CV

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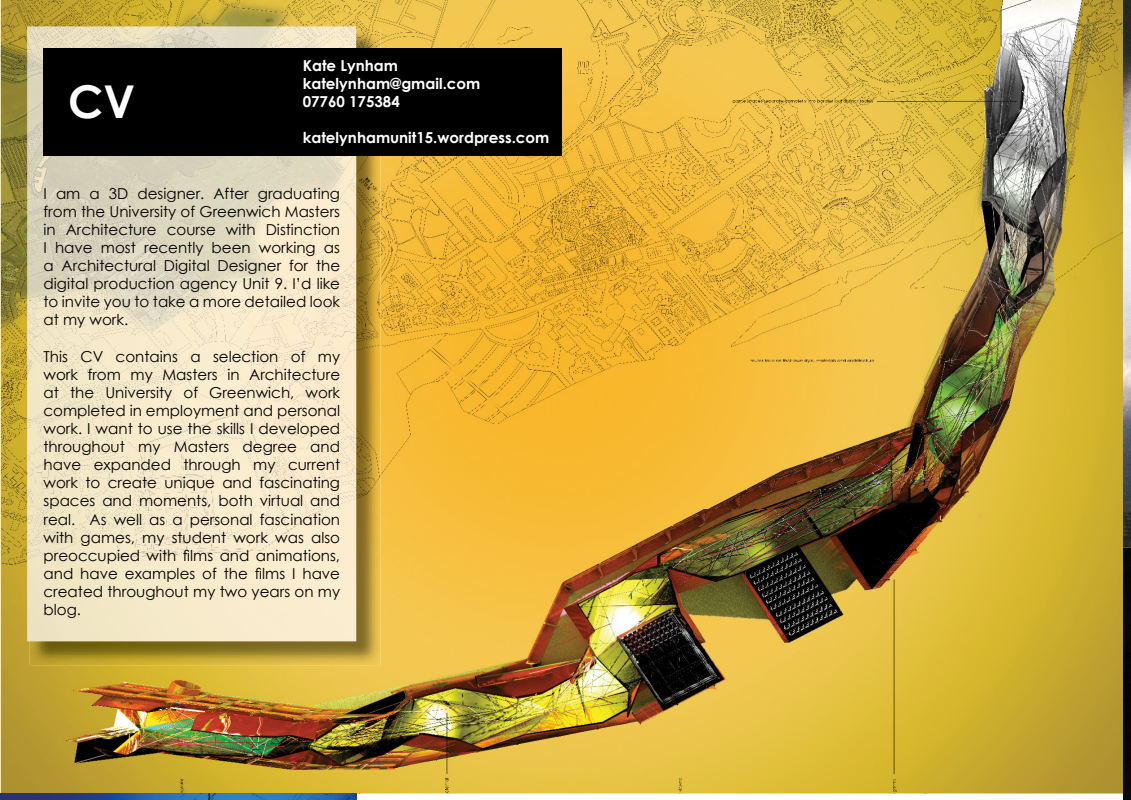
I am a 3D designer. After graduating from the University of Greenwich Masters in Architecture course with Distinction I have most recently been working as a Architectural Digital Designer for the digital production agency Unit 9. I'd like to invite you to take a more detailed look at my work.

This CV contains a selection of my work from my Masters in Architecture at the University of Greenwich, work completed in employment and personal work. I want to use the skills I developed throughout my Masters degree and have expanded through my current work to create unique and fascinating spaces and moments, both virtual and real. As well as a personal fascination with games, my student work was also preoccupied with films and animations, and have examples of the films I have created throughout my two years on my blog.



