

JESSE K. PECK

**PORTFOLIO
MARCH
2000**

JESSE KANE PECK **portfolio** 15B MECHANIC ST. CAMDEN ME. 04843 VOICE: 207.236.6895 EMAIL: jpeck1@hotmail.com WEB: <http://arch.rwu.edu/users/jpeck>



concurso **2G**
86 TIAI COMPETITION
FUNDACIO **mies**
van der ROHE
placa de **BUIIGAS**
BARCELONA



1 perception

If the Modernist archive attests to the necessity of abstraction as a vehicle for perception, then here, the foreign material or liquid translates into a preservative that surrounds the pavilion. Thus, denying physical occupation in order to obtain an exhibit of the architectural archive that can only be observed phenomenally. Architecture through a filter like a fishtank, an exhibit of itself.

It's entirety is now the context of the statue, and not of the human who can only exist outside the archive.



2 space

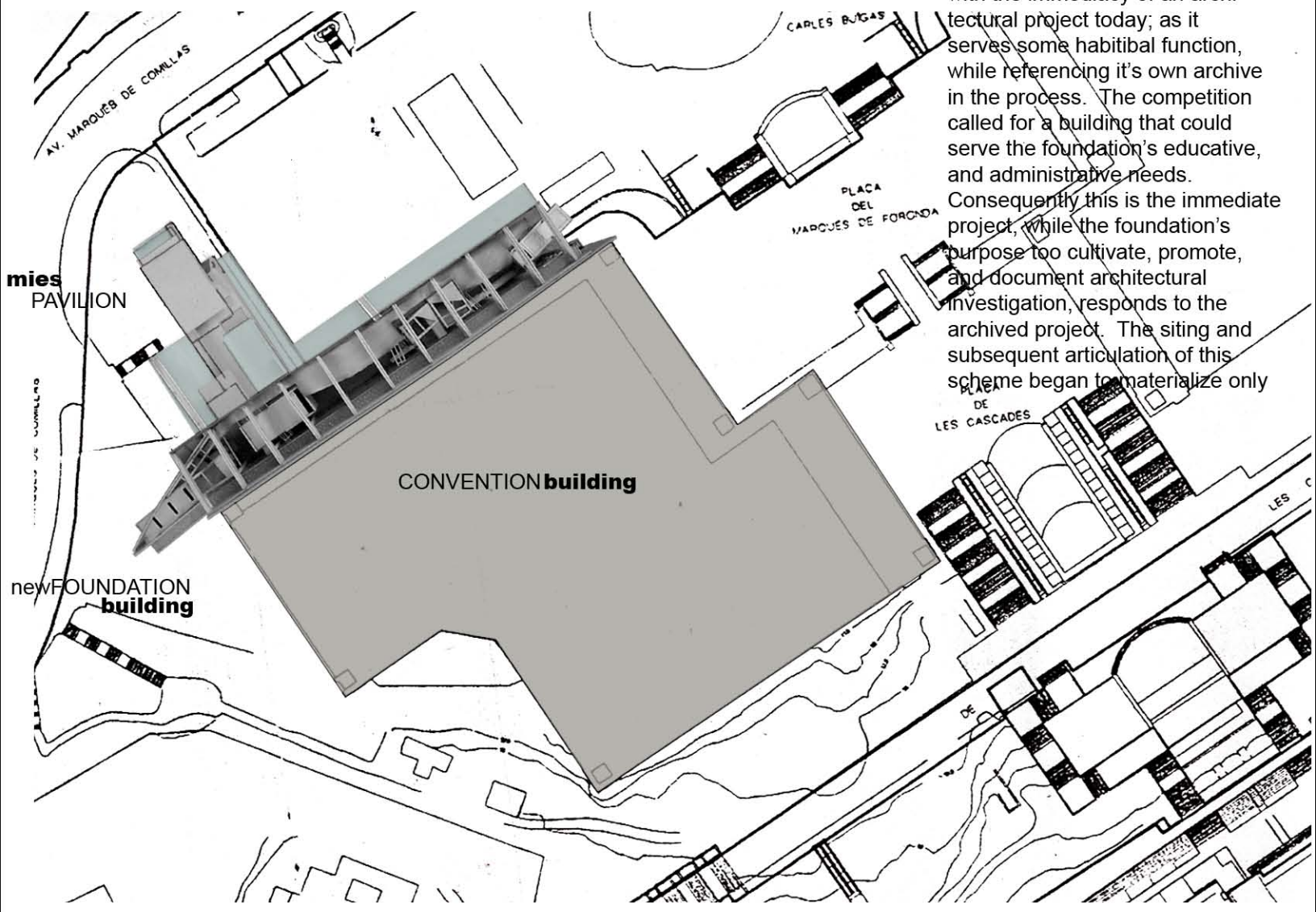
Here the liquid or 3rd material as an acid ingests the transparent entities. By eliminating the reflecting pools and glazing walls, a space is enabled that becomes so continuous it disintegrates into horizontal motion. Where the opaque surfaces remain as slices, suspended in ether like flux.

Similar episodes occur in suburban landscapes. Where space often perpetuates into a velocity vector. The billboard, house, and fuel station are reduced to physical encounter. While the traditional urban-scape seeks to construct the residual space in between the physical dimensions of it's buildings.



3 construction

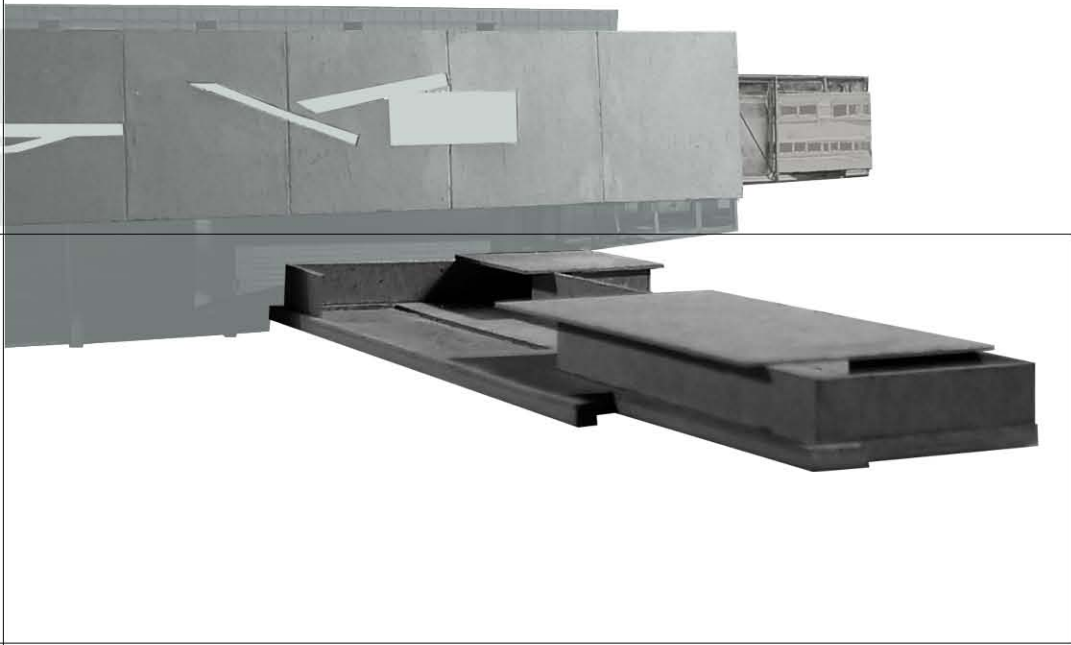
high Modernist construction tectonic is translated here into a force diagram similar to a displacement of volume exercise. Where time is expressed as the evolution of construction technology, and society becomes the liquid displacer that acts upon the pavilion. This perfect archive is thus destroyed by hindsight, overrun by the liquids gravitational flow. Now architecture in relation to the archive is forced into an accommodating scenario that either erases or worships it's origin.



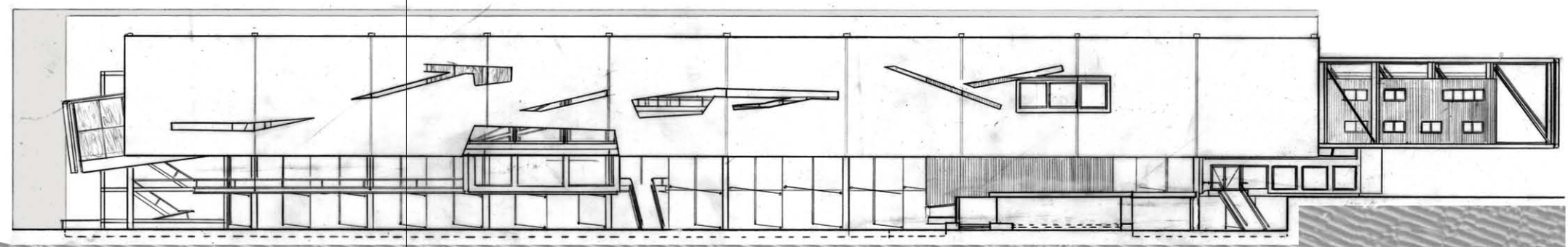
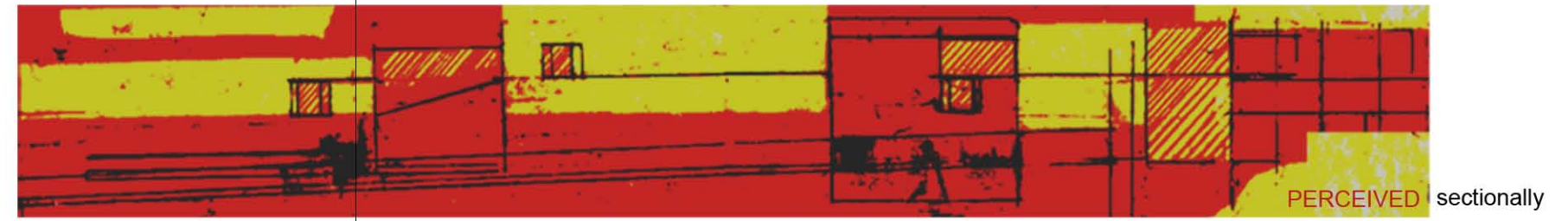
This proposal attempts to deal with the immediacy of an architectural project today; as it serves some habitable function, while referencing it's own archive in the process. The competition called for a building that could serve the foundation's educative, and administrative needs. Consequently this is the immediate project, while the foundation's purpose too cultivate, promote, and document architectural investigation, responds to the archived project. The siting and subsequent articulation of this scheme began to materialize only

after the Mies pavilion (interpreted as fixed architectural moment) was subjected to real-time conditions. A series of exploratory scenarios were conducted in order to document the juxtaposition of the fixed (pavilion) into an environment en flux. The above scenarios titled perception, space, and construction are the result of this investigation. The specific linguistic form or content of these however is not so critical, but rather that they lead to an architectural solution that remains in constant dialogue with it's 'loaded' context. Architecturally these are the 'nearly space' spaces, almost touching, suspended, and reflecting conditions that promote the relationship between pavilion and new foundation building.



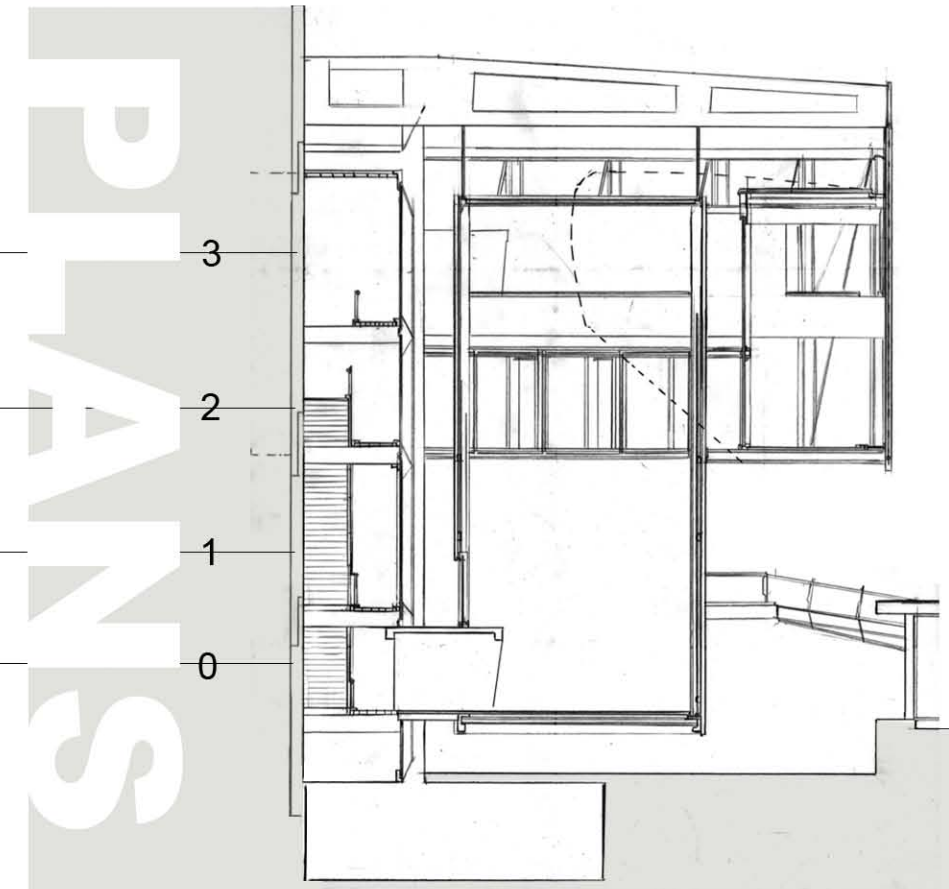
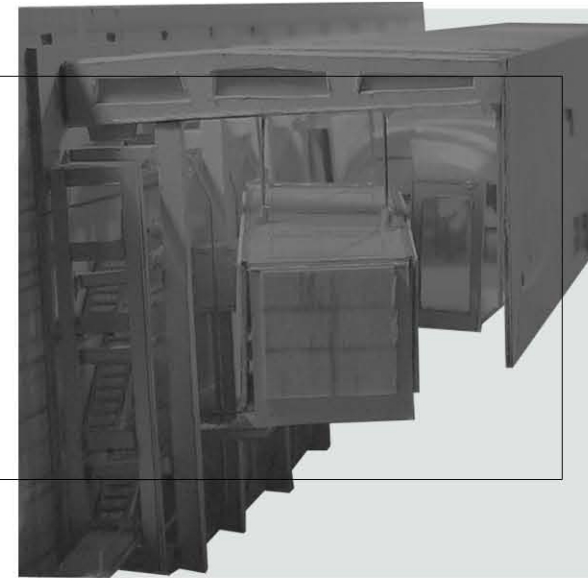
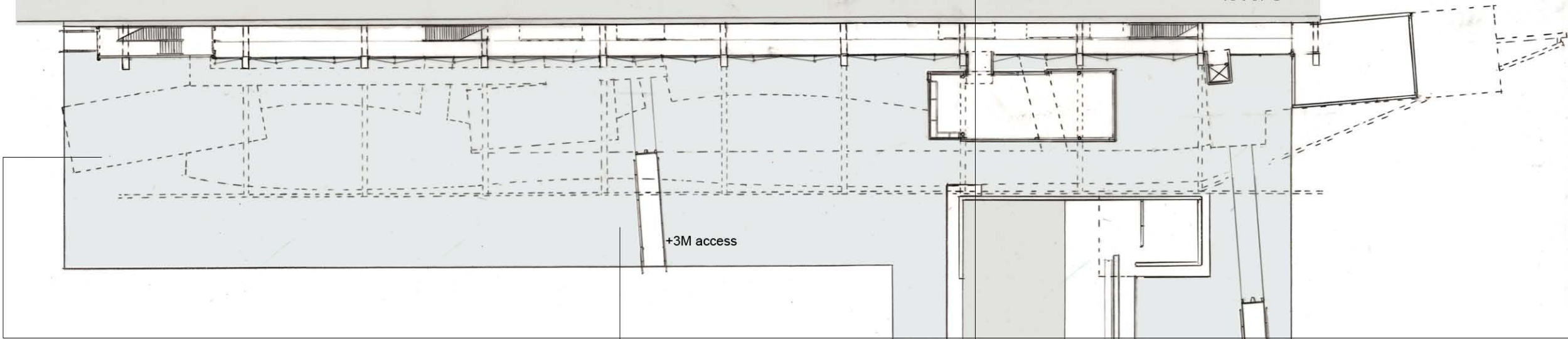


