



place | typology | program
GROUNDINGS

Surface | THOUGHT

The totality of thoughts...
Beyond architecture theory and architectural philosophy exist the articulation of thought.

What? Ontology. Essence, as a means to expression (to see).

Why? Epistemology. Knowledge as a means to explore potential (seeking).

How? Phenomenology. Sensations as the means to form that which conceptually is ideal (beauty).

An epistemological exploration (knowledge) focused primarily on ontological (essences) ideas regarding phenomenal (sensations) forms. The exploration seeks to identify the layered composite nature of a given place. The methodological resolution means to locate the ideal as well as the determinate character of thoughts in-form (materials). Forms as a result can only emerge within an arduous process of thought, reflection and making things.

Surface seeks to advance only that which is possible as a subtle yet elegant response to any particular place.

Beyond the form exist the place. **the ideal.**

topography
What is (FORM) as a simple defined entity? (existence in the world)

What is (FORM) as a conceptual thing?
A conceptual form is an imagined entity as opposed to a defined form. The essence of material formations is the temporal existence of surfaces that evoke emotional responses.

The conceptualization of surface allows for a moments of touching. Moments of touching - sensing or noticing - are a sense of particular thoughts idealized as topographies.

erosion
Why does (FORM) exist as an object?

Environmental processes alter the spatial/ form condition of an existing place, landscape, building or interior generating textural re-formations.

The act itself and the action itself constitute Contextual Erosion as the processes and residual accumulations of force.

assemblage
How does or how can (FORM) exist in the future?

Artifacts as material formations emerge from cultural actions of force that encourage/ inspire indeterminate energies to reveal contextual contours as sensed ambients.

The final requisite condition deemed fundamental for the emergence of form would be the recognition of ideas formed via concepts (how) as a sensible formation, reality.

this is the conceptualization of s...

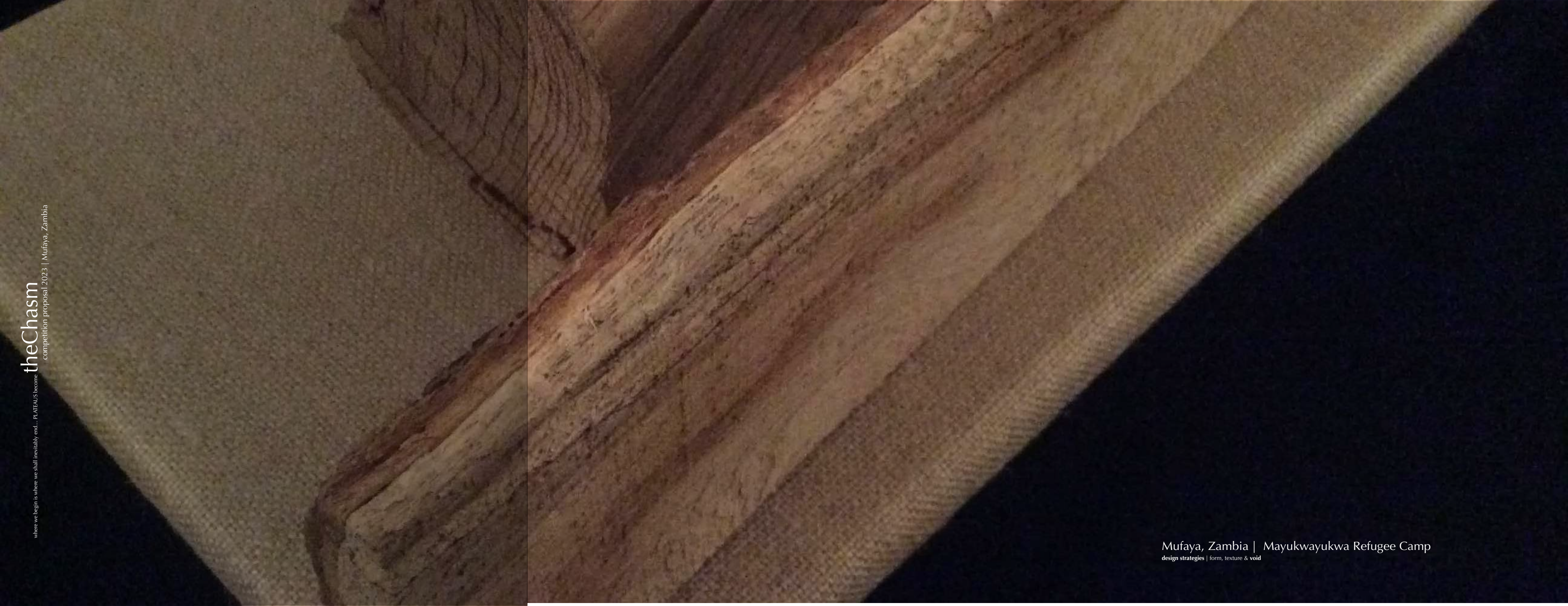
grounding...

grounding...

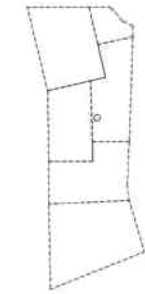


www.surfacestudio.org | **Jason Bailey**

where we begin is where we shall inevitably end... PLATEAUS become
theChasm
competition proposal 2023 | Mufaya, Zambia



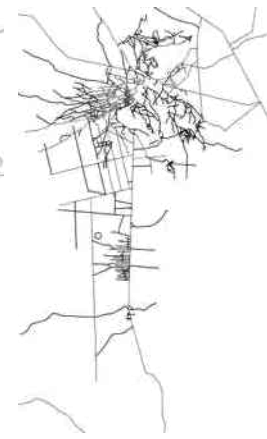
Mufaya, Zambia | Mayukwayukwa Refugee Camp
design strategies | form, texture & void



map | DISTRICTS



map | WATER (pond & stream)



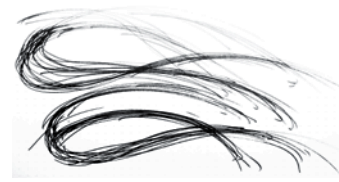
map | ROADS



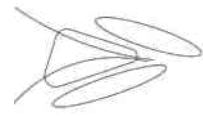
force | LIGHT



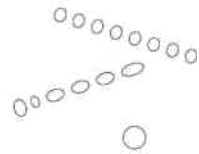
force | WIND



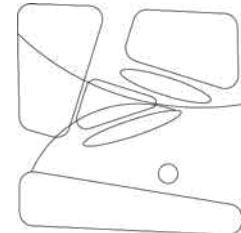
force | SHADOW (water)



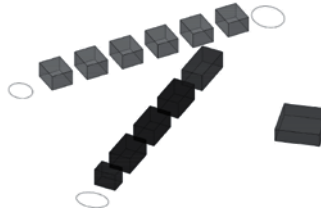
form | CONCEPTUAL



form | ACTIVITIES



form | ACTIVITIES + LAND



form | 3-D SPATIAL



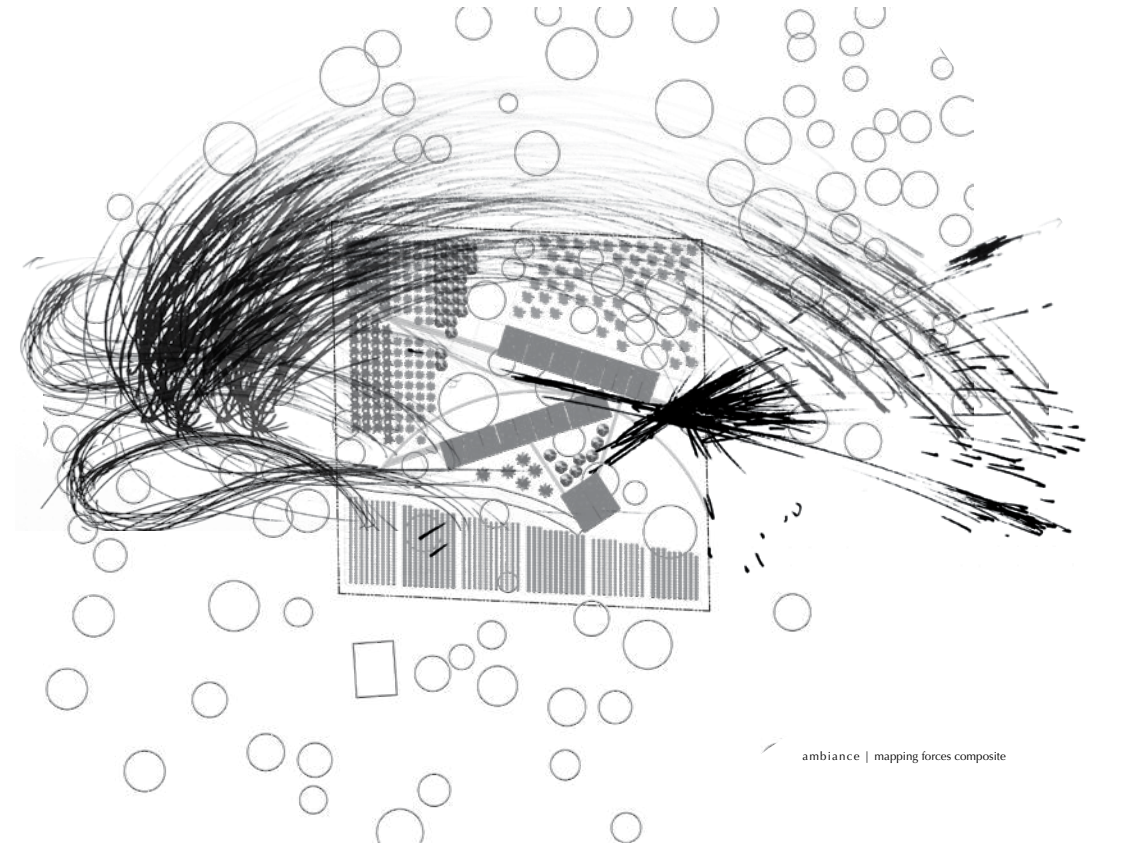
typology | POTENTIAL FORM



typology | IDEAL FORM



typology | DETERMINED



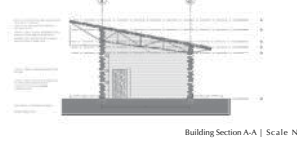
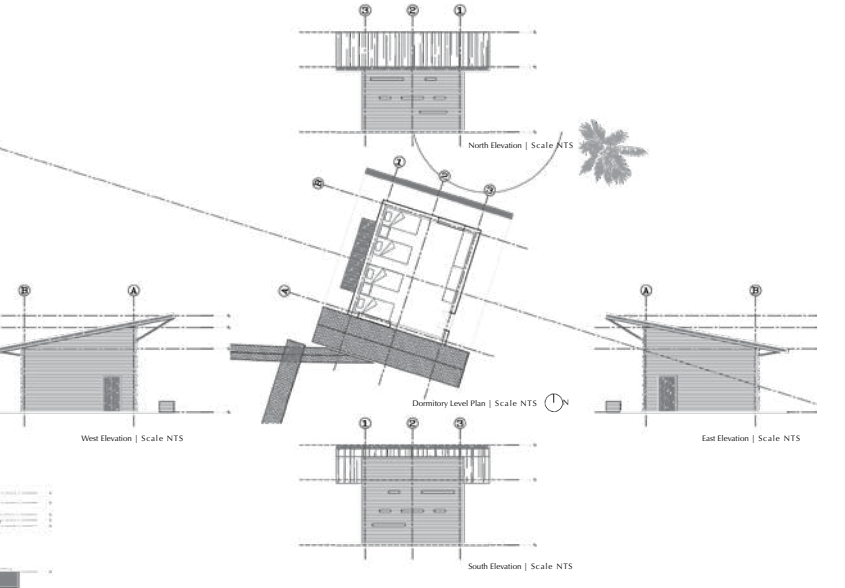
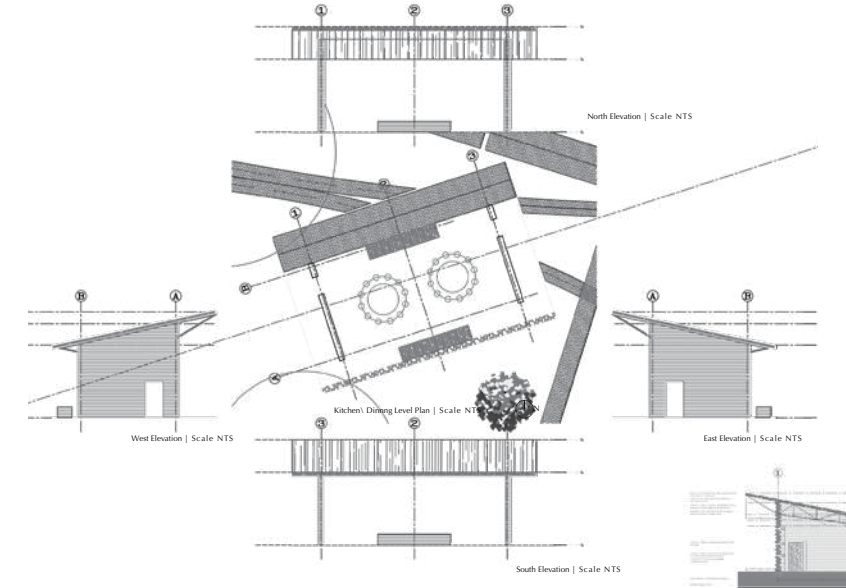
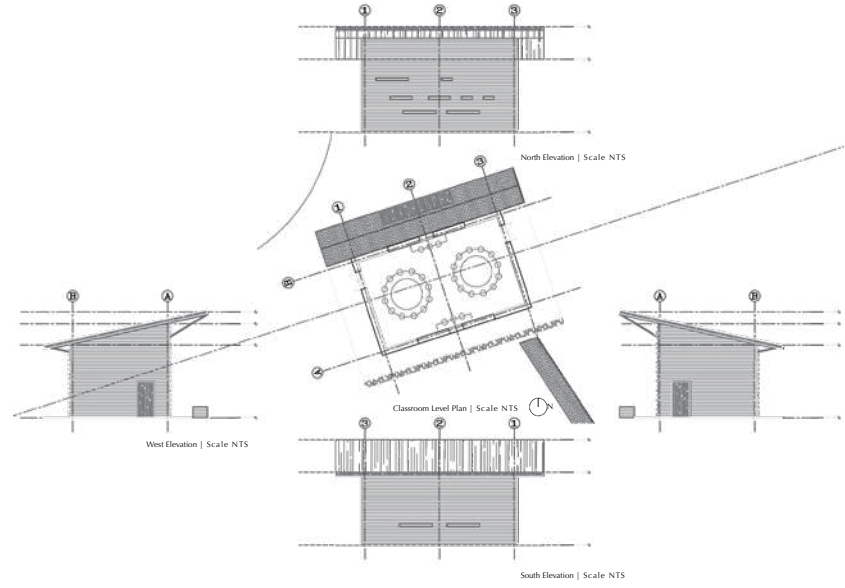
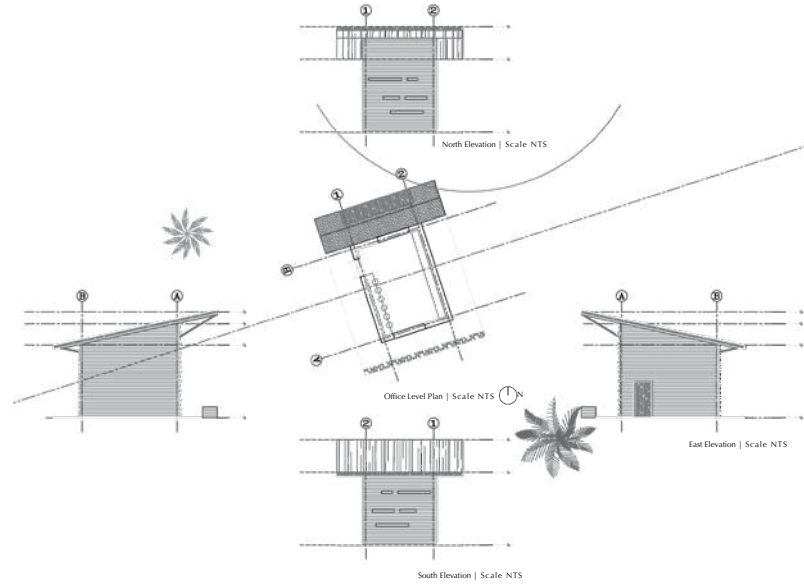
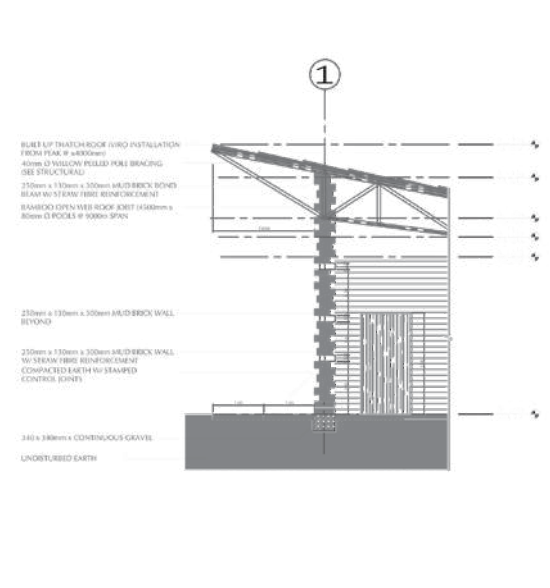
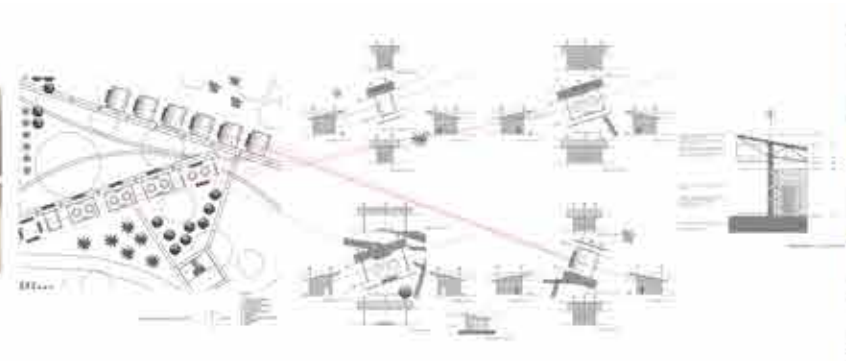
ambience | mapping forces composite

