SELECTED WORKS



Iyatunde Majekodunmi

PORTFOLIO

Iyatunde Majekodunmi

Architectural Designer | Design Technology

CONTACT
New York
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+ 1 (516) 993-5196

EDUCATION

| Masters Degree
University of Pennsylvania, 2026
Advanced Architectural Design (MSD-AAD)

| Bachelors Degree
Pratt Institute, 2019
Bachelor of Architecture
| Minor: Sustainability
| Concentration: Morphology

|Summer College
Cornell University, 2009

DESIGN + TECHNICAL SKILLS

Rhino; Grasshopper; 3D Printing; CNC Fabrication; Robotics; Laser Cutting; Vacuum Forming; Model Making; Revit; AutoCAD; Maya; Vectorworks; KeyShot; D5; Adobe Suite; Enscape; VR; Veras; Midjourney; AI Tools

REFERENCES

David Ottavio
Kohn Pedersen Fox | Director
T: 212-237-3374
E: DOttavio@kpf.com

Christa Waring
CTA Architects | Principal
T: 212-243-7404 x291
E: cwaring@ctaarchitects.com

Rodrigo Guajardo
Pratt Architecture Fabrication Shop Manager
T: 718-399-4349
E: rguajard@pratt.edu

Haresh Lalvani
Pratt CES | CES Department Head
T: 212-989-9889
E: hlalvani@gmail.com

Gerald Caliendo
Caliendo Architects | Owner/Principal
T: 718-268-9098
E: gerry@caliendoarchitects.com

PROFESSIONAL DESIGN EXPERIENCE

| Architectural Designer | BIM Lead
Kohn Pedersen Fox (KPF) | February 2020 - 2025
Worked across healthcare, educational, civic and large-scale mixed-use projects, supporting full-cycle project delivery from early studies through documentation.
- Coordinated with consultants and project stakeholders.
- Contributed across programming, planning, design development and project delivery.
- Produced design studies, massing iterations, models and drawing sets.
- Led BIM workflows and supported computational workflows.
- Planning and zoning studies; environmental and material research.
- Site visits and interdisciplinary project coordination.

DESIGN RESEARCH + FABRICATION

| Researcher / Research Intern
Inflatable Technology - Pratt Institute CES | Jan 2017 - May 2019
Inflatable technology and pneumatic research focused on deployable assemblies and fabrication techniques.
- Experimented with plastics, heat-sealing and CNC cutting.
- Investigated new applications for inflatable technology and pneumatic muscles.

| Researcher / Research Assistant
Alucobond Project - Pratt Institute CES | June 2018 - May 2019
Research on fabrication and assembly of a one-sided hyper-minimal surface structure for exterior conditions.
- Digital layout and construction of Alucobond layers.
- Fabrication and assembly of the Alucobond structure.

| CNC Shop Tech
In.Sek Design | March 2019 - May 2019
Fabrication studio produces sculptural, functional and environmentally conscious work.
- Oversight of CNC machine operation and CNC fabrication.

EXTRA

| NYCOBA|NOMA AIA Civic Leadership Fellow
Center for Architecture | New York | 2022

| Recipient of Academic IDC Foundation Grant
Pratt Institute | New York | 2019

| Composites in Architecture - Design Challenge III
Pratt Institute | New York | 2018

TEACHING + DESIGN SUPPORT

| Teaching Assistant | Master of Architecture, Year 1
University of Pennsylvania | Spring 2026
Teaching assistant supporting first-year Master of Architecture students during Spring 2026 coursework and design development.
- Supported student design development, desk critiques and course instruction.
- Assisted with reviews, representation, modeling and design-process feedback.
- Helped students navigate architectural design workflows and digital tools.

| Cooper Hewitt Educator (Inflatable Design Consultant)
Cooper Hewitt, Design Kids | May 2018
Hands-on design workshop for children ages 5-12 using household plastics and craft tools to create inflatable prototypes.
- Taught and supported young learners through inflatable design techniques and prototyping.

FABRICATION EXPERIENCE

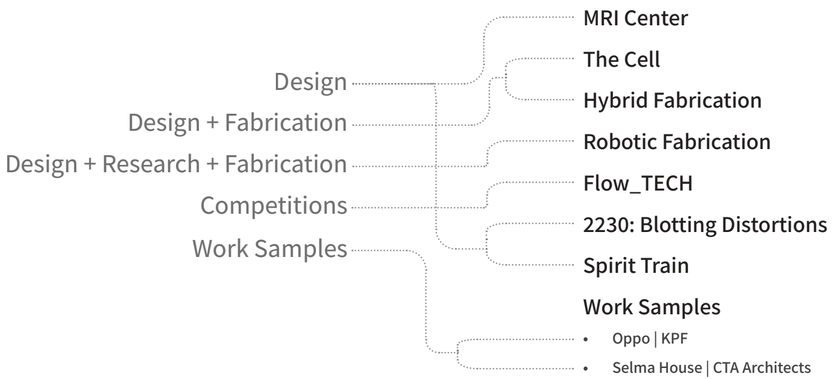
| Shop Tech
Pratt Architecture Production Facilities | Jan 2016 - May 2019
Supported undergraduate and graduate architecture students in fabrication and creative design exploration.
- Wood shop: power tools, table saws and student project support.
- 3D shop powder/plastic printers and model preparation.
- Laser shop: laser cutters and vacuum forming.
- CNC shop: 4x8 and 2x2 CNC machines; prepared and ran cut files.

ARCHITECTURE INTERNSHIPS

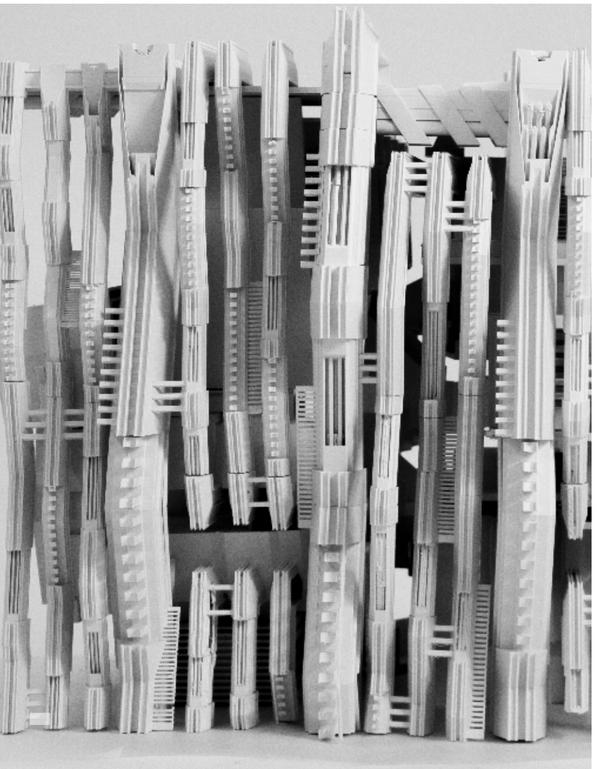
| Architectural Intern
CTA Architects | June 2018 - December 2018
Commercial, residential, rehabilitation, affordable-housing, interior and preservation work.
- Produced plans, sections and elevations.
- Supported project managers using Vectorworks, Revit and Photoshop.
- Assisted with filing/code paperwork and site visits.

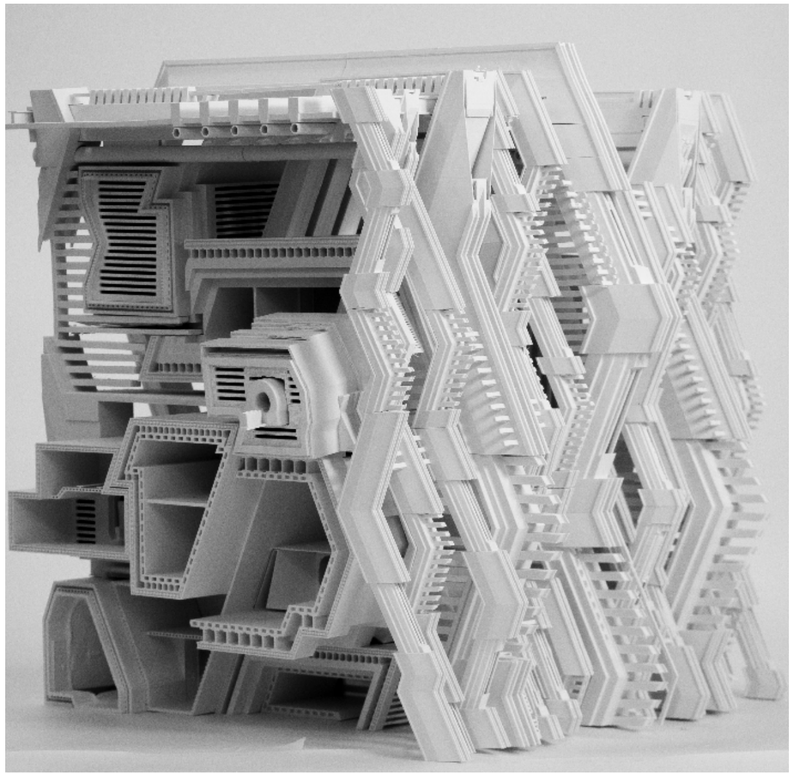
| Architectural Intern
Gerald Caliendo Architects | 2012 - 2016
Queens-based residential, commercial and restoration practice.
- Produced AutoCAD plans, sections and elevations.
- Supported architects'/project managers and filing/code paperwork.
- Participated in site visits.

Selected Works



MRI Center





Adaptive (RE) - Use Assets

Seohui Yu & Iyatunde Majekodunmi

Fall 2025 | University of Pennsylvania

Our project begins with a simple but radical premise: the MRI Center is not a building containing machines but a building cohabited by machines. Architecture and advanced medical technology are treated as a single living system.

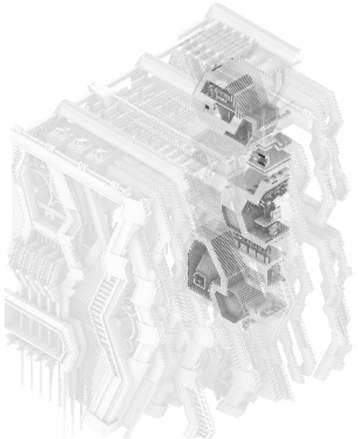
At the core of this system is the Active Pillar. It is simultaneously structural, mechanical, and environmental—operating as the building's central nervous system. Each pillar integrates a full thermal ecology: a thermal enclosure for insulation, air ducts for circulation, water heat pipes for recovering waste heat, and a Peltier module that is proposed for localized temperature control.

