

S E L E N A Z H E N

EDUCATION

Carnegie Mellon University

Bachelor of Architecture, 2020

Minor in Human Computer Interaction

Indiana Academy for Science, Mathematics, & Humanities

Academic Honors Diploma, 2015

SKILLS

Digital

Rhino 3D

Revit

Sketchup

AutoCAD

3DS Max

V-Ray

Grasshopper

Adobe Suite

Photoshop

Illustrator

InDesign

Premiere Pro

After Effects

Dreamweaver

UI/UX Design

Sketch

InVision

Figma

Prototyping

User Research

HTML/CSS

Python

Analog/Fabrication

Drawing/Drafting

Model-Making

Laser Cutter

Woodshop

3D Printing

Photography (Digital)

RECOGNITION

Stewart L. Brown Memorial Scholarship, 2019

Recognized for professional promise as measured in both attitudes and scholastic achievement. Juried by AIA PGH.

AIA Pennsylvania Student Award, 2019

Recognizes the exceptional scholastic achievement and future architectural promise of a graduating student.

Alpha Rho Chi Medal, CMU School of Architecture, 2020

Andrew Carnegie Society Scholar, 2019-20

Senior Leadership Recognition, 2020

Indiana Architectural Foundation Scholarship, 2017

EXPERIENCE

Freelance Work

Data Mechanics, Dover, tech.soa Jun 2019 - Present

Worked as a freelance designer and front end developer in branding, graphic design, and implementation of various UI/UX and design projects.

UX Designer

MediaMath New York, Jun 2019 - Aug 2019

Worked with the UX Design & Research team to define a new visual design system, including desirability study research and stakeholder interviews.

Experience Designer

BlueCrew San Francisco, Jun 2018 - Aug 2018

Redesigned and refocused BlueCrew's user experiences. Aligned with the app developer team to iterate on user interfaces and user interactions.

Teaching Assistant

Carnegie Mellon University Pittsburgh, Spring 2018, Spring 2019

Provided in-class instruction and assistance to students for each course: Architecture Digital Media (2018), Learning about Learning (2019)

Front End Developer + Designer

Zinc Technologies San Francisco, Jun 2017 - Aug 2017

Redesigned Zinc.io, PriceYak, Subtotal, and Lionfish product websites, as well implemented all changes.

LEADERSHIP

American Institute of Architecture Students (AIAS)

2015 - Present

Served on the CMU Executive Board as Treasurer, Vice President, Chapter President, and AIA/YAF Liaison as a student advocate and leader. Developed a podcast platform as an AIAS National Advocate (2019-20) focused on forming an awareness of "empty activism" and its potentially negative impacts.

Beaux Arts Ball

Aug 2017 - May 2020

Directing and overseeing the planning of the Spring 2020 Beaux Arts Ball for the College of Fine Arts as an initiative to positively impact the arts community. Previously also served as Associate Chair for the 2017-18 Ball.

Carnegie Leadership Consultant (CLC)

Aug 2019 - Jan 2020

Collaborated with fellow CLCs to improve and empower student leaders, and facilitate peer-led leadership training to students across campus.

Conference - Technology Track Chair (AIAS)

Aug 2015 - Mar 2016

Planned and organized a national architecture conference with 500+ attendees.

1

HIGH RISE ‘UNTITLED’

A project looking at the role of the architectural promenade and how it can be adapted to the typology of the high rise, using Donald Judd’s writings and artistic outputs as intellectual and inspirational ideas for concept.

5

NEW EXPERIMENTAL THEATER FOR NYC

An experimental theater for the World Trade Center Performing Arts Center, tackling the same site, program and constraints as those of the professional design team, with a focus on human experience and sequence.

9

HETH’S AGRICULTURE + SCULPTURE PARK

A project organizing Heth’s Run valley into an arts and sculpture park that would also serve as a critical piece of Pittsburgh’s water infrastructure.

13

HARDCORIST LECTORES

A studio which reconsiders the relationship between pure form, radical pedagogy, and the creation of spaces for the exploration and development of critical forms of architecture.

HIGH RISE ‘UNTITLED’

4th Year | Fall 2018

48-400 Advanced Synthesis Option Studio: High_Rise ‘Untitled’ 2018, New York, NY

Studio Coordinator/Professor: Gerard Damiani

STUDIO INTRODUCTION

The program will focus on a urban high-rise structure located in SoHo in New York City directly across from the Judd Foundation. The building is to be a high-rise construction (75 feet or higher) consisting of vertical galleries, a museum store, studio workspaces for visiting artists, and apartments.

MOMENTS

When visiting Marfa, I was struck by the incredible scale of each work in the 15 Untitled Works In Concrete series. Each concrete piece cast and assembled on the site is of the same dimensions, making the layout of these pieces the varying factor in the designs. The potential habitable scale of these works left an impression on my experience at the Chinati Foundation, which I used as inspiration for creating habitable moments within my building.



15 Untitled Works In Concrete - The Chinati Foundation

FACADE

For the exterior facade of the building, I chose to use a 10 x 3 bay system, as a reference to the same bay system as the adjacent 101 Spring St. This allowed the building to fit in with the rest of the Soho context, as well as draw a visual connection to the neighboring Judd Foundation. I saw this extrusion piece as a representation of what Judd would perhaps consider a ‘detailed’ piece in his design studies, and used it as inspiration for a Miesian, modernized, neo-classical facade system.



