

CHASE
daniel
KRAMER

architecture:
a portfolio of work

the following portfolio
is a representation of
academic work from
2006 through 2010

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AMES RAILROAD DEPOT

Fall 2008
4 weeks

Site: Ames, IA

Analysis of the railway corridor through Ames, IA revealed that trains pass through an average of 40 times per day but never stop. This design provides a passenger rail terminal for the future expansion of high-speed transit rail, simultaneously connecting the divided communities of the former Lincoln Highway franchise development to the "Main Street" historic downtown and old railroad depot.

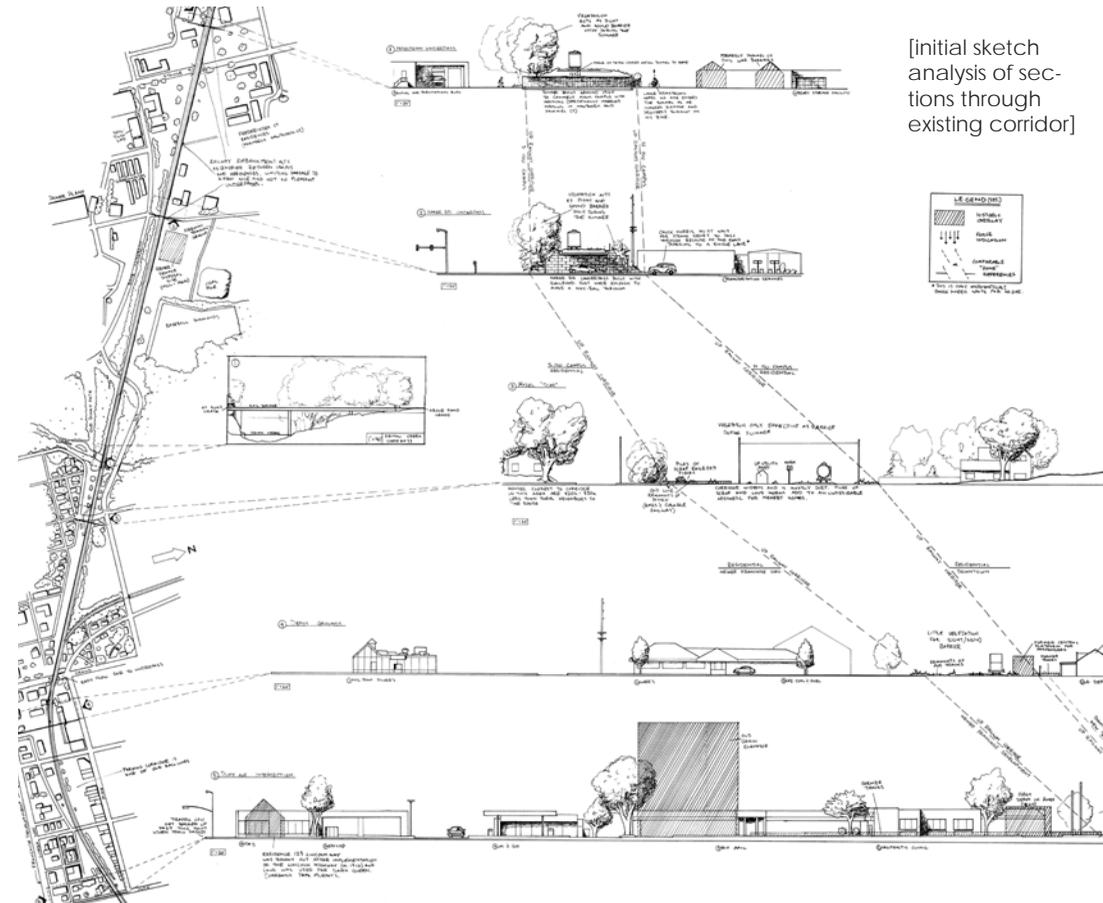


The building is a low-capacity passenger terminal made of concrete with a standing seam metal roof crafted to resemble the reddish hues of the clay tile found on the adjoining historic railroad depot (now used as retail).

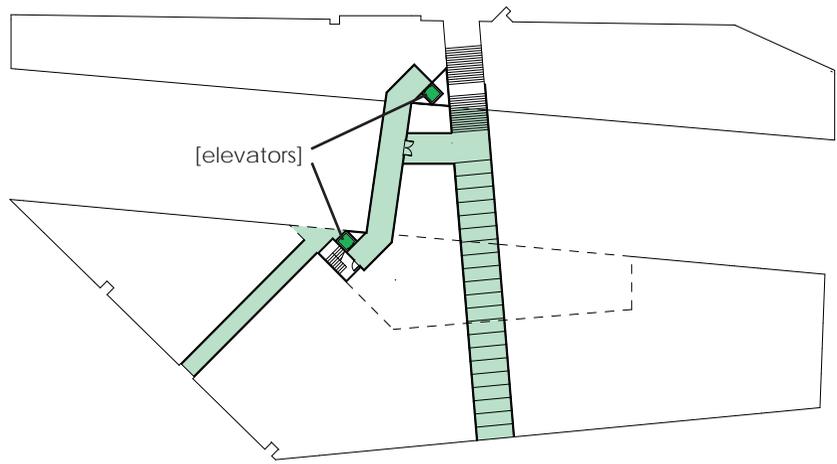
Ample plaza space is provided for expansion of the farmer's market that already occurs on the grounds of the old depot.

Accessibility is a major concern and is accounted for through ramp and elevator access at multiple points.

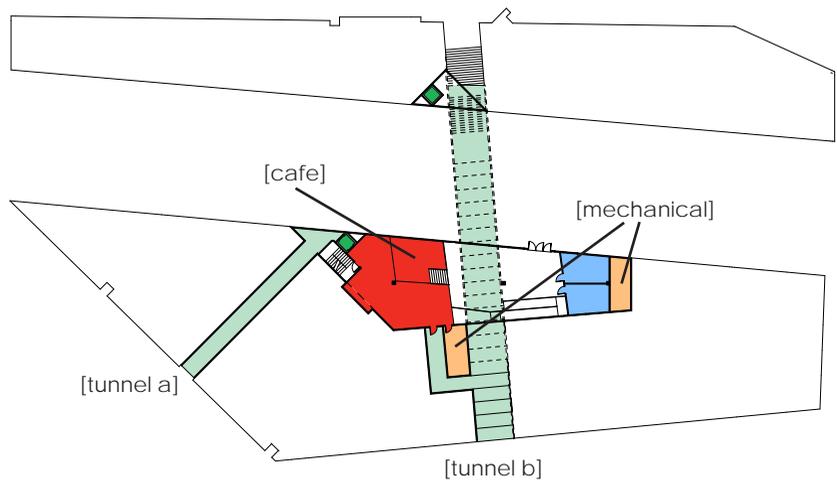
The bridge over the line acts not only as a connection piece but also as a visual "gateway" into Ames.



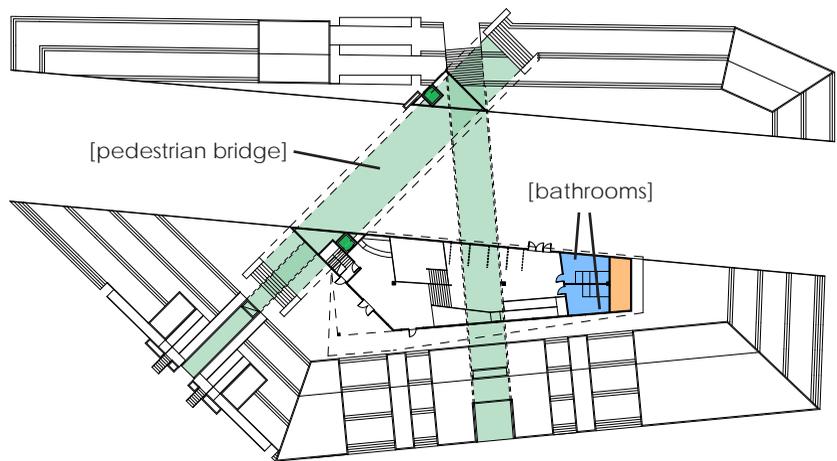
[initial sketch analysis of sections through existing corridor]



[lower level]



[ground level]



[entry level]



[1:100 site model showing old depot context]



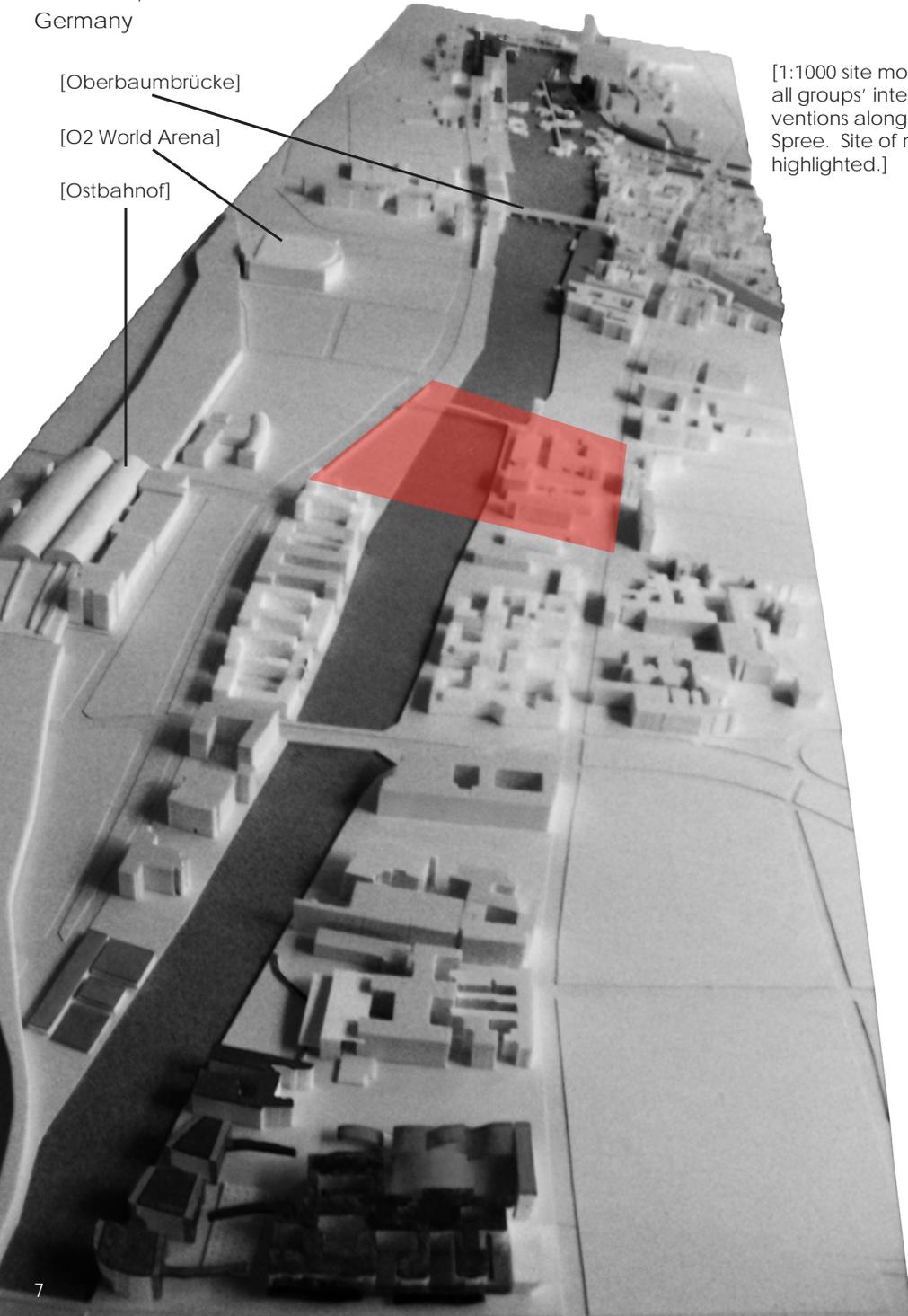
[physical model with roof removed]

