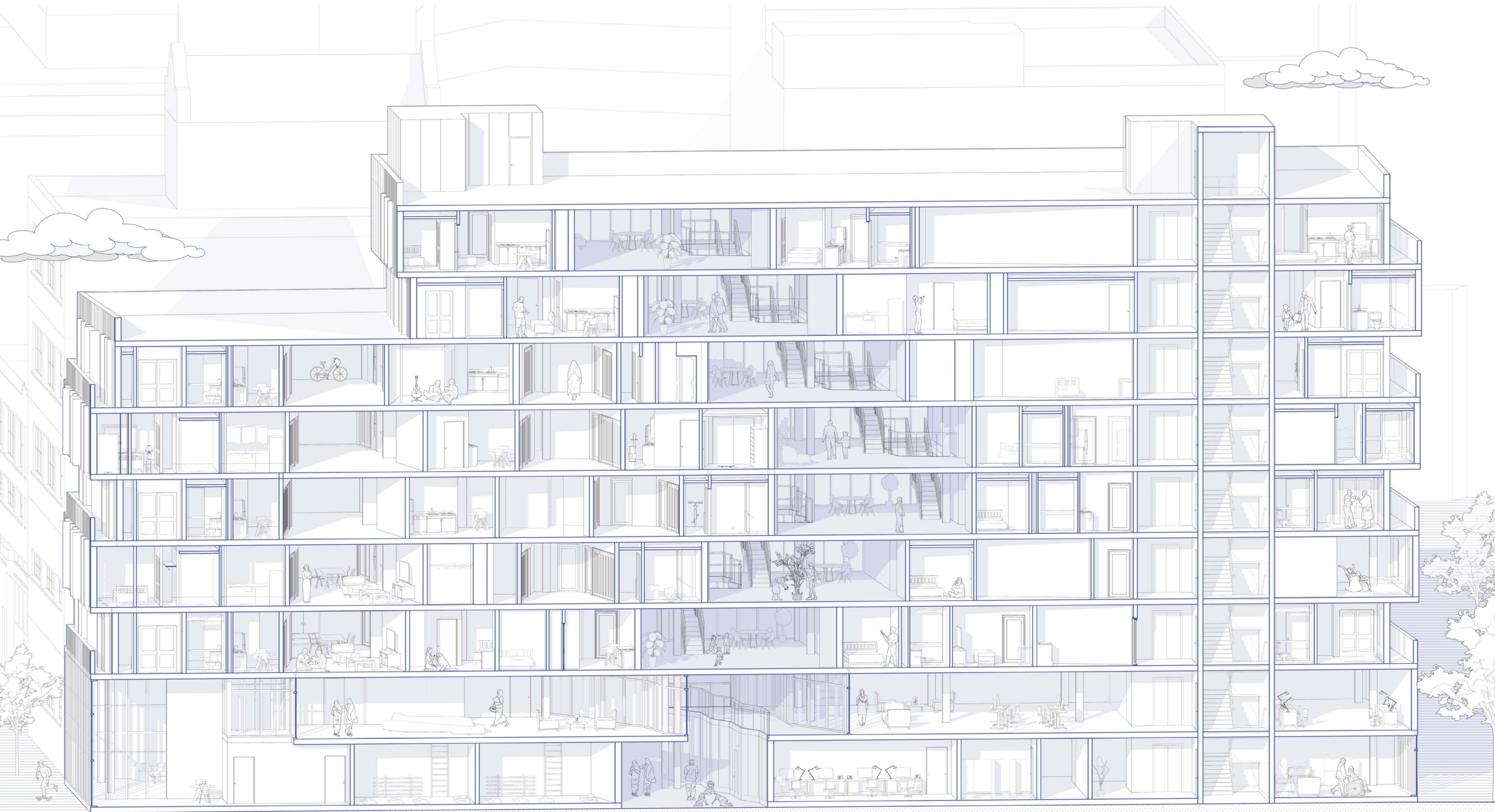
The residential floors are divided into a cluster of units called “Enclaves.” These enclaves are an ecosystem of co-living for the residents that emphasize the idea of hospitality and hubs of gathering.

The residential enclaves consist of studios, one bedroom, two, and three bedrooms. Each residential enclave is accompanied by an enclave commons, the communal space for gathering outside your apartment with your neighbors. The enclave commons add to the idea of extending your kitchen into the communal space to reinforce the concept of hospitality.

Floor Commons, which is carved relatively in the center of each residential floor and staggers on each level, allows the upper and lower levels to have porous flow from one floor to another.

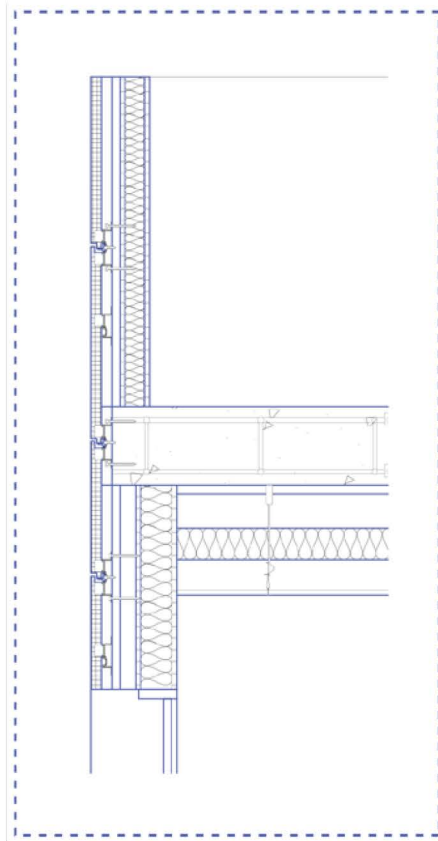


The highlighted gradient in the plan shows the Common Areas on each floor, from the central common areas to each residential unit common spaces

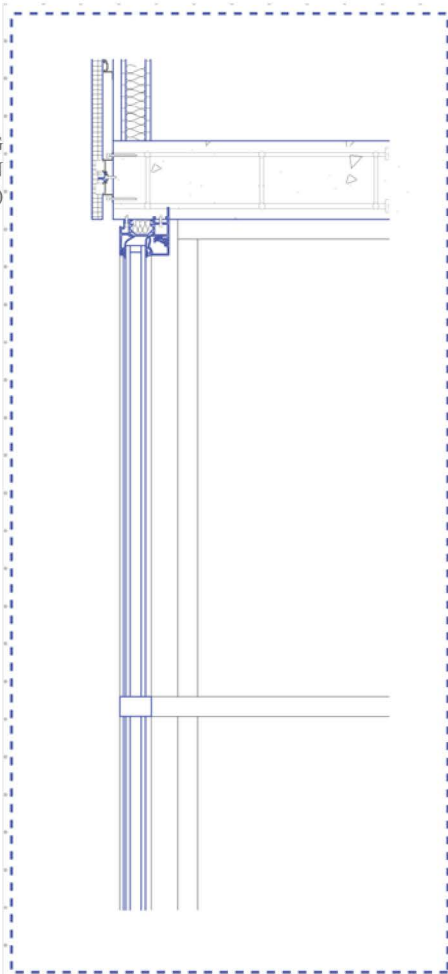


Section Perspective highlighting the *Floor Commons* area that staggers through each floor

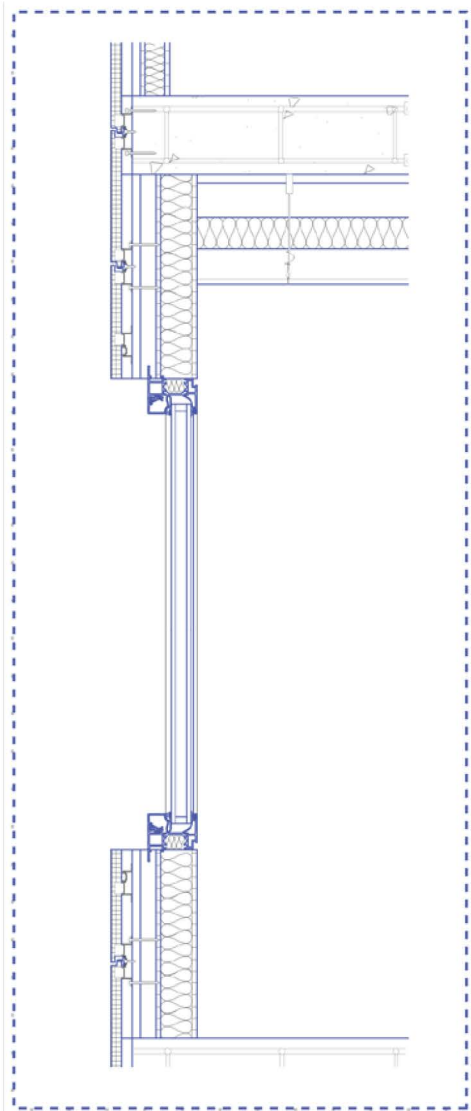
1
ROOF
CONNECTION



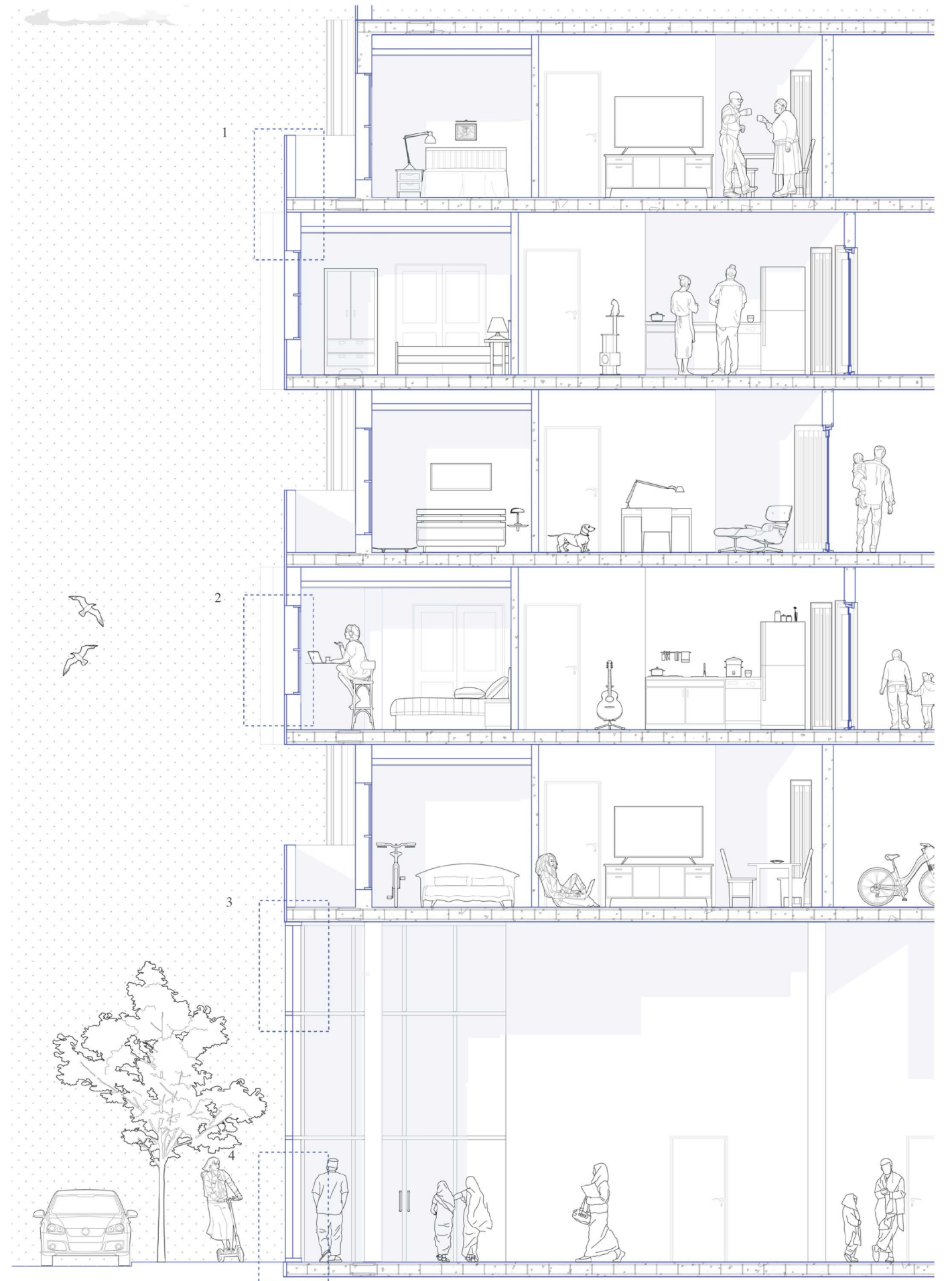
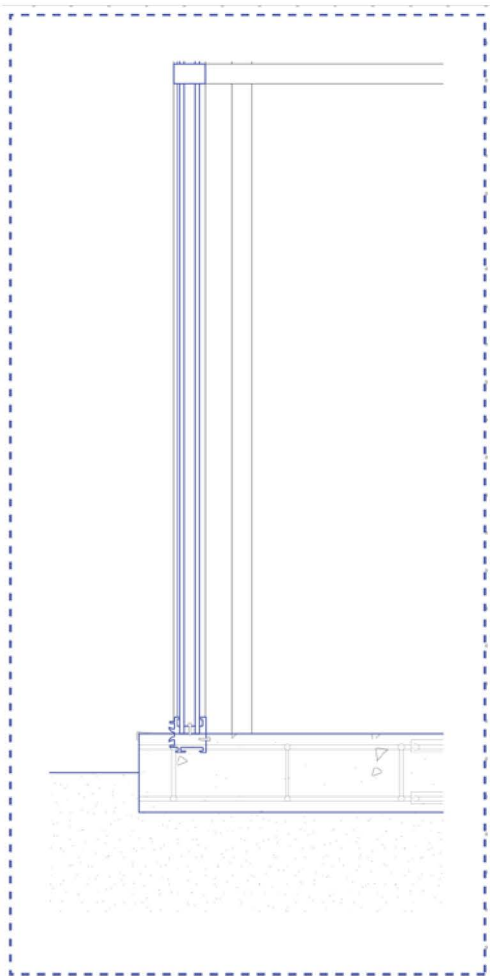
3
GLAZING
CONNECTION
(TOP)



