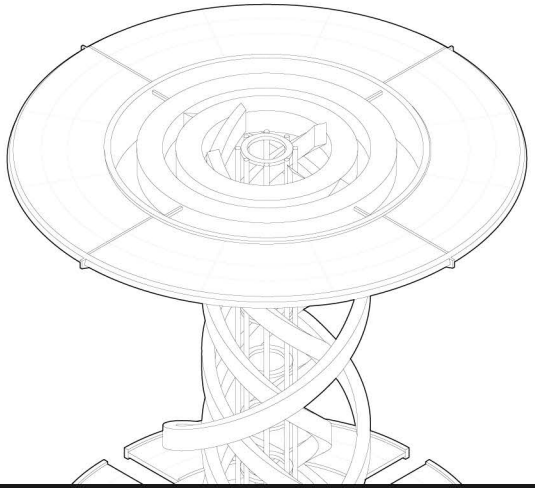
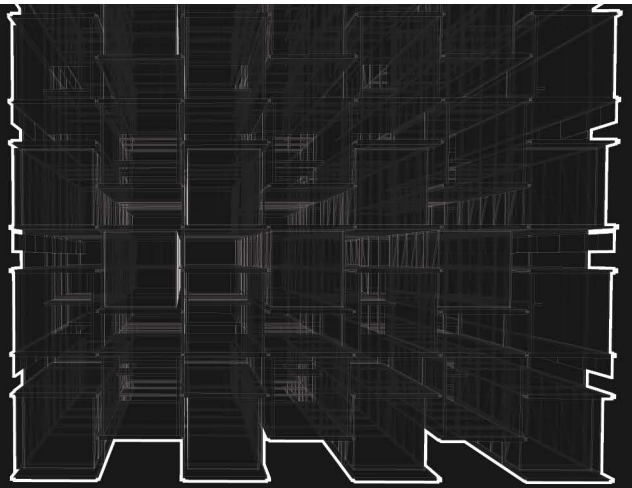
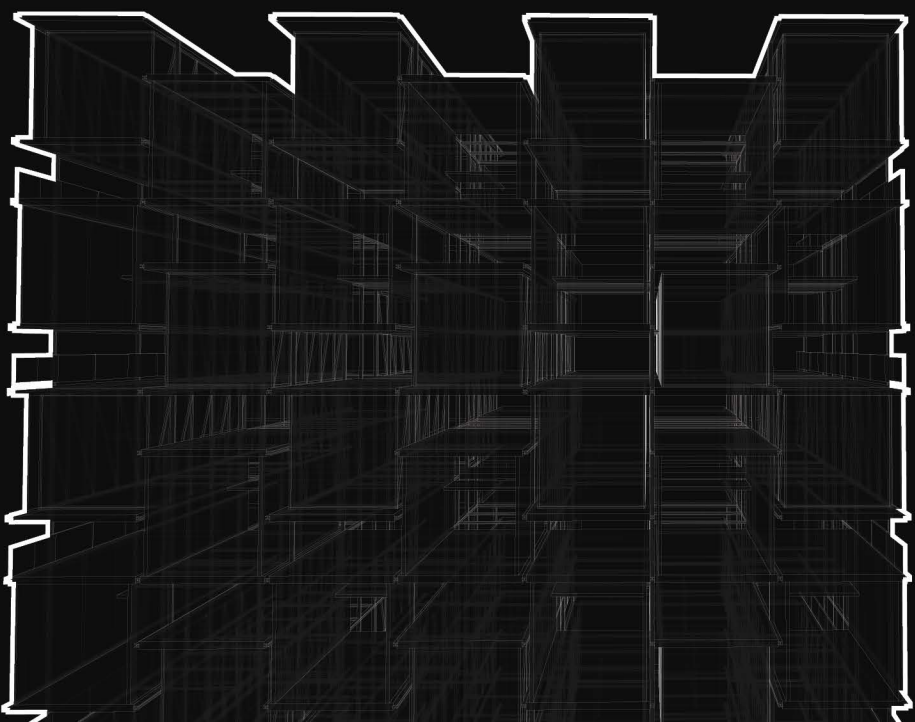


LANDSCAPE



ARCHITECTURE

ARCHITECTURE
LAND-
SCAPE



[TABLECONTECTS]

DESIGN

SKILLS SETS

[PAULBAMSON]

BIOGRAPHY

I was born in Nigeria but have lived in Nashville, TN for most of my life. For as long as I can remember, drawing has always come easily to me. As I got older, both math and art emerged as strengths. During my time at Montgomery Bell Academy, I gained a greater appreciation for the fine arts, taking Art all four years, and excelled in my math courses as well. This led me to pursue a degree in Architecture at the University of Tennessee, Knoxville. I draw inspiration from my obsession with technology, movies, and the arts. With a desire to help others any way that I can, I aspire to never stop learning, continue mastering my skills, and better lives through design. With these goals in mind, I plan to eventually start my own practice.

DESIGN PHILOSOPHY

Design is problem-solving at its core. The intent is to make lives easier, more efficient, and ultimately better. When it comes to architecture and landscape architecture, design becomes about the connection between space, the environment, and its occupants, making it the perfect combination of pragmatism and poetics, math and art, engineering and design. Architecture and Landscape Architecture requires a designer to have a basic knowledge of a variety of different fields and be versed in human behavior and interaction.

EDUCATION

University of Tennessee, Knoxville
College of Architecture and Design
Bachelor of Architecture, Class of 2016
Master of Landscape Architecture, Graduation 2018

CONTACT INFORMATION

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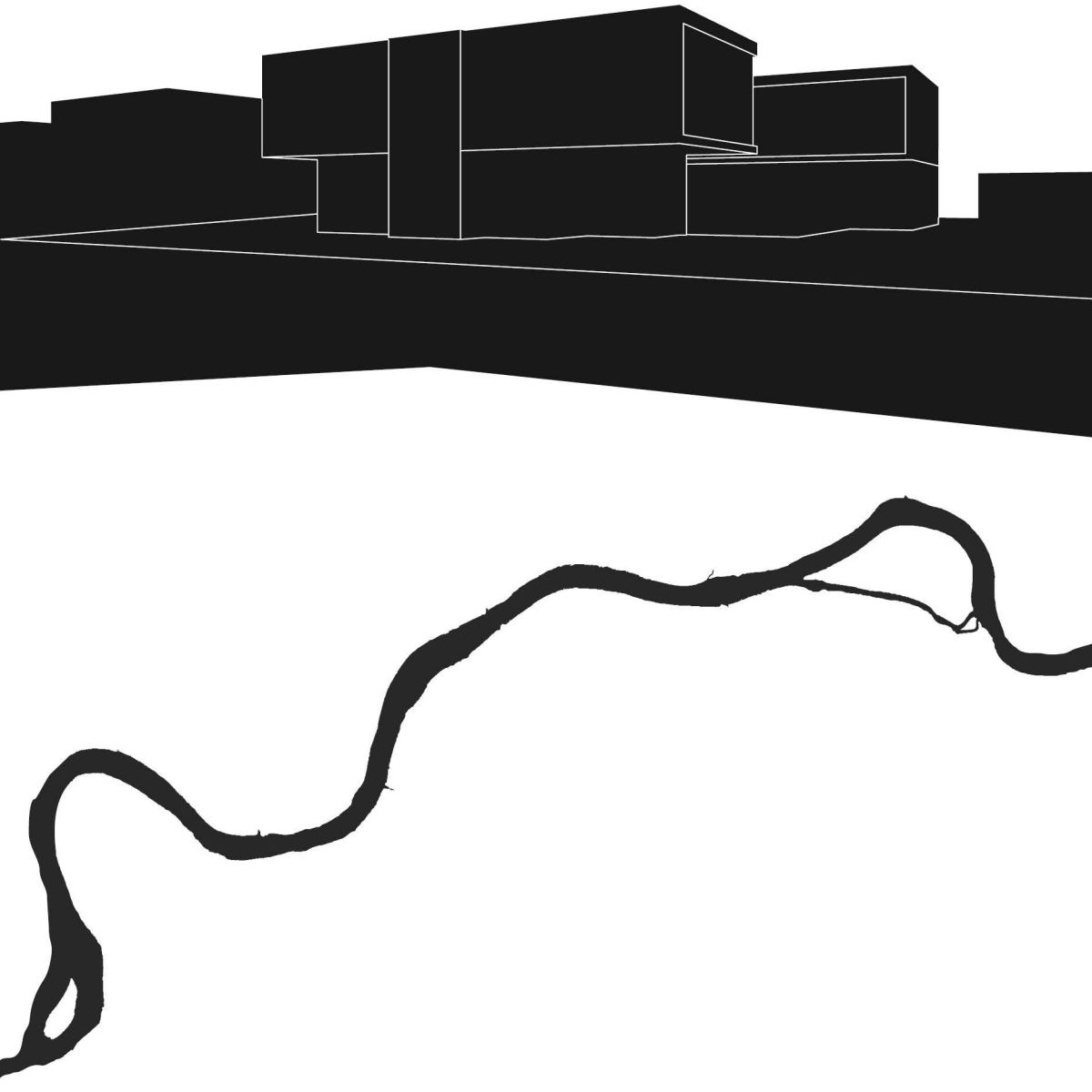
2945 Steamboat Drive | Nashville, TN | 37214
Resume | www.linkedin.com/in/paulbamson
Publications | www.issuu.com/paulbamson



[ARCHITECTURELANDSCAPE]

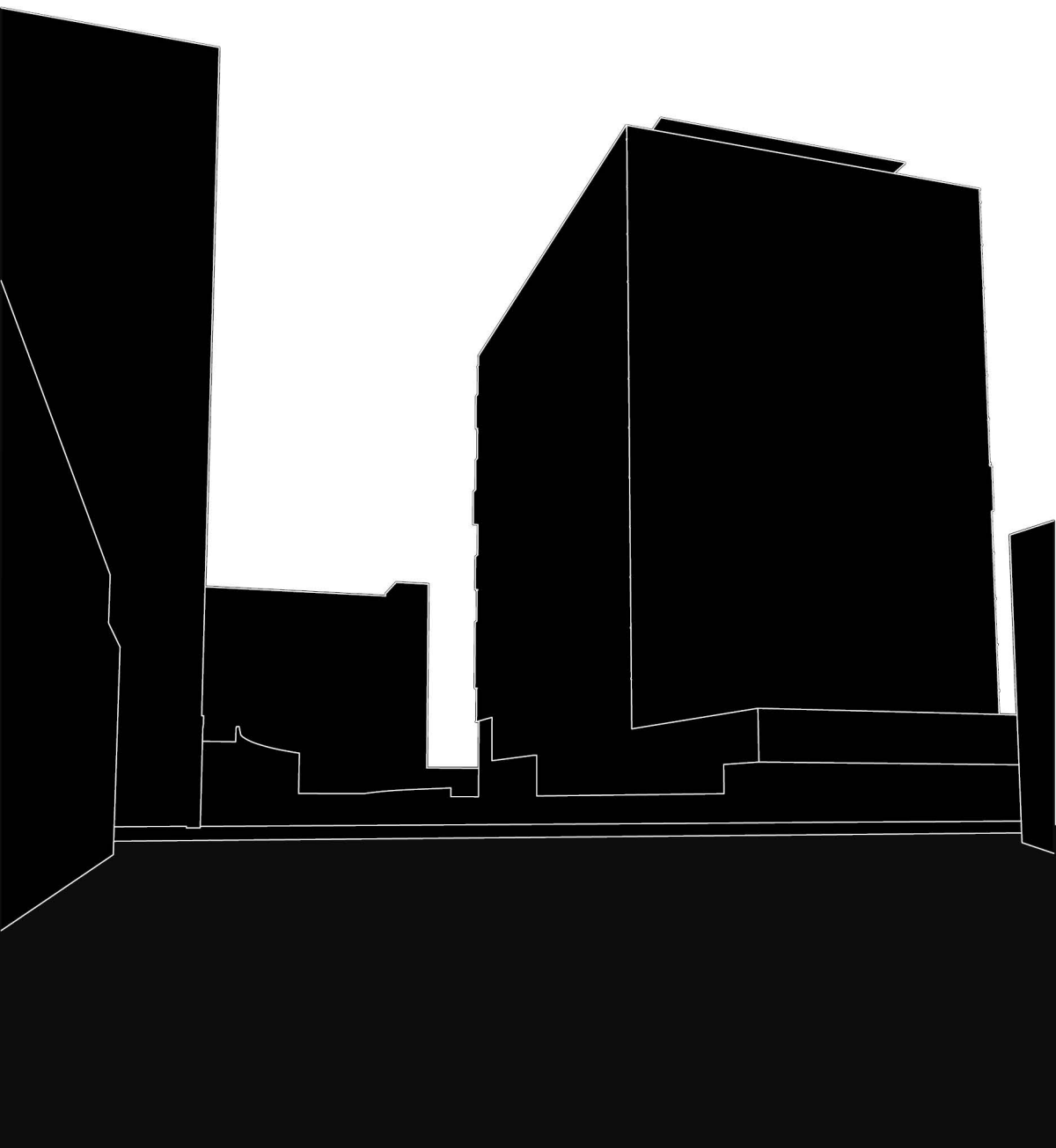
I believe that in order to truly make an impact in the world today, one must become so disciplined with a concept or idea for the future that it can serve as a guiding force for his or her every move. For me that idea is one of dynamic and adaptive sustainable design capable of engaging our changing urban and ecological conditions. Design today shouldn't negatively affect future generations and should work for, not against, our planetary ecosystems. This belief has led me to pursue a Master's degree in Landscape Architecture after receiving my Bachelors of Architecture. During my time studying Architecture at the University of Tennessee, Knoxville, College of Architecture and Design, I have learned how to fine tune my design thinking, a skill that not only requires creative problem solving, but also the ability to visually represent and give form to a concept or idea. I have also learned of the many factors that affect a building, from climate to construction materials, and the urban consequences of each design move. Realizing that each decision has a real impact, I now carefully consider multiple aspects of sustainable design, from the scale of the site to the intricate wall section.

But I have come to realize that the building is only a part of the equation when it comes to sustainable design. The landscape around that building is equally, if not more, important than the building itself. Making sure that the hydrological performance of natural watersheds is preserved, soil erosion is prevented, and pollution is minimized or mediated is crucial for the health of communities, cities, natural environments, and the planet. But there is so much more to it than that—in every aspect of architectural design, there is nuance that takes a trained eye to spot. This nuance is shared in built, natural, and synthetic environments with each scape needing different approaches to solving specific problems. Solutions to these problems are no longer as simple as adding more green space or placing a solar panel on a roof. Instead, they require a complex combination of multiple disciplines, research, and exploration. With degrees in both Architecture and Landscape Architecture, I will have a more robust set of concepts and skills necessary to engage these complexities at all scales of my future work.

Architecture and Landscape Architecture are two sides of the same coin, and I believe that designers of the future should be versed in both. The lines between built and natural landscapes are blurring and the design profession is evolving at an alarming rate. I intend to be able to contribute to a much wider range of project types than I would be able to if trained only as an architect. As I pursue this increasingly critical multidisciplinarity, my hope is to become a leader in the design if the built environment, eventually opening up my own practice that explores my interests in dynamic and adaptive sustainable design in both Architecture and Landscape Architecture.

ARCHITECTURE 01

Activate TVA |
9 Square |
Micro Villages |



[ACTIVATETVA]

Downtown is the urban heart of a largely suburban Knoxville. It is a 15 minute walk from the University of Tennessee and houses many of Knoxville's museums, convention centers, parks, and corporate headquarters. One of the companies that calls Knoxville home is The Tennessee Valley Authority, also known as TVA. TVA is a government corporation that is responsible for providing affordable electricity to over 9 million people in the Tennessee Valley.

TVA owns two large towers in the downtown area. These office towers were the headquarters of TVA for many years and additional office space in the East Tower was leased out to other companies and businesses. An atypical trend in most cities, Knoxville has a surplus of office space compared to residential. The low demand for office space made it difficult for TVA to lease in the currently unoccupied East Tower. Because the East Tower is empty, TVA has been looking for options to sell and/ or renovate the building to put it back to use.

There is, however, a high demand for residential, and my team and I expect that with an increase in downtown residents, an increase in office space demand will follow. Thus, we have left two levels of our design unoccupied for future development and leasing, allowing for program adaptability. The two MEP office levels are designed with maximum open space for flexibility.

The conceptual basis for this project is to activate the existing, static TVA complex through dynamic strategies which promote TVA's goals for innovation in high performance design and increased community interaction. The location of the site within downtown Knoxville, at the terminus of Market Square, presents opportunities for views, community interaction, and improved efficiency through increased downtown density. This design aims to activate the plaza, interior spaces, and facade. Knoxville has not yet made a significant appearance on the sustainable design scene, but a retrofit design of the iconic TVA towers could become a model for future design in that direction.

Thus, the goal is to maximize energy performance primarily on the facade level but also through storm-water collection, greywater reuse, and rooftop solar power collection. Through an innovative approach to existing photovoltaic-operated louver technology, we have designed a dynamic facade which minimizes solar heat gain, maximizes diffused light and city views, controls fresh air circulation for the HVAC system, and also aesthetically activates downtown Knoxville.

FALL2014
LOCATION Knoxville, TN
PROFESSORS James Rose and Keith Boswell FAIA, SOM Technical Partner
PARTNERS Christina Lulich and Ryan Stechmann
AWARDS Brewer Ingram Fuller Sustainable Design Award 2014 Winner

PROGRAM

1 TVA Headquarters
2 Market Square
3 Gay Street

DOWNTOWN KNOXVILLE

- KAT Trolley Downtown Loop
- Gay Street Trolley
- Summit Hill Drive
- TVA Complex
- Public Parking Garage
- Market Square

WALKABLE DOWNTOWN

Our site is located in the center of downtown Knoxville. Local amenities are walkable and parking lots are available nearby.

- Parking Lots
- Market Square

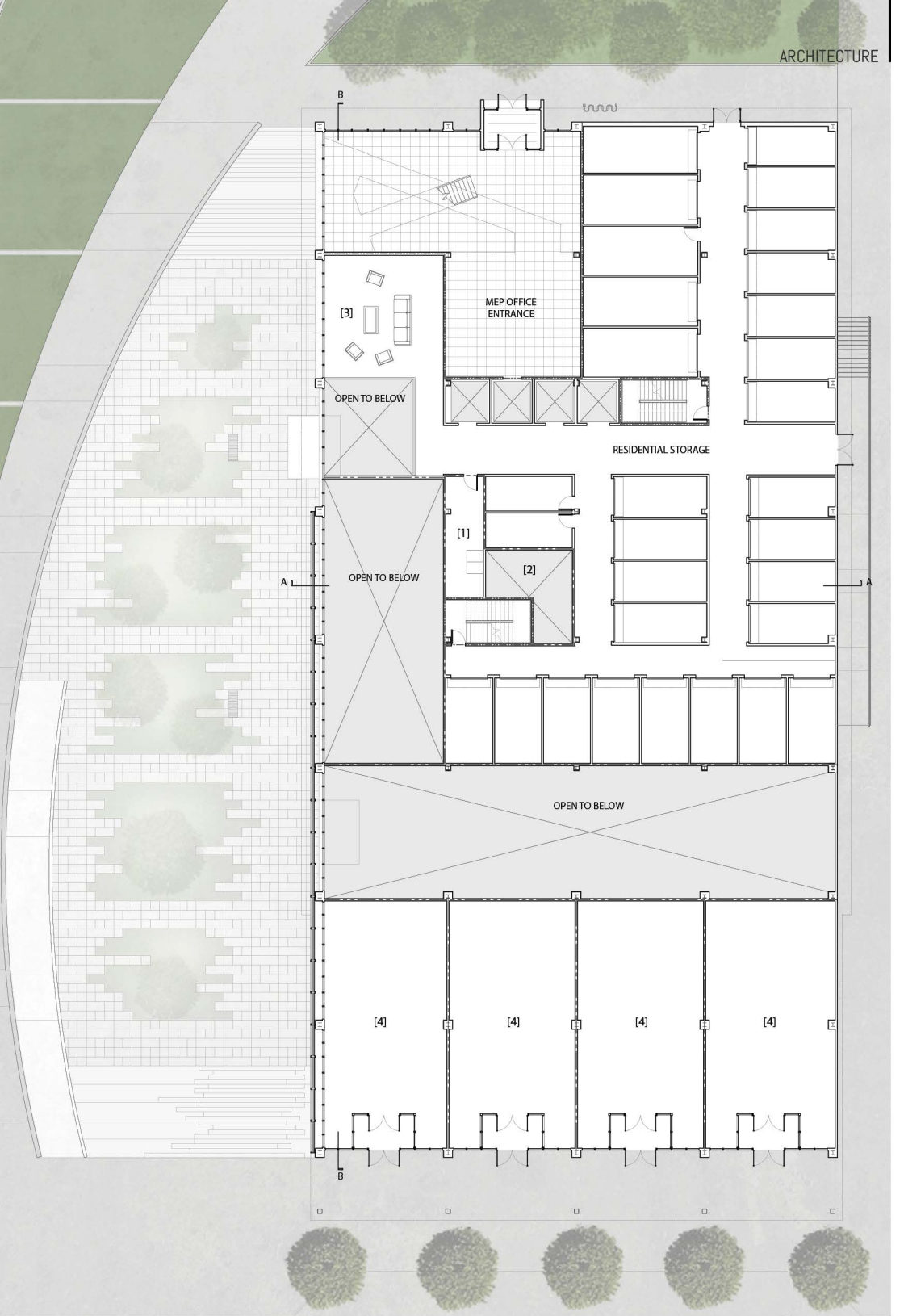
SITE PLAN | DOWNTOWN KNOXVILLE

PLAZA LEVELS | FLOORS 1-2

The level of the lower plaza occurs 7' below Market Square level. This is where the primary residential entrance occurs. Alongside the plaza is a zone of retail which continues onto the Market Square level. The second level occurs 6'4" above Market Square level, allowing for a gradually-sloping (1:20) accessible ramp. On this level is the primary MEP Office entrance, residential loading dock, residential storage units, and retail space along Wall Avenue.

PROGRAM

1 Trash and Recycling Room
2 Mechanical and Plumbing Shaft
3 Multipurpose Room
4 Retail Tenant Space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MEP OFFICE
ENTRANCE
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RESIDENTIAL STORAGE
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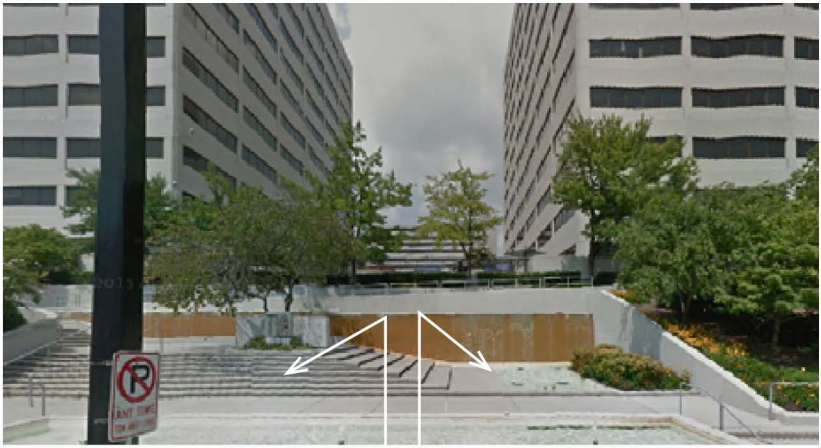
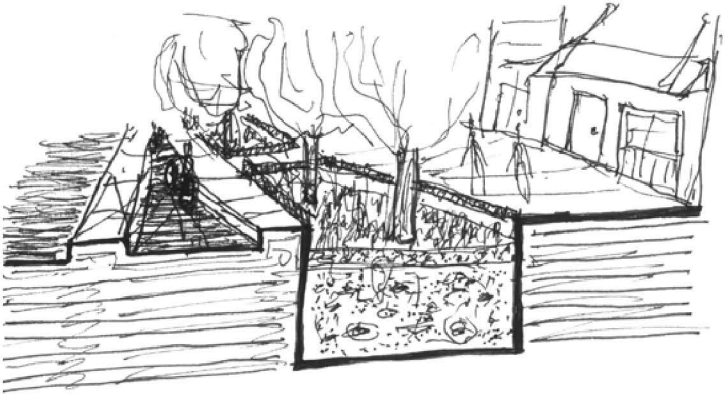
VIEW FROM MARKET SQUARE



EXISTING TVA PLAZA

PROPOSED PLAZA SOLUTION

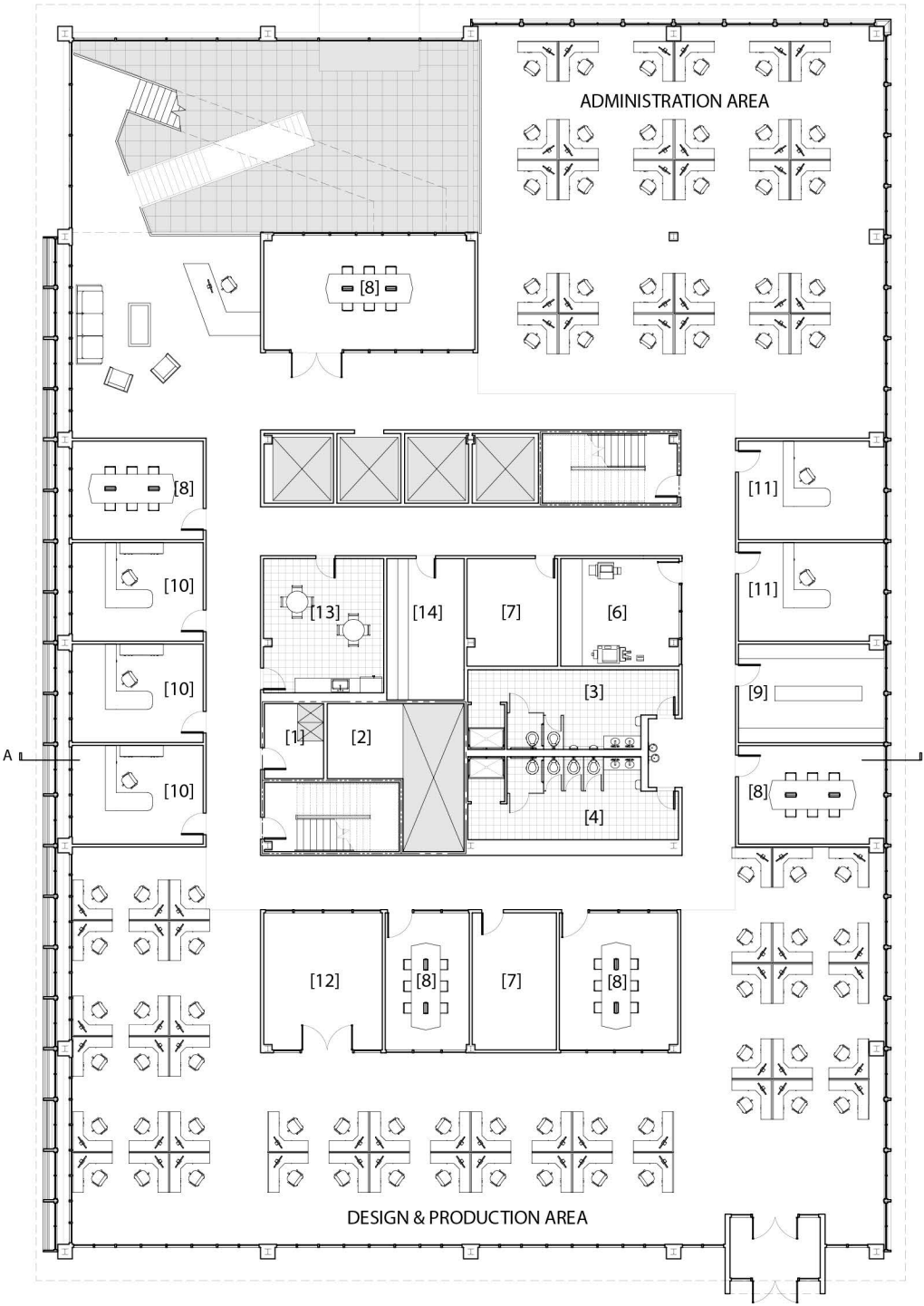


PLAZA PROCESS SKETCH

PLAZA RENDERING

PLAZA DESIGN | TERRACES AND BIOSWALES

Pollution from water runoff damages ecosystems and contaminates limited freshwater. Our strategy for low impact development is a series of bioswales with vegetation that can withstand extreme moisture. These gardens collect the storm-water on-site, minimize runoff, and support a habitat appropriate for birds and butterflies. Through the combination of planted plaza space, green roofs, and permeable paving material on the walkable surfaces, permeable material covers 70% of our site. The increase in planted material helps to filter out pollution in the air in the most densely-occupied outdoor spaces on-site. The design increases both public park space and downtown density. Also, by transforming a currently unoccupied building into leasable apartments, density will increase dramatically during the day and night.


ADMINISTRATION AREA
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DESIGN & PRODUCTION AREA

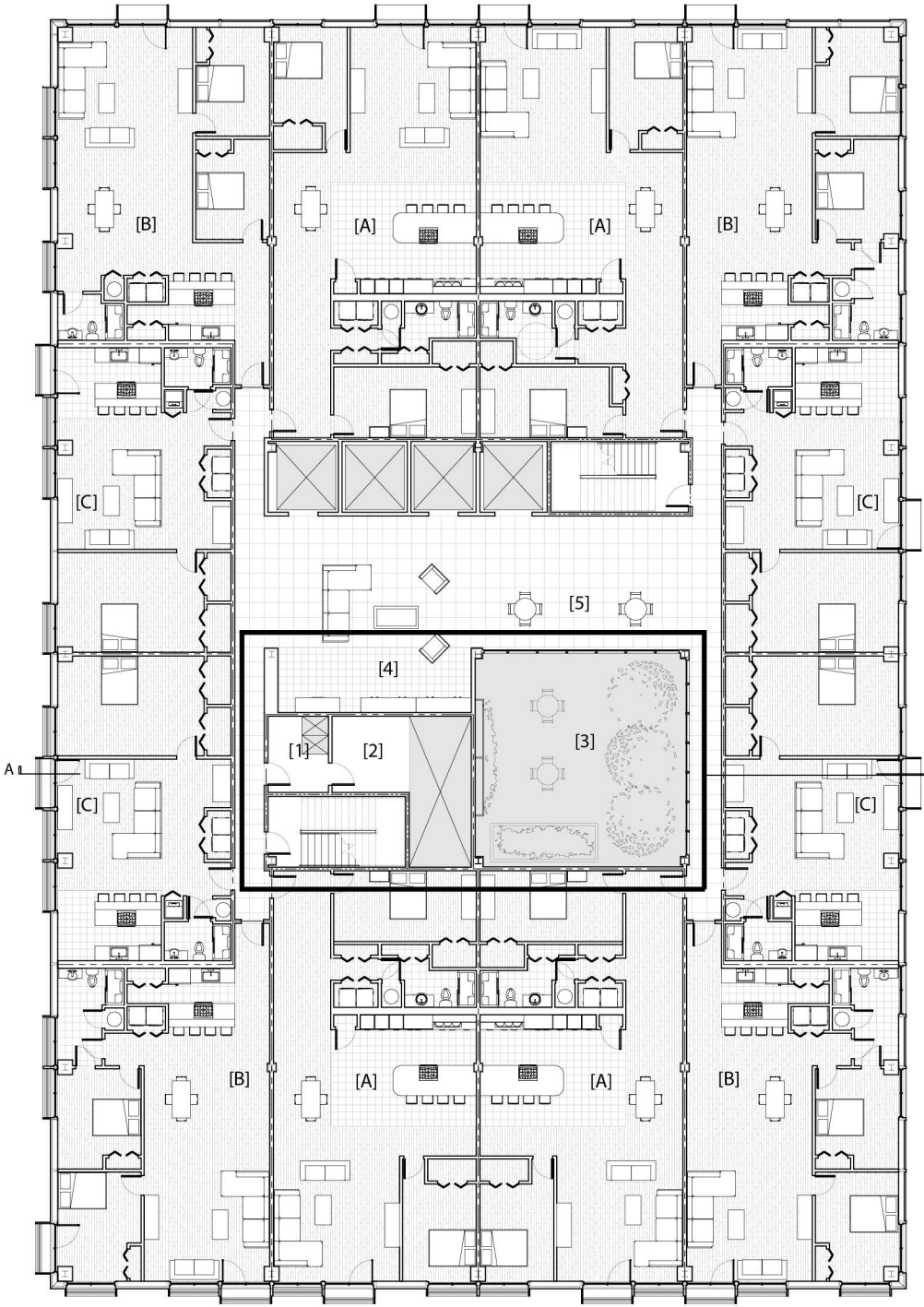
VIEW OF NORTHWEST ATRIUM STAIR

OFFICE LEVELS | FLOORS 3-6

The two MEP office levels occur above the main entrance. The Market Square level retail provides an occupiable green roof for outdoor meetings for MEP employees. These levels are designed to achieve maximum daylighting. Offices are either concentrated in the tighter areas or floating within the open areas. An atrium in the northwest corner brings in additional diffuse light and unites the two office levels.

PROGRAM

1 Trash & Recycling Chute
2 Mechanical Room
3 Men's Restroom
4 Women's Restroom
5 Computer Storage
6 Printing Center
7 Storage
8 Conference Room
9 Resource Library
10 Executive Office
11 Visitor's Office
12 Multipurpose
13 Break room
14 Mail Room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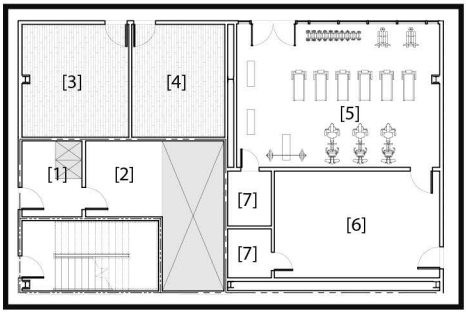
VIEW OF UNIT B LIVING ROOM

RESIDENTIAL LEVELS | FLOORS 7-14

We designed units with maximum openness for daylighting and views. Most bedrooms have windows and all windows are above adjacent buildings, so every unit has views over Knoxville. The unit sizes range from micro unit to large 2-bedroom.

PLAN LAYOUT INFLUENCE

Because our goal was to activate the facade both through solar-tracking louvers and a randomized modular facade, the module placement largely determined the placement of rooms within the plans. No floor plans are exactly the same because modules move around per floor. Program only moves when necessary, and it can be seen in the floor plans where periodically a residential unit layout is flipped.

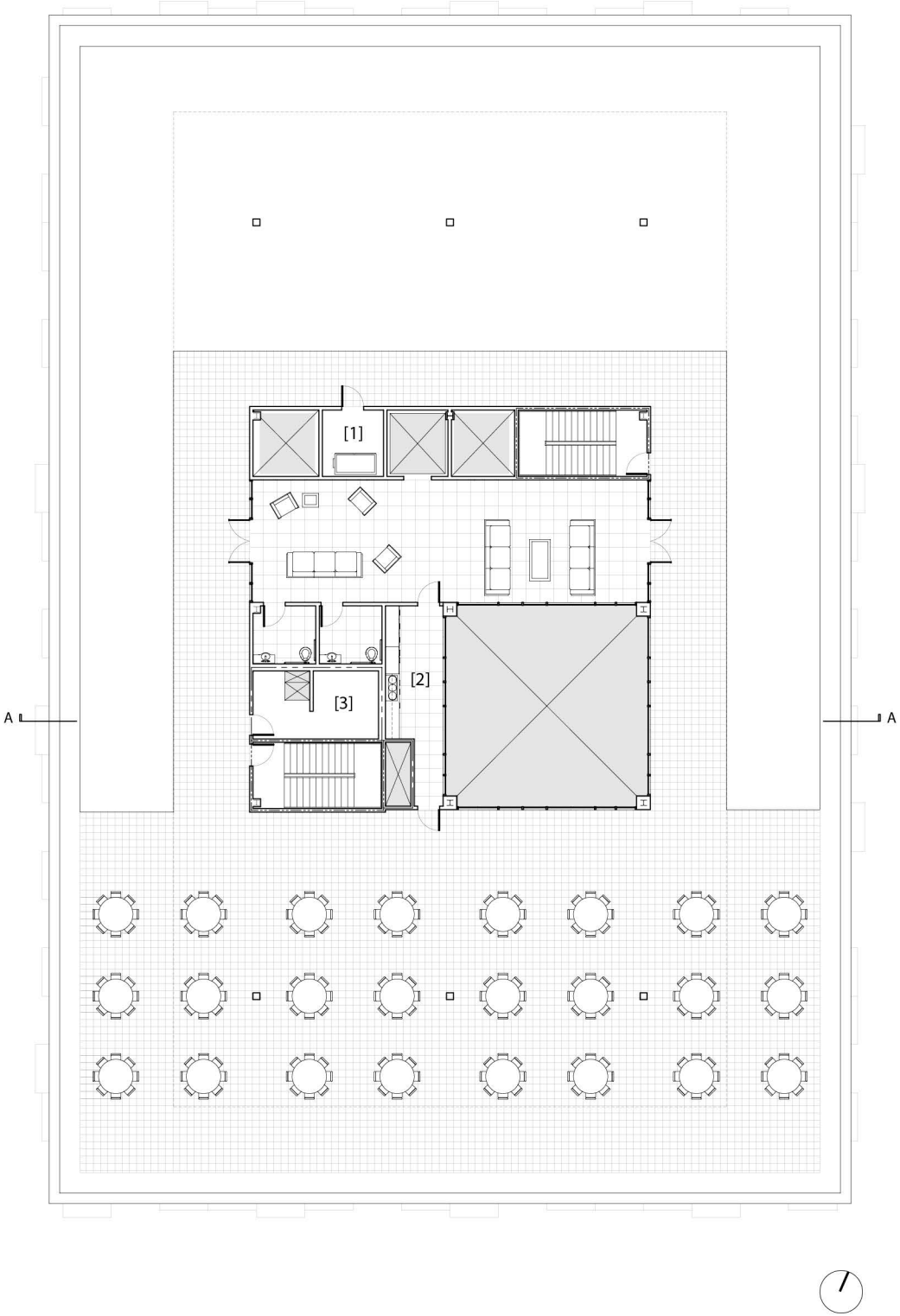


PROGRAM

1 Trash and Recycling Chute
2 Mechanical Room
3 Printing Center
4 Studio
5 Workout Facility
6 Yoga Room
7 Storage

LEVEL 7 AMENITIES

1 Trash and Recycling Chute
2 Mechanical Room
3 Multipurpose Meeting Space
4 Studio
5 Game and TV Room
6 Movie Room
7 Storage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VIEW OF OCCUPIABLE ROOF DECK

ROOF DECK | FLOOR 15

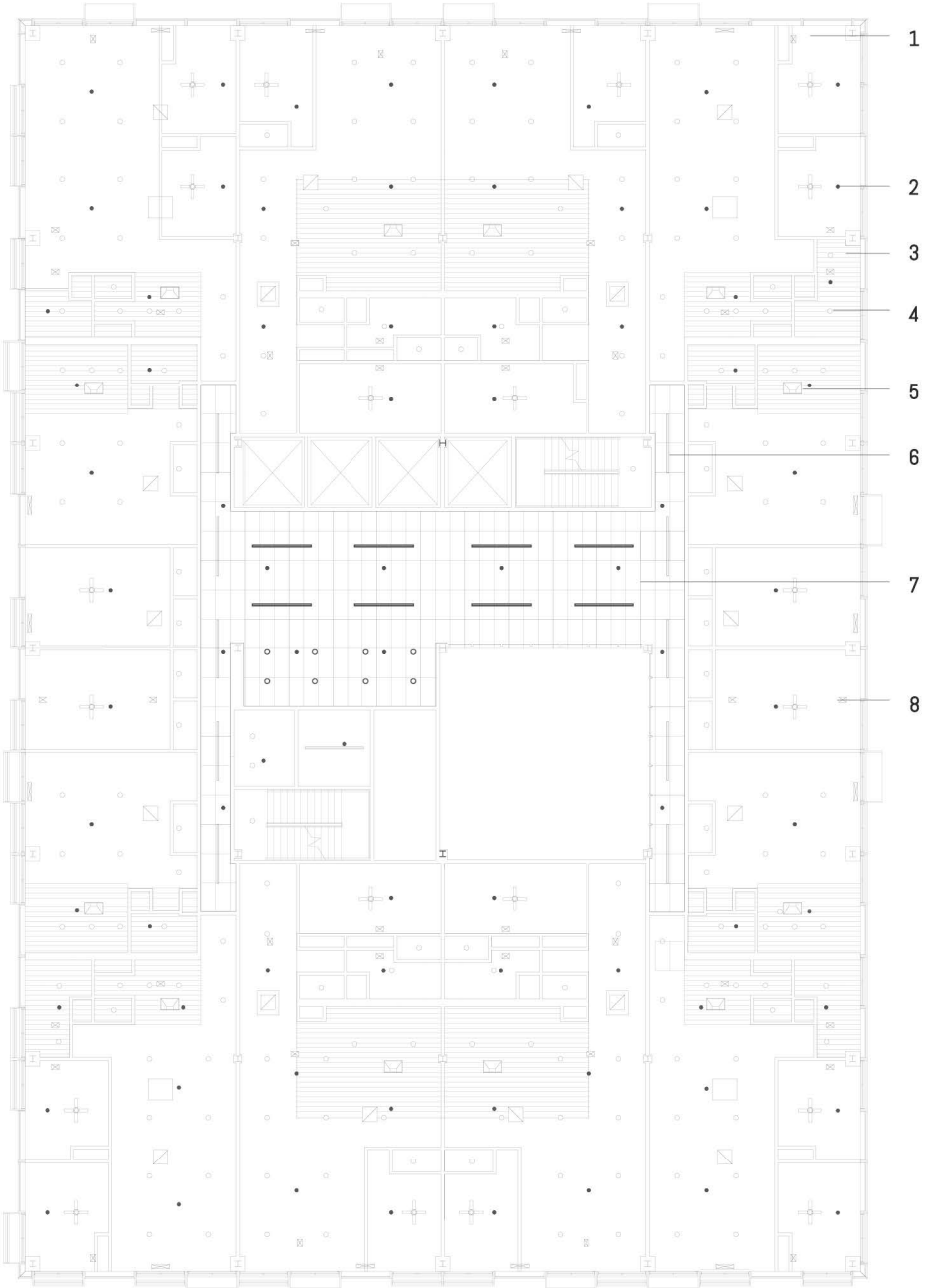
An occupiable roof deck provides a nice place for residents to enjoy and a has leasable event space. This also references the many roof decks in Market Square which you can look over at this view.

