Everett
Mader

Portfolio

Selected Works

Strategy + Design

2023-2025

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Contents

Thank You

Dear Hiring Executive,

Thank you for taking the time to review my strategy + design portfolio. These projects and experiences reflect the growth, curiosity, and ambition I've fostered over my years in New York City, Nova Scotia, Copenhagen, and as an undergraduate student at the University of Vermont.

My major in neuroscience was inspired by my endless curiosity about human cognition, sensory perception, behavior, and all the mechanisms that shape our reality. These fascinations persist alongside my belief that the physical environment substantially influences our experiences and the way we interact with others. I also crafted my own architectural studies minor to help bring these insights to life.

I have apprenticed as a large timber frame carpenter, studying human-centered design in Copenhagen, and as a leader on my campus.

I am energized to apply my multi-faceted lessons to making meaningful changes to the communities and environments around me.

I am an optimistic collaborator, very eager to help your team make thoughtful change through strategic, creative, and intentional design.

Everett Mader

Curriculum Vitae

EDUCATION

University of Vermont | Cumulative GPA: 3.84/4.0 | Burlington, VT | Graduation December 2025
Bachelor of Science - Neuroscience | Individually designed minor - Architectural Studies
J.Clymer Scholar, MP McDaniels Scholar, J. Irving Dodds Scholar, Trustees Scholar, Boulder Society Council

DIS Copenhagen, Architecture Program Abroad | GPA: 3.88/4.00 | Spring 2025
Major Projects: Hanging Gardens Cafe, Collapsible Shell Chair, *Architects or Alchemists?* Research Paper

Career Accelerator | Fall 2025
- Built and designed a branded landing page for non-profit Charity: Water, integrating audience insights, storytelling, and persuasive copywriting to increase awareness and engagement, using AI-assisted coding (HTML, CSS), combining automation with creative design
- Analyzed Intel data in Excel to identify high-ROI sustainability opportunities, delivering actionable recommendations aligned with corporate goals
- Created data visualizations inspired by Intel's Corporate Responsibility Report, translating complex insights into clear, engaging narratives for decision-makers

Relevant Coursework
Organizational Psychology, Psychology Research Methods, Neuroplasticity, Psychopharmacology, Genetics, Diseases of the Nervous System, Architecture Studios (Community, Furniture, Drafting & Design), Spanish, Travel Writing

STRATEGY + RESEARCH

Architecture Plus Information | Architecture Intern
New York City, NY | 05/2024 - 06/2024
- Produced client-ready illustrations and graphics utilizing Illustrator, InDesign, and Photoshop
- Conducted design and written research for three different projects and internal concept development
- Collaborated with international clients on weekly strategic concepts
- Developed a neuroscience-architecture frameworking linking spatial design to behavior and decision-making

Ampersand | Consulting Researcher New York City, NY | 05/2023 - 08/2023
- Led research and authored insights for Design in 4-D, shaping a master's program on strategic innovation
- Synthesized organizational theory into accessible, actionable narratives to guide future leaders

DESIGN + STORYTELLING

Scratch Builders LLC & Red House Building | Carpenter Vermont | Summers 2024 - 2025
- Translated architectural intent into physical structures, adapting designs on-site through precision craftsmanship
- Balanced problem-solving with design integrity
- Skillfully assembled full timber frames on site from plans, delivering masterful work within tight deadlines
- Personally cut, measured, and finished 34 braces for a client's home using traditional joinery techniques

LEADERSHIP + COMMUNICATION

University of Vermont Substance Harm Reduction Club | Treasurer/ Officer 04/2023 - Present
- Educated peers on harm reduction, conducted Narcan and test strip trainings for community, and local businesses
- Led presentations on the pharmacology and neuroscience of various substances
- Partnered with University programs to scale harm reduction initiatives campus-wide

SKILLS + INTERESTS

Strategy & Communication: Research Synthesis, Storytelling, Client Proposals, Workshop Design
Technical: AI-assisted coding (HTML, CSS), AI research synthesis, Data Visualization, Adobe Creative Cloud (Photoshop, InDesign, Illustrator), SketchUp

