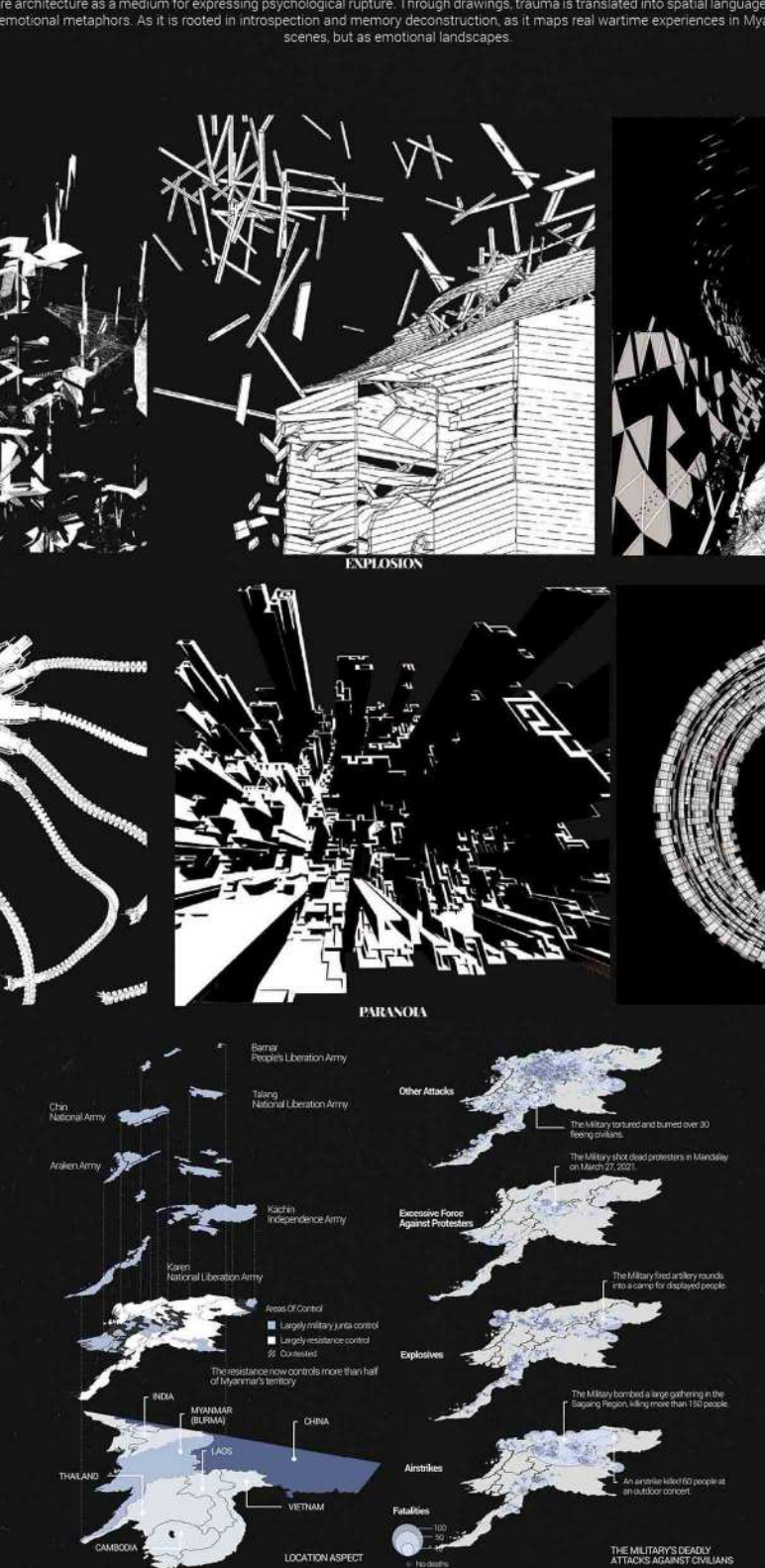




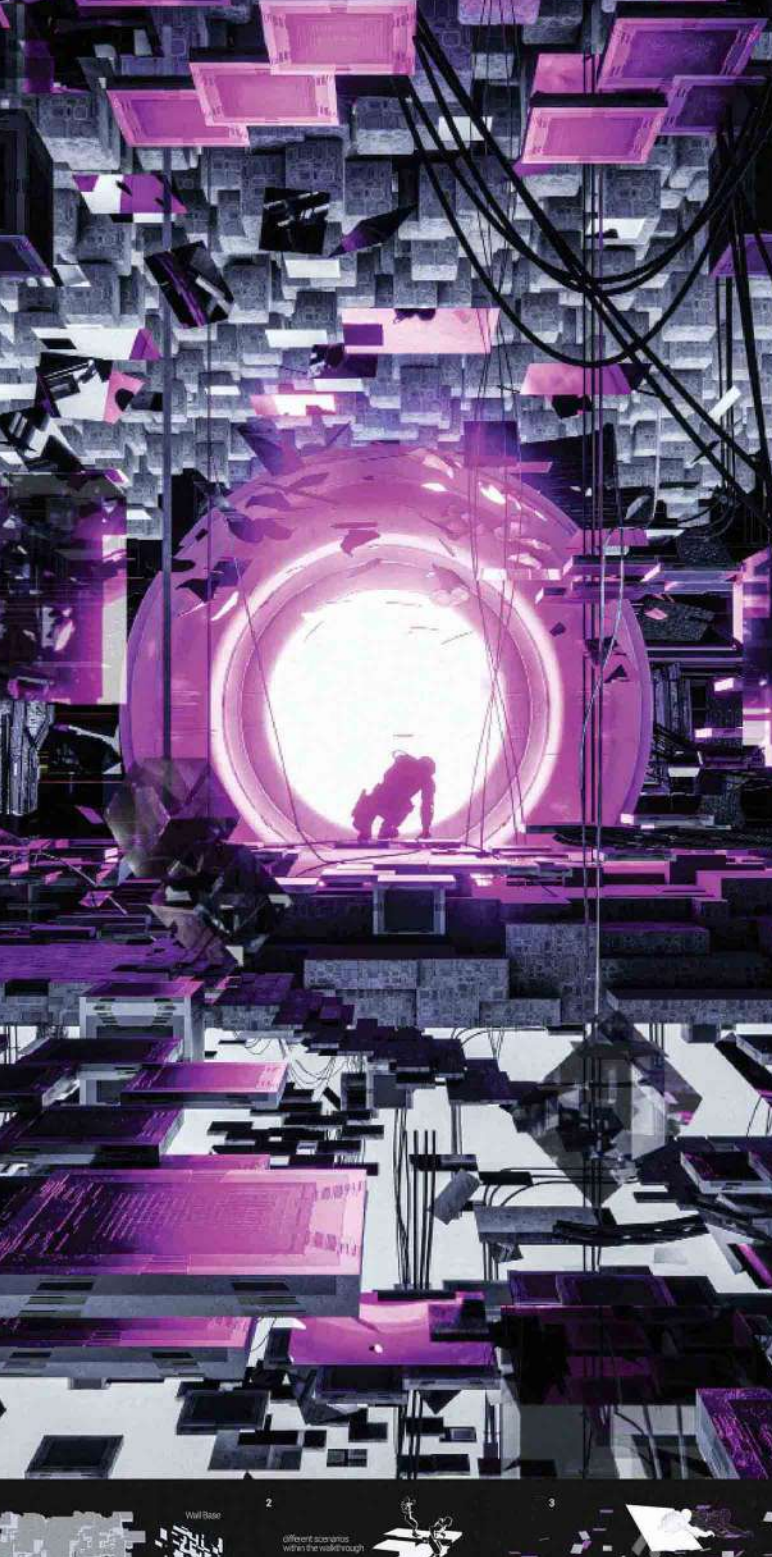
I. MIND READING

Emotional Limbo



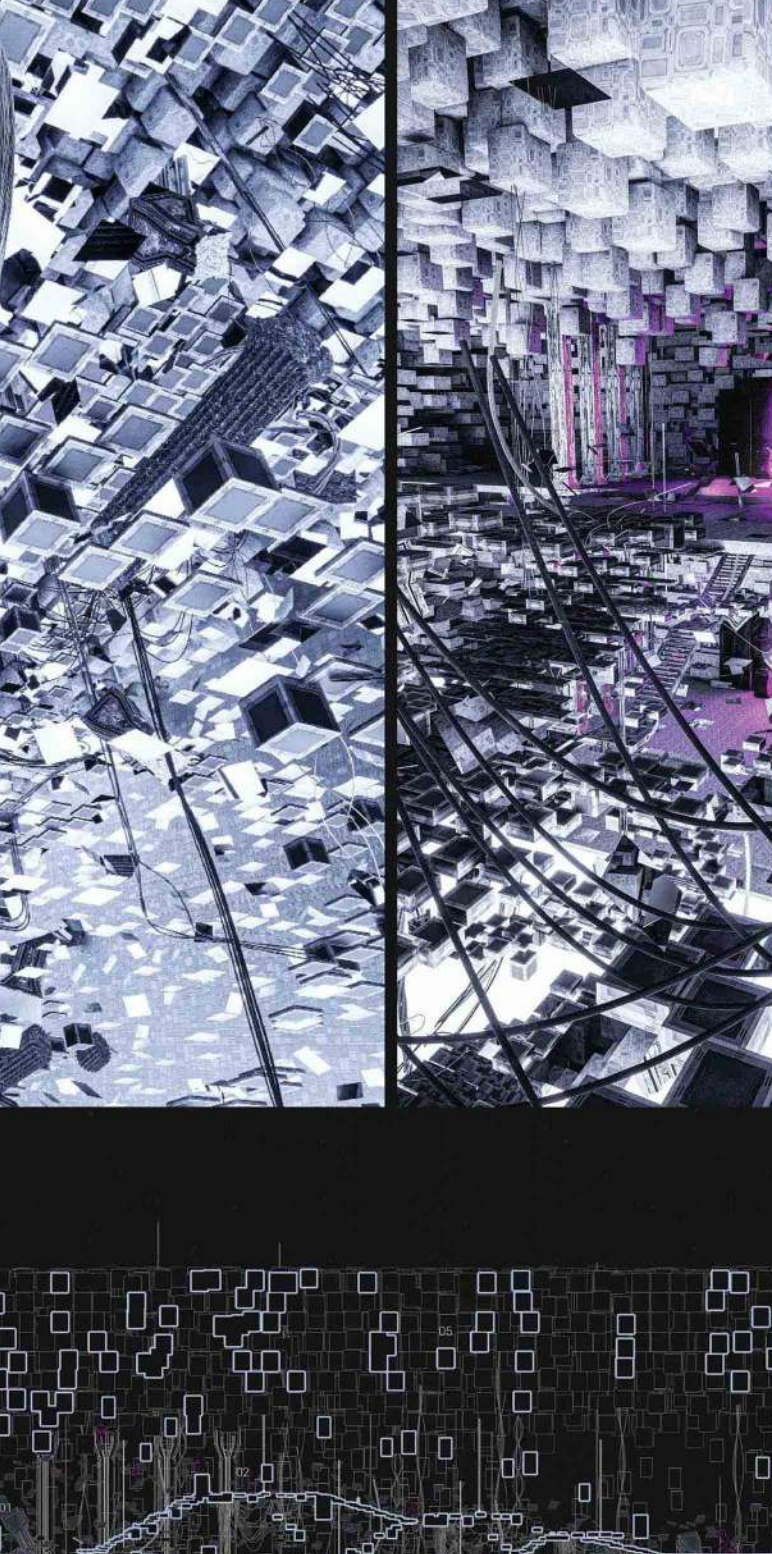
NARRATIVE DRAWING

I. LOST



NARRATIVE DRAWING

I. PARANOIA



NARRATIVE DRAWING

I. EXPLOSION



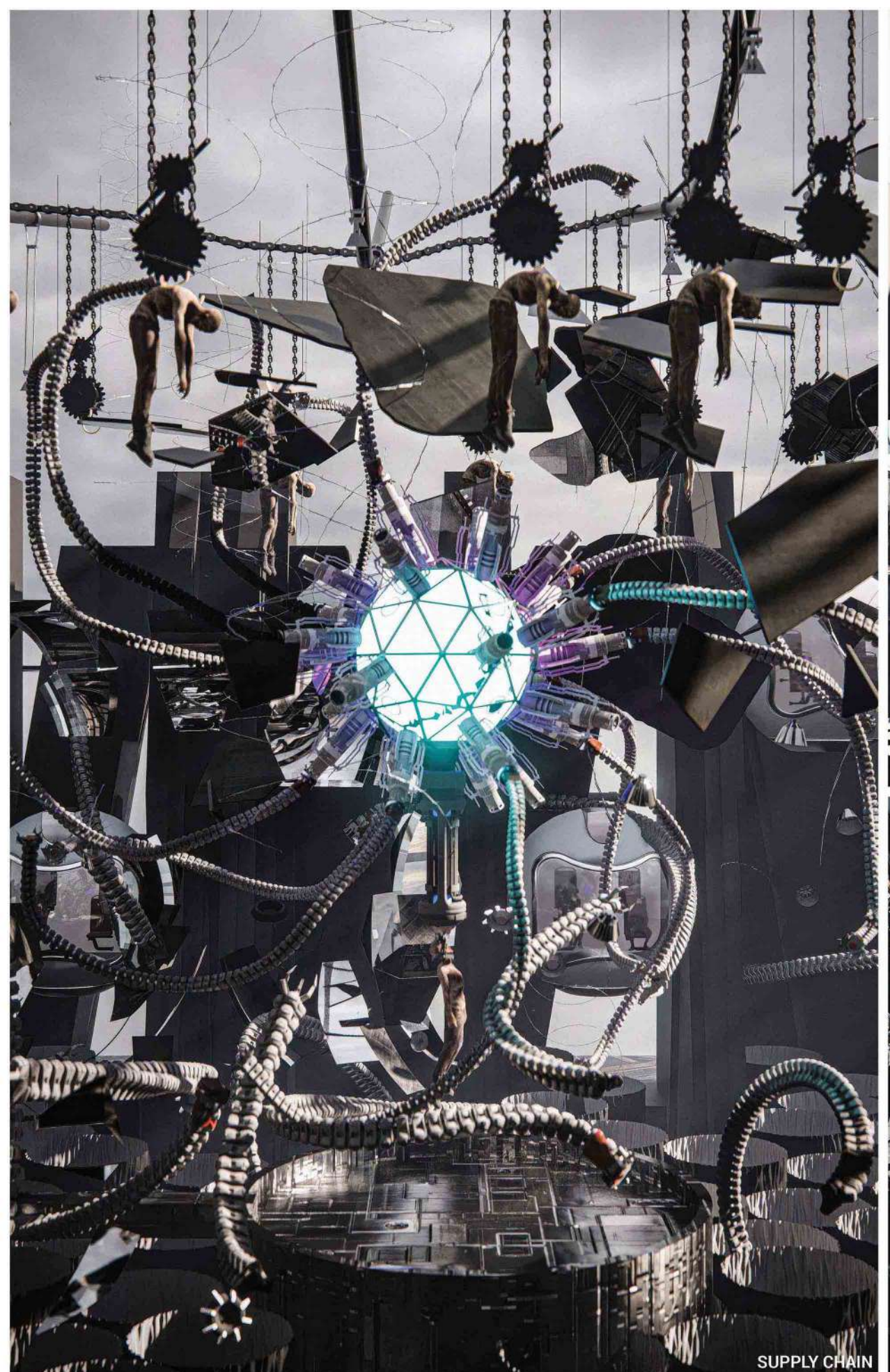
NARRATIVE DRAWING

I. MAD SCIENTIST

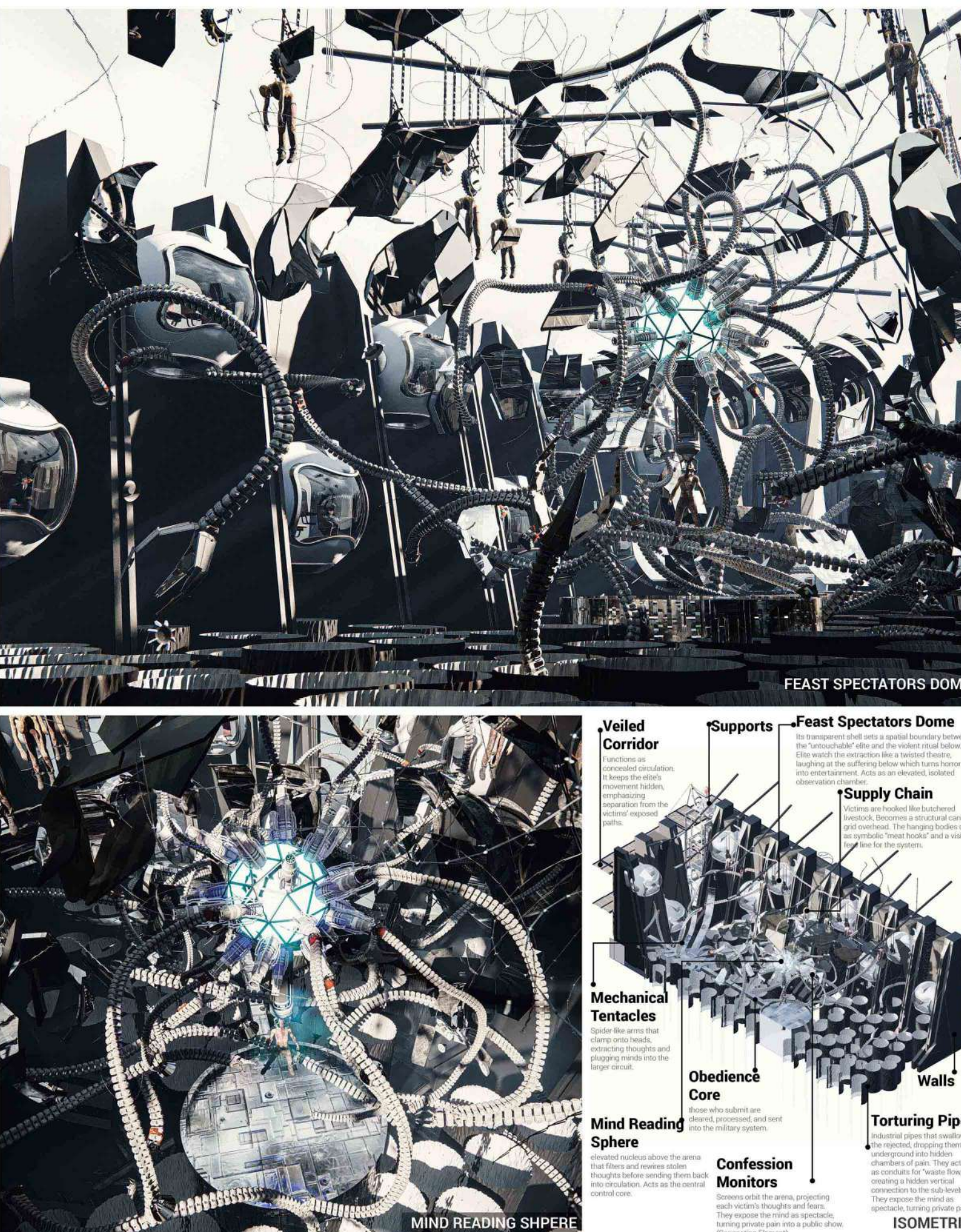
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I. DAY DREAMING

