

Atlantic Ocean

Mediterranean Sea

Lalla Takerkoust

شكازم Marrakech

Cultural Center Site

Chefchaouen

Rabat

Fez

Casablanca

Sahara Desert

place | typology | program

GROUND

Essaouira

167 kilometers

شكازم Marrakech f.1070

Cultural Center Site

Atlas Mountains

30 kilometers

Cultural Center Site
Lalla Takerkoust

Atlas Mountains

30 kilometers

TO MECCA

thoughts

the conceptualization of SURFACE. j b

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**

SIMPLE THOUGHT... essences, the site which is beyond sight.

Essences are the inherent set of properties that form ambiances as the essential quality of a designed form within a place...

where we begin is where we end...

Ambiance, that which is identified as a feeling grounding a particular place...



grounding...

theLOTUS

Where we begin is where we shall inevitably end... FIELD becomes

Design Residential Lofts 2017 | zhuhai, china



ZHUHAI, CHINA | Bialian NewTown Residential Lofts

design strategies | texture, color & form



I HAVE THOUGHTS REGARDING FIELDS

SURFACEstudio... Bailian Residential Lofts Design was a design proposal seeking to introduce a simple elegant form that emerged from the land like a water lily from mud.

The Bailian Residential Lofts would become a LOTUS are a way of thinking (idea) about FIELDS. A LOTUS is a soft (texture) horizontal plane form which the building form emerges. The singular colored (white) plane becomes a lightly textured linear FORM of the residential lofts. The simple FORM opens allowing the energy of bodies to flow thru the interior garden void. Bodies flow about the openings creating a texture of light. The forms beget volumes (forms) that are softly lit capturing and releasing energy or moments from which memories are formed. The LOTUS is a simple form that becomes, then becomes no more...

The lotus is a SOFT WHITE FORM OF LIGHT...

Within the residential lofts, the volume is maximized by generating double height environments. The volumes are extended horizontal via a continuous balcony that allows residents to exchange energy. The lotus form becomes more than a collection of isolated dwelling units. The Lotus is a landscape from which architecture expands. The primary experience of the Lotus is the land from that forms the interior and exterior gardens. The interior garden being only three meters in width is conditioned with light reflecting deeply off of vertical surfaces to an undulating path below. The exterior garden to the rear locates a linear form landscaped with lush white magnolia trees in succession upon a plan of crisp green grasses. Residents will flow thru the white trees that reinforce the feeling of calm via paths of textured white and grey paving stones.

The Lotus will mark the beginning of the redevelopment of the Xiangzhou District by becoming of beacon of lightness. The continuum of color beginning with the ground marks the use of white sandstone wall surfaces of the exterior form of the lofts. The soft white stones delicately patterned with a light texture will reflect and well as absorbing the energy of the surrounding environment. The white stones will combine with a natural brown toned wood for interior flooring and all surrounding detailing.

FIELD is a sense of LIGHT that exist as COLOR, LIGHT & EDGES that form potential moments of THE LOTUS... thoughts regarding place...



IDEALform | The form as imagined is a soft white form of light and voids...

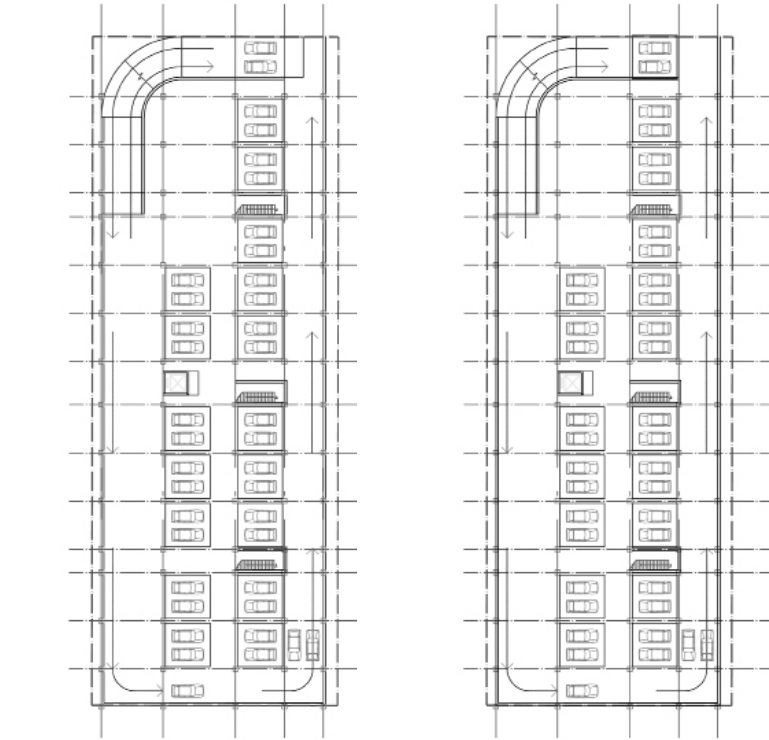
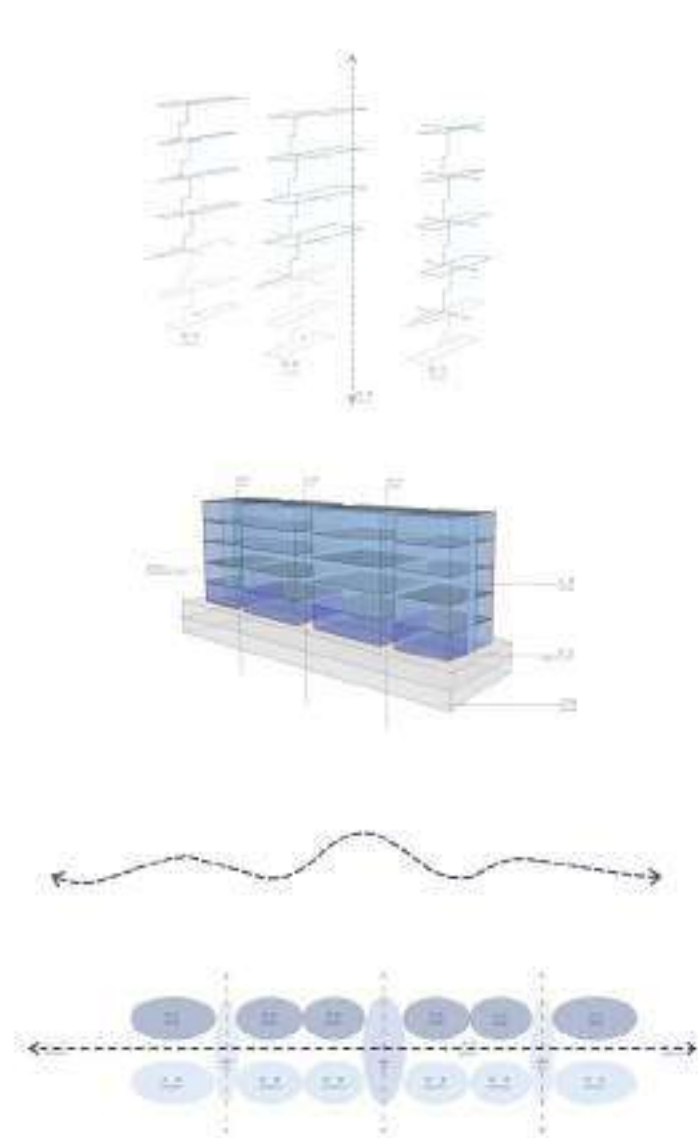
ZHUHAI, CHINA | Bialian NewTown Residential Lofts

design strategies | texture, color & form

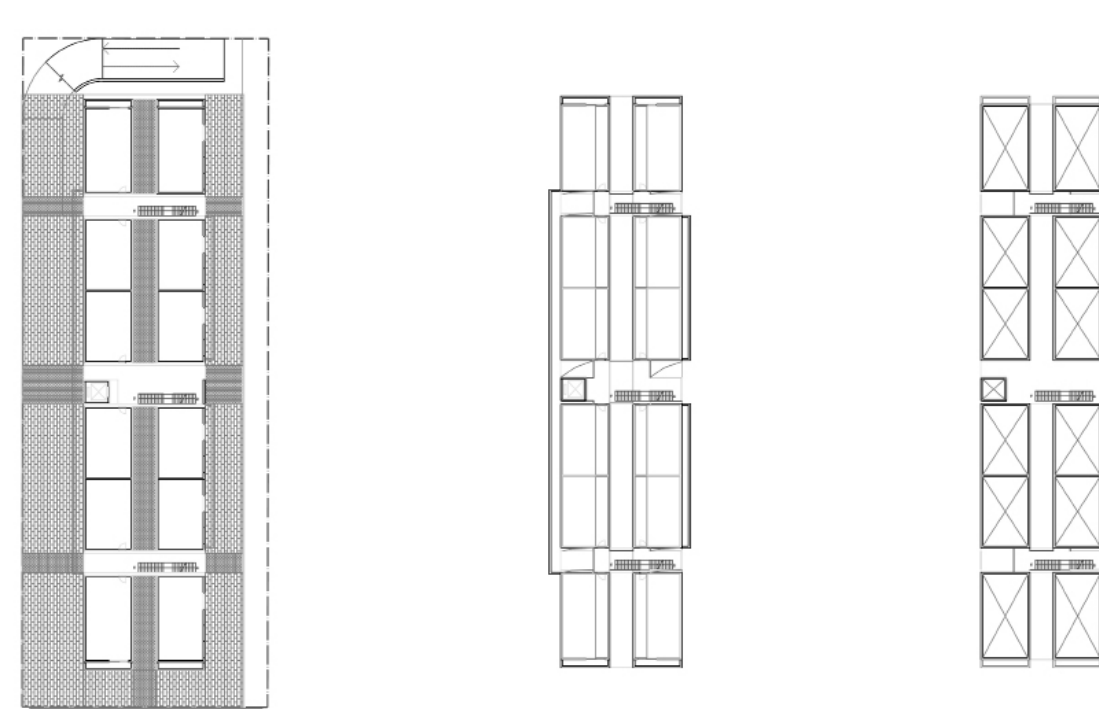


ZHUHAI, CHINA | Bialian NewTown Residential Lofts

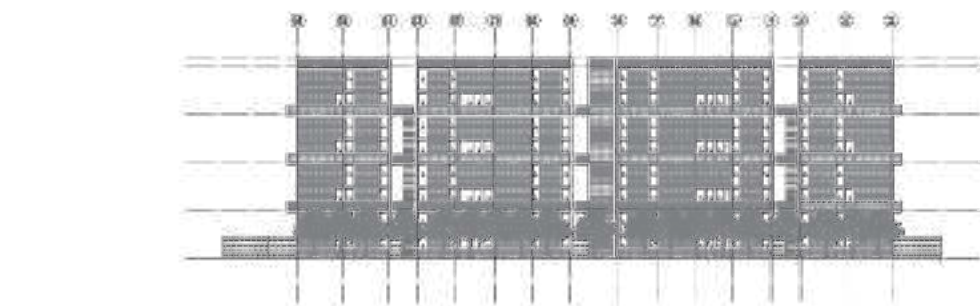
design strategies | texture, color & form



SCHEMA | Below grade parking levels -1 & -2



SCHEMA | Building plans levels 1- 4 + Roof.



