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**JEREMY  
PURCELL**

MORRISVILLE  
STATE COLLEGE  
ARCHITECTURAL  
STUDIES AND  
DESIGN  
2008-2011

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**“The greatest achievement of the human spirit is to live up to one's opportunities and make the most of one's resources.”**

Marquis de Vauvenargues, ([French](#) moralist and essayist, [1715-1747](#))

To me this quote is saying to be what you can be and do or use anything possible to achieve this. I chose this quote because I think that it relates to me in the aspect of attending college and trying to become an architect.

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*Objective*

*To receive my masters degree in architecture and obtain an entry level position in the field of architecture.*

*Qualifications*

*Model making, hand drafting & rendering, presentation, and working drawings.  
Microsoft Word and Powerpoint.  
Autocad 2010, Google Sketch Up*

*Work History*

*2000 – Present, Carpenter, TLC Construction  
residential construction; framing, masonry work to finish work.*

*Education*

*June 2008, Advanced Regents Diploma, Beaver River Central High School, Beaver Falls, NY  
May 2011 (anticipated), Associates of Science in Architecture, Morrisville State College,  
Morrisville, NY*

*Languages*

*English, French*

*Awards*

*Dean's List, Fall Semester 2008, Spring Semester 2009*

*Interests and Activities*

*Active member of ALAS  
Treasurer of Morrisville Architecture Club*

*Hobbies*

*Hunting, Fishing, Riding ATV's and Snowmobiles, Drawing, Hanging out with friends*

*Volunteer Experience*

*Madison Hall clean up, Spring 2009*

*Hobbies*

*Hunting, Fishing, Riding ATV's and Snowmobiles, Drawing, Hanging out with friends.*

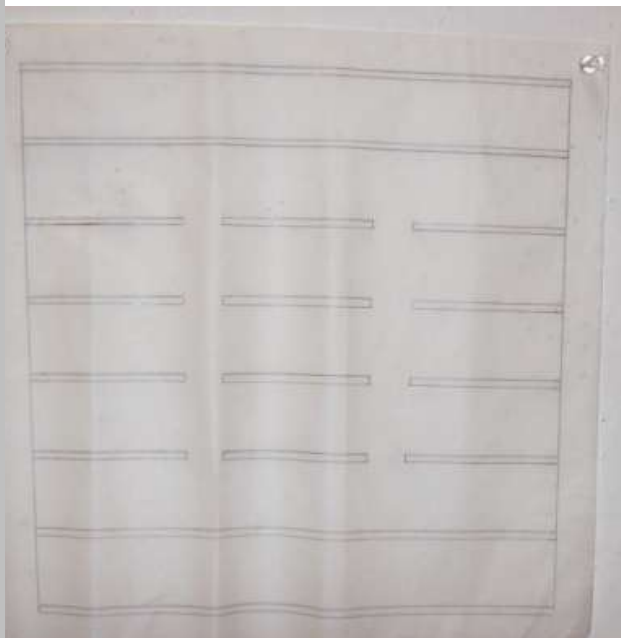
*References*

*Bill Boliver, Employer, TLC Construction, (315)771-3457  
Paul Kloster, Employee, TLC Construction, (315)486-2176*

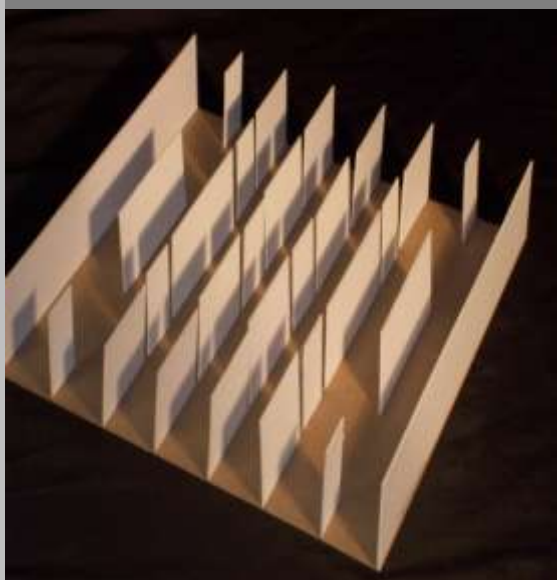
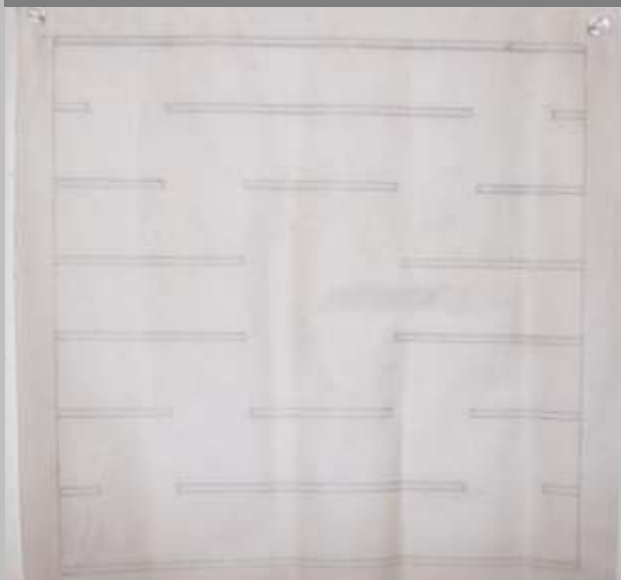
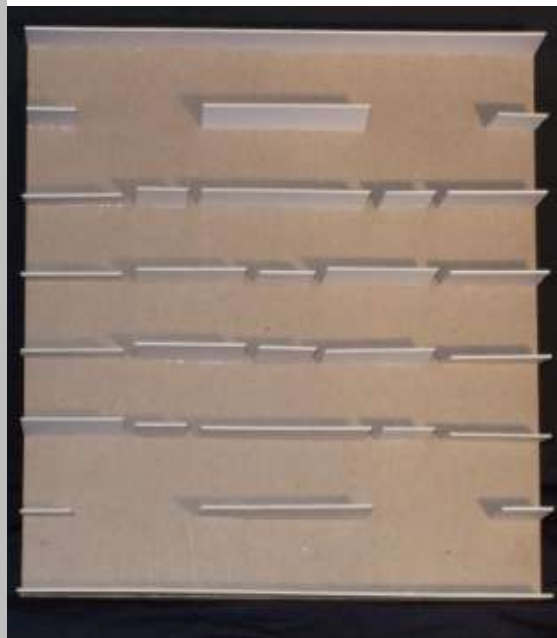
A field, 10 1/2" x 10 1/2", is defined by eight parallel vertical planes at equal intervals. Each plane is 1 1/2" high by 10 1/2" long and perpendicular to the field. Within the field, articulate and differentiate spaces with clear interrelationships and hierarchy.

