

< INTRODUCTION OF PROJECT

Re-branding: the process by which a product or service developed with one brand or company or product line affiliation is marketed or distributed with a different identity. This involves radical changes to the brand's logo, brand name, image, marketing strategy, and advertising themes. It usually results in the repositioning of the brand / company.

In this project, I researched and experienced the potential of re-positioning the underused building in Taipei metropolitan city. I mandatory to emerge “sustainable re-branding” proposals that aim to improve the sites through rejuvenation of the life cycle of forgotten or readily available material, skill and resources, relevant to the site/community/industry. This semester of investigation should serve as positive critique and innovative departure that foreseeing a sustainable cultural-savvy

煉

RE_04 6M UNDER THE STONE

王昭智 CHAO-CHIH WANG





< RE_ 04



RE_ BRANDING STONE BELIEF

六尺石下

6M UNDER THE STONE

PROJECT < 04

DURATION < 03 2008 - 07 2008

ADVISOR < CHENG-CHNG YAO
/ TERESA JAN



< THE MORPHING SPACE

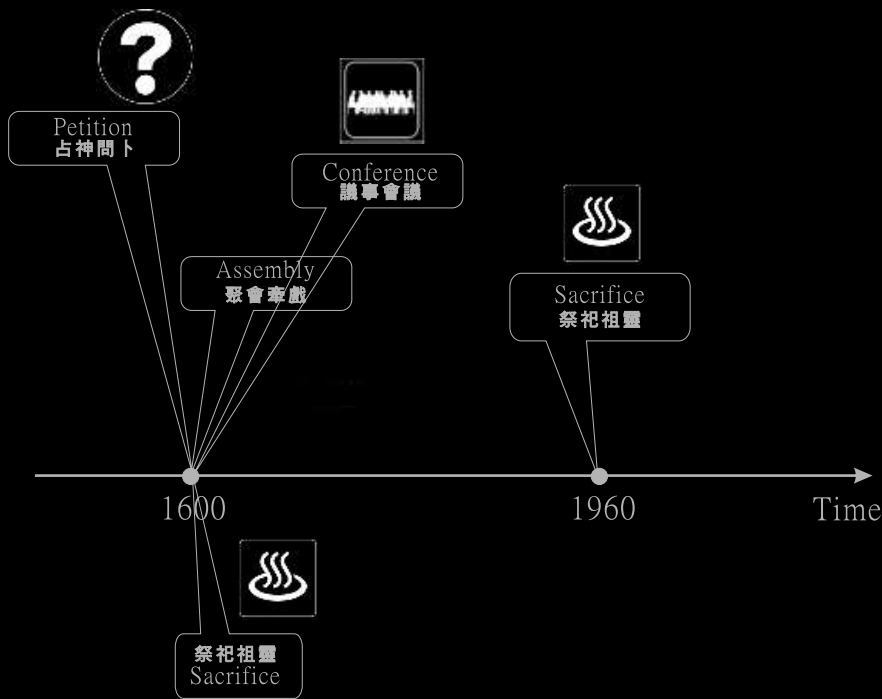




< INTRODUCTION OF "GONG-XIE"

The main god offering sacrifices to in Gong - Xie is the clansman's ancestor, God A-Li
 Gong Xie was the place where the clansman prays for blessings or the witch to resort the black arts and divine in the past, It is the activity center that clansman get together and put on the play at the same time.

< HISTORICAL EVENTS OF PIN-PU TRIBES



< DIAGRAM OF PROGRAM TRANSFORMATION

In today, Gong -Xie is the place to rest for the Pin-pu tribe's clansman's ancestor, and it's function only has the simple offering sacrifices to and faith left.
 Different from the Han-tribe, the pin-pu tribe only enshrining and offer sacrifices to the pot, but not the gods.
 Depending on the records, the Gong- Xie is the place that interpreters meeting resolution in early stages.

< ACTIVITIES OF PIN-PU TRIBES





< INTRODUCTION OF SITE

石神介紹



< SITUATION OF STONE TEMPLE

< CURRENT SITUATION OF AERIAL VIEW

The stone deity, also called the pneumatic stone deity, located in the middle of the section 5 Muzha-road. The shaping is real and simple (industrial construction with folk religious objects), like simple and crude metro station stand in crack underground. It represents early rivers culture (pin-pu tribe) of Taiwan, having story of legends and the place of community's faith. The extant capital construction nearby the stone deity and Muzha is abundantly. The sight-seeing spots and natural human resources linking are high, and could be one of public space in Taipei.

- Jing-Men River
- Subway
- Local route
- Node



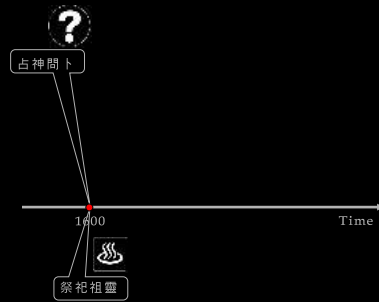
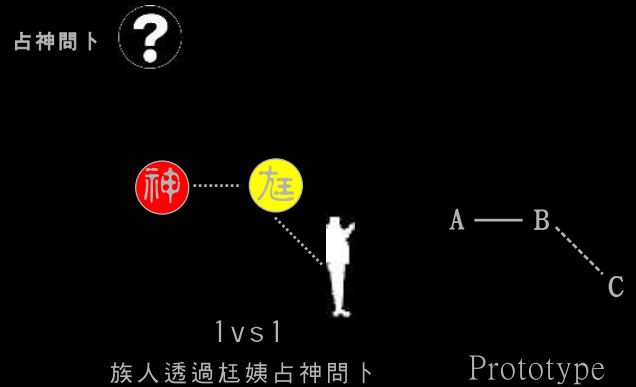
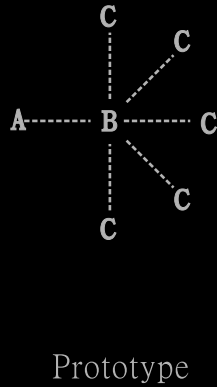
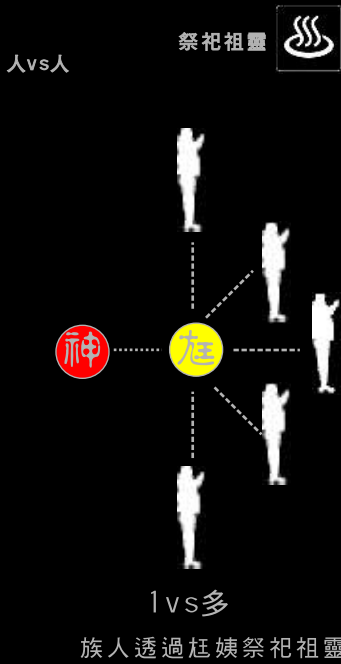
< SOCIAL NETWORK SYSTEM OF PIN-PU TRIBES

瑪瑙歷史事件

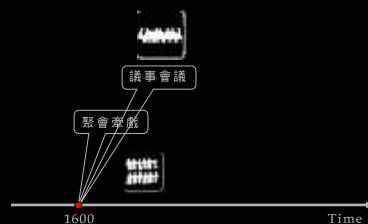
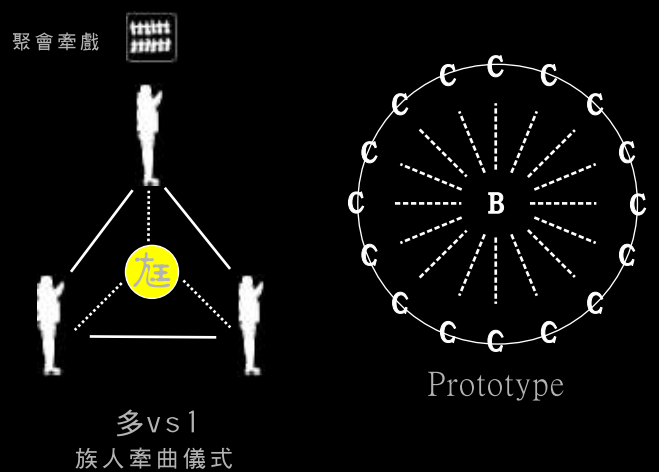
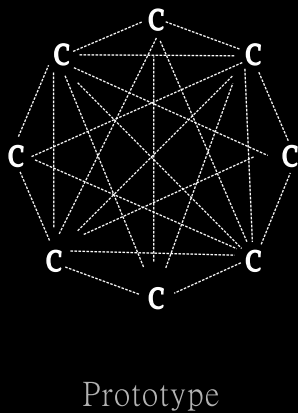
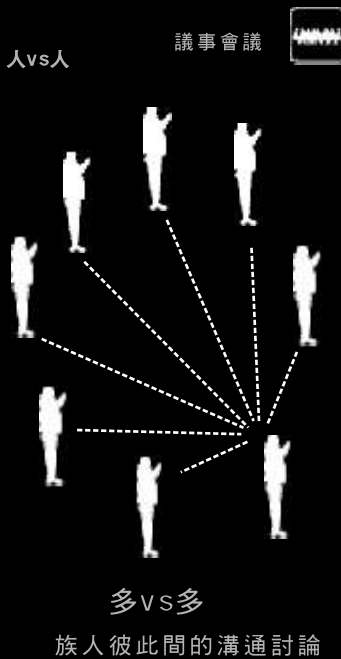
< DIAGRAM OF SOCIAL NETWORK RELATION



The different in this design between former designs is that I played a role of a sociologist to involve in architecture design. Thus, I explicated the intension of the relation with every roles by social network relation of human.

PIN-PU TRIBES



- A 祖靈 
- B 尪姨 
- C 族人
- O 物件
- 心靈連結
- 肢體連結



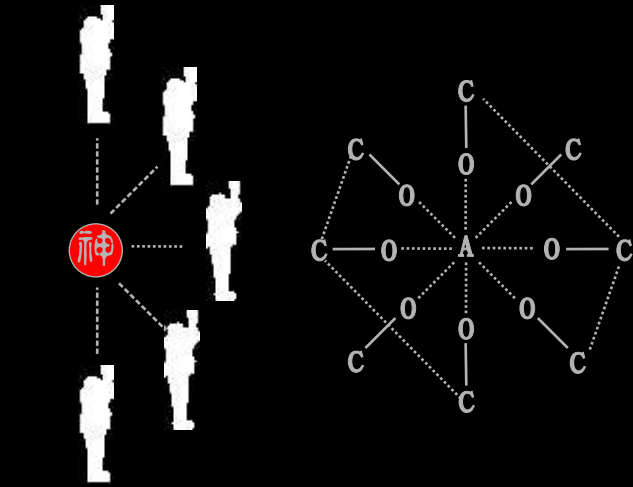
- A 祖靈 
- B 尪姨 
- C 族人
- O 物件
- 心靈連結
- 肢體連結





THE HANS

人vs人 祭祀祖靈 

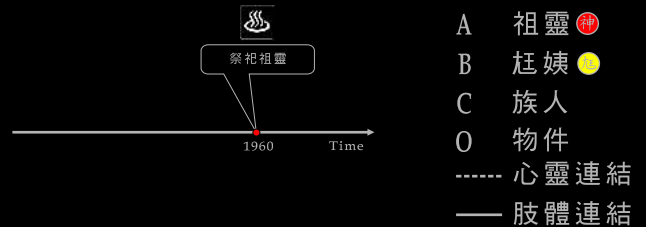
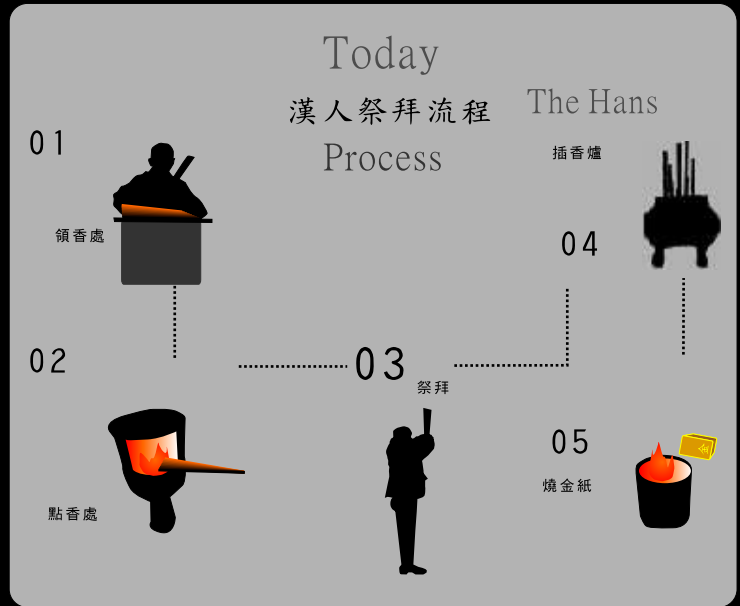


族人透過香祭祖

Prototype

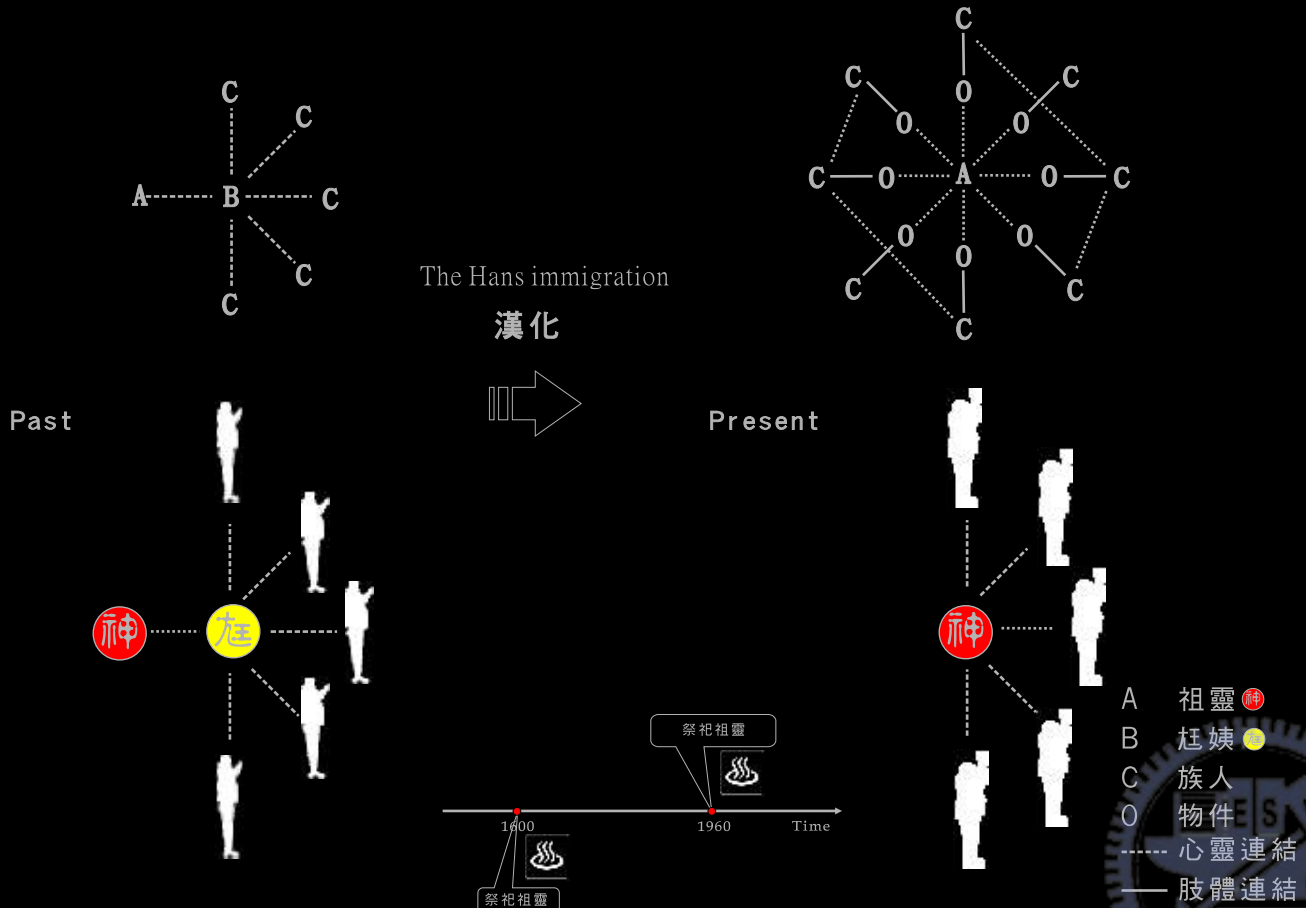
1vs多

< PROCESS OF SACRIFICED



< THE TRANSFORMATION OF RELATION OF HUMAN

人際關係的改變



虎
·
春

< VIEW OF SOCIOLOGIST

By diagram of social network relation, I found that the relationship between human and human or human and God would be changed as the period changed.

As a result of Hans immigration, the way that Pin-Pu tribes worship has changed.