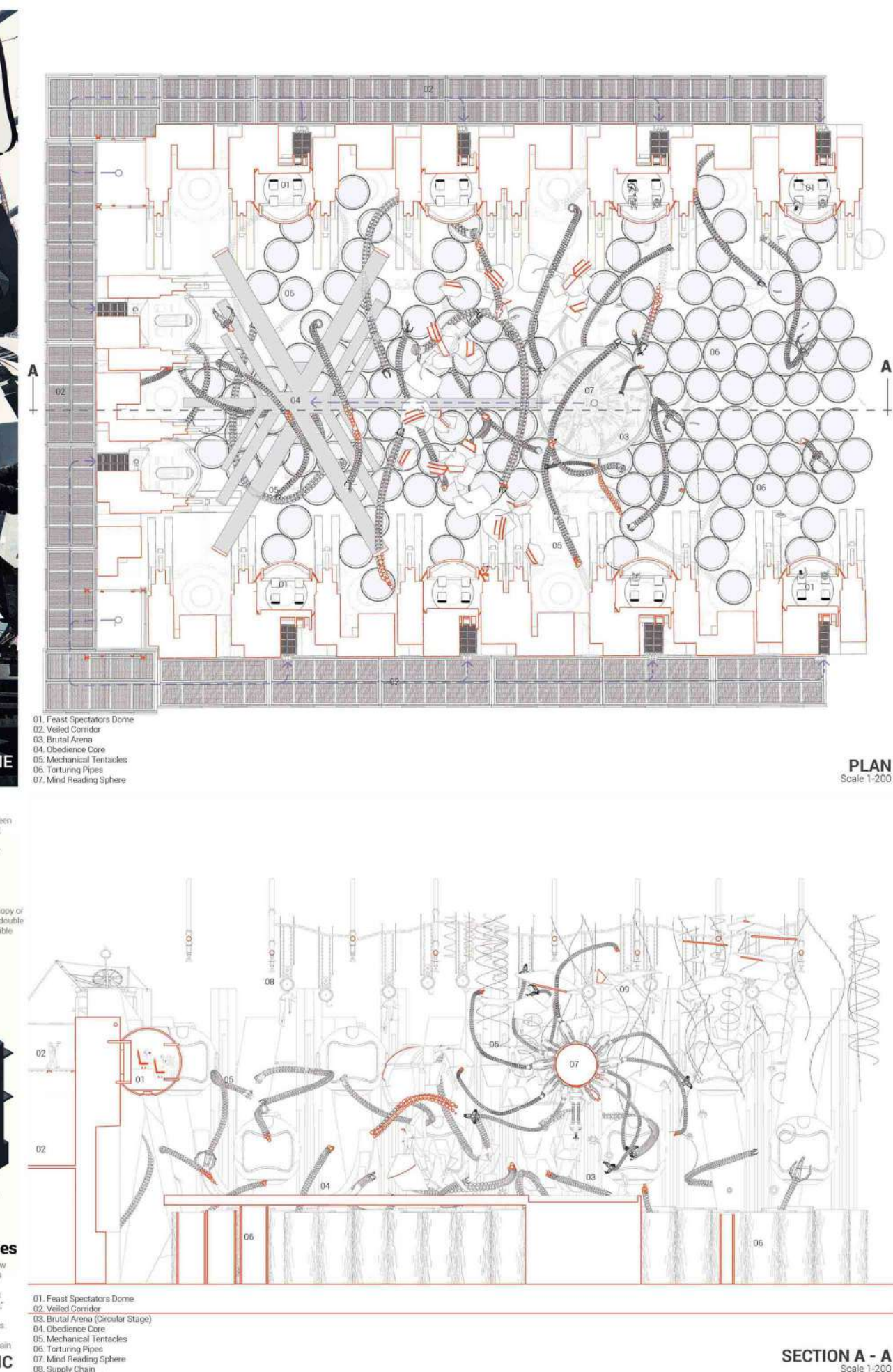
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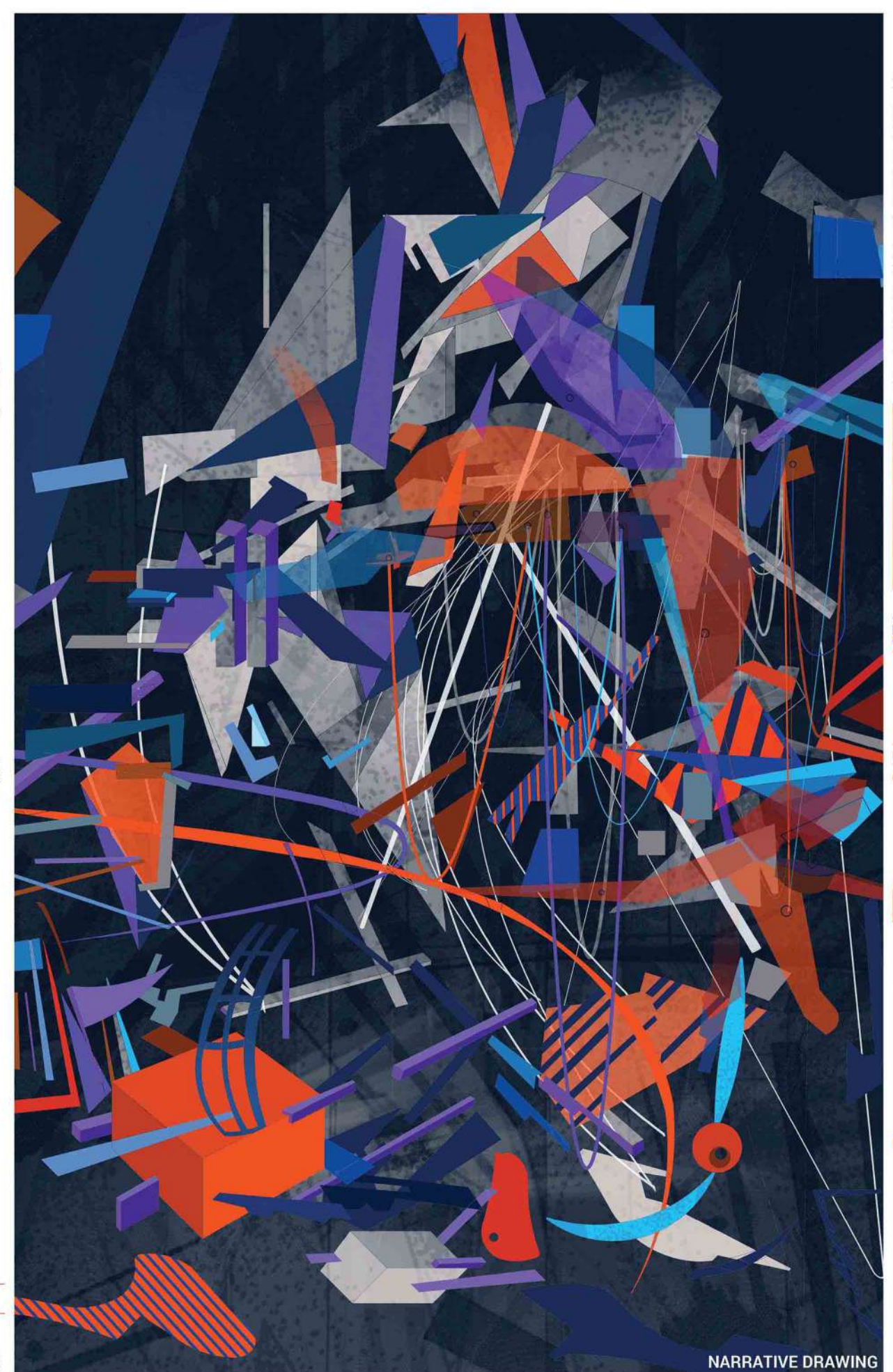
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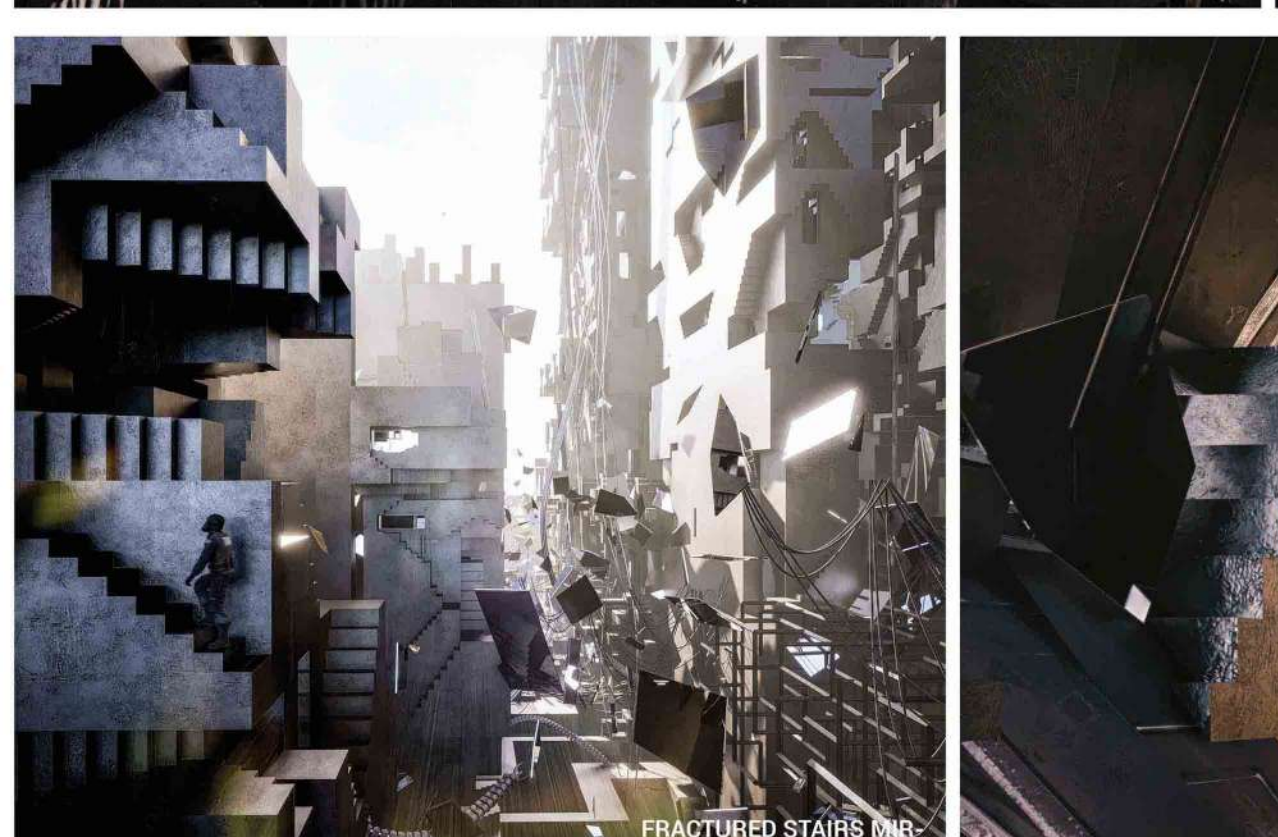
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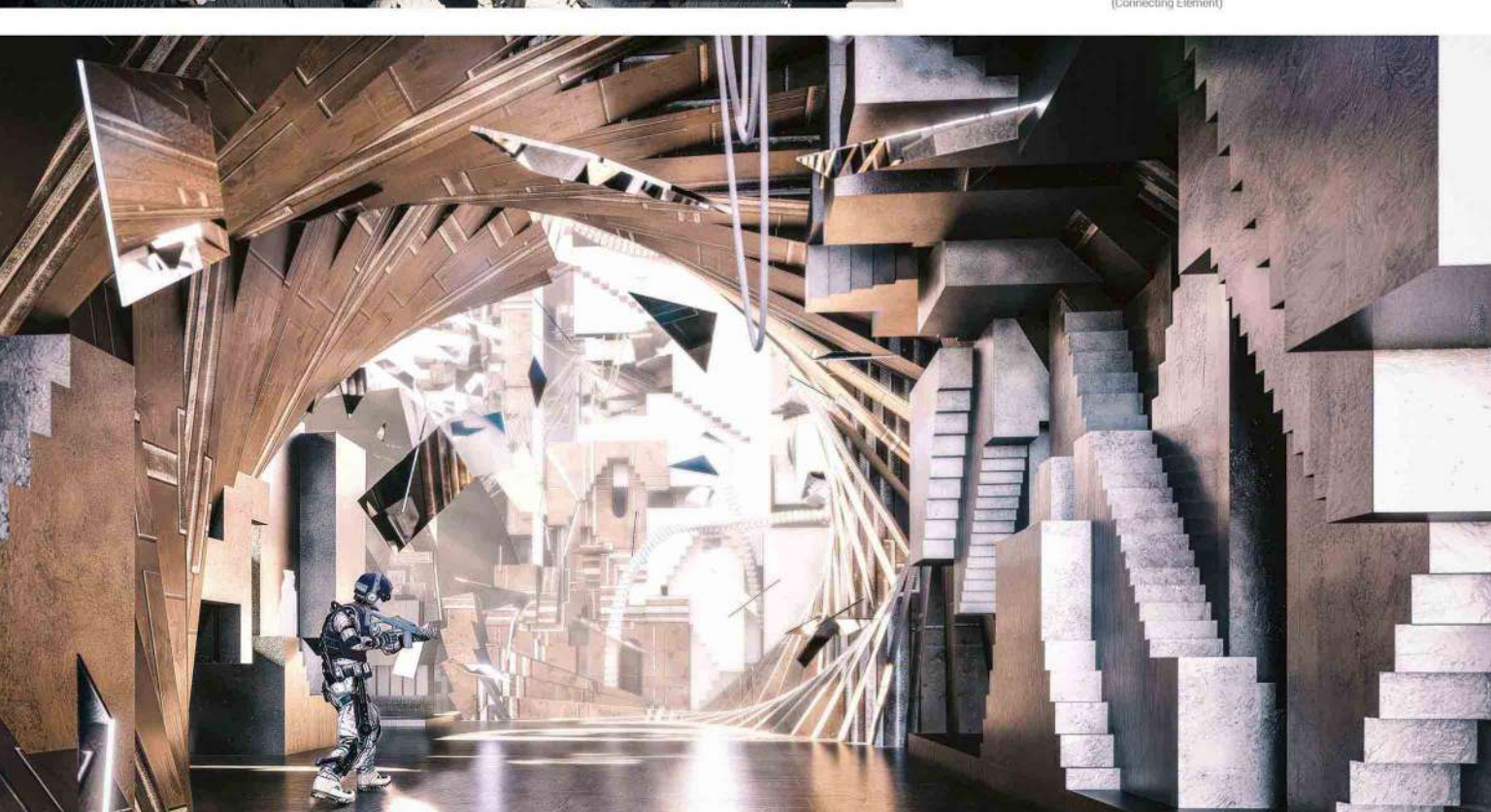
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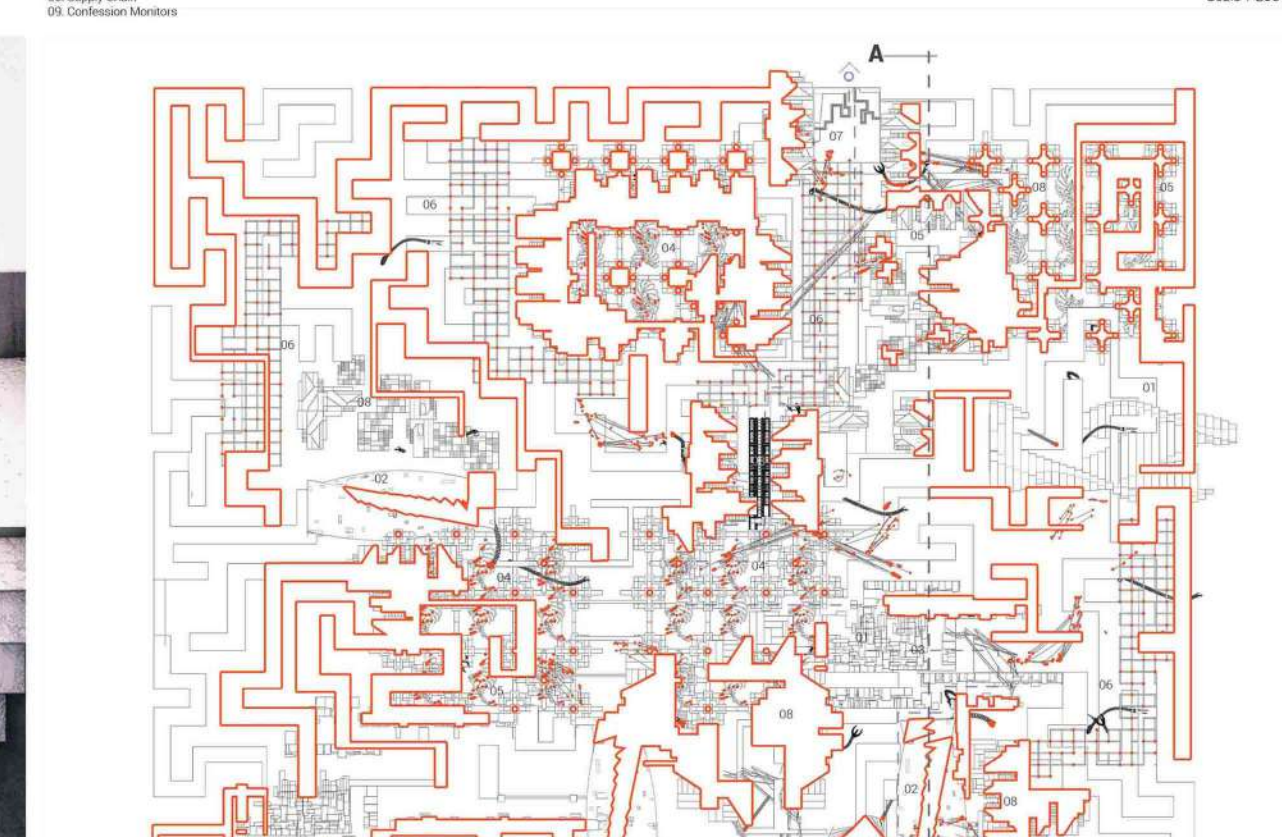
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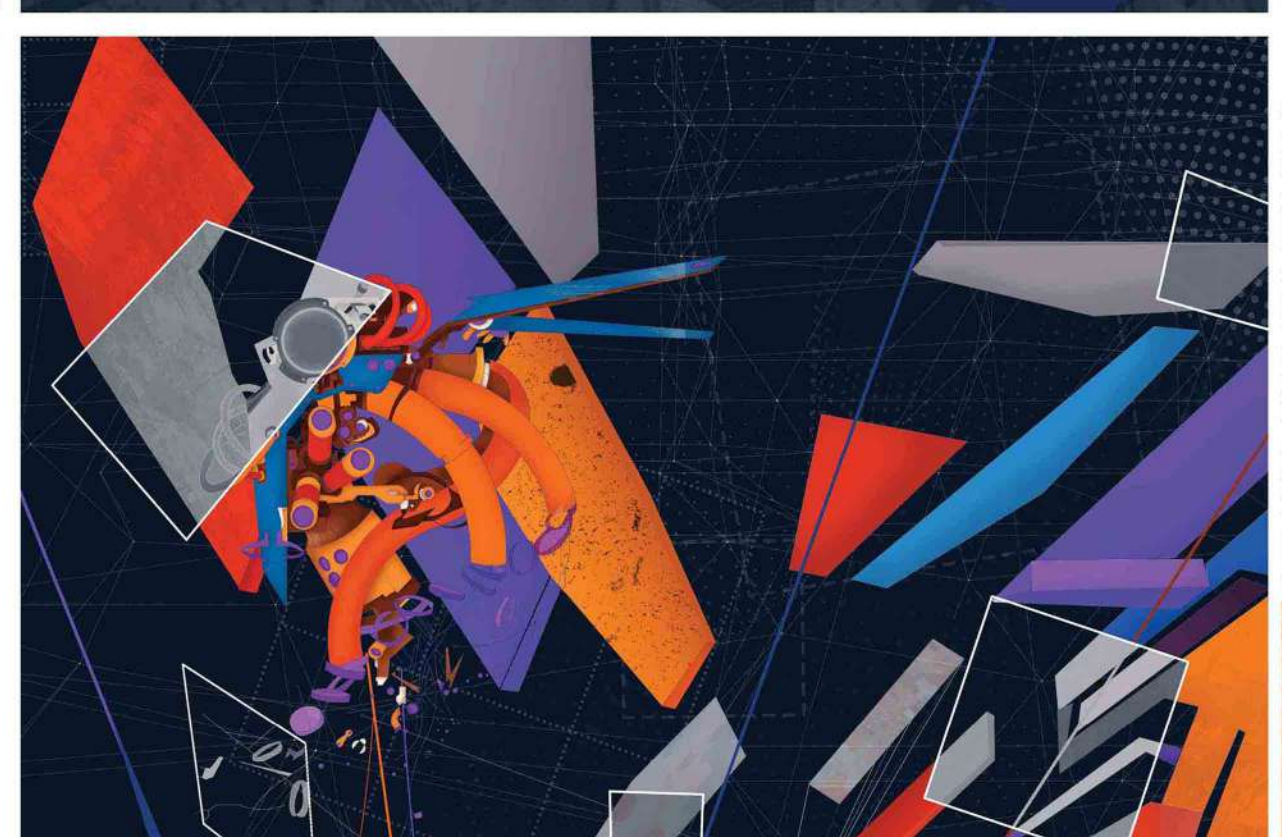
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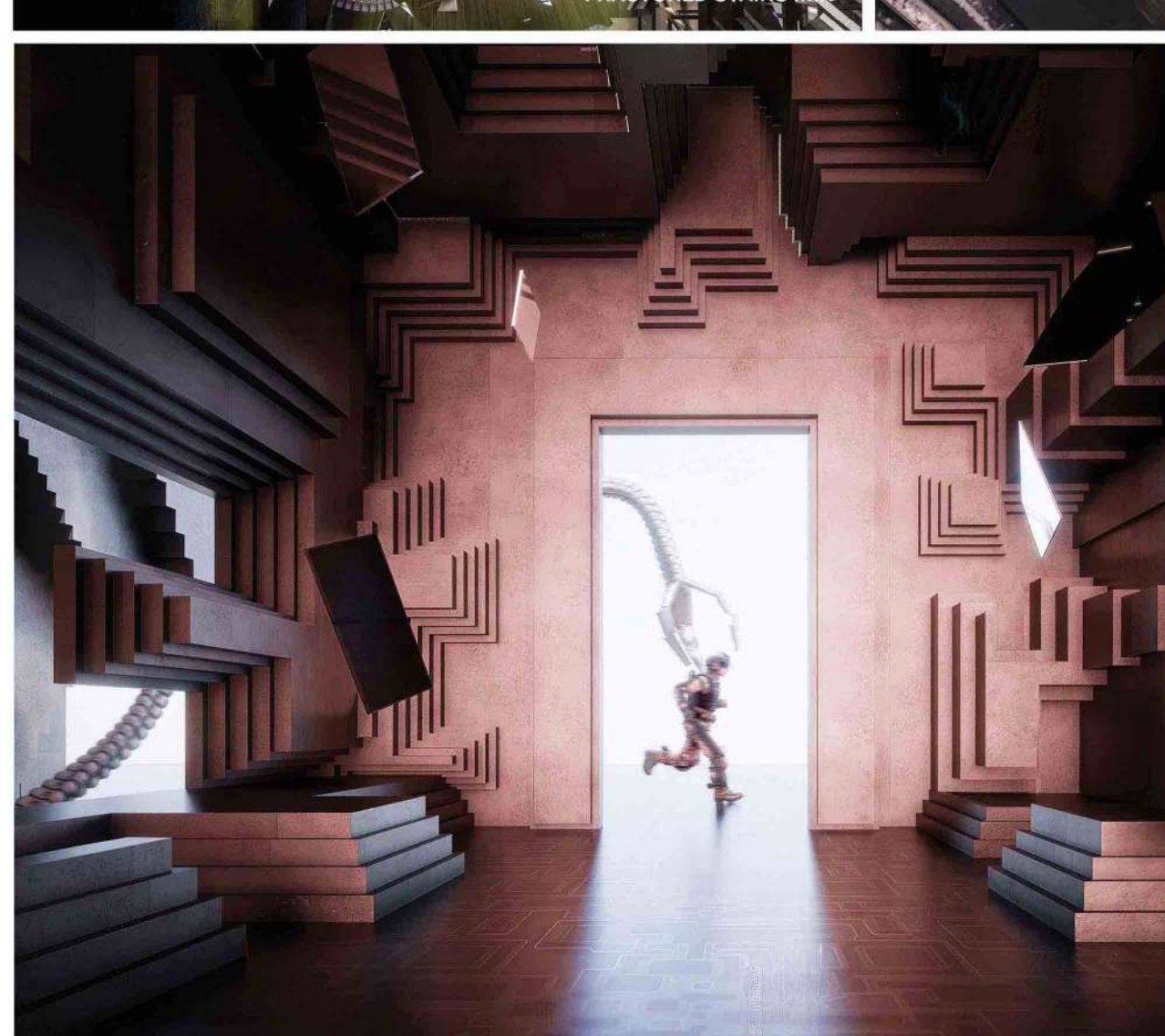
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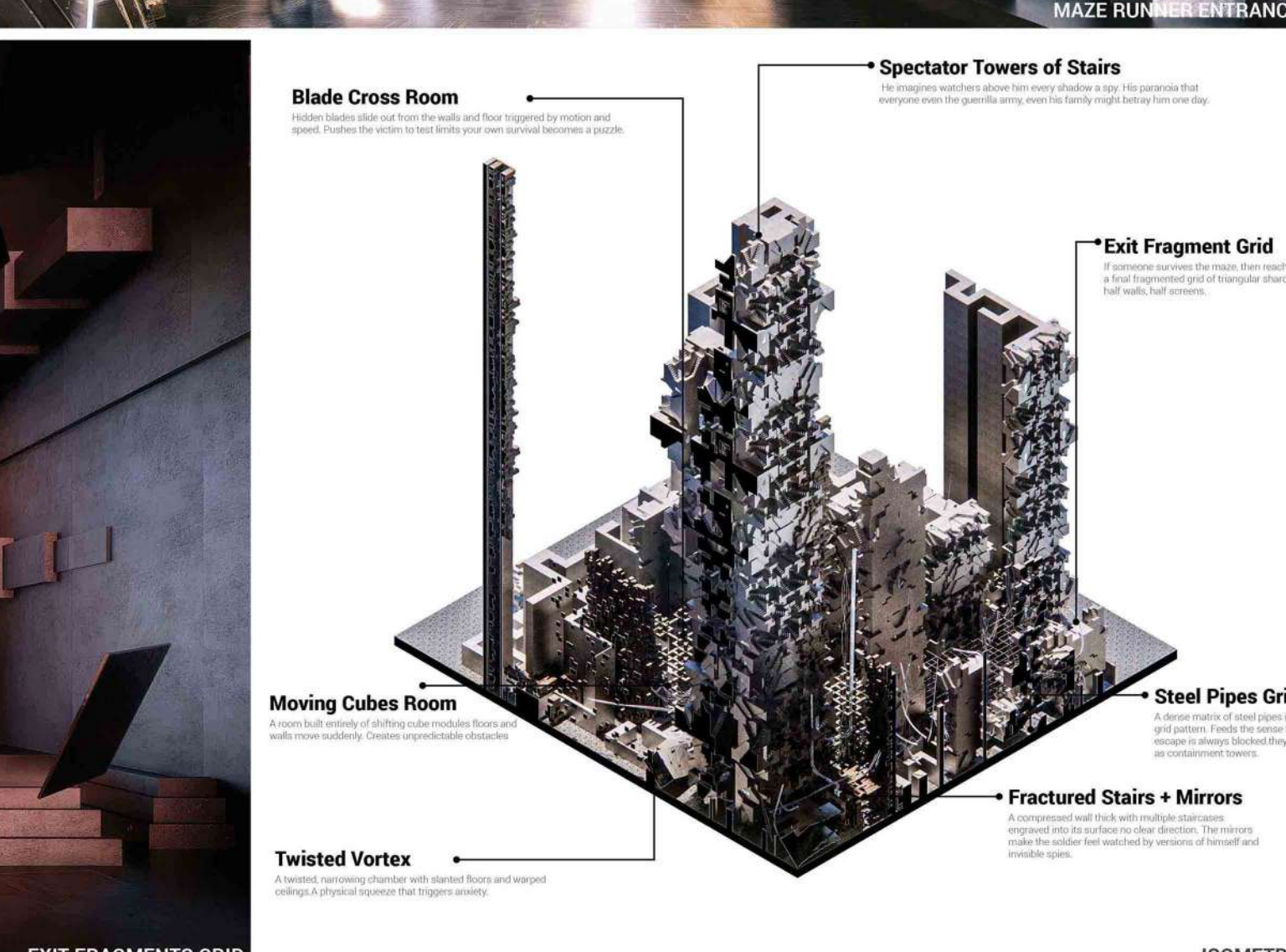
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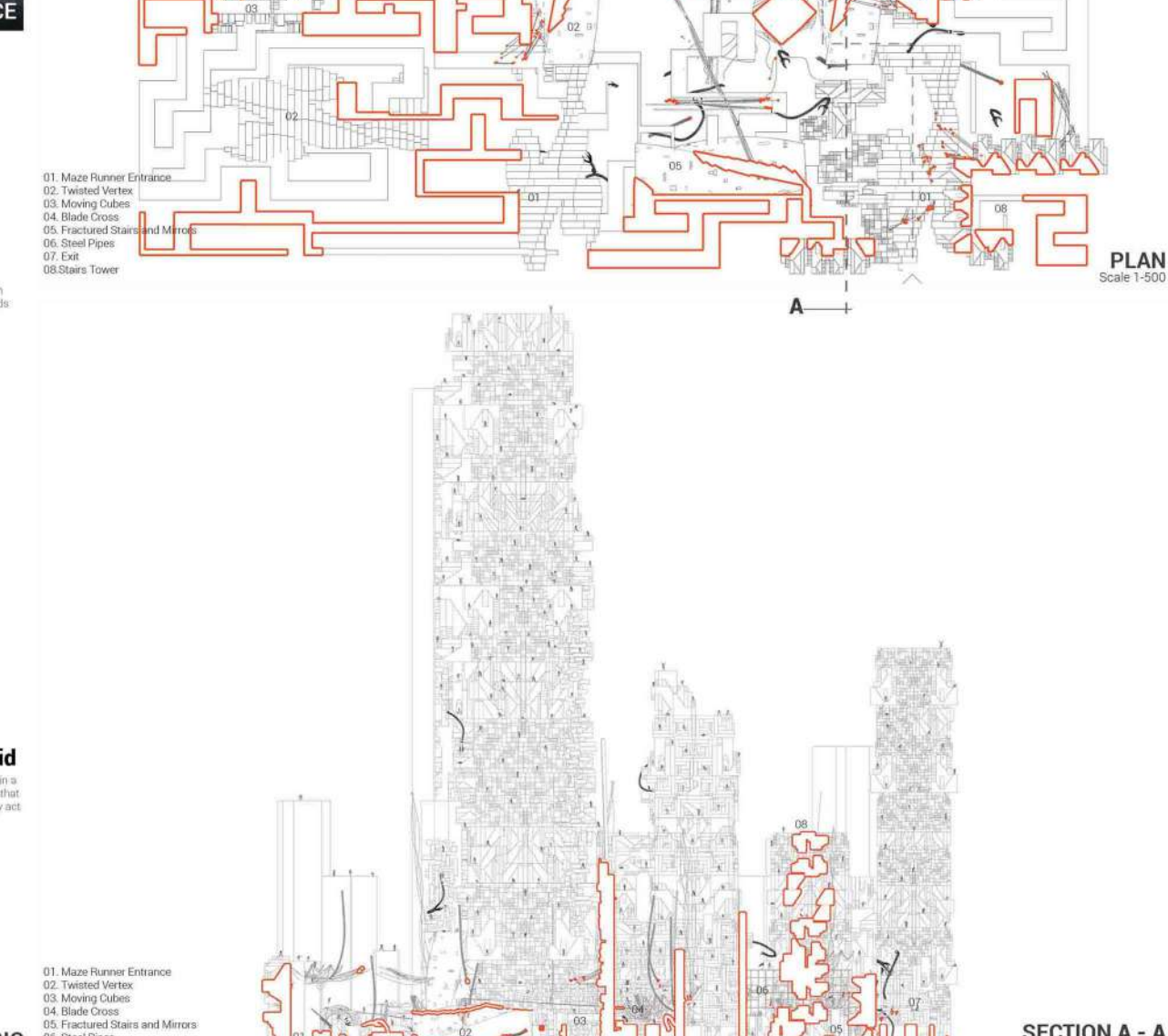
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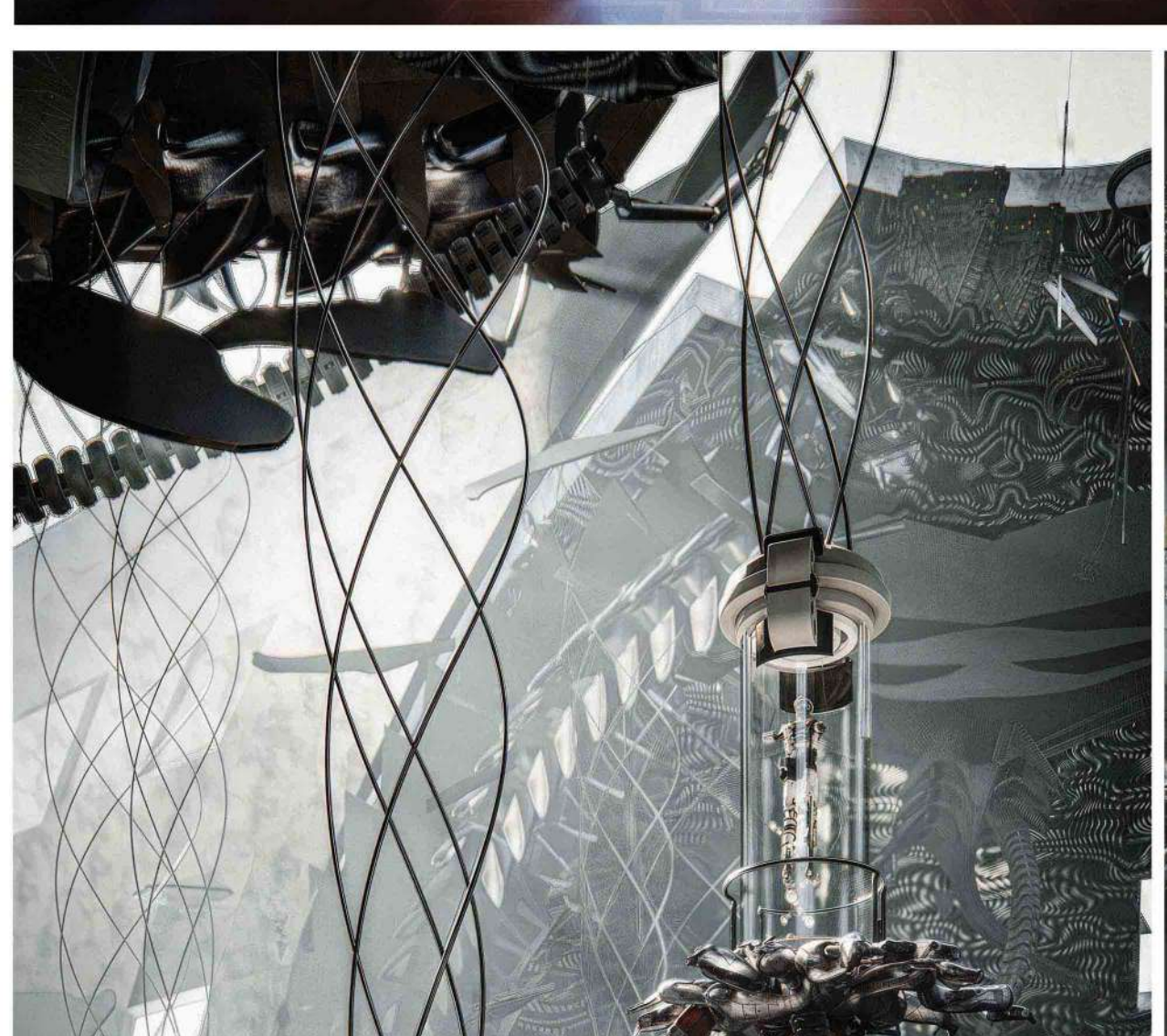
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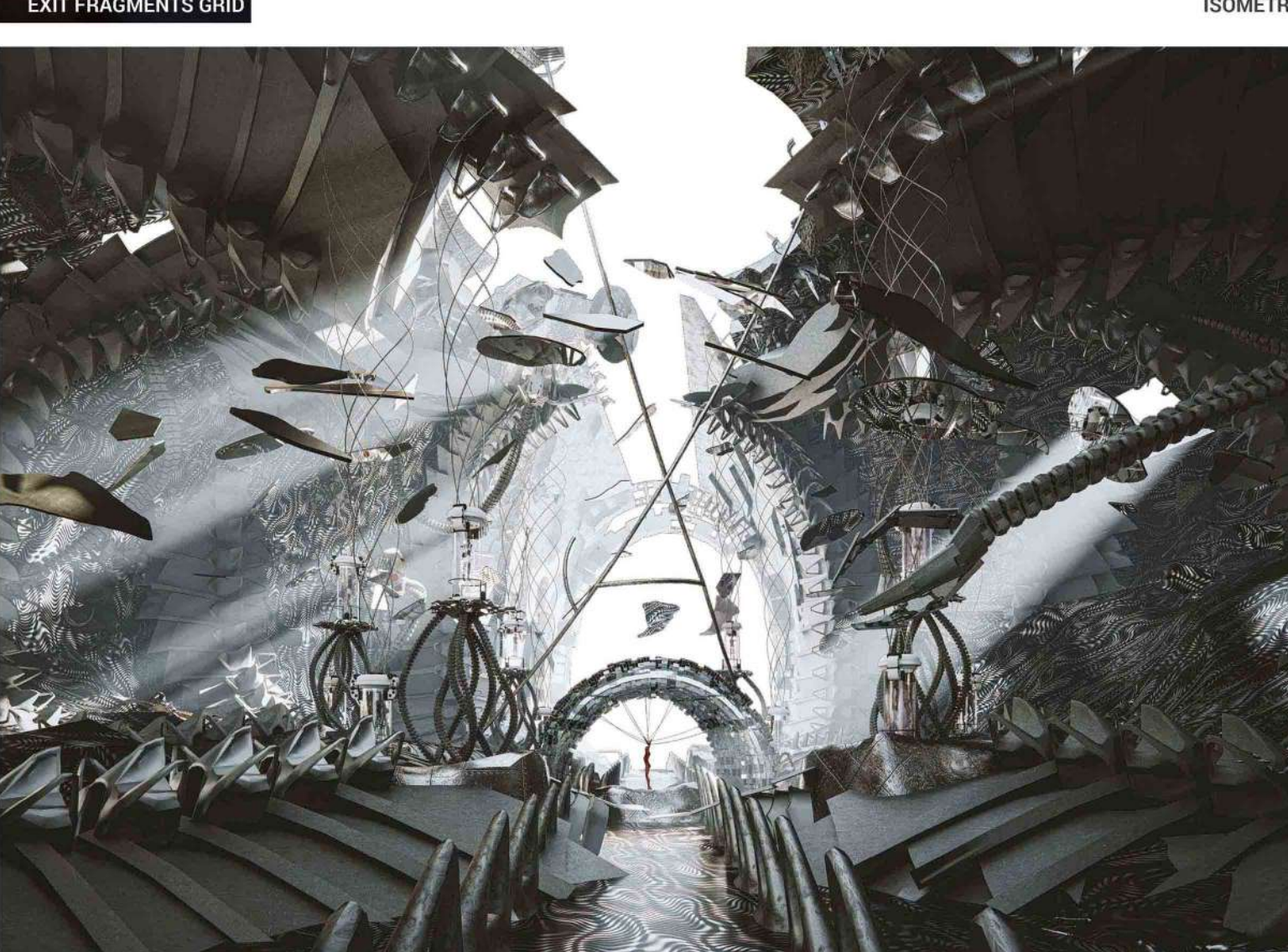
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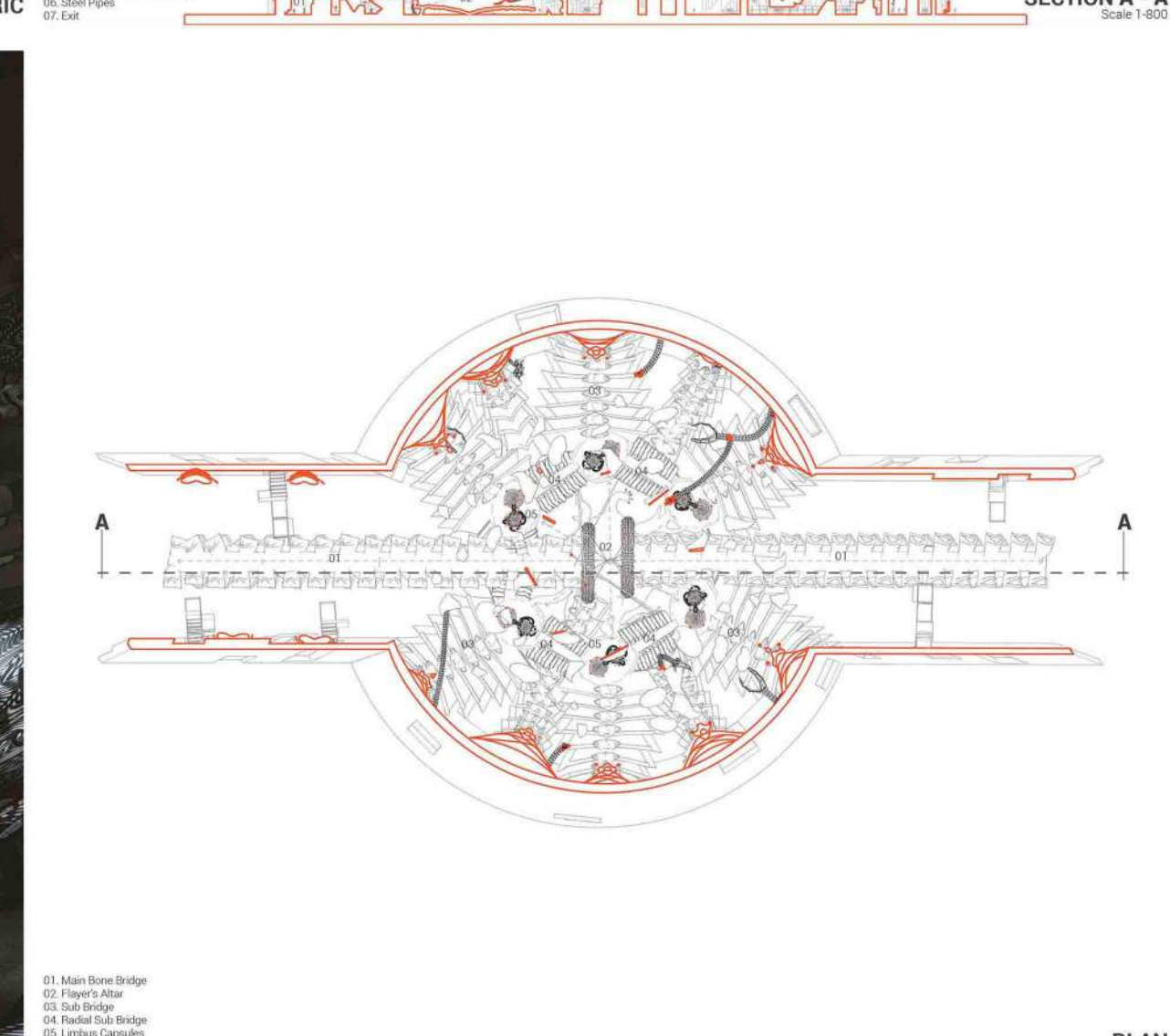
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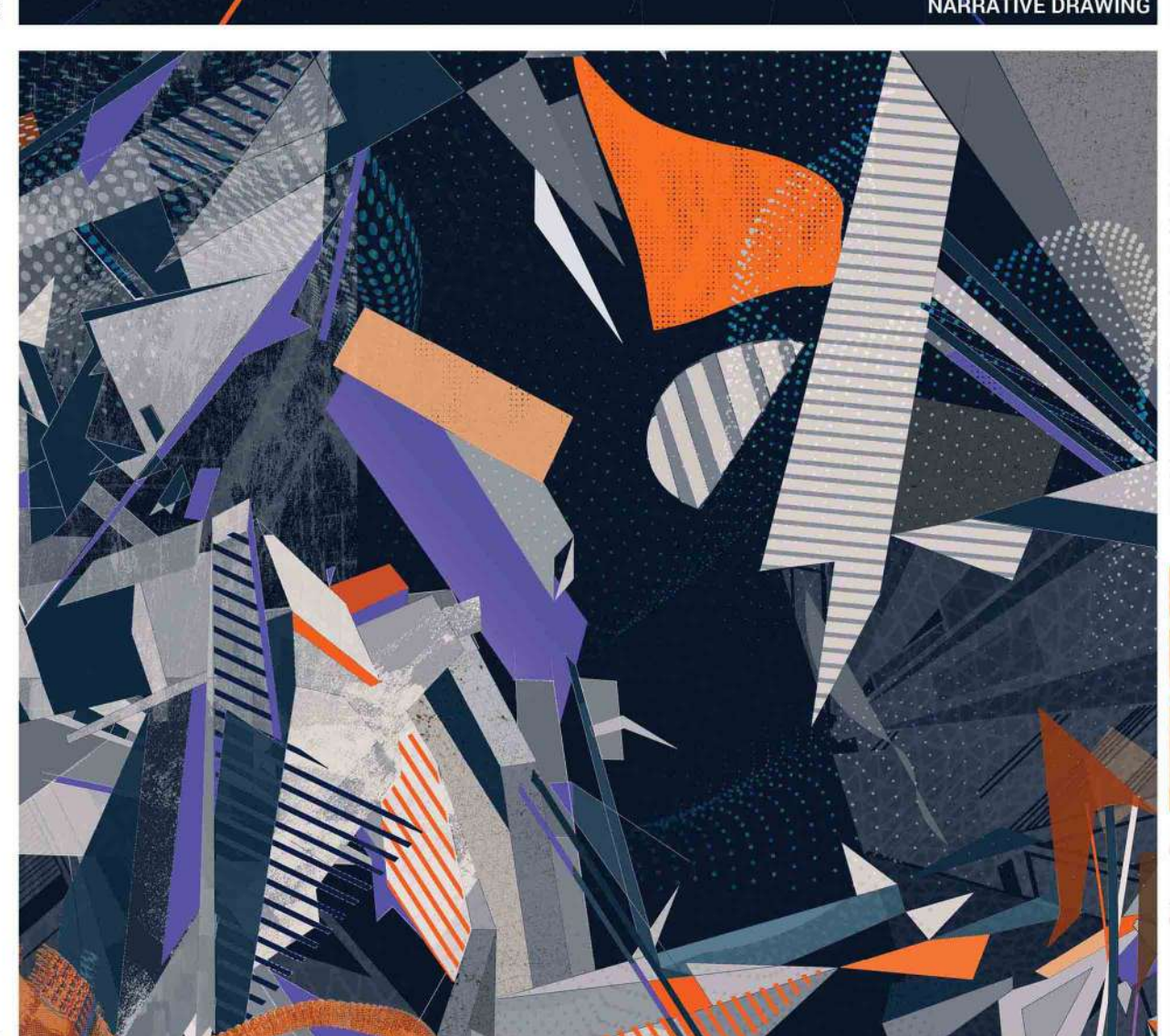
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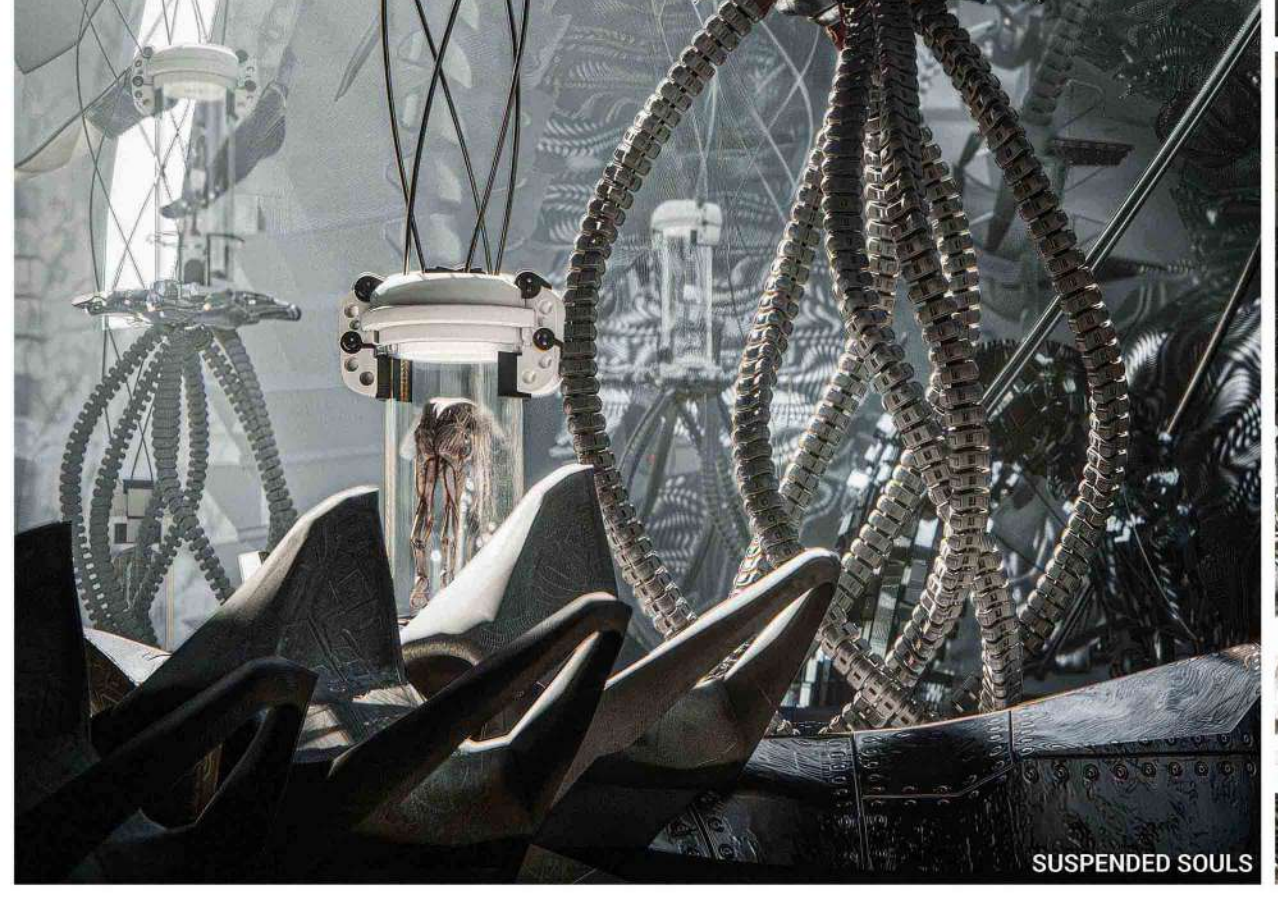
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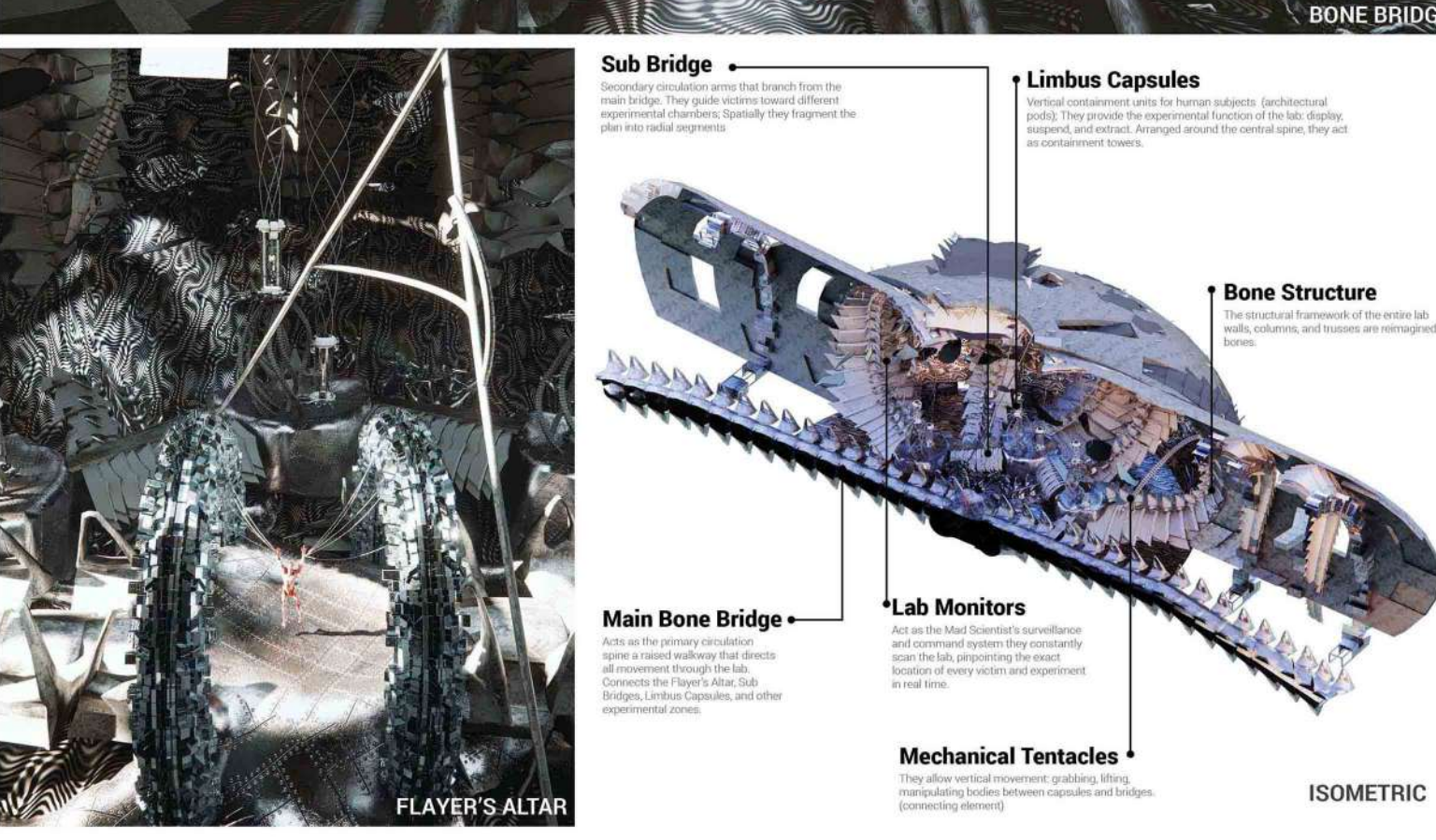
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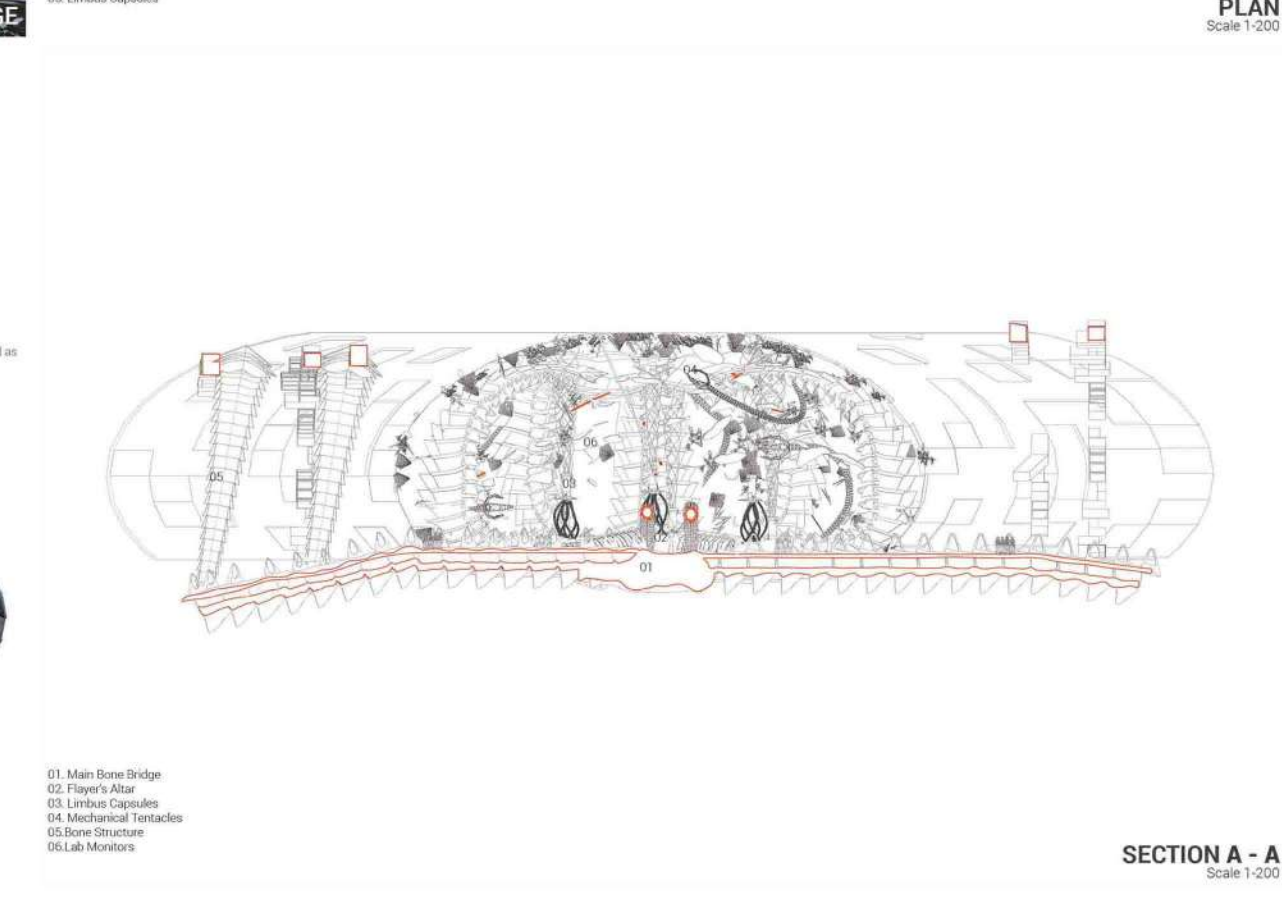
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PLAN