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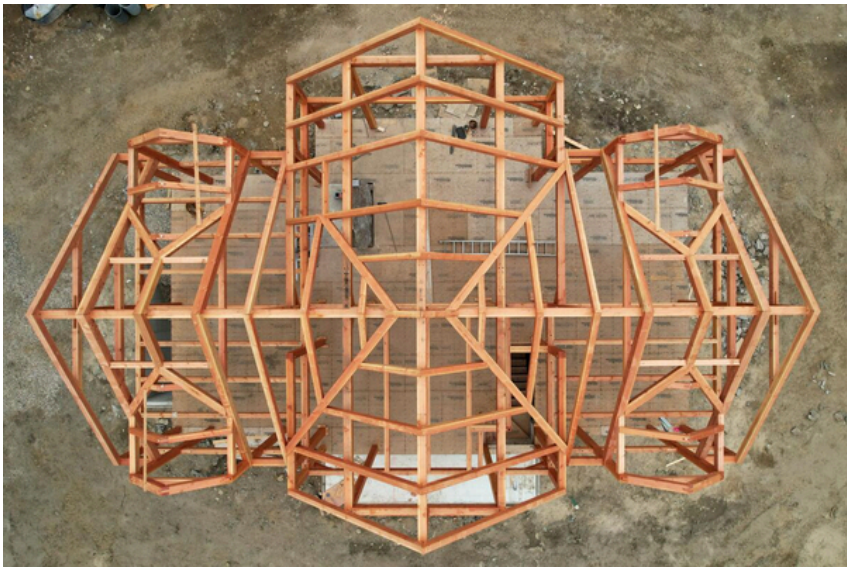
An Abundance of Braces

Sustainability in Tradition

Challenge

When I first became interested in architecture, one of my professors told me that before I could design buildings, I should learn how they're made. That advice led me to Scratch Builders, a specialty frame wood shop in Vermont known for doing everything in-house, from design drawings to raising the last frame.

I joined as a carpenter to learn what drawings cannot teach, like how Douglass Fir does not consider your feelings when it splinters through a finger, or the degree of coordination and trust that is required to make something stand. For one house my main role was to measure, cut, and finish thirty-four timber braces for a frame that would be installed in the course of a few days.



Approach

Each brace began as a twelve-foot beam of milled Douglass Fir (or Douggy Fresh as we called it). I learned how to translate a set of construction drawings into accurate layout lines, and how to use the appropriate hand and power tools to cut mortise and tenon joints that would fit perfectly with the rest of the frame once everything came together.

Most days were spent in the shop with our crew of seven (including our two shop dogs Honey and Peluci). We worked in synchrony with each other, checking each other's measurements and helping to move massive pieces between saw horses. The work demanded focus and communication. If one cut was off by an eighth of an inch, it affected everyone.

The process made collaboration physical. Each cut depended on another person's accuracy and every decision had a consequence somewhere else in the frame. I began to learn how interdependent projects work and how shared accountability maintains balance.

An Abundance of Braces

Outcome

When we raised the frame, all the posts, beams, and braces fit as planned. Joining each piece confirmed what I had been learning for weeks. Precision and timing are the product of thoughtful actions and planning. It all came together because each of us was meticulous and aware of our limits. There was hesitation in asking for an extra set of hands or a second opinion.

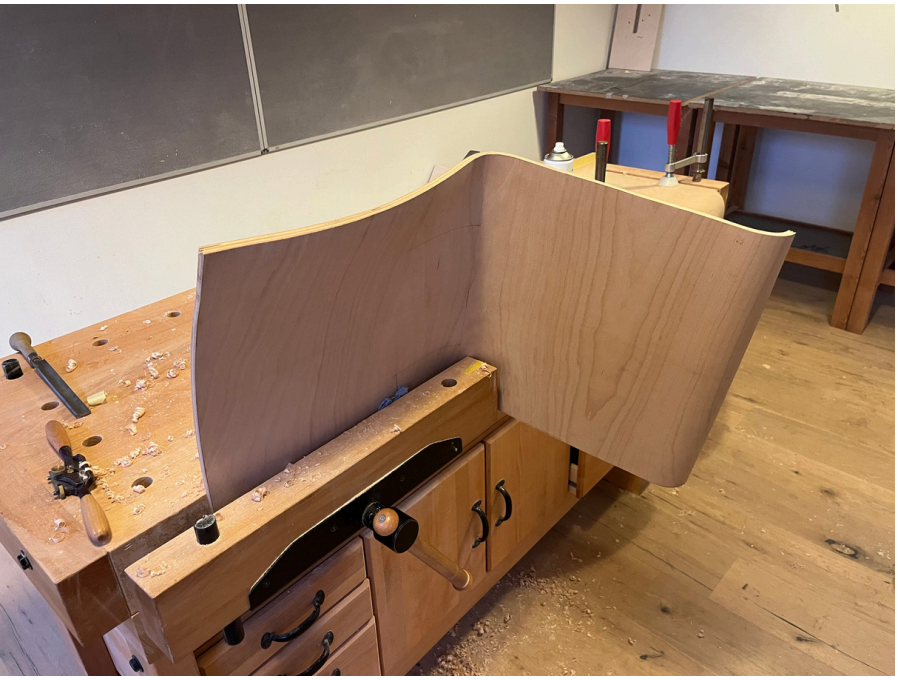
That experience taught me to recognize that structure is literally the fruit of collaboration.