Rather than burying these components, we use them as generative elements. The pillars link vertically to form an infrastructural network that regulates temperature, organizes program, and shapes spatial identity. They produce a building that performs visually and environmentally as one coherent system.

This vertical logic becomes the foundation for how the program unfolds. The MRI suites occupy the areas of highest cooling intensity—the densest clusters of Active Pillars—because they require extremely stable temperature, airflow, and magnetic conditions. Each suite includes an imaging room, control room, technical room, and changing room, all united through a shared HVAC and piping spine.

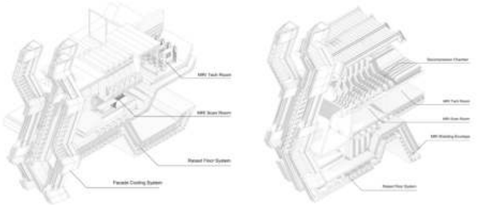
Academic design proposal; environmental systems shown are conceptual.

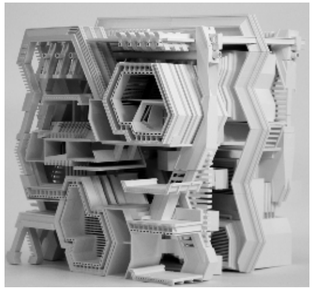
MSD- Advanced Architecture Design | Weitzman School of Design

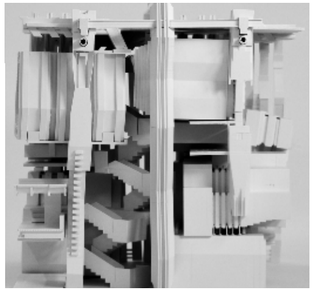


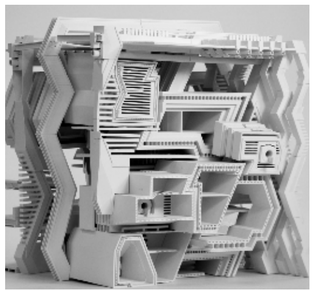
Between these suites, a series of interstitial bands operate like the building's circulatory system. They host vertical movement, machinery corridors, and decompression zones. Whatwecall'ex-takespaces'absorbtheresidualheatandairreleasedbyMRImachines.Instead of treating this as waste, we convert it into opportunity: these pockets become vegetative, atmospheric, or thermallygentle environments for patient recovery after the MRI process.

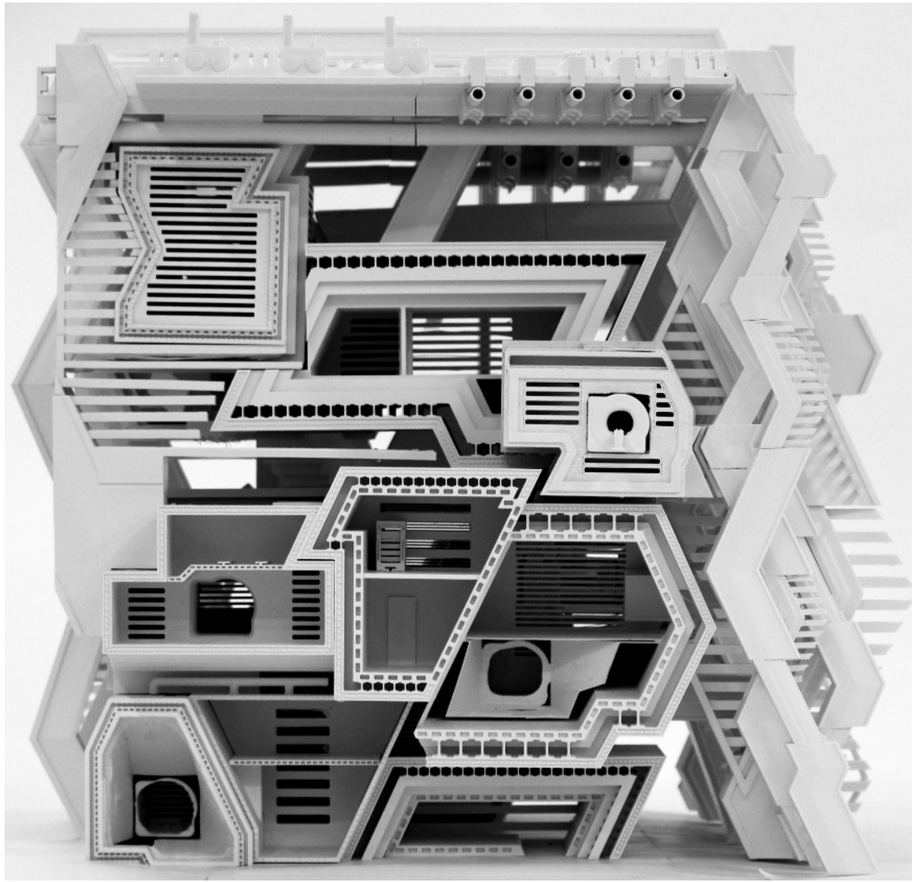
On the opposite side, intake spaces become transitional thresholds—waiting rooms and preparation areas that modulate the user's bodily state before scanning. In this way, the building sequences the patient's journey through gradients of temperature, pressure, and light.



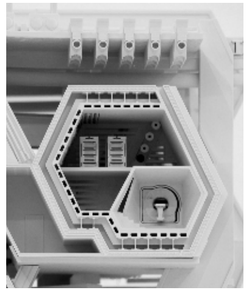


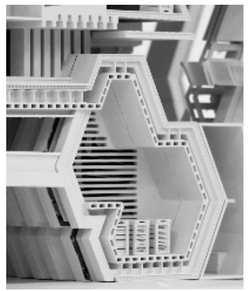




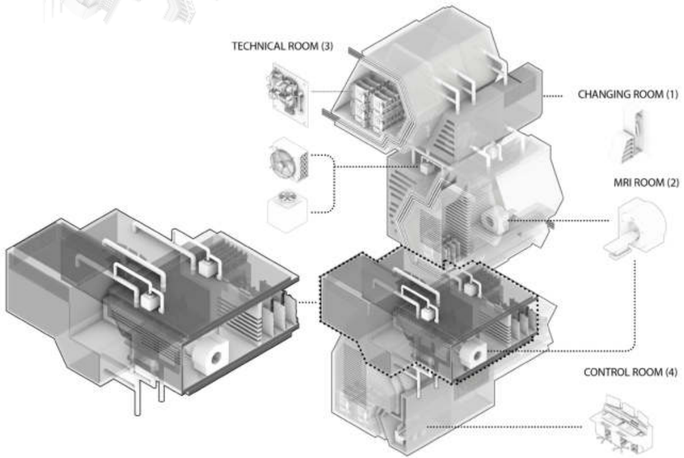




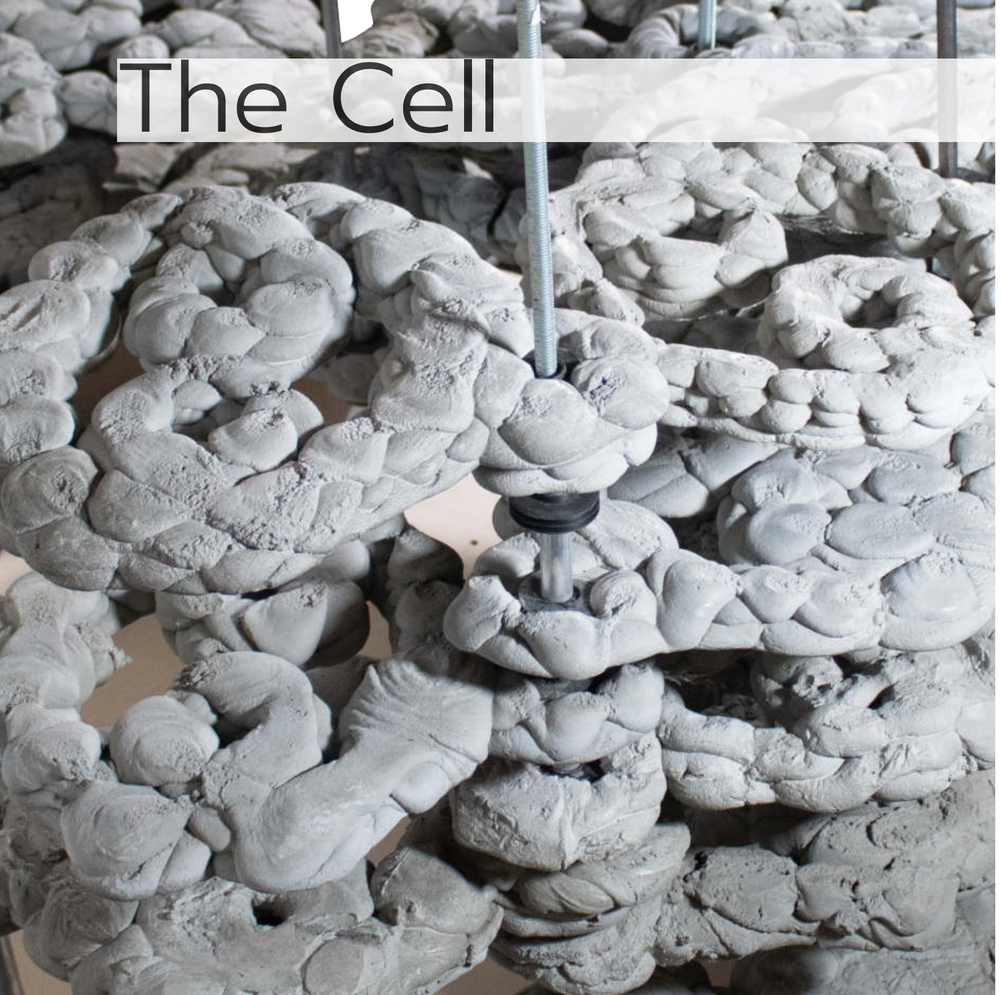




MRI SUITE







Concrete Entanglements

Dachuan Wang & Iyatunde Majekodunmi

Summer 2026| University of Pennsylvania

This project explores a 1:1 concrete-printed façade system composed of looping concrete cells, investigating how a single continuous toolpath can generate an architectural system through repetition, stacking, and assembly.

Each cell is printed as a continuous loop that folds back on itself, creating a braided form with two outward eyelets, two inward eyelets, and a thickened perimeter. Rather than designing an isolated object, the goal was to develop a module whose architectural qualities emerge through aggregation.

Four horizontally stacked cells form panels that create moments of connection, separation, overlap, and void. As these panels repeat and shift across the building envelope, the façade develops depth, porosity, and varying conditions of light, shadow, airflow, and framed views.