NARRATIVE DRAWING



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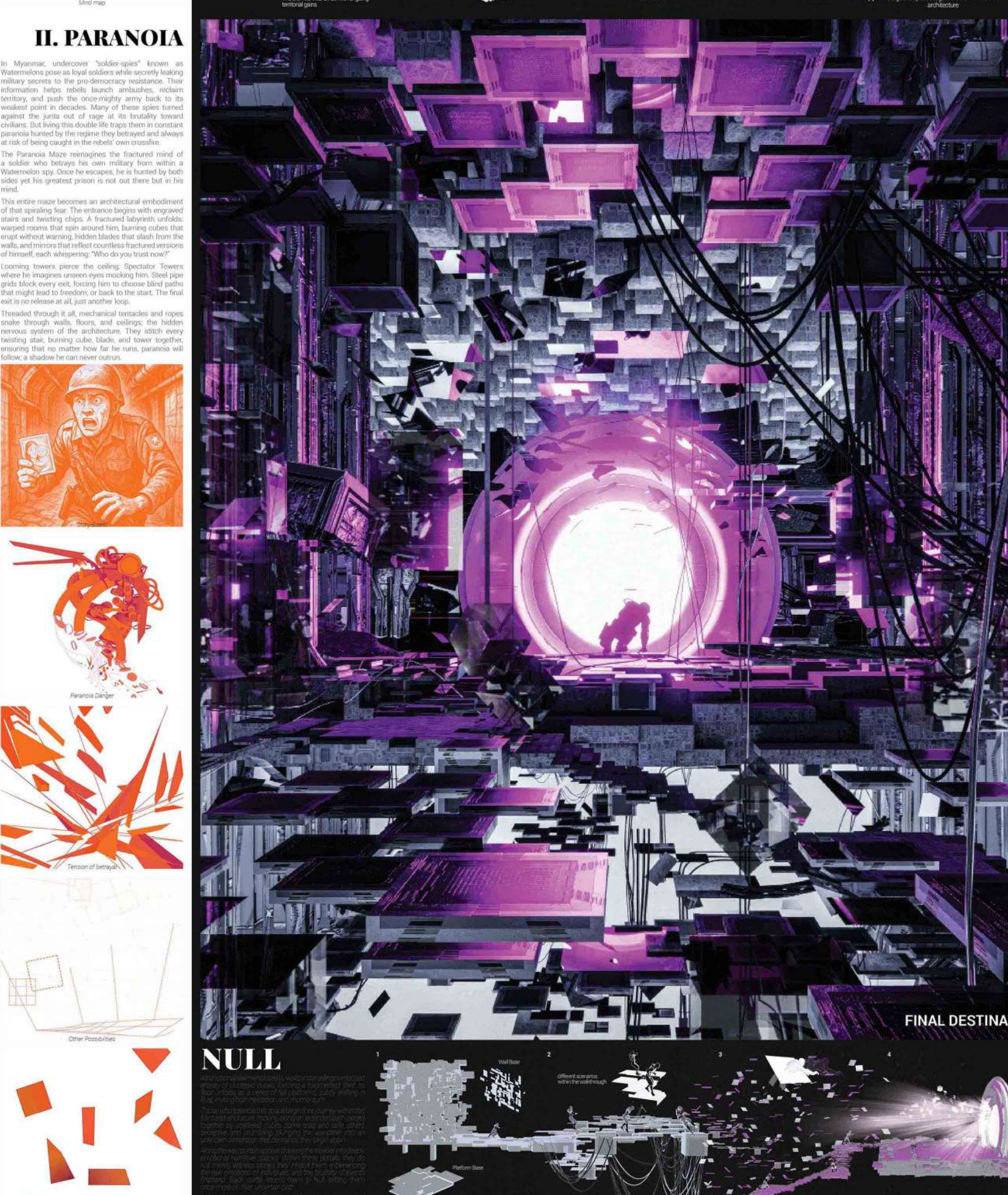
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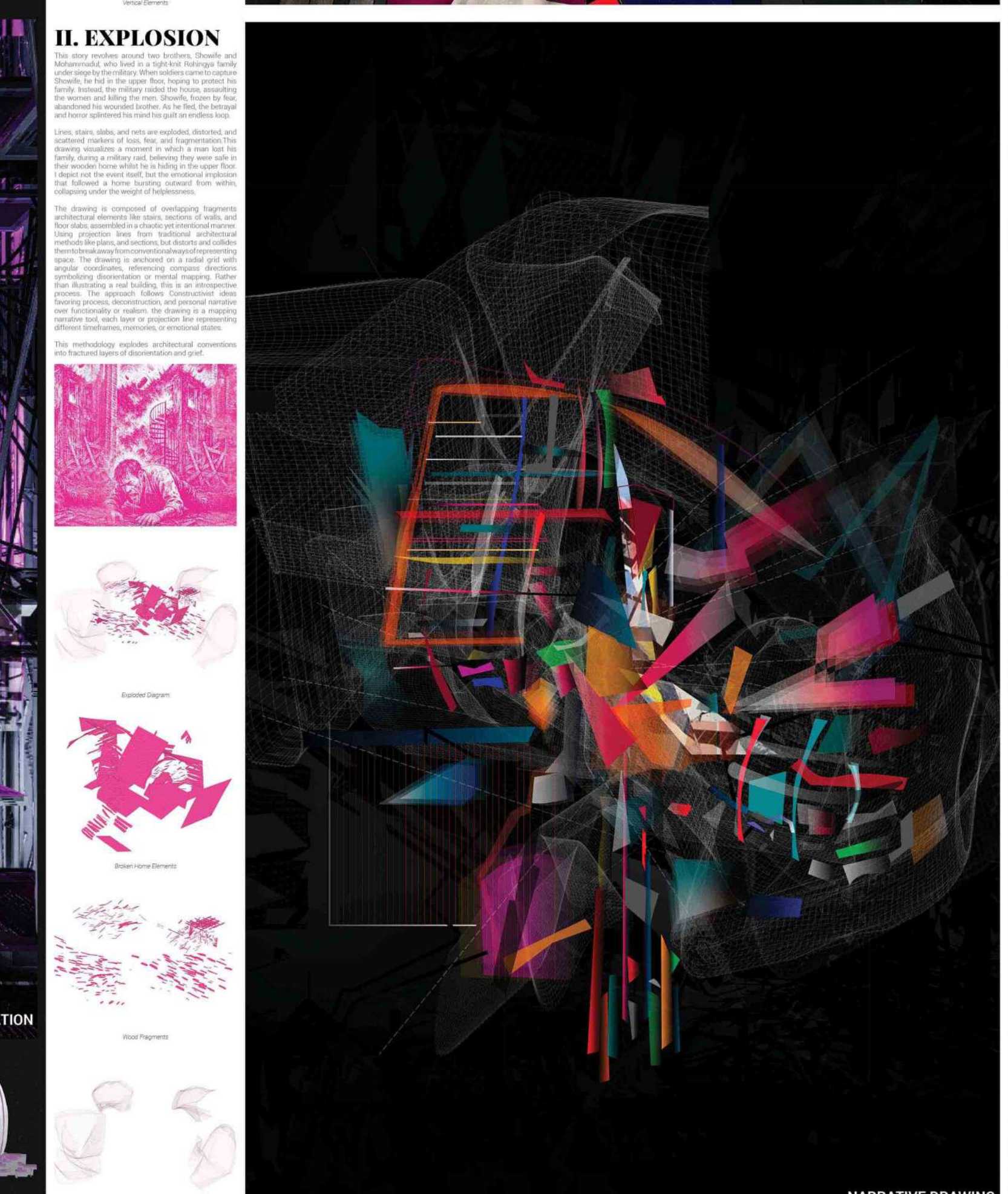
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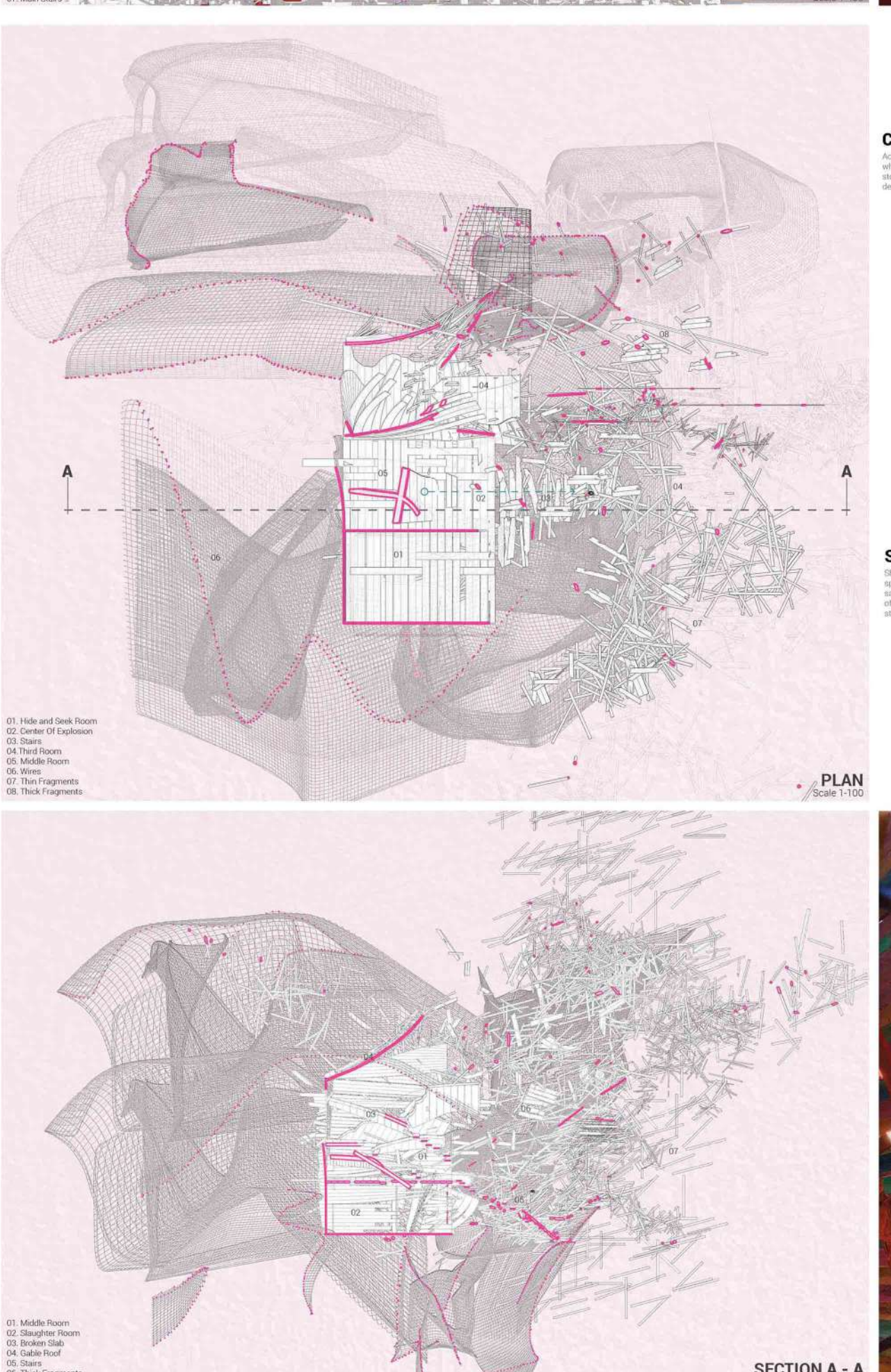
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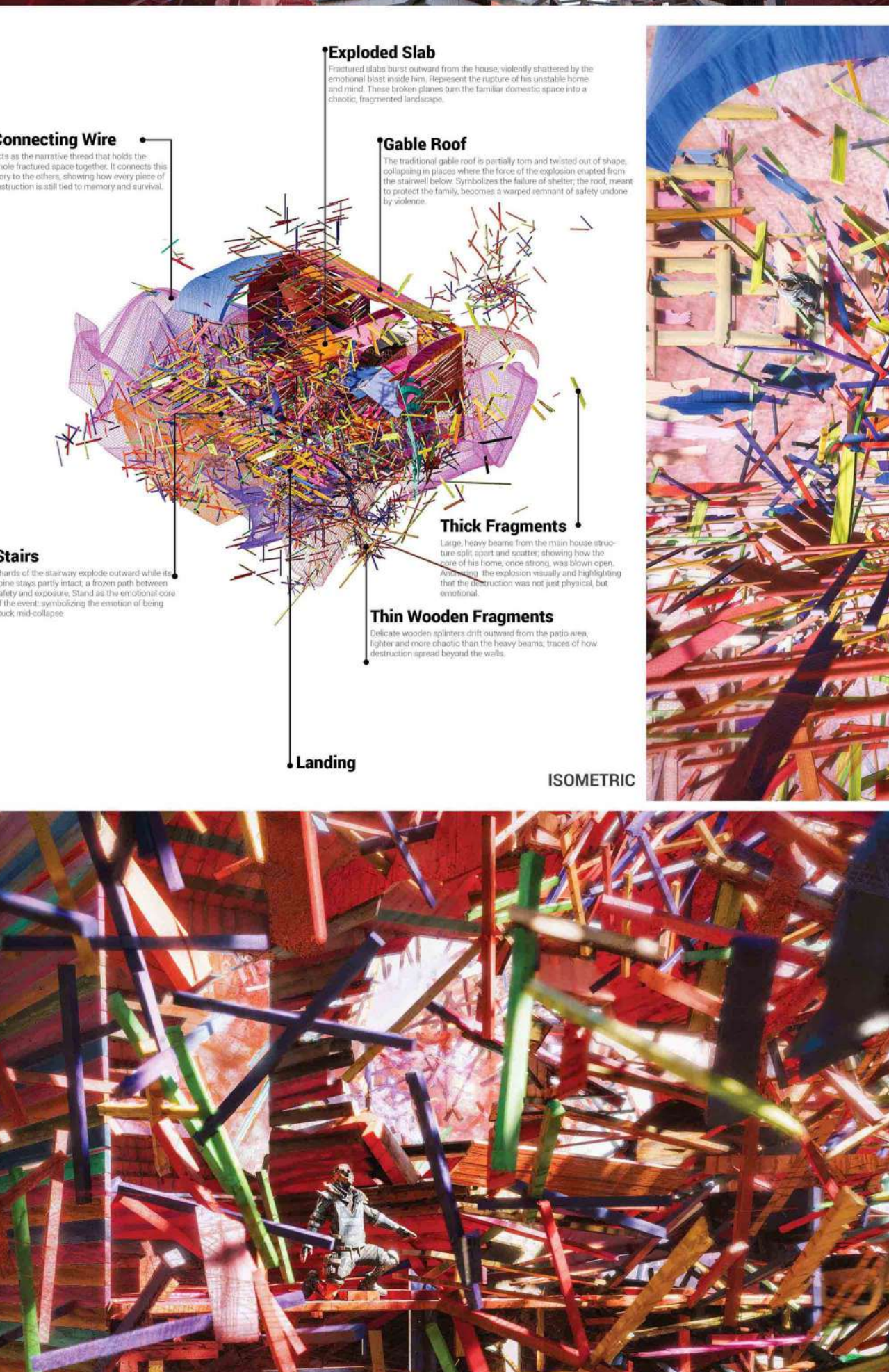
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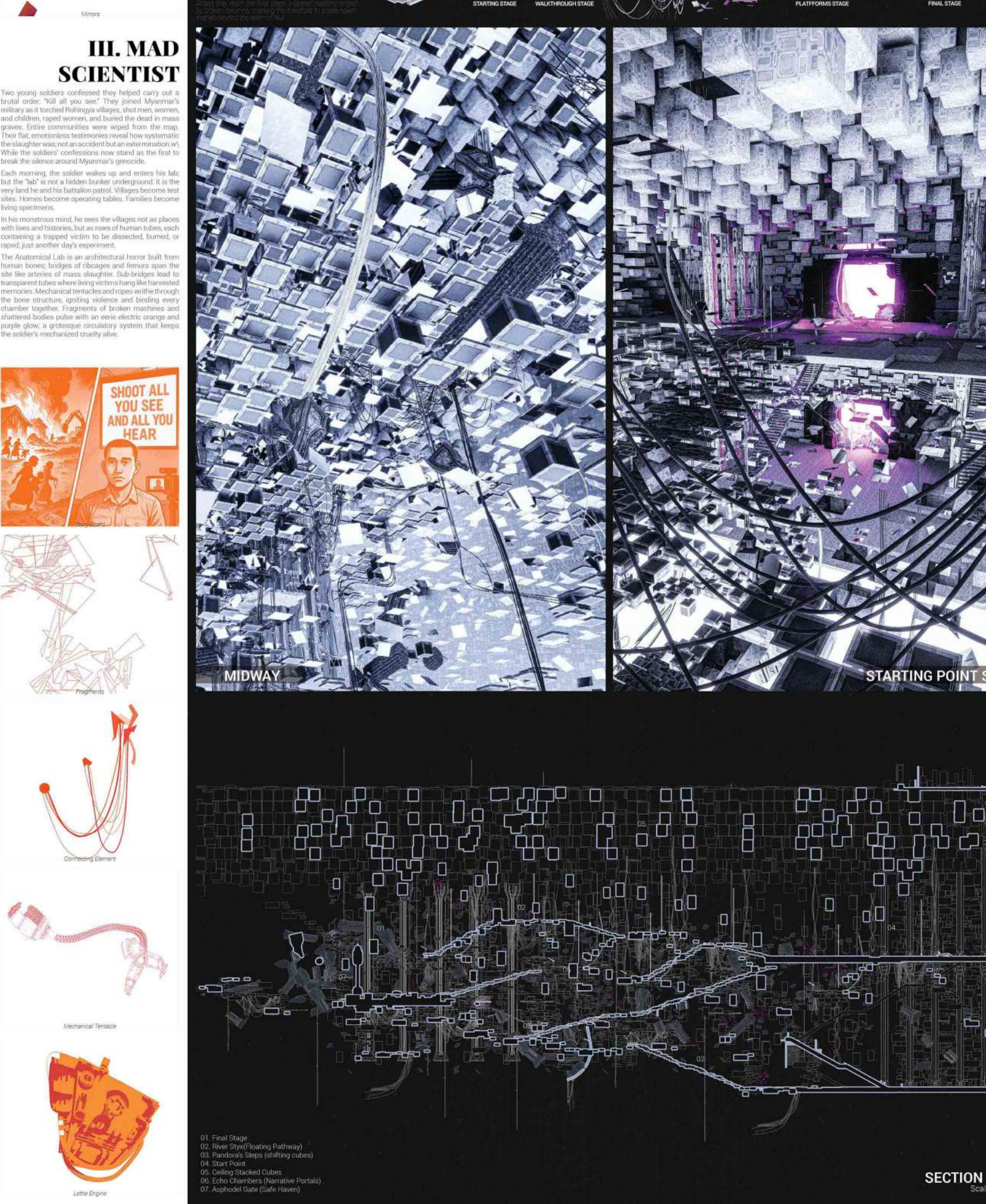
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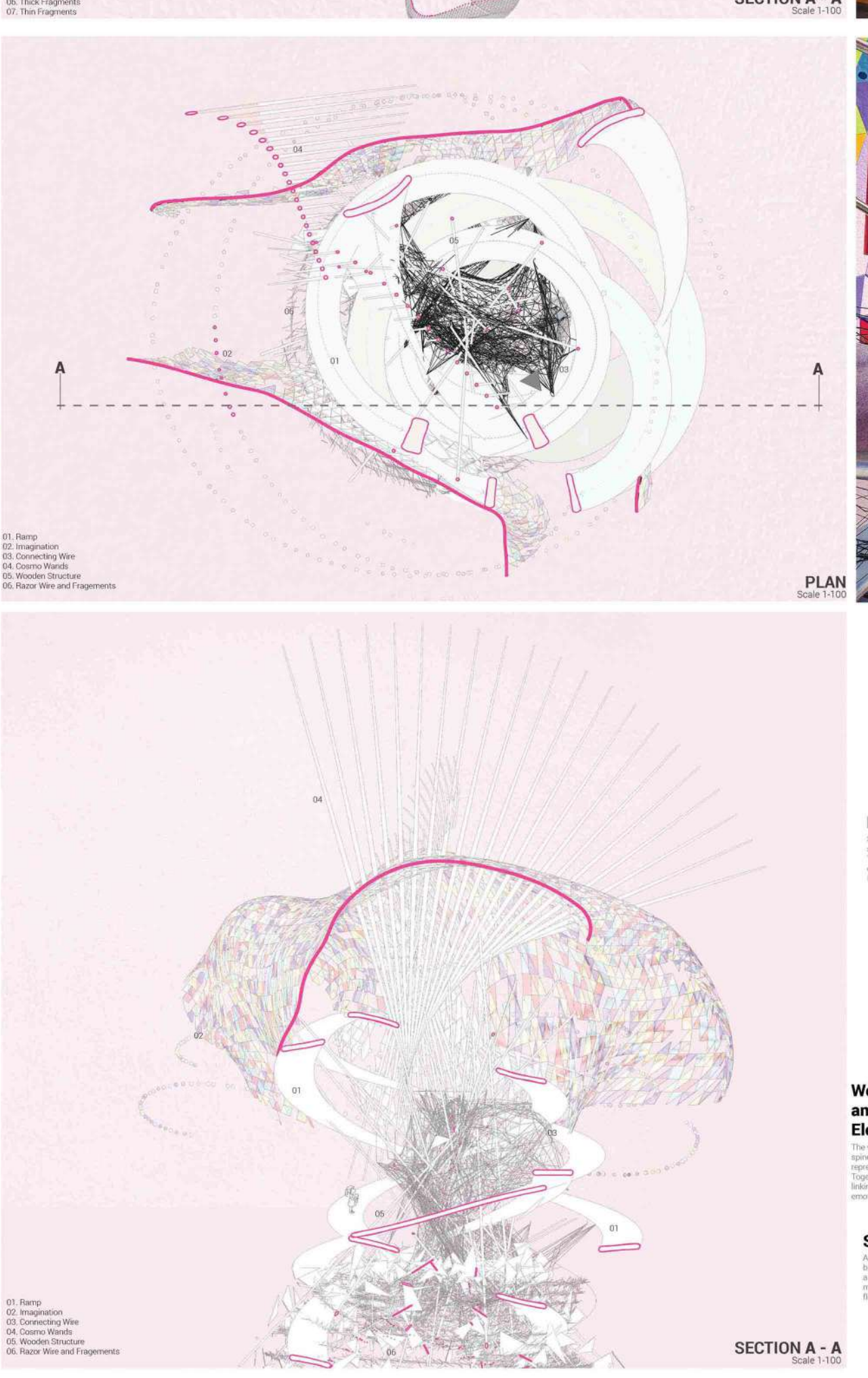
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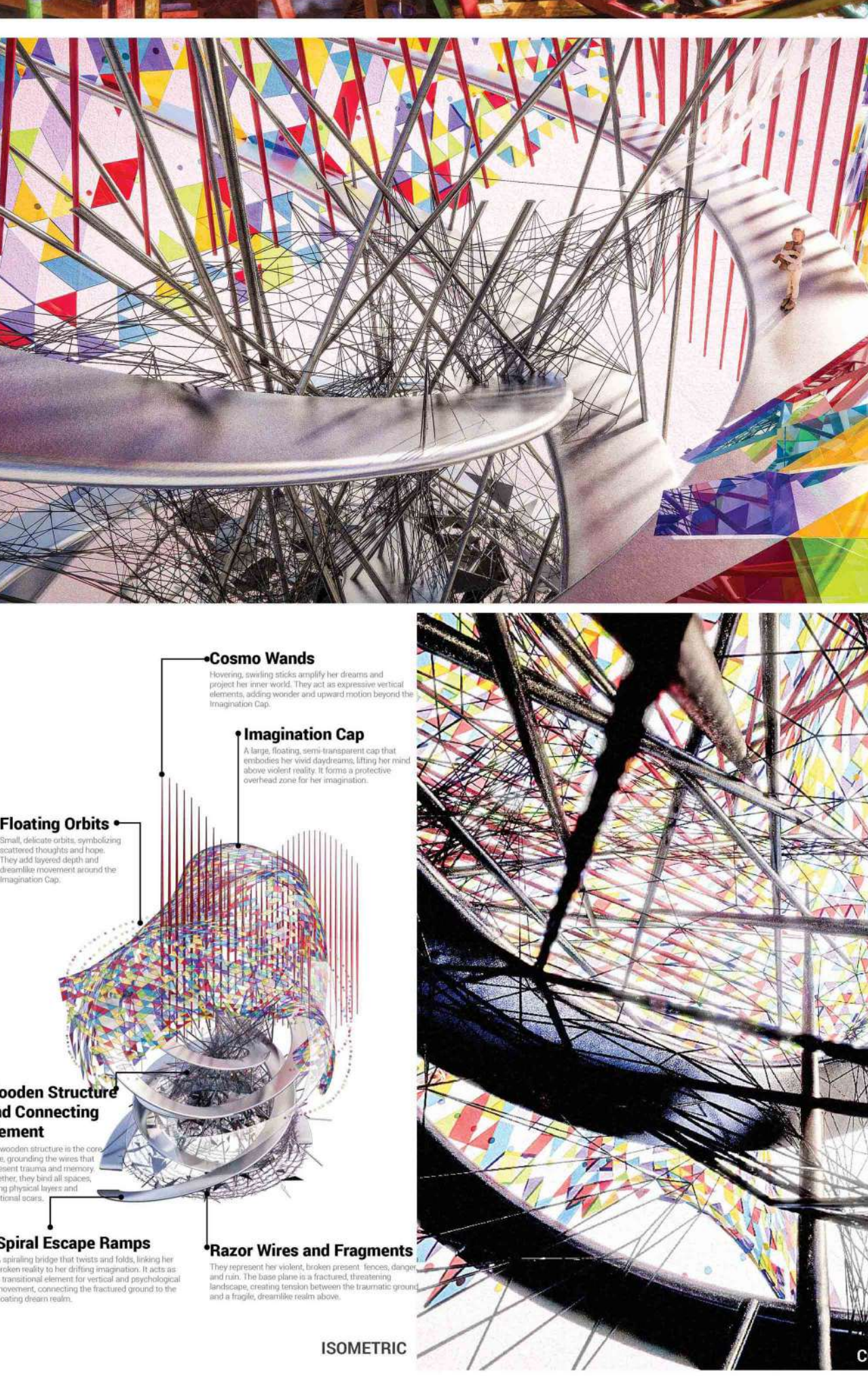
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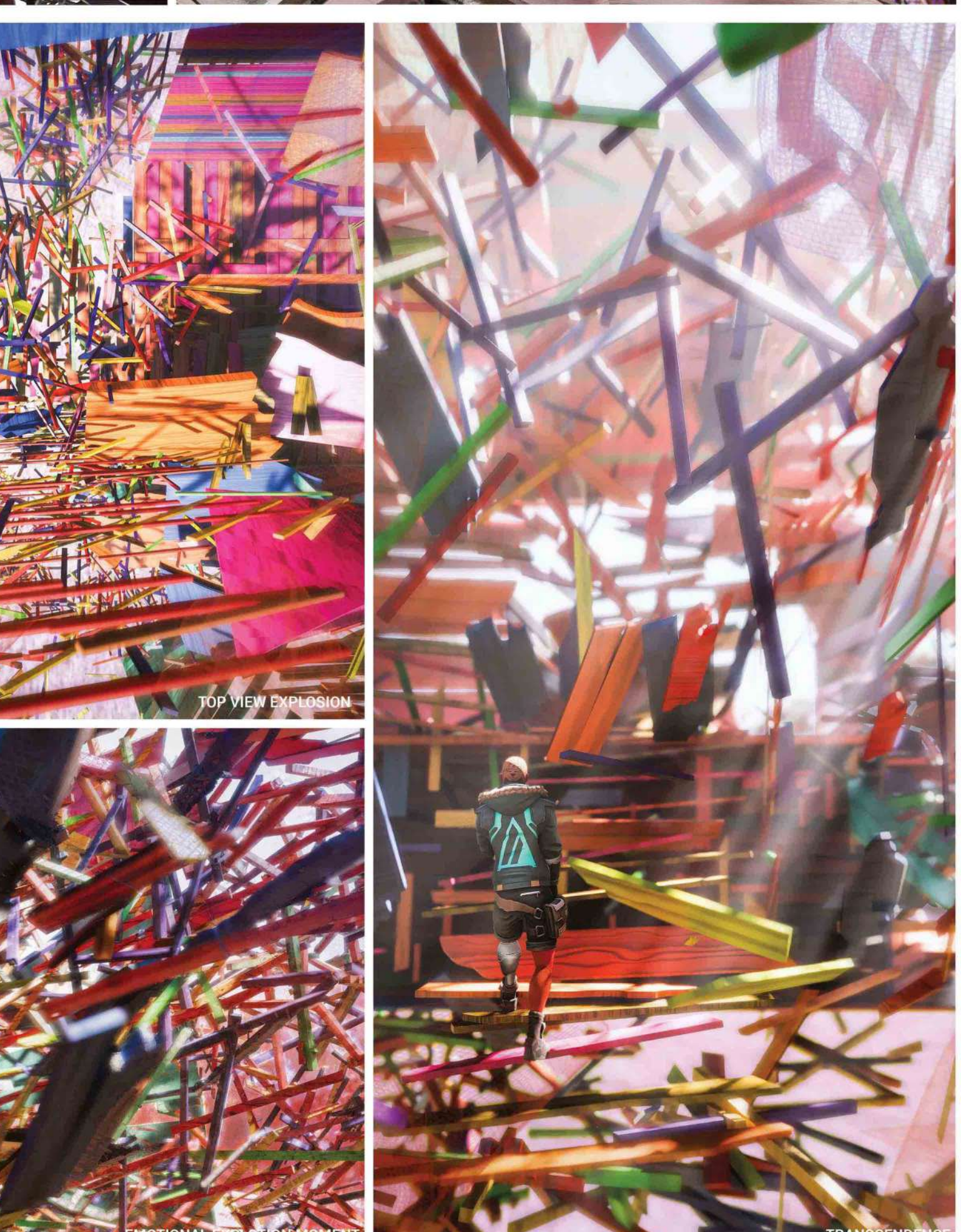
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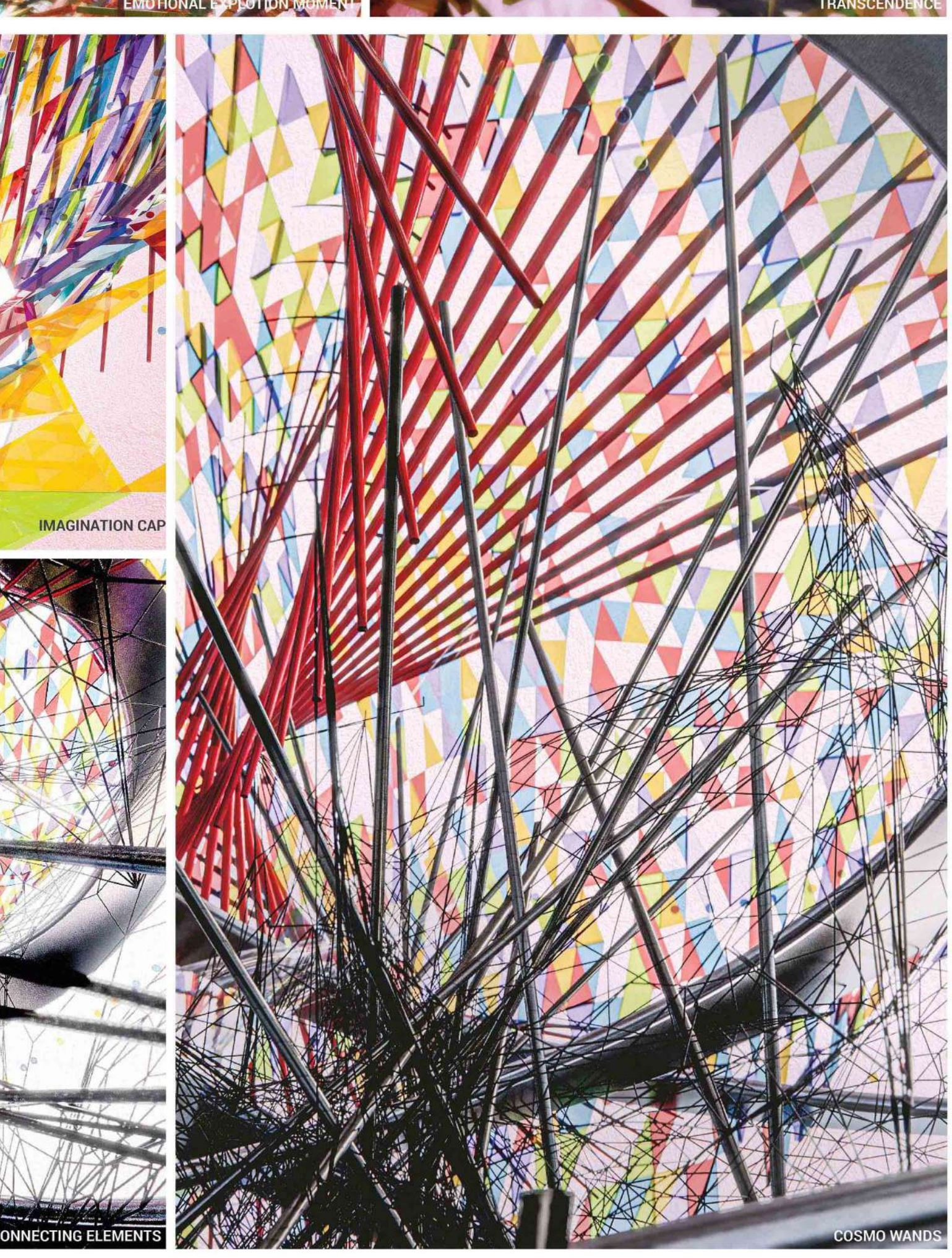
NARRATIVE DRAWING



ISOMETRIC



ISOMETRIC



PLAN

UNSPOKEN TALES

Emotional Limbo

This project, rooted in Constructivist Grounded Theory and existential phenomenology, explores how architectural spaces embody emotion, story, and memory, particularly within the context of Myanmar's civil conflict. Through in-depth interviews with eleven survivors, personal testimonies are transformed into spatial narratives. The core inquiry revolves around visually communicating these survivor stories, interpreting the interplay of narrative, space, and emotion, and ultimately turning spaces into stories through visual communication. Drawings inspired from influential architects and theorists, used by exaggerated geometry, strong linework, and color to visually express powerful emotions like dread, despair, and resistance. As each becomes an immersive, fictitious world, turning personal narratives into spatial acts that challenge viewers' perceptions and ethics. Ultimately, it is about creating emotional realities through drawing and architecture, using Myanmar as a poignant case study to confront silence and normalized cruelty. However, this project does not seek to produce a buildable structure, but rather to explore architecture as a medium for expressing psychological rupture. Through drawings, trauma is translated into spatial language using architectural fragments as emotional metaphors. As it is rooted in introspection and memory deconstruction, as it maps real wartime experiences in Myanmar, not as literal scenes, but as emotional landscapes.



