Brandon Kintzer

Architecture Portfolio

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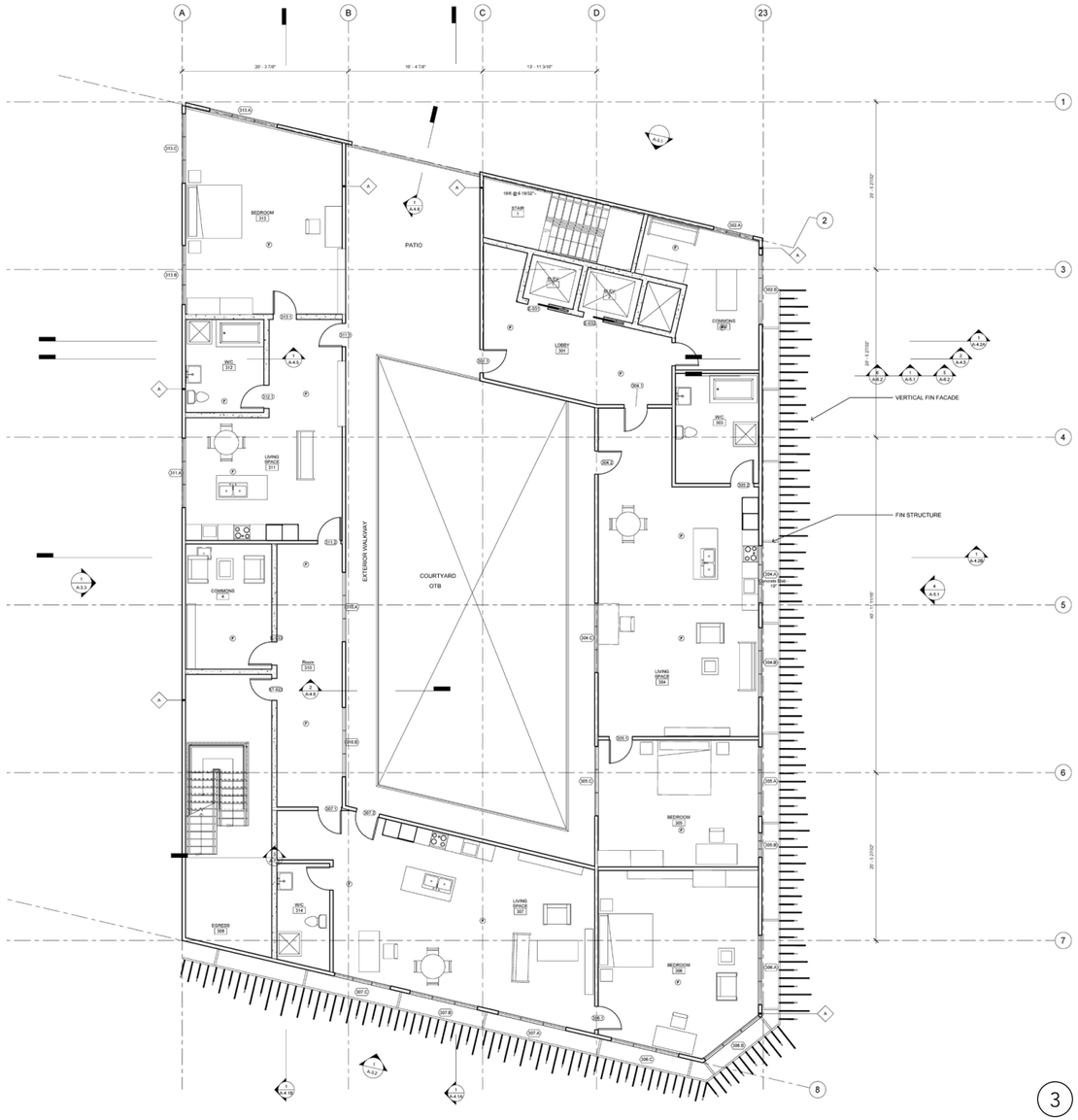
Applied Studies