CONSTRUCTED RESIDUAL SPACE

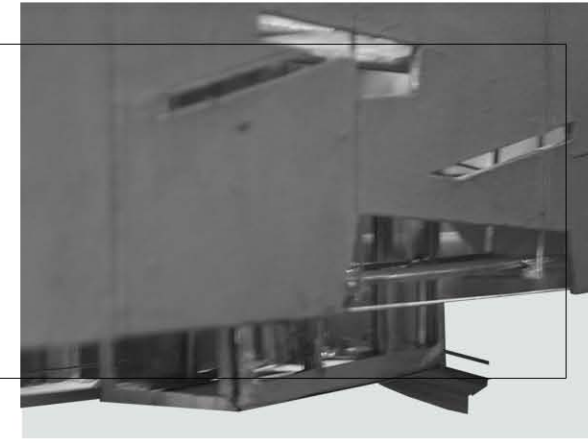


SOUTH ELEVATION

level 0

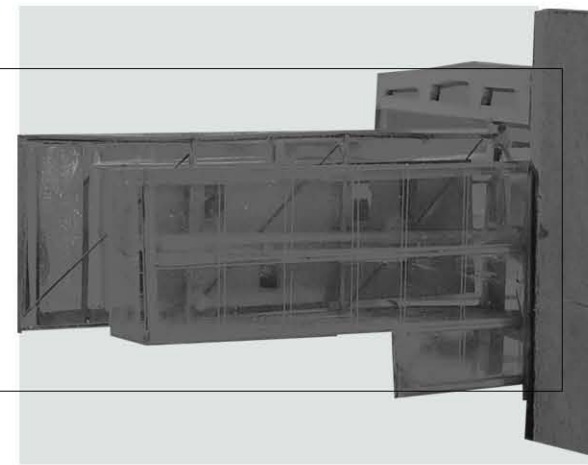
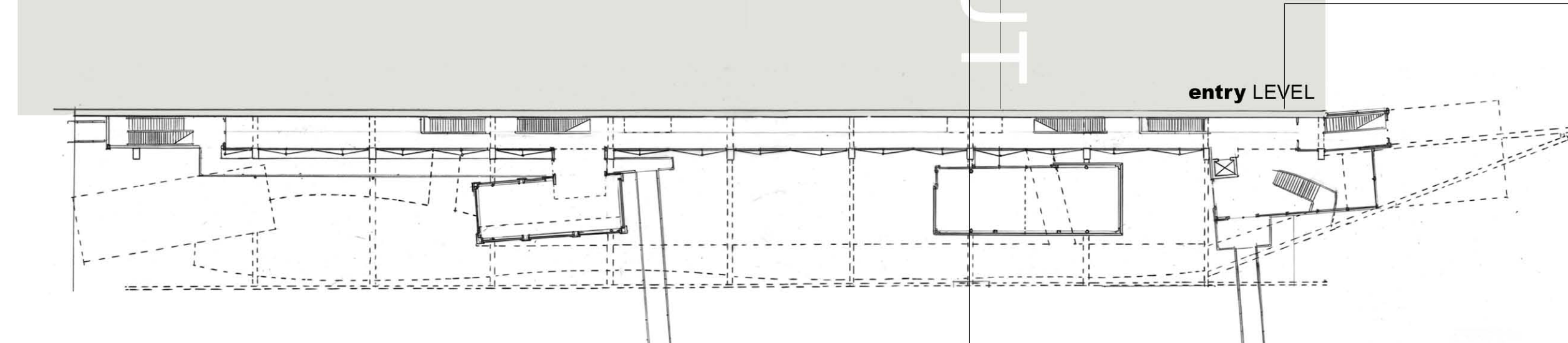


CROSS SECTION

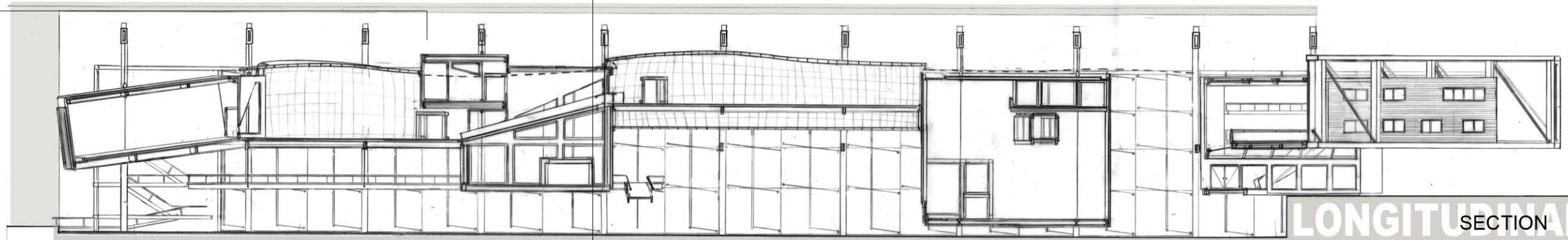


CUT

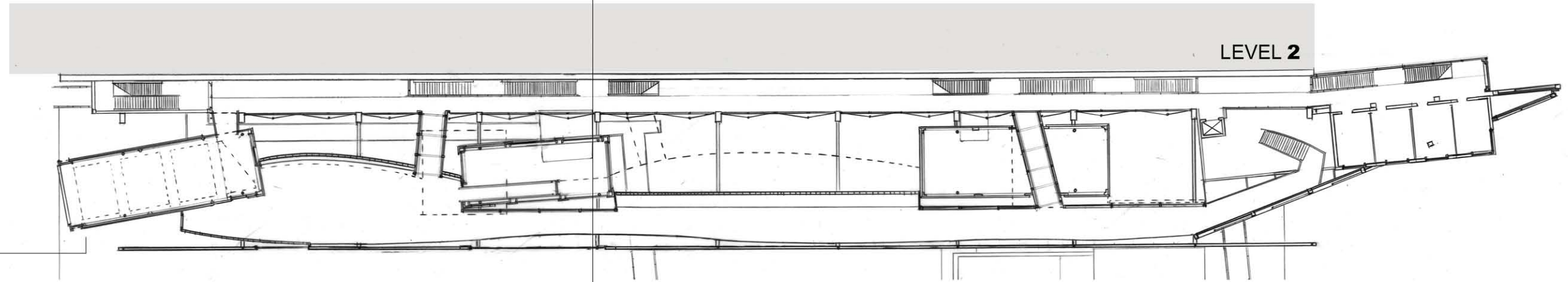
entry LEVEL



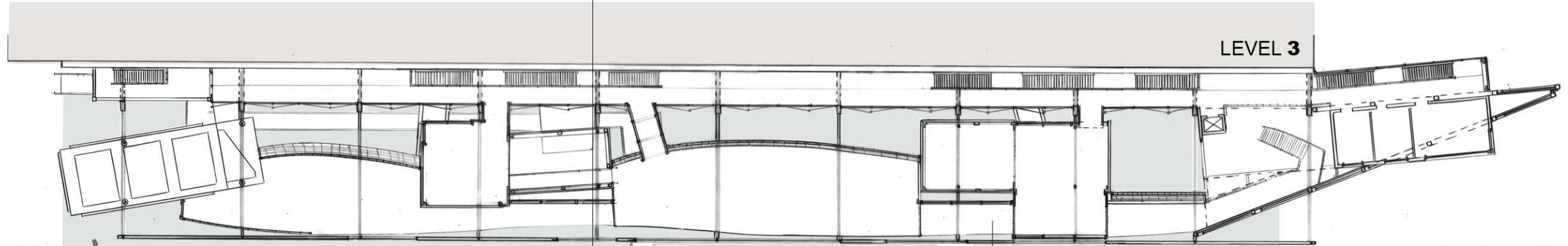
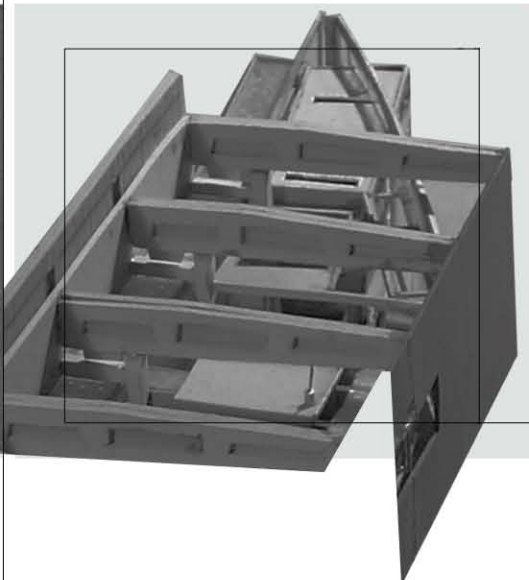
PLANS