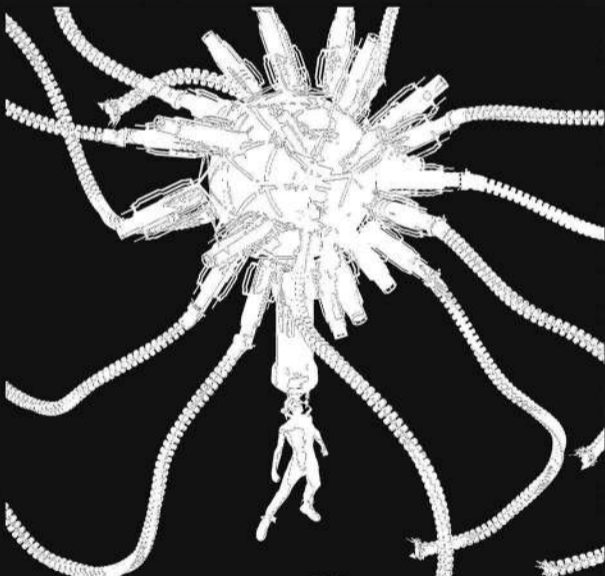
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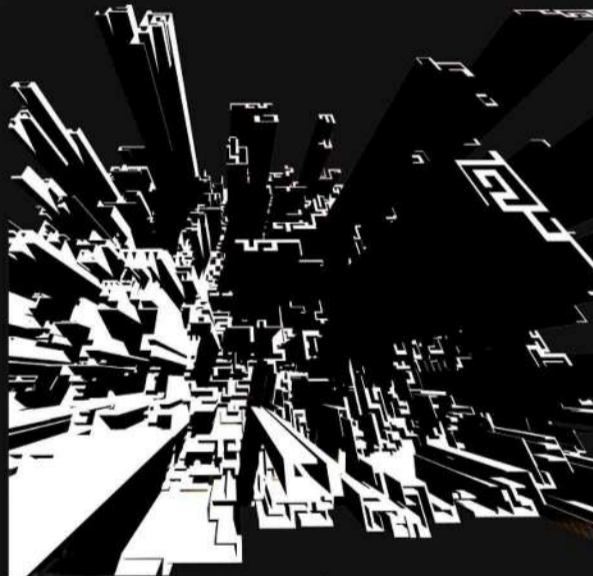
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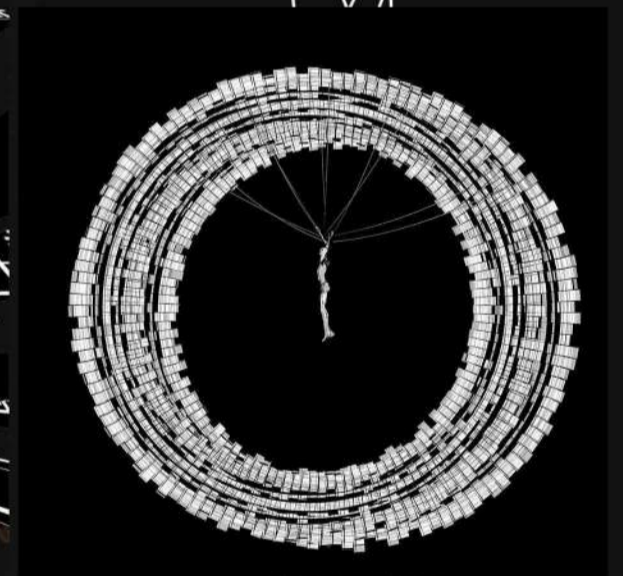
DAY-DREAMING



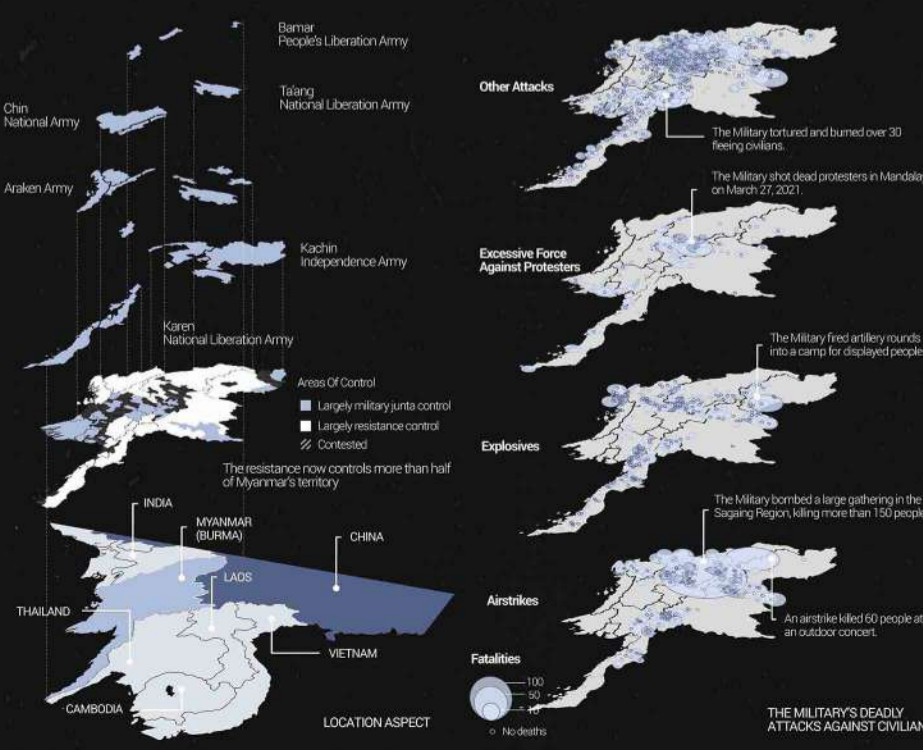
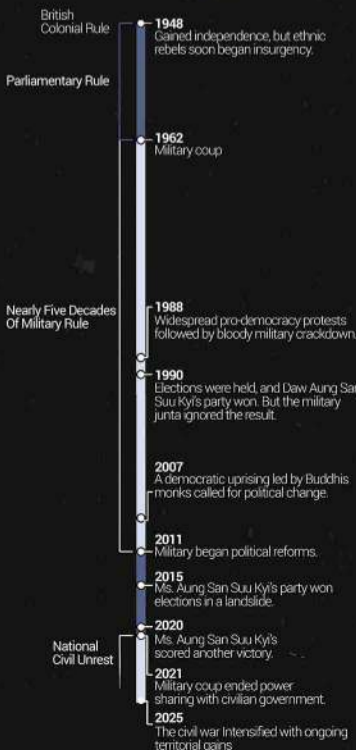
MIND-READING



PARANOIA



MAD-SCIENTIST LAB



- ### Design Process
- 1 Researching stories and turning them into exaggerated scenes
 - 2 Interview and reach out to the Embassy and residents to ask questions and gain deeper insights
 - 3 Summarize Myanmar's history into a satirical comic book format
 - 4 Using existential phenomenology to analyze recurring emotions and patterns in the stories, and to determine their core experiences and key scenes
 - 5 Analyzing drawing methods to translate text into geometries
 - 6 Build physical models to test the emotional experience of the spaces
 - 7 Develop multiple versions to push each space to its extreme form
 - 8 Create trial-and-error narrative drawings for all seven spaces and Layering visuals for multi-dimensional compositions
 - 9 Experiment with unbuildable structures and radical spatial moves
 - 10 Conceptualize spaces with lines that reflect the story
 - 11 Use of colours to reflect extreme emotions and highlight spaces
 - 12 Treat the entire process as iterative: return to drawings, models, and concepts until the emotion feels right
 - 13 Finalize the spatial composition for each of the 7 spaces
 - 14 Stage the spaces together as an immersive architecture



FINAL DESTINATION

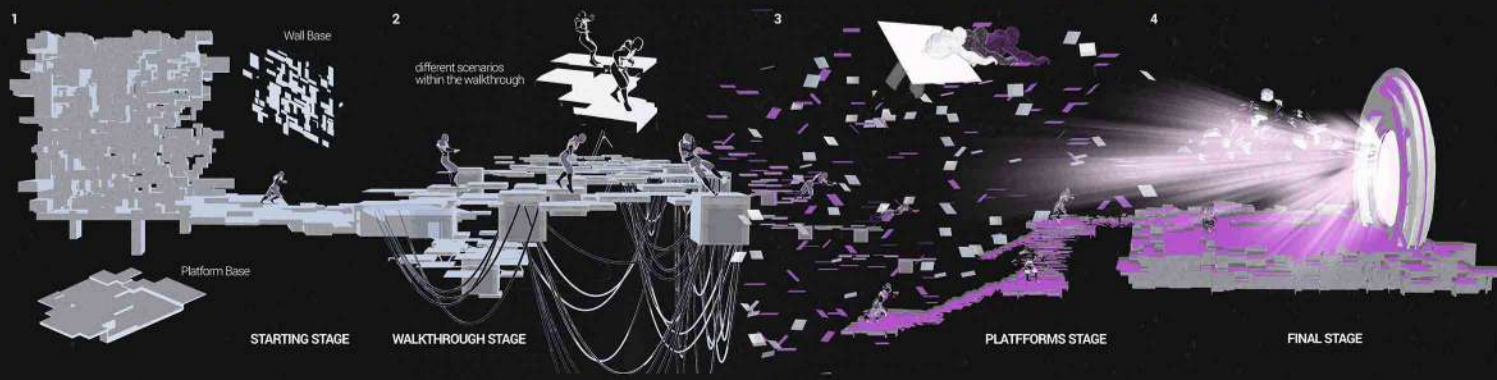
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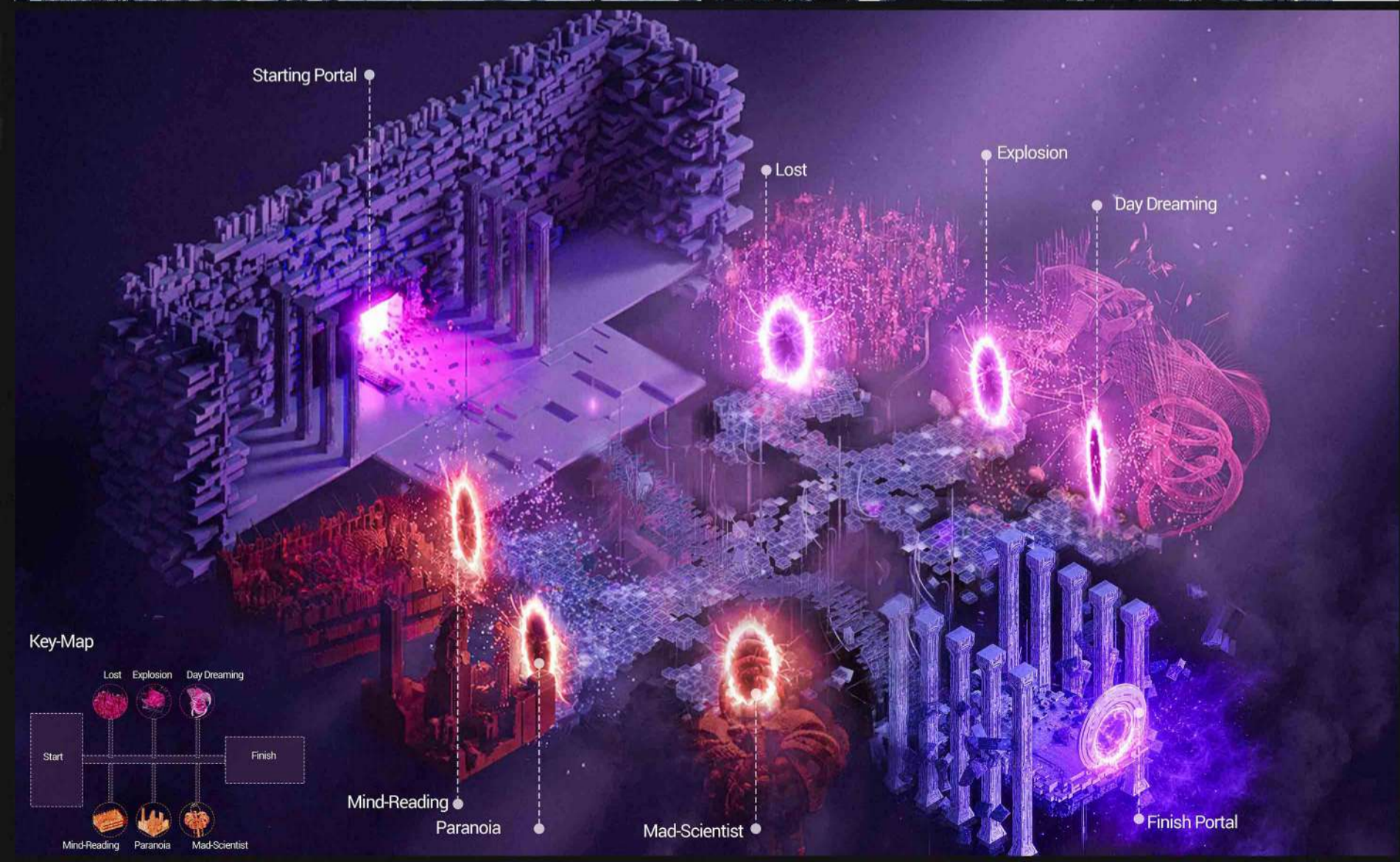
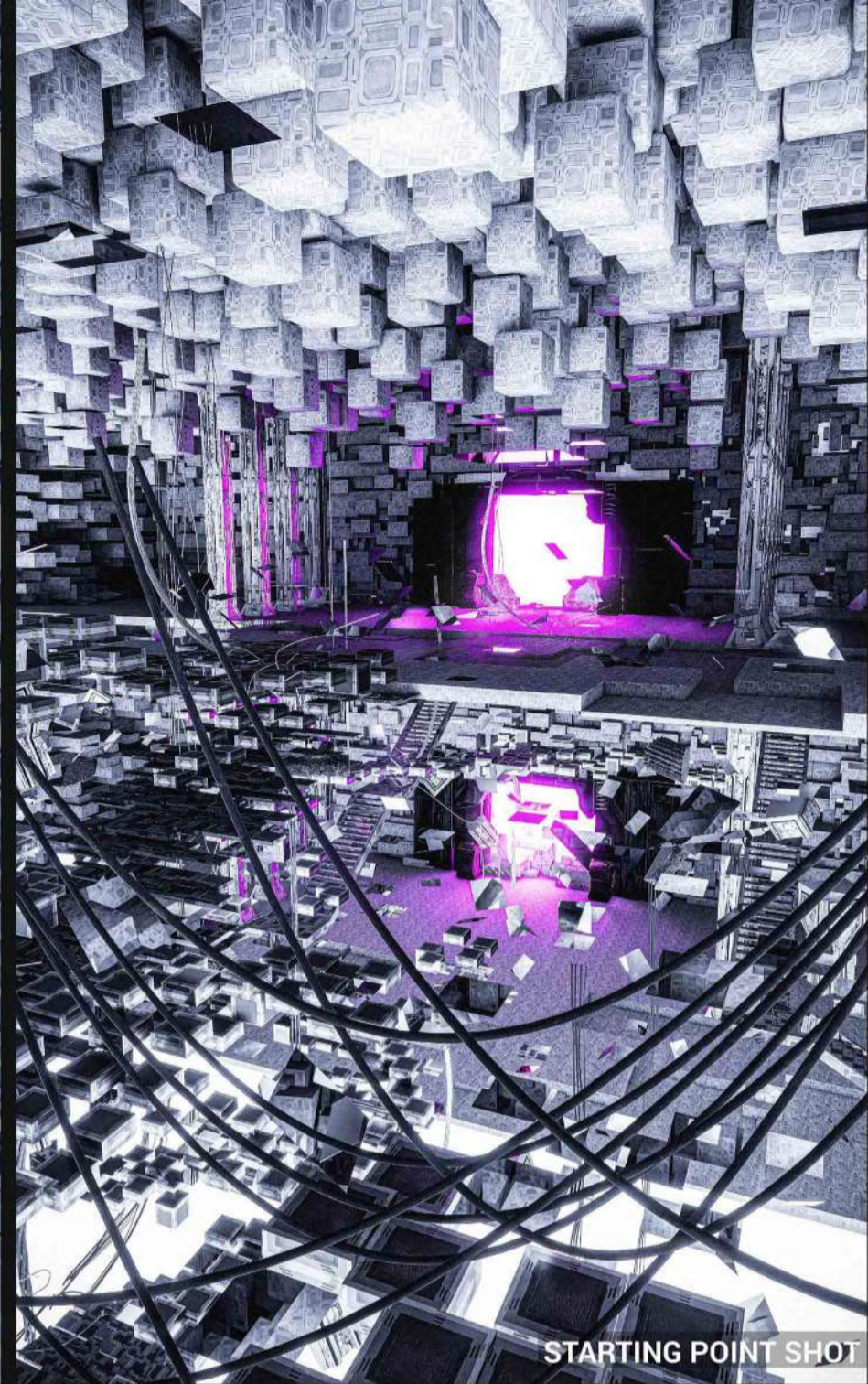
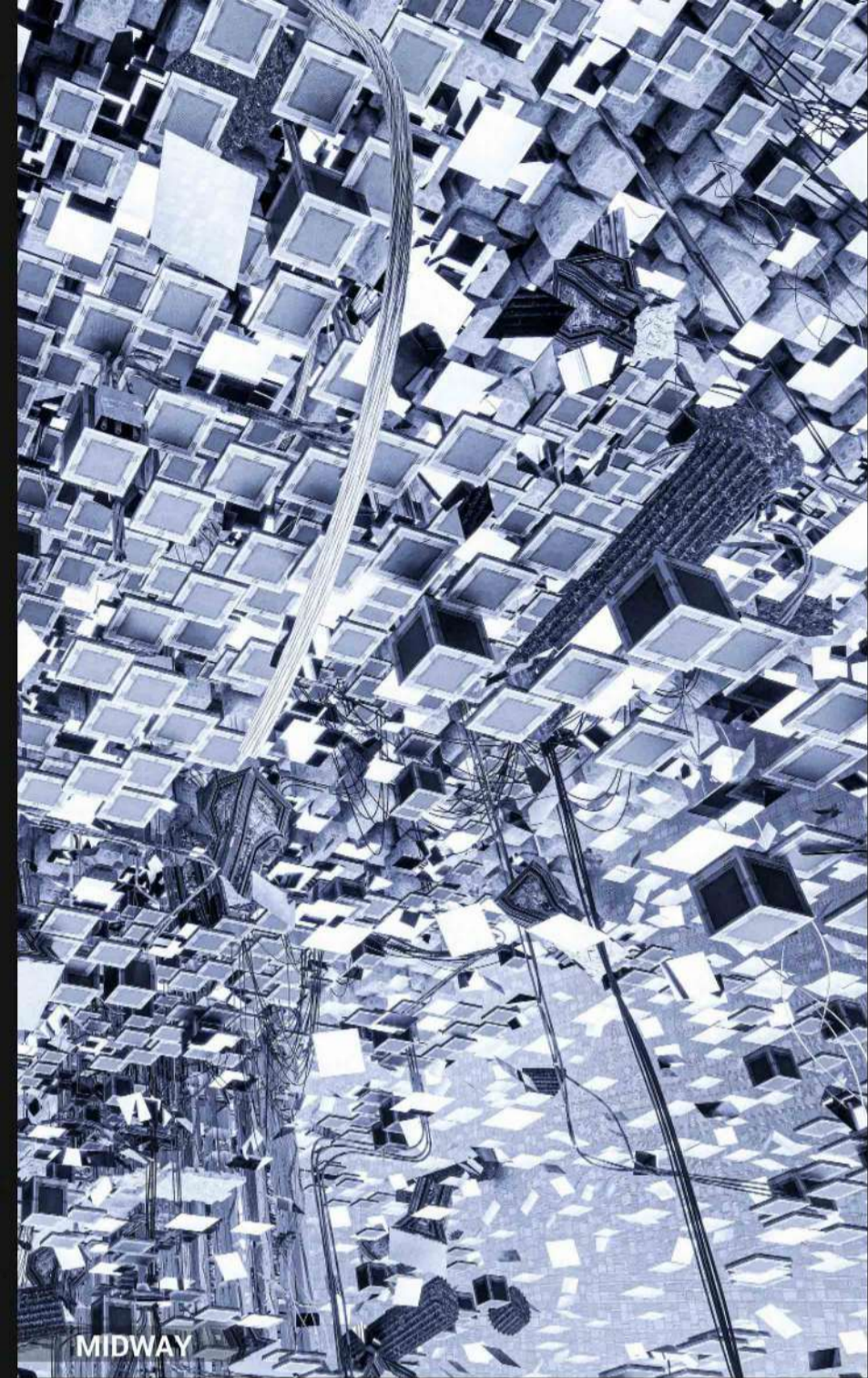
A virtual, chaotic, twisted world of walls and ceilings, a cool, empty, or cluttered cubes forming a fragmented shell. Its floor unfolds as a series of flat platforms, solid, floating in level, moving both in space and in momentum.

Those who reverse the space begin their journey within this track and outside, moving along an ever-dual path, perched together by scattered cubes, some solid and some, others deceptive and crumbling, plunging the wanderer into an unknown dimension that demands they begin again.

Along the way, portals appear, drawing the traveler into deeper, emotional, narrative spaces. Within these portals, they do not merely witness stories they witness them, experiencing the raw emotions of individuals and the quality of events firsthand. Each portal returns them to Null, within them once more on their uncertain path.

At last, they reach the final stage, a layered path, marked by broken columns, marking the threshold to a safe haven that lies beyond the walls of Null.





I. LOST


Lost is a spatial fiction that drifts between a father's fractured memories and a boy's relentless search for safety in a forest that never quite ends. The drawing stages this disoriented journey as an abstract terrain of interwoven stairs, vertical slivers of local trees, and suspended red voids that hover like unspoken threats.

This maze is not merely a forest; it is a mental landscape carved by grief and survival. Each stairway proposes a choice: some lead to exposed crimson spaces; blatant, watchful, unsafe. Others break mid-flight, severing the promise of escape. Only one hidden path threads the boy's desperate movements to a concealed chamber: a slaughterhouse nestled at the forest's dense core.

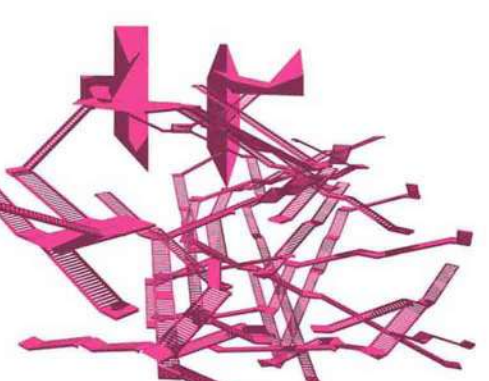
Vertical elements stretch like scar tissue, trees reborn as pillars of loss, holding up red pockets of slaughtered memory. Nets and wire-like strands weave through this forest, a subjective circuitry binding grief to place, tracing trauma's impossibility to resolve. These wires are not just structural; they are veins of remembrance; fragile connections that tie the father's vanished sons to the boy's flickering hope of reunion.

Inside this unstable terrain, the drawing becomes both shelter and trap; a cruel sanctuary of paths looping back to the violence they try to escape. The turquoise, green, fuchsia, and red bleed into each other, mirroring the unresolved tension between finding safety and stumbling upon horror.


This methodology layers iterative fragmentation and spatial folding, dissecting real routes and imagined wanderings into a fractured 3D scaffold. Stairway assemblages act as lines of decision; some lead to exposed voids of grief, others dissolve into nowhere. Wire tensions weave through the spaces like veins of unspoken trauma, binding the fragments together.



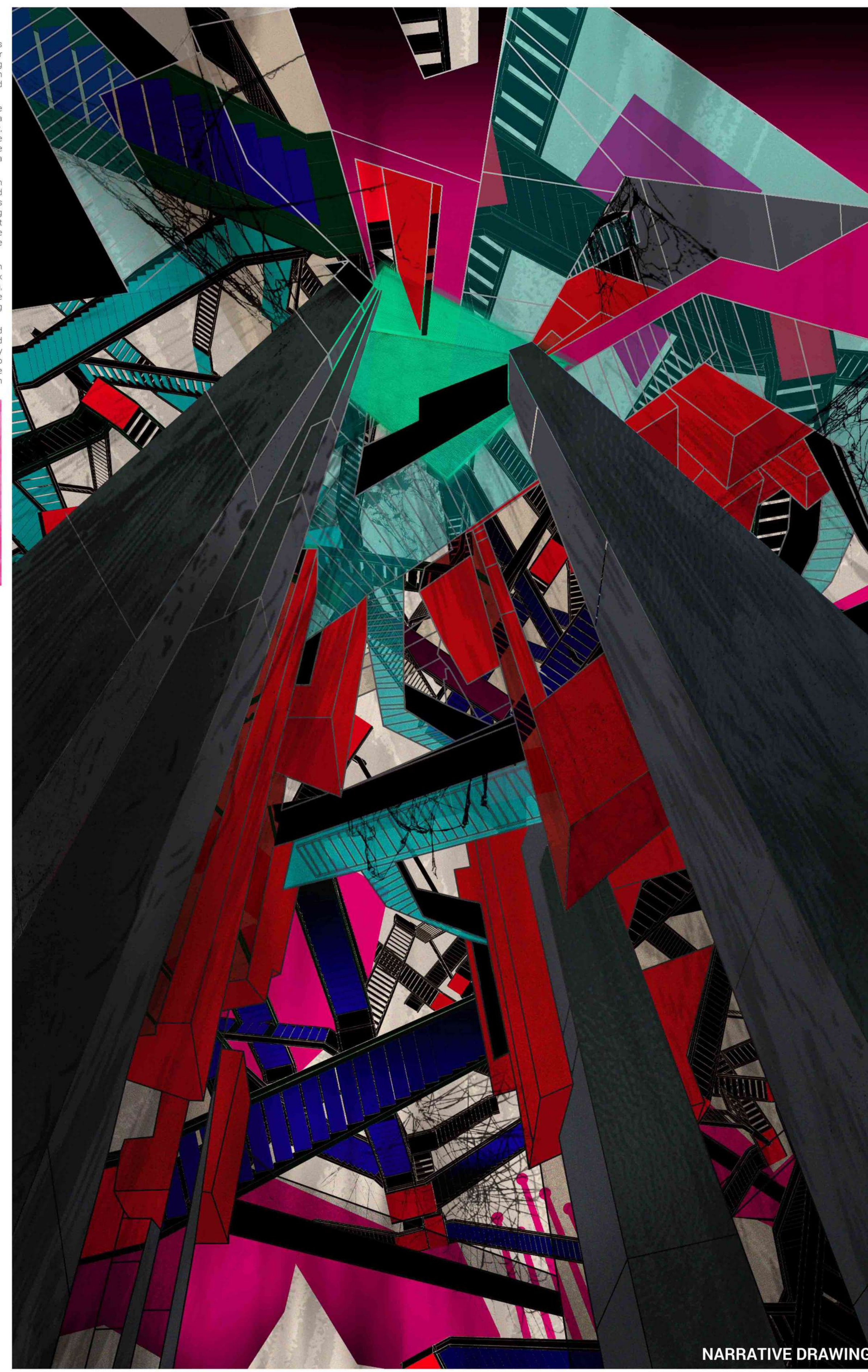
Slaughterhouse



A maze of stairs, some leading nowhere, others to exposed spaces too unsafe to hide.