Developing the system required balancing computational design with material behavior. Toolpath geometry, print sequencing, and assembly tolerances informed the design process. Working at full scale revealed opportunities and challenges in construction, demonstrating how simple repeated components can produce a flexible architectural system with a distinct spatial and material character

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Robotic Concrete Printing | Modular Assembly | 1:1 Prototype

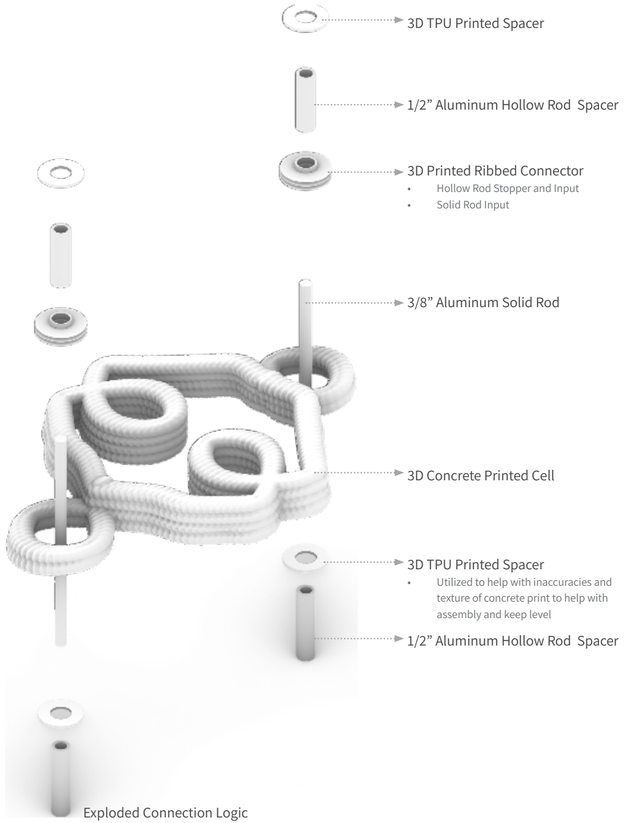
A repeatable printed cell becomes both connection detail and spatial armature



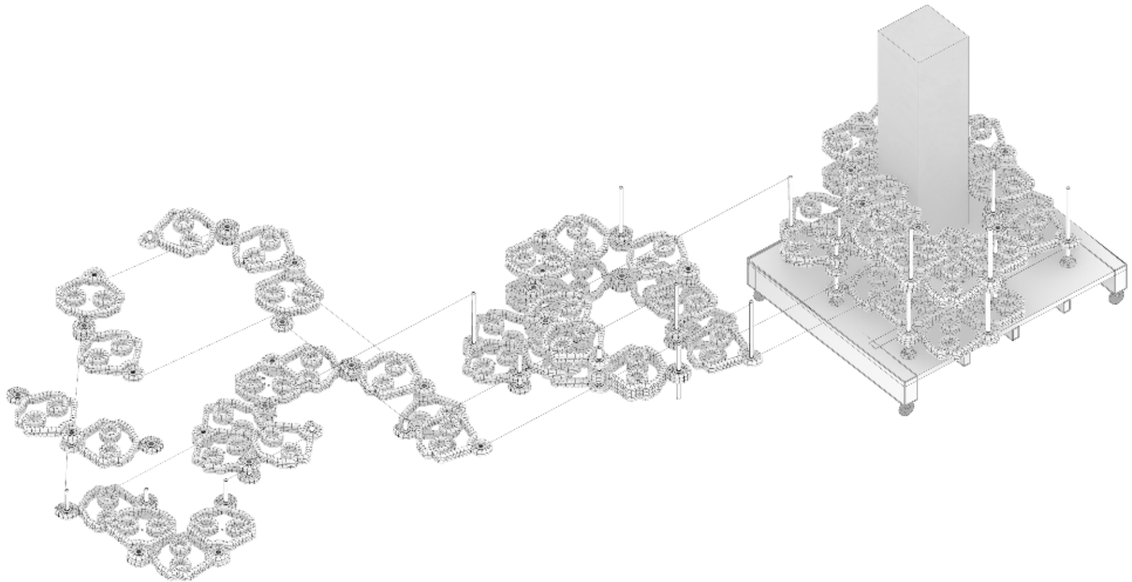
Concrete 3D Printing Workflow Diagram



Concrete Printing Process



Exploded Connection Logic



Exploded Axon of Aggregated Cell Assembly









Cell Typologies

Design + Fabrication

Material | Assembly | Occupation



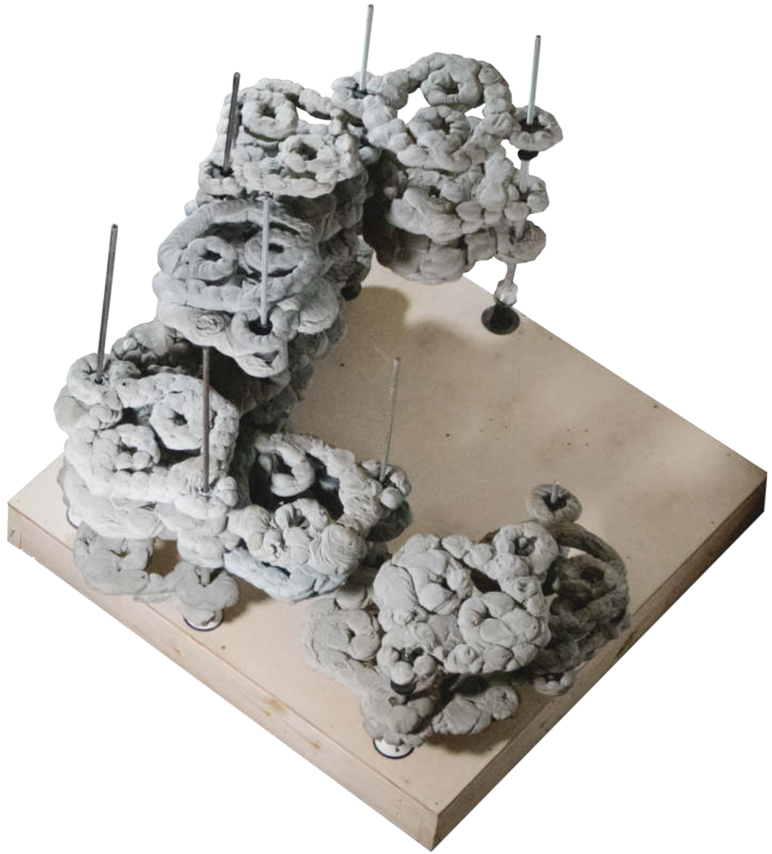
Body + Assembly
Scale



Full -Scale Assembly



Human Occupation - Spatial Scale + Use



Full -Scale Assembly



Printed Surface Texture



Manual Configuration



Joint / Layer Variation

Hybrid Fabrication



MIYAJ Chair & LAMPhro

Mick Harle, Jinju Park, Iyatunde Majekodunmi

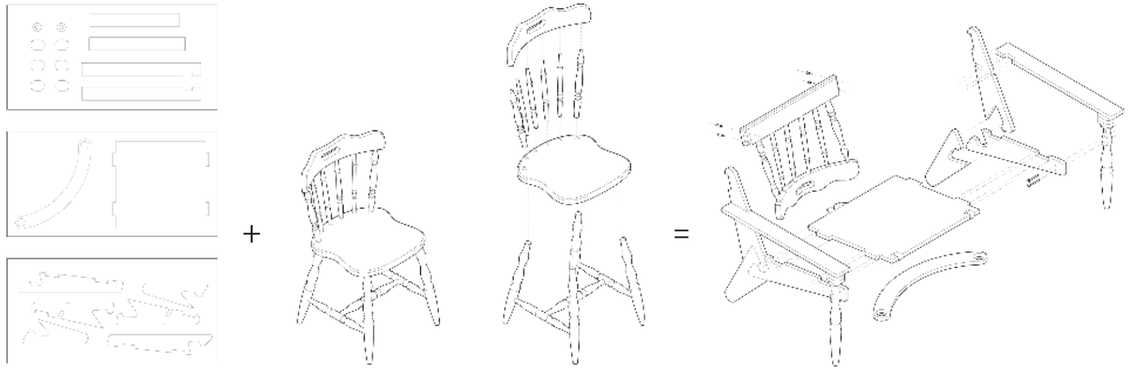
Spring 2026| University of Pennsylvania

MIYAJ Chair and LAMPhro explore how digital fabrication and manual assembly can shape furniture and lighting. The chair combines existing Windsor chair elements with CNC-fabricated parts, pinned connections, and lashing straps. The lamp uses an extension cord as a design element connecting wood, metal, and the shade.

Physical assembly guided both projects. Fit, wiring, and connections required adjustments beyond the digital model, making revision part of the design process.

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MIYAJ Chair



CNC Fabrication | Windsor Chair | Windsor Chair Exploded | MIYAJ Chair Exploded

Process + Assembly



MIYAJ Details



Material and Detail Considerations

- Bringing together typologically different chair pieces to create a contemporary bespoke chair
- Using CNC as a method of digital fabrication
- Using manual milling as another method of fabrication
- Pinned connections for support
- Utilizing lashing straps to put tension on the back rest to counteract forces when being sat in
- Questioning where a material should be cut— Choosing to leave excess strap or pin to emphasize a detail.
- Bringing together different surface finishes and testing out different techniques to get a varied yet cohesive look.