CREATIVE CAMPUS

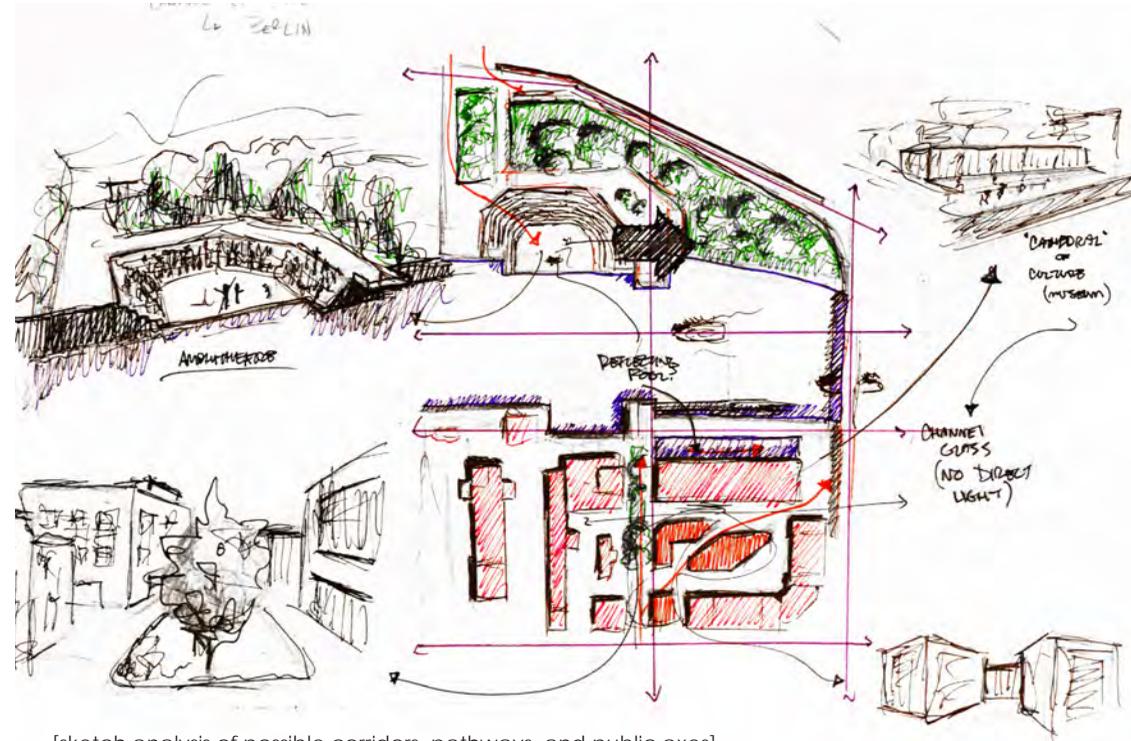
Summer 2010
4 weeks

Site: Berlin,
Germany

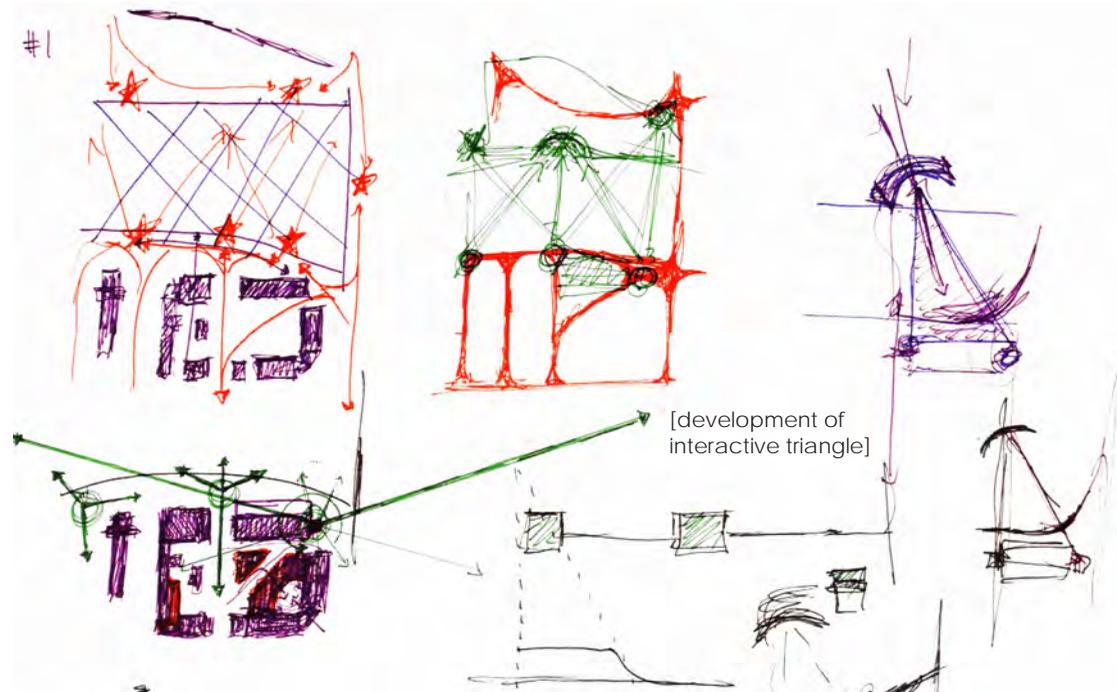
June was spent participating in the Berlin Summer Academy. Proposals for each assigned site along the river Spree were to focus on sustainable planning in all respects: ecologically, socially, and economically.



[1:1000 site model of all groups' interventions along the Spree. Site of note highlighted.]

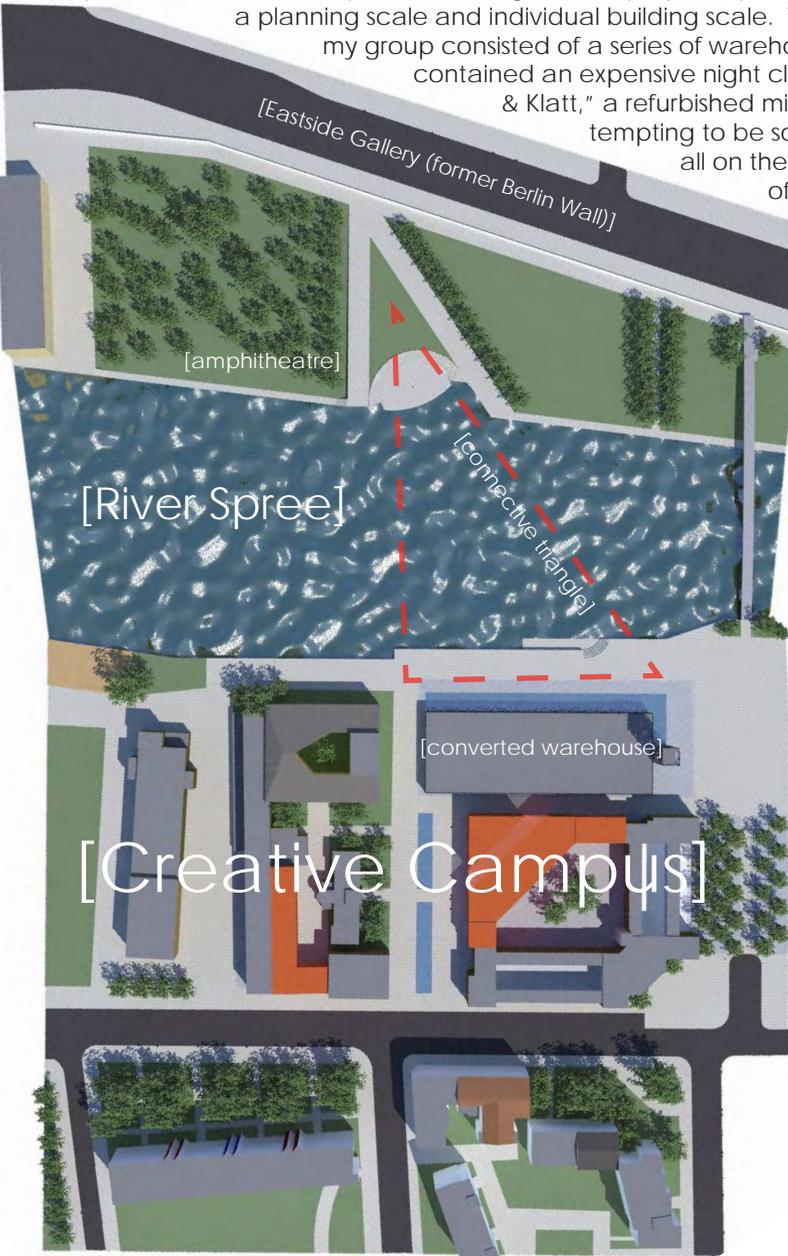


[sketch analysis of possible corridors, pathways, and public axes]



[development of interactive triangle]

Consisting of planning and architecture students from Pratt Institute in Brooklyn as well as the host school Beuth-Hochschule für Technik in Berlin, groups were assigned a specific section of the Spree to investigate and propose specific interventions at a planning scale and individual building scale. The assigned site for my group consisted of a series of warehouses, one of which contained an expensive night club called "Spindler & Klatt," a refurbished military bakery (at-



[rendered site plan of proposed planning scheme, infill in orange]

tempting to be sold as event space) all on the southwest side of the Spree, and a half-finished park (along with the "East-Side Gallery") on the northeast bank. The initial visit suggested a small campus scale already existing on the site, and further analysis led us to propose a commercial/industrial creative campus: a place promoting and providing incubator spaces for artisan trades in the graphic, textile, and fashion industry ventures. The central building (former housing for the owner) would become the regulatory center of the offices (the administration).