2
WINDOW
CONNECTION



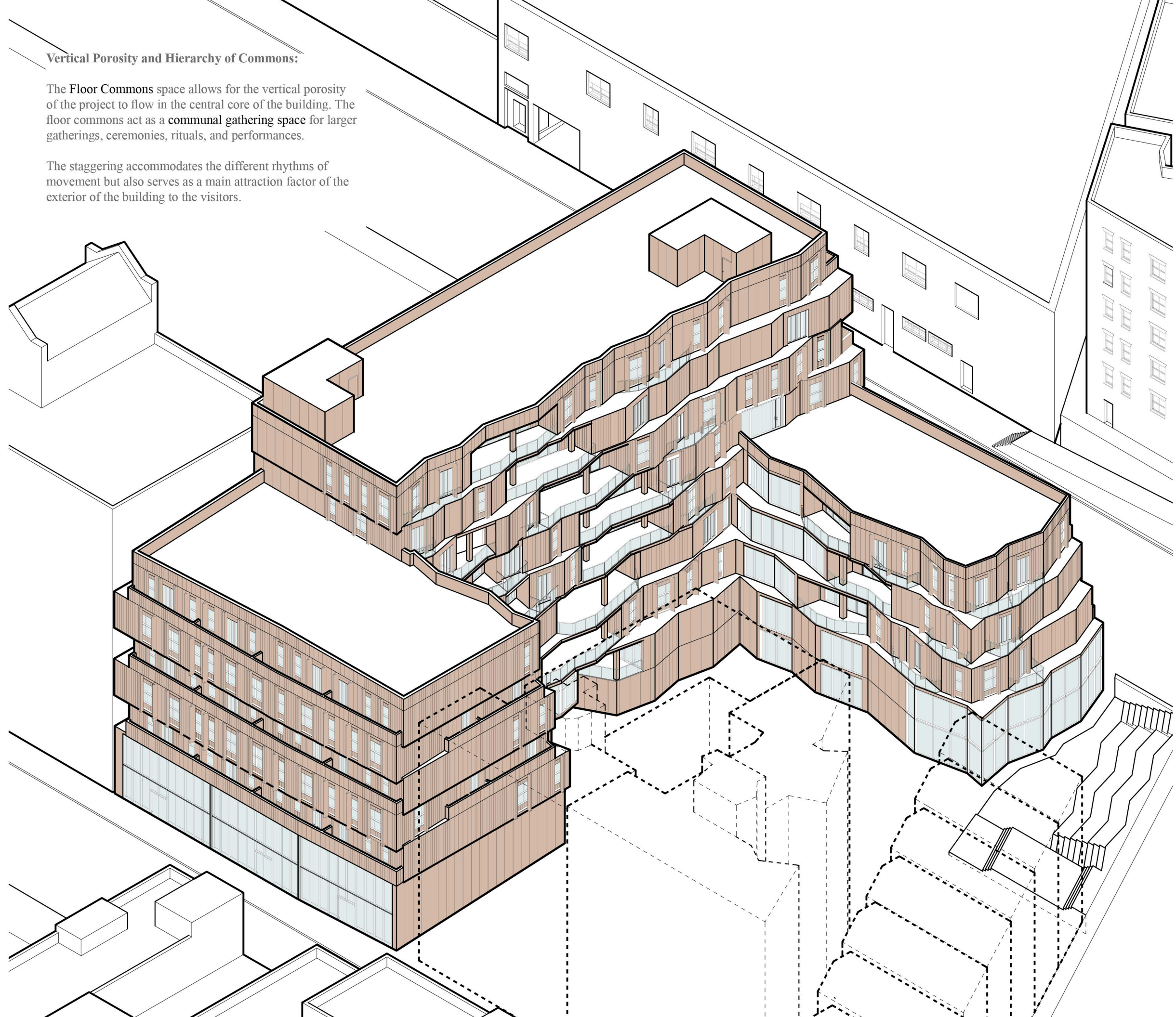
4
WINDOW
CONNECTION
(BOTTOM)

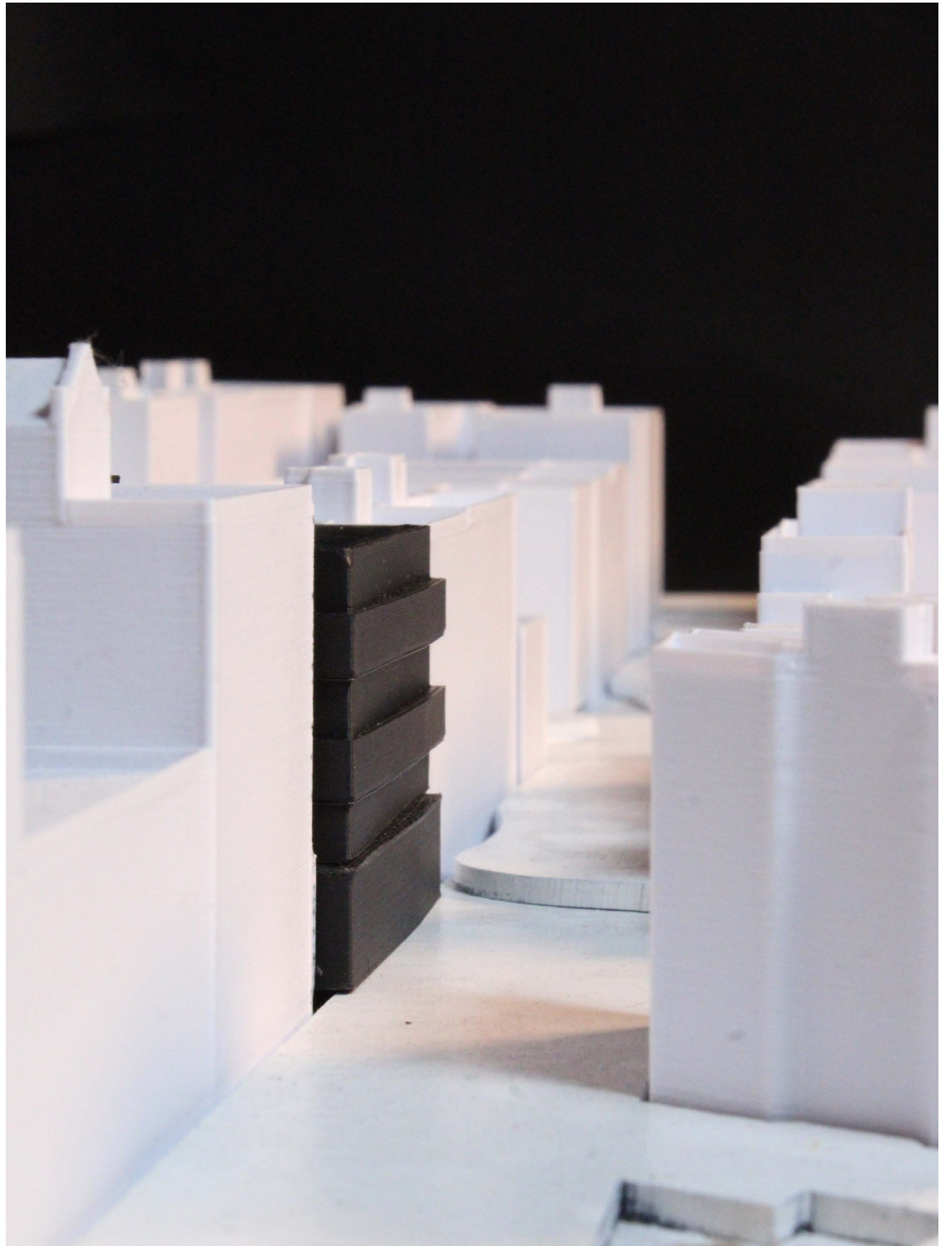
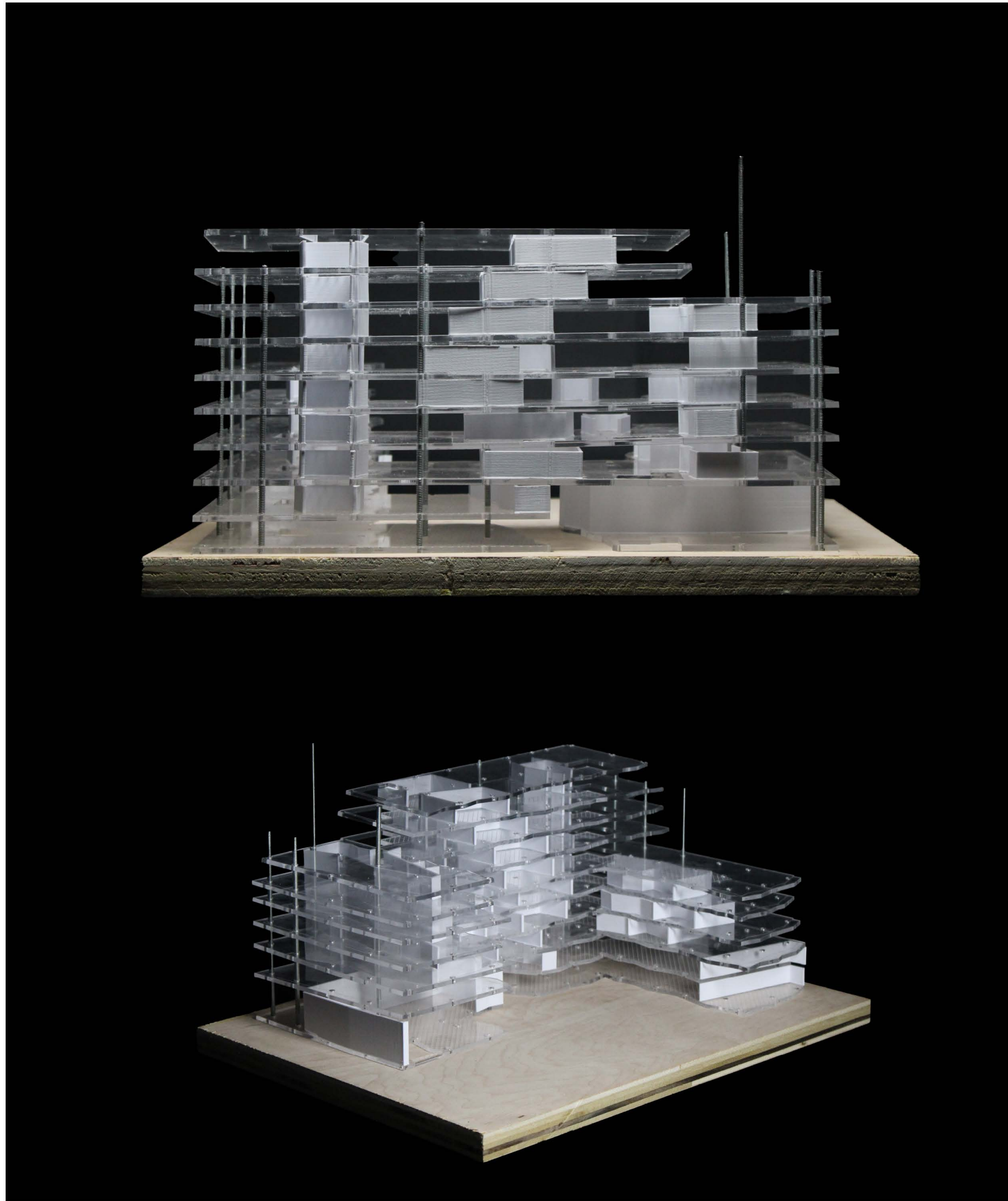


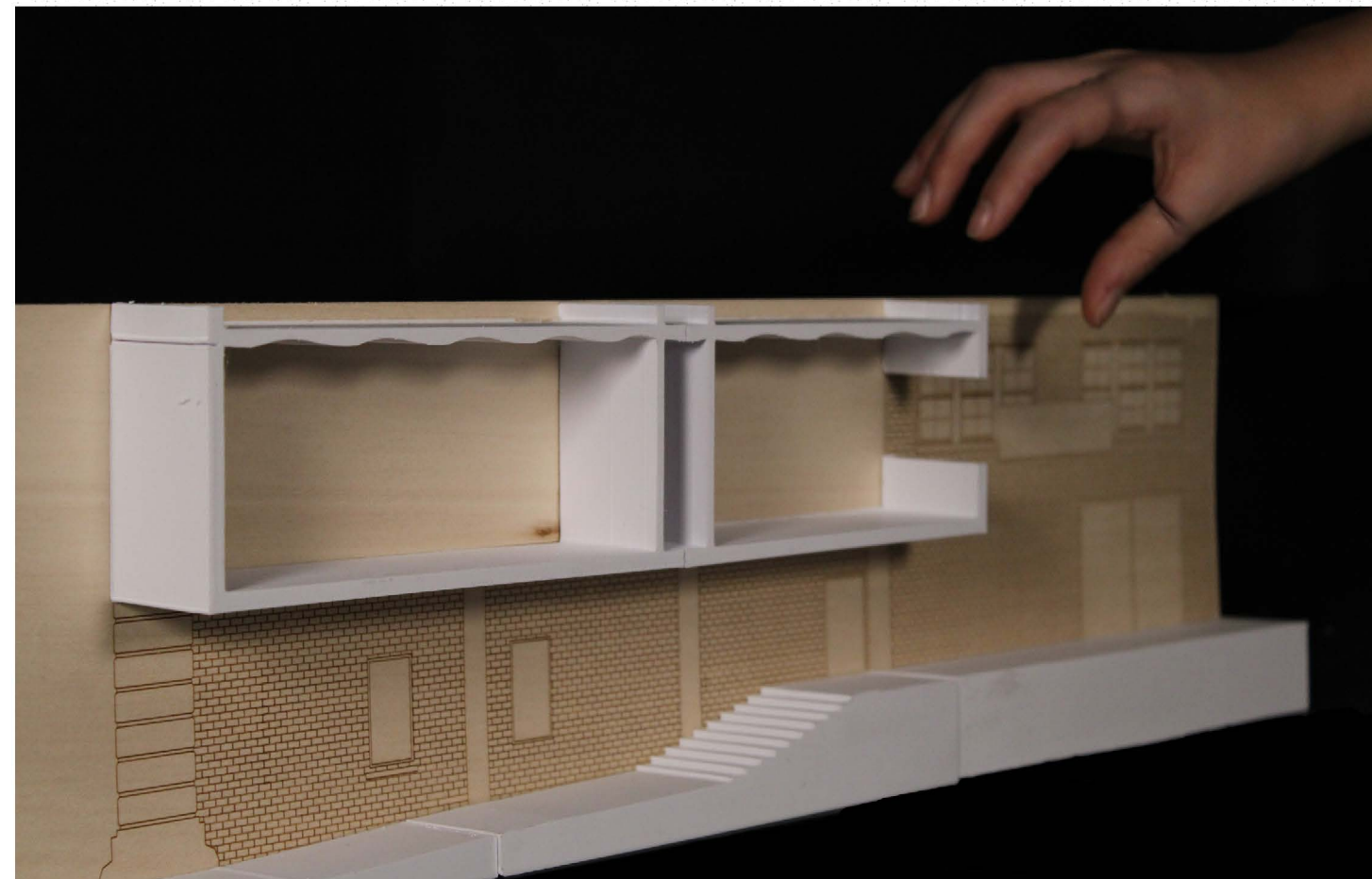
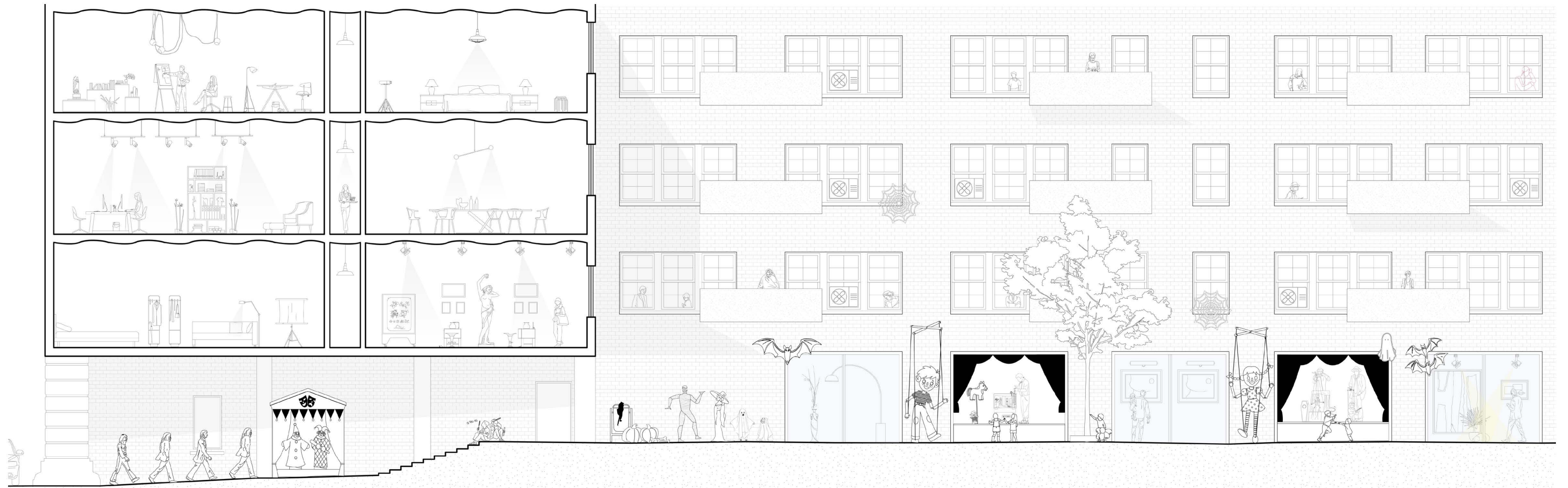
Vertical Porosity and Hierarchy of Commons:

The **Floor Commons** space allows for the vertical porosity of the project to flow in the central core of the building. The floor commons act as a **communal gathering space** for larger gatherings, ceremonies, rituals, and performances.

