

LAITH SAYIGH

Portfolio

+44 7831 410512
sayighlaith@gmail.com
www.d-f-a.com



LAITH SAYIGH

Education

Master of Architecture

The Bartlett School of Architecture, UCL | 1993-1995

Bachelor of Architecture

Kingston University | 1990-1992

Work Experience

Saraiva + Associados - Lisbon

Principal designer for concept development, design competitions and interior packages. Building and maintaining client relationships in Europe, America and the Middle East. Introducing parametric design tools to enhance workflows and outcomes.

- Entrecampus Tech Museum, Lisbon
 - Boa Viagem Luxury Housing, Lisbon
 - Armani Luxury Housing Cascais, Lisbon
 - City of Sao Paulo Transportation Municipal Buildings and Headquarters, Brazil
- Porto Cruz Luxury Housing and Retail, Lisbon
 - AZTV Headquarters and TV Studios, Baku
 - Technoplaza, Bishkek
 - Al Jalila Masterplan, Muscat

DFA - New York

Oversaw office operations, financials, project budgets and set standards for office procedures and delivery. Led project expediting, planning approvals and maintained office protocols. Recruited, mentored and grew a talented team to meet project needs. Explored virtual reality and 3D printing technologies.

- Design Within Reach (36 locations across the US)
 - Galini Eco Sleeping Pod, CA
 - Atlas Peak Residence, Napa, CA
 - Hay Furniture & Design USA Retail Rollout
 - Wynwood Arcade, Miami, FL
- Robert Rodriguez Design Showroom, Meatpacking
 - 250 Wynwood Luxury Residences, Miami, FL District, NYC
 - CFDA Headquarters, Soho, NYC
 - Pacific Park, Brooklyn, NY

Studio Sayigh + Duman - New York

Coordinated multiple teams and managed day-to-day office operations. Established the office operations, developing procedures, team structures and overseeing PR, business development and financial management fr projects. Led all stages of projects, from concept through rollout, focused on high-end residences.

- Kadin Residence, Manhattan, NYC
 - Assadi Residence, Tribeca, Manhattan, NYC
- 251 19th Street Refurbishment, NYC
 - Haber Residence, West Hamptons, Long Island

Diller Scofidio + Renfro - New York

Worked on conceptual designs and competition entries. Contributed to the design and delivery of Lincoln Centre Phase 3 from SD to PO, managing permitting and approvals. Coordinated with consultants, managed client relationships, and oversaw budget and deadlines.

- Brown University Performing Arts Centre
- 65th Street Pedestrian Bridge NYC

Skidmore, Owings & Merrill - San Francisco

Led design teams through conceptualisation and construction phases, from initial design to construction administration. Design and implementation of triple-skin facade systems for commercial buildings. Collaborated with SOM's Hong Kong and New York offices and coordinated with design institutes and site teams in China.

- China World Trade, Beijing
 - Legend Corp. High-Tech Industrial Park
 - RAYCOM Infotech Park, Beijing
- Stamford, CT Quad 360 Refurbishment
 - Oakland Cathedral
 - Beijing Finance Street

Software

- AutoCAD, Rhinoceros 3D, Adobe Creative Suite, Grasshopper & Microsoft Office Suite
- Revit (Beginner)

Project Director | September 2023 - Present

Sector: (RIBA Stages 1-4) Luxury Hospitality, Residential, Sports & Transportation

Principal | February 2013 - February 2022

Sector: (RIBA Stages 1-7) Luxury Residential, Hospitality, Retail & Commercial

Principal | March 2010 - March 2013

Sector: (RIBA Stages 1-7) Luxury Residential, Commercial & Furniture

Project Architect | February 2007 - May 2010

Sector: (RIBA Stages 1-7) Infrastructure, Educational & Cultural

Design Architect | March 2000 - May 2004

Sector: (RIBA Stages 1-7) Commercial, Industrial & Religious

Citizenship: British & American
Phone: +44 7831 410512
email: sayighlaith@gmail.com
Website: www.d-f-a.com
Languages: English & Arabic

Foster + Partners - London

Specialised in the design of facade systems for commercial and office buildings. Prepared detailed drawing packages for construction documents and coordinated large project drawing sets. Collaborated with teams on concept designs and ideas for various competitions. Built detailed models and solved design challenges throughout the project life cycle.

- GLA Master Plan, London
 - Kings Cross Euri Rail Terminus Master Plan
- No. 1 Finsbury Square
 - More London Bridge

Morphosis - Los Angeles

Produced detailed drawings for competitions, high-end residential projects and invited concept projects. Managed site activities and coordination.

- La Joya Highschool, OC CA
 - Havana Masterplan and Concept, Cuba
- Manhattan Beach House, LA CA
 - Morphosis Office Refurbishment, Santa Monica LA

Junior Architect | June 1995 - December 1999

Sector: (RIBA Stages 1-7) Commercial, Offices & Transportation

Intern | June 1992 - April 1993

Sector: (RIBA Stages 1-7) Luxury Residential, Educational & Offices

Awards

- German Design Awards (Special Mention, 2018)
 - Interior Design's Best of Year Award (Finalist, 2017)
 - AIA Merit Award of Excellence for Wynwood Arcade (2016)
 - Architizer A+ Award for Wynwood Arcade (2016)
 - American Architecture Prize (Honorable Mention, 2016)
- Governor's Island Figment Competition (Finalist, 2016)
 - Best of the Year, CFDA (2012)
 - Atlantic City Holocaust Memorial, Atlantic
 - Rising Star Award, Fashion Group International City (2011)

Competitions

- Sutro Tower Competition, San Francisco
 - West End Bridge Competition, Pittsburgh
 - China World Trade Center Competition, Beijing
 - Greater London Authority, London
- Castle of Roccamandolfi, Italy
 - Seed Cone Pavillion, Governor's Island, New York
 - Gray Magazine Pitch Tank Finalist, Portland
 - Skip Stone House, Freeform Design Challenge

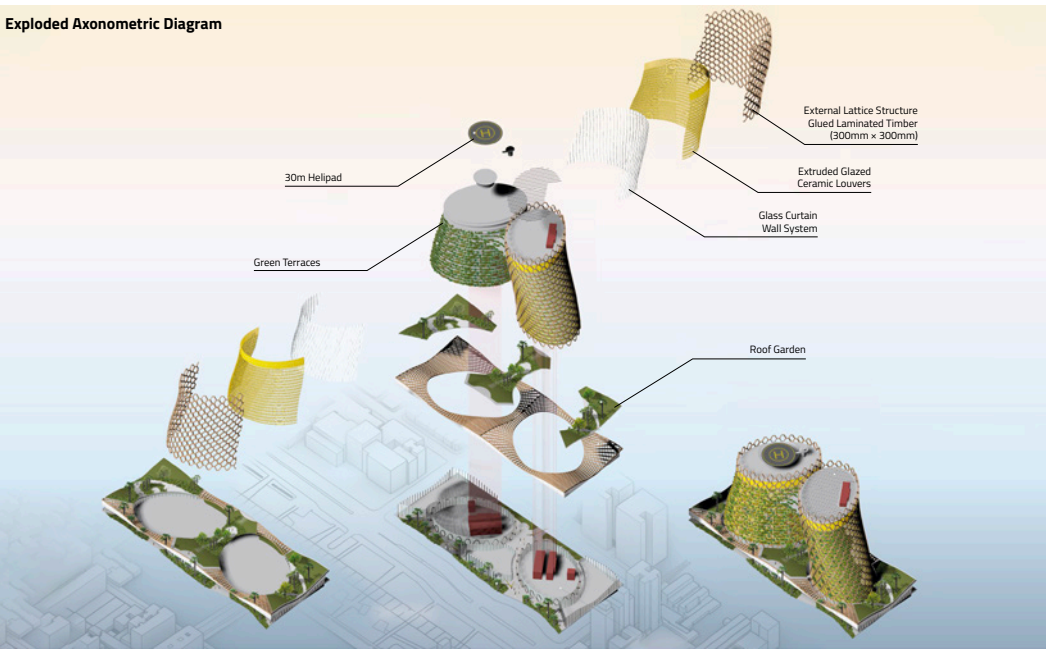
Publications

- 19 Latticed Towers, Curbed
 - Pier 40 Concept, 6sqft
 - DFA Proposes Floating Housing, Dezeen
 - Edina DWR Studio, Metropolis
 - Central Park Tower, Interior Design
 - DFA: Volume One, Huffington Post
 - DFA and DWR Collaboration, Metropolis
 - Tallest Wooden Structure, Architectural Digest
 - 700-Foot Timber Tower, Curbed
- Wooden Tower in Central Park, Wired
 - Central Park Tower, Elle Decor Italia
 - DFA and DWR Partnership, Design: Retail Magazine
 - Boston DWR Showroom, Interior Design
 - Inside Job, Gray Magazine
 - Laith Sayigh Miami Warehouse, Interior Design
 - Skip Stone House, Architizer
 - The Modern Life Concept House, Elle Decor
 - Arch2 Profile, Architectural Record

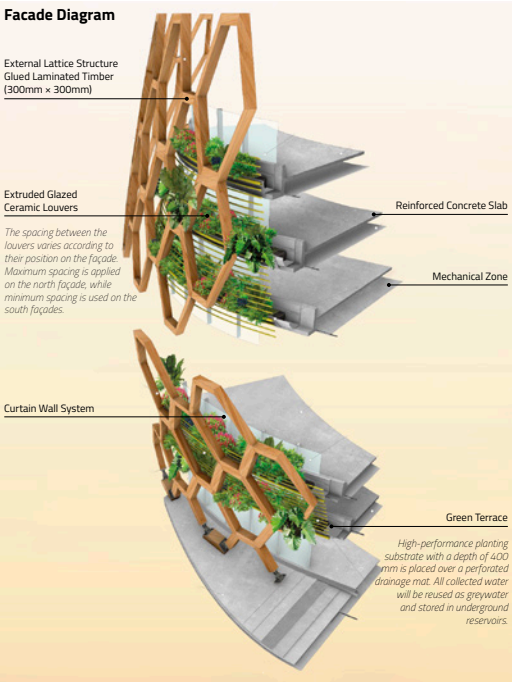
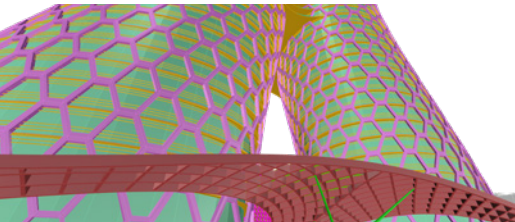
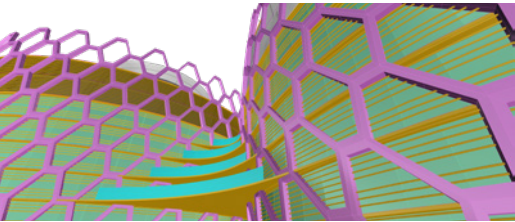
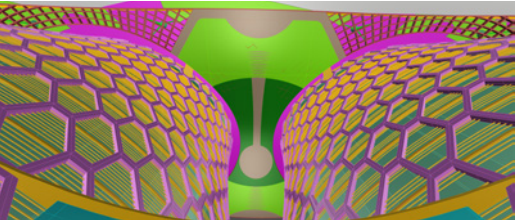
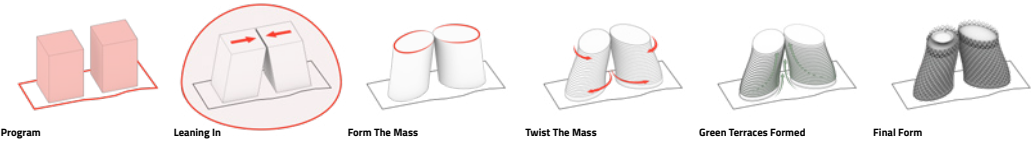


Sao Paulo Administration Offices

Type: Offices, Public Spaces, Mixed-Use Retail
 Company: S+A
 Sector: Government Municipal
 Dates: 2024-2025
 Location: Sao Paulo, Brazil
 Scope of Work: Design
 Client: Sao Paulo Governo Do Estado
 Stakeholders: Marcelo Montoro, Paulo de Sousa, Ugur Imamoglu, André Ribeiro, Aurelio Bernardo, Igor Miranda, Marta Vaz
 Project Status: Competition Proposal
 Role: Head Designer
 Involvement: Facilitated initial massing decisions and conceptual development. Managed the end-to-end design process, ensuring seamless integration between technical planning and high-level presentation preparation.
 Storeys: 34 Storeys
 Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.



Massing Diagram



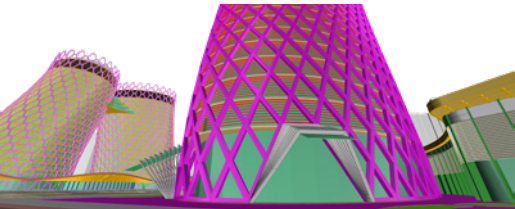
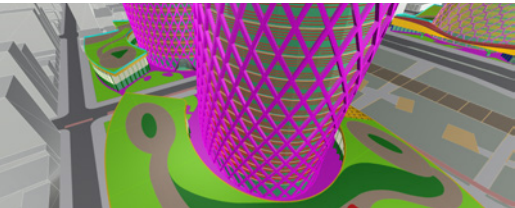
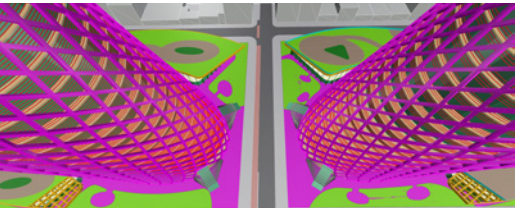
The project covers four central blocks totaling approximately 38,000 m² within São Paulo's AIU (Central Sector Urban Intervention Area), regulated by Law 17,844, which promotes densification as a strategy for urban requalification. The area contains aging residential buildings, local commerce, and a significant vulnerable population, with an estimated 800 families requiring resettlement. Social inclusion, the right to housing, and the prevention of displacement are fundamental principles, to be addressed through obligations embedded in a Public-Private Partnership.

The site is served by strong transport infrastructure, including arterial roads, metro stations, bus corridors, and bicycle lanes. The proposed complex, expected to generate approximately 22,000 jobs, increases local density to optimize existing infrastructure and trigger broader urban regeneration through new investments and mixed-use development.

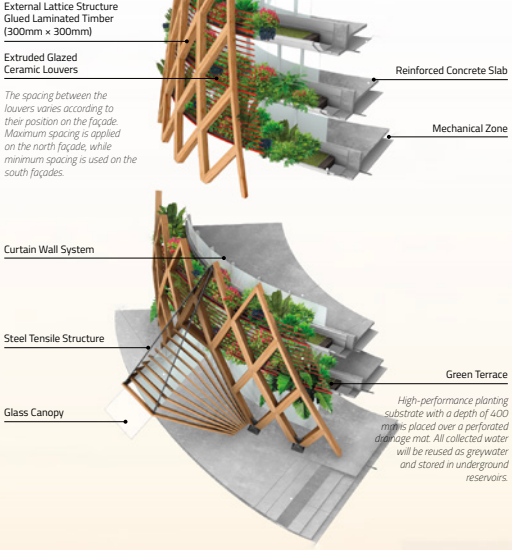
Currently characterized by large, impermeable blocks and limited pedestrian activity, the proposal introduces public "fruition" by creating open ground floors, pedestrian connections, and active public spaces organized around Princesa Isabel Square. A reduced number of towers

maximizes open space, improves environmental performance, and mitigates surrounding blind facades.

