

ABSTRACT

SCAPES

Scape is a representing word committed to the ecological and social transformation of the urban landscape. These projects are across the disciplines of science research and architecture to merge design expertise with ecological strategies, and offer some synthetic, sustainable approaches to the built environment.

景(Scape)是個具代表性的詞彙用於對都市風景中生態與社會的轉化詮釋，這些案例橫跨科學性研究以及建築的訓練領域，結合環境策略設計的專門知識，在人造環境中提供具有系統性與永續性方法與成果。

以景造景則揭示設計研究方法的過程，設計案的執行的前階段中，透過科學方法的研究，從影像語言、文化現象、環境紋理、社會結構中建構具抽象空間概念的景(Scape)，此景能夠透過文字、圖像、實體或數位模型等表現形式作表達紀錄，深化它們當中具空間發展性而能夠與接下來實踐的建築作為相互參照指涉的概念想法，在後階段"造景"中，結合更多如基地條件、機能需求的設計因素，迫使空間概念的景產生變形而適應基地，形成當代環境中新的人造風景。本論文集並非以具整體性、統一性的巨型論述來整合，而是提出幾個不同的景(Scape)，每個景則各自建立自我獨特微型論述來回應當代社會建築環境發展。

Landscape, Carscape, Linescape, Crowdscape四個具有主題式景的作品，如前段所描述的設計過程，分別從四個研究面向建構其特殊的空間概念之景，進而在實質環境中調整實踐。Landscape中的空間概念之景從研究自然環境紋理後建構而成，用以實踐於台北都市生態公園的都市設計提案。Carscape中的空間概念之景以研究都市中充斥的監視閉路系統，從中理解其影像語言後建構出其景，用以實踐於一個位於台北市光華商場旁的汽車電影院與資訊展場複合式建築。而Linescape中的空間概念之景則透過都市中文化涵構的線條描繪而轉譯建構，用以實踐於台北車站前新天地廣場及地下街的改造設計案。最後，Crowdscape專注於數位時代下網路社群研究，研究此類新興的社會結構，從中建構其特殊空間概念之景，而再藉以此概念實踐於一種屬於當代社群的實體圖書館。

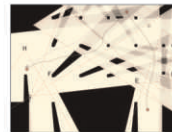


CONTENT



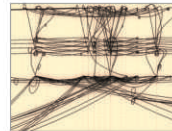
LANDSCAPE
BETWEEN THE EDGES

03



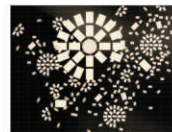
CARSCAPE
URBAN LINKAGE

27



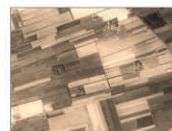
LINESCAPE
URBAN TRACING

47



CROWDSCAPE
DOUBAN (HI)STORY LIBRARY

75



OTHER SCAPES

93

02





LANDS





SCAPE



Between the Edges

Location: Taipei
Advisor: Liang-Quan, Chang
2007 Spring



LANDSCAPE

Landscape中的空間概念之景從研究自然環境紋理後建構而成，用以實踐於台北都市生態公園的都市設計提案。此案專注於生態地景如何在都市中再現，進而定義人造與自然之間，水與陸地之間的模糊區域，討論應該如何扮演一個城市的門戶角色。

SITE

台北市環河南路段為都市邊緣空間的其中區域，新店溪流經此區，大量的高架道路橫跨這區域，亦是其他區域進入台北市區的門戶。再者，此區堤外富有廣大自然濕地，為雁鴨及候鳥南遷的休憩區域。

RESEARCH

透過西藏空照圖，分析雅魯藏布江的上游與下游河水與陸地之間的互動關係，上游的數以百計的細小分流與下游匯集成大河的河道，從中理解雅魯藏布江的在上下游流域中尺度改變與其中的特質。

CONCEPTUAL SCAPE

理解雅魯藏布江尺度轉變的概念之後，透過轉譯河道分流形式的方式，創造幾種不同形態的單元體這些單元體能夠隨著不同需要構成整體地表空間，它被視為概念式的SCAPE。

PROGRAM

由沿淡水河流域的分析調查中，理解基地生態區位的重要性，並因應萬華區開放綠帶的需求，將既有河堤內的果菜市場與堤外不易到達的綠地空間看為一整體的都市空間，將遷移果菜市場的空間作為市民活動的都市公園，往水岸延伸，設定一個防範河川暴漲的滯洪池，生態濕地與野鳥棲地。

STUDIO INTRODUCTION

課程目標

透過都市環境現象閱讀與解析，來了解都市空間發展的成因與操作元素；並藉由都市空間的設計操作，來了解空間形態與生態環境、都市活動之關聯性，從而建立設計者空間演譯之整體環境觀。

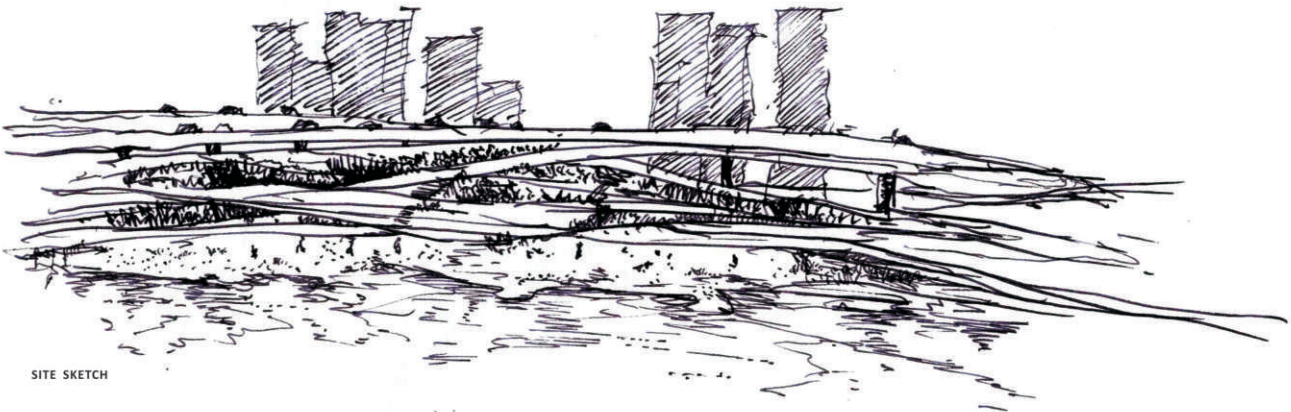
課程綱要

都市乃人類集居之最大單元，人類因集居進行大量土地開發，造成自然生態與物理環境的改變，而影響到都市空間的氣候及居住品質。集居同時也造成交通過度集中，而影響到人行生活環境的安全性、舒適性與便利性；都市甚而因此產生斷裂空間或邊緣空間，形成都市灰帶。如此不只影響都市環境的實質品質，也影響到都市與自然共生的永續城市發展可能。本課程試圖以台北市環河南路段河岸空間為例，就此一普遍存在的都市現象進行研究與探討，並經由設計操作提出因應對策，改善淡水河流域沿線既有都市空間與河域空間之斷裂狀況，並就鄰接河域之都市及建築設計模式，提出具有創意與整合性之空間設計概念，作為整理都市空間架構改善及都市設計策略之參考。

設計課題

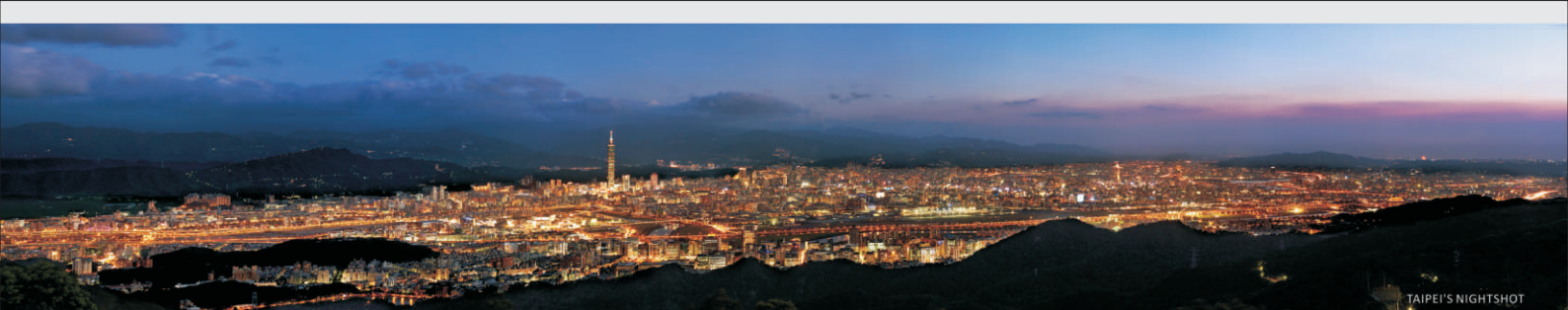
1. 城市區塊與自然紋理之重新連結
2. 都市活動與水岸活動的連接與延續
3. 都市藍綠網與開放空間系統建構
4. 永續城市生態經營
5. 整體交通動線系統建構
6. 提案空間與道路設施空間的整合與改善
7. 開發具創意之水岸活動機能與水岸空間形式
8. 臨堤岸街廓環境改善
9. 城市發展歷史紋理之適度保存
10. 水岸城市空間意象之建立





SITE SKETCH





TAIPEI'S NIGHTSHOT

SITE ISSUE

Taipei city has been developed along rivers, including Danshui River. Serving as the most important port in early times, Wanhua became the core region of the city. However, with the decline of the industries associated with the River, the core had shifted to the eastern Taipei. Meanwhile, highways, accompanying by the modernization, and grey dikes had replaced the historical and natural scenery along Danshui River.

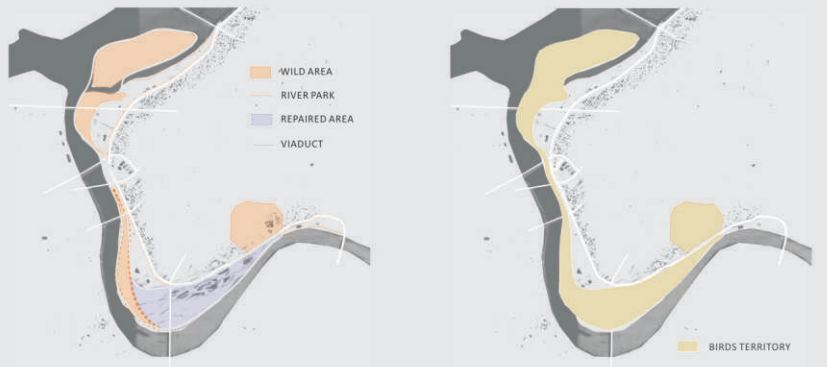
Every beautiful city has a lovely river. Yet the Danshui River now is isolated by the product of modernization, residents can not enjoy the serene atmosphere provided by the banks, and the river itself. After the river being marginalized, the space outside the dikes has been ignored.

This project aims at the introspection of the relationship between urban and natural areas, and also the possibility of de-marginalization between city and bank landscape. Furthermore, it also identifies the value of this lost space to Taipei, the biggest city in Taiwan.

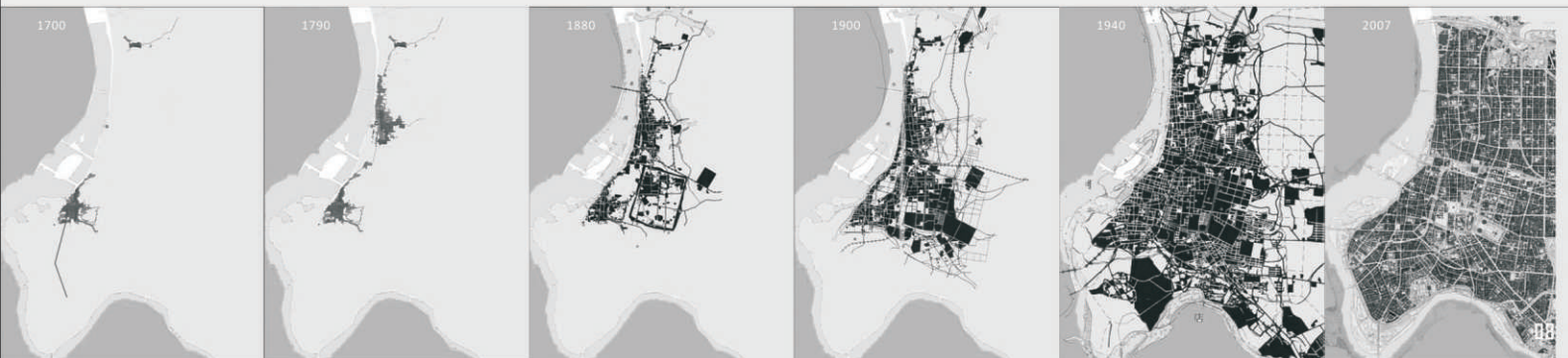
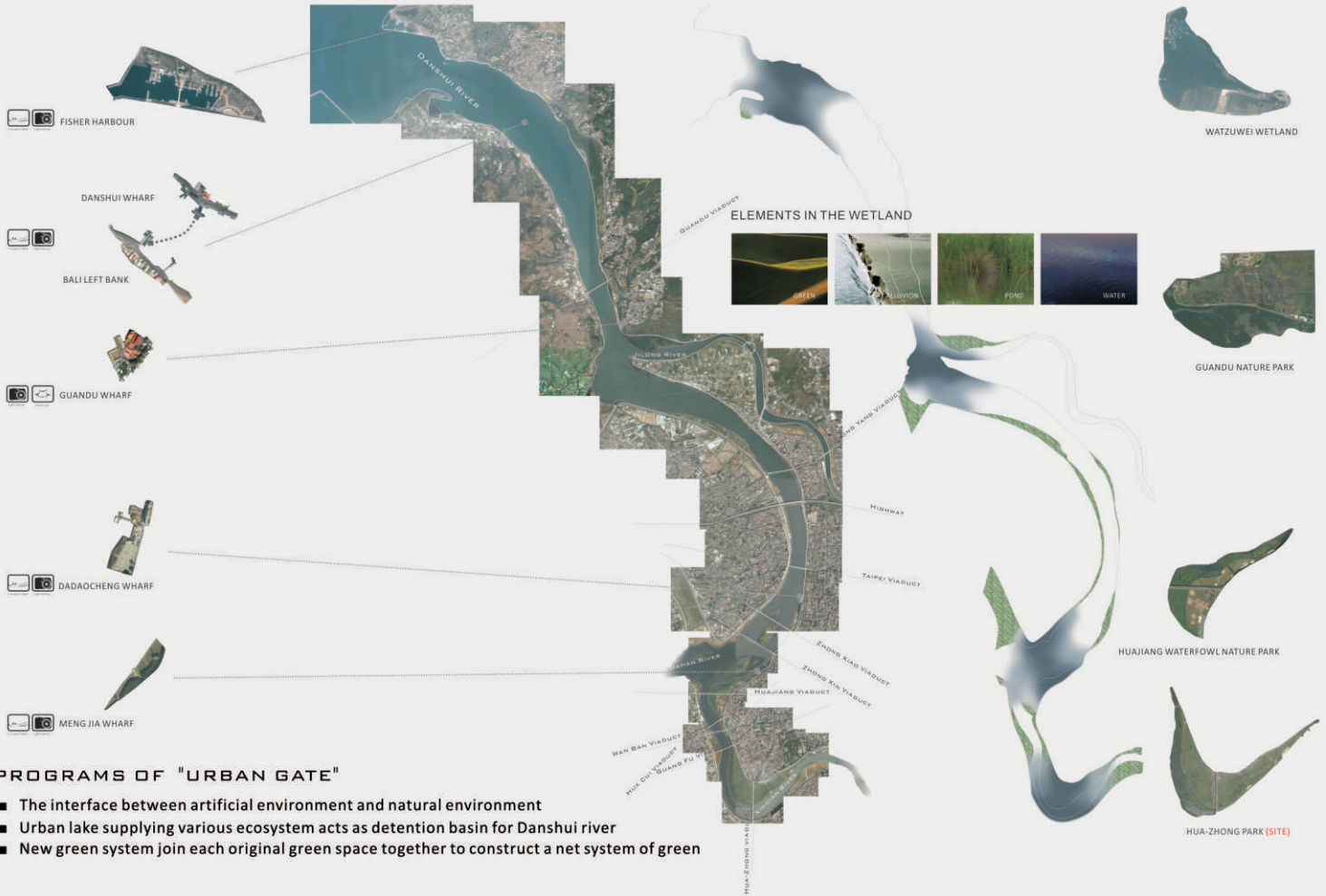


