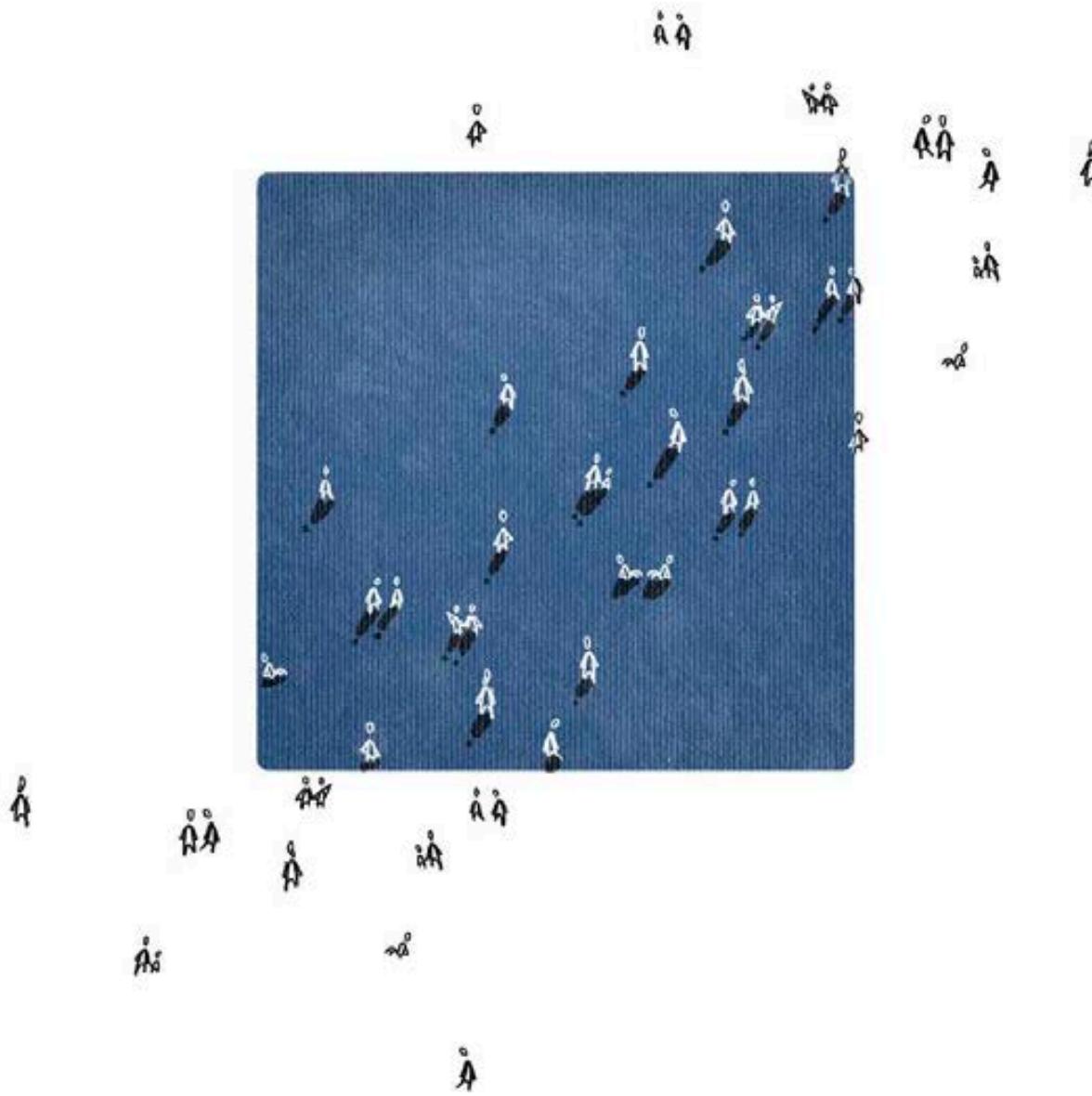


ARCHITECTURE WORK SAMPLES



MATTHEW SIMPSON
SELECTED WORKS | 2024 - 2025

CONTENTS

- 01 **VOID//ED Meditation Space**
3rd Year Project
Academic/Competition
- 02 **Zero DayBed**
3rd Year Project
Academic
- 03 **Brim Lake**
2nd Year Project
Competition
- 04 **OVA Kinderspace**
3rd Year Project
Academic/Competition
- 05 **Graphics Design Work**
2020 - 2025
Professional/Personal
- 06 **Inside-Out Studio**
4th Year Project
Academic



PERSONAL

CITIZENSHIP: SOUTH AFRICAN
VISA STATUS: F-1/OPT
LOCATION: LAS VEGAS/LOS ANGELES

CONTACTS

TELEPHONE: (949) 283 3431
EMAIL: SIMPSM5@UNLV.NEVADA.EDU
INSTAGRAM: @MATT.SIMPSONN

ACCOLADES

UNLV SIGNATURE (\$5000)
ATHLETE SCHOLARSHIP
As part of the UNLV Division I swim team, I earned a \$5,000-per-semester athletic scholarship. While balancing that level of training with the demands of architecture was not sustainable for me, reaching Division I had always been a dream of mine and achieving it with a scholarship is something I am still extremely proud of.

UNLV ACADEMIC (\$7500)
DIFFERENTIAL FEE SCHOLARSHIP

I was awarded the Differential Fee Academic Scholarship from the *UNLV School of Architecture*, which recognized both my academic performance and my design abilities. The scholarship also considered financial need, so receiving it felt especially meaningful. It affirmed the work I put into my studies and supported my commitment to growing as a designer.

EDUCATION

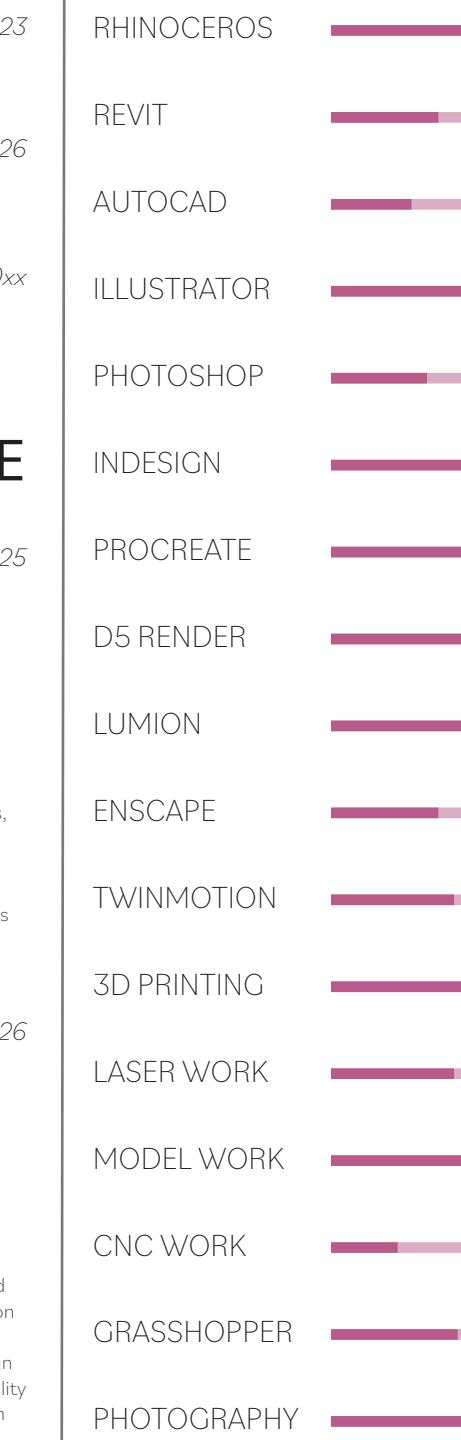
- **ORANGE COAST COLLEGE**
NEWPORT BEACH, CALIFORNIA
Associate of Sciences in Architecture
- **UNIVERSITY OF NEVADA, LAS VEGAS**
LAS VEGAS, NEVADA
Bachelor of Arts in Architecture
- **TO BE CONTINUED...**
LOCATION TBD
Masters of Architecture

2021-2023

2023 - 2026

20xx - 20xx

SKILLS



WORK EXPERIENCE

FOX CORPORATION JUNE 2025 - AUG 2025
PLANNING DESIGN & CONSTRUCTION INTERN
FOX STUDIO LOT
LOS ANGELES, CALIFORNIA
DURATION: 3 MONTHS
RESPONSIBILITIES:
Drafted and revised architectural plans for ongoing studio projects, including office renovations, production spaces, and tenant improvements using AutoCAD. Participated in project meetings and tracked follow-up action items to ensure timely progress. Organized and indexed historical drawings for digital scanning and archival documentation. Conducted site walks and surveys, documenting existing structural, mechanical, and architectural conditions through photographs and field notes. Assembled presentation boards and visual materials using InDesign, Illustrator, and Photoshop.

