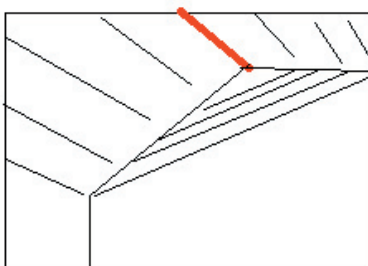
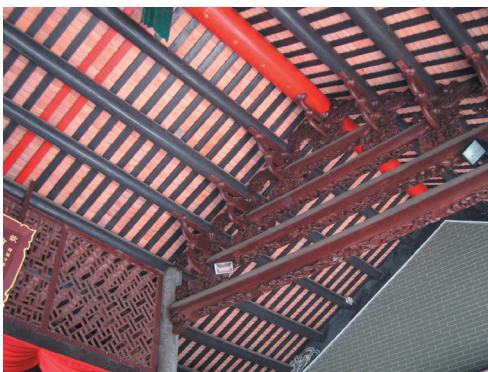


Abstraction

To build a house, it includes designing process and construction process. Within the designing process, there are two steps. Firstly, we have to see the form. To see the form is to see the mass, the outline, the field and the element of buildings. We also have to see the intention of buildings, which are habitation, urbanization, tectonics and technics. Secondly, we have to ABSTRACT things. To see the form and the intention of buildings is not enough, we have to learn how to ABSTRACT what we need from the information we obtained.

To ABSTRACT is to select certain aspect of a concept from the whole. In the other words, that means we have to *remove* something that is not *essential*. Hence, how to *remove* something and decide what is *essential*?

How to ABSTRACT? The easiest way is to see the main form of buildings and neglect the details. Let's take Ping Shan as an example. Inside the villages, there are a lot of hectares. Instead of studying all the hectares, we could divide Ping Shan into districts. Every district must have its own meanings. For example, there are stores located on two sides of the entrance leading to ancestral halls. Therefore, this district is commercial area.



Another example to ABSTRACT is ancestral hall. To study ancestral hall, we can see the form of it. We might see the mass, the outline, the element and the field of it. Hence, we got a lot of information. From this information, we have to ABSTRACT what can best represent the ancestral hall. We study the beams and column in order to show the support system of the ancestral hall. It might not be necessary to study the decoration on the beams and columns as it is not part of your concern. Hence, by knowing what to take and what to withdraw help us to focus our study. However, how could we decide what is the *essential*?

The *essential* is the INTENTION. Every building must have their point of reference. The INTENTION could be habitation, urbanization, tectonics or technics. The INTENTION could also be a combination of all. When we want to abstract the buildings, we have to keep all these INTENTION. We can take Pavilion as an example. There are gaps between the floor, walls and roof in Pavilion. Mies may intend to design gaps in order to show a distortion that the roof is floating. In contrast, there is no shallow gap between the roof and the columns. This is because the columns are used to carry the weight of the roof. Therefore, instead of drawing the whole Pavilion, we can draw a picture which shows shallow gaps between walls and roof in contrast with no shallow gaps between columns and roof.

However, everything could have INTENTION beyond habitation, urbanization, tectonics and technics. For example the painting, the *Starry Night*, by Vincent Van Gogh 1889, flameless stars are represented by yellow and white circles. This means, it is not necessary to be the same with the real object, but we can understand what does it means. This is because they share the common characteristics, both are shining. To ABSTRACT is to keep all things that show the characteristics of that object. This principle can be applied to our project. When we present our project in models, it is not necessary to use the real material to build it. For example, we do not need to use concrete to build the walls and glass to build the windows. Instead, we can use cardboard or wood to make the walls. They both define an area by separating interior and exterior. We may choose to leave a space or use translucent plastic papers for windows. Anyway, these materials imply that we can see through the buildings.



The most important thing about our method to present is whether it can communicate with the readers. We should ABSTRACT the buildings. By simplify and highlight the buildings help readers to understand our intention to build. A successful work should be able to tell a story without a lot of description.