SOUTHERN TAIPEI

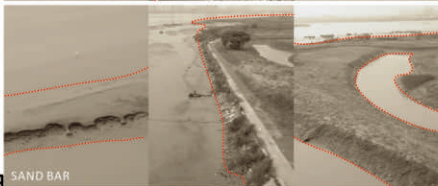
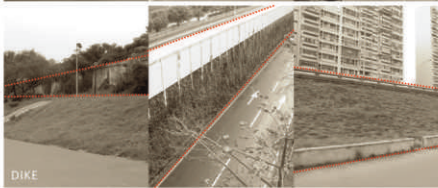
BIRDS TERRITORY



ANALYSIS OF DANSHUI RIVER



THE SITE



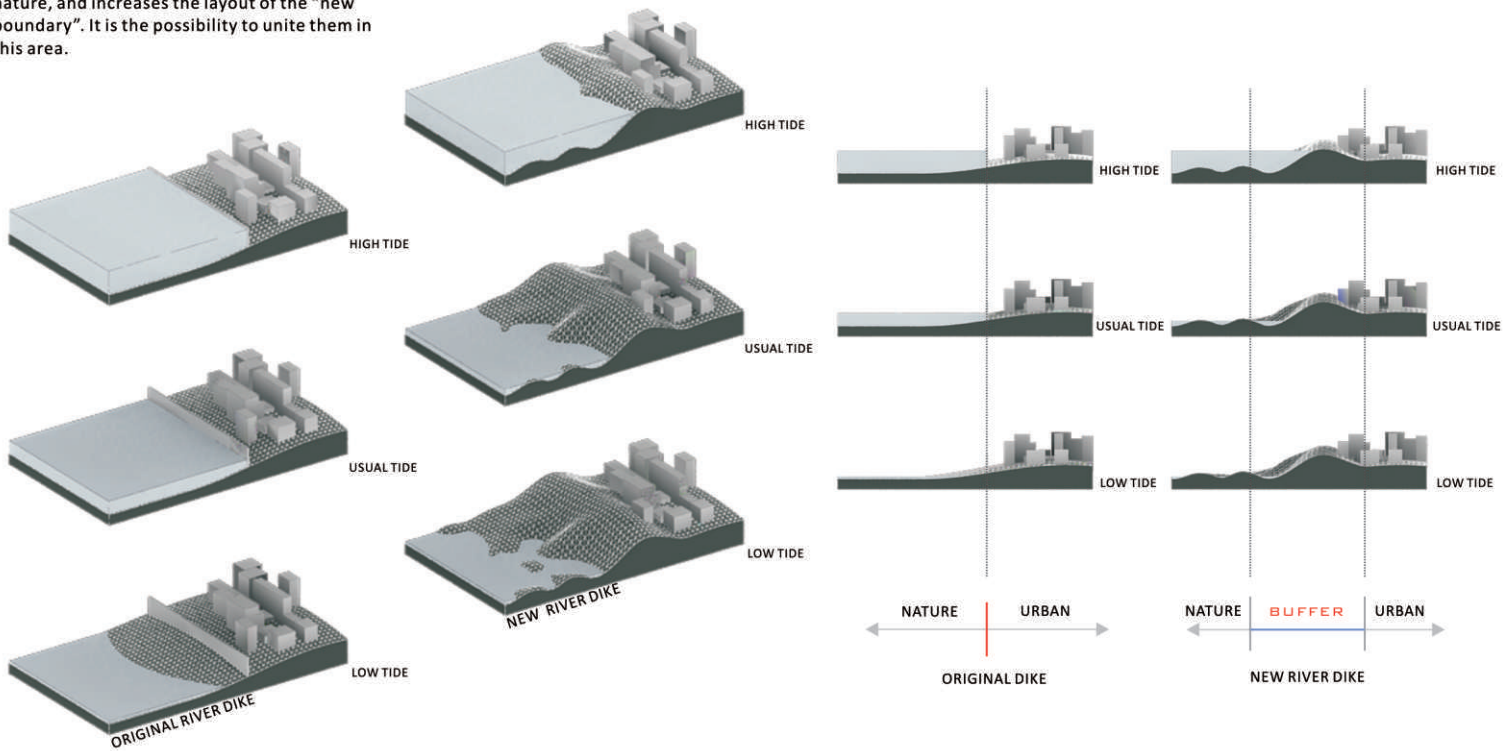
CONCEPT

THE PROCESS OF DIKE BROKEN



THE CONCEPT OF BUFFER

The site acts as a buffer between urban and nature, and increases the layout of the "new boundary". It is the possibility to unite them in this area.



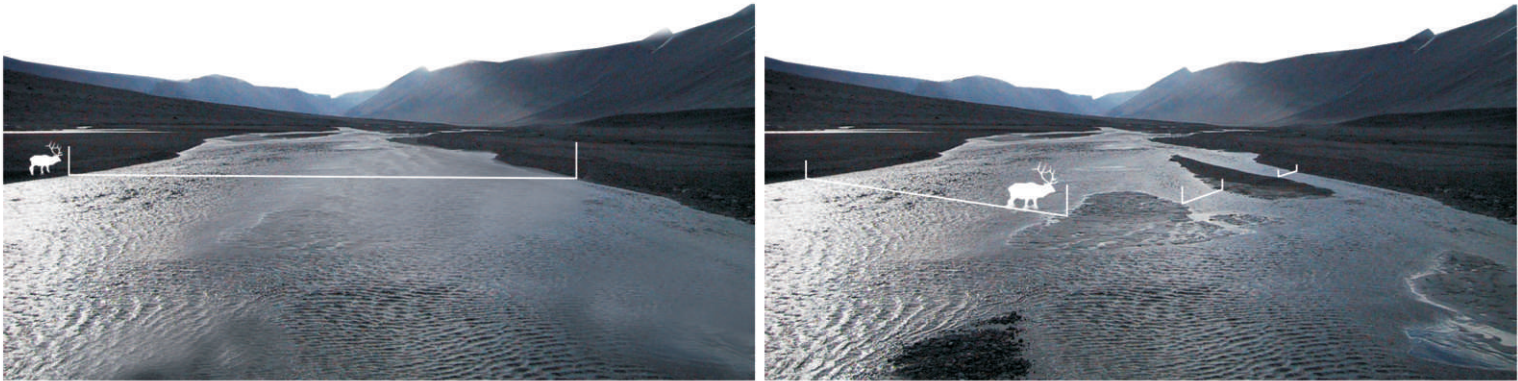
CONCEPTUAL FORM FOR THE EDGES

In order to define the new meaning of boundary , the conceptual form for boundary is generated by a series of studying processes

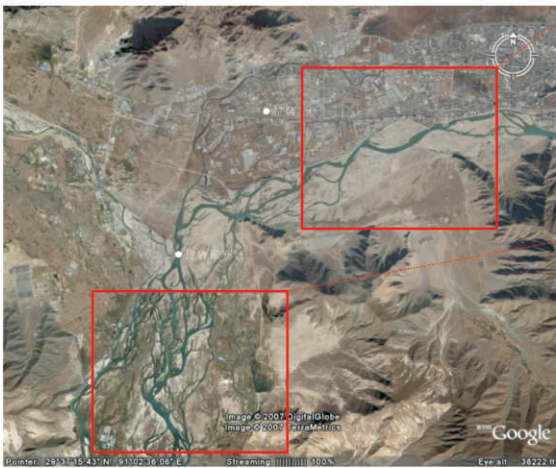


THE SCALES OF RIVER

From the picture of Yarlung Tsangpo River in Tibet, we could realize that the different widths of rivers make different scales of the boundaries. For instance, the river with lots of sand bars could make deers pass through easily, however, the river without any sand bar could not.



THE SCALE OF RIVER



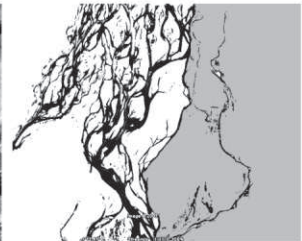
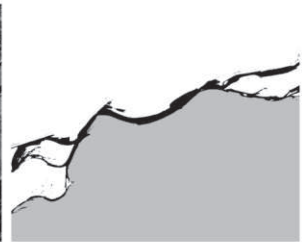
NATURE TEXTURE

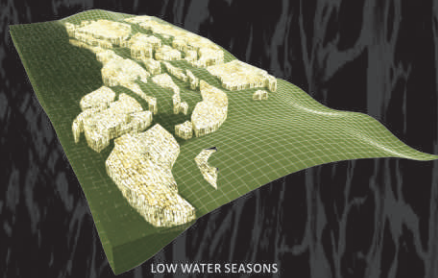


CONTRASTING

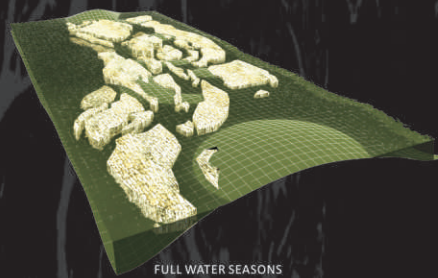


FIGURE & GROUND

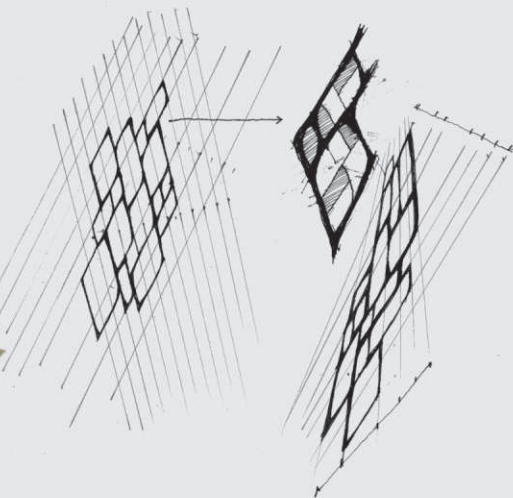
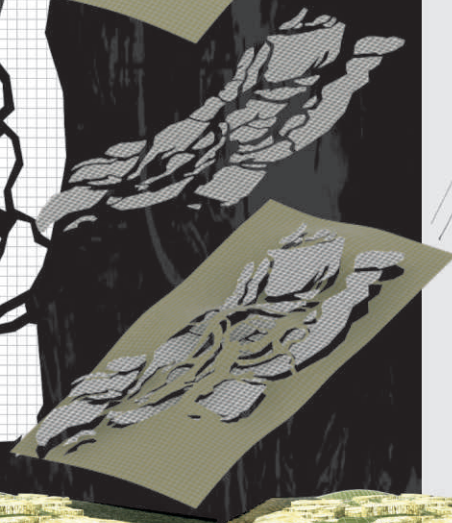
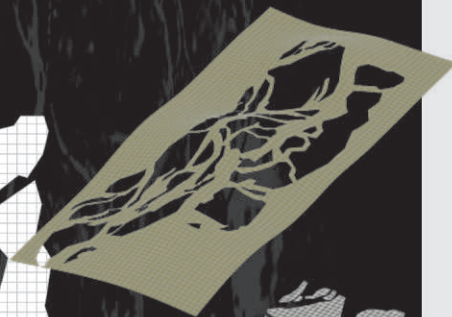




LOW WATER SEASONS

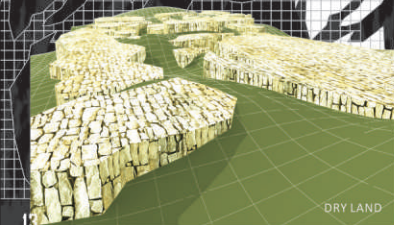


FULL WATER SEASONS

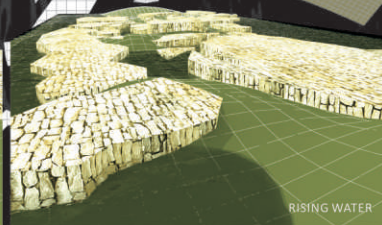


THE METHODS OF CONSTRUCTION

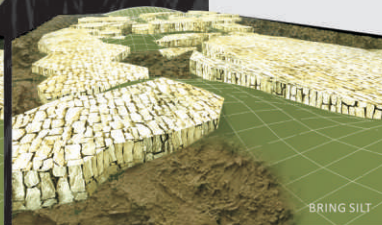
The form of rivers is transformed into the geometric form system. It is regarded as the foundation of conceptual form units.



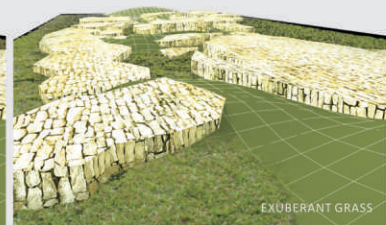
DRY LAND



RISING WATER

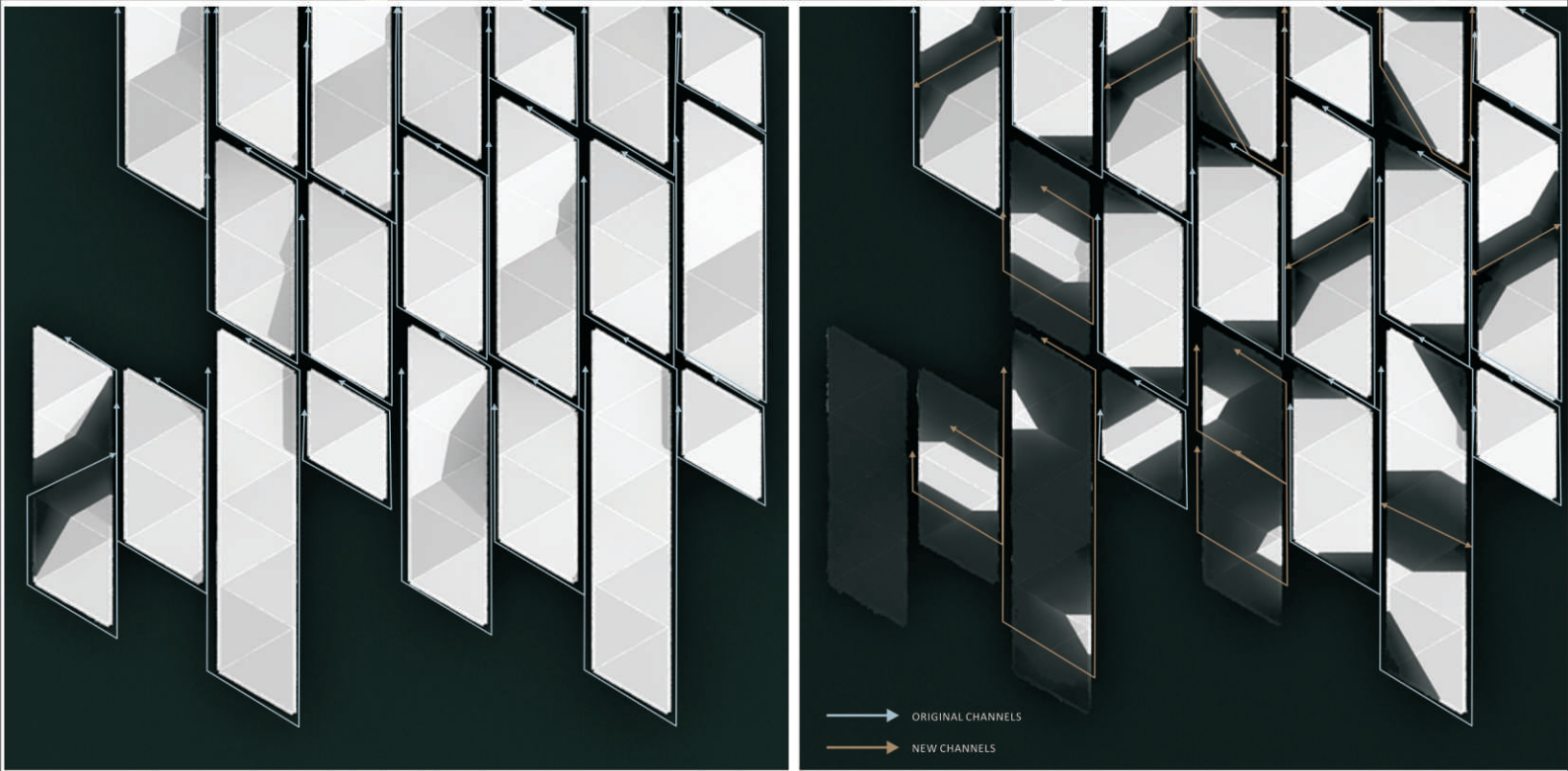
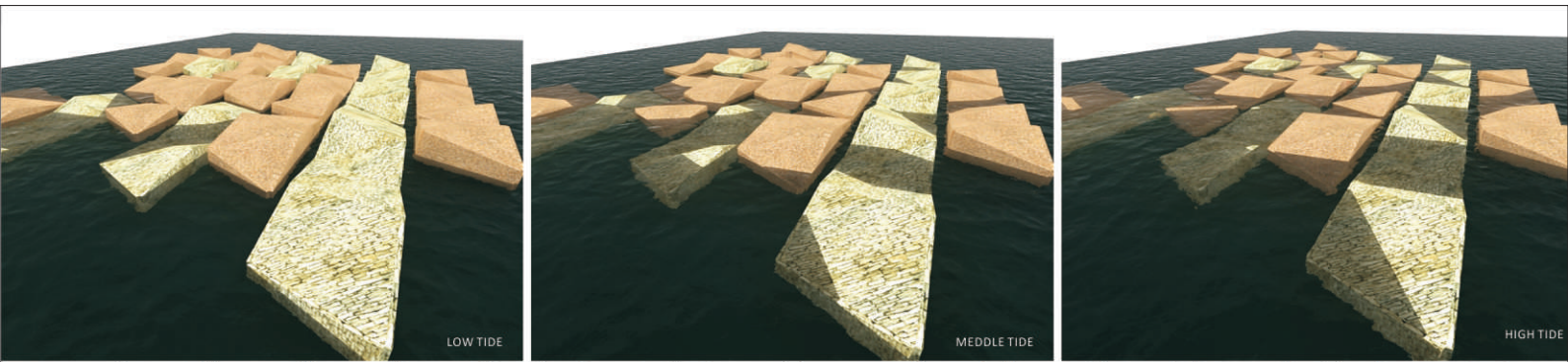