SKILLS & QUALIFICATIONS

Education

Postgraduate

Diploma in Architecture	Distinction
University of Greenwich	

Undergraduate

Bachelors of Architecture (Hons)	2:1
University of Nottingham	

A Levels

Mathematics	A
Graphic Design (Art)	A
Sports Studies	A
English Language (AS)	A

Technical & I.T

Software

3DS Max
Adobe Master Collection Suite - notably: Photoshop, After Effects, Premiere Pro, Illustrator, InDesign
Microstation (2D & 3D)
AutoCAD
Vray
SketchUp

Skills

Expert 3D modelling in 3DS Max, Maya, Microstation & SketchUp
Advanced skills in material creation, lighting and rendering
Expert 2D and 3D CAD drawing
Animation using 3DS Max
Advanced compositing in Adobe After Effects
Advanced film and sequence editing in After Effects and Premiere Pro
Wordpress blog and basic skills in CSS
NBS Building Specifications
3D printing (using RepRap)

Other Qualifications

CSCS Construction Skills Certification Scheme - Trainee
LAMDA Verse & Prose and Acting: Grades 4,5,6
Examinations in Spoken Verse & Prose and Acting have given me exceptional skills in public speaking and presentations with confidence and eloquence.
ABRSM Flute & Piano: Grades 1,2,3 & 4

CURRENT & PREVIOUS WORK EXPERIENCE

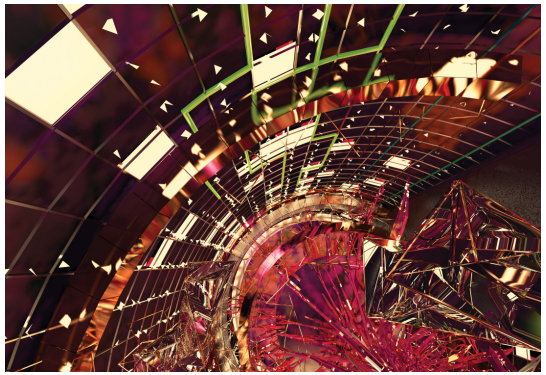
July 2014 - Present (Full Time)
Architectural Digital Designer__Unit 9 - Digital Production Agency___London
3D designer responsible for physical installation and event design from concept through to production. Examples include conferences, street presences, exhibitions and within the built environment.
Designing environments for virtual installations. Strong concentration on Virtual Reality set ups.
Designing virtual environment's for games, apps and interactive websites. This involves brainstorming a creative direction with others in the office and usually alongside an art director, creating 2D and 3D sketches, developing various iterations of designs and working alongside Unity Developers/Front End and Back End Developers/3D artists/Illustrators to achieve a final output.
Product design including bespoke headgear for Virtual Reality.
Prototyping using 3D printing, laser cutting, etc.
3D modelling environments, rendering and animating, characters and objects for use in pitch documents and other client facing presentations.
Creating animatics as a precursor to Live Action filming to test layouts/scenes/ideas.
Working on projects from inital pitches through to discovery and production phases. Confident working to tight deadlines and in a multi disciplinary company where others are reliant on staged completion.
Experience in both written/2D presentations and oral presentations, confident in delivery and showcasing installations.
Design of new office for the expanding company.

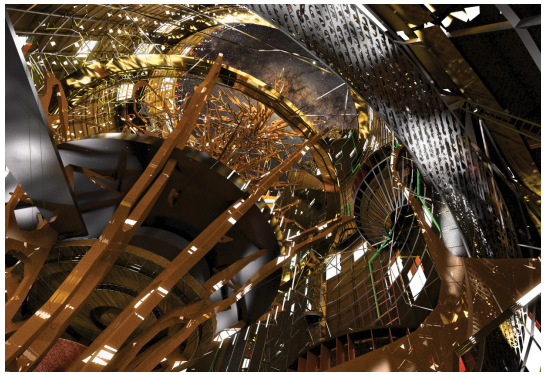
July 2010 - June 2012 & June 2013 - September 2013 (Full Time)
Architectural Assistant___Bennetts Associates Architects___London
Assistant on all levels of architectural design, planning and drawings.
I was involved in a variety of teams including small, 2-3 people, and large groups of 8-10. Projects I was involved with varied in complexity and length, from 4-5 years major projects, to short day and week long competitions. Projects included; student residential, hotels, school music chapel, theatres, affordable and private housing and commercial offices.
Experience gained on site including health and safety training.
I was responsible for my own work, as well as assisting others on larger drawings and reports, and aside from architectural models and drawings, I was also responsible for day to day admin, liaising with clients and representatives from associated disciplines.