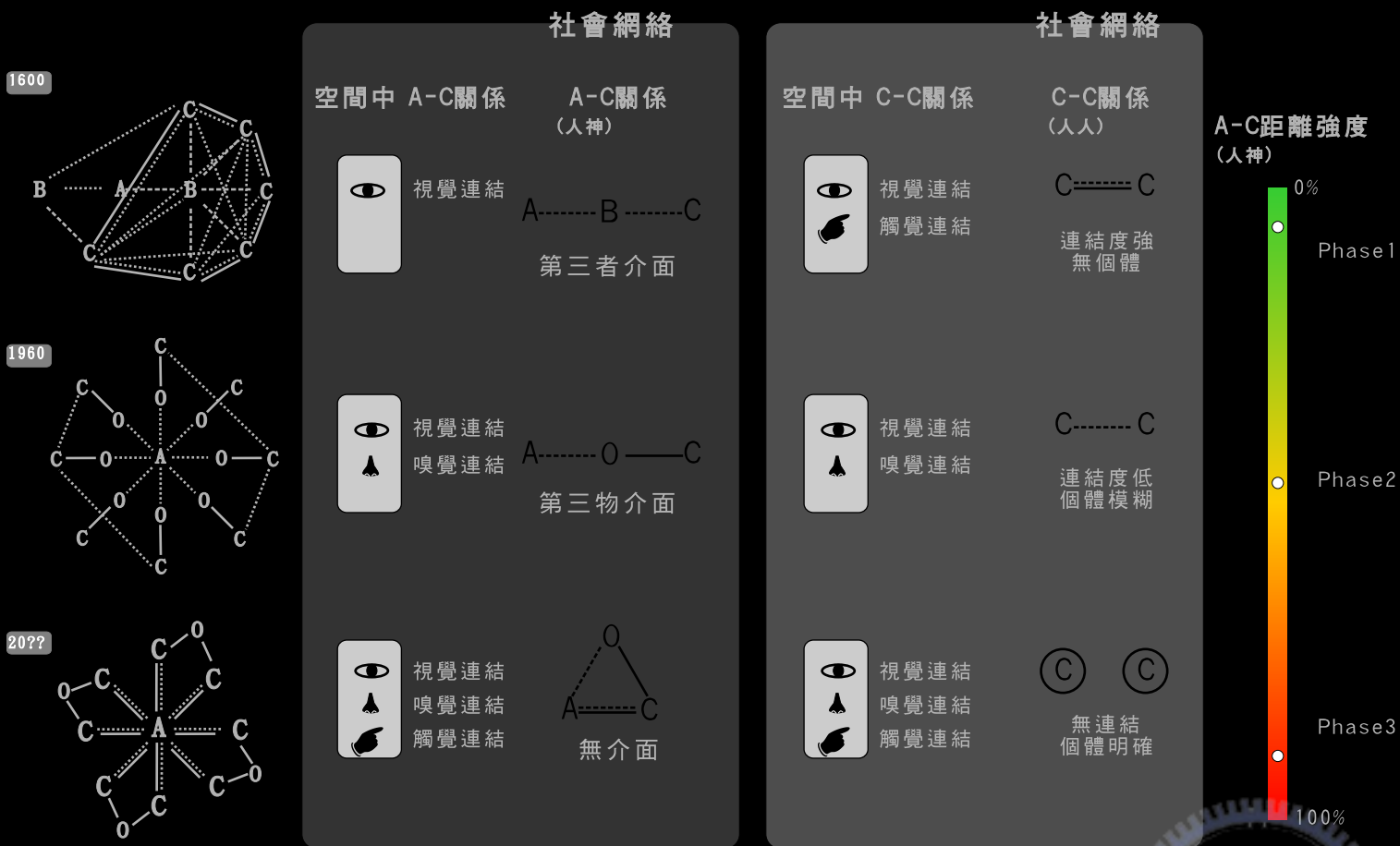
It also reflects that the change of distance between human and God.

In the past, the distance between people and God was faraway.

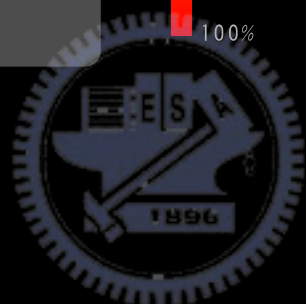
It could only worship with the third party, such as witch.

But in Today, the distance between people and God is nearly, people can directly pray for blessing in front of the God sculpture.

< CLASSIFICATION OF RELATION OF SOCIAL NEXWORK
社會網絡關係歸納



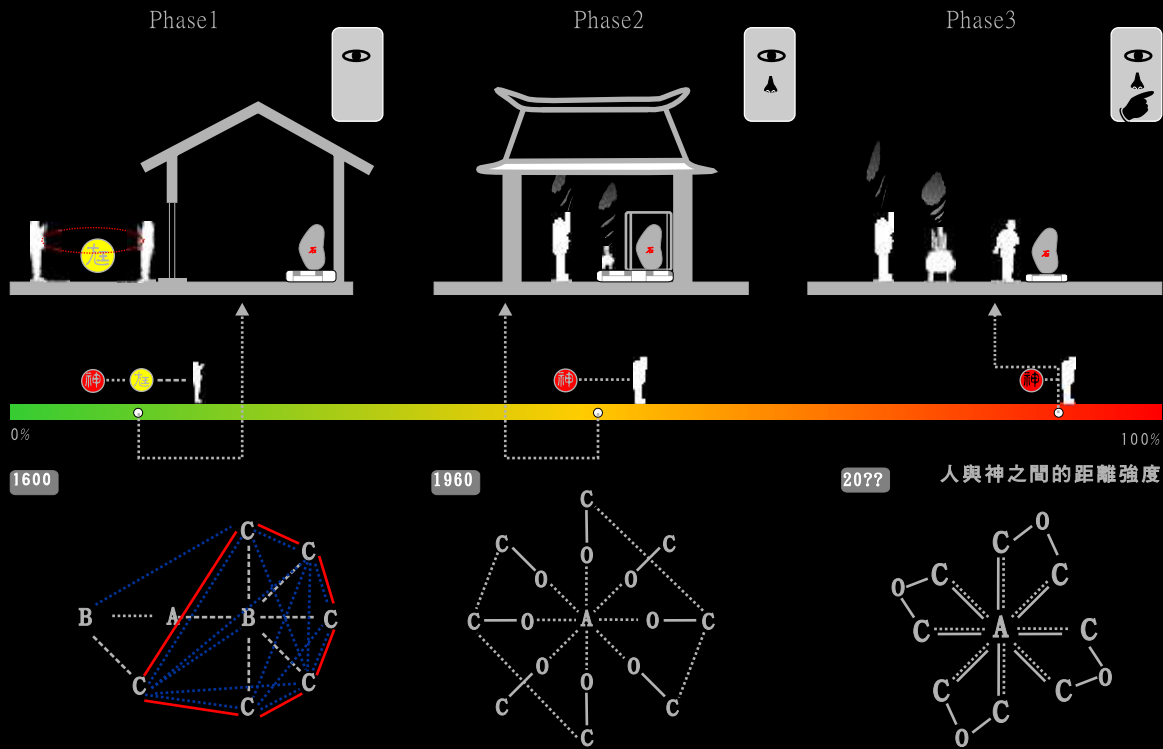
< RELATION OF SOCIAL NETWORK IN GONG_XIE
公廨中社會網絡發展之間的關係



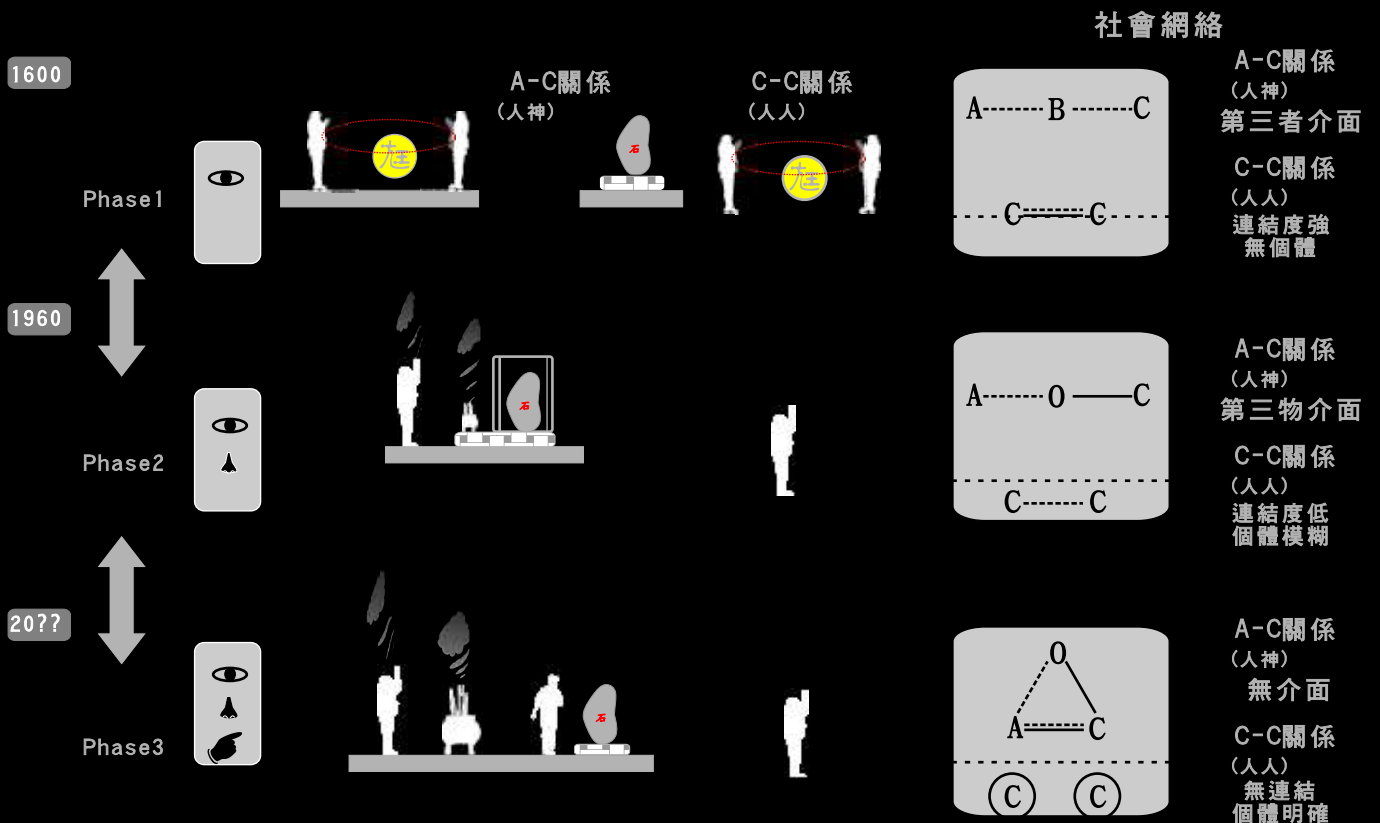


< TRANSFORMATION OF SACRIFICE

濟世龍巖轉經



< THE TRANSFORMATION OF INTERFACE



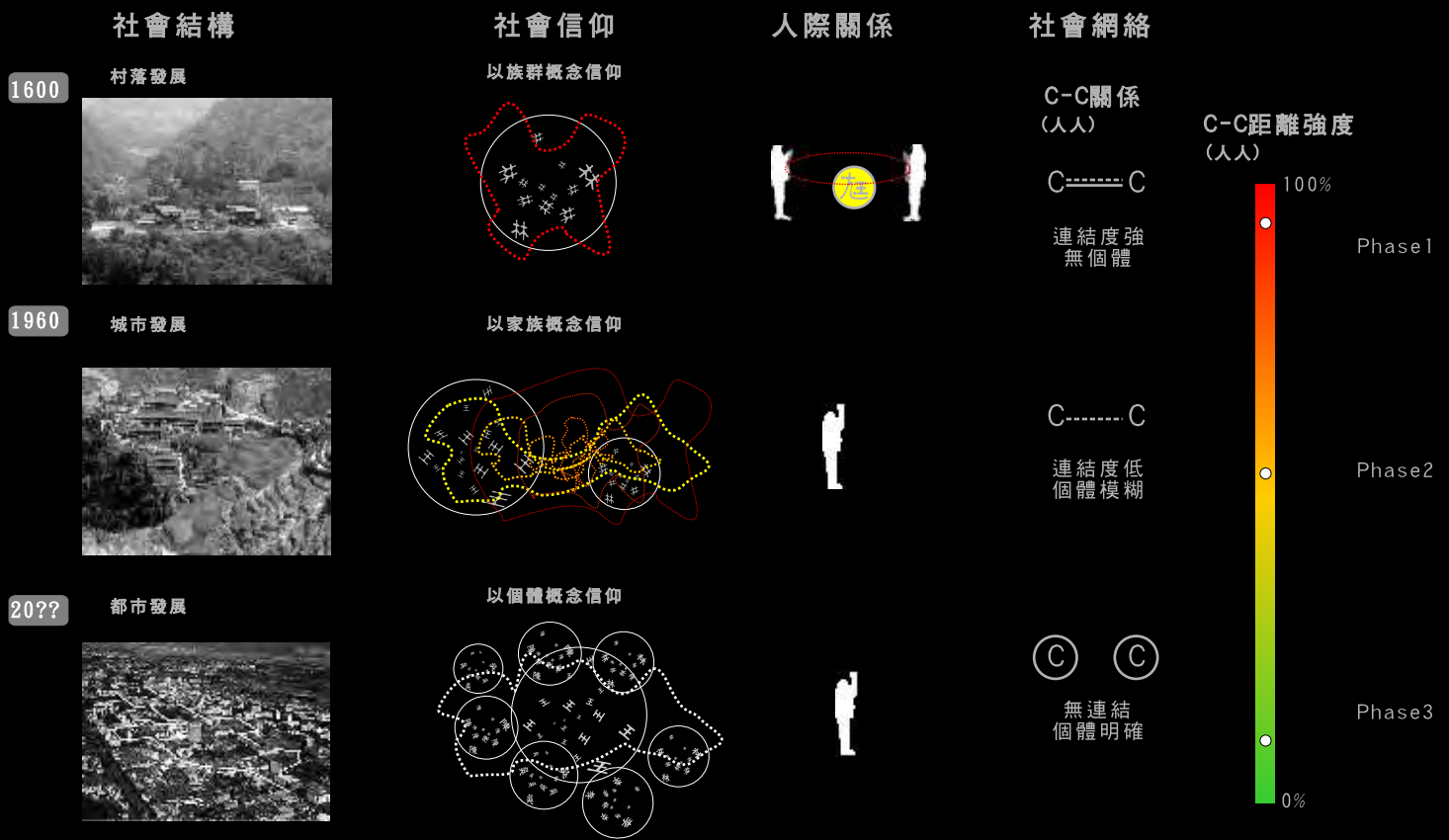
< RELATION OF SOCIAL NETWORK IN DIFFERENT PHASE

反應不同時期社會網絡關係



TRANSFORMATION OF SOCIAL STRUCTURE

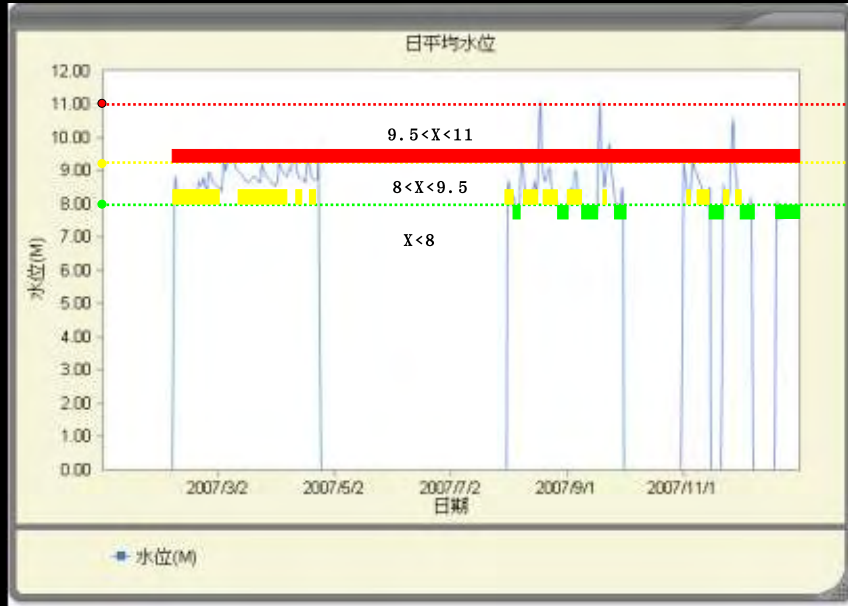
社會結構之變遷



DIFFERENT PHASE LEADS TO DIFFERENT PROGRAM

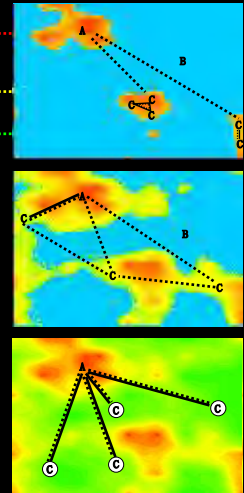
The rainfall of Jing-Men River in different seasons leads to the diverse water levels; therefore, we make use of the meaning of these diverse levels to symbolize the size of the territory. This relationship also reflects the distance between "people and people" and "people and god" in different phases.