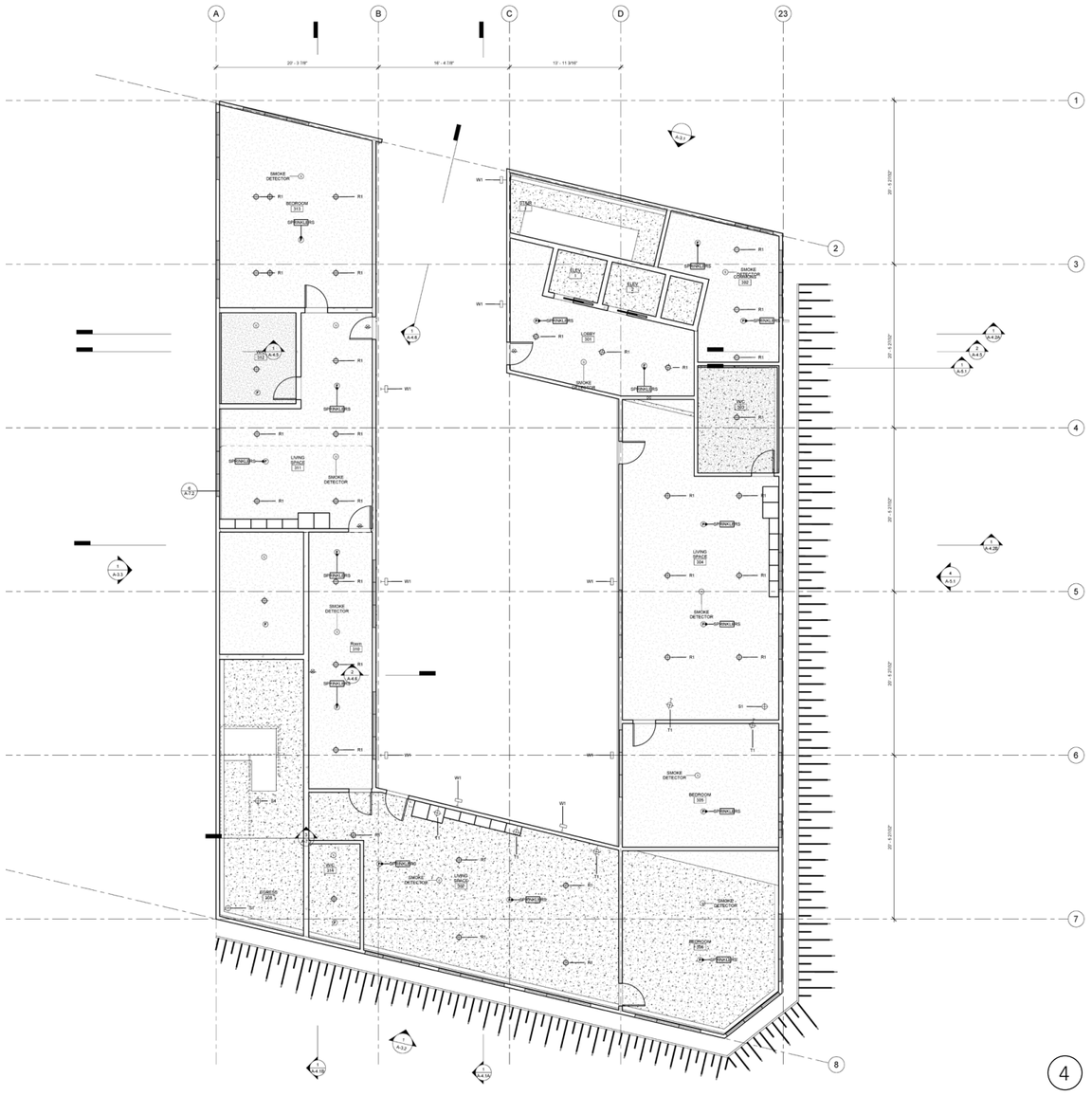
Construction Documents



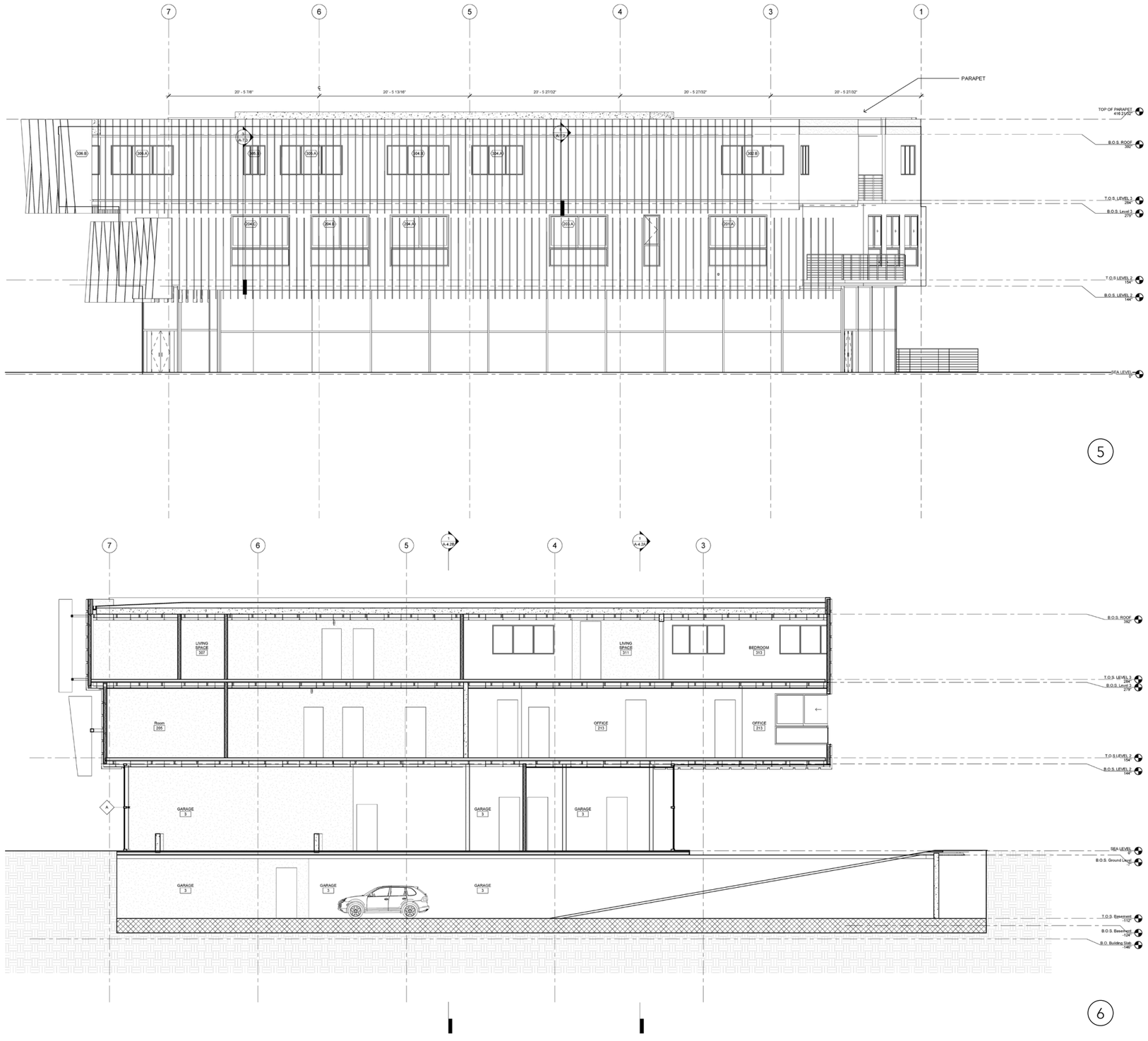
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This project was designed and documented by a team of three individuals, myself included. The prompt was to take three parcels of land in Los Angeles and propose a mixed-use building with three floors. The program was to consist of exhibit/display space, offices/studios, residential units, and underground parking and mechanical. The restrictions were that the above-ground floors could not be over 24,000 sq. ft., and $500 per sq. ft. was the allotted project budget. My initial role in the group was to create the overall massing, circulation, and program distribution for the project.





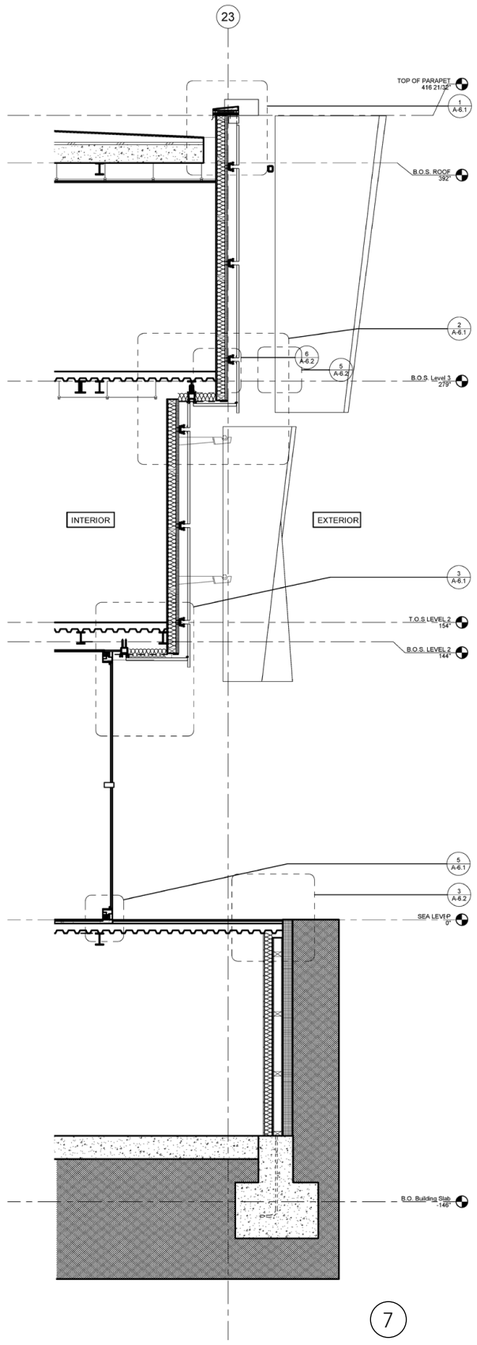
As the project developed, my primary role as schematic designer and project designer shifted to focus on project development. Designing a more articulate layout for each floor and beginning the project documentation was where the team moved the workflow into Revit. Our team's workflow was very task-oriented and goal-driven. I took on the role of project manager so as to make sure the project deadlines were met each week. The cleanliness and uniformity of the project's delivery was a result of this management.



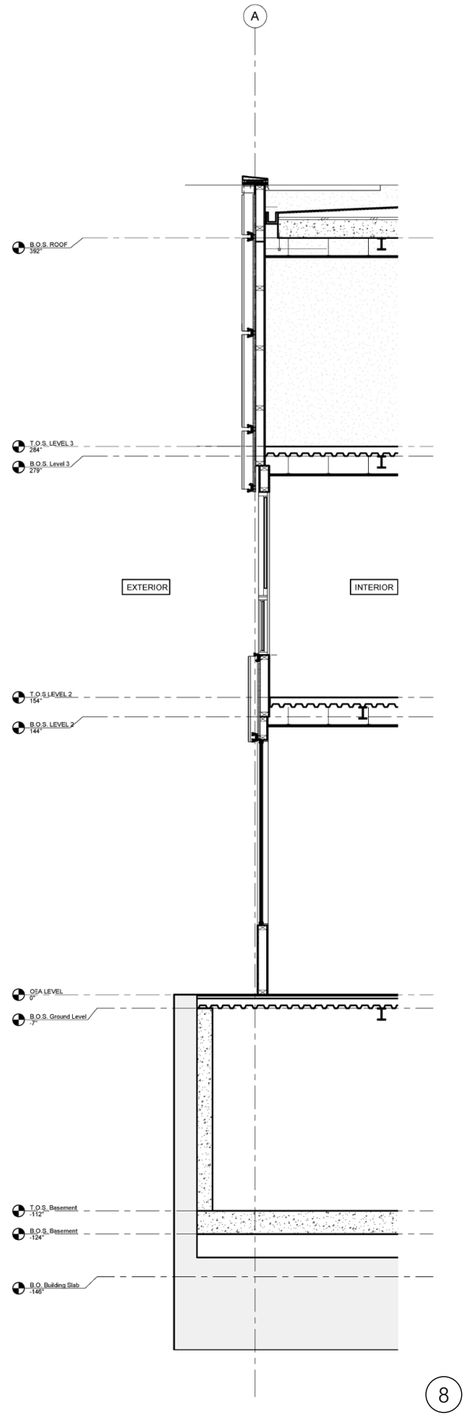
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As task manager of the project, as well as document supervisor, I could ensure that the graphic representation and continuity was established and cohesive. My teammates took on the building of the Revit model and placing where the detail drawings were being taken. It was my job to label the callouts on the drawings and continue to work out the development of the parking structure, balconies, entrances, exits, and the main courtyard and overall landscaping design.

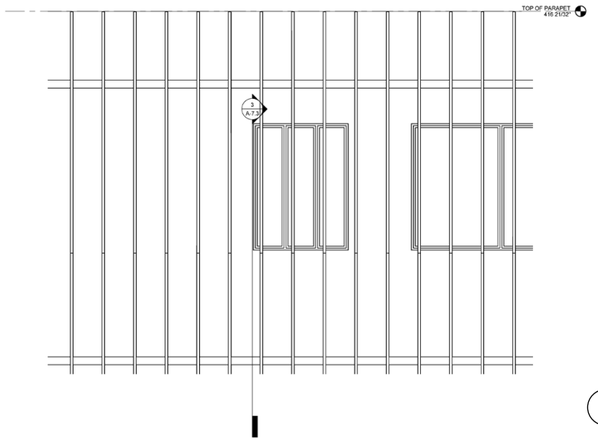


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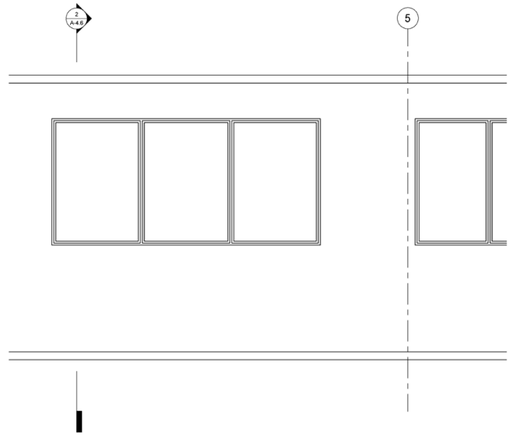


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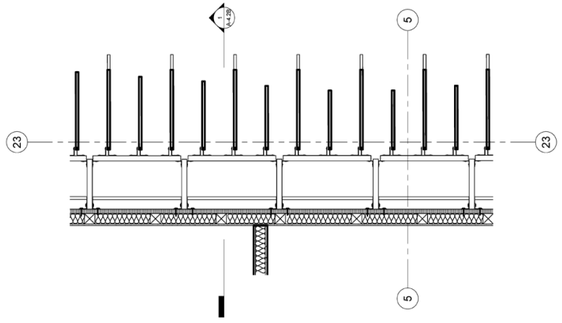
Although our project was designed to be as simple and straight-forward as possible in its geometry in order to stay within our budget as well as focus on the logistics of our facade, the detailing of the project still became quite tasking. Our facade was what we introduced to the project as what made it stand out and give it a street presence. This facade design also had a functional purpose as to provide shading and privacy to the second and third floors.



