



ground | grounds | grounding

www.surfacestudio.org | Json Bailey NCARB, AIA

grounds...





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

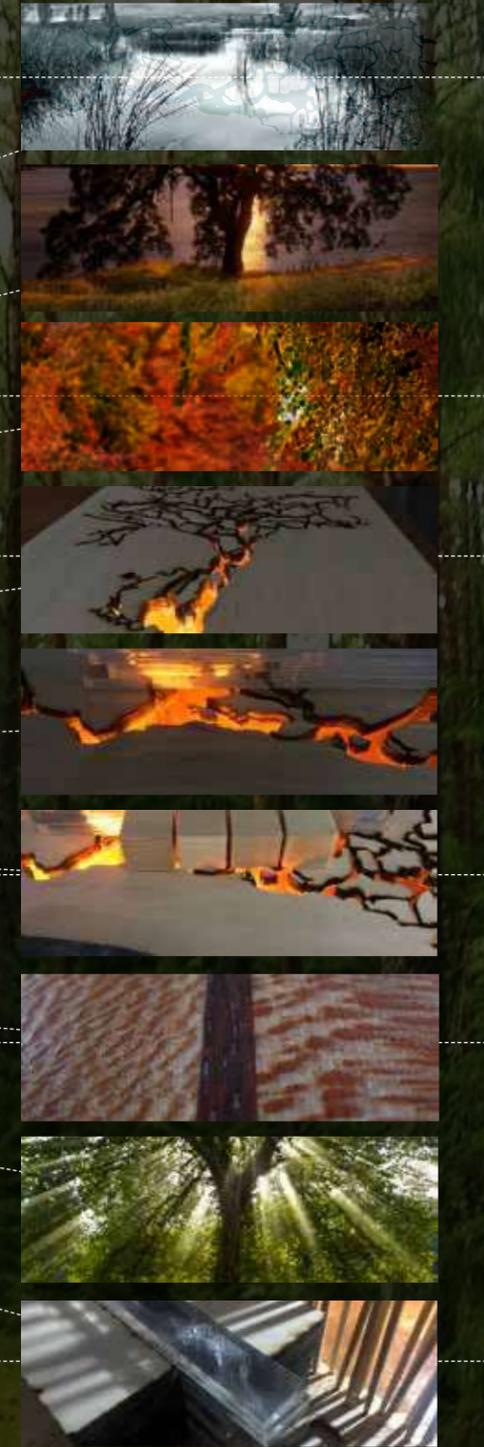
form. DETERMINED | the conceptualization of thoughts as an organized entity

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**.

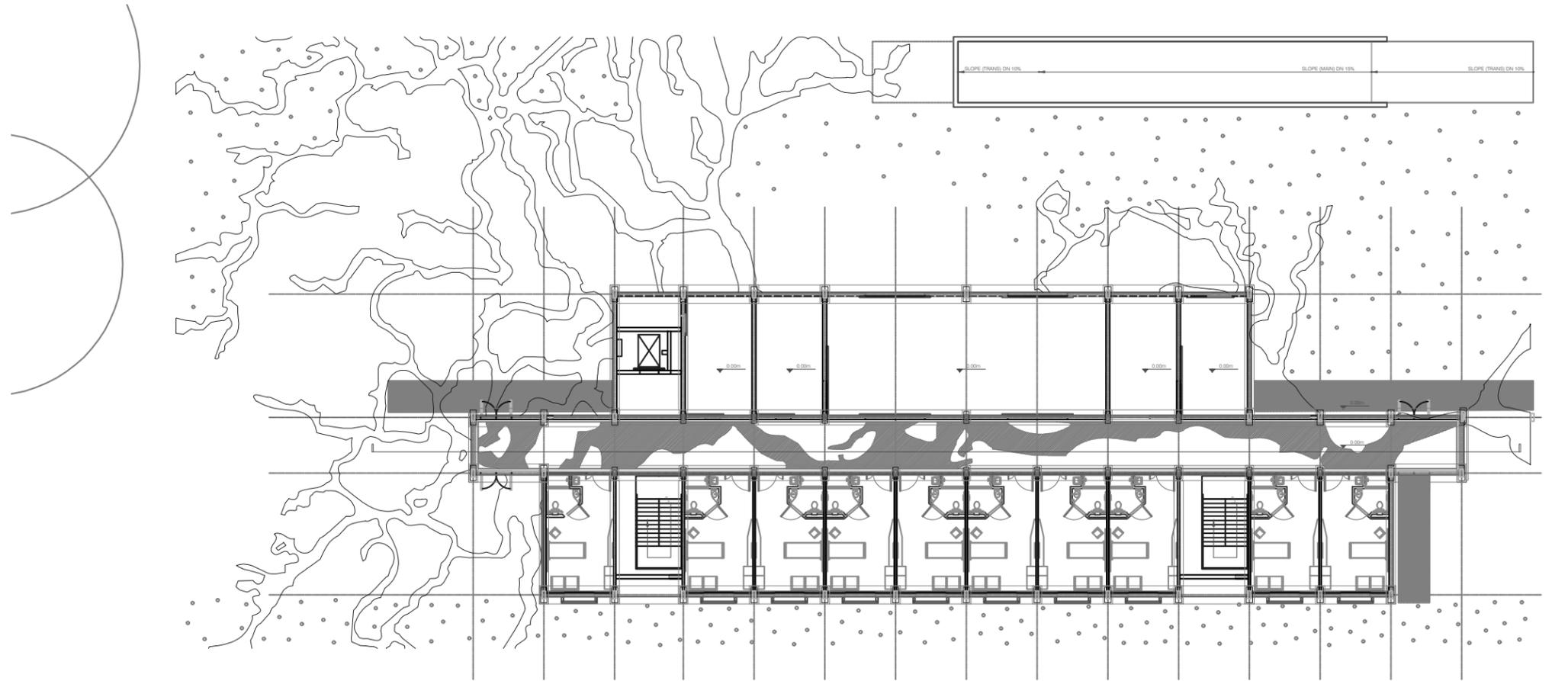
essence.IDEAL | the form as imagined is a sinuous **confluence** emitting light.

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 speckeld **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**.



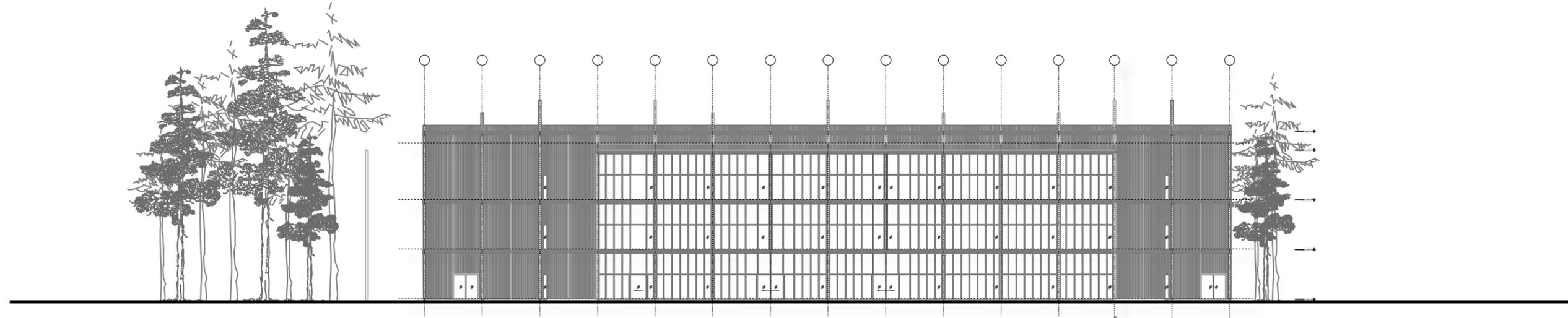
GROUND PLAN | scale 1:500



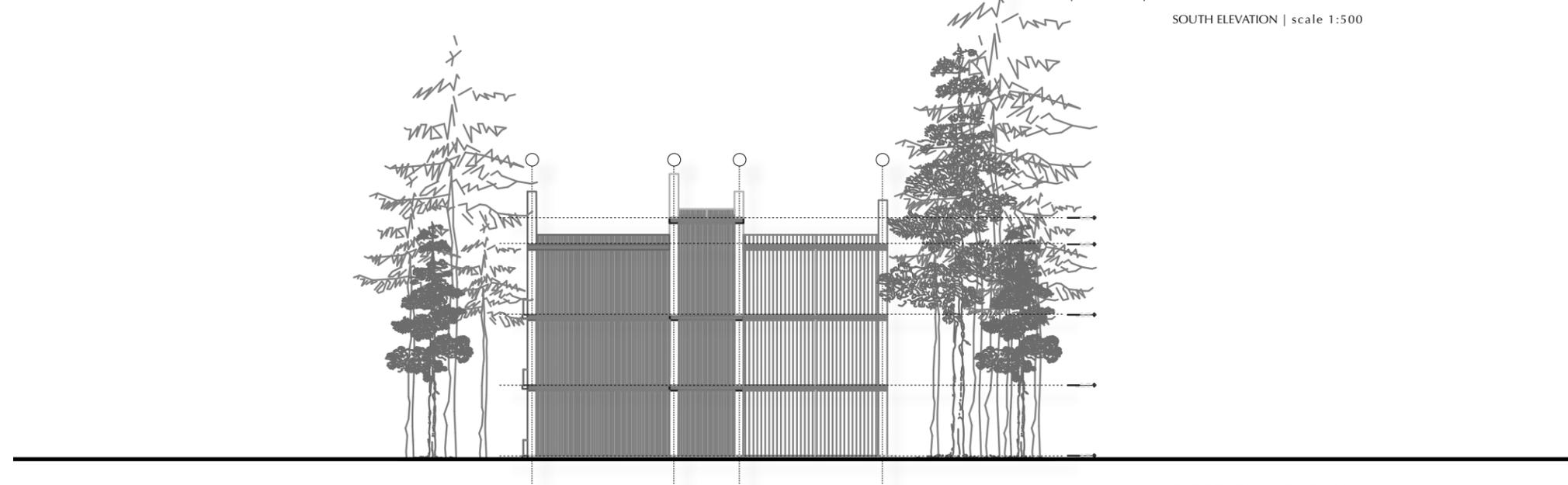
SACRAMENTO, CALIFORNIA | Youth Hospice
design strategies | concentration, form, repetition, texture & void