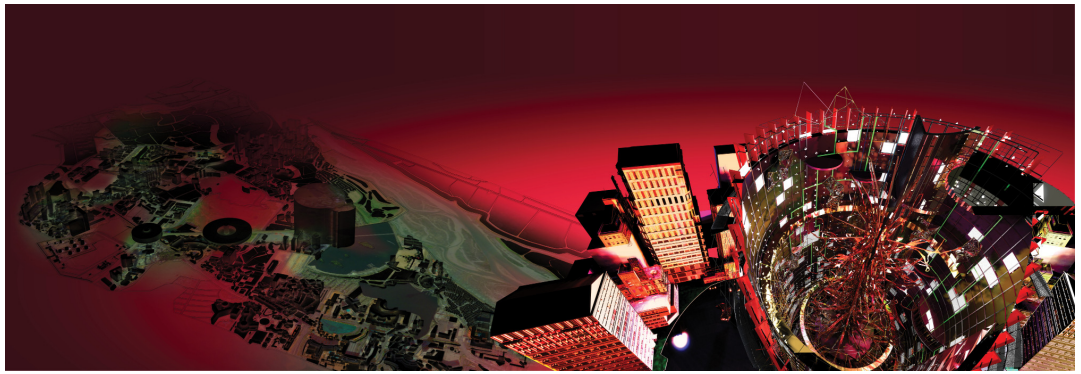
I led a project alongside founding director Denise Bennetts. A small renovation of a multi use conference centre sited in a ex-department store in a locally protected area to include a street side cafe, new kitchen, updated facilities and meeting rooms. Tasks involved in this project included, amongst others: an initial feasibility study, final drawings, material and product research, weekly monitoring of site, management of all changes and proposed substitutions, overview until practical completion.

June 2009 – August 2009 (Full Time)
Street Fundraiser___Future Fundraising___Bristol
Fundraising for a national charity in various locations around the South West. This was a street sales based job and involved an extremely pleasant, happy and polite demeanor at all times.
I worked to weekly personal targets as well as daily team targets.
Approaching people in the street and speaking passionately about the charity, and looking for them to commit to being long term monthly donors.

June 2007 – August 2007 (Full Time)
Graphic Design Assistant___Impact Design & Marketing___Taunton
Product research and sample collection for marketing purposes
Assisting designers with printing, copying and troubleshooting
Proof-reading documents and articles before being sent to print
Writing short articles for the company's publications in local publican magazines
General receptionist tasks and assisting the directors and their PA's throughout the day.







FINAL DESIGN PROJECT

My final year design project centred around designing a series of game spaces for a fictional version of Canvey Island, Essex set in the near future where advances in technology and mechanization have allowed us to reach a stage of human evolution where work in the traditional sense is no longer required, and we are free to pursue a life devoted to games.

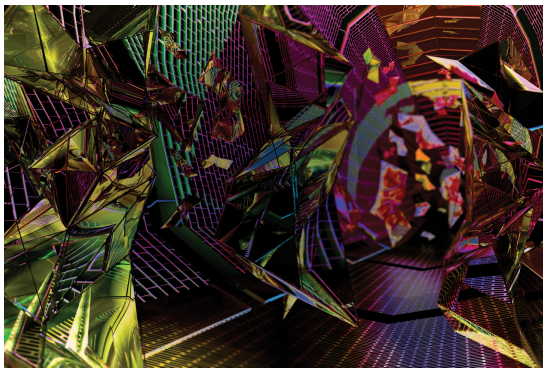
The central game space shown here in a series of renders produced with 3DS Max and mentalRay consists of a warren like cylindrical outer wall, inhabited by a series of smaller game spaces and residences, bars, restaurants and communal areas for the permanent population of the city. A series of physical platforms climb the edges of the cylinder creating plenum zones for individual and bespoke spaces, but also contributing to the wider environment. The central spine to the space houses further environments and provides power to the world.