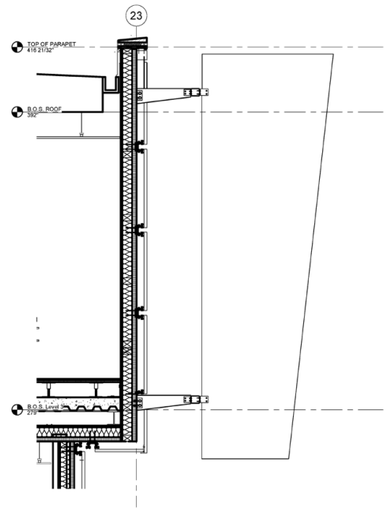
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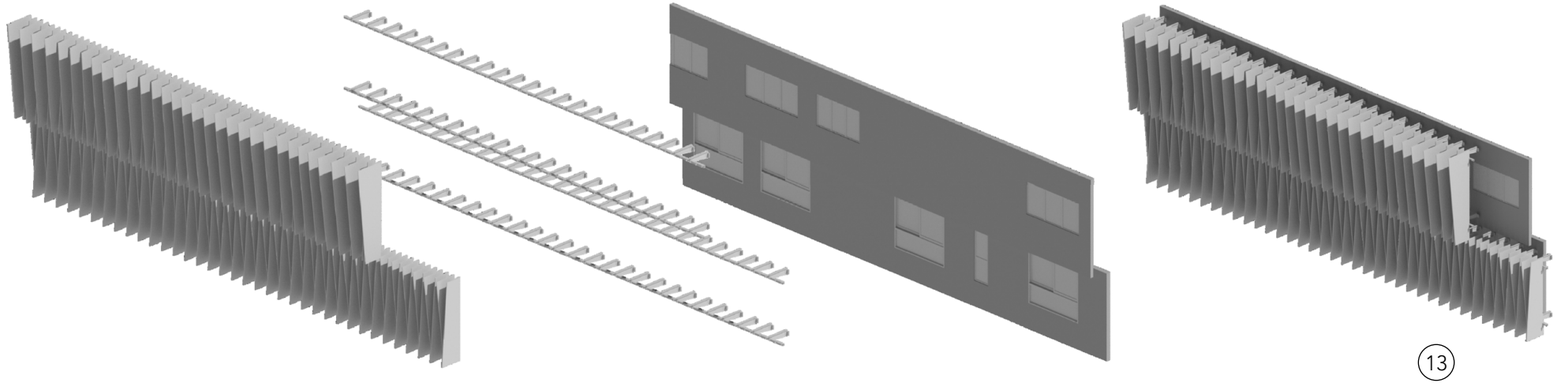
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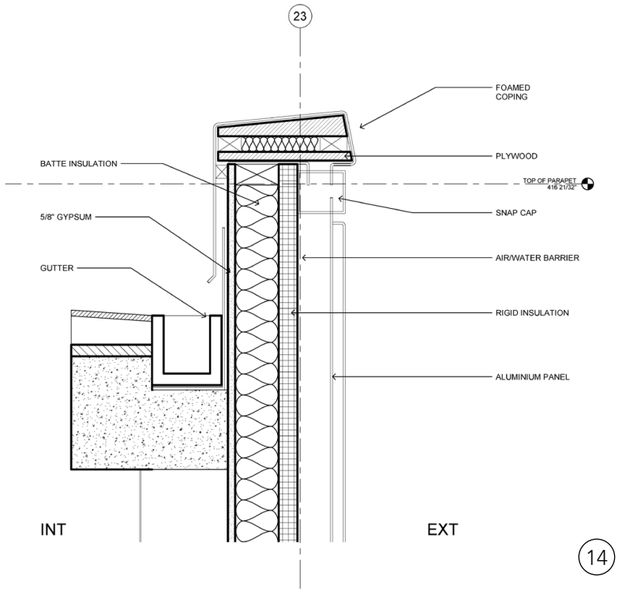


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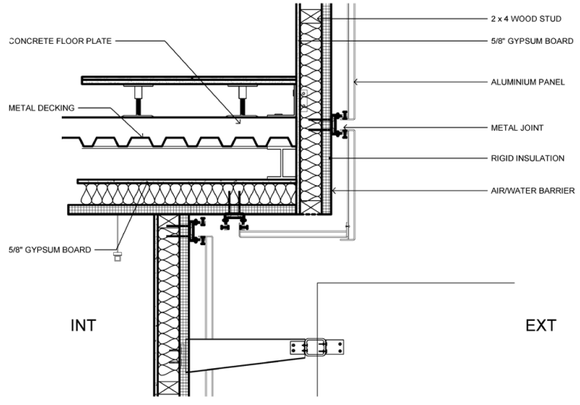


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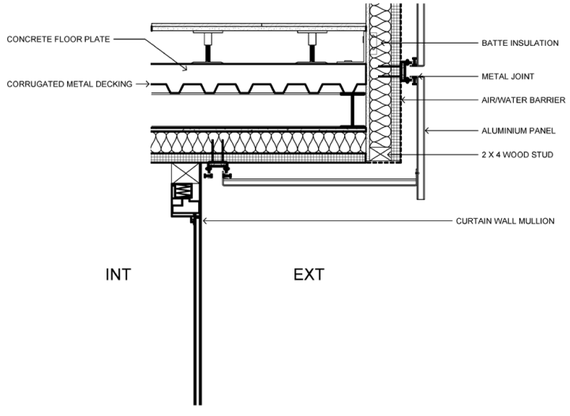
The metal facade panels were designed as a way to break the monotony of the flat and regulated geometry of the building. The design of the facade panels and their attachment to the structure of the building was done so as to minimalize the presence of the underlying structural system altogether. By making two simple connections to the floor and ceiling structure of each level, the panels are able to float a pleasant distance away from the windows.



