



Image | Zhongshan Garden Pavillion | Zhuhai, China | ideal form (ONE)

next thought | MASTER | BUILDER

David Hume's "Ideal Critic"

The "ground" is that which nourishes thusly we begin from the land (earth + water) because our collective thought is that the energy of architectural expression is grounded and emerges, sensitivities.

Mastery

From which to begin the foundational thought was/ is to reveal that which inspires, landscapes.

But what or whom is to be inspired?

To inspire is to reveal the spirit not souly of the terrain before one to be sensed, nature.

The inspired seek to express an inner sensitivity not sought by the others, designers.

Exploring to sense enough one must consciously become a masterful form(er).

Not a singular being of sedentary mind pursuing formless forms occupied by arbitrary human activities, experience, programming.

The mindful accumulate ideals, plato's theory, to advance time beyond the time of the body, forms.

Within the mind an awareness 'of' becomes a continual experience of the ideal form surfaced by principles, elements & precedent, design.

Is thought alone sufficient to form? Delight, posited Vitruvius, "ten books on architecture".

Builders

But what of utilitas & firmitas (Vitruvius)?

The sensitive one must be sensible in/within the application of actions that massage forms, making.

Earthly vessels of matter & conditoinis of light, substances (Aristotle).

Bodies (humans) flowing to flow (commodity = utilitas. Vit.) As if the 'artform' of botticher, not merely cladding or decoration as suggested, ambiance.

Conditions of light, not windows or glazing, texture.

Voids & volumes not space or rooms, spatial experience.

Surfaces become essential to the structured (firmness = firmitas. Vit.) Nature that emerges to reveal meanings, culture.

A built form bound to the continual / continuum of thoughts of those inspired enough along a journey beyond time, history.

Without time the master of arts (sabbatical) forms to build expressing harmoniously balanced ideas, cultural artifacts.

Master | Builder, not master builder...

The masterful builder is an assemblage of divergent energies, thought (sensing), reflection (thinking) & making (building).

What does a master see(k) others overlook?

The cultivated one seeks a semblance of balance as heighten awareness regarding utilitas (commodity) & firmitas (firmness) along with a critical (Hume) awareness of venustas (delight).

The inspired are honored to sense the other...

The essence of architecture exists in the simplicity of thoughts that become ambient forms... the totality of thought.

Ground | grounds | grounding = two concepts of beauty (Tatarkiewicz) as conceptualized in form...

Work Cited |

Theory of Forms by Plato

Theory of Substances: The Categories by Aristotle

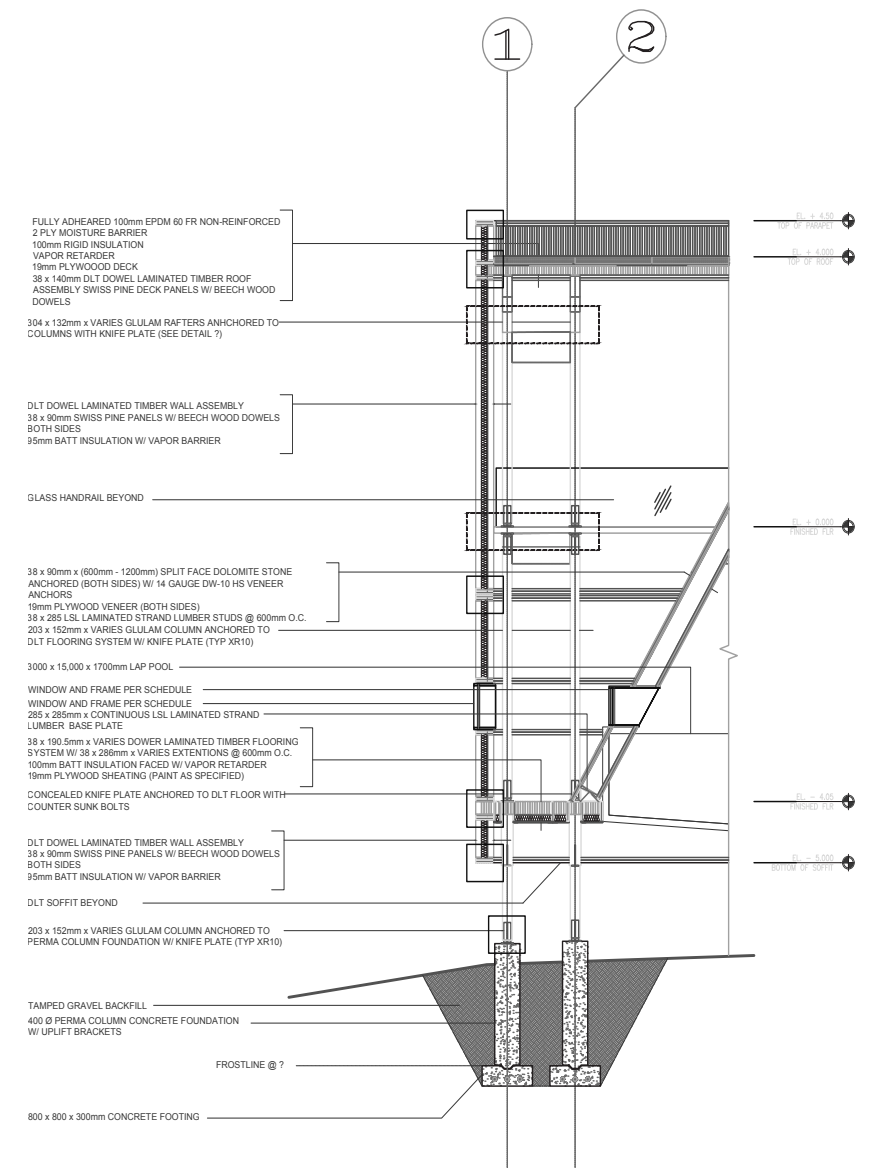
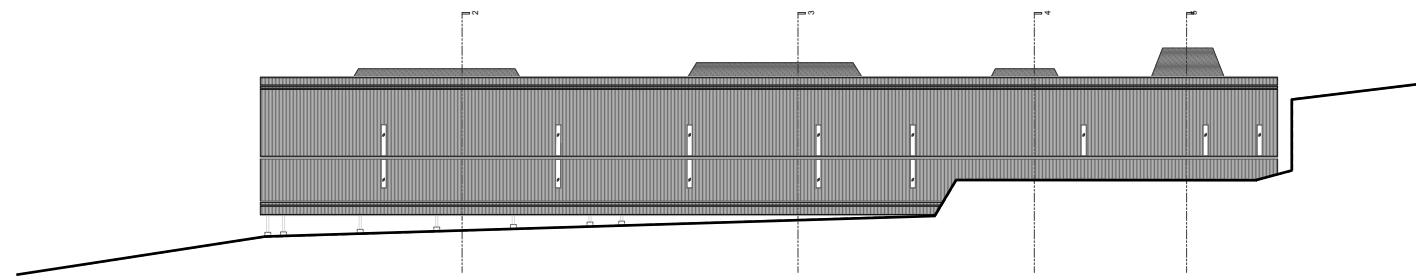
Ten books of architecture by Marcus Vitruvius Pollio

Karl Heinrich von Boetticher, see Kenneth Frampton, Boetticher, Semper and the Tectonic: Core Form and Art Form', what in What is Architecture, edited by Andrew Ballantyne (London: Routledge, 2002), pp.138-52. Print. On the Standard of Taste by David Hume

Hegel, Georg Wilhelm Friedrich. "Introductory Lectures on Aesthetics": London: Penguin, 2004. p. XX. Print.

Tatarkiewicz, Wladyslaw. A History of Six Ideas: An Essay In Aesthetics, "Two Concepts of Beauty" (Kluwer Boston 1980)