EIGHT  
PARALLEL  
PLANES

**SKETCHES:**



**FINAL MODEL:**

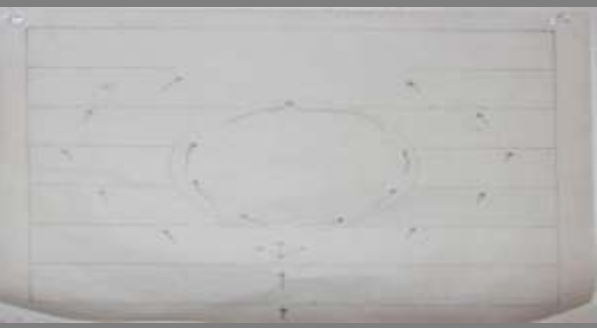
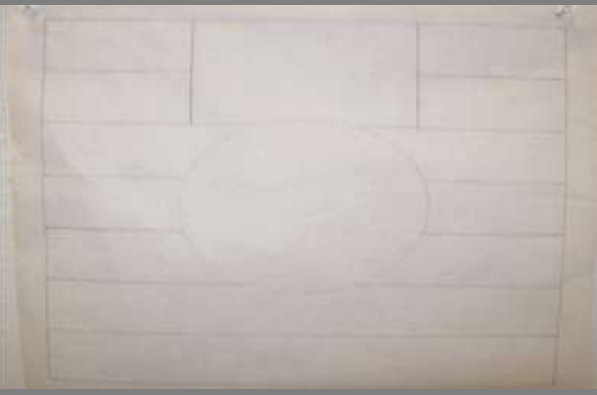


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KELLY  
FALL 2008

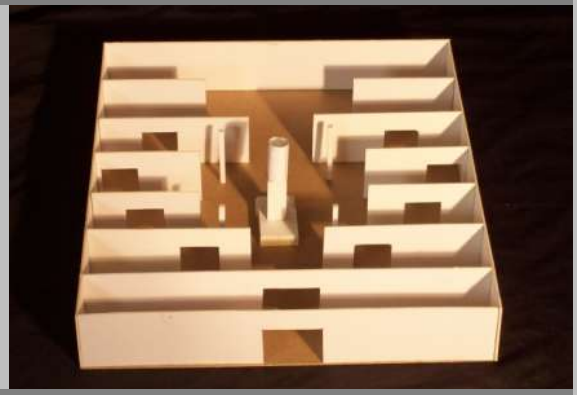
My project had a square in each corner, which established order and paths cut into the six middle planes. These paths connected all four of the spaces. There are two paths that are straight from one square to another and two paths that are diagonal from one square to another.

Within the field, design a spatial sequence, which includes all of the following elements arranged in any manner: 1 solid cylinder: 1" high x 1/2" diameter 4 vertical elements: 1 1/2" high x 1/8" x 1/8" 4 rectangular elements: 1/4" x 1/2" x 1"

**SKETCHES:**



**FINAL MODEL:**



EIGHT  
PARALLEL  
PLANES  
WITH  
ELEMENTS

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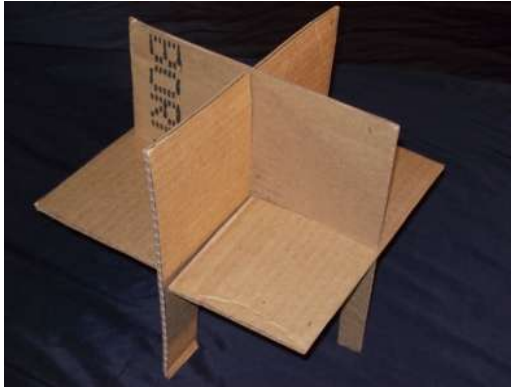
Create a circular, central, hierarchal space and use the given elements to help define this space. Four of the elements were used as free standing columns and the other three elements were connected to each other to create an statue- like element. Portal established circulation from the front of the model to the back.

## DESIGN PROCESS

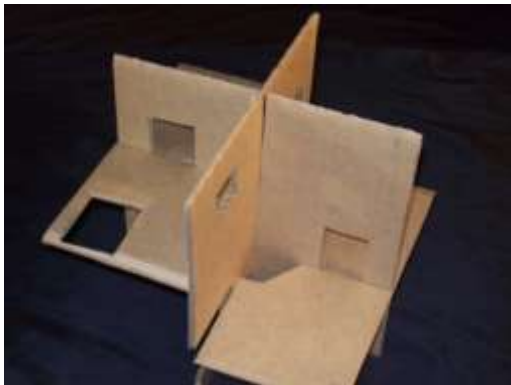
## OBJECTIVE

### ORDERING PRINCIPLES: NON- PARALLEL PLANES

SKETCH MODEL 1



SKETCH MODEL 2



SKETCH MODEL 3



- To understand a formal strategy.
- To understand a formal consistency.
- To understand design as a process.
- To understand the placement of planes to create spaces.

(Usable spaces/circulatory spaces).

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## **FINAL MODEL:**

## **MY DESIGN:**

## **ORDERING PRINCIPLES: NON- PARALLEL PLANES**

My first design for this project was very plain and simple. I only put together the x,y, and z planes as shown in my first sketch model. For my second design I played around with the planes a little bit by lifting half of the z plane higher than the other half. I also played around with some different openings in the planes. These openings helped to lead the viewer around the model. For my third design I moved the z plane back so that both halves were even again, but this time I pushed it up closer to the top of the x and y plane. I did this to help create a more grand lower level. I also created different size door openings, starting with a smaller opening and having each one after that get bigger. I did this to create the way I wanted the viewer to “walk through” my model. I also put a set of stairs on the lower level that lead to the upper level. The same aspect of openings continues through the planes on the upper level. On the upper level I also created a space that would be viewable but not accessible. In this space I also cut an opening in the x plane to create a spot that makes both levels viewable to each other.

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KELLY  
FALL 2008

## DESCRIPTION

## SKETCH MODEL 2

### ORDERING PRINCIPLES: THE DEFINITION OF SPACE WITHIN A CUBE

Through the design process each of you has developed a scheme that communicates a specific organization of three non-parallel planes (project three). However your scheme only *implies* the definition of space. You are now required to construct a cube with an interior dimension of 8" that will act as a container for your X, Y, and Z construct.



## SKETCH MODEL 1

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FALL 2008



## OBJECTIVE

## **FINAL MODEL**



## **MY DESIGN**

For this project I basically cut shapes into the sides of the cube. The shapes I cut out helped to define what I had created with the non-parallel planes. I mainly used square or rectangular shapes for my openings. I also cut out my openings in a way that would make the viewer “walk through” my project the same way I wanted them to “walk through” the non-parallel planes project.

