Resume I Portfolio I Selected Works

General Rules for Text

Titles/Headings: Sans Serif

Running Text: Serif or Sans Serif

This is a Heading

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Vestibulum quis arcu in nisl ultrices commodo. Suspendisse potenti. Ut ornare mattis neque sit amet tincidunt. Curabitur quis fringilla odio. Integer pretium, turpis sed cursus aliquam, libero nulla consectetur neque, a aliquet sem dui non ligula. Proin luctus volutpat velit at hendrerit. Suspendisse ante dui, suscipit a rutrum vel, molestie in enim. Cras pulvinar convallis erat non euismod.

This text is easy to read. [Helvetica, Arial, **Futura, etc.**]

This text is distracting. [Papyrus, Curlz, Giddyup, etc.]

This text is legible.

This text is hard to read.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

Framing text with a border causes the letters to be perceived as individual objects, making it much more difficult to read them as words.

Resume

Key Information:

Name, Email, Phone

Statement of Interest

Education

Awards + Honors

Leadership + Community Service

Relevant Skills/Proficiencies

Examples [Resume]

KERRY WELDON

http://kerryweldon.com | krw@kerryweldon.com | 9606 Vinca Cir Apt B, Charlotte, NC 28213 | 704.264.7660

Bachelor of Architecture Candidate seeking a position as an Architectural Intern / Junior Designer. Specialized in ecological design, experienced in professional leadership, and proficient in digital modeling and drafting.

EDUCATION

2011-2012 **University of North Carolina at Charlotte** // Charlotte, North Carolina
Bachelor of Architecture Candidate, May 2012,

2007-2011 **University of North Carolina at Charlotte** // Charlotte, North Carolina
Bachelor of Arts in Architecture, Magna Cum Laude,

2011 **Study Abroad, UNC Charlotte School of Architecture** // Switzerland, France, Germany
"Precision & Experimentation," 6-credit, 4-week study abroad program

EXPERIENCE

2011 **Intern Architect, FuturePolis LLC** // Suzhou, Jiangsu, China // http://future-polis.com
Guiyang Huaxi Eco-Building: Designed retail building, convention center, and sustainable features
Shanxi Fengjiu Headquarters: Responsible for apartment building design and site development
Baoying Youth Activity Center: Proposed full conceptual design for wetland center
Henan Office Building: Created interior layout, designed facade, developed form and organization

2011 **Teaching Assistant, UNC Charlotte** // Charlotte, North Carolina
"Architecture, Culture, and Ecology" under Chris Jarrett, School of Architecture Director
Responsible for student communication, grading, attendance, and website management

2008-2011 **Intern Architect, LMS-PMA Commercial Real Estate** // Lancaster, Pennsylvania
Lancaster Mercedes Benz Dealership: Designed concept for main building, Exotic Car Showcase
Willow Street Pizza Shop: Created exterior renovation design, client visualization packet

AWARDS + HONORS

2012 **School of Architecture Alumni Scholarship** // University of North Carolina at Charlotte
Awarding High Academic Merit and Strong Leadership

2011 **Shook Kelley Design Scholarship** // University of North Carolina at Charlotte
Recognizing Design Excellence and Architectural Innovation

2008-2011 **Chancellor's List** // University of North Carolina at Charlotte
Certifying 4.0 GPA Semesters, 6 Consecutive Semesters Awarded

2008 **Academic Competitiveness Grant //** University of North Carolina at Charlotte

PROFESSIONAL LEADERSHIP + COMMUNITY SERVICE

2010-2012 **American Institute of Architects** // Charlotte, NC
AIA Charlotte Student Liaison: Attended board meetings, developed AIA + AIAS connection
Fostering the Next Generation Committee member, Mentoring Exchange Program Committee member and group liaison

2007-2012 **American Institute of Architecture Students** // University of North Carolina at Charlotte
Past President, 2011-2012: Advised active board during meetings and events, maintained connection between AIA + AIAS
President, 2010-2011: Led the chapter in academic events, mentoring activities, conference attendance, professional workshops
Vice President, 2009-2010: Initiated the development of the AIA + AIAS Mentoring Program and created student committees
Historian, 2008-2009: Organized fund raising opportunities and managed marketing, advertising, and documentation of events

2011-2012 **Student Liaison Advisory Panel, School of Architecture** // University of North Carolina at Charlotte
Class representative for advisory group under the Director of the School of Architecture

2011-2012 **Student Government Association** // University of North Carolina at Charlotte
Vice Chancellor's Council, School of Architecture Student Representative

2010-2011 **School of Architecture Admissions** // University of North Carolina at Charlotte
Interview assistant and tour guide for freshman candidates

2009-2011 **AIAS Student Mentoring Program** // University of North Carolina at Charlotte
Mentoring program leader and AIA Mentoring Liaison
Mentor to 1st, 2nd, and 3rd year architecture students

2009-2011 **AIAS Freedom By Design** // University of North Carolina at Charlotte
Community service design charette participation, cleanup, demolition, and building

SKILLS // DESIGN AND REPRESENTATION

Revit, AutoCAD, Google Sketchup, Vectorworks, Rhinoceros, Grasshopper for Rhinoceros, Plandata Leasing Manager, Podium, V-Ray for Rhinoceros, Adobe Photoshop, Adobe Illustrator, Adobe InDesign Model building, hand drawing, collage making

SHANNON LEIGH **WHITE**

9612B Vinca Circle Charlotte, NC 28213
[tel.] 919.946.0951
ShannonWhite623@gmail.com

PROFILE

Dedicated, self-motivated fifth-year architecture student who offers a natural and learned skill set in design, as well as proven skills in communication, ability to work in a group, and organization. Willingness and desire to contribute, experience, and learn in an architecture firm.

EDUCATION

B. ARCH - UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE _ MAY 2012
B.A. ARCHITECTURE- UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE _ MAY 2011
- GPA (overall) -GPA (School of Architecture)

EXPERIENCE

TEACHER'S ASSISTANT _ 3RD YEAR STUDIO, UNCC _ SPRING 2012
- Engage in conversation with small groups of students about architectural ideas and student work.
- Participate on reviews at integral steps in the design process.
- Suggest and offer personal examples and experience of my design process.

HOSTESS, TGI FRIDAY'S CONCORD, NC _ 2009-2010
- Effectively communicate with customers, fellow employees, and management.
- Organize and operate rotation of seating of guests.
- Escort customers to tables with consideration of wait staff and customer preferences.
- Strategize and prepare dining room setup.

OFFICE INTERN, LAW ENFORCEMENT ASSOCIATES RALEIGH, NC _ SUMMER 2007 AND 2008
- Demonstrate computer skills using programs such as Word, Excel, and AutoCAD.
- Work in the stock room pulling work orders, taking inventory, and shipping mail orders.
- Perform office work such as filing, organizing, data entry, and answering phones.
- Assist on the work floor in assembling products and organizing work orders.

ACHIEVEMENTS

- Participate as a student juror on School of Architecture reviews per faculty requests
- Selected by the SoA Director for Spring 2012 Graduation Committee
- The Boardman Architecture Honor Fellowship Scholarship recipient _ Spring 2012
- The Boardman Architecture Honor Fellowship Scholarship recipient _ Spring 2011
- The School of Architecture Faculty Scholarship recipient _ Spring 2010
- Projects exhibited in the School of Architecture NAAB accreditation presentation _ Spring 2010
- ACSA 2010 Creative Achievement Award- Honorable Mention [sampled work in school's entry]
- Work published in *What We Do Now* by Michael Swisher [first-year architecture teaching tool]
- Chancellor's List _ Fall 2007, Spring 2009, Fall 2009, Spring 2010, Fall 2011
- Dean's List _Spring 2008, Fall 2008, Fall 2010, Spring 2011

SKILLS

COMPUTER _ MAC and PC
Vectorworks, Revit, AutoCAD, Photoshop, Illustrator, InDesign, Lightroom, Acrobat, Rhinoceros, Grasshopper, VRay for Rhinoceros, SketchUp, PowerPoint, Word, Excel, Pages, Keynote

Full portfolio and references available upon request.

colindcampbell
colindanielcampbell.viewbook.com
campbelcolin@gmail.com
919-538-4465

SCHOOL

2011 - PRESENT
Bachelor of Architecture
University of North Carolina at Charlotte - School of Architecture

2007 - 2011
Bachelor of Arts in Architecture
University of North Carolina at Charlotte - School of Architecture
GPA:
Dean's List: Four-Time Recipient
Chancellor's List: Two-Time Recipient

WORK

AUG 2011 - PRESENT
Digital Fabrication Technician
University of North Carolina at Charlotte - School of Architecture
Assists students and faculty in the use of digital fabrication tools including laser cutters, a CNC router, and a plasma cutter.

JAN 2011 - PRESENT
Fabrication Assistant
Private Artist
Consulted for local artist with digital fabrication techniques and production.

MAY 2009 - AUG 2011
Undergraduate Research Assistant
Daylighting and Energy Research Laboratory
University of North Carolina at Charlotte - School of Architecture
Investigate and analyze the performance of daylight integration techniques on architectural space.

SERVICE

2007 - 2010
Active Member
American Institute of Architecture Students

2008 - 2010
Design/Build Volunteer
Freedom By Design

SKILLS

DRAFT
Vectorworks
AutoCAD
Rhinoceros
Architectural Desktop

RENDER
Maxwell Studio
Kerkythea
V-Ray
Podium

DAYLIGHT
Radiance
DaySIM
Ecotect
Climate Consultant

GRAPHICS
Adobe Photoshop
Adobe Illustrator
Adobe Indesign

MODEL
Digital
Rhinoceros
Google Sketchup
Grasshopper
Analog
Very precise craft with physical models
Experience with laser cut and wood shop machinery

THOMAS BARRY

address
2686 Saddlewood Circle
Concord, NC 28027

tel 704.699.1630
email tjbarry704@gmail.com

[Profile]

Intern Architect with a high level of proficiency in a variety of two-dimensional and three-dimensional design software applications. Experienced in both the reading and interpreting of technical drawings from a variety of design fields. Excited for the potential opportunity to apply critical design, thinking and making skills in the workplace.

[Education]

UNC Charlotte, Charlotte, NC — ***Masters of Architecture**, May 2012*
UNC Charlotte, Charlotte, NC — ***B.A. in Architecture**, May 2010*
Rowan Cabarrus Community College, Salisbury, NC — ***General Education**, 2007*
Pensacola Junior College, Pensacola, FL — ***General Education**, 2002 - 2003*

[Experience]

2nd and 3rd Year Studio Teaching Assistant, UNCC SoA *Charlotte, NC 2011 - present*
- Participated as juror on 2nd and 3rd year design reviews.
- Met regularly with students to discuss design ideas for individual projects.

Materials Teaching Assistant, UNCC SoA *Charlotte, NC 2011*
- Responsible for the grading and mark-ups of student technical drawings on both the accuracy of the assigned detail and the quality of the drawn artifact.
- Assisted students needing clarification on class assignments.
- Coordinated with professor Gentry in the grading of all quizzes, tests and assignments.

Intern Architect, Yates Chrietzberg Hughes Architects *Concord, NC 2011*
- Produced architectural construction documents.
- Documented and Inventoried existing buildings through field measuring.

Fabrication Lab Assistant, UNCC SoA Digital Labs *Charlotte, NC 2009 - present*
- Monitored and assisted students within the laser lab during scheduled shift hours.
- Maintained and operated *Universal Systems* laser cutting/etching equipment.
- Position requires knowledge of AutoCAD and Rhinoceros software applications.

Model Builder / CAD Technician, SY Shop Inc. *Charlotte, NC 2007 - 2008*
- Assisted in the preparation and production of professional architectural models.
- Translated client's architectural documents into drawing files needed for the model building process.
- Knowledge of AutoCAD software as well as model building proficiency was required for this position.

Intern/CAD Technician, Ramsay Burgin Smith Architects *Salisbury, NC 2004 - 2010*
- Corresponded with clients during the design process.
- Produced architectural construction documents.
- Documented of existing buildings through field measuring.
- Assisted in Building Code Summary research.

- academic & professional referrals available upon request -

[Skills]

Competent on Mac and Windows platforms. Proficient in software applications such as:

Adobe Photoshop, InDesign, Illustrator, Acrobat, Google SketchUp, Rhinoceros, V-Ray for Rhinoceros, Grasshopper, Revit Architecture, AutoCAD 2012, Vectorworks, Word, Excel, Powerpoint, Pages, Numbers, Keynote.

[Achievements & Recognition]

- Work showcased on the UNCC School of Architecture's website - *Fall 2010*
- Graduated Cum Laude - *Spring 2010*
- Awarded the Boardman Architecture Honor Fellowship Award - *Spring 2010*
- Works exhibited in the School of Architecture's NAAB review - *Spring 2010*
- Works published in *What We Do Now - Spring 2008*
-Dean's List throughout all undergraduate classwork - *2007-2010*

[Activities]

-Conduct student interviews and tours for the School of Architecture.
-Student juror on School of Architecture reviews.
-Volunteered for the UNC Charlotte SoA *Critical Mass 2011* event.

Portfolio

Content - The images that you collect/edit

Container - The artifact in which the Content will be displayed/housed

Audience - The intended viewer[s] of the Container

Content

Image Editing Programs:

Photoshop: raster graphics [image size: 150 dpi - 300 dpi]

Illustrator: vector graphics [unlimited scaling - lineweight should be tested when scaling up/down]

InDesign: image layout [image placing/organizing: link to any raster or vector file]

Basic Raster/Vector Rules:

Vector images **CAN** be rasterized [i.e. bringing an AutoCAD PDF into Photoshop]

Raster images **CANNOT** be vectorized

Container

Are you creating an Analog and/or Digital Product?

Popular Analog Publishing Options*:

Self-Print [Any size]

Lulu [6x9 or 8.5x11]

Blurb [8x10 or 10x8]



*Container should be no larger than 8.5”x11” [for printing + mailing convenience]

When laying out an Analog Portfolio:

Double-sided Printing: view your document as a two-page spread to account for document flow

Right Page: use for expressive content [it’s the first data you see when turning a page]

Left Page: use for supportive content

Gutter: leave a margin for key content [keep important data away from interior binding edge]

Full Bleed: allow for some “play” when aligning content near the edges of the page

Popular Digital Publishing Options:

Wordpress, Squarespace [Self-Publish]

Krop, carbonmade, deviantART [Stock Templates]

Issuu [Digital Magazine]



Audience

Professional Portfolio [Focus on Practice]:

Lead with Comprehensive Project[s]

Present a Variety of Drawing Techniques/Types

Support Comprehensive Work with Peripheral Design Interests

Academic Portfolio [Focus on Research]:

Lead with Projects and Themes that best capture your Research Interest

Present Work from Elective Courses that reinforce your Research Interest

Support Studio Work with Peripheral Design Interests

Organizational Rule of Thumb:

You should never* present your work in chronological order, however...

You may present your work in reverse chronological order.

*Unless it is directly relevant to your Research Interest

Examples [Portfolio]

Shannon White [Professional]

Allen Pratt [Academic]

shannonleighwhite

[add.] 9612B Vinca Circle Charlotte, NC 28213

[email] ShannonWhite623@gmail.com

[tel.] 919.946.0951

shannonleighwhite

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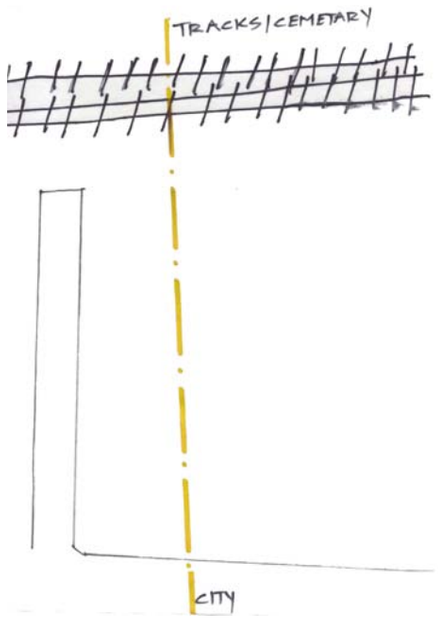
[**Charlotte Amtrak Station** _ 3rd Year Fall ‘08 ..... **2**]

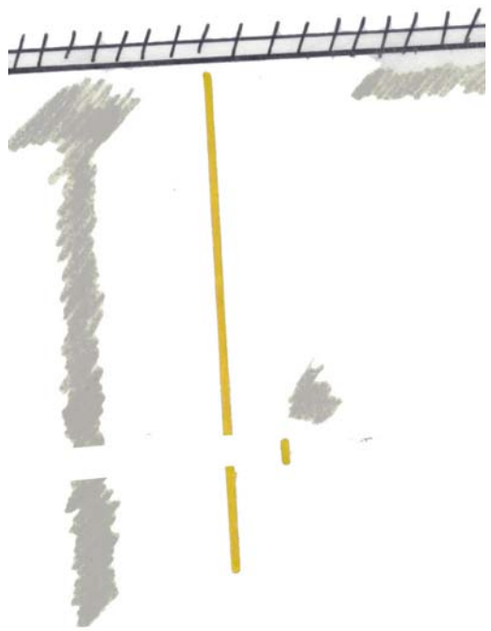
[**South End Apartment Homes** _ 3rd Year Spring ‘09..... **4**]

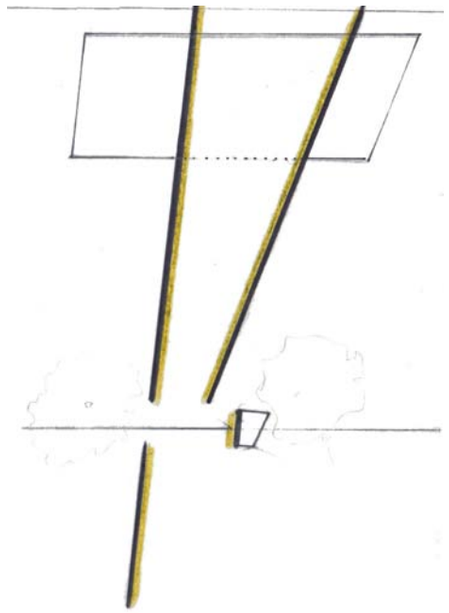
[**Solar Cycle: Solar Bike Center** _ 4th Year Fall ‘10 ..... **6**]

[**Constructed Ground** _ 4th Year Spring ‘11 ..... **8**]

[**Old Mill Brewing Company** ..... **10**]

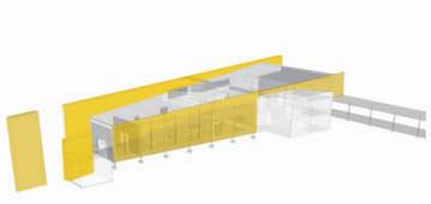


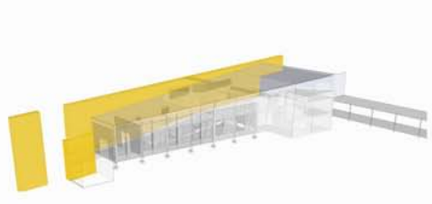


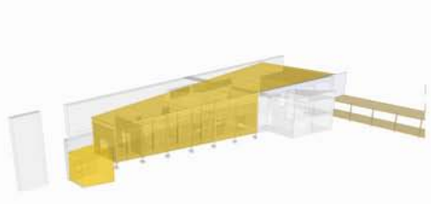


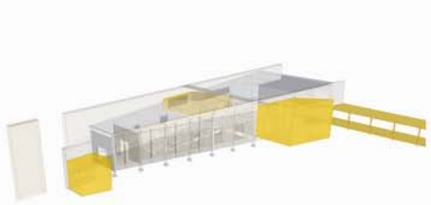
Charlotte Amtrak Station Charlotte,NC

Located in the Fourth Ward of Charlotte, NC, this project focuses on the sequence of spaces. Organized along a thick wall, the train station telescopes perpendicular to the train tracks, creating a direct connection between the tracks and downtown. With the thick, concrete wall acting as a datum, the occupant travels, progressing through the necessary spatial sequence to reach the train platform. With the major movement moving along this axis, the view is always concentrated toward the tracks, only lost when the occupant purposely chooses to deviate from the wall.