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



SOUTH ELEVATION | scale 1:500



EAST ELEVATION | SCALE 1:500

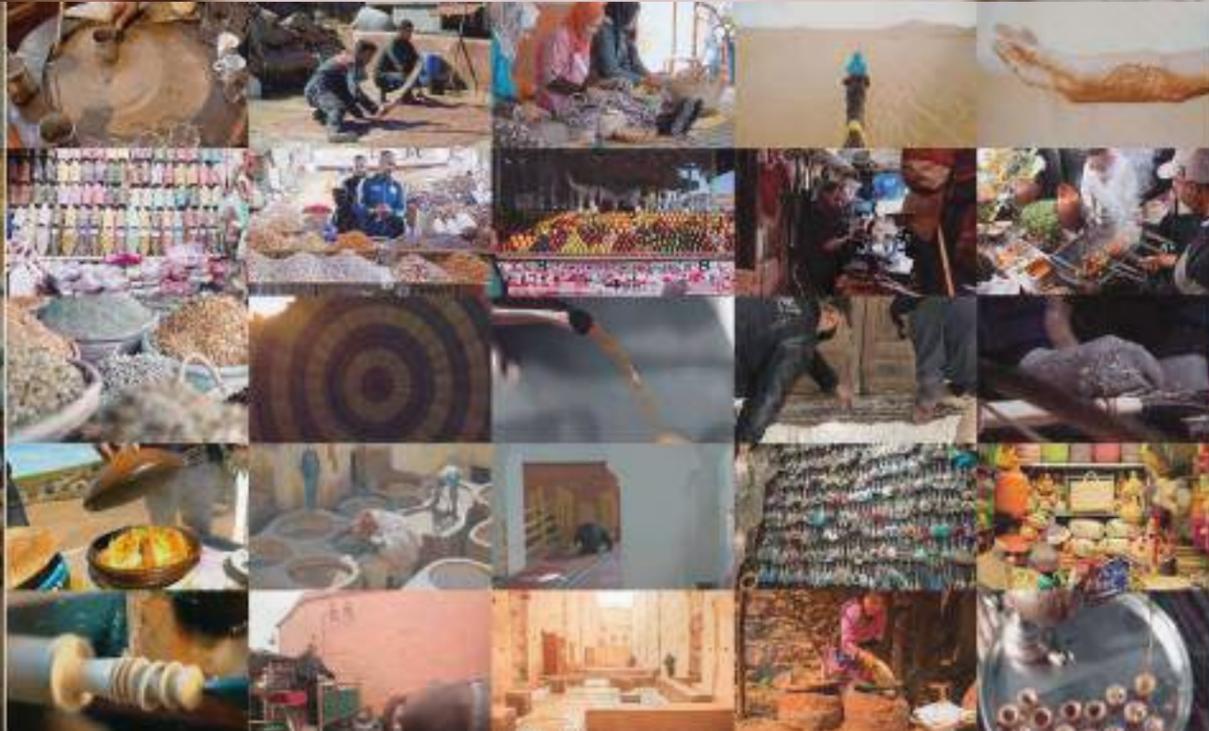
SACRAMENTO, CALIFORNIA | Youth Hospice
design strategies | concentration, form, repetition, texture & void





MAPimage | cultural fabric of morocco...MARRAKECHIANS

FABRIC | the essence of Morocco.



MAPimage | cultural fabric of morocco...CULTURAL ACTIVITIES

CARPET | people as cultural artifacts.



MAPimage | cultural fabric of morocco...CULTURAL FORMS

LOOM | the architectural object.

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

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 - **شركارم عارم حل اذني 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

شركارم عارم حل اذني دم ل
desig strategies | form, volume, color & texture



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

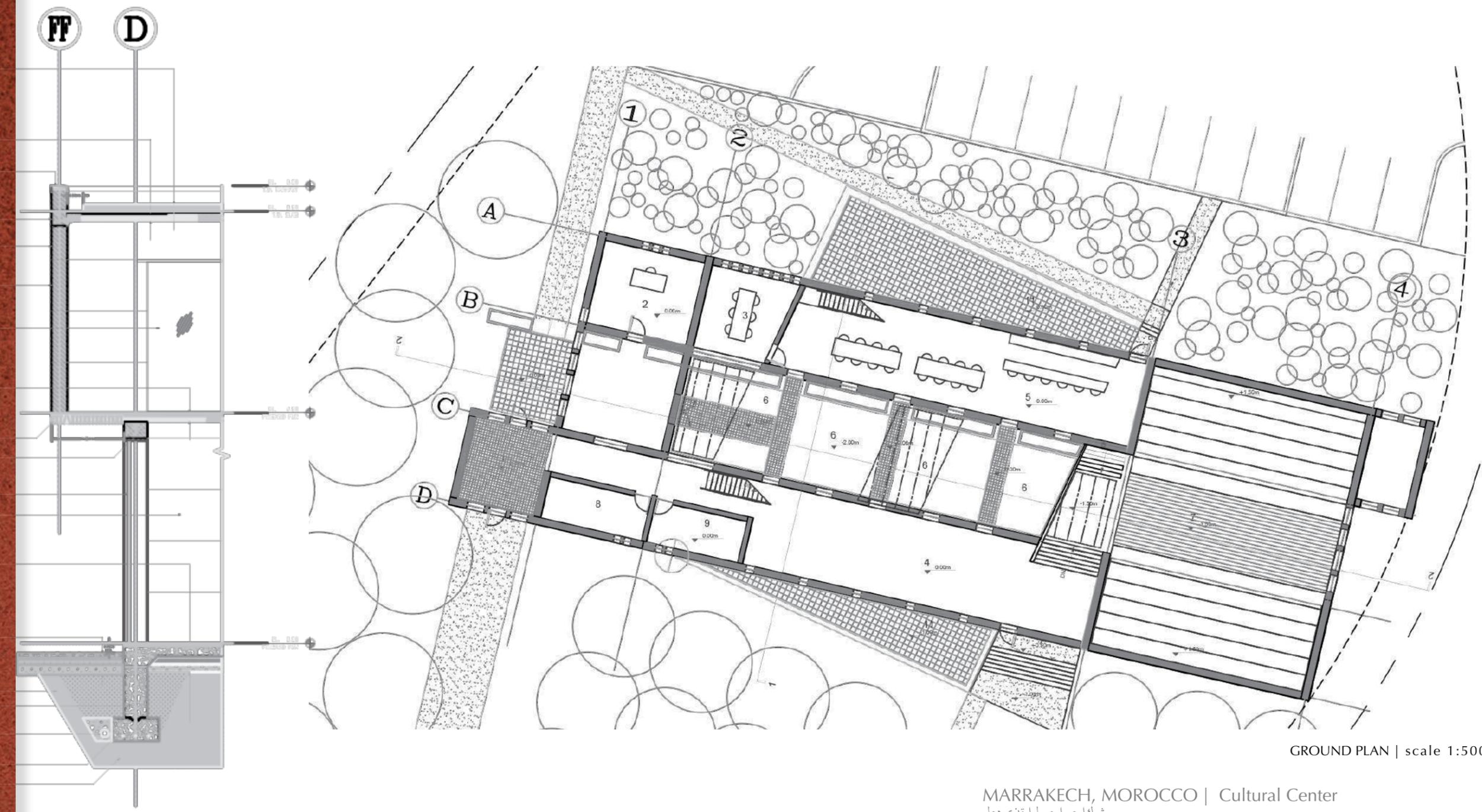


the ROOM
COMPETITION PROPOSAL FOR
MARRAKECH, MORROCCO

MARRAKECH CULTURAL CENTER
شركاء ارم ج ل اة ن ي د م ل
design strategies | form, volume, color & texture