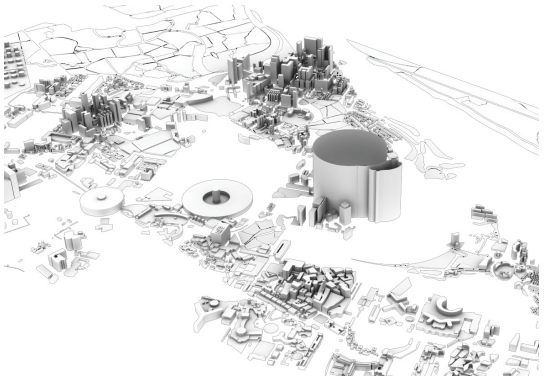
The development of this multi- layered metropolis is most extensively developed and showcased through my composited animation which can be viewed on my blog at **katelynhamunit15.wordpress.com.**

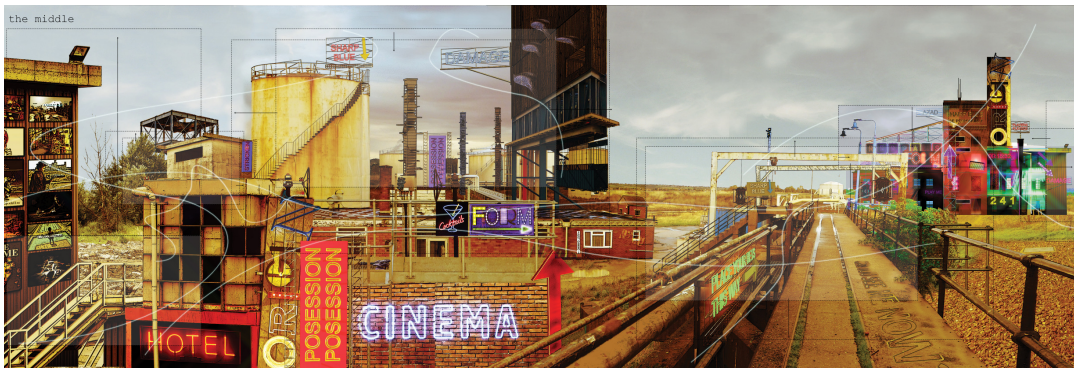
MODELLING, LIGHTS, COMPOSITING AND RENDERING

I have been developing my skills in 3D modelling, animation and rendering from learning 3DS Max in my 3rd year of undergraduate, skills seen below in a structural study, and culminating in my current skills in modelling and compositing in After Effects to create my final films which can both be viewed on my blog. I learnt quickly from tutorials about creating establishing shot animations and concept artwork that the most efficient route was to create a series of small details, dwellings, signs and forms which all reflect the overall tone and then composite them together in After Effects and Photoshop.

I am capable of creating my own textures and mapping them to complex objects and using UV Unwraps on high-poly objects to create complex texture, light and bump maps to reduce render time. I can also use CAD drawings to create 3D work, as well as working in reverse, using existing 3D or real life set ups to create 2D technical drawings. I also have experience in conducting site surveys.







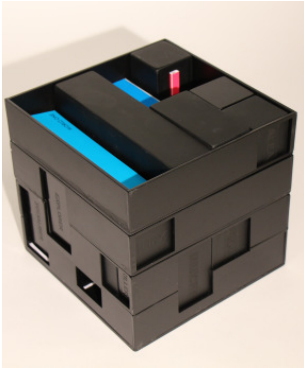
HERE'S MY GAME, IT'S YOURS
UNIVERSITY OF GREENWICH

My final year thesis centres around a study of the spaces of games and how some of the principles could be applied to a fictional city and society. Whilst the design work that accompanies and compliments this thesis is based in a fictional near future, the research is current, real and based within the world that we live in.

It was important to the theatre of the storytelling within the thesis that it took the form of a physical object that could be picked up, played with, understood and explored in a non-linear fashion. The object was constructed from laser cut perspex, etched and spray painted, and it took the form of a 3D diagram that documented the references that my thesis drew from. It was fantastic to add such a tactile facet to a thesis subject that was in the main, virtual and based in world's outside our own. The idea was always to create an object that in itself was intrinsically playful and slightly different every time the reader approached it.

As well as containing a series of chapters of the thesis, the construction also contained a number of image cards, a game, 2 larger books which introduce and conclude the piece as well as key words and facts.

It was nominated for the President's Medal, the highest student honour within Architecture education and has since been featured in a number of publications and an exhibition by the Architecture Foundation entitled 'Futures in the Making'.



At the centre of all games are fictional worlds. In the most complex the world is woven together from complex narratives, character development and alternate realities. The 'player' steps into this world as a participant in the game, and in order to take part they must accept this new reality for however long that the game is determined to last.