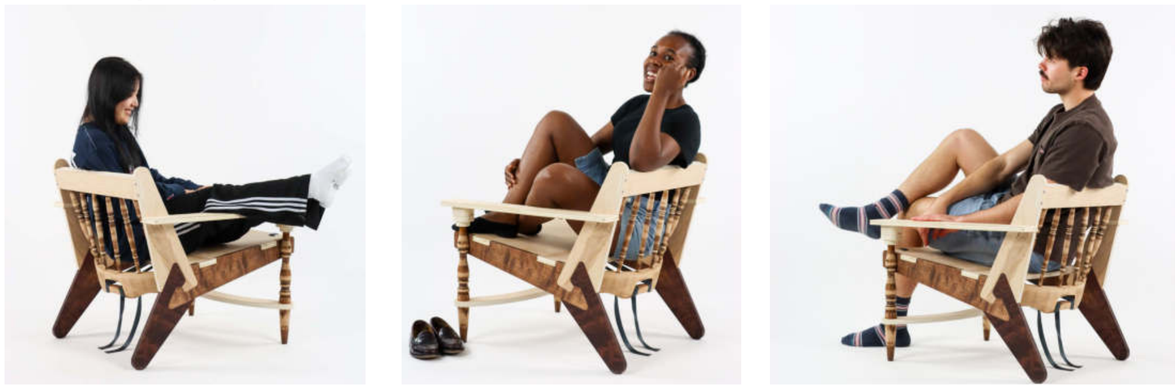
Reflection

- Even when digital tools and fabrication process of the CNC was utilized we discovered it was not an overall problem solver. We found that there were parts that needed to be solved further after all the pieces were gathered and thought through in new ways when joining materials together

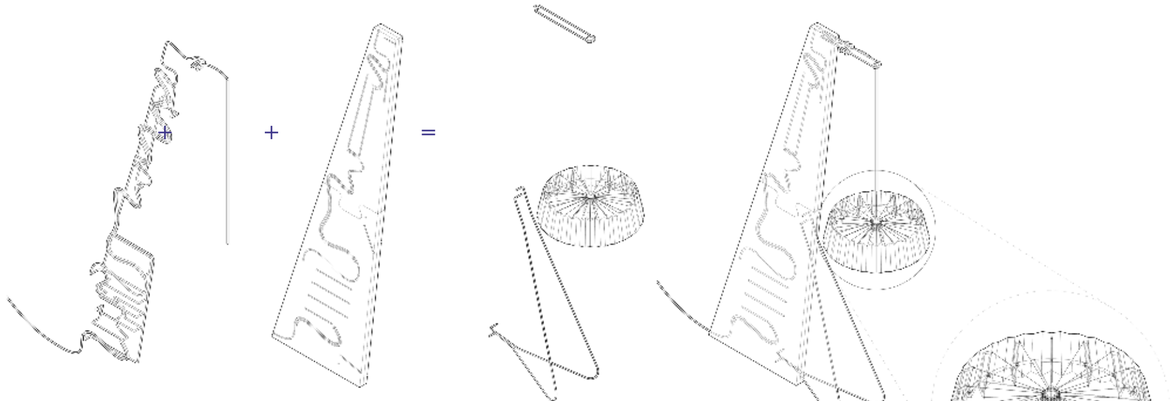
Final Model Images



Final Model Images + Subject



LAMPhro



Reflection

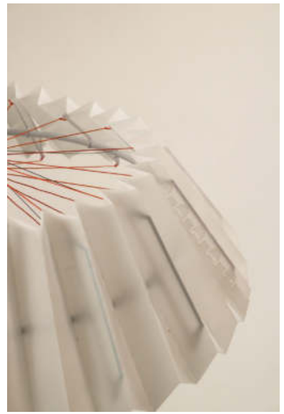
LAMPhro was very different from MIYAJ Chair because of the pace of the AAD schedule. We had much less time to develop and execute the design, so we had to plan more intentionally from the start. Initially, we imagined a lamp-table hybrid to accompany our chair, but eventually focused entirely on the lamp. From the beginning, we knew we wanted to work with wood and CNC fabrication, while using the extension cord as the central design element that visually and physically tied the wood, metal, and lampshade together. As the project developed, we refined the form and detailing, creating a system where the cord moved through the wood almost like an ant farm condition. The project also incorporated a laser-cut mylar lampshade and 3D printed bulb attachment and several 3D printed movable lamp fin components which had to be reprinted multiple times to properly fit with the wiring and assembly.

Throughout the process we ran into several setbacks, including using a cord that was too short or thick, miscalculations in the bent metal dimensions, and difficulties getting the lamp to open and close the way we intended. Even with those challenges, the process was really enjoyable and enlightening because it pushed us to think through different fabrication methods, detailing strategies, and ways to adapt when inaccuracies occurred. One of the biggest lessons from the project was learning how important flexibility and manual adjustment are when working with CNC fabrication and physical materials. Overall, I really enjoyed both the process and the class, and wished we had more time to continue refining and expanding the project

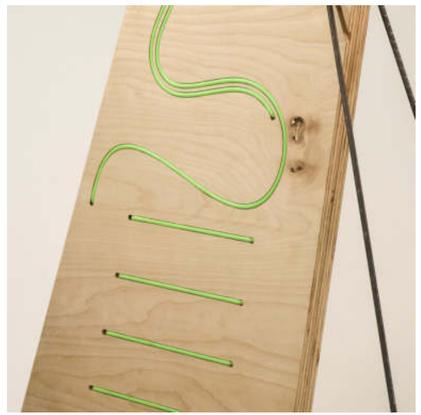
Assembly



Final Model Images





Robotic Fabrication



Brickwave

Summer 2026| University of Pennsylvania

Brickwave explores how digital simulation, clay printing, and robotic assembly can inform a brick-based architectural system. We developed surface studies in Maya, translated selected forms into brick-coursing studies, and tested clay units through additive fabrication and secondary surface operations.

Printing and assembly connected digital geometry with material behavior. Toolpaths, layer formation, surface treatments, and placement sequences informed the development of the units and the final prototype. The work examines how repeated components can produce depth, shadow, and variation through their geometry and arrangement.

MSD in Advanced Architectural Design | Weitzman School of Design

Group Members:

Kehan Xu

Jingwen Cai

Iyatunde Majekodunml

Simulated Surface / Compositional Physics





Render 01 Render 02 Render 03



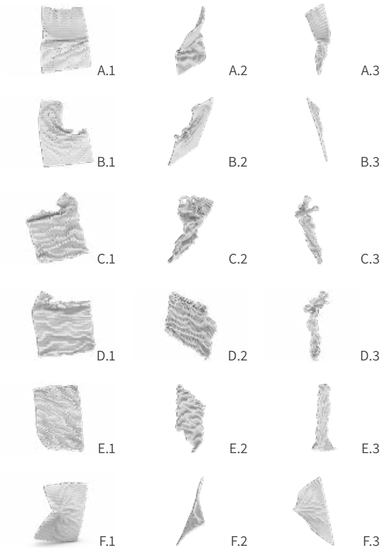
Render 04 Render 05 Render 06



Render 07 Render 08 Render 09

We developed forms through physics simulations in Maya by manipulating material properties, gravity, tension, and collision. The resulting surfaces record material behaviors such as sagging, compression, and resistance, revealing how matter responds to external forces. Architectural form emerges through the translation of these behaviors into spatial and construction systems. The final geometry becomes a visible record of both material behavior and computational processes.

Brick Coursing / Aggregation Studies



We extracted six nCloth forms from different moments within the original Maya simulation. Each shape captured a distinct condition of the simulation, ranging from flowing and wave-like deformations to more compressed and scrunched geometries. These forms were then used as the basis for applying a brick-bond pattern. Because each extracted surface had a different geometry, the brick bond adapted uniquely to each condition, producing patterns that echoed the original movement and deformation of the nCloth forms. While some geometries proved challenging for the script to resolve cleanly, those limitations often generated unexpected textures and spatial effects that made the results more visually intriguing.

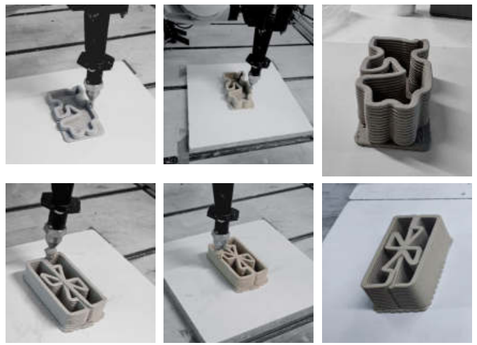
Brick Coursing D.5 | Selected Area for Fabrication



Brick Unit / Grain, Etching, and Surface Articulation

Additive Brick Formation





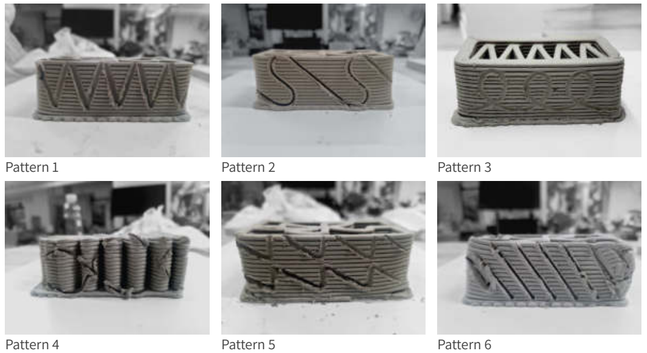
We fabricated the brick units through robotic clay deposition using additive manufacturing. By testing different toolpaths, layer heights, deposition speeds, and clay conditions, we investigated how material behavior, including layer formation, edge quality, sagging, and accumulation influences the final geometry. This stage focused on understanding the relationship between robotic construction logic and the physical response of clay.

We have ultimately developed five distinct brick units. The left side of the image shows the five processing techniques, while the right side presents the newly overlaid surface finishes.

Secondary Robotic Surface Operation



Surface Pattern Iterations



Pattern 1 Pattern 2 Pattern 3

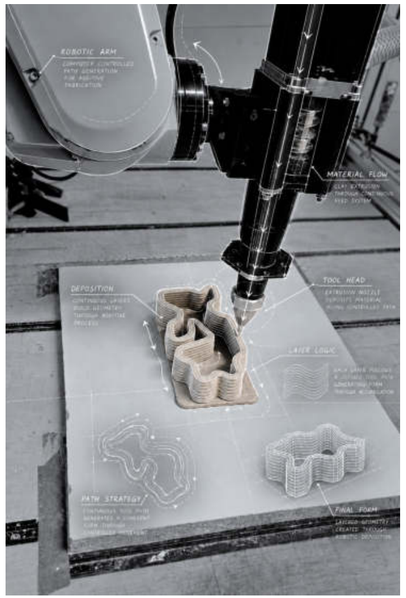
Pattern 4 Pattern 5 Pattern 6

We applied secondary robotic surface operations to the printed brick units. Through processes such as stamping, scoring, dragging, and pressing, we explored how different robotic motions and applied forces generate surface textures, material deformation, and spatial relief. These experiments translated the digital surface studies from Assignment 1 into physical material expressions.

