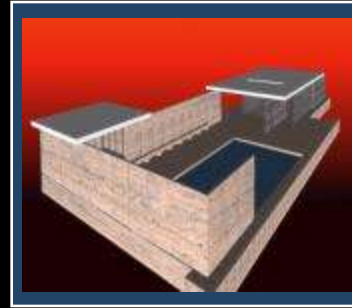




# Portfolio

Brandon Frost

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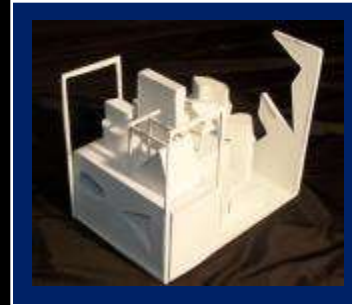


Museum

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Analysis: Painting

Pg. 6-11



Analysis: Villa Savoye

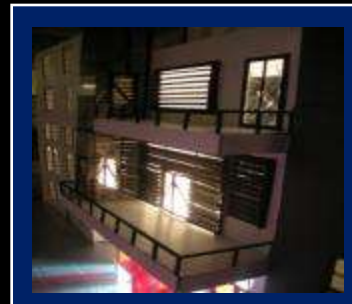
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Façade Design

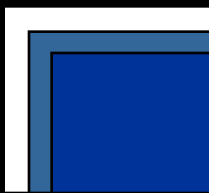
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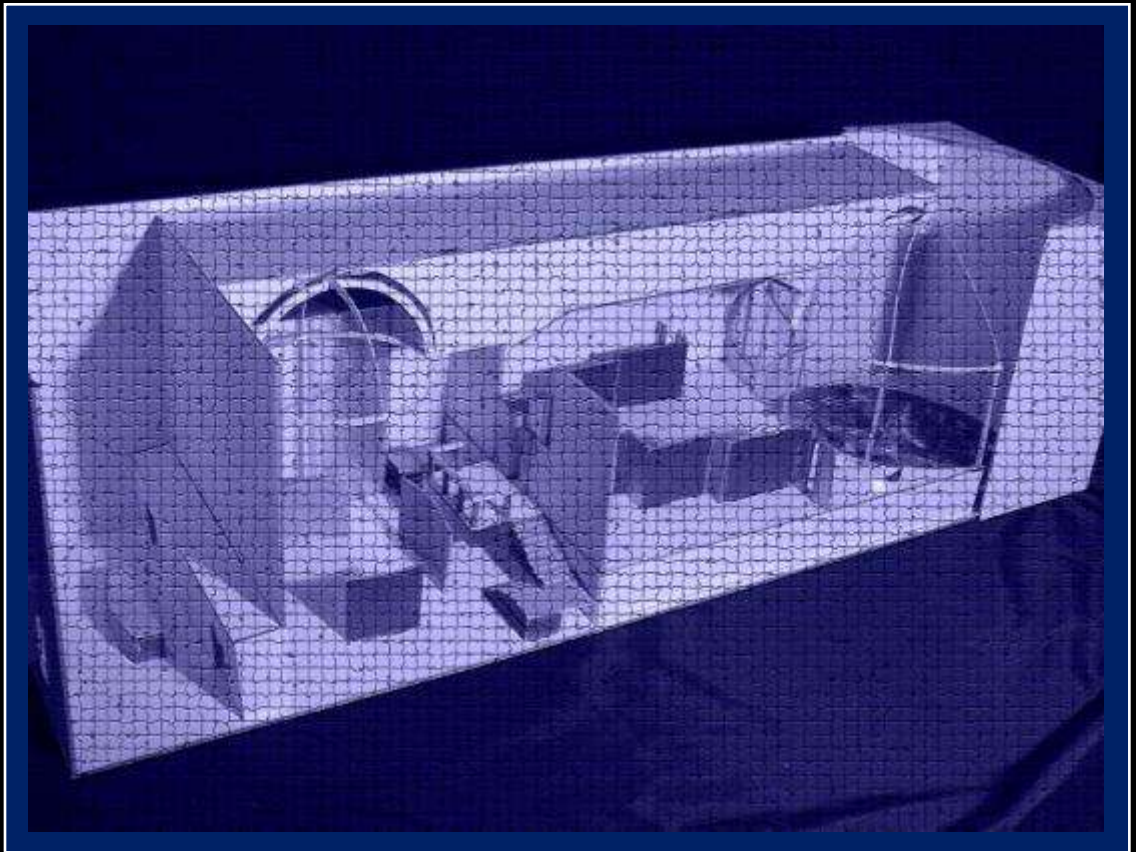
# Museum

## Objective:

The vehicle for this project is a set of spaces within an art museum. I had to design the spaces dictated in the program and compose the spaces into an architectural promenade or sequence of spaces. A successful sequence will be one that creates a memorable experience for the museum visitor.

## Description:

In the previous project of our garden analysis and I engaged in a process of analysis exploring the principles of proportion, geometry, symmetry, space, sequencing, hierarchy, and circulation in an existing design. In the analysis of the garden, I exposed the design process that the architect engaged in to create a sequence of outdoor rooms. My next task was to **reverse** the process of analysis and **design** a sequence of spaces myself in this project of designing and creating my own art museum.



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# Precedents



## Villa Foscari

Architect: Andrea Palladio

Located in Malcontenta, Italy

Date: 1549-1563



## Redentore Church

Architect: Andrea Palladio

Located in Venice, Italy

Date: 1576-1591



## Lister County Courthouse

Architect: Erik Gunnar Asplund

Located in Solvesborg, Sweden

Date: 1917-1921



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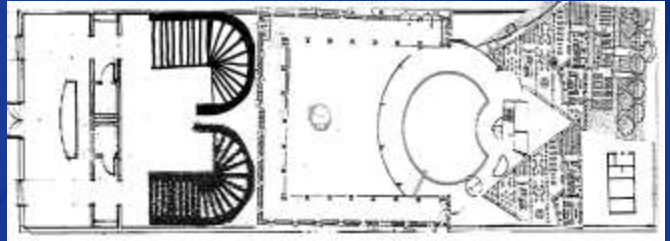
# Sketches and Parti