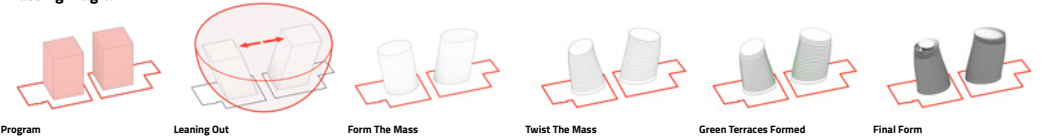
Conceived as a modern urban oasis, the project integrates density with nature through elevated gardens, rooftop terraces, green roofs, and shaded walkways inspired by Princesa Isabel Square. Expressive, twisting towers built with contemporary and sustainable materials form a new urban landmark. More than a design proposal, the project operates as an urban strategy that balances densification, social responsibility, environmental performance, and long-term urban livability.



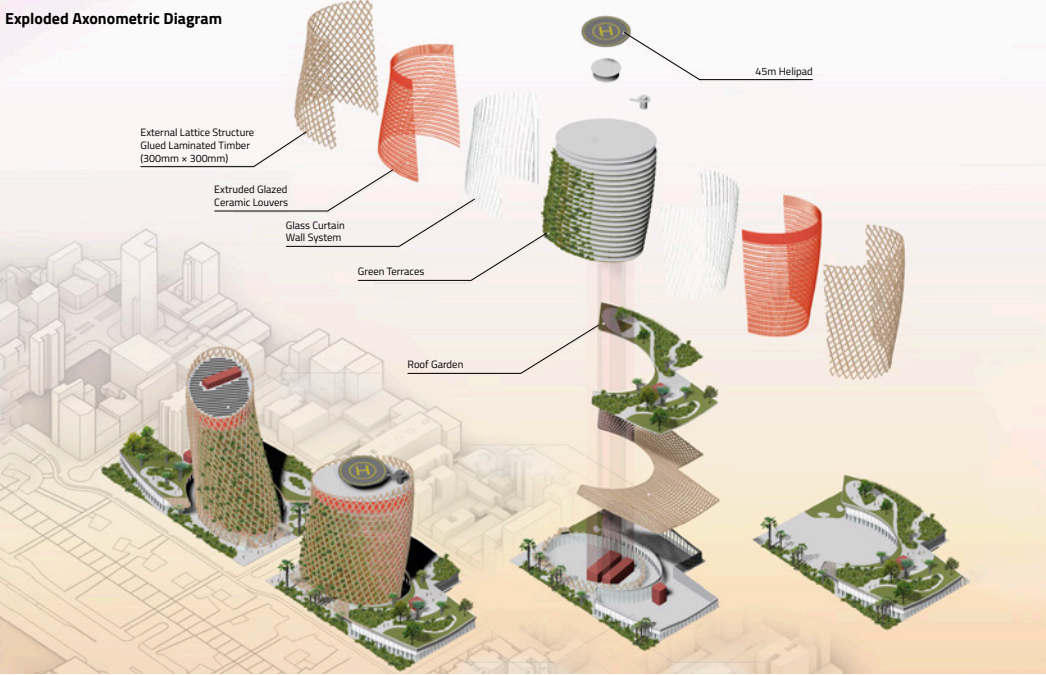
Facade Diagram



Massing Diagram



Exploded Axonometric Diagram





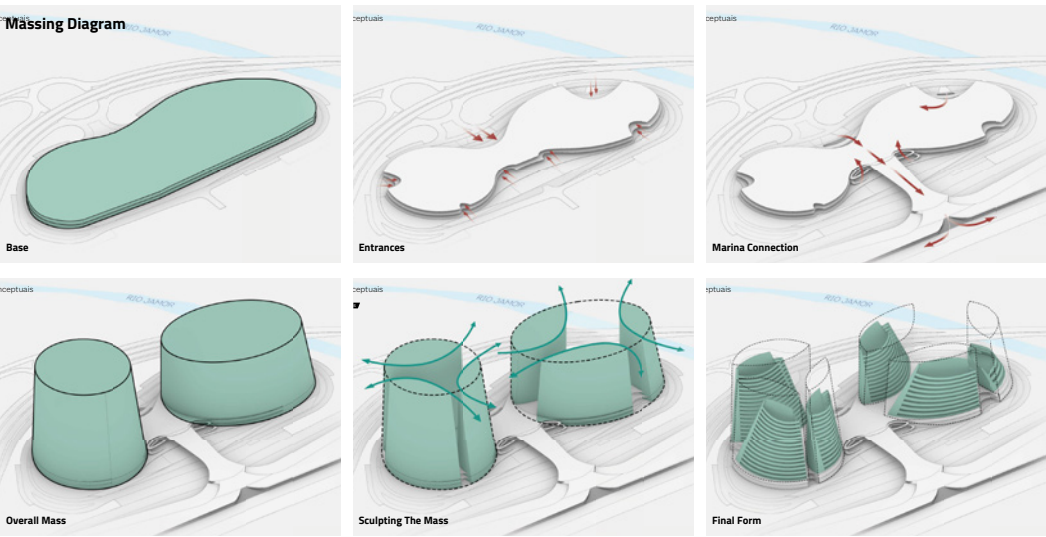
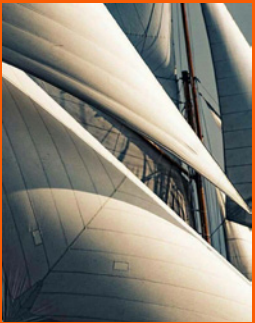


Porto Cruz

Type: Commercial, Residential, Retail, Hospitality, F&B
 Company: S+A
 Sector: Mixed Use
 Dates: 2024-2025
 Location: Lisbon, Portugal
 Scope of Work: Design
 Client: Private
 Stakeholders: Paulo de Sousa, Ugur Imamoglu, André Ribeiro, Marta Vaz
 Project Status: RIBA Stage 3 DD
 Role: Head Designer
 Involvement: Facilitated initial massing decisions and conceptual development. Managed the end-to-end design process, ensuring seamless integration between technical planning and high-level presentation preparation.
 Storeys: 19 Storeys
 Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.

The design draws its inspiration from the graceful movement of large sailboats and the elegant spatial traces they leave as they glide across the sea. The towers rise like a fleet in motion, their fluid, curving silhouettes shaped by the invisible forces of wind and water. These forms evoke the tension of sails filled with air, conveying a sense of speed, lightness, and direction while remaining grounded in a calm and measured architectural language. Positioned along the shoreline, the buildings establish a poetic dialogue between sea and sail, reading as monumental vessels anchored at the water's edge, with their masts and sails unfurled toward the horizon.

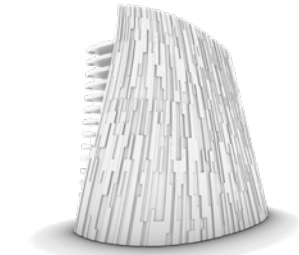
The positioning of the towers is carefully calibrated to respond to both landscape and orientation. Each volume is rotated and spaced to maximize panoramic views—either opening toward the vastness of the sea or framing more intimate vistas of the adjacent forest. This strategic placement not only enhances the living experience for residents but also ensures optimal daylight access, natural ventilation, and visual permeability across the site, reinforcing the project's strong relationship with its natural surroundings.



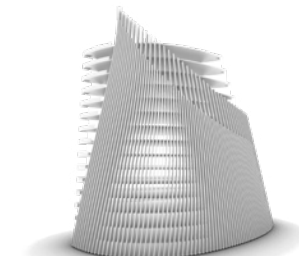
Facade Options



Facade Test 1

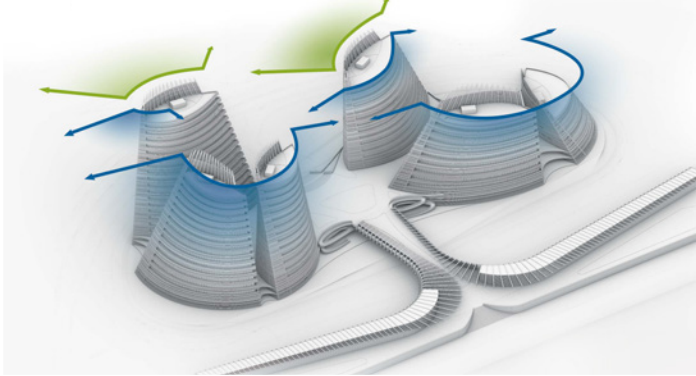


Facade Test 2

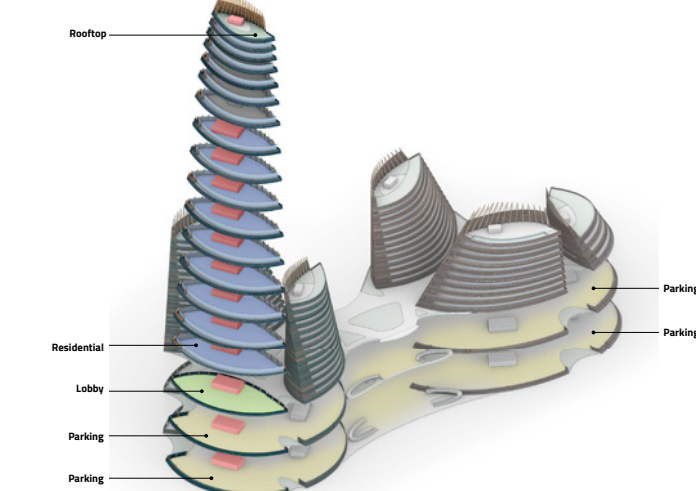


Facade Test 3

View Oriented Massing



Program



The façades take their chromatic and material inspiration from two distinct seashells found along the Atlantic coast: the deep blue tones of the mussel and the soft, iridescent pinks of the nautilus. These palettes define the identity of the two building clusters, creating a subtle contrast while maintaining a cohesive architectural family. The façade system is conceived as a layered, breathable envelope composed of a glue-laminated timber structure combined with extruded glazed ceramic louvers. The ceramic elements adopt colors drawn directly from the seashell references, shifting in tone and reflectivity as light conditions change throughout the day. This façade system is attached to the primary concrete structure of the towers, clearly expressing the hierarchy between structural core and environmental skin.

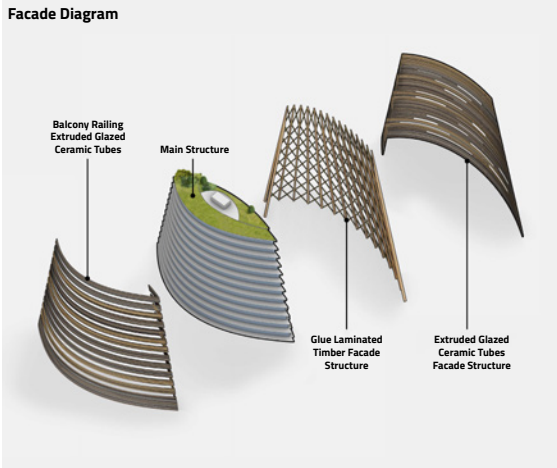
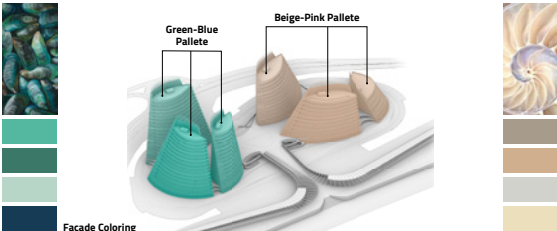
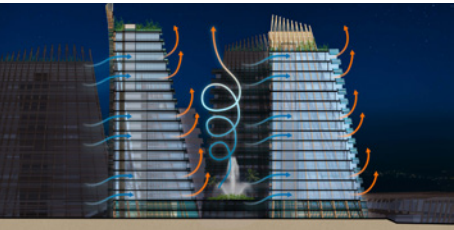
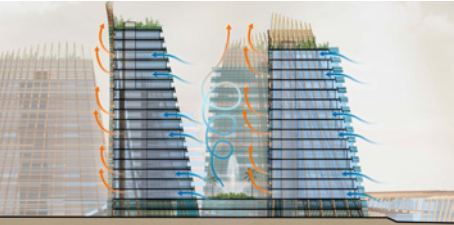
Beyond its visual character, the façade plays a key environmental role. Its layered composition allows the buildings to breathe, supporting passive climate strategies through controlled solar shading, natural ventilation, and thermal regulation. Timber louvers and vertical glue-laminated beams act as filters between interior and exterior, enhancing privacy while framing views and reducing solar gain. At the same time, the extensive use of engineered timber contributes to a lower carbon footprint, aligning the project with contemporary sustainable construction principles.

Landscape and architecture are conceived as a continuous, interwoven system rather than separate elements. The façade language extends down to ground level, wrapping the parking structures so that the towers appear to rise organically from the terrain. Above this base, a landscaped platform unfolds as a civic and social layer, accommodating two public plazas enriched with fountains, planting, and shaded seating areas. At the heart of the site, a vibrant central square becomes a

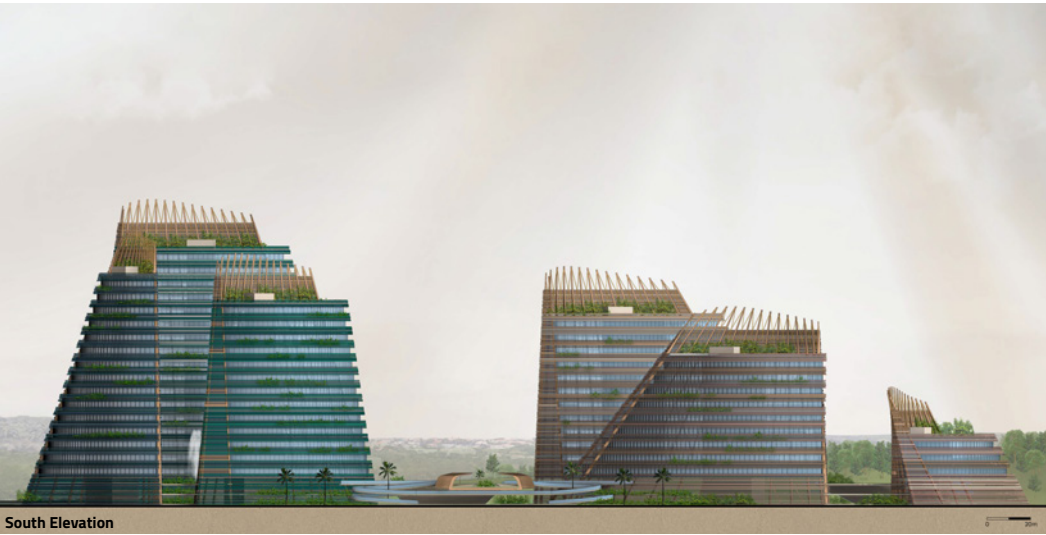
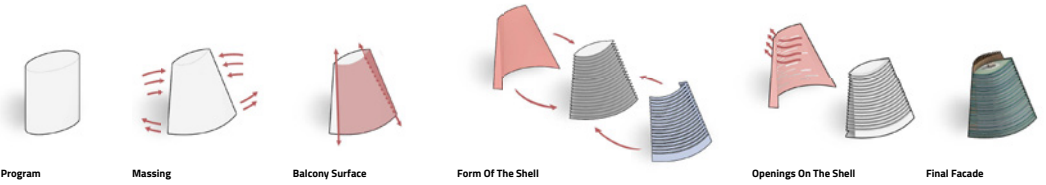
point of orientation and gathering, linking directly to a pedestrian bridge that leads toward the marina.