Wellness and Spa Center | St. Moritz, Switzerland

Surface | **Methodology**

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

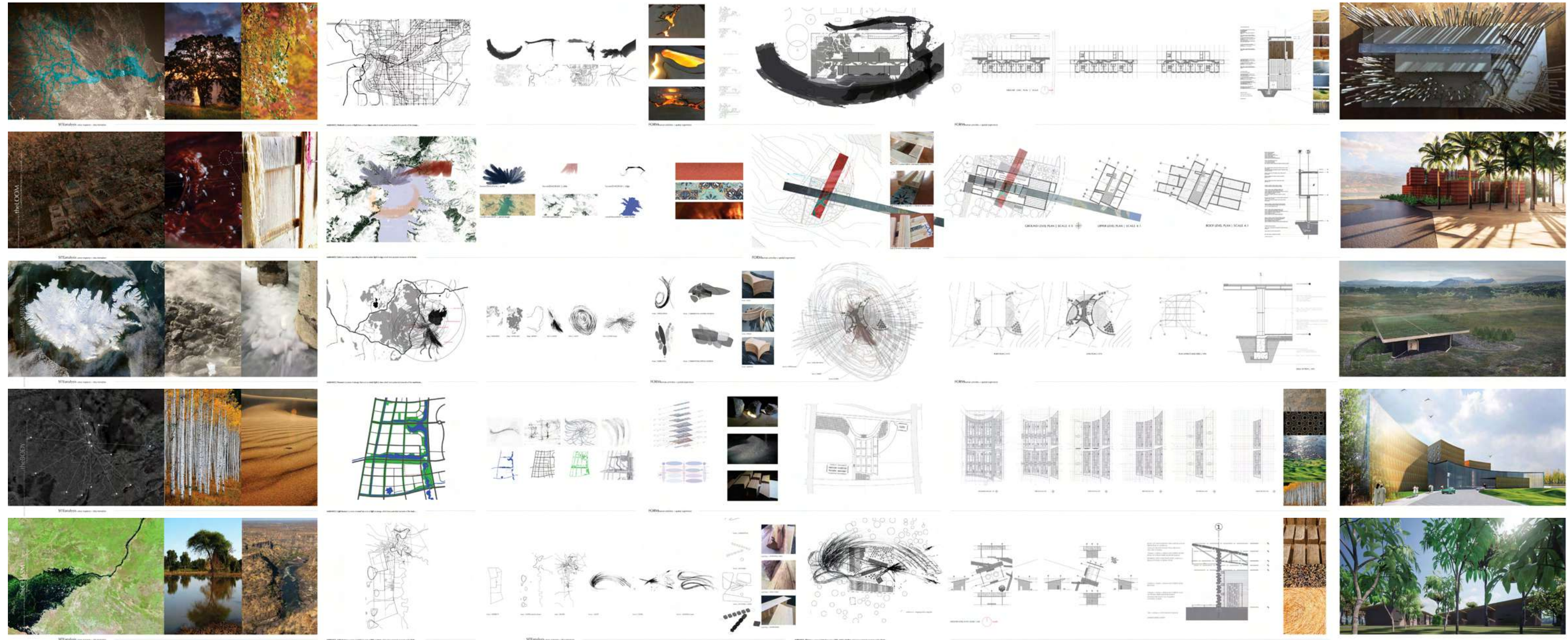
form. DETERMINED | the conceptualization of thoughts as an organized entity

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.



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Cultural Center | Marrakech, Morocco



Dimmuborgir Visitor Center | Zhuhai, China



Medical Center | Ningxia Gansu, China



Mayukwayukwa Refugee Camp | Mufaya, Zambia

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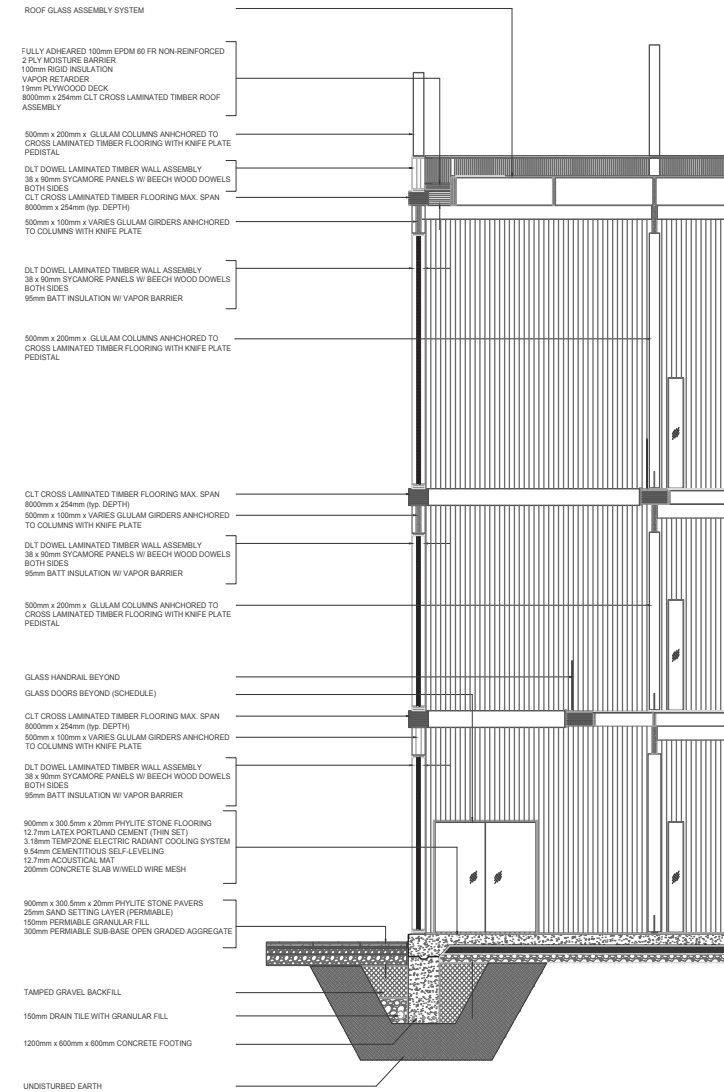
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Youth Hospice Center | Sacramento, California

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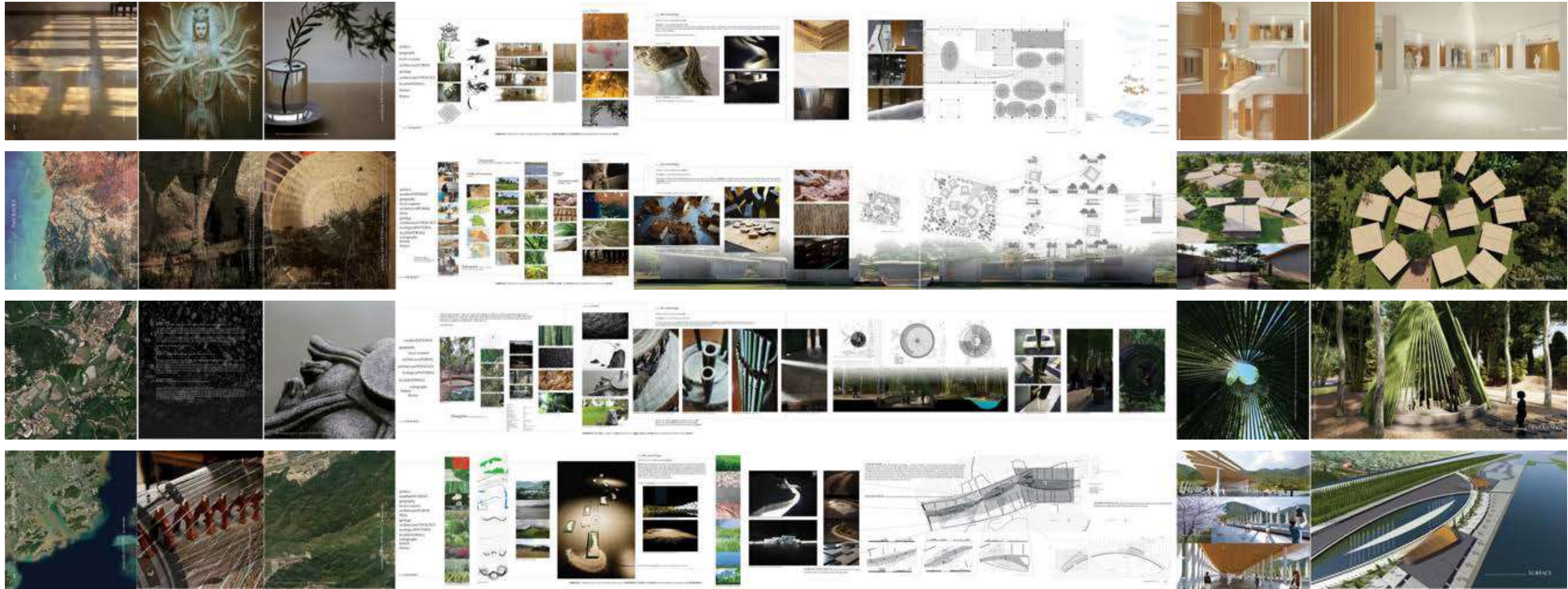


