

PORTFOLIO

JORDAN EZZELL



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JORDAN EZZELL

SKILLS

rhino ■■■■
grasshopper ■■■
v-ray ■■■

illustrator ■■■■
photoshop ■■■■
indesign ■■■■
after effects ■■

revit ■■
archicad ■■

houdini ■■
maya ■■
blender ■

INTERESTS

dense linework
3d asset modeling
speculative research &
questioning
conceptual diagramming
game design
challenging the status quo
digital culture
unreal items

CONTACT

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EXPERIENCE

[may 2022 - may 2024] **UTCOD FACILITIES**

under Kevin Stevens

led design of the Digital Futures Lab and reading room pin-up boards
management of studio organization and layouts
contributions to new furniture fabrication and photo lab management
current assistant to studio layout experimentation

[fall 2021] **TEACHING ASSISTANT REP 121**

under Rana Abudayyeh

assisted first-year students in learning Rhino, Illustrator, Photoshop,
and larger representation techniques
sat as a critic for students' final review

[fall 2023] **TEACHING ASSISTANT TECH 362**

under Ted Shelton and Tricia Stuth

assisted third-year students in understand the IBC, zoning, LEED,
structure fundamentals, and design implementation of structural
systems

ACHIEVEMENTS

[2023] **ARCHITECTURE AT ZERO MERIT AWARD**

with Mars Seay

project "frAm3" awarded with the Undergraduate Merit Award

[2021-2022] **HUBERT BEBB SCHOLARSHIP**

[2022-2023] **HASTINGS SCHOLARSHIP**

EDUCATION

university of tennessee

[spring 2024] bachelor of architecture

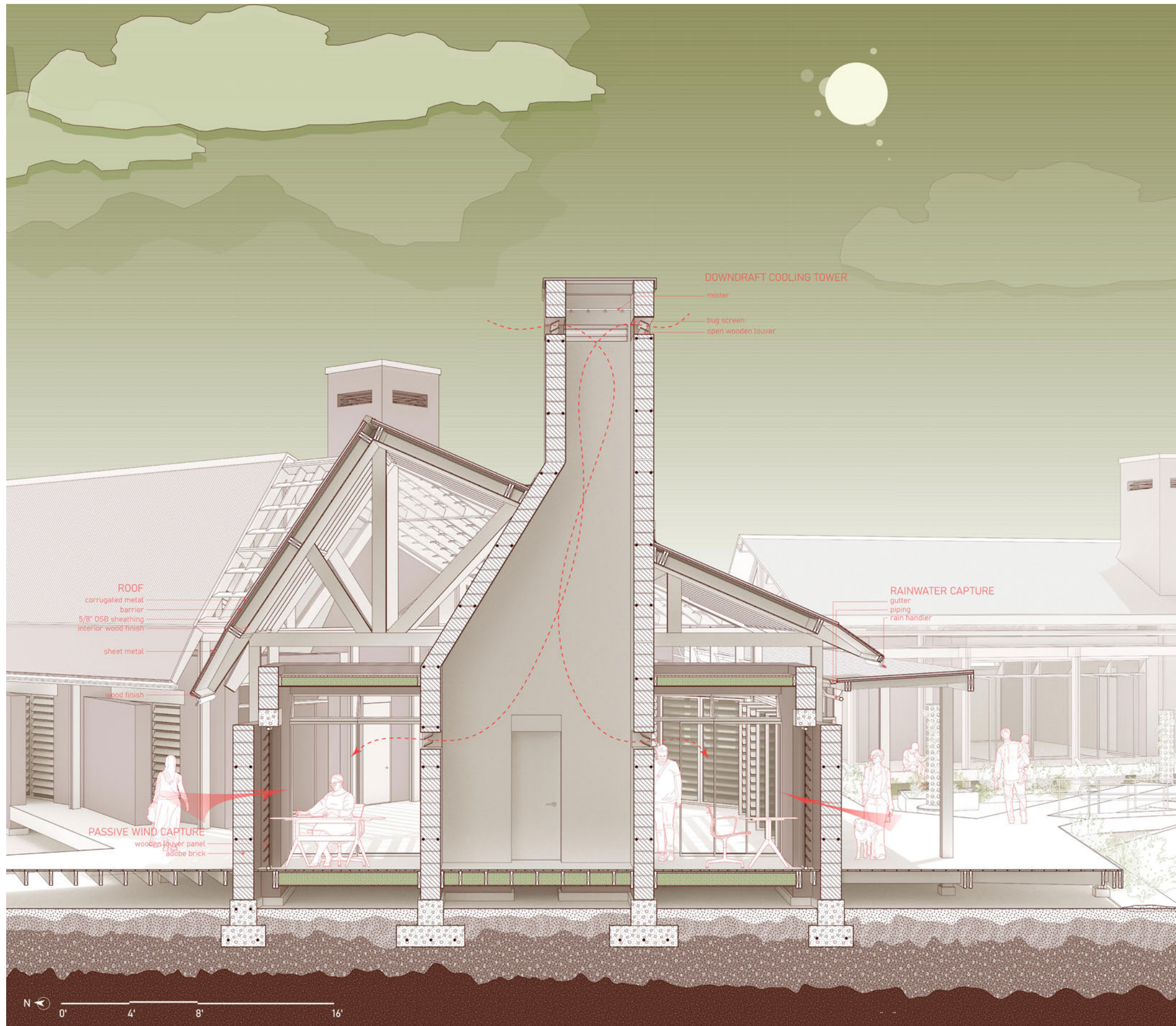
[fall 2022] study abroad with IAAC in
Barcelona, Spain

DIGITAL ARCHIVE



DIGITAL PORTFOLIO

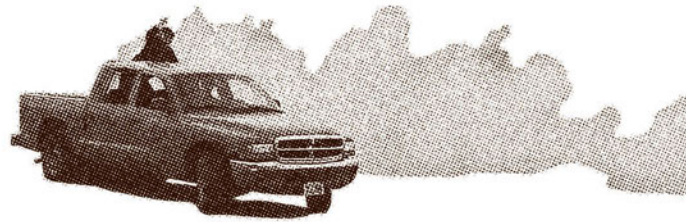




N
0' 4' 8' 16'



GOOGLE
Noun. A member of a family or group who is regarded as a disgrace to it.