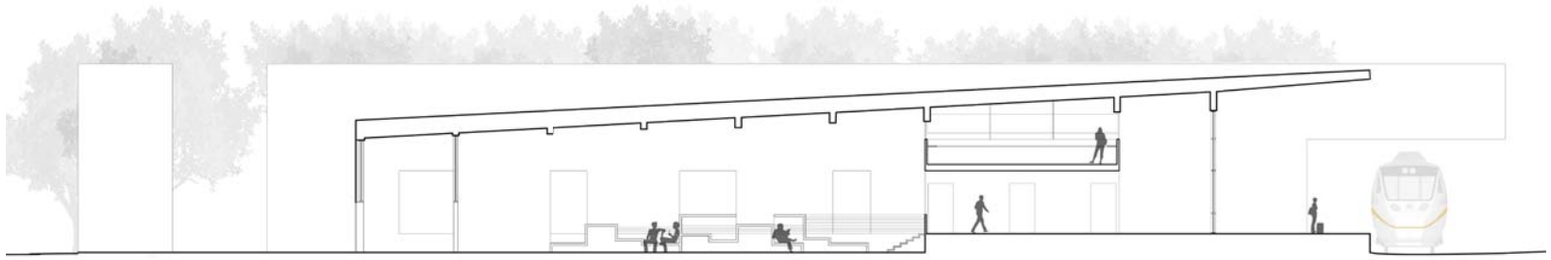


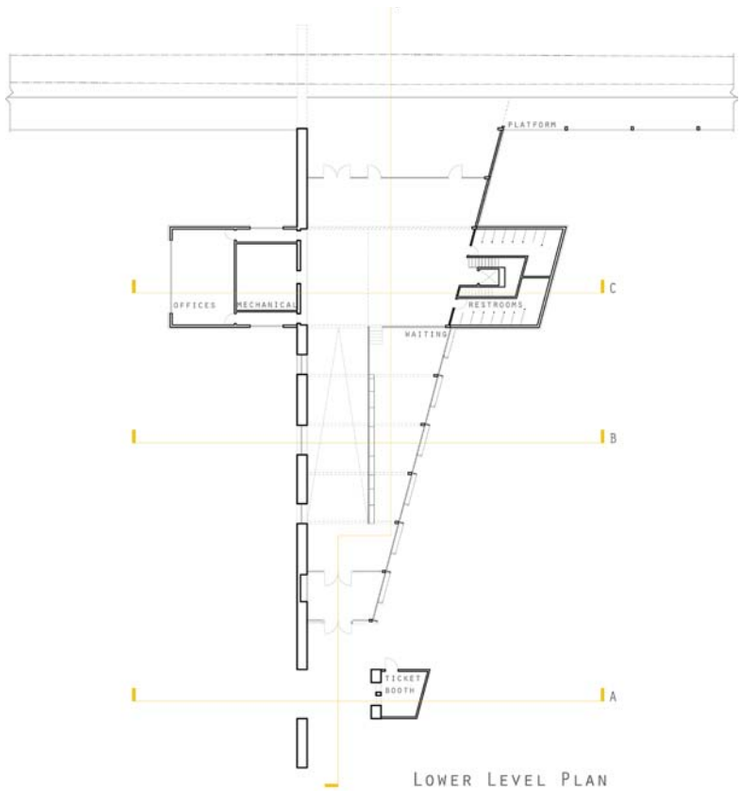




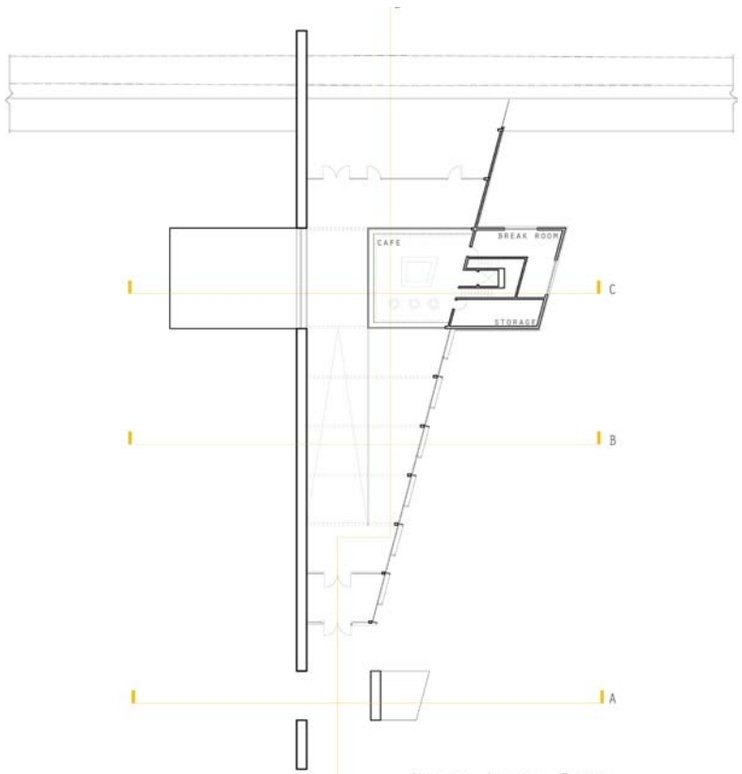


Charlotte Amtrak Station Charlotte,NC





Lower Level Plan

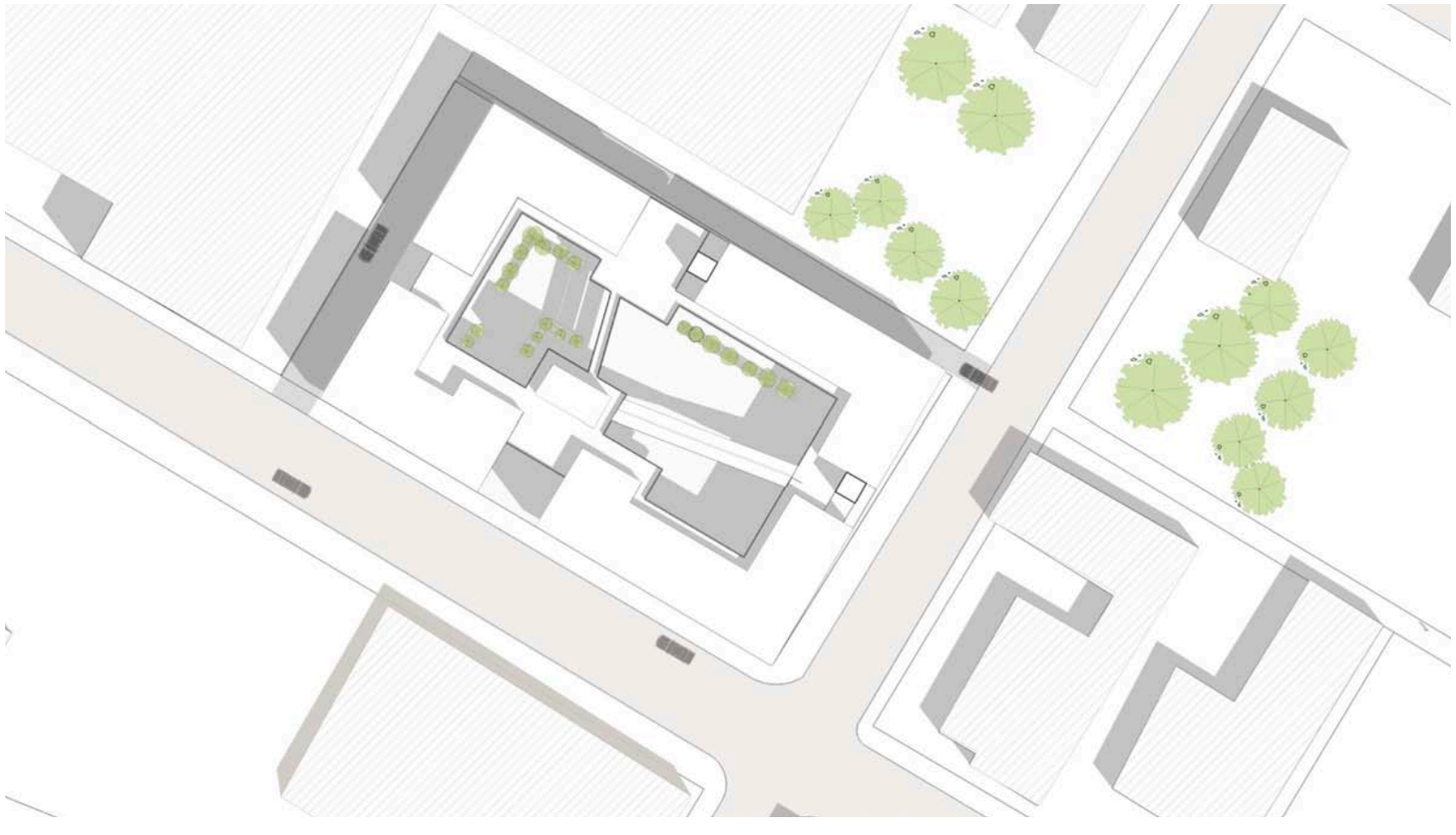


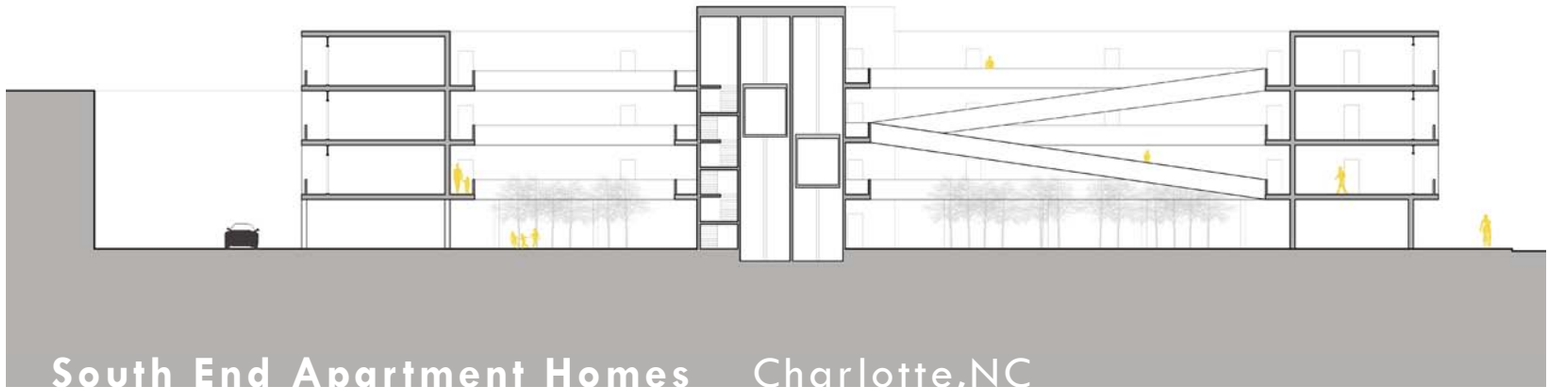
Upper Level Plan



South End Apartment Homes Charlotte,NC

Situated in South End Charlotte, this project concentrates on urban housing. With consideration of a strong pre-existing edge condition, the project focuses on the interplay of public and private spaces for the residents. A courtyard condition allows for these elements to be achieved, maintaining the street edge while opening up the center for a public space. By placing the main vertical circulation core within the courtyard, a hierarchy of space is created within the large area, further defining the space for the residents and the definition of public and private space.





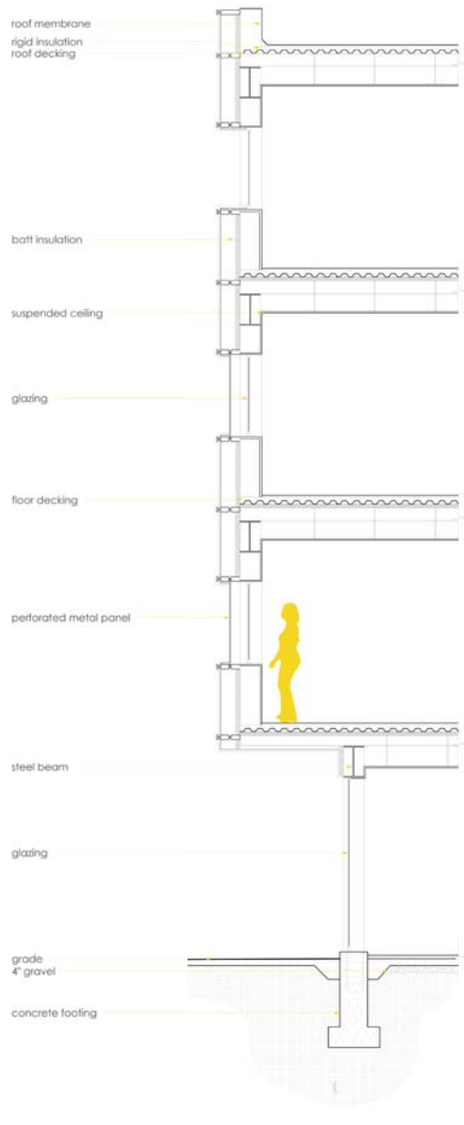
South End Apartment Homes Charlotte,NC

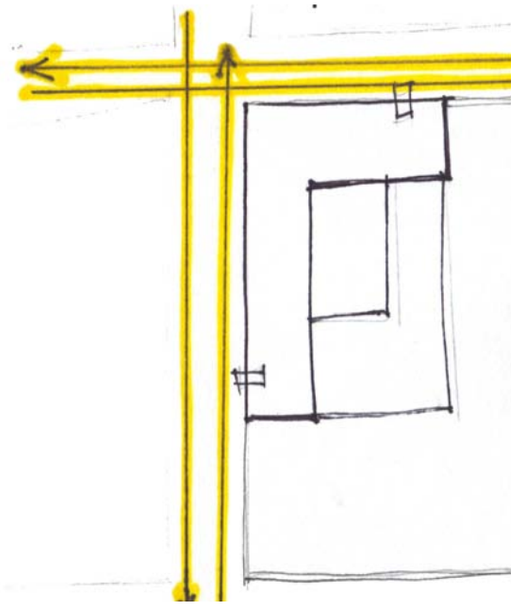


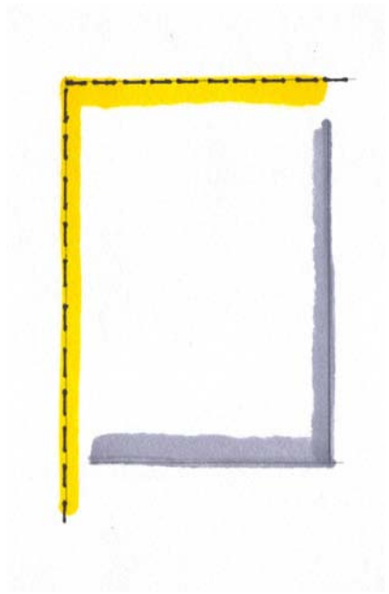
one bedroom
30' x 30' _ 900 sq ft
15 units

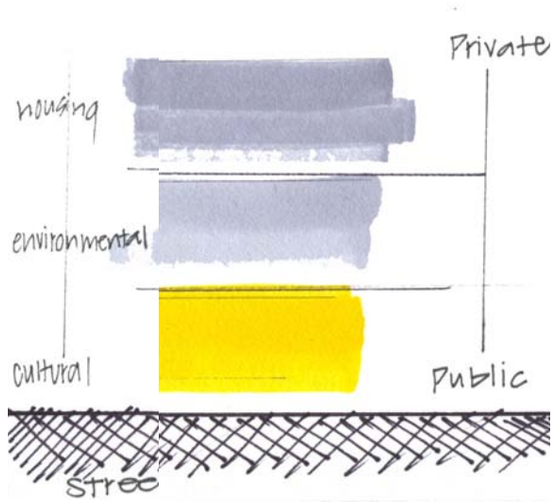
two bedroom
30' x 40' _ 1200 sq ft
15 units

three bedroom
30' x 50' _ 1500 sq ft
11 units



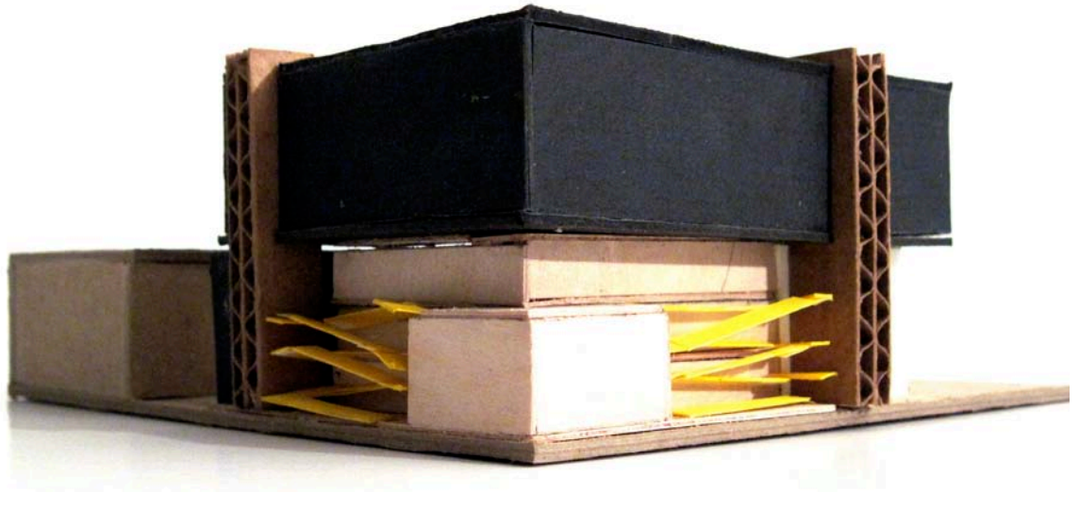


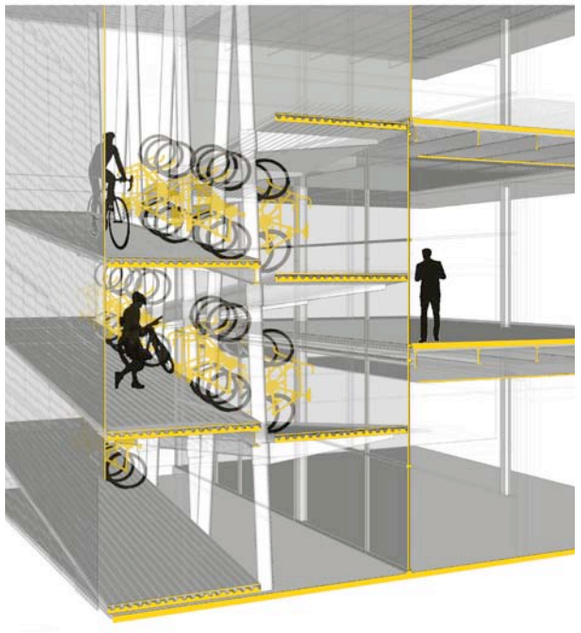




Solar Cycle: Solar Bike Center Minneapolis, MN

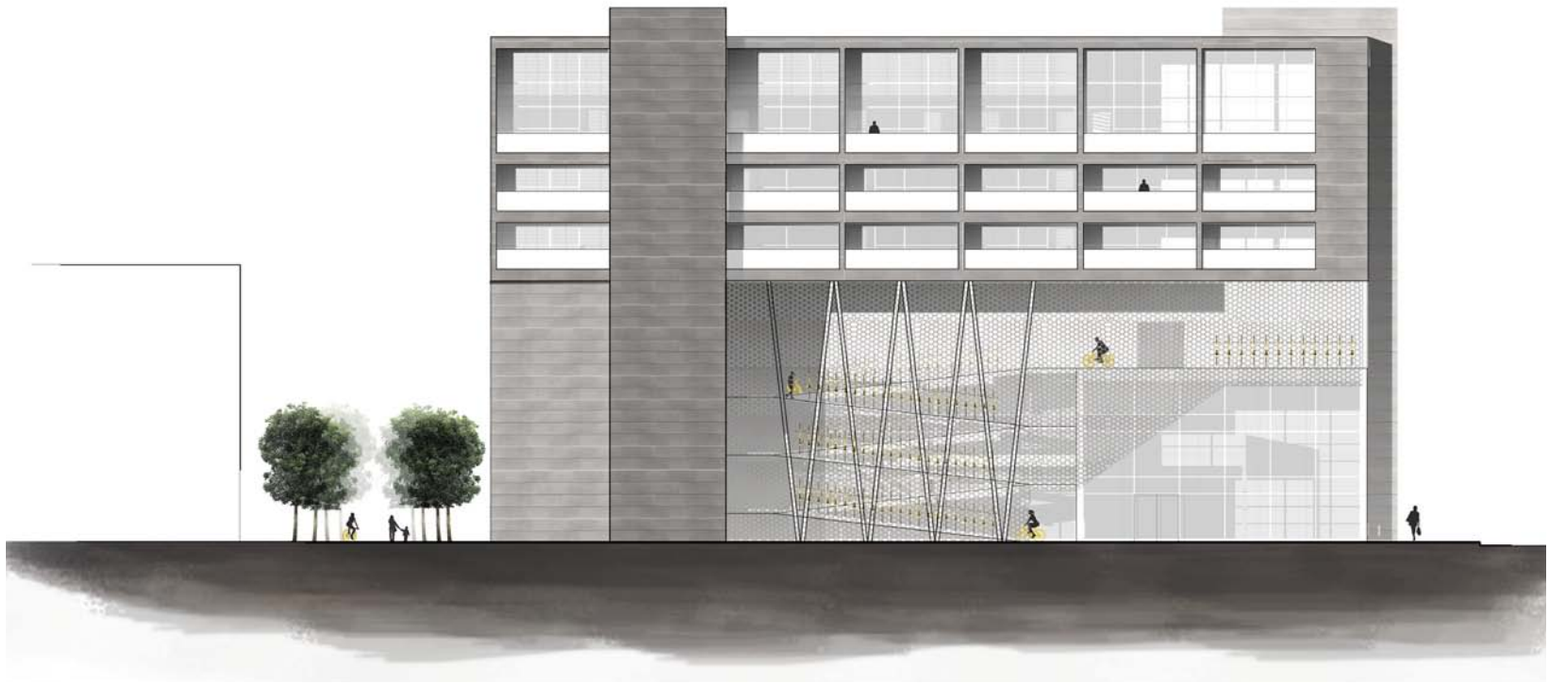
The people of Minneapolis use the means of bicycles for transportation, contributing a major role to the culture of the city. As the number two biking city in the U.S., Solar Cycle contains a solar bike co-op, photovoltaic research center, and housing accommodations. Solar Cycle sits within an upcoming cultural center of Minneapolis, juxtaposed between the college district and business district. The program takes advantage of the Minneapolis culture while utilizing the sun. With bicycling as the cultural backbone, Solar Cycle would serve the people culturally and environmentally. Coupled with a Photovoltaic Research Center an extension and connection to the larger city beyond the immediate site is enabled. Along with the extension, a relationship is created between the people, the street, and the environment. With the utilization of the sun, social and cultural activities further develop the identity of Minneapolis with maintaining its environment and cultural identity.







Solar Cycle: Solar Bike Center Minneapolis, MN



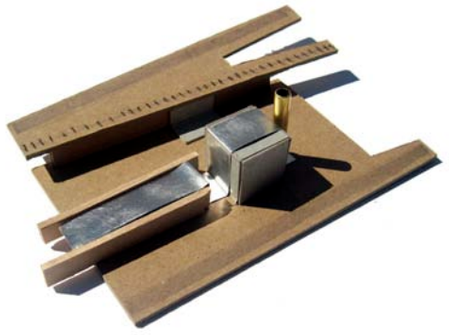


Constructed Ground Charlottesville, VA

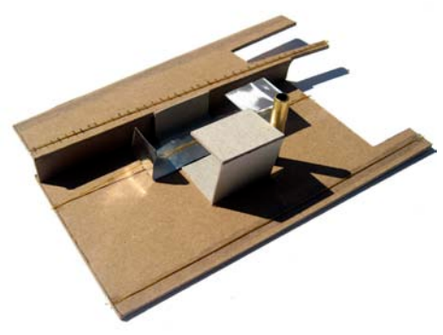
The power plant within the Woolen Mills neighborhood creates a site condition that has an inverse relationship of hard and soft edges. The building dwells in a strip of land, one side bounded by a railroad atop a hill and the other by a simple road. As the building turns to a ruin, nature engulfs the building on the roadside. This overtaking creates a natural transition from ground to building, a blurring of the natural environment and the built structure. In contrast, the opposing side contains a coal dump in which has permanently cut into the landscape, defining a hard line between the natural and built. These two edges create an inhabitable, interstitial space.

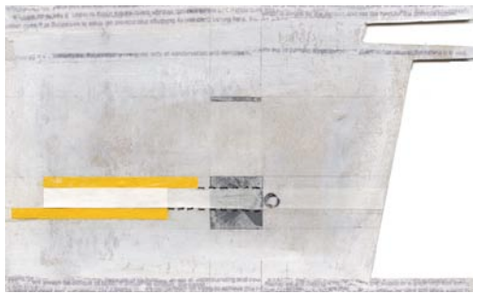
The contradiction of soft and hard edges translates itself into the relationship between the old and new. Raising questions as to how to intervene on the site, a relationship between the old and new must be established. Are the old and new separate spaces, only to be occupied as one and then other? Do they merge into one form, with no clear distinction between the two? Or perhaps, as with the existing site conditions, do they delicately move between dwelling as separate entities and relying on each other to form interstitial spaces?

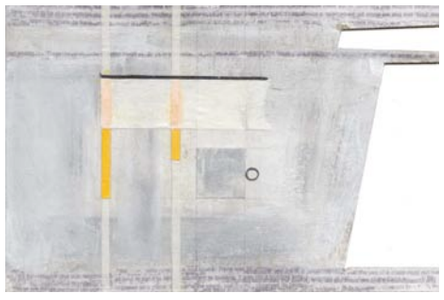
With the two conditions of the old and new to balancing between interaction and independence, reifies the condition of the existing site that holds a contradiction between edges. In order to maintain the experience of the ruin, the existing building remains untouched with the exception of the insertion of thick, inhabitable wall, providing the only physical connection between the old and new.

