

The Context of a Meal

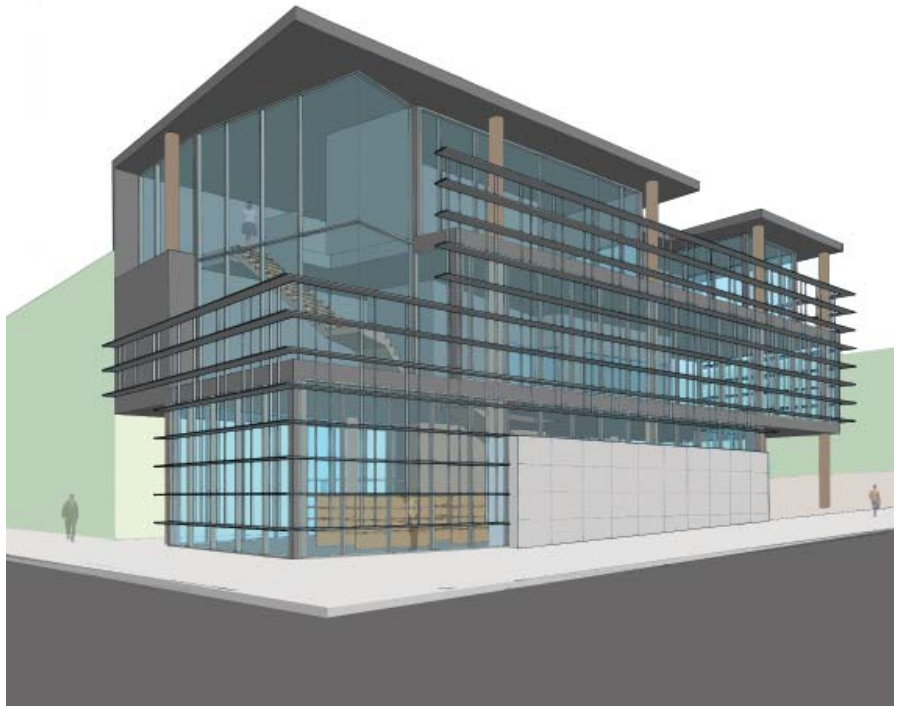
Assistant Professor Tricia Stuth
University of Tennessee, Fall 2006

The project continues an investigation of the interface between people, food, and related cultural practices. The investigation began by identifying and analyzing a daily or ceremonial practice related to this interface and its social, spatial, and temporal context. The analytic process was then applied to two events related to food – shopping for a meal and lingering over a meal – and to the design of a neighborhood market and café. The activities were considered as daily and ceremonial occurrences, and as independent and complimentary events. The design process explored the compositional and experiential effects of combining the activities such that the practices informed one another and meaningful sequences within urban, architectural, and social situations.

The urban corner site completes the block occupied by a row-house community in North Knoxville. A columnar system is adopted to facilitate spatial fluidity and interpenetration in connecting and transitioning between socio-cultural and physical environments. The façade is explored free of structural responsibilities and open to numerous expressions of interior, exterior, scalar, material, visual, and light conditions that further enhance the experience of programs and spaces. The procession of spaces is highly considered in relation to the process of “constructing” and consuming a meal, and the façade system responds in a related manner.