Games need a 'well-defined world in which the story takes place' – the creation of a 'world' goes beyond the basic idea of simply a pitch, board or arena. This implies a more complex game space, fabricated from multiple facets of society, culture, players and most importantly for this thesis; architecture and environments.

In 2013 game designer, Eric Zimmerman wrote 'A Short Manifesto for a Ludic Century'. He proposed that whilst the 20th Century had been an information age dominated by the moving image, the 21st Century will be a ludic one, dominated by games. My thesis proposes that 'the player' will move beyond a traditional role, and that gamin will no longer simply operate as an interlude to the everyday. This thesis posits that games and gaming will secrete outside of the console, computer or board game box and weave themselves into culture, economics and the urban city.

The 'magic circle' of gaming, the membrane between what is within a game and what is not, is becoming less and less defined. It is no longer a distinct line in the sand. The 'magic circle' has transformed into an indistinct cloud that players can wander freely within, deciding how deep to venture. The future of game space looks promising.

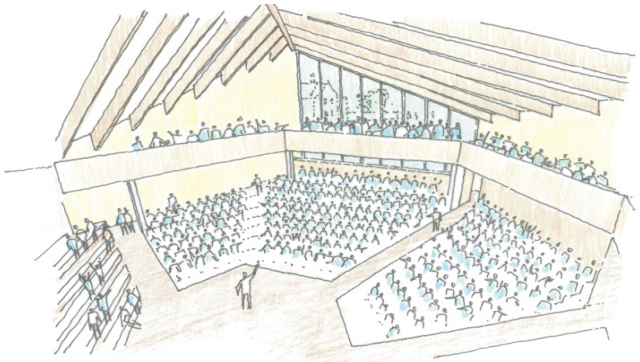
CANFORD SCHOOL CHAPEL
BENNETTS ASSOCIATES ARCHITECTS

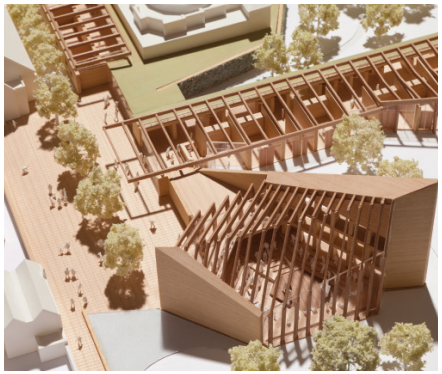
One of the final projects that I worked on during my 2 1/2 years at Bennetts Associates was the design of Canford School Chapel. A private boarding school based near Poole were looking to make a major expansion to their grand, but aging facilities with the additiona of a chapel/concert hall. It was important to the client that it had a multi functionality, allowing for both assembly, choral, orchestral and individual performer layouts, whilst at the same time maintaining the highest quality of acoustics.

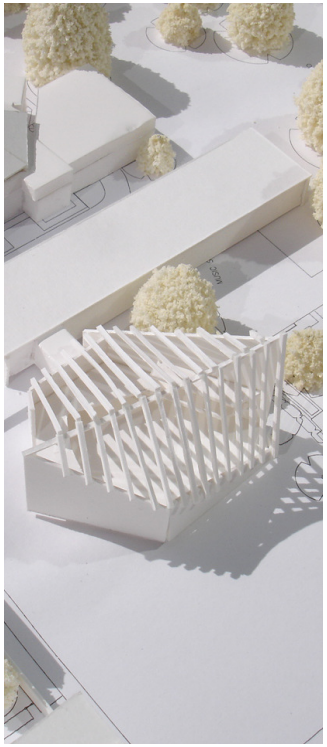
An initial sketch model of the proposed design was made, which was then used to create a rough SketchUp model. The sketch up model was used as the base for a series of hand sketches and more detailed CAD drawings, culminating in the production of the highly detailed physical model seen here in the photographs.