The marina itself is envisioned as a lively waterfront destination, designed to host a diverse mix of restaurants and cafés. These programs are sheltered beneath an expressive glue-laminated timber canopy, whose structural rhythm recalls the ribs and frameworks of boats. This timber structure provides warmth, human scale, and continuity with the architectural language of the towers, while creating a welcoming, shaded environment that activates the waterfront throughout the day and evening.

Material expression reinforces the project’s maritime narrative. High-gloss extruded glazed ceramic panels, timber louvers, and cast glass bands capture, reflect, and diffuse light like frozen water, producing subtle shifts in color and transparency. Vertical glue-laminated timber elements anchor the shell-like façade structures and recall the masts of sailing ships, translating nautical references into a contemporary architectural vocabulary.



Tower Massing Diagram







AZTV

Type: Offices and TV Studios

Company: S+A

Sector: Media, Film, News, Telecommunications

Dates: 2025

Location: Baku, Azerbaijan

Scope of Work: Design

Client: AZTV

Stakeholders: Paulo de Sousa, Ugur Imamoglu, André Ribeiro, Marta Vaz

Project Status: RIBA Stage 2-3 SD-DD

Role: Head Designer

Involvement: Facilitated initial massing decisions and conceptual development. Managed the end-to-end design process, ensuring seamless integration between technical planning and high-level presentation preparation.

Storeys: 5 Storeys

Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.

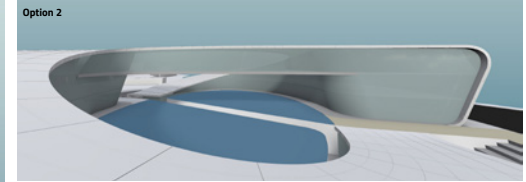
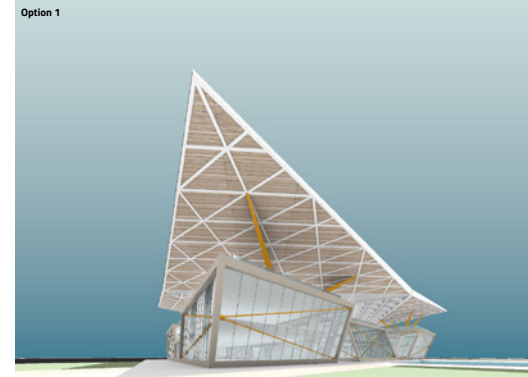
The AZTV Broadcasting Center is envisioned as a contemporary media campus for Azerbaijan's national television network, accommodating offices and broadcast studios for news, sports, and culture channels. The project explores different massing and spatial strategies to create a strong institutional presence while offering comfortable, protected environments for staff and visitors.

Three design options were developed. Two options are defined by expressive roof structures that unify the program and generate semi-open, shaded spaces beneath, forming protected zones for circulation, social interaction, and public access. These roof-driven schemes emphasize openness at ground level and strengthen the connection between indoor and outdoor spaces.

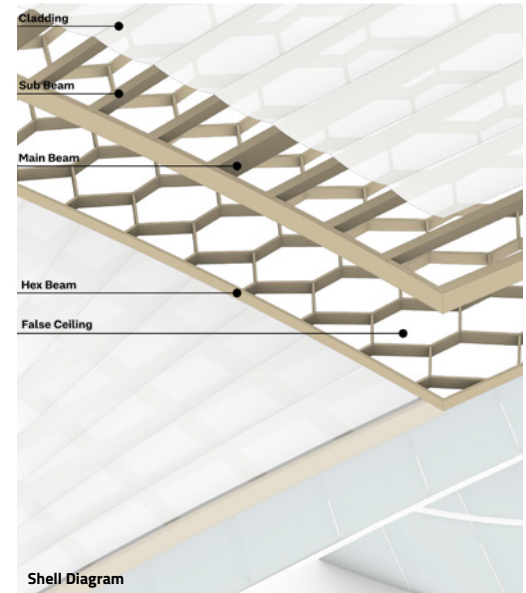
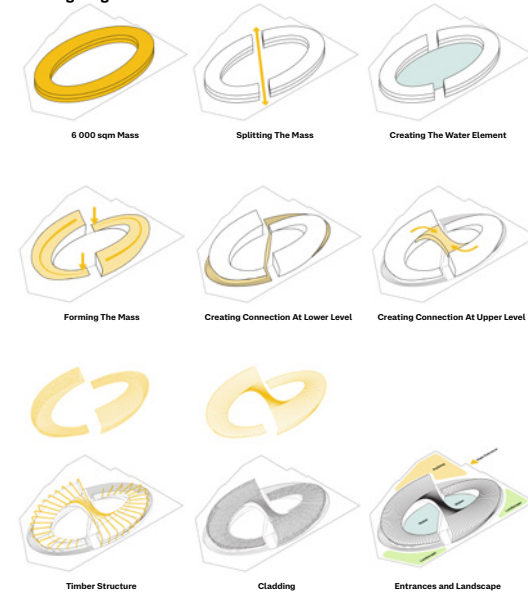
The third option proposes a more fluid architectural mass that wraps around a central courtyard. At its heart, a pond becomes a spatial and experiential focus, designed with varying levels and integrated circulation paths. This landscape element transforms the courtyard into an active sequence of movement, views, and gathering spaces, offering a more inward-focused and immersive spatial experience.



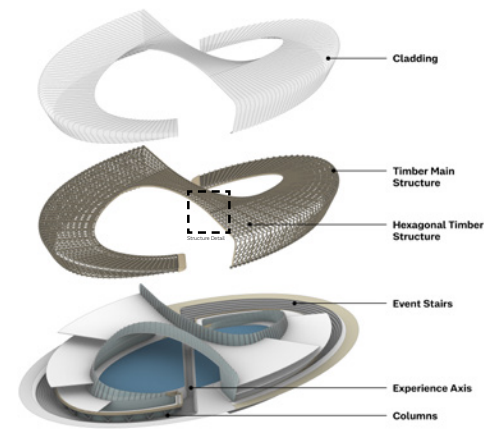
Design Studies



Massing Diagram



Exploded Shell Diagram





AZTV

Type: Offices and TV Studios

Company: S+A

Sector: Media

Dates: 2025

Location: Baku, Azerbaijan

Scope of Work: Design

Client: AZTV

Stakeholders: Paulo de Sousa, Ugur Imamoglu, André Ribeiro, Marta Vaz

Project Status: RIBA Stage 2-3 SD-DD

Role: Head Designer

Involvement: Facilitated initial massing decisions and conceptual development. Managed the end-to-end design process, ensuring seamless integration between technical planning and high-level presentation preparation.

Storeys: 5 Storeys

Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.



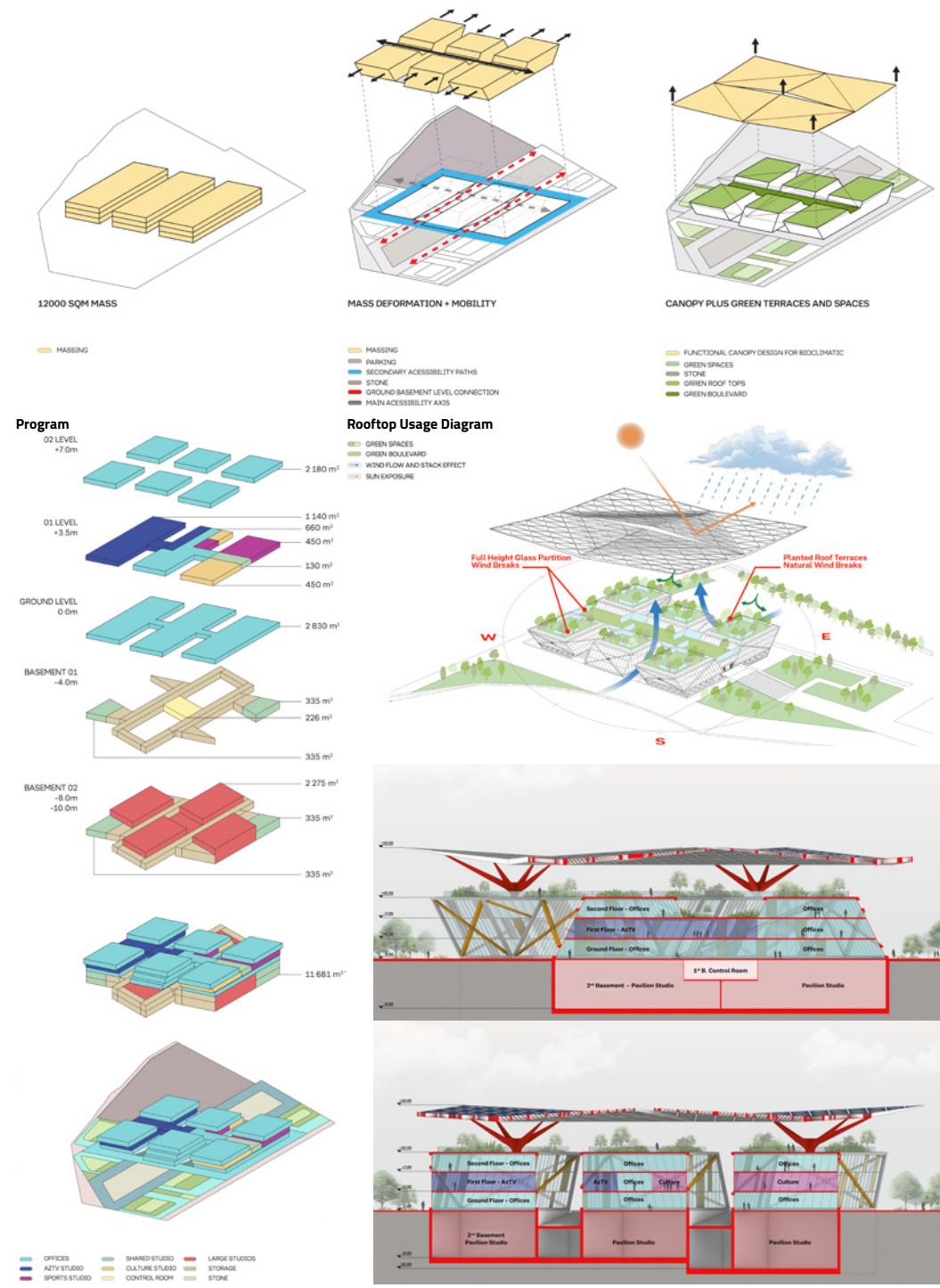
The AZTV Broadcasting Center is conceived as a contemporary media campus for Azerbaijan's main national television channel, housing offices and broadcast studios for the news, sports, and culture channels. The project seeks to express transparency, resilience, and public presence through a clear massing strategy, expressive structural systems, and integrated landscape spaces.

The main building is organized as three distinct masses unified under a single roof, each corresponding to one broadcasting function. This configuration ensures functional clarity while reinforcing a unified architectural identity. The spaces between the masses form primary access and circulation zones, allowing users to move fluidly underneath and around the building, creating a porous and accessible ground level that strengthens the relationship between the building and its surroundings.

Complementing the main building, independent external studio buildings are designed for each channel. These studios are conceived as solid, triangulated architectural blocks, reinforcing the institutional and robust character



Massing Diagram



of the campus. Their emphasized concrete structure echoes the main building, while the façades are clad with sandstone triangular tiles, creating a tactile and contextual material contrast. Together, these studio buildings establish a clear dialogue between permanence, structure, and contemporary media production.

Between the roof and the main volumes, a green oasis is introduced as a semi-protected outdoor space reserved for staff. This elevated landscape provides areas for rest, informal meetings, and visual relief within an intensive working environment. In addition, a semi-open green terrace on the second floor connects all three masses, acting as a shared social platform and reinforcing spatial continuity across the building.

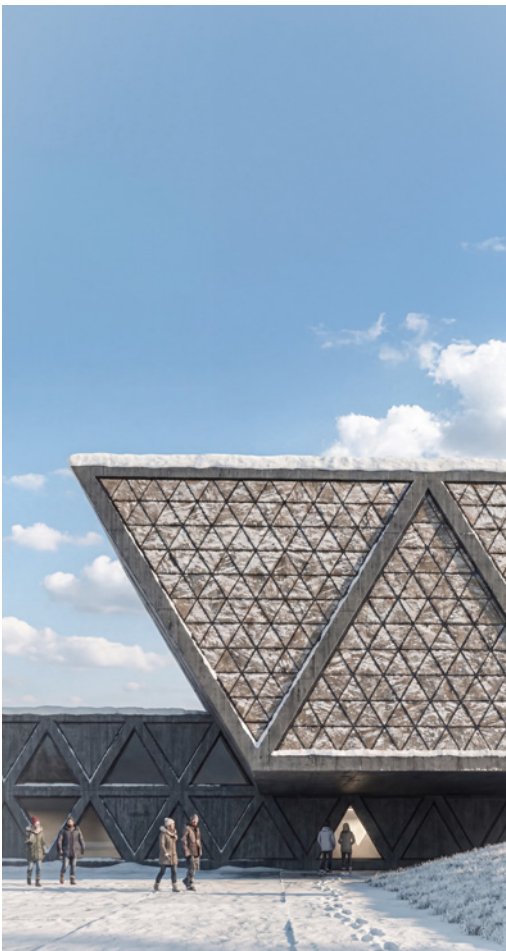
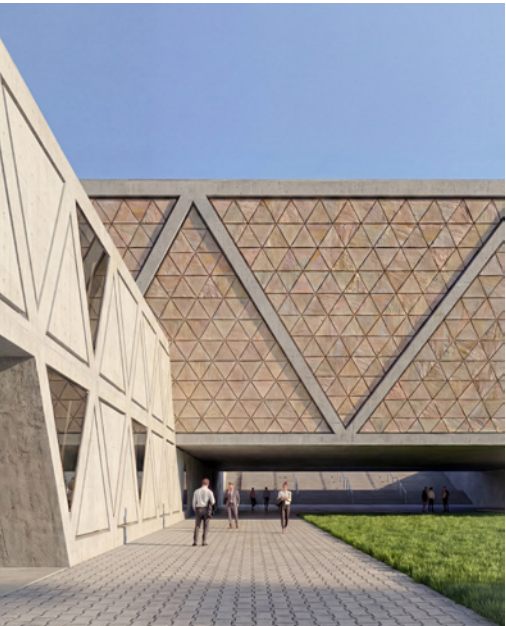
The roof structure stands as the project’s most defining architectural element. Inspired by the metaphor of a tree trunk, a massive structural core supports a lightweight roof system composed of UV panels and louvers. This system creates a shaded and protected rooftop environment while allowing strong northern winds to pass through the structure, reducing wind pressure and structural tension. The contrast between the heavy structural core and the lightweight roof expresses both stability and adaptability.