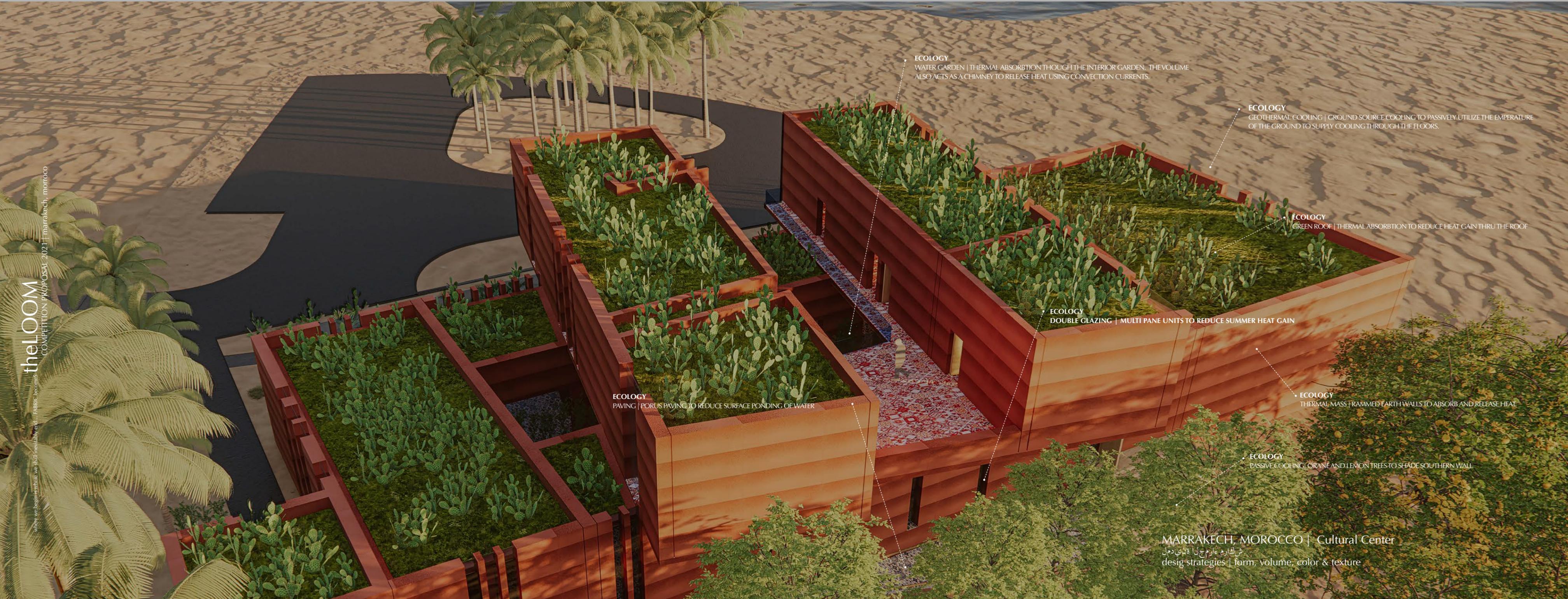


- GREEN ROOF ASSEMBLY
 - 12.7mm SEDUM MAT
 - 30.1mm GREEN ROOF SOIL
 - 50.8mm NEEDLED MINERAL WOOL
 - 25.4mm HONEYCOMB
 - 5.08mm DETENTION LAYER
 - 0.30mm WATERPROOFING MEMBRANE
- 50.8mm CONCRETE ROOF DECK
 - 12.7 PLYWOOD SHEATHING
 - 12.7mm ACOUSTICAL MAT
 - 50 x 101.6mm DOWER LAMINATED TIMBER ROOFING SYSTEM
- 24ga FORMED METAL SNAPLOCK COPING W/ CONT. CLEAT BOTH SIDES
 - CONTINUOUS WOOD BLOCING SLOPED 1" PER FOOT MIN.
 - 2x WOOD NAILERS
- 302mm x CONTINUOUS RAMMED EARTH REINFORCED BOND BEAM
- 302mm RAMMED EARTH WALL W/ MATS #4 REBAR @ 457mm O.C.
- 302mm RAMMED EARTH WALL W/ MATS #4 REBAR @ 450mm O.C.
- 1000mm x 3000mm x 28mm SEALED DOUBLE GLAZED WINDOW WOOD/ALUMINUM FRAME
- 150mm x 152mm x 20mm CERAMIC MOSAIC TILE
 - 12.7mm LATEX PORTLAND CEMENT (THIN SET)
 - 3.18mm TEMP.ZONE ELECTRIC RADIANT COOLING SYSTEM
 - 5.54mm CEMENTITIOUS SELF-LEVELING
 - 12.7mm ACOUSTICAL MAT
 - 50 x 101.6mm DOWER LAMINATED TIMBER FLOORING SYSTEM
- (50 x 101.6mm & 50 x 139.7mm) FLUTED DOWER LAMINATED TIMBER BOFFIT SYSTEM
 - 450mm x CONTINUOUS RAMMED EARTH REINFORCED BOND BEAM
- 1000mm x 3000mm x 28mm SEALED DOUBLE GLAZED WINDOW WOOD/ALUMINUM FRAME (PER SCHEDULE) WALL BEYOND (RAMMED EARTH)
- 150mm x 152mm x 20mm CERAMIC MOSAIC TILE
 - 12.7mm LATEX PORTLAND CEMENT (THIN SET)
 - 3.18mm TEMP.ZONE ELECTRIC RADIANT COOLING SYSTEM
 - 5.54mm CEMENTITIOUS SELF-LEVELING
 - 12.7mm ACOUSTICAL MAT
 - 200mm CONCRETE SLAB W/WELD WIRE MESH
- 220mm x 112.5mm x 80mm PERVIOUS BRICK PAVERS (ARMSTRONG #32 ANTIQUE AND #41 CARIBBEAN)
 - 25mm SAND SETTING LAYER (PERMABLE)
 - 150mm PERMIABLE GRANULAR FILL
 - 300mm PERMIABLE SUB-BASE OPEN GRADED AGGREGATE
- TAMPED GRAVEL BACKFILL
- 4500 x CONT. REINFORCED CONCRETE FOUNDATION (SEE STRUCT.)
- 150mm DRAIN TILE WITH GRANULAR FILL
- 800 x 800 x 300mm CONCRETE FOOTING
- COMPACTED EARTH



GROUND PLAN | scale 1:500

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



where we begin is where we shall inevitably end... FABRIC becomes the LOOM
COMPETITION PROPOSAL 2021 | marrakech, morocco

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 | PORUS PAVING TO REDUCE SURFACE PONDING OF WATER

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



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



map | GREENSPACE



map | WATER (lake)



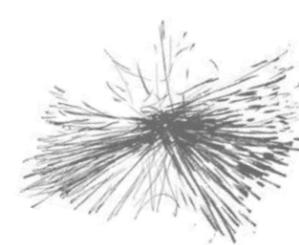
map | ROADS



force | WIND



force | LIGHT



force | VIEWS (away)



form | CIRCULATION



form | BUBBLE DIA.