The staggering accommodates the different rhythms of movement but also serves as a main attraction factor of the exterior of the building to the visitors.







“STITCH”

DAY CARE AND COMMUNITY PLAZA

YEAR: 2024

SEMESTER: CORE II

SITE: NEWARK, NJ

INSTRUCTOR: JOSH UHL

Damage Control: Locating Damage as Critical Architecture

The form of damage studied during this semester was located on I-280 highway in Newark, NJ. The main two damage factors studied through the highway were:

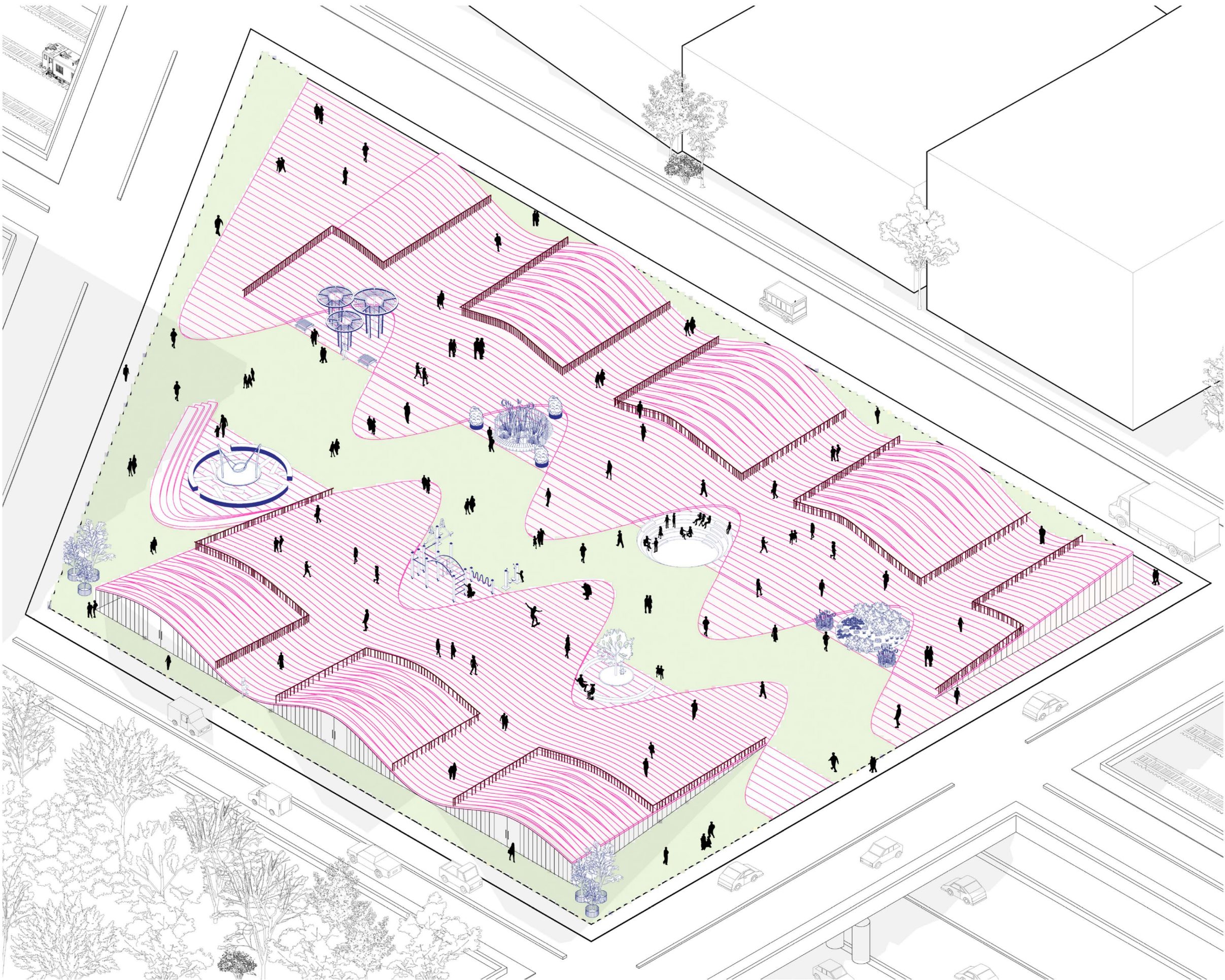
1. The Displacement of Newark Residents
2. The interruption of the Urban Fabric of the city

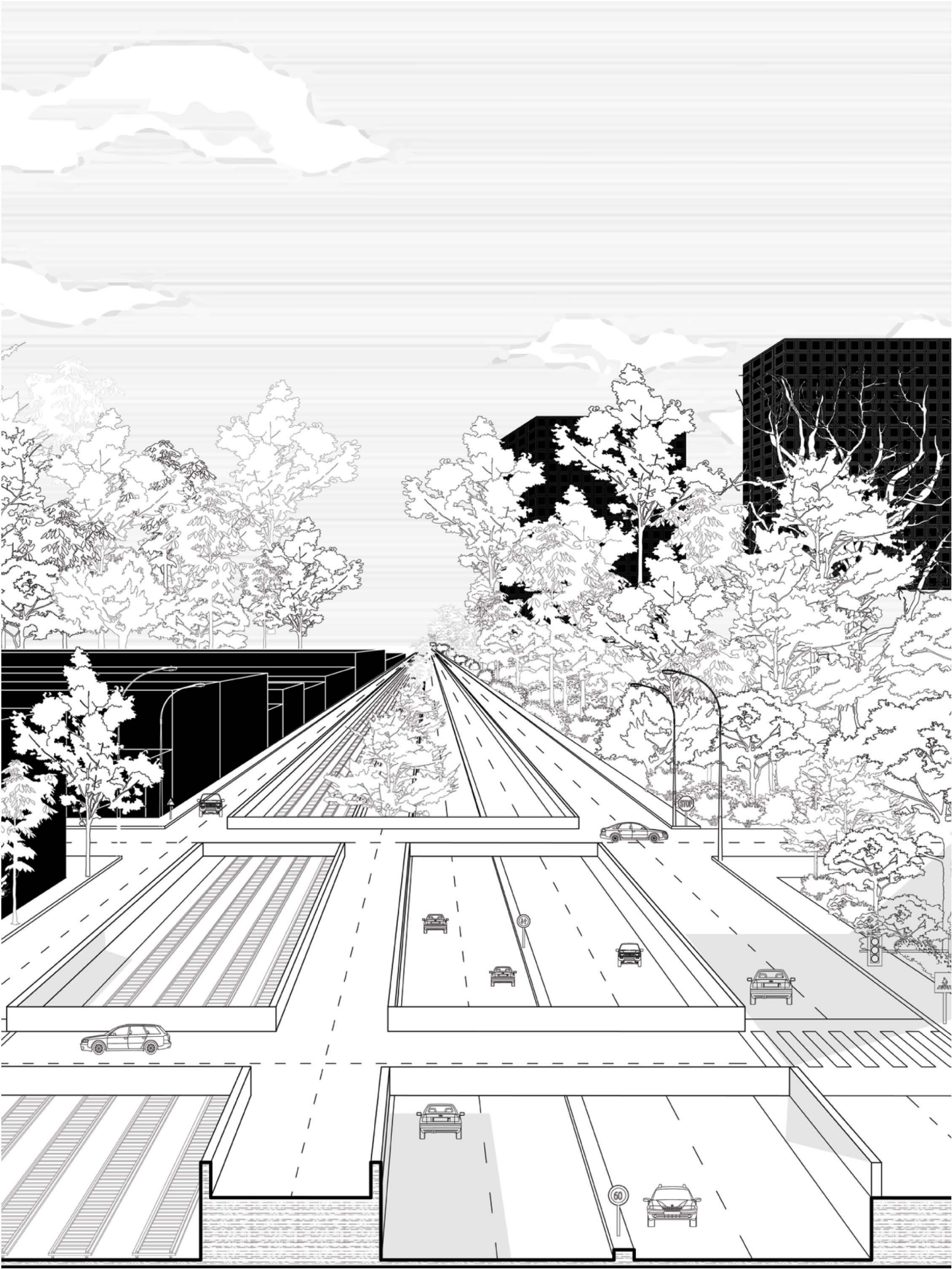
This intervention focuses on bridging back the torn neighborhood and stitching the community that was interrupted by the highway. The bridging reinforces the social and physical fabric of the city while embracing the challenges of this grand highway.

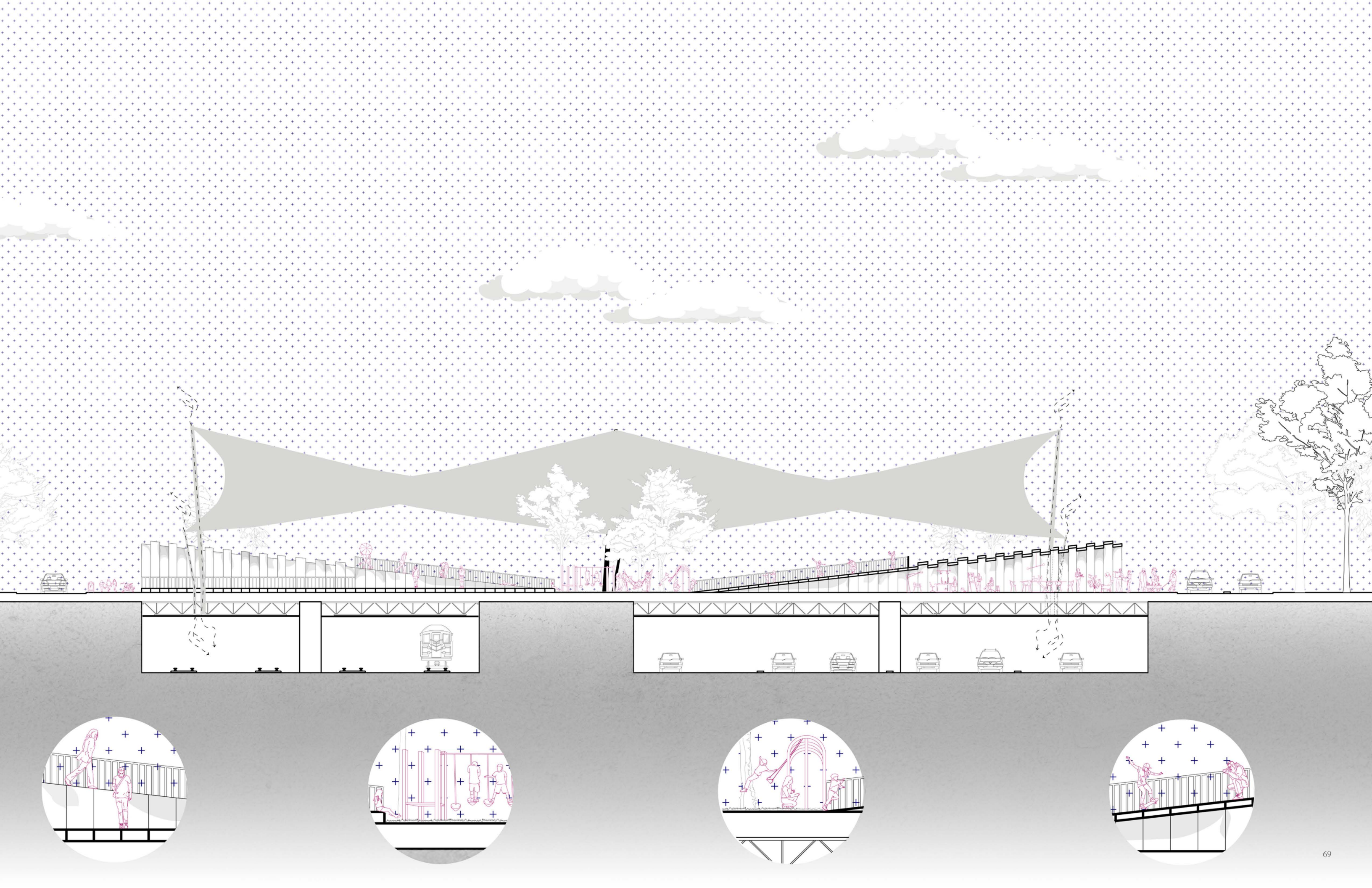
While capping the existing void in the highway, the architecture language of the design relates to engaging the community on site. While the arches rise and dip, it allows for two spaces to accumulate:

1. Points of entry
2. Occupiable spaces on landscape and on the structure

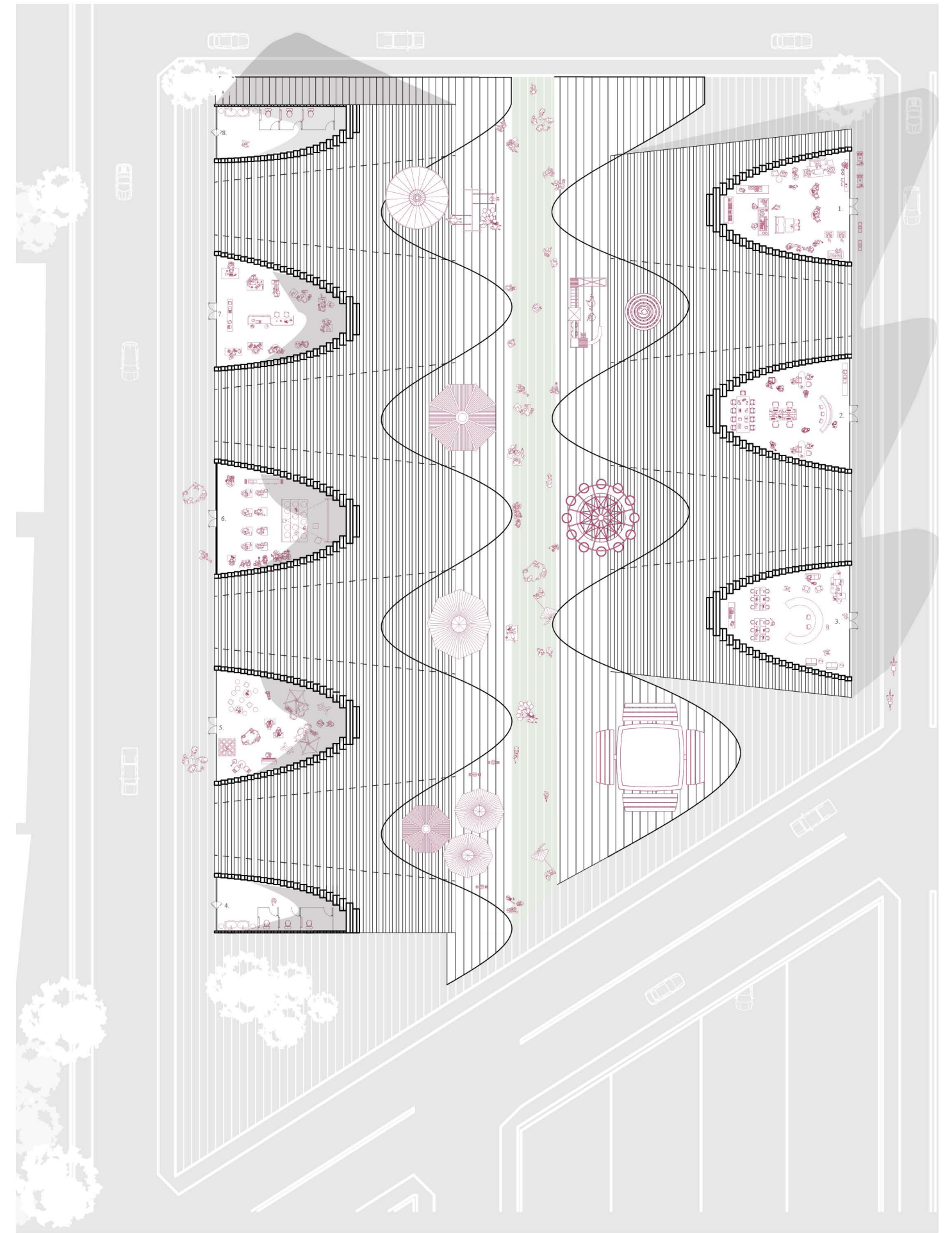
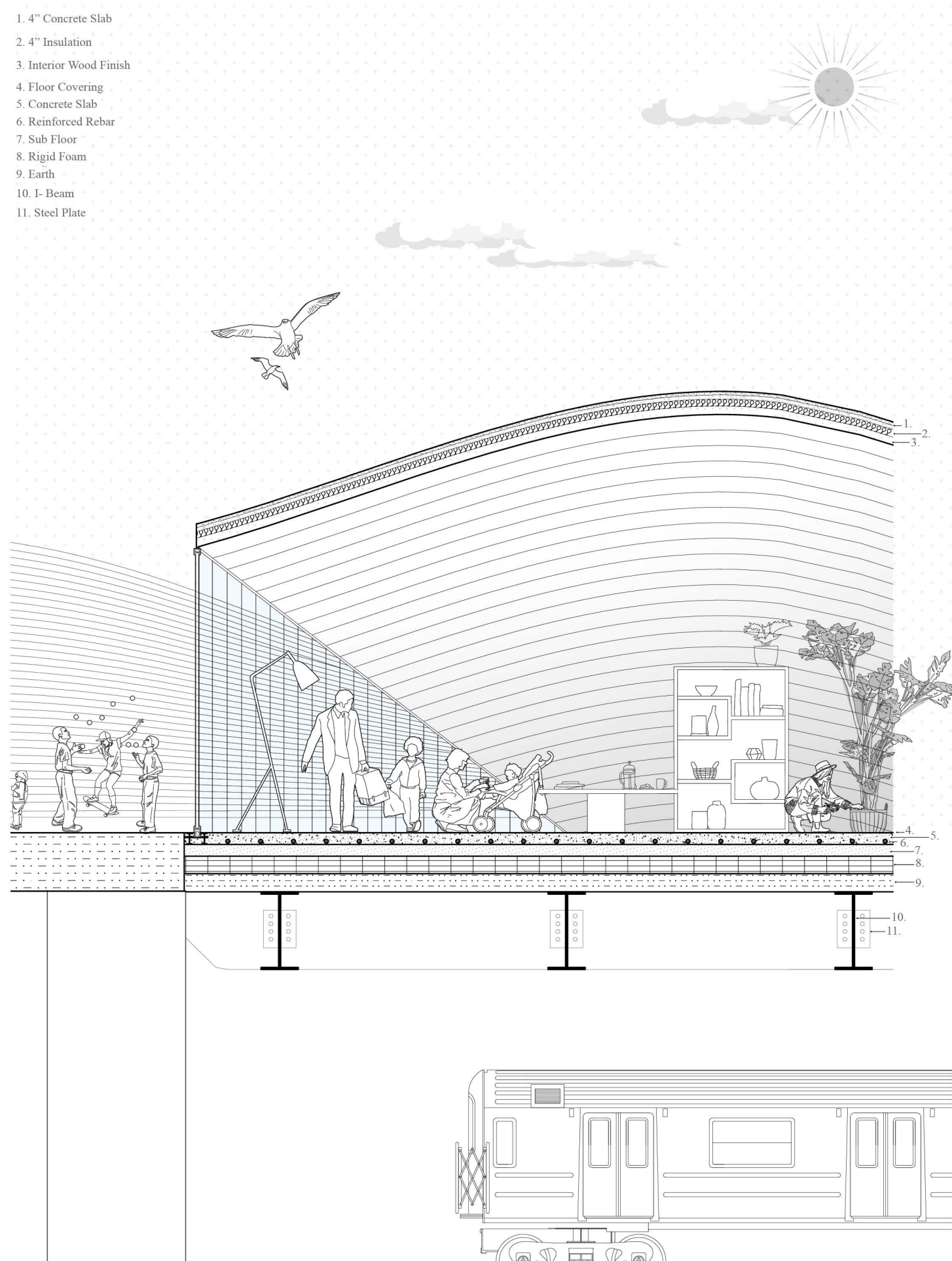
In conclusion, Stitch serves as a plinth to engage community activities.

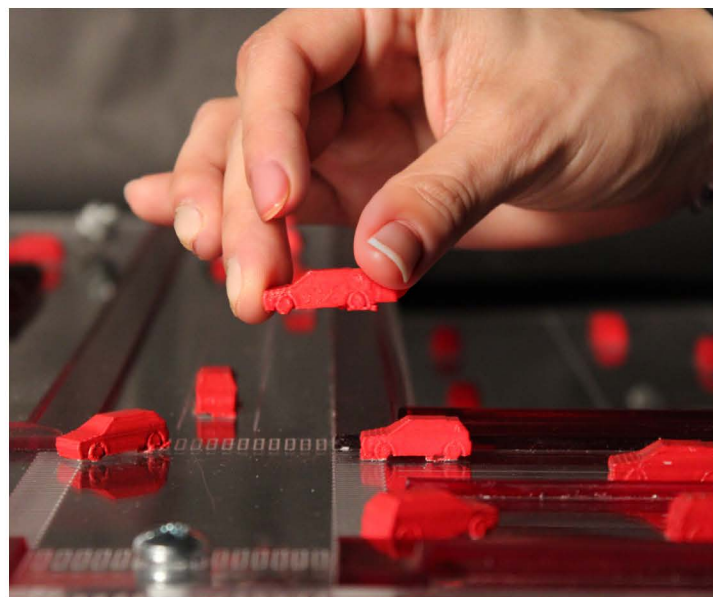






1. 4" Concrete Slab
2. 4" Insulation
3. Interior Wood Finish
4. Floor Covering
5. Concrete Slab
6. Reinforced Rebar
7. Sub Floor
8. Rigid Foam
9. Earth
10. I- Beam
11. Steel Plate





[SYSTEMS] OF RESILIENCY
RESILIENT FOREST

YEAR: 2023

SEMESTER: CORE I

SITE: EAST HARLEM, NYC

INSTRUCTOR: GALEN PARDEE

Questioning the Future: Mobility, Modernity, & Futurity

This project proposes transforming East Harlem (stretching from 125th Street down along the FDR Drive) by closing the highway to vehicle traffic and converting it into a flood-resilient forest. The intervention unfolds in two phases:

Phase 1: Growing the Trees

A flood-proof greenhouse, elevated above the former roadway, becomes both a protective nursery and a civic landmark. By capping the existing void of the highway, the greenhouse establishes a new architectural language that directly engages the community. Its arches rise and dip to form:

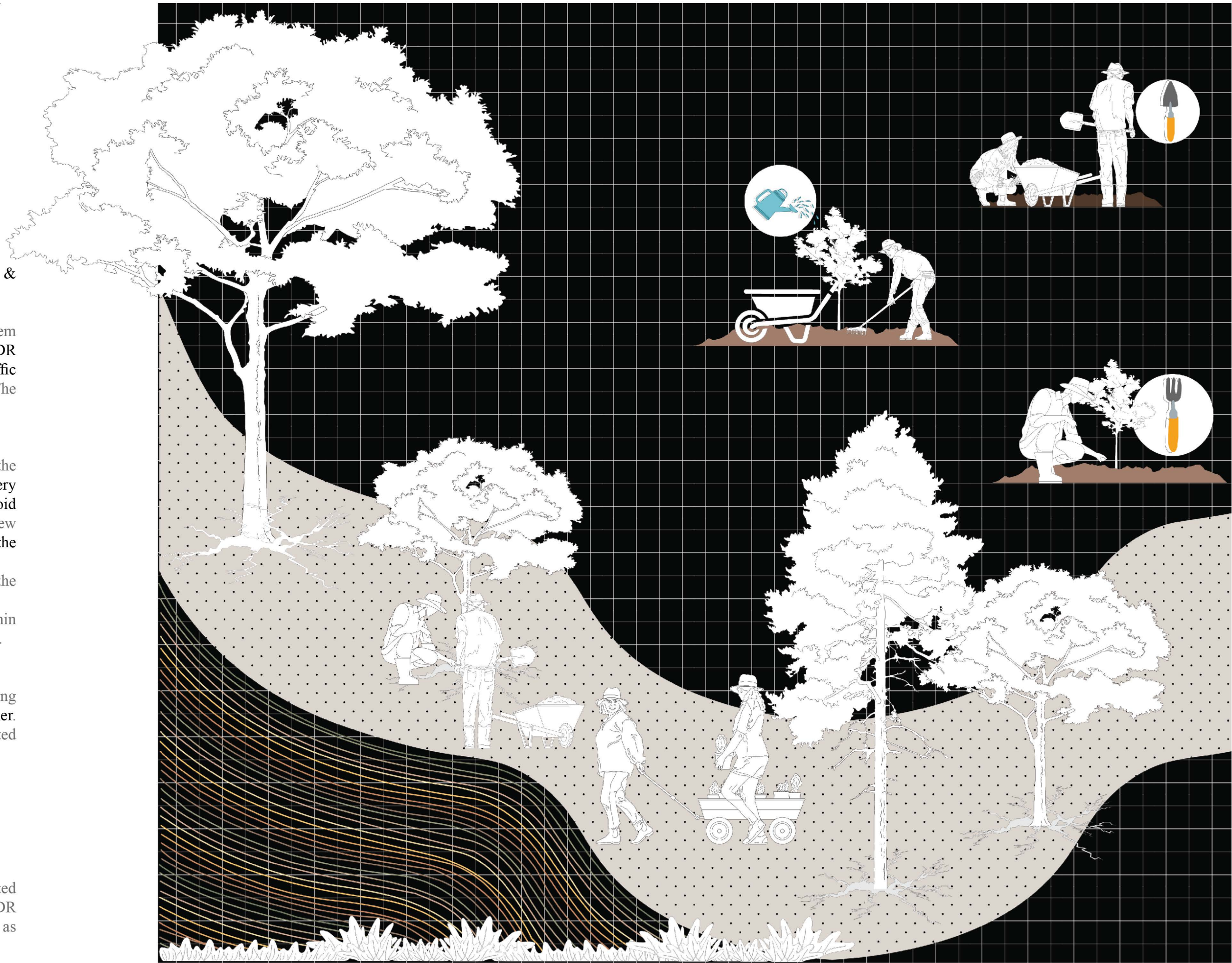
1. Points of entry that connect street life to the structure.
2. Occupiable exterior spaces embedded within the landscape and along the building's form.

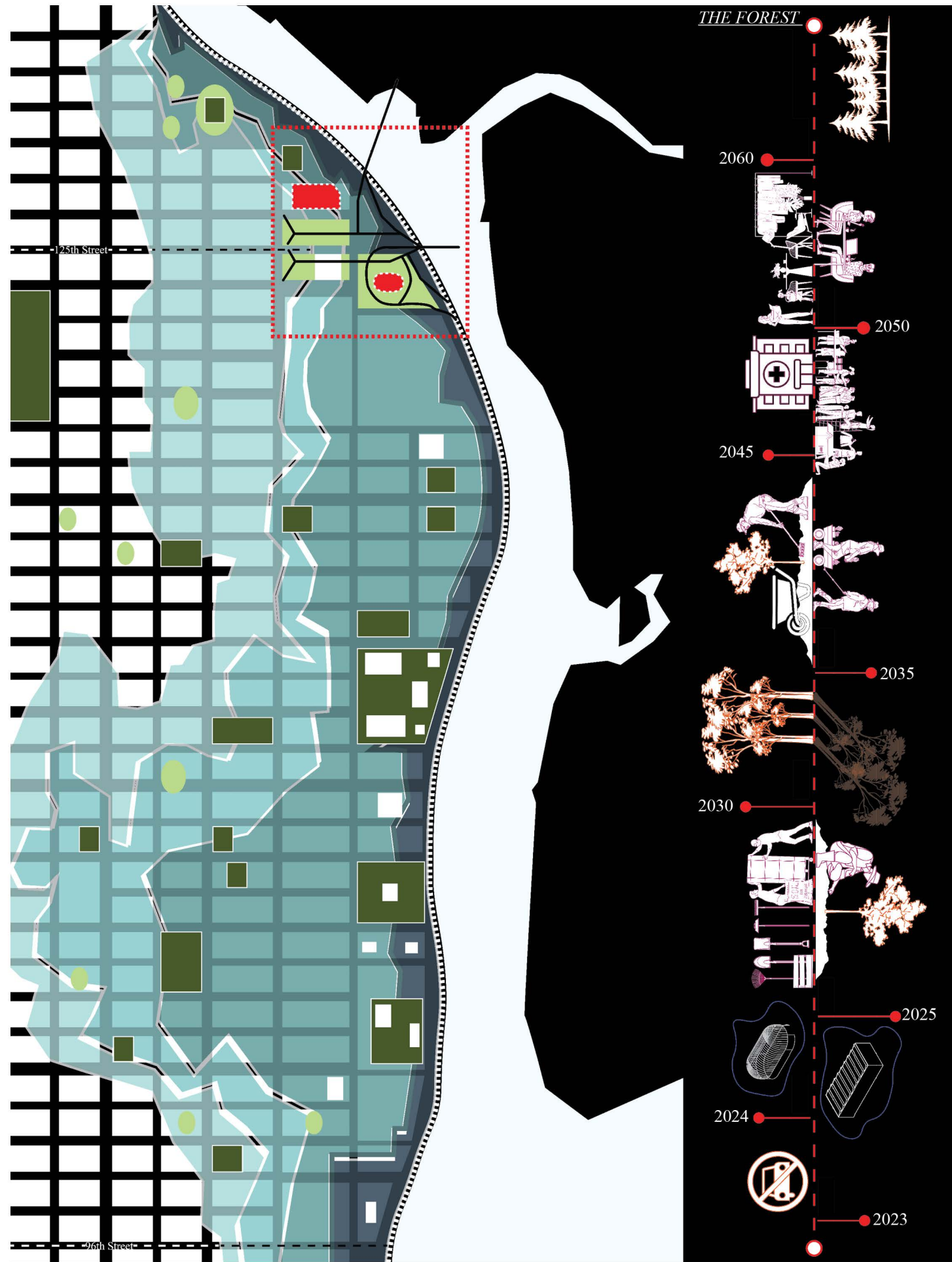
Phase 2: Growing the Forest

Once matured, the trees are transplanted along the FDR corridor, creating a living flood barrier. This Resilient Forest is guided by four integrated systems:

1. Flood management
2. Creation of resilient public spaces
3. Community engagement
4. Waterfront adaptation

With the Harlem River and East River projected to play a major role in future flooding, the FDR Drive is re-imagined not as an expressway, but as a foundation for a living, adaptive landscape.