ORDERING PRINCIPLES:  
THE DEFINITION OF SPACE WITHIN A CUBE

## **FINAL MODEL**



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FALL 2008

## DESCRIPTION

## SKETCH MODEL

### SPACE BOUNDARIES: CARVING

You will each obtain two cubes of Styrofoam®. One cube will be used to create your sketch model. The other cube will be used to create your final presentation model. The first cube measures  $7\frac{1}{2}'' \times 7\frac{1}{2}'' \times 7\frac{1}{2}''$ . Using a scale of  $\frac{3}{8}'' = 1'-0''$  this represents a  $20'-0'' \times 20'-0'' \times 20'-0''$  cube. This is the scale you will design with to create your sketch model. The second cube measures  $15'' \times 15'' \times 15''$ . Using a scale of  $\frac{3}{4}'' = 1'-0''$  this represents a  $20'-0'' \times 20'-0'' \times 20'-0''$  cube. This is the scale you will design with to create your final presentation model.

In this cube you will carve out a group of related and organized spaces, which will represent the "act of dwelling." This act of dwelling becomes the tangible evidence of the institution of "house." This "house" should represent the essential needs of the act of dwelling. The expression "essential need" is itself relative because in practice people need what they want.

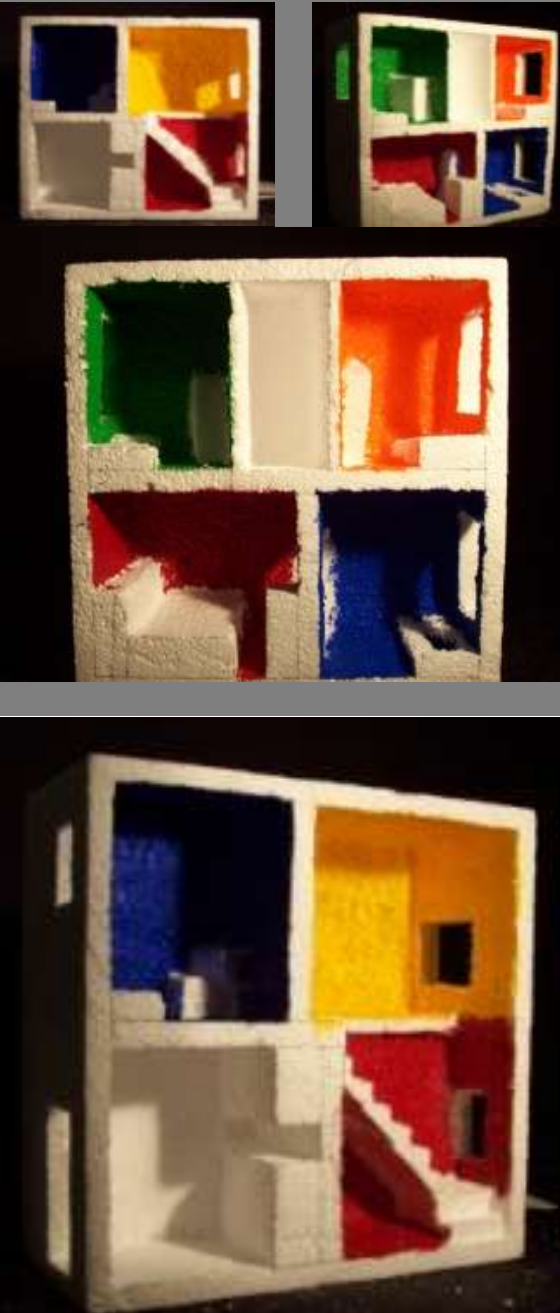
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FALL 2008



## OBJECTIVE

To seek to establish a primitive awareness of ordered space, a model of "house," as the cumulative result of our actions of claiming and bounding amorphous limitless space.

## FINAL MODEL



## MY DESIGN

My design shown in my sketch model was very simple. I was still didn't really know what I wanted to create for spaces, so I had a basic design with some rooms and window openings carved out. After some much needed thinking I came up with my final model. For this design I used my knowledge of what an average home would have for rooms. In my final model I created a first floor and a second floor. On the first floor I had a kitchen, stairway/ living room, master bedroom, and a master bathroom. I also painted these spaces. The colors I chose helped to represent each room. The stairway/ living room is red because it's a gathering area and red is a warm color. The master bedroom is also red for the warm and comforting affect red creates. The master bathroom is blue because it a cooler environment and it is the place that uses the most water. On the second floor I carved out a hallway, two bedrooms, one bathroom, and a stair landing/ gathering room. I also painted the rooms on the second floor. One bedroom is green and the other is orange, I chose these colors because they are both bright and I pictured these rooms as children's rooms who like bright colors. The bathroom on this floor is also blue for the same reason as the other bathroom. In this model I also carved out elements that would help to define the spaces. For instance I carved out cabinets in the kitchen, a bed and dresser in each bedroom, a toilet and bathtub in each bathroom, and a set of stairs in the living room.

## SPACE BOUNDARIES: CARVING

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**PROCESS:**

**DESCRIPTION**

SPACE  
BOUNDARIES:  
CASTING



The first exercise was the carving out of a solid volume to produce an organization of interior spaces that were to represent and evoke the notion of "house." As the second and complementary exercise you will use the hollowed-out volume as a mold or casting form and cast a skin that wraps and encloses the cavities and can be perceived as an exterior visible object.



GETTING THE CASTING OUT

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**OBJECTIVE**

To perceive space boundaries as visible skin that follows the configuration of interior enclosed space.

**FINAL MODEL**

SPACE  
BOUNDARIES:  
CASTING



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FALL 2008

## DESCRIPTION

## PRECEDENT

### THE OBSERVATORIUM

In a New York Times art review, published in early September 1997, Critic Roberta Smith described a participatory sculpture by the artists Andre Dekker, Geert van de Camp, and Ruud Reutelingsperger that crossed over the boundary from art into the realm of architecture. While there were many dimensions to the work these three Dutch artists created, its primary reading was as shelter or as "usable sculpture". The artists described it as a "silent space for the observation of the inner self".

The collaborative project was called the "Observatorium". The artists set up the structure in a public place, where it functioned as a temporary dwelling place. A participant (observer) was allowed to spend from one hour to an over-night in the structure. The objective was that after spending this time within this "vernacular dwelling for seclusion" the observer would emerge feeling calm and refreshed.

The interior was designed to induce such an experience. Constructed mostly of plywood that had been painted gray or left natural, it was an assembly of modular units (units or components of a standardized shape and size such as a CMU—concrete masonry unit). With simple modular furnishings and windowless walls, the interior of the Observatorium was inscribed with elliptical phases such as "for a house is light, smell, and sound" meant to provoke the observer into thought.