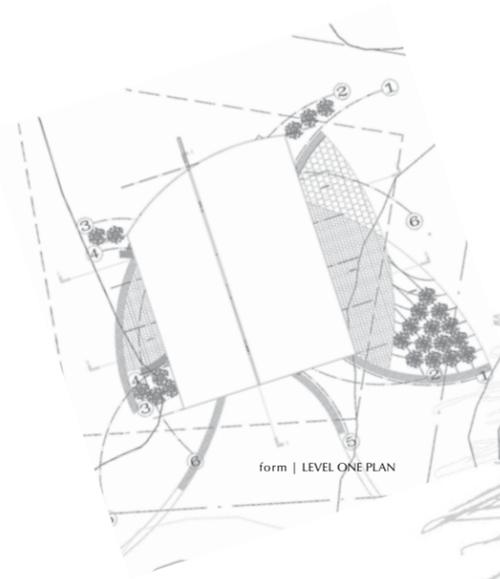
form | WALLS



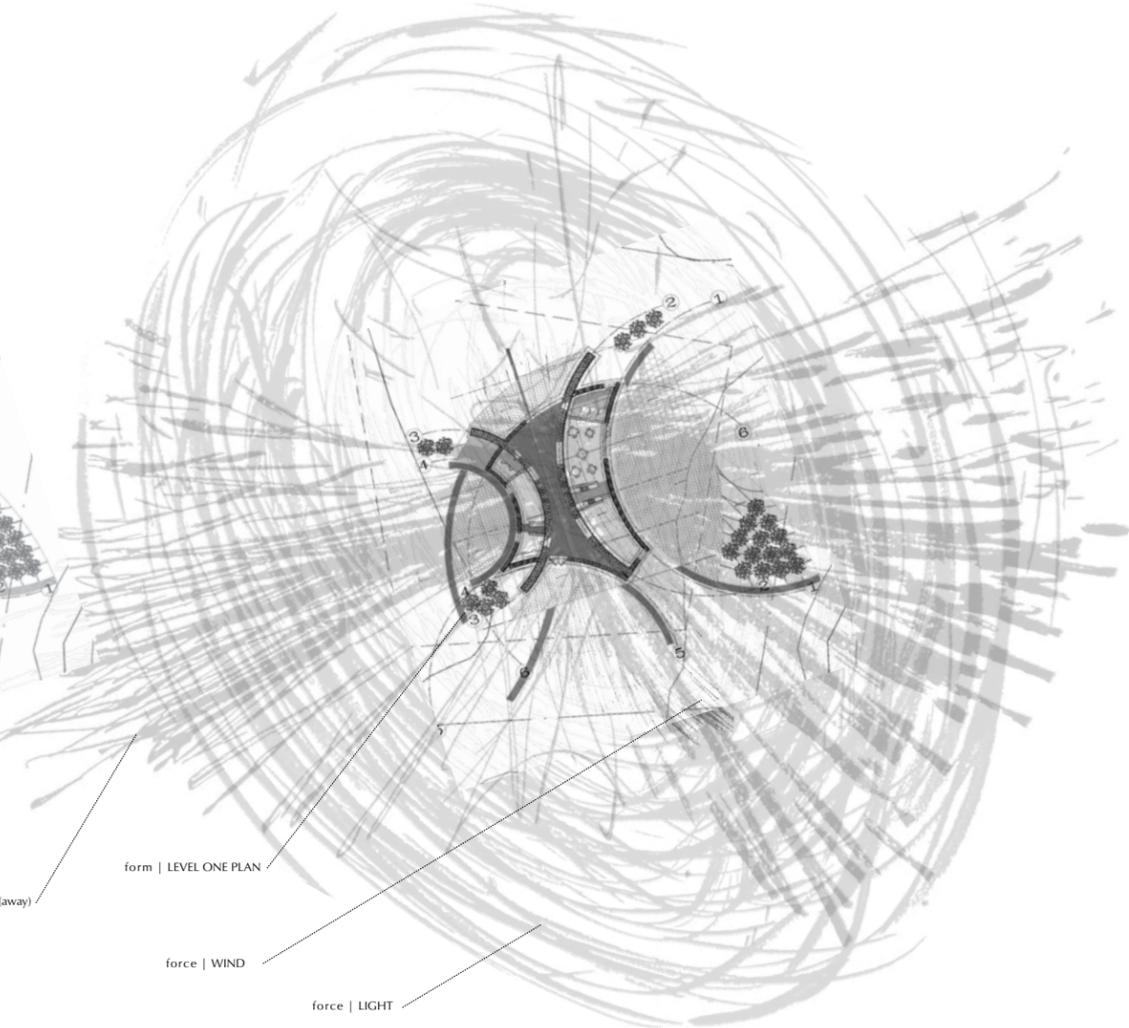
form | WALLS



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

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



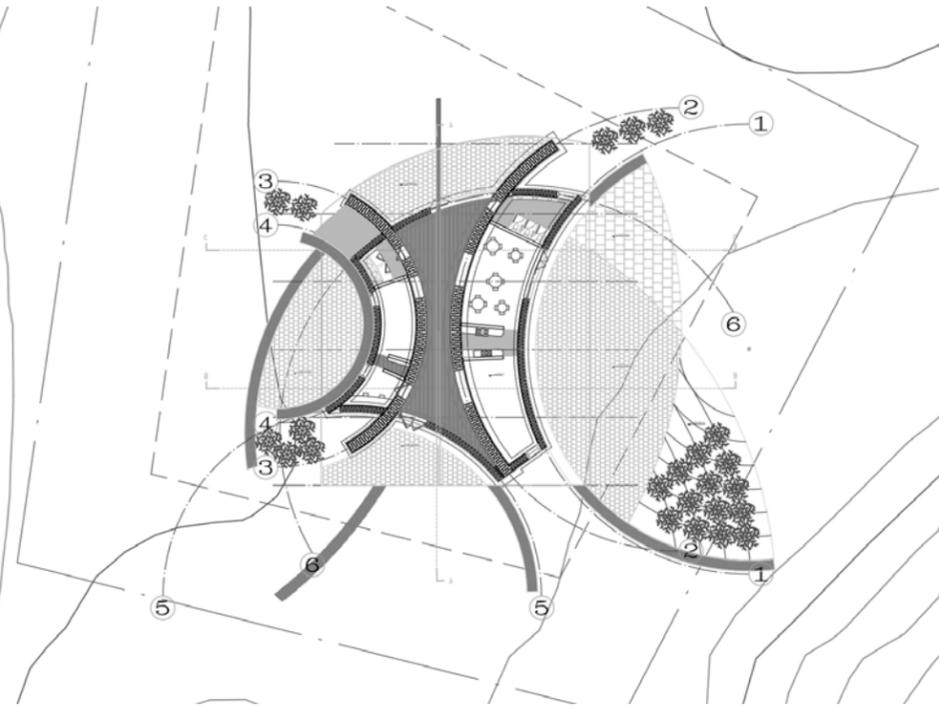
DIMMUBORGIR, ICELAND | Visitor Center

design strategies | plane, repetition & texture

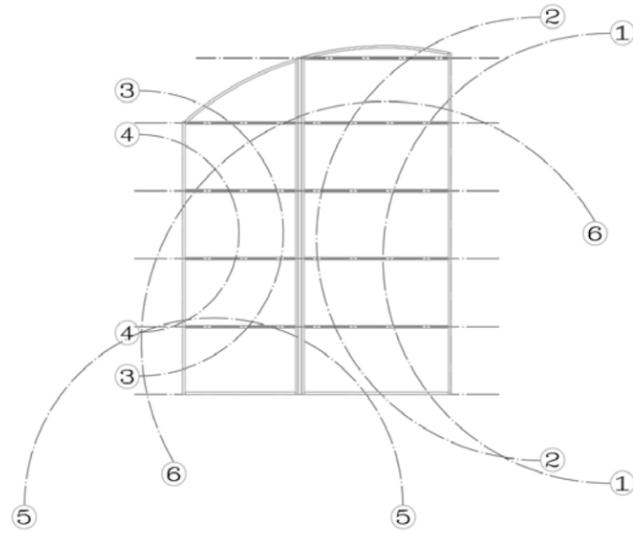




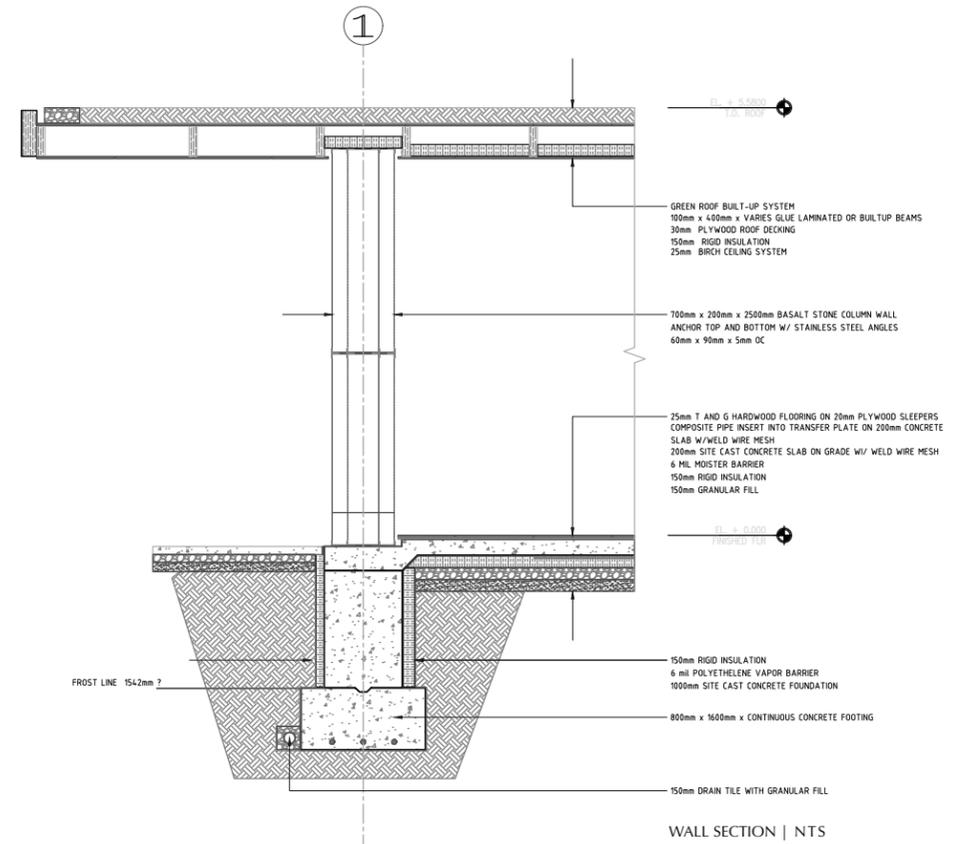
ROOF PLAN | NTS



LEVEL PLAN | NTS

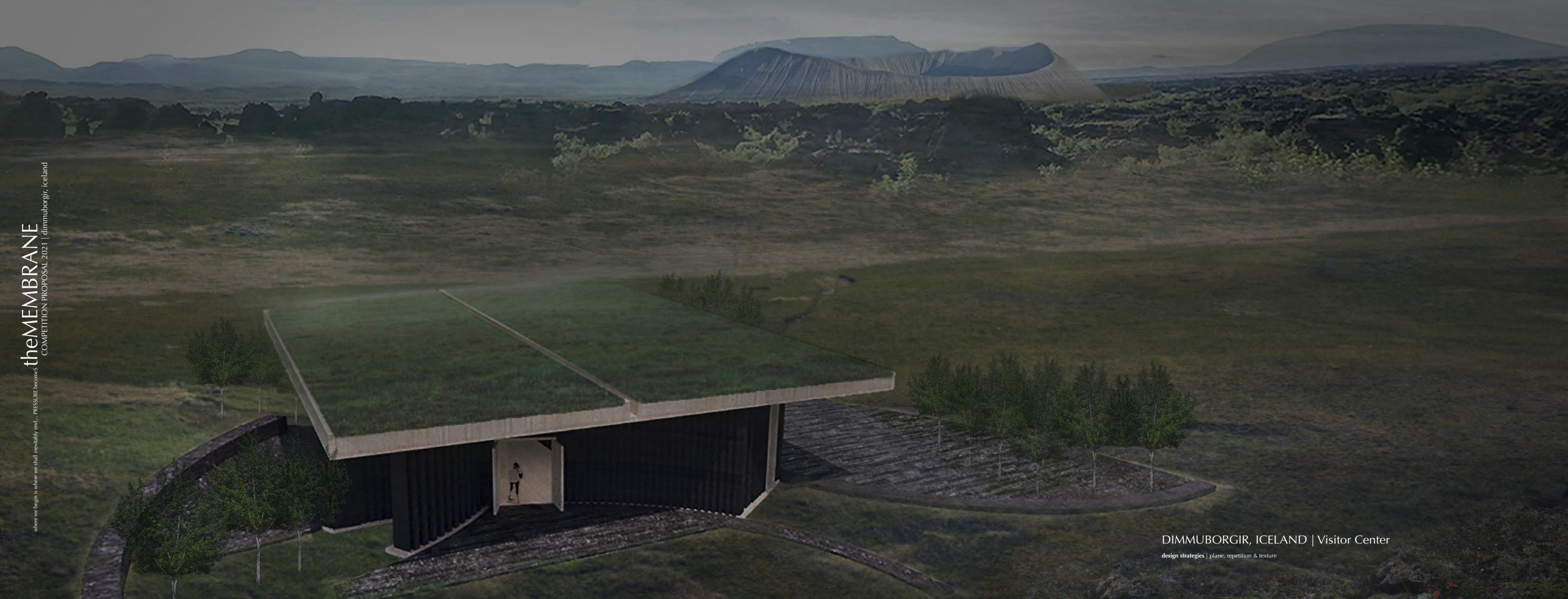


PLAN (STRUCTURAL GRID) | NTS



WALL SECTION | NTS

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



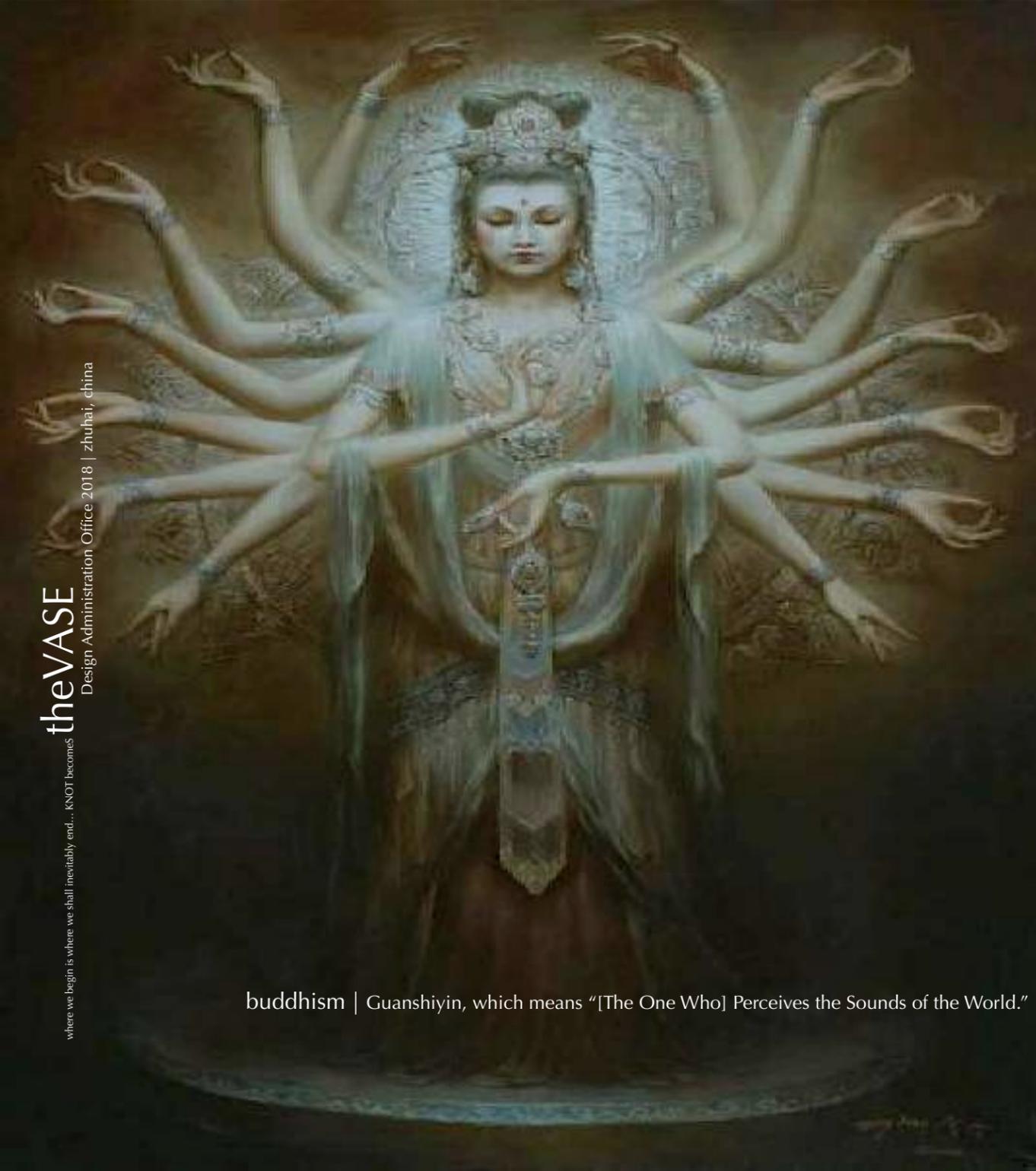
DIMMUBORGIR, ICELAND | Visitor Center

design strategies | plane, repetition & texture

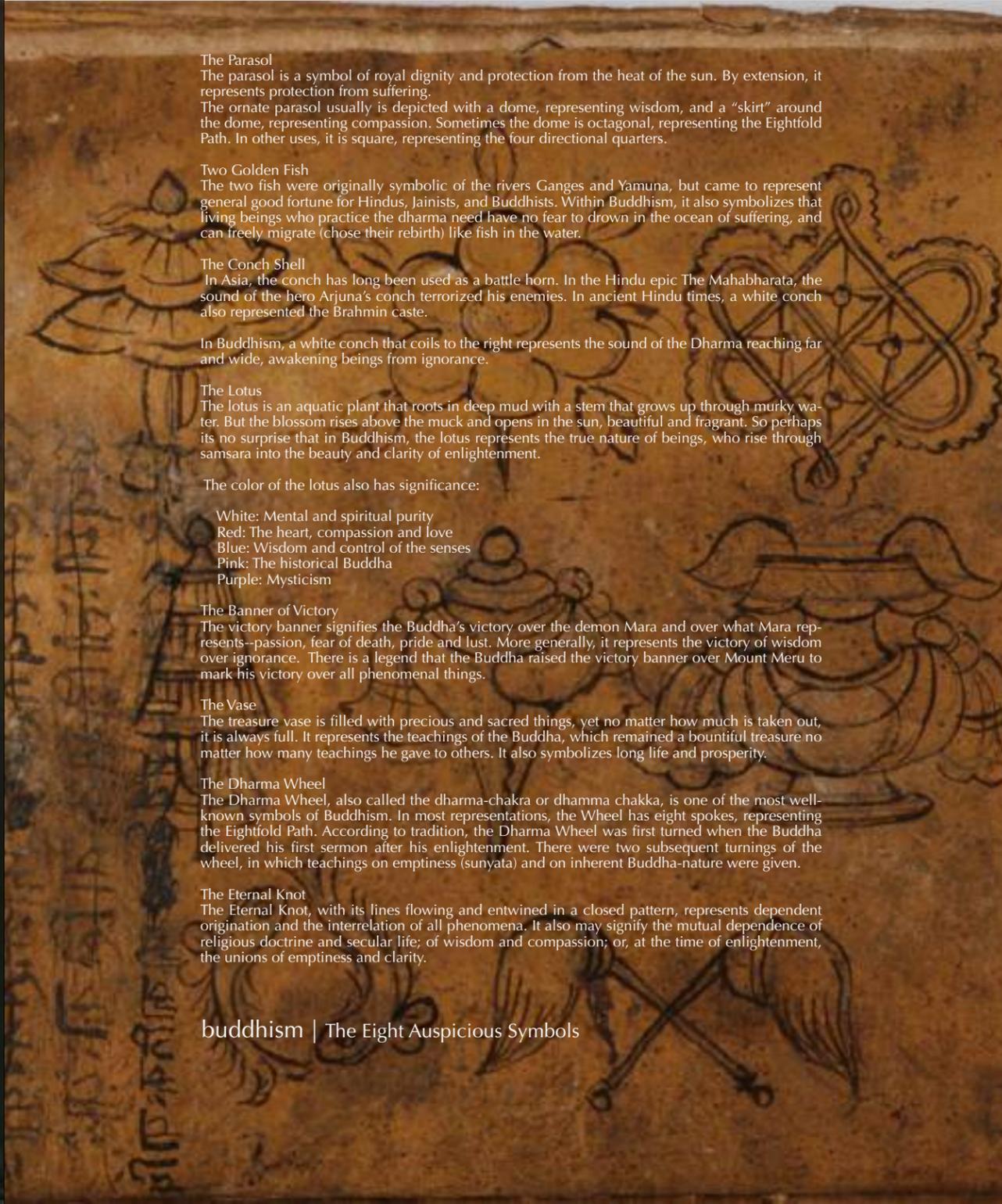


ZHUHAI, CHINA | Library Admissions & Employment Office

design strategies | void, repetition & form



buddhism | Guanshiyin, which means "[The One Who] Perceives the Sounds of the World."



The Parasol
The parasol is a symbol of royal dignity and protection from the heat of the sun. By extension, it represents protection from suffering.
The ornate parasol usually is depicted with a dome, representing wisdom, and a "skirt" around the dome, representing compassion. Sometimes the dome is octagonal, representing the Eightfold Path. In other uses, it is square, representing the four directional quarters.

Two Golden Fish
The two fish were originally symbolic of the rivers Ganges and Yamuna, but came to represent general good fortune for Hindus, Jainists, and Buddhists. Within Buddhism, it also symbolizes that living beings who practice the dharma need have no fear to drown in the ocean of suffering, and can freely migrate (chose their rebirth) like fish in the water.

The Conch Shell
In Asia, the conch has long been used as a battle horn. In the Hindu epic The Mahabharata, the sound of the hero Arjuna's conch terrorized his enemies. In ancient Hindu times, a white conch also represented the Brahmin caste.

In Buddhism, a white conch that coils to the right represents the sound of the Dharma reaching far and wide, awakening beings from ignorance.

The Lotus
The lotus is an aquatic plant that roots in deep mud with a stem that grows up through murky water. But the blossom rises above the muck and opens in the sun, beautiful and fragrant. So perhaps its no surprise that in Buddhism, the lotus represents the true nature of beings, who rise through samsara into the beauty and clarity of enlightenment.