SCHEMA | Building East Elevation



SCHEMA | Building West Elevation



Textures | Building West Elevation



theLOTUS

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

Design Residential Lofts 2017 | zhuhai, china

ZHUHAI, CHINA | Bialian NewTown Residential Lofts

design strategies | texture, color & form

theLOTUS

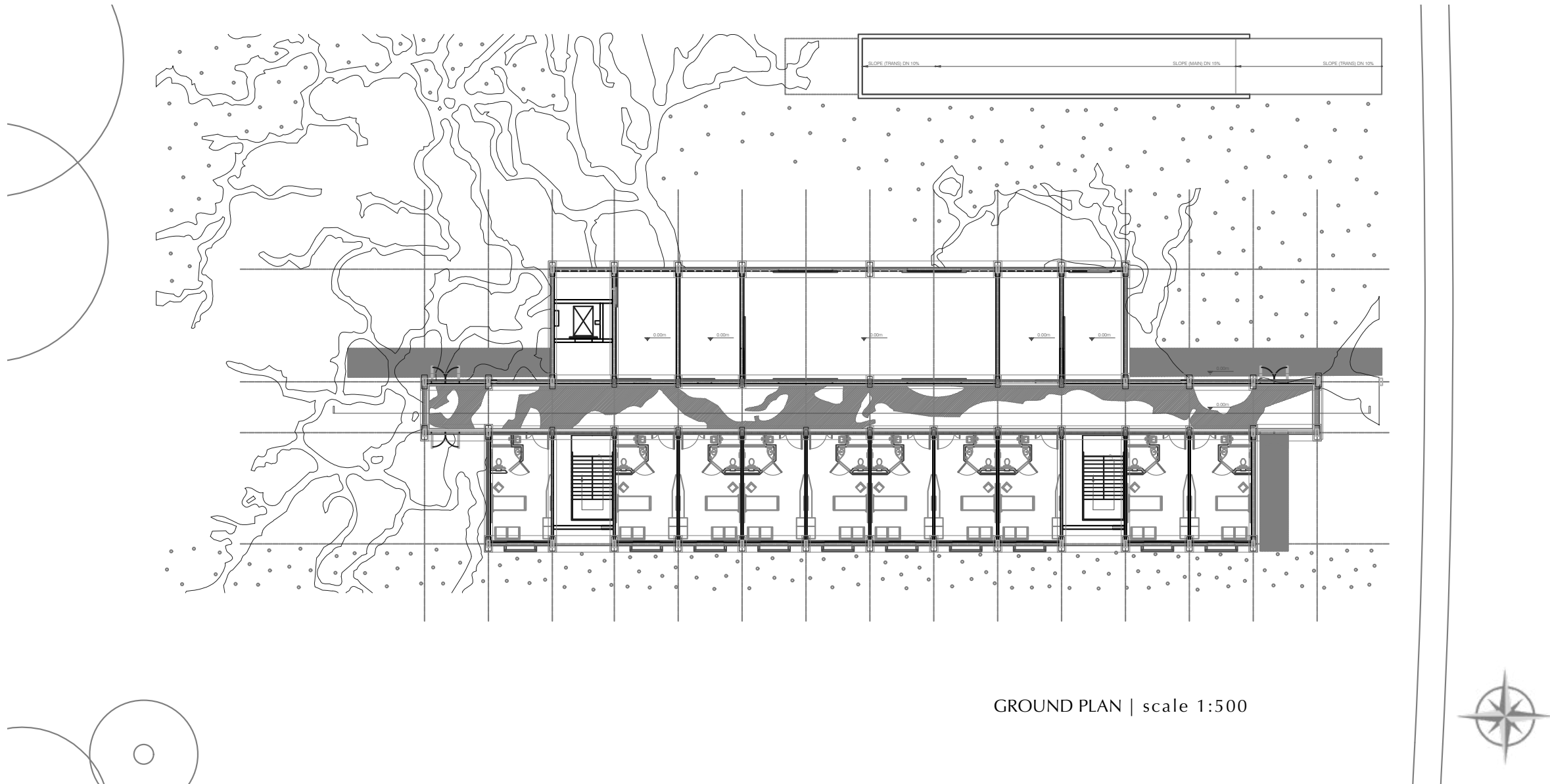
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design strategies | texture, color & form





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.

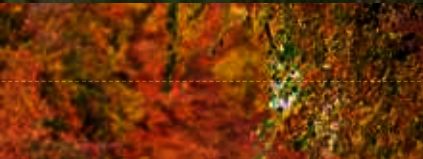
ambiance | essence | surface



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.



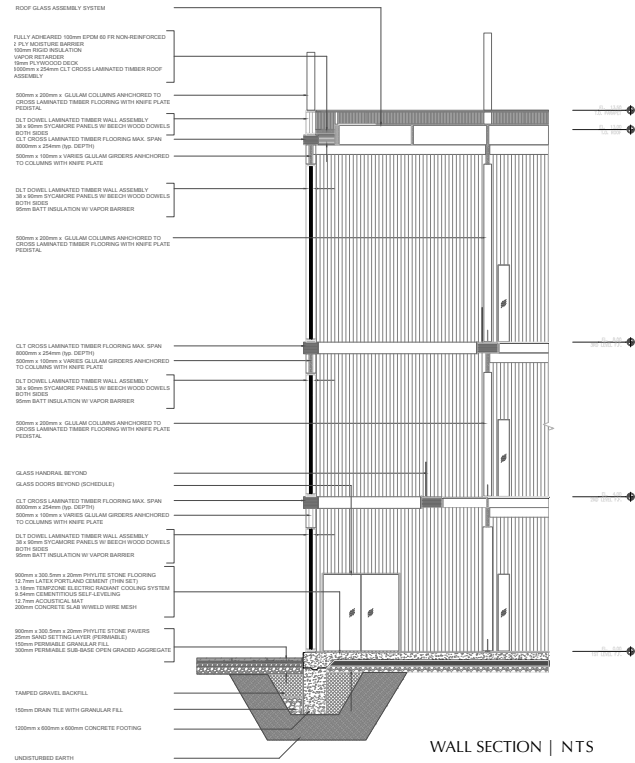
surface.TEXTURE | the essence of sycamore is an interlocking **grain** that engenders a reddish brown speckeld **tone**...



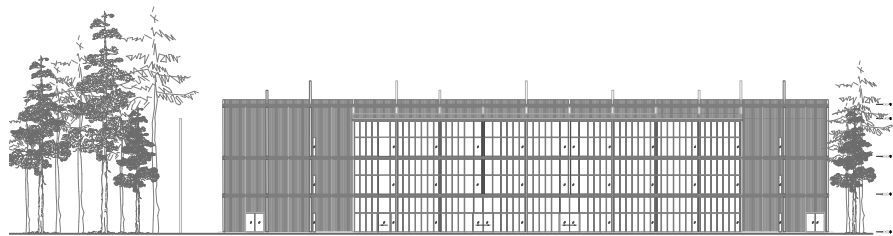
surface.LIGHT | the essence of light is a volume of **filtered** energy... ALDER



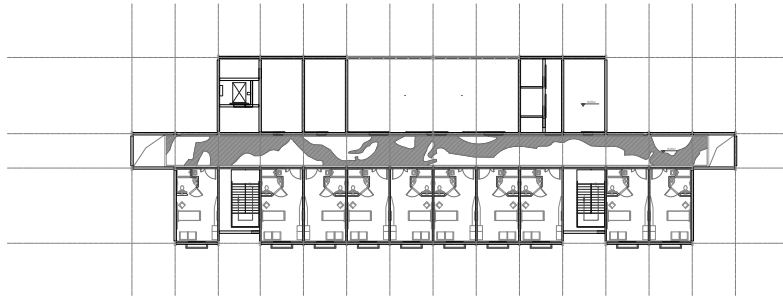
surface.FORM | The Canopy... This life form becomes a host (hospice) of **soothing lighting**.



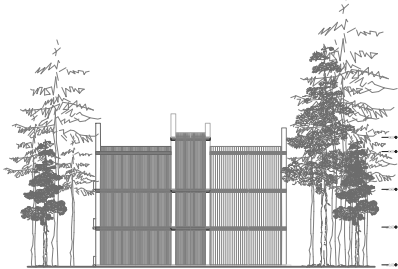
WALL SECTION | NTS



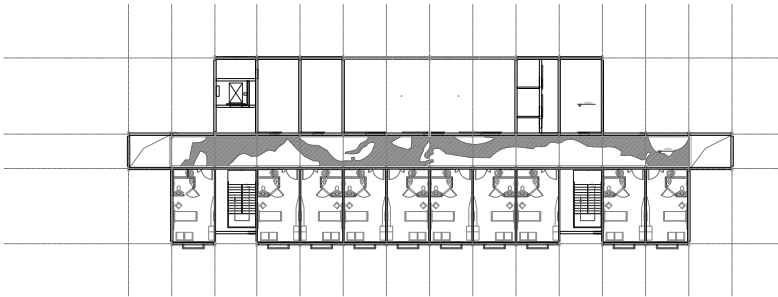
NORTH ELEVATION | SCALE 1:500



THIRD LEVEL PLAN | SCALE 1:500



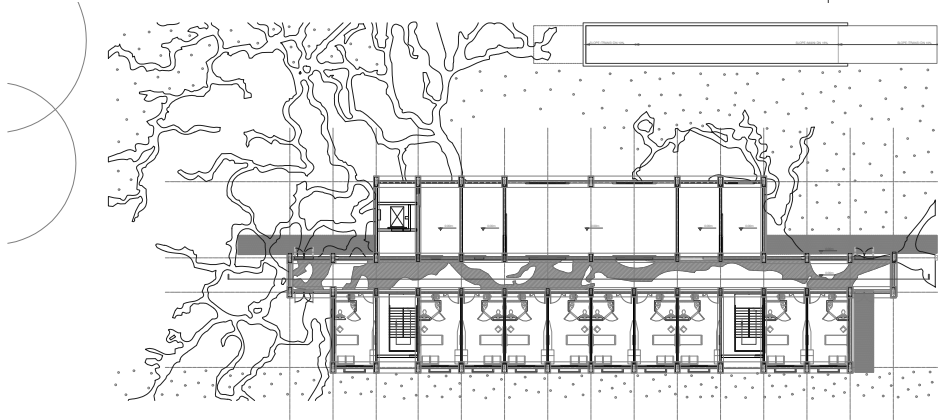
EAST ELEVATION | SCALE 1:500



SECOND LEVEL PLAN | SCALE 1:500



SOUTH ELEVATION | scale 1:500



GROUND PLAN | scale 1:500



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



MARRAKECH, MOROCCO | Cultural Center
شركارم عارم حل اة ندي دمل
desig strategies | form, volume, color & texture