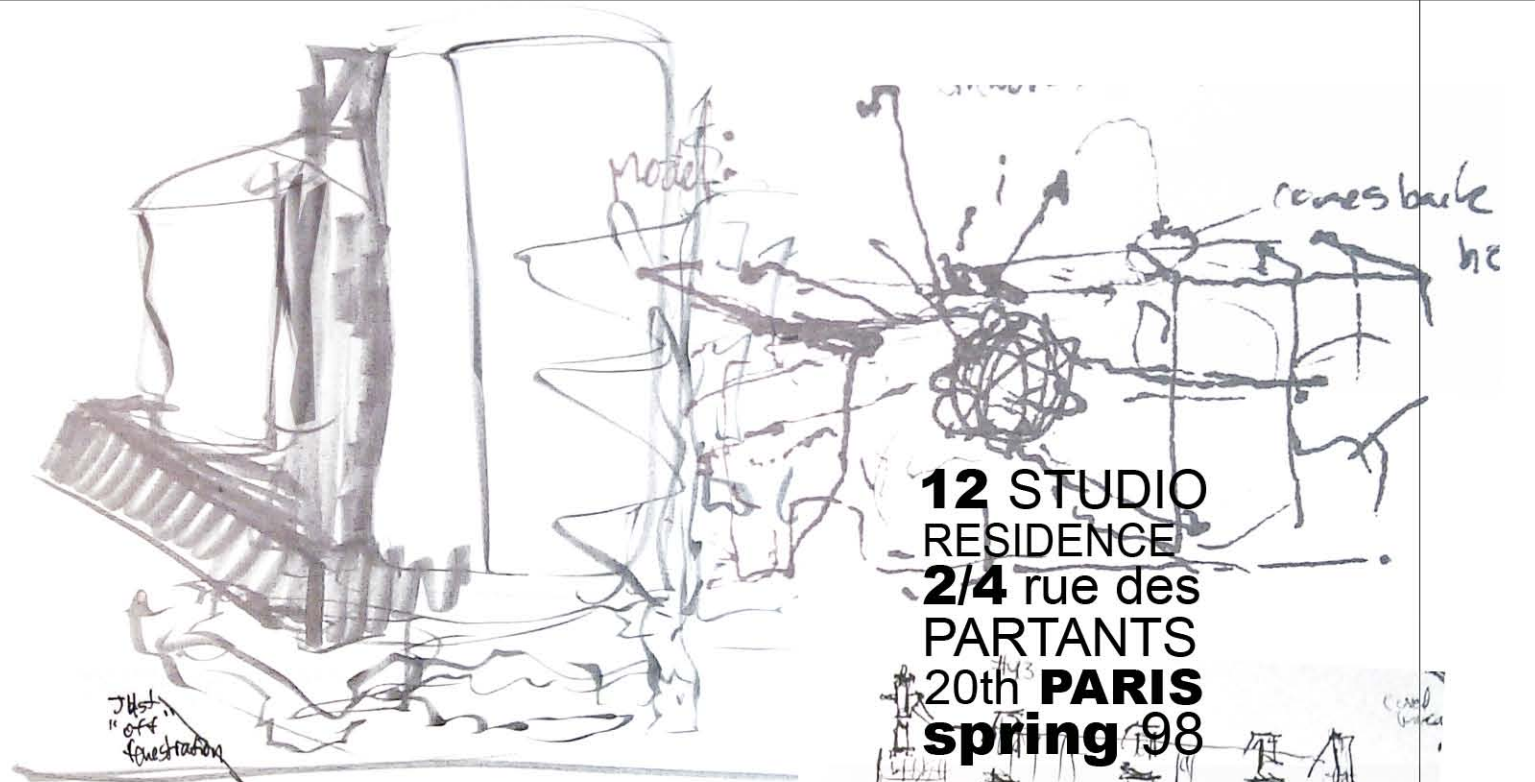
LONGITUDINAL SECTION



LEVEL 2

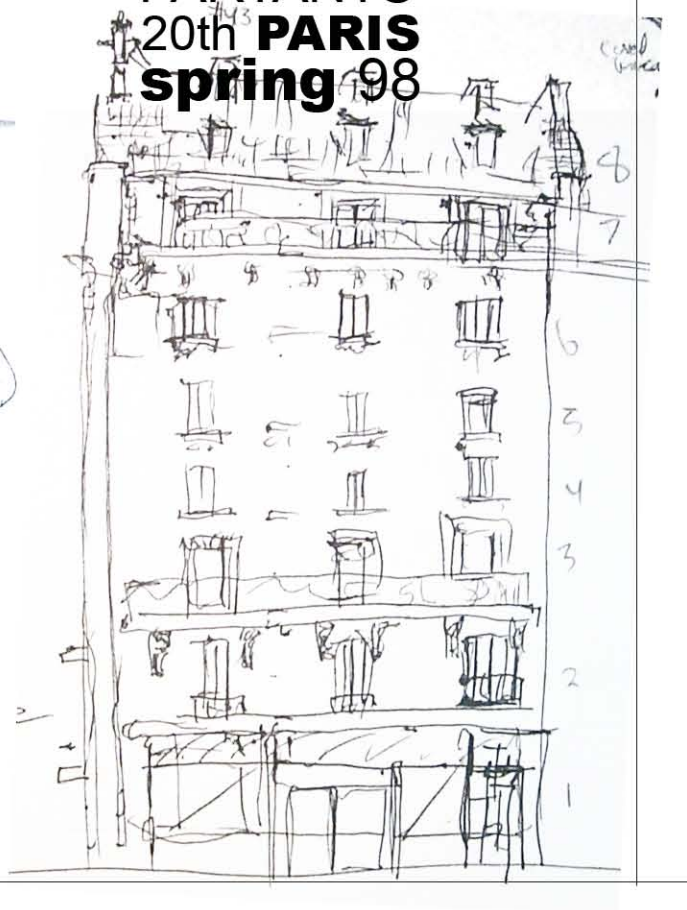
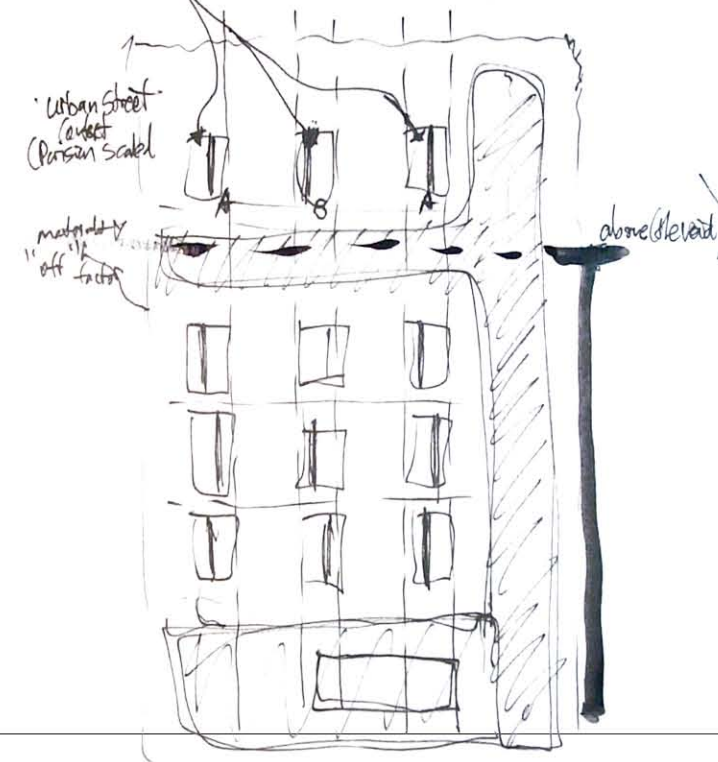


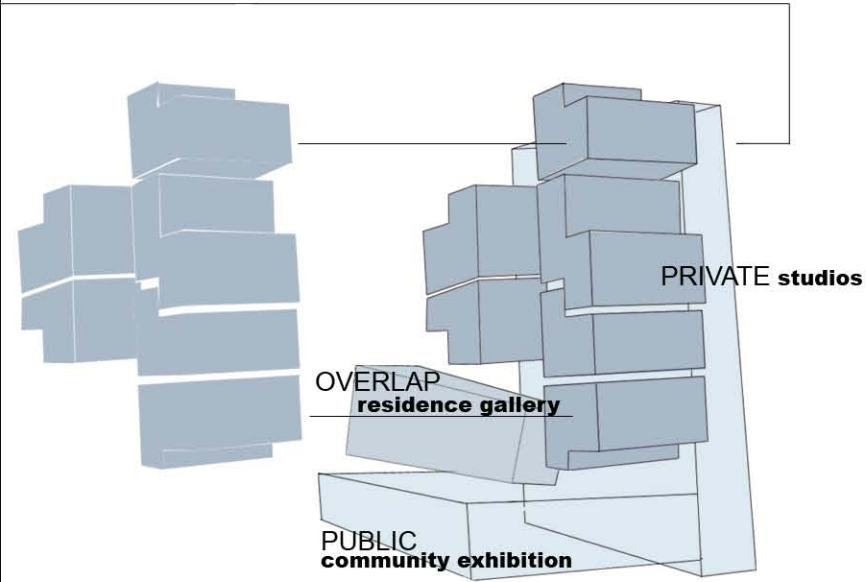
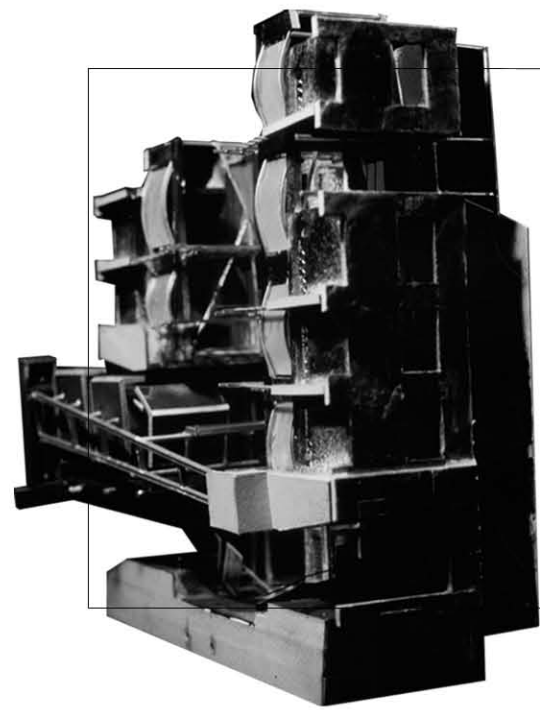
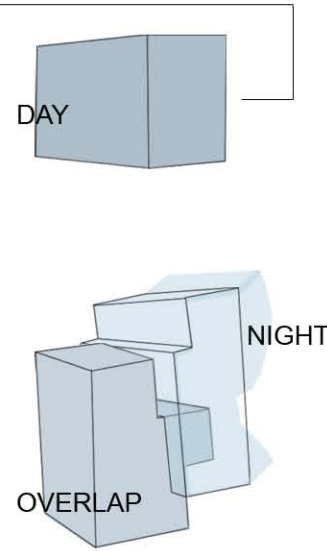
LEVEL 3



**12 STUDIO
RESIDENCE
2/4 rue des
PARTANTS
20th PARIS
spring 98**

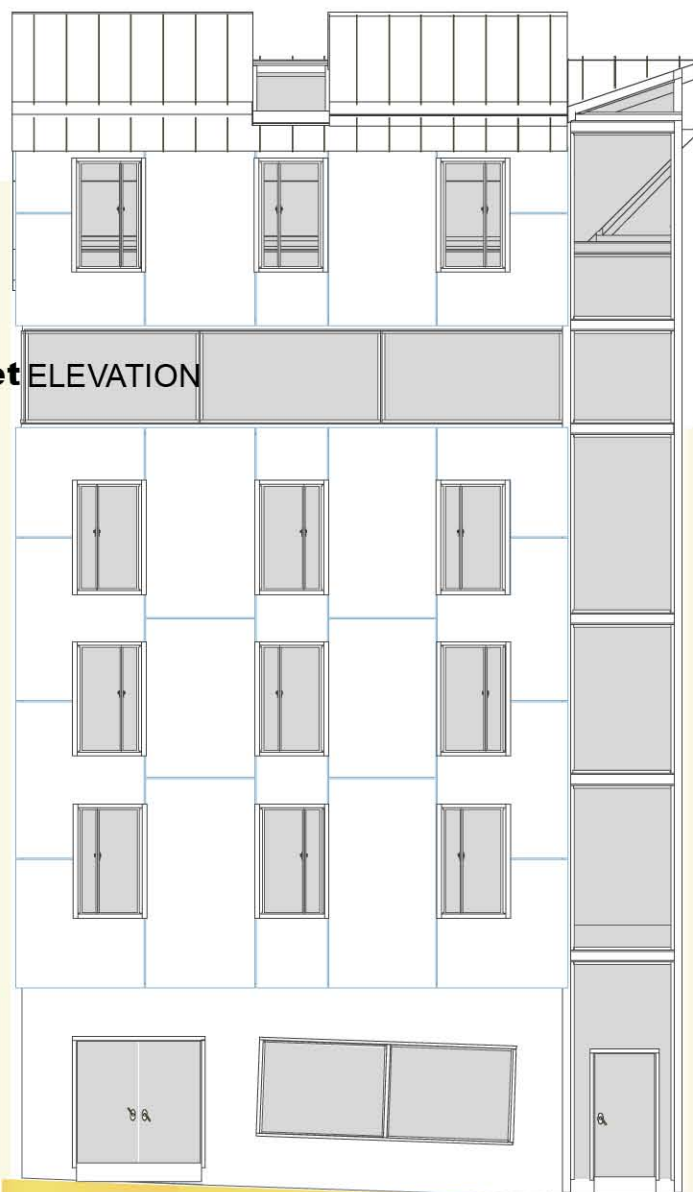
Just
"off"
forestation



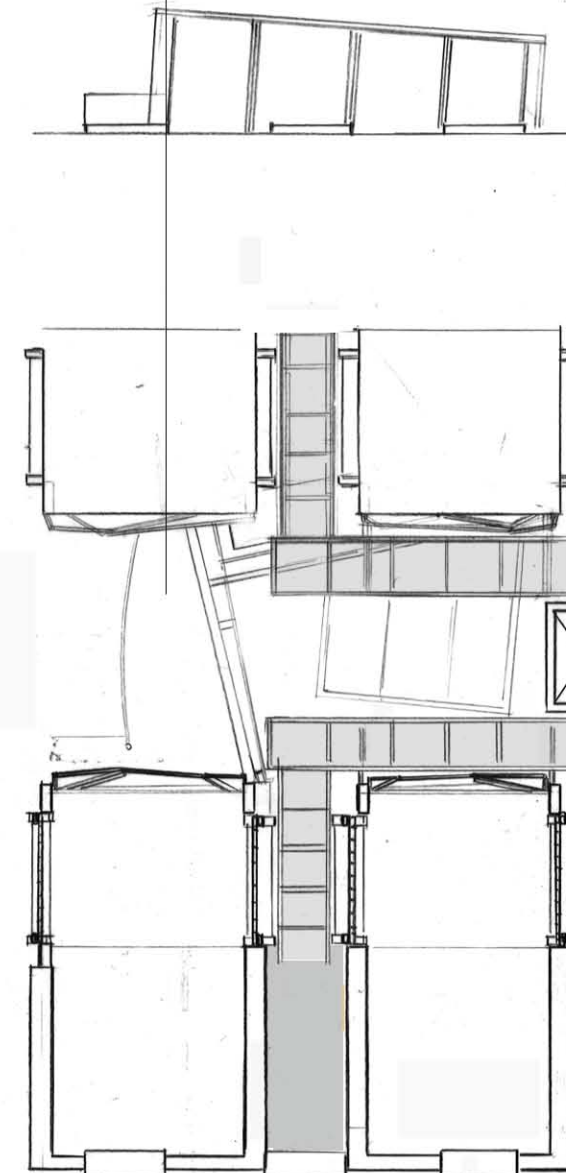
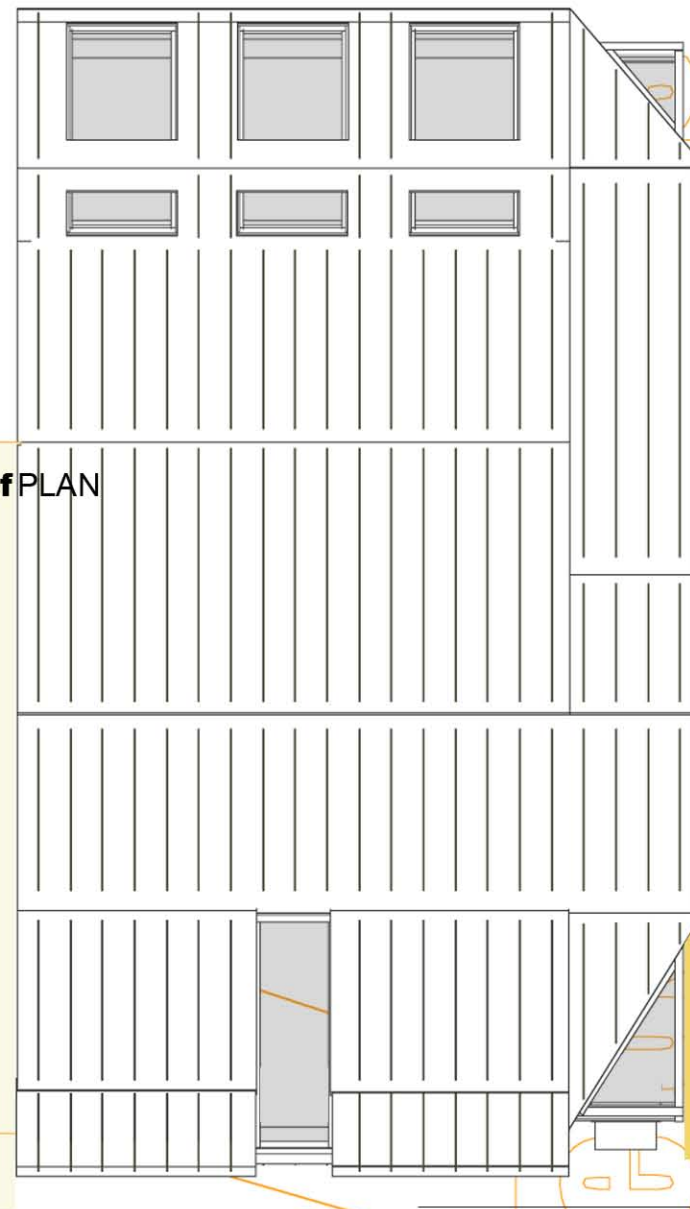