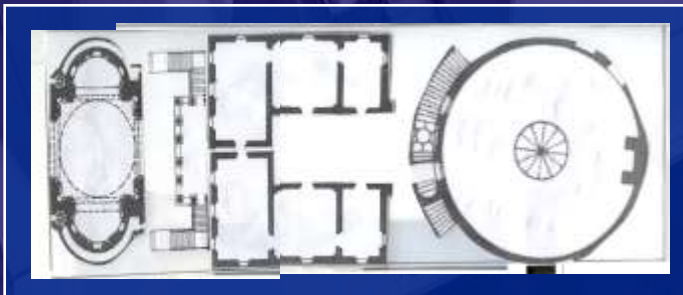
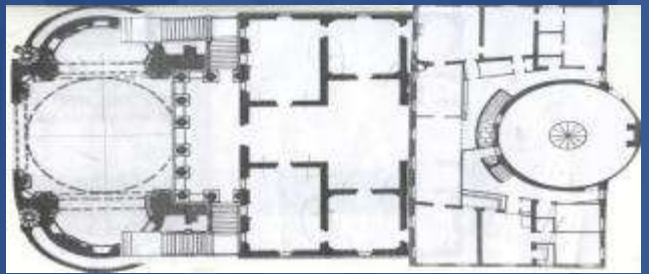
Dr. Anne Englot

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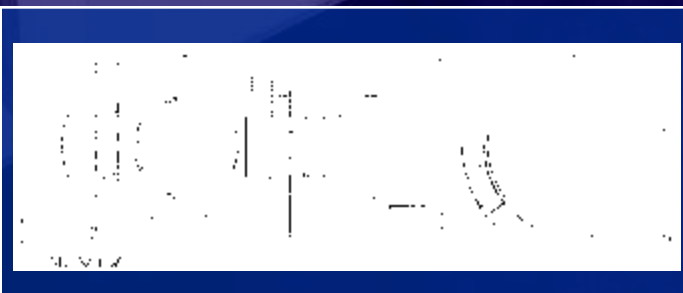
Parti Diagram 1



Parti Diagram 2

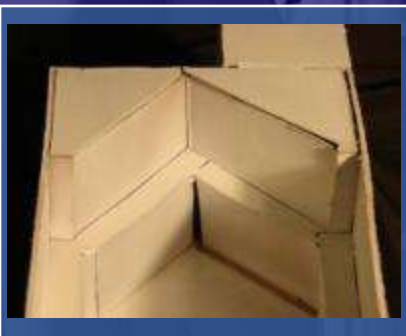
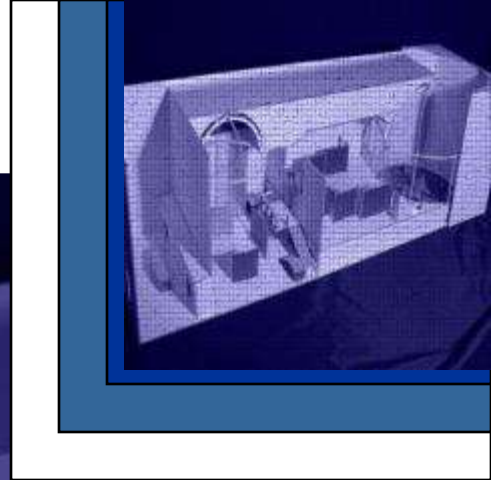


Parti Diagram 3



Final Sketch

# Preliminary



## Description:

My group's preliminary design model of the museum was very creative and had many interesting aspects to the design such as an outdoor loft garden as well as a secret room accessed through a revolving bookshelf. When you first walk into the museum you are greeted with a very elegant stairway with an opening underneath it, which allowed visitors to choose their own path to viewing the fine works of art. There was a central octagonal shape where temporary art was to be shown and the permanent art was up in the secret room and only V.I.P. status visitors were allowed to view these pieces of art. There was a walkway on the second floor allowing the visitors to view the art from any aspect and angle. This design was very intriguing but our job was to create a design that had three spaces and the spaces in our preliminary just weren't concrete enough so from here we had to come up with a more defined design for the museum.



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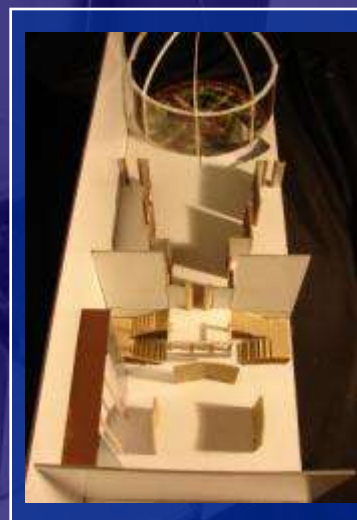
Arch 111

# Final



## Description:

Our groups final model had a lot of modifications to it compared to the preliminary design. We made our spaces more concrete, to abide by the program of the project. Our first space was our temporary art gallery where the artwork would be changing frequently for the various art shows. Our second space was the permanent art gallery which was elevated and you transitioned from the temporary to the permanent art gallery by walking up an elegant staircase. In the permanent art gallery all the walls were split up partitions which allowed people to view the artwork from various different aspects and positions. Our third space was our garden which would undoubtedly catch your eye throughout the entire museum. There was a glass dome around the garden allowing numerous amounts of natural light in throughout the museum. This garden would open the museum up a lot more and would be a nice surprise to the viewers. You accessed the garden through a staircase from the permanent art gallery which brought back down to the garden.