TRUCK DRIVER!
\$#!# your roads! \$#!# it all!

frAm3

[under Kevin Stevens]

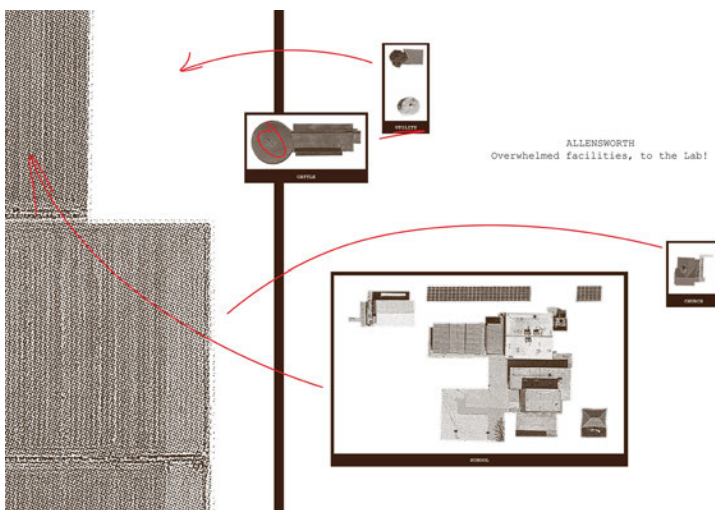
[with Mars Seay]

[Architecture at Zero's 2023 Undergraduate Merit Award recipient]

Allensworth, California, is a paramore of abandonment, perseverance, and rebirth. frAm3 takes these characteristics as design pillars and repurposes them as Axis, Alternative, and Autonomy. as we observe Allensworth's tumultuous history, frAm3 stands as a break in its doomed timeline; a new agricultural research center is offered, one where small farmers can learn to compete with Big FarmA and its environmental havoc.

alternative materials are proposed throughout the architecture. reclaimed wood and polycarbonate are implemented wherever possible; adobe brick is fashioned on-site; and supercompressed straw generates insulation. frAm3's research focuses on dry, vertical, and urban farming to provide as many options to visiting students as possible. given program elements are pushed into new territories to challenge architectural status quos and the competition itself. passive systems, such as cooling towers and operable walls, are implemented to reduce mechanical reliance.

almost every wall is left operable to allow users full autonomy over their space. long-term residents are encouraged to request wall types and configurations that best suit their needs. visitors should leave not only with expanded knowledge, but with the confidence to push against the unfair boundaries around them.



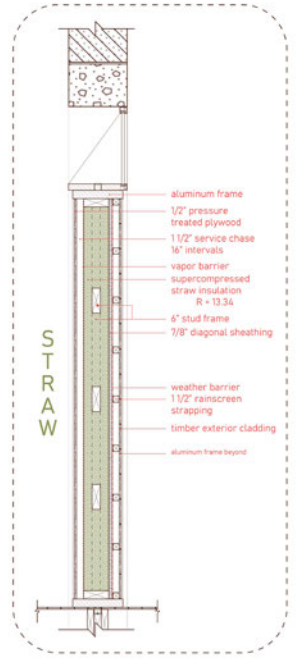
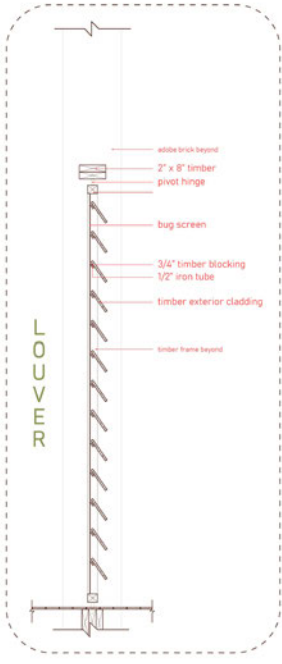
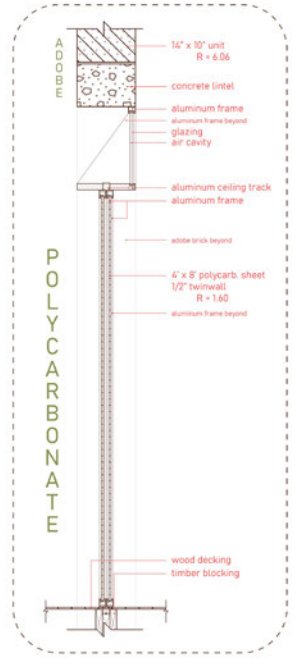
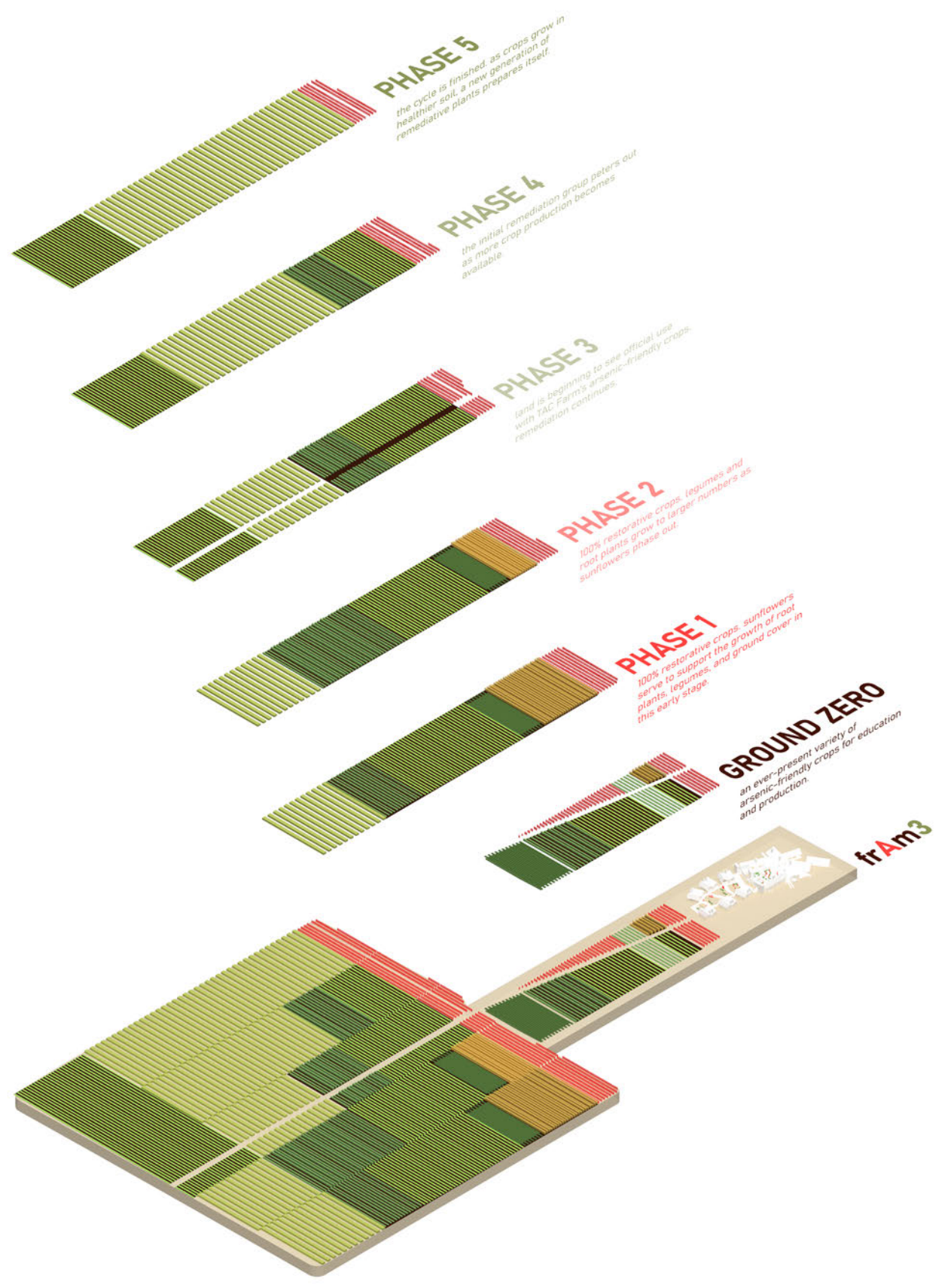
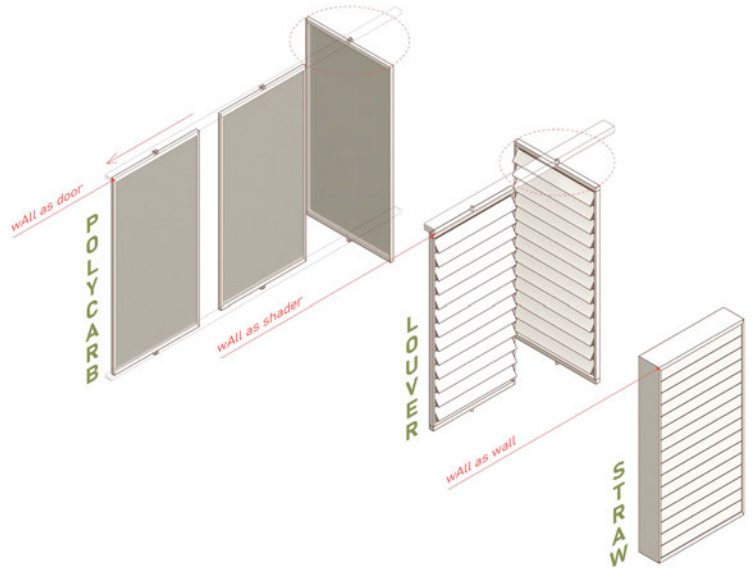
ALLENSWORTH
Overwhelmed facilities, to the Lab!