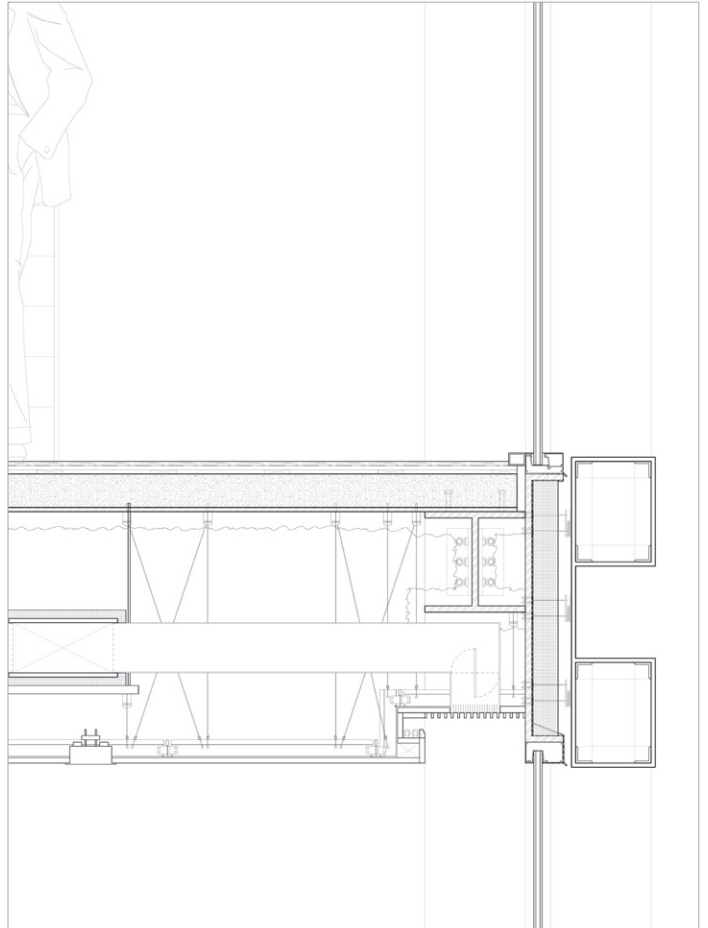
15 x 105 x 15 Installation of 12 Extruded Aluminum Pieces



Mercer St. Elevation

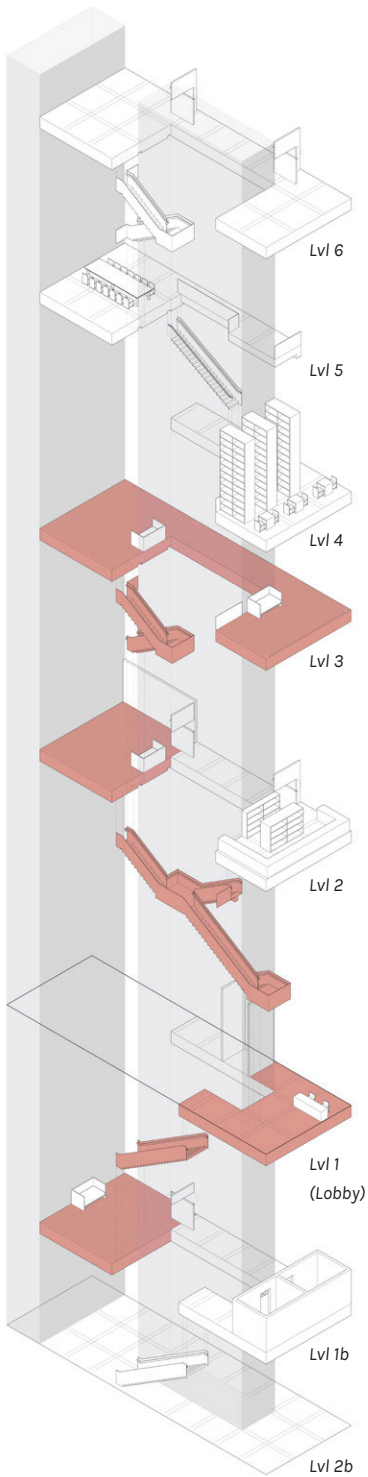


Spring St. Elevation

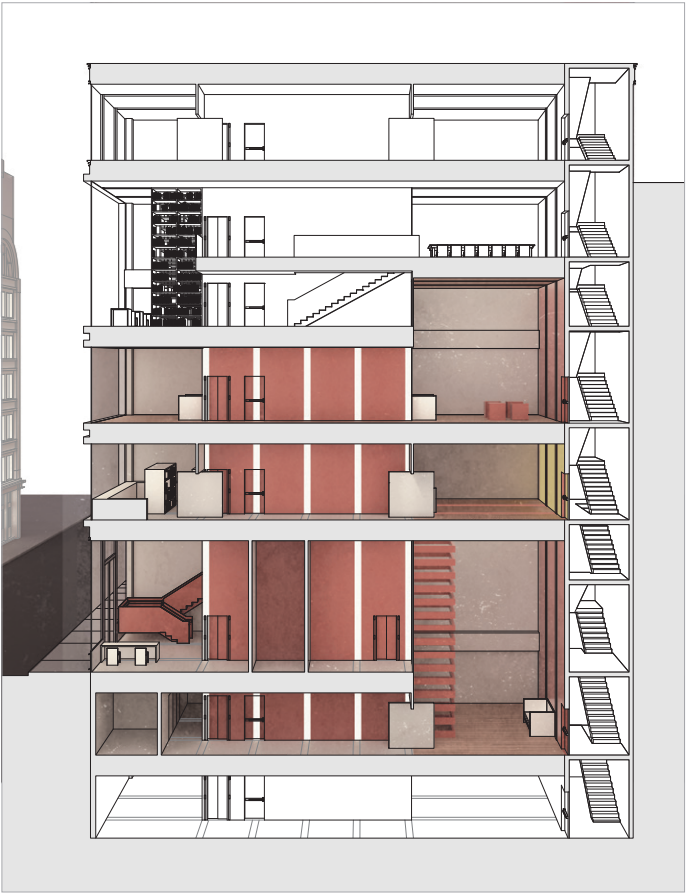


MUSEUM ANNEX

This mixed-use tower is to provide additional exhibition space for artists curated by Flavin and Rainer Judd. The spatial container provided must allow for artwork to be presented in a number of formats.