[rendered view of Creative Cathedral looking toward central Berlin]



[rendered view of Creative Cathedral with observation tower]



[rendered view of Creative Campus site from amphitheatre on opposite riverbank]





[rendered view of LED mesh activated at night]



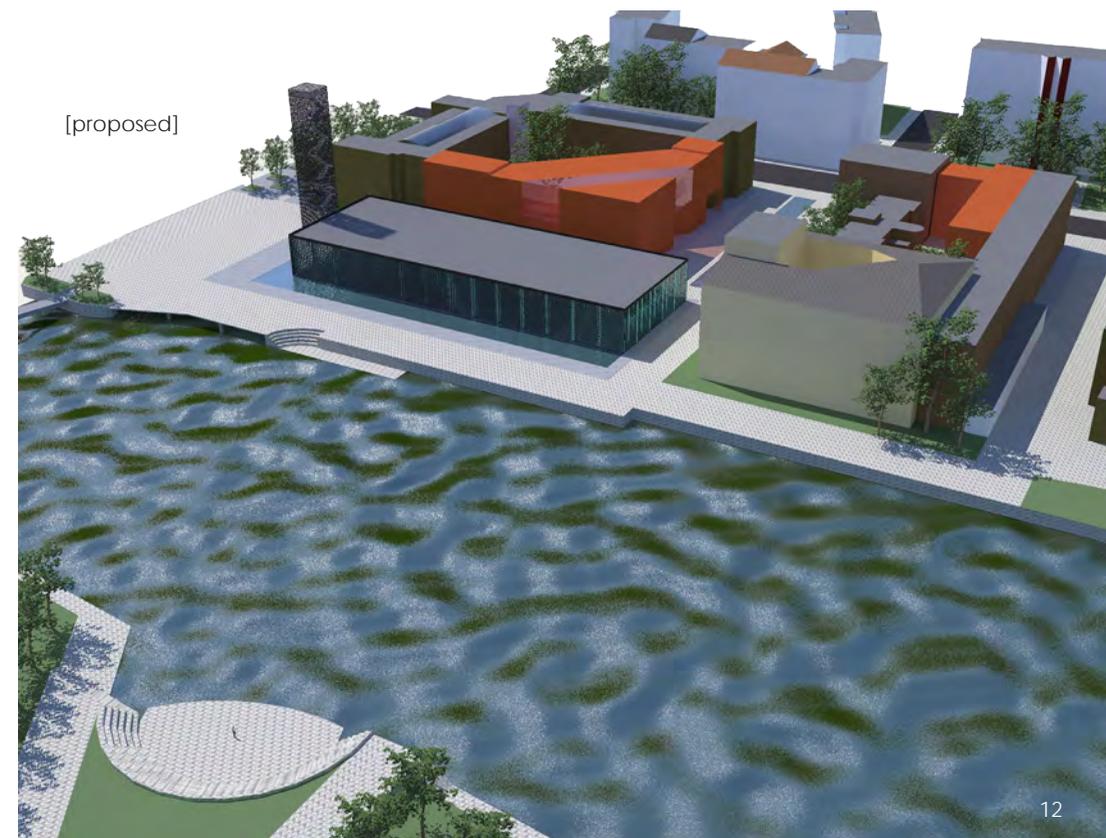
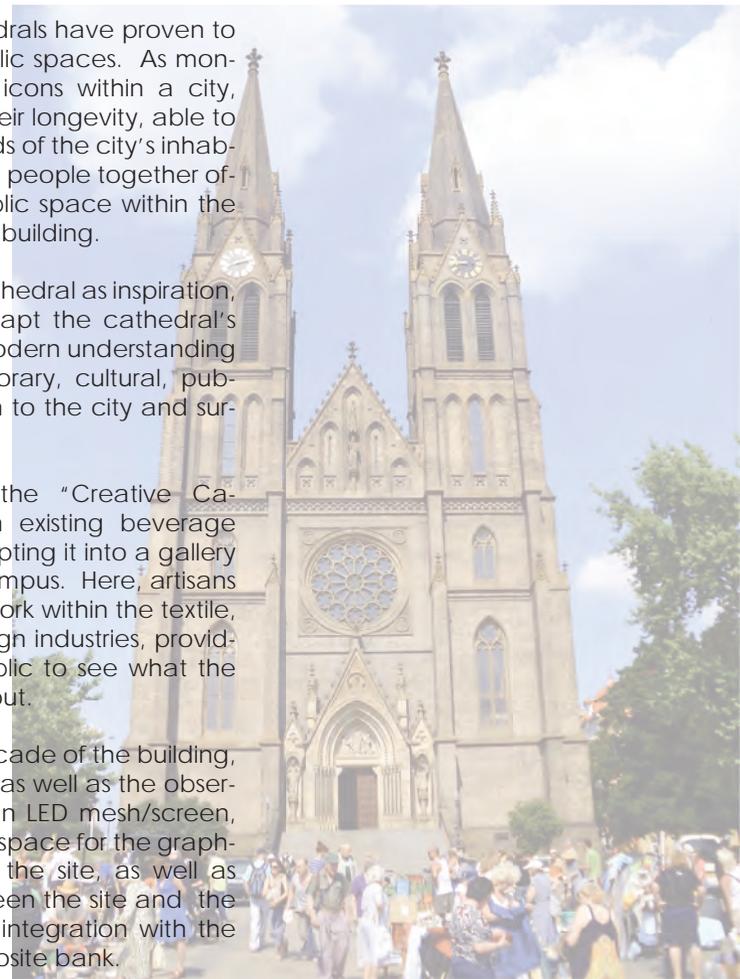
[existing]

Throughout history, cathedrals have proven to be highly sustainable public spaces. As monuments, landmarks, and icons within a city, they are unmatched in their longevity, able to adapt to the cultural needs of the city's inhabitants. Their ability to draw people together often creates a vibrant public space within the immediate context of the building.

Using the image of the cathedral as inspiration, this project sought to adapt the cathedral's spatial concepts into a modern understanding that creates a contemporary, cultural, public realm that is a beacon to the city and surrounding community.

The main intervention, the "Creative Cathedral," rehabilitates an existing beverage warehouse structure, adapting it into a gallery space for the creative campus. Here, artisans are able to display their work within the textile, fashion, and graphic design industries, providing a chance for the public to see what the creative campus is all about.

Over the channel glass facade of the building, the side along the Spree (as well as the observation tower) is clad in an LED mesh/screen, providing another display space for the graphic design component of the site, as well as another interaction between the site and the Spree, including possible integration with the amphitheatre on the opposite bank.



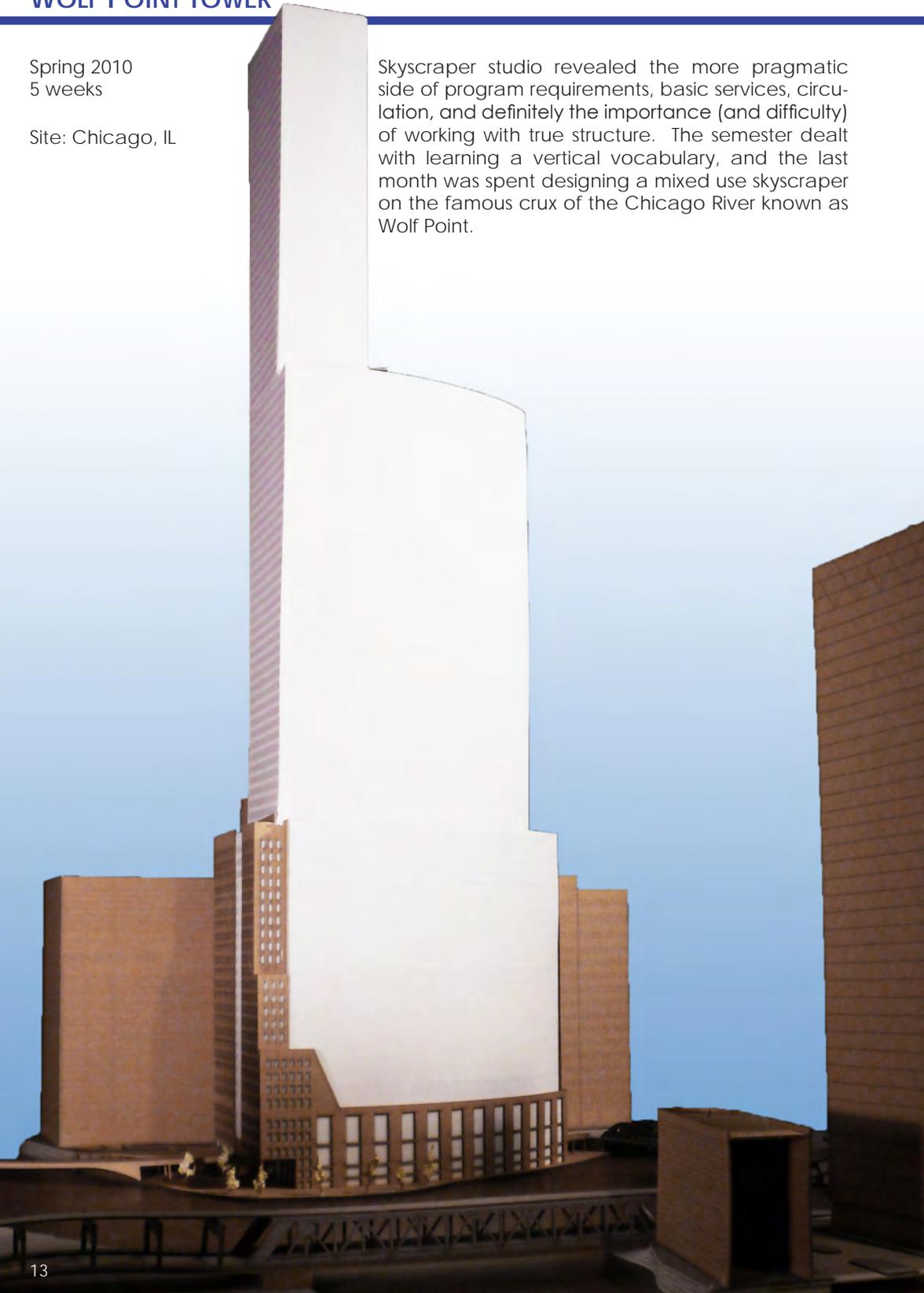
[proposed]

WOLF POINT TOWER

Spring 2010
5 weeks

Site: Chicago, IL

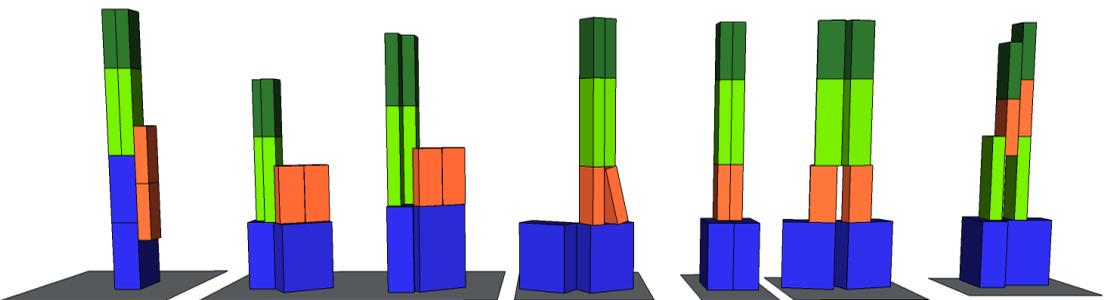
Skyscraper studio revealed the more pragmatic side of program requirements, basic services, circulation, and definitely the importance (and difficulty) of working with true structure. The semester dealt with learning a vertical vocabulary, and the last month was spent designing a mixed use skyscraper on the famous crux of the Chicago River known as Wolf Point.