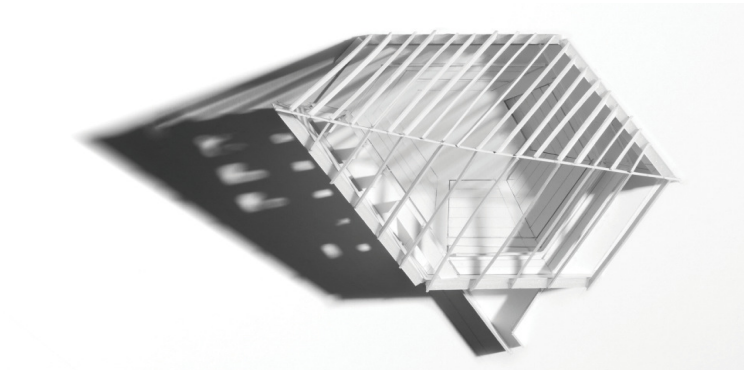
As well as being a uniqely interesting architectural proposal, it was a fantastic opportunity for me to work within a small team and have a high level of involvement with the design process.

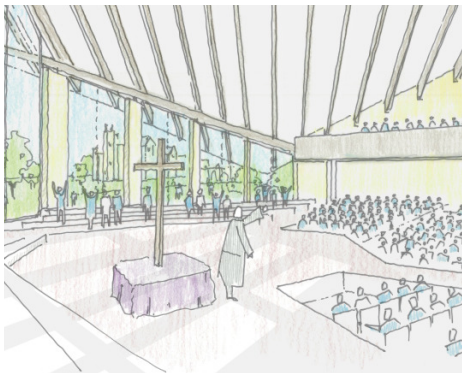
The focus was also on the flexibility of the space, so we designed the main hall to have 3 major seating areas. All of which could be adjusted to be slightly larger or smaller depending on where the stage or focus area neaded to be. By creating the roof as a sculptural element, we maintained the beauty of the design, whilst creating the alternate layouts simply within the seating set up.











NISSAN JUKE: CHASE THE THRILL
UNIT 9

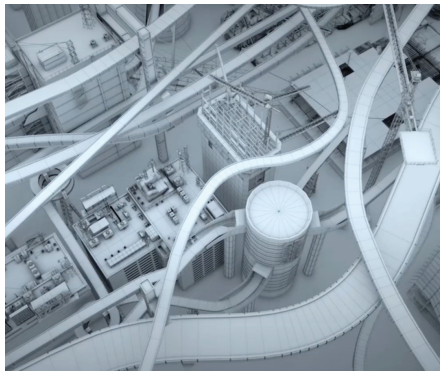
One of the first projects I worked on at Unit 9 when I joined was to assist with the optimisation and implementation of a Virtual Reality project for Nissan.

The installation, which took place at the Paris Motor Show, involved the user stepping onto a WizDish in a custom built frame and using an Oculus Rift headset, immersed themselves into a virtual environment where they take on the role of the Robot...chasing the Juke car through a futuristic city.

The installation was a fantastic success with 1000's of people taking part in the installation over a 2 week event.

I was personally involved with the 3D CGI of the city, including optimizing it to enable the best experience possible at the event, and to minimise lag and other technical hiccups occasionally possible in such a complicated setup. I was also involved in the design and planning of the installation itself, and although the focus was heavily on making sure that the users were safe and minimising any health and safety issues, and ensuring that the technology including the computers, the Oculus Rifts and the WizDishes were organised in such a way that any repairs or problems were easily accessible, the experience was still a fantastic one to be a part of.

The installation is now set up permanently at the VR workshop at Unit 9's new offices on Hackey Road.