BRING SILT

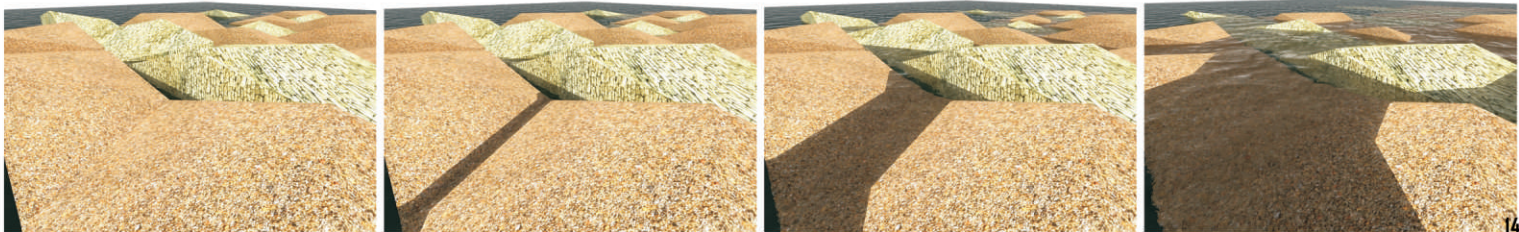


EXUBERANT GRASS





NEW RUNOFF SYSTEM

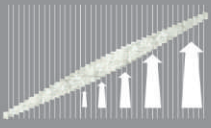


UNITS TRANSFORMING

01 PROTOTYPE



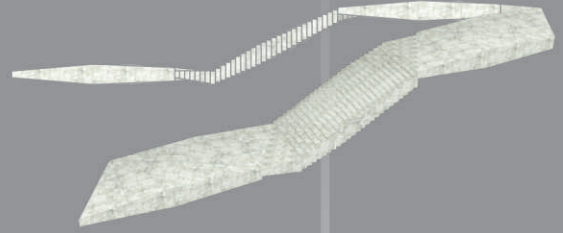
02 CUTTING



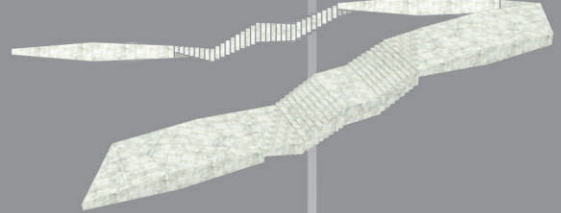
03 PLATFORMS



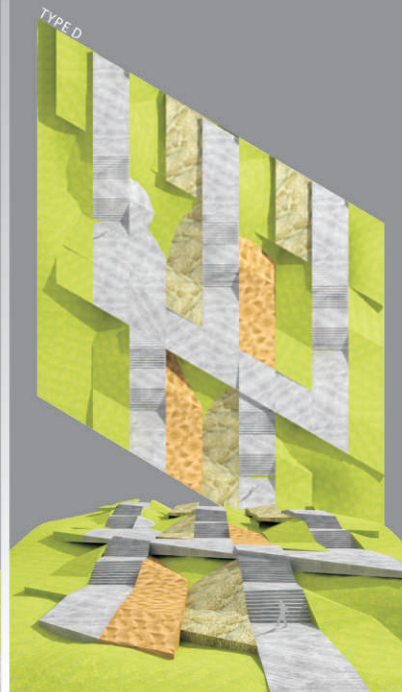
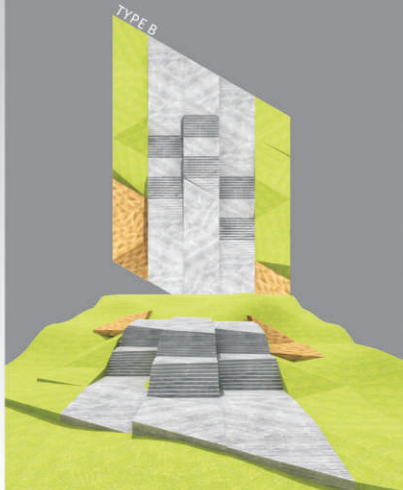
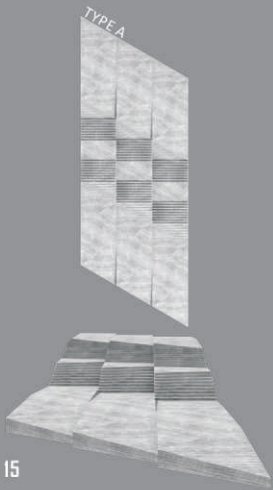
04 CONNECTIONS



05 MORE PLATFORMS

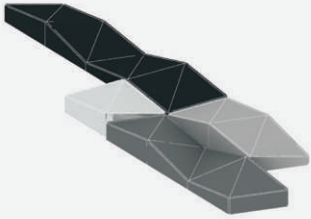


LEVEL CHANGE STUDIES

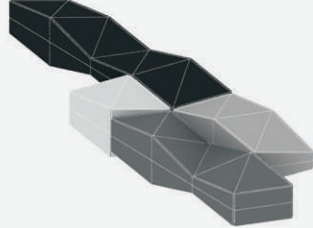


PROTOTYPE STUDY PHASES

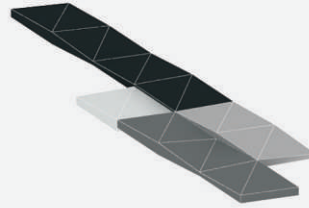
■ PHASE 01.
Original



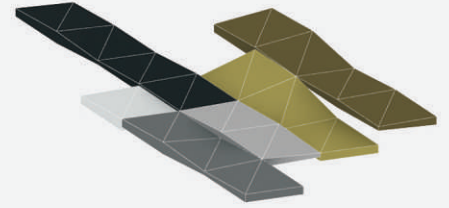
■ PHASE 02.
Mirror



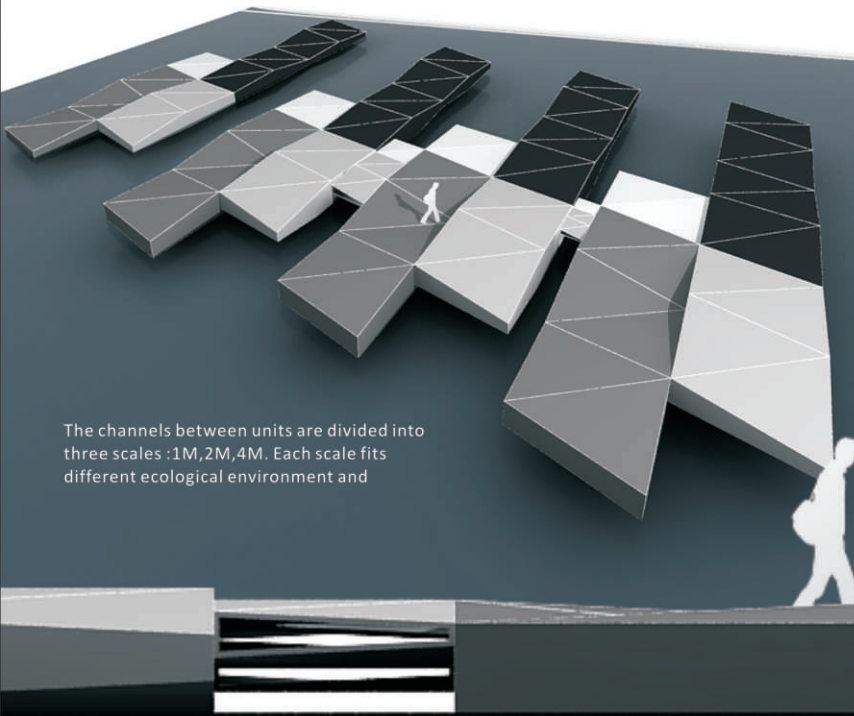
■ PHASE 03.
Re-scale



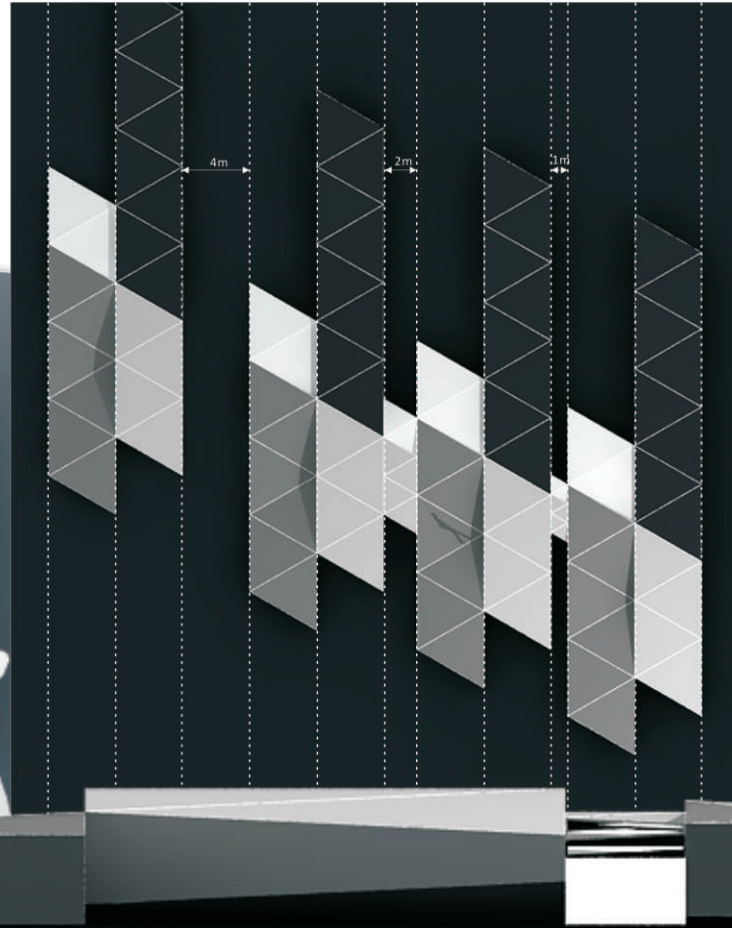
■ PHASE 04.
Level change



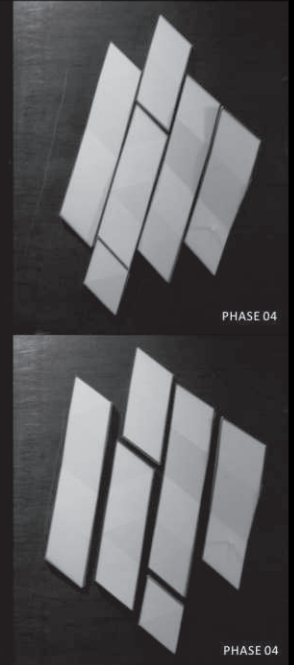
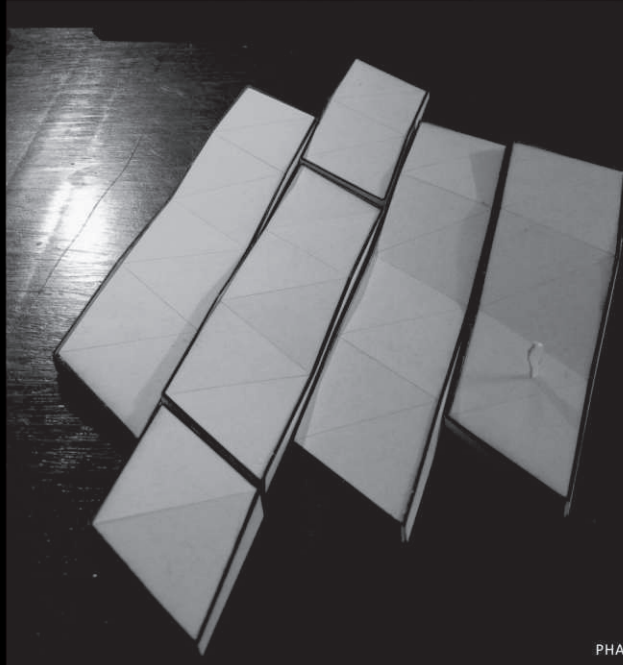
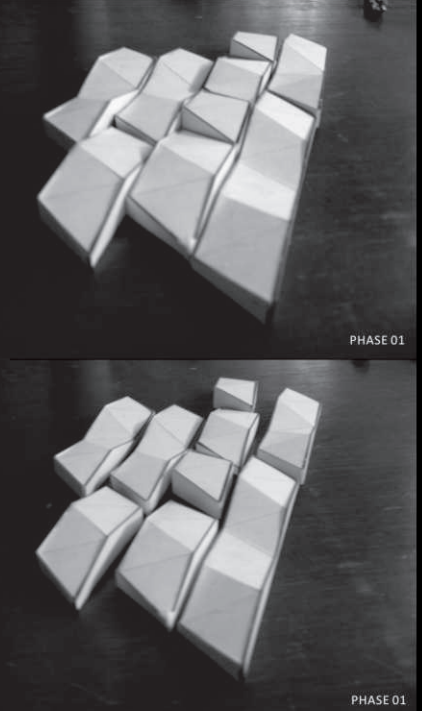
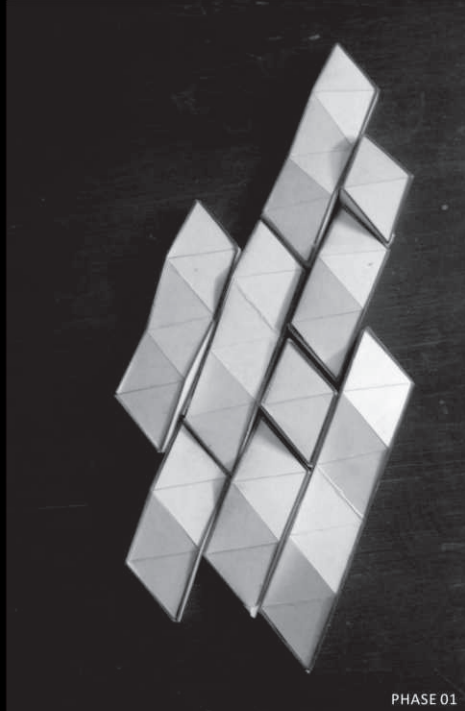
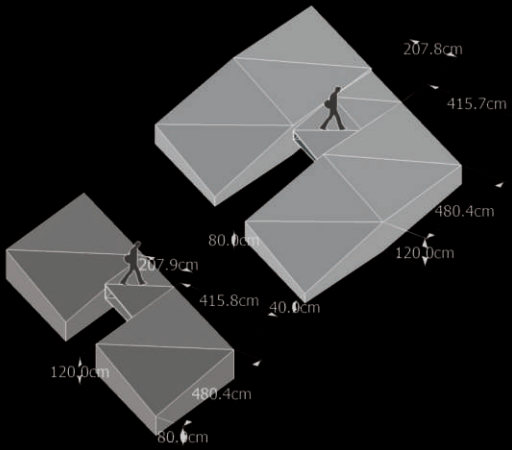
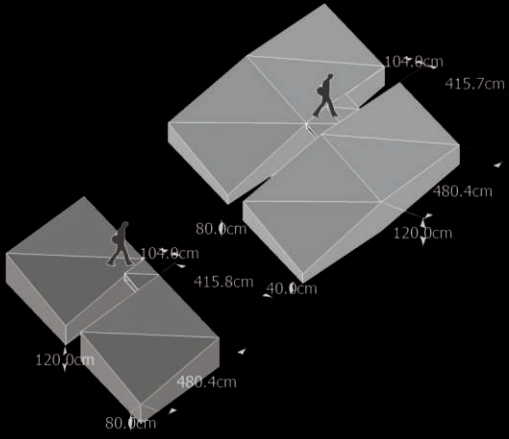
THE SCALES OF CHANNELS



The channels between units are divided into three scales :1M,2M,4M. Each scale fits different ecological environment and



SKETCH MODEL OF FINAL SCHEME





RISING WATER



WANE WATER



BRING SILT



EXUBERANT GRASS

THE MATERIALS OF UNITS

	GRASS	STEEL NET	ROCK	BRICK	CONCRETE(ROUGH)	CONCRETE(SMOOTH)
MATERIALS						
WATER/MOSS						
VINES						
BUSH						
TREES						
HUMAN ACTIVITIES						



ALTERANT LANDSCAPE

For the material, the plant growth and humanactivities are main concerns. Firstly, the tide range of river and the seasonal factors, for example, typhoon in the summer, change the landscape of the bank dynamically. Secondly, the units of construction would have different crumbling and form-changing effects on different terrains. Therefore, a dynamic landscape should be considered as deciding the material.