Gallery Sequence Diagram



Section Perspective: Gallery Program Highlighted



Neutral Gallery Render: Dan Flavin Inspired Artwork

RESIDENTIAL TOWER

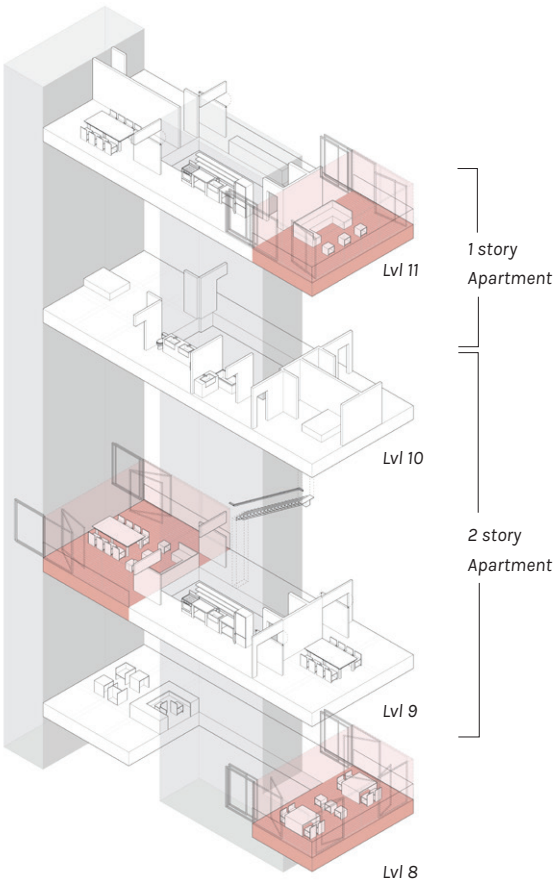
The residential tower is to accommodate a number of residences while creating an understanding of Donald Judd’s residential spaces.



1 Story Apartment Render: Flexible Living Room



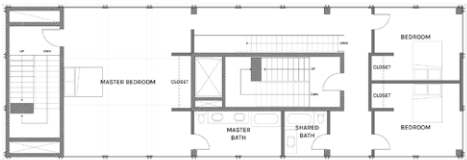
2 Story Apartment Render: Flexible Living/Dining Room



Residential Sequence Diagram

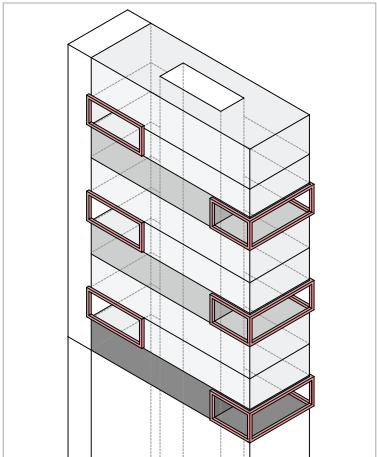
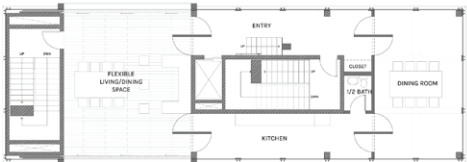
LEVEL 10 Residential 2 Story Apartment

Repeated on Levels 13, 16



LEVEL 9 Residential 2 Story Apartment

Repeated on Levels 12, 15



Residential Moments Diagram

NEW EXPERIMENTAL THEATER FOR NYC

Fourth Year | Spring 2019

48-601 Advanced Synthesis Option Studio: 4-D Architecture - Narrative, Hierarchy, Procession and Rhythm in Design

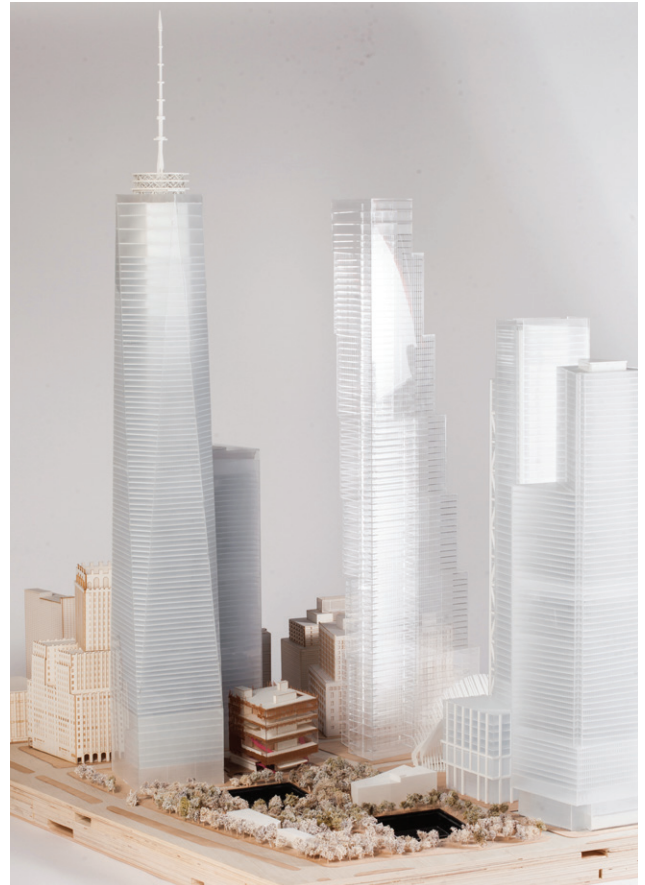
42-408/418 Theater Architecture I & II

Studio Coordinator/Professor: Hal Hayes, Assisting Professors: Dick Block, Cindy Limauro

STUDIO INTRODUCTION

"The site is immediately adjacent to the 9/11 Memorial and One World Trade Center megastructure. The World Trade Center Performing Arts Center (PAC) is the most anticipated, and controversial, addition in a generation to Manhattan's rich performing arts ecosystem. This 1200-seat three-theater complex is a real project currently in design and planning. This studio tackles the same site, program and constraints as those of the professional design team, which required us to develop mastery of the technical realities of performance productions, construction methodologies, structural & mechanical systems and community/stakeholder activism."