UNLV STUDENT HEALTH & RECREATION SEPT 2024 - MAY 2026
GRAPHIC DESIGNER

UNLV CAMPUS
LAS VEGAS, NEVADA
DURATION: 1 YEAR AND 9 MONTHS
RESPONSIBILITIES:
Designed print and digital media to promote campus wellness programs, intramural sports, and student fitness initiatives. Developed event and campaign branding to strengthen the Recreation Center's visual identity. Produced social media graphics, posters, digital signage, and web visuals that boosted student engagement. Partnered with marketing and recreation staff to align messaging and meet promotional deadlines. Applied UNLV brand standards to ensure accessibility and inclusivity across all visual content. Managed multiple design projects from concept through completion with strong attention to detail under tight timelines.

01

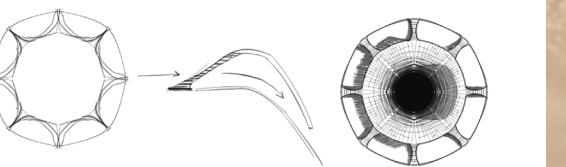
VOID//ED

STATUS: 3rd Year
YEAR: 2025
CLASS: AAE 382 - SPRING
PROFESSOR: Jorge Hernandez Castro
COMPETITION: Buildner's Museum of Emotions
TYPOLOGY: Meditation Space
LOCATION: Double Negative, Nevada

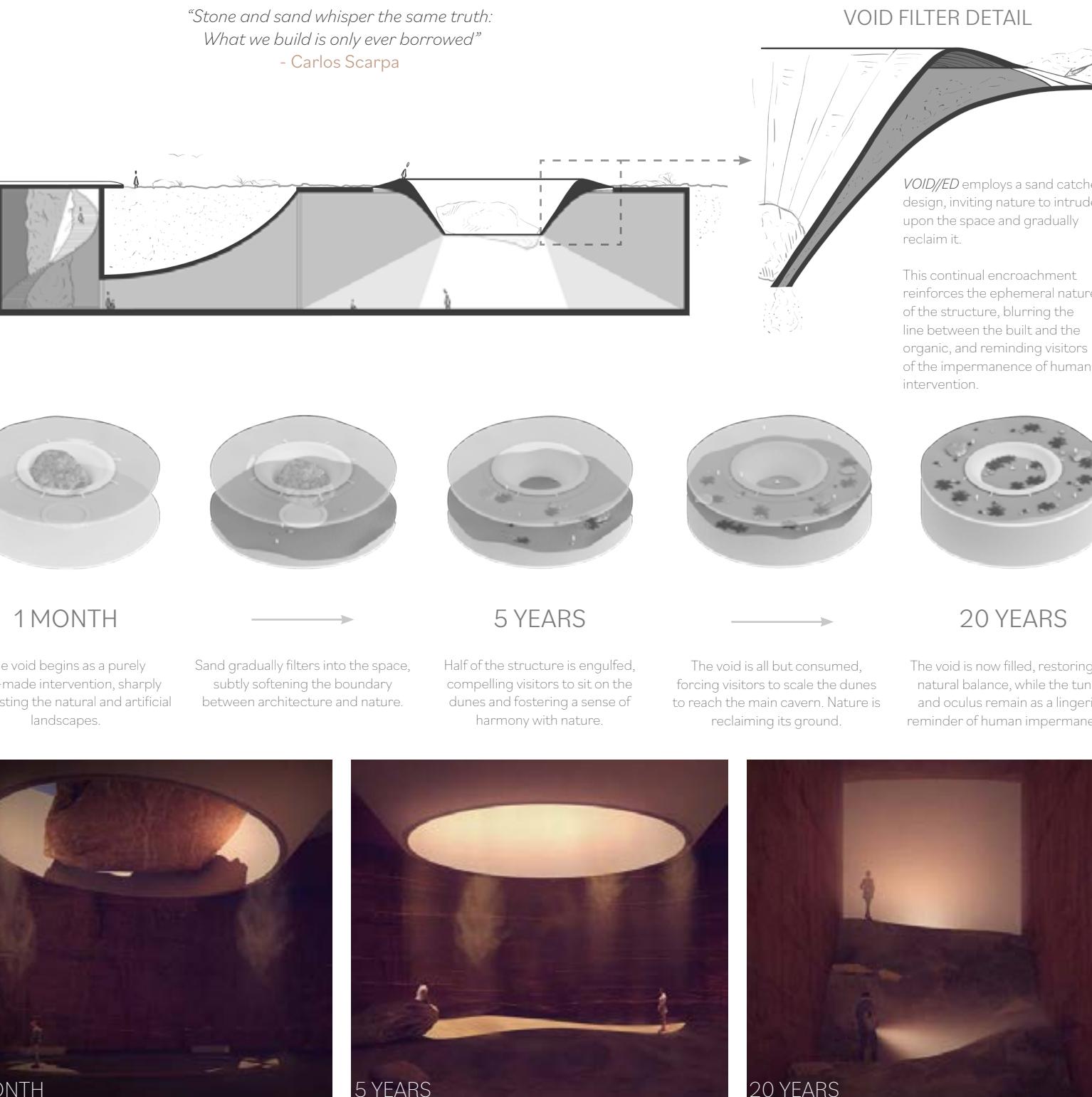
PROJECT STATEMENT:

VOID//ED explores the tension between human intervention in nature and nature's inevitable reclamation. It frames meditation as a subjective and evolving experience, unfolding over decades.

The project invites introspection while bearing witness to the larger struggle between humanity and the natural world. It offers both solitude and refuge from the harsh landscape while simultaneously embracing its vastness and hostility, challenging visitors to reflect on resilience, impermanence, and the potential for a more harmonious, sustainable coexistence.



"Stone and sand whisper the same truth:
What we build is only ever borrowed"
- Carlos Scarpa



02

ZERO DAYBED

STATUS: 3rd Year

YEAR: 2024

CLASS: AAE 380 - FALL

PROFESSOR: David Douglas

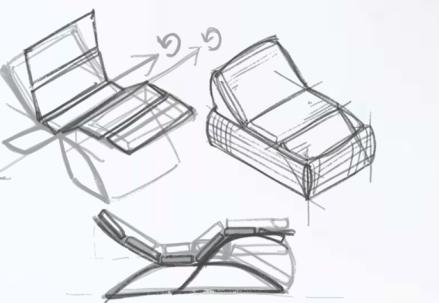
TYPOLGY: Furniture Piece

LOCATION: Las Vegas, Nevada

PROJECT STATEMENT:

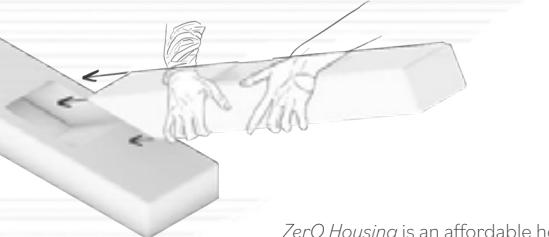
ZerO DayBed is designed as an ergonomic solution for individuals with high blood pressure and lower back tension. Featuring a zero gravity design researched by NASA, ZerO promotes optimal relaxation while also reducing stress on the heart.

Cylindrical pillows provide targeted support for the lower back, alleviating tension and enhancing comfort. With its sleek, modern aesthetic, the ZerO Daybed seamlessly integrates medical wellness with style, offering a functional yet elegant experience.