The façade of the main building is articulated through a reinforced concrete frame infilled with glass, emphasizing openness, visibility, and the public nature of broadcasting. Yellow-painted steel cross-bracing elements are integrated into the façade as a seismic protection system, serving both a structural and visual role by expressing safety, movement, and structural honesty.

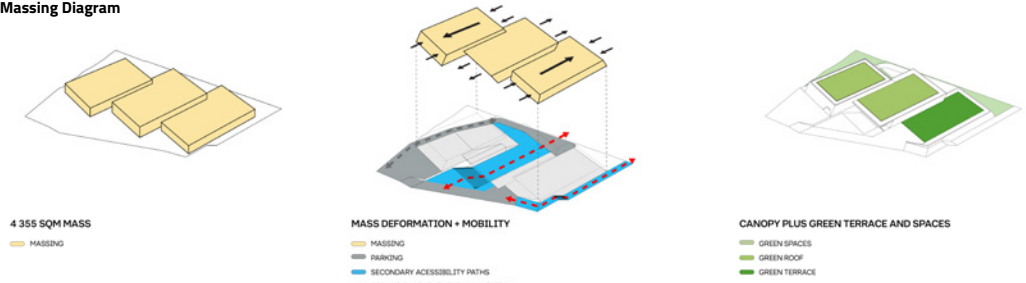
A grand exterior stair connects the ground level to the

upper terraces and functions as both a primary circulation element and a public amphitheatre. This space allows for informal gatherings, outdoor broadcasts, and public events, reinforcing the AZTV campus as a civic landmark rather than a closed media facility.

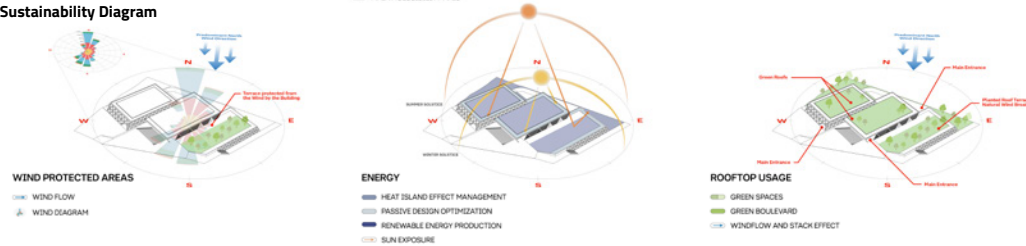
Through its layered massing, expressive structural language, independent studio volumes, and integrated green and public spaces, the AZTV Broadcasting Center establishes a resilient, flexible, and human-centered media environment—one that reflects the evolving role of national broadcasting in contemporary urban life.



Massing Diagram



Sustainability Diagram





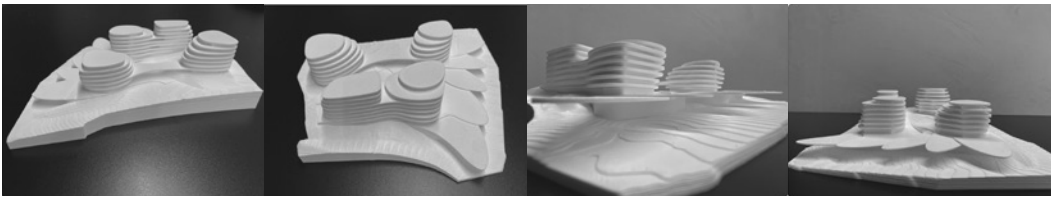
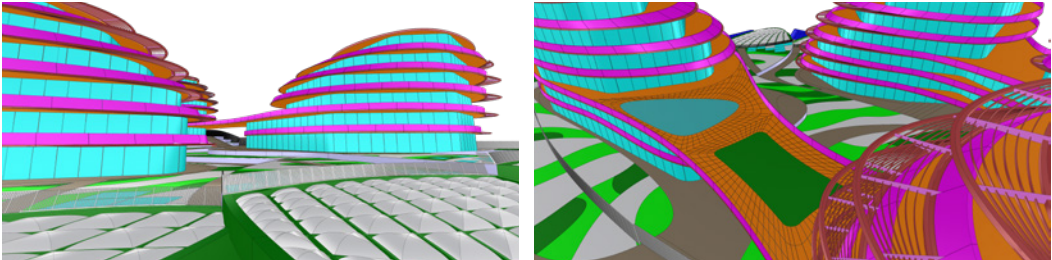
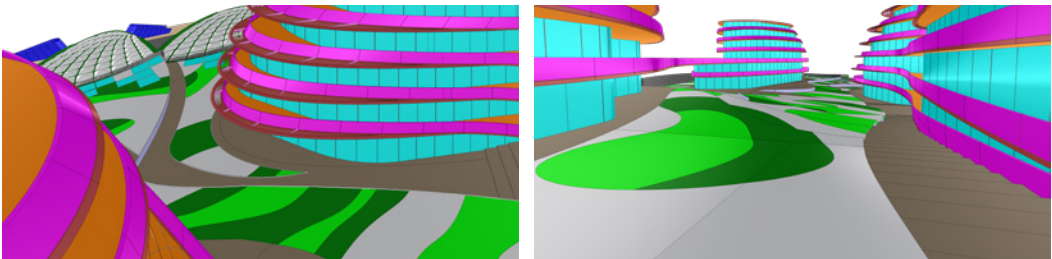
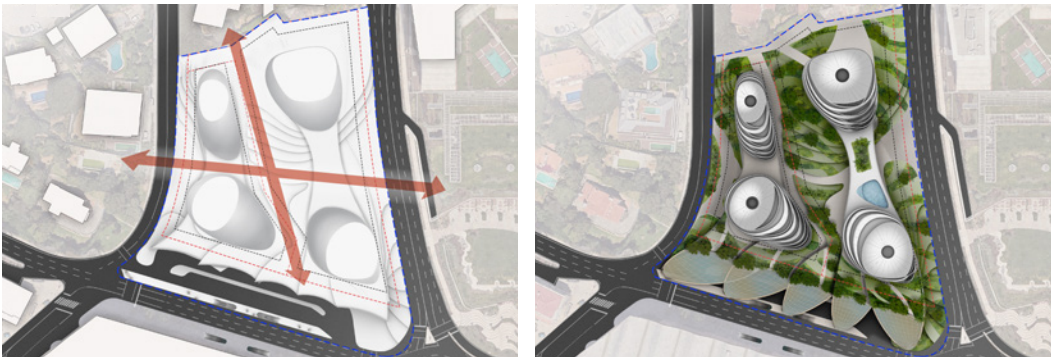
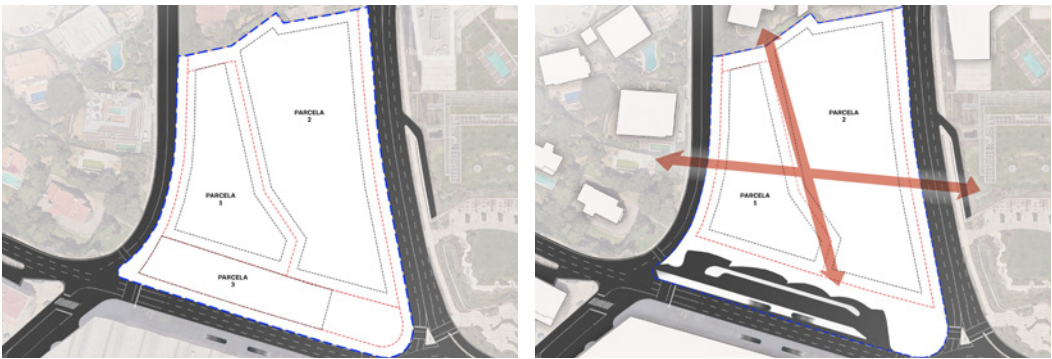


Cascais Housing

Type: Luxury Residential
 Company: S+A
 Sector: Residential, Public Transport
 Dates: 2023-2024
 Location: Lisbon, Portugal
 Scope of Work: Design
 Client: Private
 Stakeholders: Paulo Reis Silva, Ugur Imamoglu, André Ribeiro
 Project Status: RIBA Stage 3-4 DD-CD
 Role: Head Designer
 Involvement: Facilitated initial massing decisions and conceptual development. Managed the end-to-end design process, ensuring seamless integration between technical planning and high-level presentation preparation.
 Storeys: 7 Storeys
 Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.

The project is located at a prominent corner in Cascais, occupying a total area of 32,300 sqm. It is composed of four fluid, interconnected blocks that create expansive terraces and maximize views toward the ocean. The curved forms of the buildings are emphasized by horizontal louvers, which follow the contours of the architecture to provide climate control while preserving sunlight and visual connections. The surrounding landscape is carefully designed to respond to the existing topography, reinforcing the fluidity of the building masses and creating a seamless relationship between interior and exterior spaces. At ground level, the project integrates a major public infrastructure element: a large canopy over the main bus station. This expressive glue-laminated timber structure mirrors the fluidity of the architecture above, while ETFE cushions spanning the canopy filter views from the terraces and allow daylight to illuminate the space below.

Through this combination of sculptural form, landscape integration, and thoughtfully designed public space, the project creates a dynamic, visually striking, and contextually sensitive landmark in Cascais.







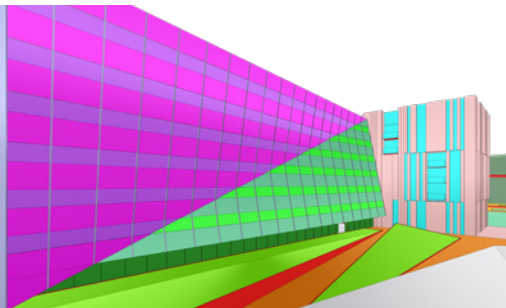
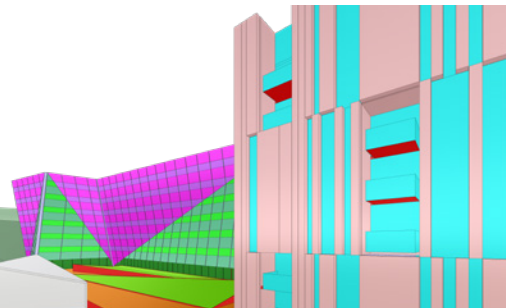
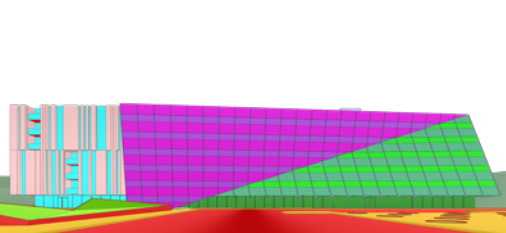
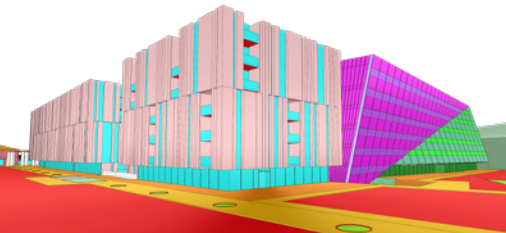
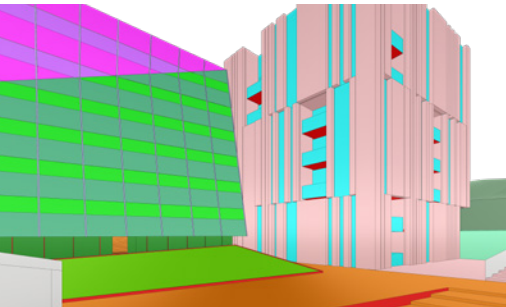
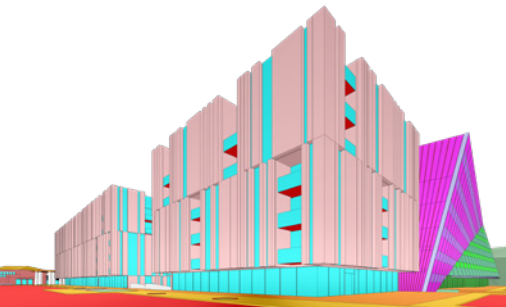
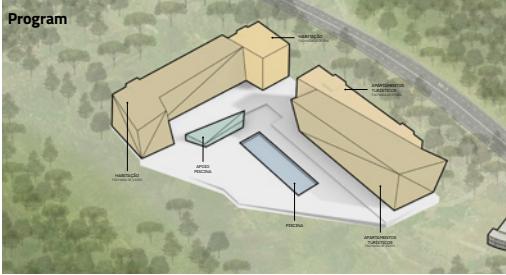
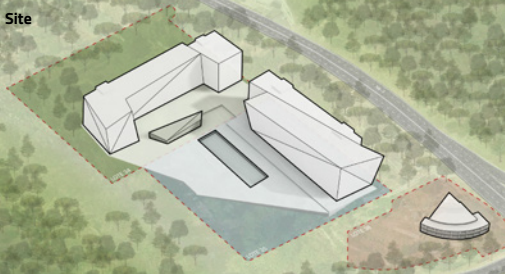
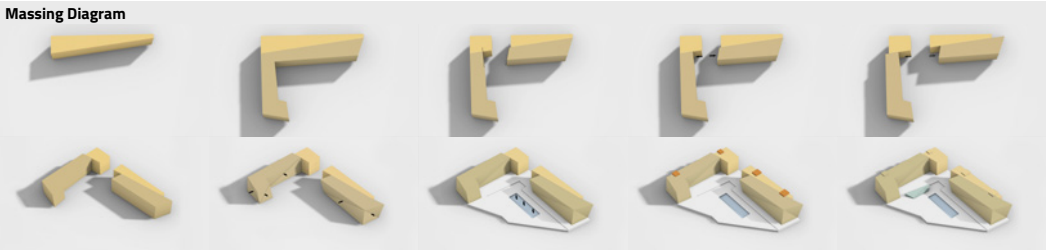
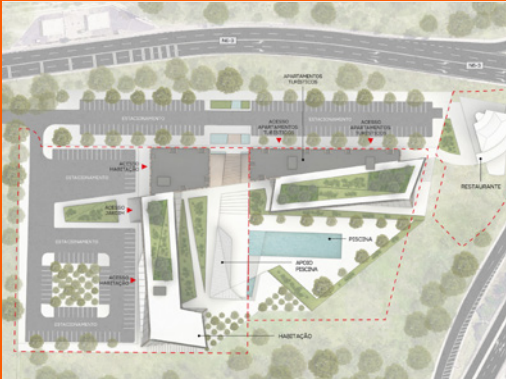
Alto da Boa Viagem Residential Complex

Type: Residential
 Company: S+A
 Sector: Residential
 Dates: 2024
 Location: Lisbon, Portugal
 Scope of Work: Design
 Client: Vogue Homes
 Stakeholders: Paulo de Sousa, Ugur Imamoglu, André Ribeiro, Marta Vaz
 Project Status: Design Proposal
 Role: Head Designer
 Involvement: Facilitated initial massing decisions and conceptual development. Managed the end-to-end design process, ensuring seamless integration between technical planning and high-level presentation preparation.
 Storeys: 7 Storeys
 Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.

The project is conceived around a clear architectural duality — public and private — deeply rooted in the site's urban and environmental context and developed as part of the Alto da Boa Viagem masterplan. The composition is organized along a dominant north–south axis, anchored by a primary building that asserts a strong presence within the masterplan framework.