In addition to developing technical and construction skills, the project is also largely about understanding occupancy and human experience. The design of a theater is particularly unique, as movement, occupancy, and experience are amplified and exaggerated.



Model in Built Context
Scale: 1"=32'

NARRATIVE + CONCEPT

The project is focused on reinforcing the significance of the theater in the area, by using water (from the memorial) as a material, both literally and figuratively, to cleanse and transform the experience of the guest.

When researching philosophies in Ancient Greece, where theater and stages for theater originated, I was interested in how I could use the 5 basic Greek elements to define my approach into the theater. The 5 basic Greek elements; **EARTH, WATER, AIR, FIRE, AND AETHER**, provide a basis for how different parts of the design interact with each other.

1. **EARTH - THE HEAVIEST ELEMENT, BASE.**

Represented by the Plinth as the basis for all matter.

2. **WATER - THE ELEMENT OF EMOTION, PROTECTION.**

Represented by the reflecting pool surrounding the building and the waterfall over the marquee, as an interpretation of a moat of protection surrounding the 'castle' or 'gem' in the downtown area.

3. **AIR - SPIRITUAL ENERGY AND MOVEMENT.**

Represented by the entry lobby and public area surrounding the plaza.

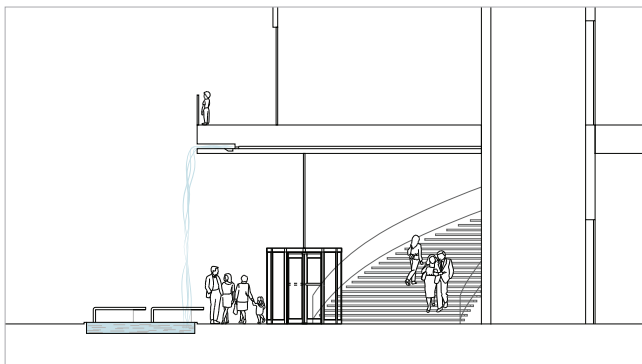
4. **FIRE - ENERGY AND PASSION.**

Represented by the public circulation of the building, as an interpretation of the supply of energy for the performance halls.

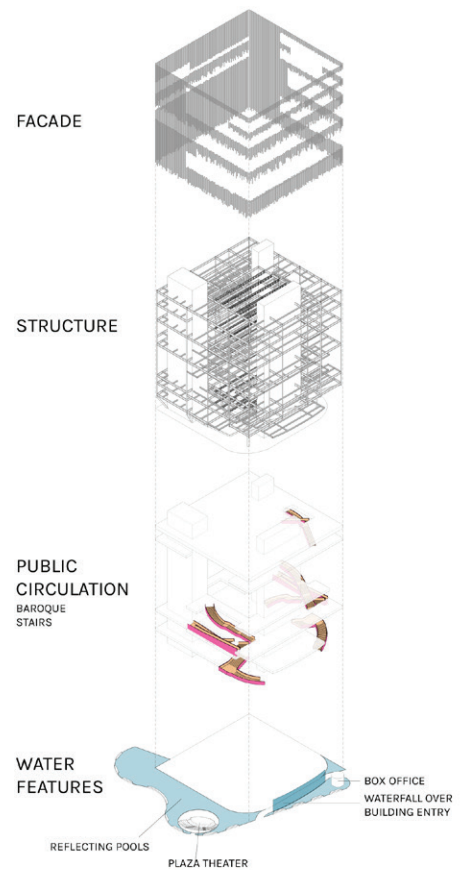
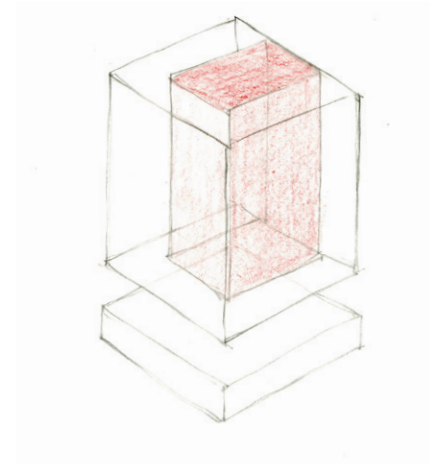
5. **AETHER/SPIRIT - THE HEAVENS, THE ESSENCE THAT THE GODS BREATHE.**

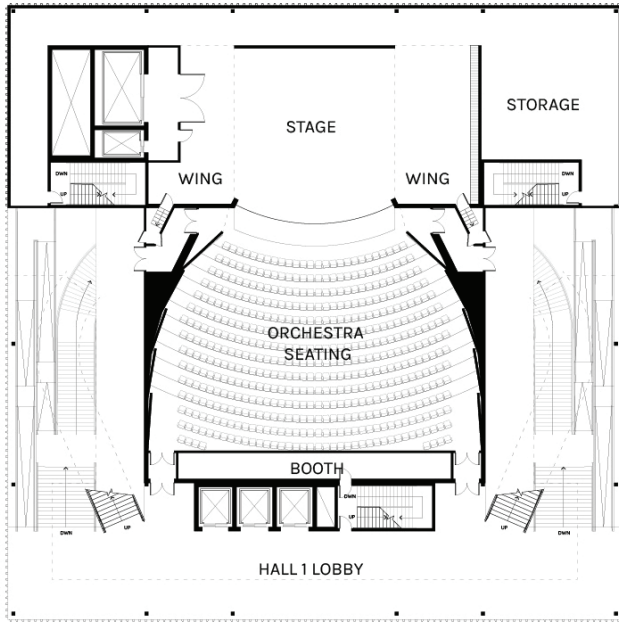
Represented by the performance chambers as the heart of the gem of downtown New York City.