Administration Office | Zhuhai, China

Earch School | Senegal, Africa

Garden Pavillion | Zhuhai, China

HengZin Urbanscape | Zhuhai, China





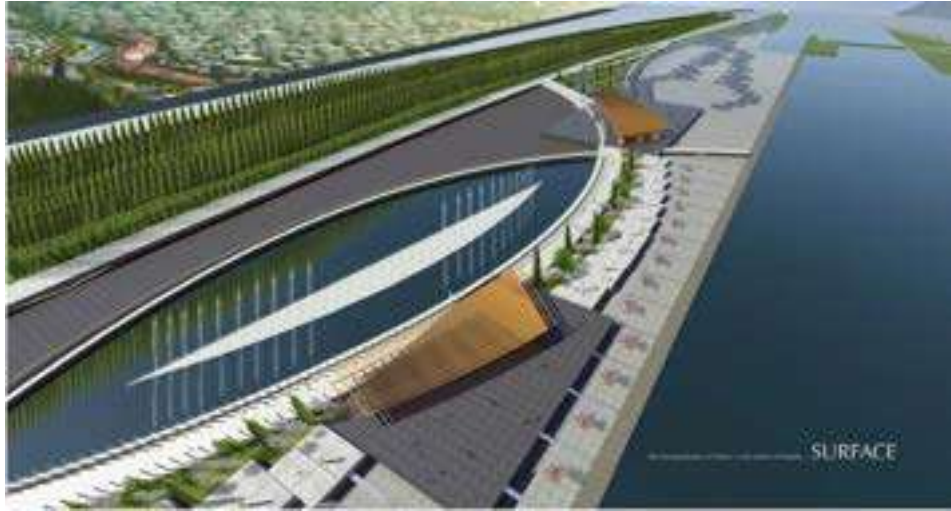
Administration Office | Zhuhai, China



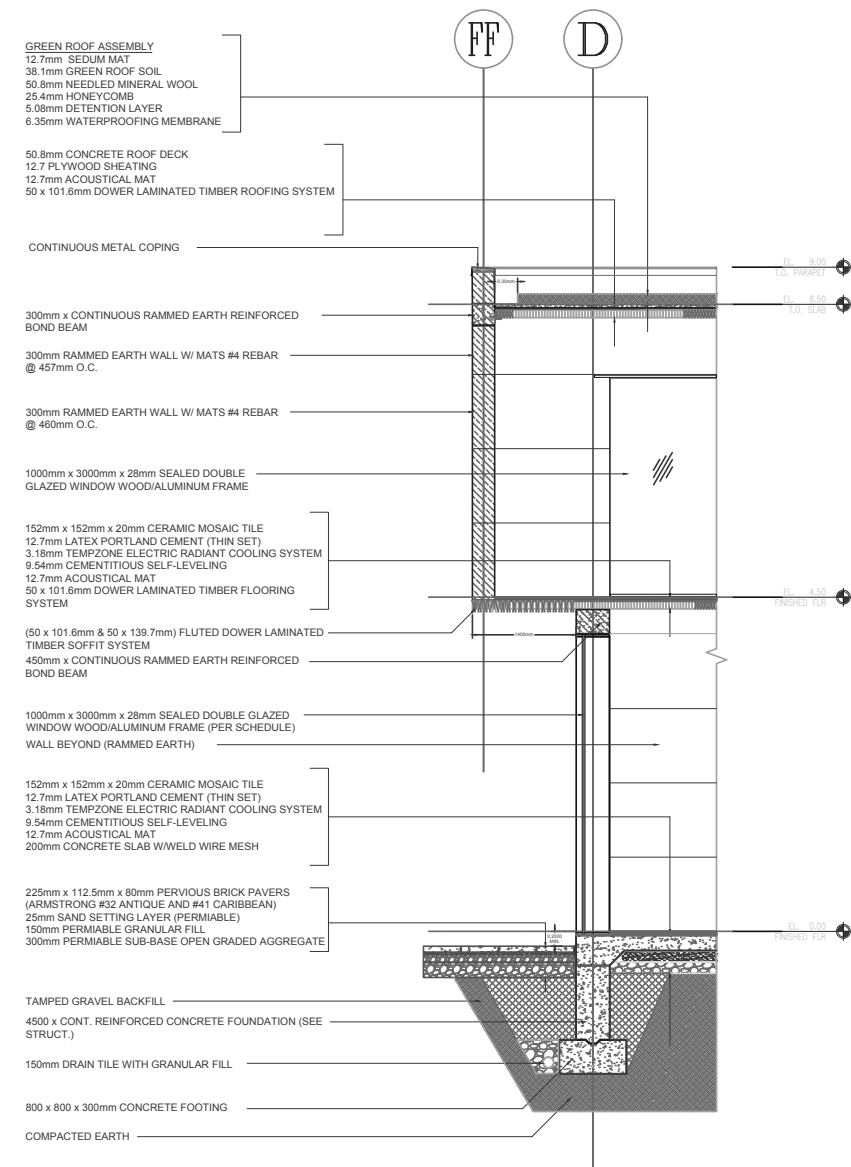
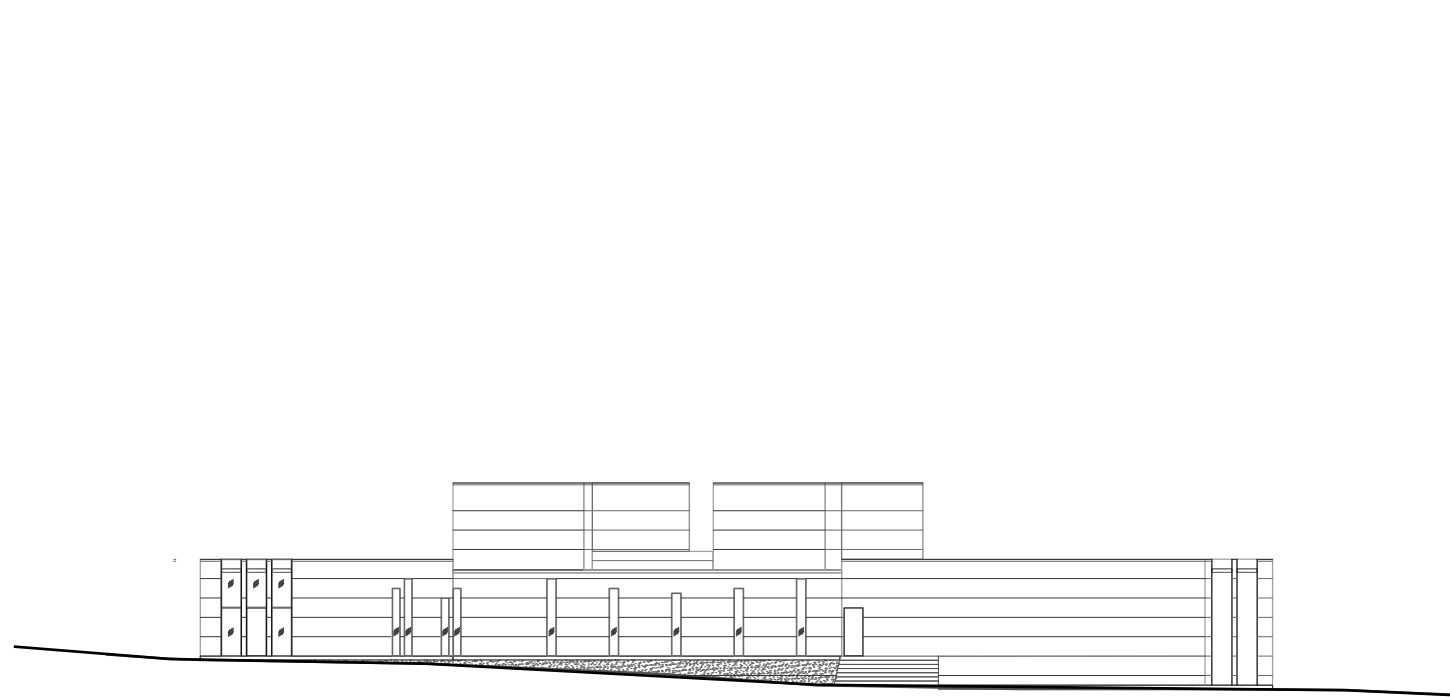
Earth School | Senegal, Africa



Garden Pavilion | Zhuhai, China



HengZin Urbanscape | Zhuhai, China



Culture Center | Marrakech, Morocco

The Conceptualization of Surface

The exploration of conceptual Form...

What is the essence of ambient environments?

The essence of material formations is the temporal existence of surfaces that evoke emotional responses.

Introduction:

Does the essence of ambient environment generate/ allow for the emergence of ambient forms that evoke emotional responses? In order to experience ambient forms that which constitutes surface – as a first form – must be identified. Surface (essence) exist as mental phenomenon (property) that informs how ambient environments are perceived. The perception or sensation as such is a temporal response that meanders from a moment into time locating potential. Surfaces are topographies (what) continually becoming as a natural occurrence of contextual erosion (why). Material formations are artifacts sponsoring the actions of force (how) engendering/ allowing indeterminate energies to reveal political contours.

Surface

That which is of surfaces is never that which is nonsensical. Surface seeks the subtle sinuous responses that exist as an awareness of designed essences. Sensations formed to engage surfaces as if to experience the mind of the mindful one. Surface sensations are the essentials we seek so that we touch that which is beyond sight...

Topography

The conceptualization of surface allows for a moments of touching. Moments of touching - sensing or noticing - are a sense of particular thoughts idealized as topographies. (what) The essence of material formations (natural and un-natural formations) allows for the experience of densities. (why) Densities are particular arrangements of elements forming a tapestry of phenomena recognized as spatial forms and spatial flows. (how) The forms in-situ are determined and organized within systems of flows meandering into patterns of spatial boundaries marking edges.

Topographies are textures composed of organic and inorganic conceptual forms. The form is a complex knowable arrangement of forms – static inorganic entities – and flows dynamic – organic entities – that coexist. The form as a composite is an organic assemblage revealing a knowable pattern. That which is revealed is not a static unchanging formation of elements. Patterns identified expose the existing ambience that will inform how internalized forms become future potential or designed ambient textures.

Textures are spatial formations that exist within densities. Form, as a potential constituent element emerge as a contextual manifestation of actions. The potential affect of form is determined by the recognition of contextual elements brought forth.