PROGRAM

1 PV Inverter

2 Catering Kitchen

3 Table Storage

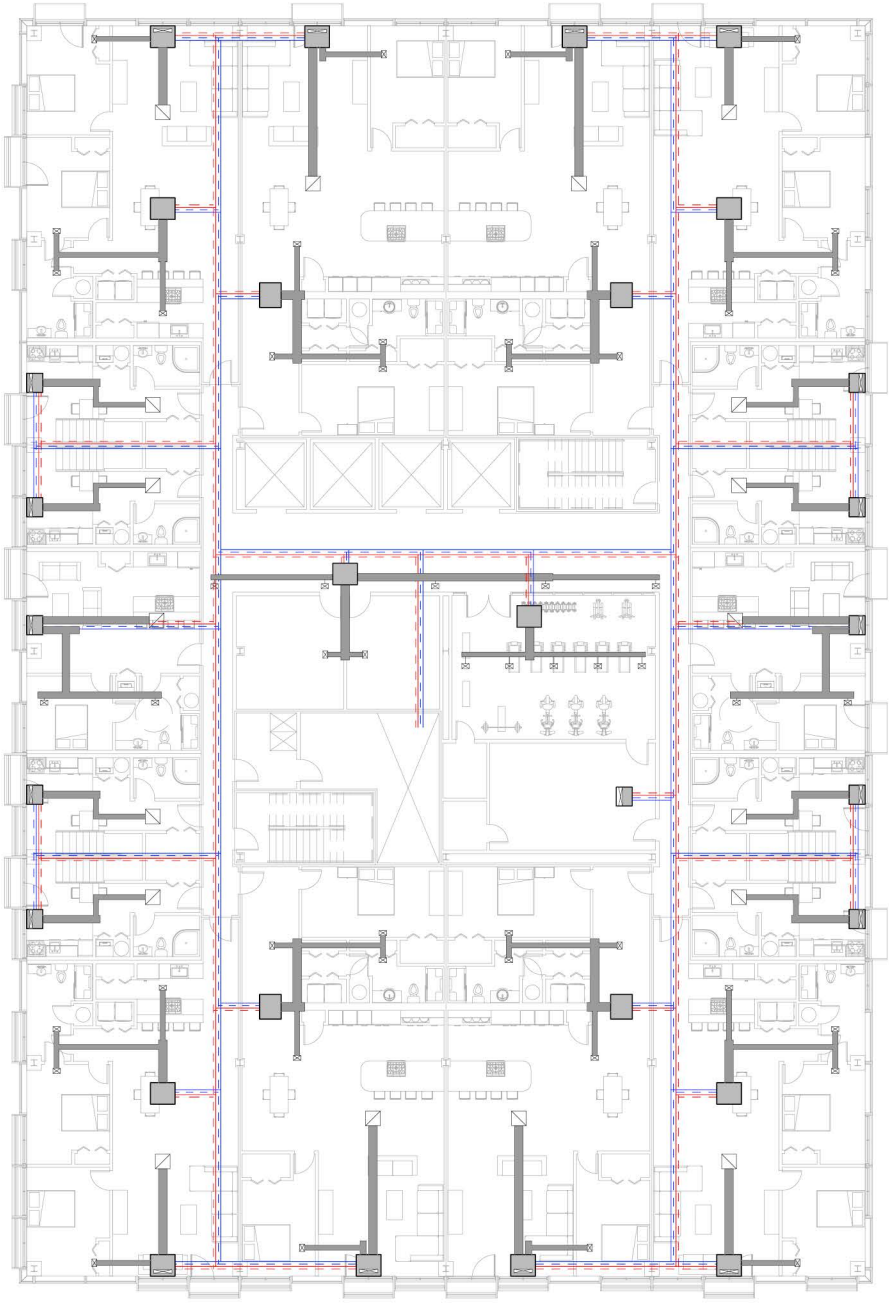


TYPICAL RESIDENTIAL REFLECTED CEILING PLAN

Typical ceiling height: 10' - Double-height micro units: 27'4". The ceilings are composed of a variety of materials adding variety to the spaces.

PROGRAM

1 Gypsum Board
2 Sprinkler
3 Wood Slat Ceiling
4 Recessed Can Lighting
5 Kitchen Exhaust
6 Recessed Strip Lighting
7 Acoustic Tile
8 See HVAC, right

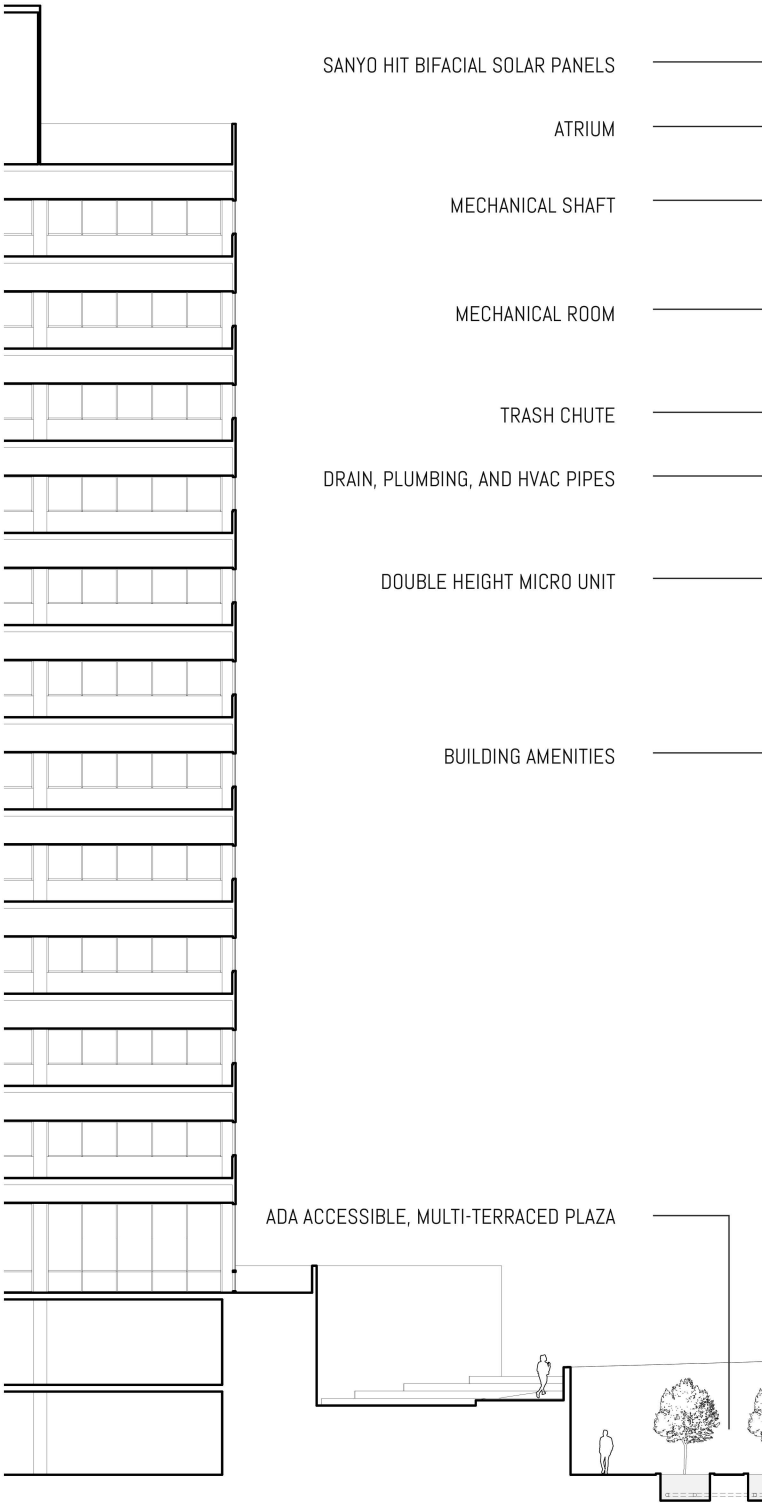


HOT WATER SUPPLY PIPE
HOT WATER RETURN PIPE
COLD WATER SUPPLY PIPE
COLD WATER RETURN PIPE

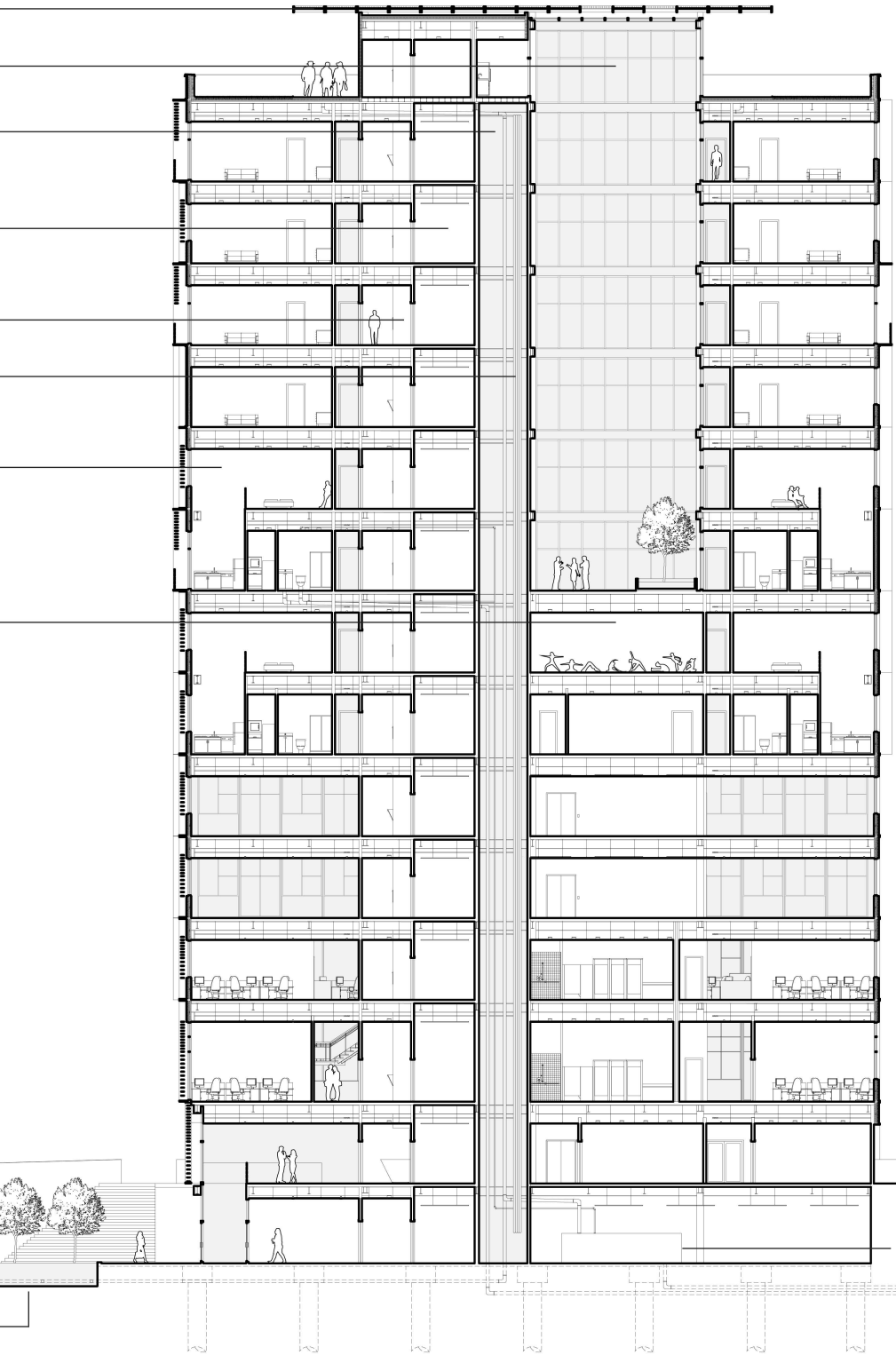
TYPICAL RESIDENTIAL HVAC

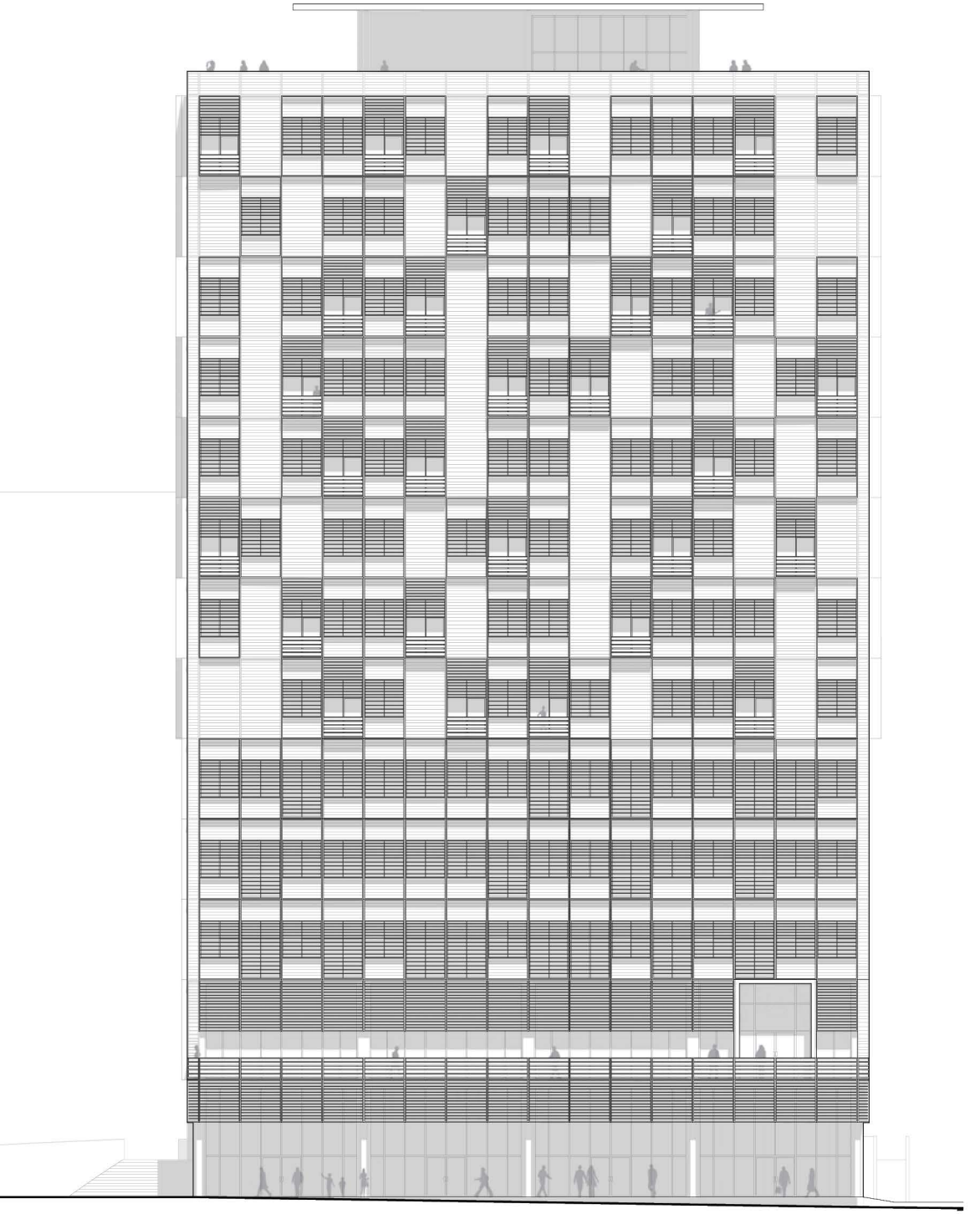
The fan coil system makes use of the pipes from the existing four-pipe system and minimizes ducts. Fresh and exhaust air are handled at the facade through the module's fan coil units. The rest of the spaces are conditioned by interior fan coil systems.

15'0"	ROOF DECK
13'8"	LARGE UNITS
13'8"	LARGE UNITS
13'8"	LARGE UNITS
13'8"	LARGE UNITS
27'4"	SMALL/ LARGE UNIT MIX
27'4"	SMALL/ LARGE UNIT MIX
13'8"	LEASABLE OFFICE SPACE
13'8"	LEASABLE OFFICE SPACE
13'8"	MEP OFFICE SPACE
17'0"	MEP OFFICE SPACE
13'8"	STORAGE SPACE
13'4"	RETAIL & SERVICE

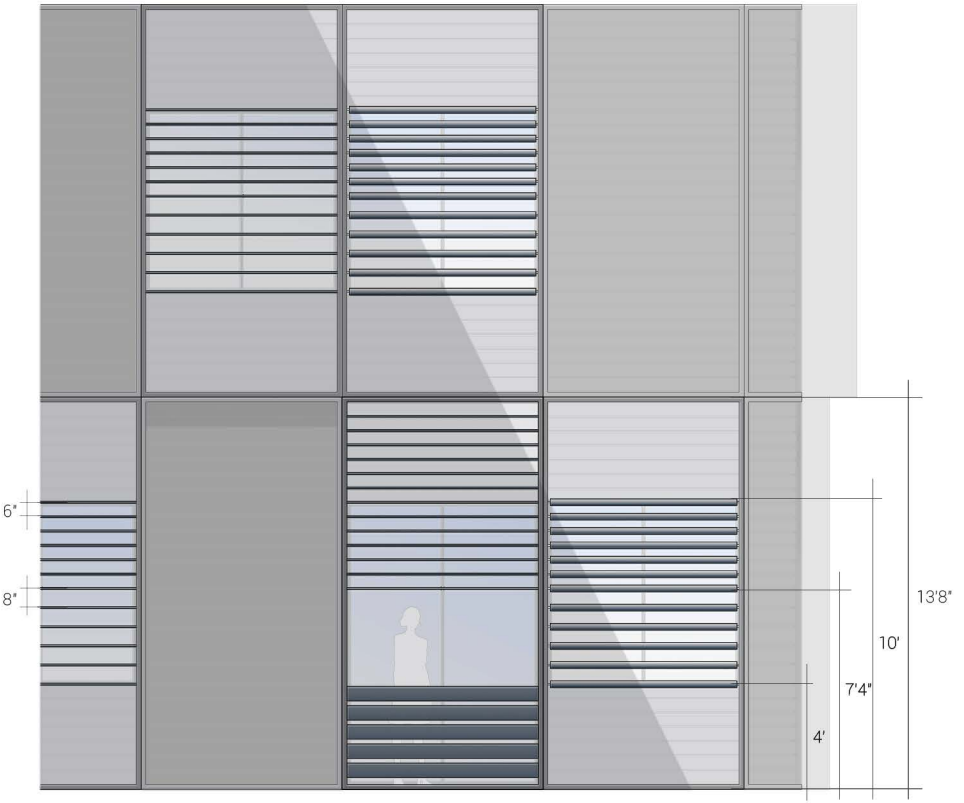


EAST TOWER | SECTION AA

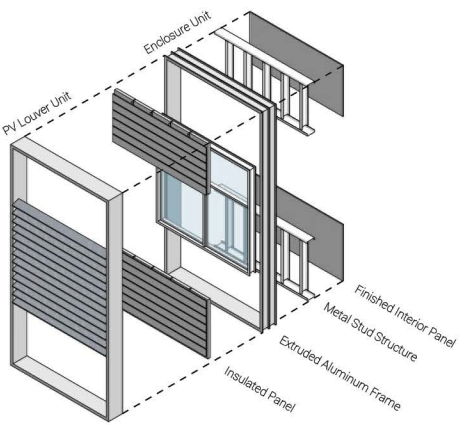

BUILDING CISTERN



SOUTH ELEVATION



FACADE DETAIL



FACADE PANEL EXPLODED

SOLAR TRACKING

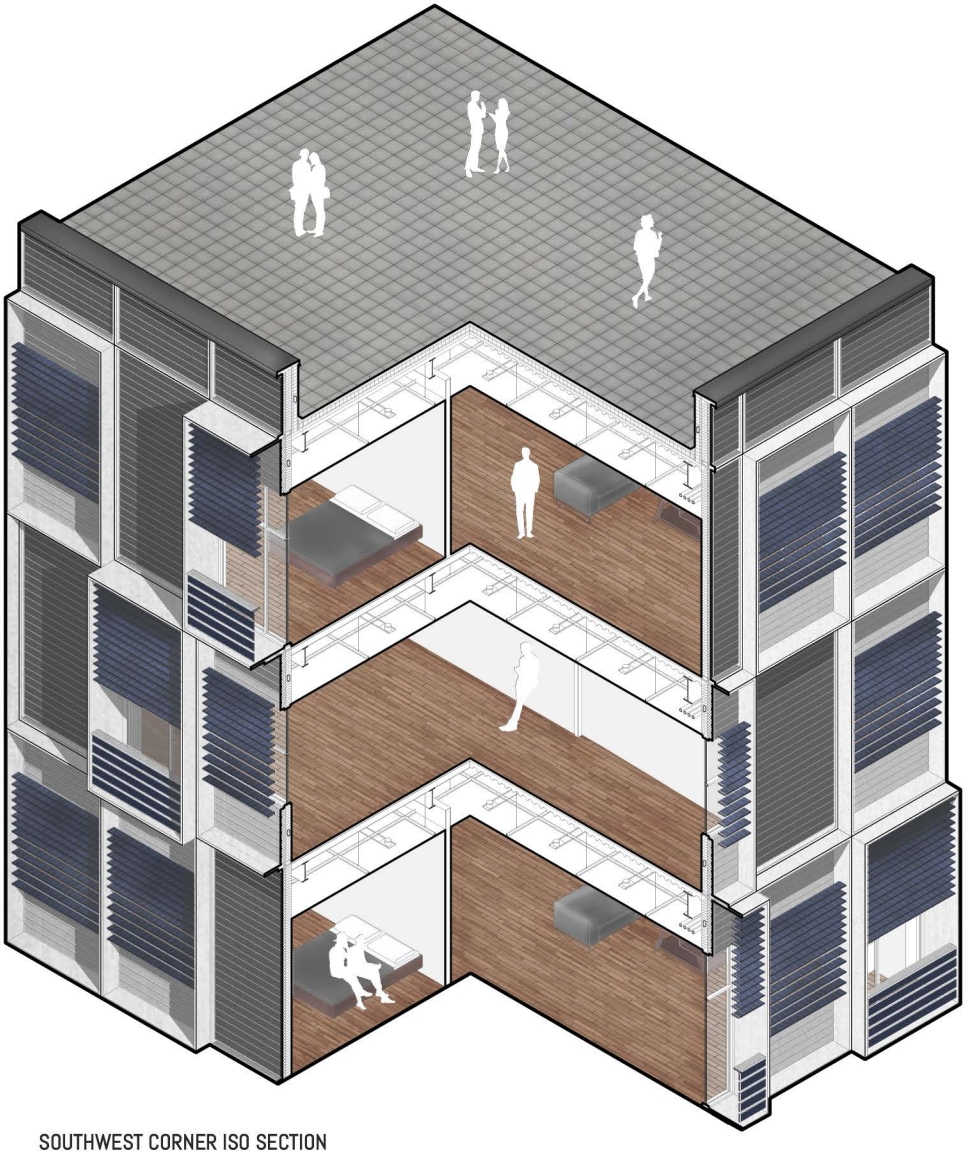
The photovoltaic solar-tracking louvers only produce the energy necessary to power themselves. The amount of sunlight collected will determine their angle to minimize solar heat gain and maximize daylighting. Where there is a view window, 6" wide louvers are spaced 8" apart on center to allow maximum view range. Where there is window above view level, modules are spaced at 6" on center. In the winter months, this gap between the louvers will allow more light into the space.

DYNAMIC FACADE

The facade deals most visibly with solar gain, light, and views, but it also contains multiple components of the HVAC. To further emphasize our dynamic facade, we are handling our fresh air intake and stale air exhaust within the modules (see next page). A heat recovery unit is built into the system for further efficiency.

MODULAR ENVELOPE

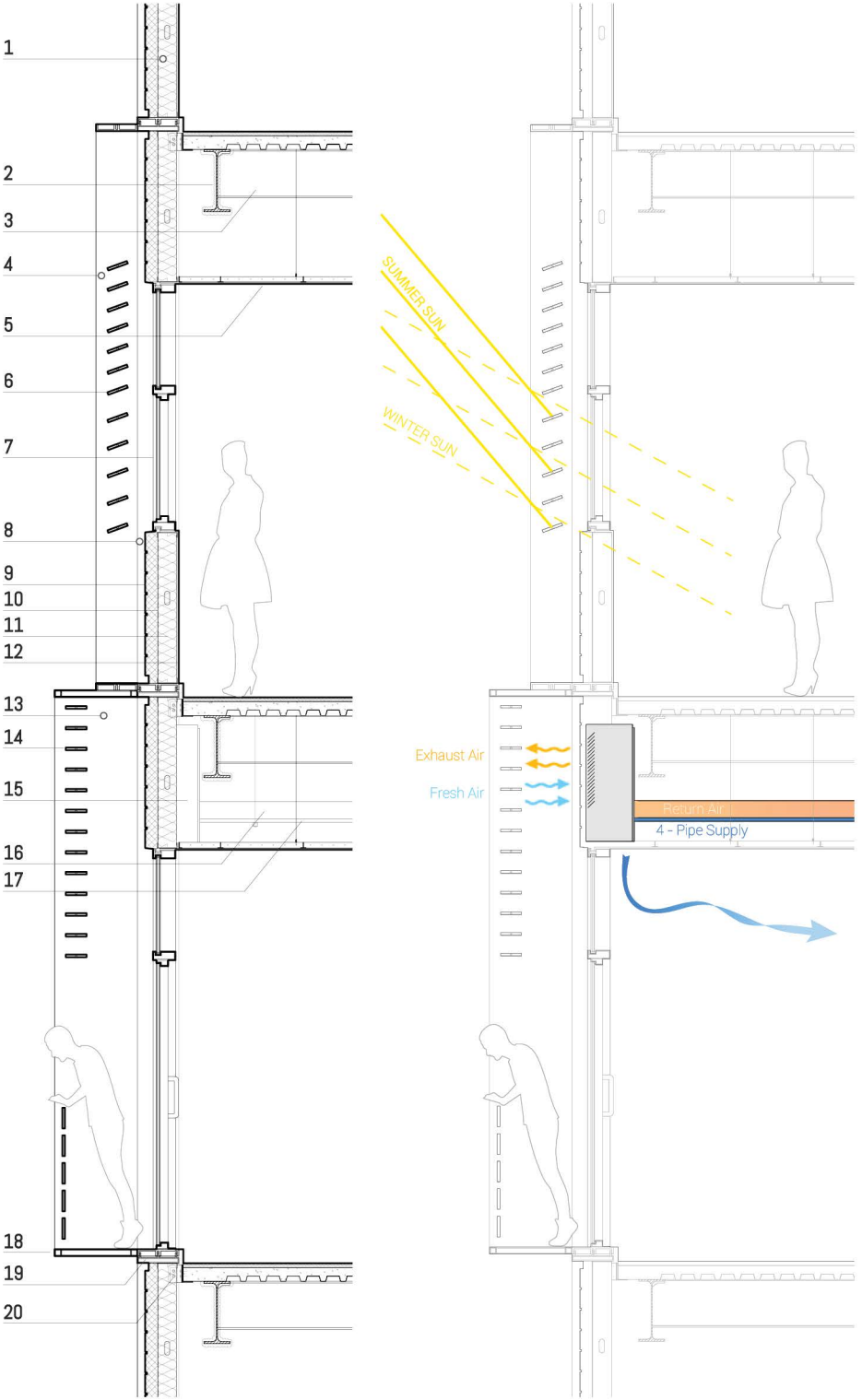
13'8" modules are prefabricated offsite for easy onsite assembly. They are mounted onto the existing structure and floor system as shown on the next page. Modules assemble to create R-40 in opaque zones. The louvers appear on the south and west facades because these are the areas of direct solar gain.



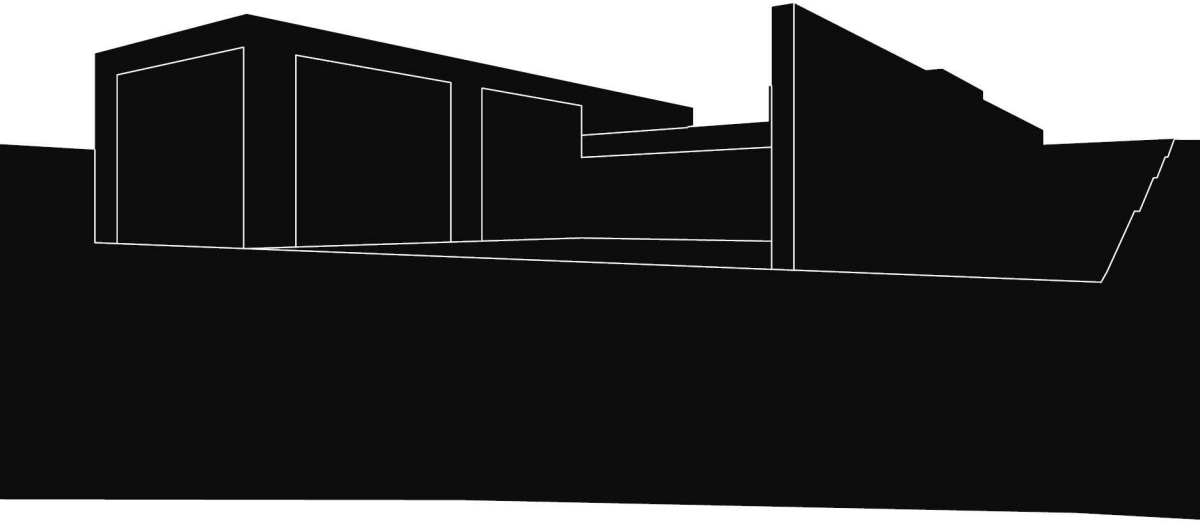
SOUTHWEST CORNER ISO SECTION

PROGRAM

1 Solid Enclosure Unit (Total R-40)
2 W 18x50
3 W 14x26
4 PV Louver Unit
5 Suspended Gypsum Board Ceiling
6 Dynamic PV Louver (Active Shading Position)
7 Operable Window
8 Enclosure Unit
9 Insulated Panel
10 Batt Insulation
11 5-1/2" Steel Stud
12 Finished Interior Panel
13 Balcony Unit
14 Dynamic PV Louver (In-Shade Position)
15 Fan Coil Unit (Beyond)
16 Return Air Duct (Beyond)
17 4-Pipe HVAC lines
18 Aluminum Clad Frame
19 Extruded Aluminum Unitized Facade System
20 Facade Anchor



WALL SECTION DETAILS



[9SQUARE]

When one visits a park or attraction, one of the most important aspects of their experience is the visitor center. It's a place to learn, buy goods and souvenirs, grab a bite to eat, or just take a break and hang out for a while.

This urban architecture project is a visitor center for historic Centennial Park in Nashville's West End. In 2010, a new master plan of Centennial Park was designed by landscape architect Kathryn Gustafson. This master plan is the outcome of a number of public meetings that took place over a two-year period. While identified in the master plan, the visitor center was not designed. The proposed site is the intersection of Parthenon Avenue and 31st Avenue North, a highly strategic urban corner of the park. Many elements of the master plan, including the ornamental gardens, were integral to its overall design. The goal is to provide a place where park goers can orient themselves and find out about the park and its main attraction, the Nashville Parthenon. The visitor center provides spaces for indoor events, houses a cafe, outdoor terrace and courtyard, and serves as a new park entry plaza with views eastward to the Parthenon, park, and downtown skyline.

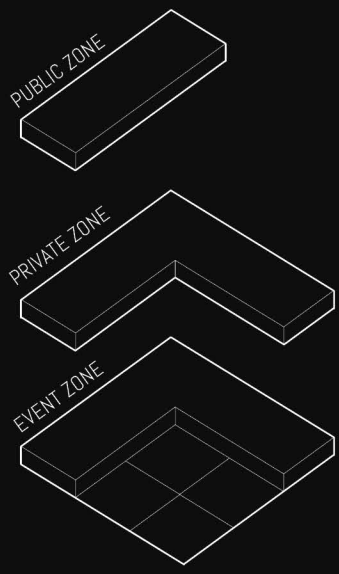
While studying the site, I noticed that the park has three major zones; a Park Zone, a Lake Zone, and a Garden Zone. These three zones meet at the site location and are defined by its components. Building upon the concept of three primary zones, the visitor center has a Public Zone, a Private Zone, and an Event Zone. I studied the master plan and found that the gardens surrounding the site have a repetition which was mainly A-B-A-B. Using the regulating lines pulled from the repetition of the gardens, a 9 Square Grid was created defining the program organization of the building. The 9 square grid consists of 40-foot and 10-foot zones. The 40-foot zones consist of program spaces and the 10-foot zones consist of circulation, storage, and service spaces like rest rooms and mechanical/ electrical rooms.

The two main public spaces are the outdoor terrace, with exterior seating for the cafe, and the courtyard, which is an extension of the ballroom and event spaces and faces the ornamental gardens. The exterior seating for the cafe is shaded by a canopy of vines which filter sunlight. The terrace is also a space where large tour groups can be dropped off by car and bus. The second level has staff offices which allow for great views of the park as well as views from the conference room and break room. Private restrooms are also available for the staff. The ground level is devoted to the ballroom and event spaces. The ballroom is on the north side of the building directly under the outdoor terrace. The event rooms are on the east side of the building and can be split into two spaces for additional events. The gallery is a mezzanine that wraps around the ballroom.

SUMMER2014
LOCATION Nashville, TN
PROFESSOR Thomas K. Davis

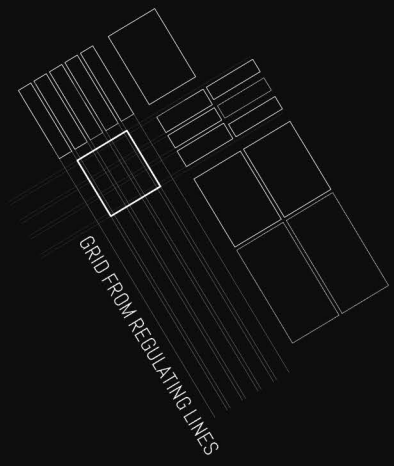
CENTENNIAL PARK ZONES

While studying the site, I noticed that the park has three major zones; a Park Zone, a Lake Zone, and a Garden Zone. These three zones meet at the site location and are defined by its components.



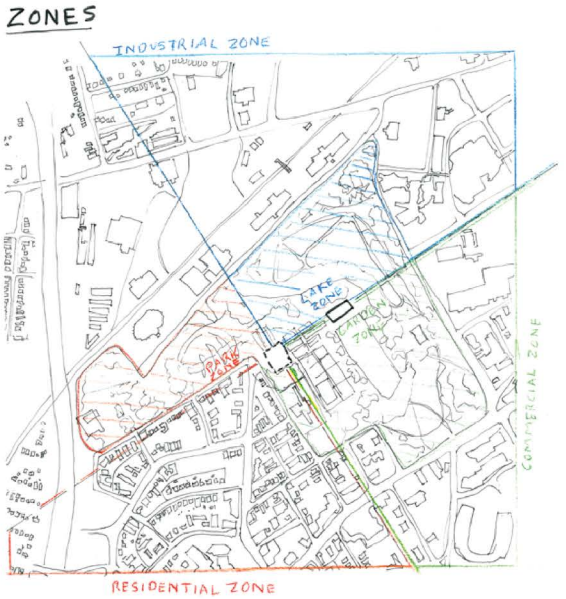
PROGRAM ZONES

Building upon the concept of three primary zones, the visitor center has a Public Zone, a Private Zone, and an Event Zone.



9 SQUARE GRID

I studied the master plan and found that the gardens surrounding the site have a repetition which was mainly A-B-A-B. Using the regulating lines pulled from the repetition of the gardens, a 9 Square Grid was created defining the program organization of the building.