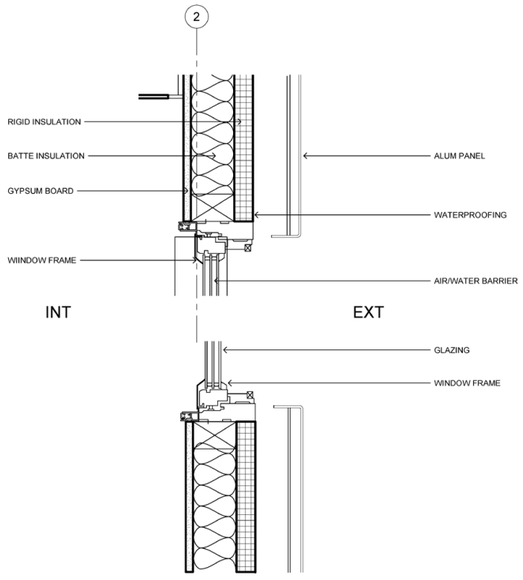
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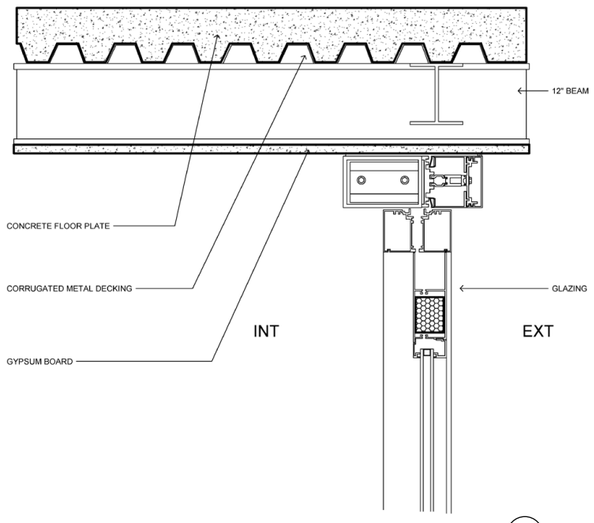
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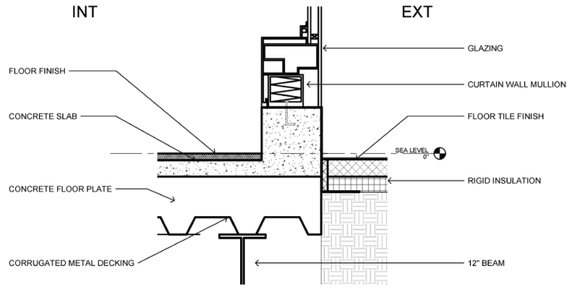
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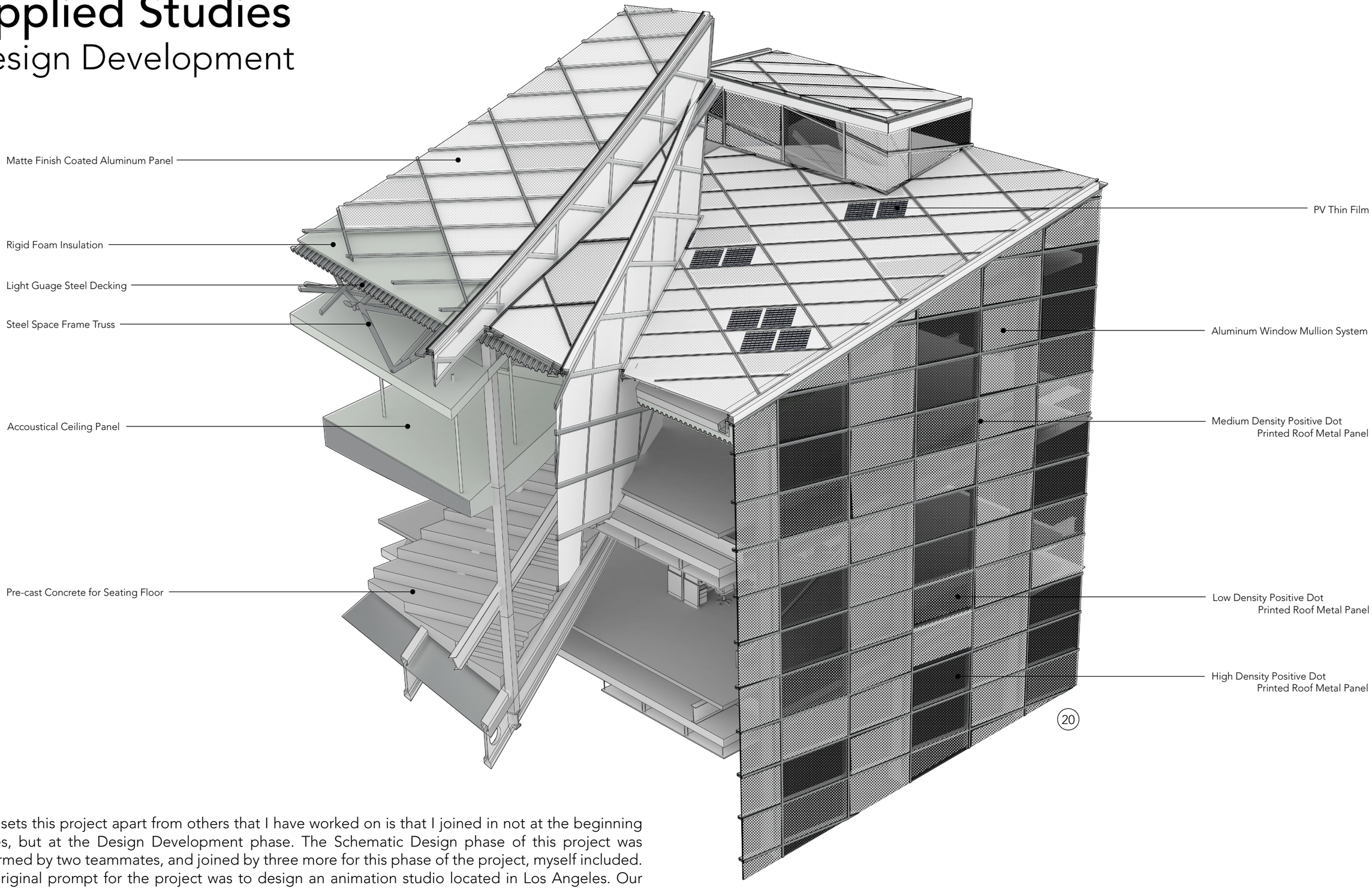
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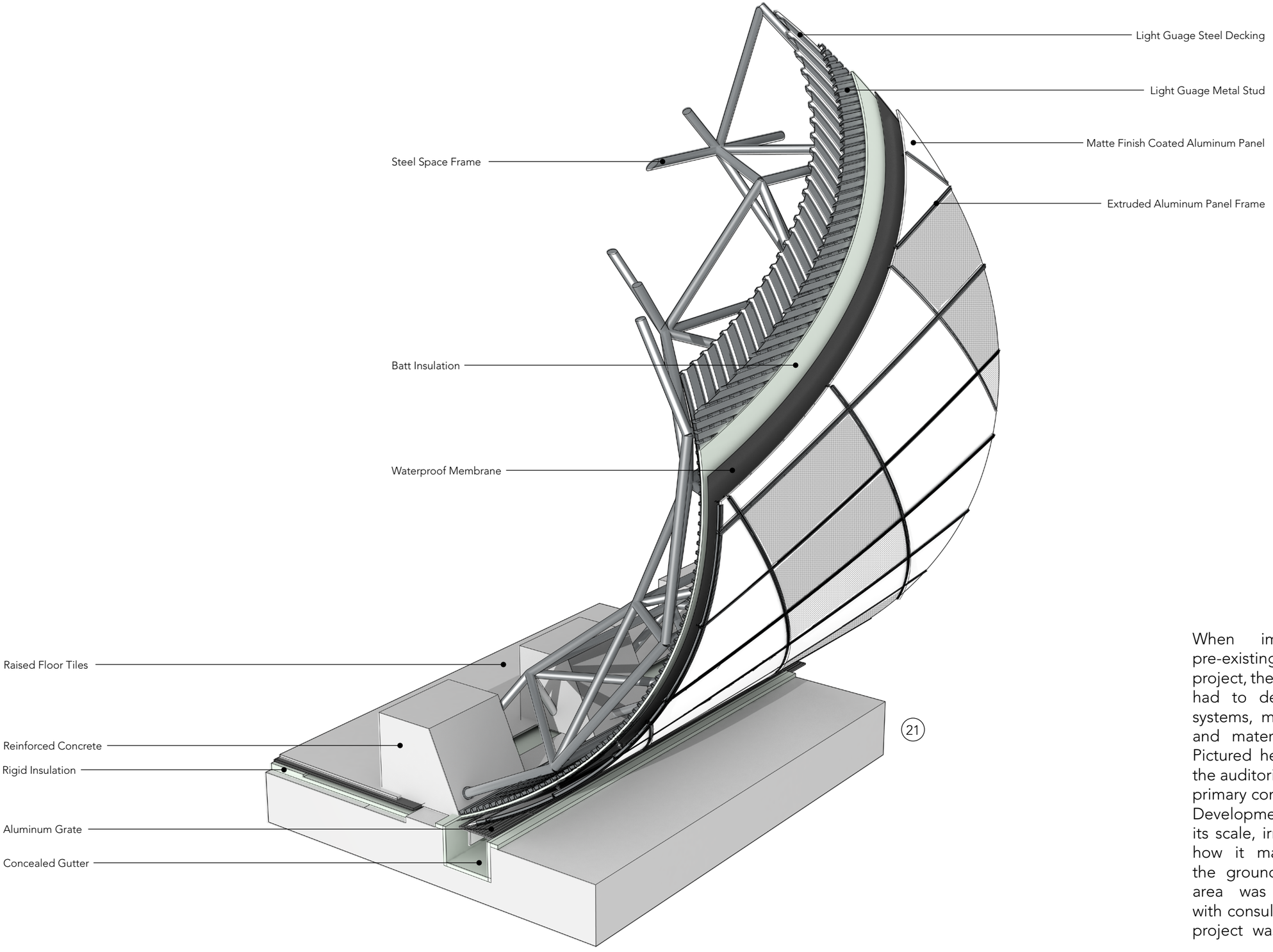
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Along with the articulation of the multiple layers and differentiations of connections within our project, I also was in charge of gathering and compiling the Spec Book and Cut Sheet Book. Although this mixed-use project did not have any specific requirements for fixtures and finishes, it was still important to manage what hardware and materials went into the detailing of the building beyond the set of drawings. I value a complete and cohesive representation of a project.