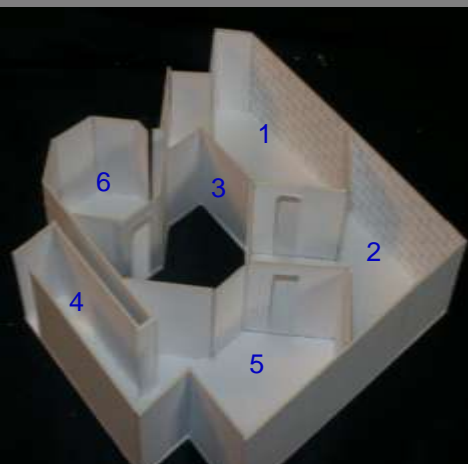
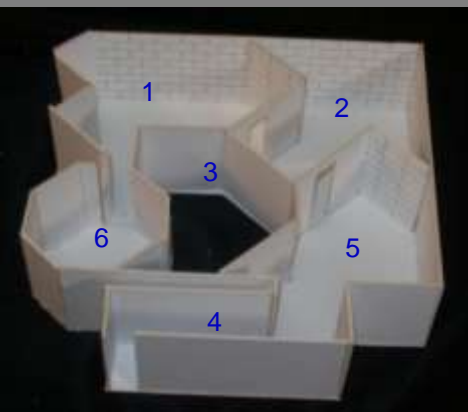
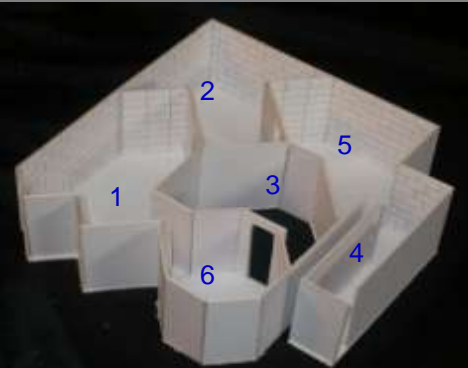
Finally, spending time in the minimal environment of the Observatorium was intended to remind people how little it actually takes to live.



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## SKETCH MODEL

## DESCRIPTION



The Observatory contains six spaces:

- 1.a space for resting /sleeping
- 2.a space for self-contemplation, for spiritual unity, self-dialogue or personal enrichment
- 3.an interior courtyard that will provide additional ventilation and light.
- 4.a vestibule, entry space or “decompression chamber” that will serve to disengage the inhabitant from the “world” and engage them with the “self”
- 5.a space for food preparation and consumption
- 6.a toilet room

The Observatory will contain furniture that fits the character of the space:

- 1.outdoor chair
- 2.an outdoor chaise lounge/bed
- 3.outdoor coffee table
- 4.an indoor bed
- 5.a bed table
- 6.a small dresser
- 7.a coffee table
- 8.a couch
- 9.a table
- 10.a chair
- 11.a small refrigerator
- 12.a toilet
- 13.a sink

## THE OBSERVATORIUM

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## MY DESIGN

## FINAL MODEL

### THE OBSERVATORIUM

For the observatorium project there was limitations to what we were able to do with our design. We had certain rooms that had to be put in and certain items that could be placed in these rooms. We also had to use a modular unit, so all the walls and the floor had to be created out of a single sized shaped. For my design I placed my courtyard in the center of my building and had all of the other rooms placed around it. I also created a hallway that led around my observatorium in a rectangular manner. All of the rooms were placed against the exterior walls. From the entrance each room was placed from most public to most private. I placed the entrance to the courtyard all the way at the end of the hallway. I did this because I wanted it to be a grand discovery to the person that would be staying in this place. I also wanted them to experience all of the other spaces before they went to what I think is the most relaxing place in the observatorium.



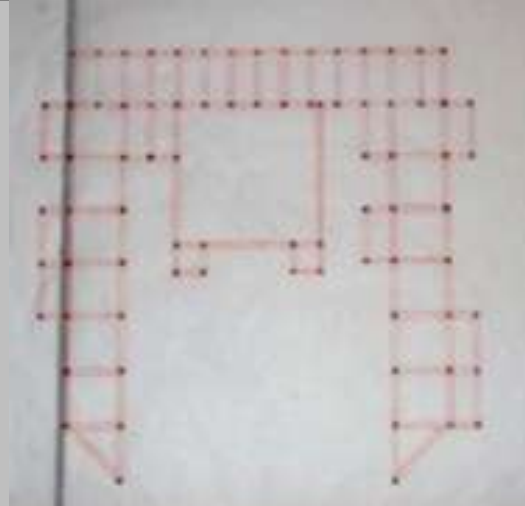
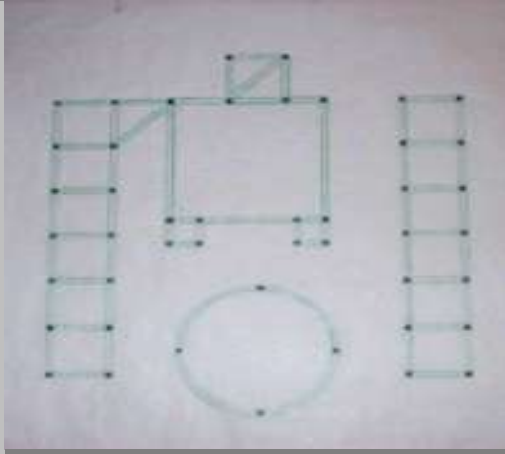
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FALL 2008