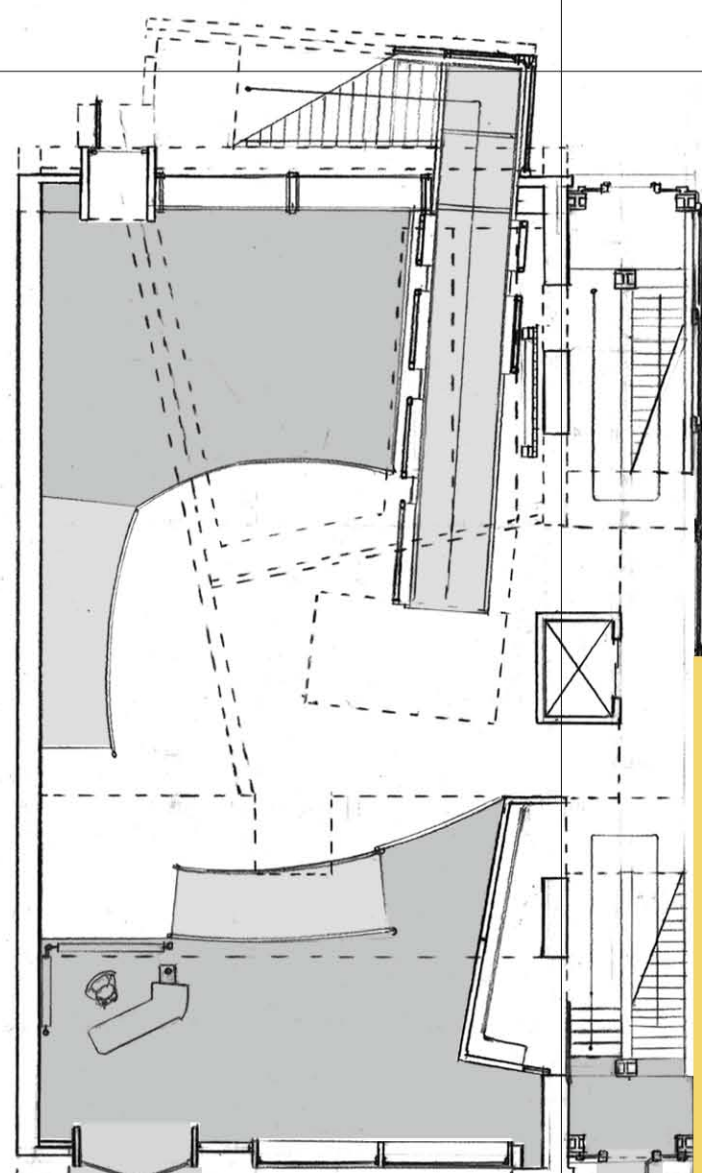
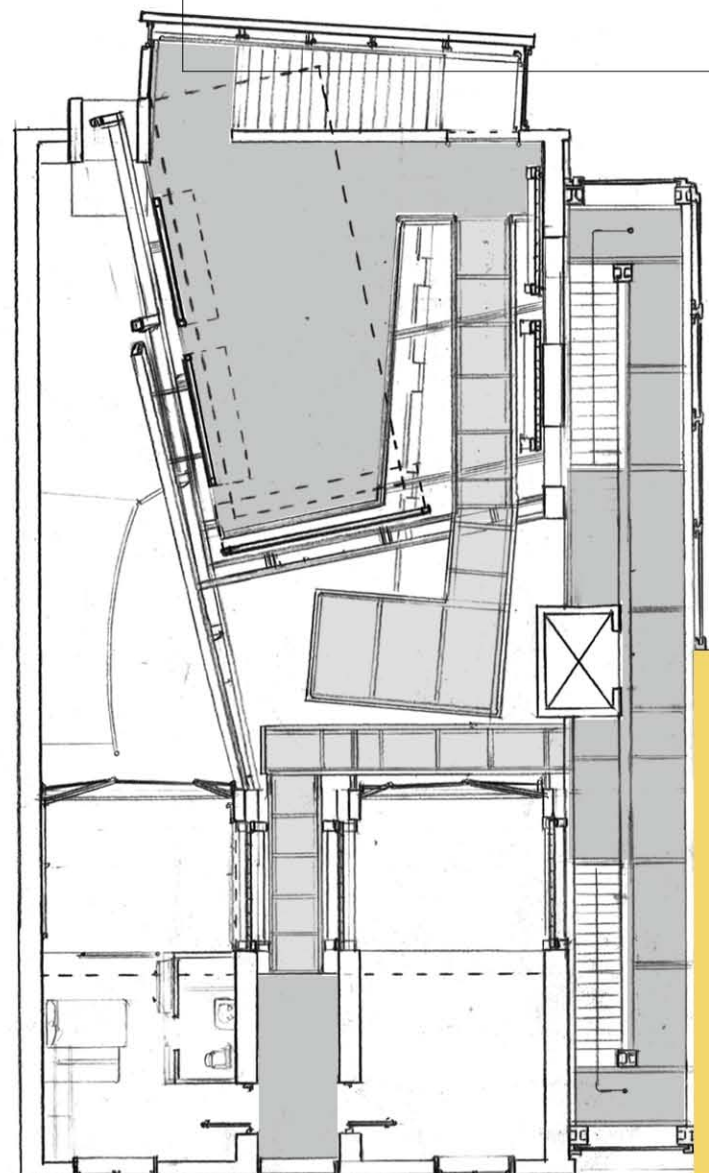
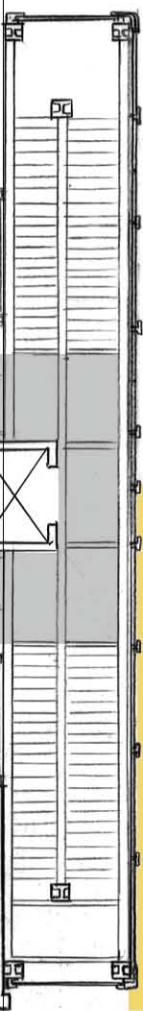
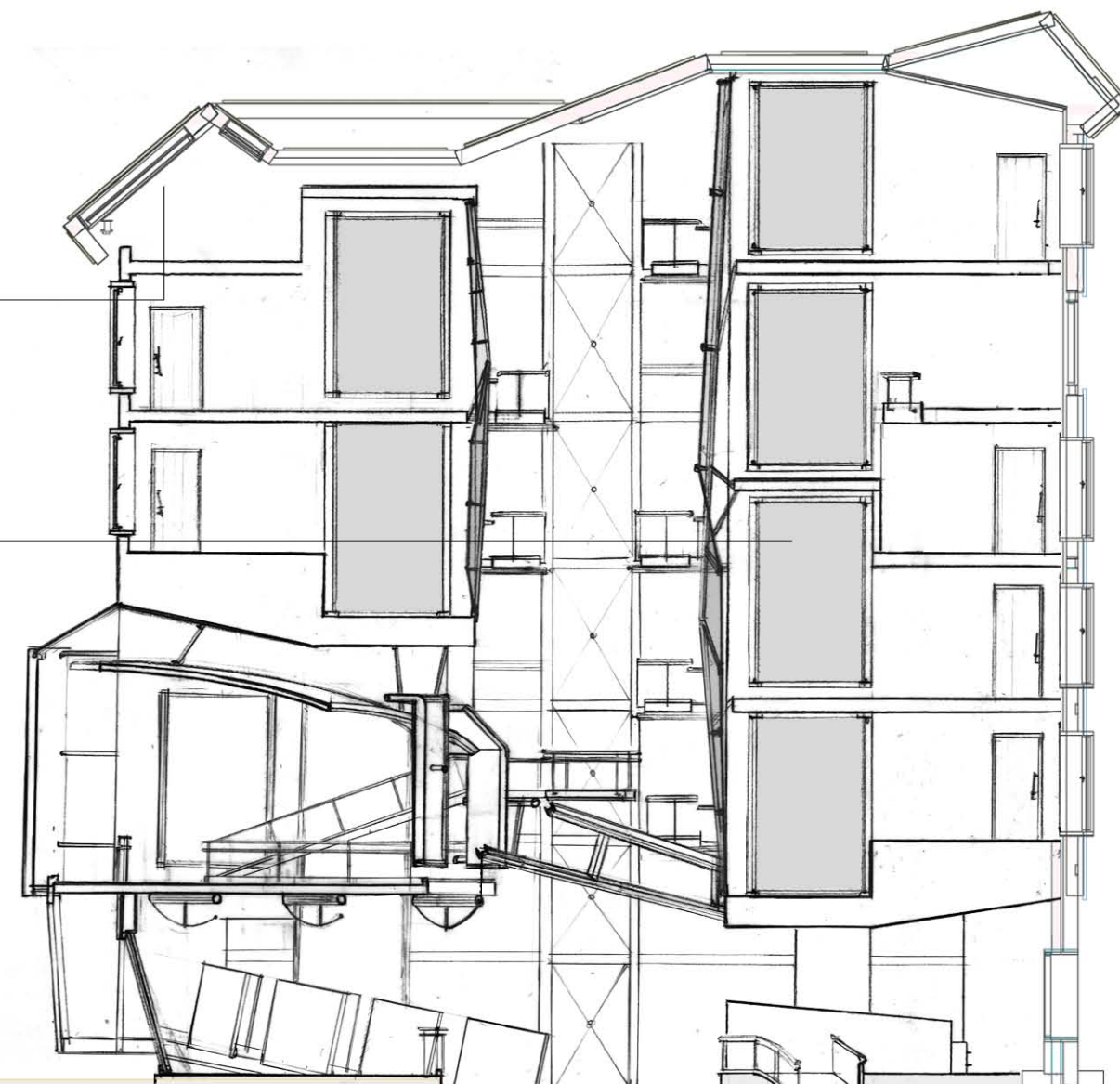
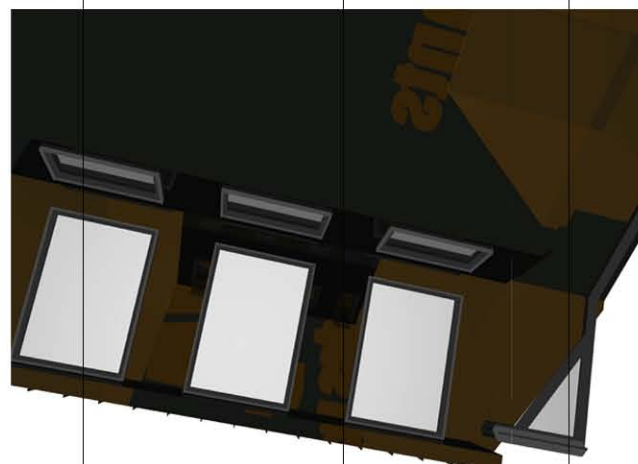
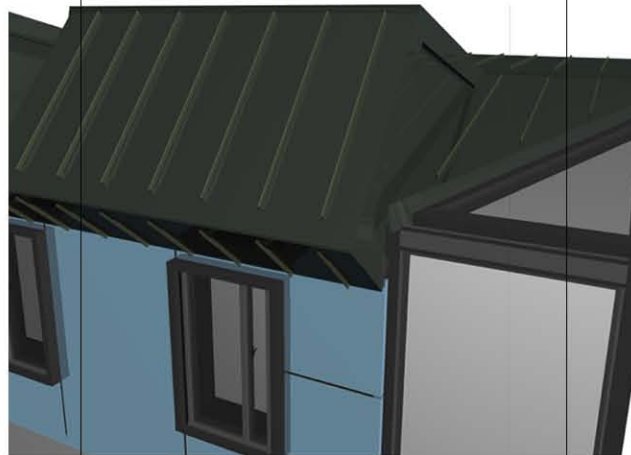
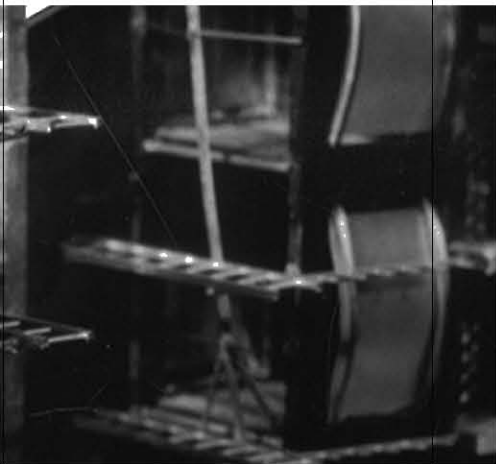