| NOTES ON SITE | |
|------------------------------------|-------------------------------------|
| SITE AREA | 5,700 square meters |
| BUILDABLE AREA | 3,420 square meters |
| DESIGN PROGRAM | 1,000 square meters |
| OPEN SPACE AREA | 2,280 square meters |
| MAXIMUM HEIGHT LIMIT | 10 meters |
| SITE TEMPERATURE RANGE (HIGH/ LOW) | July 29c averageJanuary 13c average |
| WINDIEST MONTH | June 10km average |
| AVERAGE HUMIDITY | February 66% |
| PREVAILING WINDS (MAXIMUM) | |
| RAINFALL (YEARLY AVERAGE) | 30.5 mm |
| SUN ANGLES (SUMMER/ WINTER) | 81.4* summer/ 25.51* winter |
| LOCAL ENVIRONMENTAL CATASTROPHIES | Sand Storms |
| SHADOW LENGTH | 0.15m summer/ 2.10m winter |
| CLIMATE | Hot semi-arid |
| POPULATION | 1,017,379 (2021 Marrakech) |



condition | Chefchaouen



condition | Fez



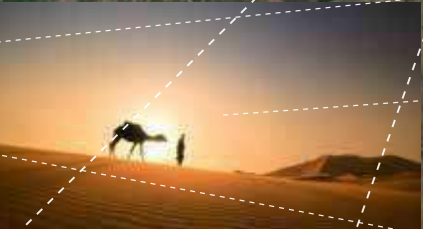
condition | Rabat



condition | Casablanca



condition | Essaouira



condition | Sahara Desert



condition | Atlas Mountains

ambiance. place | the identification of a sense response. theLOOM

conditions | مراكش Marrakech City

condition | site and immediate context

conditions | marrakech extended context.

conditins | political context





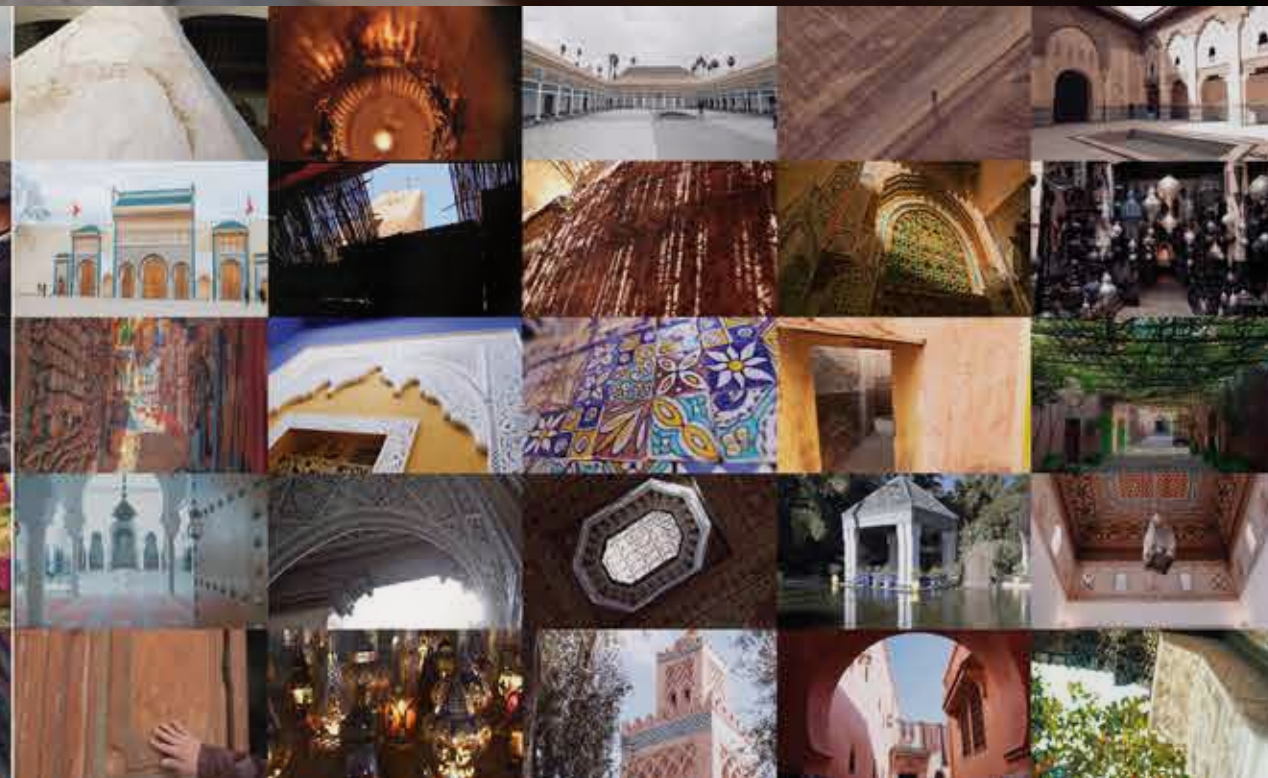
MAPimage | cultural fabric of morocco...MARRAKECHIANS

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.

PATCH | the cities stitched of material culture.

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

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 - شكّارم عارم حلّ اّڻي دمّال) and indigo (Meccā, 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.

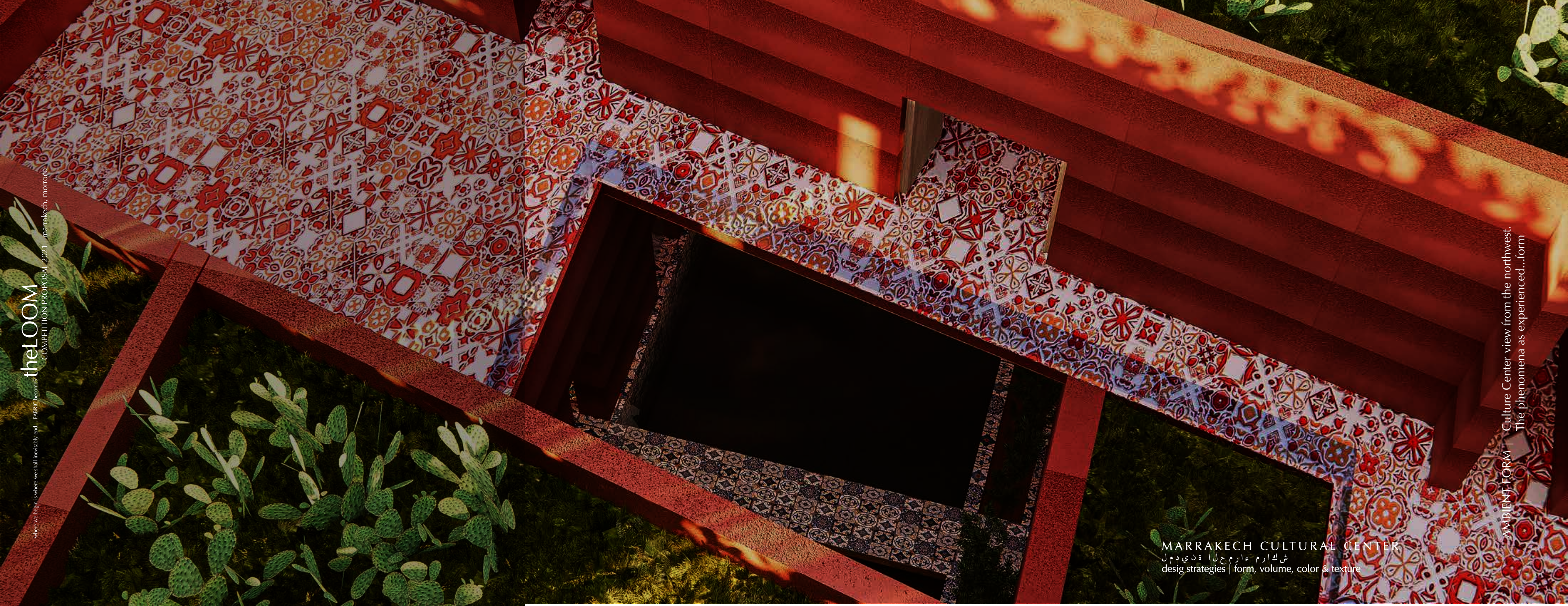
The loom herein is an artifact that binds divergent strands of culture into a harmonious labyrinth of colored surfaces blending artful volumes permeated by rhythm tones. Once formed, simple forms, volume, colors, and textures shall exit as a derivation of the Amazigh or Berber looms that form new strands.

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 Meccā (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

شكّارم عارم حلّ اّڻي دمّال
desig strategies | form, volume, color & texture



theLOOM

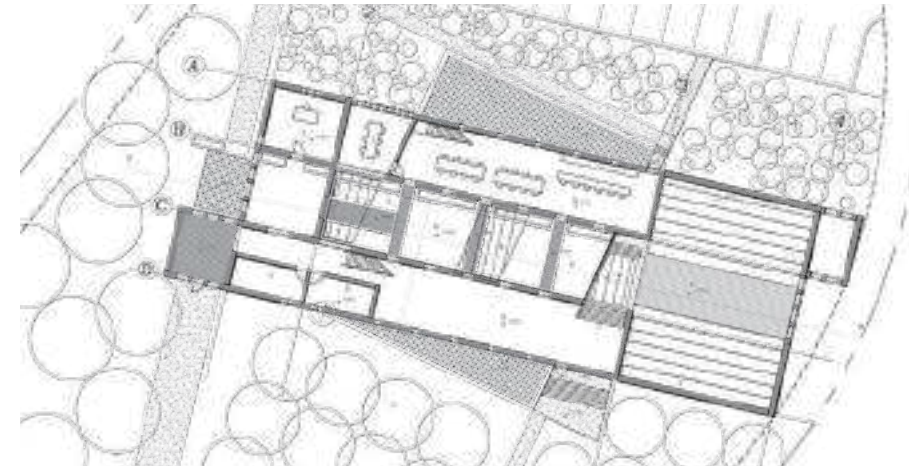
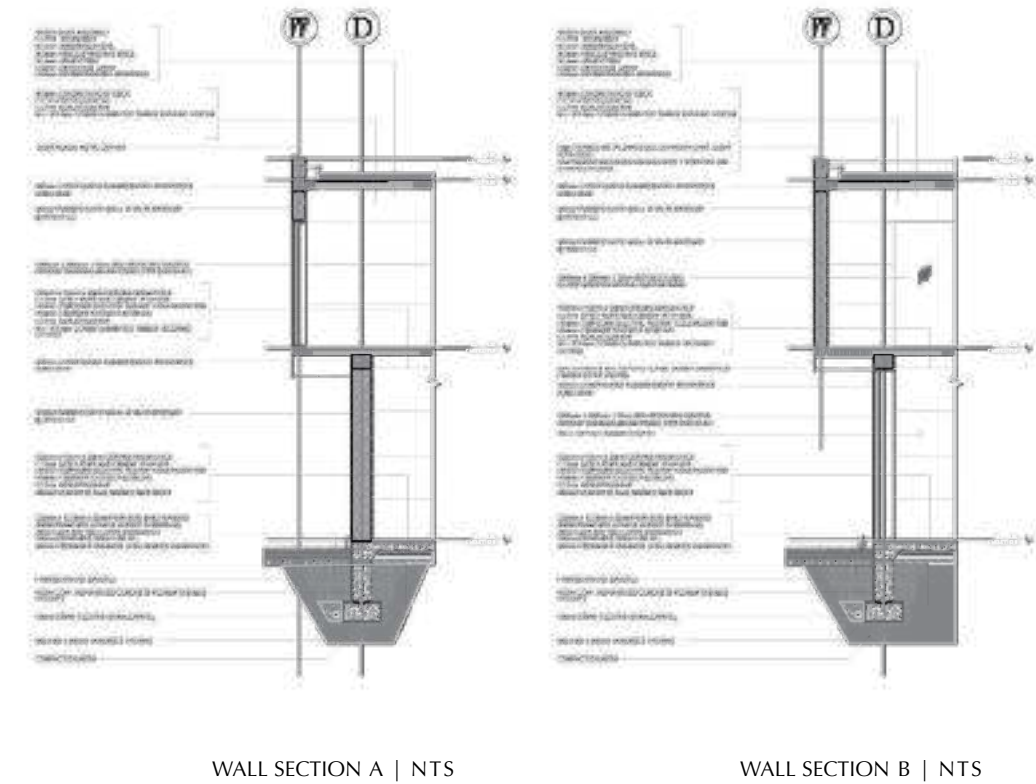
where we begin is where we shall inevitably end... FABRIC becomes COMPETITION PROPOSAL 2021 | marrakech, morocco

