Design for an indigenous village Shukuvena in the Brazilian Amazon rainforest. The project is based on the theme of Indigenous Futurism, decolonization, and nascent ecologies. The project is a collaboration with Sachem Hawk Storm and Sara Yawanawà Bergin, chiefs of local indigenous tribes, and is supported by Andrew Homick in VR.
1. Rainforest Biosphere VR Experience Area
2. Observation deck
3. Hot-cell storage station
4. Rainforest soil interactive area
5. Information Center
6. Exhibition hall
7. Big pool
8. Outpost
1. VR station
2. Water Purification Device
3. Aquatic Animal Area
4. Rainforest Soil Area
5. Water Storage Visit
6. Souvenir Store

7. Biological Battery
   (puriy water)
8. Underground Pond
9. Outdoor Pond
10. Rainforest Out Post
    (Research Labs)
Belt Wall
Under the Belt Wall is a layer of capsule to purify the water.

Stairs and Paths
Stairs and Path connect different part of architecture together during wet season through outdoors or underground.

Shell
Forming the roof and floor of the architecture. The depressions area can collect water to form a pond.

Water
Ponds and ponds are connected, because the walls can interpenetrate.
Purity Sequence:
Flood Water → Open Pond → Indoor Pond → Belt Wall → capsule → Underground Pond

Underground Shell
Depressions allow water to pool.
This is not model, this is object! The project was finally presented as a book, and an installation.

This book mainly summarizes the objects that I created during the second half of the semester, some of the prototype objects that I made during the first half, some journal entries in a diary format, ideation of my objects, my records of failures, and my reflection during Kinne Week. This book is not just about objects; it is also about the stories that took place in the MAKER-GRAPH studio throughout the entire semester.
This thesis explores the intersection of urban spaces and film, focusing on the movie "Taxi Tehran" by Jafar Panahi. The goal is to examine how film, as a medium, can convey the essence of a city. By analyzing the road sections and landmarks depicted in the film, the urban characteristics of Tehran are scrutinized. In addition, the study investigates how the director utilizes urban spaces as a tool to drive the plot forward. This is achieved by analyzing the relationship between the story and its corresponding urban settings. Ultimately, the thesis aims to offer insights into how film can effectively capture the unique spirit of a city through the use of urban spaces.
Chapter 1: Introduction of Iran and Tehrān

Iran is situated in between Asia and the Middle East. It is a vast country in terms of both area and population. It is home to two major religious cultures: Sunni Islam and Shia Islam. The capital city, Tehrān, is the largest city in the country and has a rich history and culture. Tehran is known for its vibrant art scene and provides opportunities to step back in time and experience the true spirit of Iran.

The revolution ended the app of the dynasty and began the modernization of Iran as a country with a government of parliamentary democracy. Due to the revolution, the urban planning system and urban development in the cities changed. Many new cities and urban developments were built, which played a major role in Iran's development. Tehrān was the capital city of Iran and was the center of government and administration.

Tehrān is the capital city of Iran, with a population of around 12 million in the city and 15 million in the larger metropolitan area. The city has a rich history and culture and provides opportunities to step back in time and experience the true spirit of Iran.

The historical city of Tehran is a unique-shaped plan with irregular integration of urban streets and buildings. It is a reflection of the city's history and culture, with a unique blend of modern and traditional architecture. The city has a rich history and culture and provides opportunities to step back in time and experience the true spirit of Iran.

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Open Scene

Following the opening scene, the scene to follow, the last ride of a thief and a female teacher, captures an architectural backdrop of Tehran that highlights the unique urban fabric of the city in this scene of a woman, along the same urban fabric as the modern urban fabric that we saw in the previous scene. The urban fabric of Tehran is characterized by the use of traditional materials and techniques, which are combined with modern architectural elements to create a unique and distinctive urban fabric.

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Chapter 3: Urbanization of Tehran Through Dashboard

Co-existence and Juxtaposition of Old and New City

The mapping shows the relationship between the location passed in the film and the urban landscape of Tehran. The urbanization process in Tehran is seen in three major periods: 1921-1979, 1980-1990, and 1991-2000. During the three periods, Tehran has undergone significant changes. In the first period, the city was primarily residential and green spaces dominated the landscape. During the second period, industrial and commercial areas started to develop, and the city became more urbanized. In the third period, Tehran underwent rapid urbanization, with the construction of high-rise buildings and modern infrastructure. This urbanization has had a significant impact on the city's landscape and environment.