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Perspective from street



Study model



Transverse Section and primary elevation

Henniez Water Bottling Factory

Chair of Dr. Josep Lluís Mateo
ETH Zürich, Autumn 2009

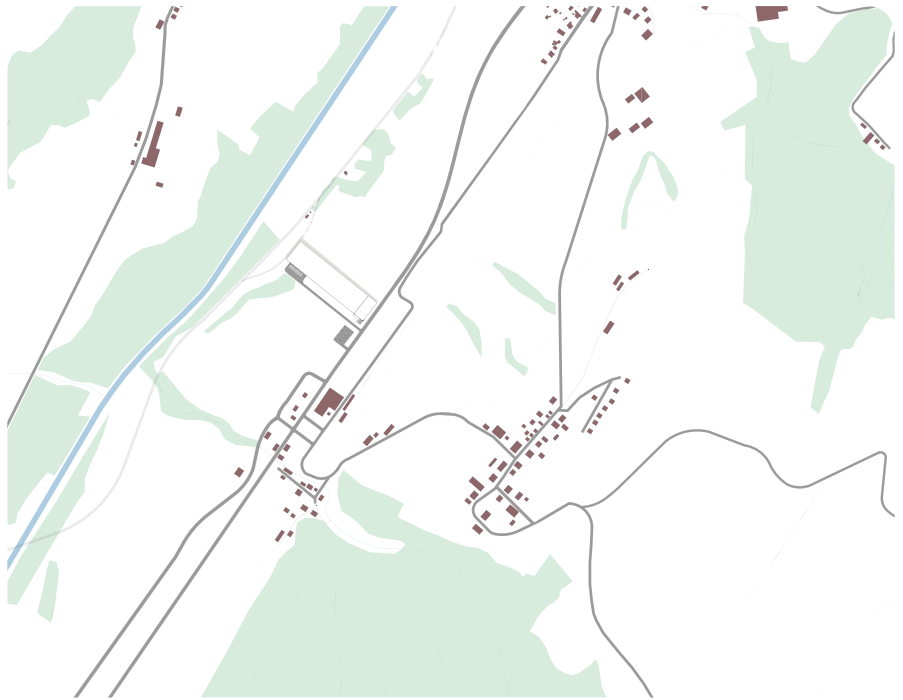
The Henniez Water Factory is situated in the contemporary arcadia; countryside consisting of the protective forest, agricultural fields, and habitations situated along the tortuous roads. It is directly related to the natural resource (the spring) and to the local knowledge (the tradition of bottling water). The aim was to construct a production space for bottling the spring water. That includes the space for the undisturbed run of the technological process and some additional facilities in range from the representative to the purely technical delivery spaces.

The concept was conceived during a visit to the existing facility. While the production space and bottling process has become increasingly more technological (primarily with regards to efficiency), the water itself remains the same as when bottling originally began over 100 years ago. In fact, Henniez goes to great lengths to ensure that nothing happens to the water from the time it leaves its source 1 kilometer away to the time it is eventually consumed.

The project crosses the site perpendicularly, connecting rail and road infrastructures. From this, the production space is articulated as transparent Kalwal, treading as lightly as possible upon the rolling landscape. In contrast, the administrative block is designed as concrete, which is representative of the permanence of Henniez as both a community and an enterprise, but also gives the building an appropriate response to the street. The space is flexible to the ever changing needs of the production processes, but strives to keep in mind the simplicity of the core function of the structure— bottling water.