Wolf Point Tower is a 105 story mixed use development that maximizes the site. It includes retail, office, hotel, apartment, and luxury condos. Access for hotel, residential and retail exists on street level via an open air gallery. Below street level is access to additional retail as well as access to office levels. Other amenities include a pool and fitness center on the 65th floor, 3 levels of parking below grade, and an outdoor amphitheatre on the west end.

The hotel component includes a restaurant with breathtaking views of the city down the river toward Lake Michigan, as well as rentable event space for weddings and parties. Executive Suites are located on each floor above the restaurant, offering what Donald Trump would call 270 degree "money views" of the city.

Due to the imposing nature of skyscrapers, it was important to achieve a certain human scale at the ground level, and thus ample attention was paid to the public realm, including the plaza space, connection to the riverwalk, pedestrian bridge that connects to the west, and the covered shopping gallery that cuts through the bottom 6 levels of the building.



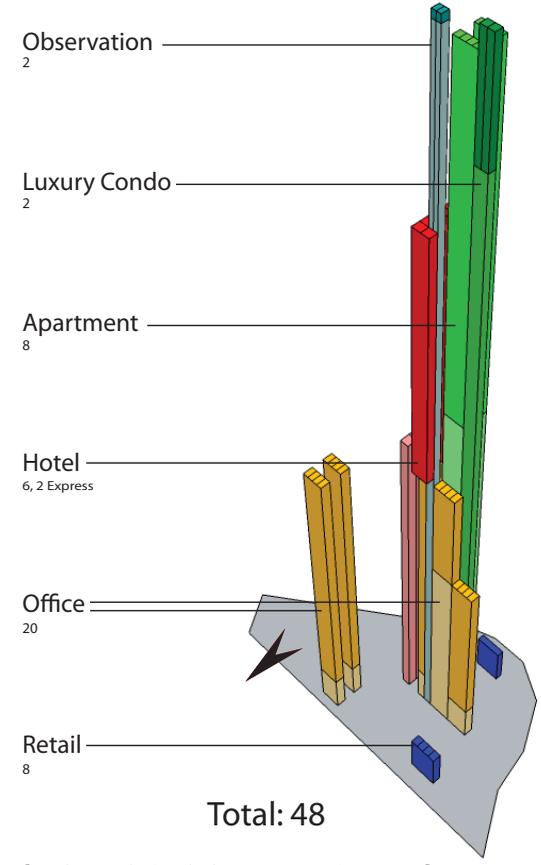
[above: early massing analysis of different programs]



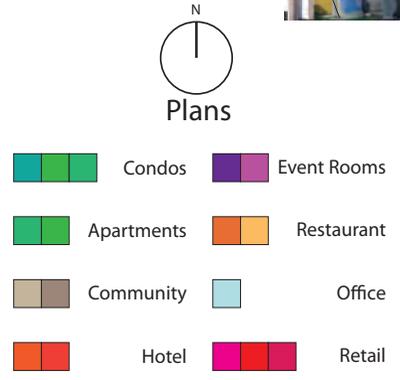
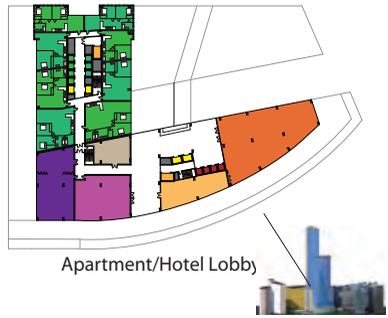
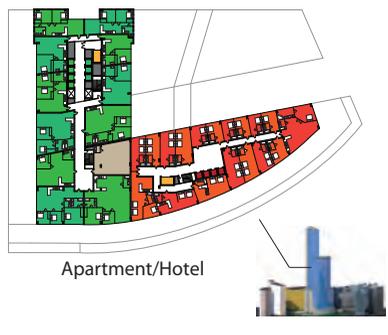
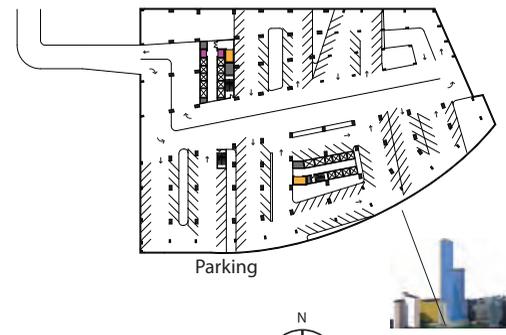
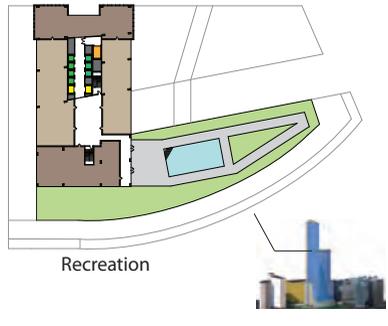
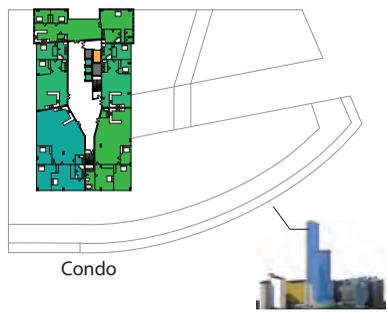
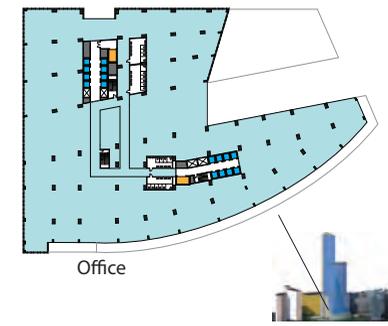
[west: footbridge and amphitheatre]



[east: access to 2 level gallery]



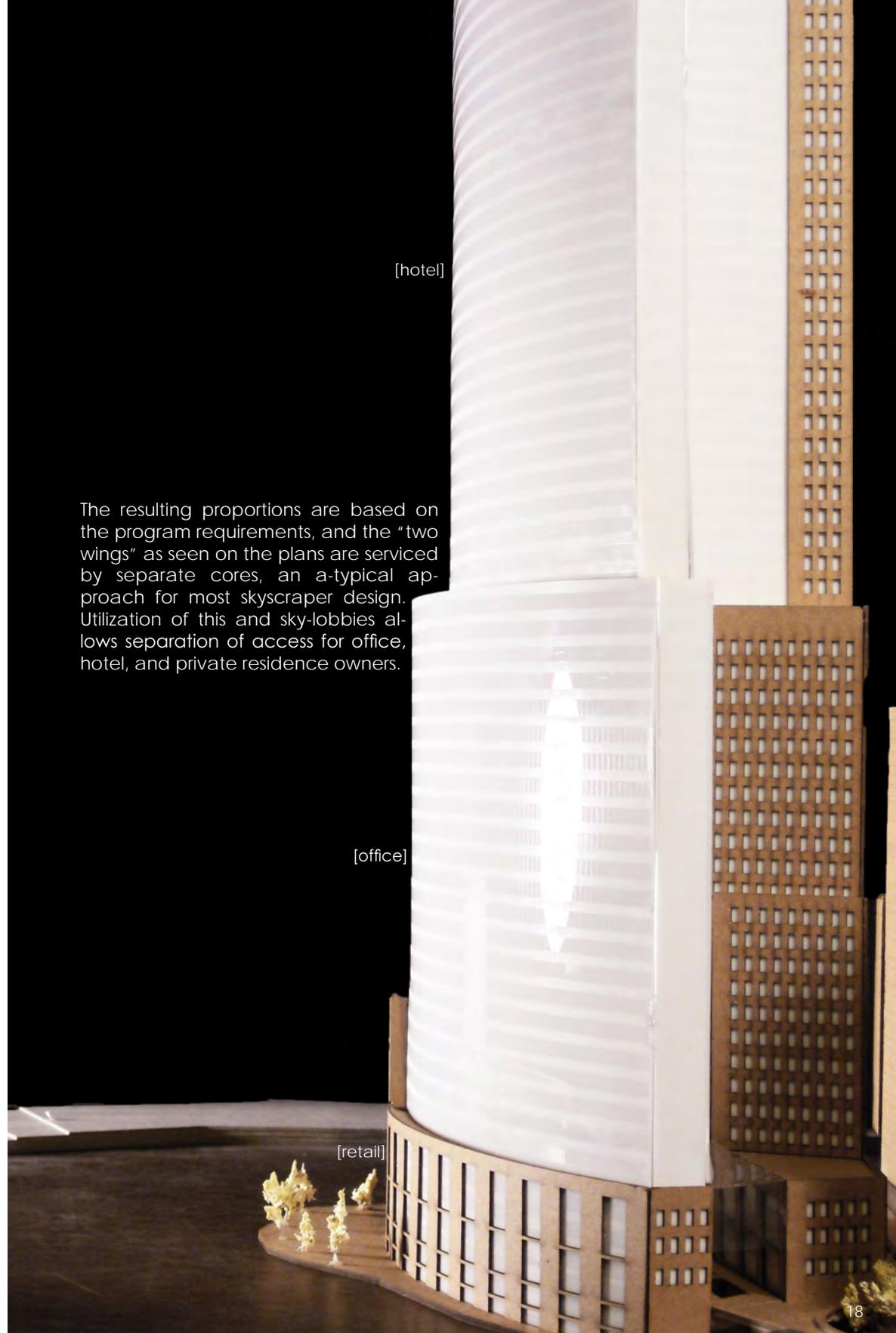
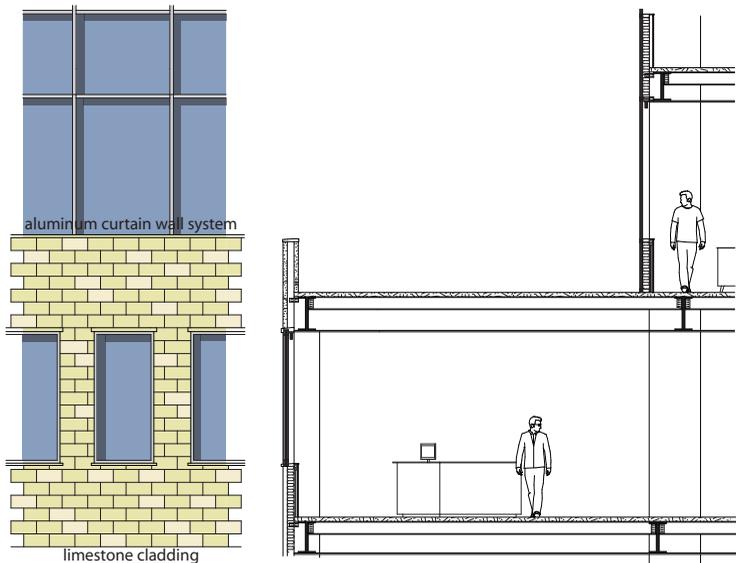
[early analysis of elevator requirements]





[sections cut along the major axes of the tower]

Part of the design included a juxtaposition between a clean, typical, curtain wall system and a more traditional early-skyscraper stone facade (along the base and north), echoing the history of the Chicago skyscraper. Thus, part of the project involved detailing these systems and accounting for how the windows of the one would line up with the mullions of the other.