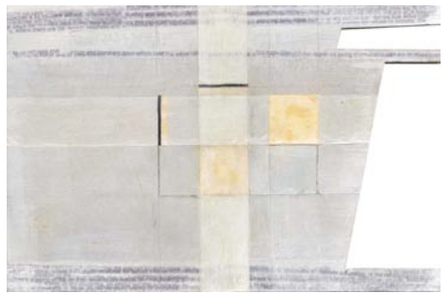


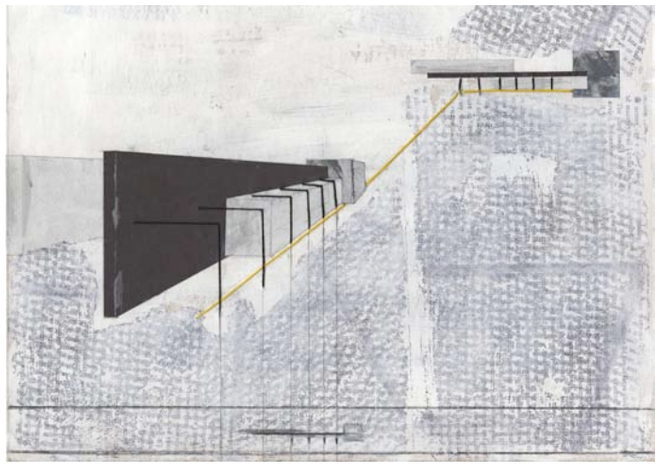










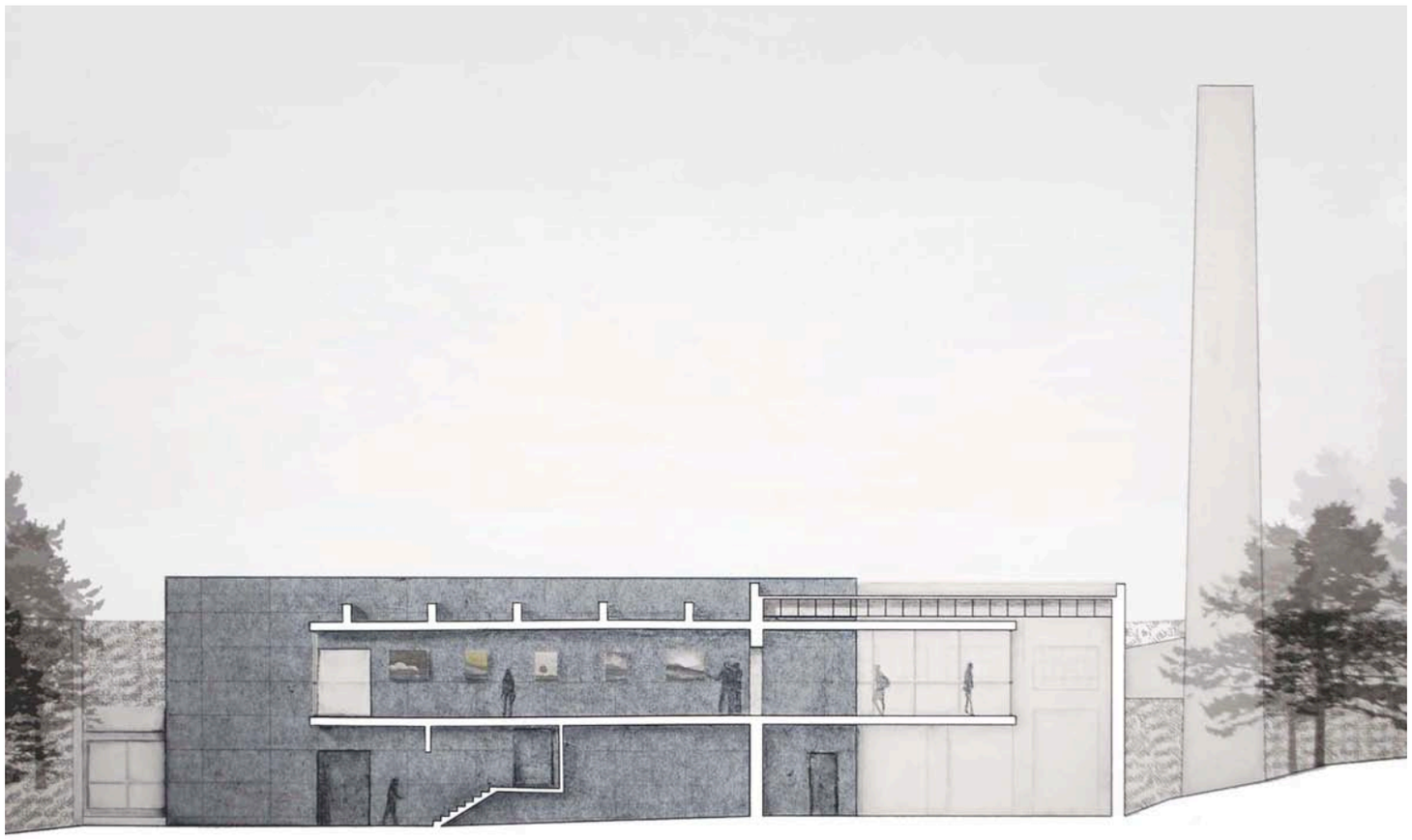








Constructed Ground Charlottesville, VA





Old Mill Brewing Company Asheville, NC

Located on a post-industrial site, naturally question arise about how to intervene the new, the brewery, with the old, the ruins on the site. This calls for a reconciliation of both a conceptual and physical relationship between the two. With two separate ruins on the site, it seems necessary to establish two separate relationships between each ruin and the brewery. Thus one, the larger of the two, focuses on movement and procession, while the second thrives on occupation and repose. Wanting to keep the engagement of each ruin separate, the development of a vertical barrier was created. This gesture programmatically hold the vertical circulation and service spaces, however also acts as a threshold delineating which ruin one engages or views. Thus as one begins on the site, one will enter through the larger ruin experiencing it as the ruin itself. Once exiting the ruin, the brewery greets the occupant with an amphitheater nestled between the ruin and brewery where people can gather outdoors with beer in hand. Upon entering the brewery, one is greeted by the most public of spaces, the lobby and shop, as it overhangs looking into the brew area, giving no room for hesitation as to the purpose of this building. Entering the dividing wall and moving downward brings the occupant to the taproom. This area bunkered into the earth provides an public, yet intimate area to drink and be with friends. This floor also houses the brew area, always keeping the occupant close to the process, in addition to an exit to an outdoor area. Arranged around the smaller ruin, this outdoor space is covered by the building hovering overhead. This area allows people to gather enjoying a product of the new while in the presence of the ruin. Entering the dividing wall once more, moving all the way upward, the occupant is greeted by a restaurant towered in the air to overlook the River Arts District. The restaurant acts a pinnacle in the procession through the brewery, in that while the view or engagement of the ruins had been chosen for the occupant to this point, in the restaurant views are opened to allow a view to either ruin and beyond into the district.

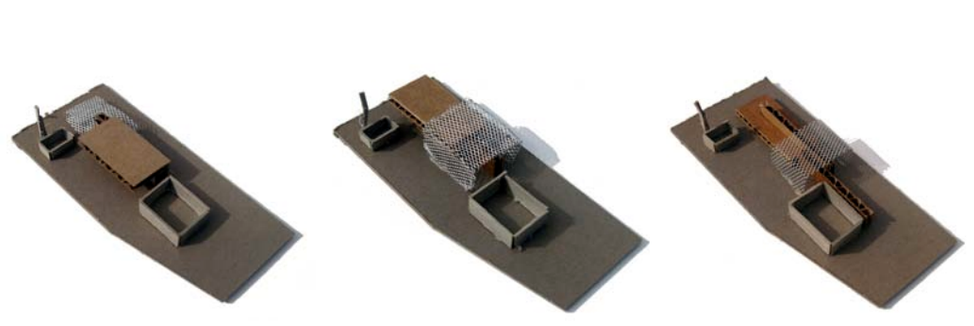


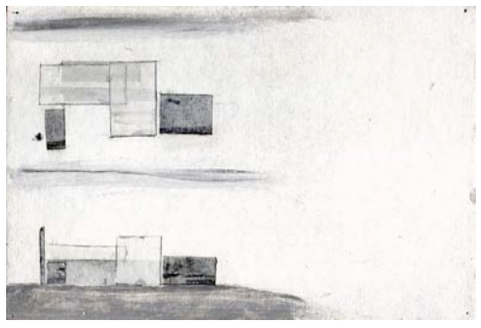


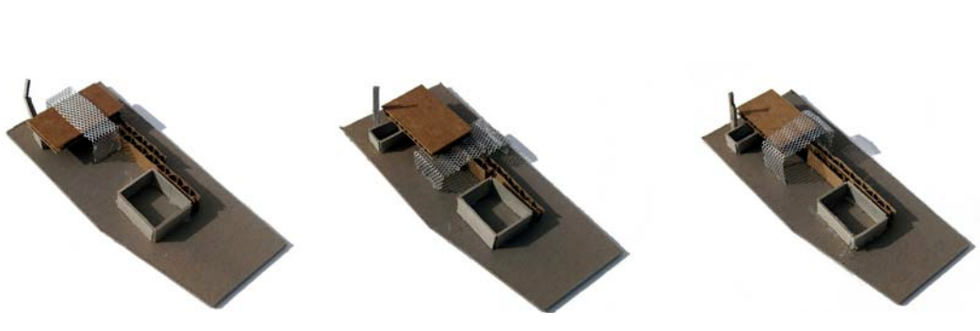


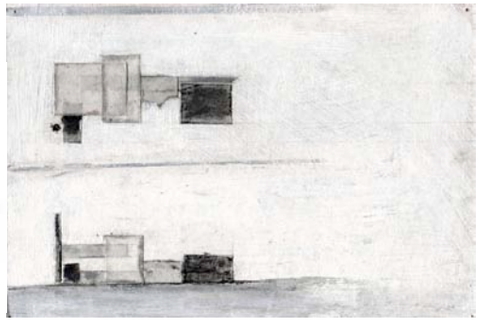


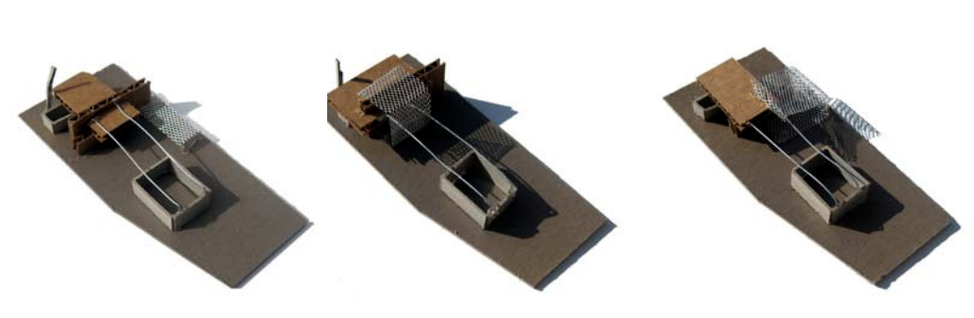
Old Mill Brewing Company Asheville, NC

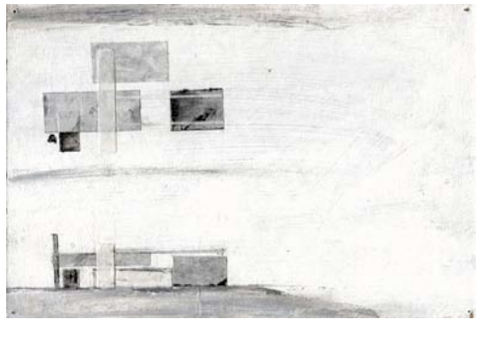


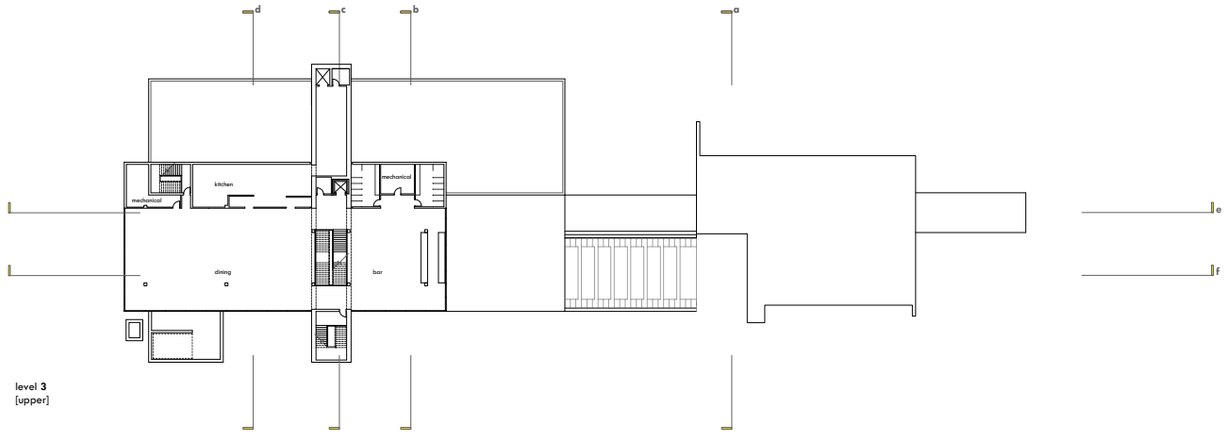




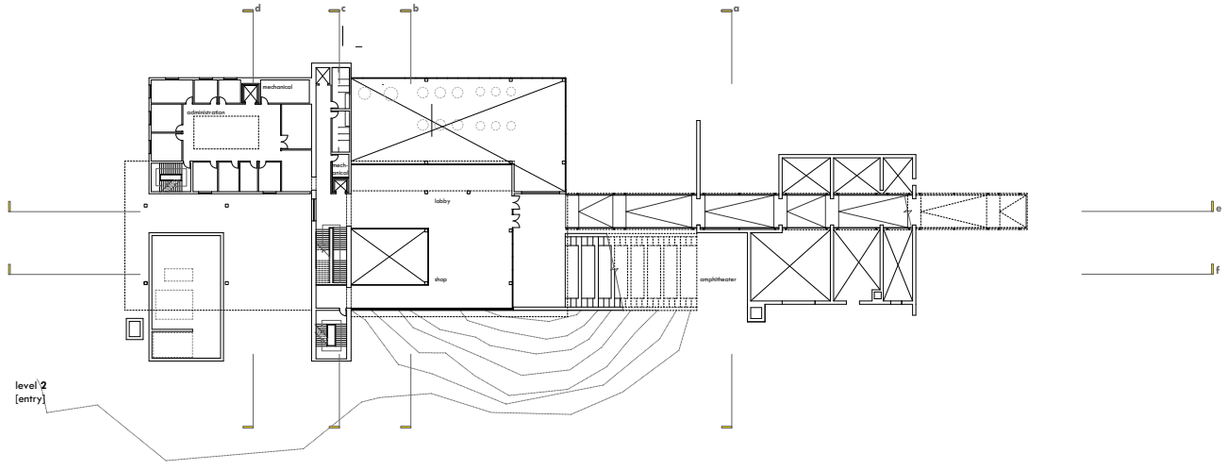


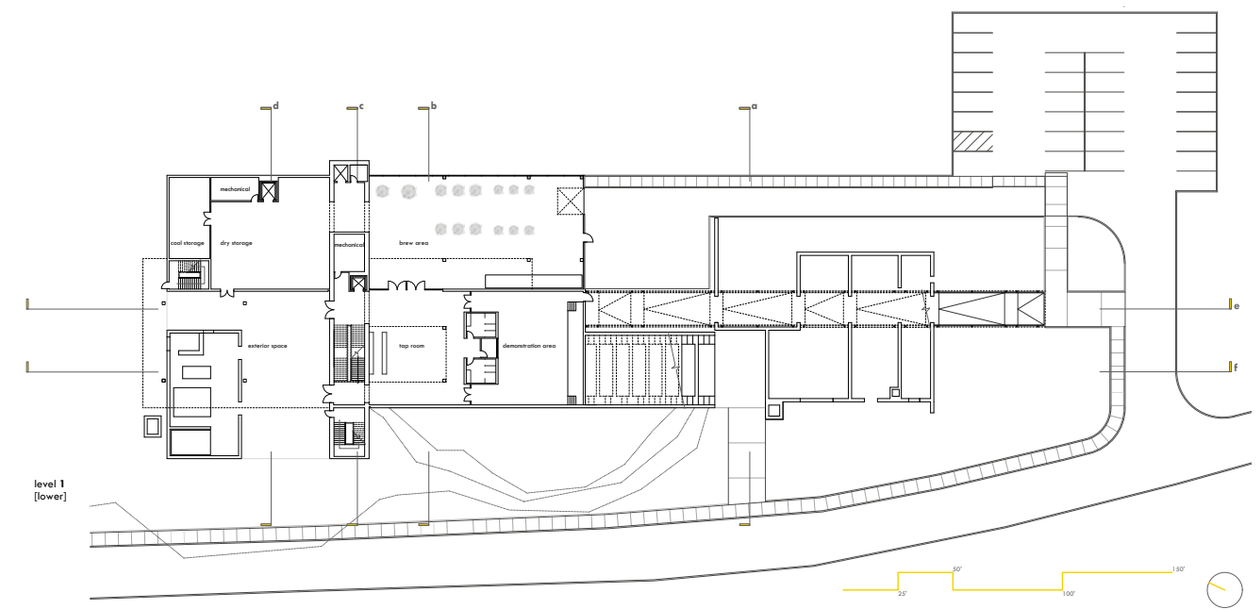


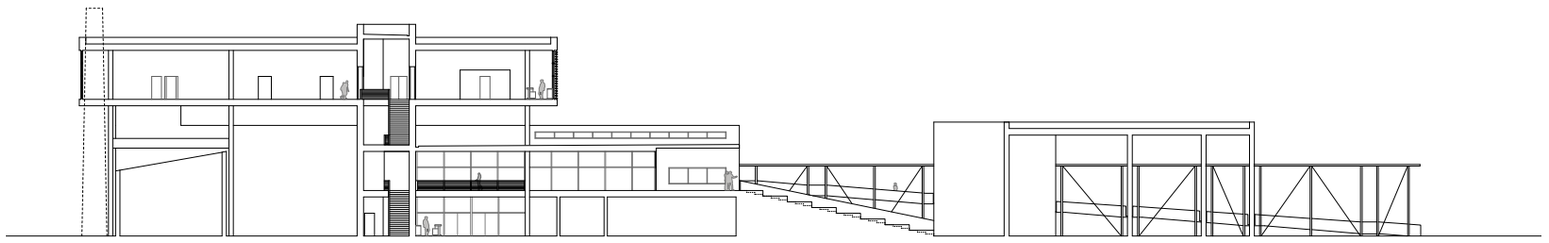




Old Mill Brewing Company Asheville, NC







Old Mill Brewing Company Asheville, NC



shannonleighwhite

[add.] 9612B Vinca Circle Charlotte, NC 28213

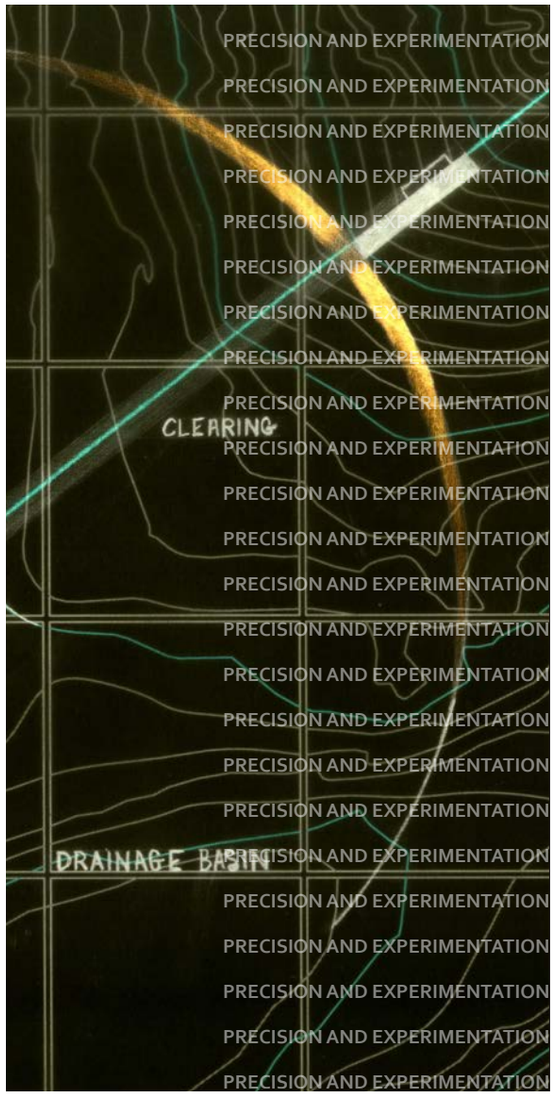
[email] ShannonWhite623@gmail.com

[tel.] 919.946.0951

PRECISION AND EXPERIMENTATION

PRECISION AND EXPERIMENTATION

PRECISION AND EXPERIMENTATION



ALLEN

BACHELOR of ARCHITECTURE	UNC CHARLOTTE	2012
BA in ARCHITECTURE	UNC CHARLOTTE	2011
BREVARD HIGH SCHOOL	BREVARD, NC	2007
GRAPHIC DESIGN ASST.	UNC CHARLOTTE SCHOOL OF ARCH.	2012
ADMINISTRATOR	UNC CHARLOTTE FAB LAB	2011-2012
RESEARCH ASSISTANT	UNC CHARLOTTE C.I.B.D.R.	2010-2011

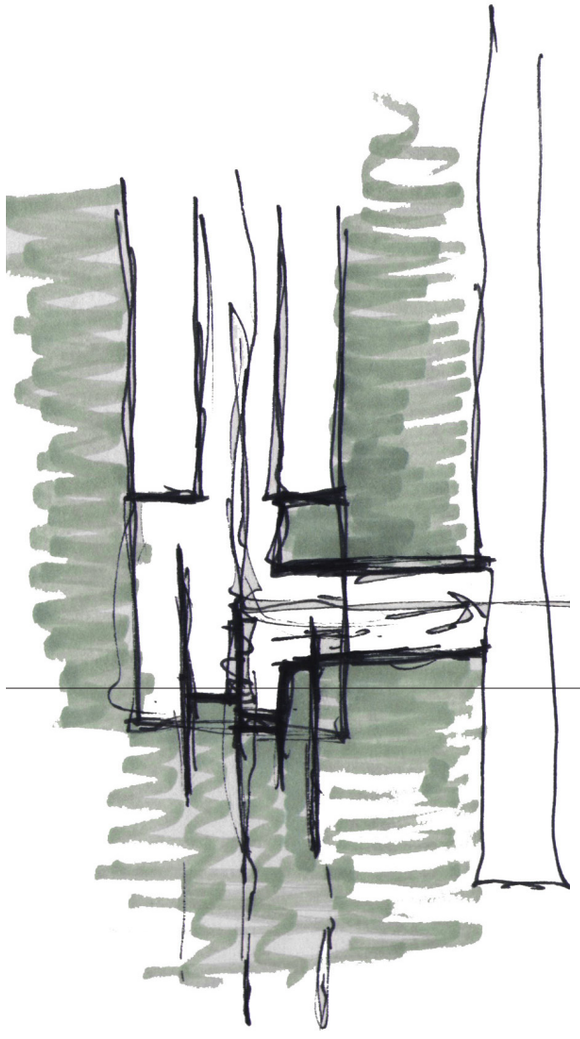
MICHAEL

PRATT

MLA CANDIDATE, UVA

FALL 2012





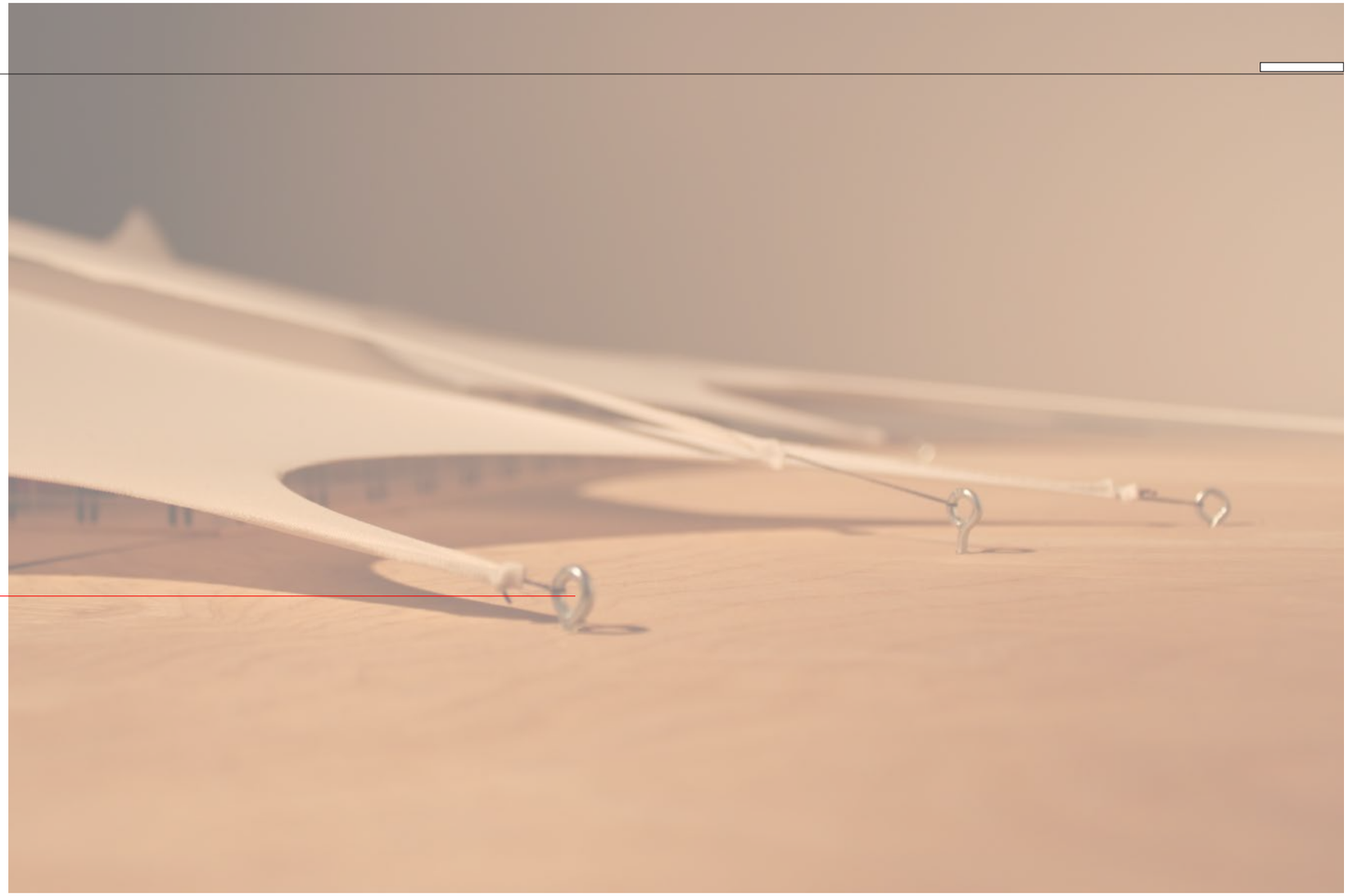
PRECISION	AND	EXPERIMENTATION
EXACTNESS	WITH	EXAMINATION
DETAIL	PLUS	DEVELOPMENT
CAREFULNESS	ALSO	CURIOSITY
REGULARITY	COMBINED	INVESTIGATION
RIGOR	PAIRED	SCRUTINY
METICULOUSNESS	TOGETHER	INTERROGATION
MEASURE	LINKED	DISSECTION

pre-cis-ion

n. the ability of a measurement to be consistently reproduced.