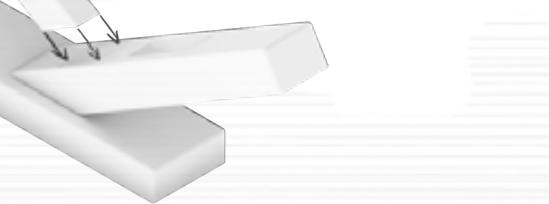
ASSEMBLY

①



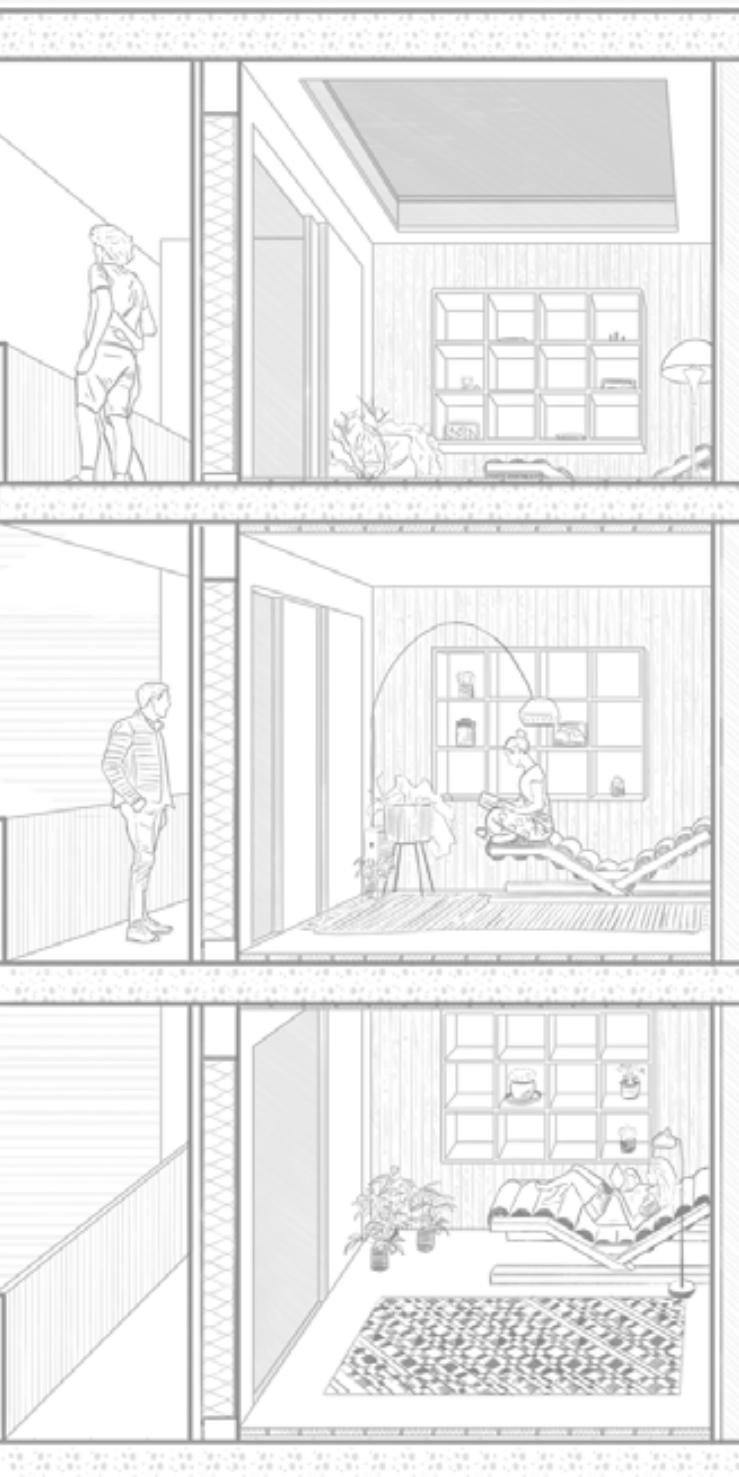
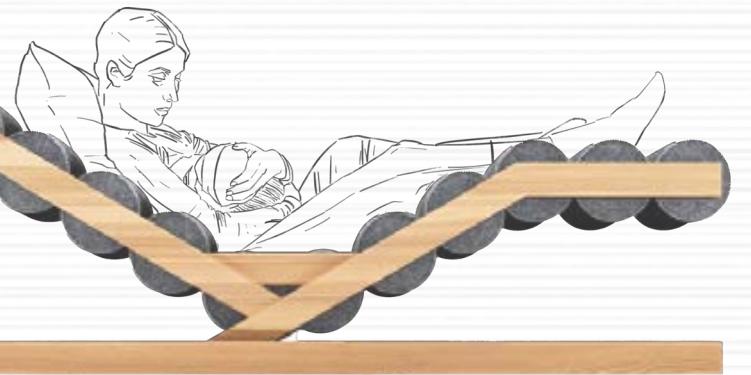
ZerO Housing is an affordable housing option for retired elderly people that provides a sense of community and promotes a healthy and engaged lifestyle. Each apartment is equipped with its own 'flex' room which serves as a separated space for relaxation.

②



Our Flex Rooms are designed around sight, smell, sound, and touch to promote a calming atmosphere. Our patrons often struggle with high blood pressure and other muscle issues which benefit from a relaxed state of mind.

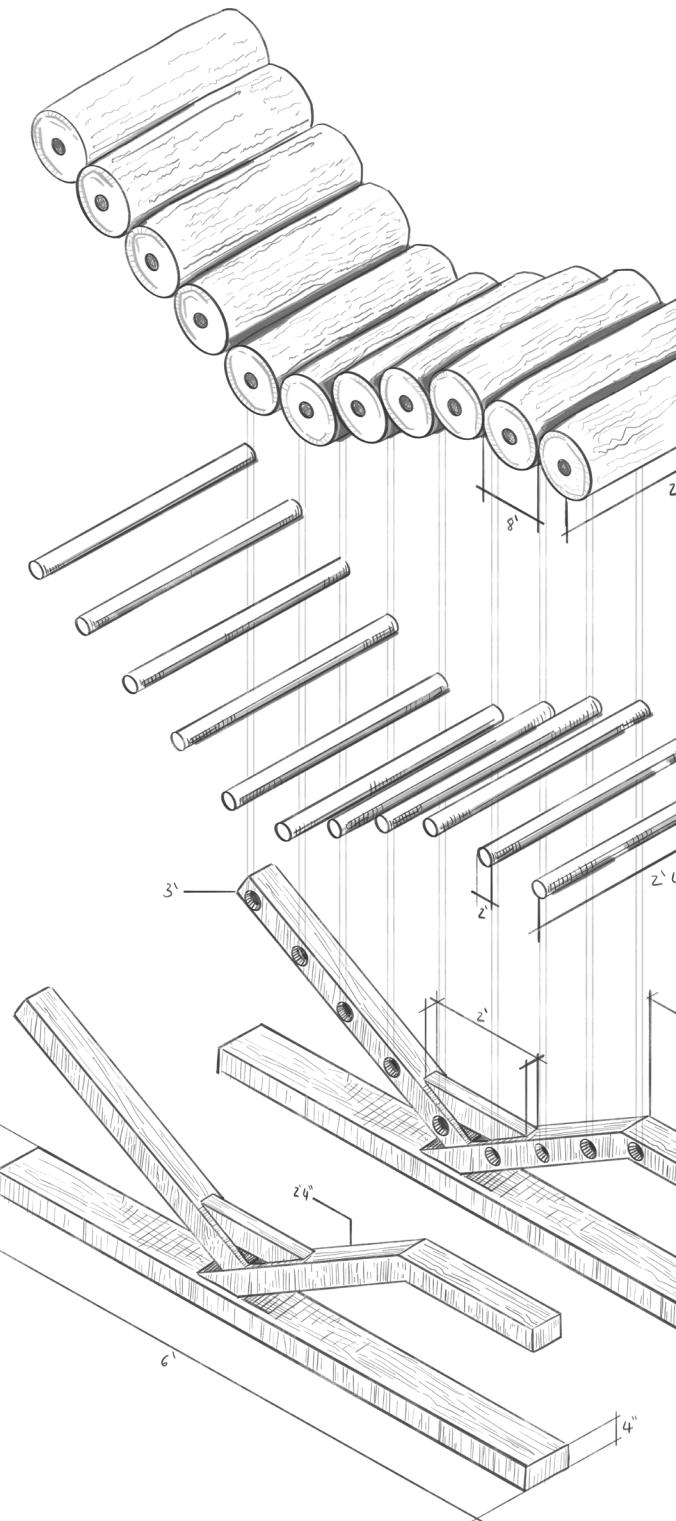
③



Portfolio I Matthew Simpson

At the human scale, assembly becomes a study of touch, ergonomics, and how someone physically engages with an object. At the building scale, the piece has to negotiate structure, circulation, and the material language around it. At the city scale, even a single object is shaped by its context, climate, and cultural expectations.