SITEanalysis

AMBIANCE | Plateau is a sense of **tone** that exist as **light, wind & shadow** which form potential moments of the **Chasm...**

FORM human activities + spatial experience





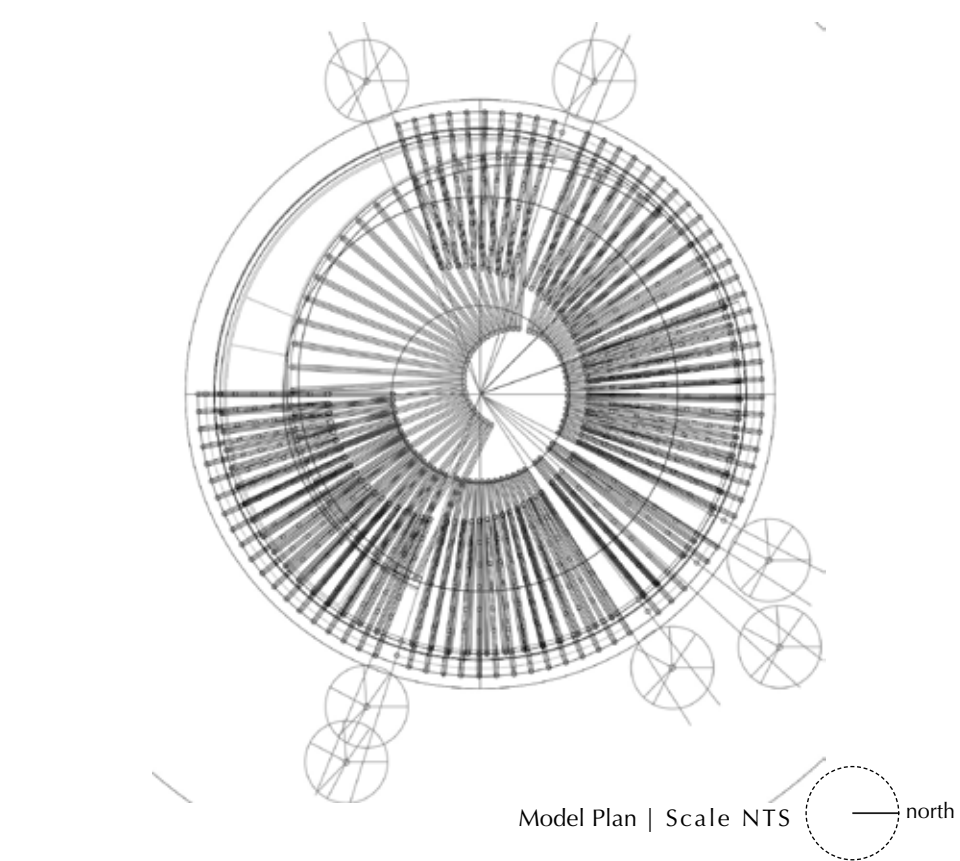
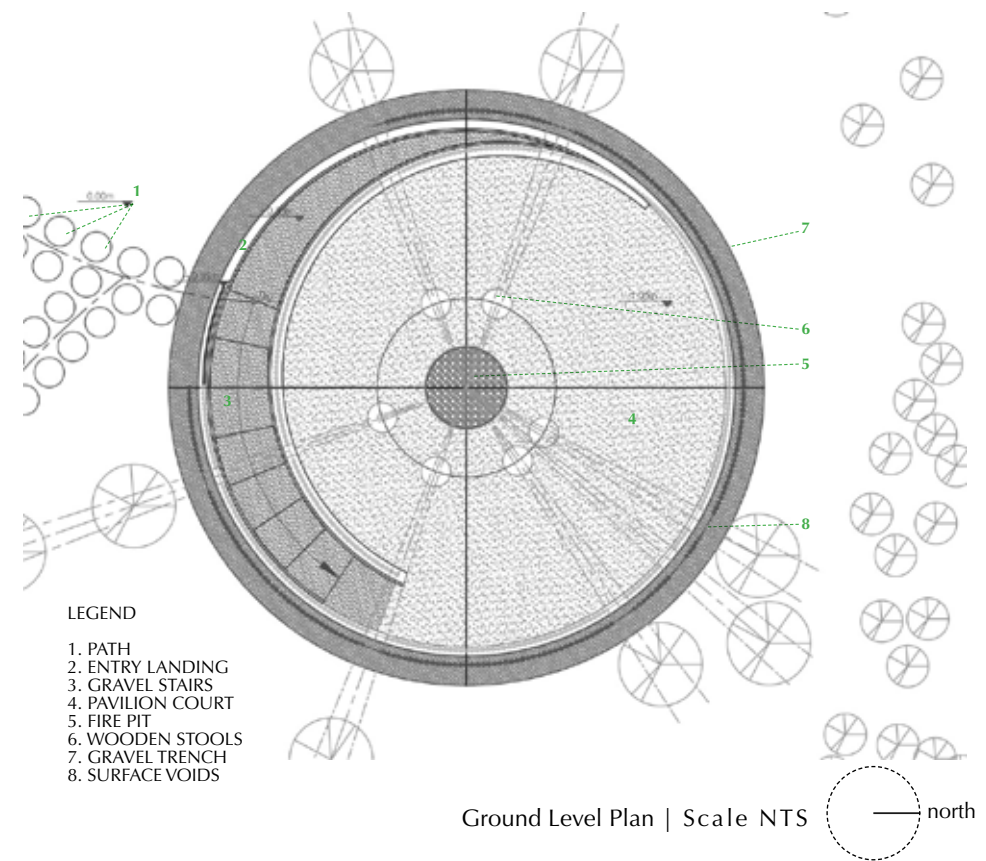
where we begin is where we shall inevitably end... GROVES become
theLANTERN
INSTALLATION 2022 | Zhongshan, Zhuhai, China

ZHONGSHAN, CHINA | Imaginary Garden Pavilion
design strategies | form, repetition, volume & void

where we begin is where we shall inevitably end... GROVES become
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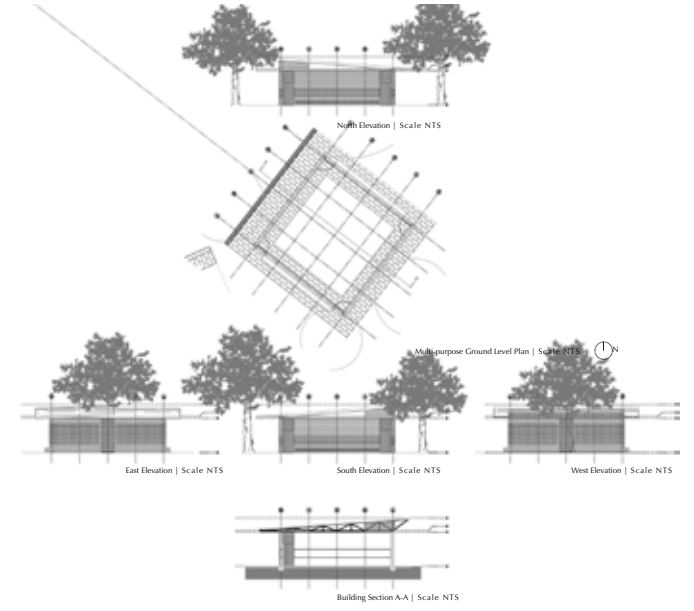
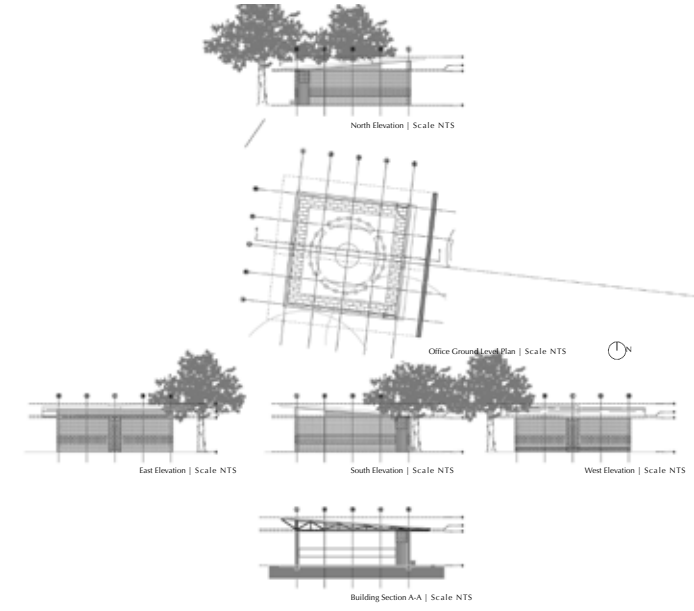
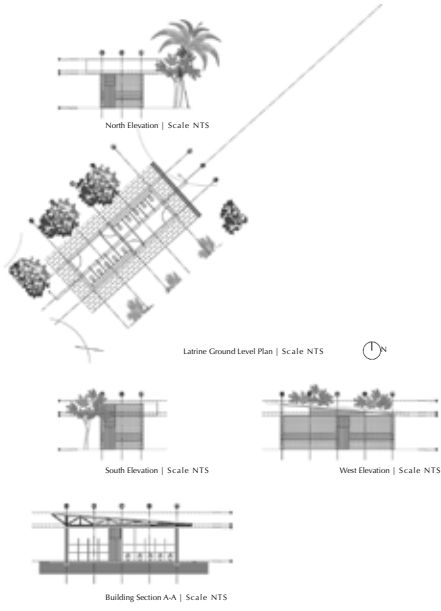
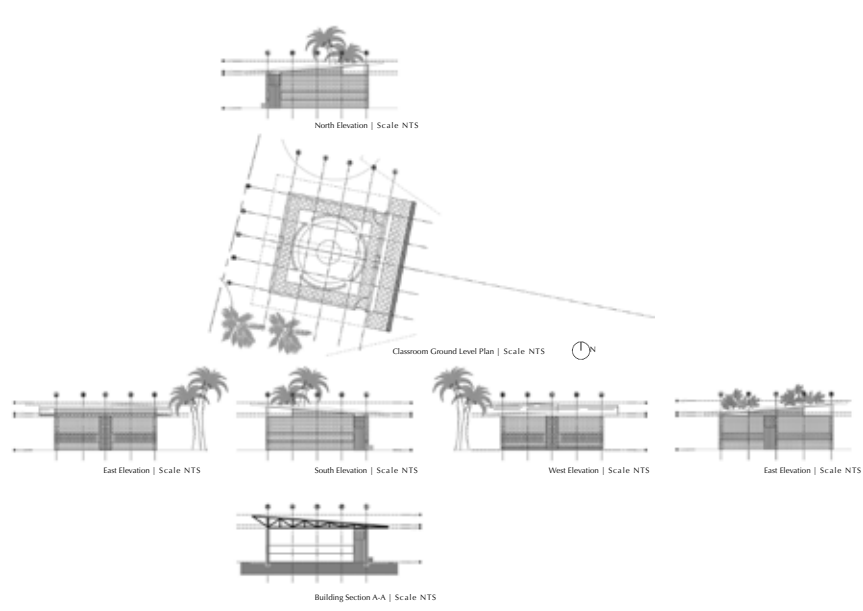
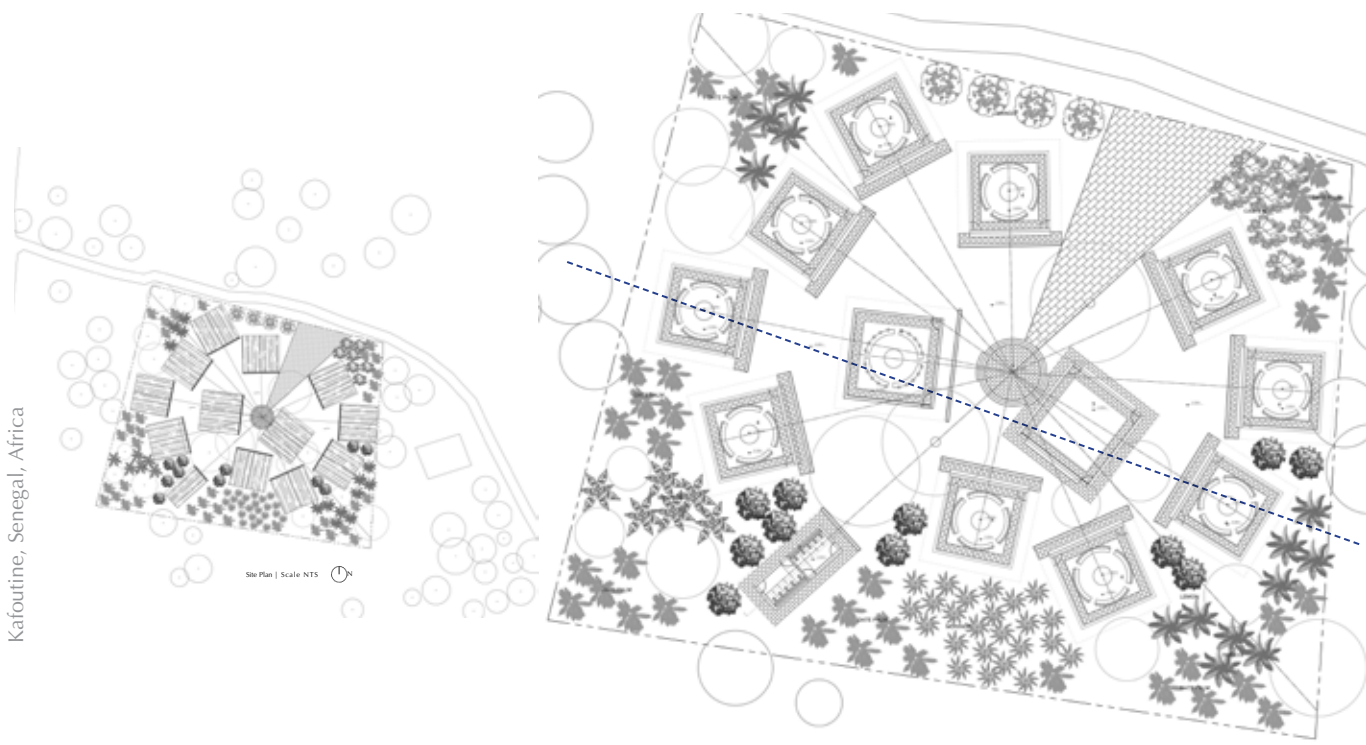
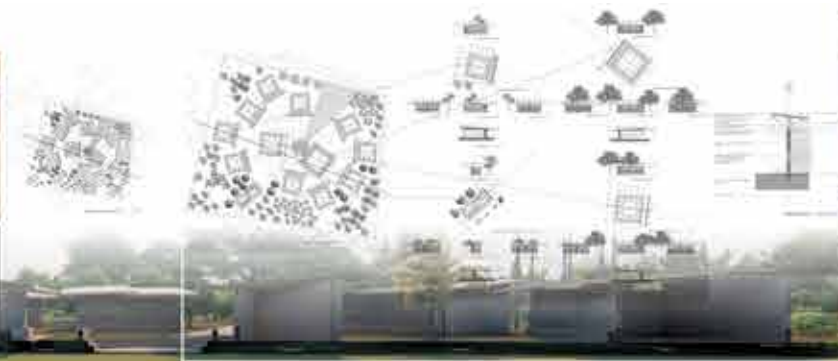
KAFOUNTINE, SENEGAL | Primary School
design strategies | form, repetition, void & radiation