Type of Program

- 永遠存在 Permanent
- 幾乎存在 Always
- 暫時存在 Temporary



水位高低影響空間內容的時間性

< DIFFERENT WATER MARK OF JING-MEI RIVER

< STRATEGY OF SPACE

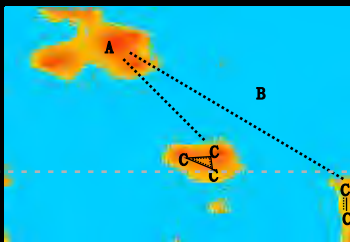
空間策略

Type of program

- 永遠存在 Permanent
- 幾乎存在 Always
- 暫時存在 Temporary

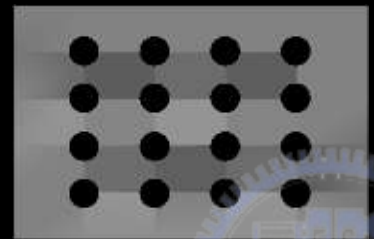
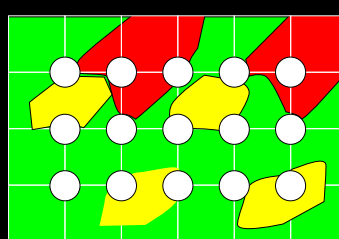
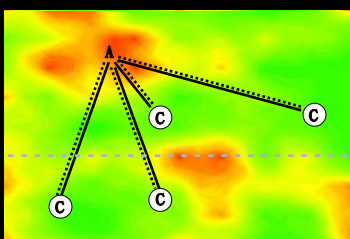
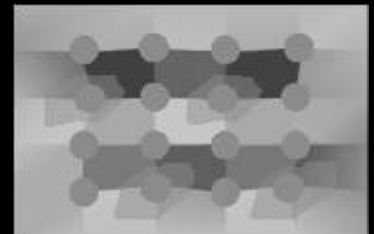
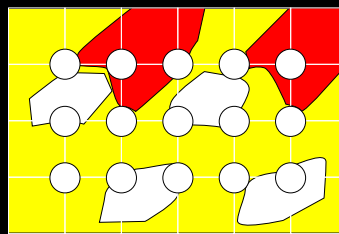
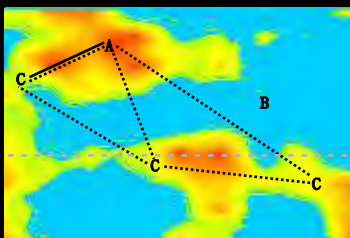
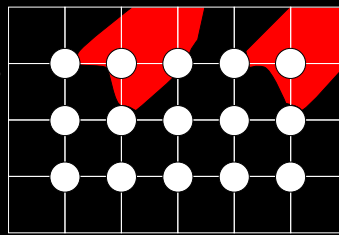
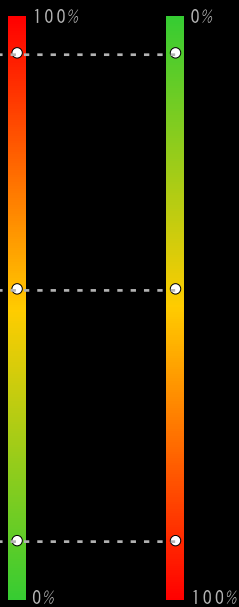
Territory
領域大小關係

空間反映社會關係



角色距離強度

C-C距離強度 (人人) A-C距離強度 (人神)



空間可反映社會網絡的歷史演變

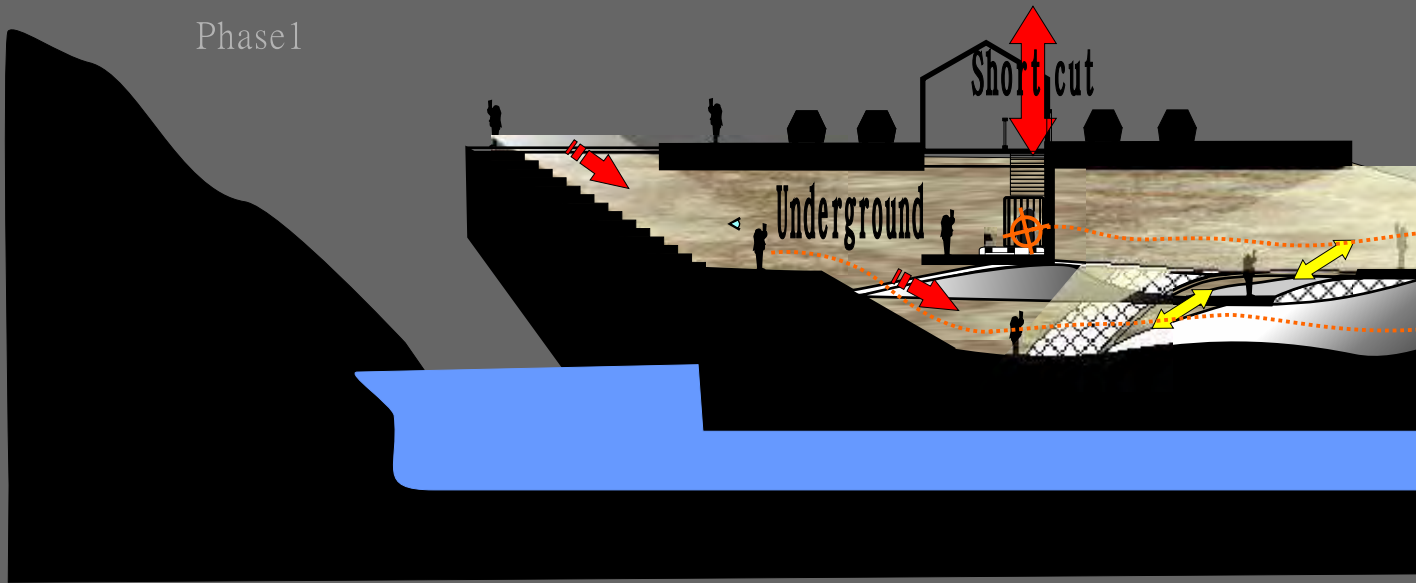
< THE SPACIAL STRATEGY

空間策略

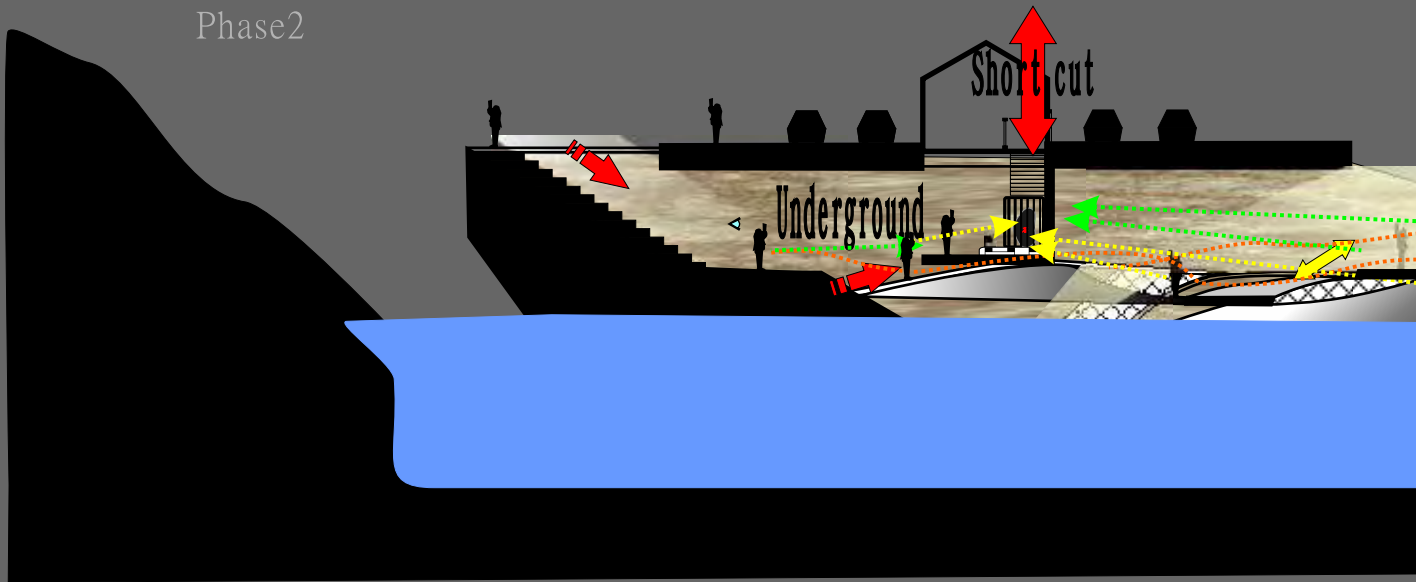


< STRATEGY OF SPACIAL SEQUENCE
空間序列的策略

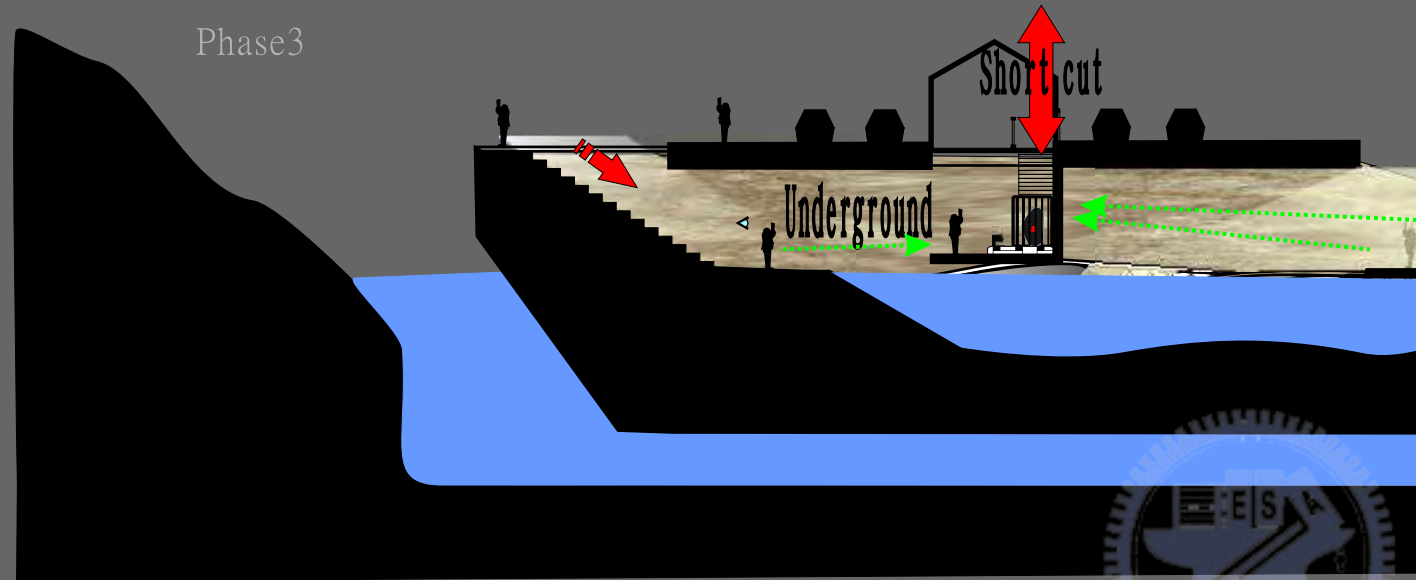
Phase1



Phase2



Phase3





社會網絡

空間中 A-C關係

A-C關係 (人神)

視覺連結

A-----B-----C

第三者介面

1600

社會網絡

C-C關係 (人人)

C-----C

連結度強 無個體

視覺連結

嗅覺連結

A-----O-----C

第三物介面

1960

C-----C

連結度低 個體模糊

視覺連結

嗅覺連結

觸覺連結

A-----C

無介面

20??

無連結 個體明確



品牌·青春

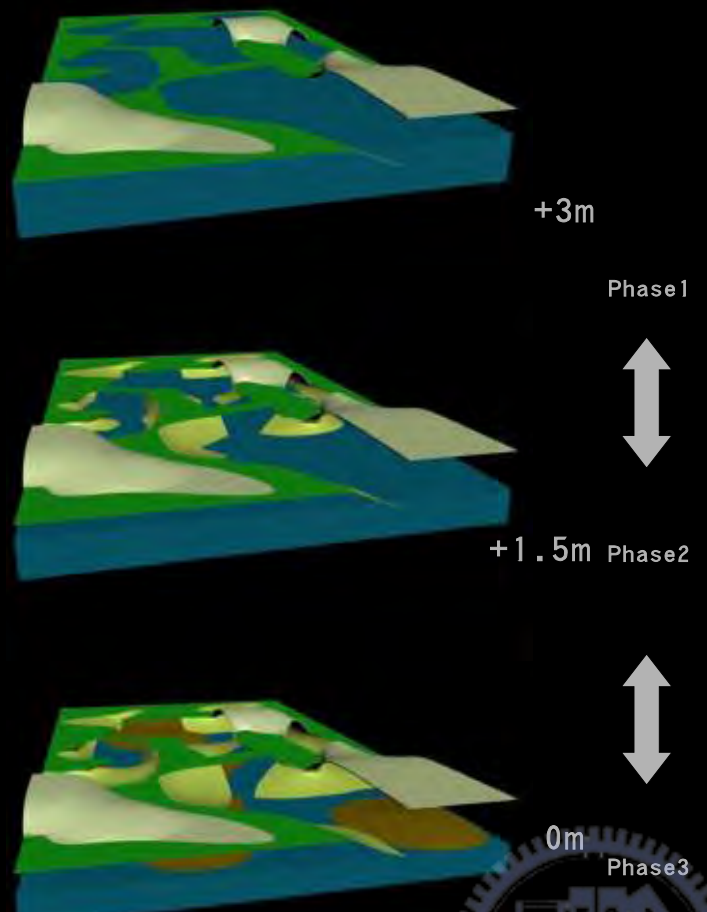
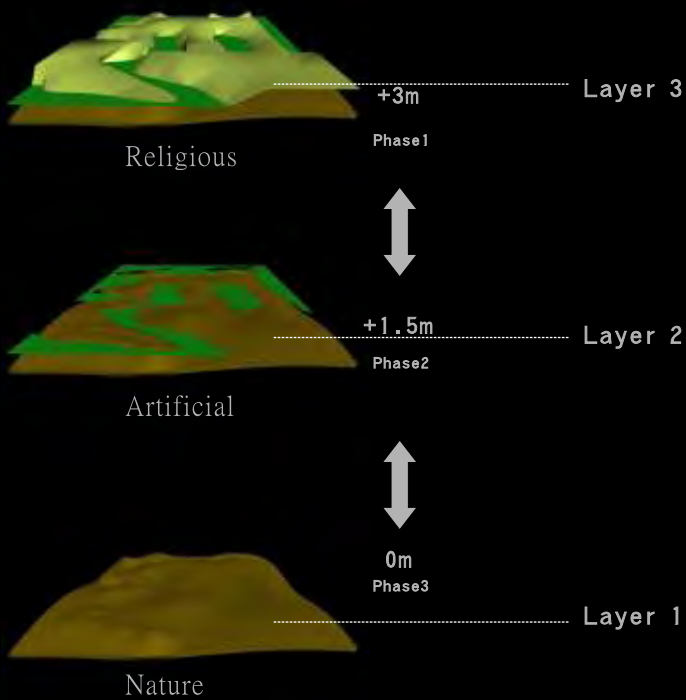


< DEFINITION OF EACH LAYER

定義各層空間屬性

< THREE SPACIAL LAYER

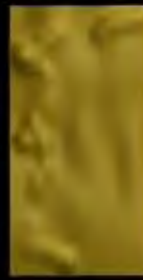
There are three special character which are religious, artificial, and natural are composited in this site. Therefore, I apply the three character which are presented by water-mark of different phase in this landscape.





< INBREEDING PROGRESS

窗閣澳化匯露



Nature
Layer1



Artificial
Layer2



Religious
Layer3

< EXPERIENCE OF SPACIAL COMPOSITION

There are three special character which are religious, artificial, and natural are composited in this site. Therefore, I apply the three character which are presented by water-mark of different phase in this landscape.



Connection
to Nature



Bridge



With water

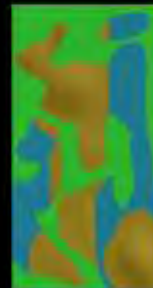
< DEVELOPING PROCESS



Water



Earth



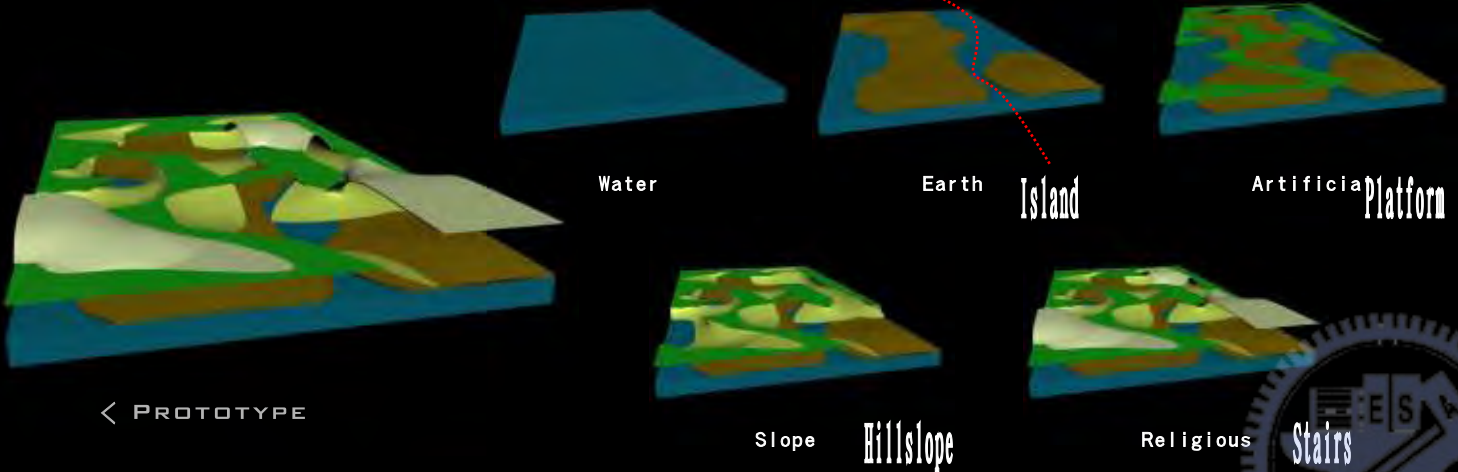
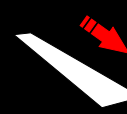
Artificial