I began to see how consistency builds reliability, and how attention at every stage supports the integrity of the whole. Timber framing shaped how I now approach problem solving.

The idiom “measure twice, cut once” still guides me, not just in crafting, but in how I plan, test, and deliver.

Collapsible Shell Chair

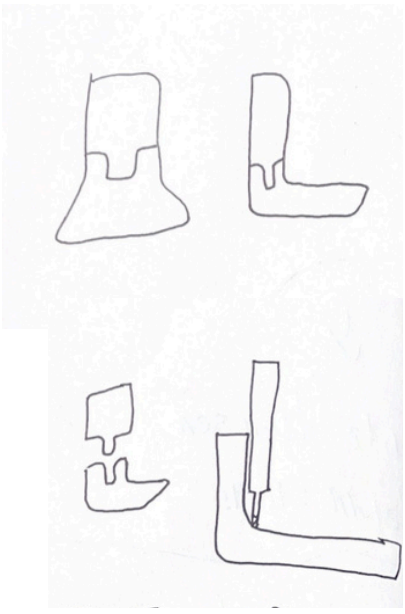
An exercise in iteration and design logic. Exploring how simplicity can solve design constraints

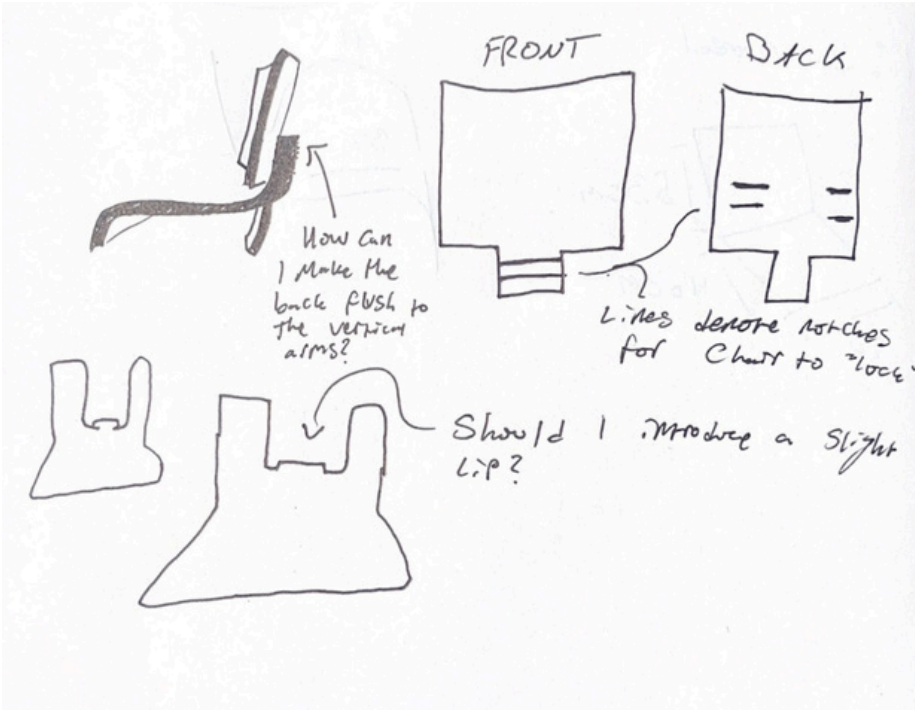


The Challenge

On the first day of my furniture design class in Copenhagen my professor set the challenge to construct a shell chair, a piece of furniture traditionally built from a single, continuous piece of pressed plywood.

I asked what former students did with their chairs at the end of the semester. He replied that most of them disposed of, donated, or shipped them home. Rather than accepting the typical outcomes I set a personal design challenge: the chair needed to fit in my duffle bag.