SCENE A
USUAL SEASON



SCENE A
TYPHOON SEASON



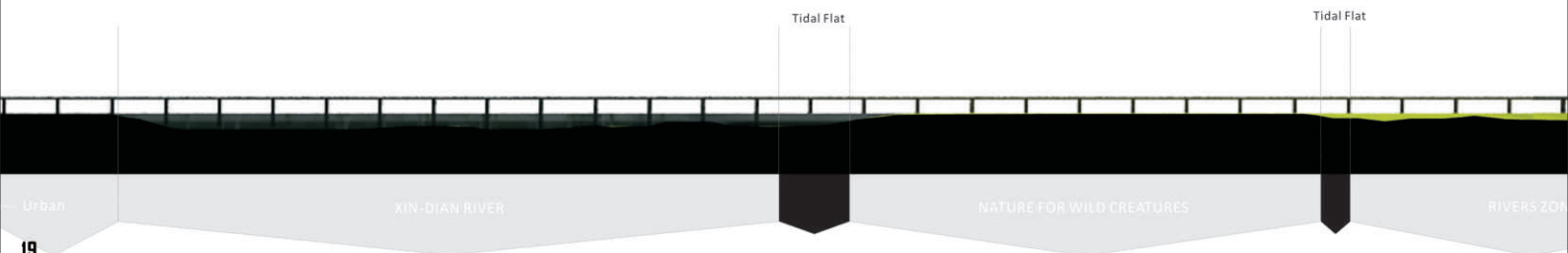
SCENE B
ONE DAY

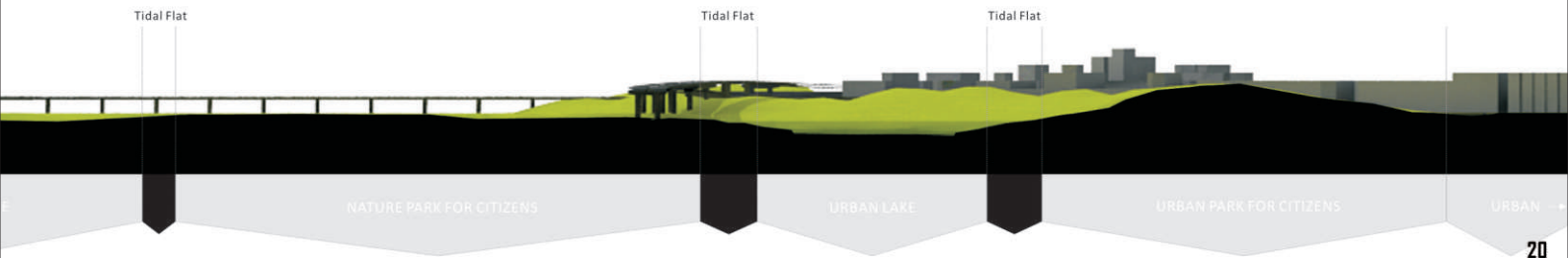


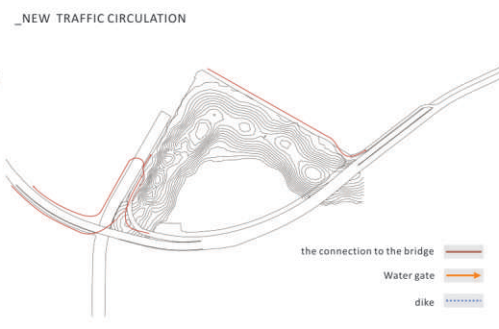
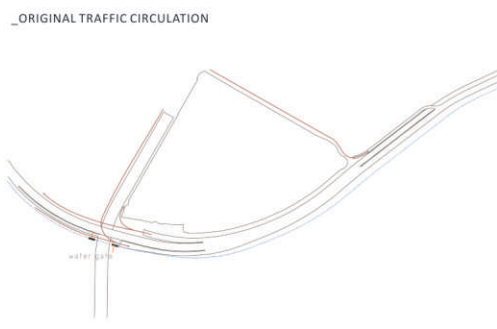
SCENE B
ONE MONTH



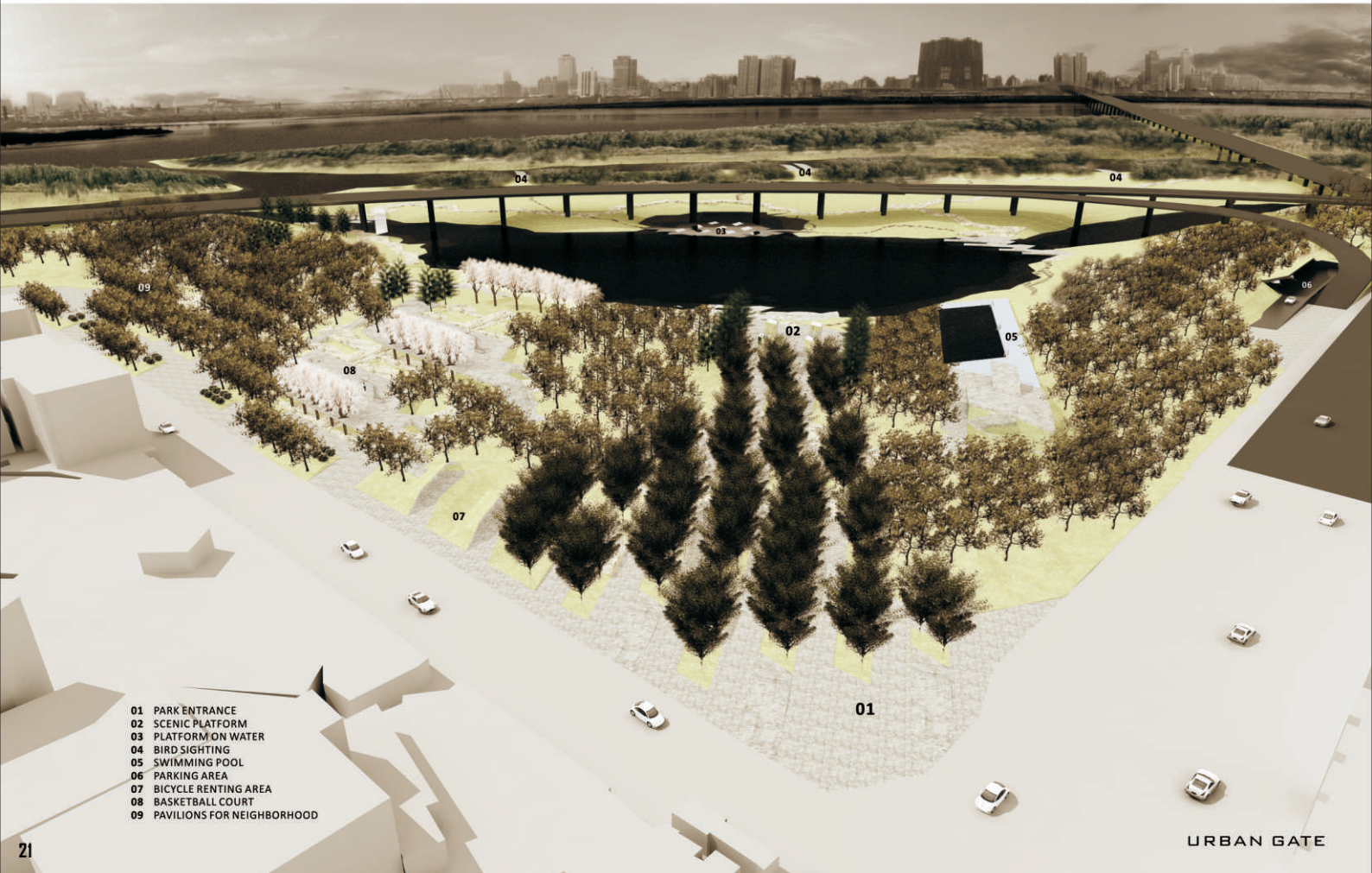
SCENE B
ONE YEAR







the connection to the bridge ———
 Water gate ———
 dike ———



- 01 PARK ENTRANCE
- 02 SCENIC PLATFORM
- 03 PLATFORM ON WATER
- 04 BIRD SIGHTING
- 05 SWIMMING POOL
- 06 PARKING AREA
- 07 BICYCLE RENTING AREA
- 08 BASKETBALL COURT
- 09 PAVILIONS FOR NEIGHBORHOOD

URBAN GATE





FOUR PROGRAMS OF URBAN GATE



PARK ENTRANCE



SCENIC PLATFORM



DETENTION BASIN



BIRD SIGHTING PLATFORM

Urban park for citizens

The open space could be viewed in two different scales: the urban scale, and the neighborhood scale. In urban scale, the open space plays the role as an urban gate to the river and greenbelt for all citizens in Taipei. In neighborhood scale, the open space plays the role as a public square for community activities in Wanhua.

Urban lake

The urban lake formed by the sub-channels from Xindian river acts as a buffer between urban and natural environment. It also plays the role of the detention basin to adjust the flood brought by typhoon in summer.

Nature park for citizens

The natural park provides not only a precious ecological outdoor classroom for Taipei citizens but also a wetland for birds and ducks.

Nature for wild creatures

Because the sub-channels from Xindian river stops human beings from going into certain areas, a wild environment curing itself can be preserved. It provides a space for wild creatures' living.



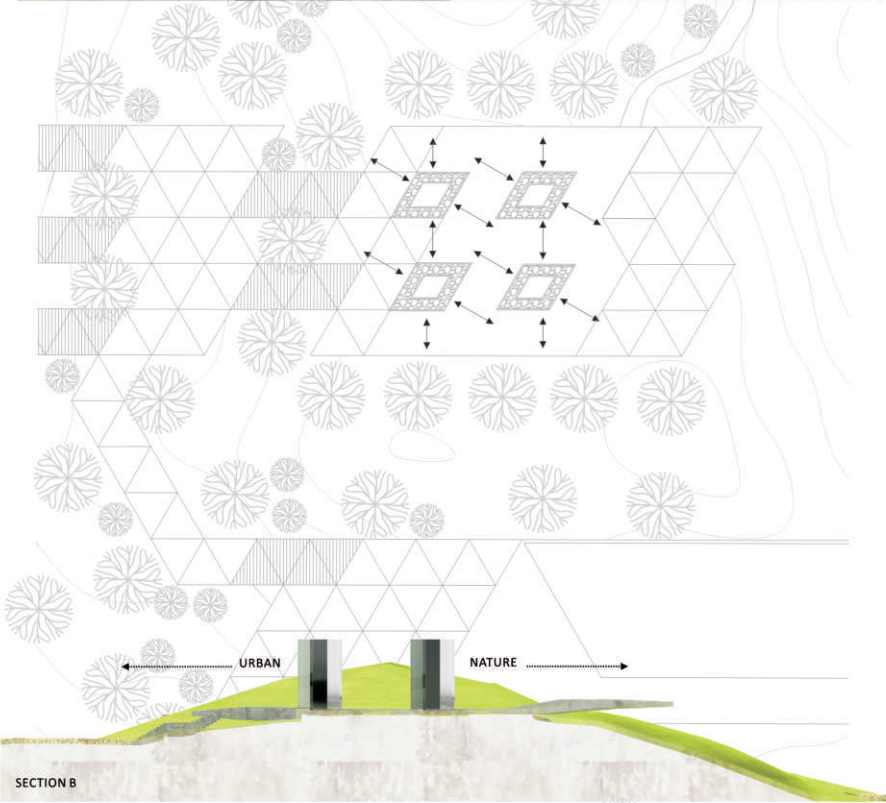
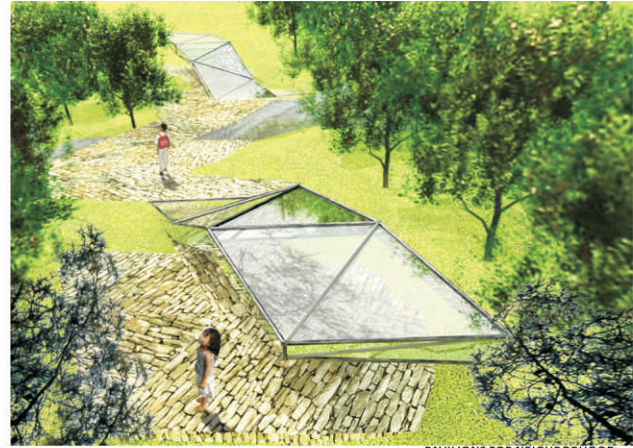
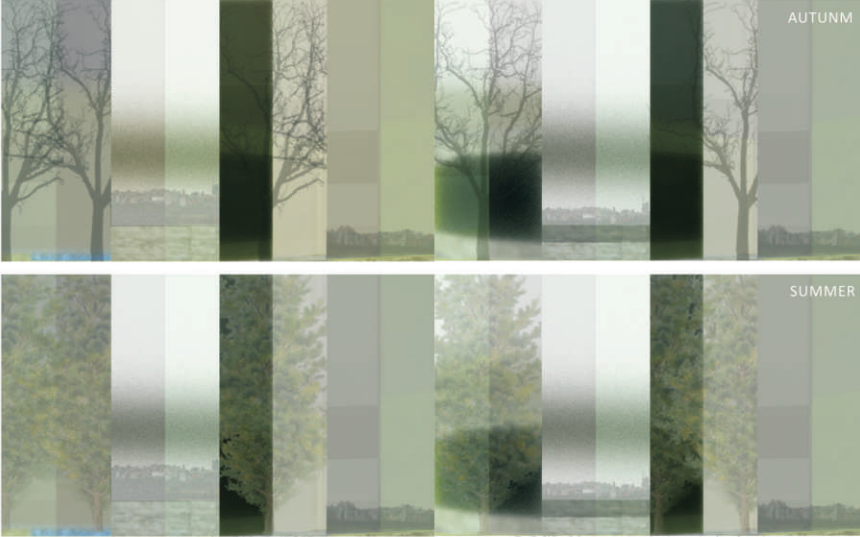


URBAN PARK FOR CITIZENS

- 01 SWIMMING POOL
- 02 PARK ENTRANCE
- 03 SCENIC PLATFORM
- 04 PLATFORM WITH WATER
- 05 BICYCLE RENTING AREA
- 06 BASKETBALL COURT
- 07 BIKEWAY
- 08 PAVILIONS FOR NEIGHBORHOOD