I was also interested in the idea of the Baroque stair, and how it has become an icon of the sequence and procession of entering a theater. I wanted to use the experience of landings and the winding diagram of the stair to introduce guests to important parts of the program.

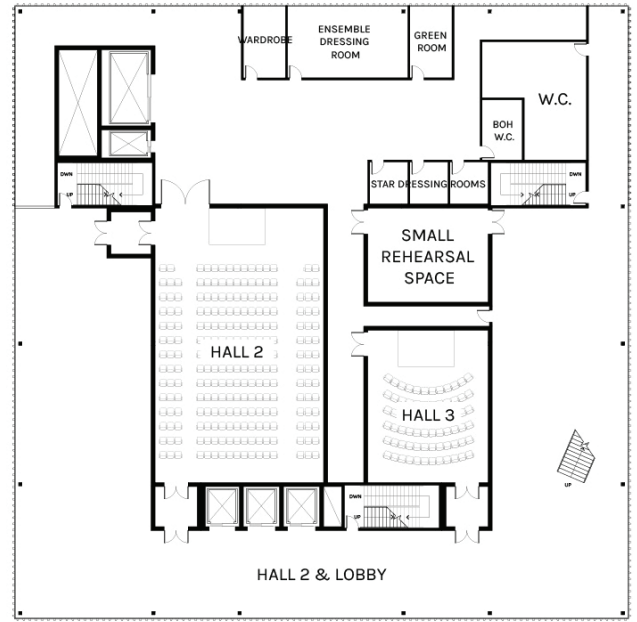


Entry Section

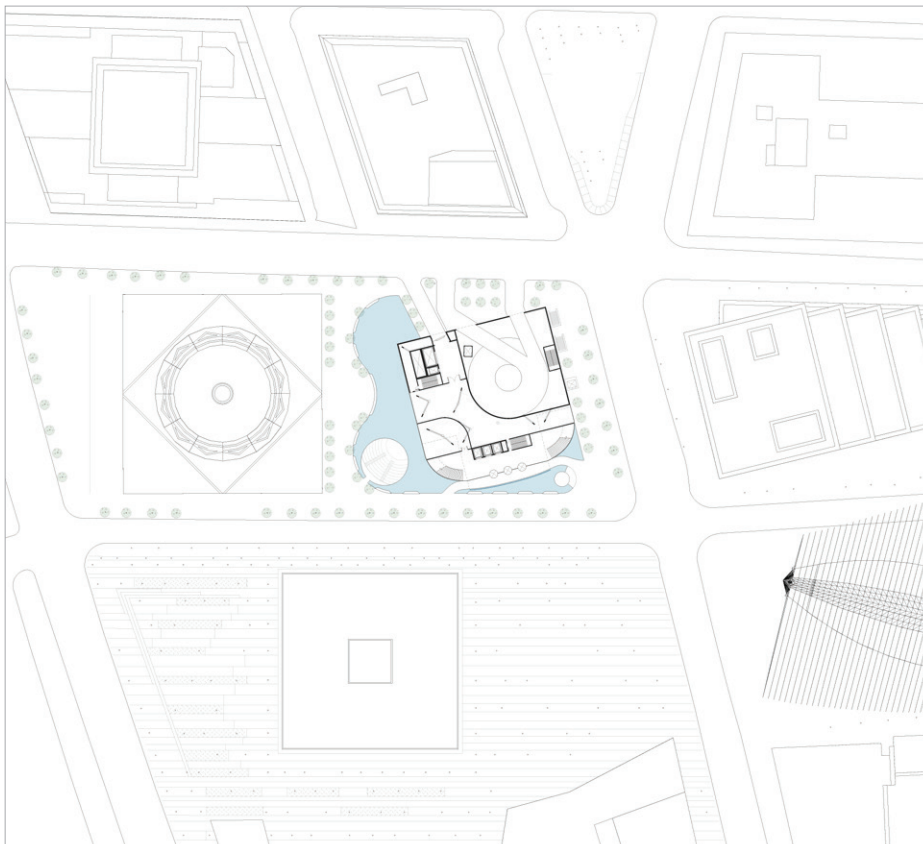




LEVEL 4
HALL 1 ORCHESTRA SEATING



LEVEL 8
HALL 2 & 3



LEVEL 1
Ground Entry and Site Plan



Top: Render
Bottom Left/Right: Large Spatial Sectional Model, Scale: 1" = 8'

HETH'S AGRICULTURE + SCULPTURE PARK

Fifth Year | Fall 2019

48-500 Advanced Synthesis Option Studio: INFRAstructure: Forces Underlying Urban Form

Studio Coordinator/Professor: Christine Mondor

INTRODUCTION

Designed and created in collaboration with Zhuoying Lin.

The majority of the INFRAstructure studio was spent designing at the meso-macro scales; the intent being to organize the Heth's Run valley into an arts and sculpture park that would also serve as a critical piece of Pittsburgh's water infrastructure. In addition to the required program, the final result must also be able to contain at least half of the capacity of Reservoir 1, in the event of potential reservoir contamination.