Collapsible Shell Chair

The Process

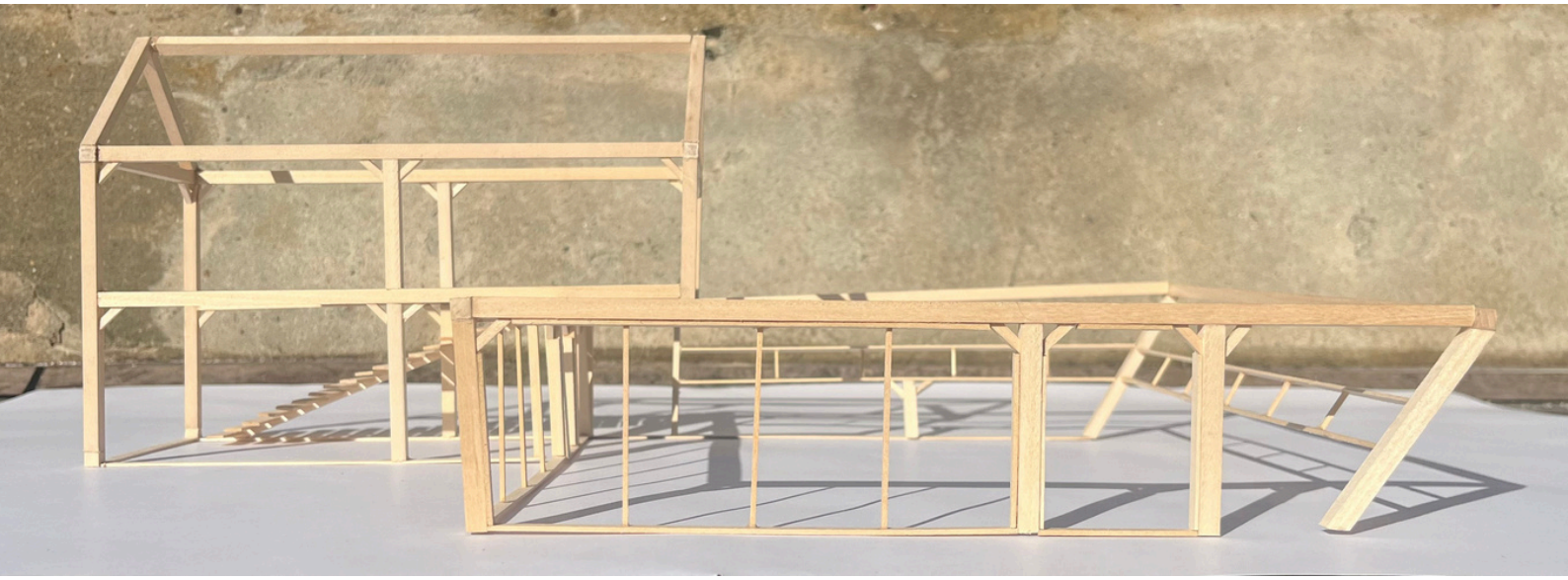
Through multiple iterations I developed a t-tab cutout system that allowed the backrest to release from the seat and reconnect through gravity, pressure and magnets, combined with articulating legs that folded flush beneath the seat.

The final chair balanced portability, structural integrity, and comfort, folding in under a minute, yet sturdy for daily use.

During the final critique, my professor noted it was the first fully portable shell chair produced in the course. It confirmed for me that innovation often begins with questioning what everyone else accepts as given.

Hanging Gardens Café

Reframing a transitory site into a destination for presence, connection, and ecological awareness.



The Challenge

The site along Copenhagen's lakes is one of the city's most trafficked, yet underutilized spaces. Historically defined by transit as a place you'd pass through on your bike, it offered little reason to pause, gather, or reflect.

The design brief called for a café. But to me, that felt reductive. Copenhagen is already known for it's award winning cafés; another one wouldn't mean much. The real challenge was:

How might we transform a space of passge into a site of presence? How could a single program become a catalyst for connection between peeople, food, and environment?

Choreographed Experience

I designed this project as a journey through three distinct spatial experiences: intimacy, immersion, and reconnection. Each is intended to shift how people feel, behave, and relate to their physical environment.

Hanging Gardens Café

Gathering in Intimacy

The ground floor interior features an open kitchen enveloped in dark materials and illuminated by natural light, evoking a sense of intimacy and collective gathering.

Immersion in Growth

Connected to this is a three-story greenhouse, which invites visitors into a vertical ecosystem, creating an immersive and unexpected rendezvous with nature in the middle of the city. This greenhouse not only serves as a dramatic spatial gesture, but also as a working system for food production and biodiversity.

Reconnection with Place

The experience opens onn the rooftop terrace where outdoor seating reconnects guests with the surrounding environment.

Sustainability was not a checklist, but a system: material reuse, localized food growth, and natural climate strategies built into the architecture itself

