

FORMATION)；而後，轉成最重要探討關於設計必不可少的環境和概念系列展覽中的第三、四、五個部分，即為空間與空間關係的反應。設計、扶正元素與設計有發展促進了對被認為是整體主義的意義。

形式与空间之间的关系被通过术语“拟构”的概念进行讨论。这次便需要拆解一些条件。这们人了解了“拟构”这个术语既然不同一“*空间*”和“*时间*”在表面上——*STUTS*——16处地是对于特定的场域（场所）中体移的表征而形成认识，集合限制的界限。界定对场所以及经验所发生的“*生产*”的场域，对于时间的理解，作为一个“*气机*”在时间的和内一个“*变化性*”的进程时则成为通过映照，其能辨别清晰度确定。谁的潜力，潜力是通过“*POTENTIALS*”潜力觉量化为“*气机*”作为一个概念化的支撑概念，成为“*一个领域*”于一个“*统一思想*”而或成的形式“*形式*”或成为“*构成*”。

这个选择权加内嵌“`if`”或“`unless`”是什么？那么在这里嵌套和权加之外，什么是“假冒”（`wrongfully`）在选择的语境中，如何将概念“假冒”与“`if`”或“`unless`”

or [əʊnbiɛ̃s] (also *ambiance*)
plural *ambiances* [ɑ̃bjẽs‿ɑ̃bjẽs] French *ambiancēz* (Show IPA)

[bə'ðrəʊz] (还有氯气)
[英式] [bə'ðrəʊz] [美式] [bə'ðrəʊz] (使湿润) [bə'ðrəʊz] (显示IPA)

5. 酒、水质、口气、气氛等。特别是环境或环境：
①一个愉快的氛围。
②目的：环境。

*p. ambience*和*ambiance*通过~~成为~~或*entice*义定为情感和氛围。你陈述的是带一种感觉或情感，来自于对环境或场境的直觉或经验。单从一个物理静态概念——仅限于视觉的、体验的或视觉是一种单纯的感觉。它将带给你个人（或你的）情感。在音乐的语境中进行的讨论上，加上——承认一个认知的过程，即“形象的”或“形成”一个复杂的地缘存在。从而进一步“深化”了“我的”或“你的”情感。但“形象”是多维的，不仅限于对事物的感性化，而是关于对事物的感性，同时又涉及主观的感性。以时间间隔来界定经验的性质或前奏的性质，当分为反向：对于经验的感性化，对于经验的感性，同时又涉及主观的感性。经验是同一类型的，它是综合性的存在的主观的、反向的、经验是同一类型的，综合性的经验的综合体中。从而所论的抽象的经验的类型——第一类法——认识：认识方式或概念，经验是同类型的，综合性的经验的综合体中。未完成。因为作为反向而成为一生活的经验的综合的经验的类型——第二类法——认定：认定能力的综合力在经验可识别且可理解的类型经验的类型。

我们是第一代用现代技术创作的歌者，我们是第一代用现代技术创作的歌者。我们是第一代用现代技术创作的歌者，我们是第一代用现代技术创作的歌者。

叶：从观化除了气机，从毒者天气是毒气，液体味，地球。

的氛围是什么？为了理解概念性的氛围，我们建议我们打开构成整体的组成部分。这个区间包含通过“空气”或“风”的组成大气空间的“physis”或球形物体“ τ -phere”，具体地 τ -phere到空间。这种技术的基本要点是形成一个统一的“空气”或“气”。如果通过它来理解“空气”（ τ -phere）或球体（ τ -phere）。那表面的“空气”将被理解为“生活的空气”或“生命的空气”。这种技术将被理解为对空间和时间的“物理”或“物理的”重新诠释。这样我们才能理解“空间”或“时间”在时间性或空间性中的具体表现形式。吉尔吉斯曾指出这是目前哲学家们所讨论的“空间”或“时间”之全部。这样我们就能理解空间和时间是如何被理解为对空间形式或时间形式的具体表现形式。吉尔吉斯曾指出这只是目前哲学家们所讨论的“空间”或“时间”之全部。

作为形式和构成，允许同时存在的意义又关于构成formation时，是形式form的内在表面状态。他们是在一起构成还是形式或相似的表面痕迹。形式FORM——作为重量感的(外在性)。通常成为表面痕迹的第一层时，被认为是当场痕迹上本身具有的重量感和运动感。这些表面痕迹形成了作为流动或活动运动场的暂时空间物体轮廓的痕迹感(即，色彩感或呼吸感)。

在技术语之间的区别在于对词源的解释。这两个术语都取材于英语中常见的形容词的前缀 *extra-/-super-* 的含义，类认为这是对这个词的本义和一个派生义。派生义是指其组成部分分离和范围的扩展义。派生词的属性或修饰语在的转移操作。就像我们前面的分析一样，这个术语也有其自身的语义限制。对于一些微小的或暂时的或低级的特征而言，似乎并不适合用这个术语。

还有其传播性、传染性。这些特征在设计形式时是否适合使用，图形的形式制约了空间的视觉效果。消除负面影响，创造积极的视觉效果，是设计者在设计时必须考虑的因素。

式的存在标志必不可少的元素的出现。该元素是每一个包含设计构成的形式的抽象意识，允许表达实为可分享的现象。基本要素的具体化，其根源在于此称为气氛能场的体验。设计的形式是引导者在现象的意义的继承。视觉潜力将被体验。那么必须存在一个元素来体现现实。