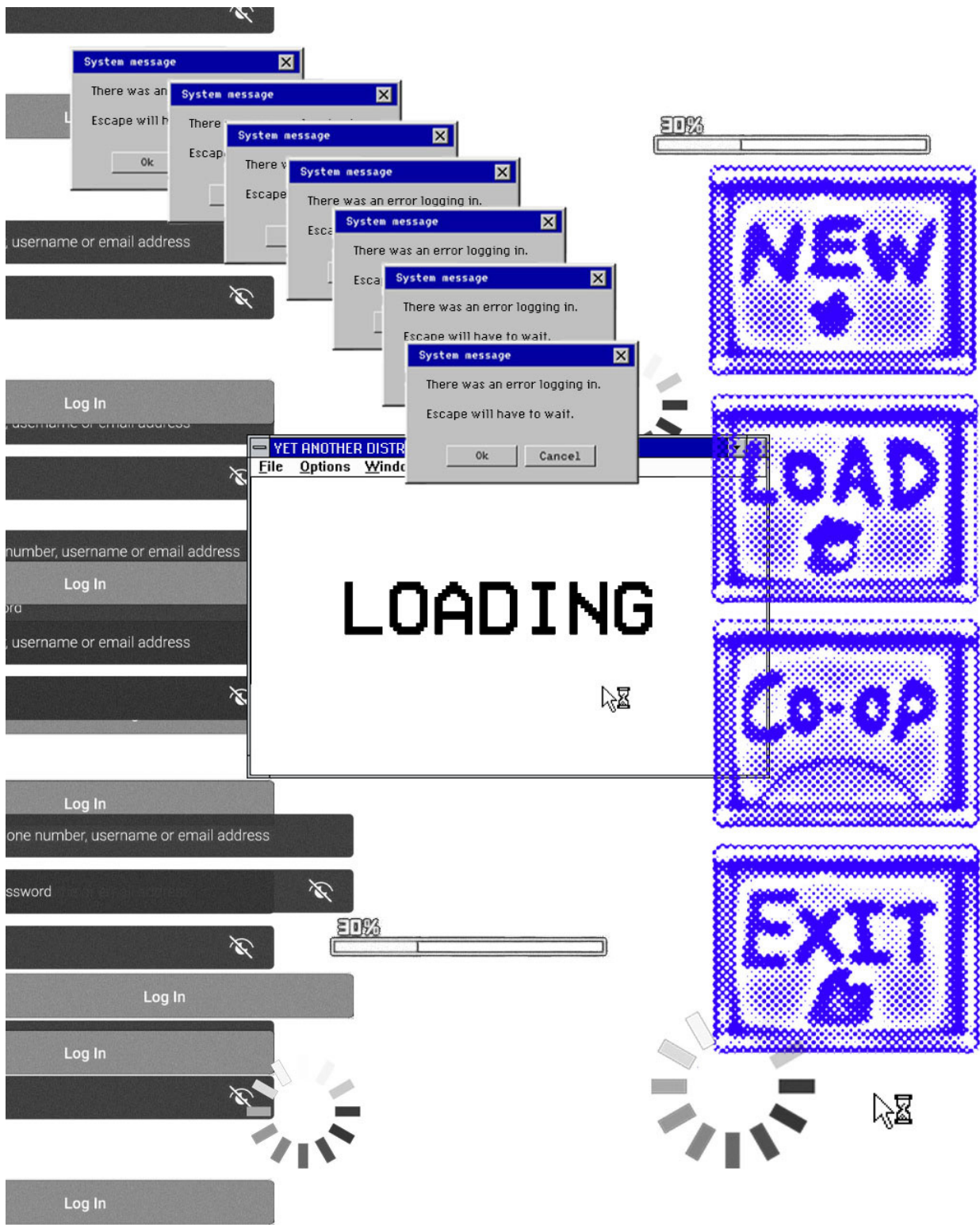


NADIA
Everytime you compliment me, a cockroach spreads its wings.