Erosion

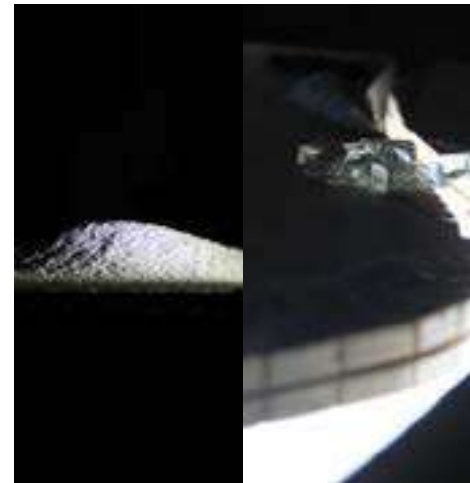
Environmental processes alter the spatial/ form condition of an existing place, landscape, building or interior generating re-formations. Context herein is determined to include any conditions that affects actions that cause an environmental change. The notion of change (erosion) is not limited to the declination of a form. The conceptual erosion as such means the emergence of form as to erode a particular spatial void lacking matter into a particular formed form.

Existing topographies are spatial formations that exist and/or exist within densities. Within a given density a variety of spatial and non-spatial forces continually act upon every and all forms. The act itself and the action itself constitute Contextual Erosion as the processes and residual accumulations of force (what) affecting existing spatial forms. Energy transitions from one spatial occurrence (spatial formation) to another as a result of cultural actions (why). What is action within a conceptual culture? Action allows for a given or potential formation to emerge re-crafting (how) (re-formation) a particular place.

Assemblage

Is sensitivity an essential property of a thoughtful formation? If the requisite quality of a form is to respond to contextual stimuli. Then the object must possess some sensitivity. But to what degree must this essence resonate so that a designer affect bodies? If it lacks sensitivity, one would not be responsive. The inability to internalize or acquire requisite stimuli would render one incapable of making appropriate judgments. Sensitivity allows one to make judgments regarding the form within time as an expanse of formations.

Assemblage as material formations emerge from cultural actions of force that encourage/ inspire indeterminate energies to reveal contextual contours as sensed. Assemblages as such are the identification of sense responses regarding a particular place. Assemblages are the conceptualization of thoughts into a sensible form that addresses three fundamental conditions. The first condition being the interpretation regarding “place” as an ambient environment. The second condition being the identification of essences that of which the embodiment of form exists. The final requisite condition deemed fundamental for the emergence would be recognition of ideas as a sensible formation. As material formations, they emerge from cultural actions of force that encourage/ inspire indeterminate energies to reveal contextual contours as sensed. Artifacts as such are the identification of sense responses regarding a particular place. The form of response identified reveals the essence of the “place.” The resulting identity has the potential to become a sensible re-formation as if to be an ambient form.





Zhongshan Garden Pavillion | Zhuhai, China | oculus (TWO)

Surface | **THOUGHT**

The totality of thoughts...
Beyond architecture theory and architectural philosophy exist the articulation of thought.

What? Ontology. Essence, as a means to expression (to see).

Why? Epistemology. Knowledge as a means to explore potential (seeking).

How? Phenomenology. Sensations as the means to form that which conceptually is ideal (beauty).

An epistemological exploration (knowledge) focused primarily on ontological (essences) ideas regarding phenomenal (sensations) forms. The exploration seeks to identify the layered composite nature of a given place. The methodological resolution means to locate the ideal as well as the determinate character of thoughts in-form (materials). Forms as a result can only emerge within an arduous process of thought, reflection and making things.

Surface seeks to advance only that which is possible as a subtle yet elegant response to any particular place.

Beyond the form exist the place. **the ideal.**

topography

What is (FORM) as a simple defined entity? (existence in the world)

What is (FORM) as a conceptual thing?

A conceptual form is an imagined entity as opposed to a defined form. The essence of material formations is the temporal existence of surfaces that evoke emotional responses.

The conceptualization of surface allows for a moments of touching. Moments of touching - sensing or noticing - are a sense of particular thoughts idealized as topographies.

erosion

Why does (FORM) exist as an object?

Environmental processes alter the spatial/ form condition of an existing place, landscape, building or interior generating textural re-formations.

The act itself and the action itself constitute Contextual Erosion as the processes and residual accumulations of force.

assemblage

How does or how can (FORM) exist in the future?

Artifacts as material formations emerge from cultural actions of force that encourage/ inspire indeterminate energies to reveal contextual contours as sensed ambients.

The final requisite condition deemed fundamental for the emergence of form would be the recognition of ideas formed via concepts (how) as a sensible formation, reality.

this is the conceptualization of s...



Medical Center | LingWu, Ningxia
ambiance | cultural identifications image - traditional architectural forms



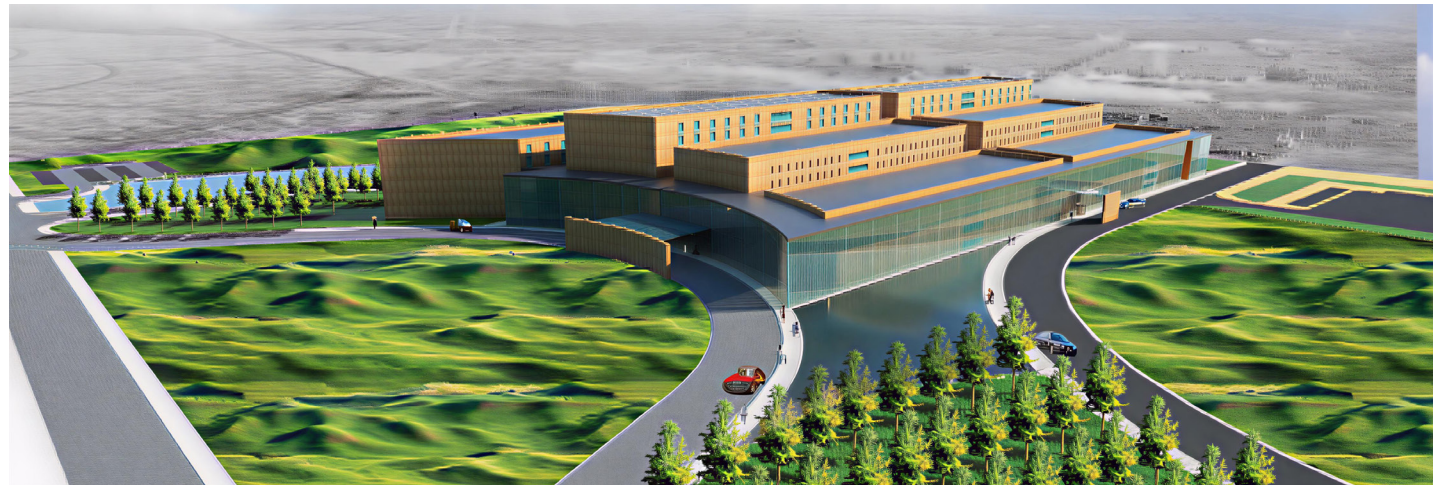
Medical Center | LingWu, Ningxia
 ambiance | cultural identifications map - sand lakes



Medical Center | LingWu, Ningxia
 ambiance | cultural identifications image - bai yang shu (birch trees)

NOTES ON SITE

NAME:	LingWu No. 2 People's Hospital
DESIGN TEAM:	Json Bailey, Guo Zengjie, Zhao Weixin, Du Yunye, Liang Yunkang, Zhang Zihan, Ma Wei
LOCATION:	Yinchuan Hui Autonomous Region of Ningxia, Province, PRC
SITE AREA	197,539.173 square meters
BUILDABLE AREA	98,769.586 square meters
DESIGN PROGRAM	119,863.784 square meters
OPEN SPACE AREA	98,769.587 square meters
MAXIMUM HEIGHT LIMIT	36 meters
SITE TEMPERATURE RANGE (HIGH/ LOW)	July 17.84C average January 6.27C
AVERAGE HUMIDITY	66.73%
PREVAILING WINDS (MAXIMUM)	14.0kmh (max) to 3.0kmh (min)
RAINFALL (YEARLY AVERAGE)	109.65 mm
SUN ANGLES (SUMMER/ WINTER)	73.97 summer/ 26.16 winter
LOCAL ENVIRONMENTAL CATASTROPHIES	Sand Storms
SHADOW LENGTH	0.29m summer/ 2.10m winter
CLIMATE	Arid Continental Climate
POPULATION	7,202,654 (2020)
ELEVATION	1,114m