The color of the lotus also has significance:

- White: Mental and spiritual purity
- Red: The heart, compassion and love
- Blue: Wisdom and control of the senses
- Pink: The historical Buddha
- Purple: Mysticism

The Banner of Victory
The victory banner signifies the Buddha's victory over the demon Mara and over what Mara represents—passion, fear of death, pride and lust. More generally, it represents the victory of wisdom over ignorance. There is a legend that the Buddha raised the victory banner over Mount Meru to mark his victory over all phenomenal things.

The Vase
The treasure vase is filled with precious and sacred things, yet no matter how much is taken out, it is always full. It represents the teachings of the Buddha, which remained a bountiful treasure no matter how many teachings he gave to others. It also symbolizes long life and prosperity.

The Dharma Wheel
The Dharma Wheel, also called the dharma-chakra or dhamma chakka, is one of the most well-known symbols of Buddhism. In most representations, the Wheel has eight spokes, representing the Eightfold Path. According to tradition, the Dharma Wheel was first turned when the Buddha delivered his first sermon after his enlightenment. There were two subsequent turnings of the wheel, in which teachings on emptiness (sunyata) and on inherent Buddha-nature were given.

The Eternal Knot
The Eternal Knot, with its lines flowing and entwined in a closed pattern, represents dependent origination and the interrelation of all phenomena. It also may signify the mutual dependence of religious doctrine and secular life; of wisdom and compassion; or, at the time of enlightenment, the unions of emptiness and clarity.

buddhism | The Eight Auspicious Symbols



buddhism | the eternal knot

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design strategies | void, repetition & form



buddhism | the inspired flow of energy within | out

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design strategies | void, repetition & form

theVASE

where we begin is where we shall inevitably end. KNOT becomes Design Administration Office 2018 | zhuohai, china

ZHUHAI, CHINA | Library Admissions & Employment Office

design strategies | void, repetition & form

theVASE

Design Administration Office 2018 | zhuhai, china

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



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design strategies | void, repetition & form