Slope



Religious

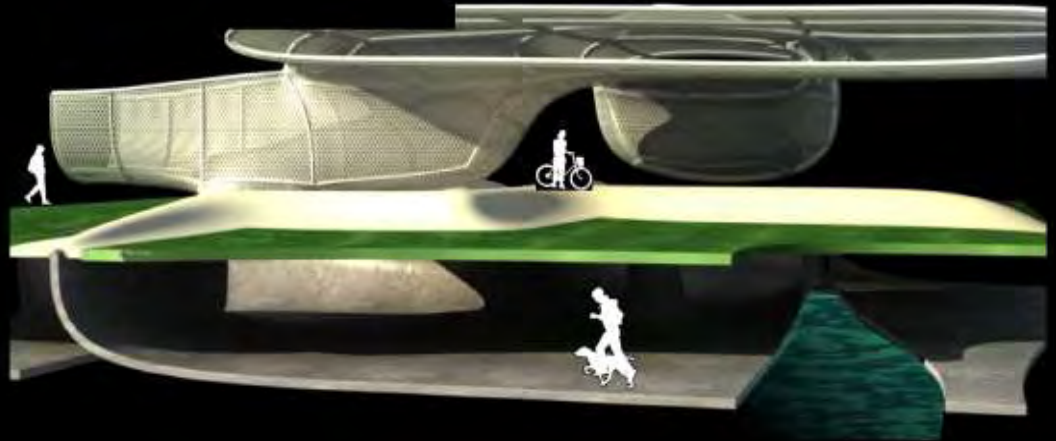


< PROTOTYPE



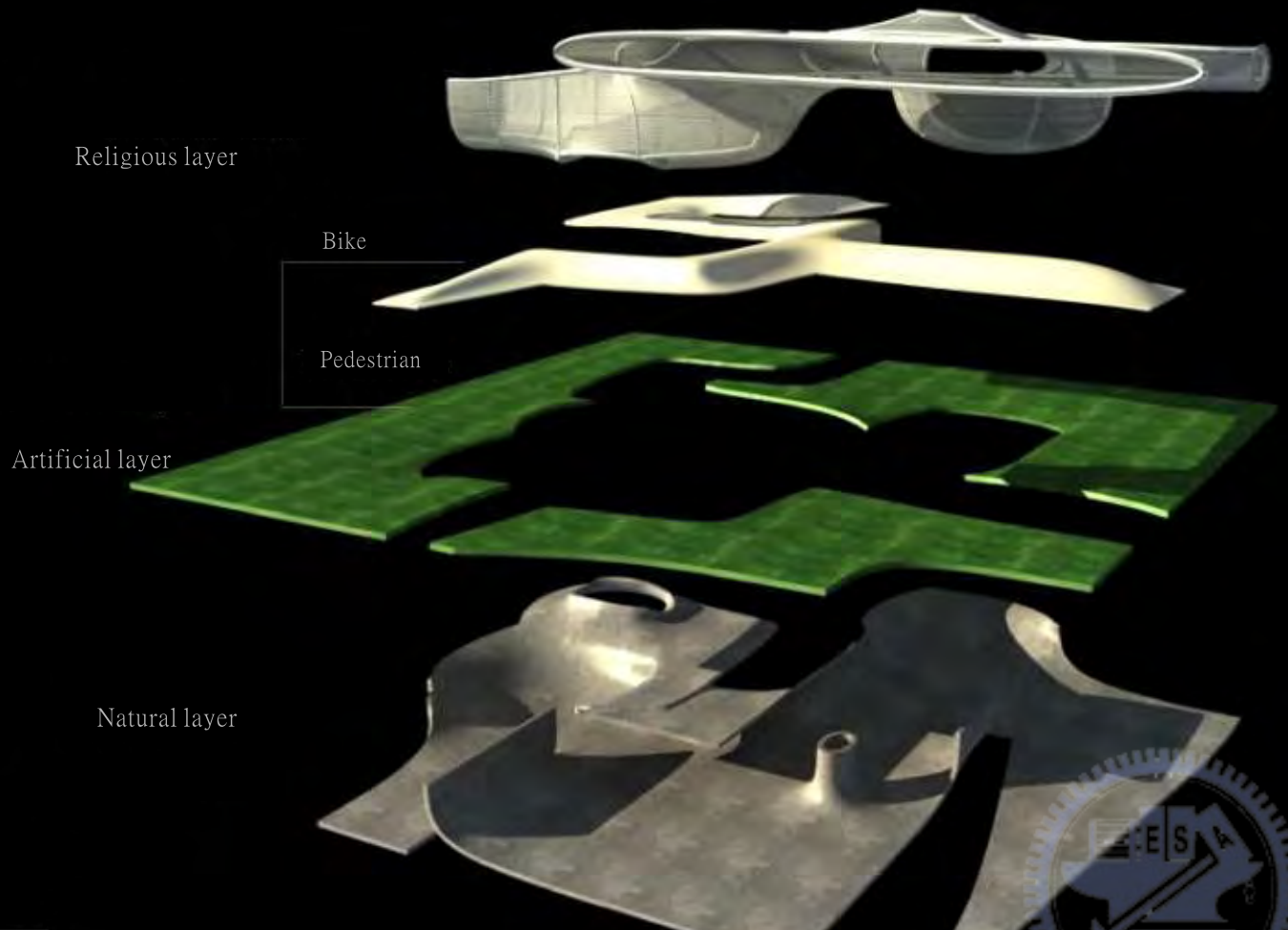
< CONCEPTUAL MODEL OF THREE SPACIAL CHARACTER

This diagram represents the three spacial character composing in one space. There are three layers are combined in this model renderings.



< CONCEPTUAL MODEL OF SPACIAL IMPRESSION

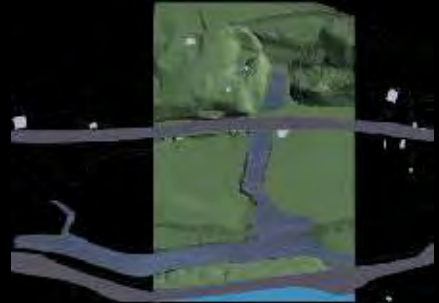
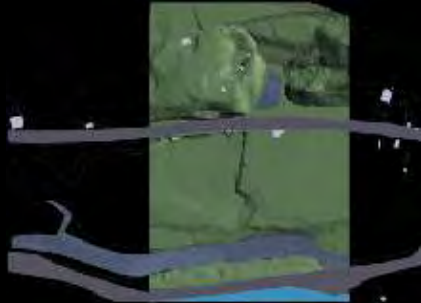
< CONCEPTUAL MODEL
 三種空間属性的概念模型





< INBREEDING PROGRESS 窳閻煉化躍震

< Plan

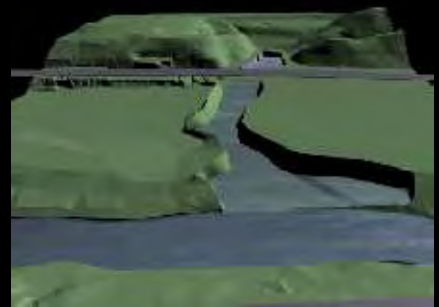
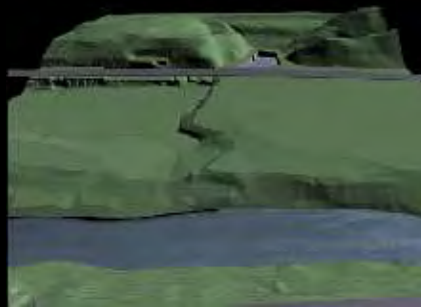
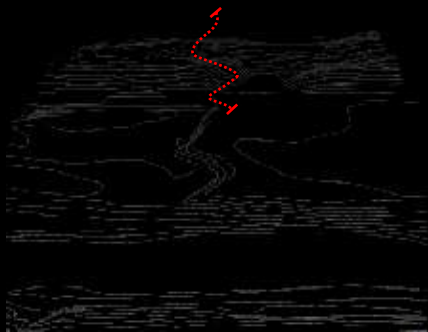


< Perspective

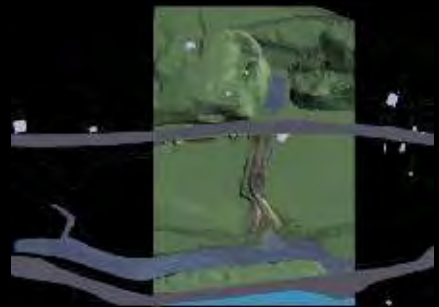
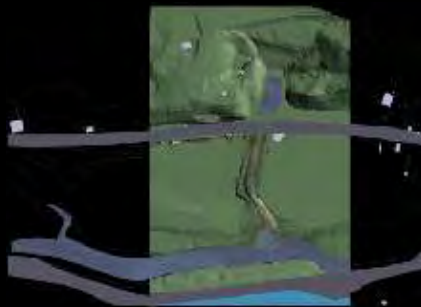
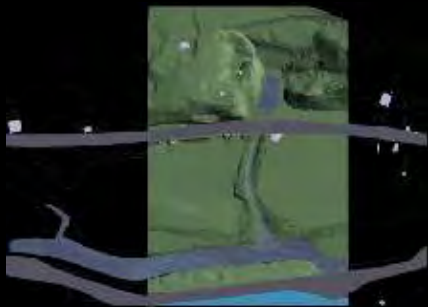
Displacement

Original situation

Dig the ditches



< Plan

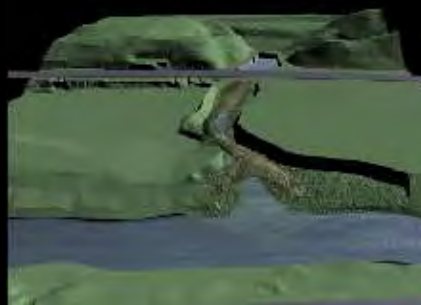
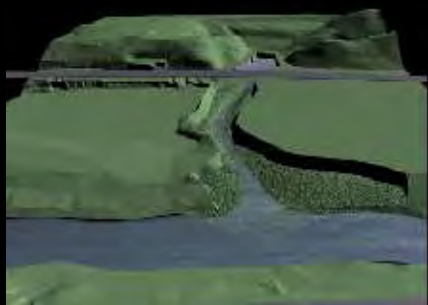


Natural layer

Artificial layer

Religious layer

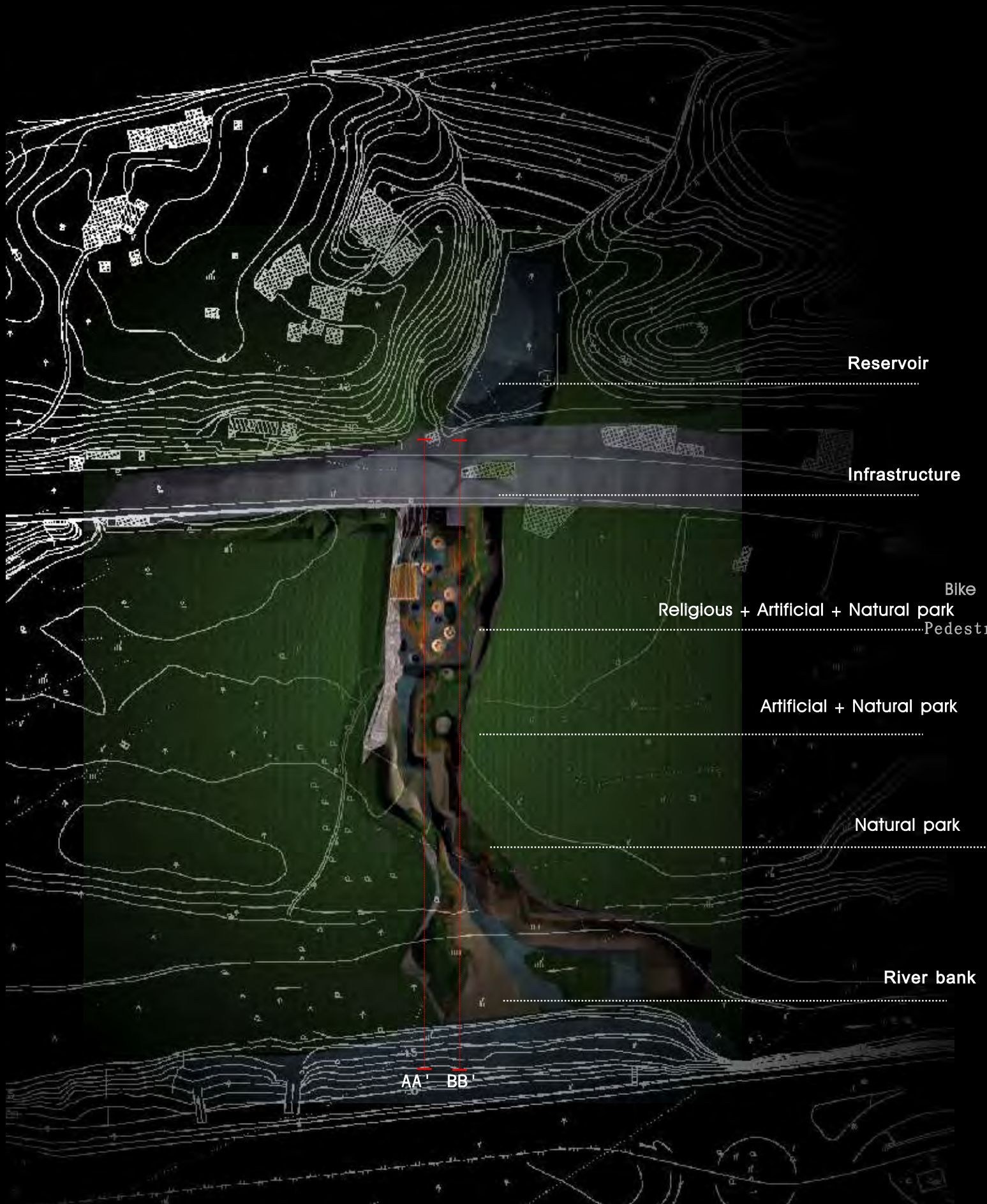
< Perspective



置入石頭公基地 空間策略
< SPACIAL STRATEGY OF THE SITE



城市·書



Reservoir

Infrastructure

Religious + Artificial + Natural park
 Bike
 Pedestr

Artificial + Natural park

Natural park

River bank

AA' BB'

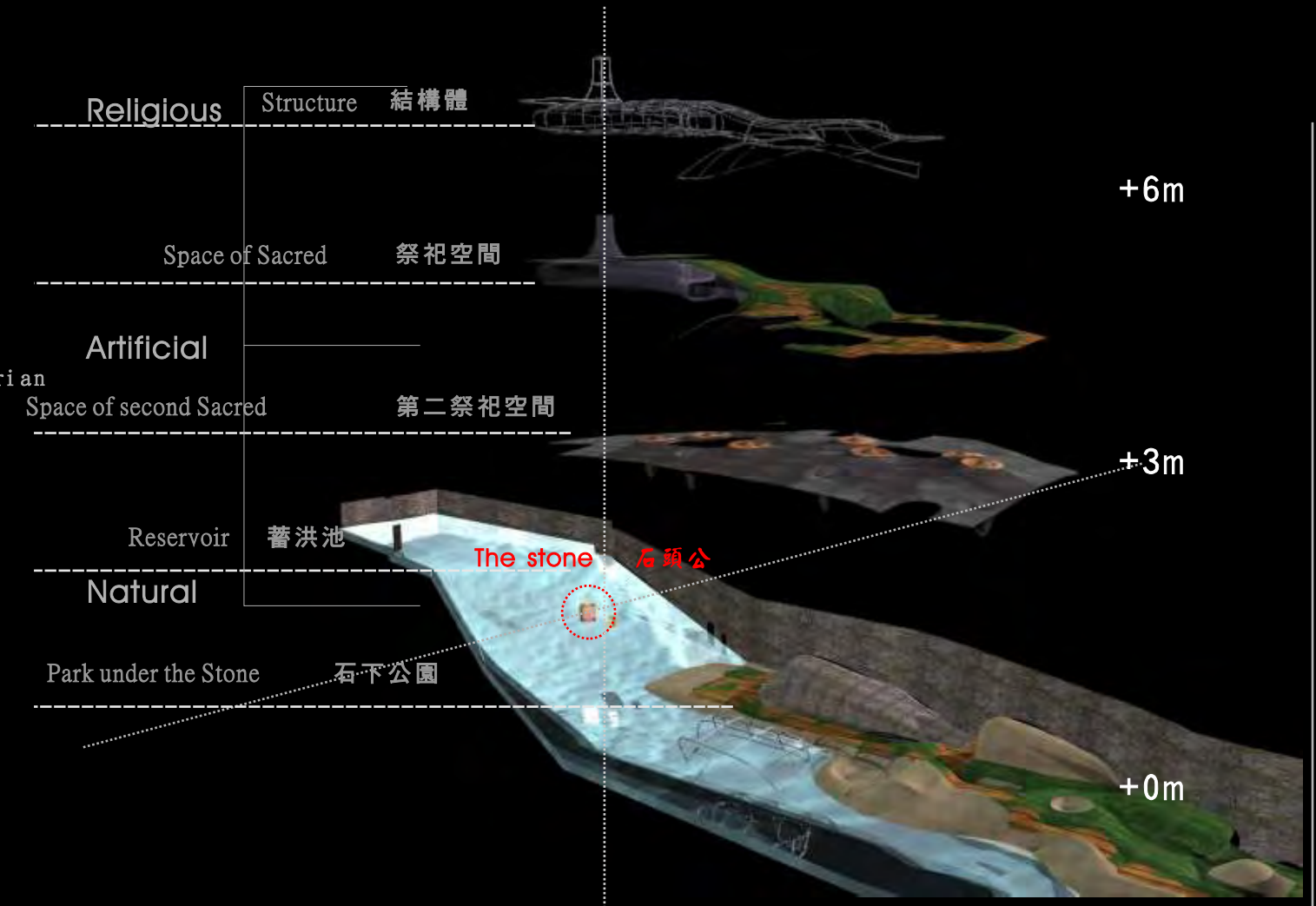
< Organization of programmatic distribution





< COMPLETION OF PROGRAMMATIC DISTRIBUTION

成果提煉



< COMPOSITION OF PROGRAMMATIC DISTRIBUTION

A characteristic of a process or state that can be maintained at a certain level indefinitely. In this three spacial environmental usage, refers to the potential longevity of vital human ecological support systems, such as the planet's climatic system, systems of agriculture, industry, forestry, and fisheries, and human communities in general and the various systems on which they depend.



