introduction

介绍

简介

surface.POTENTIALS|表面.潜力展览是探索设计必不可少的环境和意念系列展览中的第二个。潜力展览试图揭示设计场地作为一个氛围的认知时，如何转化为关于探索潜力的氛围的识别。

表面.场地|展览揭示了场地意识的获得或一种感知场所的意识的出现。场所概念是感觉和/或思想意识的识别。所述感觉的识别允许将解释行为视为识别潜在形式的动作。潜在的氛围-设计的现象-可以唤起来自特定场所的感官体验的感觉。我们正在将场所解释为一种确定的模式与形式的质感。这被解释为氛围作为一种情绪或感觉-通过解释成为一种思考潜力的方式-氛围是设计现象。

潜力作为来自于形式的感知的探索，成为改写与重建表面的一种思考方式为什么要把表面作为必要的东西？或者我认为表面是必不可少的？重建表面意味着什么？表面是允许触碰时刻形式的概念化。触碰-感知或注意的瞬间-是一种意识的感觉，个人想法实现为影响或现象学的经验。材料构成的本质（设计的事物）,允许质感的体验。质感是关于表面的各种思想表达（思想系统）的集合。表面构成特定场所的确认的氛围。因此，如果表面是场所的质感环境，则构成隐喻织物的模式和形式，对于全面的解释来说必须是至关重要的。

建筑作为设计感知的体验，什么是感知？感知是用质感来体验的模式与形式的概念化。以质感感知表面。体验表面，则为体验思想作为设计原则与元素的确定时的表达。我将假设设计的第一个原则是形式-FORM。形式不仅仅是一个被注视的物理对象。这里的形式是事物的基本内在或本质。问题中的事物是将思考方式或意念作为针对设计主体的意向性模式。潜在形式研究的列表包括意念IDEA（表面模型），理想形式IDEALFORM，构成FORMATION，形式FORM（模式）和质感TEXTURE。

给定工作的第一个潜力在于这样的想法，即将意念看作是关于氛围的想法的表达。意念是将解决方案作为一种连续的思想，试图如何将所识别的感觉的潜力作为一种内在的意向性模式来解决。表面作为一种手段，将精神现象转化为传达一种潜在文章的代理，同时利用已知的策略作为表达手段。

INTRODUCTION

surface.POTENTIALS|exhibition is the second in a series of exhibits exploring conditions and ideas essential to design. The potentials exhibit seeks to reveal how the design of sites as an identification of AMBIENCE becomes the exploration of potentials as the recognition ofAMBIENCE.

The surface.SITES|exhibition posited the awareness of SITE is derived or emerges from an awareness as a sense of place. This notion of place is an identification of feelings and/or thought sensations. The identification of said sensations allows for the interpretive act as an action recognizing potential forms. Potential ambience— designed phenomena — can evoke a feeling derived from sense experiences of a particular place. We are interpreting place as an identified texture of patterns and forms. That which is interpreted — ambience as a mood or feeling — becomes via interpretation as a way of thinking regarding potentialities — ambience as designed phenomena.

Potentials as the exploration of one's sensibilities regarding forms becomes a way of redrafting or reconstituting surfaces. Why do I posit surfaces as something essential? Or might I posit are surfaces essential? What does it mean to reconstitute surfaces?

Surfaces are the conceptualization of forms that allow for a moment of touching. A moment of touching — sensing or noticing — is a sense of one's thoughts actualized as affects or a phenomenological experience. The essence of material formations (designed things). Allows for an experience of textures. Textures are a collection of diverse thought expressions (system of ideas) regarding surfaces. Surfaces constitute the identified ambience of a particular place. Therefore, if surfaces are the textural conditions of place then the patterns and forms constituting the implicit tapestry or fabric must be essential to a comprehensive interpretation regarding.

Architecture as an experience of designed sensations. What are sensations? Sensations are the conceptualization of patterns and forms experienced textually. Textually as a way of sensing surfaces. To experience surfaces is to experience the expression of thoughts as a determination of design principles and elements. I would posit the first principle of design is FORM. FORM being more than the physical object of a subjects gaze. Herein form is the essential nature or essence of a thing. The thing in question is the way of thinking or idea as a mode of intentionality directed toward the designing subject. The list of potential forms studies includes the IDEA (surface model), the IDEAL FORM, the FORMATION, the FORM (schema) and TEXTURE.