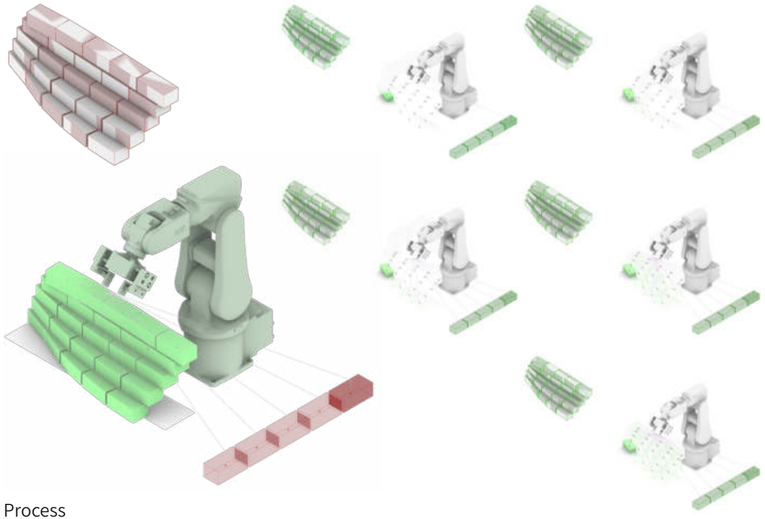
We first created textures on the brick surface through engraving, texturing and stamping. For example, the first sample in the picture simulates gullies, the second cloth-like textures, and the third water ripples. Meanwhile, we overlay selected images to form a unique surface pattern. Finally, we extracted contour lines and rendered the results.

Robotic Simulation

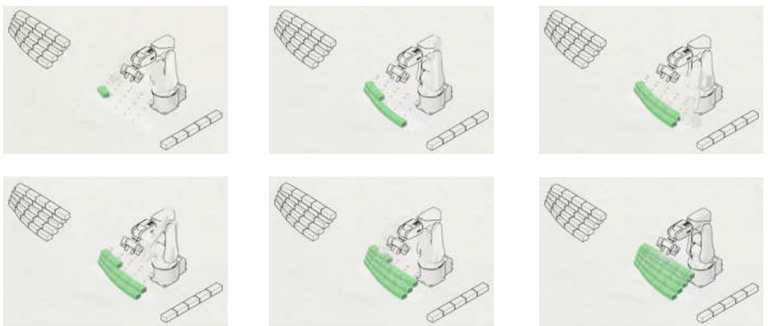
We translated the digital aggregation into a robotic fabrication workflow by defining the placement sequence, brick orientation, and robotic toolpath. The assembly process was organized around the robot's operational logic, considering pick-up positions, placement order, registration, and end-effector constraints. Robot simulations and placement studies were used to evaluate how robotic motion influences assembly accuracy, sequencing, and construction efficiency, demonstrating the transition from a digital model to a feasible robotic construction process.



Robotic Placement Strategy

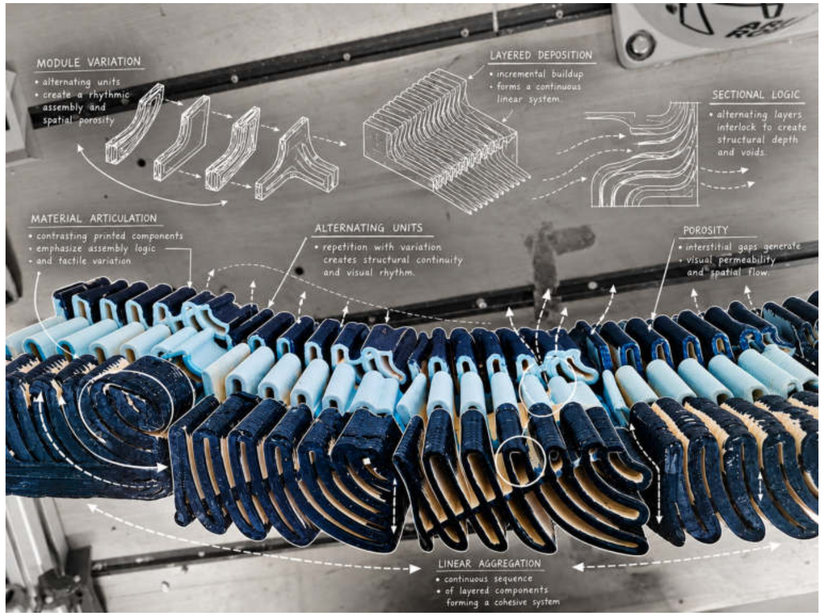


Process



Assembly Logic

Building on the robotic brick prototypes developed in Assignment 2, we established a digital assembly system in Rhino and Grasshopper to investigate how individual units could form a coherent architectural structure. This study explored it as a repeatable component governed by a rule-based aggregation system, allowing local geometric variation to generate a larger architectural language.



Top View

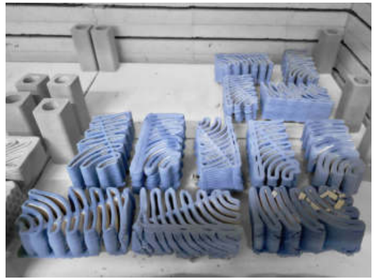


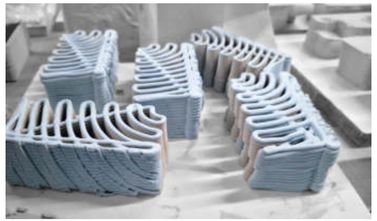
Right View



Brick Close-up

Brick System

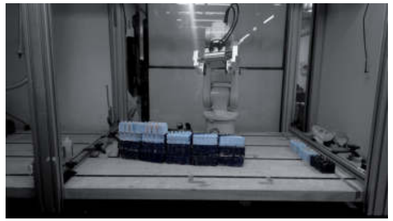






The final prototype demonstrates the integration of brick design, robotic placement, and assembly logic into a unified architectural system. Using the fabrication strategies developed throughout the previous stages, we produced a physical assembly that illustrates the relationship between individual units and the overall spatial formation. The completed prototype reveals how sequencing, tolerance, and robotic placement contribute to depth, shadow, structural continuity, and material expression, testing the assembly strategy through physical construction.

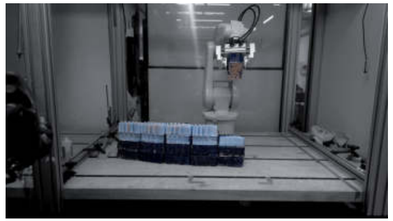
Prototype Assembly



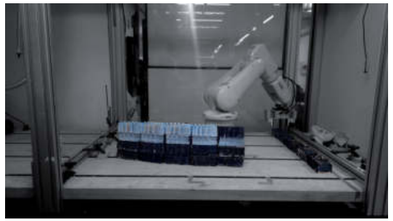
Process 1



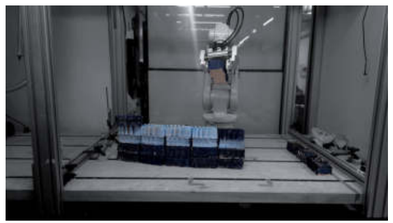
Process 2



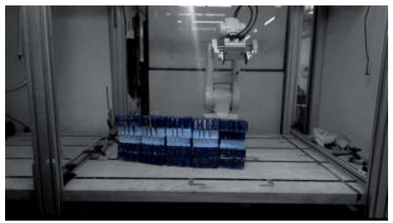
Process 3



Process 4



Process 5



Process 6



Front View | Final Assembly

Flow_TECH



Flow(er)_Tech(no)

2021

FlowTECH provides a colorfully fun experience which can be easily deployed in Berlin's many sites. The design incorporates a ceiling made of clear material, open to the sky. The concert goer will experience the colors of the sky change, highlighting Berlin's techno dance tradition of partying well after the sun comes up. The base performs as a glow light changing colors as one dances to the music. The skin is made up of two layers: (1) LED fabric to provide some fun lighting and (2) a dichroic semi-transparent plastic. FlowTECH skin allows for participants to be physically isolated while visually involved with a larger community, as dancers see a semi-distorted view of others around them adding to the overall Berlin techno dance scene.

The overall FlowTECH design is derived from Berlin's own history, the Flak Towers used as bunkers while Germany was facing opposition and hard times.

The structure is presented in a compressed form that can be easily assembled by unfolding and expanding the parts which then lock into place once fully erected. The main structure of each booth consists primarily of 3D printed plastic tubes and joints with some metal magnetic hardware. FlowTECH tubes grip the skin at its seams, which allows for the booth to fold easily at its joints. Light cables, ventilation and audio run through the plastic 3D printed tubes allowing the overall design to feel and look clean, lightweight and efficient.

Competition Group Members:

Milagros Oviedo

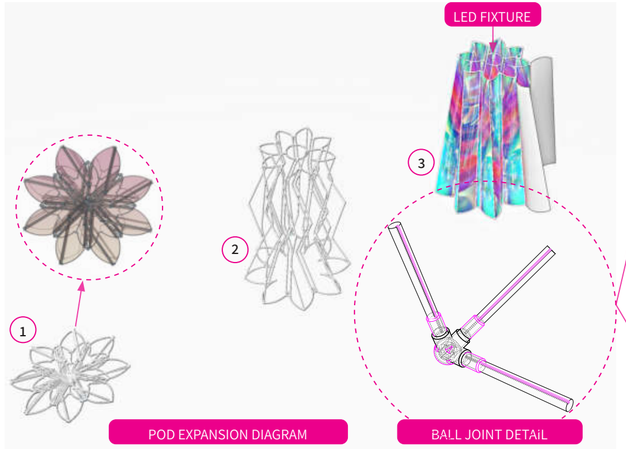
Gina Nikbin

Iyatunde Majekodunmi

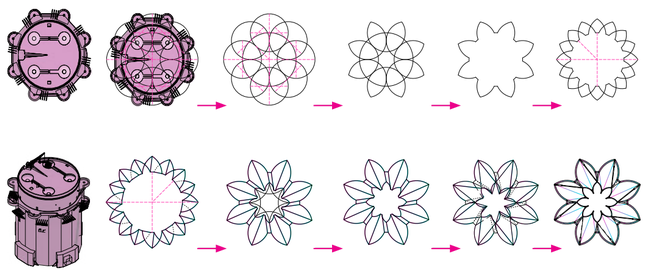
Competition proposal—unbuilt.