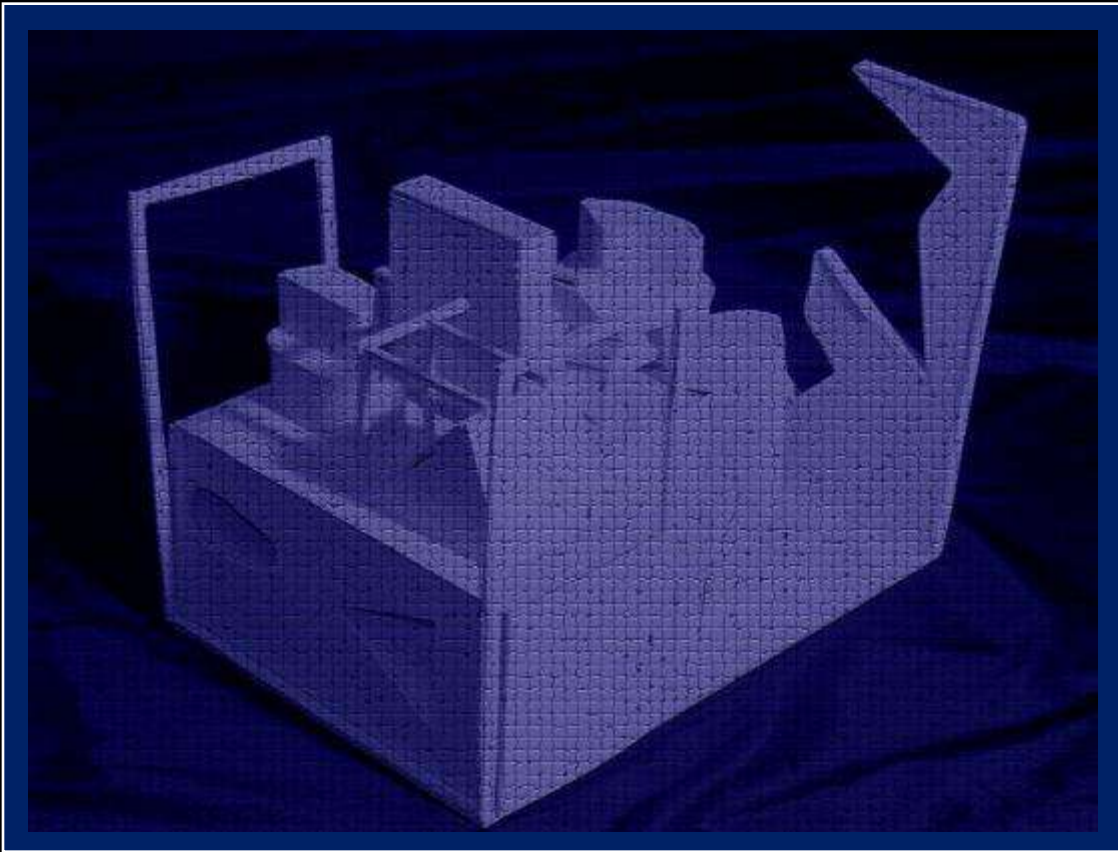
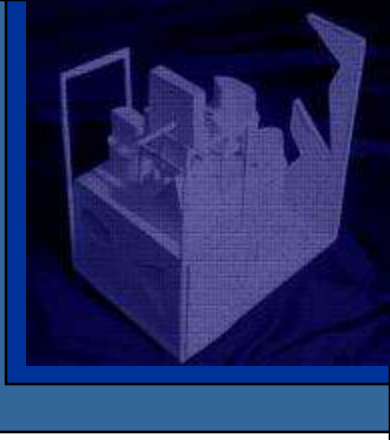
# Analysis: Painting

## Objective:

To produce a three-dimensional spatial analysis of a two-dimensional composition; an arrangement of three-dimensional volumes based on the implied spatial relationships existing in a two-dimensional composition, a cubist or purist painting.

## Description:

Paintings and drawings are two-dimensional compositions. Within a two-dimensional format such as a painting or drawing, the artist is often involved with the depiction of more than two dimensions. In traditional paintings three dimensions are represented through the use of the rules of perspective. We were given a Cubist or Purist painting. We had to analyze the space represented in the composition.



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# Precedents

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Pablo Picasso

Painting: "The Studio"

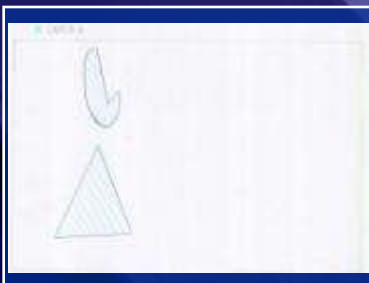
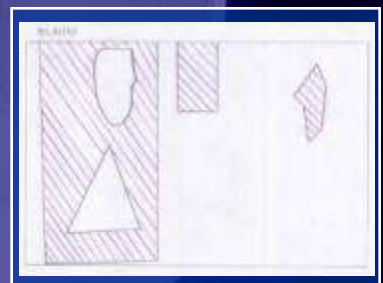
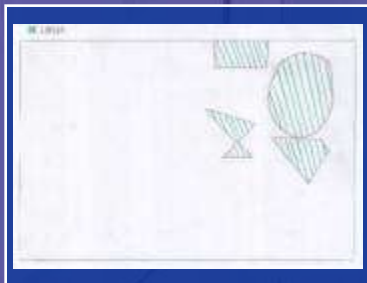
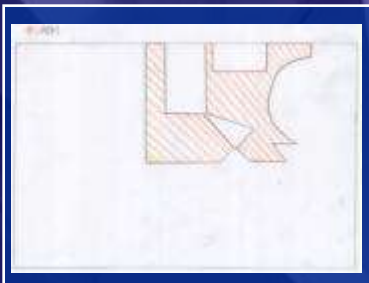
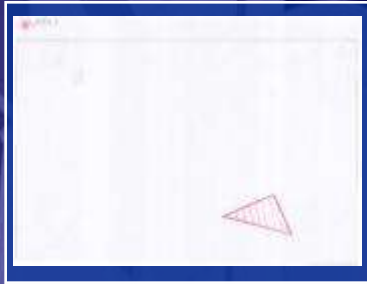
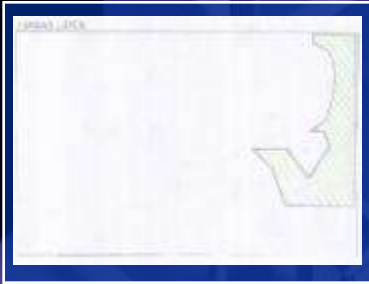
Date: 1928