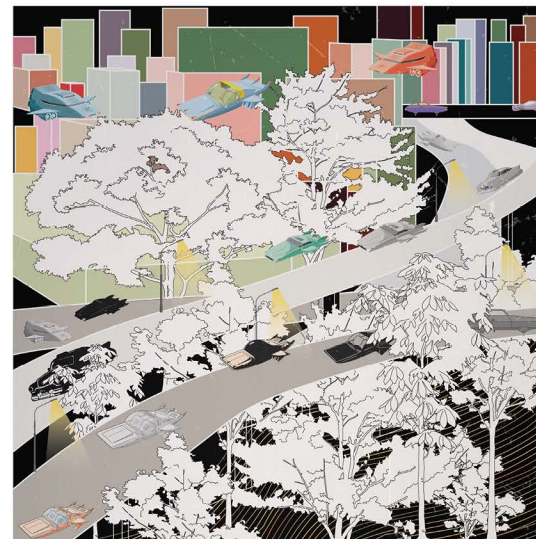
YEAR 0 - GROWING THE FOREST

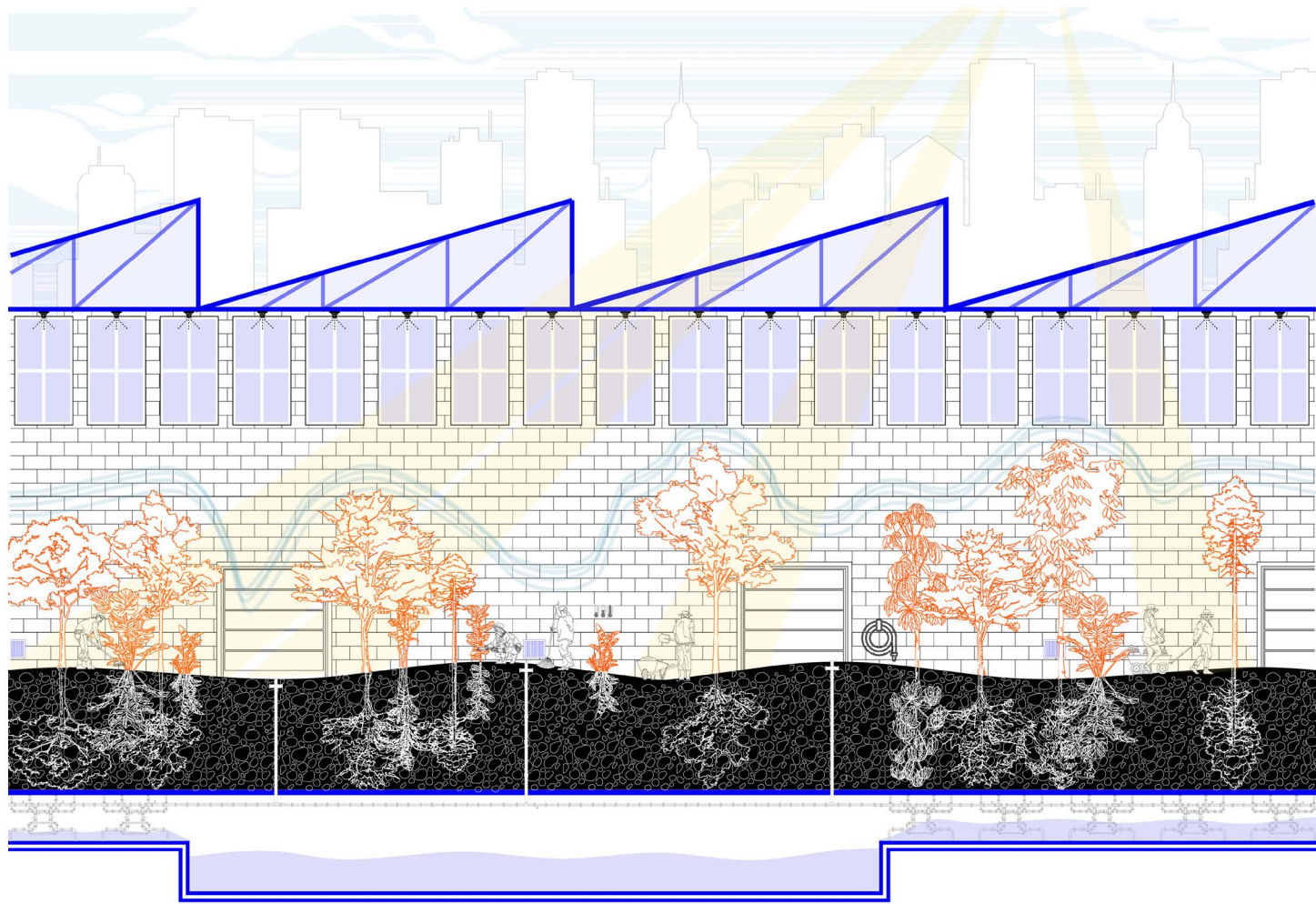


YEAR 10 - COMMUNITY ENGAGEMENT

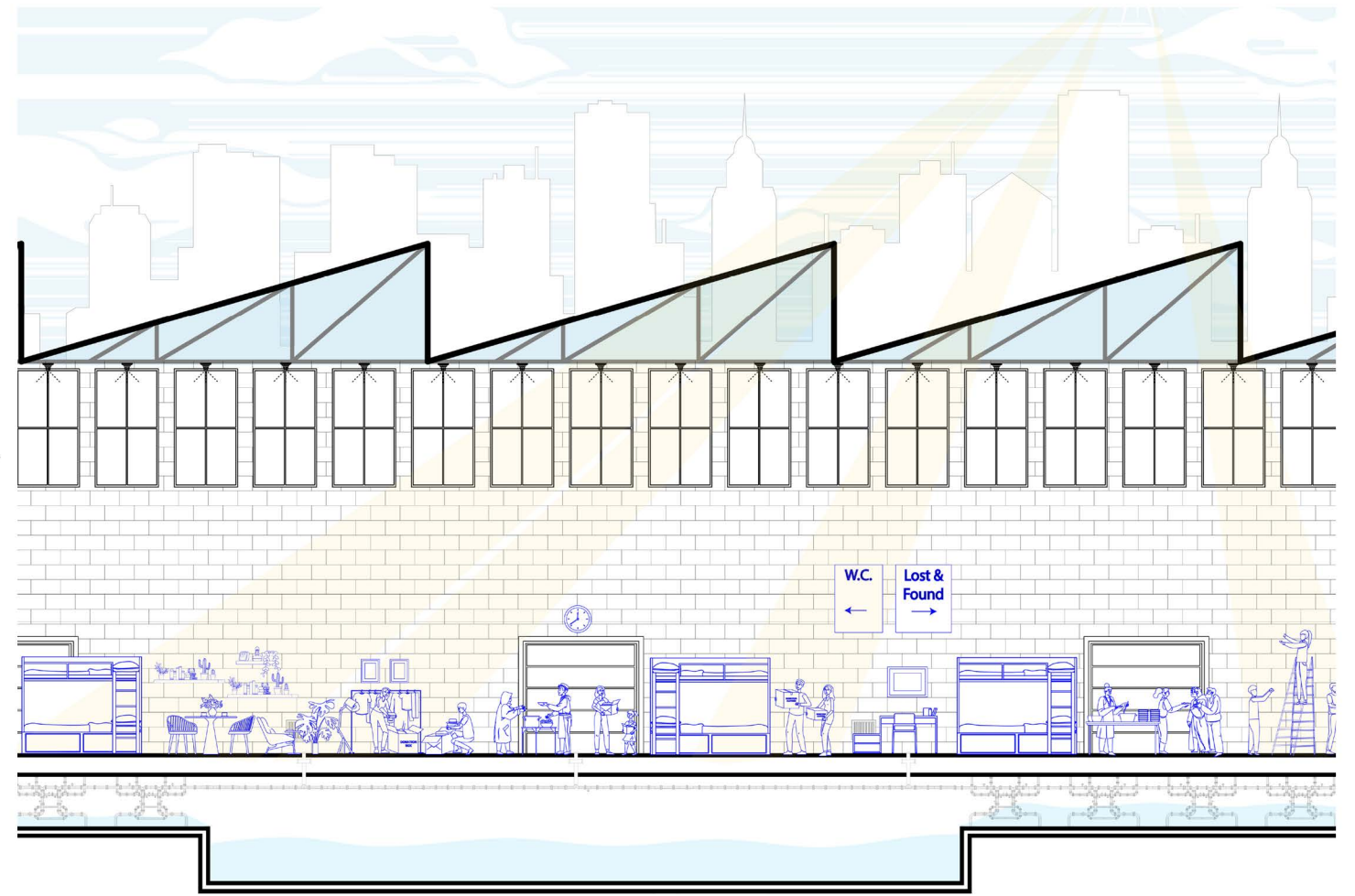


YEAR 50 - FULL GROWTH

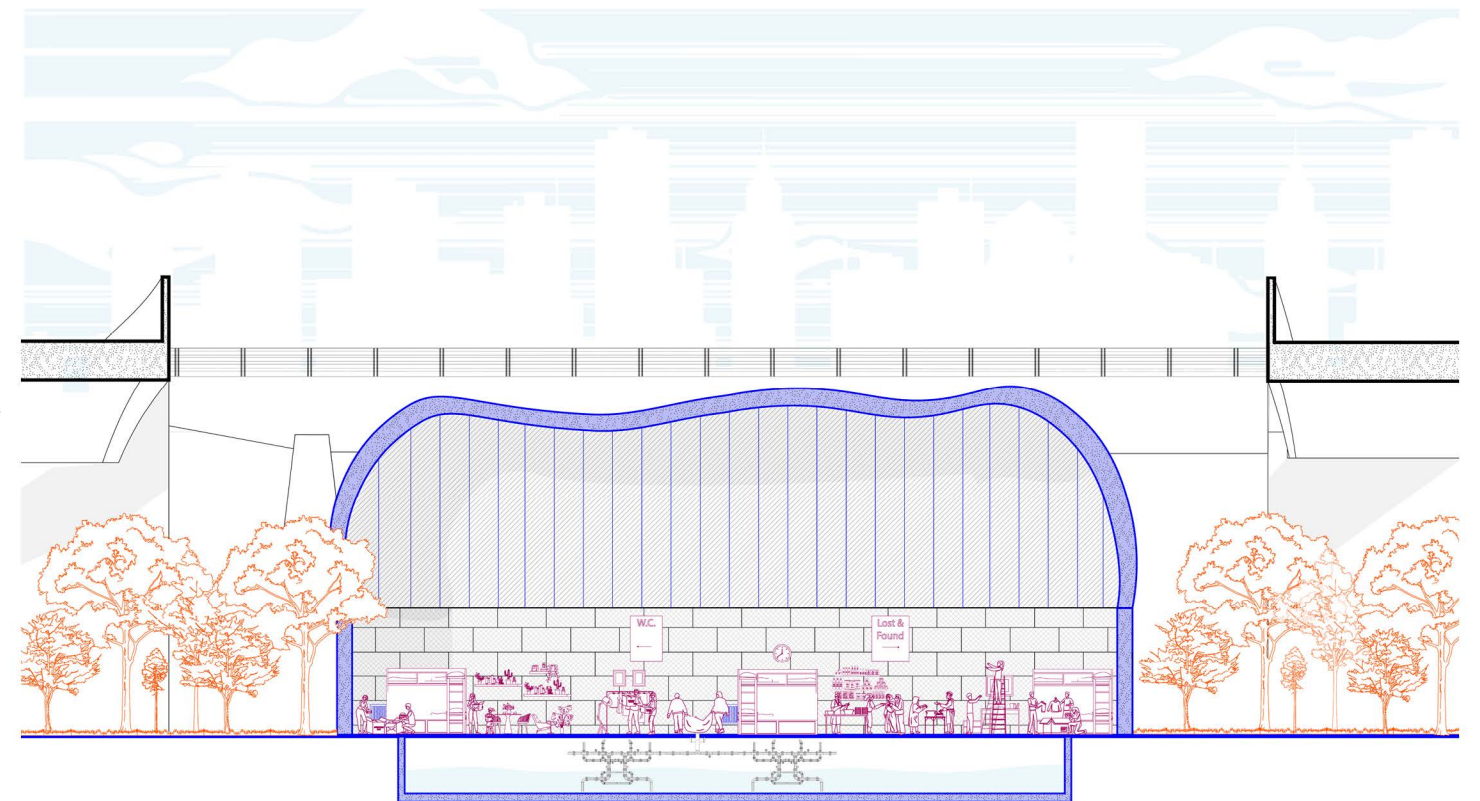
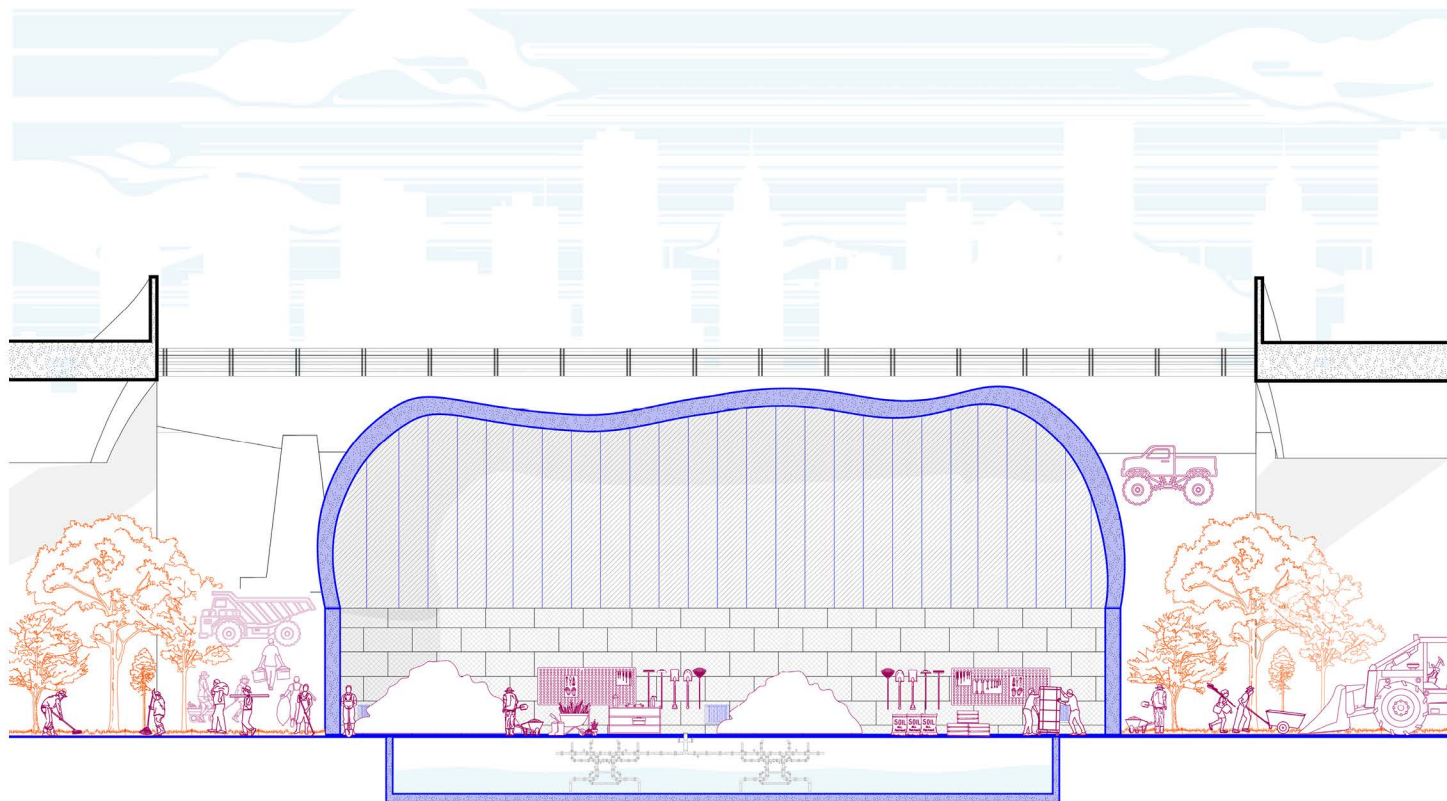