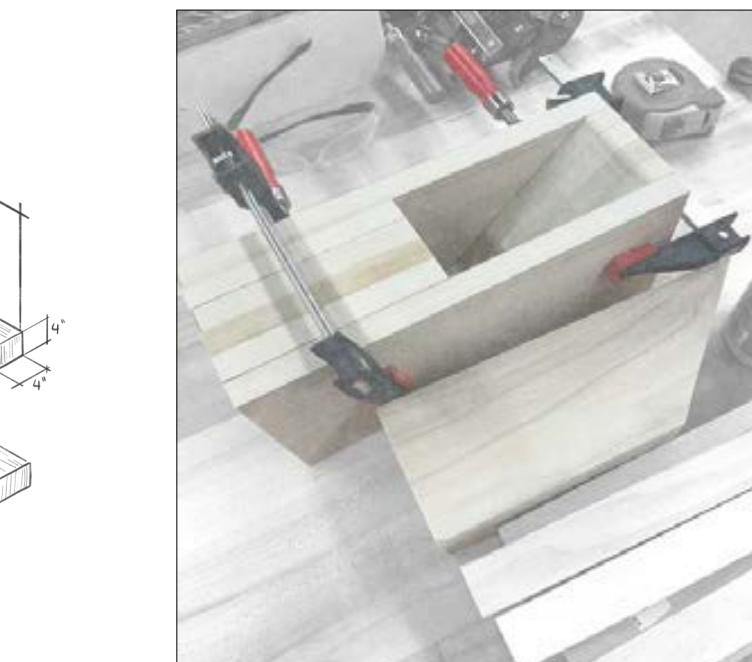
Approaching the design through these layers helped me understand that assembly is not only a technical process but a way of positioning the object within a larger system of relationships.



THINKING ABOUT ASSEMBLY

The goal of this project was to explore how the furniture piece could be constructed, including the materials, joinery, and assembly methods required to bring it into reality. I have included images of my 1:1 wood joint prototype, which is shown in Step 1 of the assembly process on the previous page.

This project gave me meaningful experience with woodworking and a deeper understanding of the time, patience, and skill involved in creating something refined and elegant.



03

B R I M L A K E

STATUS: 2nd Year

YEAR: 2023

CLASS: Render Competition

TYPOLOGY: Residential

LOCATION: N/A

PROJECT STATEMENT:

Brim Lake Residence was conceived for a rendering competition exploring the spatial and material language of mid-century modernism. The design situates a butterfly-roof structure along the lake's edge, emphasizing a seamless visual and physical dialogue between land, water, and dwelling.

Heavy timber frames and natural materials ground the house in its setting, while the roof form and glazing strategy draw light deep into the interior, framing shifting reflections of the lake throughout the day.



KITCHEN



LIVING ROOM



04

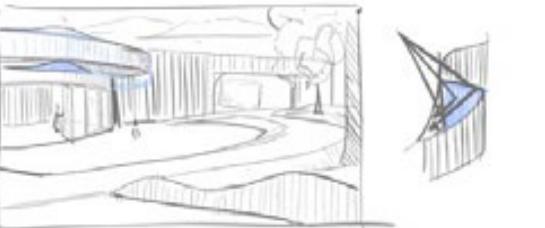
OVA

STATUS: 3rd Year
YEAR: 2025
CLASS: AAE 382 - SPRING
PROFESSOR: Jorge Hernandez Castro
COMPETITION ENTRY: Buildner's *Kinderspace*
TYPOLOGY: School
LOCATION: Spring Valley, Nevada

PROJECT STATEMENT:

In a world with rising temperatures, increasing air pollution, and impending collapse of ecosystems, new restrictions and rules are imposed. **OVA** looks to become a sanctuary for natural regeneration, education and freedom, providing a space where children can thrive within the future ecological boundaries of Las Vegas.

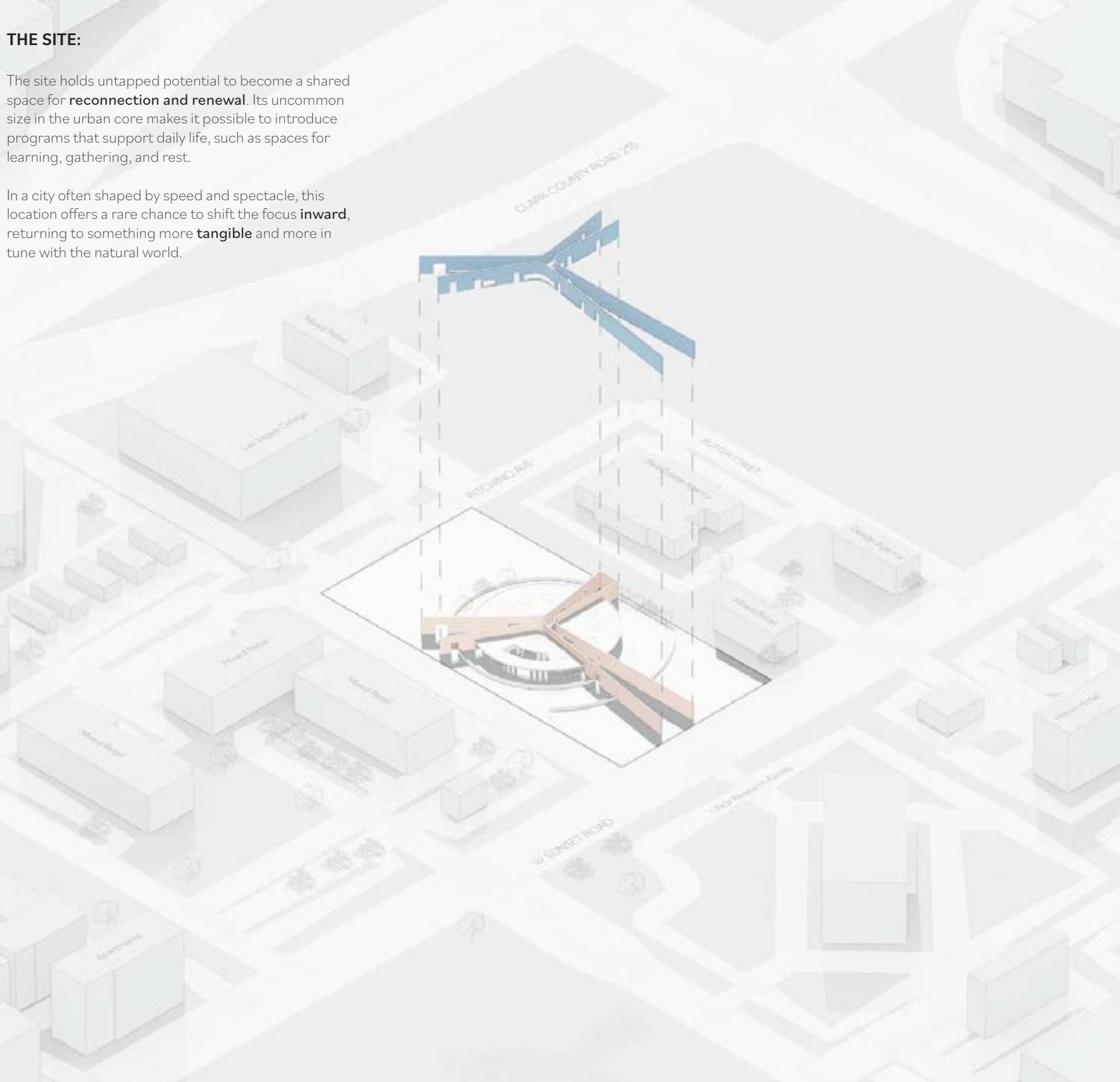
OVA Kindergarten places a strong emphasis on **community engagement**, providing spaces that can be used by the public during non-school hours, creating a **flexible and welcoming** environment. This flexibility is continued throughout the project, adequately preparing for future challenges.