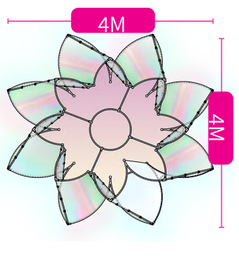
Gina Nikbin, Iyatunde Majekodunmi & Milagros Oviedo

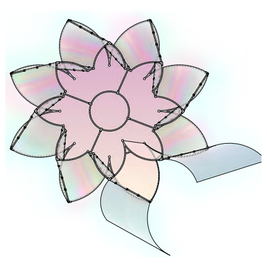
Deployment and Component Logic



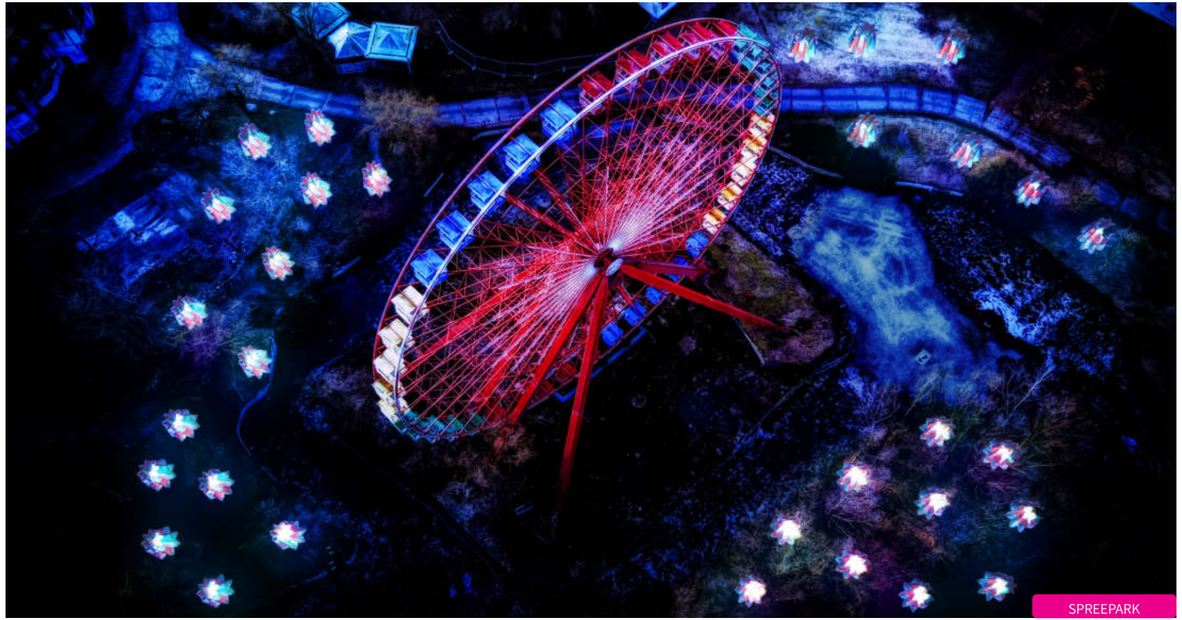




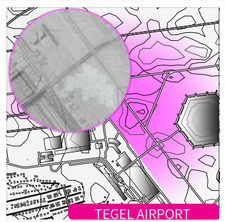




Spatial Experience



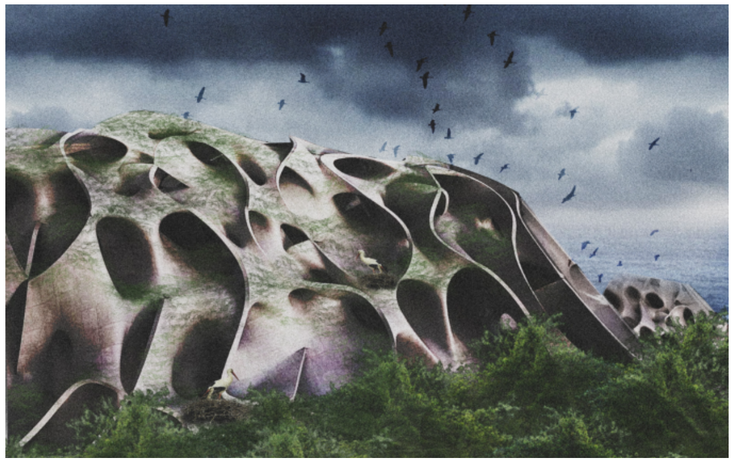














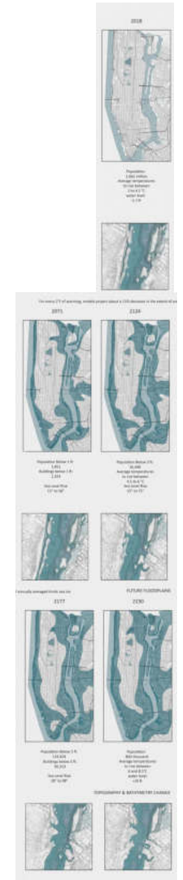
FUTURE REFUGE

Gina Nikbin & Iyatunde Majekodunmi

Fall 2018 - Spring 2019 | Pratt Institute

Our project redevelops the edges of Manhattan and Brooklyn as they will exist in 2230. We envision a starkly transformed water line where the logic of the twentieth-century urban grid gives way to experiences of chaos, distortion, unreason and climate change. For every innovation in productivity and communications, there is a side effect that causes miscommunication, wasted time and energy that leads to dystopic consequences. The greatest of these is climate change. The goal is to create a multi-program renovation that exists above, on and below the distorted water line which has invaded the once occupied lands, mutating the edges of the city. Our project will reconnect the East River park on the edge of the isle of Manhattan and the East River park on the edges of Williamsburg in order to connect the newly developed islands.

Areas of activity, residence and exchange are now either abandoned or completely submerged in the water. Our design attempts to reclaim and provide the survivors of New York City what was lost to them over time. Our design encompasses the spaces which were lost years ago due to the flood. In the beginning, the project grew slowly over the years, simply creating a connection from the Manhattan East River Park edge to the Brooklyn East River Park edge, creating a programmed island. Here now in 2230 the growth of the project and design has taken up part of the city itself as what was once New York lies in ruins and drowned by the water. Our design is not only a response to the environmental disaster but serves as a memory of the past.



Gina Nikbin & Iyatunde Majekodunmi

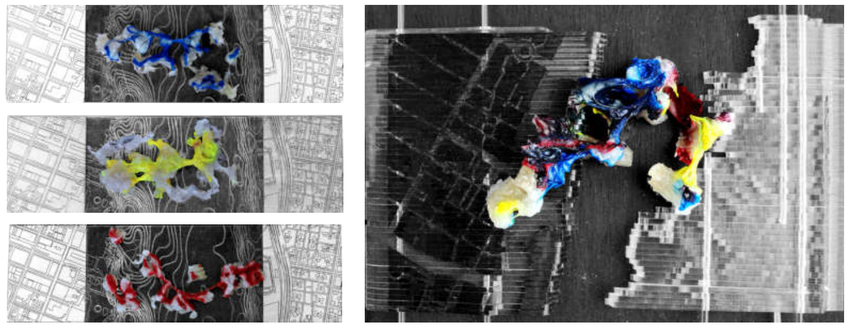
INK GEL STUDIES

Program Typography

ACTIVITY

REFUGE

EXCHANGE



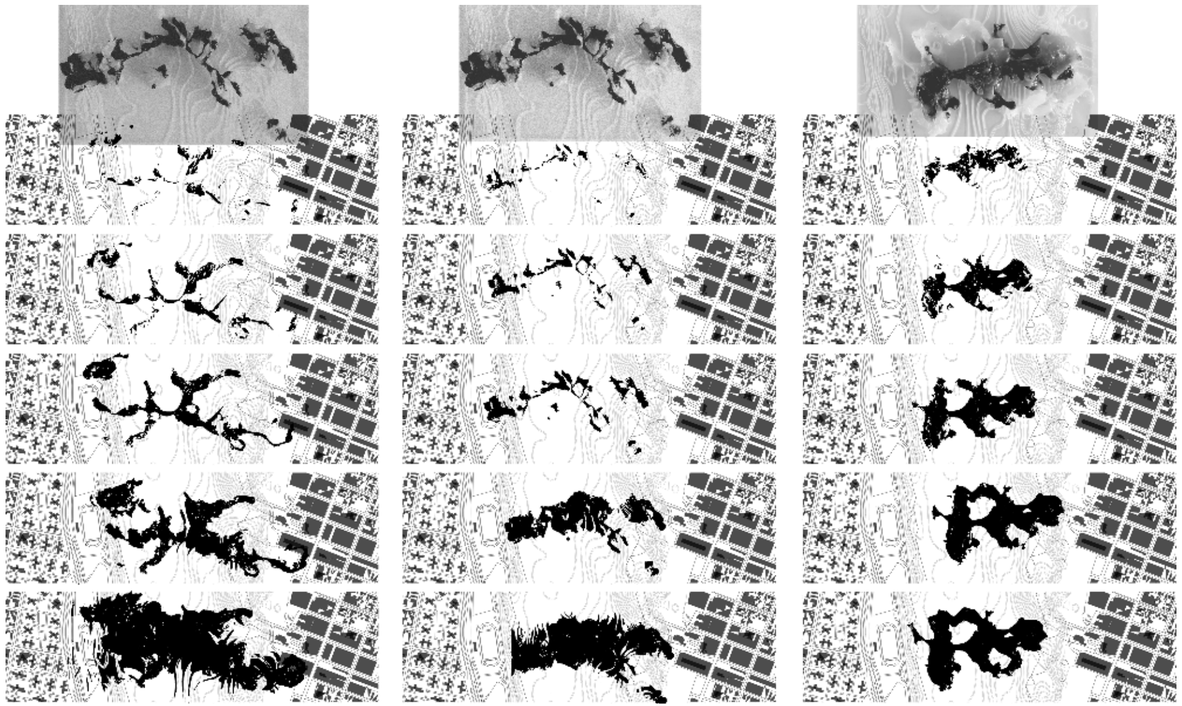
By distorting familiar systems, we intend to challenges the notion that technology must be seamless, faultless, and disturbance-free. Once the structure is distorted, people can begin to question boundaries and develop new and unique voices or modes of expression.

The experience from one edge to the other should be a hallucinatory experience. You are both the subject and the viewer based on your location throughout the structure. An island bridge over and under the water bed of the East River, resting upon landfills, aims to reimagine and transform the sectional logic of the city as it is transformed by rising sea levels and climate change.