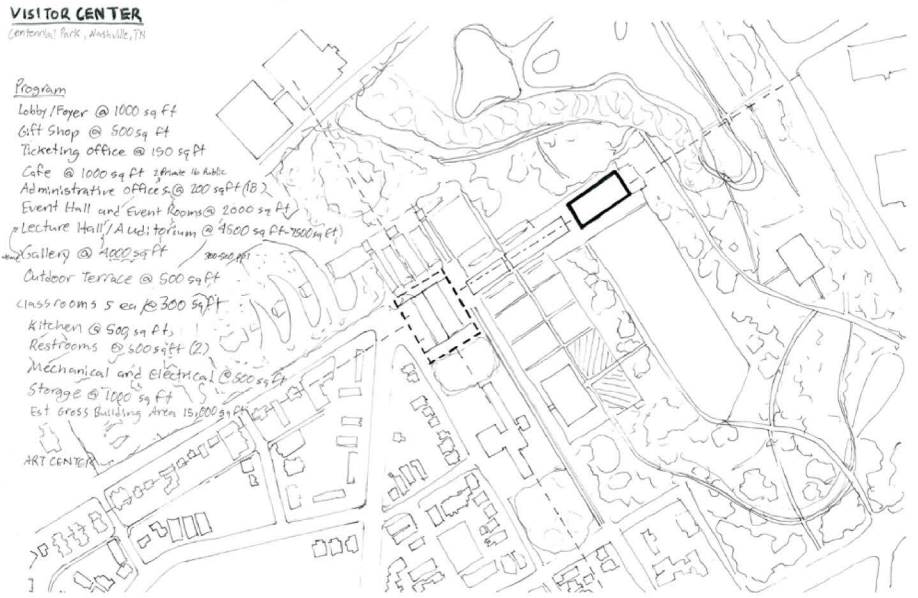


CENTENNIAL PARK ZONING

Centennial Park is split up into three major zones, A PARK ZONE, LAKE ZONE, and GARDEN ZONE

SURROUNDING SITE ZONING

The surrounding site around centennial Park also have three major zones, A INDUSTRIAL ZONE, COMMERCIAL ZONE, and RESIDENTIAL ZONE

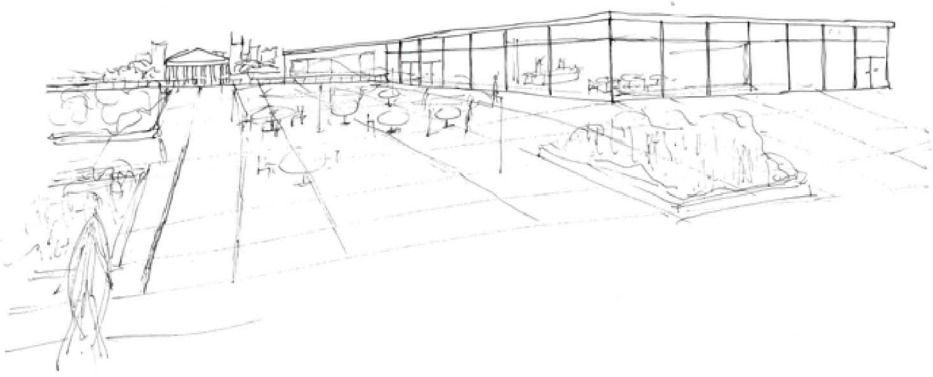


VIEW FROM FORMAL GARDENS

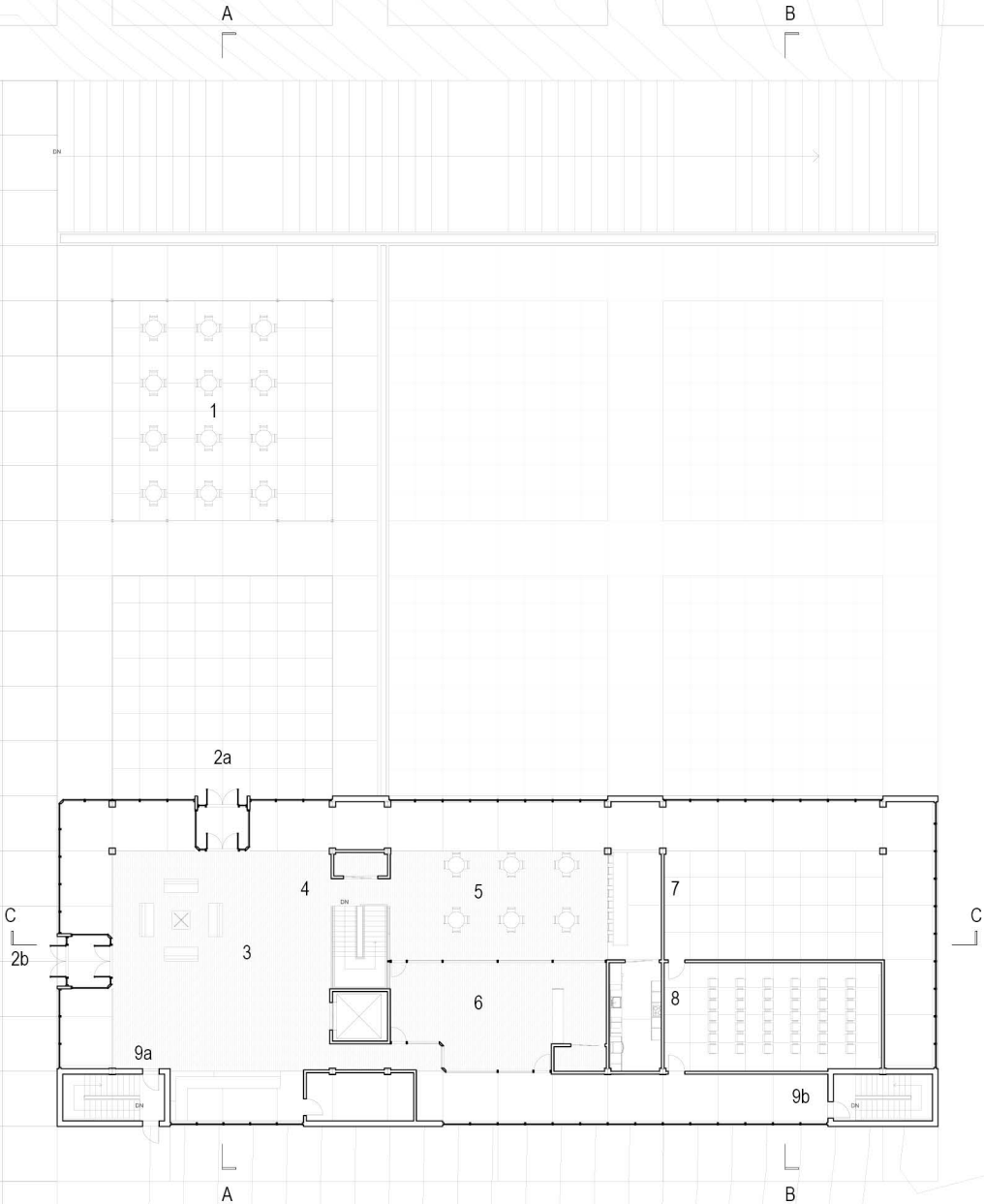

1
2
3
4
5
6
7

SITE PLAN

1 Formal Gardens
2 Rose Gardens
3 Grand Exterior Stair
4 Cafe Canopy with Vines for Shading
5 Outdoor Terrace
6 Green Roof and Skylight
7 Parking



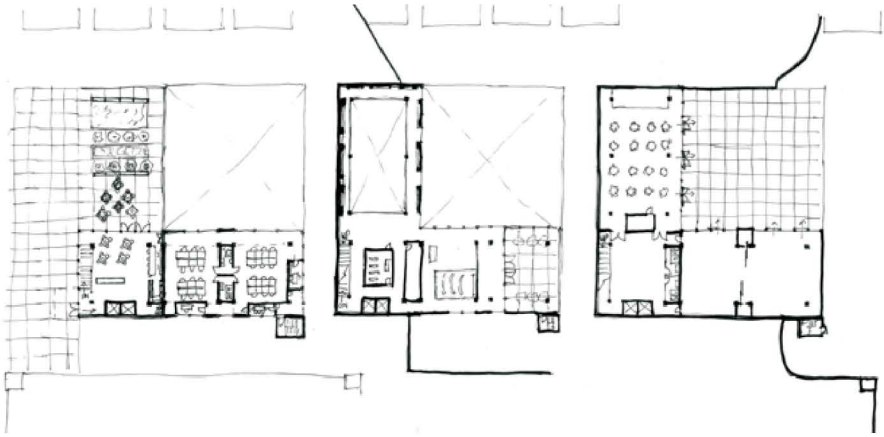
TOWARD PARTHENON

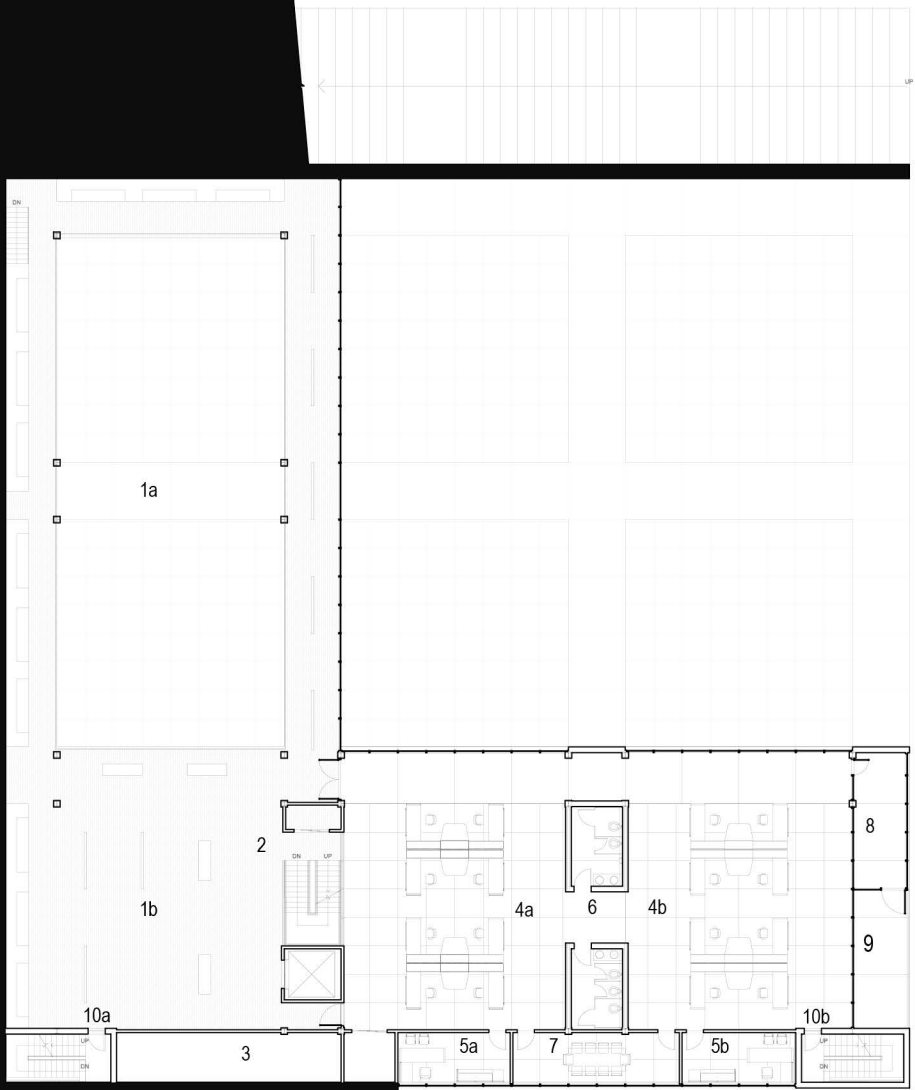

A
B
1
2a
C
2b
3
4
5
6
7
8
9a
9b
C
A
B

CAFE

LEVEL 3 PLAN

1 Exterior Cafe Seating
2 a-b Visitor Center Entries
3 Lobby/ Ticketing and Information
4 Circulation Zone w/ Stairs and Elevator
5 Cafe with Interior Seating
6 Museum Store
7 Orientation/ Multipurpose Space
8 Film Space
9 A-B Egress Stairs

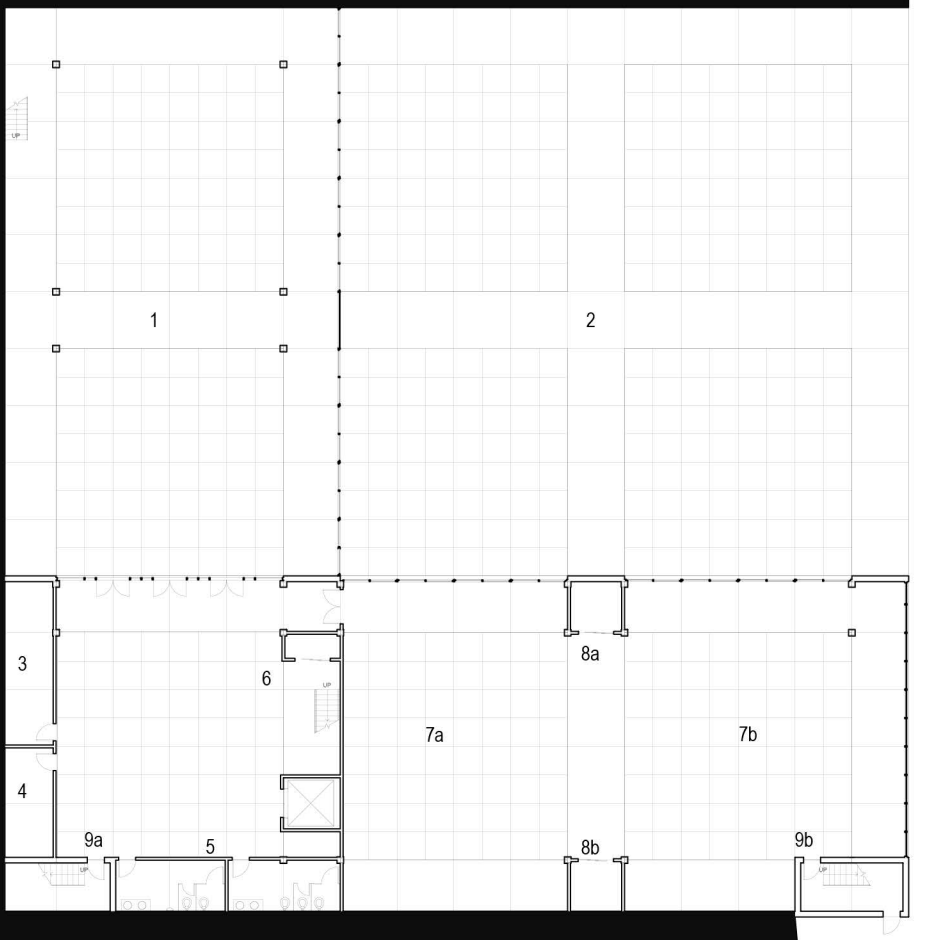



UP
DN
1a
1b
2
DN
UP
4a
6
4b
8
9
10a
3
5a
7
5b
10b
UP
DN
UP
DN

OFFICES

LEVEL 2 PLAN

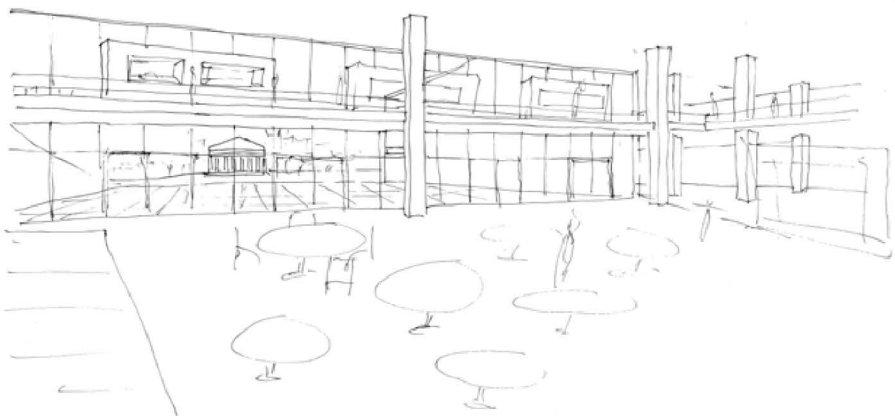
1 A-B Atrium/ Mezzanine Gallery
2 Circulation Zone w/ Stairs + Elevator
3 Gallery Storage
4 A-B Cubical Office Desks
5 A-B Private Offices for Directors
6 Private Restrooms for Staff
7 Conference Room
8 Break Room
9 Outdoor Balcony
10 A-B Egress Stairs


UP
1
2
3
6
UP
8a
7a
7b
4
9a
5
8b
9b
UP
UP

BALLROOM PERSPECTIVE

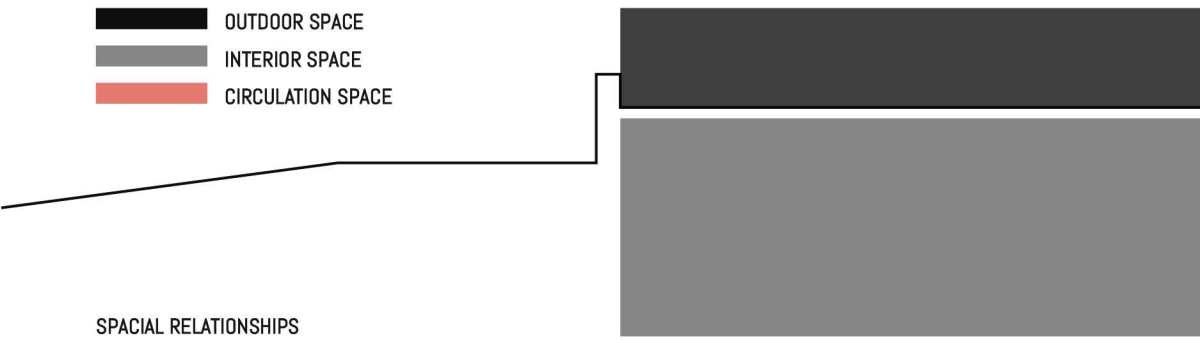
LEVEL 1 PLAN

1 Ballroom
2 Courtyard that Extends from Ballroom
3 Catering Kitchen for Ballroom
4 Event Space Storage
5 Male and Female Public Restrooms
6 Circulation Zone w/ Stairs and Elevator
7 A-B Event Spaces
8 A-B Event Space Divider Storage
9 A-B Egress Stairs

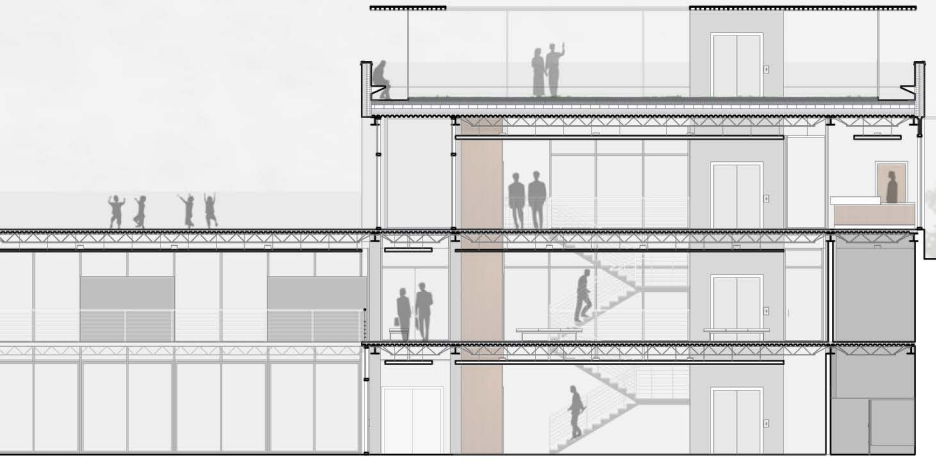


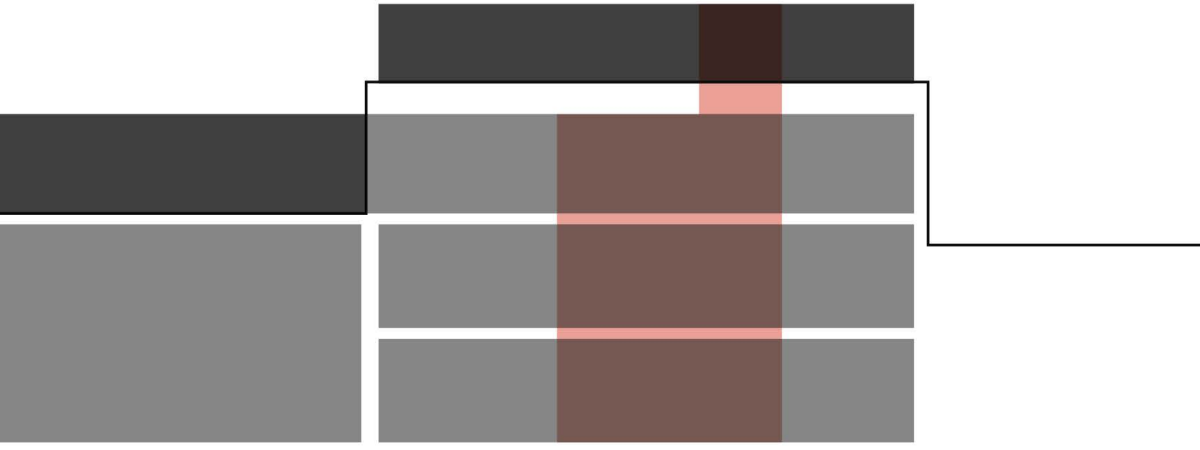
SECTION AA

OUTDOOR SPACE
INTERIOR SPACE
CIRCULATION SPACE



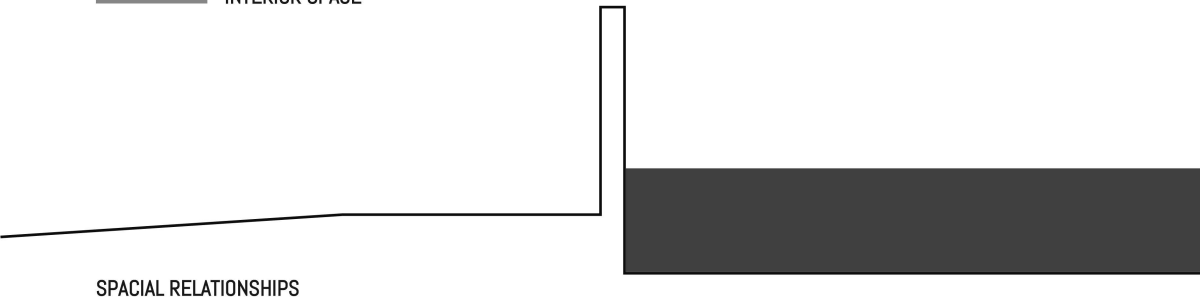
SPACIAL RELATIONSHIPS



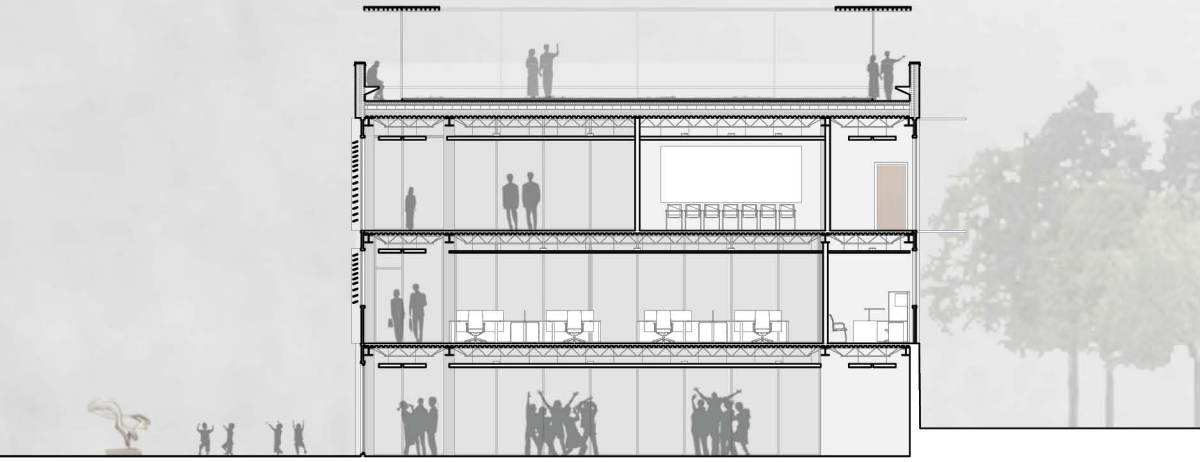


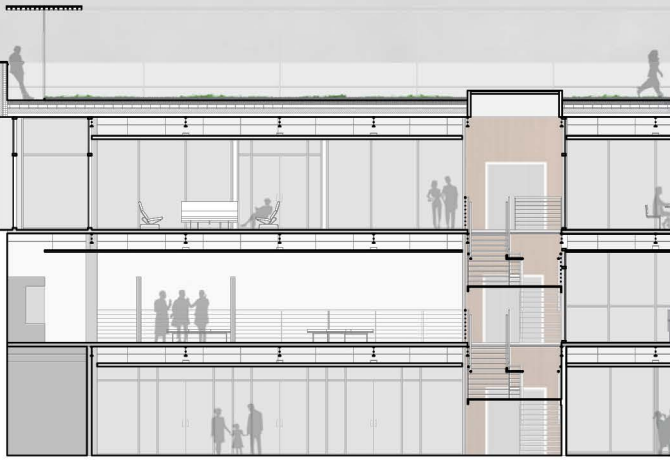
SECTION BB

OUTDOOR SPACE
INTERIOR SPACE



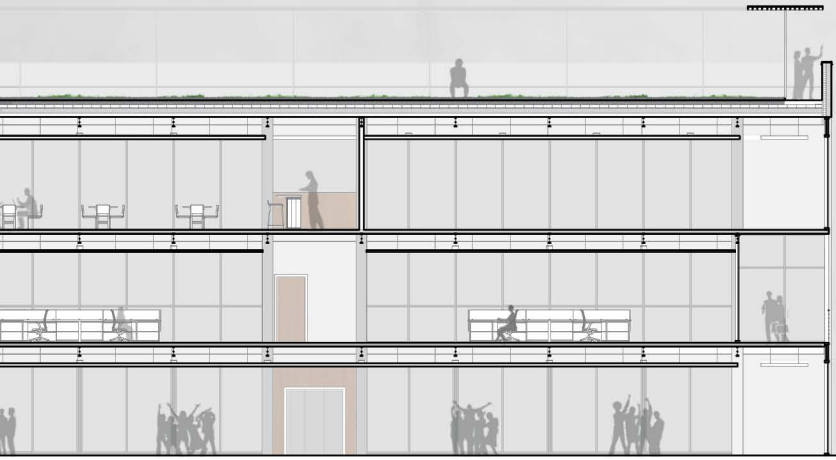
SPACIAL RELATIONSHIPS

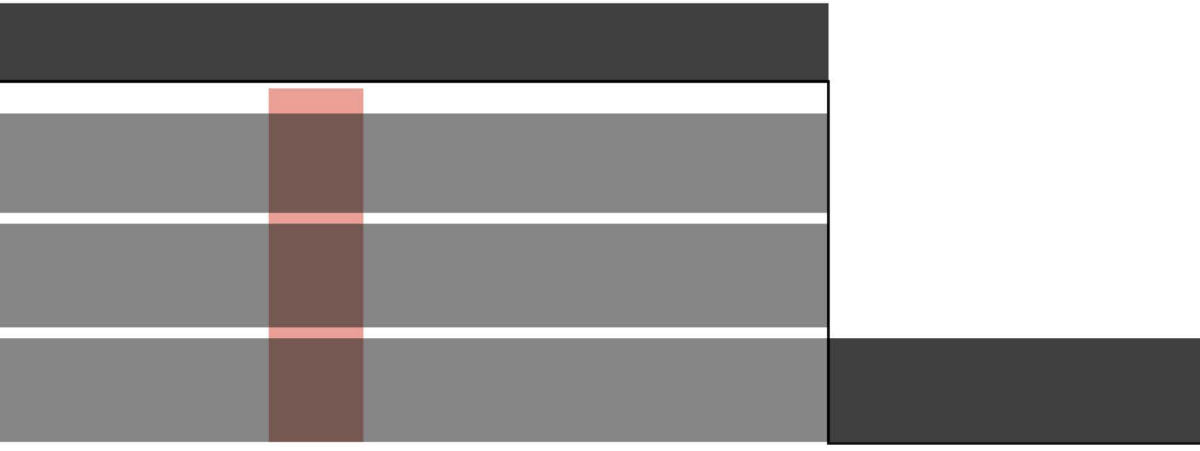


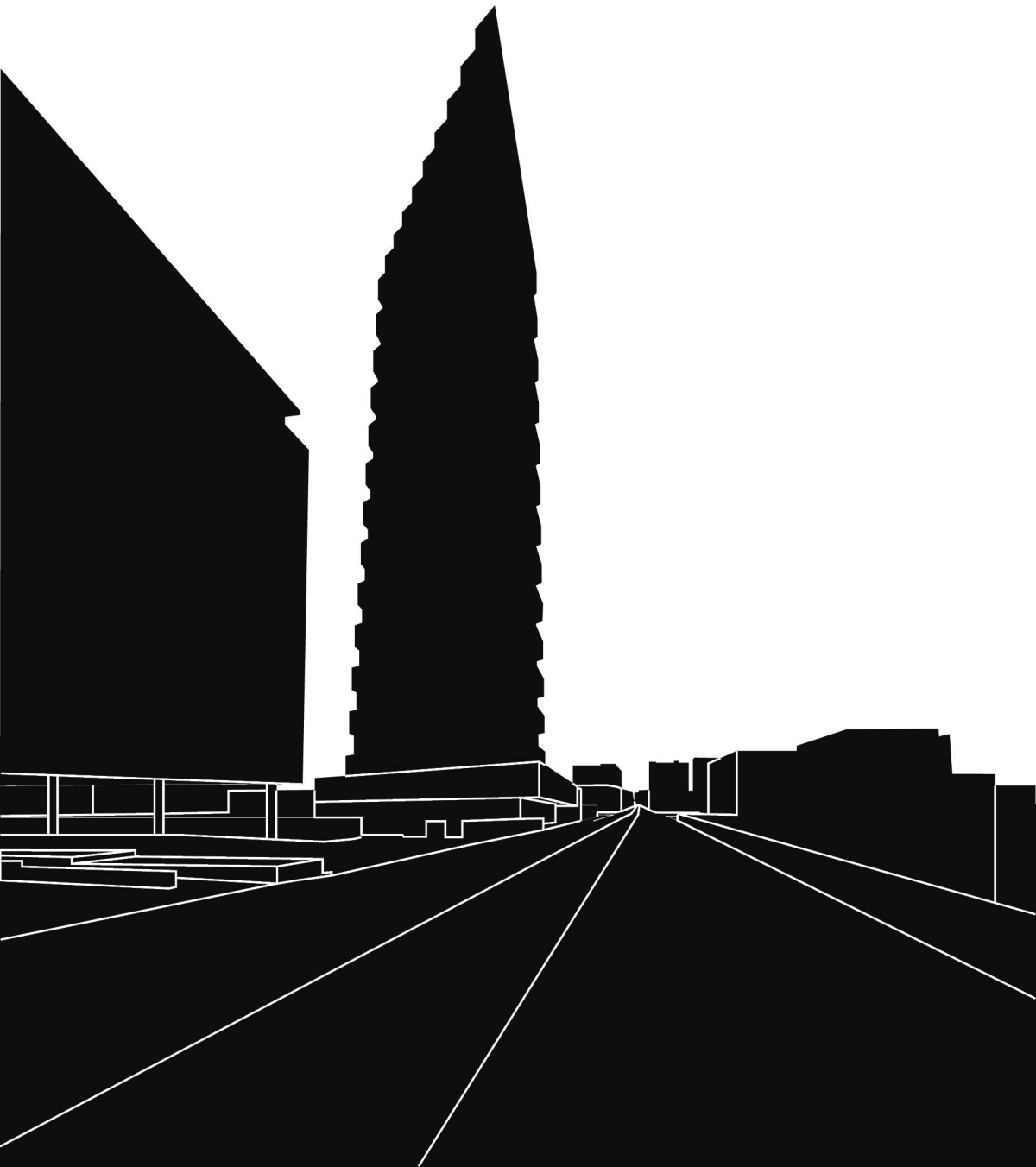


SECTION CC

SPACIAL RELATIONSHIPS







[MICROVILLAGES]

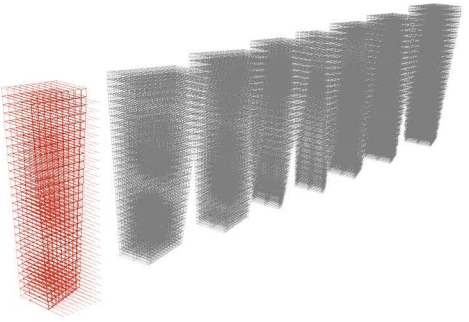
Nashville, Tennessee is now the "It" city with 80 new people moving to it every day. The growth rate is increasing density in downtown which is the urban heart of a largely suburban metropolitan area. With density increasing, a fleet of new challenges arises from the need for better mass transit to the demand for more affordable living spaces. Much of Nashville's current affordable housing is located in the suburban neighborhoods surrounding downtown. This distance increases travel time to and from work and often leads to increased congestion during rush hours. If more people lived and worked in closer proximity, less people would have to rely on the automobile which would in turn free up traffic flow and improve the living conditions of all Nashville residents.

In terms of housing, Micro Units provide a unique combination of affordability, utility, and density. The Gulch, a booming mixed use/ residential development in Downtown Nashville, is ripe for micro unit residential housing as many of the existing apartments and condominiums are higher end for a more premium price. Smaller units that are well designed to have all of the normal amenities are far more potential to be affordable as there is less floor area to charge. This project aims to add an additional 300 units to the Gulch which will drive business and innovation in the area due to increased density.

In terms of design, the units will be prefabricated and modular with the ability to be interchanged either on owners request, for general maintenance, or even relocation. Instead of the wasteful traditions of design construction and demolition, modular micro unit design has the potential to be far more sustainable and environmentally friendly.

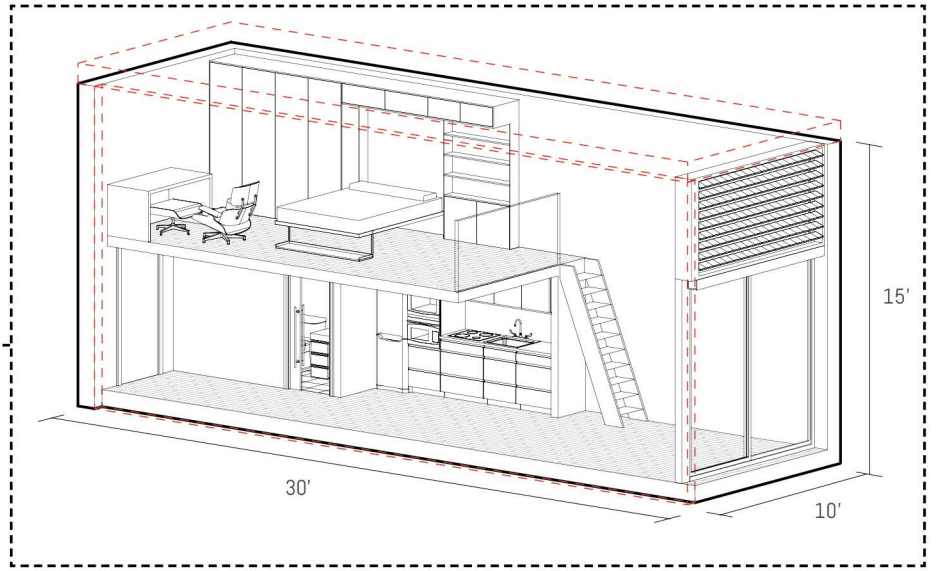
RHINO TO REVIT WORKFLOW | RAPID PROTOTYPING

I believe that having a wide skill set is vital for a productive workflow. This project utilizes the parametric capabilities of Rhino and Grasshopper with the intelligence of BIM in Revit to create a dynamic composition of mixed use residential units and retail.



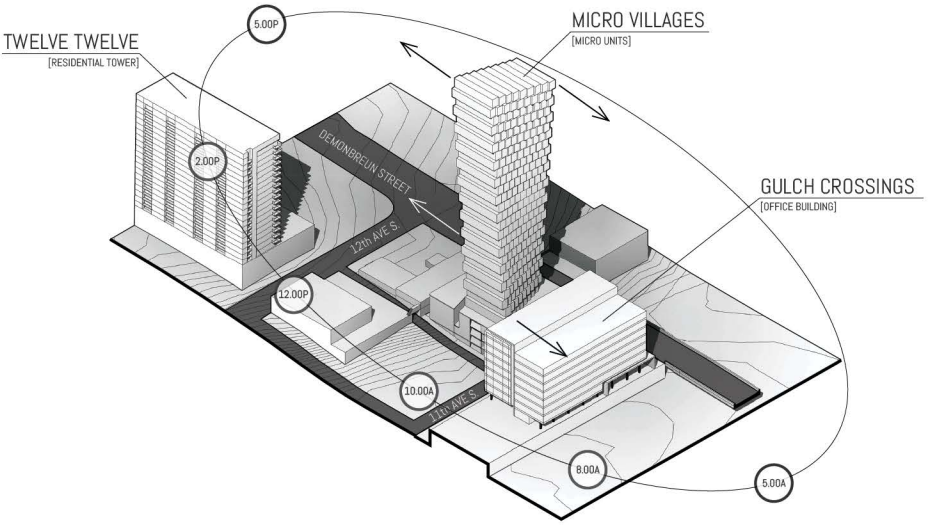
SUMMER2015–**FALL**2016
LOCATION Nashville, TN
COLLABORATORS Kion Swaney


BANK OF NASHVILLE
BORAN



MICRO UNIT HOUSING

The units provide balance between small space, utility, and comfortability .

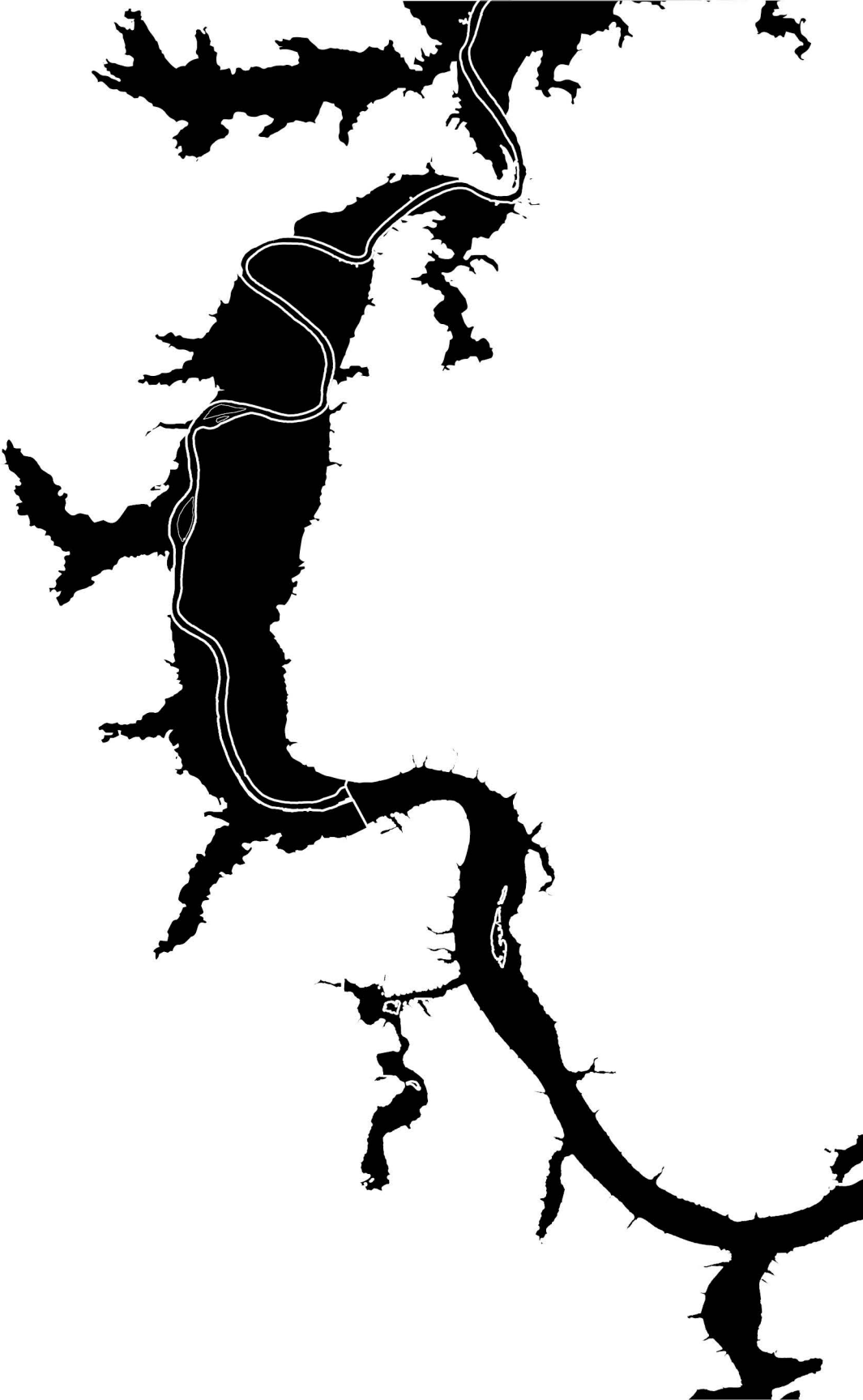


UNIT SHIFTING

The units are shifted in order to orient the building for best views and solar exposure.

LANDSCAPE 02

CURATED INUNDATION |
POND BALANCE |
AUGMENTED WILD |
WEDGED PIER |



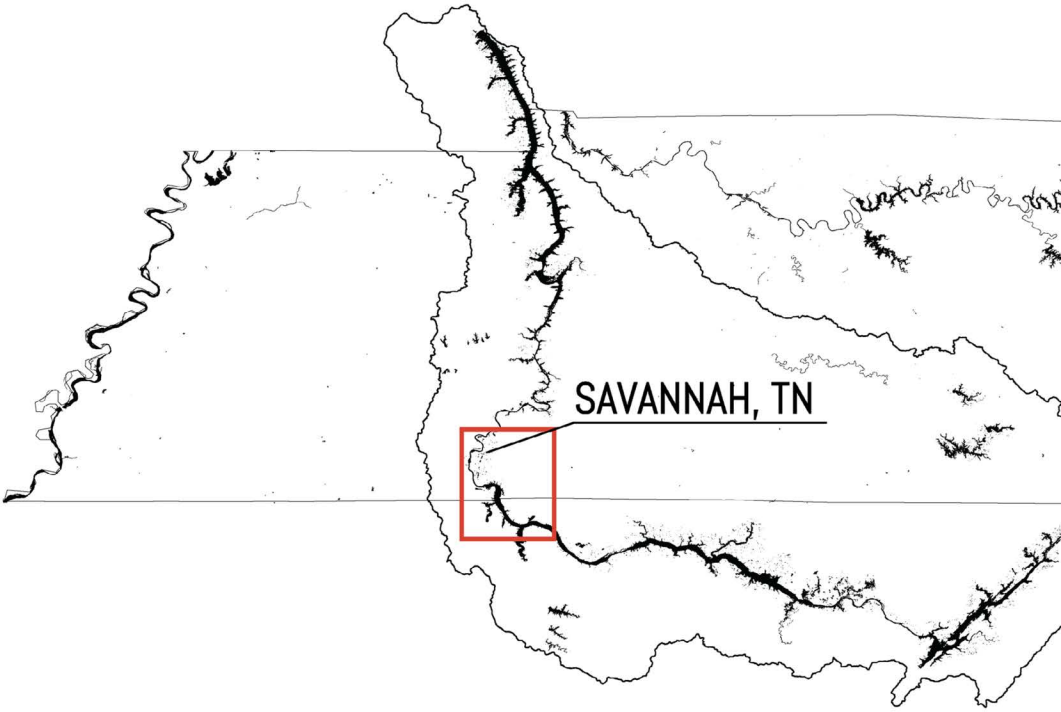
[CURATED**INUNDATION**]

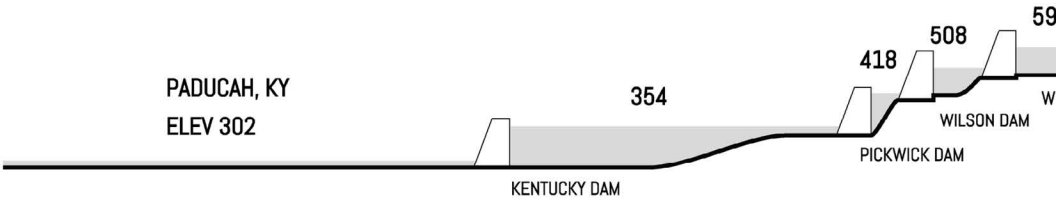
In the 21st Century, the TN Valley will no longer be afraid of, and will even welcome, flooding as an economic and ecological driver by embracing strategies of wetland remediation and the dynamic hydrologic processes and patterns of the river and river system.