石
頭
公

COMPLETION OF TRANSFORMATION OF THREE PHRASE

三種規劃空間轉化

< Phase1



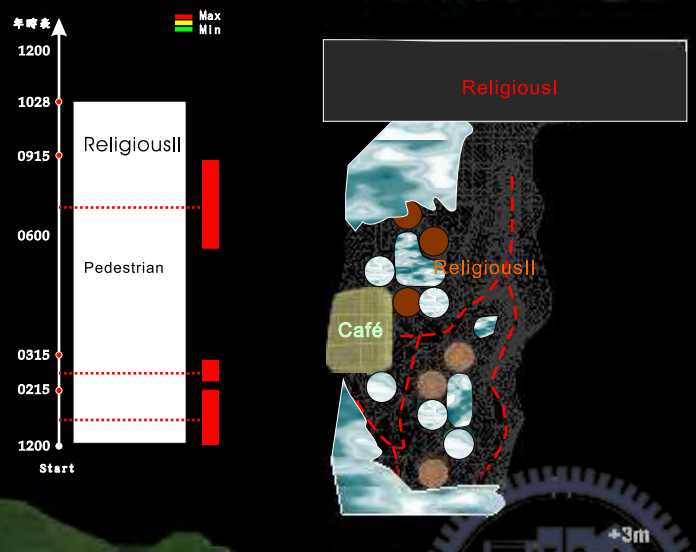
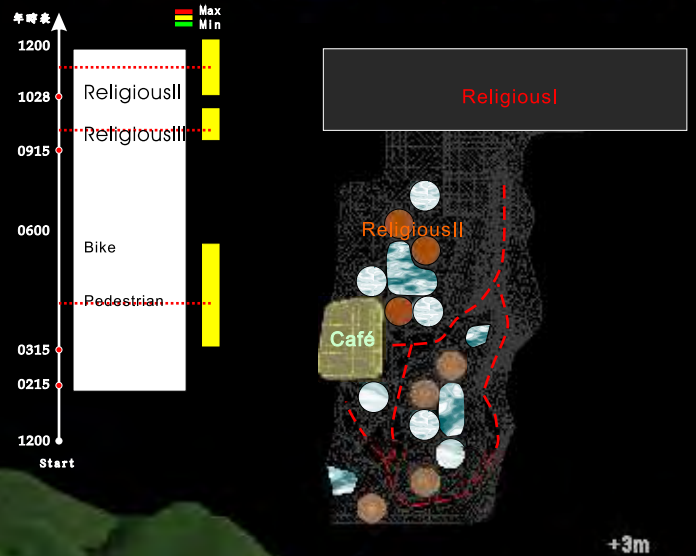
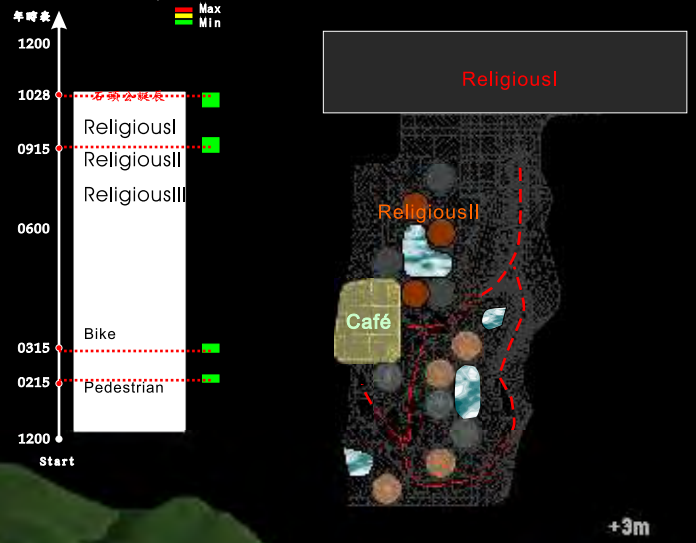
< Phase2



< Phase3



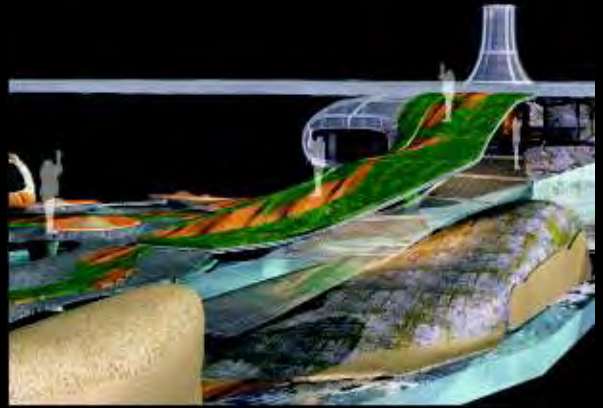
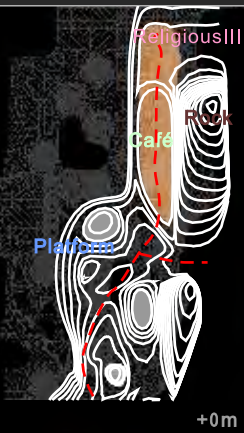
TRANSFORMATION OF RELIGIOUS ZONE





< TRANSFORMATION OF PROGRAM

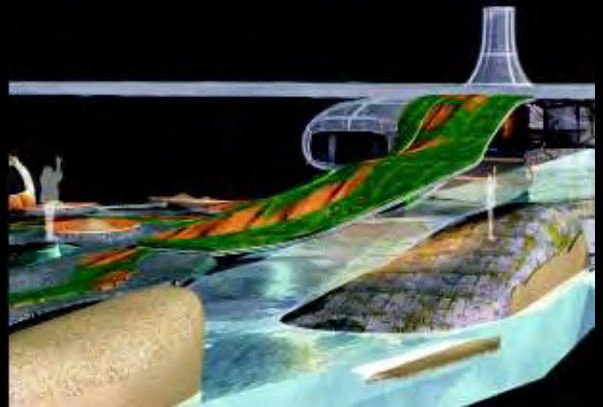
ReligiousI



< IN THE LOW-WATER TIME

< CONNECTIVE LANDSCAPE

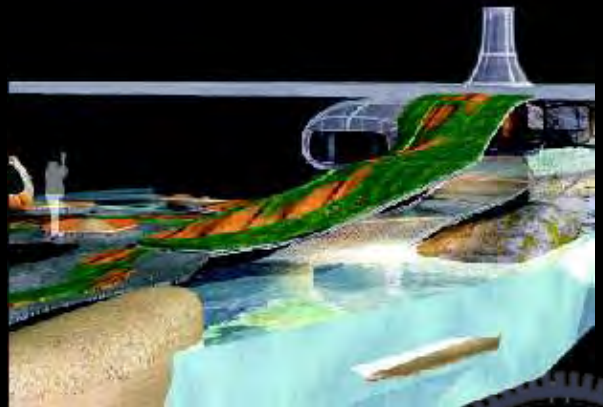
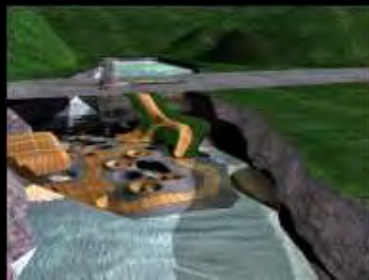
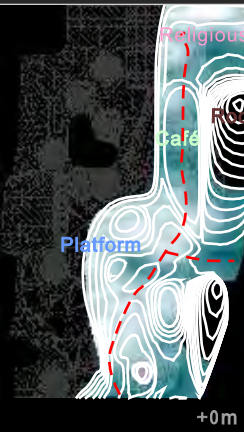
ReligiousI



< IN THE OFTEN TIME

< AMBIGUOUS LANDSCAPE

ReligiousI



< IN THE HIGH-WATER TIME

< ISOLATED ISLANDS

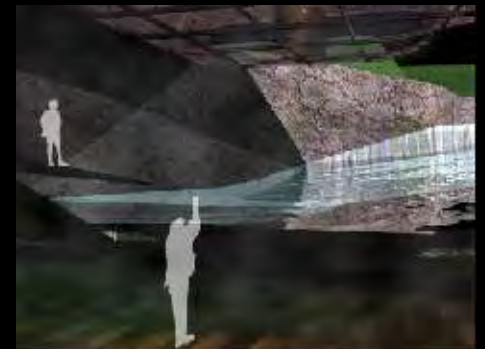
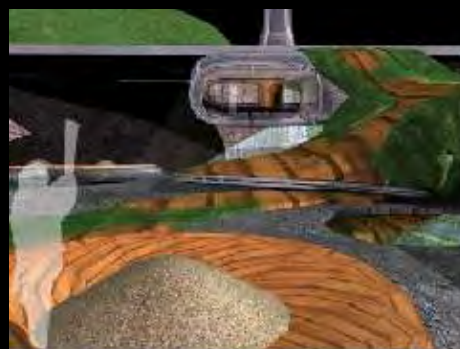