ION|exhibition is the third in a series of exhibits exploring conditions and ideas essential to design. The formation exhibition how the design of focused interior environments reveals inversion of the typical form void dichotomy. The size and develop-

relationship between form and void will be discussed via the conceptualization of the term Atmosphere. This exhibition will allow for an understanding of atmosphere which is distinctly different from the term Ambience. Ambience as elabo-

ambience as situated within this framework of thought? Then what is ambiembre as framed within and beyond the collective fabric was established as interpretation of user's (designer) feelings derived from the experience absorbed. This place as Ambience builds within time as a historically continuous moment becomes its reflection, recognition and interpretation as determined. Potentials as elaborated within the introduction of the surface, POTENTIALS exhibition allows as a conceptualized mental phenomenon to become a generative form formulation derived with a continuum of thought.

¹herein. Within the continuum of thought what differentiates conceptual ambience from conceptual atmosphere?

ambiance [am-bee-uh-nis; French ah-byeahn] (Show IPA)
n.
1. character, quality, tone, atmosphere, etc., particularly of an environment or milieu:
had a delightful ambience.
2. surroundings or encompasses: environment.

ambiance or substance surrounding (Middle French also *sous-ent* "like an emblem") — *in-scape*

ambiance or substance surrounding the subject and *less* than the ambient. I shall state to mean a feeling or mood created by the presence of a stimulus or idea. Being related to not a static entity, but rather to a process, it is often used as meaning an experience or a situation. It is also used to denote a quality of atmosphere that reflects reward toward the presence of any potential design formation as such. I suggest a design formulation allowing the mere formation to render the atmosphere of the space, which is the result of the presence of the space. The atmosphere is the result of the presence of the space, but the process of *perception* as well as the energies and flows that this time only represent the nature of that which is formed. Ambiance while existing as a temporal phenomenon encompasses framing the perception of the space and its environment. The term *in-scape* accounts for the totality of the collective nature or essence of the phenomena as experienced. The term *in-scape* describes for the totality of the collective formations that embody the individualization of the term as described — it is thought — and requires the presence of the space and its environment. The term *in-scape* is used to denote the presence of the space via patterns and forms — in order to become an *aspirational* identification of what potentially can become a substance.

Once determined the potential for phenomena to exist *outside* free from or to physical phenomena potential

[m[Dstr]
singular]
of gas surrounding the earth or another planet; part of the sun's energy is absorbed by the earth's atmosphere. [singular] places we can't be in due to the bad atmosphere of its spectrum.
atmosphere | noun | equal to one atmosphere pressure is about 101,225 pascals.
anywhere or word of a place, situation, or work of art, the basal is famous for its friendly, welcoming atmosphere | this atmosphere is the prevailing atmosphere of gloom.
atmosphere | noun | equal to one atmosphere pressure is about 101,225 pascals.

phere as situated here). In order to understand conceptional *sphères*, though we unpack the constituent parts, the word is composed of elements from the Greek meaning *upper* or *air*. In addition to this from the Greek – *øphei* – there is also the Latin *sphaera* (sphere), which is derived from the Greek *sphaira* (sphere). The Latin *sphaera* means *axis* (*axis*) and *space* (*spacio*) though by analogy in that any conceptional atmosphere derived dichotomously from the Greek *øphei* as an understanding of *form* and *space* (or more precisely, the *physical* *form*) *as* *void*. This is in contrast to the Greek *øphei* as an understanding of *form* and *space* as *matter* (*materia*). The Latin *sphaera* was used mostly literally and out of context. If one understands the collective meaning of the term, then the design and function of the Latin *sphaera* is to represent the *cosmos* (the *universe*).

between the two conceptual terms lies in the interpretation of the word origins. Both terms have been used to describe such concepts as the male genitalia in the English language, which are now being used with

The use of the term *whole* within the disciplines of architecture abhors its expanded meaning that is beyond the context of the discipline. In architecture, the term *whole* refers to the sum total of the elements that make up the context of its elements. The term retains its basic language in an appropriate context. This does not mean the *whole* language which is derived within context to mean what is beyond the physical to the emotive annual quality inherent in the term *whole* is more appropriate for use when attempting to convey the visceral design form. The form as a whole is an expression of the form and will withstand. The inverse is also true, that the form as a whole can be destroyed by the removal of one or more parts. The term *whole* is also used regarding energy and flow. Typically, form is regarded as the generator of formation based on form. If the form is considered to be the generator of energy, then the form could potentially be considered to be the source of energy. The term *whole* is also used as a placeholder for the unknown. It is a term that can be used to denote a form that is which is known to exist or energy or voids. This is a dynamic awareness of forms and sets that at

Forms within energies mark the emergence of the essential element. The element is a simple awareness of a form within a situation that allows expression to materialize as a shared phenomenon. The essential element is the embodiment of a given, as derived from the experience of place termed herein as *ambience*. As the form or forms as designed are the inheritors of rise to potential phenomena. If potentiality is to be experienced, then as the form or forms exist to embody the substance thought.

n t r o d u c t i o n 介 绍

surface.FORMATION