THE PLATFORM REFLECTING THE EDGES

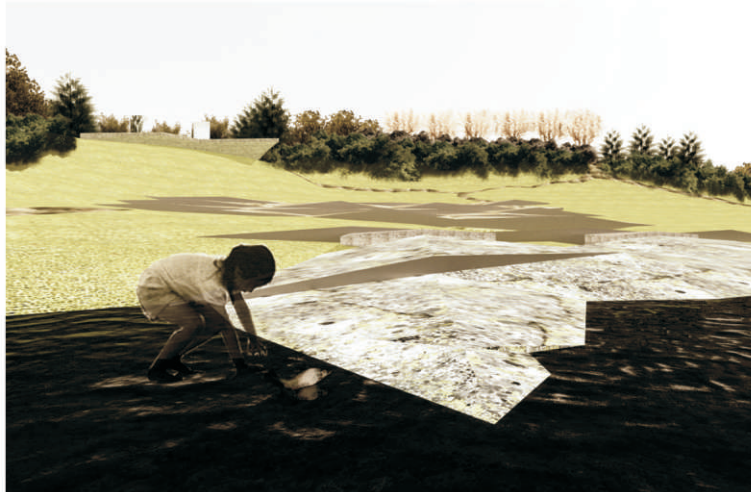




PAVILIONS FOR NEIGHBORHOOD



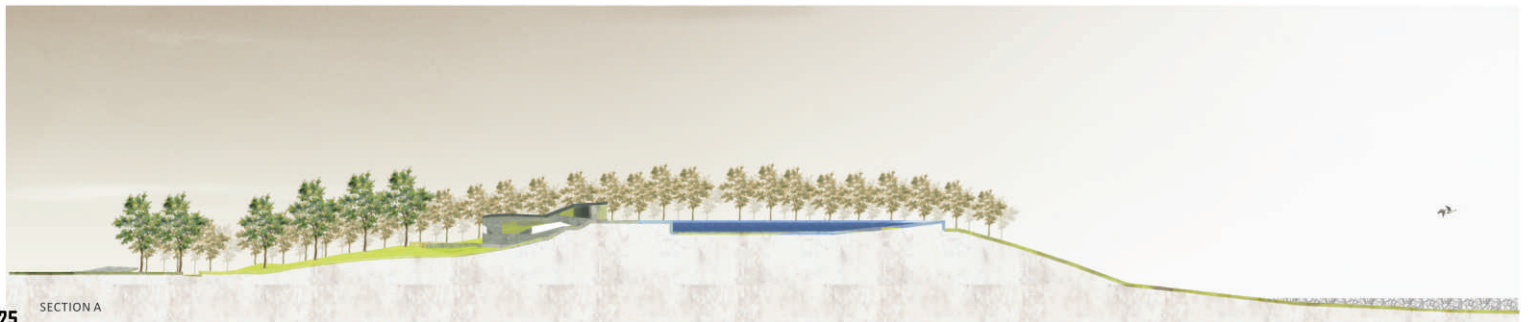
SWIMMING POOL

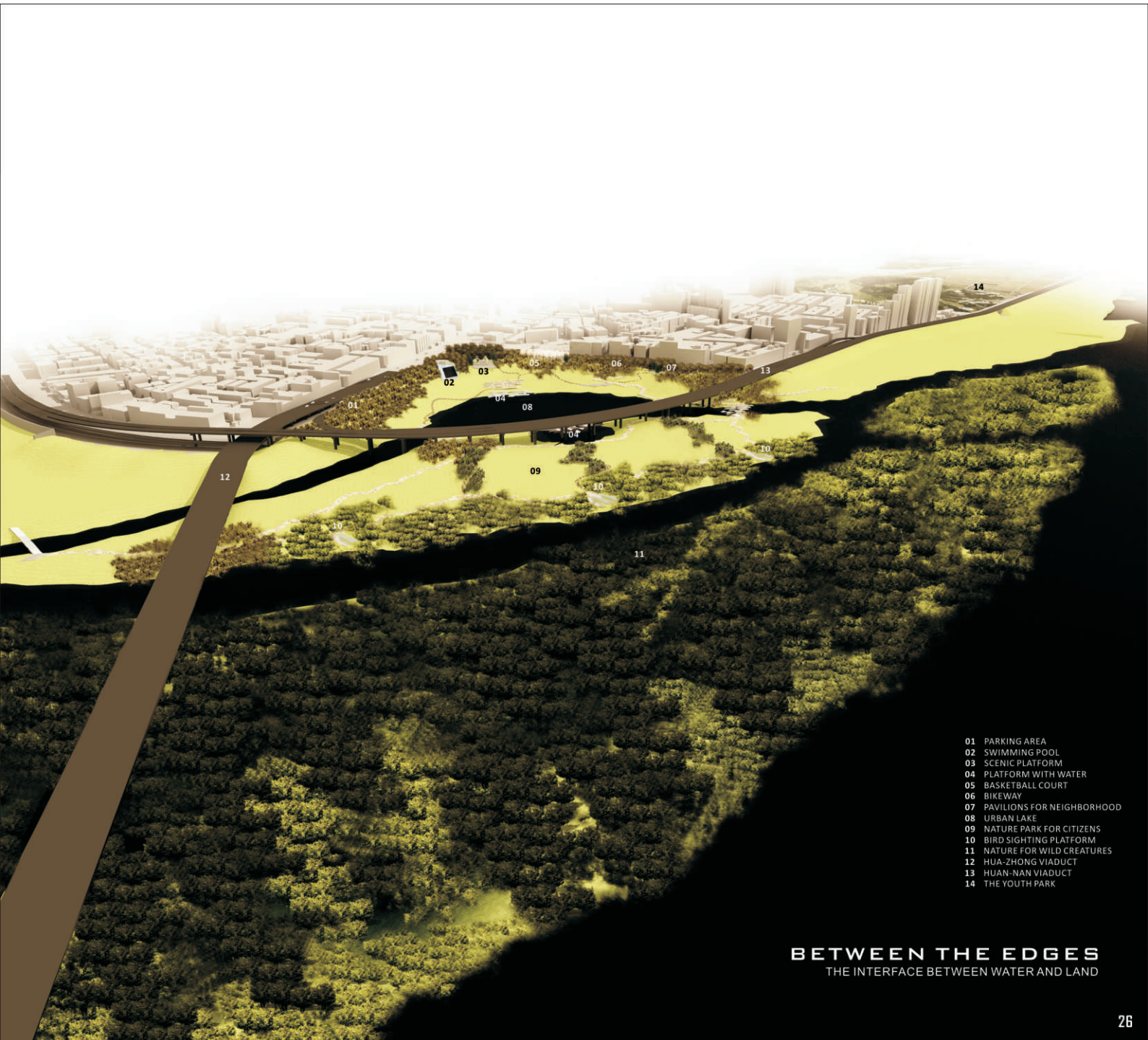


PLATFORM WITH WATER



PEDESTRIAN ON WATER





- 01 PARKING AREA
- 02 SWIMMING POOL
- 03 SCENIC PLATFORM
- 04 PLATFORM WITH WATER
- 05 BASKETBALL COURT
- 06 BIKEWAY
- 07 PAVILIONS FOR NEIGHBORHOOD
- 08 URBAN LAKE
- 09 NATURE PARK FOR CITIZENS
- 10 BIRD SIGHTING PLATFORM
- 11 NATURE FOR WILD CREATURES
- 12 HUA-ZHONG VIADUCT
- 13 HUAN-NAN VIADUCT
- 14 THE YOUTH PARK

BETWEEN THE EDGES
THE INTERFACE BETWEEN WATER AND LAND

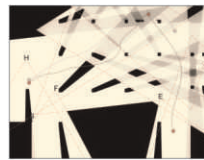


CARRS





CAPE



Urban Linkage

Location: Taipei
Advisor: Tai-Lai, Kan
2006 Fall



CARSCAPE

Carscape中的空間概念之景以研究都市中充斥的監視閉路系統，從中理解其影像語言後建構出其景，用以實踐於一個位於台北市光華商場旁的汽車電影院與資訊展場複合式建築。此案以汽車為景建立一個動態機制，透過停車、看電影與移動，構成一幅動態的汽車人造風景。

RESEARCH

本設計案由Jorge Luis Borges所寫的小說中摘錄其中一篇短篇The Garden of Forking Paths作為開始，從小說中所隱含超文本的多向性連結概念為出發，尋找都市中具有多向性連結的研究對象，進而以立體停車場的監視系統作為此階段研究主題，討論監視影像的多重連結性，以及監視影像拼貼並置的意義。

CONCEPTUAL SCAPE

從前階段的研究中，轉譯監視影像的透視性空間成為其特殊平面，平面因為監視影像的特殊限制性而有不同的破碎形態，重組這些破碎的平面形成再詮釋的空間平面成為此階段的Scape。此Scape重新詮釋監視影像的多重連結性、空間的透明性、可見與不可見的存在性。

SITE

基地位於市民大道高架與新生高架交叉點旁，此區域為兩橋交會，空間感受到大量的橋墩阻擋，視覺上形成數個極度破碎切割性的空間，與Conceptual Scape所呈現的空間質感相呼應。

PROGRAM

藉由Scape空間概念的理解，以汽車電影院與資訊展示會場兩種極端具衝突性的Program作為主要空間操作的內容，並因應基地位置，延續台北中央公園的開放綠帶，須具私密性的汽車電影院與具開放性展示會場及公園透過Conceptual Scape的詮釋與實踐，三者構成相互連結並互不干擾的共存狀態。

STUDIO INTRODUCTION

歧路花園_都市的多向性連結

工作室企圖藉由抽象概念的發展轉化，作為產生建築設計策略的方法，而開啓一個設計研究的過程。在城市被視為動態的，交叉參考的計劃或非計畫內容場域(programmatic or non-programmatic field)之組織和關聯，而非靜態的形體與背景(figure and ground)之限定關係;以及建築被理解為一系列的多重關係(multi-relation)，而非獨立自主之物件(autonomous object)的參考框架下，工作室是圖探索以建築性的介入方法，在都市環境中，發展關於空間之多向性連結(multi-linkage)構成的可能性。何謂連結(linkage)何謂多向性連結(multi-linkage)它如何運作效應將會是什麼這些問題形成對"多向性連結作為建築和都市設計策略"探討的基礎。

第一階段

定位一潛在的(或既存的)都市或建築空間狀況，於其中建築與都市基礎建設系統(infrastructural system)彼此共存，且以非線性，非層級式的影響著彼此。

第二階段

發展可能之方法，轉化這些空間狀況成為一具生產性，一能夠同時組織空間關係和其他可能之暫時性關係的機制(mechanism)和設計概念

第三階段

再一實質的都市環境中，即各別所選擇的基地，以具體的計劃內容劇本和建築空間形式，綜合前二階段所發展出的議題，進行建築性之介入，於不同尺度和各種不同計劃內容需求下，產生非線性、非層級式的多向性連結關係。

三個階段被視為一系列發展，被非只是延續而已。例如，再第二階段發展出來的作品，是可能影響第一階段所做的假設。也就是說，任何前提或假設會持續被測試，調整和修正，藉此亦用以強調建築設計概念發展中，過程和轉化的重要性。





MULTI-LINKAGE OF THE SURVEILLANCE SYSTEM

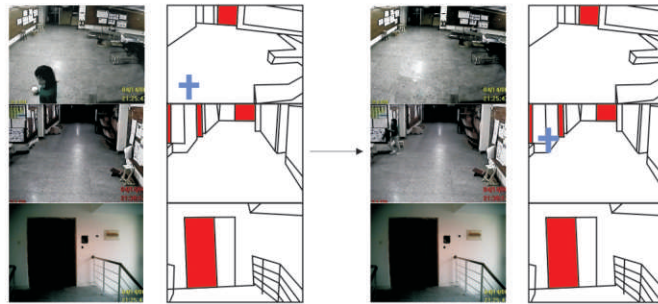


THE ANALYSIS OF SURVEILLANCE SYSTEM

為了增加權力控管以及領域範圍，都市中各個角落被設置為服務不同目的監視器，這些監視器以一種隱藏、與空間活動無關的高姿態在描述所及範圍的空間，而這些影像序列都會被集結成一群不同的群組，形成監視影像對於空間描述的多重連結(multi-Linkage)。

PHASE 1
ANALYSIS 1
CRACKING SPACE

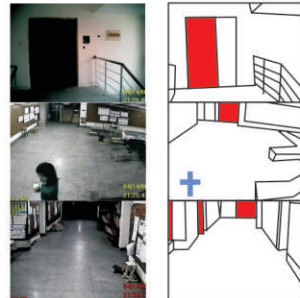
事件透過監視影像框景式的描述，產生閱讀事件的不連續以及不確定性，事件將重新被描述與定義



ANALYSIS 2
THE APPPOSITION OF TIME AND SPACE

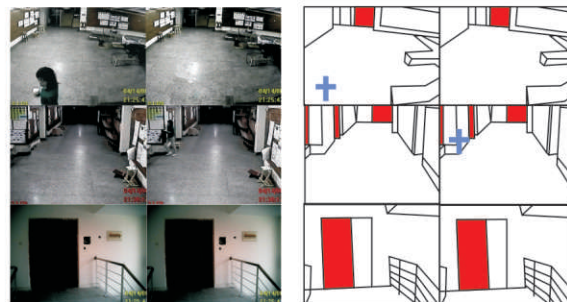
THE TRANSITION OF SPACE
(空間錯位)

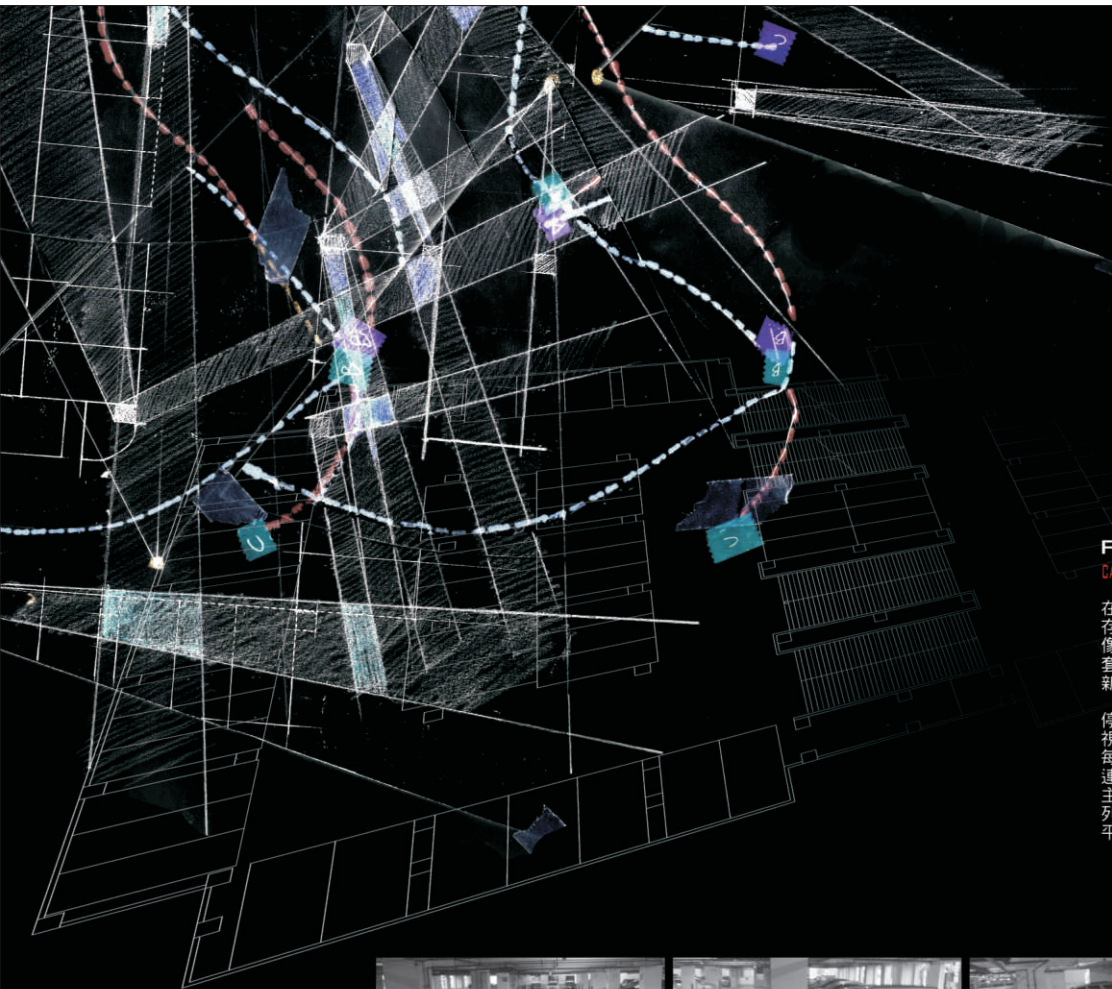
監視影像的排列反應既定空間的某種組構方式，透過改變此影像序列順序，發生的事件透過監視影像的描述將重新被詮釋