where we begin is where we shall inevitably end... GROVES become
theCRADLE
Kafountine, Senegal, Africa



KAFOUNTINE, SENEGAL | Primary School
design strategies | form, repetition, void & radiation





theCANOPY

where we begin is where we shall inevitably end... WETLANDS become COMPETITION PROPOSAL 2021 | sacramento, california, usa



SACRAMENTO, CALIFORNIA | Youth Hospice
design strategies | concentration, form, repetition, texture & void

Surface | **Methodology** working sample A | Sacramento Youth Hospice

The Essence of Thoughts | **The Assemblage**

Thoughts essential to understanding surfaces as composition of bound essences that evoke a particular ambiance regarding. Each essence (poster) captures a mood (feeling) that is essential to the recognition of ambiance as potential. An essence identifies a particular core property that is essential for a thing to be what it is, place.

Ambiance | place
the identification of a sense response

feeling. IDENTIFY | the essence of a particular place

feeling. IDENTITY | the cultural artifact that marks the terrain in time

feeling. IDENTIFICATION | the root form of thought from which time is bridged

Essence | typology
the inherent nature of an identified form

form. POTENTIAL | the essence form as a recognition of intentionality

form. IDEAL | the essence of form as an sculpted sensation of textures

form. DETERMINED | the conceptualization of thoughts as an organized entity

Surface | program
the embodied phenomena as a potential moment

experience. TEXTURE | the existence of materials as a interpretation of place

experience. LIGHT | the essence of light as a presence revealing the textural nature within

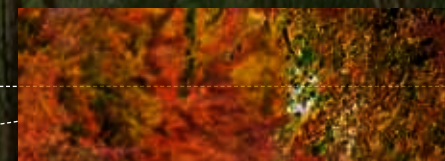
experience. AMBIENT | an artifact that is potential material formation emerging within existing topographies derived from cultural actions.



ambiance.ESSENCE | **the WETLAND** is the fertile terrain upon which all settle.



ambiance.ARTIFACT | **COTTONWOOD** is the cultural artifact deposited to shelter the first miner and all that came after.



ambiance.FORM | **the CANOPY** is the cultural form derived from an experience of texture and light along the paths of Sacramento.



essence.POTENTIAL | the **canopy** is a way of thinking about **wetlands**.



essence.IDEAL | the form as imagined is a sinuous **confluence** emitting light.



essence.DETERMINED | the form is a concentration of **forms** and **volumes** of light.



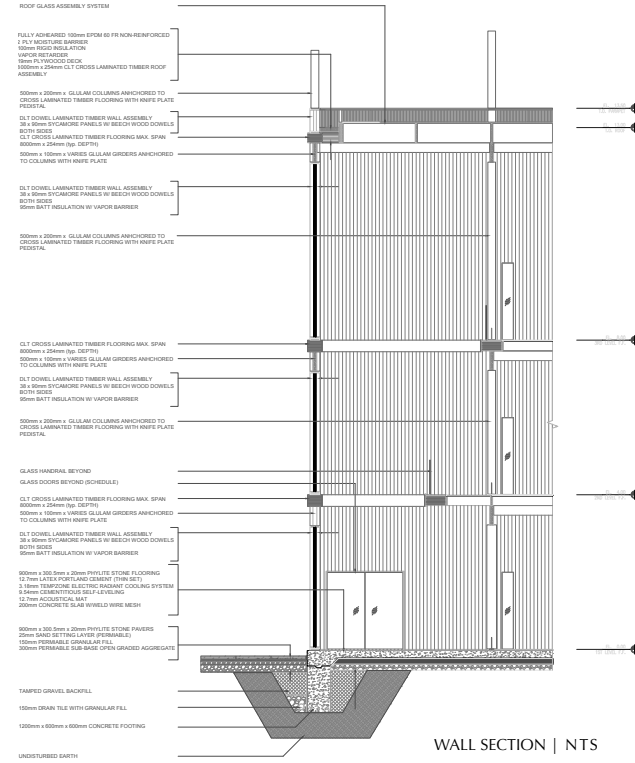
surface.TEXTURE | the essence of sycamore is an interlocking **grain** that engenders a reddish brown speckled **tone**...



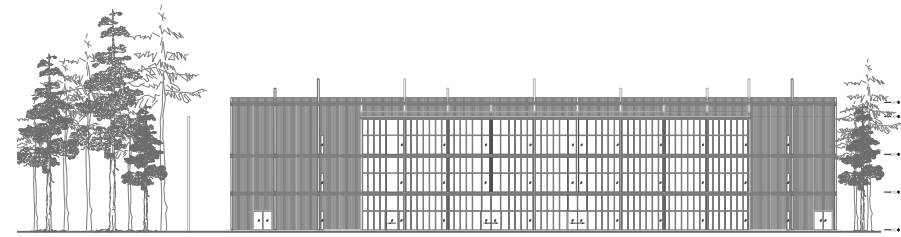
surface.LIGHT | the essence of light is a volume of **filtered** energy... **ALDER**



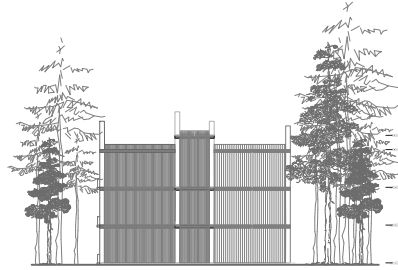
surface.FORM | The Canopy... This life form becomes a host (hospice) of **soothing lighting**.