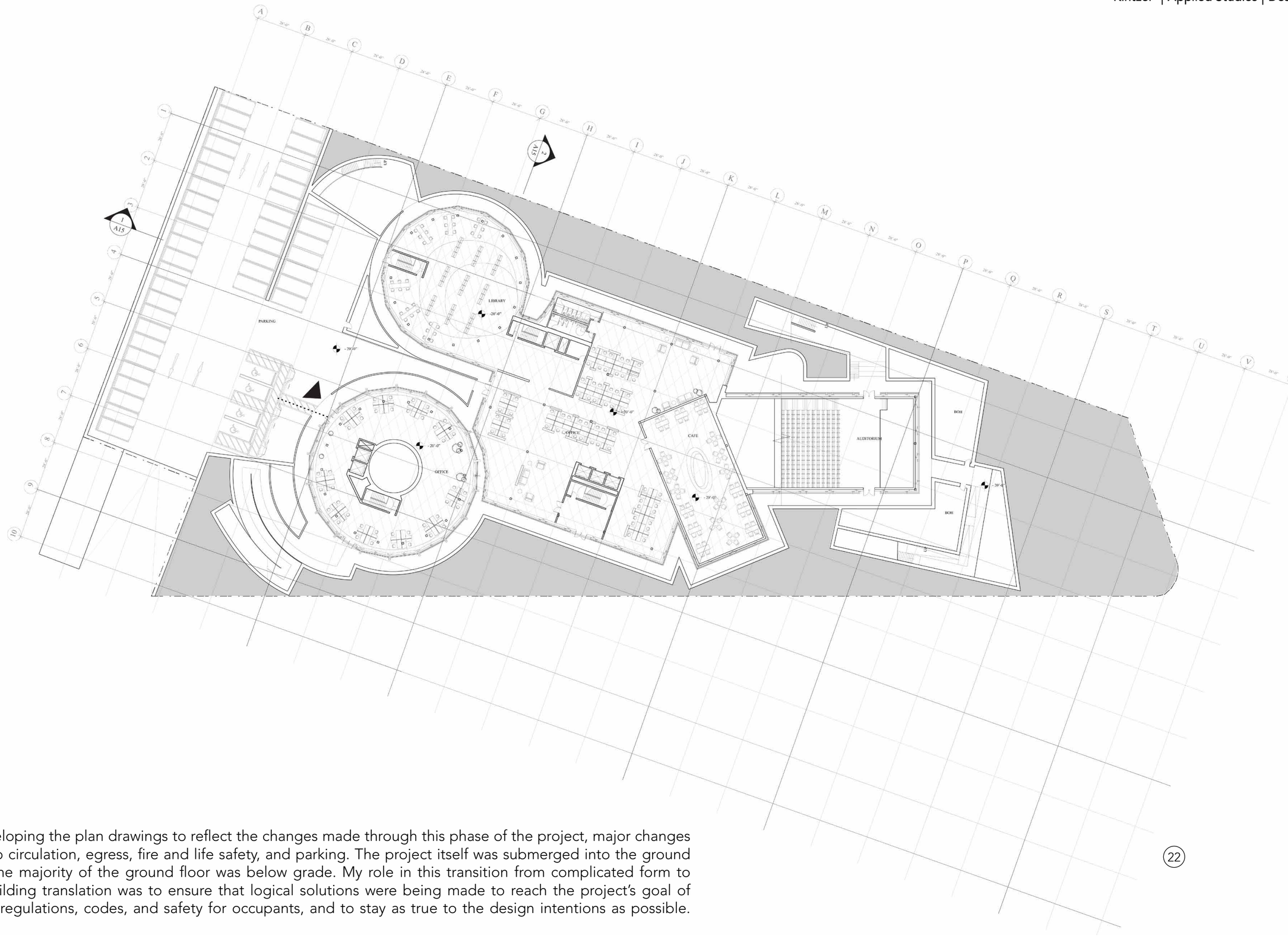
Applied Studies
Design Development



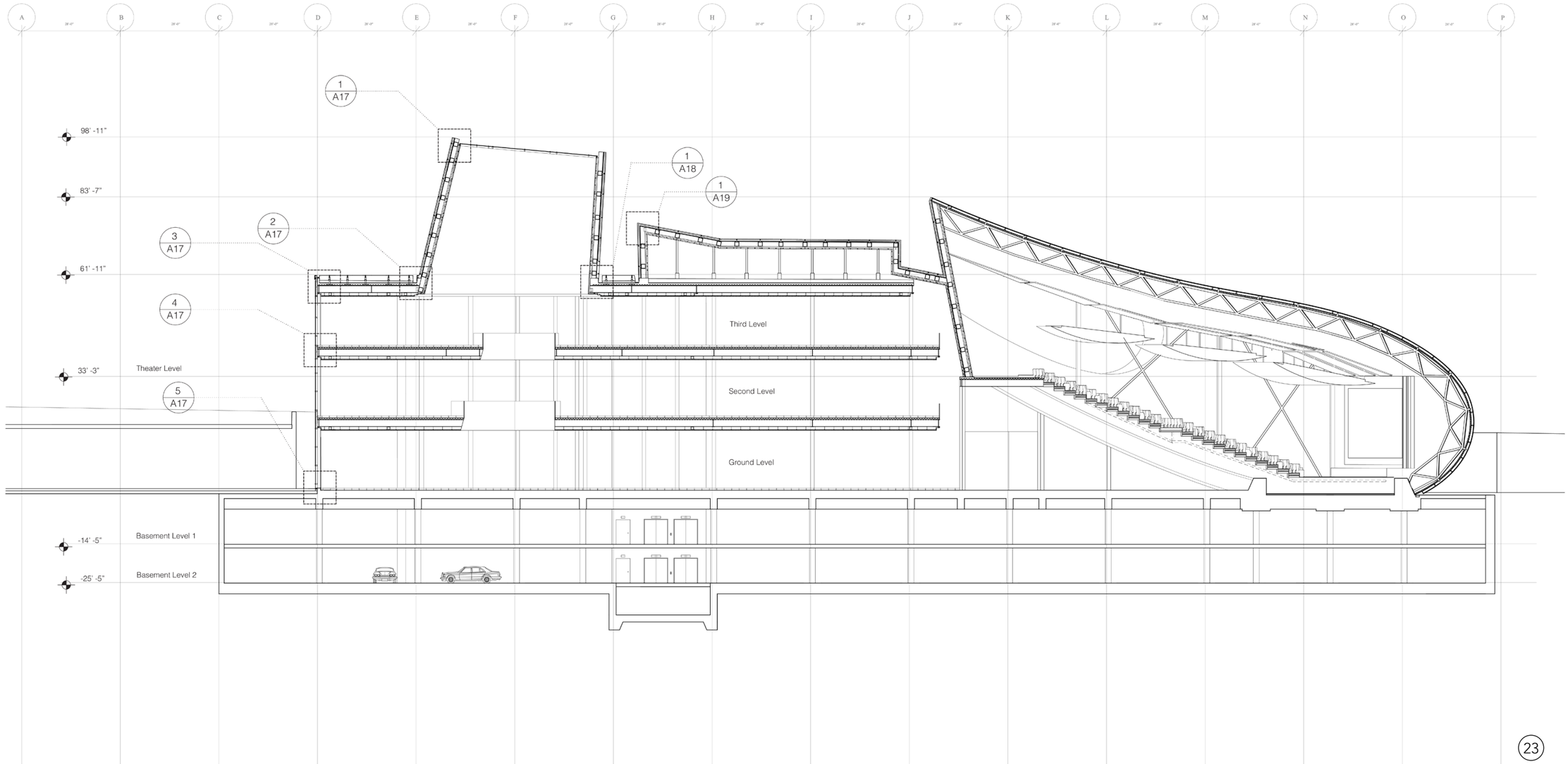
What sets this project apart from others that I have worked on is that I joined in not at the beginning phases, but at the Design Development phase. The Schematic Design phase of this project was performed by two teammates, and joined by three more for this phase of the project, myself included. The original prompt for the project was to design an animation studio located in Los Angeles. Our challenges ranged from site conditions, structural systems, building envelope, and building regulations.



When implementing the pre-existing designs of this project, the first considerations had to deal with structural systems, mechanical systems, and material considerations. Pictured here is a portion of the auditorium shell that was a primary concern at the Design Development phase due to its scale, irregular shape, and how it makes contact with the ground. My role in this area was to communicate with consultants to ensure the project was moving forward.

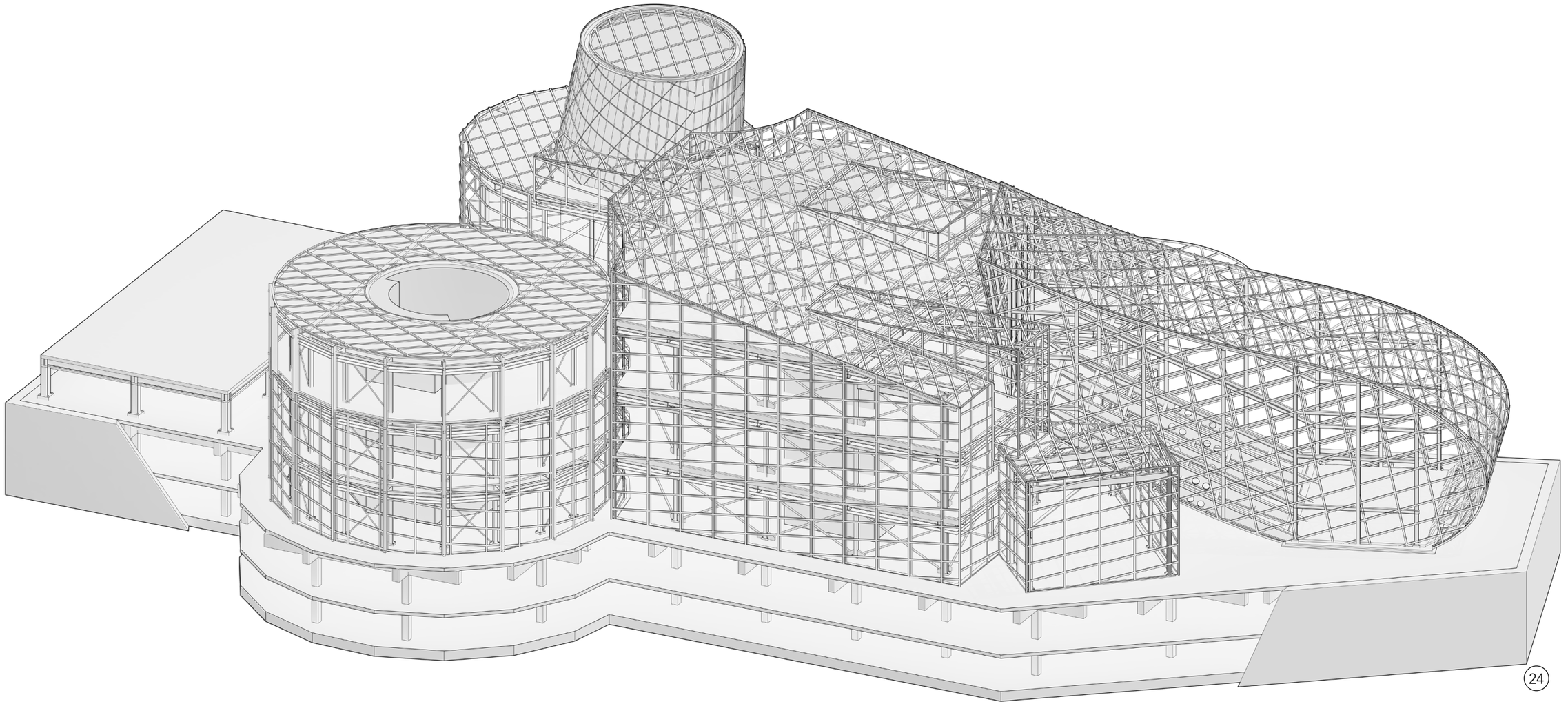


When developing the plan drawings to reflect the changes made through this phase of the project, major changes occurred to circulation, egress, fire and life safety, and parking. The project itself was submerged into the ground to where the majority of the ground floor was below grade. My role in this transition from complicated form to rational building translation was to ensure that logical solutions were being made to reach the project's goal of facilitating regulations, codes, and safety for occupants, and to stay as true to the design intentions as possible.