This first volume draws inspiration from the solidity of coastal stone cliffs: monolithic, weighty, and protective. Its bold stone-clad façades establish a powerful urban frontage toward the surrounding roads, forming an acoustic and visual buffer while reinforcing a sense of permanence, privacy, and calm within. Carefully articulated fissures and openings temper the mass, allowing controlled moments of permeability without compromising its protective character.

Passing through this solid, introverted envelope reveals a contrasting inner world. A generous shared landscape unfolds at the heart of the project, accessible to both



the residential and serviced apartment programs. This common ground is conceived as a social and recreational core, accommodating a large swimming pool, leisure and recreation areas, yoga decks, and sun-bathing terraces — a collective oasis sheltered from the urban intensity beyond.

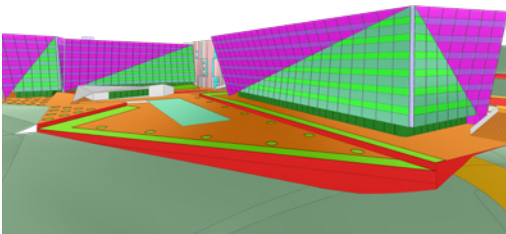
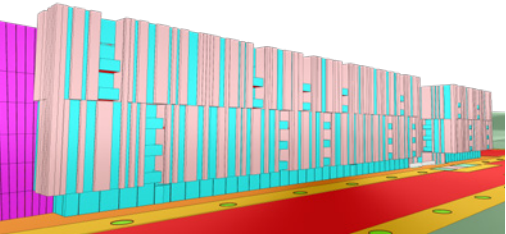
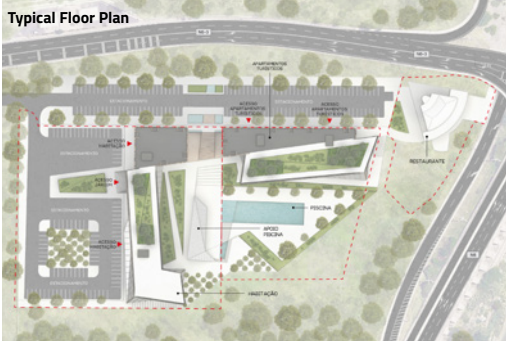
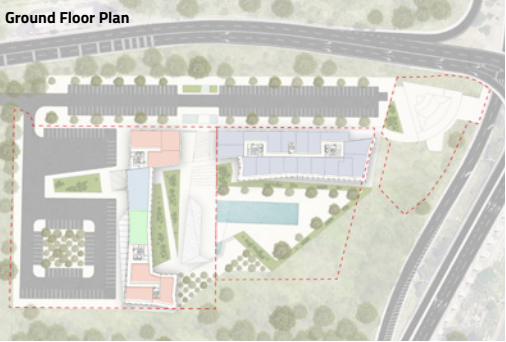
Encircling this landscape are the secondary building volumes, which embody the project's opposing concept: crystallization. In deliberate contrast to the stone mass, these façades are angular, faceted, and reflective, evoking the geometry of a cut diamond. Layered, folded surfaces challenge conventional verticality, capturing and refracting light to create a dynamic, ever-changing appearance throughout the day.

The crystal façades are not purely formal gestures; they enhance living quality by orienting balconies toward expansive ocean views. Gradient-tinted glass railings and a dynamic shading system modulate light, privacy, and thermal comfort, while reinforcing the building's shimmering, multifaceted identity.

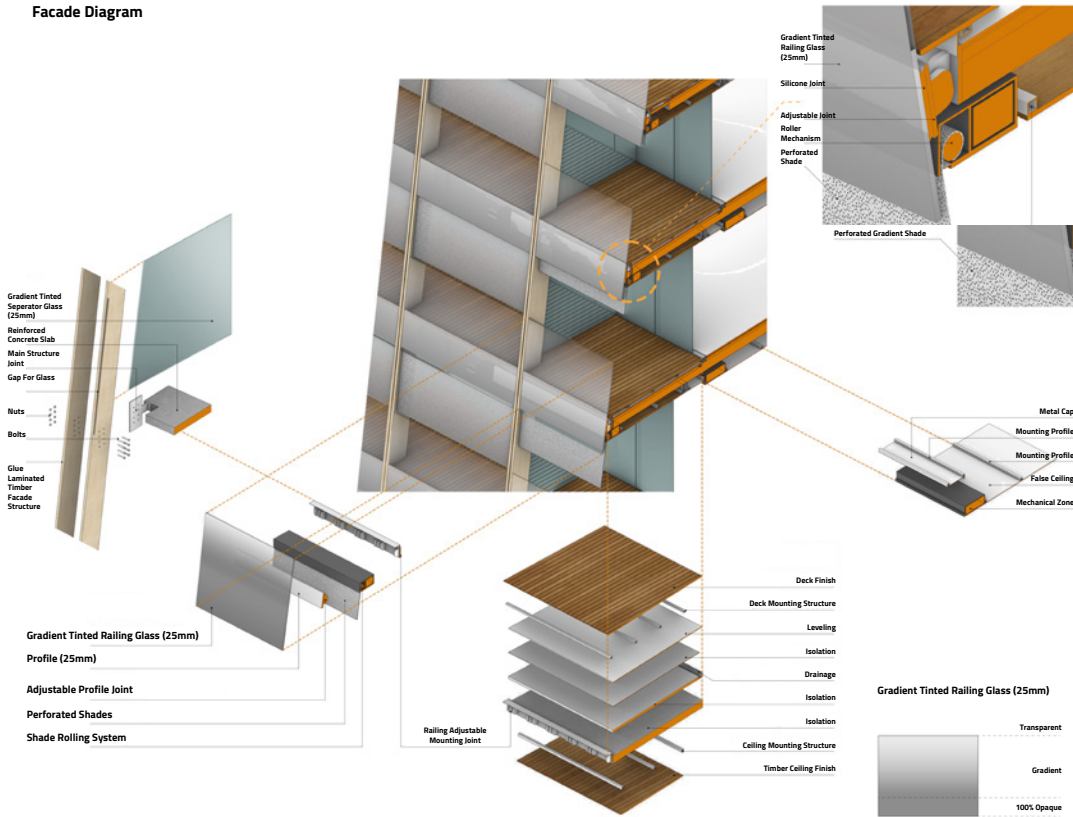
While the overall massing follows the masterplan's volumetric guidelines, the project deliberately breaks down the scale through strategic articulation and subdivision. This

approach refines proportions, reduces visual heaviness, and establishes a more elegant dialogue between solid and void, stone and glass, enclosure and openness.

Ultimately, the architecture expresses a singular idea: a geode — a protective rock on the outside, revealing a luminous crystal within. This duality shapes both the spatial experience and the building's urban identity, offering residents a sequence that moves from enclosure and retreat to openness, light, and collective life. The result is an architecture that balances protection and expression while responding sensitively to its landscape, views, and masterplan context.



Facade Diagram







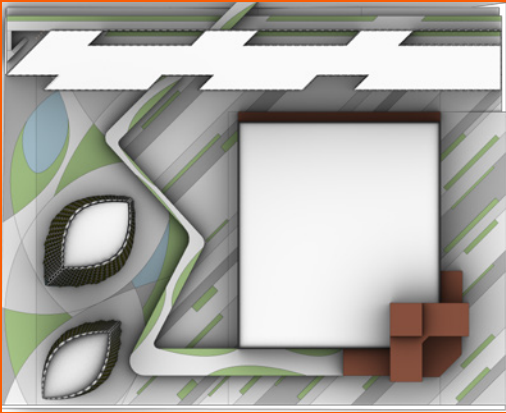
Technoplaza

Type: Commercial, Residential, Hospitality, Offices, Mixed-Use F&B
 Company: S+A
 Sector: Mixed Use
 Dates: 2025
 Location: Bishkek, Kyrgyzstan
 Scope of Work: Design
 Client: M Bank
 Stakeholders: Paulo de Sousa, Sava Yovich, Ugur Imamoglu, Antonio Henriques
 Project Status: RIBA 3-4 DD-TD
 Role: Head Designer
 Facilitated initial massing decisions and conceptual development. Managed the end-to-end design process, ensuring seamless integration between technical planning and high-level presentation preparation.
 Storeys: 14 Storeys
 Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.

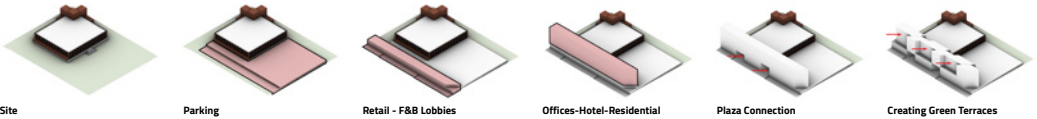
Technoplaza is a mixed-use urban development located in Bishkek, conceived around an existing Soviet-era building that has been carefully refurbished and reprogrammed as a contemporary co-working hub. The original structure—characterized by its brick façades and black metal mullions—acts as both a physical anchor and a material reference for the new architectural intervention, ensuring continuity between past and present.

The project integrates residential, hotel, and office functions alongside the new MBank Headquarters, with the overall height limited to 14 floors in response to local planning regulations and the surrounding urban scale. To support the client's decision-making process, three design options were developed, all based on the same programmatic framework but differentiated through alternative massing strategies, façade expressions, and spatial hierarchies.

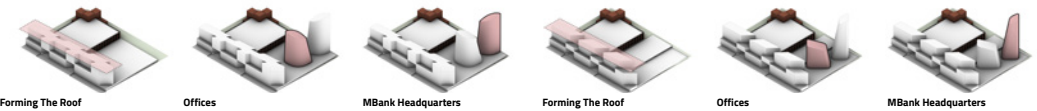
The core urban strategy establishes a strong, continuous mass along the rear edge of the site, forming a clear



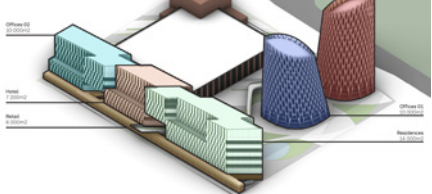
Main Building Massing Diagram



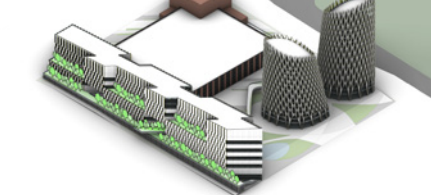
Tower Options



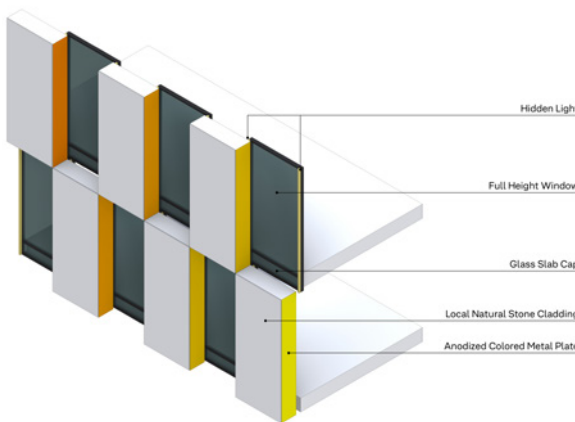
Program



Green Terraces



Facade Diagram



boundary with the neighboring residential fabric while deliberately opening the project toward the main avenue. This elongated block accommodates the residential, office, and hotel programs. Through calibrated shifts and rotations of the mass, a sequence of stepped terraces emerges across multiple levels, creating elevated green spaces that serve both private and semi-public uses. These terraces soften the overall scale of the building and contribute to improved daylight access, outdoor amenity, and visual connection to the city.

At ground level, the rear building is activated by cafés and restaurants primarily serving office users and visitors. These public functions directly address the central plaza, reinforcing its role as a lively social condenser throughout the day. Together with the refurbished Technopark building, the active ground-floor uses help establish a vibrant urban environment that extends beyond working hours and encourages informal interaction and community engagement.

In parallel, the rear building plays a critical role in the project’s environmental strategy. Acting as a wind barrier, it shelters the central plaza from prevailing winds and creates a calm, comfortable microclimate between the towers, the Technopark building, and the back block. This protected outdoor space is further enhanced through landscape design, with deciduous trees providing seasonal shading across the plaza. These trees reduce solar heat gain during summer while allowing sunlight penetration in winter, improving thermal comfort and supporting year-round use of the public realm.

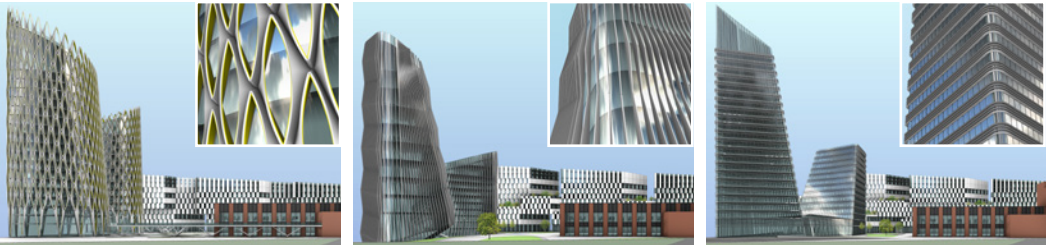
The rear block is articulated with a barcode façade, composed of locally sourced stone that reduces material transportation and embeds the project within its regional context. The inner faces of the façades introduce a contrasting layer of color inspired by traditional carpet patterns and the tones of local nature, enriching the spatial experience of terraces and shared outdoor areas while reinforcing cultural identity.

On the shorter edge of the site, two slender towers are positioned as the architectural focal points of Technoplaza. Designed as the “jewels” of the development, these towers accommodate the MBank Headquarters and are strategically placed closer to the main avenue to enhance visibility and institutional presence. A series of façade studies explored sculptural precast elements and louver systems. The final proposal adopts a refined combination of brick and vertical louvers, balancing solar control, thermal performance, and visual continuity with the existing Technopark building.

All vehicular access, parking, and service functions are consolidated within an underground level, preserving a predominantly pedestrian-oriented ground plane. A carefully managed one-level height difference across the site allows for intuitive access, efficient service circulation, and barrier-free movement throughout the complex. Together, these strategies position Technoplaza as a cohesive, climate-responsive, and socially active mixed-use development that redefines its urban context while remaining grounded in local materiality and culture.