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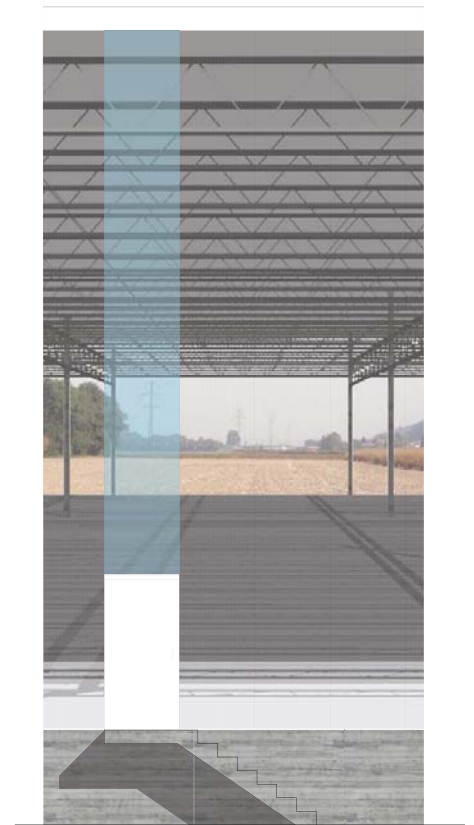
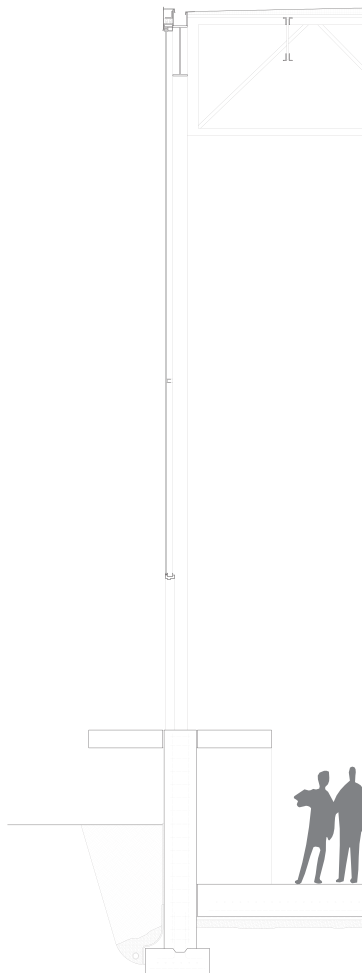
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Site plan (including village of Henniez and source spring)



Existing Henniez bottling facility



Transverse wall section and facade study

A New Norris House

Assistant Professors Tricia Stuth and Robert French
University of Tennessee, Spring 2009 - Fall 2011

In 1933 the Tennessee Valley Authority constructed a model community, Norris, Tennessee, as part of the Norris Dam construction project. A key feature of this New Deal village was the Norris House, a series of homes built as models for modern and efficient living. In light of the 75th anniversary of the Norris Project, an evolving interdisciplinary team of UT students and faculty reinterpreted the Norris paradigm and created a New Norris House- a sustainable home designed for the 21st century. In 2009 the New Norris House was one of six winners nationally of the Environmental Protection Agency's People Prosperity and the Planet Competition.

As with the original Norris designs, the New Norris House uses state of the art technologies and techniques. The house incorporates green materials, leverages energy conscious design strategies, and utilizes off-site construction methods. Yet the challenge goes beyond the creation of a model home design. The house design responds and is reforming community and legal constraints that currently deter sustainable home construction. To accomplish this, the project team consulted with community residents, researched local codes and worked with local and state government. The project also addresses affordability and "fit" in light of median home prices and the town's status on the National Register Historic District. Students thus confront and resolve not only technological or scientific challenges; but also legal, social, and aesthetic issues that currently restrict green construction. The New Norris House is registered with the US Green Building Council as part of its LEED for Homes program, and projects achievement of a LEED for Homes platinum rating. If successful, it will be the 1st Platinum project built by the University of Tennessee.

As a member of the original student design team, I have been working on the project continuously since its inception (with the exception of fall 2009). As a student I helped lead the first full studio of architecture students refine the construction document set for submission to the Tennessee State Fire Marshal. Upon graduation, I was hired as a researcher with the college to help lead a group of students in a 12 credit-hour design/build course setting. I performed many roles and had a hand in many processes, but primarily my responsibilities included coordinating with Clayton Homes's design team to complete the construction document set for initial modular fabrication; coordination and oversight of building systems and MEP sub-contractors; coordination and oversight of the LEED for Homes submission and corresponding work on-site; aiding in regulatory and permitting needs; and aiding in the management of on- and off-site personnel and scheduling.