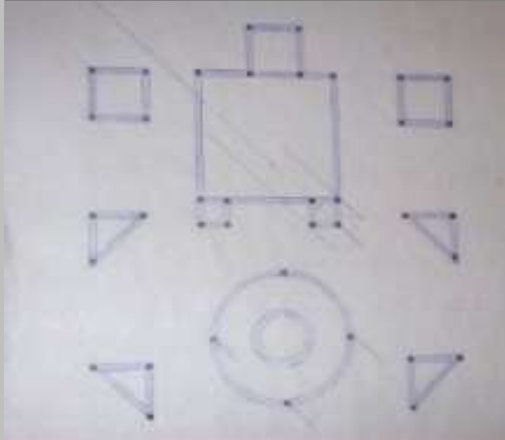
**LAYERS:**

LAYER 1

ORDERING  
PRINCIPLES:  
STRUCTURE &  
VOLUMES



LAYER 2

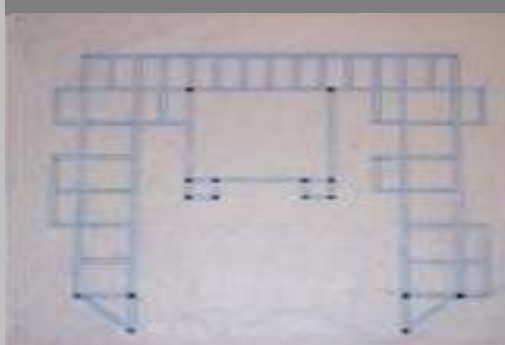


LAYER 4

LAYER 5

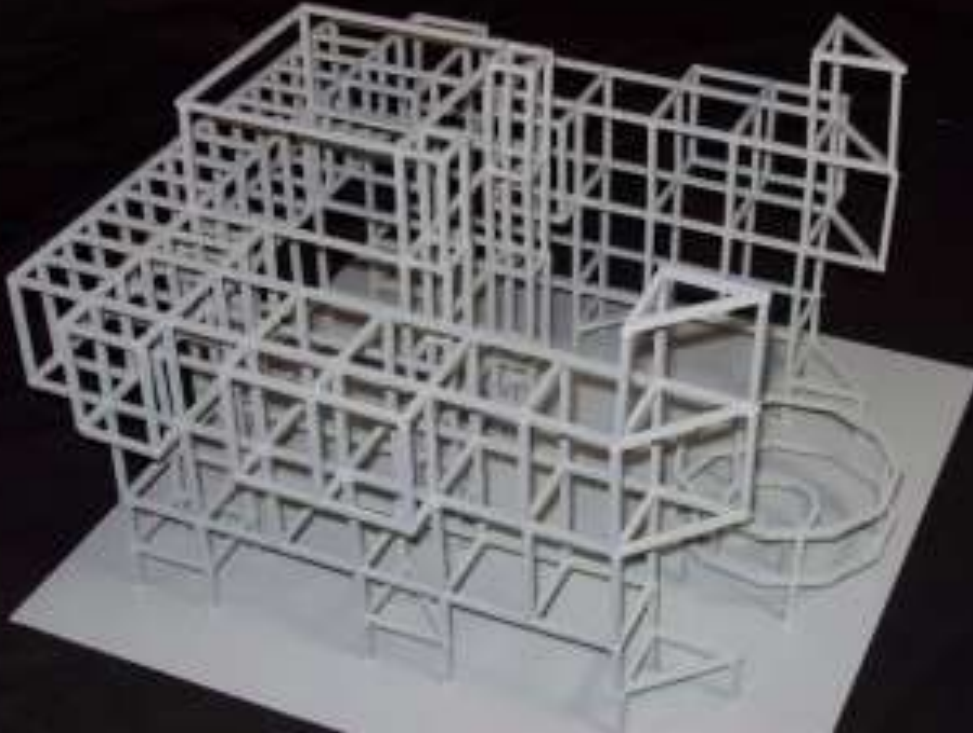
DR. ANNE ENLOT  
SPRING 2009

LAYER 3



**MODEL**

ORDERING  
PRINCIPLES:  
STRUCTURE &  
VOLUMES



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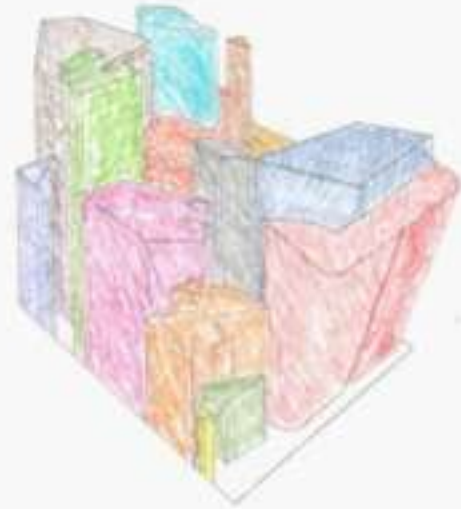


## DESCRIPTION

## DRAWINGS

### ORDERING PRINCIPLES: SPACE & COMPOSITION

You will be given a Cubist or Purist painting. You are to analyze the space represented in the composition. The Cubists and Purists, as stated before, were playing with the representation of three dimensions--often they depicted a fourth dimension by incorporating the idea of movement (showing more than one view of the same object). Often the dimensional representation or placement of objects in space is ambiguous. You are supposed to be able to at one moment view the objects in a certain relationship, and the next moment to be able to discern another (contradictory) relationship. This is one aspect that makes the project interesting. You get to make decisions about how you want to represent the painting in three dimensions.



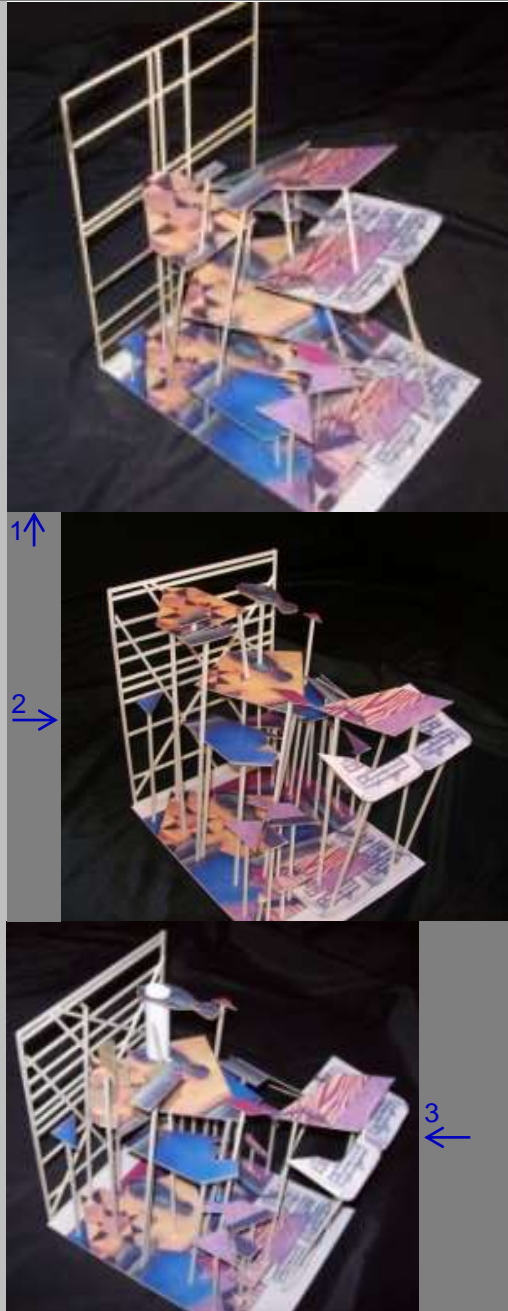
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## MY DESIGN

## SKETCH MODELS

## ORDERING PRINCIPLES: SPACE & COMPOSITION

For this project I spent a long time just studying the painting itself. I was trying to figure out which objects were on top of each other or behind each other by their color, size, and shape. For sketch model one I pulled out the more dominant shapes that stood out to me. I figured out how high up I would place each object by creating a vertical. I created this grid from the painting by using the horizontal and vertical lines that stood out the most to me. For my second sketch model I created a more complex grid. I also went back and studied the painting some more because I seen more objects that could have been separated from each other. For my third sketch model I used the same grid system as I did on the second model. I basically just studied the painting some more a changed the heights on some of the objects. This sketch model was my final design and is the same as my final model. However in the final model the objects were made into solids.