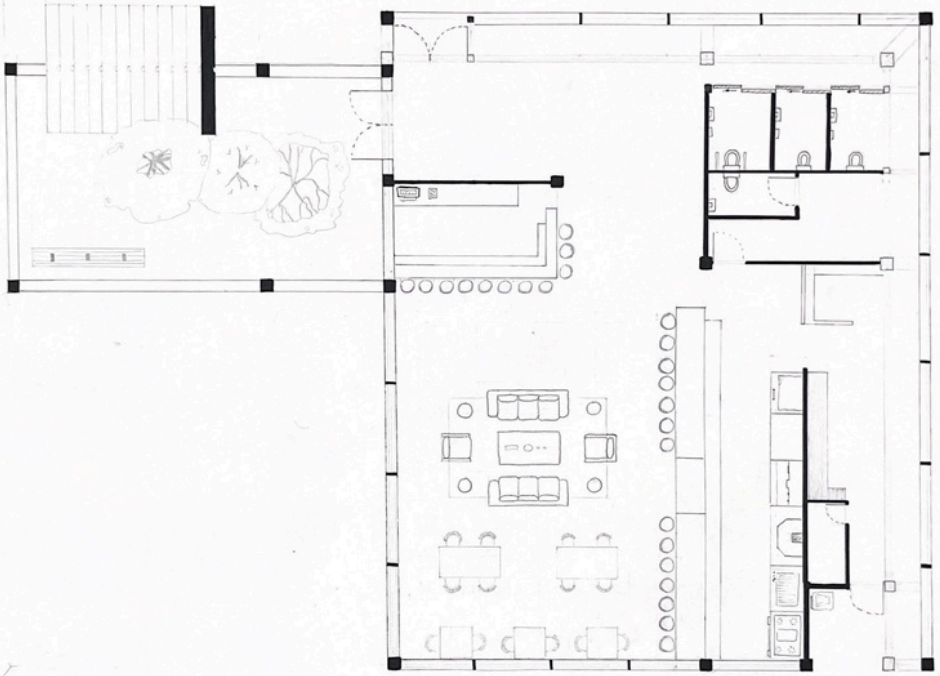
Hanging Gardens Café

Reframing what a café can be

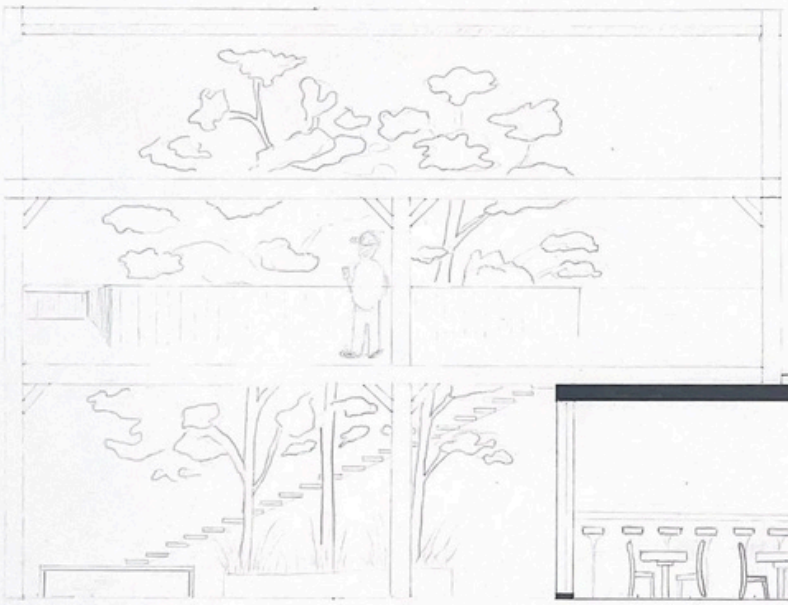
This project provoked conversation about how everyday typologies, like a café can be reimagined as catalysts for perspective shifts and connection. Professors, architects, and peers responded not to the form alone, but to the reframing of the program away from consumption to cultivation.

For me, this project was personal. Having worked in kitchens and fine dining, I've contributed to the magic that atmosphere, intentionality, and food are capable of. It is astounding how purposeful experiential leadership can foster care, culture, and community. This project showed me how spatial design can extend that meaning, how space is the medium for people to nourish ecological awareness and social connection.

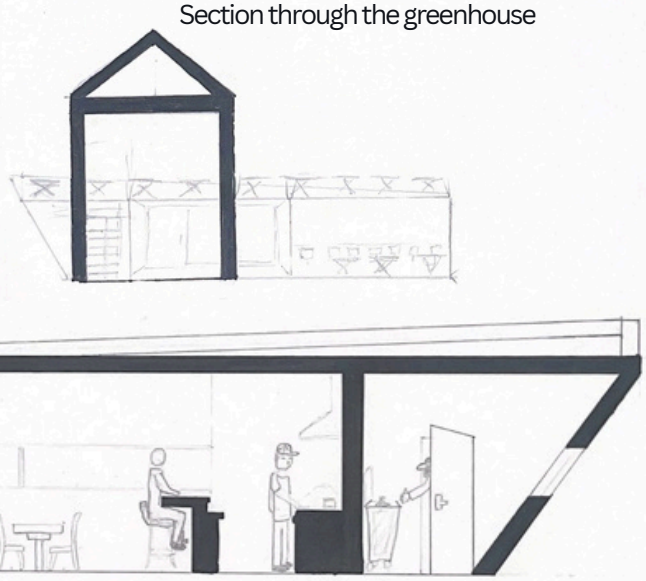
Floor Plan



Section through the café



Section through the greenhouse



Architects or Alchemists?

