Identifications | MAP.1
识　别　|　地图　一

我们试图识别文化和历史来发展一种意识
关于集体如何延续发展最终存在的质感

We try to identify culture and history to develop an awareness of regarding how collectives have continued to developed textures of existence in time.

Identifications | MAGE.2
识　别　|　图像　二

我们努力尝试发展我们的文化意识
通过解释来延续历史
设计是一个解释的问题
是有表现力的呈现

We attempted to develop an awarness of cultures and their histories by intepreting that which we continue to internalize. Design is a matter of interpretation revealing that which is expressive.

elevations | PHOTOS.5
立　面　|　照片　五

场地立面允许脉络的具体理解并且超越任何设计场地
允许设计者开始意识到
什么是潜在的可存在的形式以及随之存在的质感

Site elevations allow for a concrete understanding of context to and beyond the design site. The elevations allows designers to begin to sense what potential forms can exist within the texture as it exist.

conditions | MAP.6
环　境　|　地图　六

映射一种方法来发现构成现有环境的模式和质感
所揭示的不是静态的
而是视觉上的一切被设计主体解释
模式识别暴露已存在的氛围
将呈现内在化形式如何成为将来性的潜力或者被设计的氛围

Mapping is a way to uncover patterns and forms composing the existing environment. That which is revealed is not static in that all which is visually released is interpreted by the designing subject. Patterns identified expose the existing ambience that will inform how internalized forms become future potential or designed ambiences.

SITE | PHOTOS.3
识　别　|　图像　三

摄影是一种用来观察和交流的工具
通常是超越已知的
超越其中我们看到的是表面或质感
并不是存在的本质

Photography is a tool used to see and communicate that which is typically beyond what is known. Beyond is that which we see as the surface or image of texture not the essence of what exist.

conditions | MAP.4
环境　|　地图　四

航拍照片可以让建筑师沟通场所存在的质感在脉络和延伸中作为的形式和模式

Aerial photos allow architects to communicate the existing textures of place as forms and patters in context and an extention of place.

ambience | IDEA.10
氛　围　|　意念　十

概念是对潜在形式的认识 — 将来的氛围 —可以唤起一种感觉
来自对场所的体验.

Ideas are the recognition of potential forms — future ambience — that can evoke a feeling derived from the experience of a place.

forces | MAP.7
力　量　|　地图　七

力是外部刺激（动态的）的直接原因
如何思考物理场地。场地力量不是当下的
而在于每个设计者的观察和基于最终反思性解释的确定的价值

Forces are the immediate causes (dynamic) of external stimuli that inform how you think about a physical site. Site Forces are not immediate in that each designer observes forces and determines value based a reflective interpretation in time.

composite | MAP.8
合　成　|　地图　八

场地合成是一个分析图表，只结合条件和力量，告知如何思考关于待设计的场地。
综合分析将揭示物理环境。
（动态和静态原因）揭示设计策略

Site Composite is an analysis diagram combining only the CONDITIONS and FORCES that inform how you think about the proposed design site. The composite analysis will reveal how the physical environment (dynamic and static causes) informs design strategies.

introduction
介　绍

表面.场地|展览首先是一系列展品探索必不可少的建筑条件和理念。表面.场地试图展览元素作为方法来探索场地以确定一个场所的概念。场所不仅仅是物理形式和质感，它是一种关于综合文化，历史，经济，可能的模式以及生成的形式的敏感性。约束场地的综合问题的一个想法或者概念可以简明地表达为氛围。氛围，是一种情绪或者感觉，来自于个人（设计者）关于一个特定环境的意识。为了设计一个可以共鸣的提议，在任何给予的环境中，必须从事的过程，旨在确定暂时性的存在成为某个时刻的识别。对于衍生出的潜在的现象学的形式，个人如何确定理想事物的布置，这个时刻的氛围是必需的。

什么是建筑学?为什么我们质疑那些鲜为人知的假设？如果不是来自关于元素的策略性地学习，如果不是这样一个关于场地的独立的定义，那么什么是建筑学？那么我们学习的是什么，为了所叙述的允许建筑超越功能性空间的存在的定义，这样使产生概念的想法早已在时间的流逝中瓦解了吗？为什么问为什么，什么与如何?因为我们试图在我们的意识之前，超越简单的无意识的允许我们的执念枯萎的身体容器...

表面.场地|展览试图命名来自建筑学的首要问题—可能性（潜力）可以成为的存在是什么。建筑学不是为了解决存在问题的一门哲学.建筑学不是艺术，仅仅为了简单地表达.建筑学也不是寻求答案的科学，它不是真实的，而是被假设的。建筑学作为一个包含了太多事物的包裹，使建筑成为一种反应，成为回应我们意识的存在。作为一个久坐不动的居住者的集合，人性在意味着功能的表面上形成质感。 超越功能性的居住者用被人性形成的集合了模式和形式的织物，将表面作为他们定位自己独特本质的敏感性

__surface.SITES|exhibition__ is the first in a series of exhibits exploring conditions and ideas essential to __architecture__. The surface sites seeks to exhibit elements as method to explore sites to determine a notion of __place__. Place being a sense beyond merely physical forms and textures. Place is the extension of sensibilities that synthesis cultures, histories, economies enabling patterns and forms to become. The collective tissue that binds place is a notion or thought that can be concisely expressed as an ambience. Ambience, is a mood or feeling that is derived from one's (designer's) sense regarding a particular environment. In order to design a responsive proposal to any given environment one of must engage in a process that seeks to determine the temporal existence as a moment of recognition. This moment identifying ambience is requisite for one to make a determination positioning ideals as a derivative force for potential phenomenological forms.