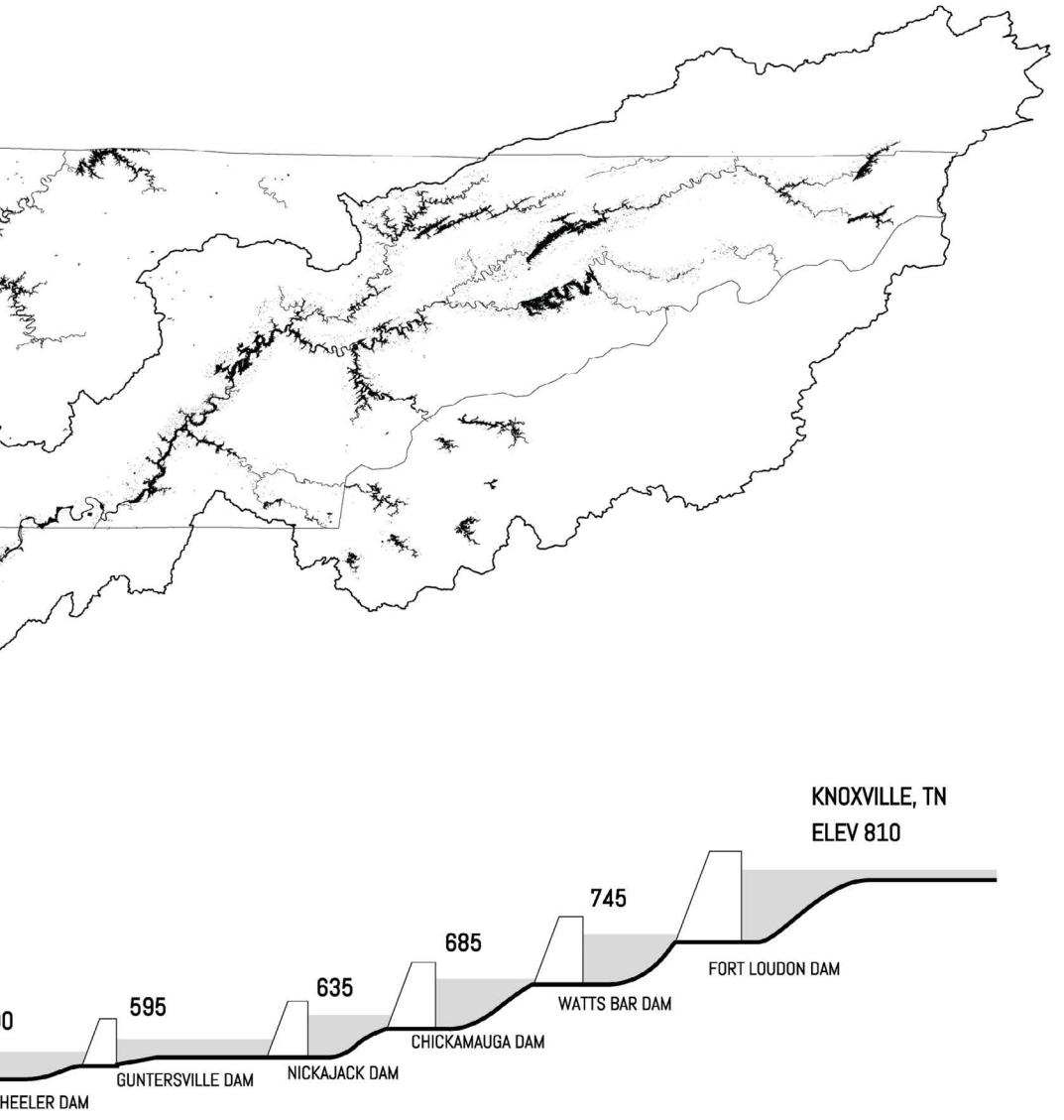
The Tennessee River has been heavily modified by the TVA in order to accomplish an extensive amount of goals that range from energy generation, to flooding control, and even to disease control. Although these modifications have allowed for economic and urban development along the Southeast, it has greatly affected the wetlands in the TN valley with a loss of 59%.

The 59% loss of wetland area has heavily effected biodiversity in the TN Valley which is considered to be the Amazon of the South. Bringing back wetland development along the TN River will not only drive ecological remediation but will also open up economic development through agronomic, aquacultural, and flood friendly agricultural practices. These are done through a series of wetland typologies that can handle the varying conditions of the TN River.

FALL2016
LOCATION Savannah, TN
PROFESSORS Brad Collett | Phil Enquist, FAIA, SOM Partner

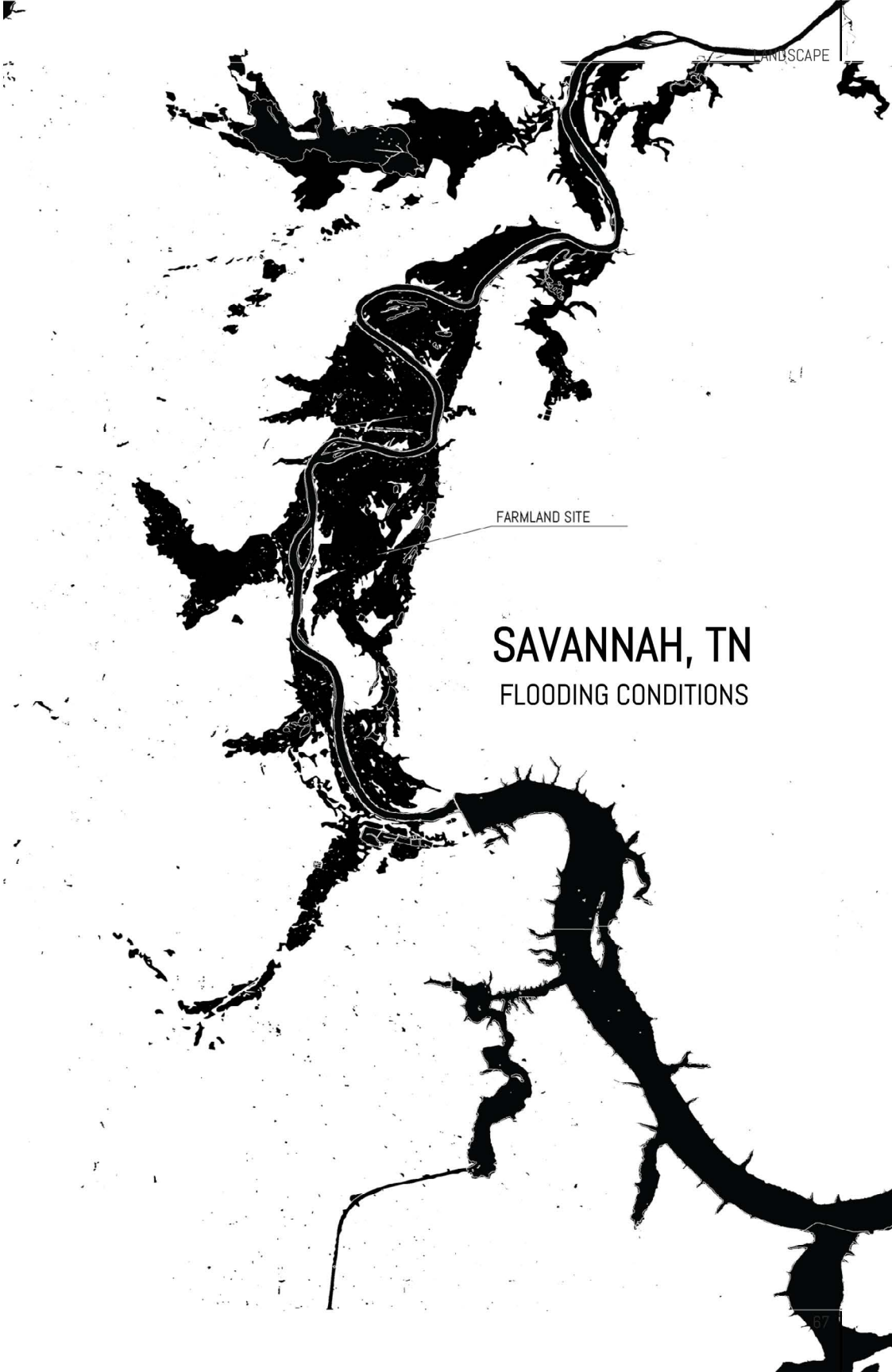

SAVANNAH, TN


PADUCAH, KY
ELEV 302
354
418
508
59
KENTUCKY DAM
PICKWICK DAM
WILSON DAM
W



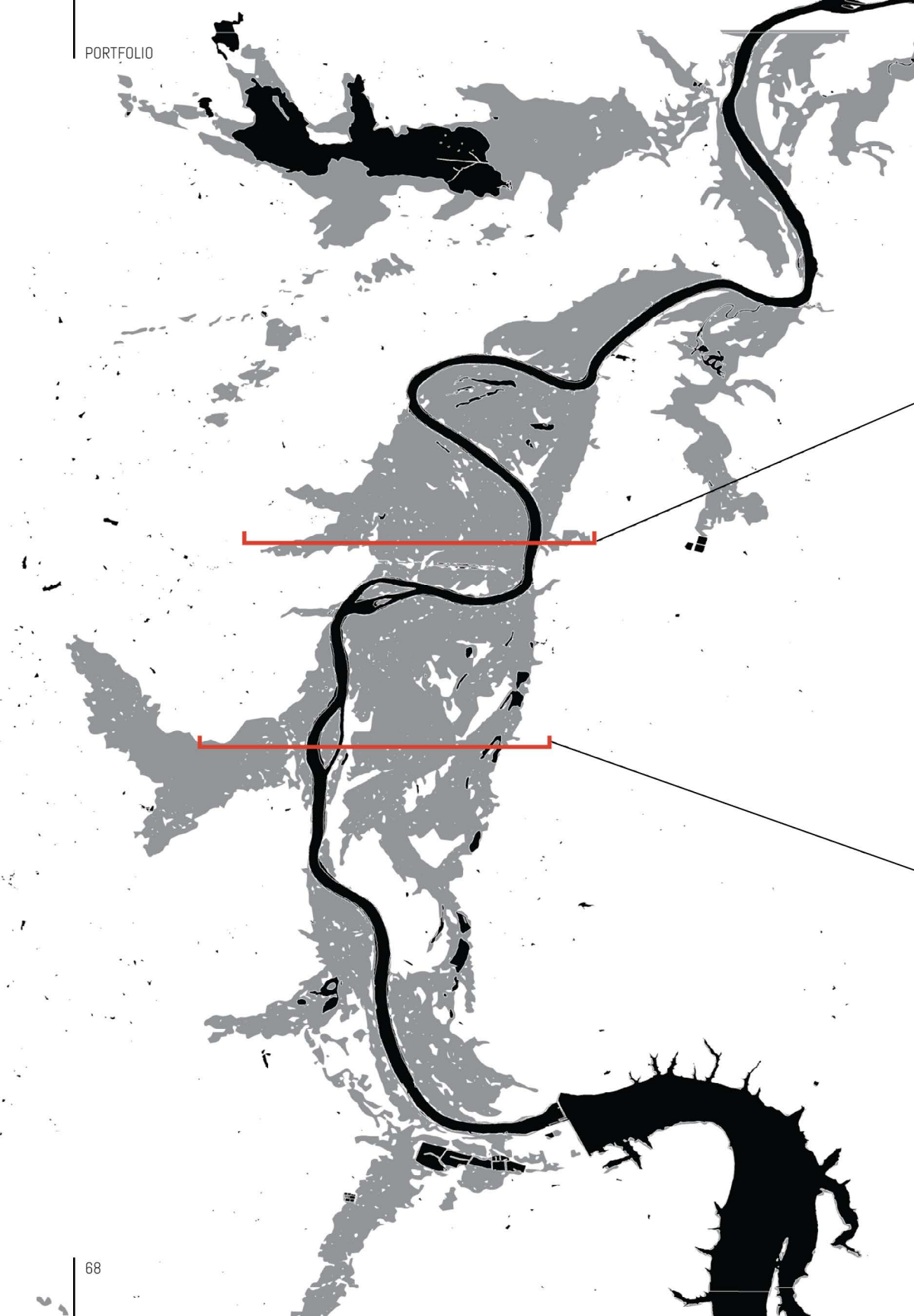
TVA RIVER MANAGEMENT

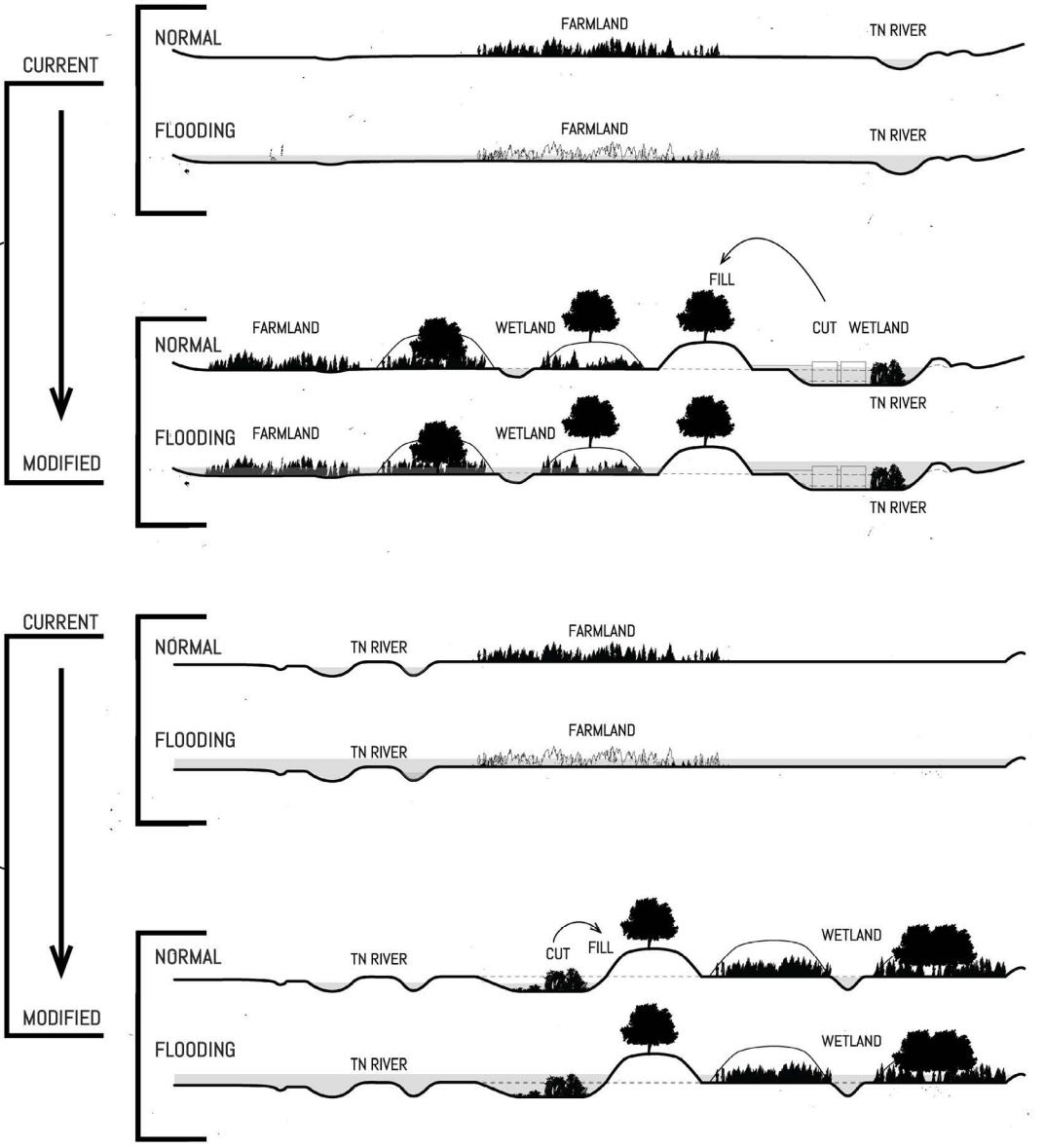

AGRICULTURAL LAND
CITY OF SAVANNAH
PICKWICK DAM
RIVERSIDE RESIDENTIAL
PACKAGING CORP.

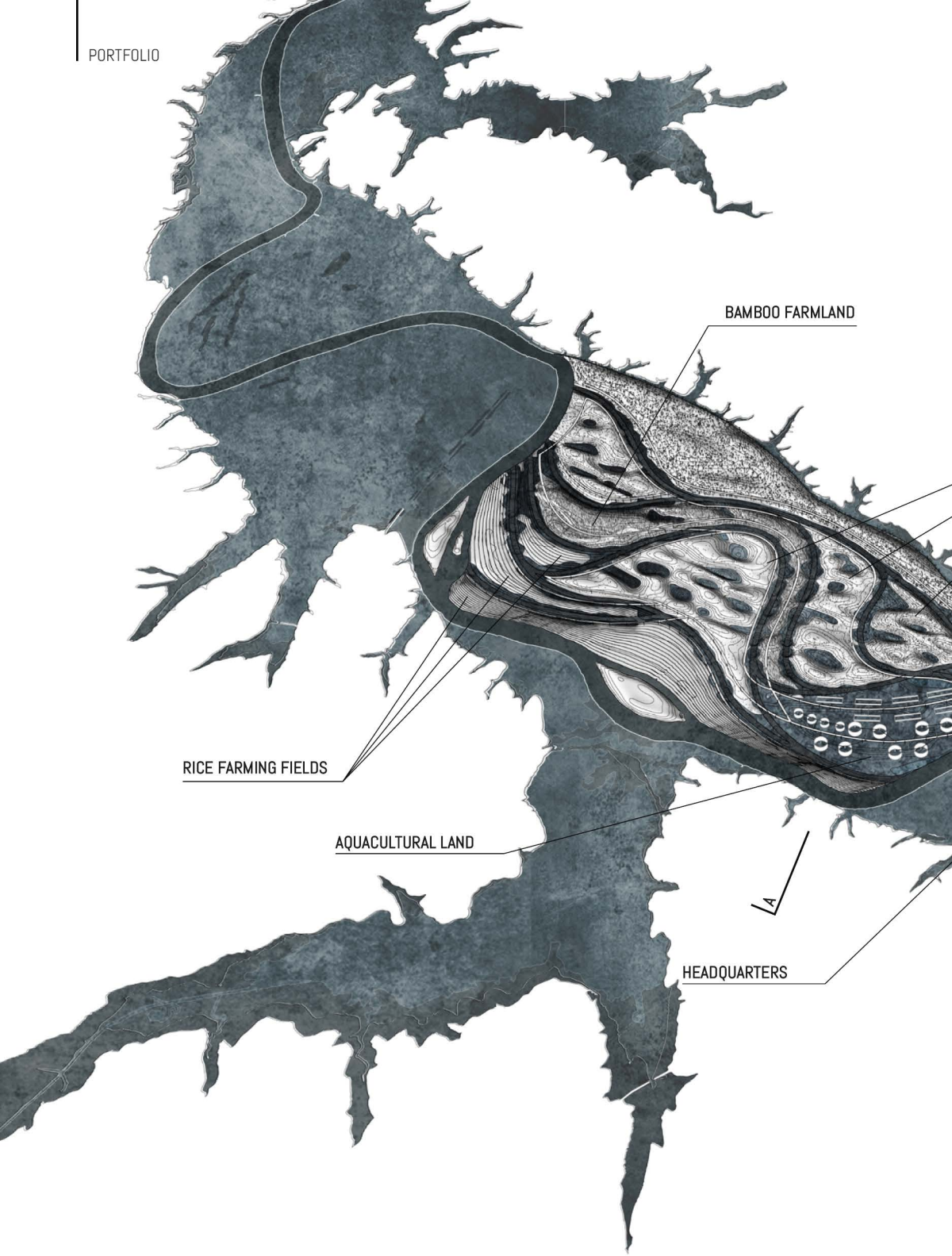


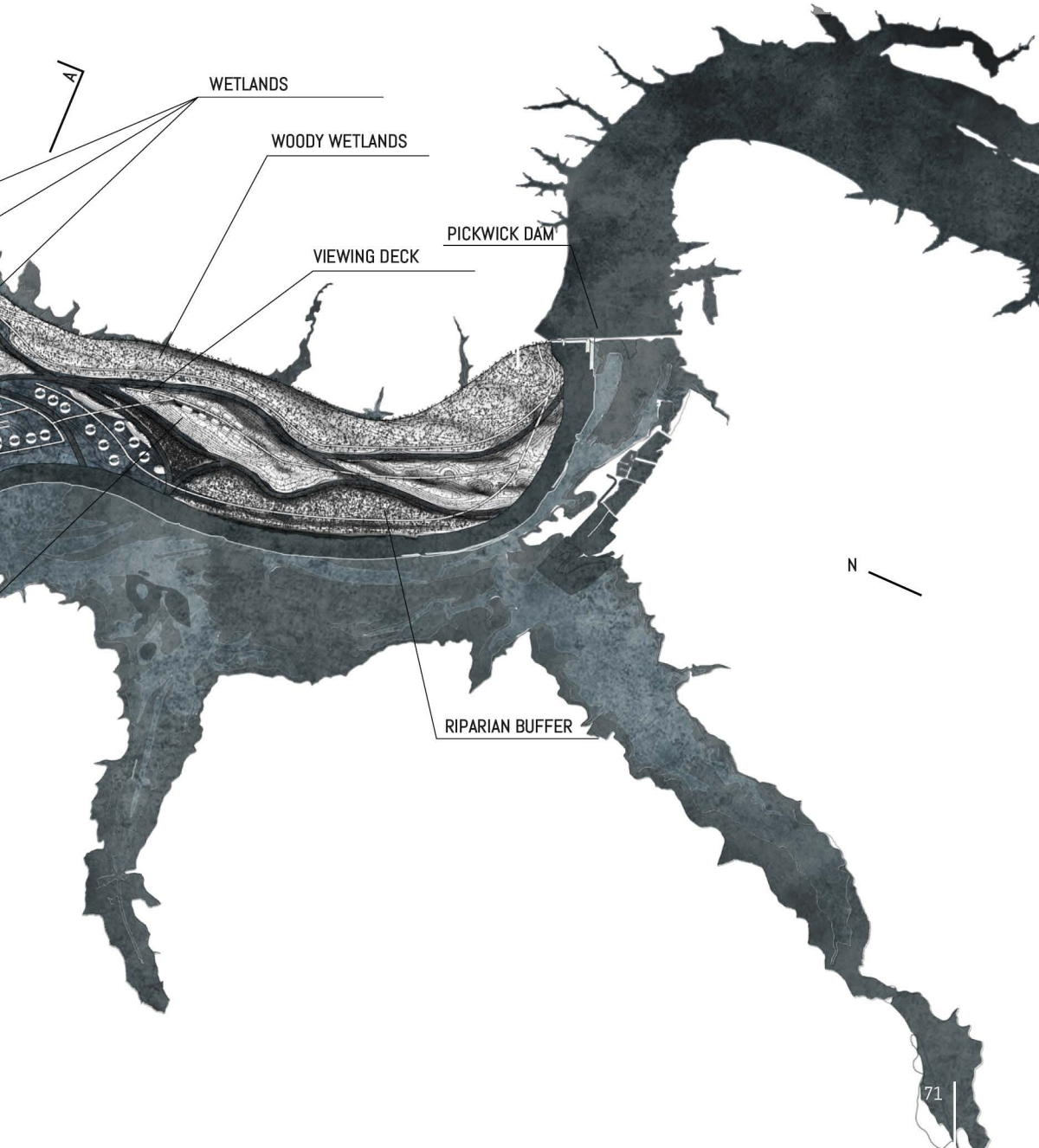
SAVANNAH, TN

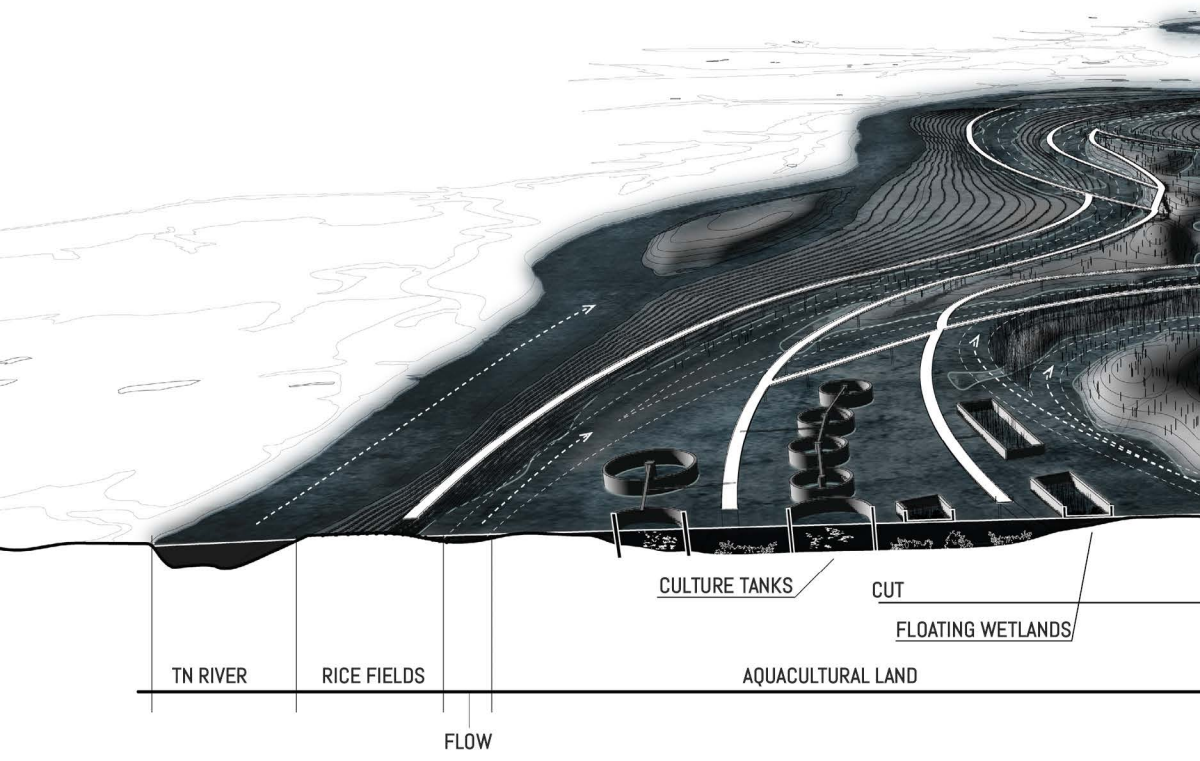
FLOODING CONDITIONS

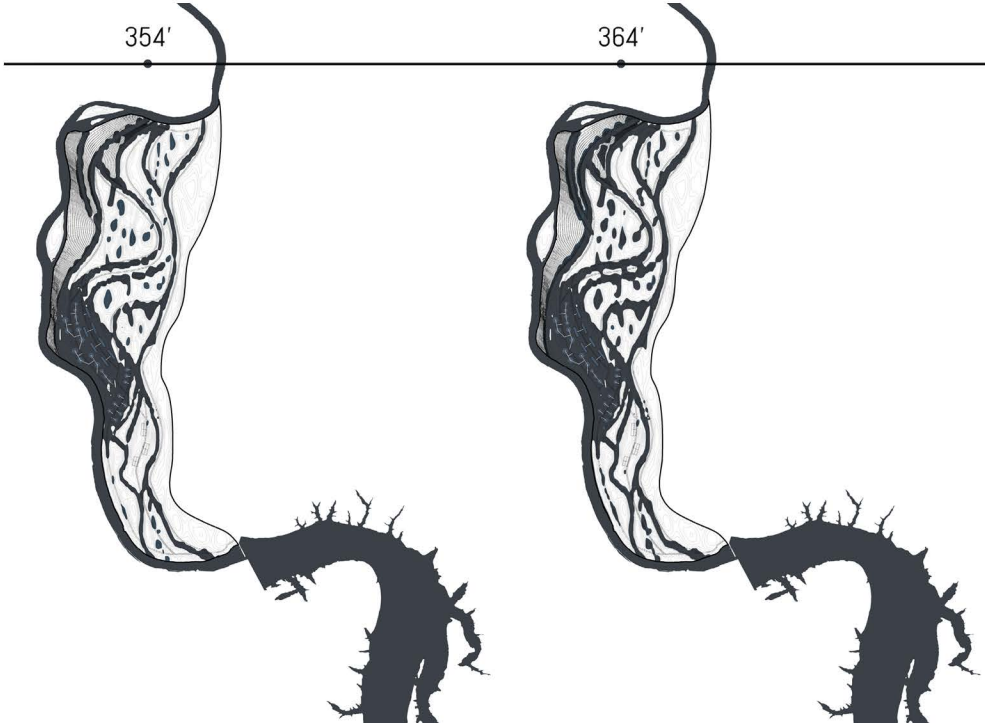


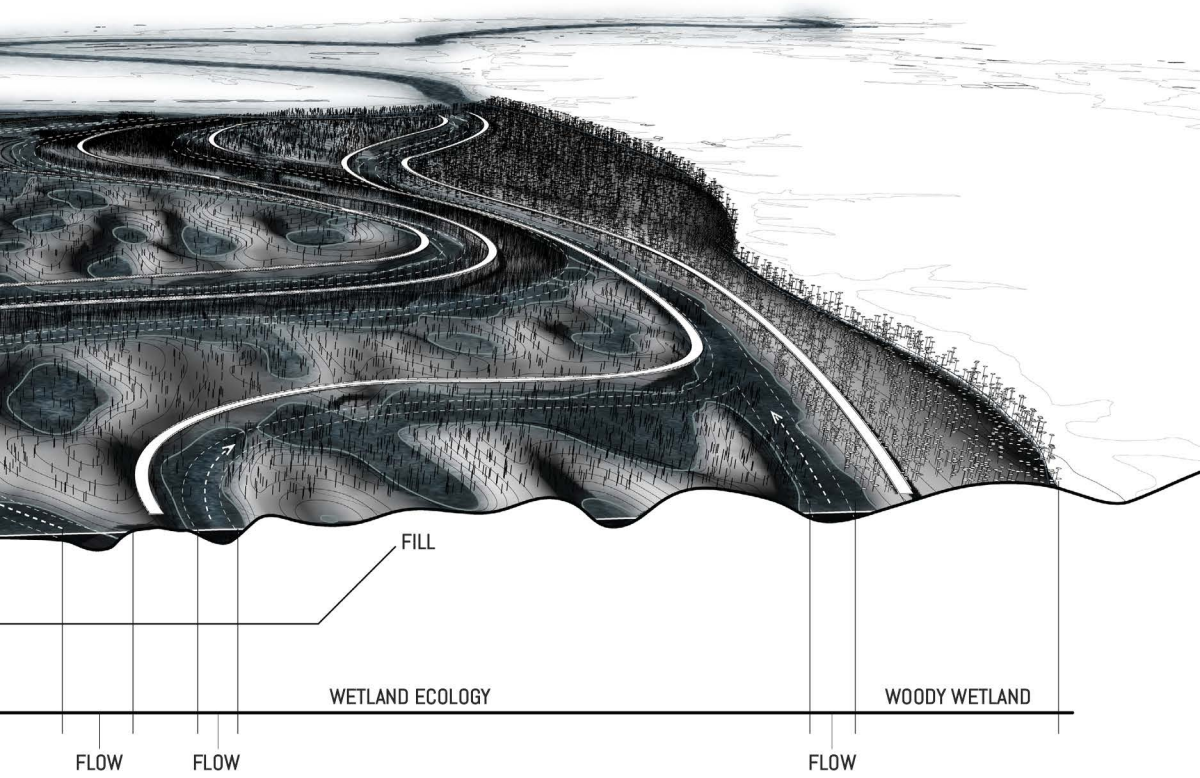

CURRENT
MODIFIED
NORMAL
FLOODING
FARMLAND
TN RIVER
WETLAND
FILL
CUT

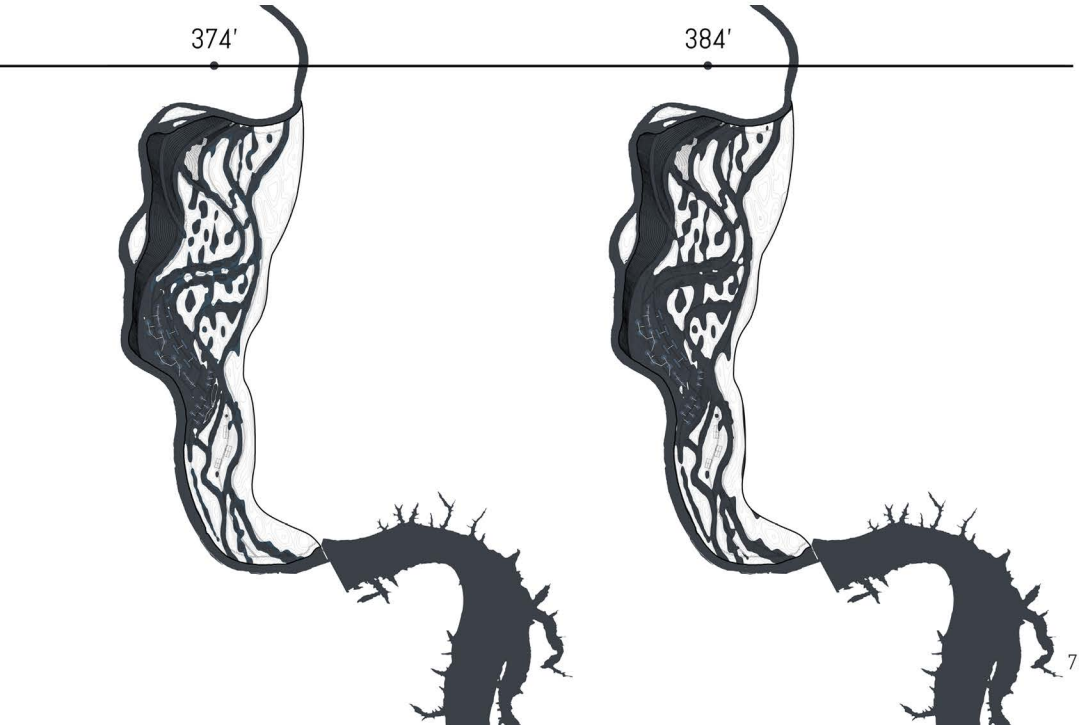

BAMBOO FARMLAND
RICE FARMING FIELDS
AQUACULTURAL LAND
A
HEADQUARTERS


A
WETLANDS
WOODY WETLANDS
PICKWICK DAM
VIEWING DECK
N
RIPARIAN BUFFER


CULTURE TANKS
CUT
FLOATING WETLANDS
TN RIVER
RICE FIELDS
AQUACULTURAL LAND
FLOW


354'
364'


FILL
WETLAND ECOLOGY
WOODY WETLAND
FLOW
FLOW
FLOW


374'
384'

WETLAND REMEDIATION TYPOLOGIES

01 Agricultural Wetland [Collection of excess fertilizer]
02 Aquacultural (Agronomic) Wetland [Fish, Algae, Phyto]
03 Industrial Wetland [Coal Ash Ponds, Waste, Pollution]
04 Fixed Floating Wetland [Wave Attenuator]
05 Barge Floating Wetland [Mobile Along River]
06 Sediment Remediation Wetland [River bed dredging]
07 Waterfront Residential Wetland
08 Stormwater Wetland

WETLAND TYPOLOGIES



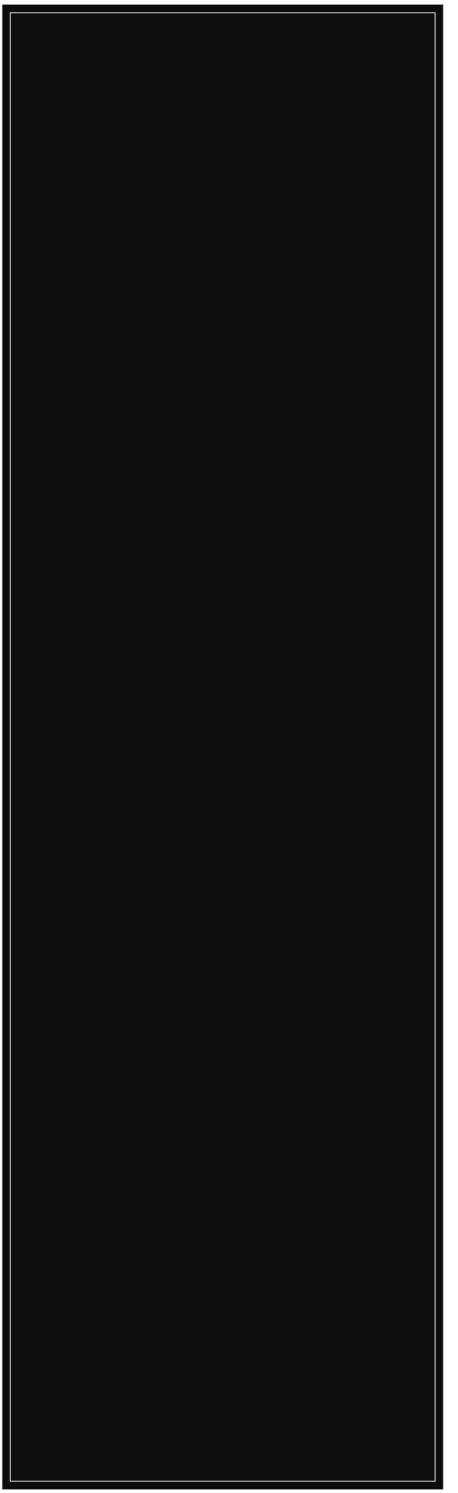


FLOOD FRIENDLY PLANTS

SWITCH GRASS

BALD CYPRESS

BAMBOO



[**POND**BALANCE]

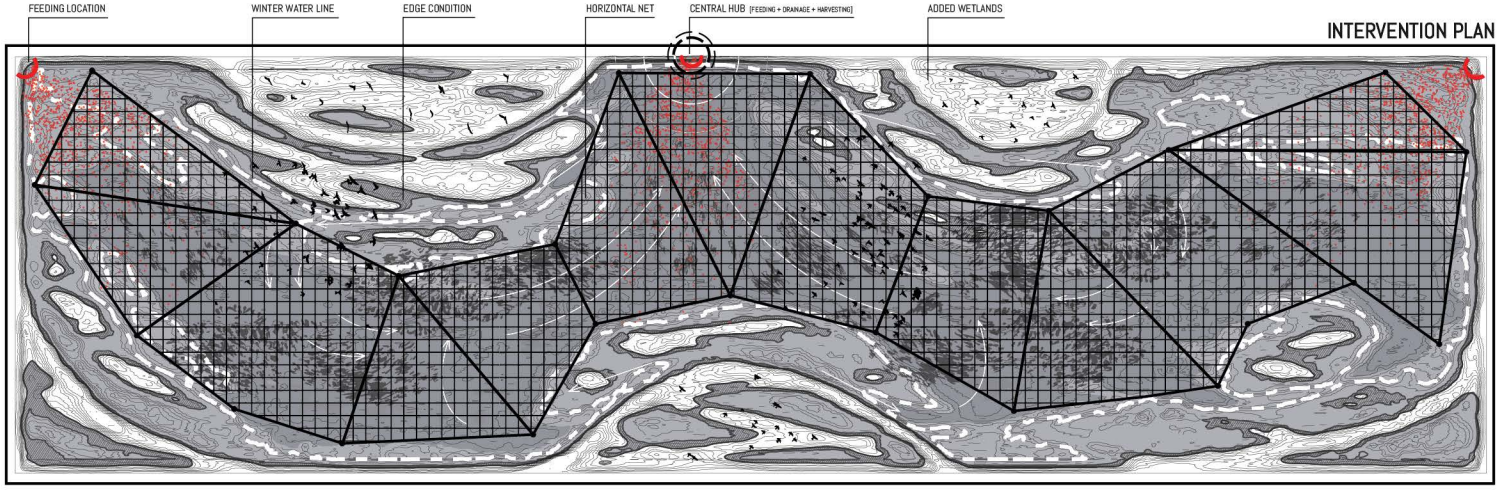
Mississippi is home to the largest market share of catfish farming in the United States. Because of the large amount of farming, much of the wetlands in and around the Mississippi river have be replaced by ponds. Water fowl that migrate through that area now have to fly farther to rest and feed. This wetland lose is leading to a lose of ecological diversity as the landscape has been re-purposed purely for production of catfish. Farmers are also forced to use a variety of harassment techniques to deter predatory waterfowl from eating their catfish and effecting profits. This project aims to bring back wetlands that drive ecological diversity as well has preserve the catfish farming industry, bringing balance to these landscapes.