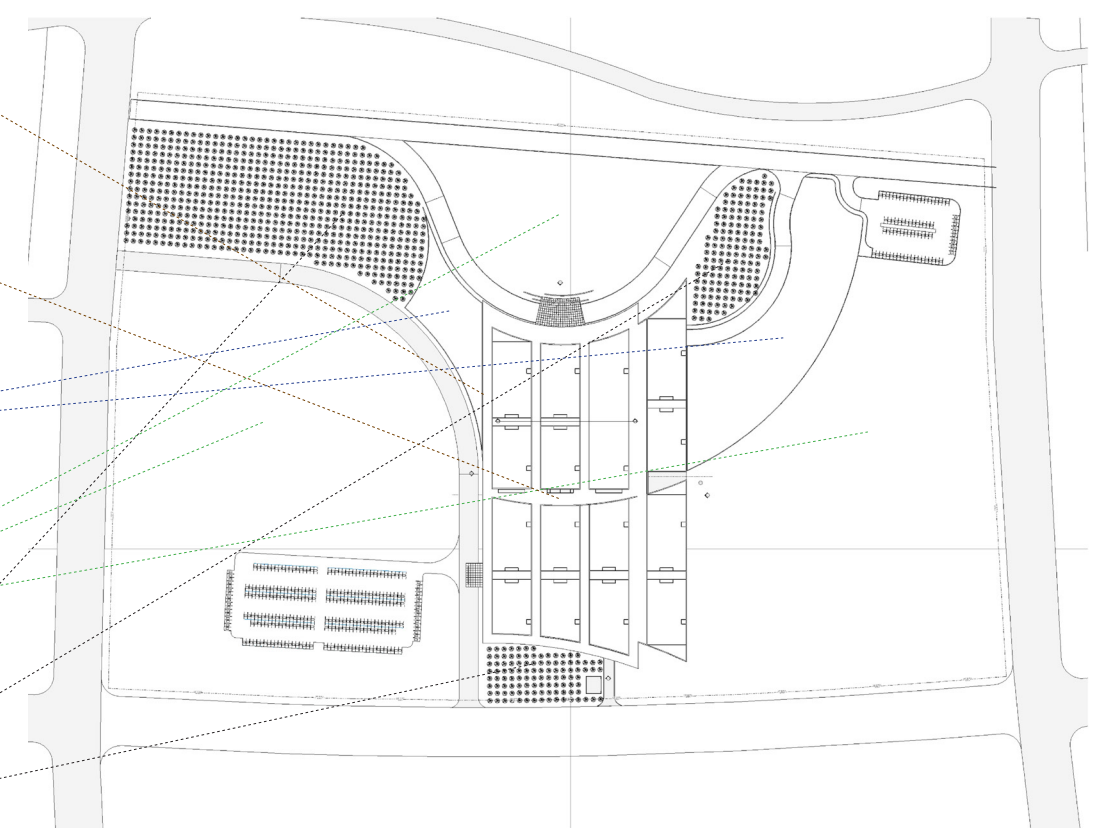
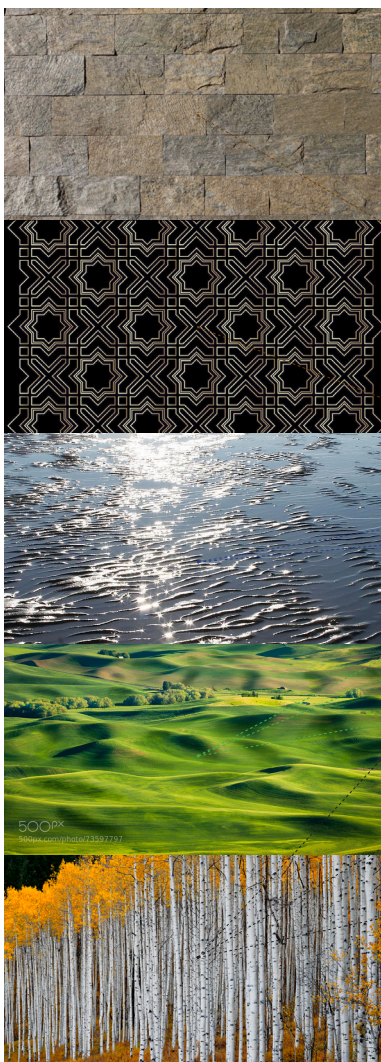
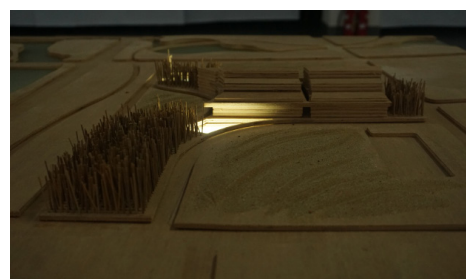
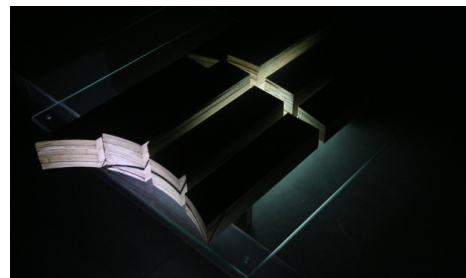
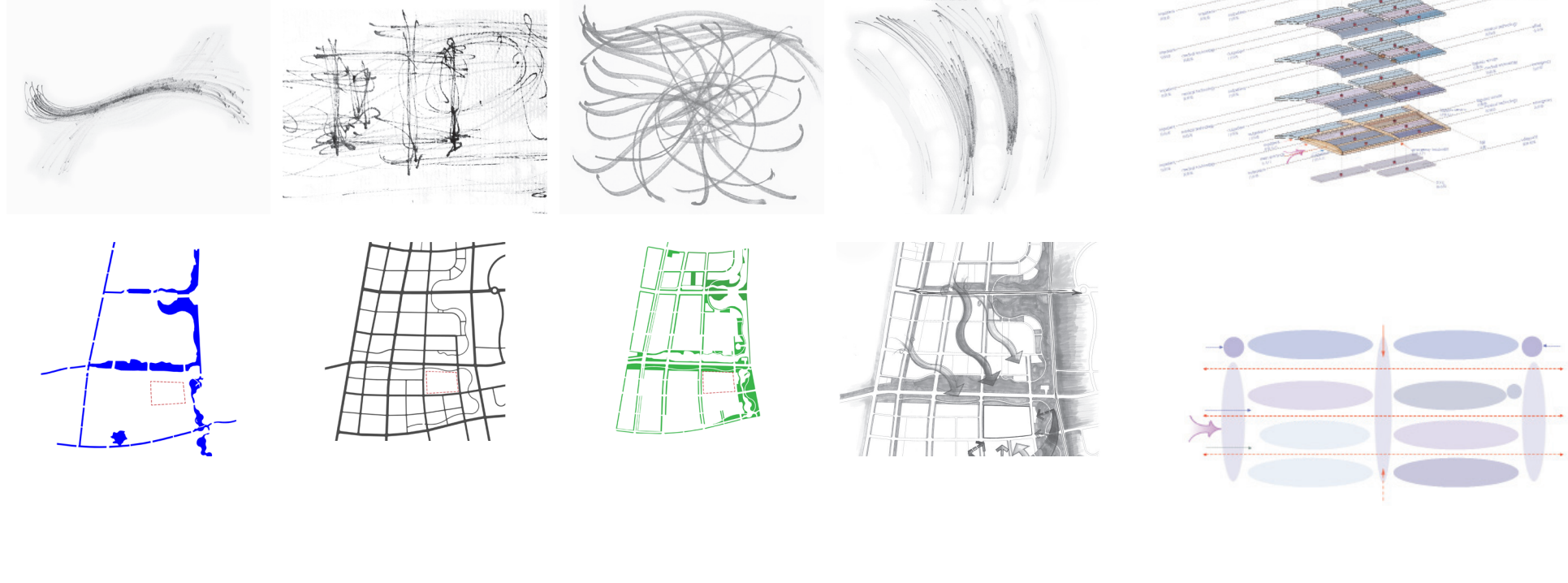


Medical Center | LingWu, Ningxia
 surface | ambient form - perspective of the body



Medical Center | LingWu, Ningxia
 surface | ambient form - perspective southern facade at loading "the body"

I have thoughts regarding light breezes.
 The body is a way of thinking about light breezes.
 BODIES are an sense response about Lingwu City in NingXia Province.
 Ningxia is tranquil land in northwest China populated by a diverse group of human bodies.
 The landscape of Ningxia is composed of soft mountain forms (SAND), shallow water bodies (LAKES) and beautiful Bai Yang Shu (TREES).