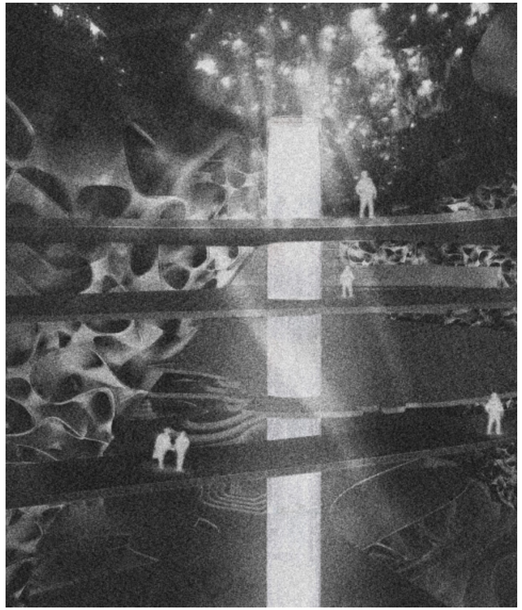
INK-BLOT OVER TIME DIAGRAM

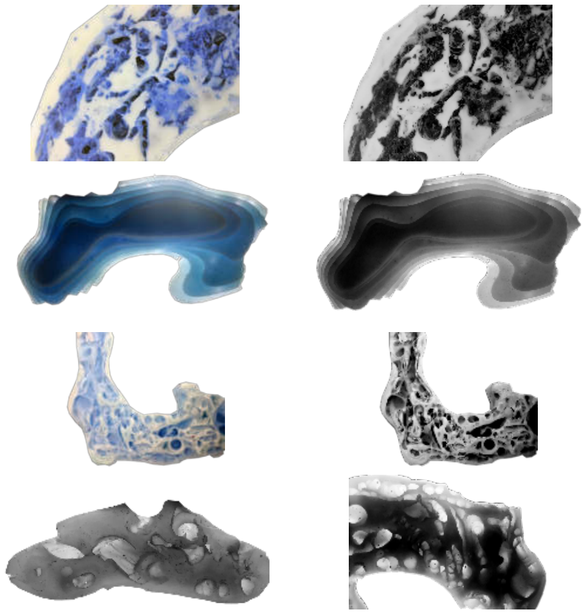
Series of investigations derived from our earlier ink studies to explore how the form will grow over the years as the water levels rise.

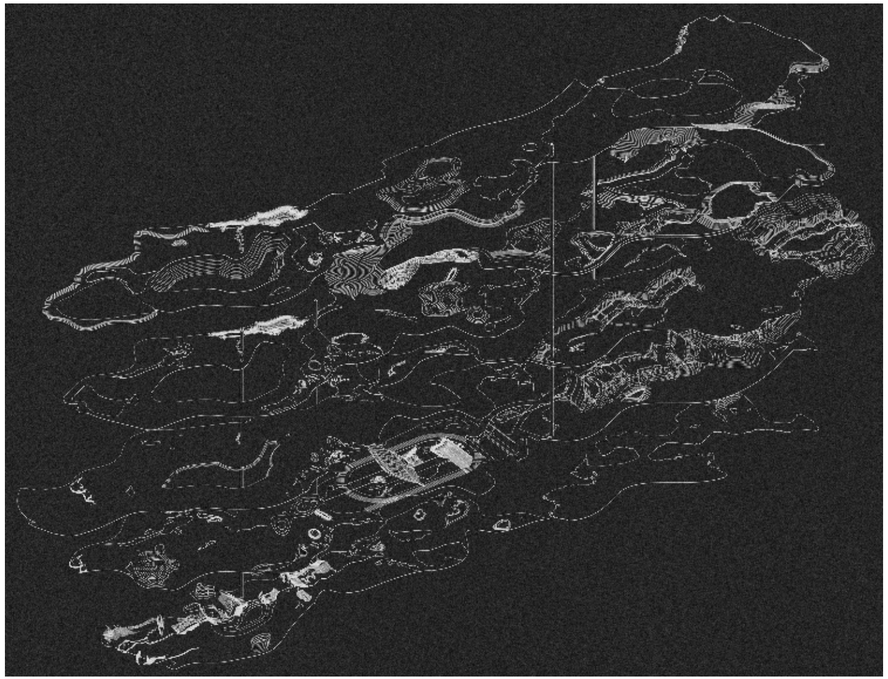


DISTORTED SKIN + ENCLOSURE

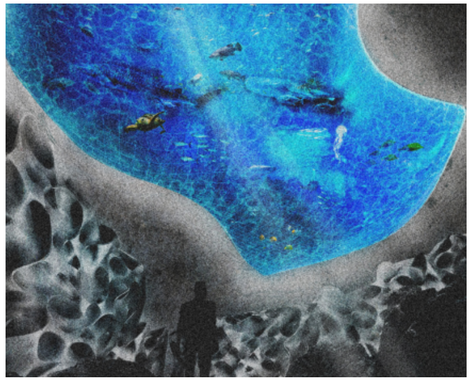
Series of wax studies to examine the translucency and structural integrity of the proposed skin of the project.

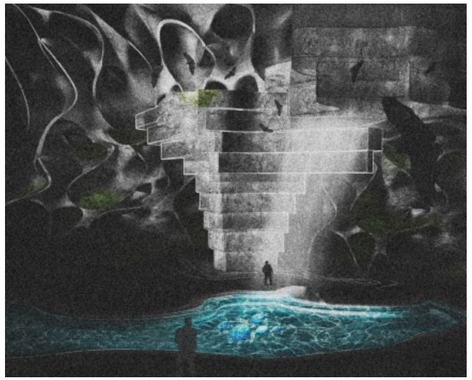


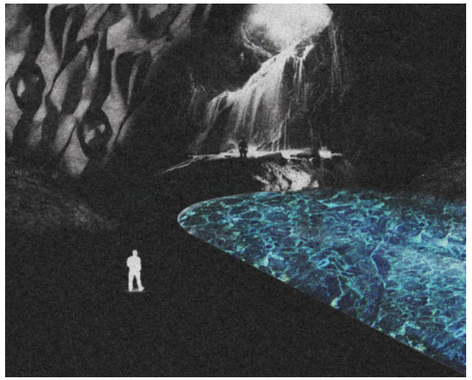




Gina Nikbin & Iyatunde Majekodunmi











INTERNAL RENDERS

The name of each location presents a duality, one place, on two opposing sites.

EXTERNAL RENDERS

01

The interior spaces of the project have a hallucinatory effect on the inhabitants of its spaces.

A rocky landscape obstructing both the path and the view of the voyagers, cavernous walls that house the many endangered species of the time, pools of collected rain water suspended from above housing the marine life that is at risk due to the conditions of the east river in 2230.

02



03

Conceptual Models of Edge Condition Connection Situated on the East River Between Manhattan and Brooklyn

We conceive our project as an island situated in the East River that connects and bridges, Manhattan and Brooklyn, and allows us to reimagine and transform New York's landscape.

04

We also intend to develop an East River park that spans Manhattan and Brooklyn by connecting what are currently the East village and Bushwick neighborhoods. The East River Park exist on the Manhattan side and the Brooklyn side.

We envision the structures to formulate some type of activated multi-story island architecture which entertains and nurtures the freedoms of all people. Using the archetype of a mall and a sports complex,

05

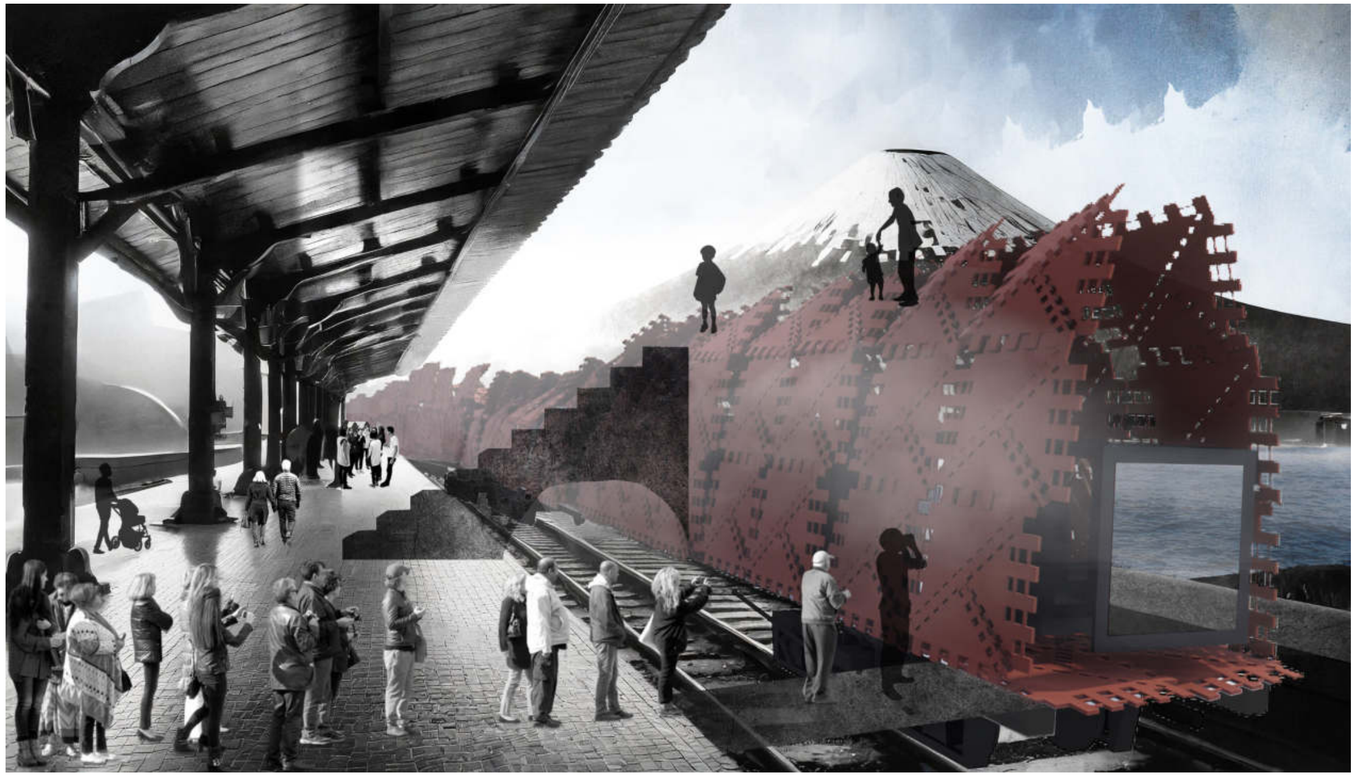


06

we will create ecosystems which will serve the public with various functions and offer a wide range of experiences.

The project will be adapted to and take advantage of rising sea levels in order to create a new hallucinatory predicament where rational conditions and expectations give way to experiences governed by distortion, hallucination, and unreason.

SPIRIT TRAIN



Oppositional Rebirth

Summer 2017 | Pratt Institute

For 2017 the itinerary will toke us from Brooklyn to Taipei to Japan and then back to Brooklyn in a whirlwind experience. Originally established as a multi-cultural partnership, we intend to draw upon the unique and progressive reputations attributed to each of these respective cultures with the aim of reaffirming the study of architecture as a dynamic and ever-changing network of global affiliations.

The 2017 Asia studio will be invested in the ecology that engulfs and permeates the culture of the train. For many years the cabin of the train has been used as a space for sleeping, eating, playing and escaping into new worlds. We will layer onto that history by taking on the role of the carriage builder. The carriage builder was someone built upon the scaffolding of a particular vechicle. This included horse-drawn coaches, automobiles and trains. It was an industry that was rich in luxury, craft and bespoke design that we see hints of throughout Europe and Japan.