THE SITE:

The site holds untapped potential to become a shared space for **reconnection and renewal**. Its uncommon size in the urban core makes it possible to introduce programs that support daily life, such as spaces for learning, gathering, and rest.

In a city often shaped by speed and spectacle, this location offers a rare chance to shift the focus **inward**, returning to something more **tangible** and more in tune with the natural world.



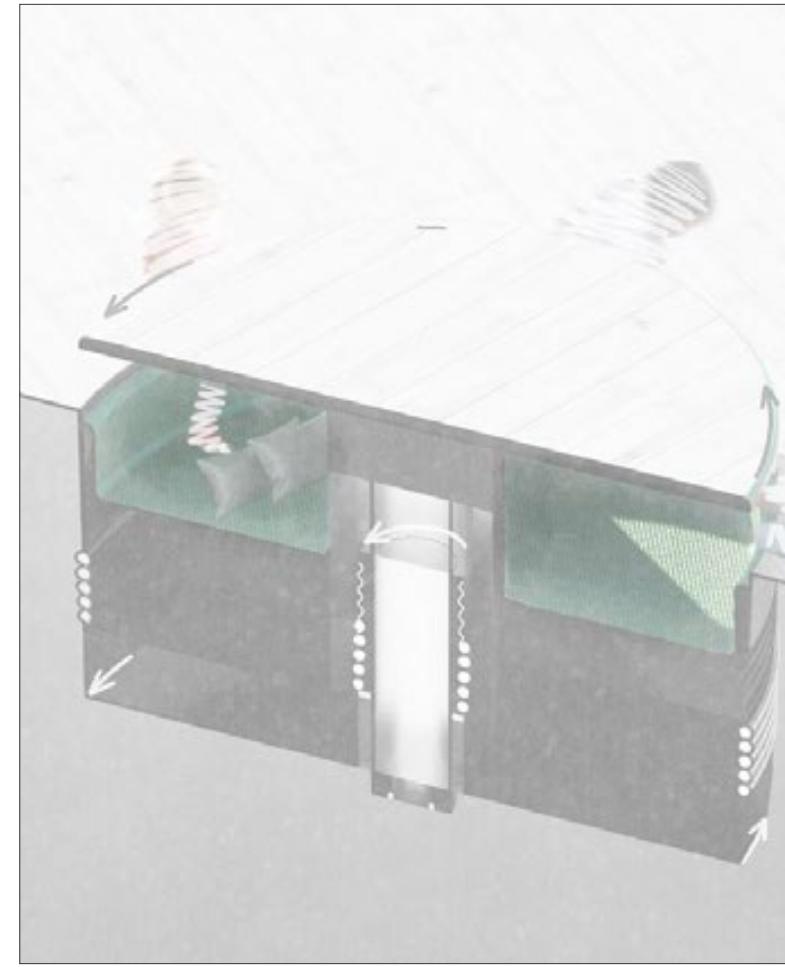


OVA embraces a modern learning focus on play-based education that nurtures curiosity and social development. It values child-led exploration and flexible environments where young learners can move freely and make sense of the world through experience.



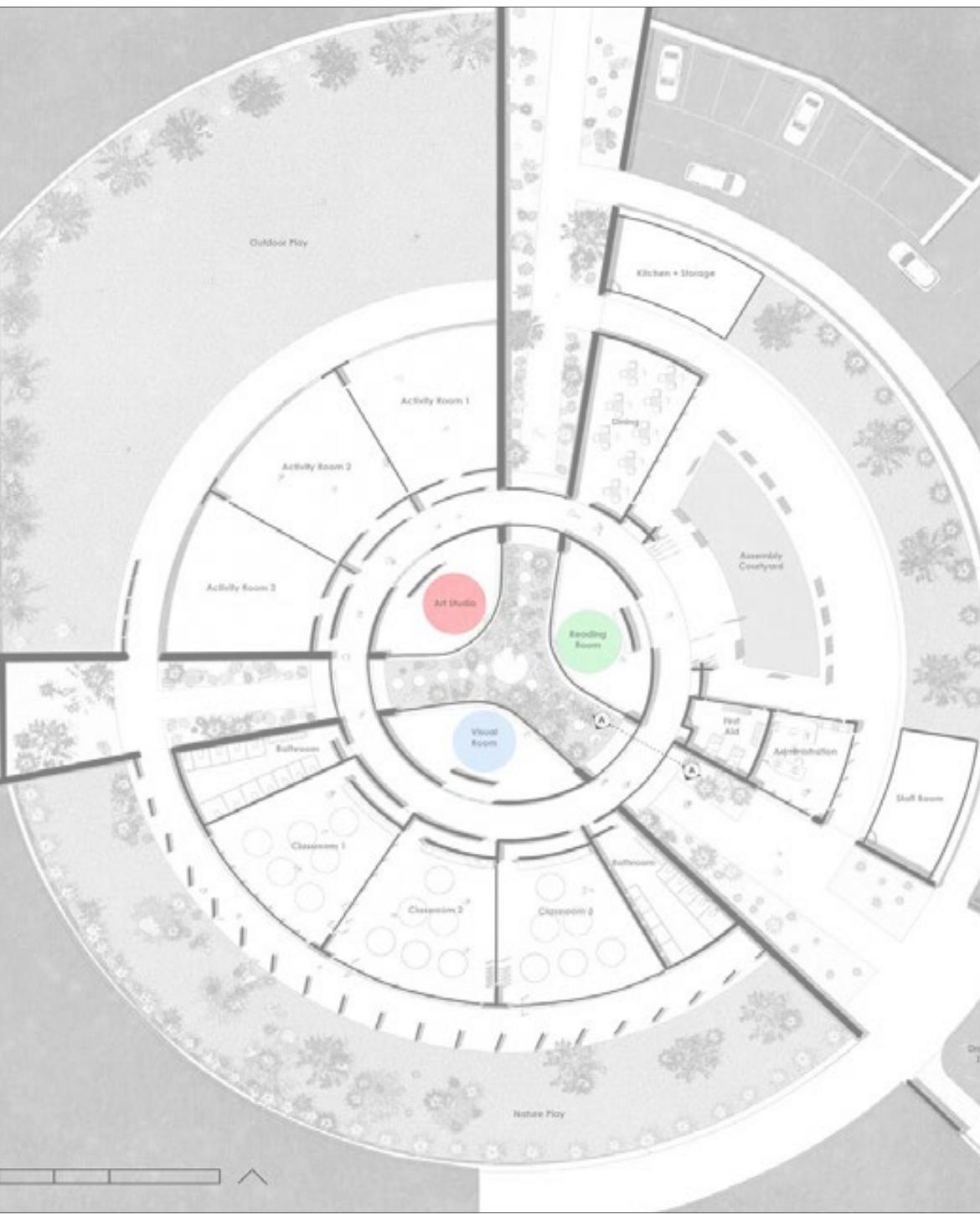
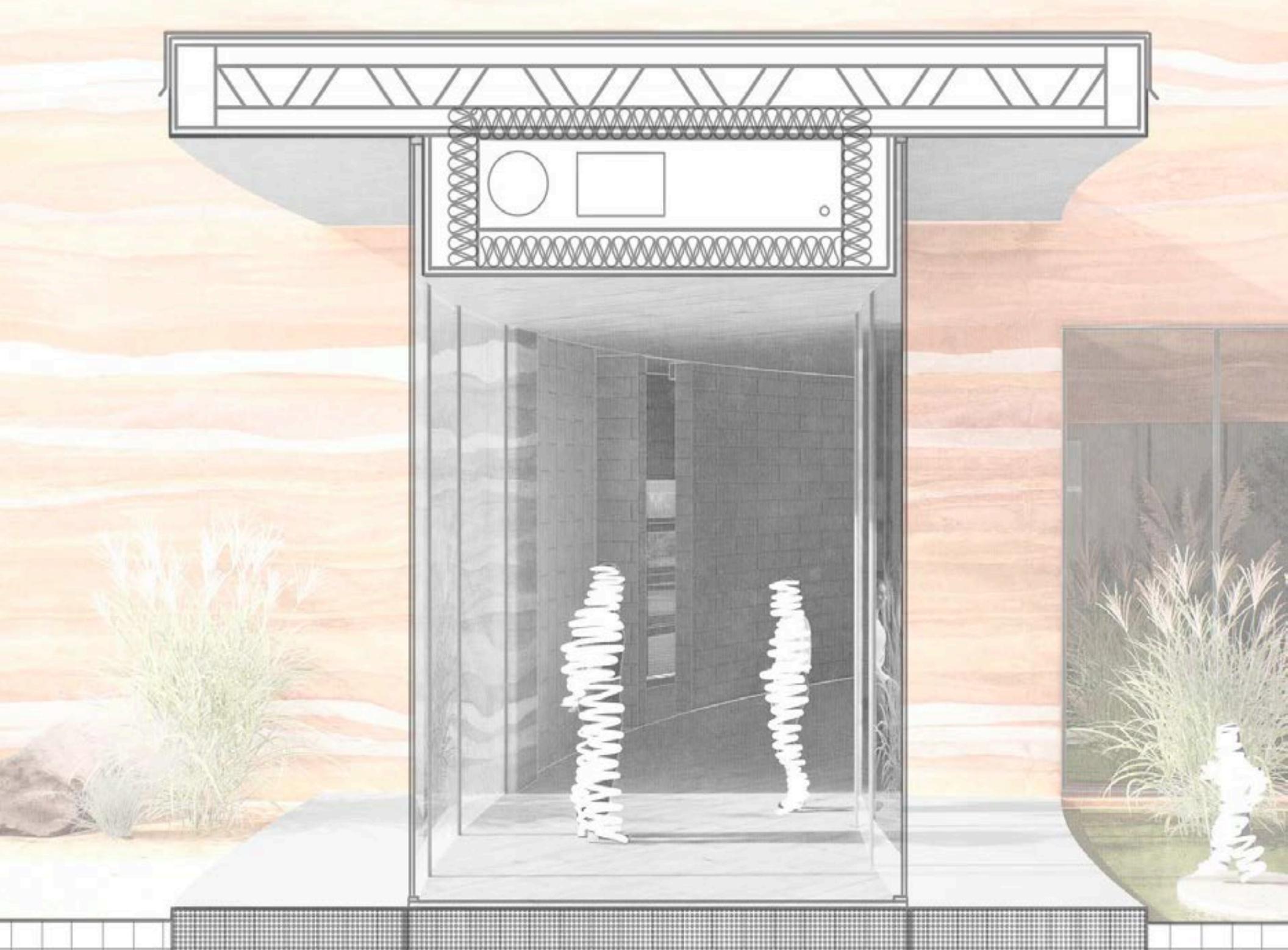
FLEXIBILITY