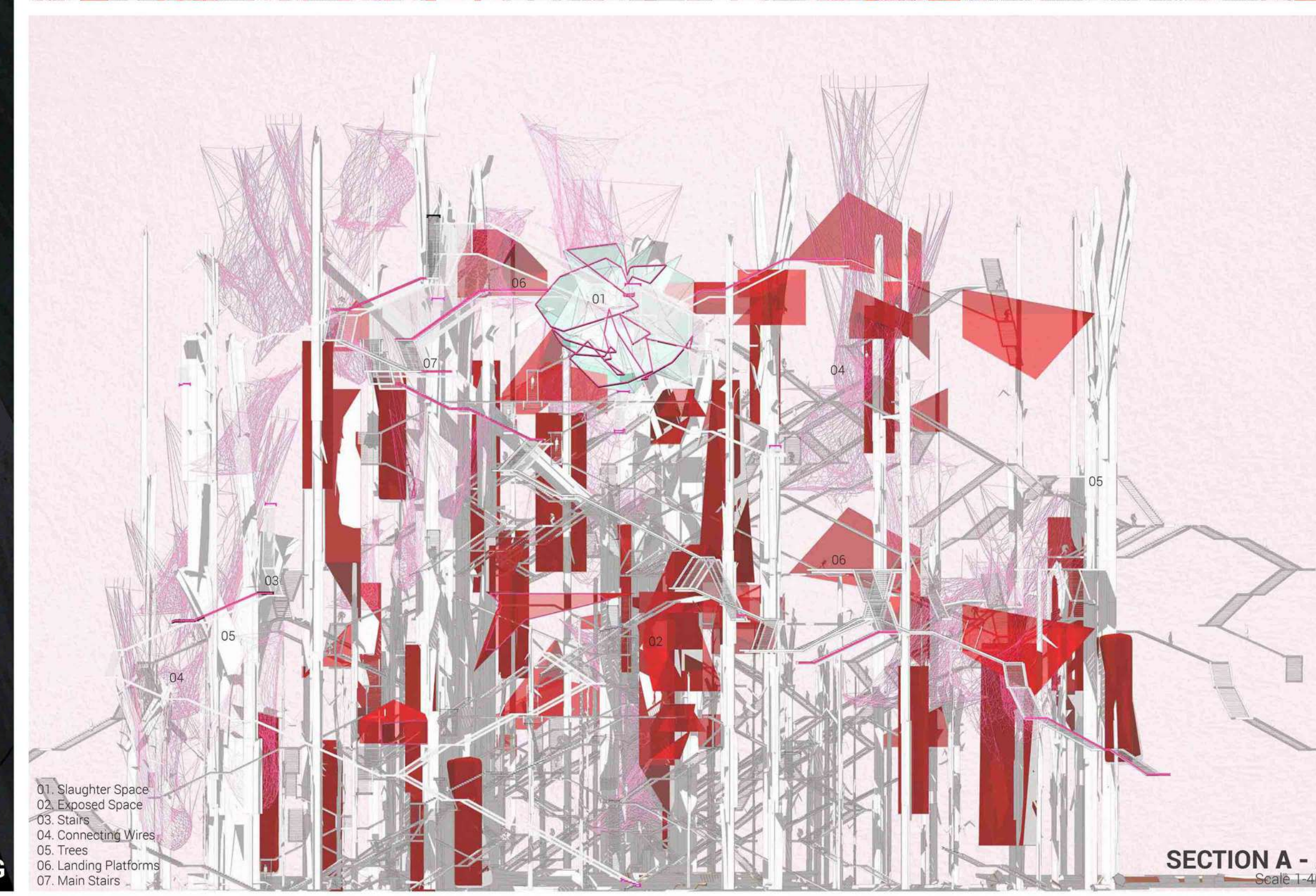
Vertical Elements



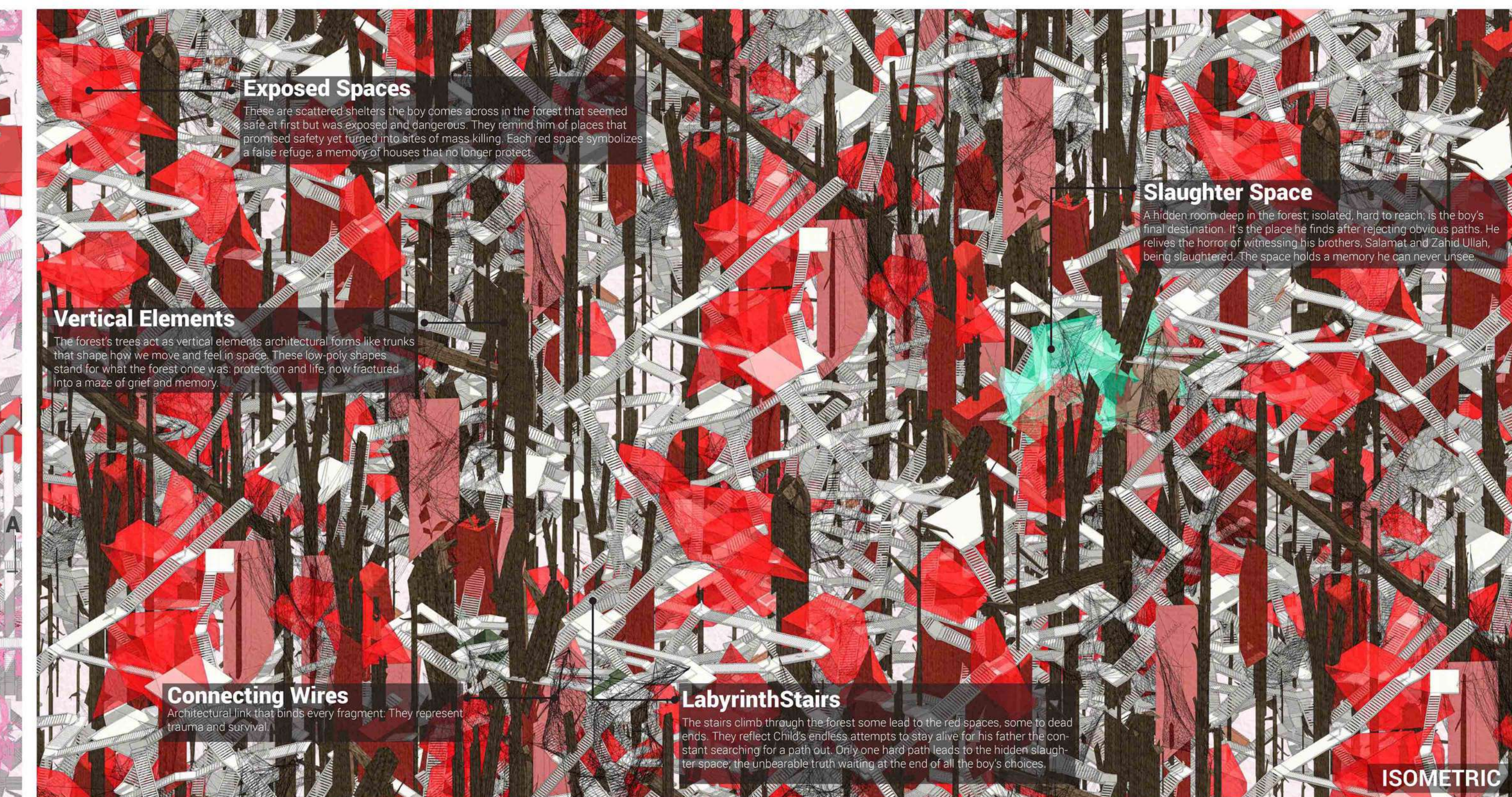
NARRATIVE DRAWING



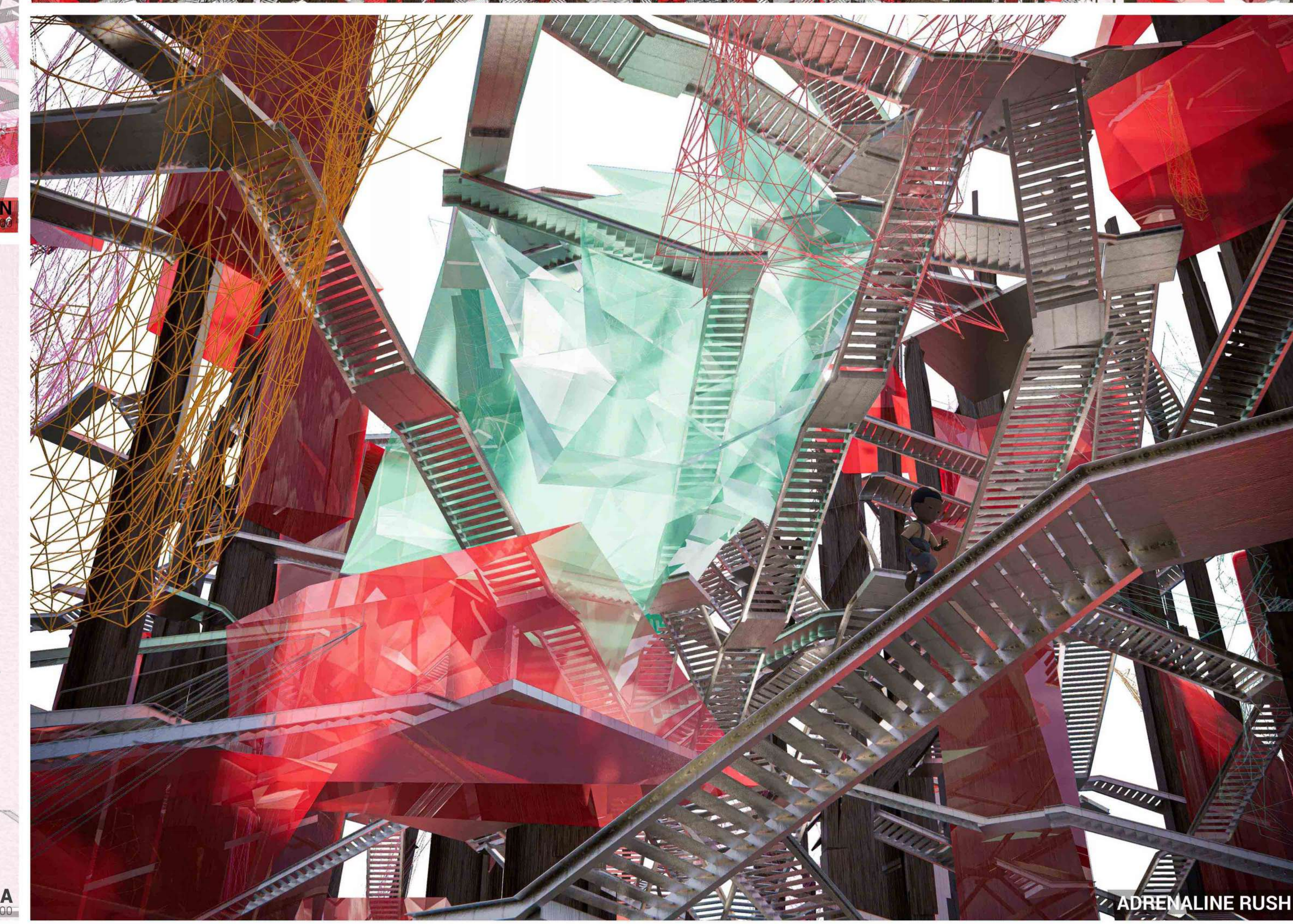
PLAN
Scale: 1:100



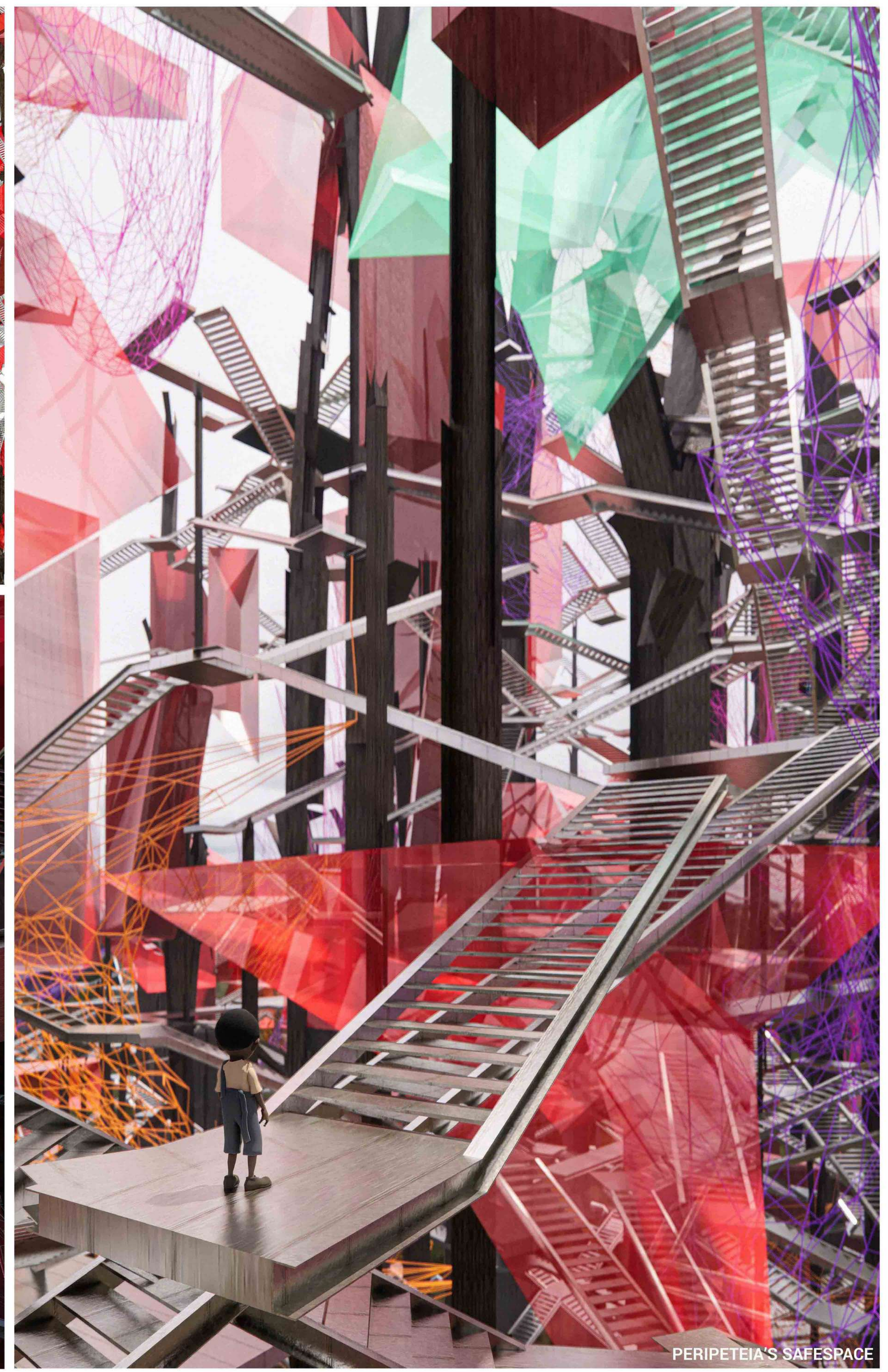
SECTION A - A
Scale: 1:100



ISOMETRIC



ADRENALINE RUSH



PERIPETEIA'S SAFESPACE

Exposed Spaces

These are scattered shelters the boy comes across in the forest that seemed safe at first but was exposed and dangerous. They remind him of places that provided safety yet, today, hundreds of miles away, each red void becomes a false refuge, a memory of houses that no longer protect.

Vertical Elements

The forest's trees act as vertical elements; architectural forms are trunks that shape how we move and feel in space. These low-poly shapes stand for what the forest once was: protection and life, now fractured into a maze of grief and memory.

Connecting Wires

Architectural linkages on every fragment. They represent trauma and survival.

Labyrinth Stairs

The stairs climb through the forest some lead to the red spaces, some to dead ends. They reflect Childs endless attempts to stay alive for his father, the constant searching for a path out. Downward paths lead to the hidden slaughter space; an unbearable truth waiting at the end of all the boy's choices.

Slaughter Space

A hidden room deep in the forest, isolated, hard to reach is the boy's final destination. It's the place he finds after rejecting obvious paths. He covers the horror of witnessing his brothers Solomon and Zephiah being slaughtered. The space holds a memory he can never unsee.

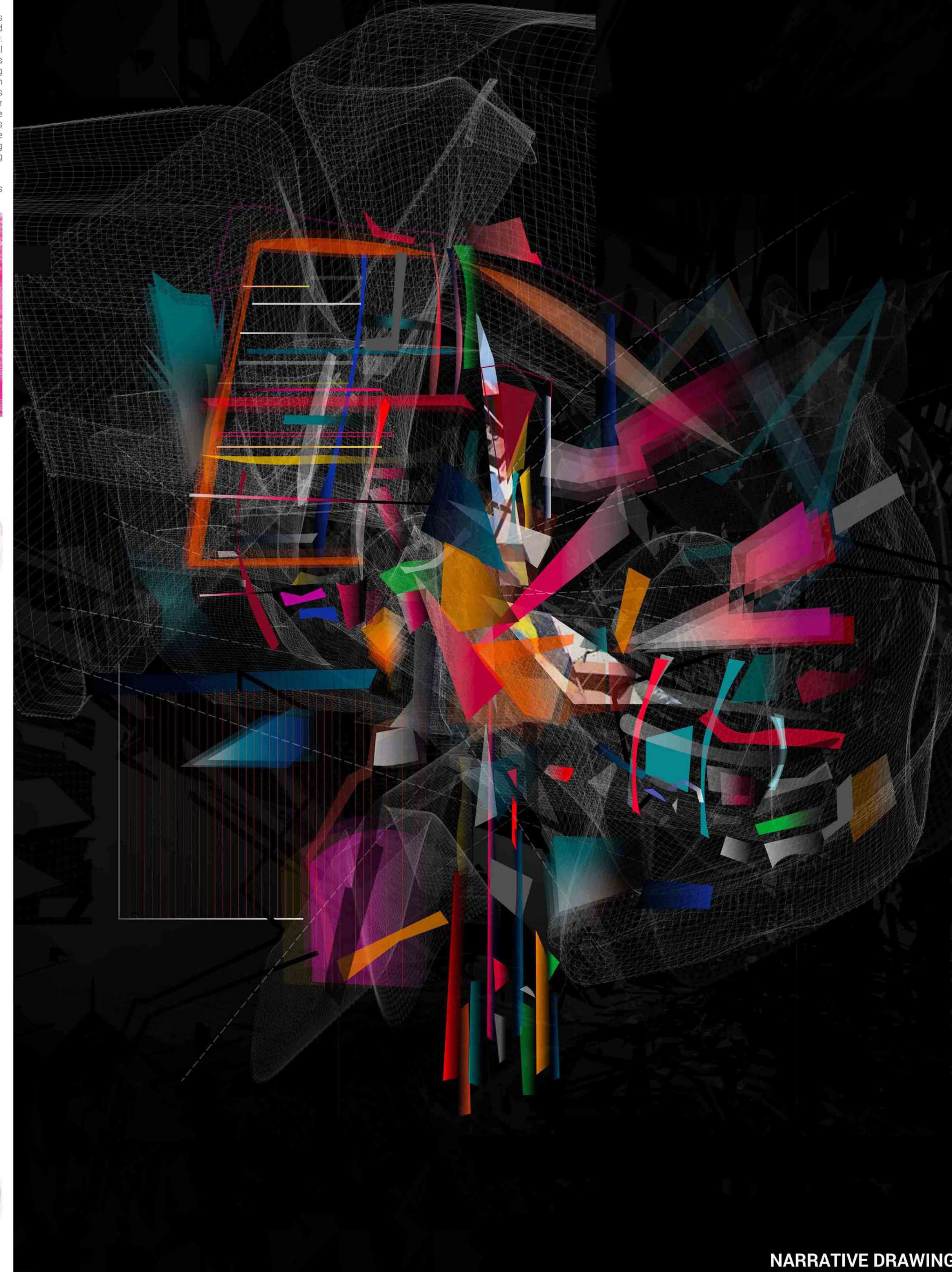
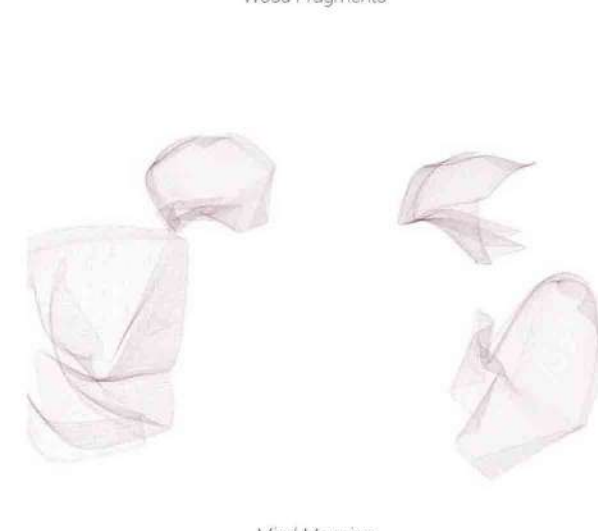
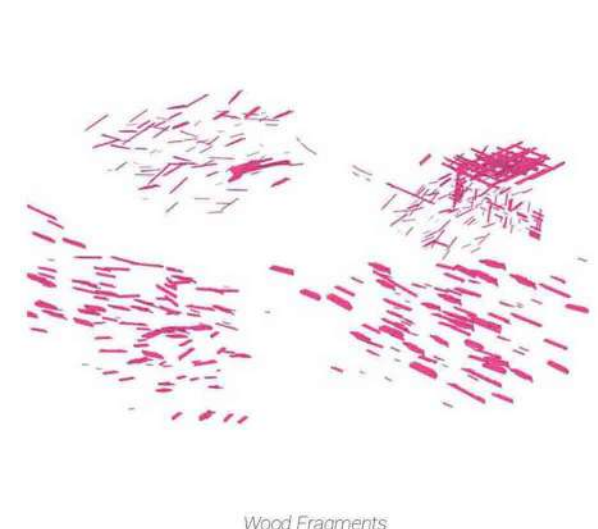
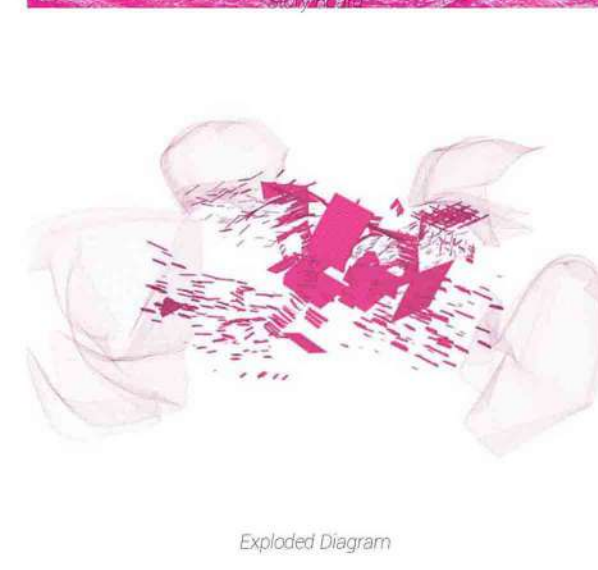
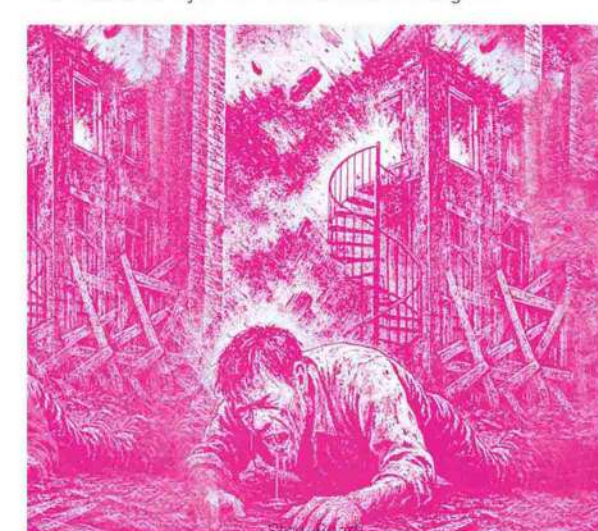
II. EXPLOSION

The story revolves around two brothers, Showife and Mohammadul, who lived in a tight-knit Rohingya family under siege by the military. When soldiers came to capture Showife, he hid in the upper floor, hoping to protect his family. Instead, the military raided the house, assaulting the women and killing the men. Showife, frozen by fear, abandoned his wounded brother. As he fled, the betrayal and horror splintered his mind his guilt an endless loop.

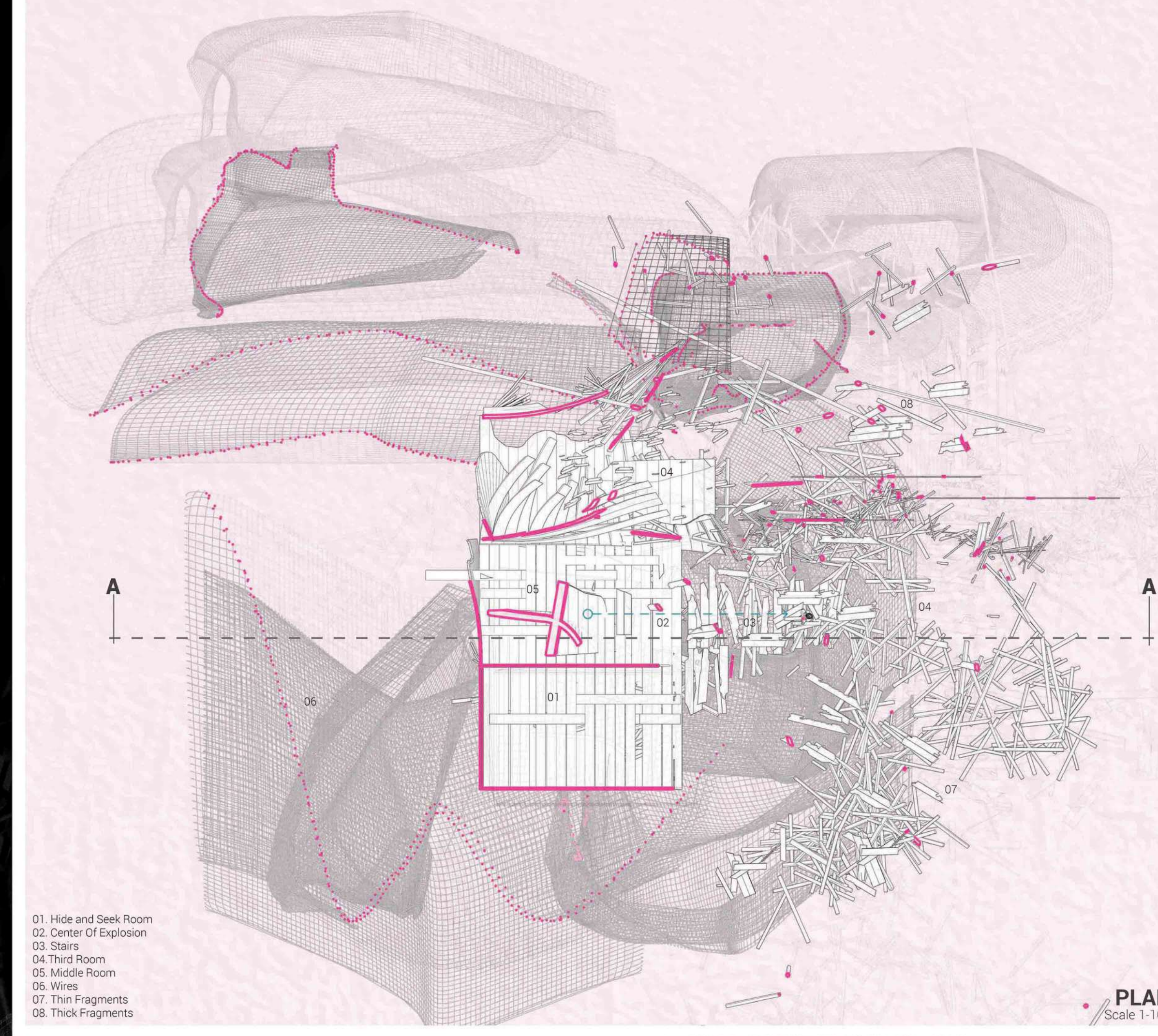
Lines, stairs, slabs, and nets are exploded, distorted, and scattered markers of loss, fear, and fragmentation. This drawing visualizes a moment in which a man lost his family, during a military raid, believing they were safe in their wooden home whilst he is hiding in the upper floor. I depict not the event itself, but the emotional implosion that followed a home bursting outward from within, collapsing under the weight of helplessness.

The drawing is composed of overlapping fragments architectural elements like stairs, sections of walls, and floor slabs, assembled in a chaotic yet intentional manner. Using projection lines from traditional architectural methods like plans, and sections, but distorts and collides them to break away from conventional ways of representing space. The drawing is anchored on a radial grid with angular coordinates, referencing compass directions symbolizing disorientation or mental mapping. Rather than illustrating a real building, this is an introspective process. The approach follows Constructivist ideas favoring process, deconstruction, and personal narrative over functionality or realism. The drawing is a mapping narrative tool, each layer or projection line representing different timelines, memories, or emotional states.

This methodology explodes architectural conventions into fractured layers of disorientation and grief.

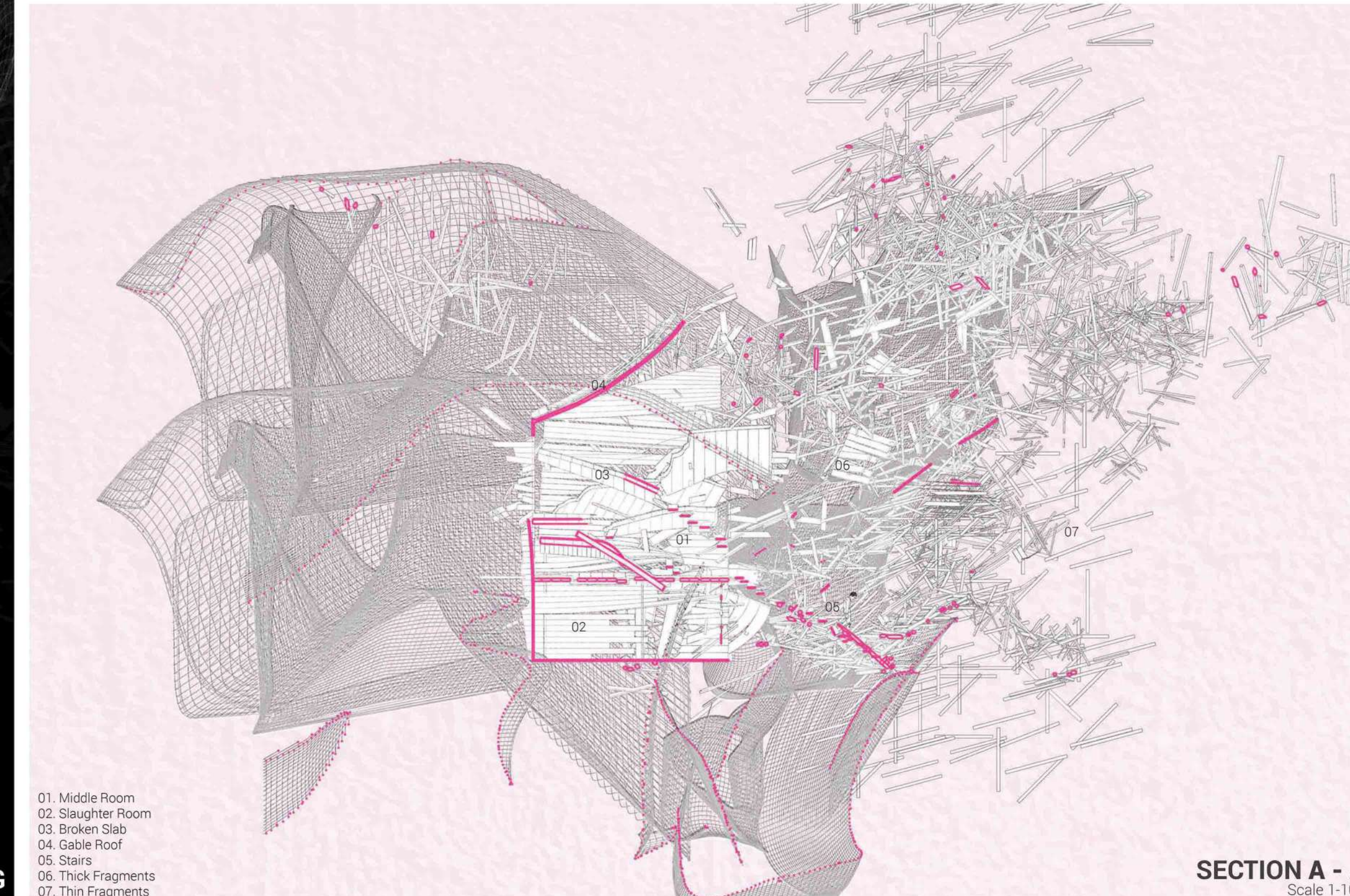


NARRATIVE DRAWING



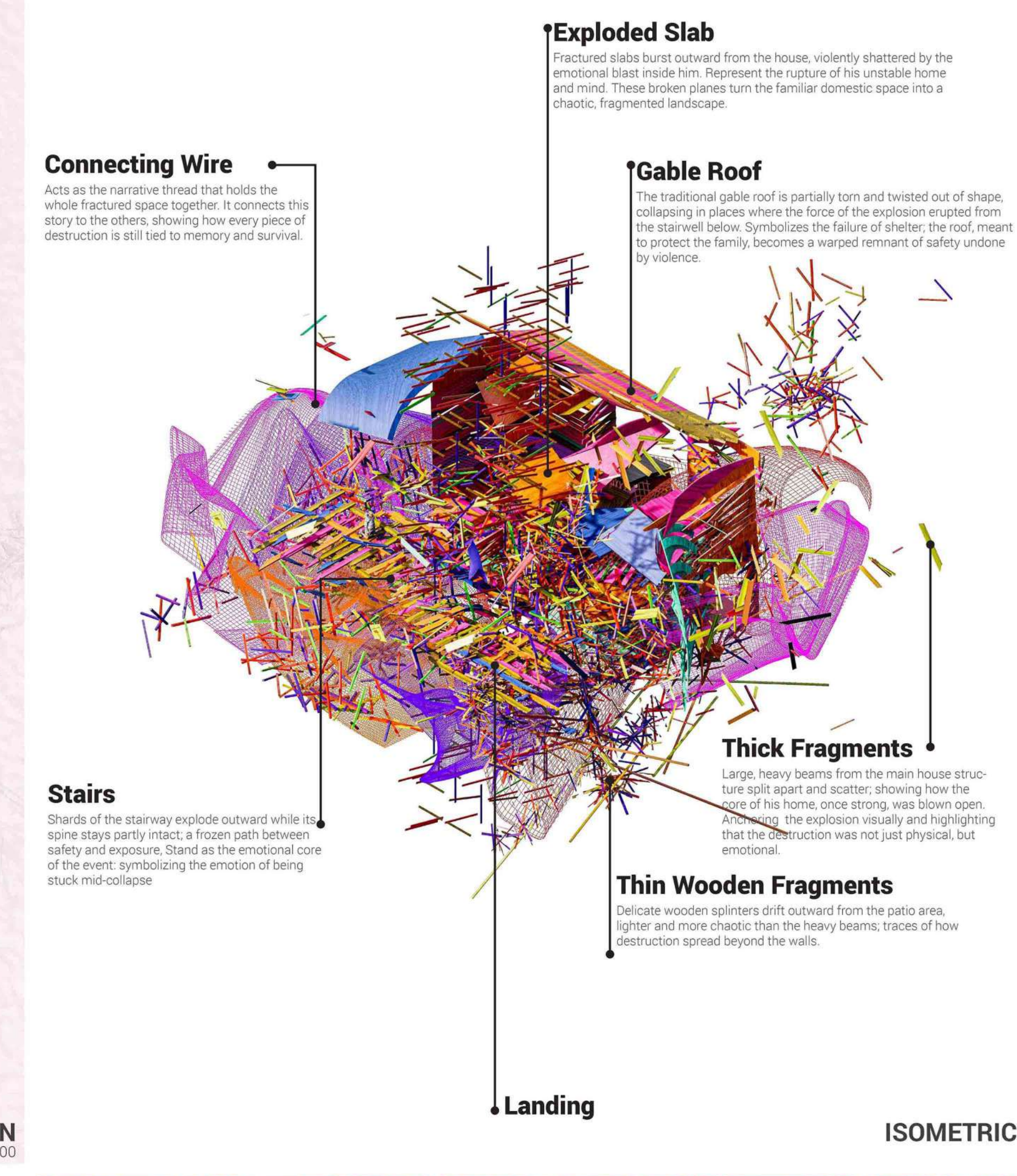
- 01. Hide and Seek Room
- 02. Center Of Explosion
- 03. Stairs
- 04. Third Room
- 05. Middle Room
- 06. Wires
- 07. Thin Fragments
- 08. Thick Fragments

PLAN
Scale 1-100



- 01. Middle Room
- 02. Slaughter Room
- 03. Broken Slab
- 04. Gable Roof
- 05. Stairs
- 06. Thick Fragments
- 07. Thin Fragments

SECTION A - A
Scale 1-100



Connecting Wire
Acts as the narrative thread that holds the whole fractured space together. It connects this story to the others, showing how every piece of destruction is still tied to memory and survival.

Stairs
Shards of the stairway explode outward while the stone stays partly intact, a frozen path between safety and exposure. Stand as the emotional core of the event: symbolizing the emotion of being stuck mid-collapse

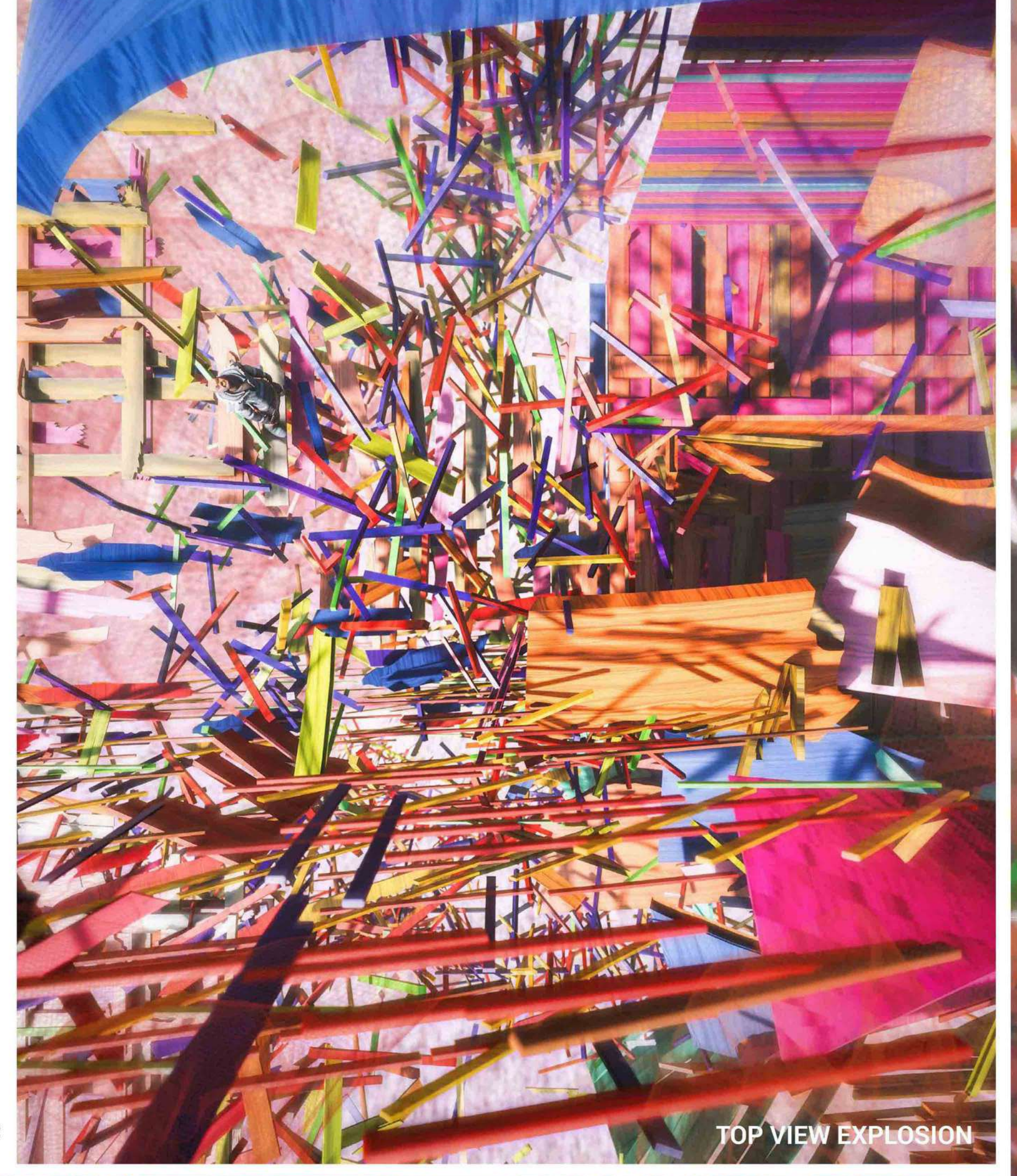
Exploded Slab
Fractured slabs burst outward from the house, violently shattered by the emotional blast inside him. Represent the rupture of his unstable home and mind. These broken planes turn the familiar domestic space into a chaotic, fragmented landscape.

Gable Roof
The traditional gable roof is partially torn and twisted out of shape, collapsing in places where the force of the explosion erupted from the stairwell below. Symbolizes the failure of shelter, the roof, meant to protect the family, becomes a warped remnant of safety undone by violence.