FULL "MOTHERLODE" DOCUMENT



motherlode

[self-directed project]

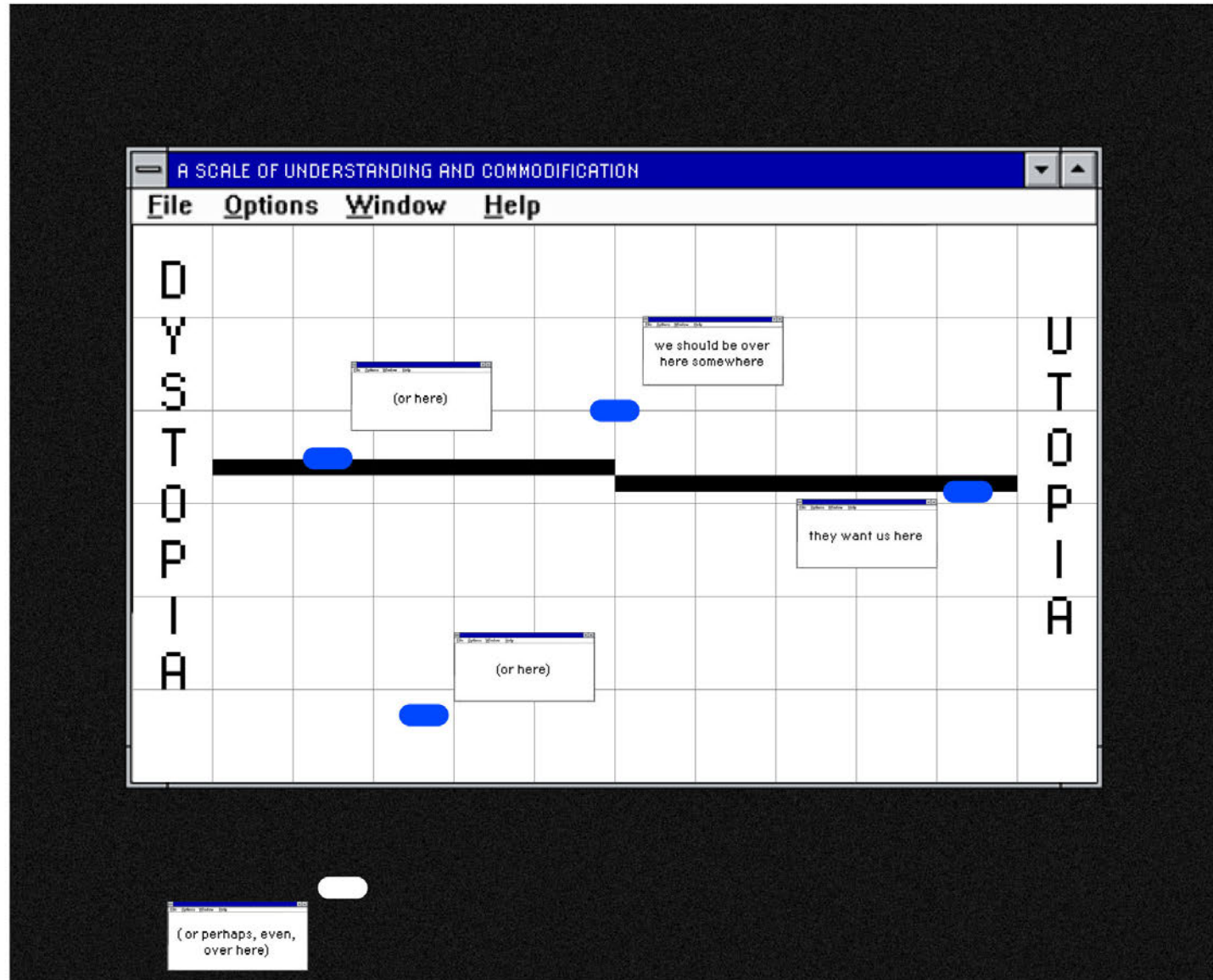
in the wake of the 21st century's unrelenting capitalist systems, the common populace has increasingly turned to digital escapism. social media, video games, false realities - anything to regain control in an otherwise failing society.

what once stood as a space for the people, however, has soured under corporate hands. they've brought real into an unreal world; what ensues is confusion between company and social media, Elon Musk and the automobile, dystopia and utopia. in order to survive, this emerging digital-reality must exist outside of these scales to prevent the commodification and loss of a space initially meant for the people.

this thesis has many interests: escapism as a response to sociopolitical strife, video games as a uniquely adaptable space, the cage that is the corporate uber-realistic render, lucidity within radicalization, and so on. "instances of convergence," events where digital-reality confusion is so intense that a new pocket of contexted digitality is created, are dissected for their potential as spaces outside of the aforementioned scales of commodity. can these weird tears in the digital fabric be repurposed as true spaces for us to simply exist again? if so, how?

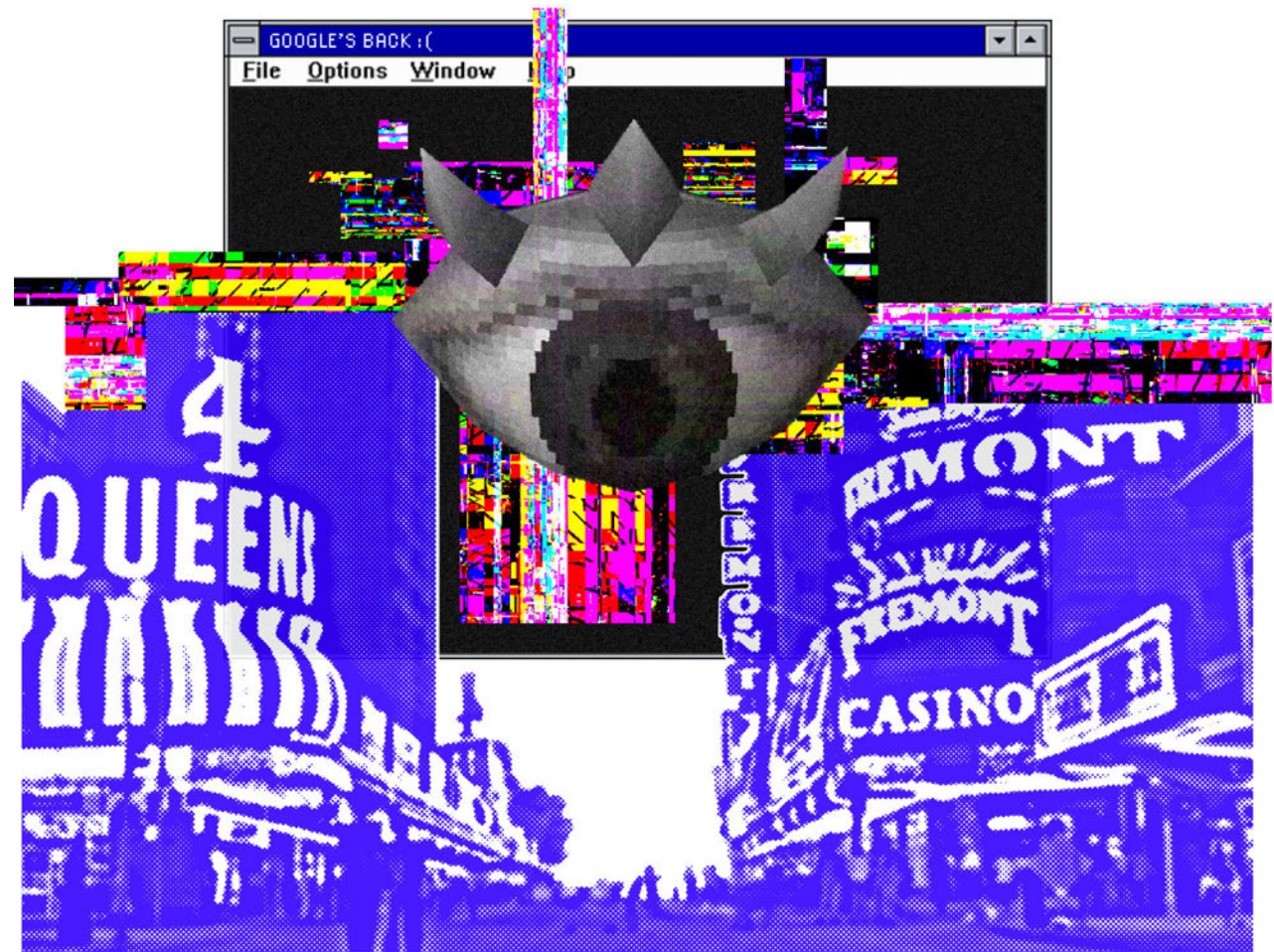
further endeavors will attempt to break these instances down and "screw 'em up" so that they become entirely new items, spaces, and events. an interactive experience, inspired by Cassie McQuater's Black Room and the Kid:Amnesia Exhibition, will be curated to set these assets loose into the world.