[webster's new world dictionary]

In this case, a measurement of quality and of order. Design does not simply happen; it is realized by way of process. This process is created over time, through experience. It has a logic to it; a level of intent and investigation that leads one to a solution. These projects demonstrate precision and order, consistency and resolution. They are meant to be complete design proposals that present interesting problems and creative solutions to the issues at hand.



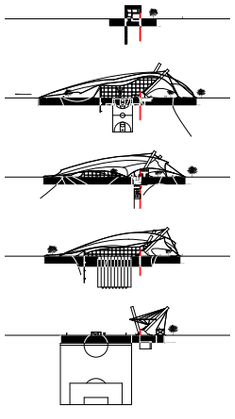
Ecusta Activity Center

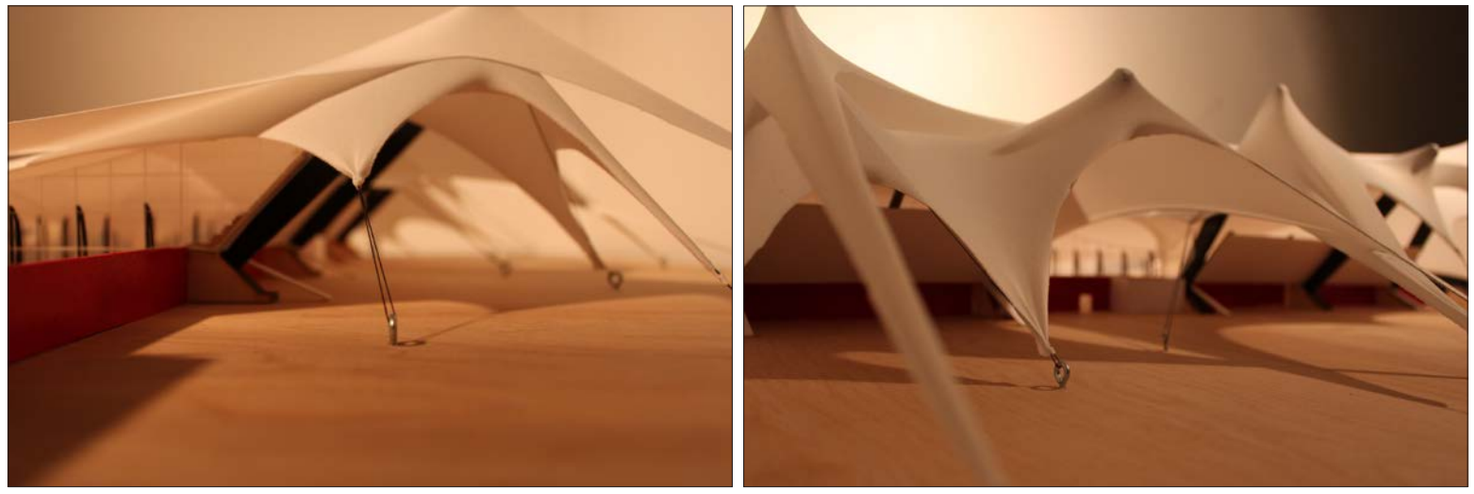
Critic: Chris Beorkrem

in Brevard, North Carolina on the site of a former paper mill.The intent of the project is to activate this site in a new and attractive way through landscape and architectural design; to regenerate the land and to reconstruct the negative image and stigma of the site.

The Ecusta Activity Center is located in Brevard, North Carolina on the site of a former paper mill.The intent of the project is to activate this site in a new and attractive way through landscape and architectural design; to regenerate the land and to reconstruct the negative image and stigma of the site.

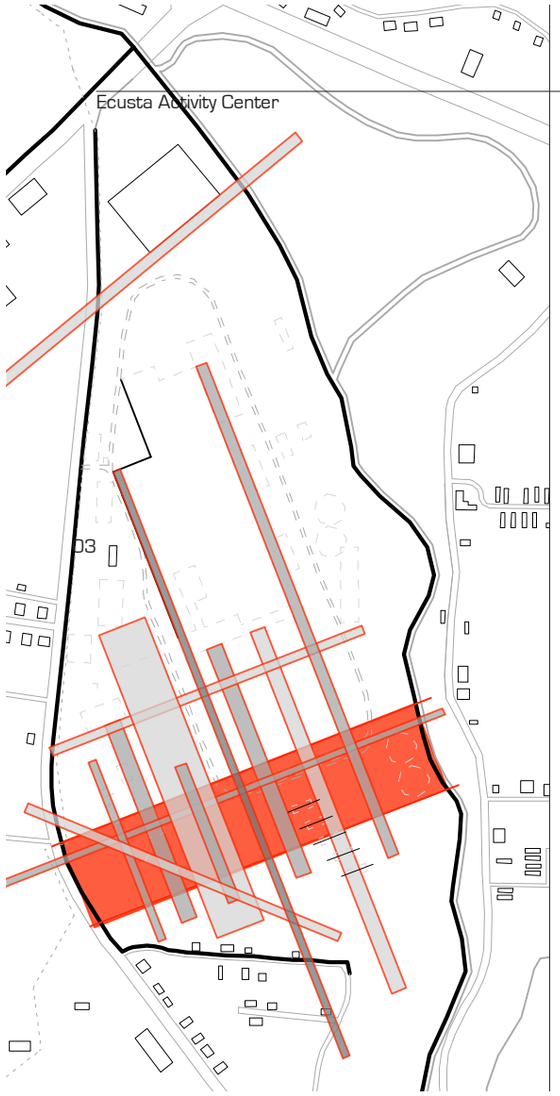
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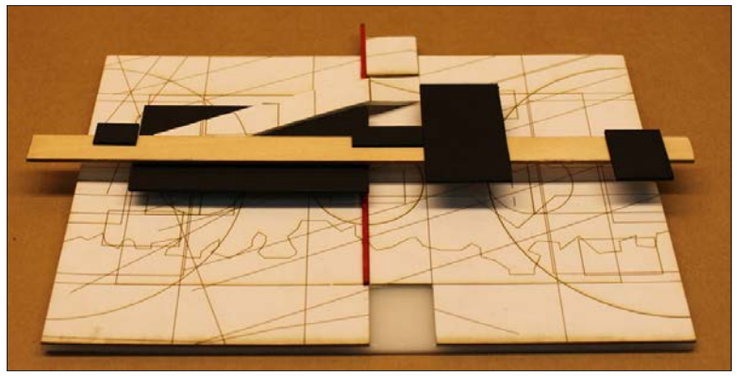


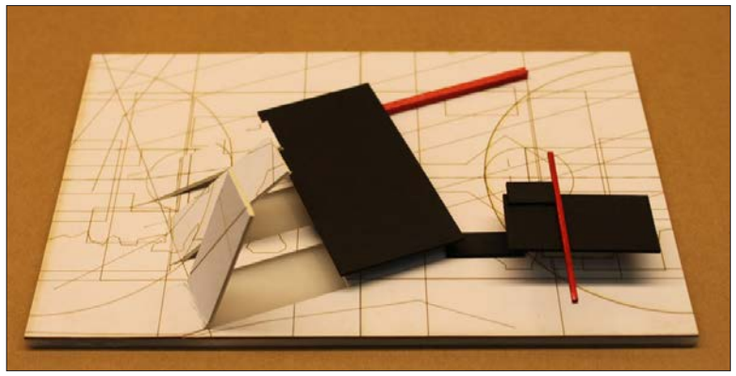


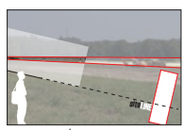


final model

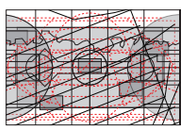


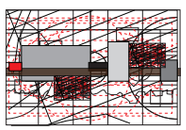




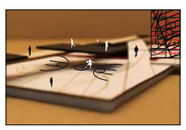




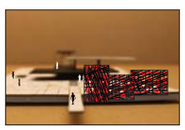












process work

Buffalo Bayou Eco Tower

Critics: Chris Jarrett
Kyoung Hee Kim

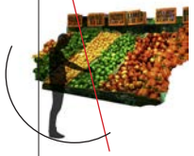
The project is a new interpretation of the American traditional farm, taking the horizontal farming methodology and transforming it into high density, technologically advanced vertical farm that uses far less land area, water, and energy.

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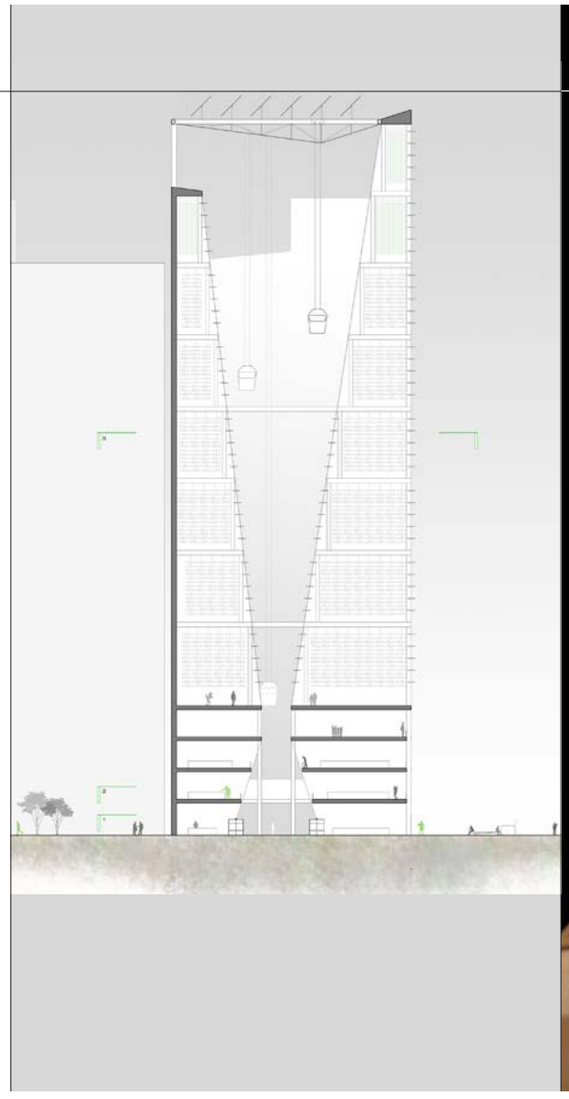












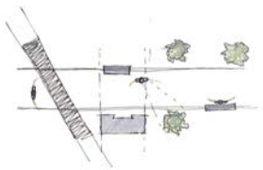


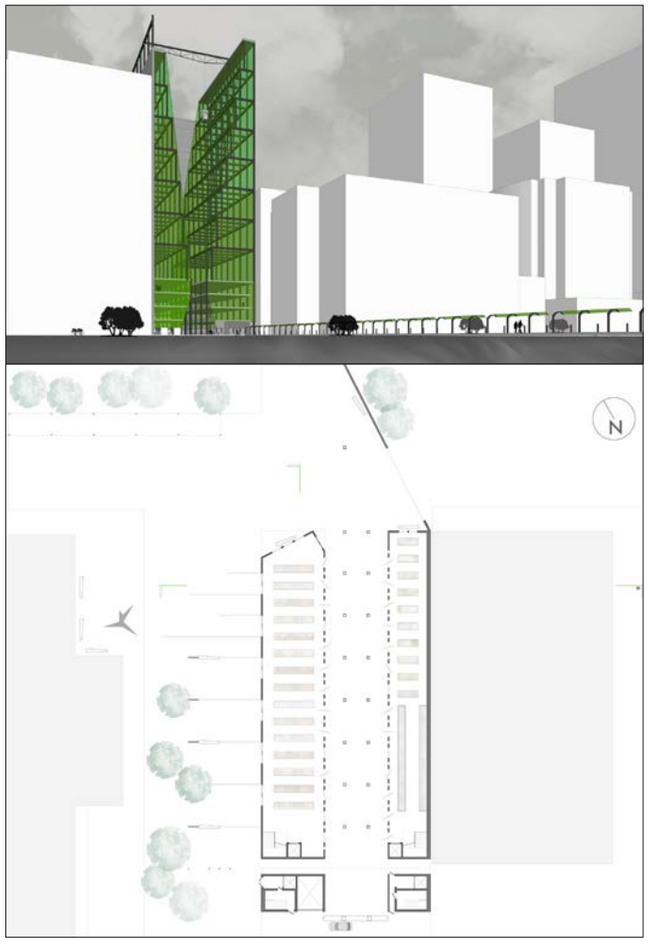
Buffalo Bayou:
Eco Urban Framework

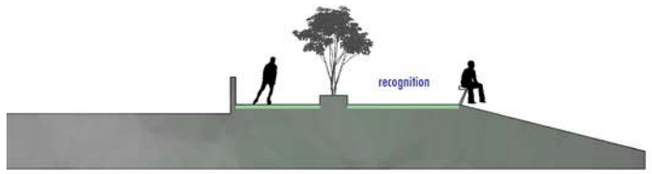
Group Members: Sean Wilson
Kerry Weldon

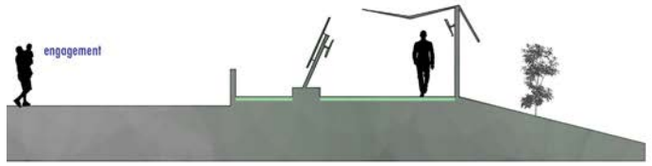
Working in a group with two other students, we created an ecologically oriented urban conceptual plan for a stretch of the Buffalo Bayou in Houston, Texas. Each of us offered our individual architectural interventions while simultaneously working with one another to formulate this plan. Work shown here is my contribution to the group.

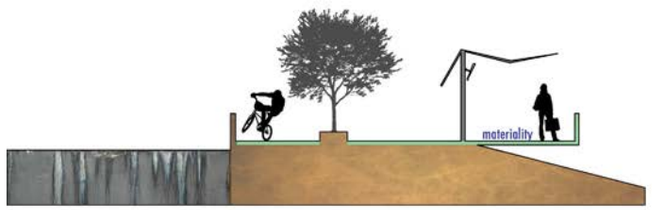
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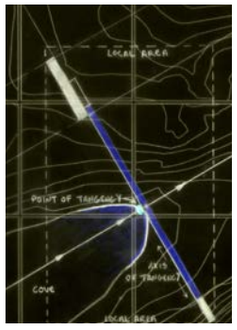




Fire and Water

Critic: Christine Abbott

This project looks at the relationship between public and private spaces. The project separates the private area of the power plant and the public area of the visitor's center. Composition, materiality, transparency, and views were key concepts explored in this project. This project looks at the relationship between public and private spaces. The project separates the private area of the power plant and the public area of the visitor's center. Composition, materiality, transparency, and views were key concepts explored in this project. This project looks at the relationship between public and private



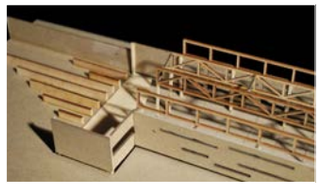


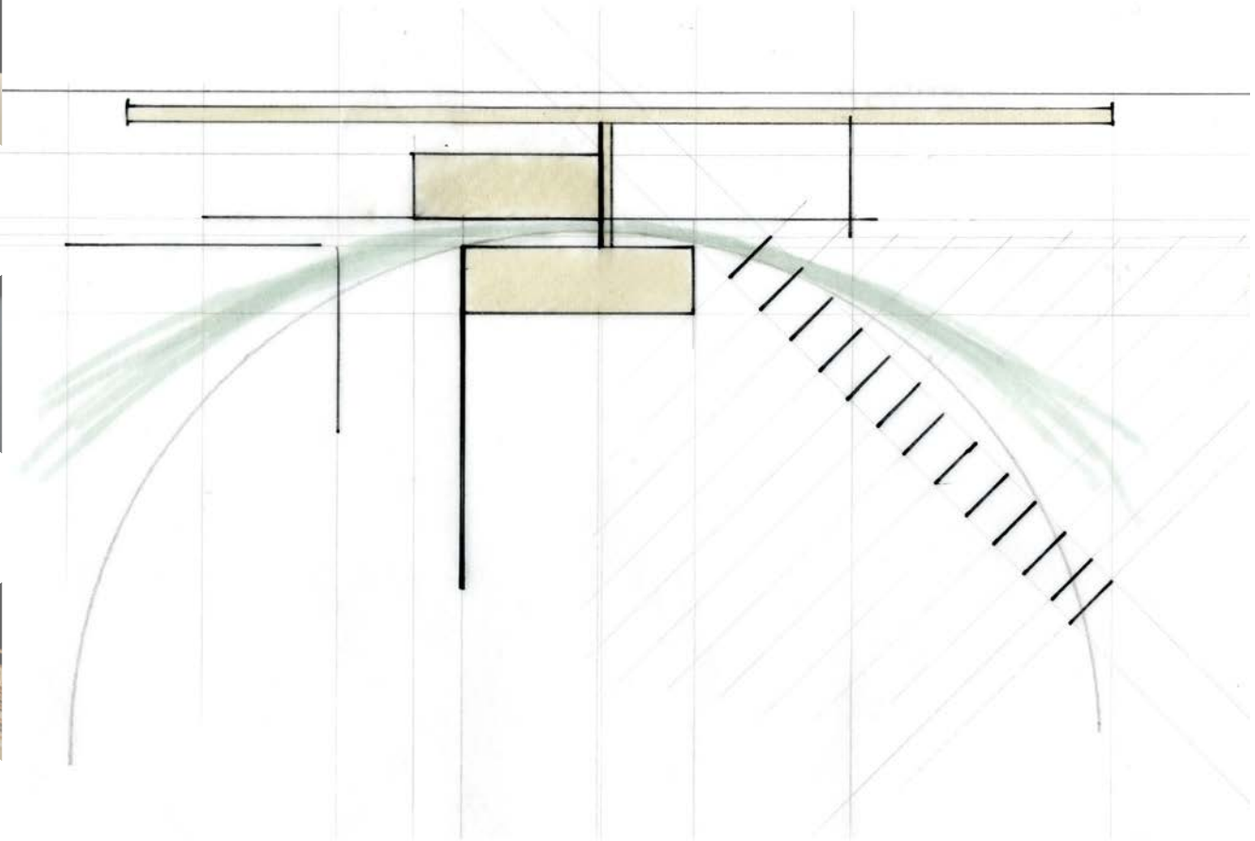
Smith Street Station

Critic: Bryan Shields





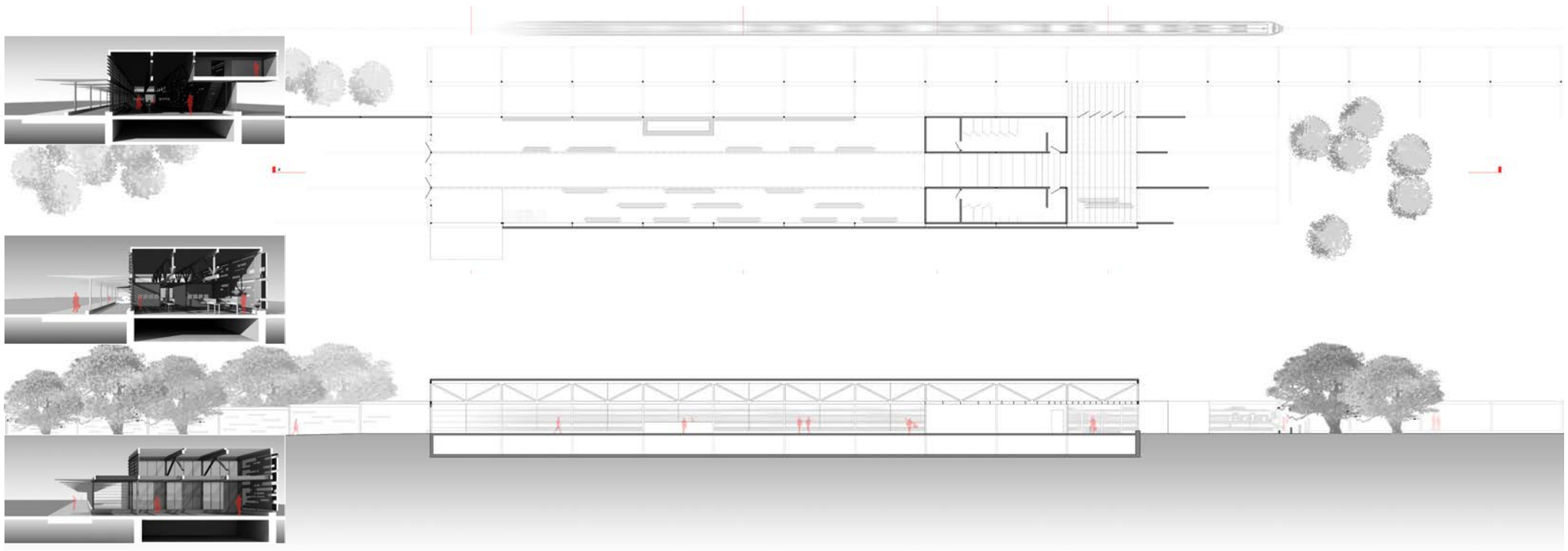




as the circulation approach and spatial sequence through the building. The building entry expands into the landscape, activating the greater site and engaging the pedestrian. The linear nature of train lines is echoed in the linear orientation of the primary structure as well as the circulation approach and spatial sequence through the building. The building entry expands into the landscape, activating the greater site and engaging the pedestrian.