street ELEVATION



roof PLAN





longitudinal SECTION

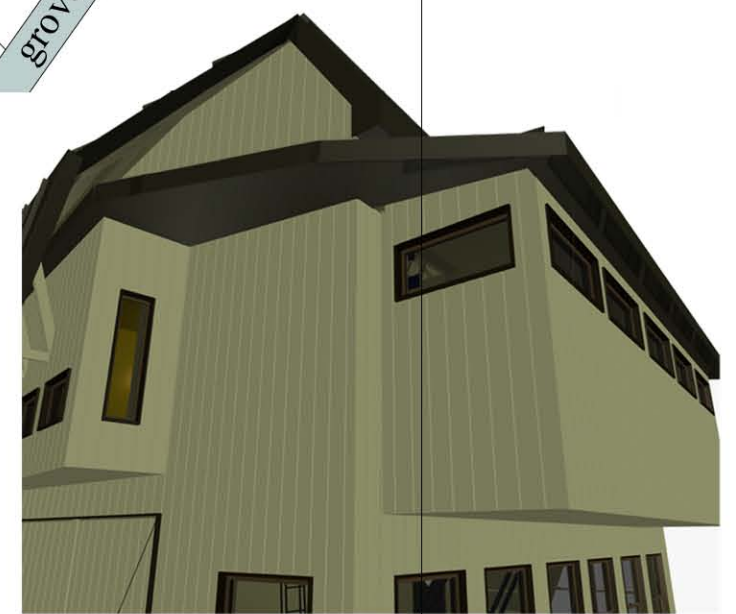
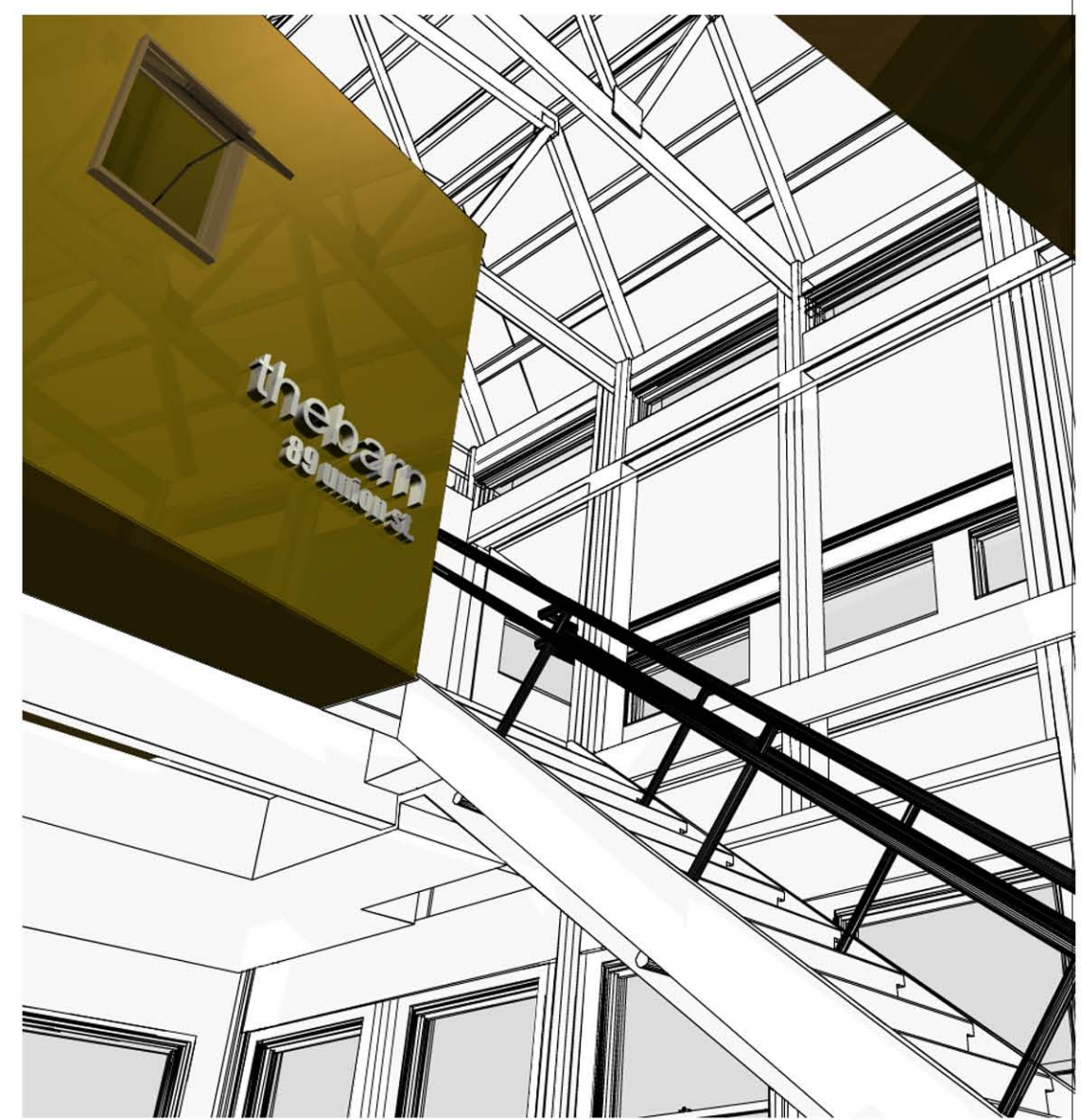
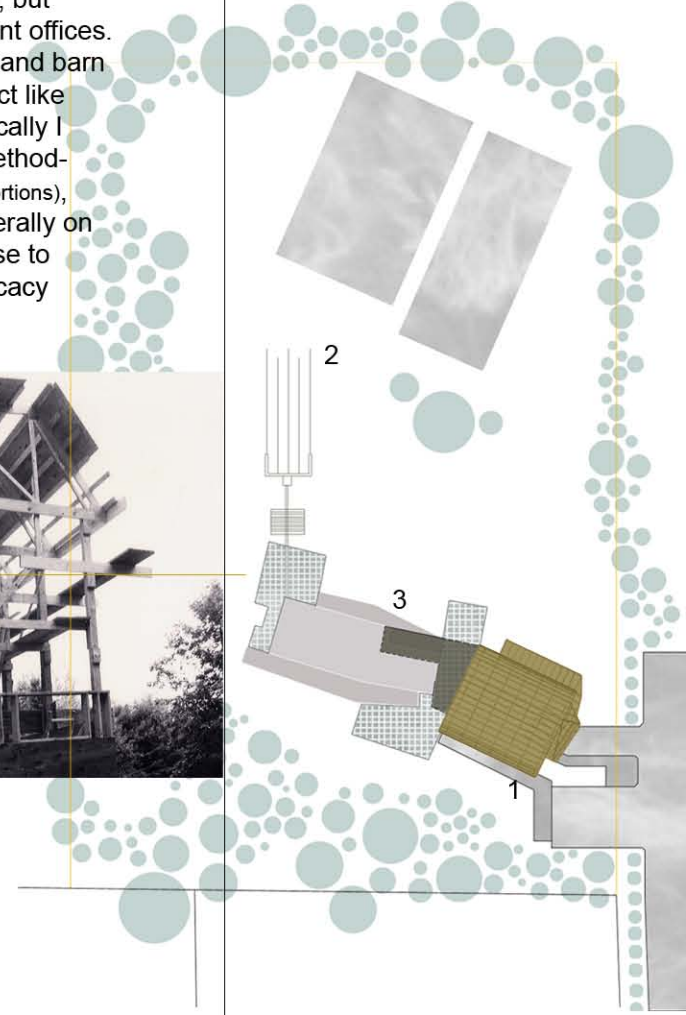
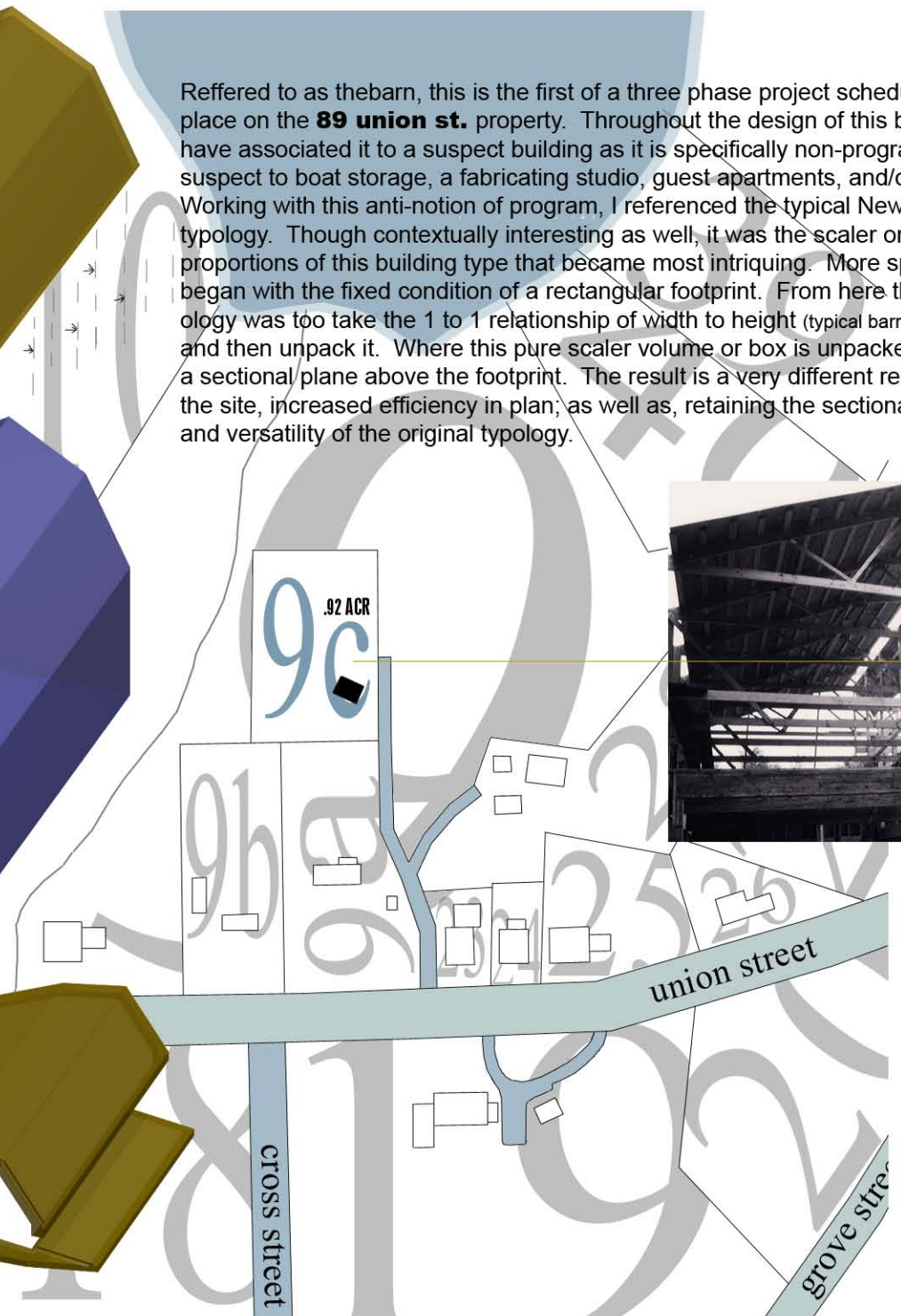
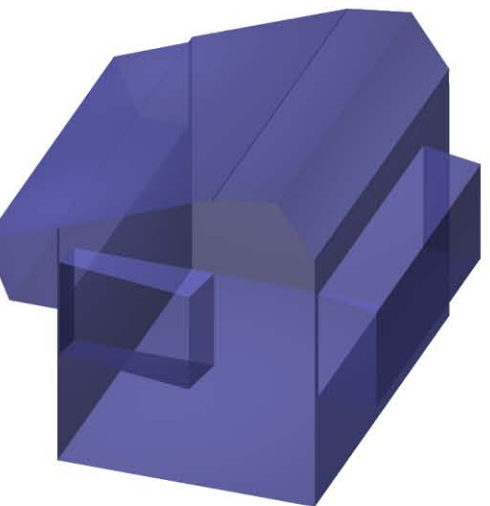
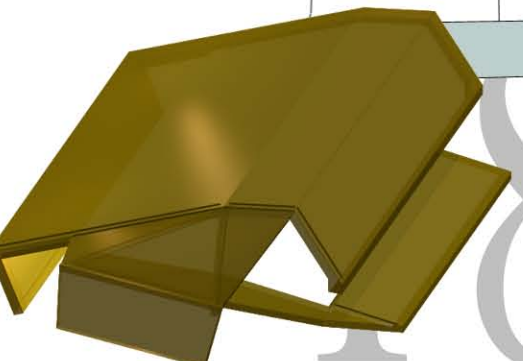
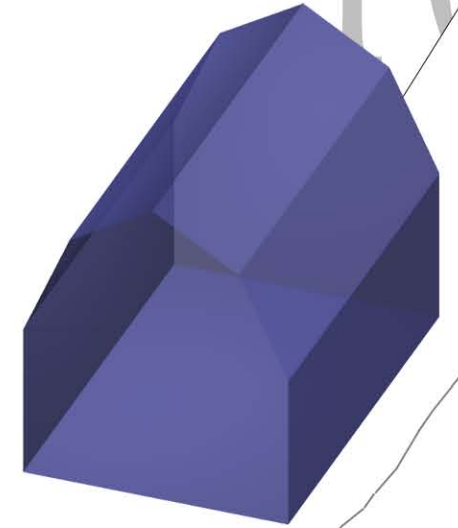
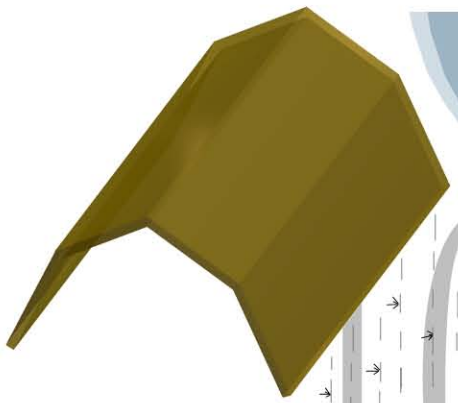


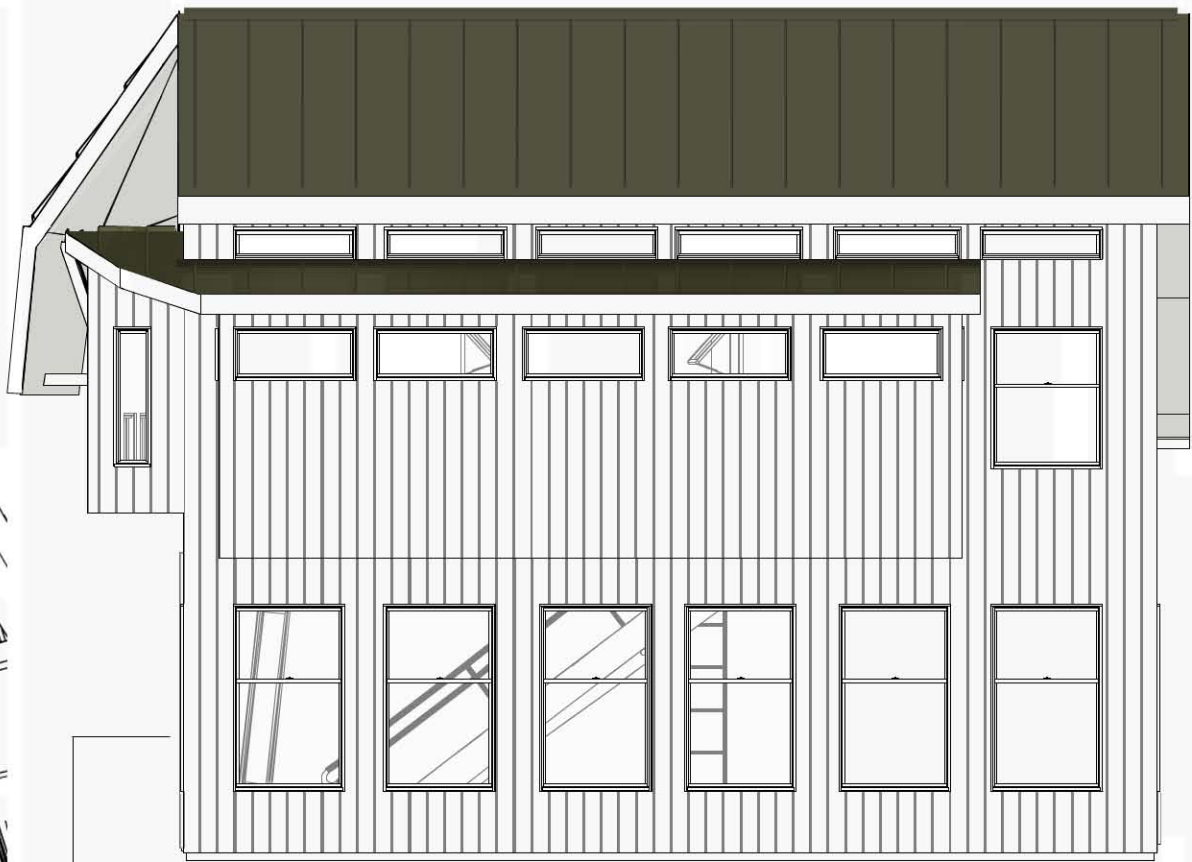
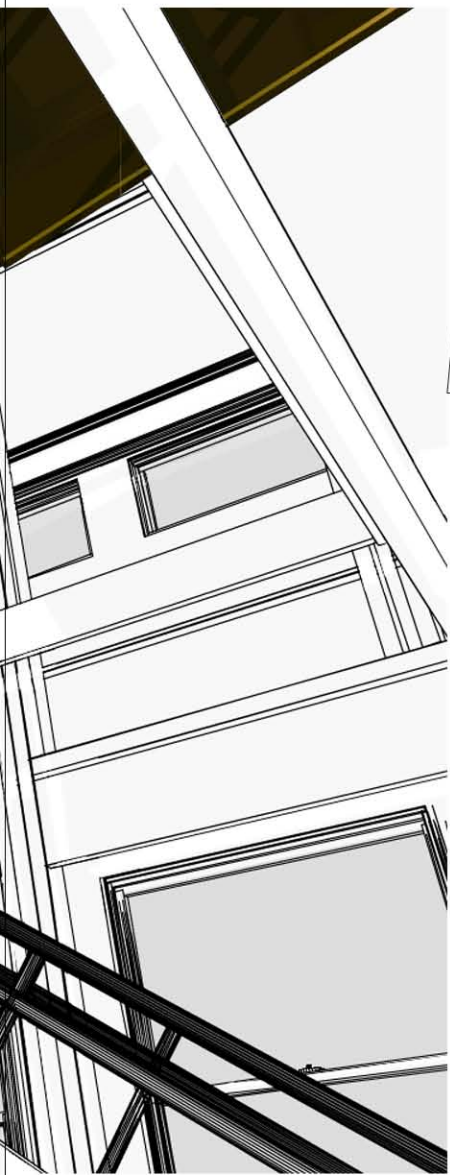
LEVEL four