DR. ANNE ENGLOT  
SPRING 2009

**FINAL MODEL**

ORDERING  
PRINCIPLES:  
SPACE &  
COMPOSITION

DR. ANNE ENGLOT  
SPRING 2009



I created a farm theme museum for this project. This project was very limited with time so my design was kind of random and quick. I basically created an offset, upside down gabled roof and cut a bunch of squares and circles out of it.

## **FIXED ORIENTATIONS**

8 A.M



1 P.M



10 A.M



2 P.M



12 P.M



MODEL



## ORDERING PRINCIPLES: EXPERIMENT WITH DAYLIGHT

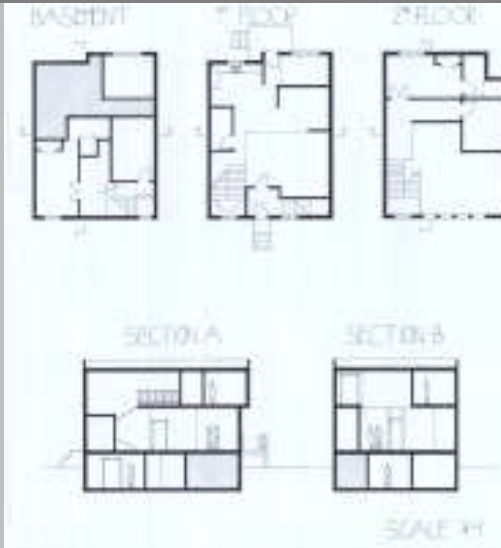
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SPRING 2009

The aim of this project is to provide you with the opportunity to experiment with the fine distinctions of daylight. This will be done by utilizing and experimenting with different types of formulations, openings, distributions and patterns to explore daylighting in a series of related but different rooms.

## DRAWINGS

## DESCRIPTION

### ORDERING PRINCIPLES: COHABITATION



### MY DESIGN

I created a three level town house for Penny and Sheldon. The lowest level was the basement, which was Sheldon's level. The middle level was the public level for both people. The third level was Penny's level. I decided to give each person their own level in the house because they needed a place where they could be away from each other and not be distracting one another. They also each had their own activities that they like to do so it was easier to give them that space to do their activities in. The middle level, or the public level, was the level that they would have to cohabit with each other. It gave them a meeting or gathering place.

Cohabitation is a struggle between two people trying to have their individual spaces of the available property, while also sharing certain spaces of the available property. The focus of this project must be cooperation with and without compromise. This all must occur within a very limited site footprint.

#### Spaces:

- 2 bedrooms, each with their own bathroom. 180 square feet per bedroom, 50 square feet per bathroom.
- 1 home office - 150 square feet
- 1 living room – 280 square feet
- 1 dining room – 120 square feet
- 1 kitchen – 120 square feet
- 2 additional rooms for you to determine their use. (These spaces would be advertised as bedrooms when and if the property ever sold). 120 square feet per room.
- 1 bathroom – 50 square feet
- entry foyer – 50 square feet
- storage as is necessary (closets in bedrooms, etc.)
- circulation (hallways, stairs, etc.)

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SPRING 2009

**PROCESS**

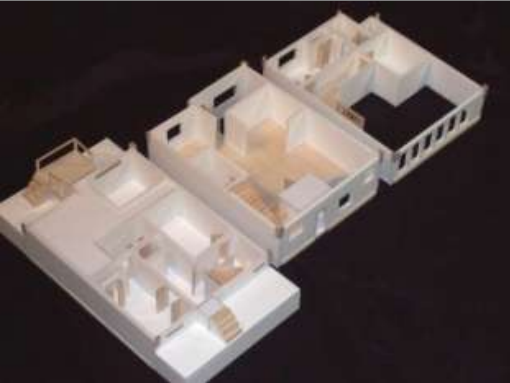
ORDERING  
PRINCIPLES:  
COHABITATION



MASSING MODEL



SKETCH MODEL

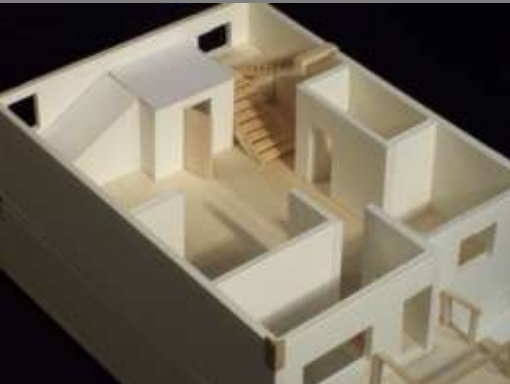


FINAL MODEL



2<sup>ND</sup> FLOOR

1<sup>ST</sup> FLOOR



BASEMENT

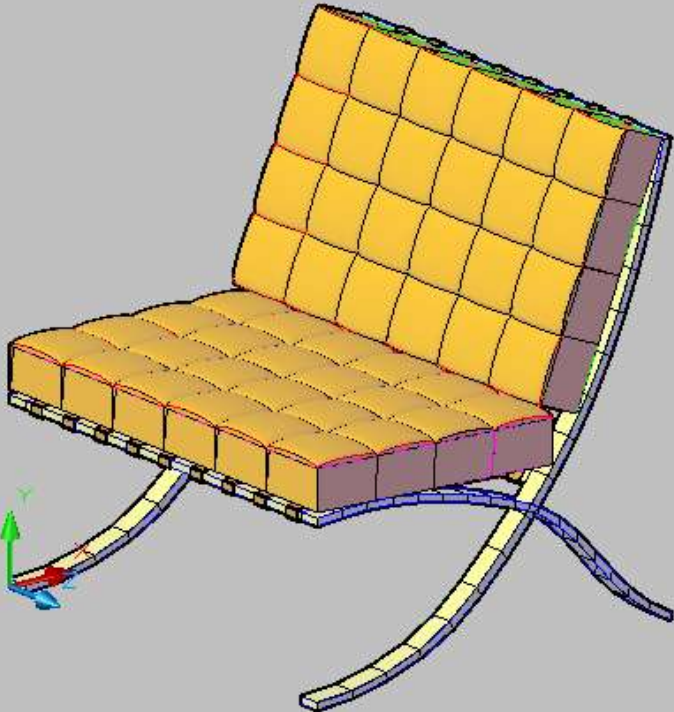
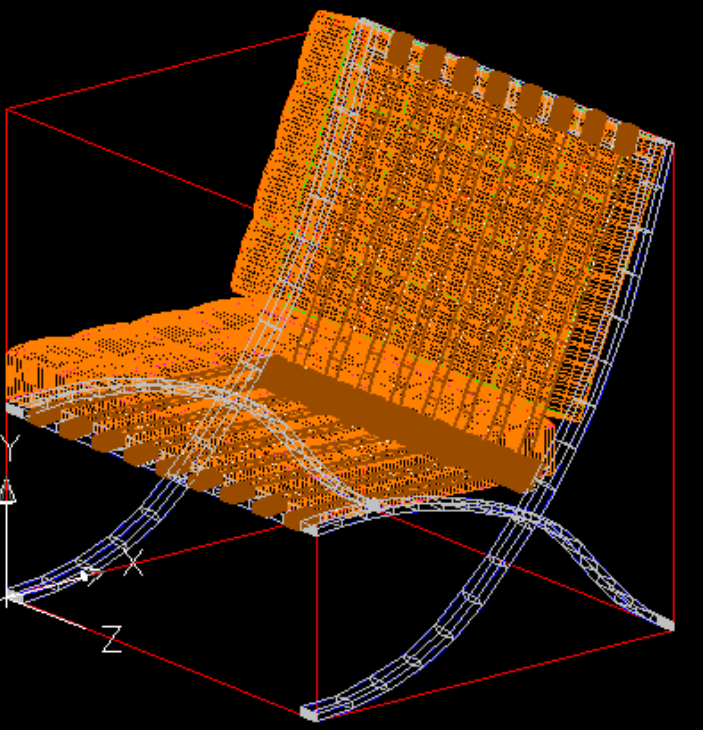