MARRAKECH CULTURAL CENTER
شكارة ارم حلة ندي دمل
design strategies | form, volume, color & texture

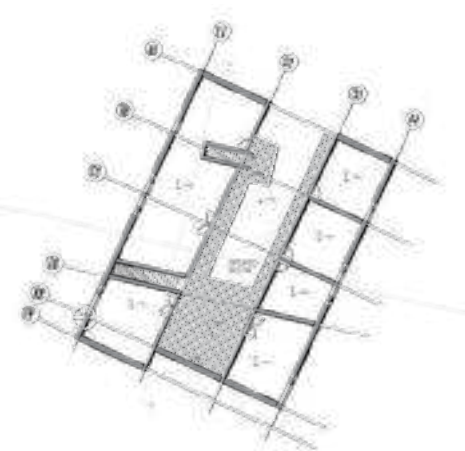
AMBIENT FORM | Culture Center view from the northwest.
The phenomena as experienced...form



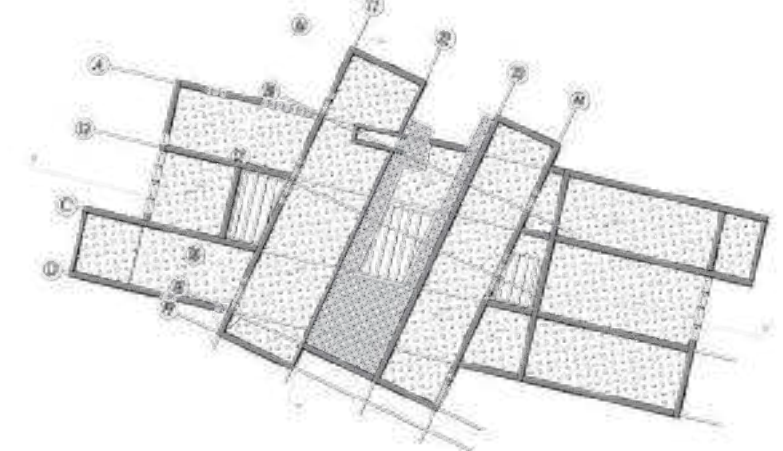
MARRAKECH, MOROCCO | Cultural Center
شركاء عالم حل اة ندي دمل
design strategies | form, volume, color & texture



- LEGEND (GROUND)
- 1. ENTRY
 - 2. OFFICE
 - 3. MEETING ROOM
 - 4. EXHIBITION
 - 5. RESTAURANT
 - 6. WATER GARDEN
 - 7. THEATRE
 - 8. TOILET M
 - 9. TOILET W
 - 10. MECHANICAL
 - 11. TERRACE



- LEGEND (UPPER)
- 1. MEDIATHEQUE
 - 2. STUDIO ONE
 - 3. STUDIO TWO
 - 4. STUDIO THREE
 - 5. MUSIC CONSERVATORY
 - 6. TERRACE



MARRAKECH, MOROCCO | Cultural Center
شكارم عارم حلالة نديدل
desig strategies | form, volume, color & texture

DIMMUBORGIR, ICELAND | Visitor Center

design strategies | plane, repetition & texture



map | GREENSPACE



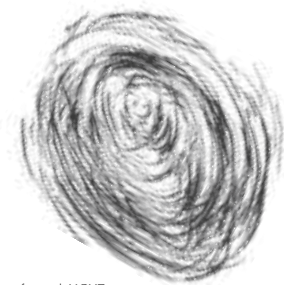
map | WATER (lake)



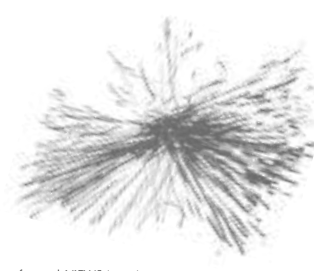
map | ROADS



force | WIND



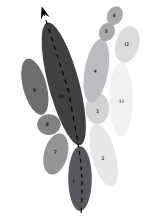
force | LIGHT



force | VIEWS (away)



form | CIRCULATION



form | BUBBLE DIA.



form | WALLS



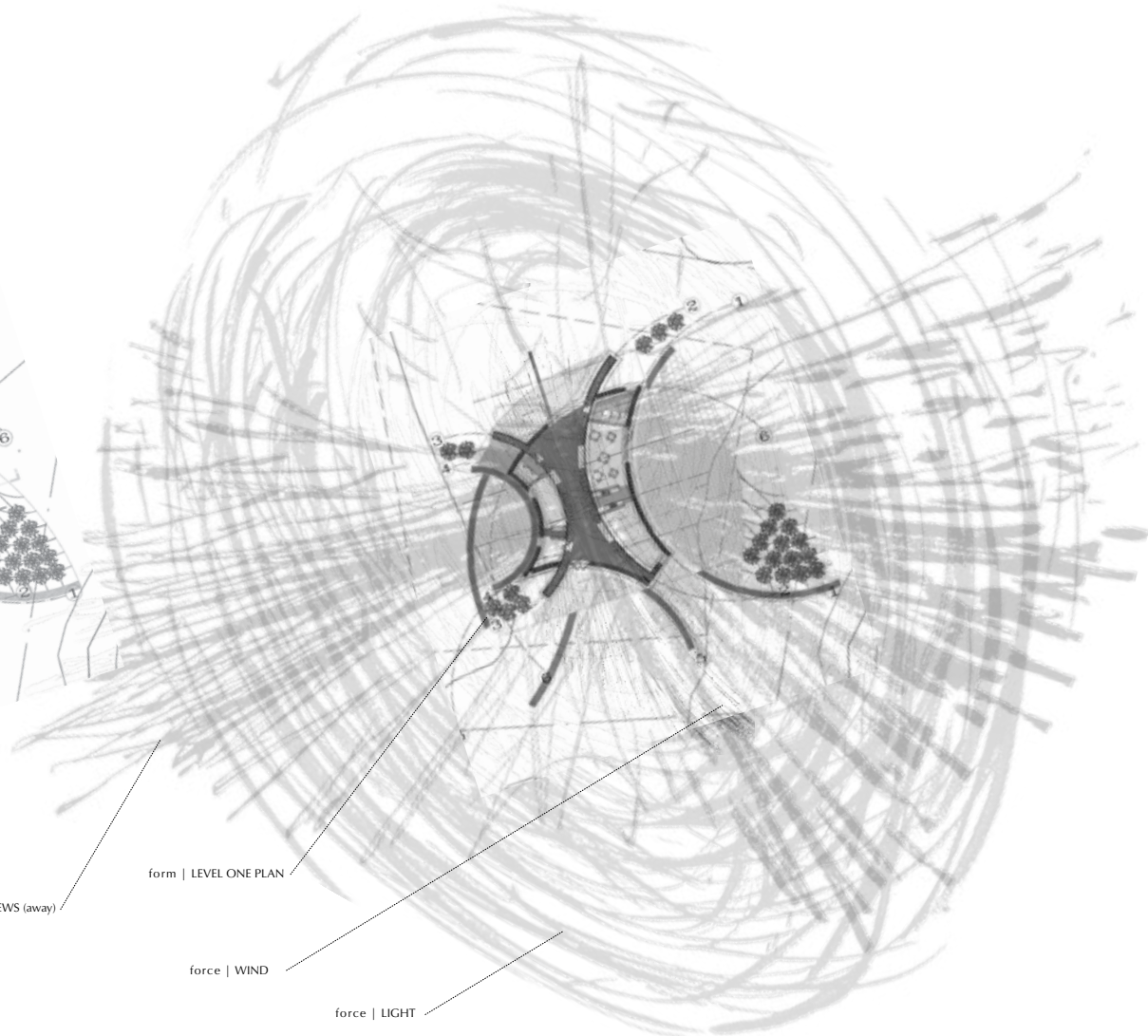
form | WALLS



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

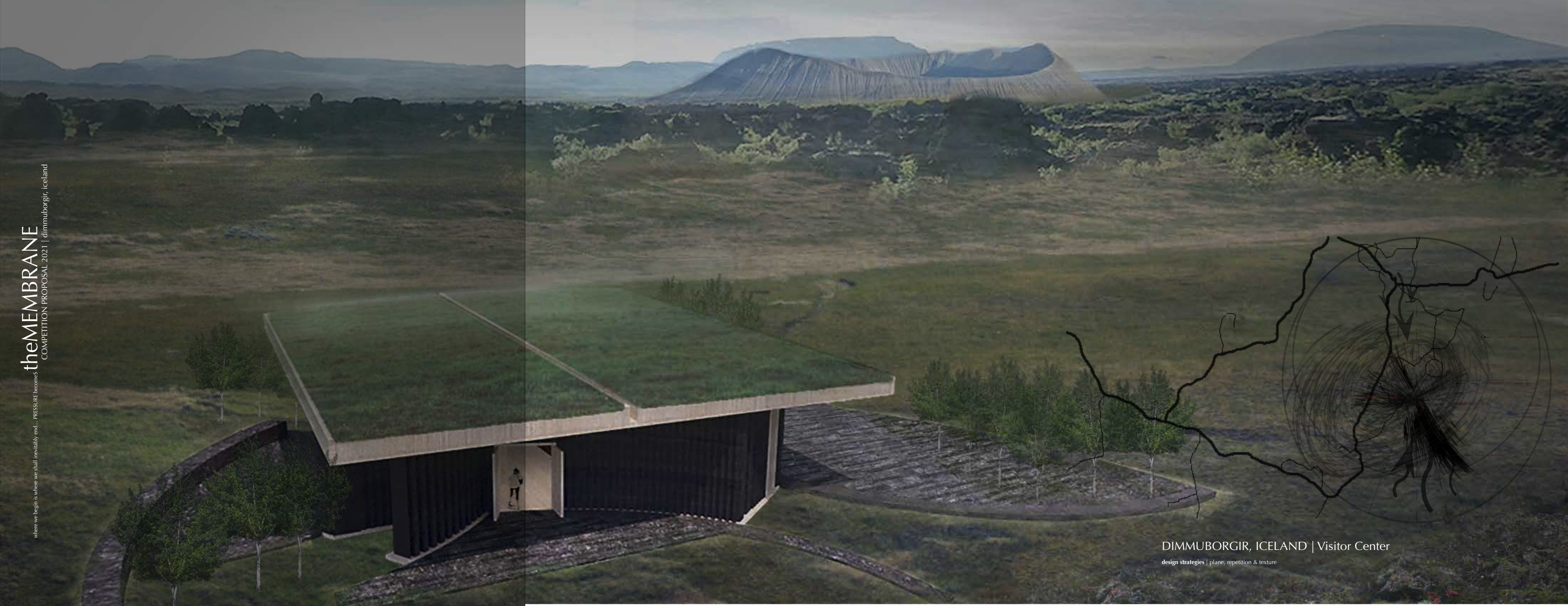
design strategies | plane, repetition & texture