The first potential of a given work resides in the idea which is the form thought as an expression of thoughts regarding AMBIENCE. IDEAS are the resolution as a continuum of thought that seeks to resolve how, the potential of the identified feeling can be resolved as an in-form mode of intentionality. The surface acts as a tool to craft mental phenomena into an agent communicating one potential article of thought while utilizing known strategies as a means of articulation.

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.

第二个潜力是理想形式IDEALFORM。理想的形式旨在生成任何形式的自然状态或未发现的潜力。这个理想化展现了对场所，功能和类型学的意识，同时允许形式消除功能需求的界限。理想化揭示了未开发的，可塑性自由的存在。

我们触碰的表面的体验-确定的形式-作为质感的量（外在性），通常成为表面现象的第一时刻。被认为是场地表面上的身体或质感物。外部被能量和流动占据，这些能量和流动成了质感表面，制约作为流动和动态运动的时刻时的虚空与体量。第三个潜力是理想构成。构成是表面的内在，我们通过情绪或身体运动体验的场所的能量和流动，称为动态力量。这些运动是触碰表面的光，颜色和任何其他感知现象的时刻。现象意味着通过感知去体验。

第四个潜力是确定的形式。确定的形式与理想形式不同，因为它具体地来自于场所，功能和类型学的知识。形式是对所有已知的刺激性条件的定向回应。确定的形式存在为表面外在构成的潜在影响。思想的最终潜力是质感的形式。质感是揭示关于某个场所特定感知的材料构成。质感的意识，允许本质成为一种感知。

surface.POTENTIALS|表面.潜力展览将展示四种使用形式FORMS的设计潜力，可用于确定未来的氛围。设计项目由相应的时刻以及四个潜在的形式构成。设计思维（而不是具体的建筑师）设计超越方案（功能）的特定环境（时刻）。这些时刻要经历，犹如被注意到（感觉到）而不是被利用。功能不是被设计的，而是吸收人类能量被设计为一系列时刻时的表面。

什么是事物？事情是影响我们如何想象潜力的思维图像。
潜力是想象成为以可体验的氛围或情绪而存在的质感。

The second potential is the IDEAL FORM. The ideal form seeks to generate the raw or unmitigated potential of any form. The ideal exhibits anawareness of place, program and typology while allowing form to eclipse the bounds of functional requisites. The ideal reveals the existence of sculptural freedom oft unexplored. The experience of surfaces we touch — determined FORM — as the mass (exteriority) of texture that typically become the first moment as surface phenomena. That which is seen as a body or textural article on the surface of site. The exterior is occupied by energies and flows that form the textural surfaces that condition voids and volumes as moments of flows or dynamic movement — ideal FORMATION.

The third potential is the IDEAL FORMATION. Formation is the interior surface the site of energy and flows called dynamic forces we experience via motion or bodily movements. These movements are moments of touching surfaces of light, color and any other sensual phenomena. Phenomena meaning to experience via the senses.

The fourth potential is the determined FORM. The determined form differs from the ideal form in that the it is concretely derived from knowledge of place, program and typology. Form is a directed response to all known stimulant conditions. The determined form exist as a potential affects of exterior surface formations.

The final potential of thought is the form of texture. Textures are material formations that reveal a particular sensibility about a place. An awareness of textures that allow an essence to become a sensation.

The surface.POTENTIALS|exhibition will exhibit four design POTENTIALS utilizing FORMS that can be use to determine future AMBIENCE. The design projects framed by corresponding moments along with four potential forms. Design minds (not architects) design specific conditions (moments) that are beyond program (function). These moments are to be experienced as if to notice (felt) not utilized. Programs are not designed but surfaces that absorb human energy are designed as series of moments.

What are things? Things are mental images that affect how we imagine potentials.
Potentials are that which is once imagined becoming textural as an experiential AMBIENCE...

简介

surface.SITES|exhibition |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

INTRODUCTION

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.

ambience | firstTHOUGHT.9

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.

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…

surface.POTENTIALS

潜力