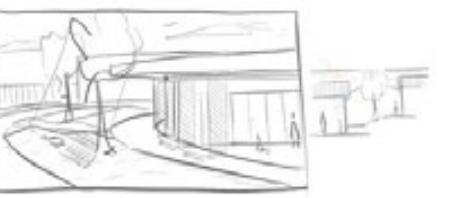
Classes are designed to flex and shift as part of a continuous, connected ribbon that invites choice and collaboration



ROOT TABLES

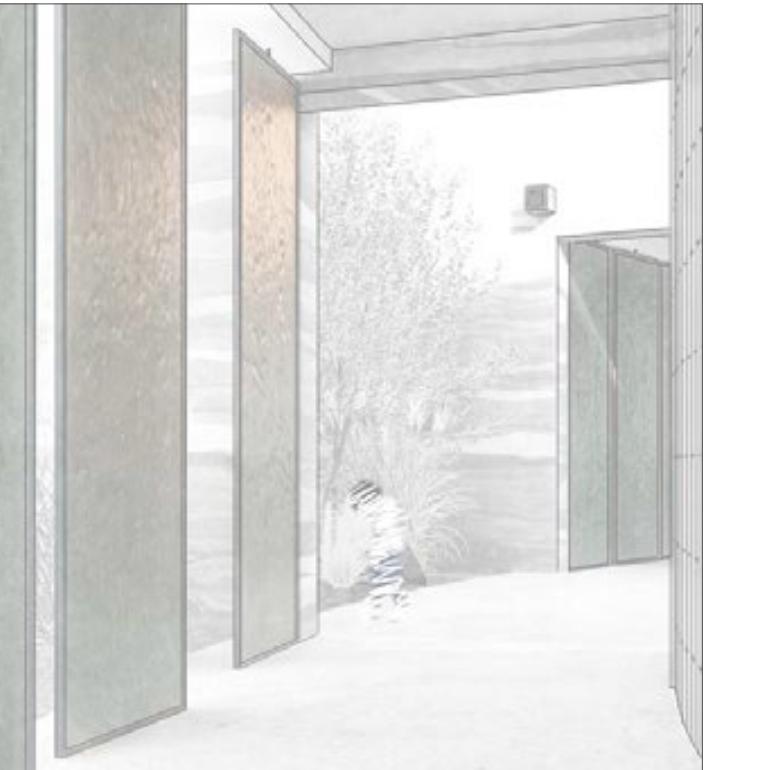
Class tables offer flexible surfaces that emerge when needed. Sensors prevent the mechanism from closing on anything. Inspired by the adaptive roots of desert plants, they embody storage and growth.





OVA reclaims stillness by grounding educational experiences in nature. Intentional rest, especially through dedicated moments of calm and quiet, is not treated as a break from learning but as a **vital part** of it. Surrounded by natural materials, soft light, and organic textures, children are given space for **reflection and emotional reset**.

Rooted in a deep respect for nature, **OVA** uses creative play as a grounding force to channel the imagination into sensory experiences. By holding a careful balance between **exposure and protection**, the project promotes unhindered curiosity. Patios act as **transitional thresholds**, offering shaded connections between interior learning spaces and the surrounding landscape.



WEATHERED COPPER

Vertical weathered copper fins line the façade, rotating to control sunlight and airflow throughout the day. Over time, these elements develop a **natural patina**, marking **OVA's** embrace of nature's cycles and the passage of time.



05

GRAPHIC DESIGN

STATUS: High School - Present

YEAR: 2020 - 2025

PROGRAMS: Procreate/Illustrator

INSTAGRAM: art.by.simpson

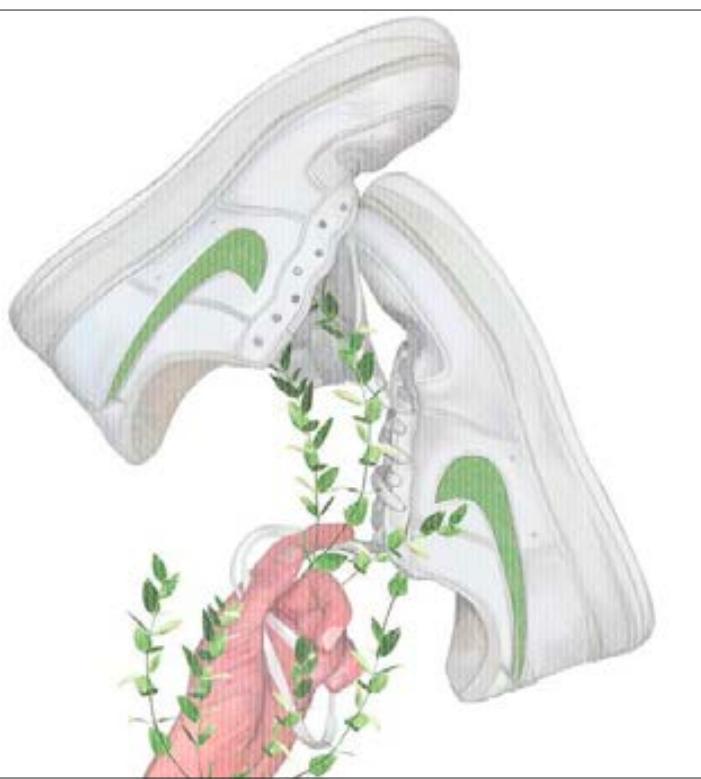
PERSONAL STATEMENT:

My experience in graphic design spans both client-driven and self-initiated work. At the *UNLV Student Recreation Center*, I created posters and digital flyers within the university's established brand system, learning how to communicate clearly while maintaining visual consistency.