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

theMEMBRANE

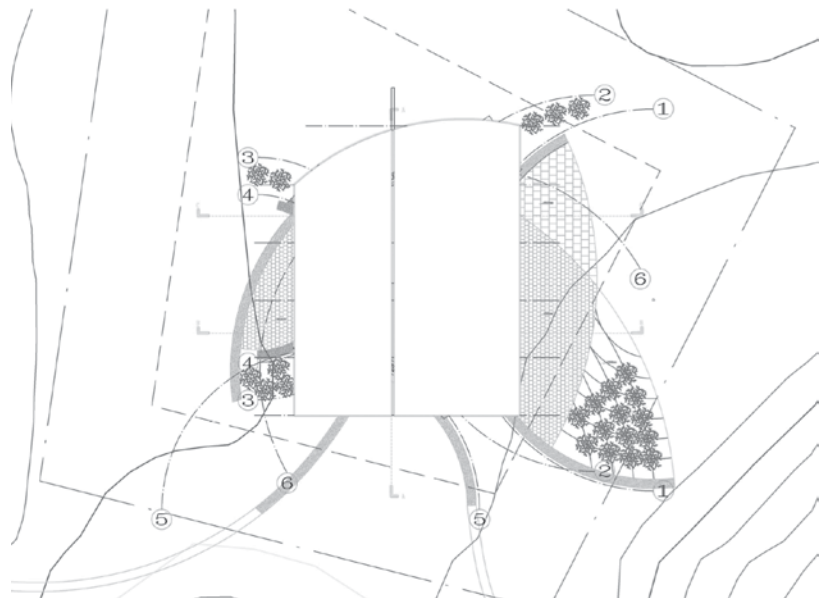
COMPETITION PROPOSAL 2021 | dimmuborgir, iceland

where we begin is where we shall inevitably end... PRISUK: becomes

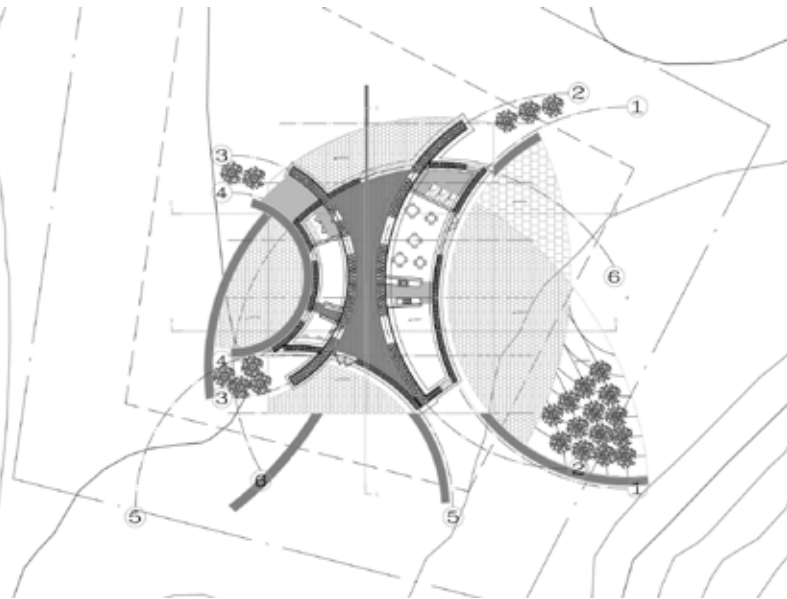


DIMMUBORGIR, ICELAND | Visitor Center

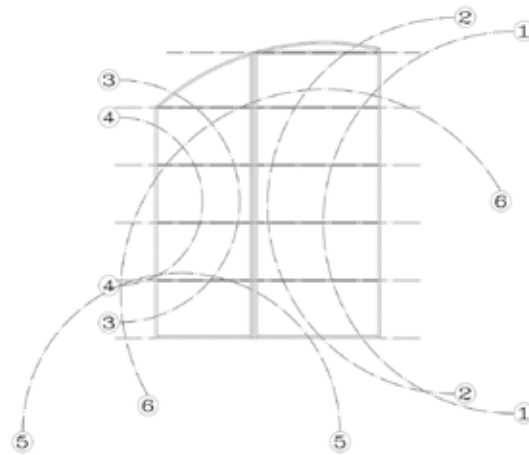
design strategies | plane, repetition & texture