景观·建筑

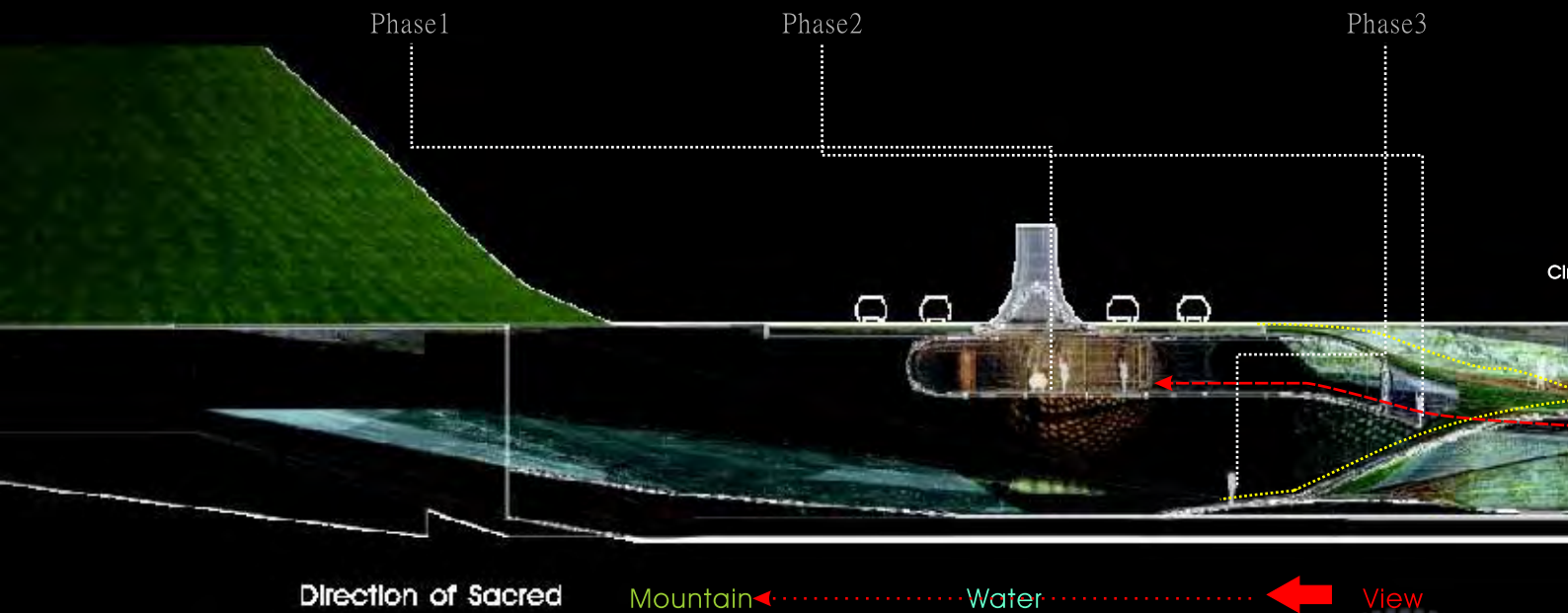


< THE STONE PARK

< COMPLETION OF SPACIAL SECTION
 成果提煉



< PERSPECTIVE RENDERINGS OF SACRED AREA



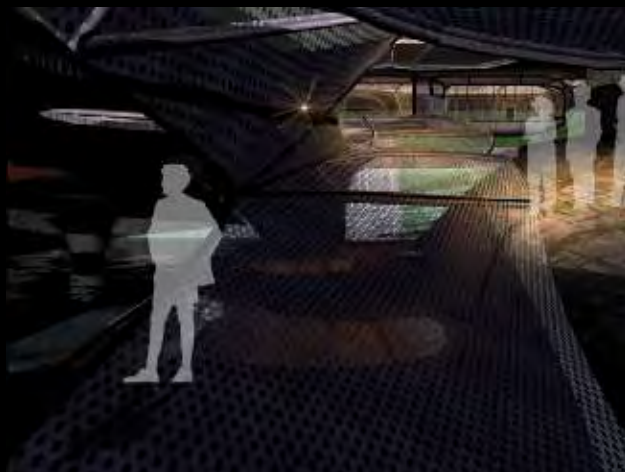
< LONGITUDINAL SECTION OF SACRED AREA



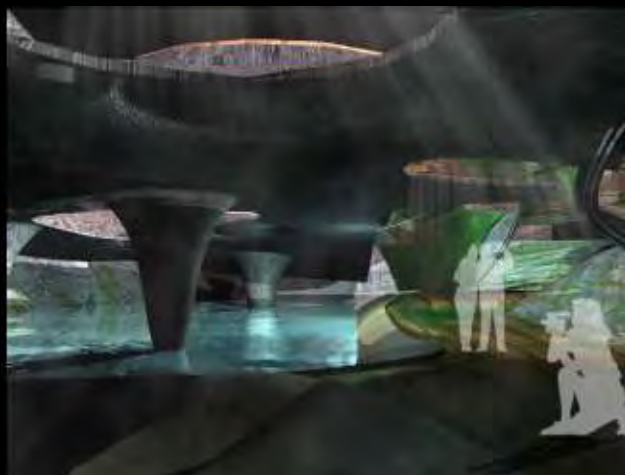


< PERSPECTIVE RENDERINGS

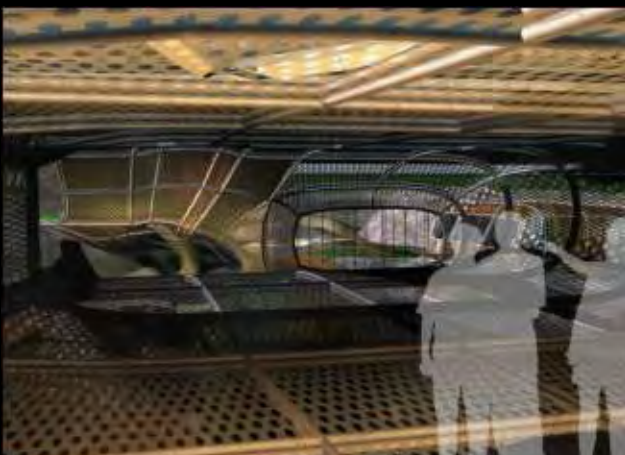
空間情境模擬



< EXPLODED SECTION

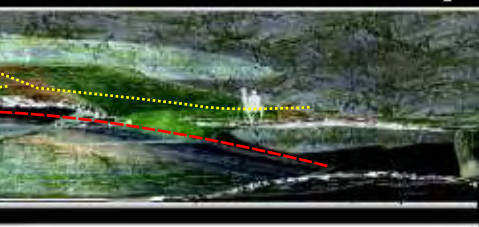


< VIEW OF +0M



< VIEW OF +6M

Circulation of Sacred

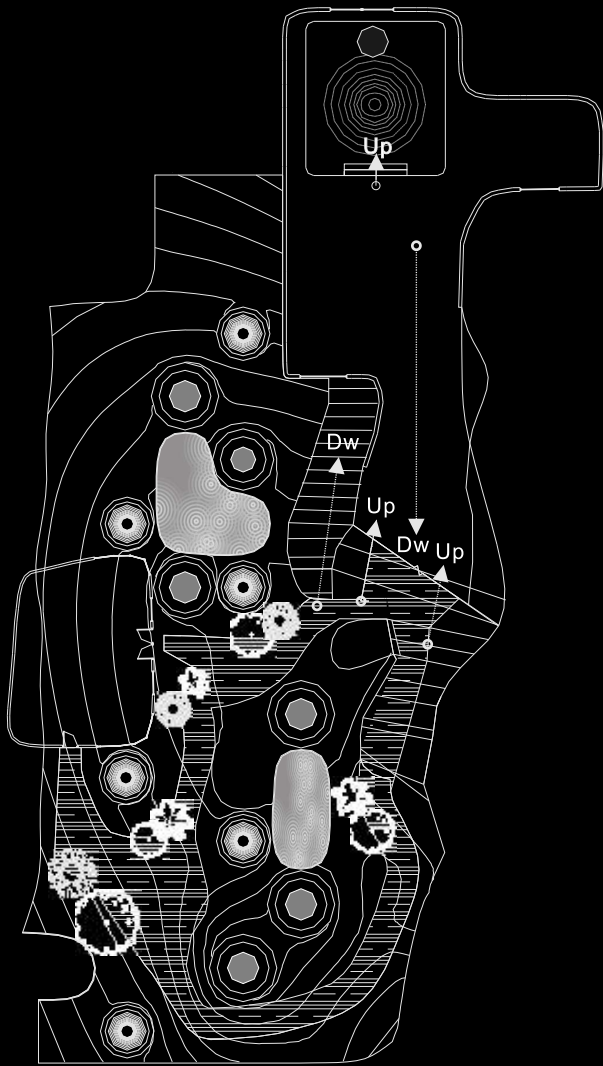


< VIEW FROM RESERVOIR

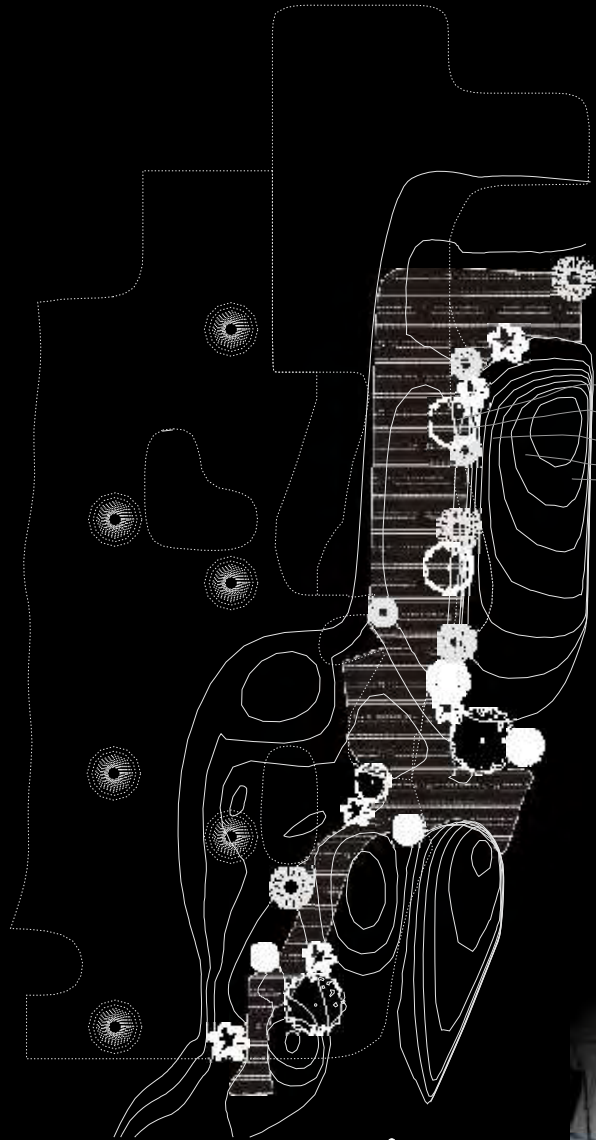


空間·情境

< COMPLETION OF ARCHITECTURAL EXPRESSION
 建築表現圖圖

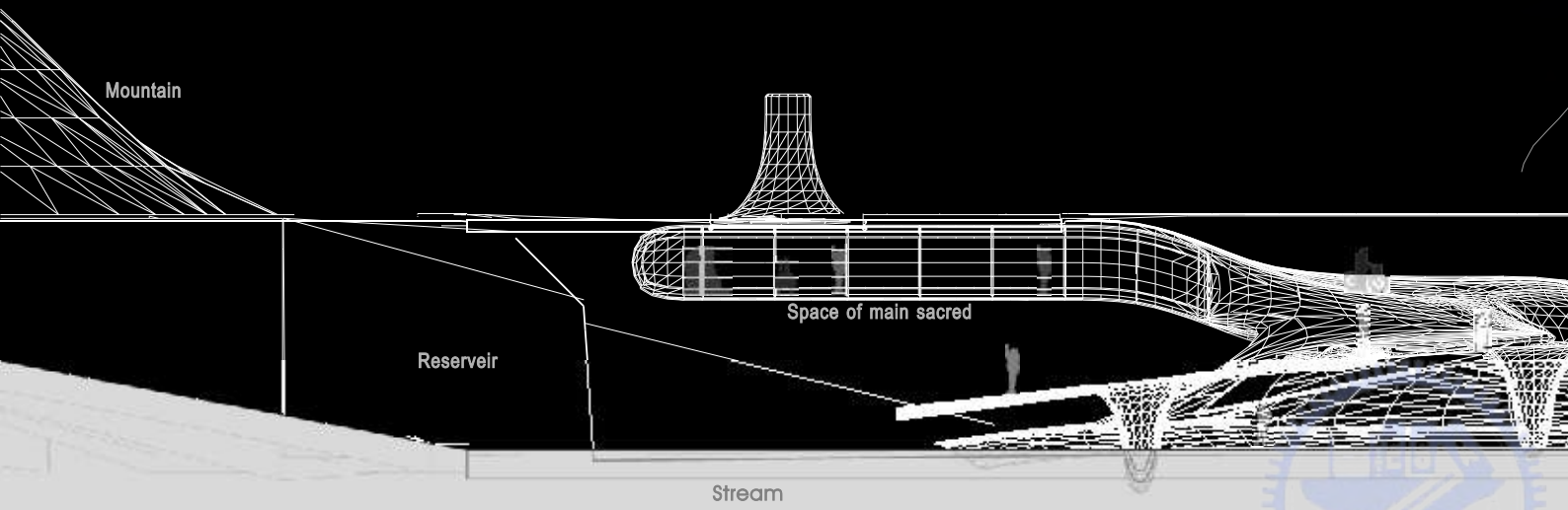


+6m



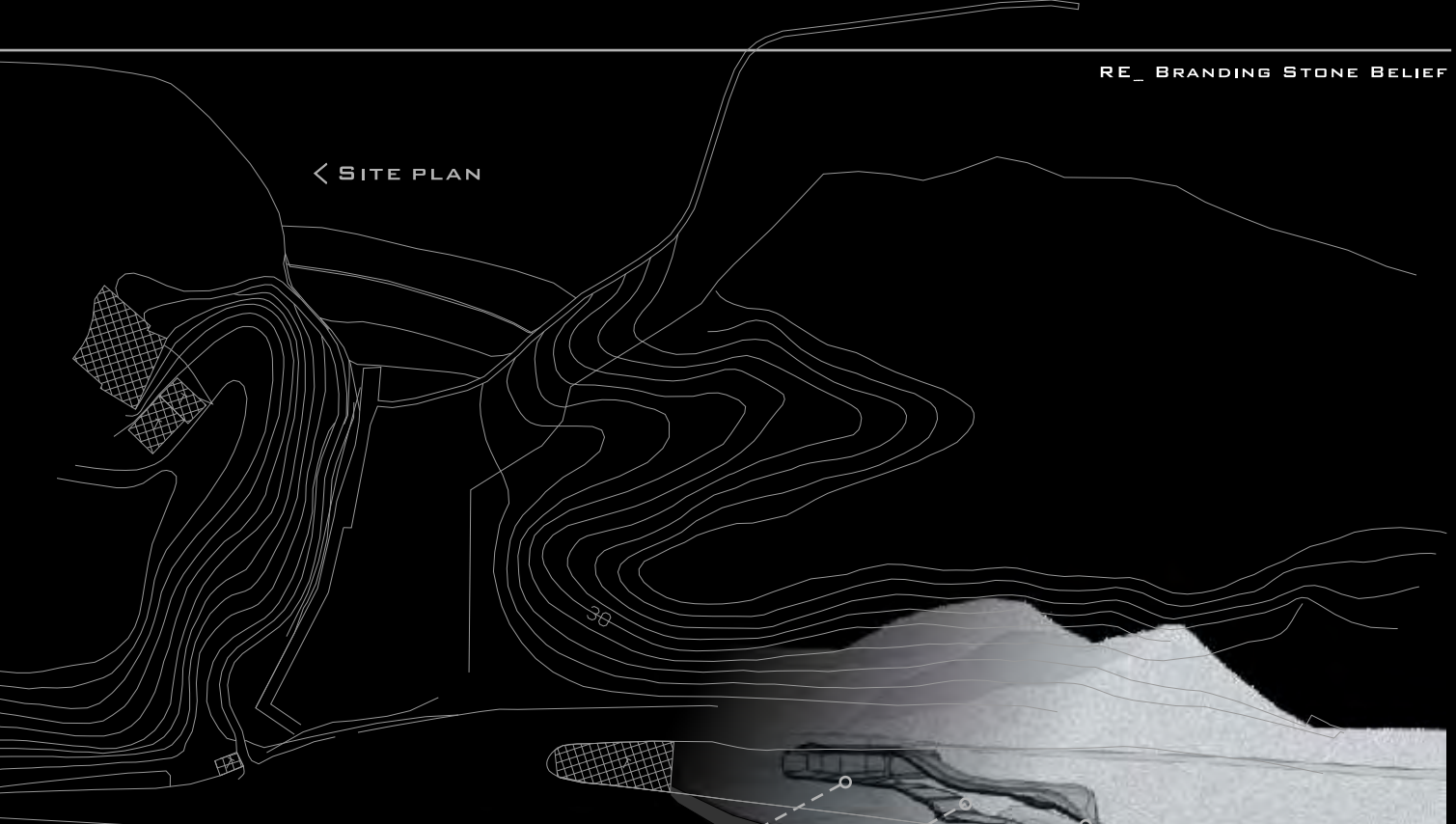
+0m

< PLAN OF MAIN SACRED AREA

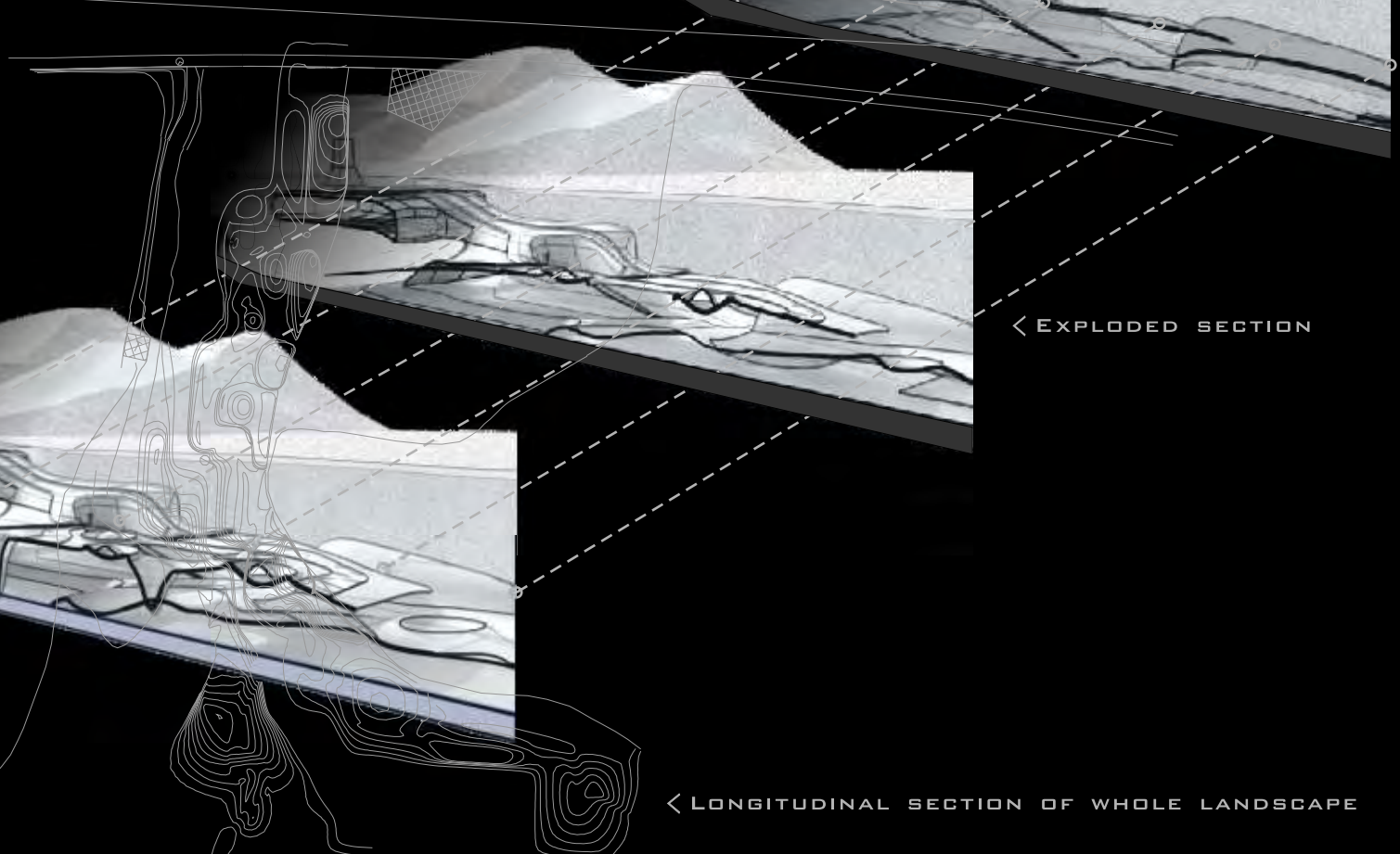




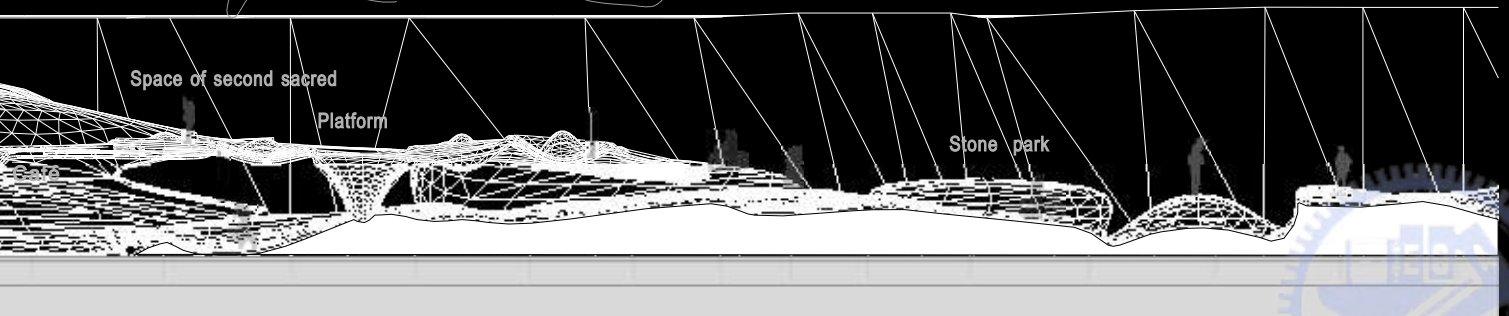
< SITE PLAN



< EXPLODED SECTION



< LONGITUDINAL SECTION OF WHOLE LANDSCAPE



Space of second sacred

Platform

Stone park



< MODEL MANUFACTURE
精製懸吊





< INTRODUCTION OF COURSE

Weaving parameter surface is a course which teaches us how to create a model by adjusting the mathematical parameter. In this course, firstly we should use a mathematical software and experiment with several mathematical formula to create a conceptual surface. In the final review, our physical model should be manufactured by computer aided tools. There are several processive experimentation with CAM and CAD technology in this character.

煉

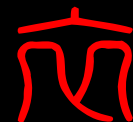
RE_05 WEAVING SURFACE

王昭智 CHAO-CHIH WANG





< RE_ 05



RE_WEAVING

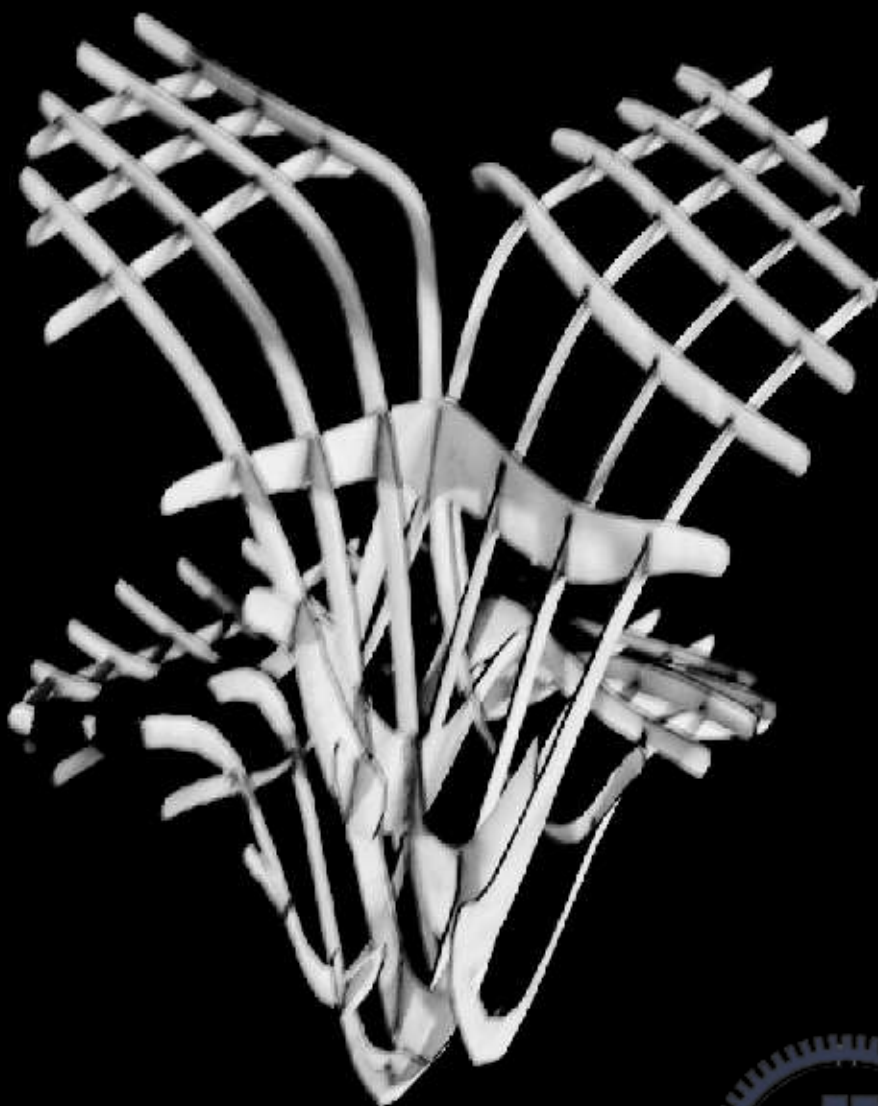
編織曲面

WEAVING SURFACE

PROJECT < 05

DURATION < 03 2007 - 07 2007

ADVISOR < CHUN-HAO HOU



< THE WEAVING SKELETON



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辰
·
春

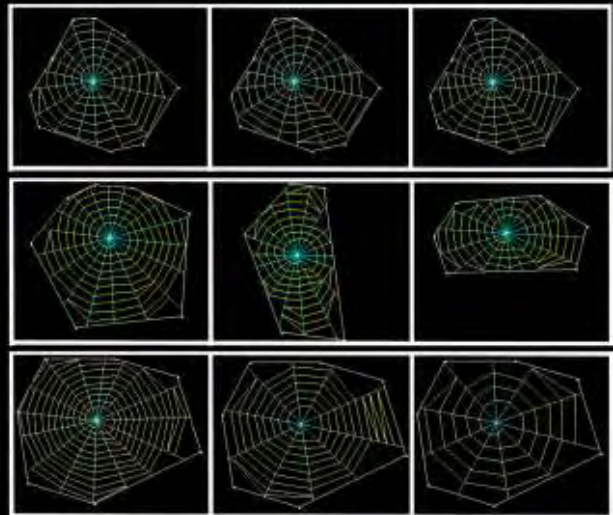


< OBSERVATION OF SPIDERWEB

Spider is the totem animal for writers, who spin their wondrous webs with words. In the spirit of Spider, SpiderWeb Press is dedicated to excellence in fanfiction, enhanced by professional-quality art.