The resulting proportions are based on the program requirements, and the “two wings” as seen on the plans are serviced by separate cores, an atypical approach for most skyscraper design. Utilization of this and sky-lobbies allows separation of access for office, hotel, and private residence owners.

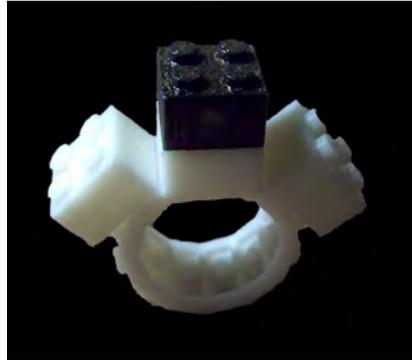
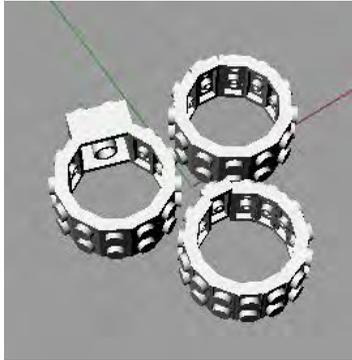
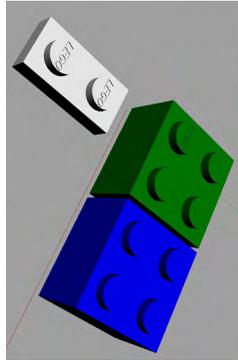
PROTOTYPING

there is a thing connection architecture, music, theatre, and art... ..it is called harmony

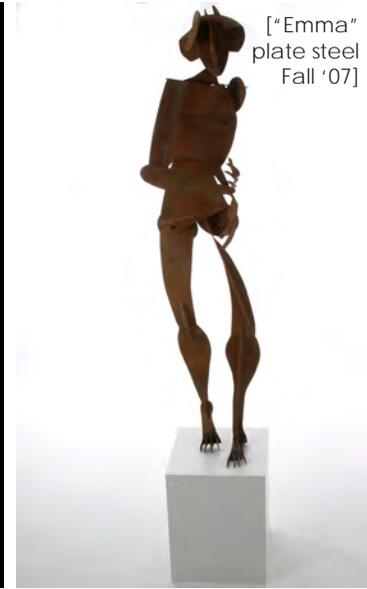
ART



Left: Prototype model for whimsical stool that pieces together, able to be cut from one half of a 4' x 8' sheet of ply. Below: Experimentation with LEGO modules to create a custom/changeable ring.



["Maestro No. 1" painted steel Spring '07]



["Emma" plate steel Fall '07]

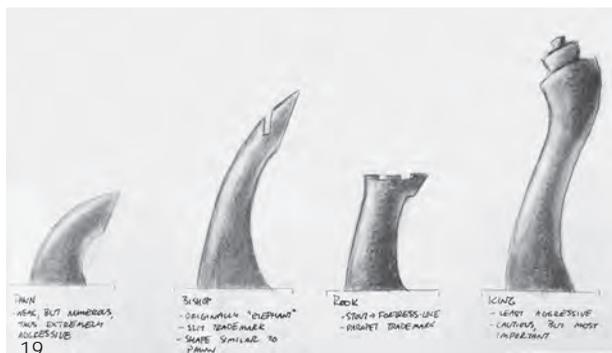


["St. Valentine's Day" oil on canvas Fall '06]



["Female Back Study" charcoal on newsprint Spring '06]

PRODUCTION



The first weeks of skyscraper studio (pg 13) involved production of a full scale chess set. Each piece is hand carved out of poplar or walnut (and thus unique).



["Male Back Study" ink with pen nibs Fall '06]

DOWNTOWN DWELLING

Spring 2009
6 weeks

Site: Ames, IA

Spring semester involved 3 projects, the largest of which was a housing complex in "downtown" Ames for a familiar enough client - graduate students.

The program called for a mixed use development with accommodations for two commercial tenants, at least 7 different residential units, and parking had to, at the least, be considered.

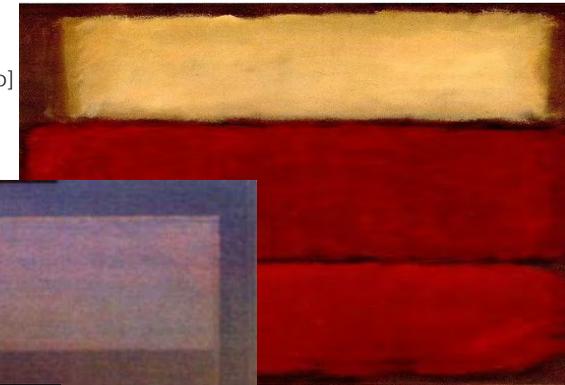


The semester also involved a brief introduction to Revit, most of which students had to figure out on their own. As graduate students, Revit was intuitive enough, and I was able to build a complete digital, non-sketchup model of my proposed scheme, even utilizing the rendering system within the program.

[night rendering of proposed scheme. Note the unit with its lights off. Probably just a grad student who was still in studio...]



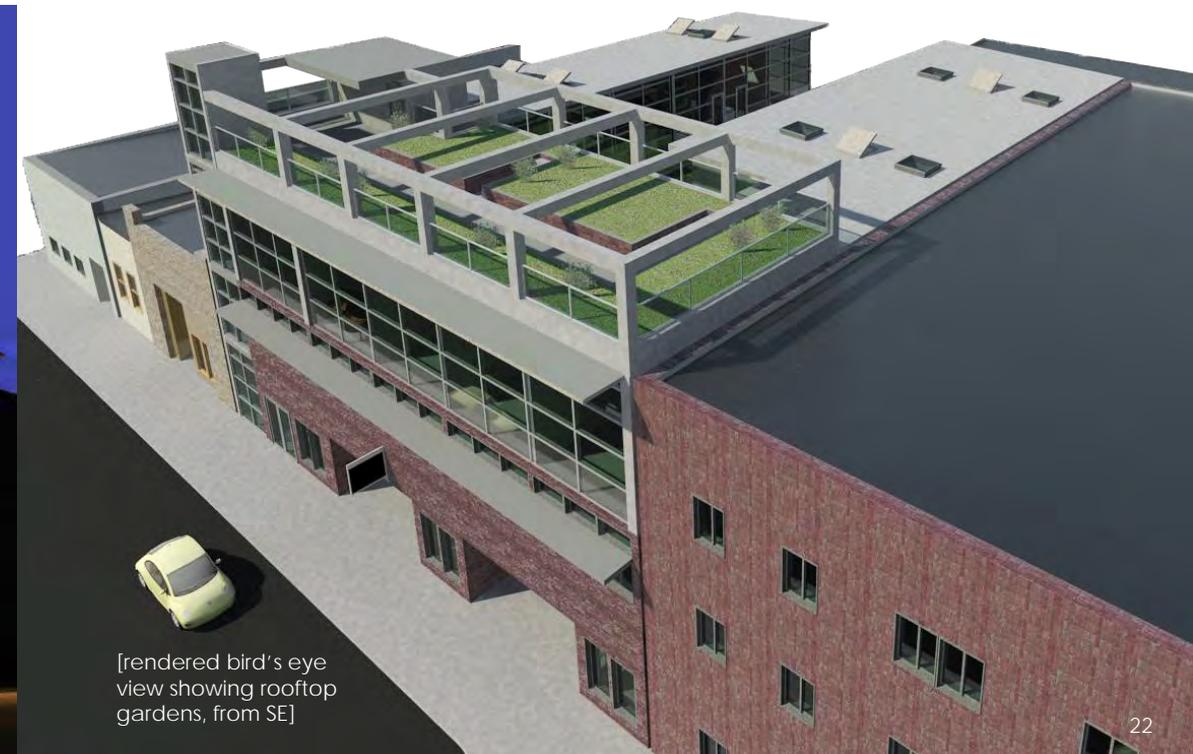
[Rothko]



[Aldern]



The 'Midwest' was to be inspiration for this mixed use development on main street Ames. Although corn and soybeans were a tempting premise, the abstractions of prairie landscape painted by Sioux Falls artist Robert Aldern proved to offer clearer guidance. Their resemblance to Mark Rothko's work led to an exploration of sublimation, a quality of hierarchical purity or "rightness."



