

國立交通大學
建築研究所
碩士論文



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空氣感建築——物理性、現象性、感知性
Atmosphere Architecture —— Physical, Phenomenal, Perceptive

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摘要

「空氣感」原為現今日本人流行的口頭用語，表達某個場合所散發出來的氣氛。在當代攝影學上，「空氣感」亦是一種表現手法及風格。這種手法試圖透過攝影術，凝結被攝場景中的瞬間氣氛。這個流行的「空氣感」詞彙或攝影術在藝術史上，並非是一個全新的概念。事實上空氣感的來源可以追溯自文藝復興時期，達文西（Leonardo da Vinci）發展出一種新的繪畫手法——「空氣遠近法」（Sfumato），開始將無形的空氣帶入藝術中，使空氣不只在科學上具有物質性，同時在藝術上開始產生了物質性。透過層層堆疊的「空氣」表現出空間的層次與立體的深度。空氣不再只是「空無」，而是物質世界中不可或缺的媒介。透過這些空氣的表達，畫家及攝影家開始捕捉到感知性的氣氛。隨後在十九世紀，印象派的出現，更確立了這種捕捉形體同時捕捉氣氛的藝術風格。這種藝術風格對比於立體派衍生出的「透明性」，「空氣感」試圖以非清晰透徹的曖昧狀態，表達貼近人性感知的氣氛狀態。

「空氣感」大量出現在各種藝術中，包含繪畫、攝影、音樂、雕塑、文學、舞蹈……等。本論文試圖以《透明性》（柯林·羅 1963）一書之延伸論述探討空氣感建築，並透過筆者自身的作品以「空氣感的尺度」、「空氣感的拼貼」、「空氣感的相生」、「空氣感的交疊」、「空氣感的互滲」，探討「空氣感」作為設計手段所創造出來的可能性，並將「空氣感」作為一個當代建築理論，並討論其所衍生的設計思考與方法。

{ 關鍵字：空氣感、透明性、多孔性、滲透 }

Abstract

“Atmosphere” (Japanese pronunciation: kuukikan) is a Japanese trendy word within young people, it means atmosphere of an occasion. In modern photography, “Atmosphere” is also a technique and a style. This technique tries to condense the atmosphere of a split-second by photography. The word or technique “atmosphere” is not a brand-new concept in art history. Actually, it can be traced back to the Renaissance, Leonardo da Vinci developed a new technique of painting, the “Sfumato”, which started to bring the invisible air into arts. It made arts not just a materiality in science, it also starts to produce materiality in arts. By the layers of the stack of “air”, the gradation of spaces and the three-dimensional depth are made. Air is no longer an empty, it’s a necessary medium of the material world. By the expression of air, the painter and the photographer begin to catch the perceive atmosphere. In the 19th century, the appearance of Impressionism established this art style which catch the body and the atmosphere simultaneously. Contrasting to the transparency of Cubism, “Atmosphere” tries to express the human perceptive atmosphere by the non-transparence way.

“Atmosphere” appears in various arts, including paints, photography, music, sculpture, literatures, dance and so on. This article tries to discuss about the Atmosphere Architecture by the extended discussion of 《Transparency》 (Colin Rowe, 1963), and discuss the possibility of using atmosphere as a design technique with “the scale of atmosphere”, “the collage of atmosphere”, “the mutualism of atmosphere”, “overlapping of atmosphere”, “the interpenetration of atmosphere” through the author’s own works, and make “Atmosphere” as a possibility of modern architecture, discussing about the extended think and way of design.

{Keyword: Atmosphere, Transparency, Porosity}

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