< ANALYSIS OF WEAVING CONSTRUCTION

編織構成分解



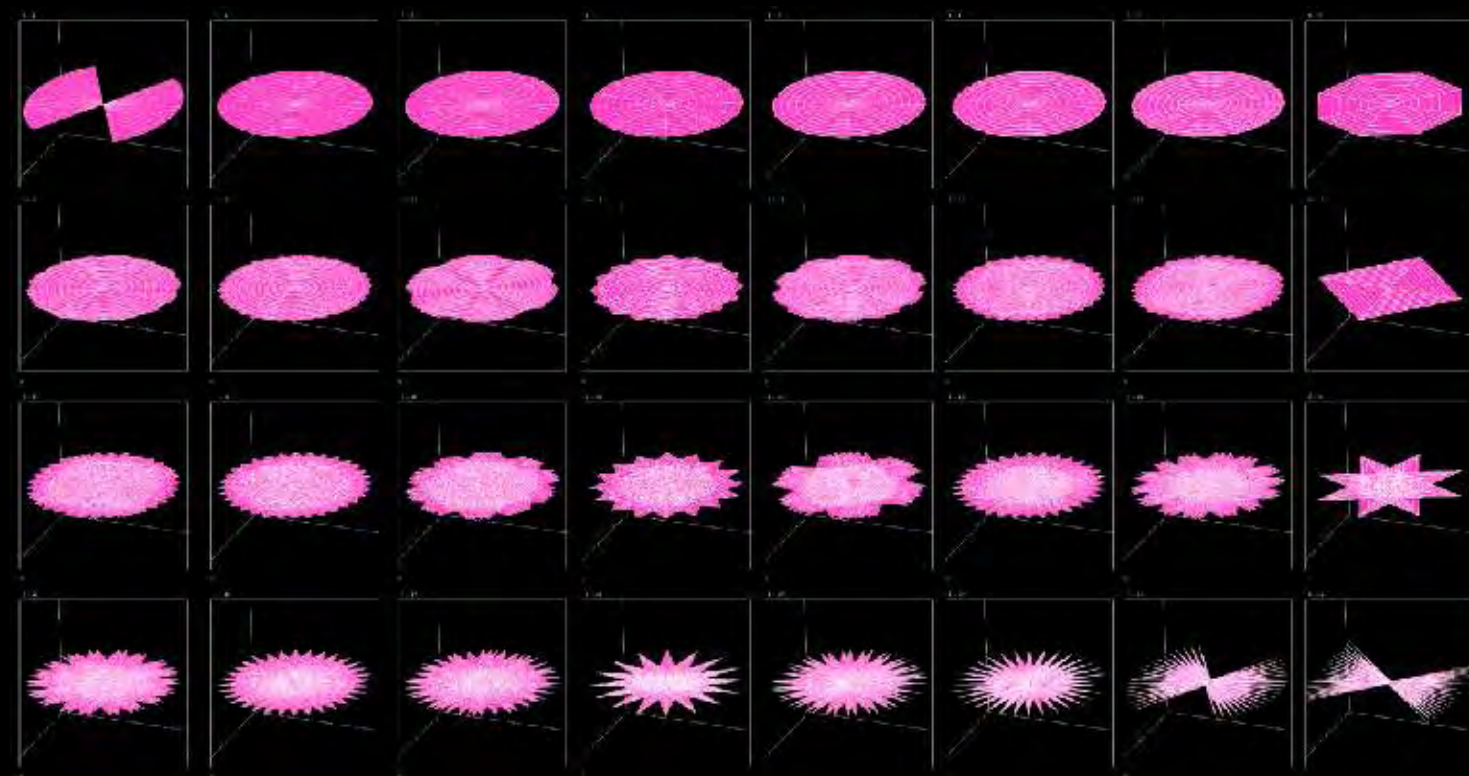
< CONFIGURATION OF SPIDERWEB





< EDIT WITH MATH PARAMETER

數學参数控制



< ANIMATION OF CHANGING BY PARAMETER

$f = \text{FRAME}$

$$t := \frac{\pi \cdot f}{16}$$

$$G(u, v) := \begin{pmatrix} 10 \cdot \sin(u \cdot t) \cdot \log(e^v) \\ 10 \cdot \cos(u \cdot t) \cdot \log(e^v) \\ \cos(t) \end{pmatrix}$$

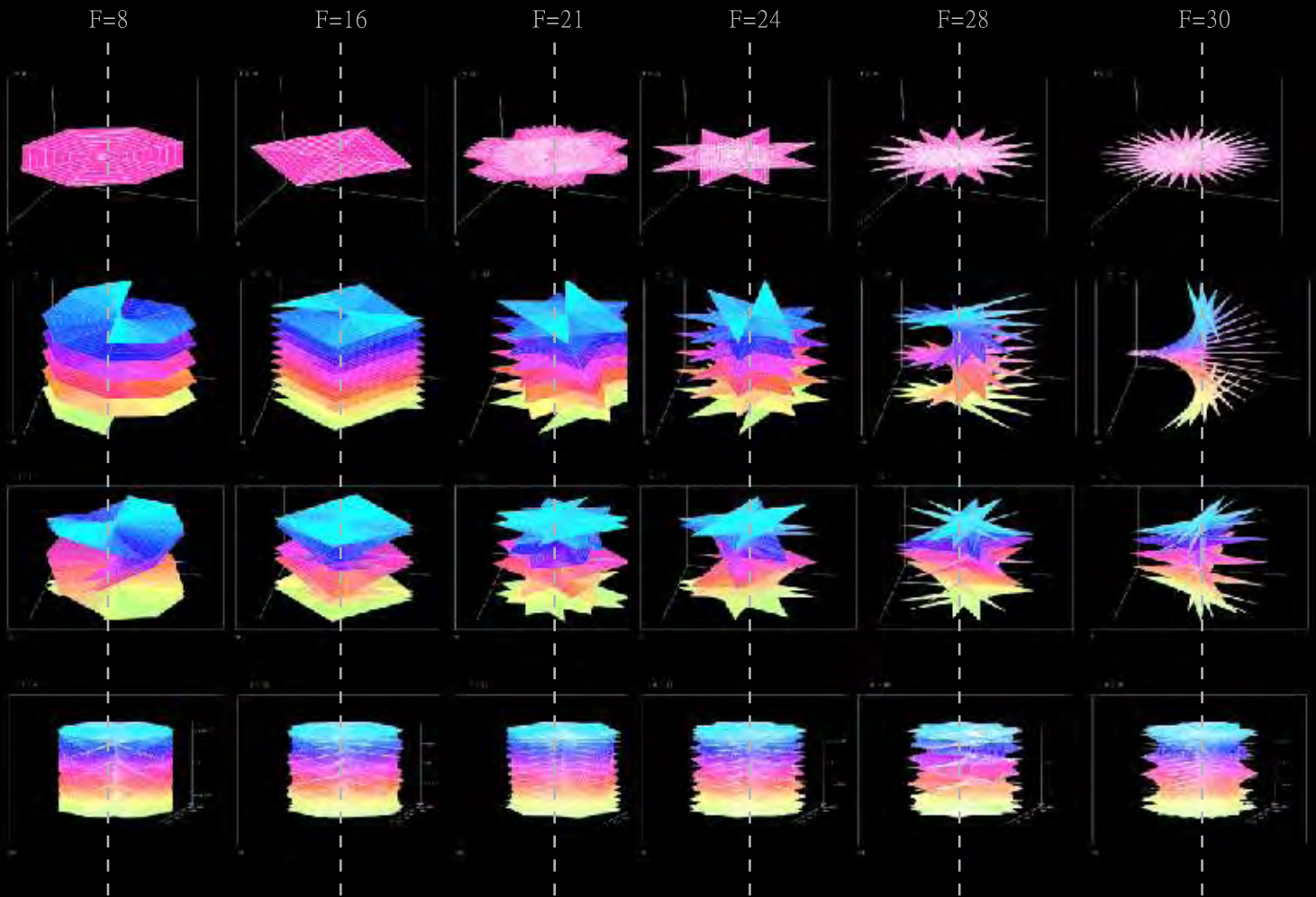
< MATH FORMULA



清华大学

< ANIMATION OF WEAVING CONSTRUCTION

編織構成分析



< SIMULATION OF SPIDERWEB IN SOFTWARE

f = FRAME

$$t = \frac{\pi \cdot f}{16}$$

$$G(u, v) = \begin{pmatrix} 10 \cdot \sin(u-t) \cdot \log\left(\frac{v}{e}\right) \\ 10 \cdot \cos(u-t) \cdot \log\left(\frac{v}{e}\right) \\ \cos(t) \end{pmatrix}$$

f = FRAME

$$t = \frac{\pi \cdot f}{16}$$

$$G(u, v) = \begin{pmatrix} 10 \cdot \sin(u-t) \cdot \log\left(\frac{v}{e}\right) \\ 10 \cdot \cos(u-t) \cdot \log\left(\frac{v}{e}\right) \\ u \cdot \cos(t) \end{pmatrix}$$

f = FRAME

$$t = \frac{\pi \cdot f}{16}$$

$$G(u, v) = \begin{pmatrix} 10 \cdot \sin(u-t) \cdot \log\left(\frac{v}{e}\right) \\ 10 \cdot \cos(u-t) \cdot \log\left(\frac{v}{e}\right) \\ \sin(u) \cdot \cos(t) \end{pmatrix}$$

M = CreateMeshG(5, 50, 5, 50, 200, 20, famp)

< FORMULA PARAMETER

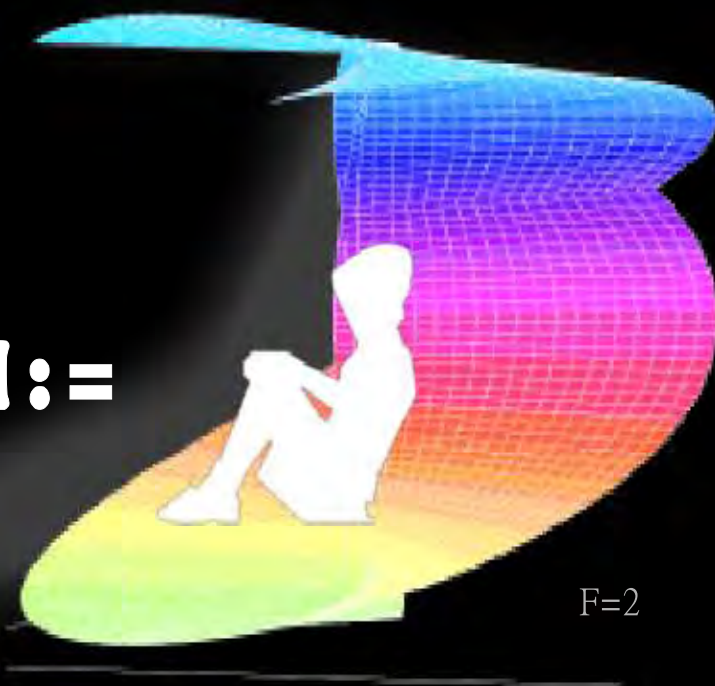




< COMPLETION IN SOFTWARE

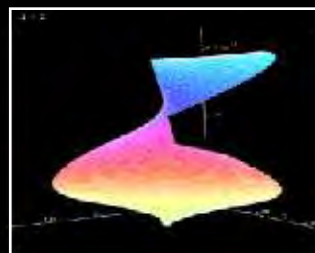
電腦成型

M :=

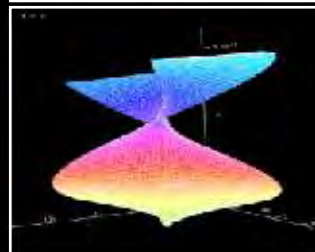


F=2

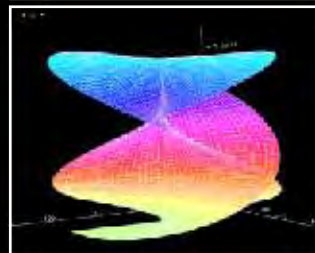
F=0



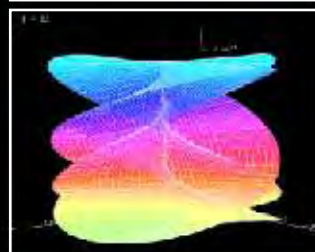
F=1



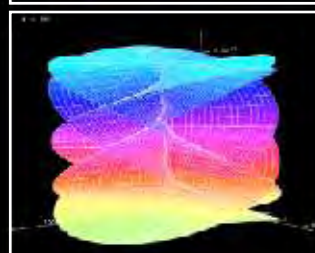
F=5



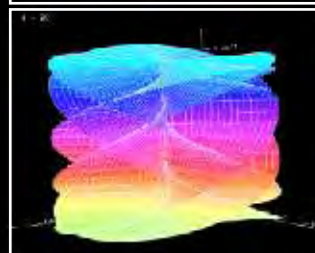
F=11



F=16



F=18



< MORPHING CONFIGURATION



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< PROGRESSIVE MODEL

< ORIGINAL MODEL



< TOP

< OBSERVATION OF SPIDERWEB



< FRONT



< LEFT



< PERSPECTIVE



< BACK



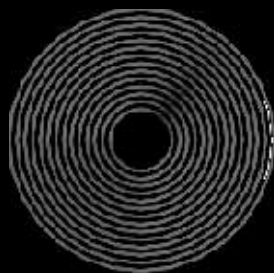
< RIGHT



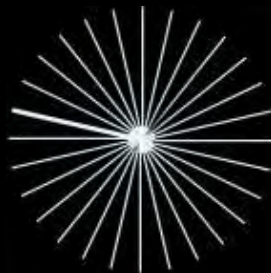


< EXPERIMENT WITH CAM

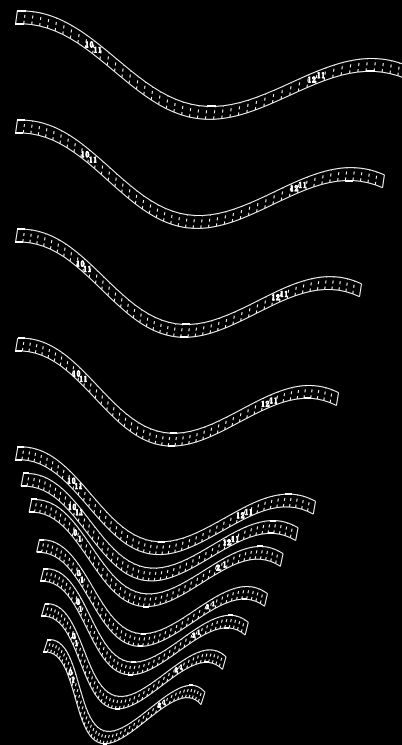
電腦輔助成型工藝



< U VECTOR



< V VECTOR

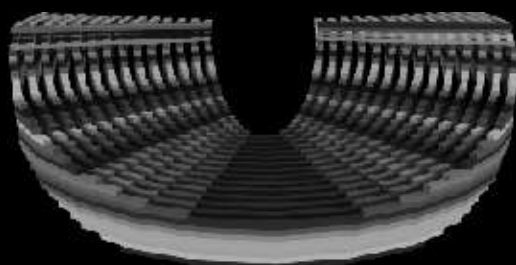


< UNFOLD

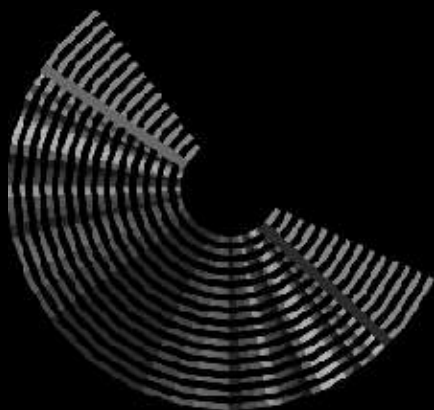
< CONSTRUCTION II

< EXPERIMENT WITH CAM II

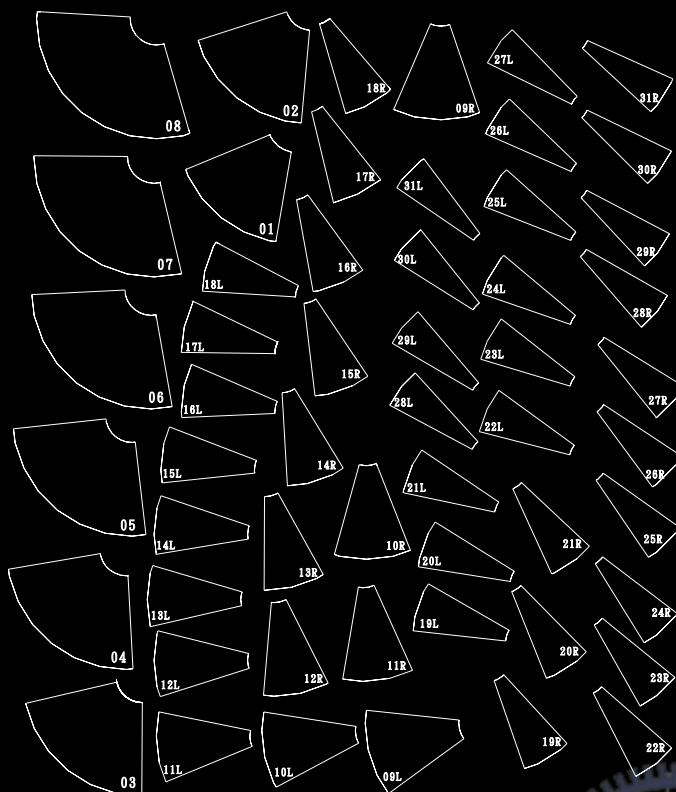
電腦輔助成型工藝 II



< CONSTRUCTION II



< TOP VIEW



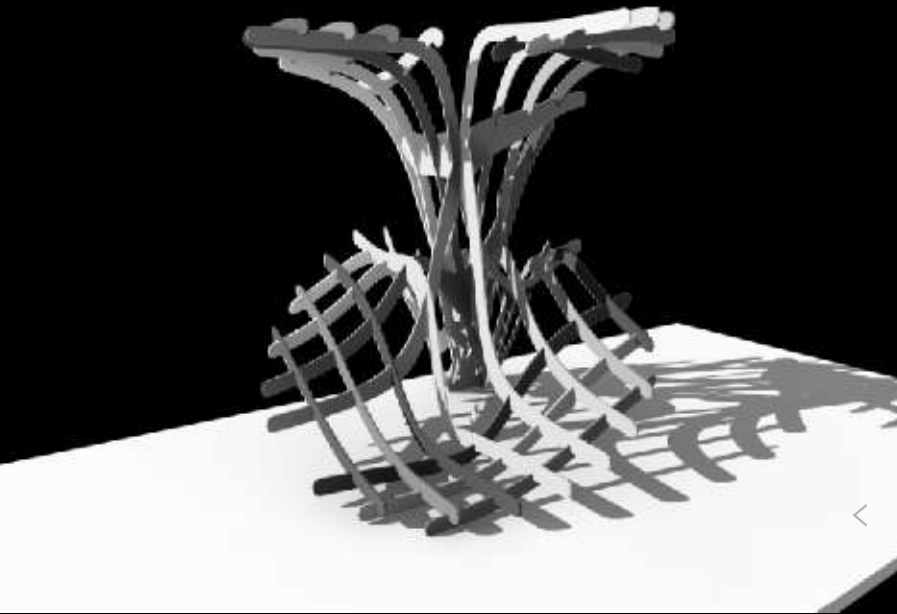
< PILE-UP



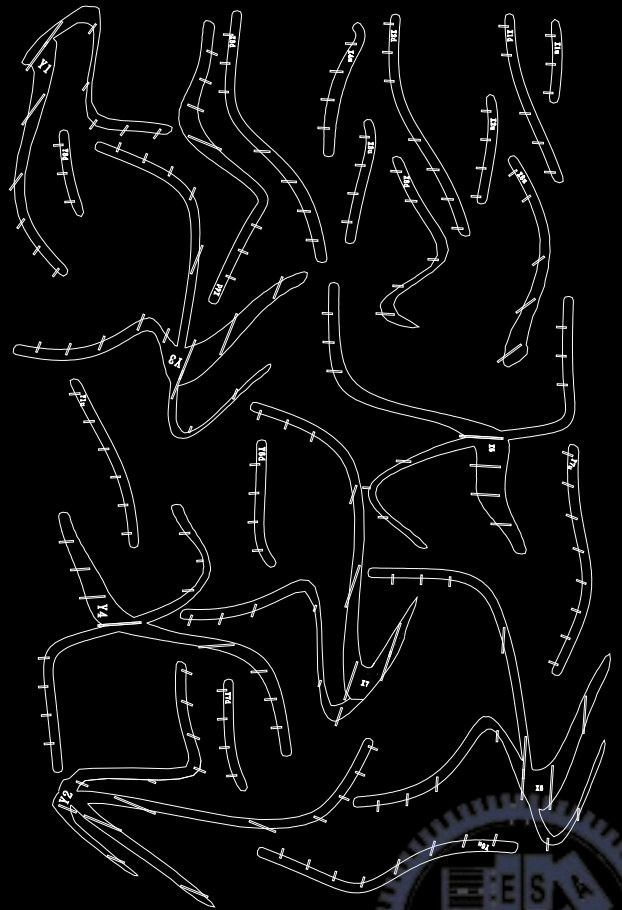
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< PROCESS OF MANUFACTURE
製作過程