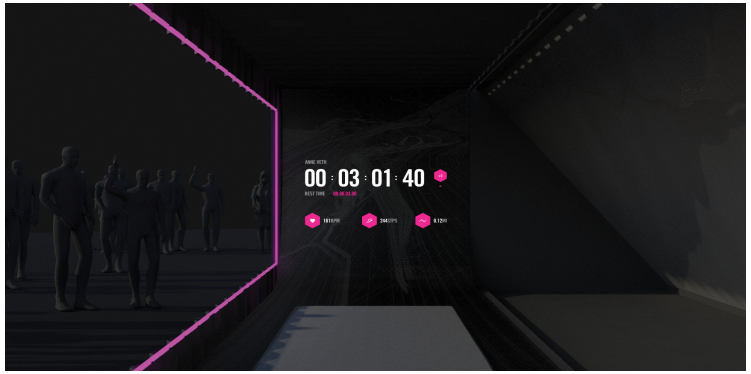


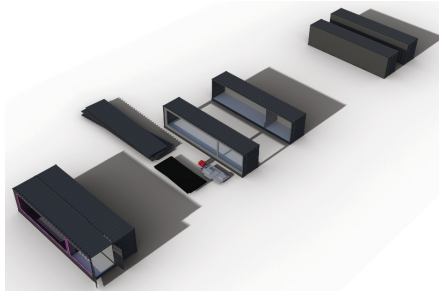
CONFIDENTIAL PITCH
UNIT 9

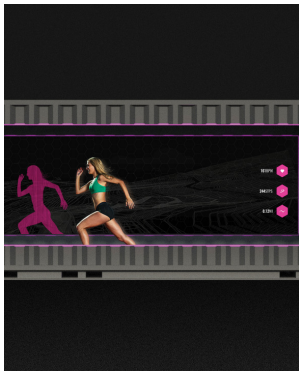
As a digital production company Unit 9 work with a variety of clients and agencies and within the role that they created for me when I joined I am usually asked to consult on, design and create installation set ups for the various types of digital creations that are made within the company. This particular pitch, which I completed only a few weeks ago was for a leading sportswear designer that wanted to utilize the data that is colleceted from various fitness trackers that many people use, to create a 'Challenge Yourself' installation to coincide with a new product launch, where, whilst testing out the new product you would have the opporunity to race against your best time, recorded from your own tracker, in a bespoke designed container.

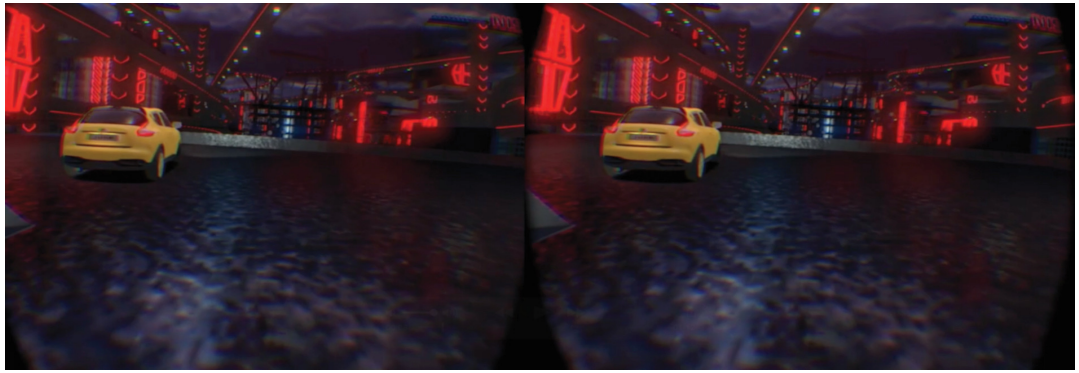
The approach that we adopted in the end was to create an additional section to the container where we could use a 3D projected hologram in order to simulate a real race, within the container, and in parts of the space around it, bespoke stands and spaces for users to speak to brand representatives would be create, and of course a window would be created within the container to allow people to view the race going on.

Important techinical considerations we had to make included the safety and the implementation of the running treadmill. The tracking of the user, using Kinects, and finally the transportation and logistics of the installation set up itself.









INTERIOR DESIGN
UNIT 9

When I joined Unit 9, the company were in the process of expanding their internal departments and had aquired a new office site in order to accomodate the new staff and workshops.

The Unit was a ground floor and basement which when we took it over, had been being used as a wholesale handbag shop. The space was completely unfit for the purposes we needed and it needed a total redesign including substantial imporvements to the services. Over the last 9 months I have overseen the design and build of the space and am pleased to say that the building is not only finished, but now occupied by some of the office and has been recieved extremely well. In addition to traditional interior design requirements such as a new kitchen, seating areas and desk space. The new space needed a flexible environment for workshop work, and a place to exhibit the VR installations that we are beginning to produce. We decided to go with a stripped back warehouse style look, which would compliment the technology driven installation. All the electrics were run through black conduit since we had no concealed ceiling or floor space, and work well accented against the white walls. The lighting design was also key, especially in the basement, to allow areas to be sectioned off and used for different purposes. Strip spot lights, accompanied by movable stage lighting was the best solution and looks fantastic in it's finished form.