To do this, Pond Balance modifies the topography for the catfish ponds allowing for landscape to emerge from the water creating wetlands. The bottom surface of the pond is also deepened in order to create additional habitat area for the catfish. New introduction, feeding, and harvesting techniques are developed to accommodate the modified pond surface for optimal yield.

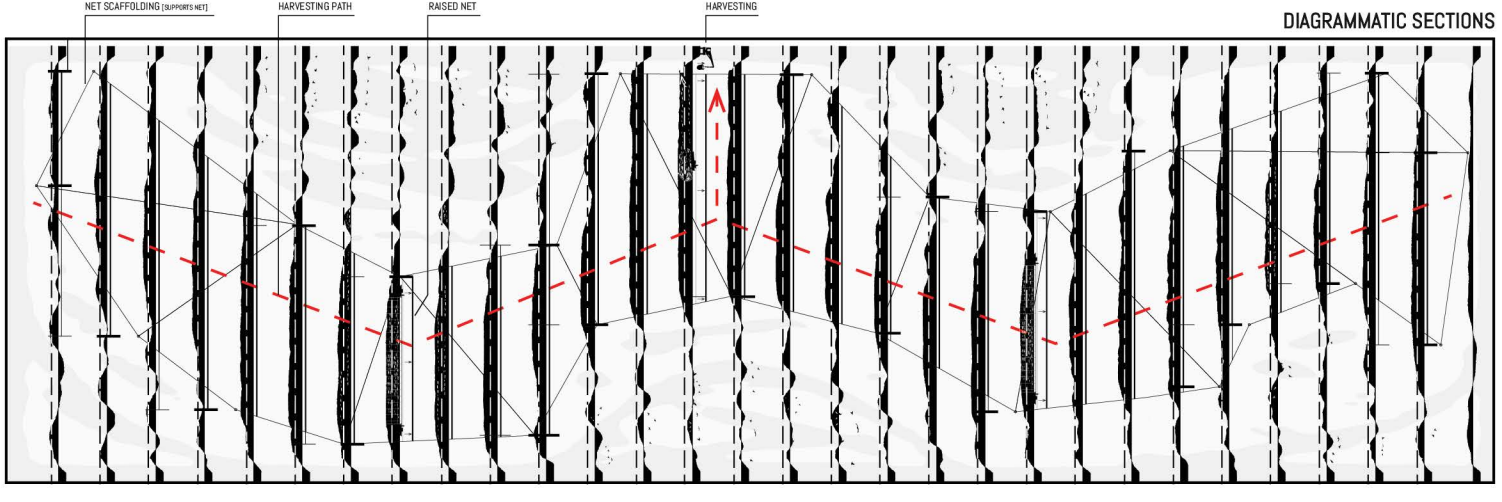
After careful analysis and diagramming of predatory waterfowl harassment techniques, a redesigned horizontal net covering the main water areas where catfish would be located will limit opportunities for catfish loss as the landing water fowl will only have access to the surrounding wetlands where many other nutrition resources, such as insects, would be in abundance. For the farmer, it be cost effective to insert these wetland insects into the pond landscape to provide proper food alternatives to any of the waterfowl that would harm their yields.

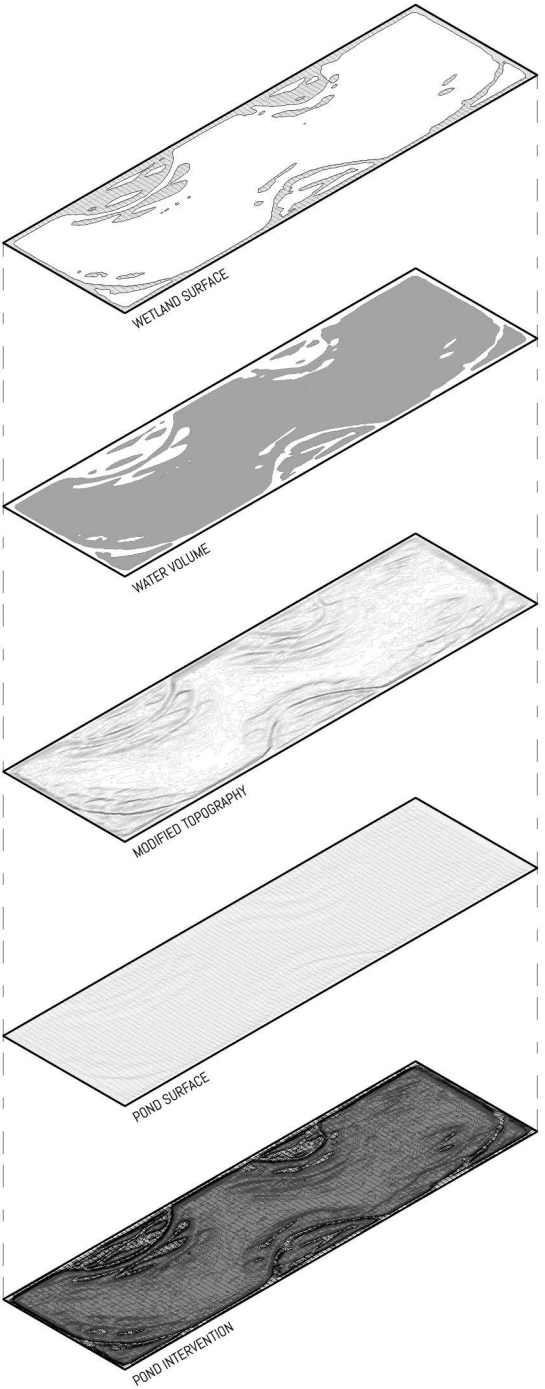
FALL2015
LOCATION Mississippi
PROFESSOR Justine Holzman

INTERVENTION PLAN



DIAGRAMMATIC SECTIONS





WETLAND SURFACE

Wetland surface has been increased allowing for new migration stops and ecological diversity.

WATER VOLUME

The ponds are deepened slightly from 4' - 6' to increase water volume and catfish habitat.

| 443,480 cubic feet - 3,317,460.78 gallons

| 2% Increase in from 2,839,510.65 gallons

MODIFIED TOPOGRAPHY

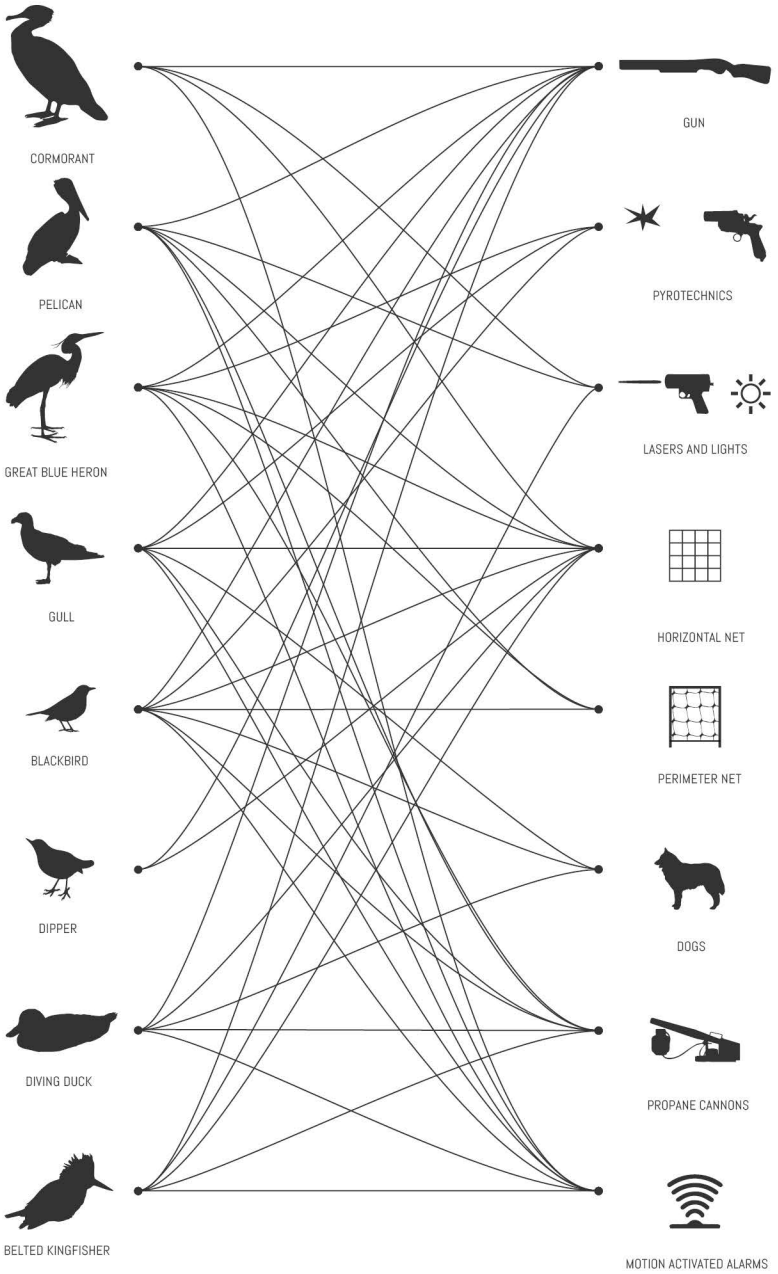
The modified topography was driven by wetland surface area increase and reliable water drainage during the winter months.

POND SURFACE

Pond surface was deepened for more catfish habitat and feeding locations as catfish are bottom feeders.

POND INTERVENTION

The intervention as a whole is meant to foster a dynamic reuse of the space currently taken up by just catfish farming. With modification of topography it is possible to not only increase catfish yield, but also increase wetland area for migrating birds heading south during the winter months.

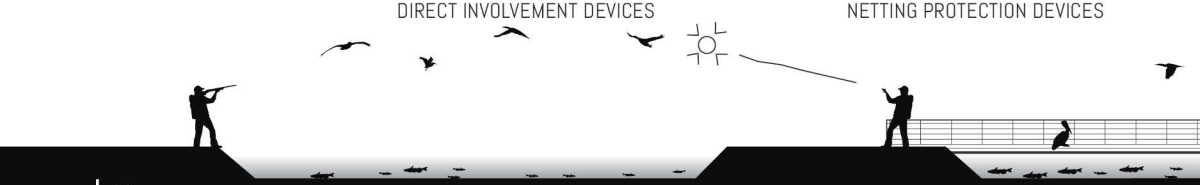


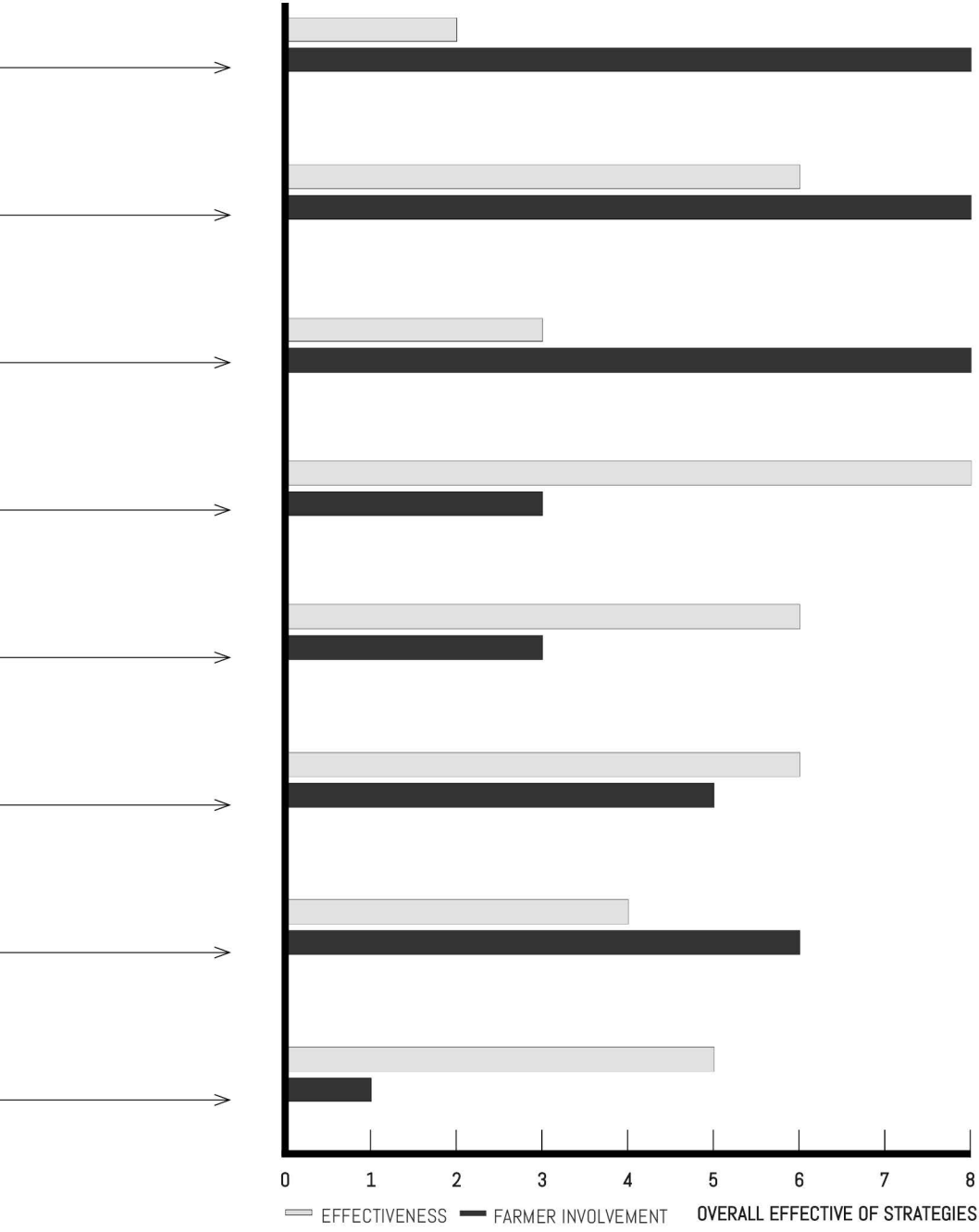
MAJOR PREDATORY BIRDS

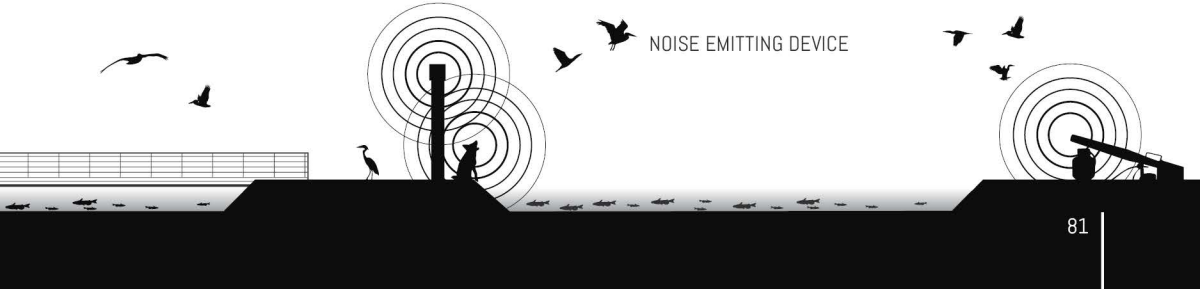
MOST EFFECTIVE STRATEGIES

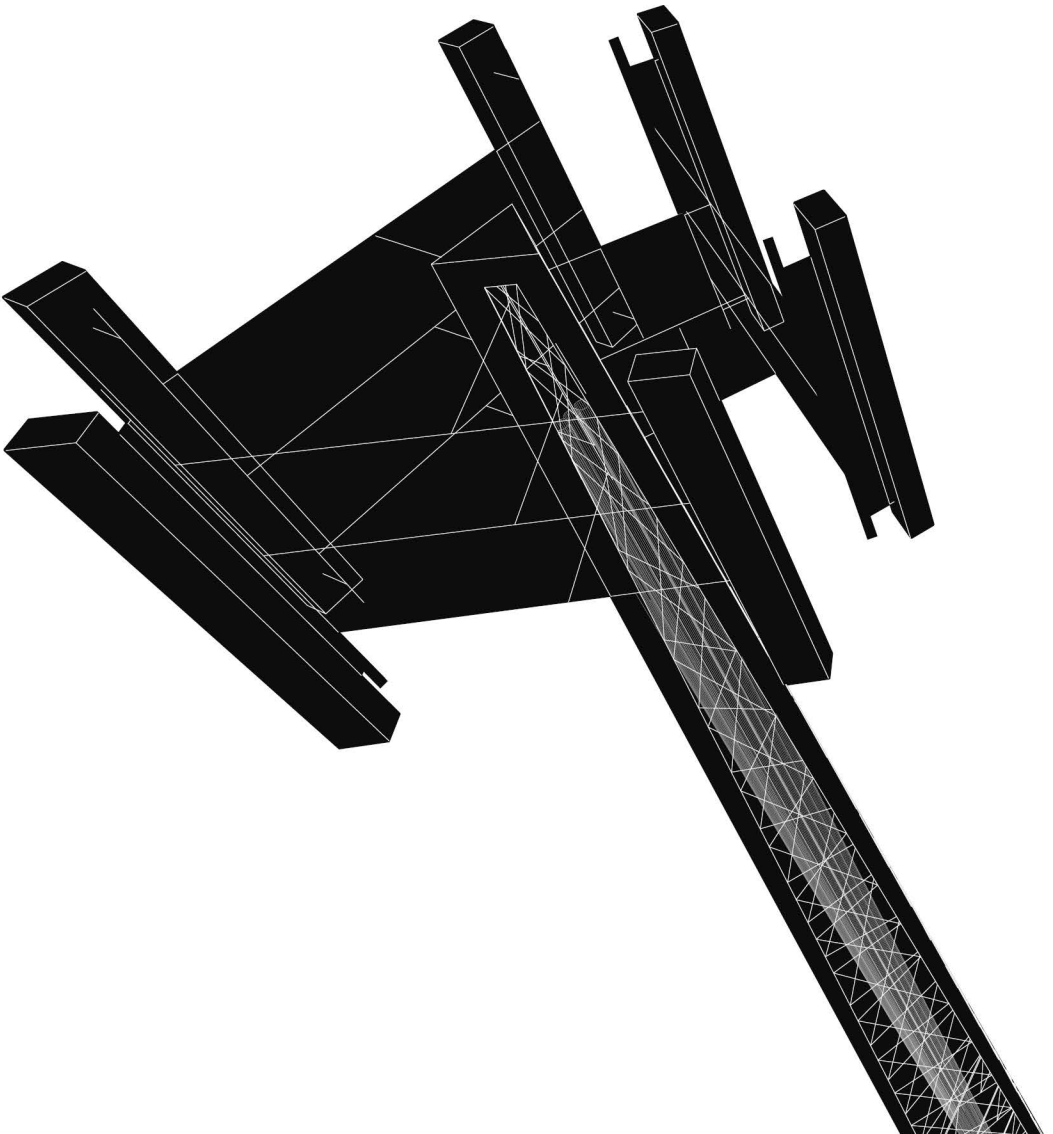
DIRECT INVOLVEMENT DEVICES

NETTING PROTECTION DEVICES




0
1
2
3
4
5
6
7
8
EFFECTIVENESS
FARMER INVOLVEMENT
OVERALL EFFECTIVE OF STRATEGIES


NOISE EMITTING DEVICE



[AUGMENTEDWILD]

This project proposes the creation of new cultural territories in the space between the real and the virtual. These territories are achieved by leveraging an existing infrastructure of Cell Towers – an infrastructure that enables the transmission and translation of massive amounts of data essential to our modern communication. This communication is achieved via a range of radio waves, a Latent Geography, which is invisible and intangible but present nonetheless.

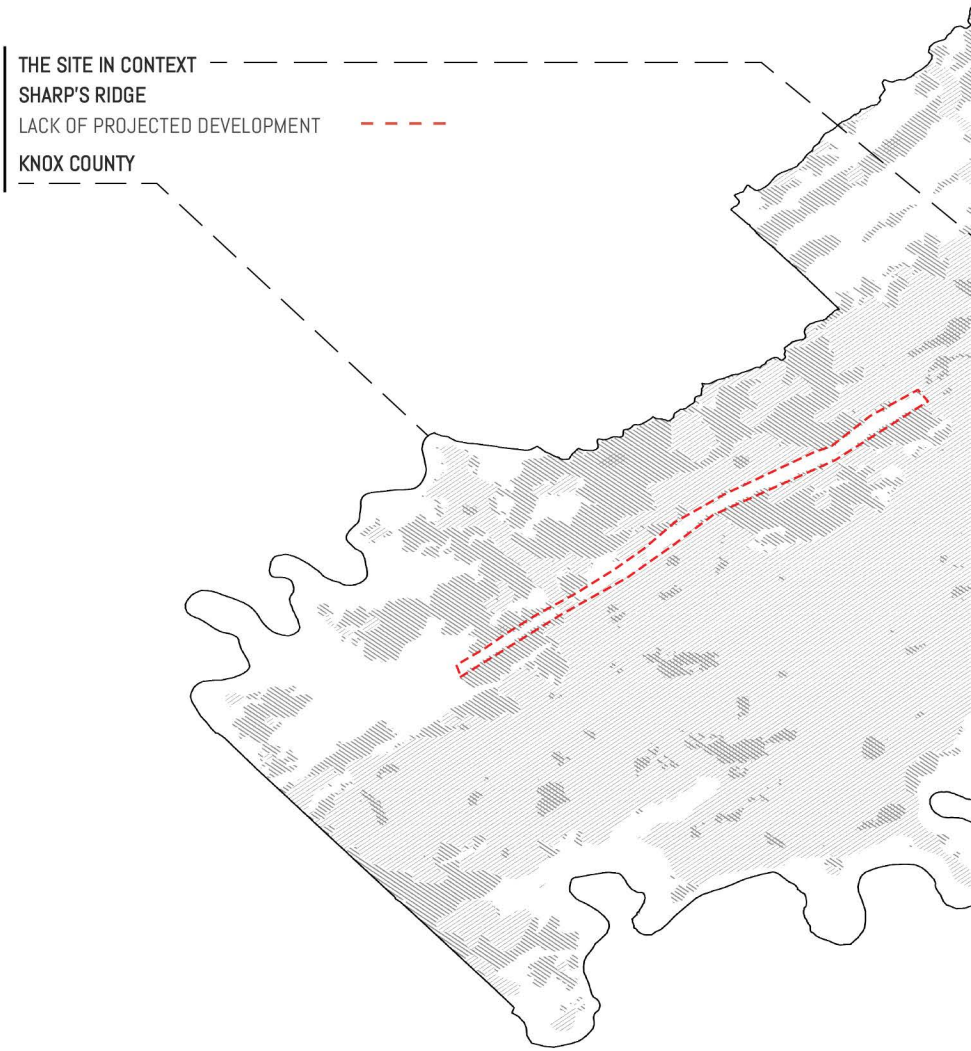
Capitalizing on this latency, the project translates and makes tangible the Virtual geographies of radio, sound, and light waves to heighten the Physical geographies of slope, water and material flow which are always present on the site but which are not necessarily fully perceived. This overlay process defines Hybrid Territorial Zones of wildness along Sharp's Ridge in Knox County. Functionally, the project explores the intersections between the physical and the virtual enabled by the infrastructure of the cell tower and antennas that relay data and modify these hybrid territories, creating a new Augmented Wild. The Augmented Wild then responds and adapts to the external influences of these changing geographies.

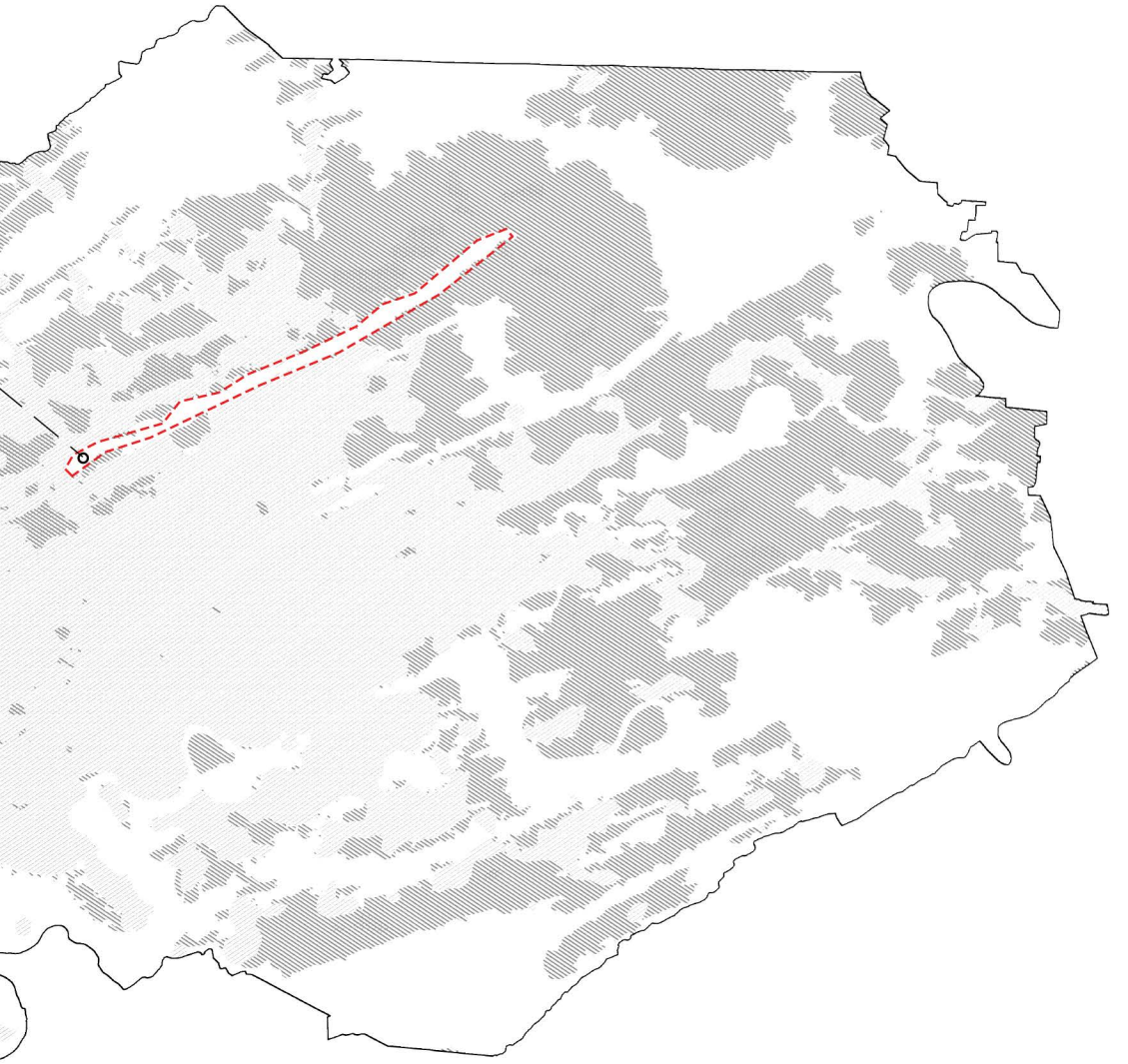
These hybrid territories defining the Augmented Wild respond to the various frequency demands on cell towers driven by the activity of the users around it. Serving as infrastructure allowing for the direct interface between the users and the zones, the Augmented Wild creates a Landscape of Event. This infrastructure is inherently open sourced, providing the ingredients for agents of change to Hijack the system – Hacking the frequencies in which the system is dependent.

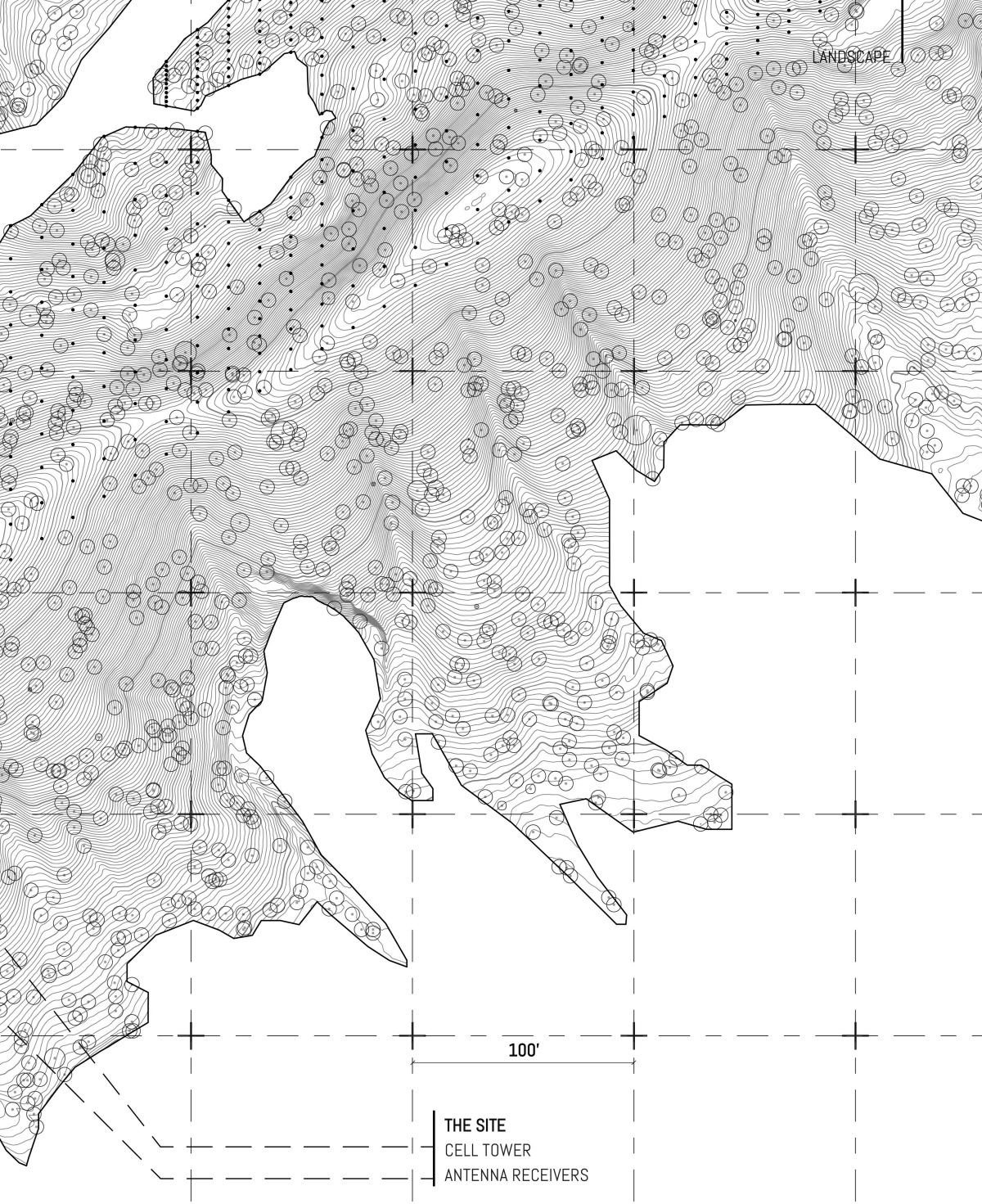
SPRING2016
LOCATION Sharp's Ridge Knoxville, TN
PROFESSOR Gale Fulton