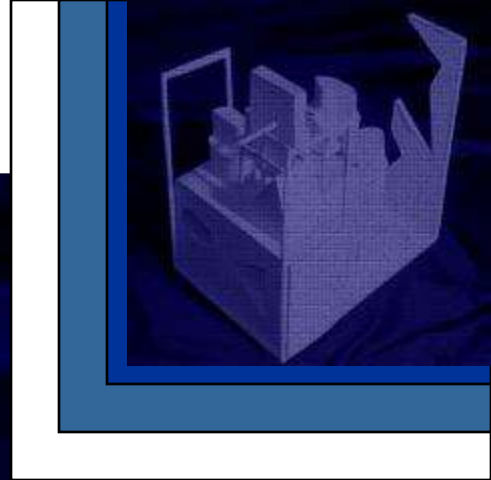
# Sketches

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# Preliminary



## Description:

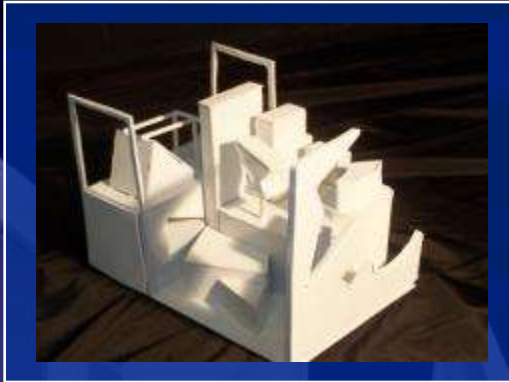
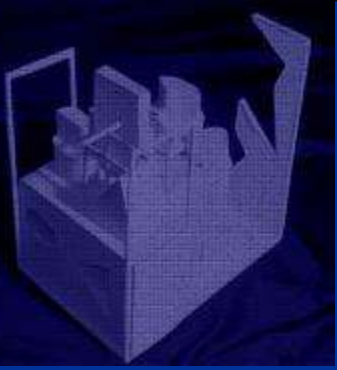
My preliminary design for my analysis of Pablo Picasso's famous painting *The Studio* underwent many different ideas such as analyzing the colors, which images seemed to overlap one another and even finding a grid throughout this work of art. I found a grid among the different objects in the painting and utilized it to determine the heights of each layer of the massing model. After I raised up each layer according to which layers overlapped one another I started looking at the different colors throughout the painting. I decided that certain colors should be oriented to different sides of the massing model. This would create a very interesting design and brought about many new ideas that would be used to create the final model.



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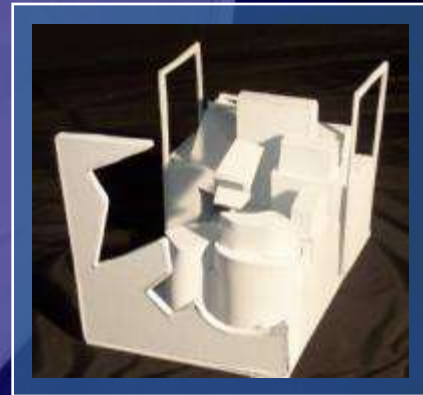
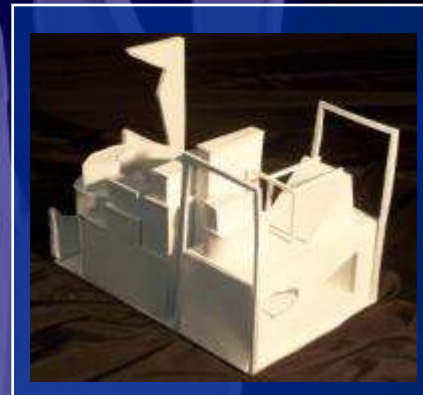
Arch 111

# Final



## Description:

My final massing model couldn't have turned out better. I utilized all my ideas from my preliminary stages of this project and put them all into one final model. I utilized the colors to orient which way each object was facing and I used the way each shape overlapped one another to determine the elevation of each specific piece along a very particular grid. I also created openings within the model from where previous objects had been which gave it an even more interesting overall design. The final model was monochromatic which worked well with displaying edges and the recessed portions of my model. My final model turned out just how I wanted it and it couldn't have happened if I hadn't done all the preliminary steps taken prior to my final model design .



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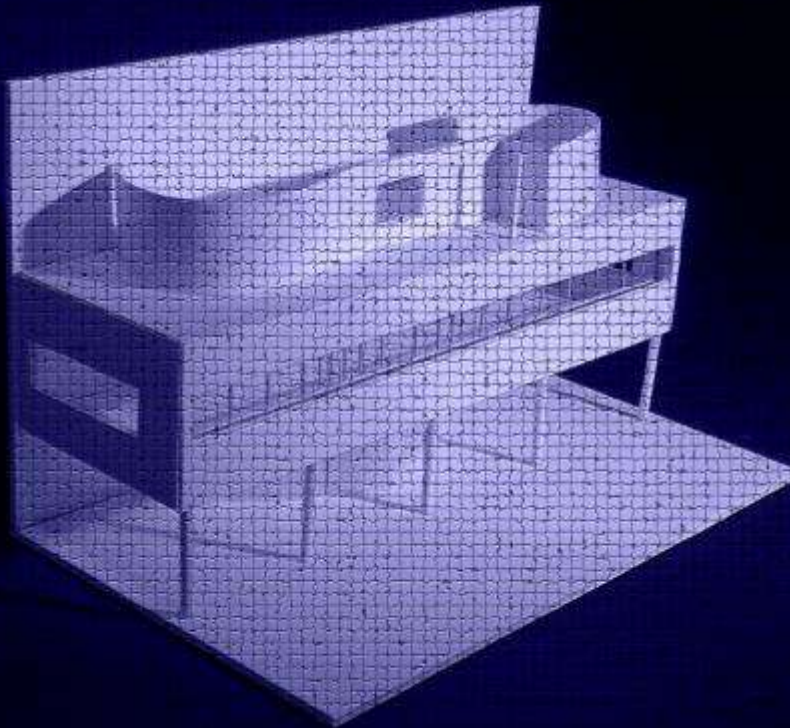
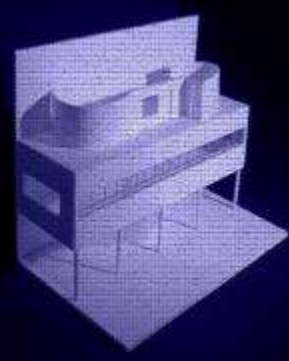
# Analysis: Villa Savoye

## Objective:

My task was to create a model and drawing of my assigned building façade and demonstrate a clear understanding of the interconnectedness of three dimensions: plan/elevation/section. Demonstrate an ability to observe and record architectural phenomena through the creation of descriptive drawings: plan/elevation/section of their assigned building façade. It also helped me to demonstrate the ability to think critically and analyze the principles underlying my assigned façade design in relation to objective

## Description:

Architects have often used the façade to give other clues about space within. This problem allowed me to investigate the composition of architecturally significant façades and to develop techniques of façade design.