THE TRANSITION OF SPACE AND TIME
(平行時空錯位)

監視影像複製後，改變單一影像時間軸，並置影像後，事件產生共時並置，監視系統所反映的時間與空間將重新被定義





PHASE 2
CASE RESEARCH & TRANSLATION

在第二個階段中，試圖找尋一個都市中既存的監視系統案例，希望透過理解研究出一套有利於空間操作的系統。選定的案例是新竹市南大路上的新竹市停車塔。

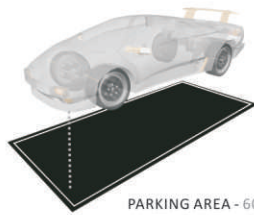
停車塔監視系統為達成接近無死角的監視設計，而像建構出一套完整的影像序列，從單一視角連結成主觀系統，從監視系統利用資訊的相互參照，轉譯成平面系統。



TRANSLATE THE PERSPECTIVE TO THE PLAN

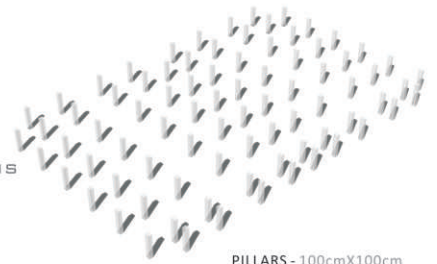


PERSPECTIVE

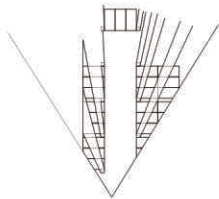
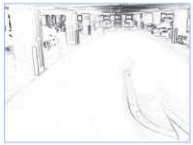


PARKING AREA - 600cmX300cm

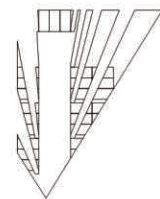
TWO CRUES
OF
TRANSLATIONS



PILLARS - 100cmX100cm



A



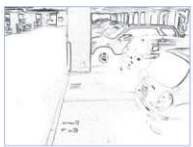
A



E



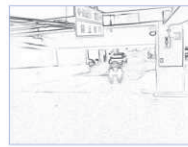
E



B



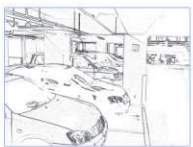
B



F



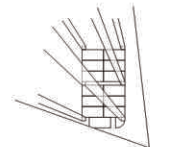
F



C



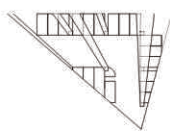
C



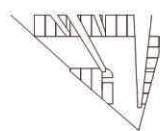
G



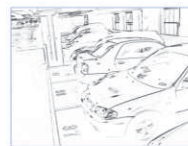
G



D



D



H



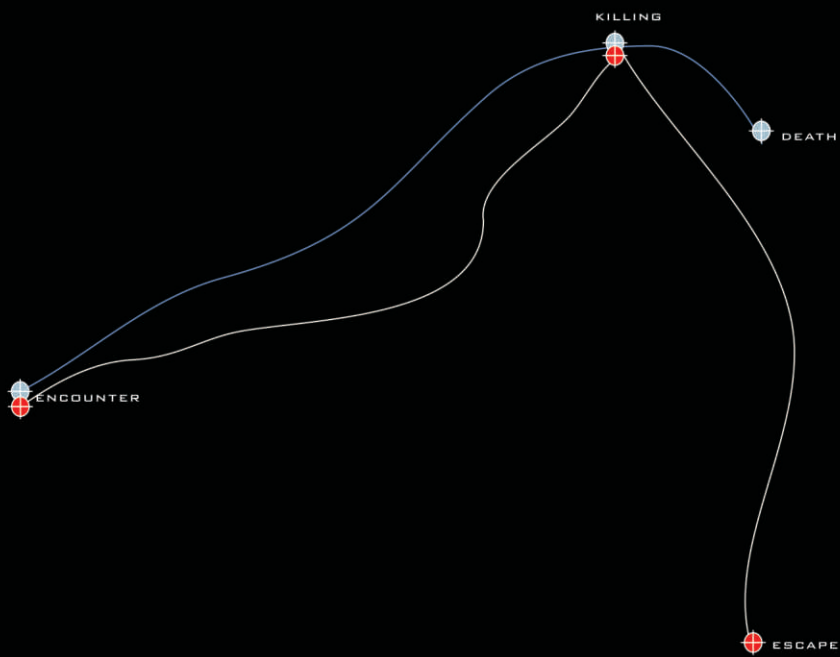
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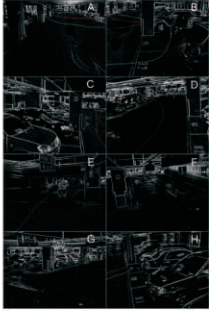
PHASE 3

THE EVENT OF MURDER

事件(events)在監視系統中扮演連結單一空間與單一空間之間的重要角色，我們透過事件發生的時間、順序與場景，理解出一套關於的序列式影像的邏輯系統。透過一個擬造的謀殺事件讓這樣的系統能夠被組織運作而做進一步再詮釋。

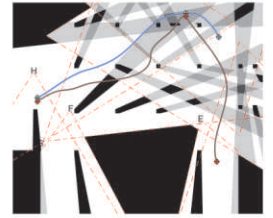
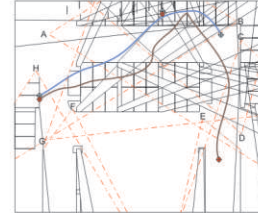


EVENTS IN THE SCRIPT A
PERSPECTIVE



CONSTRUCTION
Events in plan A:
_ 單一軌跡
_ 連續性強
_ 時間軸清楚

EVENTS IN THE SCRIPT A
PLAN



PLANNING PROCESS

FINAL PLAN

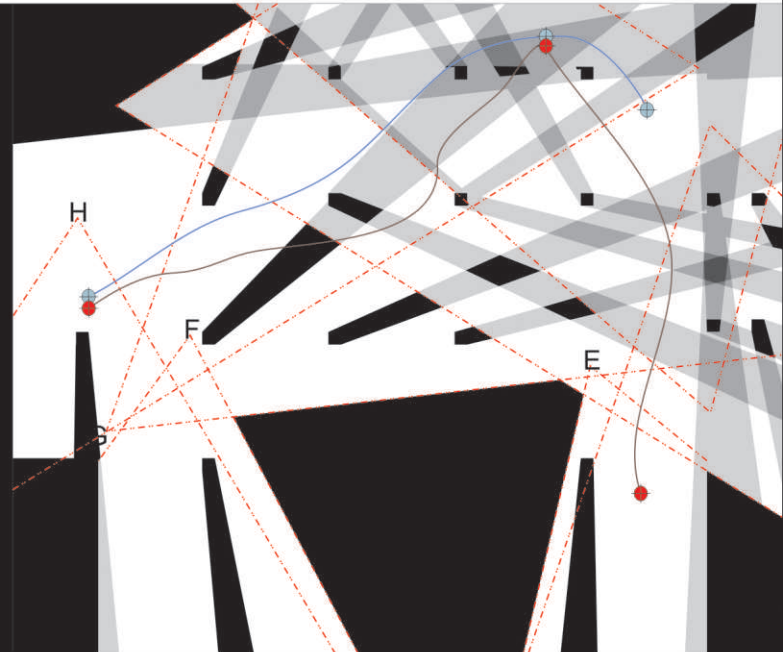
THE PLAN OF CONSTRUCTION 1

模擬一個謀殺事件在這樣佈滿監視系統的停車塔中，作為一個監視系統閱讀空間文本方式，事件軌跡在每個單一監視影像中被明確的描繪出來，而直接對應到轉譯後的平面上，形成可以拼接每個單一平面單元的依據

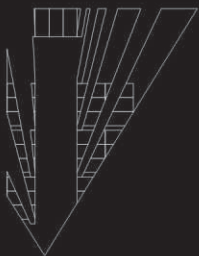
整套監視影像系統被我解讀分成兩部份，**透視劇本**(perspective Script)以及**平面劇本**(plan Script)兩者透過事件作時間與空間上的多重連結

在THE PLAN OF CONSTRUCTION 1中，試圖按照透視影像遺留的線索，拼湊出既存停車塔平面

而THE PLAN OF CONSTRUCTION 2則是以轉譯透視成平面的規則，重新組構單元平面成為新的停車塔平面



FINAL PLAN



A



B



C



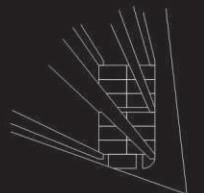
D



E



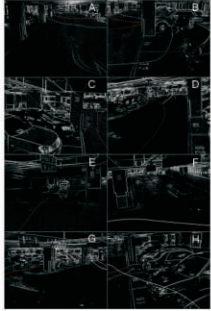
F



G



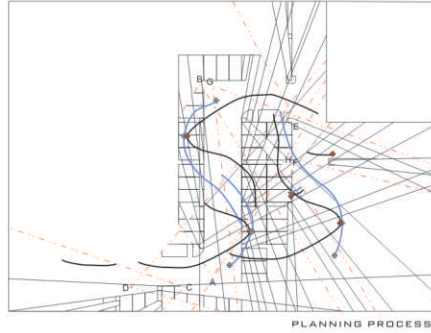
Events in Drama B
PERSPECTIVE



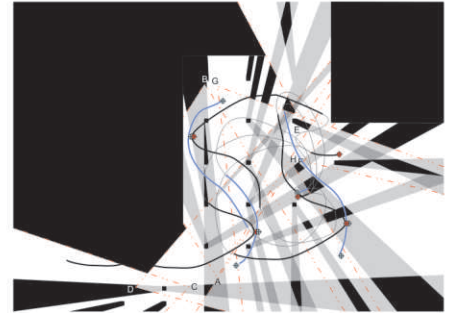
RE-CONSTRUCTION

Events in plan B:
 多重軌跡
 軌跡斷裂不連續
 時間軸需重新定義

Events in Drama B
PLAN



PLANNING PROCESS

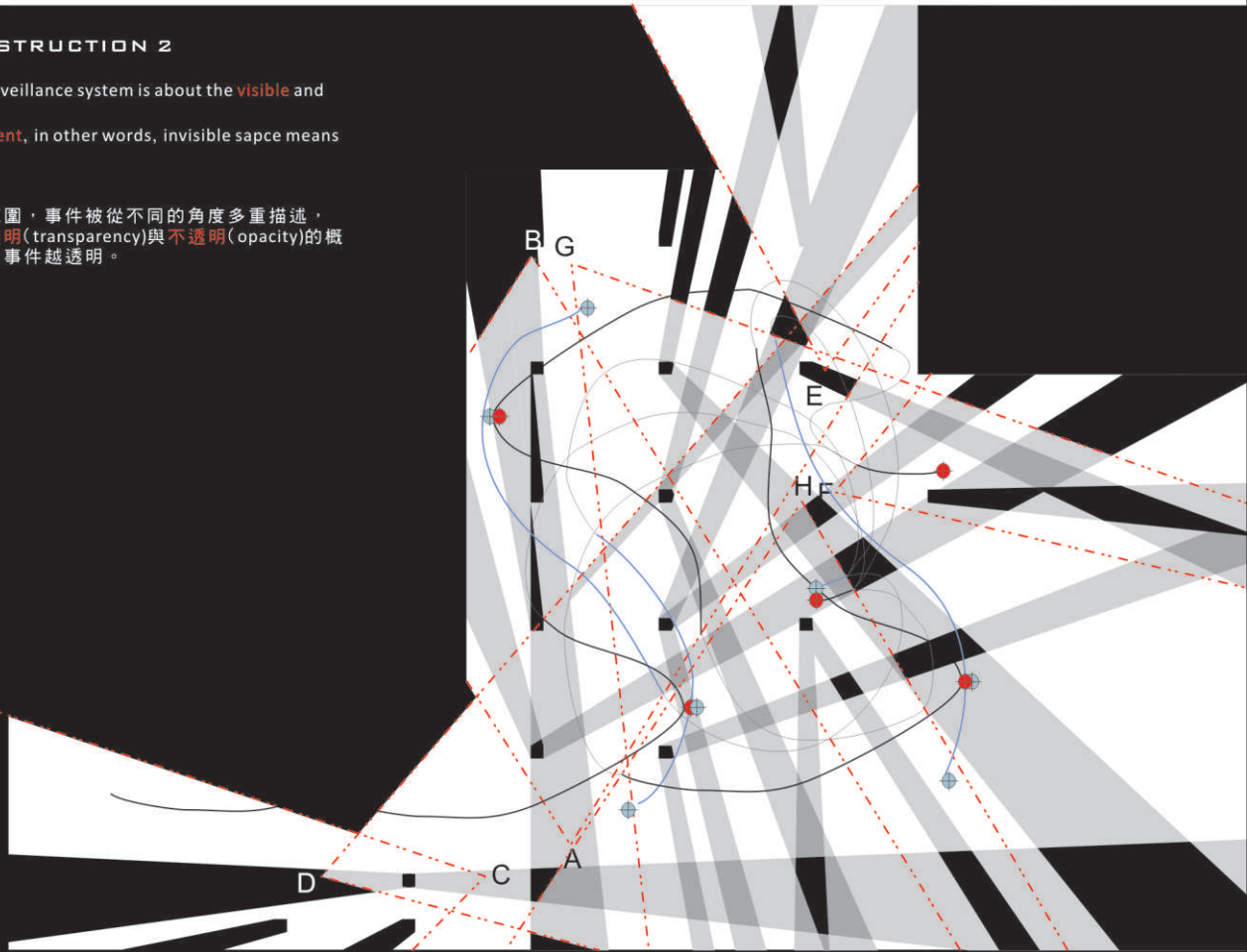


FINAL PLAN

THE PLAN OF CONSTRUCTION 2

The one of construction in surveillance system is about the **visible** and **invisible** area.
 The visible space means **existent**, in other words, invisible sapce means **inexistent** comparatively

在攝影機多重交構越多的範圍，事件被從不同的角度多重描述，事件與空間之間存在一種**透明**(transparency)與**不透明**(opacity)的概念，意指描述的次數越多，事件越透明。

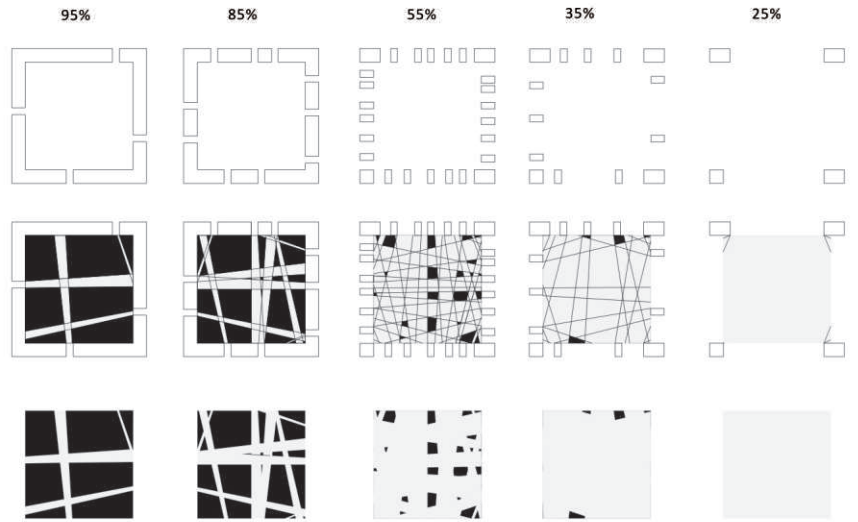


PHASE 4

TRANSPARENCY PATTERN STUDY

面對如何將前述透明度的概念實際地生成在空間上可操作的系統，發展出了transparency pattern單元的概念，用以解釋動態移動下所產生的透明度概念

這樣單元概念形成，有助於理解被視為一個動態的多重連結的都市是怎樣去運作這一系列的概念



120/120

100/120

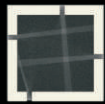
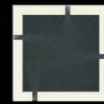
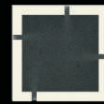
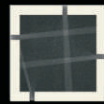
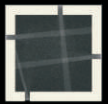
80/120