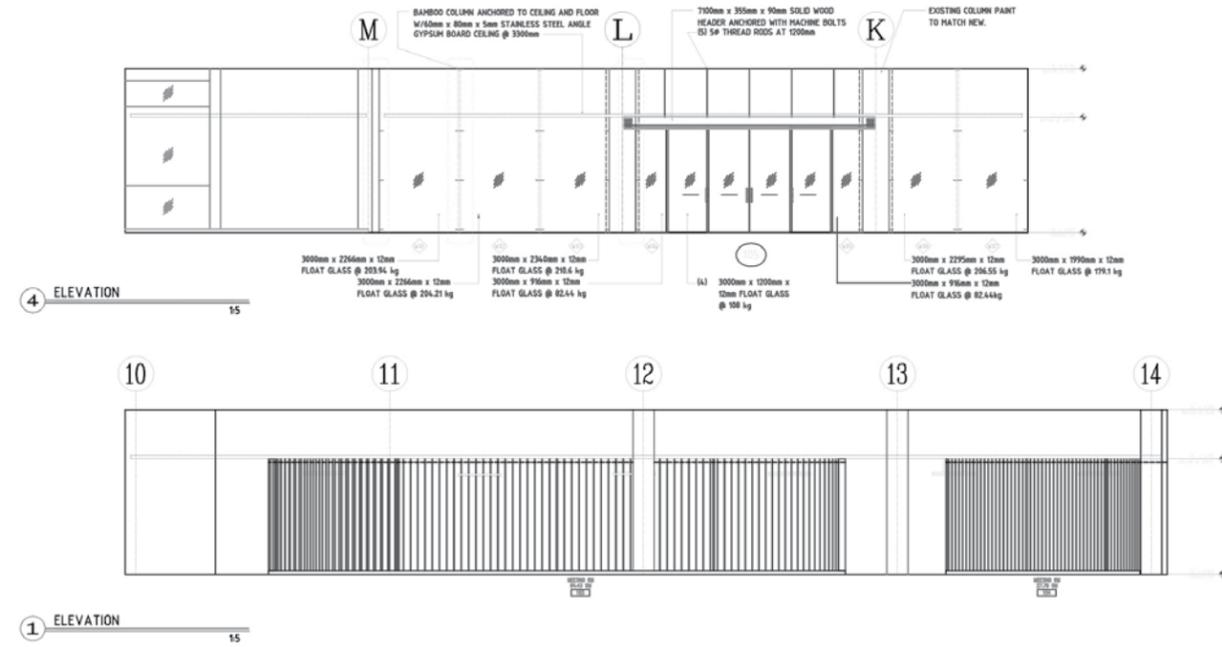
theVASE

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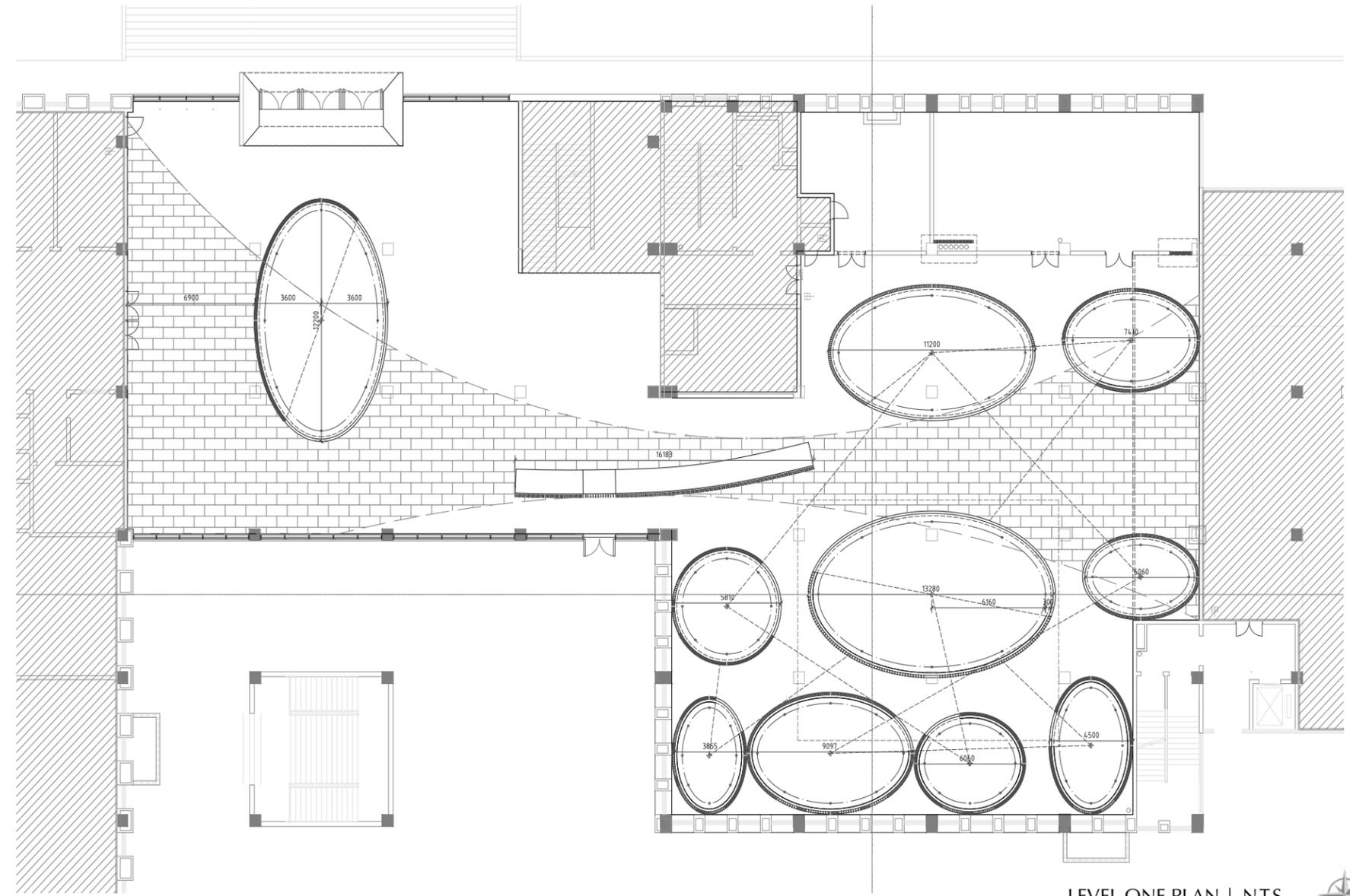
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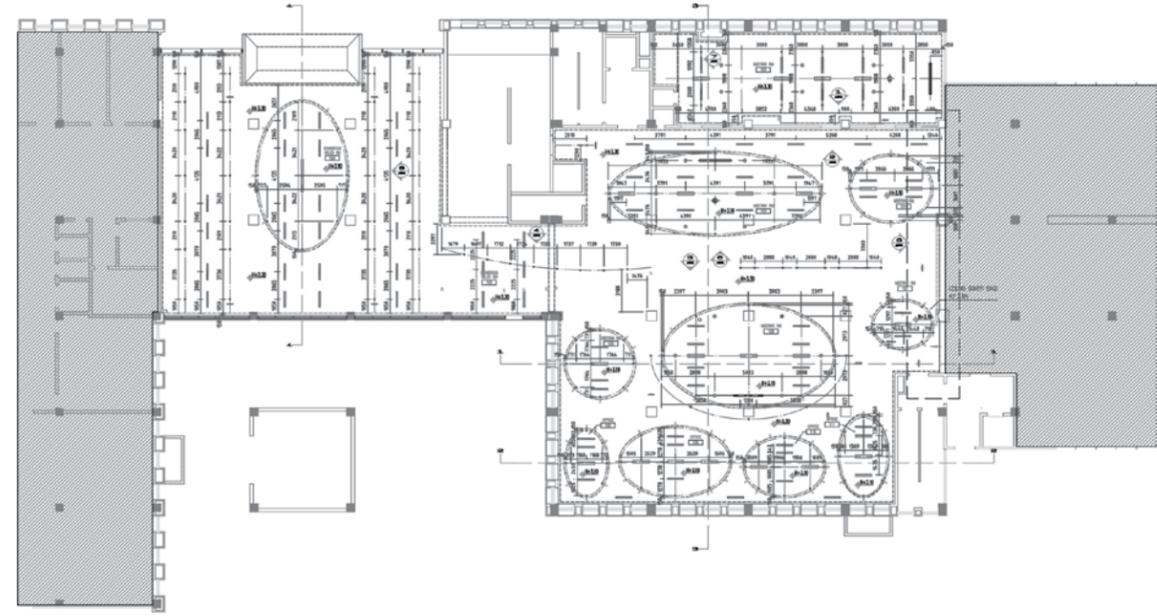
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design strategies | void, repetition & form