[full project document can be read by scanning the QR code on the left]

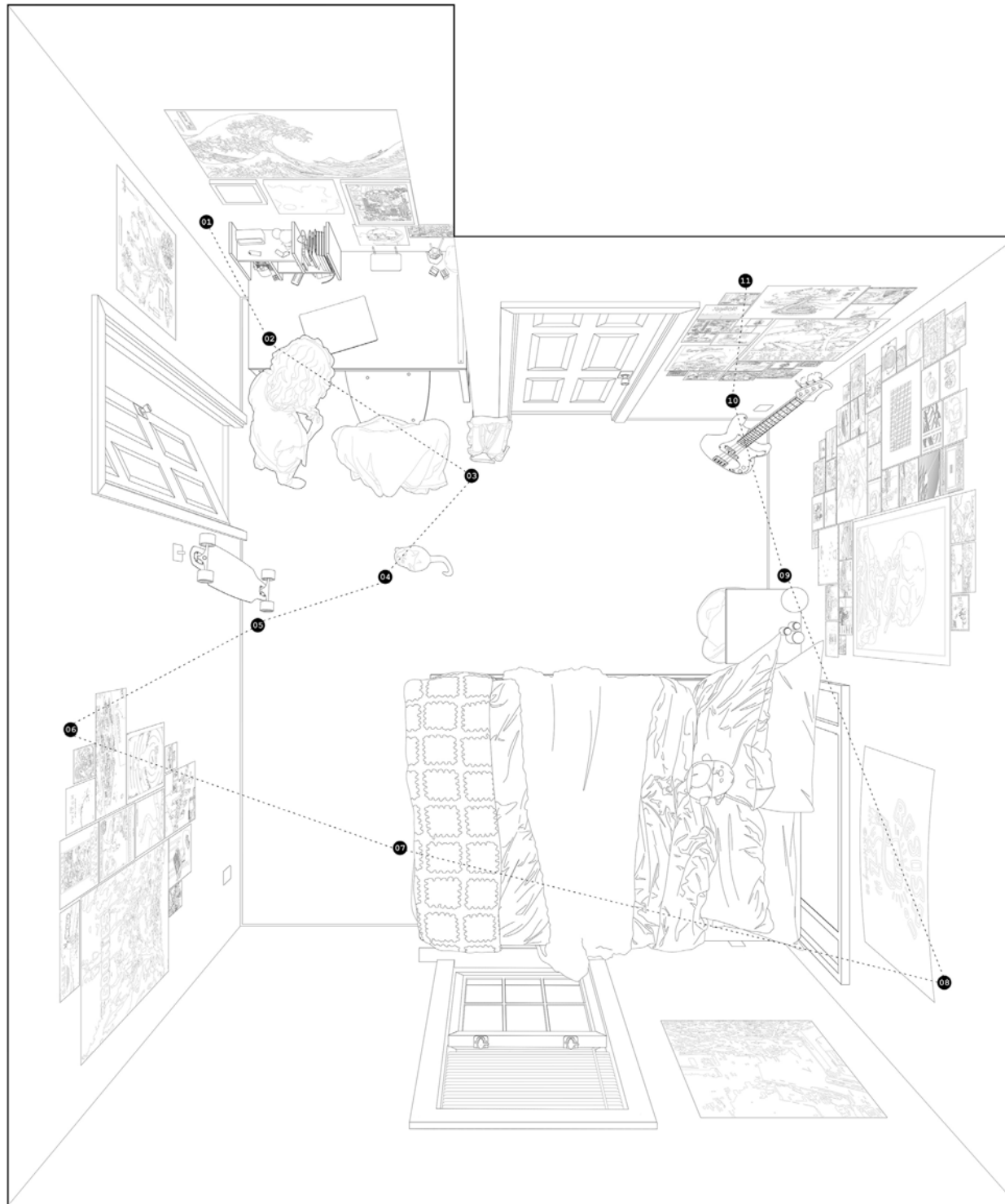


(now this would be radical)









- 01 [multiple] / grandma / [redacted]
- 02 an amalgamation of those who love[d] her
- 03 joey
- 04 anri / dumpster
- 05 rose
- 06 mom / dad / [multiple]
- 07 ~~grandma-mae~~
- 08 unknown
- 09 shakori / [redacted] / sibling / mom
- 10 dad
- 11 rose / [redacted]