An Essay on Design Through Reuse

Where do old bricks go when buildings are deconstructed? Brick heaven... brick hell? Typically they're simply crushed and repurposed for asphalt. While filling holes is more of a second life than many materials get, it's still rather underwhelming for the energy expended to construct bricks. Thelma Slaato and Cecilie Morsbøl, the golden-haired architects, agree. Their stylish matching black t-shirts tucked into pinstripe suit pants are misleading. You might mistake them simply as fashionable designers instead of the truth, fashionable alchemists. two of them have spent the last year and a half experimenting with the lifecycle of bricks. Far from purgatory, their work offers a new afterlife for construction's humble materials.

Alchemy is the practice of the transmutation of matter, it is largely considered to be the antecedent to modern chemistry, although that's not to say there aren't a handful of alchemists still at work today. The auricomous duo are conducting laborious research on the properties of stone to see how they can reincorporate old masonry into new projects, the alchemy of stone. The omnipresent kernel of their work is collaboration. They've tirelessly labored in Prøvestenen (the artificial island off the northeast coast of Amager) not only cleaning old bricks, but reimagining what form old stone can take in a new life. On their site in Prøvestenen grey is the preeminent color and motley construction noises are the song. Under the mentorship of their dear mason, Max (his name is Max and he is a mason by trade) they've cultivated not only impressive abilities working with stone cutting devices, but also a profound relationship.

Globally, brick waste accounts for 50-70% of construction waste generated in urban redevelopment (Al-Fakih, et al., 2019). On the subject of brickwork Thelma's sigh was the elected representative for days of labor and exhaustion, sharing that bricks held together with lime mortar, opposed to cement, are amazingly painless to repurpose. If lime mortar is van-der Waals bond, cement is covalent.

Lime mortar is considerably softer and more flexible than cement mortar, so when buildings erected with lime mortar are being dismantled the mortar crumbles away, leaving the bricks and stones undamaged and available for reuse.

By contrast, cement sets remarkably hard. When masonry bonded with cement is dismantled the bricks and stones are typically broken or chipped, reducing or eliminating their structural reuse potential altogether.

Oh, but both mortars are merely construction waste when they're broken down right?

Well, not exactly.

Cement mortar rubble certainly has limited reuse options, typically it's downcycled as aggregate for road base, but can't be restored into a binding material. On the other hand, when lime mortar is broken down it is simply calcium carbonate, which is rather benign. Calcium carbonate can be recycled back into new lime mortar (with some extra required energy to reconvert it to calcium oxide otherwise known as quicklime). Lime mortar seems to be a valuable player in the circular use of materials, enabling generations of life for bricks and stone, while cement mortar seems to only devalue these materials.

In their tenure handling these materials they've discovered and invented beauty from heaps of miscellaneous stone. When cross sectioned, cement reveals beautiful terrazzo patterns from its aggregates, which they've brought to the facade of the MiniCO2 Floor House BETON spearheaded by the architecture firm CEBRA. At the time of their partnership their resculpted cement hadn't actually been structurally implemented anywhere yet, so they developed a prototype for the wall they developed. It's a remarkable display of craftsmanship and commitment to their purpose. They are tinkerers at their core and seek to ensure a strong delivery of their mission in their projects.

Architects or Alchemists?

And what about those pesky perforated bricks, how can those be reused? Slaatto and Morsbøl developed a method of splitting the bricks lengthwise, revealing the raw, unburnt clay, and drawing attention to the distinct patterns formed by the original perforations in each brick. These bricks are then bound with a shallow pool of lime mortar, once set an ornamental, tile-esque pattern is revealed. They've implemented this technique for the interior flooring of a client's home.

Exposing the inside of a brick you reveal the unburnt clay, which is softer and significantly more porous than the burnt side. So by having floors made of it homes are cooler in the summer, warmer in the winter, and they absorb more moisture. By using locally sourced resources for their projects they're able to embrace Scandinavian design and contribute to timeless projects, an increasingly important quality of sustainable design. If a building is timeless it won't be ripped down when it goes out of style.

It should be noted that Max isn't the only friend they've made along their journey. They've joined forces with LH Hockerup, a demolition team in Copenhagen, who shoots them a call when they have usable resources they've stripped from their client's developments. A recent example of this was their reuse of the cement facades from Bellahøj, Denmark's first highrise buildings. They revitalized the cement slabs as the new facade of Hal Sct. Clara Molle, a new recycling hall in Roskilde. The project will serve as a timber warehouse and be a display construction through recycled materials.