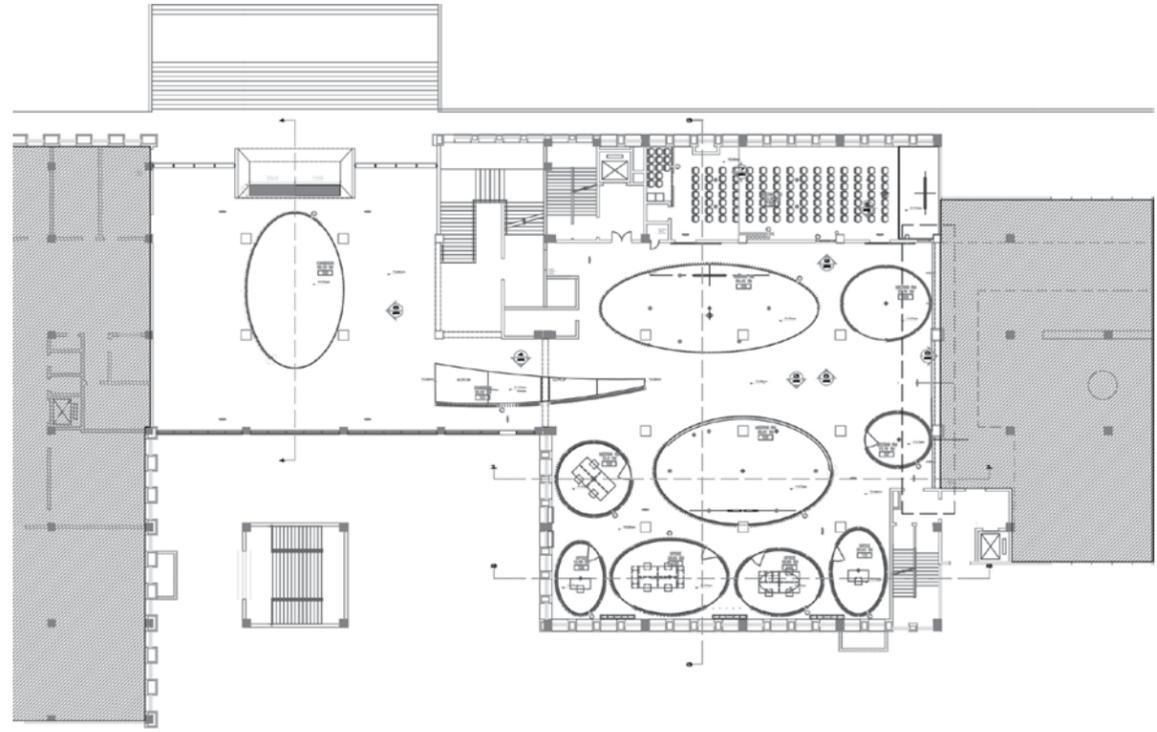


AXONOMETRIC

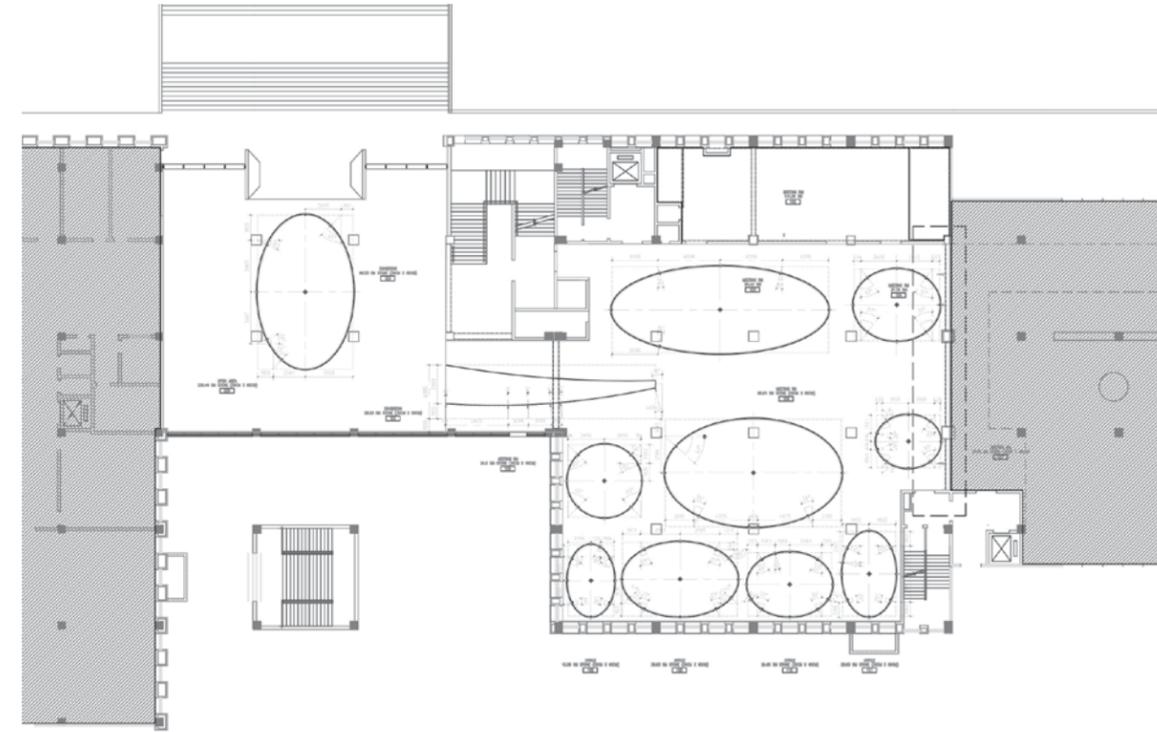




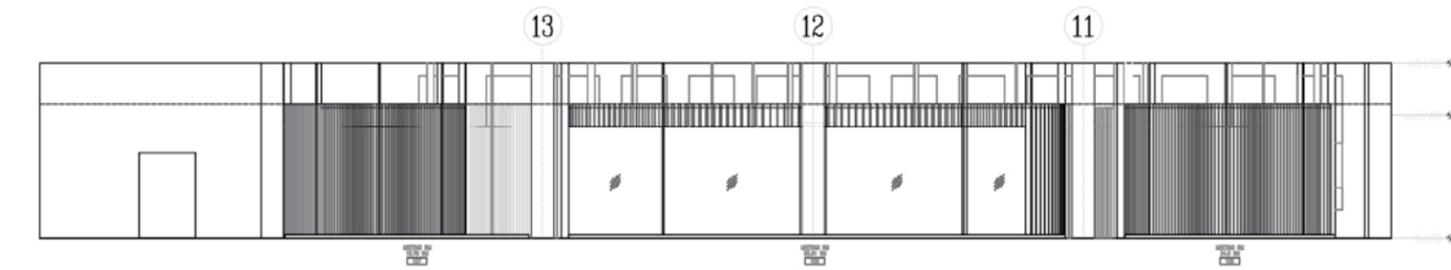
A121 - FIRST FLOOR REFLECTED PLAN



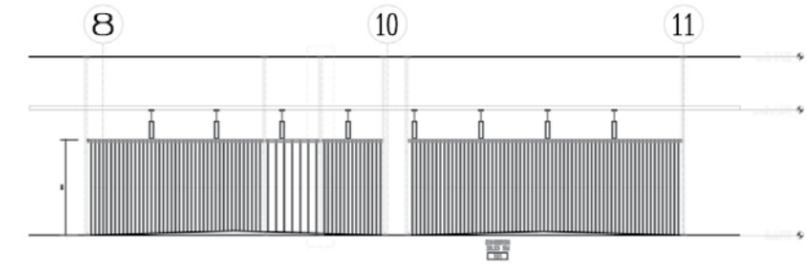
I101 - FURNITURE PLAN



A002 - DIAGRAMS PLAN (STRUCTURE)