Urban Escape through Film

When comparing the screenshots in the film, it is hard to find that the city changes through many places; such as the beginning, the scene of the war hospital, and Tehran's modern areas. These areas are interconnected, and they seem to be scattered in various parts of the city. This is because the spatial structure of Iran Tehran is described as a high-density city without a major CBD and a heterogeneous palimpsest structure.

Chapter 4: Mise-en-scene in the Film

The visual and aural elements of the film play a significant role in creating a sense of place and atmosphere. The director uses a variety of techniques, such as lighting, camera angles, and sound, to create a sense of urban life in Tehran. The film also explores the use of urban spaces as a reflection of the political and social climate of the period. The use of urban spaces as a reflection of the political and social climate of the period. The use of urban spaces as a reflection of the political and social climate of the period.

Chapter 5: Historical Reflection

The film showcases the city as a backdrop for various narratives of inhumanity, and its public spaces are almost all on the streets. The film, however, portrays the city as a place where people come together to share their experiences and stories. In the film, Tehran's public spaces are used as a platform for social interaction, and the city's inhabitants are depicted as resilient and strong. The film portrays the city as a place where the past and present coexist, and the narrative of the city's history is intertwined with the present-day events.

Chapter 6: What We Learn About Tehran from the Street through a MOVING VEHICLE

The film showcases Tehran as a city where diverse layers of social, economic, and political life coexist. The director uses a variety of techniques, such as lighting, camera angles, and sound, to create a sense of urban life in Tehran. The film also explores the use of urban spaces as a reflection of the political and social climate of the period. The use of urban spaces as a reflection of the political and social climate of the period. The use of urban spaces as a reflection of the political and social climate of the period.

Bibliography and Reference

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Instructor: Nitzan Bartov

The objective of this project is to recreate the stage design of the theatrical production "The Sign" using UE5. This undertaking involves building upon an existing stage design with the goal of studying how non-actor and dialogue elements can be utilized to enhance the theatrical experience and better align it with the narrative and historical context of the story.
This project is a reinterpretation of Lorraine Hansberry's play "The Sign in Sidney Brustein's Window," exploring how non-actor and non-dialogue elements can create a more immersive theatrical experience for the audience.

Set in the Greenwich Village neighborhood of New York City in the early 1960s, the play tackles themes of race, politics, and personal identity.

The daytime scene features a spot line shining on the first chair.

Floating bottles add to the ambiance.

This scene is characterized by conflict and frustration.

The sign, which reads a popular slogan used by civil rights activists in the 1960s,
This tragic chapter does not use outdoor lighting and shadows.

The flickering of the lights symbolizes the character’s death.

The flickering of the lights symbolizes the character’s death.

The scene further shows the contrast of the elements in multiple ways. In the production, virtual stage design using 3D models, ray tracing, and physics engine to examine how lighting and set design can drive the development of stage productions.
My role in this UE5-based game design project is primarily focused on designing Blueprints. With these Blueprints, I am implementing a feature that allows the character to jump between different planets, exploring how changes in gravity affect the character’s spatial experience in space. Additionally, I am investigating the impact of lighting on the overall spatial experience, as it plays a critical role in enhancing the visual appeal of the game.
The primary objective of this project is to tackle the challenge of maintaining cleanliness and hygiene in shared apartments. To accomplish this goal, the project utilizes ReaCTIVision and Processing technologies to capture and interact with markers within the living space.
Have you ever encountered roommates like this when sharing an apartment? They always forget to take out the trash and don’t clean up after themselves. They never remember to clean up the common areas in a timely manner, causing inconvenience to others. Although they say that they “cleaned up,” they haven’t actually done anything.

Don’t worry! Chore Check has your back ;)

Chore Check makes the room being cleaner visible, with different colors in correspondence to different colors.

Chore Check has a feedback mechanism to make cleaning more fun.

When the cleaner finishes cleaning each grid, they will hear a sound indicating the task is completed.