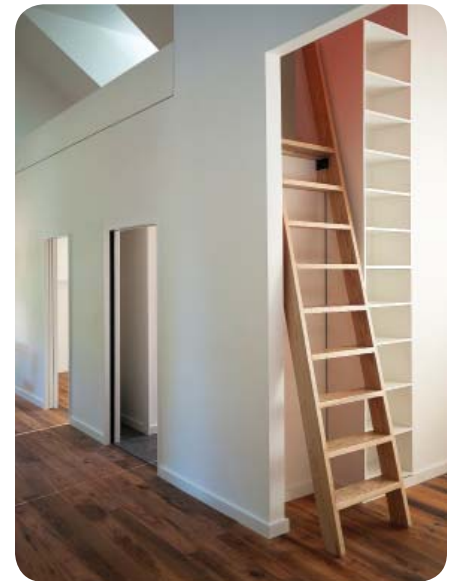
AIA East Tennessee Honor Award (2011)
NCARB Prize (2011)
US EPA p3 Award (2009)
"Top Award" UT Office of Research (2009)

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View of parking court and south facade of home. (above)



Incomplete modular units are delivered to site for custom interior and exterior finishes. (left)
View of finished interior of the home. The marriage wall acts as the primary organizer of spatial functions. (right)



Museum for the U.S.S. Undine

Assistant Professor Ted Shelton
University of Tennessee, Fall 2008

The U.S.S. Undine was a Union gunboat during the U.S. Civil War. After seeing action on both the Mississippi and Tennessee Rivers, the Undine was captured by Confederate forces under the command of General Nathan Bedford Forrest on 30 October 1864. After brief duty as a Confederate ship, it was scuttled to prevent its recapture. Since the discovery of the wreck of the Undine significant interest in raising the artifact has developed. The non-profit Raise the Gunboats is currently working with the United States Navy and the Tennessee State Park system to find a permanent home for the ship. The raised and conserved remains of the Undine are the centerpiece of this project.

The project is sited within the New Johnsonville State Park and includes the remains of a Confederate redoubt which was used as an earth shelter during the course of the battle. The remains of the redoubt must not be altered in any way, but present a starting point for the formation of the parti. The boat is elevated off the ground to reduce the amount of offset land and the entrance then drops from above the redoubt within the interior of the embattlement.

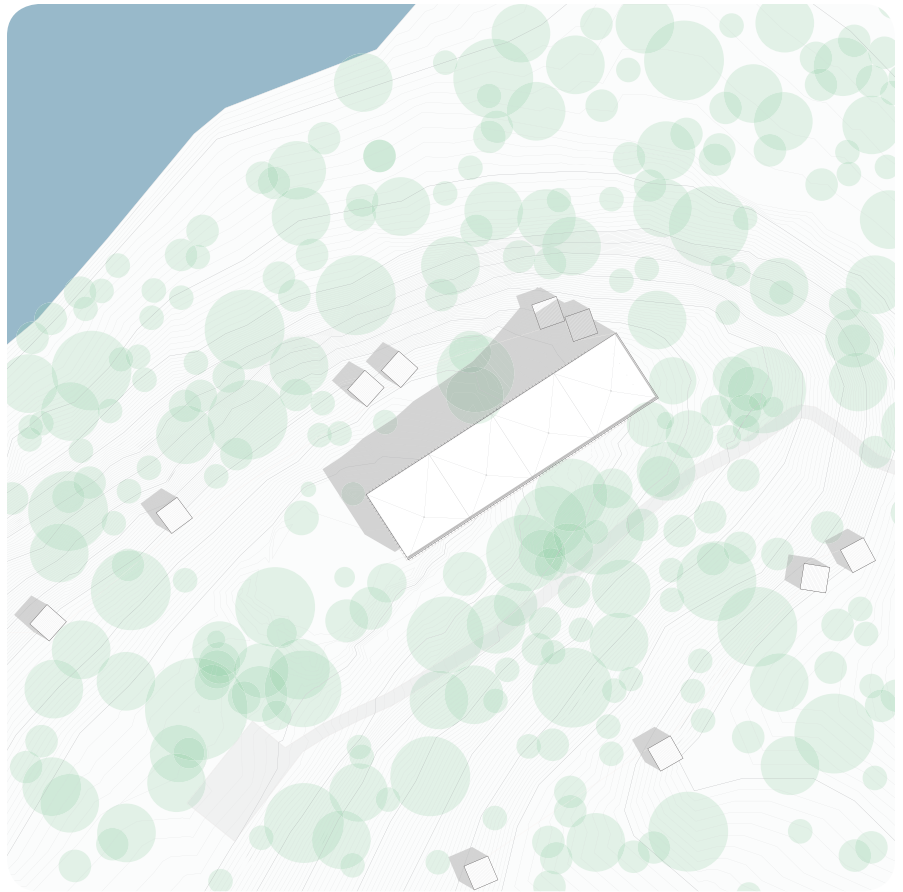
The design solution stems from research into the protagonist of the Undine's tale, Nathan Bedford Forrest. A wealthy landowner before the outbreak of the war, Forrest was one of only a few men to rise from the rank of Private to General over the course of the war. Alongside Abraham Lincoln, many consider Forrest to be one of the greatest figures to emerge out of the course of the war.