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SPRING 2009



***AUTOCAD 2010***

**BARCELONA CHAIR WIREFRAME**



**BARCELONA CHAIR CONCEPTUAL**

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KELLY  
FALL 2009

**GOOGLE SKETCHUP  
GARAGE**



**27**

**AUTOCAD  
2010**

**GOOGLE SKETCHUP  
GARAGE**

PROFESSOR  
BRIAN J.  
KELLY  
FALL 2009



**AUTOCAD  
2010**

**28**



***ARCH 271***

## ***"IT WILL GET BUILT" MODEL***



You will design a detached one stall garage with a storage area (the first floor) and an attic or loft space (second floor).

- The garage proper finish floor (concrete floor) to the underside of the attic or loft floor joists will be 9'-0 1/2".
- Total square footage of the car area will be 264 square feet which is 12'-0" x 22'-0". (It can be somewhat larger but it can not be less).
- The storage area will minimally be 144 square feet. This should be large enough so one can store a lawn mower, a snow blower, and have a workbench with some storage cabinets.

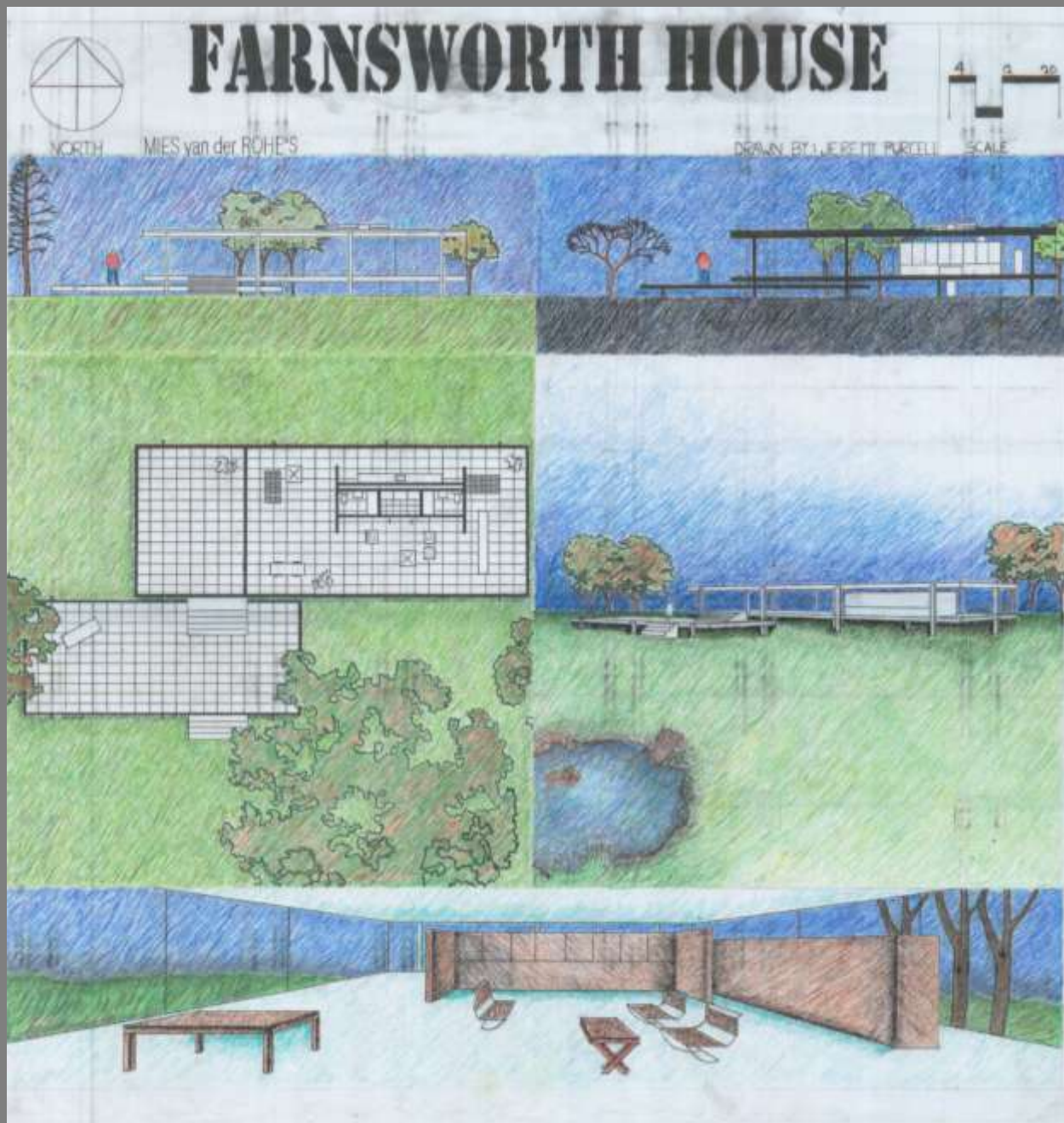
- There will be an attic or loft space over the car area. Rafters will be used. There can be an attic or loft space over the storage area, but it is not necessary. That would depend on your design.
- You will determine the rafter slope and rafter tails are required. You will determine their length.
- There will be a pull down stair for access to the attic or loft area. You do not need to design this stair. You are only required to frame the opening.
- You will have 1 garage door opening, 2 window openings and 1 standard door opening.





***ARCH 101***

**FARNSWORTH HOUSE  
RENDERING**





***ARCH 244***

## MODEL

## DESCRIPTION



•Four small buildings. Each building will represent a seasonal theme, activities, and earth relationships known as the programmatic intentions.

•Square footage of each building will be appropriate for what is rationalized as “a small building.”

•Each building will have its own predetermined site.

- Each site is found on the same open country compound in Vermont. They may or may not be visible from each other.