Thick Fragments
Large, heavy beams from the main house structure split apart and scatter, showing how the core of his home, once strong, was blown open. Although the explosion visually and highlighting that the destruction was not just physical, but emotional.

Thin Wooden Fragments
Delicate wooden splinters drift outward from the patio area, lighter and more chaotic than the heavy beams, traces of how destruction spread beyond the walls.

ISOMETRIC



TOP VIEW EXPLOSION



EMOTIONAL EXPLOSION MOMENT



TRANSCENDENCE

III. DAY DREAMING

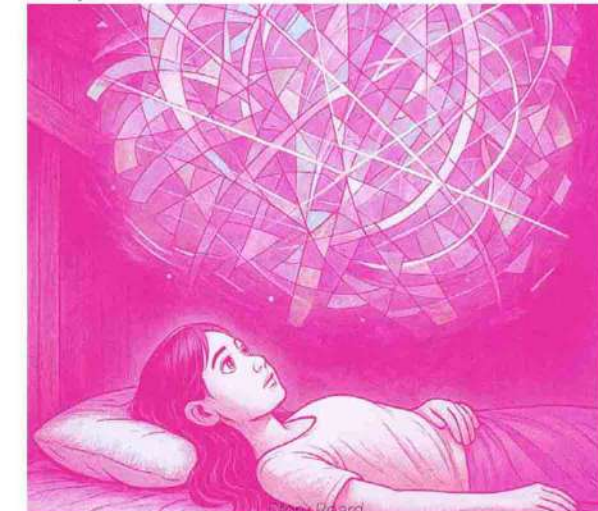
Tasmina, once a spoiled child, now lives trapped inside a plastic refugee tent. Days blend together as she listens to life outside but remains cut off; her small world shrinking to shadows on the roof and memories of freedom. Drawing and imagination becomes her only escape as grief, guilt, and isolation close in.

Tasmina's Shelter is an introspective mapping of a child's fragile attempt to stay alive through imagination while her body remains trapped beneath layers of fear, plastic, and blade wire. The drawing does not reconstruct the refugee camp but instead exposes the psychic chamber she inhabits: a confined plastic but transformed into an emotional prison wrapped in jagged wire.

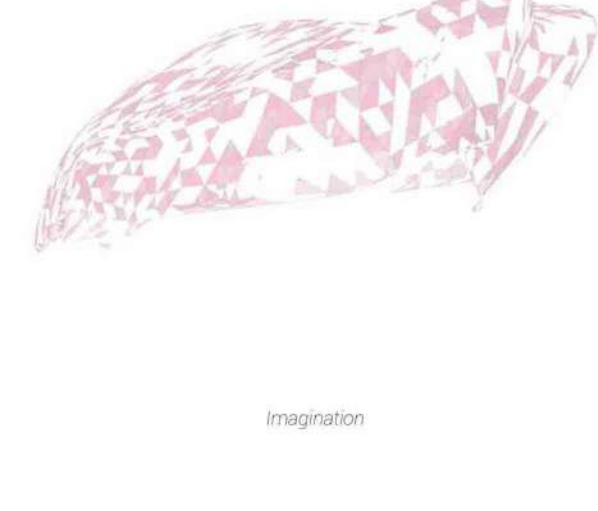
Her physical reality is rendered through dark base fragments, wooden strips, and blade wires enclosing her sleeping form. These markers of entrapment circle the low bed where she curls up. The blades slice through the space like invisible threats.

Above her bed, however, her mind constructs a delicate imagination cap, a radiating dome made of vibrant fragments, airy ramps, and magical wooden strips that spiral upward like a protective halo. This cap is stitched together with mesh lines, a connective tissue of memory and escapism that lifts her out of the black base of despair.

A single ramp emerges from the darkness, winding through the wire blades and rising toward the dome. It acts as Tasmina's mental pathway, the route that lifts her from the ground-level horror to a floating realm where her lost childhood still exists. It is a ramp with no fixed destination, a passage in constant construction each time she closes her eyes.



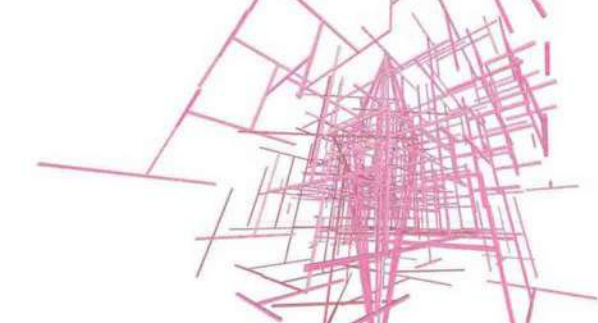
Reality Fragments



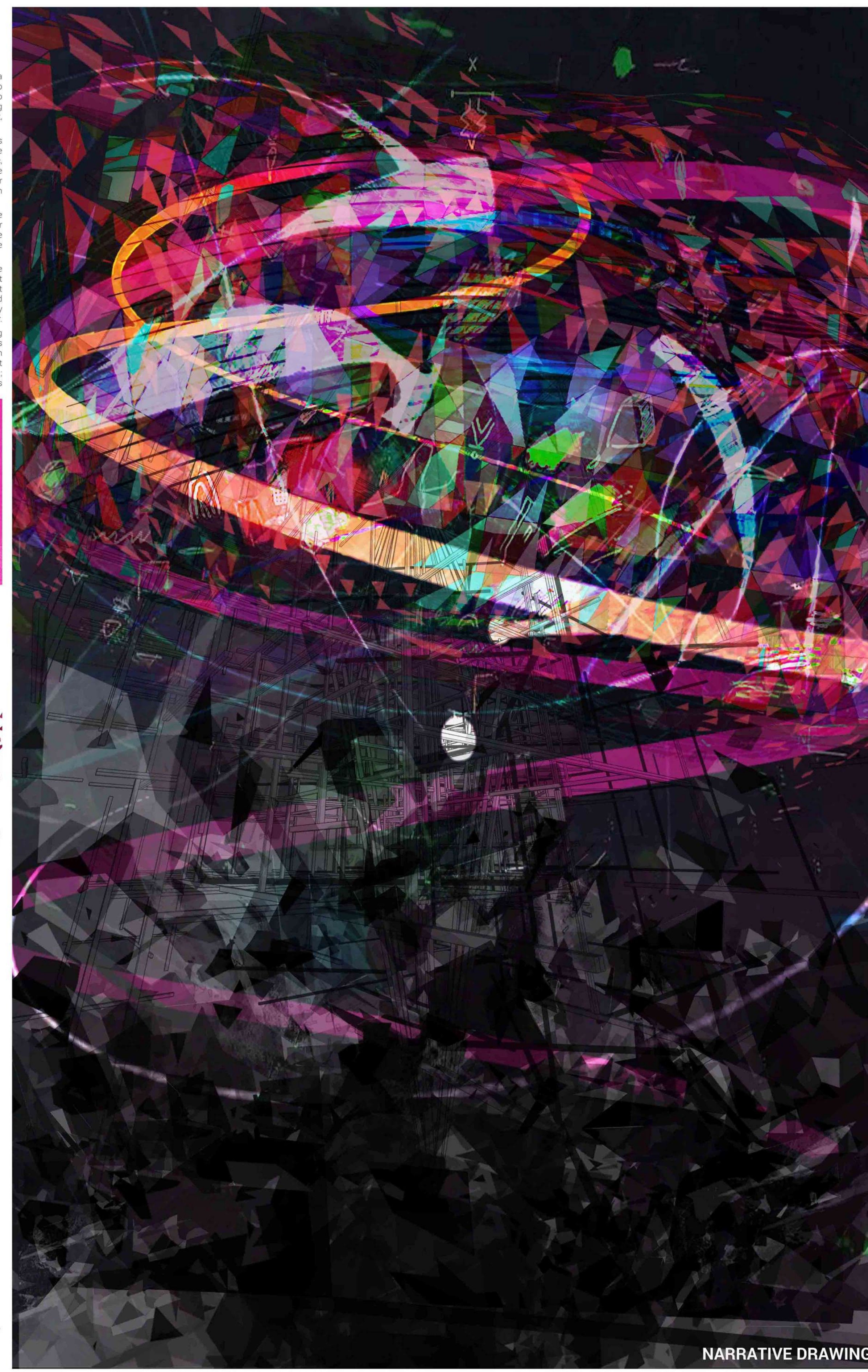
Imagination



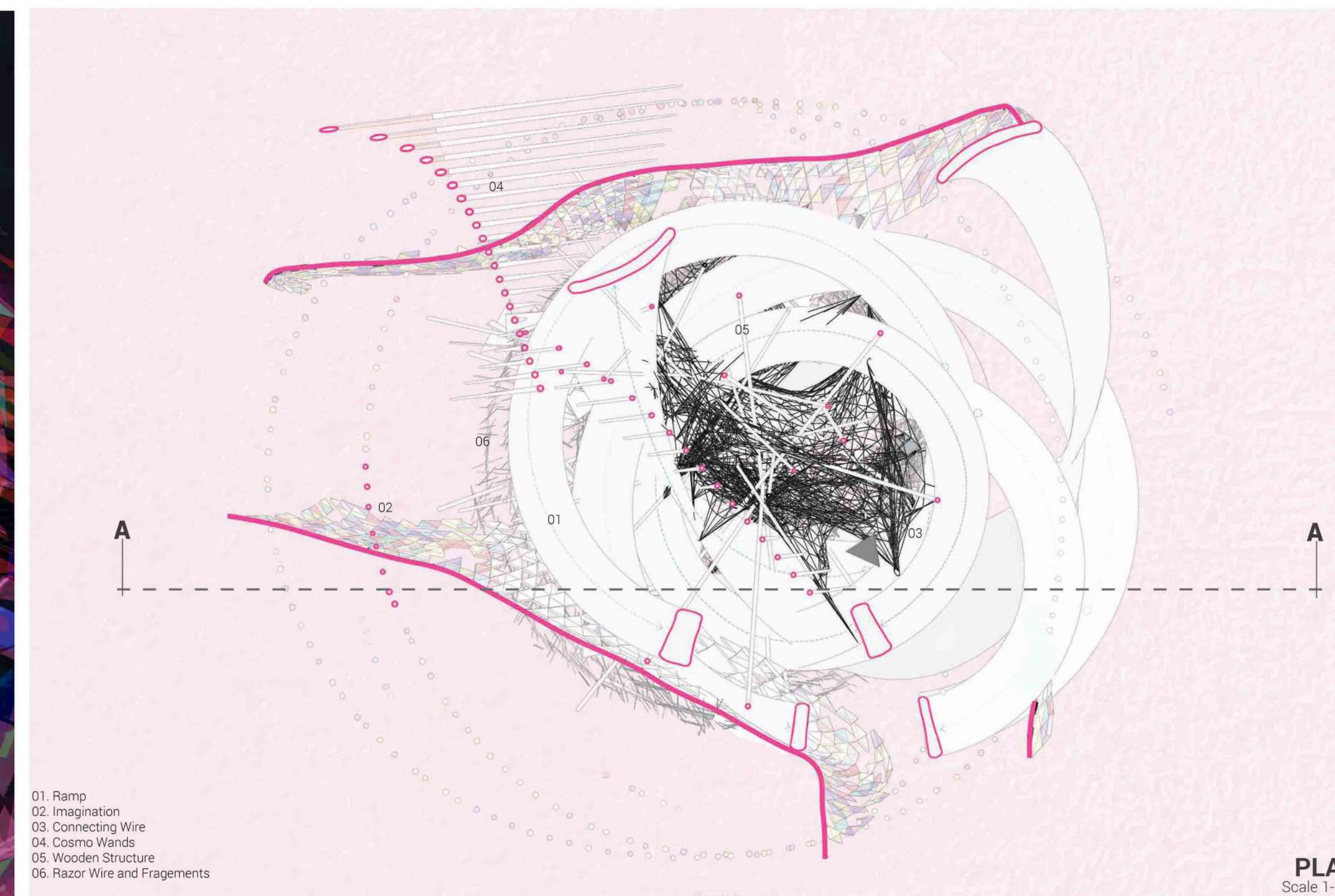
Transitional Strip



Connecting Elements

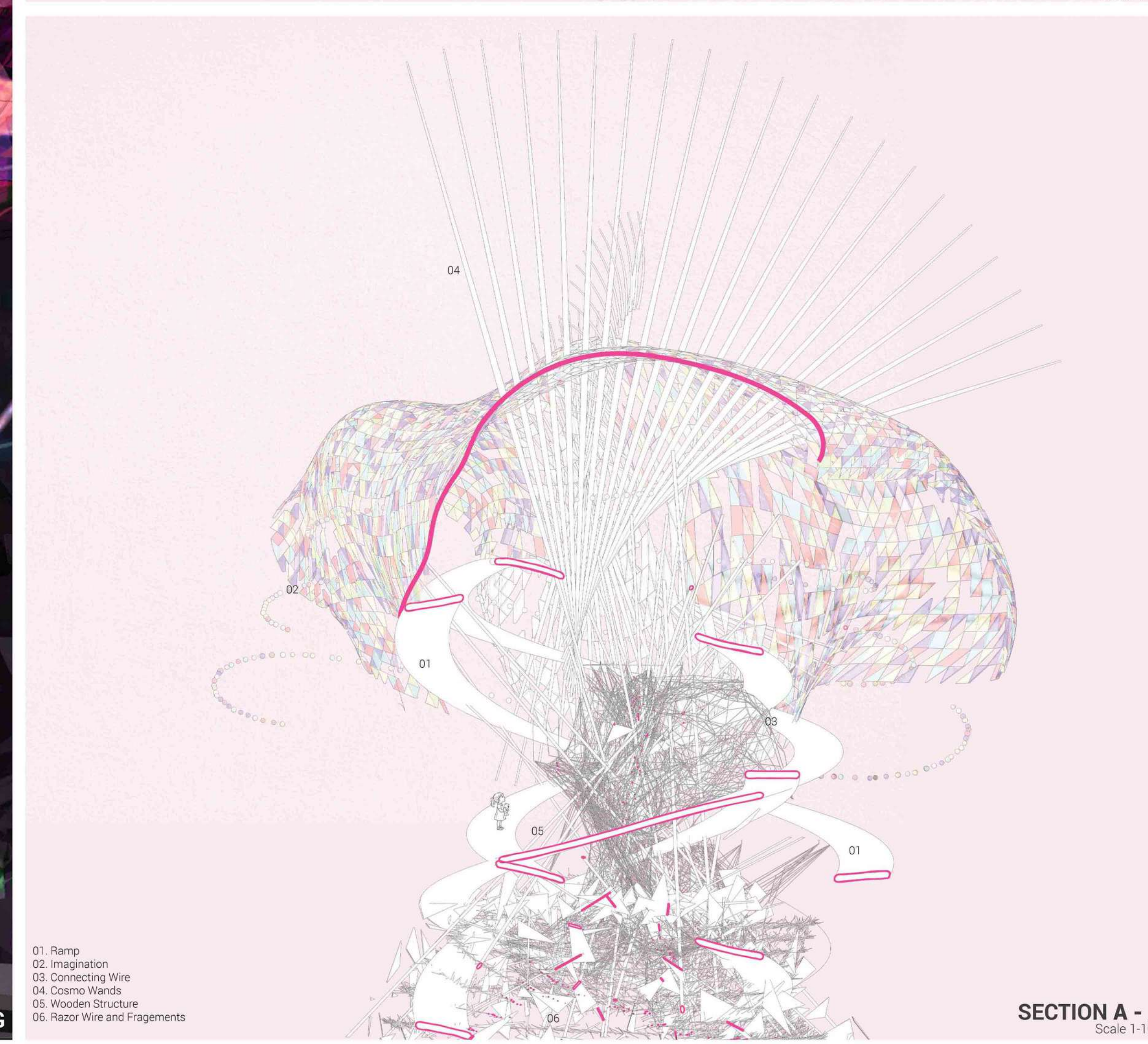


NARRATIVE DRAWING



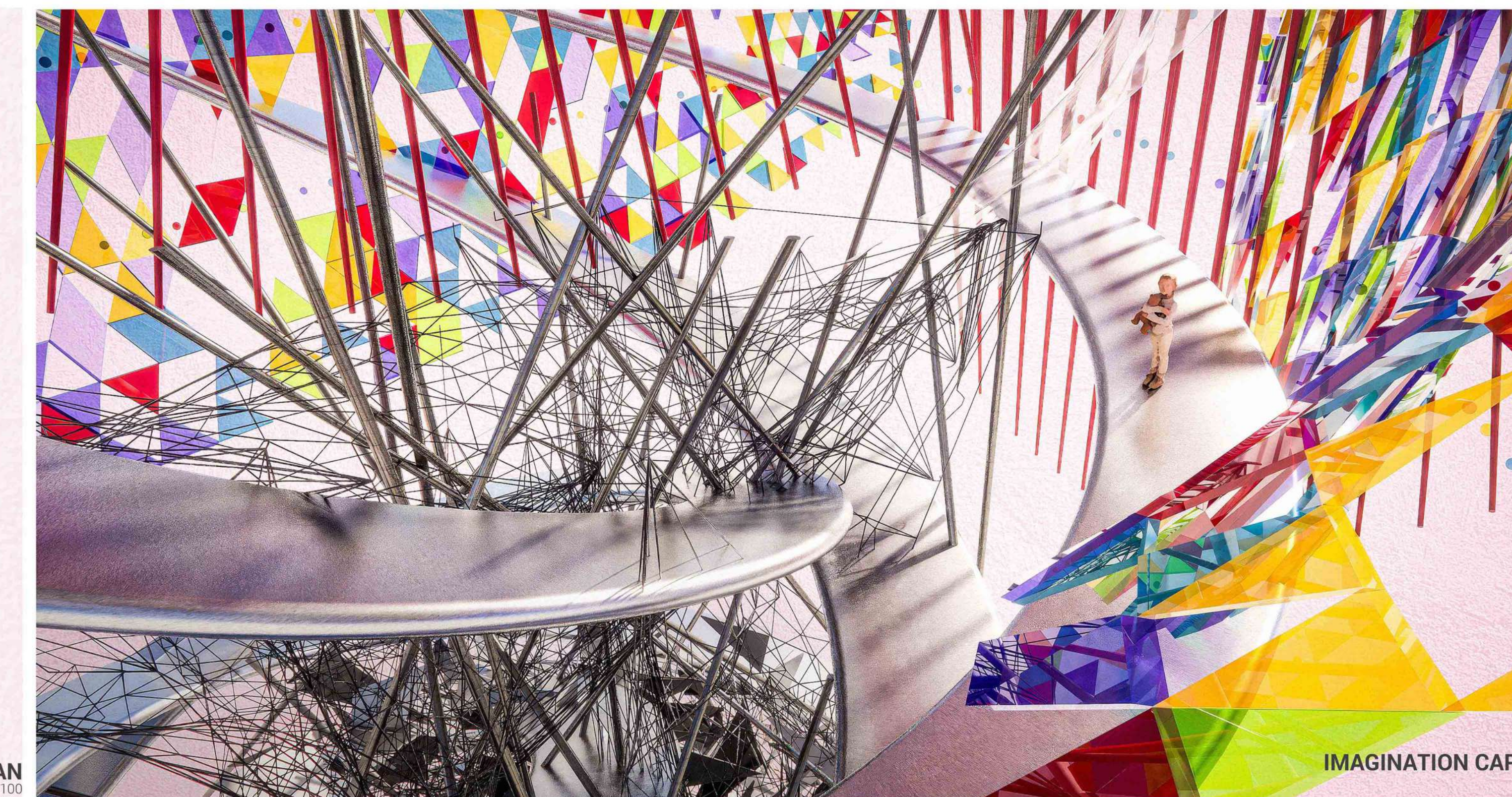
01. Ramp
02. Imagination
03. Connecting Wire
04. Cosmo Wands
05. Wooden Structure
06. Razor Wire and Fragments

PLAN
Scale 1-100

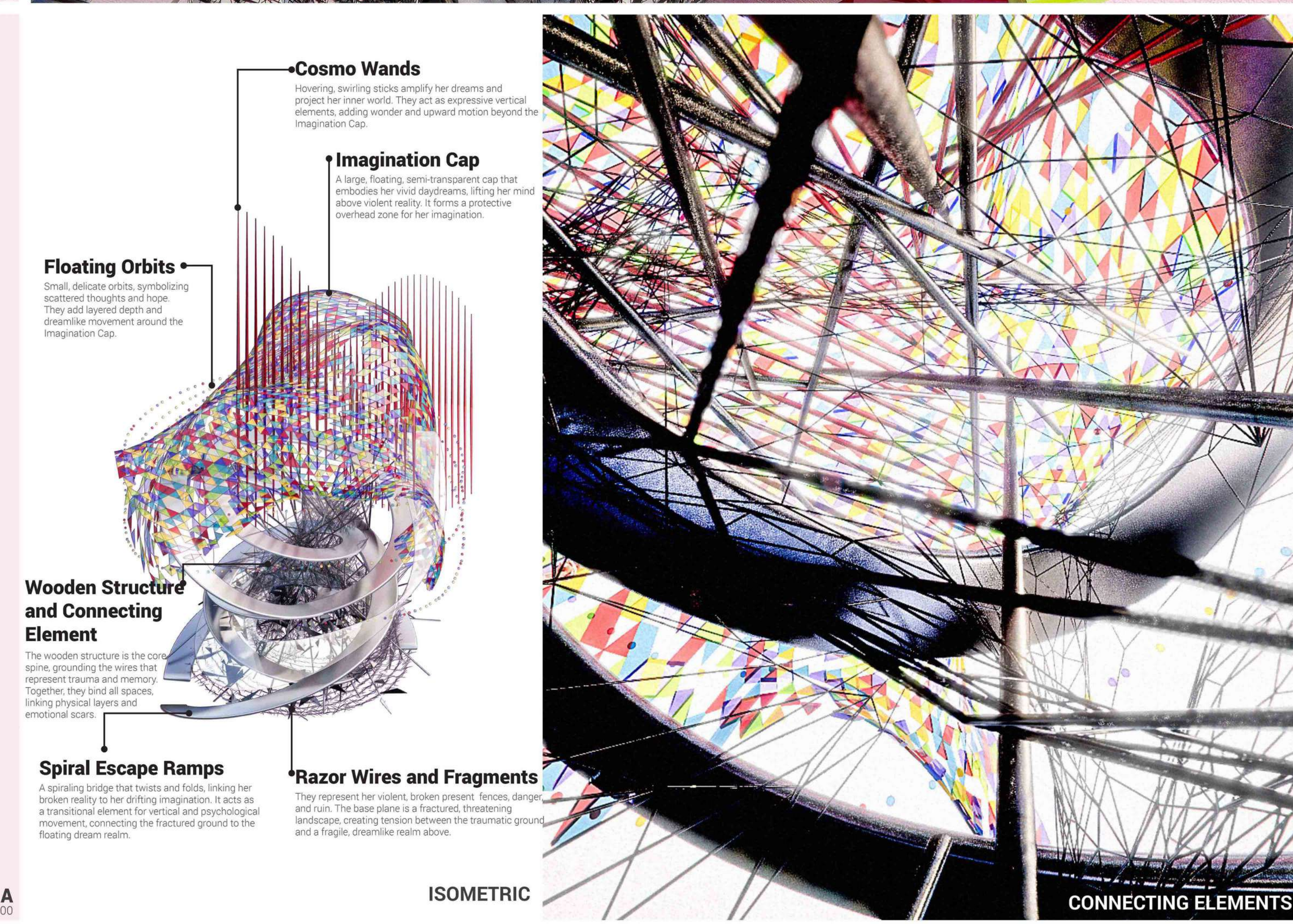


01. Ramp
02. Imagination
03. Connecting Wire
04. Cosmo Wands
05. Wooden Structure
06. Razor Wire and Fragments

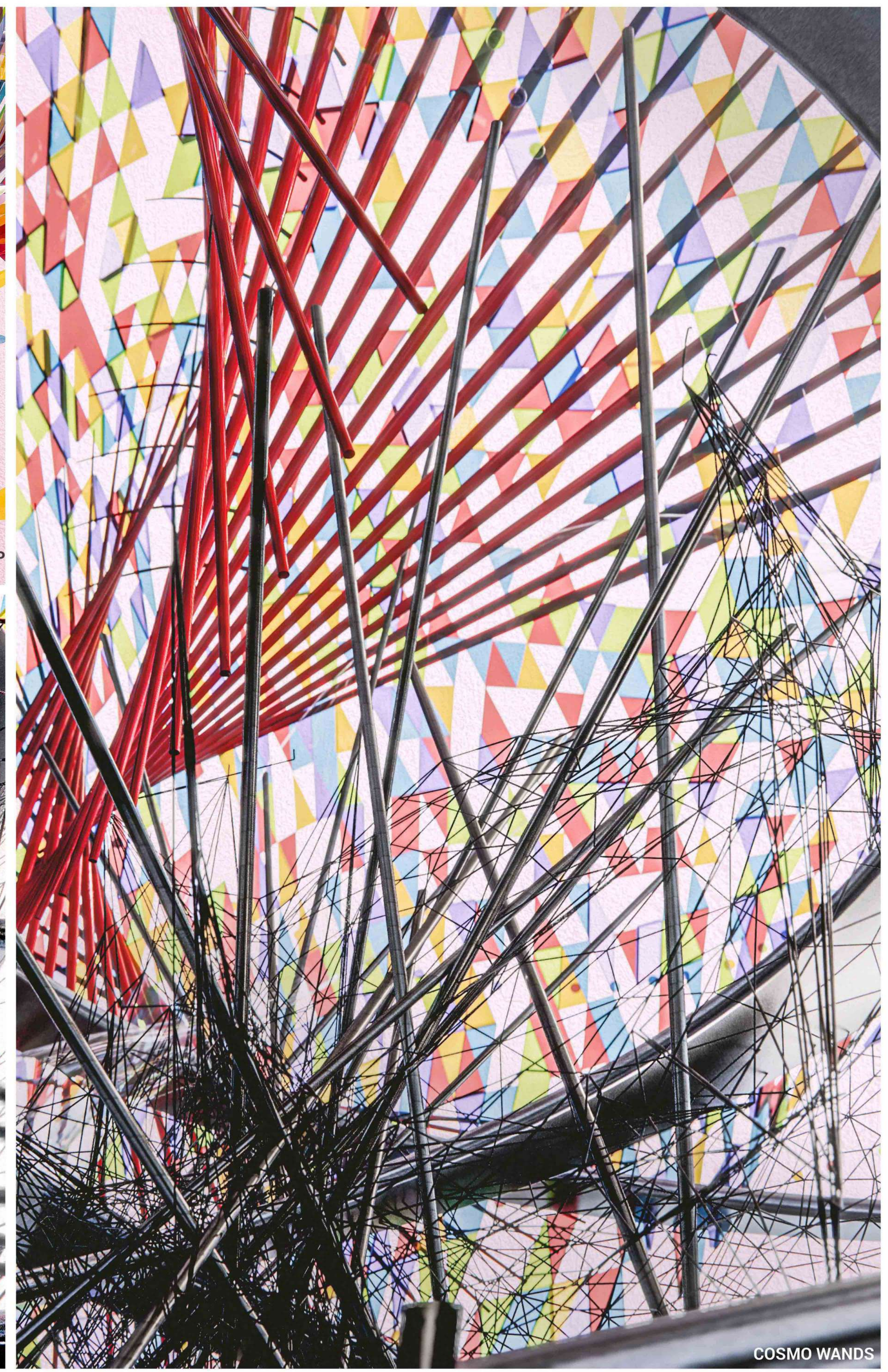
SECTION A - A
Scale 1-100



IMAGINATION CAP



CONNECTING ELEMENTS



COSMO WANDS

Floating Orbits
Small, delicate orbits, symbolizing scattered thoughts and hope. They add layered depth and dreamlike movement around the Imagination Cap.

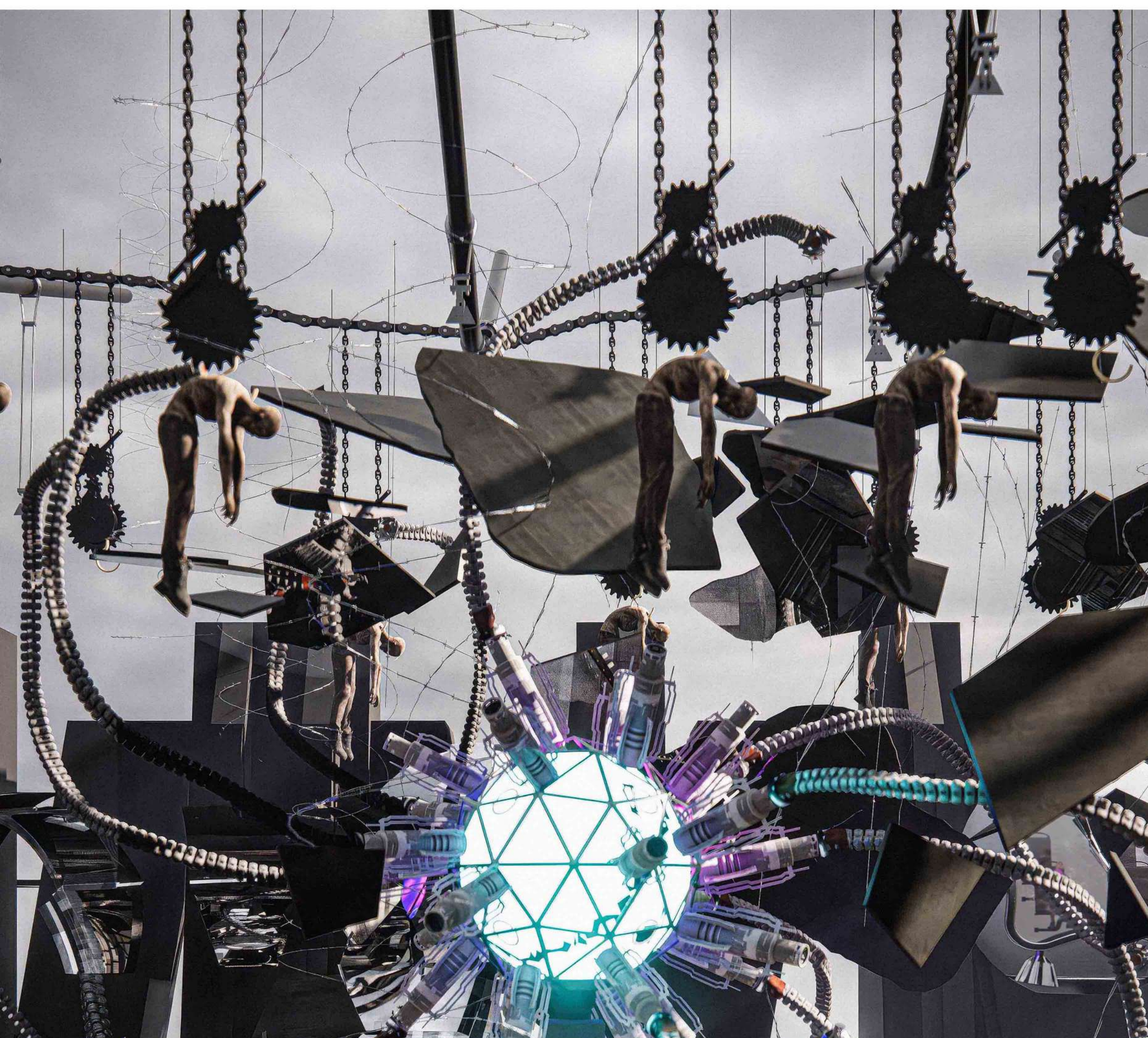
Wooden Structure and Connecting Element
The wooden structure is the core spine, grounding the wires that represent trauma and memory. Together, they bind all spaces, linking physical layers and emotional scars.

Spiral Escape Ramps
A spiraling bridge that twists and folds, linking her broken reality to her drifting imagination. It acts as a transitional element for vertical and psychological movement, connecting the fractured ground to the floating dream realm.

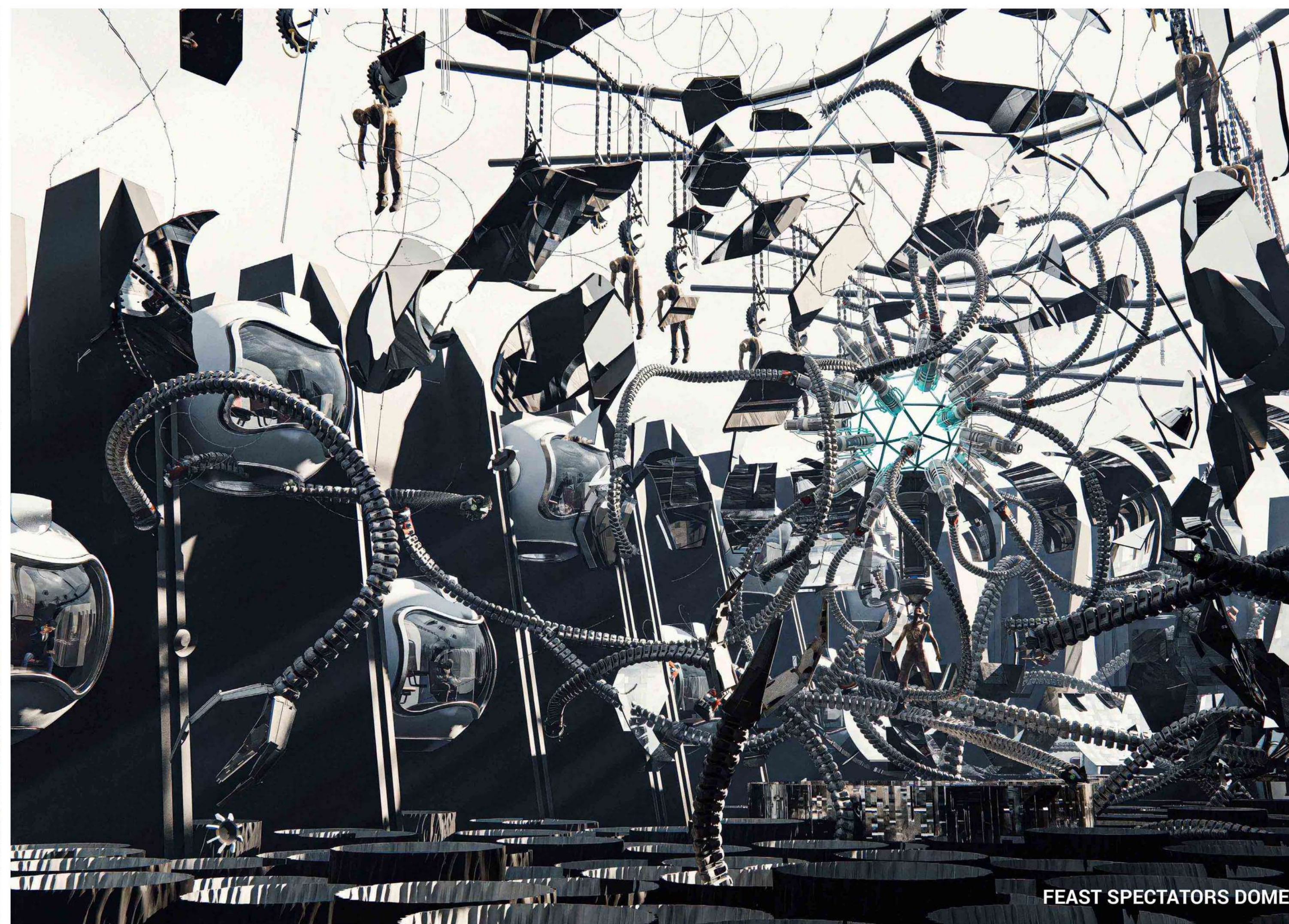
Cosmo Wands
Hovering, swirling sticks amplify her dreams and project her inner world. They act as expressive vertical elements, adding wonder and upward motion beyond the Imagination Cap.

Imagination Cap
A large, floating, semi-transparent cap that embodies her vivid daydreams, lifting her mind above violent reality. It forms a protective overhead zone for her imagination.