[room]ination

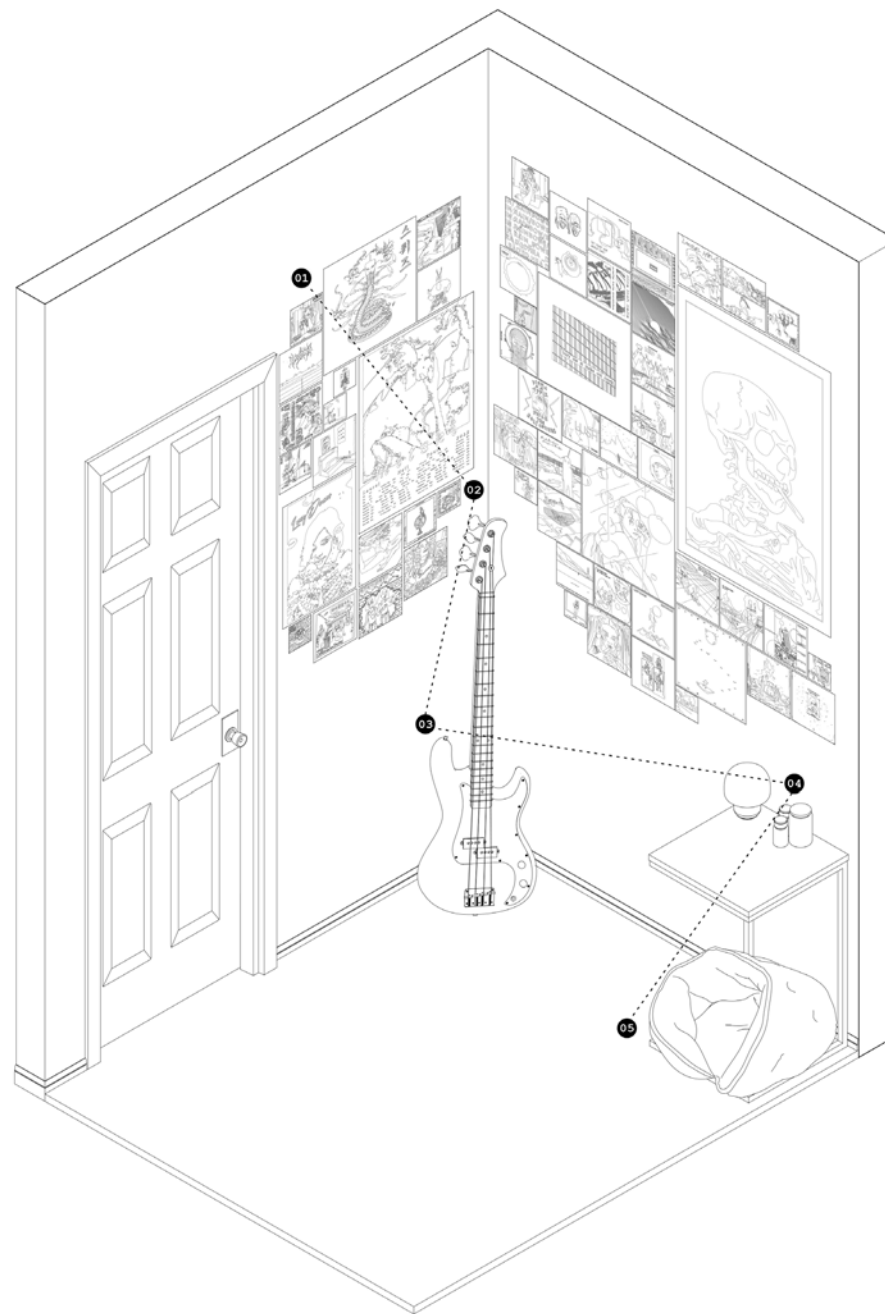
[self-directed project]

what began as a simple redo of an old prompt quickly became a test of determination and memory. each traced poster generated a new lost memory or buried origin story.

how many times have I listened to Bury Me at Makeout Creek? how long did it take my grandmother to knit this blanket? did my sister foresee that I would hang on to a stuffed pig she gave me five years ago? in the end, we are simply amalgamations of those who love us.

linework is largely the same throughout these drawings to emphasize density and maintain focus on rumination. months were spent in Rhino tracing and modeling every little bit of decor within the space.

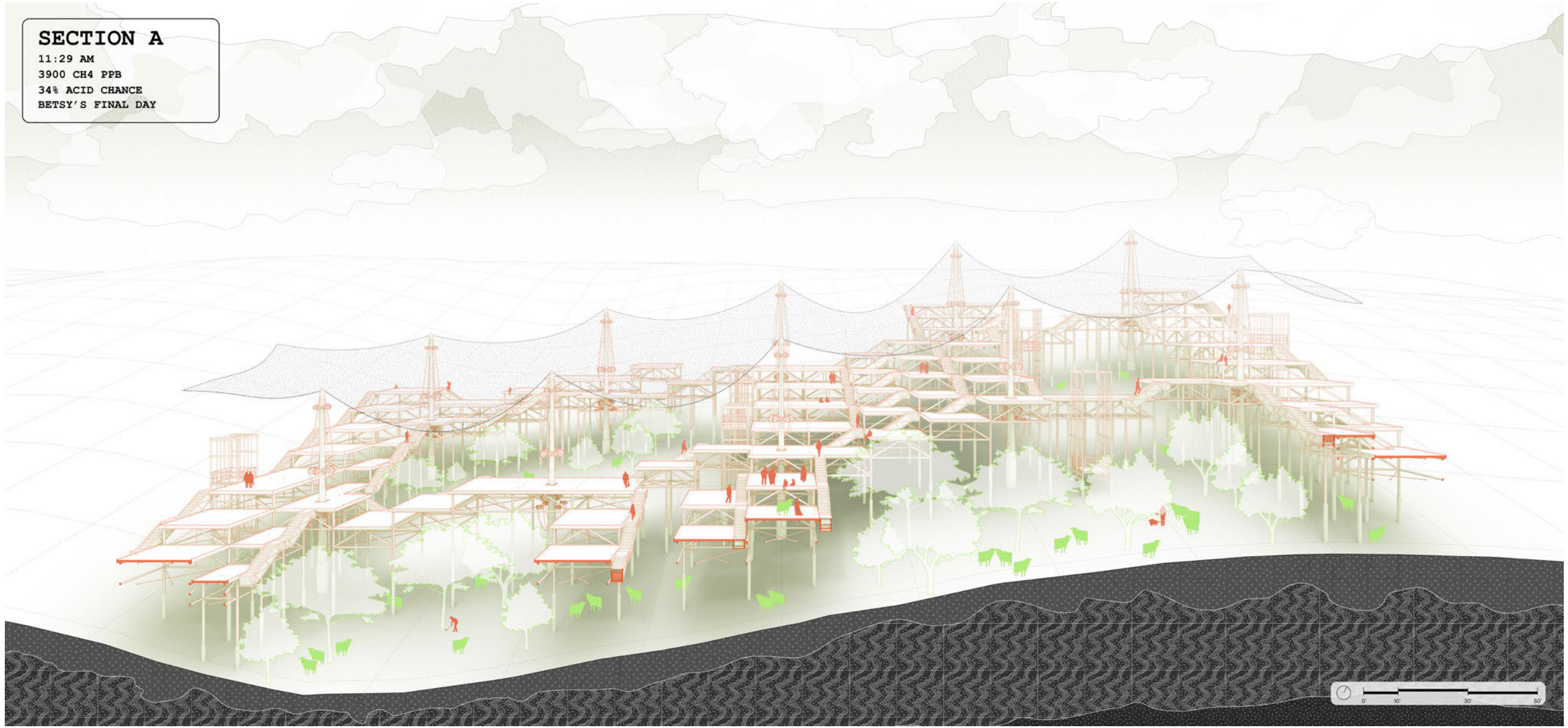
this is a continuous project, one that grows as i become sentimental or bored. more corners of [room] will be drawn and lightly analyzed for personal associations.