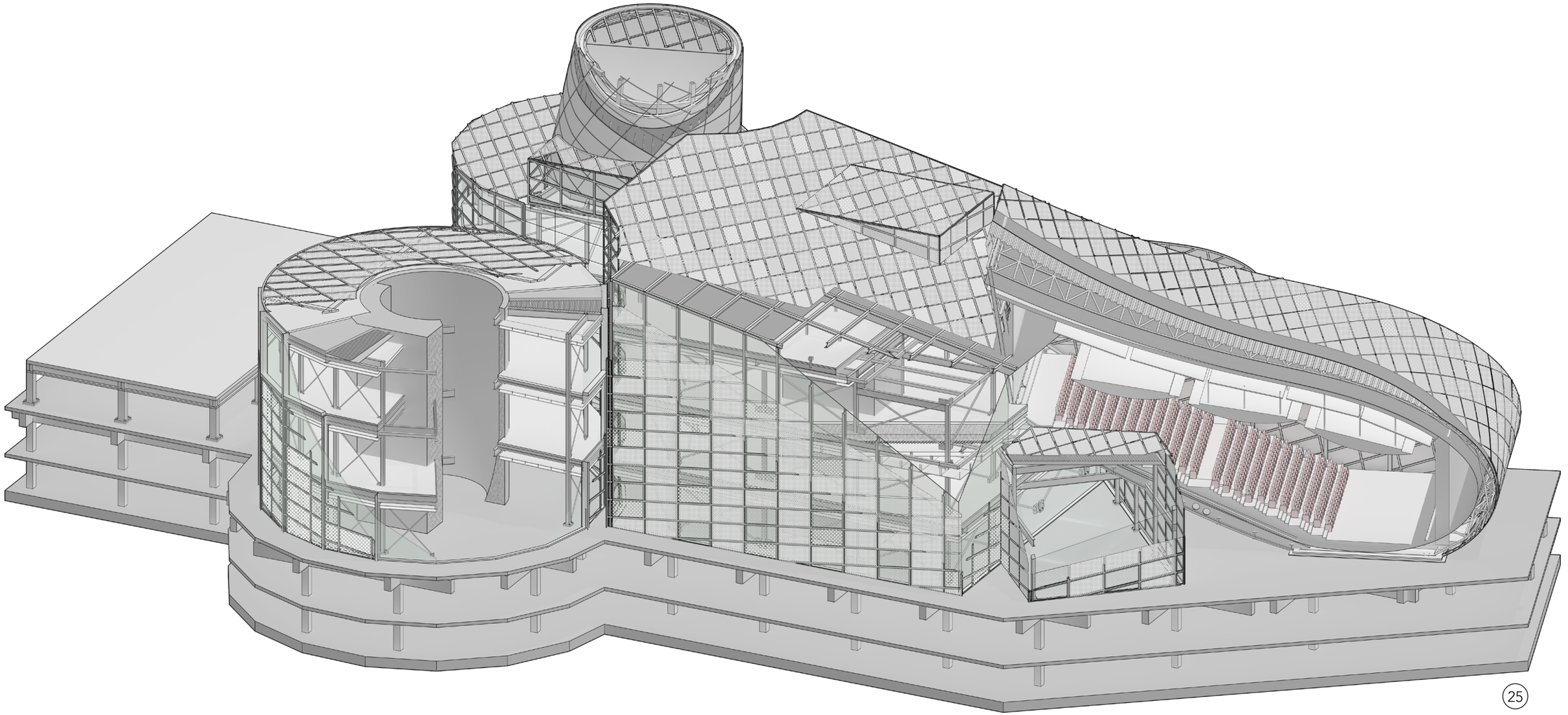
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Although the drawings for the building were very well articulated when we received them, there were several moments left to detail out in terms of their material connections, as well as incorporating the changes made when consulting with structural engineers and environmental design professionals. I took on the responsibility of task manager. The below grade parking structure, the auditorium, and the large skylight were portions of the building that I paid close attention to, as they were integral to the building's concept and function working together.



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The geometry of the project, being both angled, rounded, and orthographic, required an understanding of how to distribute structural components enough so that the concept could be executed. The project was roughly a composite of different and unique forms that required a different structural logic to solve its unique architectural identity. Concrete, steel, and aluminum framing make up the primary and secondary seismic and lateral structural forces. When working with consultants, I learned that a project does not need to give up any of its architectural character as long as it has order.

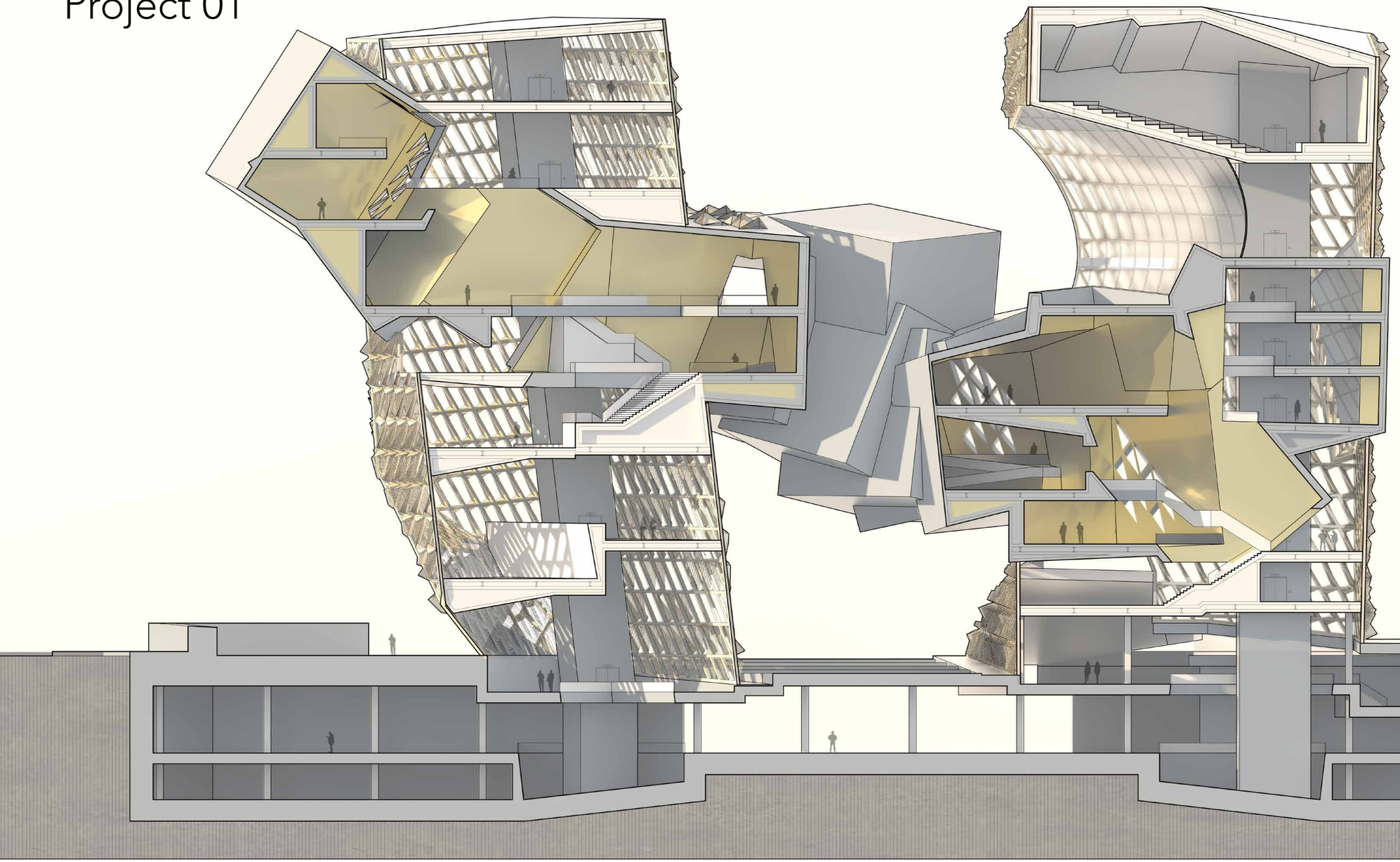


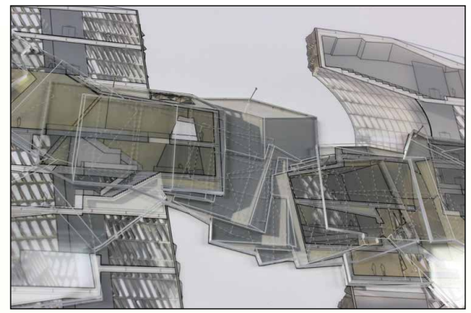
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A significant portion of the new considerations our team faced when working out this project was the varying type of facade systems and assemblies. Being primarily an animation studio, out primarily glazed facades needed to be altered in a way that would let in a sufficient amount of light without flooding the space with too much. The main concern was that the varying surfaces would be treated too differently and as a result would make the building seem incomprehensive. The solution we arrived at was to unitize the facades uniformly regardless of material with the addition of a graphic pattern.