Outside of institutional work, I have designed album covers and developed collage-based compositions that reflect a more experimental and expressive side of my practice. Balancing these two modes, structured branding and personal exploration, has shaped my ability to adapt my creative vision to different contexts while continuing to refine a distinct visual identity.



“SALT WATER” BY JOSH MOREIRA
ALBUM ARTWORK



“NIKE AIRS” - ALBUM ARTWORK

I was commissioned by South African music artist Josh Moreira to design the cover for his single, creating a visual language that reflects his sound and personal identity.



“FINGERTIPS” - ALBUM ARTWORK

Part of the release campaign for Josh Moreira's album *Homegrown*, this cover aimed to maintain a cohesive visual identity across the project while giving each song its own distinct personality.



"FACELESS EXPLORER"
This piece was developed as part of my senior-year high school art project under the theme **2020 Vision**. It reflects an exploration of identity and heritage, shaped by the experience of growing up as a third-generation South African without a clear cultural anchor. The figure of the astronaut represents a sense of liminality, occupying a space between **belonging** and **detachment**. Through this image, the work reflects the ambiguity of inherited identity and the distance that can exist between lineage and lived experience.



"I MISS BEING ALIVE"
This piece was created during my senior year at the height of the COVID-19 pandemic. It developed from a sense of heaviness caused by **isolation and extended lockdown**. I reached out to friends and asked them to share the moments they missed from life before the pandemic, and their responses expanded my perspective beyond my own disappointments. Through making this work, I began to recognize how limited my initial frustrations were, understanding that what I missed, such as a senior dance or a final swim meet, were **small sacrifices** within a moment defined by widespread illness and loss.

06

THE REFORM OFFICES

STATUS: 4th Year

YEAR: 2025

CLASS: AAE 482 - FALL

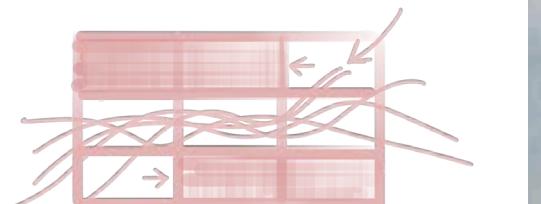
PROFESSOR: Joshua Vermillion

TYPOLOGY: Office

LOCATION: Downtown, Las Vegas

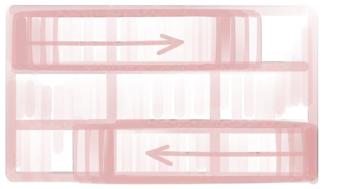
PROJECT STATEMENT:

THE REFORM Offices imagine workplace as a place where the city can heal itself. Reclaimed metals, unraveled aluminum cans, and fragments of construction waste are collected and reworked into a new skin, then treated with an oxidizing agent to evoke weathered copper. The material becomes a record of transformation and a reminder that the city already holds **what it** needs to build its future.



CONNECTING CORNERS

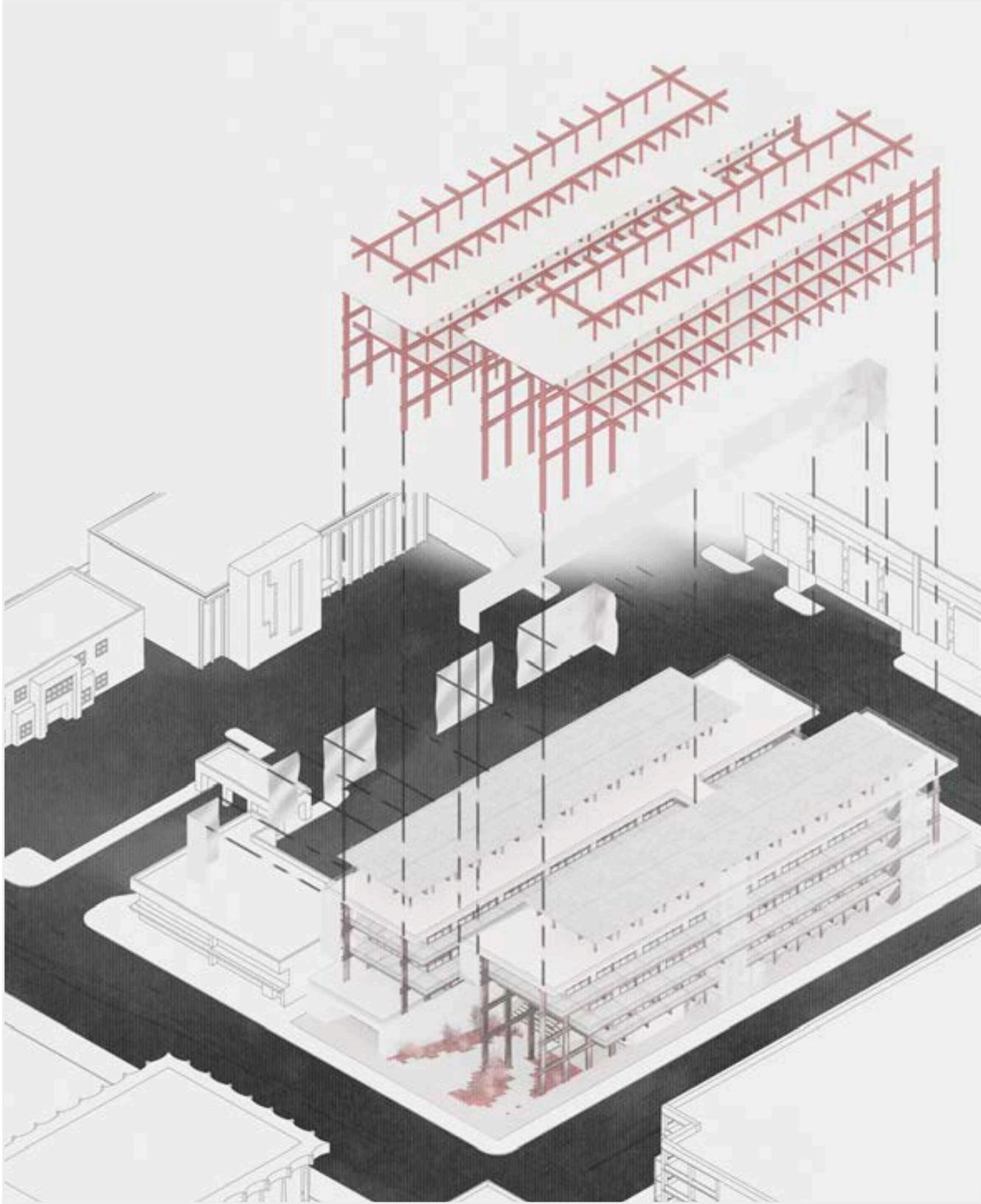


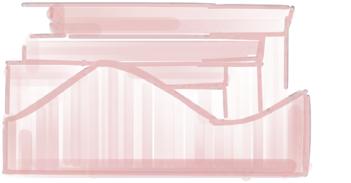


SHIFTING LEVELS

THE SALVAGED SKELETON

The structure is built from **reclaimed steel** sourced from scrapyards and demolition sites across the city. Each piece is reconditioned into a new grid that retains **marks of its previous use** and treated to evoke a copper-like patina. The salvaged skeleton of the building reduces material demand and positions structure as an active part of the project's broader culture of reuse.