LEVEL one

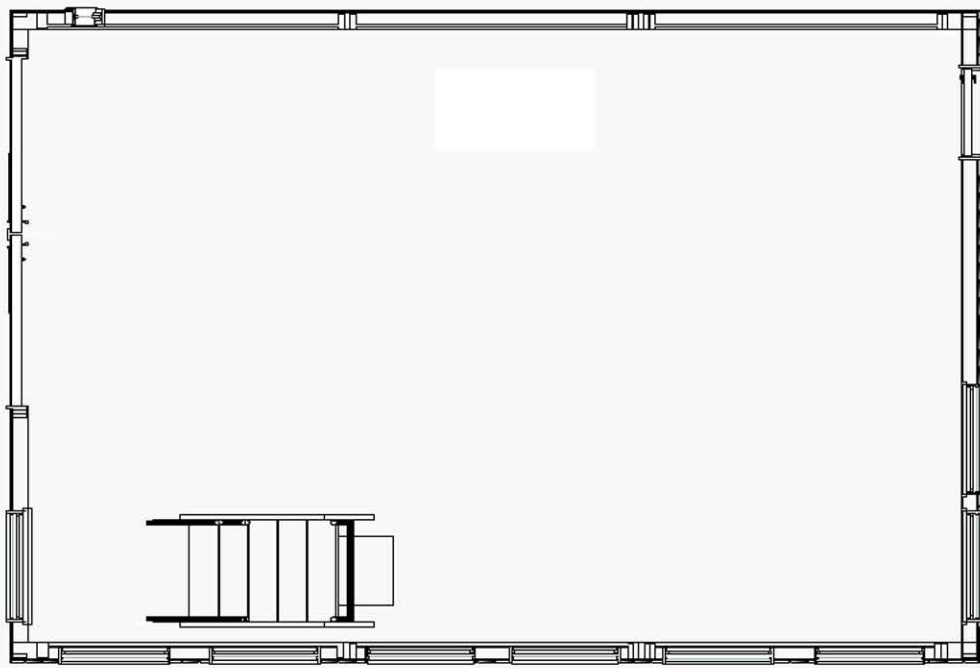
entry LEVEL

Referred to as thebarn, this is the first of a three phase project scheduled to take place on the **89 union st.** property. Throughout the design of this building, I have associated it to a suspect building as it is specifically non-programed, but suspect to boat storage, a fabricating studio, guest apartments, and/or client offices. Working with this anti-notion of program, I referenced the typical New England barn typology. Though contextually interesting as well, it was the scaler or object like proportions of this building type that became most intriguing. More specifically I began with the fixed condition of a rectangular footprint. From here the methodology was too take the 1 to 1 relationship of width to height (typical barn proportions), and then unpack it. Where this pure scaler volume or box is unpacked laterally on a sectional plane above the footprint. The result is a very different response to the site, increased efficiency in plan, as well as, retaining the sectional efficacy and versatility of the original typology.

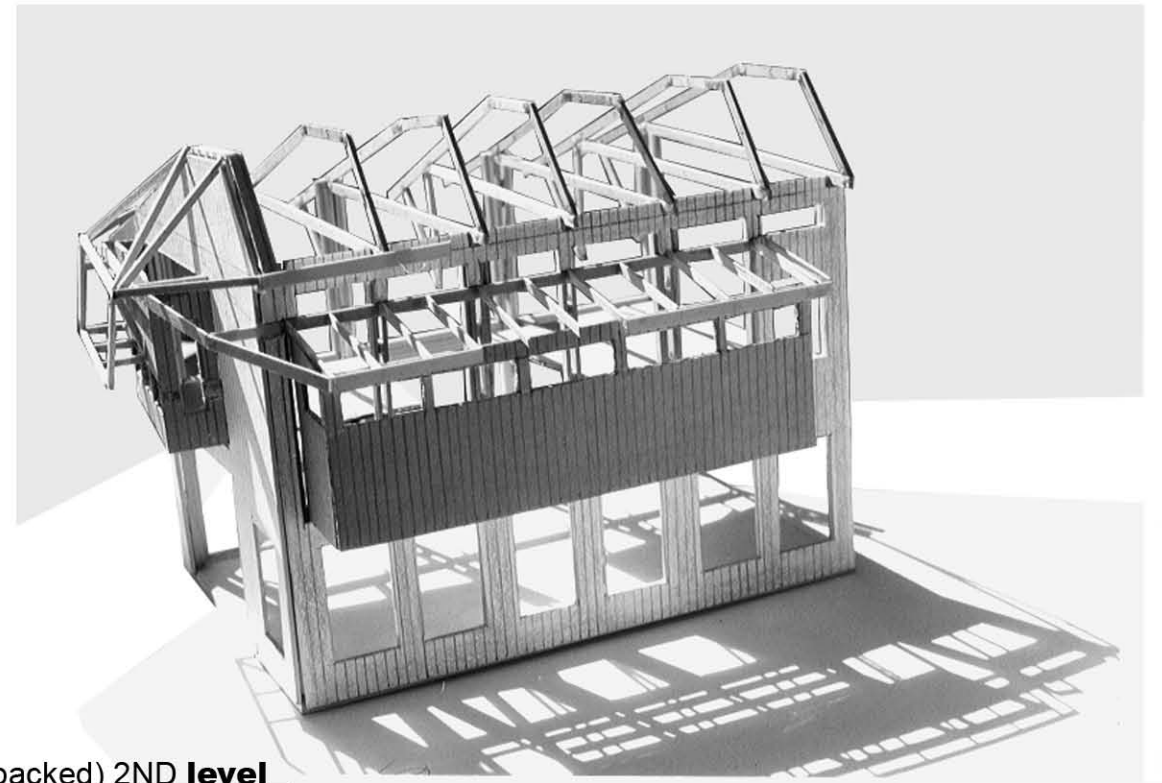




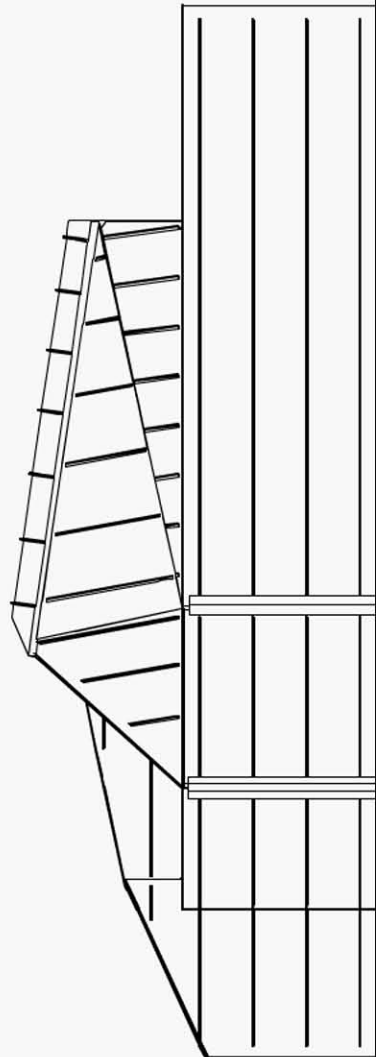
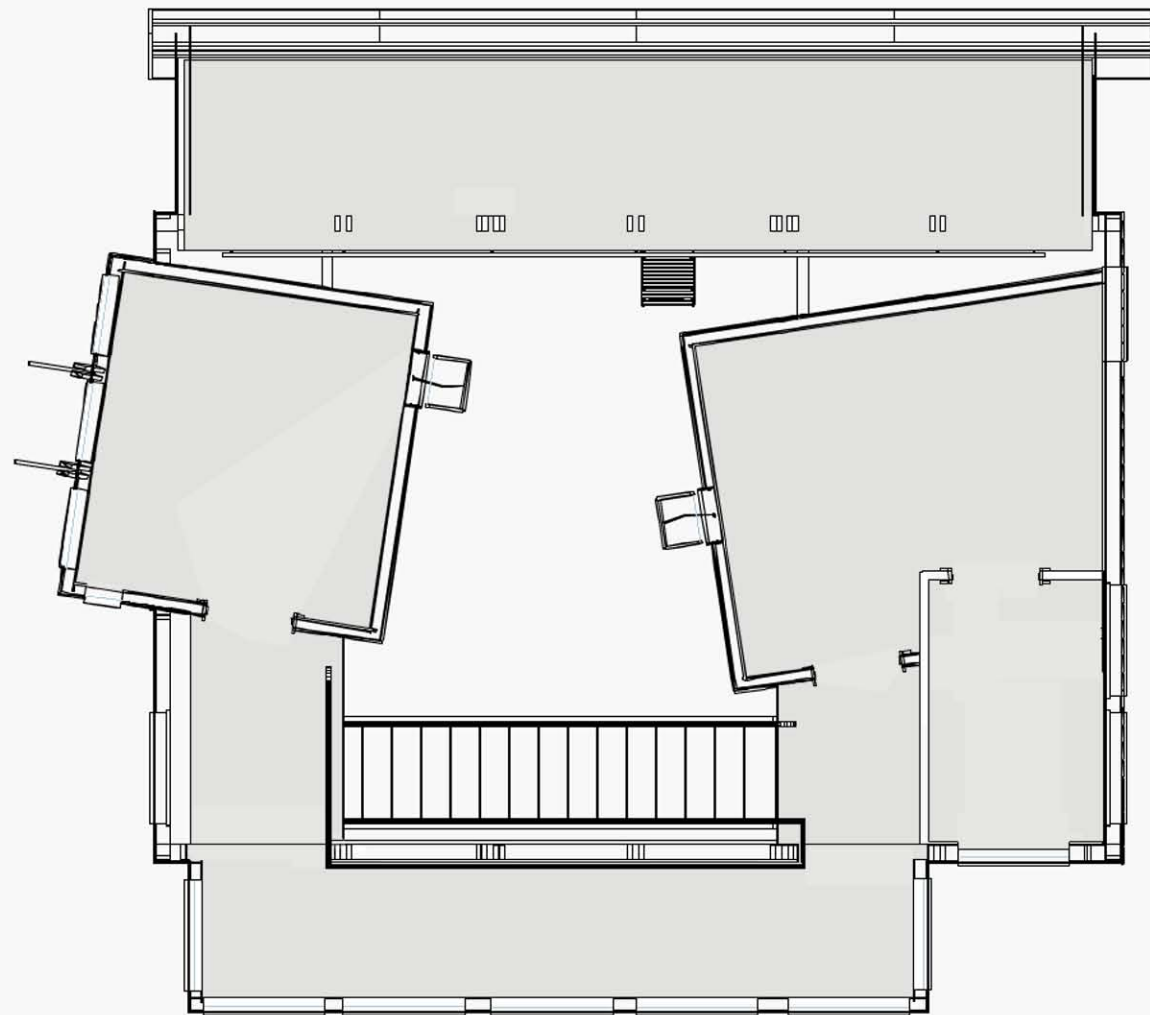
south ELEVATION

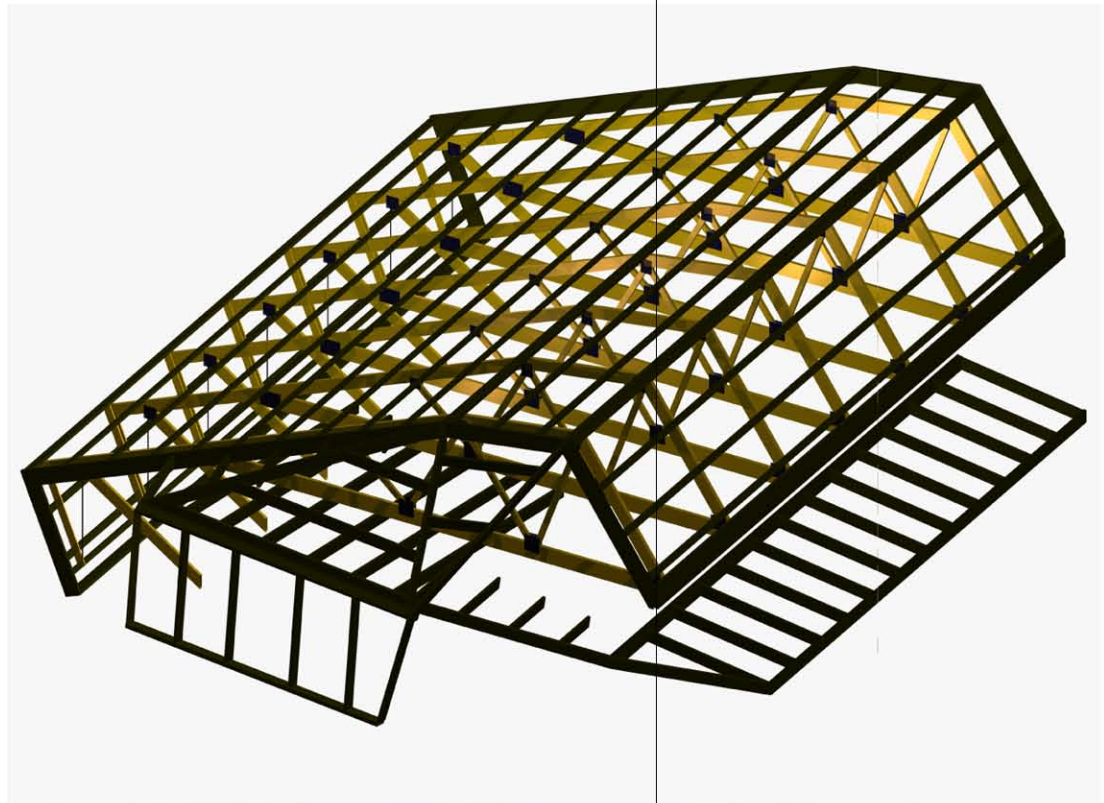
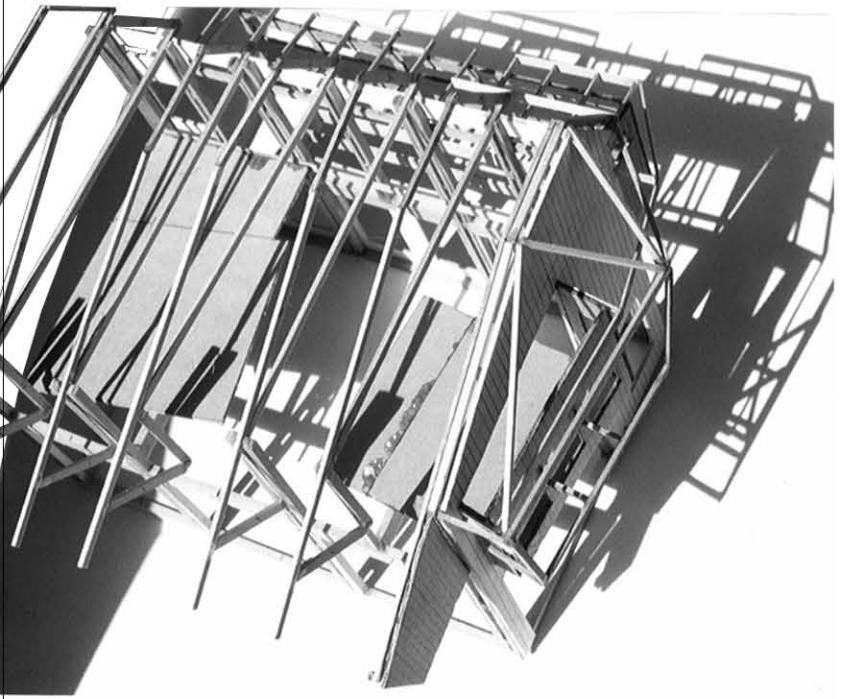