Tower Massing and Facade Options



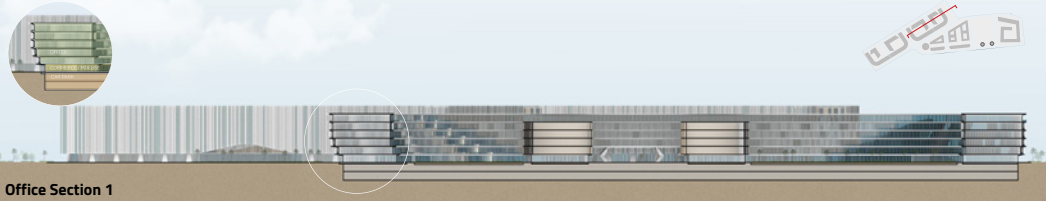
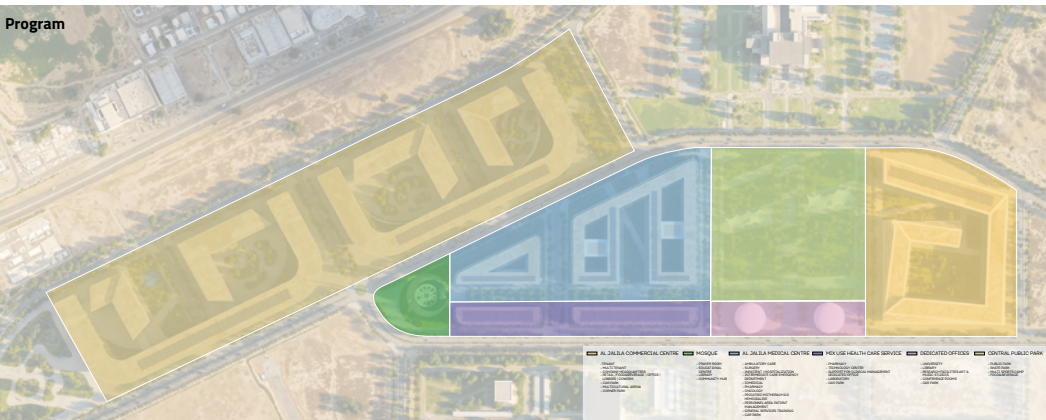


Al Jalila Masterplan

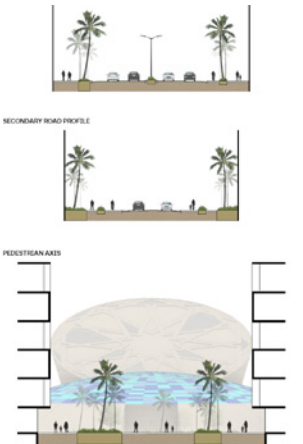
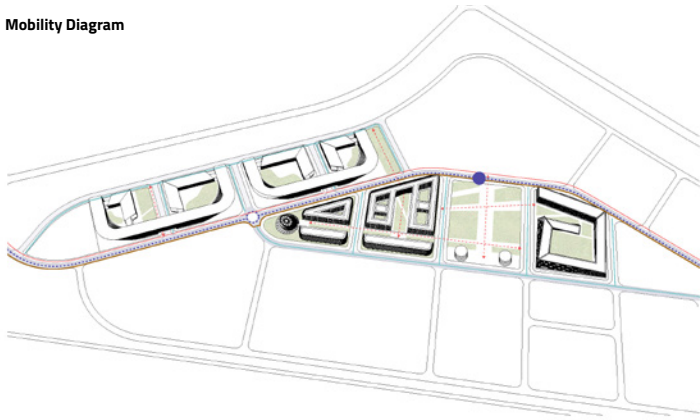
Type: Masterplan, Medical, Higher Education, Commercial
 Company: S+A
 Sector: Mixed Use
 Dates: 2025
 Location: Muscat, Oman
 Scope of Work: Design
 Client: Private
 Stakeholders: Paulo de Sousa, Ugur Imamoglu, André Ribeiro, Marta Vaz
 Project Status: RIBA Stage 2 CD
 Role: Head Designer
 Facilitated initial massing decisions and conceptual development. Managed the end-to-end design process, ensuring seamless integration between technical planning and high-level presentation preparation.
 Storeys: 6 Storeys
 Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.

The Muscat Master Plan draws inspiration from the timeless beauty and elemental force of the Omani desert. Rather than being placed upon the land, the architecture emerges from it—shaped by its colors, textures, climate, and spirit. Long, linear buildings extend across the terrain like a mirage, their forms and façades calibrated to respond to sun, wind, and light, capturing the soft chromatic shifts of dawn and dusk as they shimmer against the horizon. In contrast, more grounded structures echo the enduring presence of Oman's mountains; their strong verticality expresses permanence, resilience, and thermal stability, reinforcing a climate-responsive architectural language.

The hospital is conceived as the desert sky—a sanctuary of light, calm, and wellbeing—where controlled daylight, shading systems, and passive cooling strategies support healing environments. The university embodies a journey of learning, evolving from simple to increasingly complex forms that reflect intellectual growth and discovery, while encouraging social interaction, walkability, and access to shaded outdoor spaces. Building orientation and façade articulation are carefully designed in response to Muscat's microclimate, maximizing northern light for glare-free daylighting while minimizing heat gain from the south through passive design measures such as deep overhangs, louvers, and climate-adaptive envelopes.



Mobility Diagram



Rooted in its environmental context yet inherently forward-looking, the master plan is explicitly aligned with the sustainability vision of Oman Aviation Group and the broader Muscat Airport City framework, addressing the three pillars of sustainability: environmental, social, and economic. The project is envisioned as a sustainable community that integrates smart, healthy, and green neighborhood concepts—where the needs of all users are met and where people feel safe, healthy, and connected to their surroundings. Natural assets are preserved and enhanced through landscape strategies that respect existing ecological systems, reserve open space, and promote access to parks, shaded walkways, and communal outdoor areas that encourage physical activity and social exchange.

Resource efficiency is a fundamental driver of the design. Energy, water, and natural resources are optimized through passive design strategies, efficient building orientation, climate-responsive façades, and integrated infrastructure systems. Water-sensitive landscape design, reduced waste generation, and the promotion of reused and recycled materials support a circular and responsible approach to development. Green buildings, public spaces, and streets are designed to enhance quality of life, public health, and long-term environmental performance while respecting historical references and the broader urban fabric of Muscat.

The master plan is conceived as an integral extension of Muscat Airport City and complies with its Sustainability Guidelines, Urban Design Guidelines, Landscape and Open Space Guidelines, and Architectural Guidelines. Sustainability principles are embedded at both the building and community scale, ensuring coherence across individual plots and the overall master plan. Mandatory sustainability requirements are fully incorporated, while recommended strategies are leveraged as opportunities for innovation, allowing flexibility for advanced and context-specific sustainable design solutions.

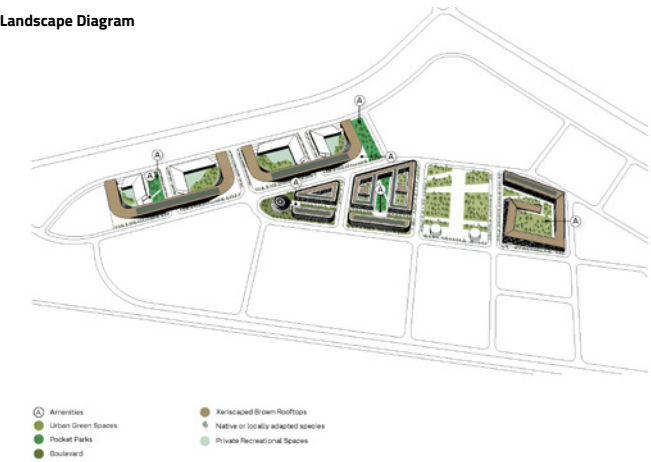


A layered public transportation strategy further reinforces the project's sustainable vision. At the city-wide scale, Muscat Airport City connects to the proposed Red and Green Metro Lines along Sultan Qaboos Street and benefits from enhanced access via the proposed Blue Metro Line along 18th November Street. In addition, the master plan introduces a Purple Line along 18th November Street, providing a direct, efficient, and low-carbon connection to the New Airport Terminal. Within the Airport City, a light transport loop and spur system connects key gateways and destinations, while selected gates are supported by bus-based public transport, ensuring accessibility, reduced reliance on private vehicles, and integrated mobility across all scales.

Together, these strategies position the Muscat Master Plan as a resilient, sustainable, and human-centered development—where architecture, landscape, infrastructure, and environmental responsibility converge to create a place that is deeply connected to its context, responsive to climate, and designed for long-term wellbeing.



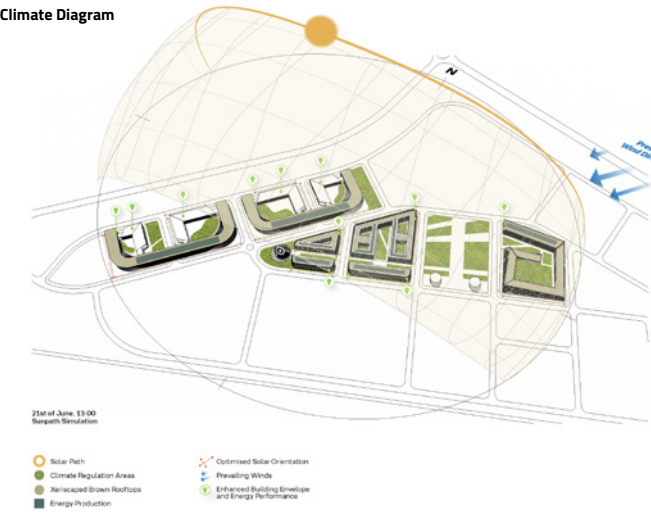
Landscape Diagram



Water Diagram



Climate Diagram



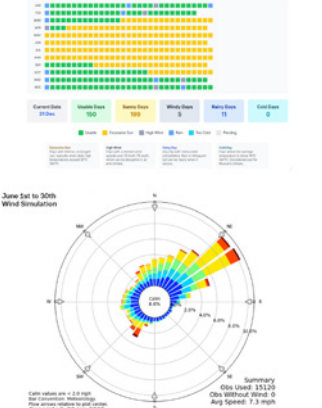
POTENTIAL SPECIES FOR LANDSCAPING



POTENTIAL SPECIES FOR LANDSCAPING



OUTDOOR SPACE USAGE SIMULATION







Riyadh Music Studio

Type: Technical Music Studio, Residential, Cultural

Company: S+A

Sector: Culture

Dates: 2024

Location: Riyadh, Saudi Arabia

Scope of Work: Design

Client: Private

Stakeholders: Miguel Saraiva, Paulo de Sousa

Project Status: RIBA Stage 2-3 CD-DD

Role: Head Designer

Facilitated initial massing decisions and conceptual development. Managed the end-to-end design process, ensuring seamless integration between technical planning and high-level presentation preparation.

Storeys: 5 Storeys

Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.

The project is inspired by the textures, colors, and materiality of the Saudi desert, from the sand dunes of the Rub al Khali to the rock formations of Al Nasla. These natural references are combined with cultural influences such as the Islamic Chintamani textile motif, symbolizing wisdom, compassion, and power, and historically rooted in trade across the Arabian Gulf. The motif informs the project's central idea of unity and collective expression.

Designed as a world-class recording studio, the building reflects music's ability to transcend borders and bring people together. This is expressed through five clustered towers that symbolize collaboration, rhythm, and movement, drawing inspiration from the Bedouin Ardah, where music, song, and dance collectively pass down stories and traditions.

Traditional adobe mud and rammed earth form the building's outer shell, providing thermal insulation and passive cooling while referencing historic Saudi architecture such as the Masmak Fortress. Slotted openings, inward-focused spaces, and white-limed upper walls further respond to climate, privacy, and light, grounding the project in regional building traditions while creating a protective and inspiring creative haven.