Through their collaboration with LH Hockerup they've found a gap in the building industry. There aren't warehouses for storing used materials, they simply get discarded. This observation exposes a critical shortfall within the industry: the absence of proper facilities to store and repurpose reclaimed materials leaves designers and builders without the necessary resources to engage in sustainable construction practices.

The pair have completely flipped the architectural process they learned in school on its head. Due to the nature of their relationship with forward thinking folks like the team at LH Hockerup and their clients they improvise their design procedure, working with whatever recycled materials become available to them along the way. This method reconsiders the conventional architectural process, which customarily requires architects to develop neatly polished plans and drafts before any construction begins.

It is important to recognize that these two have only recently entered the practice of architecture. They're still figuring out their trajectories, but have found a beautiful purpose in their efforts. They suggest that architects shouldn't be driven by glamorous lives seen by the rock-starchitects of the 20th century. Instead, contemporary architects should be motivated by paving a new era of design, perhaps a retort to decades of building with a "sky's the limit" attitude presented by renowned groups like the Bjarke Ingels Group. In response to a funding related question Thelma chuckled with a grin, "your expectations for food dramatically decrease."

Neuroarchitecture Strategy

Exploring How Neuroscience Can Inform Spatial Design

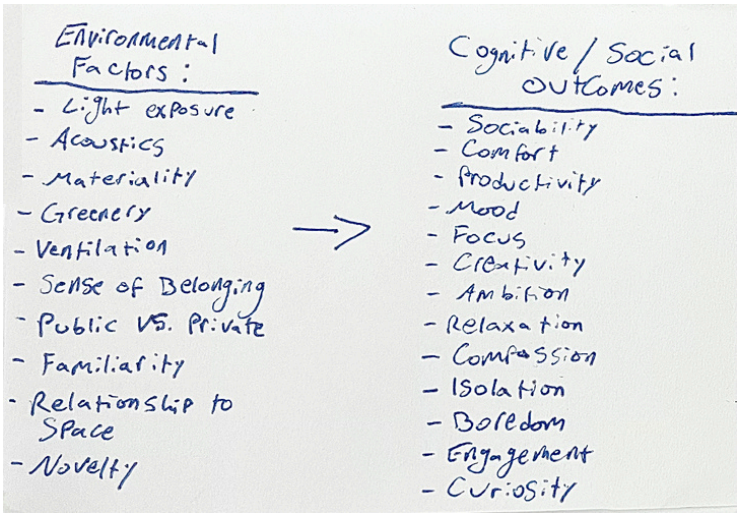
Inspiration

During my internship at Architecture Plus Information (A+I), the founders knew about my background in neuroscience and asked me to explore a question they had been wondering about for some time. Some of their designed spaces seemed to bring people together naturally. Others, though beautiful, never quite fostered that same energy. They wanted to know why.

I spent an afternoon walking through one of their recent office projects with one of the founders. We discussed how different features of the space including light levels, materials, spatial elevations, acoustics, and plants might influence the social environment. Behavior, productivity, focus, and mood all shift according to the physical context we occupy. Back at my desk, I began drafting a framework that translated principles from neuroscience into a tool the team could use to think about space more systematically.

Application

The framework explored how environmental factors influence human cognition and how experts in human behavior, such as psychologists or neuroscientists, might collaborate with architects to strengthen design decisions. It wasn't complicated or technical. It proposed a different way of organizing what designers often intuitively sense into a more empirical structure. I called it a Neuroarchitecture Strategy. It invited designers to consider how spatial qualities connect to cognitive and emotional responses. How much of our experience comes from physical conditions like light and material, and how much from personal association or memory? Do people behave a certain way in a space because of its brightness, its texture, or something they once felt there? These questions opened conversations that were both personal and professional.



Neuroarchitecture Strategy

Outcome

The team appreciated the thinking but didn't adopt the framework as a part of their formal process. I wasn't disappointed, I was only with them for a handful of weeks. The real meaning came from the conversations that came of it. I learned how design culture thrives on iteration and how ideas can hold value even when they're not implemented. When an idea engages people new ways of thinking it is successful in its own right.