3 ELEVATION 15



4 ELEVATION 15

theVASE

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



ZHUHAI, CHINA | Library Admissions & Employment Office

design strategies | void, repetition & form

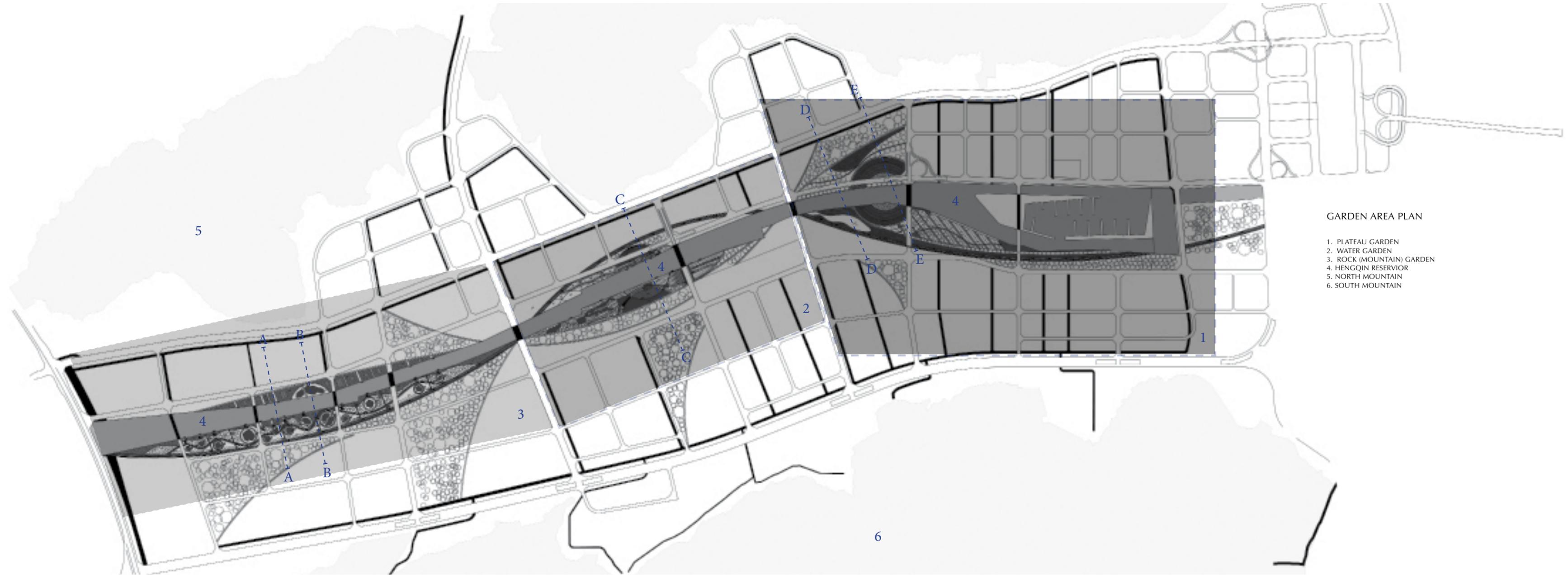


theINSTRUMENT

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



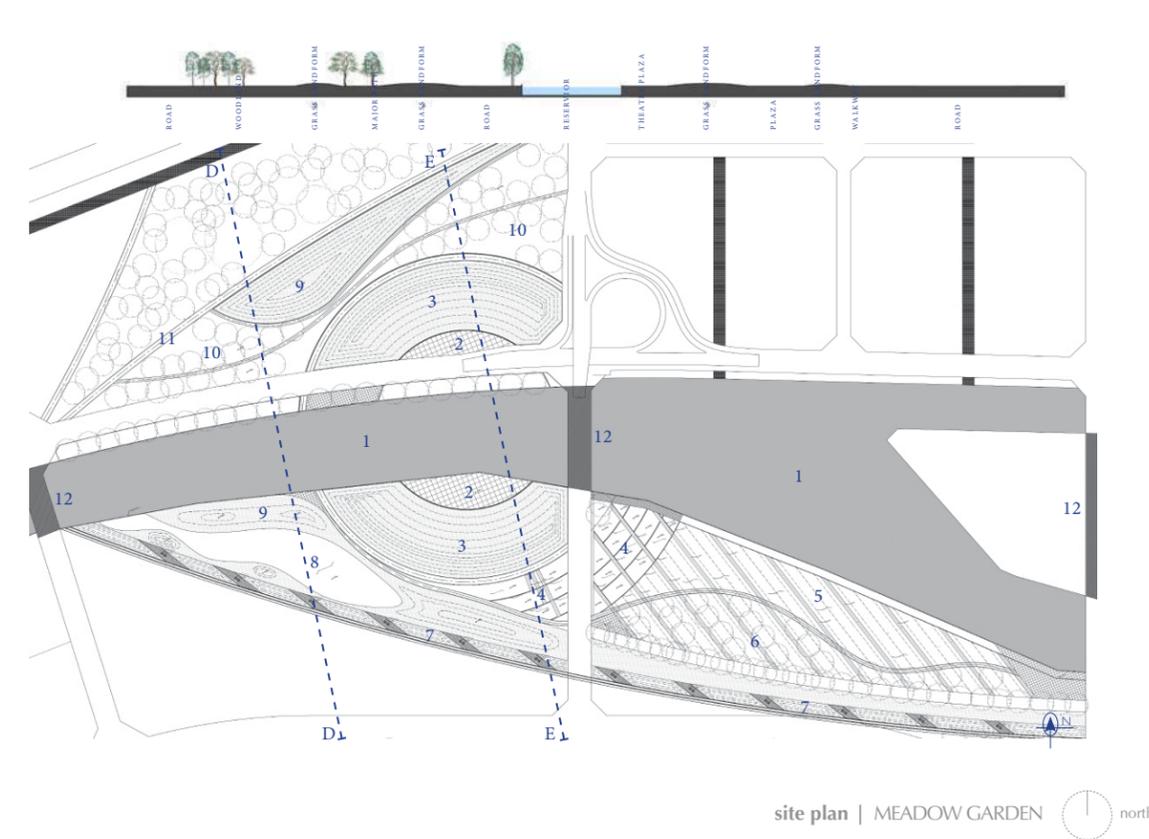
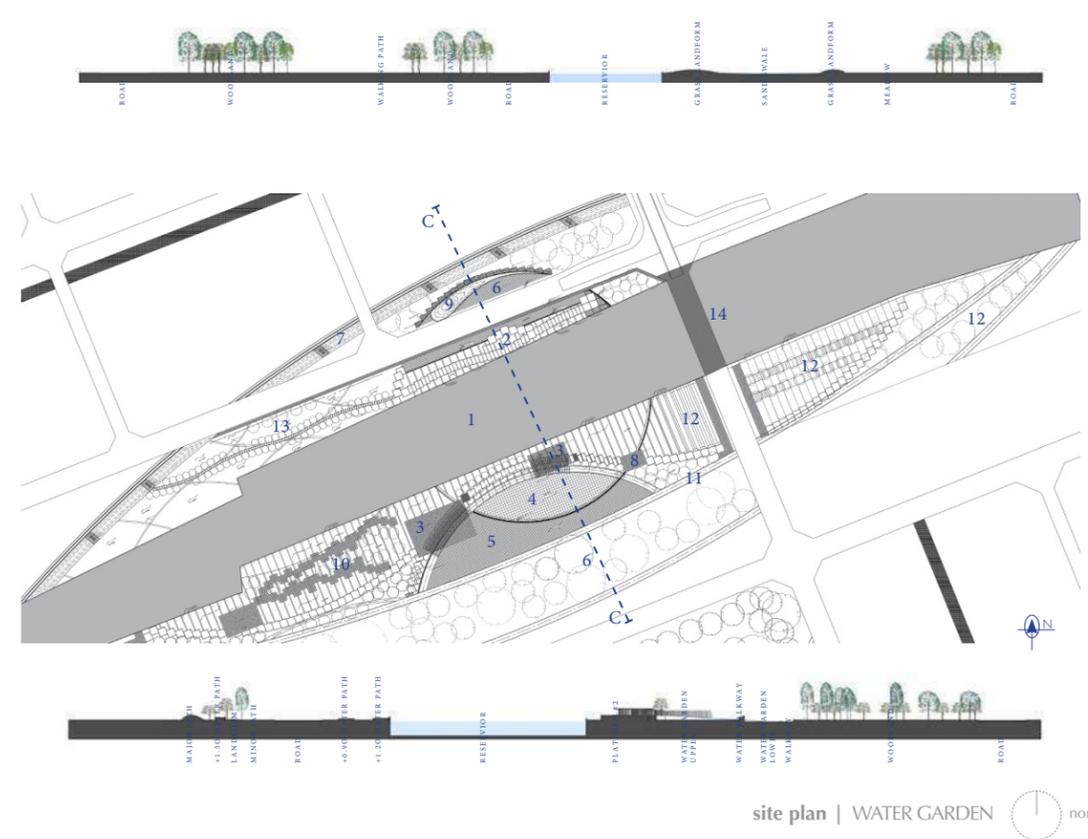
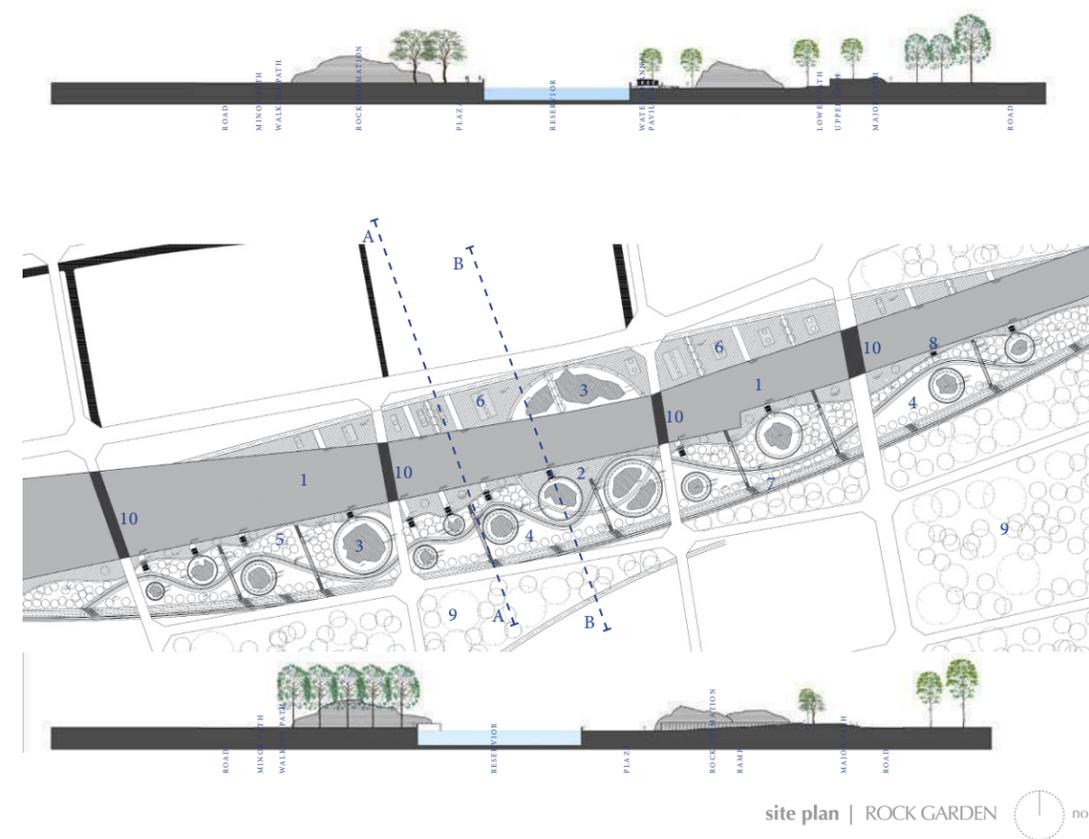
ZHUHAI, CHINA | HengQin Island Landscape
design strategies | direction, mood & texture

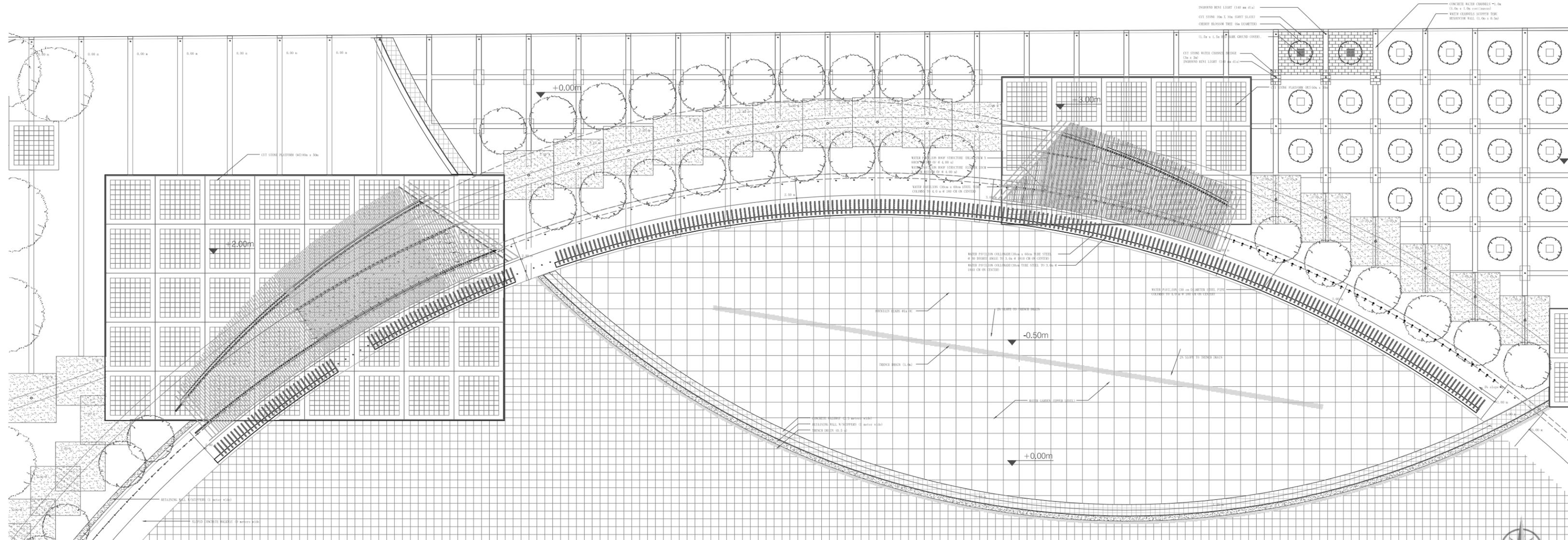


GARDEN AREA PLAN

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







WATER GARDEN PLAN | scale 1:500



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





place | typology | program

ground

ground | grounds | grounding

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