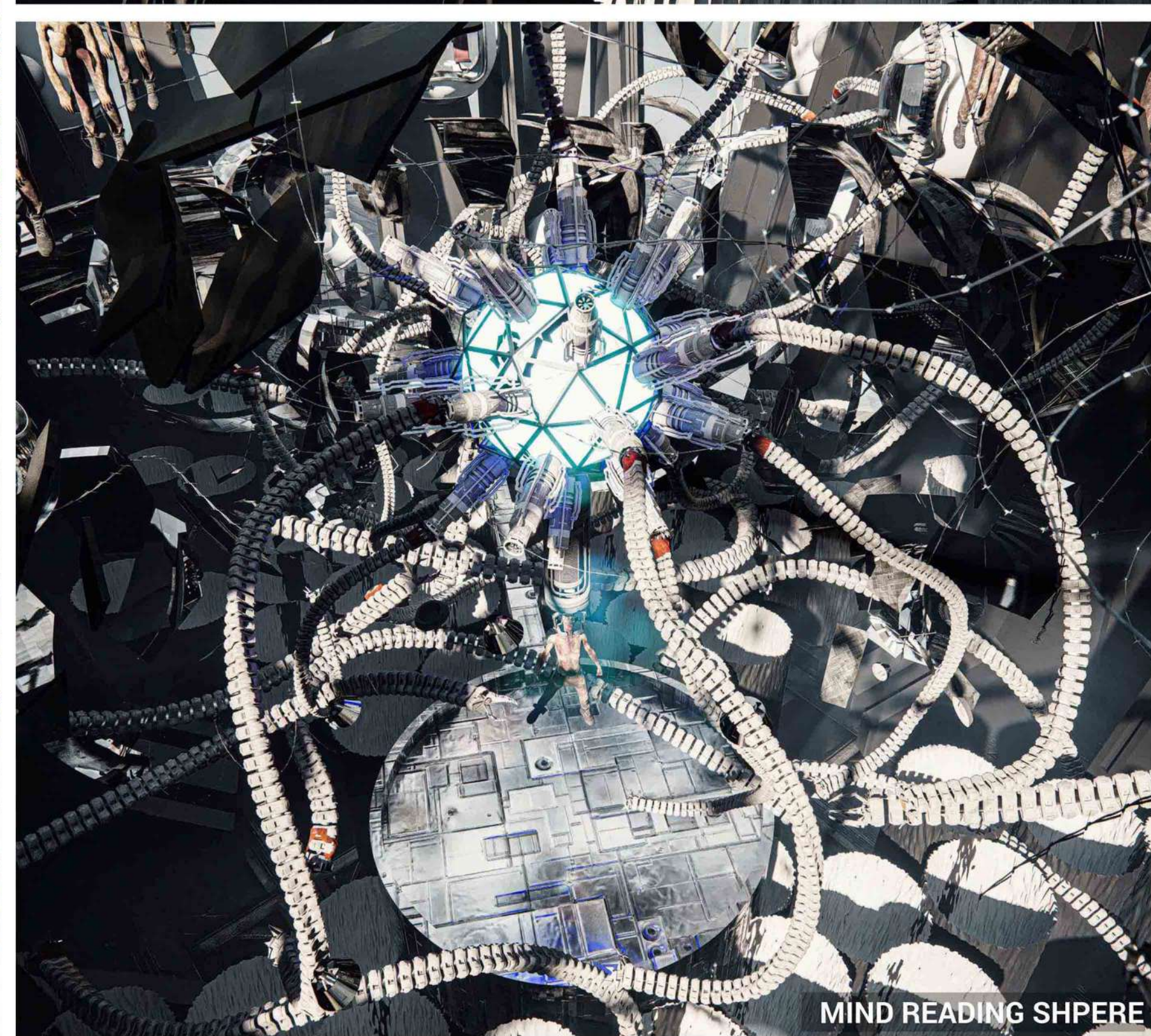
Razor Wires and Fragments
They represent her violent, broken present: fences, danger, and ruin. The base plane is a fractured, threatening landscape, creating tension between the traumatic ground and a fragile, dreamlike realm above.



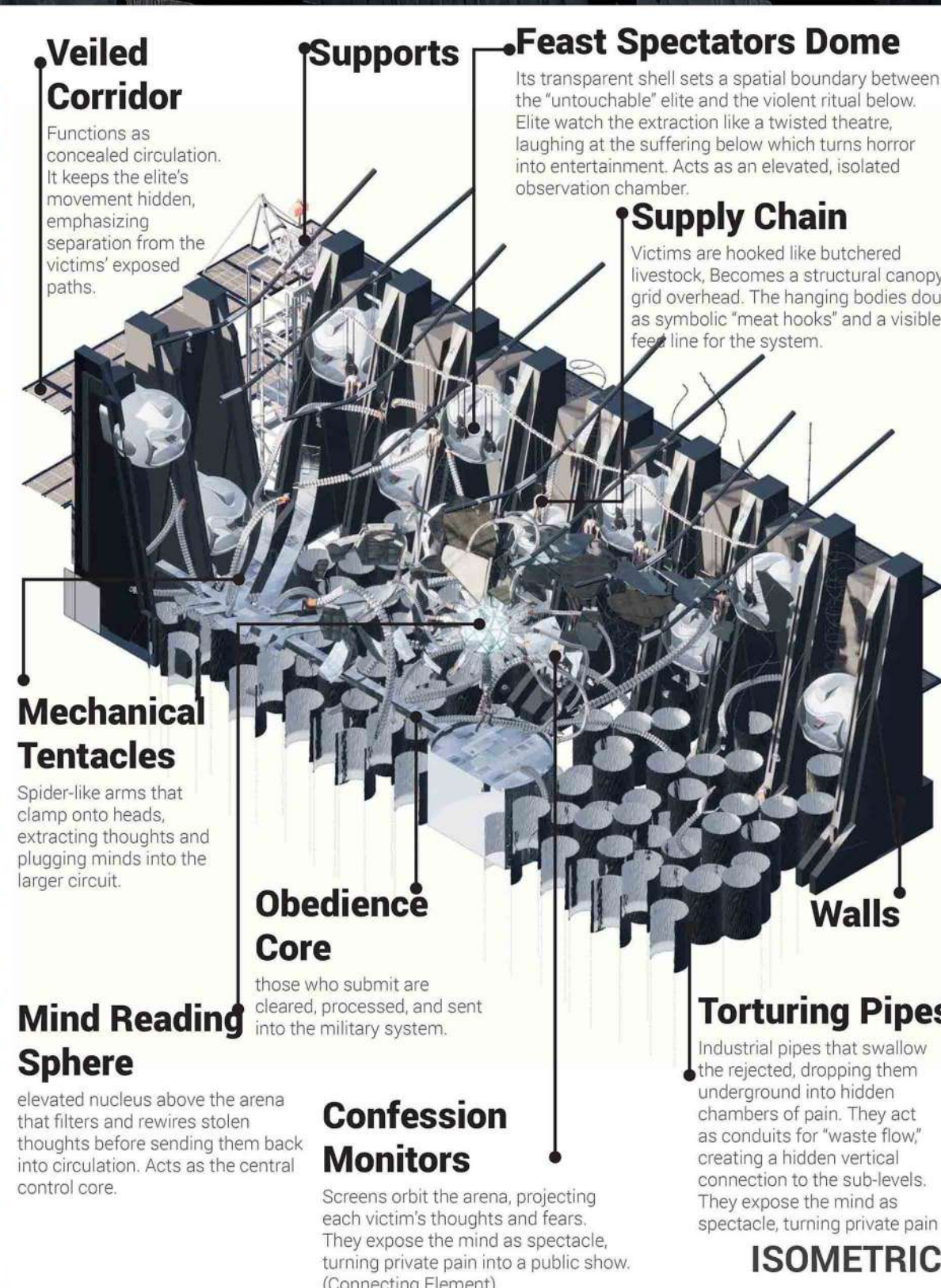
SUPPLY CHAIN



FEAST SPECTATORS DOME



MIND READING SPHERE



ISOMETRIC

Veiled Corridor
Functions as concealed circulation. It keeps the elite's movement hidden, emphasizing separation from the victims' exposed paths.

Mechanical Tentacles
Spider-like arms that clamp onto heads, extracting thoughts and plugging minds into the larger circuit.

Mind Reading Sphere
Elevated nucleus above the arena that filters and reviews stolen thoughts before sending them back into circulation. Acts as the central control core.

Confession Monitors
Screens orbit the arena, projecting each victim's thoughts and fears. They expose the mind as spectacle, turning private pain into a public show. (Connecting Element)

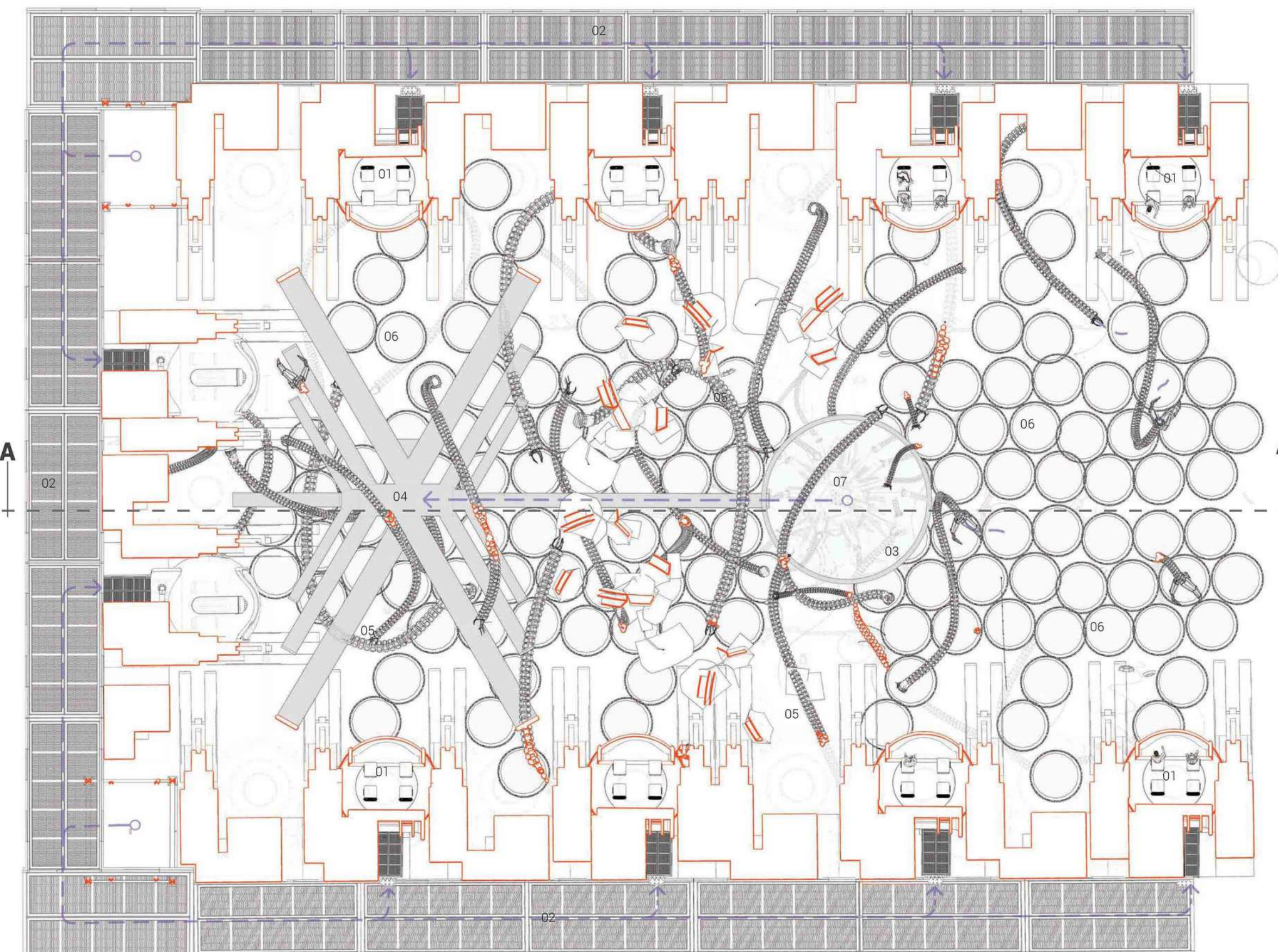
Supports
Victims are hooked like butchered livestock. Becomes a structural canopy or grid overhead. The hanging bodies double as symbolic "meat hooks" and a visible feed line for the system.

Supply Chain
Industrial pipes that swallow the rejected, dropping them underground into hidden chambers of pain. They act as conduits for "waste flow", creating a hidden vertical connection to the sub-levels. They expose the mind as spectacle, turning private pain into a public show. (Connecting Element)

Obedience Core
Those who submit are cleared, processed, and sent into the military system.

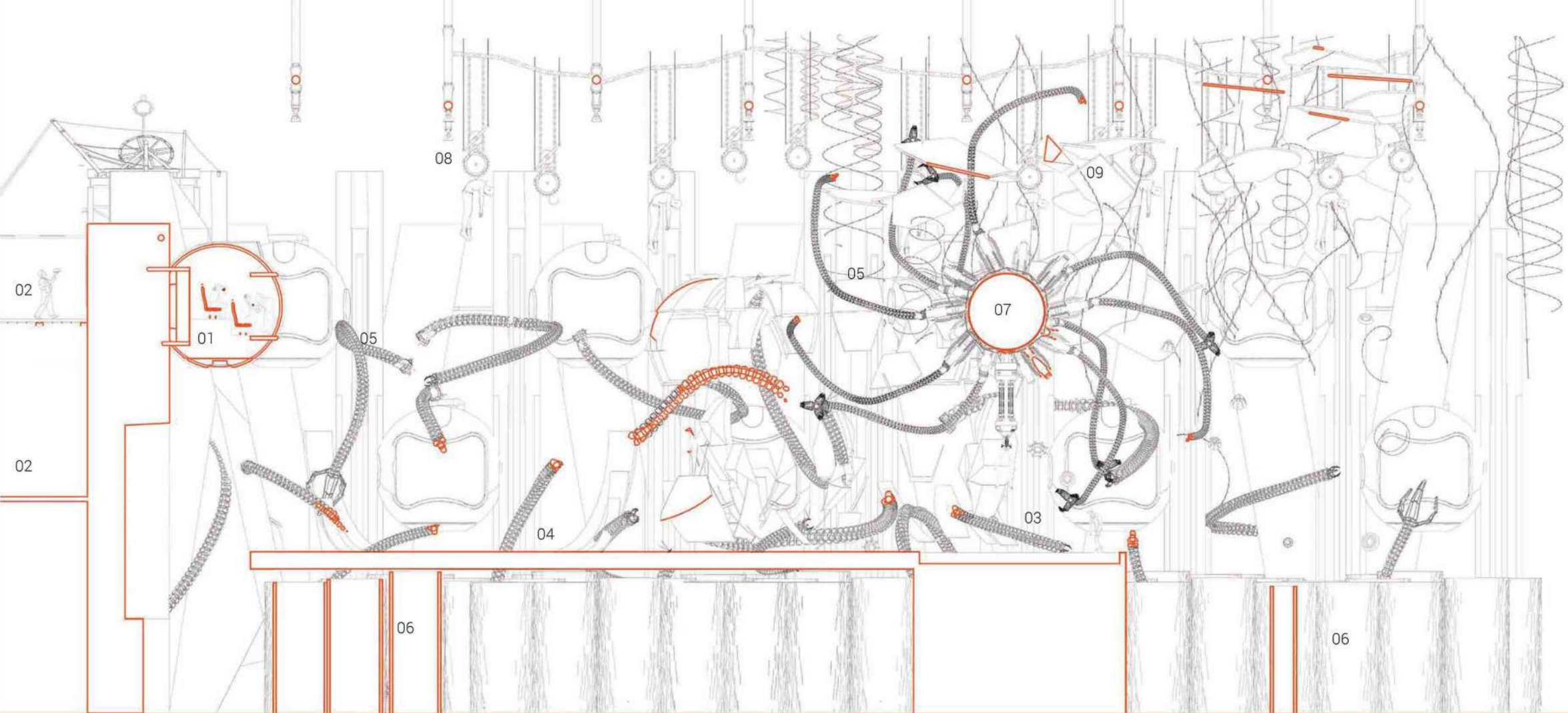
Walls

Torturing Pipes
Underground into hidden chambers of pain. They act as conduits for "waste flow", creating a hidden vertical connection to the sub-levels. They expose the mind as spectacle, turning private pain into a public show. (Connecting Element)



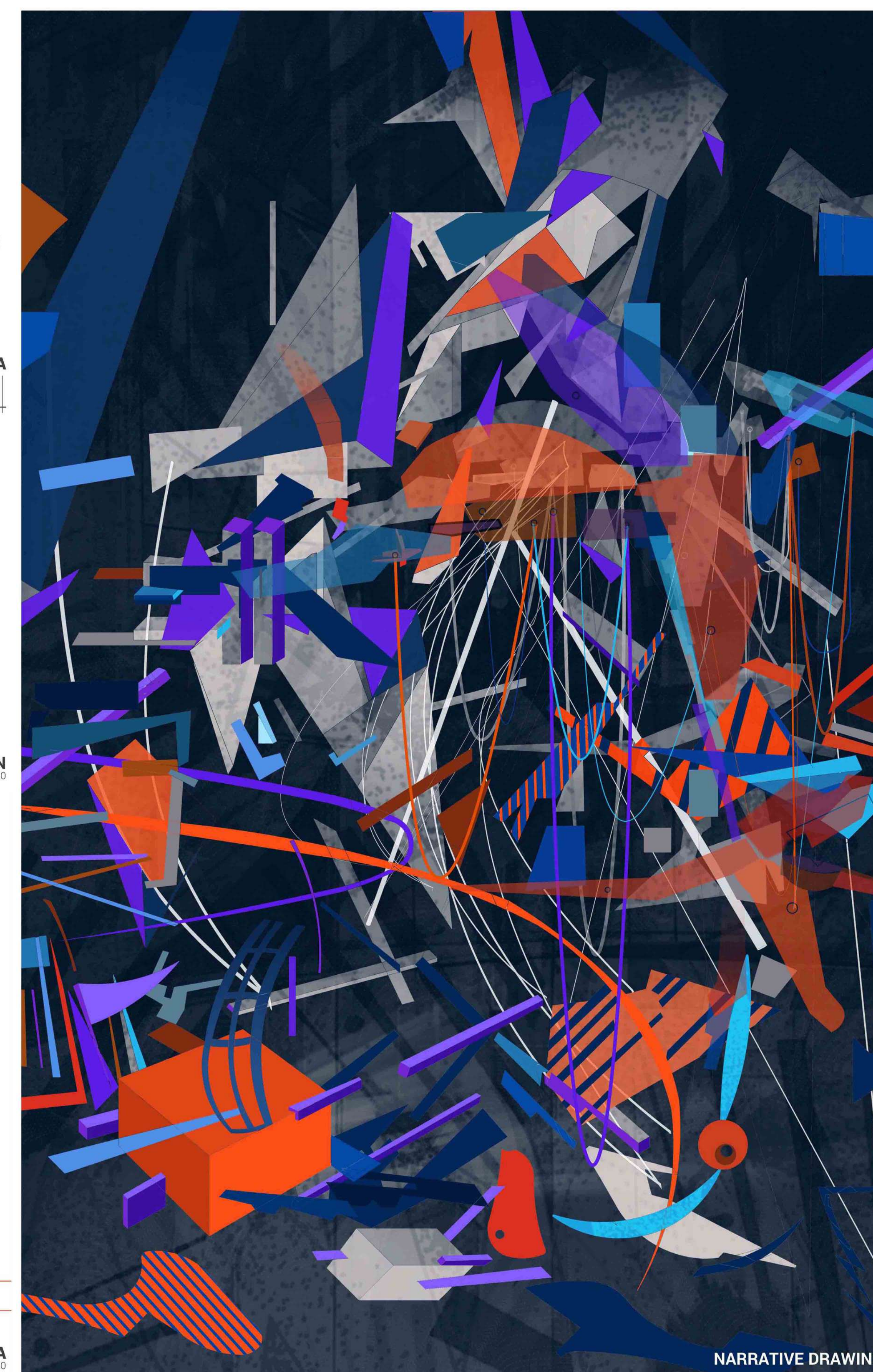
01. Feast Spectators Dome
02. Veiled Corridor
03. Brutal Arena
04. Obedience Core
05. Mechanical Tentacles
06. Torturing Pipes
07. Mind Reading Sphere

PLAN
Scale 1-200



01. Feast Spectators Dome
02. Veiled Corridor
03. Brutal Arena (Circular Stage)
04. Obedience Core
05. Mechanical Tentacles
06. Torturing Pipes
07. Mind Reading Sphere
08. Supply Chain
09. Confession Monitors

SECTION A - A
Scale 1-200



NARRATIVE DRAWING

I. MIND READING

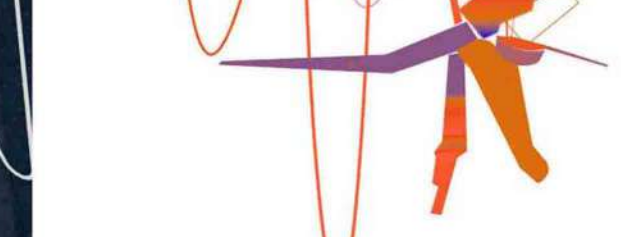
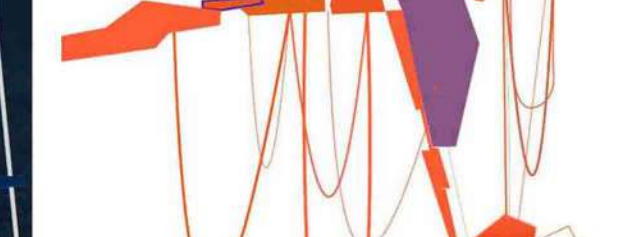
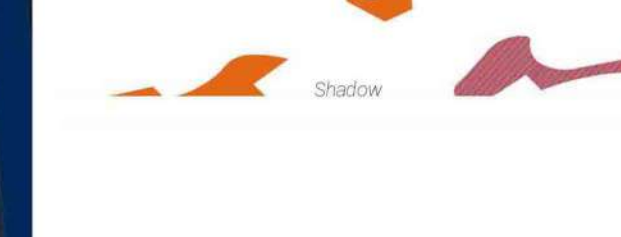
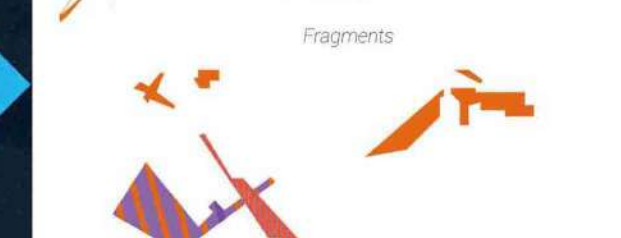
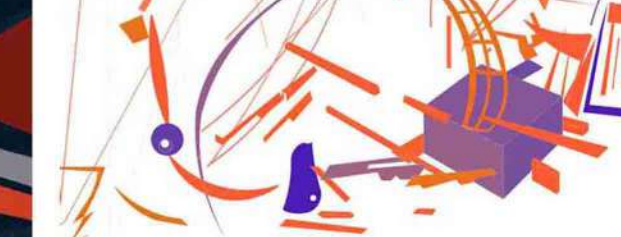
Around sixty boys some only eleven were locked in a tiny 4x5 meter cell after refusing to join the army. Stripped naked, starved, beaten for crying, and left to sleep among rats and filth, they endured days of humiliation and terror. Some fell sick and died inside that cramped room, their childhoods erased in a space that turned fear, hunger, and grief into a daily sentence of survival.

Mind-Reading Arena visualizes the psychological torture inflicted on boys forced to choose between coerced loyalty and brutal punishment. This is not simply a holding cell but an abstracted, mechanical theatre of surveillance and psychic extraction, broadcast for the entertainment of the powerful.

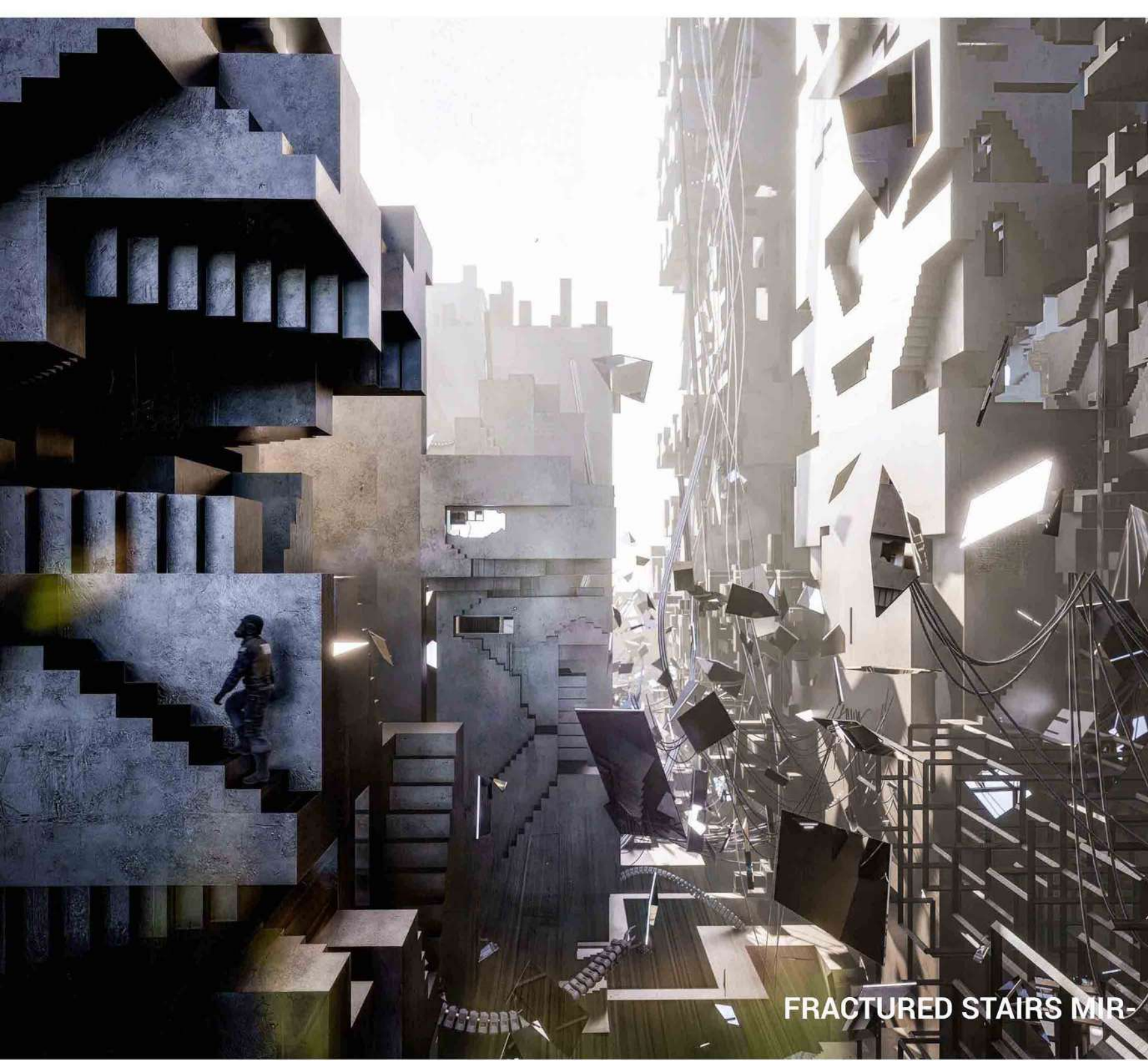
At the center of the drawing, a luminous blue sphere hovers: a gold mind-reading core that suspends children like marionettes. Mechanical tentacles descend from gripping each captive by the head, probing their thoughts and memories. These harvested thoughts are projected outward onto floating screens that orbit the arena, like twisted thought bubbles turned public spectacle.

Below the sphere, a circular stage holds the limbs bodies the children dangle above it, neither alive nor free. The stage is connected to a second platform by a thick pipeline system; the pipeline acts like a mechanical digestive tract: boys who choose to resist are dropped through these tubes, carried away to torture chambers hidden within the architecture.

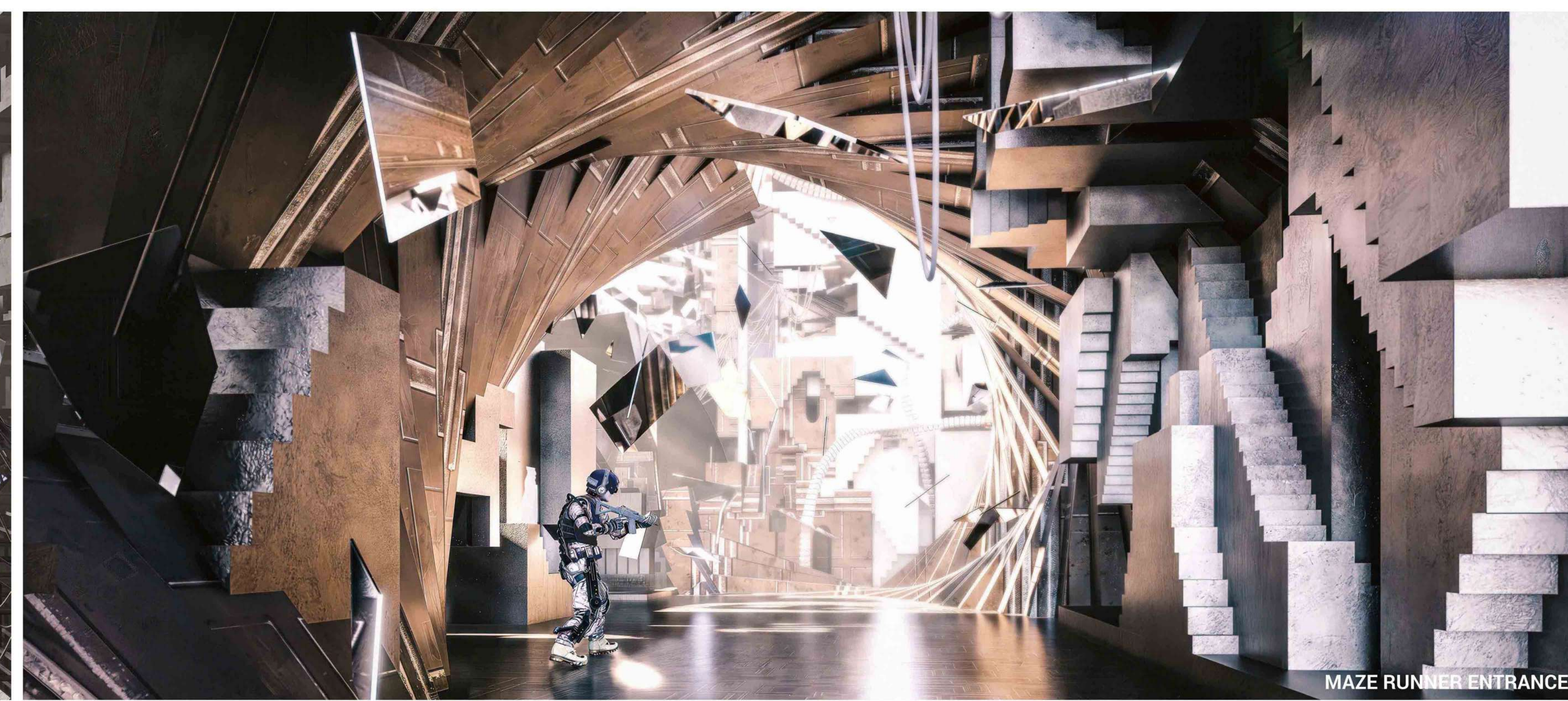
In the narrative drawing, box-like volumes fragment the space; these recall the original crowded room where more than sixty boys were stripped of clothing, dignity, and identity.



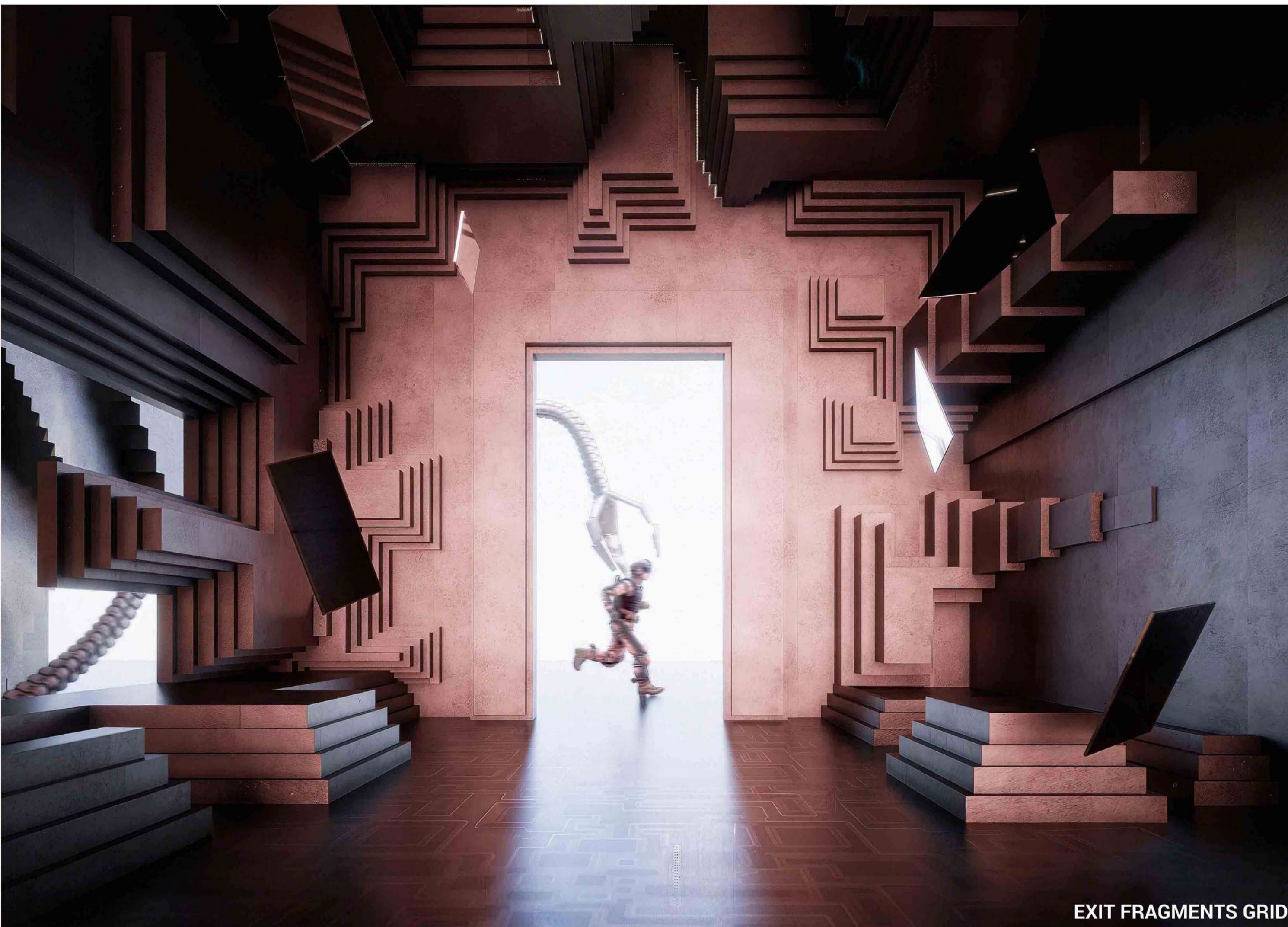
Mind map



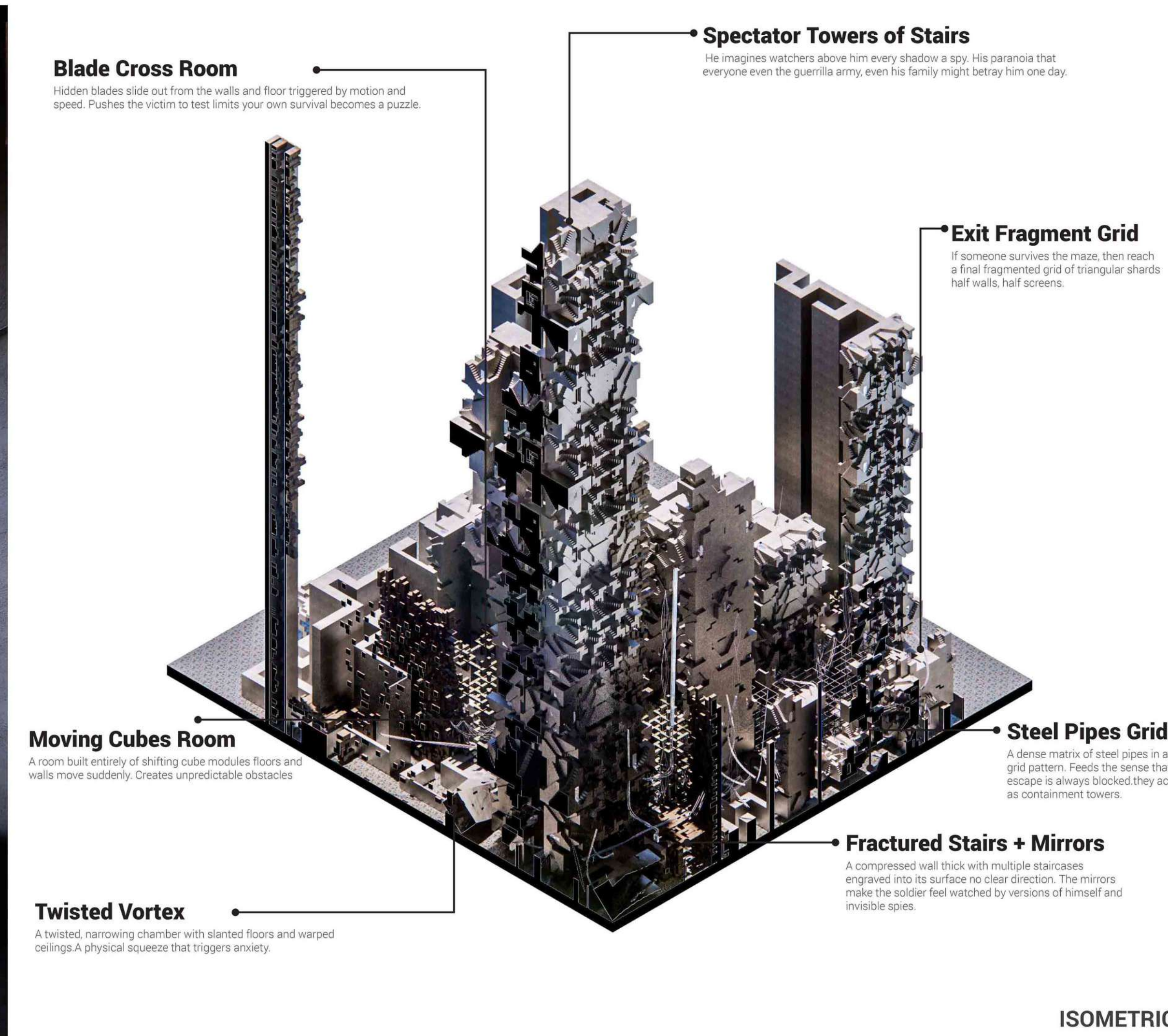
FRACTURED STAIRS MIR



MAZE RUNNER ENTRANCE



EXIT FRAGMENTS GRID



Blade Cross Room

Hidden blades slide out from the walls and floor triggered by motion and speed. Pushes the victim to test limits your own survival becomes a puzzle.