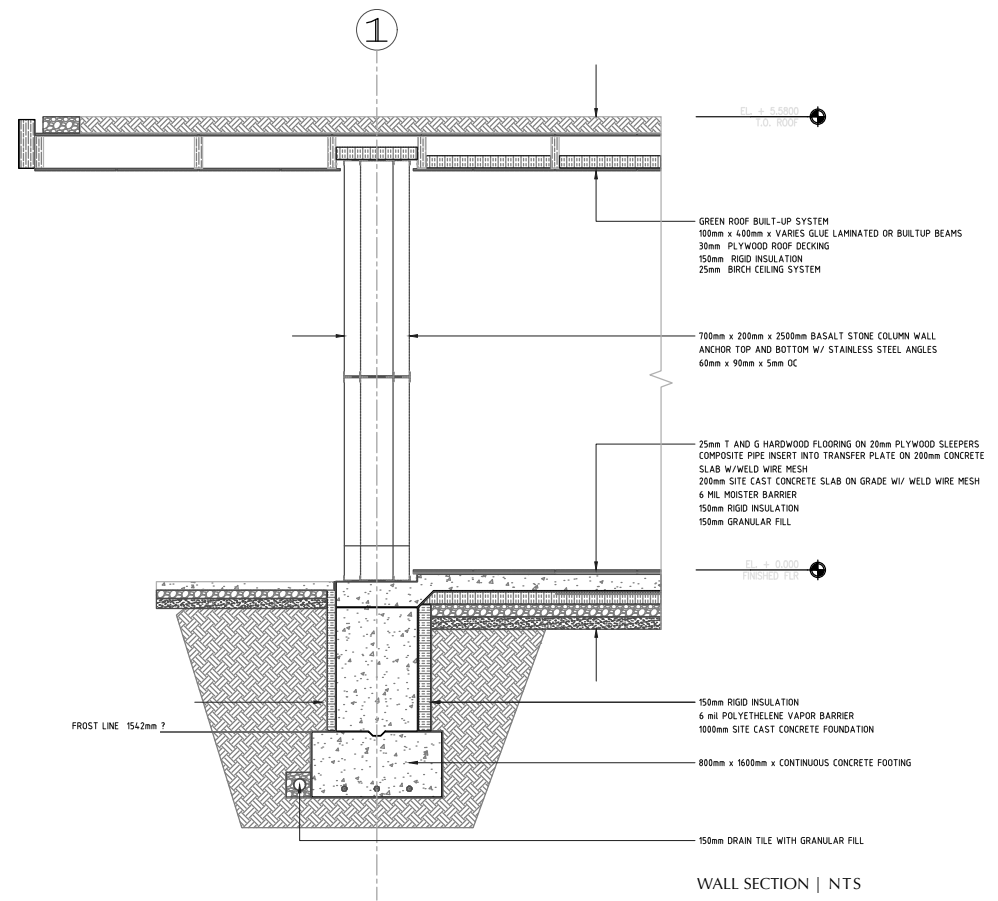
ROOF PLAN | NTS



LEVEL PLAN | NTS



PLAN (STRUCTURAL GRID) | NTS



WALL SECTION | NTS



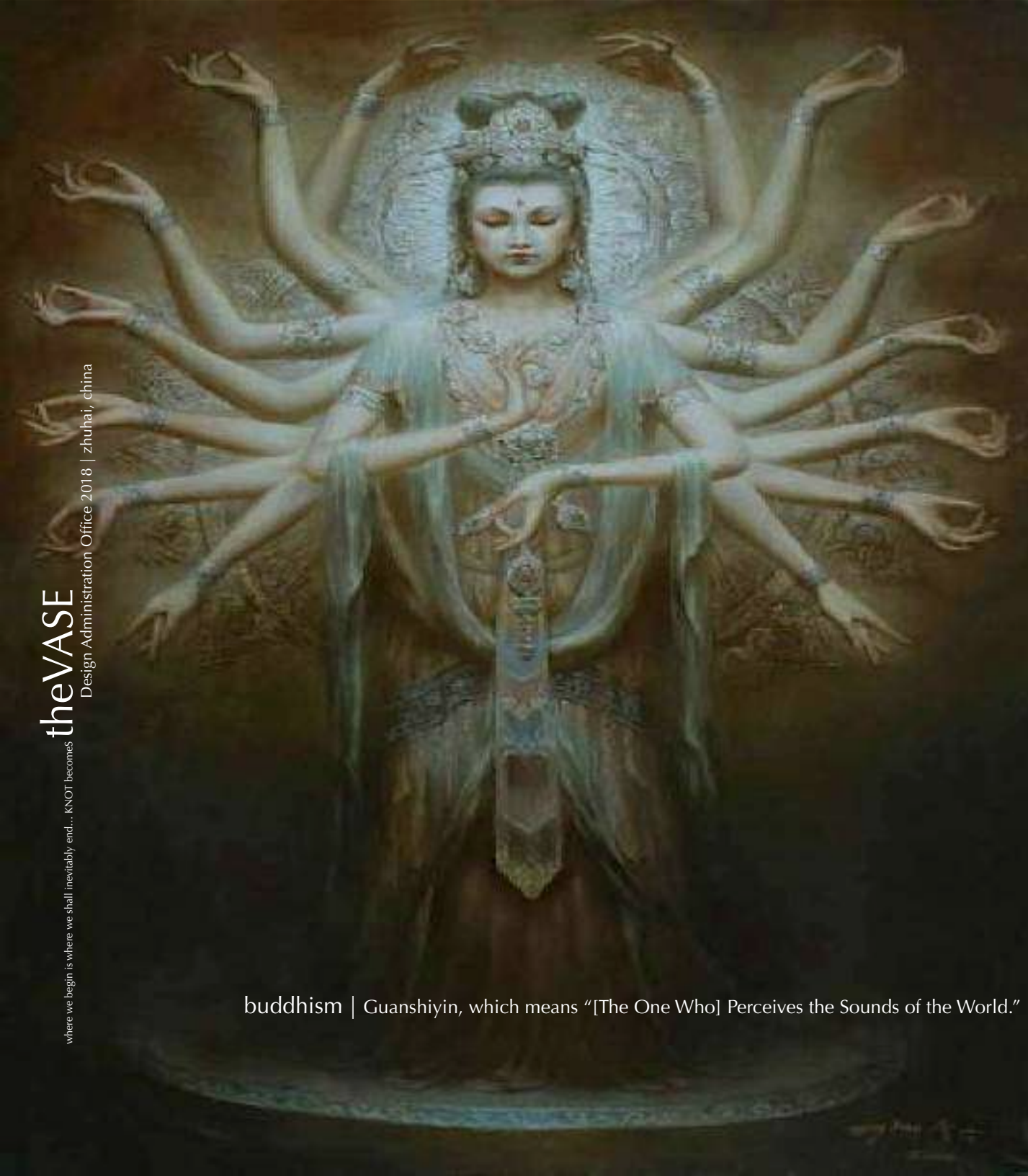
DIMMUBORGIR, ICELAND | Visitor Center

design strategies | plane, repetition & texture

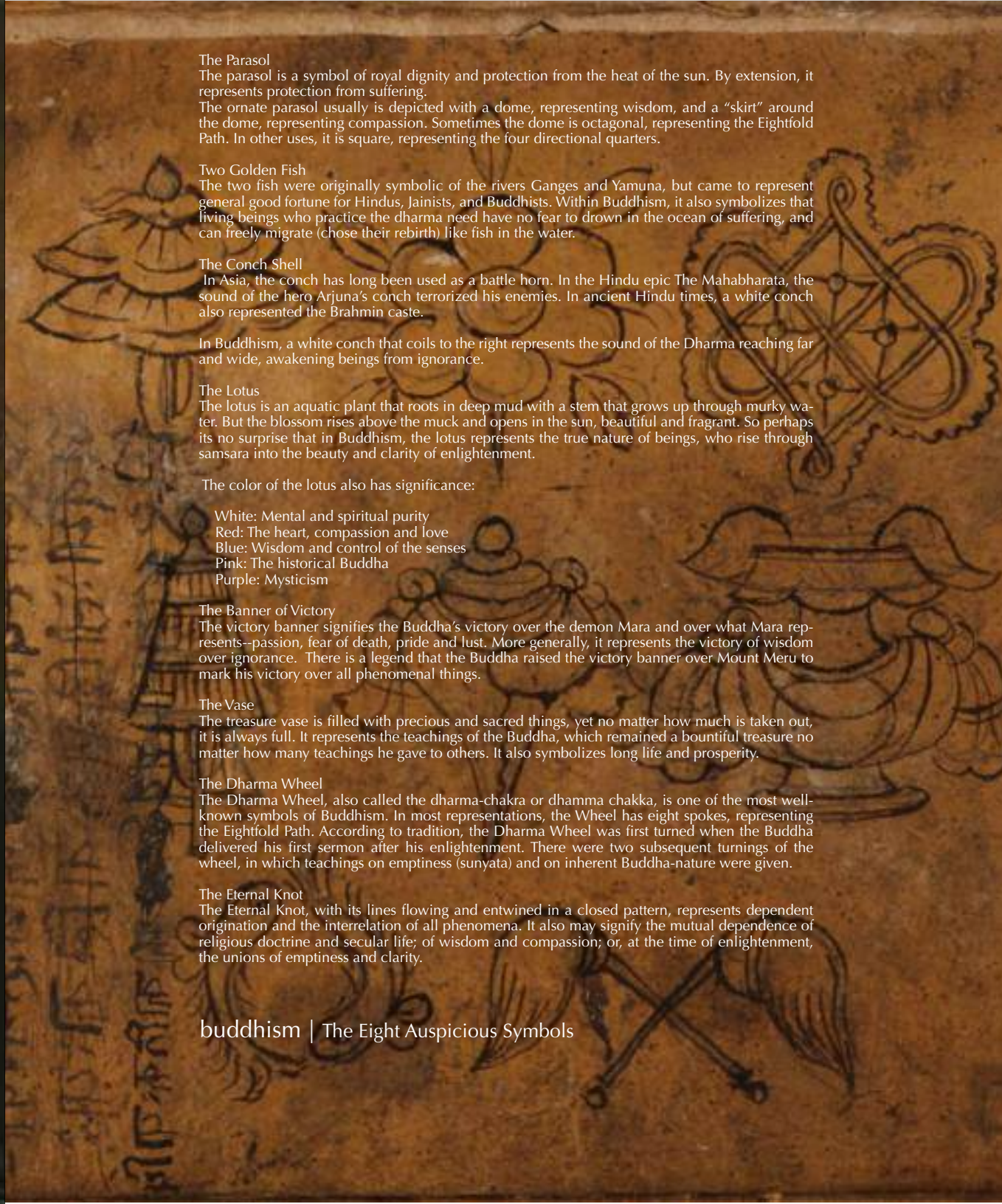


ZHUHAI, CHINA | Library Admissions & Employment Office

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

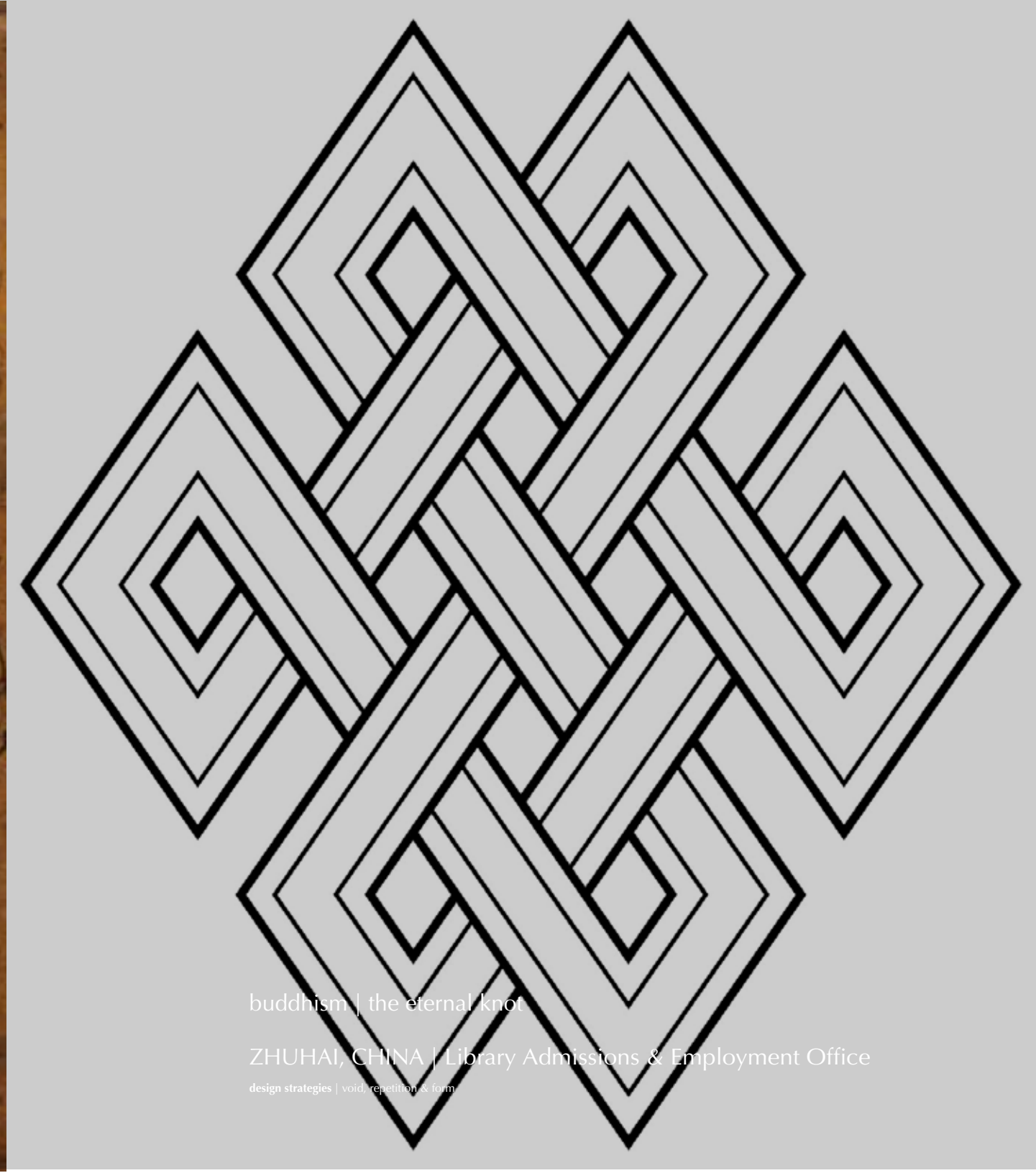
The Banner of Victory
The victory banner signifies the Buddha’s victory over the demon Mara and over what Mara represents—passion, fear of death, pride and lust. More generally, it represents the victory of wisdom over ignorance. There is a legend that the Buddha raised the victory banner over Mount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

ZHUHAI, CHINA | Library Admissions & Employment Office

design strategies | void, repetition & form



buddhism | the inspired flow of energy within | out

ZHUHAI, CHINA | Library Admissions & Employment Office

design strategies | void, repetition & form



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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 | zhuhai, china