GREEN HOUSE



REFUGE CENTER



“TABLE NO.1”
A PLACE OF GATHERING

YEAR: 2025

SEMESTER: 04

INSTRUCTOR: MIREIA LUZÁRRAGA

COURSE: THE GREAT RE-USE

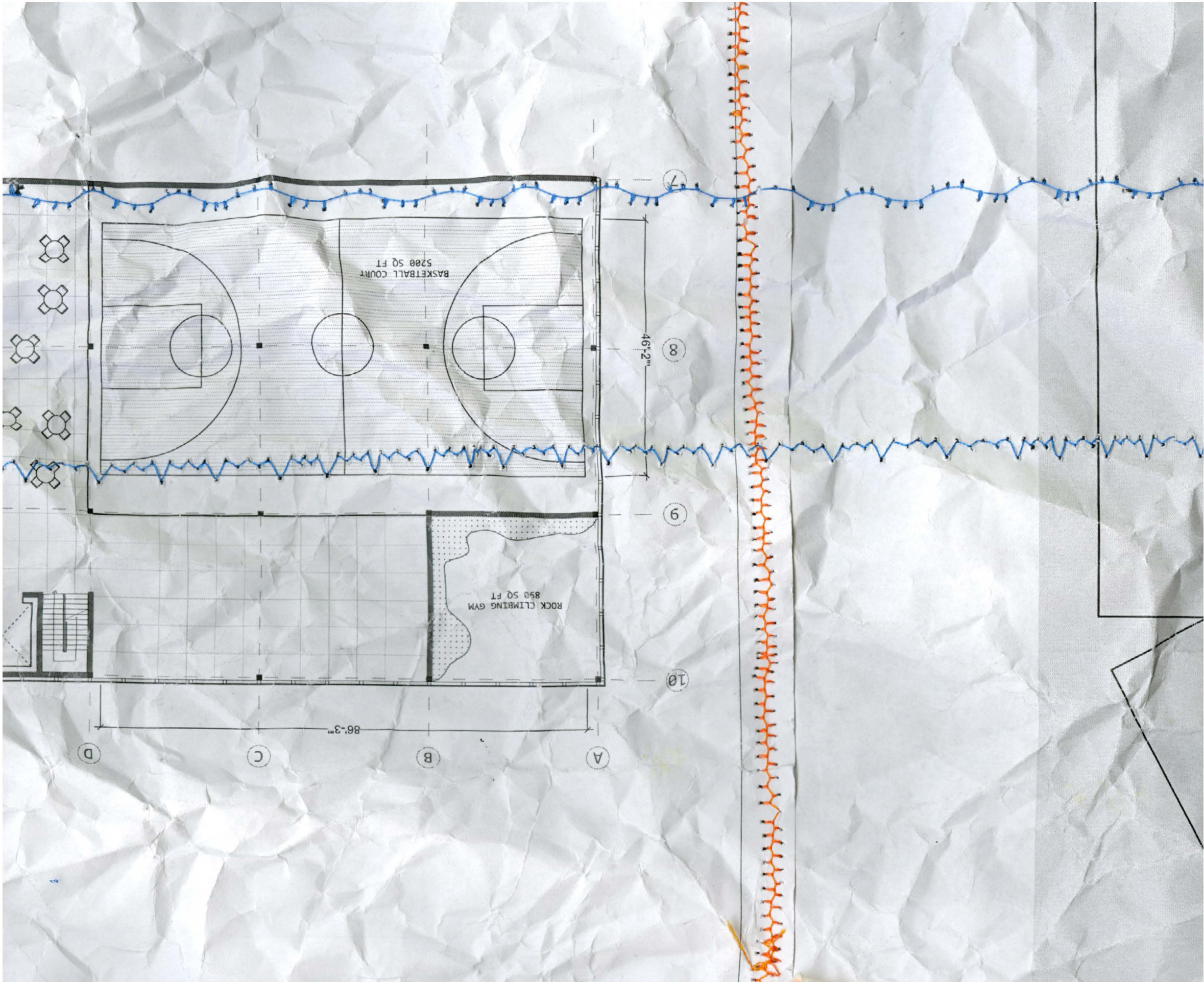
PARTNERS: CHANG CAO, LAURENT- SHIXUN HUANG,
TAMZID JAIGIRDAR, DOEI KANG, ANGIE MENDOZA

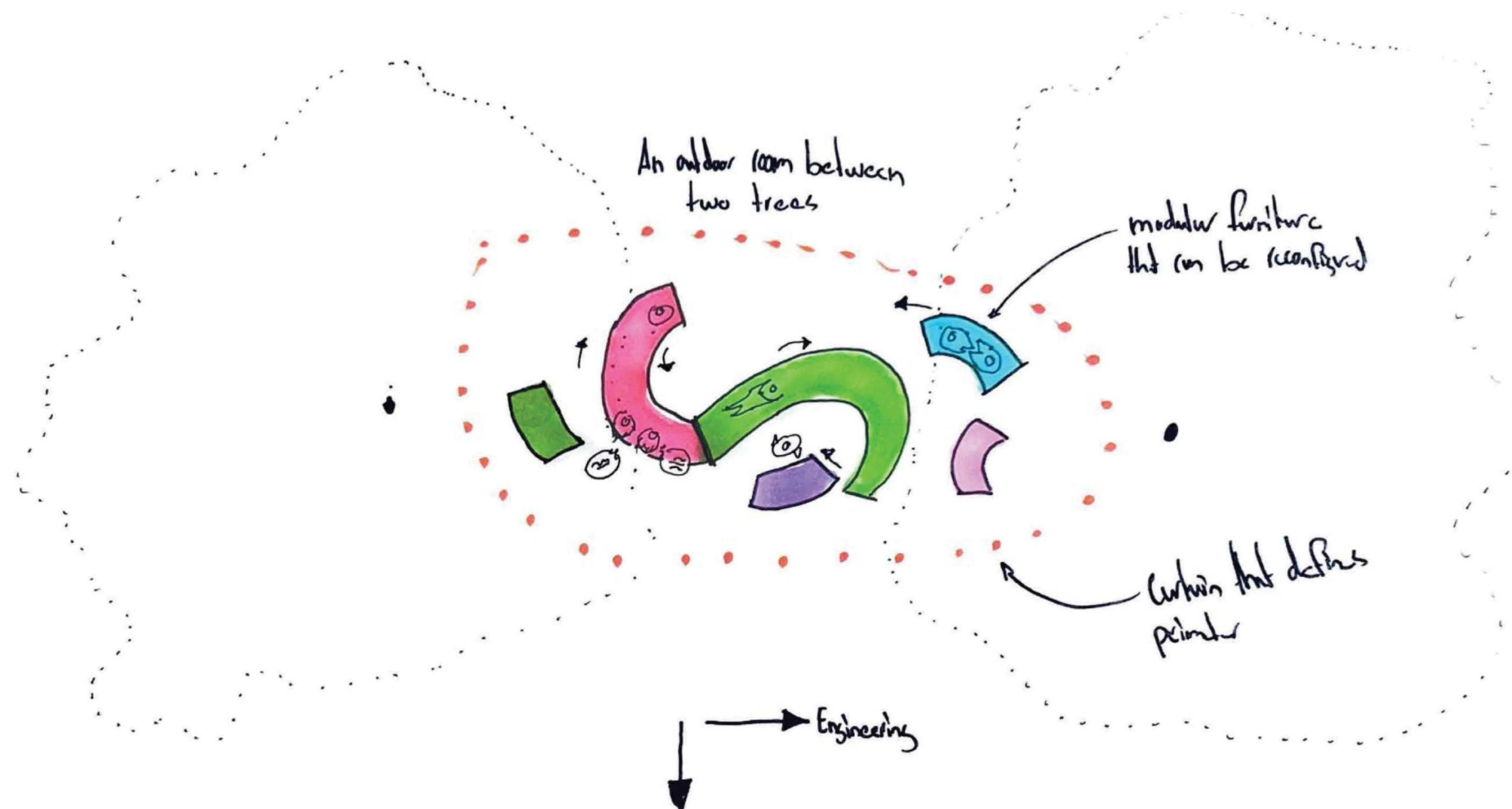
A Place for Learning + Interspecies Connections:

This group project explored approaches towards repurposing recycled materials through the lens of furniture design. Rooted in the concept of domestic collectivity and coexistence, it creates a communal object that redefines the relationship between users, materials, and environment.

The table was conceived as a gathering space that revolves around a tree, blurring the boundary between the natural and the built. It is composed of three interconnected elements:

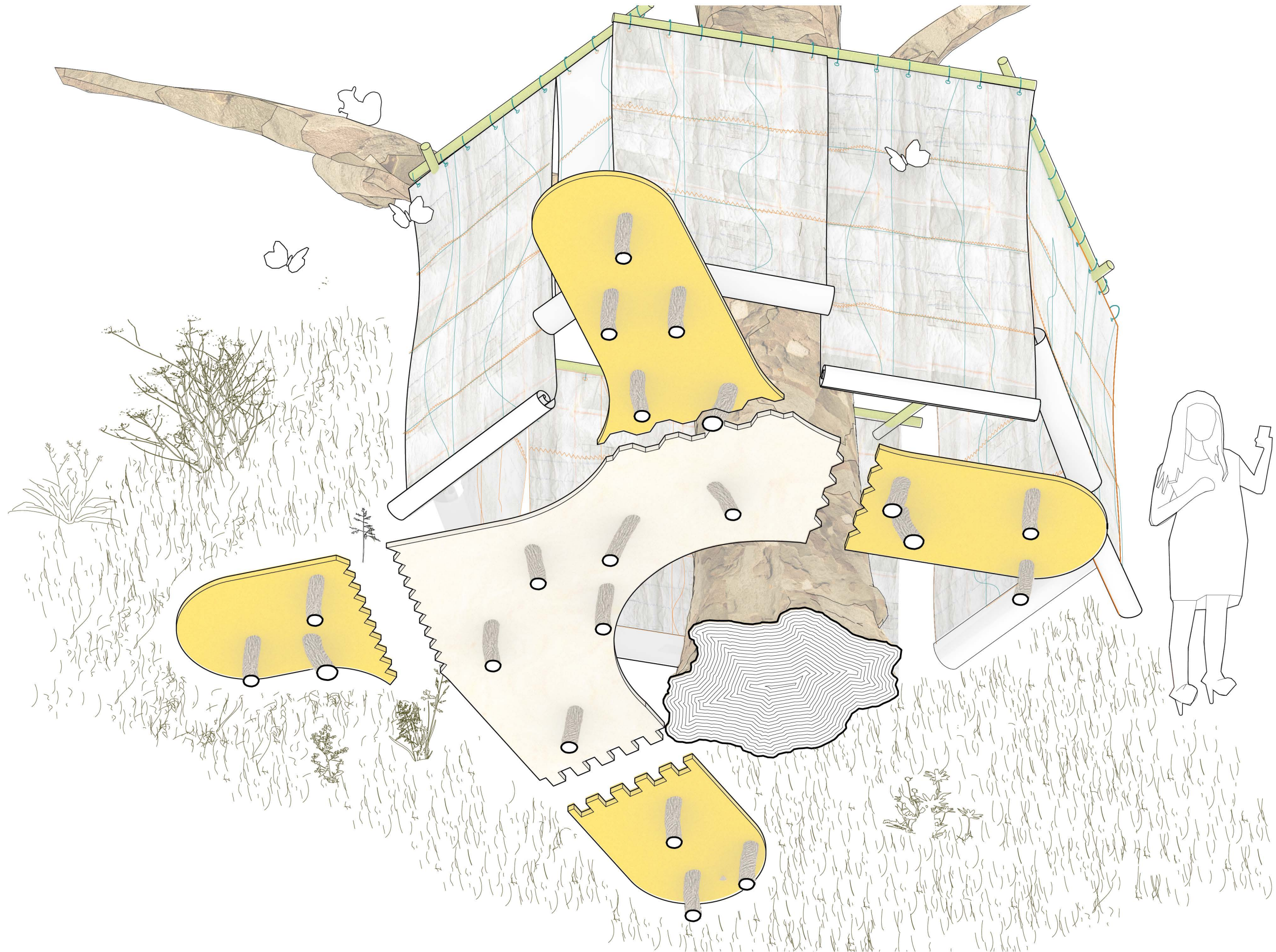
1. The Table: Constructed from recycled wood sourced from the architecture woodshop, the tabletop features a stitched assembly, drawing inspiration from the delicate stitchwork found in textile arts. Collected tree branches serve as the table’s legs, grounding the piece in both literal and conceptual ways.
2. The Veil: Made from recycled architectural prints, the veil creates a sense of privacy and intimacy, offering a soft, translucent enclosure around the table.
3. The Structure: A lightweight bamboo framework, suspended from and around the tree, supports the veil, integrating the natural surroundings into the structural system.