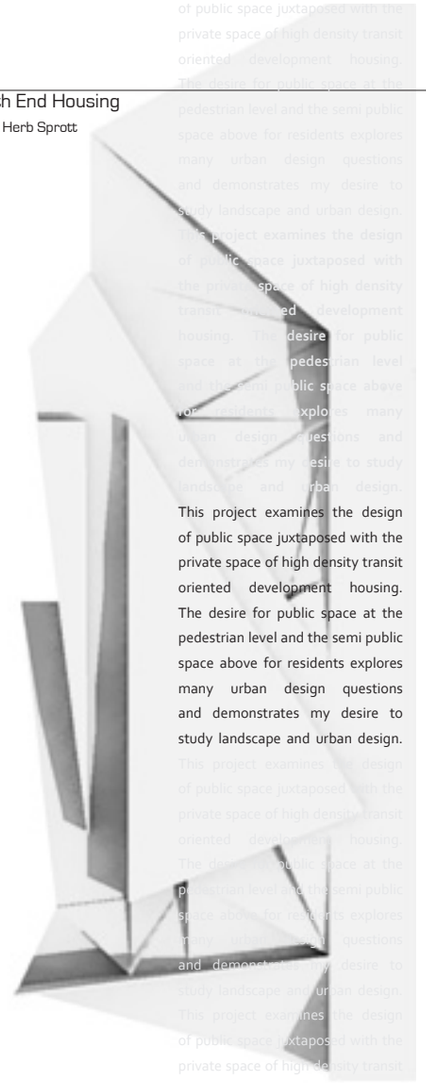
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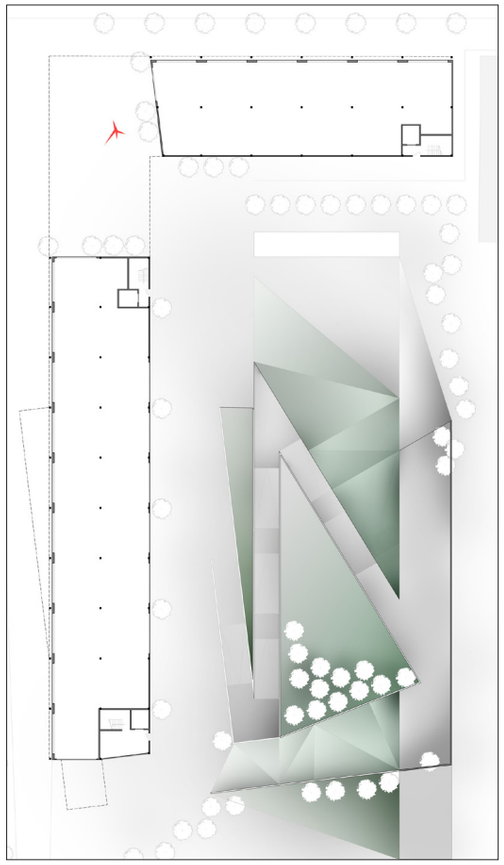
South End Housing

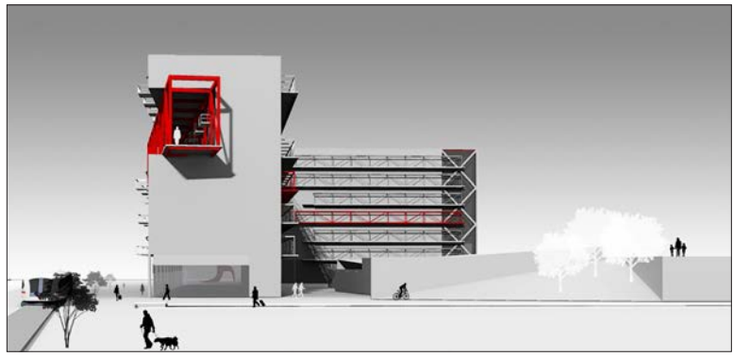
Critic: Herb Sprott

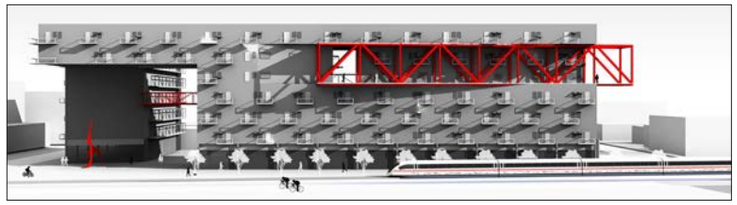


This project examines the design of public space juxtaposed with the private space of high density transit oriented development housing. The desire for public space at the pedestrian level and the semi public space above for residents explores many urban design questions and demonstrates my desire to study landscape and urban design.

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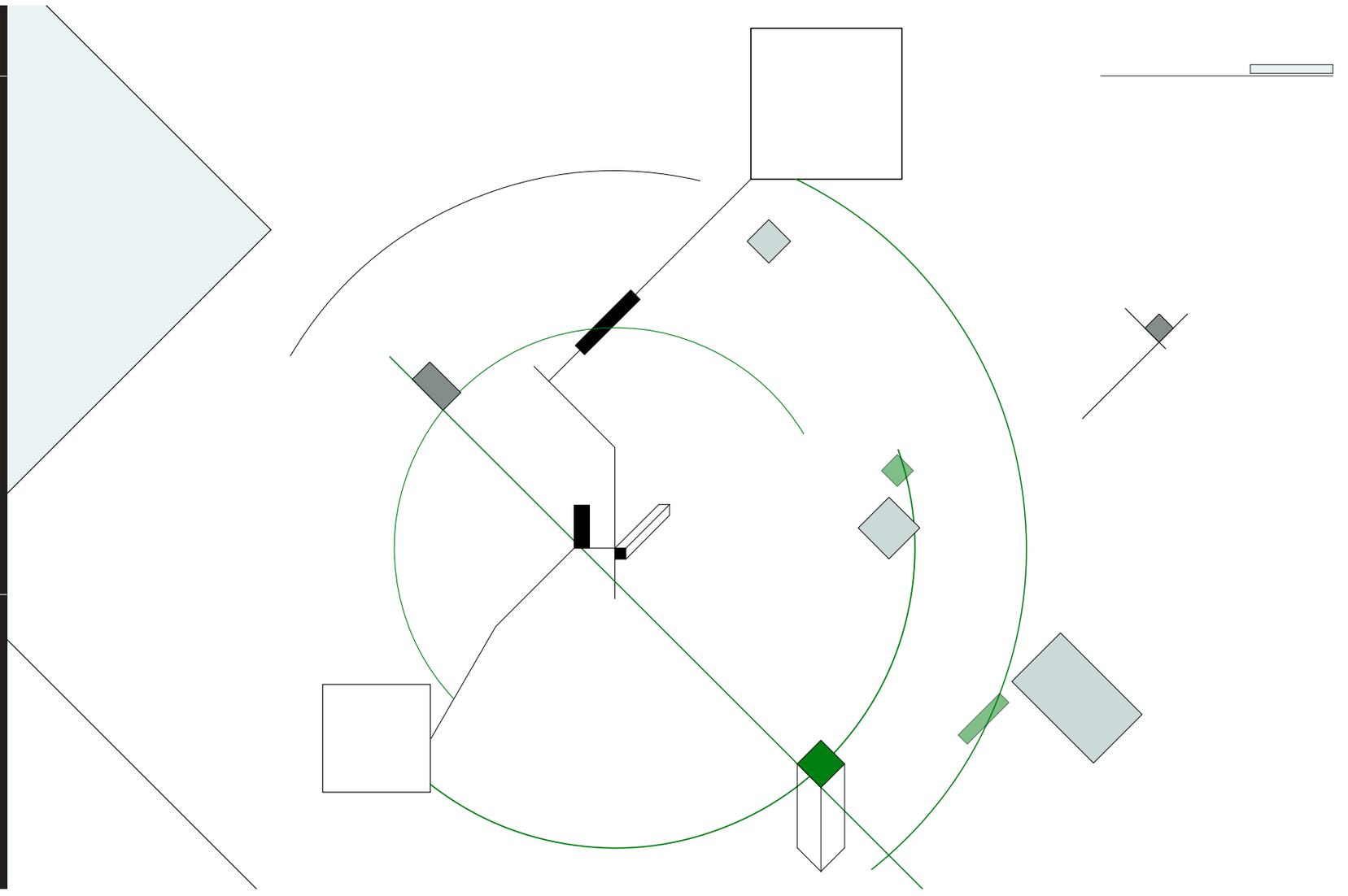




n. the act, process, practice, or an instance of making experiments; the process of investigation leading to discovery.
[webster's new world dictionary]

In this case, the discovery and formulation of one's own ideological approach and methodology to design. Experimentation builds from interest and curiosity. One must experiment with new techniques, new information, and varying representations in order to discover what succeeds, what interests, and what compels. Those methods must then be applied to a body of work, creating one's identity and demonstrating one's methodology. These projects demonstrate my curiosity, experimentation, and desire to create.

ex-per-im-en-tat-ion



Interrogating the Everyday: Space - Time - Architecture

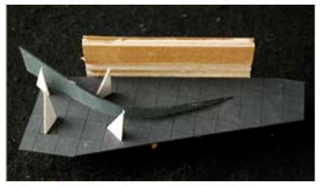
Critics: Thomas Forget
Greg Snyder
In Collaboration With:
Sean Wilson
Wylie Robinson

Definition:

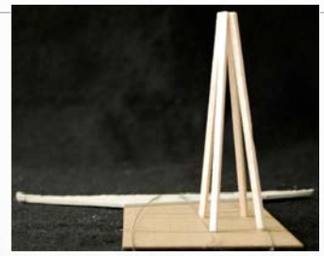
Space: The boundless three-dimensional expanse in which all matter exists; a period of time.

Architecture: The movement through space.

Movement: The cadence, or rhythm of space.









theoretical interventions along the Highline, NYC

Thesis:

Space becomes architecture when a body experiences the rhythm of form through movement. Movement is the catalyst, changing perception, creating rhythm.

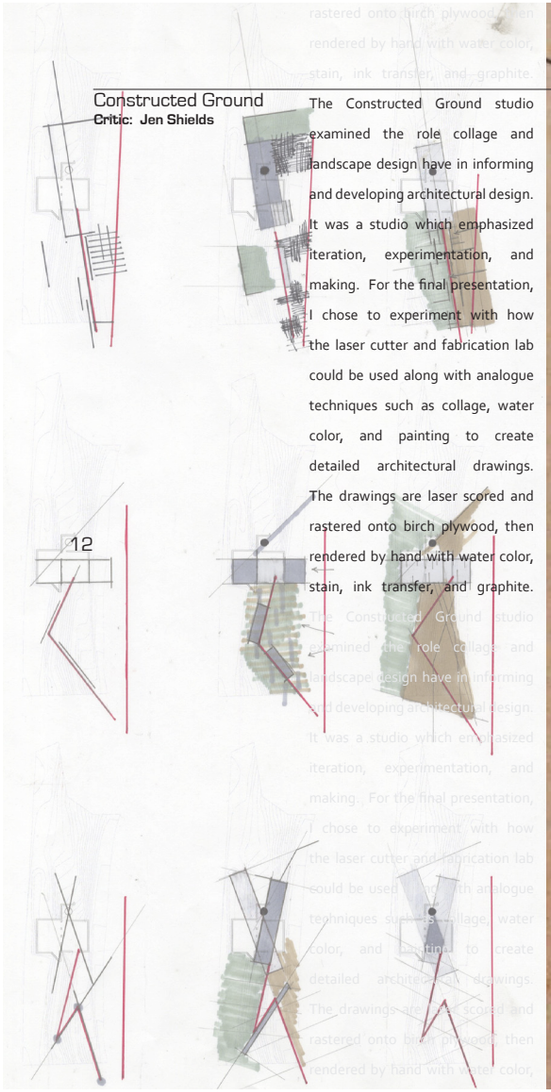
Process:

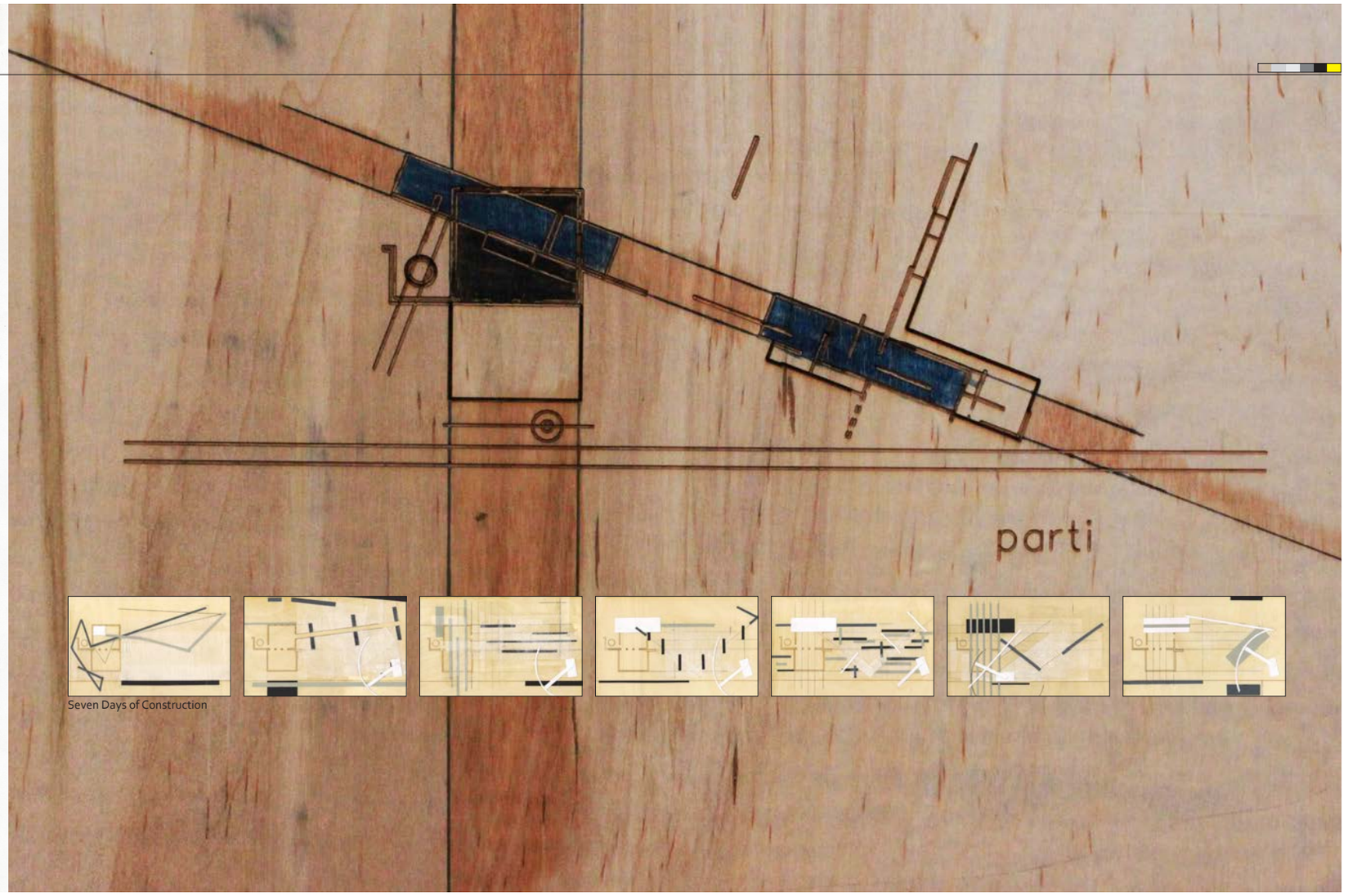
An existing order;
the everyday;
form disrupts the order;
form creates a new order;
distraction;
reaction;
architecture.

Constructed Ground

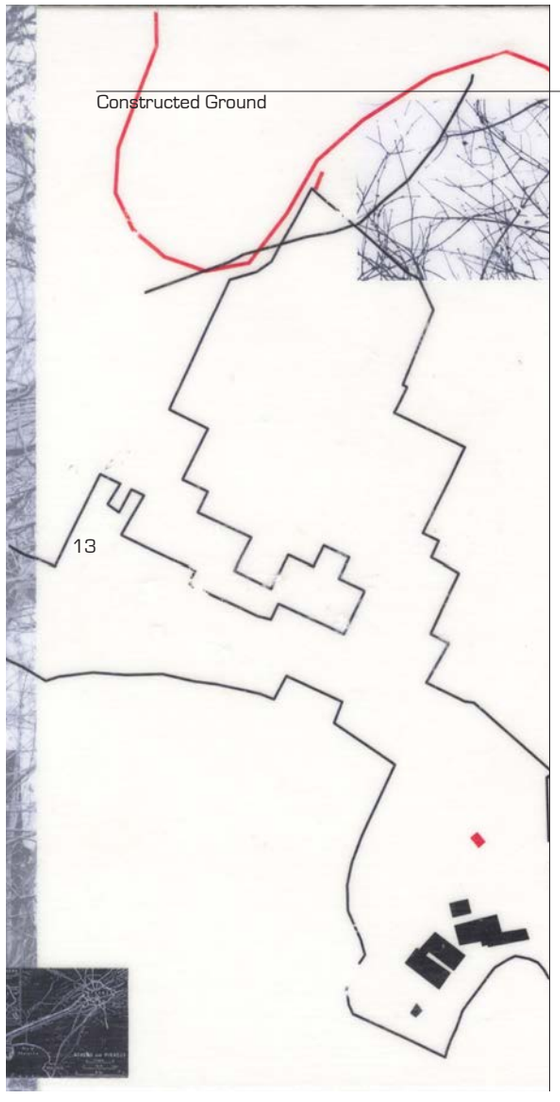
Critic: Jen Shields

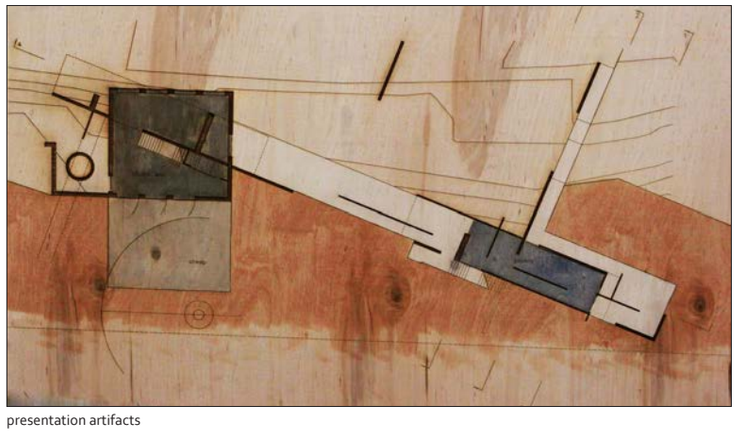
The Constructed Ground studio examined the role collage and landscape design have in informing and developing architectural design. It was a studio which emphasized iteration, experimentation, and making. For the final presentation, I chose to experiment with how the laser cutter and fabrication lab could be used along with analogue techniques such as collage, water color, and painting to create detailed architectural drawings. The drawings are laser scored and rastered onto birch plywood, then rendered by hand with water color, stain, ink transfer, and graphite.

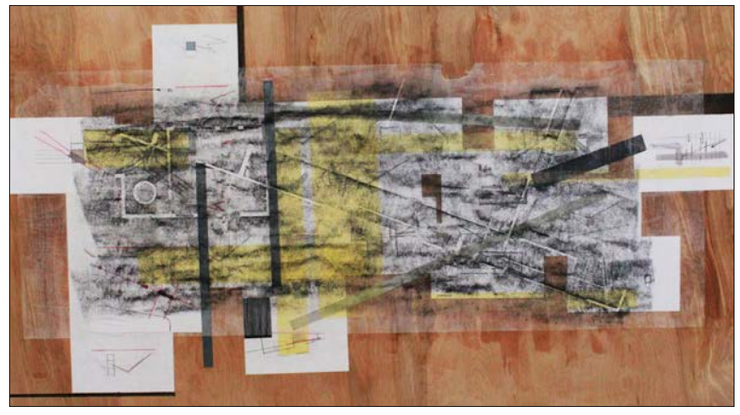




Seven Days of Construction



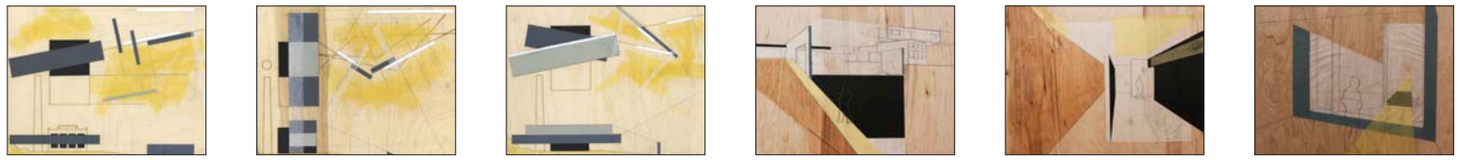




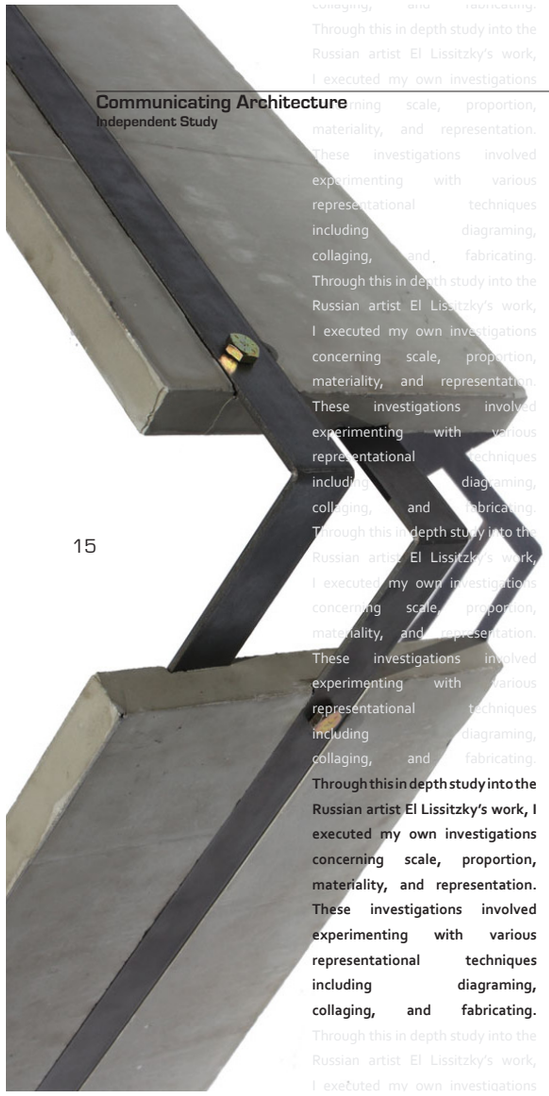
presentation artifacts







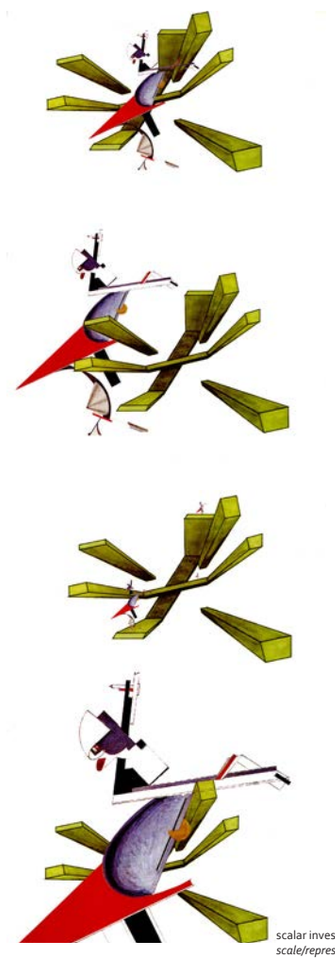
process work



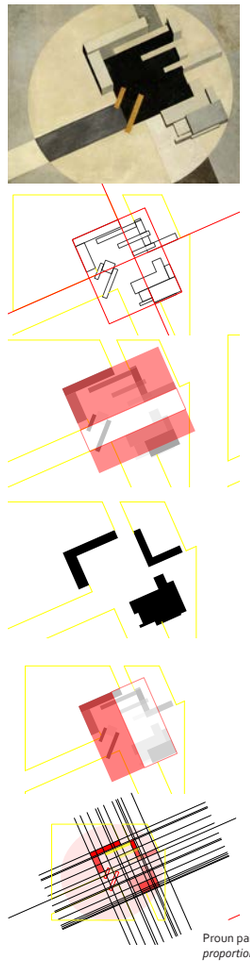
Through this in depth study into the Russian artist El Lissitzky's work, I executed my own investigations concerning scale, proportion, materiality, and representation. These investigations involved experimenting with various representational techniques including diagraming, collaging, and fabricating.