- Each small building will be constructed primarily out of wood. Other materials can be used and should be used, but the primary framing/structural material will be wood.

- The sensual effects of wood are important.

- There are no utilities available.

- Detail is essential.

- Scale is important.

- These projects should be designed to engage the environment in a way that dramatically reduces or eliminates the need for fossil fuels.

## SMALL BUILDINGS: AUTUMN

PROFESSOR  
BRIAN J. KELLY  
SPRING 2010

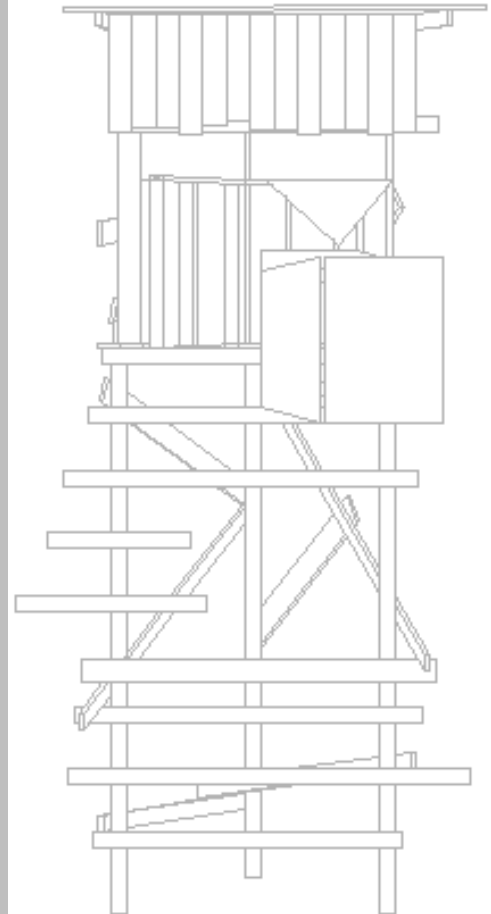
## MY DESIGN

## DRAWING

### SMALL BUILDINGS: AUTUMN

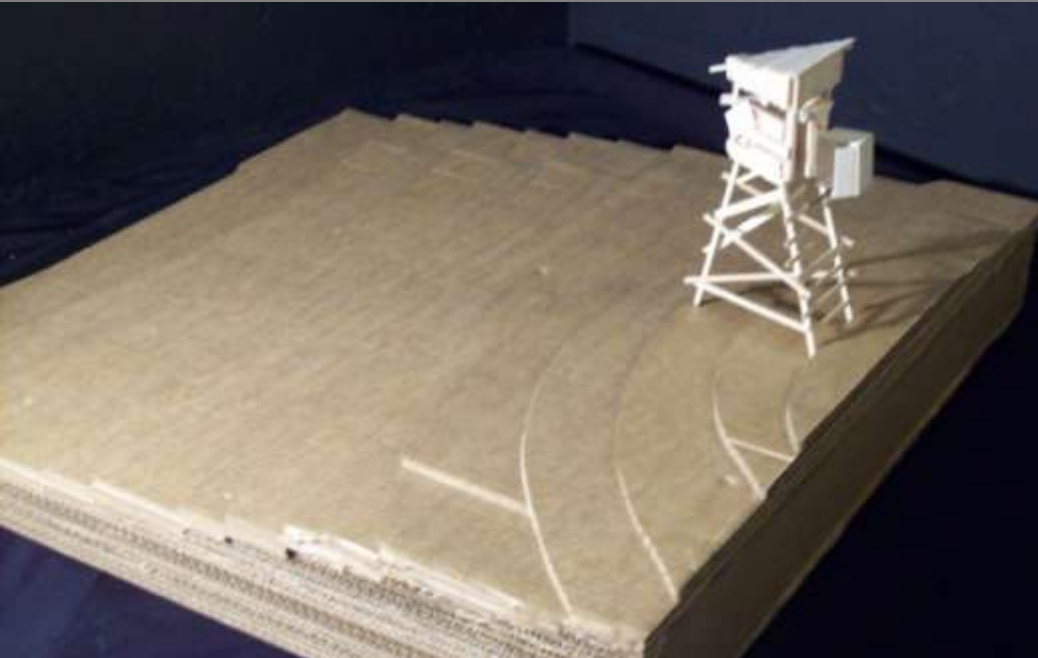
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For my Autumn design I created an elevated hunting blind. I decided to design an elevated hunting blind because when I think of Autumn I think of my favorite sport, hunting. The requirements for our Autumn design stated that the main activities for this building are “climb – sit”. This made my elevated hunting blind work perfect because the main purpose of an elevated hunting blind is to climb and sit to watch for animals. When planning my design I also came up with the concept of making it look like a “cob job” or “run down” building. This building also had to have three pieces of furniture in it, a rolling chair, a desk, and a cabinet. I placed my cabinet on the outside of the building because I wanted it to be used to hold unnecessary items that one person would not need while being inside. I also made a small desk in one corner of the blind which could be used to set small items on. The site for this building is a hill which gave me the opportunity to place my building at the top. I decided to do this because it is the highest point and will allow for better viewing of the surrounding terrain.



SOUTH ELEVATION  
SCALE: 3/8" = 1'-0"

**MODEL**



SMALL  
BUILDINGS:  
AUTUMN



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CLIMB- SIT  
ABOVE GROUND

**ARCH 244**

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## MY DESIGN

## MODEL

### SMALL BUILDINGS: WINTER

For the winter building I designed a barn. The concept for the design of this building was to represent an old abandoned and falling apart barn. I chose to design a barn because it fits perfect with agrarian site that we were given. In my model I chose to make the boards on the side of the barn look like they were broken, falling off, and shrinking. I made the boards look like they are broken by having some of them snapped off at random lengths. To make it look like boards have fallen off I just simply left some of side boards off. Some of the boards also have a gap in between them to represent the shrinking of the boards over time. The roof on my building is built to appear falling down and smashed in the back. I did this because it helped to make the building appear more abandoned and run down. The concept of this project is closely related to the concept of the previous project, Spring, which helps to make the two a quartet.



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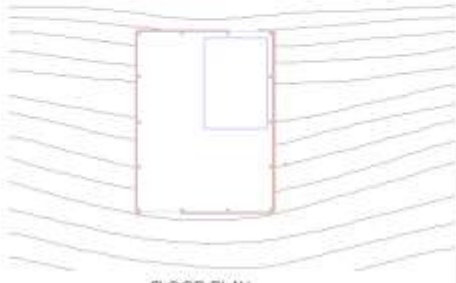
**DRAWINGS**

**MODEL**

SMALL BUILDINGS:  
WINTER

**WINTER**

BY: JEREMY PURCELL



FLOOR PLAN



SOUTH SECTION



NORTH ELEVATION



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DESCEND - LIE

IN GROUND

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