In the Southern United States many people still regard the Forrest as a hero. Many others see him as the epitome of southern racist values (primarily for his role in the Fort Pillow massacre and the beginnings of the Klu Klux Klan.) What is clear however, is that Nathan Bedford Forrest was highly influential, highly controversial, and highly respected as a battlefield leader by both sides of the Mason Dixon.

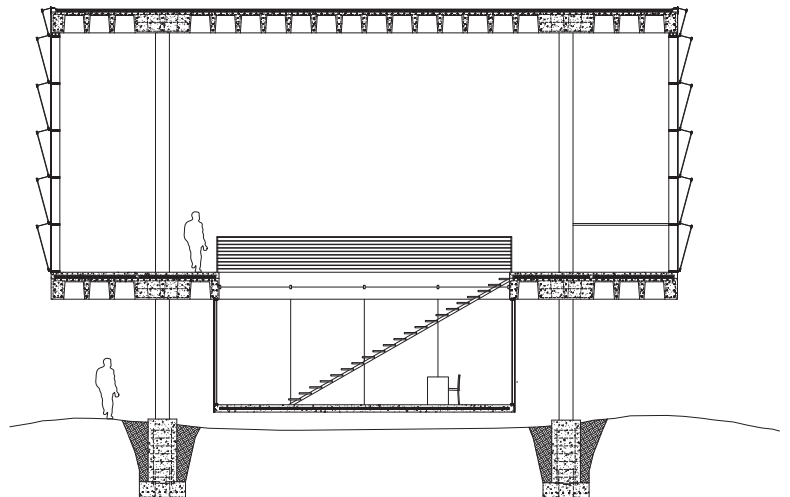
In light of Nathan Bedford Forrest's debated role in history, this project attempts to illustrate the importance information gathering and distribution in a manner that addresses the need for a raw and un-influenced point of view. Simultaneously, however, a conscience effort was made to deny and allow the same information at certain moments. Nathan Bedford Forrest is used as the subject of this architectural investigation. Intrinsicly linked to the fate of the Undine, The Battle of Johnsonville, and the Civil War itself- Forrest is a polarizing figure which almost everyone hold preconceptions over.

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Site Plan



Transverse section through redoubt and processional entry

Sketching Abroad

Zürich, Luzern, Basel, Dublin, Paris, etc
Self guided, Fall 2009

My travels in Switzerland during the summer of 2006 directly influenced my decision to return there as a fifth year and spend the autumn semester enrolled at the ETH in Zürich. I was intrigued by the integration of contemporary design into the historical fabric, cultural regionalism, unique system of governance, effectiveness of many national infrastructures and programs, and (of course) the picturesque landscape. Suffice it to say, what I found did not disappoint.

I am still decoding the experience to a certain degree, but I left Switzerland with a new sense of the regionalism that has shaped the architectonic landscape of the country. Issues such as increasing globalization of international economies, growth in immigration rates, and the rise of the European Union are certainly shaping the nation and made it an exciting time to be a resident.

Through extensive journaling, sketching, photography, and video I kept a detailed archive of my day to day experience. I traveled a bit outside of the country, but found myself moving around primarily within the national borders. Though I traveled extensively, I feel as though there was much I did not see or experience—particularly within the French and Italian regions.