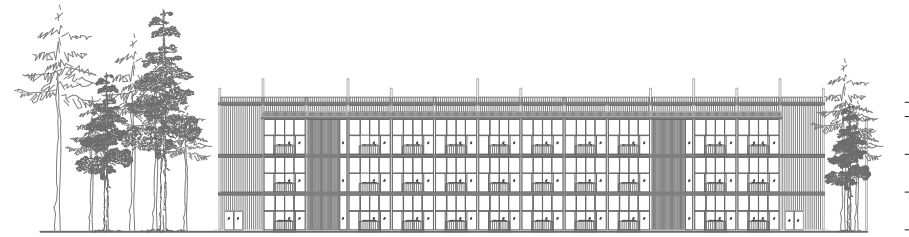
WALL SECTION | NTS



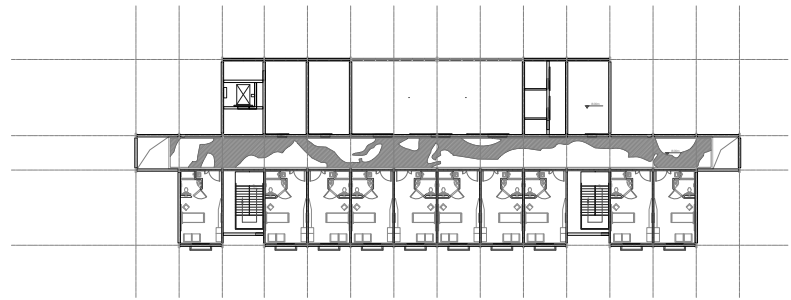
NORTH ELEVATION | SCALE 1:500



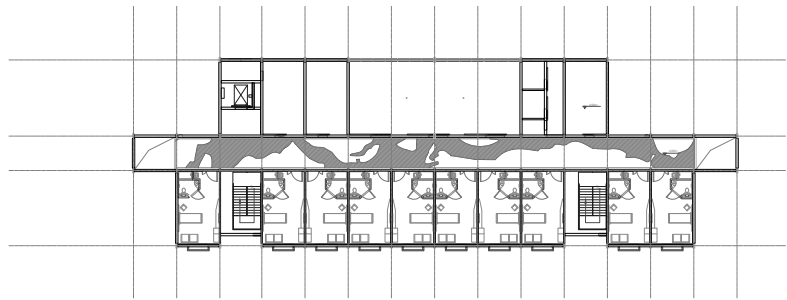
EAST ELEVATION | SCALE 1:500



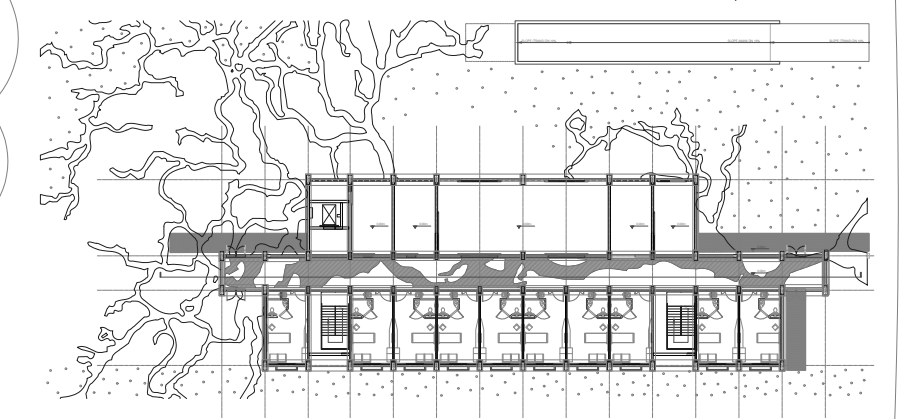
GROUND PLAN | scale 1:500



THIRD LEVEL PLAN | SCALE 1:500



SECOND LEVEL PLAN | SCALE 1:500



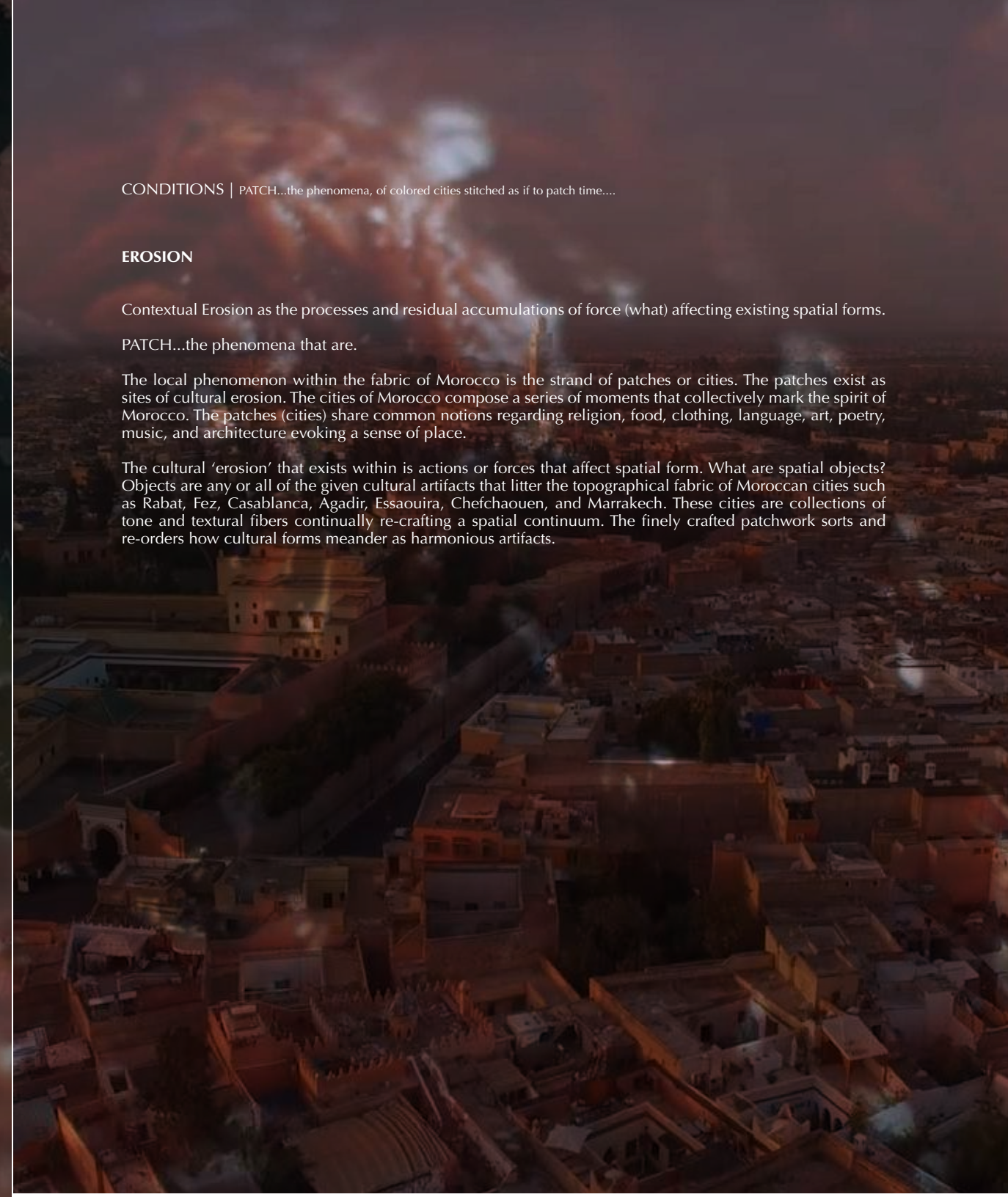
GROUND PLAN | scale 1:500



SACRAMENTO, CALIFORNIA | Youth Hospice
 design strategies | concentration, form, repetition, texture & void



MARRAKECH, MOROCCO | Cultural Center
مشكارةم ءارم حل ءني دم ل
design strategies | form, volume, color & texture



ESSENCE | FABRIC... the place, Morocco is a confluence of dense textures. **شكارم**

The LOOM

The primary thought sponsoring this work is Morocco is a topography that reveals a cultural fabric. Thus this work suggests that the essence of Morocco is a dense fabric composed of a variety of patches.

The conceptualization of Surface

TOPOGRAPHY

Densities are particular arrangements of elements forming a tapestry of phenomena recognized as spatial form. Form occurs on multiples levels. The first level design consists of the cities being patches of form. The second noticeable level is the city level within their walled city (Medina) forms inside which objects are irregular.

FABRIC...the essence

An oasis is an organic 'patch' that draws inward the energy of a desolate topography. Once brought forth diverse collection as such becomes a recumbent form as if a 'cultural fabric' of dense strands (textures). The textures as experienced become more as they are continually stitched and restitched in time. From this becomes a cultural oasis along the edge of the Lalla Takerkoust (lake). The oasis is the site within which the Moroccan energy is captured and flows thru a blend of artful volumes. Light permeates through rhythmic tones of red (MARRAKECH RED CITY - **شكارم** عارم حل اةني دم ل) and indigo (Mecca, the site of the spirit).

Surfaces are natural occurrences continually becoming a matter of cultural erosion. The enduring occurrence formed is a topography. Morocco is an organic situation crafted of densities, forms, and flows. The essence of Morocco is a cultural 'fabric' continually formed, reformed, and eroded. That which becomes a tapestry of spatial strands is a composition of patches or situational moments. The moments within the fabric of Morocco are divergent cityscapes. These cityscapes locate the colorful historic nature of Moroccan civilization. The patch-work of cities as identified are essential to the composition of this place.

CONDITIONS | PATCH...the phenomena, of colored cities stitched as if to patch time....

EROSION

Contextual Erosion as the processes and residual accumulations of force (what) affecting existing spatial forms.

PATCH...the phenomena that are.

The local phenomenon within the fabric of Morocco is the strand of patches or cities. The patches exist as sites of cultural erosion. The cities of Morocco compose a series of moments that collectively mark the spirit of Morocco. The patches (cities) share common notions regarding religion, food, clothing, language, art, poetry, music, and architecture evoking a sense of place.

The cultural 'erosion' that exists within is actions or forces that affect spatial form. What are spatial objects? Objects are any or all of the given cultural artifacts that litter the topographical fabric of Moroccan cities such as Rabat, Fez, Casablanca, Agadir, Essaouira, Chefchaouen, and Marrakech. These cities are collections of tone and textural fibers continually re-crafting a spatial continuum. The finely crafted patchwork sorts and re-orders how cultural forms meander as harmonious artifacts.

FORMS | LOOM... the object, becomes tool from within which culture becomes more.

ARTIFACTS

material formations emerge from cultural actions of force that encourage/inspire indeterminate energies to reveal contextual contours

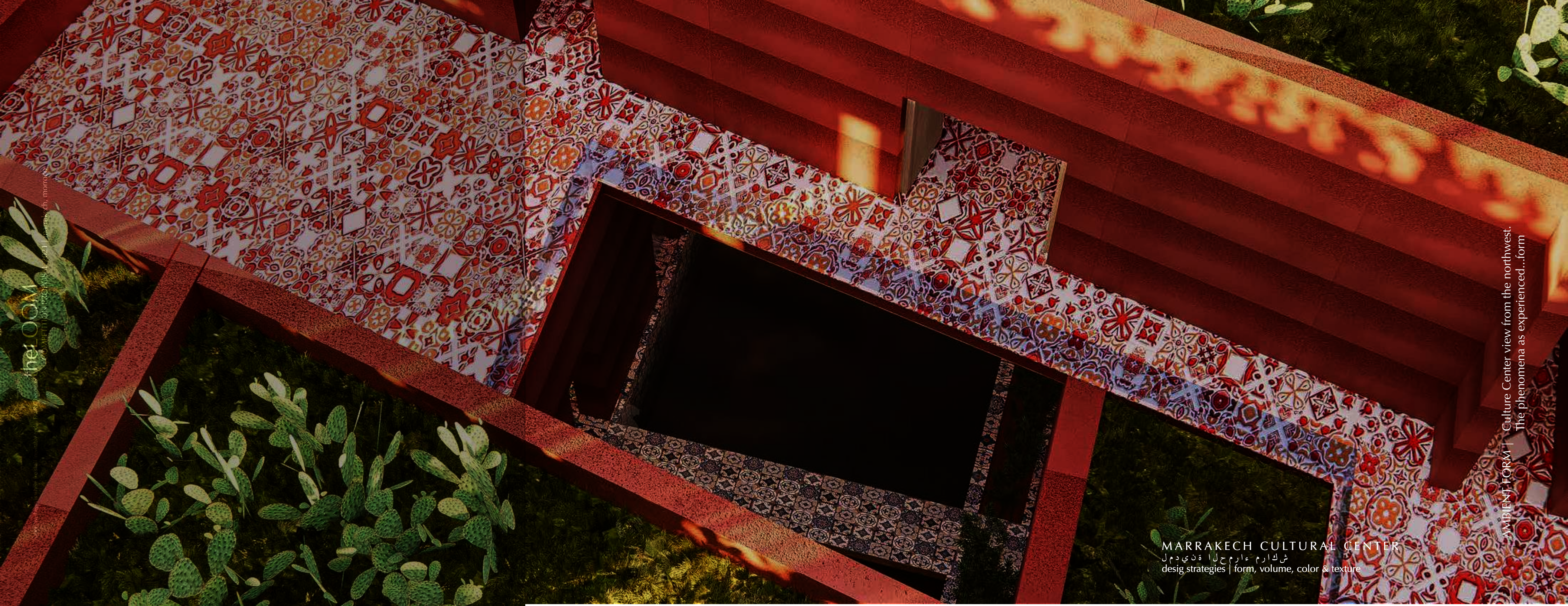
LOOM... the object becomes.

The loom herein is an artifact that binds divergent strands of culture into a harmonious labyrinth of colored surfaces blending artful volumes permeated by rhythm tones. Once formed, simple forms, volume, colors, and textures shall exit as a derivation of the Amazigh or Berber looms that form new strands.

The loom is an architectural artifact that is a sensitive response to the fabric that is Morocco. This form becomes form within this place via the physical emergence of simple linear forms occupied by volumes. The rammed earth wall (local building technique) forms a series of layered voids generating a labyrinth-like quality of flow. The primary void of the object is a great void that is a continuous water garden. The garden is awash with natural light via three openings of light that permeate the linear mass. Within this blend of artful volumes, Moroccan Beldi Zellij patterned tiles respond to and are influenced by Mecca (blue-based tiles) and Marrakech (red-based tiles).

The color and tone of this cultural artifact reveal a sense of place, Marrakech embodied by the Cultural Center Marrakech. That which is a sensible response to the beauty of Morocco is an ambient form.

MARRAKECH, MOROCCO | Cultural Center
شكارم عارم حل اةني دم ل
desig strategies | form, volume, color & texture



the ROOM
COMPETITION PROPOSAL 021 | Marrakech, Morocco

MARRAKECH CULTURAL CENTER
شكارة مءارم ءال ءني ءمل
design strategies | form, volume, color & texture

AMBIENT FORM | Culture Center view from the northwest.
The phenomena as experienced...form



MARRAKECH, MOROCCO | Cultural Center
شكارم تارمحل اذني دمل
desig strategies | form, volume, color & texture



ECOLOGY
WATER GARDEN | THERMAL ABSORPTION THROUGH THE INTERIOR GARDEN. THE VOLUME ALSO ACTS AS A CHIMNEY TO RELEASE HEAT USING CONVECTION CURRENTS.

ECOLOGY
GEOTHERMAL COOLING | GROUND SOURCE COOLING TO PASSIVELY UTILIZE THE TEMPERATURE OF THE GROUND TO SUPPLY COOLING THROUGH THE FLOORS.

ECOLOGY
GREEN ROOF | THERMAL ABSORPTION TO REDUCE HEAT GAIN THROUGH THE ROOF

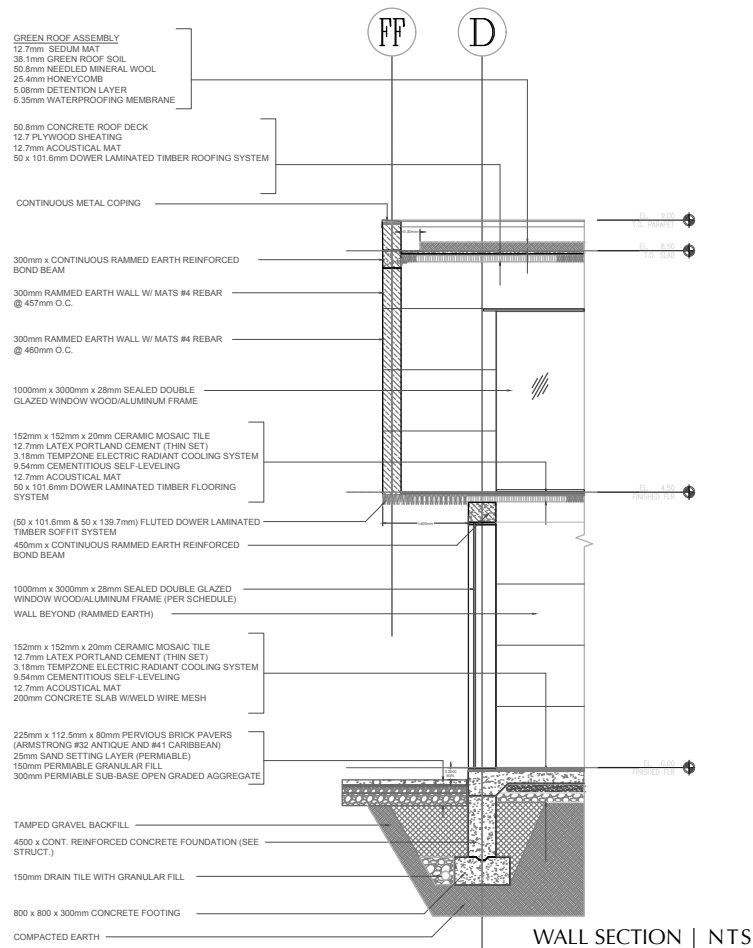
ECOLOGY
DOUBLE GLAZING | MULTI-PANE UNITS TO REDUCE SUMMER HEAT GAIN

ECOLOGY
THERMAL MASS | RAMMED EARTH WALLS TO ABSORB AND RELEASE HEAT.