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# Precedents



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Photo by: Anne Englot

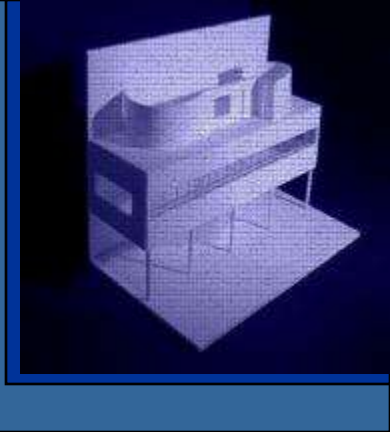
## Villa Savoye

Architect: Le Corbusier

Located in Poissy, France.

Date: 1928-1929

# Diagrams



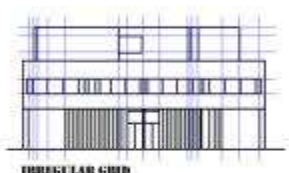
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## VILLA SAVOYE

## DIAGRAMS

LE CORBUSIER  
POISSY, FRANCE  
(1928-29)



IRREGULAR GRID



SYMMETRY



HERARCHY

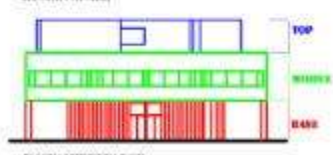


HUMAN SCALE

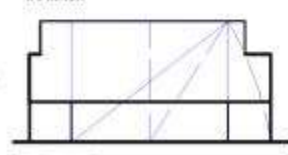


5 POINTS

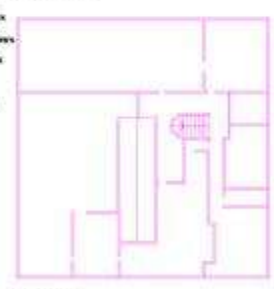
- GRID LINES
- STEP HEIGHTS
- FLOOR SLABS
- PIERRES
- OPEN PLAN



BASE/ MIDDLE/ TOP



GEOMETRY



5 POINTS

BRANDON FROST

# Preliminary



## Description:

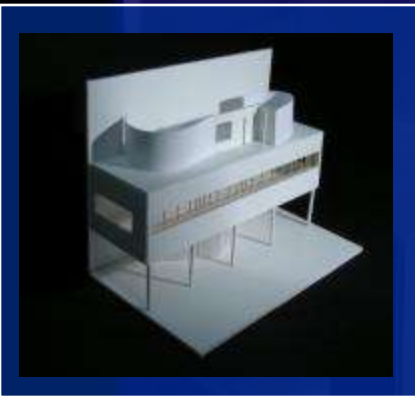
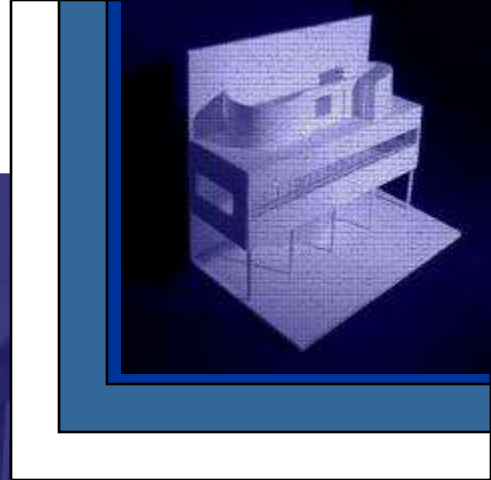
In my preliminary model of the Villa Savoye it helped me to understand the façade a lot more and gave me even more interesting ways to enhance the overall look of the design for my final model. This model helped me make crucial decisions on how the actual construction of the Villa Savoye worked and it helped me decide on which materials would work the best and give off the overall effect I was looking for when creating my final façade model. Throughout the preliminary stages of this project it helped to show me how import each part of the façade was to the overall design of the building.



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# Final



## Description:

My final façade model turned out very nice and clean cut which I believe that's what Le Corbusier was looking for in his design, a building that was very formal and each part of the façade played a key role to the overall composition of the façade. The Villa Savoye had 5 points; Free façade, open plan, pilotis, strip windows, and a roof garden. My ideas for the final façade was based around those five points. I made sure to present each of the points to their highest potential which brought out the true design of the Villa Savoye.



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# Façade Design

## Objective:

To design with an understanding of the relationship of façade to plan and section as well as designing a fitting façade, utilizing principles derived from the historical precedents we have analyzed.

## Description:

We were given the documentation without facade for a New York Townhouse designed by Robert A. M. Stern, Dean at Yale University. We were to design a façade for the townhouse which took into consideration the contextual cues as well as plan and sectional disposition of spaces. The first floor space is to be considered “shop-front” retail space. We were required to relate our façade to that program.