60/120

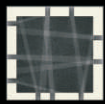
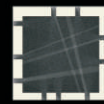
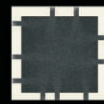
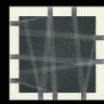
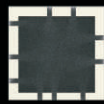
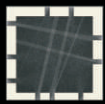
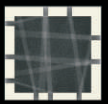
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20/120

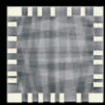
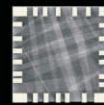
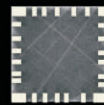
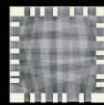
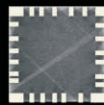
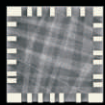
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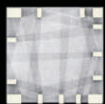
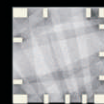
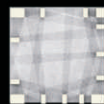
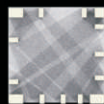
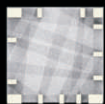
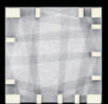
95%



85%



55%

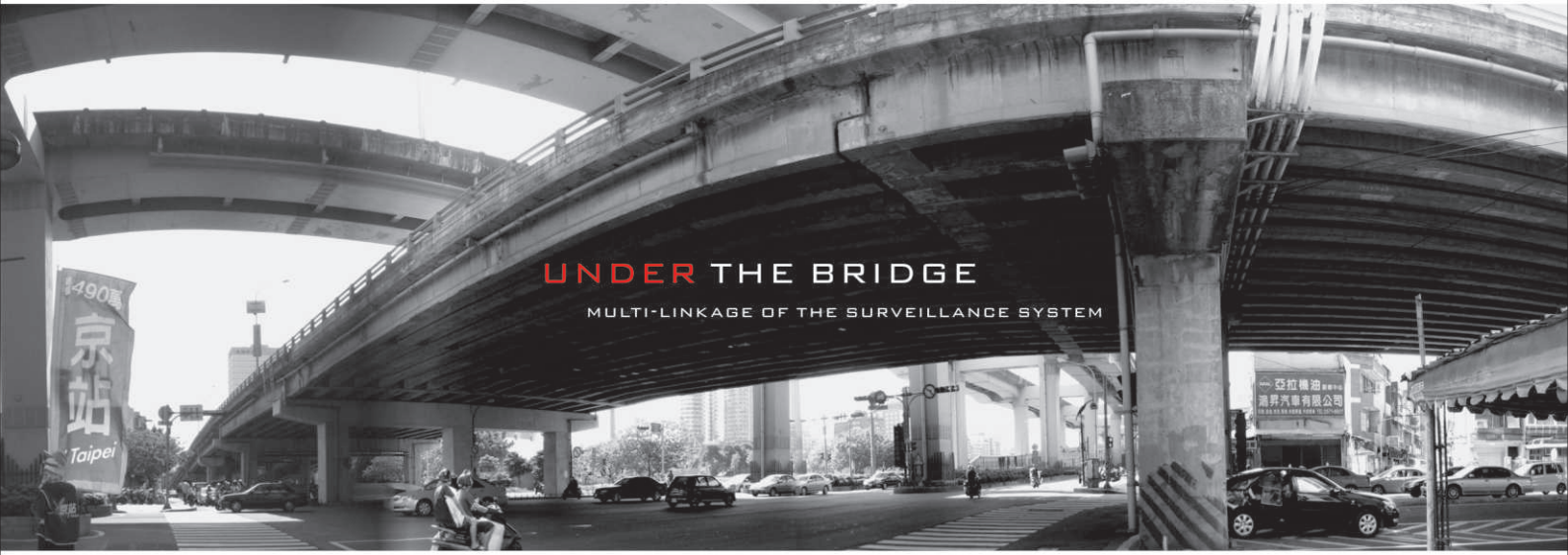


35%



25%





UNDER THE BRIDGE

MULTI-LINKAGE OF THE SURVEILLANCE SYSTEM

ISSUES

- >PUBLIC/PRIVATE
- >TEMPORARY
- >MOVEMENT

DEFINIYION OF PHENOMENONA IN SITE

- >TRANSPARENCY, EVENTS RE-WRITTEN, VISION CONE
VISIBLE/INVISIBLE, APPEAR/DISAPPEAR
- >EVENTS CHANGE IN A DAY, ALTERABLE SHADOW
- >DIFFERENT SPEEDS AND SCALE OF ROADS

CHARACTERISTIC IN SITE

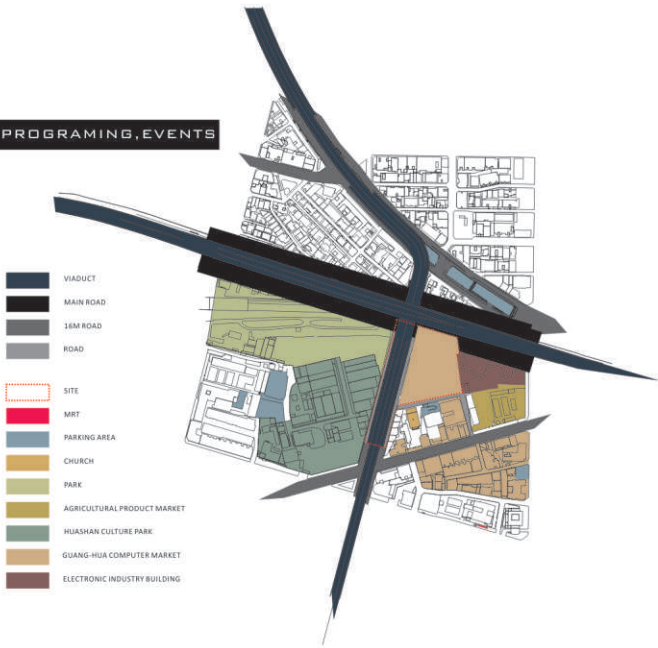
- >THE RELATIONSHIP BETWEEN THE VIADUCT AND ALL OF THE BUILDINGS
- >TAXI DRIVER'S RESTING, SKATING, DANCING, COMPUTER EXHIBITIONS
- >WALK/DRIVE/RIDE



THE ISSUES OF THE SITE

- AN OPEN SPACE JOIN GUANG-HUA COMPUTER MARKET, HUASHAN CULTURE PARK, AND AGRICULTURAL PRODUCT MARKET TOGETHER
- THE PARKING TOWER ACT AS INFRASTRUCTURES IN URBAN ENVIRONMENT
- THE DRIVE-IN THEATER AS A PRIVATE SPACE CONNECTS WITH WIDE OPEN SPACE AS A PUBLIC SPACE

URBAN PROGRAMING, EVENTS



AGGREGATION & DISPERSEDNESS



CIRCULATIONS IN THE SITE

ORIGINAL CIRCULATION

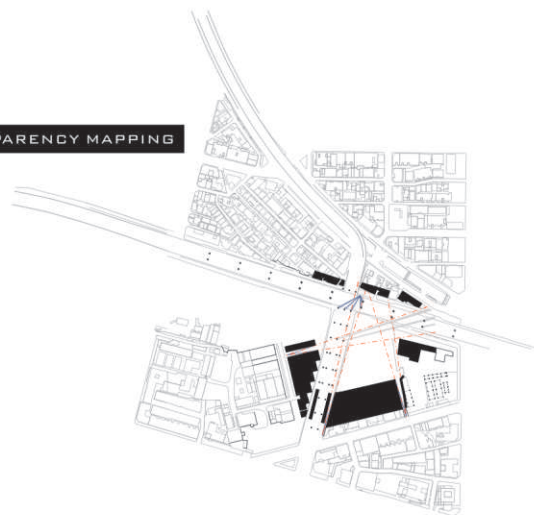
-  CAR ON THE BRIDGE
-  CAR UNDER THE BRIDGE
-  MOTORCYCLE
-  WALK

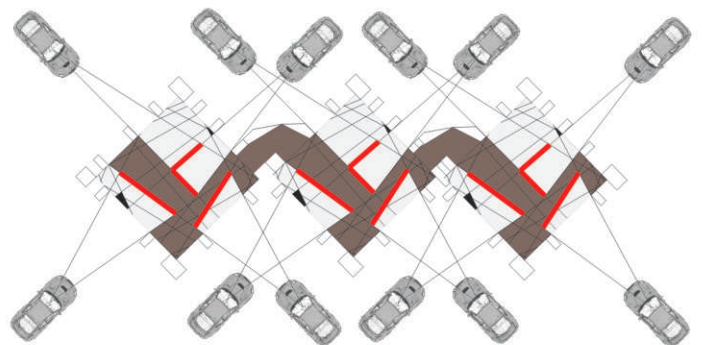
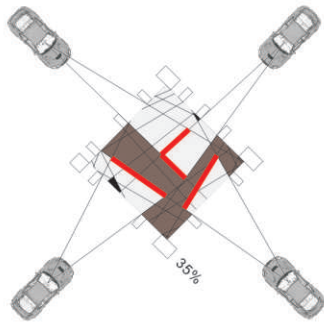
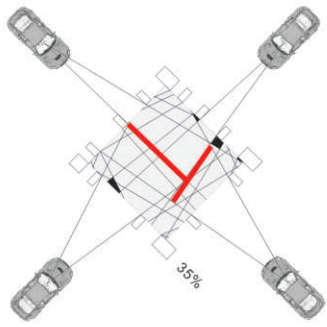
NEW CIRCULATION

-  CAR CIRCULATION ON BRIDGE
-  CAR CIRCULATION UNDER BRIDGE



TRANSPARENCY MAPPING

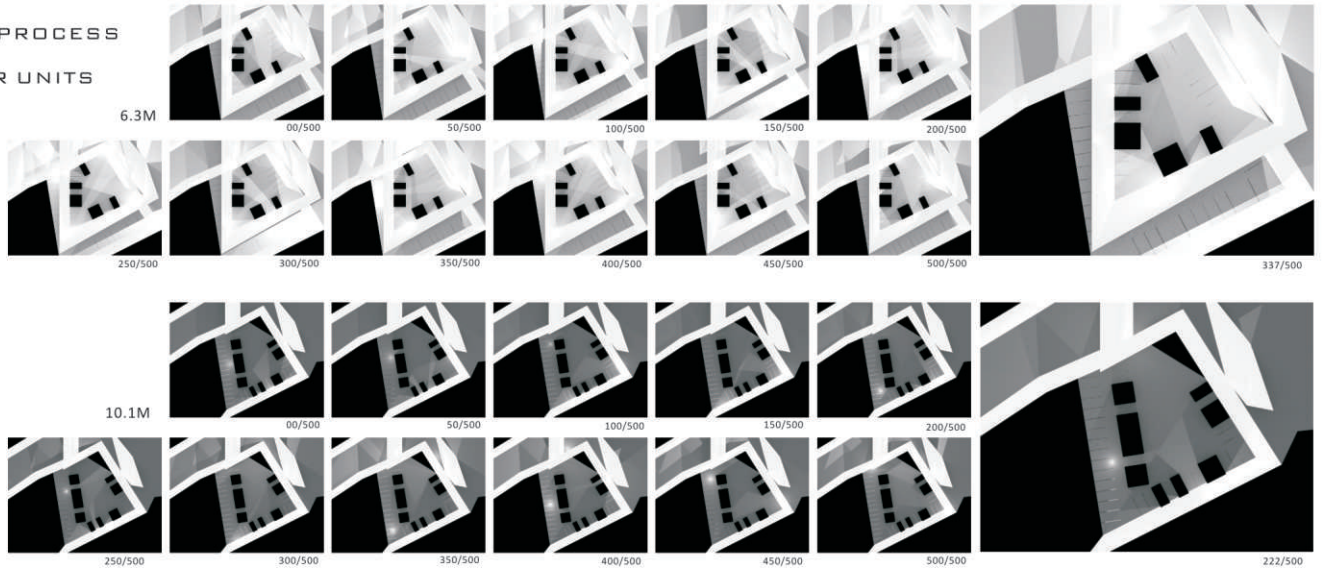


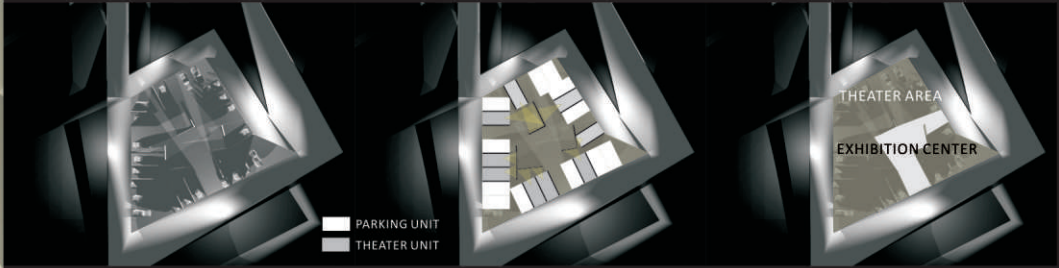
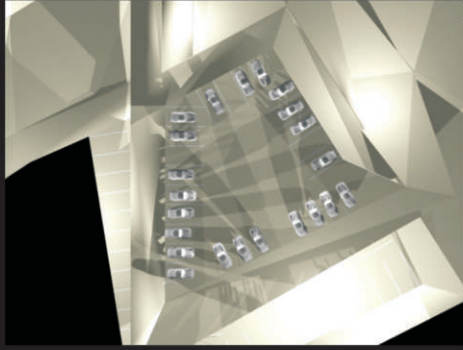


THE PATTERN OF CARS(SMALL SCALE UNITS)

THE PATTERN OF CARS(CONTINUOUS UNITS)

THE MAPPING PROCESS OF THE THEATER UNITS

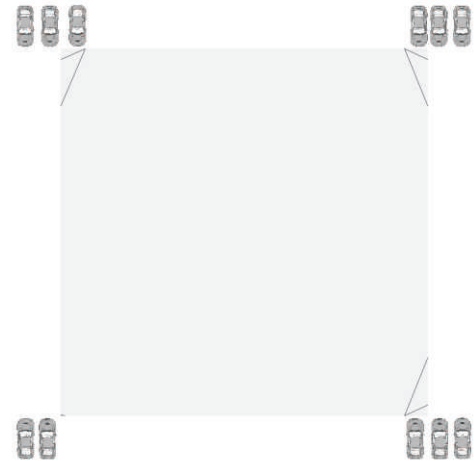
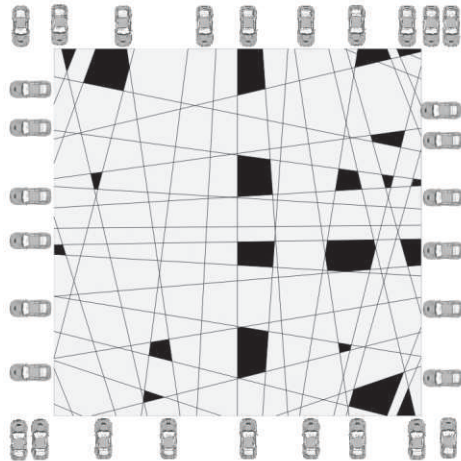
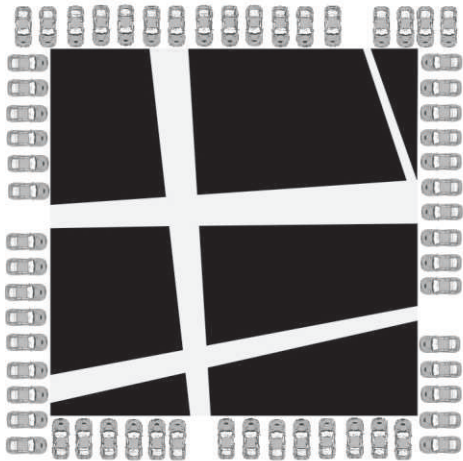
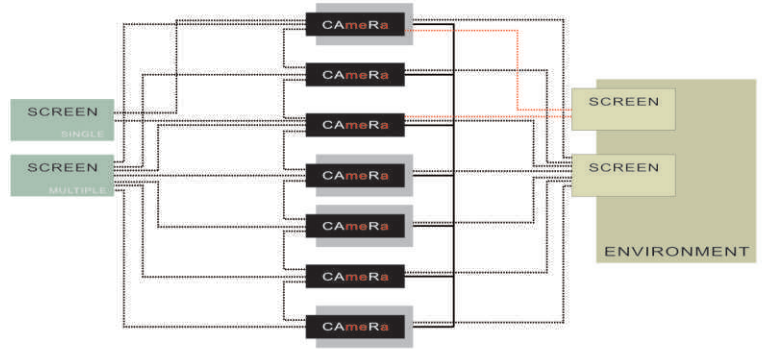
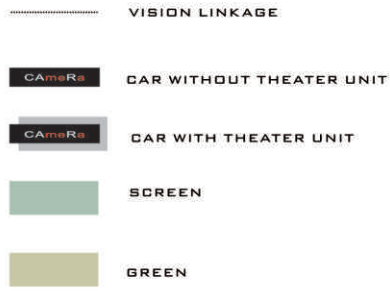