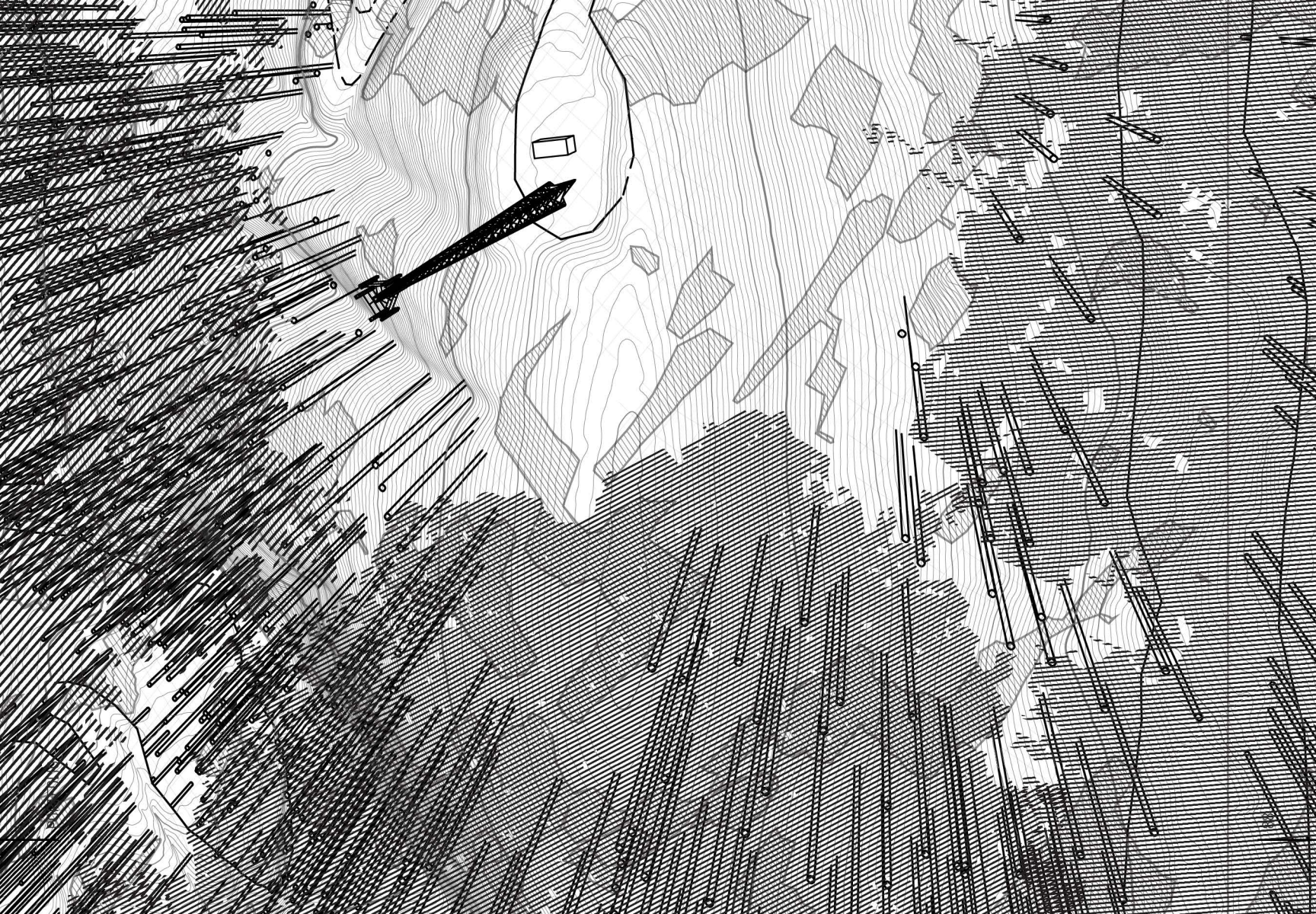
URBANIZATION PROJECTION 2020–2100

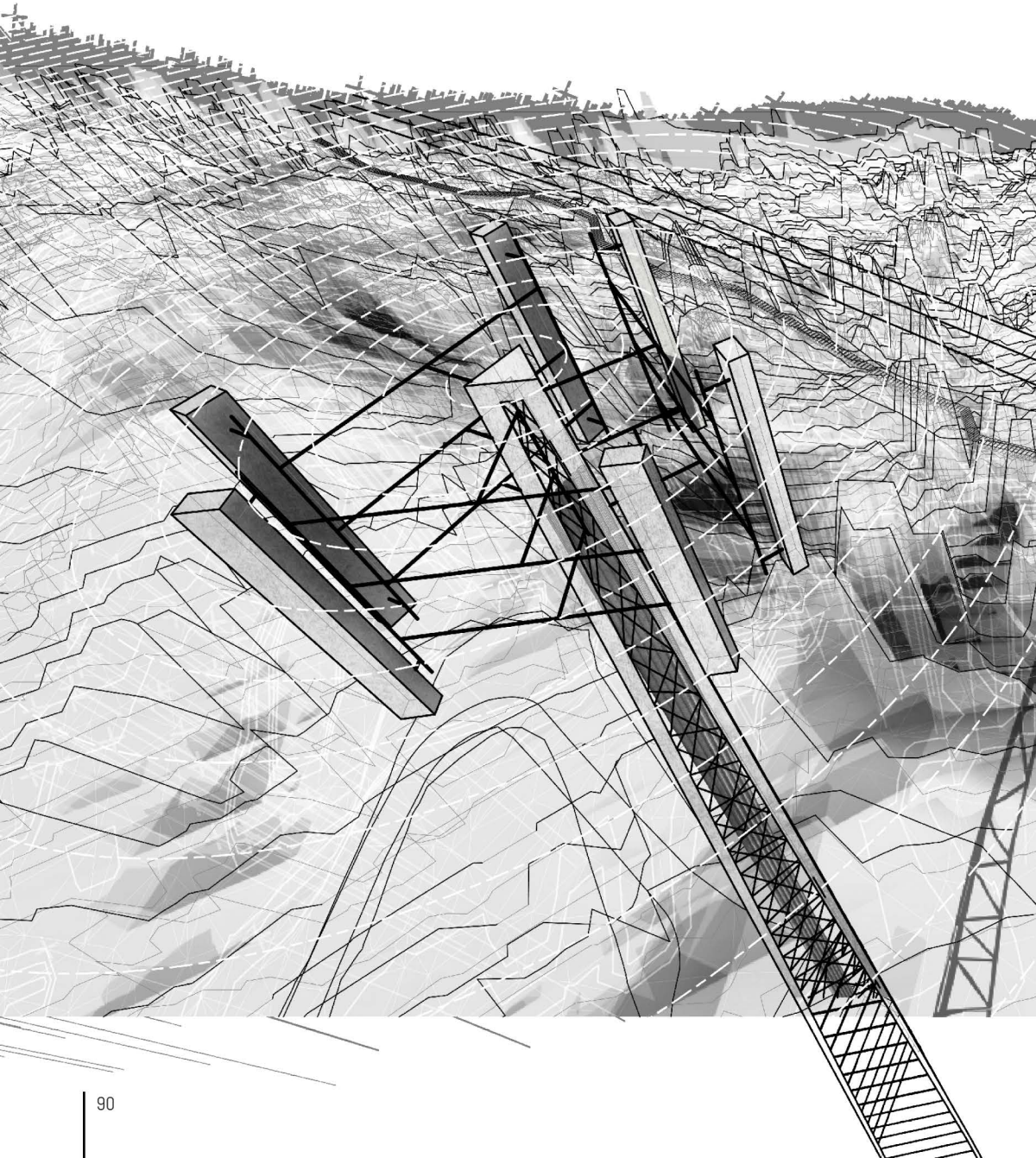
RIDGES
2020
2100



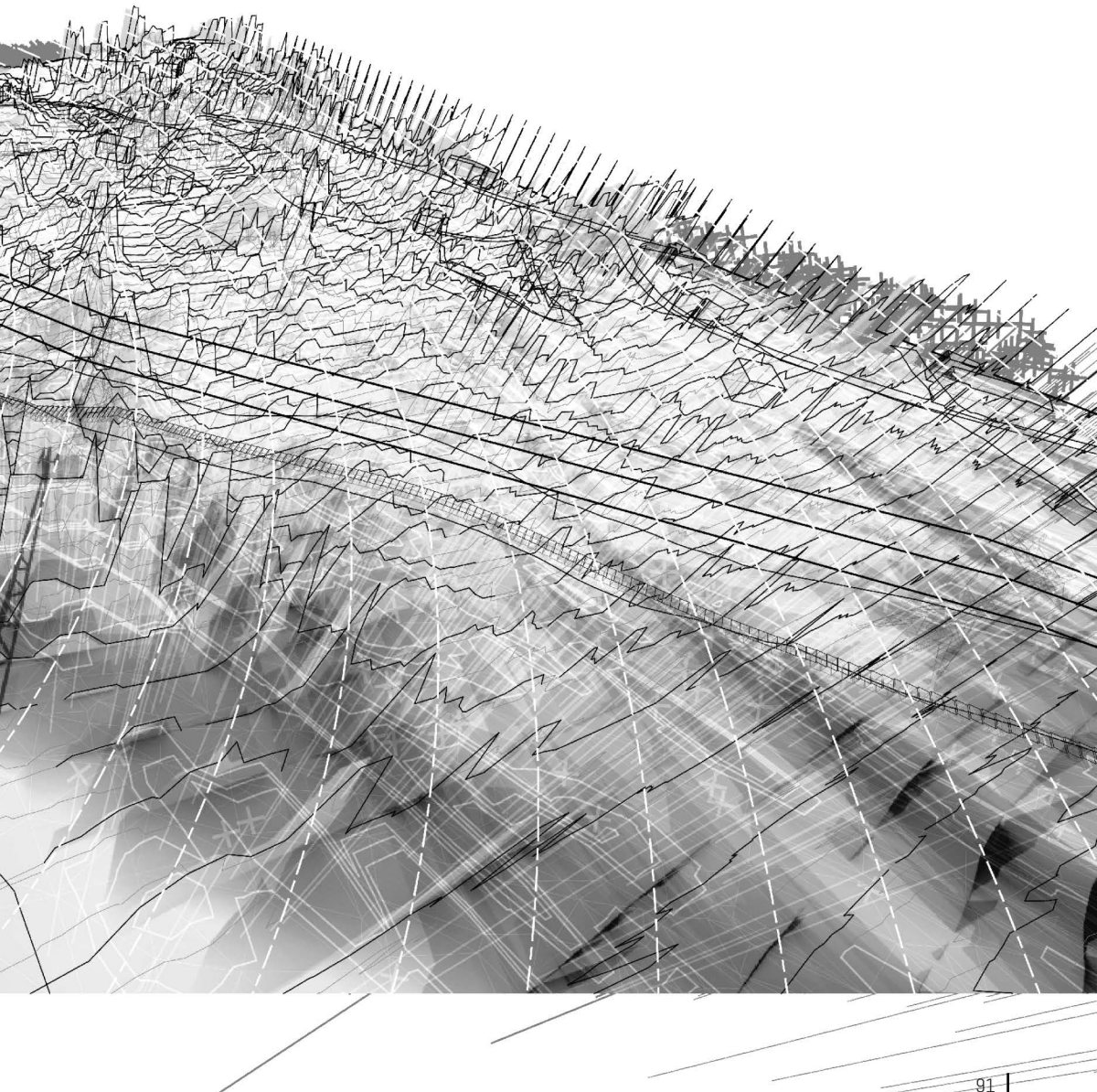


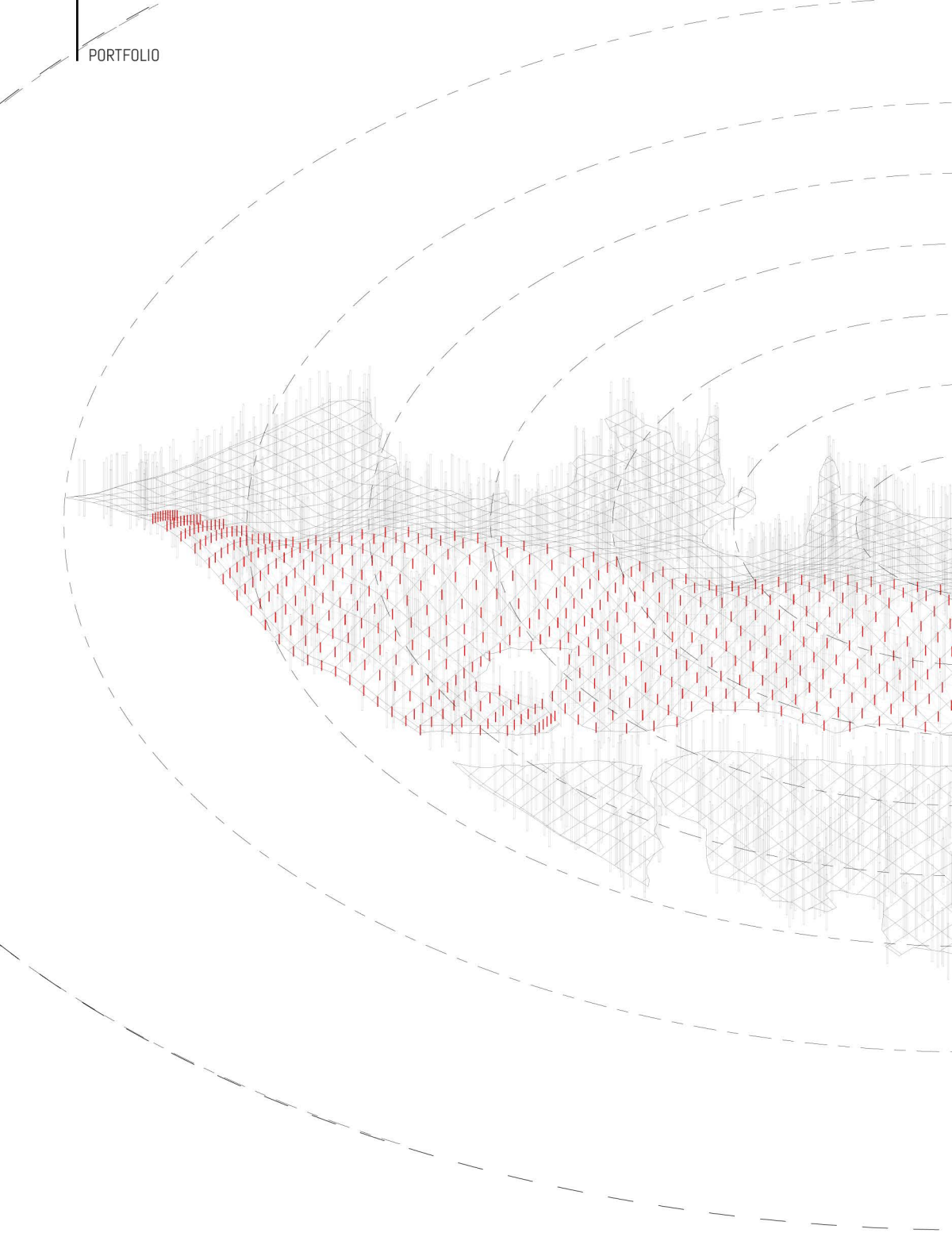

100'
THE SITE
CELL TOWER
ANTENNA RECEIVERS

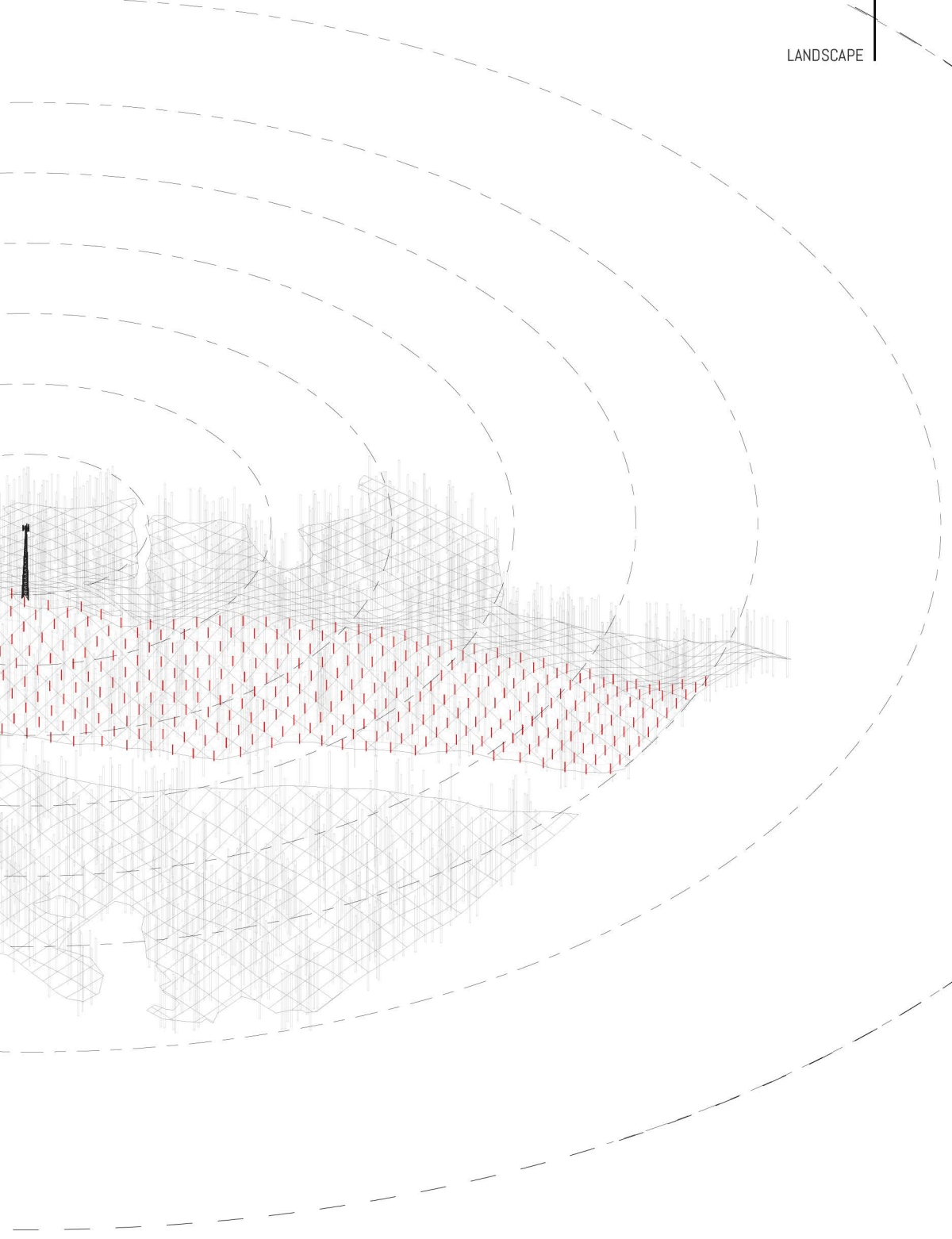




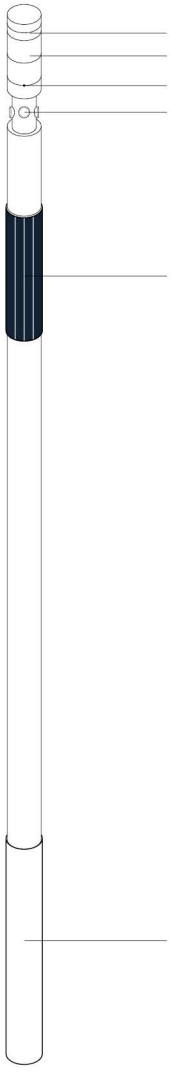
| VIRTUAL WILDNESS
| THE WAVES ARE ALL AROUND US
| JUST PAY ATTENTION

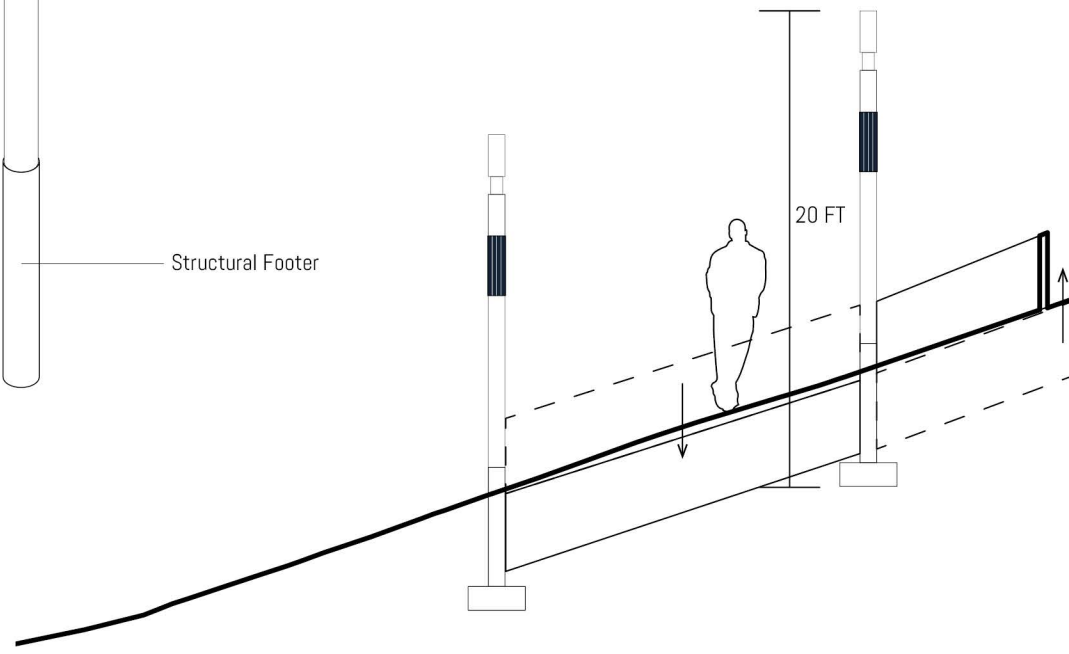


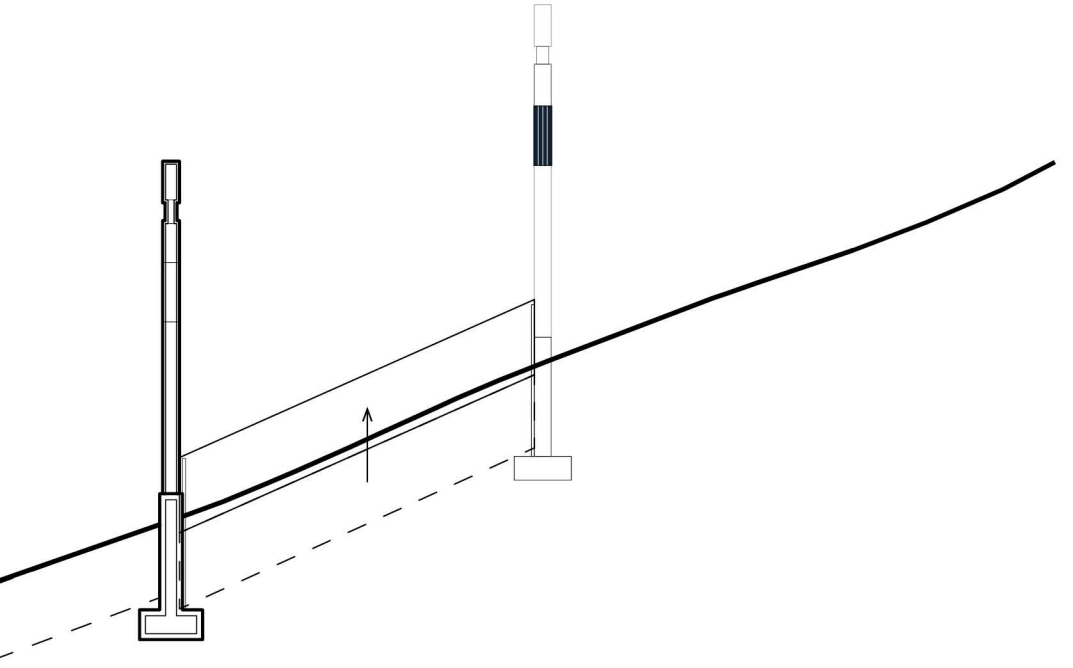


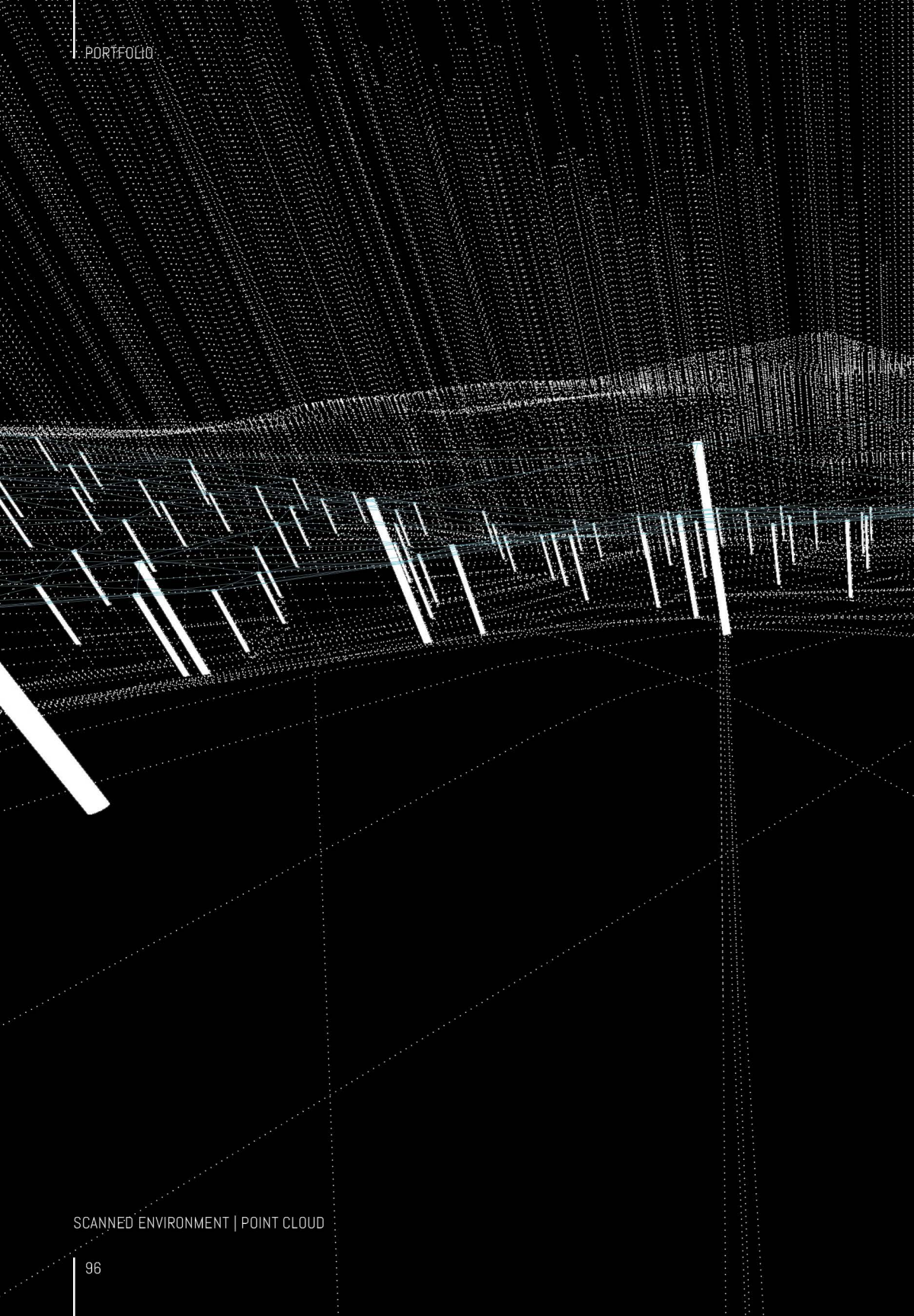


RECEIVER

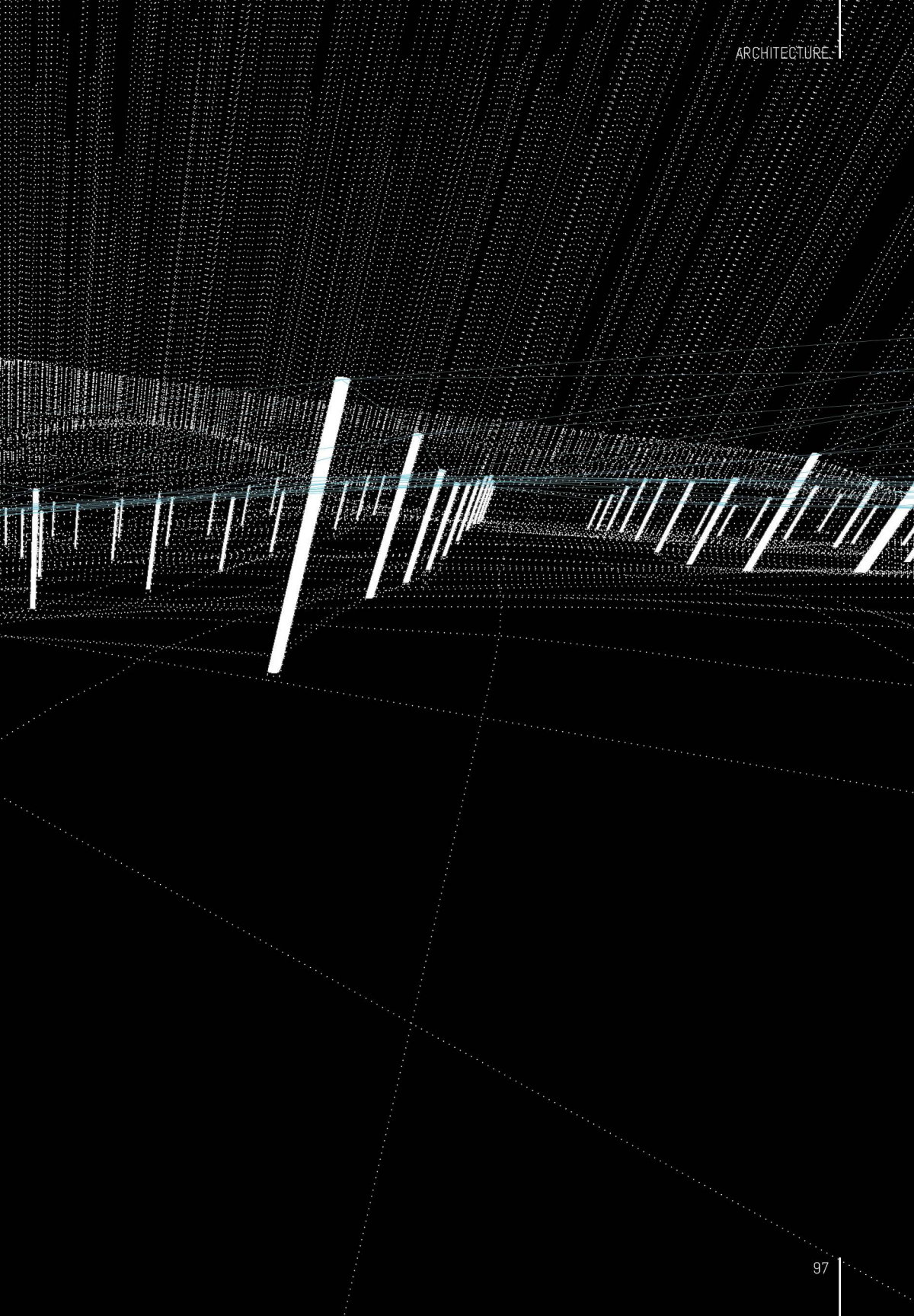

Radio Antenna | Communication with Cell Tower and other Receivers
3D Scanner | Spatial Reference and
Sound Microphone | Sound Tracking
Projectors | For Spatial AR
Solar Panel | For Power
Structural Footer

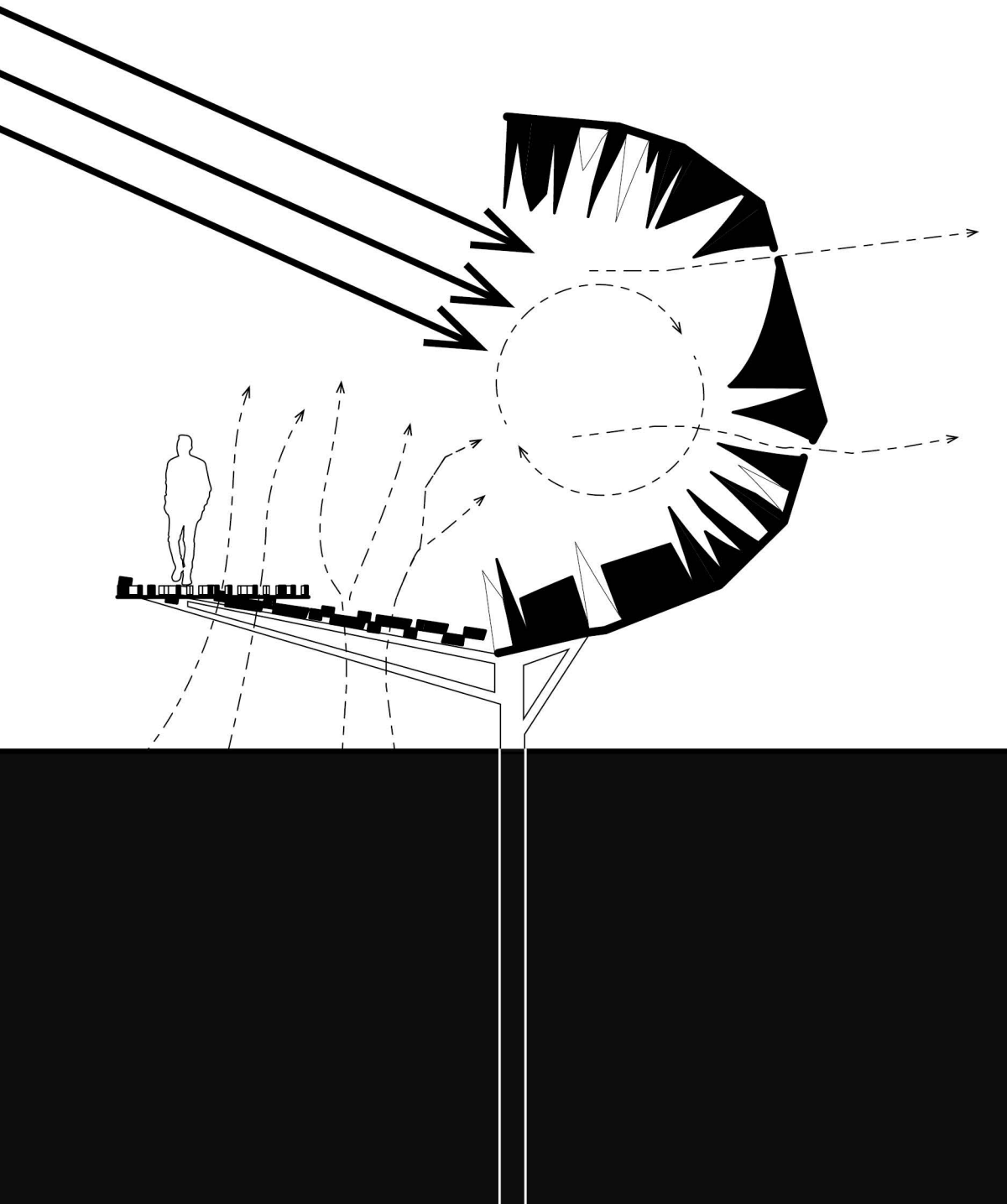

20 FT





SCANNED ENVIRONMENT | POINT CLOUD





[WEDGEDPIER]

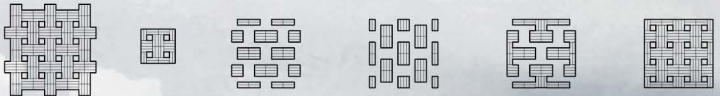
The Wedged Pier is a wet infrastructure that explores digital representation techniques through tectonic interventions that interface between architecture, landscape and ecologies; speculating on new formal and spatial relationships.

The pier harnesses solar energy from the sun in order to clean the water from the TN River. The pier's design creates a paneled facade to maximize surface area along its walls. The arrayed modules take principles from anechoic chambers and are dark in order to absorb as much sun light energy as possible. The immense heat emitted from the pier in turn generates massive amounts of steam pulling water out of the TN River in order to clean it.

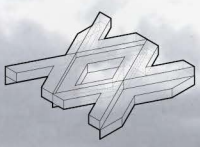
The pier is open to public use but is not for the faint of heart as the sauna like heat can be overwhelming during certain times of the year.

SPRING2016
LOCATION Knoxville, TN
PROFESSORS Gale Fulton, Roger Hubeli, Julie Larsen

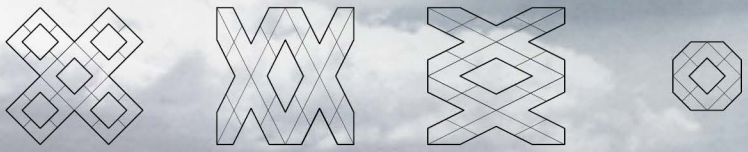
ANECHOIC WALL MODULE



ANECHOIC WALL PATTERNS



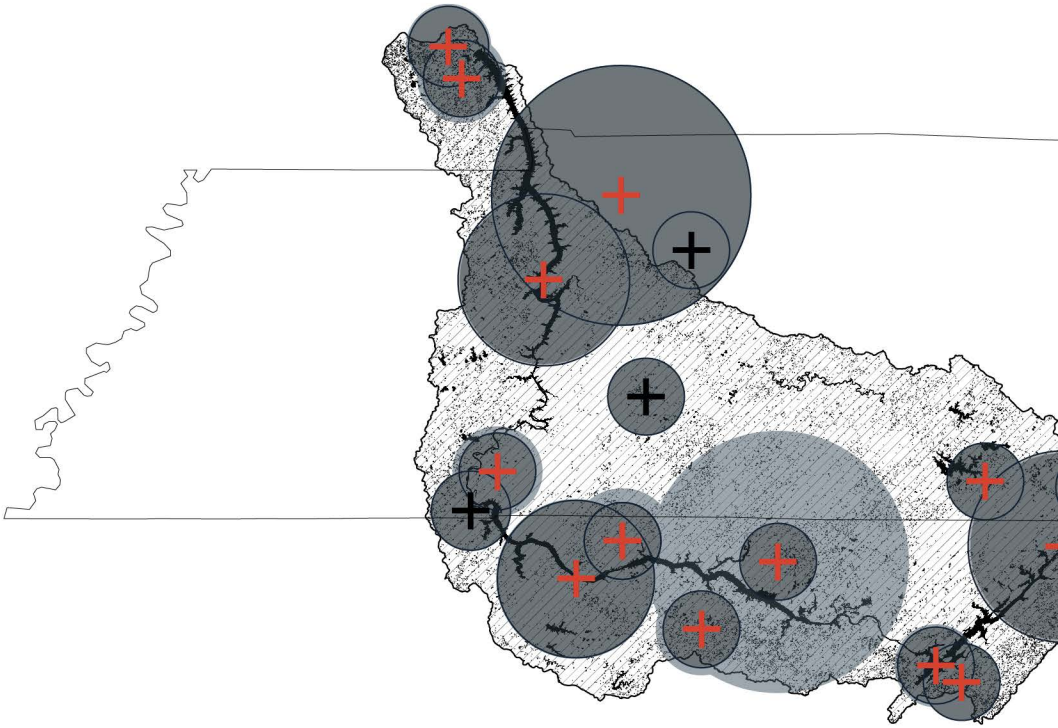
WALKWAY POROUS MODULE

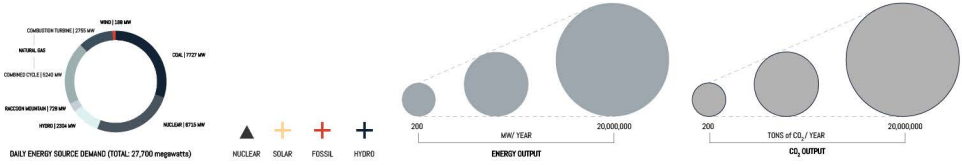


WALKWAY POROUS PATTERNS

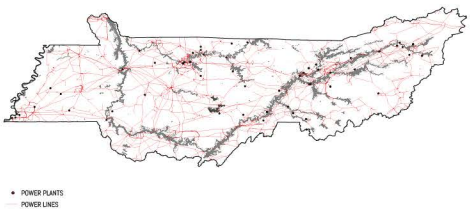
MAPPING 03

ENERGY LANDSCAPE |
ENERGY TYPOLOGY |
RAPID RENEWAL - MI WATERSHED |
RAPID RENEWAL - CDL |

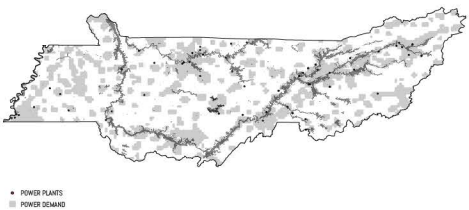




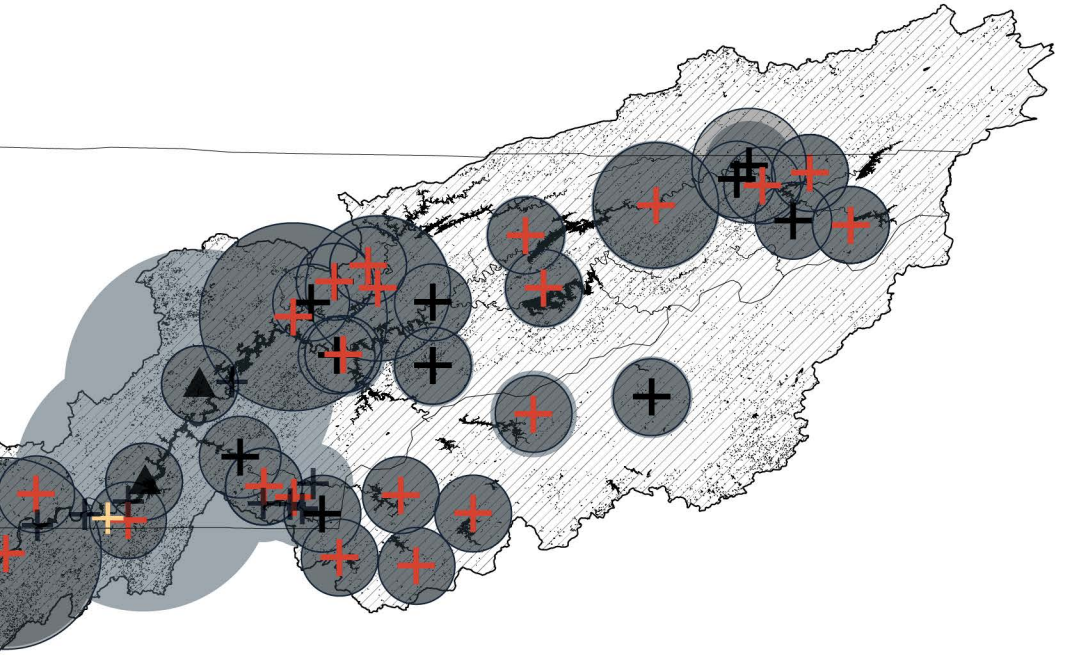
ENERGY OUTPUT | CO2 OUTPUT



POWER TRANSMISSION



ENERGY DEMAND



ENERGY LANDSCAPE

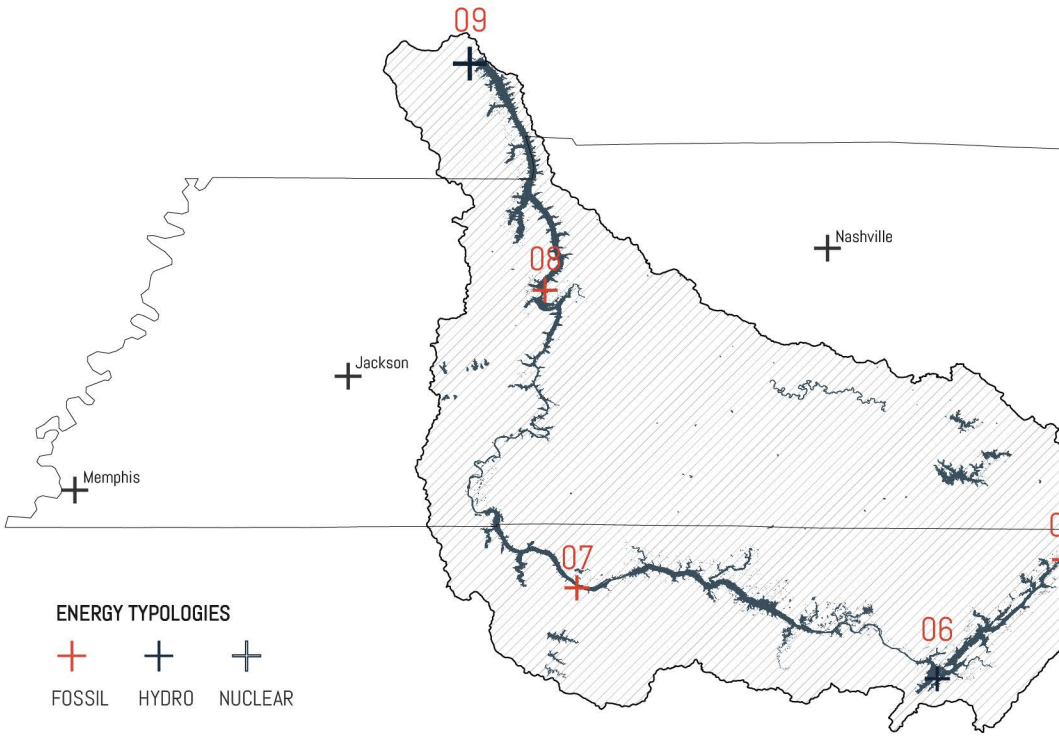
The Tennessee Valley Authority (TVA) had an enormous impact on both the economic and energy development of Tennessee and most of the Southeast. Through a series of large scale industrial infrastructure, during the 1930's-1950's, TVA not only provided much needed power to the Valley but also flooding control of the Tennessee River which flooded often with devastating results.

The energy diversity of TVA extended not just to hydroelectric power but also fossil fuels, like coal, and nuclear. Coal provides the majority of energy generation as well as the majority of carbon emissions as shown in the main map.

At the moment TVA's service area provides energy for over 9 million people and the great majority of that energy is generated from none renewable resources. This doesn't seem like it will change anytime soon as the only source of energy storage is at Raccoon Mountain which stores energy by pumping water up a hill when there is a surplus of energy and the releasing that water down the hill using gravity to turn the turbines when demand is higher. There is only a 20% loss of energy in this storage method but the infrastructure and grid are simply not designed with the capability of storing excess energy for later use.

This means the sources of energy, like wind or solar are barely used in the TVA service area. One source the TVA are heavily looking into is natural gas which is proving cleaner and more abundant that coal, but not by much.

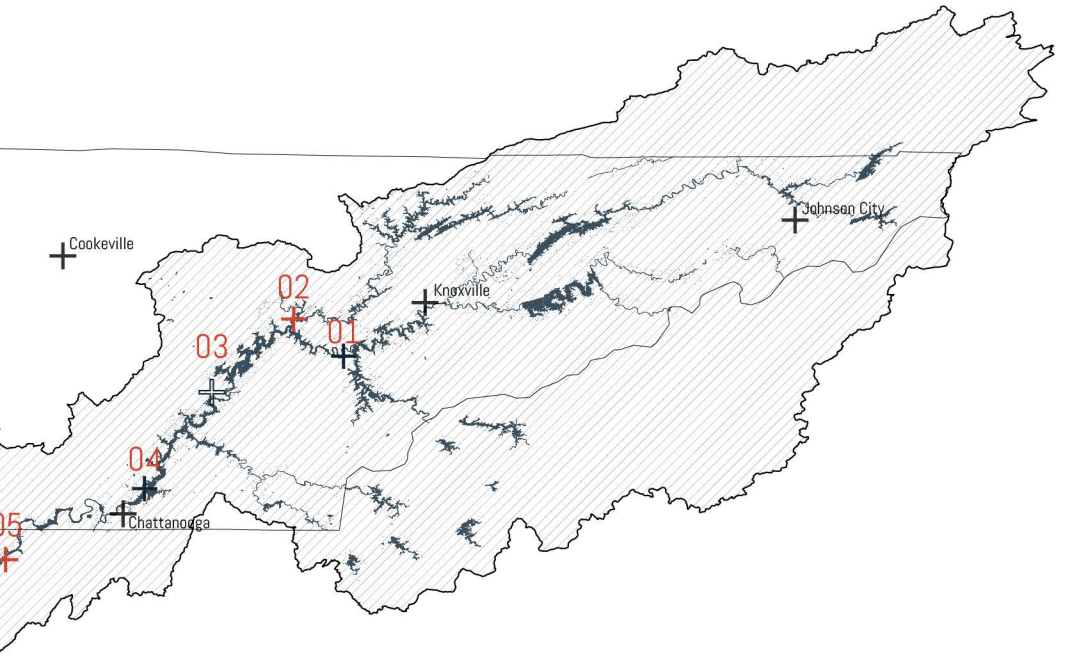
Nuclear produces almost as much energy as does coal but due to the rising temperature of the climate, the water in the TN River may become to hot for the Nuclear plants to operate thus limiting the use of this energy resource in the Tennessee Valley.