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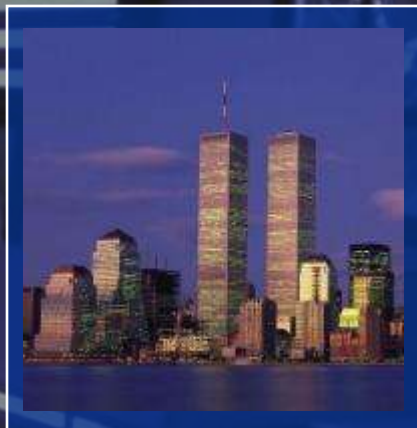
# Precedents



Lick-Wilmerding High School

Peter Pfau

San Francisco, California

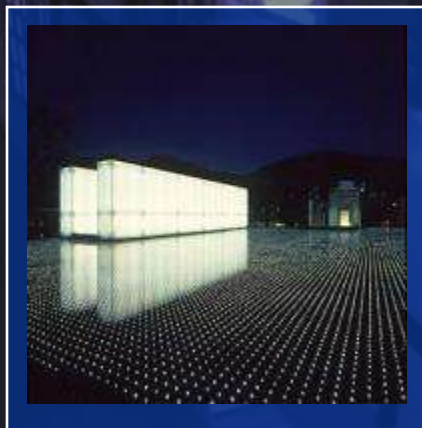


World Trade Center

New York, New York

Built from 1966-1977

Demolished by terrorist attack Sept. 11, 2001



Nagasaki peace memorial

Akira Kuryu

Nagasaki, Japan



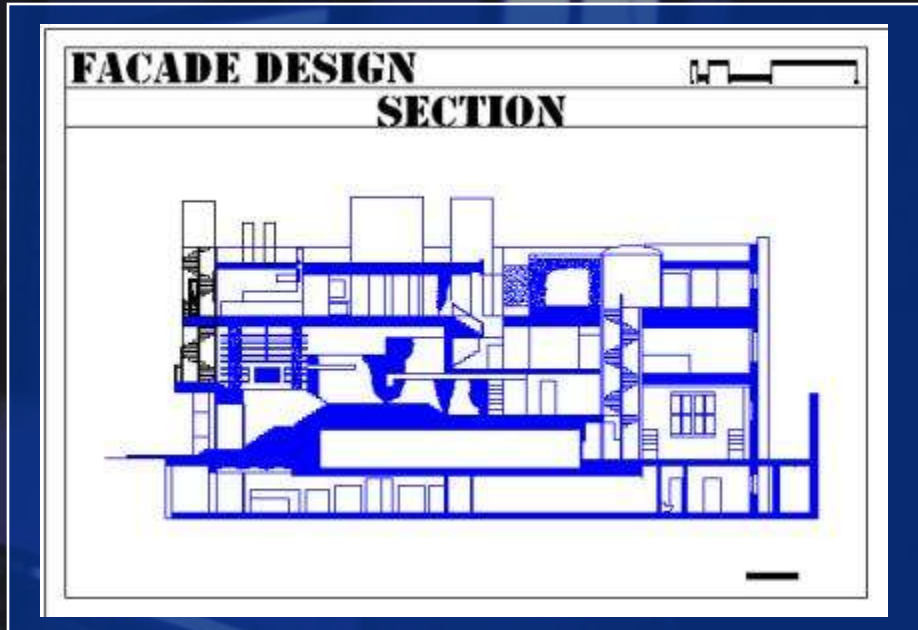
San Diego/Imperial  
Counties American Red  
Cross Headquarters

San Diego, California

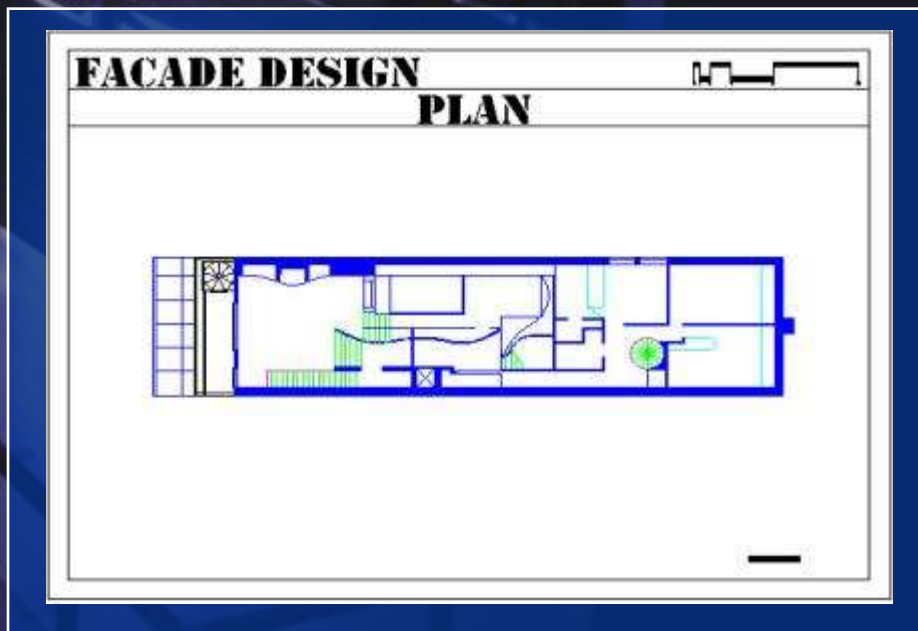
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# Plan & Section



Façade Design- Section



Façade Design- Plan

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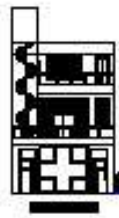
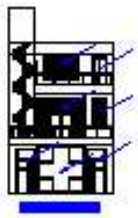
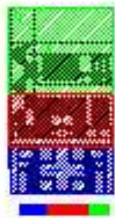
# Diagrams