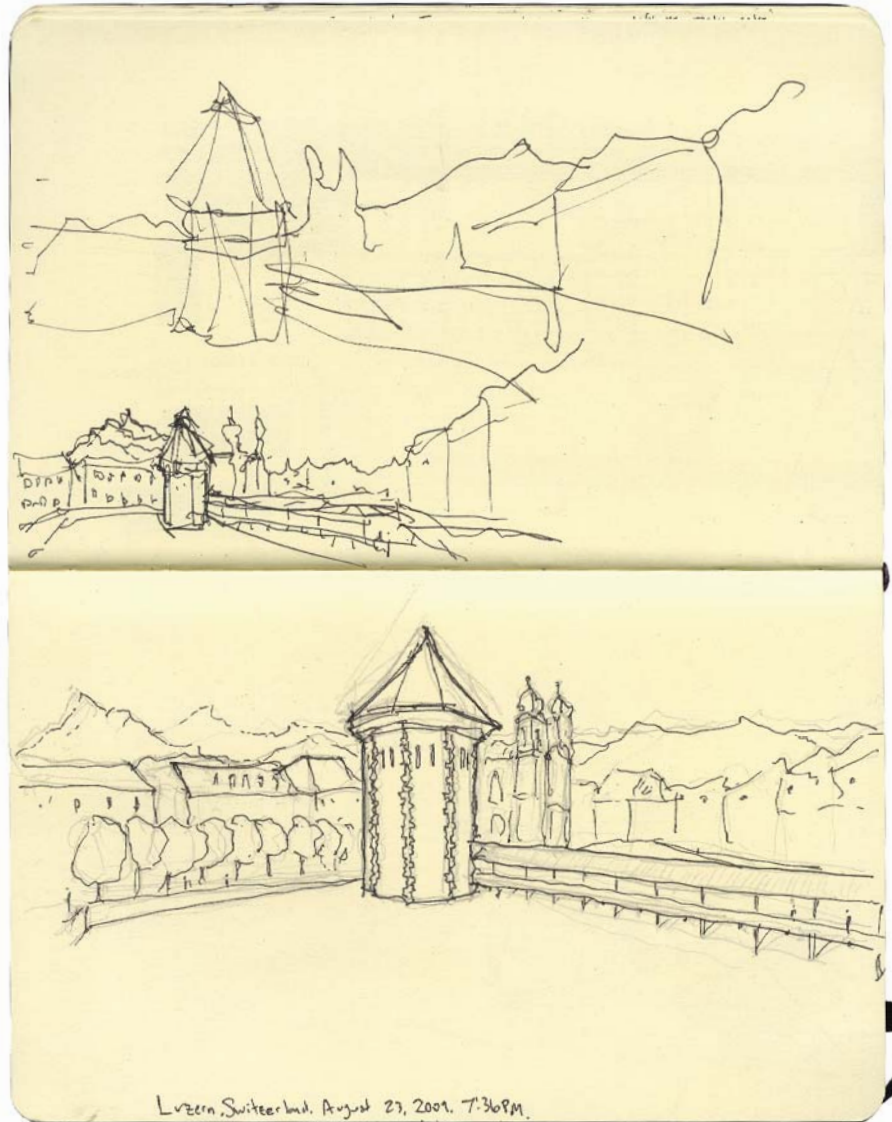
This is perhaps the intrigue of the country to me. Much like falling in love, I think I will find myself always desiring a bit more—the opportunity to see it all; to possess the country in its entirety. Though this romantic compulsion may never be fully satisfied, I will find great pleasure returning again and again in the years to come.



Sketching on Zürichsee (Lake Zürich)

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Medieval Bridge; Luzern, Switzerland; August 23, 2009; pencil and pen



Saint Benedict Chapel, Peter Zumthor; Sumvitg, Switzerland; May 22, 2006; pen