ENTRY level

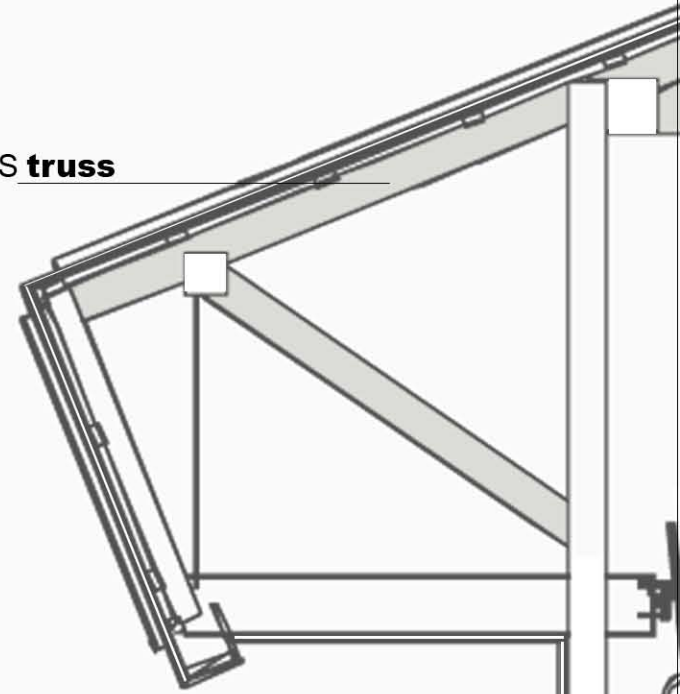


(unpacked) 2ND level

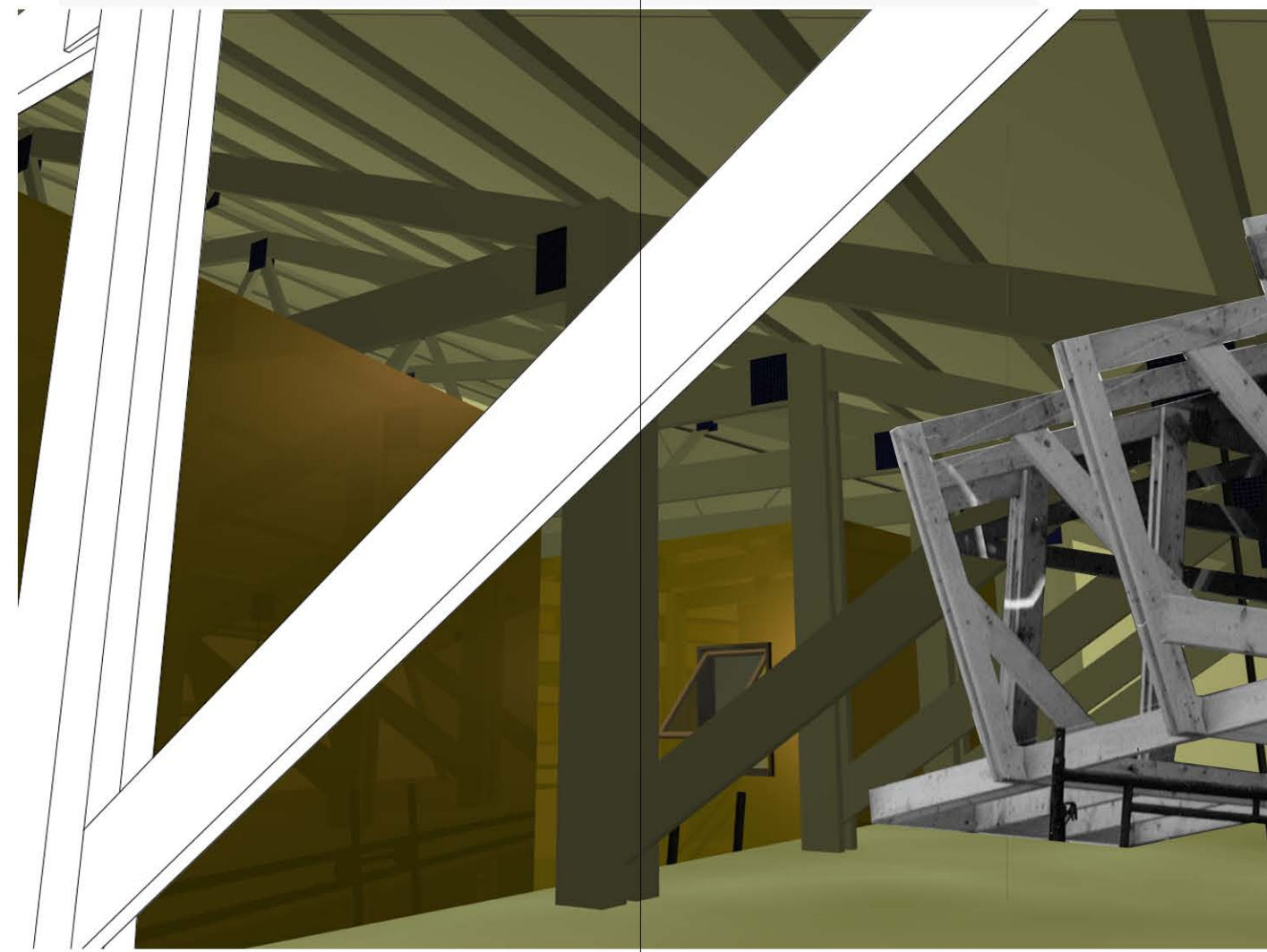




CONTINUOUS **truss**

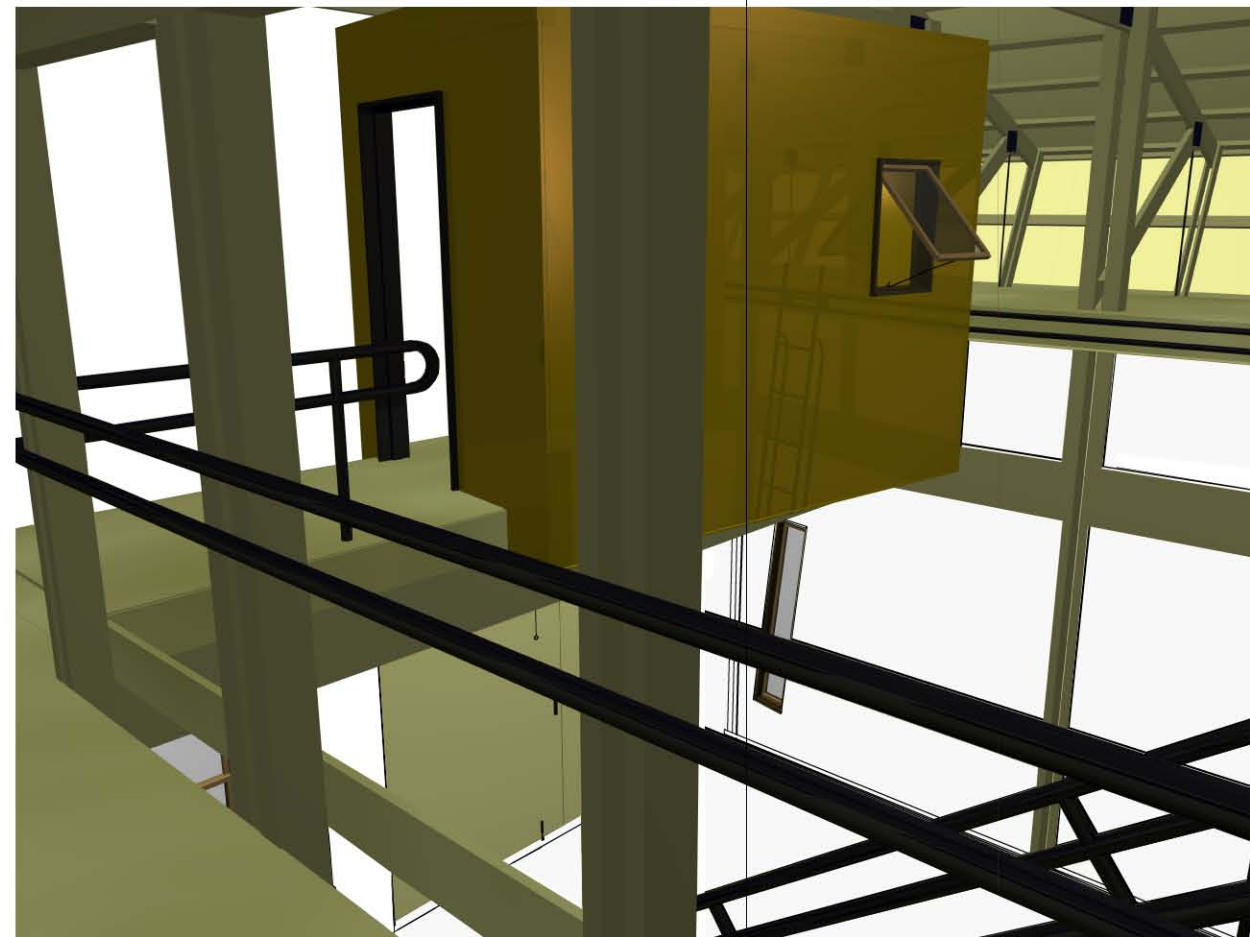
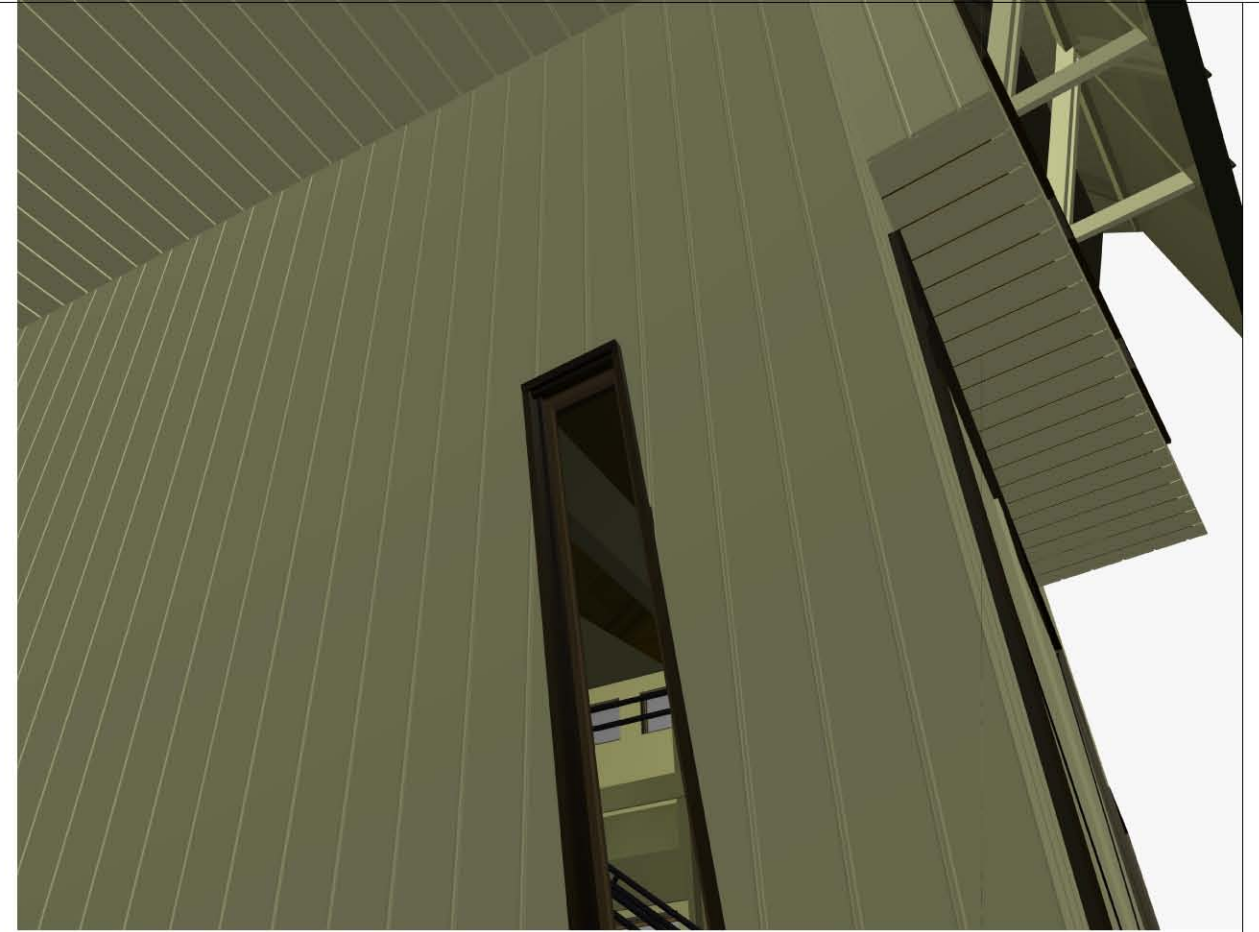
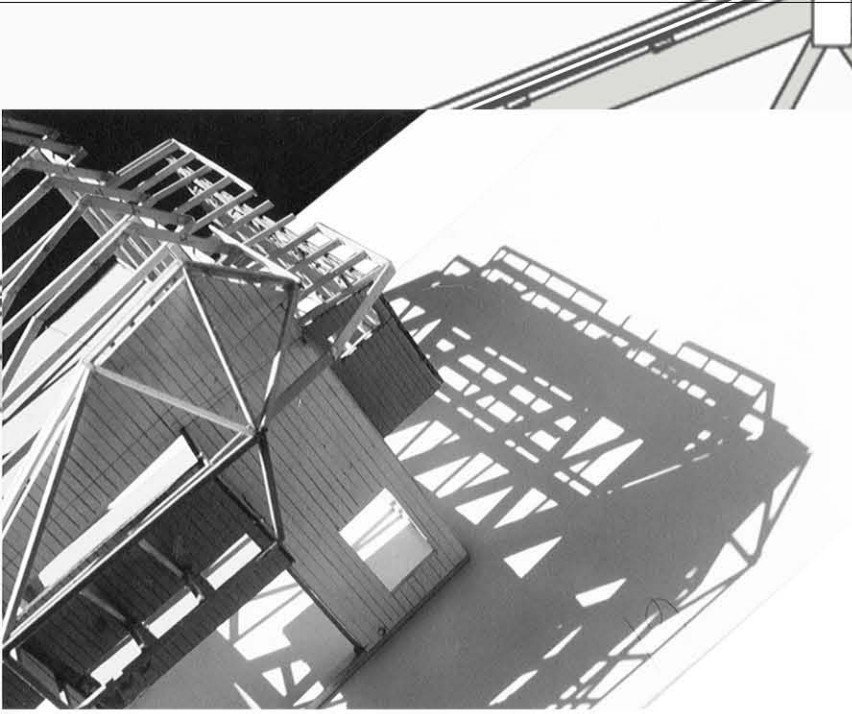