- 01 concerts & recommendations
- 02 long-held facets of personality
- 03 dad wants to learn guitar
- 04 iron, sugar, and heart pills
- 05 anri's nap time is 1pm to 4pm

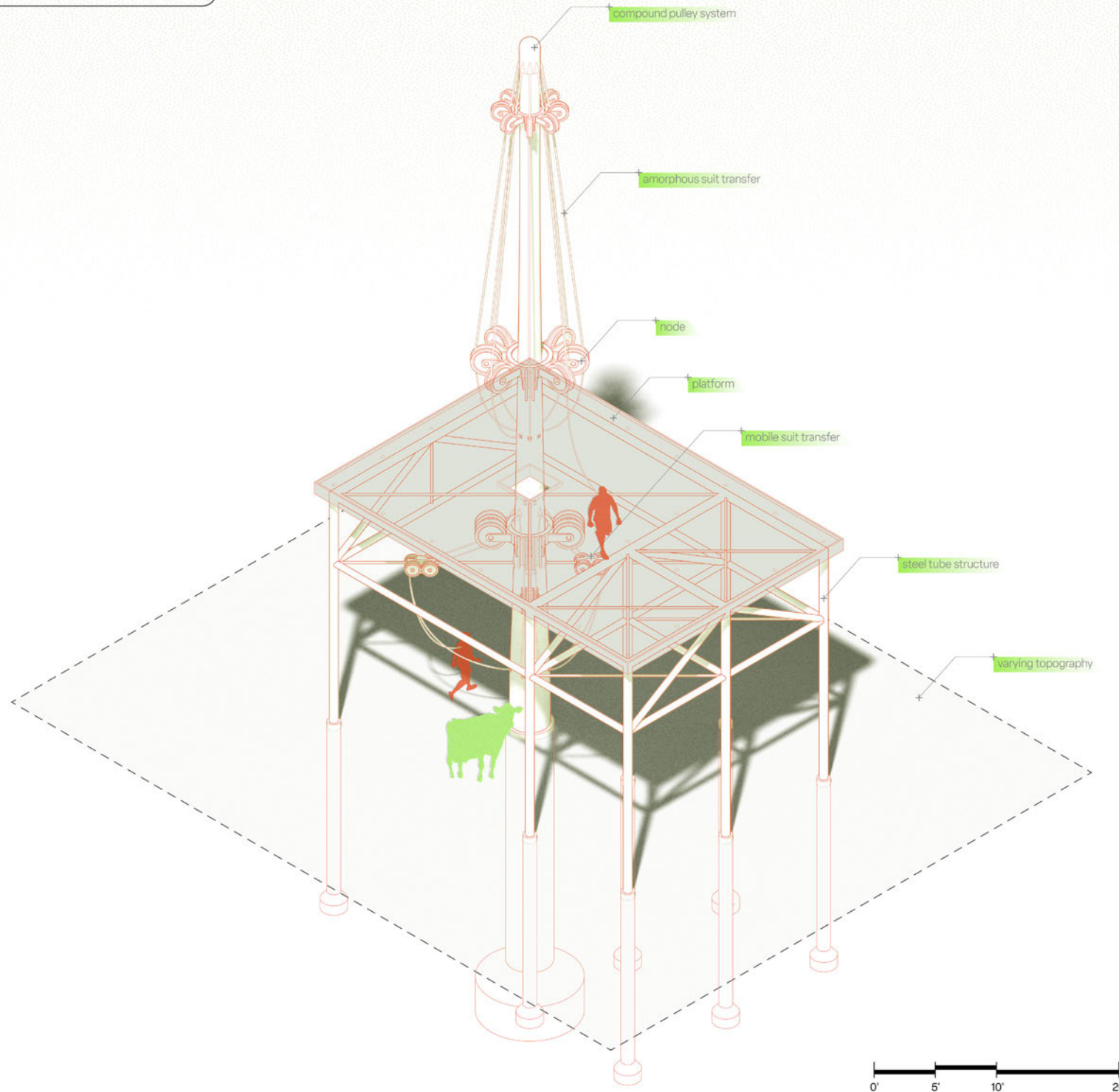
SECTION A

11:29 AM
3900 CH4 PPB
34% ACID CHANCE
BETSY'S FINAL DAY



THE MODULE

NODE : PRESENT
2 CONNECTIONS



TECHNOPHYSICALITY

[under Catty Dan Zhang]

[with Shakori Carpenter & Autumn Hanks]

for whom is the small town of Paulette utopic for? its largely evangelical conservative populace generates a hostile environment to those that are "different;" this is perpetrated so fiercely that othered citizens would rather live within a physically toxic environment, addled with methane poisoning and acid rain.

here, cows are unaffected by the perils around them, and thus the incoming humans must develop an advanced hazmat suit, one that can exist within multiple scales and protect not only the people, but the very structure they walk on.

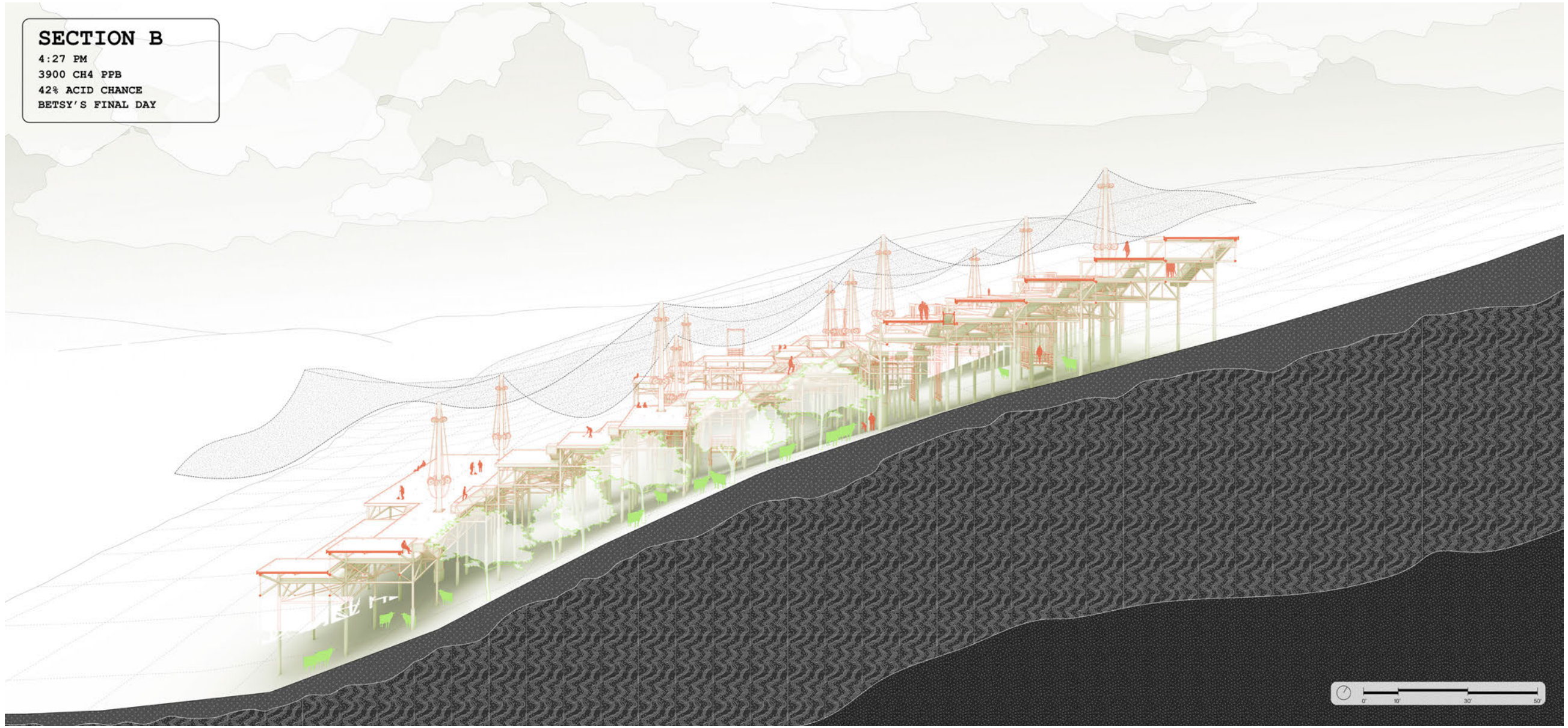
an amorphous suit, capable of vaguely emotional connections, protects the people and brings them solace. they are able to expand their settlement into a larger congregation, one that is self-sufficient and based around the cow.