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Through this in depth study into the Russian artist El Lissitzky's work, I executed my own investigations



scalar investigation
scale/representation

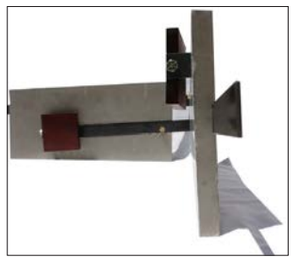


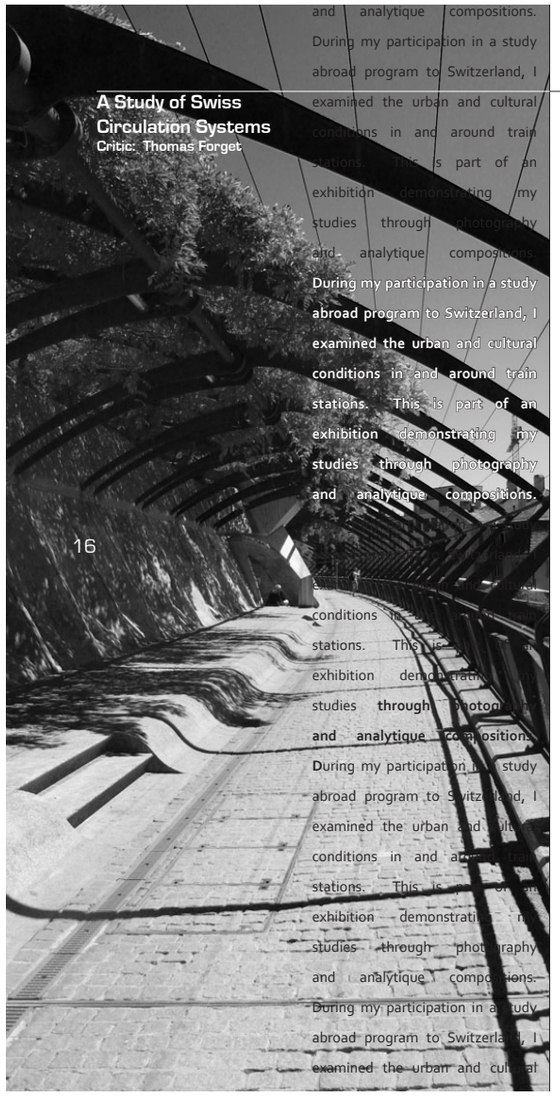
Proun painting analysis
proportion/composition





Shadow Box
materiality/fabrication



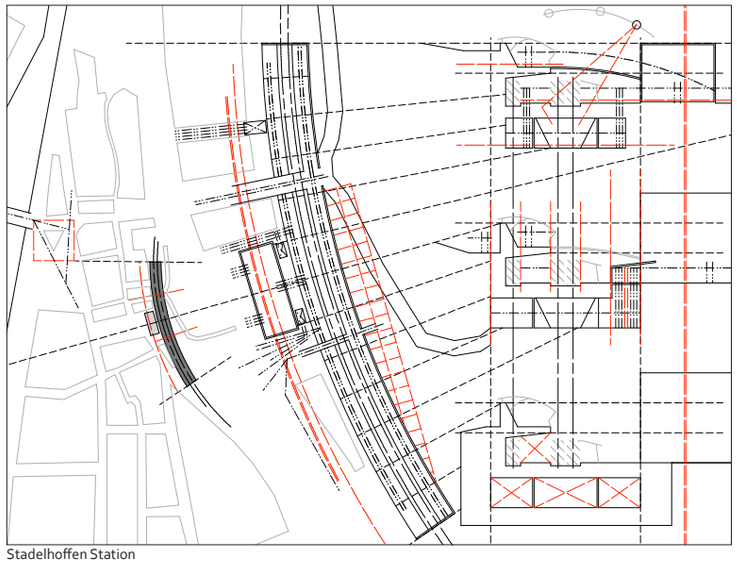


A Study of Swiss Circulation Systems

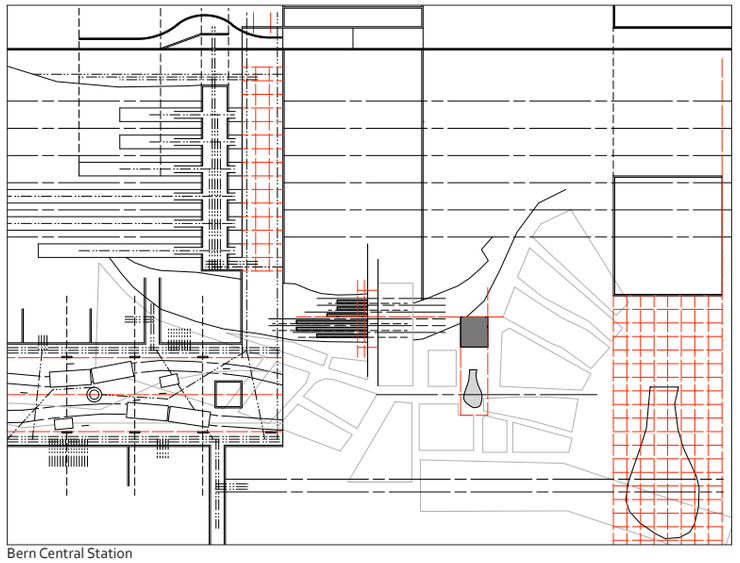
Critic: Thomas Forget

During my participation in a study abroad program to Switzerland, I examined the urban and cultural conditions in and around train stations. This is part of an exhibition demonstrating my studies through photography and analytique compositions.

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Stadelhoffen Station
Zurich, Switzerland



Bern Central Station
Bern, Switzerland



NYC Highline; *Corner Field Operations*
New York City, New York



Villa Le Lac; *Le Corbusier*
Vevey, Switzerland



Paul Klee Foundation; *Renzo Piano*
Bern, Switzerland



Goatheanum
Dornach, Switzerland



Sculpture, Chicago Federal Center; *Alexander Calder*
Chicago, Illinois



Parc de la Villette; *Bernard Tschumi*
Paris, France

PRECISION AND EXPERIMENTATION

PRECISION AND EXPERIMENTATION

PRECISION AND EXPERIMENTATION

Selected Works

Key Information:

Name, Email, Phone

Relevant Project[s]

Examples [Selected Works]

Glendale Montessori

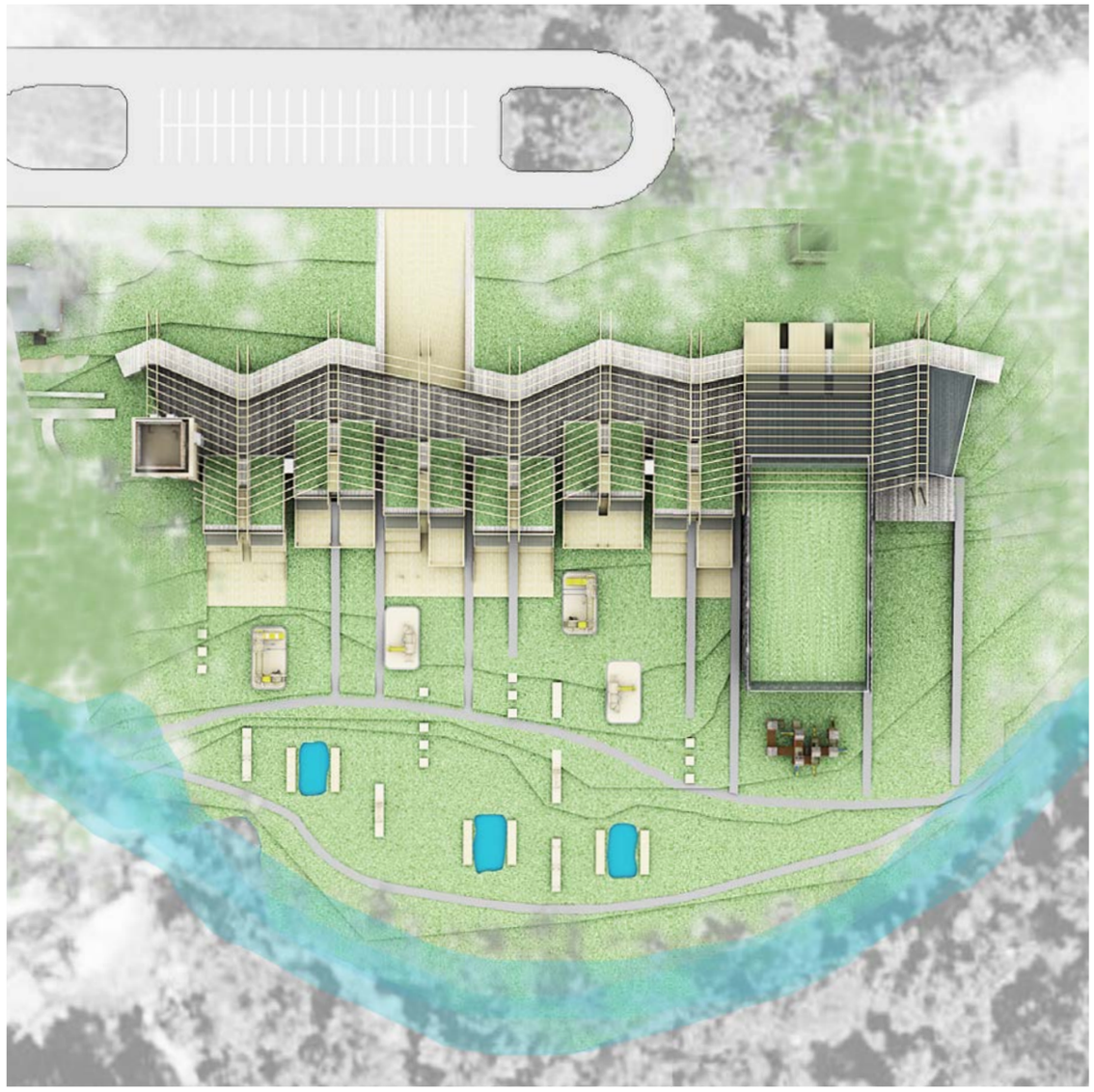
Description: K-5 Montessori Elementary | Spartanburg, SC
Course: 5th Year
Professor: Chris Beorkrem
Duration: 14 weeks out of 28
Programs: Sketchup, Rhinoceros, Podium, Vectorworks, Photoshop, Illustrator

The way we learn has fundamentally changed. Educational research has revealed evidence for how to rethink schools - programmatically, spatially, socially, organizationally - but often the buildings do not reflect these progressive principles.

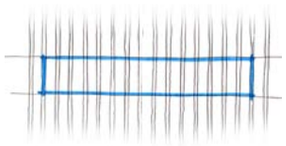
Five Montessori principles (below) drove the design process. Each works toward creating an environment that embraces a child's nature to move, explore, grow, and ultimately learn.

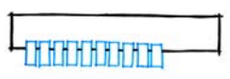
+ Challenge: Drawing inspiration from Montessori Principles while responding to the post-industrial site

+ Inquiry: How can the Montessori Principles facilitate a design where the **building itself is a tool for learning**, maintaining a playful and stimulating learning environment for children?

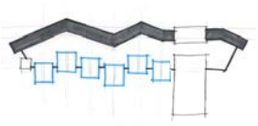


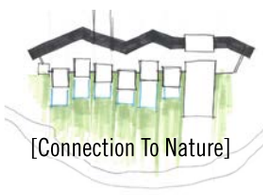
"The **instinct to move about**, to pass from one discovery to another, is a part of children's nature, and also must be a part of their **education**."
-Maria Montessori


[Ordered Environment]


[Independence]


[Learning from + with Peers]


[Movement + Cognition]


[Connection To Nature]

Kerry Weldon | **Academic**
Glendale Montessori | Fall 2011

Wilmington Prefab

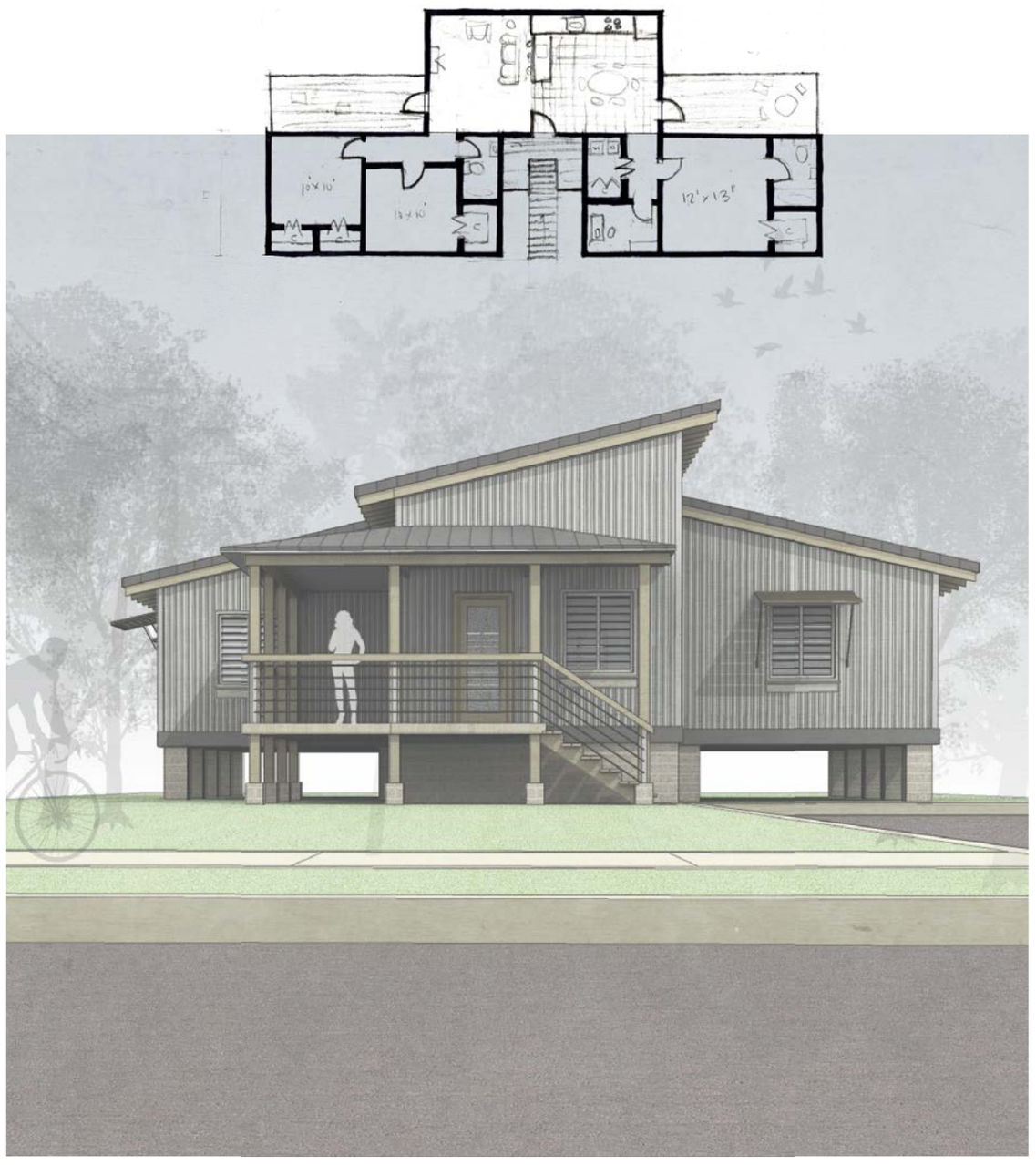
Description: Affordable prefab housing, Wilmington NC
Course: 4th Year, Spring Studio
Professor: John Nelson
Duration: 12 weeks
Programs: Sketchup, Podium, Revit, AutoCAD, Photoshop

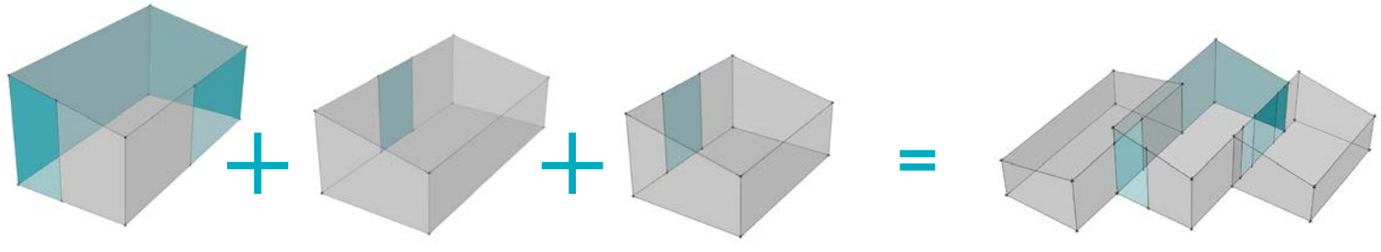
Affordable prefab housing comes at a cost: a demanding set of constraints and challenges. One main constraint, the dimensions of a truck, sets the bar for size limitations. A 2D size study (below right) evaluates different configurations of modules that make up the 1500sf requirement while fitting on two trucks. Embracing the modular and separated nature of prefab housing, this scheme utilizes a separation of public and private spaces.

+ Challenges: Maintaining an affordable status while offering a comfortable and climate-responsive house design

+ Inquiry: How can I develop my existing three modules to make them flexible components that generate a large variety of configurations?

+ Design: Separation of Public and private allows for versatile configuration possibilities, in both plan and section





Kerry Weldon | **Academic**
Wilmington Prefab | Spring 2011

Fengjiu Apartments

Description: Two Apartment Towers for Liquor Headquarters
Project Location: Shanxi, China
Firm: FuturePolis Architecture + Planning | Suzhou, China
Programs: Sketchup, Vectorworks, Photoshop, Illustrator

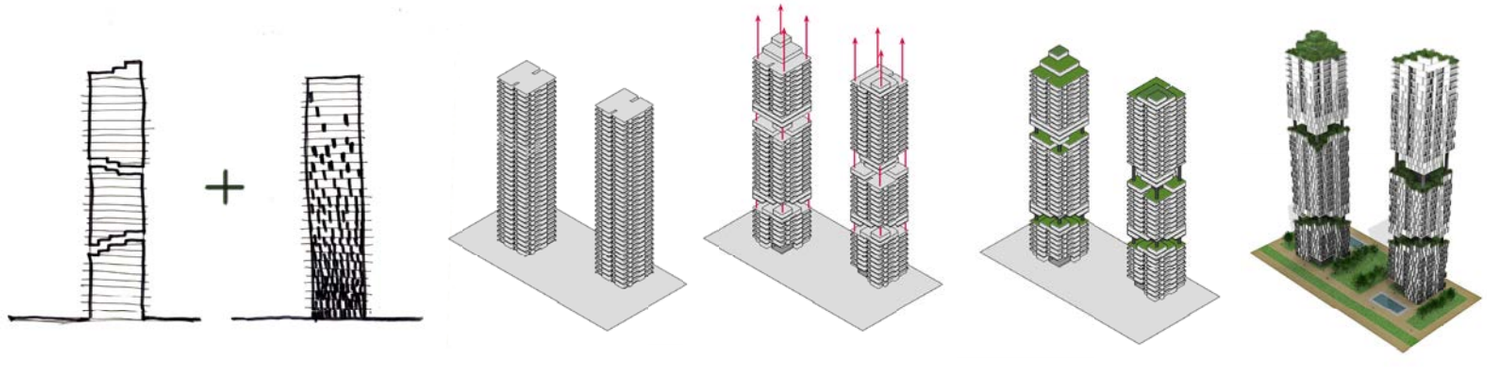
Fengjiu Liquor is the original Chinese white wine with a history of over 1500 years. The city of Shanxi is famous for an ancient Chinese poem linking the city and this liquor, which highlights the mountains of Shanxi and a liquor store perched within their slopes.

My design for the apartment buildings incorporates a rough contour that **splits** the building, inspired by how the painted mountains **terrace** on the ancient Chinese poem scroll and in the village.

Located in Shanxi, China, the Fengjiu Headquarter project includes a museum, a hotel, two corporate towers, and two 30-story apartment buildings, which were my focus.

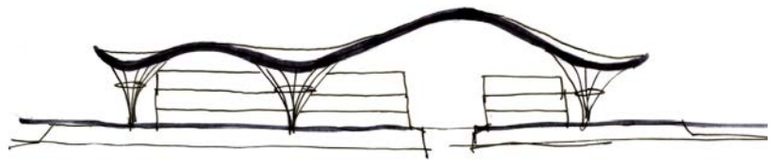
+Contributions: Conceptual design, apartment massing and development, site plans, 3D models, and renderings.