ROOF **plan**

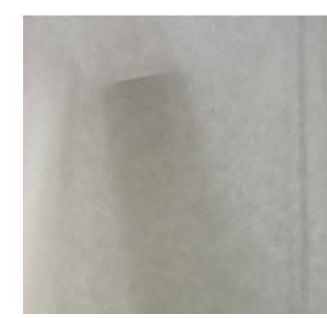
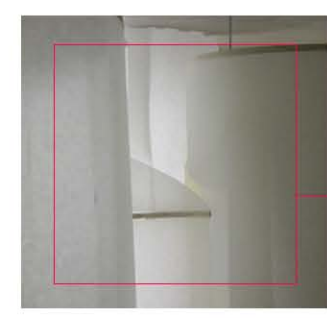
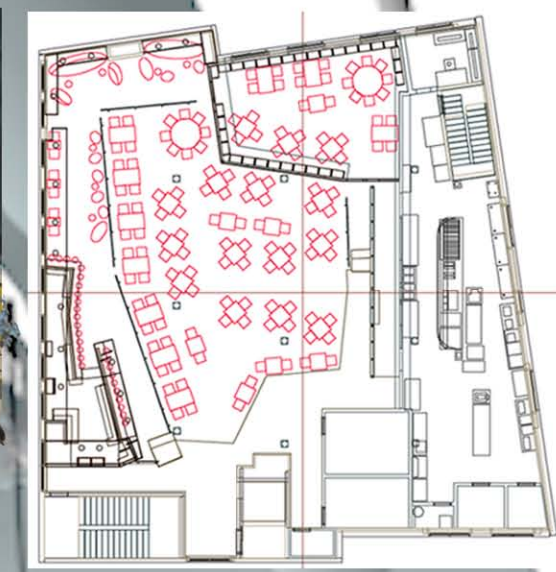
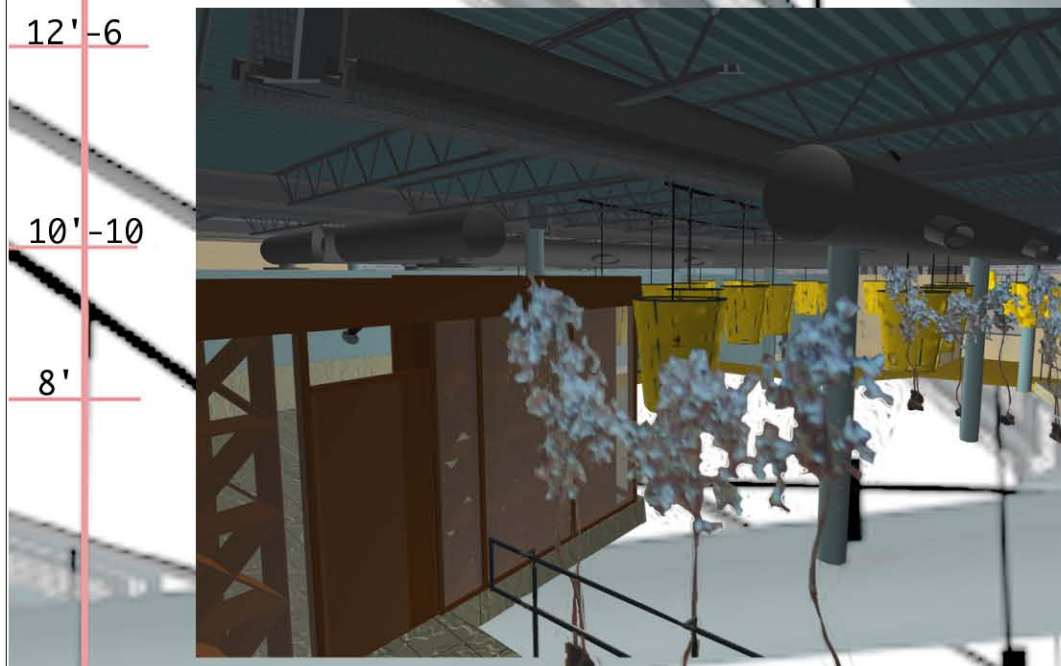
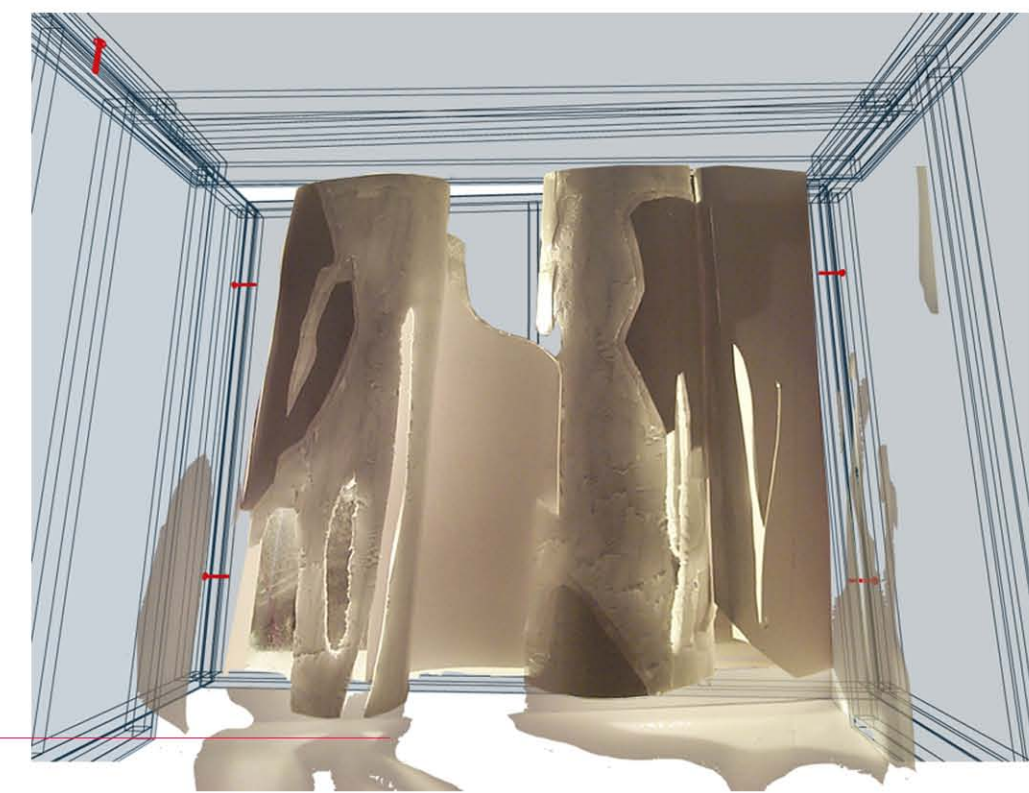
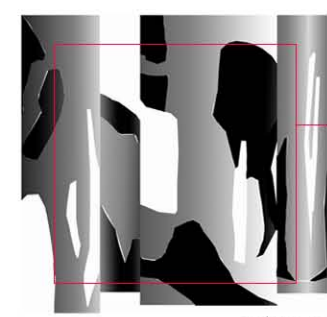
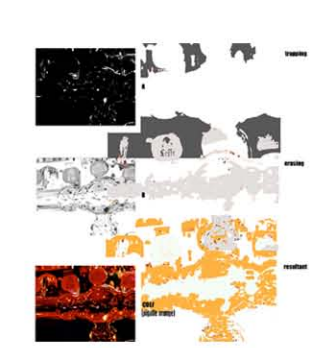
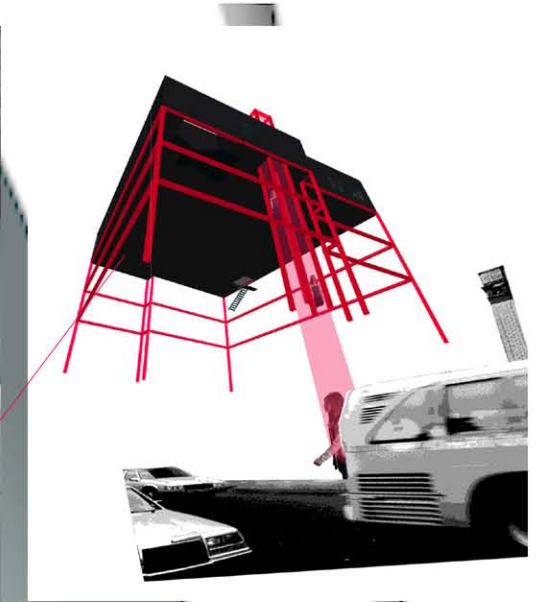
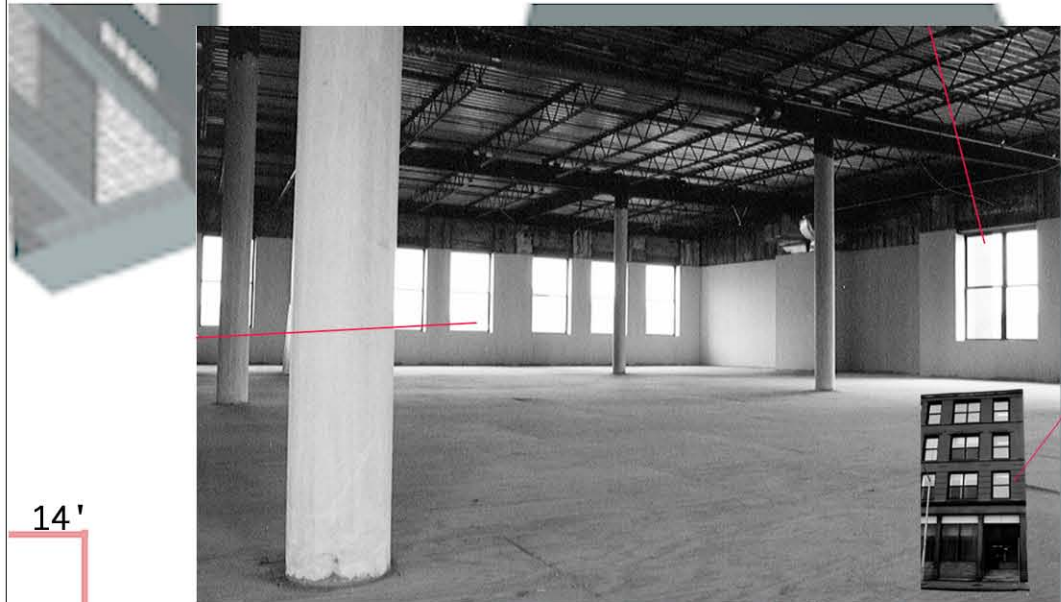


bay CONSTRUCTION

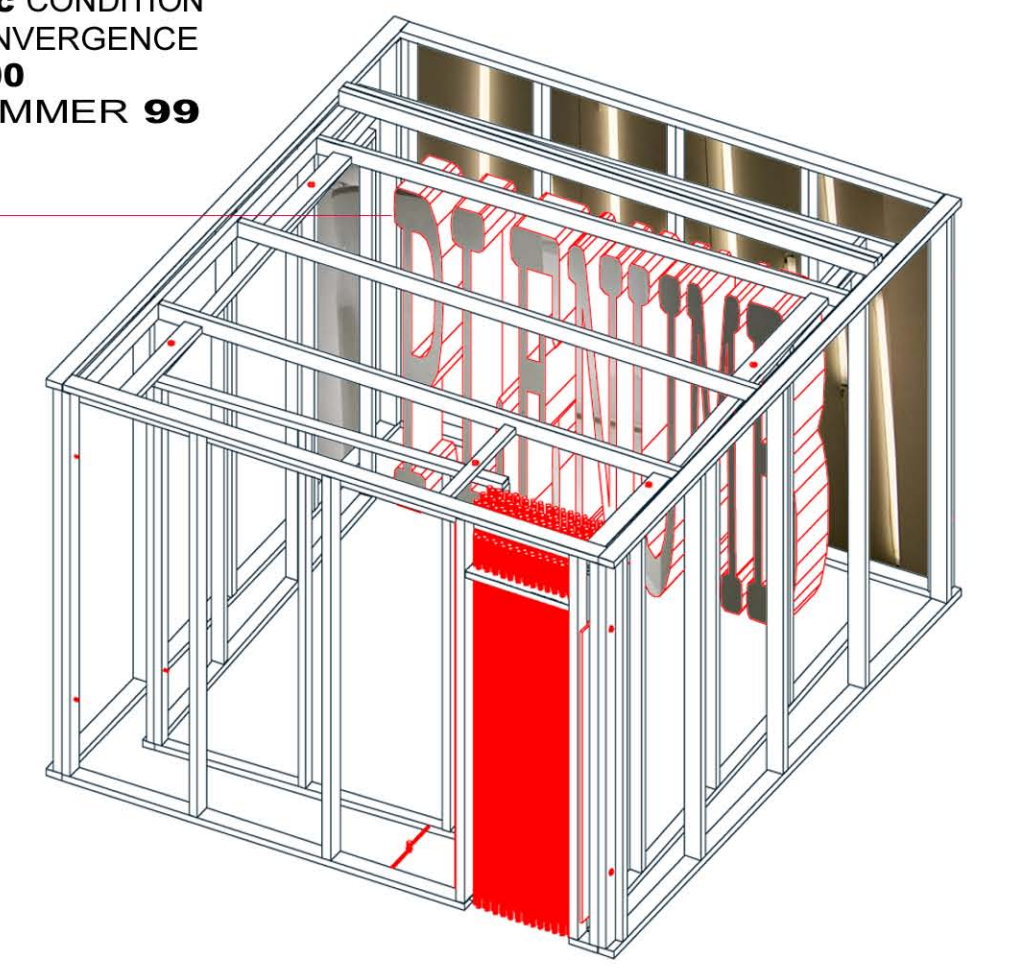




TEMPORARY **bracing**



LIGHTING studio
atmospheric CONDITION
CONVERGENCE
2000
SUMMER 99



14'
12'-6"
10'-10"
8'
0'



steakhouse@ trolleysquare
TROLLEYSQUARE building
FLOOR five
fall RIVER MASS.
99