Design Studio

Project 01

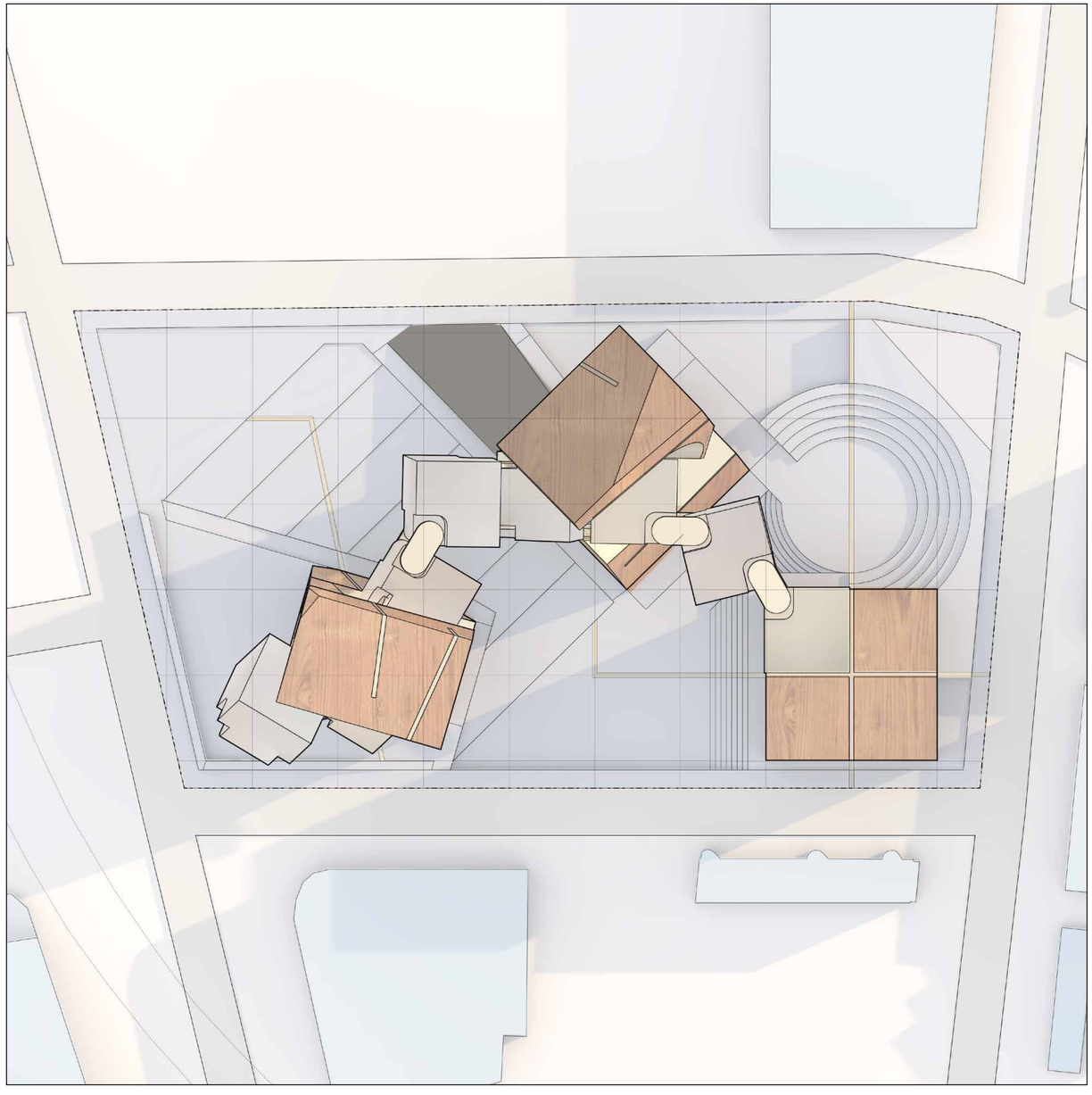




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This design studio project was a collaboration between myself and a group member. The prompt was to develop an object whose detail could be echoed throughout the different scales of the project. The end goal was to produce a project that was to be a contemporary sculpture museum in Chinatown. My responsibilities for this project were concept development, formal schematic design, massing model production, project development through section, programmatic distribution, section model production, and project and task management from beginning to end.



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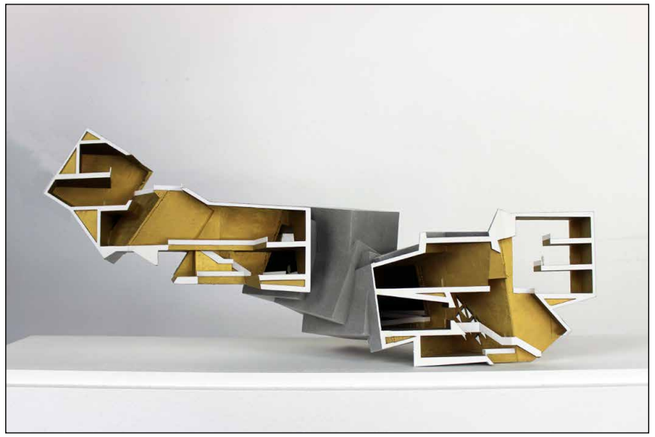


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Working formally through material competencies, the site massing model became the first means of representing our concept. As the project developed, the model materials were translated into materials familiar to architecture. The site was developed after the massing object was composed within the site boundaries. The project can be seen to have three building forms connected by a circulation tissue. The site was developed in a similar fashion, having three major public areas, connected by a circulatory system.



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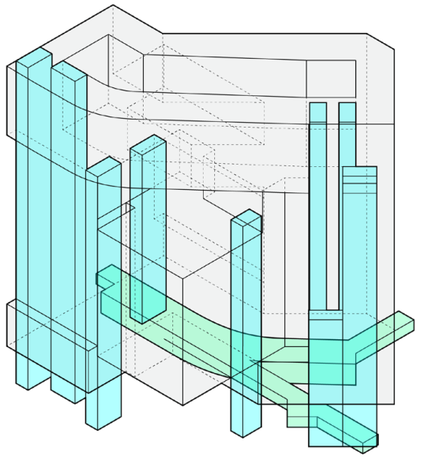
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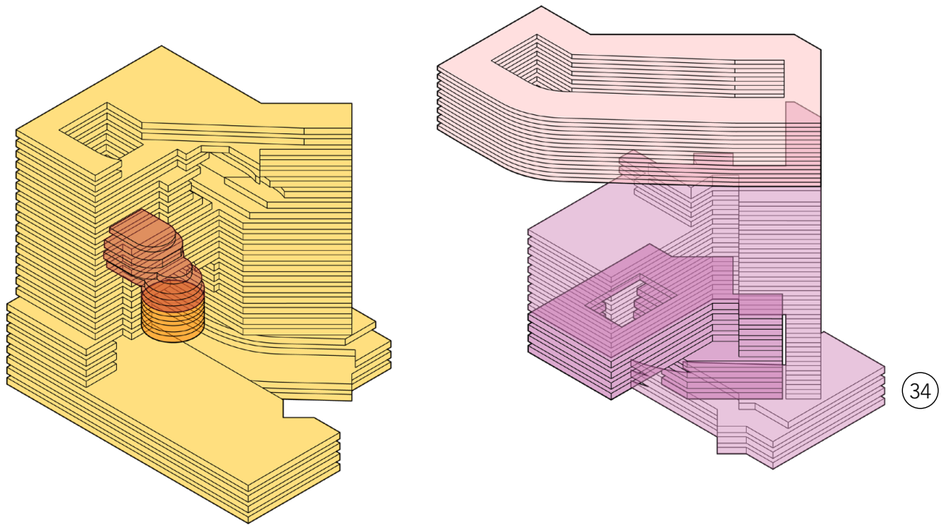


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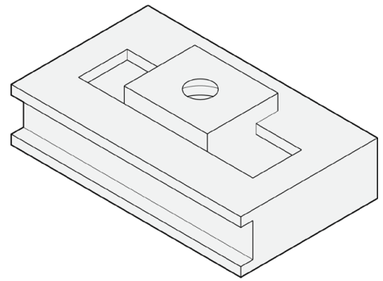
As the project developed, the massing model materials were translated into materials more familiar to architecture, and represented in a section model. Here, two of the three building forms can be seen connected to the circulatory tissue. This connective tumbling form was then given the main programmatic function of the building, which was gallery space. The remaining programmatic functions were then distributed throughout the buildings. A lot of material and finishing tests went into the completion of both the massing and section models.

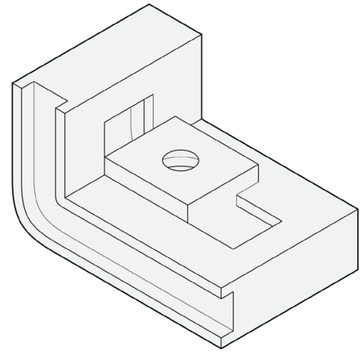
Design Studio
Project 02

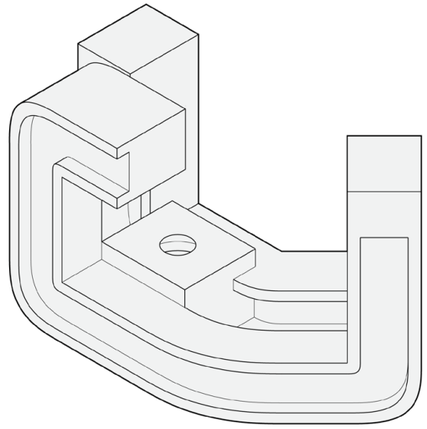


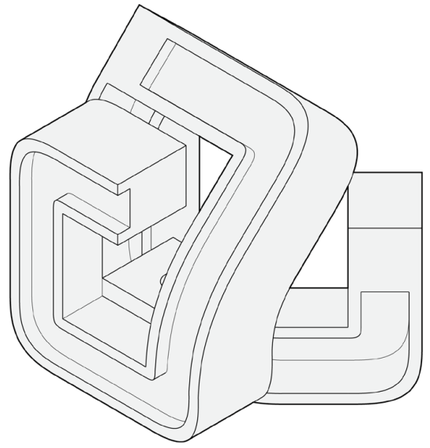


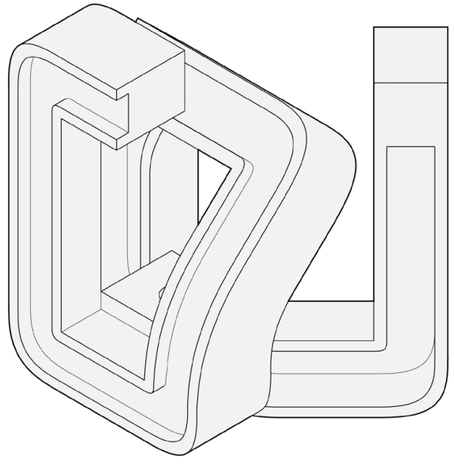
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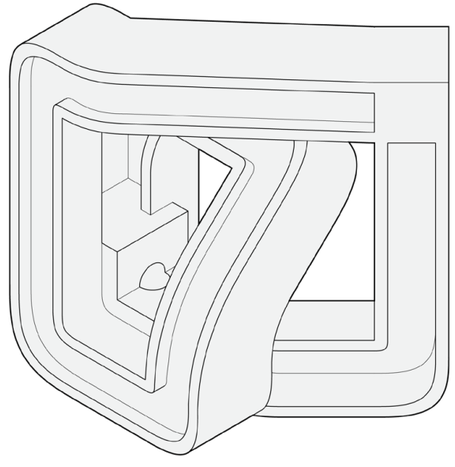












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The prompt for this project was to design a replacement for the Thompson Center in Chicago that also had a connection to the railway system. The programmatic requirements comprised of State government, commercial offices, retail, and hotel, as well as a large atrium that altogether made up the required 2,150,000 sq. ft. for the project. The strategy for developing the occupiable spaces were to first develop the atrium void (right), and build a form around it (left). The development of the atrium void was a topological transformation of a known architectural precedent.