Kerry Weldon | **Professional**
Fengjiu Apartments | 2011

Guiyang Eco Center

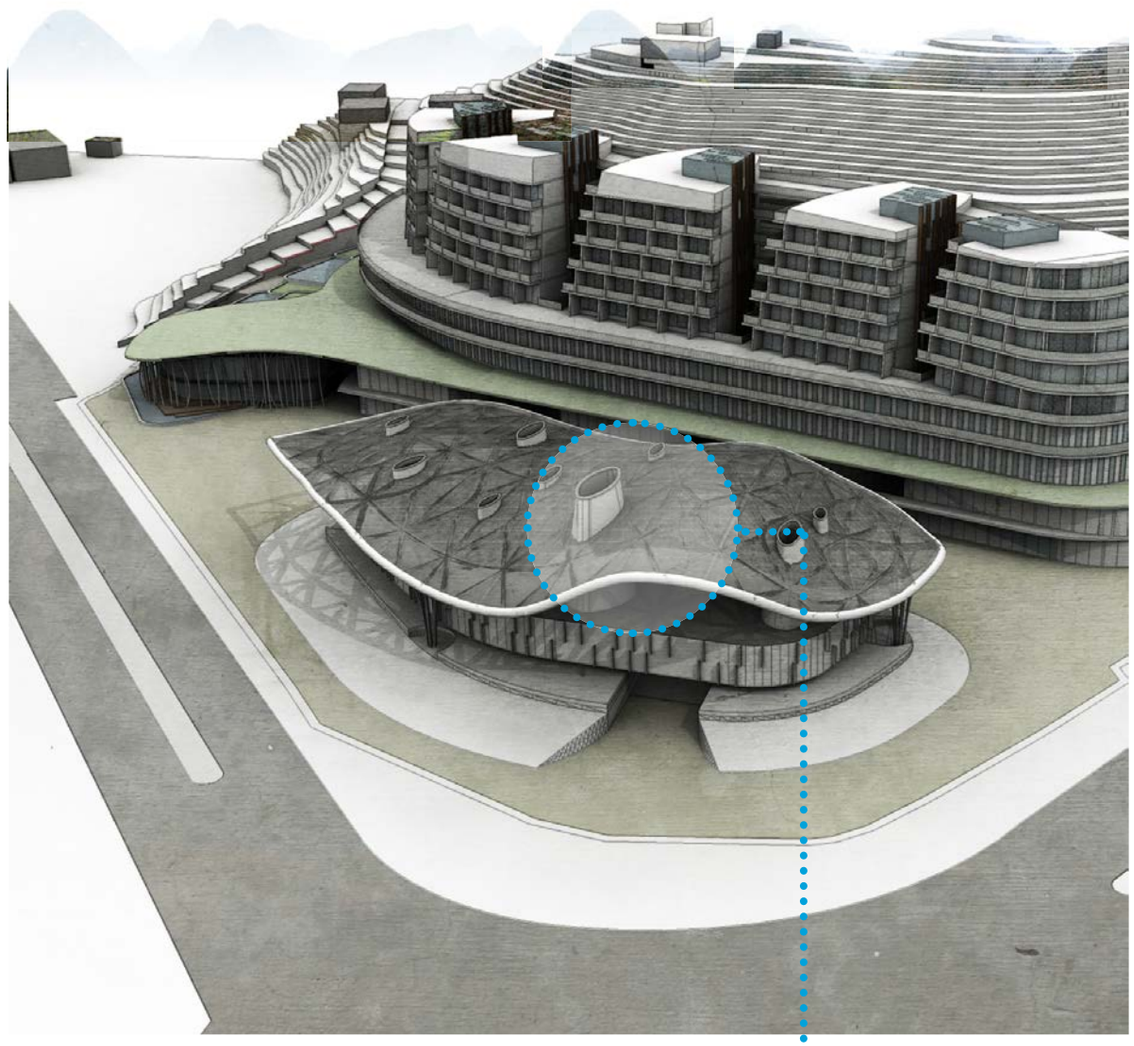


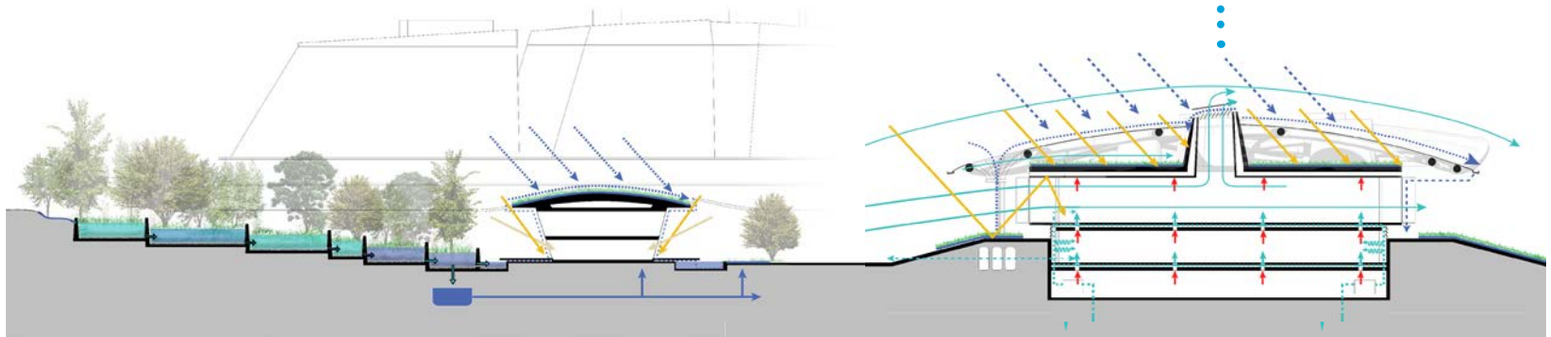
Description: Sustainable Convention, Retail, Offices, Housing
Project Location: Guiyang, China
Firm: FuturePolis Architecture + Planning | Suzhou, China
Programs: Rhinoceros, Sketchup, Podium, Vectorworks, Photoshop

As Guiyang develops as a sustainable Chinese community, it seeks a new city icon that would represent the place, the culture, and its growing sustainable initiatives. The Guiyang building is a mixed use eco-center that will serve as a pilot building for future growth.

Guiyang is known for its iconic **rolling mountain landscapes**, which inspire the curving convention center canopy. Housing towers become similarly carved as if the wind coming from the between mountains shaped them the way it shaped the land.

+ Contributions: Sustainability research, design development, convention center canopy design, renderings, detail and material development, sustainability sections and diagrams.





Kerry Weldon | **Professional**
Guiyang Eco Center | 2011

New York Pavilion

Description: Exploration in the Digital, the Physical, and the Natural
Course: 3rd Year, Digital Methods
Professor: Jeremy Roh
Duration: 6 weeks
Programs: Rhinoceros, Grasshopper, V-Ray, Photoshop

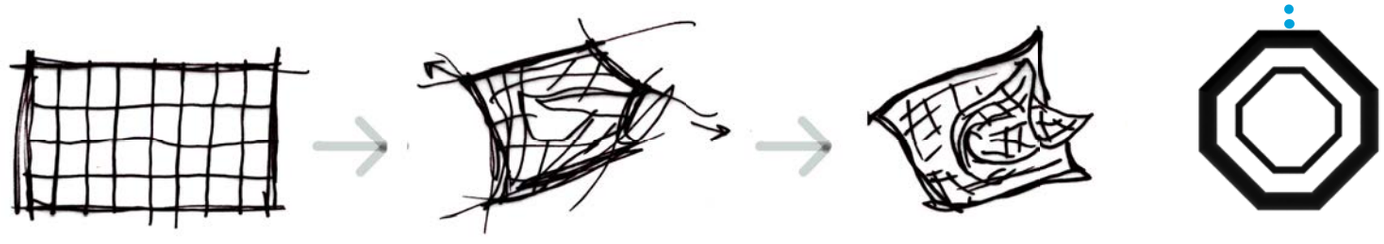
Exploring the transformation from **physical** to **digital**, this project is a technology-driven **experimentation** in scripting. Beginning with a physical foam model stapled in five parts, the form makes a series of complex curves. The goal is to model the digital form as accurately as possible in Rhino based on its physical counterpart.

Utilizing an octagonal structural module derived from a bee's honeycomb, my script arranges the component into a surface condition applied over the digital form.

+Challenge: To digitally recreate a physical model and apply a structural component to the surface

+Inquiry: How can assigning a grid to the original form allow for accurate **reconstruction** and **manipulation** in its digital form?

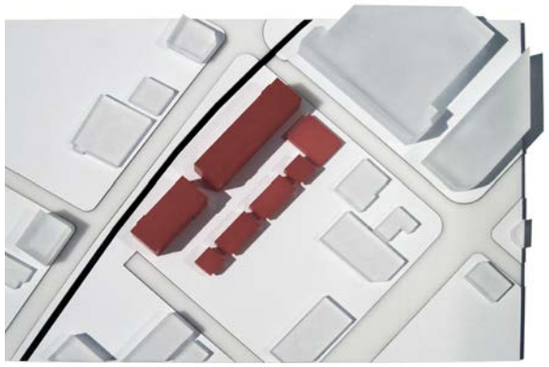




SOUTHEND **URBAN HOUSING DEVELOPMENT**

THOMAS BARRY

Within the urban fabric of south end Charlotte, the development of this housing project explored design issues relating to mixed occupancy, urbanism, and mass housing. Due to the blended program, a primary issue was dealing with the combination of circulation concerns for each of the user groups (live/work/retail). The intent of this project was to engage the public sphere while simultaneously creating distinct living spaces for the individual housing units.

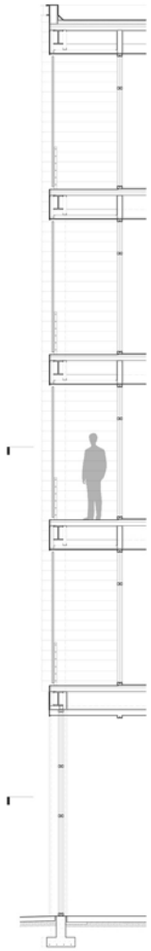


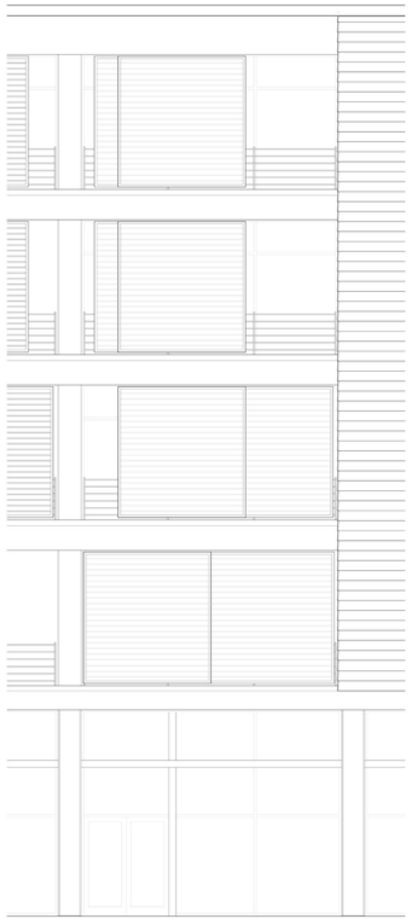


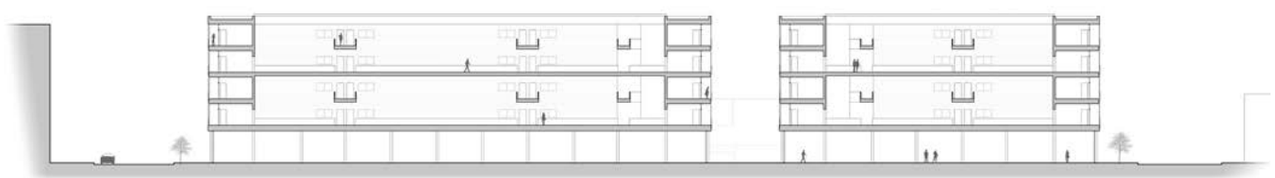














UNIVERSITY OF NEW MEXICO **LIBRARY**

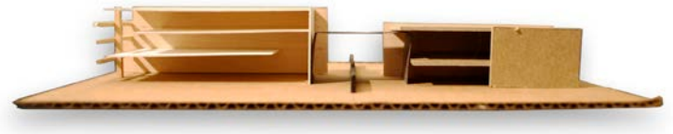
THOMAS BARRY

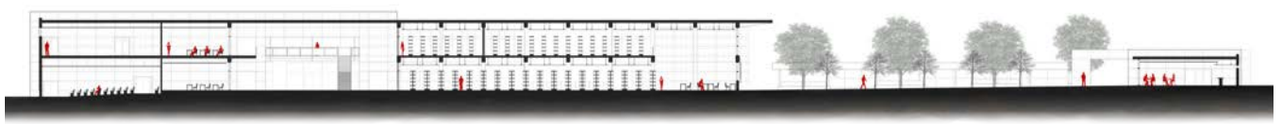
The design process for the University of New Mexico Library had to account for issues relating to urban contextuality, climatic response, and programmatic functionality. Although the building acts primarily as a university library, the architecture also must address and accommodate space for academic usage (classrooms, lecture spaces, offices) and public elements (galleries and cafe spaces). The design for the University of New Mexico's Library looks to address the needs of the campus for which it serves while engaging the urban context in which it resides.

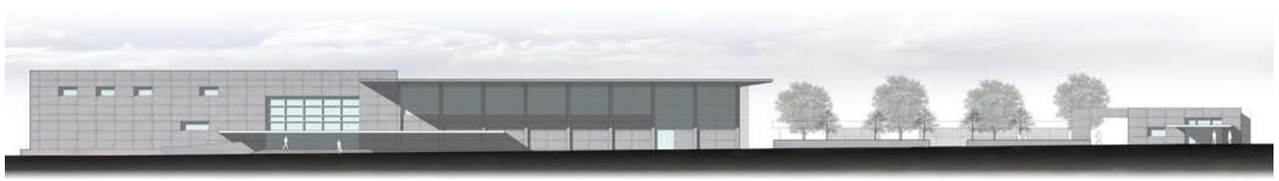












NIKI FILOMENA DESIMINI

PORTFOLIO [ABRIDGED]

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CONTENT

2 **50th Anniversary Expo 67 Pavilion**
5th Year

4 **Constructed Ground: Textile Artist Studio**
4th Year

5 **Urban Housing: Habitat Charlotte**
3rd Year

6 **Miscellaneous Projects**

Expo 67 50th Anniversary Pavilion.

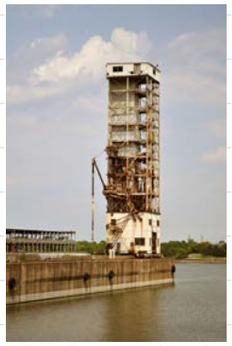
Montreal, PQ.
Fifth Year CAP. Fall 2011

The legacy of Expo 67 is treasured and remembered in Montreal to this day. Pride and excitement fill any attendant's face when he/she recalls memories of the World's Fair. In order to commemorate one of the most successful expositions, the following proposes a program for a 50th Anniversary Expo 67 Pavilion to be constructed in the Old Port District of Montreal. The site, on the former Conveyor Quay, is removed from the original location of the expo. Isle Notre Dame and Isle St. Helene, the two man-made islands built for Expo 67, have been stripped of most pavilions and Expo artifacts and adapted to the needs of Montreal today. With this, the islands have practically shed their identity as the Expo 67 islands, save Bucky's Dome, signs, and a select few other pavilions. The spirit of the place has vanished just as Frei Otto's tensile tent was dismantled and shipped back to Germany. This is not a critique on the lack of Expo's presence, but rather an opportunity to break away from physical roots in order to resurrect the essence of an event once celebrated. The building is looked at as an abstracted megastructure, something that held great importance in the City of Montreal and Expo itself. Pods serve as the occupiable spaces that can be re-configured as allowed and needed. These pods will also travel to different cities via a barge crane with hopes of revitalizing abandoned ports.