Extracted From Pratt Institute Course Description

Abroad Studio: Asia

Paper-Folding Models Folding Surfaces/

Single Surface Space within Space

When abroad in Japan, I was able to study new ways to think about making and representation that is parallel to a history of handcrafts. I used methods of parametric modeling techniques and traditional arigomi methods. These earlier experimental model simulated manipulated surfaces that fold into itself.

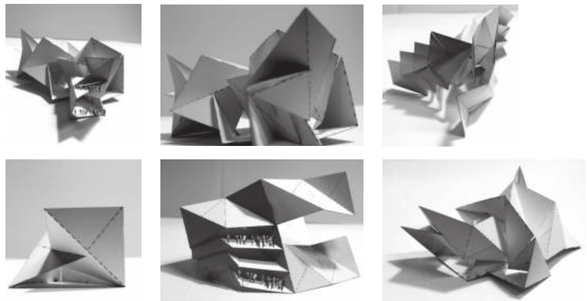
I used a laser cutter machine to score a series of diagonal lines on a medium-sized piece of paper. With these diagonal lines. the folding possibilities ta create new experimental architectures were limitless. The goal was not only ta manipulate a single surface but to also fold a single surface into itself to create an architecture which contained a series of its own interior and exterior spaces.

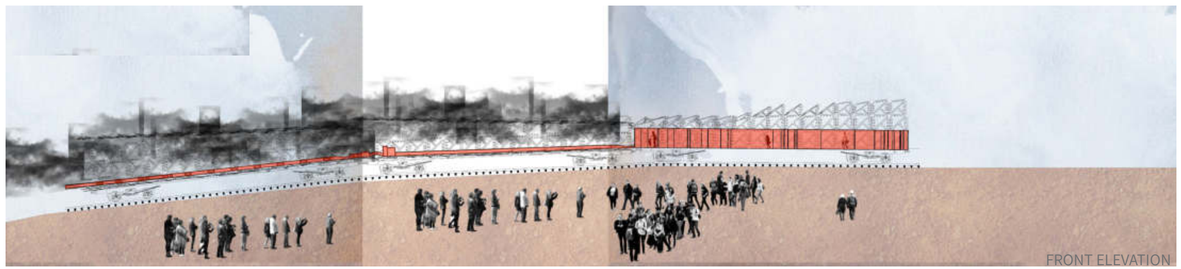
Manipulated Landscapes/

Paper+ Wood /

Technique+ Method

My folding technique for wood, paper, and my digital simulations stemmed from a series of squares with two diagonal lines in opposing directions. The wooden pieces have fingers in all directions so each piece is foldable but also able to lock into another piece in any direction This method allows me to create a manipulated landscape but also an architecture which can be continuous and be formed into multiple designs.





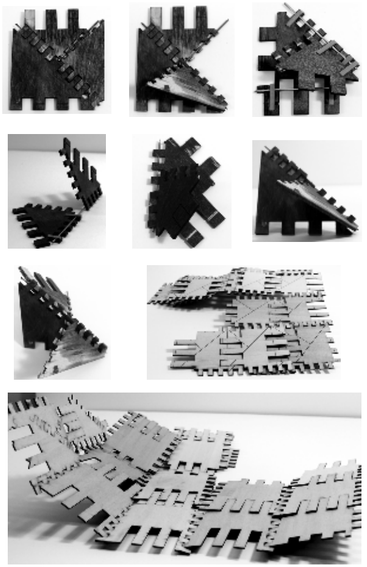
FRONT ELEVATION

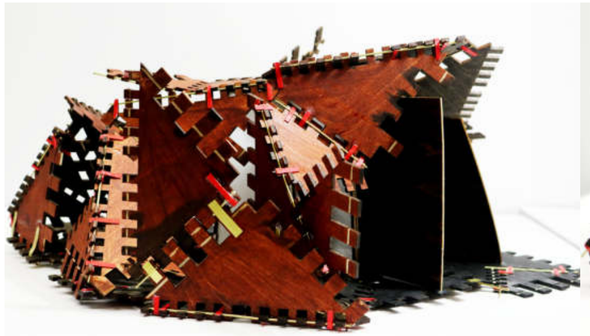


SIDE ELEVATION

Study Models:

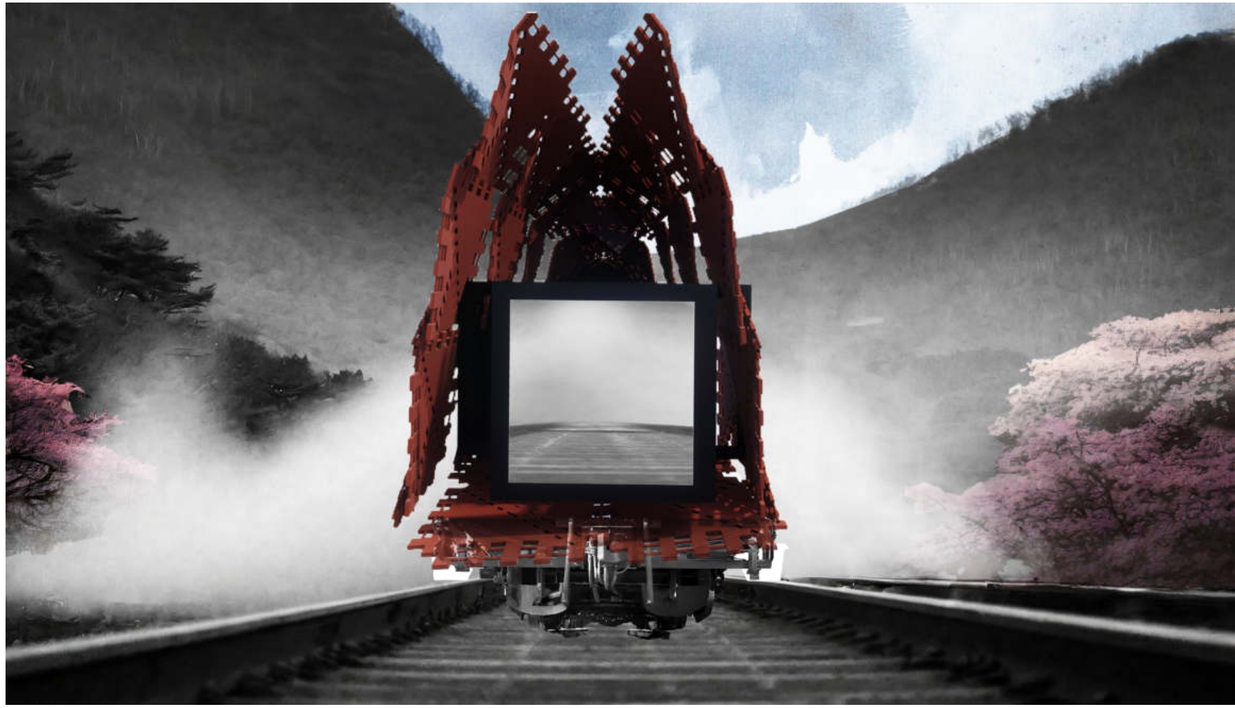
Early final and study wooden study model prototypes. Wooden prototypes that are one of three parts of a whole with fingers on every side and a brass rod for rotation. The wooden piece also includes slits for another insertion point. An attempt to integrate single fingered wooden pieces into one another to grow into a larger landscape structure.

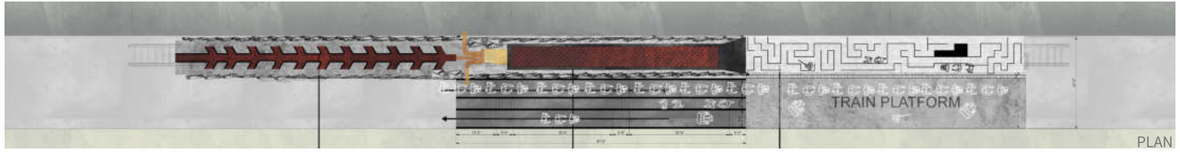











TRAIN PLATFORM
PLAN

Work Samples









Oppo Chang R&D Center Project

Firm:

- Kohn Pedersen Fox

Location:

- Oppo Dongguan, China

Project team size:

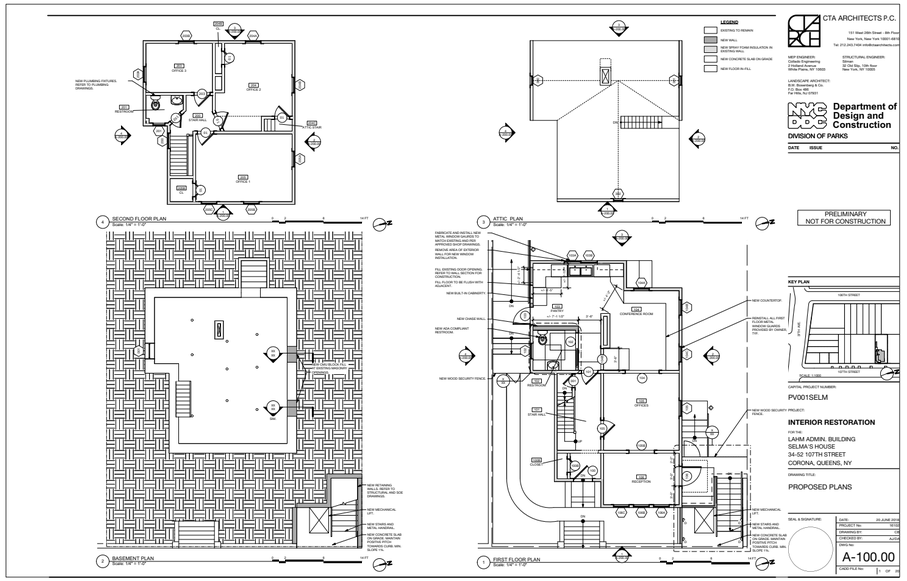
- Approximately 5-8 people in NY office

Phase I entered the project:

- Construction Documentation

My Contribution:

- I joined the project team in February 2020 during construction documentation, working primarily on the AutoCAD drawing set. I later contributed to the exterior fin design and detailing, several renderings—including the central image shown here—and material selection for the indoor track.



Lahm Admin. Building Selma's House

Firm:

- CTA Architects

Location:

- Corona, Queens, New York

Project team size:

- Approximately 3-5 people

Phase I entered the project:

- Design Development

My Contribution:

- I produced plans, sections, and elevations in Vectorworks for the design development drawing set.



Contact

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- iyatunde.majekodunmi@gmail.com
- https://www. www.linkedin.com/in/iyatunde-majekodunmi