INITIAL PROGRAM REQUIREMENTS

Visitor's Center Admissions, cafe, giftshop, restrooms, etc

Parking for 250 cars

Service building(s) for equipment

Indoor/Outdoor gallery areas

57 million gallons of water (Half of Reservoir 1)

ADDED PROGRAM

Bathhouse

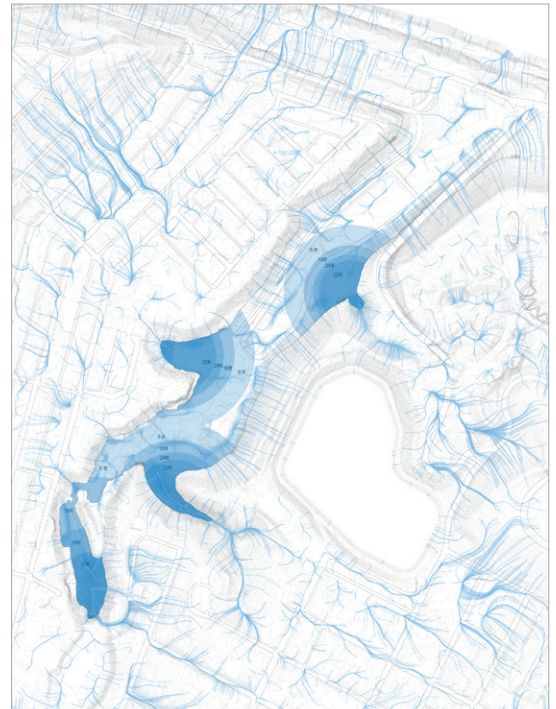
Boathouses + Boating Activities

Restaurants

Agriculture Paddies

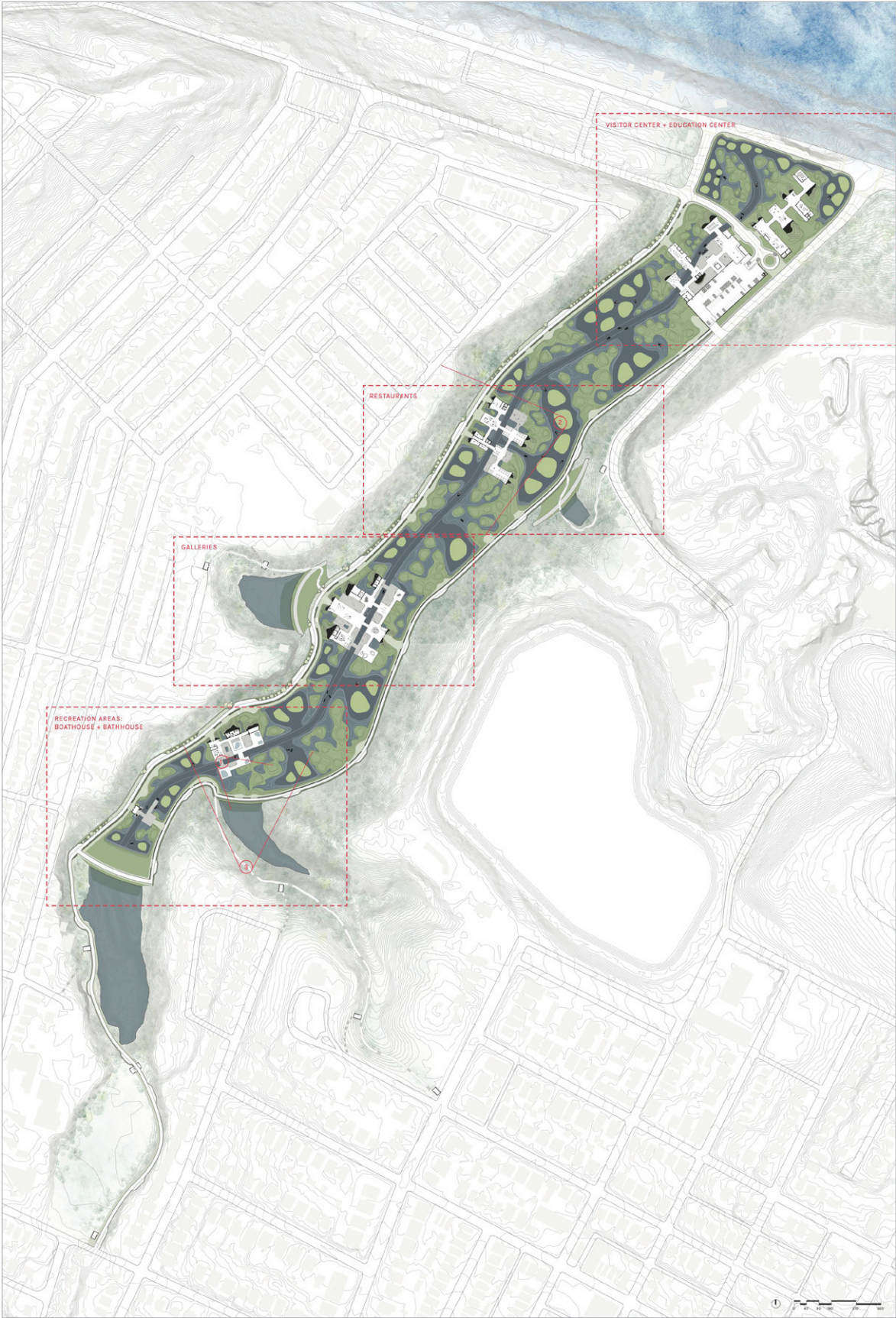
Aquaculture Cultivation areas

Education Center



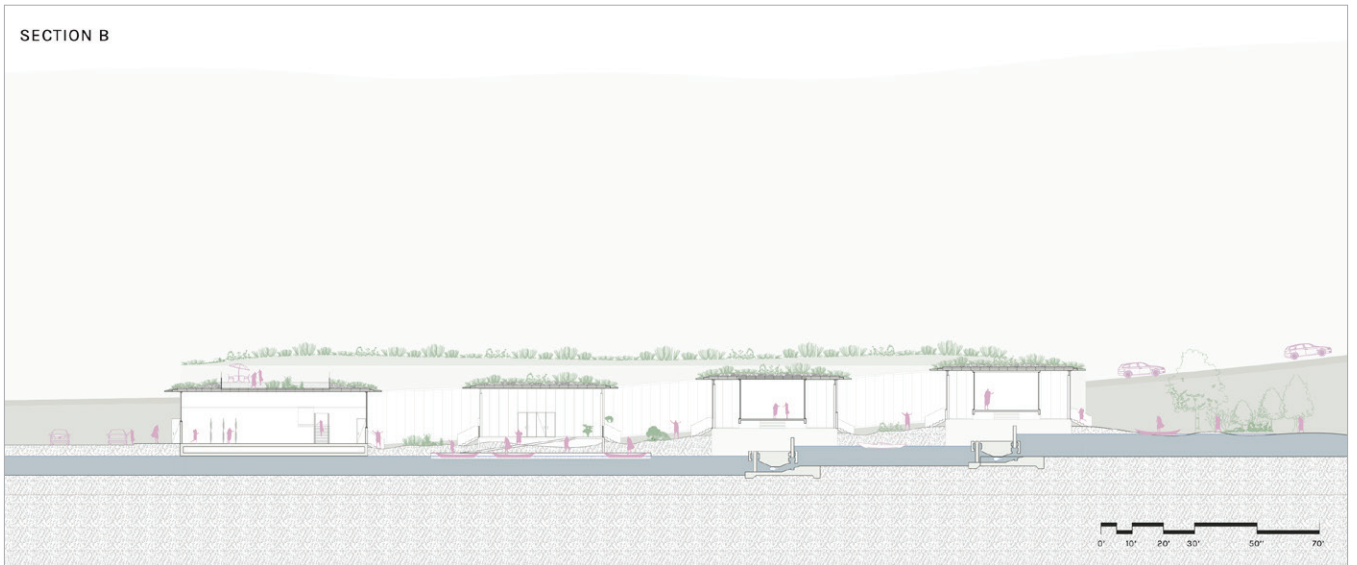
Top: Site Location

Bottom: Ideal Rainfall and Water Catchment Areas

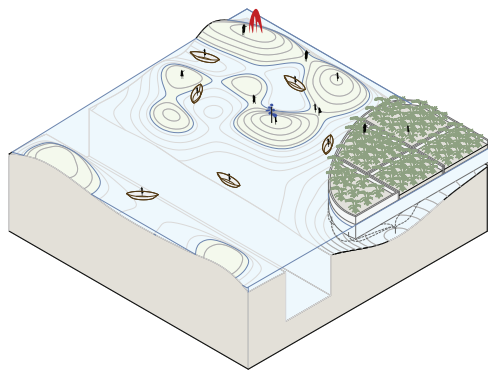




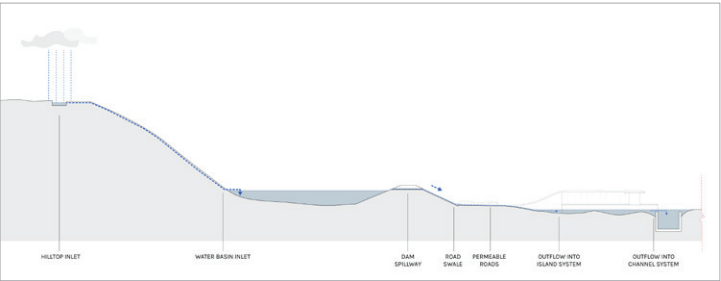
SECTION B