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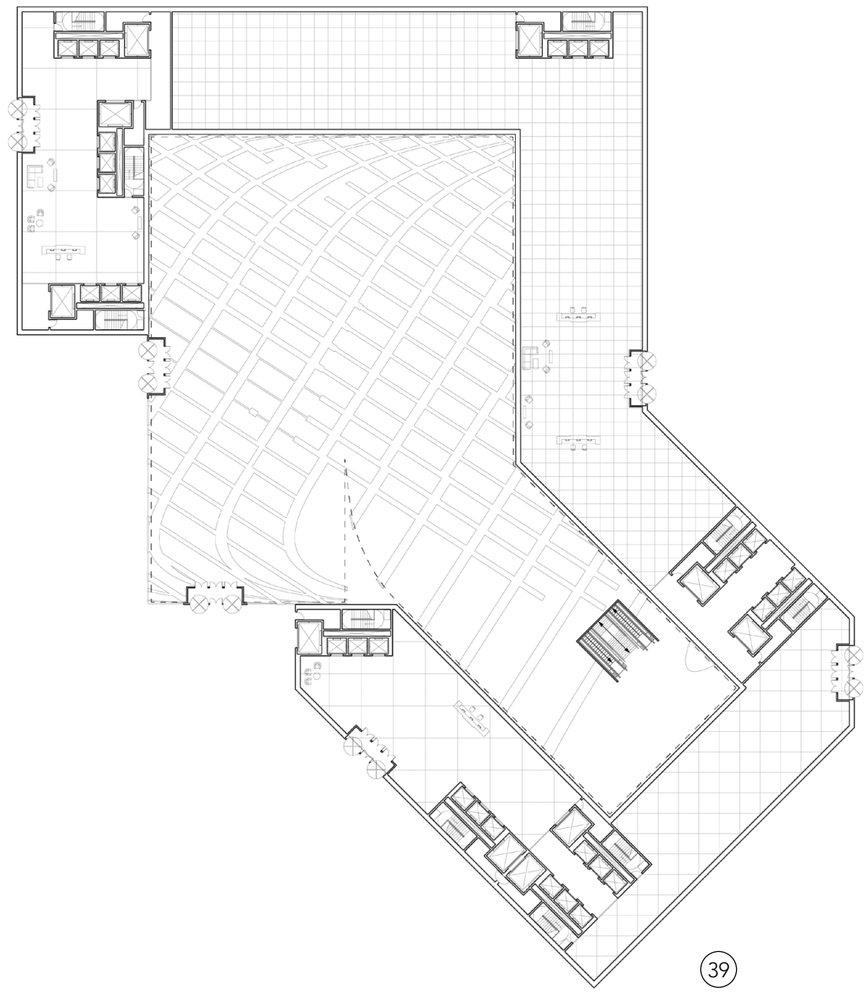


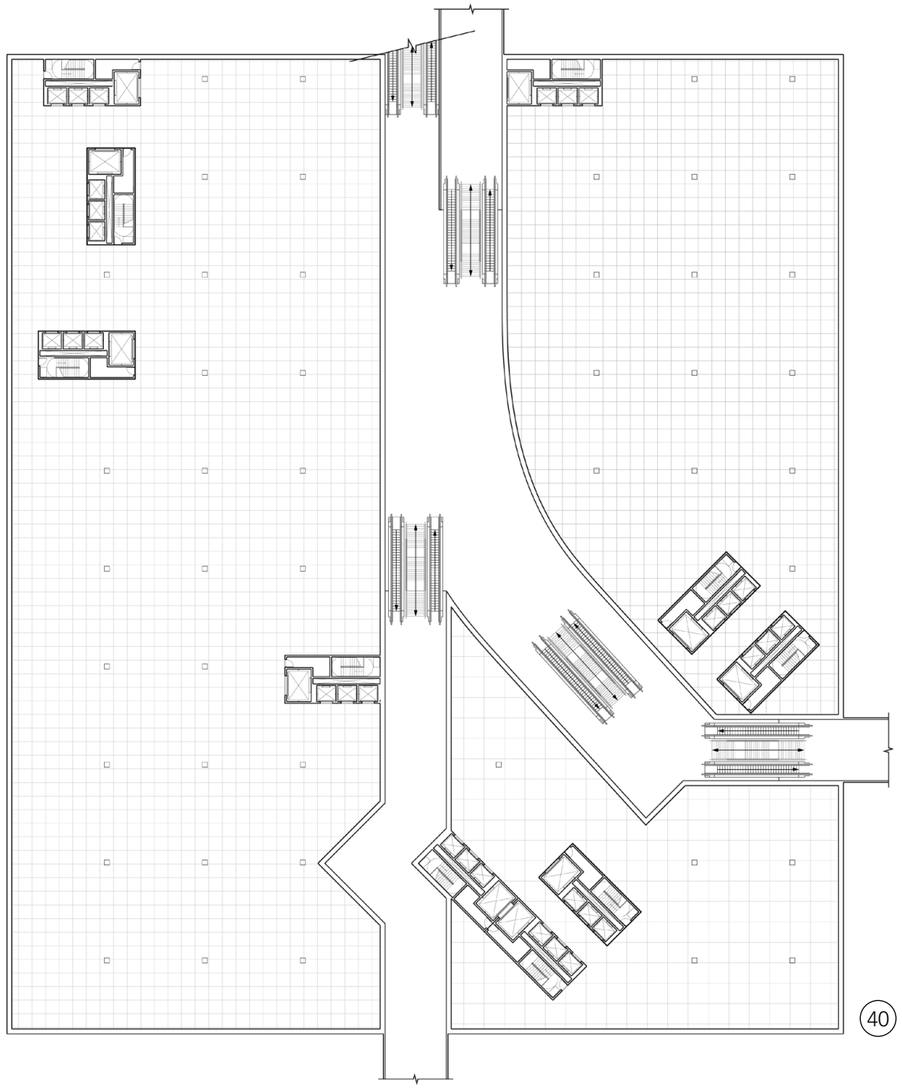
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The models pictured above are the three stages of the design process that we covered for the project. They initial atrium void (left), the overall massing (middle), and the section model (right) that cuts through the project revealing the atrium void. Because the scale of the project was so large, the formal moves were large as well, and geometrically simple. The project covers one city block, but the design considered the exterior courtyards that helped relieve the harsh rectilinear repetitiveness that most dense urban cities experience.





Due to the program requirements being both government offices as well as public spaces, the circulation had to have a heightened consideration for security purposes. The entrances and vertical circulation for the public and private had to be completely separate so as to not entangle the two. Given also the scale of the project, both in width and in height, the number of structural cores for vertical circulation had to be a higher quantity. As well, the project's connection to the rail system had to be incorporated without disrupting the secure separation of its programmatic differences.

Notes

1. Site Massing Model. Walnut, brass, resin, foam, paint. 2019.
2. G-0 Project Concept Render. Digital image. 2018.
3. A-1.3 Third Floor Plan. Digital line drawing. 2018.
4. A-2.3 Third Floor Reflected Ceiling Plan. Digital line drawing. 2018.
5. A-3.4 East Elevation. Digital line drawing. 2018.
6. A-4.1B Longitudinal Section 01. Digital line drawing. 2018.
7. A-4.5 Wall Section 01. Digital line drawing. 2018.
8. A-4.5 Wall Section 02. Digital line drawing. 2018.
9. A-5.1 East Elevation with Facade. Digital line drawing. 2018.
10. A-5.1 East Elevation without Facade. Digital line drawing. 2018.
11. A-5.1 Facade Plan Detail. Digital line drawing. 2018.
12. A-5.1 Facade Section Detail. Digital line drawing. 2018.
13. A-5.1 Exploded Facade. Digital Image. 2018.
14. A-6.1 Detail 01 - Parapet. Digital line drawing. 2018.
15. A-6.1 Detail 02 - Metal Cladding Wall. Digital line drawing. 2018.
16. A-6.1 Detail 03 - Cladding/Curtain Wall. Digital line drawing. 2018.
17. A-6.1 Detail 04 - Wall to Window. Digital line drawing. 2018.
18. A-6.1 Detail 05 - Storefront Curtain Wall. Digital line drawing. 2018.
19. A-6.1 Detail 06 - Curtain Wall Ground. Digital line drawing. 2018.
20. A-2 3D Facade Chunk. Digital line drawing on render. 2018.
21. A-6 3D Detail 01. Digital line drawing on render. 2018.
22. A-14.2 Typical Floor Plan. Digital line drawing. 2018.
23. A-15 Building Section. Digital line drawing. 2018.
24. S-4 3D Structural Axonometric. Digital line drawing on render. 2018.
25. A-1 3D Mega Chunk. Digital line drawing on render. 2018.
26. Section Drawing 3D Detail. Digital line drawing, acrylic. 2019.
27. Section Drawing. Digital line drawing on render. 2019.
28. Site Plan. Digital line drawing on render. 2019.
29. Site Massing Model in Plan. Walnut, brass, resin, foam. 2019.
30. Site Massing Model in Elevation. Walnut, brass, resin, foam. 2019.
31. Section Model. PLA, paint, foam, styrene. 2019.
32. Section Model Removable Detail. PLA, paint. 2019.
33. Section Model Detail. PLA, paint, foam, styrene. 2019.
34. Program Distribution/Circulation Diagram. Digital line drawing. 2018.
35. Topological Transformation Diagram. Digital line drawing. 2018.
36. Void Model. 3D-printed ABS, paint. 2018.
37. Massing Model. Museum board, paint, adhesive. 2018.
38. Section Model. Foamcore, museum board, basswood, paint. 2018.
39. Ground Floor Plan. Digital line drawing. 2018.
40. Below Grade Floor Plan. Digital line drawing. 2018.