Spectator Towers of Stairs

He imagines watchers above him every shadow a spy. His paranoia that everyone even the guerrilla army, even his family might betray him one day.

Exit Fragment Grid

If someone survives the maze, then reach a final fragmented grid of triangular shards half walls, half screens.

Moving Cubes Room

A room built entirely of shifting cube modules' floors and walls move suddenly. Creates unpredictable obstacles.

Steel Pipes Grid

A dense matrix of steel pipes in a grid pattern. Feeds the sense that escape is always blocked; they act as containment towers.

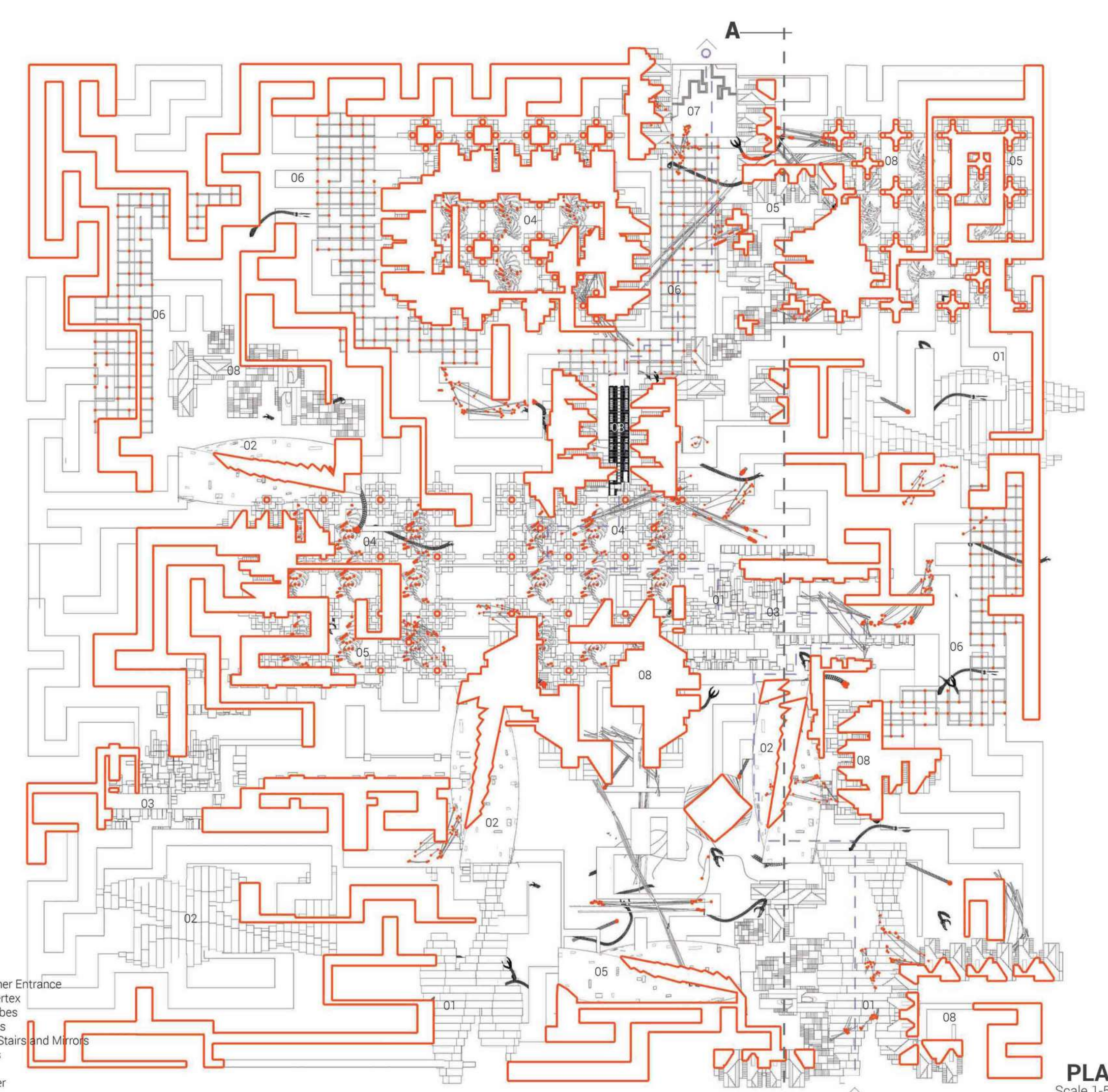
Fractured Stairs + Mirrors

A compressed wall thick with multiple staircases engraved into its surface no clear direction. The mirrors make the soldier feel watched by versions of himself and invisible spies.

Twisted Vortex

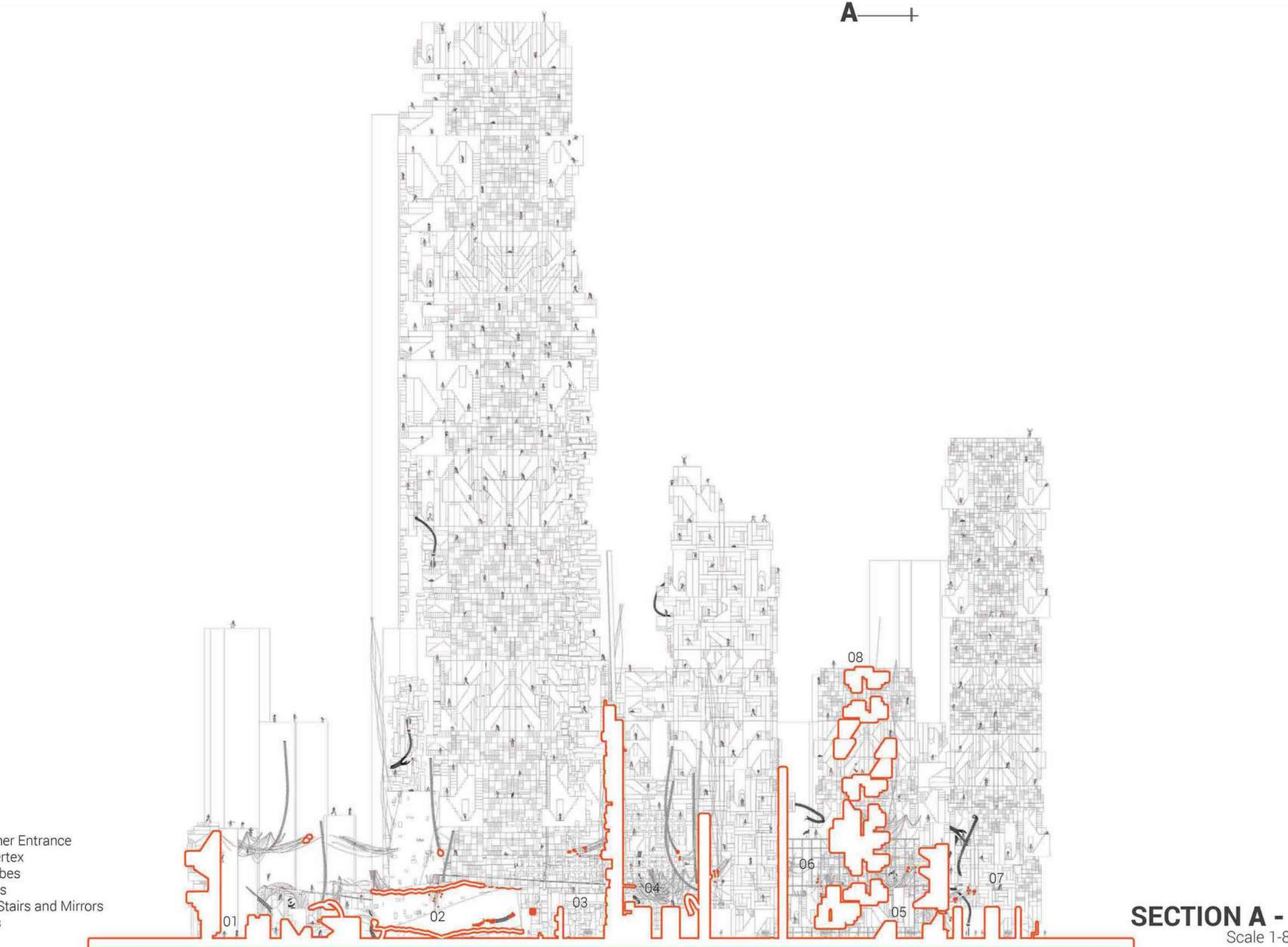
A twisted, narrowing chamber with slanted floors and warped ceilings. A physical squeeze that triggers anxiety.

ISOMETRIC



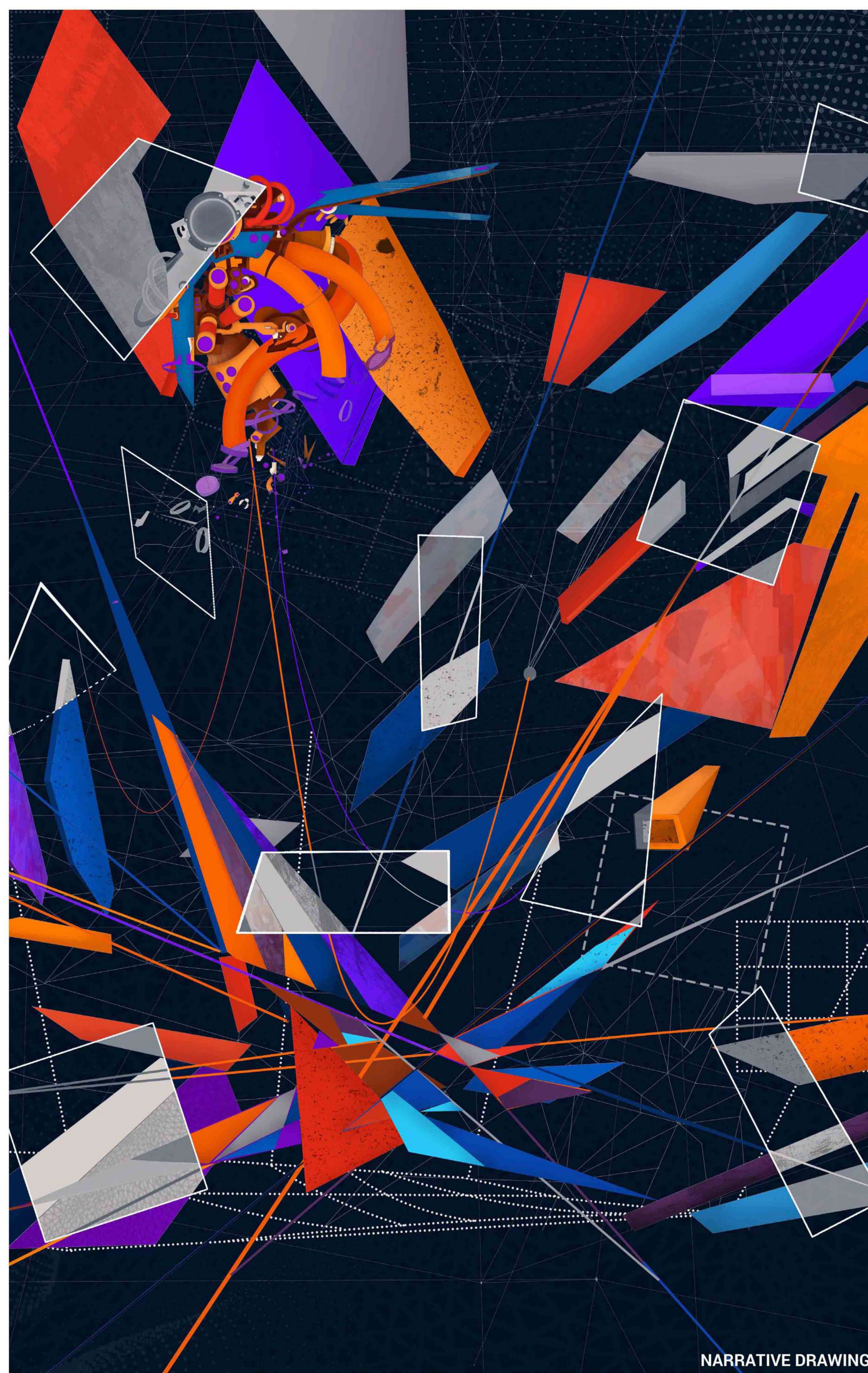
- 01. Maze Runner Entrance
- 02. Twisted Vertex
- 03. Moving Cubes
- 04. Blade Cross
- 05. Fractured Stairs and Mirrors
- 06. Steel Pipes
- 07. Exit
- 08. Stairs Tower

PLAN Scale 1-800



- 01. Maze Runner Entrance
- 02. Twisted Vertex
- 03. Moving Cubes
- 04. Blade Cross
- 05. Fractured Stairs and Mirrors
- 06. Steel Pipes
- 07. Exit

SECTION A - A Scale 1-800



NARRATIVE DRAWING

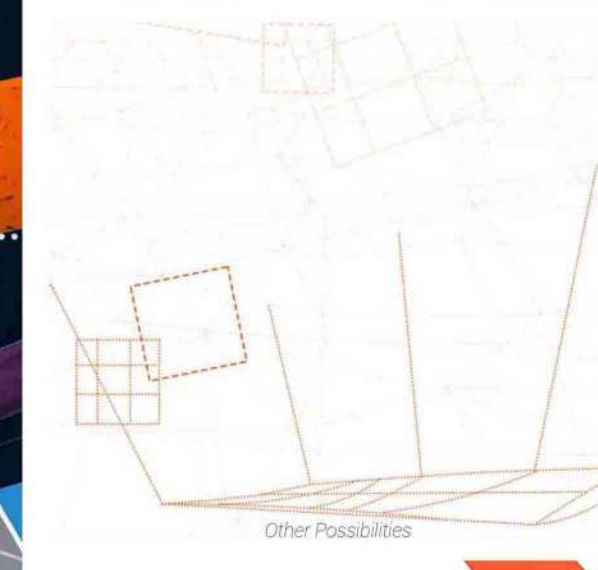
II. PARANOIA

In Myanmar, undercover "soldier-spies" known as Watermelons pose as loyal soldiers while secretly leaking military secrets to the pro-democracy resistance. Their information helps rebels launch ambushes, reclaim territory, and push the once-mighty army back to its weakest point in decades. Many of these spies turned against the junta out of rage at its brutality toward civilians. But living this double life traps them in constant paranoia hunted by the regime they betrayed and always at risk of being caught in the rebels' own crossfire. The Paranoia Maze reimagines the fractured mind of a soldier who betrays his own military from within a Watermelon spy. Once he escapes, he is hunted by both sides yet his greatest prison is not there but in his mind.

This entire maze becomes an architectural embodiment of that spiraling fear. The entrance begins with engraving stairs and twisting chips. A fractured labyrinth unfolds warped rooms that spin around him, burning cubes that erupt without warning, hidden blades that slash from the walls, and mirrors that reflect countless fractured versions of himself, each whispering "Who do you trust now?"

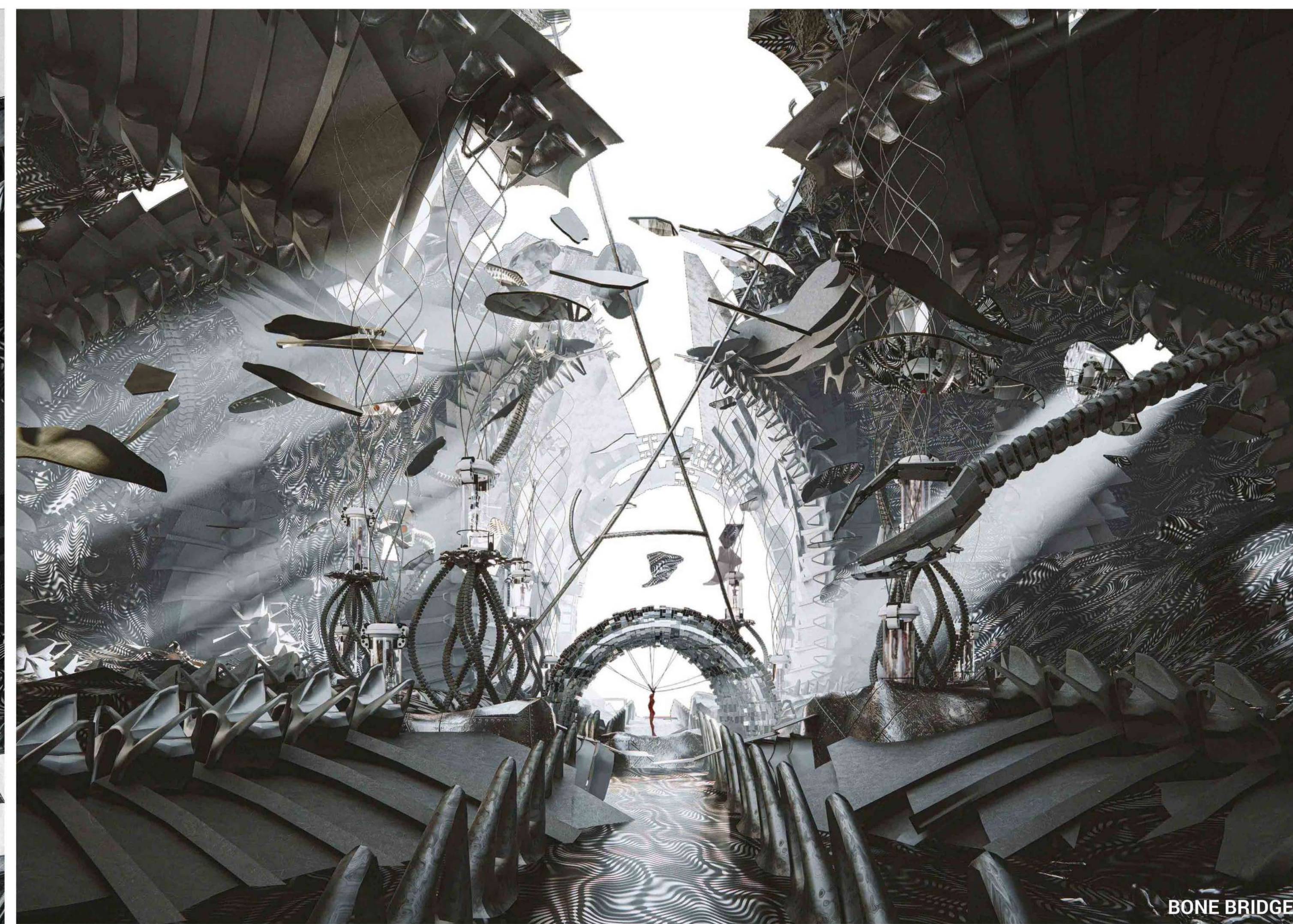
Looming towers pierce the ceiling, Spectator Towers where he imagines unseen eyes maddening him. Steel pipe grids block every exit, forcing him to choose blind paths that might lead to freedom or back to the start. The final exit is no release at all, just another loop.

Threaded through it all, mechanical tentacles and ropes snake through walls, floors, and ceilings; the hidden nervous system of the architecture. They stitch every twisting stair, burning cube, blade, and tower together, ensuring that no matter how far he runs, paranoia will follow a shadow he can never outrun.

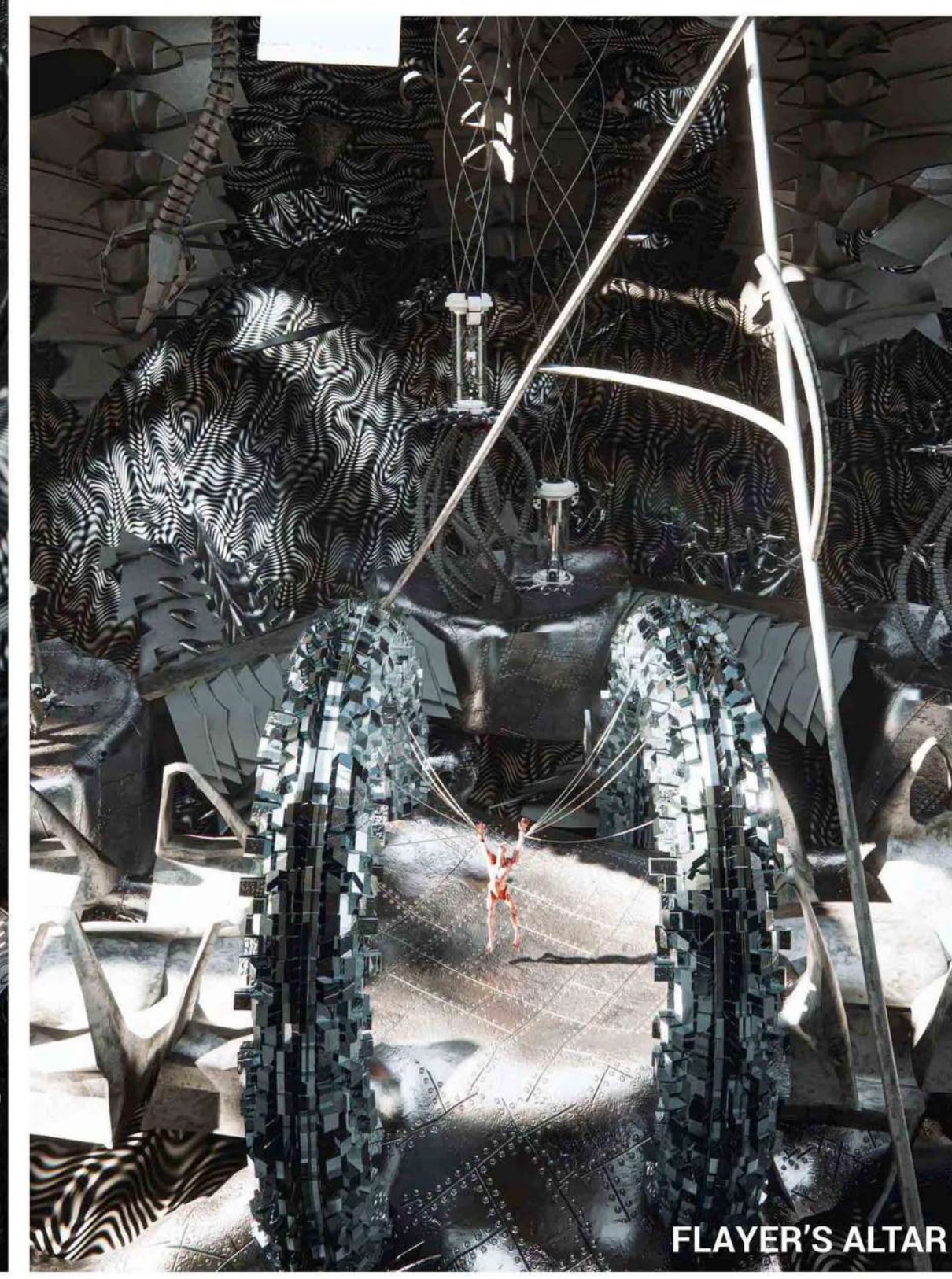




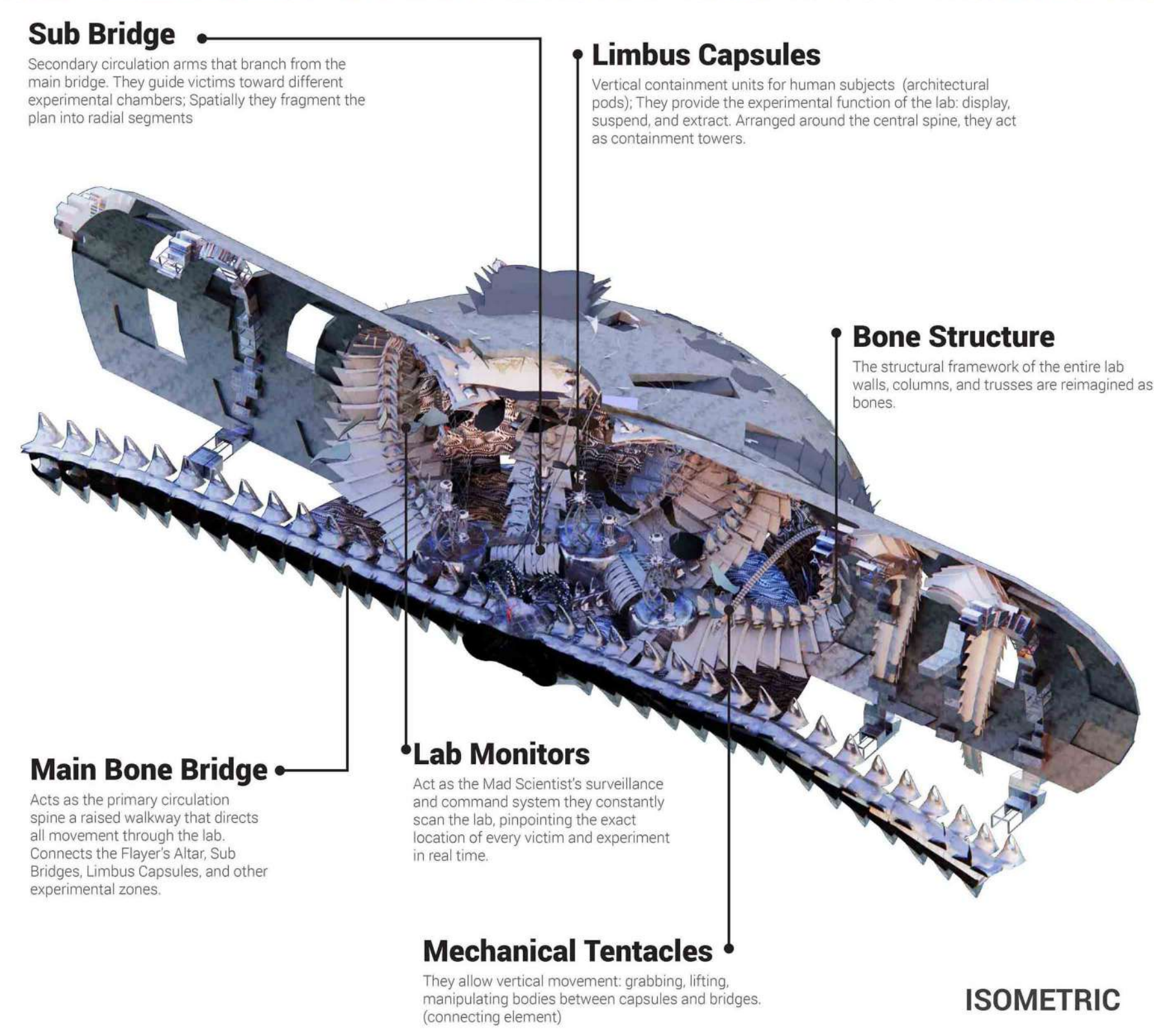
SUSPENDED SOULS



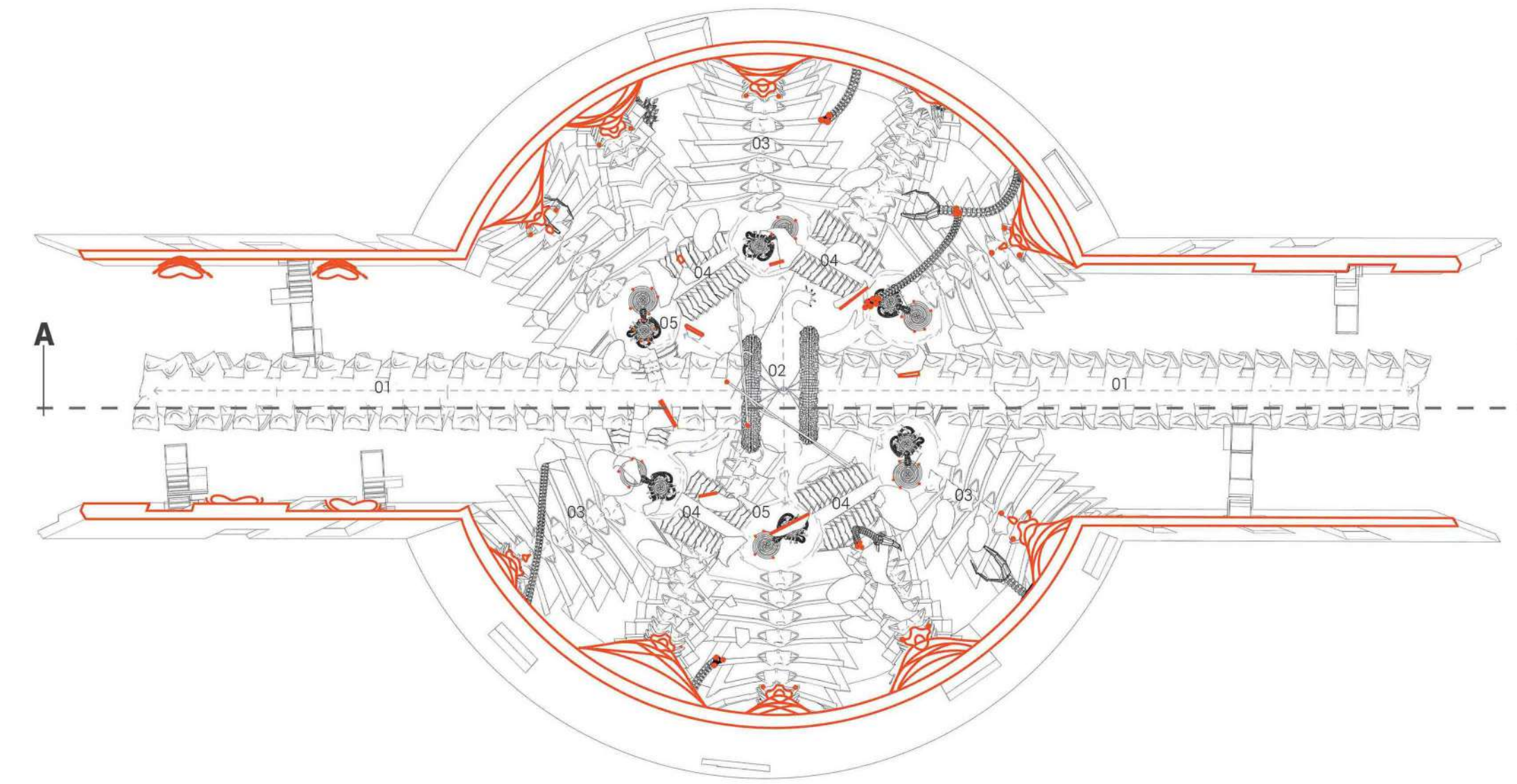
BONE BRIDGE



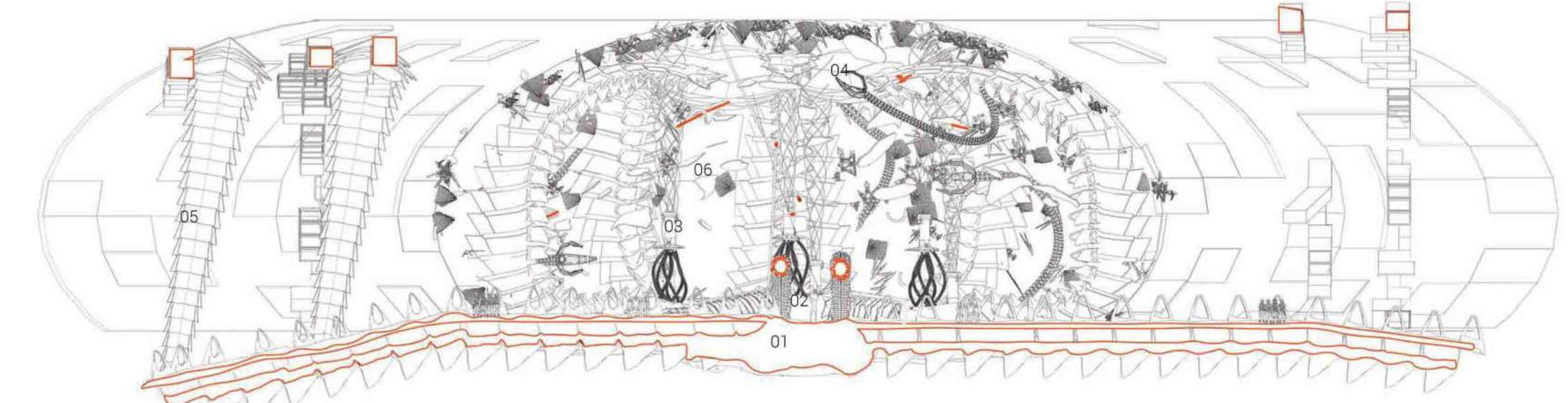
PLAYER'S ALTAR



ISOMETRIC



01. Main Bone Bridge
02. Player's Altar
03. Sub Bridge
04. Radial Sub Bridge
05. Limbus Capsules



01. Main Bone Bridge
02. Player's Altar
03. Limbus Capsules
04. Mechanical Tentacles
05. Bone Structure
06. Lab Monitors

PLAN
Scale 1-200

SECTION A - A
Scale 1-200



NARRATIVE DRAWING

III. MAD SCIENTIST

Two young soldiers confessed they helped carry out a brutal order "kill all you see". They joined Myanmar's military as it torched Rohingya villages, shot men, women, and children, raped women, and buried the dead in mass graves. Entire communities were wiped from the map. Their flat, emotionless testimonies reveal how systematic the slaughter was: not an accident but an extermination. While the soldiers' confessions now stand as the first to break the silence around Myanmar's genocide.

Each morning, the soldier wakes up and enters his lab; but the "lab" is not a hidden bunker underground. It is the very land he and his battalion patrol. Villages become test sites. Homes become operating tables. Families become living specimens.

In his monstrous mind, he sees the villages not as places with lives and histories, but as rows of human tubes, each containing a trapped victim to be dissected, burned, raped, just another day's experiment.

The Anatomical Lab is an architectural horror built from human bones; bridges of ribs and femurs span the site like arteries of mass slaughter. Sub-bridges lead to transparent tubes where living victims hang like harvested memories. Mechanical tentacles and ropes write through the bone structure, igniting violence and binding every chamber together. Fragments of broken machines and shattered bodies pulse with an eerie electric orange and purple glow; a grotesque circulatory system that keeps the soldier's mechanized cruelty alive.