Massing Diagram



- 1 Support / Services
- 2 Music Studios
- 3 Circulation



- 1 Support / Services
- 2 Music Studios
- 3 Circulation

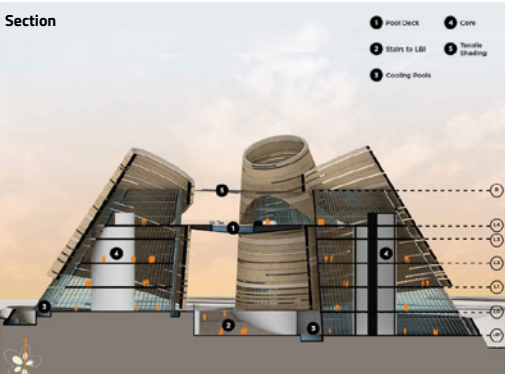


- 1 Apartments
- 2 Sauna / Pool Deck

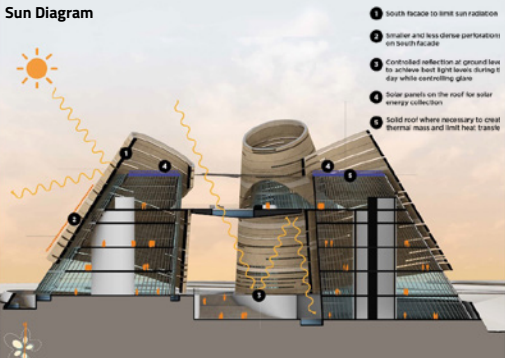


- 1 Outer Adobe / Rammed Earth skins

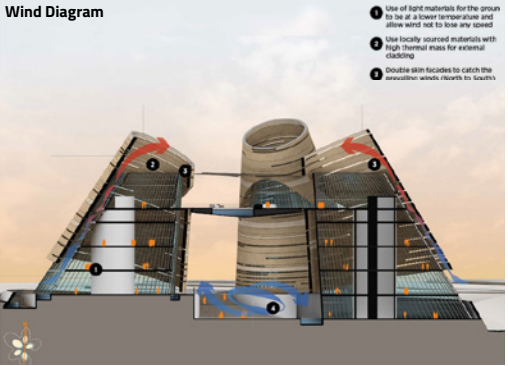
Section



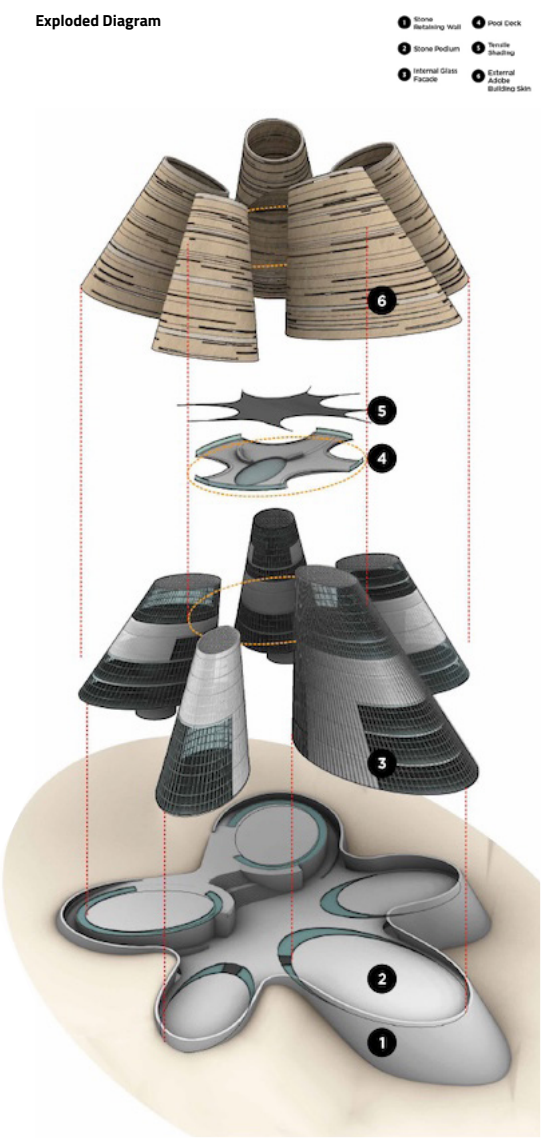
Sun Diagram



Wind Diagram



Exploded Diagram



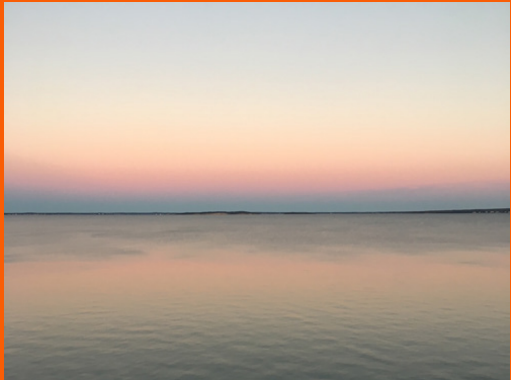




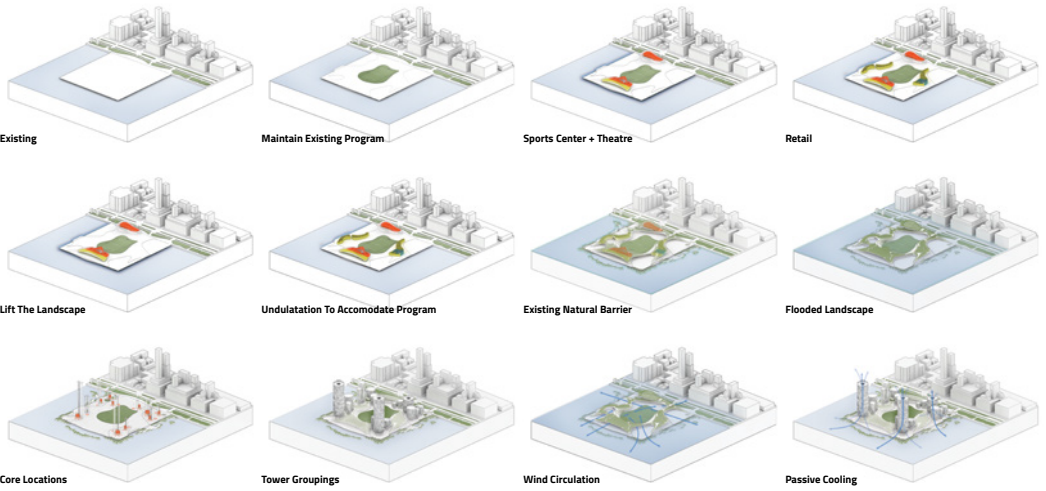
Pier 40 2100

Type: Residential, Commercial, Retail, Culture and Sports
 Company: DFA
 Sector: Mixed Use
 Dates: 2018
 Location: Manhattan, NY, USA
 Scope of Work: Design
 Client: Private
 Stakeholders: DFA Team
 Project Status: Design Proposal
 Role: Head Designer
 Facilitated initial massing decisions and conceptual development. Managed the end-to-end design process, ensuring seamless integration between technical planning and high-level presentation preparation.
 Stores: 35 Storeys
 Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.

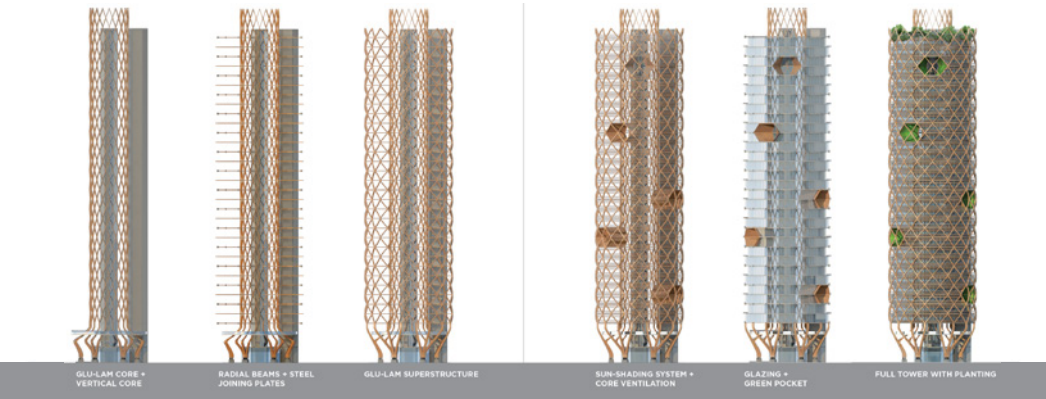
New York City's sea level is expected to rise 11-30 inches by 2050 and between 50 to 75 inches by 2100, with the majority of current buildings not designed to accommodate such inevitable changes. DFA's vision for Pier 40, a 15-acre structure in the Hudson River that is greatly in need of repairs, takes a longer-term view with comprehensive design approach for the future. Following an analysis of the zoning and state of existing piles, DFA identified areas that are fit for supporting clusters of program influenced by the Pier's predominant recreational use and addressing a city-wide need for affordable housing. From this four tower typologies ranging between 96- to 455-feet tall emerge as viable options for spreading 450-units and a variety of housing density across the site. Combining the analysis with design, DFA utilized an algorithm to determine the optimal location for each tower type, determining that each tower must have at least three structurally sound connection points to support the weight/load. The Pier's existing structure is optimized for performance as the foundation for a New York's community today, tomorrow and until the year 2100.



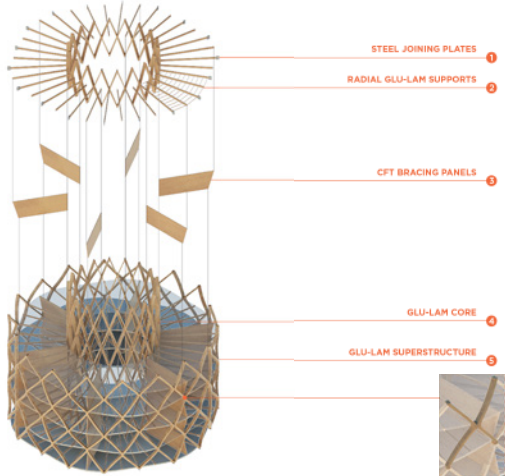
Massing Diagram



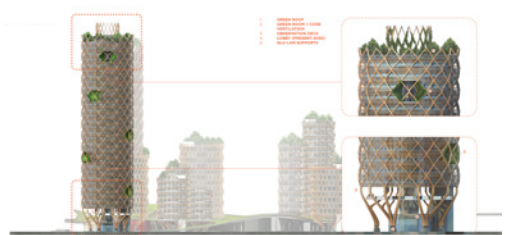
Tower Structure



Exploded Structure Diagram



Tower A Detail



Tower B Detail







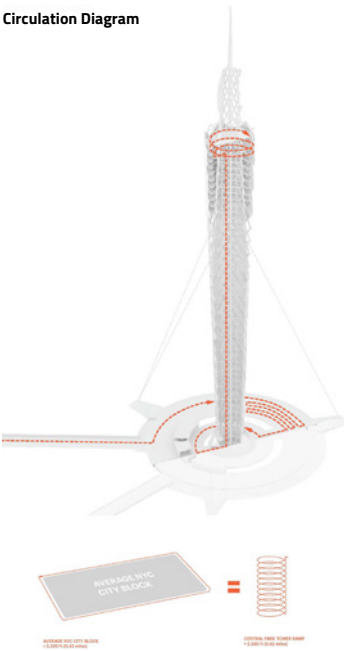
Central Park Observation Tower

Type: Public Space, Hydrofiltration
 Company: DFA
 Sector: Civic, Public, Private
 Dates: 2017
 Location: Manhattan, NY, USA
 Scope of Work: Design
 Client: Private
 Stakeholders: DFA Team
 Project Status: Design Proposal
 Role: Head Designer
 Facilitated initial massing decisions and conceptual development. Managed the end-to-end design process, ensuring seamless integration between technical planning and high-level presentation preparation.
 Storeys:
 Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.

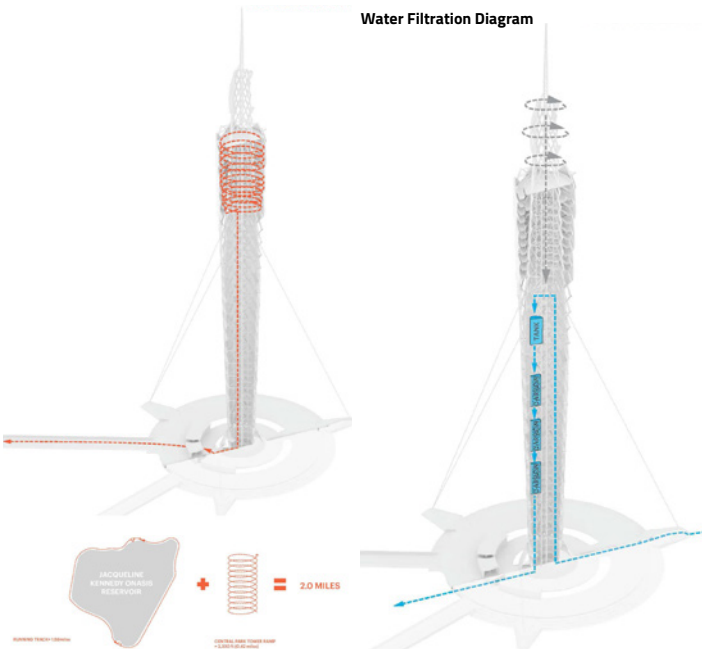
In response to growing demand for public bird's eye views in the world's tallest cities and an increasing need for innovative environmental cleanup strategies, DFA's design for the Central Park Observation Tower—the world's tallest timber structure—transforms the Jacqueline Kennedy Onassis Reservoir into a non-toxic, people and habitat-friendly pond in the heart of New York City's largest park. With the public's best interest in mind, it is both a recreational amenity and a productive infrastructural investment. The CPOT is anchored to a base structure of pre-cast concrete elements and stabilized by tensile cables. Its first element houses a steel core and a water filtration system. From 475 feet to 600-feet the densely configured jointed interlocking woven wood helix rises to form the primary tower. A steel ramp equidistant to a New York City perimeter block wraps the interior core from the 375-foot to 500-foot mark of the tower. Encapsulating the ramp is a more open, expanded exterior wood helix and skin that rises 500-feet into the air as a single gesture. The porosity of the exoskeleton opens up visibility of the ramp and people from the ground as well as to the city, rivers and park from above. The main attractions are a 56-foot wide viewing platform that gives 360-degree panoramic views and a glass oculus that showcases the functional elements of the tower. Rising above the ramp and visitor realm is a wind turbine circling around the top 100-feet of the interior wood helix. A 112-foot tall lightning rod/spire completes the iconic 712-foot tall structure.

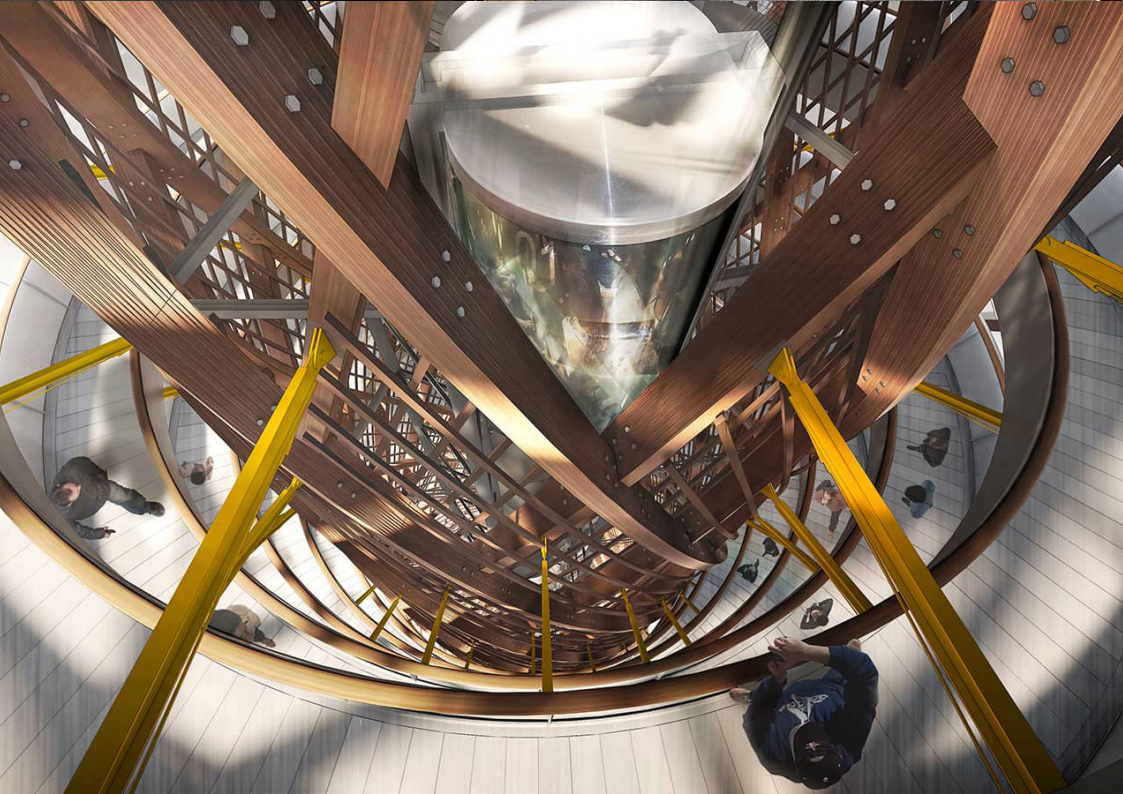
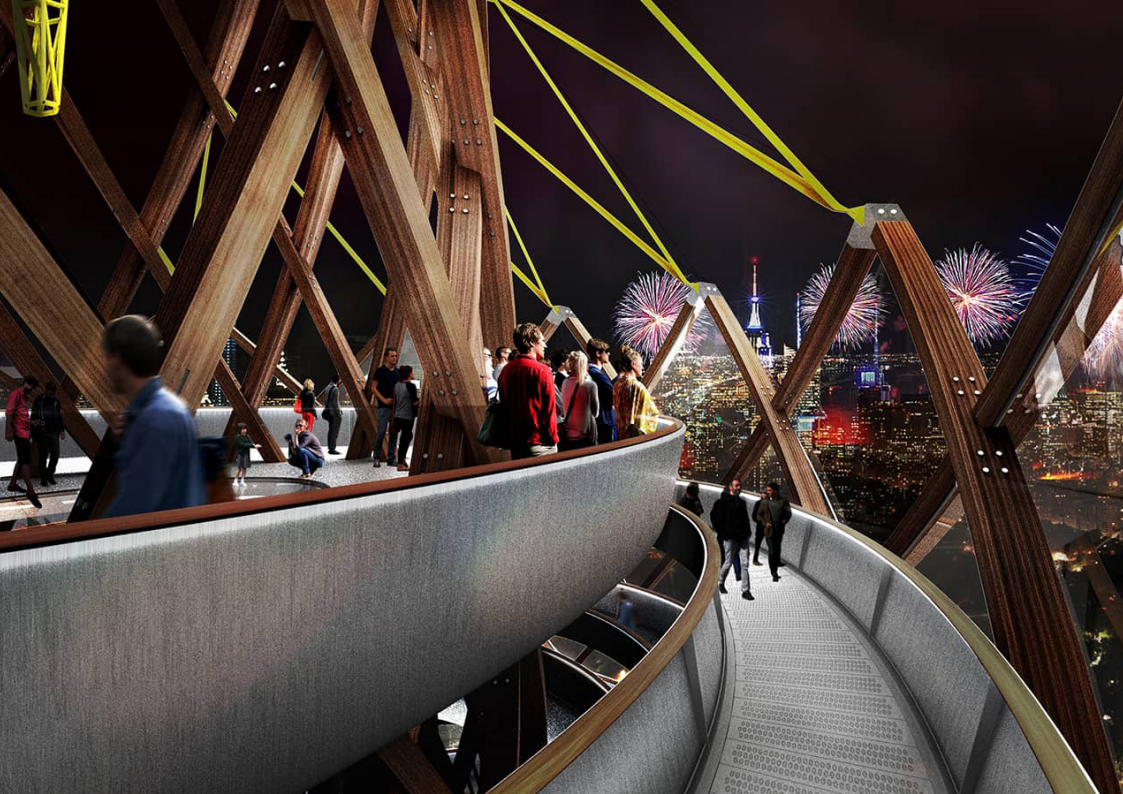


Circulation Diagram



Water Filtration Diagram







Sky Walk Pedestrian Walkway

Type: Public Space
 Company: DFA
 Sector: Civic, Public, Private
 Dates: 2019
 Location: Manhattan, NY, USA
 Scope of Work: Design
 Client: Private
 Stakeholders: DFA Team
 Project Status: Design Proposal
 Role: Head Designer
 Facilitated initial massing decisions and conceptual development. Managed the end-to-end design process, ensuring seamless integration between technical planning and high-level presentation preparation.
 Stores:
 Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.