Different tested knots of the bamboo structure that holds the curtains







“THE SENSORY GARDEN”

EDUCATIONAL CENTER

YEAR: 2024

SEMESTER: 03

SITE: NEWARK, NJ

INSTRUCTOR: BERARDO MATALUCCI

COURSE: INTEGRATED BUILDING SYSTEM DESIGN

PARTNERS: CAMRYN LOCASCIO, CLAIRE WOLSK, ANGIE MENDOZA, RICHARD TREVINO

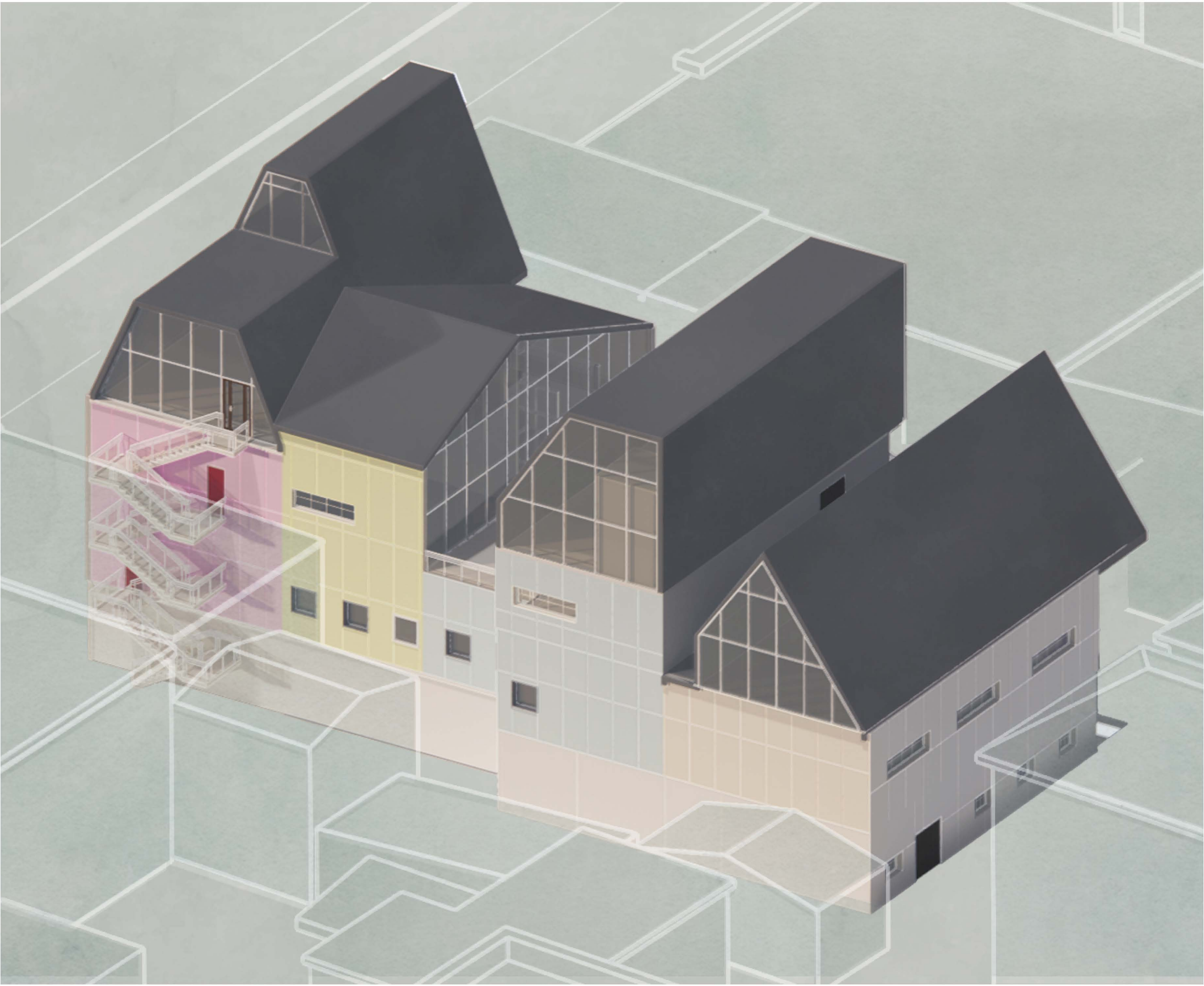
Horticulture as a Space of Healing :

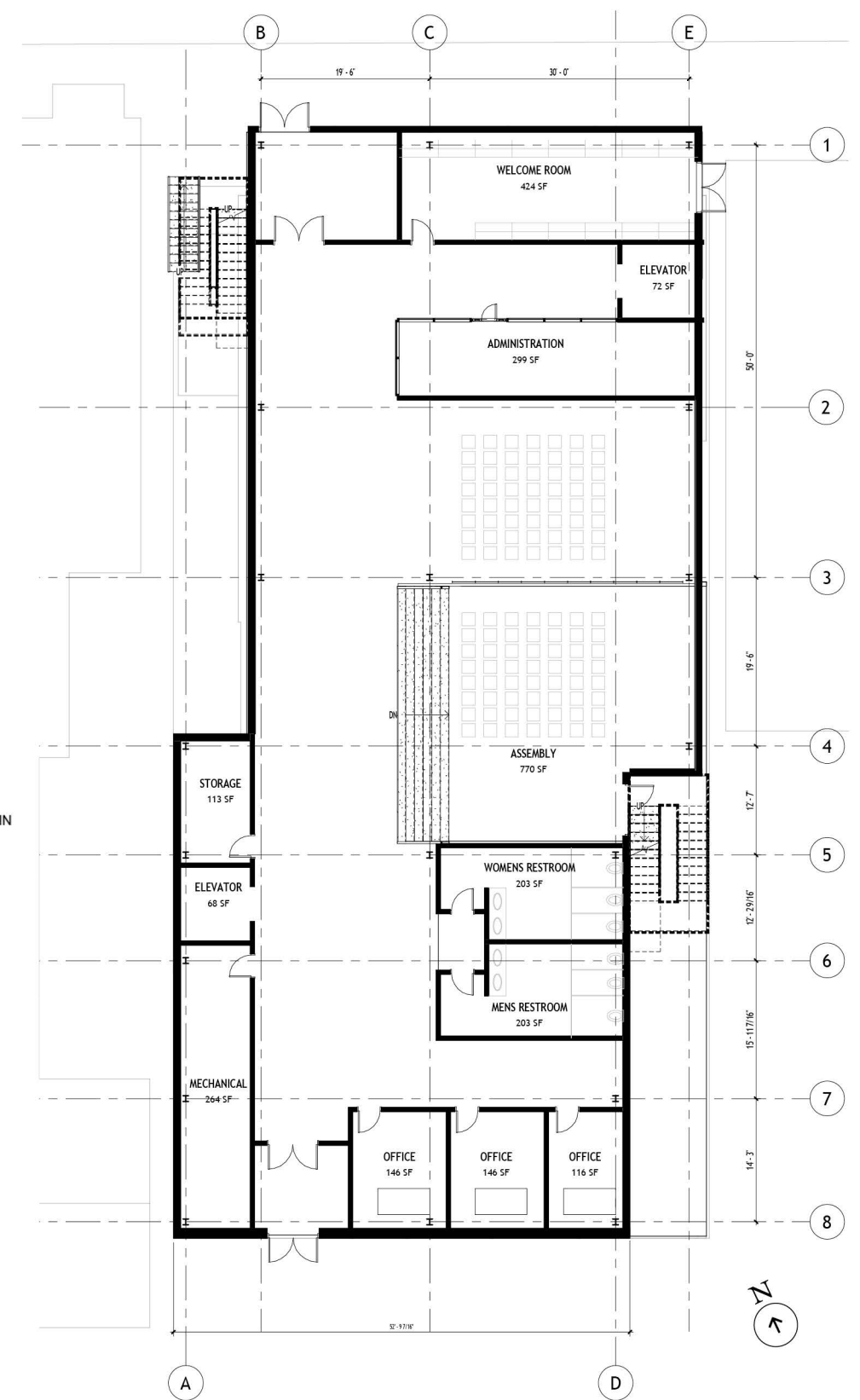
This project is about cultivating a **respite** and **education space** for children on the **Autism Spectrum**. The building becomes a healing garden incorporating **horticulture therapy**, which can be described as a therapeutic practice involving gardening and other **plant-based activities**. Whether it be through sensory stimulation playing in plant soil, or learning about horticultural science, the space becomes a safe educational space for children to become involved with counselors, teachers, and similar individuals.

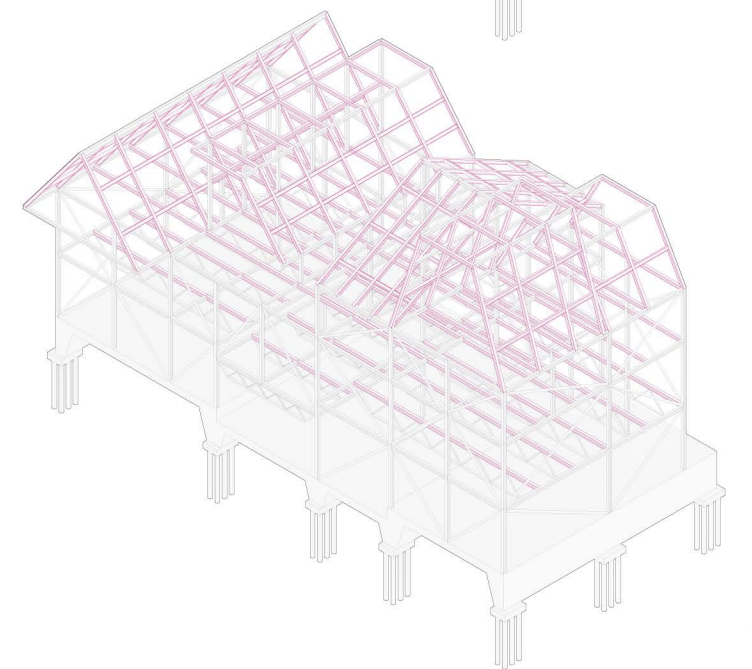
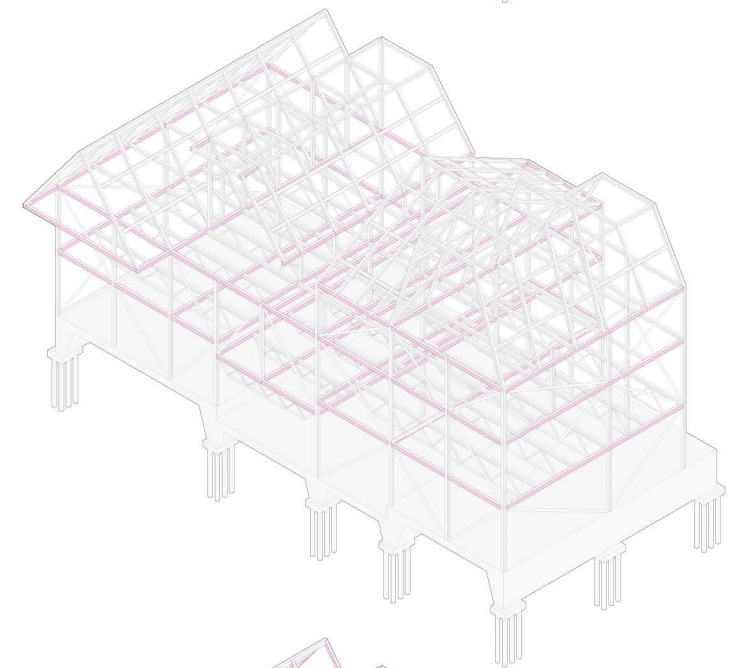
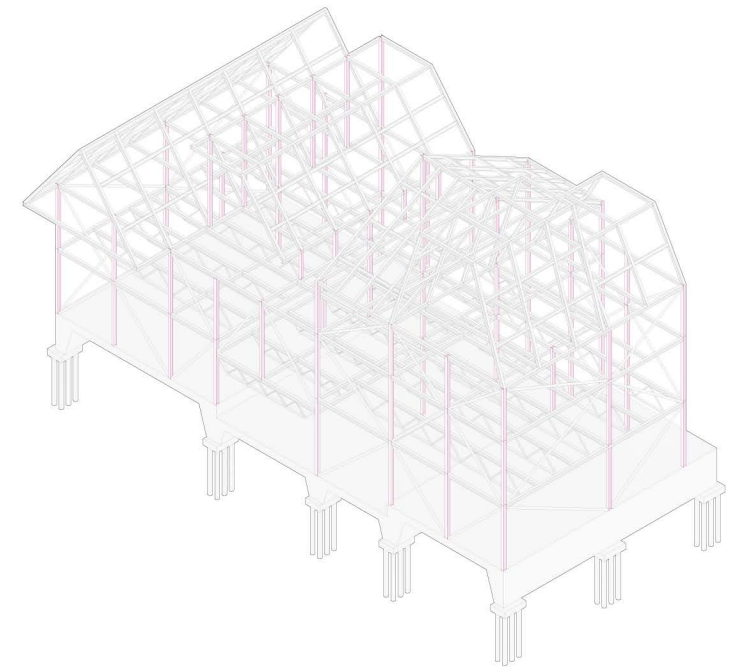
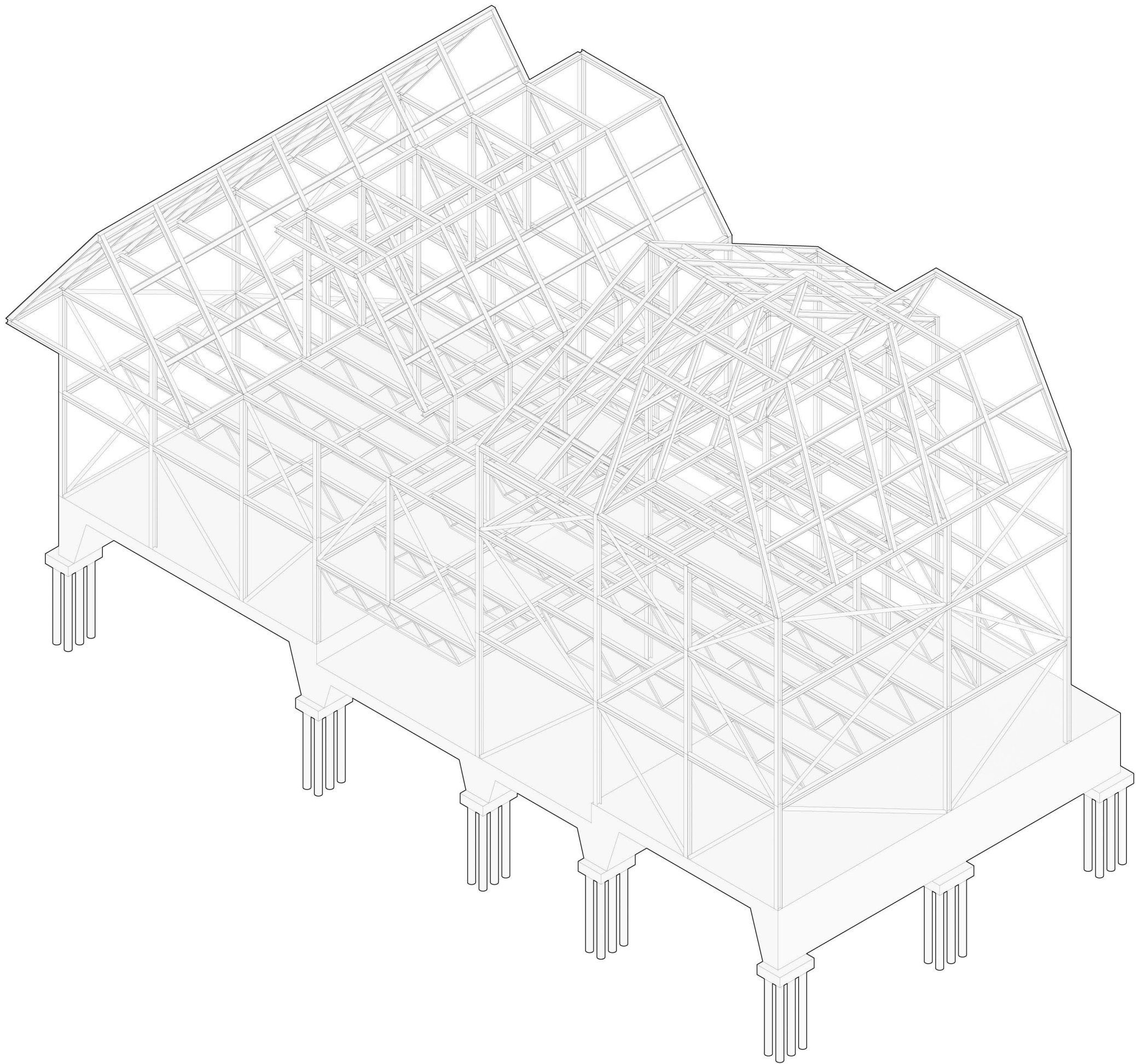
There are three main factors to be considered when designing for people with ASD:

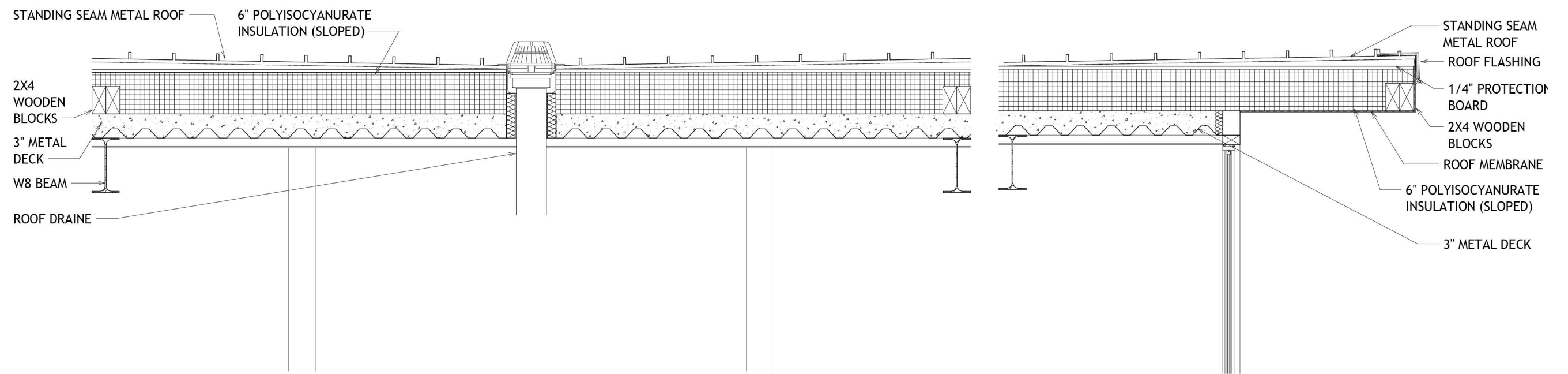
1. The **sensory quality**
2. The **intelligibility**
3. The **predictability** of the built environment

We have attempted to keep the **playful nature** of the building while ensuring safety and comfort are at the forefront of our design process. We chose materials that are soft on the eyes and **auditory absorptive**, shifted floor levels in a constrained yet effective manner, and provided **spaces of refuge** from stimulation overload.



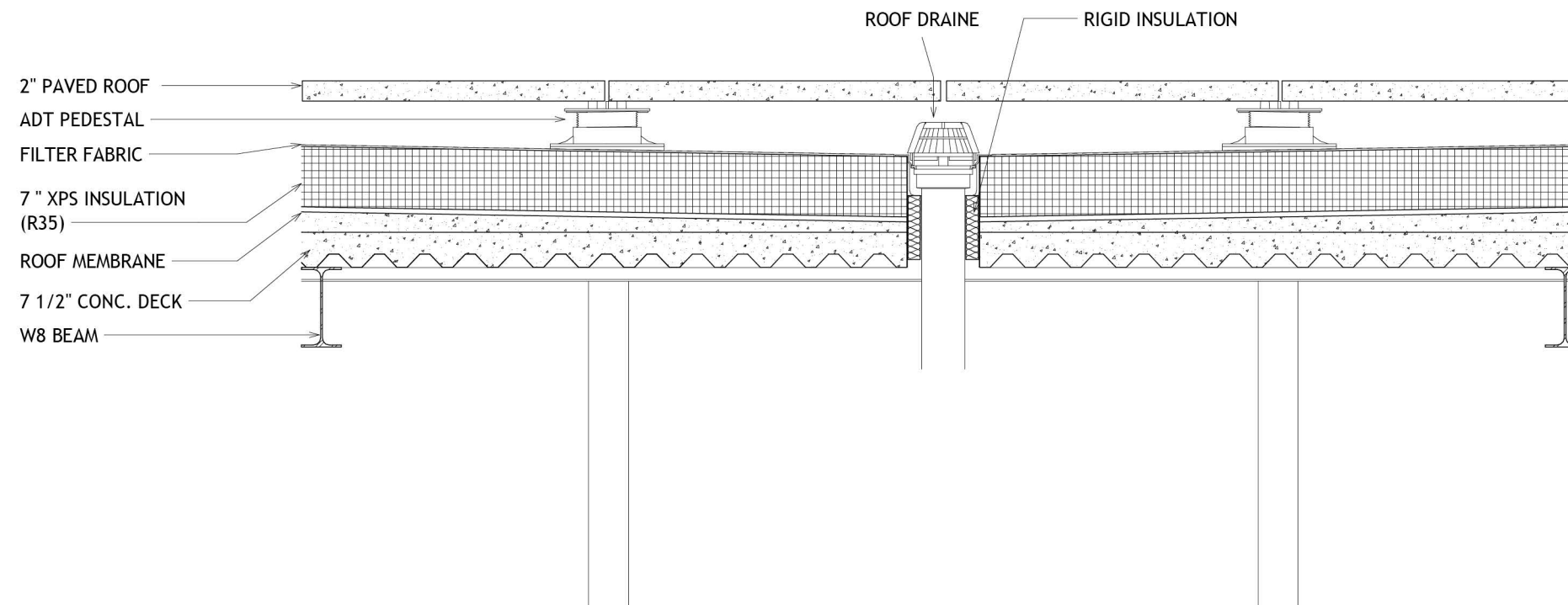




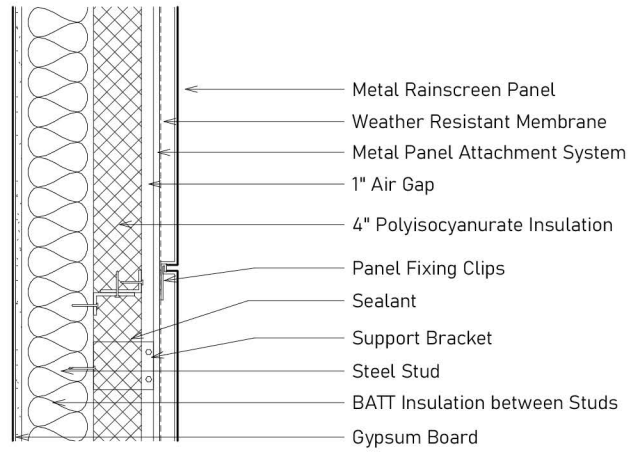


① Roof Detail - Built Up
1 1/2" = 1'-0"

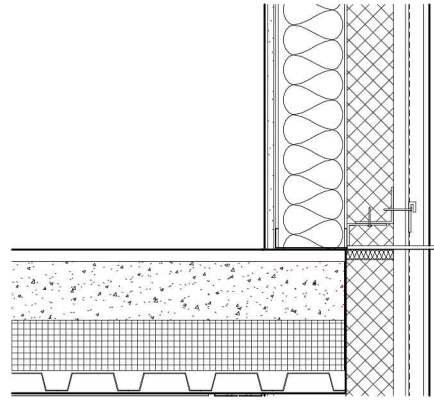
② Roof Detail - Stick Built to Roof Detail
1 1/2" = 1'-0"



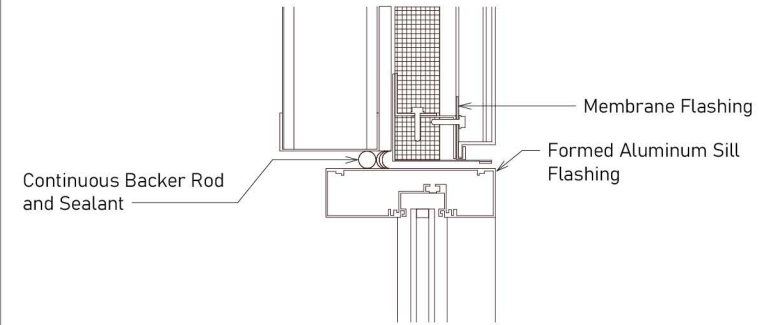
③ Roof Detail - IRMA
1 1/2" = 1'-0"



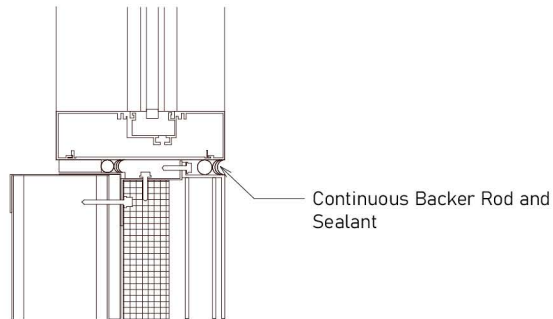
① Opaque System Detail Section
1 1/2" = 1'-0"



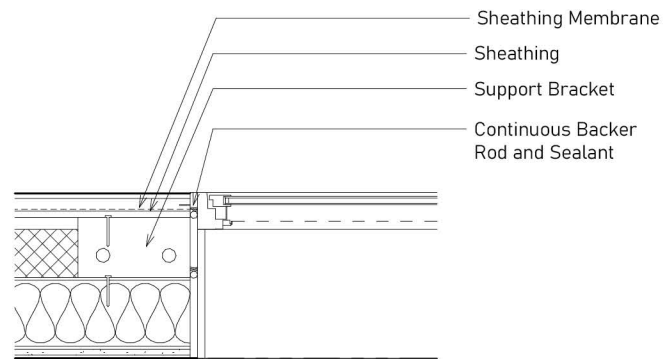
② Opaque System Section - Floor Connection
1 1/2" = 1'-0"



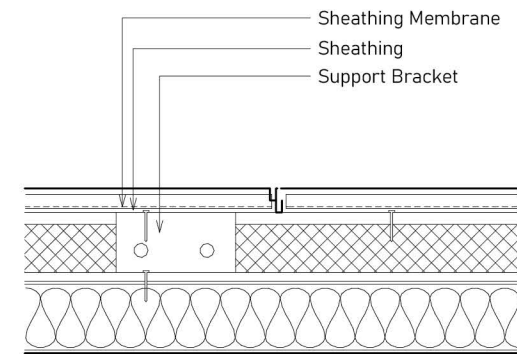
③ Opaque System Section - Punched Window Head Detail
3" = 1'-0"



④ Opaque System Section - Punched Window Sill
3" = 1'-0"

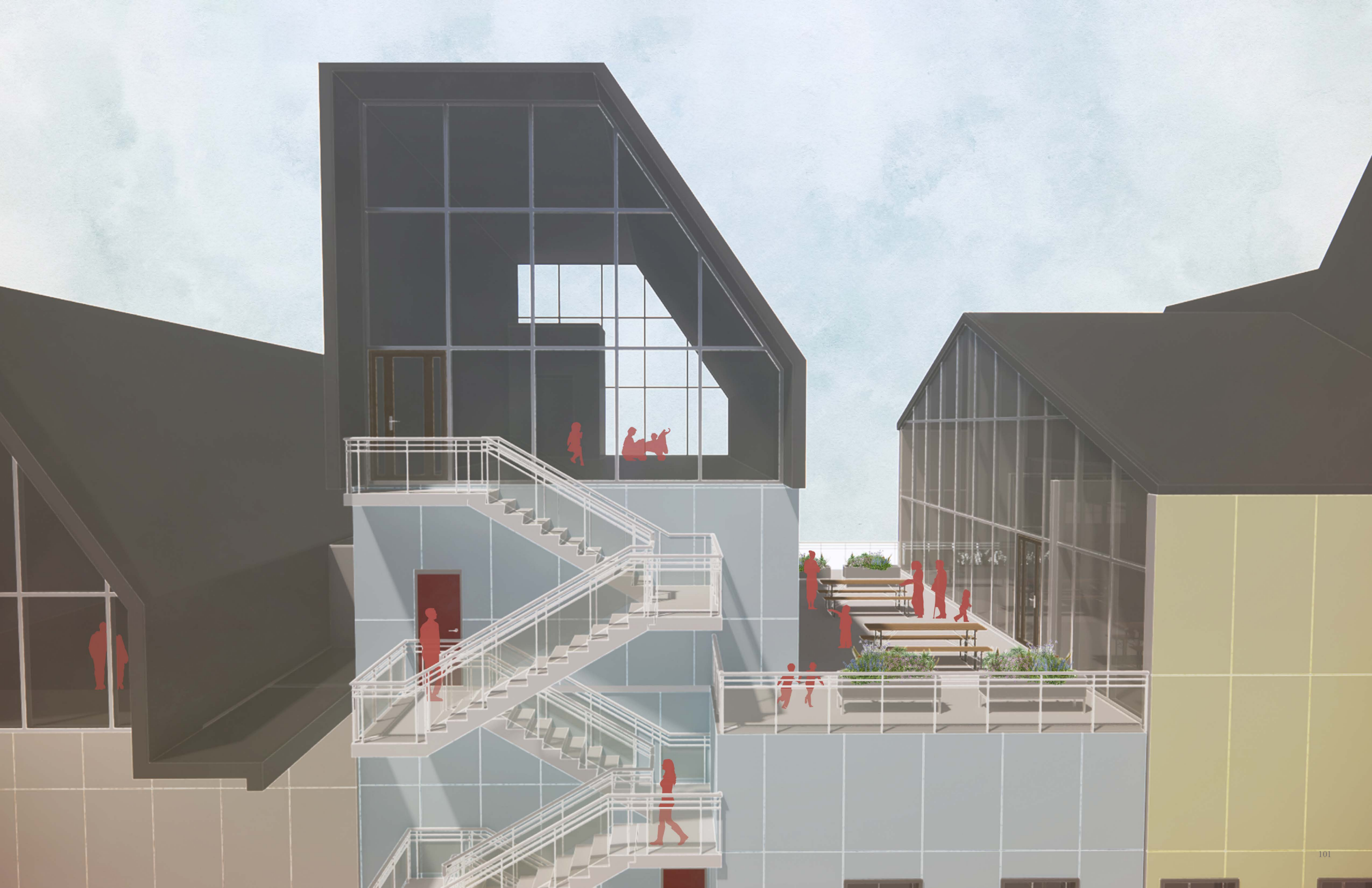


⑤ Punched Window Jamb
1 1/2" = 1'-0"



⑦ Metal Rainscreen Plan - Callout 1
1 1/2" = 1'-0"





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