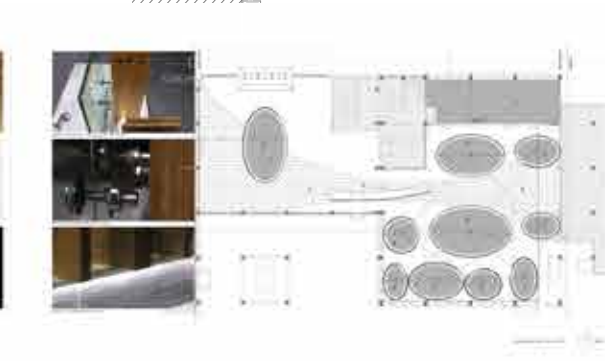
ZHUHAI, CHINA | Library Admissions & Employment Office

design strategies | void, repetition & form



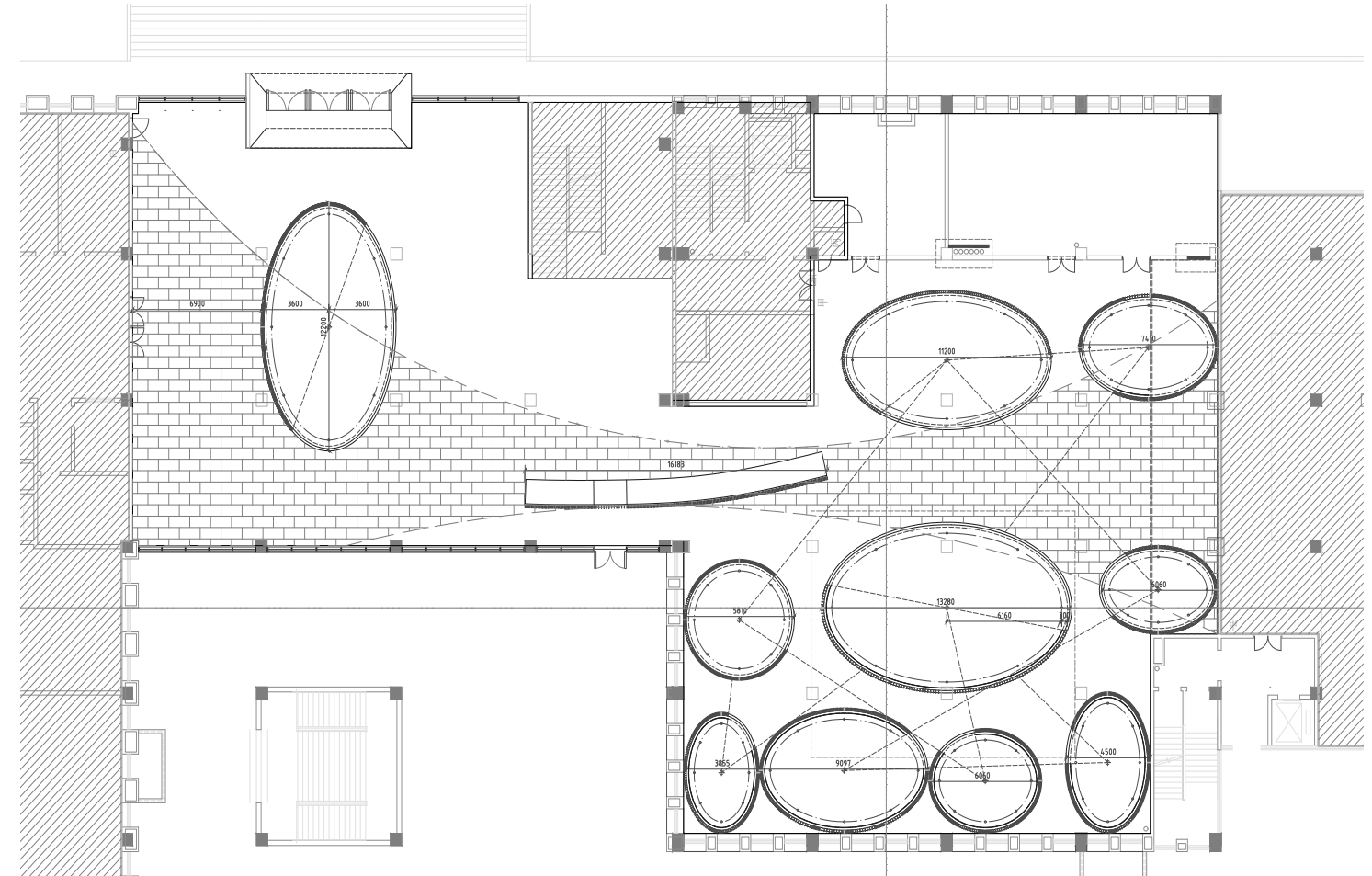
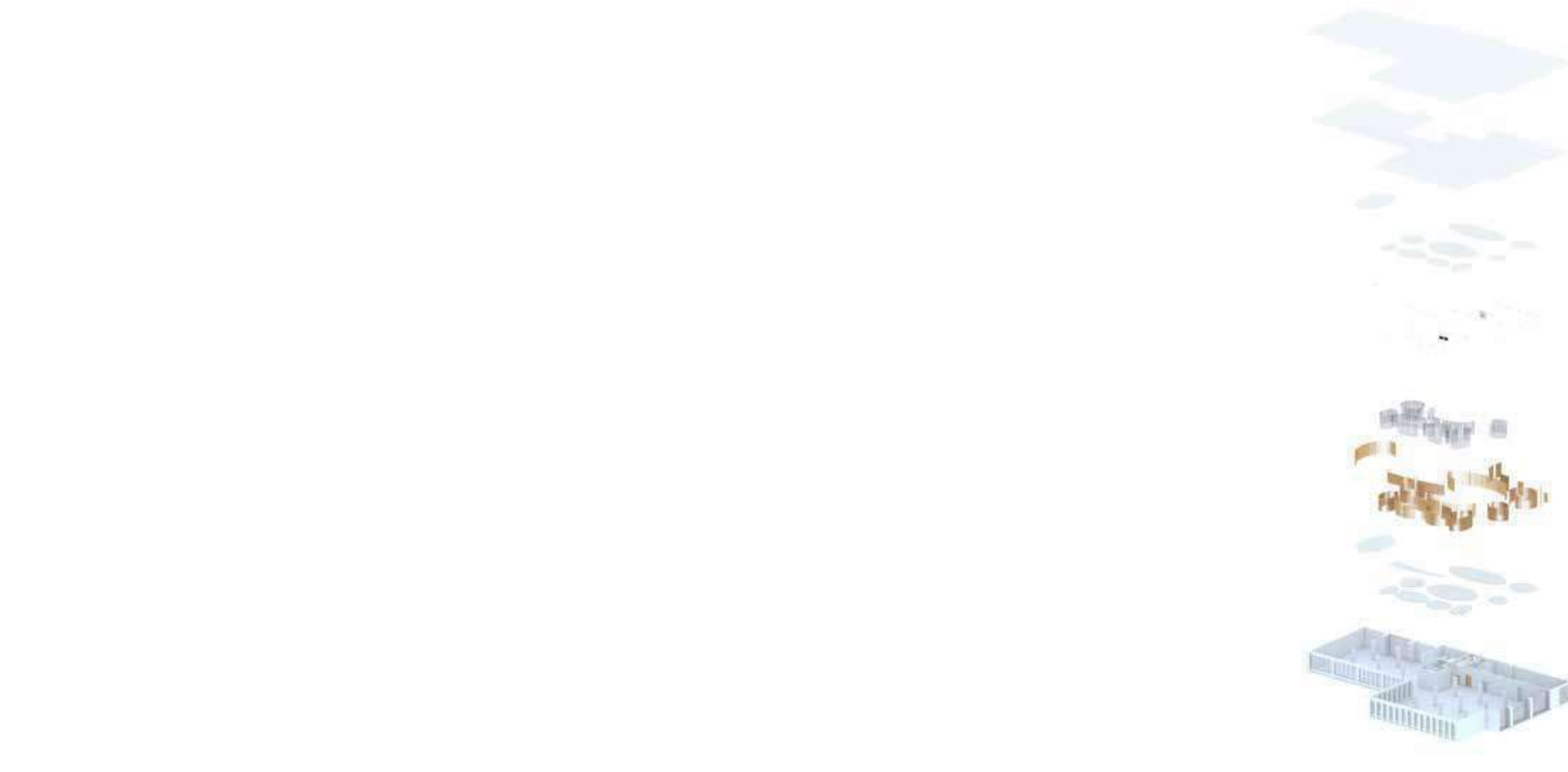
ZHUHAI, CHINA | Library Admissions & Employment Office

design strategies | void, repetition & form

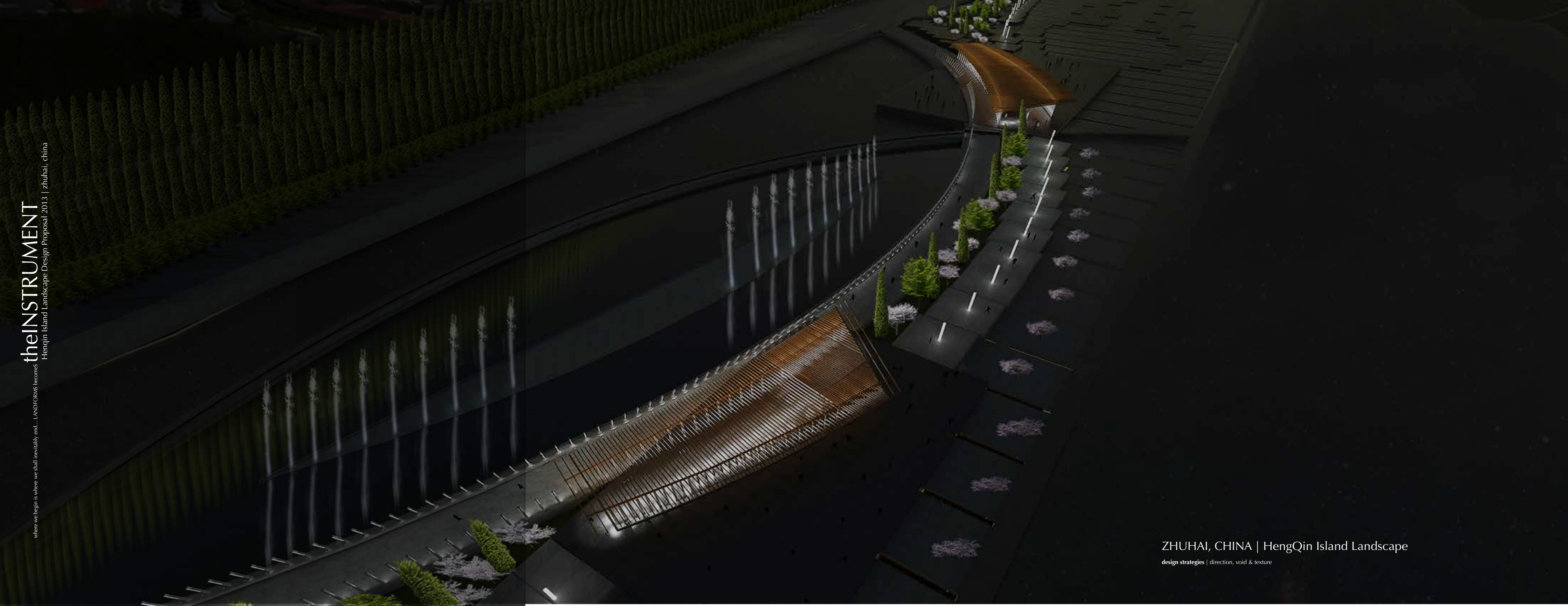


ZHUHAI, CHINA | Library Admissions & Employment Office

design strategies | void, repetition & form



LEVEL ONE PLAN | NTS





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design strategies | direction, void & texture