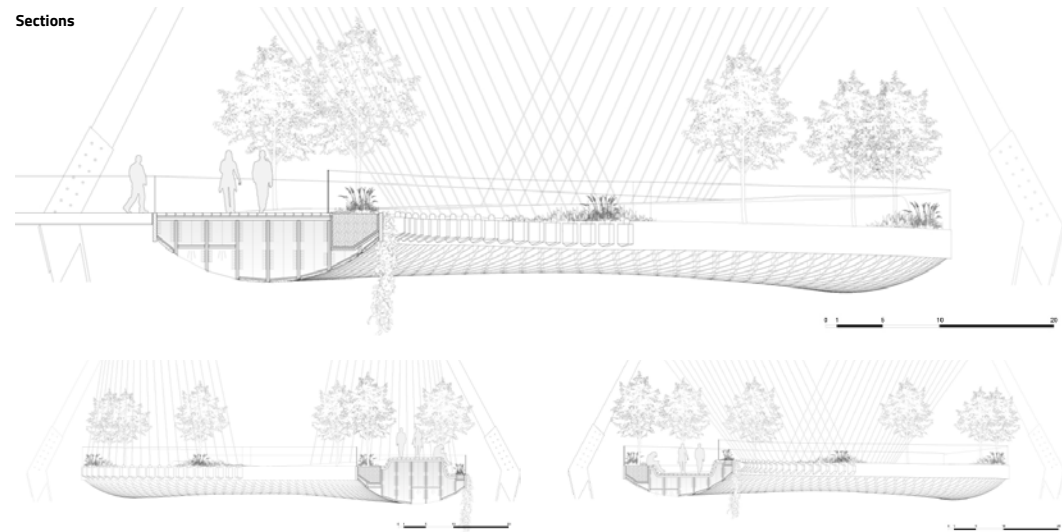


The proposal that would create a green pedestrianize walk way that would snake down Broadway from Madison Park all the way to Columbus Circle and from 34th street all the way up 5th avenue to 59th street Central Park South. Creating two green corridors that would be accessible from both subway level and street level at every other block – elevating pedestrians to 35 feet above the congested, overcrowded, streets below.

The walkway would be comprised of 70% wood construction (utilizing glue laminated timbers and cross laminated timber technology) and about 30% steel structure. This allows the design to be relatively light weight, flexible and easy to install. The design focused on being able to prefabricate repeatable sections of the walkway that could be installed during low traffic times relatively quickly.
 Overcrowded streets and side walks are symptomatic of crowded cities these days.

DFA's proposal looks at giving the pedestrians a completely traffic free environment. One that is not interrupted by cars, bikes, delivery trucks, or intersections. The "Midtown Sky Walk" traverses predominantly through office and retail sectors; areas that experience the highest influx of pedestrians. New York Midtown is visited by millions of tourists each year and adds to the commuter daily influx – and exasperates the overcrowding. The Sky Walk is meant to relieve that and give pedestrians an oasis within the busiest part of the city.

Sections



Diller Scofidio + Renfro

Brown University The Granoff Center for The Creative Arts

Type: Arts Center
Company: DS+R
Sector: Cultural
Dates: 2007
Location: Providence, RI, USA
Scope of Work: Full Design
Client: Brown University
Stakeholders: DS+R Team
Project Status: Built
Role: Cladding
Storeys: 6 Storeys
Software Used: Rhinoceros 3D, AutoCAD, Revit



Lincoln Center Public Spaces Project - Phase 3

Type: Public Space
Company: DS+R
Sector: Cultural
Dates: 2009
Location: Manhattan, NY, USA
Scope of Work: Phase 3 Plaza & Canopy Designs
Client: Lincoln Center for the Performing Arts
Stakeholders: DS+R Team
Project Status: Built
Role: Design Lead Phase 3
Storeys:
Software Used: Rhinoceros 3D, AutoCAD



Skidmore, Owings & Merrill

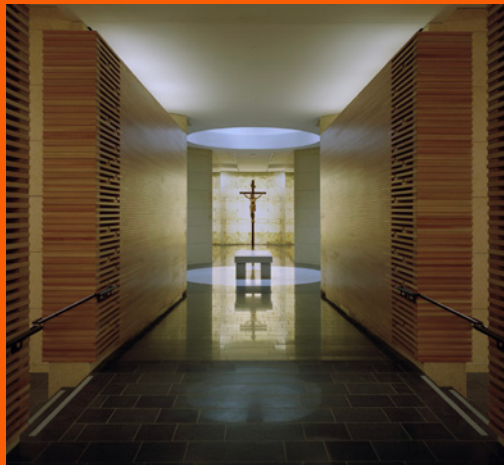
China World Trade Center Tower 3A Offices & Hotel

Type: Offices & Hotel
Company: SOM
Sector: Mixed Use
Dates: 2000-2003
Location: Beijing, China
Scope of Work: Facade Design & Massing
Client: CWTC Co.
Stakeholders: SOM
Project Status: Built
Role: Mid Level Designer
Storeys: 74 Storeys
Software Used: AutoCAD, SketchUp



Cathedral of Christ the Light

Type: Public Space
Company: SOM
Sector: Religion
Dates: 2005-2007
Location: Oakland, CA, USA
Scope of Work: Interior Design & Finishes
Client: City of Oakland
Stakeholders: SOM
Project Status: Built
Role: Mid Level Designer
Storeys: 9 Storeys
Software Used: AutoCAD, SketchUp



Foster + Partners

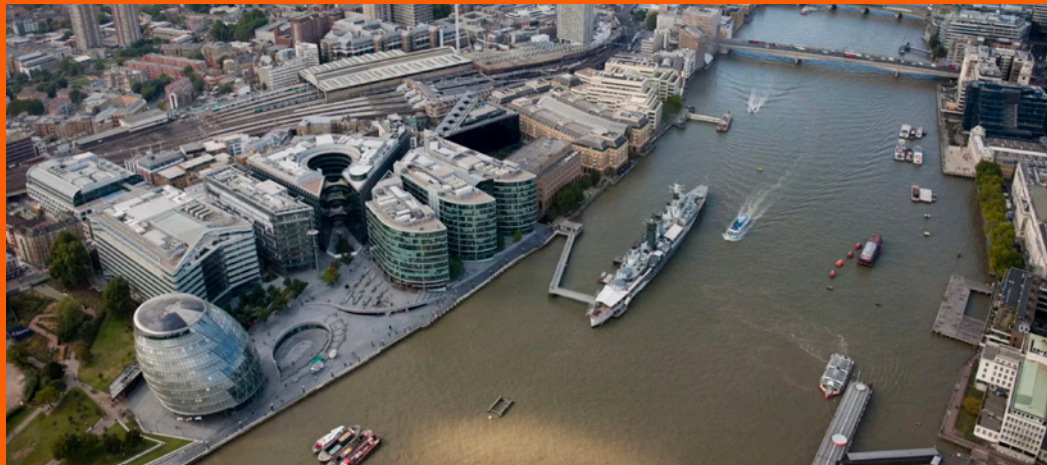
50 Finsbury Square

Type: Commercial
Company: Foster + Partners
Sector: Business
Dates: 1997-2000
Location: London, UK
Scope of Work: Facade Design
Client: Great Portland Estates
Stakeholders: Foster + Partners
Project Status: Built
Role: Junior Architect
Storeys: 8 Storeys
Software Used: AutoCAD



More London Masterplan

Type: Masterplan
Company: Foster + Partners
Sector: Civic
Dates: 1998-2003
Location: London, UK
Scope of Work: Masterplan & Landscaping
Client: More London Development Ltd
Stakeholders: Foster + Partners
Project Status: Built
Role: Junior Architect
Storeys: 9 Storeys
Software Used: AutoCAD



Interior Design Projects

Robert Rodriguez

Type: Interior
Company: DFA
Sector: Commercial
Dates: 2013
Location: Manhattan, NY, USA
Scope of Work: Full Interior Design
Client: Robert Rodriguez
Stakeholders: DFA Team
Project Status: Built
Role: Design Director
Storeys: 1 Storey
Software Used: Rhinoceros 3D, AutoCAD



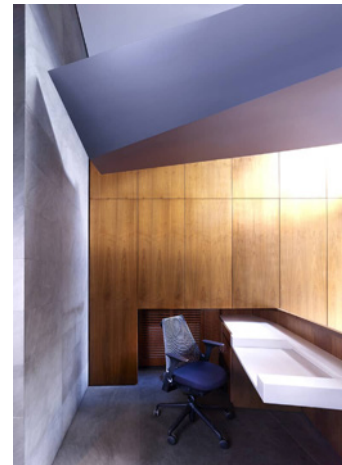
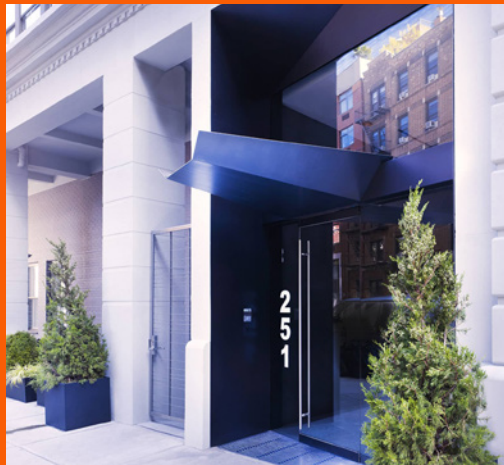
Rivian

Type: Interior
Company: DFA
Sector: Commercial
Dates: 2023
Location: USA
Scope of Work: Design Concept For Retail Initiative
Client: Rivian
Stakeholders: DFA Team
Project Status: Design Proposal
Role: Design Director
Storeys: 1 Storey
Software Used: Rhinoceros 3D, AutoCAD



Chelsea Lobby

Type: Interior
Company: DFA
Sector: Luxury Residential
Dates: 2011
Location: Manhattan, NY, USA
Scope of Work: Facade Restoration,
Client: 17th St Condo 251 Association
Stakeholders: DFA Team
Project Status: Built
Role: Design Director
Storeys: 1 Storey
Software Used: Rhinoceros 3D, AutoCAD



Interior Design Projects

Pacific Park Sales Office

Type: Interior
Company: DFA
Sector: Commercial
Dates: 2015
Location: Brooklyn, NY, USA
Scope of Work: Full Interior Concept Design
Client: Forest City Realty Trust
Stakeholders: DFA Team
Project Status: Built
Role: Design Director
Storeys: 1 Storey
Software Used: Rhinoceros 3D, Grasshopper, AutoCAD



Council of Fashion Designers of America Headquarters

Type: Interior
Company: DFA
Sector: Commercial
Dates: 2011-2012
Location: Manhattan, NY, USA
Scope of Work: Full Interior Design
Client: Council of Fashion Designers-Diane Von Fostenberg
Stakeholders: DFA Team
Project Status: Built
Role: Design Director
Storeys: 1 Storey
Software Used: Rhinoceros 3D, AutoCAD





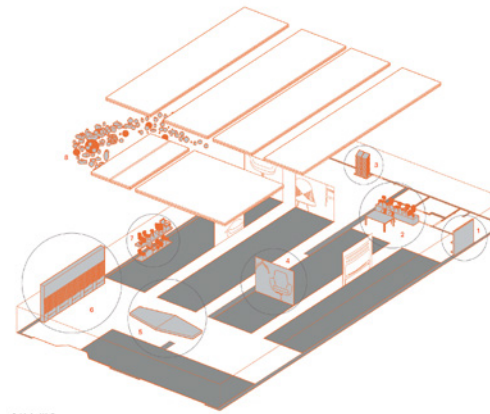
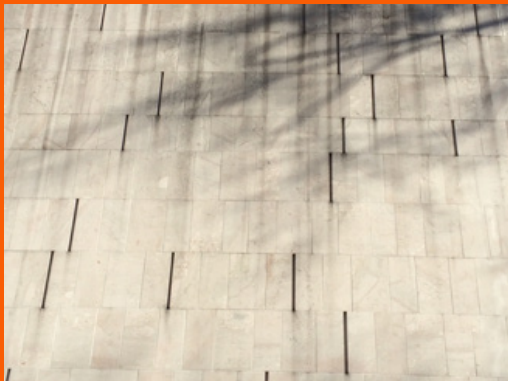
Design Within Reach

Type: Retail
 Company: DFA
 Sector: Commercial
 Dates: 2012-2020
 Location: USA
 Scope of Work: New Built Design to Interiors
 Client: Design Within Reach
 Stakeholders: DFA Team
 Project Status: Built
 Role: Design Director
 Storeys: Various
 Software Used: Rhinoceros 3D, Grasshopper, Photoshop, Illustrator, InDesign.

The company, which was acquired by Herman Miller in 2016, needed to expand its marketing and communications strategy beyond the pages of its carefully mounted catalog, and DFA's approach was to convey the same thoughtful, clean and fully executed design aesthetic in its retail spaces. The architecture simply supports the beautiful products – much like exhibition design.

Rather than think of retail as stores, DFA set out to create an immersive design-oriented environment as "studios" with a strong bias towards merchandising: to rethink the flow and circulation as thoughtfully conceived, fully decorated 'home vignettes' tailored to the specific context/market of each location. Each of DWR's Studios features a bedroom, a living room, and a dining room, allowing consumers to experience the exceptional products as they may appear in their own personal spaces. Like the furniture itself, DFA keeps the architecture of the store streamlined and classic.

The collaboration between DFA and Design Within Reach continues to evolve, with the first Studio to integrate the broad range of new ideas that have been tried on a case-by-case basis into one comprehensive brush-stroke.



- 1 Light Wall
- 2 Dining Display
- 3 Rug Rack
- 4 Graphic Scrim
- 5 Platform Display
- 6 Search Wall
- 7 Chair Display
- 8 Light Cloud

Table of Contents for the Design Within Reach interiors highlighting each element that DFA created to showcase the collections. DFA creates

a logical and comfortable way in which to view and experience the collections of Design Within Reach by utilizing each of these elements.