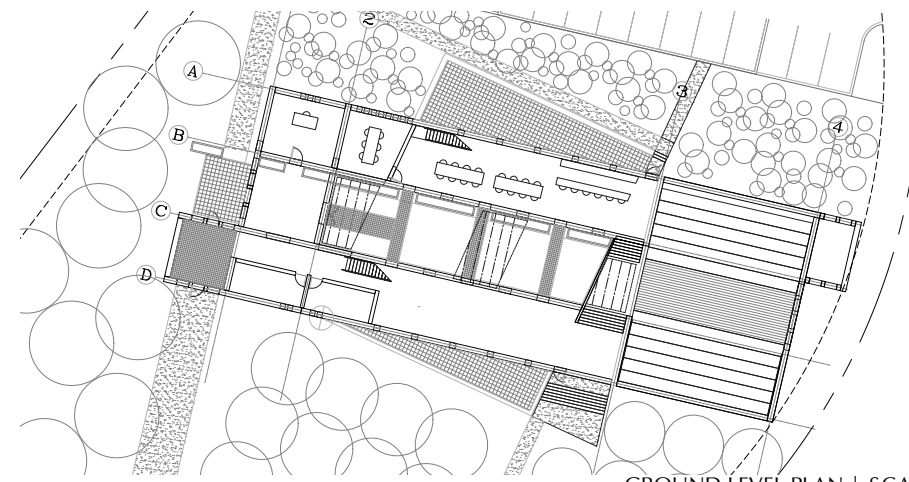
ECOLOGY
PASSIVE COOLING | ORANGE AND LEMON TREES TO SHADE SOUTHERN WALL

ECOLOGY
PAVING | POROUS PAVING TO REDUCE SURFACE PONDING OF WATER

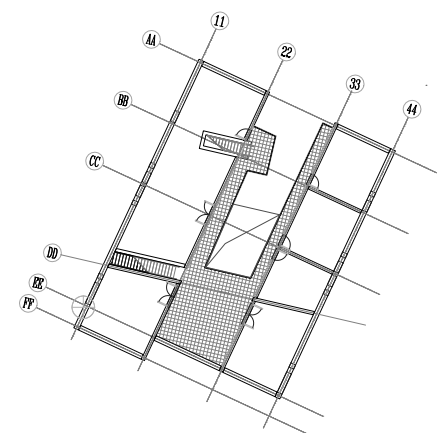
MARRAKECH, MOROCCO | Cultural Center
مركز ثقافي مراكش
design strategies | form, volume, color & texture



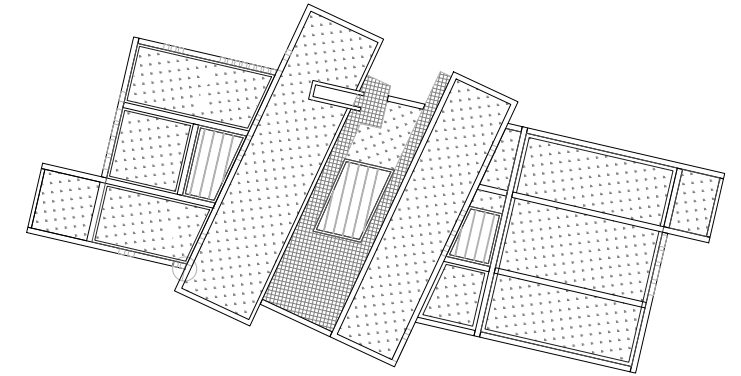
WALL SECTION | NTS



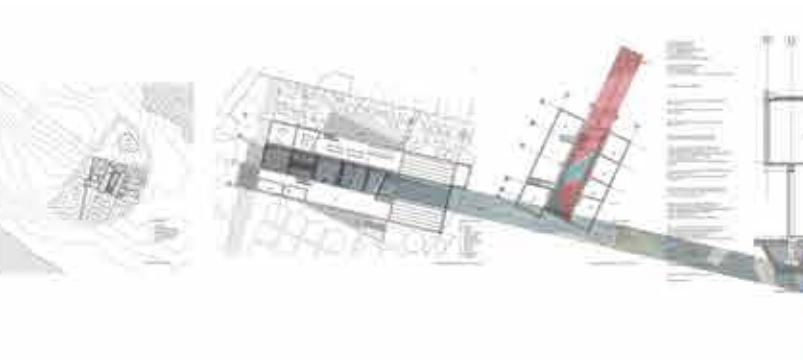
GROUND LEVEL PLAN | SCALE 4:1



UPPER LEVEL PLAN | SCALE 4:1



ROOF LEVEL PLAN | SCALE 4:1

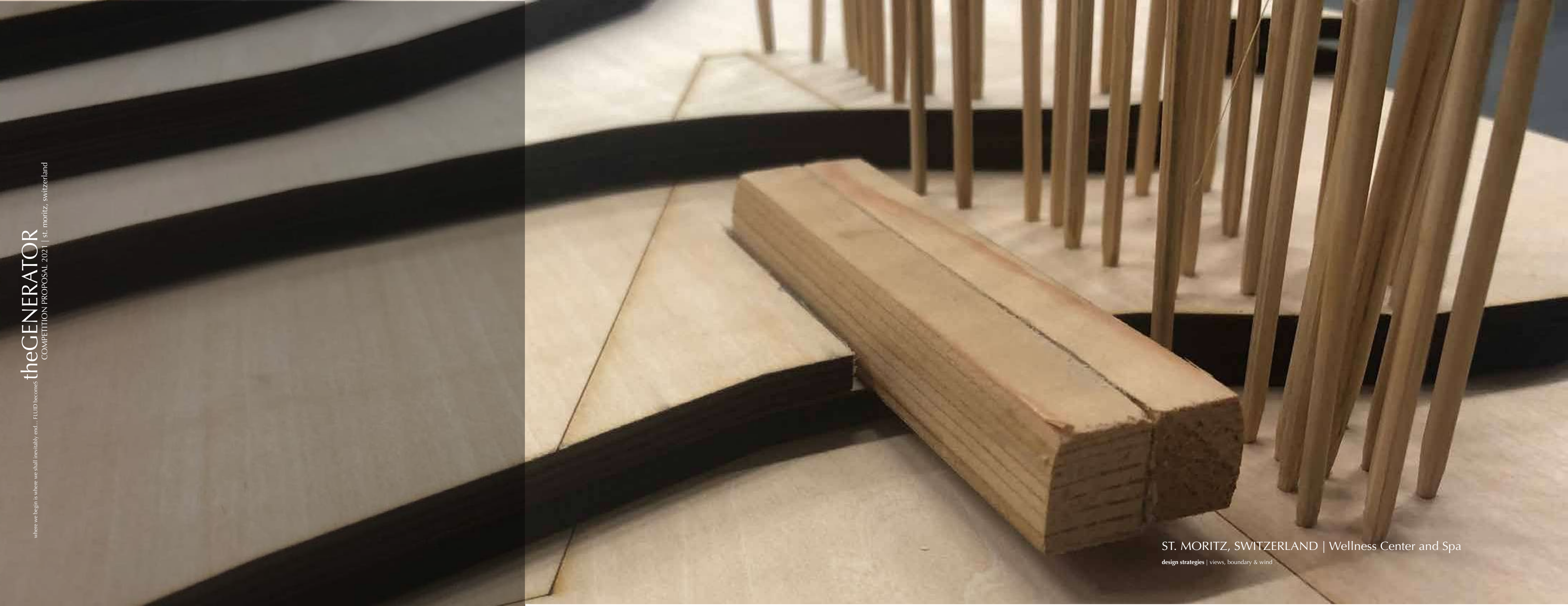


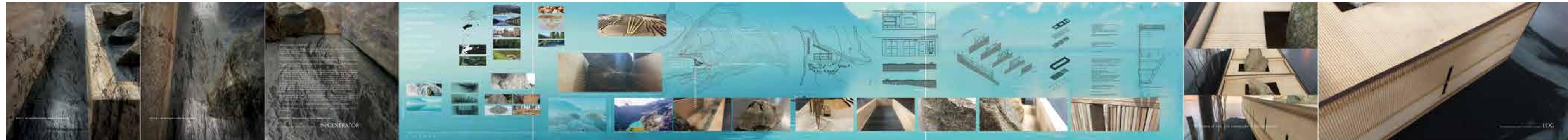
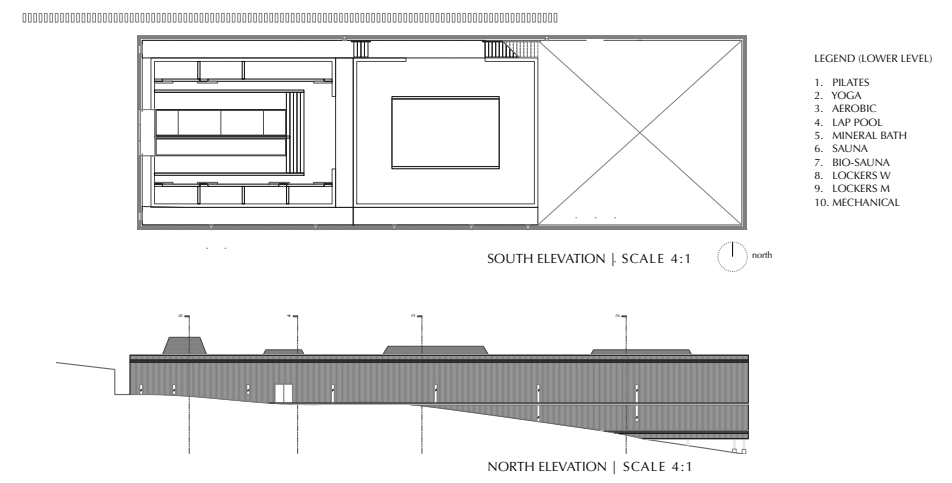
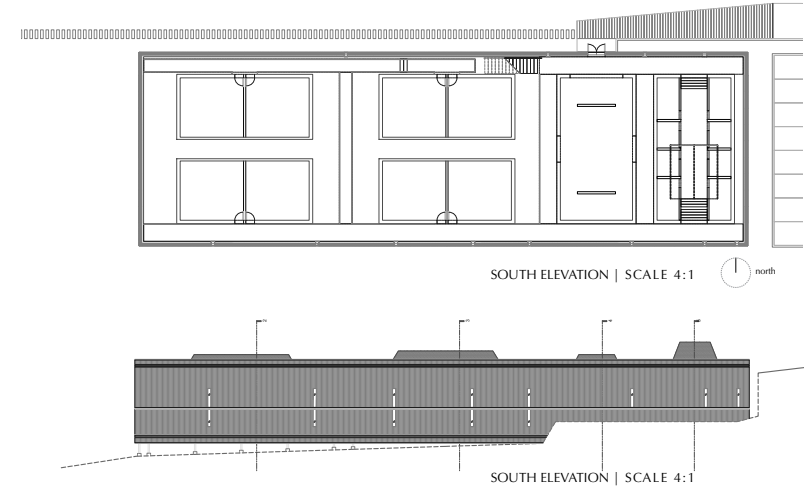
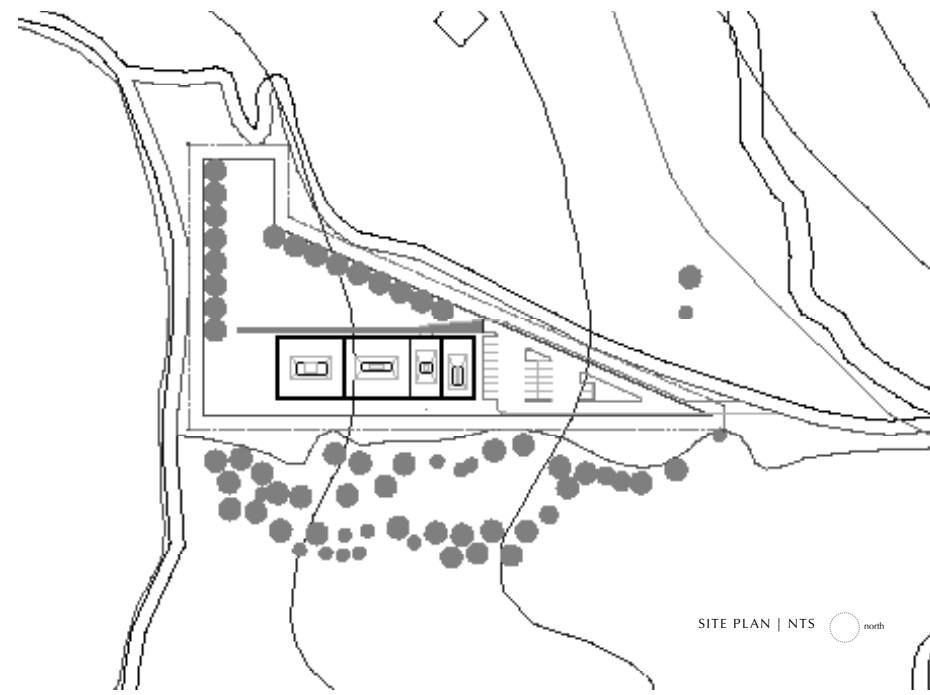
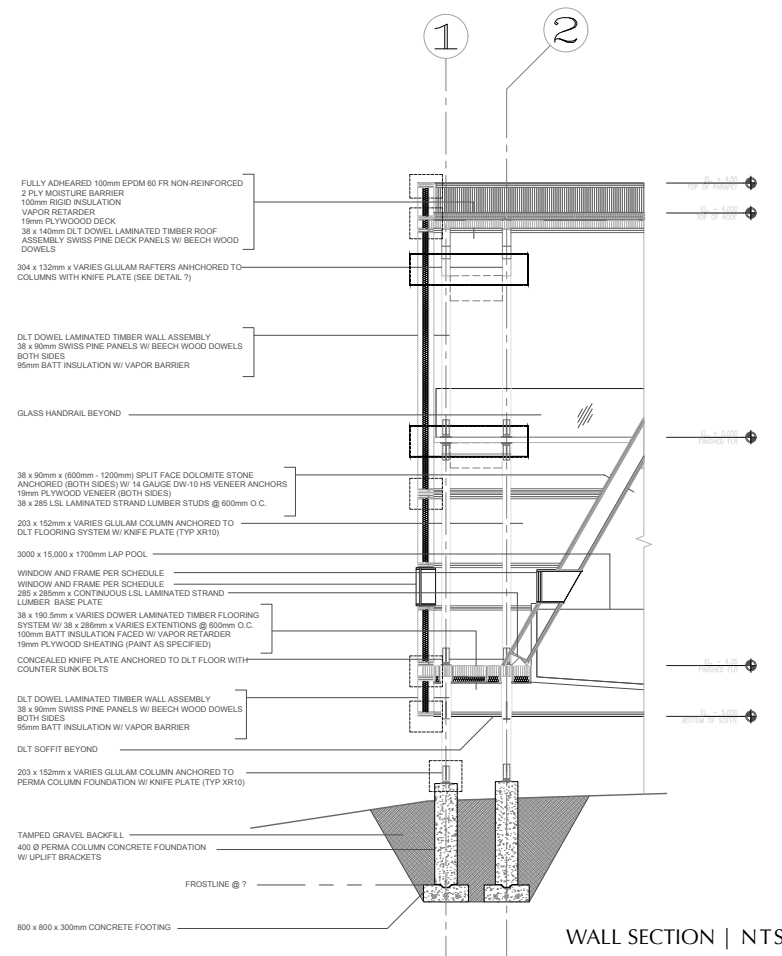
MARRAKECH, MOROCCO | Cultural Center
 شكارةم عارم حلا ةني دمل
 desig strategies | form, volume, color & texture



ST. MORITZ, SWITZERLAND | Wellness Center and Spa

design strategies | views, boundary & wind



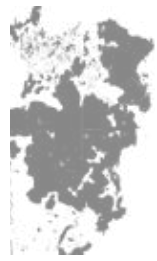


DIMMUBORGIR, ICELAND | Visitor Center

design strategies | plane, repetition & texture



map | GREENSPACE



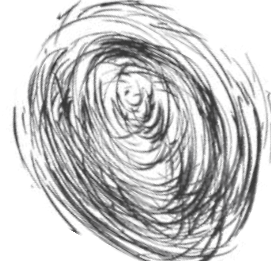
map | WATER (lake)



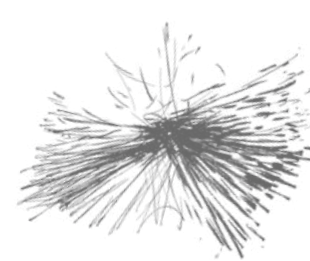
map | ROADS



force | WIND



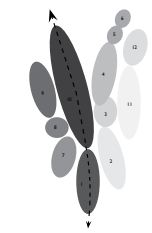
force | LIGHT



force | VIEWS (away)



form | CIRCULATION



form | BUBBLE DIA.