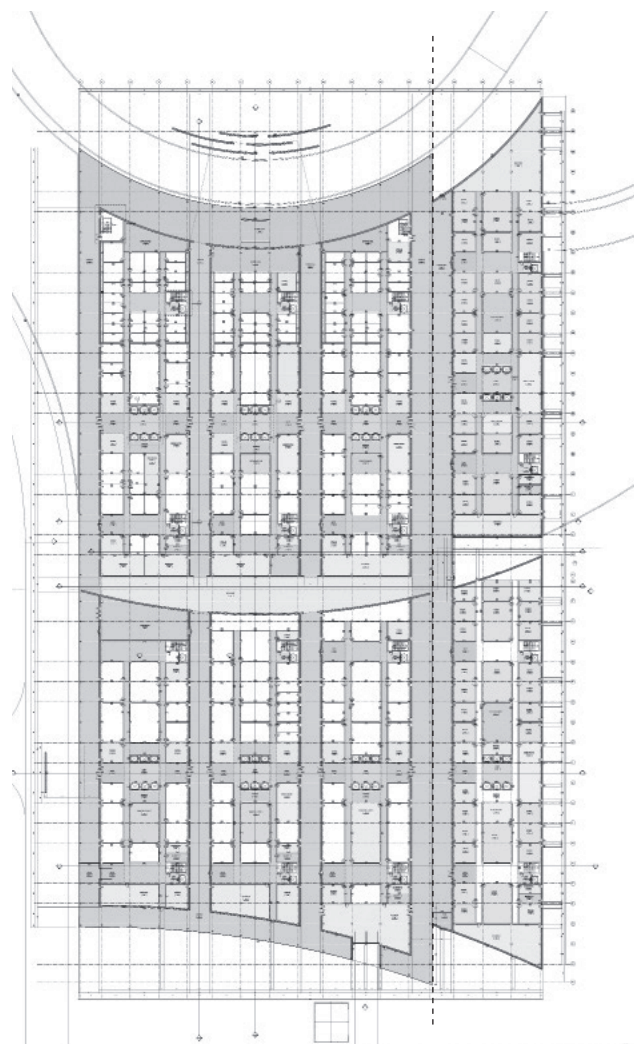
SITEanalysis

AMBIANCE | Wind is a sense of filters that exist as wind, light & energy which form potential moments of the body...