ENERGY LANDSCAPE CONT.

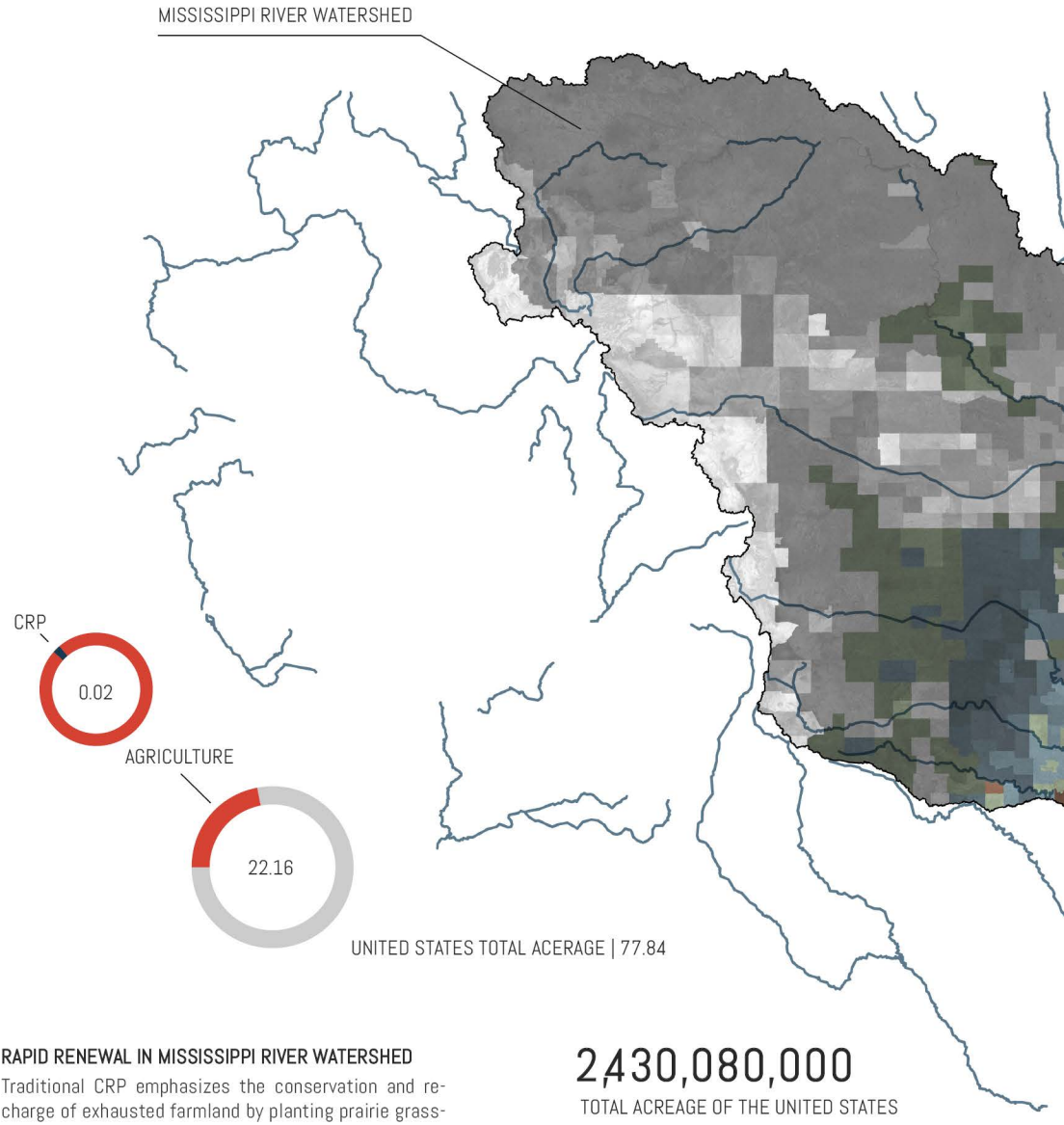
The TN River has been greatly modified by the TVA to not only control flooding for the valley but to also generate energy. The Dams along the river generate clean energy but not nearly as much as the fossil fuel plants placed along the river which also depend on close proximity to the river for dampening of coal ash.

These sources are just generating enough energy for current demands but will struggle with warming waters and increase population. New river typologies will need to be made to tackle these issues.



01 | FORT LOUDOUN DAM + LOCK
02 | KINGSTON FOSSIL PLANT
03 | WATTS BAR NUCLEAR
04 | CHICKAMAUGA DAM + LOCK
05 | WIDOWS CREEK FOSSIL PLANT
06 | GUNTERSVILLE DAM + LOCK
07 | COLBERT FOSSIL PLANT
08 | JOHNSONVILLE FOSSIL PLANT
09 | KENTUCKY DAM

5 | 06 | 07 | 08 | 09 |



RAPID RENEWAL IN MISSISSIPPI RIVER WATERSHED

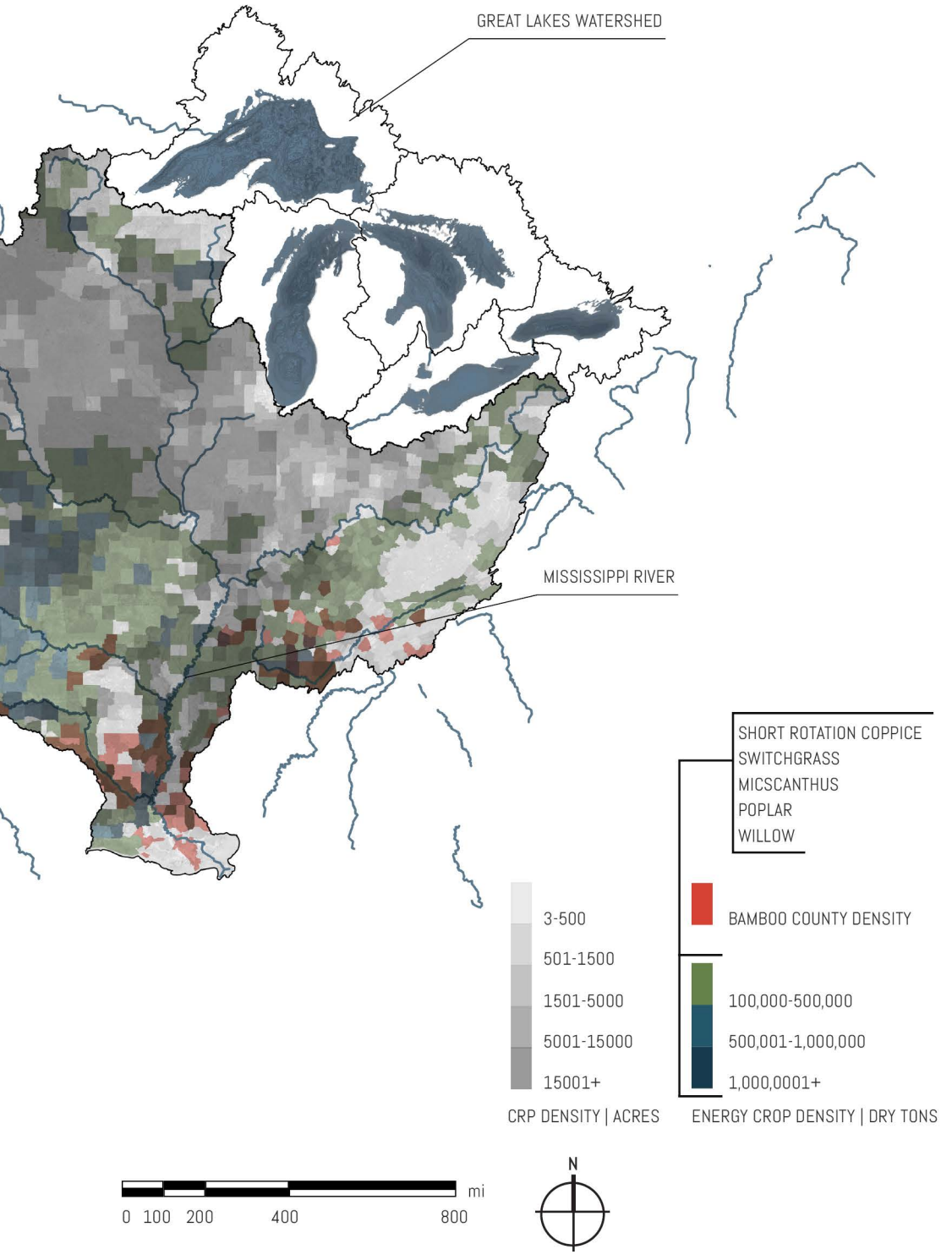
Traditional CRP emphasizes the conservation and recharge of exhausted farmland by planting prairie grasses and specific trees. Unfortunately, the carbon sequestration and soil nutrient deposition process takes 10-15 years, which is far too much time. Rapid Renewal aims to recharge the land faster, 3-5 years, by using plants like bamboo and switchgrass, which sequester 35% more carbon and double water retention, in concert with landform manipulation to achieve this goal.

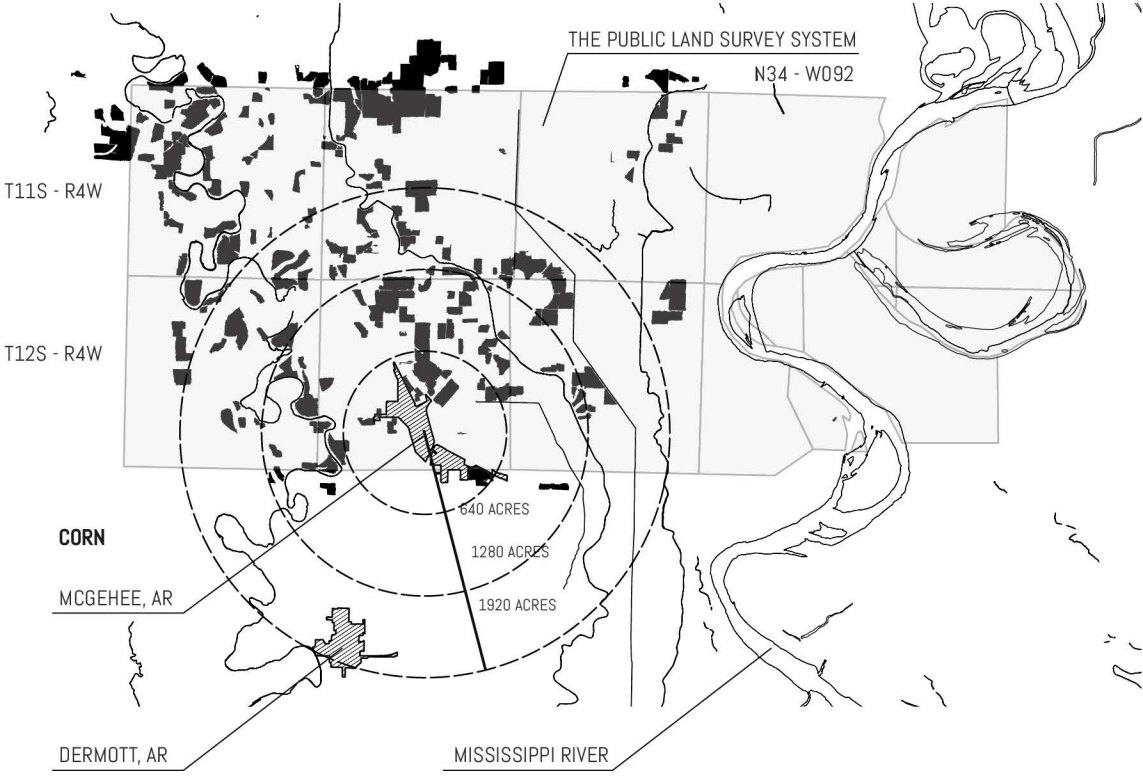
2,430,080,000
TOTAL ACREAGE OF THE UNITED STATES

534,617,600
ACRES OF AGRICULTURE

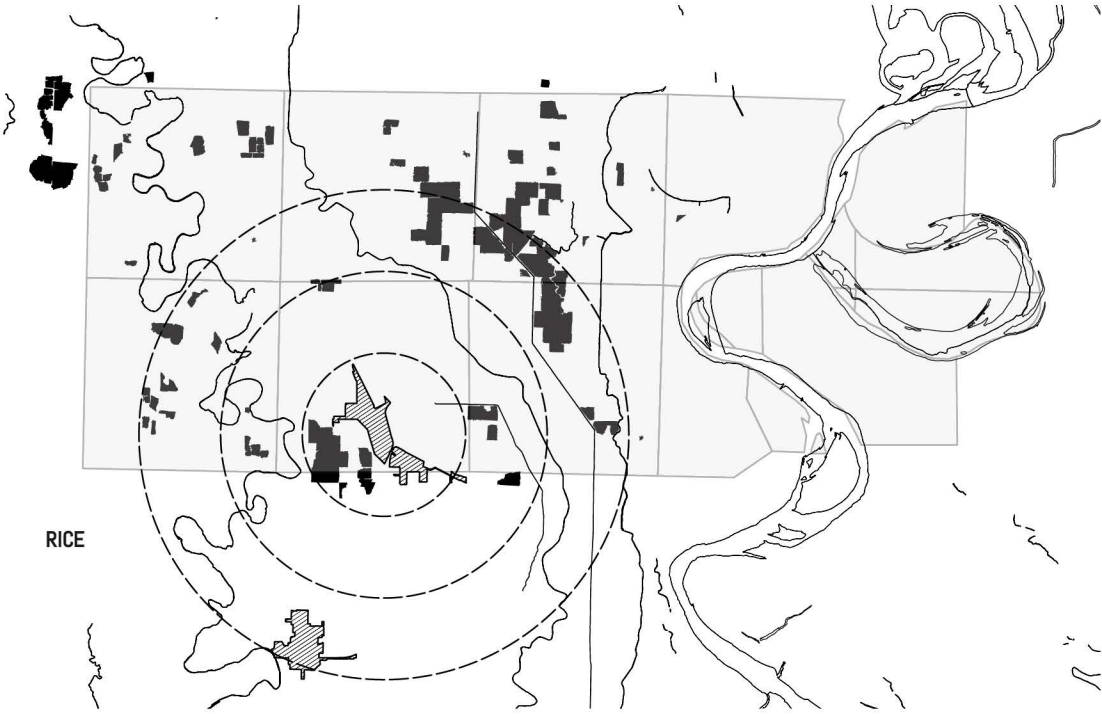
12,970,000
ACRES OF CRP

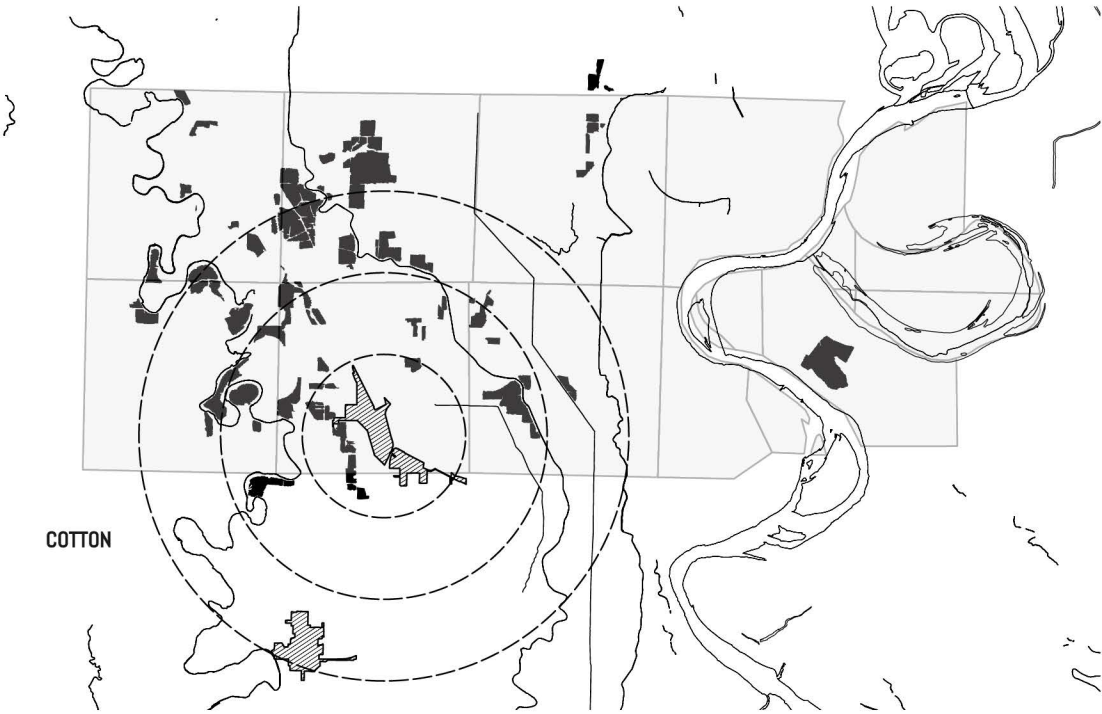
0.005%
TOTAL US ACREAGE TO CRP


GREAT LAKES WATERSHED
MISSISSIPPI RIVER
SHORT ROTATION COPPICE
SWITCHGRASS
MICSCANTHUS
POPLAR
WILLOW
BAMBOO COUNTY DENSITY
3-500
501-1500
1501-5000
5001-15000
15001+
CRP DENSITY | ACRES
100,000-500,000
500,001-1,000,000
1,000,0001+
ENERGY CROP DENSITY | DRY TONS
mi
0 100 200 400 800
N


THE PUBLIC LAND SURVEY SYSTEM
N34 - W092
T11S - R4W
T12S - R4W
640 ACRES
1280 ACRES
1920 ACRES
CORN
MCGEHEE, AR
DERMOTT, AR
MISSISSIPPI RIVER


SOYBEANS

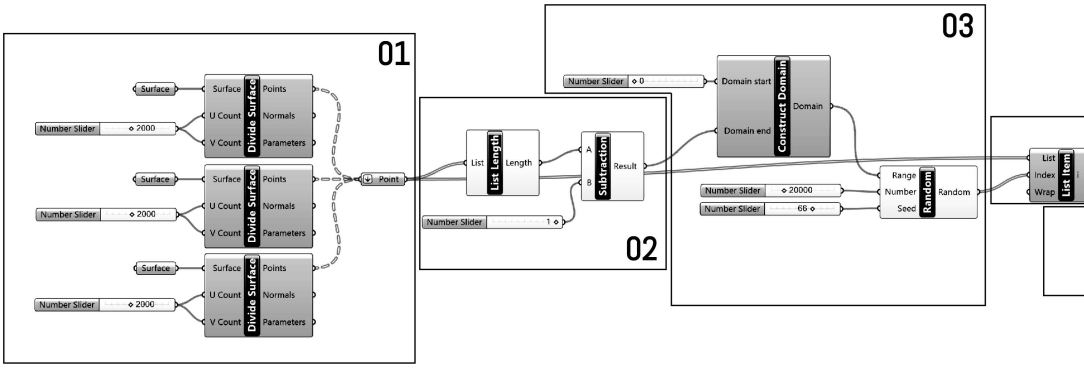

RICE


COTTON

PARAMETRIC 04

RANDOM TREE GENERATOR |

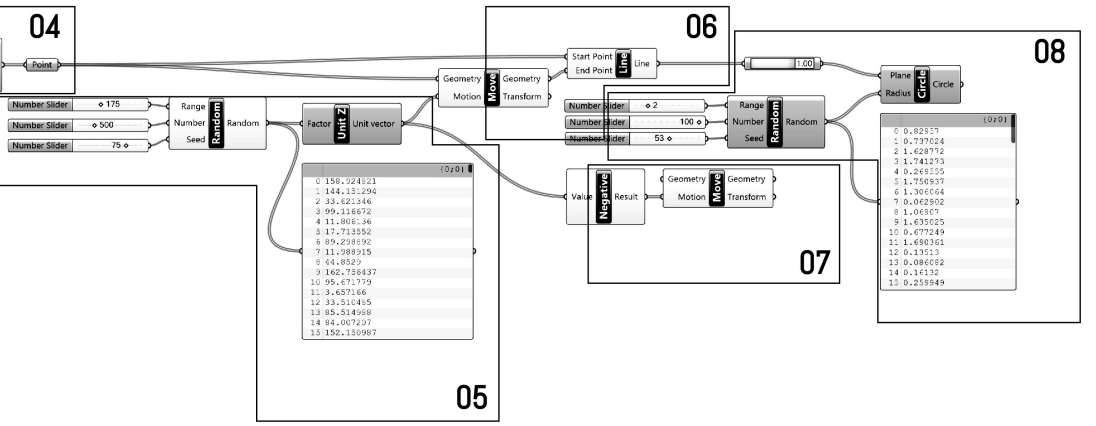
CREATING TREE SURFACE |
DIVIDING SURFACE INTO POINTS |
RANDOMIZE SURFACE POINTS |
EXTRUDE POINTS AND RANDOMIZE HEIGHT |



RANDOM TREE GENERATOR | VERSION 01

PROGRAMS NEEDED
RHINO 5
GRASSHOPPER

SOURCES
Paul Bamson | MLA UTK
More scripts like this found in the publication **[THINK LIKE A CODER]**



INPUT

↓

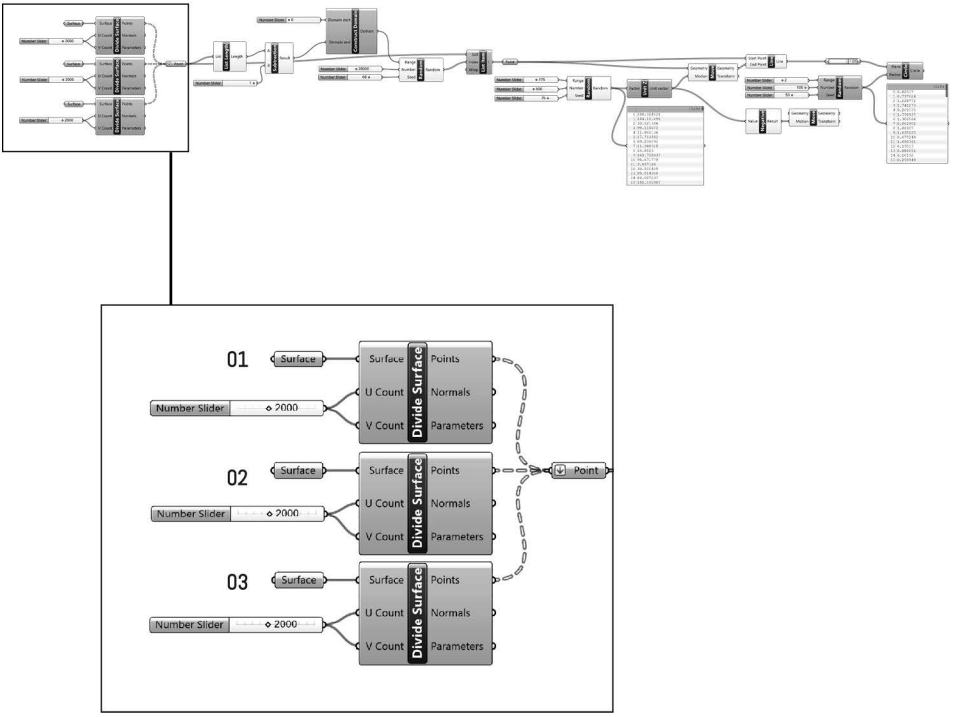
COMMANDS

↓

OUTPUT

THE SCRIPT

01 INPUT SURFACES DIVIDED INTO POINTS
02 POINTS TO LISTS
03 RANDOMIZED DOMAIN FROM LIST
04 SELECTED POINTS FROM RANDOMIZATION
05 EXTRUDED POINTS AT RANDOMIZED HEIGHTS
06 LINES CONNECTED ORIGINAL POINTS TO EXTRUDED POINTS
07 ROOT SYSTEM
08 RANDOMIZED TREE CANOPIES



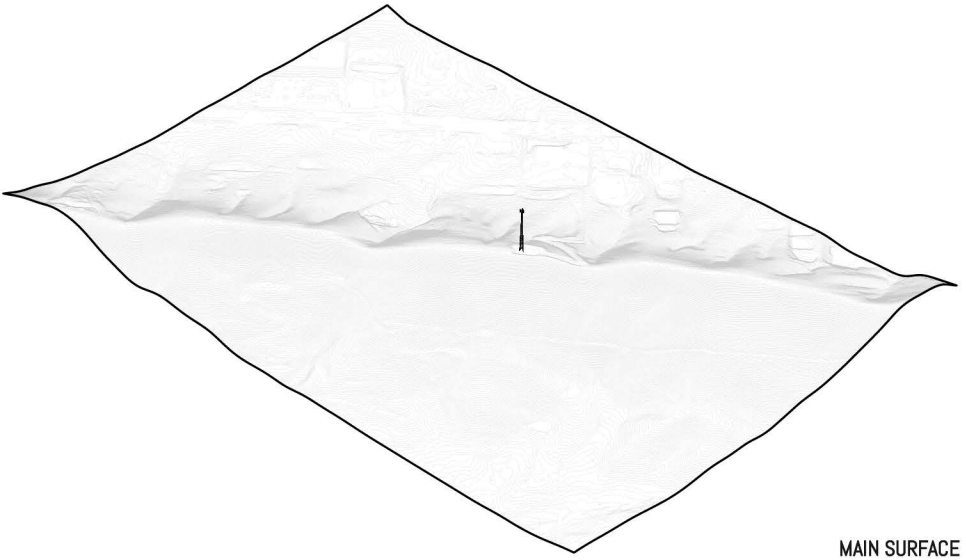
01 | INPUT SURFACES (TREE AREAS)

THE INITIAL INPUT

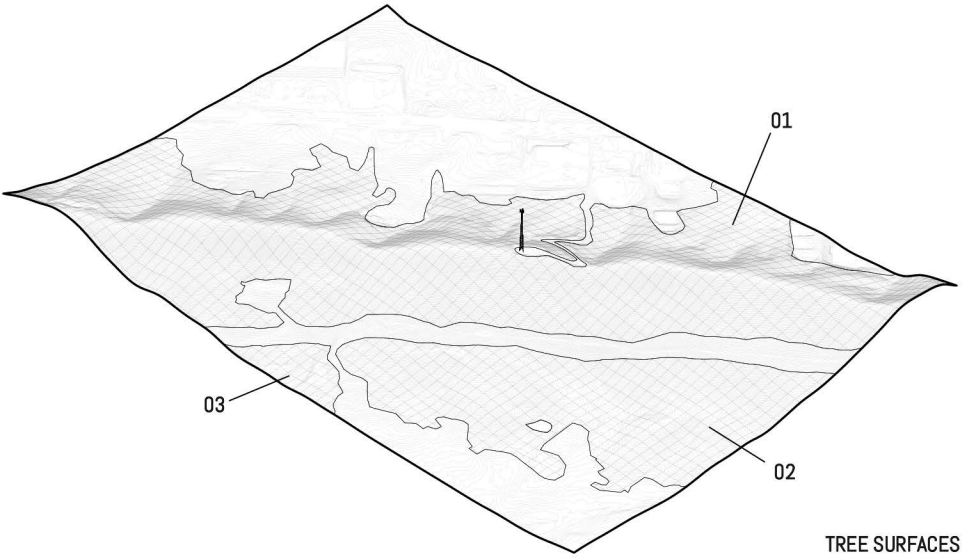
The script starts with the initial surface of the site modeled in RHINO 5. The script in Grasshopper needs the specific surfaces where the trees will be located. I split the main surface into it's respective parts where the trees are located. In this case it is three different surfaces. These surfaces are then divided into their respective points determined by the number sliders plug-in into the U and V inputs.

TIP

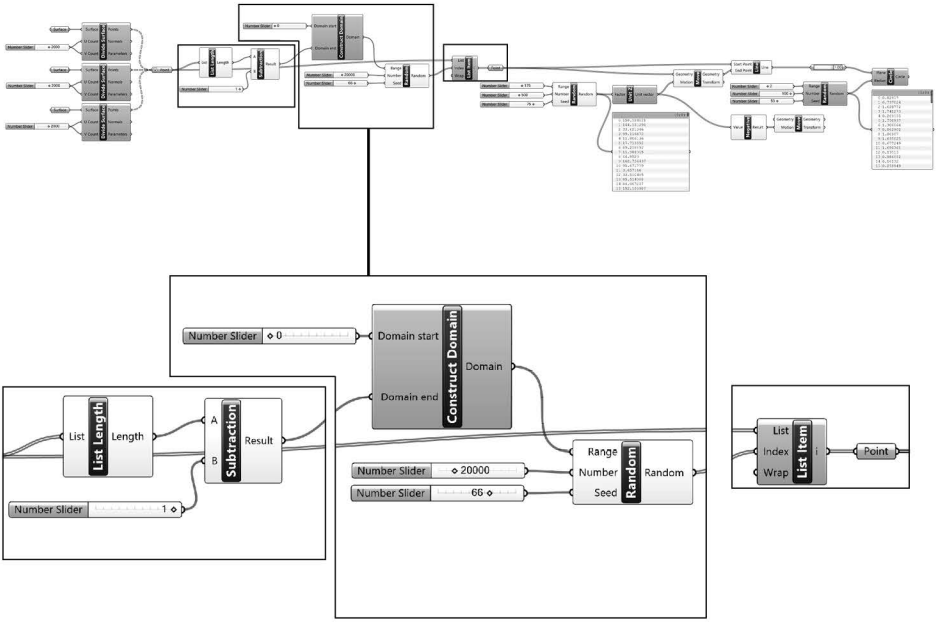
You can add as many surfaces as you like to the input portions of the script. Just be aware of the that surfaces of varying sizes should use proportional point divisions. Apply as necessary.



MAIN SURFACE



TREE SURFACES



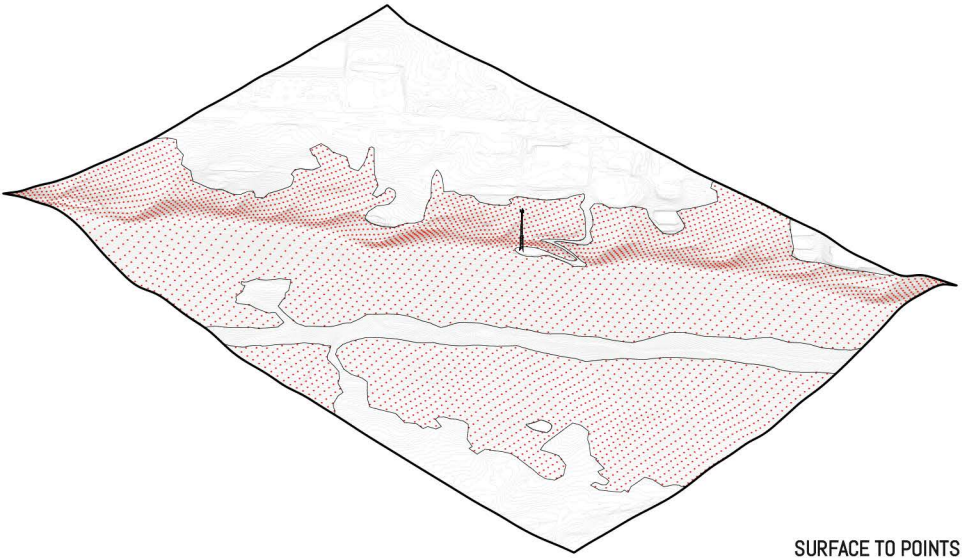
02 | SURFACE POINTS (TREE LOCATIONS)

RANDOMIZING TREE LOCATIONS

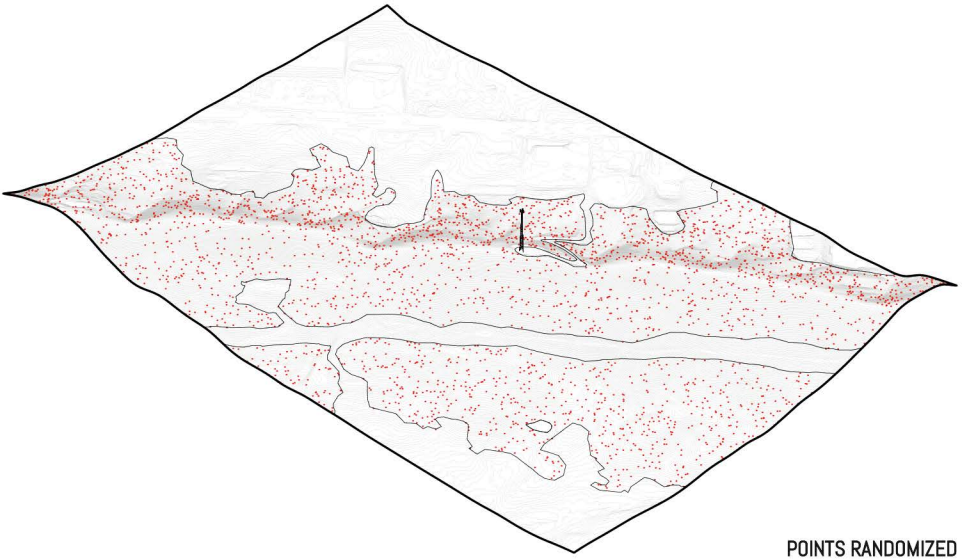
This portion of the script takes those points created from the divided surfaces and creates a list domain from them. This allows the Random component to generate a randomized list of available points to show from that initial domain list. Using the Number and Seed inputs of the Random component, you can generate as many random assortments as you desire.

TIP

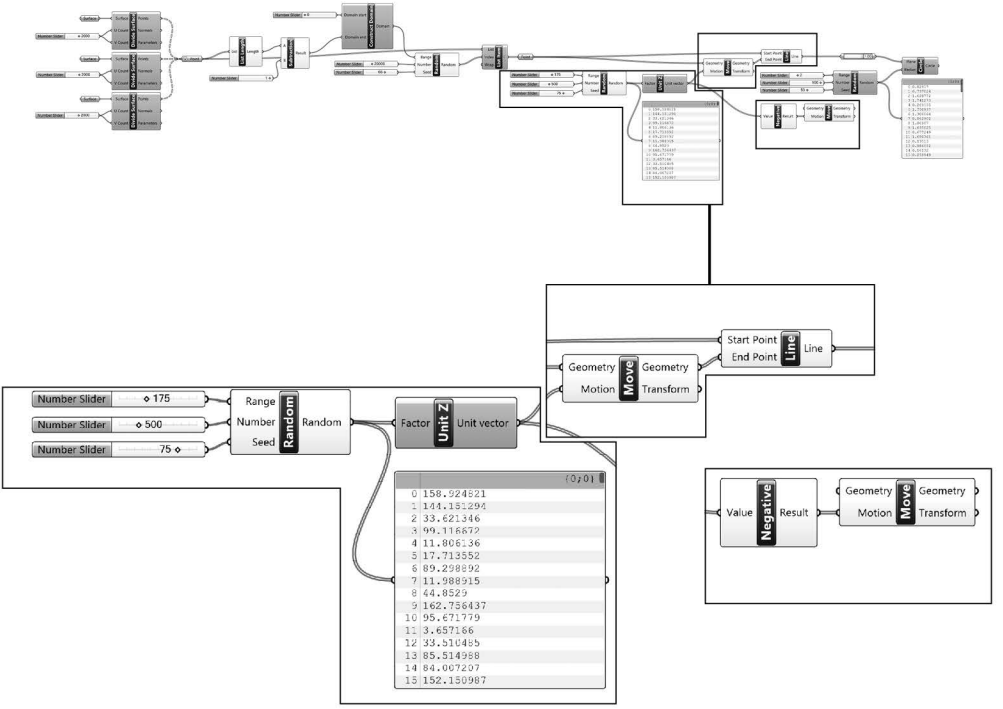
Once the random list of points is generated by sure to Turn off the Preview of the divided surface points or you will not see your random assortment of points in the Rhino Preview.



SURFACE TO POINTS



POINTS RANDOMIZED



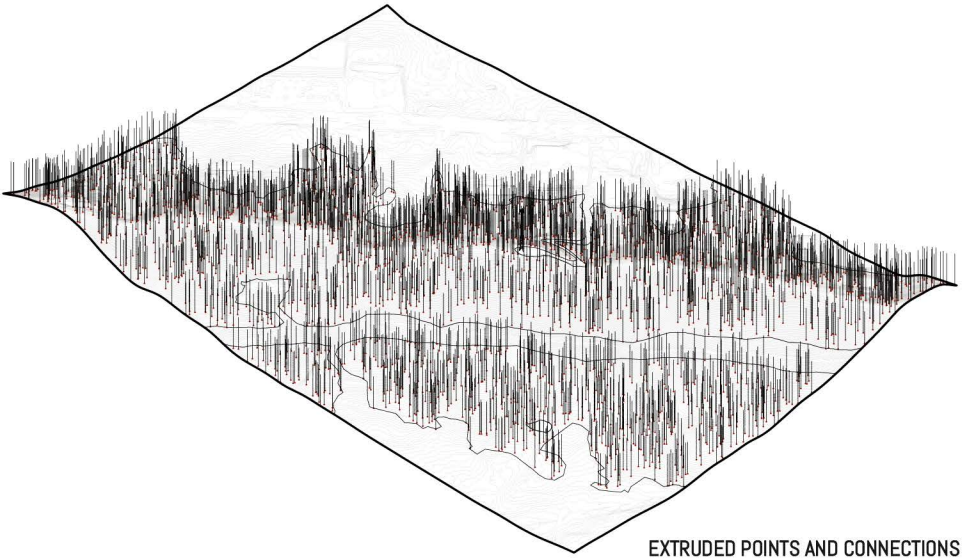
03 | EXTRUDE AND CONNECT POINTS (TREE HEIGHTS)

RANDOMIZING TREE HEIGHTS

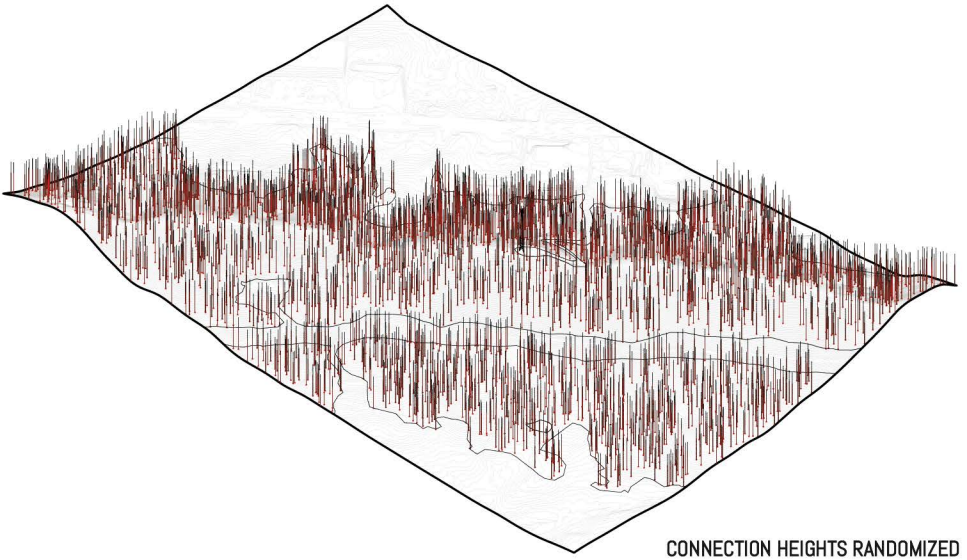
This portion of the script extrudes the points in the Z direction. The heights are then randomized by a set number and seed. Lines connect the two points creating the tree line. The negative move component extends the tree line below the surface creating the roots of the tree.