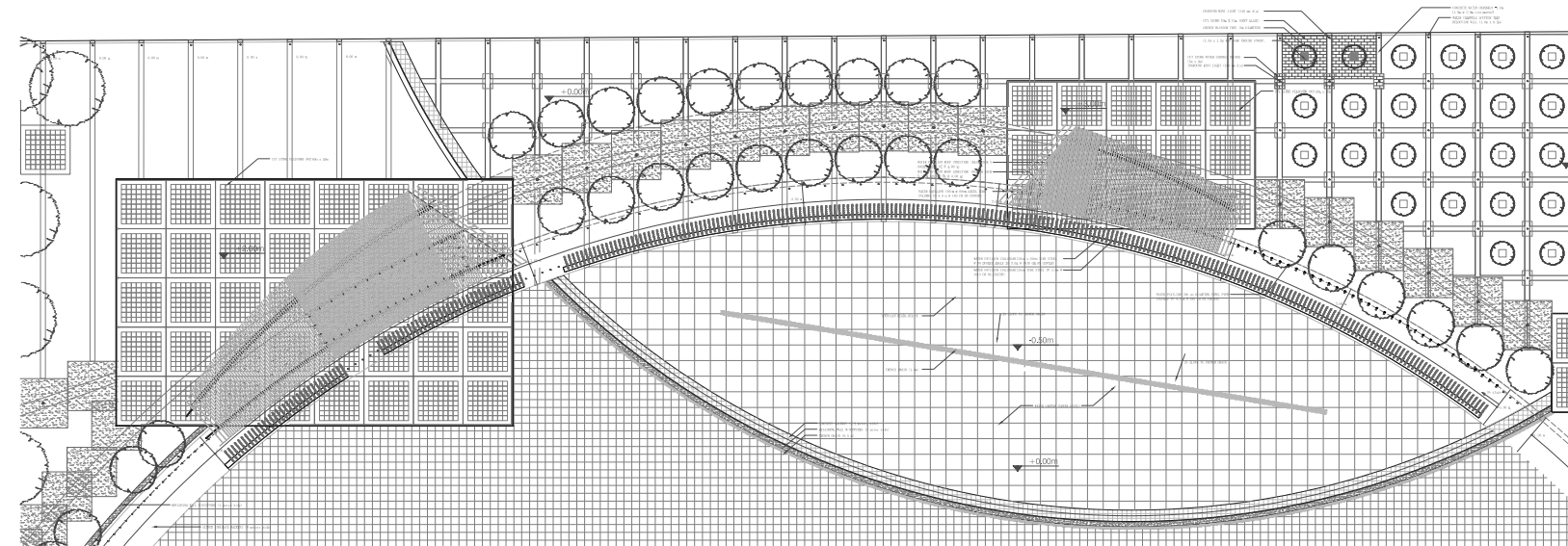
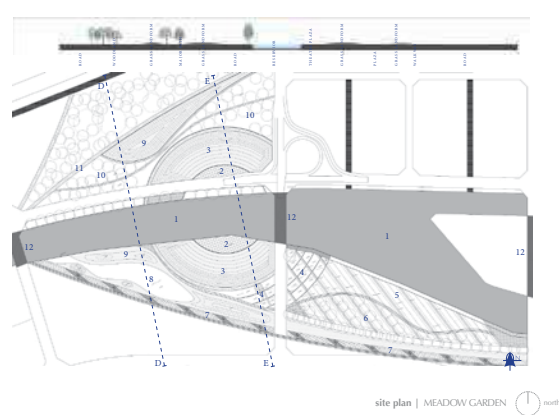
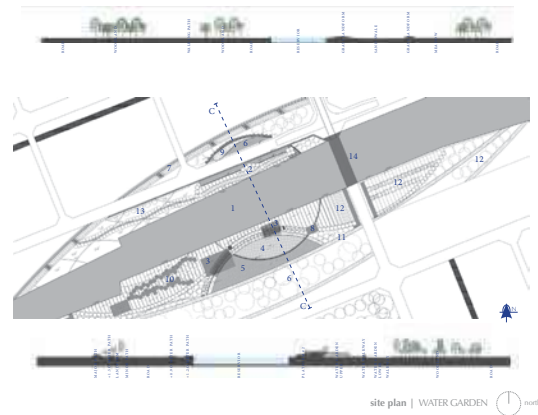
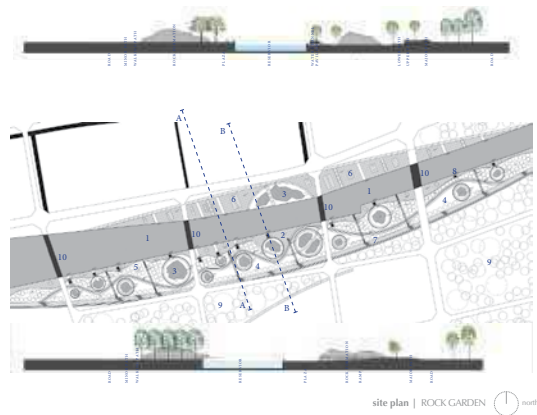
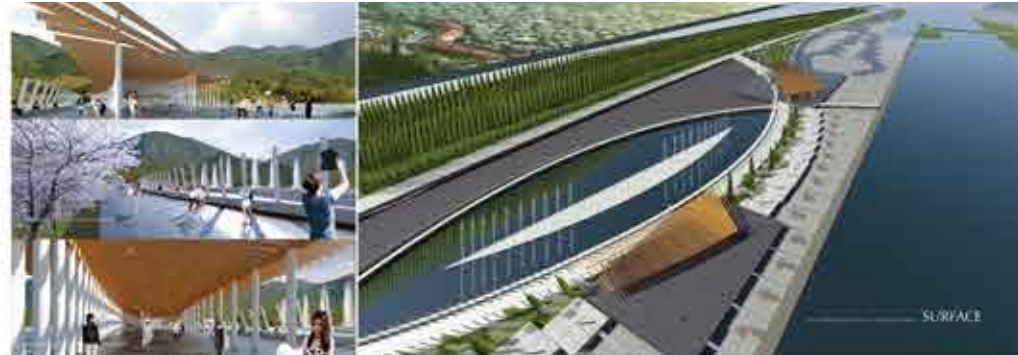
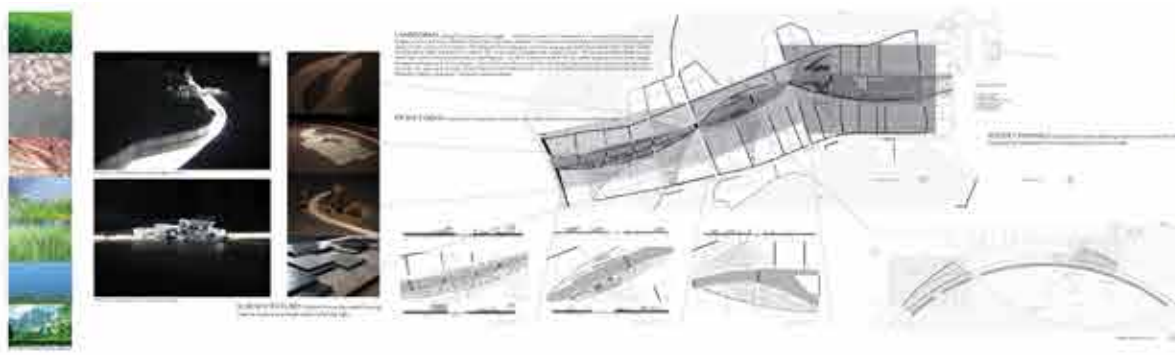
theINSTRUMENT

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



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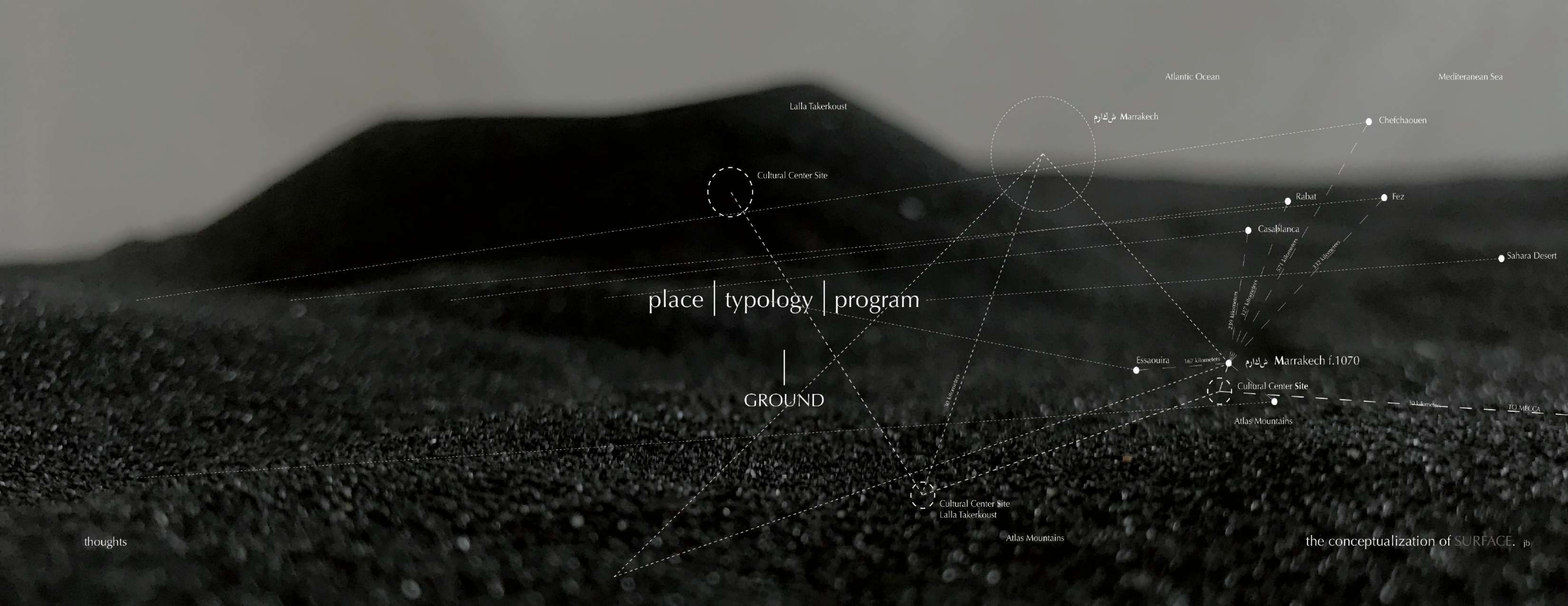
design strategies | direction, void & texture



ZHUHAI, CHINA | HengQin Island Landscape

design strategies | direction, void & texture





Atlantic Ocean

Mediterranean Sea

Lalla Takerkoust

شكازم Marrakech

Cultural Center Site

Chefchaouen

Rabat

Fez

Casablanca

Sahara Desert

place | typology | program

GROUND

Essaouira

167 kilometers شكازم Marrakech f.1070

Cultural Center Site

Atlas Mountains

30 kilometers

Cultural Center Site
Lalla Takerkoust

Atlas Mountains

30 kilometers

TO MECCA

thoughts

the conceptualization of SURFACE. jib