## FACADE DESIGN



## FACADE DIAGRAMS



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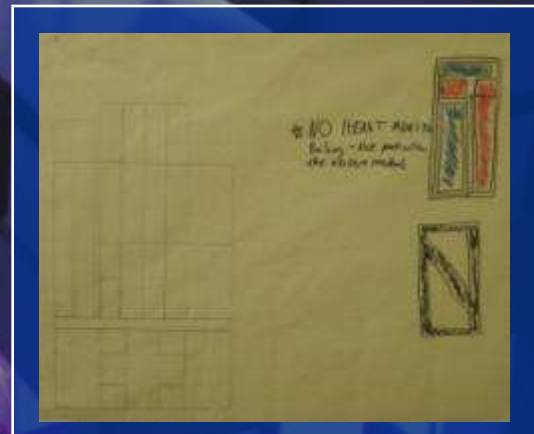
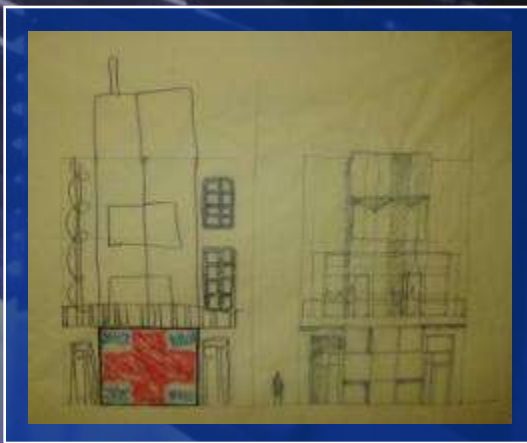
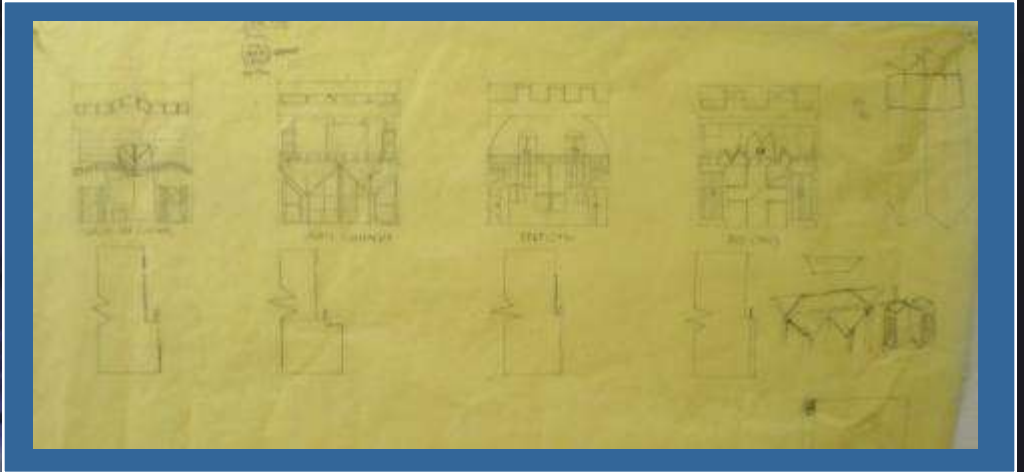
Façade Design- Diagrams

# Sketches



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# Preliminary



## Description:

My Preliminary model was a model of a Red Cross design. I thought of the Red Cross Organization and how much they help out with major disasters all around the world. Since the townhouse we were designing the façade for was located in New York City I thought of a major crisis that occurred in New York City. The September 11<sup>th</sup> terrorist attacks on the World Trade Centers came to mind immediately so that was to be my major precedent. The model came out very nice and looked very good but it lacked a sense of unification and the glass towers on the front of the façade was just too literal. I took all of these ideas into mind when it came time to create my final design and model.



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# Final

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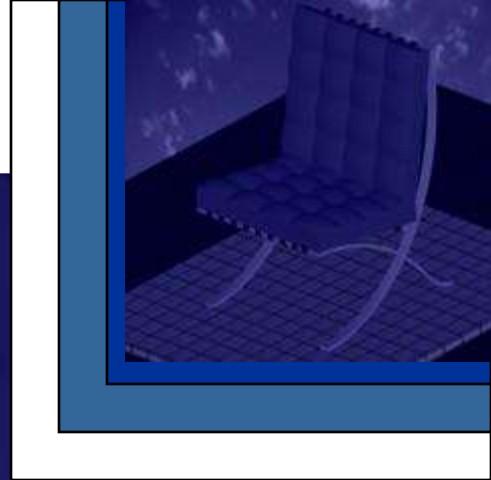
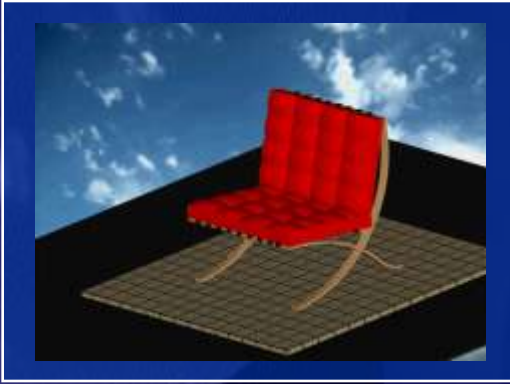
Arch 111

## Description:

My final design for our Façade design project for the New York Townhouse designed by Robert A. M. Stern was my Red Cross building design. The first level remained the same as in my preliminary model because it was very vibrant and it would draw people from the street into the building. The design for the living area above the store was altered from my preliminary model to a more unified design scheme as well as an attractive design for the residents of the building. I utilized wooden louvers to bring a sense of unification to the building. The area above doesn't utilize as vibrant of colors as the store front signifying the idea of public versus private space. I created a glass enclosed spiral staircase which could be accessed from both balconies of the residential area and these stairs brought you to the very significant monuments on the roof representing all the devastating catastrophes that have occurred all around the world which Red Cross played a big role in providing help and support to those that suffered in these catastrophes.



# CAD Work



## Description:

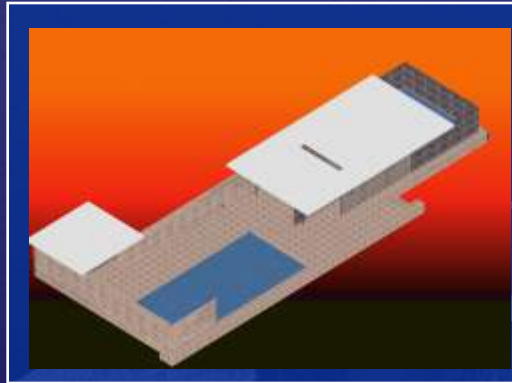
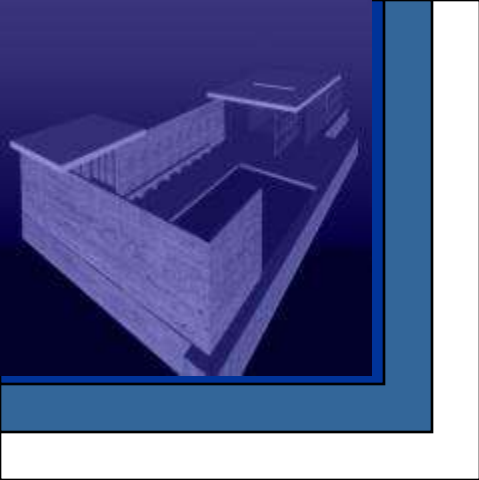
In our CAD 183 class we started with only two dimensional drawings but now we have started become familiar with the use of CAD in three-dimension. I have created a replica on Autocad of a barcelona chair. I created every intricate piece of the chair from the precise curve from the back to the legs of the chair, the cushion, and even the straps. This project allowed me to enjoy the authenticity and design of a barcelona chair as well as allow me to become very quick and precise with Autocad in a three-dimensional plane.