[rendered bird's eye view showing rooftop gardens, from SE]



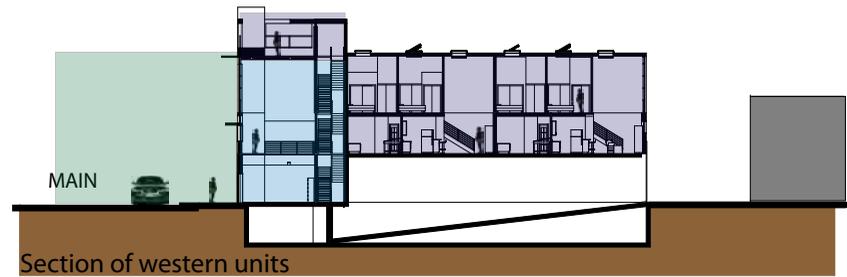
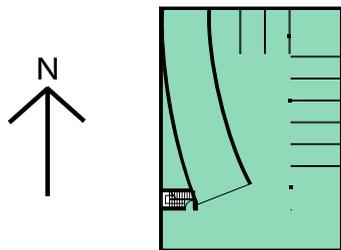
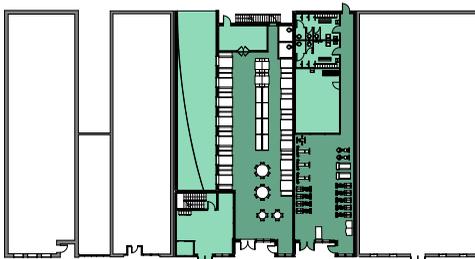
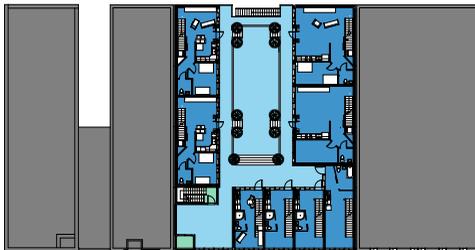
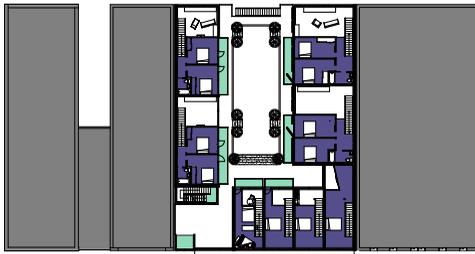
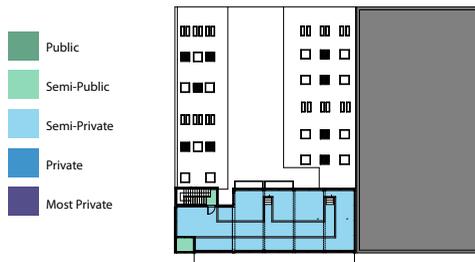
[rendered view of service level in one-bedroom unit at noon in January. Part of the studio goals were to explore passive solar and natural daylighting.]

The design explores the separation of private and public space in mixed use, clearly delineating the ground floor retail area from the shared community courtyard space above. At this more private level is also where services are located. Left for the highest interior spaces are the bedrooms, the most "pure" space, the realm of dreams. Above that, on the roof, is a realm of cultivation and "subsistence". Such a premise was carefully reflected in the articulation of the elevation facing Main Street, each floor becoming more and more minimal until only the hint of a defined space is left.

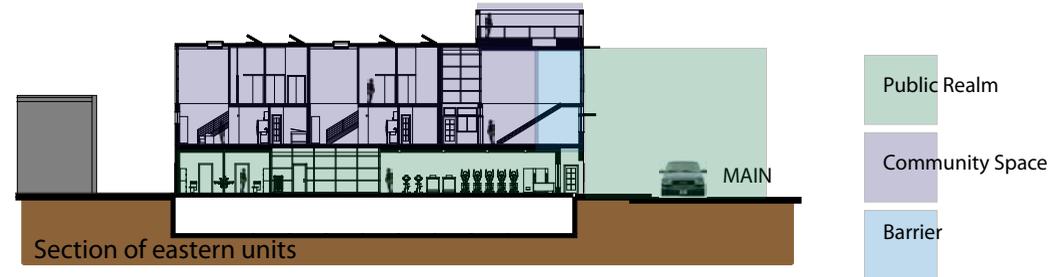
The final scheme allows for the varied state of the graduate student. The complex has 4 one-bedroom units (one accessible unit), 4 2-3 bedroom units, a community space hidden from the street, a restaurant and gym on the ground level, as well as one parking space for each unit below grade.



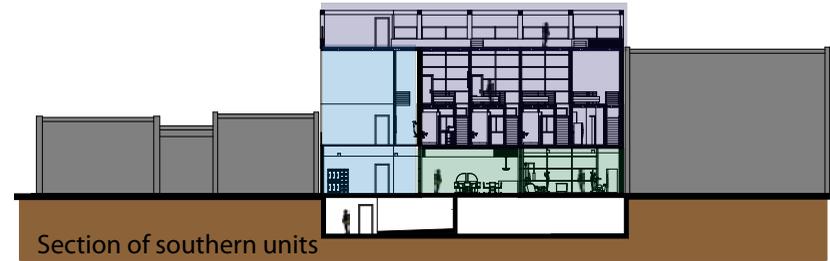
[rendered view of residential courtyard]



Section of western units



Section of eastern units



Section of southern units

Sectional analysis further reveals not only the separation between public and private realms, but also illustrates the quality of the sublime in the heightened ceilings (11' typ.) on the upper bedroom levels.



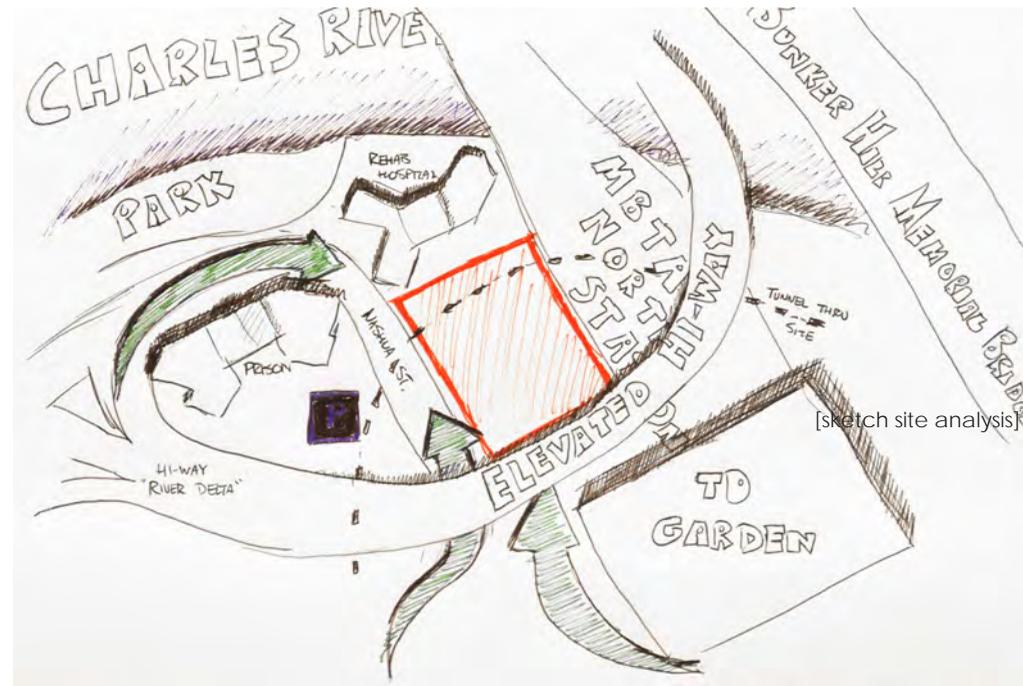
[rendered section cut through restaurant and residential courtyard]

TD VELODROME

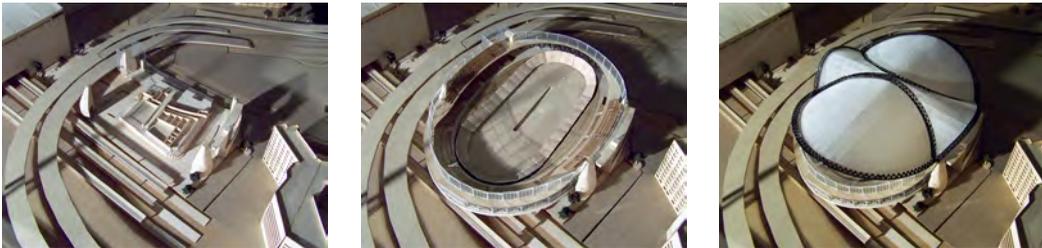
Fall 2010
10 weeks

Site: Boston, MA

Thesis semester traditionally focuses on a comprehensive project that involves a wide spectrum of tasks from site analysis to sizing mechanical systems and designing details. This year's project proposal was for an indoor 8,000 seat velodrome arena (bicycle racing facility). As the closest precedent only holds 6,000 people, the project was an immense undertaking. The site was a struggle in itself, having a limited footprint where the building could touch the ground. To the south is an elevated on/off ramp and TD Banknorth Garden, the east a commuter train terminal, and underneath the site were several tunnels for car and BART traffic.



[sketch site analysis]

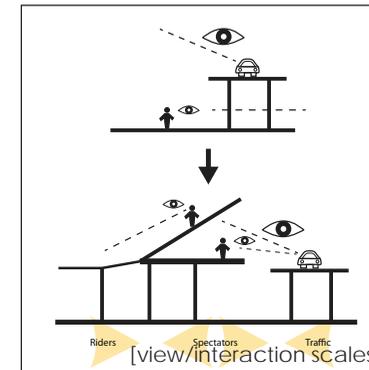


[series of images showing the different layers of the velodrome. From left: services underneath course, track and seating with roof removed, site model showing ETFE roof].

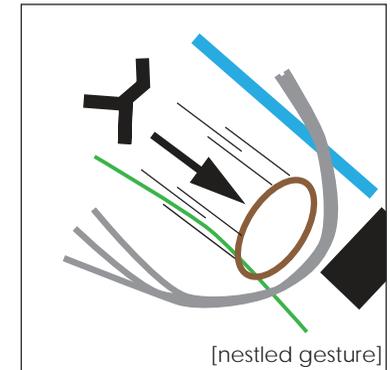
[physical model of final proposal as seen from Charles River]



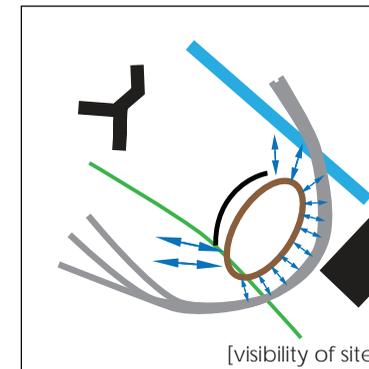
To maximize the potential of the site, diagrams were explored early on to illustrate several ways of taking advantage of the site's opportunities. In the end, it helped develop a velodrome scheme that suggested the phenomenological nature of a velodrome as a juxtaposition of sport and spectator and alluded to the ephemeral nature of sport as both theatre and recreation.