FORMhuman activities + spatial experience

LINGWU, NINGXIA PROVINCE | DISTRICT HOSPITAL

design strategies | direction, form, void & texture



GROUND/ FIRST LEVEL PLAN | NTS



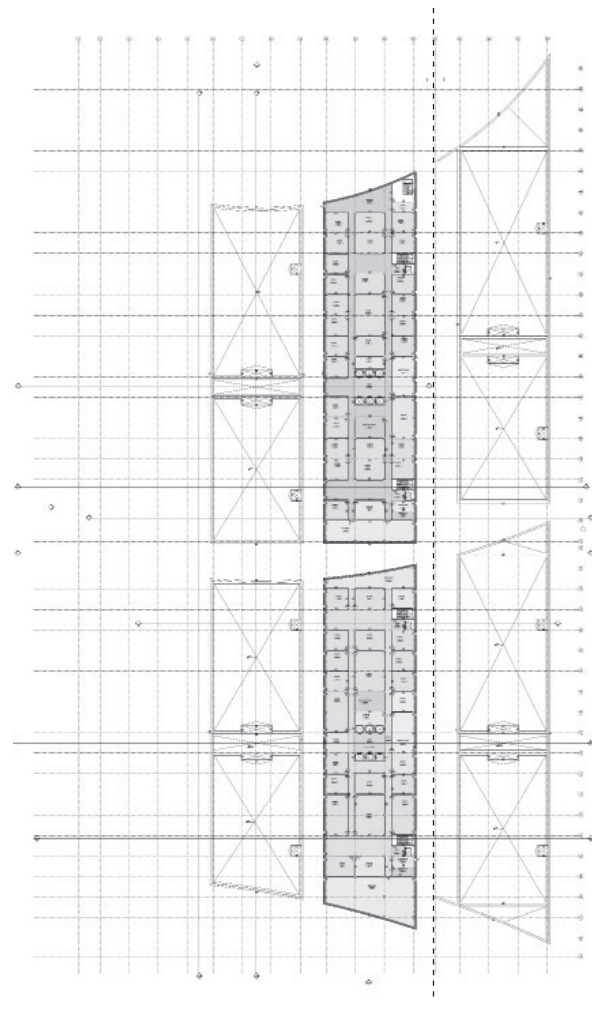
THIRD LEVEL PLAN | NTS



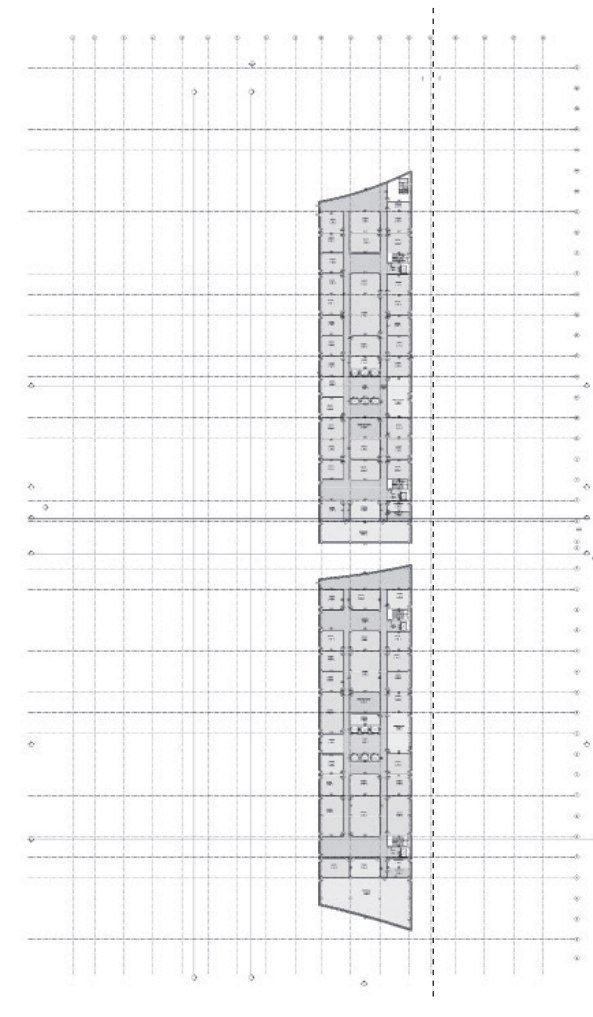
FOURTH LEVEL PLAN | NTS



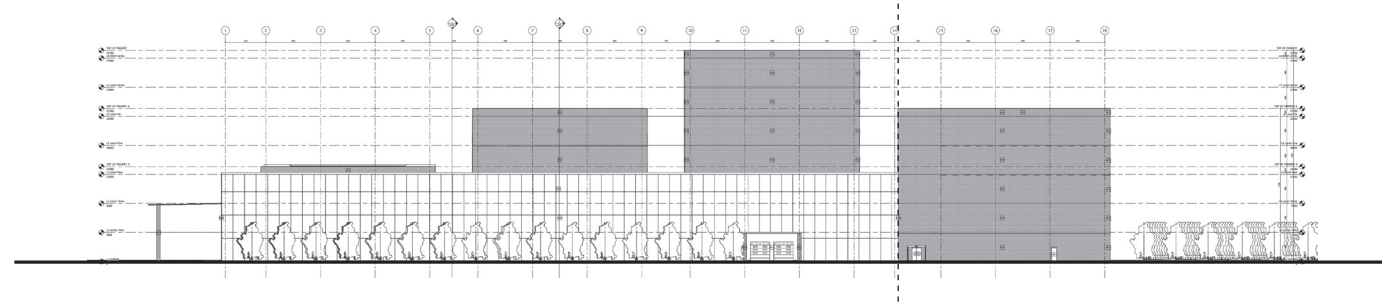
FIFTH LEVEL PLAN | NTS



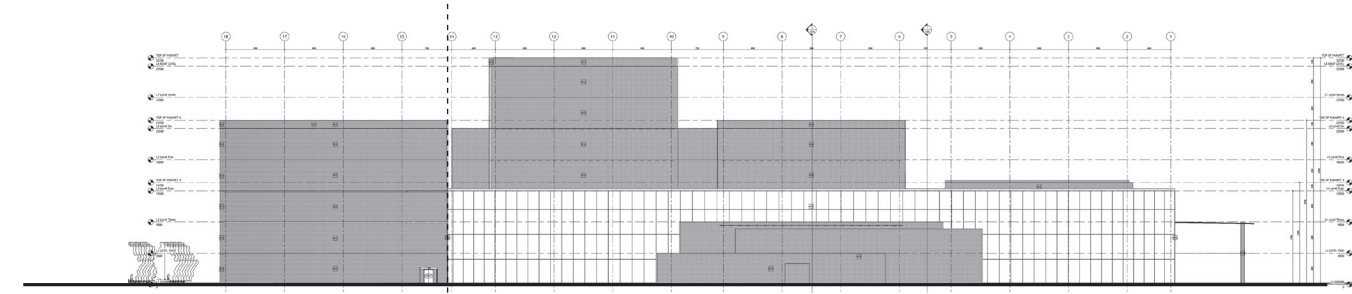
SIXTH LEVEL PLAN | NTS



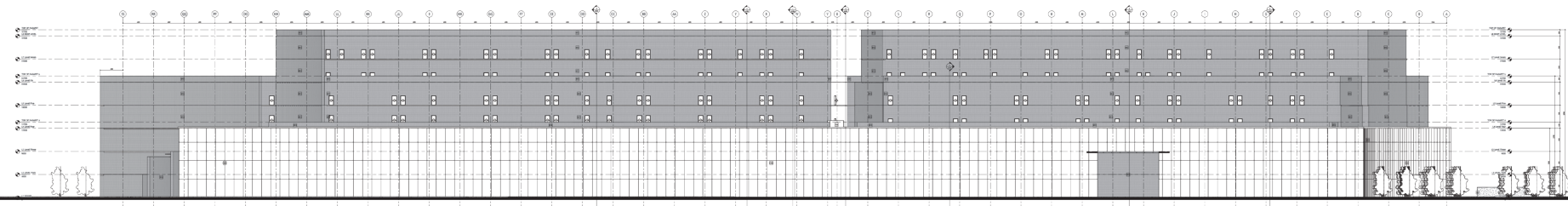
SEVENTH LEVEL PLAN | NTS



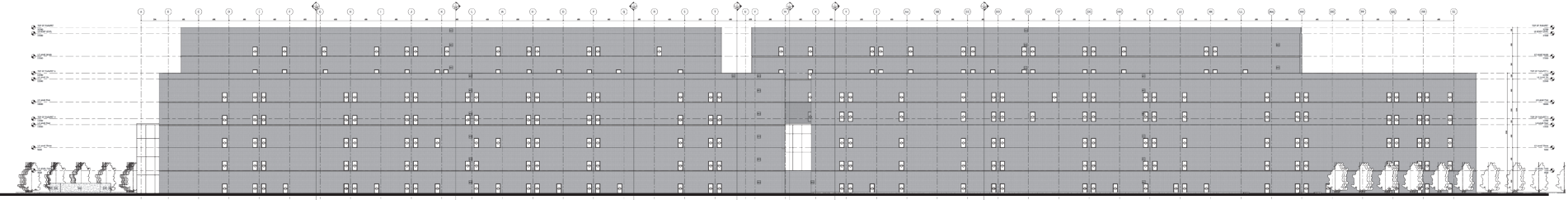
NORTH ELEVATION | NTS



SOUTH ELEVATION | NTS

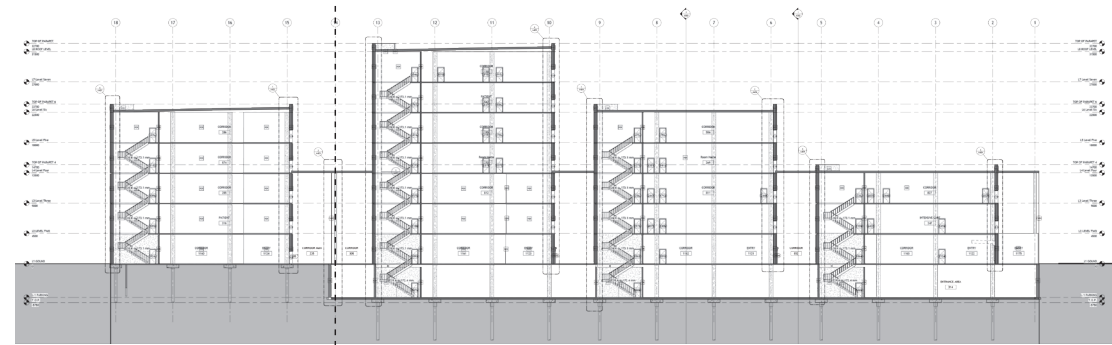


WEST ELEVATION | NTS

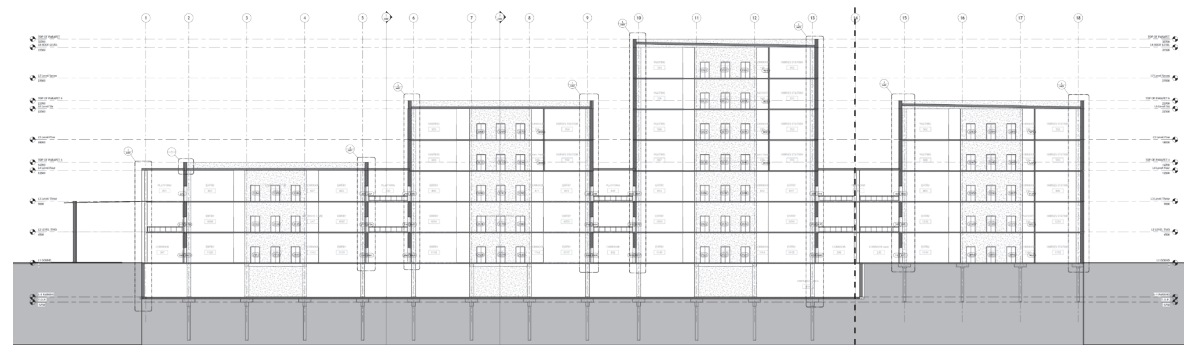


EAST ELEVATION | NTS

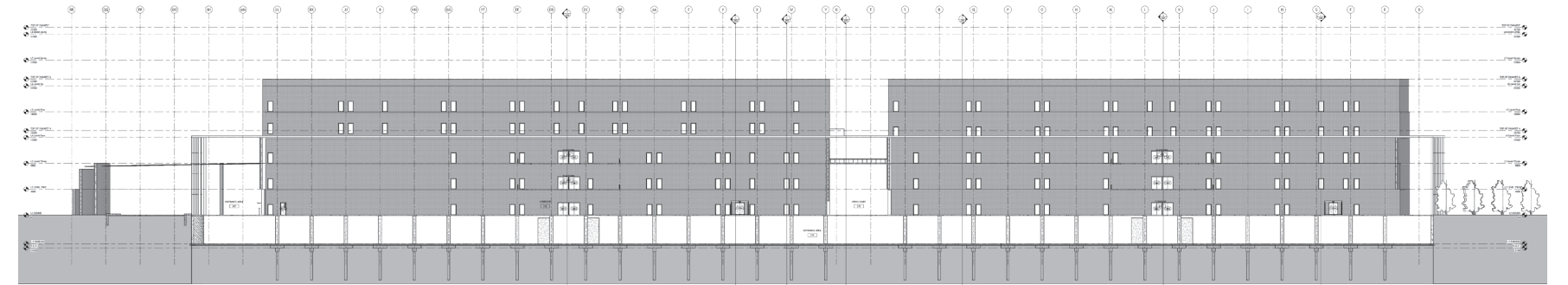
LINGWU, NINGXIA PROVINCE | DISTRICT HOSPITAL
design strategies | direction, form, void & texture