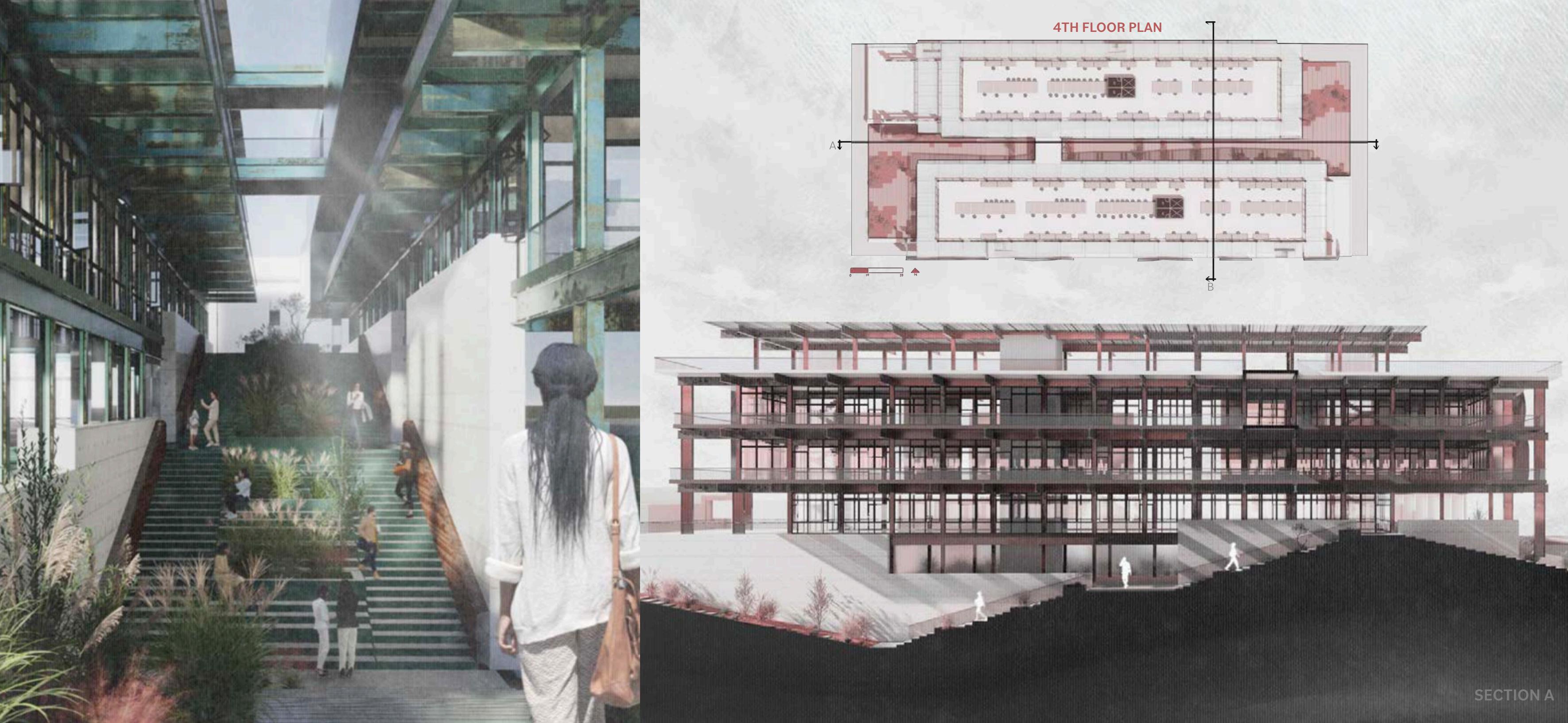




CIRCULATION AS LANDSCAPE

THE LIVING STITCH

At the center of the building, a planted spine moves through the levels as a shared space for collaboration and reconnection. Reused metals from local scrapyards shape the structure and shading elements around this vertical park. Light and vegetation soften these materials and tie environmental integration to responsible construction, bringing nature back into daily work.

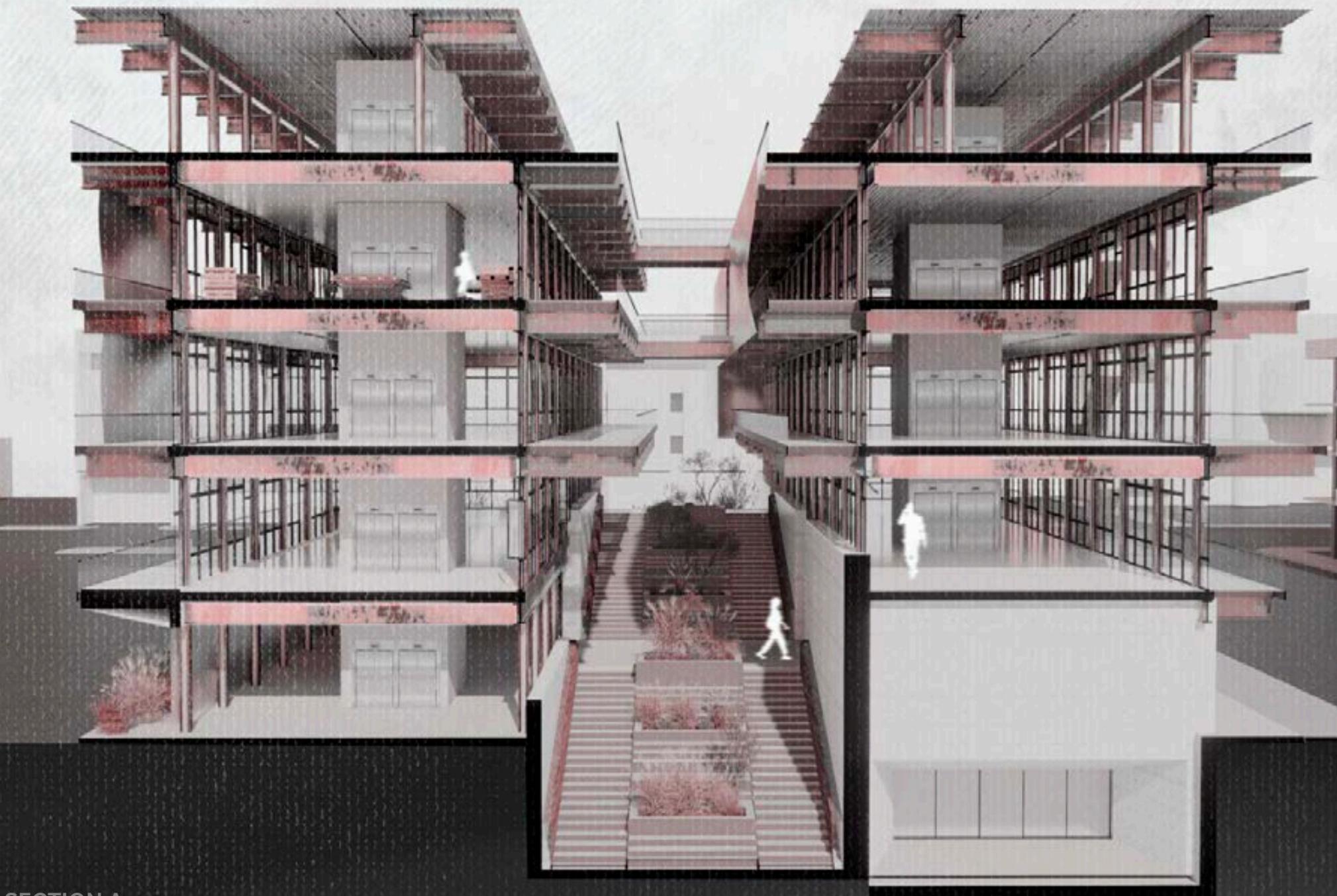


SECTION A



THE WORKING YARD

Reuse continues to shape the everyday workspace. Crushed cans become partitions, wood pallets from casino deliveries are refinished into tables, and vinyl scraps with packing peanuts form transparent beanbags. Reclaimed wood lines the ceiling and bottles hang as improvised fixtures. The project turns waste streams into a functional and expressive interior landscape.



LAST LOOK

THANK YOU



FOR ANY INQUIRIES, PLEASE CONTACT ME
EMAIL: [SIMPSM5@UNLV.NEVADA.EDU](mailto:simpsm5@unlv.nevada.edu)

LOOKING FORWARD TO HEARING FROM YOU :)