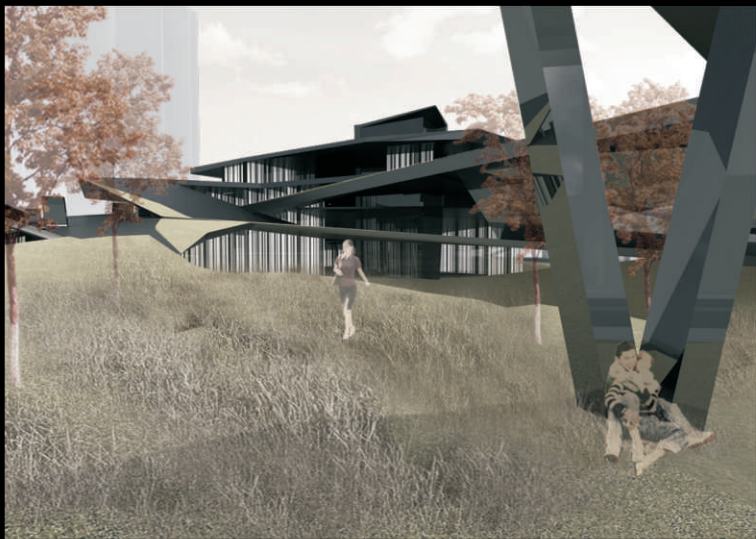


PARKING UNIT
 THEATER UNIT

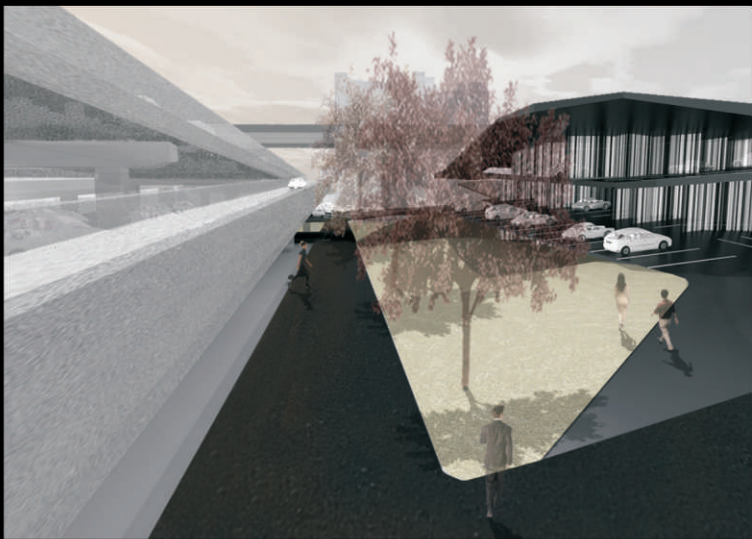
THEATER AREA
EXHIBITION CENTER

TRANSPARENCY PATTERN OF CARS





VIEW TOWARDS COMPLEX BUILDING FROM CIVIC BLVD.



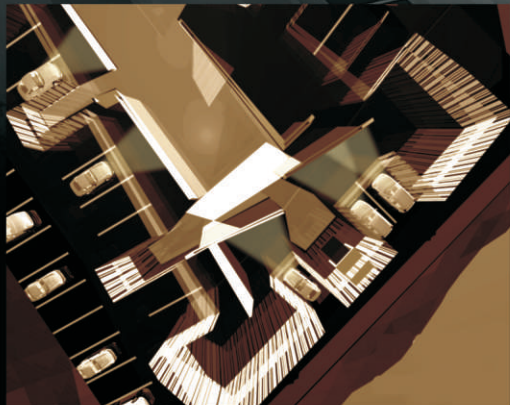
VIEW UNDER XIN-SHENG VIADUCT



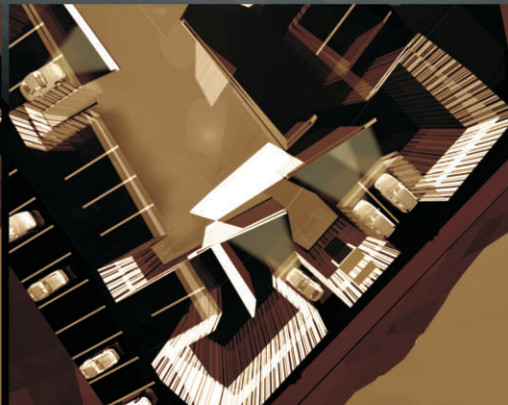
DRIVE-IN THEATER

投影幕隨著兩種不同使用機能下做改變，電影放映時候，放下作為螢幕，內部形成另一面隱蔽性較強的空間做為資訊展示用途，而當電影結束後，投影幕收起，內部空間向外擴張延伸，形成一種私密與開放不斷變化的兩面性空間

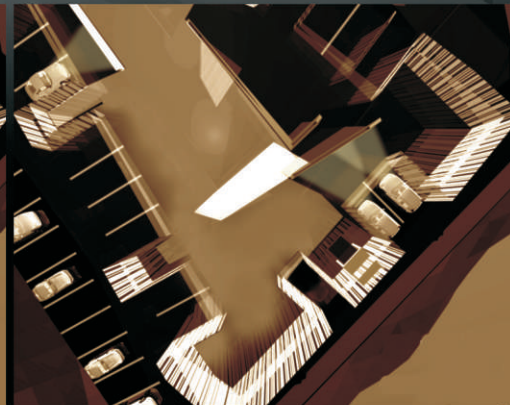




5 PROJECTORS WORK

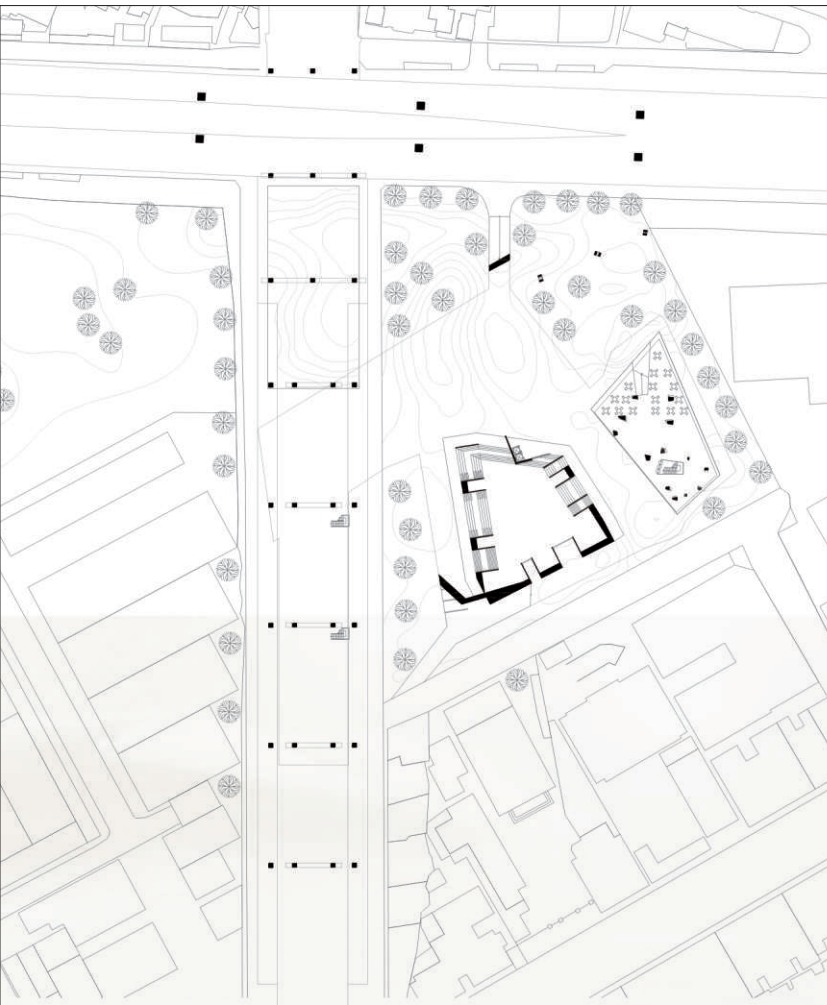


4 PROJECTORS WORK

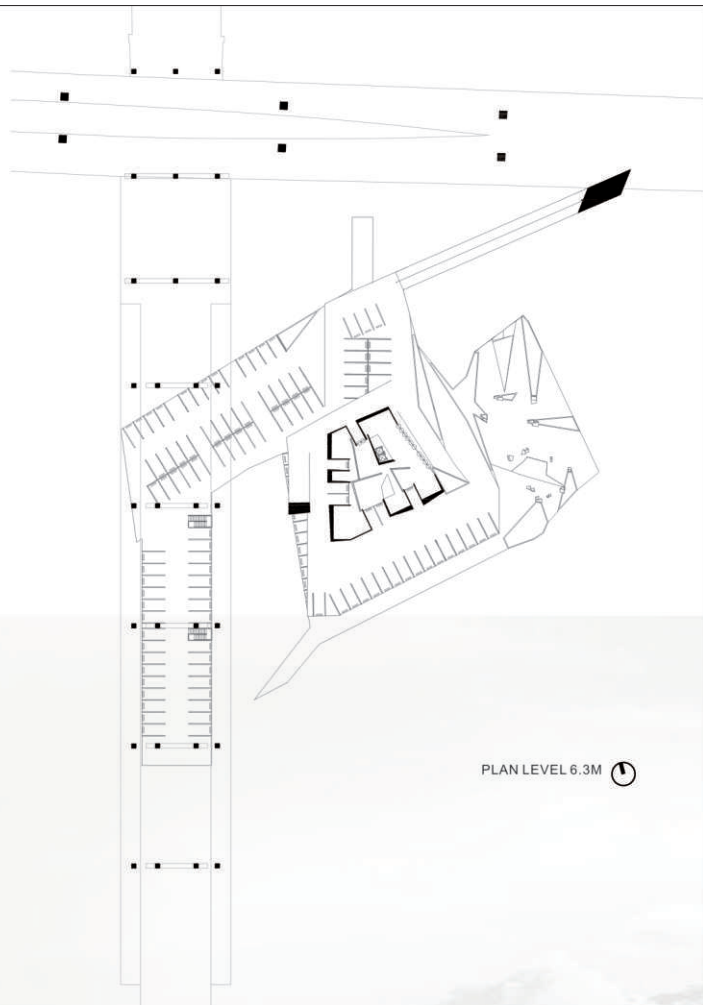


3 PROJECTORS WORK

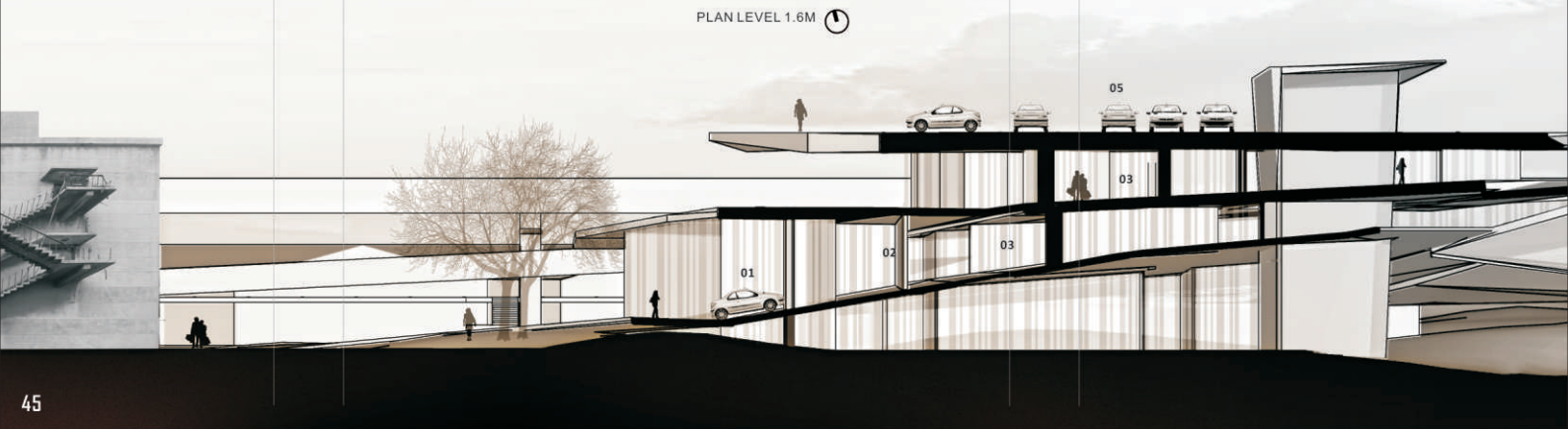


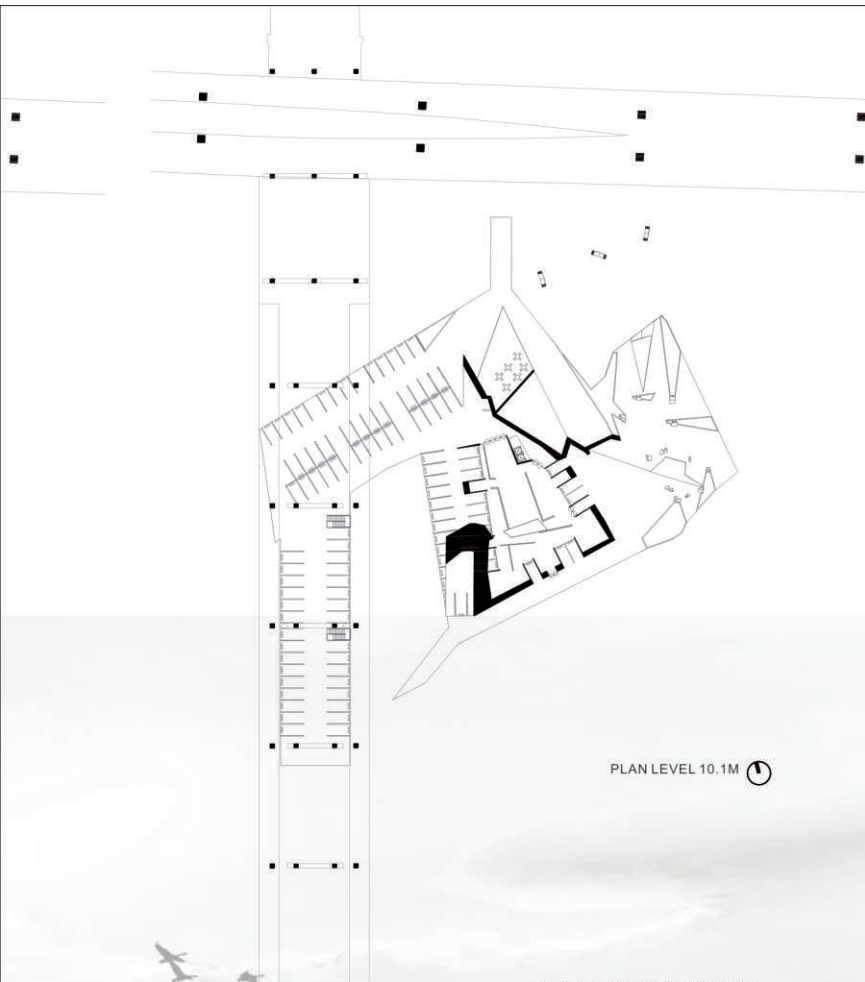


PLAN LEVEL 1.6M



PLAN LEVEL 6.3M





PLAN LEVEL 10.1M



- 01 CENTRAL PARK
- 02 CIVIC BLVD.
- 03 XIN-SHENG VIADUCT
- 04 THE DRIVE-IN THEATER & THE COMPUTER EXHIBITION CENTER
- 05 HUASHAN CULTURE PARK



- 01 DRIVE-IN THEATER: PARKING LOTS
- 02 DRIVE-IN THEATER: PROJECTED SCREEN
- 03 COMPUTER EXHIBITION CENTER
- 04 SERVICE
- 05 PARKING LOTS
- 06 URBAN PARK
- 07 XIN-SHENG VIADUCT
- 08 CIVIC BLVD.