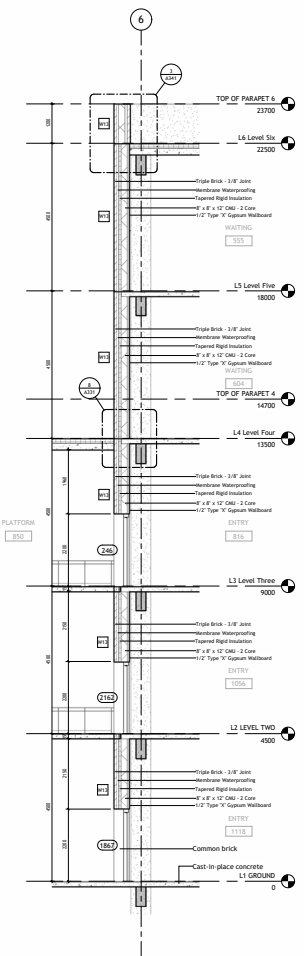
SECTION A10 | NTS



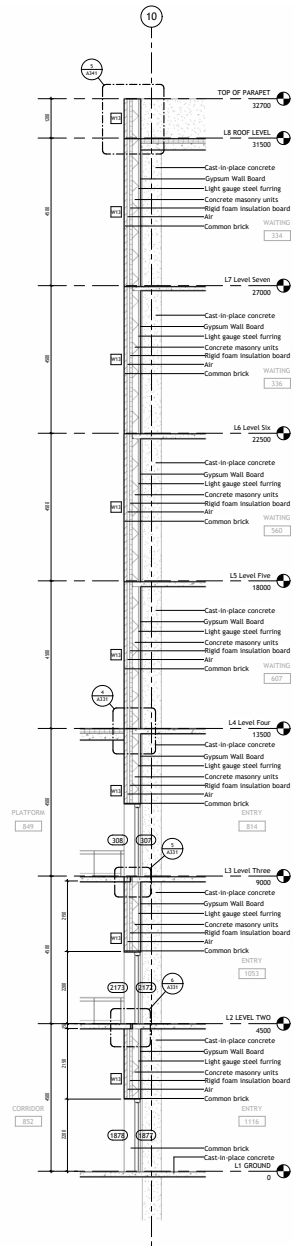
SECTION A3 | NTS



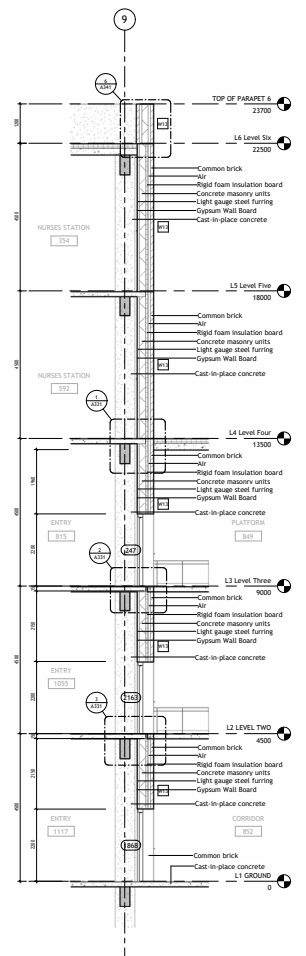
SECTION A7 | NTS



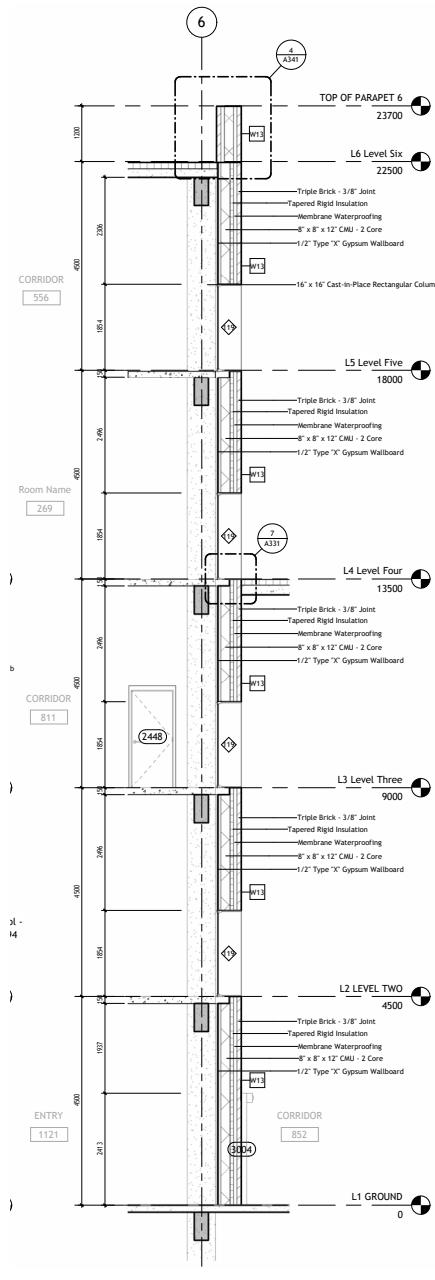
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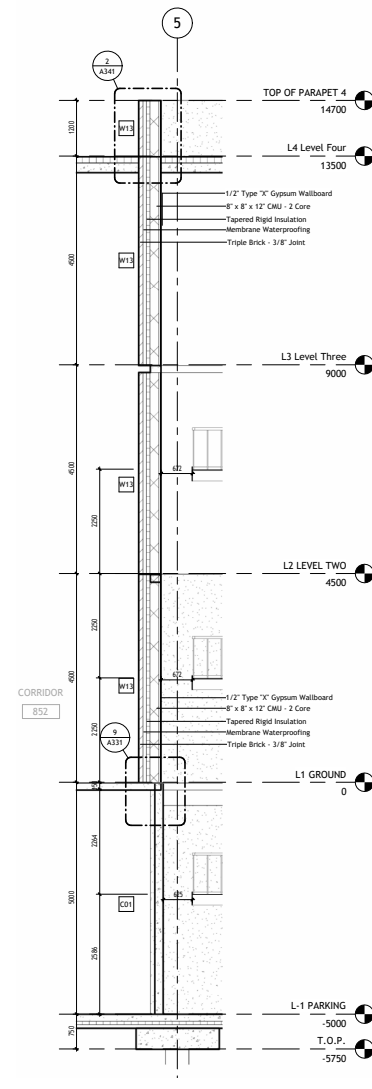
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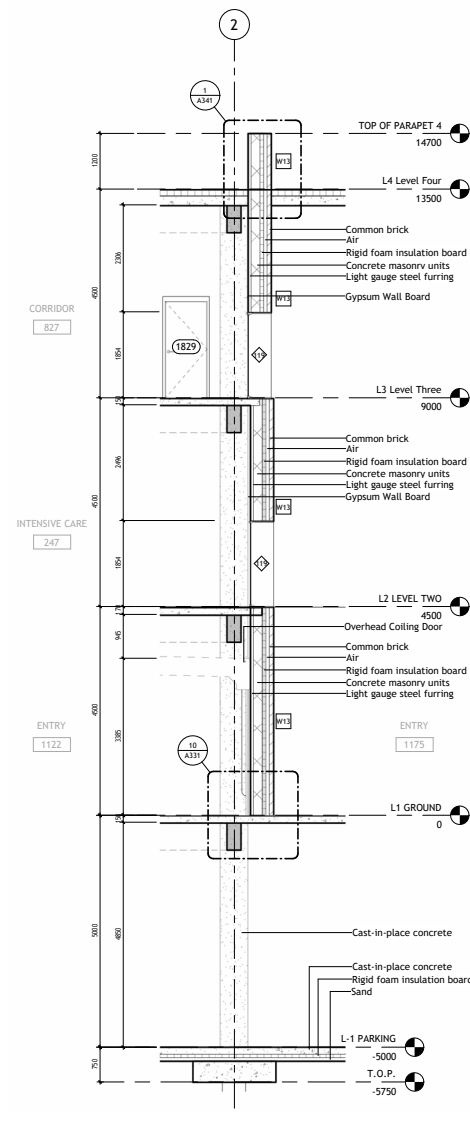
WALL SECTION A3/10 | 1:50



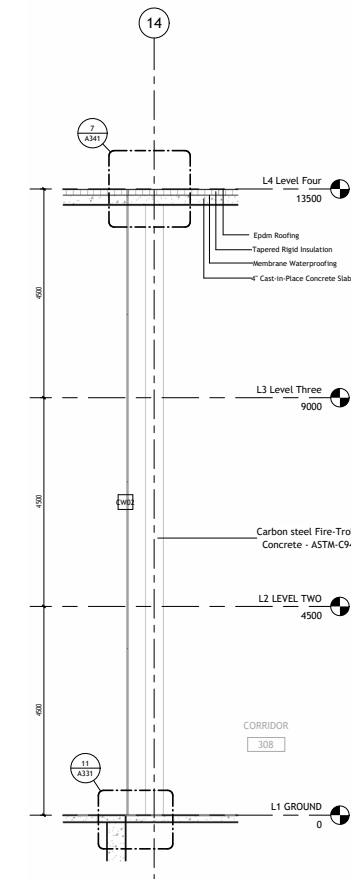
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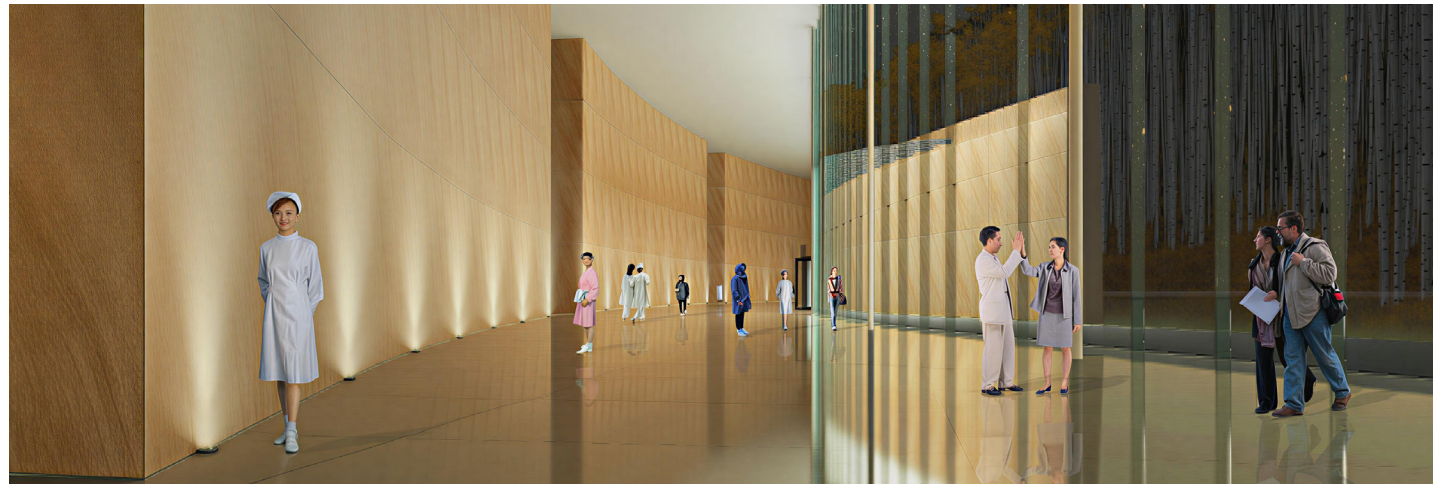
WALL SECTION A10/8 | 1:50



WALL SECTION A10/9 | 1:50



WALL SECTION A10/3 | 1:50



Medical Center | LingWu, Ningxia
surface | ambient form - perspective ENTRY of "the body"



Medical Center | LingWu, Ningxia
surface | ambient form - perspective main entry of "the body"



LINGWU, NINGXIA PROVINCE | DISTRICT HOSPITAL
design strategies | direction, form, void & texture



Zhongshan Garden Pavillion | Zhuhai, China | bamboo detail at base (THREE)