Prof. Brian J. Kelly

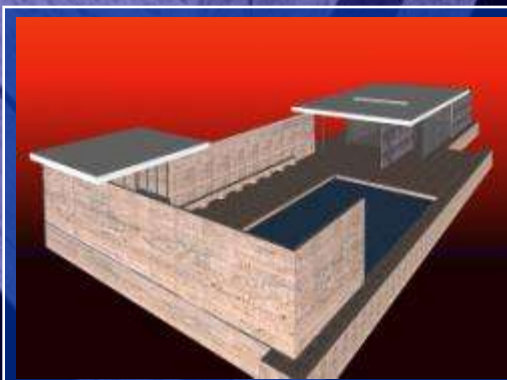
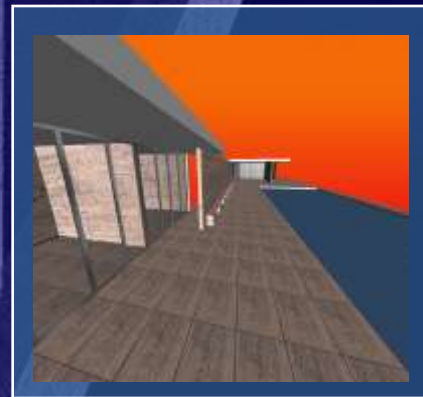
CAD 183

# CAD Work



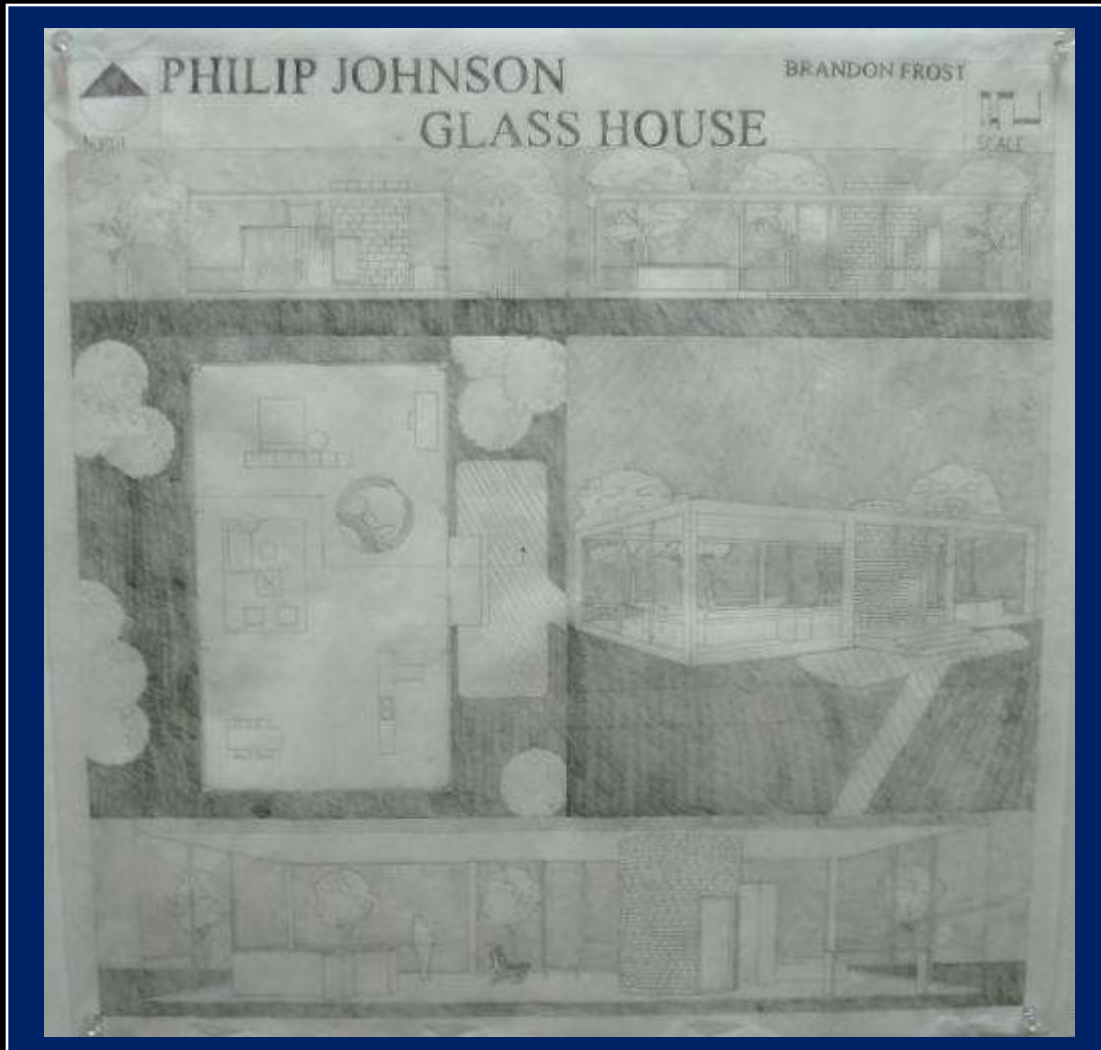
## Description:

The overall construction of our barcelona pavilion 3D Cad model abided by the grid that the architect Ludwig Mies Van Der Rohe came up with and designed the real Barcelona Pavilion with. I created each component of the Barcelona Pavilion and after the components were created we applied the real materials to each of the parts to make the model look just like the real pavilion. This project helped me respect and understand the use of the grid to design your buildings a lot more. It also helped me to respect how articulate each piece was put together and how specific the placing of each object was.



Prof. Brian J. Kelly  
CAD 183

# Drafting and Design



Dr. Anne Englot

Arch 101