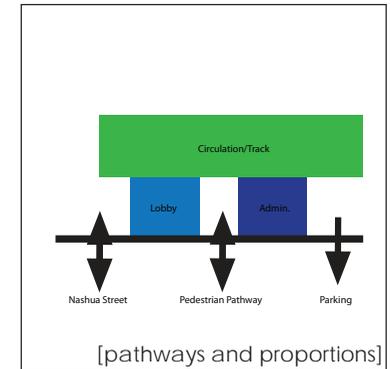
[view/interaction scales]



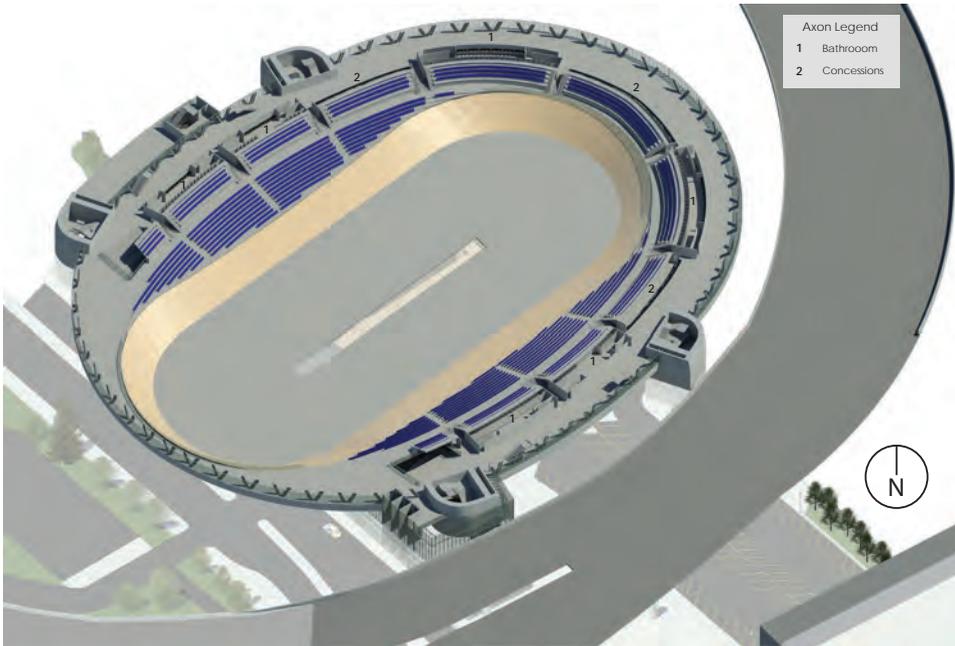
[nested gesture]



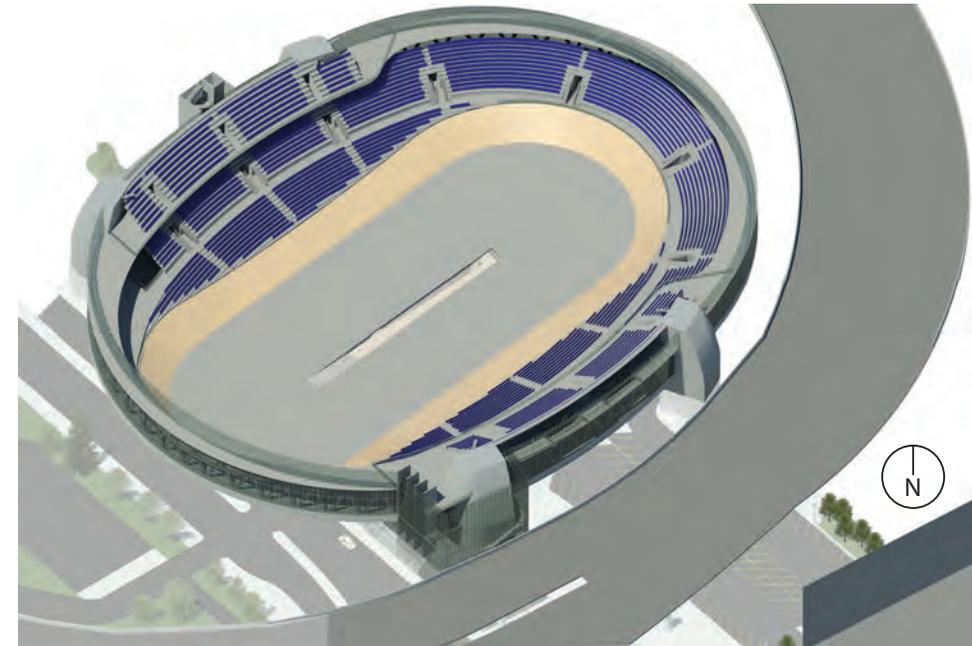
[visibility of site]



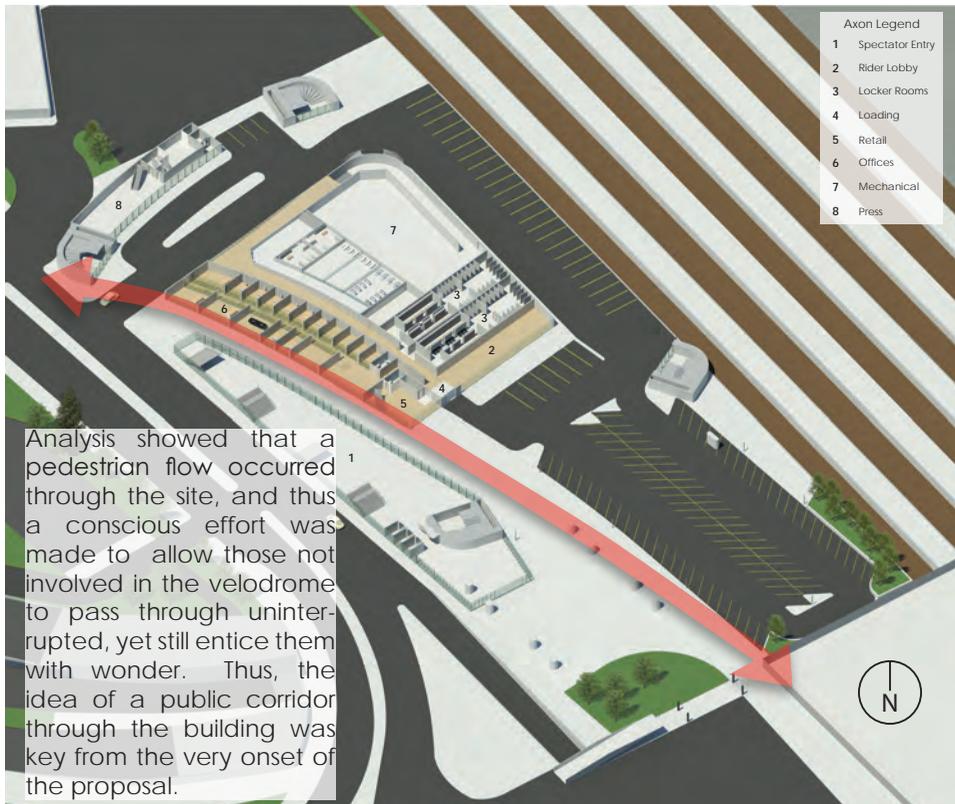
[pathways and proportions]



Level 3 - Concourse

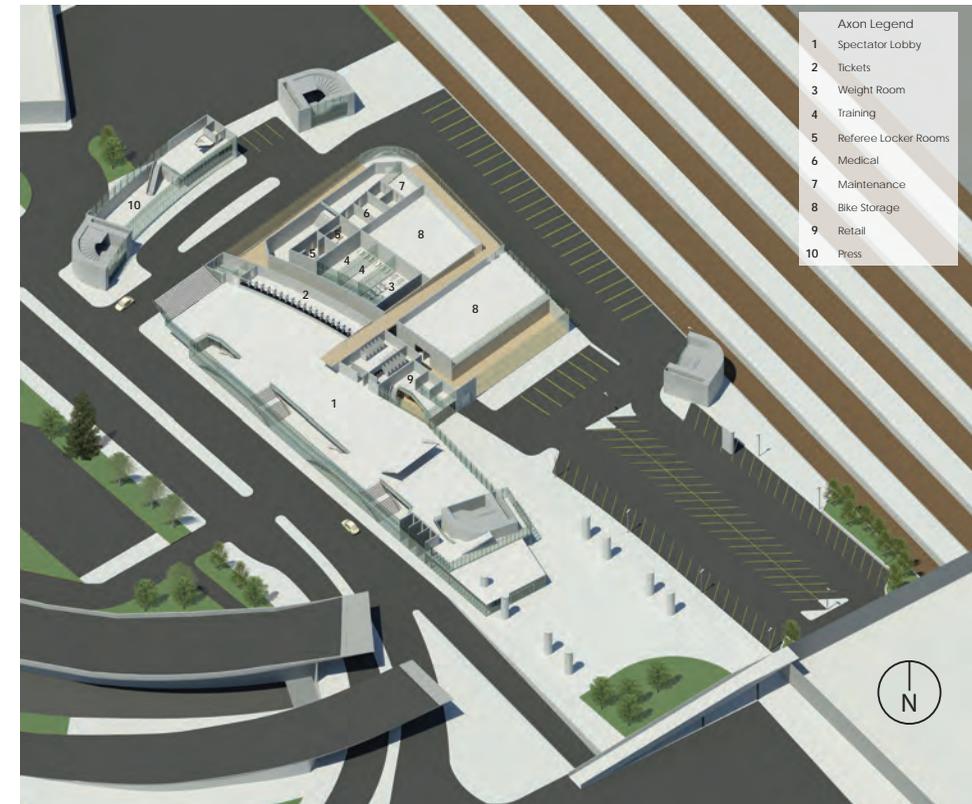


Level 4 - Mezzanine

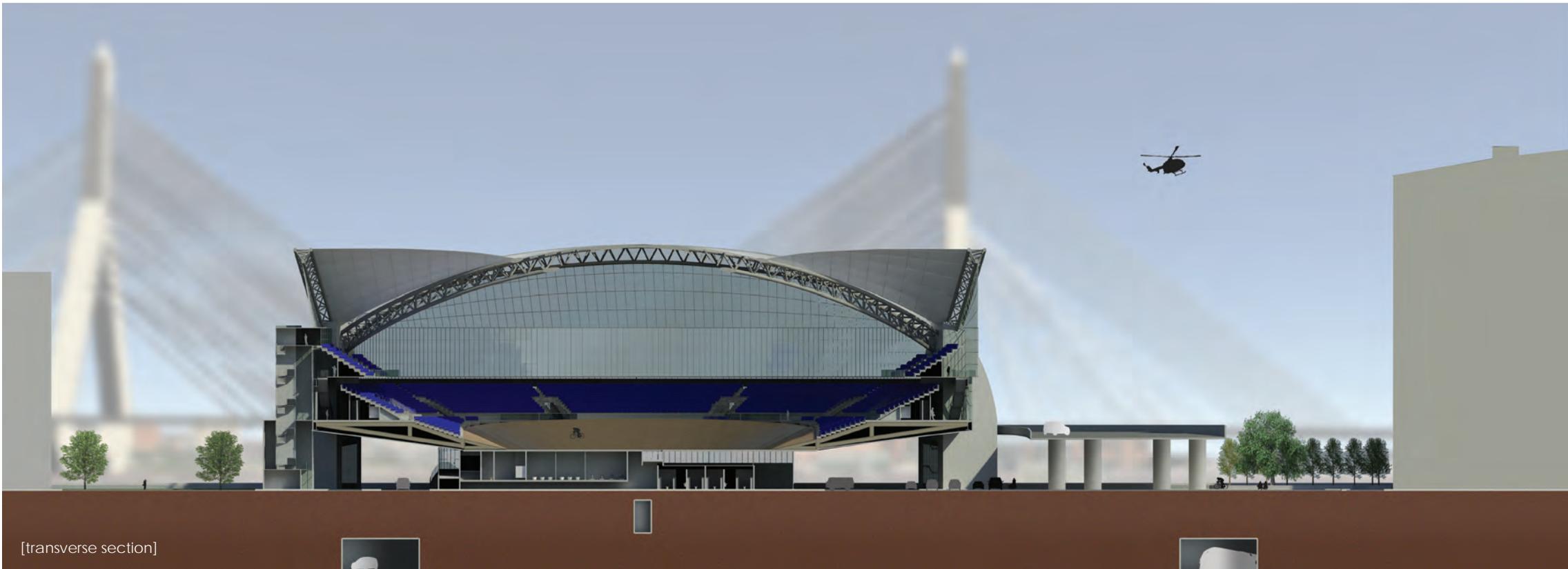


Analysis showed that a pedestrian flow occurred through the site, and thus a conscious effort was made to allow those not involved in the velodrome to pass through uninterrupted, yet still entice them with wonder. Thus, the idea of a public corridor through the building was key from the very onset of the proposal.