participants live and work atop platforms to allow the cows free reign of the land. when a cow is called to slaughter, it is lifted to the platform via freight elevators, where commune members give thanks and reverence for the cow's life.

even as the line between man and machine blurs, life persists.

SECTION B

4:27 PM
3900 CH4 PPB
42% ACID CHANCE
BETSY'S FINAL DAY



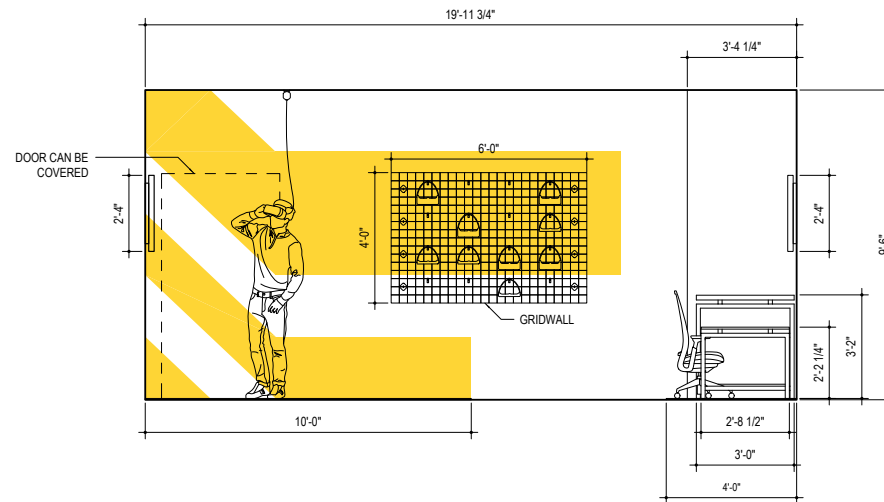
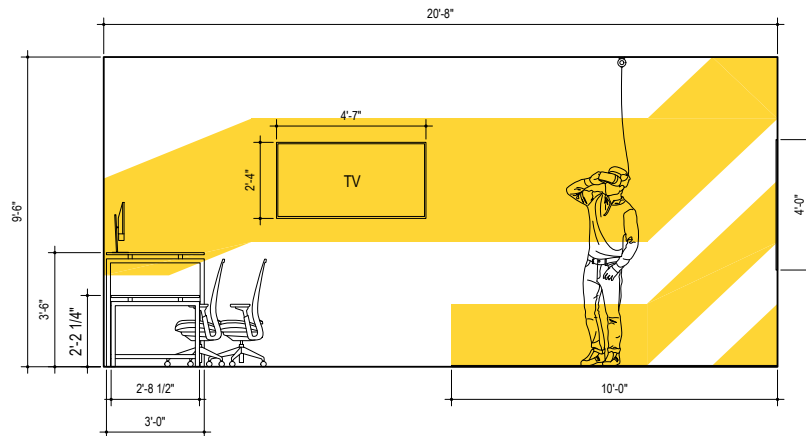
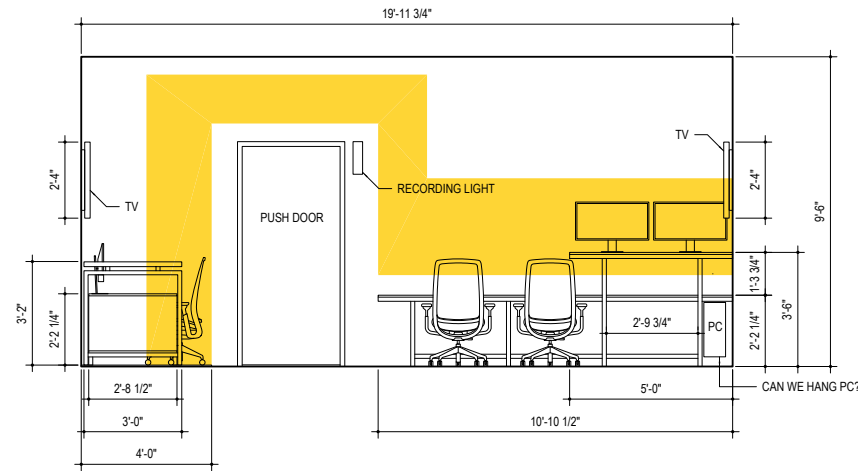
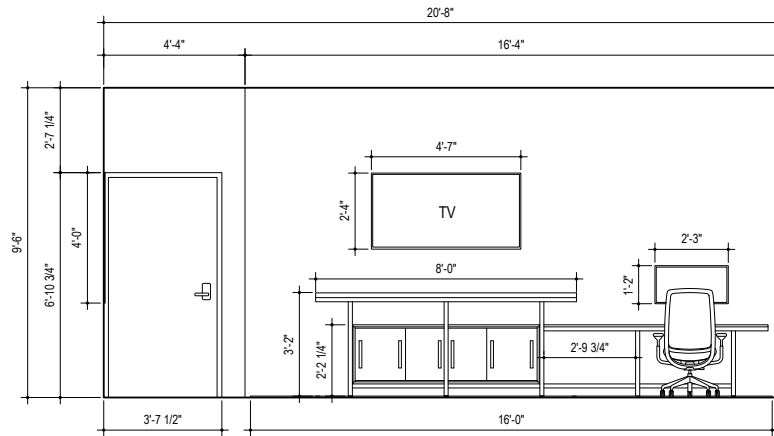
COMMUNE OF THE COW

9:57 AM
3900 CH4 PPB
74% ACID CHANCE
BETSY'S FINAL DAY





UTC_oAD DFL



[under Kevin Stevens]

with nothing but a required technologies list, we were tasked with refitting a perilous storage room into a clean digital lab, fit with the ability to host high quality VR and audio recording.

multifunctional desks were designed, fabricated, and assembled at different locations on campus. as one of the first things prospective students and donors are guided through, it was important to showcase as many of the college's abilities as possible.

a continuous yellow supergraphic was added to contrast with the building's brutalist walls. further efforts to bring color back to the building follow this project.

the DFL officially opened during the 2023-2024 academic year and hosts multiple classes on VR/AR, game development, and interactive client consultation.