WATER OCCUPANCY

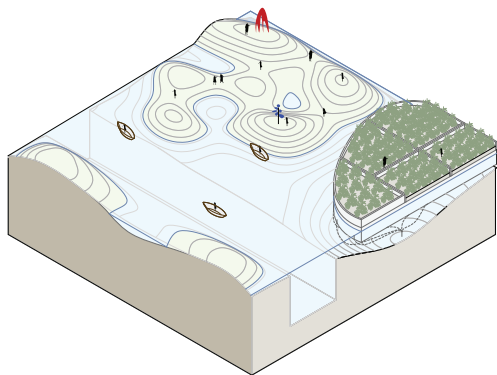


WATER FLOW SEQUENCE

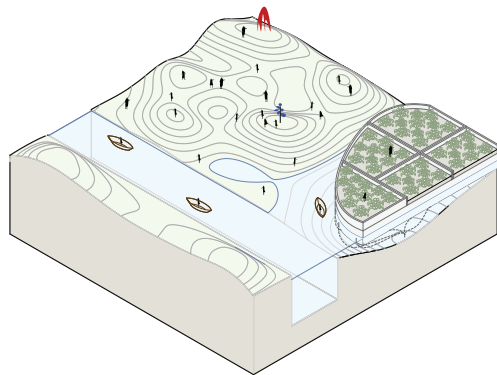


RENDERS

VERY WET



WET



DRY



Top: Render 2: Restaurants and Agriculture
Bottom: Render 3: Dam and Overview

HARDCORIST LECTORES

Fifth Year | Spring 2020

48-510 Advanced Synthesis Option Studio: **HARDCORIST LECTORES & their worldmaking laboratories**

Studio Coordinators/Professors: Cruz Garcia and Nathalie Frankowski (WAI Think Tank)

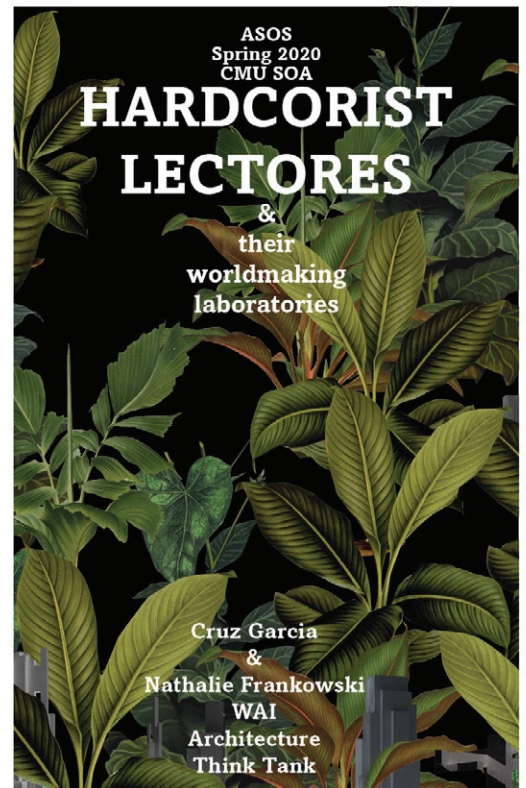
INTRODUCTION

The introduction to the studio was initially written by Studio Professors Cruz Garcia and Nathalie Frankowski, and is paraphrased here.