Level 1 - Ground



Level 2 - Lobby



[transverse section]



[longitudinal section]

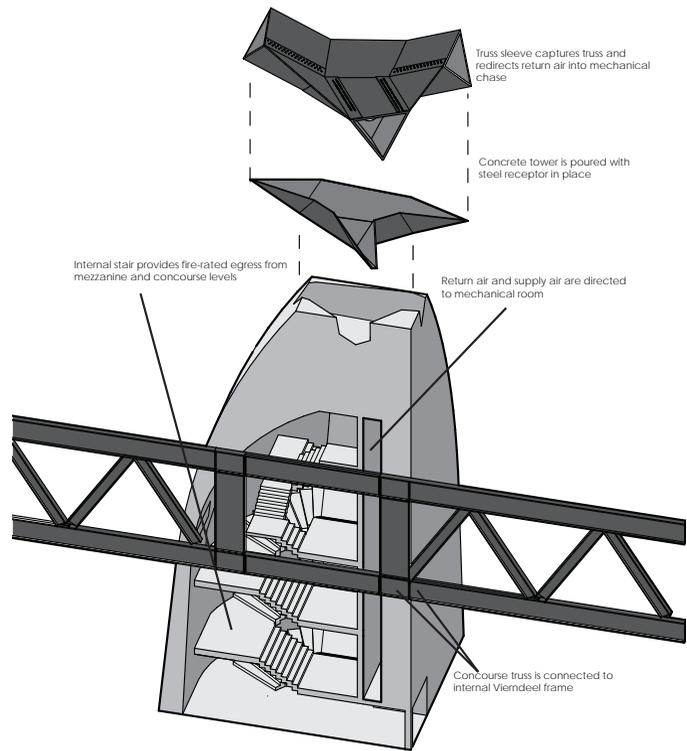
Spectators access the concourse through a lobby that extends across the building along the public corridor (see arrow on previous page). From here they can take the elevator or stairs/escalators up to the concourse or balcony levels. Concessions and bathrooms are available around the concourse underneath the seats.

Bicyclists enter just northeast of the public corridor where a ramp guides them through locker rooms, training facilities, bike storage, finally wrapping around to ascend into the center of the track. A press box on the northwest is accessed at ground level and overlooks the arena.

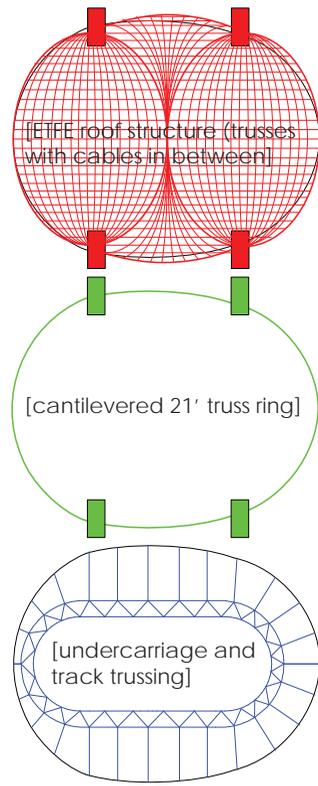
Egress (and therefore building code) was of primary concern in such a venue and is provided for through a series of "cores" that act not only as emergency exits, but also mechanical chases and key structural components.



[site view of velodrome from the south]



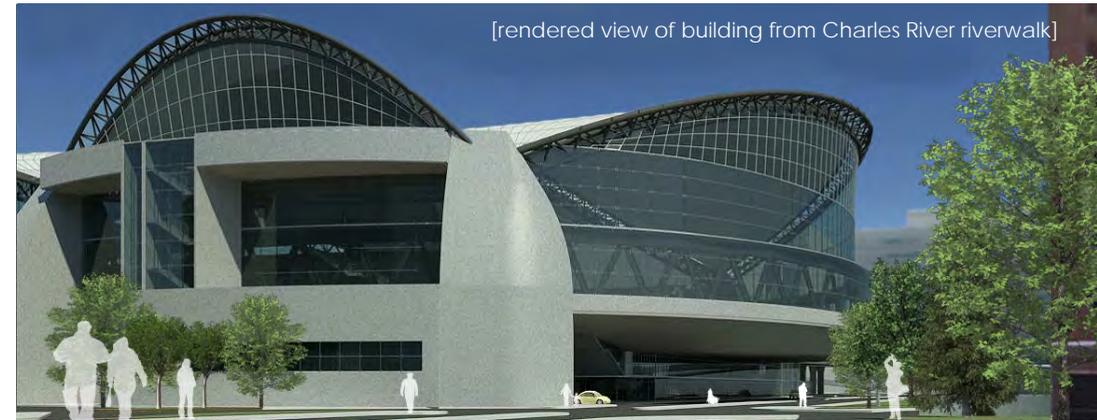
[detail showing typical "core," including egress stair, 21' truss, and roof truss sleeve]



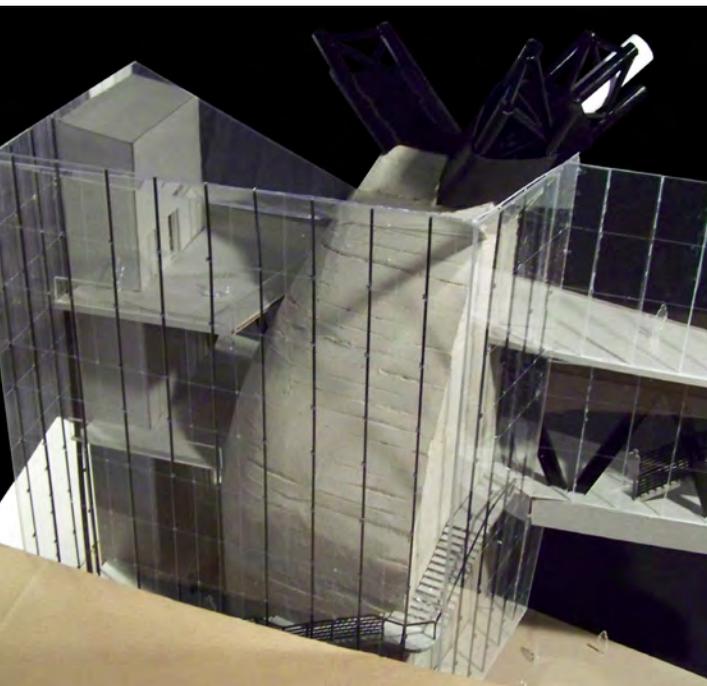
[structural diagrams showing different layers of structure]



[rendered view of concourse level overlooking off-ramp]



[rendered view of building from Charles River riverwalk]



Part of the investigation at a detail level involved the construction of a 1/4" model of some aspect of the building. For this scheme, it was imperative to illustrate how the main entry was clearly identified with a glass encasement around one of the "cores" and the elevators, all overlooking the elevated off-ramp.



[rendered view of interior]



EDUCATION AND CREDENTIALS

MASTER OF ARCHITECTURE, May 2011. Iowa State University - Ames, IA. 3.8 GPA
Emphasis in green and sustainable design, preservation, and urban planning.
Selected for "Who's Who Among Students in American Universities and Colleges" for 2011.

BACHELOR OF ARTS, CUM LAUDE, May 2008. Augustana College – Sioux Falls, SD
MAJOR: Art/Pre-Architecture
MINOR: Psychology and Economics.

EXPERIENCE

BERLIN SUMMER ACADEMY PARTICIPANT

Beuth-Hochschule für Technik – Berlin, Germany. June 2010.

Worked with Urban Planning and Architecture students from Pratt Institute and Beuth-Hochschule für Technik on developing and designing a comprehensive and sustainable scheme for the North and South banks of the Spree River in an area known as "Medi-aSpree." Included meeting with various city officials and architects not only in Berlin, but also examination and research of Hamburg's HafenCity development and future IBA schemes for the urban island of Wilhelmsburg.

DIGITAL AND PHYSICAL MODELER

Design Services - Facilities and Planning Management – Iowa State University.
2010 – Present.

Specialize in updating Iowa State University's campus master plan model (1:100 scale). Involves reading of existing construction documents and use of 3D-printing technologies. Other duties include digital modeling of design iterations for small campus design projects.

TEACHING ASSISTANT

College of Design – Iowa State University. 2008 – Present.

2008-2009: Facilitated lecture technology for architects such as Thomas Phifer and Joshua Prince Ramus (REX).

2009-2010: Assisted in running discussion groups on architectural concepts both past and present.

2010-2011: Facilitate labs in structures, methods and materials, and systems. Work one on one with students to teach them basics of science and technology of architecture.

STUDENT INTERN

Group II Architects – Sioux Falls, SD. February 2007 - May 2007.

Introduced to the culture and daily practice of a small architecture firm. Responsibilities included signage design and construction of working models for current projects.

RELEVANT SKILLS: Hand drawing, sculpting, hand modeling, technical hand drafting, sketching, hand rendering, customer service, strong writing skills.

SOFTWARE: Revit Architecture 2011, SketchUp, Kerkythea 2008, AutoCAD Architecture 2011, Rhino 4.0, Adobe Photoshop CS5, Adobe Illustrator CS5, EcoTect, Microsoft Word, Excel, Power Point. Basic experience with laser cutting and 3D-printing technologies.

CONTACT

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605.521.6681