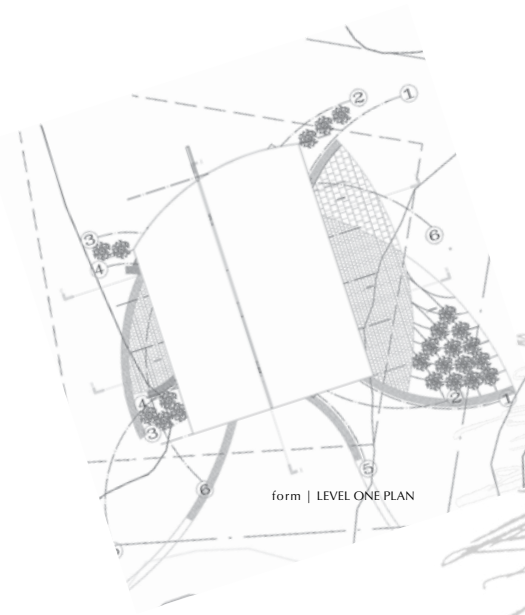
form | WALLS



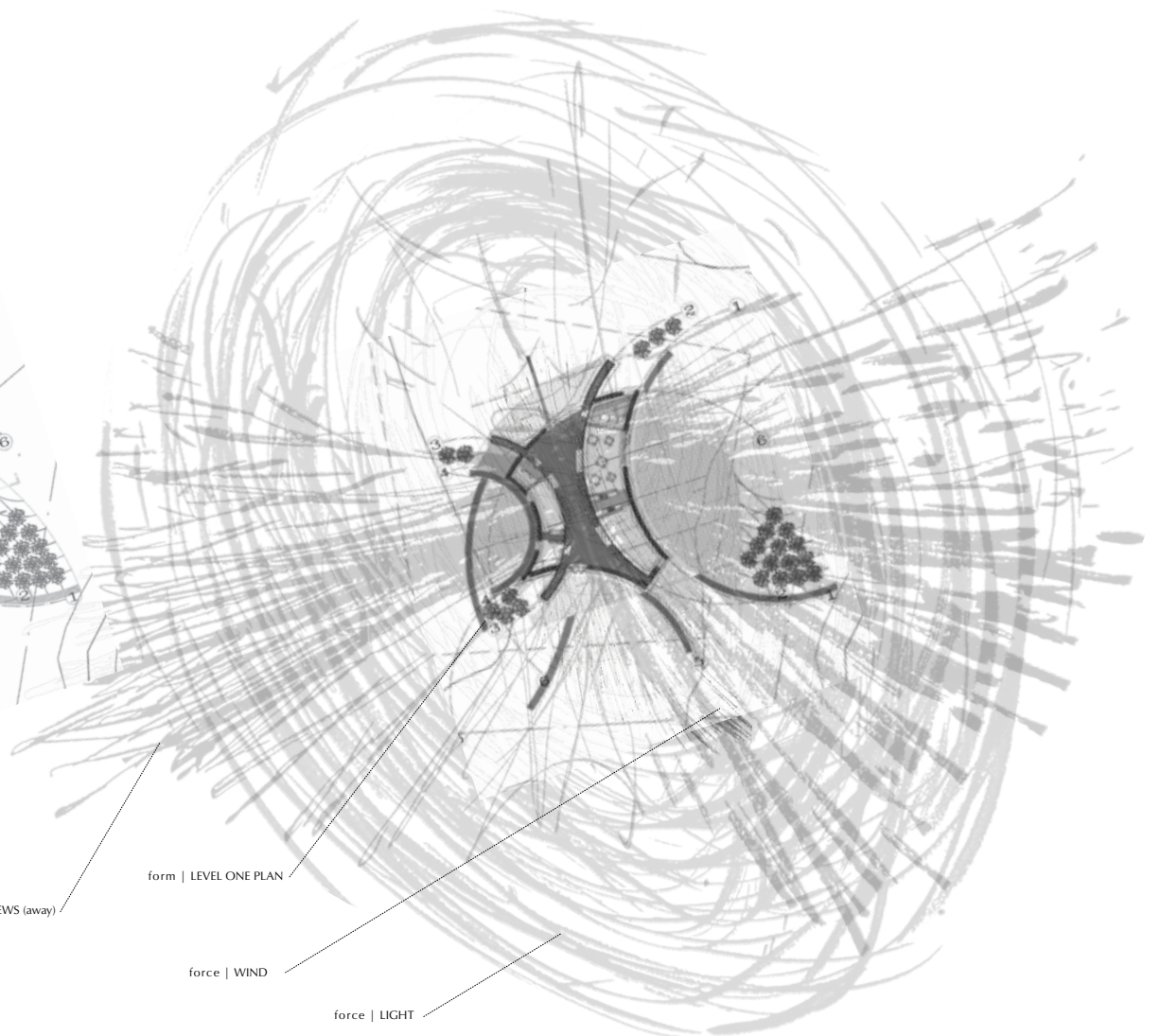
form | WALLS



form | MASSING



form | LEVEL ONE PLAN



force | VIEWS (away)

form | LEVEL ONE PLAN

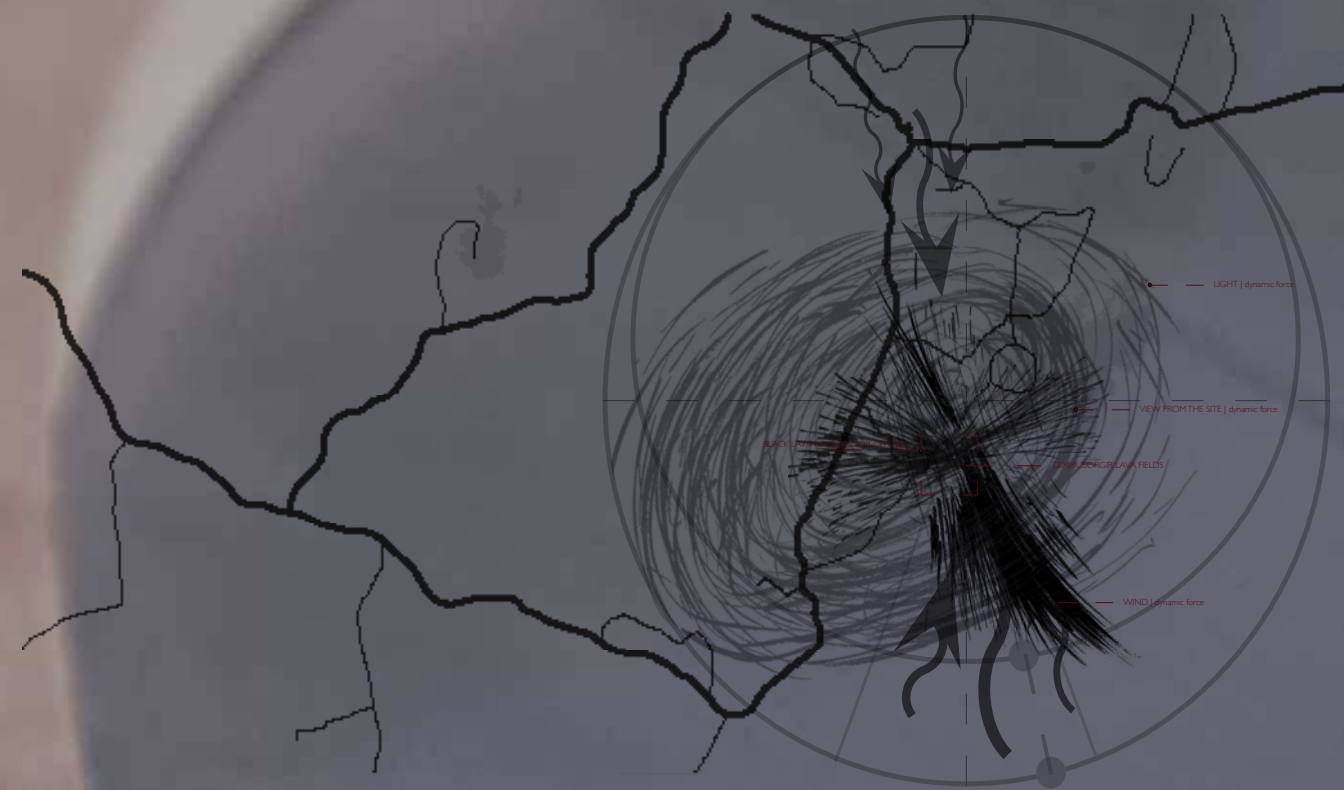
force | WIND

force | LIGHT

SITEanalysis

AMBIANCE | Pressure is a sense of energy that exist as wind, light & view which form potential moments of the membrane...

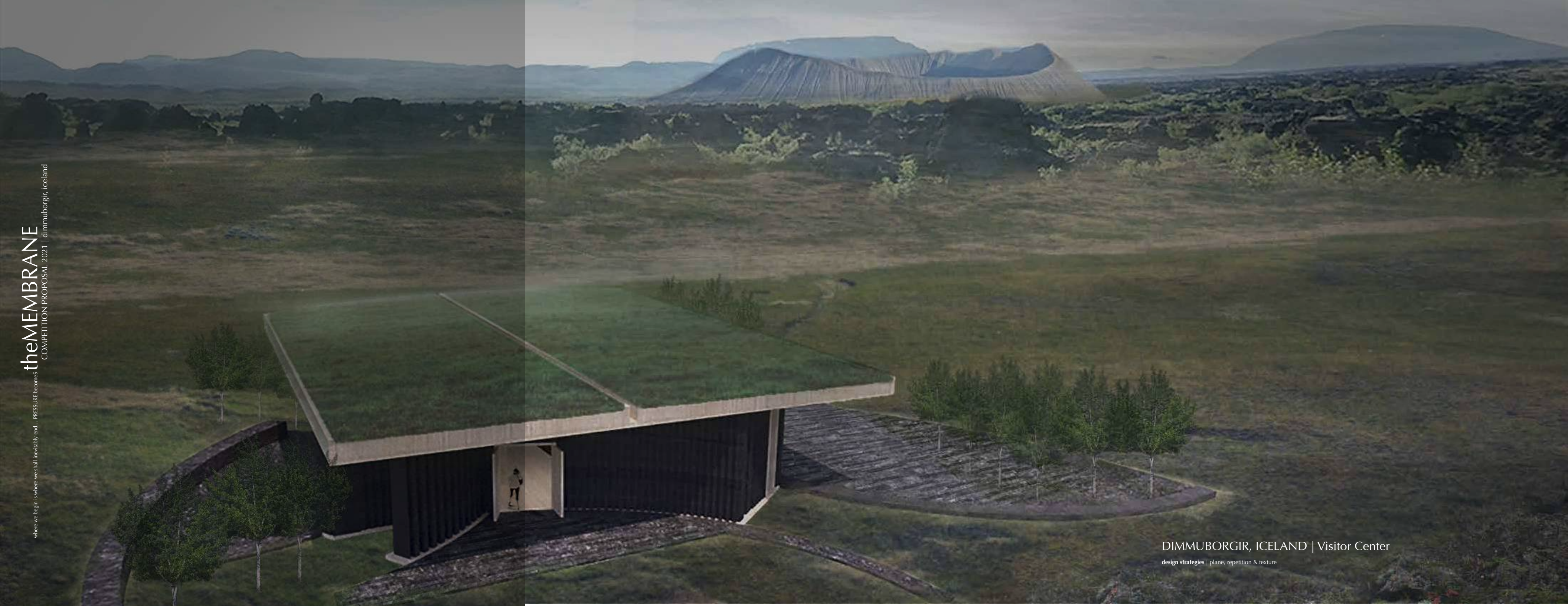
FORMhuman activities + spatial experience



DIMMUBORGIR, ICELAND | Visitor Center

design strategies | plane, repetition & texture

where we begin is where we shall inevitably end... PRESSURE becomes
theMEMBRANE
COMPETITION PROPOSAL 2021 | dimmuborgir, iceland

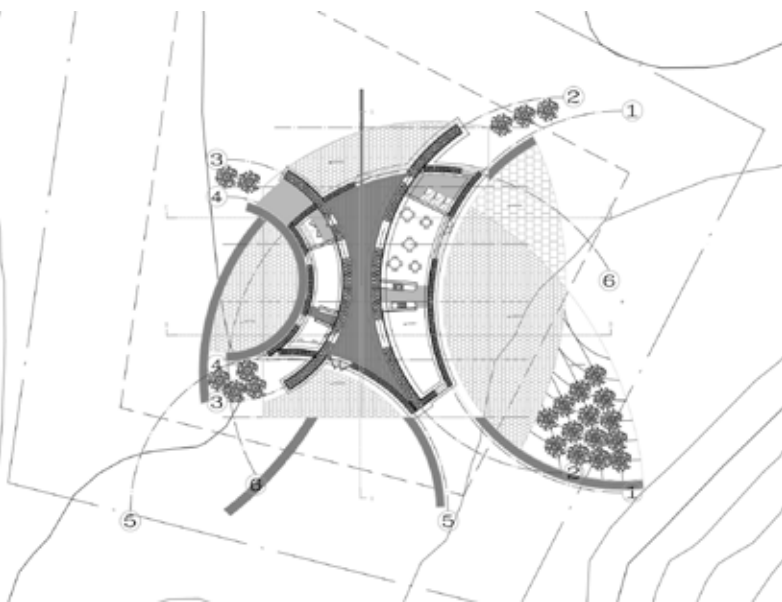


DIMMUBORGIR, ICELAND | Visitor Center

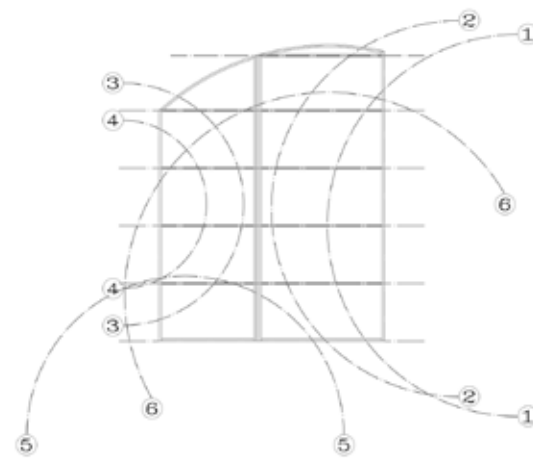
design strategies | plane, repetition & texture