In a drive for human emancipation, the last hundred years witnessed the creation of various avant-garde schools, workshops, and laboratories that strived to blur the boundary between art, architecture and life. Starting with the People's Art School in Vitebsk in 1918, and followed by the Bauhaus(1919), Unovis (1919), Vhkutemas (1920), GINKhUK (1923) and Black Mountain College (1933), a century of turmoil paved the way to a series of transcendental institutions set to liberate architecture from the constraints of previous epochs.

A hundred years after the foundation of Unovis, Bauhaus and Vhkutemas, 'HARDCORIST LECTORES AND THEIR WORLDMAKING LABORATORIES' reconsiders the relationship between pure form, radical pedagogy, and the creation of spaces for the exploration and development of critical forms of architecture. HARDCORIST LECTORES AND THEIR WORLDMAKING LABORATORIES' explores the possibility of Universal Workshops and Architectures of Emancipation.

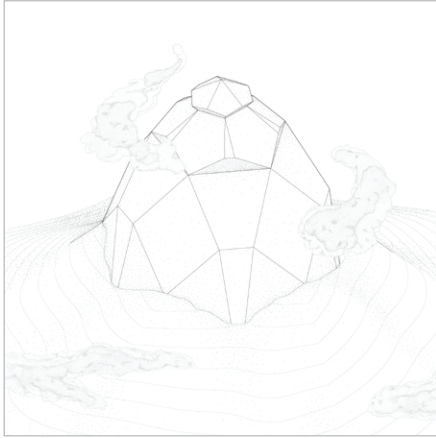
Divided in two main parts, the studio will go from pure research, while designing multimedia installations (drawings, storyboards, film, collages, and models) not only the buildings and the relationship to their surrounding landscapes, but the stories of these WORLDMAKING LABORATORIES FOR HARDCORIST LECTORES.



PART 1: ARCHETYPE RESEARCH

Peaks / Speleothems

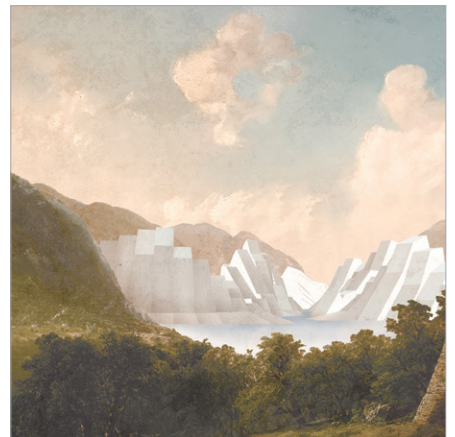
Crystal Mountain, Alpine Architecture, Bruno Taut



City of the Sun, Leonidov



Hualien Hills, BIG



PART 2: LABORATORY FOR VIRTUOUS TEXTILE PRODUCTION

Laboratorio para la Producción Textil Virtuosa

MY VISION

The Laboratory for Virtuous Textile Production aims to create a transformative and alternative educational experience regarding fashion and textile production. The Laboratory will provide a deep disciplinary knowledge of the history of textiles; understand the societal or political impacts of the industry; explore environmental problem solving; provide critical ways of communication; and regard art as a form of criticism and speculation. The program serves as a forum for brands, designers, eco-conscious consumers, and raw material makers to contemplate and discuss virtuous textiles. The campus programs and spaces provide opportunities to experience physical textiles in all cycles of its life - from raw material - to repurposed. Any and all forms of material are available for study here, and are integrated into every part of the buildings.

SITE

The project reclaims the former naval base Roosevelt Roads in Ceiba Puerto Rico.

FILMS

Because this studio project uses a variety of media to illustrate concepts, please see the following links to view important films that provide the full experience of the Laboratory.

Advertisement

<https://youtu.be/7dCEEU2CGkg>

Campus

<https://youtu.be/gJtNEJZ6PQg>

Pedagogy

https://youtu.be/n_UOXyTrjDs

CAMPUS PROGRAMS

Studio-Factory of Decolonial Cotton

Studio-Factory of Liberated Silk

Studio-Factory of a Dye-ing World

Forum of Fleeting Fancies

School of Textile Disruption

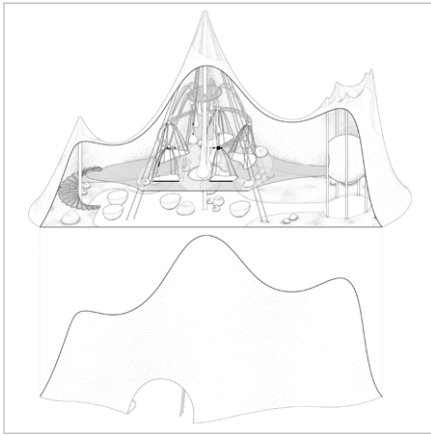
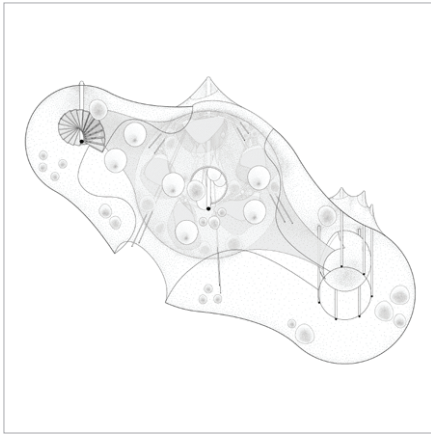
Plaza of Potential

Gallery for Art

Gallery for History

Runway of Reclamation





MORE PROJECTS

selenazhen.com

EMAIL

selena.zhen.00@gmail.com