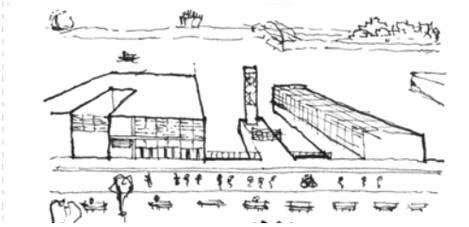


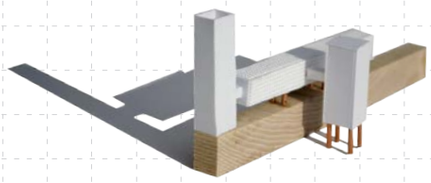


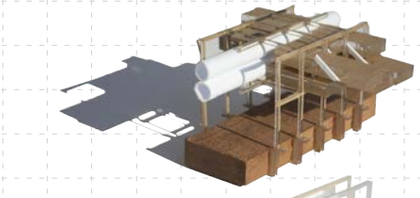


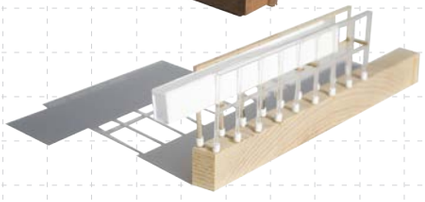


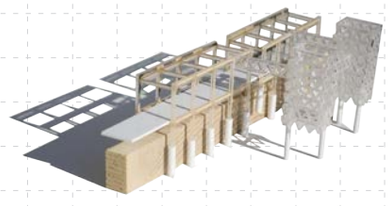
site: old port. montreal, pq



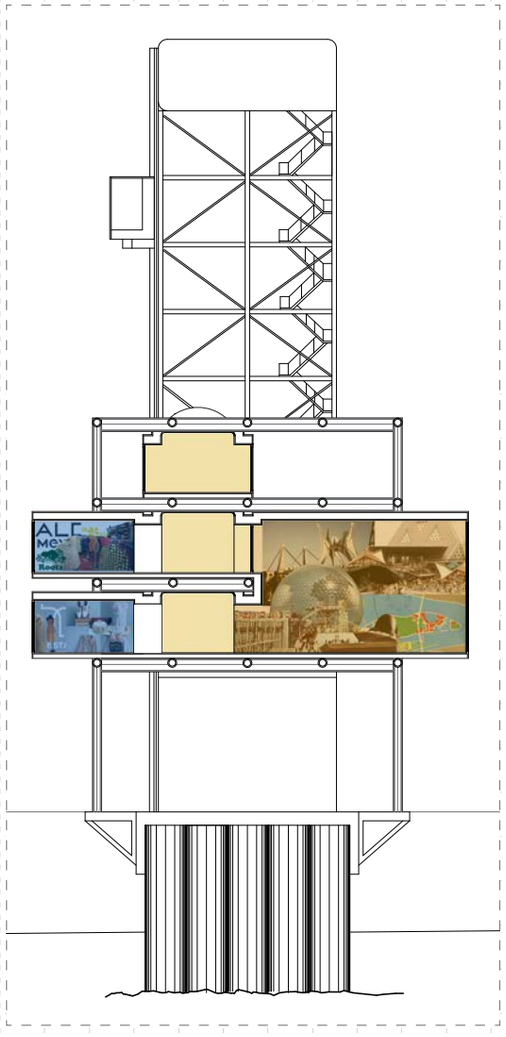




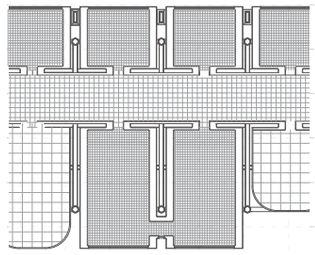




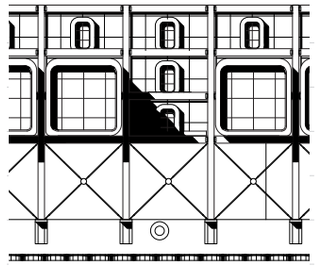
concept models: wood. acrylic. styrene



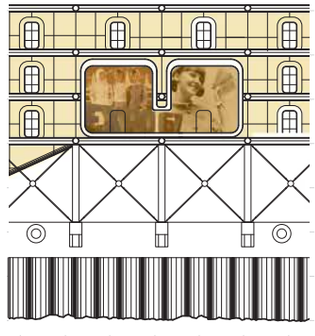
section: digital collage



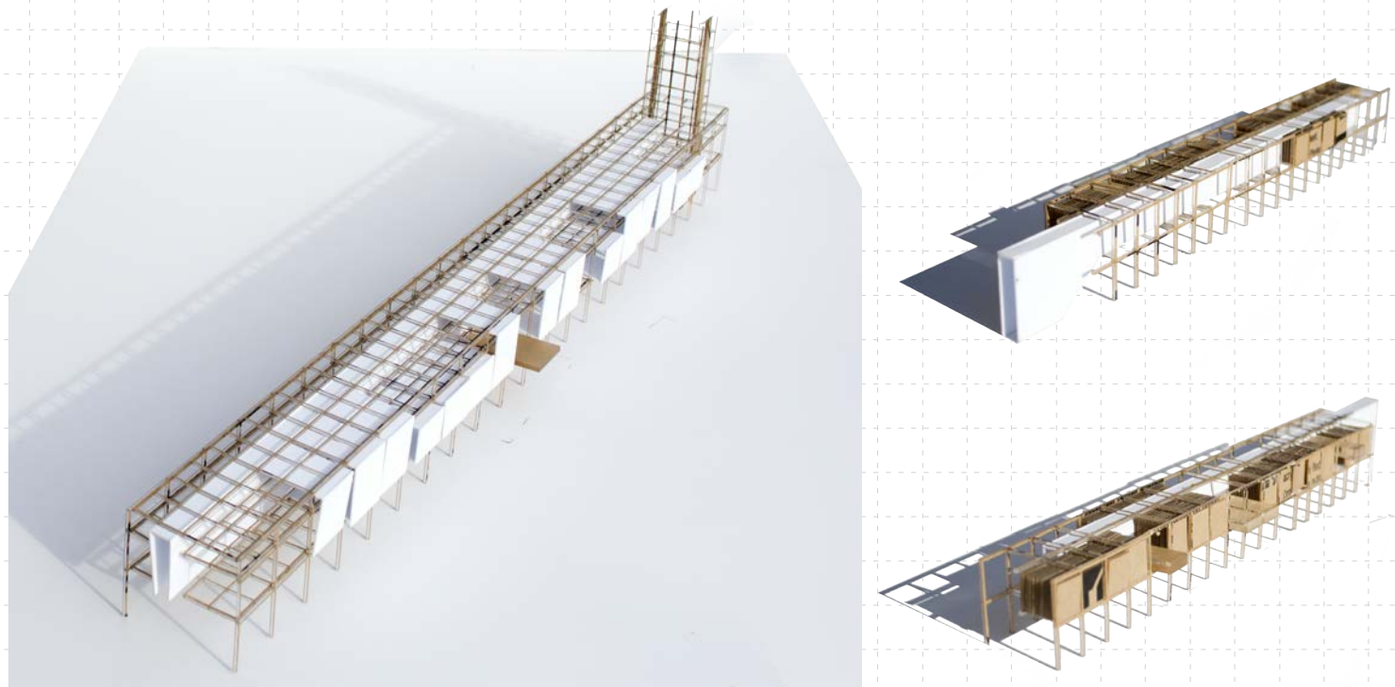
plan detail: exhibition/garden pods



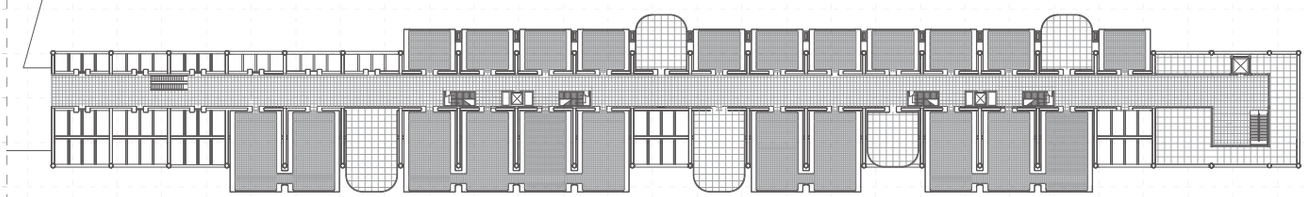
elevation detail: exhibition pod



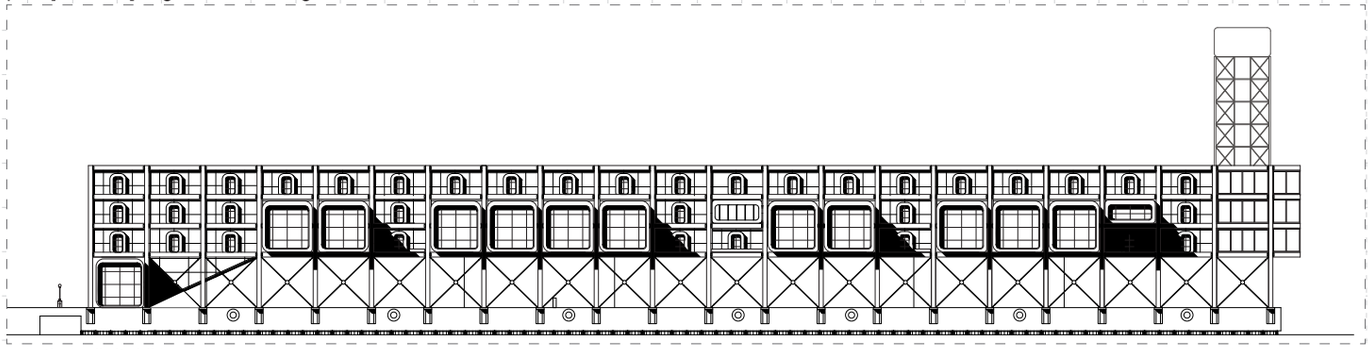
section detail: exhibition pod



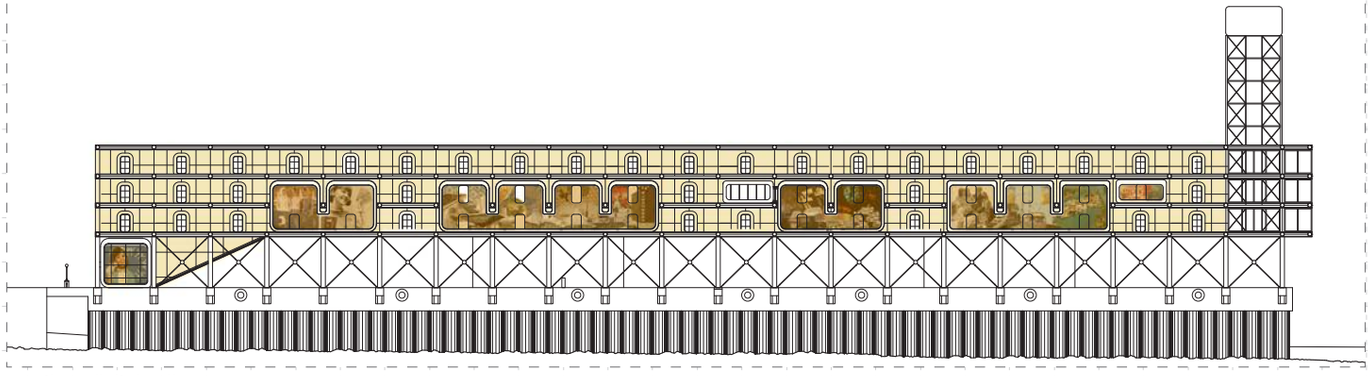
system study models: styrene. acrylic



plan [3rd floor]: digital line drawing



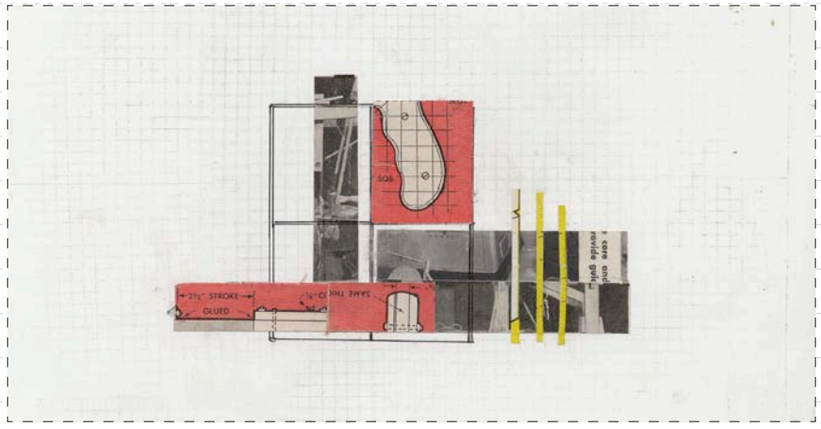
section: digital line drawing



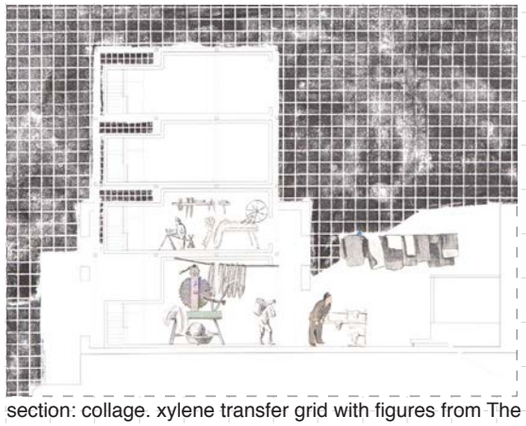
section: digital collage

Constructed Ground. Spring 2011

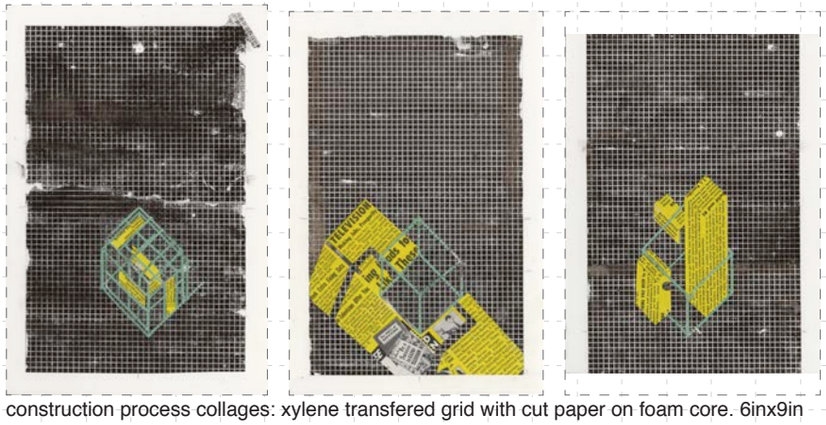
The premise of this studio was to rigorously explore the process of design using the method of collage. It is common for projects to be represented by means of collage, however, the early implementation of collage as a design tool is less evident. The constant navigation between collage, model making, and orthographic representation brought about insights and discoveries that would not have been made without the intense presence of collage. The program consisted of a textile artist's studio located in the Woolen Mills district of Charlottesville, VA. The site is located in an exaggerated slope bordered by a railroad and river. Adjacent to the site exists a power plant that is situated next to the river. The site proper contains ruins of the old power plant that once ran the Woolen Mills district. These ruins were to be rehabilitated and renovated to fit the needs of the program, artist, and the artist's sheep.



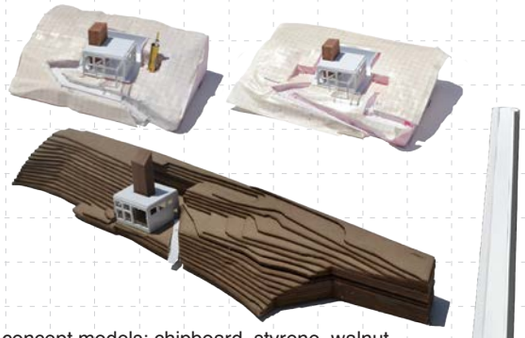
formal/porportional study collage: xylene transfered grid with cut paper and pen on foam core 6inx9in



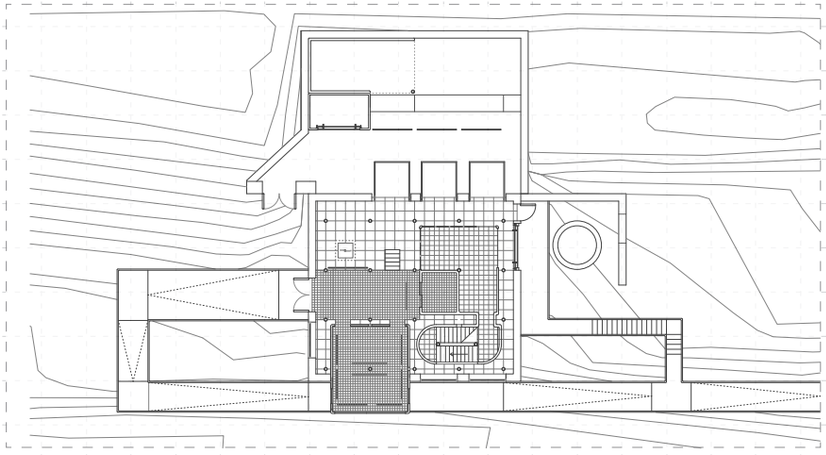
section: collage. xylene transfer grid with figures from The Diderot Encyclopedia



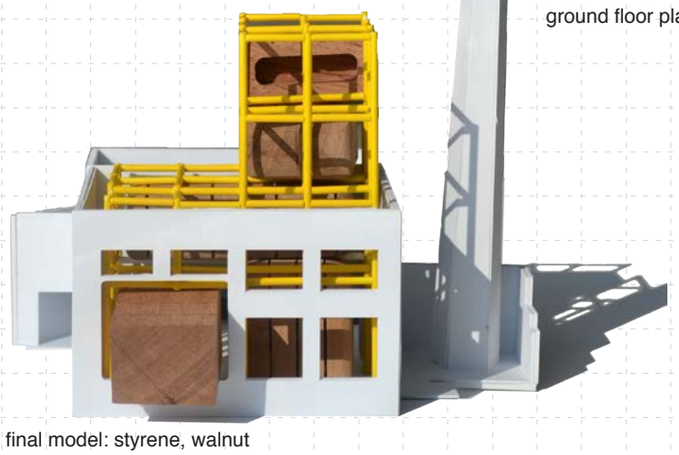
construction process collages: xylene transfered grid with cut paper on foam core. 6inx9in



concept models: chipboard, styrene, walnut, graph paper, pink insulation foam



ground floor plan



final model: styrene, walnut

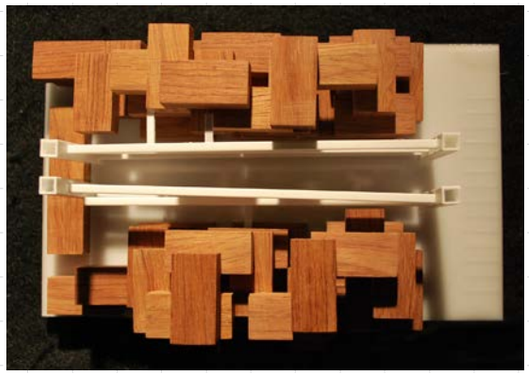


UrbanHousing. Spring 2010

This studio focused on urbanization, and more specifically, urban housing. The site was a zone located in Charlotte's South End district. The approach to this project was to chose a precedent, analyze it, and understand it through an in depth study of the original concepts. The precedent chosen was Habitat '67 by Moshe Safdie. This complex has been a subject of personal fascination. After the analysis of the building, it was inserted into the context of today. From this, Safdie's components and process were manipulated in order to design a pre-fabricated, modular, and communal housing complex that would be able to fit in the context of Charlotte. Elements such as radiant heating, terraced gardens, and streets in the sky stayed constant. However, the main construction method changed from concrete to steel framed boxes that would sit on each other, supporting the weight above. Programmatically, the project called for commercial space on the ground floor and housing above. After analysis of the site, artist studio spaces replaced the commercial space located on the ground floor. Each unit would have a corresponding artist/production studio below.

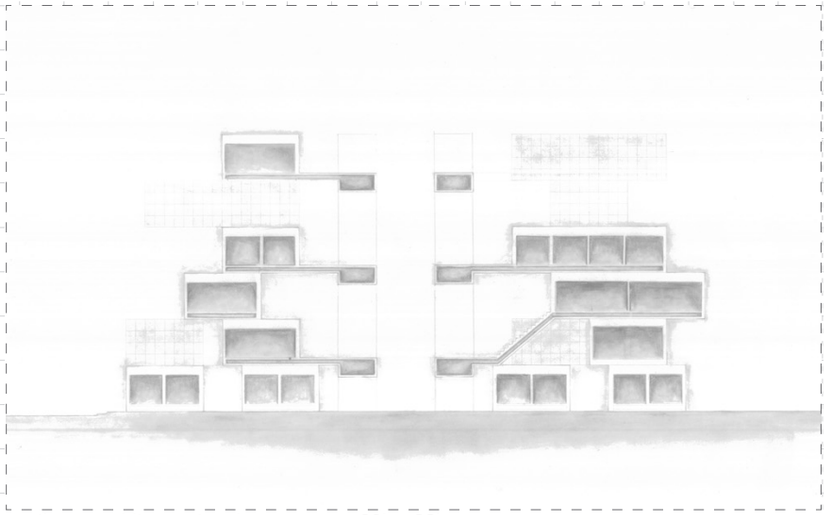








concept model: styrene, acrylic, post-it note paper

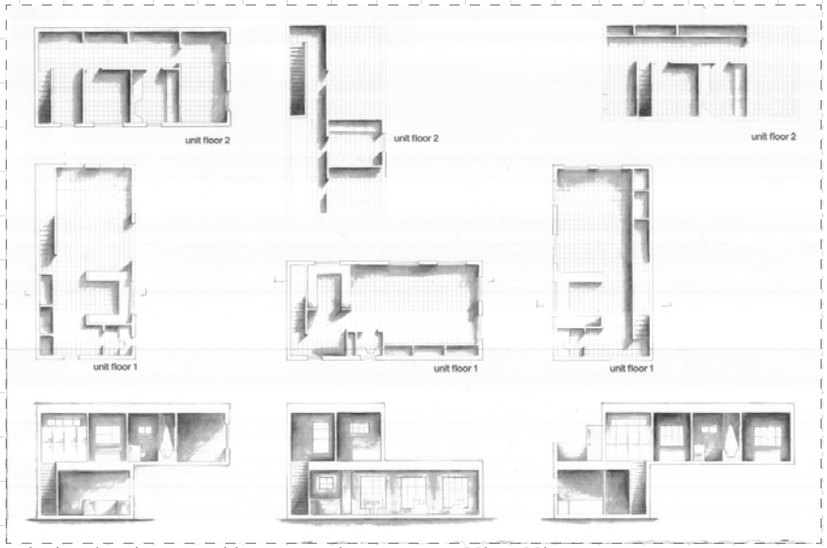


section: graphite on stonehenge paper. 30in x22in





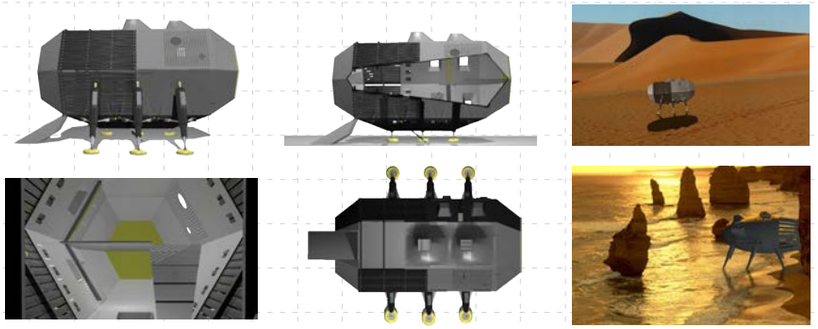
floor plans



unit plans/sections: graphite on stonehenge paper. 30in x 22in

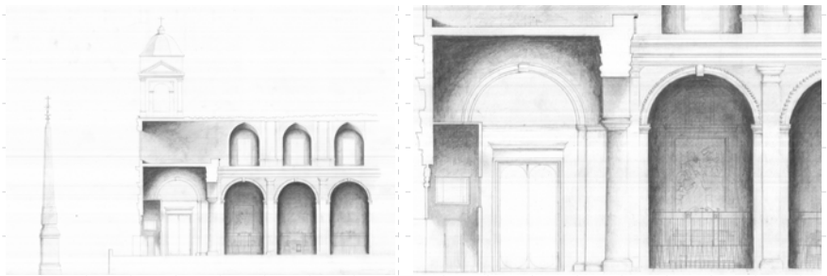
The Walking dogHouse. Spring 09
3D Rendering

Inspired by Archigram's 'Walking City,' the Walking dogHouse is a portable dog house that moves on hydraulic legs. The intent of the project was to explore and become proficient with the modeling and rendering program Maya.



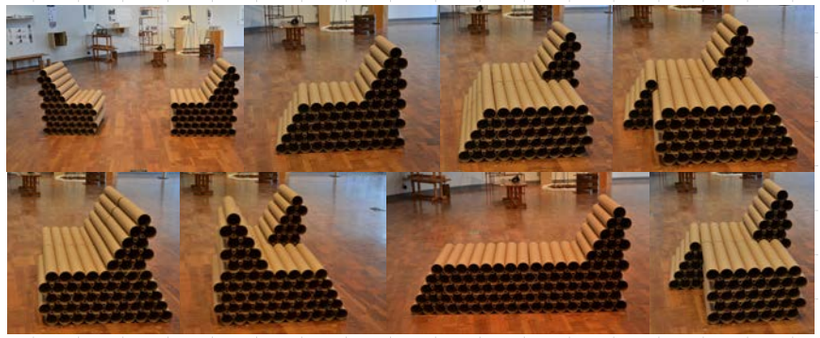
Triniti Dei Monti Drawing.
Summer 2010
Graphite on Stonehenge Paper. 30 in x 22 in

The following is a scale hand drawing of the Triniti Dei Monti church located at the top of the Spanish Steps. Several site visits were made to the church to gather measurement, photographs, and sketches in order to create this scale section drawing. All information used was collected on site.



Modular Tube Chair. Spring 2011
Recycled Drawing Tubes and Binder Clips

This was the winning entry for the 2011 CSI Charlotte Chair Competition. Made of just two materials, cardboard tubes and binder clips, the chair is completely stable and structurally sound. There are two modules, the seat bottom [rectangle] and the chair back [triangle] that can be re-configured into an unlimited number of possibilities.



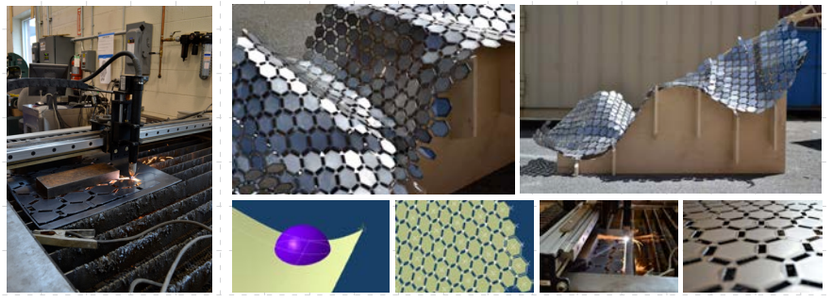
Watercolor Paintings. Spring 2011
Watercolor on Watercolor Paper

These images represent a larger body of work from Advanced Watercolor. The intentions of the course were to understand the fundamental difference between drawing and painting, the relationship between painting and architecture, and the study of color theory.



Research on Responsive Surfaces [CAADRIA Accepted]
Spring 2011
20 Gauge Steel

This project explored the method for dividing a surface in a way that is responsive to its curvature. The process entailed modelling the surface in Rhino, Grasshopper, and Digital Project. From there, the surface was fabricated by a CNC Plasma Cutter and bent to resemble the curvature of the computer modeled surface.



Architecture is **NOT** Graphic Design.

A “noisy” Container begs the question, “What is the Content lacking?”

When in doubt, keep the Container simple... Let the Content speak for itself.

Embrace the white space.

Helpful Links

Portfolio Tutorials/Tips

Create: alexhogrefe.com/portfolio-creation

Critique: vimeo.com/album/1532743

Present: aiga.org/portfolio-presenting/



Inspiring Publications

DETAIL Magazine

El Croquis

Pamphlet Architecture



Elements of a Successful Design Portfolio

Contributed by the AIA Knowledge Resources staff February 2008

The AIA collects and disseminates Best Practices as a service to AIA members without endorsement or recommendation. Appropriate use of the information provided is the responsibility of the reader.

SUMMARY

The AIA Knowledge Resources staff asked four AIA members who have viewed dozens, if not hundreds, of portfolios during their tenure in the profession for their comments on student design portfolios. We hope their thoughts on what they like and don't like to see will help those developing a portfolio for the first time.

INTRODUCTION

The comments below are organized in two segments: (1) what reviewers like to see and (2) what they don't like to see. Since some of their comments were similar, we paraphrased them. The four members who contributed to this resource are (in alphabetical order)

Deborah DeBernard, AIA, of the Washington, D.C., office of Leo A Daly Architects;

Alan Ford, AIA, of Alan Ford Architects in Denver and previously managing partner of Hutton Ford Architects;

Jan Harmon of HOK's Los Angeles office; and

Michael Mauch, AIA, of RWA Architects in Cincinnati.

WHAT OUR CONTRIBUTORS ENCOURAGE

Layout/Design/Graphics

A student's design portfolio should highlight the individual's abilities and interests, with a focus on content quality. Similar to the design of a book, basic considerations are layout, color, paper, and font. The layout and graphics should complement the work within the portfolio, rather than compete with it.

Be sure to use large, clear images; there is no excuse for poor quality photography. In an interview with *Architect Magazine*, Jan Harmon recommends that students place their work in chronological order so viewers can see their progress over the years. She also tells students to put their very best work on the last page because it is easy to keep a portfolio open to that page during an interview.

Content

The contributors agree it is important to include construction documents if you have had experience developing them either in school or in the workplace. A working knowledge of BIM or CAD, if you have it, is important to demonstrate. Nonetheless, the contributors mentioned that they appreciate seeing hand-drawn sketches, either artistic or architectural. "Final renderings are nice, but process sketches that show design ideation offer more insight into design progression and logic," explains Mike Mauch.

Résumé

Our contributors also have suggestions for improving students' résumés. Don't just say where you worked; say what you did there. If you have little work experience, include other personal interests so an employer can learn about you. Include all relevant experiences, even if they are not professional (e.g., volunteering with Habitat for Humanity or extensive travel).

Interview

How you present your portfolio is as important as the content in the portfolio itself. Potential employers assess your verbal communication skills during an interview as you present your work. A successful portfolio presentation should progress at the interviewer's pace. Add interest to images by telling the story of the project.

Your conversation should show you have researched the firm. Discuss how elements of your projects relate to the firm's values. "I cannot emphasize this enough—the individuals who stood out for me over the course of more than 150 interviews were those who did not just go through the motions but understood what our firm was about and spoke knowledgably and with commitment as to why they believed they were a good fit," Alan Ford affirms.

WHAT OUR CONTRIBUTORS DISCOURAGE

Graphics/Layout/Design

The contributors generally dislike highly technical portfolios, online portfolios, and portfolios on CD. "Sometimes online or CD portfolios look too polished, as if they are PowerPoint presentations," states Debbie DeBernard. They lack the personal, artistic quality that can only be achieved by touching the paper and flipping page by page through the portfolio in person.

Sometimes the design of the portfolio itself is too complex and over-designed. All of the respondents discouraged complex packaging. The focus should be on the design content of the portfolio, and the packaging should not overpower it. Keep text to a minimum; reviewers have limited time to read during an interview.

Size

Refrain from creating uniquely sized portfolios. Keep them at least 8.5" by 11", nothing too small In fact, consider that the viewer might use reading glasses, and keep text sizes at a normal reading scale.

Résumé

Make sure résumés are concise and free of errors. Do not over-design your résumé. Proofread it many times and have someone else proofread it, as well; there is no excuse for typos. One of the reviewers typically points out typos to interviewees, not to be rude, but so they can fix their mistake.

RESOURCES

More Best Practices

The following AIA Best Practices provide additional information related to this topic:

03.01.01	Five Basic Presentation Formats
07.02.03	How the Talent Strain Affects Architecture Firms

For More Information on This Topic

See "Recruiting and Hiring," by Laurie Dreyer-Hadley and Kathleen C. Maurel, Assoc. AIA, in *The Architect's Handbook of Professional Practice,* 13th edition, Chapter 9, page 229.



See also the 14th edition of the *Handbook*, which can be ordered from the AIA Bookstore by calling 800-242-3837 (option 4) or by email at bookstore@aia.org.



Feedback

The AIA welcomes member feedback on Best Practice articles. To provide feedback on this article, please contact bestpractices@aia.org.

Key Terms

- Practice
- Employment
- Personnel management
- Recruiting and hiring
- Portfolios
- Résumés

Free Font Websites

dafont.com

1001fonts.com

fontsquirrel.com

urbanfonts.com

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