TIP

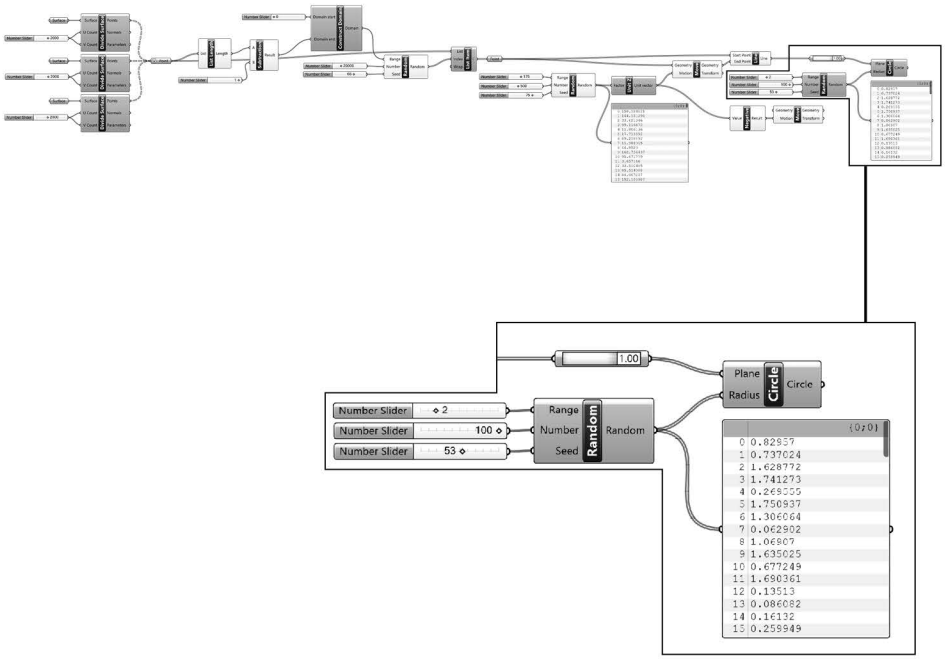
The below surface move component can be randomized as well.



EXTRUDED POINTS AND CONNECTIONS



CONNECTION HEIGHTS RANDOMIZED



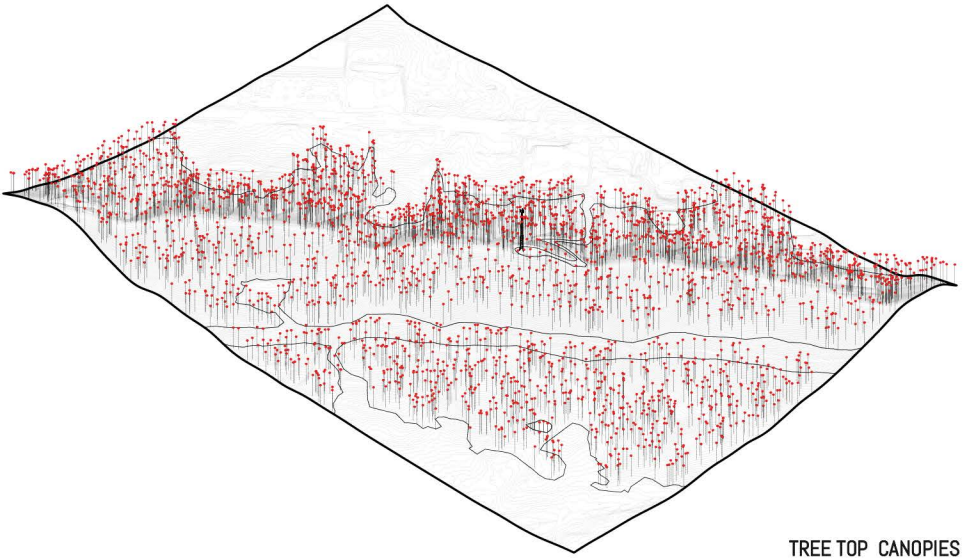
04 | THE FINAL TREES

THE TREE CANOPIES AND TRUNKS

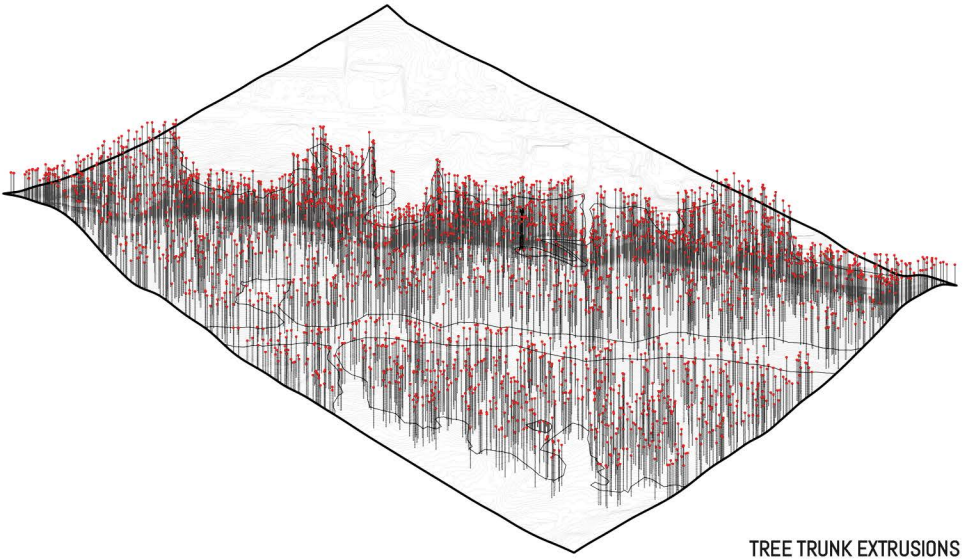
The final portion of the script applies a circular tree canopy to the top point of the trees that is also randomized. A trunk thickness is also applied to the tree lines, which just like everything else in this script, can be randomized. The true power of this script is the ability to rapidly generate variety of trees of varying locations, heights, thickness, and canopies sizes. It is great for forests or other collections of trees where a collection of trees needs to be generated quickly.

TIP

Save the piping, or thickening of the tree trunks, for last as this process is CPU intensive.



TREE TOP CANOPIES



TREE TRUNK EXTRUSIONS

GRAPHICS 05

RENDER GALLERY |
PHOTO GALLERY |
ANIMATION |

[RENDERGALLERY]

There are so many forms of representation available to an architect, landscape architect, or interior architect, but one form that, often times, is better understood than the plan, section, and elevation is the rendering. Since renderings are composed with a specific point of view projected with perspective, one can more easily place themselves in or around a designed space.

Rendering is a powerful tool for designers to be able to convey the atmosphere, colors, textures, and other visual cues of a designed space. It allows those who are not versed in visual representation, to be able to 'see' and experience the design before it is built.

Because it takes a sharp eye and strong composition skills, renderings often take a long time to create well. The best renderings follow key principles and best practices from both photography, like the rule of thirds, and painting, like layered color, highlights, and shade and shadow. They can take a variety of forms in order to convey an idea from photo realistic to collage and montage to the very abstract. These are some select renderings that I have done before for both academic and professional work.

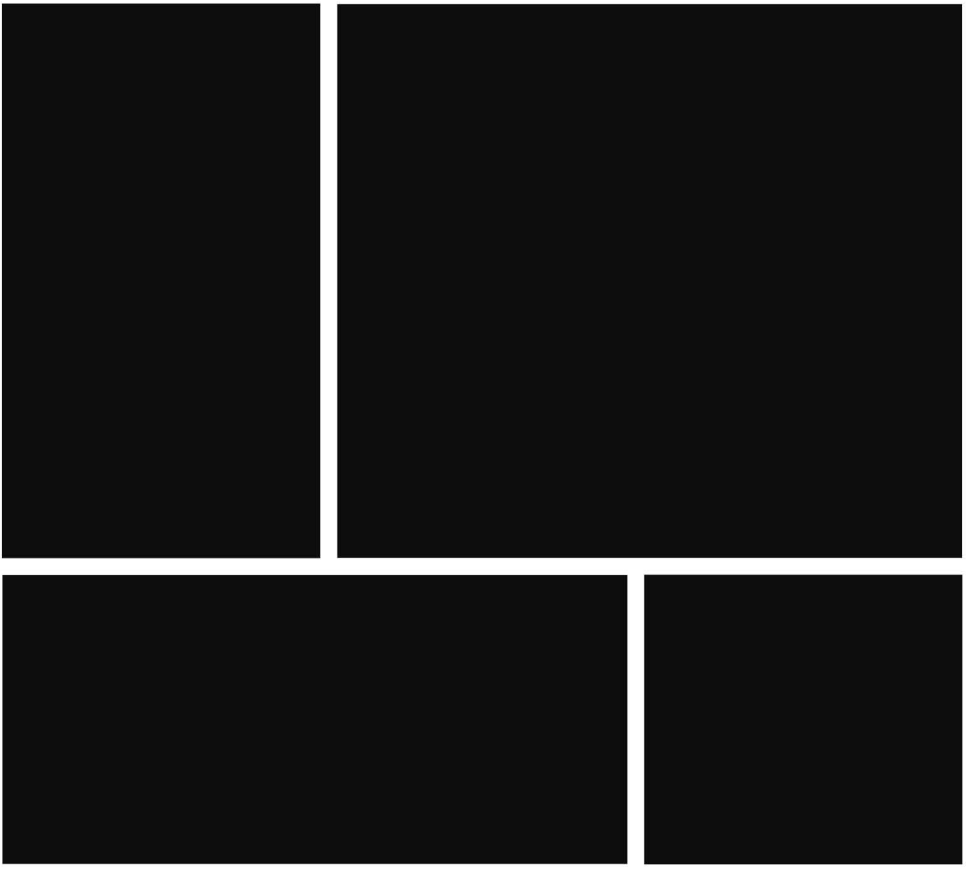
FALL2012–**FALL**2016

COPIA: AMERICAN CENTER FOR WINE, FOOD, AND ARTS
DESIGN BY PWP LANDSCAPE ARCHITECTS | NAPA, CA | 2002
RENDERED BY PAUL BAMSON | LAR 521

JOSEPH N. OLIVER BUTCHER SHOP RENOVATION FROM WAGNER STREET
RENOVATION BY HNEDAK BOBO GROUP | MEMHPIS, TN | 2015
RENDERED BY PAUL BAMSON

HO-CHUNK GAMING WISCONSIN DELLS
DESIGNED BY HNEDAK BOBO GROUP | BARABOO, WI | 2015
RENDERED BY PAUL BAMSON

ARCTIC EXPLORATION
RENDERED BY PAUL BAMSON | 583



[**PHOTO**GALLERY]

Photography is one of my favorite art forms. It allows one to be able to capture single frames in time, freezing and preserving a moment indefinitely. Photography is a light based medium, time of day and light exposure are vital for its functionality. This simultaneously gives control and takes it away from a photographer depending on the type of light they are using for their capture. Whether it was patiently waited for or set up for staging, a photograph has the ability to be just as constructed and composed as a drawing or painting. The frame is the viewport and what is excluded from the frame is just as important has what is included.

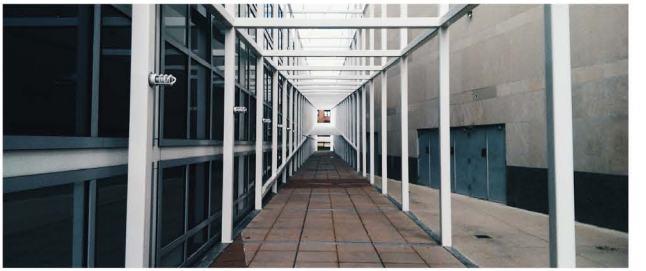
During my time at the University of Tennessee, I have had the opportunity to take many trips, which were great learning experiences that allowed me to sharpen my critical eye for finding those unique moments in time to capture. Seeing great architecture in a picture is nothing like being able to experience it in person, but it's the next best thing. Photography gives a preview of people, places, and things in hopes that one will eventually go and experience them for themselves. These photographs are some of my favorite taken during these trips.

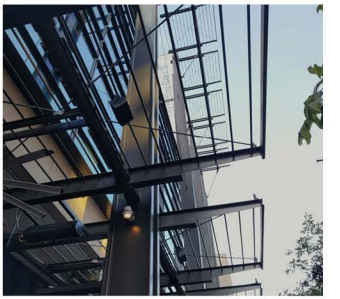
More photographs are available on my Instagram.
http://instagram.com/ptbamson

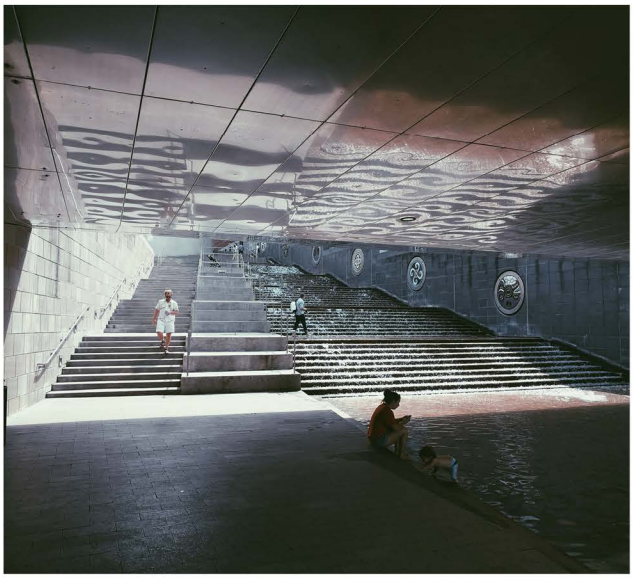
FALL2012–**FALL**2016

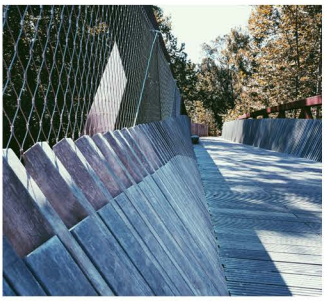

THE
MODERN
WING

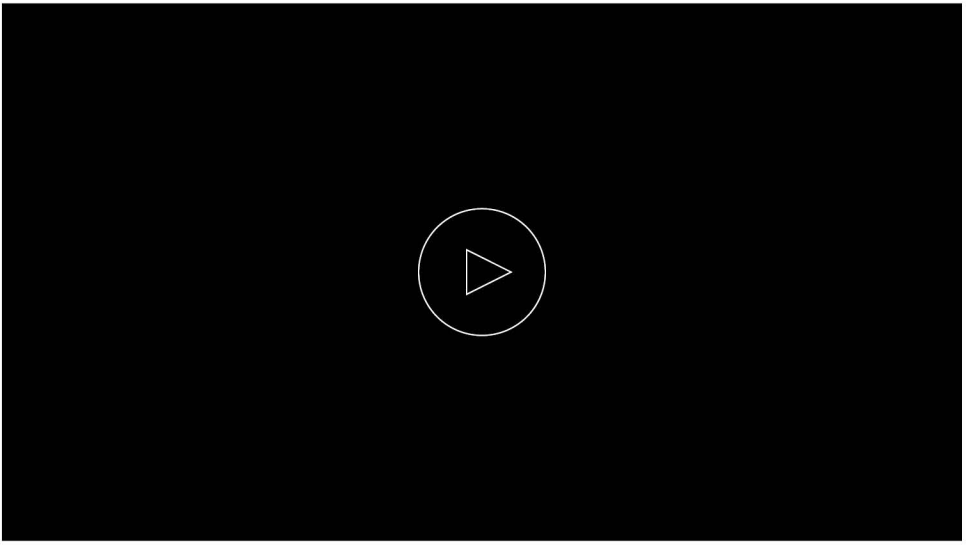

USAF











[ANIMATIONGALLERY]

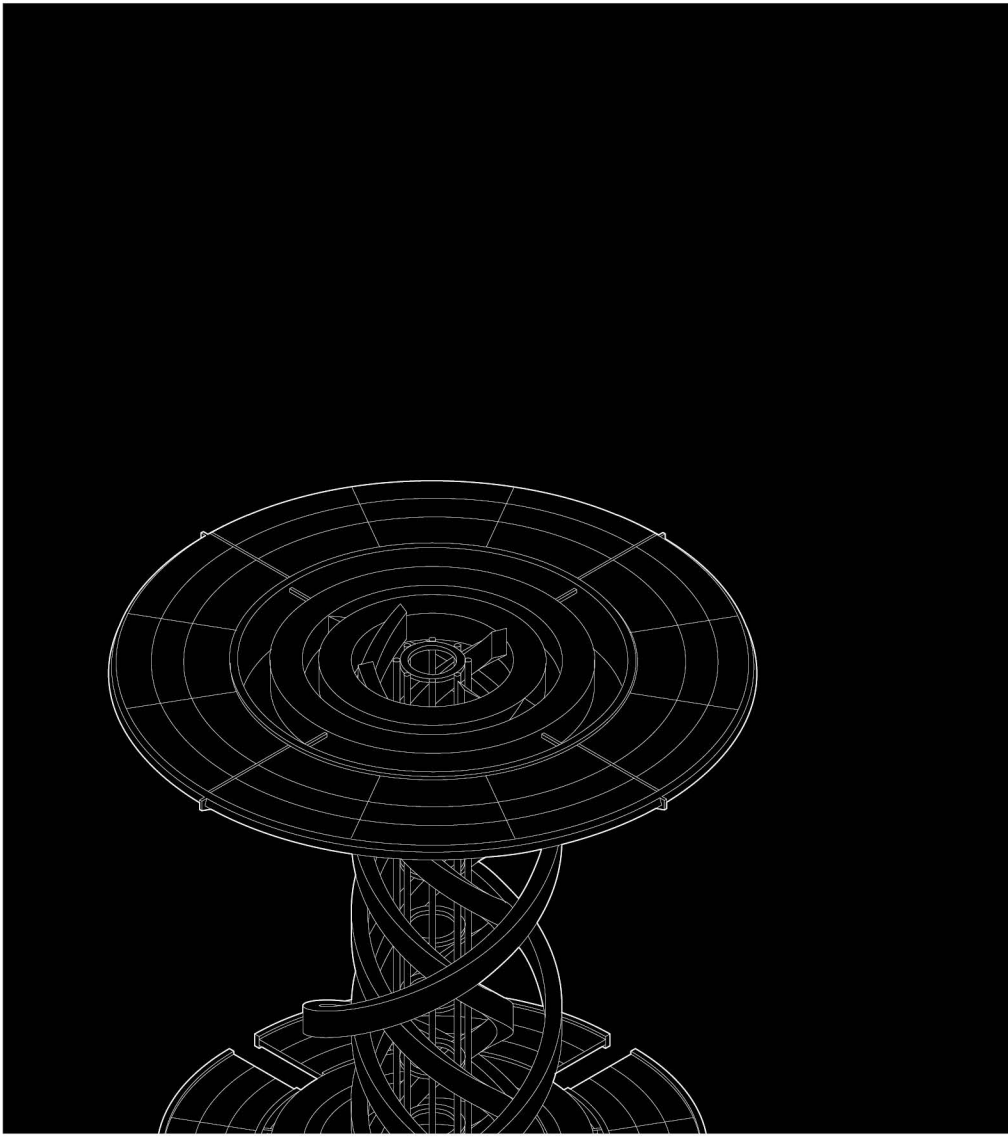
The main job of an architect, landscape architect, or interior architect is to convey a design, concept, or idea through means of representation. Whether through drawing, drafting, and sketching, or physical and digital modeling, most forms of representation are static and require creative design to convey multiple ideas or states/ stages of being. One medium that has the potential to surpass traditional static representation is the animation.

Animation has been around almost as long as photography and is nothing more than singular static images stringed together in rapid succession, that when seen in sequence, have the ability to show change over time. This change over time is what creates the moving image we call video. Animation differs from video in that each frame is created rather than recorded.

Animations, as a time based medium, has the power to quickly and effectively convey an idea or demonstrate a designs process or performance in duration. Because they are time based they have the potential to tell the stories of dynamic design and projects that have phasing or iteration intervals.

Check out my animations here.
https://vimeo.com/188581556

FALL2015



MAGNETOSPHERE GENERATOR ANIMATION

CLICK SCREEN TO WATCH
https://vimeo.com/188581556


CLICK HERE TO WATCH

PUBLICATIONS 06

CENTENNIAL PARK VISITOR CENTER |
THINK LIKE A CODER |
IMPRINT. WEBSITE |

[VCPUBLICATION]

The Nashville Urban Design Program of the University of Tennessee, Knoxville, College of Architecture and Design and the Nashville Civic Design Center present Centennial Park Visitor Center. This publication illustrates a summary of the Centennial Park Master Plan, precedents used for inspiration, a brief bio of the students involved, their design process, and their final work. All work was done during the Summer of 2014, which is the fourth summer of the Nashville Urban Design Program led by Thomas K. Davis, Associate Professor at the University of Tennessee, Knoxville.

The publication was put together as part of a professional elective that involved creating a summary of our summer and work. The four major spaces addressed in the publication are public, terrace, event, and private spaces. Each student took a unique approach to the programed spaces and in the publication, the drawings showing these spaces are grouped so their similarities and differences could be compared. The publication was designed with the general public of Nashville in mind so the projects and schemes can be easily comprehended.
The publication can be found here.

http://issuu.com/paulbamson/docs/centennial_park_vc_publication_fina

SUMMER2014
PROFESSORS Thomas K. Davis and Gary Gaston, Design Director at NCDC
PARTNERS Hayley Mull

COVER

01 | TYPICAL INTRO PAGE

The introduction pages show a brief example of what is to come in the section.

02 | TYPICAL PRECEDENT PAGE

There were 6 precedents that the students drew inspiration from. Each precedent had unique characteristics and design aesthetics and were chosen based on their positive impacts on urban design in their respective cities.

03 | TYPICAL PROCESS PAGE

Each student has an intro page that displays a short bio, project summary, and process drawings.

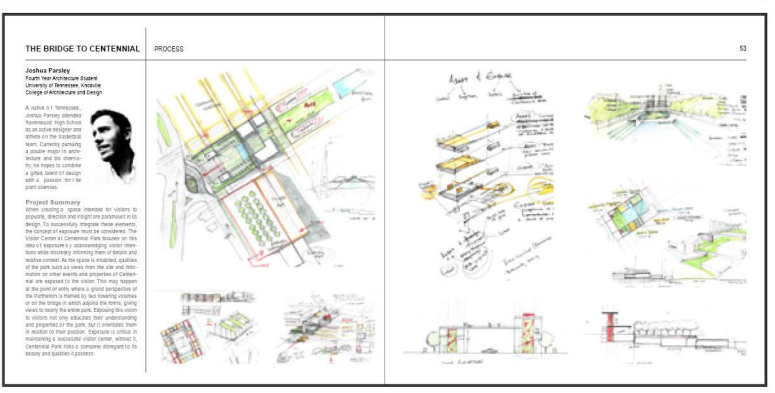
04 | TYPICAL PROJECT PAGE

The projects were arranged according to four categories: public, terrace, event and private space. Since the designs varied, the projects were compared side by side to show the similarities and differences between them.

INTRODUCTION

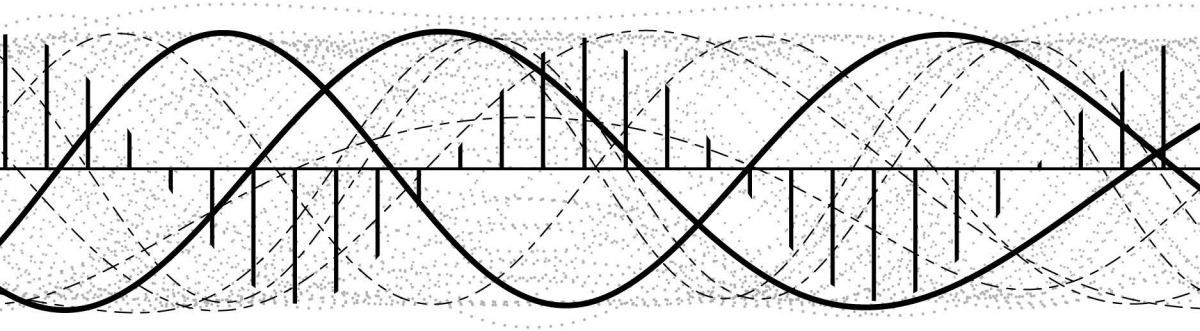
01

02



03

04



[THINK/CODERPUBLICATION]

REASONS FOR THE STUDY

Since day one of architecture school, I have been interested in, and fascinated by, the vast variety of tools available to architects and designers. From the traditional drafting tools (pen, paper, scales, etc) to complex parametric modeling software, (Revit, Rhino, Grasshopper, etc). This has led to my belief that an architect or designer should be versed in all of the tools available to him or her so they are never bottlenecked by the lack of knowledge of any specific tool. By constantly asking the question 'Is there a better way to accomplish this?', Designers can continue to explore new technology which opens the door for possibilities that just were not available before.

OVERVIEW OF THE PROJECT

This study will focus on the exploration of contemporary coding and parametric technologies in order to define and re-imagining the functions that inform the architectural design process.

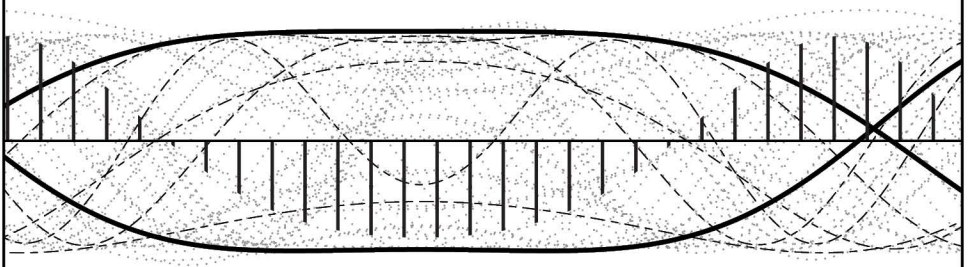
The software studied this semester was Grasshopper, a parametric plug-in for Rhino 5 that allows for the coding and scripting of 3 dimensional models. The study was broken up into two phases and the results are detailed in this publication. The goal of this study is to extract strategies that can be applied to other course studies and investigations.

SPRING2016
PROFESSORS Rana Abudayyeh
SPECIAL THANKS TO Gale Fulton, Jason Young, Keith Kaseman, Mark Stanley

THINK LIKE A CODER

PARAMETRIC LOGIC FOR DECIPHERING SITE

RHINO 5 | GRASSHOPPER | KANGAROO | FIREFLY



UNIVERSITY OF TENNESSEE **COLLEGE OF ARCHITECTURE AND DESIGN**

[PROLOGUE | THINK LIKE A CODER]

At the onset of this independent study, I worked to understand the parametric capabilities of Grasshopper, a Rhino 5 plug-in, in order to fully integrate it into my design workflow. Through research, experimentation, and case study application, I quickly realized that Grasshopper can be employed not just for form finding but can also be utilized towards the mapping, diagramming and analyzing of sites systems and landscapes. creating more in-depth and diverse sets of documentation where traditional site investigations fall short.

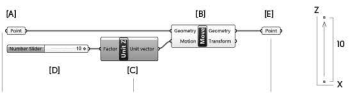
Since Grasshopper is so robust as a scripting tool, in order to fully utilize it, you have to understand how to **think like a coder**. A coder has to set up an infrastructure of commands in lines of code that the program/ software has to execute to produce a result. Grasshopper allows a designer who is not versed in coding languages to code through its graphical interface of connected components. These components are very similar to those used in the Rhino interface but have the advantage of being stringed together into a **Script** to achieve a desired (or an unexpected) result.

Fundamentally, a Grasshopper script is a series of **Inputs** run through a series of **Commands** that produces a series of **Outputs**. The script below is a simple command meant to move a point from one place to another in the Rhino coordinate system. In Rhino you would type '**M**' to initiate the **Move** command, then you select the object you want to move. Once the object is selected then you either move the object yourself with the mouse or you type in the exact distance you want it moved. Grasshopper reaches the same place a bit differently. The **Point** created in Rhino needs to be referenced in Grasshopper **(A)** and is the new **Input**. Once the point is referenced, Grasshopper wants to know what to do with that point, in this case **Move (B)**. But in which direction and by how much? This script then tells Grasshopper to **Move** that point in the **Z Direction (C)** by **10 units (D)**. The resultant **Output (E)** is the **moved point**. Although there is a bit more set up in Grasshopper than in Rhino commands, once the script is set up, you can achieve multiple end results much faster. In Rhino, you would have to retype the entire set of commands to get a different point or object to move from point A to point B where as in Grasshopper the script has already been built so all you have to do is change the input to generate a brand new result.

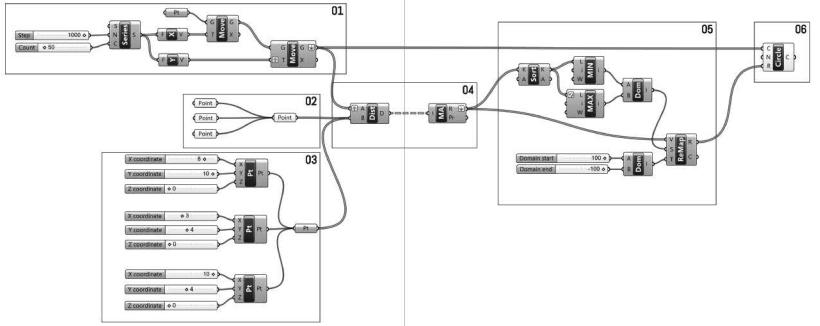
The **power** of Grasshopper comes from the rapid generation of multiple outputs by stringing together a series of scripts turning the **resultant Output of one script into the starting Input of another script.**

Once you understand the workflow of Grasshopper, **(Input-Command-Output),** and the fact that every component, like the **Move** component, is a mini script **asking for a specific input to give a specific output**, you then understand that you can create far more complex scripts that accomplish much more than just moving a point from A to B. Like the old cliche, This is how you start working **smarter** instead of **harder** as you can accomplish what would ordinarily take a good bit of time in a matter of seconds with the right script in place.

This study is a compilation of the more complex case study scripts that I was exploring and how I eventually started building my own scripts based on what I learned during research.



INPUT → COMMAND COMPONENTS → OUTPUT → INPUT → COMMAND COMPONENTS → OUTPUT



ATTRACTOR POINTS SCRIPT | VERSION 01

PROGRAMS NEEDED
RHINO 5
GRASSHOPPER

SOURCES
Danil Nagy | YouTube
Part 01 | https://www.youtube.com/watch?v=AdnMLNiV3Co
Part 02 | https://www.youtube.com/watch?v=2RMvwPTlu2w
Part 03 | https://www.youtube.com/watch?v=GdJOt2fc854

THE SCRIPT
01 THE GRID
02 ATTRACTOR POINTS | RHINO
03 ATTRACTOR POINTS | GRASSHOPPER
04 ATTRACTOR POINT PULL
05 DOMAIN MIN-MAX
06 FINAL OUTPUT

[**IMPRINT**WEBSITE]

"IMPRINT was founded in January of 2013 by a group of students who saw a need to create a new way to talk about and experience design and design education.

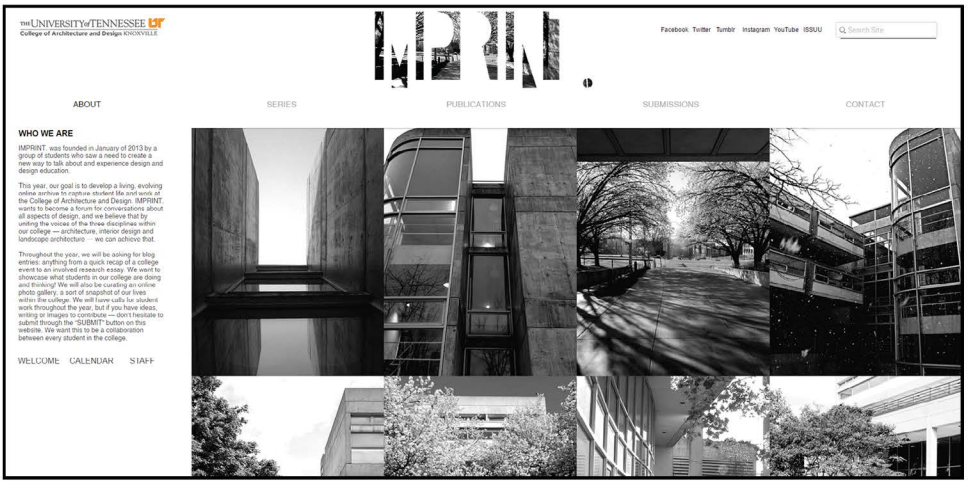
By developing a living, evolving online archive capturing student life and work at the College of Architecture and Design, IMPRINT becomes a forum for conversations about all aspects of design. By uniting the voices of the three disciplines within our college — architecture, interior design and landscape architecture — we can achieve that."

IMPRINT is the student run publication that I join earlier in 2014. It features a number of editorials about a variety of subjects in our design education and the profession. As I was designing the IMPRINT Website, I wanted to create an immersive fullscreen site that displayed clear organization. First, I created a background, comprised of various images of the Art and Architecture Building at the University of Tennessee, by arranging them in a 5 column grid. This grid then defined the organization of the site's different categories—About, Series, Publications, Submit, and Contact.

Designing a website is surprisingly similar to the process of designing a building in that the user experience drives the decisions made. Drawing inspiration from Google's Material Design on its latest version of Android, I aimed to create a sense of fluidity and continuity by making sure that every element on screen originated from a point, proceeded along its set path, and had a bit of depth. This process allowed elements to come from somewhere, not just appearing out of nowhere, which made for a more intuitive and friendly user experience.

The first version of the site was designed in Wix. Check out the site here. **http://imprintutk.wix.com/imprintutk**

FALL2014
ORGANIZATION IMPRINT.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This year, our goal is to develop a living, evolving online archive to capture student life and work at the College of Architecture and Design. IMPRINT. wants to become a forum for conversations about all aspects of design, and we believe that by uniting the voices of the three disciplines within our college — architecture, interior design and landscape architecture — we can achieve that.
Throughout the year, we will be asking for blog entries: anything from a quick recap of a college event to an involved research essay. We want to showcase what students in our college are doing and thinking! We will also be curating an online photo gallery, a sort of snapshot of our lives within the college. We will have calls for student work throughout the year, but if you have ideas, writing or images to contribute — don't hesitate to submit through the 'SUBMIT' button on this website. We want this to be a collaboration between every student in the college.
WELCOME CALENDAR STAFF


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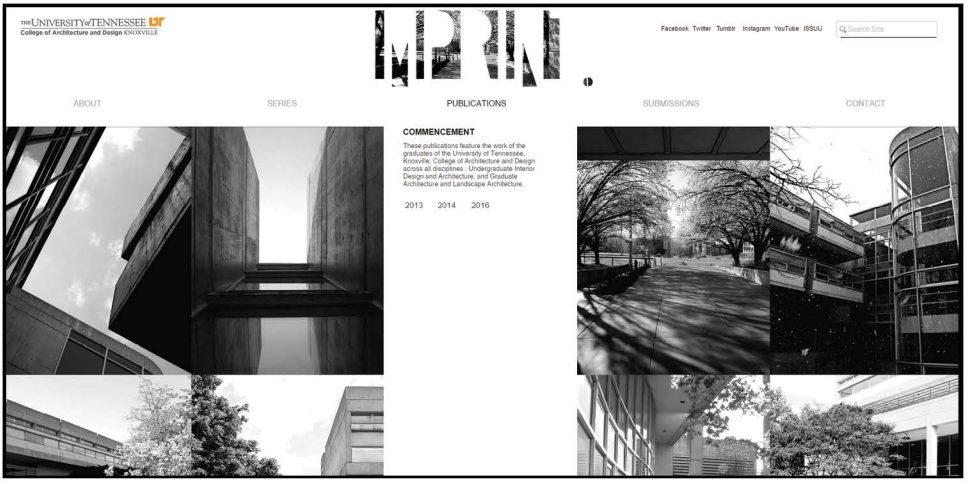
LECTURE SERIES
REPRESENTATION
TUTORIALS
BLOGS WE LOVE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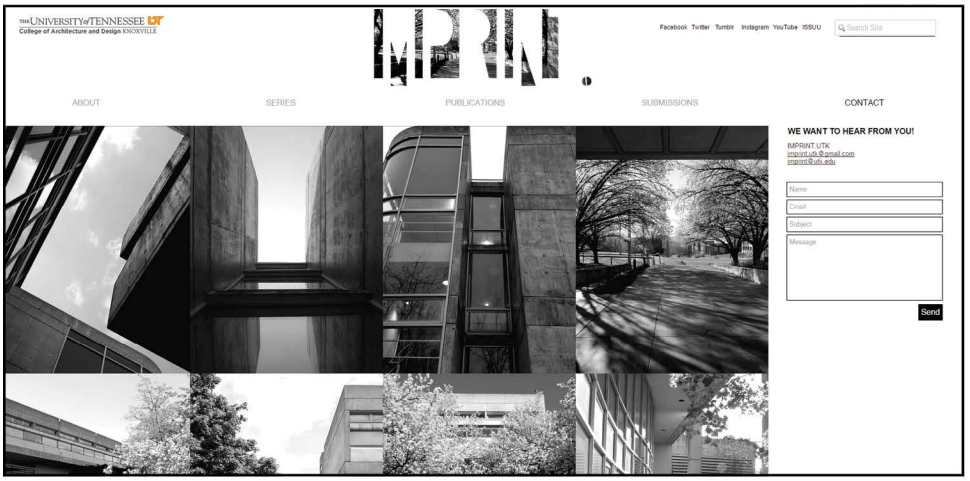
These publications feature the work of the graduates of the University of Tennessee, Knoxville, College of Architecture and Design across all disciplines : Undergraduate Interior Design and Architecture, and Graduate Architecture and Landscape Architecture.
2013 2014 2016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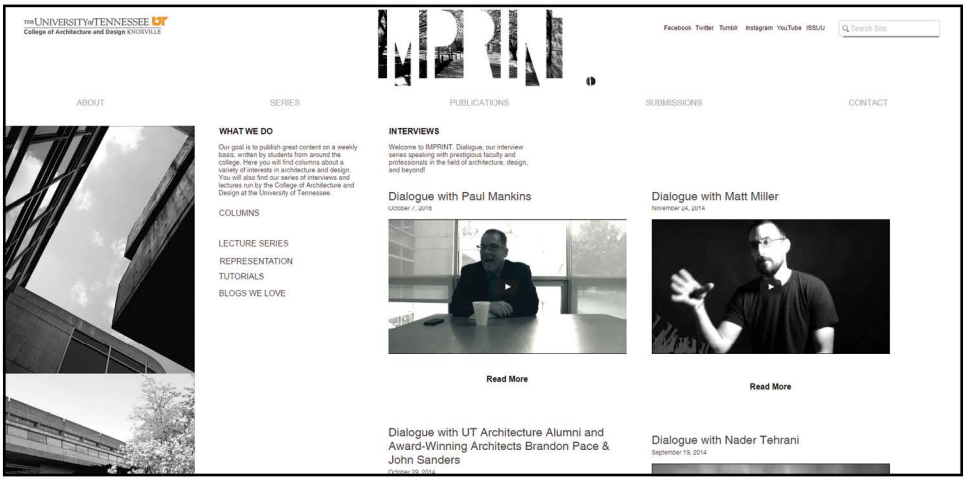
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Welcome to IMPRINT. Dialogue, our interview series speaking with prestigious faculty and professionals in the field of architecture, design, and beyond!
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October 7, 2016
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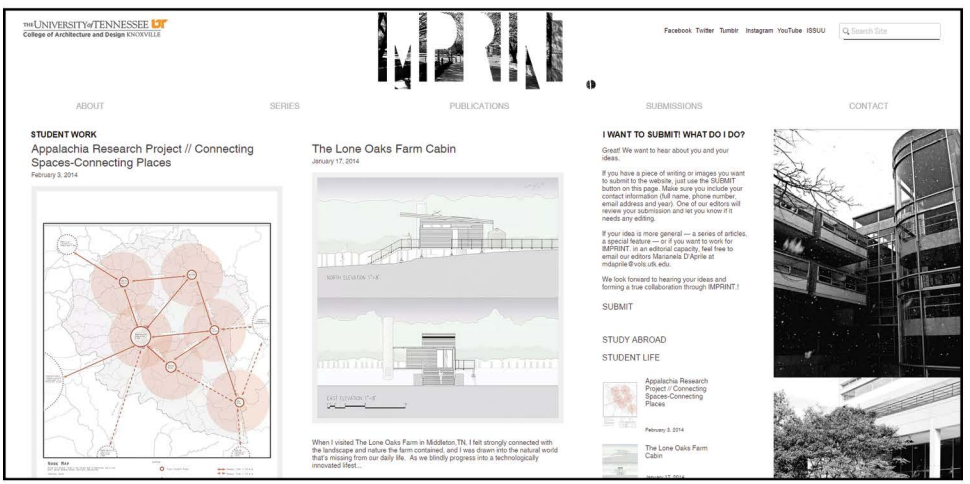
Dialogue with Matt Miller
November 24, 2014
Read More
Dialogue with UT Architecture Alumni and Award-Winning Architects Brandon Pace & John Sanders
Dialogue with Nader Tehrani
September 19, 2014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Appalachia Research Project // Connecting Spaces-Connecting Places
February 3, 2014
The Lone Oaks Farm Cabin
January 17, 2014
When I visited The Lone Oaks Farm in Middleton,TN. I felt strongly connected with the landscape and nature the farm contained, and I was drawn into the natural world that's missing from our daily life. As we blindly progress into a technologically innovated lifest...
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