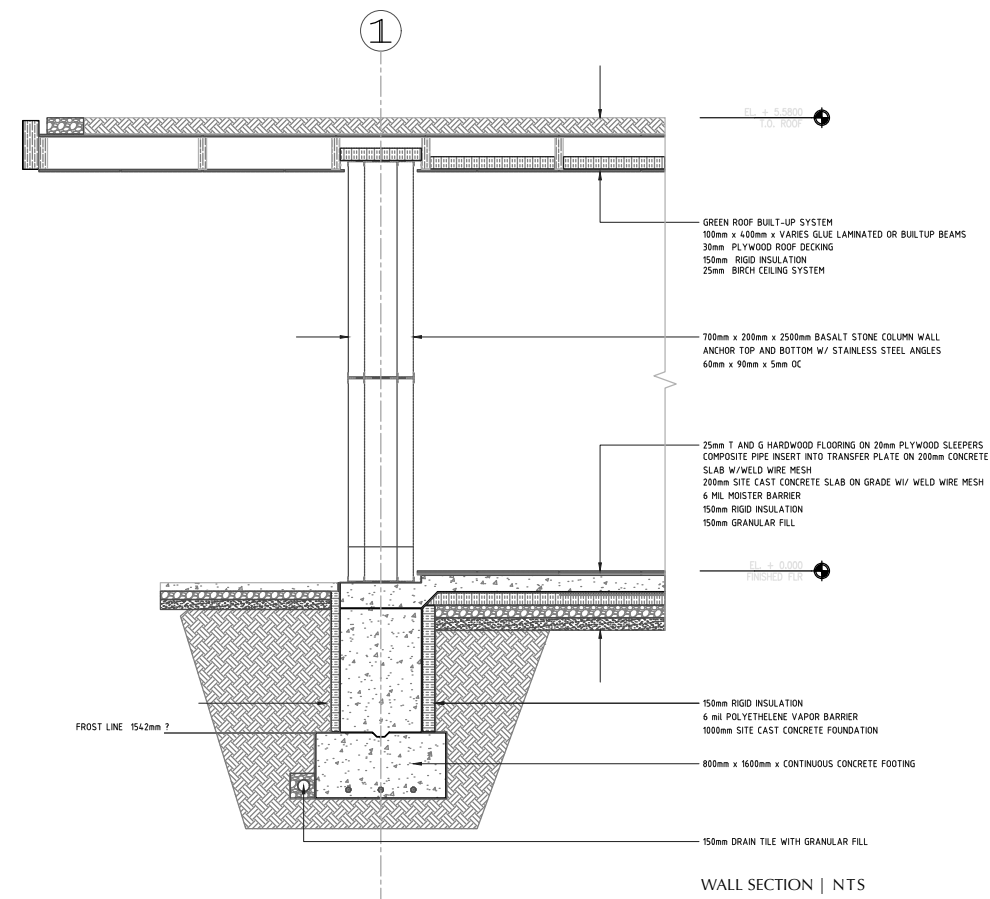
ROOF PLAN | NTS



LEVEL PLAN | NTS



PLAN (STRUCTURAL GRID) | NTS



WALL SECTION | NTS



DIMMUBORGIR, ICELAND | Visitor Center

design strategies | plane, repetition & texture



theVASE

where we begin is where we shall inevitably end... KNOT becomes

Design Administration Office 2018 | zhuhai, china



ZHUHAI, CHINA | Library Admissions & Employment Office

design strategies | void, repetition & form

TEXTURE | Bamboo structural detail... materials | glue laminated bamboo, limestone, glass

theVASE

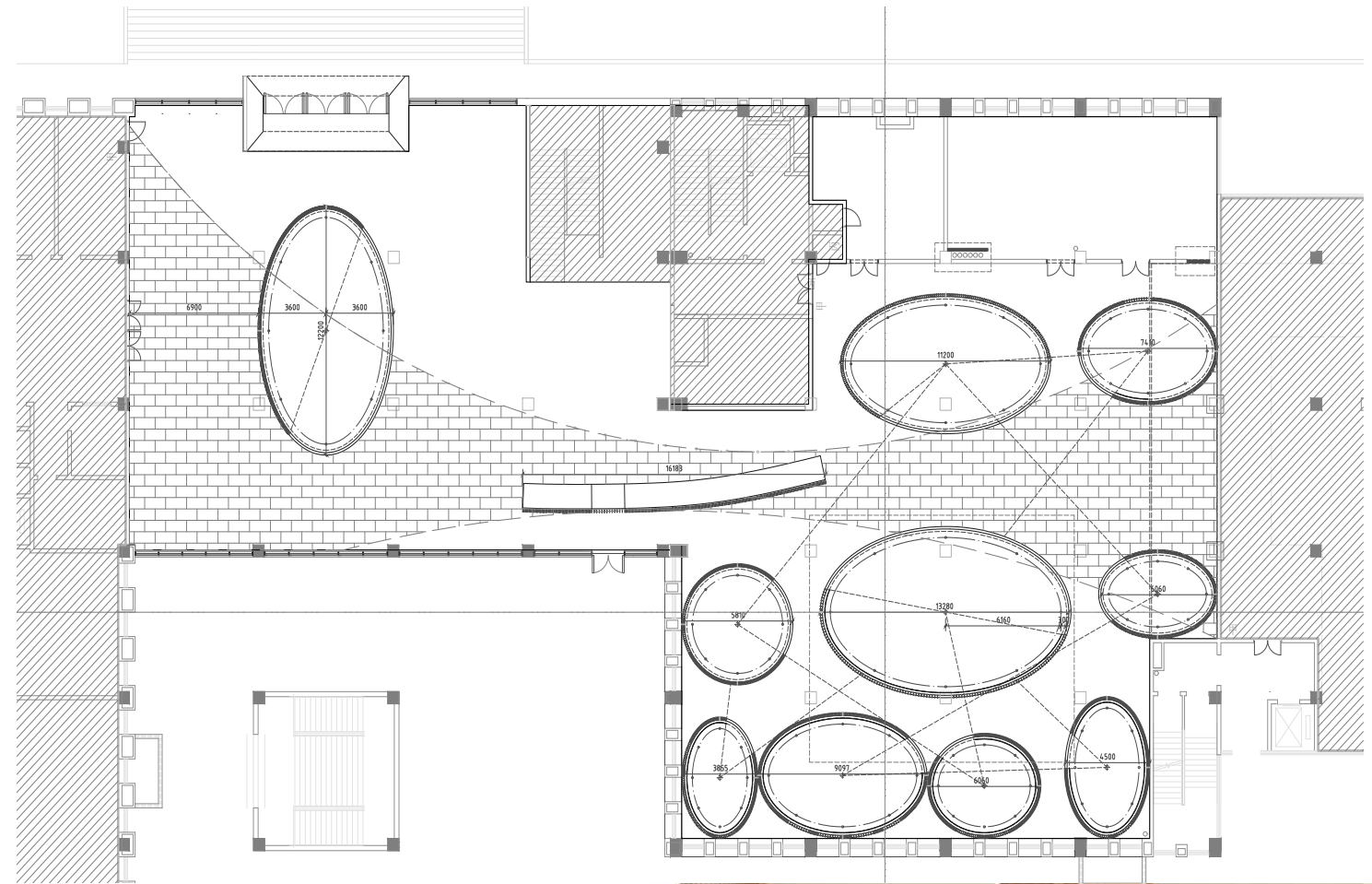
Design Administration Office 2018 | zhuhai, china

where we begin is where we shall inevitably end... KNOT becomes



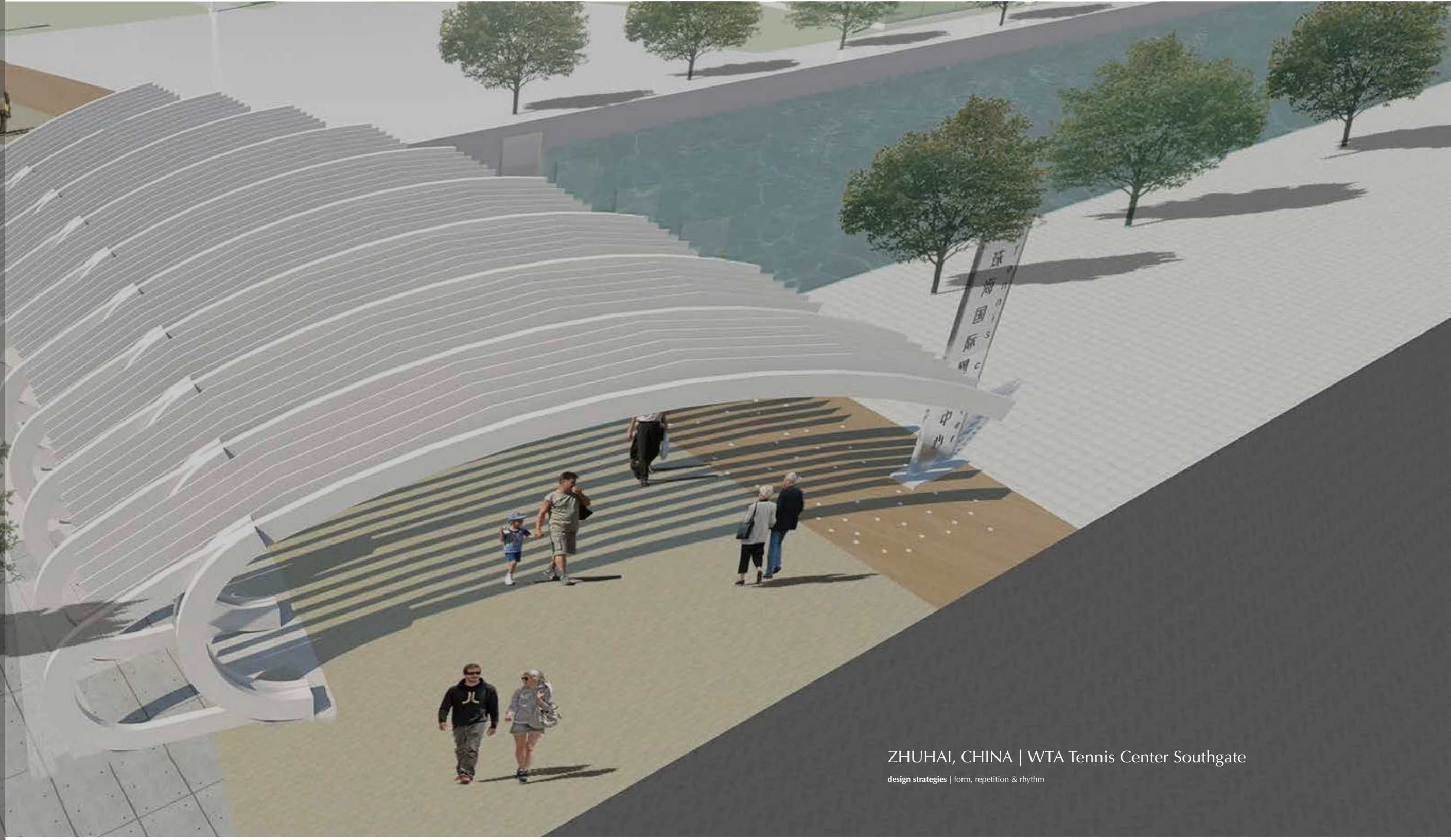
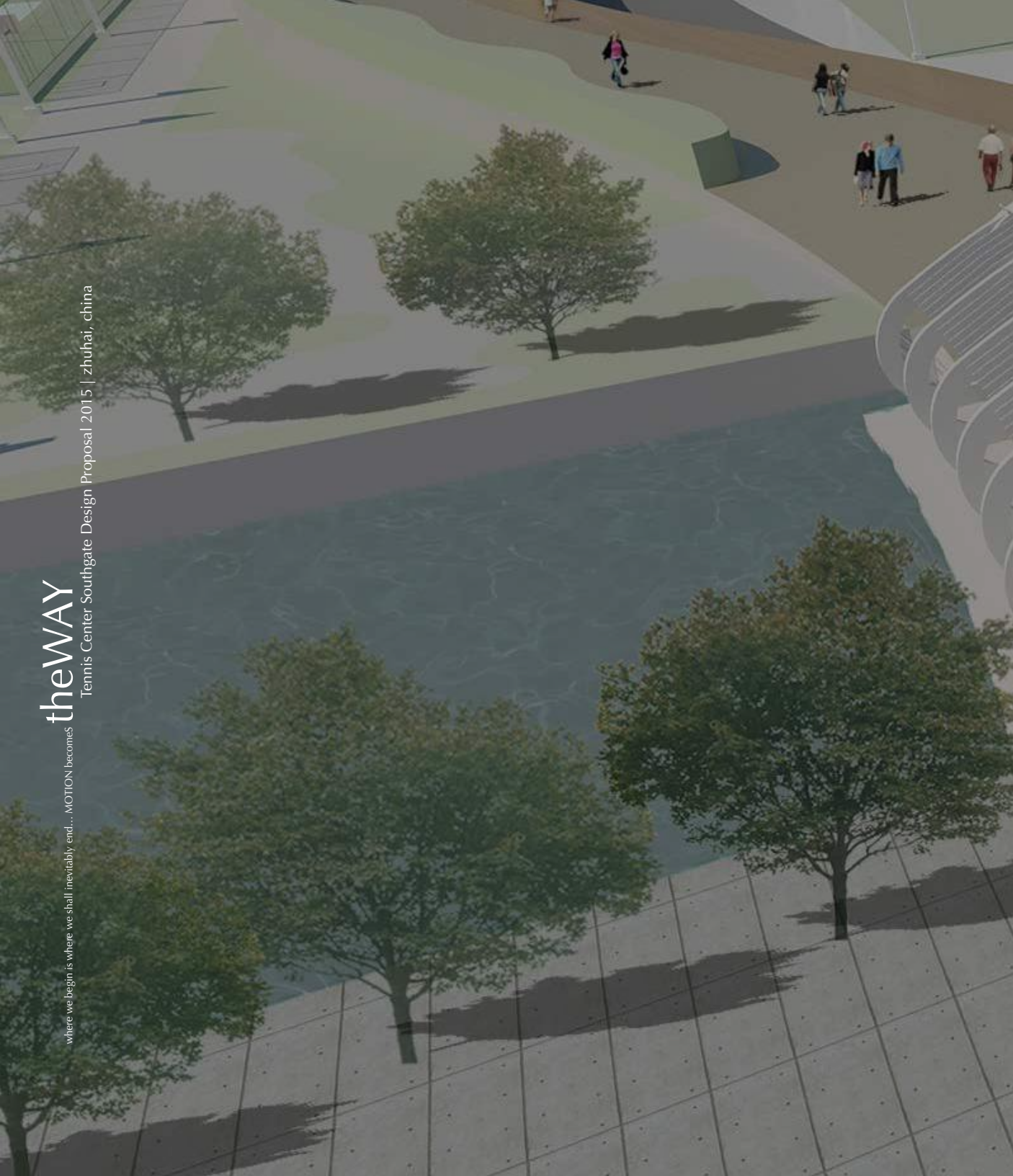
ZHUHAI, CHINA | Library Admissions & Employment Office

design strategies | void, repetition & form



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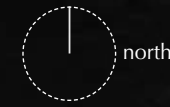