< CONSTRUCTIONAL SYSTEM



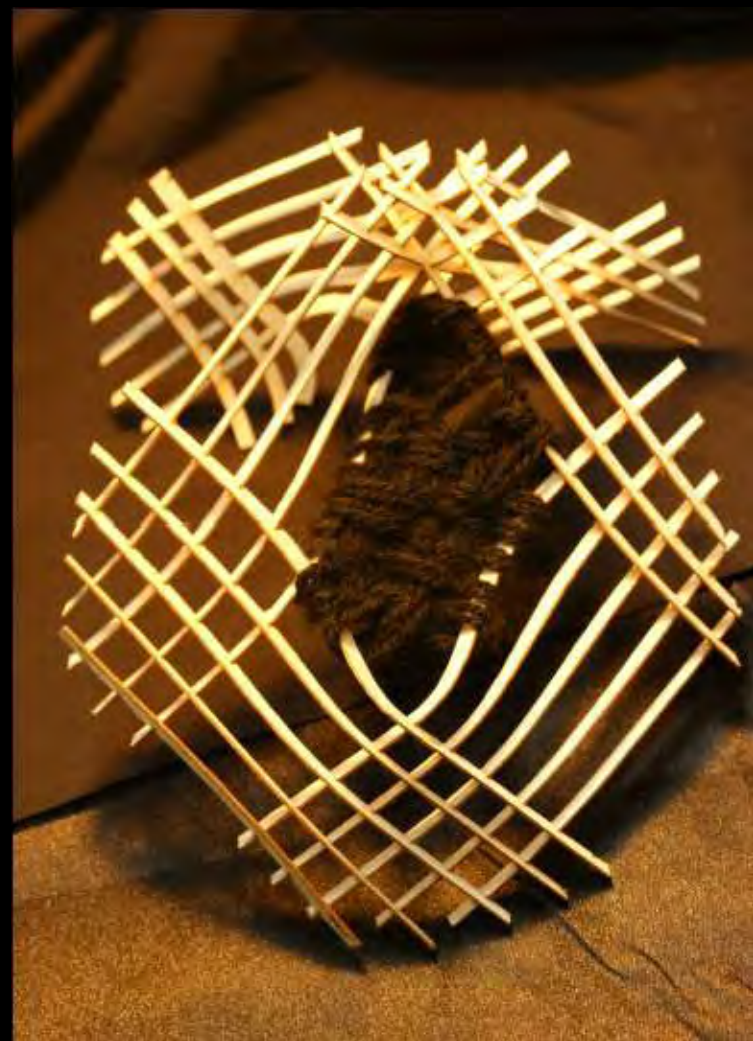
< PLOT TO LASER CUTTING





< COMPLETION OF MODEL

模型完成



< INTRODUCTION

Re_cords of Competition is a chapter which records what ever I probably participattd in competition between the two years.
Not only architectural competition, I were participating what others about design competition including T-shirt, graphic, even exhibition in Taipei museum of modern art.

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RE_06 H-GEN STRONG BERRY

王昭智 CHAO-CHIH WANG





< RE_ 06



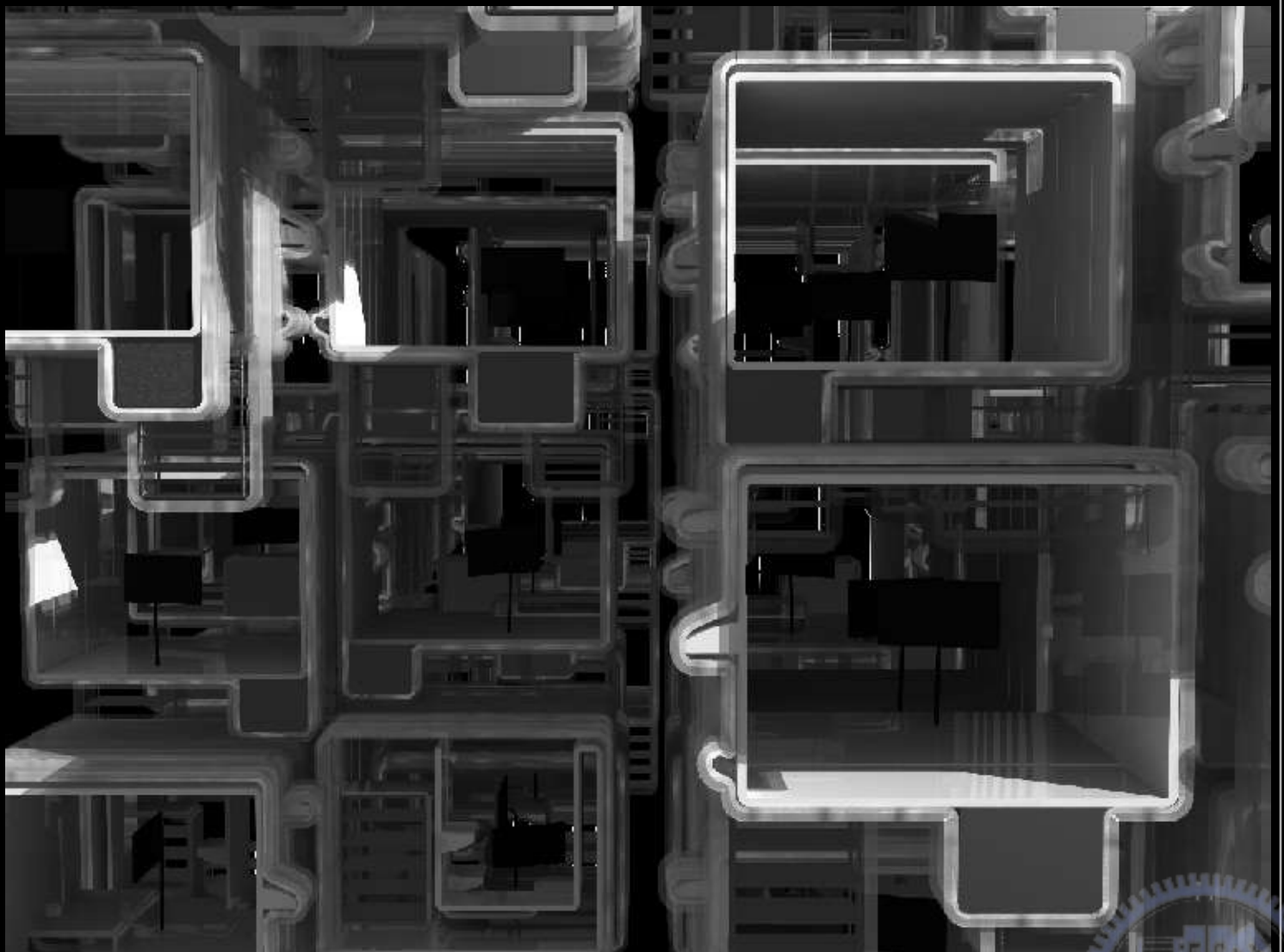
RE_CORDS OF COMPETITION

宅世代
草莓族

H-GEN

STRONG BERRY

DURATION < 07 2006 - 07 2008



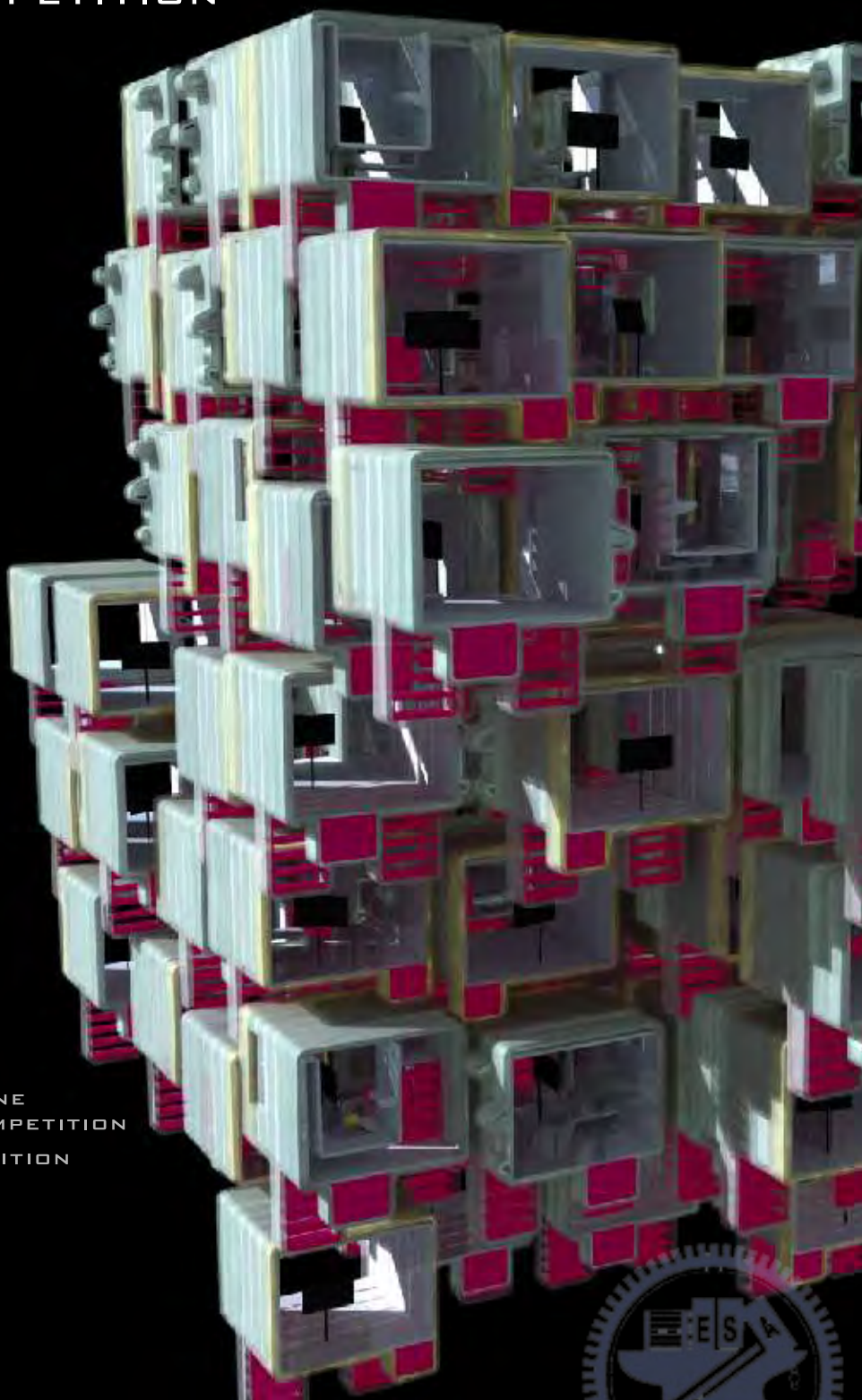
< THE PROCEEDINGS OF COMPETITION



丙戌·卯辰·巳辰

< PARTICIPATED COMPETITION

易焚器圖

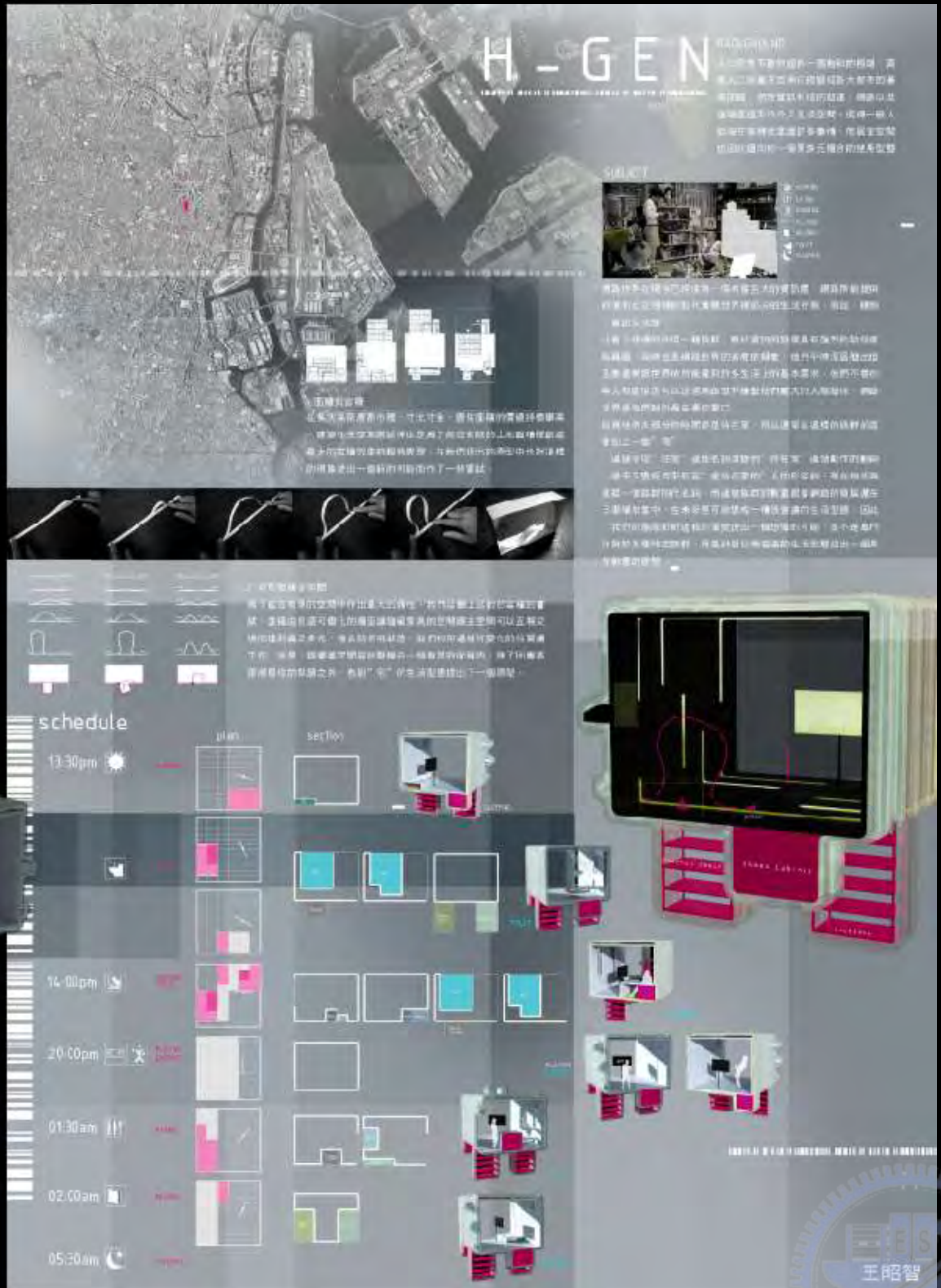


< TAIWAN ARCHITECTURAL MAGAZINE
INTERNATIONAL "CONTAINER" COMPETITION
ARCHITECTURAL DESIGN COMPETITION

EXCELLENT WORK
H-GEN

PARTNER DUTCH KU
GUNGO LIN





PARTICIPATED COMPETITION

易扶園圖



< NCKU HOSPITAL WALL COMPETITION

樹立

< IFLA INTERNATIONAL STUDENT COMPETITION

易扶園圖





Strong Berry

If you dont give it a shot how can you know how strong we are ?

< TAIPEI MUSEUM OF CONTEMPORARY ART
"STRAWBERRY" GENERATION
GRAPHIC DESIGN COMPETITION

EXCELLENT WORK
STRONG BERRY



< PARTICIPATED COMPETITION
 易扶競圖



< INTERATIONAL T-SHIRT COMPETITION
 穴 T DRAWING YOUR STYLE

< FOUNDATION OF HUI-FU LO
 MEMORIAL T-SHIRT
 EVERY FACE. EVERY DAY



謹以此冊論文
獻給我最親愛的家人
與我讀大學全體師
生
特別感謝
曾經指導過我的
老師們
與曾經陪伴過我的
同學們

王昭智
2019/12/25

煉

RE_FINE

王昭智 CHAO-CHIH WANG