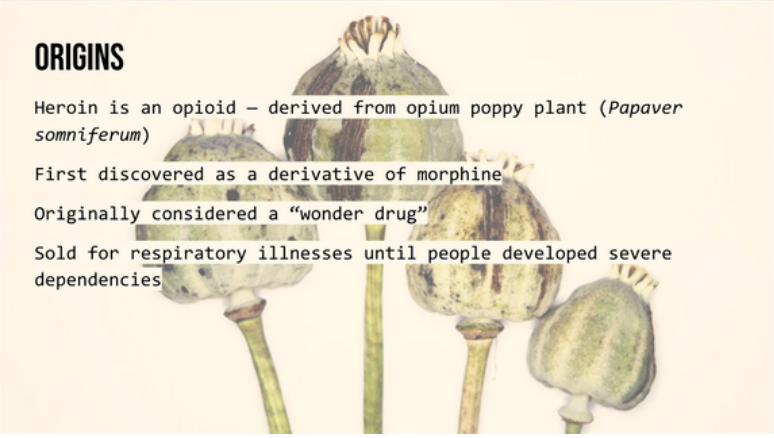
The entire experience stuck with me. It showed me how seemingly distant disciplines can inform each other without losing their integrity. It also gave me confidence to experiment and to speak up when I believe an idea is worth exploring.

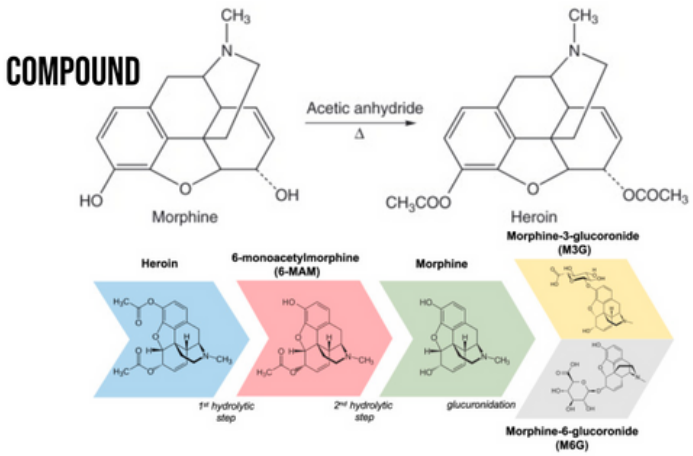
Harm Reduction Mission

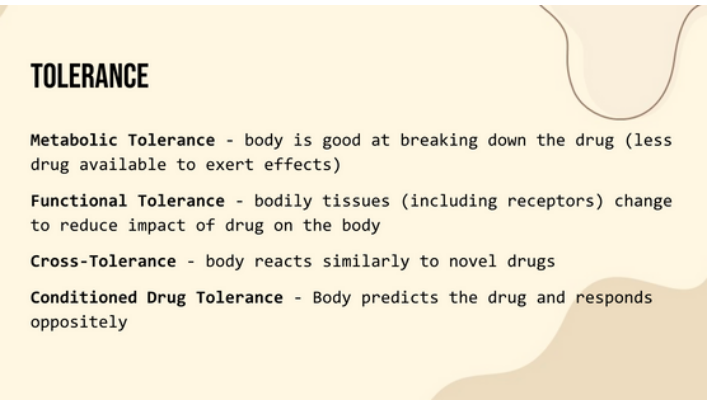
Communicating Through Care

The Challenge

Most substance education I encountered on campus relied on statistics and fear, often in the form of a corny poster. As a neuroscience student, I understood the chemistry and pharmacodynamics behind those warnings. Although I often saw how the playful graphics and daunting statistic failed to reach people. Students didn't need more anxiety about things they only half understood. They needed a way to see how this information connected to their own choices and relationships.







The Approach

When I joined the Harm Reduction Collective, I wanted to bridge that gap. I began translating complex neuroscience into language that felt accessible. In the workshops I led we discussed how perception, tolerance, and stress influence behavior. We married lectures with open discussions and worked closely with our campus wellness center to reach more students. Over time, our sessions grew from about ten regulars to nearly forty. We led drug testing workshops and nalaxone training with different communities on and off campus, including Greek life organizations and other at-risk communities.

One evening I gave a presentation on heroin, focusing on its effects, tolerance, and portrayal in media. I was proud of what I had prepared and invited a friend to attend. Afterward, my friend told me that a family member had died from an overdose and that hearing my talk was jarring for him. I didn't any content warnings or acknowledge how personal the topic might be. My excitement kept me from seeing how the material could land. Our group was known for cultivating a safe space, but that moment reminded me that accuracy is only a fraction of effective learning. If information isn't delivered with care, understanding becomes secondary to belonging.

Harm Reduction Mission

The Outcome

After that, I began including content notes and space for reflection in my sessions. The tone shifted and students spoke more openly. I realized that empathy is as important as accuracy, and that care is often the most effective form of communication.

These experience reshaped how I think about my role as a designer and scientist. Translating knowledge into understanding is as much about trust as it is about clarity. Every lesson, every design decision, should be underscored with respect for the human experience behind the information.