What is architecture? Why do we question that which is assumed but rarely known? What is architecture if not a singular determination of place that emerges from a strategic study of __elements__? Then what do we study in order to make said determination that allows architecture to exist beyond functional voids conceptualized by minds long ago dispersed into the fluids of time? Why ask why, what and how? Because we seek to become more than simple mindless vessels allowing our mindfulness to wither before our senses...

surface.SITES|exhibition seeks to address the primary question regarding architecture which is what is (existence) in order that what is possible (potentiality) can become. Architecture is not philosophy seeking to resolve questions of being. Architecture is not art seeking to express simply for the sake of. Architecture is not science seeking to answer that which is truly not factual but rather assumption. Architecture is a parcel of many things allowing architecture to become a response that exist as a response to what we sense. Humanity as a sedentary collective of dwellers forms textures upon surfaces as a means to function. Beyond merely functioning dwellers mark surfaces to express a sensibilty that situates their unique essence within the fabric of collective patterns and forms formed by humanity.

氛　围　|　第一想法　九

第一想法是已存在的氛围被定义为关于场所的感受.

ambience | firstTHOUGHT.9

1st thought is the existing ambience that is identified as a feeling about a place.

表面.场地|展览将简单展出三个设计项目，使用的元素可以被用于定义关于场地的意识。设计项目将展出八个简单的设计元素对物理和思维方面的刺激以及一个用于定义某个时刻的存在的场地模型。　当个人学习一个待研究的场地时，元素用来辅助设计头脑解释意识到的事物。　项目并不试图解释设计元素如何被设计者转换。场地展览将不仅仅展出，可使用的多样的元素作为开始形成场地意识的刺激 。　场地感知不是一个静态概念，更多的是它作为流体概念时，允许内在多样化，同时出现了一个作为解释的识别。 被定义被识别的情绪或者感受称为氛围。　氛围是一个单独的确定，允许个人沟通他所意识到的事物。这种意识或者思维意象是一种转换，是个人将场地体验转换为自己的感觉。转换允许对已存在的环境的识别。 我们试图定义氛围是什么，以便我们能够将表达的思想绑定到具体的理解，可以告诉我们如何设计潜力。　是我们试图培养的关于潜力的意识，是植根于氛围体验的理念。 理念是将个人对场所的感知变成可识别的氛围的一种知识或者方法　这样的知识在设计中位于一个引导性或继发性的角色，从而允许所有即将到来的作为一系列关于想法的表达存在。如果个人无法通过媒介传达自己如何感知场地，那么他就无法被要求理解场地和他应该提出的表达之间的关系。　表面.场地|展览揭示了一种开始设计的方法，基于对场地的感知来使用元素并且用文字沟通感受。集合的元素被认为揭示了第一个相应的时刻，用于表达思想形式。场地是一个场所的内在。

场所是质感或者形式和模式的集合…

The surface.SITES|exhibition will simply exhibit three __design__ projects utilizing __elements__ that can be use to determine a sense of __place__. The design projects exhibit eight simple design elements as physical and mental stimuli along with a a site model to determine what exist at a moment. The elements assist the design mind to interpret what is sensed when one is studying a proposed site. The projects will not seek to explain how the design elements are interpreted by the designer. The SITES exhibition will only exihibit a variety of elements that can be used as stimuli to begin to form a sense of place. A sense of place is not a static notion. Moreover it is a fluid concept that allows for a diversity of internalization to exist whilst emerging as an interpretive identification. What is identified is a mood or feeling called Ambience. Ambience is a singular determination that allows one to communicate what is sensed. This sense or mental phenomena is an interpretation of one's feelings regarding place one has experienced. The interpretation allows for the identification of existing conditions. We seek to identify what ambience is in order that we can express thoughts bound to a concrete understanding which can inform how one designs potentials. The potentials we seek to foster an awarness of are ideas that are rooted in the ambience as experienced. Ideas are a knowledge or resolution of one's sense of place as an identified ambience. This knowledge is situated as a directive or motivating factor in design that allows all forthcoming to exist as a cohenrent expression of thoughts. If one cannot communicate how one senses a place thru media then one cannot claim to understand the relationship between the place (site) they are charged with and the proposed expression put forth. The surface.SITES|exhibition reveals one way to begin to design based on sensing a place using elements and text to communicate feelings. Collectively the assembly of elements is considered to reveal the first corresponding moment utilized to express thoughts in form.

Site analysis is the interpretation of place. Place is a collective texture of patterns and forms...