• site plan | ROCK GARDEN

• site plan | WATER GARDEN

• site plan | MEADOW GARDEN



north

ZHUHAI, CHINA | HengQin Island Landscape

design strategies | direction, void & texture







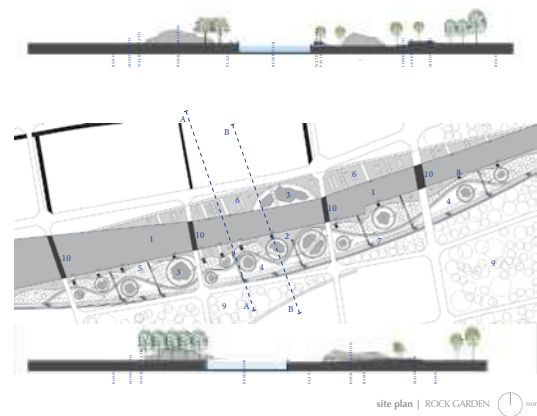
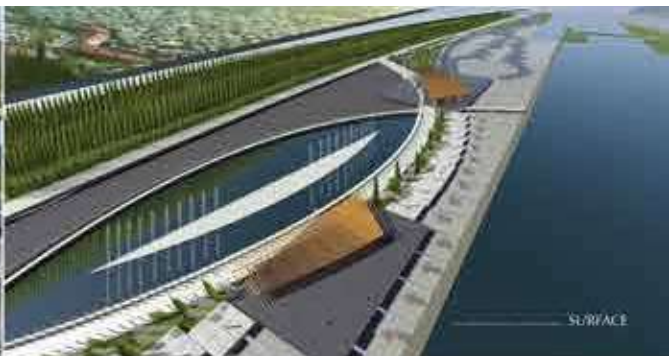
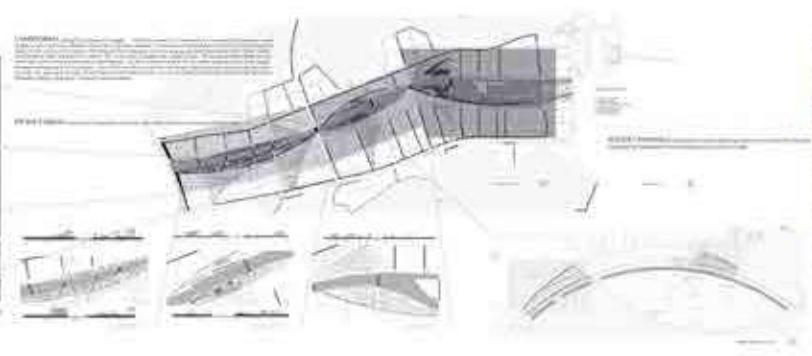
GARDEN AREA PLAN

- 1. PLATEAU GARDEN
- 2. WATER GARDEN
- 3. ROCK (MOUNTAIN) GARDEN
- 4. HENGQIN RESERVIOR
- 5. NORTH MOUNTAIN
- 6. SOUTH MOUNTAIN

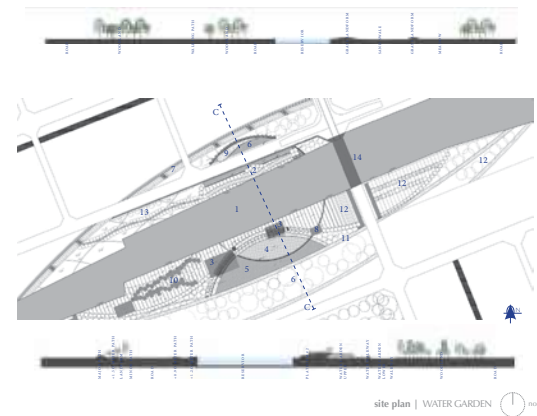




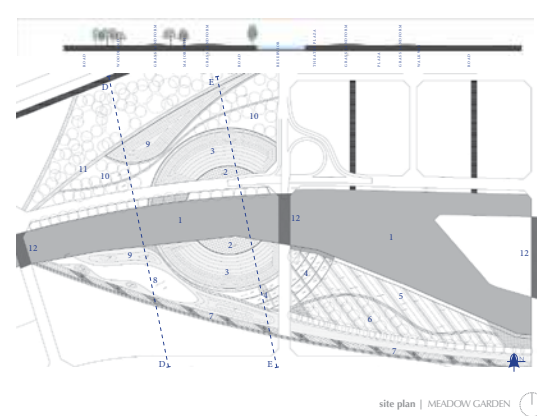
architect:
LANDFORMS
landscape:
LANDFORMS & LCA
www.landforms.com.cn



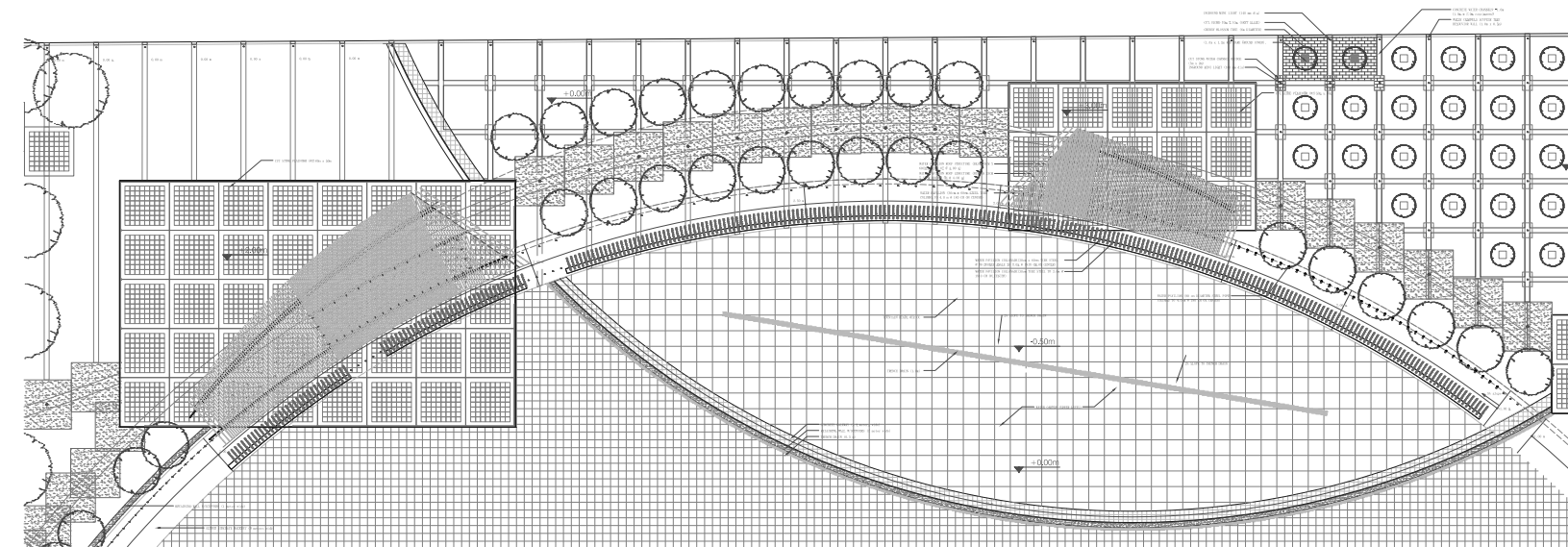
site plan | ROCK GARDEN



site plan | WATER GARDEN



site plan | MEADOW GARDEN



theINSTRUMENT

where we begin is where we shall inevitably end... LANDFORMS becomes
HengQin Island Landscape Design Proposal 2013 | zhuhai, china



ZHUHAI, CHINA | HengQin Island Landscape

design strategies | direction, void & texture

NEXT THOUGHT...beauty, conditions of
onBEAUTY

We are in search of that which locates traces, of what?
Beauty in/within to occupy the determined surfaces as imaged.
What we seek to find here is not an exploration of the unwitting.
To form beyond simplistic representations of action.
We are determining ambiances as a duality of motions as an evocation of essences...
That which is beyond sight/site/cite... the attributes?
No, the properties of said potential situate that which can emerge to form, beauty...



grounding...

Essence | The Conceptualization of Surface

What is (FORM) as a simple defined entity? (existence in the world) Surface
What is (FORM) as a conceptual thing? A conceptual form is an imagined entity as opposed to a defined form. (conditions of form) Topography
Why does (FORM) exist as an object? Erosion
How does or how can (FORM) exist in the future? Assemblage
The exploration of conceptual form...
What is the essence of ambient environments?
The essence of material formations is the temporal existence of surfaces that evoke emotional responses.

Introduction:

Does the essence of ambient environment generate/ allow for the emergence of ambient forms that evoke emotional responses? In order to experience ambient forms that which constitutes surface – as a first form – must be identified. Surface (essence) exist as mental phenomenon (property) that informs how ambient environments are perceived. The perception or sensation as such is a temporal response that meanders from a moment into time locating potential. Surfaces are topographies (what) continually becoming as a natural occurrence of contextual erosion (why). Material formations are artifacts sponsoring the actions of force (how) engendering/ allowing indeterminate energies to reveal political contours.

Surface

That which is of surfaces is never that which is nonsensical. Surface seeks the subtle sinuous responses that exist as an awareness of designed essences. Sensations formed to engage surfaces as if to experience the mind of the mindful one. Surface sensations are the essentials we seek so that we touch that which is beyond sight...

Topography

The conceptualization of surface allows for a moments of touching. Moments of touching - sensing or noticing - are a sense of particular thoughts idealized as topographies. (what) The essence of material formations (natural and un-natural formations) allows for the experience of densities. (why) Densities are particular arrangements of elements forming a tapestry of phenomena recognized as spatial forms and spatial flows. (how) The forms in-situ are determined and organized within systems of flows meandering into patterns of spatial boundaries marking edges.

Topographies are textures composed of organic and inorganic conceptual forms. The form is a complex knowable arrangement of forms – static inorganic entities – and flows dynamic – organic entities – that coexist. The form as a composite is an organic assemblage revealing a knowable pattern. That which is revealed is not a static unchanging formation of elements. Patterns identified expose the existing ambience that will inform how internalized forms become future potential or designed ambient textures.

Textures are spatial formations that exist within densities. Form, as a potential constituent element emerge as a contextual manifestation of actions. The potential affect of form is determined by the recognition of contextual elements brought forth.

Erosion

Environmental processes alter the spatial/ form condition of an existing place, landscape, building or interior generating re-formations. Context herein is determined to include any conditions that affects actions that cause an environmental change. The notion of change (erosion) is not limited to the declination of a form. The conceptual erosion as such means the emergence of form as to erode a particular spatial void lacking matter into a particular formed form.

Existing topographies are spatial formations that exist and/or exist within densities. Within a given density a variety of spatial and non-spatial forces continually act upon every and all forms. The act itself and the action itself constitute Contextual Erosion as the processes and residual accumulations of force (what) affecting existing spatial forms. Energy transitions from one spatial occurrence (spatial formation) to another as a result of cultural actions (why). What is action within a conceptual culture? Action allows for a given or potential formation to emerge re-crafting (how) (re-formation) a particular place.

Assemblage

Is sensitivity an essential property of a thoughtful formation? If the requisite quality of a form is to respond to contextual stimuli. Then the object must possess some sensitivity. But to what degree must this essence resonate so that a designer affect bodies? If it lacks sensitivity, one would not be responsive. The inability to internalize or acquire requisite stimuli would render one incapable of making appropriate judgments. Sensitivity allows one to make judgments regarding the form within time as an expanse of formations.

Assemblage as material formations emerge from cultural actions of force that encourage/ inspire indeterminate energies to reveal contextual contours as sensed. Artifacts as such are the identification of sense responses regarding a particular place. Artifacts are the conceptualization of thoughts into a sensible form that addresses three fundamental conditions. The first condition being the interpretation regarding “place” as an ambient environment. The second condition being the identification of essences that of which the embodiment of form exists. The final requisite condition deemed fundamental for the emergence would be recognition of ideas as a sensible formation. As material formations, they emerge from cultural actions of force that encourage/ inspire indeterminate energies to reveal contextual contours as sensed. Artifacts as such are the identification of sense responses regarding a particular place. The form of response identified reveals the essence of the “place.” The resulting identity has the potential to become a sensible re-formation as if to be an ambient form.

thinking...

Surface | **Methodology**

The Essence of Thoughts | **The Assemblage**

Thoughts essential to understanding surfaces as composition of bound essences that evoke a particular ambiance regarding. Each essence (poster) captures a mood (feeling) that is essential to the recognition of ambiance as potential. An essence identifies a particular core property that is essential for a thing to be what it is, place.

Ambiance | place
the identification of a sense response

feeling. IDENTIFY | the essence of a particular place

feeling. IDENTITY | the cultural artifact that marks the terrain in time

feeling. IDENTIFICATION | the root form of thought from which time is bridged

Essence | typology
the inherent nature of an identified form

form. POTENTIAL | the essence form as a recognition of intentionality

form. IDEAL | the essence of form as an sculpted sensation of textures

form. DETERMINED | the conceptualization of thoughts as an organized entity

Surface | program
the embodied phenomena as a potential moment

experience. TEXTURE | the existence of materials as a interpretation of place

experience. LIGHT | the essence of light as a presence revealing the textural nature within

experience. AMBIENT | an artifact that is potential material formation emerging within existing topographies derived from cultural actions.

grounding...

Surface | **Keynotes**

The Assemblage | language

All design work seeks to idealize a set of conditions from which a coherent whole may emerge. The conceptualization of abstract singular conditions can establish a framework of thought revealing a concise awareness of the logical structure of a given work. Work is conceived as a strategic assemblage of thoughts that cohere.

What does each abstraction become as a conceptual form?

PLACE
Textures as patterns... feeling

As The Contextual Environment That Constitutes The Site Within Its Extended Frame Of Reference.

Question One | What is the place as a conceptual texture?

TPOLOGY
Spatial Objects... forming

The conceptualization of the project as an idealized entity of focused thought. The entity as identified shall reflect that which informs the perception of the type as combined or dismantled.

Question two | what is the project as a singular conceptual form of thought?

PROGRAM
Dynamic Movement... experience

The conceptual arrangement of spatial events that become a sensible form (ideal).

Question Three | what is the ideal form?

the logical structure of work... the **assemblage**

grounding...

place | typology | program

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